

Jessica Loughlin
an unexpected blue

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Why is the sky blue?

When sunlight reaches the Earth's atmosphere it is scattered in all directions by the gases and particles in the air. Blue light is scattered more than the other colors because it travels as shorter, smaller waves. This is why we see a blue sky. However, when the sun is low, passing through the atmosphere at a greater angle, traveling through denser gases and particles, we see a warm coloured sky, as all the blue light is scattered away and only the longer wavelength of warm colours can travel through the denser, more opaque air.

This phenomenon is known as Rayleigh scattering: it's an elastic scattering of a light wave caused by particles smaller than the wavelength of the wave itself, occurring when light passes through gases (the atmosphere), liquids, or even solids (such as opal glass).

Blue is also the colour of distance, the colour of anything faraway, for as we look into the distance we are looking through all the gases and particles that scatter the shorter-wavelength light, creating a blue haze.



Opal Glass

Opal glass refers to a milky, often white, translucent, semi-transparent glass, sometimes with iridescent reflections.

Created in 16th-century Venetian glassworks, it has been used over the centuries for many different purposes: vases, lamps, clock faces, tableware, containers, etc.

It is produced by adding an opacifying substance during melting. Its distinctive feature is its ability to show variations in color—from bluish to pinkish, or even light green and yellow—that change depending on the light hitting it. In opal glass, the way light is scattered—and therefore the way we see different colors—depends on the size of the particles of the opacifiers added during melting.

Simply put, it behaves similarly to how light acts in the sky.



An unexpected blue

So, we could say this is an exhibition of blue, but not made of blue glass, rather the blue color created by light. The pieces are made with an opaline glass that splits light into its spectrum of warm and cool tones. As light creates the blue color of the sky, it creates the blues in these pieces, tonally changing with the opacity of the glass. Under certain light conditions, however, a pink reflection can be seen, like a glimpse of the last light in a disappearing sunset.

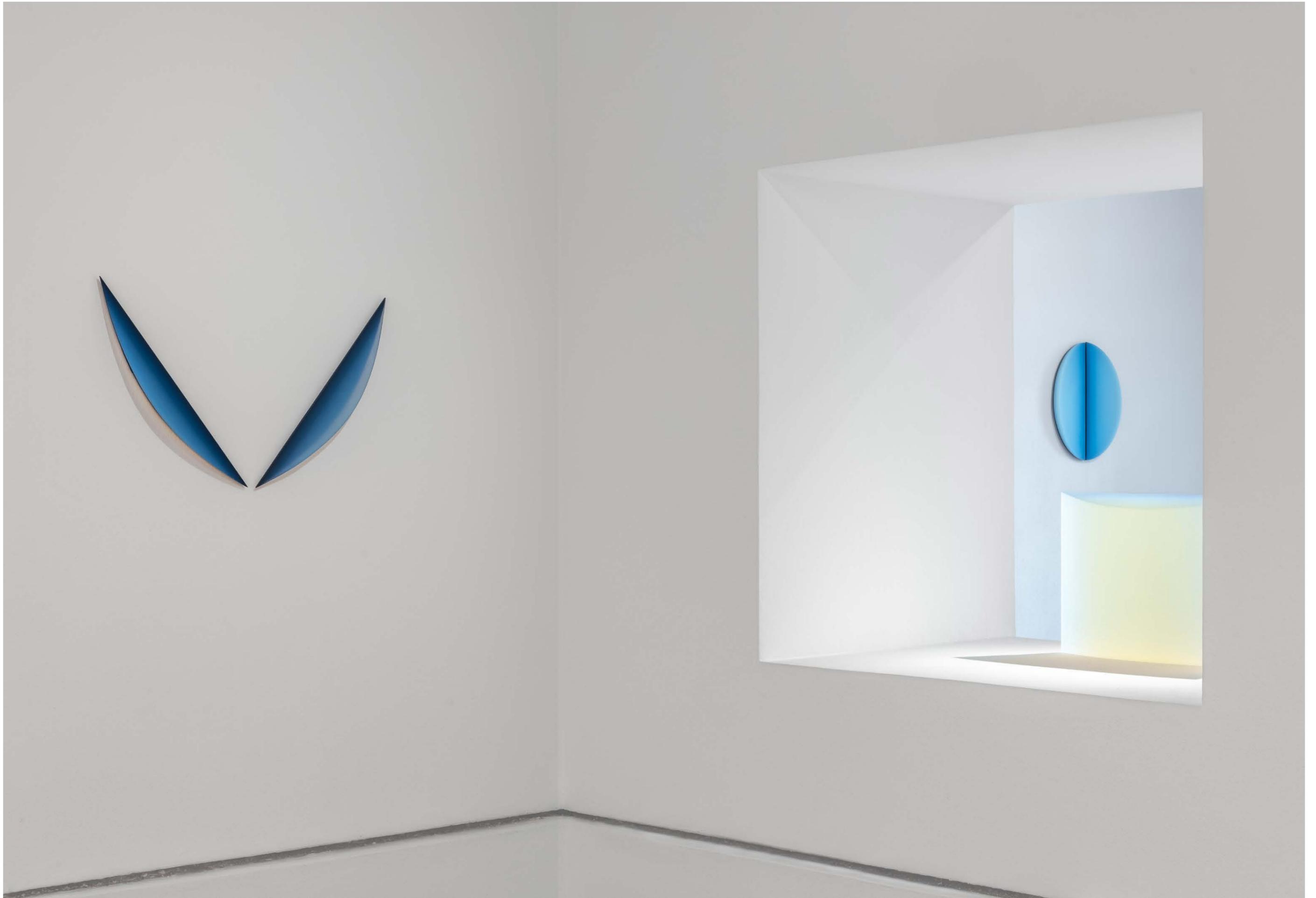
Building on the capacity of glass to both hold and reflect light, Loughlin's characteristically minimalist glass works contain a startling spectrum of color and detail, subtly changing color tone in response to the surrounding environment. While glass is undoubtedly Loughlin's material, her subject is more intangible: the act of seeing, experiencing and reflecting the world around us, with each piece forming a poetic statement about the nature of perception.¹

1. Caitlin Eyre, Curator at the Jamfactory, Adelaide, Australia



Ph: E. Fiorese

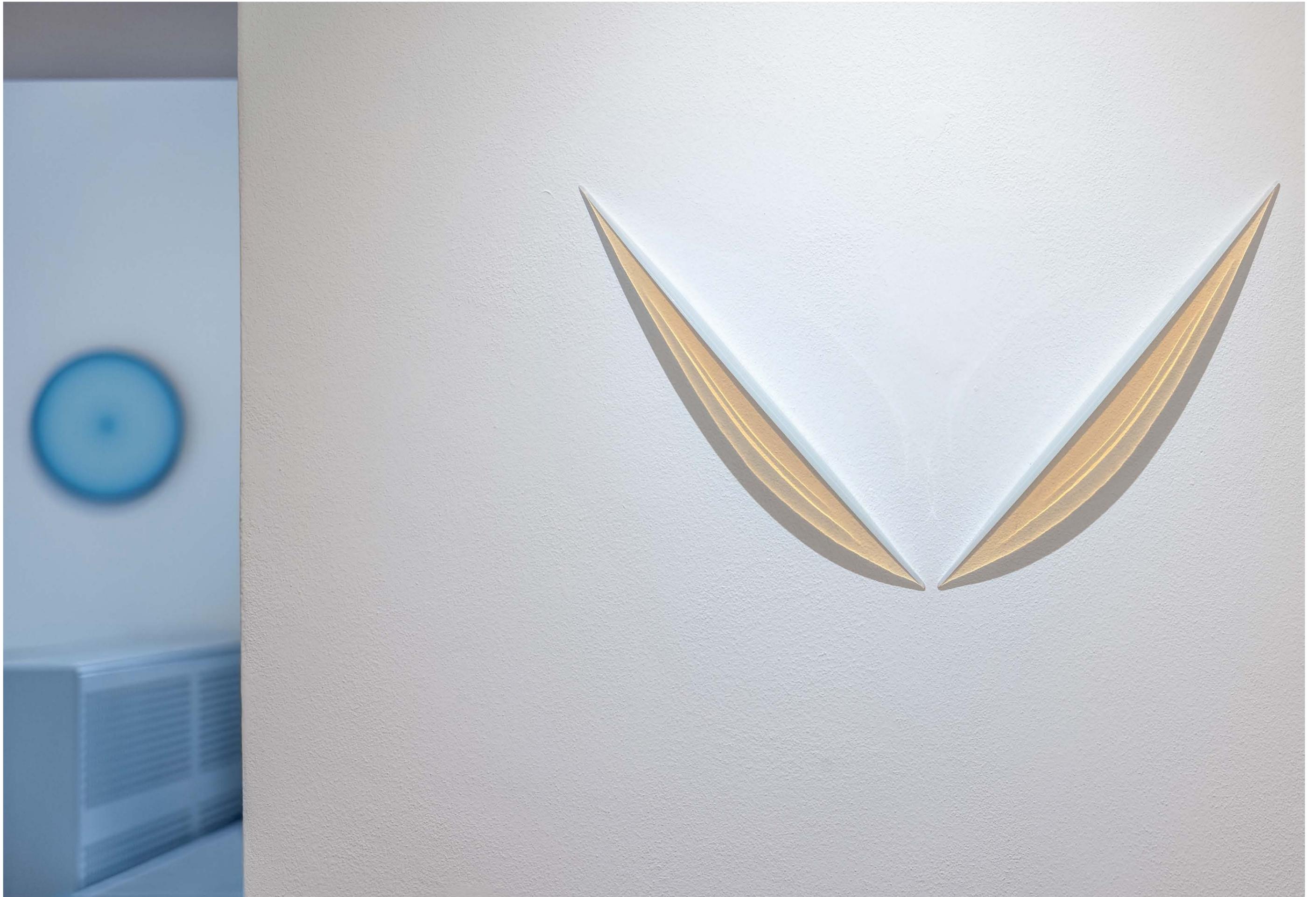


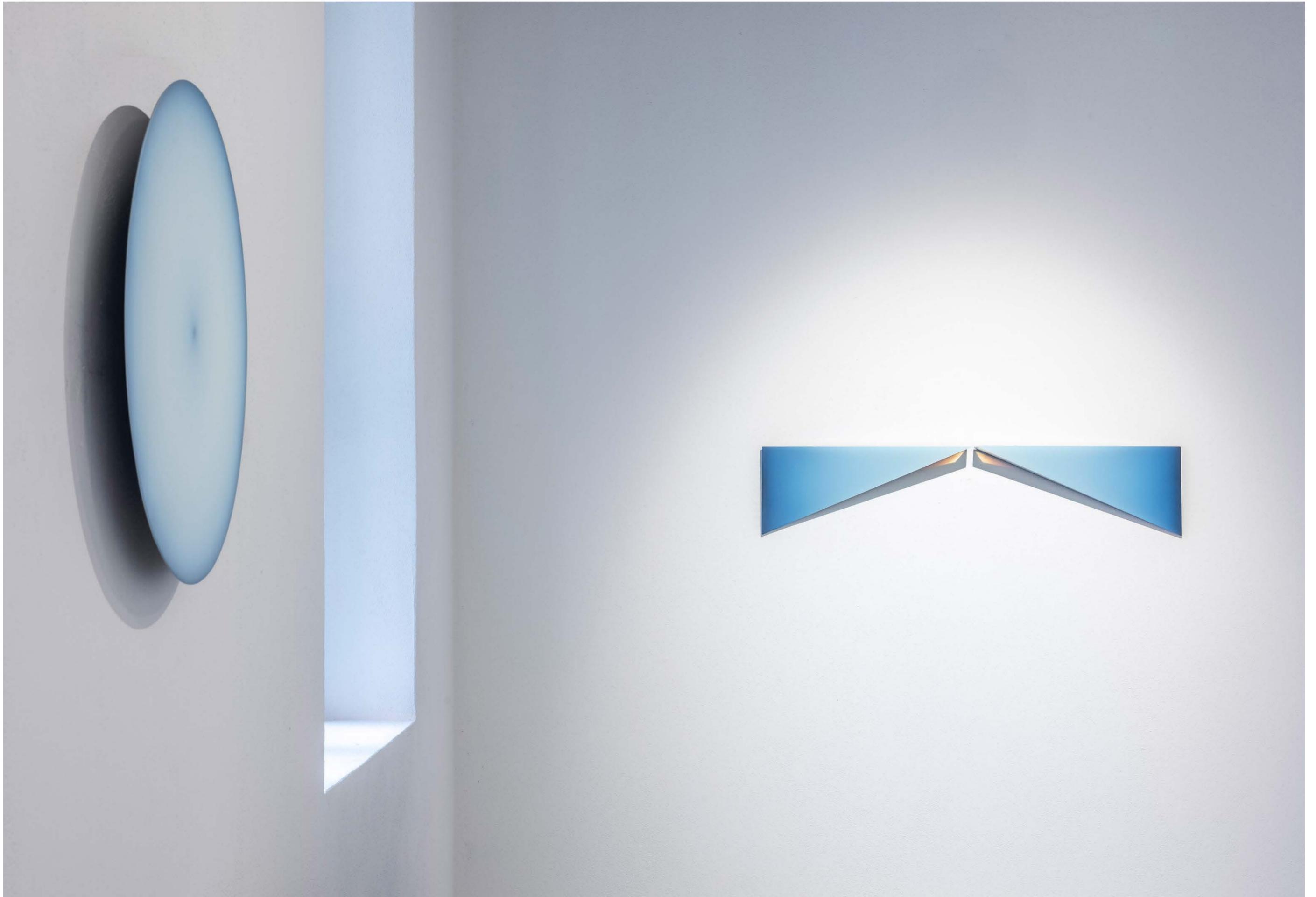




Ph: E. Fiorese



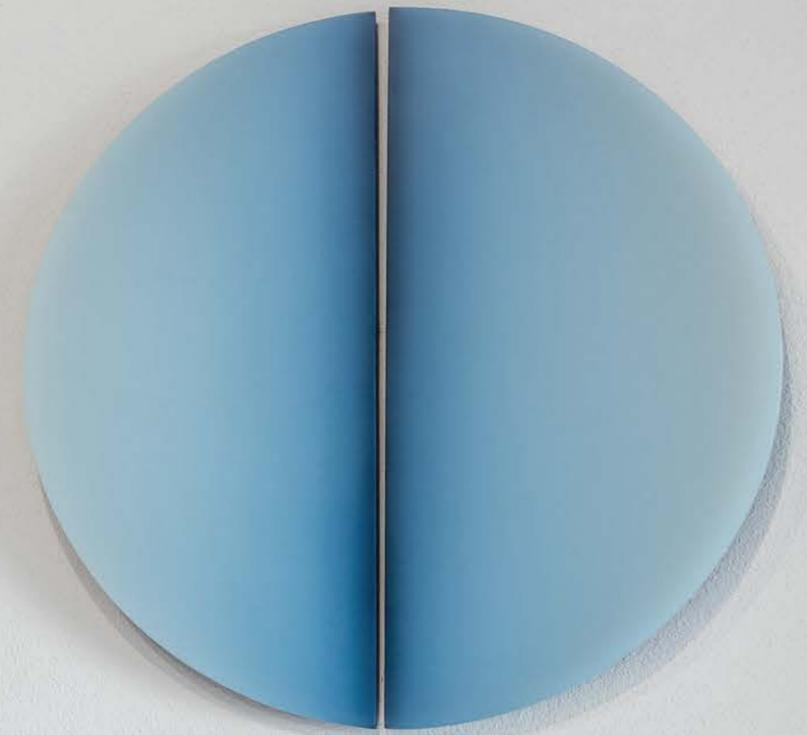
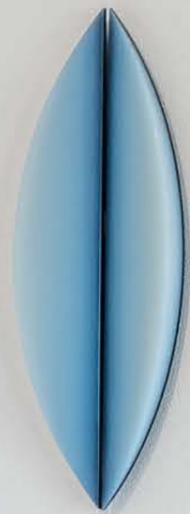


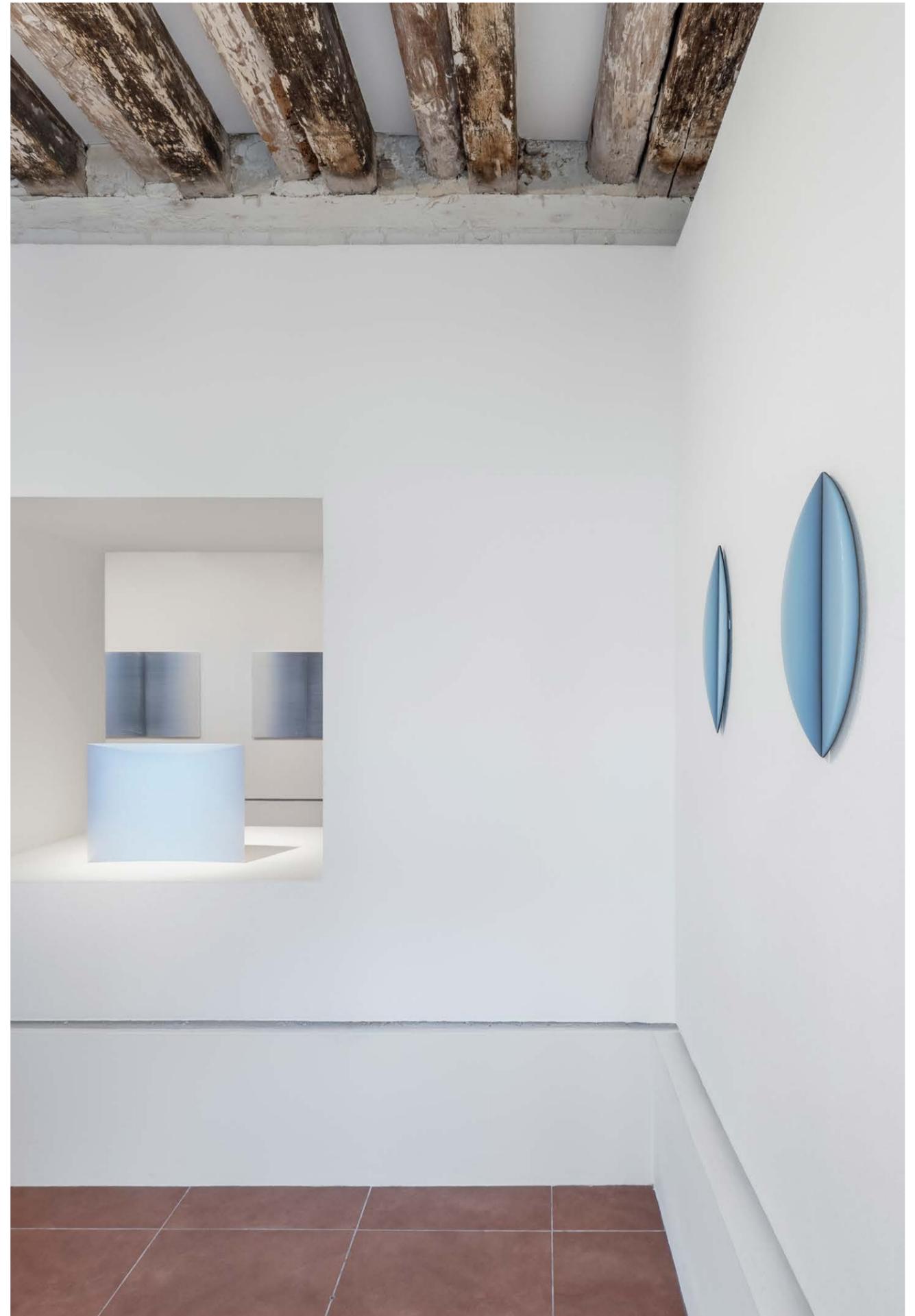












Ph: E. Fiorese

Immersed within a landscape

“In this terrain, without scale... the near and far fold into each other.” ¹

When immersed within a landscape, almost too large to grasp and so minimal that light becomes landscape, we often turn inward, due to the need to orientate ourselves within space and time. I'm interested in the moment when the boundaries between the near and far resonate and the boundaries between us and what we look upon dissolve.

For this exhibition I will be showing the series 'resonance' and 'into the fold'. These pieces are made with water and glass powder. They are almost like water weavings, like a veil in which light and space resonate from behind. They represent the fabric of what ties us to our environment, an ever-changing relationship that deepens overtime until we realise both are one.

1. Solnit, R. (2006). A field guide to getting lost. Penguin.



Ph: E. Fiorese











Jessica Loughlin in Venice: A homage to Virgilio Guidi

Edited by Caterina Tognon

I have always tried to devote as much time and energy as necessary to the artists in my Venetian gallery. In 2016, with the help of Sandy Benjamin, a dear friend and collector in Melbourne, I travelled to Australia to learn more about Jessica Loughlin's work. In Adelaide, in her large atelier, I admired not only a large amount of works and materials (drawings, projects, travel photographs, etc.), but also the workshop kilns, grindstones and tools for working with glass.

But, to fully understand the meaning of her work, I travelled through the vast deserts of Australia, until I arrived to Kati Thanda - Eyre Lake, the largest salty lake in the world. With glass, a medium that is not very ductile, but instead difficult to manipulate, Jessica Loughlin manages to create images that are only apparently abstract, which testify to the search for a contemplative state in the face of the extraordinary nature of Australian landscapes.



Confronted with and impressed by this deep relationship between the artist and the landscape, I was reminded of my early encounters with the Master Virgilio Guidi. I decided to bring Loughlin's deserts in close contact with Guidi's Venetian lagoon.

When young, I had the privilege to accompany my mother during several visits to Virgilio Guidi's studio in Calle Vallarosso, above Harry's Bar. The studio had large windows and a terrace overlooking the basin of San Marco. In front, stood the island of San Giorgio, with the Riva degli Schiavoni on the left, the Punta della Dogana and the Lido in the background. From that studio, overlooking the large mirror of the lagoon, one could enjoy an incredible view, in perpetual chromatic transformation with the changing of the hours or the different weather conditions: from green to blue, passing through aquamarine, celeste, grey and white.

In 1927, Virgilio Guidi (Rome, 1891-1984) left his hometown to teach at the Academy of Venice. Painter of light, he chose to live in the homeland of the historical pictorial movement of Vedutisti Veneziani, giving continuity to the work of from Carlevarijs, Canaletto, Guardi, Bellotto, Marieschi and many others. From the end of the 1940s until his death, Guidi developed an obsession with the search for a representation of the chromatic variables of light, in the sky and in the water. For decades, every day, with obstinacy, Guidi painted his oil canvases, of small dimensions - because in Venice space is precious - with colours spread horizontally: the lower half representing water, the upper half air. In addition, he would only represent a boat, with a dark dot, and the silhouette of the San Giorgio island and its Palladian church-tower, in the centre of the composition. Defined as abstract works, these Marines of San Giorgio are rather a work of daring subtraction of matter, to the advantage of light, that is, by definition, elusive. Guidi tried to bring out of the canvas what since the tenth century the Glass Masters wanted to express through the material, because the real gold of Venice has always been its light, interpreted by colours.



In Jessica's work I was lucky enough to find that same tireless research into light that I had experienced in Virgilio Guidi's studio. An even more difficult pursuit of light, inexhaustible source of life, declined in the few colours through which we are able to capture it. Jessica Loughlin attempts to capture light in the purest glass forms, to transcend its time and space and transform light into something material, that can be caressed by the eye and by the hand.



Jessica Loughlin

The minimalist style of Jessica Loughlin (Melbourne, Australia, 1975), combined with a deep technical knowledge of glass, has made her a prominent figure in contemporary glass art.

She has been working in the field for over 18 years and has exhibited in numerous national and international exhibitions, including in the United States, United Kingdom, Germany, Italy, Singapore, and Australia.

She is a co-founder of Gate 8, a non-profit organization that provides workspaces for local professional artists, where she also works. She was recognized as “Outstanding New Artist in Glass” by Urban Glass, New York (USA).

Her work has received several awards, including the Tom Malone Art Prize in 2004 and 2007, and the Ranamok Prize in Australia. Her works are included in major public collections around the world, including National Gallery of Australia, Queensland Art Gallery, Corning Museum of Glass, NY, USA, Mobile Museum of Art, AL, USA, MUDAC, Lausanne, Switzerland and Victoria and Albert Museum, London, UK.



Education

1997 Bachelor of Arts (visual) Hons Major Glass, Canberra School of Art, Institute of the Arts, Australian National University, A.C.T. Australia

Awards

2020 Finalist, [Loewe Art Prize](#), Musée des Arts Décoratifs, Paris, France
2018 First Prize, [Fuse Art Prize](#), JamFactory, Adelaide Australia
2007 First Prize [Tom Malone Art Prize](#), Art Gallery of Western Australia
2004 First Prize [Tom Malone Prize](#), Art Gallery of Western Australia
2001 [Urban Glass Award](#) 'Outstanding New Artist in Glass' NewYork USA
1997 First Prize, [RFC Award](#), (currently Ranamok prize) Resource Finance Corporation, Australia

Selected Collections

National Gallery of Australia; Queensland Art Gallery; Australian Catholic Universities, Vic Australia; Glass Museum, Marina Grande, Portugal; Resource Finance Corporation, Syd Australia; National Glass Collection, Wagga Wagga, Australia; Corning Museum of Glass NY USA ; Mobile Museum of Art AL, USA; Art Gallery of Western Australia; Glasmuseum, Ebeltoft, Denmark; Hamilton Regional Art Gallery, Vic Australia; Mu.dac (Musée de Design et d'Arts Appliqués Contemporains), Lausanne, Switzerland; New Mexico museum of Art, NM, USA; Victorian and Albert Museum, London UK

Selected Special Projects

2019 [Large hanging glass wood and light sculpture](#), collaboration with Khai Liew, Sydney, Australia
2018 Commission, [Large Glass Baptismal Font](#), Saint Ignatius Church, Norwood
2017 Collaboration, Uncle Moogy, Kailki, [Creation of 18 Glass Spears and Spear thrower](#)
Collaboration with Khai Liew, [4 hanging sculptural lights](#), Anna light, Adelaide, Australia

Selectes Exhibitions

2021 [Architettura di Luce](#), (solo) Caterina Tognon, Venice, Italy
2020 [The Blue of Distance](#) (solo) Sabbia Gallery NSW, Australia
[Tom Malone Prize](#), Art Gallery of Western Australia, WA, Australia
[Container](#), Sabbia Gallery NSW, Australia
2018 [Genius Loci](#), Canberra Glassworks, ACT, Australia
[Fuse Glass Prize](#), JamFactory, SA, Australia
2017 [afar](#) (solo) Caterina Tognon, Venice, Italy
[Kaiti Taralyi](#), Tandanya, Adelaide, Australia
[15 Years of the Tom Malone](#), Art Gallery of Western Australia, WA, Australia
2016 [afar](#) (solo), Fehily Gallery, Melbourne, Australia
[Fuse Glass Prize](#), Jam factory Contemporary Art and Design, SA, Australia
2007 [Tom Malone Art Prize](#), Art Gallery of Western Australia, Australia
[Hobart City Art Prize](#), Hobart City Gallery, TAS, Australia
[Brought to Light II](#), Australian Contemporary Art 1966 – 2006, Queensland Art Gallery, QLD, Australia
[Habitat invitational](#), Detroit, USA
2006 [Jessica Loughlin](#) (solo), Heller Gallery, NYC, NY, USA
[Reductive sublime](#), Object gallery Sydney, Australia
[Glass: Material Matters](#), Los Angeles County Museum of Art, CA, USA
2005 [Meister der Moderne](#), Munich, Germany
[Shifting Views](#) (solo), Bullseye Connection Gallery, OR, USA
[SIX](#), BMG galleries, SA, Australia
2004 [Interiors, maps, marks and memories](#), Jam Factory, SA, Australia
[Jessica Loughlin](#) (solo), Sanske Galerie, Zurich, Switzerland
[International Glass Exhibition](#), Palazzo Franchetti, Venice, Italy



Professional Experience

2021 Guest Judge, Tom Malone Prize, [Art Gallery of Western Australia](#)
2020 Judge Fuse Prize, [JamFactory](#), Adelaide, Australia
2019 Mastering Simplicity, Teacher, [Bullseye Projects](#), Portland OR and Bay Area CA, USA
Teacher, Glass Options, [Cheeditha Community](#), WA
2017 Teacher, Kilnformed Glass, [Ananaguku Arts](#), Adelaide, Australia
2016 Artist in Residence, [St Peters](#), Adelaide, Australia
Teacher, Kilnformed Glass, [Ananaguku Arts](#), Adelaide, Australia
Teacher, Light 3, GAS conference workshop, [The Studio](#), Corning, NY, USA
2014 Teacher, 'Light 3' Ausglass Conference Workshop, [UniSA](#), SA, Australia
2013 Teacher, "mastering simplicity" [Pilchuck Glass School](#), WA, USA
Residency, [Tacoma Museum of Glass](#), WA, USA
2008 Teacher, Master Class, translation, [Glass Art Society Conference](#), OR, USA
Teacher, Master Class, translation, [Glassworks](#), ACT, USA
2006 Founder of [GATE 8 studio](#), Adelaide, Australia
Lecturer, [University of South Australia](#), Adelaide, Australia

Publications

2017 [Contemporary Australian Glass. The Tom Malone Art Prize 2003-2017](#), pub. Art Gallery Of Western Australia
2016 [Glass for the New Millennium](#), masterworks from the Kaplan-Ostergaard collection, Published Croker Art Museum, Palm Springs art Museum, 2016
2015 [Glass: Art Design Architecture](#), pub. Jam Factory Contemporary Craft and Design
2014 [Collecting Contemporary Glass](#), Tina Oldknow, pub. Corning Museum of Glass 2014
2013 [Links: Australian glass and the Pacific Northwest](#) / Vicki Halper; essays by Margot Osborne, Lani McGregor, Grace Cochrane; copub. with: Museum of Glass, Tacoma; University of Washington Press
2012 [Blue Pony](#), Blue Pony Studio, SA, Australia
2008 [Flux Refections on Contemporary Glass](#), Laura Addison, New Mexico Museum of Art, USA
2007 [Brought to Light II, Australian Contemporary Art 1966 – 2006](#). Editors: Lynne Seear and Julie Ewington, pub. Queensland Art Gallery
2006 [Glass, Material Matters](#), Howard fox and Sarah Nichols, pub. Los Angeles County Museum of Art, USA
2005 [Australian Glass Today](#), Margot Osborne, pub. Wakefield Press, Australia
[Transformations. The Language of Craft](#), Robert Bell, National Gallery of Australia, ACT, Australia
[25 years of New Glass Review](#), Tina Oldknow, published Corning Museum of Glass 2005
2004 [Katalog Eins. Contemporary Glass](#), Florian Hufnagl, Helmut Ricke, EMF, Munich, Germany
2003 [Jessica Loughlin. American Craft](#), april/may 2003, USA
[International Glass Art](#), Richard Wilfred Yelle, pub. Schiffer, NY, USA
2002 [Jessica Loughlin at Bullseye Glass](#), pub. Bullseye Glass, OR, USA.
[Material Culture. Aspects of Australian Craft and Design](#), Robert Bell, pub. National Gallery of Australia.
2000 [New Glass Review](#), 21, Neuses Glas, 2000, Corning Museum of Glass, NY, USA
[New Talent for the Millennium](#), GLASS Quarterly, spring 2000, . NY, USA
[Craft Arts International](#), issue 48
[Australian Studio Glass](#), This way Up, No 7, Noris Ioannou, The Netherlands
1998 [International New Glass](#), Venezia Aperto Vetro, 1998, pub. Electa, Milan, Italy
1997 [Young Glass International 1997](#), Glasmuseum, Ebeltoft, Denmark



Catalogue of exhibited artworks

the exhibition will run:

September 14th - November 22nd
Tuesday - Saturday, 10am - 7pm
San Marco 2158, Venice



Jessica Loughlin

inner fold i, 2025

TECHNIQUE	DIMENSIONS	EDITION
Fused, coldworked and enamelled glass	120 × 90 × 2.5 cm	Unique piece
SIGNATURE	PRICE	
Signed	€9.500,00	



Jessica Loughlin

inner fold ii, 2025

TECHNIQUE	DIMENSIONS	EDITION
Fused, coldworked and enamelled glass	80 × 90 × 2.5 cm	Unique piece
SIGNATURE	PRICE	
Signed	€8.500,00	



Jessica Loughlin
resonance, 2022

TECHNIQUE	DIMENSIONS	EDITION
Fused and printed glass	90 × 115 × 2.5 cm	Unique piece

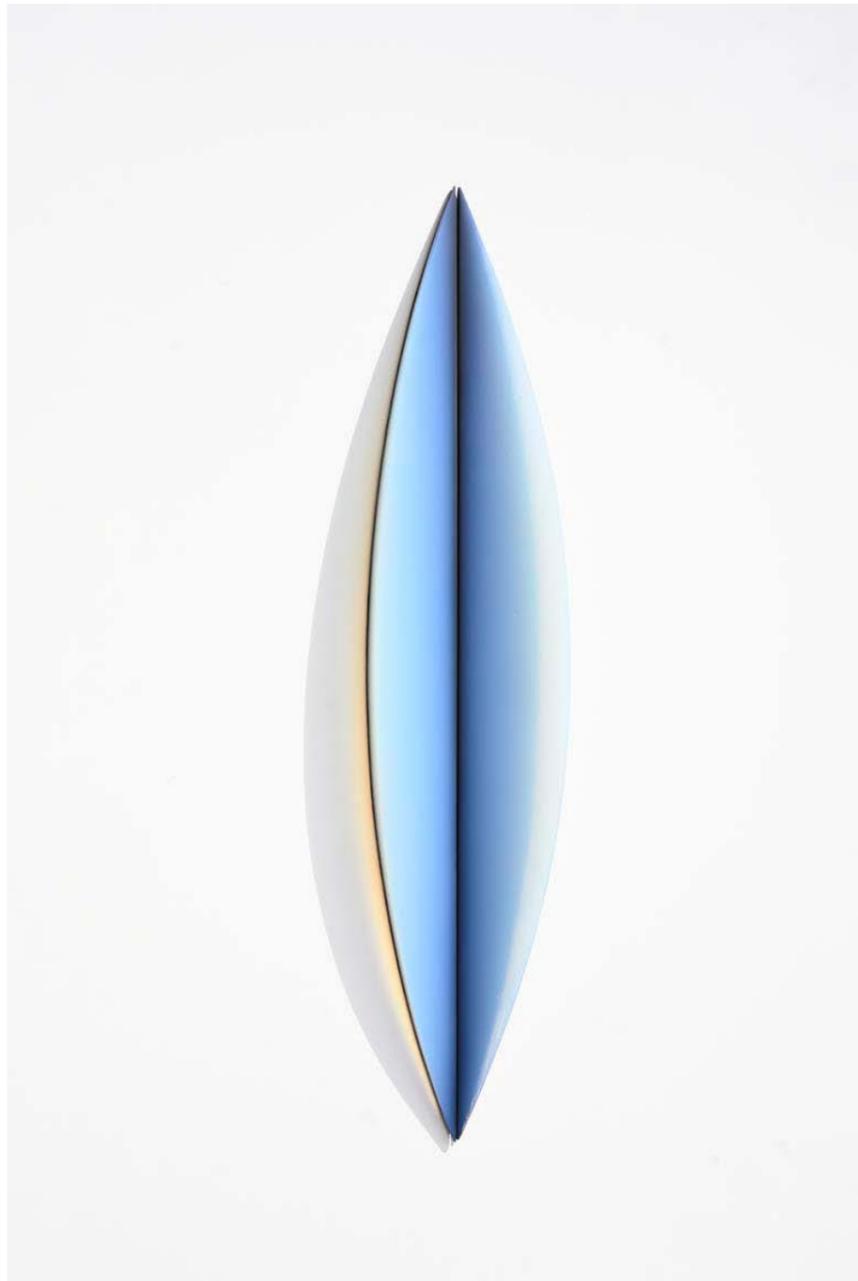
SIGNATURE	PRICE
Signed	€9.500,00



Jessica Loughlin
resonance ix, 2023

TECHNIQUE	DIMENSIONS	EDITION
Fused, coldworked and printed glass	90 × 120 × 3.5 cm	Unique piece

SIGNATURE	PRICE
Signed	€9.500,00



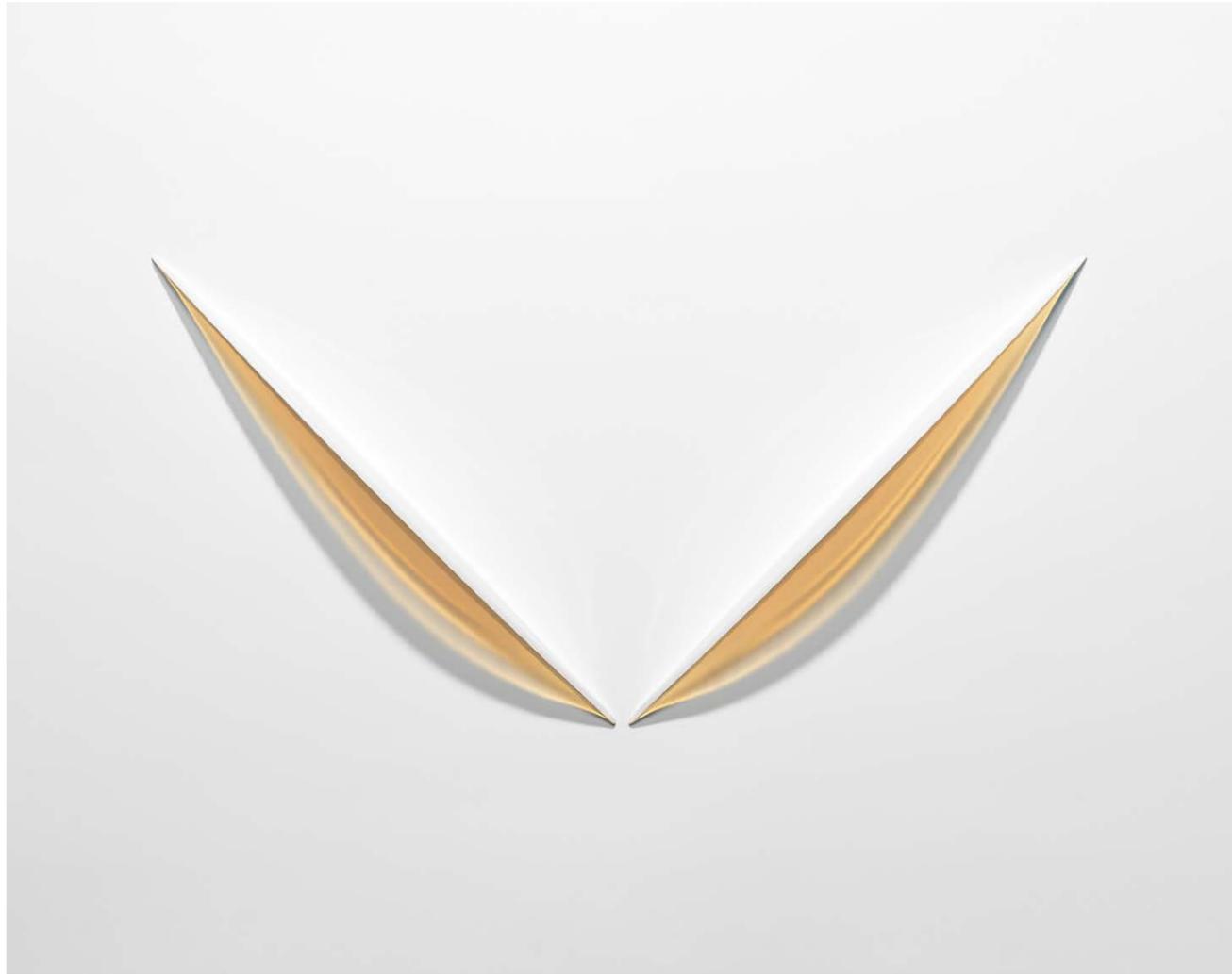
Jessica Loughlin
waning crescents v, 2025

TECHNIQUE	DIMENSIONS	EDITION
Fused and coldworked glass	84,5 x 20 x 4 cm installed each panel 67,5 x 10,5 x 4 cm	Unique piece
SIGNATURE	PRICE	
Signed	€7,500.00	



Jessica Loughlin
split blues, 2025

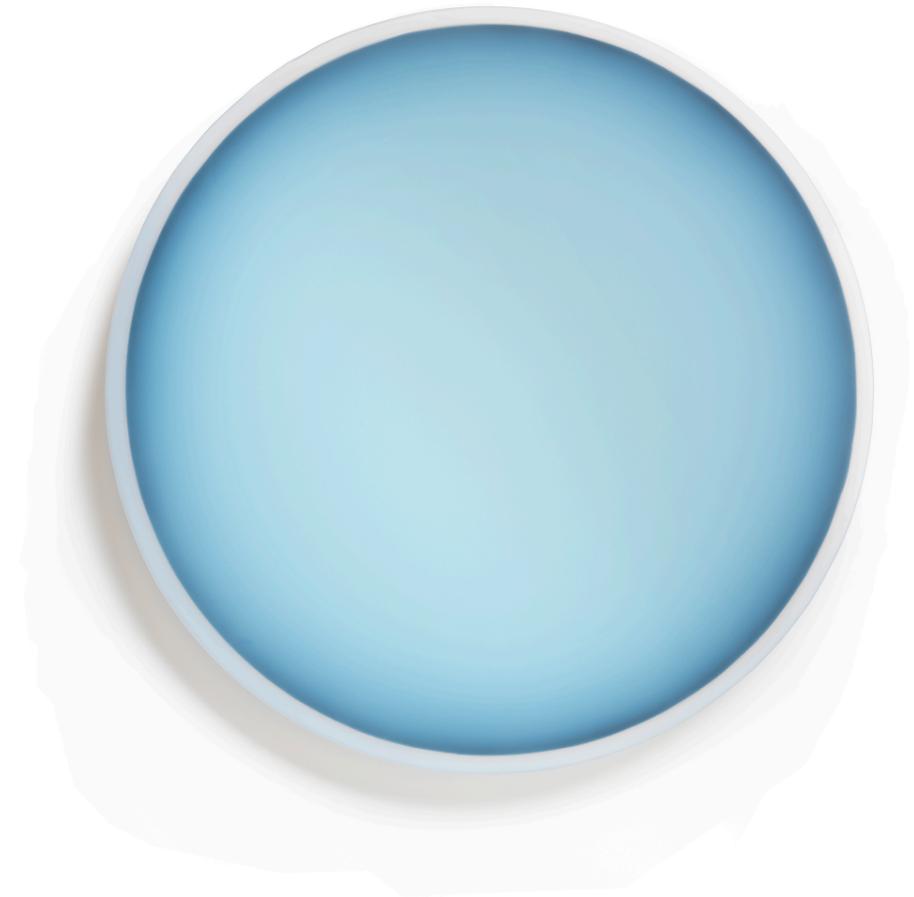
TECHNIQUE	DIMENSIONS	EDITION
Fused and coldworked glass	50 x 92 x 3.5 cm	Unique piece
SIGNATURE	PRICE	
Signed	€7,000.00	



Jessica Loughlin

bird in space iii, 2025

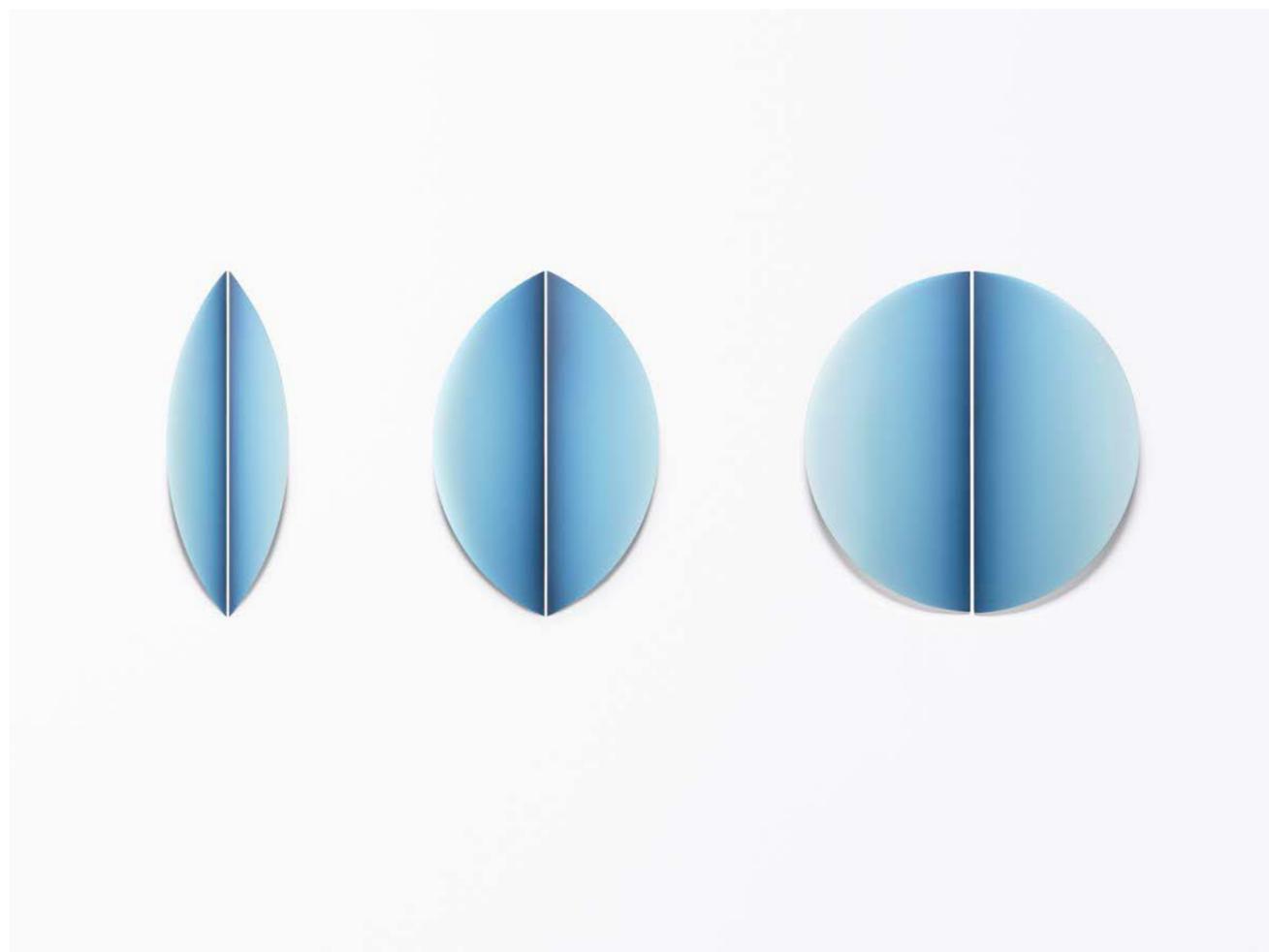
TECHNIQUE	DIMENSIONS	EDITION
Fused and coldworked glass	53 x 94 x 9 cm installed each panel 68 x 1,2 x 9 cm	Unique piece
SIGNATURE	PRICE	
Signed	€7,000.00	



Jessica Loughlin

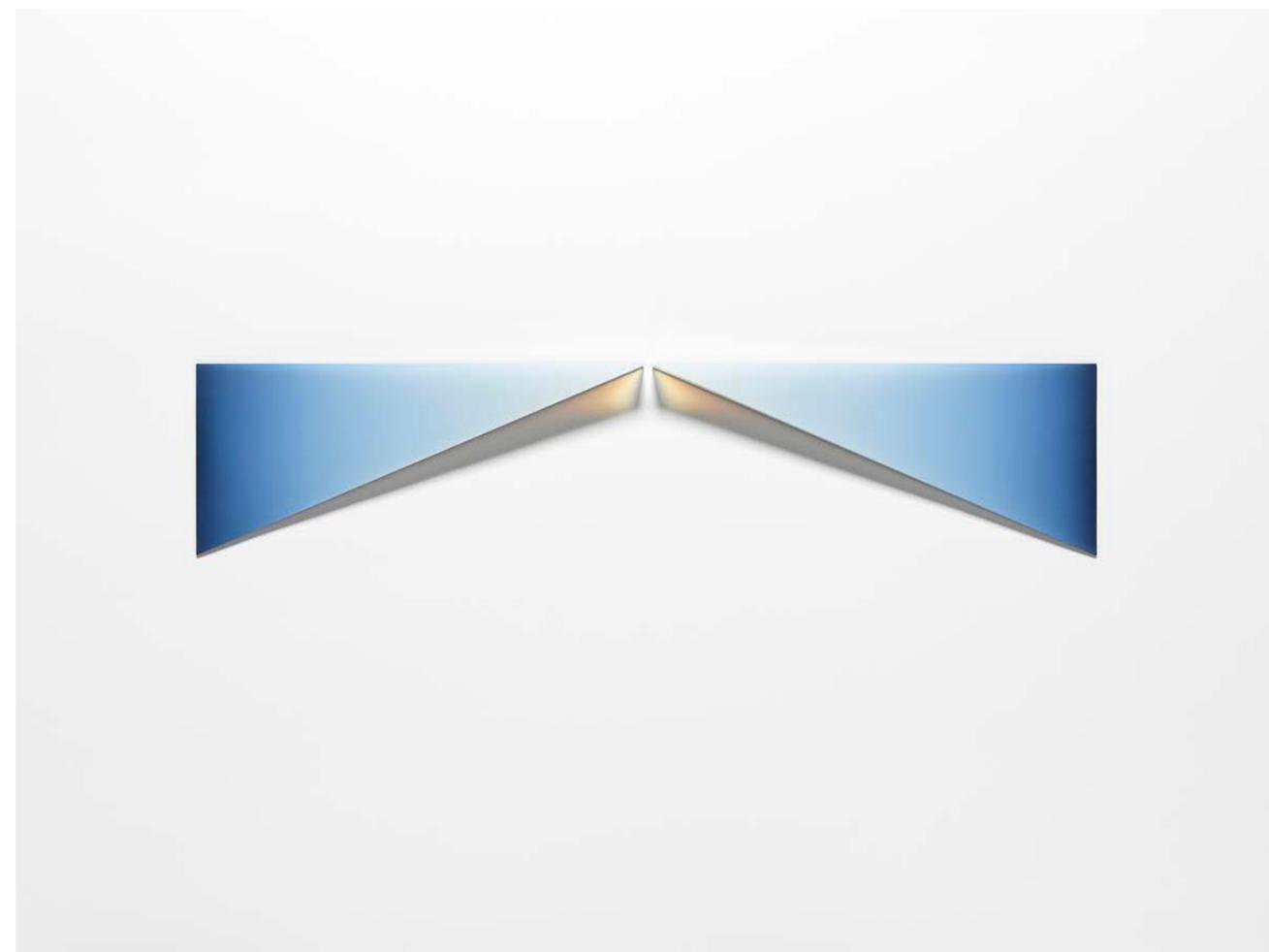
pale blue dot, 2021

TECHNIQUE	DIMENSIONS	EDITION
Kilnformed and hand ground glass	46 x 46 x 2,5 cm	Unique piece
SIGNATURE	PRICE	
Signed	€7.500,00	



Jessica Loughlin
cerulean cycles (3part), 2022

TECHNIQUE	DIMENSIONS	EDITION
Fused and coldworked glass	49 × 140 × 3 cm	Unique piece
SIGNATURE	PRICE	
Signed	€15,000.00	



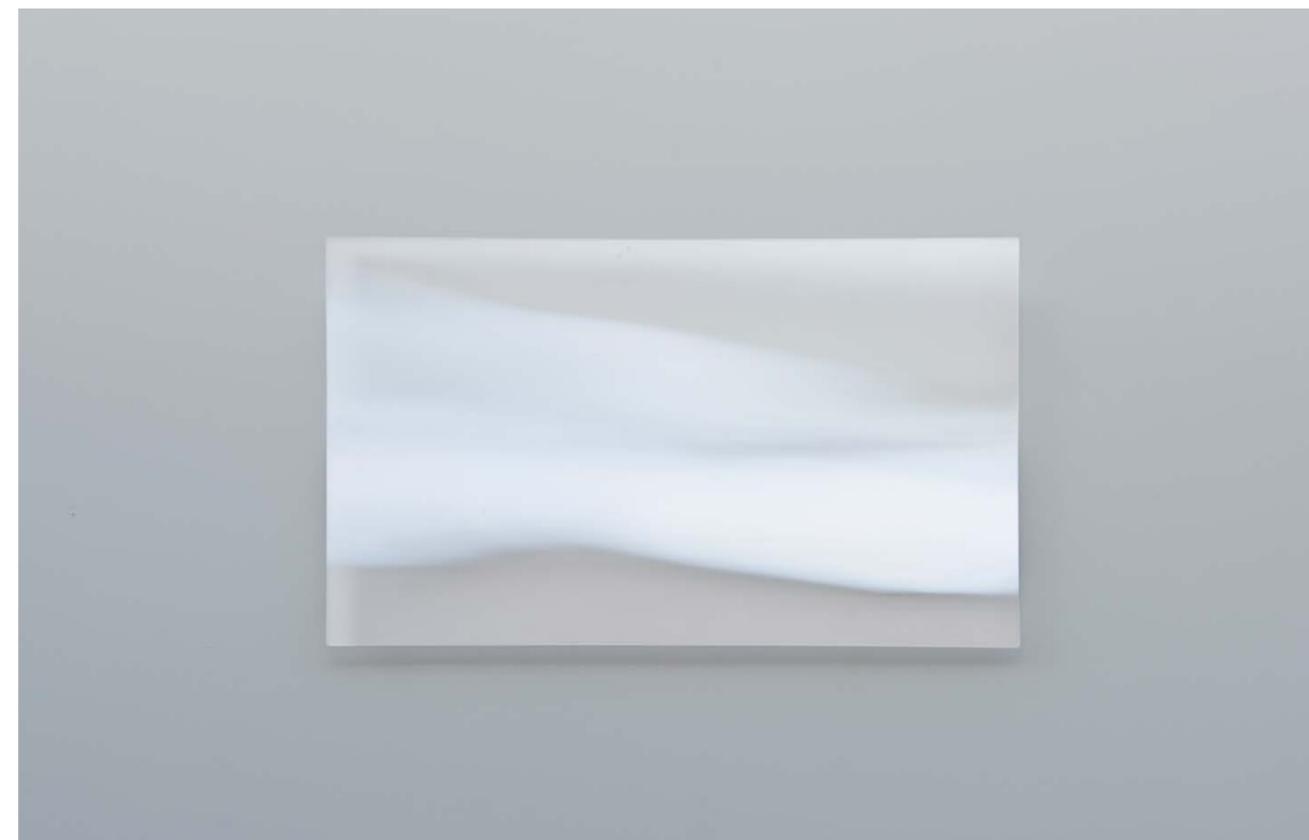
Jessica Loughlin
perspective iii, 2025

TECHNIQUE	DIMENSIONS	EDITION
Fused and coldworked glass	20 × 95 × 5 cm	Unique piece
SIGNATURE	PRICE	
Signed	€7,500.00	



Jessica Loughlin
receptor for light xiv, 2021

TECHNIQUE	DIMENSIONS	EDITION
Kilnformed and cut glass	46 × 60 × 9 cm	Unique piece
	PRICE	
	€11.500,00	



Jessica Loughlin
sketch for continuum, 2018

TECHNIQUE	DIMENSIONS	EDITION
Sheet glass and powdered glass thermofused	38 × 65 × 2.5 cm	Unique piece
SIGNATURE	PRICE	
Signature engraved on the work "Jessica Loughlin 2017 sketch for unfolding continuum"	€5.000,00	



Jessica Loughlin
suspended hue i, 2021

TECHNIQUE
Kilnformed and cut glass

DIMENSIONS
46 × 46 × 4 cm

EDITION
Unique piece

PRICE
€7,500.00



Jessica Loughlin
suspended hue ii, 2021

TECHNIQUE
Kilnformed and cut glass

DIMENSIONS
40 × 40 × 4 cm

EDITION
Unique piece

PRICE
€7,500.00

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