

MARION BORGELT

You have spent your career over three and a half decades exploring circular forms, the cyclical nature of the moon and refracted light. What do you see at the core of these works? Have you found the perfect form?

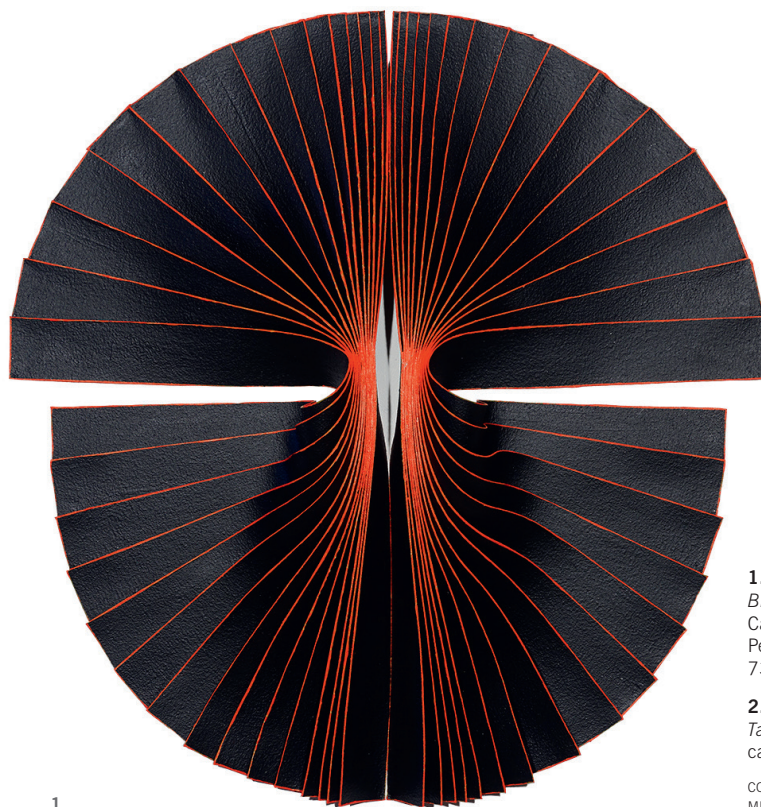
The circle is probably the perfect form and I use it frequently but often only as a boundary to contain or hem movement, patterns and different designs, or more conceptual ideas such as cycles and progression. Sometimes, however, I use variations of the circle, such as the split circle, the fan, the spiral, the ellipse and the rhomboid. In 2014 I decided to explore more organic, unpredictable approaches, still using the circle but in a looser way.

***Luna Tango: No 3*, painted this year, has a strong dynamic. In both title and aesthetic, it does tango – how do you see its aesthetic extending your interests?**

This new suite is the result of freeing up the composition to achieve a greater spontaneity in the work. I found I could express the spatial qualities and atmosphere I was after through an interplay of simple elements such as linear forms and circles. Their mood, at once dreamlike and nocturnal yet equally playful and animated, provides a foil for some of my more formal sculptural works.

The moon and lunar cycle is integral to your work. Do you spend time outside observing natural phenomena? How does time impact your work and life?

As a child I would sit with my family on the veranda of our farmhouse on a summer's evening just chatting and discussing a myriad of things. The evenings were so still, so dark and quiet and the heavens so vast; the natural world seemed to contain unfathomable mysteries. The concept of time is a vexed one and I think we comprehend it through the memories and knowledge of the past and the hopes of the future.



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1. // Marion Borgelt, *Bloodlight Strip: No 9*, 2015. Canvas, acrylic, timber, pins, Perspex shadow box frame, 73 x 73 x 10.5cm.

2. // Marion Borgelt, *Luna Tango: No 3*, 2015. Oil on canvas, 120 x 120cm.

COURTESY: THE ARTIST AND DOMINIK MERSCH GALLERY, SYDNEY

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The fans in *Bloodlight Strip* are static but full of movement - have you been attracted to including a kinetic element in these types of sculptural works?

A visual kinetic element certainly appeals but I've never been very interested in making actual kinetic works that move through an outside element such as electricity or wind. However, the illusion of movement and animation has been an objective. I've been inspired by trying to say something about time and the concept of change.

If you hadn't become an artist, is there another media that would allow you to express what you need?

There is nothing else that gives me the freedom to express myself like art does.

You have begun working with sculpture as well as paint in the second half of your career. What does the third dimension offer?

There is the sense of the object in sculpture, you can look around it and feel its form. It's not an illusion, it is felt and made and is physical and frequently precious. Paintings are something that you look into rather than around. The experience is very different.

What do you believe is most important about the works shown at Sydney Contemporary 2015?

They represent different strands of my practice and are about methods and materials conveying ideas about movement, metamorphosis, change and ultimately, time. They are about the natural world, an exploration of a tiny facet of its wondrousness.

Louise Martin-Chew

» MARION BORGELT SHOWS WITH DOMINIK MERSCH GALLERY, STAND D11 AT SYDNEY CONTEMPORARY 2015.