



payal sehgal mahajan

15 – 30 October 2010

THE GALLERY  
CANBERRA GRAMMAR SCHOOL

Open: Monday – Friday 10am – 4pm  
Saturday 11am – 4pm (*closed public holidays*)

# penso a te...

The works in this exhibition were made while at a residency at the Canberra Glassworks. During my time there I explored the building as thoroughly as I could – walking around with my ipod and dancing in places that I and only I had discovered! I have documented this journey in the Journal with both text and images.

The first few photographic series in my journal reflect the joy of being in the space that I had been dreaming of since late 2008. As the residency drew on, I found that the works became more and more pensive. Perhaps this was because the thought uppermost in my mind was my mum and her sudden death early this year and hence the title *Penso a te ...* which is Italian for “I am thinking of you”.

Ma was a fun loving person with a zest for life. She loved each and every person that she came in contact with – expecting nothing in return. I am thinking of you, Ma.

I want to thank Clare and Ann from the Canberra Glassworks for supporting my practice and giving me the opportunity to spend time in the old Powerhouse Building. I also want to thank Trevor Dunbar and Jeanette Scarr from Canberra Grammar School for all their support.

*Payal Sehgal Mahajan 2010*

# price list

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<b>1</b>	<b>Penso a te... 1 – 4</b> edition of 10, also available as individual prints <i>29 x 43cms each</i>	\$750 framed \$150 each unframed
<b>2</b>	<b>Penso a te...</b> edition of 25 <i>84.5 x 43cms</i>	\$475 framed \$225 unframed
<b>3 –11</b>	<b>Senza titolo #1 – 9</b> edition of 10 <i>90 x 61cms</i>	\$750 each framed \$550 each unframed
<b>12 –15</b>	<b>La luce #1 – 4</b> edition of 10 <i>45 x 30cms</i>	\$275 each framed \$150 each unframed
<b>16 –19</b>	<b>Il Talismano #1 – 4</b> Acrylic mohair, 300gsm cotton rag <i>dimensions variable</i>	\$55 each
<b>20 –24</b>	<b>Il Talismano #5 – 10</b> Acrylic mohair, 300gsm cotton rag <i>dimensions variable</i>	\$65 each
<b>25 –30</b>	<b>Il Talismano #11 – 14</b> Acrylic mohair, 300gsm cotton rag <i>dimensions variable</i>	\$75 each
<b>31 –34</b>	<b>Il Talismano #15 - 18</b> Acrylic mohair, 300gsm cotton rag <i>dimensions variable</i>	\$85
<b>35</b>	<b>The Journal</b> <i>27 x22cms</i>	\$450

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Images 1 – 15 are archival pigment prints on Arches Velin Museum rag.  
Journal cover image is printed on William Turner 190 and inside sheets are made from Japanese rice paper.

Printing by Stephen Best, Macquarie Editions, Canberra  
Framing by Peter Mclean Art and Framing

It was with great pleasure and interest that Canberra Glassworks hosted Payal Sehgal Mahajan as an Artist in Residence for six weeks in June and July this year. It was an idea Payal had entertained for some time. Being both patient and persistent she clearly had a vision of what it may mean to have time and space in this vast interior of the old Kingston Powerhouse. One of the oldest public buildings in the ACT, it now thrives in its re-adaptive use as the Canberra Glassworks.

As a relatively new resident of this iconic Canberra building I often catch my breath as the light pours in from the east in early mornings with cathedral like impact. Each time I have the opportunity to host new artists and other visitors, it is with great pleasure I share the rich qualities of both the fabric and the spirit of the building.

It is now home to many artists whose primary material is glass. Most of these artists are deeply connected to the relationship between glass and light. Although the majority of artists in residence at the Canberra Glassworks have been glass based it was not a big step to grasp why the photographer, Payal Sehgal Mahajan, would be driven to spend time here creating a body of work. Payal's ongoing themes of the interaction between past and present with a particular focus on light seemed a significant match.

In her own words - "Light floods into the interior of the glassworks through its multi panelled windows. These windows fascinate me and this is where I want to start my exploratory journey from within the building."

During her residency Payal inhabited musty tunnels, odd corners, voluminous stair wells, working with light where it leaked or flooded into space. Through the final works created from her time at the Canberra Glassworks we are shown something of mystery and melancholy, exploring the power and space that is taken up by absence.

We are also shown the joy of light and colour captured by the steel framed gridded windows, a sense of order contrasting with the gentle life of each panel of glass refracting the light differently through varying texture, marks and dirt.

During her residency and interaction with other artists Payal also began to explore the vessel, making connections between the glassblower's quest and her interest in the craft of crocheting. In contrast to a blown glass form, Payal's vessels are delicate, soft and transient, able to hold a thought, an idea.

I congratulate Payal on the success of her residency at the Canberra Glassworks. It has epitomised the value of such a residency program. It has provided opportunity for an artist to develop and expand her practice, there has been thoughtful interaction and engagement with local artists and a new body of work has been created as a result of the residency to be put on show for the public. In this instance the work gives insight and expression to one of Canberra's most significant heritage sites.

*Clare Belfrage*  
*Creative Director, Canberra Glassworks*