



I tried to make a horizon for you

Lottie Consalvo

14 March – 03 May 2025
Watt Space Gallery

WATT SPACE GALLERY

Corner King and Auckland Streets, Newcastle NSW 2300

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Lottie Consalvo is represented by
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I tried to make a horizon for you

Lottie Consalvo

Lottie Consalvo approaches her art making as a form of daily spiritual practice. This practice is grounded in an exploration of the depths of human experience and a curiosity about what exists beyond our physical and conscious world, a place she calls the “somewhere else”.

I tried to make a horizon for you is an exhibition surveying a selection of Consalvo’s performance and video works made between 2013 and 2024. Many of the works were made here in the artist’s adopted home of Muloobinba, country of the Awabakal and Worimi people, the traditional saltwater custodians of the lands and waters encompassing Newcastle.

Consalvo approaches performance and video with a painter’s eye. She is not concerned with high-tech cinematography, often preferring the immediacy and intuitiveness enabled by her iPhone – hand-held, like a painter approaches their canvas armed only with brush and paint. We can read her performances as gestures, the video screens as canvases. But rather than the residue of these gestures resulting in painted marks, the performances are documented in the form of video or photographic recording, transcript, or other ephemera. Many of Consalvo’s works are deliberately absent of specific markers of time and place; there is a sense that they exist just outside of reality.



In Consalvo’s earlier recorded performance works, we see the artist-as-performer, a solitary figure contrasted against the backdrop of the rugged beach, waves infinitely crashing onto the sand. In the companion works *I put it here so you could find it* and *I tried to make a horizon for you*, the artist attempts

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to materialise the horizon line where the ocean meets the sky. These devotional offerings to the unnamed *You* represent futile efforts to capture something that is ultimately ungraspable. The gesture of the continuous horizontal line, the movement of arm and body across

the space, is repeated throughout much of Consalvo’s practice. Is it the line between life and death? Between the conscious and unconscious? Between here and the other place, this “somewhere else”?

In the more recent video works, *Silent Film* and *La Femme*, the artist is not present. Instead, we are introduced to subjects who act out unrehearsed choreographed sequences of gestural movements. The artist – behind the camera this time – films from a distance, but when editing zooms in tightly, intimately, focusing on the subject’s hands, arms, torsos: fists clenching and unclenching with ambiguous intention; arms outstretched in a horizontal line from left to right, reaching up to the sky overhead; hands and body swaying; the rhythmic motion of a body performing familiar, ritualised movements.

Often Consalvo’s performances are enacted privately, without audience. Sometimes these performances are recorded and sometimes only traces remain. Through these works, she poses the question, does a performance need to be witnessed to exist? Or, as in the live/imagined performance, *Sometimes I hear trees falling*, if the artist chops down a tree in the forest, and no one was there to see it, did it happen?

“... there is a sense that they exist just outside of reality.”

Consalvo’s works pose futile questions and encourage us to be open to things we cannot fully comprehend. Is it possible to communicate without language, without words, without sound? Can we communicate with the dead, with nature? Can we communicate beyond time and place? Interested in the imaginary, the intangible, invisible worlds that exist beyond our known reality, she explains, “*I see the ‘somewhere else’ as a place where the imagination is, a place where dreams are, a place where awe and euphoria take us, a place where we go when we die.*” How do we find that place? Perhaps it is through repetitive actions or ritual gestures that become a form of meditation, an incantation. As witnesses of Consalvo’s works, we are also invited to slow down and tap into our imaginations, to access our own “somewhere else”.

Laura Couttie

Naarm March, 2025

INSIDE: *I put it here so you could find it* 2018, video still, single channel video, 2 min 35 sec (02:35)

COVER: *Mid-fall* 2016, (detail) photograph, size varied