

For me sculpture is a celebration of being alive. In "Sprites" I hope to give shape to the feeling of exuberance, the spirit of well-being. The weightless gestures of the figures suggest the buoyancy we experience in water. The reflected image in the pool and the reflected lights from the water playing on the sculpture's surface heighten that sense of buoyancy. To some the water may suggest man's origin.

"Sprites" is spacially structured: Its gestures are orbital—its total shape spherical. While one may see the work as a sphere composed of three figures, the similarity of gesture and form of the figures offers the viewer another point of view—or rather three other points of view. One may imagine that there is but one figure and that the viewer is free in time and space simultaneously viewing the figure from three positions in space.

To further frame "Sprites" meaning may encumber the viewer with word images. There are many windows through which "Sprites" may be seen and many personal frames of reference through which individuals will know its meaning for themselves.

I'm grateful that here where my life began I can celebrate in bronze the marvel and mystery of being.

## Paul T. Granlund Sculptor

The work of Paul Granlund is, sadly, perhaps better known outside his home state than within it. In recent years he has gained a national reputation, long overdue, by showing outside Minnesota in highly acclaimed gallery exhibitions. The unveiling of his major commission for the Metropolitan Medical Center will again afford his admirers an opportunity to see on home ground the depth of his accomplishments.

With his colleague from Redwing, Paul Granlund shares the top honors as Minnesota's greatest sculptor; but their worlds are far apart. Granlund's concern has always been with the human figure and its interaction with space. Ours is not a stationary world, and it has become increasingly apparent that movement and pictorial imagery within the sculptor's idiom are Granlund's forte. He has developed both his ability to express positive and negative space as well as heightening our awareness of the fact that figures move within an environment. Sculpture is in the round for him, but never static. One cannot help but be impressed with his mastery of a relentless taskmaster and one cannot go away from his work without sensing the vitality with which he has endowed it.

Samuel Sachs II Chief Curator, The Minneapolis Institute of Arts

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