



Umedalen Skulptur 2010

5/6–15/8 UMEÅ, SWEDEN



**Angela de la Cruz, Jacob Dahlgren, Grönlund-Nisunen, Lotta Hannerz,
Michael Johansson, Per Kirkeby, Wilhelm Mundt, Trine Lise Nedreaas,
Magnus Petersson, Jaume Plensa, Bjørn Poulsen, Astrid Sylwan**



CONTENT

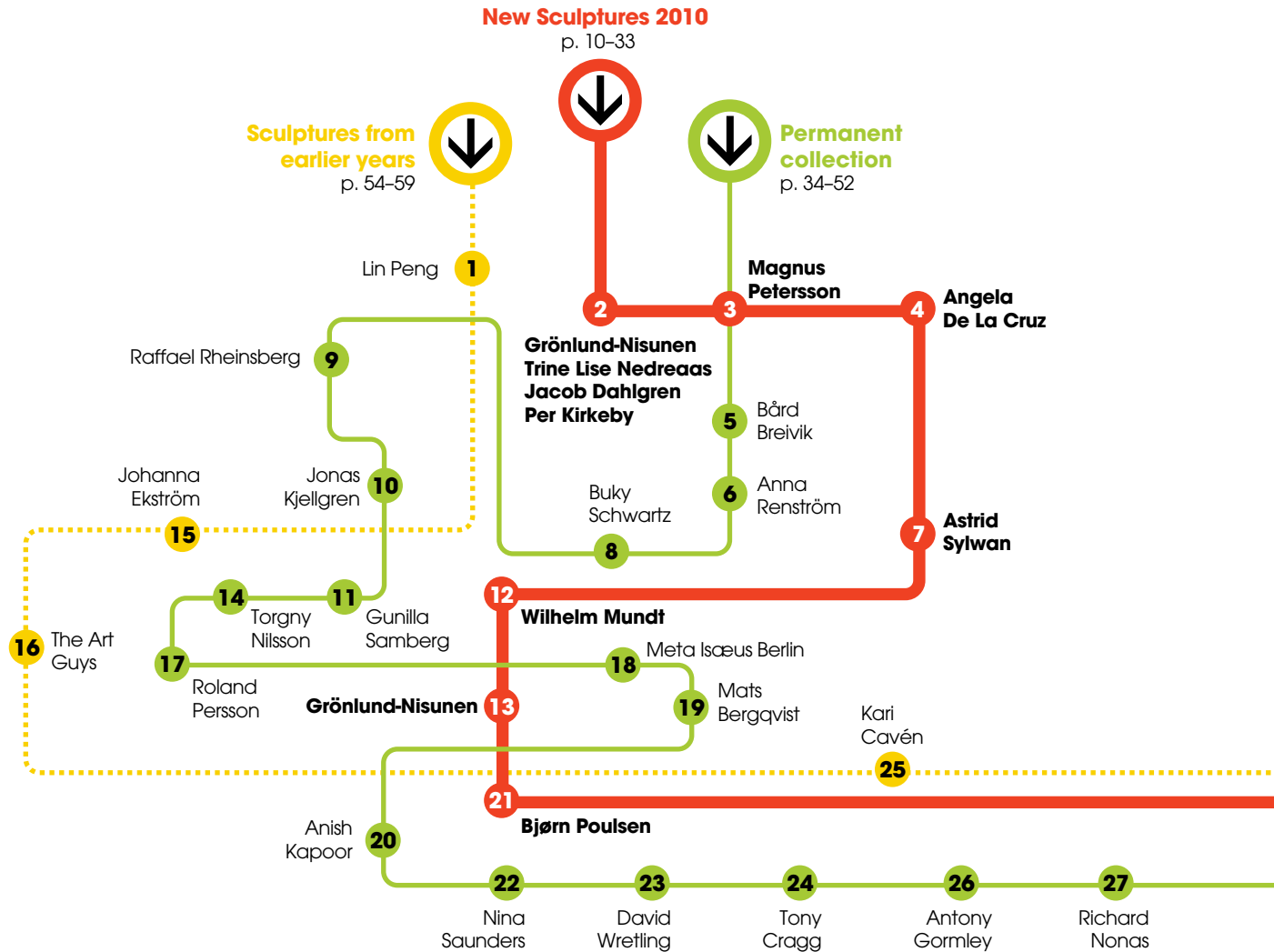
2010 map	4-5
Overview	6-7
Introduction	8-9
Grönlund-Nisunen	12-13
Trine Lise Nédreaas	14-15
Jacob Dahlgren	16-17
Per Kirkeby	18-19
Magnus Petersson	20-21
Angela de la Cruz	22-23
Astrid Sylwan	24-25
Wilhelm Mundt	26-27
Grönlund-Nisunen	28-29
Bjørn Poulsen	30-31
Michael Johansson	32-33
Jaume Plensa	34-35
Permanent collection	36-54
Skulptures from earlier years	55-59
In Umea City	60-67



5/6-15/8



→ 2010 map



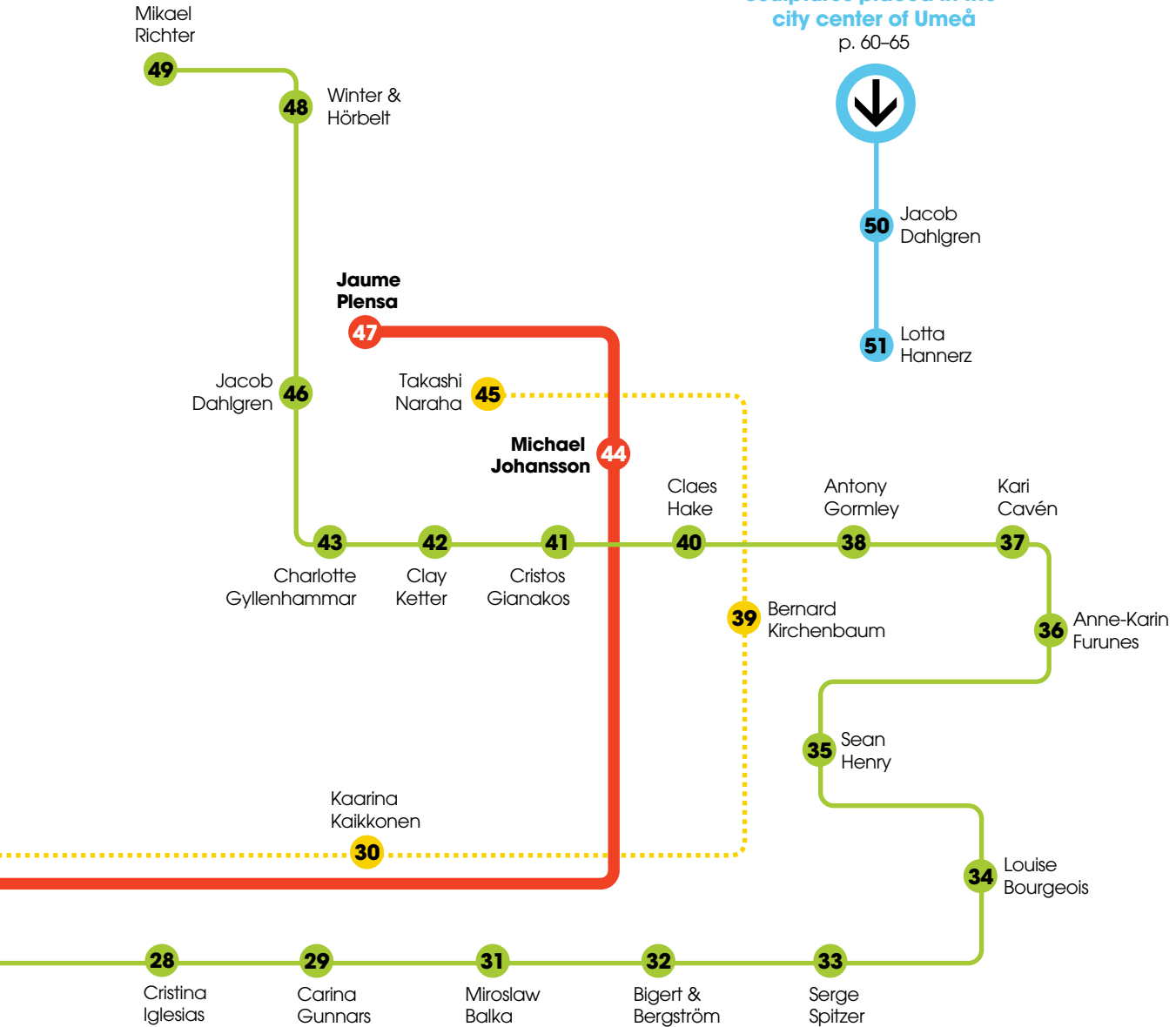
Sculptures placed in the city center of Umeå

p. 60-65



50 Jacob Dahlgren

51 Lotta Hannerz



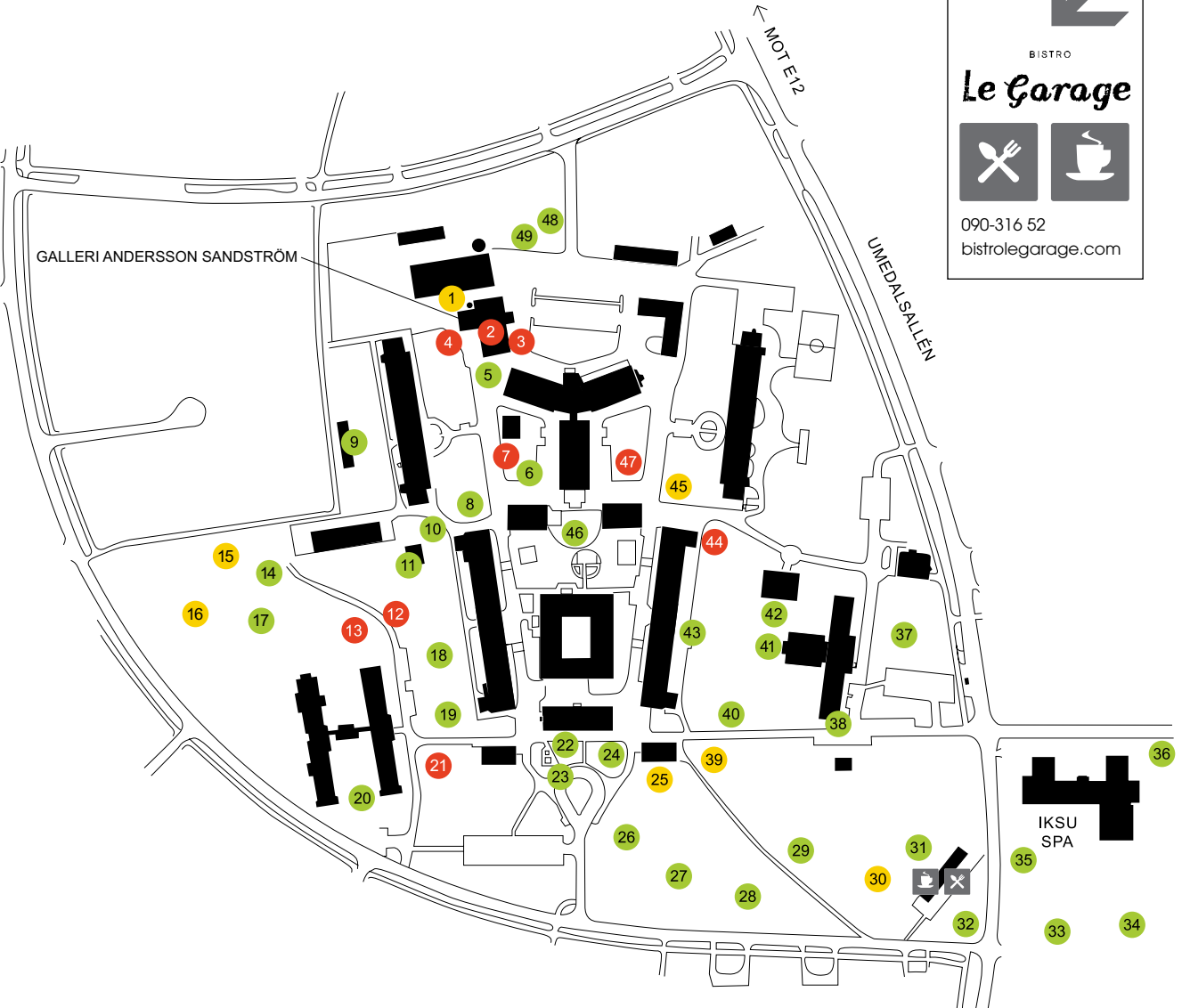
→ Overview

- New Sculptures 2010
- The permanent collection. Ten traffic signs by Mikael Richter have been placed in the area. The garden outside IKSU Spa has been arranged by Ulf Nordfjell
- Sculptures from earlier years
- Sculptures placed in the city center of Umeå

- 1 Lin Peng
- 2 **Grönlund-Nisunen**
- 2 **Trine Lise Nedreaas**
- 2 **Jacob Dahlgren**
- 2 **Per Kirkeby**
- 3 **Magnus Petersson**
- 4 **Angela de la Cruz**
- 5 Bård Breivik
- 6 Anna Renström
- 7 **Astrid Sylwan**
- 8 Buky Schwartz
- 9 Raffael Rheinsberg
- 10 Jonas Kjellgren
- 11 Gunilla Samberg
- 12 **Wilhelm Mundt**
- 13 **Grönlund-Nisunen**
- 14 Torgny Nilsson
- 15 Johanna Ekström

- 16 The Art Guys
- 17 Roland Persson
- 18 Meta Isæus Berlin
- 19 Mats Bergqvist
- 20 Anish Kapoor
- 21 **Bjørn Poulsen**
- 22 Nina Saunders
- 23 David Wretling
- 24 Tony Cragg
- 25 Kari Cavén
- 26 Antony Gormley
- 27 Richard Nonas
- 28 Cristina Iglesias
- 29 Carina Gunnars
- 30 Kaarina Kaikkonen
- 31 Mirosław Balka
- 32 Bigert & Bergström
- 33 Serge Spitzer

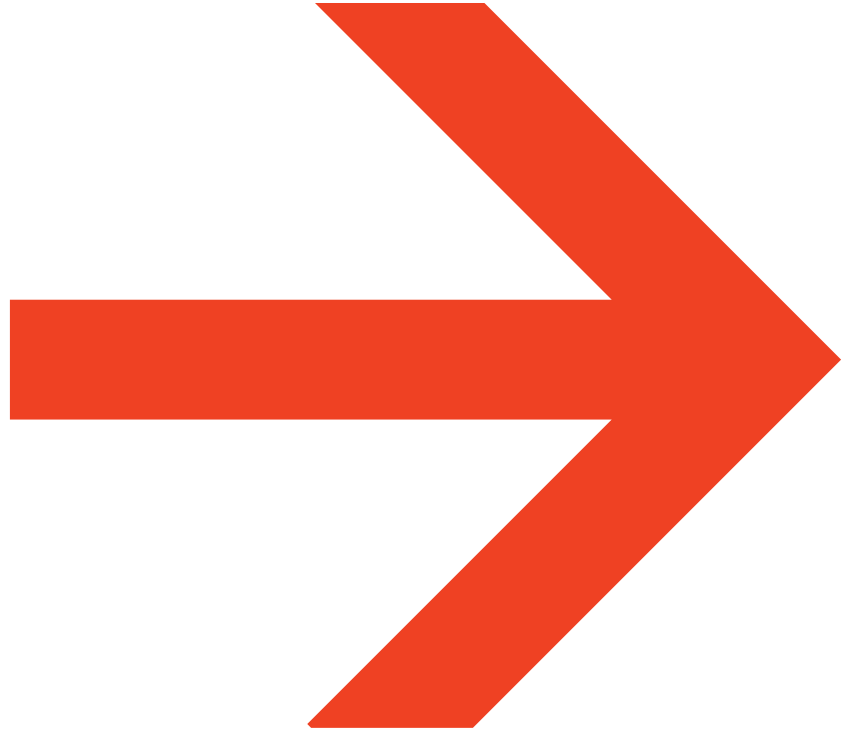
- 34 Louise Bourgeois
- 35 Sean Henry
- 36 Anne-Karin Furunes
- 37 Kari Cavén
- 38 Antony Gormley
- 39 Bernard Kirchenbaum
- 40 Claes Hake
- 41 Cristos Gianakos
- 42 Clay Ketter
- 43 Charlotte Gyllenhammar
- 44 **Michael Johansson**
- 45 Takashi Naraha
- 46 Jacob Dahlgren
- 47 **Jaume Plensa**
- 48 Winter & Hörbelt
- 49 Mikael Richter
- 50 Jacob Dahlgren
- 51 Lotta Hannerz




 BISTRO
Le Garage


 090-316 52
bistrolegarage.com

INTRODUCTION



Umedalen Skulptur 1994–2010

ENG *"All the activities of the group are characterised by the philosophy that the promotion of good culture leads to a higher quality of life, strengthens the local identity and therefore improves the conditions for the group's activities . Through investing in sculptural art, for example in Umedalen's Sculpture Park, Balticgruppen has been instrumental in making Umea a national centre for sculptural art."*

INITIATORS AND ORGANIZERS: Balticgruppen and Galleri Andersson/Sandström

FINANCIER: Balticgruppen

CURATORS: Galleri Andersson/Sandström

LOCALITY: The park in Umedalen, once the former area of a psychiatric hospital built into 1930, was developed and transformed into a modern business area by the real-estate company Balticgruppen. Umedalen Sculpturepark is located 5 kilometres from the centre in Umeå.

NUMBER OF EXHIBITORS SINCE 1994: 189 artists

NUMBER OF ARTWORKS IN BALTICGRUPPEN'S PERMANENT

COLLECTION AT UMEDALEN: 33 sculptures

NUMBER OF VISITORS ANUALLY: Around 20 000 visitors

OPENING HOURS: 24 hours, all through the year

ENTRANCE FEE: None. It is a public park and everyone is welcome!

"All verksamhet i koncernen präglas av filosofin att främjande av god kultur leder till högre livskvalitet, stärker den lokala identiteten och därmed förbättrar förutsättningarna för koncernbolagets verksamheter. Balticgruppen har genom satsningar på skulptural konst, bl a i Umedalens Skulpturpark, medverkat till att göra Umeå till ett Nationellt centrum för skulptural konst."

SWE

INITIATIVTAGARE OCH ARRANGÖRER: Balticgruppen och

Galleri Andersson/Sandström

FINANSIÄR: Balticgruppen

KONSTNÄRLIGA LEDARE: Galleri Andersson/Sandström

PLATS: Umedalsparken, ett f.d. mentalsjukhusområde, byggt på 1930-talet, som utvecklats och transformerats till en modern företagspark av fastighetsbolaget Balticgruppen. Umedalen är beläget fem km väster om Umeå centrum.

ANTAL UTSTÄLLARE SEDAN 1994: 189 konstnärer

ANTAL VERK I BALTICGRUPPENS PERMANENTA SAMLING PÅ UMEDALEN:
33 skulpturer

ANTAL BESÖKARE PER ÅR: Ca 20 000 personer

ÖPPETTIDER: Dygnet runt, året om

ENTRÉAVGIFT: Ingen. Parken är öppen för allmänheten och alla är välkomna!



New Sculptures 2010

2 Grönlund-Nisunen

2 Trine Lise Nedreaas

2 Jacob Dahlgren

2 Per Kirkeby

3 Magnus Petersson

4 Angela de la Cruz

7 Astrid Sylwan

12 Wilhelm Mundt

13 Grönlund-Nisunen

20 Bjørn Poulsen

44 Michael Johansson

47 Jaume Plensa



New Sculptures 2010

2 → Grönlund-Nisunen

5 m → 2

Oscillatorer, 2010,

Concrete platform, aluminium frame, stainless-steel weights, stainless-steel wire, permanent magnets, electronic magnets, control unit, transformer, 3.0 x 3.0 x 9 metres

The artwork deals with randomness, gravity and magnetism. Stainless-steel weights, suspended from the ceiling by thin wires, move chaotically above a platform placed on the floor. The seemingly impossible perpetual motion is caused by permanent magnets embedded in the bottom of the weights and electromagnets beneath them, just under the surface of the platform. When gravity pulls a weight close enough, it triggers the electronic magnet. The magnets' repelling each other changes the direction of movement of the weight.

Earlier versions of the work have been shown in Museo Rufino Tamayo, Mexico City; Museo MARCO, Monterray and Shipper & Krome, Berlin.

Tommi Grönlund, born 1967, and Petteri Nisunen, born 1962, both live and work in Helsinki, Finland. Education: Tampere Technical University, Department of Architecture, University of Art and Design Helsinki, Department of Industrial Design. Selected exhibitions: Manifesta 1, Rotterdam Kunsthalle, 1996; Generation Z, P.S.1, New York, 1999; The 49th Venice Biennale, Nordic Pavillion, 2001; Yokohama Triennale, Shin Minato Warehouse No.1, 2001; Dundee Contemporary Arts, 2004; The 27th São Paulo Biennale, Pavilhão Cicillo Matarazzo, 2006; The 3rd Moscow Biennale, Red October, 2009.



2 → Trine Lise Nedreaas

5 m → 2

Forget me not 3, 2010,

Video transfer to DVD with sound, Duration: 01.30 minutes.

The project is a series of three films showing three individuals performing their specialist act, a sword swallower, a strong man and a glutton. "Forget me not 3" is the third film and it shows the glutton in action. The films comment on our desire for fame and the admiration of others and illustrate to what extremes some are willing to go to achieve this. On another level, the films comment on a desire to leave something behind, to be remembered as somebody after one is dead.

I have focused on the potential sacrifice and the risks some are willing to take to make their mark on the world. Every time they perform, they risk their lives and their health in order to become immortal in the memories of the audience. Removed from the show and the circus that usually surrounds them and from the egging audience whose admiration they seek, the performers are left in a timeless space, with only

themselves and their act remaining. Their act is now an intimate and absurd one performed for the few.

The look of the films references the studio portraiture of freaks in the late 19th century. Each has a symbol attached to it, a small but ever present reminder of time running out. The subjects have been heavily worked into the matter of the medium, not to further impress us with their daring feats, but to normalize them. To make them seem inevitable.

Born 1972 in Bergen, Norway. Lives and works in Berlin and New York. Education: Central Saint Martin College of Art & Design, Slade School of fine Art. Selected exhibitions: Rogaland Kunst Museum, 2004; Mori Art Museum, 2007; Kunsternes Hus, Oslo, 2008; Astrup Fearnley Museum, Oslo, 2008; Museum of Fine Arts, Boston, 2009; Vigeland Museum, 2009; Baltic Biennale 2010.



2 → Jacob Dahlgren

5 m → 2

The wonderful world of abstraction, 2006,
Silk ribbons and aluminium, 525 x 525 x 400 cm

Dahlgren builds his playful, wonderful world from objects and materials known from everyday life. His objects and installations come into being out of a lament over the quality, variability and amount of the utilised materials, and, in places, lead from the banalistic, through an approach of playfulness and inventiveness, into the sublime. The wonderful world of abstraction, which consist of gigantic, colorful, space-forming, abstract constructions made out of 32,000 pieces of silk thread.

This gargantuan, glistening cube beckons to the spectator to enter – with promises of playful moments, but not without the risk of losing control, of getting lost in the piece and enduring claustrophobic reactions.

Dahlgren's works take into account the attributes of the given exhibition space, and assume a direct, fertile relationship with the constructed space in which they appear. Their references are all taken from the great isms of classic modern art; past the genealogy

of abstract painting, his oeuvre is replete with quotations from constructivist art, from the strategies of minimal, pop and op art.

Edit Molnar

Born in Stockholm, Sweden 1970. Lives in Stockholm. Education: The Royal Academy of Fine Arts, Stockholm. Exhibitions in selection: Millesgården, Stockholm 2001, Galleri Stefan Andersson, Umeå 2004, Malmö Konsthall, Malmö 2005, Meyerei, Karlsruhe, Germany 2008, Steven Wolf Gallery, San Fransisco, USA 2009, Moderna Museet, Stockholm, Sweden 2006, 52nd Venice Biennale, the Nordic pavilion, 2007, Borås Konstmuseum, Borås, Sweden 2008, Sara Hildén Art Museum, Tempere, Finland 2009.



2 → Per Kirkeby

5 m → 3

Stele, 1997,
Bronze, 190 x 90 x 30 cm

The work *Stele* refers to the historical stele phenomenon as an ancient upright stone slab bearing markings, such as rune stones, obelisks etc. The stele can be seen as a recurrent theme in Kirkeby's oeuvre, as he has been working with the stele concept in his roof sculptures at Bundesrat, Berlin; the great bronze at the Frejlev church etc.

Born 1938 in Copenhagen, Denmark. Lives and works in Copenhagen and Læsø, Denmark. His works has been exhibited in several galleries and museums in Europe: Tate Gallery, London, 1998; Aarhus Kunstmuseum, Aarhus, 1998; Museum Ludwig, Cologne, 2002; Kunsthal- len, Brandts, Odense, 2006; Louisiana, Humlebæk, 2007; Galleri Bo Bjerggaard, Copenhagen, 2007; Ordrupgaard, Charlottenlund, 2008; Kunstpalads, Düsseldorf, 2009; Tate Modern, London, 2009; Trondheim Kunstmuseum, Trondheim, 2009.



Courtesy: Bo Bjerggaard, Copenhagen

3 → Magnus Petersson

70 m → 4

Exit road, 2009,

Mixed media, 250 x 250 cm (container 250 x 600 cm)

A journey along lonely monotonous highways, it's night and the same stretch of the road seems to be repeated endlessly, mile after mile. A familiar and welcome sign reveal: Open 24hrs! Turn off the highway towards the petrol station which glares like a spaceship in the dark and deserted landscape. Turn off and walk inside, met by the light and the colours and someone to have a word with over a cup of coffee in a rainy night, an oasis by human presence in a desolated infrastructure.

By removing the colour and allowing the shop to stand without content I replace the promise of company with an even greater isolation. The empty, white shop is shining together with neon-signs without a message and the road continues endlessly.

Born 1971 in Kalmar, Sweden. Lives and works in Halltorp, Sweden. Education: Valand School of Fine Arts, Gothenburg, Sweden, The Nordic Art School, Karleby, Finland. Selected exhibitions: Göteborgs Konsthall, 2004; Väsby Konsthall, 2006; Kalmar Konstmuseum, 2008; Liljevalchs Konsthall, 2009; Örebro Konsthall, 2009; Kaliningrad Art Gallery, 2009.



4 → Angela de la Cruz 110 m → 7

Deflated yellow, 2010,
Oil on Canvas, 153 x 180 cm

Deflated (Descripcion)

Deflated are a number of paintings, without frame, that they hung like coats. They are always 1 m 53 cm in height, my size (they represent how short I am) and the width can be variable, depending on the frame which originally was painted on (my paintings are usually 1.80 x 2.20) and they are painted horizontally in one stroke. The works come from being deflated myself, according to a friend of mine when he first saw me after my stroke. If you take any frame off any painting, the only way to hang them is in the middle, like a cloth. They become like a cloth once they don't have frame. They are like commodity paintings, I can do many if I take the frame off. They have to be very beautiful and fresh.

Born 1965 in La Coruna, Spain. Lives and works in London. Education: Chelsea College of Art, London; Goldsmiths' College, London; Slade School of Art, London. Selected exhibitions: Galerie Krintzinger, Vienna 2003; San Sebastian, Spain 2004; Lisson Gallery, London 2004; Centro Andaluz de Arte Contemporáneo, Sevilla, Spain 2005; National Gallery, Canberra, Australia 2009; Camden Arts Center, London 2010.



Courtesy the artist and Lisson Gallery

7 → Astrid Sylwan

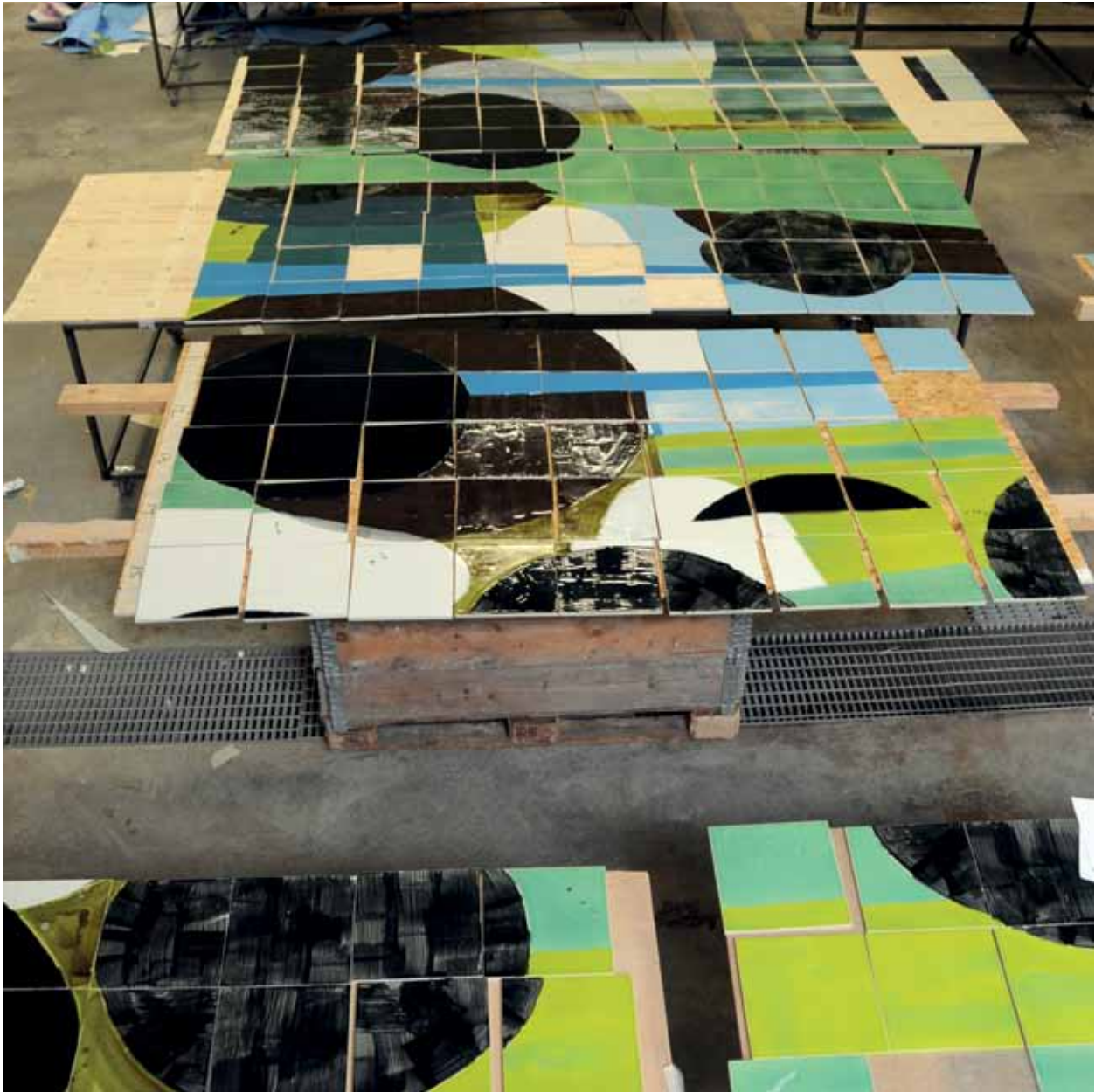
130 m → 12

Black, Grey, Broken Sky and Palest Blue, 2010,

Ceramic tiles, steel structure, 275 x 225 x 50 cm

I have thought of the pine trees and the pale blue sky of Umedalen, this park that I have walked countless times over the last couple of years. This painting is carefully placed so that the northern side is cool and blue in the shadow and the south facing side speaks to the rays of sun that find their way down and are received by streaks of yellow. The black round forms follow you around the painting as you walk from side to side like a rhythm or a beat moving you forward.

Born in 1970 in Antwerp, Netherlands. Lives and works in Stockholm, Sweden. Education: University College of Arts, Craft and Design, Stockholm. Selected exhibitions: Galleri Andersson/Sandström, Umeå, 2006 & 2008; Pernod Richard, Paris, 2008; Olle Nymans Ateljé, 2008, Eskilstuna Konstmuseum, 2009; BoråsKonstmuseum, 2009; Skövde Konsthall, 2010; Carnegie Art Award, traveling exhibition, 2009-10; Galleri Andersson/Sandström, Stockholm, 2010. Selected grants: The Baertling Grant 2006, The Fougelquist Grant 2008, The Peter Dahl Grant 2008.



12 → Wilhelm Mundt

30 m → 13

Trashstone 389, 2008,

Production waste in polyester/fiberglass, 110 x 303 x 112 cm

The "Trashstone" series started by Wilhelm Mundt in 1989. The trashstones, which are not exactly "trash" although the basic raw material in fact encompasses garbage, studio debris or found materials and objects of biographical significance for the artist, are fashioned by Mundt in a complex, very labor-intensive process.

After bundling up the objects, after covered them with layers of film of various thicknesses, the blanks produced in this manner are enveloped in numerous layers of glass fiber reinforced plastic and then smoothed and polished. The body formed work is successively coated with hardeners and polyester gel. In the process, the various layers are applied almost like glazes with a brush. After drying for a long time, the stones are prepared for polishing. The sander fitted with coarse sandpaper is first led along the surface. This makes the stones contour rounder, softer, and more flowing. After being washed and in-

spected for scratches, the stones are polished with various types of wax. An important contrastive impact develops between the sense of sight and touch: a softness that the eye believes to have perceived due to the contour lines curving in and out becomes impenetrable hardness when touched, becomes a forbidden shell that nevertheless conceals the content. The stones, on the other hand, are like three-dimensional paintings.

Born 1959 in Grevenbroich, Germany. Education: Kunstakademie Düsseldorf. Selected exhibitions: Galerie Ludwig, Krefeld, Germany 1994; Von der Heydt-Museum, Wuppertal, Germany 2000; Kunstmuseum Bonn, Germany 2004; Europäische Kunsthalle Köln, Cologne, Germany 2004; Kunsthalle Düsseldorf, Germany 2008; Buchmann Galerie, Berlin, Germany 2009; Skulpturenpark Waldfrieden, Wuppertal, Germany 2008.



Photographer: Achim Kukulies



Omphalos, 2010,

Polished stainless steel ball buried in the ground, Ø 0,8 metres.

A brightly polished stainless steel ball is buried in the ground leaving it partly visible. The 360 degree reflection on its surface shows sky and typical Swedish landscape with blueberry sprigs and pine trees, not to forget the spectator him/herself. The reflection changes due to the weather, time of the day and time of the year. The site is not most obvious, so the small artwork is easily passed by without notice. Finding it is something special.

Tommi Grönlund, born 1967, and Petteri Nisunen, born 1962, both live and work in Helsinki, Finland. Education: Tampere Technical University, Department of Architecture, University of Art and Design Helsinki, Department of Industrial Design. Selected exhibitions: Manifesta 1, Rotterdam Kunsthalle, 1996; Generation Z, P.S.1, New York, 1999; The 49th-Venice Biennale, Nordic Pavillion, 2001; Yokohama Triennale, Shin Minato Warehouse No.1, 2001; Dundee Contemporary Arts, 2004; The 27th São Paulo Biennale, Pavilhão Ciccillo Matarazzo, 2006; The 3rd Moscow Biennale, Red October, 2009.



Photomontage

21 → Bjørn Poulsen

260 m → 44

Loop, 2010,
Stainless steel, 170 X 230 X 180 cm

Its volume is an all-embracing set made of four half bends, put together to a closed movement in the room, without a beginning or an end. The simple and symmetric structure change depending on the angle you see it from. It opens or closes, float or repose, curve in or bulge. During the time the sculpture changes, it never stops, shapes break out from the streaming mass and threaten to make chaos in its movement. It contains more power than the eye immediately can interpret. It is a hybrid built on both classical and contemporary references and maybe further into the future.

Born in 1959. Lives and work in Copenhagen/North Sealand. Education: Royal Danish Academy of Fine Arts, Copenhagen. Selected exhibitions: Glypteket, 2002; Charlottenborg, 2004; Galleri Susanne Ottesen, 2005; Brandts Klædefabrik, 2007; Bornholms Kunstmuseum, 2008; Galerie MøllerWitt 2008.



Photographer: Anders Sune Berg

44 → Michael Johansson

80 m → 47

Self-Contained, 2010,
Mixed media, 11400 x 825 x 245 cm

Large-scaled ordinary objects are stacked and organized into a three-dimensional temporary wall. The objects are taken out of their normal context, separated from their function and become solely elements of color and shape.

Born 1975 in Trollhättan. Lives and works in Malmö. Education: Malmö Art Academy, Royal College of Art, Stockholm. Selected Exhibitions; Marabouparken, Stockholm 2006, Trondheim Kunstmuseum, 2007, Malmö Konstmuseum, 2008, Liljevalchs Konsthall 2009, Galleri Andersson/Sandström, Umeå 2009, Växjö Konsthall, 2010, Moscow Int. Biennial 2010, Ystads Konstmuseum 2010.



47 → Jaume Plensa

Nosotros, 2008,

Painted steel, 500 x 360 x 340 cm

In *Nosotros*, Jaume Plensa is using letters from 8 different alphabets, Latin, Greek, Hebrew, Cyrillic, Hindi, Arabic, Japanese and Chinese. They are multiplied into a continuous random network over the total surface area of the body; these letters again represent, in their own way, the exploration of the "human container".

In contrast to Plensa's usual works in which words add a metaphysical angle to the material elements, the characters that form *Nosotros* do not have a direct significance. Only the soldered links give them form. But this virtual sense hidden in the outline of the sculpture is also a denouncement of the murmur of useless words that invade our time, our different cultures, origins and languages. The soldered points knot together the apparent disorder of the letters, returning to the origin, to the moment in which language, still not formulated, may talk both of the totality of the world and its negation.

Nosotros pulses to the rhythm

of the days, the lights, and the seasons. It is weightless under the sun, and welcoming as observers try to discover words hidden in the tangle of letters, trying to penetrate the heart of the mystery.

Born in Barcelona in 1955. Resides between Barcelona and Paris. During 2009-2010, professor at the École Nationale des Beaux-Arts in Paris and The School of the Art Institute of Chicago. His work has been exhibited in numerous galleries and museums in Europe, the United States and Japan: Fundació Joan Miró, Barcelona (Spain); Henry Moore Sculpture Trust, Halifax (United Kingdom); Malmö Konsthall, Malmö; Museum Moderner Kunst Stiftung Ludwig, Vienna; Palacio de Velázquez - Museo Nacional Centro de Arte Reina Sofía, Madrid; BALTIC The Centre for Contemporary Art, Gateshead. Upcoming personal exhibitions: The Picasso Museum in Antibes, in 2010 and EMMA - Espoo Museum of Modern Art, Espoo Kaupunk, Finland in 2011.



Photo: Laura Medina, Courtesy: Galerie Lelong, Paris



The permanent collection

5 Bård Breivik

6 Anna Renström

8 Buky Schwartz

9 Raffael Rheinsberg

10 Jonas Kjellgren

11 Gunilla Samberg

13 Torgny Nilsson

16 Roland Persson

17 Meta Iscaeus-Berlin

18 Mats Bergqvist

19 Anish Kapoor

21 Nina Saunders

22 David Wretling

23 Tony Cragg

25 Antony Gormley

26 Richard Nonas

27 Cristina Iglesias

28 Carina Gunnars

30 Mirosław Balka

31 Bigert & Bergström

32 Serge Spitzer

33 Louise Bourgeois

33 Sean Henry

35 Anne-Karin Furunes

36 Kari Cavén

37 Antony Gormley

38 Clas Hake

40 Cistos Gianakos

41 Clay Ketter

42 Charlotte Gyllenhammar

43 Jakob Dahlgren

46 Winter & Hörbelt

48 Mikael Richter



The permanent
collection

5 → Bård Breivik

Untitled, 2001

3 granite works, h. 900 cm

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, Galleri Andersson Sandström Umeå 2010.



6 → 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, Kramfors Konsthall, 2002, MiART, Milano 2003, Länsmuseum Härnösand 2007.



8 → Buky Schwartz

Forest Hill, 1997

Plastic pipes, concrete, 200 x 1740 x 1740 cm

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.

1932-2009. Lived and worked in Tel Aviv and New York. Worked 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*



9 → Raffael Reinsberg

Social Meeting, 1997

Wooden skies, 270 x 2500 cm

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.*



10 → 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, Moderna Museet, Stockholm, 2006, Eskilstuna Konsthall, 2006.



11 → Gunilla Samberg

Räddningsplats, 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, Ljusgården, Umeå 2007. Galleri Mors Mössa, Göteborg, 2010.



13 → Torgny Nilsson

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

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, Sweden 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.



16 → 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, Haninge Kulturhus, 2002, Gävle Konstcentrum, 1998 & 2004



17 → 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: College of printmaking arts, Stockholm, Academy of Fine Arts, Umeå. Exhibitions in selection: Örebro Konsthall 2009, Kristinehamns Konstmuseum 2008, Marabouparken, Sundbyberg 2007, Bildmuséet, Umeå 2006, Konstens Hus, Luleå 2002, Grafikriennal XII, Stockholm 2003, Skellefteå Konsthall, 2004, Galleri 60, Umeå 2005.



18 → Meta Isøeus-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, Länsmuseum Gävleborg, Gävle 2009, Galleri Andersson Sandström, Stockholm och Umeå 2010, Galerie Sophie Scheidecker, Paris 2010.



19 → 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. Education: Hornsey College of Art and Chelsea School of Art Design. Exhibitions in selection: Kunsthalle Basel, Tate Gallery and Hayward Gallery, London, Reina Sofia, Madrid, the Whitechapel Art Gallery, The Royal Academy and Serpentine Gallery in London, Documenta IX in Kassel, Moderna Museet, Stockholm and Jeu de Paume and Centre Pompidou in Paris. Kapoor was awarded the "Premio Duemila" at the Venice Biennale in 1990, the Turner Prize in 1991 and was awarded an Honorary Fellowship at the London Institute in 1997 and CBE in 2003.



21 → Nina Saunders

Hardback, 2000
Concrete, 90 x 60 x 100 cm

At least we can relax- but not in Nina Saunders' chair: Hard-back, 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'oeil representation of the domestic reality.

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, the Saatchi Collection, London. Exhibitions in selection; Saatchi Gallery, London, 2003, Aros, Aarhus Kunstmuseum, 2003, New Art Center, UK 2006, Statens Museum for Kunst, Copenhagen, Denmark 2008, Horsens Kunstmuseum, Horsens, Denmark 2009, Venice Biennale, Italy 2009.



22 → David Wretling

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: Konstakademin, 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.



23 → 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, Sara Hildén Art Museum, Tampere, Tate Gallery, Liverpool, Galleri Marian Goodman, New York, Buchmann Galerie, Cologne 2004, Galerie Thad-daeus Ropac, Paris, Galleri Andersson Sandström, Umeå and Stockholm. Awarded the Turner Prize in 1988, Piepenbrock Preis für Skulptur 2002, Praemium Imperiale 2007. Elected Royal Academician, 1994. In 2009 he became Director of the Düsseldorf Art Academy.



25 → 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: 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 incl the Louisiana Museum in Humlebaek, the Corcoran Gallery of Art in Washington DC, Malmö Konsthall, Museum of Modern Art in New York and Galleri Andersson Sandström, Umeå. 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



26 → Richard Nonas

55 meter long double-line of double-borders, 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, notably; Documenta VI, Kassel 1977, Contemporary Art Center, New York 2008, Esbjerg Kunstmuseum 2008, Borås Kunstmuseum 2008, Galerie Hubert Winter, Vienna 2008, Musée d'Art Moderne de Saint Etienne 2010. Has permanent installations at the Art Museum in Lund, at Wanås Sculpturepark and in the city of Borås.



27 → Cristina Iglesias

13 Resin and bronze powder panels, 2000
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.

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, Paris 2007. Courtesy the Artist and Donald Young Gallery, Chicago



28 → 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.



30 → 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; Tate Modern, London 2009, Gladstone Gallery, New York 2009, White Cube, London 2009, 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.



31 → Bigert & Bergström

Koma-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, Uppsala Art Museum, Uppsala 2007, MoMA, NY 2009, Färgfabriken, Stockholm 2009, Moscow Biennial 2007, Singapore Biennial 2006.



32 → 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. Several national and international exhibitions, notably; The Museum of Modern Art, New York 1983, Documenta VIII, Kassel 1987, Geementemuseum, Den Haag 1992, Kunsthalle Düsseldorf 1993, Henri Moore Foundation Leeds, 1994, Venice Biennale 1999, Zoobrücke, Köln 2000, Kunstmuseum Bern 2007, Magazzino d'Arte Moderna, Rome 2008, Palais de Tokyo, Paris 2010 and the Biennale of Sydney 2010.



33 → 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, Galleri Andersson Sandström, Umeå 2009.



35 → 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, Galleri Andersson Sandström, Umeå 2007, Internationell Skulpturfestival, Borås 2008, Galleri Andersson Sandström, Stockholm 2010. Selected Collections, Frisia Museum, Spanbroekerweg, Holland. Virginia Art Museum, Charlottesville, VA, USA, Paddington Central, London. Selected installations: Newbiggin-by-the-Sea, UK.



36 → 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, Galleri Andersson Sandström, Stockholm 2009. Selected group exhibitions: Preus Fotomuseum, Horten, Norway 2007, Kiasma, Helsinki, Finland 2008.



37 → 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, Vestfossens kunstkunslaboratorium, Norway 2006, Galleri Andersson Sandström 2006, Pori Art Museum 2007, Galleria Sculptor, Helsinki 2008, Kiasma, Helsinki 2008, Galleri Andersson Sandström, Stockholm 2009.



38 → 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.

Born in London 1950. Lives and works in London. Education: 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 incl the Louisiana Museum in Humlebaek, the Corcoran Gallery of Art in Washington DC, Malmö Konsthall, Museum of Modern Art in New York and Galleri Andersson Sandström, Umeå. 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.



40 → 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 of 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, Skulpturpark Liljehomen 2000, Göteborgs Konstmuseum 2005, Borås Internationella Skulpturfestival 2008, Skissernas Museum, Lund 2009. Public sculptures at the central station in Gothenburg and the ministry for civil service affairs in Sweden, Denmark and Germany.



41 → 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 Noodly Gallery of Art, Alabama, 2005, Stefan Stuz Gallery, New York, 2005, Stefan Stux Gallery, NY 2005, Galleri Andersson Sandström, Stockholm 2009. 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.



42 → 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, Sweden. 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.



43 → 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, Millesgården, Stockholm, Sweden 1999, Kulturhuset, Stockholm 2004, The Sculpture Quadrennial, Riga, 2004, European Central Bank, Frankfurt, 2003, Dunkers Kulturhus, Helsingborg 2005, Borås Art Museum, Borås 2005, Malmö Art Museum, Malmö 2007, Kiasma, Helsinki, Finland 2009. Awarded The Edstrand Foundation Arr Prize 2000.



46 → 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. 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.

Exhibitions in selection: Millesgården, Stockholm 2001, Galleri Stefan Andersson, Umeå 2004, Malmö Konsthall, Malmö 2005, Meyerei, Karlsruhe, Germany 2008, Steven Wolf Gallery, San Francisco, USA 2009, Moderna Museet, Stockholm, Sweden 2006, 52nd Venice Biennale, the Nordic pavilion, 2007, Borås Konstmuseum, Borås, Sweden 2008, Sara Hildén Art Museum, Tampere, Finland 2009.



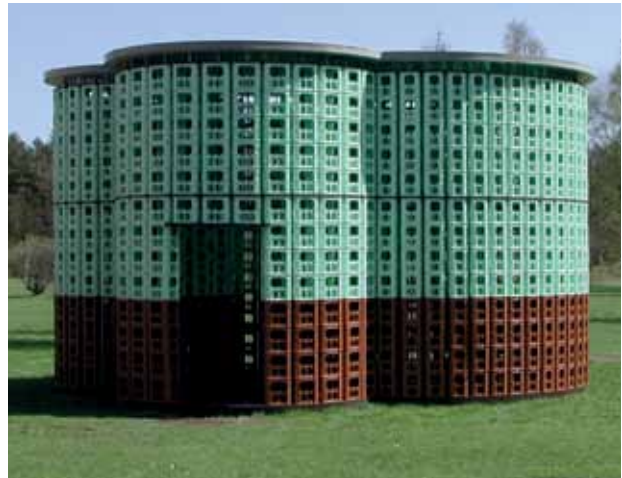
48 → Winter & Hörbelt

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, 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, Sculpture Project, Nordland, Norway 2005, Galeria SCQ, Santiago de Compostela, Spain 2009.



49 → 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, Linköpings Konsthall 2005.



Sculptures from earlier years

- 1 Lin Peng
- 14 Johanna Ekström
- 15 The Art Guys
- 24 Kari Cavén
- 29 Kaarina Kaikkonen
- 39 Bernard Kirschenbaum
- 45 Takashi Naraha



Sculptures from
earlier years

1 → 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. Sound and Material, Shanghai Art Center, 2008.



14 → 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.



15 → The Art Guys

Love Song for Umeå: Banner Work II, #7, 2002–2010
Metallic polyurethane plastic banners

Version II of a work that first was installed in 2002.

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.



24 → 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, 2009.



29 → Kaarina Kaikkonen

A Path II, 2004–2010

160 men's jackets, steel wire, wood, 8000 cm

Version II of a work that first was installed in 2004.

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, Helsinki Kunsthalle, Finland 2005, Art Basel, Miami, 2005, Wyoming Art Museum, USA 2007, Örebro Konsthall, Örebro, Sweden 2008, Oulu Art Museum, Finland 2009, Cairo Biennale, 2008, Liverpool Biennale, 2010, Vancouver Biennale, 2010.



39 → Bernard Kirschenbaum

Untitled, 1993

Steel, 277 x 315 x 315 cm

Born in New York 1924. Lives and works in New York. Awarded the Guggenheim Fellowship for sculpture in 1973. Professor of sculpture at the Royal Academy of Fine Arts in Stockholm until 1992. Several national and international exhibitions, notably; Moderna Museet, Stockholm 1980, Malmö Konsthall 1984, Galerie Nordenhake, Stockholm 1996, Skulpturens Hus, Stockholm 2004, The Blanton Museum of Art 2008.



45 → Takashi Naraha

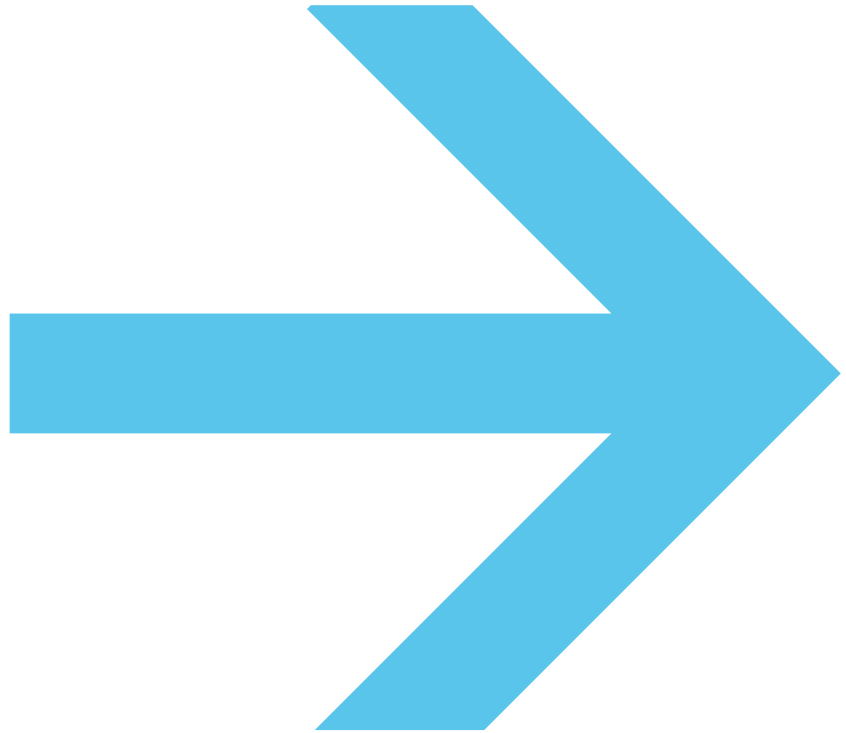
Structure 88-J-1, 1998

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.



SCULPTURES
PLACED IN THE
CITY CENTER OF
UMEÅ



Future forms of social interactions

ENG There is no denying that Umeå, as a city of sculptures, is somewhat lopsided. And this pleases us. It offers us the chance to address a pressing area for improvement. The centre of outdoor, sculptural gravity is in the Umedalen district. Although this district makes up the periphery in many other contexts, it is at the centre in this respect.

Krister Olsson's passionate engagement and the Balticgruppen's efforts in the Umedalen Sculpture Park to the West and the Strömpilen shopping centre to the East have created what is an unquestionably untraditional relationship between the town centre and the outskirts. It is considerably less flattering if we choose to describe it

as 'half paralysed' rather than 'lopsided'. Accordingly, the municipality has a pressing task at hand: to develop the centre of Umeå with the long-term vision that characterised the aforementioned, privately financed initiative. I hope the municipality will undertake the long-term challenge of shaping the areas along the Nordic river landscape in an artistic way. The first step is to be a part of Umedalen Skulptur 2010. So why not join Krister and Balticgruppen? Work together? This time, we will restrict ourselves to hosting two temporary installations; one by Jacob Dahlgren and another by Lotta Hannertz. Well enough! But, we will set no such limits when seeking out forms of social interaction in the future!

Lars Sahlin. Chief curator, Umeå Municipality

Framtida umgängesformer

Skulpturstaden Umeå har onekligen en lätt slagsida. Det är vi glada för. Det erbjuder oss ett angeläget förbättringsområde. Tyngdpunkten på skulptur i utomhusmiljö ligger i stadsdelen Umedalen. Periferi i många andra sammanhang men centrum när det kommer till detta.

SWE

Krister Olssons stora engagemang och Balticgruppens satsningar på Umedalen Skulpturpark i väster och köpcentrat Strömpilen i öster har onekligen skapat ett otraditionellt förhållande mellan stadens mitt och dess utkanter. Byter vi ut begreppet slagsida mot halvsidesförlamning blir det genast mindre smickrande. Här öppnas därför upp för en angelägen kommunal uppgift. Den att utveckla Umeås centrum i den anda av långsiktighet som präglat ovan nämnda privat finansierade initiativ. Att konstnärligt gestalta de stråk som tangerar älvlandskapet är en långsiktig utmaning, vilken jag hoppas kommunen kommer att anta. Att få utgöra en del i Umedalen Skulptur 2010 är ett första steg. Så, varför inte slå följe med Krister och Balticgruppen? Göra gemensam sak. Den här gången begränsar vi oss till att stå värd för två temporära installationer. En av Jacob Dahlgren och en av Lotta Hannertz. Gott så! Men när vi söker umgängesformer för framtiden, sätter vi inga sådana gränser!

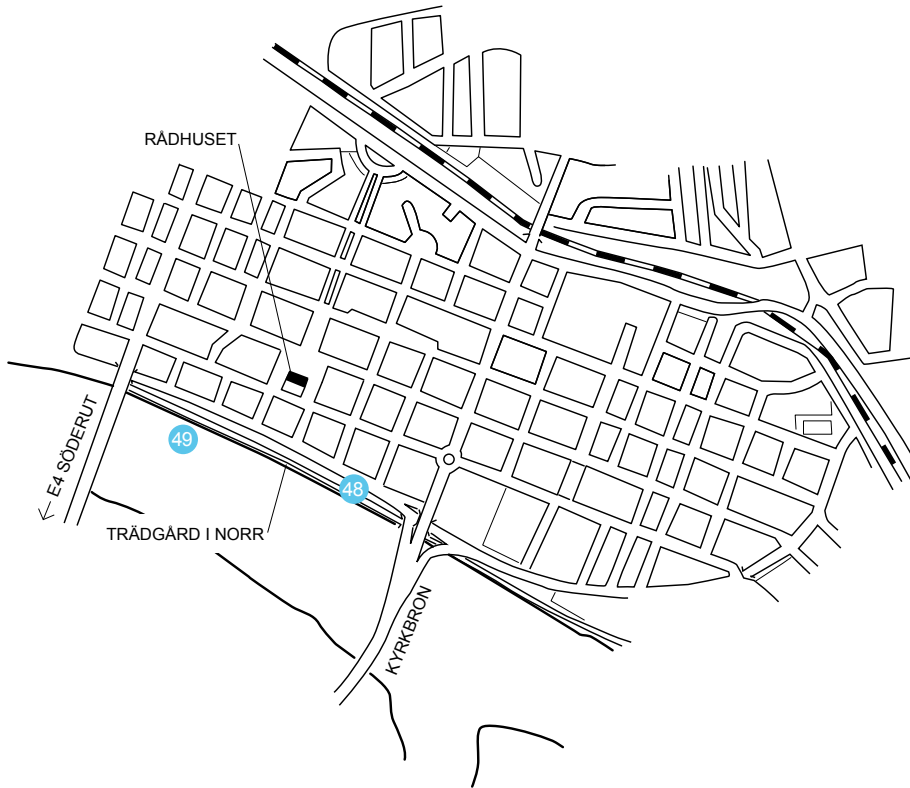
Lars Sahlin. Konstintendent, Umeå kommun

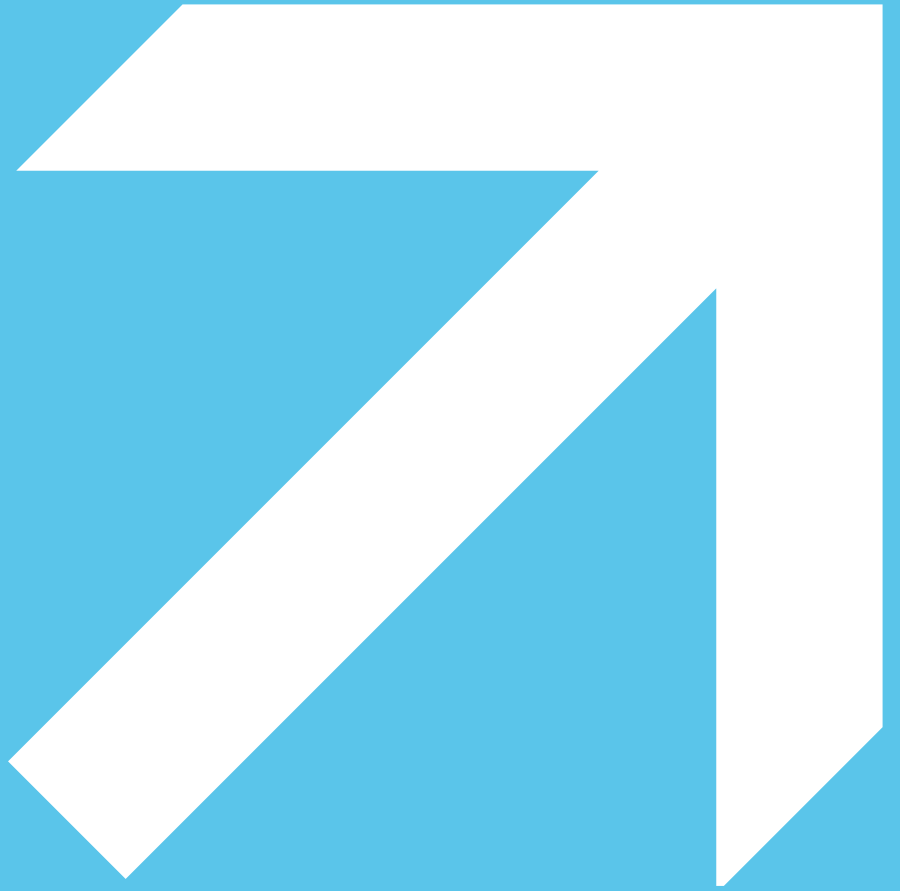


Sculptures placed
in the city center
of Umeå

48 Jacob Dahlgren

49 Lotta Hannerz





Umeå City

48 → Jacob Dahlgren

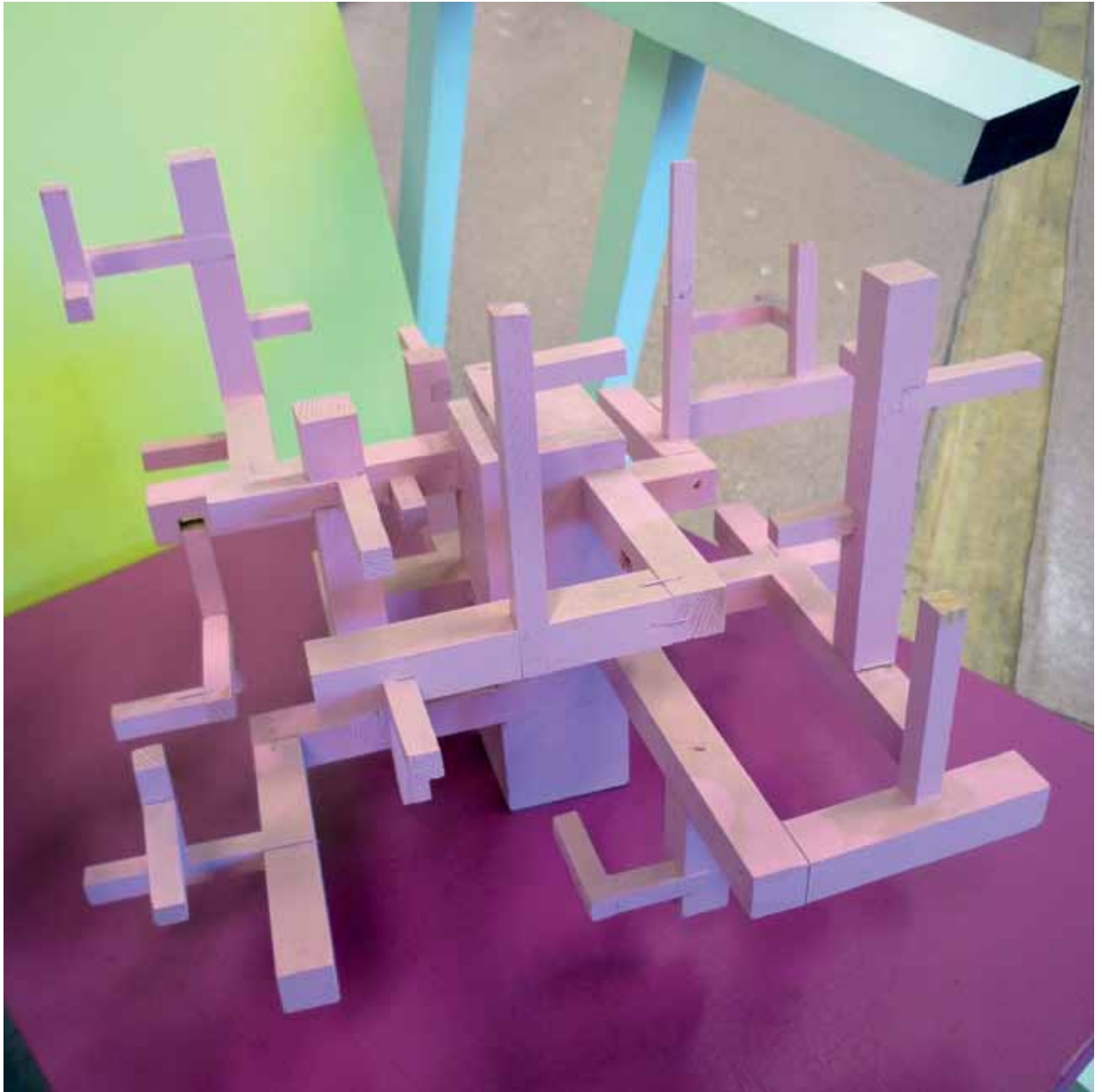
250 m → 49

Constructing a New World, 2010,

Painted steel, 350 X 400 X 400 CM

“When I was little there was posters with exotic fruits in every classroom.”

Born in Stockholm, Sweden 1970. Lives in Stockholm. Education: The Royal Academy of Fine Arts, Stockholm. Exhibitions in selection: Millesgården, Stockholm 2001, Galleri Stefan Andersson, Umeå 2004, Malmö Konsthall, Malmö 2005, Meyerei, Karlsruhe, Germany 2008, Steven Wolf Gallery, San Fransisco, USA 2009, Moderna Museet, Stockholm, Sweden 2006, 52nd Venice Biennale, the Nordic pavilion, 2007, Borås Konstmuseum, Borås, Sweden 2008, Sara Hildén Art Museum, Tempere, Finland 2009.



49 → Lotta Hannerz

Venu?, 2006,

Glass fibre and polyester, h. 340 cm

I rather saw that you see than
read

Don't forget that reality is only
the tip of the iceberg.

The moment of truth lasts as long
as a gap in one's memory.

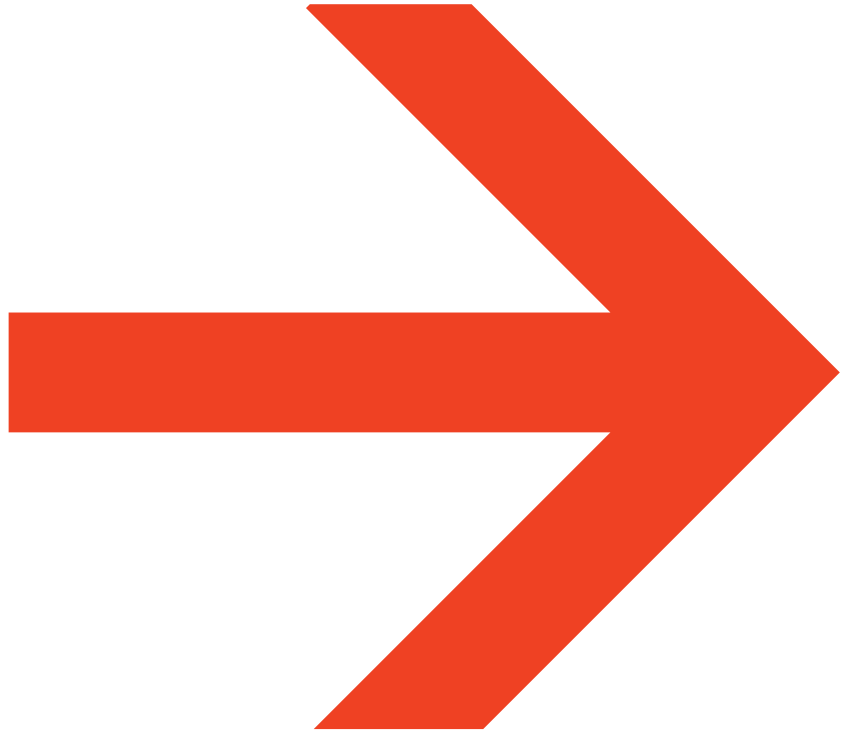
Only crazy rats stay.

Lotta Hannerz

Born in 1968. Lives and works in Paris. Education: The Royal Academy of Fine Arts, Stockholm. Exhibitions in selection: The National Gallery, Stockholm 2002, Skulpturens Hus, Stockholm 2003, Vikingsborgs Konstmuseum, Helsingborg 2004, Open Art, Örebro 2009, Galerie Claudine Papillon, Paris 2010. Represented at Malmö Konstmuseum, Göteborgs Konstmuseum, Moderna Museet in Stockholm and Kunstmuseum Bonn.



THANKS



First of all we would like to say that we are eternally grateful for the extraordinary efforts the artists have made. Thank you for creating all the captivating artwork that we are all fascinated by and infatuated with.

We would also like to thank Byggbolaget and all the assistants for good cooperation with the installations. Thank you Martin, Erik and Hans Brodin for lending us your tractors.

Finally, thanks Lilian for preparing everything so well.

© Galleri Andersson Sandström 2010
ISSN 1402-9944

Photo: Galleri Andersson Sandström a.o.
Design: Mikke Hedberg, Pondus AB
Print: Oy Arkmedia AB, Vaasa
Typography: Avant Garde
Paper: Multitart Silk, 300 g/m², Multitart Silk 170 g/m²



www.balticgruppen.se

GALLERI
ANDERSSON/SANDSTRÖM
STOCKHOLM/UMEÅ

Aktrisgränd 34, S-903 64 Umeå, Sweden
Tel +46(0)90 14 49 90, fax +46(0)90 14 49 70
galleri@gsa.se, www.gsa.se







Balticgruppen
Galleri Andersson Sandström
www.umedalenskulptur.se

