

NOELLA LOPEZ
G A L L E R Y





CATERINA PACIALEO IN CONVERSATION

WITH NOELLA LOPEZ

Caterina's "environmental portraits" as she describes them entered a deeper dimension with the body of work 'Elements'. With this new series titled **Water**, the connection between the model, the body, the element and the camera becomes more confined, more personal, more intimate.

While you were developing the Elements Series, you stumbled upon the Water Series beautiful, soft and inspiring images. Can you tell us more about how this thinking and concept unfolded?

The concept generally unfolds very organically and spontaneously. Before I photograph any concept lots of pre-planning goes on in the background, months of preparation. I also consider the weather, water tides, models' availability and specific times of day. In this instance, I wanted to photograph early morning for the light and it needed to coincide with the low tide. So it was a waiting game as certain elements just can't be controlled. Mother Nature always has the upper hand. I prefer to work with nature as it is the basis of my work.

I photographed my key images in the Elements series and then worked on other options. I always tend to be really flexible with what has presented, things may not seem as you may think, so being open and spontaneous allows for "play". The people I invite in my images give of themselves not only in the physical sense, but also on an emotional level. I have been blessed with very patient models. I have put them through challenging situations and they have never complained only celebrated. That's very rare.

The Water series came up towards the end of the shoot with the need to keep photographing with a different perspective, getting close to the subject, a little raw,

less staged and authentic (not saying Elements isn't). By getting in close I can direct on a personal emotive level, whereas the image titled Water in the Element series is open, broad and inclusive, one with Nature.

With the Elements and Water Series, you have investigated specifically the relationship between the body and nature, natural cycles and their connections in depth. Where are you at with this investigation with your practice? Is there more to come?

I believe that nature will always be part of my practice conceptually. I can't seem to disconnect my practice from nature directly or indirectly and I can't say if that will fundamentally change. I believe I will always be connected to that concept consciously or not. An Art practice is something you create based on your observations and experience, and it's up to you what you do with that information and how you choose to articulate it through your given practice.

If I were to break down where everything comes from, our external environment down to our internal environment - our past creates our future, all governed by cycles. Everything has a cycle Nature, Humans, economy, Life and death, animal kingdom. We cannot separate the cycle from nature, it is part of who we are whether we like it or not. I feel we tend to ignore this and that's why we have such internal conflicts with others, ourselves and Mother Nature.

There is always more work to come. I'm in the middle of a video piece, though this has been time in the making as I'm working with Mother Nature again, and again find myself in water. Watch this space!

How do you see your interests and how they impact on your practice evolving? Tell us more about what you are thinking of.

Well of course my interests and life experiences have a big impact on my practice. They go hand in hand. In regards to my ideas and concepts, life tends to evoke the concepts and ideas behind the work and the work is a reflection of my internal

process based on my external influences: pure observation, less reaction and more creation. It's a wonderful process creating, as it gives you the freedom to explore research and question. There are no limits and boundaries to the influences of your thinking, it is what it is.

Sometimes it gives you a responsibility to honour that concept and to see the work through. It can be a scary place to go there sometimes. There have been many works that I have not given the light of day due to the repercussions and the response the work may attract. But I feel that's another question and story in itself. A lot of people may not ever admit that, but I would think that true from most Artists. A good question for debate!

Caterina Pacialeo 2015

FIND OUT MORE ABOUT THIS CONVERSATION, [CLICK HERE](#)



"My passion/obsession for photography started at an early age photographing everything and anything. Trying to capture or hold on to what is in the moment, unexplainable substance that is constantly changing and evolving. What am I looking for? I feel, hear and see things, and through these forms I create the image. I often refer to light. Without light there is nothing. Photography is all about light, and within light there is form and substance.

MINI BIO

Caterina Pacialeo is a photographic artist living and working in Sydney Australia. Her work focuses on environmental portraits, representing people places and diversity. Her photographic prints demand reflection on the mental conditioning of reality, dreams interactions and conformity.

Caterina graduated from the College of Fine Arts UNSW with a BA in Fine Arts 1989, and a Master of Art in Photomedia (2008). She has held solo exhibitions and has been a finalist, awarded and participated in several group exhibitions here in Australia and the USA. Caterina has in-depth technical skills, with the appreciation for quality and attention to detail in her work.

More About Caterina Pacialeo, [CLICK HERE](#)



CATERINA PACIALEO

Inward

Photograph - Water Series

Archival Pigment Inkjet Print - Ed.3/10 + 1A/P (NFS) - Approx. H 84 cm x L 61cm (inc. 14cm white border) - **A\$1400**

See the Water Series by Caterina Pacialeo, [CLICK HERE](#)



"Fire" and "Air" by Caterina Pacialeo

Elements Series

Photograph – Archival Pigment Inkjet Print – H 100cm x L 150cm – Ed. 3/10 + 1

A/P NFS – **\$1900**



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