

The background is a solid light pink color. It features two white zigzag lines that create a central horizontal band. The top zigzag line starts at the top left, goes down to a point, then up to a peak, then down to a point, and finally up to the top right. The bottom zigzag line starts at the bottom left, goes up to a point, then down to a peak, then up to a point, and finally down to the bottom right. The text is placed within these bands.

Consuelo
Cavaniglia

between
and
among
objects



The following text is from an email interview between David Sequeira, Director of the Margaret Lawrence Gallery and the artist Consuelo Cavaniglia

Screens, mirror and filters form a large part of your visual vocabulary.

Can you share a little about your interest in these devices and strategies?

My work focuses on how we see and perceive space. The work considers the act of looking, visual trajectories, perspective, and visual illusions. Screens, mirrors and filters are all about this—they function to frame and direct the view and also to dislocate, complicate, alter, duplicate and negate. In a mirror for example, we see a space that we can access visually but not physically; there is also a duplicate, a double, which complicates the idea that we can understand something through a singular definition. These devices allow me to talk about perception and how things change depending on position and perspective.

What is it about the perception of space that you find fascinating?

I'm interested in unsettling our sense of space and suggesting that the structures that we inhabit and use habitually are not as dependable as we may think. I like to try to seemingly unhinge walls or create gaps between surfaces and cuts within architectural skins, dissolve walls, make things perceptibly unstable or present a doubled or split view of a space. I often use materials and colours that have a seductive quality (in the sheen, smoothness or brightness) to try and find a point between allure and unease. In the work, spaces sit somewhere between reality and dream, between actual structures and illusions. I try to suggest that nothing is fixed and this state of flux in a space can be disorientating—in this place of uncertainty questions can be raised about the definition of a space, our position within it and how perception shapes this.

You have been on a number of international residencies lately. How are these experiences manifested in your work?

I was in Iceland for a month earlier this year on a residency at NES. I applied for this as a counterpoint to a residency I undertook in 2016 through FORM in the remote Pilbara in WA. I wanted to study colour and light in two extreme and opposite locations: the high coloration and intense light of the Pilbara, and the monochromatic darkness of late winter in Iceland. This has impacted significantly on my understanding of light and colour—particularly in relation to optics and effecting space as a whole atmosphere. I've found myself referencing the colour relationships recorded through photography on site as I consider both drawing and sculptural work.

In 2016 I was awarded the Create NSW Visual Arts Fellowship (Emerging). Travel for research was one part of my proposed program. I accessed specific works and collections in New York, Milan and Berlin—this was exceptional. It allowed me to study at first-hand, works that cannot be understood through reproduction, find connection to precedents, and locate my practice more clearly within a contemporary international context.

Could you share a little about the function of light in the process of experiencing your work?

I've had people comment on how different it is to view my work in reproduction as opposed to encountering it physically. They have mentioned that in reproduction it is much flatter and that they can't understand the complexity of volume in the work—I think a lot of this is to do with light. I set up installations to gently coerce the viewer to move through and around the space to experience the work—I think that the work is not complete until a viewer steps into its field. Often works cannot be experienced from a single viewing position. As the viewer moves they experience the interaction of reflective, shiny and transparent materials with light—reflections, refractions and transparency are activated.

Who are the artists that influence you? What is it about their work that engages you?

As with a lot of artists I look at other artists' work constantly. I think it's important to see what others are doing and to locate the lineage of thought and practice your work stems from and extends. I also look at a lot at architecture, literature and over time film has been a big influence on my work.

I refer regularly to Dan Graham for his use of materials and geometry, temporary structures and his focus on the politicization of visual hierarchies set up within architecture. Connected to this I have been very taken for some time by Emily Wardill's *Fulll Firearms* (2012). In the film glass is used as an element that confounds rather than providing visual access—it creates a sense of confusion about what is real and what is imagined. Lauretta Vinciarelli finds common ground with Wardill and Graham in her mesmeric watercolours that depict imagined spaces defined by light as much as voids, volumes and planes. Roni Horn is someone I return to again and again for her investigation of duality. Dan Flavin and Lucio Fontana were the focus of recent travels—their use and questioning of space is exceptional.

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(image) *Untitled*, 2015
acrylic and screws, installation view
Courtesy of the artist and Station, Melbourne

