



**KOSTA
BODA**

SWEDEN 1742

Hommage.

A TRIBUTE TO SWEDISH DESIGN

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[👑]
275
YEARS
ANNIVERSARY
1742-2017



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We love
glass!

KOSTA BODA

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We at Kosta Boda have loved glass since 1742. Utility glass and art glass.

For 275 years, we've heated the furnaces in our glassworks in Swedish Småland to melt ordinary sand into incredible crystal. Over the years, it evolved into a huge industry. Communities grew up around our glassworks, and railways were laid all the way to Stockholm. In time, Swedish glass crossed oceans, and by the 20th century, our crystal was internationally acclaimed and in hot demand.

Now, to celebrate our 275th birthday, we're proud to send our anniversary exhibition on tour. It showcases our illustrious history, in which Sweden's foremost designers and artists have reinvented us time and time again.

We've invited five of the country's most exciting artists to team up with famous names from our rich history. Frida Fjellman has joined forces with Erik Höglund, one of Kosta Boda's most audacious innovators. Åsa Jungnelius chimes in with Ulrika Hydman-Vallien and challenges us with glass figures like none we've ever seen before.

The result is a gracious homage to our most beloved Swedish glass art. Not to mention a tribute to the tenacious, skilled artisans in the glass-blowing room. For without all the skill and courage of these hardy glassworks heroes, we'd be quite empty handed. Glass art is a triumph of technique. And techniques develop or are phased out. Renewal is important, but without our historical roots, we would never have survived when the winds blew cold.

We at Kosta Boda have never given up. Through all the crises and uphill climbs the Kingdom of Crystal has faced in these deep forests of Småland, we've cherished our unique expertise and worked hard to constantly renew ourselves and reach new audiences. That's how we've made sure that we'll still be delivering beautiful, exciting glass far into the future.

Because we love glass and crystal. We believe that Sweden's world-renowned glass art will live on for a long time. Thanks to Frida Fjellman, Åsa Jungnelius, Hanna Hansdotter, Lena Bergström and Mattias Stenberg, we're writing a new, creative chapter in Kosta Boda history. Something that our founders 275 years ago, Anders Koskull and Georg Bogislaus Staël von Holstein, would have applauded.

Art glass archive.

Ulrica Hydman Vallien

& Sven X:et Erixson

Erik Höglund

Vicke Lindstrand

Mona Morales-Schildt

Monica Bäckström



Hommage art glass.

Åsa Jungnelius
Frida Fjellman
Mattias Stenberg
Lena Bergström
Hanna Hansdotter



Ulrica & Sven Versus Åsa.





Ulrica Hydman Vallien.

B. 1938. She's the embodiment of Swedish glass art. No living Swedish artist can claim anywhere near the popularity of Ulrica Hydman-Vallien. Whether mass-produced or one-of-a-kind pieces, she puts the same passion into every work of her hands. Among all the outstanding glass series she's created, the Mine family from 2002, Caramba and Open Minds are the most popular. With motifs from the innermost corners of human life, she has created a narrative glass art form with feminist and Biblical touches, alongside her utility glass. Tulips and snakes figure repeatedly in her own Paradise works. Assertive, controversial, beloved.



Sven X:et Erixson.

(1899-1970) Not many people know it, but in the early 1930s, beloved artist Sven "X:et" Erixson worked at the Kosta Glassworks. He also created some large ornamental pieces in glass, including a glass painting for St Gertrud's chapel in Malmö. X:et's artistry is both expressive and primitive. His works are full of bodies and movement! It's no surprise that Åsa Jungnelius feels at home in X:et's presence – they share the bold brush strokes and fiery temperament.



Åsa Jungnelius.

B. 1975 – contemporary with punk bands like the Sex Pistols and Pere Ubu, trendsetters that influenced all art practitioners for many years to come. In addition to her day job as artist and designer, she's also a senior lecturer at the University College of Arts, Crafts and Design in Stockholm, where she inspires a new generation of creators. Jungnelius's glass objects in the Make Up series have spread her name to a wide audience, and her feminist approach to life suffuses everything she does. She is currently working on a public artwork, Snäckan, for the expansion of the new metro in Stockholm, and her works are found in many places, in private and public collections. In 2015 she was awarded the Swedish Arts Grants Committee's coveted five-year art stipend. As the artistic director of the Residence-in-Nature project, Jungnelius is shining a new spotlight on the natural beauty of Småland.

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Åsa Jungnelius and Ulrica Hydman-Vallien have crossed paths more than once. Both infuse their work with feminism and the glory of the human form. Jungnelius also reaches out to artist Sven X-et Erixson with an array of bright colours and a never-failing temperament. Not many people know that the painter X-et has also worked with glass. In Boda's archives, Jungnelius stumbled across an urn he designed in 1929, with snakes slithering across the glass. Much like an early Hydman-Vallien.

Since her debut at Kosta Boda in 2007, Åsa Jungnelius has experimented with typically feminine objects. Her playful works with lipsticks and nail varnish bottles never fail to astonish – and sometimes her expressive male and female organs raise a few eyebrows. She has truly carved out a place for herself in the world of glass designers.

And now she's returning to Ulrica Hydman-Vallien, with whom she shares a sort of Eden-like passion. Not only for the man and the woman, but also for the glass itself.

Jungnelius's anniversary apples – nine of them – show an even stronger passion for glass than before. Can anything be more glass than this? I wonder. Yes, she depicts fruits and genitals, but above all, what we encounter in her work is glass. Vibrant, juicy, enchanting, like in the fairytale. A material like none other, which at its best outshines just about everything.

"I wanted my apples to be desirable!" she says. "Delectable and hard to resist. Just like the one in the Garden of Eden."

Glass apples have a long tradition. One that is particularly coveted among collectors is that of Ingeborg Lundin, who created giant, transparent apples, fragile as soap bubbles, from the 1950s on.

Åsa Jungnelius's fruits are of a different ilk, created freehand in collaboration with the skilled artisans at the glassworks. Take a look at that bite! In the Bible, Eve took the first bite, then Adam. After that, nothing was ever the same again. Humans became aware of our nakedness and vulnerability. Jungnelius's apples are from the same tree. Not poisoned, as in Snow White – but illuminating, almost blinding.

Glass that has ripened in the hands of someone who knows how to amaze her audience time and time again.



Erik Versus Frida.





Erik Höglund.

(1932–1998) The most colourful of the Swedish modern glass designers? The pure primary colours and cheeky shapes made his highly figurative glass almost un-Swedish in its artistry. Aesthetically, he was closer to the life-affirming southern European tones than the Scandinavian elegance and Swedish melancholy. In addition to glass, the productive Höglund also worked with art made of iron and wood. His chandeliers hang in many Swedish homes, and his wooden furniture can only be described as sturdy sculptures.



Frida Fjellman.

B. 1971. Runs her own studio in Stockholm since 2000. Trained at the University College of Arts, Crafts and Design in Stockholm and the Pilchuck Glass School in Washington. Fjellman has a long career of solo exhibitions, starting with her debut show, *Blås & Knåda*, in 2001. Her exhibition *Inside Frida Fjellman's Head*, featured at the Gustavsbergs Konsthall and Eskilstuna Konsthall, was highly acclaimed. She's won many awards over the years, and in 2015 she received the Konstnärsfonden's coveted five-year art stipend.

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Frida Fjellman's fondness for animals is well known to those who have observed her art over time. Giant bears and tiny lemmings, all made of glass and ceramic. With a humorous twist, or with endless sorrow in their gaze. Always created with the deepest respect for and vibrant sensitivity to life.

Erik Höglund, whom she has chosen as her model for this anniversary project, worked at Kosta Boda for over two decades, from the 1950s onwards. A sculptor in glass, a decorative artist, an audacious innovator, he forced the glassworks to break with tradition time and time again. Like Fjellman, he worked in all possible materials.

Fjellman took her point of departure in Höglund's bull's heads from the 1990s. Eye-catching, expressive pieces that are also useful as vases. While Höglund created perhaps 1,000 unique bulls of polychromatic glass, Fjellman set her limit (so far!) at six. On the other hand, the sculptures are 50–60 cm high.

"Erik Höglund was actually my very first experience of a glass artist," she tells us. "I was just a teenager when I saw an exhibition of his colourful glass pieces. I'll never forget it.

"Much later, I was awarded the Erik Höglund grant and got to go to Japan and study design language there. That's why I decided to make my anniversary animals in this style."

The actual technique is a kind of appliqué that is blown up. The technique combines random chance with careful intent. Like her predecessor Höglund, Fjellman infuses her glass with playfulness and freedom.

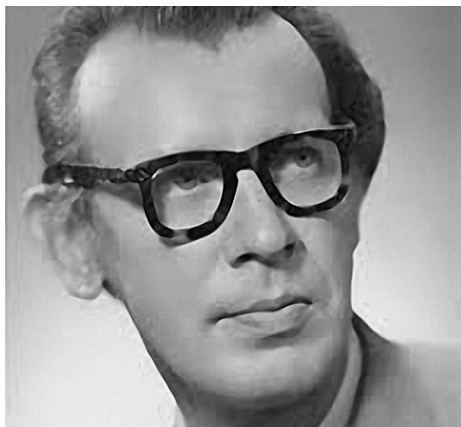
This time, it seems her love of play is unusually palpable. To enhance their expression, she gave the characters titles that give them both humanity and a storybook quality. Sort of like Pokémon? Absolutely. But they're not called Pikachu or Pichu – they bear names like "It wasn't me" and "Oh Lord!". Together they form a little human drama, a Fjellman version of *La comédie humaine*.

"When they have plants in them, it gives them hair. It's exciting to see how that changes their expressions."



Vicke Versus Mattias





Vicke Lindstrand.

(1904–1983) is considered one of the absolute greatest glass artists Sweden has ever had. His technical skills advanced Swedish glass at Orrefors and Kosta to levels that still inspire young artists. Lindstrand and Edvin Öhrström developed the Ariel technique, and his work with the graal technique in the 1930s modernised glass art. Shows like the Stockholm Exhibition of 1930, the New York World's Fair in 1939 and H55 in Helsingborg in 1955 further cemented his leading role. Lindstrand's monumental works can be seen in many places in Sweden and around the world. Green Fire, a work in Umeå in northern Sweden, was the world's biggest glass sculpture when it was erected in 1970, nine metres high, swaying in a sea of blue.



Mattias Stenberg.

B. 1975. Trained at the Royal Institute of Technology in Stockholm Works in design and architecture. New glass designer at Kosta Boda. His first products, the Septum vases, came in 2016. Since 2010, Stenberg has run his own studio, Vision A&D.

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Mattias Stenberg is one of those all-round artists who dabbles in every area of design. He designs buildings with the same unfailing sensitivity with which he creates glass. For the anniversary exhibition he has chosen to join forces with the legendary Vicke Lindstrand, the eternal renewer of art glass and experimentation.

In the 1920s, the Italians developed a glass technique called *sommerso* –often described as colour submerged in water. Vicke Lindstrand created such glass in the 1950s and Mattias Stenberg tends that same garden. Kosta Boda has previously featured his Septum vases, and for the glassworks' 275th anniversary he's developed a technique of intermingled clear glass and coloured glass.

Once upon a time, in the designer's formative years, his parents took him on a journey of discovery to the Kingdom of Crystal in Småland. The impressions that trip made on the seven-year-old's mind have never faded. He can still wax lyrical about the mountains of crushed glass he saw glittering in giant bins.

Twin forms in glass with an organic touch. A tête-à-tête of volumes. Perhaps an act of love?

At one point, Stenberg worked in the medical field, conducting research on artificial hearts. He seems to have brought his sense of scientific precision into his work with glass.

The thin glass walls give an impression of an almost pulsating form. The colours are barely more discernible than a breath or a wisp of smoke. Stenberg's light touch captures those moments when the glass coagulates and comes into being. Now the glass bodies breathe, almost imperceptibly, as in a peaceful sleep.

As usual, we're tempted to say, the designer has used a minimum of components to create his work. There is nothing to splash out and draw our attention away.

"The trick is to keep the surface intact." Of course it is. If there's anything crucial about the material itself, it's surface tension. Vases? Of course you can place a flower in them, but don't they work just as well on their own? We think so at Kosta Boda.



Mona Versus Lena.





Mona Morales-Schildt.

(1908–1999) became a part of Swedish glass history with her Ventana series above all. She began making the exclusive Ventana pieces in the late 1950s, when she was an apprentice to one of the era's most influential glass artists, Paulo Venini from Italy. With their multi-coloured flashing technique – a sort of encapsulation of colours – the specially-ground glasses created exciting optical effects no one had ever achieved before. Today these "Venetian" glasses are among the most coveted collector's items in the Swedish glass world.



Lena Bergström.

B. 1961. Bergström got her design degree from the University College of Arts, Crafts and Design in 1989. In addition to serially manufactured and unique glass creations, she has also extensively designed furniture, jewellery and textiles. She's had many exhibitions in the world, including one at Orrefors in 1995 where she and another glass-art legend, Ingeborg Lundin, had a dialogue. With many awards under her belt, Bergström is among the very elite of Swedish glass designers.

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Suspending roses in glass is an old art. Rose globes could be found in nearly every Swedish home in the 1960s. Mona Morales-Schildt worked at Kosta from 1958 to 1971, and her elegant rose globes on tall stands were among the glassworks' most beloved products. Now Lena Bergström has taken up the tradition. For the anniversary exhibition, Bergström has created a two-part globe for roses and a bottle of fragrance. Her rose globe has become a tiny spaceship or time capsule of glass for the flower that's been found as far back as ancient Egyptian burial chambers. The fragrance bottle is unadorned and timeless. But it's also full of air bubbles.

"I wanted the glass to bubble, just as it makes our emotions bubble! If there's anything the world needs now, it's love, and that means we want those emotions to live on like this."

Well into the 20th century, Swedish glass was a man's world. Mona Morales-Schildt broke new ground alongside Tyra Lundgren in the 1950s. Lena Bergström is one of our most productive and prize-winning successors to the original artists, and everyone who's worked with her knows what an enthusiastic designer she is. Down-to-earth, but passionate in everything she does.

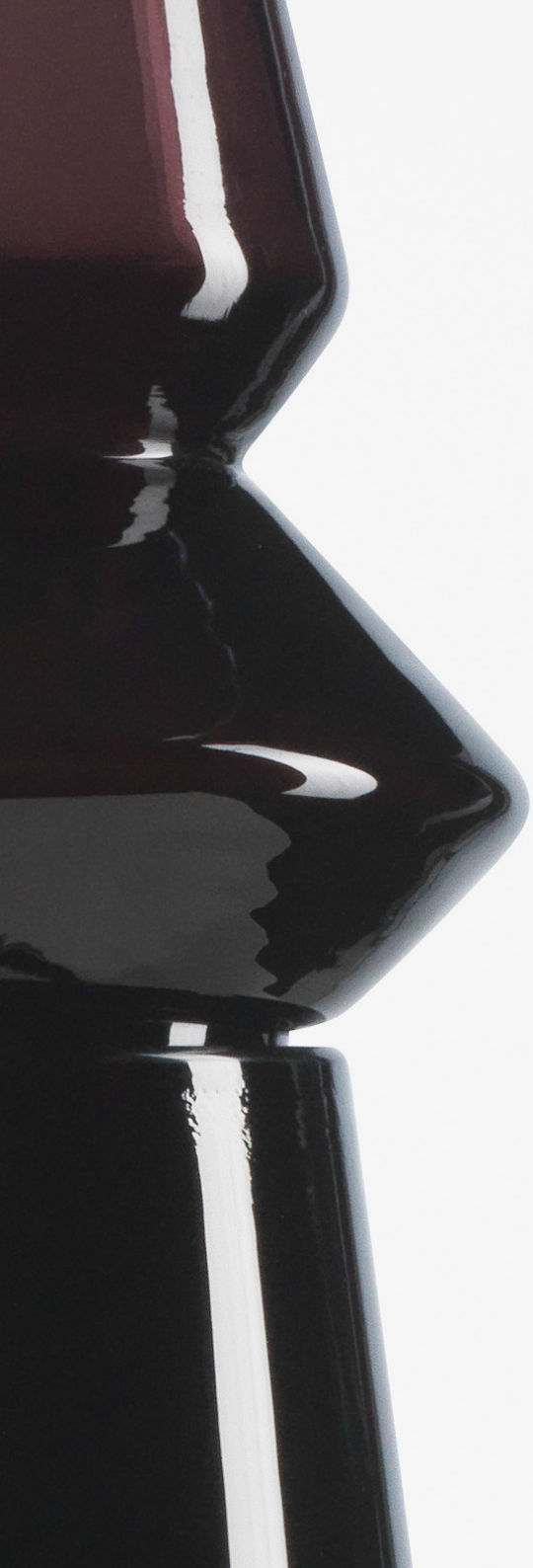
And roses in a globe aren't the end of the matter for Bergström. She will also be arriving at the anniversary exhibition with her arms full of dazzling roses! Shimmering red and pink roses in a giant format that literally stretched the glassworks' talents to the breaking point.

"I've made some muscular, virile roses!" she says. "I like how they claim the space and fill up the room."

Lena Bergström's beautiful blood-red rose has become a homage consisting of three unique specimens. Making them is a great challenge for everyone. They were sawn and ground in three sections with great precision, then glued together.

At a diameter of 43 cm, Bergström's roses have become glorious symbols of the very best of our long history as a glassworks.



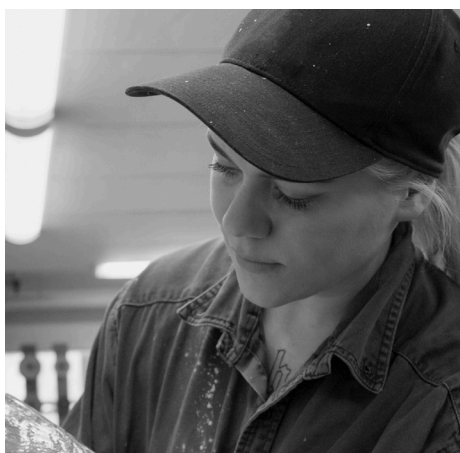


Monica Versus Hanna.



Monica Backström.

B. 1939. The daughter of Astrid Sampe, one of the 20th century's most noted Swedish design icons. Trained at the University College of Arts, Crafts and Design in the 1960s, she still regularly turns out new products. Most people are familiar with her mushrooms and "ornate jars". But Backström has also created public works of art around Sweden, for example at the Kulturhuset in Borås and the Mariakyrkan Church in Växjö. As a student, she designed a silver service, and silver-foil glass is a favourite of hers. "Punk glass" is what her colleague Tom Hedqvist called the technique.



Hanna Hansdotter.

B. 1984. Trained in glassblowing at the Kosta Glass Centre, then continued on to the University College of Arts, Crafts and Design, where she will earn her degree this spring. Though new to the design world, Hansdotter has already featured in several shows. The Fairyland exhibition in 2013 was something of a breakthrough for her, and most recently she participated in an acclaimed exhibition at the Glassery.

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Hanna Hansdotter is still a student at the University College of Arts, Crafts and Design in Stockholm. But we at Kosta Boda thought it was only natural to give her an art stipend and invite her to our anniversary celebration. Hansdotter has already had exhibitions elsewhere, and her anniversary project only confirms our sense of her as a new, strong Swedish glass designer on the rise.

Hansdotter allied herself with Monica Backström, who started out at Kosta Boda back in 1965 and is still active. Both designers love putting the capabilities of glass to the test. Seeing Hansdotter's anniversary contribution side-by-side with Backström's 30-year-old creations is literally like seeing members of the same family.

The inspiration for Hansdotter's glass tower was Backström's Space series from the 1980s with its "elegant urns" and monumental pieces. Backström's glass history stretches from the 1960s into the modern day. She created the "elegant urns" in 1992 when Kosta Glassworks turned 250. Monica Backström's work can be found all around the world and her well-known mushrooms and eggs were born in the 1970s after she'd settled down in Hermanstorp just outside of the Kosta Glassworks with glass designer Erik Höglund.

And now Hanna Hansdotter has chosen to launch herself into Backström's rich universe of audacious pop and timeless beauty. What was it that fired her imagination?

"I like Monica Backström's silvery items a lot," she tells us, "but I also love that rocket shape of her giant tower.

"The pieces I've made now for the Kosta Boda anniversary – made in a series of 275 pieces – are inspired by urban evenings. I call them quite simply Twilight, and we make them in four different colours. Four different twilight colours, if you wish. If you collect several of them, you'll end up with a small city!"

Hanna Hansdotter has far-reaching technical expertise. Before starting at the University College of Arts, Crafts and Design, she trained as a glassblower at the Kosta Glass Centre and then at the National School of Glass in Orrefors. The anniversary towers are blow-moulded and then ground. The complexity of the profile made it impossible to use traditional wooden moulds; they were forced to use ones of graphite instead.

"I'm very happy with the work in the glass-blowing room. It was a complicated project. And now the towers have been made botanical as well – they can be used both as sculptures and as vases."

Hanna's towers reflect the history of the glassworks with love and great skill. But they are also part of a loving family of glass inspired by Monica Backström.



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Kosta

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The future of Kosta Boda

We agree with our Interior Minister. Things have to cost what they cost, and we must learn over and over again that cheap solutions are not always the best in the long run. Design is a part of our society's fibre. Beauty is a source of joy and a positive influence. Beautiful things have a longer life span than ugly ones – there's scientific evidence of that. Happy people live longer than sad ones, there are statistics to prove it.

We at Kosta Boda are proud of our industry's role in weaving the fibre of society. Just as we're proud of our designers, we're proud of all the jobs the glass industry creates and the good effects that has for the community. But good glass isn't free. Beauty, it must be emphasised, must cost a bit more. We want to continue producing hand-blown glass in the future, because we know how that glass is appreciated and handed down from one generation to the next. So we need to charge for our products. We're not ashamed of that.

We at Kosta Boda are optimists! Our hearts beat for gorgeous design. We love glass art. We want to see all sorts of creators taking charge in our glassworks now and in the future. In 25 years we'll be 300 years old. The years fly by, but in that time glass will be put to the test. If we're to make it to that day, we must continue to make beautiful glass that people are willing to pay a bit more for. It's our responsibility for the future.

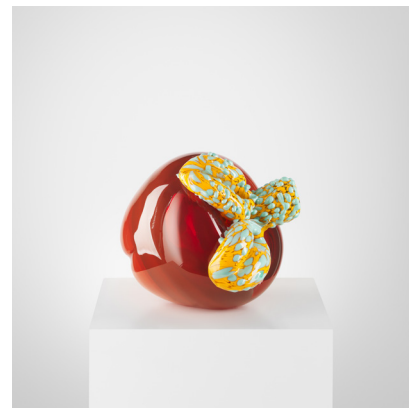
Pricing incl. VAT



ÅJ GO AHEAD, AN APPLE
FOR UVH AND X:ET I
7490143
H 190 mm W 230 mm
Unique
€3050



ÅJ GO AHEAD, AN APPLE
FOR UVH AND X:ET II
7490144
H 270 mm W 250 mm
Unique
€3050



ÅJ GO AHEAD, AN APPLE
FOR UVH AND X:ET III
7490145
H 200 mm W 220 mm
Unique
€3050



ÅJ GO AHEAD, AN APPLE
FOR UVH AND X:ET IV
7490146
H 250 mm W 220 mm
Unique
€3050



ÅJ GO AHEAD, AN APPLE
FOR UVH AND X:ET V
7490147
H 290 mm W 240 mm
Unique
€3050



ÅJ GO AHEAD, AN APPLE
FOR UVH AND X:ET VI
7490148
H 260 mm W 220 mm
Unique
€3050



ÅJ GO AHEAD, AN APPLE
FOR UVH AND X:ET VII
7490149
H 330 mm W 220 mm
Unique
€3050



ÅJ GO AHEAD, AN APPLE
FOR UVH AND X:ET VIII
7490150
H 280 mm W 230 mm
Unique
€3050



ÅJ GO AHEAD, AN
APPLE FOR UVH AND X:ET IX
7490151
H 260 mm W 235 mm
Unique
€3050

Åsa
Jungnelius.

Pricing incl. VAT



"WHO WAS IT?" OH LORD!

7670001

H 410 mm W 275 mm

Limited Edition 10 ex
€2999



"WHO WAS IT?" GIVE ME A BREAK!

7670002

H 505 mm W 275 mm

Limited Edition 10 ex
€2999



"WHO WAS IT?" I CONFESS

7670003

H 385 mm W 245 mm

Limited Edition 5 ex
€3499



"WHO WAS IT?" IT WASN'T ME

7670004

H 570 mm W 245 mm

Limited Edition 5 ex
€3499



"WHO WAS IT?" IT'S OK

7670005

H 470 mm W 240 mm

Limited Edition 5 ex
€3499



"WHO WAS IT?" I DIDN'T DO IT

7670006

H 430 mm W 235 mm

Limited Edition 5 ex
€3499

Frida Fjellman.

Pricing incl. VAT



DUO VASE
BROWN/CLEAR
7690001
H 275 mm W 185 mm
Limited edition 275 ex
€399



DUO BOWL
BROWN/CLEAR
7690002
H 180 mm W 244 mm
Limited edition 275 ex
€399



DUO VASE
WHITE/CLEAR
7690003
H 270 mm W 180 mm
Limited edition 275 ex
€399



DUO BOWL
WHITE/CLEAR
7690004
H 175 mm W 243 mm
Limited edition 275 ex
€399

Mattias Stenberg.

Pricing incl. VAT



ROSE GLOBE
MISTY PINK
7630011
H 185 mm W 170 mm
Limited edition 275 ex
€299



ROSE GLOBE
GOLDEN LEAFS
7630012
H 185 mm W 170 mm
Limited edition 275 ex
€299



ROSE GLOBE
CLEAR
7630016
H 185 mm W 170 mm
€269



FRAGRANCE BOTTLE
MISTY PINK
7630013
H 265 mm W 90 mm
Limited edition 275 ex
€99



FRAGRANCE BOTTLE
GOLDEN LEAFS
7630014
H 265 mm W 90 mm
Limited edition 275 ex
€99



FRAGRANCE BOTTLE
CLEAR
7630015
H 265 mm W 90 mm
€89



UNIQUE ROSE
RUBY RED
7620046
H 320 mm W 360 mm
Unique
€7370



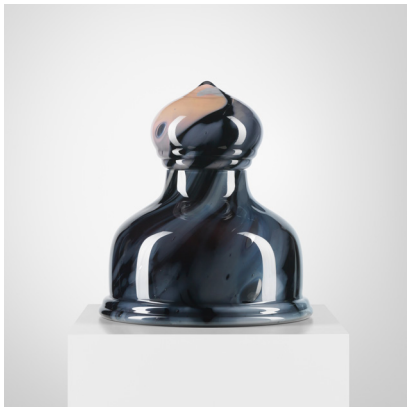
UNIQUE ROSE
PLUM RED
7620047
H 340 mm W 340 mm
Unique
€7370



UNIQUE ROSE
MISTY PINK
7620048
H 340 mm W 320 mm
Unique
€7370

Lena Bergström.

Pricing incl. VAT



NIGHTFALL DOME
GRANITE, MEDIUM
7680001
H 270 mm W 250 mm
Limited edition 275 ex
€249



NIGHTFALL DOME
HAZE, MEDIUM
7680002
H 270 mm W 250 mm
Limited edition 275 ex
€249



NIGHTFALL DOME
AURORA, MEDIUM
7680003
H 270 mm W 250 mm
Limited edition 275 ex
€249



NIGHTFALL DOME
GRANITE, SMALL
7680006
H 225 mm W 125 mm
Limited edition 275 ex
€179



NIGHTFALL DOME
MIDNIGHT, SMALL
7680005
H 225 mm W 125 mm
Limited edition 275 ex
€169



NIGHTFALL DOME
HAZE, SMALL
7680004
H 225 mm W 125 mm
Limited edition 275 ex
€169



NIGHTFALL DOME
AURORA, SMALL
7680007
H 225 mm W 125 mm
Limited edition 275 ex
€169



NIGHTFALL TOWER
MIDNIGHT
7680008
H 355 mm W 125 mm
Limited edition 275 ex
€179

Hanna Hansdotter.

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SWEDEN 1742

Kosta Boda is one of the world's leading brands of glassware and art glass. Technology and an understanding of glass have been refined here in the heart of the forests in the Swedish province of Småland ever since 1742. Our glassware is vibrant, bold, innovative and provocative. It stands out and takes centre stage. Kosta Boda is true passion.

www.kostaboda.com

ART NO 7010250 HOMMAGE 275 FOLDER SWE



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