

1972–1978

quotes
ANN WOLFF

AT KOSTA II

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INTRODUCTION

quotes by Ann Wolff

quotes by Ann Wolff is partly an autobiography of Ann Wolff's professional life, her early doings until present time. She is an artist looking back on her life, wondering – reflecting on her motivation to continue, full of curiosity.

quotes are chosen moments, working periods to line up or to be studied one by one.

Boda Grape

KOSTA-BODA

1971–1978

Ann focuses on developing kitchenware in glass.

She designs series like

GRAPE

GARDEN

DALOM

and most successful of all items is the SNOWBALL

”

Large department stores in Europe and USA were interested in showing the experimental works as incestives to buy the kitchenware. Kosta called them one-of-a-kinds. I could not deliver enough.

1973 SNOWBALL Ø 9,5 cm

The red thread in Wolff's work- opposites, contrast and contradiction-, continue to inspire her.

Her design SNOWBALL is up until today KOSTA's most successful item ever with more than 15.000.000 pieces sold all over the world. It is still in production.

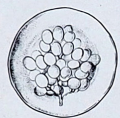
YIN and YANG

warm and cold

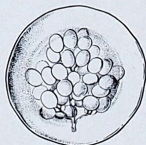


Boda Grape, Sweden.

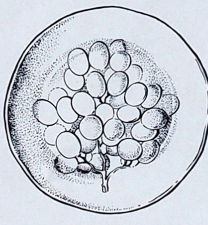
Design: Ann Wärff.



77159-2
Assiett Druva 2/kart.
Plates Grape 2/box
Ø: 180 mm/7"



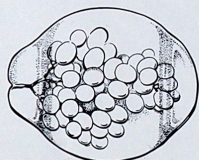
77160-2
Tallrik Druva 2/kart.
Plates Grape 2/box
Ø: 255 mm/10"



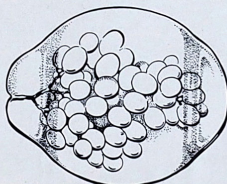
77161-2
Fruktfat Druva 1/kart.
Fruitdish Grape 1/box
Ø: 340 mm/13 1/4"



97159-2
Smörgåsbricka Druva
2/kart.
Sm. platters Grape 2/box
Ø: 220 mm/8 3/4"



97160-2
Ostbricka Druva 1/kart.
Sm. serving plate Grape
1/box
Ø: 320 mm/12 3/4"



97161-2
Ostbricka Druva 1/kart.
Serving plate Grape 1/box
Ø: 380 mm/15"

AB Åförgruppen S-360 52 Kosta.

Boda Grape, Sweden.



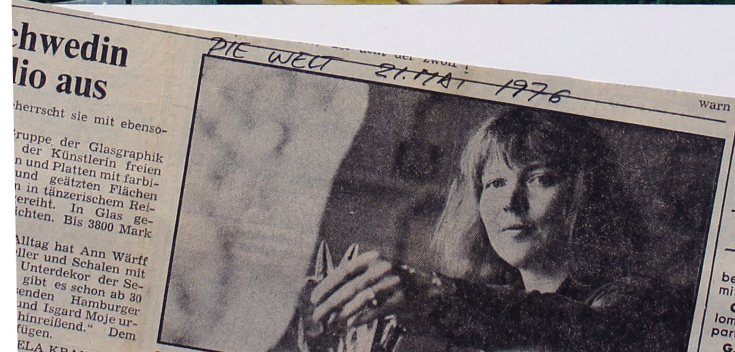
Garden from Boda, Sweden.



Ann Wärff bor i en underbar gammal Smålands-gård, strax intill Kosta, tillsammans med sin Dirch, barnen Hanna och Lina samt några ungdomar, som lär sig odla biodynamiskt.

Den gula saften serveras i Anns Boda Dalomkanna. Den gröna servisen — med glas och tallrikar — heter Kosta Party.

Kalas i det gröna för små och stora? Ann Wärff, glaskonstnär på Kosta och Boda sen 10 år, har själv formgett glas, tallrikar och skålar. Hon kokar gärna in saft till familjen av de bär, som står till buds. Bordet har gjorts av plankor från en riven lada — därav plugg-hålen i skivan.



In the 60's and 70's, Wolff's design work, first for Pukeberg and then for Kosta Boda was entirely at the mercy of profits and demands of the markets. The companies wanted new nice commercially viable items. Design was considered a service.

Ann gets her own team at KOSTA

to continue with experimental work in the hotshop. She calls her new technique for HETFOGNING 'HOT-SOLDERING'. Using this technique, Ann works for the first time with sculpture and reliefs.

The glass service DALOM for KOSTA BODA.





”

HOT SOLDERING allowed me to draw with hot glass, put the result on a pipe and continue adding blown glass elements. I used this technique mainly with clear and white glass. By sandblasting certain parts I got the contrast between shiny and matte surfaces. I was fascinated.

HETFOGNING—HOT SOLDERING

Ann produced around 20 unique styles using this technique. Kosta Boda however didn't show any interest in them.



1972 sculpture HETFOGNING h 15 cm



1972 skulptures h 18 x 25 x 6 cm

"Tekanna" - Glasskulptur av Ann Wärff.





”

There was very little distance between myself and the things I was doing. Work, married life, the house and the children were all one thing. Bowls and plates became my canvas. I started telling stories. The narrative images concerned my life.

Besides a full-time occupation as a designer Wolff went on with experiments Heike Issaias says in her book *Ann Wolff*: If her complicated personality belongs to any group, it is to a group of thinkers concerned with expressing themselves in one artistic medium or another about the emancipation of women. Everything she does as a mother, as an artist, as an entrepreneur, as a teacher and as a friend underscores her commitment to womankind.



Line-, brush etching and
sandblasting on bowl Ø 26 cm



Line-, brush etching and
sandblasting on bowl Ø 40 cm



”

The Studio Glass Movement from the United States burst in on my work – my isolation at Kosta – in the mid-1960s. I was astonished and thrilled by the freedom with which glass was handled there. There were certain things we had in common; mainly a curiosity about the unused potential of the material.



above: HOTDOG – glass goblet by Marvin Lipofsky 1976

<https://www.marvinlipofsky.com/memoriain.html>

below: Harvey Littleton. Founder of the american studio glass movement 1962

https://en.wikipedia.org/wiki/Harvey_Littleton



WORKSHOPS

In 1976, Martin Lipofsky invites Ann to lead a workshop at California College of Art. She then teaches at Penland School of Crafts, and subsequently becomes a member of the faculty at the newly founded Pilchuck School of Glass in Seattle where she is the first European associate professor to teach at the school. Wolff is considered one of the pioneers in the European studio glass movement.

Vanderbilt Sarratt Arts Committee & Peabody Art Department present

Ann Warff glass designer
Willi Anderssons master glass blower



lecture: Tuesday, April 6 7pm - 118 Sarratt

demonstrations: glass blowing Wednesday, April 7 4pm - Peabody Art Bldg.
glass etching Thursday, April 8 4pm - Peabody Art Bldg

the great calif. glass symposium welcomes —

ann wärff

and

willi anderssons

march 9th



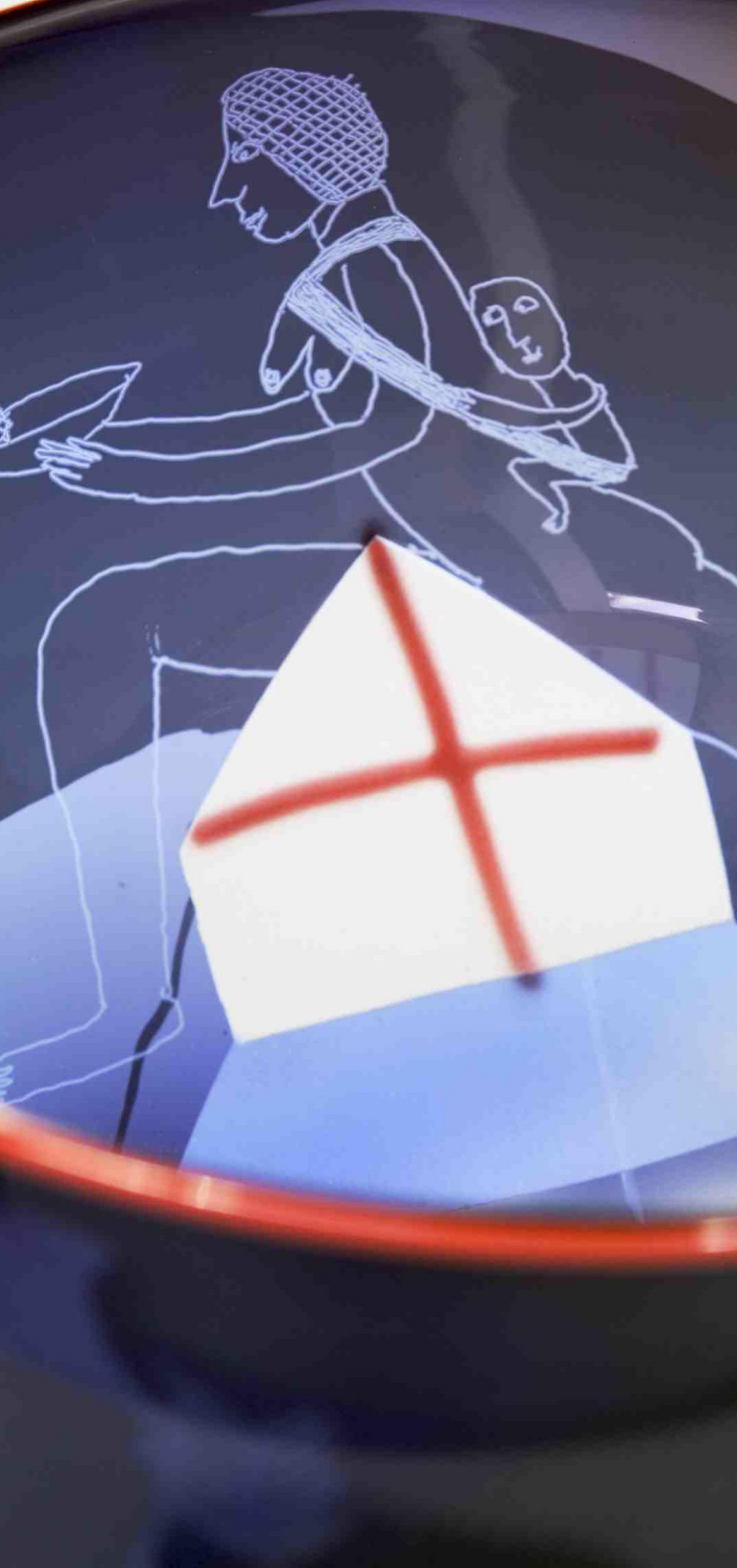
lecture 4

Nahl Hall

OPEN HOUSE ALL DAY







ANALOG & DIGITAL RESOURCES

Marvin Lipofsky

<https://www.marvinlipofsky.com/memoriain.html>

Harvey Littleton

https://en.wikipedia.org/wiki/Harvey_Littleton

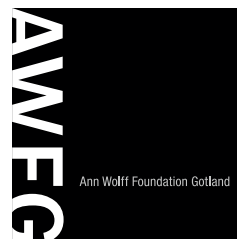
Penland School of Crafts, Penland N.C. USA

California College of Art, Oakland CA, USA

Pilchuck Glass School, Seattle, WA USA

CURRICULUM VITAE

<http://awfg.se/ann-wolff/>



www.awfg.se