

C. Albert

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Reviews of my show at the Hugo House in Seattle, October '06

The Queen Anne News, 10/25/06.

By Nancy Worssam

*In a quiet room images cascade
as seeds
from my fingertips.*

So writes Queen Anne artist C. Albert about the first of the nine works she is currently exhibiting at the Richard Hugo House on Capitol Hill. In each of her collages, the pieces pour one on top of the other to compose and juxtapose themselves into a flowering of texture color and shape.

Her materials are varied. Fabric, paper, glass, photographs and metal all find their way into her compositions. Layer upon contrasting layer make up each of the images, which are almost sculptural in their composition. That's one of the elements of collage that appeals to Albert: "I really like the way I can move things around, integrate the photography that I love and build on the textures, kind of like sculpting."

The works are small, but the detail is rich. And the artist wants you to pay careful attention to the details. The viewer gains additional satisfaction from careful scrutiny of each piece. There are hidden words and images that add meaning. There are surprising compositional elements that reveal themselves only to the careful observer. Perhaps that is why she calls this show "with the edges of our eyes."

One work I particularly liked was "Open Weave." It's a rather abstract look through what appears to be black window frames into a gallery of nudes, bits and pieces of them on an ornate background of silver, gold and white. There's a rococo richness to the detail, yet a Mondrian linearity to the separation of spaces. Albert suggests, "It's his spaces and my details. The content of the windows is up to the viewers."

The collages are accompanied by poems designed to enrich and explicate them. With degrees in both English and fine arts from the University of Washington, she is schooled in both fields.

For another take on my work, poet Don Zirilli wrote this:

C. Albert is a collage artist and poet. When you look at one of her collages, you see first a powerful image. Only then do the pieces become visible. They are pieces, not fragments, because they do not seem broken. You forget that other images were torn apart to create this new one. Everything is where it belongs.

Her poems work in a similar way. Each has its own statement to make, but a close reading will reveal it to be a collage of individual pieces, allowing the reader to delight in the details without ever losing grip on the whole story.

In this show, you will see both her poems and her collages, a harmony flowing individually and returning together somewhere midstream.