

Om Jo Andersson

Jo Andersson föddes 1988 i Walnut Creek, Kalifornien.

Hon började blåsa glas på Ohio State University i Columbus, Ohio, när hon var 19 år. Kort efter att hon tagit sin kandidatexamen i fri konst med inriktning mot glas, flyttade hon till Seattle i Washington för att arbeta med glas professionellt. Våren 2020 tog Jo sin examen från master-programmet CRAFT! med inriktning mot keramik och glas, på Konstfack i Stockholm. Hon är intresserad av hur hon kan använda materialet glas tillsammans med ljus för att skapa objekt och miljöer som inspirerar till närvaro och en känsla av välbehag.

LINKS OF INTEREST

BEING

A short film about the exhibition,
filmed & edited by Hans Malm

Being är en ljusinstallation, tänkt att göra människor medvetna om nuet. Konstnären Jo Andersson ville skapa en trygg plats där betraktarna kan försvinna in i, och att verkligen uppleva verket och sina egna reaktioner på det. Varje ljuskärl är ett fragment av ljusinstallationen, och är gjort som ett verktyg för meditation, personlig insikt och eftertanke. Kärlden är munblåsta och deras former inspirerade av glasets flytande tillstånd som ger organiska, böljande former. Kärlden fylls sen med vatten för att förstärka känslan av tyngd och storlek och för att intensifiera samspelet med ljuset som passerar genom dem. Ljuskärlden är tänkta som speglar för betraktarna: speglar som låter en försvinna in i sig själv, in i nuet där man kan möta sig själv.

Soundtrack Jesper Målsten.

JO ANDERSSON



About Jo Andersson

Jo Andersson was born in Walnut Creek, California in 1988. She began blowing glass at the age of 19 at The Ohio State University in Columbus, OH. Shortly after receiving her Bachelor of Fine Art with an emphasis in glass, Jo moved to Seattle, WA to work in the glass field professionally. In the spring of 2020 Jo graduated with her Master in CRAFT! with an emphasis in ceramics and glass from Konstfack in Stockholm, Sweden. She is interested in how she can use the material glass with light to create objects and experiences which inspire presence and a feeling of well-being.

BEING is a light installation which is intended to help bring individuals into the present moment. I wanted to create a safe space where viewers could lose themselves and fully experience the work as well as their responses to the work. Each Light Vessel is an excerpt from the light installation, Being, and are made to be a tool for meditation, personal insight and contemplation. The vessels are handblown and their shapes are inspired by the fluidity of glass creating organic, flowing forms. The vessels are then filled with water to increase their feeling of magnitude as well as intensify their interaction with the light that passes through them. The Light Vessels are meant to be a mirror for the viewer. Allowing the individual to lose themselves and go within, into the present moment to meet themselves.

Soundtrack by Jesper Målsten.

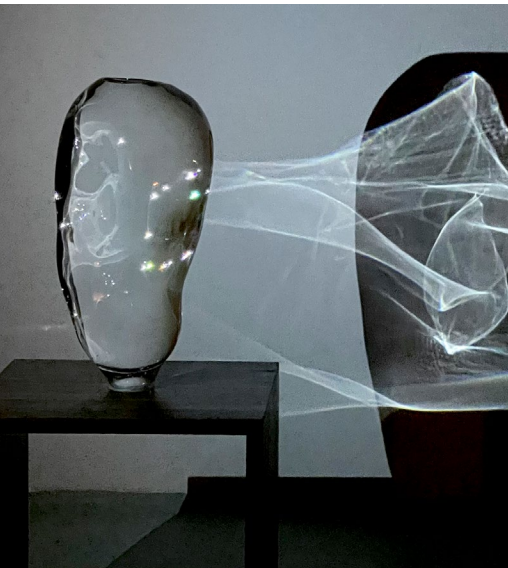


The Story of Light Vessel 5

Light Vessel 5 is one of my favorite pieces. I love how the piece feels as though it is still moving. There are no wrinkles in the piece. The movement is subtle. Feminine. Almost like a wave moving slowly across the ocean surface. I also love the base of the piece or the “foot” and the curve of the blown glass moving away from it. It exudes elegance and simplicity. I think this is why I love it so much. It is delicate yet powerful at the same time. The piece doesn’t scream in your face “Look at me!”. It doesn’t need to. It almost feels as if the piece knows how beautiful and graceful it is. It does not need external validation. Or someone to tell it what it already knows to be true.

I made Light Vessel 5 in the summer of 2020. I was preparing for a show at DotDotDot in Stockholm where it was later shown. Tone Linghult and Jonas Ionnaou were my assistants. When making a piece this large it is important to have a team of skilled glassblowers to help you make the work as effortlessly as possible. As heavy as it is cold, it feels as though it is twice to three times the weight when it is on the blowpipe. This means you get tired. I get tired, and I need help taking the reheats or shielding from the heat of the glass, so I do not get a heat rash or burned. The intensity of making a blown glass object is exhilarating. There is no adrenaline rush like it. Well, maybe skydiving, but I wouldn’t know. I have not tried that yet.

When making these pieces it is almost like having a conversation with the glass. I go into the process with an idea of the form and an approximate size of the “foot” or base I want to achieve, but the end result is almost always a surprise. In order to achieve the feeling of movement within each piece I “dance” with each one. And when I say “dance” I literally do this. Once I have blown the form, I get the glass as hot as possible without the form collapsing on itself. I then rip the piece out of the re-heating chamber and move with the material until it has an expression I find appealing, or it looks “done”. I can’t force the glass to be what I want it to be. It is a collaboration. Each piece is unique because they each have their own expression. Their own personality. Their own essence. And that is what makes this process so exciting.



The Story of Light Vessel 11

This piece almost didn't make it. I dropped it on the floor twice while dancing with it to get motion into the material. I actually needed help from my teammates Jonas Ionnaou and Tone Linghult to regain control of the piece. It was an extremely exciting moment. Also, frustrating because I knew what I had done wrong. I miscalculated the amount of material I needed. I gathered too much glass. The piece became too heavy for me, and when I heated the piece to the temperature it needed to be for me move with it, to create its longer organic form, I lost control. The piece literally sat on the floor for at least 10 seconds.

"Gathering" is a glassblowing term and it is when you spin the material up onto the blow pipe or stainless-steel rod which the material is connected to while working with it. I have heard glassblowers compare the process to that of gathering honey out of a jar. The material is almost the same consistency as honey when it is at 1100 degrees Celsius. Now that I think about glassblowing more and more I can see the magic of it. Earlier I was in constant contact with it, just trying to learn as much as possible about it, so much so that I didn't see the magic. I was too "in it". Now I can step back a little, and really see how special the material is, and how amazing it is that we figured out a way to work with such an awe-inspiring and difficult material.

I love this piece because of its form, the curve it makes and the lower pedestal I chose for it. It feels balanced and yet not at the same time. The way it leans and almost seems as though it will fall backward. I love it when my work produces a sense of unease. An "on the edge" feeling. I also LOVE the light patterns this piece creates. It is almost electrified when light passes through it.

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Please contact the gallery
for availability and prices



Light Vessel 6
2020

Material: Hand-blown glass, water, wood
Size: 46 x 16 x 19 cm
Size pedestal: 140 x 17 x 17 cm



Light Vessel 9
2020

Material: Hand-blown glass, water, wood
Size: 22 x 18 x 18 cm
Size pedestal: 80 x 80 x 30,5 cm

Light Vessels 12 and 13, diptych
2020

Material: Hand-blown glass, water, wood
Size vessel 12: 46 x 21,5 x 23 cm
Size vessel 13: 46 x 24 x 23 cm
Size pedestal: 41 x 98 x 41 cm



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Light Vessel 4
2020

Material: Hand-blown glass, water, wood
Size: 60 x 28 x 28 cm
Size pedestal: 49,5 x 40 x 40 cm



Light Vessel 1
2021

Material: Hand-blown glass, water, wood
Size: 33 x 27 x 27 cm
Size pedestal: 46 x 44,5 x 44,5 cm



Light Vessel 5
2020

Material: Hand-blown glass, water, wood
Size: 45 x 26 x 25 cm
Size pedestal: 128 x 33 x 25 cm



Light Vessel 10
2020

Material: Hand-blown glass, water, wood
Size: 43 x 26 x 24 cm
Size pedestal: 130 x 20 x 20 cm



Light Vessel 11
2020

Material: Hand-blown glass, water, wood
Size: 52 x 23 x 23 cm
Size pedestal: 50 x 45 x 45 cm

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Light Vessel 8
2020

Material: Hand-blown glass, water, wood
Size: 24 x 18 x 18 cm
Size pedestal: 90 x 60 x 20 cm



Light Vessel 7
2020

Material: Hand-blown glass, water, wood
Size: 45 x 26 x 28 cm
Size pedestal: 85 x 55 x 46 cm



Light Vessel 14
2020

Material: Hand-blown glass, water, wood
Size: 32,5 x 24 x 24 cm



Light Vessel 2
2020

Material: Hand-blown glass, water, wood
Size: 40 x 23 x 23 cm
Size of pedestal: 73 x 30 x 30 cm



Light Vessel 3
2020

Material: Hand-blown glass, water, wood
Size: 37 x 30 x 34 cm
Size of pedestal: 125,5 x 55 x 35 cm

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Light Vessel 15
2019

Material: Hand-blown glass, water, wood
Size: 38 x 28 x 25 cm
Size pedestal: 85 x 55 x 46 cm



Light Vessel 3 mini
2020

Material: Hand-blown glass, water, wood
Size: 26 x 18 x 18 cm
Size pedestal: 13 x 13 x 13 cm



Light Vessel 4 mini
2021

Material: Hand-blown glass, water, wood
Size: 30 x 17 x 17 cm
Size pedestal: 10 x 10 x 10 cm



Light Vessel 2 mini
2021

Material: Hand-blown glass, water, wood
Size: 22 x 21 x 21 cm
Size with pedestal: 42,5 x 21 x 21 cm



Light Vessel 1 mini
2020

Material: Hand-blown glass, water, wood
Size: 23 x 16 x 16 cm
Size pedestal: 10 x 15 x 10 cm

Curriculum Vitae

EDUCATION

Konstfack Stockholm, Sweden. September 2018–June 2020.
 Master's degree in glass and ceramics.
 The National School of Glass – Pukeberg, Sweden. Aug 2017–June 2018. YH program.
 The Ohio State University – Columbus, Ohio, USA. Sept 2006–June 2012.
 Bachelor of fine art with an emphasis in glass.

EXPERIENCE

Neon Studio Assistant – The Glass Factory, Boda, Sweden. July 2020–present
 Assistant Neon Bender – Nordiska Neon & Diod AB. November 2019–December 2019
 Hot Shop Assistant – Konstfack, Stockholm, Sweden. September 2019–December 2019
 Owner and CEO of Jo Andersson Studios. January 2019–present
 Artist Assistant – Stockholm Glas, Stockholm, Sweden. December 2018–August 2020
 Artist Assistant – Fredrik Nielsen, Stockholm, Sweden. November 2018
 Artist Assistant – Hett Glass, Lillehammer, Norway. April 2018
 Artist Assistant – Rik Allen, Bow, WA. May 2017
 Artist Assistant – Manuel Castro, Seattle, WA. November 2016–April 2017
 Hot Shop Technician – The Museum of Glass, Tacoma, WA. May 2016
 Artist Assistant – Levi Belber, Seattle, WA. March 2016–February 2017
 Artist Assistant – John Kiley, Seattle, WA. January 2016–March 2017
 Glass Studio Manager – The Shack Art Center, Everett, WA. January 2016–March 2017
 Instructor – The Schack Art Center, Everett, WA. January 2015–June 2017
 Production Glassblower – glassybaby, Seattle, WA. November 2014–October 2015
 Pilchuck Glass School Auction Staff/Volunteer – Pilchuck Glass School, Stanwood, WA.
 Summers 2014–2015

SELECTED GROUP EXHIBITIONS

2020 Konstfack Examination Show – The Glass Factory. Boda, Sweden
 2020 The White Show – Galleri Glas. Stockholm, Sweden
 2020 Aftermath – ETC Studio. Stockholm, Sweden
 2020 SEART 2020 – No Picnic. Stockholm, Sweden
 2020 Loading20 – DotDotDot. Stockholm, Sweden
 2020 Gustavsberg Konsthall. Gustavsberg, Sweden
 2020 Konstfack Virtual Degree Exhibition. www.konstfack.se
 2019 Jo Andersson Solo Show. Katrineholm, Sweden
 2018 Yellow is the Color of Life, That is why it hurts the eyes so much. Stockholm, Sweden
 2018 40 Weeks Later. Boda, Sweden
 2018 Glass Art Society Student Exhibition. Murano, Italy
 2018 Pukeberg Utställning, Pukeberg. Nybro, Sweden
 2018 Mini Vitro Show – Glass Axis. Columbus, OH
 2017 Bemis Spring Show – Bemis Building. Seattle, WA
 2012-17 Pilchuck Staff Show – Pilchuck Glass School. Stanwood, WA
 2012 Senior Projects Exhibition – Swing Space Gallery. Columbus, OH
 2010 "Art and Technology Show" – Haskett Hall. The Ohio State University

SCHOLARSHIPS AND GRANTS

2021 RCA Exchange
 2020 Konstfack Scholarship
 2019 Corning Museum of Glass Scholarship
 2019 Pittsburgh Glass Center Scholarship
 2018 Konstfack Scholarship
 2018 Estrid Ericsson Foundation Grant
 2017 Estrid Ericsson Foundation Grant