



Horsham Regional Art Gallery

Worlds of Infinite POSSIBILITY

Eliza-Jane Gilchrist | Mark Elliott

Vipoo Srivilasa | Jenny Orchard

Tom Moore | Stephen Bird



17 November 2023 – 18 February 2024



ACKNOWLEDGEMENT OF COUNTRY

Horsham Regional Art Gallery acknowledges the five Traditional Owner groups of this land – the Wotjobaluk, Wergaia, Jupagalk, Jaadwa and Jadawadjali people.

We recognise the important and ongoing place that all Indigenous people hold in our community.

We pay our respects to the elders, both past and present, and commit to working together in the spirit of mutual understanding and respect for the benefit of the broader community and future generations.



Stephen Bird, *Sitting man with a pineapple*, 2023,
glazed earthenware, 68x30x26cm

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ESSAY

Horsham Regional Art Gallery's summer 2023/24 exhibition, *Worlds of Infinite Possibility*, was conceived as a showcase of contemporary Australian figural sculpture for the Horsham and greater Wimmera region. The intention was to offer Wimmera locals and visitors to the area the opportunity to experience a high quality exhibition consisting of a range of exciting sculptural art by some of the finest practitioners in Australia.

In order to achieve this aim, it was necessary to find a diverse group of electrifying and creative artists with visually arresting work, who, when brought together would showcase a broad range of sculptural styles and in a wide variety of materials. With so many sculptors currently producing a plethora of inspired work at this time, it is the perfect opportunity to present a survey of this type. Six artists were settled upon to be invited – three ceramic sculptors, two glass artists and one cardboard sculptor.

The three ceramic sculptors are Vipoo Srivilasa, Stephen Bird and Jenny Orchard. Vipoo, a Thai-Australian living in Victoria, best known for his dazzling anthropomorphic humanoids, is an internationally acclaimed ceramic artist, who has exhibited in numerous shows across the world, including the US, Asia and the UK. He was awarded the 2021 Ceramic Artist of the Year by the American Ceramic Society.

Stephen, a Scottish-Australian, now living in NSW,

produces work in a variety of forms, including figures, plates and mosaics, which continue the grand tradition of British ceramics, but with a modern, abstract twist. Stephen regularly exhibits in the UK and Australia, and is represented in collections in the UK, Asia and Australia.

The final ceramic artist, Jenny Orchard, was born in Turkey, grew up in Zimbabwe before moving to Australia. She is an exciting and innovative abstract artist, who works in a variety of media, including figural sculpture, collage and drawing. Jenny has exhibited in galleries across Europe, Asia and Australia, and her works are represented in both state and regional galleries around Australia.

The two glass sculptors in the show are Tom Moore and Mark Elliott. Tom Moore is considered one of the leading and most original artists working in South Australia, with a singular voice in Australian glass making. Primarily Tom's works are created through the glassblowing process. His practice is typified by jovial hybrid creatures that mix animal or plant with technology. His work is found in public collections in the US and Australia, and he is a regular fixture in exhibitions across Australia and New Zealand.

In contrast to Tom, Mark Elliott is primarily a frameworking glass sculptor. His glass artwork ranges from sculptural abstraction and biological representation through mythology and storytelling with improvisation as a recurring theme. To this end, Mark regularly complements

his glass pieces with an assortment of works in other media, including parchments, posters and audio-visual compositions. His work is to be found in both private and public collections across the US, Denmark and Australia.

Rounding out the group is English-born, Castlemaine-based artist Eliza-Jane Gilchrist, the sole cardboard sculptor in the show. Eliza-Jane creates strange and warped cardboard plants that raise pertinent questions about the future of this Earth and its environment. She has exhibited in numerous regional galleries around Australia.

The concept put to the artists was that they would each get their own space to display their sculptural creations within the halls of Horsham Regional Art Gallery alongside five similar exhibits by their contemporaries. This idea was inspired by the Great Exhibitions of the 19th century, where inventors and artists were invited to come together under one roof and given a space to display their best and most incredible works. In turn, these spaces/displays formed part of a larger 'Great Exhibition' to celebrate and demonstrate the progress/innovations in technology and art for the general public. *Worlds of Infinite Possibility* seeks to replicate this concept in 2023/24 for contemporary Australian sculptural art.

However, to make the idea more appealing and interesting to the artists, they were challenged to do more than just create a display of their work, rather each artist

was asked to conceptualise and manifest an environment or 'World' that their sculptures could live in.

Thus, across the ground floor Handbury Gallery and foyer at Horsham Regional Art Gallery, each of the six aforementioned artists has created their own amazing standalone World in response to the concept of 'Worlds of Infinite Possibility'.

Eliza-Jane Gilchrist

Eliza-Jane Gilchrist has fashioned a World in which the only 'inhabitants' are strange, distorted, almost Lovecraftian, plants (or pods or nests?) in brown cardboard with occasional decorative flourishes in ink.

The environment is at the forefront of every part of Eliza-Jane Gilchrist's artistic practice, and environmental issues, such as ongoing destruction of the environment, recycling and waste, serve both as the inspiration for her pieces as well as underlying the philosophy of how she creates her work.

Through her strange, warped form of her sculptures, and the absence of humans or humanoids, Eliza-Jane raises important questions about the future of our world and environment. Specifically what has happened to cause these works to have such a strange appearance? And

what sort of world do they exist in – is it one where humans have disappeared and nature has reasserted itself? Or has the environment been destroyed and these twisted, frozen examples all that remain? Either way, the warning for the future is clear.

At every stage in the creation of her works, Eliza-Jane is environmentally conscious, doing her utmost to only use recycled or biodegradable materials. Her use of cardboard is particularly significant as it is a material that is often considered cheap and disposable, good for one use, then thrown away. In this way, by rescuing and reusing it, she sets an example for how to value these materials and the need to recycle instead of waste.

Tom Moore

Tom Moore's World consists of a series of scenes – a large cityscape with a sky replete with glittering glass raindrops as well as several smaller microcosms – inhabited by his fun and friendly looking creatures. These are made in the style of Venetian glasswork of earlier centuries, while their appearance is inspired by the absurdist literature of Dr. Seuss, Lewis Carroll and Edward Lear. However, the meaning of these creatures belies their appearance. A closer look revealing they are, in fact, mutated plants and animals that grown eyes, limbs, wings

and other characteristics in order to remain mobile and vigilant and to survive human induced climate change. In this way, Tom reflects on the ongoing effects of humanity on our environment.

Vipoo Srivilasa

Vipoo Srivilasa's World is populated by a combination of his distinctive dazzling part human, part plant, part animal anthropomorphic creatures, *Happy Gathering*, and a series of smaller scale blue and white human porcelain sculptures, *The Ceramic Companions of Jingdezhen*. Alongside these are a sequence of delightful Thai-style ink drawings, *Willow Poem*. These are all influenced by his Thai heritage and background as well as his new life in Australia.

Amongst the topics Vipoo explores in his work is friends and friendship as well as isolation and loneliness from the absence of these, and the cross-cultural migrant experience. Works like *Friends are Family* (2023) and *Your Vibe Attracts Your Tribe* (2023) – consisting of a large figure embellished with many colourful smaller figures – demonstrate the former, the smaller figures (representing friends) filling the surface of and visually enriching the larger. The latter is primarily expressed through Vipoo's use of the blue and white porcelain tradition, historically one of

the most famous imports from China to Europe. Vipoo feels a personal connection to this tradition, viewing himself as another import from Asia to the West.

Jenny Orchard

Jenny Orchard has manifested a mysterious World centred around a formation of striking earthenware figural totems (called 'zookiniis') in brightly coloured glazes that mix human, plant, animal and reptile elements. Her World is further embellished by a series of drawings and mixed media collages depicting more wonderfully bizarre creatures and powerful poetic ponderings about genetic manipulations and origins.

Prior to moving to Australia, Jenny previously lived in Turkey and Zimbabwe. Each of these left its influence on Jenny and her artistic style, which brings together elements of European, African and Australian tradition, culture and mythology into one fascinating and thought-provoking new whole.

Interconnectedness is one of the main themes across Jenny's practice, and is marked in its every aspect. In the form of her creatures – part human, plant, animal and reptile – she speaks to the interconnectedness of different forms of life on this planet (while also delving

into the darker possibilities of merging these elements in the future through genetic manipulation). In her combination of aspects from different cultures into a new whole, the interconnectedness of humanity. Even in the use of various media – sculpture, drawing, painting or collage – to create her World, she seeks to display the interconnectedness of art.

Mark Elliott

Mark Elliott's World, inhabited by goddesses, nuns and brave explorers, is a rather more fantastical and whimsical version of Earth that occasionally intersects with our own. It is explored through a fabricated museum display containing scenes and items in glass and mixed media from an imaginary Elliott family history stretching from the 16th century to the modern day. Mark works primarily in the flame-blown glass style, while stylistically his work covers everything from sculptural abstraction through to biological representation. According to Mark, this story and its world are inspired by "his father's bedtime stories, religious iconography and his mother's immersion in New Zealand and Australian counterculture in the 1960s".

Through this narrative, Mark explores two major social and environmental themes. In the former instance, he reflects with some sadness on how unpleasantly humans often treat

and relate to one another. In the latter, he strives to draw attention to humanity's often questionable relationship with the environment, and seeks to make people more aware of their place in a broader environmental ecosystem.

Stephen Bird

Stephen Bird's World is inhabited by a variety of brightly coloured human figures in a variety of forms: figural sculptures in pastoral/bucolic settings, humorous and thought-provoking plates, and one large, marvelously ornate mosaic. These are a thoughtful combination of the traditional and modern, which mixes earlier British ceramic tradition – the renowned Staffordshire type for his figures, and English Delftware for his plates and his mosaic – with modern abstraction to create an entirely distinctive result.

The main themes that Stephen contemplates in this series of works – the ongoing destruction of the environment and deforestation – are firmly set in the modern day. These are manifested explicitly in works like the *Walden Words plate* (2022), which bears the couplet, "Because in times like these it's necessary to consider the trees". And more subtly in others, thus *Walking man with a tree* (2023) and *Woman with a flute* (2023) that couple figures with trees, or *Green woman plate* (2022) and *Walking green man* (2023) with their monochromatic use of green, reference

the symbiotic relationship between humanity and the environment.

Together, these Worlds form the joyous celebration of contemporary Australian figural sculpture that is *Worlds of Infinite Possibility*. Through its six sections and more than 100 works, *Worlds* provides a stunning overview of the incredible work being produced by sculptors across Australia today. These works span numerous art styles – realistic, naïve, surreal, abstract – and mediums – glass, ceramic, porcelain, cardboard and metal. As a consequence, *Worlds of Infinite Possibility* can be experienced on a variety of levels. From simply enjoying the aesthetic beauty, to marvelling at the skill of the artists in creating these amazing works, to considering the issues underlying their creation, there is something for every type of art viewer.

Worlds of Infinite Possibility offers that delightful and rare opportunity to break away from the everyday and enter a realm that is magical and fantastic, where we can experience a sense of wonder and amazement. In this way, we are reminded of the extraordinary power of art and its ability to inspire and enrich our lives.

ELIZA-JANE GILCHRIST



1 Eliza-Jane Gilchrist, *Wallpaper: Folk*, 2022, cardboard, gumstrip, ink, glue, 170.0x50.0x17.0cm

I work with cardboard to investigate our relationship with nature and to question what we value.

I look at the garden, a place of familiarity, and find the strange shapes and patterns within it. I like to discover remnants of growth: seeds, seedpods, roots. These are tiny things that are easily overlooked. Elements of these forms I abstract, re-combine and build at a different scale. The resulting sculptures combine architectural references, landscape features and plant and insect elements that are familiar yet strange in these new configurations. These sculptures show the wonder of the microscopic or minute and draw attention to repetitive patterns and complex forms.

I build these sculptures in cardboard because it is manufactured, it is ubiquitous, not inherently beautiful and is considered 'rubbish'. Cardboard is what we turn trees into; it is dead organic matter. I imagine that it has a cellular memory of being a plant and wants to reform into these organic shapes: it remembers being a plant.

I draw on to the surface to transform the cardboard further, lavishing detail onto the bland, flat brown. These sculptures are memorials to plants that once were.

In its role as packaging, cardboard is symbolic of the excessive consumption that is devastating the natural world. By re-packaging the packaging I suggest a re-appraisal of what has value. These sculptures rehabilitate ugliness. They invest the mundane and insignificant with significance and beauty – a reminder that wonders surround us if we take the time to look closely enough.

elizajaneilchrist.com



2 Eliza-Jane Gilchrist, *Currajong*, 2019, cardboard, gumstrip, ink, 89.0x54.0x175.0cm. Photo by Lorena Carrington

3 Eliza-Jane Gilchrist, *Calyculus*, 2016, cardboard, ink, gumstrip, glue, 154.0x55.0x25.0cm

4 Eliza-Jane Gilchrist, *Magnolia #1*, 2015, cardboard, ink, gumstrip, glue, 153.0x16.0cm diameter

5 Eliza-Jane Gilchrist, *Magnolia #2*, 2015, cardboard, ink, gumstrip, glue, 144.0x16.0cm diameter





6 Eliza-Jane Gilchrist, *One Thing Leads to Another #1*, 2019, cardboard, gumstrip, ink, 200.0x80.0cm diameter



7 Eliza-Jane Gilchrist, *One Thing Leads to Another #2*, 2019, cardboard, gumstrip, ink, 205.0x55.0x60.0cm



8 Eliza-Jane Gilchrist, *One Thing Leads to Another #3*, 2019, cardboard, gumstrip, ink, 70.0x85.0x20.0cm



9 Eliza-Jane Gilchrist, *Helianthus*, 2023, cardboard, ink, gumstrip, glue, 128.0x55.0x55.0cm. Photo by Ian Hill



10 Eliza-Jane Gilchrist, *Scrobiculate*, 2023, cardboard, ink, gumstrip, 54.0x18.0x18.0cm. Photo by James McArdle



11 Eliza-Jane Gilchrist, *Stork's Bill (Perched)*, 2022, cardboard, gumstrip, ink, glue, 140.0x51.0x51.0cm. Photo by James McArdle



12 Eliza-Jane Gilchrist, *Wallpaper: Summer*, 2022, cardboard, gumstrip, ink, glue, 200.0x50.0x40.0cm



13 Eliza-Jane Gilchrist, *Spider Flower*, 2022, cardboard, gumstrip, glue, ink, cane, 183.0x122.0x122.0cm. Photo by James McArdle



14 Eliza-Jane Gilchrist, *Nub*, 2023, cardboard, gumstrip, ink, 50.0x17.0cm diameter



15 Eliza-Jane Gilchrist, *Hirstute*, 2023, brown paper, cardboard, ink, gumstrip, 42.0x18.0x18.0cm. Photo by James McArdle



16 Eliza-Jane Gilchrist, *Relic*, 2021, cardboard, ink, gumstrip, 28.0x26.0x26.0cm. Photo by James McArdle



17 Eliza-Jane Gilchrist, *Three-sided Capsule*, 2023, cardboard, ink, gumstrip, glue, 84.0x60.0x50.0cm. Photo by Ian Hill



18 Eliza-Jane Gilchrist, *Windborne*,
2022, cardboard, ink, gumstrip,
37.0x40.0x44.0cm. Photo by James McArdle



20 Eliza-Jane Gilchrist, *Burr*, 2023, cardboard, ink, gumstrip, varnish, 34.0x26.0x17.0cm. Photo by James McArdle

19 Eliza-Jane Gilchrist, *Hollyhock*, 2021, cardboard, ink, gumstrip, cane, 120.0x25.0cm diameter

ELIZA-JANE GILCHRIST | LIST OF WORKS

1

Wallpaper: Folk

2022
cardboard, gumstrip, glue,
ink, cane
183.0x122.0x122.0cm

2

Currajong

2019
cardboard, gumstrip, ink
89.0x54.0x175.0cm
Photo: Lorena Carrington

3

Calyculus

2016
cardboard, gumstrip, ink
154.0x55.0x25.0cm

4

Magnolia #1

2015
cardboard, gumstrip, ink
153.0x16.0cm diameter

5

Magnolia #2

2015
cardboard, ink, gumstrip
144.0x16.0cm diameter

6

One Thing Leads to Another #1

2019
cardboard, gumstrip, ink
200.0x80.0cm diameter

Z

One Thing Leads to Another #2

2019
cardboard, gumstrip, ink
205.0x55.0x60.0cm

8

One Thing Leads to Another #3

2019
cardboard, gumstrip, ink
70.0x85.0x20.0cm
Photo: Lorena Carrington

9

Helianthus

2023
cardboard, ink, gumstrip, glue
128.0x55.0x55.0cm
Photo: Ian Hill

10

Scrobiculate

2023
cardboard, ink, gumstrip
54.0x18.0x18.0cm
Photo: James McArdle

11

Storks Bill (Perched)

2022
cardboard, gumstrip, glue, ink
140.0x51.0x51.0cm
Photo: James McArdle

12

Wallpaper: Summer

2022
cardboard, ink, gumstrip
200.0x50.0x40.0cm

13

Spider Flower

2022
cardboard, gumstrip, glue,
ink, cane
183.0x122.0x122.0cm
Photo: James McArdle

14

Nub

2023
cardboard, gumstrip, ink
50.0x17.0cm

15

Hirstute

2023
brown paper, cardboard, ink,
gumstrip
42.0x18.0x18.0cm
Photo: James McArdle

16

Relic

2021
cardboard, ink, gumstrip
28.0x26.0x26.0cm
Photo: James McArdle

17

Three-sided Capsule

2023
cardboard, ink, gumstrip, glue
84.0x60.0x50.0cm
Photo: Ian Hill

18

Windborne

2022
cardboard, ink, gumstrip
37.0x40.0x44.0cm
Photo: James McArdle

19

Hollyhock

2021
cardboard, ink, gumstrip,
cane
120.0x25.0cm diameter
Photo: James McArdle

20

Burr

2023
cardboard, ink, gumstrip,
varnish
34.0x26.0x17.0cm
Photo: James McArdle

TOM MOORE



1 Tom Moore, *Triple Chookem*, 2023, hot joined blown and solid glass, 36.0x26.0x11.0cm

Glass is a product of radical transformation through fire. This amorphous material feels appropriate for creating curious anomalous creatures. The realms of zoology, botany and geology dissolve within an imaginative flux and freely recombine into unforeseen hybrids. By playfully combining human, plant and animal features, I aim to bamboozle conventions of representation and perception. I believe there are great possibilities for profundity in absurdity. Some of the characters are intended to remind us of our deep interconnections within the biological community.

It has taken dedication to learn this ancient craft, but my goal is to have fun with it. Seeking to surprise myself is a central motivation in my designing process, and hopefully this will generate things that also surprise audiences. Incongruous phenomena can create a pleasant shock and clear the way for fresh thoughts. I am thankful that this exhibition is greatly enlivened by Jonathan Nix's animation and soundtrack, providing a window through which we can see the characters interacting in their home environments.

mooreismore.com



2 Tom Moore, *Flaming Stegosaurus*, 2013, hot joined, blown and solid glass, 37.0x40.0x15.0cm



3 Tom Moore, *Dancey Merganser*, 2023, hot joined blown and solid glass, 36.0x25.0x10.0cm



5 Tom Moore, *Fat Guts*, 2008, hot joined blown and solid glass, mixed media, 59.0x44.0x10.0cm

4 Tom Moore, *Pixie Perch*, 2023, hot joined blown and solid glass, 41.0x27.0x10.0cm



6 Tom Moore, *Lamy Thing*, 2018, hot joined blown and solid glass, mixed media, 44.0x31.0x13.0cm



7 Tom Moore, *Pesky Pesce Pickle*, 2021, hot joined blown and solid glass, 44.0x22.0x15.0cm



9 Tom Moore, *Brighton Curly*, 2023, hot joined blown and solid glass, 35.0x26.0x14.0cm

8 Tom Moore, *Kipfler*, 2020, hot joined blown and solid glass, 47.0x17.0x19.0cm



10 Tom Moore, *MultiArch Palm Car*, 2023, hot joined blown and solid glass, 25.0x26.0x11.0cm



11 Tom Moore, *Pesky Double Chook Wagon*, 2023, hot joined blown and solid glass, 36.0x23.0x16.0cm



12 Tom Moore, *Pale Pelican Palindrome Towing Attentive Rubble*, 2021, hot joined blown and solid glass, epoxy, 31.0x61.0x24.0cm



13 Tom Moore, *Moon Boy*, 2023, hot joined blown and solid glass, 35.0x24.0x12.0cm



14 Tom Moore, *Raft Bird*, 2023, hot joined blown and solid glass, 34.0x15.0x11.0cm



16 Tom Moore, *Birdboat with Passenger with a Vengeance*, 2010, hot joined blown and solid glass, 17.0x28.0x6.0cm

15 Tom Moore, *Robot Island*, 2009, hot joined blown and solid glass, 33.0x21.0x12.0cm



17 Tom Moore, *Anomalous Quadruped*, 2010, hot joined blown and solid glass, mixed media, 22.0x37.0x9.0cm



18 Tom Moore, *Flying High*, 2008, hot joined blown and solid glass, mixed media, 45.0x40.0x10.0cm



19 Tom Moore, *Hammerhead Torpedo Truck*, 2008, hot joined blown and solid glass with steel and silicon, 16.5x60.0x14.5.cm



20 Tom Moore, *Desert Island Potato Car*, 2008, hot joined blown and solid glass, 34.0x24.0x16.0cm



21 Tom Moore, *Robot Bird Triumphant Again*, 2008, hot joined blown and solid glass, 38.0x26.0x16.0cm



23 Tom Moore, *Primordial Celery Volcano*, 2011, hot joined blown and solid glass, 67.0x43.0x12.0cm

22 Tom Moore, *Nest Trailer*, 2023, hot joined blown and solid glass, 24.0x21.0x13.0cm





24 Tom Moore, *Robust Vim*, 2023, hot joined blown and solid glass, 22.0x33.0x11.0cm



25 Tom Moore, *Rescue Party*, 2020, hot joined blown and solid glass with steel and silicon, 35.0x71.0x15.0cm



27 Tom Moore, *Potato Chick*, 2009, hot joined blown and solid glass, mixed media, 40.0x35.0x12.0cm

26 Tom Moore, *Big Head*, 2008, hot joined blown and solid glass, mixed media, 67.0x36.0x11.0cm



28 Tom Moore, *Shiny Hooligan*, 2023, hot joined blown and solid glass, 38.0x32.0x14.0cm



29 Tom Moore, *Kangaroo Palindrome*, 2009, hot joined blown and solid glass, mixed media, 40.0x35.0x12.0cm



30 Tom Moore, *Inverted Balance*, 2018, hot joined blown and solid glass, epoxy, 57.0x30.0x15.0cm



31 Tom Moore, *Metamorphic Quadruped*, 2016, hot joined blown and solid glass, mixed media, 23.0x43.0x11.0cm



32 Jonathan Nix (animation), Tom Moore (based on the work of), *Chorus of Wonders*, 2016, audio-visual, 5 minutes



33 Tom Moore, *Echidna*, 2017, hot joined blown and solid glass, epoxy, 65.0x23.0x26.0cm

TOM MOORE | LIST OF WORKS

- 1**
Triple Chookem
2023
hot joined blown and solid glass
36.0x26.0x11.0cm
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Flaming Stegosaurus
2013
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hot joined blown and solid glass
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- 4**
Pixie Perch
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hot joined blown and solid glass
41.0x27.0x10.0cm
-
- 5**
Fat Guts
2008
hot joined blown and solid glass, mixed media
59.0x44.0x10.0cm
-
- 6**
Lampy Thing
2018
hot joined blown and solid glass, mixed media
44.0x31.0x13.0cm
-
- Z**
Pesky Pesce Pickle
2021
hot joined blown and solid glass
44.0x22.0x15.0cm
-
- 8**
Kipfler
2020
hot joined blown and solid glass
47.0x17.0x19.0cm
-
- 9**
Brighton Curly
2023
hot joined blown and solid glass
35.0x26.0x14.0cm
-
- 10**
MultiArch Palm Car
2023
hot joined blown and solid glass
25.0x26.0x11.0cm
-
- 11**
Pesky Double Chook Wagon
2023
hot joined blown and solid glass
36.0x23.0x16.0cm
-
- 12**
Pale Pelican Palindrome Tovin Attentive Rubble
2021
hot joined blown and solid glass, epoxy
31.0x61.0x24.0cm
-
- 13**
Moon Boy
2023
hot joined blown and solid glass
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-
- 14**
Raft Bird
2023
hot joined blown and solid glass
34.0x15.0x11.0cm
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Robot Island
2009
hot joined blown and solid glass
33.0x21.0x12.0cm
-
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Birdboat with Passenger With a Vengeance
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hot joined blown and solid glass
17.0x28.0x6.0cm
-
- 17**
Anomalous Quadruped
2010
hot joined solid glass, mixed media
22.0x37.0x9.0cm
-
- 18**
Flying High
2008
hot joined blown and solid glass, mixed media
45.0x40.0x10.0cm
-
- 19**
Hammerhead Torpedo Truck
2008
hot joined blown and solid glass with steel and silicon
16.5x60.0x14.5cm
-
- 20**
Desert island potato car
2008
hot joined blown and solid glass
34.0x24.0x16.0cm
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Robot Bird Triumphant Again
2008
hot joined blown and solid glass
38.0x26.0x16.0cm
-
- 22**
Nest Trailer
2023
hot joined blown and solid glass
24.0x21.0x13.0cm
-
- 23**
Primordial Celery Volcano
2011
hot joined blown and solid glass
67.0x43.0x12.0cm
-
- 24**
Robust Vim
2023
hot joined blown and solid glass
22.0x33.0x11.0cm
-
- 25**
Rescue Party
2020
hot joined blown and solid glass with steel and silicon
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Big Head
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hot joined blown and solid glass, mixed media
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Kangaroo Palindrome
2017
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- 30**
Inverted Balance
2018
hot joined blown and solid glass, epoxy
57.0x30.0x15.0cm
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Metamorphic Quadruped
2016
hot joined blown and solid glass, mixed media
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- 32**
Jonathan Nix (animation)
Tom Moore (based on the work of)
Chorus of Wonders
2016
audio-visual
5 minutes
-
- 33**
Echidna
2017
hot joined blown and solid glass, epoxy
65.0x23.0x26.0cm
-

VIPOO SRIVILASA



1 Vipoo Srivilasa, Ceramic Companions of Jingdezhen (set of 13), 2010, Jingdezhen porcelain, cobalt pigment and scarlet red overglaze, various sizes.

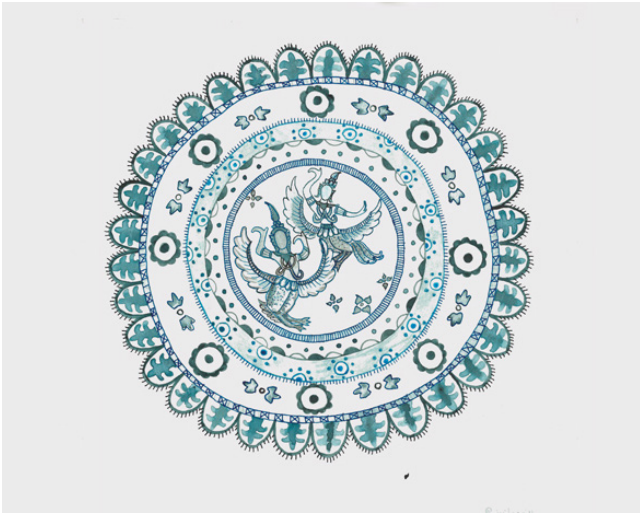
For the Horsham exhibition, I present three distinct bodies of work that share a common thread of friendship and places, serving as a means of preserving my memories through the act of making.

First, a collection of miniature blue and white porcelain figurines based on the new friends I met during my residency in Jingdezhen, China. These figurines capture the essence of each individual through conversation and observation.

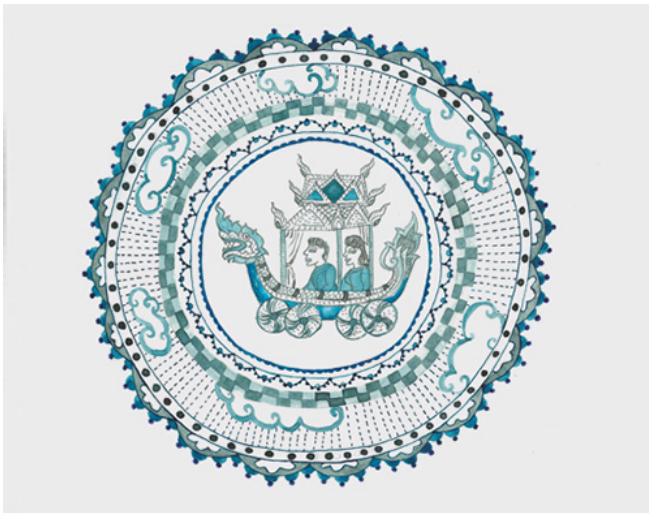
Secondly, a series of blue and white ink drawings based on the Willow Pattern poem, I found online. These drawings were made during my residency in Medalta, Canada, and they served as a way to commemorate my time there. The stories depicted in these drawings primarily revolved around friendships, love and journeys, reflecting the experiences I had while making the pieces.

Lastly, a set of ceramic figurines ranging from large to small, most were made during Melbourne's lockdown period. As I couldn't be with my real friends, I created these pieces to keep me company, forming a connection between isolation and creativity in challenging times. Lockdown can be viewed as a home-based residency, in which the work serves as a memory of that time.

vipoo.com



2 Vipoo Srivilasa, *Two birds flying high*, 2007, Indian ink and pen on paper, 23.0x23.0cm



3 Vipoo Srivilasa, *A Thai vessel passing by.*, 2007, Indian ink and pen on paper, 23.0x23.0cm



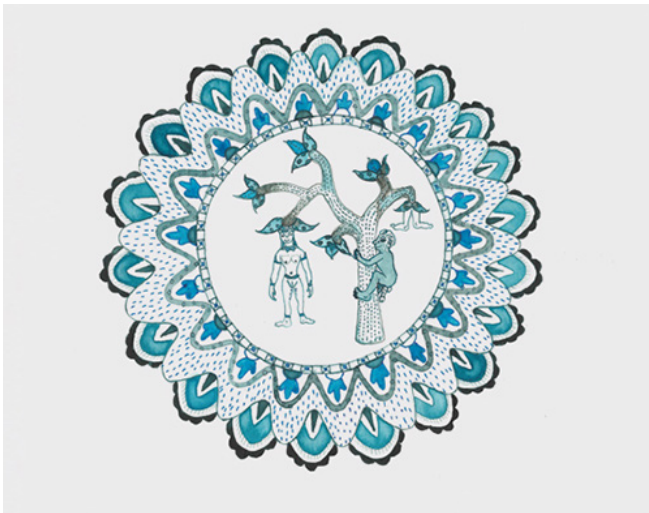
4 Vipoo Srivilasa, *A willow tree hanging over*, 2007, Indian ink and pen on paper, 23.0x23.0cm



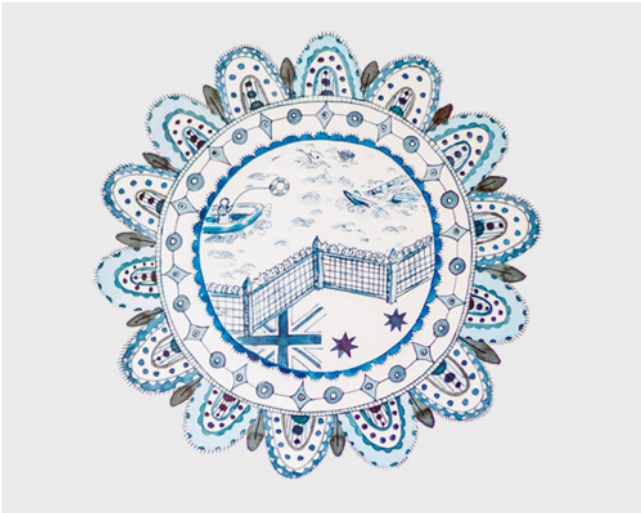
5 Vipoo Srivilasa, *Three men passing, if not four,*, 2007, Indian ink and pen on paper, 23.0x23.0cm



6 Vipoo Srivilasa, *A little house with open door*, 2007, Indian ink and pen on paper, 23.0x23.0cm



Z Vipoo Srivilasa, *An apple tree with apples on,,* 2007, Indian ink and pen on paper, 23.0x23.0cm



8 Vipoo Srivilasa, *and a zig zag fence below.*, 2007, Indian ink and pen on paper, 23.0x23.0cm. Photo by Jumpin' Jac Flash



9 Vipoo Srivilasa, *Pretty in Pink*, 2022, unglazed porcelain and underglaze pencil, 20.012.0x7.0cm



10 Vipoo Srivilasa, *Your Vibe Attracts Your Tribe*, 2023, ceramic with glaze, gold lustre and mixed media, 44.0x25.0x10.0cm



11 Vipoo Srivilasa, *Hungry Happy Ghost*, 2021, ceramic with bronze glaze and mixed media, 25.0x17.0x8.0cm. Photo by Jumpin' Jac Flash



12 Vipoo Srivilasa, *Shimmering Smiles*, 2022, glazed ceramic with platinum lustre, 13.0x9.0x8.0cm



13 Vipoo Srivilasa, *Friends are Family*, 2023, ceramic with glaze, gold lustre and mixed media, 66.0x30.0x22.0cm



14 Vipoo Srivilasa, *Untitled*, 2023, porcelain with celadon glaze and mixed media, 18.0x12.0x8.0cm. Photo by Jumpin' Jac Flash



15 Vipoo Srivilasa, *Happiness Bandit*, 2022, glaze porcelain, gold lustre and mixed media, 13.5x10.5x5.5cm. Photo by Jumpin' Jac Flash



16 Vipoo Srivilasa, *Little People (set of 2)*, 2021, polished bronze, 15.0x13.0x7.0cm (left) and 16.0x24.0x7.0cm (right)

VIPOO SRIVILASA | LIST OF WORKS

1**Ceramic companions of Jingdezhen (set of 13)**

2010
Jingdezhen porcelain, cobalt pigment and scarlet red overglaze
various sizes

2**Two birds flying high,**

2007
Indian ink and pen on paper
23.0x23.0cm

3**A Thai vessel passing by.**

2007
Indian ink and pen on paper
23.0x23.0cm

4**A willow tree hanging over**

2007
Indian ink and pen on paper
23.0x23.0cm

5**Three men passing, if not four,**

2007
Indian ink and pen on paper
23.0x23.0cm

6**A little house with an open door**

2007
Indian ink and pen on paper
23.0x23.0cm

Z**An apple tree with apples on,**

2007
Indian ink and pen on paper
23.0x23.0cm

8**and a zig zag fence below.**

2007
Indian ink and pen on paper
23.0x23.0cm
Photo by Jumpin' Jac Flash

9**Pretty in Pink**

2022
unglazed porcelain and underglaze pencil
20.0x12.0x7.0cm

10**Your Vibe Attracts Your Tribe**

2023
ceramic with glaze, gold lustre and mixed media
44.0x25.0x10.0cm

11**Hungry Happy Ghost**

2021
ceramic and bronze glaze and mixed media
25.0x17.0x8.0cm
Photo by Jumpin' Jac Flash

12**Shimmering Smiles**

2022
glazed ceramic with platinum lustre
13.0x9.0x8.0cm

13**Friends are Family**

2023
ceramic with glaze, gold lustre and mixed media
66.0x30.0x22.0cm

14**Untitled**

2023
porcelain with celadon glaze and mixed media
18.0x12.0x8.0cm
Photo by Jumpin' Jac Flash

15**Happiness Bandit**

2022
glazed porcelain, gold lustre and mixed media
13.5x10.5x5.5cm
Photo by Jumpin' Jac Flash

16**Little People (set of 2)**

2021
polished bronze
15.0x13.0x7.0cm and
16.0x24.0x7.0cm

JENNY ORCHARD



1 Jenny Orchard, *Love Changes Everything*, 2023, collage, paper, ink, 64.0x48.0cm

2 Jenny Orchard, *Love Life Joy*, 2023, collage, paper, ink, 64.0x48.0cm

Each of the words and works in this show has a personal story embedded in it.

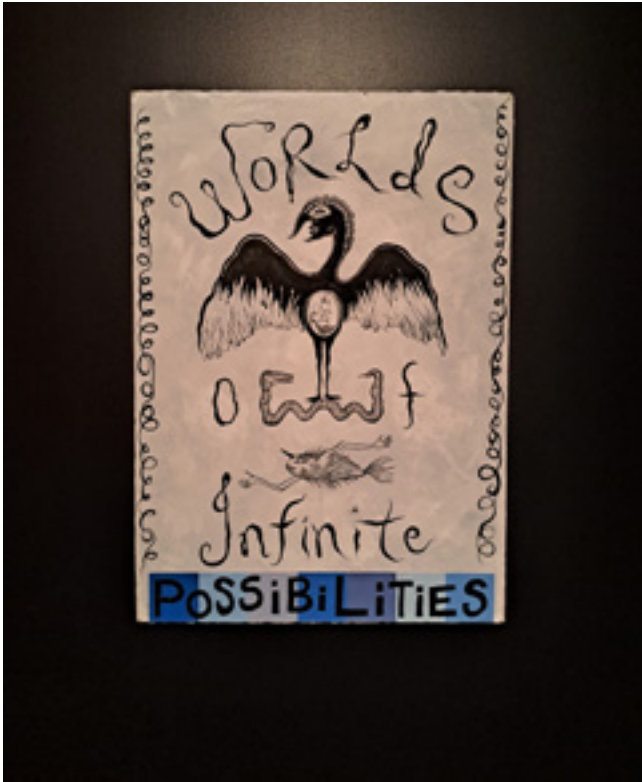
The idea of Infinite Possibility belongs to both quantum physics and artificial intelligence (AI), as well as spiritual reinvention, a fireside storytelling, or a handmade object.

Hope, Dreams, Desire, Rage and Imagination are primal emotions that inspire the mythologies of cultures universally.

Morpheus, Panacea, Aphrodite and Hephaestus perhaps still represent the Western World's big stories and our complex entanglements. They are ready for quiet intersecting conversations, and along with stories from the cultures of our now global village they help humans face the magic of now.

In this show, these words have my voice and story and become embodied in the materials I use and the unconscious imagination that manipulates and manifests them.

jennyorchard.com



3 Jenny Orchard, *World of Infinite Possibilities banner*, 2023, fabric, 160.0x84.0cm



4 Jenny Orchard, *Frog pond ghost totem*, 2023, ceramic, glass, mixed media, 175.0x45.0cm



5 Jenny Orchard, *Michael the Mermaid*, 2023, fabric, 175.0x45.0cm



6 Jenny Orchard, *Blue Bird totem*, 2023, ceramic, glass, mixed media, 192.0x40.0cm



7 Jenny Orchard, *Everyone's got a room in God's hotel*, 2023, fabric, 190.0x79.0cm



8 Jenny Orchard, *Banksia totem*, 2023, ceramic, mixed media, 125.0x40.0cm



9 Jenny Orchard, *World of Infinite Possibilities poster*, 2023, collage, paper, ink, 106.0x75.0cm



10 Jenny Orchard, *The tiger*, 2023, collage, paper, ink, 106.0x75.0cm



11 Jenny Orchard, *All Life is Sacred*, 2023, collage, paper, ink, 106.0x75.0cm



12 Jenny Orchard, *All Life is Sacred #2*, 2023, ink on paper, 106.0x75.0cm



13 Jenny Orchard, *Changes*, 2023, collage, paper, ink, 48.0x64.0cm

14 Jenny Orchard, *The Queen*, 2023, ink on paper, 48.0x64.0cm



15 Jenny Orchard, *Dandelion*, 2023, ceramic, 50.0x22.0cm

16 Jenny Orchard, *Swamp Creature*, 2023, ceramic, 30.0x22.0cm

17 Jenny Orchard, *Bush ghost*, 2023, ceramic, 74.0x17.0cm

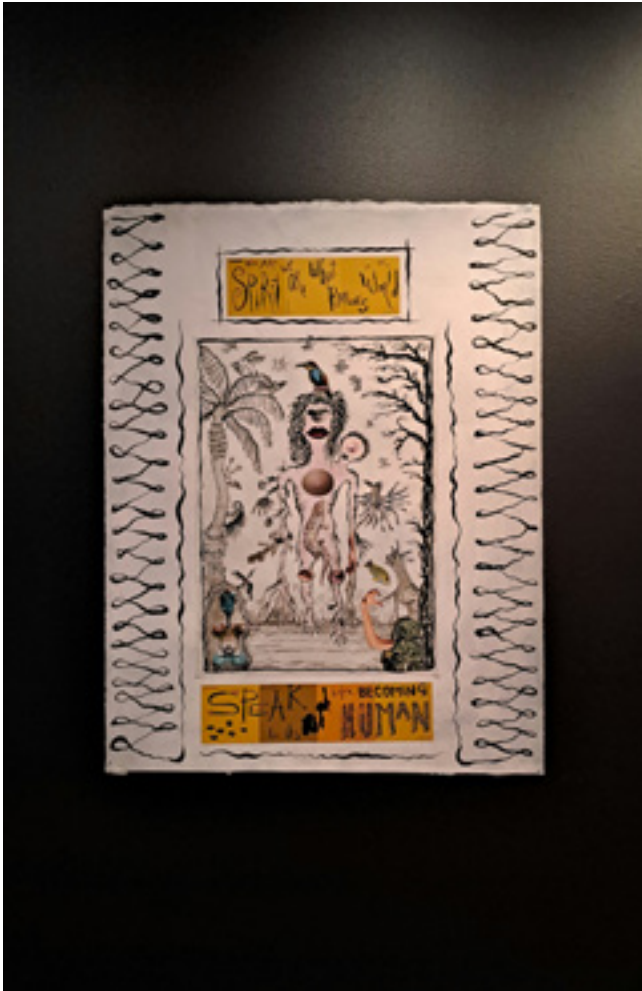




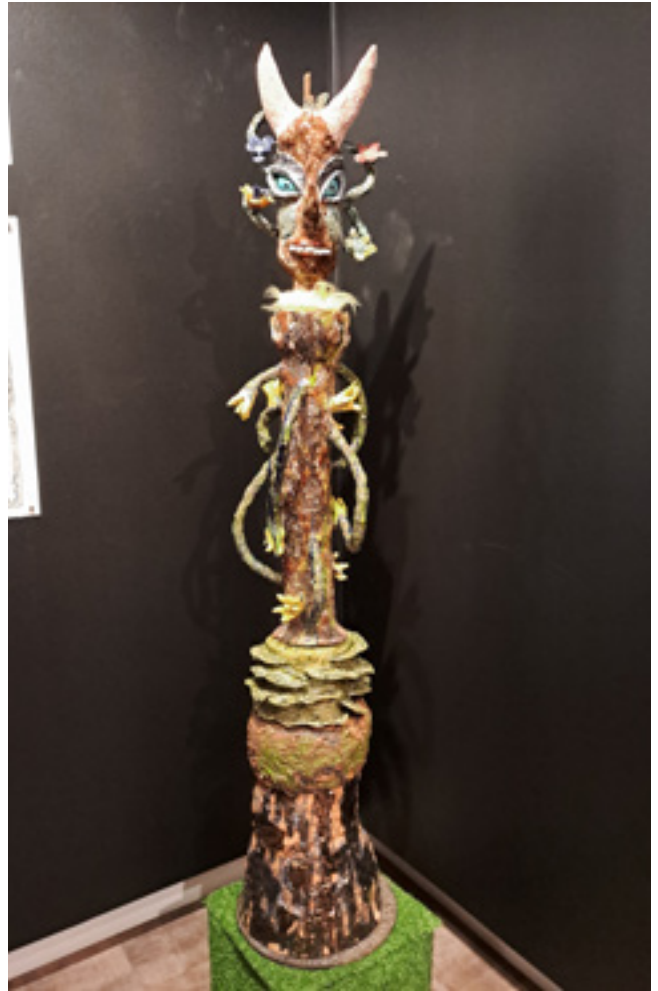
18 Jenny Orchard, *Nymph*, 2023, ceramic, 53.0x20.0cm



19 Jenny Orchard, *City Spirits*, 2023, ceramic, 120.0x36.0cm variable



20 Jenny Orchard, *Speak of becoming human*, 2023, collage, ink, paper, 98.0x75.5cm



21 Jenny Orchard, *Spring totem*, 2023, ceramic, 170.0x30.0cm



22 Jenny Orchard, *History of algorithms*, 2023, collage, ink, paper, 64.0x48.0cm

23 Jenny Orchard, *No money on Mars*, 2023, collage, ink, paper, 64.0x48.0cm

JENNY ORCHARD | LIST OF WORKS

1**Love Changes Everything**

2023
collage, paper, ink
64.0x48.0cm

2**Love Life Joy**

2023
collage, paper, ink
64.0x48.0cm

3**World of Infinite Possibilities banner**

2023
fabric
160.0x84.0cm

4**Frog pond ghost totem**

2023
ceramic, glass, mixed media
175.0x45.0cm

5**Michael the Mermaid**

2023
fabric
90.0x139.0cm

6**Blue Bird totem**

2023
ceramic, glass, mixed media
192.0x40.0cm

7**Everyone's got a room in God's hotel**

2023
fabric
190.0x79.0cm

8**Banksia totem**

2023
ceramic, mixed media
125.0x40.0cm

9**World of Infinite Possibilities poster**

2023
collage, paper, ink
106.0x75.0cm

10**The tiger**

2023
collage, paper, ink
106.0x75.0cm

11**All Life is Sacred**

2023
collage, paper, ink
106.0x75.0cm

12**All Life is Sacred #2**

2023
ink on paper
106.0x75.0cm

13**Changes**

2023
collage, paper, ink
48.0x64.0cm

14**The Queen**

2023
ink on paper
48.0x64.0cm

15**Dandelion**

2023
ceramic
50.0x22.0cm

16**Swamp Creature**

2023
ceramic
30.0x22.0cm

17**Bush ghost**

2023
ceramic
74.0x17.0cm

18**Nymph**

2023
ceramic
53.0x20.0cm

19**City Spirits**

2023
ceramic
120.0x36.0cm variable

20**Speak of becoming human**

2023
collage, ink, paper
98.0x75.5cm

21**Spring totem**

2023
ceramic
170.0x30.0cm

22**History of algorithms**

2023
collage, ink, paper
64.0x48.0cm

23**No money on Mars**

2023
collage, ink, paper
64.0x48.0cm

MARK ELIOTT



1 Mark Elliott (concept), Dion Cozic (director), *Video of cloud-based animations*, 2021, audio-visual

Essence of Cloud is a multi-faceted project comprised mainly of glass objects and text, but also carved wood, mixed media, graphics, performance, music, scent and animation. It represents a major turning point for Mark as a long-form body of work that delves deeply into narrative and character development through detailed articulation of an imagined family history which at some points intersects with the real. Serious ideas are embedded in its predominantly whimsical terrain.

The book is a tale of intrigue, fantasy and earth repair. Beginning in sixteenth century Galicia, Dario, an apprentice alchemist, pines for the heart of his childhood playmate Antía but she has joined an order of nuns who are much more than they seem. Five centuries and eight countries are traversed in pursuit of Cloud Essence, a rare and almost undetectable substance captured in a peculiar vessel disguised as a Spanish trick glass. Claude Elliott McFoggarty, a young man with his head already in the clouds, inherits an empty box from his Grandma and finds himself propelled into an uncertain future. Along the way the reader will pick up “a little of the magic of the glass blower’s craft.”

markeliottglass.com



2 Mark Elliott, Shane Weichnik (assistant), *Trick Glass box circa 1586, 2018*, carved recycled oak, cloth, metals, 49.5x43.5x36.0cm

3 Dion Cozic, Mark Elliott (concept), *The Hidden Scroll of Darach (Dario) McFoggarty circa 1610, 2021*, digital and handdrawn artwork, aged cotton paper and ink, 31.0x75.0cm





4 Corning Glass Museum, New York (photograph), *The Spanish Trick Glass, probably Spain circa 1600*, 2022, framed photograph, 49.5x42.0x20.0cm. Courtesy of the Corning Glass Museum, New York



5 Mark Elliott, *Cloth Plunger wrapping circa 1586*, 2018, stained cloth, 36.0x45.0cm



6 Mark Elliott, *Cloud Essence vial: simple, circa 1550, 2018*, flame sculpted and blown glass, mixed media, 6.5x3.5x2.0cm



7 Mark Elliott, *Cloud Essence vial: ornate, circa 1600, 2020*, flame sculpted and blown glass, mixed media, 7.0x4.5x2.0cm

8 Mark Elliott, *Primitive Cloud Essence syphon #1* circa 1550, 2018, flame sculpted, blown and sandblasted borosilicate glass, 19.5x21.5x9.5cm



9 Mark Elliott, *Primitive Cloud Essence syphon #2* circa 1570, 2023, flame sculpted, blown and sandblasted borosilicate glass, 17.0x20.5x10.5cm





10 Richard Weinstein (photograph), Mark Elliott (original work), *Apparatus for the Extraction of Cloud Essence*, 2016, framed photograph, 54.5x42.5x3.0cm. Courtesy of the Corning Glass Museum, New York



11 Mark Elliott, Ainslie Walker (scents), Simi Elliott (labels), *Essence of Cloud scent archive*, 2021, vintage glass, blown glass, paper, ink, recycled wood, 24.0x34.5x14.0cm



12 Mark Elliott, Ainslie Walker (scents), *Essence of Cloud Tonic Bottle (large)* circa 1880, 2018-21, flame sculpted, blown and sandblasted borosilicate glass, paper, beeswax with funnel, 36.0x18.5x9.0cm

13 Mark Elliott, Ainslie Walker (scents), *Essence of Cloud Scent Bottle (small)* circa 1880, 2018-21, flame sculpted, blown and sandblasted borosilicate glass, paper, beeswax with funnel, 15.5x7.5x5.5cm

14 possibly Vanessa Winthrop, *Fields in West Wycombe* circa 1879, undated, found object, oil on canvas, 46.5x52.0x2.0cm





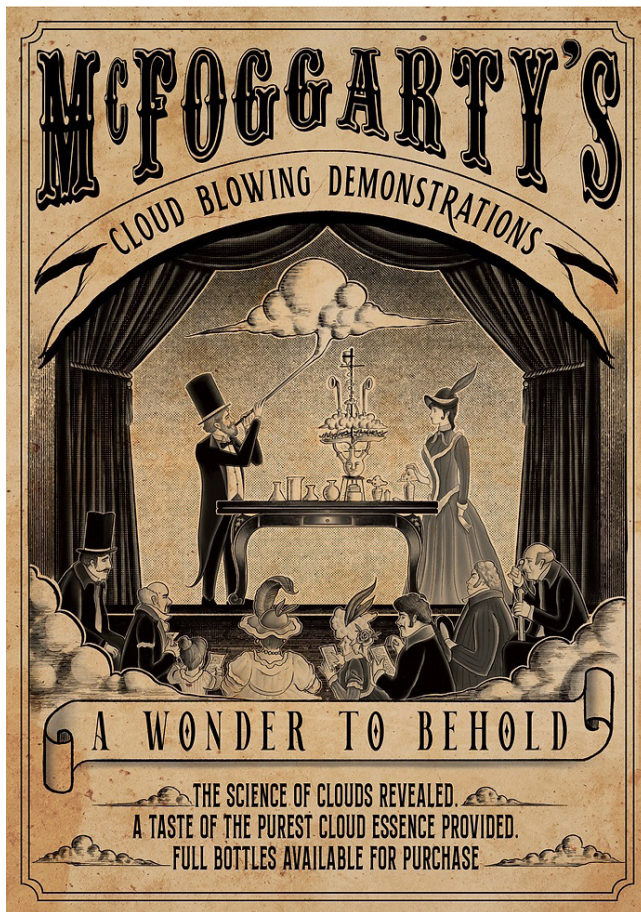
15 Mark Elliott, *Shot glasses for Essence of Cloud tonic (set of 12)*, 2021, flame sculpted and blown borosilicate glass, 6.0x4.5x4.5cm (each)



16 unknown, *Brass Microscope circa 1880*, undated, metal, glass, 36.5x11.5x18.0cm, 50.0x25.0x22.5cm (box). Gift of the late John Walsh



17 Manjit Dugal-Elliott, Mark Elliott (concept), *Top hat with clouds*, 2021, painted found object, 21.0x23.0x29.0cm



18 Dion Cozic, Mark Elliott (concept), *McFoggarty's Famous Cloud-blowing demonstration circa 1881*, 2021, print on aged paper, 72.0x52.0x3.0cm



19 Dion Cozic (director), Mark Elliott (concept), *Sea of Clouds*, 2021, audio-visual



20 Mark Elliott, *Suspended Glass Clouds*, 2021, flame sculpted, blown and sandblasted borosilicate glass, various sizes



21 Mark Elliott, Simi Elliott (botanicals), Spike Deane (glass boat and mountain), Peter Nilsson (coldwork), *Mothership (All in the one boat)*, 2021-23, flame sculpted, blown and sandblasted borosilicate glass, Blackwoods crystal, 53.0x58.0x19.0cm



22 Mark Elliott, *Cloudy Head*, 2021-23, flame sculpted, blown and sandblasted borosilicate glass, granite base, 30.5x60.0x23.0cm



23 Mark Elliott, *Simi Elliott (glass sprouts assistant), Anna May Kirk (glass sprouts assistant), Cloud Essence condenser circa 1880*, 2021, flame sculpted, blown and sandblasted borosilicate glass, mixed media, 107.0x42.0x26.0cm



24 Mark Elliott, Anna Fugelstead (miniature garden bushes, fences and furniture), *Cloud Harvest over West Wycombe 1880, 2021*, flame sculpted and blown borosilicate glass, soft glass base, mixed media, 76.0x60.0x60.0cm



25 Mark Elliott, Shane Weichnik (box), Simi Elliott (labels), Ainslie Walker (scents), *Essence of Cloud apothecary chest from H.M.S. Lucy circa 1880*, 2021-23, handcrafted mahogany box, flame sculpted, blown and sandblasted borosilicate glass, paper, ink, 52.5x79.0x31.0cm



26 Mark Elliott, Spike Deane (glass ocean), Peter Nilsson (coldwork), Simi Elliott (painted background), Dion Cozic (painted background), Luke Schepers (frame), Shane Wiechnik (timber aging), *The tears of the Lonely Goddess*, 2021-23 flame sculpted, blown and sandblasted borosilicate glass, Blackwoods crystal, recycled oak frame, paint, 68.0x38.0x8.5cm



27 Mark Elliott, Spike Deane (glass mountain), Simi Elliott (painted background, glass botanical elements), Dion Cozic (painted background), Luke Schepers (frame), Shane Wiechnik (timber aging), *Bagoas discovers Fire*, 2021-23, flame sculpted, blown and sandblasted borosilicate glass, Blackwoods crystal, recycled oak frame, paint, 68.0x46.0x12.5cm



28 Mark Elliott, Spike Deane (glass mountain), Simi Elliott (painted background), Dion Cozic (painted background), Luke Schepers (frame), Shane Wiechnik (timber aging), *Winter's Sweet Ordeal: Nun harvesting cloud essence on Mount Nube 1586*, 2021, flame sculpted, blown and sandblasted borosilicate glass, Blackwoods crystal, recycled oak frame, paint, 68.0x46.0x12.5cm



29 Mark Elliott, Spike Deane (glass mountain), Yasam Kizildag (glass buildings), Simi Elliott (painted background), Dion Cozic (painted background), Luke Schepers (frame), Shane Wiechnik (timber aging), *Tree of the seven clouds*, 2021, flame sculpted, blown and sandblasted borosilicate glass, Blackwoods crystal, recycled oak frame, paint, 68.0x46.0x12.5cm



30 Jeff Hamilton, Mark Elliott (concept), Jo Bush (polish & putty), Willie Kloven (assistant), Maximilian Whelan-Young (frame), Shane Wiechnik (timber aging), *Window from the Nunnery chapel circa 1530*, undated, flame sculpted and blown glass, mixed media, 70.0x72.0x7.0cm

31 Mark Elliott, *Booklet of audience participants from cloud glassblowing sessions*, 2021, paper, ink (not pictured)

32 Mark Elliott, *Essence of Cloud book*, 2021, paper, ink (not pictured)

33 Mark Elliott, *Folder of preparatory sketches*, 2016-21, paper, ink, 29.8x31.0cm (not pictured)

MARK ELIOTT | LIST OF WORKS

- 1**
Mark Elliott (concept)
Dion Cozic (director)
Video of cloud-based animations
2021
audio-visual
-
- 2**
Mark Elliott
Shane Weichnik (assistant)
Trick Glass box circa 1586
2018
carved recycled oak, cloth, metals
49.5x43.5x36.0cm
-
- 3**
Dion Cozic
Mark Elliott (concept)
The Hidden Sceroll of Darach (Dario) McFoggarty circa 1610
2021
digital and handdrawn artwork, aged cotton paper and ink
31.0x75.0cm
-
- 4**
Corning Glass Museum, New York (photograph)
The Spanish Trick Glass, probably Spain circa 1600
2022
framed photograph
49.5x42.0x20.0cm
Courtesy of the Corning Glass Museum, New York
-
- 5**
Mark Elliott
Cloth Plunger wrapping circa 1586
2018
stained cloth
36.0x45.0cm
-
- 6**
Mark Elliott
Cloud Essence vial: simple, circa 1550
2018
flame sculpted and blown glass, mixed media
6.5x3.5x2.0cm
-
- 7**
Mark Elliott
Cloud Essence vial: ornate, circa 1600
2020
flame sculpted and blown glass, mixed media
7.0x4.5x2.0cm
-
- 8**
Mark Elliott
Primitive Cloud Essence syphon #1 circa 1550
2018
flame sculpted, blown and sandblasted borosilicate glass
19.5x21.5x9.5cm
-
- 9**
Mark Elliott
Primitive Cloud Essence syphon #2 circa 1570
2023
flame sculpted, blown and sandblasted borosilicate glass
17.0x20.5x10.5cm
-
- 10**
Richard Weinstein (photograph)
Mark Elliott (original work)
Apparatus for the Extraction of Cloud Essence
2016
framed photograph
54.5x42.5x3.0cm
Courtesy of the Corning Glass Museum, New York
-
- 11**
Mark Elliott
Ainslie Walker (scents)
Simi Elliott (labels)
Essence of Cloud scent archive
2021
vintage glass, blown glass, paper, ink, recycled wood
24.0x34.5x14.0cm
-
- 12**
Mark Elliott
Ainslie Walker (scents)
Essence of Cloud Tonic Bottle (large) circa 1880
2018-21
flame sculpted, blown and sandblasted borosilicate glass, paper, beeswax with funnel
36.0x18.5x9.0cm
-
- 13**
Mark Elliott
Ainslie Walker (scents)
Essence of Cloud Scent Bottle (small) circa 1880
2018-21
flame sculpted, blown and sandblasted borosilicate glass, paper, beeswax with funnel
15.5x7.5x5.5cm
-
- 14**
possibly Vanessa Winthrop
Fields in West Wycombe circa 1879
undated
found object, oil on canvas
46.5x52.0x2.0cm
-
- 15**
Mark Elliott
Shot glasses for Essence of Cloud tonic (set of 12)
2021
flame sculpted and blown borosilicate glass
6.0x4.5x4.5cm (each)
-
- 16**
unknown
Brass Microscope circa 1880
undated
metal, glass
36.5x11.5x18.0cm
50.0x25.0x22.5cm (box)
Gift of the late John Walsh
-
- 17**
Manjit Dugal-Elliott
Mark Elliott (concept)
Top hat with clouds
2021
painted found object
21.0x23.0x29.0cm
-
- 18**
Dion Cozic
Mark Elliott (concept)
McFoggarty's Famous Cloud-blowing demonstration circa 1881
2021
print on aged paper
72.0x52.0x3.0cm
-
- 19**
Dion Cozic (director)
Mark Elliott (concept)
Sea of Clouds
2021
audio-visual
-
- 20**
Mark Elliott
Suspended Glass Clouds
2021
flame sculpted, blown and sandblasted borosilicate glass various sizes
-
- 21**
Mark Elliott
Simi Elliott (botanicals)
Spike Deane (glass boat and mountain)
Peter Nilsson (coldwork)
Mothership (All in the one boat)
2021-23
flame sculpted, blown and sandblasted borosilicate glass, Blackwoods crystal
53.0x58.0x19.0cm
-
- 22**
Mark Elliott
Cloudy Head
2021-23
flame sculpted, blown and sandblasted borosilicate glass, granite base
30.5x60.0x23.0cm
-
- 23**
Mark Elliott
Simi Elliott (glass sprouts assistant)
Anna May Kirk (glass sprouts assistant)
Cloud Essence condenser circa 1880
2021
flame sculpted, blown and sandblasted borosilicate glass, mixed media
107.0x42.0x26.0cm
-
- 24**
Mark Elliott
Anna Fugelstead (miniature garden bushes, fences and furniture)
Cloud Harvest over West Wycombe 1880
2021
flame sculpted and blown borosilicate glass, soft glass base, mixed media
76.0x60.0x60.0cm
-

MARK ELIOTT | LIST OF WORKS

25

Mark Elliott
Shane Wiechnik (box)
Simi Elliott (labels)
Ainslie Walker (scents)
**Essence of Cloud
apothecary chest from
H.M.S. Lucy circa 1880**
2021-23
handcrafted mahogany box,
flame sculpted, blown and
sandblasted borosilicate
glass, paper, ink
52.5x79.0x31.0cm

26

Mark Elliott
Spike Deane (glass ocean)
Peter Nilsson (coldwork)
Simi Elliott (painted
background)
Dion Cozic (painted
background)
Luke Schepers (frame)
Shane Wiechnik (timber
aging)
**The tears of the Lonely
Goddess**
2021-23
flame sculpted, blown and
sandblasted borosilicate
glass, Blackwoods crystal,
recycled oak frame, paint
68.0x38.0x8.5cm

27

Mark Elliott
Spike Deane (glass mountain)
Simi Elliott (painted
background, glass botanical
elements)
Dion Cozic (painted
background)
Luke Schepers (frame)
Shane Wiechnik (timber
aging)
Bagoas discovers Fire
2021-23
flame sculpted, blown and
sandblasted borosilicate
glass, Blackwoods crystal,
recycled oak frame, paint
68.0x46.0x12.5cm

28

Mark Elliott
Spike Deane (glass mountain)
Simi Elliott (painted
background)
Dion Cozic (painted
background)
Luke Schepers (frame)
Shane Wiechnik (timber
aging)
**Winter's Sweet Ordeal:
Nun harvesting cloud
essence on Mount Nube
1586**
2021
flame sculpted, blown and
sandblasted borosilicate
glass, Blackwoods crystal,
recycled oak frame, paint
68.0x46.0x12.5cm

29

Mark Elliott
Spike Deane (glass mountain)
Yasam Kizildag (glass
buildings)
Simi Elliott (painted
background)
Dion Cozic (painted
background)
Luke Schepers (frame)
Shane Wiechnik (timber
aging)
Tree of the seven clouds
2021
flame sculpted, blown and
sandblasted borosilicate
glass, Blackwoods crystal,
recycled oak frame, paint
68.0x46.0x12.5cm

30

Jeff Hamilton
Jo Bush (polish & putty)
Willie Kloven (assistant)
Maximilian Whelan-Young
(frame)
Shane Wiechnik (timber
aging)
Mark Elliott (concept)
**Window from the Nunnery
chapel circa 1530**
undated
flame sculpted and blown
glass, mixed media
70.0x72.0x7.0cm

31

Mark Elliott
**Booklet of audience
participants from cloud
glassblowing sessions**
2021
paper, ink

32

Mark Elliott
Essence of Cloud book
2021
paper, ink

33

Mark Elliott
**Folder of preparatory
sketches**
2016-21
paper, ink
29.8x31.0cm

Music for exhibition soundtrack:

Shimmer and Luminous

Original compositions loaned
by Jonathon Zwartz from the
album: The Remembering and
Forgetting of Air
Musicians: Barney
McAll, Hamish Stuart,
Phil Slater, Julien Wilson,
James Greening, Richard
Maegraith, Stephen
Magnusson, Fabian Hevia,
Jonathon Zwartz

Am I

Original composition loaned
by Laura Altman, from the
album Arrows by the band
Chaika.
Musicians: Susie Bishop,
Johan Delin, Laura Altman,
Laura Bishop, Rendra
Freestone, Emily-Rose
Šárkova

All at Sea

Original composition loaned
by Ben Fink.
Musicians: Philippe Wittwer,
Jed Wesley-Smith, Mark Elliott

STEPHEN BIRD



1 Stephen Bird, *Bird-Face (plate)*, 2022, glazed earthenware, 32.0x26.0cm

In 2021 I relocated my studio to the green and lush lands of the Bundjalung Nation (Northern Rivers of NWS) surrounded by mountains and rainforests and the counterculture communities on one side and the logging industry and environmental destruction and climate change on the other. As a response to this duality I began a new body of works in both paint and clay.

In this exhibition I present recent ceramic sculptures and painted plates which reference a variety of forest related themes, myths and beliefs. From timber getters and hippie protesters to Kodama, Japanese tree spirits which inhabit trees, to ancient pagan symbols of the Green Man and the ancient Roman god, Janus, both of whom signify transformations, beginnings and endings, entrances, exits, and passageways. They guard the metaphysical gate between the material and immaterial worlds. I may live in a place where old values and new ideas collide, but no-one can deny the power and importance of ancient woodlands, the value they have to all societies in replenishing bio diversity, the stability they give to the climate and environment, and the way they nurture our spiritual selves and promote mental wellbeing.

stephenbird.net



2 Stephen Bird, *All That is Above (rectangle plate)*, 2021, glazed earthenware, 28.0x31.0cm



4 Stephen Bird, *Woman with an abstract nose (plate)*, 2022, glazed earthenware with lustre, 41.0x34.0cm



3 Stephen Bird, *Yes (plate)*, 2023, tin glazed earthenware, 35.0cm diameter



5 Stephen Bird, *Man by a mountain*, 2023, tin glazed earthenware, 32.0x26.0cm



7 Stephen Bird, *Man on a black plate*, 2022, glazed earthenware, 51.0x42.0cm



6 Stephen Bird, *Our Daily Bread*, 2023, glazed earthenware with gold lustre, 41.0x49.0cm



8 Stephen Bird, *With the boy*, 2021, tin glazed earthenware with on glaze and lustre, 41.0x49.0cm



9 Stephen Bird, *Head of a woman*, 2023, tin glazed earthenware with enamel, 41.0x35.0cm



10 Stephen Bird, *Rat in a passionfruit vine*, 2023, tin glazed earthenware with gold lustre, 45.0cm diameter



11 Stephen Bird, *Pip*, 2022, glazed earthenware, 34.0cm diameter



13 Stephen Bird, *Green woman plate*, 2023, glazed earthenware, 31.0x27.0cm



12 Stephen Bird, *The hills have eyes*, 2022, glazed earthenware with lustre, 28.0x32.0cm



14 Stephen Bird, *Walking green man*, 2023, glazed earthenware, 37.0x21.0x12.0cm



15 Stephen Bird, *Man with a long leg*, 2023, glazed earthenware, 88.0x31.0x32.0cm



17 Stephen Bird, *Walking man with pipe*, 2023, glazed earthenware, 38.0cm diameter

16 Stephen Bird, *Sitting man with dog*, 2023, glazed earthenware, 60.0x27.0x27.0cm



18 Stephen Bird, *Sitting man with pineapple*, 2023, glazed earthenware, 60.0x30.0x26.0cm



19 Stephen Bird, *Boxer*, 2023, glazed earthenware with enamel, 87.0x28.0x28.0cm



20 Stephen Bird, *Painter in a landscape*, 2023, glazed earthenware, 45.0cm diameter



22 Stephen Bird, *Sitting man with pineapple*, 2023, glazed earthenware, 60.0x30.0x26.0cm

21 Stephen Bird, *Reclining woman*, 2023, glazed earthenware, 44.0cm diameter



23 Stephen Bird, *Smiling woman plate*, 2023, glazed earthenware, 34.0x30.0cm



24 Stephen Bird, *Woodcutter*, 2023, glazed earthenware, 48.0x26.0x22.0cm



25 Stephen Bird, *Woodcutter with a bow saw*, 2023, terracotta, 43.0x17.0x12.0cm



26 Stephen Bird, *Tall Tree*, 2023, glazed earthenware, 67.0x23.0x23.0cm



28 Stephen Bird, *Words of Walden plate*, 2022, glazed earthenware, 28.0x34.0cm

27 Stephen Bird, *Janus-faced sitting green man*, 2023, glazed earthenware, 44.0x31.0x26.0cm



29 Stephen Bird, *Walking man with tree*, 2023, glazed earthenware, 46.0x39.0x22.0cm



30 Stephen Bird, *Woman with a flute*, 2023, glazed earthenware, 42.0x27.0x23.0cm



31 Stephen Bird, *Balloon man*, 2022, tin glazed earthenware with enamel and lustre, 44.0cm diameter



32 Stephen Bird, *The gift of honey*, 2023, tin glazed earthenware, 35.0cm diameter



33 Stephen Bird, *Amorous Couple*, 2022, ceramic and cement on wood, 122.0x90.0cm



34 Stephen Bird, *The key to eternal life*, 2023, tin glazed earthenware, 38.0cm diameter

STEPHEN BIRD | LIST OF WORKS

- 1
Bird-Face plate
2022
glazed earthenware
32x26cm
-
- 2
All that is above (rectangle plate)
2021
glazed earthenware with lustre
28x31cm
-
- 3
Yes plate
2023
tin glazed earthenware
35cm diameter
-
- 4
Woman with an abstract nose plate
2022
glazed earthenware with lustre
41x34cm
-
- 5
Man by a mountain plate
2023
tin glazed earthenware
44cm diameter
-
- 6
Our daily bread plate
2023
glazed earthenware with gold lustre
41x49cm
-
- 7
Man on a black plate
2022
glazed earthenware
51x42cm
-
- 8
With the boy (plate)
2021
tin glazed earthenware with on glaze and lustre
42x35cm
-
- 9
Head of a woman plate
2023
tin glazed earthenware with enamel
41x35cm
-
- 10
Rats in a passionfruit vine plate
2023
tin glazed earthenware
45cm diameter
-
- 11
Pip plate
2022
tin glazed earthenware
34cm diameter
-
- 12
The hills have eyes (plate)
2022
glazed earthenware with lustre
28x32cm
-
- 13
Green woman plate
2023
glazed earthenware
31x27cm
-
- 14
Walking green man
2023
glazed earthenware
37x21x12cm
-
- 15
Man with a long leg
2023
glazed earthenware
88x31x32cm
-
- 16
Sitting man with a dog
2023
glazed earthenware
44x31x26cm
-
- 17
Walking man with pipe plate
2023
glazed earthenware
38cm diameter
-
- 18
Sitting man with a pineapple
2023
glazed earthenware
68x30x26cm
-
- 19
Boxer
2023
glazed earthenware with enamel
87x28x28cm
-
- 20
Painter in a landscape plate
2023
glazed earthenware
45cm diameter
-
- 21
Reclining woman plate
2023
glazed earthenware
44cm diameter
-
- 22
Woman playing a flute
2023
glazed earthenware
39x24x18cm
-
- 23
Smiling woman plate
2023
glazed earthenware
34x30cm
-
- 24
Woodcutter
2023
glazed earthenware
48x26x22cm
-
- 25
Woodcutter with a bow saw
2023
terracotta
43x17x12cm
-
- 26
Tall tree
2023
glazed earthenware
67x23x23cm
-
- 27
Janus-faced sitting green man
2023
glazed earthenware
44x31x26cm
-
- 28
Words of Walden plate
2022
glazed earthenware
28x34cm
-
- 29
Walking man with tree
2023
glazed earthenware
46x39x22cm
-
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Woman with a flute
2023
glazed earthenware
42x27x23cm
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Balloon man plate
2022
tin glazed earthenware with enamel and lustre
44cm diameter
-
- 32
The gift of honey plate
2023
tin glazed earthenware
35cm diameter
-
- 33
Amorous couple
2022
ceramic and cement on wood
122x90cm
-
- 34
The key to eternal life
2023
tin glazed earthenware
38cm diameter
-

Note to reader:

All artwork titles are printed as submitted by the artists.

Photography credits:

All photos have been provided by the artists unless otherwise stated.

Horsham Regional Art Gallery

Worlds of Infinite POSSIBILITY

17 November 2023 – 18 February 2024

Eliza-Jane Gilchrist | Tom Moore | Vipoo Srivilasa | Jenny Orchard | Mark Elliott | Stephen Bird

Curated by Nathan Schroeder

Essay by Nathan Schroeder

Installed by Pete Grey and Belinda Eckermann and the Artists

Graphic design by Adelle Rohrsheim

Horsham Regional Art Gallery would like to thank Wimmera Design and Print for their generous support of this exhibition.





HORSHAM
REGIONAL ART GALLERY

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