

KIRSTIE REA *the land*

A 20 YEAR SURVEY

13 MAY – 20 AUGUST 2017

CANBERRA MUSEUM + GALLERY

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The ACT Government acknowledges the Ngunnawal people as the traditional custodians of the Australian Capital Territory and surrounding areas.

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## CANBERRA MUSEUM AND GALLERY

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CANBERRA  
MUSEUM  
+ GALLERY



Cover:

**Myth or memory** 2001

kiln-formed, wheel-cut glass

10 x 61 x 9.5 cm

Canberra Museum and Gallery

purchased with funds donated

by Westpac Banking Corporation 2001

Opposite:

**Winter gate** 2005

kiln-formed, wheel cut glass

23 x 50 x 6 cm

artsACT Art Collection





*Artist's studio, Pialligo ACT*

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*The comfortable terrain of distance* 2016  
kiln-formed glass and support painted  
MDF wall panel  
120 x 140 x 12 cm  
Fiona Hindmarsh collection, Melbourne



## DIRECTOR'S FOREWORD

*KIRSTIE REA the land: a 20 year survey* offers us an in-depth understanding of one of the Canberra region's most celebrated glass artists and teachers.

The Canberra region is now renowned as a global centre for contemporary glass art. Our artists are sought after in Europe, the United States and increasingly in Asia and the Pacific.

This reputation has been built over 35 years of great passion and advocacy. They have been years of determined casting, fusing, blowing, slumping, carving, and polishing.

At the core of this reputation is the Glass Workshop at the ANU's School of Art and Design in Canberra. When the Workshop's first kilns clicked to life in 1982 there were two staff, Klaus Moje and Neil Roberts, and only five students. Kirstie Rea was among them. Today there are more than 50 practicing glass artists at work in the Canberra region, and hundreds who have trained here and now work further afield. The ten-year-old Canberra Glassworks is a tourist draw-card and it is a celebrated symbol of our region's capacity for ingenuity, skill and global connections.

The exhibition *KIRSTIE REA the land: a 20 year survey* is a unique opportunity to experience the work of an artist and teacher of glass who has contributed much to this success.

Rea was born and raised in Canberra and her work often draws on her experience of our region's landscape. Her adventures with cast and slumped glass entrance us. In one stream her pieces contrast the heavily tinted depths of translucent cast glass with meticulously worked surfaces. They could evoke the patina of

aged farm equipment, or even the satin surfaces and tactile edges of eucalyptus leaves. In another distinct stream of work the artist challenges our perception of glass as a brittle, solid medium. Here she pulls a kind of transubstantiation trick, making glass flow, swirl, crease and fly. These almost insubstantial sculptural works evoke the radiant drapery that we see so skilfully worked into medieval stained glass or in a Dutch still life; their delicate weightlessness calls to mind the lightness of a bird in flight.

Rea evokes the art of medieval and renaissance Europe to describe both her spiritual and sensual connection to place. Her works are variously inspired by the experiences of a childhood spent swimming in the local pool in the morning and the river in the afternoon, the almost magic recovery of local bushland after fire, and the golden light of the tussled grass of the Monaro.

Such an extensive selection of this artist's work has not been seen before. It is a rare opportunity, so dive in! Experience the deep beauty and experience of our landscape Rea offers both through and within the work you see collected here.

**Shane Breynard**

Director, Canberra Museum and Gallery



**Channel 11** 2013  
kiln-formed glass and found tools  
9 x 320 x 37 cm  
Kirstie Rea collection



## THE LAND

Born in Canberra in 1955, Kirstie Rea established a glass studio here in 1987. She has continued to make her home in the surrounding region, while enjoying an international profile based on respect for her work and her reputation as a teacher in studio practice.

Rea has a keen appreciation for Canberra's background of settlement and the multiple strands of this history. The Indigenous inhabitants of the region – the Ngunnawal – who have maintained a close relationship with their country for over 20,000 years – experienced from the 1820s the disruption of European settlement on what the new arrivals termed the 'Limestone Plains'.

Following Federation in 1901, a site for the capital was sought and the Canberra-Yass area was selected. The Australian Capital Territory was declared on 1 January 1911 and, shortly after, an international competition was convened to design the city.

The competition was won by a submission from American architect Walter Burley Griffin in collaboration with his wife, Marion Mahony Griffin, also an architect. Griffin completed his final plan for Canberra in 1918, the design of which was predicated upon the interstices of what he described as land and water axes. The land axis extends from Mt Ainslie to the immediate north of the city centre, through Capital Hill – the site of the nation's Parliament House – to Red Hill in the city's inner southern suburbs and beyond to Mt Bimberi, the highest peak in the territory.

Today, on the immediate western fringe of the city centre, it's possible to imagine oneself present in the landscape that Marion Mahony Griffin and Walter Burley Griffin envisaged for Canberra. At this juncture of freeway and eucalyptus forest, the slopes of Black Mountain are submerged in the waters of

Lake Burley Griffin. The grasses, reeds, sedges and willows that grow on the meandering shoreline blur the identifiable boundary between water and land, and it's easy to forget that the lake was artificially created from the damming of the Molonglo River. The Griffins' plan was not only based on their intimate knowledge of the City Beautiful movement, which enjoyed its apogee in the architects' hometown of Chicago under the design leadership of architect and planner, Daniel Hudson Burnham, but also on their informed relationship with the natural environment.<sup>1</sup>

Rea grew up in a house on Mugga Way, Forrest: a Canberra suburb that sits on the lower slopes of Red Hill. There is evident irony in this location in that the street's prosperous houses, surrounded by clipped hedges and manicured lawns, back onto a nature park that preserves the inherently untidy native forest. Rea's family home was owned by the *Sydney Morning Herald* and when she lived there, it was designated as the residence of the newspaper's chief political correspondent, Rea's father. The house's grounds incorporated a vegetable garden, which was her mother's domain, and a small orchard, which was her father's territory.

It is possible that the artist's initial creative thoughts were formulated in this environment of domestic cultivation. The tools and work practices required to maintain order in, and derive abundance from, the family's garden continue to surface in the artist's lexicon of imagery – particularly and most recently in the form of found objects. In addition, Rea's family made outings on foot over the crest of Red Hill, where she and her siblings could discern the (then) new suburbs of Garran and Hughes being established in the existing sheep paddocks. From there, open country interspersed with copses of eucalypts continued virtually unbroken, stretching to Mt Stromlo and beyond.

The family also journeyed further afield out of the city by car: to the Cotter River, which became a summer playground for them and further west into Kosciuszko National Park, which is now known as Namadgi National Park.

In these locations, the young Rea responded instinctively to the natural environment, and to the play of light as the sun bounced off the river rapids and filtered through the patchy canopy of eucalypts above.

Rea's finely tuned responses to these key characteristics of Canberra and its regional landscapes reflect her interest in shaping her perceptions of her surroundings into materiality in her work. Within the city, this aspect of her practice reflects the pleasure she takes in experiencing and absorbing the ways in which the undulating ridges of Canberra's dedicated nature parks constantly interfere with the city's evolving suburban growth. In turn, this sensory reaction to her environment evolves into sensitively informed provocations concerning the nature of her imagery. Beyond the city, Rea continues to be influenced by the nuances of the natural landscape and also, something harder and more oblique – the idiosyncratic tinge imagery employed in so many of her works and with which her practice has become so readily identifiable.

In 1978, at the age of 23, Rea moved to a semirural property at Narrabundah Lane, Symonston, near historic Mugga Mugga homestead. What had once been a shepherd's cottage on an outstation for Duntroon – a vast grazing estate – by the late 1970s Mugga Mugga was close to Rea's family home in Forrest. Rea and her then partner were familiar with the old homestead's slab-like forms and corrugated surfaces and these are clearly referenced in the intimately scaled, solid-cast shed forms that Rea produced from the mid-1990s onwards and which constitute the earliest works in this exhibition.



*Mugga-Mugga Cottage, ACT Historic Places*

Perhaps not surprisingly, the artist's current studio at Pialligo has been constructed in a similar fashion, utilising corrugated galvanized iron sheets and recycled windows – reflecting Rea's enduring fascination with discarded elements and the creative re-use of weathered materials.

Rea began production of these cast-glass works during a three-month fellowship residency at the Creative Glass Center of America, New Jersey. *Untitled* 1998 is an exemplar of this imagery in which the artist has employed the palette of Mugga Mugga's oxidised surfaces in the formation of an object with an almost talismanic solidity. In comparison, the dark quality of *Age and beauty* 1996, suggests the negative space, or void, contained within the dwelling's external form.



**Untitled** 1998  
hot-cast glass, cold worked  
16 x 17 x 19 cm  
Ann Cleary and Peter King collection

## CULTIVATION

In 1983 Rea enrolled at what was then the Canberra School of Art to study glass under head of workshop, Klaus Moje (1936-2016). Born in Germany, Moje came to the production of art glass from training in bevelled and cut glass.<sup>2</sup> Having completed an apprenticeship in his father's glass-grinding business, he undertook a degree in glass production at the well-known *Erwin-Stein-Glasfachschule* in Hamadur, Hessen. From this background, Moje brought his personal perspective to the need for his students to master technique before making more personal creative decisions.<sup>3</sup> Moje also brought a thorough knowledge of kiln-forming glass techniques to his teaching<sup>4</sup> and Rea absorbed these skills. While Moje was a strong advocate for precision, he also enjoyed cultivating a collaborative and creative workshop and he was responsible for recruiting bright young artists as teachers to work alongside him.

Moje recruited Neil Roberts (1954–2002), who trained in glassblowing at the JamFactory, Adelaide, to the teaching staff. Roberts was virtually the same age as Rea when they met as teacher and student.<sup>5</sup> During this period, Roberts was beginning to cast off what he perceived to be the limitations of working principally in studio glass. He embraced the use of found objects, including glass vessels, in his work and his practice expanded to the creation of installations.<sup>6</sup> Roberts introduced Rea to the work of James Turrell and his use of light as a constituent element of his installations. Turrell's beguiling use of ambiguous edge and form in his work became an enduring source of fascination for Rea and her work has continued to be informed by Turrell's sophisticated appreciation for, and use of light. By the time Roberts was engaged by the School of Art as a graduate assessor in 1987, he had become a pivotal influence on Rea's emerging practice.

Following her graduation in 1987, Rea became a lecturer in the glass workshop at the School of Art – an influential position that she held for 16 years.

Rea moved from her Symonston property in 1994, relocating to a rural property located on the edge of Tantawangalo State Forest in south-eastern New South Wales. Approximately 10,000 hectares in size, the forest is a place of considerable natural beauty and was a formative environment in which Rea continued the development of her work over the next two years. It was here she came into contact with the commercial logging of native forest timbers and the formidable array of mechanical equipment used by the logging industry to fell trees and to clear the land. She recalls being astonished at the sight of bulldozers and machine components left abandoned and rusting – strangely alien elements of an otherwise pristine landscape.

By 1998, Rea's shed forms had evolved to become glass facades supported by aluminium bases, which echoed the shape of the work's structure. These qualities are depicted in *Landscape with shed* 1998 and the two-piece work, *The balance beyond and the balance between* 1999. There is a mosaic-like quality to the way in which the artist has deployed colour in these works, suggesting a reference to stained glass – a medium in which Rea worked prior to her studies at Canberra School of Art.

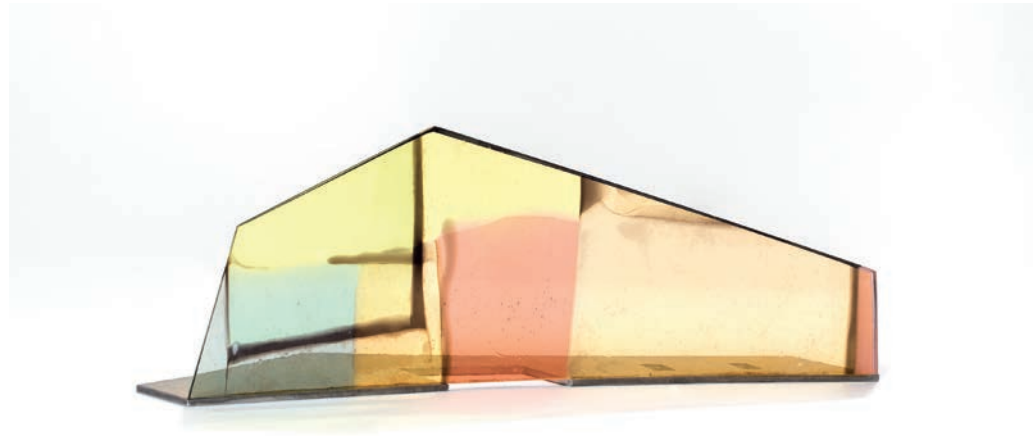
top:

**Landscape with shed** 1998

fused and blown glass,  
engraved aluminium

10.5 x 29.5 x 7 cm

Kirstie Rea collection



bottom:

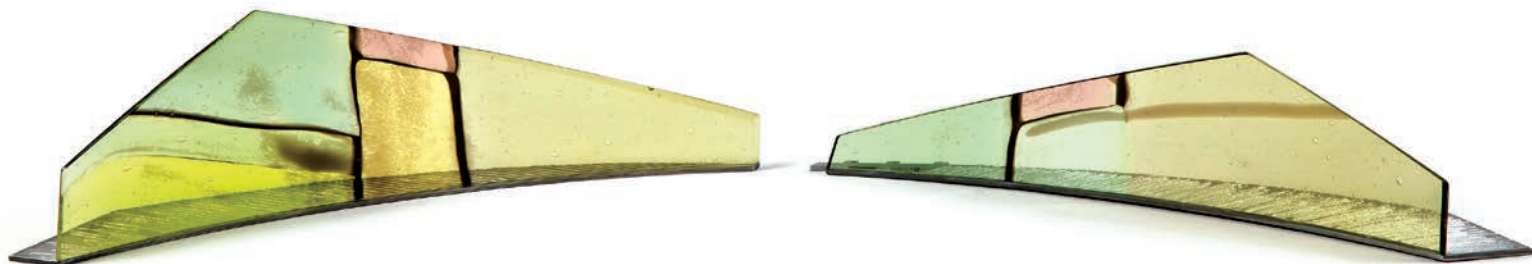
**The balance beyond and the balance between** 1999

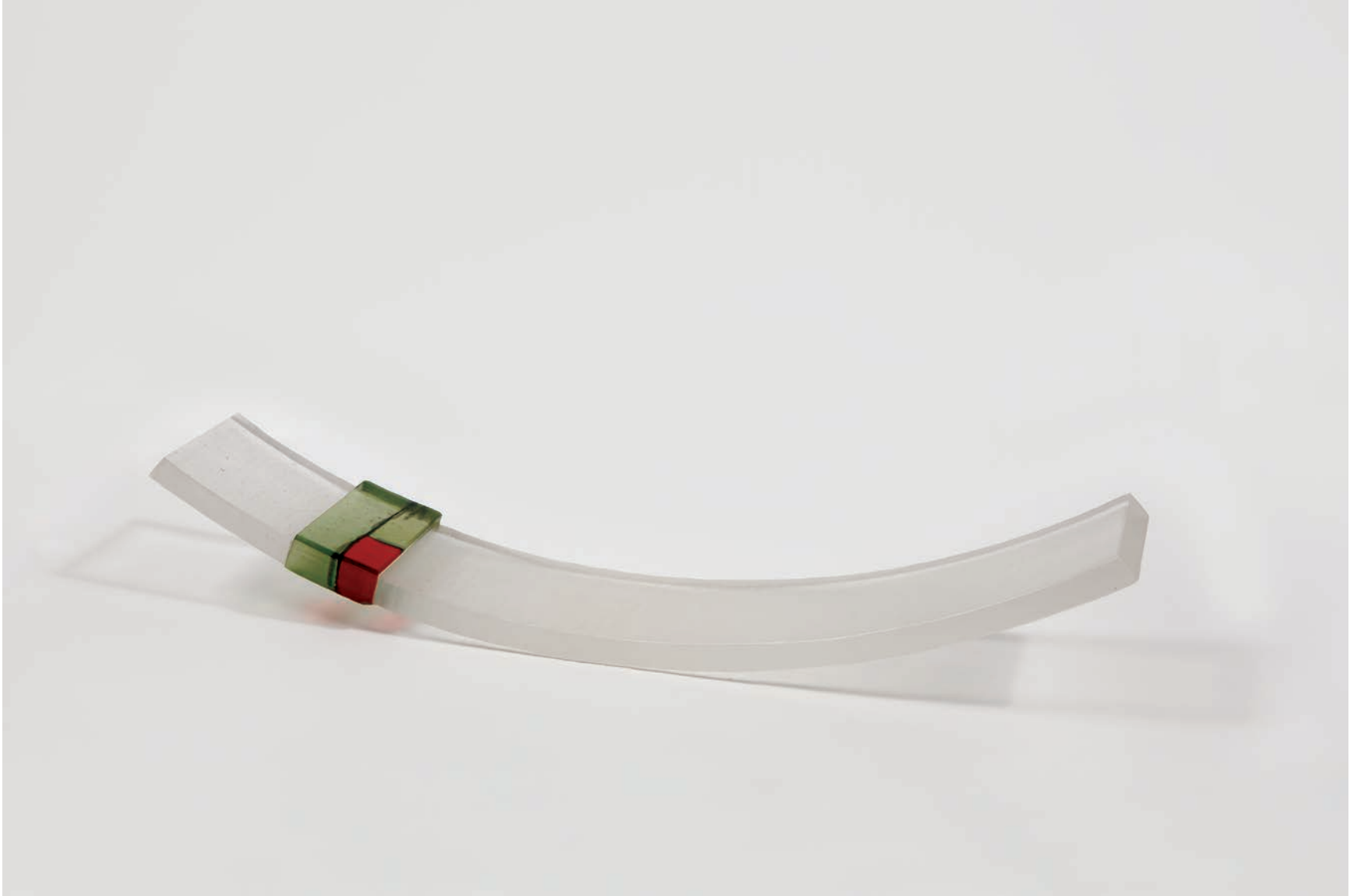
fused and blown glass, engraved aluminium

12 x 44.5 x 7 cm

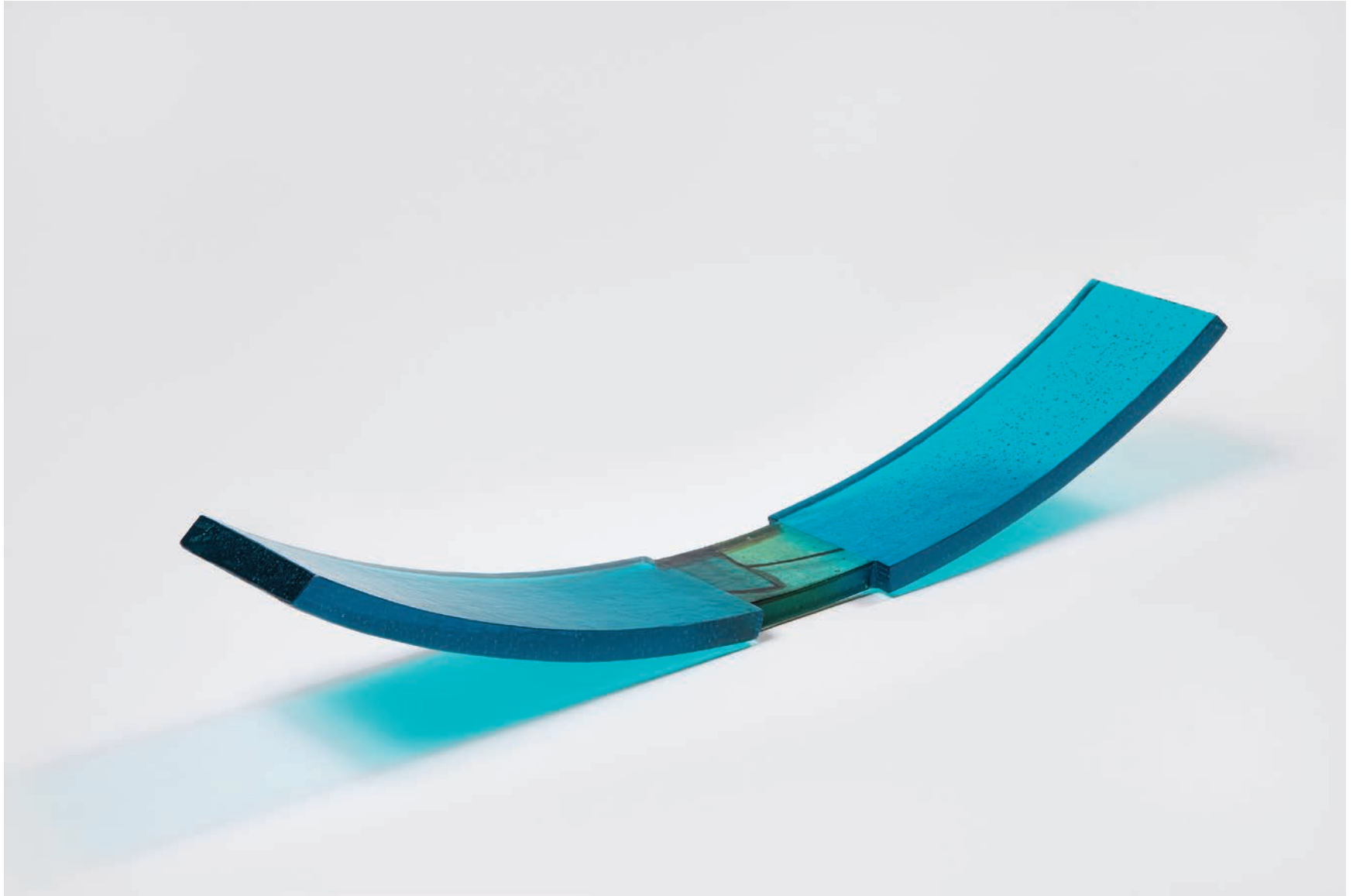
9.5 x 41 x 9 cm (two parts)

Gabriella Bisetto collection











In 2000, Rea undertook an eight-week residency at Bullseye Glass Co, Portland, Oregon, in the United States. This exceptional experience is significant as it marks the period when Rea began to develop the tine imagery that has become a hallmark of her practice.

The blade-like elegance of *The balance beyond and the balance between*, produced the year before her residency in Portland, acts as an aesthetic and conceptual bridge to the production of her later works. *Banded* 2000, takes the palette and linear imagery utilised in *The balance beyond and the balance between* and applies these in the form of a band around a simple sheath of translucent glass. The resulting work elicits a strange ambiguity – at once elegantly decorative and yet evoking an implicit reference to knives and weaponry. Rea proceeded with the development of this series of tine works, producing fine examples such as the dramatic *Myth or memory* 2001, consisting of dual black blades curving upwards from a sensuous red centre.

During this period, Rea also produced *Terraqueous* 2001, which, as the work's title implies, utilises an aqueous palette, held in the National Art Glass Collection, Wagga Wagga Art Gallery. These works possess a strong formal presence and can be appreciated together as an introduction to the increasingly ambitious forms that Rea produced through to 2004.

Rea continued to produce works employing tine imagery through this period. Her familiarity with mechanical components, her strongly held convictions concerning the need to conserve natural environments, and her refined ability to translate her heightened awareness of these factors into sculptural forms established Rea's reputation as an artist of considerable skill.

In 2002, Rea began a three-year teaching tour of Italy, Scotland and the United States, including time spent at Vetroricerca Studio, Bolzano, Italy. The artist's standing in the United States was reflected in her appointment as a board member of the Glass Art Society in 2003 – a position that she held until 2005. From 2003 through 2004, Rea undertook multiple teaching commitments, initially as instructor of a masterclass at North Lands Creative Glass, Lybster, on the harsh but picturesque far north-east coast of Scotland. In 2004, Rea taught extensively in the United States: as a lecturer at Bullseye Glass Co and as an instructor at the Pittsburgh Glass Center. Similar professional experience followed in 2005 when Rea was an instructor at the Pilchuck Glass School, Stanwood, and Pratt Fine Arts Center, Seattle, both in Washington and at UrbanGlass, Brooklyn, New York.

This account of a peripatetic professional life is testament to the international respect the artist commands as a teacher.

Page 14:  
**Banded** 2000  
kiln-formed, wheel-cut glass.  
10.5 x 61 x 10 cm  
Private collection

Page 15:  
**Terraqueous** 2001  
kiln-formed, wheel-cut glass  
11 x 63 x 9.5 cm  
National Art Glass collection, Wagga Wagga Art Gallery  
Purchase funded by the Thomas Foundation and public foundations 2001

Opposite:  
**Scent of light** 2004  
kiln-formed, engraved glass  
118 x 45 x 3.5 cm  
Sandy Benjamin OAM collection

## HARVEST

Following her return to Canberra from these international engagements, Rea reacquainted herself with the landscape west of the city that had been familiar to her all her life. Devastated by massive bushfires in January 2003, almost 70 per cent of the territory's forests, nature parks and pastures had been damaged – at times to the point of destruction. This scene of desolation, while confronting for the artist, also provided unexpected opportunities for examination and discovery. Areas where dense undergrowth of tangled branches and prickly foliage had once existed, were now exposed as salient topographical form, articulated by previously unseen rocky outcrops and boulders.

While the ground beneath remained grey with a thick layer of ash, an almost unnatural rebirth was beginning to occur. Epicormic buds were evident as bright green growth sprouted from charred timbers. Rea was simultaneously devastated by the loss of ecosystems and stimulated by what she witnessed in this now-unfamiliar landscape. Her fascination with these manifestations of renewal was evinced in the production of new work incorporating the startling high-toned colour that was beginning to appear as new growth in the burned-out forests. *The pines* 2004, from the collection of the Legislative Assembly of the ACT, heralds this signature new development in the artist's oeuvre in a series of 12 green, oblong forms of vertical emphasis laid out in a horizontal format.

The year 2004 was pivotal for Rea in recognition of her skills as an artist and teacher, the rewards of which were reflected in her considerable professional achievements. Her years cultivating her practice produced a high yield. Rea was the recipient of an artsACT Creative Arts Fellowship and also the CAPO Rosalie Gascoigne Memorial Award, providing her with a degree of financial independence that she hadn't previously enjoyed.



*Scent of light* 2004, also reflects upon the aftermath of the fires. Consisting of three oblong forms with a strong vertical emphasis, each of which incorporates gently faceted edges that articulate the void between the solids and, consequently, between form, illumination and refraction. These works consciously reflect Rea's abiding interest in the natural environment, while also referencing the serial materiality of American minimalist art from the 1960s to 1970s.

In addition, her most ambitious work to date to employ time imagery, *Balancing the blades* 2004, was acquired by the National Gallery of Australia. Consisting of three time forms in glass curling provocatively outwards from the wall towards the viewer, the work's meaning and emphatic formalism are encapsulated by the work's title. *Balancing the blades* clearly has its origins in the mechanical forms of which people familiar with Canberra and its history will be aware: from the blades of sheep shears to the teeth of the earthmoving equipment used in the construction of 'green-field' suburban subdivisions.

In 2006, Rea was appointed inaugural creative director of the Canberra Glassworks. An initiative of the ACT Government, the organisation provides studio facilities and a display space for glass artists in the Canberra region and is intended to complement the specialist creative and curatorial services in the area of glass art and studio glass already provided in the city by the ANU School of Art and the National Gallery of Australia. Reflecting the artist's career profile and coordination and communication skills, Rea acted in the position of co-chair of the 14th biennial Ausglass conference, *Open House*, convened in Canberra in January 2008. While finding the responsibilities of her appointment at Canberra Glassworks stimulating, Rea also found the considerable administrative load to be detrimental to the positive development of her own work. She stood down from this role in 2008 to focus on the development of her studio practice.



***Balancing the blades* 2004**  
kiln-formed, wheel-cut glass, fire polished  
each panel 112 x 21 x 9 cm, installed 112 x 105 x 37 cm  
National Gallery of Australia

## FURROW

The imagery and forms of Rea's work maintain a strong kinship with landscape – in the form of the natural environment – and the land and its association with rural traditions and equipment. Rea has familial connections with farming and food production on her maternal side, so her familiarity with the history of agricultural machinery can be plausibly understood to inform the absorption of these vernacular characteristics into her imagery.<sup>7</sup>

An intense period of personal development followed for the artist through 2009, as she was the recipient of a residency developed by craft ACT Craft and Design Centre in collaboration with the Namadgi National Park providing five weeks' accommodation in the park's historic Gudgenby Ready-Cut Cottage.<sup>8</sup> This period provided Rea with extended time to absorb the abundance of native flora and fauna around her and the changes in weather conditions, which affected her aesthetic and emotional responses to the environment. Rea's dedication to her practice was recognised with the conferment of an Ausglass Lifetime Membership Award that year. This distinction is shared by a select group: Anne Dybka, Maureen Cahill and Klaus Moje – Rea's mentor.<sup>9</sup>

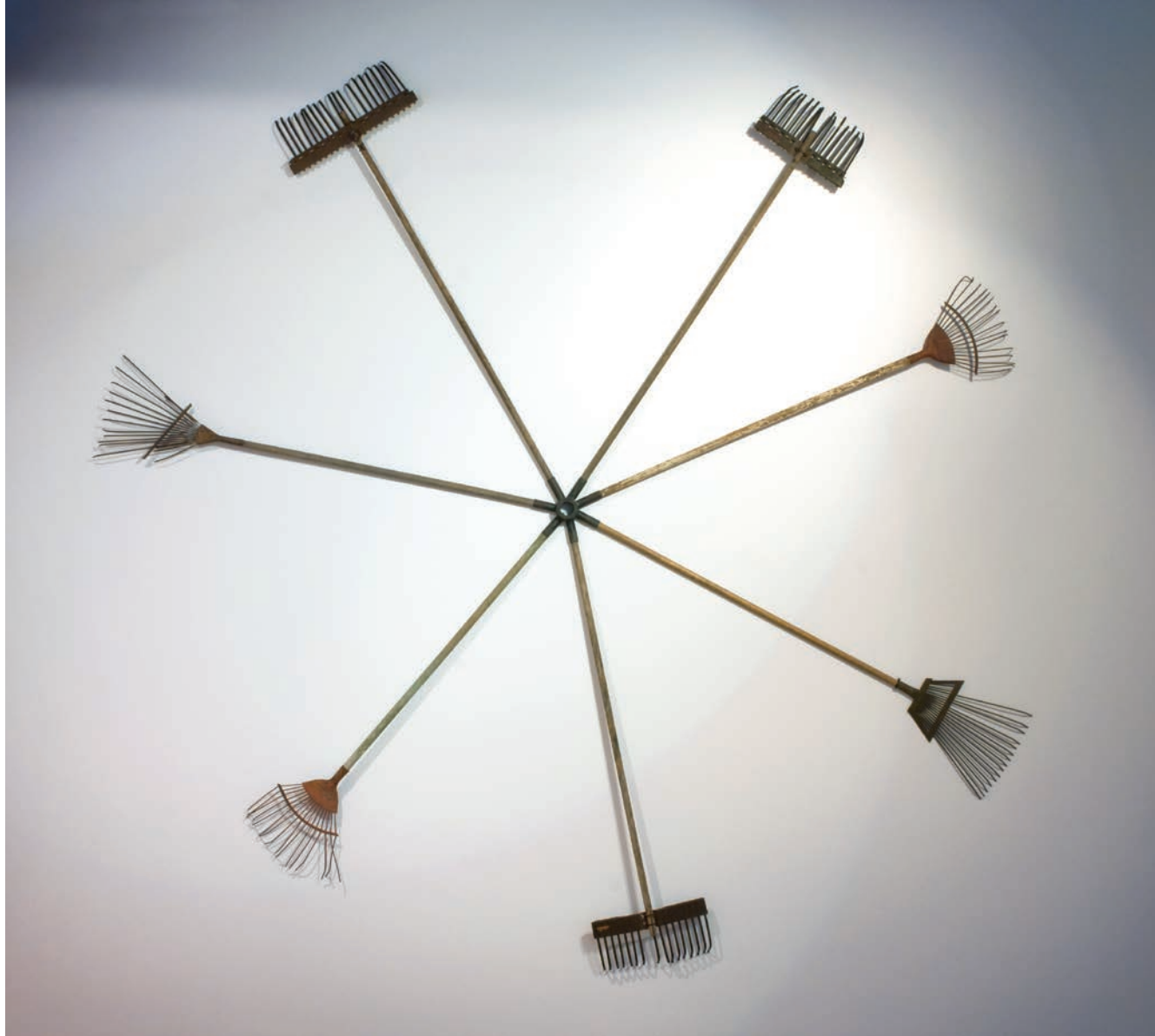
Two years later, Rea undertook a further international engagement as visiting artist at Alberta College of Art and Design in Calgary. Here the artist lost herself in the enormity of Canada's rural landscapes, where Canberra's expansive blue skies were replaced by a sense of looming cold as an equally oversized grey sky closed in.

In 2013 Rea exhibited new work at Canberra Glassworks as a project entitled, *Under my skin*, which unfurled a sense of personal history. Eschewing the more oblique references to

her interest in landscape and personal history that she had employed in the past, Rea displayed works with literal, if evocative titles such as, *South coast – every summer* 2013 and *River, lake, pool – we always swam* 2013. There were two defining characteristics of this exhibition, however: the incorporation of found objects in the form of tools into her compositions and the use of kiln-formed glass deployed in the manner of casually falling drapery. This combination of forms and meanings was simultaneously alluring and unsettling.

The use of *faux* drapery brings to mind certain old-fashioned domestic arrangements – perhaps the deliberate placement of a cloth over a lamp to create a softer light. Placing the drapery on an item of anachronistic gardening or farming equipment, however, appeared to be both a confrontation with the play of light and a metaphoric articulation of something unspoken from the artist's past. *Remnant rhythm* 2013, from the collection of Canberra Museum and Gallery, remains one of the defining works from this exhibition, consisting of a three-pronged pitchfork with a 'drape' of smoky amber glass falling gently from a single tine. The work manages to still the forward movement of time for the viewer, resulting in a sense of elegiac melancholy.

Ambitiously staking out new ground, Rea exhibited further new works at Wagga Wagga Art Gallery in the same year. A number of the works on display were large-scale installations incorporating glass in the form of long shards trailing behind rakes. The precision of the floor-based sculpture, *Channel II* 2013 suggests a moment frozen in time, and as an inherent quality of the work, is paradoxically at odds with the suggestion of intense human labour that its presence also emanates.

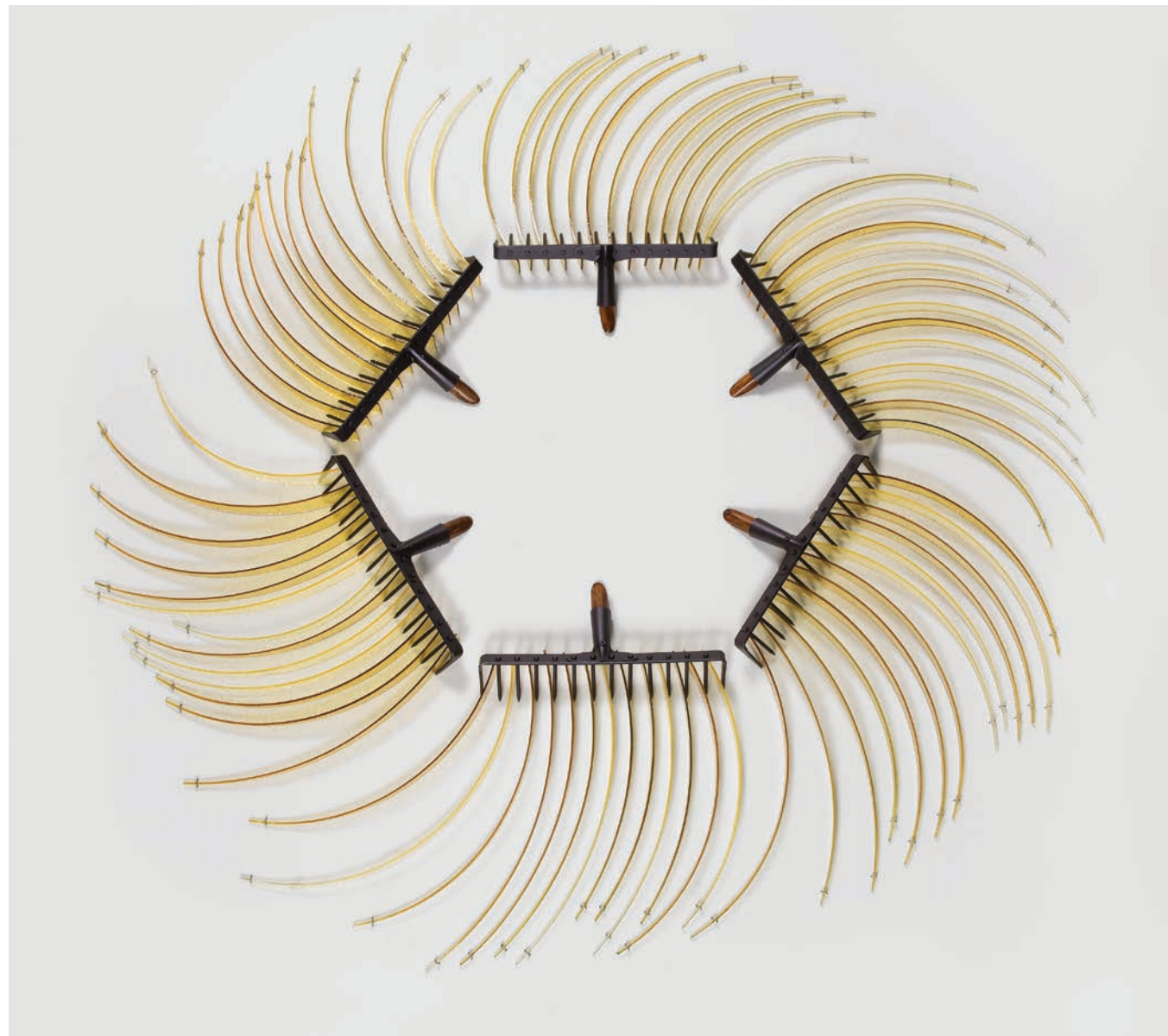


Neil Roberts  
***By the pattern of a snowflake*** 1993  
metal, wood, found objects  
dimensions variable  
Canberra Museum and Gallery  
© Neil Roberts/Licensed by Viscopy, 2017.



**Reap** 2013  
 kiln-formed glass, rake heads  
 160 x 160 x 7 cm  
 Kirstie Rea collection, Canberra

Page 23:  
**Remnant rhythm** 2013  
 kiln-formed glass and found tool  
 162 x 20 x 20 cm  
 Canberra Museum and Gallery,  
 purchased with funds donated by  
 the Meredith Hinchliffe Fund 2013



Neil Roberts distilled his knowledge of art-historical models of the 'ready-made' objects arising from surrealism into works consisting of found objects. His wall-based sculpture, *By the pattern of a snowflake* 1993, employs seven well-used garden rakes in a rotating, circular formation to suggest the complex geometry of ice crystals.

Rea, however, intentionally restricts herself from straying into the open conceptual choices offered by the 'ready-made'. The implicit references in her constructions are to manual and mechanical labour and the place these activities hold in specific landscapes. In doing so, she limits the capacity of the viewer to drift into disassociated states of mind. Rea's work requests the viewer to remain present in distinct places and times of her selection. From this point, the artist invites the viewer to participate in a journey of poetic reflection across a landscape of her imagination

## AIR

In 2014, Rea's practice received further positive attention when she received the CAPO Fellowship, providing her once again with the means to continue the development of new studio projects. Rea started a new series of works drawing their inspiration from the 'draped' works that had been exhibited at Canberra Glassworks the previous year. Strongly representative works from this series have been selected for inclusion in this exhibition, in particular, *The comfortable terrain of distance* 2016. Consisting of fragile pieces of kiln-formed glass, the elements of the work curl sinuously across a cloudy painted support, like scarves or kerchiefs caught in a breeze.

In 2016, the trajectory of Rea's career was further underlined by her being awarded the Canberra Glassworks Fellowship, providing the artist with vital support for the ongoing production of new work.

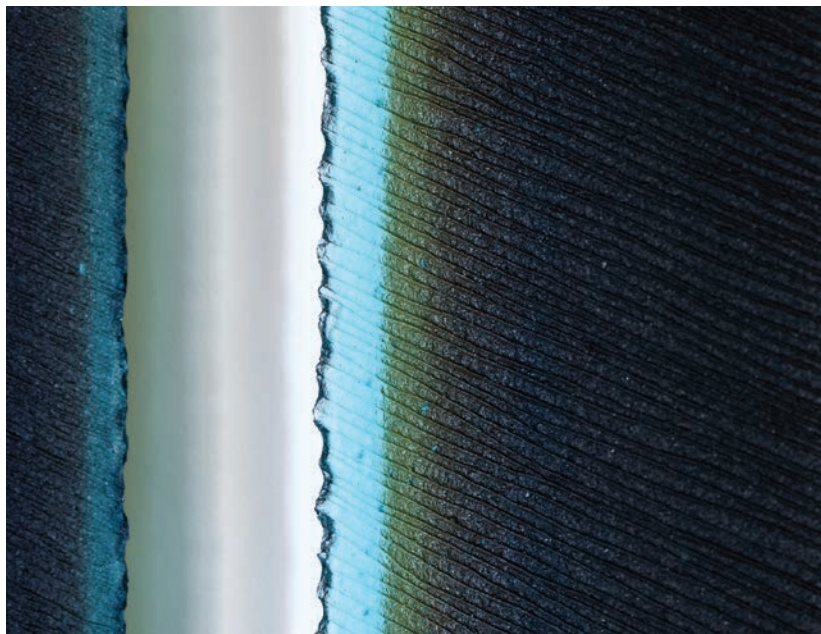
The evanescent quality of the works in the final room in the exhibition, defined by their evocation or incorporation of the notion of 'air', leads our thoughts to the environment we live in and depend upon. In a world being swiftly transformed by changes in weather and rapidly evolving technologies, and in cities where land is increasingly a rare commodity, it's important for each of us to query what the future holds and what our world will look and feel like. How will we, as individuals and communities, respond to the altered landscapes we'll inhabit? These questions are increasingly important for artists to ask themselves and their audiences with intelligent provocation.

Will there be time for reflection upon the characteristics of atmosphere and light and to take pleasure in the sound of an afternoon breeze sweeping down the rocky cliffs of the Murrumbidgee River corridor? Will there be time to consider the past – carefree periods when the sun shone brightly on the Cotter?

Glass – essentially a transparent form – is the medium in which Rea chooses to fabricate her material responses to questions such as these. In doing so, she exposes her personal belief system to the world. The artist's aesthetic insights continue to give us hope for the maintenance of the land into the future through her works' dedicated reflections on her life and her continuing sense of affection for, and emotional connection to, the places we reside in.







**Scent of light** 2004 (detail)  
kiln-formed, engraved glass  
118 x 45 x 3.5 cm  
Sandy Benjamin OAM collection

1. John W Reys, *Canberra 1912: Plans and Planners of the Australian Capital Competition*, Melbourne University Press, 1997.
2. Nola Anderson, 'A passion for colour', *Canberra Times*, 1 October 2016.
3. Kirstie Rea, in conversation with the author, 15 April 2016.
4. Meredith Hinchliffe, 'Canberra's global star of glass has died', *City News*, 25 September 2016.
5. Neil Roberts, b Melbourne, 20 November 1954; d Queanbeyan, 21 March 2002.
6. Grace Cochrane, 'Neil Roberts: a gentle and special man', *Artlink*, 22 June 2002.
7. Rea, in conversation with the author, 15 April 2016.
8. Zsuzsi Soboslay, 'Synaesthesia: I need to find the sound to match the form I see', *Artists in place: Ready-Cut Cottage Residency*, exhibition catalogue, craft ACT Craft and Design Centre, 2009.
9. Diana Streak, 'For Rea, the sky's the limit', *Canberra Times*, 14 March 2009.

## ARTIST'S RESUME

1997–2017

**2017** Co-chair, programming (r) evolve, 2017 Ausglass Conference, Canberra

**2016** Canberra Glassworks Fellowship  
Teaching, UrbanGlass, Brooklyn, New York, United States  
Presenter at Glass Art Society Conference, Corning, New York, United States  
Presenter at New Zealand Glass Conference, Auckland

**2015** Teaching tour of the United States: Penland School of Crafts, Bakersville, North Carolina; Bullseye Glass Co Resource Centre, Santa Fe, New Mexico  
Visiting artist, Southern Illinois University, Carbondale, United States  
Co-leader, *Fresh Horizons* International Symposium, North Lands Creative Glass, Lybster, Scotland

**2014** CAPO (Capital Arts Patrons' Organisation) Fellowship, Canberra  
Artist-in-residence, Canberra Glassworks  
Artist-in-residence, Cataract Gorge Cottage, Launceston, Tasmania

**2013** Faculty, Session 4, Pilchuck Glass School, Stanwood, Washington, United States  
Artist-in-residence, Museum of Glass, Tacoma, Washington, United States

**2011–12** Acting head of ceramics and glass, University of South Australia, Adelaide

**2011** Visiting artist/lecturer, Alberta College of Art and Design, Calgary, Canada

**2010** Lecturer, Sydney College of the Arts

**2009** Ausglass Honorary Life Membership Award

**2008** Co-chair, *Open House* 08, 14th Ausglass Biennial Conference, Canberra  
Instructor, Pilchuck Glass School, Stanwood, Washington, United States

**2006–08** Creative director, Canberra Glassworks

**2005** Instructor, Pilchuck Glass School, Stanwood, Washington, United States  
Instructor, Pratt Fine Arts Center, Seattle, Washington, United States  
Instructor, UrbanGlass, Brooklyn, New York, United States  
Visiting artist, Warlayirti Aboriginal Community, Balgo Hills, Western Australia

**2004** artsACT Creative Arts Fellowship  
CAPO Rosalie Gascoigne Memorial Award  
Instructor, Pittsburgh Glass Center, United States  
Lecturer, Bullseye Glass Co, Portland, Oregon, United States  
Lecturer, Bullseye Connection Gallery, Portland, Oregon, United States

**2003–05** Board member, Glass Art Society, United States

**2003** Instructor, masterclass, North Lands Creative Glass, Lybster, Scotland

**1987–2003** Lecturer, Glass Workshop, School of Art, Australian National University, Canberra

**2002** Teaching tour of the United States and Italy  
English Rural Residency, Lincolnshire, United Kingdom

**2001** Instructor, Wanganui Summer School, Aotearoa Zealand

**2000** Visiting lecturer, Wanganui Summer School, Aotearoa New Zealand  
Instructor, roll-up workshops in the United States and Europe  
Artist-in-residence, Bullseye Glass Co, Portland, Oregon, United States  
Instructor (with Scott Chaseling), Pilchuck Glass School, Stanwood, Washington, United States

**1999** Studio ARC teaching tour of the United States: Portland, Oregon; Corning Studio, New York; UrbanGlass, Brooklyn, New York  
Artist-in-residence, Wanganui Polytechnic, Aotearoa New Zealand

**1995–99** Coordinator of *Latitudes* exhibitions, Australia, United States and Japan

**1997–98** Visiting artist/lecturer, Wanganui Polytechnic, Aotearoa New Zealand

**1997** Visiting artist/lecturer, University of South Australia, Adelaide; JamFactory Craft & Design Centre, Adelaide  
Instructor, Queensland Winter School, Eumundi  
Instructor, Ausglass Conference Workshops, Sydney

## EXHIBITION HISTORY

1997–2017

### SOLO EXHIBITIONS

- 2016** *Interior Terrains*, Sabbia Gallery, Sydney
- 2013** *Of Nurture, Nature and Need*,  
Wagga Wagga Art Gallery, New South Wales
- Under My Skin*, Canberra Glassworks
- 2012** *Described by a Day*, Sabbia Gallery, Sydney
- Under a Canadian Sky*, Gallery Bilk, Canberra
- 2009** *In the Presence of Blue*, Sabbia Gallery
- 2006** *Light – at the Time*, D&A Fine Arts, Los Angeles, California,  
United States
- 2005** *Kirstie Rea*, Palette Contemporary Art and Craft,  
Albuquerque, New Mexico, United States
- 2004** *New Work*, Craft ACT, Canberra
- New Light*, Bullseye Connection Gallery, Portland,  
Oregon, United States
- 2002** *Kirstie Rea – Studio Glass*, Beaver Galleries, Canberra
- 2000** *Places*, Bullseye Connection Gallery, Portland,  
Oregon, United States
- 1999** *12 Days – 2 Ways*, Quay School of the Arts Gallery,  
Wanganui, Aotearoa New Zealand

### SELECTED GROUP EXHIBITIONS

- 2017** *Review Masters of Glass 2017*, Sabbia Gallery
- Refraction*, Beaver Galleries, Canberra
- History Repeated*, Craft ACT, Canberra
- 2016** *Hindmarsh Prize*, Canberra Glassworks
- Tom Malone Prize*, Art Gallery of Western Australia, Perth
- Reflections*, Parliament House, Canberra
- 2015** *Translucent Shadows*, SASA Gallery,  
University of South Australia
- Baker's Dozen*, Goulburn Regional Art Gallery,  
New South Wales
- 2014** *Revere, Masters of Glass*, Sabbia Gallery
- Tree*, Canberra Glassworks
- 2013** *Links: Australian Glass and the Pacific Northwest*,  
Museum of Glass, Tacoma, Washington, United States
- Tom Malone Prize*, Art Gallery of Western Australia, Perth
- 2012** *Bilk on Tour*, The Incinerator Gallery,  
Melbourne and Sydney
- 2011** *2011 All Faculty Exhibition*, Alberta College of  
Art and Design, Calgary, Alberta, Canada
- Elements – Glass*, Craft ACT, Canberra
- Top Drawer*, Masterworks Gallery, Auckland,  
Aotearoa New Zealand

- 2008** *In Essence*, Sabbia Gallery, Sydney
- Succession*, Bullseye Gallery, Portland, Oregon, United States
- Abstracted Landscape*, Society for Arts and Crafts, Boston, Massachusetts, United States
- Glass Miniatures*, Workshop Bilk, Queanbeyan, New South Wales
- SOFA*, Chicago, Michigan, United States
- 2007** *Heartland, Imagination Creation Inspiration*, Canberra Glassworks
- Kirstie Rea*, Masterworks Gallery, Auckland, Aotearoa New Zealand
- 2006** *COLLECT 2006*, Bullseye Connection Gallery, Victoria and Albert Museum, London
- New Masters: New Glass*, Sabbia Gallery, Sydney
- 20 Years On*, Ebeltoft Museum, Denmark
- Glass Miniatures*, Workshop Bilk, Queanbeyan, New South Wales
- 2005** *Transformations: The Language of Craft*, National Gallery of Australia, Canberra
- The Cutting Edge: Cut and Engraved Glass*, Wagga Wagga Art Gallery touring exhibition
- The Next Chapter*, Sabbia Gallery, Sydney
- SOFA/Chicago*, Bullseye Connection Gallery, Chicago, Michigan, United States
- 20/20: Twenty Artists/Twenty Years*, Bullseye Connection Gallery, Portland, Oregon, United States
- San Francisco International Art Exposition 7*, Bullseye Connection Gallery, San Francisco, California, United States
- 2004** *Contemporary Glass: A Moment*, Goulburn Regional Art Gallery, New South Wales
- SOFA/Chicago*, Bullseye Connection Gallery, Chicago, Michigan, United States
- 2003** *Legacy*, The Bullseye Connection Gallery, Portland, Oregon, United States
- 20/20 Vision*, The Museum of American Glass, Wheaton Village, Millville, New Jersey, United States
- SOFA/Chicago*, Michigan, United States
- Hobart Art Prize Exhibition*
- Ranamok Glass Prize Exhibition*, touring exhibition, Australia
- 2002** *Facets of Australia*, Leo Kaplan Modern, New York, United States
- SOFA/Chicago*, Chicago, Michigan, United States
- Australian Glass 2002*, Masterworks Gallery, Auckland, Aotearoa New Zealand
- Trademarks*, Craft ACT, Canberra
- Ranamok Glass Prize Exhibition*, touring exhibition, Australia

- 2001** *Cutting Edge*, Axia Modern Art, Melbourne  
*Desire*, Quadrivium Gallery, Sydney  
*Ranamok Glass Prize Exhibition*, touring exhibition, Australia
- 2000** *Canberra Glass 2000*, Beaver Galleries, Canberra  
*RFC Award Exhibition*, Sydney  
*Fusion*, Axia Modern Art, Melbourne  
*Strength to Strength*, Craft ACT Gallery, Canberra  
*Renwick Alliance Exhibition*, Quadrivium Gallery, Sydney
- 2000** *At the Edge*, Brisbane City Gallery; Object Galleries, Sydney; Gallery Handwerk, Munich, Germany
- 1999** *RFC Glass Award Exhibition*, Volvo Gallery, Sydney  
*Canberra Glass 1999*, Beaver Galleries, Canberra  
*Essentially Canberra*, SOFA, New York, United States; Chappell Gallery, Boston, Massachusetts, United States; Object Galleries, Sydney  
*Passion*, Quadrivium Gallery, Sydney  
*Drawn in Form*, Brisbane City Gallery; Object Galleries, Sydney  
*Vitreous II*, Craft Queensland Gallery, Brisbane  
*Latitudes II*, touring six Australian venues through to 2000
- 1998** *Latitudes II*, Seto Bank Gallery, Japan; Bullseye Connection Gallery, Portland, Oregon, United States  
*Australian Glass*, Gallery Enomoto, Osaka, Japan; Australian Contemporary Art Fair, Melbourne
- 1998** *Essentially Canberra*, Venezia Aperto Vetro, Italy
- 1997** ANZAG, International Members Expo, Glass Art Society, Tucson, Arizona, United States  
*Canberra Glass*, Beaver Galleries  
*Glass*, Quadrivium Gallery, Sydney  
*Vitreous*, Crafts Council of Queensland Gallery, Brisbane  
*Australian Glass*, Rob van den Doel Gallery, The Hague, The Netherlands

## SELECTED COLLECTIONS

### Australia

ACT Legislative Assembly, Canberra  
Art Gallery of Western Australia, Perth  
artsACT, Canberra  
Canberra Museum and Gallery  
Latrobe Regional Gallery, Morwell, Victoria  
National Art Glass Collection, Wagga Wagga Art Gallery,  
New South Wales  
National Gallery of Australia, Canberra  
Victorian State Craft Collection, Melbourne

### International

Alexander Tutsek-Stiftung Foundation, Munich, Germany  
Ebeltoft Museum, Denmark  
Museum of American Glass, Millville, New Jersey, United States  
Victoria and Albert Museum Glass Collection,  
London, United Kingdom

## BOOKS AND CATALOGUES

Margaret Osborne, *Links: Australian Glass and the Pacific Northwest*, exhibition catalogue, Tacoma: Museum of Glass, 2013.  
Robert Bell, *Color Ignited: Glass 1962–2012*, Toledo Museum of Glass, 2012.  
Dan Klein, *Reflections: A Decade of North Lands Creative Glass*, exhibition catalogue, Lybster, 2006.  
Zsuzsi Soboslay, *Ready-Cut Cottage Residency*, exhibition catalogue, Canberra: Craft ACT Craft and Design Centre, 2009

Jennifer Hawkins Opie, *Contemporary International Glass*, London: V & A Publications, 2004.

Mark Bayly, 'The scent of light, the colour of air, new work by Kirstie Rea', Canberra, 2004.

## NEWSPAPERS AND PERIODICALS

Zsuzsi Soboslay: 'Kirstie Rea: Glass alchemies', *Art Monthly*, 297, 2017, pp 48–53  
Matthew Higgins, 'A brush with wild places', *Canberra Times*, 11 July 2015.  
Sally Pryor, 'Freedom to roam key to brilliance', *Canberra Times*, 15 November 2014.  
Victoria Hynes, 'The art of Kirstie Rea', *aAR*, *Australian Art Review*, 38, Mar–Apr 2013, p 14.  
Zsuzsi Soboslay, 'On immersion, a note on process and place', *Art Monthly*, 246, 2011, pp 56, 58.  
Diana Streak, 'For Rea, the sky's the limit', *Canberra Times*, 14 March 2009.  
Ian Findlay, 'Kirstie Rea and Lisa Cahill', *World Sculpture News*, 10:2, Spring 2004.  
Jo Litson, 'Fused together: education and industry, Canberra School of Art Glass Workshop and the Bullseye Connection', *Object*, 42, June 2003, p 52.  
Mark Bayly, 'Rare earth: Scott Chaseling and Kirstie Rea', *Object*, 38, February 2002.  
Glen R Cooke, 'The RFC Glass Prize', *Craft Arts International*, 2001.  
Tina Oldknow, 'New talent for the millenium', *Glass*, 78, Spring 2000, pp 26, 31.



## LIST OF WORKS

All dimensions are in centimetres  
height x width x depth

All photographs by David Paterson,  
Dorian Photographics unless  
otherwise stated

### Land

*Age and beauty* 1996  
hot-cast glass, cold worked  
11 x 21.5 x 6.5 cm  
Private collection, Canberra

*Untitled* 1998  
hot-cast glass, cold worked  
16 x 17 x 19 cm  
Ann Cleary and Peter King  
collection, Canberra

*Southern skies* 1998  
hot-cast glass, cold worked  
12.5 x 28 x 7 cm  
Kirstie Rea collection, Canberra

*Landscape with shed* 1998  
fused and blown glass,  
engraved aluminium  
10.5 x 29.5 x 7 cm  
Kirstie Rea collection, Canberra

*The balance beyond  
and the balance between*  
(two parts) 1999  
12 x 44.5 x 7 cm  
9.5 x 41 x 9 cm  
fused and blown glass,  
engraved aluminium  
Gabriella Bisetto collection, Adelaide

### Cultivation

*Banded* 2000  
kiln-formed, wheel-cut glass  
10.5 x 61 x 10 cm  
Private collection, Canberra

*Myth or memory* 2001  
kiln-formed, wheel-cut glass  
10 x 61 x 9.5 cm  
Canberra Museum and Gallery,  
purchased with funds donated  
by Westpac Banking Corporation 2001  
(Photo: Rob Little RLDI)

*Terraqueous* 2001  
kiln-formed, wheel-cut glass  
11 x 63 x 9.5 cm  
National Art Glass Collection,  
Wagga Wagga Art Gallery  
Purchase funded by the Thomas  
Foundation and public foundations 2001

*Tuning the till* 2003  
(three parts)  
each part 7.5 x 40 x 9.7 cm

kiln-formed, wheel-cut glass  
Kirstie Rea collection, Canberra

*Fence* 2004  
kiln-formed, engraved glass  
23 x 46 x 6.5 cm  
Kirstie Rea collection, Canberra

### Harvest

*Rosette I* 2003  
kiln-formed, wheel-cut glass  
7 x 90 cm diameter  
Kirstie Rea collection and Geoff  
Farquar-Still collection, Canberra

*Balancing the blades* 2004  
kiln-formed, wheel-cut glass, fire polished  
each panel 112 x 21 x 9 cm  
installed 112 x 105 x 37 cm  
National Gallery of Australia, Canberra  
(Photo: NGA)

*The pines* 2004  
kiln-formed, wheel-cut glass  
40 x 175 x 3.5 cm  
ACT Legislative Assembly Art Collection,  
Canberra

*Corral* 2004  
kiln-formed, wheel cut glass  
17 x 107 x 16 cm  
Private collection, Canberra

*Scent of light* 2004  
kiln-formed, engraved glass  
118 x 45 x 3.5 cm  
Sandy Benjamin OAM  
collection, Melbourne  
(Photo: David MacArthur  
Parallax Photography)

*Winter gate* 2005  
kiln-formed, wheel-cut glass  
23 x 50 x 6 cm  
artsACT Art Collection, Canberra

*Tree journal* 2007  
kiln-formed, wheel-cut glass  
87.5 x 31.5 x 6 cm  
Private collection, Canberra

*Reap* 2013  
kiln-formed glass, rake heads  
160 x 160 x 7 cm  
Kirstie Rea collection, Canberra

*Waiting* 2017  
kiln-formed glass and found tool  
155 x 44 x 22 cm  
Kirstie Rea collection, Canberra

## **Furrow**

*Channel I* 2013  
kiln-formed glass and found tools  
11 x 356 x 37 cm  
Kirstie Rea collection, Canberra

*Channel II* 2013  
kiln-formed glass and found tools  
9 x 320 x 37 cm  
Kirstie Rea collection, Canberra

*Paddocks* 2013  
kiln-formed glass and found tools  
66 x 265 x 7.5 cm  
Kirstie Rea collection, Canberra

*Remnant rhythm* 2013  
kiln-formed glass and found tool  
162 x 20 x 20 cm  
Canberra Museum and Gallery,  
purchased with funds donated  
by the Meredith Hinchliffe Fund 2013

*Fresh ground* 2013  
kiln-formed glass and found tool  
165 x 19 x 21 cm  
Private collection, Canberra

## **Air**

*On the outside of inside* 2008  
blown glass and painted steel  
79 x 42 x 32 cm  
Private collection, Canberra

*A day at home* 2012  
glass and painted wood  
81 x 22 x 27.5 cm  
Private collection, Canberra

*Clear night sky* 2013  
kiln-formed, engraved glass  
7 x 28 x 25.5 cm  
BJ Field collection, Canberra

*Solitude I've sent you the breeze* 2015  
kiln-formed glass, mailing tube  
13 x 120.8 x 12 cm  
Private collection, Canberra

*The freedom of solitude – caught by  
the breeze* 2015  
kiln-formed glass, painted MDF box form  
70 x 25 x 30 cm  
Private collection, Canberra

*Not just a skin* 2016  
kiln-formed glass and base  
22 x 130 x 25 cm  
National Gallery of Australia, Canberra

*The comfortable terrain of distance* 2016  
kiln-formed glass and painted  
MDF wall panel  
120 x 140 x 12 cm  
Fiona Hindmarsh collection, Melbourne

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I would like to thank Kirstie Rea for the extraordinary commitment she made to the realisation of this exhibition. She has been unfailingly helpful as the project has taken shape over a period of years – from our initial informal conversations about her family life and her experience growing up in Canberra, to more focused collaboration as we worked towards the exhibition deadline.

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## Sponsors

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## Supporters

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Canberra Glassworks for their support of the artist through the award of the Canberra Glassworks Creative Fellowship, 2016

Capital Arts Patrons' Organisation for their support of the artist through the award of the CAPO Fellowship, 2014

CMAG expresses its thanks to:

Joy Burch MLA, Speaker of the Legislative Assembly for the ACT, for her support of the loan of a work from the ACT Legislative Assembly Art Collection

Meredith Hinchliffe, for her generous support of CMAG, which is reflected in the presence of *Remnant rhythm* 2013 in this exhibition

Brian Parkes, CEO, JamFactory, South Australia, for his presence at the opening reception and his remarks in support of the artist and her practice

Anna Grigson and Maria Grimaldi, the directors of Sabbia Gallery, Sydney, who represent the artist's work

David Paterson, who has worked closely with the artist in the documentation of her work for over 20 years; and Zeljko Markov, who has skilfully collaborated with the artist in the fabrication of components for her work

## Lenders

CMAG extends its thanks to colleagues in other public institutions who have supported the loan of works from their collections:

### National Gallery of Australia

Dr Gerard Vaughan AM, Director  
Kirsten Paisley, Deputy Director  
Natalie Beattie, Head Registrar  
Kate Buckingham, Assistant Registrar, Exhibitions and Loans  
Debbie Ward, Head of Conservation  
Beatrice Thompson, Assistant Curator, Decorative Arts and Design

### Legislative Assembly for the ACT

Mrs Vicki Dunne MLA (then Speaker), who originally agreed to the loan of *The pines* 2004  
Merryn Gates, Curatorial Advisor, ACT Legislative Assembly Art Collection  
Joanne Cullen, Education and Engagement Officer

### arts ACT

Adam Stankevicius, Director, Cultural Canberra  
Angie McDuff, Arts Infrastructure Project Officer

### Wagga Wagga Art Gallery and National Art Glass Collection

Stephen Payne, Manager, Art Gallery  
Michael Scarrone, Curator, National Art Glass Collection

I'm extremely grateful to the following individuals who have generously supported the aims of the exhibition by lending works from their personal collections:

Sandy Benjamin OAM, Melbourne  
Gabriella Bisetto, Adelaide  
Ann Cleary and Peter King, Canberra  
Geoff Farquar-Still, Canberra  
BJ Field, Canberra  
Fiona Hindmarsh, Melbourne  
Kirstie Rea, Canberra

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Michael Bailey, for his assistance with the preparation of the email-out

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