



## LISA CAHILL

Australian Capital Territory

Lisa Cahill creates dreamlike images within her finely carved glass artworks, allowing the viewer to draw associations with their own remembered landscapes, resulting in a meditative and or emotional response. Inspiration for her work ranges from the colours, textures and limitless space of the Australian bush to the harsh winter landscape of Denmark, her mother's homeland.

Having spent many years living and traveling the world, much of this time spent in Denmark, Lisa's kiln formed glass connects structures of urban architecture, the associations and memories they invoke, and her innate respect for the natural landscape.

Lisa's minimal wall panels are a record of her memories of these different landscapes and the transitory nature of the urban experience. Rather than a direct reproduction they are more her own interpretation of the quiet intensity to be found therein. Lisa's art is a document that ponders the reality behind the visible and becomes a place for quiet contemplation.

Lisa is one of Australia's most exciting young artists working in glass. Her works are creatively beautiful, and highly collectable. Lisa Cahill has been exhibiting in international and national solo and curated exhibitions for twenty years.

Her work is widely collected in private and public collections including the Ebeltoft Glass Museum, Ebeltoft, Denmark, the Kaplan/Ostergaard Collection at the Palm Springs Art Museum, California, USA, the Northlands Creative Glass Collection, Caithness, Scotland UK and the National Art Glass Collection, Wagga Wagga Regional Gallery, Australia.

*Capturing fleeting moments, slowing down, pondering the unknown and watching the light change. Now more than ever I am drawn to making work evocative of an ephemeral landscape that creates a space for quiet contemplation.*

*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 emotional response. Rather than a direct reproduction they are more my own interpretation of light and landscape and become a place to document the reality beyond the visible. Lisa Cahill, July 2020*

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