

BSR museums co-operation: tourism and education



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in the Baltic Sea Region



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In the ever-changing world, with European expansion in progress, the Baltic Sea Countries are becoming one region. Cultural tourism, as one of the most prospective fields of economy performs an increasingly important function of inter-cultural understanding. By knowing one another, the values stocked at the art museums in the Baltic Sea Countries, by sharing our experience and conveying our new experience to the society, we are trying to create a new network of cultural tourism.

By way of educational sessions at museums, works of art are introduced to various social groups, who get to understand the mystifying world of contemporary art in an attractive and exciting way. During the soviet years the iron curtain divided the region into two parts: the Northern and the Western Baltic Coast would seek immediate contact with the visitor, while the communist countries would enjoy a formal museum-to-visitor relationship. When Lithuania, Latvia, and Estonia re-established their independence in 1990, such contemporary art museums as the Europos Parkas, Pedvale, and the Museum of New Art hosted by the said countries plunged into an active development of educational activities.

We are happy that the project *BSR Museums Cooperation: Tourism and Education* initiated by the Europos Parkas has been supported by the EU PHARE 2001 Co-operation Programme in the Baltic Sea Region. Alongside to other urgent tasks envisaged within the project we are issuing this publication. It presents a short journey around the Baltic Sea Region contemporary art museums: Europos Parkas in Lithuania, Louisiana in Denmark, Kiasma in Finland, the Museum of New Art in Estonia, Pedvale in Latvia, and Wanås in Sweden.

May your acquaintance with the Baltic Sea Region contemporary art museums be full of discoveries!



Gintaras Karosas

Project Leader
President, Europos Parkas



EUROPOS PARKAS

Lithuania

EUROPOS PARKAS

Contemporary Art Museum



Gintaras Karosas. *The Monument of the Centre of Europe*

GENERAL INFORMATION

Europos Parkas, Open-Air Museum of the Centre of Europe, was founded in 1991 by Lithuanian sculptor Gintaras Karosas (b. 1968). The aim of the Museum is to give an artistic significance to the geographical centre (as determined by the French National Geographical Institute in 1989) of the European continent and to present great achievements of Lithuanian and international modern and contemporary art.

Europos Parkas is a twenty-minute drive from the centre of Vilnius. The exhibition spans an area of 55 hectares and displays over 90 works by artists from 29 countries of the world. The collection includes large-scale works by such famous contemporary artists as Abakanowicz, Oppenheim, LeWitt and others. The Museum is developed as the unity of nature and works of art. The expressive landscape of the park, woodlands and grasslands dotted with natural springs provide a perfect setting for the sculptures. The park is landscaped by Gintaras Karosas. Over 65,000 people visit the museum annually.



Jon Barlow Hudson. *Cloud Hands*



Magdalena Abakanowicz. *Space of Unknown Growth*



Javier Cruz. *Woman Looking at the Moon*



Dennis Oppenheim. *Chair-Pool*



Mara Adamitz Scrupe. *Suspicious Science*

HISTORY

The year of the establishment of the museum coincides with the end of the era of Soviet occupation (Lithuania re-established its independence in 1991) and the beginning of new possibilities to realise innovative ideas. Gintaras Karosas had been clearing wild neglected woodland for several years before he created the first sculpture *Symbol of Europos Parkas* (1991) marking the birth of the Park. The sculpture became the symbol of the Museum and appeared on its logo. In 1993 a non-profit organisation was established, which, according to the laws in effect in 1997, was reorganised into the non-profit public institution *Europos Parkas*. Since 1993 the Park has hosted International Sculpture Symposiums. The sculpture of the famous conceptualist Dennis Oppenheim, created in Europos Parkas in 1996, has encouraged other classics of modern sculpture to contribute to the Museum.



Sol LeWitt. *Double Negative Pyramid*



Gintaras Karosas. *LNK Infotree*



Jann Rosen-Queralt. *Cultivus Loci: Aero*

COLLECTION

The open-air Museum exhibits over 90 works created by artists from Armenia, Bulgaria, Byelorussia, Canada, Croatia, Cyprus, the Czech Republic, Egypt, France, Finland, Georgia, Germany, Great Britain, Greece, Hungary, India, Ireland, Israel, - Japan, Lithuania, Mexico, Moldova, the Netherlands, Peru, Poland, Russia, Ukraine, the USA and Venezuela.

The collection includes large-scale works by such famous contemporary artists as Magdalena Abakanowicz, Sol LeWitt, Dennis Oppenheim and others. Water constitutes an important element of both giant sculptures by Oppenheim displayed at Europos Parkas, *Chair-Pool* (created in 1996) and *Drinking Structure with Exposed Kidney Pool* (created in 1998). *Space of Unknown Growth* by Abakanowicz covers an area of over 2,012 square metres. The range of massive boulders and twenty-two forms of different sizes that are made of concrete create an impressive landscape, a space for experience. LeWitt's symmetrical geometrical structure *Double Negative Pyramid* composed of concrete blocks is beautifully reflected in the water. Gintaras Karosas' landscape project titled *Monument of the Centre of Europe* contains references to all capital cities of Europe, provides information on the distance to them as measured from the centre of Europe and the direction in which each of them is situated.

Acknowledged by the Guinness World Records, the world's largest artwork made of TV sets created by Gintaras Karosas is also on display. The number of TV sets used to make the unique sculpture-labyrinth *LNK Infotree* covering an area of 3,135 square metres and which has a shape of a tree when viewed from above, totalled 2903. A statue of Lenin lies in the middle of the labyrinth. The sculpture symbolizes the absurdity of the soviet propaganda that had brainwashed people's minds by means of meaningless political TV broadcasts for over half a century.



Gintaras Karosas. *For Your Convenience*

ACTIVITIES: The International Sculpture Symposium, Plainair for young artists coming from Central and Eastern Europe. Europos Parkas also organizes four-week residency six times a year. The program is open to artists from various fields and it provides them with the opportunity to become acquainted with Lithuanian culture. The unique surroundings and natural amphitheatre are perfectly suited for feasts and events in the open-air. On the 9th of May, 2002 a lot of people visited Europos Parkas to celebrate the Day of Europe. President of the Republic of Lithuania Valdas Adamkus visited Europos Parkas during the celebration. The President got acquainted with the exposition of the Park and left an inscription in the Guests' Book wishing Europos Parkas to become the centre of attraction for the whole of Europe.

EDUCATIONAL ACTIVITIES. Europos Parkas develops various educational activities: dialogue-based guided tours, intensive cooperation with schools, workshops and seminars.

In May 2004 a new Centre of Education and Information in Europos Parkas will be opened to the public. The unique shape building will host seminars, conferences, workshops and lectures on art.

HOURS: the Museum is open daily from 9 am to the sunset.

GUIDED TOURS are conducted in English, Russian and Lithuanian.

OTHER FACILITIES: Museum Restaurant, Shop and Post Office are open daily. A cosy Hall can be rented for conferences, meetings and presentations.

DRIVING DIRECTIONS

From the centre of Vilnius go along Kalvarijų street to Santariškės roundabout, turn right in the direction of Green Lakes / Žalieji Ežerai (the road sign indicates: Europos Parkas 11 km) and follow the signs for Europos Parkas.

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The image captures a vast, minimalist interior space, likely a museum or gallery. The walls are constructed from white, textured bricks, creating a clean and modern aesthetic. A prominent feature is a large, curved, white brick wall that sweeps across the frame. Above, a large, multi-paned skylight allows natural light to illuminate the space. In the foreground, a curved, white concrete structure, possibly a staircase or a walkway, is visible. The floor is a smooth, light gray. The overall atmosphere is bright and open.

KIASMA

Finland

KIASMA

Museum of Contemporary Art



HISTORY/GENERAL INFORMATION

The museum of contemporary art was founded in 1990, as part of the Finnish National Gallery. Its temporary premises were in the Ateneum. The architectural competition for a new building was held in 1993. Steven Holl won the competition with his entry 'Chiasma'. Construction commenced in 1996, and the museum, Kiasma, was opened to the public on 29 May 1998.

The keynotes of Kiasma's activities are diversity and plurality in art. It highlights not only the physical space of the museum, but also the museum as a conceptual space - a framework for transmitting, producing, and interpreting art. The strategy of Kiasma is based on a concept for a cultural and visual centre of activity. The museum's aim is to be an active, living and multi-voiced institution, as well as a meeting place for people.



COLLECTION

Works of art in the collections are acquired in widening geographical circles, although the focus remains on art from Finland and the neighbouring regions. The big collection display is replaced about once a year. In addition to this, the collections are displayed in short term thematic units, which makes it possible to present them on a broader scale.

The collections expand by about 200 works of art every year. Room X displays the most recent acquisitions. The rooms in Printti are especially suited to displaying photography and graphics. The Mediatheque shows mainly video and media art from the collections. Kiasma also houses the Central Art Archive's and a research library which accumulates, maintains and develops a collection serving contemporary art and offers information services in this field. The library is also open to the public on request.



ACTIVITIES

The main exhibition space, Fifth Floor, focuses on comprehensive presentations of themes or individual artists. Almost 9-metre high and piercing two floors, Studio K, houses temporary exhibitions presenting Finnish and international artists from different cultural backgrounds. It also invites guest curators. Kontti, focusing especially on projects which utilise media technology, reacts instantly to new and interesting artists and phenomena. From time to time, Kontti also serves as a work and rehearsal room for artists. Its aim is to enhance the interaction between artists and the audience by making various phases of the artistic process more visible. The selection criteria for temporary exhibitions emphasise quality and contents and the polyphony in art. In the time perspective, their focus is on art created in the 1960s and thereafter.

Kiasma Theatre expands the museum's programme in the direction of performing arts. The programme includes drama, dance, performance, music, multimedia, film and video art. The theatre's artistic profile contains interdisciplinary and experimental performances. In addition to the theatre's own productions and visitors from Finland and abroad, the programme includes re-constructions of key-works of Finnish avant-garde. Also, other events related to such activities of the museum as seminars, lectures and public discussions are held in the theatre (seating 200 spectators). The technical machinery and AV equipment have been designed with both theatre and conference use in mind.

Moreover, Kiasma participates in projects involving art in the cityscape, and presents visual culture on the Kiasma Stage. Visitors to Kiasma are provided with information through a wide variety of media. The museum makes a special effort to develop network communication.



EDUCATIONAL ACTIVITIES

Kiasma aims at helping the visitor feel the importance of contemporary art for him/herself by offering information and keys to interpretations, discussions about and around art, and hands-on activities. Guided tours, discussions, lectures and additional material provide alternative ways to approach art. Contact guides answer questions and are ready to help any visitor in the exhibition rooms. Intro Rooms approach contemporary art through films, video and multimedia. Intro 3 (3rd fl.) shows the multimedia 1000 Ways to See, which presents Finnish contemporary art. Intro 5 shows material related to the exhibitions. Kiasma Magazine provides a commentary on the museum's programme through interviews with the artists, various perspectives and in-depth articles. Workshop on the 5th floor invites groups to hands-on artistic work under the guidance of an instructor. It offers short courses during which the visitors can put the artistic impulses from the exhibitions into practice.

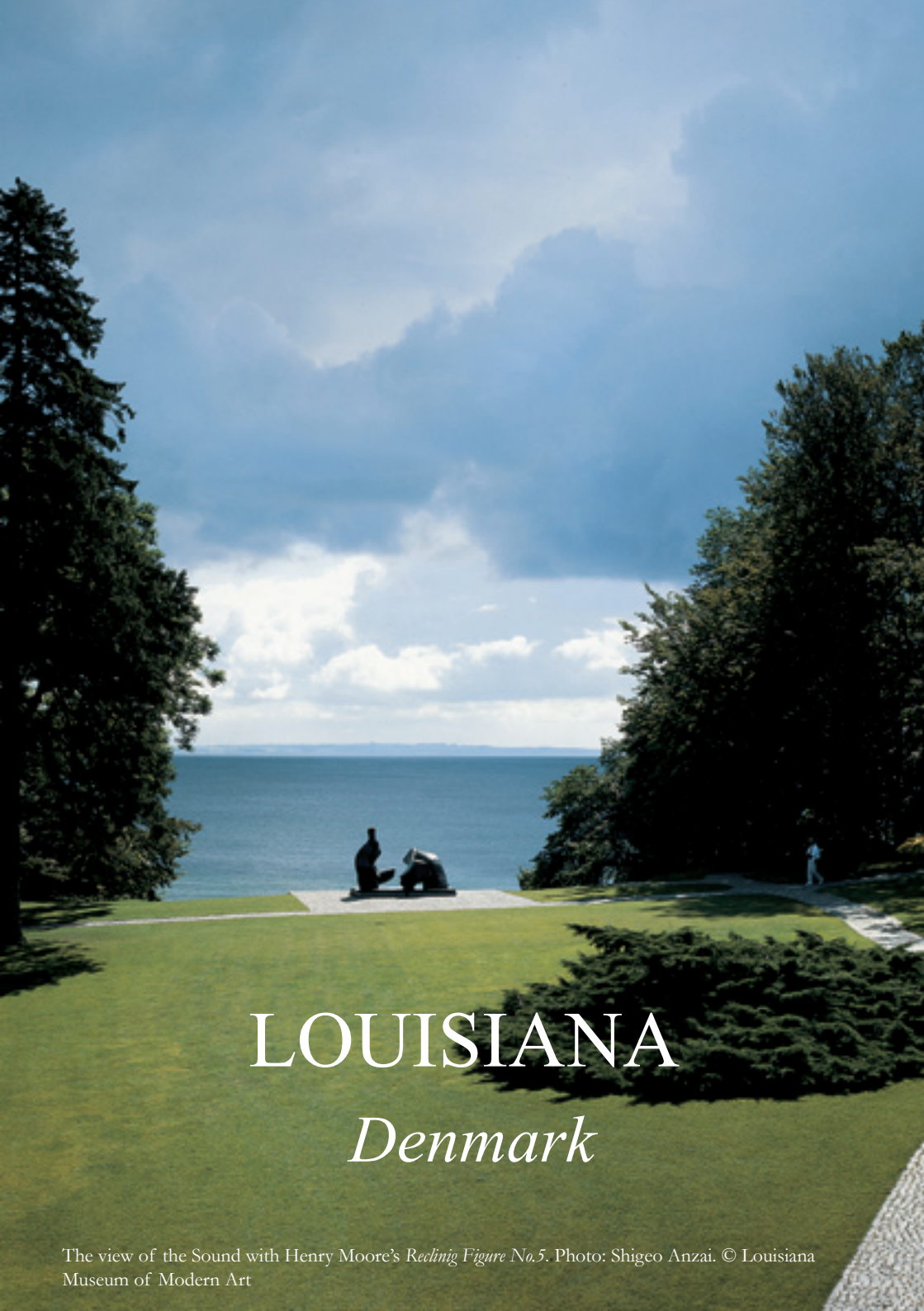
HOURS: the Museum is open Tue 9 am -5 pm, Wed-Sun 10 am - 10:30 pm.

GUIDED TOURS: Exhibitions are presented in Finnish on Wed at 6 pm and Sun at 3 pm. Guided tours in English can be booked in advance.

OTHER FACILITIES: The ground floor with its Café, Kiasma Store, Newspaper Corner, Seminar Room, Research Library, and Rear Window project wall is a natural meeting place and it also lowers the threshold for visiting the exhibitions.

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LOUISIANA

Denmark

The view of the Sound with Henry Moore's *Reclining Figure No. 5*. Photo: Shigeo Anzai. © Louisiana Museum of Modern Art

LOUISIANA MUSEUM OF MODERN ART



Interior with César's *The Big Thumb*. Photo: Kurt Rodahl. © Louisiana Museum of Modern Art

GENERAL INFORMATION

Louisiana Museum of Modern Art is situated in Denmark on the North Zealand coast in a spacious old park with a fine view across the Sound of Sweden.

The Museum was opened in 1958 in a classicist villa. Since then the Museum has expanded and evolved into a piece of site specific architecture. The Danish architects Wilhelm Wohlert and Jørgen Bo are the creators of the functionalist style of today's Louisiana.

The park serves as an ideal setting for displaying the Museum's collection of modern sculptures.

Similarly, the prominent museum buildings, constructed between 1958 and 1998, offer a fascinating background for the permanent collection of the twentieth century art.

The natural surroundings of Louisiana give a constant resonance to the visitors' experience, and they add an extra dimension to a meeting of art and the viewer. The relationship between art, architecture and nature is omnipresent, the spirit of Louisiana.

COLLECTION

The Louisiana Collection dates back to the first years following the Second World War. At that time the Danish artists Robert Jacobsen and Richard Mortensen moved to Paris and came into contact with congenial sculptors and painters who are now represented at Louisiana, e.g. Vasarely, Herbin, Dewasne, Albers, Soto and other artists who are close to Constructivism of Gabo, Bill, Rickey and Calder.

The art of the 60s embraces Nouveau réalisme represented by Arman, Tinguely, César, and Raysse on the one hand, and pop art, which can be seen in the works of Lichtenstein, Rauschenberg, Warhol, Dine, Oldenburg and Hamilton, on the other hand. In a joint ensemble they give an impression - albeit fragmentary - of the most vital movement of that decade. Nine large and four small works (most of them donated by Marcella Louis Brenner) enable us to adequately demonstrate pictures by Noland, Kelly and Stella. We have works by several artists who made their names during the 60s and succeeded in creating rich and varied oeuvres during the next decade, including Beuys, Kienholz, Merz, Richter, Ryman, Long, Lewitt, Tuttle and Jenney. Chronologically, these are followed by such Danes as Kirkeby and Nørgaard, the Austrian painter Rainer and the American artists Singer, Hunt, Scott Burton, Fischl, Salle, Serra and Shapiro, et al. Works by the German artists Penck, Immendorf, Baselitz and Kiefer, as well as the Italians Cucchi and Paladino have been added to them. In this way the artists who had their breakthrough in the 70s and the early 80s are also represented. Rooms for the so-called “installations” created by some of the above-mentioned artists have been arranged in the South Wing of the Museum, and our Graphics Wing holds a fine representation of art of the 90s including works by i.a. Mona Hatoum, Pipilotti Rist, Paul McCarthy and Mike Kelley.

The Louisiana Museum houses a fine collection of sculptures from this century. Probably the strongest focal point in this collection is formed by thirteen works of Giacometti, including a group of *Venetian Women*, all placed on the same podium, and the room below displays three works, which Giacometti himself wished to be exhibited together: *Woman Standing*, *Man Walking*, and *The Big Head*. In addition to the sculptures displayed in the museum galleries, about 60 works are situated in the park, some of which have been placed in such a way that they relate to the buildings and are meant to be observed first from within the museum, while others occupy their own particular space in the sculpture courtyards. Still others, which need more space around them, have been individually placed in the park in relation to the trees, grass, or water, and they are works by Jean Arp, Max Bill, Alexander Calder, Max Ernst, Henri Laurens, Joan Miró and Henry Moore.



Photos: Søren Thomsen. © Louisiana Museum of Modern Art

EDUCATIONAL ACTIVITIES

The major didactic idea of the Department of Education at Louisiana is that visual culture is a pivotal aspect of general education. Teaching is based on a dialogue and is organised so as to motivate the student to participate actively in it. Teaching is aimed at enabling the student to verbalise a sensual perception, which motivates reflection and forms the basis of awareness in action.

Alongside students' visual and cultural competencies, analyses of selected works are made. As part of the analysis the students draw sketches, participate in the process of writing and take photographs.

The Department of Education offers 18 different courses on the permanent collection and one-hour or one-and-a-half-hour courses on all special exhibitions, and the Department also runs combined museum and workshop courses. Workshop courses include practical assignment, which sheds light on the aesthetic and analytic problems that the students have discussed while visiting the exhibition.

At the end of the course the students present their assignment and relate it to the works they have studied. Thus, they combine perception and the analysis, and the analysis and practice. The analysis is a creative process, and teaching is a cultural exchange, an active process of learning.

Our purpose is to enhance the student's critical and analytical competence with respect to modern art, contemporary art, architecture and design, the object of the Museum, and thus develop the student's cultural identity and understanding of a cultural diversity.



Photo: Soren Thomsen. © Louisiana Museum of Modern Art

ANNUAL EVENTS

Every year, the Louisiana Museum mounts from six to eight major exhibitions of modern and contemporary art, including masters of modern art, as well as new and rising international artists. The Museum publishes catalogues in the Louisiana Revy series and special catalogues on both solo and group exhibitions.

HOURS: the Museum is open daily from 10 am to 5 pm, Wednesday from 10 am to 10 pm.

GUIDED TOURS in Danish and English of current exhibitions or the permanent exposition.

FACILITIES: the Children's Wing, the Museum Café (indoors and outdoors), the Museum Shop, Conference Room and Concert Hall.

DIRECTIONS

Louisiana is situated 35 km north of Copenhagen along the motorway E47/E55, or the coastal road Strandvejen along the Sound.

By train (ask for Kystbanen) 36 minutes from Copenhagen and a ten-minute walk from Humlebæk/Louisiana Station.

Trains from Hovedbanegården (Central Station), Nørreport, Østerport, Hellerup and Klampenborg run every 20 minutes, even more frequently during rush hours.

CONTACT

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MONA
Estonia

THE MUSEUM OF NEW ART



GENERAL INFORMATION/ HISTORY

The Museum project was started in 1992 with the Chaplin Art Center. The name of Charlie Chaplin was adopted because our aim was to be as active and energetic in many fields as our beloved actor, director and composer was. Another reason was to immortalise his name - we also want to support those who are unhappy and sad...

We rented the former building of the CPSU district headquarters for upgrading cultural life in Pärnu, the town with a population of 55 000. In that ugly building we started hosting art shows, film festivals, concerts, conferences, etc.

The art center was managed by the board of members from Pärnu, Viljandi, Tallinn, Helsinki and New York. The Head of the board was Mark Soosaar, a freelance documentary film maker. The largest part of financing came from the rental fees paid by the companies operating in the building. A considerable part of financial assistance came from the town budget and the Cultural Endowment of Estonia.

In 1998 we started to build the MONA - the Museum of New Art based on the art collection donated by the artists from all over the world. Today collection holds masterpieces by P.Picasso, J.Rustin, Corneille, Y.Ono, J.P.Witkin, E.Lucie-Smith, M.G.Rivera, E.Ohlson, J.Saudek, L.Lapin, P.Mudist, L.Lestberg etc. The leading expert on our collection is London-based art historian Edward Lucie-Smith. Mark Soosaar is Director of the Museum.

The largest hall of 250 square meters is 5.5 m high. The central hall of 200 square meters is 7 meters high. Two smaller halls covering 70 square meters are 2.5 m high. The lobby (150 sq.m) which can also be used for exhibitions, is 2.3 m high. In 2003 we are going to continue the reconstruction of the building – we shall have a new exhibition hall covering 200 sq.m and 10 m high arranged!



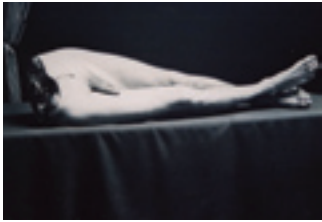
Yoko Ono. *Mummy, I Love You!*, photo from the collection of MONA



E.Lucie-Smith. *Louvre VII*, photo from the collection of MONA



Cornille. *Colour Bird*



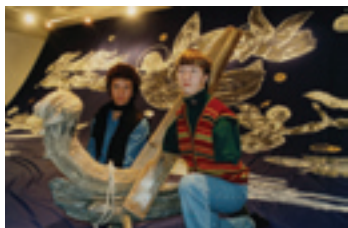
Joel Petteer Witkin. *Corpus Medius*, photo from the collection of MONA



COLLECTION

The main function of the MONA is to organise international art exhibitions. The Museum has introduced artists from such countries as Chile, Iran, Peru, China, Mexico, Jamaica, Guatemala etc. The Estonian folk art is not neglected either: for example, handicrafts and Naivist paintings from the Estonian islands are often on display.

The Museum collection contains more than one thousand items. There are a few hundred items of fine art, photographs and installations, with about half the collection being made up of films. The most significant aspect of the collection is originality. Instead of trying to compete with the world-famous art museums such as the New York Museum of Modern Art, the Louisiana in Denmark or the Moderna Museet in Stockholm, the collection concentrates on the art of the Baltic Sea States. In Soosaar's words, this condition is by no means a rule: if a person or an institution donates a work by a contemporary Chinese or Japanese artist, the Museum is only too happy to accept it. The collection already contains some items from Latin America. The Pärnu Museum is not going to focus on the works of famous artists of the 20th century because in two years they will be the past, art of the previous millennium. Instead, more attention will be paid to young artists who might make a name for themselves in the future. This does not naturally exclude works by well-known masters.



ANNUAL EVENTS

International exhibition of the nudes *Man and Woman*, as well as an exhibition of self-portraits, *I Know Myself Best*, are long-standing traditions at the Museum. *Man and Woman* is exhibiting the beauty of a human body in a form of classical and contemporary nude art. *I Know Myself Best* is a show where artists are free to display everything related to their unique personality. Since 1997 the Museum has been organising the international symposium *The Art of the Blessed* which tries to help mentally retarded people to express themselves and communicate with the rest of the world through their art, since communication by means of words is difficult for them.

The 18th international festival of documentary and anthropological films will be held from the 4th to the 11th of July, 2004. The Annual Pärnu International Documentary and Anthropology Film Festival is an artistic and scientific event, an important link between the documentary film makers and the anthropologists of the East and West. The festival in general is aimed at supporting the cultural survival of peoples. Only documentary films and videos of high value and quality that record human activities in a social, historical or ecological context are accepted for competition screenings. During the festival a selected program of outstanding documentaries will be broadcast on Estonian TV and during the last night the TV-viewers will vote for the best film to be awarded the *Estonian People's Award*.



EDUCATIONAL FACILITIES

The MONA possesses a library of books on art and culture in foreign languages, including about 6000 books in the English, French, Swedish, German and other languages. There are foreign language conversation classes in the library. In addition to the publications, the library contains films about the world's nations from the Videotheque of the Pärnu Festival of Documentaries and Anthropological Films, as well as the Fonotheque of CDs consisting mainly of musicals, classical and jazz music.

HOURS: the Museum is open daily from 9 am to 9 pm.

OTHER FACILITIES: Library, Bookstore, the Museum Shop and cosy Café are open daily.

CONTACT

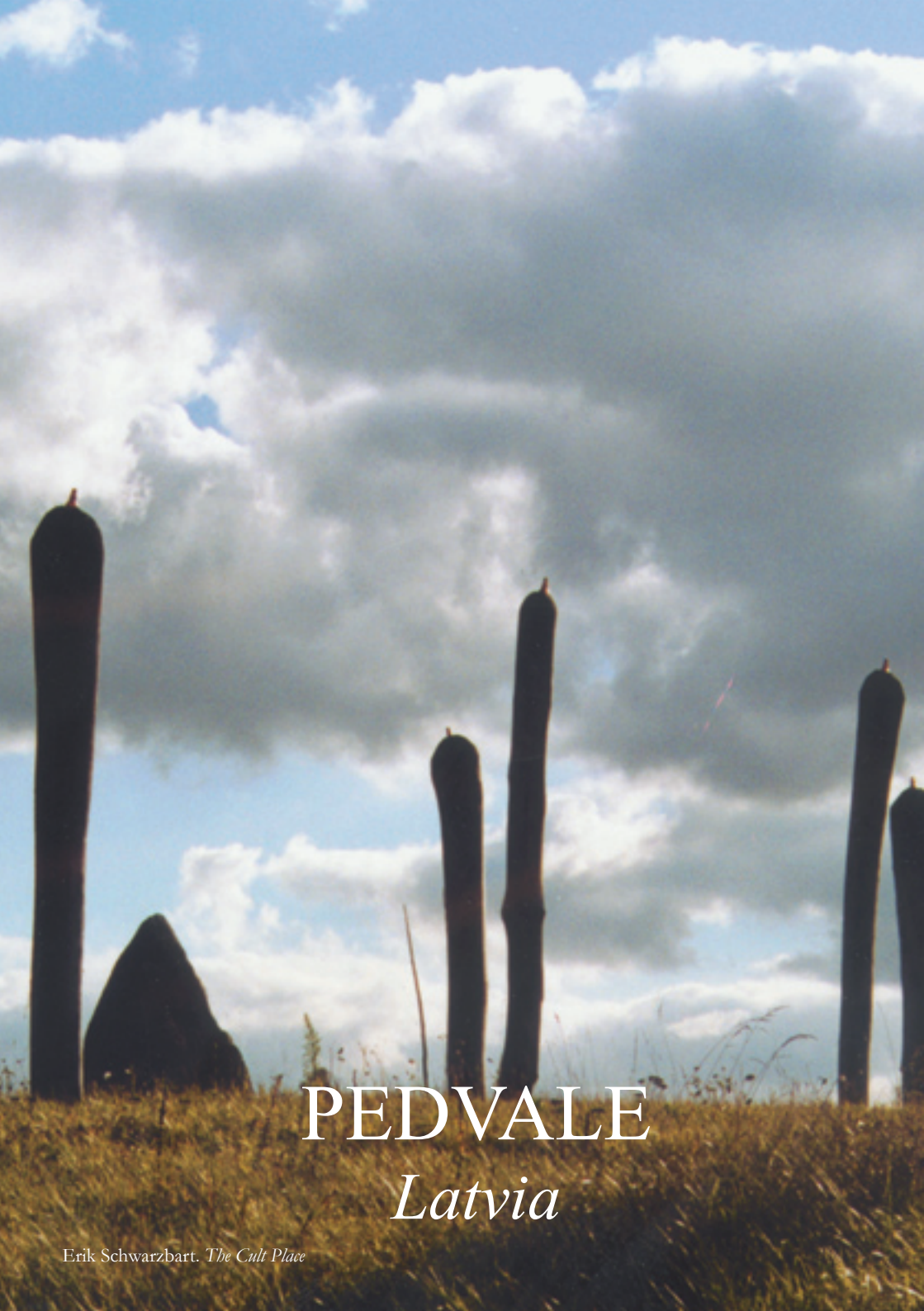
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PEDVALE

Latvia

Erik Schwarzbart. *The Cult Place*

OPEN-AIR ART MUSEUM AT PEDVALE



GENERAL INFORMATION

The Open-Air Art Museum at Pedvale is situated in the cultural region of Western Latvia called Kuzeme, 120 km from Riga. It covers about 100 ha on the left bank of the primeval Abava River Valley, near the town of Sabile.

The Museum is located deep in the picturesque ravines with steep narrow pathways, along which different art objects and installations are placed. There are flat, rounded hill slopes, which form remarkable natural setting for various sculptures, installations, signs, earthen art objects and other contemporary artworks.

The season of Pedvale Museum lasts from April to October, and during this period the Museum organizes many different events – symposia, conferences, exhibitions, festivals and concerts. Traditionally, the season opens in May with the outdoor exposition of site specific objects and sculptures.

The objective of the Museum is to be the center of culture, which promotes conservation of the culture historical heritage and development of a well-balanced environment, as well as to raise possibilities for creative work of art professionals, and to familiarize the public with the processes of contemporary art. The Museum conceptually integrates the artistic and cultural heritage and the natural setting into a unified whole.

Visitors usually travel to Pedvale to enjoy the cultural landscape, as well as to attend art exhibitions, symposia, concerts, festivals and numerous other events. The average number of visitors is about 13-15 thousand each year.



Andrus Joonas. Outdoor painting *Aledoia 54*



Ojars Feldbergs. *Mental Meteorite*



View of the exhibition. Sculptures by Ojars Feldbergs, paintings of the painting symposium

HISTORY

Pedvale has been mentioned in historical records as early as 1230 AD as a settlement of ancient tribes. German estates were established there during the subsequent centuries. After the Second World War, when Latvia was occupied and became part of the Soviet Union, these estates were abandoned and partially destroyed. It was only in 1991 that the Open-Air Art Museum was started to be established.

The Open-Air Art Museum at Pedvale was opened by sculptor Ojars Arvids Feldbergs in 1992.

COLLECTION

The Museum collection is made up mainly of contemporary art works, including paintings and graphic works that have been created during the symposia and workshops.

The requirement for the participating artists is that they should incorporate their works into the unique setting of the natural environment. Artists working at the museum are encouraged to draw their inspiration from nature. Pedvale is a landscape-nature based project in which the accent is placed on using environmentally-friendly materials. There is an open attitude to different experiments in which new technological devices, the combined media and audio-visual means of expression, installations, actions and objects, in particular, are made use of.

Art pieces created during the annual symposium of site-specific art objects form a permanent outdoor exposition. The number of site-specific objects changes: some objects made of natural materials may disintegrate with time and then they are replaced with new works.

There are four exhibitions of sculptures by Ojars Feldbergs, three exhibitions of graphic art and painting, and more than 100 objects and installations by other artists displayed in the open air and historical buildings.



ANNUAL EVENTS

Graphic, sculpture and painting plainairs and symposia take place at Pedvale every year. Some parts of the old houses of the estate have been restored and renovated providing the possibility to organize favorable conditions for the artists to live and work. The buildings that have not been restored yet are used as rustic exhibition halls for contemporary art pieces.

Participants of the creative events are invited by the Museum or selected through competition. Individual artists can apply for residency at Pedvale. The Museum is open for creative projects of different organizations and individual artists and professionals.

OTHER EVENTS

The non-profit public organization *Foundation Abava Valley* was established in 1999.

The initiative of establishing the *Foundation Abava Valley* belongs to the Open-Air Art Museum at Pedvale and its Director Ojars Feldbergs. The aim of the *Foundation Abava Valley* is to involve the local community in the cultural process. In co-operation with Pedvale Museum the *Foundation Abava Valley* works in the sphere of protecting the cultural heritage, as well as organizing different exhibitions, symposia and other activities.

On the initiative of the *Foundation Abava Valley* the building of the former Sable Synagogue was restored with the aim to have a hall for concerts and exhibitions. In co-operation with the Open-Air Art Museum at Pedvale different art symposia and expositions were held at Pedvale in the year 2003.



EDUCATIONAL ACTIVITIES

Activities of the Open-Air Art Museum at Pedvale in the field of education emphasize three main priorities: environmental education, artistic education and professional training for artists, crafts workers, restorers, etc.

Among the active participants in many of the thematic programs, symposia, seminars, conferences and events organized by the Museum are not only visual artists, poets, musicians or film-makers but also scientists, researchers of folklore and mythology, geographers, specialists of landscape studies, territorial planning and regional development. The Museum also acts as a workshop of intellectual and artistic initiatives. The museum places emphasis on broadening international contacts with artists and art students from Europe and other countries.

During the summer season the Museum offers guided tours for adults and children and introduce visitors with the exposition.

HOURS: The Museum is open through 1 May - 30 October daily from 9 am to 10 pm.

GUIDED TOURS: Guide services in the Latvian and foreign languages.

OTHER FACILITIES: The Museum offers the parking area, a cosy hall for conferences, seminars and other events. It runs a cafeteria and a guest-house.

DIRECTIONS

Pedvale is situated near a small town of Sabile, about 120 km from Riga.

CONTACT

Open-Air Art Museum at Pedvale

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WANÅS
Sweden

Dan Graham. *Two Different Anamorphic Surfaces*

THE WANÅS FOUNDATION



View of the Wanås Castle with Dan Graham's *Two Different Anamorphic Surfaces*

GENERAL INFORMATION

Since 1987 artists have been invited to come to Wanås in the south of Sweden. It is an unusual space for art. Wanås can be found in the countryside and the estate is an organic farm. The park surrounds the fortress built in 1430 which houses the outdoor artworks. The grain barn and the stable are now used for exhibitions. The Wanås Foundation invites international artists to make site-specific installations. The artists visit the site, plan their project, which is realized in co-operation with local industry and craftsmen.

The international audience is interested in visiting the place, located far away from the urban surroundings, if the level of art is high enough. By not compromising the artists' intentions and showing established as well as young promising artists the program is varied. The art world is international and ready to travel. The local people also frequent Wanås since the place is famous for its beautiful nature. About 60.000 visitors come to Wanås every year.



Eva Marklund. *Dead Angels*



David Svensson. *Illuminators*



Jene Highstein. *Grey Clam*



Miroslaw Balka. *Play-pit*



Ann-Sofi Sidén. *Fideicommissum*

COLLECTION

The foundation is aimed at making it possible for the artists to realize large and ambitious projects, to have a chance to experiment and try out new ideas. The motto “the artist is always right” means that at Wanås artists can make the impossible possible and let dreams come true. At present 30 permanent works by such artists as Dan Graham, Jenny Holzer and Robert Wilson are displayed in the Park. All the Nordic countries are represented by such artists as Per Kirkeby (Denmark), Charlotte Gyllenhammar and Ann-Sofi Sidén (Sweden), Ruri (Iceland) and Sissel Tolaas (Norway). The indoor installation *lignum* by Ann Hamilton occupies the entire Barn and attracts big audiences.

A new permanent work by the American artist Maya Lin will be inaugurated in September 2004. It is situated in a field, close to the cowsheds. Maya Lin modulates the ground to a 500-meter winding line in the landscape. In 1982 Maya Lin created *The Vietnam Veterans Memorial* in Washington.

EDUCATIONAL ACTIVITIES

The surroundings at Wanås are appealing to both adults and children. In the Park contemporary art is integrated with nature and history as monumental installations stretch along the winding paths into the forest. The educational activities during the spring and autumn seasons involve more than 3000 children and teenagers who visit Wanås on school trips.

The educational center offers dialogue-based guided tours and workshops that revolve around the artworks in the Park, the Barn and the Stables, as well as the historical exhibition.

In the art workshop we work with two- and three-dimensional techniques that allow students to familiarize themselves with the creative process. The workshop is situated in one of the stables built in 1776. The workshops and the guided tours are suited to the age of the students.

The educational center offers tours devoted to different themes: *The Language of the Body* is the theme that several regional institutions apply in their activities, and it is exploration of art by means of the body language. The theme *Black Granite* emanates from the sculptures in the Park that are made of black granite extracted from local stone-quarries. The tour emphasizes the history of the material, its resources in the region and the specific qualities of the stone. Another theme is *Art in our time* and it is focused on discussions about the functionality of art and its importance in the contemporary society.

In co-operation with Wanås Gods AB, Scania's largest producer of organic milk, the educational center arranges visits to the farm. School children are allowed to visit cowsheds where they can see calves and cows and follow the eco-stamped production of milk. Also, school children may make their suggestions as to the themes for workshops.

In addition to the continuous educational activities there is the Wanås Youth Project, the annual program for students at esthetically-based secondary schools. The project provides the opportunity for students to meet with the artists working at Wanås during the spring. At the same time the students become better acquainted with the artistic process because in the course of the project they engage in the production activities too. The artwork is part of the spring opening. The Youth Project is developed as a secondary school curriculum.

The Wanås educational center also co-operates with external partners, such as colleges and universities and offers training courses for teachers.

Wanås' commitment to art education is an effort to help children and teenagers better understand contemporary art and give them a chance to increase their enjoyment of art and satisfy their desire to create.



HOURS: The Park is open daily from 8 am to 7 pm all year round.
The Barn, the Stables and the Historical exhibition 25 May – 24 August: Tuesday - Sunday 11 am-5 pm; 26 August – 19 October: Saturday-Sunday 11 am-5 pm.
The Café 21 June – 17 August: Tuesday-Sunday 11 am-5 pm; 25 May – 15 June and 23 August – 7 September: Saturday-Sunday 11 am-5 pm; 29-30 May and 9 June: 11 am-5 pm.

GUIDED TOURS: Reservations for guided tours for groups can be made all year round by e-mail, phone or fax.

DIRECTIONS

Directions from Malmö by car

Take road E22 to Kristianstad/Kalmar. In Kristianstad drive road 19/23 to Osby. When you are in Knislinge turn right to Hässleholm/Wanåsutställningar and at the next crossing turn left to Hässleholm/Wanås. Drive on about 3 kilometers and you arrived at Wanås. The distance from Malmö to Wanås is 150 kilometers (it takes about one hour and 20 minutes).

By train and bus

The nearest railway station to Wanås is Hässleholm C. From Hässleholm C you can take Bus 542 to Wanås Castle.

By plane

Copenhagen Airport is the nearest international airport. At least once an hour there is a direct train from Copenhagen Airport and it takes about one hour to go to Hässleholm. Hässleholm is the nearest railway station to Wanås.

CONTACT

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