

12 / NANCY CONSTANDELIA

For an early career artist, the list of achievements that Sydney based painter **Nancy Constandelia** possesses is impressive. Last year she graduated from UNSW with a Masters of Fine Arts with Excellence and exhibited two solo exhibitions in Sydney, *Making Time* at STACKS Projects and *The Deep Empty* at Galerie pompom. Prior to this, in 2016 alone, Constandelia was selected as a finalist in The GreenWay Art Prize, The Waverley Art Prize, the Eva Breuer Memorial Art Prize and the 64th Blake Prize – Director’s Cut.

Inspired by **Yves Klein** and his concentrated use of monochromatic colour, Constandelia creates paintings that explore the interaction of colour and light. Through an atmospheric use of tonal depth and colour gradients, Constandelia’s work possesses a meticulously composed stillness that is almost visceral in its intensity. Her steady and patient making process is informed by **Hiroshi Sugimoto**’s ongoing photographic series of movie theatre interiors where the exposure time of each image is equivalent to the length of a feature film. The result for Sugimoto is an unearthly vibrancy of light and this is similar

to the otherworldly effect Constandelia is able to achieve in her paintings.

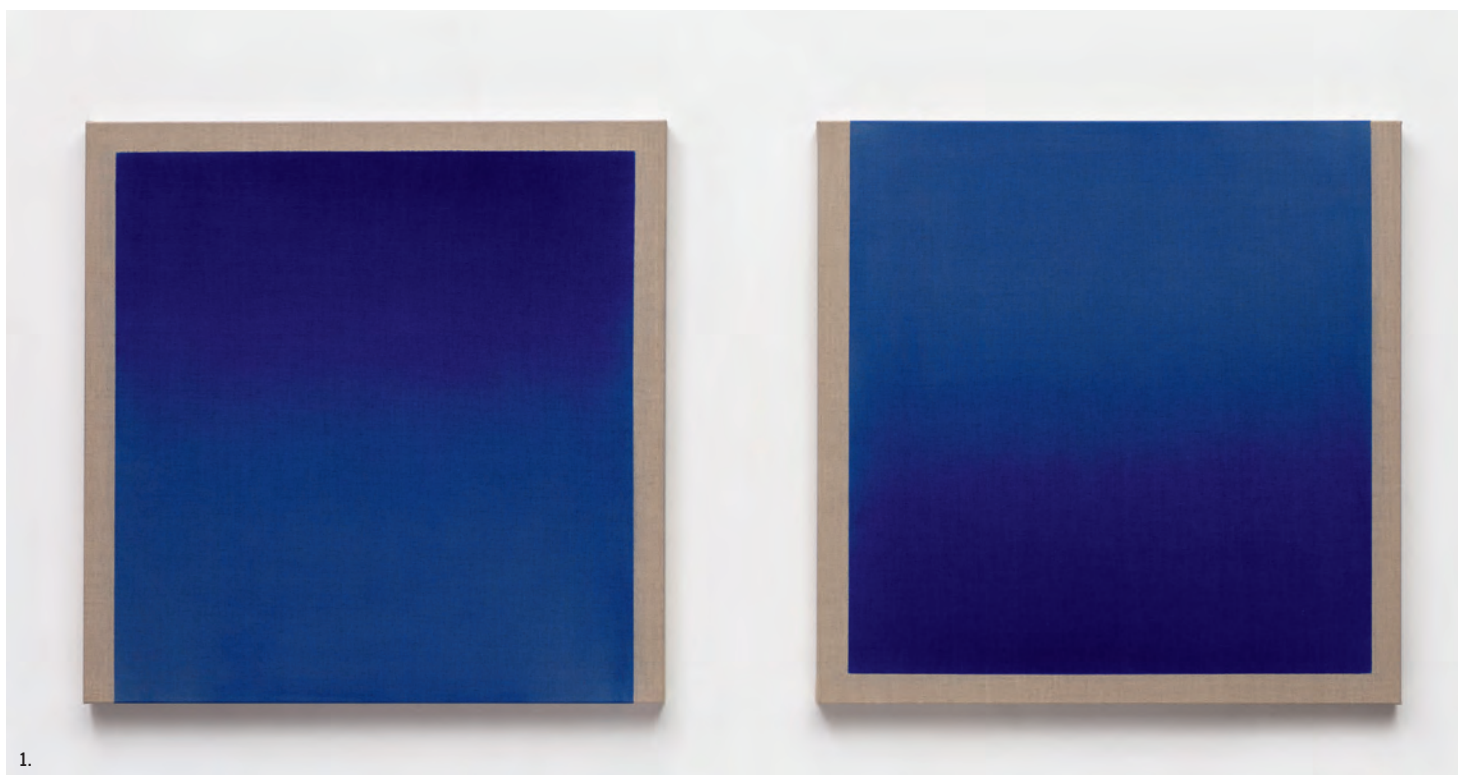
Describing her creative process, Constandelia reveals it’s about “the slowing down of time and resisting the culture of speed in everyday life.” She goes on to say, “My main interest is the materiality of paint and the fundamentals of paint itself - colour, process, and medium. My making process involves the slow painting of layers of paint (with a brush) onto the surface and then building up these layers until the painting is complete.”

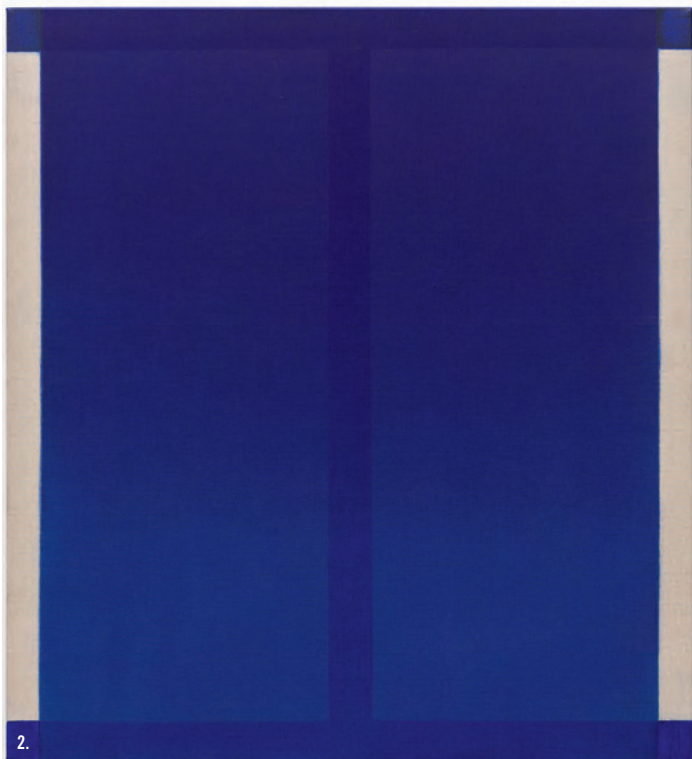
The artist is currently based at Factory 49 in Sydney. This year, a collaboration between Factory 49 and Melbourne galleries Langford 120, Stephen McLaughlan Gallery and Five Walls Projects, will see Constandelia’s work included in an exhibition developed to coincide with the NGV’s *The Field Revisited*. She is also working towards *Legato*, a group show to be curated by **James Gatt** for Sydney’s COMA Gallery in September as well as a solo exhibition at Melbourne’s Five Walls Projects in October.

Briony Downes

1. Nancy Constandelia, *EPOQUE BLEUE i & iii*, 2017. Acrylic on Italian linen, 92 x 92cm each
2. Nancy Constandelia, *Stasis I*, 2017. Acrylic on Italian linen, 107 x 97cm
3. Nancy Constandelia, *The Deep Empty*, installation view, Galerie pompom, Sydney, 2017.

PHOTO: DOCUMENT PHOTOGRAPHY. COURTESY:THE ARTIST AND GALERIE POMPOM, SYDNEY





THROUGH AN ATMOSPHERIC USE OF TONAL DEPTH AND COLOUR GRADIENTS, CONSTANDELIA'S WORK POSSESSES A METICULOUSLY COMPOSED STILLNESS THAT IS ALMOST VISCERAL IN ITS INTENSITY.

