Within and Beyond
-A collaboration by the Glass Craft duo BarroLevén
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Konstfack
Craft! Ceramic and Glass, Ma 2
Spring 2018

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Abstract:
In this collaborative Craft Master project by Ulrika Barr and Kristina Levén, we have investigated how glass can affect an environment to create a space in between. A “Ma-space” that could offer a pause in the everyday life in relation to the public sphere. We have worked parallel with two expressions of glass in relation to a room. Rocks of Glass casted hot glass together with Foamglas and colors and Veils of Glass- fused window glass in leaded techniques. By using filming as a medium, projections brings out the inner world of the glass. Sound is another layer in the collage installation outcome. The collaboration has been from first idea and intuitive investigations in the workshop to the final installation. The material outcome is a unique expression for this Glass Craft duo called BarroLevén. The written part of the project includes both common and separate parts.

Keywords: craft, glass, Foamglas, leaded techniques, film, space in between, Ma, pause, awe, atmosphere, public space, affect, contemplative, existentialism, spirituality, rehabilitation, emotional
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Appendix 1 - Ulrika´s way in and View
Appendix 2 - Kristina´s reflections after the Spring Exhibition
We climbed up the old spiral staircase at Konstfack a sunny day in April, to reach the small platform in the top where you could get a pause from everything going on in the ground floor. Looking out over the roofs at Telefonplan, sharing a thermos of coffee and imaginations of what our future in craft and glass could be.

At one moment we both realized we were talking about the same area and related subjects around a place where the body gets in touch with one’s inner voice, or to get a break from everyday life.

The paper you hold in your hand includes reflections and descriptions around a craft based master project that turned out to be a collaborative journey and the starting point for the Glass Craft duo BarroLevén.

We use three perspectives of working in glass in relation to a room: to enter, to be in and to view, both as a metaphor and an anchor in the practical work to define mental and physical bodily relations. In this reflective written part we use these concepts as three main chapters.

To enter includes the starting points of the project and related concepts. To be in will take you through the working and material processes, which includes glass, film and sound and To view will include discussions and reflections on the research question and the collaborative process itself.
“Existential question is something that sooner or later will occur in people’s lives. To relate to something that is sacrosanct or holy is still a human basic need. This will require forms and spaces new or old ones, separate devoted for silence, thought, transfer, sorrow or meditation. Some questions are eternal and they have to be channeled into those kind of spaces-rooms-that are specially designed for housing the riddles of existence.”

With a craft focus on glass our investigation is about the connection between the experience of art and craft and how that can create a space in between, a pause, from the ongoing daily life.

In society today, with a focus on efficiency and productivity, the pauses easily disappears and along with them the space for existential questions and needs. In Sweden it’s now a big health issue with the increasing of sick listed people caused by stress related illness.

Stress in life isn’t something new but one of the changes today seems to be that recovering no longer comes to us naturally. What a recovering pause are, varies from person to person. It can be brief or long but seems to be something we today have to create.

“To be in the moment” has become a worn out phrase. But still, movements around mindfulness, yoga, meditation and retreats attract more and more people in searching for these kinds of pauses for daily recovering.

This is also mirrored in the art field right now. During the spring 2017 the queue was long outside Moderna Museet when Marina Abramovic invited the people in Stockholm to clean their minds by counting rice or being together in silence. To be able to listen to the experience’s from your senses? Bypassing your mind to listen to something within or beyond? Or is that the same thing?

In the craft process “to be in the moment” is a matter of fact that you can’t escape when you work with material. In a way performing craft can be used for creating a pause, where you meet the reality through the material.

Is that feeling possible to transfer to a crafted space? This question was a starting point for this collaborative project.

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1 Wikström Owe, Helighet som söker utrymme, p 129
2 Arbetsmiljöverket, Utmaningen - en film om den sjuka jobbstressen.
“When we truly collaborate we are opening ourselves to other influences; the way we think, the way we approach the work, the outcomes, all will be affected. Our existing creative interactions in a collaborative relationship become multidirectional and open to unpredictable dynamics. The crossovers, the spaces between the surfaces, are the spaces within which we imagine the realization of our potentialities.”

Entering the collaboration with different backgrounds in glass, skills and aesthetic expressions but with a love for each other’s work, we were curious of what the combination could be.

Our first project together was the installation “The Path”, at Infra City in Upplands Väsby. We filled a room with 6700 cut plastic strips and shaped a 50 m path giving the illusion of a labyrinth. From that experience we gained a lot of information about how we work together both communicative and practical and how we drove and pushed the project forward. We found that we both have the same feeling about the thoroughness in the details and taught our bodies to move together through the handling of the material and the repetitive work involved.

We found tools for our collaborative work such as methods in sketching on paper and modeling in sandboxes, thinking through forest walks, time planning schedules, practical work and writing. This work period gave us trust towards taking the next step in the collaboration.

As an artist in the art and craft field you are often collaborating in different ways. Sometimes it’s more hidden and other times it’s more obvious. In the traditional glass field, collaboration is a big part and deeply rooted.

You are almost never alone when you work with hot glass. There are a lot of different roles like a designer, master glassblower or assistant etc. and even if you exchange ideas throughout the process it’s often one person’s vision and idea that is connected with the final piece.

In this project we aim to investigate the collaboration in all steps from idea and sketch to the final installation. We have circulated around our common interests, pause, as a theme and we have used different terms in talking around this in relation to a public sphere, as for example moments of recovery, space for contemplation, a space in between, and “pocket”.

In relation to crafted glass our research question was shaped.

How can we sculpt a space and affect the atmosphere with crafted glass and light?

Could this offer a pause from everyday life in relation to the public sphere?

3 Miller, Lesley, Collaboration: A Creative Journey or a Means to an End?, page 29
“The Path is a sculpture of wandering through transparency that thickens and fades out. Layer by layer, side by side.”
Since we are two persons with different backgrounds and interests two voices and views is always present in the work. This project is a mix of the two of us and would not come to be without the other person. This text is, in turn, a collaborative effort with our shared thoughts in both our individual papers. You will find our different voices in the text that will appear as cyan for Kristina and pink for Ulrika.

I’m searching for something in the glass. Investigating. Searching for an expression. An expression that can mirror something from my inside, to the outside. That gives me new experiences. Changes me. And my inside needs to be mirrored again. The pieces become like footprints during a long walk.4

My way in to this project springs from an fascination of working with glass but also my own need for pauses and moment’s of solitude and silence in the everyday life. This need has evoked an interest in places for contemplation and meditation that give space for existential questions and spirituality in life. Throughout history art and craft has had a big impact in creation of these kinds of places, often related to religion. For example the stained glass windows in the cathedrals evolved to tell stories through figurative patterns but also for creating an atmosphere with light and color, connected more with thoughts from mysticism.

In 1957 Dag Hammarskjöld was first to create a meditation room open for people from different traditions and religions. He struggled with a small space and how to give it dignity without religious symbols and turned to the abstract art and symbols from nature. A painting of Bo Beskow and a six-and-a half-ton block of iron ore from Sweden has a central place in the room.5

Today these “Silent rooms” have become a common part of hospitals, airports and universities, but not always with a carefully thought through atmosphere.

Craft is for me a way to circulate around existential and spiritual themes that I can’t reach with just words. For some years now glass has been the focus of my material explorations. I have investigated paradoxes inhibited in the glass, the concept of opacity and transparency, the compactness and the porosity and the space between here and there. The play with perspectives of scale, expectations and audience response has often been important for the work to come alive.

4 Own diary note

5 Lipsey, Roger. An Art of Our Own: The Spiritual in Twentieth Century Art
Kristina’s works
Top: Shadows of glass, 2013
Left: The center of a labyrinth, 2016
Right top: The Cathering, 2017
Right bottom: The Cathering, 2017

Ulrika’s Works
Top: Infertility and Identity, 2015
Left top: The window Nebula, 2016
Left bottom: Body lumps: 2015
Right: The Tent, 2016
In my bachelor work I attempted to create a contemplative place through “Shadows of Glass”. Through the lens of overhead projectors the inside of a piece of glass became a pattern on the wall in which visitors could create movements by their hands in the light, close to the lens. Shadows fascinate me, they tell things about shapes and outlines in relation to light. Shadows from transparent things, where the light comes through, also tell stories about the inside.

In another work, “The center of a labyrinth”, the visitor could step into the middle of a circle and be surrounded by pieces of Foamglas and the sound when they touch each other. This was an investigation of glass (in a more unfamilary form) as a floating membrane between the inside and outside and the feeling of enter and to be in.

In my installation, “The Gathering”, Foamglas became coated with hot glass and hand sized pieces were resting in a warm podium in the middle of the room. The visitor could pick them up, hold and play with them in the light to create reflections on the walls.

Last summer I had the opportunity to visit both Hammarskjöld’s meditation room in the United Headquarter in New York and Rothko Chapel in Houston. The atmosphere, created by the art, a careful work with light and welcoming places for people to stay made impact on me. In both places you had to move your body forward in different directions to enter the room. In a way, that gave both your body and mind a preparation in leaving the everyday life for a moment of something else.

In Houston I also went to the Museum of fine art and an exhibition of Pippilotti Rist. To enter her space you had to move through a lightwork, almost like a forest. Her big video projections from nature and her care for the visitor’s body to take place in a more relaxed way in the room, gave me a contemplative feeling and actualized the question for me about the art museums as today’s cathedrals and how the futures ‘created’ contemplative spaces will look like.
Top left: Image 1. Stained glass window in Chartres Cathedral, France

Top right: Sand casting sculpting process, 2015

Bottom left: Image 2. Meditation room, UN headquarter, NY

Bottom middle: Image 3. Pippilotti Rist, Pixel forest, Houston, 2017

Bottom right: Forest walk with Fritjof
The space in between & An unexpected moment.

“The Japanese concept of Ma is something that relates to all aspects of life. It has been described as a pause in time, an interval or emptiness in space. Ma is the fundamental time and space life needs to grow. If we have no time, if our space is restricted, we cannot grow.”

We found this concept of Ma as a common ground for our project in how to think around pause. Simply explained Ma means “space in between” both in space and time, like the space between stones in a stepping garden or between words. Ma is as important as the things that surround it. But it’s more complicated than that. It’s not only bound to the physical world it has also a psychological and philosophical dimension.

Nina Sverdrup, a video artist that often refers to Ma, talks about the different perspectives of the room between the Western and the Japanese culture. The Western traditional way of viewing, with a central perspective and a physical static picture is in contrast of how the Japanese see it through Ma, like a four dimensional reality, viewed from an inside perspective, as a physical experience rather than a visual abstraction.

“Forests, especially, with the mystery of their space prolonged indefinitely beyond the veil of tree-trunks and leaves, space that is veiled for our eyes, but transparent to action, are veritable psychological transcendent.”

The concept of Awe is often related to nature’s greatness, charismatic leaders, and transcendent art/religious experiences. We think the feeling of Awe can be seen as a pause moment. In this project we have tried to be responsive to our own inner compass of Awe in the working process.

Research of Awe from a psychological view refers to two basic features; vastness and accommodation. Vastness as something much bigger than the self both mentally and physically. Accommodation is referred to something that can’t fit in your existing mental structures, this can involve confusion and obscurity, but when one succeeds to interpret, this can also lead to enlightening. The feeling of Awe is related to different degrees of threat, beauty, ability, virtue and supernatural. In relation to art, size, repetition and something undefined seems to be important.

Artists that we think work with both the concept of Ma and Awe and have inspired us throughout the project are Tara Donovan and Richard Serra. Donovan with her repetitive small objects that transforms into big scale sculptures and allures your senses to shift between micro and macro. Serra with his overwhelming big heavy sculptures that make your body feels tiny when moving in between. Two other important references are

7 Sverdrup Nina, Ma och den fyrdimensionella verklighetsuppfattningen
8 A. Pieyre de Mandiargues, Le lis de meer, 1956 p 57, Bachelard Gaston, The poetics of space p 185
Right Top: Image 5. Katharina Grosse at Carriageworks 2018
Pippilotti Rist and Katharina Grosse, in the way they affect the room with their work in big scale using color and movements to activate the space.

In this project we are using **Glass as a medium** for our investigation. Glass is a familiar component in architecture to make connections between the inside and the outside, in a way the meeting point between here and there, the space in between.

Glass has been a part of architecture for about 2000 years. The most characteristic is its possibility to let the light through, the transparency. Colored leaded glass, was developed through the Christian art tradition and the building of cathedrals in Europe around eleventh century. It created a window with a spiritual expression instead of just being the void between columns.

In today’s architecture you can often find the glass as a part of the building structure. Sometimes under the surface, like the product Foamglas, and sometimes as visual components with strong colors and with screen-printed decals. These are often industrial made and with a tendency of a flat visual language.

Here we think the “artistic nerve”, the personal expression easily gets lost in the translation.

We are investigating glass in two aspects: its material qualities of transparency, density and the play with light, shadow and reflections, and the different hierarchies and norms within traditional techniques.

We have researched and experimented with how to combine and work parallel with two different expressions and techniques. One is leaded and Tiffany (copper foil) techniques combined with window glass. The other is hot casted and sculptured glass combined with Foamglas. In the art field of glass in Sweden today it’s uncommon to work with the old crafting techniques of Tiffany and leaded glass.

We want to investigate how those techniques can come to life again in the glass art with new kind of expressions. We realize both time and money is a matter of fact and of relevance to allow artistic expression and depth. How can this kind of expression take place in our society where the focus is so much on time efficiency and cost effectively?

Andrew Moore, a specialist in architectural glass art, discusses and reflect on stained glass in architecture and states that it has no place in the 21th century when there is possibilities to use glass as a structural component. He states that people today wants an aesthetic expression that is cleaner than stained glass offers. These kind of statements, built on the norms of the modernism, the idea of good and bad taste, has affected our public spaces to be slick and in many way impersonal with a flat expression.

The glass as a structural component gives a lot of opportunities but what do we miss when the craft hand is taken away? For us it’s important to let the craft take place in the public space.

We think the personal touch and care from a craft person can be translated through the material to make a place special, to add value.

For us the leaded glass gives opportunities. The small joined pieces create a lot of different breaking points for the light. Every piece has its own personality and put together with the space in between, the leaded lines keeps them together but at the same time also creates a void. Could this be called **Ma**?

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9 Lee, Laurens, Stained glass. p 10-11
10 Ibid, p 12
Left Top Image 8: Leaded and Tiffany glass is old crafting cold glass techniques where you join different glass pieces together by lead or tenn.

Middle Top Image 9: Window glass/float glass - greenish flat glass used in ordinary windows

Right Top Image 10: Bullseye glass, colored manufactured fusing glass

Bottom Left Image11: Foamglas - a product of expanded partly recycled glass that usually is used in the sector of construction and building.

Bottom Right Image 12: Hot glass A special recipe of sand, soda and chalk is melted in a furnace up to 1200°C.
To be in

To be in this collaboration includes two wills and four hands. This chapter includes reflections and descriptions both around to be in the crafting process with the material and techniques of choice in relation to the room and to be in the collaboration. In the work with fused window glass in leaded techniques we have asked ourselves what our contribution to this field could be. Could we use the knowledge from the hot glass to the cold glass area?

How can we do something out of the ordinary from something ordinary as clear window glass? We chose the window glass because it’s something that we are constantly surrounded by in daily life without paying so much attention, accept its function. In the art glass world this is considered as a low status material. The easy access to the material, both physically and economically, is also a part of the choice. Traditionally window glass is not so common to use for fusing as for example Bullseye glass that is specially made for this and comes with instructional guidebooks. Therefore we had to make a lot of testing to find the right temperature curves in the fusing. The expression of the window glass texture was our focus in the beginning but soon it appeared that the leaded lines were just as crucial to the expression as the glass itself.

A work that really has taken advantage of this is “The east window” in St. Martins in the fields. Here the leaded lines starts to move to a contemporary abstract pattern that opens up the traditionally reading both of the leaded glass window and of the symbolism of the cross. To make something contemporary out of a tradition is something that triggers us.
Pictures from our own process during the work in the cold shop

We were inspired to make abstract line drawings that could be referred to as patterns from resembling nature but still open for interpretation. To get away from the rectangular shaped window we created the outer shapes as cut outs from something bigger.

We wanted something that could create an entrance to a room, a passage between here and there, something that could give you a hint of what to come but also shield the inside. The technique we chose to go further with were fusing layer on layer of small glass pieces. It reminded us of the glass blocks used around the 1950’s incorporated in the architecture to let light and a sense of movement through but not the clear picture.

All the layers are breaking up the light and not everything gets through. Like a membrane, breathing light. The pieces turned out to be hanging planes in upper body size and we named them Veils of Glass.
Photos from our process and the making of the Veils of glass
Patterns, cutting, grinding, assembling, leading and metall work
In the hot shop we started with an intuitive playfulness work where we casted hot glass together with Foamglas and colors.

After a series of tests an interesting expression started to take place. The size grew and the pieces became our Rocks of glass.

It’s tricky combine glass with other materials in hot state, even different kinds of glass together, because of the different expansions in the annealing process.

This is something that has challenged and allured glass artists throughout history with different experiment and results. In our case we chose to work with Foamglas to make things happen inside the glass.

Through experimentation we realized it was cohesive with the hot glass but also unpredictable due to the hot reaction that starts a boiling expansion.

This is something that we have used to our advantage and explored together with powder colors to create the uncontrolled world within under the surface of the Rocks of Glass. Layers on layers, both in colors and with several pour of clear glass enhanced, skewed and morphed optical illusions.
Photos from the process in the hot shop and the making of the Rocks of glass
A late night when we were documenting our work with the Rocks of Glass, the camera lens opened up our project through **filming**. The slow motion in a macro perspective skewed and morphed the colors. The optic illusions took us to a world undefined and gave us a glimpse of Awe.

Suddenly filming became a big part of our project. We started testing the films in a room through projections. First on one wall, adding it to another but when the third projection came up the feeling we aimed for, of being inside the glass, became present. A space was created by glass.

The need of **sound** was something we started to discuss in relation to the projections but has not been a straight road. A sound has a strong impact and sets the mood and it’s a thin line to balance. We started listen to different sounds for inspiration. The ones we agreed around were sounds from underwater caves, whale songs, wind and icebreaking. Similar sounds like these are common in spa environments, relaxing cd’s, yoga studios etc. and was from the beginning a big No for us.

But then we started to ask ourselves why? Why do these sounds refer to a cheap way to find harmony? Are they outworn? Or could we actually use these as inspiration to our advantage?

We decided to use them as inspiration and send them to the composer Filipe Raposo and let him interpret it together with our film. The sound that came back added another layer in to the collage that build and shapes the installation.
Our process of filming the Rocks of glass
“(Utsuroi) Ma is the way to feel the moment of movement. Originally, the word Utsuroi meant exactly the moment a kami entered and took over an empty space. Later it came to tell the moment when the spirits shadow left the void.

[...] This view of nature is reflected in the architectural space, where the planes are so thin that they are almost translucent to each other to control the passage of the light and the line of sight and to create an ambiguous, undefined space. In such a space, the flags of the shadows are evident and the volatility of the alternating planes on the world of changeable nature.

Ma is the expectant silence in the moment when such a change is recognizes.”

In our Ma-space, the Veils of glass creates an entrance or a way in to the inner world of the Rocks of Glass, showed by the projections that surrounds you and some of the Rocks themselves on the floor.

This is a place with something to view and something to be in, and the interplay between these two.

“Today atmosphere may be defined briefly as tuned space, i.e. a space with a certain mood. From here two more traits of the theory of atmospheres can be advanced: atmospheres are always something spatial, and atmospheres are always something emotional.”

Going back to our research question our aim is to affect the atmosphere and the character in the space through the crafted glass. To build up an installation that is possible to experience physically, to enter, to be in and to view. A space with elements that could move to different kind of public spheres for creation of a “Ma-space”. This could be a waiting area at Arlanda or in a room at a hospital or maybe as an installation at a museum. To emotionally be in and explore. An atmosphere, that invites the visitors to ground themselves and lower there pace.

“Time and movement became really crucial to how I deal with what I deal with, not only sight and boundary but how one walks through a piece and what one feels and registers in terms of one’s own body in relation to another body.”

A challenge in our project has been the placement of the different parts of our work in relation to each other. To explore this we have worked in one of Konstfacks seminar rooms, combining and installing our different elements back and forth continuously. The room has a rectangular shape approximate 6x4 meters which gives challenging conditions for projections and the hanging glass to fit together.

As Richard Serra mentions it’s also for us crucial how the different parts relate to each other and creates a rhythmic movement in the room and for the visitor.

12 “ma” i tid och rum i Japan, Kulturhuset Stockholm
13 Böhme, Gernot, The Aesthetics of Atmospheres, introduction chapter
14 Serra Richard
Process pictures from working in the seminar room at Konstfack
To investigate the feeling of entering and being in the room we have invited people from different backgrounds including persons from school but also specific invited experts from different contexts like public art/craft, architectural, psychiatric and gallery field. This is some comments from our visitors in our installation.

“It feels like I’m under water, almost like a coral reef or it could also be out of space”

“I actually become very calm of just sitting here watching this film... and I think the sound helps...”

We aimed to find an abstract expression that resonance the natural figurative world, where you can move from micro to macro perspective and that you can make associations to from your personal library of experiences. Tara Donovan describes her inspirational works in thoughts that resembles ours.

“It’s mimicking the ways of nature not necessary mimicking nature, the material transcends itself, translucent or/like and reflective material what happens with the light and the interaction between the material and the light ...”

We have had different tryouts of how to take place with the body in the room in relation to the different elements. One is a big round bench with a soft cushion on top with a specific place for one of the Rocks of Glass next to the visitor to view and to touch. This one have had mixed responses. It has forced the body to behave in a formal way and was a bit too dominant in the room, though it offered a welcoming place to sit down.

Next try out will be a colored carpet on the floor with smaller cushions and Rocks of Glass mixed together. With this we hope to add a warmer tone to the space and ground the installation.

15 Donovan, Tara
In the beginning of this collaboration we were overwhelmed by the four hands. The intuitive play in the hot shop also showed us that our wills were aiming in the same direction and we found expressions that triggered both of us.

When getting to know each other our differences and similarities became more obvious. In some ways the two wills can be time consuming and the processing and compromising is sometimes struggling. You have to listen and show each other respect to stay equal in the process. Giving this time has built up a trust between us that we see as a good ground to feel free and honest in the crafting process. They say that opposites attract and we can see some truth in that.

With our different skills and knowledge we can’t be equals in every step of the process but we have the same responsibilities towards the work in process and for what’s to come out in the end. That responsibility also becomes clear when you get to know your own and the others strengths and weaknesses, how to divide work and trust someone else to do their part, so trust then becomes very crucial in the collaboration.

To work together really helps me to structure my time, to work more concentrate when working and then be able to let the project rest in between.

Being in collaboration I think is something that actually can make each of the persons grow, because you are forced to constantly explain what you think and mean, and draw your thoughts out of your own head. And sometimes take a step back to see that a complete different way or angle is the much better one. It’s almost that you are in a constant tutorial mode.
Collaboration in the hot shop with Reino Björk
To view

The theme for this project has circulated around how glass can affect an atmosphere in a room to create a pause in everyday life. A space in between, a “Ma Space” with openness for existential questions and the unknown. Personally, I have quite a huge need for shorter and longer pauses for reflection or meditation/contemplation in everyday life. I often try to find places where I can sneak away for a moment, like the top of the staircase at Konstfack, where this collaborative project started. I think a lot of people, like me, find their own small sneak out places, but in the public space I see an increasing need of more of these kind of places for people to “be in” without the aim of consumption or productivity.

Glass is a material that fascinates, it offers many expressions both in itself but also in how it presents the visual world for us. Kandinsky urges the artist to explore their material and to be aware of and follow the “inner necessity” in the creation of Art\textsuperscript{16}. He investigated the invisible world of emotional and spiritual energies through materiality as a color form or a line. In this craft project we have investigated the glass and let it sphrough its own materiality.

I think craft has an important role in our society today, to give experiences through multiple senses. One of our guests in the room, Lisa Brändström, that works with stress related issues, talked about the importance of pauses from using the logical and analytic part of our brains for recovering. Here I think both performing craft and the meeting with crafted material and atmospheres contributes to create these well-needed pauses in our daily life.

An atmosphere is something you grasp and judge quite direct when you enter a space. But when you start to analyze, it’s a complex fusion of the world and mind.

\textit{(Atmosphere is a) “... multisensory experience but it also involves judgments beyond the five Aristotelian senses, such as the senses of orientation, gravity, balance, stability, motion, duration, continuity, scale and illumination”}\textsuperscript{17}

The complexity in the concept of atmosphere has been reflected in our work with different components. In the practical work it’s impossible to think of or be aware of all the countless factors included in the concept. You can have an idea of how something will be experienced but you have to test everything in full scale to really get the “feeling” in your body. The continually shifting between the work in the workshop and the tests in “our” seminar room has been decisive for the outcome, though time consuming and challenging. In this intuitive work it’s interesting to be two. When do we have the same feeling? Should the projections be bigger? Move up or down? What happens if the leaded glass pieces have more space between them? Or less? Quite often we agree and when not we have worked more until we both think we have reached the goal we achieved for, a glimpse of awe.

The feeling of Awe, if it evokes from a small flower or from an overwhelming art experience, are moments that opens up for new dimensions in life. Research shows that this feeling seems to be the

\textsuperscript{16} Kandinsky, Wassily, Om det andliga i konsten

\textsuperscript{17} Pallasmaa, Juhani, Space, Place and Atmosphere

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ultimate collective feeling, that motivates us to make things that is good for the collective and not just for ourselves. It can give the feeling of that time slows down or stop for a moment and seem to make us more satisfy with life.\footnote{Hammarkrantz, Sara, Bli hänförd i fem steg} In this project we have used the feeling for guiding us in decision making. When we both have had a glimpse of awe, we have chosen that direction.

If the visitor in our room will have the same glimpse of awe is now on to see.

In this project I have often felt like an explorer in front of a new piece of land to discover. And I am really glad that I have had company :) The collaboration with Ulrika has taken the work in glass to new levels for me. With her professional background as a glassblower, her skills have open new doors in the making process. Expressions we have found in small-scale experiment have now had a chance to go bigger and grow.

In an unlimited space I would like to work with a longer entrance, maybe in a labyrinth way like “The Path”. To achieve more of the feeling I had in both Rothko chapel and in the UN meditation room, that the entrances gave the me a kind of preparation to leave the everyday life for a moment of something else.

In the concept of Ma, the space in between is as important as the things that surround it. I think in the same direction about spaces for activity and spaces for contemplation, to be in the everyday life and to take a pause. It’s in the interplay something has a chance to grow.

“\textit{To view is road, path, window to anything but a self. It is to be in the presence of someone or something... ...If we want to see the outside world, we must open our eyes. In order to be present, we have to be open inward, in a contemplation that finally becomes a dialogue.”} \footnote{Fogelklou, Emilia. Form och strålning. p 27 and 28}

To enter, to be in and to view, three perspectives that has followed this project. The Veils of glass has been our way to work with the entrance in the room.

Our common conclusion after almost a year together, is that this project would not have happened without the other person. Both due to the scale of the physical work and the many layers of reading it. Our intention is to take this installation to different environments. We think of hospitals, shopping malls, airports etc. to explore if our crafted Ma-space of glass, can serve as a pause.
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**Image reference list**

**Image 1.** Stained glass window in Chartres Cathedral, France

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**Image 8.** Stained glass window from Ålesund kirke, Leaded and Tiffany glass is old crafting cold glass techniques where you join different glass pieces together by lead or tenn.(own image)

**Image 9.** Window glass/ float glass - greenish flat glass used in ordinary windows(own image)

**Image 10.** Bullseye glass, colored manufactured fusing glass(own image)

**Image 11.** Foam glass - a product of expanded partly recycled glass that usually is used in the sector of construction and building.(own image)

**Image 12.** Hot glass A special recipe of sand, soda and chalk is melted in a furnace up to 1200°C(own image)

Thanks to all the one´s who has made this project possible...

Reino Björk
Simon Whitfield
Filipe Raposo and Philip Ljunggren
Our tutors
Matt Smith, Bella Rune, Anders Ljungberg, Birgitta Burling, Marie O’Connor and Hans Isaksson

Invited guests
Fredrik Ehn, Gunilla Lundahl, Lisa Brändström, Elin Forsberg

and Family
Appendix 1

Ulrikas Way in

**My way in** to this project was glass, my first true love, I absolutely fell in love with the material, the heat and the difficulties that came along with it. My background as a trained glass blower from Orrefors Glass School is something I’m proud of. But the downside for me was a feeling of getting stuck in a technical loop where the training took over and I never found MYSELF in the material.

So in the last couple of years I have forced myself to break free from technical norms by exploring other ways to work with glass. I’ve been searching for different keys that could open doors to a personal expression truer to myself. So I slumped, fused and cut window glass, casted hot glass in sand and added paint by airbrush.

During my bachelor I used my material investigations as a method to find an expression that could talk about what my words could not, unwillingly childlessness and infertility. In that work I came deeper into issues of identity, norms of one’s being and existentialism in general.

It was a rehabilitation process for myself but also a longing for another way to talk about these very common problems in our society today that is still coated with shame.

When I was in the process during my bachelor I couldn’t really see that it actually was rehabilitating me, it was something that came later, now I can both feel and see in a way what it was. In the hot shop when I sand casted the glass and worked it with my whole body, much of me got transferred into the material. Emotions of anger, sadness, despair and confusion was pushed down in the glass by force and loaded the object. It became my anchor and mirror.

It’s common to use crafting as a method in rehabilitation. But now I’m wondering if glass, or any other crafted material, by observing it, touching it, or being surrounded by it could have rehabilitation purposes or affect. Can the glass work as an emotional catalyst to influence the atmosphere in a space?

When you are in a period in life where things are tough almost everyone needs a place to rest and gain energy. For me that pause in life is together with my dog Fritjof in our daily walks in the forest.

The church room has also been a place for me to go to, but with nagging feeling of not belonging. So how could a similar place look like, or be, for people in the urban society today?

My interest of rehabilitation spaces made by craft is something that I have enjoyed talking and discussing about with Kristina due to her profession as occupational therapist in palliative care, and how they use craft as a method for rehabilitation. And there, a conflict lay between the making and being in. Can it be rehabilitative to see and explore already made handicraft or do you have to be the creator?

So when I came upon the book “Transmission of affect”¹, 2009 by late Professor in feminist theory, Teresa Brennan it confirmed some of my thoughts. Her book is dealing with the beliefs that emotions and energies of one person or group can be absorbed by, or can enter directly into another. She starts her book by writing...

“Is there anyone who has not, at least once, walked into a room and felt the atmosphere in the room”?

The transmission of affect whether it is grief, anger or happiness is social or psychological, but the transmission can change the body, some small and brief but some can extend longer. “The atmosphere”, or the environment

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¹ Brennan Teresa, The transmission of affect
² Ibid, p 1
literally gets into the individual. Can I then use the knowledge that I have gained from thoughts about the affect and actual transmissions and how can I transfer this to my work? As Emeritus Professor Margaret Wetherell explained it, affect does not need to be contained to the human body itself, it can be referred to objects and how they affect the surrounding and interact with the room. By using all the qualities that glass has to offer, for example reflectivity with light, color and tactility to trigger our senses as sight and touch then maybe transmissions will occur and create a rehabilitate space?

Two of my previous works was a tent made in Tiffany technique (soldered tin with copper) and the window “Nebula”, with fused and hand painted glass. In The Tent I aimed for creating a room inside the room. I wanted to celebrate the child within, an investigation of changing ones seeing and movement by simply being inside a crafted object. With Nebula, I replace the ordinary window with something different and handmade. It’s not just a blank layer between you and the other side anymore, but emphasize that there is something in between. With these work pieces I also wanted to put the craft in relation to a public space and investigate the old techniques like tiffany and painted glass that has a low status value in the Swedish glass tradition.

I wanted to remove the hobby stamp and instead let them take place in a contemporary context and wash away the hierarchical norms.

3 Wetherell Margaret, Affect and emotions, p 2

Ulrikas To view

A pause, a moment, a shift, something that breaks the routine and daily cycle and makes us stop for a while to reflect, recover or just be and have a moment of Awe. The use of Ma has been a way to talk about pause not merely from a philosophical view but also in an illustrative way. I think using a term that is not western and loaded with our history gives a new perspective and opens up for interpretation. Ma or pause is working its way throughout the whole project, the layers in the casted glass pieces, the leaded glass panels, and the sound in the room. When reading the German philosopher Gernot Böhme text I would say that Ma is also the atmosphere in the space, the thing that mediates between the two sides the object and the subject, then the atmosphere is the thing in between, Ma.4

4 Böhme, Gernot, The Aesthetics of Atmospheres, introduction chapter

To have an unexpected moment is a good way to relate to an emotion like Awe, and as we have mentioned this is something that can happen when meeting art and in turn trigger a pause.

One can also talk about this as immersion art, and as we have mentioned before, size seems to be important. But does size really matter to be immersed? For myself it’s rather about the unreachable, the thing that surprises me. A work of public art that for me both fill the purpose of ma, awe and has created a very special atmosphere, is Östermalmtorg’s subway station by Siri Derkert, with her sandblasted rough and diffuse sketches on the concrete walls. The sketches always allures me in and evokes my eyes to keep on searching for something new.

My way into this project was a curiosity of how an object could have a rehabilitative affect or not. I have used affect theory as a way of materializing that. In this work we have played with the surface of the glass to enhance the tactical qualities and added colors to activate temperature changings.

The glass has grown into a room, and built an atmosphere with a mood and becomes a very individual experience. To investigate this further, we invited people for talks in that room.
Some words they all expressed were relaxing, soothing, retractive and hypnotic, they all agreed that the room had a calming effect and lowered their pace.

So then maybe our goal to change the atmosphere in our space to a Ma-pause has been achieved?

Two of our visitors picked up one of the Rocks of Glass and sat with it for a while in their laps feeling the weight and texture. Both expressed a relaxing feeling and sense of letting tension go. One beautiful comment we got was;

“When you hold it for a while and then let go and leave it behind, it feels like everything bad stays with it and is left behind you…”

This reminded me of my own journey while making my sand casted lumps, but with the difference that I felt it in the making.

The movement of The affective turn, is something that happened around 2000 in the social and humanities studies. As Professor Margret Wetherells writes;

“The advantage of affect is that it brings the dramatic and the everyday life back in to social analysis.”

If you look at the affective turn in social and body theory it sprung mostly from feminist/queer theorists that are inspired by philosophers like Baruch Spinoza, Gilles Deleuze and Michel Foucault.

I compare that to my glass/ceramic field that’s also have been thriving and blossoming from a queer/feminist political perspective for the last 10 years. A strong front of female crafters for example Åsa Jugnelius, Zandra Ahl and the glass group BOOM are born from an area that has long been male-dominated by the industry’s stronghold in Sweden. I’m also part of this movement, a woman of my time when women set the direction with new perspectives and questions.

Maybe there is a turn of affect in Craft today, a shift to softer values connected to the body and mind, where the work of fellow craft graduators are great examples. I would say that this is due to the 21st century were many people feel stressed and pressured because of the consumption and productivity norm in our society. I believe that in many ways the ones that have been working hard to push the queer/feminist values to the front, have also made room for the emotional and existential questions to take place.

The other big part of our project is the collaboration. As a glassblower you’re always in some kind of a collaboration, glassblowing is a teamwork. When you really get to know each other the work almost becomes like a dance, synchronized bodies moving without the need of words.

But in a way it’s still a hierarchical teamwork, and in our collaboration we have been equals in the process.

It’s exciting for me to see both of our presence in the final installation, and how we have managed to combine our esthetics to be something new. Kristina has shown me the poetic in the ordinary.

Our collaboration has brought movement into my work and a new way of thinking around the whole room as one.

5 Wetherell Margaret, Affect and emotions, p 2
Kristina’s reflections after Spring Exhibition

Within and Beyond - a collaborative craft project and a room affected by glass

During the period of examination and spring exhibition we, BarroLevén, had the opportunity to make two installations with our work in glass in different rooms. We have been talking about our work as a collage with components that can be put together or apart to create an atmosphere in relation to a room and the visitors in different ways.

Through these two experiences we had the chance to try it out and I have learned a lot of things, among them that the size of the room and the possibility to make it dark are two components that are crucial for how our work comes to its right. In the first room approximate 4*6m we worked with the Veils of Glass as a kind of dividing wall between the entrance and the inner room with three wall projections and Glass Rocks on the floor. In this room we offered the visitor to take a seat in beanbags and worked with color on the walls and on a carpet to give the room a warmer feeling.

During the week visitors entered, took a seat and stayed for a while but it felt like if one person was in there it was occupied, if you didn’t know each other well. Comments we heard was that it was relaxing to be inside but that you wanted to shut the door to be alone.

In the spring exhibition room, 6*11m, we had the opportunity to go up in scale with the projections, spread out the Veils of Glass and the Glass Rocks in the room so it was possible to walk around them, like in a forest. Here we could make the room totally dark with black curtains and work with light on the glass sculptures. We used the existing grey carpet, offered some pillows and pallets to sit on but also let a lot of space empty for walking around or just sit directly on the floor.

When people entered the room a lot of them lowered the tempo of their movement’s, some got silent and others started to whisper. Many stayed for a while, standing, sitting or lay down on the floor. At one moment during the opening day it was around 15- 20 people in the room, sitting on the floor in small groups, whispering to each other or just stayed quiet for around one hour.

That was one moment among many others where we got feedback that we reached our aim to create a calming space to enter, to be in and to view. Another was when a meditation group wanted to borrow the room for meditation and reading Tao texts one hour before opening hours.

A theme that has followed my master project is the meeting between here and there, the immanence and the transcendence. I have used the glass as a material to investigate these immaterial and complex concepts. The method, to work with physical, concrete material experiments and then put them in relation to each other and a space has made it possible to circulate around and get closer to something I can’t reach through words or thinking. One woman in the meditation group put words on her experience in the room “it was like being between life and death”. For me that was a close description of this ungraspable theme.

I’m looking forward to explore more settings with this work, both in galleries, museums and as a permanent installation in a public space.

The collaborative part of the project has been prerequisite for reaching the result we now have. Both related to the extent in the physical work but also in the idea and deepening in the theoretical part. Talking about norm criticality, a central theme at Konstfack right now, the hardest part is maybe not to be critical but to be aware of the norms incorporated in your mind and values. In this kind of close collaboration at least some of them get more obvious in the constantly ongoing conversations, especially in those case we have different backgrounds and experiences. For me, an open and safe environment is crucial to start to really look close upon my own view of the world and be ready to question things that you take for granted. With this in mind I hope for more open conversations and close collaborations with people in the art and craft field but also in other contexts more related to philosophical and theological issues.
Pictures from the examination and our installation in S9
Pictures from our installation “Within and Beyond” at Konstfack spring exhibition.