



*“Lisa Cahill, treats the surface of glass as a canvas on which to ‘paint’ and etch abstract landscapes...The line between the built and natural environment is constantly suspended by the slightness of the figuration; as urban leitmotifs evaporate into ghostly vista’s.”* writes Blanche Craig in Contemporary Glass. page 7 and 96-99, Black Dog Publishing, London UK 2008.

Working on a variety of scales and by breaking the works into a series of panels allows Cahill to make work for both internal and external domestic settings as well as large public artworks.

In her exhibition work Cahill’s uses a variety of techniques including etching, engraving, lathe working and carving through both opaque and transparent layers of glass. She is able to manipulate and control light revealing an intensity of colour and evoking notions of an ephemeral landscape.

For a recent Public Art Commission on which Cahill is currently working she has designed a work that is made of over 1000 postcard size components that form a 36 sq metre artwork. This work is due for completion in April 2009 and will be located on a 3 storey high foyer in the Sydney CBD.

Inspired by both the natural world and the transitory nature of the urban experience, Cahill’s 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, her mother’s homeland, Cahill’s kiln formed glass connects structures of urban architecture, the associations and memories they invoke, and her innate respect for the natural landscape. Rather than a direct reproduction they are more her own interpretation of light and landscape and become a place for quiet contemplation.