



Hussenot gallery is pleased to present a solo exhibition of new works by sculptor Carl D'Alvia, which will include his newest series of large-scale, brightly-colored aluminum sculptures which he refers to as "Liths". *After Party* marks the artist's first exhibition with the gallery.

Liz Deschenes

Let's start with color. Can you elaborate on the relationship to form with color choice?
Are there referents that are embedded in these choices?

PS- your interview with Julian Rose only briefly discusses the use of color
in your newer works- I understand that it replaces some of the elaborate textures that you don't have in these works,
but I think that there is something core to color in these works that transcends the forms.

Carl D'Alvia

The initial work of this series ("Lith" 2017 now at Art OMI) is black--and frankly I never really saw it in color and imagined that others in the series would be the same.

But after developing the forms for my last show at Hesse Flatow I just saw them in color. When I develop the forms it's mostly through drawing and I rarely think of color at the outset.

So, it's a game of matching the form to a correct color later. As this work is inhabiting some tradition of macho 70s sculpture (but with a sense of sense of humor and contradictory nuances of softness) I was thinking of 70s design and car colors as a starting point. I have an idea but usually need to test a few colors to find the right one---

sometimes it's even a surprise to me which color is the more successful one. So, maybe the colors are teased out during the process rather than incorporated. Once I lock in on a color it seems grafted to the piece.

That's an interesting point about the color as a replacement for the elaborate surface. Perhaps this surface/color application, in a sense focussing the viewer on the surface implies an interiority. I've been surprised at the odd sense of self that occurs in these pieces and maybe that's a bi-product of the surface/interior relationship.

LD

I love the color responses -

next question is site. I know these works are not made with one in mind and can be located and re- located. that stated, as someone who is very sensitive to scale, how has the Hussenot Galerie impacted the works you'll be displaying there?

CD

Well, these works aren't site specific. None of my work really is but especially this series of large works (I've been calling them "Liths").

They really seem to have an odd amount of interiority and are informed by a sense of self or of their own character.

They're simultaneously isolated and at home wherever they

seem to be installed. They are fueled by this contradiction I think. So, to answer your question --although the sculptures will have a great conversation, or party, at Galerie Hussenot I think they're also content to lean on a street lamp outside on the corner

or against a building or on a tree in the park. Regarding the scale generally the pieces in the series need to be larger than human scale, usually 7-9 feet in their largest dimension. This larger than life scale is important.

LD

you write that the scale is a necessary component - are they larger than human scale to throw off associations?

CD

I think the slightly larger than life scale ramps up the intensity of the pieces (and the craft) and by putting it in a somewhat architectonic scale it increases the whimsy or absurdity—they're like small buildings or cars bending over or slumping down. Objects that size aren't supposed to that, they're not supposed to have a sense of humor.

LD

The work nods to, acknowledges the work of sculptors as diverse as Caro to Posenenske's yet breaks from some of their confines. You're making sculptures that seem to fit into late modernist tenets yet defies expectations. Could you elaborate some on how the work seems to be, yet is not?

CD

Thoughtful question. I love the way you ended with "seems to be, yet is not". I think the breaking of the confines or defying expectations is happening both because of where the work came from and what its concerns are. I started out as a figurative sculptor and feel that in some ways I still am. I have a pet theory that every one is born either figurative or abstract —but that you can often have more interesting results going toward your opposite position. For some time I've been moving towards abstraction and more interested in this figuration/abstraction dialogue than in either polarity. In the end it's the hybrid position, the contradiction, that is more interesting to me. I think this is outside of, or perhaps severely stretching, the late modernist tenets that you mentioned. I think that my willingness to bring whimsy or humor into this conversation is also unexpected and perhaps pushes it into the "yet is not" zone.