

Jonas Rooth, Academy of Design and Crafts, University of Gothenburg

Exhibitions:

-**Gallery The Glassery**, Hornsgatan 42, Stockholm (colored mirrored sconces #1) 170128-170225

-**Tjörnedala Art Hall**, Baskemölla, Group exhibition (clear mirrored chandeliers #3) 170414-170423

-**Julebodavägen 94**, Maglehem, Eastern exhibition (colored mirrored chandelier #2, Blu/purple mirrored chandeliers #5, sconces #4) 170414-170423

-**Nässjö Konsthall**, Solo exhibition, Nässjö, (colored mirrored chandelier #2, smaller clear mirrored chandeliers, colored mirrored sconces #1) 171216-180113

Mirroring. Work with silvering/ mirroring in glass objects.

The technique of creating a mirror surface / effect in glass using various metals has been known for a long time. During the 19th century, the technology in England developed to make inexpensive bowls, vases, Christmas ornaments.

Mercury glass, double-walled glassware where the inside is coated with a layer of mercury by chemical precipitation. The name is also used when the coating consists of other metals, preferably silver. Mercury glass was launched in England in the mid 1800's. Such glass, in the form of decorative cups, bowls, vases and candlesticks, is cheap to manufacture and is therefore also called "poor man's silver". (translated by the author from Nationalencyklopedin NE, Sweden)) (<https://www-ne-se.ezproxy.ub.gu.se/uppslagsverk/encyklopedi/lång/kvicksilverglas>)(downloaded 2017-12-18).

It is also easy to find glass objects using newer technologies today to achieve the same effect and low price.

I came into contact with the technology for the first time when I worked as an assistant to the glass designer Monica Backström at Boda Glasbruk in 1986. Monica used the method of creating products in short series and unique items. see link (<https://i.pinimg.com/originals/9c/89/47/9c89472f17e4994e4fc6c47b87783f5f.jpg>) (downloaded 2017-12-08)

My task was to take glass objects from the glass factory to the silvering company. The company that silvered the items were very secret how the process was working, but I got an entrance to the technology's possibilities.

Later, as a student at Konstfack, Stockholm, I meet the technique when my study mate Mårten Medbo worked with the technology. It was also him who later encouraged me to start working with it, by giving me both recipes, instructions and materials. I have been working with technology since 2014 in my nature-inspired objects. In these items, I have let the reflective effect be quite hidden under many layers of color and just glow through some places.

Since then, I wanted to use the technique in my classical objects, which consisted mainly of chandeliers and sconces. I chose to develop the idea in a number of sconces and chandeliers for the exhibits I participated in during 2017 (see list at top). A sealed form works best for silvering. This makes the bodies, bowls and arms of sconces and chandeliers suitable. I chose to use a "drip" form for the ornate parts. First, I created two sconces for my exhibition at The Glassery Gallery in Stockholm. These sconces are made of colored glass. Working with the colored glass together with silvering gives a metallic effect that appeals to me more than the mirror effect with the clear glass that I felt directly in doubt about. This feeling can probably be derived from a general perception of the ability of the glass to be seductive and that it could be perceived for effects, but also to the tradition of "fattigmanssilver" (poor man's silver) where there are often items that are both cheap in price and execution. I then chose to perform a chandelier of similar shapes and made in several different colors, this chandelier I showed in my own gallery at Julebodavägen 94, Maglehem during the Easter exhibition 170414-170423.



Image #1 colored mirrored sconces



Image #2 colored mirrored chandelier,

When that chandelier was made, I decided to make a completely silver-plated chandelier in the same shape and in clear glass. The sconces and chandelier I have made in colored glass have been easier for me to relate to than the chandelier in clear silvered glass. One reason may be in the more chilly feeling that occurs and that it can give a sense of being made in either metal or plastic. I need to bring it to more exhibits to be able to interpret different reviewers reactions.



Image #3 clear mirrored chandeliers



Image #4 Blu/purple mirrored sconces



Image #5 Blu/purple mirrored chandeliers

In parallel with this work I have done a work in mirrored glass to another artist, Mette Björnberg. This piece consists of 60 silvered clear glass balls that together with a part of artificial leather and lacquered wood represent a necklace. This work was shown at Galleri Magnus Karlsson in Stockholm in October 2017 (<http://www.gallerimagnuskarlsson.com/exhibitions/2017/powerplay> (downloaded 2017-12-08)). Some other Swedish artists besides the aforementioned who have worked with the technology are Simon Klenell, Esmé Alexander and Ulla Forsell. Internationally, Dale Chihuly, Graham Caldwell and Josiah McElheny are mentioned.

In addition to the above mentioned items, I have also produced two sconces #4 and a chandelier #5 with classic ornaments of flowers and leaves. These items have a duller color scale and have give me many more comments (all positive) from the audience. I also has made one chandelier in clear mirrored glass with classic ornaments of flowers and leaves (shown at Nässjö Konsthall). Obviously, on the other hand, I will continue to explore the possibility of the silvered glass in classic objects.

Jonas Rooth

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