

CON

TEMP

ORARY

LATIN

AMER

ICAN

ART

Carlos Capelán

Raul Conti

Elba Damast

Raul Farco

Fabio Herrera

Mario Maffioli

Henry Mujica

Gladys Triana

**The Olsson
Art Collection**

INTRODUCTION

My name is Greger Olsson and I am the Founder of The Olsson Art Collection.

The Olsson Family is very happy and honoured that Landskrona Konsthall has appointed us to show our Collection of Contemporary Latin American Art at the Konsthall this summer of 2017.

Our Family has been collecting art for more than 40 years. The Collection nowadays is spanning over a number of different subjects. Art is the main part with a special interest in the Latin American Art. But we also have collections of pictorial carpets, pre-Colombian art, African art, Swedish glass and ceramics and also some smaller specialised collections such as Berber silver and Mexican silver.

Our Collection, however, is special in the way that in the Latin American part, we have a core of some 10 Latin American artists that we have been following for many years, some of them already since the start of the Collection. This means that we have a large number of works from each artist, normally also spanning and documenting the career of the artist. The artists have been sparsely shown in Europe. But all of them are among the most well known and established artists in their own home countries.

At Landskrona we have made a retrospective selection from this special part of our Collection. We hope that this will give the viewer an insight into how the Collection is built up and what the parameters are of our collecting. The works that we have included will give you a good overview of the various artists and their respective artistry.

We do not have any specific goals or outspoken intentions with our collecting. The background is pure interest in beautiful things with a meaning and purpose – and technical mastering. Having an academic foundation in the family, the intellectual and educational parts in our collecting have always been important. In order to understand, enjoy and develop your senses and tune them into tools of further refinements and total appreciation, you need to constantly improve yourself in all possible ways. The Collection also has a large library to facilitate and enhance this. Art magazines and books take you to new and further views and

experiences. The expansion of the Collection into other various areas of art therefore turned out to be both automatic and necessary over the years.

The Collection is never finished or completed and it certainly never sleeps. Therefore we have included some brand new works by Raul Farco and Henry Mujica to show the expansion of our interests. Farco is now busy planning for his new building in the San Telmo district in downtown Buenos Aires, next to the museum of Modern Art. He is designing an eight storeys building based on his own art works, both inside and outside. Some of our new drawings are connected to this new project of his which we of course are eagerly following. Mujicas move from Venezuela to Spain has injected and created new exciting elements in his work. We want to follow him on this new journey.

When I was young there was a very popular song by Jim Reeves that was often played on the radio:

**Welcome to my world
Won't you come on in?
Miracles, I guess
Still happen now and then**

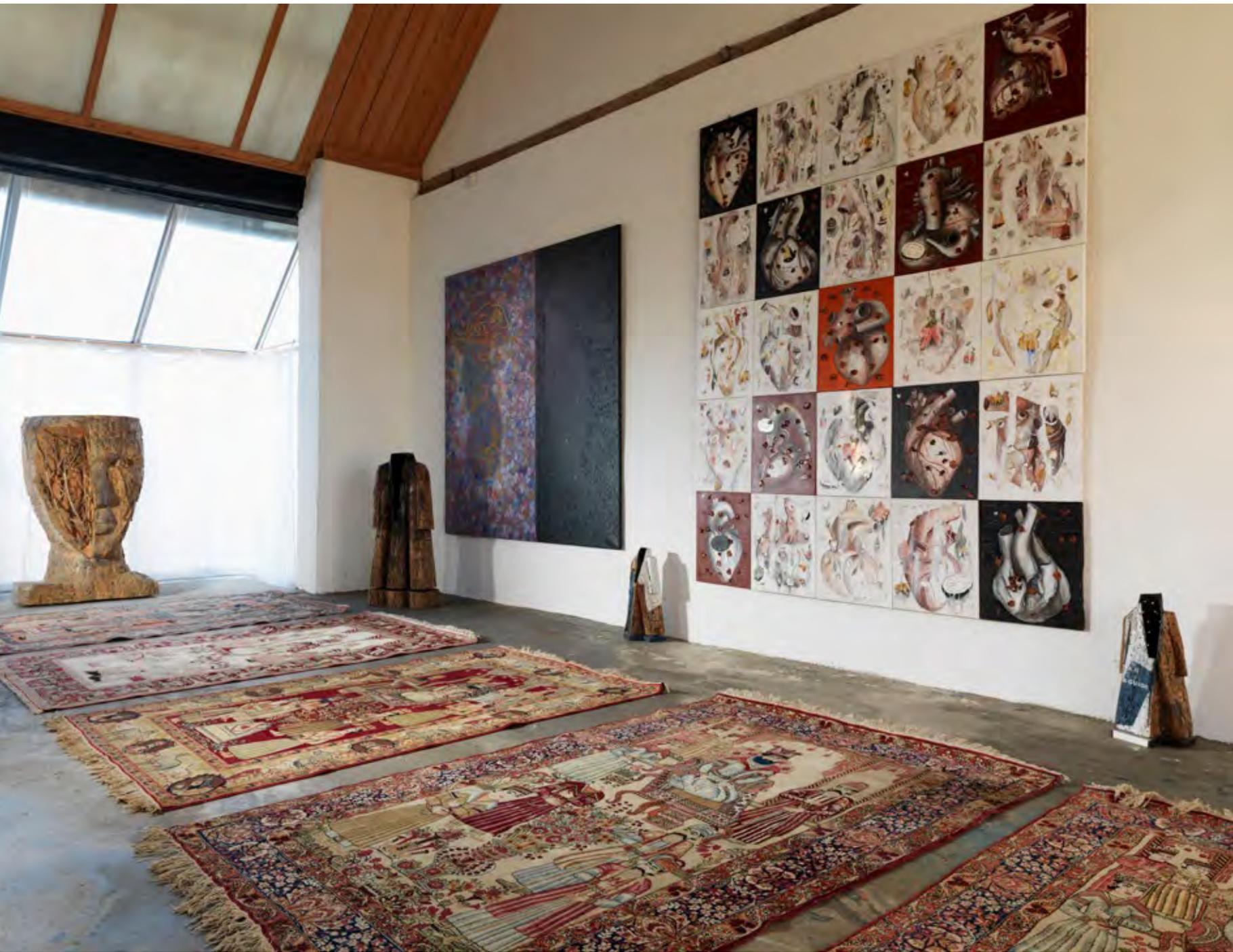
I never liked the song but the words are applicable here!

Welcome to The Olsson Art Collection. We hope that you all will take steps into our collection of contemporary Latin American art and share our joy and the talent of our artists showing that our world still can be made even more beautiful, interesting and inspiring!

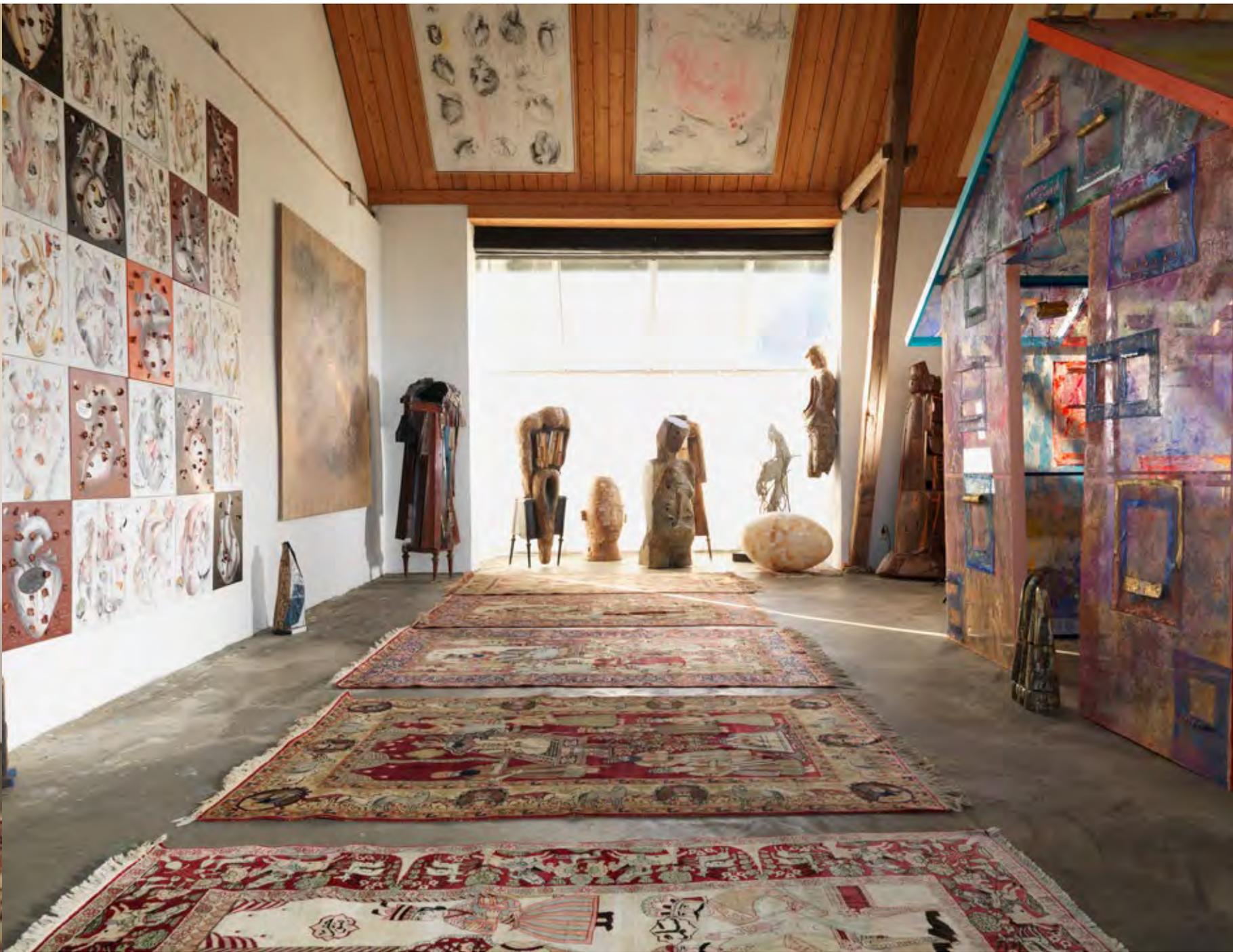
Greger Olsson

**The Olsson
Art Collection**

June 17 – August 13, 2017
at Landskrona Konsthall
Landskrona, Sweden



Interior from the "Church" which is the largest exhibition room at the Farm in Sweden. On the wall is a heartpainting, consisting of 25 smaller paintings, by Elba Damast flanked by two large paintings by Carlos Capelán. You can also see the gable of Elbas large house installation "Casa Om". Two more heartpaintings are up on the ceiling. The sculptures are all by Raul Farco. On the floor you have 100 years old pictorial Persian rugs from Keshan depicting old kings.



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HISTORY, THE SHORT VERSION, OF THE OLSSON ART COLLECTION

The first stumbling steps of becoming collectors were taken when Ulla and I moved to Ronneby in 1973 after completing University in Lund. There we came to know an Austrian engineer who also had a gallery and who showed quite different art from other Swedish galleries at the time. There we got to know the works of die *Wienschule* with Hundertwasser, Reinulf and Fuchs as well as German artists Brauer and Bruni. Modde, the gallerist, was a happy-go-lucky salesman, i.e. he didn't care whether you bought an artwork or not, the important thing was what you saw and experienced – "take it home and love to live with it...". And that was of course just what we did. Until this day we still have some prints in the Collection that we bought from Modde.

We then moved to Stockholm where we started attending the various auctions, Bukowskis and Auktionsverket, where we managed to acquire interesting prints by world known artists like Hockney, Liechtenstein and Matta (yes, our first Latin American artist). The art market in those days (the 1980's) was very local (no internet back then) so it was possible to buy decent quality prints at fairly reasonable prices. After a change of career for me and coming into the world of international corporation tax, my international travelling started and this led me to New York.

After celebrating my 30th birthday at the restaurant *Windows on the World* on top of (what was then) the World Trade Centre, we bought our first work of art, a grey kinkle painting, shown here, by American artist Peter Mackie from a Manhattan gallery. When I visited New York the next time, I called Peter up and Peter invited me to his studio and entering it for the first time made a great and lasting impression on me. There was not only Peter, but also his wife Elba Damast and two other artists working in the studio. The atmosphere was full of energy, activity and happiness, of a kind that I never experienced before. And art of course, finished paintings and work in progress in a Colourful mix – the studio had everything. I was smitten by an art bug and well, the rest is history.

With the friendship (going on some 40 years now!) and help of Peter and his late wife Elba (originally from Venezuela), I've had the best guides to the art life and scene in both New York and Latin America. During these years I also travelled close to 150 times to New York and therefore stayed updated about the art scene in New York as it during this time was the "mega art centre" of the world.

Through Peter and Elba we met a lot of other Latin American artists, some of whom we started to collect. All in all, this period turned out to be my personal art education and thereby also for the rest of the family. Henrik (our son) was two years old when he walked his first gallery tour with us in New York and Emma (our daughter) would later also take her first tour around the same age.

When our family moved to Brussels during the early 1990's, further international travelling became easier and also more frequent. We were able to experience a lot of art in galleries, museums and art fairs all over the European continent. We continued our travels to New York and Latin America meeting up with our artists there and also explore the local art scene. The collecting continued and our Collection expanded. We completed Projects with our various artists, i.e. we commissioned a number of art works, often in series and often the first of its kind by the artist, also involving friends and fellow collectors in the buying process. This was a win-win situation for everybody.

When moving back to Sweden and Malmö in 1999, more emphasis was put into other parts of the Collection, especially international art and pictorial rugs. We even attended a special carpet and rugs conference in New York where we rubbed shoulders with other celebrities in the textile world, the famous iranian sculptor Parviz Tanavoli being one of them. He has a very large collection of pictorial rugs and he also wrote a book on the subject.

After my retirement in 2003, Ulla and I moved to Malta. The tragic passing of Elba Damast in 2005 following a terrible period of

long illness, led to a focus on book projects with some of our other artists. We had made some smaller books and catalogues in the past but it started in a bigger way in 2004 with "Sixty Years of Paintings and Sculptures" with our nestor Raul Conti. In 2006 we produced "Collections", the same title for two big retrospective books with a similar layout on Fabio Herrera and Mario Maffioli. In 2008 we produced our biggest book so far, a retrospective book of 420 pages on Carlos Capelán which came with a commission of 14 very large paintings and some other interesting projects. In 2014 we were involved again with Raul Conti, "my life – my works". This is a 320 pages colourful book where I personally contributed with a text on Conti and his great artistry.

To me it is of significant importance, and pure pleasure, to be reading and looking at printed material as opposed to material on for example a computer screen. This is why we want to present this special show to us in Landskrona with a book.

Our Collection continues to grow. For this show we had a project with Henry Mujica resulting in ten new paintings. We met up with Raul Farco in New York at the beginning of this year and got more or less all of his supply of drawings which we have chosen to include in the show. When Farco is in Buenos Aires or Mexico City he spends all of his time in his workshops there with making his sculptures and he never gets the proper time and quiet to make drawings. This he does only in New York. Henrik, who's been living in New York for the past three years, keeps good track of his whereabouts there – as well as keeping up with our other artists, Peter Mackie and Gladys Triana. And the galleries, auction houses and museums of course also. Emma spent some four years devoting herself to art, living and studying in Buenos Aires, New York and Costa Rica. Now she is based in Stockholm and covers the art market in Sweden for us.

Now the history continues...



PETER MACKIE, "KRINKLES"
Acrylic on canvas, 1978,
95 x 125 cm

BEING A COLLECTOR AND BUILDING A COLLECTION

Decoding a painted image, how it was made, and what it is telling us, can be a thrilling private experience. Good paintings claim their own relevance by their very existence. An individual painting will not change. Paintings will always be there to reveal their secret inner workings, to give comfort and solace, and to delight us with unexpected pleasures. Paintings can tell tales and spin webs that cannot happen any other way.

The use of colour is a common denominator to all our artists here. The colour itself, often flat

and uninflected, unmoored from its dependence on local colour, leads the eye around the composition. The reds form one path through the artwork, the blues another. Semi rhymes and half harmonies of colour allow the eye to be thrilled or slightly repelled. Colour is like a specific scent that we can recall and evoke.

When building a collection, time spent in reconnaissance is never wasted. To build a collection that is going to have integrity, be grounded in quality, be meaningful and that will bring sat-

isfaction and pleasure takes a lot of hard work. A mistake thereby is to think that all art is equal, that it is just a matter of picking what you like. Art is inherently undemocratic in that respect. Some works are just much more important and significant than other works of art. Figuring that out, understanding it, believing in the artists that you acquire, takes a lot of conviction, a lot of courage and a tremendous amount of research. There are no shortcuts to that.

THE NEXT GENERATION OLSSON COLLECTORS

HENRIK

"Mammoths!" The excitement in my father's voice was obvious. It is late 90s and our family is road tripping through France to reach one of our favorite family vacation spots, Domaine de Garric, just outside of the Medieval city of Carcassonne. We have made it a tradition to use the Guide Michelin for site seeing, eating and sleeping and I consult it in desperation trying to find a "mammoth site". Here we go again. We sigh loudly protesting, it is late in the afternoon and this most likely isn't the first stop "we just have to see". Our father takes the exit off from the highway in the direction of the "Mammoths" clearly very excited that he has "discovered" something that the guide book didn't know about. After driving around for close to an hour having failed to locate the "mammoth site", we finally stop at a large parking lot for a supermarket. We step out of the car to stretch our legs and again puzzled consult the guide book. Looking up we see a large mammoth sign...

For years, this has been a favorite anecdote and story told to friends and family as a backdrop and example to what we as a family would experience (and still do) when vacationing under the guidance of the "tour guide" aka Greger.

Collecting, whether it be memories, experiences, art or boxes of matches have always been present as I was growing up and it hasn't stopped, it has rather grown. I now find myself inspired by my parents travels and experiences

exploring and developing my own views of the art world in the art mecca of the world, New York City.

What you today can see displayed here in Landskrona is snippet of my father's vision and my mother's tireless support in realizing what has become The Olsson Art Collection. The art you see represented here in is a time shuttle to different moments of time over the last forty years and glimpses into our artists lives and their history. I hope it sparks interest, stirs curiosity and lights a dialogue about the importance of art in our lives and how inspirational it can be. Who knows maybe it will take you to a parking lot in France looking for mammoths!

Henrik Olsson, son and Director of the Olsson Art Collection, April 2017, New York.

EMMA

Ars longa, vita brevis, "Art is long, life is short". This Latin saying pretty much sums up the way I interpret my father's life philosophies and the way he has chosen to live his life as an avid art collector.

I thought long and hard about what my contribution to this book should be about. Do I write about all our family art trips made through my (soon) thirty-one years? The vacations where every journey was meticulously planned by our

so called "tour guide" (aka father)? To which always (and I mean always) had to include an art exhibition of some sort, whether it was held at a museum, inside a gallery or simply just in a sculpture park; in either case "we just had to see it". Not once has our family been on a vacation in the traditional sense, the way "normal" families go on vacation just for relaxation and fun. You see, for my father and mother (and thankfully also later for me and my brother) seeing and experiencing art in different cultures was just that – relaxation and fun in its purest form.

There are many anecdotes and examples to give but only so many words that can truly express the gratitude and privilege I have being born into a family of art collectors. Few other collectors, or even people, can compare to the profound knowledge and constant curiosity that my father has when it comes to art in all its different forms.

The Olsson Art Collection is to me the greatest proof of what a stubborn man together with the support of his wife, my lovely mother, can accomplish through an insatiable appetite of never wanting to stop learning and living life in unity with art. This to me is the truest definition of what an art collector is – it is my father, Greger Olsson.

Emma Olsson, daughter and Director of the Olsson Art Collection, April 2017, Stockholm.





**The Olsson
Art Collection**



CARLOS CAPELÁN (b. 1948, Uruguay)

In the early 1990's we became aware of the artist Carlos Capelán. He was involved in all kind of shows and exhibitions everywhere, or so it seemed. And it all seemed very interesting and Capelán also seemed to be a very interesting artist that we decided we had to get to know better. To our big surprise we then found out that he was living in Lund, Sweden. Ulla's hometown! Small world. But not the world of Capelán. He had had an international background and kept on a very busy international schedule with shows, seminars and workshops all over the world. He has also had his studios all over the world. Not only Sweden but Costa Rica, Spain, Uruguay to mention just a few.

The first time we visited one of Capelán's several studios was in his studio in Lund and then we were immediately hooked, and we have followed him and his art ever since. We acquired the last black and grey paintings he made during the Swedish wintertime before he moved to Costa Rica ("when you walk in Lundagård in Lund on a winter's day, there simply are no more colours that you can think of and use than black and grey"). Coincidentally we also acquired the first colourful paintings he made under the Costa Rican sun.

In 2007 we produced our biggest book project so far when we edited and published a

retrospective book about Capelán and his work, simply titled "Carlos Capelán". A 420 pages' impressive document of his fantastic artistry and career. Capelán is a very intellectual and academic artist – just to our liking! He was a professor at the university of Bergen, Norway, for many years, and this also shows in his works. Capelán uses the written word in his texts, he is an accomplished philosophical writer, as well as in his art. This gives an extra dimension to his work and makes it necessary to give ample time to watch and understand his language.

Capelán has made a number of specific sculptures for The Olsson Art Collection. The biggest, "The rape of the Sabinas", is a green-patinated bronze-replica of Giambologna's famous sculpture but now in Capelán's own intricate version, supported by 66 drawings on stationary papers, framed in three big frames. Sadly, the frames were too big for the Konsthall so that specific work is staying home with the rest of the Collection.

We have also been collaborating with Capelán on a number of other special projects, such as photo portraits, letters and drawings. Capelán is very quick and interested in trying new and maybe also odd things which he has further shown in a variety of his own projects over time.



"Carlos and Greger
in discussion in Montevideo
2011 while Ulla is washing
her hands"

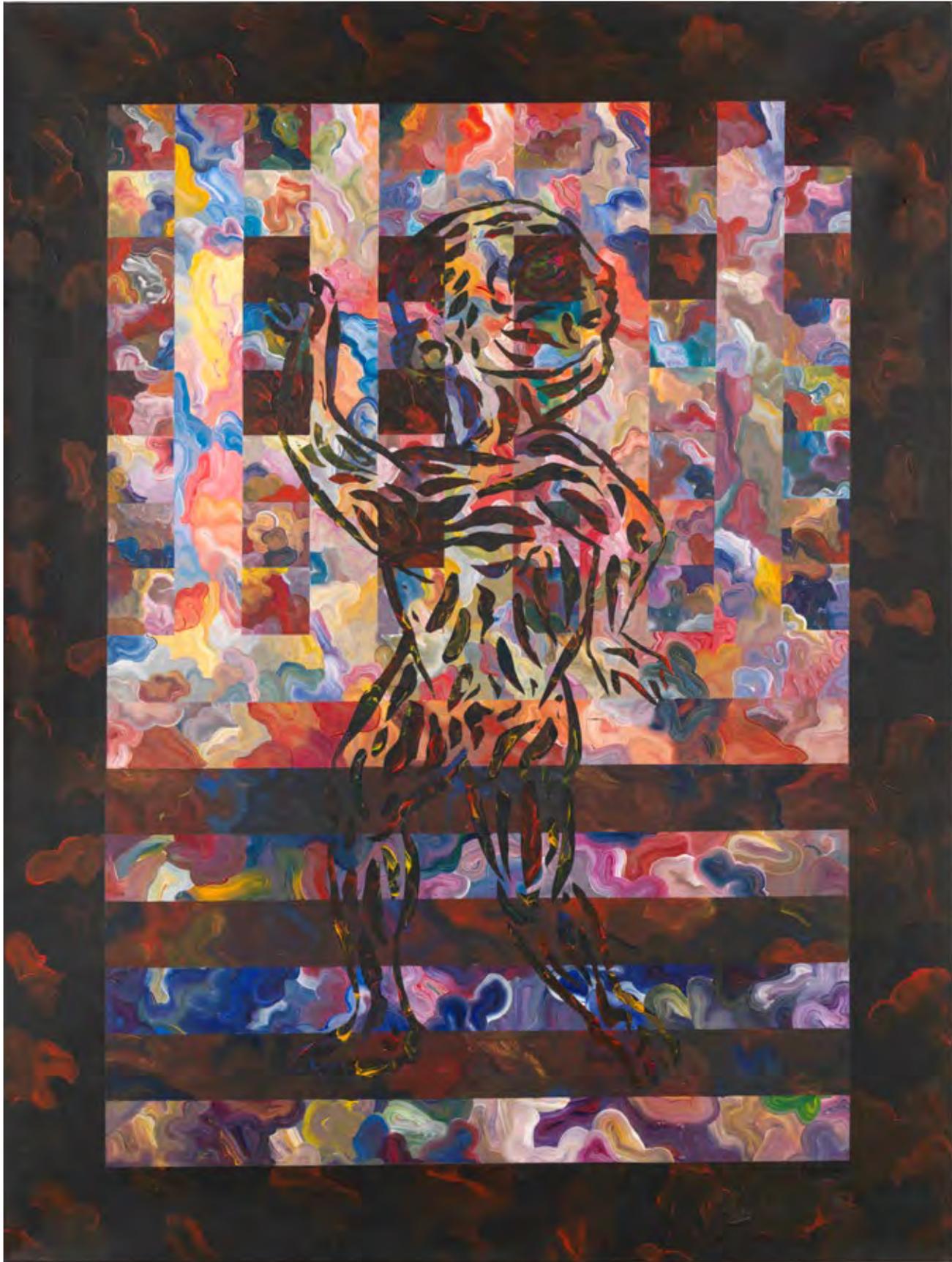


"UNTITLED"
Acrylic on canvas, 2011,
100 x 190 cm



"UNTITLED"

Pigments and indian ink on canvas, 1996,
183 x 136 cm



"UNTITLED",
Acrylic on canvas, 1999,
195 x 145 cm



"THIS MEETS THAT BLUE"
Acrylic on canvas, 2009,
205 x 140 cm



"UNTITLED"

Indian ink and pigment on amatapaper,
1998, 148 x 118 cm



"UNTITLED"
Acrylic on canvas, 2000,
135 x 100 cm

"MONOCHROME SERIES"

Red ocher and mother's milk on canvas,
1997, 146 x 195 cm



RAUL CONTI (b.1931, Argentina)

When we had met Raul Farco in New York in the 1980's, it did not take long time before we also met his father, Raul Conti. Such son, such father.

I had the privilege of writing a longer essay, "Raul Conti – The Book", about Raul Conti and his work that was included in his big retrospective book "raul conti, my life – my works", published 2014 with Ulla and myself as the Publishers.

Conti then condensed that essay to a one page summary in the catalogue to his big retrospective show 2016 at Art & Art Gallery in Miami.

REFLECTIONS OF A COLLECTOR

"...(more than thirty years!) we have been collecting his work so that today in The Olsson Art Collection we have a large number of works of Raul Conti in all kinds and shapes; paintings of course but also drawings, sculptures, prints, silver works, jewelry, spanning his long and successful career."

"We have followed, and collected, Conti's works rigorously and all the time being mesmerised by the continuous flow of works only getting better and better and more interesting. This interchange for us has led us to have discussions with him about his works to be able to further understand its reasons, merits and messages to us viewers. There has been a mutual dialogue resulting in us to commission works directly from him.

Conti has always been a frequent traveller, physically as well as in his mind. His physical travels have taken him on research trips all around Latin America where he has studied Pre-Columbian art at its own source. He has also travelled in Europe extensively and then

lived in the US for many years until he, in the mid 80's, settled back in Buenos Aires (but still keeping his place in Hell's Kitchen, New York)."

Conti is concerned with the question of authenticity and originality – is it possible to have something unique or original to say, and to find an appropriate form for its expression? Or is there no option but to rehearse existing concepts using known gestures and styles? To Conti there are always options thus he can constantly revitalize his language of painting. But not in a fashionable or trendy way. Conti has never been part of fashions or trends. It is as if he has been working under the guidance of Malraux, "he who marries the spirit of the ages will soon become a widower!"

"To Matisse, the line he drew could be characterized as an energy path that generates figurative elements. The stroke that he worked with could be described as an energy line with a propulsive force and motion that empowers the picture field, that generates things and keeps them in a state of flux. In Conti, the simple two-dimensional line gets almost magical characteristics and the figure gives the illusion of tri-dimensionality, speaking specifically of the large paintings from 1966 and the latest ones."

"In his sculptures Conti captures action, tension and emotion. They immortalize a moment. Sculpture is a revelation to him because it is open and closed at the same time. His pieces are full of feeling – the form is inventive as well as complicated and yet it never loses its unity."

THE OLSSON ART COLLECTION

Malmö Sweden



"FROM THE OTHER SHORE"
Triptych, acrylic on canvas, 1996,
3 x 153 x 122 cm



"AZULES QUARDADOS"
Oil on canvas, 2012,
90 x 60 cm



"INSTANTE"
Oil on canvas, 2012,
55 x 35 cm



"THE HEALERS"
Acrylic on canvas, 1986, 183 x 152 cm



"7 AM TO 7 PM"

Oil on canvas, 1982,
75 x 100 cm



"THE HEALER WITH OWL"
Wood, Quebracho Colourado,
2002, 180 x 93 x 60 cm



"THE HEALER"
Wood, Quebracho Colourado,
2002, 183 x 95 x 66 cm



“SCULPTURE NO 10”
Wood, Quebracho Colourado, 2011, 37 x 18 x 10 cm



“SCULPTURE NO 20”
Wood, Quebracho Colourado, 2011, 34 x 16 x 16 cm



“SCULPTURE NO 8”
Bronze, wood, Quebracho Colourado, 2011, 34 x 16 x 14 cm



“SCULPTURE NO 12”
Bronze, wood, Quebracho Colourado, 2011, 33 x 16 x 12 cm



"THE HEALER WITH OWL"
Silver, 52 x 24 x 8 cm



"THE HEALER"
Silver, 48 x 20 x 9 cm



"SILVER-SCULPTURED COINS"

9 different coins, 2002
each 6 x 5 cm, w 0,1 kg

SILVER-SCULPTURED COINS

In a place on earth, where the sea waters come together with the waters of "Río de La Plata" (River of silver), there is a venturois country which name descends from that brilliant metal: Argentina, from the Latin: argentum (the metal silver). A country where the grass and cattle can not be counted, where the grain fills silos after silos, where the wool, cotton, and steal abound, where the water and soil enamors the seed, and the fruits, wines, and bread multiply. There, its inhabitants have a problem: lack of trust. Together with mistrust, Argentina's economic symbol, the "Peso" is divided, subdivided and disintegrates into "Bonos", "Letras", "Cedros", "Patacones", "Lecops", etc. Papers...papers...papers..

In each province they have paper walls, side-walks, plazas... If there is no trust, who will ensure them? Only friendship without reservation can help bring confidence into a reintegrated social life. In the midst of all this, to help to fulfill end of and era, why not a coin in its pure element?

And to be more coherent with all this, here it is: my own coin: the "Contis", a limited edition of 9 silver-sculptured coins of 99 copies each signed and numbered. In the final analysis, each person's work, his effort and his intelligence is his own coin. I hope this is the beginning of the recovery of confidence.

RAUL CONTI 2002



ELBA DAMAST (1944-2005, Venezuela)

It all started with Peter Mackie and Elba Damast. When we bought our first work for the Collection in New York in 1978, the wrinkle painting by Peter in a Manhattan Gallery, on the next trip to New York we then looked up Peter in the Manhattan phone book and called him. After a short introduction (his first words ever to us were “from Where...?”) we were invited to his studio and there was also Elba, his wife. We were immediately completely taken away by everything – the atmosphere, the art work and our first meeting with them! What characters, what life, what excitement!

Since then we have been dedicated collectors of Elbas work. Over the years we have included installations, paintings, sculptures, drawings, mixed media works, photos, monoprints and prints into our Collection. Her technical virtuosity and constant invention and reinvention of subjects have never stopped to amaze and thrill us during all the years that we have collected her works.

There has been a total involvement with Peter and Elba on all levels, not just only art and work. Thus both our children have stayed on several long trips on their own with Peter and Elba in New York. They lived in a 600 sqm loft in the outskirts of Chelsea filled with art and objects collected from all over the world - as well as their own art of course. A true Wunderkammer that always was inspiring to us to visit and to stay in. In the old days, it was the winter stalls

for the elephants from Ringling Brothers Circus when they were playing seasons at Madison Square Gardens, just around the corner.

Elba’s art has a meaning for the eye, the mind and the heart. But it is the heart of the viewer that perhaps is reached first – the joy, sorrow, exhilaration and contemplation in a wonderful, and thoughtful, mix. If so, this must have been a very strong part and intention of Elba’s way of working. Her art was also a diary of her life. The eye and the mind of the observer will probably start to look at and evaluate the work trying to figure it out. When this decoding is over, attention will most likely return to the heart which can say whether the observer is moved, pleased, surprised, or provoked by the results. Elba’s works always have had this effect on me.

In 2015, Phillips New York at its Latin American art spring auction sold an early small surrealist painting from 1973 and wrote in the catalogue “A stunning Colourist with an incredibly varied palette of clear, vibrant Colours, Damast expressed a sensation of power through Colour”.

Elba sadly passed away in 2005. But even today her works and artistry look fresh, contemporary and important and Elba’s variety of works today constitute an important cornerstone and part of The Olsson Art Collection. And we continue to count Peter among our oldest and dearest friends.



Elba’s installation “Casa Om” which was shown in Elba’s solo show at Landskrona Konsthall in 1989 now has a permanent and dominant place in the “Church” at our Farm. In the background you can see a work from Elba’s Heart-series, 25 smaller paintings put together into one large painting.





"YO SONÉ - PARIS"
Mixed media on canvas, 1993,
100 x 146 cm

“Jessica”
Mixed media and acrylic on canvas, 1990, 108 x 93 cm





“PASSING TIME I”
Monoprint on paper, 1990, 155 x 100 cm



"42ND STREET"

Mixed media on canvas, 1984,
180 x 220 cm



“HIRIDAYA I”
Mixed media on canvas, 1996.
210 x 150 cm



"TIKIDAVA"
Mixed media on canvas, 1996,
210 x 150 cm



"THE ARTIST THAT NEVER SLEEPS"
Mixed media on canvas, 1996,
104 x 154 cm

RAUL FARCO (b. 1954, Argentina)

We met with Raul Farco in New York in the early 1980's. He was recommended to us by Peter and Elba who said that he was one of the most talented young sculptors from Latin America in New York by that time. We agreed and quickly became his collectors.

Thereafter we followed him around the world to his different studios: in Carrara, Italy, in Mexico City, Mexico, in Buenos Aires, Argentina and in New York. And Farco followed us: to Brussels, to Malmö and to the Farm. Everywhere we discussed art and his work. Old work, new work and work in progress. And work not yet existing. Farco is a very stubborn and persistent artist. He follows his own head and his own ideas and works extremely hard to accomplish this. At a time, he did not show at galleries for more than ten years because he did not like the short termed way they normally operate. But now things are different when he is represented by one of the largest galleries in Argentina, Maman, that also has a large gallery in Miami.

Farco's big project right now is Locus Habitat, an eight stories high building in the classical downtown San Telmo district of Buenos Aires, next to the Museum of Modern Art. The whole building will be a monumental sculpture, both overall facade and on the inside. Everything with the building is Farco and sculpture by Farco! Some of Farco's brand new drawings that we are showing here are connected to this project.

Farco works in most material suited for sculpture. He has done a lot of work in granite, many of them very large. This is the kind of work that sculptors nowadays are happy to leave to a stonemasonry and pick up and sign when it is ready. Or substitute for a softer stone like marble or travertine. But not Farco - he does everything himself. And this is something that we find to be the hard core in his artistry. When you have a Farco sculpture you can feel the work

that has gone into it. And when you look at it you also see and appreciate the uniqueness with the piece. Even if it is made of dead stone, it nevertheless has a living aura surrounding it.

The same goes for his woodwork. The shelters that we show here are very good example of Farco's art and the way he creates his larger pieces. Some of his large shelters, like the one we show here, consist of French 19th century furniture that Farco has dismantled (broken to pieces) and then used to (re-)construct and build the shelter. Using everything from the legs to the marble top. With the existing intarsia of the old furniture now creating new patterns and motives of the sculpture. When working in bronze, Farco never works in editions. He builds a unique model for each casting (normally lost wax process) even if he should do two versions of the same concept. And of course, in that situation the two sculptures are bound to turn out different. Also, most probably Farco has got some new ideas he wants to try out between casting one and two, so normally the two versions will never be copies of each other.

Many of Farco's sculpture in our Collection are both large, heavy and even delicate to move so they will not be shown here. I once was on an art tour in Mexico with Farco and a lady museum curator. We stayed, among other places, in the old Olmec town of Cuernavaca and had ant's eggs at Las Mañanitas and watched their sculptures of Francisco Zuñiga in the park among the peacocks. During two days, the curator played Maria Callas and only Maria Callas, thundering in the car. This memory has never left me and now I can walk in the Church of our Farm where we have the large Farco sculptures and blasting away Maria Callas singing "Quando m'en vo'" from Puccini's La Bohème, enjoying myself in my loneliness!



“IT’S ONLY ON & OFF”
Mixed media on paper, 1987 – 2016, 76 x 57 cm



“SPLIT INFINITY”
Mixed media on paper,
1987 – 2016, 77 x 51 cm



"INTOLERANCE"
Mixed media on paper, 1987 – 2016, 58 x 48 cm



"IMMORTAL PROMESS"

Mixed media on paper, 2016, 76 x 57 cm



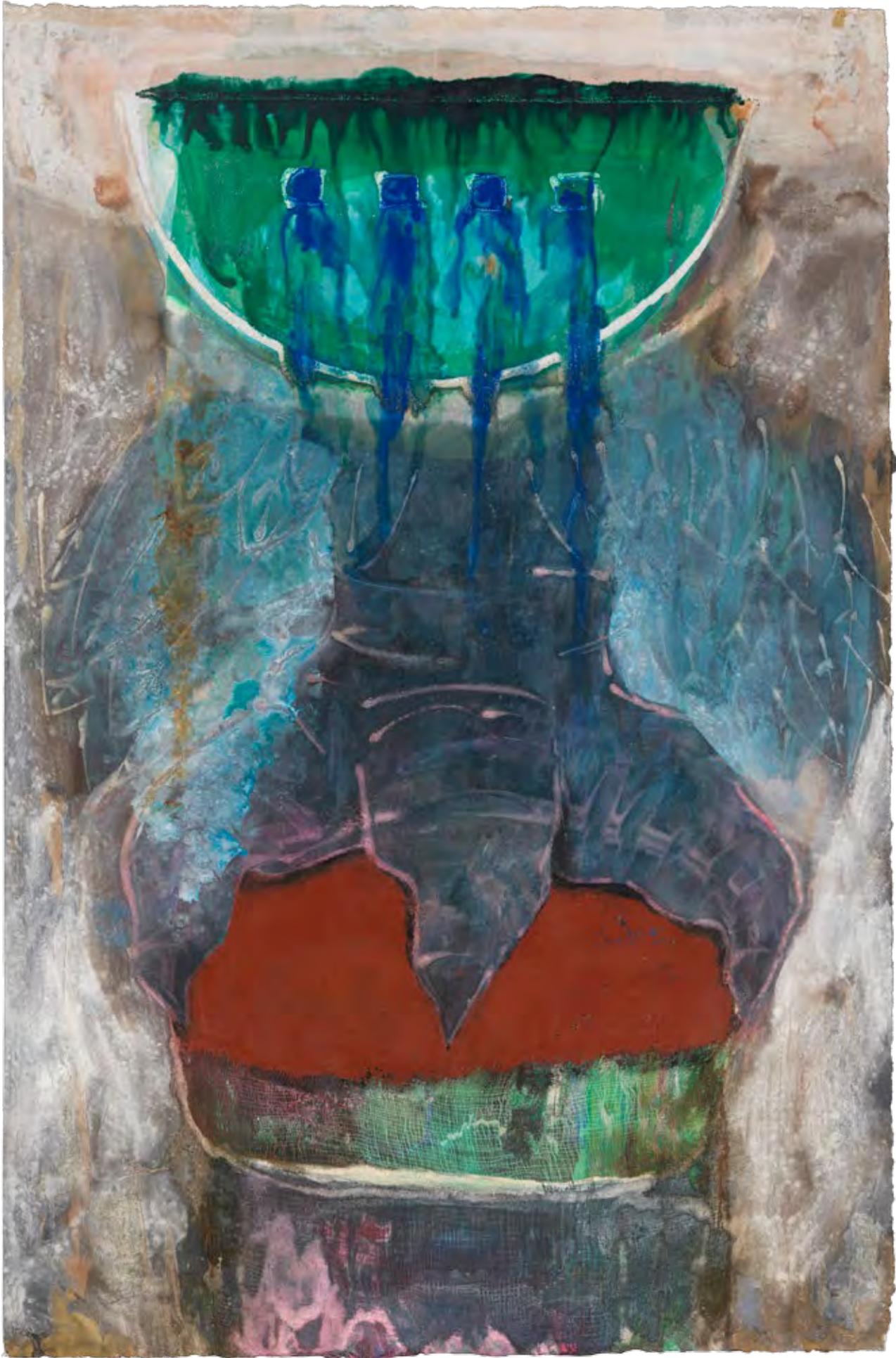
“VIEW FROM STREET”
Mixed media on paper, 2017, 50 x 34 cm



"REST AT EASE"
Mixed media on paper,
1987 - 2016, 90 x 54 cm



"Red & most"
Mixed media on paper,
1987, 91 x 58 cm



|"FOUNTAIN ON RED"
Mixed media on paper, 1987 92 x 60 cm



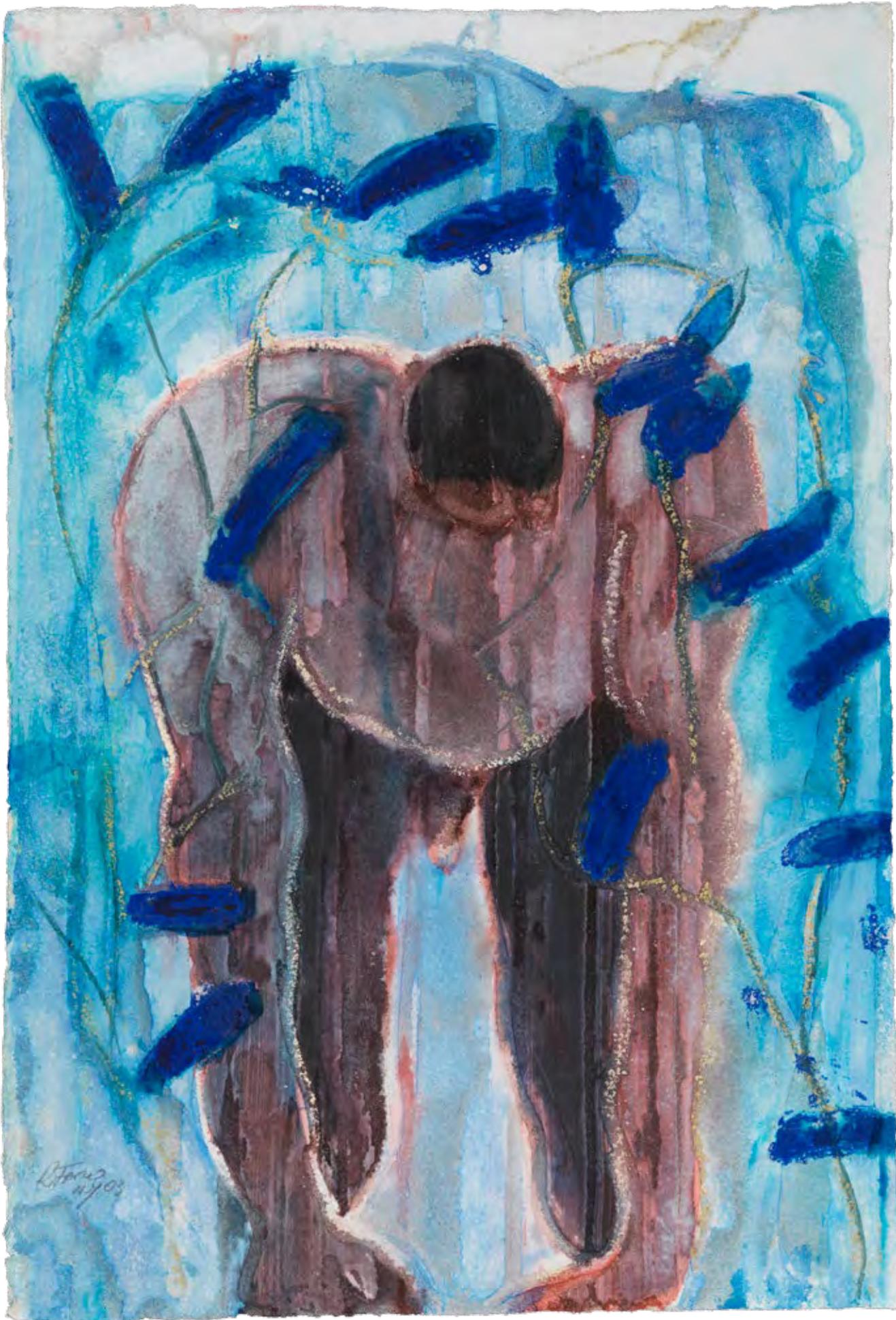
“BLUE CHAPEL”
Mixed media on paper 1987, 92 x 60 cm



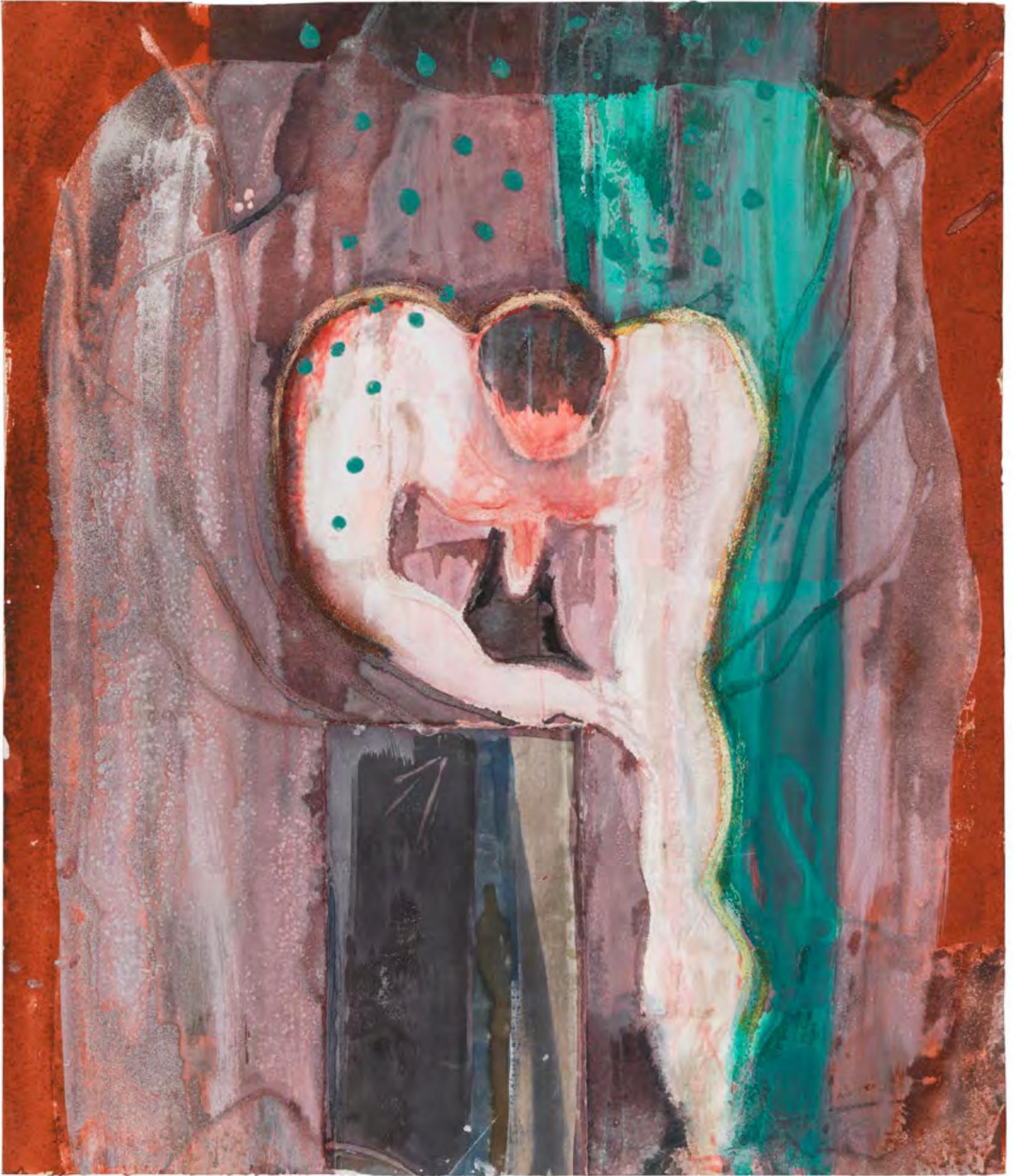
“UNTITLED”
Mixed media on paper, 2003, 75 x 56 cm



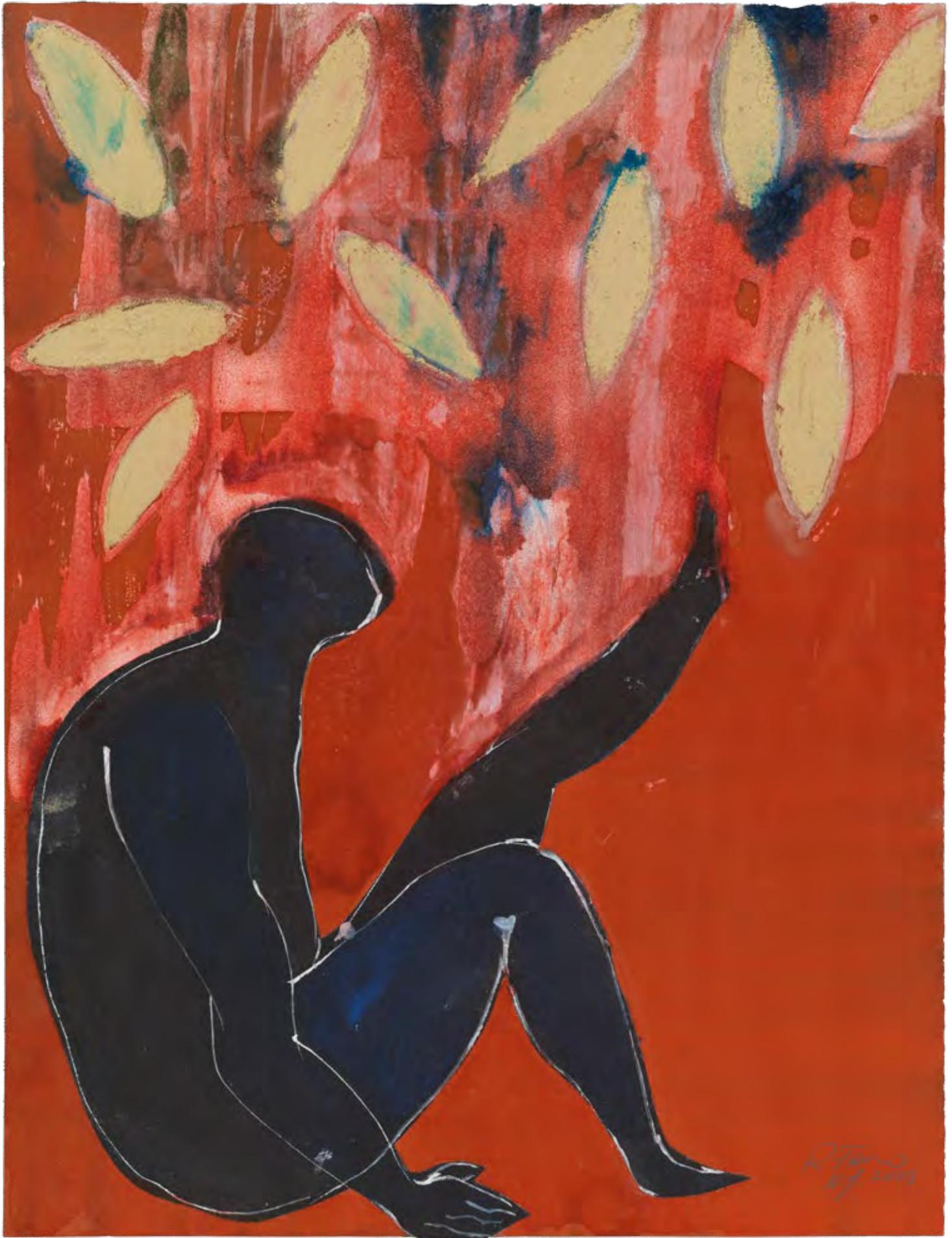
"UNTITLED"
Mixed media on paper, 2003, 63 x 48 cm



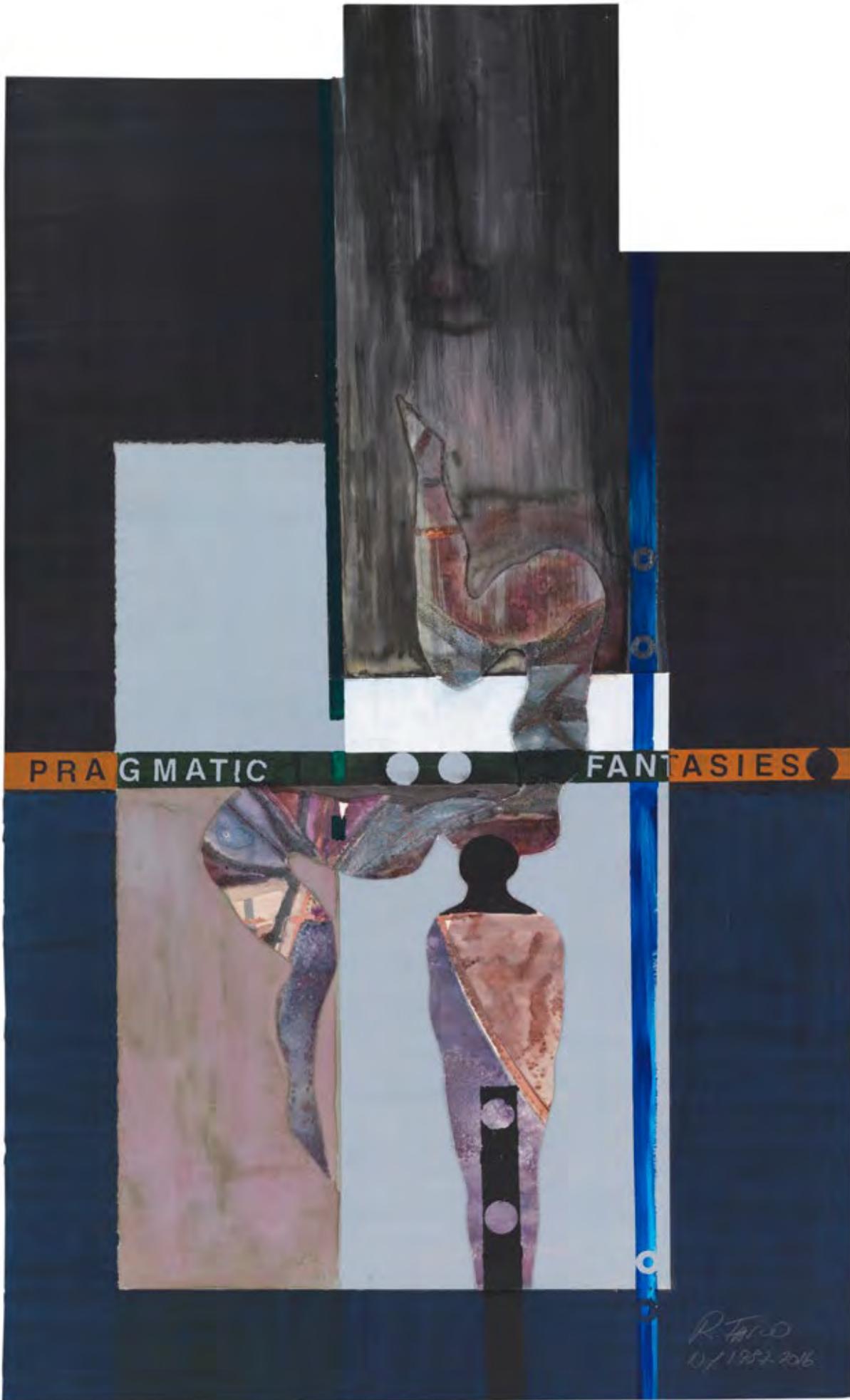
■ **"UNTITLED"**
Mixed media on paper, 2003, 57 x 39 cm



“UNTITLED”
Mixed media on paper, 1987, 71 x 61 cm



"UNTITLED"
Mixed media on paper, 2003, 63 x 48 cm



“PRAGMATIC FANTASIES”
Mixed media on paper, 1987 – 2016, 79 x 48 cm



“UNTITLED”
Mixed media on paper, 2003, 66 x 51 cm



“SHELTER”
Wood and marble 180 x 80 x 45 cm



“SHELTER”
Wood 110 x 40 x 25 cm



“SHELTER”
Bronze and aluminium 55 x 25 x 10 cm



"RUNAWAY"
2010 wood and aluminum 160 x 70 x 5 cm



"BRONZE HEAD"
42 x 20 x 30 cm



"SILVER HEAD"
55 x 38 x 28 cm



"THE FISHERMAN'S DREAM"
Mixed media on canvas, 1988,
90 x 120 cm

FABIO HERRERA (b. 1954, Costa Rica)

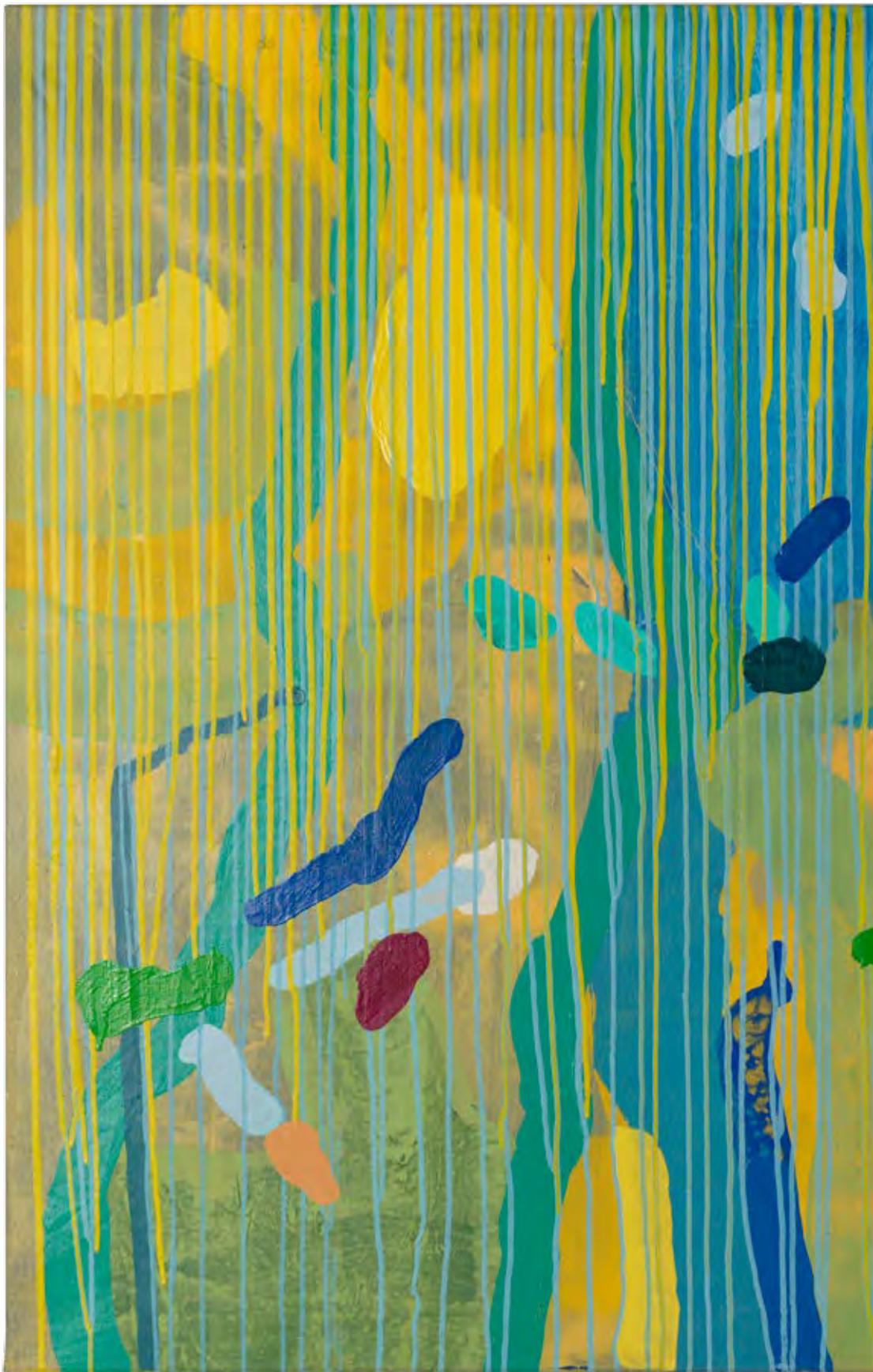
Fabio and his colleague and partner Mario Maffioli are two of the most well known artists in Costa Rica today. At the start of his career Herrera defined himself as a watercolour painter. He based his early artwork on the basic lifestyle in Costa Rica.

Already in 1976 Herrera exhibited a large number of watercolours of landscapes, old homes, warehouses and quarries at the National Museum of Costa Rica in San José which would by time confirm him as one of the most remarkable artists of his generation and definitely the present foremost watercolour painter in the country.

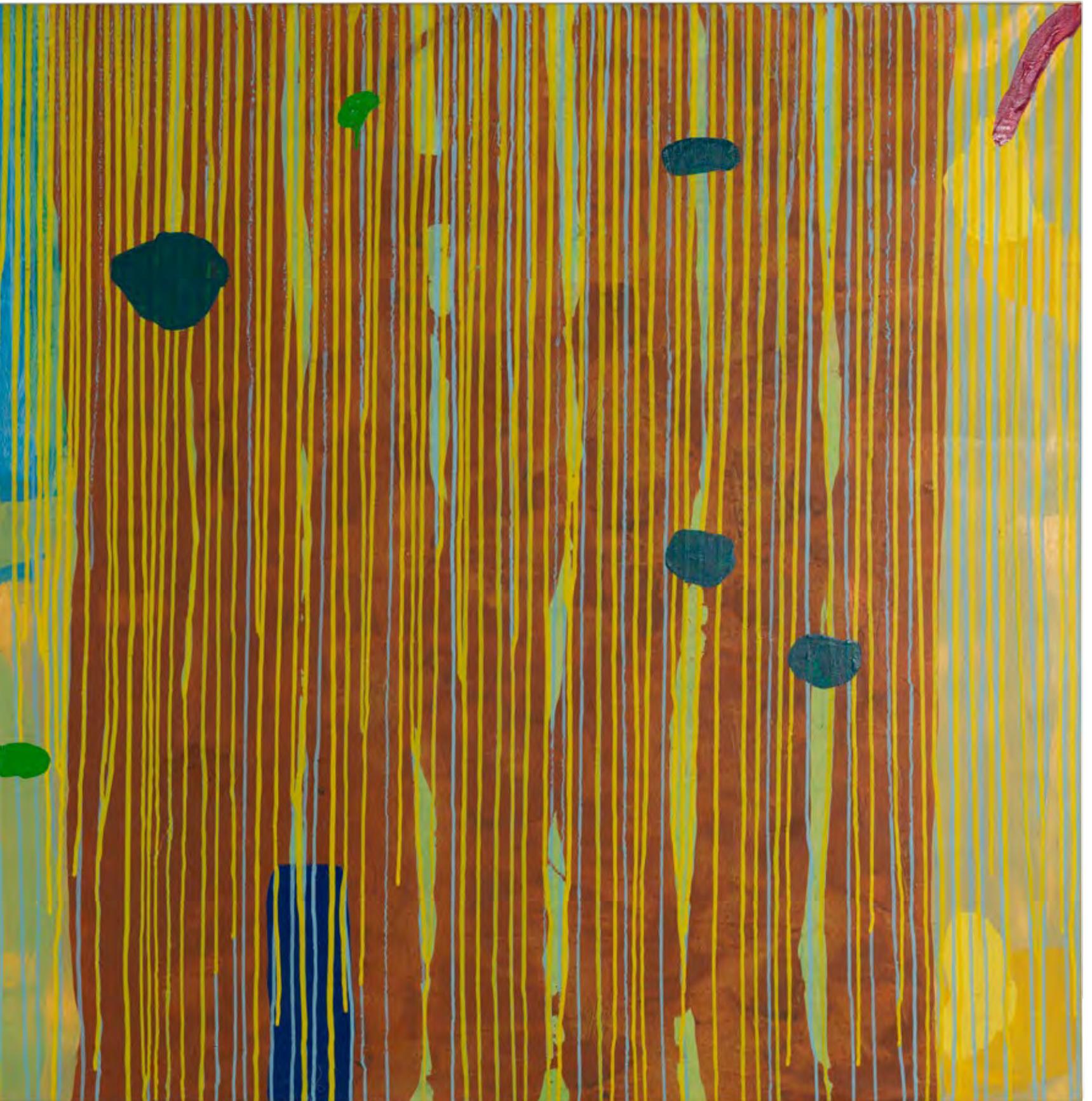
One of his very early teachers and mentors was Margarita Bertheau whose work and teaching have guided several generations of artists in Costa Rica.. Another very important early teacher and mentor was Francisco Amighetti who is perhaps the most famous Costa Rican painters of all time.

Herrera got his first academic training at the Fine Arts Faculty of the University of Costa Rica in San José. In his early twenties he also studied in Mexico and Spain.

Amighettis perhaps most famous work is called "The Red Gate" and hangs in the National Museum in San José. This watercolour was painted in the 1950's and was a break from traditional Costa Rican painting and more embraced certain stylizations that were fashionable in Europe at this time. When we visited the Museum with Herrera some 15 years ago, he showed us this painting and explained its art historical importance. We then asked him why don't you make your own interpretation of this red gate? This resulted in the series "Red Gate No 1 – 5" which was painted in 2005. Here in Landskrona you can see No 2 from that series. >>



"YELLOW RAIN"
acrylic on canvas, 2005,
132 x 213 cm



>> Herrera sees a permanent dialogue between the body and the painting where all manifestations of the hand with his troubles, always make room for his emotions, fear, happiness, sadness....and his sentiments. Art and painting are the ideal escape for the great mass of emotions and spiritual necessities that remain cloistered in this very materialistic modern life. You can experience this in the survey of his paintings presented here.

We have included two large Self Portraits from a larger series that we commissioned in 2011 in connection with a visit to our Farm by Herrera and Maffioli. Herrera has been doing self portraits all his life and it is impressive to see how both he as a person and his works have changed over time. To underline this we have included a particularly good and interesting print with another self portrait from 1998.

An odd piece is also included in the show. Part of an elm tree trunk has been turned into a double portrait called "The Collectors". Yes, it is Ulla and myself.



"GREEN AND WHITE"

Acrylic and marble dust on canvas, 1998,
193 x 137 cm



"SELF PORTRAIT AS A COUNTRY MAN"

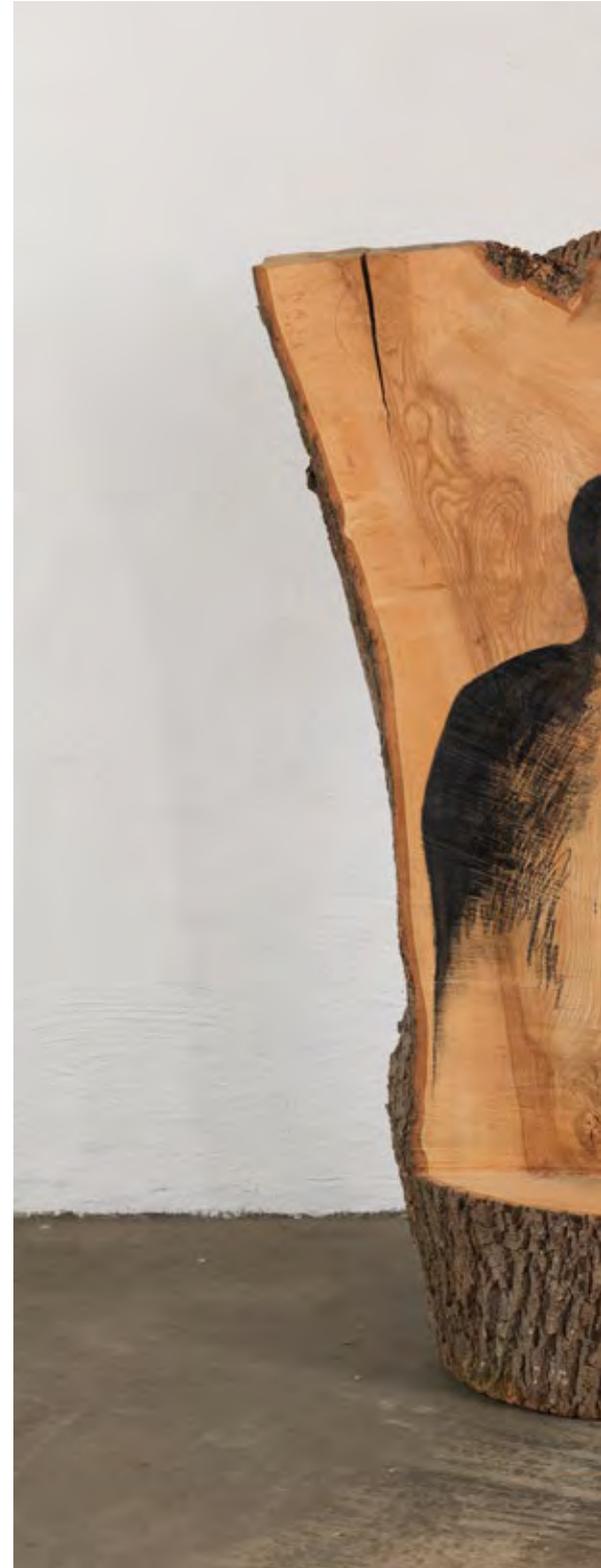
Acrylic on canvas, 2011,
150 x 150 cm

"SELF PORTRAIT WITH A HAT"
Acrylic on canvas, 2011,
150 x 150 cm





"RED GATE II"
Acrylic on canvas, 2005,
160 x 120 cm



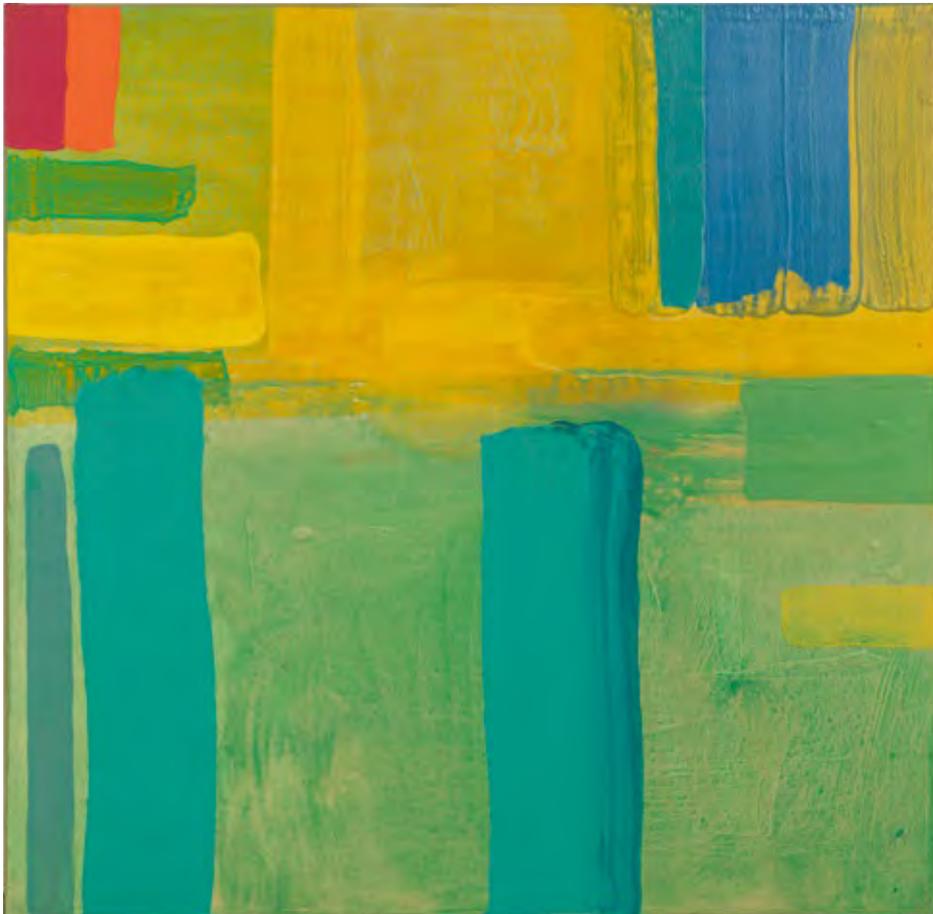


"THE COLLECTORS"

Crayon on a part of an elm tree trunk from Bolshög, Sweden, 2011,
150 x 80 x 50 cm



"FOUR SIDES I"
Acrylic on canvas, 2005,
100 x 100 cm



"FOUR SIDES III"
Acrylic on canvas, 2005,
100 x 100 cm



"EL LOCO"
Serigraph, 43/50, 1998,
70 x 50 cm

MARIO MAFFIOLI (b. 1960, Costa Rica)

Maffioli and his colleague and partner Fabio Herrera are two of the most well known artists in Costa Rica today. Like Herrera, also Maffioli started his career with a deep interest in water-colours, an interest that he has been pursuing all his life thereafter.

Maffioli has been an abstract painter all his life. The well-known and influential Cuban art critic and collector Ricardo Pau-Llosa has said about Maffioli that sensuality of pigment and the mystery of light's habitation in space would now serve Maffioli to elucidate two simultaneous concerns not contemplated by the pioneers of bidimensional Modernist abstract art, (Pau is here referring to the Cobra group and Matta's landscape of the deep psyche).

Maffioli is so sensitive about pigment (and colours) that he, and Herrera, have all their paint supply manufactured by the largest paint manufacturer in Costa Rica according to their own specifications!

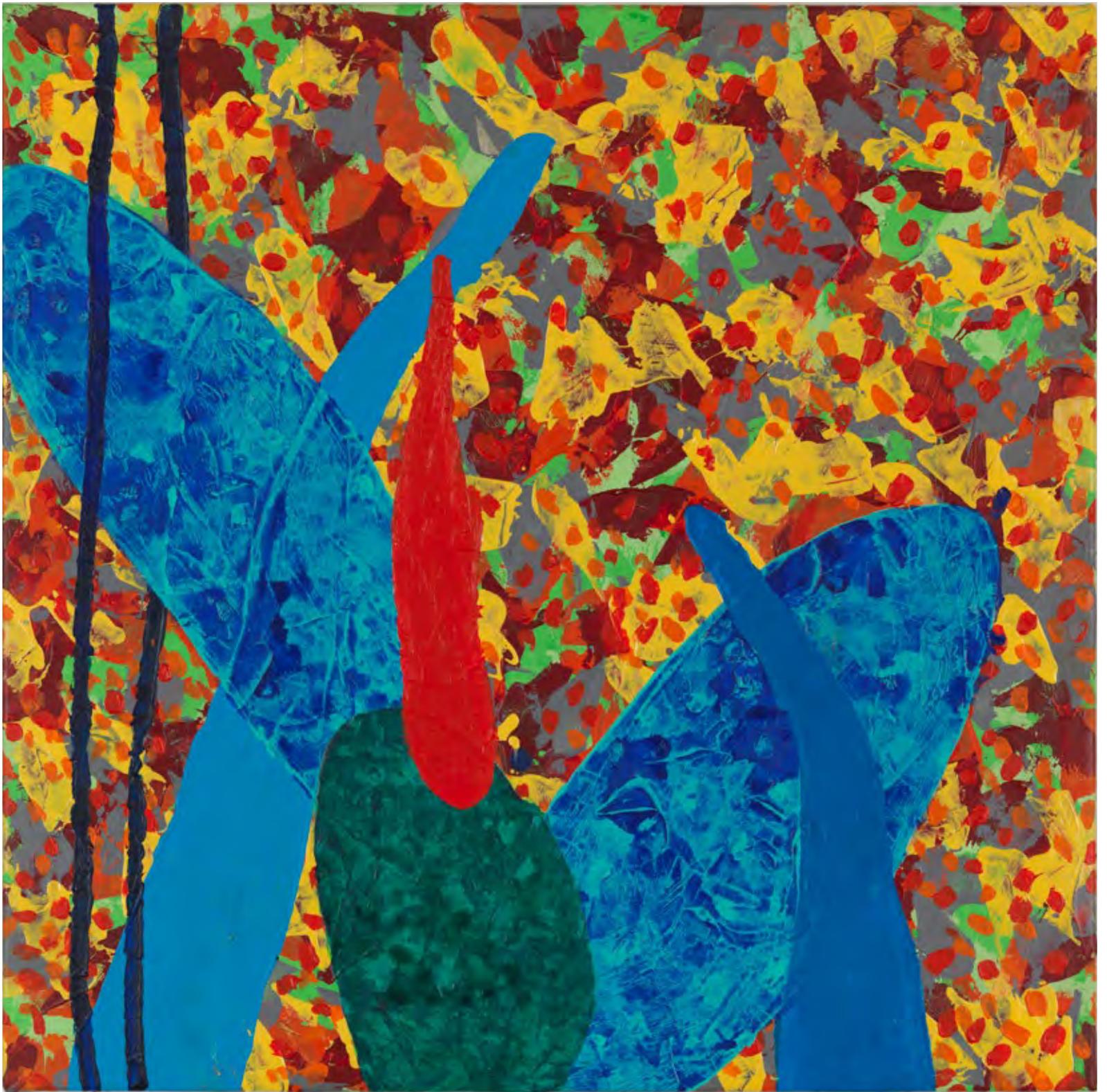
The tension between pattern and freedom is ubiquitous in Maffioli's work. Like most artists, Maffioli has ventured through different periods during the span of his career. In his early days he worked with seemingly unpatterned fields of forms and dabs that bled to the edges of the canvas. He then goes on to work with a blending pattern with fields of colour and light. Maffioli has said that a fundamental direction of his has been to understand the difference between reality, realism and truth. But the stylization of forms was not enough. He wanted to find the connection between an unknown internal world and an esthetic reality in order to motivate his imagination.

We have selected works from our Collection to illustrate and mirror the developments and changing in Maffioli's fantastic artistic production.



Maffioletti

"BEGINNING"
Acrylic on canvas, 2011,
150 x 150 cm



"COSTA PACIFICO"
Acrylic on canvas, 2005,
70 x 70 cm



"ARMONIA"
Acrylic on canvas, 2005,
160 x 120 cm



"UNTITLED"

Acrylic on canvas, 1996,
122 x 152 cm



"UNTITLED"
Acrylic on canvas, 1996,
122 x 152 cm



"UNTITLED"

Acrylic on canvas, 1996,
122 x 152 cm



■ **"VERTICAL BLUE"**
Acrylic on canvas, 1995, 200 x 130 cm



"FOOT AND EARTH"

Mixed media on canvas, 1995,
175 x 245 cm





"NO TITLE I"

Acrylic on canvas, 2011,
100 x 100 cm



"FUSION AND INGRAVITY"
acrylic on canvas, 2011,
150 x 150 cm

HENRY MUJICA (b. 1957, Venezuela)

Landscape painting is as old as painting itself. Normally it refers to painted depictions of natural scenery. In the classical world nature was extolled as a locus of harmony, peace and simplicity. In the eighteenth century Romanticism injected a darker note nature as energy and force; like the grandeur and turbulence of Turner. The Impressionists brought bright and spontaneous depictions of nature. They searched for perceptual veracity as was then followed by Monet and Cézanne. Then came the abstract artists. From the most severe geometric styles, Mondrian and Kandinsky, to Arp and Moore who in their sculptures believed they were expressing affinity with the underlying forces of nature rather than the nature itself.

Then the Surrealists turned inwards and used the genre of landscape to represent the mental world of childhood memories, dreams and waking visions. The American abstract expressionists then came with their versions of nature which made Pollock comment about the relationship of his work to nature – “I am nature”!

Here we have Henry Mujica in our Collection. When we first met him in New York some 35 years ago, he was into fountains. In pastel col-

ours. We still have a number of these paintings in the Collection and here is one of them. Together with fountain prints that we also commissioned! We have also included an older painting from 2005, “The Last Supper”. When he painted the same scene in 2016, the title is “The end of the afternoon” and now there are only 12 people besides Jesus. In the older version there were 13, or?

Now he is painting more in a happy-go-lucky style, almost childish. The tradition could be said to be a Venezuelan adoption of French expressionism. He uses and mixes a lot of different images and references to create his different versions of the world according to Henry Mujica. Not seldom in an effectful surrealistic setting. He works in the broad way with landscapes and other exteriors and in the small way with still lifes, all mixed in his expressionistic and colourful personal style! A new motif since he moved to Spain is the bull and we have three very powerful bullpaintings in the Collection now!





“THE ACTION HORSES”
Acrylic on canvas, 2016,
110 x 170 cm



"TARD GRIS DE FAENZ"
Acrylic on canvas, 2016,
170 x 140 cm



"UN DIA DE FIESTA"
Acrylic on canvas, 2016,
140 x 170 cm



"OERE PAISAJE"
Acrylic on canvas, 2016,
140 x 170 cm



"BOULEVAR OERE"
Acrylic on canvas, 2016,
100 x 170 cm



"LA DAMA QUE TOREA"
Acrylic on canvas, 2016,
170 x 110 cm



"BOTELLAS EN EVARTO AMARILLO"

Acrylic on canvas, 2016,
140 x 170 cm



"THE LADY AND THE BULL"
Acrylic on canvas, 2016,
140 x170 cm



"FOUNTAIN"

Acrylic on canvas, 1983,
100 x 125 cm



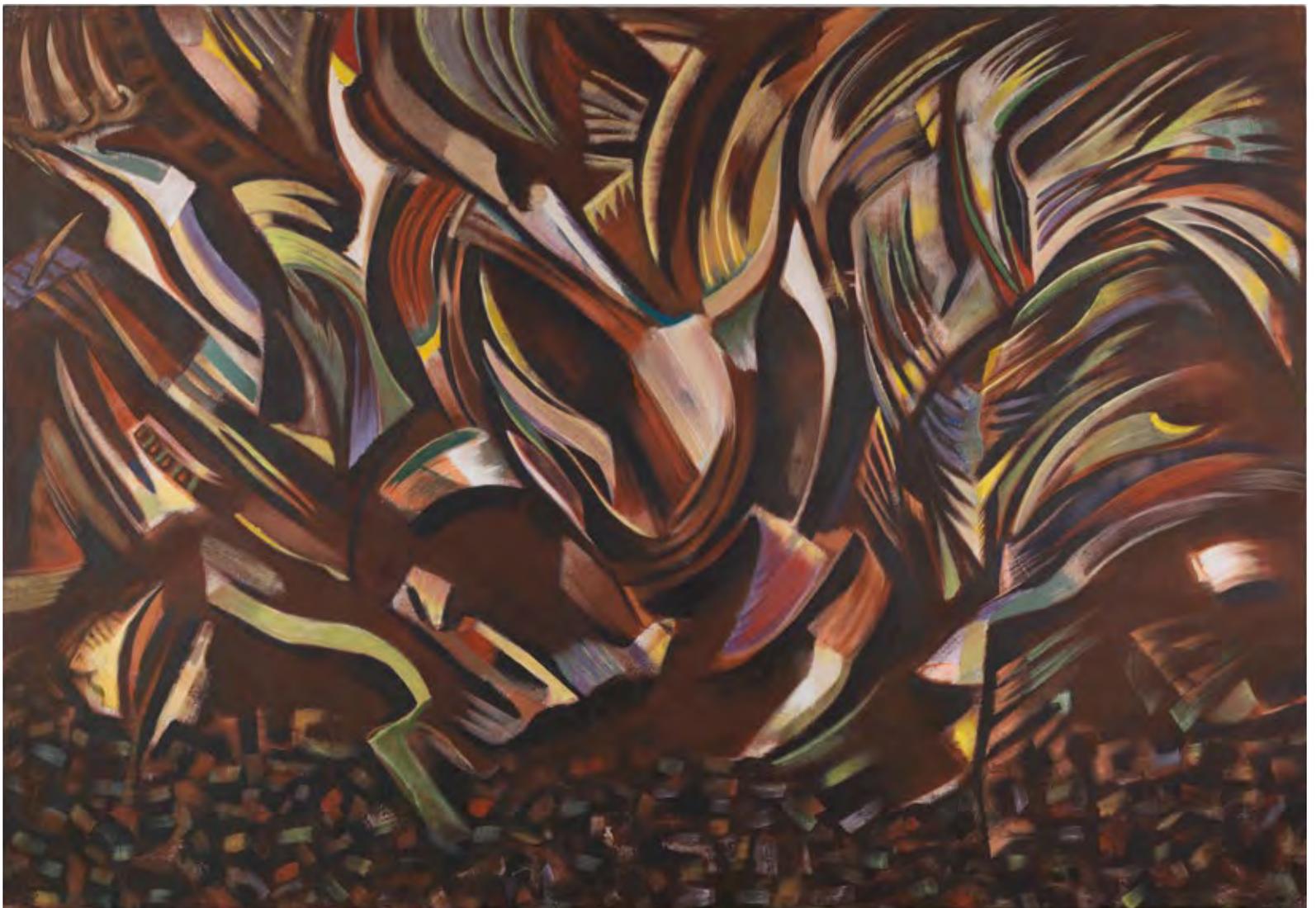
"THE LAST SUPPER"
Acrylic on canvas, 2005,
123 x 143 cm

GLADYS TRIANA (b. 1934, Cuba)

Gladys was renting a studio from Peter and Elba when we met her in New York in the early 1980's. She was always very engaged and involved in her work and liked to talk about it. She followed her own ideas and worked very methodically with project after project. This makes her art unique and constantly gives the viewer new works to contemplate and assimilate. She is a feminist and anti-communist and not afraid to make standpoints and give views in her work. She also has a human interest and this gives her

many series of portraits strong dimensions and intriguing nuances. Through various stages in her artistic career, Gladys has focused on visual expressions of movement, fragmentation and transformation.

Gladys has continuous discussions constantly going on in her art, an ever-evolving process. One such discussion is the relationship between representation and abstraction. A good example is her relation to books as seen in some of the works shown here, from the small book sculp- >>



"THE RITUAL",
Acrylic on linen, 1991,
205 x 298 cm



"THE FALSE OBJECT"
acrylic on linen, 1992,
140 x 135 cm



|| **"THE FLOATING ISLAND"**
Acrylic on linen, 1992,
150 x 120 cm

>> tures in strange forms and material to the large painting of the open book.

The last years Gladys has turned to photography and video in her art. She has no formal training in this media but has assiduously worked her way into the techniques of photography and now got her own language of taking pictures. It is also a question of arranging and building the composition of the picture.

Gladys has continuously renewed and reinvented her languages as means of expression and reflection on the human condition. In her photography, Gladys transforms small objects from daily life into irreconcilable sculptured shapes, creating an iconography that speaks

eloquently about our fragile surroundings in our journey through this world. Put in her own words: "within this virtual space, my imagination builds metaphors about the future of our environment with images divested of time and space, in which light and shadow are the two protagonists."

For Gladys therefore, photography is not a reproduction of reality, but rather, a kind of alchemy that transforms reality by creating new meaning. In the photos included here in the show, Gladys shows us that photography can be quite an adequate medium for philosophical musings.

"FORMS OF BEING NO I"
Acrylic on linen, 1989,
90 x 135 cm





“SEEING OR NOT SEEING”

Photograph on paper, edition A/P,
2009, 60 x 90 cm



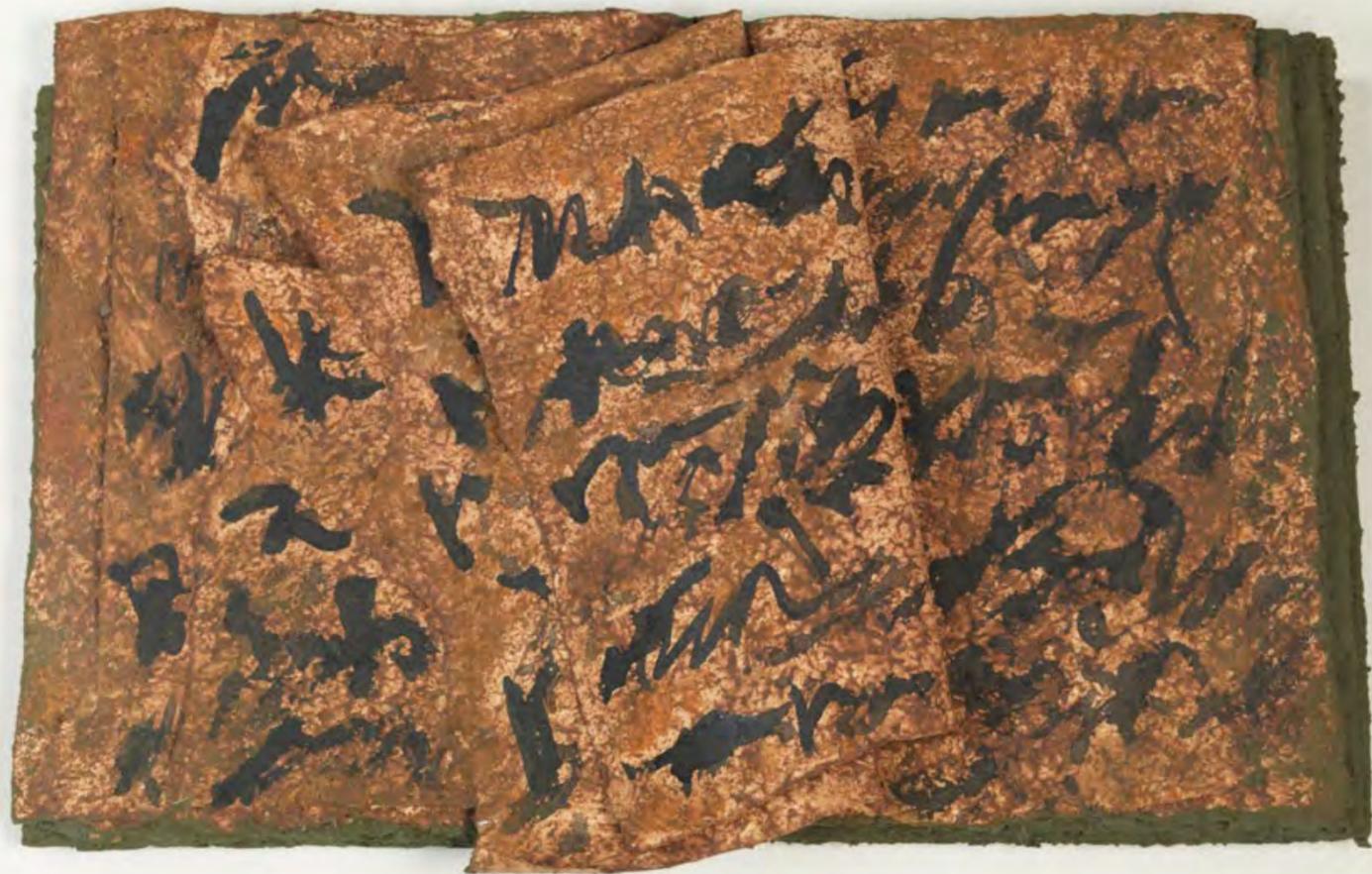
“UNTITLED XVIII”

Photograph on paper, edition A/P,
2010, 60 x 90 cm



"ON THE FIELD NO IV"

Photograph on paper, edition A/P,
2010, 60 x 90 cm



"THE DIARY"
Sculpture, mixed media, 1992,
35 x 25 x 4 cm



"THE LITTLE BOOK"
Sculpture, mixed media, 1992,
27 x 15 x 5 cm.



"THE HEALING BOOK"
Sculpture, mixed media, 1992,
27 x 21 x 3 cm



"CODEX NO 1"
Sculpture, mixed media, 1992,
35 x 30 x 3 cm



"THE SEVEN STARS"
Sculpture, mixed media,
1992, 27 x 25 x 4 cm

PRINTS FROM THE OLSSON ART COLLECTION

In the early days and in the up-start face of building The Olsson Art Collection, a part of our activities was selling and marketing art made by our artists, the artists that we had started to collect ourselves. We even had a special company set up for this. We very soon found out that the general public was not interested in complicated and advanced original art works, neither in any larger sizes nor in three dimensions. So in collaboration with our artists, we commissioned them to make smaller works for us, mainly paintings and drawings.

However, Peter Mackie and Elba Damast in New York early on had established their own big workshop with a handful technical employees for creating graphic art in a variety of techniques, both in editions and as monoprints. Together with them we made our own editions of prints by not only the two of them but also with some of our other artists, notably Gladys Triana and Raul Farco. Another of our artists, Rimer Cardillo, had his own studio where he concentrated on etchings in a big variety but always in very small editions. The technical quality was always outstanding and the etchings were each small masterpieces. Cardillo went on to become a professor in printmaking, head of department, at New Paltz university in upstate New York for many years.

Here at Landskrona Konsthall we are presenting a Swedish smorgasbord of some of the graphic works by our artists that we proudly have edited over the years.



RAUL FARCO, "RAIN"
Colour etching, 1990,
90 x 63 cm, 38/50



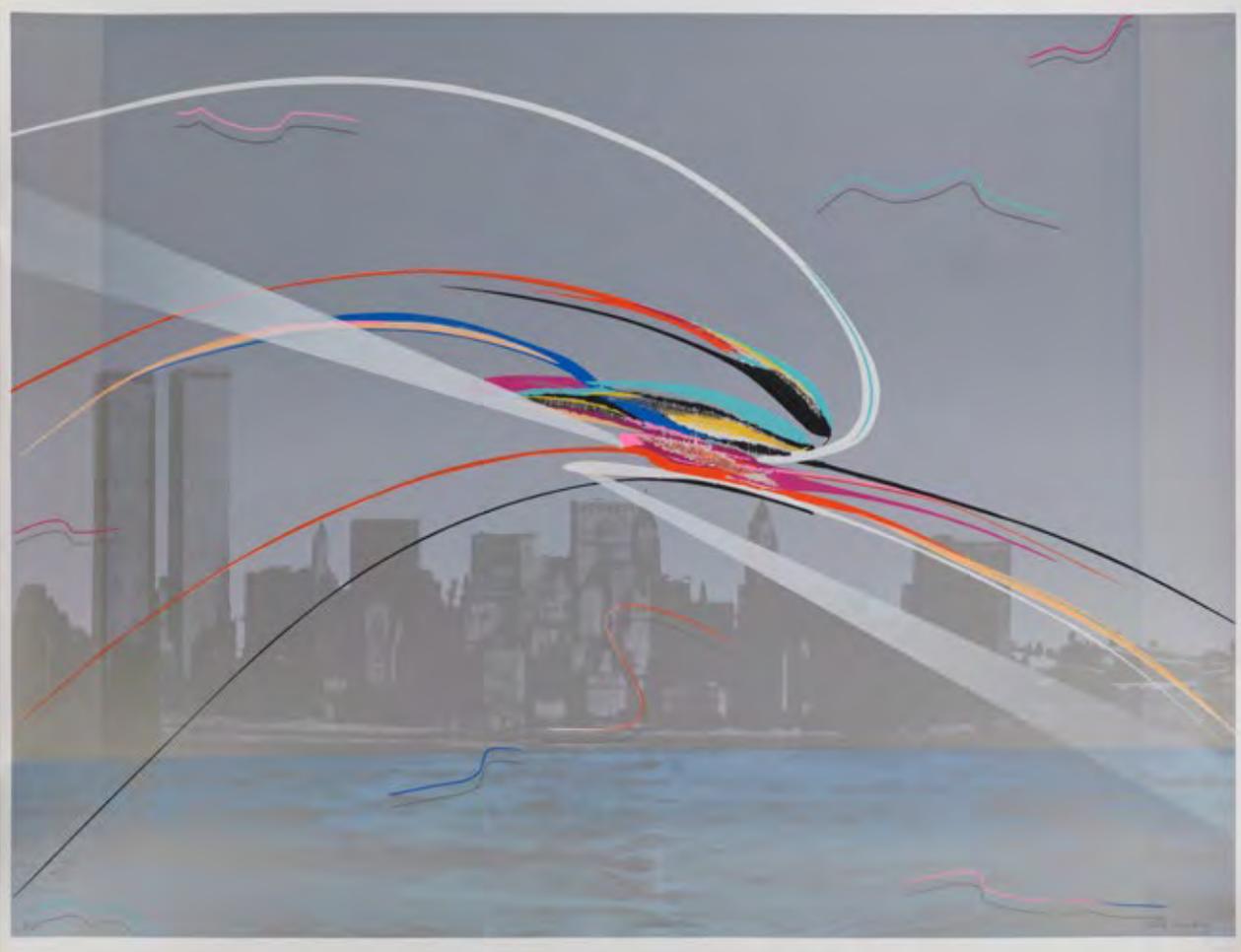
RAUL FARCO, "THE GOTHIC CHAPEL"
Handpulled serigraph, 15 colours, 1991,
110 x 55 cm, A/P



RAUL FARCO, "THE FOUNTAIN"
Colour etching, 1989,
90 x 63 cm, 8/30



GLADYS TRIANA, "TRAPPED BY THE WINDOW, THE IMAGE LOST"
Handpulled serigraph, 16 colours, 1990, 114 x 83 cm, 51/125



ELBA ALVAREZ, "MANHATTAN"
Handpulled serigraph, 22 colours,
1990, 81 x 106 cm, A/P



ELBA DAMAST, "TRES TIEMPO"
Colour etching, 1990, 9/50



ELBA DAMAST, "TURMOIL"
Handpulled serigraph and colour-etching, 13 colours,
1990, 69 x 104 cm, 7/75



ELBA DAMAST, "FINAL CALL"
Colour etching, 6 colours, 1990,
63 x 90 cm, 2/50



ELBA DAMAST, "FLASH HOUSE"
Handpulled serigraph and colour etching, 28 colours,
1990, 101 x 68 cm, 11/50



RIMER CARDILLO, "STONE BOX"
Colour etching with reliefprint on woodcut,
1987, 105 x 75 cm, 12/30



RIMER CARDILLO, "SEA SHELL'S BOX"
Colour etching with reliefprint on woodcut,
1987, 105 x 75 cm, 5/30



RIMER CARDILLO, "SUNFLOWER"
Colour etching on woodcut, 1988,
76 x 56 cm, 1/30



RIMER CARDILLO, "GERANIUM"
Colour etching on woodcut, 1988,
76 x 56 cm, 1/30



RIMER CARDILLO, "SAN FRANCISCO'S BUTTERFLY"
Colour etching on reliefprint, 1987,
75 x 55 cm, 22/30



RIMER CARDILLO, "SPRING MOTH"
Colour etching on reliefprint, 1987,
75 x 55 cm, 19/30



en. Landskrona Art Hall was built in 1963 for the festival celebrating Landskrona's 550th anniversary, it was built as an exhibition hall for industrial design. The hall is designed by the architect's Sten Samuelsson and Fritz Jaenecke.

Landskrona Art Hall is one of Skåne's most beautiful art galleries. With large walls made of glass and a concrete design, the art gallery melts into the surrounding park, Slottsparken, and yet it becomes a distinctive form. The simplicity of the hall emphasizes and reinforces the art which is exhibited.

The southwest side of the gallery has a sculptural glass wall by artist Erik Höglund, also from 1963. Erik Höglund is one of Sweden's most famous glass artists.

In the atrium yard, in the center of the Art gallery, is a Japanese exhibition garden by Garden architect Ulla Mohlin, designed in connection with a memorial exhibition 1989 of the Japanese artist Nobu Uta Hilding. The garden is donated by "Fredrikorna" in Landskrona and planned by Löddeköpinge Nursery School and Svalöf Weibulls AB. The Japanese Garden was restored in 2012, by Råga Hörstad's nursery school, according to Ulla Mohlin's drawings.

The café is run by Café Konsthallen, a social enterprise organized by the "Folkuniversitetet", Individual Human Resources and volunteers in close collaboration with Landskrona city. The café offers homemade cakes, which to the greatest extent possible are organic and fair-trade, all served in an atmospheric and unique environment.

The Art gallery displays contemporary art from different perspectives in various forms, mostly from Sweden but also from other countries.

The Art Gallery is surrounded by a sculpture park known as "Kaptensgårdens skulpturpark"

which was opened in 1998. The sculpture park was made possible by support from various companies, individuals and authorities. Today there are 20 sculptures made by well-known Sculptors from Sweden, Japan and Poland.

The exhibition "Latin American contemporary art from The Olsson Art Collection" is organized by the Olsson Art Collection, Landskrona Art Hall and Landskrona Art Society.

se. Landskrona konsthall byggdes 1963 till Landskronas 550 års jubileum som utställningshall för industridesign. Hallen är ritad av arkitekterna Sten Samuelsson och Fritz Jaenecke.

Landskrona konsthall är en av Skånes vackraste konsthallar. Med stora fönsterväggar och sitt konkreta formspråk smälter konsthallen in i den omgivande parken samtidigt som den blir en distinkt form. Enkelheten i hallen framhäver och förstärker konsten.

Konsthallens sydvästra sida har en skulptural glasvägg av Erik Höglund som är ursprunglig.

I atriumgården, mitt i konsthallen, finns en japansk utställningsträdgård skapad av Ulla Mohlin 1989 i samband med en minnesutställning över Nobu Uta Hilding. Trädgården är skänkt av Fredrikorna i Landskrona och planerad av Löddeköpinge plantskola och Svalöf Weibulls AB. Den japanska trädgården restaurerades 2012, av Råga Hörstads plantskola, enligt Ulla Mohlins ritningar.

I konsthallen finns ett café med inredningen kvar från 1963. Caféet drivs av Café Konsthallen som är en förening/socialt företag som drivs av Folkuniversitetet, Individuell Människohjälps och volontärer i ett nära samarbete med Landskrona stad. Caféet erbjuder hembakade kakor, som till så stor del som möjligt är ekologiska och fair-trade, i en stämningsfull och unik miljö.

På konsthallen visas samtidskonst ur olika perspektiv. Konsthallen visar såväl separatutställningar som samlingsutställningar företrädesvis från Sverige. Konsthallen har två stora återkommande utställningar Fotofestivalen i september och samlingsutställningen för nordvästra Skånes konststrunda vid påsk. Konsthallen är också värd för Landskrona konstförenings årliga utställning.

Kaptensgårdens skulpturpark som finns i Slottsparken runt konsthallen är en permanent skulpturpark invigd 1998. Parken kom till stånd genom stöd från olika företag, privatpersoner och myndigheter. Idag finns 20 skulpturer runt om i parken.

Utställningen "Latinamerikansk samtidskonst från The Olsson Art Collection" sker som ett samarbete mellan familjen Olsson, Landskrona konsthall och Landskrona konstförening.





En smak av Österlen

I södra delen av Kivik, där äppelodlingarna möter Hanöbukten med sina kritvita stränder, ligger Kiviks Musteri. Här planterade Henric Åkesson 1888 de äppelträd som skulle bli Sveriges första yrkesmässiga fruktodling och lade samtidigt grunden till familjeföretaget Kiviks Musteri.

Vi tillverkar frukt- och bärprodukter med fyra generationers samlade kunskap om hur frukt och bär bäst hanteras för att bevara det nyttiga och den nyskördade goda smaken. Vi drivs av en stor kärlek till äpplen, till mat och dryck och till den vackra platsen där vi finns.

Välkommen att besöka oss!



kiviksmusteri.se



THE OLSSON ART COLLECTION'S INTERNATIONAL ARTISTS:

OTHER LATIN AMERICAN ARTISTS

Negra Alvarez (El Salvador)
Patricio Aros (Chile)
Ernesto Barreda (Chile)
Humberto Castro (Cuba)
Gabriel Cepeda (Argentina)
Francisco Corcuera (Chile)
Arturo Cuenca (Cuba)
Juan Doffo (Argentina)
Claudio Juarez (Peru)
Wifredo Lam (Cuba)
Marcelo LeGrand (Uruguay)
Roberto Matta (Chile)
Manuel Mendive (Cuba)
Marcela Moujan (Argentina)
Tony Peralta (Nicaragua)
Alicia Porcel de Peralta (Argentina)
Juan Requena (Venezuela)
Jorge Romeo (Argentina)
Jesus Soto (Venezuela)
Gustavo Vejarano (Colombia)
Leonardo Salazar (Venezuela)

INTERNATIONAL ARTISTS

Ivor Abrahams (UK)
Doris Bloom (South Africa/Denmark)
Troy Brauntuch (USA)
Dale Chihuly (USA)
Gilbert & George (UK)
Gun Gordillo (Denmark)
Federico Guzman (Spain)
Rebecca Howland (USA)
Ulrica Hydman-Vallien (Sweden)
Jacqueline Humphries (USA)
Matthew Kassar (Malta)
Peter Keetman (Germany)
Robert Kushner (USA)
Thomas Lawson (Scotland)
Justen Ladda (Germany)
Kevin Larmon (USA)
Tom Liber (USA)
Donald Lipski (USA)
Peter Mackie (USA)
Stephen Mueller (USA)
Takashi Naraha (Japan)

Joseph Nechvatal (USA)
Walter Robinson (USA)
Wolfgang Robbe (Germany)
Ted Rosenthal (USA)
Maria Rubinke (Denmark)
Christopher Saliba (Malta)
Wang Shuhui (China)
Carl Harry Stålhane (Sweden)
Jette L-Ranning (Denmark)
Ernesto Tatafiore (Italy)
Michael Tetherow (USA)
Manolo Valdes (Spain)
William Wegman (USA)
Balder Ulrik (Denmark)
Bertil Vallien (Sweden)
Michael Zwack (USA)
Rhonda Zwillinger (USA)

More information about the Olsson Art Collection can be found
on our website: www.olssonartcollection.com

The Olsson Art Collection

The show is sponsored by Kiviks Musteri
Graphic design and layout of this book: Jacob Edgren
Photo and reproduction: Peter Carlsson
Print: CA Andersson. 2017



MANOLO VALDES, "INFANTA"
Wood, 1997, 45 x 40 x 25 cm

THANK YOU PETER!



PETER MACKIE, "FIGURE"
1984, acrylic on canvas, 165 x 125 cm

COM

TEMP

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LATTIN

LAMMER

SCAM

ART

June 17 – August 13, 2017
at Landskrona Konsthall
Landskrona, Sweden

**The Olsson
Art Collection**