

KB XIII

Kosta Boda 12

Contents:

<i>Foreword</i>	6
<i>Monica Backström</i>	10
<i>Lisa Bauer</i>	14
<i>Bengt Edenfalk</i>	18
<i>Anna Ebrner</i>	22
<i>Kjell Engman</i>	26
<i>Ulrica Hydman-Vallien</i>	30
<i>Jerker Persson</i>	34
<i>Gunnel Sablin</i>	38
<i>Christian von Sydow</i>	42
<i>Bertil Vallien</i>	46
<i>Ann Wählström</i>	50
<i>Göran Wärfff</i>	54

Orchestrated gestures

No other material is quite like crystal. It may glow softly, caressed by the light, or its hard surface may feast the eye with a cascade of glittering diamonds. But although it may pretend to reveal to us its innermost secrets, only our eyes can penetrate below that cold surface. Small wonder, then, that crystal is swathed in so much magic.

The making of crystal is a miracle in itself. A single second may be decisive. Having watched the drama of its creation, the onlooker will remain captivated for ever—artists and craftsmen who have once put their hand to it can never give it up. "It gets under your skin," they say.

The glassworks can be likened to a permanent stage, where the masters, the blowers, the gatherers and artists are all members of a fantastic troupe of players. Teams of men—thin, stout, bony, sturdy—juggle with slender pipes, wooden scoops, shears and rods. They dance round a glowing glass bubble (sometimes with a weight of 40 kg on the pipe), swing it gracefully through the air, fashioning it seemingly without effort. Every one of them knows exactly what to do, each of their movements a part of a natural choreography. How sensitive they seem as they watch the transformation of that glowing mass, stretch it, twist it, push their inherent skills to the utmost limits! A little

more, a little bigger, just a little wider... you can see how concentrated they are, how perfect their teamwork is. A gesture from the artist is instantly recognized by the master blower, a single glance sufficient to instil the piece with their joint understanding of its nature—space and volume, interior and exterior, shape and rhythm, colour and clarity. It mustn't be vague or lacklustre; it mustn't look limp, even though the artist may wish to express a rounded softness. The very process of creation, a living dynamism, must live on in the piece even when the glass has cooled, when it has irretrievably frozen into its final shape.

Glass can be so fickle, too—things must either be done the way it wants or not at all. And yet you can happily ask it to stretch its capabilities to the limit. This is what the artists and craftsmen at Kosta Boda do. Here the urge to move forward, to explore new territory, is unceasing. After climbing one mountain, it's time for the next, even higher than the first. Master craftsmen and artists spur each other on to reach new heights. Quite a feat for a 247-year-old—Kosta Boda, since 1742.

At Kosta the molten glass has been cast into the snow—and the result was a sparkling star, the little candle lamp which conquered the world during the seventies. During the

fifties, Erik Höglund threw potatoes and sawdust into the molten glass. The glass began to bubble, become rounded jugs and jars of sensuously tactile glass. Kosta Boda makes Sweden's most sold stemware of all times—Château. Bertil Vallien's sandblown and moulded pieces have written international glass history, as has Göran Wärff's exploration of the innermost nature of glass and its transformation in the presence of light. Ulrica Hydman-Vallien's Kabale pieces, bizarre, colourful figures dancing under thick layers of transparent crystal, have caught the fancy of glass-lovers the world over. And all were made at one of the works making up the Kosta Boda fourleafed clover: Boda, Johansfors, Kosta and Åfors.

Kosta Boda × 12. Twelve artists today work for Kosta Boda, but combined with Kosta Boda the result is many times greater. Here are all the instruments they need to play on—the team of master craftsmen, the molten glass itself, the tools. These twelve artists are the visionaries behind the new Kosta Boda Edition, a limited edition which is restricted in most cases to between 10 and 30 pieces and never more than 60 pieces. However, unlike the numbered sheets of the graphic arts, each copy is unique; each piece has its own distinct personality, since each is made by hand, brought to perfection by virtue of its own inherent properties. Edition 89 is the first Kosta Boda edition of this kind. In it, each of the twelve artists gives free rein to his or her expression in a manner not always possible in everyday glassware.

Atlantis—Monica Backström's vases, carafes and urns stand proud upon their rust coloured feet as if they had just risen from the sea. Atlantis, the legendary paradise and land of beauty, has inspired Monica to create

pieces of classical form with a milky surface reminiscent of old Roman glass. Their sensual skin was created by rolling the bubbles in carborundum, and some have been frosted. The colours of these amphorae are muted: coral, jade, mustard, terracotta... and a graceful arabesque entwines their mouths like a sleepy snake or gracefully fluttering shawl. Suddenly, somewhere, there is the flash of gold leaf.

Lisa Bauer, artist par excellence of plants and flowers, has contributed a real showpiece. Her Citrus is a vast bowl in which the engravers have reproduced her "sensitive pen" in an exquisitely delicate tracery. Fruit and birds soar white and airy in the transparent glass.

Bengt Edenfalk, the "painter" of the twelve, decorates his glass with the skill and sensitivity of a master watercolour artist. Indeed, his colours still look moist and flowing, seemingly swimming in his purple and blue vases. By capturing pockets of air between the over and underlying layers of colour, Edenfalk causes the light to leap and bounce in a technique he has christened Aires.

Anna Ehrner's Black Fantasy is a tribute to the magnificent cut full-lead crystal once the pride of Kosta Boda. Now, a few lively black strokes have transformed these prestigious showpieces, once accorded pride of place in Swedish homes, into the action paintings of the eighties. The form is severe yet full of power. "Crystal must sing," says Anna.

Kjell Engman is very much a storyteller, whose vivid imagination produces a never-ending stream of fairytales and fables—which he stores both in the forms and shapes of his glass and in the pictures with which he adorns its surface. In three overstuffed

fifties, Erik Höglund threw potatoes and sawdust into the molten glass. The glass began to bubble, become rounded jugs and jars of sensuously tactile glass. Kosta Boda makes Sweden's most sold stemware of all times—Château. Bertil Vallien's sandblown and moulded pieces have written international glass history, as has Göran Wärff's exploration of the innermost nature of glass and its transformation in the presence of light. Ulrica Hydman-Vallien's Kabale pieces, bizarre, colourful figures dancing under thick layers of transparent crystal, have caught the fancy of glass-lovers the world over. And all were made at one of the works making up the Kosta Boda fourleafed clover: Boda, Johansfors, Kosta and Åfors.

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armchairs he has placed an ornithologist, a pensioner and a gambler. With three simple symbols he tickles our imagination still further—a little bird, a spring that has finally broken through the stuffing of the chair, and a die somersaulting through the air. The chairs are of coloured underlay with hand-made details and moulded runners. Kjell has also created two rocking horses, as soft and round as bars of soap, named after the picador and the mythical unicorn. The bodies are formed by using the graal technique, while the tossing heads and flowing tails are cut by hand.

Snake Trap, by Ulrica Hydman-Vallien, is a tall, billowy vase, intensely black-and-yellow. Around its surging form writhes the snake, sluggish, green and captured. The surface is of shining, smooth crystal. Jungle is another of Ulrica's contributions to the Edition, a small over and underlay bowl of black and green with a matt, sand-blasted surface over which march little hand-painted figures. The overall impression is of lurking danger in an impenetrable jungle—beware the perils that lie within, beware the deep, piercing eye of the little figure with its curiously pointed head. Then, by contrast, there is Paradise—a large, hand-painted vase depicting Adam and Eve, frosted inside and out to heighten its sensuous atmosphere. Ulrica Hydman-Vallien has succeeded in capturing the vitality, the playful intensity of nature, of life itself.

Jerker Persson steps into the space age with his collection "Back to the Future", a series of humorous lightweight jars distinctly postmodern in concept and either transparent or in coloured underlay—in which case, the colour seems no more than a bloom on the surface. The pieces are deco-

rated with black and white spotted buds and lids reminiscent of bobble hats. Jerker has attempted to modernize the engraver's art by applying a simple border that succeeds perfectly in capturing the spirit of the eighties. His spaceships bear the names Apollo, Sputnik, Atlas and Orbit.

The nine different pieces offered by Gunnel Sahlin "sway" or "bounce" along like mechanical toys of figures from a comic strip. All are produced in the blowing room itself—in other words, their shape and final appearance are determined while the glass is still hot. Gunnel explains that the inspiration for these pieces actually came from her vases, in other words from wares really intended for use on a daily basis, but they are a joy to behold nevertheless—wild in shape, smoothly glassy, their colours dancing or running freely within the transparent crystal. Small, audaciously coloured balls, fashioned by hand from opaque pigmented glass, dot the surface like sweet cherries. What makes these pieces unique is that they are all solid. Three craftsmen must be constantly ready to spring into action—the soft blob of molten glass is rolled in crushed glass, a little air is blown in, the puntel moved... Modulus Vivandi is the family name of these figures, each a person in itself. How wonderful if they could grow into an entire carnival, jazzing their way through life!

Christian von Sydow, like Gunnel Sahlin, Jerker Persson and Ann Wählström, belongs to the youngest generation of Kosta Boda's designers. The three scarabs making up his Scarab family are tall and heavy, endowed with monumental power, their colours gleaming blue/black, yellow/black and black and white under thick layers of solid

crystal. Their rhythm is enhanced by black spirals waltzing round the coloured underlay. By working with several different layers at once, Christian brings to the eye a sensation of depth and volume, a sensation heightened still further by his bold asymmetrical cutting technique. He is extraordinarily sensitive to the nature of his material – yet he handles it with a masterful authority.

Unique vases have become so valuable that nowadays nobody would dream of using them for flowers, says Bertil Vallien – which is why he decided to use the vase as a symbol, making his pieces solid, with neither mouth nor hollow interior. Instead, the drama takes place inside. All three vases are sand-moulded: the blue Vaso Azzurro, the undulating Vaso Ondulato, and Vaso Cavo, which contains cavities evocative of distant black stars. As so often in Bertil Vallien's pieces, the symbolism is manifold and ambiguous: the genie in the bottle, the amphora, symbol of woman, a container and bearer of life. His Vasi Comunicati he calls his trio – vessels which are part of and communicate with each other.

Cutting techniques have tempted Ann Wählström towards new, outspokenly sculptural designs. Never before has she fashioned pieces of such imposing power. Big conical vases with boldly coloured underlay – in grey, lilac and greeny yellow – have been provided with strong moulded wings, four vases with three and one with two. The wings themselves are fashioned in three different modes, with either deep, rounded or angled cuts. The vases, named Knossos, Naxos and Helix, are reminiscent of the Holy Mediterranean Bull in their movement and outspokenly masculine power; or else they resemble boulders or great machines.

The wings appear to have been hammered from the strongest metal.

Göran Wärff's four pieces are the result of over twentyfive years of experimenting with the ability of glass to reflect and play with light. In his Floating, an inner bowl floats in an outer, a delicate amber, sapphire and turquoise underlay creating the impression of a misty veil. The soft, oblique polish of the outer surface, blasted and then frosted, enhances the lightness of the design, in spite of the innate solidity of the pieces themselves – indeed, paradoxically, it is their very thickness and massive build which make them so light, explains Göran. Chrysalis, with its touch of ruby, amber and sapphire, symbolizes the pupa in its cocoon. By working with alternate layers of transparent and coloured crystal, the artist has concentrated on the ability of glass to create an impression of great depth, of almost infinite space. Wärff's sensitivity and skills in handling the optical properties of his material are phenomenal – he tames the molten glass as can only one who has lived with it on intimate terms for many years. But each new day still arouses his admiration for this most wonderful of materials.

All started out from clear, transparent crystal. All developed a language of their own, their own techniques. Twelve pioneers? Well, pioneers are those who dare to take up challenges, to test new ways, to expose themselves to the impossible, to do the things that make history. Those are the ones who are the pioneers, not formal academic painters.

Kerstin Wickman

*Editor, Form Magazine.
Reader in History of Art and Design.*



Monica Backström

Born 1939 in Stockholm.
Working for Kosta Boda as a glassdesigner since 1965.

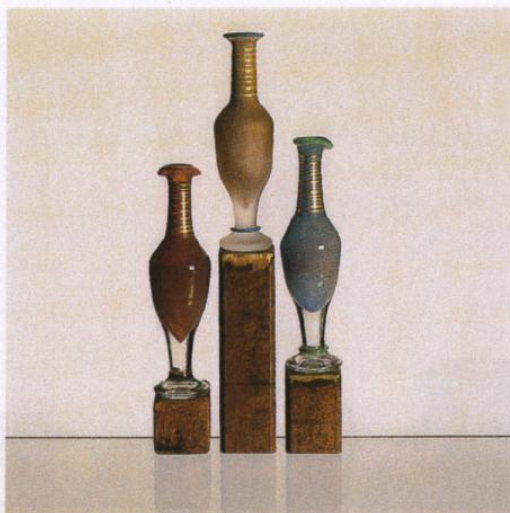
Education
National College of Art, Craft and Design, Stockholm 1959–1964.

Exhibitions, selected
Scandinavia, USA, Holland, England, Japan, Spain.
West Germany and France.
Gallery Rocade, Stockholm.
Liljevalch Art Gallery, Stockholm.
Design Art, Berlin.

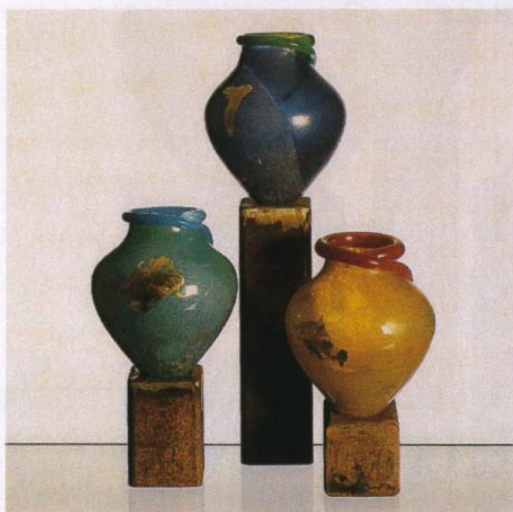
Represented, selected
National Museum, Stockholm.
Corning Glass Museum, New York.
American Craft Museum, New York.
Victoria and Albert Museum, London.
Ebeltoft Glass Museum, Denmark.

Commissions works, selected
Decorative work, hall and doors, Culture House, Borås.
Decorative work, stair well, Kalmar Hospital.
Påskallavik Church, windows.

Monica Backström



"Dionysos", bottle. "Meletele", vase. "Garafa", bottle.



"Myrton", vase medium. "Apelles", vase medium.
"Fidias", vase medium.



"Daphne", vase high. "Iris", vase mini. "Poseidon", vase high.
"Hera", vase mini. "Nike", vase mini. "Neptun", vase high.

Coloured over- and underlay, frosted and painted with 23 carat gold-foil.



"Daphne", vase high. "Iris", vase mini. "Garafa", bottle. "Nike", vase mini. "Fidias", vase medium.



Lisa Bauer

Born 1920 in Gothenburg.
Working for Kosta Boda as a glassdesigner since 1969.

Education

School of Art and Crafts, Gothenburg 1937–38.
National College of Art, Craft and Design, Stockholm 1938–42.

Exhibitions, selected

"Kosta Glass and Silver", Bosjö Monastery, Sweden.
Nordiska Kompaniet "Tvåstämmigt", Stockholm.
"Adventure in Glass", Australia.
Röhsska Museum, "The bowl", Gothenburg.
Singapore.
Centre Culturel Suédois, Paris.
Gallery Nilsson, New York.
Düsseldorf, West Germany.
Kosta Boda Djurgården, Stockholm.
Linneaus at Kosta, Stockholm and Kosta.
Liljevalch Art Gallery, Stockholm.

Lisa Bauer



"Citrus", bowl.

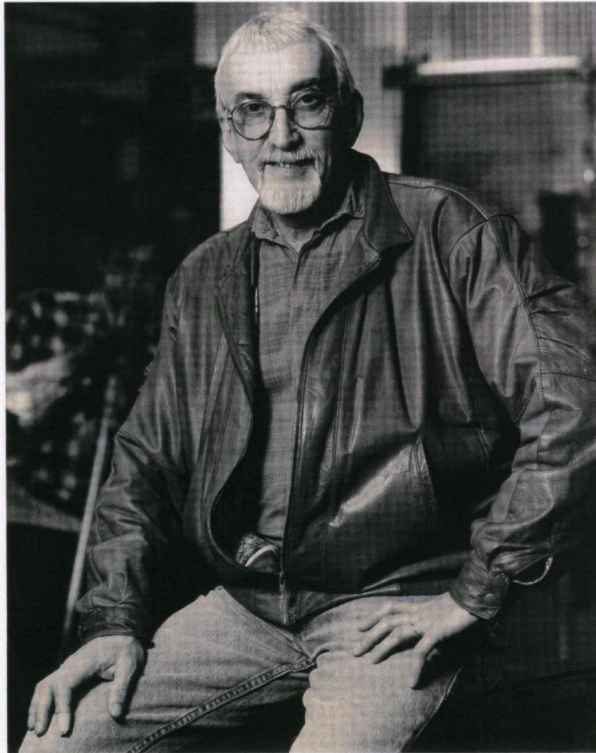


"Citrus", bowl.

Engraved crystal.



"Citrus", bowl.



18

Bengt Edenfalk

Born 1924 in Karlskrona.
Working for Kosta Boda as a glassdesigner since 1978.

Education
National College of Art, Craft and Design, Stockholm 1947–52.

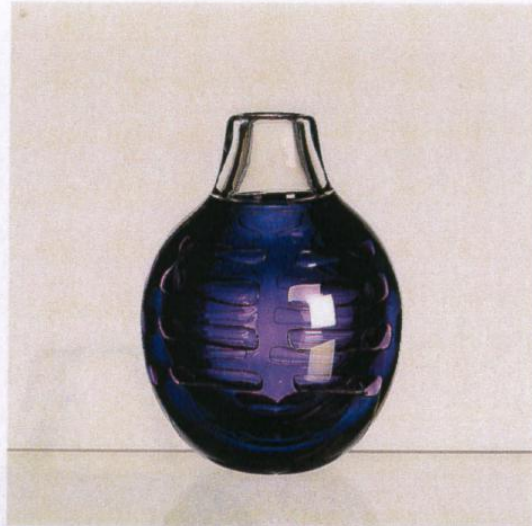
Represented
National Museum, Stockholm.
Röhsska Museum, Gothenburg.
Corning, New York.

Exhibitions, selected
National Museum, Stockholm.
Corning Museum, New York.
Kosta Boda Djurgården, Stockholm.
Liljevalch's Art Gallery, Stockholm, "Ting äger Rum".
Sweden Center, Tokyo.
Gallery Ikaros, Gothenburg.
Nordiska Kristall, Stockholm.
Collections in most European countries.

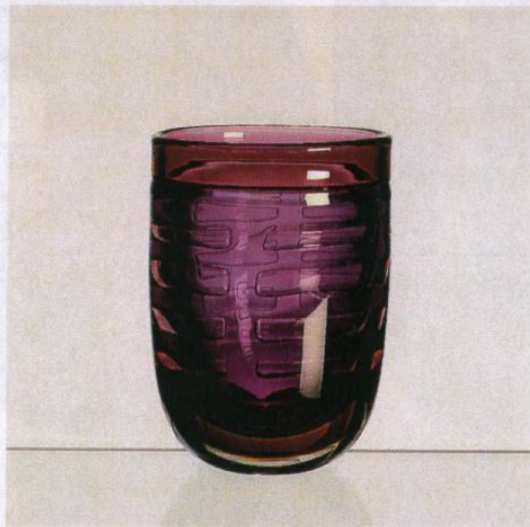
Commissions, selected
The Underground in Stockholm.

19

3engt Edenfalk



"Aires IV", blue vase.



"Aires I", purple vase.

Coloured over- and underlay with special air technique. Crystal.



"Aires II", blue vase. "Aires III", purple vase.



Anna Ehrner

Born 1948 in Stockholm.
Working for Kosta Boda as a glassdesigner since 1974.

Education

National College of Art, Craft and Design, Stockholm 1968–73.
The Pilchuck Glass School Center, USA 1979.

Exhibitions, selected

Culture House, "Nordisk Glas", Stockholm.
NK, Stockholm.
Seibu Department Stores, Japan.
Rosenthal Studiohouses, West-Germany.
Illums Bolighus, Copenhagen.
Le Centre Culturel Suédois, Paris.
Gallery New Glass, New York.
Kosta Boda Djurgården, Stockholm.

Represented

National Museum, Stockholm.
Röhsska Museum, Gothenburg.
Musée des Arts Décoratifs, Paris.

Awards

National Culture Scholarship 1979.
First Prize "Swedish Glass" – Awarded Design 1983.
"Excellent Swedish Design" – Honorable Mention 1985.
S:t Johannes Masonic Lodge Award 1988.

Anna Ebrner

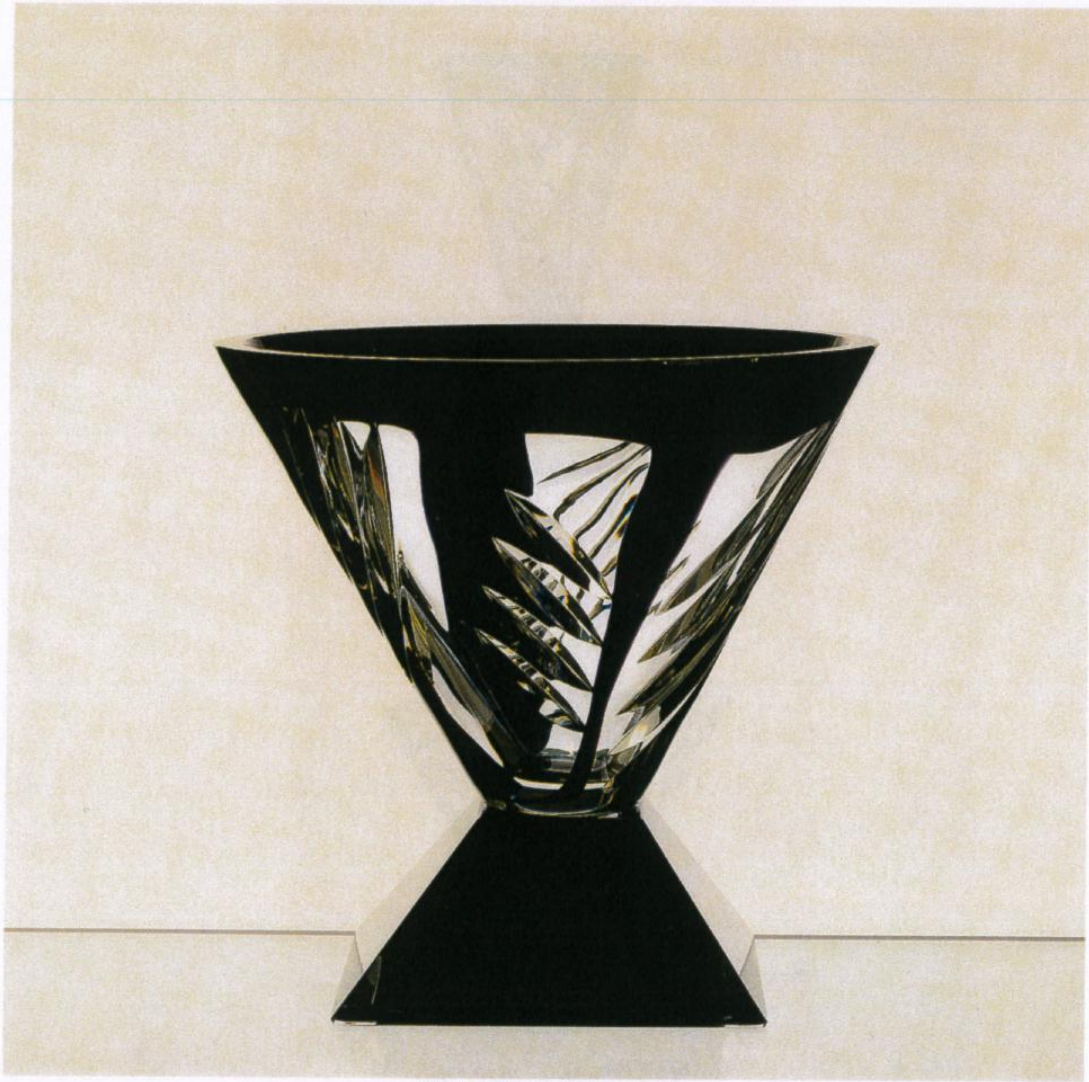


"Black Fantasy III", vase.



"Black Fantasy II", small bowl.

Coloured underlay. Cut and polished crystal.



"Black Fantasy 1", large bowl.



Kjell Engman

Born 1946 in Stockholm.

Working for Kosta Boda as a glassdesigner since 1978.

Education

KV's Art School, Gothenburg 1972–73.

National College of Art, Craft and Design, Stockholm 1973–78.

Exhibitions, selected

Culture House, Stockholm.

Eight Gallery, California.

Ten Arrow Gallery, Cambridge, USA.

Gallery 92, Östersund.

Lunds Konsthall, Lund.

Gallery Ackerman, Helsingfors, Finland.

Seibu Department Stores, Japan.

Rosenthal Studiohouses, West Germany and Italy.

Kosta Boda Djurgården, Stockholm.

Japan Glass Art Craft Association.

Grace Brothers, Sydney and Melbourne, Australia.

Sweden Center, Tokyo.

Liljevalch Art Gallery, Stockholm.

Design Art, Berlin.

Hankyo Department Store, Osaka.

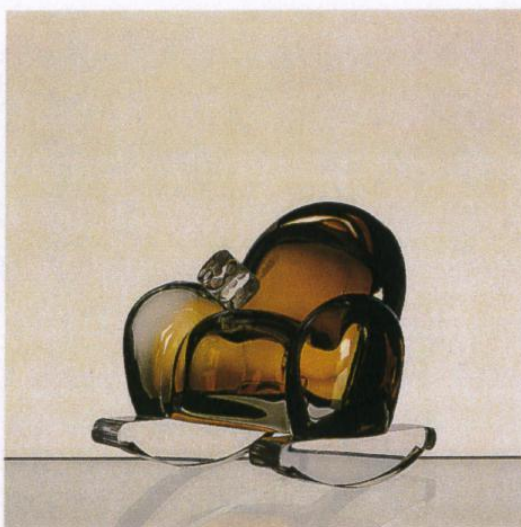
Bologna Fair, Bologna.

Represented

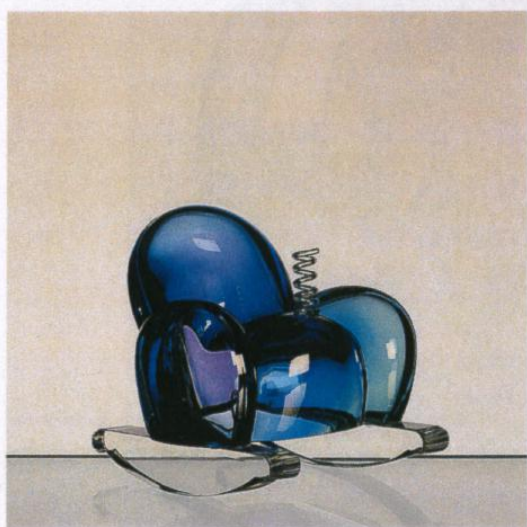
Corning Museum, New York.

Röhsska Museum, Gothenburg.

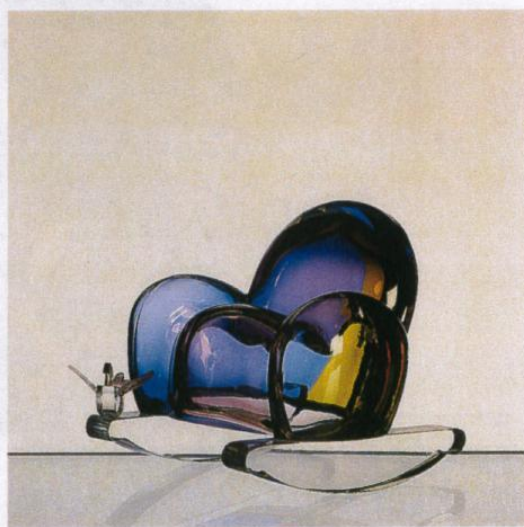
Kjell Engman



"Gambler", chair.



"Retired", chair.



"Ornithologist", chair.

*Horse: Graal technique in crystal with handmade details.
Chair: Coloured underlay with handmade details. Crystal.*



"Unicorn", borse. "Picador", borse.



30

Ulrica Hydman-Vallien

Born 1938 in Stockholm.
Working for Kosta Boda as a glassdesigner since 1972.

Education
National College of Art, Craft and Design, Stockholm 1958–61.
Studies in USA and Mexico 1962–63.

Exhibitions, selected
Stockholm Art Fair 1987–1989.
Design Art, Berlin.
Traver-Surton Gallery, Seattle, USA.
Gallerie Trois, Geneva, Switzerland.

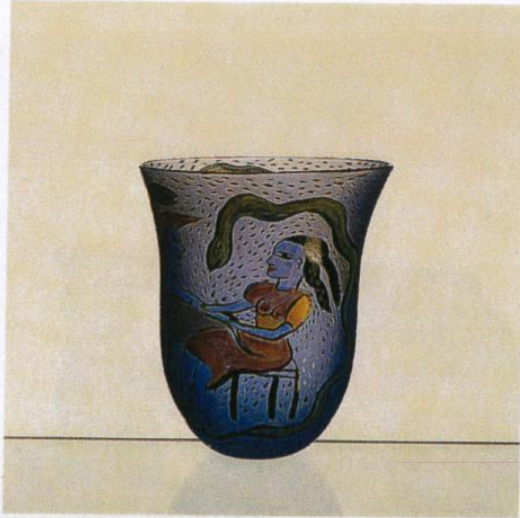
Represented, selected
The National Museum of Modern Art, Tokyo.
Corning Museum of Glass, New York.
Victoria and Albert Museum, London.
Nationalmuseum, Stockholm.

Awards
National Museum Scholarship "Young Artists" 1972.
State Major Scholarship 1973 and 1974.
First Prize "Svensk Design", National Museum 1983.
Special Prize, "Zweiter Coburger Glaspreis", Coburg.
Honour "Excellent Swedish Design" 1983, 1985, 1987.

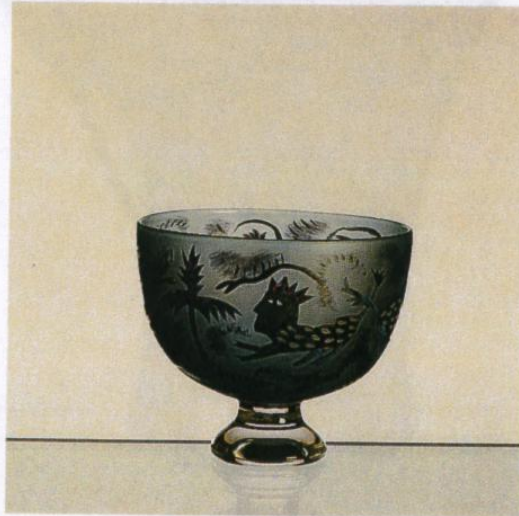
Teaching positions, selected
Teacher at The Pilchuck Glass School Center, USA 1981–88.

31

Ulrica Hydman-Vallien



"Paradise", vase.



"Jungle Night", bowl.

*"Snake Trap": Coloured underlay, free blown.
"Jungle": Coloured over- and underlay, sandblasted and handpainted.
"Paradise": Coloured underlay, frosted and handpainted.*



"Snake Trap", vase.



Jerker Persson

Born 1958 in Halmstad.
Working for Kosta Boda as a glassdesigner since 1987.

Education

Glass School, Orrefors 1978–80.
Kosta Boda, Åfors Glassworks 1980–81.
The Pilchuck Glass School Center, USA 1981.

Exhibitions, selected

Group shows together with Richard Rackham:
Illum Bolighus, Copenhagen.
Gallery Argo, Stockholm.
Gallery Nilsson, New York.
Galerie Ackerman Ekenäs, Finland.
Småland's Museum, Växjö.
Blås och Knåda, Stockholm.
Röhsska Museum, Gothenburg.

Exhibitions for Kosta Boda

Design Art, Berlin.
Liljevalch Art Gallery "Ting Äger Rum", Stockholm.
KB×4 in Oslo, Malmö and Karlskrona.

Represented, selected

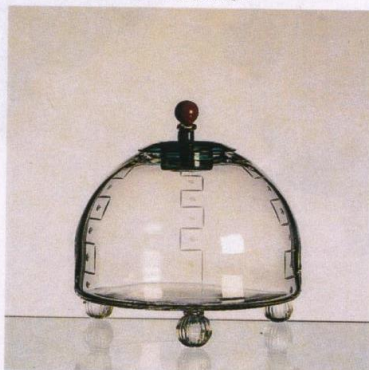
National Art Council.
Röhsska Museum, Gothenburg.
Culture Boards of Ängelholm, Båstad and Solna.

Awards

Culture Grant from county of Kristianstad.
Working grant Swedish Visual Artists' Foundation.



"Sputnik", jar bigb.



"Atlas", jar low.

Lidded jars in coloured underlay. Clear jars with engravings.



"Orbit", jar low. "Apollon", jar bigb.



38

Gunnel Sablin

Born 1954 in Umeå.
Working for Kosta Boda as a glassdesigner since 1986.

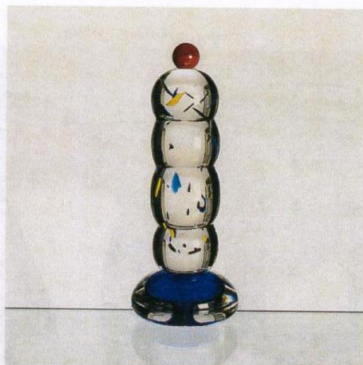
Education
Nyckelvik School, Stockholm 1975–76.
National College of Art, Craft and Design, Stockholm 1980–84.
The Pilchuck Glass School Center, USA 1987.

Positions, selected
Designer at Karja of Sweden Inc, New York USA.

Exhibitions, selected
Nordiska Kompaniet "Tid och Rum", Stockholm.
Design Center "Från Bas till Extras", Stockholm.
Kosta Boda Djurgården, Stockholm.
Liljevalch Art Gallery, Stockholm.
Design Art, Berlin.
KB×4 in Oslo, Malmö and Karlskrona.

Grants
Working grant, Eklund's Foundation for the Craft, Stockholm.

39



"Caterpillar".



"Out of the house". "U-turn".



"Triod". "Lava Lamp". "Coil".



"Boogie". "Junction". "Voltage".



Christian von Sydow

Born 1950 in Lund.
Working for Kosta Boda as a glassdesigner since 1984.

Exhibitions, selected

Vikingsberg Museum of Art, Helsingborg.
The Art Gallery, Karlshamn.
Trelleborg's Museum.
Röhsska Museum, Gothenburg.
Form Design Center, Malmö.
Jönköping County Museum.
Kristianstad County Museum.
Palazzo delle Esposizioni, Faenza, Italy.
Kosta Boda Djurgården, Stockholm.
Liljevalch Art Gallery, Stockholm. "Ting Åger Rum".
Galleri Umbra, Lund.
KB×4 in Oslo, Malmö and Karlskrona.

Represented

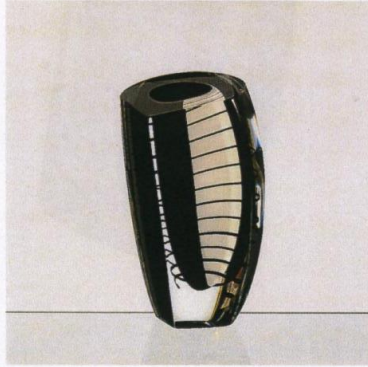
National Museum, Stockholm.
Malmö Museum.
Helsingborg Museum.
Kristianstad County Museum.
National Art Council 1986.
Malmöhus County Museum.

Awards, selected

Swedish Government's Working Grant 1978, 80, 82, 86.
The Culture Foundation of Sweden-Finland 1980.
The County Malmöhus' Culture Grant 1980.
The Society of Artcraftmen's Grant 1982.



"Scarab II", yellow/black.

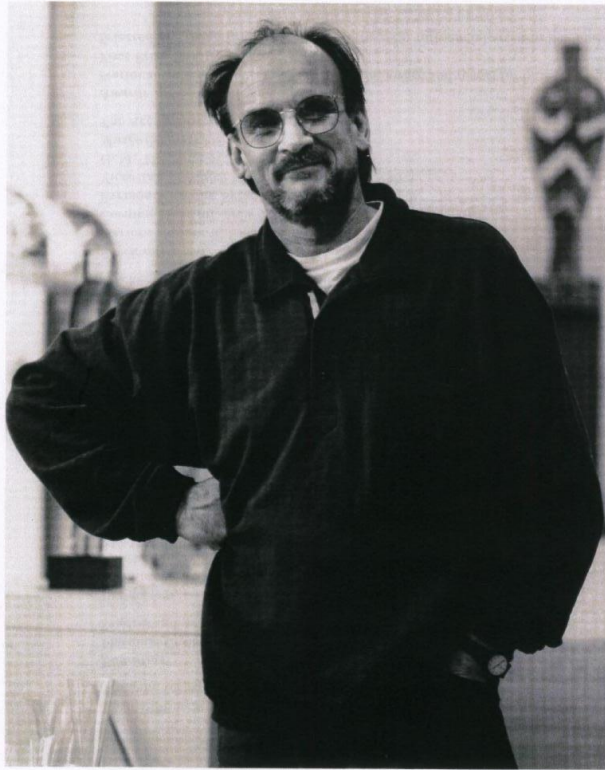


"Scarab III", white/black.

Coloured underlay. Cut and polished crystal.



"Scarab I", blue/black.



46

Bertil Vallien

Born 1938 in Stockholm.
Working for Kosta Boda as a glassdesigner since 1963.

Education
National College of Art, Craft and Design, Stockholm 1957–61.
Studies and work on The Royal Scholarship in USA and Mexico 1961–63.

Exhibitions, selected
Scandinavia Today, New York.
Contemporary Swedish Design at Nationalmuseum, Stockholm.
The Krognoshouse, Lund.
The Works Gallery, Philadelphia, USA.
The Stockholm Art Fair 1986–89.
Scandinavian Crafts Today, Seibu, Tokyo.
Cecis, Lettland.
Heller Gallery, New York.
Traver-Sutton Gallery, Seattle.
Museum of Contemporary Craft, New York.
Betsy Rosenfield, Chicago.
Smithsonian Institute Renwick Gallery, Washington DC.

Commissions, selected
Volvo Headquarter, Gothenburg.

Teaching positions, selected
Teacher at The Pilchuck Glass Center, USA 1980–88.

Public collections, selected
National Museum, Stockholm.
Corning Museum, New York.
Everson Museum, Syracuse, USA.
Victoria and Albert Museum, London.
H.M. The King of Sweden Collection.
Musée des Arts Décoratifs, Paris.
The Art Institute of Chicago, USA.

Awards
National College of Art, Craft and Design, award and medal for best student.
First Prize "Young Americans".
Selected by "Japan Interior Design" as the most influential artist in his field.

47



"Vaso Ondulato", sculpture.



"Vaso Cavo", sculpture.

Sandcasted, cut and polished crystal.



"Vaso Azzurro", sculpture.



50

Ann Wåhlström

Born 1957 in Stockholm.
Working for Kosta Boda as a glassdesigner since 1986.

Education

Capellagården, Öland 1977–78.
The Glass School in Orrefors 1979.
The Pilchuck Glass School Center, USA 1979.
Rhode Island School of Design, USA 1980.
The National College of Art, Craft and Design, Stockholm 1981–82.

Selected group exhibitions

Nordiska Kompaniet "Tid och Rum", Stockholm.
Liljevalch Art Gallery "Ting Åger Rum", Stockholm.
Glass in Freedom, Lund and Gothenburg.
"Zweiter Coburger Glaspreis", Coburg.
Design Art, Berlin.
"Faces of Swedish Design", USA.
KB×4 in Oslo, Malmö and Karlskrona.

Separate exhibitions

Scanform, New York.
Galleri Rosengården, Lerum, Sweden.
Galleri Nilsson, New York.
Kosta Boda Djurgården, Stockholm.

Represented

Nordenfjeldske Kunstindustri Museum, Trondheim, Norway.
Corning Museum of Glass, New York.
Ebeltoft Museum, Denmark.

51

Ann Wåblström



"Naxos I", vase.



"Helix", vase.

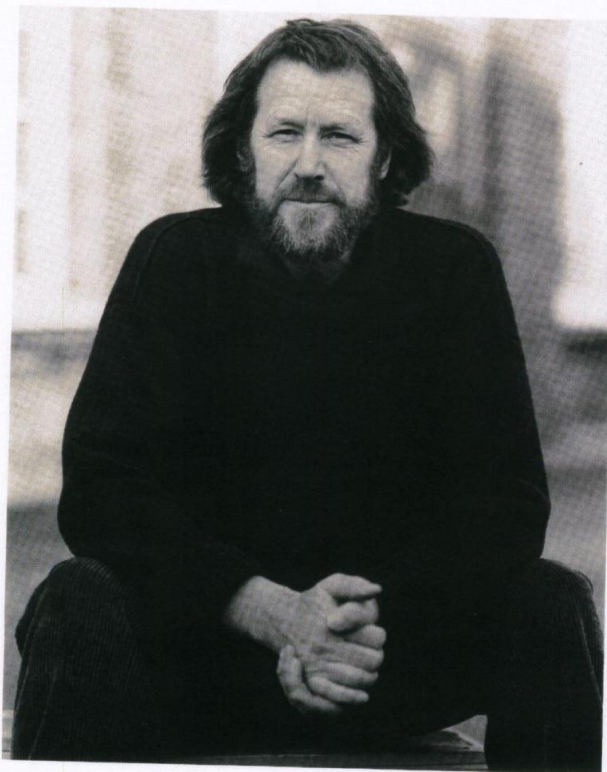


"Knossos II", vase.

Coloured underlay. Cut crystal.



"Knossos I", vase. "Naxos II", vase.



4

Göran Wärff

Born 1933 on the island of Gotland.
Working for Kosta Boda as a glassdesigner since 1964.
Freelance and teaching in Australia 1974–85.

Education

Braunschweig, Ulm, Stockholm, architecture and design.

Exhibitions, selected

Twelve Swedes, Amsterdam.
Adventure in Swedish Glass, Australia.
Sweden Center, Tokyo.
Glass in Japan, travelling exhibition.
Design Art, Berlin.

One man's shows in:

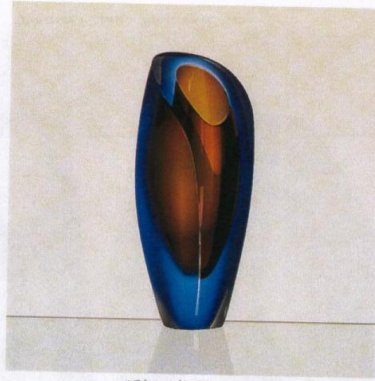
Malmö, Varberg, Helsingfors, Australia, NK Stockholm,
Paris, New York, Toronto, Galleri Ikaros Gothenburg,
Sunne Konstförening, Berndtsson & Berggren Helsingborg.

Represented

Corning Museum, New York.
Victoria and Albert Museum, London.
Nationalmuseum, Stockholm.
Röhsska Museum, Gothenburg.

Awards

The Lunning-prize 1968.
"Excellent Swedish Design" 1986.



"Chrysalis I", vase.



"Chrysalis II", vase.

Coloured over- and underlay. Cut, polished and frosted crystal.



"Floating I", vase. "Floating II", vase.

Kosta Boda Art and Gallery

At Kosta Boda Art Glass is created by the artists and the glassworkers in three different categories:

UNIQUE EDITION ATELIER

Unique

Art Glass in this category is only made in one, unique piece. It is designed, made, approved and signed by the artist. Unique pieces from Kosta Boda are signed with a 10-digit code number + Kosta Boda + Name of Artist + initials of Engraver/Decorator (if applicable) + Unique.

Edition

This is Art Glass made in a very limited and individually numbered edition. Each individual piece is approved by the artist.

The Edition pieces from Kosta Boda are signed with a 10-digit code number + Kosta Boda + Name of Artist + Initials of Engraver/Decorator (if applicable) + Edition + Year + Number within the edition/total edition.

Unique and Edition pieces are delivered together with a certificate signed by the artist and by the President of Kosta Boda.

Atelier

Art Glass from Kosta Boda signed Atelier is made in a limited edition. Atelier objects are made according to a prototype made and approved by the artist.

Atelier objects are signed with a 10-digit code number + the predetermined edition + Kosta Boda + Name of Artist + Initials of Engraver/Decorator (if applicable) + Atelier.



**KOSTA
BODA**
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