

Nicole Ayliffe's *The master bedroom 1 and 2*.



Complex and beautifully crafted

Nicole Ayliffe graduated from the Adelaide School of Art in 2005. Since then Ayliffe has developed an interest in works that combine photographic images with glass in a way that highlights the ability of glass to magnify, refract and reflect light.

In her 2006-2008 *Optical Landscape* series, photographic images of landscape were annealed to thick glass so that the image appeared to float within the space of the glass form. The forms themselves were fluid and organic.

In this current exhibition the forms are also organic and tactile but have lost their previous fluidity. Ayliffe has favoured two types of forms – a rectangular or cube shape slab of thick glass and a hollow cylindrical tube.

Instead of photographic images of the landscape, Ayliffe has used bold and dramatic patterns and images taken from interiors in her grandparents house. These patterns have been re-worked and



KERRY-ANNE COUSINS

A Moment in Time

Studio glass by Nicole Ayliffe. Beaver Galleries, 81 Denison Street, Deakin. Until September 1.

enhanced then applied as photographic decals. In some cases the background of the decal patterns has been enhanced by sandblasting or in the case of the cylindrical forms the patterns have been sandblasted onto the surface of the glass.

In the glass blocks a suspended glass bubble interrupts the reading of the pattern to magnify a portion of it and define it. The surprise comes from a side viewing of the same work where the bubble becomes like a globular paperweight reflecting the pattern in another dimension.



Ayliffe's *The fancy cornice*.

This is most apparent in the work called the *Fancy Cornice*, No.5 where the red enamel tracery of the pattern is reflected beautifully onto the glass surface

of the bubble imprisoned within. Ayliffe sees these patterns as reflecting childhood memories of her grandparents house on Kangaroo Island. In some ways they are typical of the 1970s wallpapers and textile patterns of Florence Broadhurst. In a seeming paradox, because of the resurgence of interest in retro fashion and interior decoration, these patterns have a contemporary feel and do not evoke a mood of nostalgia. Ayliffe's recasting of them in a contemporary idiom emphasises their contemporary context and appeal.

These are interesting and beautifully crafted works reflecting a certain complexity of response that echoes the complexity of viewpoints within the glass itself.

Nicole Ayliffe has achieved an impressive list of exhibitions and awards in her short career and this exhibition reaffirms that she is developing into a notable mature artist of note.