



Megafauna and Other Collisions

Elizabeth D'Agostino
ARTsPLACE Gallery

Annapolis Royal, Nova Scotia

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www.arcac.ca/artists

Statement

Influenced by environmental discussions surrounding biodiversity, species extinction, climate change, and urban expansion, relationships in space and structure are repurposed to create new narratives modified by their characteristics and habitats. While living in a busy urban setting, I have become increasingly aware of my surroundings and the rapidly producing populations and architectural structures that continually alter the landscape.

Closely connected with the natural landscape outside and within the city has shaped my perspective on nature and how humans interact with animals and each other. The disruption of many vulnerable species and habitats has led to uncertain outcomes and even their disappearance claiming individual genes and entire ecosystems.

My current research draws from contemporary environmental issues and inspired by the records of observational and scientific illustrations of North American flora and fauna. Human expansion, resource consumption, and natural disasters have increased dramatically resulting in compromised animal habitats. As fictional animated forms are organized within each composition, they resemble the familiar combined with pieces of living components and unusual characteristics displayed as objects of peculiarity and hybridized entities.

Each project illustrates animal nature and the complexities of the changing landscape emphasizing how various paths of nature have been interrupted. My interests in landscape, as well as naturalistic forms within architecture, have evolved into fictitious environments, constructing stories from merging elements that are both imagined and real. These subjects are extracted from their current landscape and assigned to new roles within a fabricated landscape. Each form carries a heightened sense of interconnectedness portraying animal and plant attributes.

Cover image: *Makeshift II, Owl with Podsack*. Collaged print, etching, monotype, silkscreen on Inshu Gampi tissue, and paper clay Gampi sculpture on floating wood shelf. Overall dimensions 40 x 48 inches. Photo credit: Brian Burnett

Back cover image: *Megafauna and other collisions II*. Collaged print, monotype, etching on Kozo paper, and paper clay/Gampi sculpture on floating box shelf and collage, 8 x 8 x 8 inches. Photo credit: Brian Burnett

Inside image: *Makeshift Tales, Installation detail*. Collaged print, silkscreen, monotype, etching on Gampi paper, and ceramic/Gampi sculpture on floating box shelf and collage. Photo credit: Artist



Bio

Elizabeth D'Agostino is a Canadian artist working in print media, sculpture and installation and is a member of Open Studio Fine Art Printmaking Centre in Toronto. She holds a BFA from the University of Windsor and an MFA from Southern Illinois University, Carbondale, USA. Her work has been exhibited in Canada and internationally including Kelowna Art Gallery, British Columbia; Manhattan Graphics Center, New York; The Print Center, Philadelphia; Iziko: Museum of Cape Town, South Africa; and Atelier Mondial, Basel, Switzerland.

Elizabeth's prints can also be found in many private and public collections including the University of Changchun Jilin, China; Bibliotheque et Archives Nationales, Montreal, Quebec, Canada; Manly Art Gallery and Museum, New South Wales, Australia; Department of Foreign Affairs Canada; Toronto Pearson International Airport and Ernst and Young, Canada. She is the recipient of many awards and fellowships, and in 2015 was selected by the Department of Foreign Affairs, Trade and Development Canada to create a custom carpet design for the High Commission of Canada (Canada House) in the United Kingdom.

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