

# STUDIO SNAPSHOT

## EMMA VARGA



Emma Varga  
*Underwater blue green 2017* (detail)  
fused, cast & polished glass

*"The 'flora' or 'landscape' I create in glass is abstracted, reflecting more on the sense of the place and emotions triggered by colour and detail, rather than creating a 'portrait' of the plant/coral/landscape."*

Emma Varga

## MATERIAL & PRACTICE

My signature technique of 'multiple layers fusing' has been gradually developed during the past 20 years.

It enables me to create and to gain control over three-dimensional images inside large transparent glass objects.

To make each of these sculptural objects, it is necessary to cut thousands of tiny glass elements from clear and transparent coloured glass sheets and combine them with glass frits and stringers.

The sculptural glass objects are assembled from 20–400 thin transparent glass layers. Glass mosaic elements, coloured frits and stringers are assembled on each sheet, according to a complicated three-dimensional plan.

These are then fused together in stages.

It takes two weeks to fire and slowly cool down large sculptural objects, then a further week to grind and polish all of the surfaces to perfection. Only then it is finally possible to see the inside; all the fine details and veil-like structures floating in the sea of clear glass.

## KEY WORDS

**Fusing:** To blend intimately, amalgamate; unite into one whole, as by melting together.

**Transparent:** That shines through; penetrating, as light. Apparent or visible through something.

**Monochromatic:** A monochromatic painting, drawing, garment, etc. Also: any effect or pattern of light with only one colour.

**Preservation:** The action of preserving from damage, decay, or destruction; the fact of being preserved.

**Mosaic:** The process of creating pictures or decorative patterns by cementing together small pieces of stone, glass, or other hard materials of various colours. Also: work produced in this way; the constructive or decorative materials from which it is made.

## PAST HSC QUESTIONS:

How and why do artists express ideas in non-representational ways? In your answer refer to specific examples.

Analyse the relationship between conceptual practice and material practice. In your answer you may refer to artists and/or art critics and/or art historians.

## FURTHER READING

Sabbia Gallery – *Emma Varga*

<http://sabiagallery.com/artists/emma-varga/>

Emma Varga – website

<http://www.emmavarga.com/>

Video (1.70 min) *Emma Varga*,  
*Bender Gallery*

<http://www.bendergallery.com/Emma-Varga.cfm>

Australian Contemporary, *Emma Varga*

<https://australiancontemporary.com/art-glass-sculpture-and-jewellery/art-glass-and-sculpture/emma-varga/>

## BEYOND THE BOWL

2 February – 18 April 2019

Hurstville Museum & Gallery

*Beyond the bowl* explores and celebrates the diversity and aesthetics of contemporary ceramics and glass, showcasing the works of Julie Bartholomew, Alexandra Chambers, Cobi Cockburn, Matthew Curtis, Merran Esson, Honor Freeman, Anita Larkin, Eloise Rankine, Kirstie Rea and Emma Varga. These artists push the boundaries as to what can be achieved when working with glass or clay.

This educational resource was created for *Beyond the Bowl*, exhibited at Hurstville Museum & Gallery. It is designed to assist Visual Art and Visual Design teachers and students from years 7 – 12. The images and suggested activities are to be used together with relevant syllabus documents and teaching resources, and should be used as a guide for teachers, adjusting activities to suit the needs of their students.

The efficacy of this resource can be extended by visiting the exhibition with students between 2 February – 18 April 2019. A hard copy of the exhibition catalogue is also available for purchase and is a valuable tool that can be used alongside this resource.

Hurstville Museum & Gallery, 14 MacMahon Street, Hurstville.

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