

CAST3001 Project Proposal
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I intend to create a body of work comprised of photographic and sculptural glass elements, exploring the phenomena of memory. I plan to make two separate, multi-element works that speak to the experience of memory.

I'm drawn to the interplay between glass and photography and how glass can interact and combine with photos as more than just a protective layer. I plan to work with recycled glass where possible (recycled wine bottles). I plan to use warm and cold glass processes, including kiln forming, and analogue photographic processes, including black and white film photography, darkroom processes (enlarging and contact prints), and cyanotype.

The first of these will comprise a series of glass and photographic works referencing the "collage" photo frames (allowing for multiple photos of different orientations and often sizes) that were ubiquitous in the '90's. Every household in my childhood had at least one of these showcasing family photos, usually put together by someone's mum. I will be using recycled glass with photographic prints produced through an analogue process. I anticipate this series will be composed of approximately 12 individual pieces, 7-15cm in size.

A small grouping of sculptural works will sit alongside, comprised of 5+ small glass boxes of clear or translucent tinted glass, 2-5cm (cubed). Each box will hold either a photograph or a small found object.

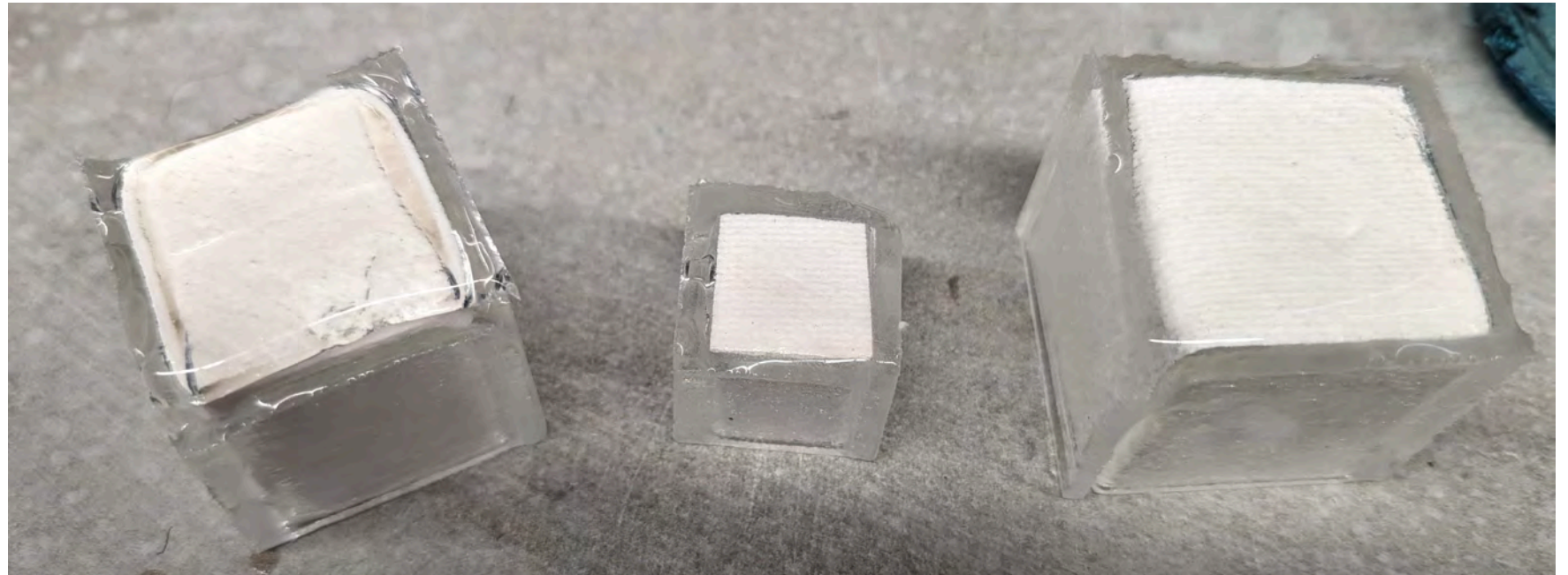
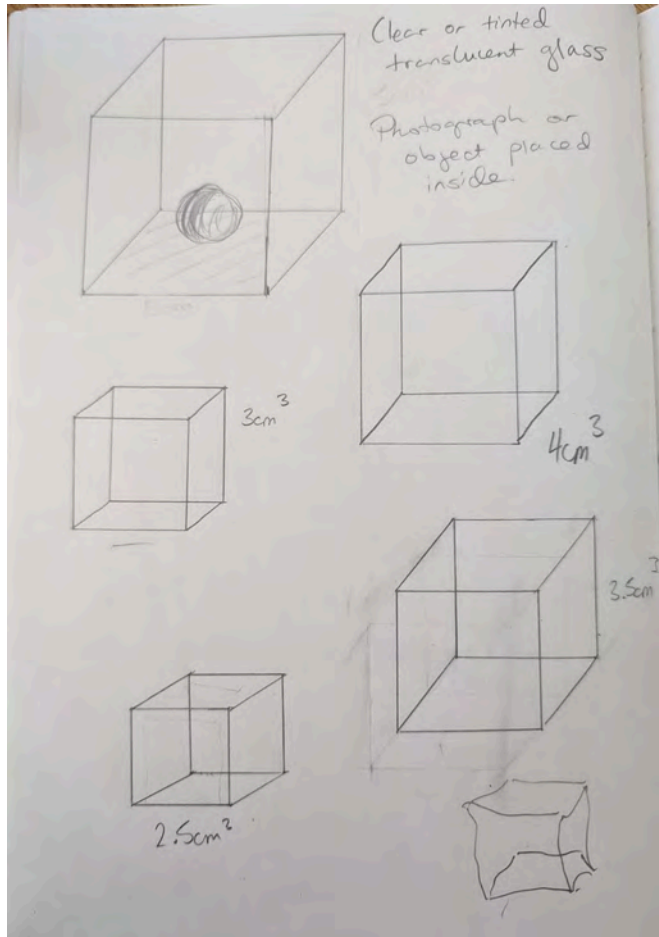
My interest in the subject of memory has come about from observing how I remember, from the process of recalling the location of misplaced objects (keys, wallet, phone, etc.) to how a seemingly ordinary photo can trigger a memory with strong and complex emotions. Areas I plan to investigate are how we recall and experience memories, how images and objects can act as prompts or triggers for memory, and how memory can be present in places and spaces. The outcomes of this research will determine the photographs and objects that will tie the two series together.

Top:

Collage frame example (left) and initial tests with recycled glass from clear and tinted bottles (middle and right).

Below:

Scale drawings of glass boxes (right) and initial tests using 3mm bullseye glass (left).



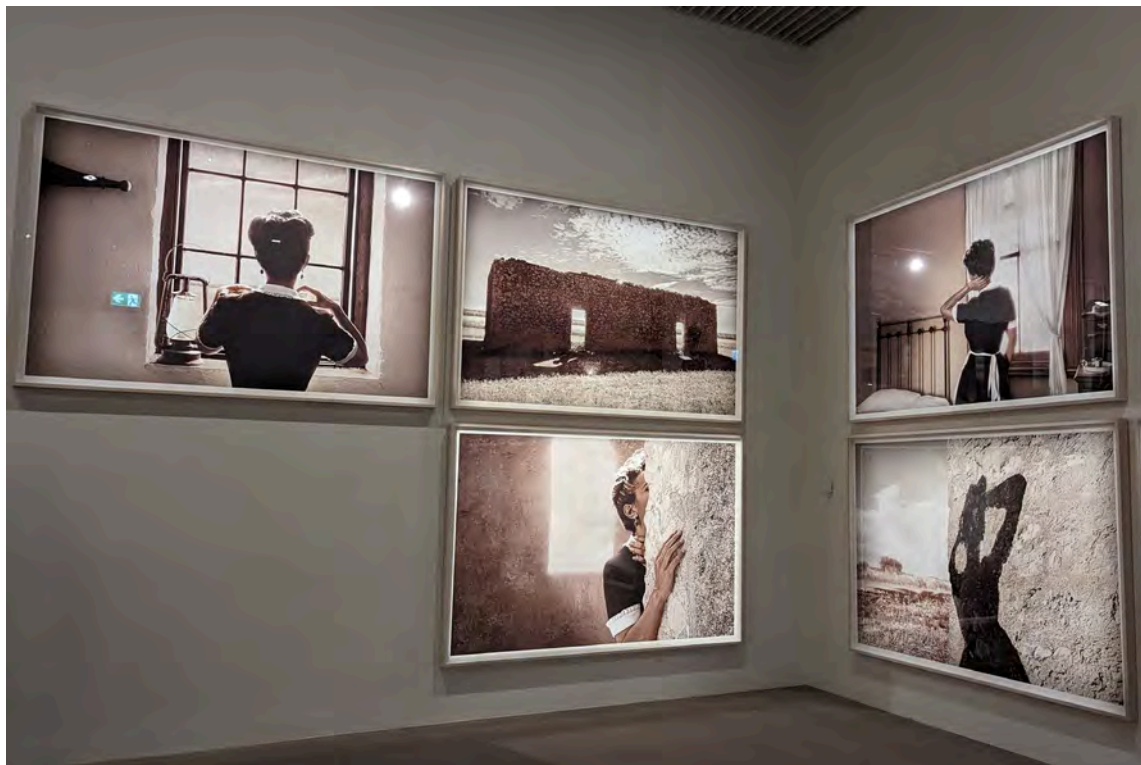
The following artists and artworks have informed my art practice or this project in some way. Tracy Moffatt and Lisa Cahill draw on their own memories and experiences in their work while leaving space for the viewer to respond based on their own experiences and values, which resonates with what I feel is important and hope to achieve in my own art practice.

Tracy Moffatt, *Body Remembers*, 2017. Imbued with a sense of longing and mourning, this work speaks to memory and how places and objects can evoke memories and emotions. As with much of Moffatt's work *Body Remembers* suggests a narrative but allows space for the interpretation based on the experiences of the viewer.

Lisa Cahill's works, inspired by the natural world and urban landscapes, also deal with the subject of memory. Her work represents her memories and interpretations of remembered landscapes, intended to allow the viewer to draw associations with their own memories. Cahill has also provided inspiration for this project in her combination of glass and image using kiln formed glass and various methods including decals, enamelling, powder printing and engraving.

Adrián Villar Rojas, *The End of Imagination*, 2022 (currently showing at AGNSW). I responded strongly to this work, and it speaks to me of time, memory and the end of both. Villar Rojas presents a speculative future in objects changed by time, retaining traces of the forgotten things they once were.

Micky Allan's exhibitions *Sea*, 2013 and *Botany Bay 2010*, 2010 include works that combine engraving on glass with photographic or drawn images. These works resonate with my interest in interactions between glass and image.



Tracy Moffatt

Body Remembers, 2017.

top (left to right):

Spanish Window

Spirit House

Bedroom

below (left to right)

Touch

Rock Shadow

Pigment prints, 152.0 x
227.0 cm (each)

Photo taken at AGNSW,
10 March 2023.

Lisa Cahill

left:

Liminal Study - Steel Blue, 2021.

Kiln formed, powder printed and
engraved glass - wall panel, 20.3 h x 27.0
w x 1.5cm d

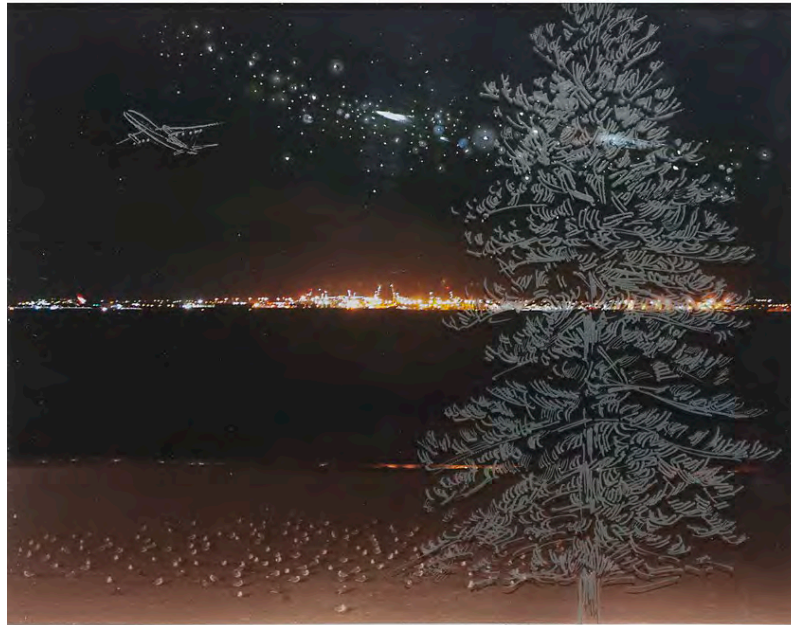
right:

Road Trip, Rain on the Hume #6, 2020.

Kiln formed with decal glass - wall panel,
28.9 h x 40.0 w x 10 cm d

Images courtesy of Sabbia Gallery,
<https://sabiagallery.com/artists/lisa-cahill/>





Micky Allan

left:

Sea (eclipse), 2013. Engraved glass, acrylic, over pastel on paper, 66.5 x 66.5 cm

right:

Micky Allan and Steenus von Steenstein

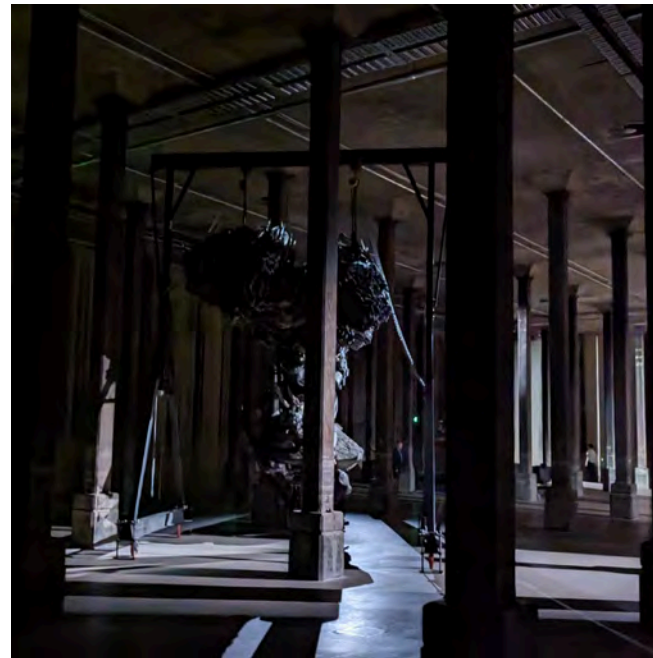
Botany Bay 2010 19 Gulls, Brighton-le-sands, 2010. Engraved glass over digital print 20x25 cm.

Images courtesy of the artist's website
<http://www.mickyallan.com/Exhibitions.html>

Adrián Villar Rojas

The End of Imagination, 2022. Site specific installation.

Photo taken at AGNSW, 10 March 2023.



References:

“Tracey Moffatt: Body Remembers”, TarraWarrra Museum of Art, accessed 15 March 2023, <https://www.twma.com.au/exhibitions/tracey-moffatt-body-remembers/>

“Lisa Cahill”, Sabbia Gallery, accessed 15 March 2023, <https://sabiagallery.com/artists/lisa-cahill/>

“Sea, 2013”, Micky Allan, accessed 15 March 2023, <http://www.mickyallan.com/Bodies/Sea.html>

“Botany Bay 2010, 2010”, accessed 15 March 2023, Micky Allan, <http://www.mickyallan.com/Bodies/BotanyBay2010.html>

“Adrián Villar Rojas The End of Imagination”, Art Gallery of NSW, accessed 16 March 2023, <https://www.artgallery.nsw.gov.au/whats-on/exhibitions/avr/>