INGER SANNES sculptures 2003-2007 Inger Sannes

Pietrasanta, 2007

When people see me carving a four ton block of marble in Pietrasanta they tend to take it in stride, until they become aware that just a few years ago I was a successful management consultant in Scandinavia. I was an expert in transformation for business, so it wasn't too far a reach to apply what I had learned to transform myself. Making sculpture and transforming businesses both use a lot of creativity but in different ways.

As an artist I learned to redirect my focus inward, towards my intuitive side and I began listening to and interpreting the abstract language of my dreams.

What I get from the dream state is pure; a sort of primal emotion that connects with my hands. Only after a sculpture is finished I can look at it analytically and begin to interpret its significance.

Many of my sculptures are about the dynamics between two forms. This dynamic relates to my process of breaking away in a new direction while still anchored to the strong roots of my core self. But these sculptures also interpret an infinite range of emotions; sometimes in the context of relationships, sometimes not. They are especially about the child in all of us that we carry forever. Most of all they are about life.

I was born and grew up in Norway. Since 2000 I divide my time living and working in both Pietrasanta, Italy and Stockholm, Sweden. Since 2003 I have been a member of the Swedish Sculpture Association (Skulptörförbundet), KRO, the Swedish Artists' Association and since 2000 ASART, Artisti Scultori Associati in Italy.

My deepest appreciation goes to you all for your wonderful support, inspiration and friendship.

- Keara McMartin, director of Studio Sem, for her honest criticism, a fantastic sense of humour and most of all for introducing me to the world of sculpture and art
- Marianne Johnsen, director of Studio La Cascata, for her enthusiasm and a unique vision to bring the inspiration of art into the daily life of business
- Colin Tweedy, chief executive of Foundation Art & Business,
 UK, for believing in my expression of art from the very start
- Liselotte Jansson, president of SAS Institute Sweden, for being my first client and enthusiastically promoting my work.
- -The artisans at Studio Sem, Fonderia Da Prato, mold-maker Giovanna Biancucci and the metal man Fabio Tommasi.

Special thanks to my colleague Sebastiano Leta whose role was instrumental in designing this catalogue and to Alessandro and Lisa at Promedia for their input and support in producing it.

Above all I thank my husband Magnus for his unwavering support and patience to travel this road together with me.

I have asked the people that have helped me the most to develop my art to write some words as an introduction for this catalogue.

From the first days I met Inger Sannes several years ago. I was struck by her curiosity for stone, herimagination and most of all an intelligent fearlessness to learn and experiment with the knowledge. She courageously works through an idea that needs to take shape even though it may be shelved further on as she exhausts the parameters of an experiment; three dimensional notes to be reconsidered in the future for a particular form or structure. Like her rapport with the artists and artisans at Studio Sem, her dialogue with the stone is an honest non-judgmental one. Inger approaches the stone with an ear to listen to the material and adapt to it. As a form becomes more refined she chisels across the planes, deepening a hollow or tightening a curve painstakingly honing the marble to an essential form, seeking a delicate balance of volume and light.

To watch the evolution of Inger's sculpture from rough rock to refined essential form is to witness the power of her vision take control of the physical. She is transformed into a tool, guided by a personal vision, her own aesthetic instinct and a boundless energy that sometimes shames the artisans in the studio. Asking the stone to yield and bend to her vision is a daunting test of her determination that never seems to wane. Straddling the roughed out arch of a huge block looking like a mythical whale rider she carves with a pneumatic point, raking across the surface; a flurry of tiny white marble chips flying and hitting her face like wind swept snow in a storm, each chip hitting the ground resembling the tiny wings of minute angels; souvenirs there for the taking by spiritual journeymen and cultural tourists if they arrive before its all shoveled into the bins of stone debris at the end of the day. And they do arrive, drawn by her energy and child like openness;

they listen to her explain how a particular form developed and watch her turn a sculpture upside down only to tell them that there is no "correct" position; that with each change the sculpture can transform to suggest something completely different.

She talks to them about mythical goddesses, freedom and union, the spirit of a woman and snow. And they, like the rest of us who work beside her are drawn into the magic of who she is and what she creates.

Keara McMartin Director Studio Sem, Pietrasanta Italy Being brave enough and able to develop and challenge the way we communicate is one of the inner secrets of Inger Sannes' work with sculptures. Brave enough to let the unconsciousness take part in art and life - making dreams, visions and experiences essential for creating - and able to let go the rational, intellectual and analytical part which traditionally dominates our life's.

One day some few years ago, the former consultant of Accenture and IBM looked down at her hands and felt strongly that these hands were made for more than only tapping on a PC. In that moment Inger's Journey as an artist really began. And what a Journey!

Through this period of time Inger has had the courage and passion it takes to capture life and communicate in another way than before and in other ways than through words - namely through the inner life of her sculptures. And she has indeed succeeded; her audience is growing every day all over the world and we both love and admire her work!

Maybe we also find peace and feel like "coming home" in the meeting with her sculptures, like Inger herself expresses it.

To be creative and to be able to "be in the creative process", to learn to meet and handle changes, to catch the real inner life of the sculptures and creating something living is some of the inner drivers of Inger Sannes. To dare to ask a question like; "Who am I really if I am not longer my traditional work, or my traditional life maybe??"

I wish to take the opportunity to express my gratefulness having had the opportunity to both experience Inger's sculptures, house some of them in my Gallery (Studio la Cascata in Oslo, Norway), buy some of them of course - but most important; daring to ask those difficult and important questions in life!

Marianne E. Johnsen Studio la Cascata, Oslo, Norway I have known Inger for about five years now. We met in the idyllic setting in an Italian garden in the hills above Lucca in Tuscany. A mutual friend, Piero Tartagni, was not only a wine and olive grower, a film maker, but also a co-founder of the Fondtione Sem, where Inger works. Piero then hosted my 50th Birthday party at his vineyard and Inger arranged a wonderful exhibition in the cantinas for all my guests. I bought one of the pieces there and Arts & Business, the not for profit national organisation that I run in the UK, bought another piece to give me to mark my 20th Anniversary as chief executive. The famous English actress, Joanna Lumley presented me with the sculpture at a party at the Serpentine Gallery in London.

Both pieces are in my house in the hills above Lucca and give me great pleasure. Inger is a remarkable person, a high flying corporate executive who gives it all up to become a sculptor. And such a wonderful sculptor, always moving forward, trying new forms and creating beautiful pieces, both classical and contemporary. Art created with both the spirit of the North and the South.

Colin Tweedy, Chief Executive, Foundation Art & Business, London, UK Introducing works of art into our daily working environment at SAS Institute has made a significant impact on my employees. Being in the software business, selling complex solutions to our customers, put demands on our ability to be creative in order to win businesses.

Most of my employees were not that familiar with works of art, and especially not sculptures, when first introducing it to them during our art exhibition in November 2006. Shortly after I noticed a gradual curiosity and interest from them resulting in a complete fascination! Today they often tell me how much they appreciate to be surrounded by Ingers fantastic works and they also tell me "Liselotte, now you cannot take them away from us".

Liselotte Jansson Managing Director SAS Institute AB Sweden



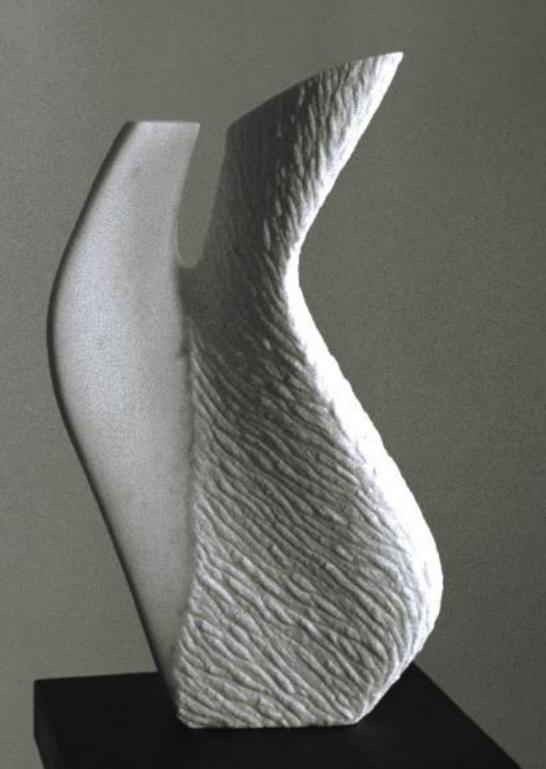




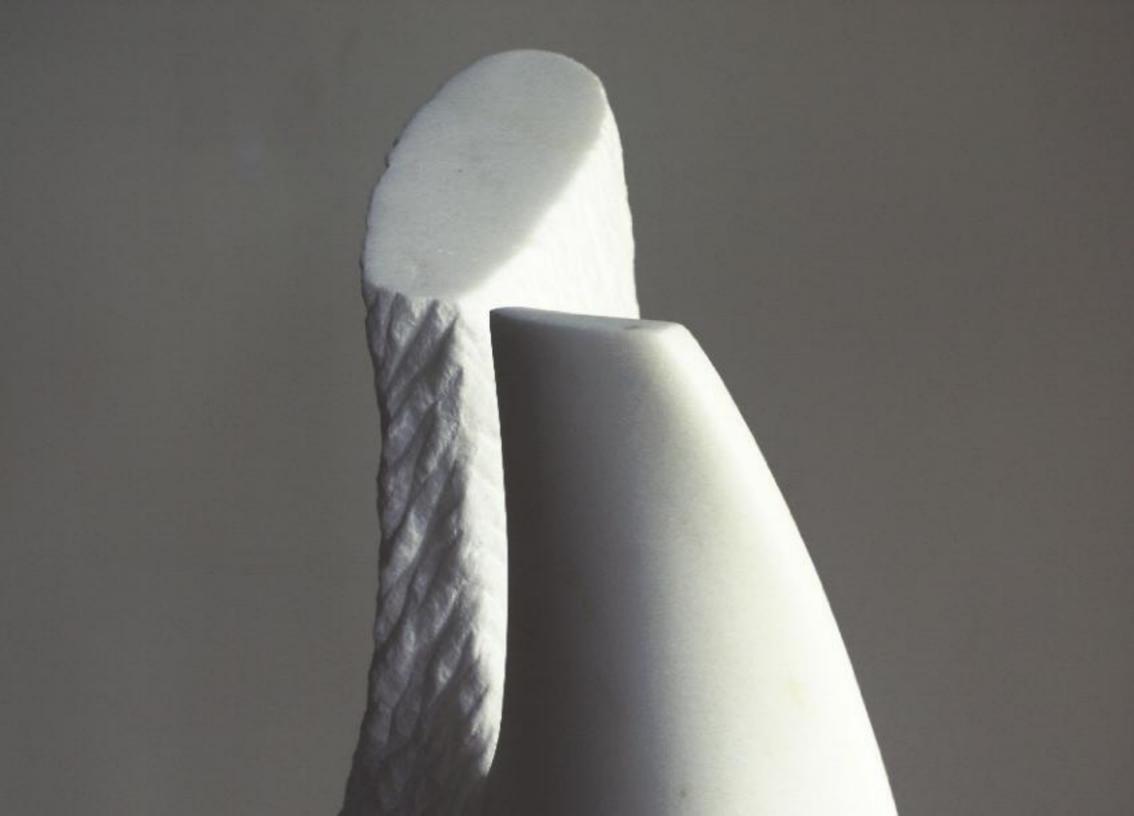
Torso III, Soraia Travertine, 2004











Protection, Afyon from Turkey, 2004





















Germination, Bronze, 2006









Source, Petite Granite marble from Belgium, 2006

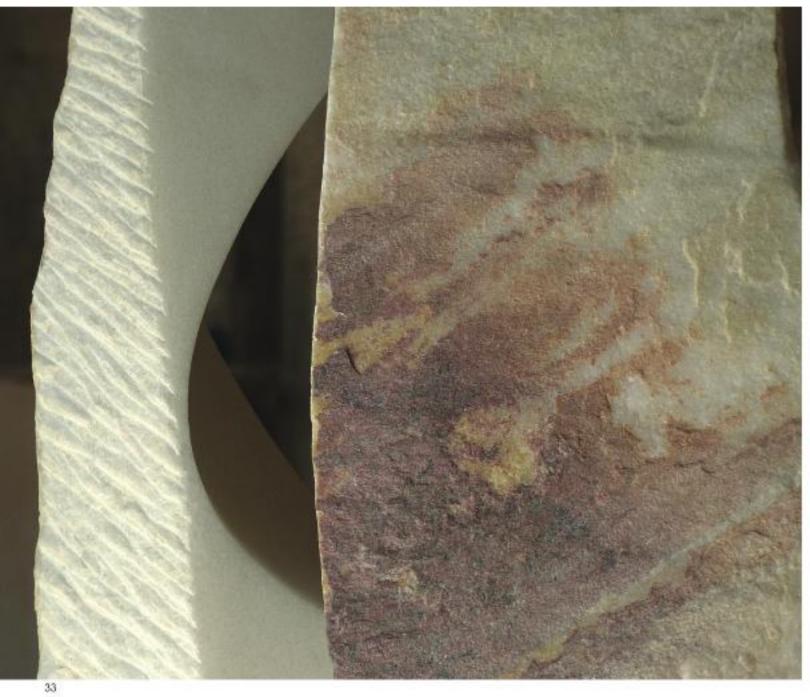




Source, Bronze, 2006









Ellipse, Estremos, 2006



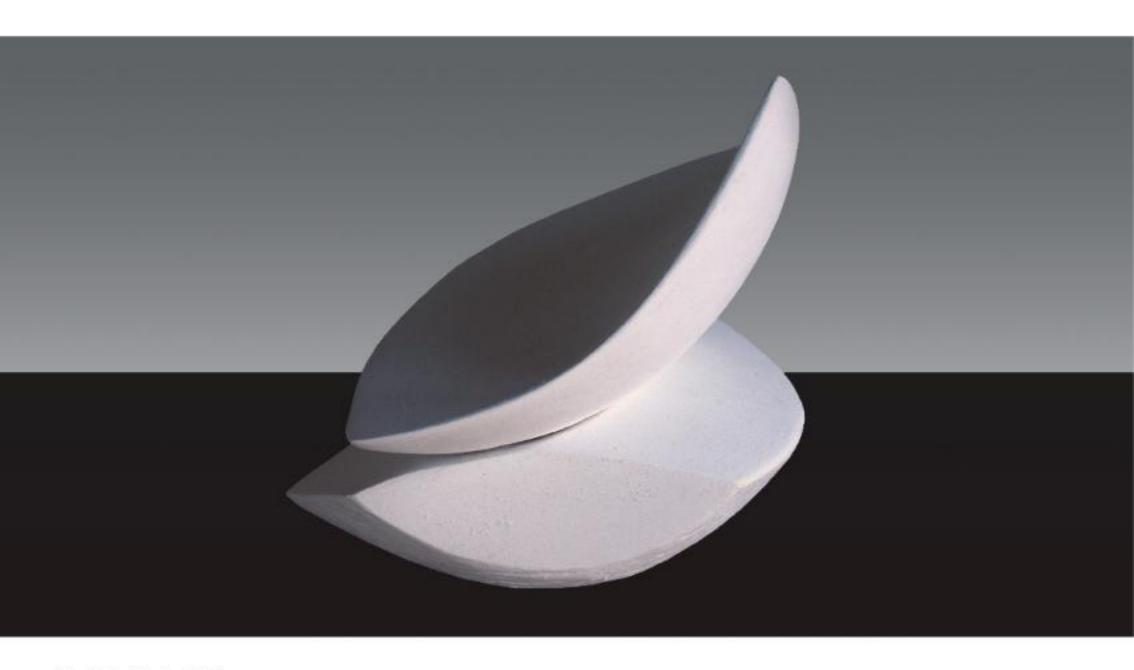




New Elements, Plaster, 2006



Elements, Afyon, 2006



Exhibitions

- 2007 Konstnärshuset, Stockholm, Sweden
- 2007 University of Leicester, England
- 2007 SAS Institute, Stockholm, Sweden
- 2006 Galleri Marziart, Hamburg, Germany
- 2006 Sandefjord Kunstforening, Norway,
- 2005/2007 Studio La Cascata, Lysaker, Oslo, Norway
- 2004 Galleri RICA, Stockholm, Sweden
- 2004 ASART Show04 Villa Cavanis, Cappezzano Pianore, Italy
- 2004 Sörmland Läns Landsting, Eskilstuna, Sweden
- 2003 Galleri Albin Upp, Oslo, Norway
- 2003 Fattoria Colle Verde, Lucca, Italy
- 2003 IBM Headquarter in Stockholm, Sweden
- 2003 "L'artista e la materia", Associazione Delle Erbe, Carrara, Italy
- 2002 Saltskog gård (Liljevalchs home) Södertälje, Sweden
- 2001 Gallery "Art On" i Gothenburg, Sweden
- 2000 Convento S. Francesco, Mostra Madonna, Pietrasanta, Italy

Commissions

- 2007 Christopher Newport University, Virginia, USA
- 2007 Ekeberg Restaurant Sculpture Park, Oslo, Norway

My work can be found in private and corporate collections in: England, France, Italy, Luxemburg, Norway, Sweden, China and USA

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