

## ARTS

# Multifaceted world has hidden depths

## Review

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**ERIN Conron, *Intersect*. Studio Glass. Beaver Galleries. Until June 20, 2021.**

Erin Conron has had a clear vision of the concepts she wanted to explore in glass from the very start of her professional art practice.

These burgeoning ideas were very evident at her graduating exhibition at the Canberra School of Art in 2007.

The works shown in that student exhibition were narrow simplified glass vessels painted with linear patterns that emphasised their cylindrical forms.

In the years since then, Conron (who has a studio in Queanbeyan) has continued to explore these creative concepts evolving subtle variations of her blown glass forms within self-imposed perimeters.

She has also developed the potential of the line as means of expression into more complex networks of linear patterns. The artist herself refers to her glass forms as a canvas.

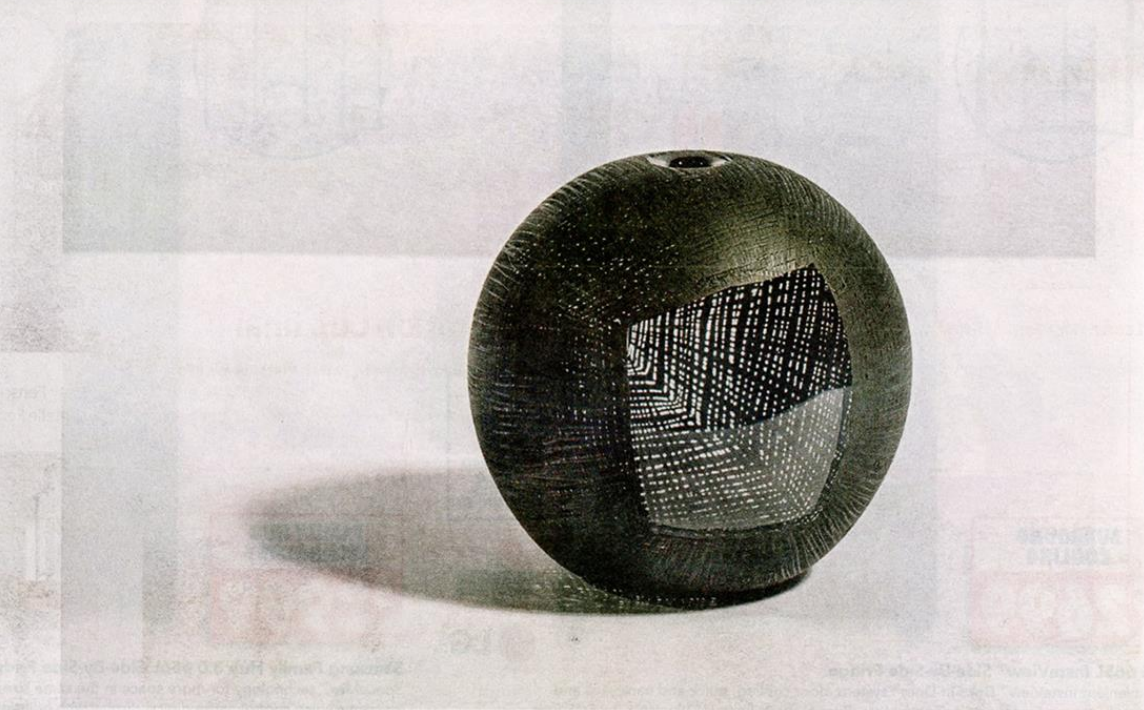
Conron's work is distinguished by these linear patterns that are an integral part of each work carrying its conceptual significance rather as text does on a page.

The current exhibition *Intersect* at the Beaver Galleries shows this intensity of focus.

There are several large and small glass spherical works as well as an interesting departure from these three-dimensional forms with a number of flat glass discs presented as framed wall pieces. Also included are three digital prints on glass and paper.

The spherical blown glass forms in the *Aspect* series are monumental in their solidity with their surfaces transcribed with complex networks of black linear patterns. However, large sections of these glass spheres are left as clear glass.

This allows light to illuminate their interiors and provide visual sightlines into their illusory optical space. These sightlines change with different viewpoints so that the spheres are not static but provide continuing visual diversity.



Erin Conron, *Aspect #8*. Picture: Supplied

In *Aspect #8* this passage through the space is given emphasis by an actual tracery of lines indicating the visual perspective that marks out the path.

For the artist the rhythmic and repetitious creation of these linear patterns represents the complexity of life and its seasonal cycles against which we play out the continuous repetition of our daily lives - a habitual pattern of behaviour that structures our identity.

These complex linear networks resonate with the lines of communication that connect us to the deep unknowable rhythms of the universe.

Although the initial appearance of the

black enamel lines is uniform, it becomes apparent on closer viewing that each line is individually created and varies in thickness and tonal density. This provides a lively and vibrant surface.

In *Aspect #2* the work seems as if the sphere is cradled in a nest which is reinforced by a tiny shadow cast underneath the form.

The three works *Intersect #1*, *#2* and *#3* are large clear glass disks patterned by rhythmic networks of inked lines. In each of these works the lines grow like a whirlpool from centres of energy.

This is perhaps a visual echo of the power of line in Leonardo da Vinci's drawings of

nature and his study of the flow of water to demonstrate the life force.

The three digital prints *Align #1*, *#2* and *#3* are ostensibly a simple network of lines but they coalesce to project visually the subtle optical illusion of a three dimensional object.

On first sight Conron's work can appear austere but it repays attention. To look into one of Conron's glass spheres is to enter into a multifaceted world of reflected surfaces and hidden depths.

In a contemporary visual world of colour, pattern and at times jarring visual pollution, Conron's elegant and controlled artwork can create quiet and calm spaces for reflection.