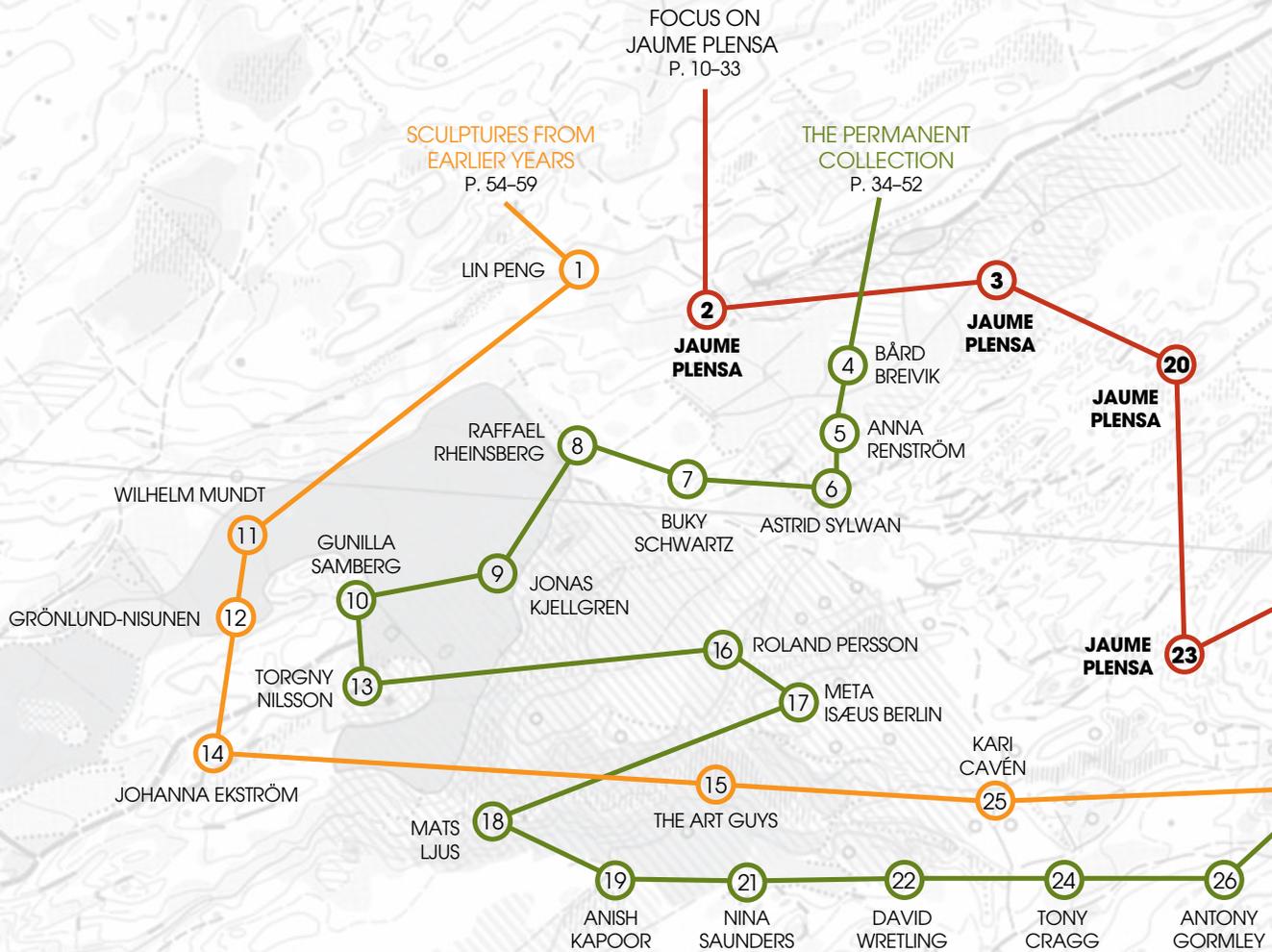




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ORIENTATION 2012



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GALLERI ANDERSSON/SANDSTRÖM

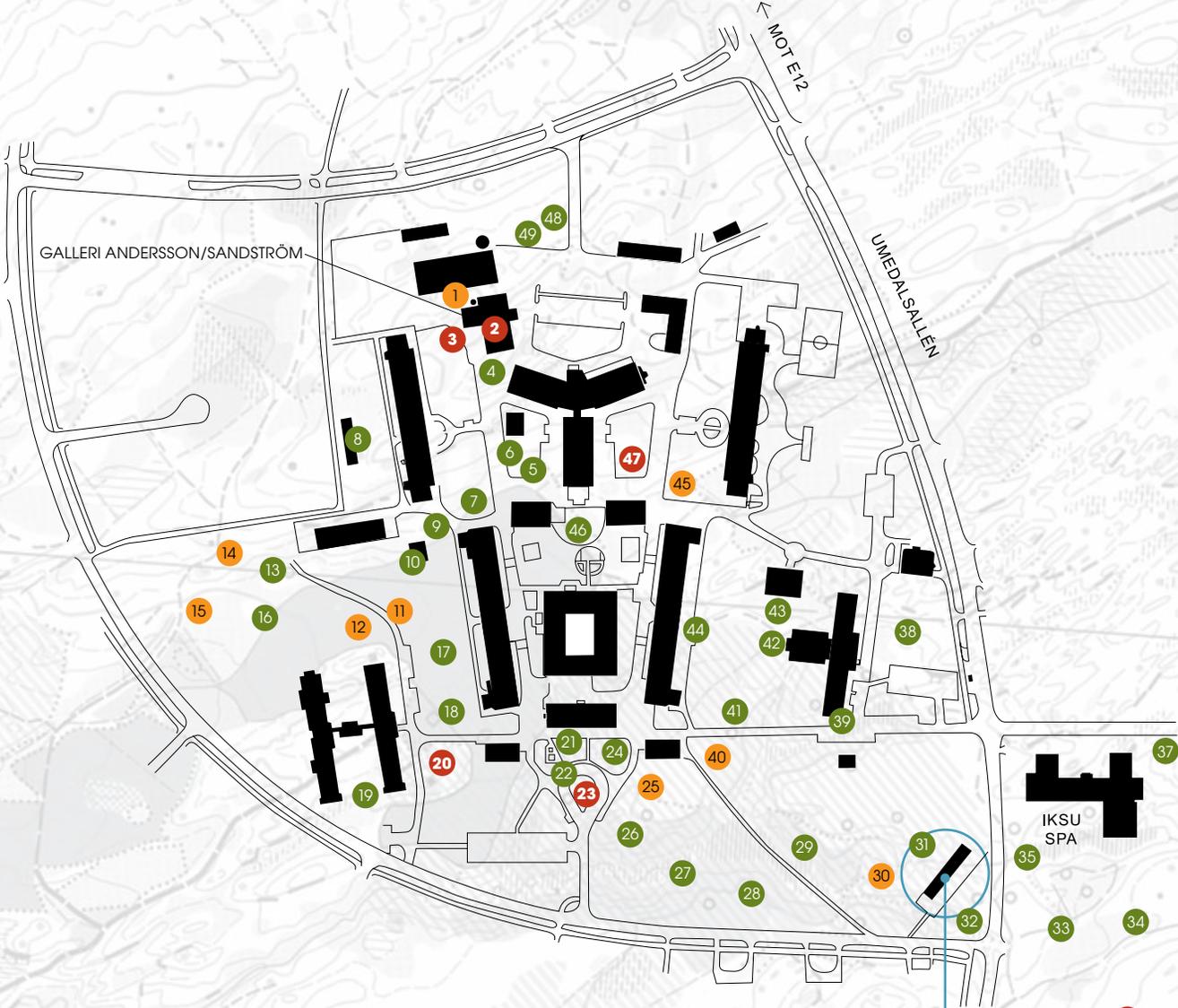
UMEDALSALLEN

IKSU SPA

BISTRO

Le Garage

090-316 52, bistrolegarage.com



OVERVIEW 2012



FOCUS ON JAUME PLENSA



SCULPTURES FROM EARLIER YEARS



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.*



RESTAURANT BISTRO LE GARAGE

- 1 LIN PENG
- 2 **JAUME PLENSA**
- 3 **JAUME PLENSA**
- 4 BÅRD BREIVIK
- 5 ANNA RENSTRÖM
- 6 ASTRID SYLWAN
- 7 BUKY SCHWARTZ
- 8 RAFFAEL RHEINSBERG
- 9 JONAS KJELLGREN
- 10 GUNILLA SAMBERG
- 11 WILHELM MUNDT
- 12 GRÖNLUND-NISUNEN
- 13 TORGNY NILSSON
- 14 JOHANNA EKSTRÖM
- 15 THE ART GUYS
- 16 ROLAND PERSSON
- 17 META ISÆUS BERLIN
- 18 MATS LJUS

- 19 ANISH KAPOOR
- 20 **JAUME PLENSA**
- 21 NINA SAUNDERS
- 22 DAVID WRETLING
- 23 **JAUME PLENSA**
- 24 TONY CRAGG
- 25 KARI CAVÉN
- 26 ANTONY GORMLEY
- 27 RICHARD NONAS
- 28 CRISTINA IGLESIAS
- 29 CARINA GUNNARS
- 30 KAARINA KAIKKONEN
- 31 MIROSLAW BALK
- 32 BIGERT & BERGSTRÖM
- 33 SERGE SPITZER
- 34 LOUISE BOURGEOIS
- 35 **JAUME PLENSA**
- 36 SEAN HENRY

- 37 ANNE-KARIN FURUNES
- 38 KARI CAVÉN
- 39 ANTONY GORMLEY
- 40 BERNARD KIRCHENBAUM
- 41 CLAES HAKE
- 42 CRISTOS GIANAKOS
- 43 CLAY KETTER
- 44 CHARLOTTE GYLLENHAMMAR
- 45 TAKASHI NARAH
- 46 JACOB DAHLGREN
- 47 **JAUME PLENSA**
- 48 WINTER & HÖRBELT
- 49 MIKAEL RICHTER



UMEDALEN SKULPTUR 2012: FOCUS ON JAUME PLENSA

The 13th edition of Umedalen Skulptur is for the first time in history a one-man show. During previous years, from 1994 until 2010, a number of artists have been invited to present one sculpture each, creating a wide variation of group exhibitions. More than 200 sculptures have been exhibited so far, out of which the real estate company Balticgruppen has bought 35 for permanent placement in the park. Today, these works are forming an impressive and unique sculpture collection. The most recent acquisition is "Nosotros", a five-meter high steel sculpture by the internationally renowned artist Jaume Plensa from Barcelona. The sculpture is already one of the most popular works in the park. Since Jaume Plensa is such an interesting, versatile and complex artist, it seems highly relevant to present an in-depth exhibition of his world of art. Therefore, we are departing from our tradition of group exhibitions, instead choosing to place one single artist in the spotlight. It is with great pride and pleasure that we introduce to you a solo exhibition with one of the most important contemporary artists; Jaume Plensa.

ENG

För trettonde gången arrangeras Umedalen Skulptur, men för första gången är utställningen en enmansföreställning. Tidigare år, från 1994 fram till 2010, har ett antal konstnärer visat varsitt verk i Umedalsparken i olika varianter av grupputställningar. Av dessa, totalt över tvåhundra utställda skulpturer, har 35 verk köpts in av Balticgruppen, och dessa bildar i dag en imponerande och helt unik permanent skulptursamling på området. Det allra senaste förvärvet var den fem meter höga stålskulpturen "Nosotros" av Jaume Plensa från Barcelona. "Nosotros" kom snabbt att bli ett av de mest uppskattade verken i skulpturparken. Eftersom Jaume Plensa är en så komplex och mångfacetterad konstnär kändes det angeläget att ge en mer fördjupad presentation av hans konstnärskap. Det är av den anledningen vi nu bryter traditionen och väljer att sätta en konstnär i fokus, och det är med stolthet och glädje vi introducerar en separatutställning med en av världens mest betydande skulptörer; Jaume Plensa.

SWE



DIAPHANOUSNESS



ENG

JAUME
PLENSA

THERE ARE ALWAYS WORDS IN THE WORKS OF JAUME PLENSA, VISIBLE OR INVISIBLE, OFTEN MOST VISIBLE. THE WORDS ALWAYS ALSO CARRY A MEANING. THEY BRING A DIMENSION TO THE WORKS THAT THE POET NEEDS WHEN WORDS ARE NOT SUFFICIENT. OR WHEN THE ARTIST INSISTS THE IMAGE REQUIRES A REFERENCE OR A PRECISION. THIS IS NOT TO SIMPLIFY OR CLARIFY, BUT RATHER TO MAKE THE EXPERIENCE MORE COMPLEX, AND AS AN INVITATION TO MANY NEW AND OPTIONAL ENTRANCES, TO MAKE THE WORK MORE DIAPHANOUS.

Our first collaboration was an exhibition at the Malmo Konsthall, and at the same time, a definite public work in Gateshead, north-east England. A clean, strong beam of light that shot straight up in the air over the River Tyne and signaled the start of the construction works for the new arts centre BALTIC. The foundation for Blake in Gateshead (1996) was casted in iron at Hargreaves Foundry in Halifax, and its text was chosen by Jaume Plensa with care and precision: "No bird soars too high, if he soars with his own wings". This is a proverb from William Blake's "Marriage of Heaven and Hell" (c. 1790), and a perfect message for a new arts centre that will rely on its own forces.

William Blake is one of the authors that often recur in Jaume Plensa's work. The English eighteenth-century classic that heralds Modernism and whom the Surrealists would appoint one of its predecessors. He was satirist, iconoclast and a visionary at the same time. Not always completely understandable, but always fascinating and challenging, as a poet, and as an artist. Blake's angels and demons, titans and athletes, classically shaped figures owns an indomitable force and an inherent light. They are the exposed individuals carrying the world on their shoulders, but who remains equal to all, to all people, but also to the gods.

Several of the works in this year's Umedalen Sculpture, with a focus on Jaume Plensa, comes from his exhibition at Yorkshire Sculpture Park, the most beautiful show I've seen so far with his works. But so is this park indeed a paradise, and for 35 years a model not only for Umedalen but for all modern sculpture parks in the world. In the park Jaume Plensa was succeeded by another Catalan - doyen Joan Miró.

They never met in real life, but their paths have been crossed also before. For the first time when Jaume Plensa in 1980 made his debut in the small gallery Espai 10, which is still housed in the basement of the Fundació Joan Miró in Barcelona. Now upgraded to Espai 13. It is perhaps not entirely obvious to see the relations between the two such different artists, but words and languages are strongly present in both of their works, as well as selected literature references. Miró romances and bends words to images: a sardine is a patriotic dance, a bird's flight shape the word "pursuit" (follow). Miró is often playful, but he is serious in his resistance against the dictatorship and his battle for the mother tongue.

For Jaume Plensa, language is a place, an abode to feel safe in. To be forced to leave one's language is to become homeless, to learn a new language is like searching for a new home. The millions of emigrants and refugees around the world are forced to make themselves understood with foreign words and gestures, but will struggle to find their way back home. The sculpture *Nosotros* (We ourselves, 2008), which has already been in Umedalen a couple of years, is a nomad who invites for participation. It becomes a temporary resident and a global forum, where you see the surroundings through all letters and characters in the world. Now it will be accompanied by *Irma's white head* (2008), and a seated figure from England, *Yorkshire Soul* (2010) – both studies of monumentality, to convince us that size obviously is not a matter. In the park, we also meet the great work *The Heart of Trees* (2007), three seated figures with a vibrant and growing tree at their hearts. Confronted by them again William Blake feels particularly present: "A fool sees not the same tree that a wise man sees" ... "For everything that lives is holy".

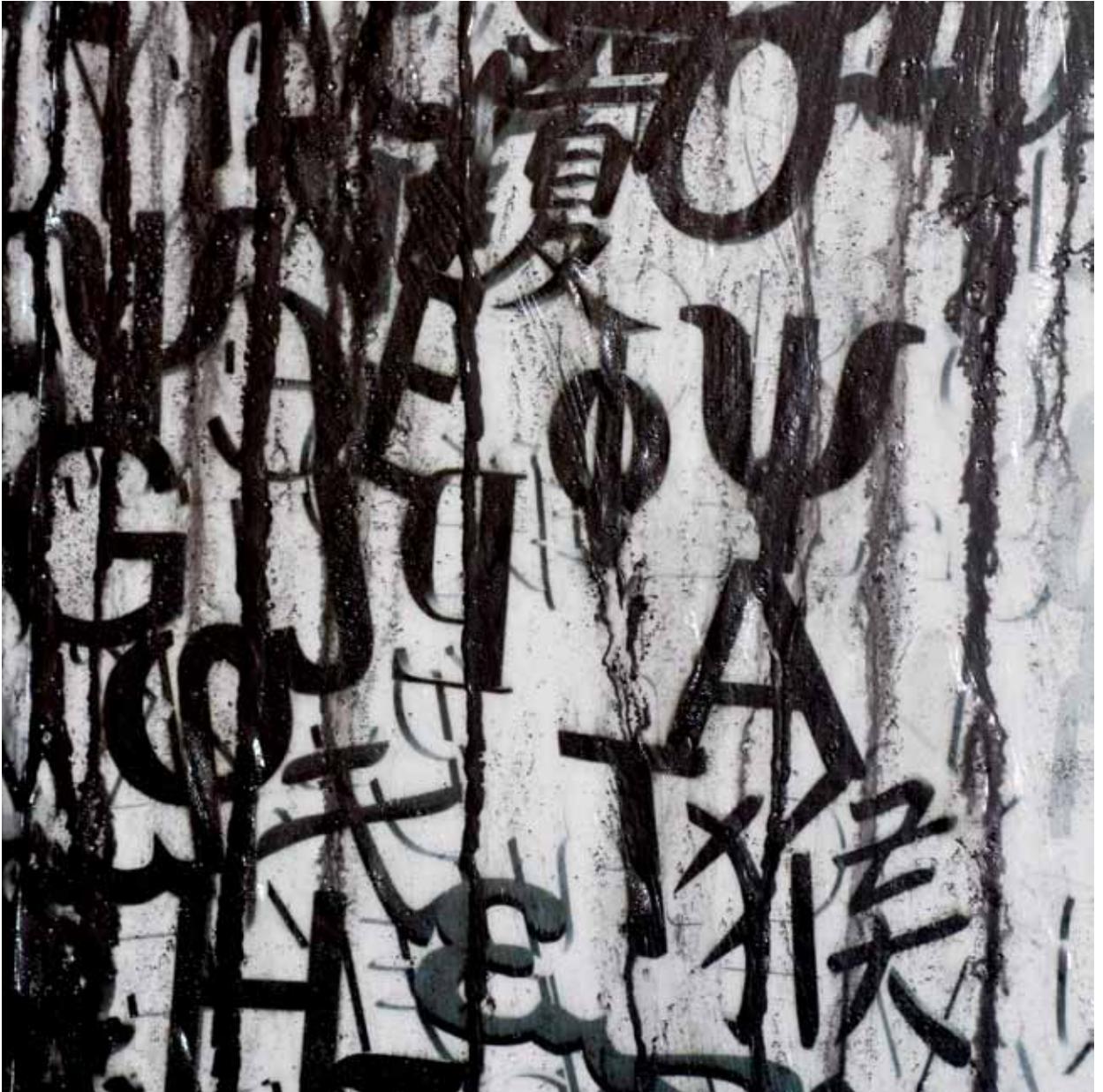
The beautiful white, slightly elongated head in marble, *Mariana W's World* (2012) are among the latest works by Jaume Plensa, but occupying him for a long time and culminated in the permanent landmark *Dream* (2009), a 20 meter high sculpture in the moors at St. Helens outside Liverpool, and *Echo*, which last year was placed in Madison Square Park, right in the middle of New York's bustling traffic.

In addition to words transparency is a tangible quality of the art of Jaume Plensa. The lightweight and translucent materials, but also the heavy, dense ones, such as steel and bronze, generate light. Even the stone is glowing ... and to go through a transparent curtain - or waterfall - of letters, from ceiling to floor, is like a ritual passage into another language. Instead of trying to interpret it as an impenetrable cipher, you just have to keep moving forward: the mere physical touch gives an intuitive understanding, a bodily language.

SUNE NORDGREN



JAUME
PLENSA



GENOMSKINLIGHET

ORDEN FINNS ALLTID MED I JAUME PLENSAS VERK, SYNLIGA ELLER OSYNLIGA, OFTA MYCKET SYNLIGA. ORDEN ÄR DESSUTOM ALLTID BETYDELSEBÄRANDE. DE TILLFÖR VERKEN DEN DIMENSION SOM POETEN KÄNNER NÄR ORDEN INTE LÄNGRE RÄCKER TILL. ELLER NÄR KONSTNÄREN INSISTERAR PÅ ATT BILDEN KRÄVER EN HÄNVISNING ELLER EN PRECISION. DET HANDLAR INTE OM ATT FÖRENKLA ELLER FÖRTYDLIGA, UTAN SNARARE OM ATT GÖRA UPPLEVELSEN MERA KOMPLEX. MEN OCKSÅ EN INBJUDAN TILL MÅNGA NYA OCH VALFRIA INGÅNGAR, ATT GÖRA VERKET MERA GENOMSIKTLIGT.

Vårt första samarbete blev en utställning på Malmö Konsthall, och samtidigt, ett i allra högsta grad offentligt verk i Gateshead, nordöstra England. En ren, stark ljusstråle som sköt rakt upp i luften över floden Tyne och signalerade det nya konstcentrumet BALTIC's byggstart. Fundamentet till Blake in Gateshead (1996) blev gjutet i järn på Hargreaves Foundry i Halifax. Citatat på järnringen valde Jaume Plensa med omsorg och med precision: "No bird soars too high, if he soars with his own wings" (Ingen fågel stiger för högt, om den stiger på egna vingar). Ett ordspråk från William Blakes "Åkten-skapet mellan himmel och helvete" (ca 1790). Ett perfekt budskap till ett nytt konstcentrum som ska lita till sina egna krafter.

William Blake tillhör de författare som återkommer oftast i Jaume Plensas verk. Den engelske sjuttonhundratalsklassikern som förebådar modernismen och som surrealisterna utpekar som en av sina föregångare. Han var satiriker, himlastormare och visionär på en och samma gång. Inte alltid helt begriplig, men alltid lika fascinerande och utmanande, som poet, men även som bildkonstnär. Blakes änglar och demoner, titaner och atleter, klassiskt formade figurer har en okuvlig kraft och ett inboende ljus. Det är den utsatta individen som bär världen på sina axlar, men som är och förblir likaställd med alla, med människorna, men också med gudarna.

Flera av verken i årets Umedalen Skulptur, med fokus på Jaume Plensa, kommer från hans utställning i Yorkshire Sculpture Park, den vackraste utställning jag hittills sett med hans verk. Men så är den parken också



SWE

JAUME
PLENSA

ett paradisi, och sedan 35 år en förebild inte bara för Umedalen utan för alla moderna skulpturparker i världen. I parken efterträddes Jaume Plensa av en annan katalan – nestorn Joan Miró. De möttes aldrig i verkliga livet, men deras vägar har ändå korsats tidigare. Första gången då Jaume Plensa 1980 debuterade i det lilla galleriet Espai 10, som fortfarande huserar i undervåningen på Fundació Joan Miró i Barcelona. Nu uppgraderat till Espai 13. Det är kanske inte helt uppenbart att se förbindelserna mellan de två så olika konstnärerna, men Orden och Språket är starkt närvarande hos dem båda, liksom utvalda litterära referenser. Miró fabulerar och böjer orden till bilder, ofta lekfullt: en sardin blir en patriotisk dans, en fågels flykt blir ordet "poursuit" (följa efter). Miró är ofta lekfull, men allvaret finns i hans motstånd mot diktaturen och i hans kamp för modersmålet.

För Jaume Plensa är språket en plats, en hemvist att känna sig trygg i. Att lämna sitt språk är att bli hemlös, att lära sig ett nytt språk är som att söka sig ett nytt hem. Världens miljoner utvandrare och flyktingar tvingas göra sig förstådda med främmande ord och åttbönder, men kan aldrig riktigt hitta hem igen. Skulpturen Nosotros (Vi själva, 2008), som redan stått i Umedalen ett par år, är en nomad som inbjuder till delaktighet. Den blir en tillfällig hemvist och en global mötesplats, där man ser omgivningen genom världens alla bokstäver och tecken. Nu får den sällskap med Irmas vita huvud (2008), och en sittande gestalt från England, Yorkshire Soul (2010) – båda studier i monumentalitet, där storleken så uppenbart blir oväsentlig. I parken möter vi också det stora verket The Heart of Trees (2007), tre sittande figurer med ett levande och växande träd som hjärtpunkt. Just bland dem känns Blake extra närvarande: "En dåre ser inte samma träd som en vis man ser"... "Allting som lever är heligt!".

Det vackert vita, lätt utdragna huvudet i marmor, Mariana W's World (2012) är bland de allra senaste verken av Jaume Plensa, men som upptagit honom en längre tid och som kulminerade i det permanenta landmärket Dream (2009) en 20 meter hög skulptur på hedarna vid St. Helens utanför Liverpool, och i Echo, som i fjor var placerad i Madison Square Park, mitt i New Yorks brusande trafik.

Tillsammans med orden är just transparensen en påtaglig kvalitet hos Jaime Plensa. De lätta och genomskinliga materialen, men också de tunga, täta, som stål och brons, alstrar ljus. Till och med stenen lyser ... och att gå genom ett genomlyst draperi – eller vattenfall – av bokstäver, från tak till golv, är som en rituell passage in i ett annat språk. Istället för att försöka tyda det som ett svårgenomträngligt chiffer, är det bara att fortsätta framåt: den blotta fysiska beröringen skänker en intuitiv förståelse, ett kroppens språk.

SUNE NORDGREN



Photo: © Plensa Studio Barcelona

JAUME PLENSA

– SELECTED BIOGRAPHY

Born in Barcelona, 1955.

Lives and works in Barcelona and in Paris.

Educated at the Llotja School and the Escola Superior de Belles Arts de Sant Jordi in Barcelona.

Professor at the École Nationale des Beaux-Arts in Paris and at the School of the Art Institute of Chicago.



JAUME
PLENSA

SELECTED SOLO EXHIBITIONS:

- 1980 Fundació Joan Miró, Barcelona, Spain
- 1992 The Royal Scottish Academy, Edinburgh, UK
- 1994 The Henry Moore Studio, Halifax, UK
- 1997 Galerie Nationale du Jeu de Paume, Paris, France
- 1997 Malmö Konsthall, Malmö, Sweden
- 1998 Galleria d'Arte Moderna e Contemporanea – Palazzo Forti, Verona, Italy
- 1998 McKinney Avenue Contemporary, Dallas, USA
- 1999 Richard Gray Gallery, Chicago, USA
- 1999 Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria
- 2000 Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
- 2002 Baltic Centre for Contemporary Art, Gateshead, UK
- 2004 Musée des Beaux Arts, Caen, France
- 2004 The Arts Club of Chicago, Chicago, USA
- 2005 Kunsthalle Mannheim, Mannheim, Germany
- 2005 Centro de Arte Contemporaneo de Málaga, Málaga, Spain
- 2007 Museum at Tamada Projects, Tokyo, Japan
- 2007 Musée d'Art Moderne et d'Art Contemporain, Nice, France
- 2008 Frederik Meijer Gardens and Sculpture Park, Grand Rapids, Michigan, USA

- 2009 Mario Mauroner Contemporary Art, Vienna, Austria
- 2010 Nasher Sculpture Center, Dallas, USA
- 2010 Musée Picasso, Antibes, France
- 2011 Galerie Lelong, New York, USA
- 2011 Yorkshire Sculpture Park, UK

SELECTED PUBLIC PROJECTS:

- 1994 Faret Tachikawa, Tachikawa City, Japan
- 1996 Blake in Gateshead, Baltic Centre of Contemporary Art, Gateshead, UK
- 1998 Twins II, Kimpo Sculpture Park, Kimpo Seoul, Korea
- 2000 Transparent Doubts, University of Shizuoka for Cultrue and Art, Hamamatsu, Japan
- 2002 Bridge of light, Mishkenot Sha'ananim, Jerusalem, Israel
- 2003 Talking Continents, Jacksonville Arena Plaza, Florida, USA
- 2003 As One, Toronto Pearson International Airport, Canada
- 2004 The Crown Fountain, Millennium Park, Chicago, USA
- 2005 Breathing, BBC Broadcasting House, London, UK
- 2007 Conversations à Nice, Place Masséna, Côte d'Azur, Nice, France
- 2009 Dream, St Helens, Liverpool, UK
- 2010 World Voices, Dubai, United Arab Emirates
- 2010 Body of Knowledge, Goethe Universität Frankfurt am Main, Germany
- 2011 Echo, Madison Square Park, New York, USA
- 2011 Wishing Well, The Bow, Calgary, Canada
- 2012 Together, Hussey Memorial Commission, Chichester, Cathedral, Chichester, UK

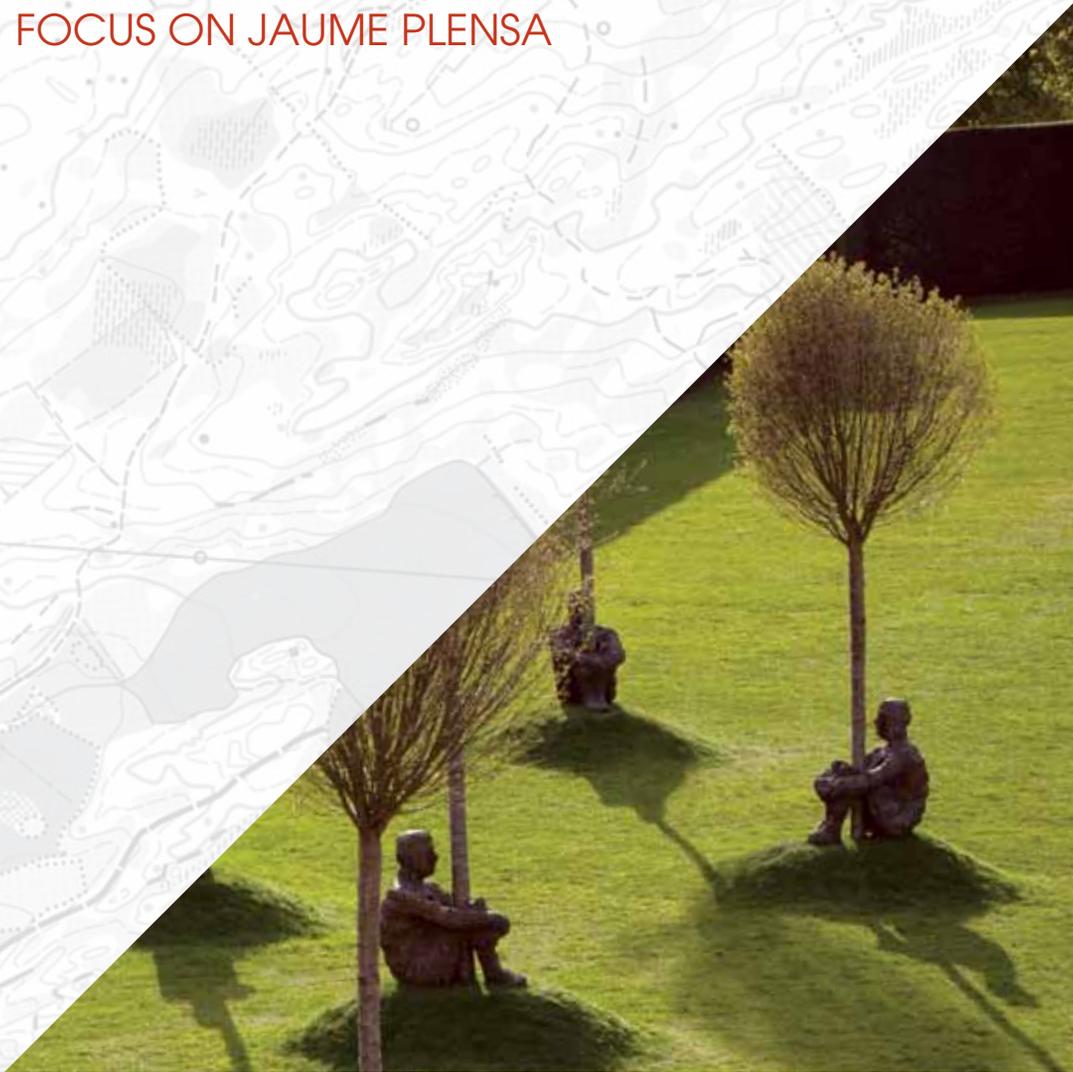
SELECTED AWARDS:

- 1992 Premio de Artes Ojo Crítico, Spain
- 1993 Chevalier des Artes et Lettres, France
- 1994 1er Prix de Sculpture du 39ème Salon de Montrouge, France
- 1996 Alexander Calder Foundation, France
- 1997 National Art Award of Catalonia, Spain
- 1998 Koiné Award, Italy
- 1998 Prize of the Spanish Association of Art Critics, Spain
- 1999 Gold Medal of Prague Quadrennial for stage design and theatre architecture, Czech Republic
- 2003 Villa de Madrid Sculpture Awards, Spain
- 2005 Honorary Doctorate of the School of the Art Institute of Chicago, USA
- 2006 The Bombay Sapphire Prize, UK
- 2006 Villa de Madrid Etching Award, Spain
- 2007 Heitland Foundation Prize, Germany
- 2009 The Marsh Award for Public Sculpture, UK
- 2009 Precast Concrete Society Creativity in Concrete Award, UK
- 2010 Best published book - Bibliophily Status, Spain
- 2010 Civic Trust Awards, UK
- 2011 Premi Gac, Association of Catalanian Galleries Award, Spain



JAUME
PLENSA

FOCUS ON JAUME PLENSA



2
TWENTY-
NINE PALMS
MARIANA
W'S WORLD

3 SHADOW (STUDY) XXII

IRMA'S WHITE HEAD 20

YORKSHIRE SOUL II 23

35 HEART OF TREES

NOSOTROS 47



The piece is the physical embodiment of Plensa's notion that we are surrounded by an invisible cloud of poetry, and the idea that words hang in the air having been spoken. The cut steel letters are selected from some of the most important poems and texts to have influenced the artist. Twenty-Nine Palms invite the presence of people and as we walk through it, it produces sound as the metal elements collide. Plensa makes text physical, lifting and freeing it from the page and transforming it from two to three dimensions so that we can see the letters from all angles. We become engaged with and immerse in the poetry around us, experiencing it with our body rather than the more accustomed, abstract level of reading.

Indeed, it is incredibly difficult to try to read the individual texts for several reasons: the letters run vertically, going against western systems of reading horizontally from left to right; the curtains moves and twists and it is hard to place your body at a sufficient distance to read the words. These factors reveal that the important thing is not to work slavishly to take in every line, but to experience the whole through fragments. In the

work, Plensa is revealing to us some of the parts that make up his own multi-faceted experience and personal narrative.

The title of the work comes from the city of the same name in the USA, where Plensa spent time with his family. However, it also relates to the palm of the hand, and the touch.

"When I look at a book, I often wonder what the other side of the text looks like. I also wonder why the text is always stuck on the page, like a prisoner with his back against the wall, facing the firing squad. I wish I could drag it out of the page, and let it live its own life, as words do when they are uttered.

When I was a child I went shopping with my mother, I was fascinated by the metal curtains on the shop doors that when opened would make a rustling sound and whose function was to protect the shop from insects flying in. Words also suggest to me this idea of protection. I wanted to free them from their prison so they could pass through just as I would pass through those metal curtains of the shop with my mother."



JAUME
PLENSA

TWENTY-NINE
PALMS, 2007

STAINLESS STEEL



Apart from his many self-portraits, the large majority of Plensa's recent figurative works depict females. Many of these are young girls in a state of contemplation. The artist makes a clear distinction between male and female characteristics, believing that the dominance of male traits has caused many of society's problems and that the future should have a stronger female emphasis. Here as in the rest of this family of works, the girl appear to be thinking or dreaming of something beyond the present and the immediate, her youthful aura suggesting hope and potential.

One of the techniques Plensa uses to remove specific, recognizable features from works – which are in fact portraits – is to take photographs of people and then manipulate the image on a computer, often slightly elongating the face, before transforming it into sculpture. He feels that in doing this he removes a sense of the real, material body and instead reaches the spirit beyond.

This work has a stillness, silence and serenity, which evokes a spiritual, almost religious atmosphere. Although made recently, Mariana W's World has an inherent feeling of age and refers to sculptures in ancient temples. The way in which the heads seem to emerge out of the rough marble is strongly reminiscent of Michelangelo's Slaves, made in the early sixteenth century. Although distant in time, the artists' ideas relate. Michelangelo believed that a block of stone was the material container for the spirit of a sculpture, the material and the immaterial being invisible, and Plensa addresses the duality of the body and soul in a similar way.

"When I say male or female it is more about the concept because I know a lot of men with very female souls. Female or male to me is not literally a man or a woman, it is an attitude towards reality. I think the future should be more female, even if we have a role."



JAUME
PLENSA

MARIANA W'S
WORLD, 2012

MARBLE,
190 x 70 x 80 CM



Jaume Plensa is very widely read and often refers to how his childhood home was filled with books. Throughout his life he has discovered poems and texts that have moved him profoundly and it is these, rather than the visual arts, that have provided him with the broadest source of inspiration, often being directly referenced in his own work. Yet it is not just works of literature that fascinate him, but language itself. An abundance of letters and words, often forming the outline or shell of the

human body, has come to characterise Plensa's sculptures and also his drawings and paintings, as seen here in "Shadow (study) XXII". His use of both language and the figure makes his work particularly accessible and poignant, as it exists directly in the world we inhabit; it is universal. Yet through these material elements it reaches out to the immaterial, to the mind and the soul; even when alluding to life's adversity, it is hopeful and unashamedly beautiful.



JAUME
PLENSA

SHADOW
(STUDY) XXII,
2010

MIXED MEDIA
ON PAPER,
119 X 86 CM



Jaume Plensa's approach to portraiture is the antithesis of its traditional use, which was to celebrate powerful people within society. Instead he creates portraits that reflect the breadth of our society in figures which represent us all, with few distinguishable traits, often even of sex, race or age. Irma is an ordinary girl, the daughter of the owner of a Chinese restaurant near to Plensa's home. In this work, he renders the girl's head on a monumental scale, transforming the ordinary into the extraordinary.

Irma also invert the traditional solidity of large-scale portraiture and figurative art, which would typically be made in bronze or stone. This work is made in enameled stainless steel and you can lit-

erally see through it, emphasizing Plensa's love of the immaterial.

The artist's fascination with the interior extends not only to the soul but also to the physical interior of the body. In the same way that he expresses a desire to see the back side of text, Plensa also imagines the inside of the body, "like you take off your pullover and you see the other side... can you imagine how beautiful it would be?"

"What I got from that piece was the capacity to explore the other side of the skin. The skin is the final border between our body and the emptiness and it's very Taoist in some ways - it's this little thin line that separates full and empty."



JAUME
PLENSA

IRMA'S WHITE
HEAD, 2008

ENAMELED
STAINLESS STEEL
240 x 145 x
200 CM



Stone as the ultimate symbol of permanence, materiality and our link with the earth, is brought together in these works with delicate figures made of cut letters from different alphabets. In contrast to the solid stone, the figures have an incredible lightness and seem to shimmer and float, even appearing strongly abstract at times. They represent the fleeting nature of the human body, the shell that defines us physically but that will inevitably pass and return to dust. As the letters meet the stone they appear to pour over its surface, their volume seeming to turn to liquid.

"Like the skin of a snake that has shed its old covering... if there is something irrevocable about the human body it is transitoriness, the

security that will disappear, and this idea, so physical in nature, seems to enter into contradiction with the desire for the perpetuity of the soul. This duality is truly linked to sculpture per se, to the use of the physical to touch upon the world of the intangible.

The metaphor of the foundational stone around which they built up the temple; around the temple the city, around the city the country etc, until the complete universe. From the smallest to the greatest. It is the same procedure for text: from a single and simple letter to a complex text. Human bodies formed by random letters are situated on top of boulders. People walk around them and, maybe, also sit on top of the same boulder becoming part of the piece and the Universe."



JAUME
PLENSA

YORKSHIRE
SOUL II, 2010

STAINLESS STEEL
AND STONE,
286 x 305 x
145 CM

The self-portrait features repeatedly in Plensa's work. In the sculptures that comprise Heart of Trees they are slightly over life size, with their arms and legs wrapped around a tree trunk. The physical act of embracing is often seen in the artist's work and reflects his desire to connect with people and to reassert the importance of touch.

Heart of Trees relates to the cycle of life that is very evident in the growth of a tree, which germinates in soil, grows and flourishes, then dies, decays and returns to the soil to support new saplings. Transformation is the central concept and again reveals Plensa's interest in the way that something exceptional can be produced from a simple beginning, and that base matter can give life to something infinitely more elaborate. This relationship mirrors the pairing of body and soul, the body being material and limited in scope, and the soul being immaterial and boundless. As the tree grows we can imagine that it may either break the shackles of the body that surrounds it, or be smothered by it; a conflict that represents the relationship between body and soul.

"I sculpted a character looking like me that is kissing a tree. This self-portrait is covered, shaped, tattooed by text. I have often re-

ferred to this tree as an evocation of alchemy, ie the transformation of lead into gold. The transformation is poetic here. I expressed the idea that it was possible to create beauty from nothing; to transcend matter itself. In this context, trees are a fundamental image for alchemists. The roots are in dead matter, minerals, earth, and they are able to create life. The trunk is like a bridge; and the branches are a link to the cosmos. The philosophical tree was represented as growing out of a man's sex and a woman's head. Alchemists claimed that when humans died, dead matter gave birth to a new life. The tree was a metaphor for transformation. In my sculptures, I incorporated a real tree that keeps growing while the sculpture remains still. It is rooted in the ground, as we are. Our body is a prison, but our soul keeps growing, like a tree. I always wonder: what happens to the soul? Will it grow over us? Will it eat our body, as the trees will end up eating my sculpture's face?

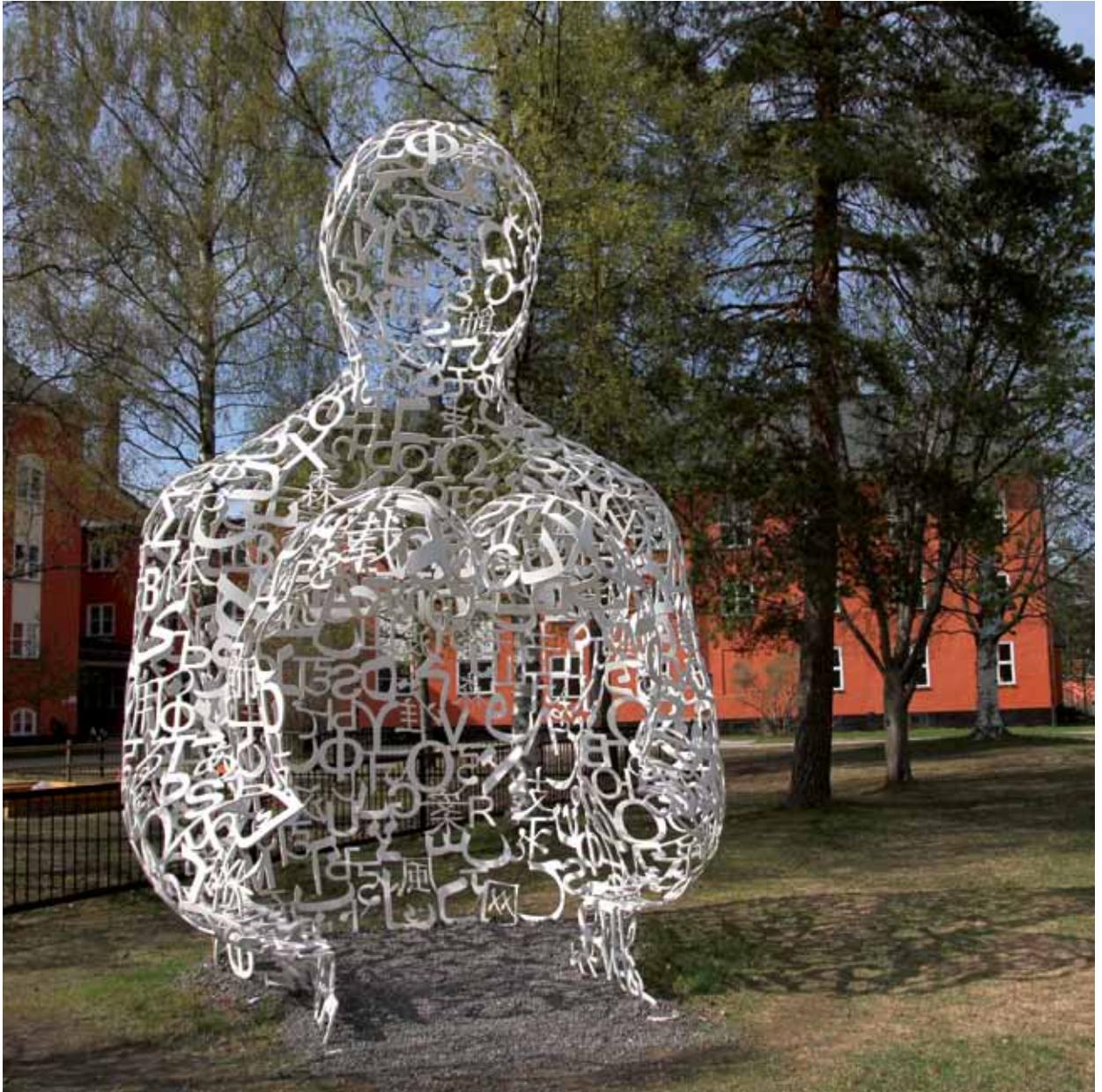
I specially covered or tattooed all these figures with names of composers. Seven notes so seven portraits. Musicians also have a tremendous capacity to transform things into a very abstract material, into untouchable things like energy or the soul."

▀ 35

JAUME
PLENSA

HEART OF
TREES,
2007

BRONZE AND
TREES,
99 x 66 x 99 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 meta-physical 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.

TEXTS: SARAH COULSON, SARA SANDSTRÖM NILSSON AND JAUME PLENSA

47

JAUME
PLENSA

NOSOTROS,
2008

PAINTED STEEL,
500 x 360 x
340 CM

THE PERMANENT COLLECTION







4 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 Andersson/Sandström, Umeå 2001 & 2010, Nasjonalmuseet for Kunst, Oslo 2006, Skulpturens Hus, Stockholm 2006, Beijing Biennale 2008, Galleri Riis, Oslo 2012



5 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, Härnösands konsthall, 2011.



6 ASTRID SYLWAN

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. Lives and works in Stockholm. 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, Borås Konstmuseum, 2009, Skövde Konsthall, 2010, Carnegie Art Award, travelling exhibition, 2009–10, Galleri Andersson/Sandström, Stockholm 2010, Art Miami 2011, Dunkers Kulturhus, Helsingborg 2011, Galery Kalhama & Piiippo, Helsinki 2011, Motala Konsthall 2012, Art Hong Kong 2012.



7 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, Khel Museum among others.



8 RAFFAEL RHEINSBERG

SOCIAL MEETING, 1997. WOODEN SKIS,
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 Klædefabrik, Odense 1998, Carlsberg Glyptoteket, Copenhagen 1998, The National Gallery in Berlin 1999, Museum fur Kunst and Design, Nurnberg 2000, Kiasma, Helsinki 2005, Deutsches Historisches Museum, 2009.



9 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, 2004, Gävle Konstcentrum, 2004, Galleri Brändström & Stene, Stockholm 2006, Moderna Museet, Stockholm 2006, Eskilstuna Konsthall, 2006, Frieze Art Fair, London 2007, Sandvikens Konsthall, 2011.



10 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 Andersson/Sandström, Umeå 2001, Museum Anna Nordlander, Skellefteå 2004 & 2012. Umeå kommunala konstrum, Ljussgården, Umeå 2007, Galleri Mors Mössa, Göteborg 2010, Galleri Alva, Umeå 2011.



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 borders 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: Galleri Eklund, Umeå 1993, Edsviks konst & kultur 1999, Skive Kunstmuseum, Danmark 2000, Norrköpings Konstmuseum, 2001, Art Museum of Chiang Mai, Thailand 2002, Haninge Kulturhus, 2002, Gävle Konstcentrum, 2004, Härnösands Konsthall, 2006, Liljevalchs Konsthall 2009, Millesgården 2009, Skövde Konsthall, 2010, Uppsala Konstmuseum, 2010, Vestfossen Kunstlaboratorium, Norge, 2011, Bildmuseet, Umeå 2011, Amos Andersson Museum, Finland 2012.



17 META ISÆUS-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 2009, Galleri Andersson/Sandström 2010, Galerie Sophie Scheidecker, Paris 2010, Baukunst Galerie, Köln 2011, Bohusläns Museum, 2012.



18 MATS LJUNG

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: Konstens Hus, Luleå 2002, Grafiktriennal XII, Stockholm 2003, Skellefteå Konsthall, 2004, Galleri 60, Umeå 2005, Bildmuseet, Umeå 2006, Marabouparken, Sundbyberg 2007, Kristinehamns Konstmuseum 2008, Örebro Konsthall 2009, Grafikens Hus, Mariefred 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, the Guggenheim, in Bilbao 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: 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'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, Fuori Salone, Milano 2010.



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 – died in 1986. 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, Nationalmuseum in Copenhagen.



24 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, Lisson Gallery, London, Sara Hildén Art Museum, Tampere, Tate Gallery, Liverpool, Galleri Marian Goodman, New York, Buchmann Galerie, Cologne, Galerie Thaddaeus 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.



26 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.



27 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, 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, Galerie Steir Semler, Hamburg 2011, Galleria Michela Rizzo, Venice 2011, Honolulu Academy of Arts, 2011. Has permanent installations at the Art Museum in Lund, at Wanås Sculpturepark and in the city of Borås.



28 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, París 2007. Courtesy the Artist and Donald Young Gallery, Chicago.



29 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, Bohusläns Konsthall, Uddevalla 1998, Enkehuset, Stockholm 2000, Bildmuset, Umeå 2002, BB - Galleri Lars Bohman, Stockholm 2002, Natlalmuseum, Stockholm 2008, Lijjevalchs Konsthall, Stockholm 2008, Moderna Museet, Stockholm 2011.



31 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, International Biennial, Santa Fe 2003, Biennale of Sydney 2006, Tate Modern, London 2009, Gladstone Gallery, New York 2009, White Cube, London 2009, Museum Reina Sofia, Madrid 2011.



32 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 Andersson/Sandström, 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, Singapore Biennial 2006, Uppsala Art Museum, Uppsala 2007, Moscow Biennial 2007, MoMA, NY 2009, Färgfabriken, Stockholm 2009.



33 SERGE SPITZER

UMEÅ 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. Umeå 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, Singapore Biennial 2006, Kunstmuseum Bern 2007, Moscow Biennial 2007, Magazzino d'Arte Moderna, Rome 2008, Färgfabriken, Stockholm 2009, Palais de Tokyo, Paris 2010 and the Biennale of Sydney 2010.



34 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 – died in 2010, Lived and worked 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 world's 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 Andersson/Sandström, Umeå/Stockholm 2005 & 2009.



36 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 2003, Cass Sculpture Foundation, Goodwood 2004, Solomon Gallery, Dublin 2005, Forum Gallery, New York and Los Angeles 2006, Galleri Andersson/Sandström, Umeå/Stockholm 2007 & 2010, Internationell Skulpturfestival, Borås 2008, Osborne Samuel Gallery, London 2011, Salisbury Cathedral 2011. Selected Collections: Stockholm City Collection, Virginia Art Museum, Charlottesville, Newcastle City Collection, Northumberland, Paddington Central, London.



37 ANNE-KARIN FURUNES

UTÁN 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: The National Museum of Contemporary Art, Oslo 2000, Art Basel, Miami 2002, Heine Onstad Kunstsenfer, Oslo 2004, Beijing Biennale 2005, Preus Fotomuseum, Horten 2007, Kiasma, Helsinki 2008, Galleri Andersson/Sandström, Umeå/Stockholm 2002, 2007 & 2009, Trondheim Art Museum 2010, Västerås Konstmuseum 2011, University of Wyoming Art Museum 2011. Professor at the Academy of Fine Art in Trondheim.



38 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, Skulpturens Hus, Stockholm 2000, Malmö Konstmuseum, 2000, Kunsthalle Rostock, 2000, Helsingborgs Museum 2001, Kiasma, Helsinki 2005, Vestfossens kunstillaboratorium, Norway 2006, Pori Art Museum 2007, Galleria Sculptor, Helsinki 2008, Kiasma, Helsinki 2008, Galleri Andersson/Sandström, Stockholm/Umeå 1998, 2003, 2006 & 2009.



39 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.



41 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 inter-national exhibitions, notably: Galleri Andersson/Sandström, Umeå 1997, Socrates Sculpture Park, New York 1998, Sculpture Show Pier Walk, Chicago 1998, Skulpturpark Liljehomen 2000, Göteborgs Konstmuseum 2005, Borås Internationella Skulptur-festival 2008, Skissernas Museum, Lund 2009, Millesgården, Stockholm 2010. Several public commissions for example at the ministry for civil service affairs in Sweden, Denmark and Germany.



42 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 Andersson/Sandström, Umeå 1998 & 2003, Stark Gallery, New York 2002, Sarah Noody 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.



43 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. Educated at School of Art+Design, New York. Exhibitions in selection: Sonnabend Gallery New York, Lunds Konsthall, Moderna Museet, Stockholm, Galerie Daniel Templon, Galleri Andersson/Sandström, 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, Brooklyn Museum, Astrup Fearnley Museet, Oslo.



44 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, 1991 & 2001, Moderna Museet, Stockholm 1993, 1994 & 2003, Millesgården, Stockholm 1999, Kulturhuset, Stockholm 2004, The Sculpture Quadrennial, Riga 2004, European Central Bank, Frankfurt 2003, Dunkers Kulturhus, Helsingborg 2005, Borås Art Museum 2005, Malmö Art Museum 2007, Kiasma, Helsinki 2009, Wanås Sculpture Park, 2011, House of Sweden, Washington DC 2011. Awarded The Edstrand Foundation Art Prize 2000. Member of the board of the Swedish Arts Council since 2011.



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, Malmö Konsthall 2005, Meyerei, Karlsruhe, 2008, Steven Wolf Gallery, San Fransisco 2009, Moderna Museet, Stockholm 2006, 52nd Venice Biennale, the Nordic pavilion, 2007, Borås Konstmuseum 2008, Sara Hildén Art Museum, Tempere 2009, Galleri Andersson/Sandström 2004 & 2011.



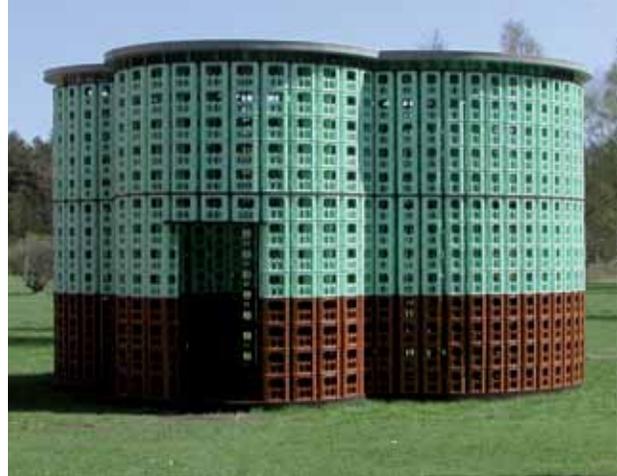
47 JAUME PLENSA

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".

Born in Barcelona in 1955. Resides between Barcelona and Paris. 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, Henry Moore Sculpture Trust, Halifax, Malmö Konsthall, Moderner Kunst Stiftung Ludwig, Vienna, Palacio de Velázquez - Museo Nacional Centro de Arte Reina Sofía, Madrid, BALTIC The Centre for Contemporary Art, Gateshead, The Picasso Museum, Antibes, EMMA - Espoo Museum of Modern Art and Yorkshire Sculpture Park.



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

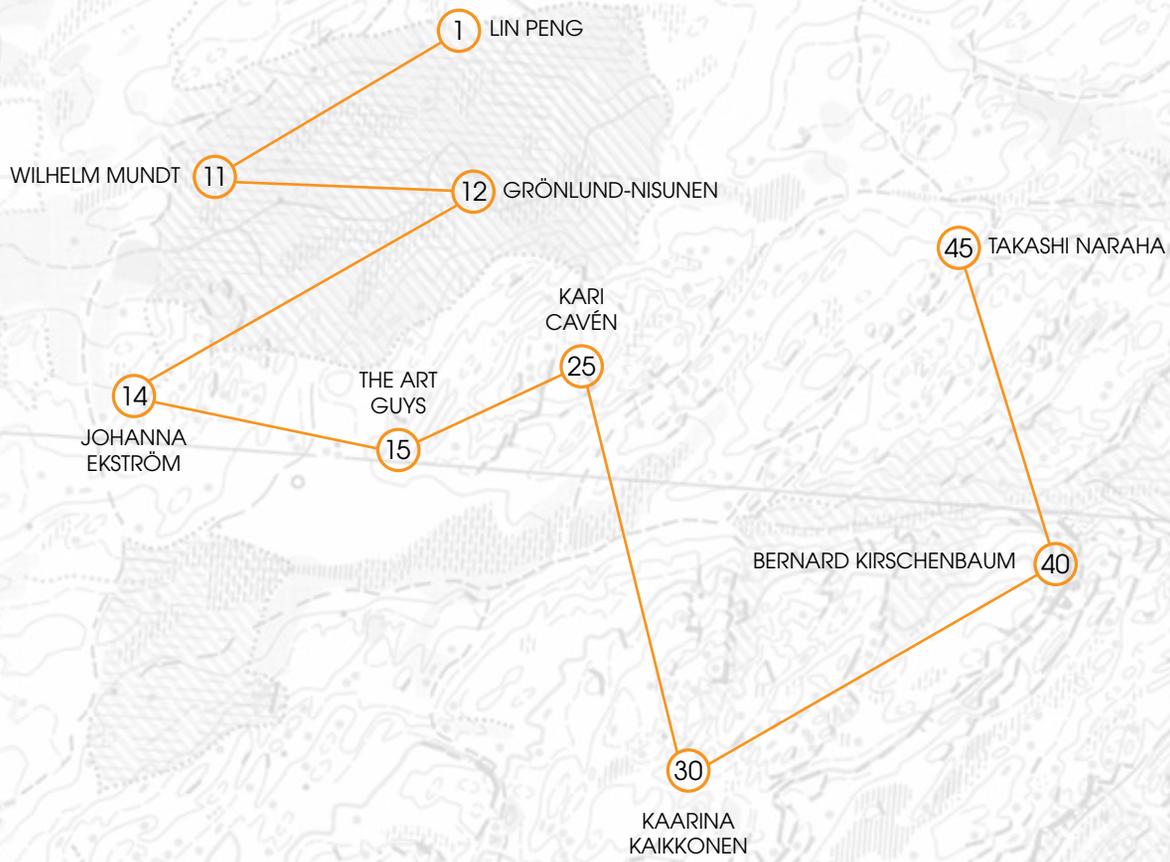
VINYL ON ALUMINIUM, 62 X 62 CM

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. Valand, Gothenburg.
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, Kristinehamns Konstmuseum 2010, Aakriti Art Gallery, Calcutta 2010.

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, Sun Gang Gallery, Shanghai 2010.



11 WILHELM MUNDT

TRASHSTONE 389, 2008. PRODUCTION WASTE IN
POLYESTER/FIBERGLASS, 110 X 303 X 112 CM

Born 1959 in Grevenbroich, Germany. Education:
Kunstakademie Düsseldorf. Selected exhibitions: Galerie
Ludwig, Krefeld, 1994, Von der Heydt-Museum, Wuppertal,
2000, Kunstmuseum Bonn, 2004, Europäische Kunsthalle Köln,
Cologne, 2004, Kunsthalle Düsseldorf, 2008, Buchmann Galerie,
Berlin 2009, Skulpturenpark Waldfrieden, Wuppertal 2008, Galleri
Andersson/Sandström, Stockholm 2011.



12 GRÖNLUND-NISUNEN

OMPHALOS, 2010,
POLISHED STAINLESS STEEL BALL BURIED
IN THE GROUND, Ø 0,8 METRES.

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, "Death in Venice", Lido Venice 2011.



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, 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, Umeå 2007, National Art Museum of China,
2007, McClain Gallery, Houston 2009, Space 204, Vanderbilt
University, Nashville Tennessee 2011.



25 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, Skulpturens Hus, Stockholm
2000, Malmö Konstmuseum, 2000, Kunsthalle Rostock, 2000,
Helsingborgs Museum, 2001, Kiasma, Helsinki 2005, Vestfossens
kunstlaboratorium, Norway 2006, Pori Art Museum 2007, Galleria
Sculptor, Helsinki 2008, Kiasma, Helsinki 2008, Galleri Andersson/
Sandström, Stockholm/Umeå 1998, 2003, 2006 & 2009, Galerie
Forsblom, Helsinki 2011.



30 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, 2005, Art Basel, Miami 2005, Wyoming Art Museum, USA 2007, Örebro Konsthall, 2008, Oulu Art Museum, 2009, Cairo Biennale, 2008, Liverpool Biennale, 2010, Vancouver Biennale, 2010, Art Miami 2011.



40 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 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, Museum Ludwig, Koblenz 2005, The Blanton Museum of Art 2008.

ABOUT UMEDALEN SKULPTUR
1994-2012



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: 190 artists

NUMBER OF ARTWORKS IN BALTICGRUPPEN'S PERMANENT

COLLECTION AT UMEDALEN: 35 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: 190 konstnärer

ANTAL VERK I BALTICGRUPPENS PERMANENTA SAMLING PÅ UMEDALEN:
35 skulpturer

ANTAL BESÖKARE PER ÅR: Ca 20000 personer

ÖPPETTIDER: Dygnet runt, året om

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

THANKS



Firstly, we wholeheartedly want to thank Jaume Plensa for the amazing artworks that we have gotten the opportunity to exhibit here in Umeå. Many thanks also go to the invaluable Laura Medina and all assistants in Plensa's studio in Barcelona, for all preparations of this exhibition. To the person who many years ago introduced us to Jaume Plensa; now, he has not only written an outstanding catalogue text, but also honored us by inaugurating the exhibition: thank you, Sune Nordgren.

ENG

Thanks to Jean Fremon and Myriam Attali from Galerie Lelong in Paris for all the help and support in this project. We are also particularly grateful for the collaboration with Clare Wright and the Yorkshire Sculpture Park, and for the kindness of Sarah Coulson, allowing us to publish her extraordinary texts on Jaume Plensa in the exhibition catalogue.

Finally, thank you Örjan, Karin, Simon, and all others involved who contributed to making this Jaume Plensa exhibition a reality.

Vi vill först och främst, av hela vårt hjärta, tacka Jaume Plensa för de fantastiska konstverk vi fått förmånen att visa i Umeå. Stort tack även till ovärderliga Laura Medina, och alla assistenter i Plensa's studio i Barcelona, för alla förberedelser som gjorts inför utställningen. Tack Sune Nordgren, som för många år sedan introducerade oss för Jaume Plensa, för att du ville inviga vår utställning och dessutom skriva en enastående katalogtext.

SWE

Tack även Jean Fremon och Myriam Attali, från Galerie Lelong i Paris för all hjälp och support i samband med utställningen. Vi är också särskilt tacksamma för samarbetet vi haft med Clare Wright och Yorkshire Sculpture Park, och för att Sarah Coulson låtit oss använda hennes utomordentligt välskrivna texter till vårt Plensa-kapitel i katalogen.

Slutligen; Tack Örjan, Karin, Simon och alla övriga inblandade som bidragit till att denna Jaume Plensa-utställning kunnat förverkligas.

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www.balticgruppen.se

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