



LIGHT
TRANSLATIONS

LISA CAHILL
HOLLY GRACE

GLASMUSEET EBELTOFT 2016



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GLASMUSEET EBELTOFT DENMARK

15th January - 10th April 2016

Looking to the Horizon: Southern Reflections on the Nordic Experience

by Dr Jeffrey Sarmiento

The studio glass world is small. Despite great geographical distances we still seem to share inspirations, experiences and passion for our material.

These connections reveal their significance on this occasion of two Australians premiering their double solo exhibition in Glasmuseet Ebeltoft, and getting an American to introduce their exhibition.

All three of us have an impression of Denmark that we would consider life-changing and deeply influential in both the content and aesthetics of our artwork.

I got to know the two artists through the Glass Art Society international conferences.

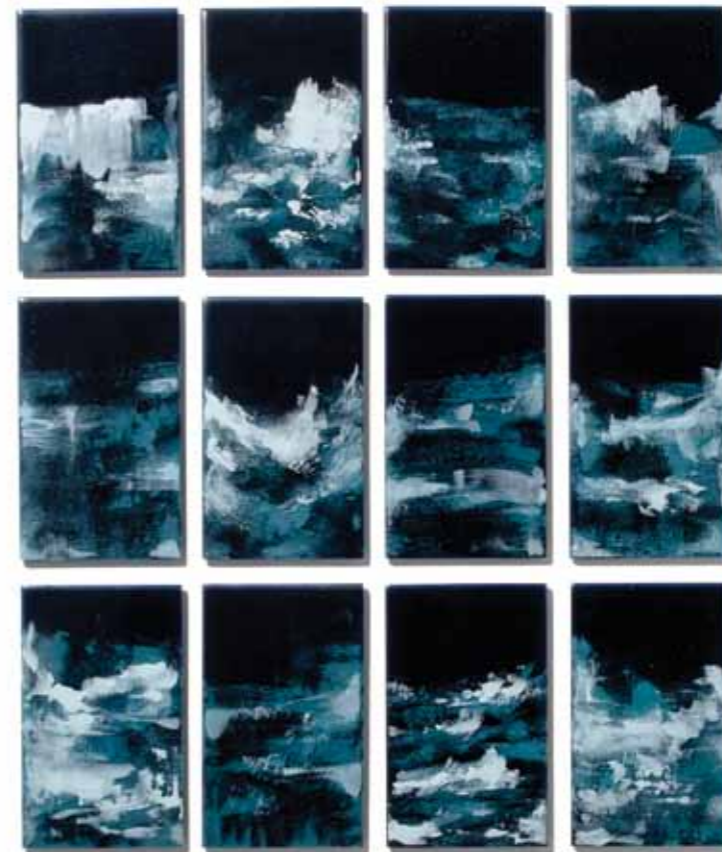
Holly and I met in Amsterdam during her apprenticeship at the Glass and Ceramic School on Bornholm. We went on to work together in Glasmuseet Ebeltoft's hot glass studio when it was only a small shed in the garden.

I met Lisa in Seattle and have followed her work in kiln glass ever since I found out she was half Danish. As for myself, I lived in Denmark on a Fulbright Fellowship, spending half a year as an assistant to glass pioneer Finn Lynngård.

During this time I observed its glass art community both from an artistic as well as a cultural, some might say ethnographic perspective. What I learned from the experience was that nearly all the artists draw their colour from the Danish landscape—water, waves, and clouds.

Scandinavian design's influence is apparent in that is despite any sculptural leanings, nearly all Danish glass artists are working with the vessel as a starting point for form.

Lisa Cahill and Holly Grace slot conveniently into these tropes; yet they emerge with individual perspectives in new works that comprise the aptly titled Light Translations.



"Traces series (Green)" (set of 12), Kilnformed with glass enamels H98cm x L90cm x W19cm

Showing her reverence for Danish design, Grace's early works were nature inspired forms, abstracted into blown glass products. Through her experiences in Scandinavia, her works have evolved into coloured and carved glass surfaces on which her real and imagined landscapes are recorded. She has worked as an apprentice to Danish master Tobias Møhl, and her use of complex combinations of simple colour pallets and multiple vessel compositions show a clear influence.



In the same way as Møhl has translated Italian traditions into his own distinctly Scandinavian unika, Holly has taken the form language and turned it into her own Australian interpretation of the Nordic landscape (the oxidized metal powders, stains and rich browns depart from the cool Danish colours). What was once a canvas in the round has started to become a flat space for etched, low-relief photographic composition, and even beyond into to the projection of light through a constructed glass lantern in Shelter, her ambitious installation project.

"The Crackenback" 2015, H49cm x L113cm x W20cm, kiln formed blown glass with glass powder and metal leaf surfaces and sandblasted landscape imagery.



"Round Mountain Hut" 2015, H20cm x L33cm x W22cm, kiln formed blown glass with glass powder and metal leaf surfaces and sandblasted landscape imagery with integrated light source.

Calling to mind colour field painting and Minimalist sculpture, Cahill's formal, often wall-based compositions are clearly informed by Modernism. With multiple modular units she uses glass colour as a sort of pixel to create atmospheric colour schemes. However, her epic commission *Breathe* avoids the coldness with the creased and folded shapes.

Despite the sheer mass of the work (glass is not only fragile but very heavy), one gets the impression that her key inspiration is air!

A break in the clouds seems to be the subject for her latest blown glass orbs. Cutting through opacity into the transparent mass of Cahill's fused blocks and kiln-formed panels, one cannot help but see how the contact between earth and sky is the focus of her compositions.

Taken together, Cahill and Grace's explorations retain the tell-tale signs of the work of two younger Australian masters. I have often described Australian glass art as large-scale, vibrantly coloured, blown or kiln formed, and deeply carved glass.

What I appreciate in both their practices is the intensity of labour made evident in both the precision of form and obsession with texture.

However, this might only be a description of their surfaces, or indeed what's visible from the surface. When I write that they are looking to the horizon, I think they are doing this both in an explicit way as well as making a connection with viewers, asking them to admire their local vista as well as contemplate what lies beyond.

Dr Jeffrey Sarmiento is an artist and educator based at National Glass Centre in Sunderland, UK. Known for his work inspired by cultural identity express through the combination of the printed image and glass object, he teaches and exhibits internationally, most recently in Glasstress Gotika, a collateral event of the 2015 Venice Art Biennale. He is included in the permanent collection of Glasmuseet Ebeltoft



"Cascade No. 2" detail (set of 100) kilnformed glass, aluminium backing board and stainless steel H162cm x L116cm x W15cm.



*"Becloud No. 4" Blown and carved glass H25cm x L34cm x W19cm.
"Virga #3" Kiln formed and carved glass, H28.5cm x L48cm x W60cm.
"Tide no 7" (set of 6) Aluminium backing board, stainless steel. H87cm x L153cm x W15cm.*

"Inspired by both the natural world and the transitory nature of the urban experience, my dreamlike images allow viewers to draw associations with their own remembered landscapes, resulting in a meditative and or emotional response.

Having spent many years living and travelling the world, much of this time spent in Denmark, my mother's homeland. My kiln formed glass connects structures of urban architecture, the associations and memories they invoke, and an innate respect for the natural landscape.

Rather than a direct reproduction they are more my own interpretation of the quiet intensity to be found therein."

Lisa Cahill



"Shimmer" Cast glass, H25cm x L50cm x W6.6cm



"My time spent in Denmark has been formative to my development as an artist and as a maker. It was the first time I picked up a camera and the first time I began to truly study the landscape. The subtle colours of the Danish landscape were so different from the coastal environment that I grew up with in Perth, Western Australia.

It was this change from one extreme to another that altered my perceptions and I became aware of the sublime qualities of light within the landscape.

By combining blown glass forms with personal photographs taken both in Denmark and in Australia I explore how light can be translated to a universal language of the sublime."

Holly Grace.

"Dargals Trail" 2015, H34cm x W34cm x D34cm, blown glass with glass powder and metal leaf surfaces and sandblasted landscape imagery.

"Ahl" 2015, H49cm x L98cm x W15cm, kiln formed blown glass with glass powder and metal leaf surfaces and sandblasted landscape imagery.

"Pretty Valley" 2015, H68cm x L50cm x W15cm, blown glass with glass powder and metal leaf surfaces and sandblasted landscape imagery.

"Birch Trees - Ebeltoft", 2015, H50cm x W34cm x D34cm, blown glass with glass powder and metal leaf surfaces and sandblasted landscape imagery

LISA CAHILL GLASS

CURRICULUM VITAE

EDUCATION

1st Class Honours Monash University VIC, Australia, 2000
Bachelor of Arts Monash University VIC, Australia, 1997-1999

PROFESSIONAL EXPERIENCE

Artist in Residence, Arawang Primary School, Warramanga, ACT as part of the Artist in Schools project, ArtsACT and the Australia Council for the Arts 2014

Artist in Residence, Awarded the Canberra Glassworks Residency at the Canberra Glassworks, Canberra, ACT 2011 and 2013

Vice President, Australian Association of Glass Artists (Ausglass) 2009

Artist in Residence, North Lands Creative Glass, Lybster, Scotland, UK

Studio and Technical Supervisor, Glass Studio, Sydney College of the Arts, University of Sydney 2004-2007

Pilchuck Glass School, Teacher's Assistant for Warren Langley, Washington, USA 2006

Artist In Residence, Bullseye Glass Company, Portland, Oregon, USA 2001

Consulting for Artist Kathy Temin, Fabricating a series of glass record covers for "Frozen Moments (As part of my Kylie Collection)", Anna Swartz Gallery, Melbourne, VIC and Roslyn Oxley, Paddington, NSW, and for exhibitions in Holland, New Zealand, Italy. 2001-2004

GRANTS & AWARDS

Finalist Kirra Illuminating Glass Award 2015, Kirra Galleries, VIC, Australia

Finalist Waterhouse Natural Science Art Prize 2013, South Australian Museum, Australia

Selected for "New Glass Review 34" 2013, Juried International Glass Survey

Finalist Ranamok Glass Prize, 2004, 2008, 2010, 2012, 2013, Canberra Glassworks, ACT, Australia

Finalist Tom Malone Prize, Art Gallery of Western Australia, 2009, 2010, 2011

Finalist Ranamok Glass Prize Customs House, Sydney NSW 2002

Finalist Ranamok Glass Prize 2001, Volvo Gallery, Sydney NSW 2001

Australia Council for the Arts, New Work Grant, Established, 2007, 2010

Young Glass 2007, Finalist, Ebeltoft Glass Museum, Denmark

Australian Glass Today, Edited by Margot Osborne, Wakefield Press, Adelaide, pages 13, 14, 34, 60 and 61 2005

Contemporary Glass, Edited by Blanche Craig, Black Dog Publishing, London, UK, pages 7, 96-99 2008

Honourable Mention, Student Exhibition, GAS Conference, Seattle, USA 203

Ian Potter Cultural Trust Travel Grant GAS Conference, Seattle, USA 2003



Australia Council for the Arts, New Work Grant, Emerging 2001
Bullseye By Design, First Prize, Bullseye Glass Company, Portland, OR, USA

SELECTED EXHIBITIONS

SOFA CHICAGO, Chicago IL, USA 2001, 2006, 2007, 2010, 2011, 2012, 2013, 2014

SOFA NEW YORK, New York, NY USA 2008, 2011

On the Horizon, Bilk Gallery, Manuka, ACT 2014

Glass X Design, Canberra Glassworks, Kingston, ACT 2014

City of Hobart Art Prize, Finalist, Tasmanian Museum and Art Gallery, TAS 2014

The Colour of Nostalgia, Sabbia Gallery, Paddington, NSW 2013

Landscape, Sabbia Gallery, Paddington, NSW 2013

Immersion, Canberra Glassworks, Kingston ACT 2010

The Sum of Parts, Sabbia Gallery, Paddington, NSW 2010

Tom Malone Prize 2009, Finalist, Art Gallery of Western Australia, WA 2009

Singular Forms : Trans-Minimalist Sculpture, Prism Contemporary Glass, Chicago, USA

New From Australia, Chappell Gallery, New York, USA

Due North, Bullseye Gallery, Portland, OR, USA 2007

Memory Flux, Sabbia Gallery, Surry Hills, NSW 2006

Art Taipei, represented By Glass Artist's Gallery, Taiwan 2006

Entwined Space, Craft Victoria, Melbourne, VIC 2005

Beyond The Visible, Gaffer Studio Glass, Hong Kong 2004

SELECTED COLLECTIONS

Ebeltoft Glass Museum, Ebeltoft, Denmark

National Art Glass Collection, Wagga Wagga Regional Art Gallery, NSW

Northlands Creative Glass, Lybster, Caithness, Scotland, UK

Bullseye Glass Company, Caithness, Scotland, UK and Portland, Oregon, USA

Kaplan/Ostergaard Glass Collection, Palm Springs Art Museum, Palm Springs California, USA

"Cascade No. 2" (set of 100) kilnformed glass, aluminium backing board and stainless steel
H162cm x L116cm x W15cm.



HOLLY GRACE GLASS

CURRICULUM VITAE

EDUCATION

Masters of Fine Art Monash University VIC, Australia, 2001-2004
1st Class Honours Monash University VIC, Australia, 2000
Bachelor of Arts Monash University VIC, Australia, 1997-1999

PROFESSIONAL EXPERIENCE

Artist Demonstration Ausglass States of Illumination Conference, SA, Australia, 2015
Thomas Foundation Residency, Canberra Glassworks, ACT, 2014 & 2012
Artists Lecture at the NZSAG Image & Object Conference, Auckland, NZ, 2014
Recipient of a Northlands Creative Glass Residency, Scotland, UK, 2011
Artist in Residence Monash University Glass Department, Australia, 2007
Lecturer (Dept. of Sculpture) School of Contemporary Art, ECU, Australia, 2003 – 2006
Director – Board of Management FORM, WA, Australia, 2004 - 2006

GRANTS & AWARDS

Selected for "New Glass Review 36" 2015, Juried International Glass Survey
Arts Victoria Grant, The creation of new work, "The Real and the Imagined", 2014
Finalist Ranamok Glass Prize, 2012, 2014, Canberra Glassworks, ACT, Australia
Finalist Kirra Illuminating Glass Award 2014 & 2015 Kirra Galleries, VIC, Australia
Finalist Outback Art Prize 2014, Broken Hill Regional Gallery, NSW, Australia
Recipient of Pilchuck Scholarship, Pilchuck Glass School, USA, 2010, 2012, 2013
Finalist Waterhouse Natural Science Art Prize 2013, South Australian Museum, Australia
Finalist Tom Malone Glass Prize 2005, 2010, Western Australia Art Gallery, 2010
Australia Council Visual Arts New Work Grant 2005
Arts WA Arts Flight Grant 2003
Ian Potter Foundation A Mentorship with glass artist Neil Wilkin in the UK, 2003
Arts WA A One-month artist residency at the Glasmuseet Ebeltoft, Denmark, 2003
Craft Victoria Exhibition Grant for freight costs for Poetic Nature 2002
V.A.C.F A catalogue for Poetic Nature, a touring collaborative exhibition, 2002
Monash University Travel Grant for study abroad, 2002
Australia Council Visual Arts International Grant for a 6-month mentorship in Denmark, 2002
Finalist & Honorable Mention 2nd Cheongju International Craft Competition, Korea 2001



SELECTED EXHIBITIONS

SOFA CHICAGO, Chicago, IL, USA, 2005, 2007, 2008, 2010, 2011, 2014
The Real & The Imagined Beaver Galleries, VIC, 2014
Australian Alps Kirra Galleries, VIC, 2014
Shelter Craft Victoria, Australia, 2013
Symmetry Gonyulgup Galleries, WA, Australia, 2013
Translations Beaver Galleries, ACT, Australia, 2012
Crossing Perth Galleries, WA, Australia, 2011
Melbourne Art Fair, VIC, Australia, 2006, 2008, 2010.
Sublime Beaver Galleries ACT, Australia, 2010
Art London, Royal Hospital, Chelsea, UK, 2008, 2010
Gaze Anita Traverso Gallery VIC, Australia, 2009
Landschap Anita Traverso Gallery VIC, Australia, 2008
Glass Canvas Craft Queensland Qld, Australia, 2007
Gaze Perth Galleries WA, Australia, 2007
Glass Landscape Glas Galerie Leerdam, The Netherlands, 2007
Glass Landscape Gaffer Studio Glass Hong Kong, 2007
Landschap Beaver Galleries ACT, Australia, 2007
Clearing Perth Galleries WA, Australia, 2005

SELECTED COLLECTIONS

Kerry Stokes Art Collection 2014, 2011
Kaplan/Ostergaard Glass Collection, USA
National Gallery of Australia
Parliament House Art Collection, ACT, Australia
Artbank Art Collection
City of Perth Art Collection
WA Parliament House Art Collection
Australian National Glass Collection 2010, 2005
Art Gallery Of Western Australia
City of Wanneroo Art Collection, WA, Australia
Glasmuseum Ebeltoft, Denmark
Northlands Creative Glass, Scotland, UK

"Rubjerg Knude Fyr" 2015, H61cm x W14cm x D14cm, kiln formed blown glass with glass powder and metal leaf surfaces and sandblasted landscape imagery with integrated light source.





"Scots Pine – Skagen" 2015, H65cm x L65cm x W11cm, blown glass with glass powder and metal leaf surfaces and sandblasted landscape imagery.

Essay Text © Dr Jeffrey Sarmiento
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