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The Art Guys, Kirsten Ortved, Anna Stake, Erik Snedsbøl, Antony Gormley,
Helena Wikström, Jacob Dahlgren, Joakim Danell, Peter Johansson, Cistos Gianakos,
Hans-Christian Berg, Elina Brotherus, Kari Cavén, Anne-Karin Furunes.

Umedalen Skulptur 2002

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Skulptur 2002

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For almost ten years Umedalen Skulptur has been a regularly occurring event on the Scandinavian art scene. In the old hospital park the show takes place in an outdoor setting among an ever-growing permanent collection of important works of contemporary sculpture. The exhibitions have over the years been characterised by the wide scope of its exhibition policy. In Umedalen Skulptur young artists, in the beginning of their careers meet well-established names coming from the pantheon of contemporary sculpture. The outlook has always been thoroughly international, but without ever losing focus of the local conditions of the city of Umeå. It is remarkable that so many artists over the years come from Sweden's neighbouring Nordic countries, such as Norway, Denmark, Finland, and Iceland (and this year's edition is certainly no exception). In a time where concepts such as 'globalisation' and 'European integration' dominates the agenda, it is somehow refreshing to see that the old-fashioned concept of Nordic co-operation is so remarkably alive and kicking on this Northern latitude.

In Umedalen Skulptur 2002, the visitors will be able to detect the manifoldness of contemporary sculpture. Strict formality meets a more relaxed attitude towards material, form and imagery. It is also a clear tendency by many of the works to reach out and comment upon other art forms, such as painting, photography or architecture, as well as incorporating philosophical, social and political issues, which is a tendency that has grown stronger in visual art during recent years.

The Finnish artist Hans Christian Berg strikes an impressive chord with his *Thoughtrise in Vacuum II*, 2001, a work in stainless steel, where the cloud-like outline forms a huge metallic sphere. A pendant to this work is already permanently on display at the Chicago Athenaeum's International Sculpture Park in Schaumburg, United States. With its reflections of 'ones' and 'noughts' – the very basis of digital procedures in computing – the work signals on the conceptual level the possibility of a reconciliation between art and science, as well as concretion and abstract thinking, while placing itself resolutely within in the

confines of European sculpture tradition, with an excellent finish and thorough execution. Elina Brotherus, a Finnish photographer experiments with the possibility of expanding the properties of photography into a sculptural form. At Umedalen Brotherus shows four self portraits where the photographic images have been printed on huge canvases suspended in the Sculpture Park. All works radiates an ominous feeling alluding to abuse against women, sexual violence and death. One of the pieces, *Love bites I*, depicts the artists' arms covered with bruises, while another one, *Epilogue*, shows the artists' face, while her neck is being approached by two glove wearing hands as if to strangle her. The strict realisation of the pieces stands in stark contrast to its contents, producing an antidote to the banalisation of those hideous acts hidden behind our daily reports in media.

Another Finnish artist, very well known in Umeå, because of his earlier participation in Umedalen Skulptur, is Kari Cavén. In Cavén's pieces we are often met with a critical scrutiny of art as a (not always unambiguous) function in society, as well as with comments on art's position within the overall political context of the contemporary 'art system' (i.e. the global network of institutions, galleries, critique, and interests of political, economical and psychological nature). For the 2000 edition of Umedalen Skulptur Cavén made a piece, *Arbetsång* ('Work song'), that seemed to address the obscurity and equivocity of functional art by exhibiting 'tools' that seemed to be void of any detectable meaning, as if they stemmed from an extraterrestrial civilisation. This time he converts this strategy with his *Skogsdunge* ('Forrest Grove'), 2002, where the use of 49 flagpoles points to the intricate, aesthetically productive, but sometimes also worrying field of tension that is evoked by the triad of nature, art, and culture. The flagpoles are placed in a square and slightly tilted in relation to each other, producing a vision of a nature totally built up by cultural artefacts, while the absence of flags give them a contemplative and almost abiding expression. What are they waiting for? What signs are they going to emblazon when they once wake up?

In Jacob Dahlgren's *Sollefteå 1977* (2002), the Swedish artist excels in his highly personal attitude to colours and forms. His choice of objects, fetched from the highly mundane territory of 'everyday life' enters as always in an awkward relationship to the geometrical structures of minimalism and the flamboyant colour scheme that has become something of a hall mark of Dahlgren's pieces. Dahlgren often prepares for his works in a meticulous fashion. The structures on display are never the result of random choice, but rather the result of a *modus operandi* bordering to an almost constructivist cogency in terms of deliberation, as was the case with his show at Millesgården, 2001, where a scrupulous study of the architect Peter Celsing's plan for the building played an important role in his exhibition. At Umedalen there is a painting of Olle Baertling that has undergone the same thorough analysis. One of his paintings has been transformed to metal sheets and welded into a 3-dimensional body. The colour schemes are the exact match, as is the proportions and the interplay between lines and surfaces. *Sollefteå 1977* has the double quality of on one hand presenting us with an epitaph over the grand old man of Swedish modernist abstractionism, while on the other hand depicting a form of double patricide: a younger man upon an old master, and the revenge of sculpture upon painting. Also in Joakim Danell's *Fåglar i Sverige* ('Birds in Sweden'), 2002, we are confronted with an art that operates in the wake of the dissolution of genres and aesthetic codes, that may seem to be the only lasting legacy of the post-modern wave that breezed through the art scene a couple of decades ago. Danell seems to effortlessly move between materials and forms of expressions that only until recently was regarded as highly contradictory. *Fåglar i Sverige* is the only sound sculpture in this year's edition of Umedalen Skulptur: a number of nesting boxes are hanging from the trees, but it is not birdsong we hear but the omnipresent signals from cellular phone – the enervating sound that has replaced the sound of nature in our urban societies. Danell has thereby succeeded in realising a piece that both

has intrinsic relations to its proper location and relates to the most human of habitudes: an often-vain attempt to establish contact.

Anne-Karin Furunes has lately advanced into a position as one of Norway's most important artists working in the sculptural field. Her solution for the aesthetic profile of the Oslo underground station, *Nationalteatret*, was highly and broadly acclaimed. This piece succeeded in solving the apparently insoluble dilemma for much of to-day's public sculpture: how to create a piece of art that stands at the forefront of aesthetic development and, at the same time, is appreciated by a public that normally do not confront contemporary art. With her untitled piece here at Umedalen, the Swedish audience will be able to experience Anne-Karin Furunes' elegant, yet impressive, sheets of stainless steel, where a detail of a face appears through a technique of punctuating the metal in a way that resembles printing procedures on a closer distance.

One of the most revered works at the permanent exhibition at Umedalen Skulptur, partly because of its commanding beauty and partly because of its intrinsic relation to the surrounding park, is the American artist Cristos Gianakos' *Beamwalk*, 1996. The sculpture, executed in cast iron, communicates to the beholder a sense of majesty normally associated to mysterious and ruinous remnants from archaic civilisations, while at the same time keeping a distinct trait of industrial functionality, so typical of Gianakos' works. The new contribution to Umedalen, an untitled stainless steel piece from 1999, consisting of two cubes reveal the artist preference for large-scale work where the inspiration often seems to be fetched from industrial processes, as well as monumental architecture.

The British artist and Turner Prize Award Winner Antony Gormley has in work after work endeavoured in addressing the form of the human body by making sculptures, so to say, from within. He has become famous for a technique where he places his own body as a centre of gravity and let the sculpture grow around it. In some works the body articulates itself as a positive

form reclining in itself as it were a planet in its own universe, in other cases the body will leave a hollow trace in the material a hollow trace reminding of the casts made of victims of the volcanic eruption that destroyed Pompeii in AD 79. Sometimes he let the form accentuate the body in motion, as in the permanent work already present at Umedalen, *Still Running* from 1990-93. Working in heavy material such as lead, cast iron and concrete, these down-to-earth materials are paired with the ever-present material of air, as necessary for the density of a sculpture, as breathing is for man. In this years edition he will present another side of his artistic activities: *Field*, from 1992. *Field* consists of a multitude of terracotta figurines inadvertently looking at the beholder reminding us perhaps of early Cretan funeral "kouroi" from the Minoan period. In an interview for *Field for the British Isles*, 1993, he described his works in the following words: '...twenty-five tons of clay energised by fire, sensitised by touch and made conscious by being given eyes...a field of gazes which looks at the observer making him or her its subject.' Humour and Absurdity are no strangers to the Swedish artist Peter Johansson's works. In a large series of works stretching from large scale installations to photography and minor multiples the artist have addressed the concept of 'Swedishness,' often observed through the cultural and personal prism of coming from the fiercely patriotic Swedish province of Dalecarlia. With a characteristic mixture of hilarious ready-mades, happenings, and innovative constructions preying on a stylistic ideal that seems to have been fetched from discount souvenir shops, Johansson relentlessly investigates the hidden meanings of what it means to be Swedish, in a way that is sometimes strikingly intelligent and sometimes uncannily disturbing, but never ever boring. In his piece *Rauschenberg – The German Edition*, 2002, he turns his implacable eye towards Modernist art and its role in contemporary Western society: Rauschenberg's *Monogram*, 1950-55 (well known to all visitors of Moderna Museet in Stockholm) has moved to Germany. The

Goat has become a reindeer, and instead of the tyre a system of rotating rings with antlers mounted to them is rotating around the neck and belly of the animal in a ferocious speed and with German *Gründlichkeit* in terms of engineering thoroughness. Whether shown indoors in an intimate gallery setting or outdoors in a public venue, Kirsten Ortved's sculptures take part in a direct and very physical interaction with the surrounding space. Her works 'takes place' in the most literal meaning of the word. In *Cinque Terre*, 2002, Ortved shows five bronze columns, marked by moulding and the artist's hand, mounted upon platforms of onyx. Her piece seems to engage the space while transforming it according to its own conditions and taking it into possession. But this activity should however not be interpreted as if the work conquered these northern forests. In her sculptures there is always a hidden aspect of *reverence vis-à-vis* the surrounding, pointing to the absence of unrealised potentialities forever covered up by the sculptures' insistence in just being there. Sculpture is transformed by the space, and vice versa; they are both contorted, altered and changed, but by being so they leave the horizon open for future possibilities, as indicated by the very shapes of her works. Neither totally abstract, nor totally figurative they are forms to be, matter to become, in a way that mirrors the Aristotelian concept of the continuously ongoing *entelechia* that forms our world, as well as our thoughts.

Erik Snedsbøl is a Norwegian artist whose scope stretches over a multitude of techniques, where the use of incongruent materials, forms and compositions creates works that are both hilarious, thought provoking, and slightly uncanny, bordering to the perverse – as is the case with his masks to which strange tubes and cables are attached. And his most recent work, *Pinocchio*, 2002, is true to its colours. Inside the old hospital summerhouse the artist has filled the entire space with foam plastic. On top of the plastic pile thrones an inflatable Pinocchio doll with tubes and wires attached to it as if it was connected to a madman's

vision of a life support system. Snedsbøl's eerie installation is not made to mystify the beholder. What is demonstrated in this strikingly effective piece is how easily well known objects and well known environments can be changed into something unfathomable and disturbing: it is only a matter of context and expectations.

Anna Stake's lapidary and clean sculptures investigate the relationship between bodies and gravity. Some of her pieces accentuate this phenomenon by being attached to the ceiling, thereby making gravity a manifest compositional principle of her works. The often reoccurring tear-shaped, egg-shaped or spherical forms points to the discrepancy between lightness and weight, and her use of thin wires in order to suspend her works reveals an act of defiance where the forces of nature seems to be temporarily removed. With her steel sculpture *Larger Than Life*, 2002, she approaches gravity in another way: huge needles, tall as the artist herself, have been piled together in order to form an enormous anthill. The structure is however not entirely massive, and the structure leaves openings that gives a semi-transparence to the work. The weight of the steel is effectively contrasted by the lightness of the structure in a way that seems to polarise the forces of nature with the ephemeral loftiness of all human endeavours. In the Swedish artist Helena Wikström's *Remember to Respect Your Mother*, we see a different strategy unfolding. The glass mosaic is half way buried into the ground in a way that opens up a sequence of contrast and oppositions to the surrounding landscape in terms of form and shape. The work itself consists of red and white chequers imitating a pattern that often is seen on chaperons used by Swedish housewives in their kitchens. Wikstöm has earlier worked with themes alluding to women's experiences in society, and with *Remember to Respect Your Mother* she succeeds in a moving way to extol the incessant work of all our mothers, all that work 'that is never done,' as the saying goes. The humble outlines of her piece, hardly visible until you come close, underlines that aspect even further.

A more 'ladish' attitude is perhaps displayed by the Texas based artist duo The Art Guys (Michael Galbreth and Jack Massing). In their works, that includes installations, performances, video and drawing, they use everyday materials that somehow has become metaphorically charged as more or less iconic items of consumer 'contemporaneity' (such as baseball caps or soda bottles). As Peter Johansson investigate Swedishness, The Art Guys goes ahead examining the underlying values of the American society through their artworks, where the mundane becomes monumental and the ridiculous meets the sublime. The line can be traced back to Marcel Duchamp and Fluxus where artists have used unconventionality and humour in order to raise serious issues. For Umedalen Skulptur the dynamic duo have made a plastic banner piece called *Love Song for Umeå: Banner Work #7*, 2002, where the City of Umeå itself becomes the object of machinations: a tent like canopy, normally found over the establishments of used cars salesmen in order to attract customers and frighten birds from soiling the cars with their droppings, has been found to be the perfect love song for Umeå.

Erik van der Heeg

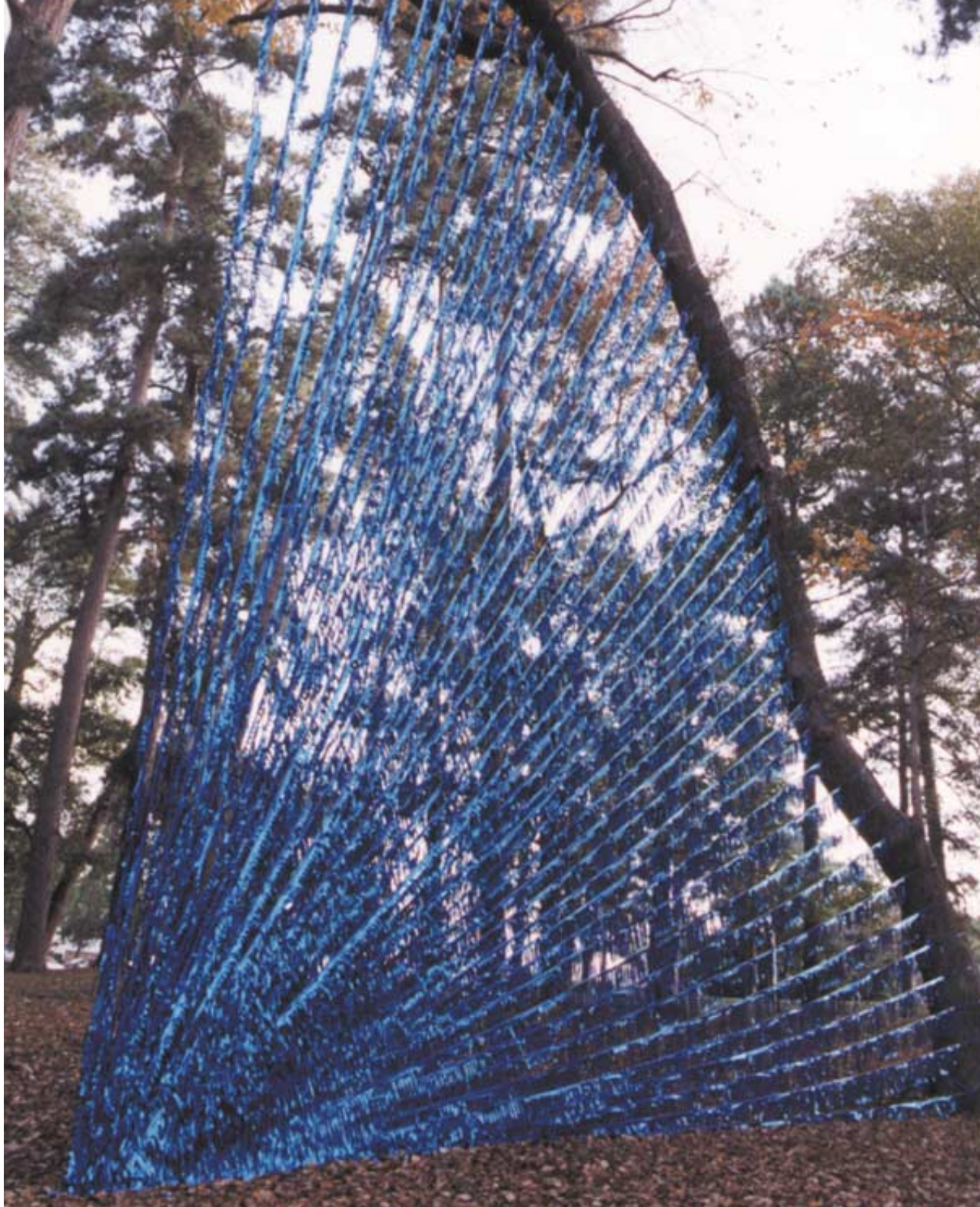
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The Art Guys

Love Song for Umeå: Banner Work #7, 2002

metallic polyurethane plastic banners

The Art Guys: Michael Galbreth, born in Philadelphia 1956, and Jack Massing, born in Buffalo 1959. They live and work in Houston, Texas. Education: University of Houston, Masters of Fine Art. Selected solo exhibitions: Contemporary Arts Museum, Houston 1995, Kemper Museum of Contemporary Art and Design, Kansas City 1997, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina 1998, Tacoma Art Museum, Washington 1999, The Museum of Fine Arts, Houston 2001.



ko

Kirsten Ortwed
Cinque Terre, 2002
bronze and onyx
h. ~230 cm

Born in Copenhagen 1948. Lives and works in Pisa, Italy.
Education: The Royal Academy of Fine Art, Copenhagen.
Several national and international exhibitions including
Kunsthalle Mannheim, 1986, Bonnier Kunstverein, Bonn 1988,
Musée Des Beaux-Arts de Nantes, 1994, Venice Biennial
1997, Moderna Museet 2001. Has made the Raul Wallenberg
Monument in Stockholm.





as

Anna Stake
Larger than life, 2002
corten steel
320 x 300 x 150 cm

Born in Uppsala 1971. Lives and works in Stockholm.
Education: Ecole Nationale Supérieure des Beaux-Arts, Paris,
The Royal Academy of Fine Art, Stockholm. Exhibitions in
selection: Konstepidemin, Göteborg 1999, Sveriges Allmänna
Konstförening, Stockholm 2000, Manés, Prag 2001, Västerås
Konstmuseum 2001.



es

Erik Snedsbøl
Pinocchio, 2002
mixed media

Born in Arvika 1965. Lives and works in Malmö. Education:
Blackheath School of Art, London, The Academy of Fine Art,
Bergen, The Royal Academy of Fine Art, Copenhagen.
Exhibitions in selection: Sveaborg, Helsinki 1998, Kiasma,
Helsinki 1998, Norsk Skulpturbiennale, Stenersenmuseet Oslo
2001, Astrup Fearnley Museet, Oslo 2002, New Image Art,
Los Angeles 2002.





ag

Antony Gormley
European Field, 1992,
terracotta

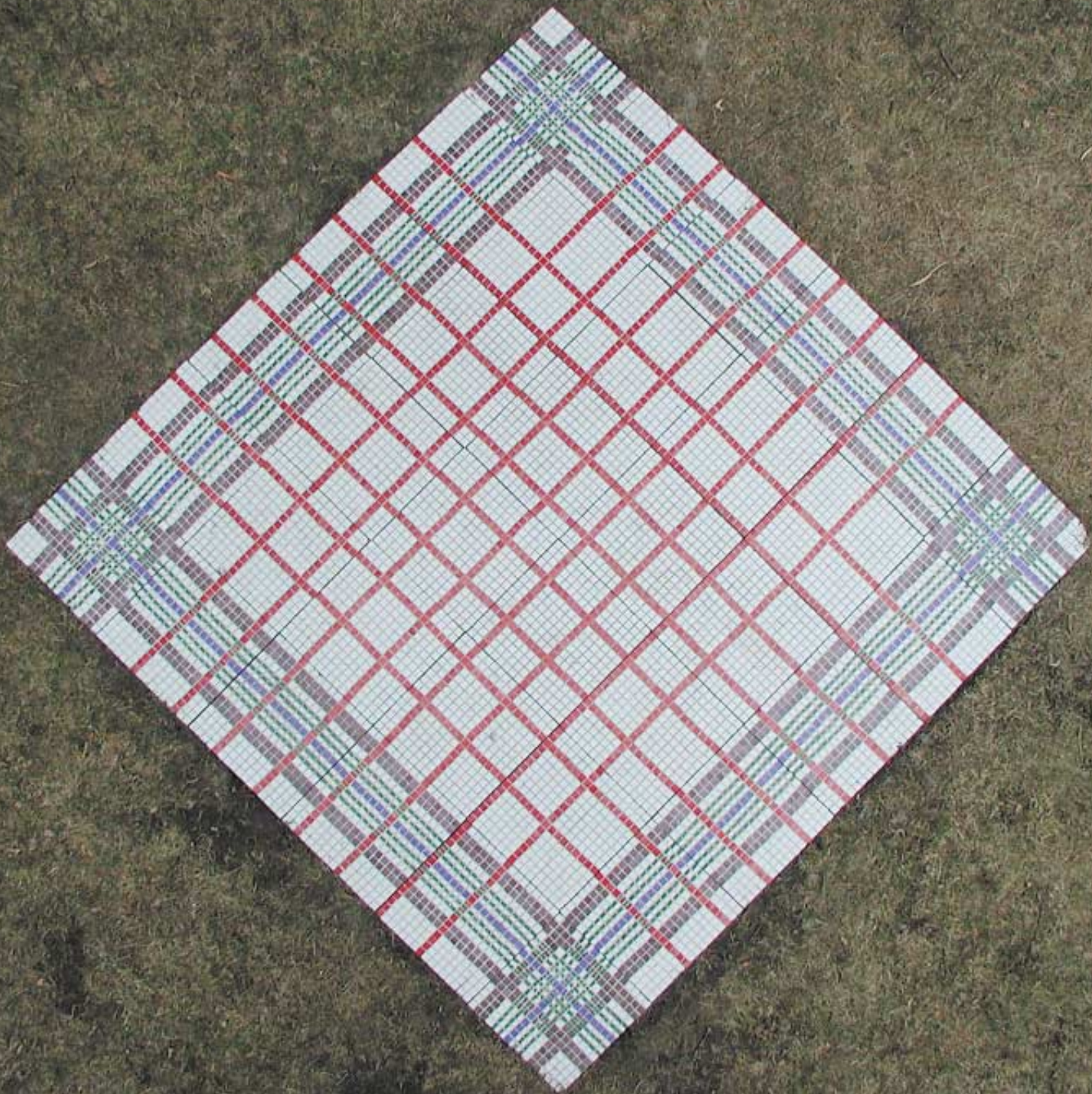
Born in London 1950. Lives and works in London. Education:
Central School of Art, London, Slade School of
Fine Art, London. Several exhibitions all over the world,
including, Apperto 1982, Tate Gallery, London 1983, 2000,
Museum of Modern Art, New York 1984, Venice Biennale 1982
1986, Documenta 1987, Malmö Konsthall 1999, Tate St. Ives,
Cornwall 2001. Awarded the Turner Prize 1994.



hw

Helena Wikström
Remember to Respect Your Mother, 2000
concrete, mosaic glass tiles
210 x 210 cm

Born in Tingsryd, 1964. Lives and works in Holmsund, Sweden. Exhibitions in selection: Vasa Konsthall, Finland 1987, 1997, Västernorrlands Museum, Härnösand, 2000, Nelimaarkkamuseum, Finland, 2000, SANG – South African National Gallery, Cape Town 2001.



jd

Jacob Dahlgren
Sollefteå 1977, 2002
steel and paint
300 x 150 x 150 cm

Born in Stockholm 1970, Lives and works in Stockholm.
Education; Royal Academy of Fine Arts in Stockholm.
Exhibitions in selection: Millesgården, Stockholm 2001, Galleri
Charlotte Lund 1999, 2001, Ars Fennica Tavastehus Art
Museum 2001, The Museum of South Carelia 2002,
Wintergarten Kunst im Raum, Vienna 2002, 27th Pontevedra
biennial 2002, Spain.



jd

Joakim Danell
Fåglar i Sverige, 2002
five nesting-boxes and loud speakers

Born 1971 in Lund. Lives and works in Malmö. Education:
College of Fine Arts, Umeå. Selected exhibitions: Skellefteå
Art Museum 1999, Galleri 60, Umeå 2000, Jukkasjärvi Icehotel
2001, Gothenburg Art Museum 2001, Bildmuseet, Umeå
2001.

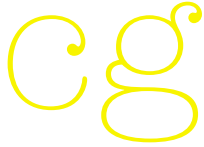


pj

Peter Johansson
Rauschenberg – The German Edition, 2002
stuffed reindeer

Born in Falun 1964. Lives and works in Stockholm. Education: National College of Crafts and Design, Stockholm, Royal Academy of Fine Arts Stockholm. Several exhibitions, including Moderna Museet, Stockholm 1992, Liljevalchs Konsthall 1996, Trondelag Kunstnersenter, Trondheim 1997 and Grunwald Gallery, Toronto 1997, Göteborgs Konstmuseum 1998, Wewerka Pavillion Münster, Västerås Konstmuseum 1998.





Cristos Gianakos
Double Cross (s), 1999
stainless steel
95 x 95 x 95 cm /each

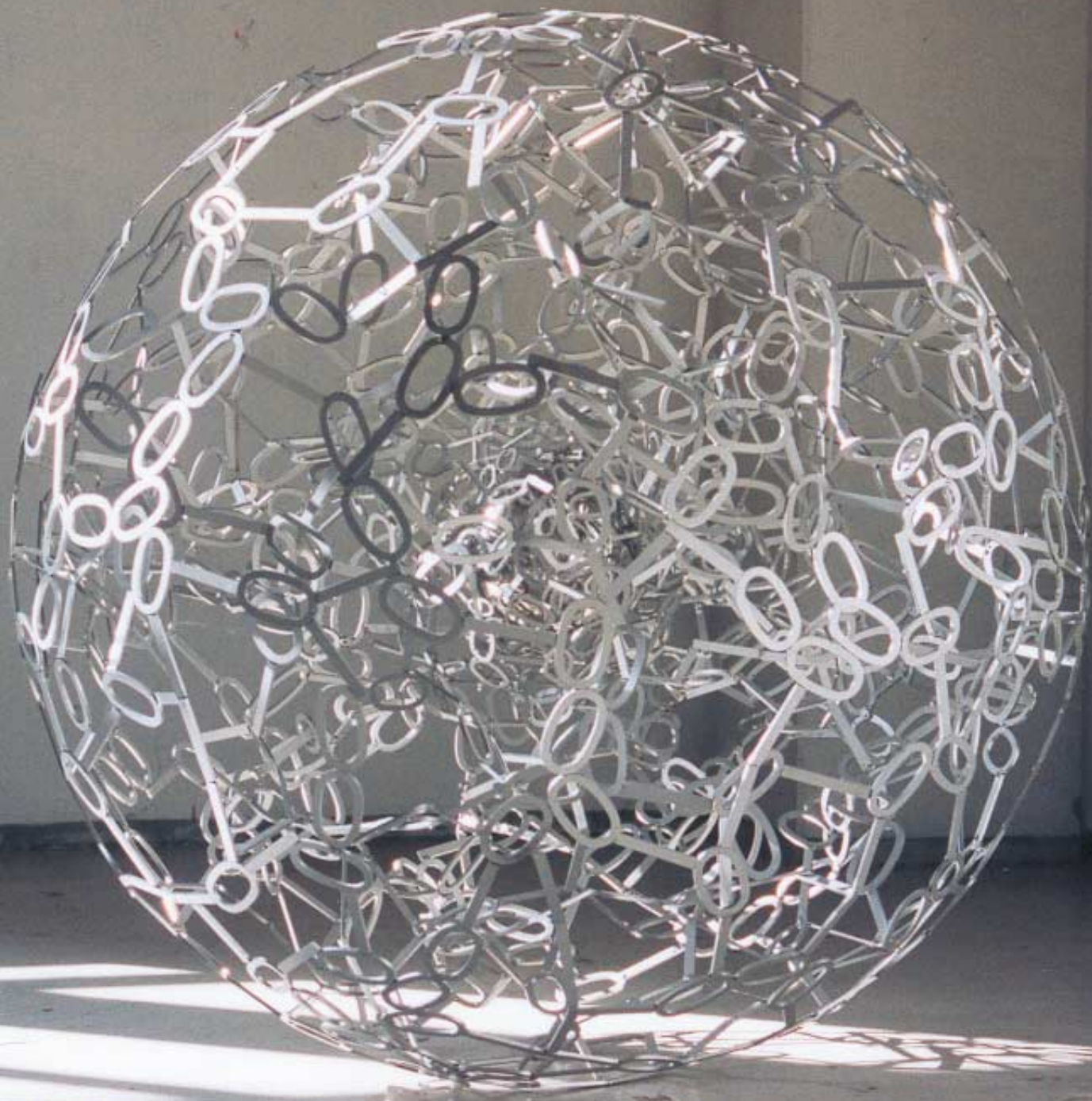
Born in 1934. Lives and works in New York. Educated at The School of Visual Arts, New York, where he also has been teaching for more than 30 years. Several national and international exhibitions including Galleri Stefan Andersson, Umeå 1998. Installation for Thessaloniki Cultural Capital of Europe 1997. Represented at The Museum of Modern Art, New York, National Museum and Moderna Museet in Stockholm amongst others.



hcb

Hans Christian Berg
Thoughtrise in Vacuum II, 2001
stainless steel
h. 150 cm

Born in Esbo, Finland 1971. Lives and works in Helsinki.
Education; Academy of Fine Arts, Helsinki. Exhibitions in
selection: Galerie Taik at Sthlm Art Fair 1999, The Museum of
South Carelia 2000, Venice Open, Lido 2001, The Finnish
Museum for Arts and Crafts 2002. "Art under the Stars", per-
manent sculpture, Schaumberg Illinois, USA 2001.



elb

Elina Brotherus
Love bites I, 1999
photo on canvas
h. 10 m

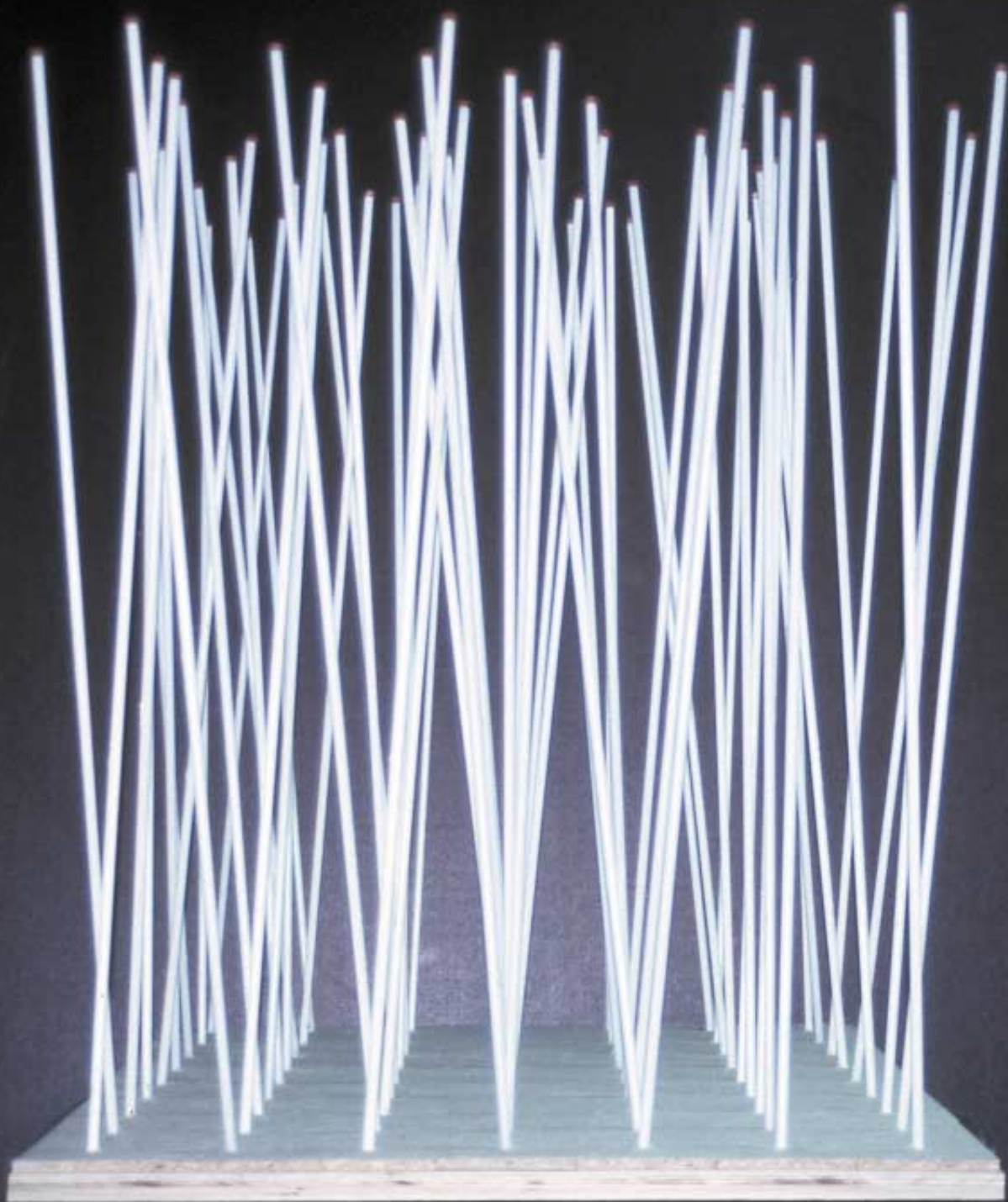
Born in Helsinki, Finland 1972. Lives and works in Helsinki and Paris. Education: University of Art and Design, Helsinki. Exhibitions in selection: Galleri Stefan Andersson 1998, 2001, The Finnish Museum of Photography, Helsinki 2000, ARS 01, Kiasma, Helsinki 2001, Lunds Konsthall 2002, Citigroup Private Bank Photography Prize, The Photographers Gallery, London 2002.



kc

Kari Cavén
Skogsdunge, 2002
49 flagpoles

Born in Savonlinna, Finland 1954. Lives and works in Helsinki.
Education; Academy of Fine Arts, Helsinki. Several national
and international exhibitions, notably; Venice Biennial 1988,
90, Sara Hilden Art Museum, Tampere 1997, Galleri Stefan
Andersson, Umeå 1998, Skulpturens Hus, Stockholm 2000,
Helsingborgs Museum 2001.



akf

Anne-Karin Furunes
Utan titel, 2002
stainless steel
260 x 224 cm

Born 1961 in Norway. Lives and works in Trondheim. Education:
The Royal Academy of Art, Copenhagen, The National
Academy of Fine Art, Oslo. Selected exhibitions: Galleri K,
Oslo 1996, Trondheim Art Museum 2000, The National
Museum of Contemporary Art, Oslo 2000, Galleria Kari Kenetti
2002. Professor at the Art Academy of Fine Art in Trondheim.



Skulpturer från tidigare år

Sculptures from previous years



Mirosław Balka
 30x60x10, 250x1958x795, 30x60x10,
 250x521x174
 Concrete and leaves, 1996.
 Permanent work.

Born in Warsaw 1958. Lives and works in Poland. Education: Academy of Fine Arts, Warsaw. Several international exhibitions, notably; La Biennale di Venezia 1990, Documenta IX, Kassel 1992, ars 95, Museum of Contemporary Art, Helsinki 1995, Malmö konsthall 1996, Museum of Contemporary Art, Oslo 1997, Barbara Gladstone Gallery New York 2001, Galerie Nordenhake, Berlin 2002.



Bigert & Bergström
 Amok
 Steel h 410 cm, 1997

Lars Bergström, born in 1962. Mats Bigert, born in 1965. The partnership Bigert & Bergström was created in 1986. Education: Royal Academy of Fine Arts, Stockholm. Several national and international exhibitions including Venice Biennial 1993, Galleri Stefan Andersson, Umeå 1994, Louisiana Museum for Modern Art, Humlebaek 2001, Mori Art Museum, Tokyo 2002.



Bård Breivik
 Untitled,
 3 granite works, h. 900 cm, 2001.
 Permanent works

Born in Bergen, Norway 1948. Lives and works in Oslo and Qiamen, China. Education: Bergen School of Arts and Crafts, St. Martin's School of Art, London. Has been professor of sculpture at the Royal Academy of Fine Arts in Stockholm. Several national and international exhibitions including Venice Biennial 1986, Malmö Konsthall 1996, The Chinese European Art Center 2000, Galleri Stefan Andersson, Umeå 2001.



Tony Cragg
Stevensson (Early Forms)
Bronze, 90 x 144 x 107 cm, 1999.
Permanent work.

Born in Liverpool 1949. Lives and works in Wuppertal. Education: Gloucestershire College of Art. Several national and international exhibitions all over the world, notably; Venice Biennial 1988, Lisson Gallery, London 1997, Sara Hildén Art Museum, Tampere 1999, Tate Gallery, Liverpool 2000, Galleri Stefan Andersson, Umeå 2001. Dunkers Kulturhus, Helsingborg 2002. Awarded the Turner Prize 1988.



Cristos Gianakos
Beamwalk
Iron, 140 x 1000 x 300, 1996.
Permanent work.

Born in 1934. Lives and works in New York, where he also has been teaching for more than 30 years. Several national and international exhibitions including Galleri Stefan Andersson, Umeå 1998. Has made an installation called Gridlock for Thessaloniki Culture Capital of Europe 1997. Represented at The Museum of Modern Art, New York, National Museum and Moderna Museet in Stockholm amongst others.



Antony Gormley
Still Running
Cast iron, 276 x 317 x 148 cm, 1990-93.
Permanent work.

Born in London 1950. Lives and works in London. Education: Central School of Art, London, Slade School of Fine Art, London. Several exhibitions all over the world, including, Apperto 1982, Tate Gallery, London 1983, 2000, Museum of Modern Art, New York 1984, Venice Biennale 1982 1986, Documenta 1987, Malmö Konsthall 1999, Tate St. Ives, Cornwall 2001. Awarded the Turner Prize 1994.



Sigurdur Gudmundsson
Granite Works, 1998
granite

Born in Reykjavik, Iceland 1942. Lives and works in Amsterdam and Qiamen, China. Education; Icelandic College of Arts and Crafts, Reykjavik, Academie '63, Haarlem, Ateliers '63, Haarlem. Several national and international exhibitions, notably; Malmö Konsthall 1992, Kunsternes Hus, Oslo 1992, Galleri Stefan Andersson, Umeå 1998, Chinese European Art Centre, Xiamen 1999.



Carina Gunnars
Untitled
Eight galvanized bathtubs, 1994.
Permanent work.

Born in Gävle 1956. Lives and works in Stockholm. Education; College of Fine Arts, Umeå. Exhibitions in selection; Galleri Ynglingagatan 1, Stockholm 1996, Färgfabriken, Stockholm 1996, Galleri Index Lounge, Stockholm 1997, Bohusläns Konsthall, Uddevalla 1998, Enkehuset, Stockholm 2000, BB – Galleri Lars Bohman, Stockholm 2002.



Claes Hake
 Five Stone Bows
 Grey granite, each bow
 between 555-610 cm.
 Permanent work.

Born in 1945. Lives and works in Gothenburg. Education: Academy of fine Arts, Valand. Several National and international exhibitions, notably; Galleri Stefan Andersson, Umeå 1997, Socrates Sculpture Park, New York 1998, Sculpture Show Pier Walk, Chicago 1998. Public sculptures at the central station in Gothenburg and the ministry for civil service affairs in Sweden, Denmark and Germany.



Wolfgang Winter & Berthold Hörbelt
 Kastenhaus 1166.14, 2000
 Metal, wood and PVC.
 Permanent work

Winter, born in Offenbach, Germany 1960. Hörbelt, born in Coesfeld, Germany 1958. Education: Hochschule bildender Künste, Kassel. Lives and works in Münster and Frankfurt. Works together since 1992. Several national and international exhibitions, notably; Skulptur projekte in Münster 1997, Voges+Deisen, Frankfurt am Main 1997, Museumsplatz Bonn, 1998, Kunstakademie Hanoi, Vietnam 1999, Venice Biennal 1999.



Meta Isæus-Berlin
 She leaves the lights on and forgets the room
 Steel, tile, sanitary porcelain,
 250 x 120 x 123 cm, 1998.
 Permanent work.

Born in Stockholm 1963. Lives and works in Stockholm. Education: National College of Crafts and Design, Stockholm, Royal Academy of Fine Arts, Stockholm. Exhibitions in selection; Galleri Mejlan, Stockholm 1993, Galleri Mors Mössa, Gothenburg 1995, Andrén-Schiptjenko, Stockholm 1996, La Biennale di Venezia 1997, 5th International Istanbul Biennial 1997. BO-01 Malmö, 2001.



Anish Kapoor
 Pillar of light
 Sandstone, 150 x 140 x 200 cm.
 Permanent work.

Born in Bombay, India 1954. Lives and works in London. Exhibitions all over the world, notably; Le Biennale di Venezia 1990, Documenta IX in Kassel 1992, Ars 01, Kiasma Helsinki 2001. Awarded the Turner Prize 1991. Represented at museums and public collections all over the world, including; Tate Gallery London, Museum of Modern Art, New York, Moderna Museet, Stockholm.



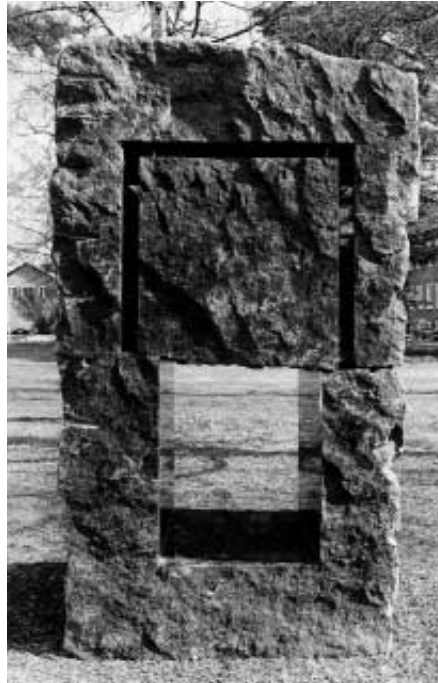
Bernard Kirschenbaum
 Untitled
 Steel, 277 x 315 x 315 cm

Born in 1924. Lives and works in New York. Several national and international exhibitions. Professor of sculpture at the Royal Academy of Fine Arts in Stockholm until 1991. Has made a monumental sculpture, a 26m high concrete structure placed in Malmö.



Jonas Kjellgren
The most lonesome story ever told
Stainless steel, 150 x 130 x 85 cm, 1998.
Permanent work.

Born in Gävle 1962. Lives and works in Sikeå, Västerbotten. Education: Gerlesborgsskolan, Stockholm and College of Fine Arts, Umeå. Exhibitions in selection; Paul Morris Gallery, New York 1995, Stockholm Art Fair 1996, Toy Store lace, Los Angeles 1997, Start, Stockholm 1998.



Takashi Naraha
Structure 88-J-1
Green Ekeröd-granite,
194 x 116 x 71 cm, 1998.

Born in Tokyo 1930. Lives and works in Glimåkra, Skåne. Education: Musashino Art University. Several national and international exhibitions including: Galleri Stefan Andersson 1989, Jönköpings Länsmuseum 1990, Museum Antoine Bourdelle Paris 1997, Galerie Pudelko, Bonn 1998, Galerie Denise René, Paris 1998, Kalmar Konstmuseum 2001.



Richard Nonas
"Not the forest, or even the North, but simple places barren, and hard when you touch them – places that are clear about excess..."
55 meter long double-line of double-borders cutting diagonally through a formal grid of trees.
Permanent work.

Born in 1936, Lives and works in New York, Social anthropologist. Several national and international exhibitions, including Wanås sculpture exhibition. Permanent installation at the art museum in Lund.



Roland Persson
 Untitled
 Painted bronze, 80 x 45 x 358 cm, 1998.
 Permanent work.

Born in Hudiksvall 1963. Lives and works in Värmdö. Education: College of Fine Arts, Umeå. Exhibitions in selection; Bildmuseet, Umeå 1988, 1989, Galleri Eklund, Umeå 1993, Härnösands Konsthall 1997, Edsviks konst & kultur 1999, Skive Kunstmuseum, Danmark 2000, Kulturmagasinet, Sundsvall 2000, Norrköpings Konstmuseum 2001.



Anna Renström
 Alliansring, 2000,
 Brass.
 Permanent work

Born in Stockholm 1970. Lives and works in Nordingrå. Education: Nyckelviksskolan, Stockholm, College of Fine Arts in Umeå. Exhibitions in selection; Galleri 21:25 Oslo, 1997, Bildmuseet Umeå, 1998, Galleri Magnus Karlsson, Stockholm 1998.



Raffael Rheinsberg
 Social meeting, 1997
 Wooden skies, 270 x 2500 cm.
 Permanent work.

Born in Kiel 1943. Lives and works in Berlin. Education: Academy of Fine Arts in Kiel. Exhibitions in selection; Venice Biennale 1990, Museet for Samtidskunst, Oslo 1991, Memento, Prag 1994, Kunsthalle Tallin, 1995, Städtisches Museum, Flensburg 1996, Brandts Klaedefabrik, Odense 1998. Carlsberg Glyptoteket, Copenhagen 1998, The National Gallery in Berlin 1999.



Nina Saunders
 Hardback, 2000
 Concrete,
 Permanent work

Born in Odense , Denmark 1958. Lives and works in London. Education: Central St. Martin's College of Art and Design, London. Exhibitions in selection; Young British Artists, Saatchi Gallery, London, 1996, Mappin Art Gallery, Sheffield 1999, Andréhn-Schiptjenko, Stockholm 2000, Esbjerg Kunstmuseum, Denmark 2000, The Economist, London 2000.



Serge Spitzer
 Umea Prototype, 1999-2000
 Steel and birch trees.
 Permanent work

Born in Bucharest, Romania 1951. Lives and works in New York City. Several national and international exhibitions, notably; The Museum of Modern Art, New York 1983, Kunstmuseum, Bern 1984, Documenta VIII, Kassel 1987, Geementemuseum, Den Haag, 1992, Kunsthalle und Kunstverein, Düsseldorf, 1993, Henri Moore Foundation, Leeds 1994, Venice Biennale 1999, Zoobrücke, Köln 2000.



Not Vital
 Tongue
 Bronze, h 353 cm, 1995.

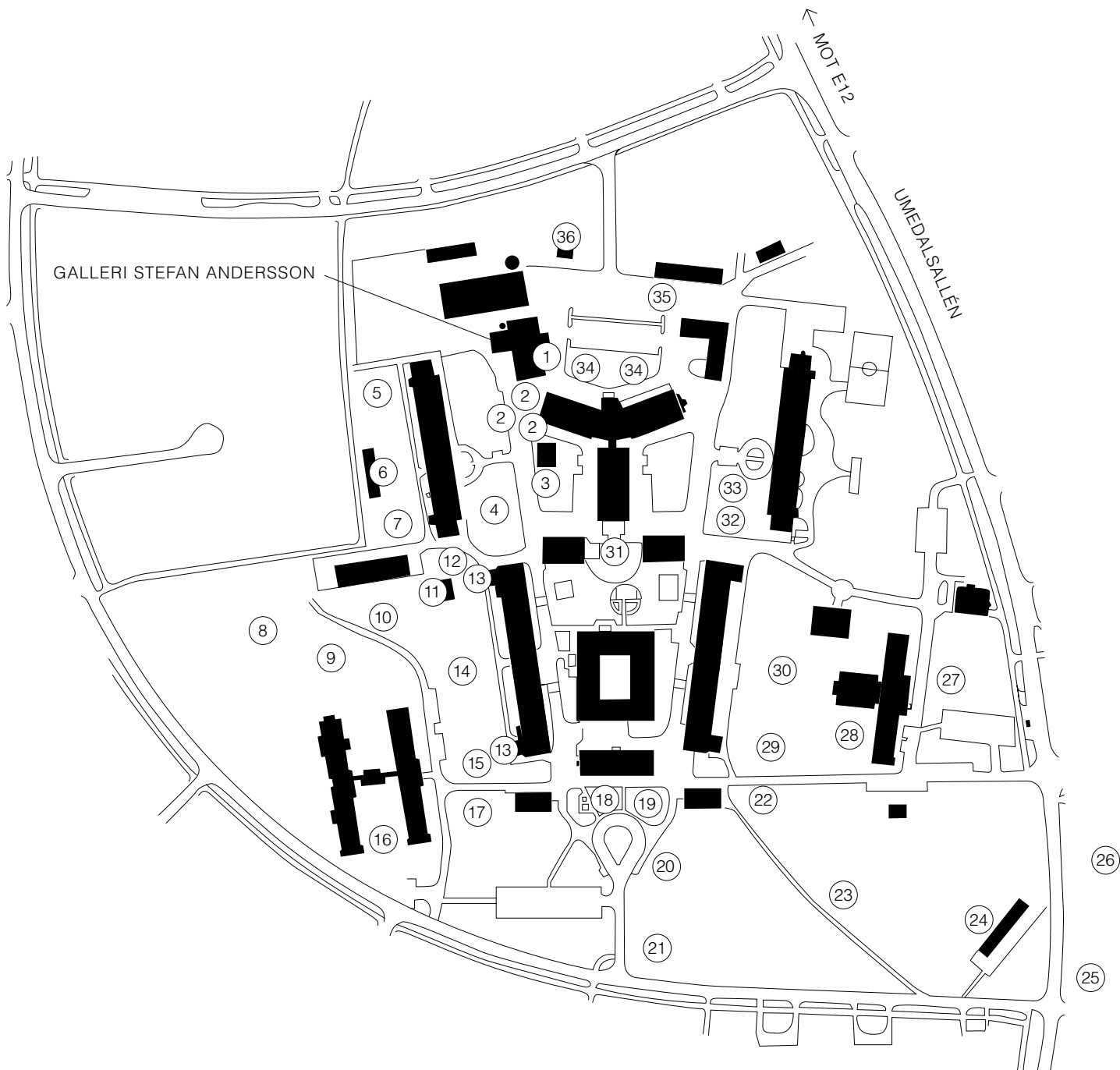
Born in Sent, Switzerland 1948. Lives and works in New York. Education: Centre Universitaire Expérimental de Vincennes. Several national and international exhibitions, notably; p.s. Gallery, Tokyo 1990, Galerie Rachel Lehmann, Lausanne 1993, 1995, Malmö konsthall 1997, Galerie Nordenhake, Stockholm 1998. Venice Biennale 2001.

Översiktskarta

Overview

1	Antony Gormley	19	Tony Cragg*
2	Bård Breivik*	20	Antony Gormley*
3	Joakim Danell	21	Richard Nonas*
4	Kirsten Ortved	22	Bernard Kirschenbaum
5	Anne-Karin Furunes	23	Carina Gunnars*
6	Raffael Rheinsberg*	24	Miroslaw Balka*
7	Anna Renström*	25	Serge Spitzer*
8	Roland Persson*	26	Winter& Hörbelt*
9	The Art Guys	27	Kari Cavén*
10	Bigert & Bergström	28	Anna Stake
11	Erik Snedsbøl	29	Claes Hake*
12	Jonas Kjellgren*	30	Cristos Gianakos*
13	Elina Brotherus	31	Jacob Dahlgren
14	Meta Isæus-Berlin*	32	Takashi Naraha
15	Not Vital	33	Helena Wikström
16	Anish Kapoor*	34	Sigurdur Gudmunsson
17	Cristos Gianakos	35	Hans Christian Berg
18	Nina Saunders*	36	Peter Johansson

* Permanent artworks/Permanent konstverk



Umedalen Skulptur 2002 is without comparison the largest outdoor exhibition we have ever arranged. In total we are showing 44 artworks out of which 15 are new for this year. We are happy and proud of the final result. But two people can of course not handle an arrangement like this all by themselves. We would therefore like to take the opportunity to thank everyone involved; First of all the participating artists but also all assistants, craftsmen, consultants, companies and last but not least Balticgruppen with Krister Olsson, who has financed Umedalen Skulptur since 1994.

Umedalen Skulptur 2002 är den utan jämförelse största utomhusutställning vi har arrangerat. Totalt visar vi 44 konstverk varav 15 är nya för året. Vi är både glada och stolta över det färdiga resultatet. Men två personer klarar naturligtvis inte av att själva arrangera en utställning av den här dimensionen Vi vill därför passa på att tacka alla som bidragit till årets utställning; Först och främst alla konstnärer men också alla assistenter, hantverkare, konsulter, företag och sist men inte minst Balticgruppen, med Krister Olsson, som uthålligt finansierat Umedalen Skulptur sedan 1994.

Umeå i maj 2002

Stefan Andersson & Sara Sandström Nilsson

GALLERI STEFAN ANDERSSON AB

