

## **The Sculpture Project**



## ABOUT

The Sculpture Project is an initiative founded on curiosity about the relationship between art and traditionally crafted products, as well as a love of new cultural trends. This project will lead to the casting of unique artworks by some of the most fascinating creative individuals in Scandinavia. The artwork will be manufactured in limited editions by experienced craftsmen at Byarums Bruk in Småland. For the first piece in this unique project we are proud to present a great artist of our time. The result is a very special artwork that now awaits its future curators.

/ Joel & Kenneth, project founders

“Ever since 1947 we have stuck to the same principle: only to use recycled aluminium in our products and to make the moulds from a mix of natural sand from lake Vättern, clay, soot and water. This is a mix that is entirely free from chemical additives and forms a closed system so it can be used over and over again,” explains the manifesto of Byarums Bruk. Also worth mentioning: “And for the last decade we have worked closely with some of the top designers and artists in Sweden.”

The Sculpture Project is now born. This year introducing a new sculpture entitled “Aluna”, in a

limited edition of 65 numbered and signed examples. The artist is Ann Wolff, who is best known for her sculptures in glass. Aluminium was a new material to her and had an industrial image that made her hesitate for some time. She was more familiar with casting techniques, having worked with both glass and bronze in recent years. Kenneth Ståhl, a member of the management team at Byarums Bruk, felt that her series of glass sculptures known as “Sepia” could inspire to art executed in aluminium. Ann Wolff was finally convinced to give it a try. The casting process gives each object its own unique character. Each casting bares

individual impressions from the mould and the way the material has cooled and solidified. The process of creation leaves traces of life – whether the object is cast in aluminium or glass.

The “Aluna” sculpture is thus related to Ann's sculptures in glass. The theme she has explored is about external and internal identity – not individual but universal identity. She has long been fascinated by the gap between our internal feelings and the personality that outside world assigns to us; the way that the self naturally develops through our interactions with others. Art gives us the possibility to see deeper, to glimpse and interpret what lies beneath the surface. Through art we can project our own state of mind and psychological needs. Art helps us to establish a relationship with ourselves.

The making of “Aluna” in a limited series gives wider access to public institutions and the public in general. The sculpture can be installed indoors as well as outdoors all year round.

Sand casting is the common factor in everything that Byarums Bruk produces. It is a technique that requires the finest craftsmanship. The casting works is thus preserving an old craft tradition and using it to create objects for the present day and for our future. This is not the only benefit. Production is environmentally sound, since every stage builds on the principle of reuse and recycling. The raw material is, as mentioned, recycled aluminium. The casting sand is used over and over again for new moulds. Some of the grains of sand undoubtedly date back to 1947, when the sand depot was filled for the first time. The finished objects are highly durable and remain just as beautiful year after year, decade after decade. Byarums Bruk is one of a few companies that live up to the concept of sustainable design.

The technique requires a sharp mind, extreme care and skillful hands. Just as an experienced baker tests the dough with fingertips to check if it has risen fully, the casting workers rub the sand



between their fingers to check whether the moisture content is right, depending on what they plan to cast and the prevailing weather. Production at Byarums Bruk is in other words reliant on a level of craftsmanship that is becoming increasingly prized today. Deep experience – developed through years of practice and often passed from generation to generation – is essential to achieve quality in production based on craft skills.

“Making quality products with an environmentally friendly production makes me and my staff very happy and proud.” comments Joel Enhörning, owner of the casting works. “We are lucky to still be able to practice this wonderful craft and supply these unique products to our customers. It also feels right to keep on manufacturing in Byarum in Småland.”

Creativity has always flourished in Småland. It is worth asking what Swedish design would have become, what Swedish homes would have looked like and how the Swedish economy and our international

reputation would have fared without the many small factories and craft industries in Småland? The source of this energy has not been economic prosperity, but rather the scarcity of resources that the author Carl Jonas Almqvist once described so beautifully as the land of briars and gooseberries – rather than plump roses and grapes.

Without production facilities, designers are powerless. So the innovative companies, small industry and workshops that remain are incredibly important – not just for design but also for the future. Manufacturing is more than production, it also means knowhow and possibilities for development.





Aluna **Ann Wolff**



## ARTIST BIOGRAPHY

Ann Wolff is one of our most brilliant international artists and uses glass as her primary medium. Despite her success around the world she has remained surprisingly unknown in Sweden in recent decades. As a young glass artist with the former Kosta Boda AB – when her surname was Wårff – the situation was quite different. Her art glass gained a lot of publicity then and she was frequently in the spotlight.

From 1964 until the early 1970s she and her then husband, Göran Wårff, signed their work with the name Ann and Göran Wårff. They challenged traditional glass techniques, developed new ones and made the molten glass behave in ways it had never done before. In 1968 the couple were awarded the American Lunning Prize, the most prestigious award of the time for young and gifted Scandinavian designers. It was described as the “Nobel Prize” of the art world by H. Olof Gummerus, Director of the Finnish Society of Crafts and Design (now the Finnish Design Forum), who guided Finnish design to world prominence in the 1950s and 60s.

Ann continued working at the Kosta glassworks until 1978. One of the most popular pieces of art glass

she produced there was the snowball – a small candle holder for tea candles – the first design of its type and so far the best. But her most interesting work of this period were the pieces she created using her own brush-etching technique. She patiently etched away numerous millimetre-thick layers of coloured overlay and underlay to create sharp and atmospheric images that were charged with ideas and contemporary associations.

Many of us were able to identify with her portrayals of relationship problems, her perceptions of female and male, and the way that everyday life entangles us in its web of demands. But her work also reflected our intimate connections with things – the teapot, the jug, the milk bottle, balls of wool, scissors,

the chessboard, the cup – objects which her brushes revealed to be powerful universal symbols.

In 1978 she left Kosta glassworks to set up Transjö hytta glass studio together with a number of skilled glassworkers. There she refined her brush etching technique and won even more international prizes. She was named several times as the leading glass artist in Europe.

But Ann Wolff is not an artist who rests on her laurels or shies away from the existential problems or artistic issues that occupy her mind. The reflective, colour-enhancing nature of molten glass can be seductively beautiful, but also appear frivolous and lightweight. Darkness and mass are needed to convey deeper life experiences.

In the mid-1980s Ann worked on a series of portraits of women with the same intensity, anger and power as the medieval wooden madonnas in the churches of Gotland. She began to create large portraits in charcoal and pastels. They were melancholy, sorrowful and excluded,

and were a necessary transition to her strong, sculptural statements of recent years. She has long ago left behind the blown glass with its clear central core. Her sculptures allow her to work with asymmetry and accentuate inner visual movement and fields of force. It takes courage to work in large formats, as she does now.

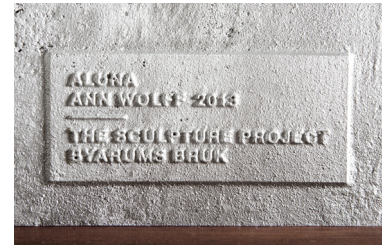
Aluminium, concrete and glass – each of these materials offers different possibilities. She has not lost her love of glass, with its ability to reveal what is inside and outside at the same time, to be reflective or matt, opaque or transparent, smooth or rough.

In 2011 Ann was awarded the European Culture Prize in Strasbourg, for her art, for having worked in several European countries, and for her contributions to the international success of European culture.

**Text:** Kerstin Wickman, Professor Emeritus in Design and Craft History.







Limited edition of 65 sculptures  
Sand cast recycled aluminum / oiled solid mahogany

Width 53 cm  
Height 64 cm  
Depth 28 cm  
Weight 35 kg



## Ann Wolff

1937	Born in Lübeck
1956–1959	Education at Hochschule für Gestaltung, Ulm, Germany
1960–1964	Designer at Pukebergs Glasbruk, Sweden
1964–1978	Designer at Kosta Boda, Kosta, Sweden
1978–2000	Studio in Transjö, Kosta, Sweden
1978–1998	Workshops in Europe, USA and Japan
1977,–79, –84,–86, –95	Faculty member at Pilchuck Glass School, Seattle, WA, USA
1985	Changing her name from Ann Wärrf to Ann Wolff
1993–1998	Professor in Design at the Hochschule für Bildende Künste, Hamburg, Germany
2000–	Studios in Kyllaj, Gotland and in Berlin, Germany
2005–2008	The retrospective Observations, traveled to seven international venues

## AWARDS

1968	Lunningpriset, Sweden
1974	WCC Award, Toronto, Canada
1977	First Prize, Coburger Glaspreis, Coburg, Germany
1980	First Prize, Zentralschweizer Glaspreis Kunst, Luzern, Switzerland
1981	Special Prize Internationale Glaskunst, Kassel, Germany
1982	Lessebo Kommuns Kulturpris, Sweden
1984	WCC Glassprize, Bratislava, CSSR
1988	Bayrischer Staatspreis (gold-medal), München, Germany
1997	Rakow Commission, The Corning Museum of Glass, Corning/NY, USA
2005	Jurors Award, Toledo Museum of Art, Toledo/OH, USA
2006	Jurors Award, Muskegon Museum of Art, Muskegon/MI, USA
2007	Jurors Award, The Corning Museum of Glass, Corning/NY, USA
2008	Award of Excellence, Smithsonian Renwick Collections, Washington/DC, USA
2009	The Flint Institute of Art Award, Flint, Michigan, USA
2010	Award of Excellence, Tacoma Museum of Glass, USA
2011	Lifetime Achievement Award, GAS Glass Art Society Award of Excellence, Independent Curator Award, Habitat Galleries/MI, USA European Culture Prize, PRO EUROPA, Strasbourg, France

## SOLO EXHIBITIONS SELECTION

1966	Varbergs Museum, Varberg, Sweden	2002	Galerie B, Sinzheim, Germany 2003,–07,–11
1968	Galleri Wulff, Helsinki, Finland		Kalmar Konstmuseum, Kalmar, Sweden
1976	Galleri Doktor Glas, Stockholm, Sweden 1979,–84,–87,–93,–97		Habatat Galleries, Detroit/MI, USA 2007,–09
1980	Yamaha Galleries, Kyoto, Japan	2005	Ebeltoft Glasmuseum, Ebeltoft, Danmark
1981	Galleri Mors Mössa, Göteborg, Sweden 1984		National Glass Center, Sunderland, UK
1982	Heller Gallery, New York/NY, USA 1987, 1997	2006	Glashütte Gernheim, Petershagen, Germany
1983	Ivor Kurland Gallery, Los Angeles/CA, USA 1987		Rihimäki Glasmuseum, Rihimäki, Finland
	Holsten Galleries, Palm Beach/FL, USA 1986	2007	Mint Museum, Charlotte/NC, USA
1984	Art Weeks, Kilkenny, Ireland		Landesmuseum, Schleswig, Germany
1986	Gotlands Fornsal, Visby, Sweden	2008	Wärmlands Museum, Karlstad, Sweden
1987	Galleri F15, Moss, Norway		Leo Kaplan Modern, New York/NY, USA
	Karlshamns Museum, Karlshamn, Sweden	2009	Vänersborgs Konstmuseum, Vänersborg, Sweden
	Galerie Gottschalk-Betz, Frankfurt/M, Germany		Galleri Landborg, Vickelby, Sweden
1990	Visby Konstmuseum, Visby, Sweden	2010	Kulturforum Burgkloster zu Lübeck, Germany
	Chateau d'Annecy, Annecy, France		Litvak Gallery, Tel Aviv, Israel
1993	Musée Palais Bénédicte, Fécamp, France	2012	Galerie Seitz & Partner, Berlin, Germany
1994	Gamla Riksbanken, Vänersborg, Sweden		Europäisches Glasmuseum, Coburg, Germany 2013
1996	Sanske Gallery, Zürich, Switzerland		S:t Maria Domkyrka, Visby, Sweden
1998	Galleria San Nicolò, Venice, Italy		Mim Art Gallery, Istanbul
1999	Arch Gallery, Kalmar, Sweden	2013	Galleri KG25, Stockholm, Sweden
	Mejeriet, Alskog, Sweden		The Sculpture Project, Stockholm, Sweden
2001	Noack Werkstattgalerie, Berlin, Germany		
	Landskrona Museum, Landskrona, Sweden		

## PUBLIC COLLECTIONS

Alexander Tutsek-Stiftung, München, Germany  
Badisches Landesmuseum, Karlsruhe, Germany  
The Chazen Collection, Madison/WI, USA  
The Corning Museum of Glass, Corning/NY, USA  
Chrysler Museum of Art, Norfolk/VA, USA  
Det Danske Kunstindustrimuseum, Copenhagen, Denmark  
De Young Museum, San Francisco/CA, USA  
Dresdner Kunstgewerbemuseum, Dresden, Germany  
Ebeltoft Glasmuseum, Ebeltoft, Denmark  
Ernsting Stiftung, Coesfeld-Lette, Germany  
Frauenau Museum, Frauenau, Germany  
Groninger Museum, Groningen, the Netherlands  
Hokkaido Museum of Modern Art, Hokkaido, Japan  
Höganäs Museum, Höganäs, Sweden  
Kestner Museum, Hannover, Germany  
Leigh Yawkey Woodson Art Museum, Wausau/WI, USA  
Lobmayr Museum, Wien, Austria  
Kulturhistorisches Museum, Osnabrück, Germany  
Kunstmuseum der Stadt Düsseldorf, Düsseldorf, Germany  
Kunstsammlungen der Veste Coburg, Coburg, Germany  
Malmö Museum, Malmö, Sweden  
Metropolitan Museum, New York/NY, USA  
Mint Museum of Craft + Design, Charlotte/NC, USA  
Musée des Arts Décoratifs, Paris, France

Musée Atelier du Verre, Sars Poteries, France  
Musée de Design et d'Arts Appliqués Contemporains, Lausanne, Switzerland  
Museum of Arts and Design, New York/NY, USA  
Museum Bellerive, Zürich, Switzerland  
Museum für Kunst und Gewerbe, Hamburg, Germany  
Museum Würth, Künzelsau, Germany  
Muskegon Museum of Art, Muskegon/MI, USA  
National Museum of Modern Art, Tokyo, Japan  
Nationalmuseum Stockholm, Sweden  
Norrköpings Museum, Norrköping, Sweden  
Pilkington Museum of Glass, Pilkington, England  
Racine Art Museum, Wisconsin, USA  
Röhsska Konstlöjdmuseum, Göteborg, Sweden  
Schloß Gottorf, Schleswig, Germany  
Stedelijk Museum, Amsterdam, the Netherlands  
Seven Bridges Foundation, Greenwich/CT, USA  
The Palm Springs Art Museum, Palm Springs/CA, USA  
Toledo Art Museum, Toledo/OH, USA  
Varbergs Museum, Varberg, Sweden  
Victoria and Albert Museum, London, England  
Värmlands Museum, Karlstad, Sweden  
Växjö Länsmuseum, Växjö, Sweden  
Wuerttembergisches Landesmuseum, Stuttgart, Germany

## **PUBLIC COMMISSIONS**

1969	Djuräng-School, Kalmar, Sweden
1970	Public Swimming Baths, Norrköping, Sweden Umeå University, Umeå, Sweden
1971	Stena Lines, Göteborg, Sweden Dining-Hall, Volvo, Göteborg, Sweden
1973	SE-Banken, Göteborg, Sweden
1974	Högby School, Järfälla, Sweden
1976	County Administrative Board, Växjö, Sweden
1979	Dagens Nyheter, Stockholm, Sweden County Administrative Board, Kalmar, Sweden
1981	Medical Care Centre, Knivsta, Sweden
1982	Municipal Hall, Nybro, Sweden VBB, Växjö, Sweden
1984	Library, Trelleborg, Sweden
1985	Library, Laholm, Sweden
1991	Concert- and Conference House, Växjö, Sweden
1992	Ödestugu Church, Tenhult, Sweden
1997	Uppsala University Hospital, Uppsala, Sweden
1999	Chapel LDC, SOW, Utrecht, the Netherlands
2001	Urban Living, Joachimstrasse, Berlin, Germany
2004	Urban Living, Mulackstrasse, Berlin, Germany
2009	Edition of Sculptures, The Royal Hashemite Court, Amman



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INSTALLATION CONCEPT AND PHOTOGRAPHY **GRANDPUBLIC**

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*Byarums Bruk*



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