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**The new collection of ceramics by Alan Constable continues to embody haptic qualities of form and a deep sense of familiarity, each object glazed in lustrous earthy tones.**

The installation includes two classic SLR cameras with moss-like tinges; a silt-coloured box brownie; binoculars in deep charcoal with flecks of rust red or sky blue; two microscopes, haphazardly sculptural in form and rich in charcoal with blue or gold; a marbled honey and charcoal Instamatic camera; a hybrid object appearing as both video camera and telescope in deep ocean blues and greens; and an old-school radio, conjuring the experience of seeing through listening and imagination. The works speak to the manner in which Constable explores ways of seeing; tactile and distorted in translation and imbued with the subjectivity of the artist's perception.

Constable's abiding fascination with objects that embody the sense of sight began at the age of eight, during which time he would construct cameras from the cardboard of emptied cereal boxes. Legally blind, Constable holds the research images or source objects millimetres from his face, committing the form to memory by tracing and touching the surface. He carefully hand-builds each component that he has pushed and moulded into place, leaving subtle details and impressions on the surface, self-reflexively capturing and re-interpreting the object.

Alan Constable has been working in the Arts Project Australia studio since 1991. Selected solo exhibitions include *Alan Constable*, Darren Knight Gallery, Sydney, 2015 & 2018; *Alan Constable: Close-Up*, Andrew Baker Art Dealer, Brisbane, 2015; *Alan Constable/Ten Cameras*, South Willard (curated by Ricky Swallow), Los Angeles, 2013; *Viewfinder: Alan Constable Survey*, Arts Project Australia, Melbourne, 2011; *Constable*, Stills Gallery, Sydney, 2011; and *Alan Constable Clay Cameras*, Helen Gory Galerie, Melbourne, 2009. Selected group exhibitions include *Spring 1883*, The Establishment, Sydney, 2017; *The Museum of Everything*, Museum of Old and New Art (MONA), Hobart, 2017; *Victorian Craft Awards*, Craft Victoria, Melbourne, 2017; *Let's dance* (curated by Charlotte Day), Arts Project Australia Gallery, Melbourne, 2017; *ACTION, CAMERA!*, The Gallery of Everything, London, 2017; and *NADA New York*, Dutton booth #3.04, New York, 2017. Selected collections include the National Gallery of Victoria (NGV), Melbourne and The Museum of Everything, London.

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Alan Constable is currently represented by Arts Project Australia, Melbourne; Darren Knight, Sydney and DUTTON, New York.



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*In creating and exhibiting his sculptural cameras [and by extension his binoculars, telescopes and hybrid objects] Constable shares with us his personal attachment to them. He also offers us the possibility of discovering their intrinsic qualities beyond the purely practical... it is no longer a mechanical device. Instead it becomes a very personal and touching tribute. It contains traces of humanity. Most of all it reflects a deeper physical and emotional bond that exists between the artist and his subject.*

DAVID HURLSTON  
Senior Curator, Australian Art,  
National Gallery of Victoria, Melbourne



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LIST OF PUBLICATION WORKS



COVER:

*Not titled (Brown with green SLR camera)* 2018  
glazed earthenware  
14 × 23.5 × 8 cm

1. *Not titled (Binoculars mottled red and blue)* 2017  
glazed earthenware  
18 × 9.5 × 16.5 cm

2. *Not titled (Video camera)* 2017  
glazed earthenware  
10 × 18 × 37 cm

3. *Not titled (Black with yellow mottled camera)* 2017  
glazed earthenware  
18 × 14 × 11 cm

4. *Not titled (Mustard telescope)* 2018  
glazed earthenware  
28 × 42.5 × 20 cm

5. *Not titled (Tan radio)* 2018  
glazed earthenware  
15.5 × 19 × 10.5 cm

6. *Not titled (Charcoal brown and white Instamatic)* 2016  
glazed earthenware  
10.5 × 17.5 × 7.5 cm

7. *Not titled (Dark blue microscope)* 2018  
glazed earthenware  
33 × 17 × 15.5 cm



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