



UDDEN

Skulptur 2014





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LIMITS AND BORDERS

Lars-Erich Stephansen

It happens every year that I get an SMS while sitting in our house four kilometres south of Hirtshals, the port to Norway: "Welcome to Norway. Prices pr. minute... Emergency calls are free."

Having accepted the invitation to contribute to Uddenskulptur's commemoration of 200 years of peace between the three Nordic countries, I've got the opportunity to reflect on borders and limits. How firm is a borderline? The SMS indicates at least that Norway begins before you leave Denmark. But how was it two hundred years ago? Let me tell you about my great-great-great-grandfather.

In 1814 we meet Andreas Lindström in Kristiansand, Norway, twenty-six years old. He was Swedish, born in Stockholm, and according to family legend he was out of a charcoal burner family. It is unclear why he immigrated to Norway around 1807; maybe because he was an adventurer, maybe because he had the appropriate age for a Swedish soldier. As Sweden was very engaged down in Europe in the Napoleonic era, Norway might have seemed a better place for a young man.

In Norway Andreas met and married Sidsel Boelslodsatter, a dairy worker. Every second year she gave birth to a new child. They had at least three children when the peace negotiations in Kiel took

place. We don't know if this had any influence on the Swedish-Norwegian family, or if the Eidsvoll constitution had and the later Swedish supremacy. What was the effect of him talking with a Swedish accent? Did Andreas actually fear to meet a Swedish official? We don't know.

What we do know is that the family three years later decided to settle in Denmark even though Denmark and especially North-Jutland certainly was not a rich country after the wars and the bankruptcy in 1813. At that time you could cross the Skagerrak within twenty-four hours with a half wind from the west. The cargo would normally be timber and iron and in return agricultural products.

Andreas Lindstrøm, now a Danish name, and his family arrived with a timber cargo at the coast of Slettestrand, one of the well-known trade routes between Norway and Denmark. The timber was meant for the Aagaard manor house where Andreas was employed as a carpenter for years.

Today we look upon water as a natural border between countries. Water separates. But in 1814 water was the most efficient way to travel and transport. Water connected while woods and waste land with moors and bogs separated. This was earlier the case between the Nordic countries. Water connected opposite coastlines and it is not surprising that the west coast of Sweden in

the Middle Ages was Danish or that the utmost north of Jutland often had a Norwegian governor. And of course there is a Saint Olav Church in Hjørring, named after the Norwegian king.

I suppose that the language was not an insurmountable barrier when my great-great-great-grandfather and mother settled in the coast land between Slettestrand and Limfjorden. Today we often choose to communicate in English which proves that language can be a greater barrier than a borderline. When choosing the subject for this text, I recognized that the language in which I think, speak and live is at the same time both a fantastic room of freedom – and a prison. It is a room of freedom because without difficulty I can express myself in it. It's a prison when I meet someone who doesn't understand Danish, which most foreigners don't.

I remember with sympathy twenty-five years ago a Vietnamese group chattering along on their Vietnamese gobbledegook, having fun and enjoying themselves. Then two Danes arrived and the conversation suddenly was strained and demanded an effort, restricted by the lack of words and plain pronunciation. Danish was a barrier; they needed time and a lot of practice to overcome.

Living in a border region where every day I observe the ferry to Norway from my window and where in the local dialect you pronounce a lot of words familiar with both Norwegian and Swedish, it was obvious to me to make a pun upon the common Scandinavian word "gräns / grense / grænse" striking that it means both border, limit, boundary and frontier, but in one word.

But this should be English, and even if it makes sense to say "thoughts without limits – limits without thoughts", you lose the point that would be evident when expressed in

Swedish, Norwegian or Danish. It works in a Scandinavian language, but not in English. I think it is similar to art. What is possible to make in granite may be impossible in wood or metal. At the same time the material gives possibilities as well as limitations. Working every day with words, I'm captured in my language with its possibilities and limitations.

In Danish I would have been able to describe borderlines between countries, city limits and municipal boundaries in one word "grænse". I could have mentioned tree lines and limits to growth, and told you that it is limited what you are allowed to do, but sometimes there are no limits to what you are going to put up with. In a lot of situations it seems positive to break down borders, but not necessarily to exceed limits, moral limits. Birds know no boundaries, while the artificial boundaries through the Kalahari Desert smash the Bushmen nomad culture.

But you replace a spark plug in the same way on both sides of a borderline. Unlike Human Rights, the law of nature applies everywhere. When nationalism was at its highest in the 19th century you met nothing short of a very uniform spiritual and religious revival across frontiers all over the world. And Marlene Dietrich gave comfort to the desert soldiers being homesick on both sides of the line by singing "Lili Marlen".

Not every line is essential. Emergency calls are free.

A LIFE OF GRANITE

Henrik H. Svensen

I grew up in a small valley outside Fredrikstad, surrounded by endless hills of granite. I used to play on the granite in Kjæråsen, searching for minerals in fissures and exploring places where the stonemasons had hewn out blocks. On this hill in this town, my great-grandfather used to work. His name was Josef, and he cut stone. With hammer and chisel, with rugged hands and stone splinters in the eye. The chisel was twisted around, the sledgehammer struck the blunt top, and the hole grew deeper. Bit by bit the granite was separated from its totality, cut into specific shapes and transported away. Some of it was used in town, the rest was sent to the capital. In his own way, cut by cut, he contributed to mankind's transformation of the granite, and of the Earth.

As long as one billion years ago, Norway and Sweden shared the same fate. Our land mass was located 15 km beneath one of the largest mountain ranges ever, the Sveconorwegian mountain range. The earth's crust melted due to the high temperature, the molten mass accumulated like subterranean balloons, but remained stuck in the deep without ever making it to the surface. The granite solidified and grew cold.

The majestic mountain chain gradually became consumed by the surface forces. Water, wind, ice, rivers stretching for the sea. At a point in prehistory, more than 540 million years ago, the granite appeared out of the bedrock and into the daylight. The mountain range was gone, the area was hilly and close to the sea. Basic organisms lived in the sea, mainly on the seabed. Today we are able to find remnants of such early life, preserved as fossils in the black alum shale in Norway and Sweden. But the land was without vegetation, without life.

These days the granite lies in a belt along the coast. From Onsøy in the north to Lysekil in the south. It is narrow and long, but we know it continues a good way out into the Skagerrak Strait, to a point halfway between Gothenburg and Skagen. It is a world unto its own, associated with granite and the coast, independent of frontiers, a golden triangle. The variations in colour, grain size and mineral content are great, and in many places granite has been given a local name: Iddefjord granite, Skjebergaplitten, Fredrikstad granite. The differences stem from the dynamics of the molten rock and from the content of the bright quartz, milky reddish feldspar and black mica.

Nobody knows how the landscape along the coast has developed over geological time, but granite is durable. It is worn and corroded after more than 40 Ice Ages have come and gone over the last 2.7 million years. The characteristic hills, which are found all the way between Østfold and Lysekil, were created by glaciers. The polished bare rock faces have the same soft shapes and faint pink radiance along the entire coast. Large fissures also criss-cross the landscape both in the interior and in the archipelagos.

The last Ice Age peaked 18,000 years ago, and the huge glacier that covered Northern Europe subsequently shifted northwards. The granite became visible as small islands. The first settlers discovered a landscape not dissimilar to the current one. Islets, skerries, small hollows with clay soil. Memories and experiences were carved into the smooth rock faces. Hunting and fishing were supplemented by agriculture.

In the 2000s it became apparent that mankind was the dominant force on Earth. This in itself is quite remarkable: We move more stone, earth and gravel than all other geological processes combined. During the course of one year we move a greater mass than the Indus and the Mississippi, more sand than the wind carries over the Kalahari desert, more than waterfalls and all the world's glaciers manage to displace. Even though our buildings and structures will disappear after a few thousand years if we stop maintaining them, the traces of our presence will never disappear. The soil conceals the remains of generations of persistent adaptation of the Earth. In the year 2000 two scientists, Paul Crutzen and Eugene Stoermer, suggested that we have entered a new geological epoch, in which mankind's dominance of the Earth is at the centre.

The epoch has been given the name "Anthropocene", or the Age of Man.

What is interesting about the Anthropocene is that mankind now sets the agenda for what the future on Earth holds in store. The earth sciences are brought back to life from the voids of deep time and can work as a lifeline. Mankind changes the boundary conditions of the natural geological processes and we constitute an important component of the new geological cycle. The Earth's deep time is condensed, and everything that has occurred in the Earth's history has become something we must relate to as part of the near future. The past has become our best guide to the future.

The scar of Bohus granite will never disappear. I can wander around Kjæråsen and still see the places in which Josef cut stone. The quarries can be hidden or covered, forgotten, but the granite doesn't forget. It remembers the blocks that were removed for curbstones, pavements and foundation walls. It remembers the light gravel that was strewn across roads and courtyards in Østfold and Västra Götaland.

Even the most stubborn must yield. We can shape an angular block of Bohus granite just like nature has done. Cut, grind, carve and polish. This will give us an insight into the requisite forces. The sculpturing restores a displaced balance. We give something back. It's as if the past meets the future and millions of years are condensed into something that can be experienced here and now. On a day like this.

THE VISION OF A STONE SCULPTURE CENTRE AT UDDEN IN HUNNEBOSTRAND

Stone and art

The coastline in Northern Bohuslän is the biggest stone sculpture in the world! The granite rocks and islands have been ground away by a gigantic inland ice sheet to create soft, smooth forms, and can be viewed as a gigantic work of art that offers an enjoyable, aesthetic experience in all seasons of the year. Our vision of a stone sculpture centre at Udden is based on the concept of encouraging the unpractised eye to discover this sculptural landscape and all of its formations. The sculpture park can thus be seen as an attraction that opens doors to further excursions in the beautiful, exciting, granite landscape. Sculpture parks in general are popular destinations that present the visitor with something unexpected and surprising, and have become something of a trademark

for unpretentious natural and cultural experiences that make art accessible to all and make the landscape understandable. We see unlimited potential for development in what the granite landscape has to offer.

Stone sculptures as communicators of Udden as a place

Large stones, stone circles and stone sculptures have been used down the ages to mark a place that is important, and usually attractive, and above all they become an indicator for all time that this place in particular is worth seeing, spending time at and preserving for future generations. Stone sculptures can serve to amplify the spatial experience, a mental and sensual starting point for experiencing a place. Sculptures serve as orientation points and contact points, and they are accessible to all

categories of visitors. They create fellowship and topics of conversation, and communicate experiences that can be shared regardless of national or religious affinity. The sculptures contribute to changing accepted patterns of movement, as energies are harnessed and people walk in meandering patterns to interact with the sculptures. Udden was Sweden's most significant quarry from the end of the 19th century until the mid-20th century. Ornaments and sculptures were created here for important buildings in Gothenburg, Stockholm and abroad. A site that, when left behind after the quarrying industry closed down, was perceived to be desolate has now become a meeting place for those with an interest in art and those who are curious. An exhibition space without parallel in the world with a vertical rock face and the sea to the west!

Stone and history

The history of stone is a long and exciting one. The emergence of the periods of the stonemasons in the small communities of Bohuslän contributed strongly to societal development, and a social organisation developed within significant areas. During the era of the stonemasons in the 19th and 20th centuries, Hunnebostrand grew from having been a small fishing village to become a significant stone industry community that quarried and produced paving stones and stones for buildings. The stones were shipped out into the great wide world to create port channels in Gothenburg, locks in the Netherlands and quaysides in Buenos Aires. The big stone companies attracted stonemasons from near and far to seek their fortune in the kingdom of stone, and it is these very stonemasons who laid the foundations of the modern Hunnebostrand. Art can visualise and depict, in a very tangible way, the history of the stone era, the significance

of the stone industry and the skilled craftsmanship. The destinations of granite exports all around the world still bear witness to the genuine craftsmanship produced by all these thousands of stonemasons, time after time in difficult conditions.

It is our vision that Udden shall develop to become a first-class visitor destination where culture and business interact, where history and the future meet, where this unique place's values enhance the experience of the significance of granite and the magnificence of the landscape. We have a vision of an architectonically spectacular creation that can encompass all of these elements.

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Ann
CARLSSON KORNEEV

1961 • Sweden

"Ann Carlsson Korneev's artistic expression combines philosophy, nature and cosmic vision and aims to translate the cosmic state of the material into actual, visual existence. In her search for the essence of sculpture, she transforms hard stone into something poetic and contemplative".

Richard Sangwill, Head of the Art Department, County council of Västra Götaland

Truth Compassion Tolerance, made of Swedish marble is a sculpture expressing deep feelings of peace. No one explains it better than Lao-Tzu in The Book of Dao:

"The soft overcomes the hard;
The gentle overcomes the ridged.
Everyone knows this is true,
But few can put it into practice".

Artists statement:

ABOUT TIME

Time is a constant factor in both the artistic process as in life itself. Sculpting in traditional materials such as marble and granite stands in contrast to our digital era. The material is ancient, granite formed about one billion years ago. The mind reels.

The material is durable and at the same time alive - it calls for some responsibility. Perhaps both the spirit of human, and the stone have eternal life?

www.ack.skulptorforbundet.se





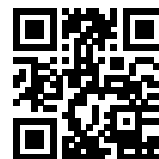
Pontus **ERSBACKEN**

1980 • Sweden

With one foot in Dalarna and the Gotland I combine the two different resources the landscapes offer. Gotland, with its wide-open ocean climate and Dalarna with their dark enchanting forests, in between my works meet in fairy tales. Inspiration is often taken from the ocean depths inner dark nooks and yet the colorful coral reefs with its booming splendor.

"Kraken" and its offspring "Kraken II" are drawn from ancient myths and legends about a monster lurking in the depths. "Kraken" is carved from Portuguese pink marble and the smaller one the white Statuario from Carrara Italy.

www.ersbacken.com









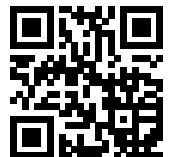
Dina
HVIID

1947 • Denmark

From the rock

Ever since my childhood in Denmark, when I saw the artist Henry Heerup in his garden surrounded by his stone sculptures, I wanted to work in stone. I found myself surrounded by stone in Bohuslän. There were rocks here, there were stones here, this is where I learned how to work with it.

Pieces of rock, blocks of granite, gneiss, diabase, labradorite and marble, they all have their own tale to tell. The colour and structure of these stones allows you to read time and places and violent events. When I shape the stones, another story is added.





Peder
ISTAD

1968 • Norway

Heavenly Bench

Who hasn't dreamt of lying down on a soft cloud? Heavenly Bench is a typical expression of my sculptures, floating, gentle forms with few fixing points on the ground. It looks as though the stone is floating – which is absolutely absurd bearing in mind the weight and density of the material.

I work in a number of expressions and materials, with an emphasis on sculptural installations in stone and ice. At a formal level I work with spatial installations or objects that create space in public spaces and in landscapes.

www.pederistad.no









Jens Chr.
JENSEN

1949 • Denmark

The assemblages, relief sculptures, sculptures and installations of Jens Chr. Jensen give way for non-verbal, communicative, meditative art experiences. His art speaks the sensual, timeless language of the materials. Their calm and conform aesthetic and shape bring about subjective, associative images in the spectator though not intending to represent traditional, didactical or symbolic communication. The artist does not give the audience guidance as to the artistic experience and to the works, in the way of titles and references to the materials' originality and functionality.

With artistic self-confidence, he entrust the audience with the work, which covey multiple remnants from both nature and culture.

Jens Chr. Jensen's fascination and sense of the materials, the modest everyday tool, the rejected

material and the innate beauty of perished artifacts, is an incontrovertible fact. It takes an unusual skilled and selective collector to isolate the materials in the vast production of works from the artist. His fascinations reveal an artist, who is classically bound and whose artistic base is the materials and the craft-work. In addition to this, one finds a personal and dedicated attitude to the world and its natural and cultural resources. His works' sophisticated aesthetic in regard to materials and their tight shapes open the gateway to the expressive poetry of decay and to the pure formalistic beauty of the construction.

Bente Jensen, art historian





Ulf JOHNSON

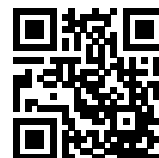
1957 • Sweden

“Let’s play marbles” is the name of my sculpture that depicts spring in the school playground. The actual pyramid consists of ten stone spheres in red granite, grey granite, diabase, blue larvikite, black larvikite, Stören granite, Vånga granite, Halland gneiss, Svandal gneiss and Kolmård marble. Types of rock with different expressions in terms of colour, structure and character. Each ball is 40 cm in diameter and weighs 90-95 kg. For “gamers who want to try their luck” on the pyramid, there are “loose” stone spheres alongside.

I created the sculpture at KKV-B, which is an international artists’ collective workshop for stone sculptors in Bohuslän. I have been working here over a period of ten years. So far I’ve just scratched the surface

of a large mountain, and as I stand in front of each block of stone I encounter, I ask the question: What do you want to be? It’s remarkable that a heavy, unwieldy block of stone can become a slender sculpture, but by then you might have chipped and ground away more than 80% of the material. The outcome can be as everlasting as our forefathers’ stone axes, but at the same time totally recyclable from nature’s own forces.

www.ulfjohnsson.se









Bo KARBERG

1955 • Denmark

"Sunstone"

Is a work created in the same spirit as the old graves from the stone age. The idea of the sun as a metaphor for the power of spirit, is here given a modern twist by using a photovoltaic element and a rotating plexiglas beam with a spiral inside.

What I like most is working with site specific installations in nature and in urban environments.

All materials and techniques are legitimate, but especially glass, metal, stone, water and light are used for my search for simplicity.

I have been working with installations in Denmark, France, Belgium, Germany, Sweden, Korea and Estonia.

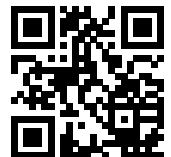




Henjasaj N.
KODA

1947 • Sweden

Wind carries time, water expands time, stone reshapes time. So, time is enclosed in stone as an invocation of the universe. Now, as I crack open the stone, will I be able to see the colour and form of time?









Hiroshi
KOYAMA

1955 • Sweden

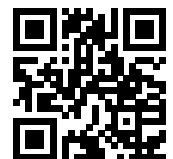
It is the stone, black diabas, that brings Hiroshi Koyama to leave Kyoto, Japan, for the quarries of northeastern Skåne. The challenge is a great one and he realizes early that this work could become a lifelong exploration. It is a question of using the eye, thought, and the hand's work to evoke that which is innate in diabas so that what is vibrant and timeless can be read in its surfaces.

Within the stone, not only time is stored. As the artist works with diabas, all the contrasts of creation are exposed – between raw and polished, visible and invisible, surfaces and depths. But there is also a feeling of the nearly incomprehensible distance between prehistoric and present, light and dark.

Artist Statement:

Stone was created many eons ago, so for me it represents time past. In breaking open the stone as I work, I introduce the present time to the past. I want to show the passing of time in the stone by making an opening, a door, allowing time to move back and forth in a continuum. The stone leads me to think of more abstract forms of the cosmos.

www.hiroshikoyama.com





Marit
LYCKANDER

1954 • Norway

My works shows up in series.

If we follow some of the sculpture series we will find an understanding.

"The road" lead to difficulties I had to "Come over" Further resistance we find in the series "In" and "Th-rough".

Here in the serie of sculptures with the title "Within-nan", I find myself completely in the material. An impression of the body refers to the physical presence within the cavity.

In the sculptures "Withinnan, I, II and VIII" I invite the public to take an active part in the sculpture and step fully within it.

www.maritlyckander.no









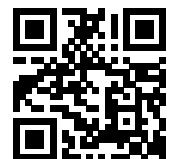
Charles
MICHALSEN

1954 • Norway

If you want, you can see hands in natural stone. Natural stone is shaped by the ice in the Ice Age – taken from Jæren and with approximately the same size and shape as a stone hand. The sculpture also has a playful quality, hopping back and forth, from stone to stone.

There are different stories, according to the position in which the sculpture is installed. It might perhaps

be interesting to install it on the shoreline, in relation to ebbs and flows, as the water level goes up and down. All of this is open to discussion in order to achieve the best possible effect in relation to the exhibition site and theme.





Hilde RODAHL

1960 • Norway

Artistic activity:

I've been a sculptor since 1985 and taken part in symposia in Carrara (Italy) and Larvik (Norway). Acquired by Riksgalleriet, Gotland Municipality's art collection and Galleriet på Nes. Several separate exhibitions and many group exhibitions, received grant and had decorative assignments.

Artist statement:

It's exciting to work with sculpture, to be in a creative process. "Cube".

I've embraced the stone with a network of rivers, and composed natural elements such as heaven – air, very soft, organic leaves, fossils, from soft as a pillow to hard as crystal – within the framework of the cube.









Jørn
RØNNAU

1944 • Denmark

Statement:

I create site specific and interactive enviromental art in a dialogue with nature and the public.

I call these sculptures for Heartstones, and their positioning, amd changing interaction with the elements of nature and with the public creates a variety of expressions.

Biography:

Represented in a number of sculpture parks in Europe and in Danish museums. Numerous prizes and grants for works in nature.





Hagbart
SOLLØS
1951 • Norway

Sculpture, The Language of silence.

According to Martin Heidegger our meeting with the stones is the meeting with the unknown. It is a meeting that, because it is totally confined in itself, has to be unavailable for human being and its cognition.

"The stone makes heavy and testify its gravity" Heidegger writes.

This is also some of my own approach as a sculptor to this closed matter. The challenge is to "enable the impossible" and wrest from the stone some of its mystery and secrets to open an conversation.

My intentions working with sculpture is not to "humanize" the stone or make it anthropomorphic, But rather use the immanent inscrutable magic to open up new lines of associations on the roads to cognition.

In our post-modern capitalistic society it is obvious and common known that human being not only are, in a dramatic way polluting the atmosphere, but is increasingly exposed to incredible multitude of visual, audibly and mental pollution. This commercial massive attempt to petrify and control its mind towards increase of material consumption and thoughtless behaviour, with the following decadence and extermination of our planet, must not be tolerated ! We are all responsible for the next generations, in particular the artists through their visions.

ART is the future !!!









Agneta STENING

1954 • Sweden

When I was little, I saw a black and white photo of a man in a white coat standing on a high ladder, carving a figure out of a large block of stone. The figure had only just been started, and he was working with a chisel and a sledgehammer. I've always carried that photo with me somewhere in my mind. I just had to experience that! Now, after almost thirty years' work with stone, I know that it is possible and that every time I start to work on a new piece of stone, it's fascinating.

Three Steps to Heaven – is made from grey Bohuslän granite, a triangle wedged out from a quadratic block with hand-carved steps and rough sides. It is an expression of how keenly we want to get to the top (reach the goal), but how difficult it is to start and end our journey.

www.agnetastening.se





Hannah STREEFKERK

1973 • Sweden

Statement:

In my artistic work I want to create awareness for our environment. I'm working with protecting, mending and restoring nature. Textile techniques are natural elements in my art, something that I have worked with throughout life.

My inspiration comes partly from older textile - and craft techniques. Being close to nature is also an important part of my creative work. I spend a lot of time outdoors, try to notice all the details and understanding the context and structure. I work consistently for long periods, a working process that appeals to me. Time is an important factor in my work, the term slow art fits my work. My work represents patience and perseverance. During this time consuming processes I understand the structures and I see patterns. The qualities of the materials are important to me. The details will eventually become a greater whole. Small unexpected solutions, fragments of something that will grow.

I love stitches. A thread tells stories. With thread, I can create leaves, I can repair a tree or use it to sew bark together. With treads and stitches I can compose and create.

I want to see and understand my natural surroundings and discover something new that always have been there.

About the work:

The work 'To take care of' shows packed stones in bandages, used in the medical world. I want to express with this work that even stones are worth enough to be protected.

www.hannahstreefkerk.viewbook.com









Greger
STÅHLGREN
1966 • Sweden

Statement:

I work with nature and try to find an interaction. Communication is important. I want to show that art can influence how people see their environment. Everything is ultimately about how we can use our common resources.

I get inspiration from what I see in nature, different materials, traditional craftsmanship and classical architecture. Inspiration is everywhere in the forest and landscape. The design language of nature is universal. The forms can be turned into an old Greek vase or an ionic capitals.

Art can show seriousness, joy and humor. The artistic work process solves the problems that arise and try to understand the context. I want to examine these contexts and emphasize that which is universal.

I like to work with different materials and trial and error. All materials have properties that can be reshaped. It is important to me. A search for a new experience. The perception of something beautiful to share.

The sculpture exhibited at Uddenskulptur is called "Stonebaskets" and explores visually power, strength and movement.

www.gregerstahlgren.viewbook.com





Pål
SVENSSON

1950 • Sweden

A temple in Granite. A place where you can enjoy the view and the sunset from within a large block of stone. To make your way into the material, to experience the inside. This is what I proposed for Skolberget, a dwelling project in Grundsund.

A gigantic block with rough faces of 50 tons was quarried in Evja Stone quarry, impossible to lift with the largest machines. The stonemasons, among the most skilled in Sweden, suggested we could release the interior space with a line saw without splitting the block, before transporting it to the stone mill for making benches and tables. Unbelievable, a super advanced modern technique has in one of the world's oldest materials created a small temple that reminds you of a time capsule.

That the Skaftöbron was damaged and didn't tolerate transportation to Grundsund is another story. We are waiting on reparation 2014, and until then "Utkik" is placed on Udden overlooking the sea.

www.palsvensson.se









Julia VANCE

1968 • Norway

Julia Vance's sculpture adds another distinctive flair by transforming traditional calligraphy, normally considered a two dimensional presentation of letter shapes, into blocks and forms more familiar to Isamu Noguchi and Jean Arp (John Hightower, tidligere direktør ved MoMa, New York).

Julia Vance captures words and gives them a physical, tactile body. You can touch the word, lift it up, look at the back of it or even climb into it. Hewn in marble, granite and alabaster, the word sculptures are an attempt to "bend" the stone. With taut surfaces and precisely defined curves, she also casts the forms in bronze and silver.

With workshops in Norway and Italy (Pietrasanta), she has exhibited her sculptures in the UK, Norway, Russia, Belgium, Italy, the Netherlands, and the United Arab Emirates. Julia Vance has studied at places including Oslo University College and Roehampton Institute of Higher Education in England.





Irène
VESTMAN

1951 • Sweden

The stone has
I have found
a fragility
It carries the memory
the memory
of the slightest blow

The stone know

I am writing
with my own letters
a cipher in the stone
sometimes chiselled
sometimes as in I-II
Still inside the stone
with just an intimation
visible as a thin relief.
What I am writing
and what someone else can see
At times fall together
sometimes it's kept hidden

The stone argues
in favour of slowness

www.irenevestman.se









Laila
VESTERGAARD

1964 • Denmark

To choose granite as a material for working, when your dreams fly towards describing the lightness of the clouds, the light breeze in a woven cloth might seem strange but as the stones and we as humans are connected to the ground with our feet and by gravity it does not mean that we cannot fly or dream in our thoughts. "You can fight the heaviness of the stone or you can go with it" the Japanese/ American sculptor Isamu Noguchi said. Maybe I would like to do in between; accepting the heaviness and by motifs and careful treatment try to lift it from the ground.

In my reliefs and sculptures of tablecloths, chairs, benches, carpets, portraits, pots and moving boxes I carve detailed pictures, texts, embroidery with hammer and small chisels with the attempt to keep the everyday passing and make it last.

The moving boxes might be portraits of modern people, whose mobility in good and bad ways are much more common than before. We can travel, change job, get a new family, a new career, pack and unpack. The wonderful feeling of freedom hand in hand with rootlessness follows modern society.

The "Chair of lace" offer a view to the one who has the time to sit down and enjoy. The raw surface gives the feeling of the granite taken from the quarry and the detailed carving of the lace lies as a revelation of the inner beauty of the stone, as precious stones hidden inside a rock, as the inner beauty of a person, that unfolds.





Kjersti
WEXELSEN GOKSØYR
1945 • Norway

When I created a small head in marble for the first time, I discovered in my contact with the stone that it has its very own idiom, which fascinated me. Ever since then, stone has been my main material. I perceive stone as being an incredibly sensitive material. It takes so little for so much to happen.

This exhibition aims to celebrate the peace that has existed between the three Nordic countries for the last 200 years. This is why I chose to display the sculptures *Meeting* and *Three Faces*. I think that the sculptures can be associated with peace. Meeting, two people meet with their hands open. A life-giving spiral is generated between them.

I would like my pieces to affect those who encounter them, for them to contain lots of “answers” and to be a source of wonder. I’ve often thought that if I’ve managed to include a tiny element of eternity, then I’ve succeeded.









Kristin
WEXELSEN GOKSØYR

1965 • Norway

Life and growth are often central themes in my pieces. At Uddensulptur 2014 I'm exhibiting two sculptures created in hard stone, which however have been created with reference to what is soft, what expands and contracts. These pieces can be viewed as a game with abstract, organic forms. They can impart a sense of something almost recognisable – like close-ups, or images of something bigger. They are perceived by many as being still and sensual, but also disturbing.

I've worked in many different materials and techniques. At the moment I'm alternating between drawing and creating sculptures in stone and bronze.





Lars WIDENFALK

1954 • Sweden

In a Scandinavian context, Lars Widenfalk is considered one of the principal exponents for a revitalising of figurative stone sculpture. Born in 1954, he belongs to a generation that saw the body be eliminated in three-dimensional art, and stone give way to steel, plastic, and concrete. Against such a background, he has borne his own sculpture back to a new point of departure. During his university years Lars studied archaeology where he discovered a passion for stone — this element which, through the perspective of natural history, endures eternally — is once again present as an indicator of time.

He became interested in a number of ceremonially inclined religious communities; everything from freemasonry ordination to rites derived from Egyptian mythology, and theosophy. Common throughout these groups is the use of symbolically charged objects as means for the different ceremonial rites,

and important as guides towards spiritual awareness. And it is this object related, ritual factor, which Widenfalk has brought into art, though so profoundly generalised that one can merely sense the mental professions, evoked by the fragmented archetypes subtle suggestions.





UDDEN

Skulptur 2014

i samarbete med
Kulturhuset Hav och Land Hunnebostrand och Sotenäs kommun

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Vägbeskrivning:

Från E6 tar du avfarten 102 vid Dinglemotet. Följ sedan riksväg 174 till Hunnebostrand.



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