

# **Kerstin WALLIN**

dden Skulptur 2012 är världen i ett frö – av sten. Den är i mångt och mycket en fortsättning av förra årets som byggde på att tio av Bohusläns stenstipendiater visade sina skulpturer.

I år har stipendiaterna, som kommer från olika delar av världen, bjudit in några av sina vänner att deltaga. Det ger möjlighet till fördjupad kunskap och inblick i den miljö ur vilken deras konst växer fram. Gemensamt för dem är att de hämtar sin inspiration ur det material som format människorna i den trakt där utställningen äger rum. Udden i Hunnebostrand, så präglad av mötet mellan berg och hav.

Att tänka sig dem, stenen och vattnet, utan varandra är nästan omöjligt. Föreställ dig en stund vid havet när vågorna sköljer in över klipporna. Drar med sig småsten och snäckskal. Slipar och åter slipar den hårda ytan och får den att glänsa som siden. Något man vill ta på och smeka. Havet visar vägen. Precis som den skicklige skulptören väcker vår nyfikenhet. Men också själva utställningsytan är vidgad detta år. Från Udden med

dess dramatik tar den ett jättekliv in i landet för att hamna i en lada på Nordens Ark. Vi börjar alltså vid Nordre Höge Berg. Dess lodräta brottytor utgör en mäktig fond. Udden var en gång utskeppningskaj för gatsten, kantsten och byggnadssten. Ut i världen, över haven. Till kanalbygge i Göteborg, slussar i Holland och kajer i Buenos Aires.

Och nu, sommaren 2012, är det som att den stora vågen kommer tillbaka. Sköljer in över land in i Åbyfjordens djupa dalsänka. Lämnar kvar stenar. Stora och små. Formade av skulptörer som har sina rötter i eller tagit intryck av andra kontinenters kulturarv.

Vissa händelser kan plötsligt se ut som en tanke. Men visst kan man se hela utställningsytan från Udden, genom dalgången till Nordens Ark som en enda stor livmoder. Omslutande och med hela världen inom sig. Många av konstverken för tankarna till växtriket, som till exempel Martha Quinns axliknande ägg.

Kerstin Wallin - kulturskribent

dden Sculpture 2012 is the world in a seed – made of stone. It is essentially a continuation of last year's event, which was based on exhibitions of sculptures by ten recipients of "stone grants" from Bohuslän.

This year those recipients of grants, who come from various parts of the world, have invited some of their friends to take part. This provides an opportunity for greater knowledge of and insight into the environment from which their art originates. What they share in common is that they find their inspiration in the material that has shaped people in the area where the exhibition takes place. The Udden headland in Hunnebostrand, so characteristic of the meeting of rock and sea.

Imagining the two, stone and water, without one another is virtually impossible. Envisage spending a while by the sea, as the waves crash in over the rocks. Bringing with them pebbles and seashells. Grinding and re-grinding the rough surface and making it shine like silk. Something you want to touch and caress. The sea shows the way. Just as the skilled sculptor arouses our curiosity. And the actual exhibition space has been extended this year. From the dramatic setting of the Udden headland, it takes a giant step inland to a barn at Nordens Ark (The Nordic Ark).

So, we start at Nordre Höge Berg. Its vertical quarry walls form a mighty backdrop. Udden was once a quay from which paving stones, kerbstones and stone for building were shipped out. Out into the world, across the sea. To build canals in Gothenburg, locks in Holland and quaysides in Buenos Aires.

And now, in summer 2012, that great wave will be returning. Washing in over land into the deep valley of the Åby Fjord. Leaving stones behind. Big and small. Shaped by sculptors who have their roots in or have been influenced by the cultural heritage of other continents.

Certain events can suddenly look like a thought. But you can certainly see the entire exhibition space from Udden, through the valley to Nordens Ark as one great womb. Embracing, with the entire world within it. Many of the artworks are reminiscent of nature, such as Martha Quinns egg with sharp points.

Kerstin Wallin cultural writer

# Nordens ARK

by säteri har en spännande historia som finns förtecknad i dokument redan från 1300-talet. Sedan ett par decennier ägs och förvaltas säteriet av Stiftelsen Nordens Ark. Stiftelsens huvudändamål är att rädda och bevara utrotningshotade djur genom avel, uppfödning och utsättning när gynnsamma förutsättningar finns. En del av anläggningen utgörs idag av en publik park där besökare kan se våra djur och få information om pågående avelsarbete och utsättningsprojekt

På fastigheten finns ett stort antal fornlämningar som visar att platsen varit bebodd i tusentals år. Bland lämningarna kan nämnas gånggriften som byggdes för ca 5 000 år sedan. Åbyhällen är från bronsåldern och ca 3 000 år gammal. I modern historisk tid har det brutits sten på Åby. Ett flertal dagbrott vittnar om den stennäring som bedrivits i sekler. Ångbåtsbryggan vid säteriets strand tjänade länge som utskeppningshamn för sten.

Åbys historia är ristad och huggen i sten. Förutom arbetet med bevarandet av en biologisk mångfald har Nordens Ark ett mäktigt arv att ta vara på. Samarbetet med Skulpturparken i Hunnebostrand känns därför som ett naturligt och viktigt inslag i vår kulturförvaltande gärning.

# by Manor Farm has an exciting history, which has been recorded in documents dating back as far as the 14th century. For the last couple of decades, the manor farm has been owned and managed by the Nordens Ark (Nordic Ark) Foundation. The Foundation's main aim is to rescue and preserve animals threatened with extinction by means of breeding, rearing and releasing into the wild where favourable conditions exist. A part of the facility now comprises a public park, where visitors can see our animals and find out

The property contains a large number of relics that provide evidence that the site has been inhabited for thousands of years. These include

information about ongoing breeding program-

mes and release projects.

the passage grave that was built around 5,000 years ago. The Åbyhällen rock carvings date back to the Bronze Age and are about 3,000 years old. In more recent history, rock was quarried at Åby. A number of open-cast quarries bear witness to the fact that rock has been excavated for centuries. The steamboat jetty by the shore of the manor farm long served as a harbour from which rock was shipped out.

Åby's history is hewn and engraved in stone. Besides work to preserve biodiversity, Nordens Ark has a tremendous cultural heritage to take care of. The partnership with the Sculpture Park in Hunnebostrand thus feels like a natural, important element of our undertaking to manage culture.



### Anne-Katrin ALTWEIN

Born 1960 • Germany



I like sculptures with several different and sometimes - contradictory sensations and emotions. So sculptor's works bring more than one dimension - and that all in the same piece. This is to perceive in going around

only. Even the 4th dimension. And I am looking for those split seconds when the nature of creatures is really to see. I am playing with the creaturely immanent moments. For me there is a big difference between living creatures and sculptor's work. And sculptor's work is open end. So I am interested in creatures - animals and humans and the difference between them. Maybe that animals are truly and straight and humans are more deceptive. Sometimes so my sculptures of humans become rather dimly or muffled. Still unawakened.

Here I want to awake a stone.

This stone is coming into position for trying to begin some dance: A large white stone, easily quoting a movement. But still a stone.

Huge. Enormous. White.

The white of the foam crowns of the sea. Big bluish crystals and the character of the marble let me withdraw further and further details. Now it is a combination of volumes. So the crystals are becoming more and more essential. How a stone can be in movement? Maybe like this.

Sometimes there are some difficulties to move amassing of enormous weights that one earthed up hitherto.



### Séamus DUNBAR

Born 1962 • Ireland



Séamus Dunbar is a sculptor with a diverse range of interests. Working with traditional media, he has completed many public commissions and symposia. In recent years he has begun to incorporate elements of movement,

performance and new media into his practice. Séamus has been active in many arts organisations and projects over the past three decades, and he is currently completing an MA Art in Public at the University of Ulster, dividing his time between Belfast and Leitrim.

The three pieces I will show at Udden Skulptur all relate to my interest in how geometric and mathematical principle govern the forms we find in the natural world and indeed the universe itself. "Stone Borer" demonstrates the Golden Section at work in nature; each turn of the spiral is to the next one as that one is to

the one which follows it. Of course the perfect laws of mathematics are constantly challenged by chaotic and unequal forces in life. We have the perfect template but we can only aspire to reach this perfection on this plane of existence. "A Stein For Ludwig" is a tribute to the German philosopher Ludwig Witgenstein in the form of a mobius strip, an apparently three dimensional form which has only one continuous surface. The inscription is his statement "The Limits of my Language are the Limits of my World" but with an added twist. I have added an extra word "are" after "World", the statement can now also read "The Limits of My World are the Limits of my Language". The work questions the limits of language in relation to art practice, sometimes there is a deeper form of knowing to be gained by making and doing than by talking and writing.











My mental health is at its most stable when I am carving a piece of stone and the work is going well. Nothing: time, people, life, etc, bothers me when I attain a blissful state during carving. This happens rarely.

### "Grey Matter"

The title refers to the brain and to the colour of the unpolished Kilkenny limestone. Here, the top of the cranium has been removed & the brain scooped out. This piece is one of a series of abstracted heads that I am currently making.

#### "Velvet Crab"

The title is informed by the nature of the stone & the form. The siltstone is soft & velvety to the touch and it will not take a polish. The form reminds me of a crab claw.



### Redmond HERRITY

Born 1974 • Ireland



Redmond Herrity graduated from Leitrim Sculpture Centre, Ireland in 2001. Since then has travelled extensively creating private and public commissions throughout Ireland and abroad. Redmond

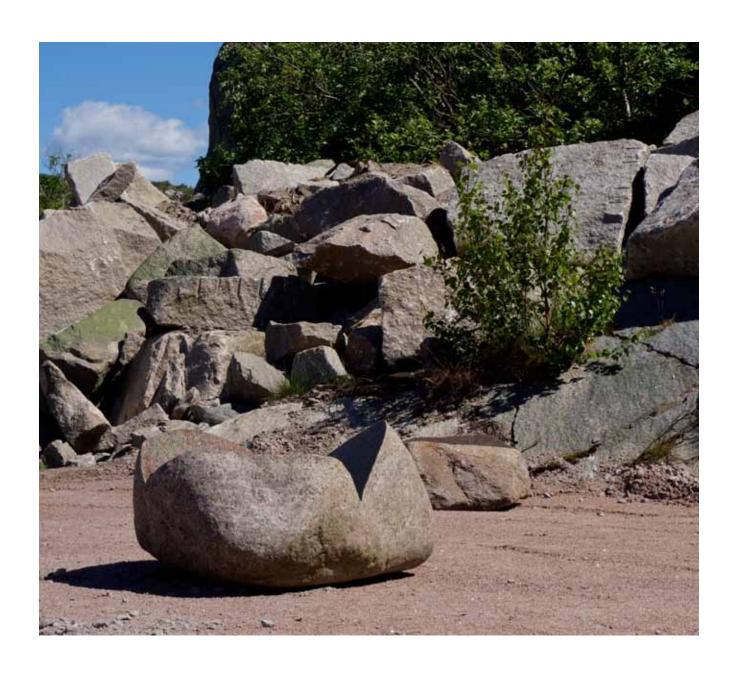
travelled to Carrara to work with the world famous marble, there he worked side by side with some of Italy's master sculptors. He has been given many awards in Ireland including sculptor of the year in 2009 by the Royal Hibernian Academy.

His personal work delights in the paradoxes of mass and fluidity that are brought about when pliable materials are "turned to stone" one piece seems to be have been indented, impossibly, by the pressure of a finger. This material, of course, can't twist even a micron without cracking or shearing off, and the ambiguities of representing the soft with this hardest of sculptural materials has fascinated sculptors since Bernini and beyond.













These days things and modes are changing fast, new techniques and materials have changed the visual arts.

Stonesculpture like nature on the contrary are changing slow and

are fitting together perfectly. Stonesculpture in granite in particular do stimulate peace and contemplation.

My work is about the contrast between culture and nature, between chance and calculation. By creating spaces in the mass of the stone and polishing the inside surfaces, light can so to say penetrate in the stone.







As a stone sculptor and previously as an Engineering Geologist, I have always been fascinated by stone/rocks and soil that make up the physical landscape and also the geological/geomorphological processes

that has formed the landscape.

My work has concentrates on natural organic forms. I explore the sculptural form and over all shape and also the divisions, segmentation, ridges, ribs, lobes of the subject matter in conjunction with the type, composition and texture of the stone I am working.

"Pelvis"

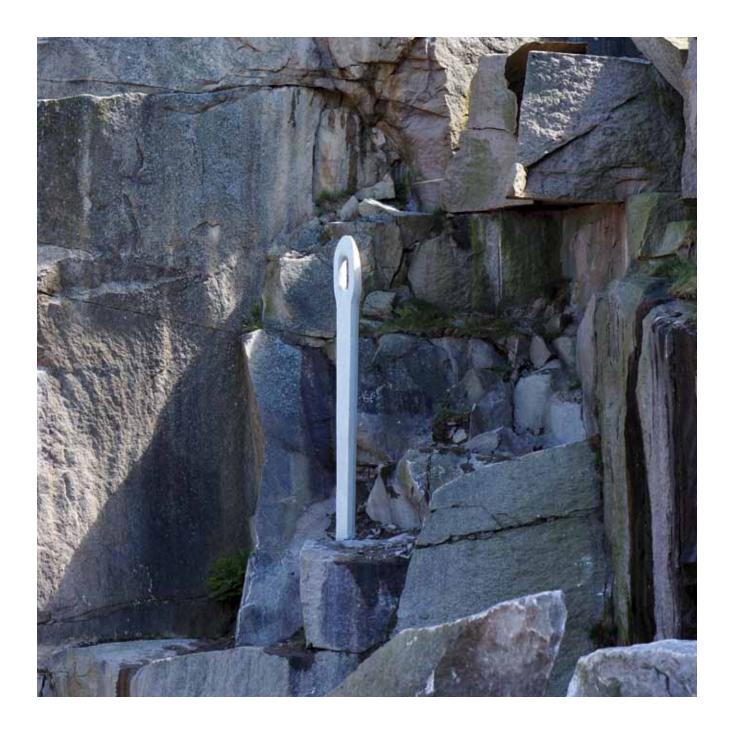
Kilkenny Limestone. 40cm x 20cm x 20cm

"Pelvis" reflects my local landscape, which is mountain sheep country, characterised by large stone walls and scattered stone boulders. Bones of sheep are often found in the fields or placed on the thick stone wall, where they seem to belong, stone like.

"Pelvis" is an investigation of the bone to stone, the organic to inorganic.







# **Hubert MAIER**

Born 1960 • Germany



I am a stone sculptor.
I learned the art of sculpturing as a profession. Since I was 15 years old, I have done nothing else. However, it was not until after a total of 11 years of apprenticeship, joureyman's and student

years that I became seriously interested in the material of stone.

The stone sculptor symposium of the "Sommer-akademie" (summer academy) in Salzburg, Austria in 1986 was decisive for me. Although I was already studying sculpture for 8 terms in the class of a stone sculpture at this point, I didn't see any reason to work with stone. Maybe that was exactly why; because I am suspicious of all things that seem to be too close at hand.

The experiences I gained in Salzburg made it clear to me that it was the material of with

which I was going to work. To find the right material is difficult enough; but it is even more difficult to find an individual form. In may case this happened almost simultaneously. In Salzburg, stone sculptors such as Karl Prantl or Makoto Fujwara had pointed out to me that not just any form can be worked out of a stone. Stone is a material that should be regarded and respected. The best way to come close to it is by steadily carving by hand. This is the easiest way to recognize its composition, its structure and its nature. I work with this method, always trying to improve it.

My carving often consists of deep grooves and slits, giving a new structure to the material as well as trying to spatially and substantially press forward into the heart of the stone.



### Eileen MAC DONAGH

Born 1956 • Ireland



Stone has been my medium for almost 30 years. With patience and a real desire it is possible to do almost anything with this material. The need to realize an idea in stone must always be stronger than the effort required to carry it out. It

is a long slow process whither working on a big or small scale. There is a lot of time to consider what you are doing, make changes along the way and find out a bit more about the material (and yourself).

When working with limestone I tend to carve and shape the stone quite a bit. On the other hand with granite if I am lucky the material will reveal to me what I should do with it.

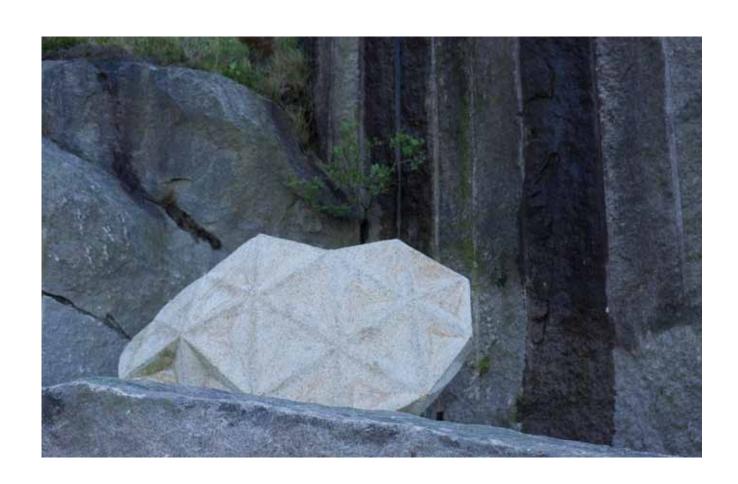
The three smaller sculptures are based on geometric forms, the cube and Icosahedron. This

latter form is quite complex and requires a lot of accuracy to get it right. I have had an affair! with this form for about fifteen years since I first came across it in a book called Sacred Geometry. Versions of the Icosahedron have been found dating back to Neolithic times and this is what fired me up to investigate them more. I have developed a form based on the Icosahedron and made it my own. I call them STARS which seem fitting as it is speculated that there is a possible relationship between these objects and the building of the great astronomical structures by Neolithic man.

The granite sculpture is an off cut from a wire saw that resulted in the making of a large one of these Stars.







# Martha

Born 1975 • Ireland



My practice is informed and inspired by a wide variety of subjects including nature, craft, heritage, science and architecture. In my public commissions my interest in these subjects are often referenced directly

in a representational way while in my other work the elemental forces that connect these interests manifests in abstract geometric patterns and structures.

A key element of my public sculptures has been to create integrated artwork, artwork that is integrated not only with its physical and geographical environment but also with its social, historical and cultural one also and so each work is completely site-specific.

In these works I am looking at relationships between topical patterns and physical structures, and the interaction between two and three dimensionality of each aspect. As part of this exploration I am focusing on the interplay between surface and form and so in some instances the form is regular and geometric where as in other works the form is natural or irregular with each 3d sculpture having surfaces which have 2d type relief-carving.



### Peter RANDALL-PAGE

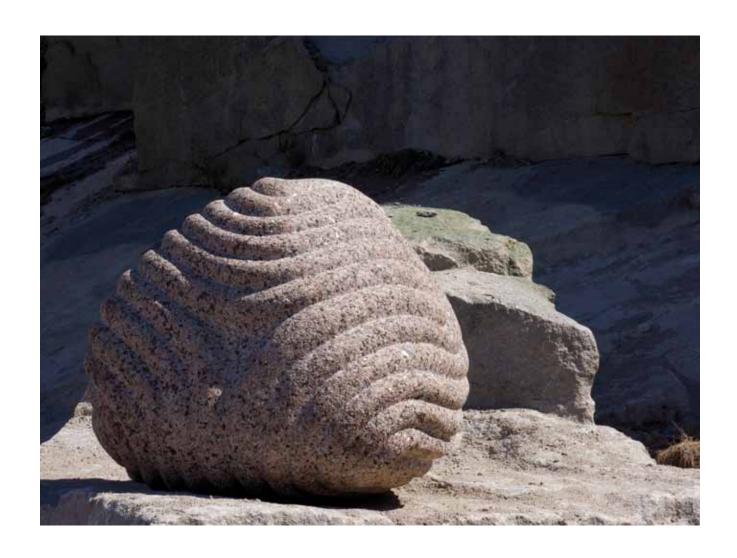
Born 1954 • England



His practice has always been informed and inspired by the study natural phenomena and its subjective impact on our emotions. In recent years his work has become increasingly concerned with the underlying

principles determining growth and the forms it produces. In his words "geometry is the theme on which nature plays her infinite variations, fundamental mathematical principle become a kind of pattern book from which nature constructs the most complex and sophisticated structures."







### Janina RUDNICKA

Born 1955 • Poland



The decision to study sculpture must have been a matter of the intuition rather than of the reason. The sculpture used to fascinate me with its three-dimensional quality, its massiveness, and the long and hard

path that had to be traveled by its adepts.

Art is a media that provides a dialogue between the artist and the viewer. It is my way of communicating and I never know the viewers reaction because the conceptual ideas belong to whoever understands them.

The art of sculpture is still with me. I tried to abandon it, I tried to betray it, and I could not. Therefore I continue to dress my works with whatever intrigues me, or bothers me. And the knowledge that art does not solve problems but makes one aware of them is a crucial part of the process.

All my works have been created for special occasion and they are integrated with my critical vie of social, political and cultural issues.

In my sculpture "A huge Dice" I would like to show that our life is like a big game because all time we are waiting for good luck and believe that it is coming. In a game of dice the number six is the symbol of our dreams which brings us happiness or provides us with success. In my sculpture the number six doesn't exist. You can only imagine that it should be at the bottom of the dice or if you want to be sure of your imagination you need to kneel down or to bend down like in front of the Holy object.



### Stefan SPRENKER

Born 1961 • Germany



"Rings"
Inspired by the power and vitality of nature, which I particularly realized during the observation of trees with their structures and cycles, I worked out theses sculptures. Their shapes and compositions

symbolize and support the power of nature in a similar manner. The material allow the growing of moss and fern on it, so that the stone is growing with the seasons of nature.

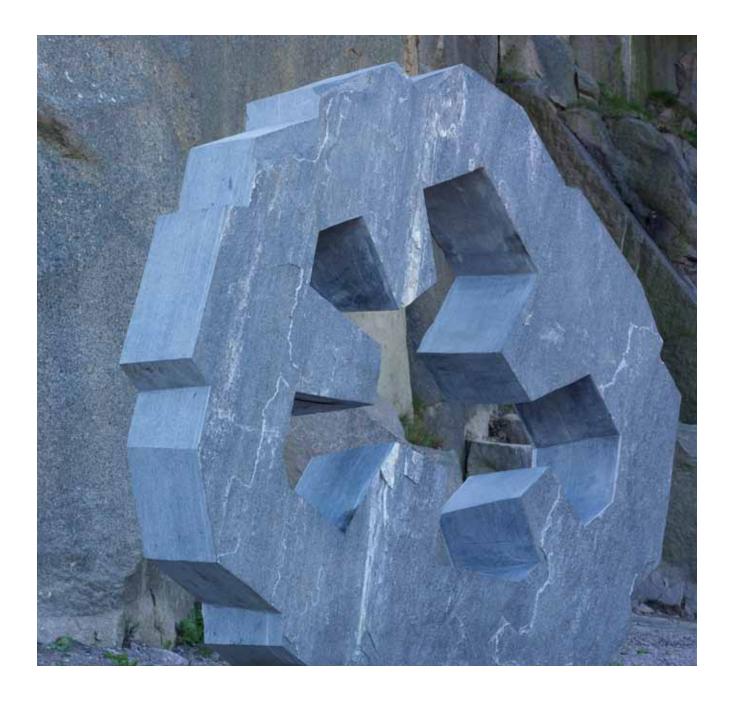
#### "Prothos"

I am preoccupied by traces and surface qualities which have been formed by a human intervention, and which have developed and changed through several ages in the passage of time. Beginnings with diagrams, drawings and photographs with views of cities, squares or old town plans, my interest is drawn by a graphical structuring.

Every city is built up on its own individual patterns and subdivisions. In addition to very specific features, one also discovers certain basic types, which go beyond the particularities of time, place and culture (for example, concentric city plans, subdivision into "chessboard" patterns, etc.)

These "special" lines and sections are developed further in the works I create without preset themes. in the transition form two into three dimensions, the importance lies not in the sense of scale or the recognition of a particular place, but rather the creation of new, individual forms which merely "lean" on what I have found, or sometimes allow the reference to be experienced only through the title.











The Bench – 2002 – Gray Bohus granite -Length: 6 m Pure lines in a rough block of granite. Granites are very hard, deep and powerful and the slightest relief catches the light.

This is why granite is a material that lends itself so beautifully to being worked. The majority of my work stems from this perspective. It is also why it seems absolutely essential for me to keep my work as simple and refined as possible. This rule is paramount in my work.

Through my work, I have always sought a privileged relationship, a communion with people.

This sculpture was made in July 2002, when I was awarded the Bohusläns Stone stipend and was able to work at the KKV.







The inspiration for my work derives from natural forms, organic shapes found in nature or the human figure. When working with stone I sometimes use the natural shape of the material for guidance

before releasing the form within. I enjoy using a variety of stone, and the challenges that different materials present. The physical process of working, which is often very demanding is important to me, as by combining physical and mental energy I am able to create the desired outcome.

"Shell Form" is my latest sculpture following a shell theme. These sculptures have been developed from looking at shells, particularly those found washed up and partly worn away. 'Shell Form' is carved from Carrara marble as the attributes of the marble enable me to hollow right through the stone as well as create the delicate edges. The outside of the shell has been polished, reminiscent of a wet shell glistening on the beach.







### Adri VERHOEVEN

Born 1952 • The Netherlands



I'm fascinated by stone. I would like to know whats under the surface.

In the Netherlands we do not have any mountains. Sometimes we find stones that have been brought here by the

ice, they came all the way from Scandinavia. Thinking about the ice and the water that can transform stone to round, soft shapes, I made myself some stones round.

For this exhibition in Hunnebostrand I have placed my stones between the rough ones, the leftovers from the quarry. Small groups of polished stones are visitors between their Scandinavian siblings.



## Claus ORNTOFT Born 1959 • Denmark

Claus Ørntoft is an enthusiastic and energetic sculptor with an artistic idiom that could be traced back to the iconography of the Old Norse and the Viking ornaments.

Animals, humans and strange beasts virtually force their way out of the granite in movements that are both violent and at the same time repressed. Ørntoft's sculptures appear to be symbols of mythical, primordial force and physical strength, subdued to breaking point by stringent forms. The larger, more complex

sculptures frequently feature an asymmetrical balance, and characteristic to these works is a sense of inner equilibrium, in spite of and by virtue of this violent movement.

"Whirl" the four seasons . H:190, L:220, W:220 Red granit. Belongs to Bratsberg Brygge, Porsgrunn, Norway.

The sculpture is turned once every season, spring, summer, autumn and winter.





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i samarbete med Nordens Ark, samt Folkets Hus & Park i Hunnebostrand.

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Vi tackar:

Peder Ystad, Lukas Arons, Mona Stenroth, Kurt Johansson, Kerstin Wallin, Kjell Simonsson.

Långivare skulptur:

Bratsberg Gruppen AS Porsgrunn Norge: "Hvirvel" av Claus Ørntoft. University of Exeter Old Library England: "Flayed Stone II" av Peter Randall Page.

Fotografi:

Mike Smallcombie s. 23. Hans Leutscher s. 8, 13, 17, 20, 21, 24, 25, 28, 29, 32, 33, 36. Alla övriga bilder av konstnärerna.

