Kirstie Rea
*Change* 2016
glass construction, garden rake
“How moments in our lives engage our sense and memory... these are often intangible experiences but are ones we remember, such as taste and how it can consume us, sending out thoughts to other places and times.”

Kirstie Rea

ARTIST Q&A

What advice would you give to a person who is passionate about their artmaking but doesn’t know where to start?

Go see as many exhibitions as possible and consider signing up for art school.

What do you want your work to do? Is there a particular reaction you are looking for?

Communicate another way of seeing our world and the issues that confront us each day.

Has your work undergone a particular development or transformation?

Yes – of course, an artist’s work should always do this. It has both technically and conceptually.

Do you plan for exhibitions or do you constantly produce works then piece them together?

I plan for an exhibition.

What’s next?

I live my work 24/7 so more of the same – as artists I don’t think we ever retire.
MATERIALS & PRACTICE – ARTIST Q&A

Can you explain your technique and how you manipulate the glass?

I use the heat of the kilns and gravity to let the glass move over several firings.

Can you give us an insight into your artmaking process? Is your work pre-planned or created intuitively?

Both, it just depends on where I am as far as the conceptual development of the idea and how in control of the technical and material processes that I am using I am. Sometimes it takes up to six weeks over five different firings in the actual making of the work, but creating each work starts way back at the conceptual development and design stage. Some works are in the pipeline for years.

Who are your favourite artists? Who do you draw inspiration from?

That is a hard question to answer as there are so many from such a wide field of making over history. Artists from the land art movement in the US, landscape painters from the impressionist period to Rothko, Howard Taylor, Agnes Martin. When I saw the work of Marea Gazzard in the 1970s I was a student and hooked on hand building. It was quite different.

KEY WORDS

**Geometry:** The properties and relations of points, lines, surfaces, and solids.

**Precision:** The degree of refinement in a measurement, calculation, or specification.

**Liminal:** Characterized by being on a boundary or threshold, esp. by being transitional or intermediate between two states, situations, etc.
PAST HSC QUESTIONS:

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

How do artists use satire, humour and playful ideas to comment on society? In your answer, refer to a range of artworks.

FURTHER READING

KIRSTIE REA

Sabbia Gallery – *Kirstie Rea*  

*Art Alliance for contemporary glass*  
[https://contempglass.org/artists/entry/kirstie-rea](https://contempglass.org/artists/entry/kirstie-rea)

Video (2.49 min) *Studies with Light*  
[https://www.youtube.com/watch?v=Yo9IrUnLV84](https://www.youtube.com/watch?v=Yo9IrUnLV84)

[https://www.youtube.com/watch?v=WVoQlm4vHGs](https://www.youtube.com/watch?v=WVoQlm4vHGs)

Video (3.48min) *Kirstie Rea* - LINKS: *Australian Glass and the Pacific Northwest*  
[https://www.youtube.com/watch?v=BUCcznt8f2U](https://www.youtube.com/watch?v=BUCcznt8f2U)

The Australian *Canberra landscapes the inspiration for glass artist Kirstie Rea.*  
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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