



# DARK ENERGY

Carol Prusa





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Endicott College - School of Visual and Performing Arts - Heftler Visiting Artist Gallery - February 1 - May 19, 2018

*“[The Universe] is written in the language of mathematics, and its characters are triangles, circles, and other geometric figures.”*  
— Galileo Galilei, *Il Saggiatore*, 1623

Appreciation to Kathleen J. Moore, M.Ed., Coordinator of Visual Arts and Gallery Director of the Walter J. Manninen Center for the Arts at Endicott College and Prof. Carol Pelletier, Chair, Fine Arts, along with their staff and Endicott College for making this exhibition happen.



As a young child I would lie on my twin bed at night looking out the window past the neighbor's roof and try to make sense of it all. I thought I could get to the bottom of why things are the way they are if I could reduce immensity to the singularity of the beginning. I would close my eyes to imagine erasing all that surrounds, hoping to end at nothing.

What makes me weak in the knees can leave another inert. I don't try to make my work accessible or inaccessible – I only make what I need to see. I investigate the space between known and unknowable, dissolution and coalescence - using geometry, intricacy and emergent forms to express what it feels like to be alive.

This body of work, *Fearful Symmetry*, grew out of the ceramic forms made while in residence at the Kohler Company in Wisconsin, where I researched explanations of how we describe the universe. This work incorporates personal narrative, the movement of the planets according to Ptolemy, generating a world from a line where the one becomes the two and the two becomes the three and the three become all. Small silverpoint drawings reference ancient cosmologies from science, geometry, wisdom traditions and alchemy.



*Swallow*, 2014  
32 x 32 x 10 in  
silverpoint, goldpoint, fiberglass and  
programmed light emitter and fiber optics





*"Every space that a Man views around his dwelling place, standing on his own roof or in his garden...such a space is his universe: and on its verge the Sun rises & sets, the clouds bow to meet the flat Earth & the Sea in such an order'd Space: the Starry heavens reach no further, but here bend and set on all sides, & the two Poles turn on their valves of Gold; and if he but moves his dwelling place, his heavens also move wherever he goes. [In short,] Man's body is a garden of delight & a building of magnificence."*

- William Blake

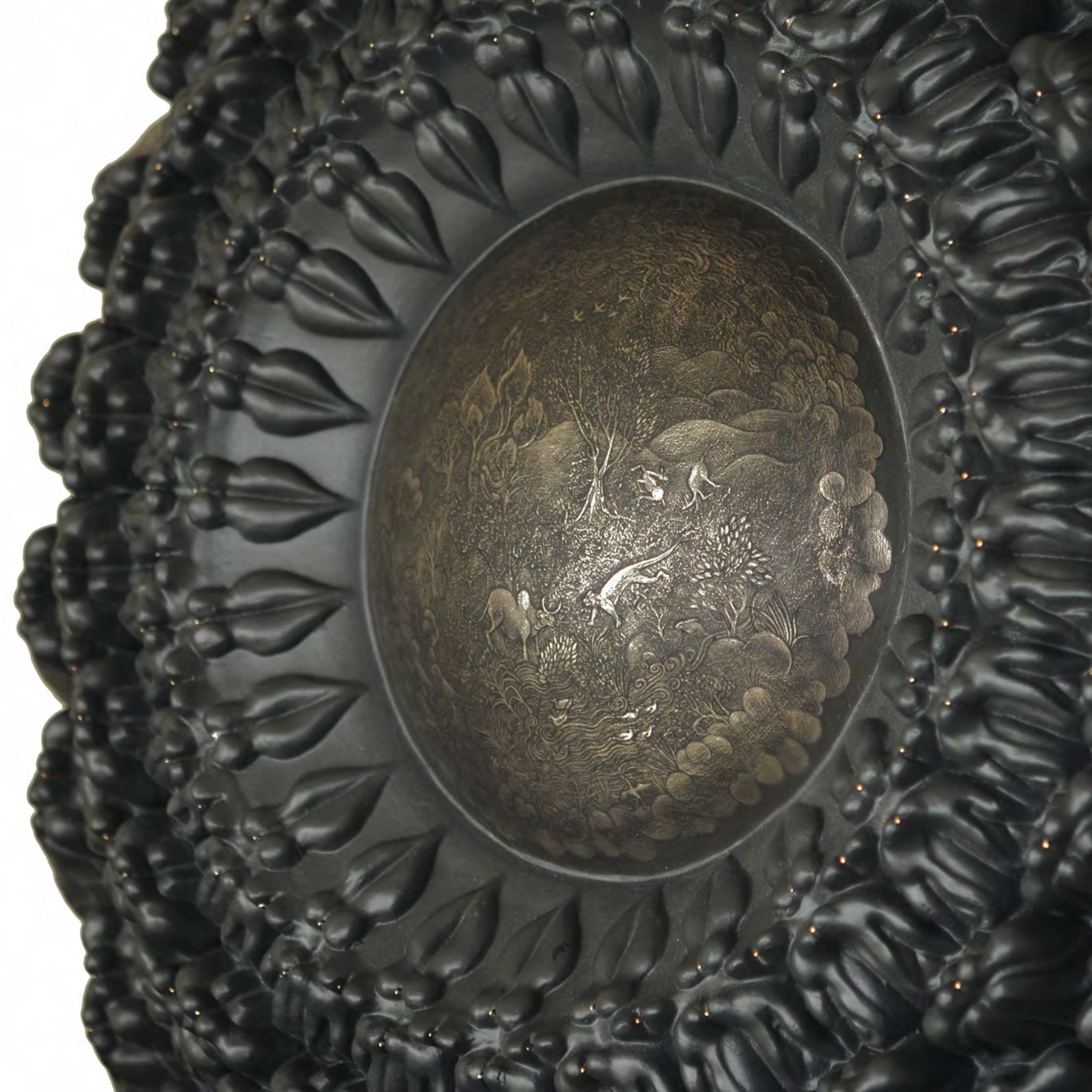




*Around (after Ptolemy)*, 2014  
32 x 32 x 10 in  
silverpoint, goldpoint, fiberglass and  
programmed light emitter and fiber optics







*Paradise (after Book of Kings)*  
2014, 32 x 32 x 10 in  
silverpoint, goldpoint, fiberglass and  
programmed light emitter and fiber optics





*Dream*, 2014  
32 x 32 x 10 in  
silverpoint, goldpoint, fiberglass and  
programmed light emitter and fiber optics







**Generator**, 2014  
32 x 32 x 10 in  
silverpoint, goldpoint, fiberglass and  
programmed light emitter and fiber optics

*“And it is a strange thing that most of the feeling we call religious, most of the mystical outcrying which is one of the most prized and used and desired reactions of our species, is really the understanding and the attempt to say that man is related to the whole thing, related inextricably to all reality, known as unknowable.” – John Steinbeck.*



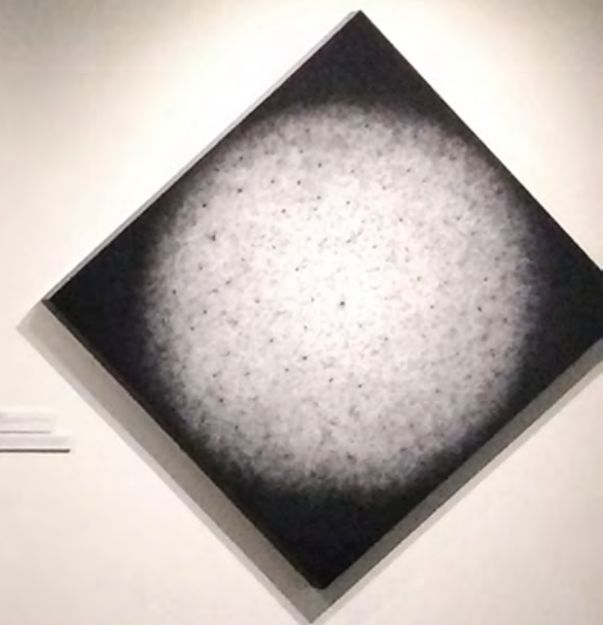
*Twilight between dark and light, space and time. Struck standing on the bank of the North Platte River by totality sending my right sky palladium while my left shimmered warm and between, a haloed black disk allowed Venus to emerge. I stood between day and night.*

As an umbraphile (shadow seeker), I traveled to the banks of the North Platte River in Nebraska to experience totality as the moon eclipsed the sun, precipitating a series of work titled *Umbra*, expressing being caught between day and night. My worlds, created from erotically charged geometries, distill accounts of the chaotic interactions central to the formation of the universe.

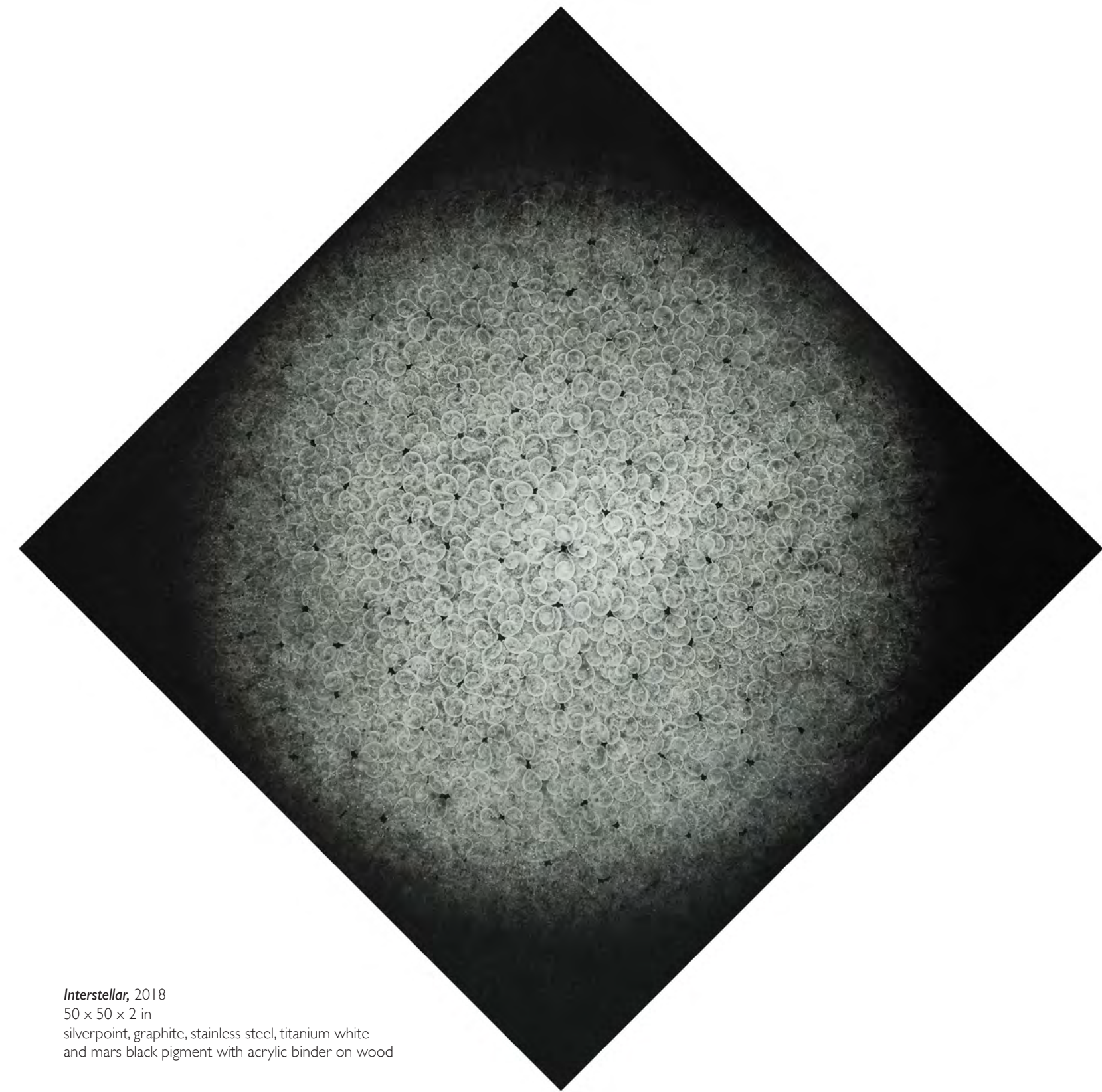
***Diamond Ring***, 2018  
30 x 30 x 2 in  
silverpoint, graphite, titanium white  
pigment with acrylic binder on acrylic circle











*Interstellar*, 2018  
50 x 50 x 2 in  
silverpoint, graphite, stainless steel, titanium white  
and mars black pigment with acrylic binder on wood



*Dark Energy*, 2018  
50 x 50 x 2 in  
silverpoint, graphite, stainless steel, titanium white  
and mars black pigment with acrylic binder on wood

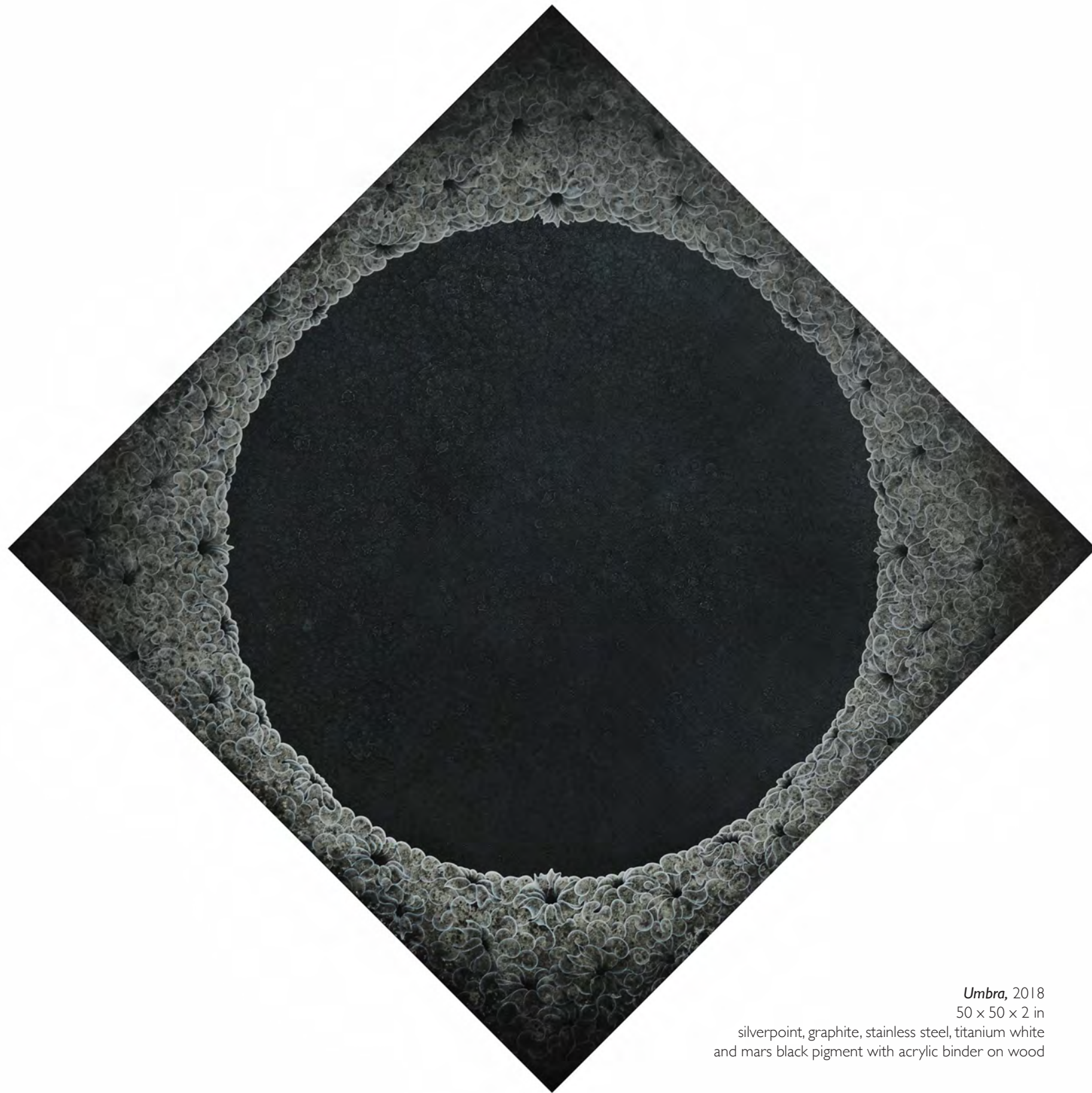




*Cosmic Dust*, 2018  
50 x 50 x 2 in  
silverpoint, graphite, stainless steel, titanium white  
and mars black pigment with acrylic binder on wood

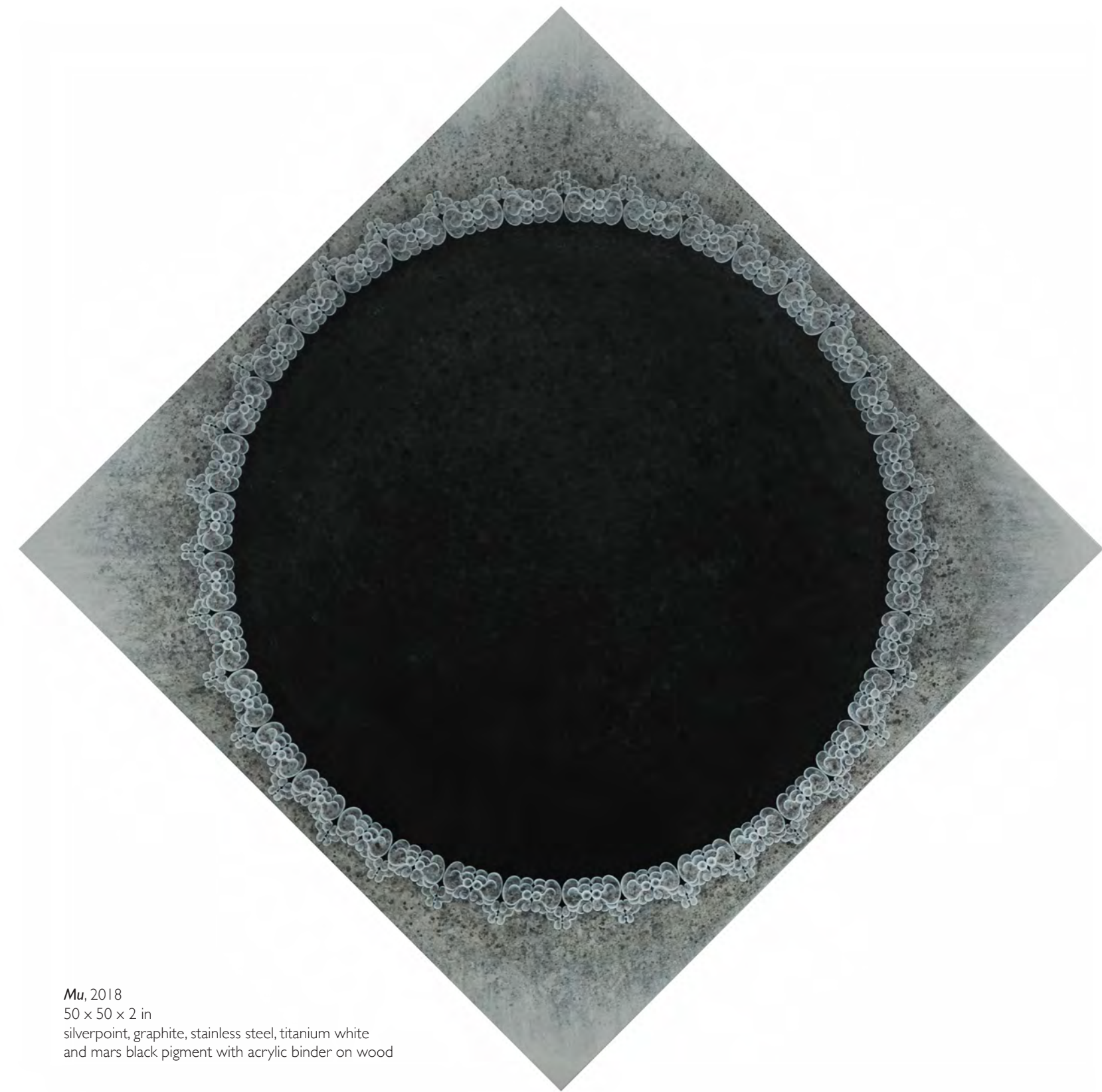




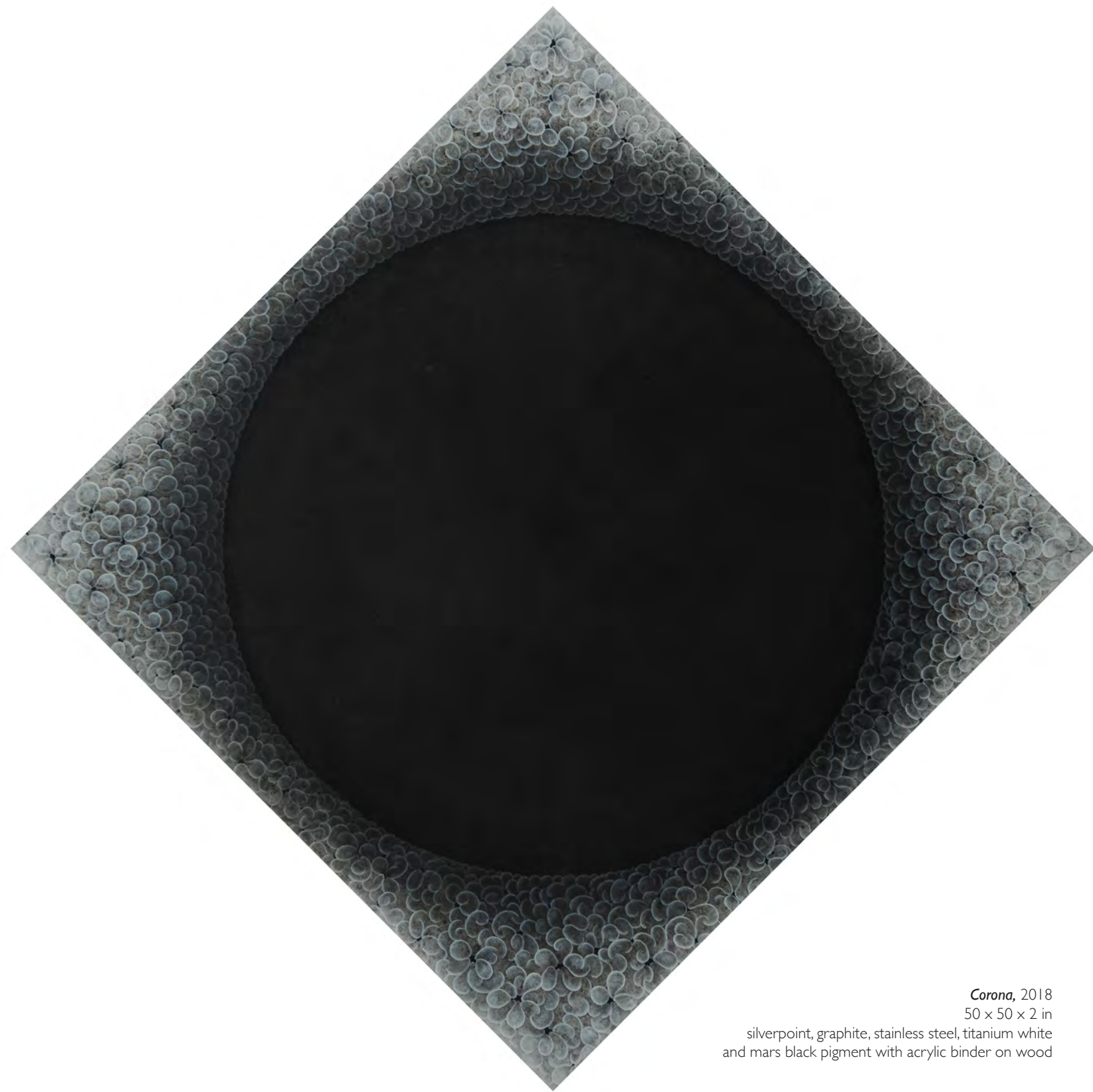


*Umbra*, 2018  
50 x 50 x 2 in  
silverpoint, graphite, stainless steel, titanium white  
and mars black pigment with acrylic binder on wood



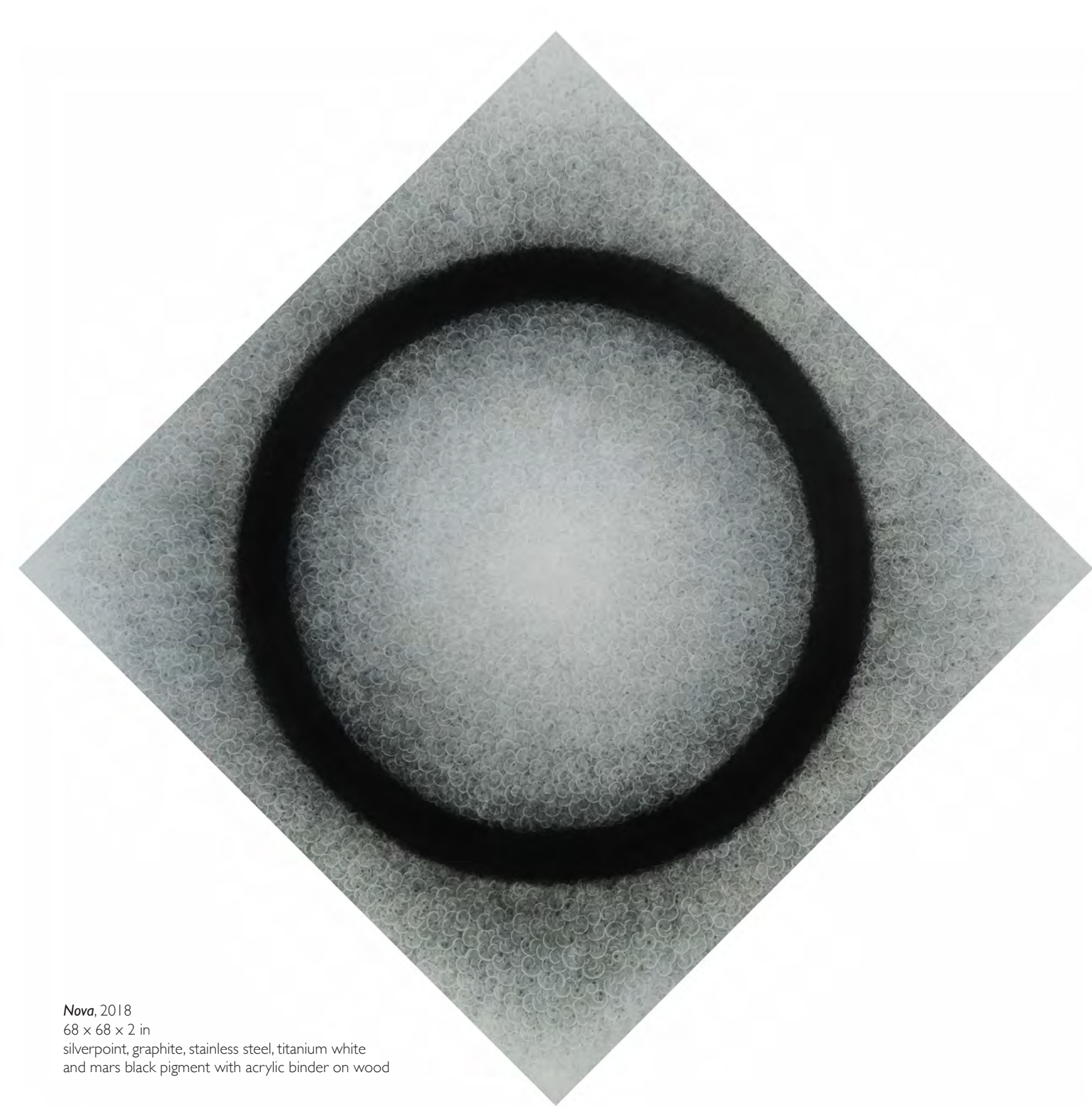


***Mu***, 2018  
 50 x 50 x 2 in  
 silverpoint, graphite, stainless steel, titanium white  
 and mars black pigment with acrylic binder on wood



***Corona***, 2018  
 50 x 50 x 2 in  
 silverpoint, graphite, stainless steel, titanium white  
 and mars black pigment with acrylic binder on wood





*Nova*, 2018  
68 x 68 x 2 in  
silverpoint, graphite, stainless steel, titanium white  
and mars black pigment with acrylic binder on wood





**Carol Prusa** exhibits widely in museums and curated exhibitions. Her work has been supported by fellowships including the Howard Foundation, State of Florida and South Florida Cultural Consortium. Selected for the 2015 American Academy of Arts and Letters Invitational, her work was purchased for the permanent collection of the Museum of Arts and Design in New York City. Additional museum collections include the Perez Museum of Art, Spencer Museum of Art, Museum of Art Ft. Lauderdale, Hunter Museum of American Art, Arkansas Art Center, Telfair Art Museum and Daum Museum of Contemporary Art, among others. Prusa participated in a four-month funded Artist in Industry Residency in ceramics at the Kohler Company and most recently explored glass through a residency at Berengo Furnace, Murano, Italy. Prusa is represented by Brintz Gallery - Palm Beach, Florida, Bluerider - Taipei, Taiwan, Le Salon Vert - Geneva, Switzerland, Kostuik Gallery - Vancouver, Canada, Jenkins-Johnson - New York City and San Francisco. She is a Professor of Painting and Drawing at Florida Atlantic University.

Merging silverpoint drawing with contemporary strategies, surfaces are articulated to create liminal skins between known and unknown worlds. Prusa seeks to express her euphoria when glimpsing the strangeness and vital beauty of what is possible - to give form to thin spaces that evoke the mystery that both surrounds and binds us together.





*"What I cannot create I do not understand." - Richard Feynman, 1988*