

Andréhn-Schiptjenko

STOCKHOLM PARIS



SALLY VON ROSEN

Born 1994, Gothenburg, Sweden.

Lives and works between Gothenburg (Sweden) and Berlin (Germany).

## SALLY VON ROSEN

Sally von Rosen's artistic practice spans sculpture, performance, drawing and painting, with a focus on exploring political ecology and the material relationships between subjects and objects. Her sculptures often manifest as hybrid forms, balancing liveliness and morbidity, rawness and refinement, while her performances act as conceptual extensions of these sculptural pieces. A recurring element in her work is the playful yet unsettling quality of her sculptures, which challenge the viewer's perception by suggesting movement and intention.

Inspired by Jane Bennett's *Vibrant Matter*, von Rosen investigates the vitality of materials and their ability to evoke emotional and intellectual responses. Her works explore contrasts between the natural and the fantastical, fostering dialogues about humanity's connection to the unknown and the future. Through materials like bronze, aluminum and painterly surfaces, she creates works that resonate in both urban and natural settings, blending organic and mechanical elements to evoke curiosity and reflection.

Her practice highlights the importance of treating objects as vibrant entities, engaging audiences in narratives that transcend traditional boundaries between the animate and inanimate, and sparking reflections on our shared existence and environment.

Sally von Rosen (b. 1994, Gothenburg, Sweden) lives and works in Berlin. She has presented solo exhibitions at von Der Hoeden Contemporary (Hamburg), Wentrup Gallery (Berlin), MEGA Foundation (Stockholm) and Trauma Bar und Kino (Berlin), among others. In 2023, her installation *MAIN BODY* at Trauma Bar und Kino featured headless sculptural creatures arranged in a frozen tableau, investigating the intersections of absurdity, the unknown and the human condition. von Rosen has also participated in group exhibitions at notable institutions including Kunsthal Aarhus (Denmark), Kunsthalle Recklinghausen (Germany), Kunstraum Bethanien (Berlin), Schinkel Pavillon (Berlin) and Kunstfort bij Vijfhuizen (Amsterdam), among others. In early summer, a large-scale outdoor sculpture will be unveiled for a temporary presentation in central Stockholm.

### Education

- 2019-21** MA, Media and Communication for Creative Industries, Malmö University, Malmö, Sweden.
- 2017-19** MFA, Umeå Academy of Fine Arts, Umeå, Sweden.
- 2018** Performative studies, Academy of Fine Arts, Vienna, Vienna, Austria.
- 2015-17** Gothenburg School of Art, painting, Gothenburg, Sweden. Graphics, Valand Academy, Gothenburg, Sweden.
- 2013-16** BA, Philosophy and Aesthetics, Gothenburg University, Gothenburg, Sweden.

### Recent Solo and Duo Exhibitions

- 2027** Kunstverein Göttingen, Göttingen, Germany. (*upcoming*)
- 2026** *On Three Legs*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2025** *L'ENNUI*, duo-show with Johannes Seluga, Siddiq Projects, Hamburg, Germany. *MAIN BODY excerpts*, Soho House, Berlin, Germany.
- 2024** *Sotto Voce*, von Der Hoeden Contemporary, Hamburg, Germany.
- 2023** *AT ODDS*, Wentrup II, Berlin, Germany. *MAIN BODY*, curated by Madalina Stanescu and Juliet Kothe, Trauma Bar und Kino, Berlin, Germany. *Trio-solo-utställning*, 3:e Våningen, Gothenburg, Sweden. *Auguries of Innocence*, MEGA Foundation, Stockholm, Sweden.
- 2022** *Surface - Survival Strategies*, Reference Studios, Berlin, Germany. *O Rose Thou Art Stick*, Hall Gallery, Gothenburg, Sweden.

### Recent Group Exhibitions (selected)

- 2026** *Nightshift*, Pace Gallery, Berlin, Germany. (*upcoming*) *A Serene Look upon the World*, Mendes Wood DM, Brussels, Belgium. *Body. Ideal, Gaze, Freedom*, Gothenburg Museum of Art, Gothenburg, Sweden.
- 2025** *And tell us how to save us from ourselves*, curated by Tessa Praun, Galerie Martin Janda, Vienna, Austria. *Playa!*, Bonniers Konsthall, Stockholm, Sweden. *Some Degree of Friction*, Art Biesenthal, Biesenthal, Germany. *New New Babylon*, Kunstmuseum Den Haag, Den Haag, The Netherlands. *Skinned and Spined*, Constellations, WHOISPOLA, Warsaw, Poland. *FEEL FIRST, THINK LATER*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2024** *Street Space Banger*, curated by Tick Tack, Kunsthalle Recklinghausen, Recklinghausen, Germany. *Rhizome - Network Without Centre Point*, curated by Seolhui Lee, Kunsthal Aarhus, Aarhus, Denmark. *Do cyborgs dream of electric sheep*, Studio Hanniball, Berlin, Germany.
- 2023** *KarmaComa*, Anna Laudel Gallery, Bodrum, Turkey. *Fathers Chariot/THE FALL*, curated by Council+, von Racknitz + Baer Gallery, Berlin, Germany.
- 2022** *Infinitude*, curated by Reference Studios, Schinkel Pavilion, Berlin, Germany. *Open your eyes again*, curated by The Fairest, Kühlhaus, Berlin, Germany. *Enchant embrace them you odd peninsula*, curated by Zippora Elders, Kunstfort bij Vijfhuizen, Amsterdam, The Netherlands. *Aliens are temporary - a mutating exhibition*, curated by Sylvia Sadzinski, Sonia Fernández and Anais Senli, Kunstbruecke am Wildenbruch, Berlin, Germany; Kunstraum Kreuzberg/Bethanien, Berlin, Germany.



**Sally von Rosen**  
Installation view, *On Three Legs*, Andréhn-Schiptjenko, Stockholm, Sweden, 2026



**Sally von Rosen**  
Installation view, *On Three Legs*, Andréhn-Schiptjenko, Stockholm, Sweden, 2026



**Sally von Rosen**  
Installation view, *On Three Legs*, Andréhn-Schiptjenko, Stockholm, Sweden, 2026



**Sally von Rosen**  
Installation view, *On Three Legs*, Andréhn-Schiptjenko, Stockholm, Sweden, 2026



**Sally von Rosen**  
Installation view, *On Three Legs*, Andréhn-Schiptjenko, Stockholm, Sweden, 2026



**Sally von Rosen**  
Installation view, *Pain of Pleasure*, Tempesta Gallery, Milan, Italy, 2025





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**Sally von Rosen**  
*Motherform I* (2025), installation view, Art Basel Paris, Paris, France, 2025





Sally von Rosen  
Installation view, *Playa!*, Bonniers Konsthall, Stockholm, Sweden, 2025



**Sally von Rosen**

*MAIN BODY Excerpts*, Exhibition and Artist Talk in conjunction with Art Week Berlin 2025, Soho House Berlin, Germany, 2025



**Sally von Rosen**  
Installation view, *Some Degree of Fiction*, Wehrmühle, Art Biesenthal, Germany, 2025



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Sally von Rosen  
Installation view, *Feel First, Think Later*, Andréhn-Schiptjenko, Stockholm, Sweden, 2025



Sally von Rosen

Installation view, *New New Babylon*, Kunstmuseum Den Haag, Den Haag, Netherlands, 2025



**Sally von Rosen**

Installation view, *Skinned and spined*, Constellations at WHOISPOLA, Warsaw, Poland, 2025



**Sally von Rosen**

Installation view, *SOTTO VOCE*, Von der Hoeden Contemporary, Hamburg, Germany, 2024



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At birth  
androids  
were flesh  
not wires

1921

metabolic  
carbon-based  
beings  
of flesh  
and blood



Sally von Rosen

Installation view, *Rhizome - Network Without Center Point*, Aarhus Kunsthall, Denmark, 2024



Sally von Rosen  
Installation view, *STREET SPACE BANGER*, Kunsthalle Recklinghausen, Germany, 2024

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**Sally von Rosen**

Installation view, *STREET SPACE BANGER*, Kunsthalle Recklinghausen, Germany, 2024



**Sally von Rosen**  
Installation view, *MAIN BODY*, Trauma Bar und Kino, Berlin, Germany, 2023



Sally von Rosen  
Installation view (Detail), *MAIN BODY*, Trauma Bar und Kino, Berlin, Germany, 2023



**Sally von Rosen**  
Installation view, *AT ODDS*, Wentrup Gallery, Berlin, Germany, 2023







Sally von Rosen  
Installation view, *Tar & Yvi*, Kunstbruecke Wildenbruch, Berlin, Germany, 2022

# SALLY VON ROSEN PRESS



## Rebirth Machine / Sally von Rosen

In a realm of metamorphosis and disquiet, the artist's sculptures stage a theater of tension emotional and intellectual. Fragmented forms and twisted organisms rise from memory, fusing allure with revulsion, dissolving the line between the familiar and the uncanny. For her new solo exhibition, *On Three Legs*, (on view until April 2 at Andréhn-Schiptjenko, Stockholm), bronze figures teeter and strain, a confrontation with instability that refuses comfort, demanding presence in the space between fascination and unease.

**In what ways, and through which nuances, do you seek to evoke both an emotional and an intellectual response in the viewer? Do you aim to guide the viewer toward specific affective states, or is instability itself part of the work's structure?**

I think an artwork is interesting if it first makes you feel something, especially if you don't fully understand it. That feeling, if one is curious, can make the work stay in your mind. It makes you return to the shapes that created those first sensations, and after that some people may begin analysing the work and drawing intellectual conclusions. That's why I often come back to the visceral quality of the works: to feel first and think later. I never actually intend to guide the viewer. Although the works have a specific meaning to me, that does not mean they will be perceived in the same way by others. In this sense, I think the sculptures in particular become places onto which emotions can be projected, often ending up somewhere between the humorous and the tragic.

**How do you see your work positioning itself within the contemporary condition? Which formal elements, material choices, or spatial decisions do you consider a concrete materialisation of the current socio-political or psychological landscape?**

I think a lot about affect and transformation, along with an anxiety about the future. As I work with fragmented and hybrid bodies, often in states of metamorphosis or with lost limbs, these forms in my world undermine fixed ideas about identity, self-awareness through analysis, and subjectivity. Metamorphosis or mutation also speaks to bodily crises, such as reproduction. It is also why I keep returning to contradictory forms or meanings: sculptures that can be uncomfortable yet still deeply attractive to look at. I am interested in that psychological tension, which resonates with our moment of technological acceleration, something that is both an object of fear and excitement within a hyper-modern but somehow decaying society.

**The tension between a soft fluidity and a sharper, slightly darker component appears strongly present in your work. Do you recognise this duality within your personal sphere as well? Are there biographical fragments or lived experiences that resonate with this contrast?**

Yes, I've always been somehow crippled with dual emotions, dark thoughts and memories, and at the same time I see myself as a happy person, although complicated. Anxiety is in general a problem with contradictory emotions, but it is also something very creative, even if it involves suffering, which I think artists need to be truly genuine. When I was just about to finish my bachelor's degree in philosophy (I wrote on aesthetic experiences), I entered a place of depression and couldn't finish no matter how hard I tried. The depression could come from so many directions, as I did not have an easy childhood. There was a clash in me especially then, as I saw myself as a capable person, the good girl syndrome of doing everything well and right. That's when I turned to art instead, and it made me better. After a year working with art, I went back and got my degree and then started my master's in fine art.

**Movement and fluidity reach a particular intensity in your performances, expanding what is already latent within the sculptures. Do you perceive a hierarchy between these two practices, or do you consider them mutually generative? If you were to choose one sculptural work and one performance to which you feel particularly connected, which would they be, and why?**

I think sometimes that performance and sculpture are almost the same. It makes sense to me that one of the practices often leads to the other. I'm only really connected to my own works because while I still make them they are me, or a version of me. When they leave me there is less of a connection; it's a tingling feeling meeting a sculpture a couple of years again after it left the studio. Other artists I was very curious about, for example when studying art history and philosophy but probably in relation to what was available, are Richard Serra's sculptures and Joan Jonas' performances.

**How has your academic background influenced the construction of your artistic identity? In particular, how does your engagement with philosophy and aesthetics translate into your material research and formal decisions?**

As a teenager I said to my mother that "I don't want to be an artist, they're so melancholic and have so much anxiety and I don't want that," and that's why I chose philosophy, even if I didn't know what to study at university. But I knew I had to study, and philosophy is just one of my interests (concerning objects and thing-power I read Jane Bennett, for example). However, in my BA thesis I wrote on aesthetics. After going through a lot of other fields, I found that the one concerned with art was the most interesting. I got curious about combining two seemingly contradictory theories, internalism and externalism, of aesthetic experiences. But I felt I wasn't close enough to understand exactly where this aesthetic experience comes from, this feeling when one digests art or encounters art that is really appealing to oneself. Which is another reason, besides what I already mentioned, why I wanted to make art, make it myself, and find the source of aesthetic experiences, which I'm somehow still in the practice

of doing. Funnily enough, not wanting to be an artist because they seemed down led me to philosophy, while becoming sick myself in turn led me to art to make myself better.

**Your sculptures often evoke contorted bodies or suspended organisms. Do these forms emerge from an investigation into inner turmoil, or do they relate more to an aesthetic, symbolic, or ecological condition or perhaps inhabit an intermediate space?**

I work with everything, but the inner turmoil must be there, because I need to shut down the brain, become intuitive, and listen to impulses, like cutting off a leg or not. In the beginning I really did not want a head, so I thought no head, no head, no head was better for association, giving an abstract aspect to the work. I work until the point where it doesn't annoy me anymore. All my references are woven into what I've seen, and that can come from everything: my dreams, memories, biographies of people from the Renaissance and Baroque periods, but most visuals and new forms come just before falling asleep, and out of respect for the work I always get up and write them down.

**Sculpture inevitably implies a negotiation with space. At what stage of your creative process does the surrounding environment come into play? When you imagine a work, do you envision an ideal architectural or spatial condition that fully activates its aesthetic and intrinsic potential? What would this ideal context be?**

It really depends on the exhibition or project, I think about function a lot too. Some sculptures need a podium or another material to stand on, and some do not, and of course I decide if they need it. Technical solutions can happen too, its more about solving problems that you created yourself, and I want it to make conceptual sense as well. In general, I would prefer the sculptures to be outside.

**Looking ahead, are there specific artists, institutions, or contexts with whom you would like to initiate a dialogue or collaboration? Are there environments, perhaps still unexplored, where you feel your work could acquire a new dimension?**

I would like to make my own sculpture garden. I've been fantasising about that since years.

**Turning to your new project in Stockholm, could you share the conceptual core of the exhibition? What is the cohesive axis around which the stylistic and structural decisions unfold?**

For this exhibition I worked partly with earlier influences from about a year back, which is visible in, for example, Cocyx, but in general the sculptures were created at the same time, which automatically connects them. They are also all bronze, and I am presenting them on different podiums made of metal, wood, and foam, giving them a space to inhabit and coexist. A fun way for me to think about the exhibition title, On Three Legs, is how it appears in each piece. All of them have these limbs being pulled in different directions, forced to balance and stay stable even if they look like they are about to walk or fall over. Legs, for me,

are connected to my early memories of movement, as I grew up around the theatre with my mother as a ballet dancer and my father an opera singer. Everyone was dramatic and expressive, and I remember seeing legs with tension and muscles. Rebirth Machine is balancing on one foot stuck in a stocking next to an egg, while the other is in the air, relaxed but flexing. The third leg here could be a neck or a large penis, while Posture (on two legs) almost looks drunk. It only has two legs, but the third point is standing on its head. Static figures, if they do not have flat supports, need three points to stand, like Statue, which actually has three legs but one has been cut off. What creature actually has three legs? Immediately we think of something unnatural or broken but still functional, which allows us to enter a surreal space while trying to attach it to reality. These are contradictions I enjoy.

## Credits

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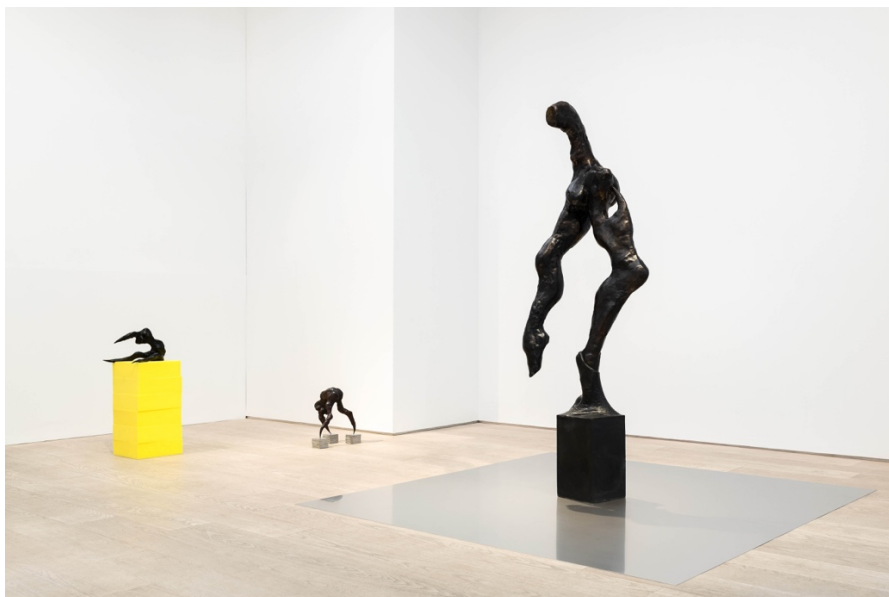
<https://www.nastymagazine.com/art-culture/rebirth-machine-sally-von-rosen/>

# Kunstkritikk

## Sally von Rosens märkliga varelser är en bild av oss själva

Hon visar hur kroppar organiseras av krafter.

Av Emet Brulin 10.03.26 Mini



Vissa av oss känner ibland att vi är för mycket huvud och för lite kropp, som huvudfotingar ungefär. För oss kan Sally von Rosens skulpturer verka lugnande. Med spetsiga extremiteter står hennes varelser till synes fasthållna mitt i steget, som offer för sin höga tyngdpunkt. De står uppstudsigt mot den gravitationskraft som väger på dem, eller så sitter de fräckt ner med grace.


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
***On Three Legs***

**Sally von Rosen**

**Andréhn-Schiptjenko, Stockholm**

**26 februari – 2 april 2026**

 **Nyhetsbrev**

 **Dela**

 **Skriv ut**

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På Andréhn-Schiptjenko visar von Rosens sex bronskulpturer från i år. *On Three Legs* är hennes första galleriutställning i Stockholm, men hon har tidigare haft både

soloutställningar i Tyskland och deltagit i flera grupputställningar, bland annat förra årets *Playa!* på Bonniers konsthall.

Vid ett snabbt ögonkast är det lätt att tro att von Rosens skulpturer föreställer mytologiska djur inspirerade av skalbaggar, rådjur eller spindlar. Men hon arbetar snarare i den antika tradition som i skulpturen ser en konstart som varken bygger upp eller lägger till utan tar bort det överflödiga, renar materien till dess inre, inneboende form framträder. Detta ser man om inte annat genom att jämföra hennes tidigare verk – vars nästan måttlöst rundade kroppslighet rör sig mot det excessiva och vulgära – med dagens skira och urskrapade, mer abstrakta skulpturer.

De nya verken skildrar inte hudens skyddande yta eller en organisms helhet, utan musklernas råhet och de förvridande krafterna som verkar i materien. Lemmars rena slankhet, bukens tyngd i sig, muskelmassa och benknotor. Här finns ingen klassisk figuration att tala om, möjligen kvardröjande rester, men ändå känner man igen sig i bronsets mörker och formens flyktighet.

I mötet med de tre mindre skulpturerna *Posture (Two Legs) I-III*, alla gjutna i samma form fast med olika patina, vill jag sänka mig ner till deras höjd och känna hur massan böjs, ansamlas i vissa punkter och dras ut i andra. Hur de låter skallen rinna nedåt för att tunnas ut och försvinna med kroppen. Tyngden är däruppe och lättheten därnere, när motsatserna spelas mot varandra.

Von Rosens verk står egentligen stadig på egna ben, men hos Andréhn-Schiptjenko har socklar tillförts: tunn stålplåt, högar av illa skurna metallappar, trä av dålig kvalitet och gult skumgummi. Som för att påpeka att dessa varelser både är och inte är av denna värld, avgränsade från den, abstrakt upphöjda i sig själva, och samtidigt tillhörande vardagens, industrins och naturens materialitet.

Att verken liknar insekter eller djur är nog mest ett trick för att få fram ett mer djupliggande igenkännande som handlar om att ha huvudet fullt av digitala intryck och information. Genom att gestalta något bortom det synliga sätter von Rosen sina vassa extremiteter på att det finns många huvudfotingar med alltför flyktig kontakt med den sockel som skulle kunna grunda dem i världen. Att sitta med hennes varelser är att känna skallen sakta bli lättare och sjunka ner i kroppen.

## “Feel First, Think Later”: Sally von Rosen on contradictions, her creatures, and the power of objects

Written by Natalia Muntean

Sally von Rosen’s work is a study in contradictions - beauty and grotesque, violence and tenderness, familiarity and alienation. Her sculptures, often described as “creatures,” evoke visceral emotions, inviting viewers to feel first, think later. “I want people to experience contradictory emotions,” she says, “to feel both the desire to care for the work and the urge to run away.” Drawing on her background in philosophy and aesthetics, von Rosen explores the political ecology of objects, treating them as active participants in human interactions. “Objects have their own intentions, their own ‘thing power,’” she explains, referencing Jane Bennett’s theories. From her early egg-like forms to her latest bronze sculptures, von Rosen’s work is a continuous evolution, blurring the lines between the past, present, and future.

This ethos is central to the group exhibition *Feel First, Think Later* at Andréhn-Schiptjenko Gallery in Stockholm, where von Rosen’s hybrid creatures take centre stage. Alongside works by Annika Elisabeth von Hausswolff, Dev Dhunsi, and Minh Ngọc Nguyễn, the exhibition explores how intuition and emotion can precede intellectual interpretation. Von Hausswolff’s *The Blind Woman* (1998) serves as a symbolic portal into the act of letting go and trusting one’s senses, while Dhunsi and Nguyễn examine themes of tension and cultural identity. Together, the artists create a space where materiality and emotion converge, challenging viewers to engage with art on a deeply intuitive level.

From von Rosen’s early egg-like forms to her latest monumental outdoor sculptures, her work is a continuous evolution, blurring the lines between the past, present, and future.

**Natalia Muntean: The title *Feel First, Think Later* comes from one of your quotes about how you want your work to be perceived. Could you expand on this idea and how it ties into the exhibition?**



**Sally von Rosen:** It's about the transference of emotions - from me spending time with the object to someone else experiencing it in an exhibition. I remember a visitor in 2021 who looked at one of my creatures, the ones with claws and sharp tips, and said, "I want to take care of it, but I also want to run away from it." That's exactly the point. It's about feeling contradictory emotions first, before intellectualising them. Art becomes interesting when it comes from intuition: the shapes, forms, and materials that feel right. Then, of course, there's theory to apply. I have a background in philosophy and aesthetics, and I grew up surrounded by art - my mother was a ballet dancer, my father was an opera singer, and my grandfather a painter. Art has always been part of my life.

**NM: You mentioned the transference of emotion. Can you tell me about your emotions while making Offsprings and Ananke's Playbunnies?**

**SvR:** These works are part of an evolution. The first ones were like eggs with claws, but they weren't standing on their tips. At the time, I didn't think much, I just worked with the material. Later, I realised I made these eggs during a time when my body wasn't functioning well - I didn't have my period, and it felt like these eggs were locked in my body. I only realised it a year later when my period returned. These creatures started as eggs, then grew bigger, and I flipped them so they had legs. They started to look more like creatures, part human, part animal. They evolved into a herd, and in 2023, I created a large installation with 60 sculptures climbing on top of each other during Berlin Art Week. The sculptures in *Feel First, Think Later* refer to that exhibition. My work often evolves in steps, like the evolution of a species. It's about something that looks like it's from the future or the past, raising questions about time and existence.

**NM: Do these creatures have a life of their own after you create them?**

**SvR:** Yes, once I've done my part, they exist on their own, often in exhibitions. This ties into the title *Feel First, Think Later*. I also research theories that resonate with my work, like Jane Bennett's *Vibrant Matter*. She writes about how objects can have their own intentions, their own "thing power." This idea gives

meaning to how I think about my sculptures.

**NM: Do you work intuitively, or do you have a plan when creating these creatures? Do connections emerge during the process, or do you start with a clear vision?**

**SvR:** It's different each time. It often begins with an image - shapes or forms. I start experimenting and realise, "Okay, this means that." The visual aspect usually comes first, and then I tap into my mental library, thinking about how things relate. It all makes sense in the end. Sometimes, I dig into my foundation, like a "bad archaeologist," as I once called myself. For example, I made some fragile sculptures that looked like they were sleeping, but the material was strong. I cast them in fibreglass and resin, then broke the mould to get the sculpture out. It's a violent process, but something beautiful comes out.

**NM: It sounds cathartic in a way - hammering it down and then having this newborn, so to speak.**

**SvR:** Sculpting can feel violent sometimes. You have to use a lot of power, especially with certain materials. For example, when I work with bronze, I use heavy tools and a 1000-degree flame to shape the surface. Then I throw acid on it. It's all very violent and uncomfortable, but something beautiful comes out. It's interesting how that process works.

**NM: Tell me more about you playing with the duality of things. Like beauty and grotesque, or violence and creation? And how do you balance them?**

**SvR:** I think those contradictions are where it gets interesting. How can a sculpture be both of these things? It's not about balancing them intentionally. It's about the tension between contradictions, something can be both beautiful and grotesque, familiar and alien. I'm interested in how these contradictions coexist and create meaning. But I believe we don't need a clear answer. It's just like that - we have complex emotions.

**NM: So you don't necessarily expect viewers to get a clear answer.**

**You just want to shake up their feelings, to leave them in a kind of limbo?**

**SvR:** Yes. When people encounter the sculptures, it's nice to hear their interpretations. Someone might say, "I think it looks like this," or "I was feeling this." I can't decide what they should think, and I don't want to. That's not art, you know? If I decided that my work is only one thing and that my answer is the right one, I think that's unfair.

**NM: Unfair to the viewer?**

**SvR:** Yes, to the viewer. It's about giving them an experience, whatever that experience might be. Of course, it starts with me because I made it, but later, it's not about me anymore. It's about the meeting between the sculpture and the spectator.

**NM: Can you tell me about the titles? Offsprings - I guess it's because you called them your children?**

**SvR:** Yes, that's part of it. Offspring can mean children, but in Swedish, if you separate the words - "off" and "spring" - it sounds like something jumping off or springing out of order. And that's exactly what they're doing, they're jumping on top of each other.

**NM: And Ananke's Playbunnies?**

**SvR:** That one is a bit more complicated, a little more existential. The titles sometimes come from what feels right. For Ananke's Playbunnies, I sculpted them from the silhouette of bunnies, though some people see them as hellhounds or something else. That's fine, but the shape is from a bunny without the head. Bunnies are also a symbol of fertility, so it all comes together. Ananke is a name from mythology—a Greek primordial goddess of necessity or compulsion. In some stories, she's the one who gave birth to the cosmos with Chronos, the god of time. She represents the beginning of something big that we're all part of. There's also a story somewhere about her and bunnies, which I find funny. The title Playbunnies brings in ideas of necessity and compulsion, and it also plays with the idea of Playboy magazine, joking a bit about human

necessities and compulsions. It has a little background in that. These two sculptures link to my earlier work, Main Body, where I had 60 sculptures climbing on top of each other. People often ask, "What are they doing?" Some say they're in compulsive or sexual positions, or that it's animalistic. It's all about human ideas and thoughts coming into play. So the title ties into that and connects to my previous work.

**NM: How important is humour in your work, and do you think about it too much or plan it intentionally?**

**SvR:** If humour comes naturally, I invite it into the work. Sometimes, during the process, things look really funny, like sculptures in strange positions, one jumping and another upside down. It's these unexpected moments that I find great. While I don't always plan for humour, if it appears and feels necessary or makes sense for the work, I'll lean into it. For instance, last year, I created a sculpture for an exhibition in Germany at a World War Two bunker with huge ceilings, called Miss Universe. It featured a torso with a butt, a spine, and three legs walking in an extreme, odd way. It was beautiful yet funny, playing with our ideas of beauty and what Miss Universe represents. It's absurd, but it also comments on body image and societal norms.

**NM: So you're challenging ideas of what's considered normal or accepted by society?**

**SvR:** Yes, those are questions I find very interesting. I call my works "creatures," but people project their own interpretations onto them. Sometimes they see an elbow or an animal, and they associate it with vulnerability or something else. One person might say a sculpture looks vulnerable, while another sees it as something completely different. I find that fascinating and it's a conversation starter.

**NM: How do you see your work in dialogue with the other artists in the exhibition at Andréhn-Schiptjenko Gallery?**

**SvR:** The exhibition brings together visual works that evoke emotions first, then thoughts. Even though the visual expressions are different, photography versus

bronze sculptures, the common thread is the emotional response. For example, my sculpture stands in front of Annika von Hausswolff's photograph of a blind woman being led by a dog. There's a connection there, the woman feeling her way forward, and my sculptures often feel their way into existence.

**NM: Can you walk us through your creative process? How do you choose materials or themes?**

**SvR:** It's an evolving process. For example, I started with Styrofoam, then used fibreglass and resin for larger installations. The material choice depends on the function, and what works for the form. Recently, I've been working with bronze, which gives the sculptures weight and durability. I'm now exploring outdoor sculptures, seeing how they interact with different environments.

**NM: How does your performance art influence your sculptures?**

**SvR:** Working with Anna Uddenberg taught me a lot about materials and production. Performance art is about being present in the moment, which is different from sculpture. But there's a relationship between the performer and the sculpture, a connection that I think about a lot. It's about the interaction between the human body and the sculpture.

**NM: How do you see your work evolving in the future?**

**SvR:** I'm currently exploring monumental outdoor sculptures. I want to see how my creatures evolve in different environments. I also have several exhibitions coming up, so it's a busy year.





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Sally von Rosens skulpturer *Omen*, som ingick i hennes utställning i Stockholm 2023, samt *Sinous* och *Rådjur II*, båda från 2024.

FOTO: JOE CLARK OCH GIULIA CAIRONE

# Feel first, think later



Verket *Rådjur I* från 2024 är 1 meter högt och 1,5 meter brett.

FOTO: JOE CLARK

Konstnären **Sally von Rosen**, 31 år, är uppvuxen i Göteborg men är nu verksam från sin ateljé i Berlin. Lagom till den stora internationella konstmässan Art Basel Paris är hon mångfaldigt aktuell i Stockholm, Paris och i Tyskland. Vi träffar henne hos konstsamlaren Kalle Conneryd Lundgren, vd för Kry, tillika ägare av flera av hennes verk.

SOFIA EDGREN (TEXT) & JOEY ABRAIT (FOTO)



## SALLY VON ROSEN

**Gör:** Konstnär inriktad på skulptur och performativa verk.  
**Ålder:** 31 år. **Bor:** Berlin.  
**Bakgrund:** Konststudier vid Göteborgs konsthögskola och Konsthögskolan Valand, magisterexamen i konst vid Umeå universitet och vid Academy of Fine Arts i Wien. Hennes konst har tidigare bland annat visats på Kunstmuseum Den Haag, Nederländerna, Kunsthalle Recklinghausen, Tyskland och Kunsthall Aarhus i Danmark.  
**Aktuell:** Deltar med en två meter hög brons-skulptur på Art Basel Paris som pågår 24–26 oktober. Visar också verk på Art Biesenthal Wehrmühle i Tyskland och på utställningen *Playa!* på Bonnier konsthall i Stockholm. I februari 2026 visas hennes verk i en separatutställning på Galleri Andréhn-Schiptjenko i Stockholm.



»Sallys konst är som en mixtape av Stravinskij, Prince och Sex Pistols – vacker på samma gång som den har något störande över sig.«



STORT FAN. Sally von Rosen besöker konstsammlaren Kalle Conneryd Lundgrens hem. Han har köpt tre av hennes skulpturer.

När Sally von Rosen ser teckningarna hon gjorde som barn kan hon se att de liknar skulpturerna som hon gör i dag. Den två meter höga skulpturen *Motherform*, som snart ska installeras på konstmässan Art Basel Paris, har naivistiska och motsägelsefulla drag. Med sina upp- och nedvända, skruvade och spretande delar rör den sig bortom gränsen för vad som är människa, djur och natur. I stället är hennes skulpturer ofta en typ av biomorfa figurer, eller hybrider, på väg mot en ny form. Och som likt uråldriga fossiler, eller aliens, tycks de gestalta något både bekant och avlägset.

”Jag leker mycket med evolutionära eller mytologiska idéer om hur vi kan förstå kroppen och hur den känns. Intressant är att det formspråk som vi skapade som barn inte tycks försvinna”, säger Sally von Rosen när vi ses i Stockholm en kylig morgon.

#### Har sin ateljé i Berlin

Konstnären är i huvudstaden för öppningen av *Playa!*, en samlingsutställning på Bonniers konsthall där hon deltar med en av sina skulpturer i brons. Visiten är kort. Efter en intensiv produktionsommar väntar flera verk fortfarande på att slutföras hemma i ateljén i Berlin. I nuläget arbetar hon framför allt med en serie nya modeller inför en separatutställning på galleri Andréhn-Schiptjenko i Stockholm i februari 2026. Samtidigt visas hennes verk

på flera europeiska utställningar och mässor.

I Berlin hamnade konstnären för sex år sedan, efter att ha studerat performativ konst i Wien – som en del av den masterexamen i fri konst som hon läste i Umeå.

”I Berlin började jag att assistera den svenska konstnären ANNA UDDENBERG. Hon förde in mig på skulptur på ett väldigt praktiskt sätt. Delvis genom att involvera mig i sina performances där skulpturer ofta intar en central roll”, förklarar Sally von Rosen.

#### Finns i offentliga miljöer

Att verka i Berlin har inneburit, som hon säger, en öppning till den europeiska konstscenen. De senaste åren har Sally Von Rosens konst visats i flera internationella sammanhang, i våras bland annat i Warszawa. Sedan ett halvår tillbaka företräds hon av Andréhn-Schiptjenko, där prisspannet på skulpturerna ligger mellan 100 000–400 000 kronor. I dag finns hennes verk i flera offentliga miljöer, bland annat i Göteborgs stads samling, liksom i privata samlingar.

Efter vårt möte på Bonniers konsthall ▶



Mrs Sphere visas på Bonniers konsthall till 9 november. FOTO: JEAN-BAPTISTE BÉRANGER

400 000

Sally von Rosens skulpturer kostar mellan 100 000 och 400 000 kronor.



► besöker vi **KALLE CONNERYD LUNDGREN**, vd för Kry, i hans hem utanför Stockholm. I huset finns över 300 konstverk, varav tre skulpturer av Sally von Rosen. Att han fastnat för hennes konst förklarar han delvis av upplevelsen att den är "svår att greppa".

"Merparten av all konst som produceras är i mitt tycke rätt slätstruken och enkel att placera, vilket gör den ointressant.

Sallys konst är som en mixtape av Stravinskij, Prince och Sex Pistols – vacker på samma gång som den har något störande över sig. Det såg jag direkt när jag upptäckte henne på omvägar, via andra konstnärer", säger han.

#### Fokus på konstfilosofi

Sally von Rosens tonårstid präglades av devisen "aldrig bli konstnär". I dag, ett drygt decennium senare, tycker hon själv inte att det är jättekonstigt att det blev som det blev. Med en före detta balettdansös, numera professor i konst- och bildvetenskap till

mamma – **ASTRID VON ROSEN** – och en operasångare till pappa – **THOMAS ELLERAS** – och konstnären **CHRISTER VON ROSEN** till morfar, var familjens estetiska ådra ständigt påtaglig i barndomshemmet i Göteborg. Sally von Rosen målade under hela sin uppväxt, men läste sedan filosofi på universitet. Där upptäckte hon att den del av filosofin hon tyckte var mest intressant var just konstfilosofin. I sin kandidatexamen riktade hon in sig på internalism kontra externalism inom den estetiska upplevelsen.

#### Hon har lucida drömmar

"Jag ville undersöka var upplevelsen av konstverket kommer ifrån. Om den finns inom betraktaren eller om det ligger i konstverket själv, eller om det finns något där emellan. Ju mer jag skrev om det, desto mer insåg jag att jag var tvungen att praktisera upplevelsen själv för att kunna förstå den. Och i den praktiken är jag fortfarande", säger hon.

Men vad gestaltar då Sally von Rosens biomorfa bronsfigurer? Ett återkommande tema, säger hon själv, kretsar kring motsägelsefullhet. Hur det fränstötande på samma gång kan attrahera, och hur det abstrakta både är figurativt och i rörelse.

"Skulpturerna befinner sig i gränlandet mel- ►

*»Jag tror att mina verk kan kräva att man tillbringar tid med dem för att förstå dem. Men samtidigt kan man också bara titta på den vackra ytan.«*

»Med tiden har de växt sig till hela flockar.«

FOTO: JOE CLARK



60 KROPPAR. Installationen *Main body* består av 3D-printade figurer som satts ihop till en enhet. Verket visades på en utställning i Berlin 2023. Till vänster en av konstnärns skisser till installationen.



**ART BASEL PARIS**

- Art Basel Paris 24–26 oktober är en mässa för modern och samtida konst. Den arrangeras av organisationen Art Basel som också ligger bakom mässor i Miami, Hongkong och i Basel, den sistnämnda kallad "världens viktigaste konstmässa".
- Årets mässa samlar över 200 gallerier från närmare 40 länder som visar målningar, skulpturer, installationer, fotografi, video och digital konst.
- Mässans centralpunkt är Grand Palais, med många arrangemang i andra delar av staden.

► I en något man känner igen, men som ändå är främmande. Jag vill bjuda in olika associationer, men utan att ta fasta i något specifikt. Så min konst är nog ingen 'lätt' konst. Jag tror att mina verk kan kräva att man tillbringar tid med dem för att förstå dem. Men samtidigt kan man också bara titta på den vackra ytan."

Processen med ett verk börjar på olika sätt. Det kan exempelvis vara en bild, en form, en riktning eller ett fragment från en dröm. Konstnären säger sig ofta ha lucida drömmar, alltså drömmar som man är medveten i och aktivt kan styra. Dessa skriver hon ner i en bok på nattduksbordet. Utifrån skisserna tar modelerandet vid, ofta i material som lera, gips eller som just nu "stelnad strumpbyxa", i vilken hon "bygger upp en anatomi som hon sedan bryter ner". Modellerna scannas i 3D-printer för att sedan skickas iväg för att gjutas i brons. Det kan ta upp till ett halvår innan verkets delar har gjutits klart. I ateljén inleds sedan slutprocessen med skulpturen: delar svetsas samman och ytan behandlas för önskad färg och finish.

"Återkontakten med skulpturen är alltid speciell. Processen med ett verk går alltid upp och ner, men just då upplever jag ofta en ny fas. En känsla av att nu vill jag verkligen slutföra den här."

**60 skulpturala kroppar**

Hon liknar sitt arbete vid en evolution, där alla hennes verk hänger ihop. Vad som började som en äggliknande skulptur år 2021 fick i en senare skulptur en tillagd arm för att i en efterföljande vändas upp och ner och få djurformer med ben.

"Med tiden har de växt sig till hela flockar. Verket *Main body* som visades på Berlin Art Week år 2023 består av 60 skulpturala kroppar. De hänger ihop, men eftersom jag behöver livnära mig som konstnär kan delarna brytas ner och säljas separat."

**Verken som en psykoanalys**

Hon säger sig vara väldigt nära sina skapelser och att hon bryr sig om dem, trots att de bara är objekt. Men även om de har laddats med hennes känslor, tycker hon att konstverkens möte med en annan människa är det mest intressanta. Kanske, säger hon, kan verken fungera som en typ av psykoanalys som kan ge betraktaren kontakt med sin inre känslovärld. Hon talar om vikten av "feel first, think later", som var titeln på hennes utställning i Stockholm i våras, i ett samhälle som premierar förnuftet framför känslan.

"Jag läser mycket om fin de siècle-perioden vid förra sekelskiftet och tänker att den eran har många likheter med vår. Att vi befinner oss i en tid av hypermodernitet och framåtanda, men att det i det också finns en underton av något skört och sorgligt. I vårt informationssamhälle kan vi ta reda på allt, hur snabbt som helst. Men det unika och genuina med att vara människa är ändå just känslorna. Och kan ett konstverk få väcka dem – särskilt om de är komplicerade och motsägelsefulla – då finns det verkligen något där." □



Bronsskulpturen *Anankés Playbunnies* från 2025.

SOFIA EDGREN  
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Species Lost and Found: The  
Evolution of Sally von Rosen

MAIN BODY, Trauma Bar und Kino, installation view, 2023. Documentation by Joe Clark.

Sally von Rosen jokes that she is “a bit like a bad archaeologist”. She’s explaining how she sculpted ‘Twin I’ (2023) and ‘Twin II’ (2023) – two headless creatures with globular bodies, bony limbs, and claws, which appeared to crawl up the walls of Berlin’s Wentrup II gallery as part of her latest solo show, AT ODDS. The Swedish artist created these foetal forms in a plaster mould, casting them with fibreglass and translucent resin before “violently” wrenching them out. “It felt like they were fossils or something,” she says. “You’re supposed to use a small brush and knives to extract them, but I was literally trying to hammer them out.”

Archaeology might feel like a funny field of reference for an artist as contemporary as von Rosen, whose abstract sculptures have crept and climbed through the most experimental of Berlin’s art spaces over the past few years. Equally renowned for her performances, her participation in Anna Uddenberg’s laser-sharp critique of consumerist culture, Continental Breakfast, at Meredith Rosen Gallery in New York last spring became a viral sensation.

Uddenberg, who reached art world and Internet notoriety with her sculptures of hyper-sexualised, hyper-extended faceless female dummies, prompted von Rosen's move to Berlin in 2019, and has been her mentor and friend ever since.



AT ODDS twins I-II, 2023. Documentation by Joe Clark.

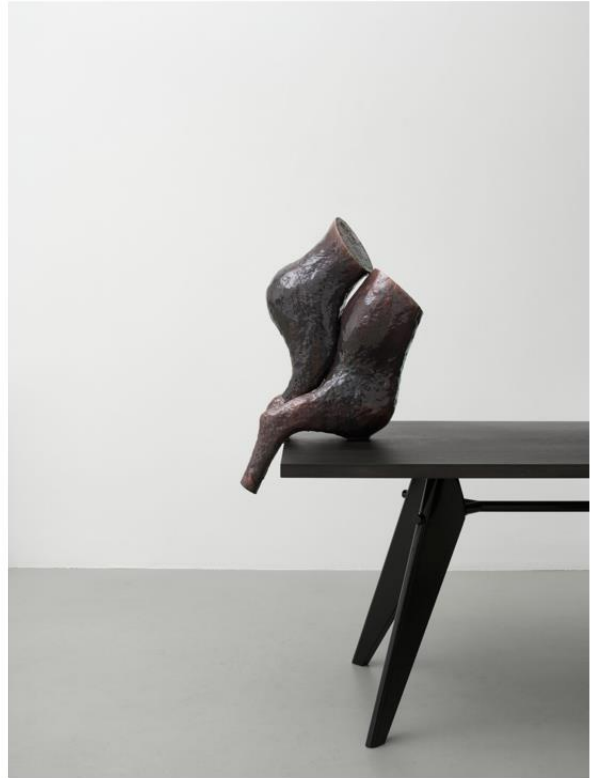
But von Rosen's imagination reaches as far into the past as it does into the future, and themes of excavation are deep-rooted in her practice. Her hybrid creatures seem at once like a lost species – dug out from some dark primordial depths of the earth – and an entirely novel one, beamed down from an intergalactic realm. Taken together, the scope of her work can be seen as an evolution of that species, from the reptilian eggs she began sculpting in 2021 to svelte, long-legged creations like 'Reh' (2023) and 'Mrs. Sphere' (2023), who prowl gracefully on stiletto-sharp fangs. New stories are built upon old, futuristic upon familiar, alien upon ancient.

"It all feels so double. I love it when art can stretch between two things that we feel are so far apart from each other," von Rosen says, speaking from her studio in Mitte. Doubleness is a dynamic element of her production process too, which begins with a constant stream

of images so hard to get rid of she struggles to sleep. When it comes to translating those images onto her materials (aluminium and bronze are her latest interests), she describes a push-pull between control and release.



AT ODDS split III, detail, 2023. Documentation by Joe Clark.



AT ODDS split III, 2023. Documentation by Joe Clark.

“You have to be so intuitive with the material, really feel it and let your body go and just create,” she explains. “But at the same time, it’s heavy work, so you need to be physically fit and disciplined to be able to wrestle with it.” So much so, that she emerged from an intense period of hand-carving last summer with her right bicep noticeably bigger than her left (an imbalance she sought to rectify at the gym).

Von Rosen’s process is such an intimate one that she affectionately refers to her creations as her “newborns”, sleeping alongside them in the studio, staring at them for hours as she brings them into being. But while her sculptures are all about the visceral – “you’re supposed to feel first, think later” – they’re informed by layers of literature and academic theory stemming from her background in philosophy. “During my bachelor’s studies in Gothenburg, my hometown, I specialised in aesthetics: How do you feel when you look at art? But the problem with philosophy is that all the rules are already made up, mostly by dead men, and if you don’t follow their rules then you’re out,” she says. “I realised that if I was ever going to understand art, I needed to make it myself. I needed to create my own system, my own worlds, and not get stuck within theirs.”

Still, philosophy remains an important bedrock, particularly the thinking of contemporary American theorist Jane Bennett. In *Vibrant Matter: A Political Ecology of Things* (2009), Bennett puts forward the idea of a vital materialism that extends beyond nonhuman animals and plants. She argues that even inorganic matter, such as litter or minerals, exhibit “powers of life, resistance, and even a kind of will”.



AT ODDS, Wentrup II Gallery, installation view, 2023. Documentation by Joe Clark

Peered at through this lens, von Rosen's sculptures emphasise the power that objects can exert on people and their social interactions, blurring subject-object distinctions altogether. "A lot of what I find interesting is how I can transfer an emotion onto an object when I touch it, when I work with it, when I spend a lot of time with it, and then when I'm not there anymore, the object can give that emotion to someone else," she reflects. "And I'm

like, if an object can do that, it can't be that dead. Sometimes I feel like my creatures are so alive.”

She recalls a moment at a show last year when someone came up to her and tried to explain how they felt about her sculptures. “They said, ‘Oh, it’s kind of scary, and I kind of want to run away from it, but I also really want to take care of it’. And then you have those two emotions, these conflicting things – how you can feel fear and protectiveness towards an object at the same time.”

Her most recent body of work, AT ODDS, is also deserving of that reaction. Several of her sculptures appear in pairs or having been split in two, drawing on the ideas of one of the deadest male philosophers of all time: Plato. In the Symposium, Plato proposes a myth about the origins of human love, suggesting that humans were originally spherical beings with two faces, four arms, and four legs. These beings were powerful and attempted to challenge the gods, so in response, Zeus split them in half, separating each person into two distinct entities. From then on, these separated halves were condemned to wander through life in search of the other in order to feel whole again.

Von Rosen’s ‘Split’ sculptures conjure this myth with emotional immediacy. They look like butchered limbs locked in a warped embrace – straddling one another on a table with an almost erotic intensity or trying to fit together like puzzle pieces on the floor. Despite bearing the texture of raw meat, there’s a romantic pathos to these figures, as though they’ve crawled through the white cube space in desperate search of one another and are attempting to merge again. Sealed shut by epoxy, their hardened surfaces prevent them from doing so. The scene feels both parodic and poignant, a satire of the soulmate ideal that has persisted to the present day.

Von Rosen welcomes this collision of romance and brutality. “The way those sculptures came about, it was also like a brutal act. I created them as one body and then sawed them in half by hand, so it’s like they still belong to one another, but they’re totally split,” she says. “And when you think about soulmates and human relations today, it resonates. They embody a human desire to find someone in life. For a sculpture to do that, it’s scary and beautiful at the same time.”



Mrs. Sphere, 2023. Documentation by Joe Clark.

AT ODDS plays with the human urge for connection and wholeness and also toys with essential questions of origin. Lining the walls of the exhibition are four dark panels coated with epoxy and different types of resin. The tactile quality of their surface is strongly reminiscent of the “skin” of the sculptures surrounding them, rendering them a portal or point of origin for von Rosen’s creatures and also an unlikely reflection of the artist herself. “I realised that with all of these creatures, I’m trying to find out where they come from, but they also come from me – so maybe these wall pieces are a self-portrait in some weird way,” she muses.



AT ODDS, Wentrup II Gallery, installation view, 2023. Documentation by Joe Clark.

The dark panels are also a stepping stone between AT ODDS and von Rosen’s previous installation, MAIN BODY, which exhibited at Berlin’s TRAUMA BAR UND KINO last autumn. Her biggest solo show yet consisted of a towering skeletal sculpture mounted on a square black stage. Balanced on top of one another, intertwined as a herd, 57 headless bodies rose from that black panel, clambering towards the light.

Viewing these two shows in sequence, it becomes apparent that themes of splitting extend beyond Platonic reference points and individual sculptures in AT ODDS, to the progression of von Rosen’s practice as a whole. “In MAIN BODY, my creatures became this flock of bodies for the first time, created individually, then linked through this shared structure. They entered this massive existence, so then came the question of what next?” von Rosen

explains. “What’s their next step? Grow them even bigger? In another formation? That’s possible, of course, and will probably happen at some point, but to go further, I felt I had to break it all down. AT ODDS was this moment of radical cut.”

Von Rosen’s self-awareness is striking. She’s an artist who goes deep and deeper still and then surfaces for air to consider each claw of each limb of each creature of each collection within a broader history of her own making. Her ability to sculpt and sustain a narrative over months and years while keeping it sharp with radical departures like this one is what makes following her career so rewarding.

*Written by Madeleine Pollard*

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<https://elephant.art/species-lost-and-found-the-evolution-of-sally-von-rosen/>