THROUGH
LOOKING
THROUGH
GLASS
- a research into the im/material properties of transparent glass

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ABSTRACT

Transparent glass has over years managed to infiltrate every part of modern society, changing both human behaviour and language. And yet it is more invisible than ever. This current status calls for a new perspective on glass.

My work explores glass beyond the object. To understand the immaterial potential of transparent glass, one must look beyond surface and object and into and through the material. It is not about the object, but what happens through the object. With point of departure in handmade photographic glass filters and photography, I have been researching the immaterial aspects and the ambiguity of transparent glass and how these notions can mediate absence and presence.
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INTRODUCTION

The island where I grew up is famous for its many small glass studios, and if you look closely you can still see the imprint of my face as I stood there gazing through the window. It really was love at first sight, as it is for many people when they see the glass blower mould the liquid glass with only wet newspaper between the hand and the 1000 degree Celsius hot glass. And there was no doubt for me that I wanted to master that magic. Even though the qualities of the liquid glass caught my attention right from my first encounter with the material it took me a bit longer to discover and understand “the true magic” of glass; the transparency.

Transparency is a quality in glass that makes it distinct from many other materials. It is mysterious and so well-know at the same time. We surround ourselves with it all day everyday. It is in the window that we look in and out through. It is in the light bulb that provides us with artificial light on a dark night. It is in the computer screen, which we look at and into cyberspace through. It is even in the language we speak. But still we do not really notice it. Because it is there, but it is also not there

When you look at transparent glass, you look at it, but you also look through it. The see-through aspect of the glass makes it seem both absent and present at the same time. In my master thesis I have researched into the idea of the glass as a mediator and the relationship between the absence and presence in the material. Instead of looking at the glass I want to look through the glass.

How can the notion of absence and presence in transparent glass challenge the understanding of materiality? And how can this aspect help to introduce a different take on glass art? And is glass still glass even though it is not represented in a physical form?

Through my practice-based research on transparent glass I want to create an awareness of the immaterial qualities of glass. I am going back to the beginning, to the time when I stood there with my nose pressed against the window. I was looking through the window. I was looking through glass.
Glass, as we mainly know it today within the field of arts and crafts, goes under the name studio glass and was spread from America to Europe during the 1960s. Inspired by the studio ceramics the studio glass movement was born out of the traditional glass industry with a wish to gain full control of production as well as artist expression. At the American Craftsmen’s Council’s conference in New York in 1959, the ceramicist Harvey K. Littleton proclaimed “glass should be a medium for the individual artist.” And with these words the liberation of the material from the industry started in the early 1960s when Littleton and glass research scientist Dominick Labino joined forces and set up a small independent glass studio. The lack of tools and technical skills entailed a trial and error attitude in the early years of studio glass. However, in the late 60s they began to seek technical knowledge from the skilled glassmakers from the industry and started to perfect their craft. Studio glass is still today the definition used when referring to small-scale artist driven production and one of a kind artwork.

The studio glass movement is the context in which I was brought up and trained as a glass artist. With a strong connection to the field of arts and crafts I was taught the skills needed to become a “proper maker” with respect for material and tradition. My training was based on hands-on knowledge and handed down to me by skilled craftsmen and craftswomen. The school I attended was built upon a glass factory and had in earlier times provided the industry with young skilled glassblowers. Even though this was not the scenario anymore, the school kept its teaching methods and I learned the craft by mimicking the masters and by focusing on repetition and perfection of skills. The complexity of glassblowing was a big challenge for my temper, but luckily I was stubborn enough to not give up and I kept on trying to tame this material. I managed to a certain extent, however, when beginning to work with glass again after a forced 2-year break, it occurred to me that taming and controlling this material was the last thing I wanted to do. I wanted to collaborate with it. In pursuit of this I had to shake off some of the inherited notions of the “perfect” and the “imperfect”, which had stuck with me since the

1 Mark Cousins, *Twentieth Century Glass*, 1989, p.88
2 Cousins, *Twentieth Century Glass*, 1989, p. 84-88
beginning of my training and still had a big impact on my way of working. I knew that I was a part of a subculture where you were measured on your technical skills rather than conceptual ideas and the idea of making something that was not carried by the traditional notion of craftsmanship was terrifying.

Only by understanding how something might be done perfectly is it possible to sense this (the imperfect) alternative, an object possessing specificity and character. The bubble or the uneven surface of a piece of glass can be prized, whereas the standard of perfection allows no room either for experiment or for variation – and the pursuit of perfection...may lead human beings to grief rather than to progress.³

The quote above is an elaboration by Richard Sennett on the notion of perfection and imperfection in glassblowing written in Diderot’s Encyclopaedia by Voltaire. It highlights an important point to be aware of when learning a craft. It may increase your technical perspective, but there is a chance that it will decrease your creative perspective; because you inherit the perspective of tradition. I think it is important to be aware of the flipside of learning a craft and to understand that skills are more than technical perfection. Skills are also the ability to understand the material and to develop new knowledge and re-formulate the use of it, and I think this is an important aspect to keep in mind as a maker and craftsman. Over the years, and because of the invention on better technical tools, the craftsmanship of glass has been improved to mimic the perfectness of the machine, striving to eliminate the touch of the human hand. In pursuit of perfection one can lose the ability to think new thoughts and add new knowledge. Maybe we have finally achieved to make the glass so clear and flawless that it has become invisible?

The notion of craftsmanship seems impossible to separate from the object, which is the predominant outcome of a craft driven process. It is the materialization of craft, because after the process of making the object stands as an evidence of our labour. However, a more process-based craft, where the emphasis is on the process of making rather then

a three-dimensional object, has entered the scene making it more appropriate to talk about work rather than object. The labour of the craftsman turns into performance, which is often documented through image. However, most of the time these documentations are accompanied by the piece made during the process, which brings us back to the object as the evidence. But is it even possible to have craft without the object? Not if you ask jeweller and writer Bruce Metcalf, who in the book *The Culture of Craft* states that “the word “craft” (...) denotes a class of objects”\(^4\) and that “craft cannot be dematerialised: it must first and foremost remain a physical object”.\(^5\) This is an interesting and provoking thought which I cannot agree or disagree with at the moment. However, in my work, which is rooted in craft, I test the attempt to go beyond the object.

**TRADITION IN TRANSITION**

During the last years it have become clear that glass within the field of arts and crafts is going through a transition. The glass industry has been struggling to keep their head above water for many years and now it seems to be drifting into the past as production is outsourced to China and other low-income countries. This shift also influences the studio glass, which for 50 years has been the dominant movement for glass within the field of arts and crafts. The destiny of the glass industry reminds us of what will happen if we do not manage to reinvent and redefine the field according to the ever-changing world around us. In a modern society where everything is developing and changing, glass needs to develop and change with it. It needs to make itself visible for the world outside arts and crafts and state its influence and importance in modern society. It has not managed to do that so far. Instead we spend our energy on mourning as if it was already dead and over.

“It is truly amazing that every generation can tell itself the same thing as if the idea were a new one – that it is witnessing the disappearance of craft forever, and therefore has a unique responsibility to save it…”\(^6\)

\(^4\) Bruce Metcalf, Craft and art, culture and biology, Peter Dormer, *The Culture of Craft*, 1997, p. 69
\(^5\) Metcalf, Craft and art, culture and biology, Peter Dormer, *The Culture of Craft*, 1997, p. 70
\(^6\) Glenn Adamson, *The Invention of Craft*, 2013, 183
I think the current situation is a symbol of that tendency to look towards the past rather than the future and that has to change. So I suggest that we stop looking back all the time, and begin to focus on the possibilities of the future instead. And I think a good place to start is by looking outside the field of arts and crafts, where we will find that glass is more relevant than ever and it has many connotations, which it can draw from. One could say that this may be the first step in the direction towards a new beginning for glass, like in the 60s when the studio glass movement started as a reaction towards the industry. I think we are in a similar place now; not at the end, but at a new beginning. Maybe this will be the re-birth of glass?

To get a view on how glass within the field of arts and crafts looks today I turned to the latest editions of Neues Glass. Neues Glass is a quarterly published, “art journal focusing on studio glass”. When flipping through the pages of the journals I can conclude that the name of the journal promise more than it can keep. Or is at least a bit misleading. The “newness” of these journals should be interpreted as new work barking up the same traditional tree and not new in the sense of broadening the perspective of glass. There are some works that challenge tradition more than others, but in general it looks like business as usual; many beautiful and nicely made objects in glass. I guess it is fair to say that the only thing new about Neues Glass is the “neues”. And if a magazine which calls itself new glass does not does not broaden the perception of what glass art is today, then who does? What is glass within the field of arts and crafts today?

Well, it depends on whom you ask. In 2011 I was working on my project Portraits, where I took a series of photos of found shards of glass and thereby transformed them from 3-dimensional cast-offs from the glassblowing production into 2-dimensional art work. With Portraits I tried to visualize the dual nature of the glass; a duality, which I find very similar to the human being. The photo served as a portrait of the qualities of the glass and as a metaphysical reflection of human beings. For me these photos were glass and therefore I applied for an exhibition for glass art. I got an email back from the committee telling me that they could not accept my submission because they did not consider Portraits to be glass art. I wrote them back, thinking that if they heard my argumentation they would

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7 Neues Glas/New Glass, Vol. 3/12, 4/12, 1/13, 2012-2013
8 http://www.neuesglass.de/neues_glas/englisch/start.asp
understand why *Portraits* is glass. I never heard from them again. This made me wonder what or who constitutes what glass art is today?

Mette Colberg, *Portraits*, 2011
In 2008 the two graduate students from Rhode Island School of Design, Yuka Otani and Anjali Srinivasan, started the blog *How is This Glass*? The blog investigates, as the name indicates, the threshold between glass and non-glass. It collects and highlights projects which are borderline glass and challenges the traditional understanding of glass or as they explain themselves, “work(ing) towards exhibition and publication of guerilla interventions in glass practice, and the consequent re-definitions.” With contributions from traditionally trained glass artist as well as artist from other disciplines the blog provides an insight into what could be called glass in the expanded field or Post Glass, as the bloggers call it themselves. Post Glass is not a defined movement as the Studio Glass Movement, but an undefined mass of projects and artists, who are trying to look at glass from a different perspective and test the borders of materiality. They use the physical qualities of glass, but also the metaphysical qualities. In other words the immaterial properties of the glass are being regarded as just as important as the material. As examples of this new approach I want to highlight works of Jerome Harrington, Ted Sonnenschien and Charlie Stern.

In his work *The Glass Archive* Jerome Harrington is using the notion of glass in language and humanities and has collected nearly one hundred novels, which have the word “glass” in their title. Through the action of collecting these titles, Harrington emphasizes an important and often overseen dimension of the glass; the fact that glass is so deeply rooted in our society that it has infiltrated our language. On the same note Ted Sonnenschein plays on our perception of glass. In his video *9 Berlin Views* he takes us on a tour through the windows of the Berlin S-bahn. As the train moves through the city, he documents how the glass and the city are reflecting and dissolving in each other and creating multiple perspectives. The dissolving and dematerialization of the object and traditional methods of craftsmanship can be seen in Charlie Sterns work *World of No Crafts*. Here he is raising questions about traditional craftsmanship in a digital world by using 3D printing and gaming technology as a method for making.

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9 www.howisthisglass.blogspot.com
10 http://www.blogger.com/profile/15929631831773712773
Jerome Harrington
*The Glass Archive*, 2005

Ted Sonnenschein
*9 Berlin Views*, 2010-2011

Charlie Stern
*World of No Craft*, 2011
If we look at the use of transparent glass outside the tradition of arts and crafts, it is actually quite hard to avoid. Transparent glass is everywhere and in everything. In the architecture that we live our daily lives in. In the glasses we use to improve our sight. In the smartphone and computer screen where we live our virtual lives. In the fibre optics that keeps us connected in a global world. It has even infiltrated our language and unconscious semiotics of everyday. We use terms as “crystal clear” to show that we understand perfectly and “transparent” as a synonym for that which is accountable. It holds many connotations to the modern society and our way of living. It is a social matter. Glass has for many years been such an integrated part of our everyday lives that it has become almost invisible. We look in and out of glass all day, but we hardly notice it. The transparency and invisibility of the glass almost becomes a metaphor for its status in society today. We are constantly surrounded by it, touching it and looking through it. And yet we do not really see it; because it is transparent and see-through, but also because it has been here for so many decades that it is almost impossible to imagine a life without it. So how do we get glass back in focus?

I have always seen myself and other glass artist as “experts”, because learning a craft is learning an expertise. And we have learned to master the glass physically and transforming it into form. However, when it comes to using the properties of glass that lies beyond material processing we still have a lot to learn. And here we should turn our focus towards the applied science. Through glass they have created inventions, which have had and still has great influence on human behavior and the society we live in today. From glasses that makes us see the world clear to microscopes that makes it possible to look into the invisible world of microbiology. With this in mind I think it is fair to ask; who are the true glass “experts”? 
One material sums up the idea of atmosphere and may be thought of as embodying a universal function in the modern environment. That material is glass. Advertising calls it “the material of the future” – a future which, as we all know, will itself be “transparent”. Glass is thus both the material used and the ideal to be achieved; both end and means.”

"Moreover, glass implies a symbolism of access to a secondary state of consciousness, and at the same time it is ranked symbolically at zero level on the scale of materials. Its symbolism is one of solidification – hence of abstractness. This abstractness opens the door to the abstractness of the inner world: the crystal of madness; to the abstractness of the future: the clairvoyant’s crystal ball; and to the abstractness of nature: the other worlds to which the eye gains entry via microscope or telescope.\(^{11}\)

THROUGH GLASS; space and time, absence and presence

My work explores glass beyond the object. To understand the immaterial potential of transparent glass, one must look beyond surface and object and into and through the material. It is not about the object, but what happens through the object. Earlier in this paper I shortly mentioned my work *Portraits*. This work was indeed a stepping stone for me towards a different perspective on glass. Through the use of photography I dematerialized the object to enhance the qualities of glass. While working with the camera it occurred to me that I was looking at glass - through glass.

The transparency of the camera lens made me think about how I could use this material quality to mediate a sense of absence and presence of the material and thereby open up to a different understanding of what glass can be within the field of arts and crafts.

With the idea of focusing my artistic practice and research on what happens through the glass instead of on, I created a glass filter for my camera. Photography was for me the best tool to visualize the immaterial aspects of transparency and what happened when looking through the glass. I could get up close to the material and document its effect on the surroundings.

The filter became the object through which the actual work was made and I thereby moved away from the traditional use of the object in studio glass. Photography holds resemblance to transparency. Like with transparent glass you can argue that it is not there because of the invisibility to the naked eye. It seems to be both absent and present at the same time. A photo has the same duality. It is a physical evidence of something, which is not there. It is a snapshot of a moment, a fragment of reality, which is long gone and therefore seems to be absent in its presence.

Whatever it grants to vision and whatever its manner, a photograph is always invisible: it is not it that we see.12

A selection of the glass filters.
All filters are 72mm and can be fitted on a camera like a regular filter.
The format of the camera lens is also of importance. I believe that the object can be an obstacle when trying to turn focus towards other aspects of the glass. The material body easily takes over and gets all the attention. And as I mentioned earlier my experiments are not about the object, but about what happens through the object. To make the viewer aware of this notion I chose to scale down to create a more intimate and focused look.

*When you narrow down your range and are looking through just that small aperture of the lens, the intensity of what you see is so much greater*\(^{13}\)

The first glass filter I made had a cracked surface and was used for an experiment where I photographed a naked body, reflecting back on my previous work on how the qualities in glass can serve as a metaphor for the human duality. The filter worked as a layer on the body, abstracting and changing its structure and shape. The body got a surreal appearance; the normal logic of a body was interrupted and disorganized, but yet recognizable. It turned into a sort of hyper reality. Even though the glass filter is transparent, the point of distortion in the glass makes the viewer aware of the transparent aspect. Like when you have a spot on you glasses, you become aware of them.

But besides adding a layer by distorting the image, the filter also transformed the invisible space between the model and me, which under normal circumstances cannot be experienced visually. The abstract physicality of the space created by the filter gave a notion of the intangible mass of air that creates the space and this added another dimension to the use of the filter. It became clear to me that the transparent glass could also be used to mediate the intangible. In *A New Instrument of Vision* László Moholy-Nagy states, “Through photography (…) we can participate in new experiences of space” and “thanks to the photographer, humanity has acquired the power of perceiving it’s surrounding, and its very existence, with new eyes.”\(^{14}\) I think it is only fair to also send a special thanks to the material glass, without which this had not been possible.

\(^{13}\) Michael Snow, Lucy Lippard, *Six Yeras: The dematerialization of the art object*, 1997, p. 38

Mette Colberg, *The Space Between Us*, 2012
The first experiments I made with the filter turned into a series of photos that I chose to call The Space Between Us, and in September 2012 I was invited to give a talk about this project and my perspective on glass at a workshop in Stockholm held by the research group Mediating Presence. Through a common acquaintance the group had discovered my work and related to it according to their research, which focus on mediating presence and how we witness each other in the networked world. This meeting turned out to be very rewarding for me in terms of gaining knowledge about glass from a scientific and architectural perspective, as well as for the physical developing of my photographic glass filter. However, it also made me aware of the use of glass in technology. Technology and science have managed to break through the surface to reveal the true potential of glass.

It is striking that when mediating presence, almost all networks turn out to have glass interfaces. What is it that glass does that permits us to mediate our presence to other places? Glass is transparent. In houses it shields us from wind and cold and in networks it opens up to the world. Above all, glass transmits light and light deeply affects our sense of place.

The glass filters were developed further by making a wide range of new filters with different kinds of optics and distortions inspired by the inherent qualities of glass. The filters were made from a blown glass sphere that was mounted on a base of acrylic and fitted in a 72mm aluminium ring with a treading that makes it easy to attach it on the camera. In the process of making I looked towards already existing camera filters. I wanted to make a functional object, which in theory could be used by anyone. From an arts and crafts perspective it can seem like a paradox to spend so much time on an object, which in the end would only be used in a process. But from my point of view I was making a device for altering and mediating the glass and I regarded that making as important for the artistic development of the project as the experiments. The act of making is an essential part of my working method and only by working through the material and by making (or unmaking) can I unveil the secrets of the material and thereby

15 Mediating Presence is a research group formed under EIT CIT Labs
discover new ways to interpret it. I used the filters in a variety of work, some purely experimental and others with a more focused intent. Images and explanations about these works can be seen and read in the chapter *Appendix*.

Both *Portraits* and *The Space Between Us* are dealing with the contradictory structure between absence and presence. In *Portraits* the physical material had become absent through the transformation into a 2D photo. But at the same time the photo extracts the qualities of the material and thereby gives it a very strong presence. *The Space Between Us* visualizes the actual space between the model and me, but also the metaphysical distance between two humans.

During my time here in Stockholm, my social time with my family and friends back in Denmark has been mediated through telephone cables and fiber optics. In pursuit to make them more present in my daily life, I made two small web camera filters, one of which was sent to a friend of mine in Copenhagen and the other one kept here in Stockholm for my own use. I asked my friend to record herself being at home through the filter, which was fitted on the web camera of her laptop. In the mean time I followed the same procedure. Her recordings would then be transmitted on my wall in my home in Stockholm and mine on hers in Copenhagen. The filter abstracts and covers up the filmed image, so it would not be a matter of observation, but rather a subtle moving image creating a sense of presence.

Ideally the recording should have been done with a sort of surveillance camera that could transmit the recording live and thereby create a more genuine feeling of absence and presence than a web camera recording. It should also be carried out between two people over a longer period of time to get a feeling of how it will affect the feeling of absence and presence. But because of the lack of technical equipment and time that was not possible to do at the moment. Therefore I decided to save this project for later. But I kept on working on the idea of mediating the distance between here and there.
…glass is the most effective conceivable material expression of the fundamental ambiguity of “atmosphere”: the fact that it is at once proximity and distance, intimacy and refusal of intimacy, communication and non-communication.17

My social time has also involved a lot of communication through the computer service Skype. In my parents house, Skype has even been connected to the flat screen TV in the living room, which gives me the possibility to “be with” the whole family at once. But with most of my friends the format of our social time is a 13” laptop screen; a format that transforms them into legless bodies. We can see and hear each other, but we cannot touch. For me this creates a paradox, because the virtual presence creates a stronger feeling of absence by making you aware of the fact that physical presence is impossible. They are there, but they are not there. However, I also get a feeling of intimacy. The static format, where you are more or less forced to sit in front of the screen, makes it a one-to-one experience, where you focus on each other instead of the surroundings. There is also an aspect of time; we will share this space now and then; when we hang up it is gone forever. This is of course the case with all interaction, but in this setting it becomes very present.

I wanted to emphasize this space between them and me, here and there and the feeling of absence and presence it gave me, so I began to take photos through a glass filter during these Skype talks. Because of the distorted surface of the filter, it has the ability to make us aware of the invisible space between us. To begin with I took their photo without them knowing to restore and capture the intimacy. But after some time it occurred to me that even if they were fully aware of what was going on, none of them were posing or acting differently. This probably has to do with the distance between us, which makes it very abstract. But also because the filter offers a sense of privacy; they can see the filter and therefore they understand that this will add a layer and prevent them from total exposure. The filter highlights the invisible and covers (to some extent) the visible.

17 Jean Baudrillard, The System Of Objects, 2005, p. 42
Mette Colberg, *Between Here and There*, 2013
CONCLUSION

Transparent glass has over the years managed to infiltrate every part of modern society, changing both human behaviour and language. And yet it is more invisible then ever. This current status calls for a new perspective on glass. In my practice-based research I have highlighted the potential of glass; a potential that I believe goes beyond material and object. I have looked through the glass rather then at it to unveil and emphasize its immaterial qualities.

Glass is a multi-layered matter; it can be craft, art, science, humanities, language and politics. By considering the immaterial qualities and through looking through glass from a different angle, we open up to a broader perspective on what glass is and what it can be. I believe that this change of perspective is essential when it comes to redefining glass within the arts and crafts and bringing it into the future. But to reach this source of immaterial matter, we have to let go of our safety blanket for a while and dare to go beyond traditional craftsmanship and the object.

Tradition has a way of clouding vision and visions. When learning the craftsmanship of glass we inherit ways of looking at glass. The focus becomes centred on glass used in the arts and crafts context; a context that focuses on only a small part of the potential of the material. Instead I believe that we could benefit from a broader focus and perspective that includes glass from other disciplines like applied science and humanities. By considering the entire context of glass and being aware of its influence on modern society, we will be able to work with a wider range of knowledge. So maybe it is time to also look at the format of the education. By making a more interdisciplinary education for glass, which includes the full spectrum of glass from arts and crafts to science and humanities, we can create a boarder-crossing education that inspires and triggers a new perspective on glass.
EPILOGUE

During the last month I have had the possibility to set up my master thesis work for two occasions. The first one was for my master exam presentation and the other one was for the Konstfack Spring Exhibition. This epilogue sums up the reflections this has let to and thoughts about how to take my master project even further.

For the master presentation I chose at limited approach only showing photos from the project Between Here and There together with a selection of my filters. The photos, which have been laminated on transparent glass, was presented hanging from the ceiling in thin fish line and angled in different degrees. The filters were presented on aluminium shelves and one was mounted on a camera also hanging on the wall. Furthermore I mounted a bigger photo printed one semi-transparent film directly on a window.

Master exam presentation, April 23th 2013

It occurred to me that when choosing only to present one of my photographic projects instead of several different projects I had narrowed it down so much that it would be difficult for the viewer to understand that this has been and is an on-going project with a strong research character. The sense of experiment and investigation was lost in the lean expression I had chosen.

Through the reflections made upon the exam presentation I chose a different approach for the spring exhibition. Here I chose to show a variety on photos from different projects made the last year. Again I mounted one of the photos directly on a window. The rest of the photos was mounted on glass and placed in an angle using the shelf and the wall as support points. The glass filters was placed sporadically on the shelf in front of the
photos and again I chose to show one of them mounted on a camera hanging on the wall.
For both occasions I have debated whether or not to show the glass filters together with the photos. My fear was that the filters would get all the attention and that the photos would stand less strong. In my thesis I also state that it is not about the object, but what happens through the object. Would it not be a double standard to then show the filters assuming that the viewer would read them as an object? At the same time would the viewer understand the project if the filters was not represented in the exhibition? It occurred to me that this was something I could not think my way out of. It simply had to be tested. So I decided to show the filters together with the rest of the project and in retrospective I believe that was the right choice. The filters added an element in the reading of the work as part of a bigger project with emphasize on research and together with the variation of the photos it gave a good picture of the diversity of the project. However, next time I exhibit this work I would probably make the filters accessible for the public in terms of finding a way for them to look through the filters and experience them live. This will give the viewer a stronger and more intimate experience of my work and research.

During the spring exhibition I spend time in the exhibition listening to the publics comments and opinions about my project. It was a very giving experience to see and hear how they reacted to the work. I discovered that my work appeal to various people and on different levels. Some intrigued by the different characteristics of the photos and others fascinated by the technical aspect of the filters. Several professional photographers contacted me during the exhibition time. Some of them were interested in the project; others were also interested in future collaboration. I am currently meeting one of the photographers for a talk about a future collaborative project. Another interesting idea came from an app designer, who suggested turning my glass filters into a mobile app. This is an offer I am still considering and debating the pros and cons of taking the project in that direction.

As mentioned I want to give the public access to look through the glass in my next exhibition. But I also think that this is something that I want to integrate more into the work in general. By broadening the range of devices to include microscopes, magnifying glasses and other seeing devices I will strengthen the understanding of the project as a
whole, but also trigger the viewers understanding of the importance of glass and its huge impact on modern life and society.

I am coming out of this master with many interesting thoughts and ideas to work from, not at least my master project and the filters. I will continue to develop the filters and the concept around them as well as working further on the idea of using glass as a mediator. I see a range of work and projects that can be developed from this notion and hopefully this will inspire a new perspective on glass with in the field of arts and crafts.
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APPENDIX

Images and descriptions selected projects and work made during my master thesis 2012-2013

Untitled, 2012

This is a series of photos shoot with my filters in a subterranean cave of the island Bornholm.

Bornholm is a rock island and has a very rough and dramatic nature with steep rock formations. From the water you can sail into these subterranean caves with a small boat and get a look of Bornholm “from the inside”. Together with the little amount of sun the filter pull out and enhance the natural colors of the bare rock, which in not visible to the naked eye under normal circumstances.
Watermarks, 2012

Working with “invisible” materials; transparent glass and water. I cut up big sheets of window glass and heated them up in a kiln. When they had reached the right temperature I took them out and sprinkled water on them. The cold water on the hot glass created tensions and the glass cracked. The cracks materialized the transparent glass and making it visible.
Girl, You’ll Be A Woman Soon, 2013

For this project I choose three stereotype female props; the bra, the stiletto and the eyelash curler. These props, for me, symbolize a transition from girl to woman. My interest in this transition spring from my own thoughts and talks with my girl friends about that exact subject; when do you transform from girl to woman or what makes you transform? To enhance the idea of something in transition and movement I used a filter with a kind of swirly structure.

When shooting through this filter the photographed object spun around and transformed into something that mimics a sort of liquid state. In the reading of the final photo the liquidity tells a story that this is not something with and end to it. You never transform completely; you will always be both and.
Zürich, 2012-13

This project is a collaboration between a friend of mine living in Zürich and me. I handed over one of my glass filters to her together with a brief letter about my thoughts on absence and presence. In the letter, I asked her to interpret the filters and the notion of absence and presence. She took up the challenge and decided to document the places in Zürich where she felt the most alone. This became a series of photos shoot in and around the metro system in Zürich, where she even though being surrounded by other people’s presence experienced the strongest absence.
Cityscapes, 2013

Over a period of time I toured Stockholm shooting photos of mirrors, shadows, reflections and gaps in an attempt to capture the threshold between absence and presence. I used wide range of the filters to test how they worked on different motifs and to have material to analyze afterwards. Through my experiments in the city it occurred to me that the absence and presence that I was looking to visualize and mediate through my filters, was not the kind of absence and presence I found in the city. The absence and presence I was looking for was connected to the distance between me and my family and friends back in Denmark.
Using my daily view at home and in the studio to test the effect of the different filters.