

Through the Looking Glass

EXHIBITION GUIDE

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ZACH AUSTIN

ARTIST STATEMENT

The medium of collage allows me to re-contextualize myriad forms of life and matter. Which turn the pursuit of scientific research toward the ends of philosophy and myth, in an attempt to cultivate meaning from the fertile soil of reality.

WORKS ON DISPLAY

The Egg, 2014, Ink on paper

The Nest, 2014, Ink on paper

Nymphaea, 2015 Ink on paper

The Poisoning of Dionysos by Hera and Achlys, 2014, Ink on paper



The Poisoning of Dionysos by Hera and Achlys ©

JOANNE CARSON

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ARTIST STATEMENT

The theme of nature has become an increasingly loaded subject matter for artists. The 19th Century preoccupation with the “wonders of nature” has given way to the 21st Century’s anxiety of nature’s fragility and an uncertainty of what is “natural” in an age of cloning and genetic engineering. The desire for sublime experiences of splendor and awe is still with us, although the tradition of spiritual wonder as seen through the lens of nature appears to be an exhausted model. The shift from “organic” to “synthetic” nature is a defining factor of our age. This longing for authentic experience coupled with the knowledge that an Arcadian vision is forever in the past is the primary theme of my work.

The work is meant to express and reflect on our culture’s seemingly paradoxical wish to believe simultaneously in alchemy and science. Indeed, in an era of mind-boggling technological advances, many of us find it increasingly difficult to distinguish between the two. In a world where it is possible to make plastic from maize, and human proteins have been produced in genetically modified rubber plants, the “real” appears to be outstripping the fanciful in sheer implausibility. At once whimsical and monstrous, my work is a salutation to the resourcefulness of living beings and my own delight in playing the role of artist/god in creating new things at which to marvel. My subject is the instability of life, its changeability in a widening world, the purpose being to inspire a fresh but not always entirely comforting sense of possibility and wonderment.

WORKS ON DISPLAY

Argyle, 2005, Acqua resin, flocking, fiberglass, vinyl paint

Dark Cloud, 2012, Charcoal and pastel on paper

Dream Catcher, 2012, Charcoal and pastel on paper

Benediction, 2012, Charcoal and pastel on paper

Orange Sun, 2012, Charcoal and pastel on paper



Dream Catcher ©

Through the Looking Glass, Winter Art Exhibition – November 6, 2015-March 26, 2016
Albany Public Library, Pine Hills Branch

EMILY DORR

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ARTIST STATEMENT

My work utilizes collage and entomology pins to create monumental ephemeral installations. The structure of the installations derives from naturally occurring forms such as swarms, clusters, and murmurations. Themes of fertility, the home, traditional customs, childhood, and violence are extrapolated through juxtaposition, deconstruction, and semiology. Each work is carefully planned beforehand in order to raise underlying themes, while holding onto immediate contexts. The work's meticulous construction provokes a worrisome contrast with the resulting product; a short, delicate life span.

Within each work, I allow for multiple interpretations, while having a decisive metaphor of my own. The freedom of interpretation comes from form, repetition of images, symbols, and stereotypes that I carefully layer within each piece. Swarms allow for the sources to meld together. Like words on a page, where each has its place, building one to another.

Throughout my work there are both subtle and obvious vignettes dealing with the dynamics of relationships. Having many foundational means, some relationships are built in friendship and devotedness, while others are formed around violence and power struggles. These archetypal relationships interest me the most. While exploring the natural world as it relates to history and traditions, I use recognizable customs such as pysanky and wreaths. I am keenly interested in the heavy borrowing that occurs throughout history of particular rituals, and enjoy taking part in that practice through appropriation of images.

WORKS ON DISPLAY

Baptism of Venus, 2013, Cut paper, insect pins

The Waters Above, 2015, Cut paper, insect pins

Wreath I, 2013, Cut paper, acrylic medium, insect pins

Wreath II, 2013, Cut paper, acrylic medium, insect pins

Wreath III, 2013, Cut paper, acrylic medium, insect pins



Wreath I ©

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INGRID LUDT

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ARTIST STATEMENT

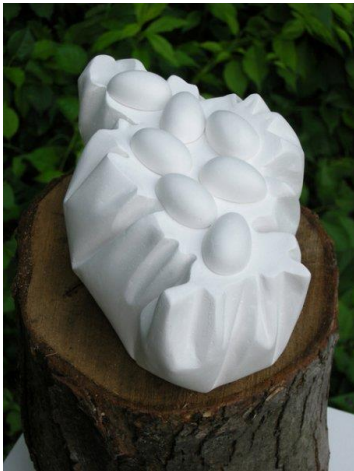
Inertia is nature's enemy. Without movement, dynamism, or change, nature becomes nothing. In actively seeking and accidentally discovering motion of the biosphere, I channel its vibrations into painted and sculpted gestures. MY specific interest in the individual rock samples and conglomerate forms near MY childhood home in the Finger Lakes region of upstate New York are realized through experimentations with geometric shapes and silhouettes, which appear as fractured bursts of linear motion. Each composition is contained within a fixed area, using the dimensions of the ceremonial mandala both as a system of measurement and an inquiry into harmonies beyond physical limits. My linear networks of volcanic formations and heavy, crystallized bursts of earth reflect not only a respectful fascination with geological processes and oddities, but an understanding of how these elements, literally, build the shifting world we live in.

WORKS ON DISPLAY

Bark Column, 2015, Cast paper

New Nature, 2011, Plaster, paint, birch

Untitled, 2011, Plaster



Untitled©