

ALL
WHERE
EACH
IS

Mette Stausland and Robert Wood



Mette Stausland and Robert Wood are both artists with well-established, separate artistic practices, who have been pursuing their individual careers for many years. Occasionally, they elect to work together on projects that operate in parallel to their individual interests.

Mette Stausland and Robert Wood
Correspondences
Installation, 2015, Kristiansand Kunsthall



ALL WHERE EACH IS

The two bodies of work are independent. There are strong, significant similarities, and perhaps even stronger, more insistent differences. But beyond these, there is also a fit or balance between the two bodies of works that appears when they are shown together, and that a visitor to this exhibition is in a position to discover.

Similarities include shared elements in two processes of making, perhaps above all a commitment to working toward discovery through process and experimentation rather than relying on a pre-existing idea. For both, the process remains open-ended and deliberately fosters multiple or layered interpretations. Individual works of either artist can stand alone or work in dialogue with others. It is the case, too, that drawing is a key element in both practices.

There are marked differences as well. Drawings on vertical walls - flat, variously sized images bounded by clear frames -- form a sharp contrast with three-dimensional structures on horizontal planes that have no clear edges. The drawings favour an open-ended form of experimentation, often making oblique references to landscape elements or figuration. The constructions, sometimes reminiscent of scale models, often refer to domestic objects, architectural elements, natural forms. If a calm, reflective mood prevails in one context, the other more readily suggests an adventure.

**Mette Stausland
and Robert Wood**
Correspondences
Installation, 2015
Kristiansand Kunsthall,





LEFT

from left to right:
Mette Stausland
Vange Series 2019,
No 734, 755 and 754
 108 x 86 cm each

BELOW AND RIGHT

Robert Wood,
Hollow Mount, 2021
 44 x 81 x 38 cm



Visitors who remember and inquire as they look can recognise more subtle relationships between the two, instances of a particular feature counterbalancing, corresponding to or complementing the other. One example would be the way each infers a quality of time.

In Stausland's work, a drawing often makes its own history available in some way. Some marks are all but erased, so that their earlier meanings are buried to make way for new forms and content. A history is built up on the surface and a sense of the journey is implicit. It is possible to sense, in the marks, a restlessness, a searching for triggers that spark the new or the remembered.

RIGHT

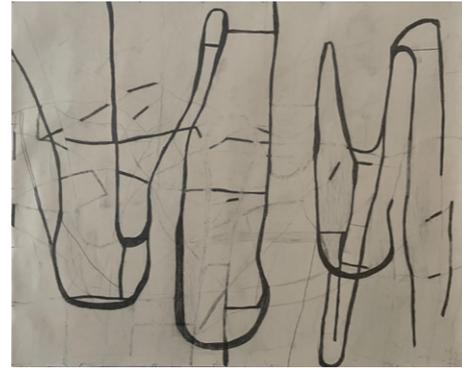
**Mette Stausland,
Vange Series no 1051, 2022**

86 x 108 cm

BELOW

**Mette Stausland,
Mårup Series 2022**

112 x 172 cm



RIGHT

**Mette Stausland
Vange Series 2022,
No 1012 and 1020**

108 x 86 cm each



Stausland's work draws from and continues to develop a language, a personal approach to drawing and a vocabulary has been consistently built throughout the course of a lifetime. Images are born from a struggle to wrest sense and form from a tangle of intuitive and experimental marks built up on a surface over time.

In Wood's work, meaning often arises from the interplay of multiple sources and references, long periods of making and risks taken on a hunch that one object might have 'something to say' to another. Underpinning it is a conviction that however great the care and time invested in the objects, the real possibility for meaning lies not in them but between them.

The exhibition title, All Where Each Is comes from a collection of poems by Andrew Crozier (1943-2008), a poet who thought deeply about "spaces between" -- active associations between people, places and lives. On inquiring about permission to use the words as a title, Wood learned that Crozier himself, consistent with that thought, had borrowed it from another poet.

BELOW AND FAR RIGHT

**Robert Wood,
Echo Woods, 2022**
72 x 120 x 100 cm

RIGHT

**Robert Wood,
The Stacks, 2021**
24 x 50 x 41 cm





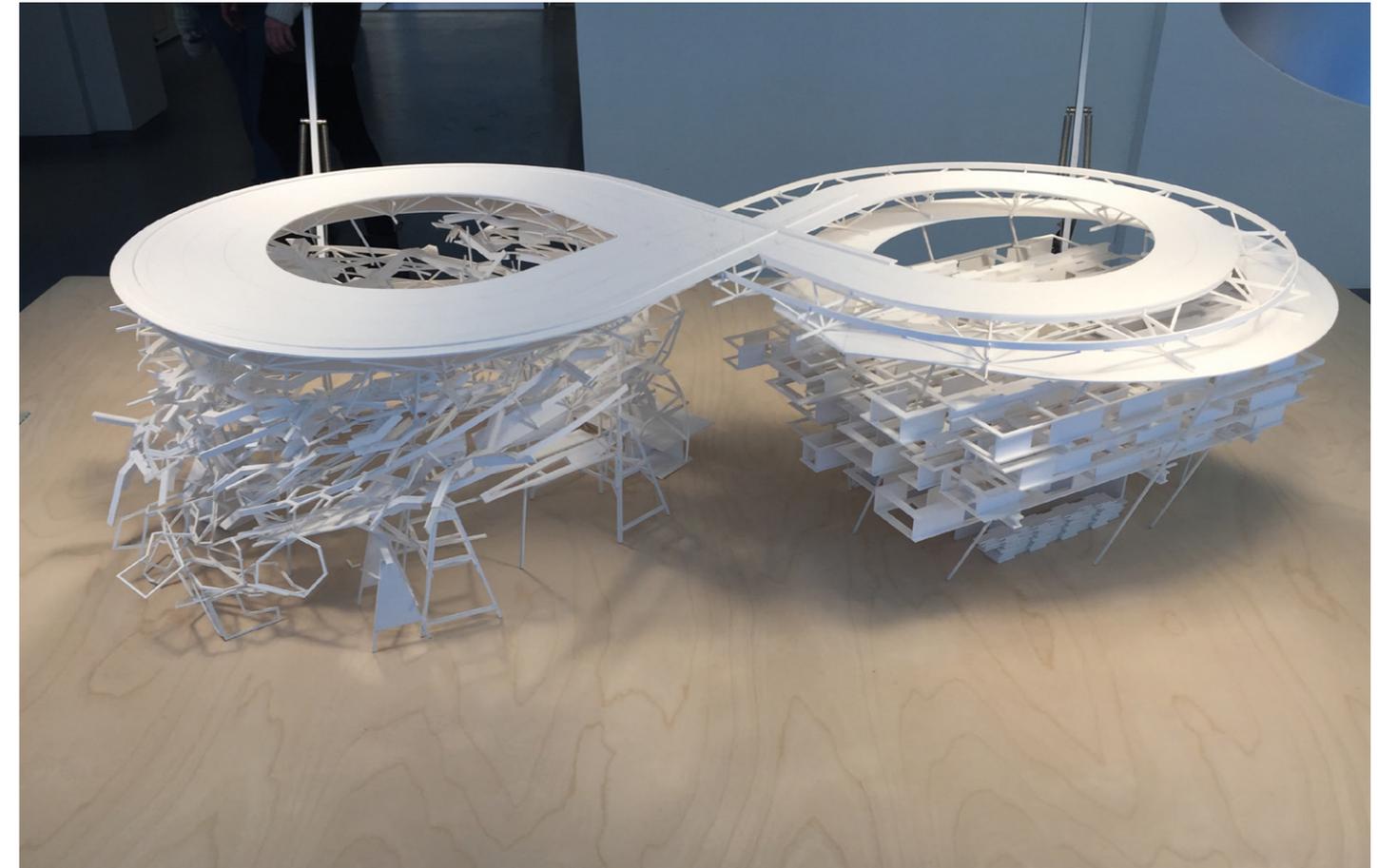
**Mette Stausland
and Robert Wood**
Installation, 2018
Tegnerforbundet, Oslo
Mill, 120 x 60 x 30 cm

RIGHT

Mette Stausland
Vange Series 2020
No 1002,
108 x 86 cm

BELOW

Robert Wood
Installation, 2018
Tegnerforbundet, Oslo
Mill, 120 x 60 x 30 cm



RIGHT

Robert Wood
Stored Horizons
110 x 56 x 30 cm
Installation, 2018
Tegnerforbundet, Oslo



RIGHT

**Mette Stausland
and Robert Wood**
Correspondences
Installation, 2015
Kristiansand Kunsthall



BELOW

Mette Stausland

Installation, 2018

Tegnerforbundet, Oslo

70 x 56 cm



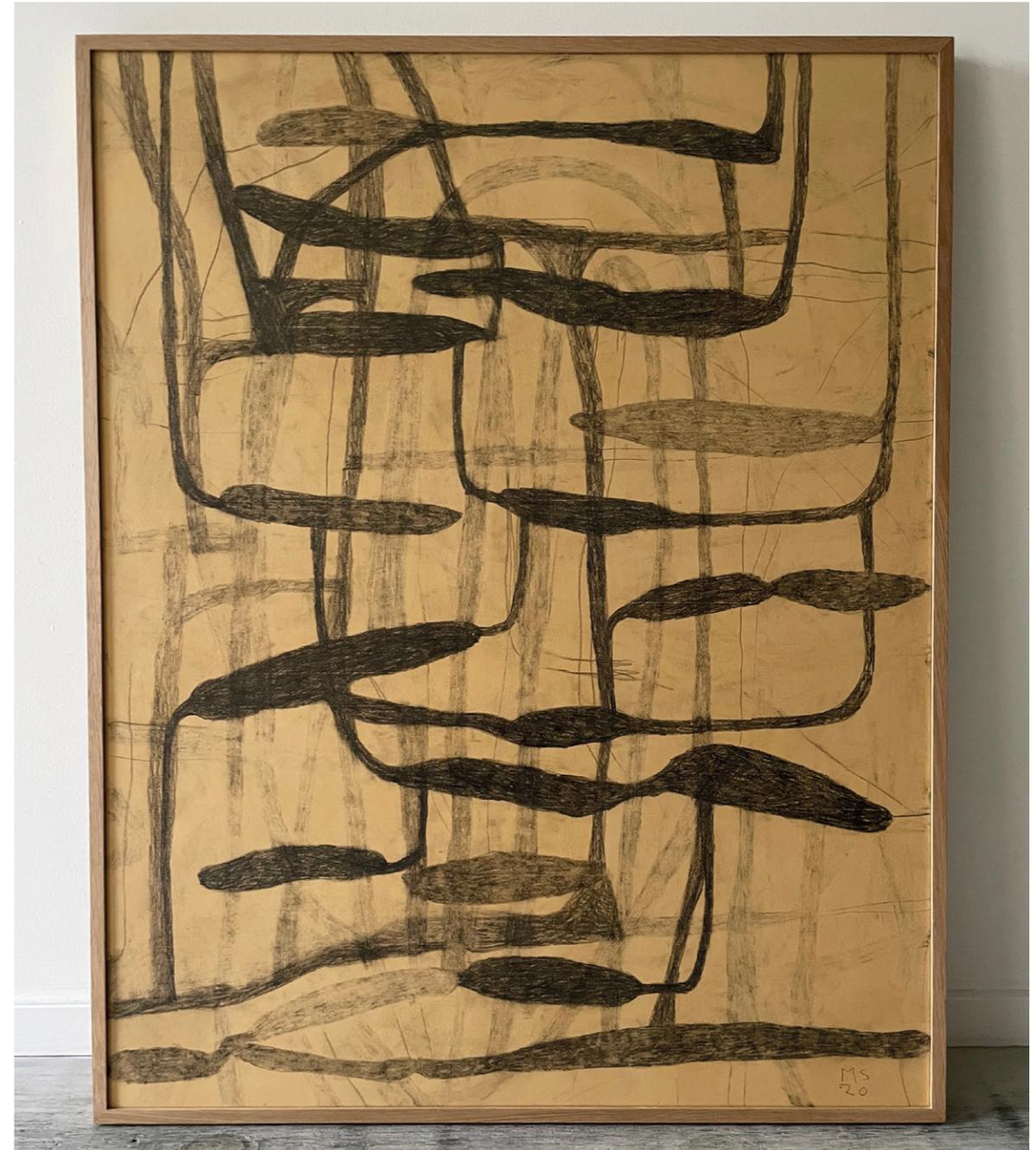
RIGHT

Mette Stausland

Vange Series 2021

No 997

108 x 86 cm



**Mette Stausland and
Robert Wood**
LOOP
Installation, Villa Renata,
Basel, 2013



Mette Stausland

Installation, 2019

Gallery Maurer Zilioli, München





**Mette Stausland
and Robert Wood**
Mountains at Home I
120 x 60 x 30 cm
Installation, 2019
Gallery Maurer Zilioli,
München

RIGHT

Robert Wood
Mountains at Home II
Installation, 2019
Gallery Maurer Zilioli,
München



METTE STAUSLAND
CURRICULUM
VITAE



Mette Stausland
Correspondences

Installation, Kristiansand Kunsthall, 2015

METTE STAUSLAND

CURRICULUM

VITAE

EDUCATION

1980 - 82 Vestlandets Kunstakademi, Bergen, Norway
1982 - 84 Kunstakademiet Stockholm, Sweden
1984 - 85 Jan van Eyck Academie, Maastricht, Holland

GRANTS AND RESIDENCIES

2017 - 2023 Grant for senior artists, Arts Council of Norway
2015 Kuratorium Kanton Aargau, Switzerland
2015 UBS Kulturstiftung, Switzerland
2013 Stiftung für Die Graphische Kunst in der Schweiz, Switzerland
2012 Residency Joseph Albers Foundation, Connecticut, USA
2012 Kuratorium Aargau, Switzerland
2007-2008 National Grant, Norway
2006 Kunstcredit Kuratorium Aargau, Switzerland
2006 Kuratorium Aargau, Switzerland
2003 National Grant, Norway
2001 Kuratorium Aargau, Switzerland
2000 City of Basel Art Grant, Switzerland
1997 National Grant, Norway
1997 Kuratorium Aargau, Switzerland
1995 Hans Trudel Art Prize, Switzerland

SOLO EXHIBITIONS (selected)

2020 Kunstnerforbundet, Galleri for Samtidskunst, Oslo, Norway
2019 Gallery Maurer Zilioli, München, Germany
2018 Tegnerforbundet, Oslo, Norway
2016 to 19 Bomuldsfabriken, with Robert Wood. Arendal, Norway
2016 Gallery Maurer Zilioli, München, Germany
2015 Correspondences with Robert Wood, Kristiansand Kunsthall, Norway
2014 Galerie Rosenberg, Zürich, Switzerland
2013 Villa Renata, Basel, Switzerland
2012 Vendsyssel Kunstmuseum, Denmark
2012 Gallery Lelong, Zurich, Switzerland
2010 Gallery Trafo, Asker, Norway
2009 Tegnerforbundet, Oslo, Norway
2007 Gallery Lelong, Zurich, Switzerland

GROUP EXHIBITIONS (selected)

2020 Auswahl 20, Kunsthau Aarau, Switzerland
2020 Høstutstillingen, Kunstnernes Hus, Oslo, Norway
2019 Spring Exhibition, Charlottenborg Kunsthall, Copenhagen, Denmark
2019 Auswahl 19, Kunsthau Aarau, Switzerland
2018 Dropsfabrikken, Trondheim, Norway
2015 Gallery Rosenberg, Zurich, Switzerland

COLLECTIONS (selected)

FRAC Auvergne, France
Daniel and Florence Guerlain Collection, Paris, France
Graphische Sammlung ETH, Zürich, Switzerland
Basel-Landschaft, Basel, Switzerland
UBS Art Collection, Zürich, Switzerland
Vendsyssel Kunstmuseum, Denmark
Sørlandets Kunstmuseum, Norway
Trondheim City, Norway
The City of Aarau, Switzerland
The City of Zürich, Switzerland
The City of Kristiansand, Norway
Premio Biella Incisione, Biella, Italy
Aarau Kunsthau, Aarau, Switzerland

PUBLIC COMMISSIONS

2013 Wall drawing, Roligheten Gaard, Kristiansand, Norway.
2005 Wall drawing, Arendal Cultural House, Arendal, Norway
2004 Solvang Hospital, Kristiansand, Norway
2002 Wall drawing, Vågsbygd, Kristiansand, Norway
2001 Wall drawing, UIA, Kristiansand, Norway
1996 Wall drawing, Old Peoples Home, Windisch, Switzerland

PUBLISHED BOOKS

2020 - 25 Commissioned to produce a series of drawings that will be awarded to the winners of the regional arts price for Agder Fylkeskommune, Norway.
2013 Codetta, book of drawings, text Ina Boesch. Schwabe Publisher, Basel, Switzerland
2007 Poetry book 'Ting & Sager' with Klaus Rifbjerg

ROBERT WOOD CURRICULUM VITAE



Mette Stausland
and Robert Wood
LOOP, Building a Drawing (Train of Thought)
24 x 225 x 84 cm
Installation, Villa Renata, Basel, 2013

ROBERT WOOD CURRICULUM VITAE

b.1957, Toronto, Canada
Currently full-time resident in North Denmark

EDUCATION

Glasgow School of Art 1975-80

EXHIBITIONS (selected)

- | | |
|-------------|---|
| 2019 | Maurer Zilioli Contemporary Arts, Munich, Germany (two person) |
| 2018 | Tegnerforbundet, Oslo, Norway (two person) |
| 2016 - 2019 | Bomuldsfabriken Arendal, Norway, semi-permanent exhibition (two person) |
| 2016 | Maurer Zilioli Contemporary Arts, Munich, Germany (two person) |
| 2015 | Kristiansand Kunsthall, "Correspondences", Norway (two person) |
| 2014 | Galerie Trudelhaus, "Modell und Utopie", Baden, Switzerland |
| 2014 | Saltzhaus, "Mehr Saltz", Brugg, Switzerland |
| 2013 | Villa Renata, "Loop", Basel, Switzerland (two person) |
| 2012 | Vendsyssel Kunstmuseum, "Imellem", Denmark (two person) |
| 2012 | "Ten Years", Vendsyssel Kunstmuseum, Hjørring, Denmark |
| 2010 | Post 20:10, Aalborg, Denmark |
| 2009 | Nordjysk kunst NU, Aalborg, Denmark |

COLLECTIONS

Work is represented in collections in America, Canada, Denmark, Switzerland Bulgaria and the UK.

RESIDENCIES

Gjæstetelier, Hollufgaard, Denmark - Konstepidemin, Goteborg, Sweden - Kunstlerhaus, Boswil, Switzerland.

TEACHING

- | | |
|-----------|---|
| 1982-84 | Part-time lecturer in BA Sculpture, Falmouth School of Art |
| 1987-90 | Part-time lecturer in BTEC Art and Design/
Part-time lecturer in BA Sculpture, Falmouth School of Art |
| 1988-90 | Part-time lecturer in Foundation Studies, Portsmouth Polytechnic |
| 1909-92 | Full-time Lecturer in BA fine Art (Sculpture) Falmouth College of Arts |
| 1992-2012 | Full-time Senior Lecturer in BA fine Art (Sculpture) Falmouth College of Arts/University Falmouth |
| 2015-19 | Artist led workshops, Agder region, Norway in co-operation with various organisations including DKS, Trafo. Tangen vas.U.I.A. and CreArt. |

RIGHT

Robert Wood
Siren and Song,
2022 (detail)
60 x 220 x 165 cm



