

quotes
ANN WOLFF

PILCHUCK 1977

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(AWFG)

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Ann Wolff Foundation, Gotland Stiftelse

Björkvägen 2B

SE 621 43 Visby

Website: www.awfg.se

E-mail: info@awfg.se

Design

Wolff studio

Knut Stahle



The concept of the Pilchuck Glass School gave me the chance to remove myself from thinking design intended for the industry. Happy to be one of the first European members at this outstanding institution's faculty, I was able to simultaneously share (teach) a number of cold glass techniques and develop my art in full scale.

In 1964, in a number of art schools, people started melting their own glass with a minimum of technical fuss and using this as a medium for artistic expression.



Pilchuck Glass School

Pilchuck Glass School was funded in 1971 by glass artist Dale Chihuly. In only 50 years, a makeshift summer camp set in the midst of Seattle nature has grown into the world's biggest and most comprehensive glass art institution. The key to its success is the flow of actively working professionals from across the world that have been able to deliver an up-to-date and varied perspective to students paired with pioneership and curiosity.

Ann Wolff's involvement starts in 1976 when Chihuly visits Småland and invites her to Seattle. Ann is still working at KOSTA. She first visits Pilchuck in 1977, and subsequently returns in 1979, 1984, 1986 and 1995. In 1978, she leaves KOSTA.



1976 Dale Chihuly (right side) visits Ann in Småland, Sweden



OFFICE



1977 Lodge at Pilchuck



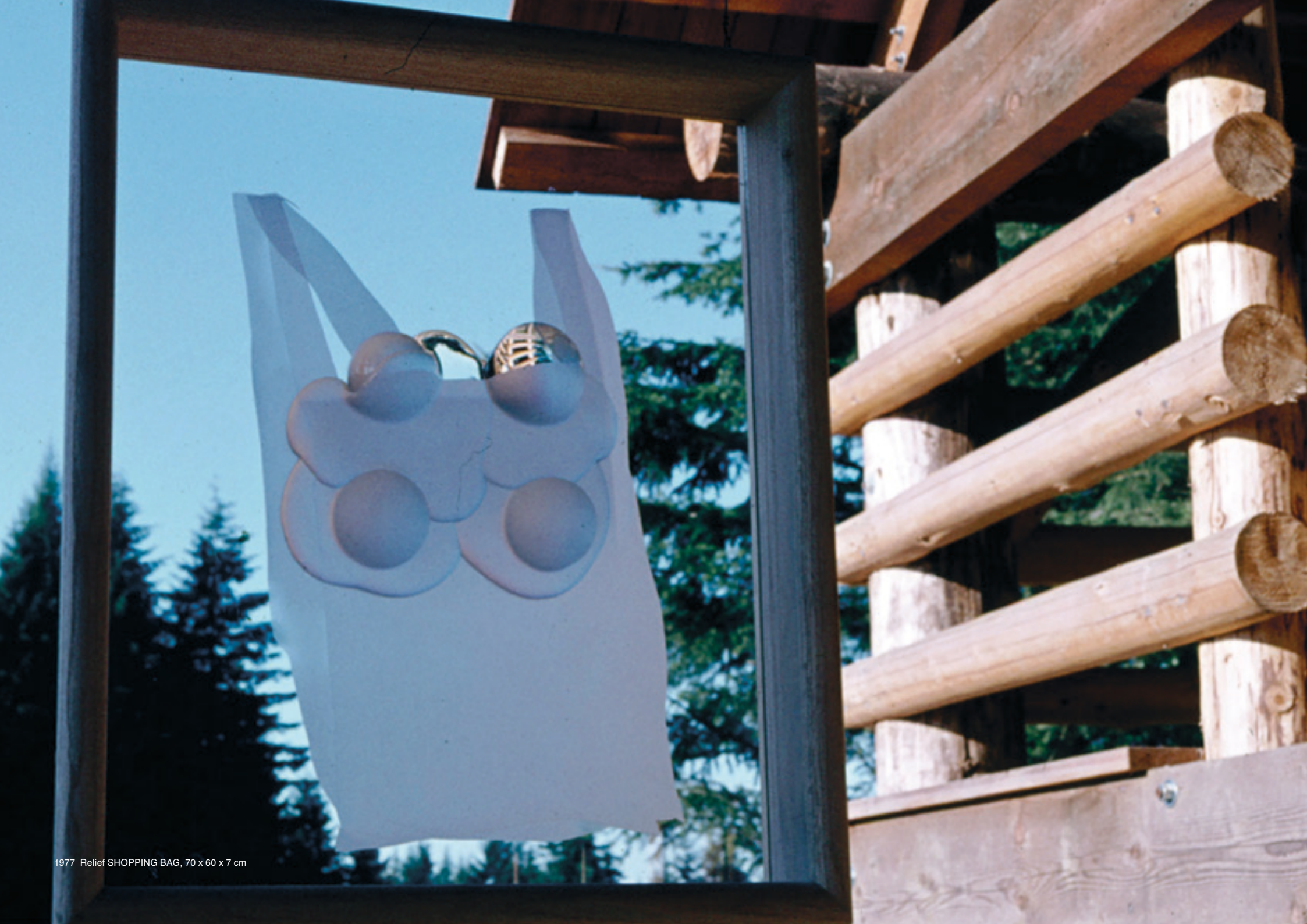
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I named the Pilchuck reliefs PAIN OF GROWING WINGS, TSHIRT, HER SHOPPING BAG, TWO CHAIRS...

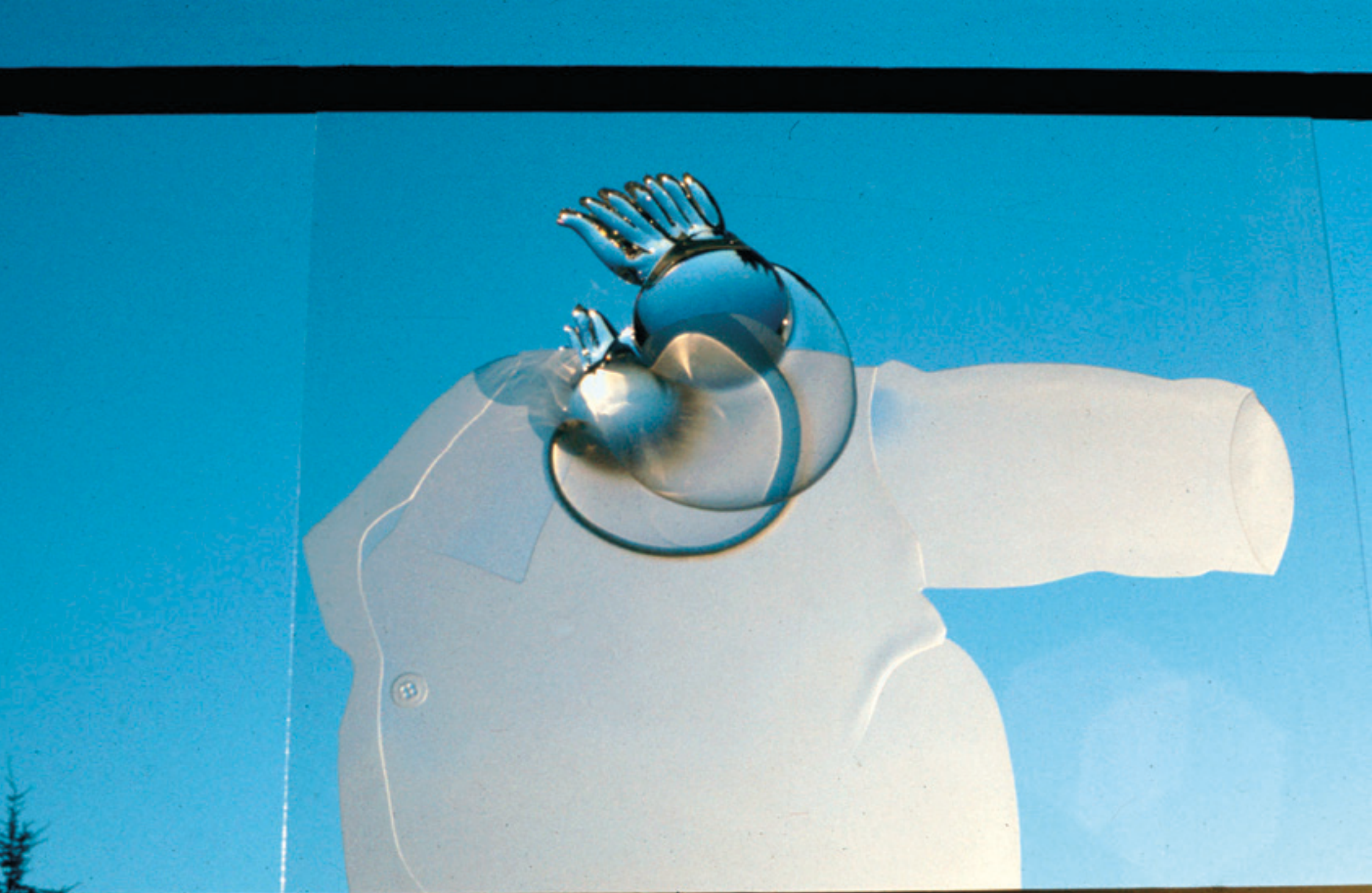
Reliefs

America was the inspiration for undreamt of possibilities for Ann Wolff. Here she met innovative artists, free of traditional limitations, judgements or constraints, open to experiments of all kinds, open to new means and processes of production and materials. At her return to Sweden, Ann continues her experiments, sandblasting and etching shapes and motifs onto window glass. Her reliefs carried titles that once again showed that Ann never made a distinction between life and work.

1977 relief TSHIRT, adapted hot-soldering element and sandblasting on window glass, 70 x 65 cm



1977 Relief SHOPPING BAG, 70 x 60 x 7 cm



1977 Relief PAIN of GROWING WINGS, 60 x 70 x 10 cm



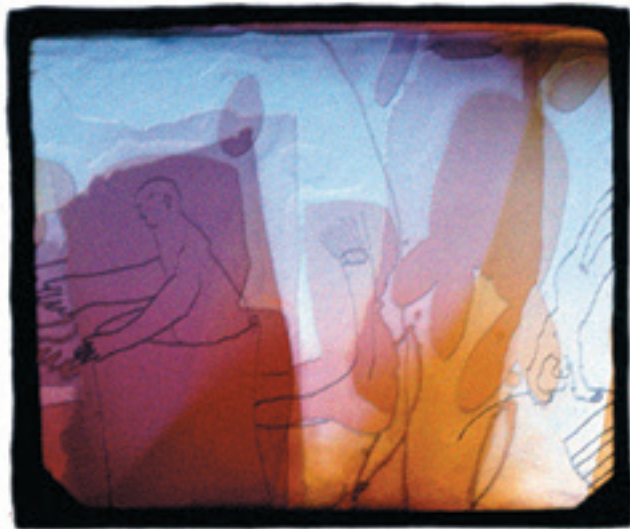
1977 relief TWO CHAIRS, each 50 x 50 cm



“ *here the spontaneous meets the carefully prepared, the subconscious meets the conscious, order meets disorder.*

Two dimensions

In Pilchuck, Ann invented at the same time a simple technique for cutting open underlaid glass cylinders, heating them and flattening them, working on them with etching and sandblasting and mounting the resulting flat glass sheets in clear window glass. This combines the pictorial surface and its motifs with the real background shining through the window glass from behind, creating an effect of depth.





Panels

The same motifs continue, familiar symbols recur. Spontaneously etched drawings in colour are juxtaposed with sand-blasted, colourless, precisely drawn pictures of domestic objects, i.e. scissors, a clothes hanger, table, can and bowl, cutlery, skirt and apron, again and always focusing on womanhood and the role of women.



1983 panel HANDS and THREADS, 70 x 56 cm



1981 detail panel THREADS, 20 x 29 cm





1981 panel THREADS, 70 x 56 cm



1981 panel GAME, 66 x 66 cm



Resources

Analog & Digital

Digital version of quotes by Ann Wolff EXPERIMENTS

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

Issaias, Heike. *Ann Wolff*, Raster Förlag, 2002

Pilchuck Glass School

www.pilchuck.com

Oldknow, Tina. *Pilchuck: A Glass School*, University of Washington Press, 1996.

Curriculum Vitae

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



www.awfg.se