30 MARCH - 10 APRIL 2022

ELECTRIC DREAMS

David Cooper, Louis Grant, Emma-Kate Hart, Annelies Jahn, Jacqueline Knight, Harriet Schwarzrock, Owen Leong, Sarah Edmondson and Madisyn Zabel. Curated by NOT.
'What's a dream?' the sentient PC Edgar asks his lovelorn owner Miles in the 1984 sci-fi rom-com Electric Dreams. 'A dream,' replies Miles, 'is a wish your heart makes when you’re fast asleep.'

Like dreams, Georges Claude’s electrified glass tubes filled with gaseous neon are ubiquitous night-time signifiers of our unconscious desires. They’re here but not here. Yet just as LEDs are fast replacing such iconic sites as Sydney’s Coca-Cola sign and Shinjuku’s giant billboards, a new group of artists are resurrecting Claude’s old technology to connect us once again with modern impulses and subliminal yearnings but this time through sculptural form not text.

Curated by the artist NOT, Electric Dreams brings together the work of David Cooper, Louis Grant, Emma-Kate Hart, Annelies Jahn, Jacqueline Knight, Harriet Schwarzrock, Owen Leong, Sarah Edmondson and Madisyn Zabel - artists who share NOT’s vision of neon as an expressive three-dimensional medium, not a sign.
NOT is an installation artist working primarily in ceramic and glass. He has held solo shows at Kronenberg Mais Wright, and has been included in group exhibitions at Canberra Glassworks, Casula Powerhouse, Coffs Harbour Regional Gallery, Hazelhurst Regional Gallery, Shepparton Art Museum, S.H. Ervin Gallery, Toyama Glass Art Museum and Wollongong Art Gallery.

As a curator, he has previously presented ‘S-MILE’ (2016), ‘Sgraffito’ and ‘Layered’ (both 2018) for Saint Cloche, and ‘The White Room’ (2017) and ‘séance’ (2020) for Stanley Street Gallery.
kNOT - I wish I could find a souvenir to prove that the world was here!

ironised argon (plasma) and neon bombarded glass with transformer and faux rust painted mdf base

38 x 16.5 x 11.5 cm

$600
bamboo shoot - I wish I could find a souvenir to prove that the world was here II
argon with mercury bombarded glass with transformer and faux rust painted mdf base
38 x 15.5 x 10.5 cm
$700
new growth - I wish I could find a souvenir to prove that the world was here III
argon with mercury bombarded glass with transformer and faux rust painted mdf base
38 x 20.5 x 14.5 cm
$900
Annelies Jahn has a Bachelor of Fine Arts (Honours) and Master of Fine Arts from the National Art School. Her work has been exhibited in Australia and overseas, with solo shows and residencies in Sydney and Paris. She has work in the National Art School Archive and in private collections.

Annelies has previously held a professional career in graphic design, art direction and publishing. She was a director of the artist-run-initiatives STACKS Projects Inc. and ES74 Gallery. Annelies is currently a Sessional Lecturer at the National Art School.
I am a multi-disciplinary artist motivated by a desire to understand our relationship to place. This is in the context that the qualities of place are largely defined by our own perceptions and habits and we as individuals are fundamentally the measure of our own world.

In my artwork I often use everyday found, discarded objects. The work takes the form of collecting, mapping and measurement. With a minimalist sensibility I use industrial materials for installation, intervention, assembly, drawing, photography and video.

The work presented in the exhibition Electric Dreams, Paperclip Neon (Remastered), 2022, was developed from the interaction and play with the humble everyday functional object. A simple elegant form. It is a single ‘drawn’ line that metaphorically holds together a space of work or thought.
David Cooper is the artist behind much of Sydney’s neon. Completing his NSW Glassblower trade certificate in 1984, David has excelled in his industry as one of Australia’s true neon master craftsmen. Over the last four decades, David has been responsible for the technical and artistic training of former and future generations of glassblowers, passing on his skill and dedication for this age-old craft.

David is inspired by neon’s power to transform light and create works that reflect historical and contemporary moments. David has been a featured artist across the industry with his creative works displayed at notable galleries and art exhibitions including: ‘Fire & Light’ (Sydney, 1992), ‘Oz Arts’ (1994), and the ‘Architectural Review’ (1994). Endorsing his passion and talent, Alun Leach Jones, Tracey Emin, Brendan Van Hek, Eugenia Raskopoulos, Sean Morris, and Susie Dureau have collaborated and commissioned David’s inventive pieces.

As the founding creative director and operator of Cooper Neon until 2016, David manufactured signs and lighting for reputable brands across the shopfitting industry for 25 years. Recently retiring from shop-fit, David has returned to the fires to produce unique sculptural installations under his brand name Neon Nostalgia.
Gigantic steel monoliths encrusted in bright neon lamps, enticing unwary gamblers and thrill-seekers like moths to the flame.
Emma-Kate Hart is a Traditional Neon Artist, hailing from the Inner-western suburbs of Sydney. Concurrently with her artistic practice, Emma-Kate works as a commercial neon sign maker, as well as teaching Neon Glass Bending both locally and internationally.

Having a direct relationship with the medium is an essential part of her artmaking, focusing on the relationship between hand and material. Emma-Kate utilises the medium of Neon to make poetic links between the lights that illuminate our cities and the culture that breeds beneath it. Drawn to a synthesis of the dream-like aesthetic of Capitalism and its cultural repercussions, on individuals and our societies at large.
The work aims to express an inarticulable sense of loss experienced as a society within our current situation. A confusion of materials is presented to draw contrast between the baroque framework evoking notions of sentimentality and the starkly artificial portrait within.

The face looks out through the frame, like peering out at the world through a screen. A sense of nostalgia for the future, longing for humanity in a forcibly disconnected and digital world.
As a visual artist interested in biological systems and connectivity, Schwarzrock’s practice has recently embraced creating neon and plasma elements. This vibrant form of illumination has developed in-step with her material knowledge of glass. Drawn to the ability of glass to contain and give form to the invisible, her recent explorations have embraced interactive illumination to describe the subtle electricity within our bodies.

Having graduated from Sydney College of the Arts in the late 90’s, Schwarzrock has exhibited extensively throughout Australia and internationally. She has refined her glassblowing expertise through both participating and assisting in masterclasses, being mentored by esteemed friends and glass artists who encouraged the development of both her skills and the inspiration for her own work. Her practice is currently based in Queanbeyan, NSW, in a home studio where she and her partner Matthew Curtis run a hot glassblowing studio.

Her work is widely collected, and she has won various awards and been selected for prestigious residencies, including the inaugural Canberra Glassworks Art Group Fellowship in 2017; the AsiaLink Toyama residency, Japan in 2018; and the Stephen Procter Fellowship, Australian National University in 2019. Recently in 2021 her public artwork ‘murmuration’ secured the ACT’s Pamille Berg Art in Architecture award. Her illuminated plasma heart installations have been exhibited at Canberra Glassworks; Berengo studio, Murano, Venice; and the National Portrait Gallery in Canberra.

Schwarzrock’s practice draws upon cycles of respiration and circulation, embodied yet often invisible. She is magnetically drawn to the material language and plasticity of molten glass for its ability to give form to these intangible cycles. Fascinated by its ability to contain the ethereal, while continuing to investigate this exacting material, it has become a catalyst for Schwarzrock to explore interactive illumination.
Investigating the spaces within and between forms, Harriet Schwarzrock has been developing neon and plasma works to activate imagined or invisible fields of interconnectivity.

Intrigued by science and experimentation these compositions speak of balance and biological networks, Schwarzrock uses glass, copper wire, inert gases, and electricity, combined with an array of organic forms to produce a precarious or tenuous sense of balance.
Spaces Between Movement and Stillness *A2
Blown clear and cherry glass, ionised gas, electrodes, electrical current red glass, neon fill, low pressure
27 x 22 x 8 cm
$2,000
Spaces Between Movement and Stillness *850
Blown neodymium and ruby glass, ionised gas, electrodes, electrical current phosphor coated neon and xenon fill mid pressure
27 x 22 x 8 cm
$2,000
Jacqueline has been working with glass for over 20 years now. She graduated from ANU glass program in 2002, studied in Toyama, the JamFactory and Alfred University (USA) where she received her Masters of Fine Arts majoring in Glass Sculpture.

Jacqueline spent 10 years in the US, teaching at MassArt in Boston, Salem State University and Pittsburgh Glass whilst running a production glassblowing business in Providence, Rhode Island.

Now residing in Canberra, Jacqueline manages glass production and commissions at the Canberra Glassworks. She continues to develop her ideas and pursue her work through sculptural glassblowing, casting and neon working.
In this work, I am using birdcages and luminous glass tubes as a sculptural metaphor. I am fascinated by the way light can animate a space and represent life itself. Defining the space occupied between the object and the gallery through light invokes a phenomenological experience that becomes a metaphor for relationships and the ambiguity of human interactions.

The materiality of the metal cage, fragile, illuminated glass tubes both contain intriguing polarities. The neon birdcages adorn the room and in this way, becomes subversive. This doubles as a psychological experience for the viewer with its playful use of brightness and colour, ultimately allowing the work to take flight.
Cage 2
Steel birdcage, Neon tubing, Transformer
20 x 20 x 30 cm
$770
Grant’s practice explores the paradox of the queer self; searching for an authentic queer voice that exists between the exaggerated ‘performance of self’ and the suppression of ‘true self’. Grant’s work presents a deconstruction of process, not of personality. The work focuses on methods of unbecoming, unmaking and undoing through the ‘queer art of failure’. Stripping back the performance of self and striving to find an authentic, raw and nuanced voice. Through this deconstruction of process, Louis Grant begins to create a material voice that, much like his queer self, is outside the norm.

Louis Grant has worked as studio artist since graduating with a Bachelor of Visual Art (Honours) from the Australian National University (ANU) School of Art + Design in 2018. Grant has also undertaken numerous professional workshops and classes locally and in the USA. In addition to being a student, Grant has also worked as a Teacher’s Assistant at Pilchuck Glass School in Washington, USA.

Grant has been exhibited nationally and internationally, having been selected in award shows such as ‘Hatched National Graduate Show’ in 2019, the inaugural ‘Klaus Moje Glass Award’ in 2019, the ‘National Emerging Art Glass Prize’ in 2020 and ‘Talente’ 2021.

Louis Grant has worked in the field of glass and within the arts community since beginning studies in 2014. He has worked as a studio and research assistant to Dr. Mel Douglas since 2016. Louis is passionate about developing meaningful creations, evoking feeling in his viewers and developing an authentic arts practice whilst contributing to the ongoing development within the field of Glass as he shares a journey of self discovery within the context of the fluid and ever-changing nature of the material he is so drawn to.

Grant is based in Canberra, Australia - working on Ngunnawal, Ngunawal & Ngambri land.
Louis Grant is an emerging artist whose practice explores the paradox of the queer self, searching for an authentic queer voice between the exaggerated ‘performance of self’ and the suppression of ‘true self’. Grant’s work presents a deconstruction of process, not of personality. It focuses on methods of unbecoming, unmaking and undoing through the ‘queer art of failure’ to strip back the performance of self to find an authentic, raw and nuanced voice.

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These new works play with the viewers’ assumptions of glass as a material in our built environment. Taking the form of small scale multi-media compositions, different processes of glass making, layering of colour and opacity creates a push and pull. The distilled colour and exposed ‘flaws’ of the glass components reveal subtle deviations in precision.

everybody moved on I, I stayed there
Hot cast and cold worked glass, blown glass neon, wood, paint and electronics
40 x 30 x 10 cm (wood base not including glass/neon)
$2,600
Each major component are hand-made, focused around touch, the tactility of surface that results from different processes and the subtle narrative sensibility that comes from this.

Inherent idiosyncrasies guide the viewer to an awareness of the idiosyncrasies inherent within themselves. Throughout the previous two years, Grant has further developed his material voice and understanding in how he creates, using glass as a medium and mainly delving into the idea of glass being queer. Glass is scientifically an amorphous solid, it is another state of matter that is neither liquid nor solid. From the perspective of the artist, this makes glass non-binary; QUEER.
Madisyn Zabel is a Canberra-based artist who investigates the growing dialogue between craft and digital technology. Using glass and mixed media, she extrapolates the dynamic relationships between three-dimensional objects and their two-dimensional interpretations.

Zabel’s fascination with the visually deceptive qualities of glass began when she discovered the Necker cube - an optical illusion created by Swiss crystallographer, Louis Albert Necker.

Zabel has a Bachelor of Visual Arts (Glass) (Hons) (2015) from the Australian National University School of Art & Design, Canberra. She has participated in residencies at Berlin Glas e.V., Canberra Glassworks and the Glass Studio at the Chrysler Museum of Art, Norfolk, USA.

Zabel was awarded Warm Glass UK’s Glass Prize in 2016, the Jutta Cuny-Franz Foundation’s Talent Award from the Museum Kunstpalast, Düsseldorf in 2017 and the FUSE Emerging Artist Prize, JamFactory Adelaide. Her work has been shown internationally - including the China Academy of Art, Hangzhou, Berlin Glas e.V and the Corning Museum of Glass, New Glass Review publication. Between 2019 and 2020 Wagga Wagga Art Gallery exhibited Perpetual Reversal, a commissioned installation of Zabel’s work.
Within my practice, I explore ideas of perception and illusion through transparent solid glass. Since my studies, I have been fascinated by the illusionistic qualities of glass and take particular inspiration from Louis Albert Necker’s Necker cube - a simple wire-frame drawing of a cube that is a bistable illusion with multiple interpretations.

Through a series of geometric glass shapes, I attempt to create my own three-dimensional versions of the Necker cube. The shifting quality of the work is activated through both perception and the vantage point of the viewer.
same but different (aqua)
cast glass and neon
variable dimensions
$2,800

Photography: Louis Grant
same but different (red)
cast glass and neon
variable dimensions
$2,800

Photography: Louis Grant
Owen Leong is a contemporary artist working with sculpture, photography, video and performance. He uses personal mythologies to explore systems of power, culture and representation. His artworks employ forces of creation and destruction to investigate the cyclical nature of order and chaos, and to reflect more universal aspects of human nature.

Leong’s work has been exhibited widely in Australia and internationally including the Art Gallery of New South Wales; Art Gallery of South Australia; Casula Powerhouse Arts Centre; Monash Gallery of Art; 4A Centre for Contemporary Asian Art; Singapore Art Museum; Today Art Museum, Beijing; Zendai Museum of Modern Art, Shanghai; OCT Contemporary Art Terminal, Shenzhen; and the National Museum of Poznan, Poland.

In 2017, Leong was a finalist in the Ramsay Art Prize, Australia’s richest prize for young contemporary artists working in any medium. In 2016 Leong was a recipient of the MAMA National Photography Prize and in 2015, he won the Josephine Ulrick and Win Schubert Photography Award. Leong has received numerous awards and grants from the Australia Council for the Arts, Ian Potter Cultural Trust, and Asialink. He has held artist residencies at Artspace, Sydney; Centre for Contemporary Chinese Art, Manchester; Cité Internationale des Arts, Paris; Tokyo Wonder Site, Japan; Swatch Art Peace Hotel, Shanghai; and Hong Kong Arts Centre, Hong Kong.

His work is held in the public collections of the Australia Council for the Arts, Bathurst Regional Art Gallery, Bendigo Art Gallery, Gold Coast City Gallery, Murray Art Museum Albury, Newcastle Art Gallery, University of Salford Art Collection UK, and private collections in Australia and internationally.
An infinite cascade of information, a relentless flow of data, an endless river of images. In the age of information technology we are immersed in a digital collective unconscious and connected by our electric dreams.

CTRL_THEORY is a series of hand carved inkjet prints with acrylic paint on board. Referencing alternative queer zine culture popular at the start of the 21st Century, images are sourced online and printed in black ink on pale pink paper. Hard bodies butt up against each other, flesh gripped tight in the shadows. An incandescent veil of magenta and lime paint is pulled like a taut membrane across the surface of each work. These digital fragments explore desire, power and play.
PWR_BTM
Hand carved inkjet print, acrylic paint, birch wood
25.4 x 20.3 x 3.8 cm
$1,500
CTRL THEORY
Hand carved inkjet print, acrylic paint, birch wood
25.4 x 20.3 x 3.8 cm
$1,500
PWR_TOP
Hand carved inkjet print, acrylic paint, birch wood
25.4 x 20.3 x 3.8 cm
$1,500
Exhibiting regularly since the early 2010s, Sarah Edmondson’s recent solo exhibitions include What are the Chances?, Firstdraft, Sydney (2019); According to Chance, Galerie Pompom, Sydney (2018) and Reminiscentia, Watt Space Gallery, Newcastle (2013). Edmondson’s work has been included in many group shows including Reimagining the Canon, University of Newcastle Gallery, Newcastle; and Closed on Mondays, Cement Fondu, Sydney (both 2019).

Edmondson was awarded the Mixed Media Prize for her work in Waverly Art Prize 2020 and first prize in the Brunswick Street Gallery Small Works Art Prize 2018. She has been a finalist in numerous awards including Still: National Still Life Award (2017), receiving a judge’s commendation. Her work is held in the collection of Coffs Harbour Regional Gallery among other private collections in Australia and overseas. Edmondson is Sydney based and holds a Master of Fine Art from the National Art School, Sydney (2018).
The chance event of a glitch forms the basis of my practice. What might be considered a failure one moment is reinterpreted into something positive the next.

Exploring abstraction through chance operations helps me to build compositions that deconstruct, disrupt and subvert the original, revealing new and unexpected relationships of colour and form. Using the slow and laborious process of stitching evokes a sense of time passing and the antithesis of chance, while rethinking pixelation using the underlying grid of the canvas.
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