

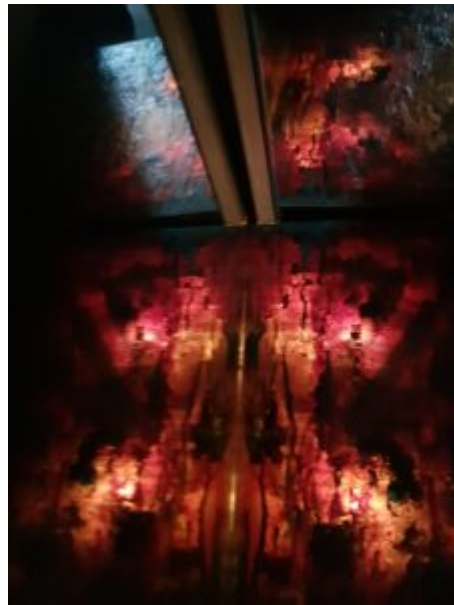
Making the ordinary extraordinary – part 4

Following our group tutorial it was suggested that I try and further develop the glass work with additional mirrors and a flickering flame rather than a light.

I was also encouraged to further look at viewing through blurred glass.



looking through painted glass screens



I used tea lights under the glass but the light wasn't as strong. The results were more subtle



I decided to stand the glass panels on their edge in a fan-like arrangement against the mirrors











I then laid the glass panels in a box like shape and was really interested in the resulting images







When I came to this image I started to imagine this as a large scale installation work. I made a mood board. I don't know where I found the image of the installation shown below. It

was in a box of images I keep that that I found interesting. Suddenly the image had new possibilities for me.



My own reflective glass image led me to look at further large scale pieces and I was drawn to this work by British artist Glen Onwin. His 1919 exhibition *As Above, So Below* took place in a derelict chapel in Halifax. The work explored various alchemical processes. In this work an artificial concrete pool was filled with a mix of water, black brine and wax. The ceiling and walls are reflected in the pool. I love the way this looks like an antique mirrored floor.



NIGREDO

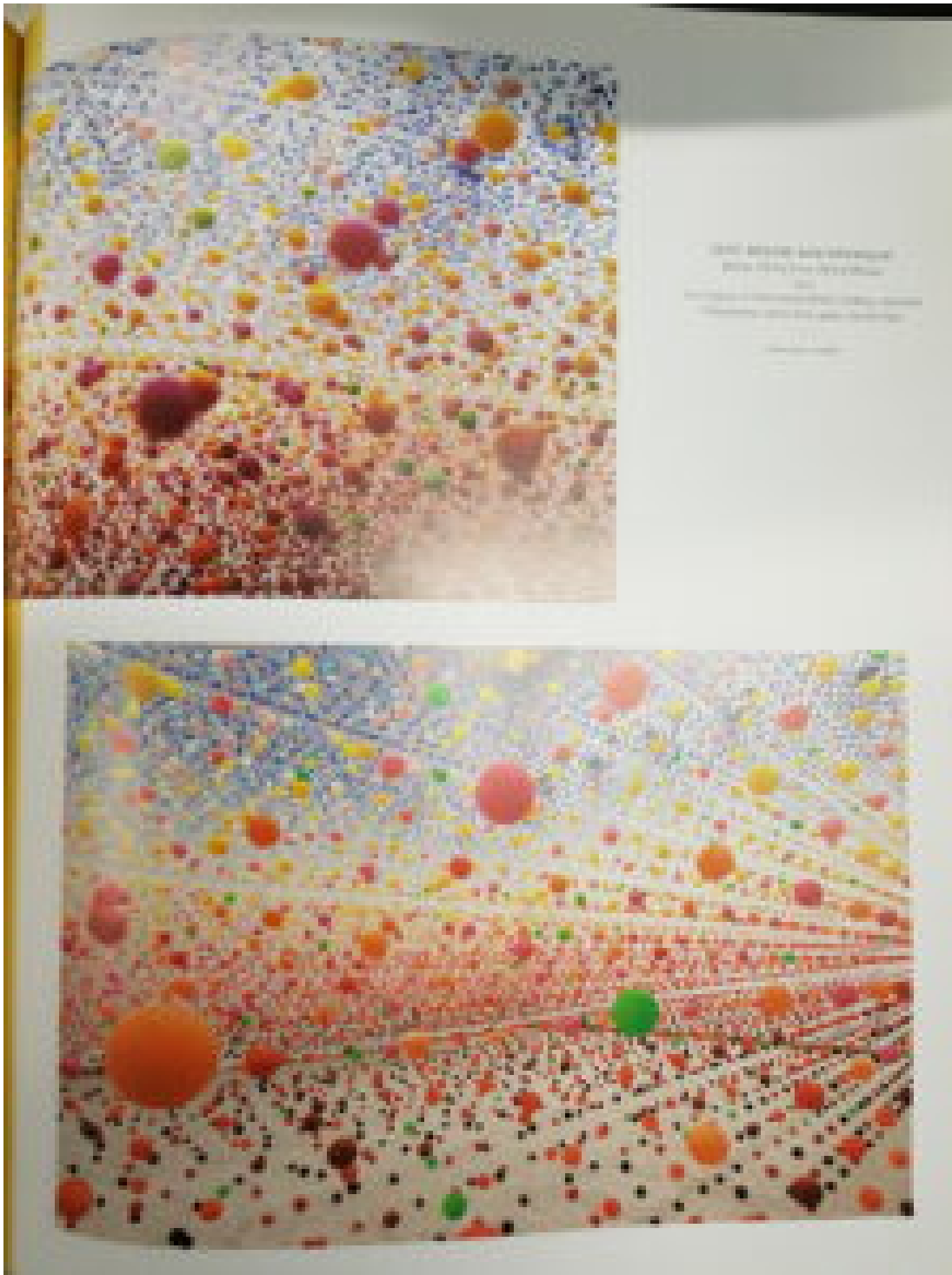
– Laid to Waste, Glen Onwin, 1991

I was also drawn to the work of Nike Savvas. The 2005 work used polystyrene coloured balls strung on nylon wire which moved in the wind of the electric fans.

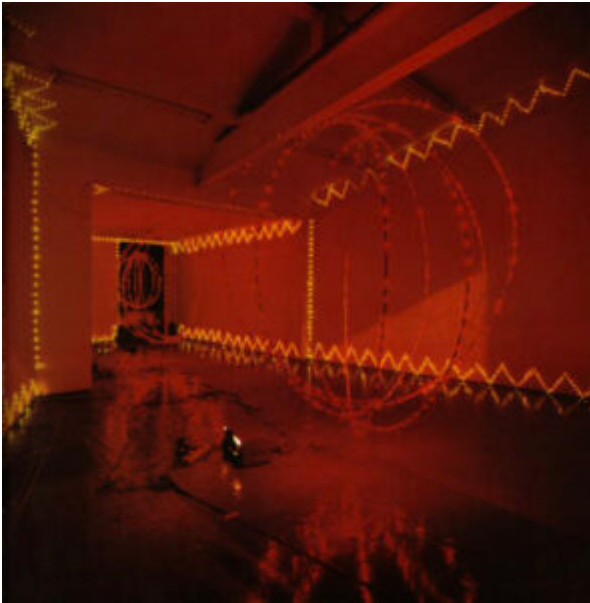
Nike Savvas



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I was also inspired by Ron Haselden's installation Coliseum (1989). This work could only be seen at night through the windows of the gallery. The work had three large circles of light that 'appeared to spin and also run back and forth through space'



Coliseum (1989), Ron Haselden

Finally I tried to reimagine my glass pieces in a large scale. Large painted glass panels are back lit and placed over mirrors. Painted glass panels would intersect the installation.

This work entitles 'Inside Corona'. It is reminiscent of disease viewed through a microscope. The audience moves through the exhibition like the live organisms found under a microscopic slide. Corona also refers to the rarefied gaseous envelope of the sun and other stars and of part of the body resembling a crown. The work will have a golden glow and a regal presence.

What started with a humble pair of specs has morphed into this.....



Inside Corona (2026), Tracey Exton

Inside Corona (2026), Tracey Exton