

HONORARY PRIZE 2025

Tilda Lundbohm

Memory Machines (2025)



Memory Machines, 2025 © Davy Denke, Rytter & Denke and Tilda Lundbohm, 2025 © Davy Denke, Rytter & Denke

Tilda Lundbohm is awarded the 15 June Foundation's Honorary Prize 2025.

The 15 June Foundation's art jury has selected Tilda Lundbohm on the basis of her graduation work at the Royal Danish Academy of Fine Arts: *Memory Machines* (2025).

The jury consists of Mikkel Bogh, professor and center director at the University of Copenhagen, Tore Hallas, visual artist, and Mai Misfeldt, art and literature critic.

Motivation text by Tore Hallas.

There is a particular genre of art that works with the necessary. The genre is hard to define in form or content, but it leaves us with the sense that we know what is happening and why, even if we do not fully understand the work. We are left with the gut feeling that yes—this was what the work needed to be. Not that the work is perfect, because no work is, but that the work arrives with an inevitability. We trust that the artist is telling us something that needs to be told.

Tilda Lundbohm creates works that carry a rare sense of necessity. Her practice is rooted in personal experience with psychiatry, illness, violence, and loss, and her works appear as concrete artistic manifestations of a survival process. This process, one senses, is still ongoing. Because how does one edit works that are active investigations of the self? How does one close a work about something that never ends? It is not just therapeutic art in the classic sense, but rather a precise and uncompromising processing of concrete lived experience—despite her young age.

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In the installation *Memory Machines*, clinical precision merges with emotional depth, artistic investigation, and a compelling mix of chaos and control. The machines work slowly, silently, insistently. Rotating carousels pull anatomically embroidered gloves—amputated at the wrist—in circular movements; a CPR dummy simulates breathing; piano hammers strike rhythmically against metal; and a false butterfly beats its wings in a mechanical structure, surrounded by real, but dead and unmoving, butterflies. At many points, the organic meets a coldness—and vice versa. Materials such as glass, aluminum, plastic, and ash contribute to this coldness which, rather than dampening the impression, intensifies the emotional space of the encounter. The handmade elements and fragile mechanisms become cracks into and behind the metal. Here, the mechanical is paradoxically the human aspect, because it is unstable.

In the work *Songbirds*, Tilda replaces birds' bodies with glass through a cremation-like burning. In itself, it is beautiful, simple, and elegantly executed. But the bird was already emptied of content, having been taxidermied before the burning. The ritual-like act now feels hopeless, for the soul had departed long before glass entered the picture. So what is really trapped in the rough surface of the glass? The work poses the question: when does the damage truly occur, and what is the hollow shell left after trauma?

Lundbohm's works insist on being vulnerable. The role of victimhood is despised, but perhaps misunderstood. Much powerful change in the world has come from those who were, in fact, victims of something. To be a victim is an existential reality. The artist as victim works in the field between life and death, leaning into confusion and pain. Her works address the experience of mental illness as a state not necessarily healed, but lived with—as something one must accept being a victim of. These experiences shape life courses and identity, and provide an artistic language in which shame becomes strength.

Artistically, Tilda Lundbohm balances the personal and the universal with great precision. Anecdotal texts convey the sense that the entire series is rooted in concrete experiences, creating strong symbolic images where material, movement, and form collaborate in a poetic, almost ritual language.

Tilda Lundbohm's work is carried by both artistic necessity and human integrity, making "weakness" poetic. It is all too rare that mental illness is examined so clearly and directly in art, and it offers hope for a future artistic practice of weight, courage, and meaning. It is therefore our great pleasure to award Tilda Lundbohm the 15. Juni Foundation's Honorary Prize.