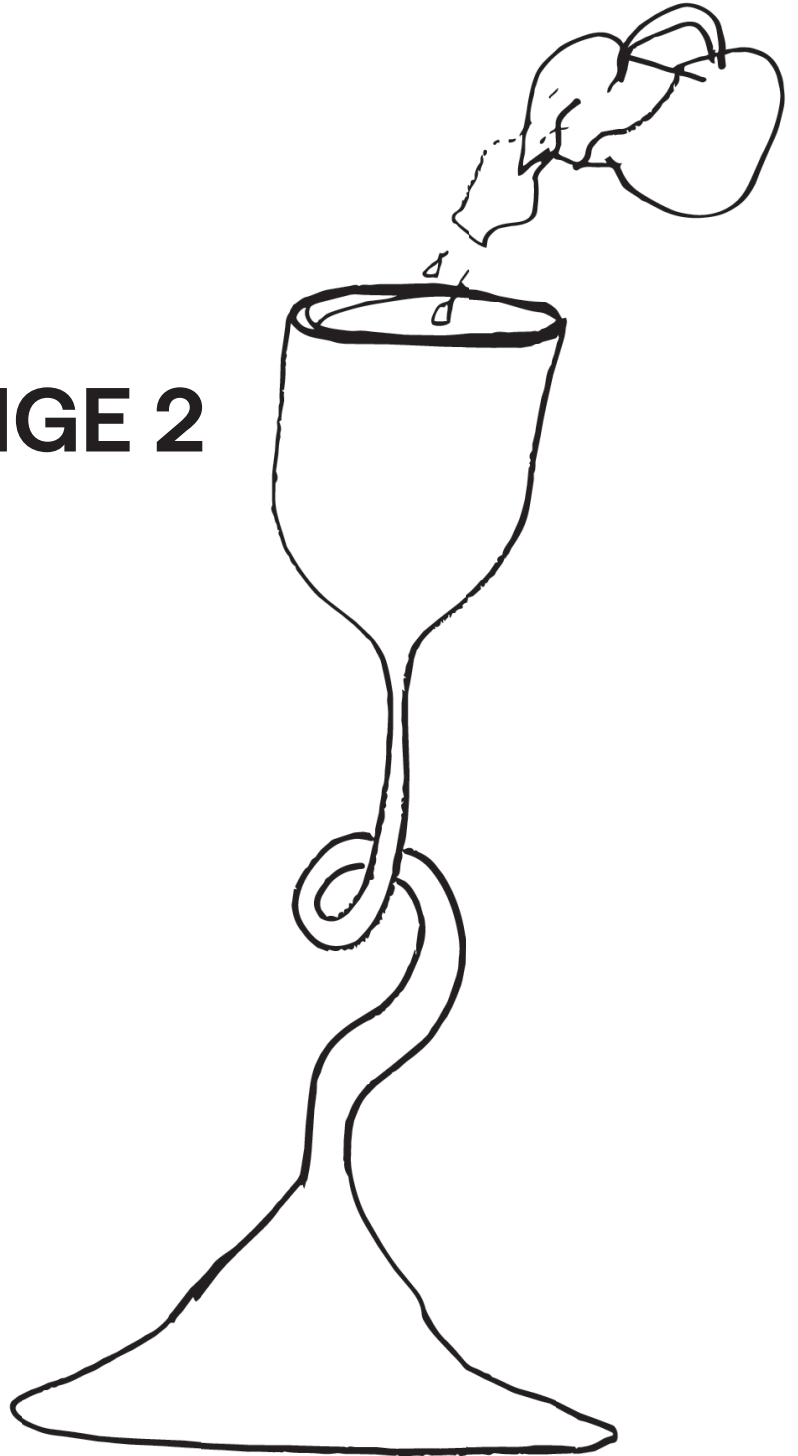

glas

LIQUID EXCHANGE 2

Maj Kjærsg
12-16.05.2026



This process publication is a compilation of notes, sketches, and works by artist Maj Kjærsg and glassblower Chris Lowry, as well as a logbook and documentation from the production week on 12-16.05.2026.



Liquid Exchange 2 is a process-oriented group exhibition that presents a series of experiments created in front of museum visitors in the workshop at Glas.

Each artist is invited to work for a week in the museum's glass workshop with the museum's glassblower Chris Lowry. There will be three residencies during the exhibition period with artists Lise Autogena & Joshua Portway (GB), Maj Kjærsg (DK), and Mire Lee (KR). Each residency will result in a series of glass experiments, which will be placed in the exhibition in collaboration between Glas and Art Hub Copenhagen (AHC).

The second artist to spend a week working with glass is Maj Kjærsg, who worked in the space from 12–16.05.2026.

Maj Kjærsg (b. 1988) is a Danish artist based in Odsherred, working at the intersection of sound and visual art. She graduated from Funen Art Academy in 2016 and has since focused on integrating sound and ceramics in her installations and sculptures. Kjærsg has exhibited at venues such as Sydhavn Station, Brandts Klædefabrik and Den Frie Udstillingsbygning. In 2023, she received the Carl Nielsen and Anne Marie Carl-Nielsen Talent Award.



Artist -----	Maj Kjærsg
Glassblower and workshop leader -----	Chris Lowry
Glassblower and workshop assistant -----	Aoife Soden
Logbook, photography and publication design -----	Alexandra Björholm

The quotes throughout this process publication came from a interview discussion with Maj Kjærsg at the end of the production week.



DAY 1

TUESDAY 12/05

09:00

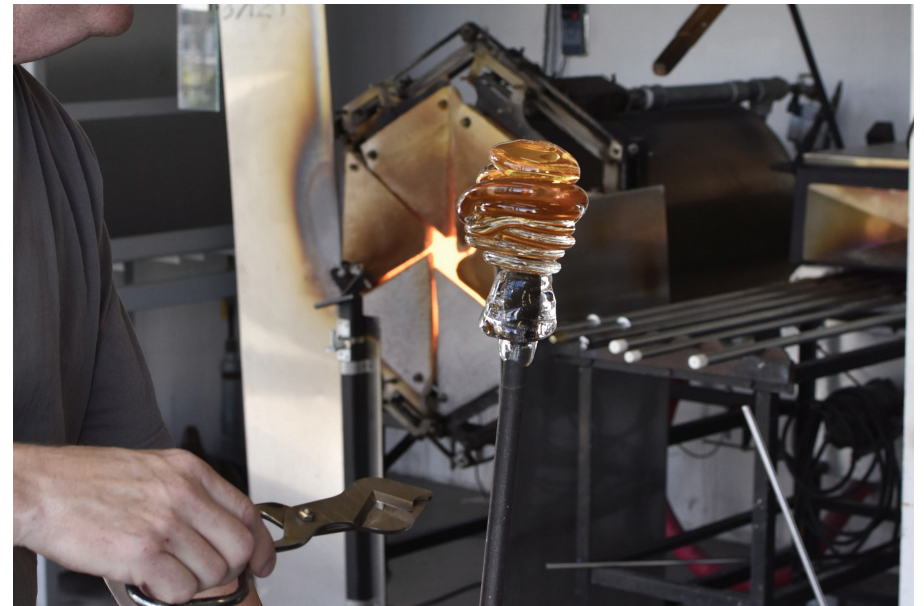
Maj Kjærsgaard arrives at the museum and meets glassblower and workshop leader Chris Lowry, and glassblower and workshop assistant Aoife Soden in the workshop. The day starts with discussing, looking at reference pictures, and sketching ideas. The plan is to start working on a large wine glass that can be played by running a wet finger along the rim.



10:00

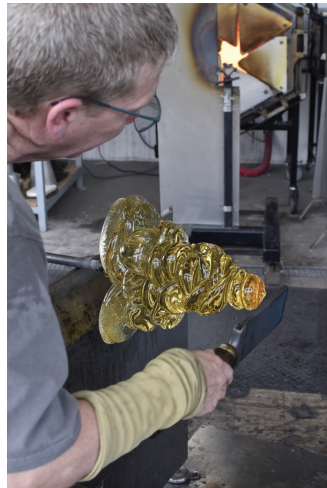
Trying out different techniques for layering glass. This will become the stem of the large wine glass. Techniques include first laying glass ovals down and forming them flat on a table, as well as pouring the glass straight on top of the other layers.

Testing colour options.





"The inspiration for the stem with the fluent glass... I've been working with that technique in clay before. It's interesting for me to work with a material like that, where you kind of build with fluent material and see if you can balance it and stack it."



11:00

Continuing to build the stem taller. Once done, the stem is placed into the annealing oven to cool down gradually. There are a lot of visitors in the workshop.

12:00

Starting a new layered wine glass stem. This time, more narrow and tall.

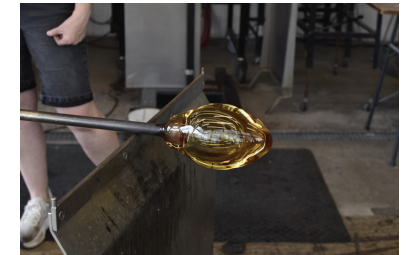
13:00

Lunch break

14:00

Starting to work on the top, drinking-vessel part of the wine glass. Chris and Aoife are skillfully collaborating while working with the large, heavy pieces of glass.

Maj mentions that the day has been going well, and how nice it is that Aoife is helping in the workshop today with these big objects, as Aoife cannot join all days this week. This is Maj's first time working with glass.

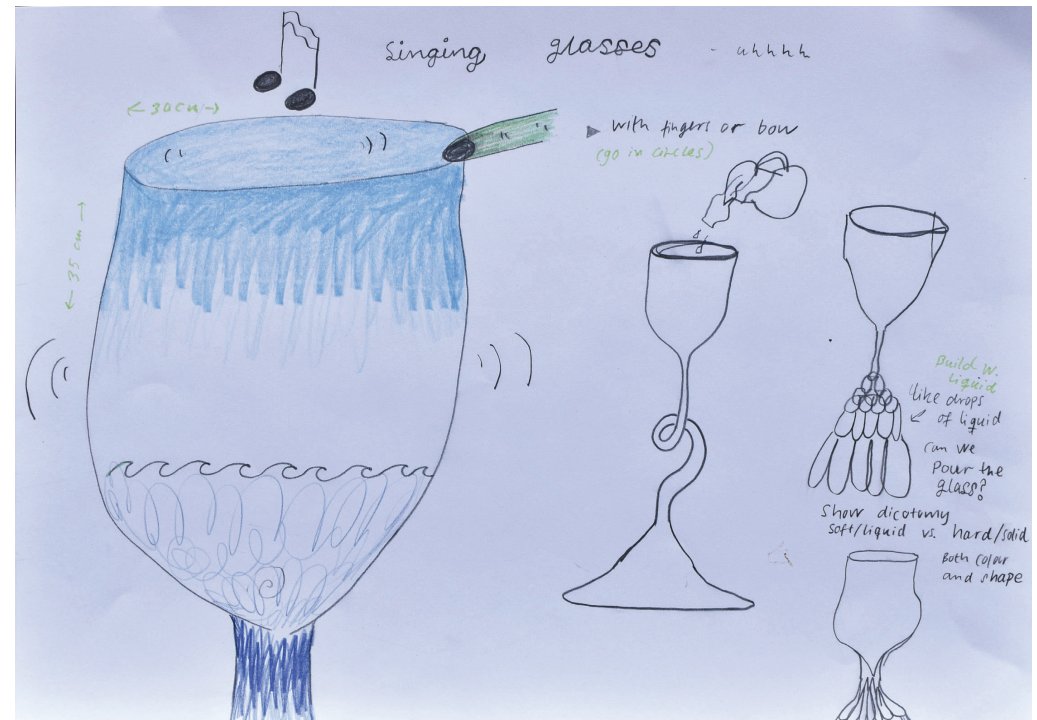




15:00
Finalizing the large drinking vessel.
Making a test of a long, stretched-out piece of glass for a sort of instrument. When wetting the long pieces of glass and pulling on them, the movement creates vibrations. In the initial test, no sound is heard.

The annealing oven has been filled with three large glass pieces, and no more can fit in today.

16:00
Wrapping up the first day in the workshop.



Sketch by Maj Kjærsg.



DAY 2

WEDNESDAY 13/05

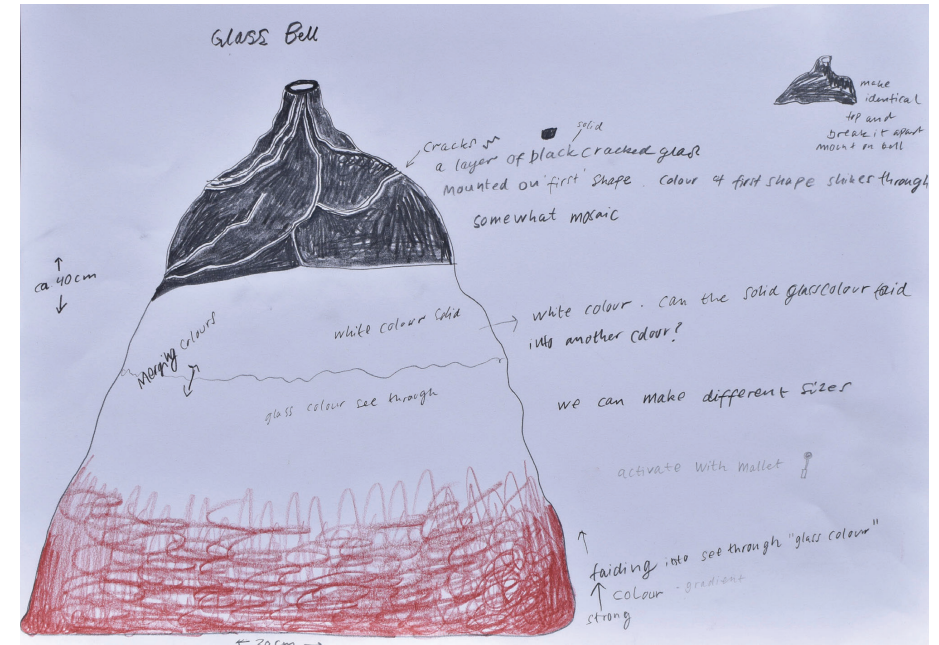


10:00

Second day in the workshop. Chris and Maj are starting to work on bells and discussing how to time the process so that the glass instruments can be completed in time for Maj to play them at the listening demonstration on Saturday at 13:00. The bells can be played by hitting them with a mallet.

The idea and sketch of the bell contain a lot of nuances and elements: a bell with cracks, joints in green, and the rest of the body transparent. The oven in the workshop is starting to fill up, so the new pieces have to be made with size in consideration. Discussing colours.

Maj gets to be more hands-on and learn some techniques for working with glass in the workshop, as there is no glassblowing assistant present today. Experimentation continues with adding colour to the crevasses of glass cracked by placing the glowing hot material in water.



Sketch by Maj Kjærsg.



11:00

Experimenting with making a "cage" to blow a glass bubble into, as it has proven difficult to create natural "cracks" in the way initially sketched.

Looking at reference images and experimenting with different techniques. Further exploring colour options.

12:00

Lunch break

"I really want this aesthetic, for example with the "cage" on top, because I think it looks really interesting, and it's like the bell tries to get out of its cage. That ["cage"] killed the sound, but I still wanted to do it—because if the bottom of the bell was made bigger, it would make an ok sound anyway. Some technical things and aesthetical things were intertwining, and were not good for each other, but had to be there."





13:00

Continuing to work on the "cage" that will surround the bell. Sketching ideas and testing different techniques for forming handles in glass so that the bell can be hung up.

14:00

Incorporating new colours into the base of the bell, which will be placed inside its glass "cage".

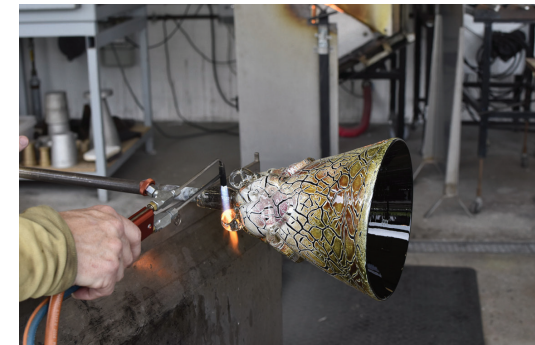
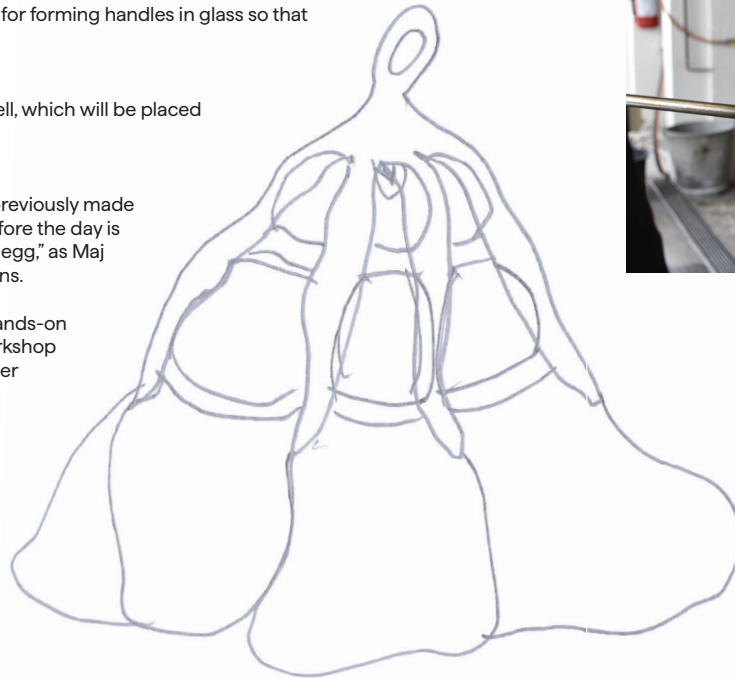
15:00

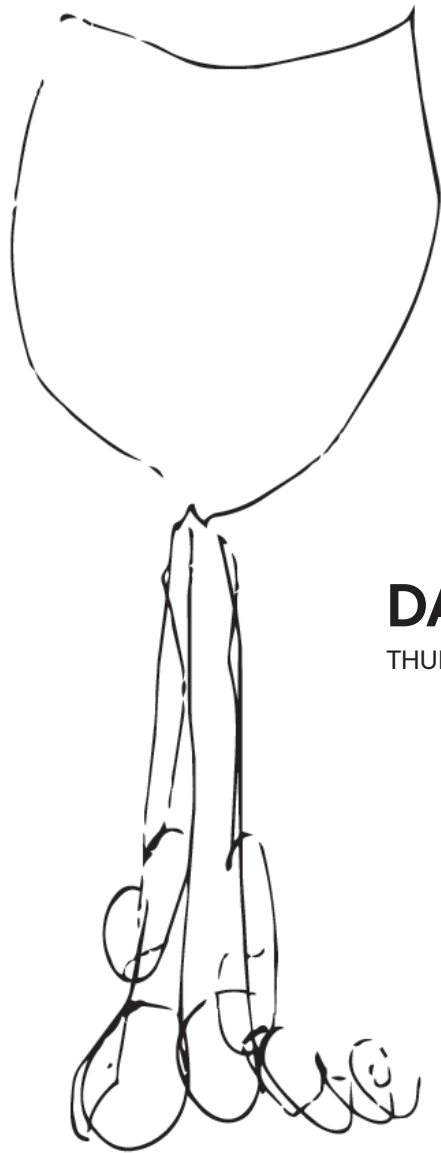
Time to assemble. The core is placed inside the previously made cage, and finally, handles are attached on top. Before the day is over, there is still time to make one more "dragon egg," as Maj calls it, due to the glass object's shape and patterns.

Maj mentions how nice it has been to be more hands-on in the workshop today, taking on the role of a workshop assistant. Maj is used to working hands-on with her artworks, so it feels more familiar to take part in the physical creation process.

16:00

Finished for the day.





DAY 3

THURSDAY 14/05



10:00

Starting in the workshop. Glassblower Aoife is able to assist in the workshop for a couple of hours. Maj is testing the sound of all the bells that have been taken out of the annealing oven. Maj has brought different types of mallets, which are used to play the bells. The bells are hung up with string to better test their sound.

The goal for today is to make at least one more bell, and one more drinking vessel for a large wine glass. Chris and Maj are discussing how to prevent the large wine glass from moving when being played.

One of the bells from yesterday has been broken up to be moulded back together again, creating visible cracks within the structure. Chris is showing examples of how the bell would look with different colour options.

glass bells



"The cracks are something I've been interested in for a long time because it says something about the process of the material—that it wants to crack a lot, but also that it relates to a state of mind, like changing into something else. So that's a theme I'm working with a lot—falling apart."

Also when you get older your body starts deteriorating. Similar to like old houses and the way they fall apart by themselves, and the loss of control in that—and then I'm trying to control the loss of control."

11:00

Chris and Maj add the cracked pieces from the broken bell onto a new base and bend glass handles on top. They make a bell so large that it takes up half the oven. Next, two smaller bells are made, one with a similar glass "cage" to the one made yesterday.

The "cage" is made using another, more controlled technique this time around. They make a colourful base, insert it into the cage, and then blow the glass so it expands to fill the gaps of it.

13:00

Lunch break



Types of Bells	Connection between Ringing a bell and Memory	What does the sound of the bell do to your nerve system?
- church - ships - home and doors - ornamental bells - cow bells - handbells - chime - sleigh - Craft - garden - knocker (on doors) - wind - call - praying - rituals, meaning	Start vs Stop Something is shifting Timing: Structure	- o shocks - o alerts - o notify on phone/screens — trigger 'fight or flight' Mechanism - o can also create a calm atmosphere in meditation - o ↓ Stress hormones ↓ Cortisol, Adrenalin
Art Bells? What can they do? Purpose? o Symbolize, perform, make impressions, look different Function? When played on create a room for moment Curiosity to hear the sound Poetic? Harmonize with several bells	Timing: Structure	What functions do bells have? - o church Bells ring to call people in to services, - o Mark specific hours of prayer - o celebrate special occasions - o mental preparation - o Gather - o Signal - o Signify special occasions - o Emergency warnings, historically - o Symbolic and spiritual roles, symbolize moments - o timekeeping - o Communication - o practical - o Mark events Focus on present moment - melodic echoing chime - enhancing meditation
Glass Bells - o Somewhat fragile - o to be in a glass bell, away from others, like C		

Notes by Maj Kjærsg.

14:00

The workshop fills with curious audience members. Maj presents and discusses the process behind making the bells created yesterday.

The work continues with making another large drinking vessel for the large wine glasses. Their stems have still been in the oven since Tuesday.

*Connection between
ringing a bell and memory*

15:00

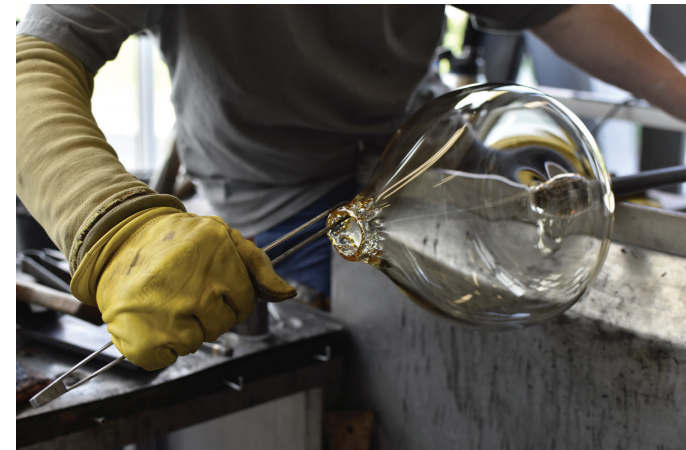
Chris and Maj make coloured "mini-bells," as there is some time between projects.

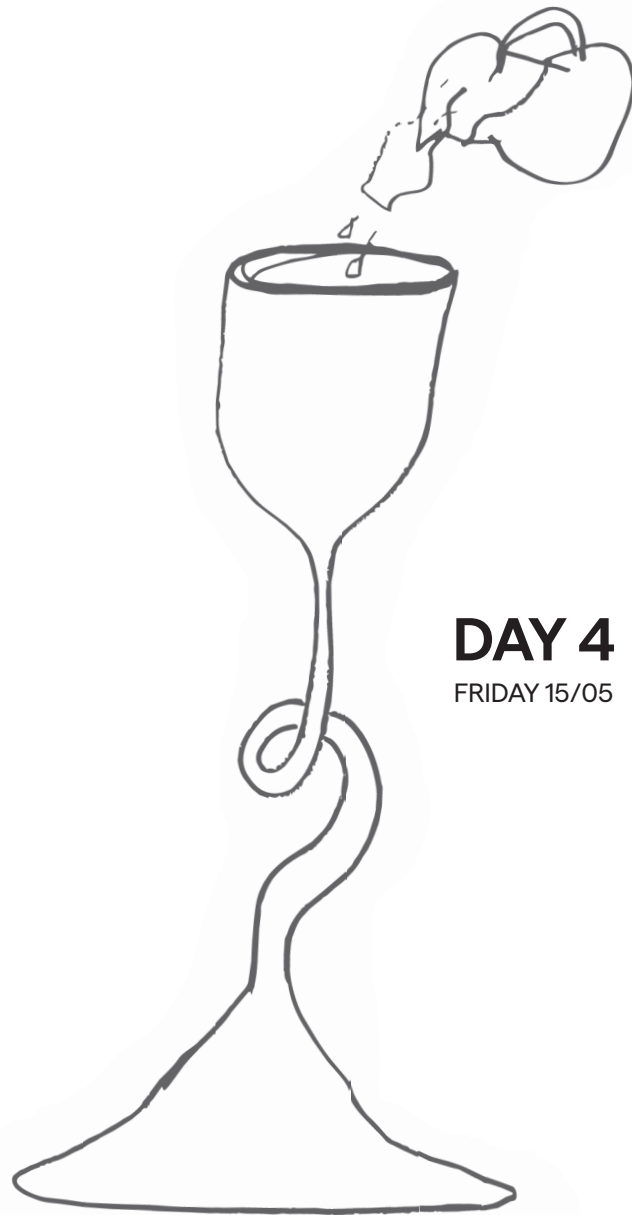
16:00

Done for the day.



*What does the sound of the bell do
to your nerve system?*





DAY 4

FRIDAY 15/05

10:00

Admiring everything that has been taken out of the annealing ovens this morning. This is the first time seeing the large wine glass stems made on the first day. Some of them are still warm to the touch.

Chris and Maj are testing the sound of the bells and large vessels. Some have a crisper sound than others. Chris and Maj will make one more drinking vessel today, in hopes of creating one with a clearer sound.

Maj takes a walk around the museum in search of a fitting spot for tomorrow's listening demonstration. She decides on a spot in an open area of the new building, under the stairs. The location offers possibilities for hanging the works, good natural light, and an open area indoors, which is important for the acoustics.

11:00

The last drinking vessel is completed and placed in the oven to cool until tomorrow.

Chris makes an attempt at controlling cracking glass by placing a hot string of glass onto the surface and spritzing water on it afterwards. Maj is assembling the broken pieces together in a bowl. Chris is making another bell.

12:00

The assembled cracked pieces of glass have to sit in the oven for an hour to warm up before they can be attached to the base of a bell.

Chris is grinding the wine glass stems in the back so they can stand upright. Maj is playing around with testing the sounds of the bells. She mentions that she will play them intuitively tomorrow, as she will not have time to rehearse anything.

13:00

Lunch break



14:00

The yellow shards of glass have heated up and are now being attached to a new bell.

Maj gets to be hands-on and assists in the workshop.

15:00

Next, Chris and Maj make another playable vessel, this time in a purple colour. The workshop has again filled with curious guests.

Chris and Maj change their minds and instead turn the drinking vessel into a bottle, before cutting off the bottom — essentially transforming it into another bell.

The wine glass stems have been ground down and are ready to be glued together with the drinking vessel parts.

16:00

Done for the day.



Types of Bells

- church
- ships
- home and doors
- ornamental bells
- cow bells
- handbells
- chime
- sleigh
- Craft
- garden
- knocker (on doors)
- wind
- call
- praying
- rituals, meaning





DAY 5

SATURDAY 16/05

10:00

Setting up and hanging the instruments for the listening demonstration. The bells are hung in a row with string attached to the railing along the walkway above the stairs. Chris is in the workshop, gluing together the last wine glass.

11:00

Hanging more bells and arranging the remaining bells and wine glasses on a table.

12:00

Preparing the playing materials — water and mallets — and setting up benches for guests to sit on. Some guests are already approaching and testing the bells themselves.



13:00

The listening demonstration begins. A large audience of guests arrives to listen. Maj plays the bells with a mallet and the glasses by running a water-wet finger along their rims. The listening demonstration is intuitive, and Maj also explains the making process behind some of the pieces, discussing the differences in sound the instruments produce, such as some bells having a two-tone sound.

The listening demonstration lasts around 15 minutes. Afterwards, Maj invites the museum guests to try the instruments for themselves. Many come forward to test them.

14:00

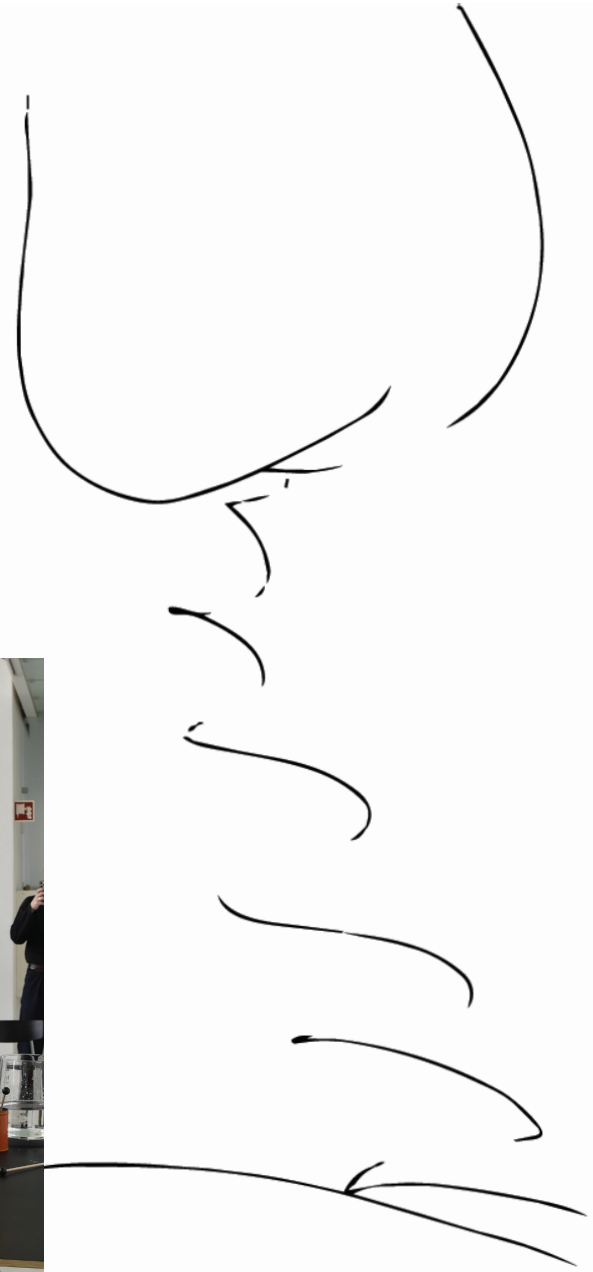
End of the day and conclusion of the production week.



Singing glasses

"I've been working with some of the same ideas in clay material, and I have also been working with wine glass sound before. I've been interested to see how the wine glasses sound—it's interesting that it has a atmospheric sound and it's kind of haunting in a way, and also meditative at the same time, so it's an interesting kind of mix for me as well."

"I'm going to use these [glass] objects in my practice—I'm going to record them. I'm trying to compose some kind of music with them."





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