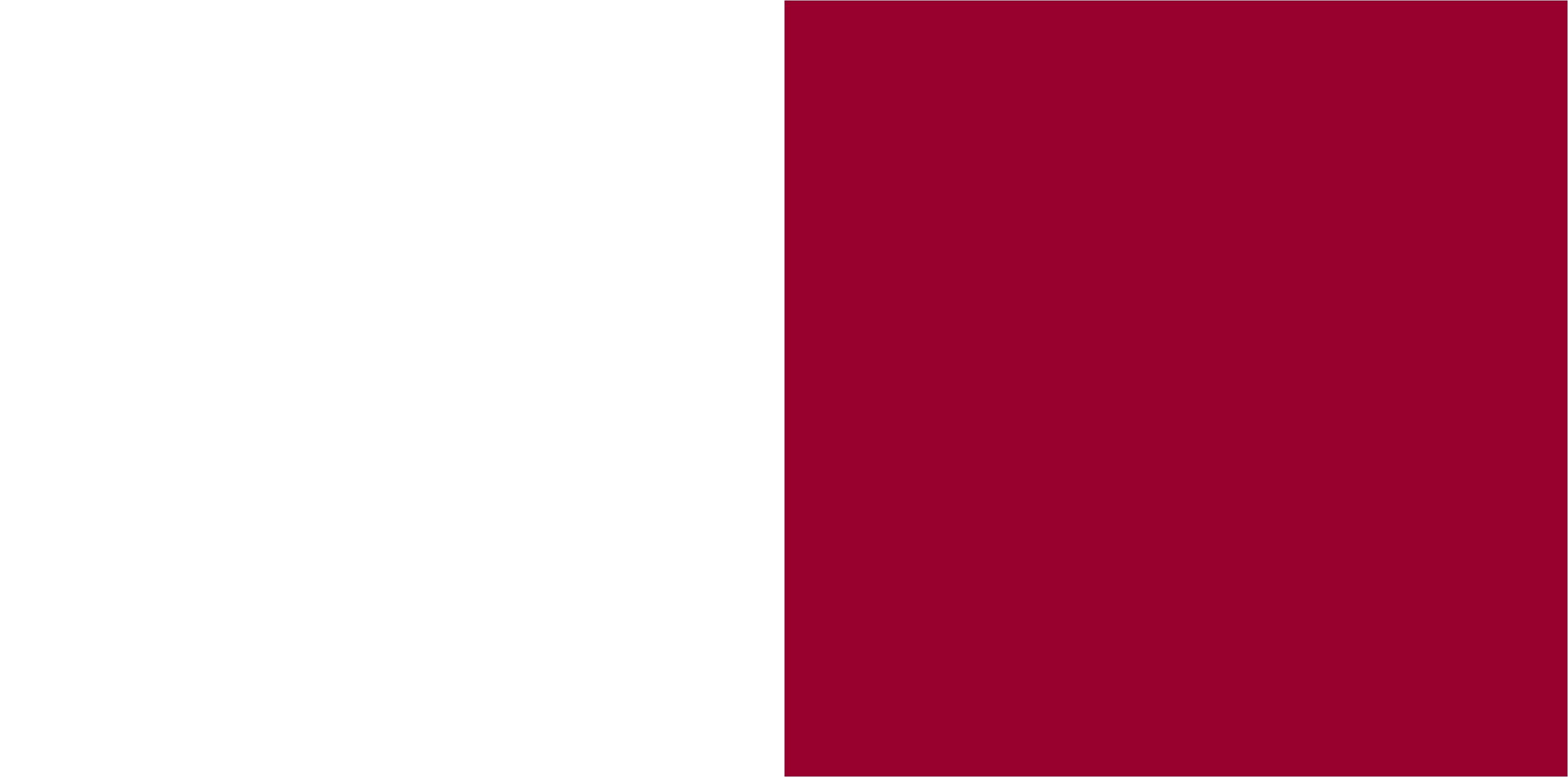




**UMEDALEN
SKULPTUR
2008**



UMEDALEN SKULPTUR 2008

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EN LÅNGSIKTIG INVESTERING

Vad är konst och kultur? är en fråga jag brukar få i egenskap av ordförande i kulturnämnden i Umeå och för Konstvägen Sju älvor. Det är ungefär lika lätt att svara på som; Vad är mening med livet? Vad är en människa? Dessa frågor hänger ihop. Låter det märkvärdigt? Det är det inte.

Länge har det sagts att kulturen är viktig för den ekonomiska tillväxten, folkhälsan, utbildningen och för att locka företag och välutbildad arbetskraft till Umeå. Så är det säkert. Allt fler talar också om betydelsen av den växande kulturindustrin och kreativa näringarna. I en omtalad EU-rapport "The Economy of Culture in Europe" drar man slutsatsen, att de kreativa och kulturella näringarna idag är mer betydelsefulla för den ekonomiska tillväxten i Europa än hela bilindustrin. Den kreativa och kulturella sektorns tillväxt för åren 1999-2003 var 12,3 procent högre än tillväxten i den övriga ekonomin, hävdar man i rapporten. Det är utmärkt att kultur är närande och bidrar till ekonomisk tillväxt och sysselsättning. Men det är ändå inte det viktigaste. Konst och kultur har ett egenvärde bortom alla samhällslönsamhetskalkyler och företagsekonomiska produktivetskurvor och bokslut.

Kulturen är ett ställe där medborgarna undersöker och uttrycker andra sidor av sig själva än de som löntagare, konsument och väljare, skrev kulturjournalisten Mikael Löfgren i Dagens Nyheter för något år sedan. Det är en bra förklaring. Jag gillar den. Konsten och kulturen är en mötesplats och en viktig del av livet och samhället, där vi kan mötas som människor, bortom våra invanda roller och identiteter som yrkesarbetande eller studerande, ung eller gammal, barn eller förälder, kvinna eller man, infödd svensk eller invandrare.

Mitt språks gränser är min världs gränser, konstaterade filosofen Ludwig Wittgenstein. Han har rätt. I alla möten och relationer finns behov av kommunikation, ett språk. Det behöver inte alltid vara uttalat. Konsten ger oss tillgång till många andra sorters språk. Vi ser, tänker, känner och förhåller oss till vår omvärld på olika sätt. Vi försöker förstå oss själva, varandra och världen. Ibland måste vi anstränga oss. Vill vi lära oss något nytt om oss själva och varandra, vidga världen, måste vi lämna det bekanta och välkända och våga möta det annorlunda, obekanta och främmande.

Det sägs att det talas över hundra olika språk i Umeå idag. Dessutom byter vi närmare tio procent av vår befolkning varje år. Denna språkliga och kulturella mångfald och befolkningsrörlighet är en stor tillgång för Umeå. Vi lever i en globaliserad värld där länder, företag, organisationer, teknik, vetenskap, massmedier och kultur blir allt mer sammanflätade och beroende av varandra - på gott och ont.

Vår tids stora ödesfråga, växthuseffekten, låter sig inte hindras av några nationsgränser. Många av oss börjar inse, att vi är en del av jorden och himmelriket och inte dess härskare och villkorlösa exploatörer. Vår rastlösa jakt på mer prylar, högre status och yttlig bekräftelse förstör inte bara livets betingelser i våra skogar, sjöar och luften vi andas utan leder också till en ökad stress, utbrändhet och mental försurning.

Jag är övertygad om att vi måste ändra vår livsstil och våra konsumtionsmönster. Vi måste börja bygga ett mer långsiktigt och hållbarare samhälle. Det handlar inte om att klä oss i säck och aska. Låt oss istället ge konsten och kulturen ett större

utrymme i våra liv. Ett mer utvecklat konst- och kulturliv tär inte på våra ändliga resurser utan berikar oss människor. I sin ursprungliga mening betyder ju ordet kultur, odling, något som växer. När kulturen är som bäst har den förmågan att frigöra och utveckla människans inneboende resurser, lust och skaparkraft. Konst och kultur lär oss att förundras och tvivla, förstå och ifrågasätta, bli utmanade och provocerade, roade och oroade. Det är konstens och kulturens viktigaste uppgift.

Umeå siktar nu på att bli Europeisk kulturhuvudstad år 2014. Vi gör det för att vi vill utveckla och stärka Umeå som en av Europas mest levande kulturstäder. Vi gör det för att vi är förvissade om att ett livaktigt kulturliv är en god och långsiktig investering för Umeå och medborgarna. Det visar Galleri Andersson Sandström och Balticgruppen.

Umedalens skulpturpark och galleriet är ett utomordentligt exempel på hur konsten inte bara förskönar och väcker förundran utan bidrar till att höja livskvaliteten och utveckla kulturmiljön. Det gäller inte bara Umedalen utan hela Umeå. Genom ett långsiktigt och nära samarbete har Balticgruppen och Galleri Andersson Sandström byggt upp en av Europas mest framstående och viktigaste kulturella mötesplatser för samtidskonsten, och det i Umeå. Det är jag mycket tacksam för.

Varje dag skjutsar jag mina barn till skolan som ligger mitt i skulpturparken och ett stenkast från Stefans och Saras galleri. Varje dag möter vi olika uttryck av Antony Gormley, Lin Peng, Anne-Karin Furunes, Sean Henry, Tony Cragg, Charlotte Gyllenhammar, Bård Breivik, Jacob Dahlgren, Claes Hake, Takashi Naraha, Anish Kapoor, Kaarina Kaikkonen och The Art

Guys - bara för att nämna några – mitt bland företag, folktandvård och boende. Här samsas det vardagliga och främmade. Det lokala och globala umgås varje dag mellan hus och tallar, mellan natur och kultur. Det är oerhört berikande och lustfyllt. Jag önskar alla kunde få leva så.

Om Umeå ska kunna bli Europeisk kulturhuvudstad 2014 räcker det inte med att visa vad vi har gjort och vad vi gör idag – vi måste också visa vad vi vill göra för att utveckla konsten och kulturen. Vi måste våga ha visioner och visa hur vi vill förverkliga dem. Balticgruppen och Galleri Andersson Sandström visar att det går. "Visioner brukar förbli visioner, men här är vi i full färd med att förverkliga vår", skrev Krister Olsson inför invigningen av Umedalen Skulptur 1994. Idag har visionen förverkligats flera gånger om. Det känns inspirerande i vårt fortsatta arbete med kulturhuvudstadsåret.

Inför invigningen den 7 juni av 2008 års skulpturpark och galleriutställning får vi möta ännu fler av världens främsta konstnärer och många olika språk och uttrycksformer. Jag hoppas att så många som möjligt besöker både skulpturparken och utställningarna i galleriet. Det är ett bra sätt att lära känna sig själva och möta det välbekanta och det främmande. Det är inte bara lärorikt och berikande. Det gör också världen lite större. Det behöver vi alla.

Tomas Wennström

A LONG-TERM INVESTMENT

“What is art and culture” is a question I often get in the capacity of chairman of the cultural committee in Umeå and for Konstvägen Sju älvar [‘the Seven Rivers Art Route’]. It is about as easy to answer this question as it is to answer: What is the meaning of life? What is a human being? All these questions are connected. Does it sound strange? It is not.

It has been said for a long time that culture is an important factor for economic growth, public health and education and for attracting companies and well-educated labour to Umeå. This is certainly true. More and more people are talking about the importance of the growing cultural industry and the creative industries. In a much talked of EU report “The Economy of Culture in Europe” it is concluded that the creative and cultural industries are now more important for the economic growth in Europe than the whole motor industry. The report states that the growth between the years 1999 and 2003 was 12.3 percent higher in the creative and cultural sector compared to the rest of the economy. It is excellent that culture is a productive factor and contributes to economic growth and employment. But this is not the most important thing. Art and culture have a value of their own beyond all societal profitability calculations and economic productivity curves and accounts.

Culture is a place where the citizens examine and express other sides of themselves than the ones as earners, consumers, and voters, wrote Mikael Löfgren, cultural journalist for the Dagens Nyheter, a couple of years ago. It is a good explanation. I like it. Art and culture are a meeting place and an important part of life and society, where we can meet as human beings, beyond our habitual roles and identities as workers or students, young or old, children or parents, women or men, native Swedes or immigrants.

The limits of my language are the limits of my world, stated the philosopher Ludwig Wittgenstein. He is right. In all meetings and relationships there is a need for communication, a language. It does not always have to be expressed. Art gives us access to many other types of language. We see, think, feel and relate to the world around us in different ways. We try to understand one another, the world and ourselves. Sometimes we need to make an effort. If we want to learn something new about one another and ourselves, widen our world view, we have to leave what is familiar and well-known and dare encounter what is different, unknown and strange.

It is said that more than a hundred different languages are spoken in Umeå today. Furthermore, we change close to 10 percent of our population every year. This linguistic and cultural diversity and demographic mobility is a great asset to Umeå. We live in a globalized world where countries, companies, organizations, technology, science, mass media and culture are becoming more and more intertwined and interdependent – for better or worse.

The most serious issue of our time, the greenhouse effect, is in no way obstructed by any national borders. Many of us are starting to realize that we are a part of the earth and heaven and not its rulers and unconditional exploiters. Our restless search for more gadgets, higher status and superficial confirmation not only destroys conditions of life in our forests, lakes and the air we breathe but also leads to increased stress, burnout and mental acidification.

I am convinced that we have to change our lifestyle and our consumption pattern. We have to start building a society that is

more long term and sustainable. It is not about dressing in sackcloth and ashes. Instead we should give more space to art and culture in our lives. A more developed art and cultural life will not sap into our finite resources but instead enrich us human beings. The word culture, in its original meaning, means cultivation, something that grows. Culture at its best has the power to release and develop people’s inherent resources, inclination and creative powers. Art and culture teach us to wonder and doubt, understand and question, be challenged and provoked, amused and worried. This is art and culture’s most important mission.

Umeå is aiming to become the culture capital of Europe in 2014. We are doing this because we want to strengthen and develop Umeå as one of Europe’s most active cultural cities. We are doing this because we are convinced that a vigorous cultural life is a good and sustainable investment for Umeå and its citizens. Galleri Andersson Sandström and Balticgruppen are examples of this.

The Umedalen Sculpture Park and Galleri Andersson Sandström are excellent examples of how culture not only beautifies and arouses wonder but also adds to the quality of life and the development of the cultural environment. This is true not only of Umedalen but of the whole of Umeå. Through a long-term and close collaboration, Balticgruppen and Galleri Andersson Sandström have built one of Europe’s most prominent and important cultural meeting places for contemporary art, and this all happens in Umeå. This I am very grateful for. Every day I drive my children to a school that is located in the middle of the sculpture park and a stone’s throw away from Stefan and Sara’s gallery. Every day we meet new expressions by Antony Gormley, Lin Peng, Anne-Karin Furunes, Sean Henry, Tony Cragg,

Charlotte Gyllenhammar, Bård Breivik, Jacob Dahlgren, Claes Hake, Takashi Naraha, Anish Kapoor, Kaarina Kaikkonen and The Art Guys – just to mention a few – in the midst of companies, dentist’s surgeries and residences. Commonplace and alien elements share the same space. Local and global actors interact every day among buildings and pines, between nature and culture. It is extremely rewarding and pleasurable. I wish everyone could live like this.

If Umeå is going to become the cultural capital of Europe in 2014, it will not be enough to show what we have done in the past and what we are doing today – we will also have to show what we want to do to develop art and culture. We have to dare to have visions and show how we want to realize them. Balticgruppen and Galleri Andersson Sandström show us that it is possible. “Visions usually remain visions, but we are in full swing here trying to realize ours”, Krister Olsson wrote before the opening of Umedalen Skulptur in 1994. Today the vision has been realized several times over. It is an inspiration in our ongoing work for the cultural capital nomination.

In connection with the opening on June 7 of the 2008 sculpture park and gallery exhibition, we will meet even more of the world’s foremost artists and many different languages and ways of expression. I hope that as many people as possible will visit both the sculpture park and the exhibitions in the gallery. It is a good way to get to know oneself and to meet what is well known as well as unknown. It is not only instructive and enriching. It also makes the world a little bigger, which is something that all of us need.

Tomas Wennström

KLITSA ANTONIOU

“A-LETHE HYDOR”

2005, FRAMES, SEAWEED, PRINTS, STEEL AND WIRE,
350 X 250 X 250 CM

In Klitsa Antoniou's installation, over a hundred photographic frames hover above the viewer's eye level, forming an almost architectural territory, an elevated space. A gigantic, 'absent', photo-collection is staged and 'mutated', in an effort to investigate an often recurrent range of issues in the artist's work: the dealing with time, memory and the process of recollection, evoking a constant (re)evaluation of personal - and collective - identity.

Memory can infinitely reiterate the same events, details, roles, and environments in various versions, constructing and reconstructing the past in a way that it coincides with the flux of perception of our current identity. Whereas our memory of the past is often perceived as a sum of concrete events and situations, selective perception cancels this notion, allowing for a constant re-interpretation and re-writing of the past, according to 'who' we came to be.

It is perhaps in the title that the essence of the work is realised. "A-lethe Hydor" literally translates into "Water of Truth". The word alithia (truth) derives from a synthesis of the letter 'a' (denoting absence) and the word lithi (meaning forgetting). The concept of

truth linguistically derives in Greek from the comprehension of remembering, the resistance to forgetting. In a cleverly suggestive way, her work aims to understand 'truth' as being fluid, always subject to the memory's ability to remember, yet constantly alternating, in a way that the past cannot conflict with the sense of present -or future- personal or even national identity.

Artemis Eleftheriadou

The above text is an extract taken from the article titled 'Frames of the Elusive: Negotiating K.Antoniou's work' published in the catalogue for the Somatopia: mapping sites, siting bodies exhibition, London 2005, curated by Antonis Danos

Lives and works in Cyprus. Education: Central St. Martins School of Art and Design, London 1991, Pratt Institute, New York 1993, New York University Art and Art Professions School of Education, New York 1996. Exhibitions in selection: Diaspro Art Center, Cyprus 1997, Morcone Museum, Italy 2002, SIART, La Paz, Bolivia 2003, Kerava Art Museum, Finland 2004, Chinese European Art Center, Xiamen, China 2004.



ERNST BILLGREN

KYRKA

2000, BRONZE, 250 X 210 X 350 CM

Form as sound, the bells that chime of sound on the outside of the church. Covered with snow like a part of nature. Quite in the snow.

Born 1957 in Sweden. Lives and works in Stockholm. Education: Birkagårdens folkhögskola, Stockholm 1981, Valands konsthögskola, Göteborg 1987. Several national and international exhibitions, notably: Centre Culturel Suedois, Paris 2001, Bryssel, Belgien 2001 Galleri Lars Bohman, Stockholm 2002, Galleri Anhava, Helsingfors 2003, Galerie Proarta, Zurich 2005, Galleri Lars Bohman, Stockholm 2006

Courtesy: Galleri Lars Bohman, Stockholm



KARI CAVÉN

KLASSRESA

2008, ALUMINIUM, 225 X 154 X 378 CM

"We have gone down the staircases. We are now on the river banks. Nobody near us."

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 & 2003, Skulpturens Hus, Stockholm 2000, Malmö Konstmuseum, 2000, Kunsthalle Rostock, 2000, Helsingborgs Museum 2001, Kiasma, Helsinki, 2005, Galleri Andersson Sandström 2006



WIM DELVOYE

CEMENT TRUCK

2008, STEEL, 370 X 250 X 912 CM

In Wim Delvoye's wide-ranging artistic practice, opposites attract: Divine merges with secular, past meets present, and ornament overcomes strict functionality. In his life-size replicas of caterpillar excavators, trucks, bulldozers, cement trucks, Delvoye juxtaposes medieval craftsmanship with machine-age technology. These massive sculptures are made in corten steel and perforated with Gothic filigree.

Wim Delvoye was born in 1965 in Wervik, Belgium and lives in Ghent. He has had recent solo exhibitions at the New Museum of Contemporary Art, New York; Sperone Westwater, New York; Manchester Art Gallery, England; Musée de Art Contemporain de Lyon, France; and Centre Georges Pompidou, Paris. He has participated in major international exhibitions including the 48th Venice Biennale (1999) and Documenta IX in Kassel, Germany (1992).



ANTONY GORMLEY

ANOTHER TIME VIII

2007, CAST IRON, 191 X 59 X 36 CM

Another Time is a series of one hundred sculptures identical to the hundred sculptures of Another Place. They are mutually dependent works: one that is permanently sited on Crosby Beach on the Mersey estuary in Liverpool, UK; the other, through a process of dispersion, will be found all over the world. Each work in Another Place faces out to the horizon twelve degrees south of west, while with Another Time each work finds its own orientation.

The body forms are taken from seventeen distinct moulding times between 19th May and 10th July, 1995.

The works acknowledge their industrial method of production. Each of the seventeen individual moments has been cast five to six times and shows the manner of its making, with traces of cling film through to the ingates of the molten metal clearly visible on the rusting surface. The works are corpographs: indexical body impressions that freeze time.

The history of western sculpture has been concerned with movement. I wish to celebrate the still and silent nature of sculpture. The work is designed to be placed within the flow of lived time. Recently, the

works have been placed high on buildings against the sky, standing outside the shelter and protection of architecture.

The work is made from iron, a concentrated earth material found at the core of this planet, each sculpture massive: a solid body.

The work asks where the human being sits within the scheme of things. Each work is necessarily isolated, and is an attempt to bear witness to what it is like to be alive, alone in space and time.

Born in London 1950. Lives and works in London. Education: Central School of Art, London, Slade School of Fine Art, London. His works has been exhibited extensively, with solo shows throughout the UK in venues such as the Whitechapel, Tate and Hayward Galleries, the British Museum and White Cube, and internationally all over the world at museums including the Louisiana Museum in Humlebaek, the Corcoran Gallery of Art in Washington DC, the Irish Museum of Modern Art in Dublin, Malmö Konsthall and the Museum of Modern Art in New York. Has participated in major group shows such as the Venice Biennale and the Kassel Documenta 8, Awarded the Turner Prize 1994, elected Royal Academician 2003.



LENNART GREBELIUS

20 BILLION YEARS

2003, MIXED MEDIA, 202 X 960 X 28 CM

This work is a graphic illustration of 20 billion years. The work consists of 2000 books, each containing 500 pages. On every page there are 20000 dots printed. Every dot represents one year. One page represents 20000 years. One book represents 10 million years. Two thousand books represent 20 billion years

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Born in 1956. Lives and works in Gothenburg. Education: University of Gothenburg, Gothenburg 1982. Selected exhibitions: Museum of Natural History, Gothenburg 1992, The Phactory, New York 2003, Borås Museum of Art, Borås 2007.



SHIH CHIEH HUANG

EYE DEA

2007, MIXED MEDIA, 50 X 150 X 50 CM

By hacking into a common household automatic night light, an eye inside the television is able to activate a light bulb outside of the television.

Born in 1975 in Taipei, Taiwan. Lives and works in New York. Education: University of California, San Diego 1998, School of Visual Arts, New York 2001, Art Omi International Artist Residency, 2006. Several national and international exhibitions, notably: Museum of Contemporary Art Taipei, Taiwan 2003, Chinese American Arts Council, New York 2004, Eva Hober Gallery, France 2005, Virgil de Voldere Gallery, New York 2006.

Video Still – courtesy of the artist and Virgil de Voldere Gallery



CRISTINA IGLESIAS

VEGETATION ROOM IV

2000, 13 RESIN AND BRONZE POWDER PANELS, SCULPTURE
DIMENSIONS: 250 X 185 X 220 CM, ROOM DIMENSIONS: 275 X 300 CM

The discrepancy that lies between exterior and interior is central to Cristina Iglesias' wall pieces, which feature aluminum or bronze castings of flora and fauna. Often displayed in a room within a room, an alien piece of architecture in the 'finished' space of a gallery or museum, the works challenge not only our concept of 'nature', but of the 'natural'. Recently, the artist has been adding her own 'fantastic' versions of plants, seeds and fungi in order further to distance her work from the notion of copying or reproducing nature. Like a nineteenth-century English manor house, there are a series of "scarcely perceptible transitions from interior to exterior" in Iglesias' work.

Any consideration of these vegetation pieces must start with the notion of space. For, just as architecture is a way of ordering space, so is painting and sculpture. Iglesias abstracts a detail from the outside world, magnifies it and places it within a room which has both domestic and public qualities. Often the room itself is constructed like a maze, in which the viewer is proposed a

certain path in order to experience the wall sculpture and the wall as one piece, one coherent view of the world within and outside of our grasp. Like the views detailed by Piranesi, which combine fantastic elements with meticulous drawings of contemporary Roman ruins, Iglesias' work puts the notion of architecture itself in crisis: between past and present, real and imagined, her spaces challenge us to fix the spatial co-ordinates ourselves. Iglesias' rooms feature a kind of floating architecture, in which our position is never quite stable.

Born in San Sebastián, Spain 1956. Lives and works in Madrid. Several national and international exhibitions, notably; Donald Young Gallery, Chicago 2000, Whitechapel Art Gallery, London 2003, Marian Goodman Gallery, New York 2005, Museum Ludwig, Köln 2006, Galería Elba Benítez, Madrid 2007, Instituto Cervantes, París 2007.

Courtesy the Artist and Donald Young Gallery, Chicago



JULIUS POPP

BIT.FALL

2006, WATER, PUMP, 320 MAGNETIC VENTS, ELECTRONICS,
800 X 35 X 35 CM / VARIABLE HEIGHT

The current version of Julius Popp's bit.fall shows the logical next step of the project which started in 2001. Here the water is used as a medium between information drawn from current affairs and the viewer. The input of the installation is formed by current buzzwords selected from various Internet news websites by a statistics-based computer program. The digital information is analogized, producing images shaped by the water: 320 nozzles emit individual drops of water through magnetic valves across a width of 8 meters. A computer program is employed to synchronize the magnetic valves, making it possible to freely determine the shape of the bitmap pattern formed by the drops as they fall to the ground. As they dissolve, the water structures

are collected in a container. The water is continuously sucked back into the valve construction by a pump, creating a closed circuit.

Born 1973 in Nuremberg, lives in Leipzig. Trained as a photographer. Studied at the Hochschule für Grafik und Buchkunst (Academy of Visual Arts), Leipzig. Co-operations with, among others, the Fraunhofer Institute, Leipzig University and the MIT in Boston. Several national and international exhibitions, notably: Galerie Jocelyn Wolff, Paris 2005 & 2006, Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna 2006.



GUNILLA SAMBERG

RÄDDNINGSPLOTS

2008, TEXTILE, GRASS, SUN FLOWER SEEDS, 240 X 240 X 90 CM

A place to land, to save oneself. Collect oneself and one's own. Collect the features and all apprehension and all that can be carried through a normal life. Join together everything that is spread out and solute that is temporarily whirling around. Collect, organize, carry, put right. Fill time with practical things. Protect, preserve, care for, warm. Cover and conceal. Protective covers which decrease breakage and loss of heat. Carrying takes its time. – to be carried has its too. To be carried by the winds of lust, be carried in whiteness and speechlessness. Raise an obelisk and flag for confidence.

Born in 1945. Education: Preparatory Art school, Paris 1966, Umeå Art School, Umeå 1984. Several national solo exhibitions: Galleri Stefan Andersson, Umeå 2001, Museum Anna Nordlander, Skellefteå 2004, Umeå kommunala konstrum, Ljussgården, Umeå 2007.



ANNA STAKE

DANSAREN

2007, BRONZE, 80 X 60 X 70 CM

There is a dancer who danced so its whole body became a field of energy. He became like Shiva, and the stories floated silently through the room. To render a transient meeting. To preserve the moment that exists in the power when one body meets another. The dancer is a sculpture that retells a memory, where the hands show the shape of time.

Lives and works in Stockholm, Sweden. Education: Royal Academy of Art, Stockholm, Sweden 1998, Royal Academy of Architecture, Stockholm, Sweden 2005. Several national solo exhibitions: SAK, Stockholm 2000, Västerås Konstmuseum, Västerås 2001, Landstinget Gävle, 2003, Konstrårshuset, Stockholm 2003, Borås Konstmuseum, 2003.



MAARIA WIRKKALA

REHEARSING IN A DARK ROOM

2008, MIXED MEDIA

These lines by Tomas Tranströmer have followed me several years. I repeat them always when I start a new work.

I am carried in my shadow
like a violin
In its black case.

All I want to say
gleams out of reach
like the silver
in a pawnshop.

Fragment of poem April and Silence
translation by Robin Fulton

Born in Helsinki, Finland in 1954. Lives and works in Finland. Education; University of Art and Design, Helsinki. Ecole des Beaux Arts , Aix-en-Provence. Several national and international exhibitions. Group exhibitions: Venice Biennale 2007, Echigo Tsumari Art Triennale, Japan 2006, ARS 06 Kiasma, Museum of contemporary Art, Helsinki 2006. Solo exhibitions: ILLUSOIRE Installation in EMMA Museum of Modern Art, 2008, Tabulava, Helsinki 2005, and So What. Kunsthalle Helsinki 2002.



**DEN PERMANENTA
SAMLINGEN
THE PERMANENT
COLLECTION**



MIROSLAW BALKA
Concrete and leaves, 1996,
30 x 60 x 10, 250 x 1958 x 795, 30 x 60 x 10, 250 x 521 x 174.

Two spaces:
The shape of the 1st is based on the floor plans of the house of my childhood. Almost closed. The shape of the 2nd is based on the dimensions of my body. Very open. The small entrance allows to enter inside the 1st if you change the position of the body. To enter you have to lie down. Inside the liberty of framed sky above will recompense the dirt on your clothes. Two holes at the bottom of the 2nd give the possibility to liberate your body from not necessary ballast. And there is a chance to enter into relations with gravity of everyday. Maybe

Born in Warsaw 1958. Lives and works in Poland. Education: Academy of Fine Arts, Warsaw. Several international exhibitions, notably; La Biennale di Venezia 1990 & 2005, 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, S.M.A.K, Gent, 2003, Biennale of Sydney, 2006, International Biennial, Santa Fe, 2003.



MATS BERGQVIST
Flip, 2006,
Painted steel, 235 x 350 x 370 cm

The idea behind FLIP, with the flipped stair level, comes from an oceanic research vessel that can fill its stern with water and shift into a vertical position. Then when the boat's stern tips, the stern post moves and becomes a four level structure with stairways. When the vessel returns to a horizontal position the stern post overturns so that the ground level acts as wall with stairways that lie diagonally overhead. FLIP comments also on the architecture in Umedalen's former hospital area through its colors with the characteristic pink salmon hue. The straight, thin construction of this piece guides the viewer's thoughts to line drawings as the border between sculpture and drawing approach a resolution.

Born in Säffle 1976. Lives and works in Umeå. Education: Grafikskolan, Stockholm, College of Fine Arts, Umeå. Exhibitions in selection: Konstens Hus, Luleå 2002, Grafikriennial XII, Stockholm 2003, Skellefteå Konsthall, 2004, Galleri 60, Umeå 2005.



BIGERT & BERGSTRÖM
Amok, 1997,
Steel h. 410 cm

In the forest, far away from civilisation a faint mechanical ticking sound can be heard. Among moss and tree trunks stands a broken down traffic sign and without direction switches between green and red light. This remainder, a relic from the city's disciplined order and control, gives us now the possibility to have a new type of behavior. The traffic light has transformed to a modern totem pole for coma amuck.

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, Kunstmuseum der Stadt, Krefeld, 2003, ICA, London, 2004, Hamburger Bahnhof, Berlin, 2004.



LOUISE BOURGEOIS
Eye Benches II, 1996 – 1997,
Black Zimbabwe granite, 122 x 196 x 118 cm

"Whether it is an eye that sees the reality of things or whether it is an eye that sees a world of fantasy...It is the quality of your eyes and the strength of your eyes that are expressed here. Nobody is going to keep me from seeing what is instead of what I would like." --Louise Bourgeois

Born in Paris 1911, Lives and works in New York since 1938. Education; Académie des Beaux Arts. Has studied with many famous artists, such as Marcel Gromaire, Ferdinand Leger and André Lhôte. Represented at most of the worlds famous museums of contemporary art. Several national and international exhibitions, amongst others; La Biennale di Venezia 1993 & 2005, Musée d'Art Moderne, Paris, 1995, Moderna Museet, Stockholm 1998, Malmö Konsthall 1998, Tate Modern, London, 2000, Louisiana, Humlebaek, 2003, Akademie der Künste, Berlin, 2003, Whitney Museum, New York, 2003, Galleri Stefan Andersson, Umeå 2005.



BÅRD BREIVIK
Untitled, 2001,
3 granite works, h. 900cm

Breivik sees sculptures as material, and although the classical sculptural problems interest him, he places emphasis on the sculptures' actual forms and pictorial quality. He is continually exploring the relationship between mass and material, shape, structure and scale, the various stages from first to final form, and the potential inherent in different materials. He aims to test the absolute limit of a given material, such as wood, stone, and more recently, plastic and bronze, in forms that have been rendered digitally. Breivik's large sculptures lend themselves well to large spaces, as seen in his many public commissions.

Born in Bergen, Norway 1948. Lives and works in Oslo and Xiamen, 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, Galleri Stefan Andersson, Umeå 2001, Nasjonalmuseet for Kunst, Oslo 2006, Skulpturens Hus, Stockholm 2006, Beijing Biennale, Beijing 2008.



KARI CAVÉN
Skogsdunge, 2002,
49 flagpoles, 9 x 7,2 x 7,2 m

"But in comparison there is sometimes a great leap from quality into quantity."

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 & 2003, Skulpturens Hus, Stockholm 2000, Malmö Konstmuseum, 2000, Kunsthalle Rostock, 2000, Helsingborgs Museum 2001, Kiasma, Helsinki, 2005, Galleri Andersson Sandström 2006



TONY CRAGG
Stevensson (Early Forms),
1999, Bronze, 90 x 144 x 107 cm

My initial interest in making images and objects was, and still remains, the creation of objects that don't exist in the natural or in the functional world, which can reflect and transmit information and feelings about the world and my own existence. They are not intended as dogmatic statements but as propositions, for me an essential distinction. The impulse comes directly from my observations and experiences in the world around me and rarely results out of literature or cultural history. But, I acknowledge positively the fact and influence of living at a particular moment in time.

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 Marian Goodman, New York, 2003, Galleri Andersson Sandström, Umeå 2006. Awarded the Turner Prize 1988, Piepenbrock Preis für Skulptur 2002, Praemium Imperiale 2007. Elected Royal Academician, 1994. Has a professorship at the Universität der Künste in Berlin since 2001.



JACOB DAHLGREN
Den Sjuka Flickan, 2004,
Painted Steel, 325 x 210 x 300 cm

When an abstract sculpture is given such a describing and personal title as "The sick girl" the observer is activated and questions are asked. Many probably try to find an answer in the form of the sculpture after reading the title, but in this case the answer is not that easy to find. The fact is that "The sick girl" is part of a series of sculptures which all are names after different Edvard Munch paintings. Like in so many other of Dahlgren's works it is the bright colours and straight lines that is characteristic. The point of origin and source of inspiration for "The sick girl" Dahlgren found in a classic game of Pick-up-sticks, where a number of small coloured wooden sticks are spread in a pile, leaning and balancing against each other.

Born in Stockholm, Sweden 1970. Lives in Stockholm. Education: The Royal Academy of Fine Arts, Stockholm. Solo exhibitions in selection: Steven Wolf Gallery San Fransisco USA 2007, Meyerei, Karlsruhe, Germany 2008. Group exhibitions in selection: Moderna Museet, Stockholm, Sweden 2006, 52nd Venice Biennale, the Nordic pavilion, 2007, Armory Show Andrehn-Schiptjenko New York, USA 2008.



ANNE-KARIN FURUNES
Utan titel, 2002,
Stainless steel, 260 x 224 cm

The concrete aspect that, on closer inspection, dissolves, becomes abstract and then disappears. Through empty holes in stainless steel, the image of an anonymous portrait is developed through the viewers position to and perception of the work. For me this is an image of life's most fundamental rituals: meetings with people and meetings with situations. The work made of stainless steel is placed outside IKSU Spa. This anonymous portrait is the welcome and goodbye.

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, Galleri Stefan Andersson 2002. Art Basel, Miami, 2002, Heine Onstad Kunstsenter, Oslo, 2004, Beijing Biennale, 2005. Professor at the Art Academy of Fine Art in Trondheim.



CRISTOS GIANAKOS
Beam Walk, 1996,
Iron, 140 x 1000 x 300 cm

"Beam Walk" is part of an on-going series titled "Rampworks." In this particular sculpture, the emphasis is on the horizontal 10m beam, with minor focus on the ramp leading up to it.

This site-specific piece is also an interactive work—one can climb the ramp and walk the beam.

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 & 2003, Stark Gallery, New York, 2002, Sarah Noody Gallery of Art, Alabama, 2005, Stefan Stuz Gallery, New York, 2005. 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.



ANTONY GORMLEY
Still Running,
1990 – 1993, Cast iron, 276 x 317 x 148 cm

The development of Western sculpture is characterised by the challenges of making movement credible in a still object. I've always thought it made to make a still object pretend to be moving. I wanted in some way to convert the idea of a narrative frame into something that was about the potential of mass to turn into energy: exactly what 'Still Running' is. It counters locomotion with the idea of a singularity, the idea of an explosion, at the origin of space/time.

Born in London 1950. Lives and works in London. Education: Central School of Art, London, Slade School of Fine Art, London. Exhibitions in selection: the Whitechapel, Tate and Hayward Galleries, the British Museum and White Cube, the Louisiana Museum in Humlebaek, the Corcoran Gallery of Art in Washington DC, the Irish Museum of Modern Art in Dublin, Malmö Konsthall and the Museum of Modern Art in New York. Has participated in major group shows such as the Venice Biennale and the Kassel Documenta 8, Awarded the Turner Prize 1994, elected Royal Academician 2003.



CARINA GUNNARS
Untitled, 1994,
Eight galvanized bathtubs

For something nameless, unmentionable or a history of silence, a silenced story. 1994 I was still a student at the Academy of Fine arts in Umeå. I thought the history of the place was interesting. Sweden's largest mental hospital had previously been situated here. Not much research was needed to come to the conclusion that so called long baths was a form of treatment that was used at Umedalen hospital. I was amazed over how fast we forget. This is why I wanted to do something to remember these people who have been exposed to different types of more or less scientific experiments at this beautiful place.

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.



CHARLOTTE GYLLENHAMMAR
Out, 2004,
bronze, 95 x 42 x 25 cm

The child is a returning motif in several of Charlotte Gyllenhammar's installations and in connection with that a new view on children and childhood are brought forward in our surroundings. A normal view on children are innocent, natural, exposed and in need of protection. In the sculpture "Out" we meet a child that is out, outside and left out.

Born in Gothenburg, Sweden 1963. Lives and works in Stockholm. Education: Royal Academy of Fine Arts, Stockholm, Royal College of Art, London. Selected exhibitions; Göteborg Konstmuseum, Gothenburg, 1991 & 2001, Moderna Museet, Stockholm, 1993 & 1994 & 2003, Galleri Charlotte Lund, Stockholm 2003, Caisse des depots et consignations, Paris, 1998, The Sculpture Quadrennial, Riga, 2004, European Central Bank, Frankfurt, 2003, Kulturhuset, Stockholm, 2005. Awarded The Edstrand Foundation Arr Prize 2000.



CLAES HAKE
Arch, 1995,
Grey granite, each bow between 555-610 cm

Five bows in grey granite. It is an old idea I have had for a long time.

However it took a long time before I found a stone or the stones that were useable. I found them finally in Norway.

I have sisters for this sculpture in USA, Germany, Denmark, Norway and Sweden.

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.



SEAN HENRY
Trajan's Shadow, 2001,
Bronze, oil paint, steel, Arch 330 x 407 x 64 cm

A man stands before a gateway – a 1:1 scale replica of a travertine entrance at Trajan's Markets in Rome, though recast by the artist in steel.

He is reminiscent of a figure on a stage with the structure framing both himself and the world around him. Painted on the gateway are shadows – most obviously his own but also another of a figure that has gone before, creating with the inclusion of the viewer a dialogue between past and present.

Born in 1965. Lives and works in London. Exhibitions in selection: Villiers David Prize Exhibition, London, 1999, Peggy Guggenheim Collection, Venice, 2002, Cass Sculpture Foundation, England, 2004, Osborne Samuel & Berkeley Square Gallery, London 2001 & 2004, Canary Wharf, London, 2004, Soloman Gallery, Dublin, 2005, Forum Gallery, New York and Los Angeles 2002 & 2006. Selected Collections, Frisia Museum, Spanbroekerweg, Holland. Virginia Art Museum, Charlottesville, VA, USA, Paddington Central, London.



META ISAEUS-BERLIN
She leaves the lights on and forgets the room, 1998,
Steel, tile, sanitary porcelain, 250 x 120 x 123 cm

You walk in a park, with tall pine trees. At a distance a glass square can be seen in the grass. When there you can see a bathroom that has been placed in the ground, filled with water, the light is on. It is a surreal situation. One has an idea of that there is a toilet down there. The sink and mirror are hanging in a green shimmering darkness. Kids from the daycare center lay on the glass to see better, while the grownups hesitate to stand on the glass. My idea was to build a memory pod. To lodge feelings and memories in a room, bury them, but not forget. I think in a dream – reality. Like when they touch.

Energy giving interplay.

Born in Stockholm 1963. Lives and works in Stockholm. Education: Royal Academy of Fine Arts, Stockholm. Exhibitions in selection; Andrén-Schiptjenko, Stockholm 2001, La Biennale di Venezia 1997, 5th International Istanbul Biennial 1997. BO-01 Malmö, 2001, Dunkers Kulturhus, Helsingborg 2003, Skulpturens Hus, Stockholm, 2004, Jönköpings Konstmuseum, 2004, Liljevalchs Konsthall, Stockholm, 2006



ANISH KAPOOR
Pillar of light, 1991,
Sandstone, 150 x 140 x 200 cm

Just as mud can be shaped into an endless variety of forms and images, the potential of stone is infinite, even while its medium is never amorphous. Among its possibilities is the construction of an architectonic identity through the shimmering of light, as in the great cathedrals (Pillar of Light, 1991). The column of light is the ideal axis linking the dwelling place to the heavens, and architecture is a metaphor of construction, as of the self.

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, Lisson Gallery, London, 2003, Tate Modern, London, 2003, Barbara Gladstone Gallery, New York, 2004. 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.



CLAY KETTER
Homestead, 2004,
Wood, stone, cement, paint, lamp, 500 x 820 x 390 cm

In that way New England was never really cultivated.

The home is a crossing between my grandfather's house in typical New England style and Elvis Presley's childhood home, as I remember it from photographs I have seen. This is the smallest common denominator for what I see as the archetype of the American house. White outer panel, green tar roof with a chimney right on top, a large veranda at the front with a practical grey wooden deck and a turquoise blue roof, a warm round light surrounded by buzzing beetles.

Born in Brunswick, Maine (USA), 1961. Lives in Uppåkra. Exhibitions in selection; Sonnabend Gallery New York, Lunds Konsthall, Moderna Museet, Stockholm, Galerie Daniel Templon, Galleri Stefan Andersson, Umeå, Galleri Brändström & Stene, Stockholm, White Cube, London. Public collections in selection: Museum of Contemporary Art, Chicago, Louisiana, Humlebaek, Moderna Museet, Stockholm, Saatchi Collection, London, Walker Art Center, Minneapolis.



JONAS KJELLGREN
The most lonesome story ever told, 1998, stainless steel,
150 x 130 x 85 cm.

This work is a praise to the classic western movies and especially for those scenes where the most hardened villain camping out round the fire, under a starlit sky telling a long and gripping story about himself, to soon after pour out his coffee in the dying down flames of the fire to erase his own story and his own history.

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, Toy Store Lace, Los Angeles 1997, Start, Stockholm 1998, Tensta Konsthall, 1999, Dalarnas Museum, Falun, 2004, Gävle Konstcentrum, 2004, Galleri Brändström & Stene, Stockholm, 2006.



TORGNY NILSSON
Dysfunctional Outdoor Gym, 2004,
Wood, metal, rope, 4,5m

Most of those who grew up in Sweden after the 1950's have at some point come upon and outdoor gym, usually somewhere in the woods along the communal illuminated track. The local athletic team on their training round, who use the outdoor gym after a jogging round among the pine trees, represent the thought of a healthy soul and a healthy body and a collective team spirit – a contrast to the individualist with a body fixation who vainly looks at himself in the mirror at an "indoor gym" with loud mainstream music. Part of the thought behind the communal outdoor gym with free training for everyone was public health. In sync with more and more people being overweight and living an unhealthy life, the dysfunctional outdoor gym can be seen as a symbol for the decay of the Swedish welfare state. It seems to work, one has to try it to realize that it does not.

Born in Ljungby 1971. Lives and works in Nödinge, Sweden. Education: 1998-2003 College of fine art, Umeå. 1995-1996. Exhibitions in selection: Moderna museet, Stockholm 2004, Konstakademien, Stockholm 2003, Bildmuseet, Umeå 2003, Galleri 60, Umeå 2003.



RICHARD NONAS
55 meter long double-line
of double-bolders, 1997

"Not the forest, or even the North, but simple places barren and hard when you touch them – places that are clear about excess..."

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.



ULF NORDFJELL
Arranged park, 2003,
5000kvm



ROLAND PERSSON
Untitled, 1998,
Painted bronze, 80 x 45 x 358 cm

My idea was to take all my shoes I had at this time, winter 1998, and like some sort of dry preserving method cast them in bronze and place them in the forest. I was very interested of boarders between nature and culture, the private and public.

Something that is very private are shoes, especially old worn out shoes that one has had for a long time. Something special happened with the shoes when they were exposed in the forest on a base, raised at the same time forgotten, hidden.

I like these types of paradoxes.

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 & 2006, Edsviks konst & kultur 1999, Skive Kunstmuseum, Danmark 2000, Kulturmagasinet, Sundsvall 2000, Norrköpings Konstmuseum 2001, Hanninge Kulturhus, 2002, Gävle Konstcentrum, 1998 & 2004



RAFFAEL REINSBERG
Social Meeting, 1997,
Wooden skies, 270 x 2500cm

A wanderer between the "Art-Worlds", looking when walking, discover, disclose. To add the sculpture park some of the traces of life of people who have lived and worked here. Together with the social station in Umeå, where skiers made up the label "Social" – a big word – conveyed a new content in its abstract form, which interpreted the Voice of things in a new way. Every item possesses a soul through erosion and use of the human being, who has worked with it. Everyone has his own story and his own causal connection. I had to listen closely to my own artistic work, choose and show in order to let place and work of art become one unit, where people could find themselves again.

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, Museum fur Kunst and Design, Nurnberg 2000, Kiasma, Helsinki 2005.



ANNA RENSTRÖM
Alliansring, 2000, Brass

"That barbed wire and washing lines have been tied onto trees has always been a matter of course. When I then wanted to show the feeling of being held and stuck at the same time, the image of the surrounding circle round a growing tree trunk came up. The shape and the meaning of an eternity ring strengthens the image of loves firm grip on the human."

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, Terra del Nord, Milano 2001, Kramforst Konsthall, 2002, MiART, Milano 2003.



MIKAEL RICHTER
Tillåtet, 1990 – 2006,
Vinyl on aluminium, 62 x 62 cm

The artist is a community servant with a mission to save the world. Everything must be a declaration of love in one way or another, but some mornings you get up, eat your breakfast and ask yourself "who the hell am I trying to impress?" The project consisted of eighty traffic signs that I painted and altered throughout Sweden. My thought was that people should come strolling along and like a ray of light, be surprised by an unexpected street sign displaying a man in a rocket or a pedestrian with wings. The ones that haven't yet been discovered by the highway department are still standing.

Born in Karlskoga 1963. Lives and works in Stockholm. Education; College of Fine Arts, Umeå. Exhibitions in selection: Galleri Magnus Karlsson, Stockholm 1997, Magasin 3, Stockholms Konsthall, 1997, Bildmuseet, Umeå 2000, Gävle Konstcentrum, 2002, Norrköpings Konstmuseum, 2004, Kulturhuset, Stockholm 2005.



NINA SAUNDERS
Hardback, 2000,
Concrete, 90 x 60 x 100 cm

At least we can relax- but not in Nina Saunders' chair: Hardback, an armchair delicately cast in concrete, invites us to sit down, but we cannot get comfortable. Moreover the chair isn't placed inside in the warm, by the fire, but outside in the courtyard. Its medium and context is altered. Since the early nineties, Nina Saunders has conceived and produced works arising out of the subversion of the everyday object. Usually made from upholstery, her sculptures and installations form a kind of trompe l'œil representation of the domestic reality. Saunders distorts utilitarian objects--she retrieves used furniture and transforms it with her radical interventions--and invests in them with incongruous functions with a social or ideological import.

Born in Odense, Denmark in 1958. Lives and works in London. Education: Central St Martin's London. Public collections in selection: The Arts Council Collection, London, Moderna Museet, Stockholm, Horsens Kunstmuseum, Denmark, the Saatchi Collection, London. Exhibitions in selection; Esbjerg Kunstmuseum, Denmark 2000, Saatchi Gallery, London, 2003, Aros, Aarhus Kunstmuseum, 2003, New Art Centre, Salisbury, 2005, Andréhn-Schiptjenko, Stockholm 2006.



BUKY SCHWARTZ
Forest Hill, 1997,
Plastic pipes, concrete, 200 x 1740 x 1740cm

Forest Hill is the tip of an imaginary sphere centered some sixteen meters below ground level. Spectators enter and interact with the sculptural space themselves, and they also become a dynamic part of the sculpture for those viewing it from a distance. From the outside Forest Hill looks like a solid geometric form reminiscent of the early pyramids of Egypt. As the spectator approaches, the solid form is transformed into a forest of vertical poles inviting the spectator to enter. As he enters and walks towards the center he gradually disappears into the forest, becoming invisible to those viewing it from the outside. There is in this work an element of a labyrinth, reminiscent of my earlier video installation entitled Six Angles of Coordination for Monitoring the Labyrinthian Space. - Buky Schwartz

Born in 1932. Lives and works in Tel Aviv and New York. Works with sculptures and video installations. Several exhibitions notably; Le Biennale di Venezia 1966, Documenta VIII 1987. Represented at The Whitney Museum New York, Hara Museum Tokyo, Khael Museum



SERGE SPITZER
Umea Prototype, 1999 – 2000,
Corten steel with silver birch trees

Always wanted to plant steel beams in a forest. A man-made structure confronting nature, and with it, many questions. A foreign body and a mineral in the vegetal world. Or a manufactured order in the perfect chaos. Umea was ravaged from fires few times in its history. Bringing Silver Birch trees from afar and planting them as a protective belt seemed to be the reasonable man-made solution to the problem. Fighting gravity while connecting issues, another struggle.....

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.



WINTER & HÖRBEIT
Kastenhaus 1166.14, 2000,
metal, wood and PVC

At the end of the day the crate of mineral water is something like a 20th century amphora. And having moved on from traditional materials, the classical materials of sculpture, then in our view the sculptural crate of water lends itself and is easily good enough as material... There are so many prefabricated things around us. Sometimes really stupid things. Whatever: It is less essential that we possess things but more what we are doing with them. Sometimes it can be good to look at a beautiful thing – and sometimes it's better to do something with it. Our intention is to offer both possibilities for us and for other people...

W: born in Offenbach, Germany 1960. H: born in Coesfeld, Germany 1958. Education: Hochschule bildender Künste, Kassel. Lives and works in Münster and Frankfurt. Work together since 1992. Several national and international exhibitions, notably; Skulptur projekte Münster 1997, Museumsplatz Bonn, 1998, Kunstakademie Hanoi, Vietnam 1999, Venice Biennial 1999. Nordiska Akvarellmuseet, Skärhamn, 2000, Rice University Gallery, Houston, 2000, South Bank Museum, Frankfurt 2001, Yorkshire Sculpture Park, 2004.



DAVID WRETTLING
Mor och Barn, 1958,
Bronze, 115 x 25 x 30 cm

David Wretling shows a comprehensive production, widely spread in its realistic motif circuit, differentiated by motif and material. He works in wood, stone, terracotta bronze and marble in a powerful and realistic style, with a strong epic storytelling joy, with a feeling for the everyday world. He comprehends both female and male body structures. His goal is character, beauty, cleanliness, and timelessness.

Wretling is well represented here in his home district; besides the sculpture Mor och Barn here in Umedalen there are sculptures in Hedlunda- and Haga school and a sculpture of Wilhelm Peterson-Berger in Döbelns park.

Born in Umeå 1901. Education: Konstakademien, Académie Scandinave Paris. Represented at: St. Görans church and Adolf Fredrick's church in Stockholm, Nationalmuseum, Museums in Västerås, Eskilstuna, Hudiksvall, Linköping and Umeå. Exhibitions in selection: Liljevalchs konsthall, Nationalmuseet in Copenhagen.

SKULPTURER FRÅN TIDIGARE ÅR SCULPTURES FROM EARLIER YEARS



THE ART GUYS
Love Song for Umeå:
Banner Work #7, 2002,
metallic polyurethane plastic banners

Galbreth & Massing live and work in Houston, TX, USA. Education: Galbreth – Memphis State University, BFA, 1980, University of Houston, MFA, 1984. Massing – The Glassell School of Art, The Museum of Fine Arts, Houston, University of Houston, BFA, 1980. Work together since 1983. Several national and international exhibitions, notably; Art League of Houston, Texas 2005, Birke Art Gallery, West Virginia 2006, Shanghai Museum, China 2006, Galleri Andersson Sandström, Sweden 2007, National Art Museum of China, 2007.



JOHANNA EKSTRÖM
Ladder, 1998,
steel wire, aluminium, h. 600 cm

Born in Stockholm, Sweden 1970. Lives and works in Stockholm. Exhibitions in selection; Galleri Charlotte Lund, Stockholm, 1996, Kulturhuset, Stockholm, 1998, Gävle Konstcenter, 1998, Rooseum, Malmö, 1998, Bildmuseet, Umeå, 1999, Göteborgs Konstmuseum, Gothenburg, 1999, Galleri Leger, Malmö, 2001. Ekström is both a writer and a visual artist.



KAARINA KAIKKONEN
A Path, 2004,
160 men's jackets, steel wire,
wood, 8000 cm

Born in Iisalmi, Finland. Lives and works in Helsinki, Finland. Education: Finnish Academy for Fine Arts in Helsinki. Exhibitions in selection: Malmö Konstmuseum, 2000, Rostock Kunsthalle, 2001, Finland Art Reward, 2001, Rastatt Schloss 2002, Kiasma, Helsinki, 2003, Fabrica, Brighton, 2003, Havana Biennial, Cuba, 2003, Charlottenborg, Copenhagen, 2004, Den Haag Sculptur, 2004, Heine Onstad Kunstsenter, Oslo, 2004, Helsinki art Museum, 2005, Art Basel, Miami, 2005.



BERNARD KIRSCHENBAUM
Untitled, 1993,
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 26 m high concrete sculpture placed in Malmö.



TAKASHI NARAHA
Structure 88-J-1, 1998,
green ekeröd granite, 194 x 116 x 71 cm.

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



LIN PENG
A New Perspective, 2004,
mixed media, sound installation,
h 3900 cm

Born in Zhenzhou, China 1975. Lives and works in Beijing. Education: Art college at University of Zhengzhou. Exhibitions in selection: Young Chinese contemporary at Zhengzhou Art Center, 2001, Galleri 49 Beijing, 2003

ÖVERSIKTSKARTA

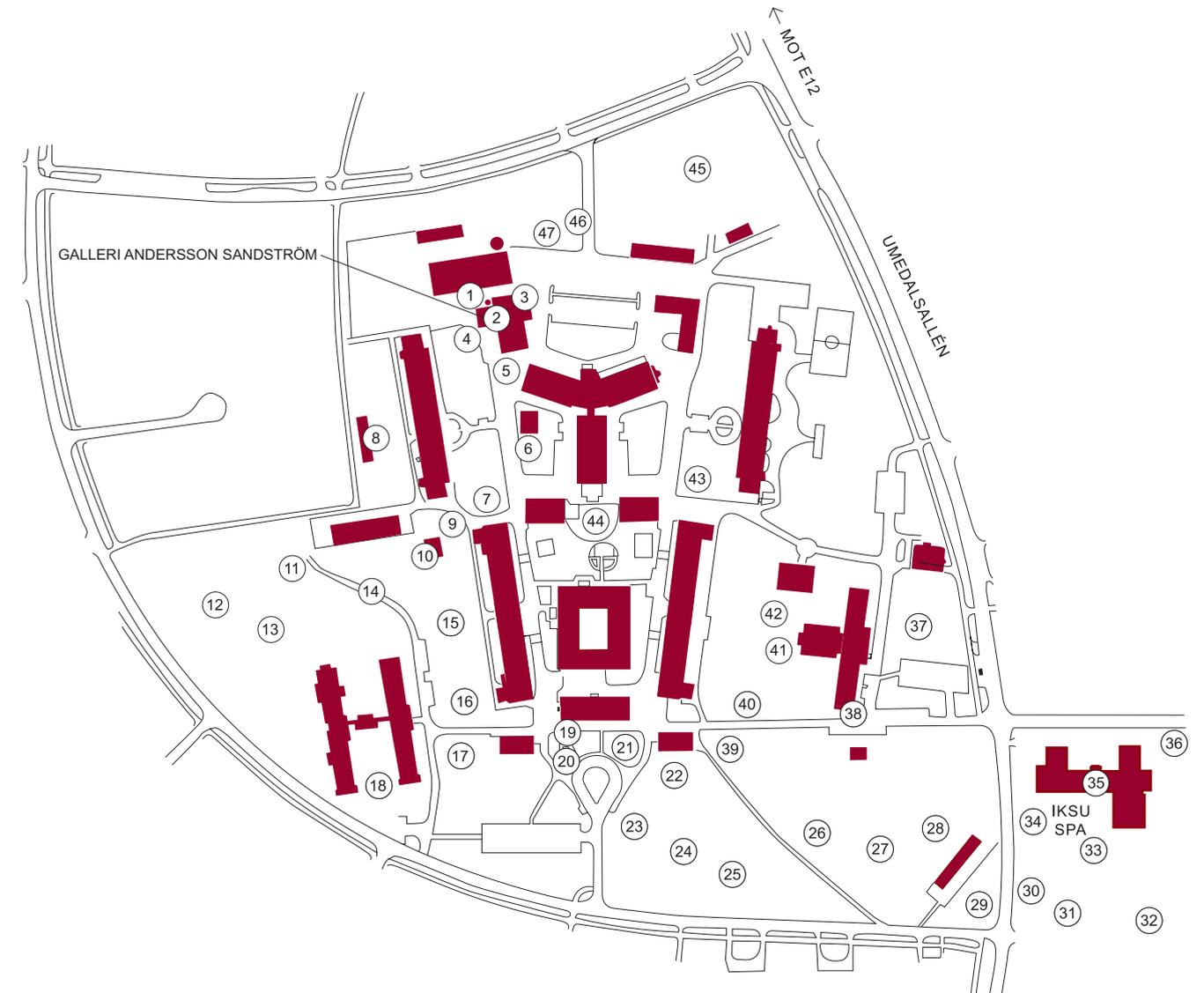
OVERVIEW

FET STIL: ÅRETS KONSTNÄRER. * PERMANENTA VERK.
 10 ST VÄGSKYLTA GJORDA AV MIKAEL RICHTER
 ÄR UTPLACERADE PÅ OMRÅDET.

- 1 Lin Peng
- 2 **Julius Popp**
- 2 **Shih Chieh Huang**
- 2 **Anna Stake**
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