



REMOVED FROM
'THE EYES OF'
STRANGERS

Evaluation Report

Produced by Matt Roberts Arts
February 2010



Contents

Context	3
Project description	5
Aims, Objectives & Indicators	8
Findings	
I. Audience figures and profiles	10
II. Participating artists and team members	12
III. Marketing strategy	16
IV. Finances*	17
Overview	18
Conclusion	20
Image credits	21
Appendices	
I. Press cuttings	
II. Example feedback forms	
III. Marketing material	
IV. Finances*	

*funders' copies only



Context

About the organisation

Matt Roberts Arts is a not-for-profit organisation founded in 2006 to create opportunities for emerging artists in new locations and new contexts. Matt Roberts Arts offers support and opportunities to artists through providing a range of professional development programmes and exhibitions.

About the project

Removed from the Eyes of Strangers is the culmination of a four-year research project. We have been working with artists to develop new work that draws inspiration from the writings of Sigmund Freud, especially in relation to his seminal essay 'The Uncanny'. Although there have been many exhibitions focusing on this theme, Removed from the Eyes of Strangers is unique in that it has supported new commissions that try to create an uncanny experience, rather than simply referencing Freud's theory. The exhibition includes work from six UK-based artists, three of whom made new work for the project.

Steve Bishop is a sculptural artist concerned with the tensions between the natural and the man-made.

Rachel Goodyear's body of work captures glimpses of everyday life where something is not quite right.

Matt Lippiatt's films and installations aim to unsettle the participant and explore the notion of artists as social outsiders.

Wendy Mayer utilises dolls and figurines to explore the evolution of the self.

Pete Smith's animated installations grow organically from childhood and his experience of working in menial roles or on factory floors.

Clara Ursitti explores the effect of sensory perception in visual culture, making work that is based on her research into experimental psychology.



Removed from the Eyes of Strangers is the organisation's first international touring exhibition, travelling to three locations over five months: Umeå, Copenhagen and London. In taking the exhibition to Scandinavia, we hoped to engender an international dialogue about 'the uncanny' and inspire an interest in contemporary British art. We also hoped that the exhibition would increase our visibility in northern Europe and provide participating artists and members of our project management team with a wider range of experience.

The project took place between October 2009 and February 2010, totalling 39 exhibition days. It opened at Galleri Andersson-Sandström in Umeå in early October, a venue that seemed an ideal setting for the theme of 'the uncanny', as the gallery is housed in the former boiler room of a sanatorium in the remote area of Umedalen. In November, the exhibition toured to Co-Lab. in Copenhagen, a basement gallery comprising low ceilings and dark corridors that encapsulated the more sinister aspects of the exhibition's theme perfectly. Finally, in January, the exhibition returned to the UK, and was installed at MRA Project Space on Vyner Street.

For more information about the exhibition, please visit www.removedfromtheeyesofstrangers.blogspot.com

Thank you

We would like to thank Arts Council England, the British Council and the Danish Arts Council for their support, and for making the project possible. We would also like to thank everybody at Galleri Andersson-Sandström and Co-Lab. for making us feel so welcome during our visits and for helping make the exhibition a success. Thanks also to the artists for all their hard work and to everybody who contributed to the project either in the project management team, as an invigilator, or by helping us install the final exhibition.

October 2009

In October 2009 Matt Roberts (curator) and Amelia Redgrift (programme manager) visited Umeå to install the exhibition, along with two of the participating artists, Matt Lippiatt and Pete Smith. Pete Smith created his commissioned work ('Susan') during the five days spent on site, using the empty crate that had been used to transport the work from London, alongside local found materials and objects brought over from the UK.

Right: Pete Smith, 'Susan', 2009, wooden crate, toy train set, motor, gravel.



Below: Matt Roberts gives an exhibition tour to students from Umeå Konstskola.



Matt Lippiatt was intending to install the video artwork he had created in London ('Nightcruising'), but in the weeks prior to the exhibition, owing to its sexual content, this work was deemed inappropriate for the gallery's neighbouring schools. Instead, he created large-scale posters from video stills and we arranged a private screening of the work for the local art college, Umeå Konstskola. This visit gave the artists and curator an opportunity to discuss the theme of the exhibition with the students and produced exciting discussion on the boundaries between art and pornography. Holding the screening and exhibition tour in Umeå proved to be very successful and helped us evoke more of an interest in the subject of 'the uncanny' with the gallery visitors.

Below: Pete Smith addresses the visitors at the opening event.



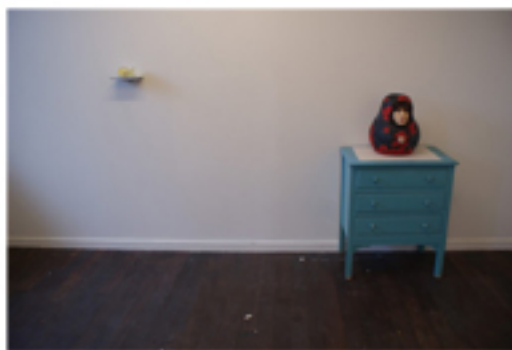
Above: *Removed from the Eyes of Strangers*, installation view, Galleri Andersson/Sandström, 2010.



November 2009

In November 2009 Ulla-Alexandra Mattl (project manager) joined Matt Roberts in Copenhagen to set up the second leg of the exhibition at Co-Lab.. Whilst Galleri Andersson-Sandström is a large and traditional white cube space, Co-Lab. is a basement gallery comprised of low ceilings and hidden nooks and crannies.

Within the venue in Copenhagen, we were able to focus on the domestic and smaller, more subtle aspects of the 'uncanny' within the artwork on display.



Right: *Removed from the Eyes of Strangers*, installation view, Co-Lab., 2009.



Above: Pete Smith, 'Bedsitter', 2009, mixed media.

Pete Smith travelled to Denmark to create an installation from his pre-existing work in one of the rooms adjoining the main exhibition area. During the Copenhagen trip, we met with local artist groups V1 Gallery, Space Poetry and Spanien C, and discussed potential partnerships for future projects.

Whilst preparing for the exhibition in Copenhagen, we decided to hold a screening of Matt Lippiatt's 'Nightcruising' at MRA Project Space on Vyner Street as a precursor to the *Removed from the Eyes of Strangers* exhibition in January. The event coincided with November's First Thursday event so we used this opportunity to promote the forthcoming full exhibition.



Above: Images from November's First Thursday screening of Matt Lippiatt's 'Nightcruising'.

Total number of exhibition days for <i>Removed from the Eyes of Strangers</i>	
Venue	No. of exhibition days
GSA	14
Co-Lab	8
MRA	17
Total	39

January/February 2010



Above: Matt Lipplatt, 'Six Urban Legends', 2010, video projection.

The last leg of the exhibition's tour opened in London during the first week of January. The opening was not as well attended as expected, due to the heavy snowfall during the day. This was compensated for in the final week of the exhibition, as we opened for the evening during February's First Thursday, hoping to gain some of the audience we missed in January.

During the London exhibition we organised two free public events: a Curator's Tour and an Artists in Conversation panel discussion. During the Curator's Tour, Matt Roberts discussed each artist's work and used scale models of the two European venues to talk about the format of each show. The panel discussion took a wider approach, as Matt and the artists involved broached the topic of 'the uncanny' in contemporary art more generally. These two events gave us the opportunity to provoke a dialogue about 'the uncanny' with interested and engaged participants.

Since 'Nightcruising' had been shown in the venue already, Matt Lipplatt decided to make a new work for the London leg of the exhibition, another video work, titled 'Six Urban Legends'. Pete Smith worked on new installation for MRA Project Space, using the pre-existing 'Bedsitter' work whilst adding new components.



Above: *Removed from the Eyes of Strangers*, installation view, MRA Project Space, 2010.



Above: Pete Smith, 'Bedsitter X', 2010, mixed media.



Above: Matt Lipplatt and Matt Roberts at the Artists in Conversation event held at MRA Project Space, 2010.



Aims, Objectives & Indicators

Aims	Objectives	Indicators
To develop the experience of participating artists	By commissioning new artwork from three of the artists	Producing artwork inspired by 'the uncanny'
	By involving artists in workshops/events related to the exhibition	Receiving positive feedback from artists
	By increasing sales/representation/exhibition opportunities for artists	Artwork sales, interest from collectors/curators
To develop the experience of project management team members	By involving team members in all aspects of exhibition management	Each team member learning at least three new project management skills
		50% of team members gaining subsequent arts/project management employment opportunity
		Receiving feedback that at least five people feel their contribution was valued



Aims	Objectives	Indicators
To engender a transnational dialogue on the subject of 'the uncanny'	By producing a touring exhibition involving six artists in three European venues over a period of five months	Receiving 800 visitors per venue
	By holding two public events/workshops in London on the subject of 'the uncanny' for 60 people	Receiving 60 attendees to workshops Increasing the knowledge of 'the uncanny' of 75% of visitors (based on feedback questions)
	By producing an exhibition blog on 'a-n Artists Talking'	Receiving visitors from 10 different countries

Aims	Objectives	Indicators
To increase the visibility of our organisation in northern Europe	By promoting the exhibition in Sweden/Denmark by placing advertisements in local publications	Gaining one article of press coverage per country Receiving 800 visitors per venue
	By arranging networking meetings with local arts organisations	2 meetings taking place per country
	By placing supporting material about our organisation at each venue	Charting a growth of at least 5% in our international members

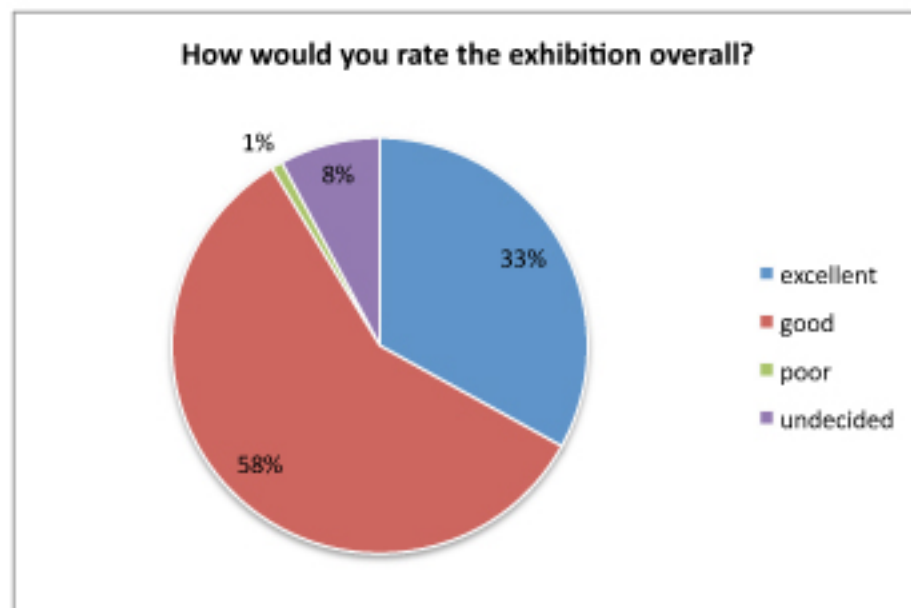
Aims

We aimed to engender a transnational dialogue about 'the uncanny' and increase the visibility of our organisation in northern Europe. In order to measure our success we aimed to attract 800 exhibition visitors per venue, and a total of 60 participants at related workshops. We provided feedback forms for each stage of the tour/each event, and hoped that 75% people would increase their knowledge of 'the uncanny' by taking part.

Audience figures	
Exhibition venue/event	No. of visitors
GSA	125
GSA - School Visit	19
MRA - Screening	297
Co-lab.	100
MRA	1341
MRA - Curator's Tour	18
MRA - In Conversation	18
Total	1918

Feedback from workshop attendees showed the following:

- 100% rated the workshop/event 'good' or 'excellent'
- 60% learned more about the uncanny
- 57% of attendees had not heard of Matt Roberts Arts before the event



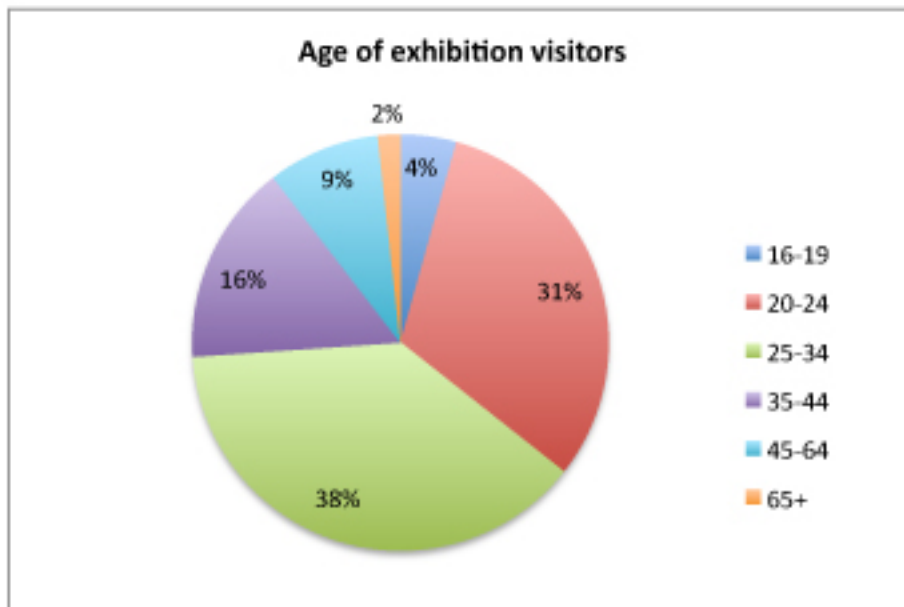
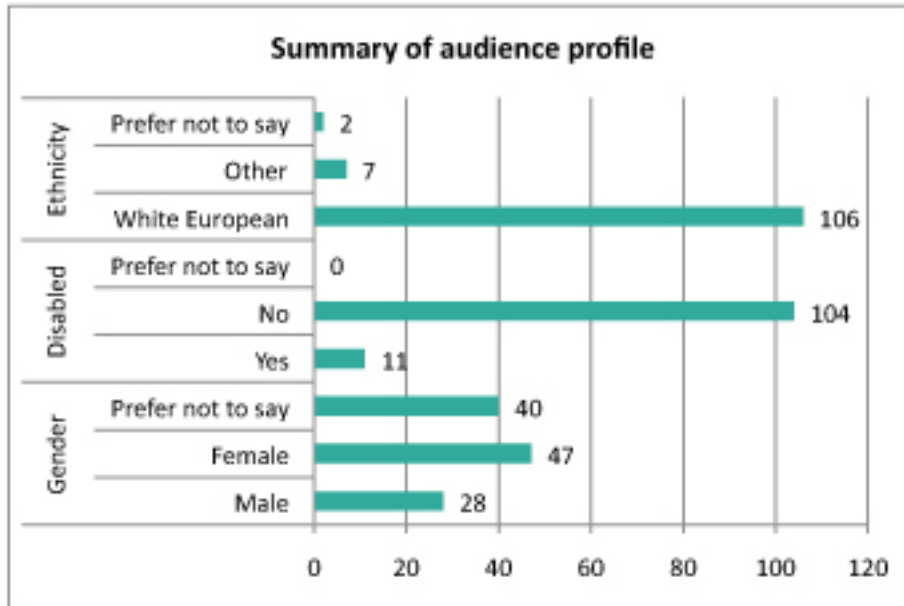
What we found out...

We expected 800 visitors per venue, a total of 2400 visitors over the three stages of the tour. Whilst we fell far short of this in the two Scandinavian venues, the total number of visits during the London leg exceeded expectations, as we gained an audience of 1377.

As we are far more established in the UK than elsewhere, and this tour was the primary step in building a profile in Scandinavia, this imbalance is not surprising. Over half the participants of the related events were an entirely new audience for us, which represents a growth in visibility thanks to the project.

The response from visitors was extremely positive - 91% rated the quality of the exhibition 'good' or 'excellent'. In addition, our international membership grew from 6% to 10% in the months following the exhibition.

I. Audience figures & profiles



What we found out...

Based on the Arts Council England report 'From Indifference to Enthusiasm', the conclusion reached about the average exhibition visitor is as follows: "women are more likely to attend arts activities than men, older people more likely than younger people and white people more likely than Black or Asian people" (p.64).

The average visitor to Removed from the Eyes of Strangers was mostly consistent with the Arts Council England report (a White European female aged 25-34), although the project attracted a much younger demographic, as 69% of the visitors were between 20-34.

This may be because Matt Roberts Arts focuses on professional development for emerging artists who tend to be recent graduates.

II. Participating artists & team members

Aims

We aimed to develop the experience of the participating artists by commissioning new artwork and involving them in related workshops and events. We also hoped to increase sales opportunities for artists. In order to gauge our success, we asked them to provide feedback on their experience and our working partnership.

Artists' comments...

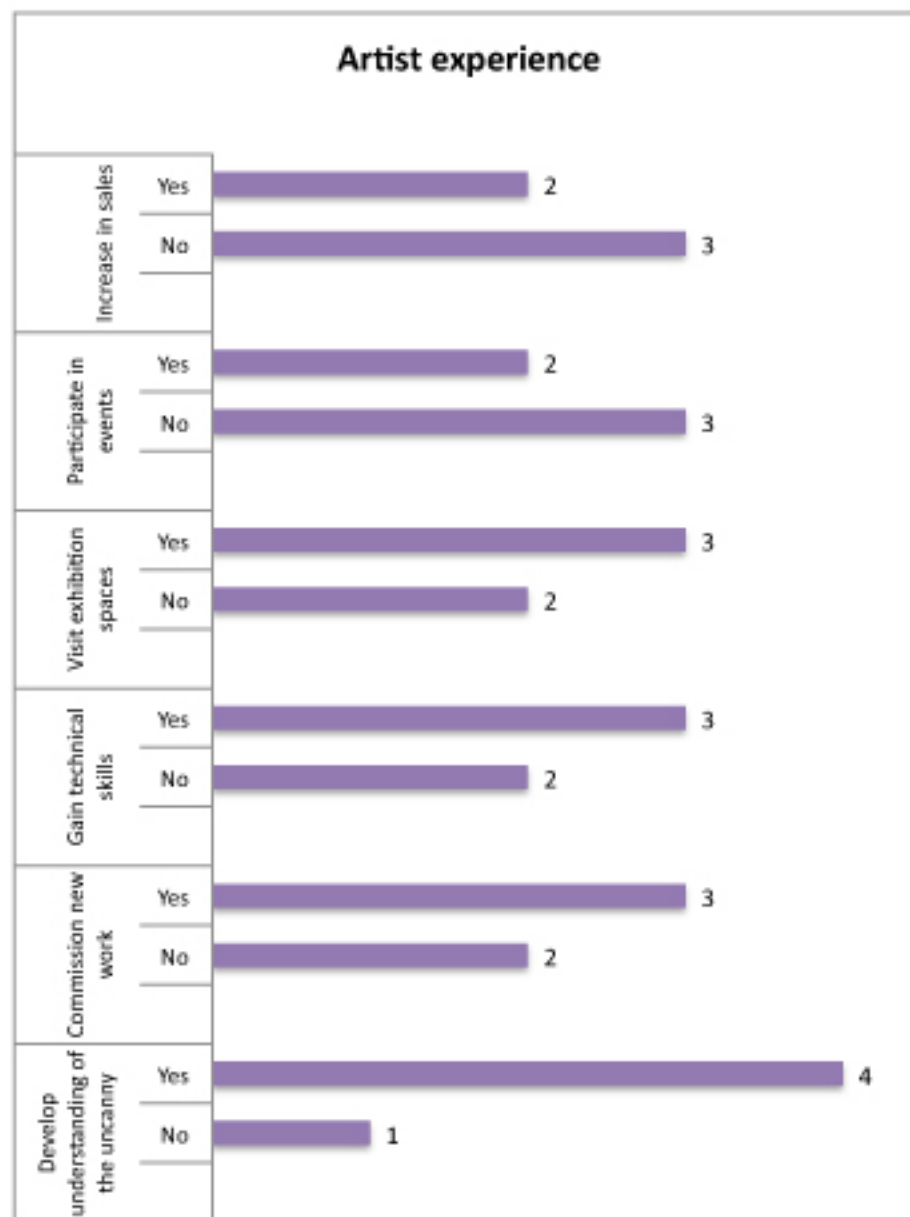
The strongest achievement for the artists overall, with 80% responding positively, was a developed understanding of 'the uncanny'.

'Each time we restaged the exhibition I revisited Freud's essay and produced new work. This deepened my understanding of the text, and sent my work in new directions.'

'Over the course of its tour I have a much better understanding of where this concept fits within my practice and how it weaves through my work.'

Whilst only two of the artists generated sales/exhibition opportunities from the project, one of them notes the increase in profile as having extremely positive effects:

'Four pieces of my work were sold and I had a lot of interest in my work in general. My website visitors more than trebled during the three months of the exhibitions.'



II. Participating artists & team members



Above: Matt Lipplatt discusses his artwork with workshop participants in Sweden.



Above: Matt Lipplatt, Matt Roberts and Pete Smith at the opening event in Sweden.

Artists' comments...

100% of artists responded that our working partnership was 'good' or 'excellent':

'You were so helpful in every way... it would be a pleasure to be involved with Matt Roberts Arts again. Thank you for selecting my work for the touring exhibition and for providing such splendid opportunities for me as an emerging artist.'

What we found out...

Not all the artists were able to visit the venues (especially internationally) and only two artists participated in events related to the exhibition.

Whilst both these artists claimed that the experience had a positive effect on their professional development, next time we hope to include all the participating artists in at least one event.

For future projects we will also budget for artists' travel expenses to ensure more artists are able to gain international experience and engage more fully with all participants and project partners. An increased travel budget will also create more opportunities for studio visits to offer support during the commissioning process.

II. Participating artists & team members

Aims

We hoped that this project would expand the experience of our project management team by involving all team members in as many aspects of exhibition management as possible. In order to measure our success, we expected each project manager to gain at least three new skills, 50% to have moved into other arts/project management roles after leaving and to receive feedback that at least five people felt their contribution was valued.

Team feedback questionnaires provided the following information:

- 100% of respondents would like to work on a Matt Roberts Arts project in the future.
- 100% of respondents felt that the relationship between all team members was 'good' or 'excellent'.
- 8/9 ex-team members have subsequently been employed in another arts/project management role.



What we found out...

All project managers (9/9) responded that they challenged themselves, they felt proud, they became more confident, their contribution was valued and they felt ownership of the project.

This information was far more positive than we expected in our original aims, and indicates that the project was successful in this respect.

In future projects we will concentrate on building upon the less successful aspects. In this case, we need to make more effort in building the contacts of our project management team and ensure all team members investigate the intercultural aspects of the project.

II. Participating artists & team members

What we found out...

We were aiming to involve each team member in all aspects of exhibition management. As most project managers were employed on a temporary basis (for 15 weeks on average), this was impossible for some of the tasks.

The results were fairly positive in most areas, with at least 4/9 people getting involved with most aspects of the project. However, for future projects we will have to ensure everybody is given training in Dreamweaver (to update the website) and try to involve more people in organising events related to the exhibition.

We also asked team members for extra comments and extended feedback:

‘The Removed from the Eyes of Strangers project was a huge step for me in terms of my professional development and also enabled me to learn a lot about my personal strengths and weaknesses within a project management role.’

Feedback from the team member questionnaires indicates that 100% of respondents learned new skills.

‘I’ve been able to subsequently take on the co-ordination of various projects independently.’

‘In personal arts projects, I have become more aware of how to plan and budget for projects, and how to approach applications for funding.’

‘Most of these skills qualified and encouraged me to pursue the MA placement I am currently on.’

The table below illustrates responses to a questionnaire distributed to project management team members. It lists tasks involved for the Removed from the Eyes of Strangers project and shows the number of team members involved in each task.



Aims

In order to increase the visibility of our organisation in northern Europe, we placed advertisements for the exhibition in two Scandinavian newspapers, produced bilingual (Swedish and Danish) flyers and started an exhibition blog. We originally intended to create the blog on 'a-n Artists Talking' but instead chose blogger.com for its international appeal.

Publication	Word count
Vaesterbottens Folkbladet	359
Vaesterbottens Kuriren	731
Kulturstan.se	168
Tidningen Kulturen	140
Total	1398

Above: Table showing press coverage achieved

We also advertised the exhibition on Facebook, each venue's website, and sent e-invitations to our mailing list. As a measure of our success we hoped to receive blog visits from at least 10 countries and gain one piece of press per country.

What we found out...

The blog received a total of 744 unique visitors throughout the duration of the tour. Visitors came from a total of 42 countries, so we reached our target in this area.

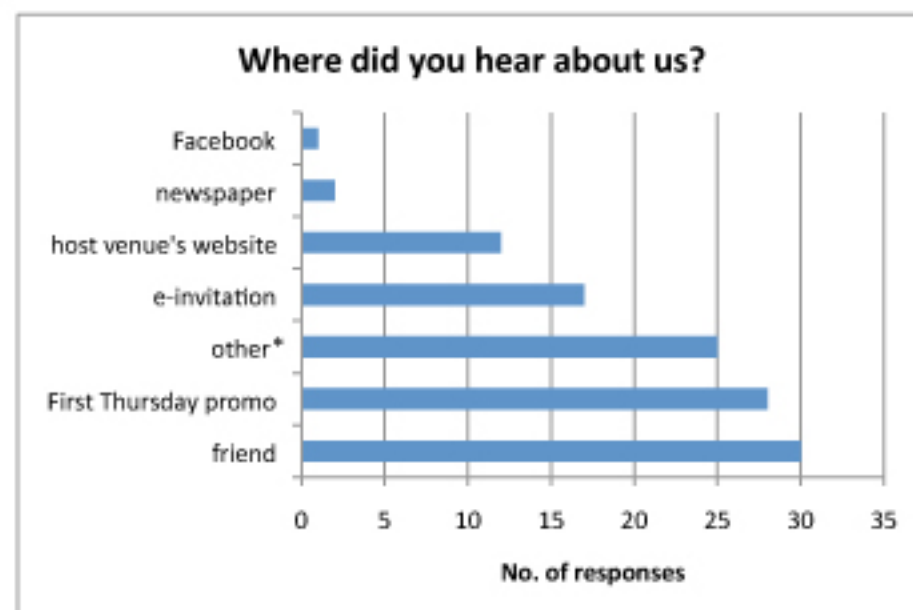
The majority of visitors heard about the exhibition through word of mouth (a friend) which indicates that the exhibition helped build a good reputation for the organisation. A significant proportion of visitors came through e-invitations and a further 1/3 of visitors who filled in a questionnaire joined our mailing list.

Although we only achieved press coverage in Sweden, the positive response gained from word of mouth helped increase our visitors for this project and will hopefully continue to grow during future exhibitions.

For future projects, we will consider a larger marketing budget so that we can promote our activity in national publications, especially in locations where we are not yet established.

Country	No. of visitors
UK	869
Sweden	45
USA	31
Norway	9
Greece	7
Ireland	7
Italy	6
Brazil	5
Finland	4
Denmark	4
Other	56

Above: Top 10 countries with greatest number of blog visits



*The majority of those indicating 'other' were passers-by or residents of the area who had not previously heard about the exhibition.



Overview

Strengths

- We had positive feedback from all past team members, with everybody stating they had learned several new project management skills and that the Removed from the Eyes of Strangers project had made them feel more confident. All past members stated that they would like to return to work on another project at the organisation.
- The exhibitions in Sweden and Denmark helped us engage with new arts organisations in northern Europe, and contributed to the planning stages of a new exchange project with those organisations.
- The majority of the participating artists visited the exhibition spaces, developed their understanding of 'the uncanny' and learned new skills. Therefore, the aims we set at the beginning of the project were upheld.

Weaknesses

- Whilst the visitors to the exhibitions were able to appreciate the artwork on display, there was not as much interest in creating a dialogue on the theme. In order to make an impact in this area, we would have required more time on location and education resources.
- We did not reach our target audience in Sweden or Denmark, as we overestimated the audience potential in the two locations. With a larger marketing budget and targeted campaign we may have had more success.
- Due to the geographical distance of the artists from London, it was difficult to maintain face-to-face contact with artists and studio visits were minimal. With more funding allocated to travel expenses, we could have provided more guidance on artwork commissioned and been more supportive of artists. This would also have enabled more artists to visit the international participating galleries.



Opportunities

- Informed by our networking meetings with Verkligheten in Sweden, we are hoping to launch a residency project involving a Swedish exchange.
- The organisation as a whole has begun building a profile in the Nordic region and will be more able and better prepared for future exhibition opportunities in this area.
- Artists involved have increased exhibition opportunities through the exhibition and established a profile on the international art scene.

Threats

- The lack of corporate support indicated a lack of connection to the arts in Northern Europe, and may be an indication of future corporate funding applications in the current economic climate.
- Organisations may duplicate the model set out by this project, in theme or format.



Conclusion

Key achievements

- The experience gained for artists and team members was one of the key achievements in this project. The feedback from participants was very positive, and indicates that we provided a good amount of training and support throughout the exhibition's development.
- The visitors' responses to the exhibition were almost wholly positive, which indicates the quality of the work and coherence of the exhibition's theme was of a high standard.
- During the London leg of the tour we received attention from multiple art collectors, which resulted in four sales for one of the artists. This will increase the artist's profile and future exhibition opportunities.

Lessons learned

- When creating the initial project budget, we underestimated the costs of building an exhibition, in terms of both the materials needed and the cost of labour. For all future projects we will be able to realistically consider the costs involved for this element of the project.
- We were fortunate enough to secure voluntary invigilators for this exhibition, but will consider the costs involved for this in future budgets also.
- In order to be more successful in gaining press coverage in the UK we would have needed to create a dedicated PR role to secure the necessary time for this task.
- A greater number of studio visits would have allowed us to provide more support to artists, especially those undertaking commissions where the resulting artwork impacts on the nature of the exhibition.



Image credits

The following artworks were all included in the *Removed from the Eyes of Strangers* touring exhibition:

Page 1: Steve Bishop, *Hitting Me Where It Hurts Most* (detail), 2009, bed sheet, underwear, sock, fluorescent tubes, wood, electronic ballasts & wires.

Page 2: Rachel Goodyear, various works, installation view, MRA Project Space, 2010.

Page 4: Pete Smith, *Bedsitter part I* (detail), 2009, mixed media.

Page 8: Wendy Mayer, *Paper Chain Dolls* (detail), 2009, papier mache, wax, glass eyes.

Page 9: Clara Ursitti, *From the Dolphin Girl Collection* (detail), 2009, bronze ring and found objects.

Page 18: Pete Smith, *Susan* (detail), 2009, wooden crate, toy train set, gravel.

Page 19: Wendy Mayer, *Self-portrait as a Matryoshka part II* (detail), 2007, papier mache, wax, glass eyes.

Page 20: Matt Lippiatt, *Nightcruising* (video still), 2009, video.

Page 21: Pete Smith, *Bedsitter part II* (detail), 2009, mixed media.

Konstnär livnär sig på porr

Brittisk konst med Freud som gemensam utgångspunkt ställs ut i Umeå

Matt Lippiatt är inte bara konstnär – han spelar även in porn.
 – Jag gör bra porn. Det är intressant och säljer bra, konstaterar han.
 Han är en av sex brittiska konstnärer som ställer ut på Galleri Andersson Sandström.

I Galleri Andersson Sandströms galleri i Umeå ställs ett antal brittiska konstverk ut med temat pornografi i eftermiddag. En av de mestverkande konstnärerna är Matt Lippiatt och han säger att egentligen var det meningen att mer konst av honom skulle ställas ut men eftersom det är gott om barn på Umeåläns så avstod de från verkten med de tydligaste porrkopplingarna.

Men han påpekar att bilden på en vägg med mannen som ser skrämd ut egentligen är från en porrfilmsspelning – och avslöjandet är inte så enkelt.

Konst och porr

Att han gör konst och porr är en utslag kombination som båda sakernas intresserar honom.

– Det var en ansett konst studio som hade



BRITTISK KONST. Matt Lippiatt framför en av hans bilder som hämtats från en porrfilmsspelning. FOTO: PER E. ANDERSSON

sett mina konst och de frågade om jag ville göra porn. Det är exakt att hitta folk som vill göra porn, säger han.

– Det skiljer inte mycket från att göra konst, men det är olika publik.

Ansvaret för utställningen "Removed from the eyes of strangers" är Matt Roberts och han berättar att de arbetat tillsammans med Freud som utgångspunkt. Det handlar

från att försöka det hela, men har känslor från beredningen, vilket till för, och om hur det kan bli mer tydligt.

Beslutet i skrivit till galleriet har Pete Smith arbetat sig ut ett modell

som kör fram och tillbaka, viss att ta sig utspottat.

Pappas tåg

– Det är ett tåg som min pappa använde, men vi har inte lite rita klän, berättar Pete Smith.



Pete Smith framför sin sängkonst som rör sig.

Pete har arbetat en del i olika förtäror och ser likheter mellan yrkessverna där och det man kan se i ritstilt dom. Överförsvadaget kan man se erotiska ritningar i hans konst som innehåller skit, en stol, eller en säng som är i livlös.

De andra fyra konstnärerna är Rachel Goodyear, Clara Duvviti, Steve Bishop och Wendy Meyer. Utställningen öppnar i dag och pågår till 30 oktober.

LARS BÖHLIN
 SVENSKT PÅRÅTT 11/10 2009

TIDNINGEN Kulturen

Förstasidan • Nyheter • Inrikes • Brittiska konstnärer utforskar det obekanta i Umeå

SKRIVET AV WALDEMAR INGDAHL 2009-10-07 KL. 09:00

Brittiska konstnärer utforskar det obekanta i Umeå

Nyheter

"Das Unheimliche" är ett begrepp inom psykoanalysen som Sigmund Freud utvecklade för ritio är sedan. Begreppet står för en känsla av obehag inför att det vardagliga kan visa sig innehålla något obekant, något som inte kan förnas med hemmet. Det välbekanta blir mystiskt.

Galleri Andersson/Sandström i Umeå har i samarbete med Matt Roberts Arts tjuid i sex brittiska konstnärer till en utställning. Utställningen "Removed from the eyes of strangers" tar sig an Freuds begrepp av "Das Unheimliche", och undersöker hur lätt betraktare tar avstånd från det som avviker från vardagen.

"Removed from the eyes of strangers" är utställd på Galleri Andersson/Sandström till den 30 oktober. Med namn som Matt Lippiatt, Rachel Goodyear och Wendy Meyer kommer besökaren att få provocerande frågor till det mänskliga släktet och rättslin inför förändringar.

Waldemar Ingdahl



Matryoskan av Wendy Meyer

Above: Västerbottens Folkblad, 8 October 2009

Above: Tidningen Kulturen, 7 October 2009





Matt Roberts, curator, Amelia Redgriff, utställningsassistent, och Matt Lippiatt, har i veckan arbetat med att arrangera utställningen *Removed from the eyes of strangers* på Galleri Andersson Sandström. I förgrunden ses ett av konstnären Wendy Meyers verk, där konstnären själv avporträtteras.

Vriden vardag

Om obehaget som uppstår när onaturliga element uppträder i trygga miljöer handlar den utställning som i dag öppnar på Galleri Andersson Sandström i Umeå, där sex brittiska konstnärer samsas om utrymmet.

Ibland uppstår i vardagen små glidningar i det välbekanta, små till synes

obetydliga förskjutningar i de trygga miljöerna, små men tillräckliga för att skaka om och tvinga oss att revidera bilderna av oss själva som moderna och rationella nutidsmänniskor. Sigmund Freud satte 1919 namn på obehagskänslan; Das Unheimlich, enligt Freud den olustkänsla som skapas när det familjära invaderats av något främmande, något som smittar av sig så till den grad att hela hemmet upplevs vara infektat. Även de motsatta förhållandena kan ge upphov till känslan - när det familjära befinner sig i en skrämmande omgivning.

I Galleri Andersson Sandströms nya utställning i Umeå är denna olustkänsla det tema kring vilket verken kretsar, och med inte mindre än sex konstnärer som denna gång samsas om utställningsutrymmet angrips ämnet ur en mängd perspektiv och i vitt skilda tekniker. Samtliga konstnärer ingår i den brittiska organisationen Matt Roberts Art, en ickekommersiell konstnärorganisation som verkar för att låta konstnärer utvecklas genom att föra ut deras verk i nya miljöer och sammanhang. Matt Roberts, organisationens styrelseordförande och curator för utställningen, har under några år arbetat med Das Unheimlich-temat, och fann i Galleri Andersson Sandström med dess historik, en ombyggd panncentral tillhörande Umeådalens gamla mentalsjukhus, en skräddarsydd utställningsplats för verken, som alla utforskar det mänskliga psykets undervegetation.



Above: Västerbottens-Kuriren, 8 October 2009

Den konstnär som jobbat närmast Freud's text är enligt Matt Roberts filmaren Matt Lippiatt, vars videoverk är alltför anstötligt för att kunna visas i sin helhet och som därför åskådiggens i utställningen i form av två stillbilder.

- Vid sidan av mitt konstnärskap arbetar jag som porrfilmsregissör och mitt verk handlar om hur sexualdriften kan vara tillräckligt stark för att segra över räddslorna för det mörka och okända.

Vid filmandet förde Matt Lippiatt ut ett par porrskådisar i skogen och lät dem agera utan något utförligare regi. Sedan redigerade han materialet med konstnärens blick och lät tveitydliga glidningar i klippen, slowmotion-stycken, antydna mera skräck än lust. Men, påpekar Matt Roberts, tolkningen av huruvida vi ser ett skrik av smärta eller av tillfredsställelse hos den avbildade, ligger hos betraktaren och avslöjar mer om dig själv än om verkets faktiska innehåll.

Närheten mellan lust och aggressivitet, mellan naturligt och onaturligt, mellan barn och vuxen, djur och människa, återkommer i hela utställningen. Pete Smith utforskar i en installation med ett leksaksstyg som utan att lyckas försöker forcera en stor sluten träslåda, hur barndomens leksaker ofta upplevs vara besjälade, liksom hur svärgeombränglig vuxenvärlden kan vara.

I sina andra verk utgår han från sina egna erfarenheter som fabriksarbetare och visar i form av mekaniska verk hur det repetitiva och automatiserade arbetet upplöser gränsen mellan maskin och människa. Kring samma gräns, mellan det organiska och det av människohand skapade, uppehåller sig Steve Bishop i sina installationer som iscensätter hur våra minimalistiska och stramt designade miljöer plöjtligt får liv och omringar oss i våra egna hem.

- Hemmet kan, om en liten dissonans uppstår, vara den mest skrämmande plats man kan tänka sig, konstaterar Matt Roberts.

Rachel Goodyear utgår också från vardag och barndom i sina teckningar, vars blyertspröda första intryck kolliderar med de ofta våldsamma och hotfulla motiven - barn översålade med blodiglar, småflickor som leker med getingar, förmänskligade djur. Även Clara Ursitti arbetar i sina verk med relationen människa-djur, där hon väver in erfarenheter från studier i experimentell psykologi hon gjort i konstnärligt syfte vid Oxford universitet.

Freud lärde oss att svaren på tillvarens mysterier står att finna inom oss själva, något som den sjätte av de medverkande konstnärerna, Wendy Meyer, knyter an till i sitt verk där hon monterat fast skulpterade självporträtt på kroppen av en matroskadocka.

- Wendy jobbar mycket med sig själv, i olika åldrar och livstadiet. Kanske handlar det om att försöka skapa kontroll över sin livssituation, säger Matt Roberts.

Utställningen, med titeln "Removed from the eyes of strangers", har vernissage i kväll 17-19 och får därmed markera den nyordning som råder för vernissagedagar på Galleri Andersson Sandström, som alltså är flyttade från de tidigare lördagarna till torsdagskvällar.

SARA MEIDELL

Publicerad: 08 oktober 2009 kl 01.00

Right: www.kulturstan.se, 8 October 2009



KONSTUTSTÄLLNING
2009-10-08 14:48

Steve Bishop, *Hiding me where it hurts most*,
2008. FOTO: Steve Bishop

Brittiska konstnärer om Freud

Galleri Sex brittiska konstnärer medverkar i utställningen *Removed from the eyes of strangers* på Galleri Andersson/Sandström i Umeå.

Konstnärerna som deltar har valt ut med anledning av att de alla hyser ett intresse för Sigmund Freuds arbeten, och samtliga har utgått från dennes essä *Das Unheimlich*.

Utställningen visas på Galleri Andersson/Sandström i Umeå 8 - 30 oktober 2009

Här finns verk av Steve Bishop med råvar som spetsats på pålar av neonljus och ekontar som sänkts ner i betong där konstnären smälter samman människans banala och vardagliga material med djurens och naturens vilda värld.

I skulpturer och gjutningar intresserar sig Pete Smith för vardagens mekaniskt utförda handlingar, där både hans minnen av sin barndom och hans erfarenhet av fabriksmiljöer har tjänat som inspiration.

Wendy Meyer utforskar föreställningar om vårt "jag" och människans åldrande i det att hon genom dockor och statyetter gestaltar bilder av sig själv i diverse olika psykiska utvecklingsstadier.

Medverkande konstnärer: Steve Bishop, Rachel Goodyear, Matt Lippiatt, Wendy Meyer, Pete Smith, Clara Ursitti

Appendix: press cuttings

Twisted Everyday

The discomfort that occurs when unnatural elements appear in safe environments, is the subject of the exhibition that opens today at Galleri Andersson Sandström in Umeå, where six British artists share the space.

Sometimes small shifts occur in the familiar everyday, seemingly insignificant small shifts in a safe environment, small, but enough to shake and force us to revise the images of ourselves as modern and rational human beings. In 1919 Sigmund Freud put a name to this unpleasant feeling: Das Unheimlich. According to Freud, this malaise is created when the familiar is invaded by something foreign, something that rubs off to the point when the entire home is perceived to be infected. Even the opposite situation can give rise to the feeling - when the familiar finds itself in a frightening environment.

In Galleri Andersson Sandström's new exhibition in Umeå this malaise is the theme around which the works circulate, and with no fewer than six artists who share the exhibition space, to tackle the subject from a variety of perspectives using diverse techniques. All the artists are included in the British organisation Matt Roberts Arts, a non-commercial artist organisation whose mission is to let artists develop by bringing out their work in new environments and contexts. Matt Roberts, the organisation's chairman and curator of the exhibition, has for some years worked on the Das Unheimlich theme, and in Galleri Andersson Sandström, with its history of a converted boiler house belonging to Umedalen's old mental hospital, he found a custom-made exhibition space for works, all of which explore the human psyche undergrowth.

The artist who worked closest to Freud's text is, according to Matt Roberts, the filmmaker Matt Lippiatt, whose video work is too offensive to be shown in its entirety and therefore is illustrated in the exhibition in form of two still images. "Besides my artistry I work as a porn director and my work is about how sex drive may be strong enough to triumph over fear of the dark and unknown".

For the filming, Matt Lippiatt took a couple of porn actors out to the woods and let them proceed without any more detailed directing. He then edited the material with an artist's eye and let the ambiguous drift in to the clips, slow motion pieces, suggesting more horror than pleasure. But, Matt Roberts points out, the interpretation of whether we see a scream of pain or of satisfaction in the expressions, lies with the viewer and reveal more about ourselves than about the actual content of the work.

The closeness between lust and aggression, between natural and unnatural, between children and adults, animals and humans, recurs throughout the exhibition. Pete Smith explores in an installation, with a toy that without success is trying to force a large sealed wooden box, how childhood toys are often perceived to be inspired, as well as how fathom the adult world can be.

In his other works he draws from his own experience as a factory worker and is showing, with the form of mechanical work how the repetitive and automatic labour dissolves the boundaries between man and machine. Close to those boundaries, between the organic and by the human hand created, lies Steve Bishop with his installations that are staging how our minimalist and tightly designed environments come to life and surrounds us in our own homes. "The home can be, if a little dissonance arises, the scariest place imaginable," says Matt Roberts.

Rachel Goodyear is also using everyday life and childhood as a starting point in her drawings, brittle pencil marks on first impressions soon collide with often violent and malicious motives - children dotted with leeches, little girls who play with wasps, human animals. Clara Ursitti also involves human-animal relationship in her work, where she weaves together her experiences from studying, for artistic purpose, experimental psychology at Oxford University.

Freud taught us that the answers to life's mysteries can be found within ourselves. Which is what the sixth of the participating artists, Wendy Mayer, ties to her work, where she has fitted sculpted self-portrait on the body of a 'matryoshka' (Russian nesting) doll. "Wendy works a lot with herself, at different ages and life stages. Perhaps it is about trying to establish control over one's life situation," says Matt Roberts.

The exhibition, titled 'Removed From The Eyes of Strangers', has its private view tonight at 17.00 - 19.00 and thus marks the change in moving the opening nights from the previous Saturdays to Thursday evenings.

SARA MEIDELL

Appendix: press cuttings

Artist feeds on porn

Matt Lippiatt is not only an artist - he also shoots porn. "I make good porn. It is interesting and is selling well", he notes. He is one of six British artists who will exhibit at Galleri Andersson Sandström.

In Galleri Andersson Sandström's generous space, a number of British works will be exhibited starting with a private view this afternoon. One of the participating artists is Matt Lippiatt, who says that more of his works were meant to be exhibited, but as there are a lot of children in Umeå they refrained from work with the most explicit porn links. However, he points out, the picture on the wall with the man who looks freaked out really is from a porn recording - and the facial expression is not fear.

Art and Porn

Although Matt Lippiatt makes art and porn and this is an unusual combination, the two things are of great interest to him. "It was an American studio that had seen my art and they asked if I wanted to do porn. It is difficult to find people who want to do porn", he says. "It is not much different from making art, but for different audiences." Responsible for the exhibition, Removed From The Eyes of Strangers, is Matt Roberts, who says that they used the Sigmund Freud essay 'Das Unheimlich' as a starting point. It is, to simplify the whole thing, about how feelings from childhood are brought to life, and how the familiar can be mysterious. In the entrance to the gallery, Pete Smith has used a model train running back and forth without getting anywhere.

Dad's train

"It is a train that my dad used, but we children were not allowed to touch the trains", explains Pete Smith. Pete has worked in a lot of different factories and sees similarities between the movements there and where it can be seen in ritual dance. On the whole, one can see human practice in his art, which includes shoes, a chair or a bed all in motion.

The other four artists are Rachel Goodyear, Clara Ursitti, Steve Bishop and Wendy Mayer. The exhibition opens today and runs until 30th October.

Västerbottens Folkblad, 8 October 2009

Translated into English by Linda Skoglund.

GALLERI
ANDERSSON/SANDSTRÖM
STOCKHOLM/JUMEA

REMOVED FROM
THE EYES OF
STRANGERS

Exhibition Feedback Form

Please tick the following: / Var god kryssa i kön och ålder:

Male / Man	Female / Kvinna		
0-11	12-15	16-19	20-24
25-34	35-44	45-64	65+

What is your country of residence? / I vilket land är du bosatt?

How did you hear about the exhibition? / Hur hörde du talas om utställningen?

Website Hemsida	Journal advertisement Reklam i en tidskrift	Email invitation Inbjudan via email
Facebook Facebook	Friend Genom en bekant	Other Annat

If other, please specify / Om du svarade annat, ange hur:

How would you rate the exhibition overall? / Vad har du för åsikt om utställningen?

Excellent Utmärkt	Good Bra	Undecided Vet ej	Poor Dålig
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If you would like to receive information about future exhibitions please enter your email address below:
/ Om du vill bli kontaktad via email med information om framtida utställningar, fyll då i din emailadress här:

Thank you for taking the time to complete this form. To assist us in bringing future exhibitions to new and diverse audiences we would appreciate it if you could take the time to answer the following questions.
/ Tack för att du fyllde i detta formulär. För att hjälpa oss att finna ny publik med mångfald så vore vi tacksamma om du svarade på följande frågor också.

Do you consider yourself to have a disability? / Ser du dig själv som funktionshindrad?

Yes Ja	No Nej
-----------	-----------

Which of the following best describes you? / Vilken av de följande folksgrupperna faller du in i?

White European Vit europeisk	Any other ethnic group Annan etnisk grupp
---------------------------------	--

Produced by:

MATT ROBERTS ARTS



75 YEARS OF
CULTURAL
RELATIONS



Co-Lab.

REMOVED FROM
THE EYES OF
STRANGERS

Exhibition Feedback Form

Please tick the following: / Sæt kryds ved køn og alder:

Male / Mand	Female / Kvinde		
0-11	12-15	16-19	20-24
25-34	35-44	45-64	65+

What is your country of residence? / Hvilket land er du bosat i?

How did you hear about the exhibition? / Hvor har du hørt om udstillingen?

Website Hjemmeside	Email invitation Emailinvitation	Facebook Facebook
Friend Gennem venner	Other Andet	

If other, please specify / Hvis andet, specificér hvor:

How would you rate the exhibition overall? / Hvad synes du om udstillingen?

Excellent Super	Good God	Undecided Ved ikke	Poor Dårlig
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If you would like to receive information about future exhibitions please enter your email address below:
/ Hvis du er interesseret i at modtage information om vores fremtidige udstillinger, anfør din email nedenfor:

Thank you for taking the time to complete this form. To assist us in bringing future exhibitions to new and diverse audiences we would appreciate it if you could take the time to answer the following questions.
/ Tak fordi du har taget dig tid til at udfylde skemaet. For at hjælpe os med at bringe fremtidige udstillinger ud til et nyt og alsidigt publikum, vil vi være taknemmelige hvis du ville svare på de sidste spørgsmål også.

Do you consider yourself to have a disability? / Ser du dig selv som at handicappet?

Yes Ja	No Nej
-----------	-----------

Which of the following best describes you? / Hvilket af følgende beskriver dig bedst?

White European Hvis europæer	Any other ethnic group Anden etnisk gruppe
---------------------------------	---

Produced by:

MATT ROBERTS ARTS



75 YEARS OF
CULTURAL
RELATIONS



Appendix: Feedback forms

MATT ROBERTS ARTS
Unit 1, 25a Vyner Street, London, E2 9DG

Artist Feedback Form

We would be grateful if you could answer the following questions. Not only will it assist us with our evaluation report for Arts Council England, it will also enable us to improve our performance for future projects.

Please answer as fully and as honestly as possible and address all questions relevant to you in a separate document.

Your work

1. Have you further developed your understanding of Freud's 'Uncanny' through this project?
2. Please explain how your ideas have developed during the Removed from the Eyes of Strangers touring exhibition.
3. Were you commissioned to make new work for this project? (If not, please go to the next section.)
4. How did the work you made respond to the context of each location (exhibition space and local culture)?
5. Did you experiment with any new technical skills throughout the project?

Your experience

6. Did you visit any of the galleries in preparation for the exhibition? Please elaborate on your experience at each of the sites you visited.
7. Did you take part in any events at the galleries, e.g. school visits, artist talks? Please explain the activities you were involved in and how you participated. (If not, skip the next question.)
8. Did you benefit from your involvement with these events? If so, how?
9. Has the touring exhibition affected your sales or opened up opportunities for representation or future exhibitions? Please explain.

You and Matt Roberts Arts

10. Did Matt Roberts or a member of the project management team make any studio visits or discuss you artwork with you in preparation for the project? If so, please elaborate on whether this was useful.
11. Please rate our working partnership. Please explain whether or not you were satisfied with our input.

Excellent Good Undecided Poor

Thank you for taking the time to complete this form. Please email your responses or any questions to exhibitions@mattroberts.org.uk by Thursday 11 February.

We would like to publish some of your feedback on our website. Please indicate whether or not you would be happy for us to do this.

MATT ROBERTS ARTS

Unit 1, 25a Vyner Street, London, E2 9DG

Team Member Feedback Form

We would be grateful if you could answer the following questions. Not only will it assist us with our evaluation report for Removed from the Eyes of Strangers, it will also enable us to improve our performance for future projects.

Please answer as fully and as honestly as possible and address all questions relevant to you.

1. When were you employed at Matt Roberts Arts? (Please specify the time period.)

2. Have you subsequently been employed in another arts organisation/project management role?

Yes

No

3. Whilst working at Matt Roberts Arts, did you (please tick all relevant):

- | | |
|---|---|
| <input type="checkbox"/> create an exhibition timeline | <input type="checkbox"/> produce an exhibition budget |
| <input type="checkbox"/> complete a funding application | <input type="checkbox"/> approach potential sponsors |
| <input type="checkbox"/> write a press release | <input type="checkbox"/> update the website/blog |
| <input type="checkbox"/> communicate with artists | <input type="checkbox"/> liaise with other organisations/venues |
| <input type="checkbox"/> organise a related education event | <input type="checkbox"/> install an exhibition |
| <input type="checkbox"/> produce an evaluation | <input type="checkbox"/> recruit volunteers |

4. Did you develop new skills during your time at Matt Roberts Arts?

Yes

No

5. If yes, what was the most important skill you learned?

6. If yes, how have the skills that you developed during the project had an impact on subsequent job opportunities/projects?

7. Do you feel that there was something you would have liked to learn but did not have the opportunity? If yes, please explain.

8. Did you participate in regular team meetings?

Yes

No

9. Describe the collaboration/relationship between all members of the project management team at Matt Roberts Arts:

Excellent Good Undecided Poor

10. Please rate the following statements:

I challenged myself	Not at all	1	2	3	4	5
I felt proud	Not at all	1	2	3	4	5
I became more confident	Not at all	1	2	3	4	5
I learnt about other cultures	Not at all	1	2	3	4	5
I made useful contacts	Not at all	1	2	3	4	5
I felt my contribution was valued	Not at all	1	2	3	4	5
I felt ownership of the project	Not at all	1	2	3	4	5

11. Have you increased your knowledge of the Scandinavian arts scene (markets/funding)? Please explain.

Yes

No

12. Would you like to be involved with a MRA project in the future?

Yes

No

13. Do you have any other comments?

Thank you for taking the time to complete this form. Please email your responses or any questions to exhibitions@mattroberts.org.uk by Wednesday 17 February.

We would like to publish some of your feedback on our website. Please indicate whether or not you would be happy for us to do this.



REMOVED FROM
'THE EYES OF'
STRANGERS

8 Oktober - 30 Oktober 2009

Galleri Andersson Sandström,
Aktrisgränd 34,
SE- 90364 Umeå, Sweden

21 November - 12 December 2009

Co-Lab,
Nørre Søgade 17, kld,
DK - 1370 Copenhagen K

Front of flyer

8 Oktober - 30 Oktober 2009

Galleri Andersson Sandström,
Aktrisgränd 34,
SE- 90364 Umeå, Sweden

"Removed from the Eyes of Strangers" för samman arbeten av sex lovande brittiska konstnärer, utvalda av Matt Roberts Arts, som reaktion till ett fortgående intresse av Sigmund Freuds arbete. Med utgångspunkt från Freuds uppsats 'Das Unheimlich' har dessa konstnärer skapat en ny samling verk för denna ambulerande utställning. Varje konstnär använder sig av från hushållet bekanta objekt för att framhäva hur den minsta skiftning av ens uppfattning påverkar människan oerhört.

21 November - 12 December 2009

Co-Lab,
Nørre Søgade 17, kld,
DK - 1370 Copenhagen K

"Removed from the Eyes of Strangers" presenterer verk av seks frembrydende Britiske kunstnere, udvalgt af Matt Roberts Arts på baggrund af en fortsat interesse i Sigmunds Freuds værker. Gennem en udforskning af Freuds essay "Das Unheimlich" har kunstnerne således produceret nye værker til vandrestillingen. Hver kunstner inkorporerer på hver sin vis en domestik billedbrug for at blictlægge, hvordan vi ofte terroriseres af selv det mindste skift i vor perception.

www.mattroberts.org.uk
www.gsa.se
www.co-lab.dk

GALLERI
ANDERSSON/SANDSTRÖM
STOCKHOLM/UMEÅ

Scottish
Arts Council



LOTTERY FUNDED

BRITISH
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RELATIONS

Design: Daniel Goodwin, The Shipping, 2009.

Back of flyer

REMOVED FROM 'THE EYES OF' STRANGERS

8 Oktober - 30 Oktober 2009
Galleri Andersson Sandström
Aktrisgränd 34
903 64 Umeå

www.gsa.se - 090-14 49 90

Produced by Matt Roberts Arts



REMOVED FROM 'THE EYES OF' STRANGERS

8 Oktober - 30 Oktober 2009
Sex brittiska konstnärer undersöker
temat Freuds "Unheimlich".

Galleri Andersson Sandström
Aktrisgränd 34
903 64 Umeå
090-14 49 90

GALLERI
ANDERSSON/SANDSTRÖM
STOCKHOLM/UMEÅ
www.gsa.se

Produced by
Matt Roberts Arts



Image by Steve Dineen
Using the Works of Matt Roberts (2009)



Above: newspaper advertisements
for Svenska Dagbladet and Dagens Nyheter

MATT ROBERTS ARTS

Removed from the Eyes of Strangers



LIST OF WORKS:

- 01 Rachel Goodyear, 'Stags with dark eyes' (2006), £1250
- 02 Rachel Goodyear, 'Girl who strokes bees' (2006), £1300
- 03 Rachel Goodyear, 'When warmth ceases to give comfort' (2007), £750
- 04 Rachel Goodyear, 'Antlers' (2008), £950
- 05 Rachel Goodyear, 'Leech Collector' (2007), £1000
- 06 Rachel Goodyear, 'Dog Digging' (2008), £1000
- 07 Rachel Goodyear, 'Mushrooms in a plant pot' (2008), £1050
- 08 Wendy Meyer, 'Self portrait as a Matryoshka part II' (2007), £600
- 09 Wendy Meyer, 'Paper Chain Dolls' (2006), £1200 or £450 each
- 10 Pete Smith, 'Bedsitter part X' (2005), £1500
- 11 Pete Smith, 'Bedsitter part XI' (2008), £3000
- 12 Pete Smith, 'Bedsitter part XII' (2009), POA
- 13 Matt Lippitt, 'Six Urban Legends' (2009), POA

Floorplan and pricelist for London exhibition

REMOVED FROM 'THE EYES OF STRANGERS'

Matt Roberts Arts
Unit 1, 25 Vyner Street
E2 9DG London

7 January – 6 February 2010

Rachel Goodyear, Matt Lippiatt, Wendy Mayer, Pete Smith

Removed from the Eyes of Strangers brings the work of four emerging British artists to MRA Project Space. This is the final leg of the international exhibition, following a tour of Galleri Andersson/Sandström in Umeå, northern Sweden, and Co-Lab. in Copenhagen, Denmark.

The participating artists have been selected by Matt Roberts Arts in response to an ongoing interest in the work of Sigmund Freud, and have used their research into Freud's essay 'Das Unheimlich' to inspire a new body of work for this exhibition.

Freud used the term 'unheimlich' to explain the phenomenon that occurs when ideas and feelings from childhood which have been repressed are suddenly reawakened, and the familiar becomes 'unheimlich' or uncanny. The artists in **Removed from the Eyes of Strangers** subtly alter domestic objects to reveal how we can still be terrorised by the slightest shift in our perceptions.

Rachel Goodyear's soft hand-drawn visions of figures, inanimate objects and violent images of animals create an unfamiliar landscape forcing the viewer to readdress their own experience of suburban life.

Matt Lippiatt's site sensitive videos and installations directly link memories of specific locations to the uncanny, exploring the notion of artists as social outsiders, where the connection between genius and insanity is blurred.

Wendy Mayer's work centres around the evolution of the self. Exploring perceptions of the ageing process to embrace her interest in the uncanny, she utilises dolls and figurines to project images of herself that represents various stages of her evolving psyche.

Pete Smith's human forms mechanically mimic the shadowy patterns of everyday rituals grown from memories of his childhood and his experience of working in menial roles or on factory floors.

For further information and images, please contact Amelia Redgrift at exhibitions@mattroberts.org.uk

About us:

MATT ROBERTS ARTS

Removed from the Eyes of Strangers is curated by Matt Roberts, Chairman of Matt Roberts Arts, a dynamic not-for-profit organisation founded in 2006 to create opportunities for emerging artists in new locations and contexts. Matt Roberts Arts offers support and opportunities to artists through providing a range of professional development programmes and national and international touring exhibitions.

GALLERI ANDERSSON/SANDSTRÖM STOCKHOLM / UMEÅ

Founded in 1980, Galleri Andersson/Sandström focuses on international contemporary art and represents both well-established names and young emerging artists. Located in Umeå, the gallery itself is housed in a fully renovated 650m² boiler room in the Umedalen area. The gallery has a particular interest in outdoor sculpture and public commissions and has worked in collaboration with real estate company Balticgruppen to arrange one of Europe's most important sculpture parks, Umedalen Skulptur.

Co-Lab.

Co-Lab. is an independent space for Danish and international contemporary art. This combined programme is the principal element of Co-Lab., through which manifold art forms and tendencies are presented, providing young contemporary artists and curators the opportunity to realise free artistic concepts in non-commercial frameworks. With a broad focus worldwide, Co-Lab. has created an international platform with a view to expanding the horizon of the Danish art scene by giving rise to collaboration across cultures, medias and artistic practices.

Supported by:



The exhibition is sponsored by the Danish Arts Council Committee for International Visual Art.