

# ANNE DIGGORY

*From Tabletop to Mountaintop*

LPCA August 21 – Sept 19<sup>th</sup>, 2015

Gallery Talk Friday Sept 18<sup>th</sup>, 6 pm

## WORKING PROCESS AND RELATED WORKS



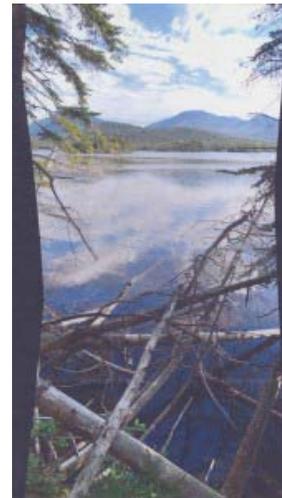
*The Space Between (Elk Lake)* – 2011 – Hybrid on Canvas – 48 x 36"

The inspiration for this artwork was the experience of walking along the shore of Elk Lake in the Adirondacks, looking for a break in the trees in order to see the dramatic far shore with Dix Mountain rising in the distance. I was excited to finally find an opening and then got just as excited by the tangle of fallen trees whose demise made the view possible. My attention kept shifting between the two kinds of beauty. Because we were on our way to a hike, I only had time for photographs. But I knew that eventually I would want to combine the two different spaces in an artwork about divided attention. When the time came to work on it, I chose a vertical composition to emphasize the contrast between looking down and looking up and out. The hybrid approach allowed me to set up further shifts in focus throughout the work, including a contrast between the two vertical edges; photography dominates the left side and painting dominates the right side. For the first layer in Photoshop I used a digital image of a full-sized painting study of the space. I layered sections of the photographs over that image, printed it and painted on top of the print. As in many of the very large hybrid pieces I created a smaller version first that I could print in my studio. After painting on it I understood the options better and then adjusted the basic file before having the large version printed as a basis for painting.

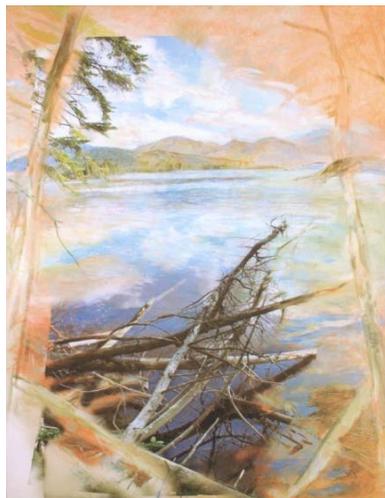
**The first layer in Photoshop, a full-sized painting study**



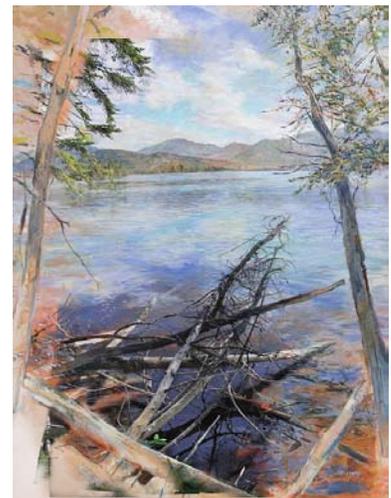
**I used some details of this photograph as layers over the study**



The combined painting study and photographs as printed:



The final artwork:



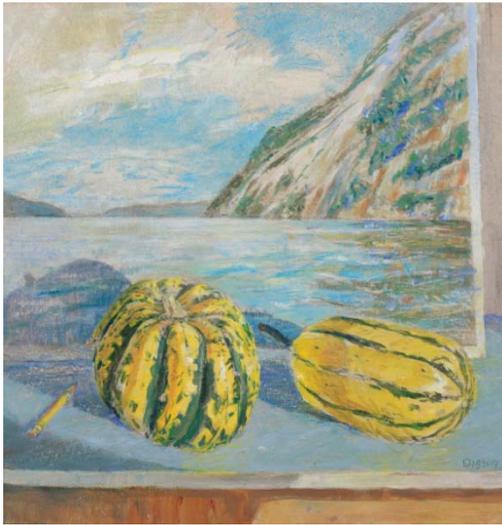


*Mountain Folds* is one of a long series of paintings in which I juxtapose the clutter of everyday living with artwork in a playful dialogue. This one was inspired by a heap of fancy cloth that I had taken down from the wall. It evoked a mountain reaching from green trees into the blue sky, so in the background I added the painting of Algonquin and Mt. Jo in the fall and suggested other spaces out the window and into the next room.

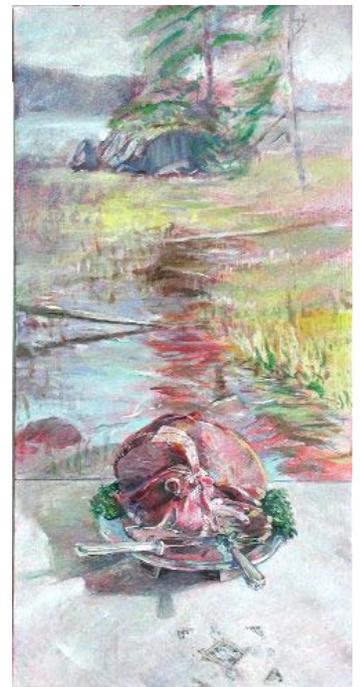
The downtown LPCA gallery has two others from the series:

*Ripple Effect*, 12x12, acrylic on wood, 2010  
Lodge]

*Summer Pleasures*, 8x5.5" 2005 [from Lake Placid Lodge]



*Everflowing Ham*,  
30x15" acrylic on canvas  
2005



*Shell Game II* 12x12"  
Hybrid on paper 2013



2014 *Coming and Going* 38x105" hybrid on canvas

With the 2014 show of my hybrid work coming up at The Hyde Collection, I created *Coming and Going*. I had used a similar structure in two "corner paintings" in the mid 90's in order to express the drama of a space surrounded me. And the Hyde's gallery space had a perfect corner across from the entrance.



Related works:

1995-1329 *Passages* (installed in corner)  
oil on canvas 56x110" , private collection  
(same length as *Coming and Going*, but taller)



1997-1536 *Plenitude and Vacancy* oil on canvas 36x120" Longfellow's Inn, Saratoga Springs, NY

(begun on location with three canvases – the Battenkill River at Middle Falls, NY)

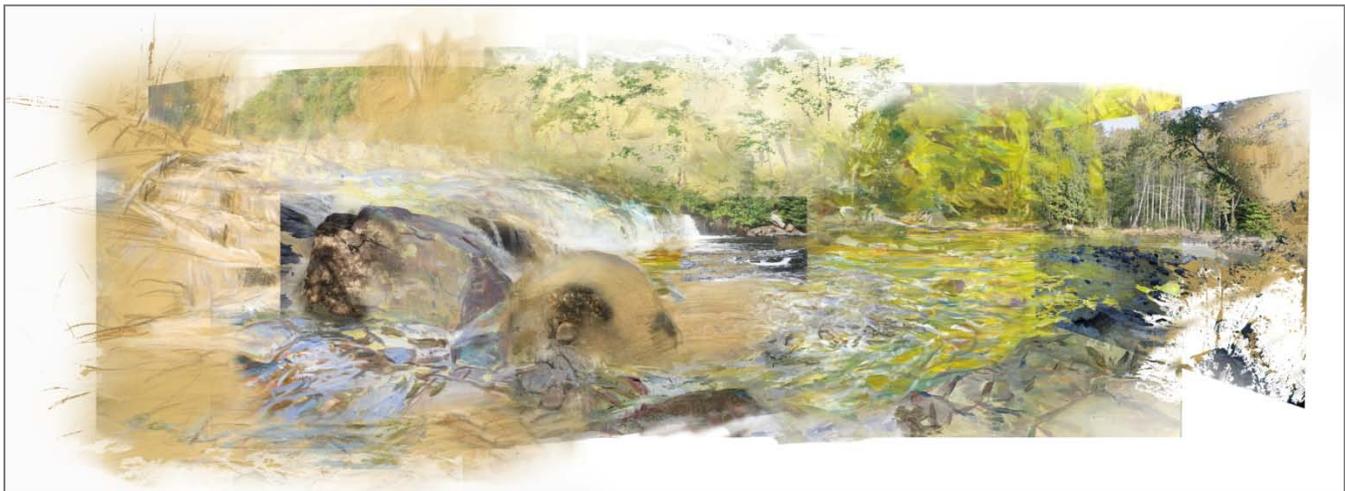
One of the sources for the corner hybrid is in the opposite corner of the gallery: *Winter Boulders*, drawn on location in November 2013



Another source is *Anchored*, 15x30", painted on location in August 2013. It is on display in the LPCA downtown gallery.



After using Photoshop to combine my drawings, paintings and photographs of Buttermilk Falls near Long Lake, the image was printed on canvas for me by Kim Lorang of Visual Winds Studio in Schenectady, NY. Below is the image as it was printed. I then painted on it, off and on for several months.

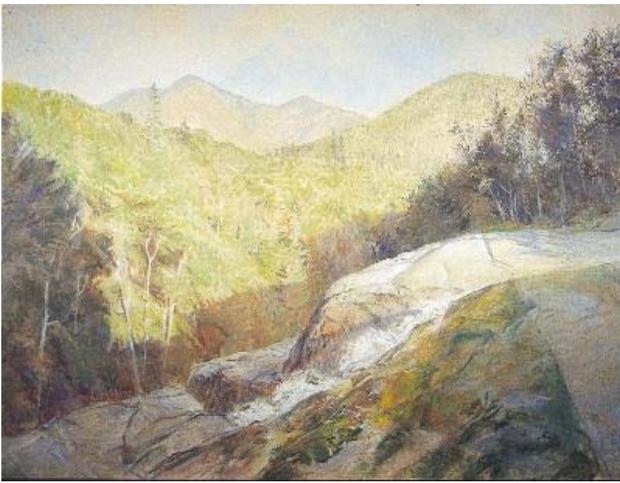


The full process for *Coming and Going* can be seen in the spiral bound documentation of 16 hybrid works and online at [hybridvisions.diggory.com](http://hybridvisions.diggory.com).

*Tangents*, pencil 20x30" pencil 2000-1824



When my daughter Ariel worked one summer at the High Peaks Information Center and one summer as a Summit Steward, I hiked Marcy and Algonquin with a roll of large drawing paper and a folded light weight drawing board.



The drawing, along with photographs from my trip up Marcy, became the basis for a large painting:

*Eos*, 50x65" acrylic on canvas, private collection 2000-1835

Other drawings from the series:

*Climbing Marcy – Sisyphus II* 22x30" pencil 2000-1807

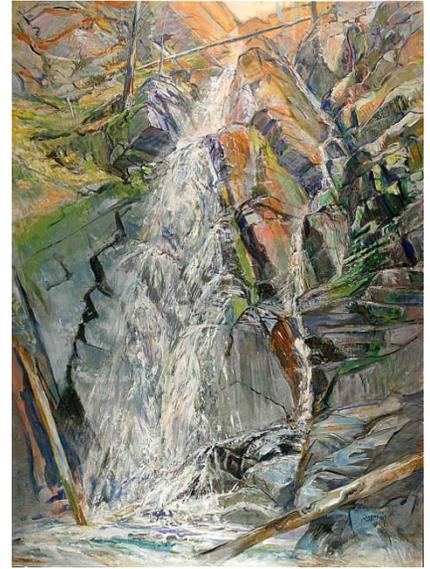


*The Great Range* 22x31 pencil [from Algonquin] 2000-1801



*Arachne* was drawn and painted at Mossy Cascade in Keene Valley.

I later made a large painting: 2003 *Spillway* 72x54" acrylic on canvas



I have made at least 10 artworks based on Mossy Cascade. A few of them:

Two in the collection of Siena College (in the library)

In the collection of Ayco,  
Saratoga Springs NY



While on Marcy on two separate trips I was quite enthralled by the view across Panther Gorge and did two watercolors and a small acrylic painting that served as inspiration for *At the Top*. The large rounded boulder provided a great contrast to the deep space and dramatic drop. For the larger painting I exaggerated the colors of late afternoon light and energetically applied paint to convey the drama of the situation.



in private collection

In the exhibition



1995-1309 *Dix from Noonmark* 7x10" watercolor and pen

Three years after doing this study, I was commissioned to do a series of paintings for the Adirondack Trust Company in Saratoga Springs. The sketch and photographs from that day were sources for a two part painting, *Summer from Noonmark Mountain* 3x14 feet. (Poster is available at Noonmark Diner and at Diggory.com)





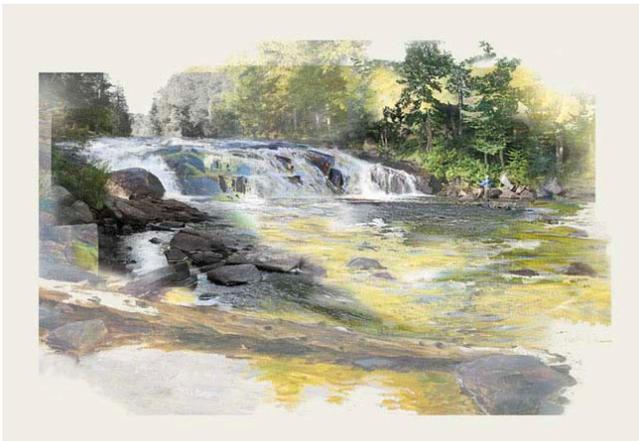
The inspiration for *Flat Out* was the experience of looking at Buttermilk Falls (near Long Lake) from the perspective of the shallow pools below the falls in early morning. I had painted a smaller section of the scene in 2011: *Golden Morning* 2011, acrylic on canvas, 16x20"



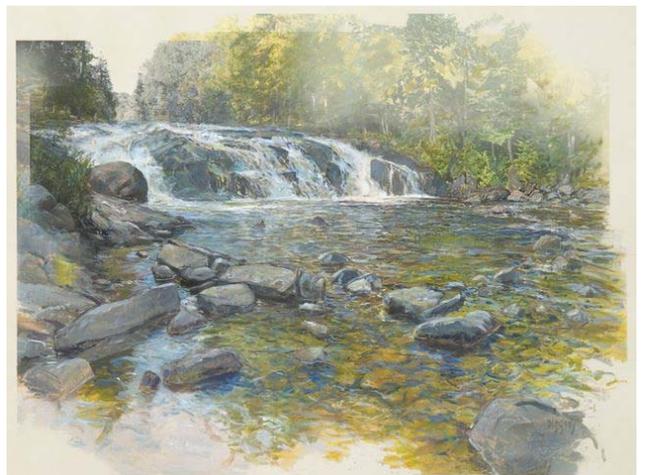
During most of the first morning that I was painting, a fisherman was at work in the distance. And I took many pictures of him, including this classic image with the airborne fishing line (left). I combined several manipulated photographs (right) and layered them over an image of *Golden Morning*.



And then I had the combination printed on canvas for further painting:



I created another version of the same general scene *Swimming Hole*, hybrid on paper, 20x31" 2013-3601

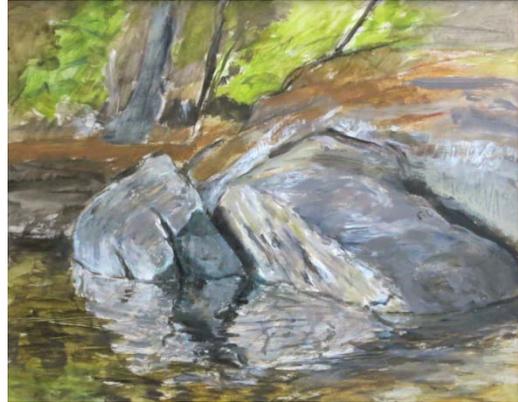


The newest work in the gallery is *Split II*, created in late July and early August, 2015

*Split II* hybrid on canvas 24x32"



*Split I* acrylic on panel 11x17"



It is based on a painting (*Split I*) I did from my canoe on the Hudson near Lake Moreau. I had been paddling a while, looking for a combination of reflections and shore that had elements to inspire me. The boulder splitting off, yet remaining close intrigued me both aesthetically (high contrast, lights among the darks) and for the visual story of forms both separating and joining through light, reflections and the movement of paint. The smaller boulder was pulling away from both the other rock forms and from the shore.



When I started working photographs into the digital image of the small painting I based some of my choices on a desire to push the contrast between peripheral vision and the focus on an a singular natural event.

The file as printed before I began to paint on the surface of the print:



1998-1618 *Marcy from Colden* 6x12" acrylic on



When I want to emphasize the white shapes in an image I work on gray or tan paper with acrylics and watercolor.

For this work I had climbed Colden, using snowshoes part of the way, in order to sketch Marcy for a commissioned 3x10 foot painting for the Adirondack Trust Company. It was for a five painting series for a new branch building in Milton, just north of Ballston Spa, NY.

The final painting was based on several sketches and photographs from that day:

1998 "Marcy in Early Spring" 3x10 feet

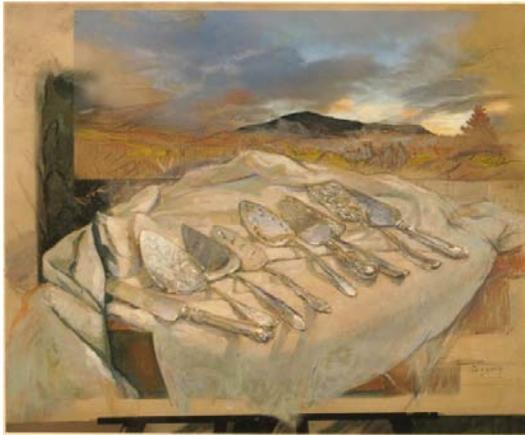


1999-1743 *Snowcapped* 9x12" acrylic on paper



Often I am inspired by the dynamic relationships between the shapes on the mountains and the clouds as seen from the Loj Road leading to Heart Lake. Along that road there are many options for foregrounds and I chose a location where the tall dark trees provided a contrast and an upward visual pressure, grouped off center around snow covered Algonquin.

2011-3214 *Settings* 12x14.5" hybrid on paper



*Settings* began as a drawing, on gessoed wood, of the wonderful set of cake servers loaned to me by friends for my daughter Ariel's wedding, Sept. 2011. I loved the variety of forms designed for the same function, from elegant to ornate.

After beginning the drawing, I decided to try an image that evoked not only the setting for the occasion, but also the eternal dialogue in art between interior and exterior worlds. I took a photo of the drawing sitting on the easel and added other digital images in layers in Photoshop.



I added three elements to the drawing to make a digital collage that would be the basis for further painting .



A Cézanne painting (which was selected for the triangular cloth and for Cézanne's continuing interest in both still lifes and mountains)

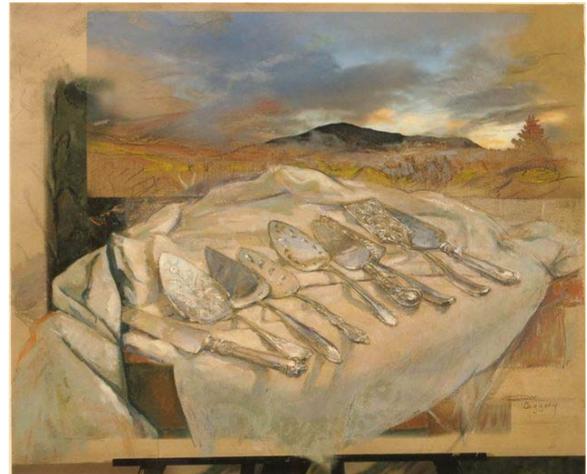


A photo of dawn over Pitchoff Mountain at the wedding location, South Meadow Farm near Lake Placid, NY



A sketch of Cascade Mountain at the wedding location.

The layers were all combined in Photoshop and then printed on paper. I painted over the print with acrylic paint.

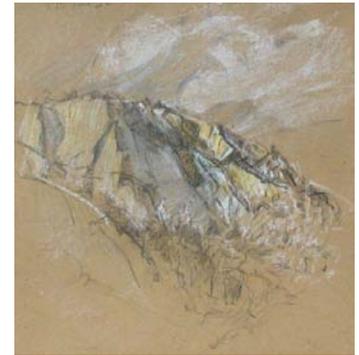
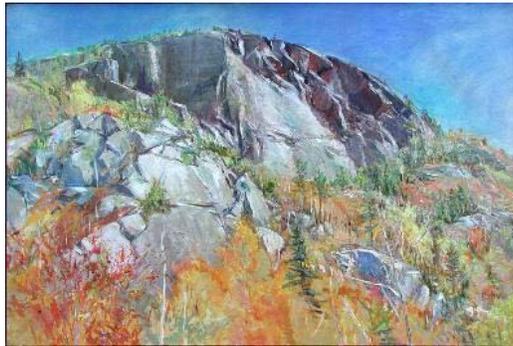


Giant's Nubble as seen from the Chapel Pond pullover is one of my favorite locations. The rock faces and shadows create fascinating patterns that dance with the patterns of the clouds. **In the exhibition:**

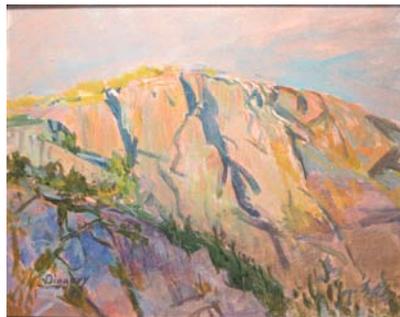
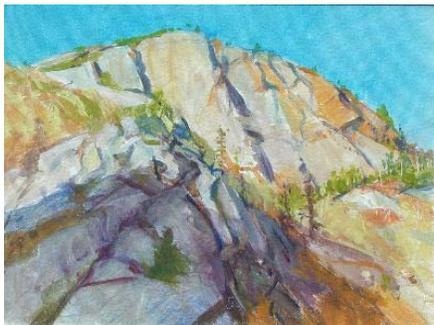
2000 *Snow Lines*

2000 *Autumn Descent*

2004 *Fleeting Color*



Below, others in series: **top left** 1998 or 2000, *Rising Shadows I*, 12x16" **Top right** : 1998 or 2000, *Rising Shadows II*  
**bottom left:** 1995? *Summer Cliffs* **bottom right:** 2006 *Nubble Ridgelines*



The same cliffs as seen from further east near the trailhead for the climb to Giant. Both 1991: *Keene Valley I and II*



1998-1639 *Giant Unveiled* 13x38" acrylic on canvas



I painted *Giant Unveiled* from the Ausable Club road as a study for a 3x10 foot commissioned painting for the Adirondack Trust Company.



The final painting: 1998 *Giant in Late Spring*

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1997-1526 *High Peaks from Giant* 14.25x15" watercolor



It's always a challenge to pick which shadows to use on a day when the moving clouds keep changing the coloration of the mountains. I picked ones that would help set a visual pathway and would clarify the spatial relationships

I have spent many days at one of the pullovers along the Cascade Lakes, fascinated by the structure of the cliffs as they emerge from the similar but softer patterns of the vegetation.



**In LPCA exhibit:**

1995-1305 *Cascade Cliffs I* 12x15"  
watercolor



1995-1306 *Cascade Cliffs II* 12.5x15"  
watercolor Painted on the same day as the  
version in the exhibition, as the clouds and  
shadows shifted.



1996-1481 *Eloquent Cliffs*, 20x36"  
private collection



1996-1407 *Cascade Cliffs, Winter*  
8x14" mixed media on paper

Painted on hiking trips up Cascade Mountain:

**In exhibition:** 1997 *From Cascade* 8x14" watercolor



1994 *Autumn Pass* [from Cascade]  
6x10.5" watercolor

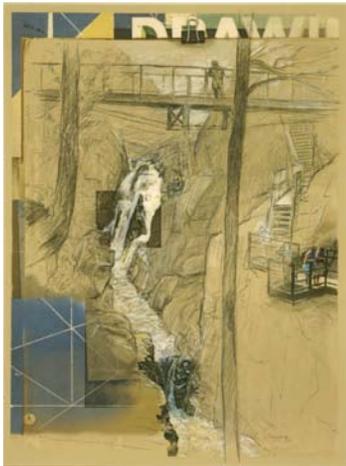


The watercolors were later used to create a 14 foot painting: 1998 *Autumn From Cascade*  
(posters available at Noonmark Diner and at [www.diggory.com](http://www.diggory.com))



The mural installed on the far wall at  
the Milton Branch of the Adirondack  
Trust Company

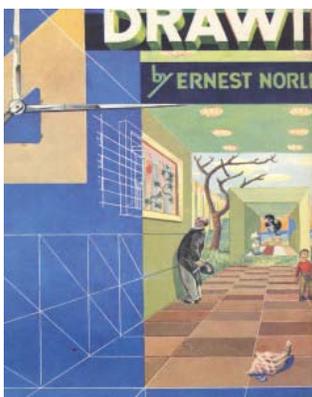
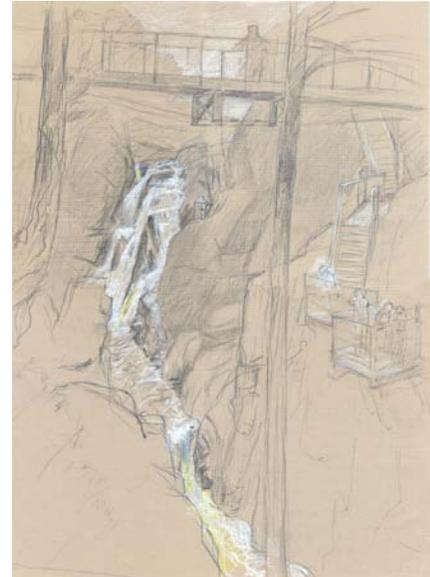




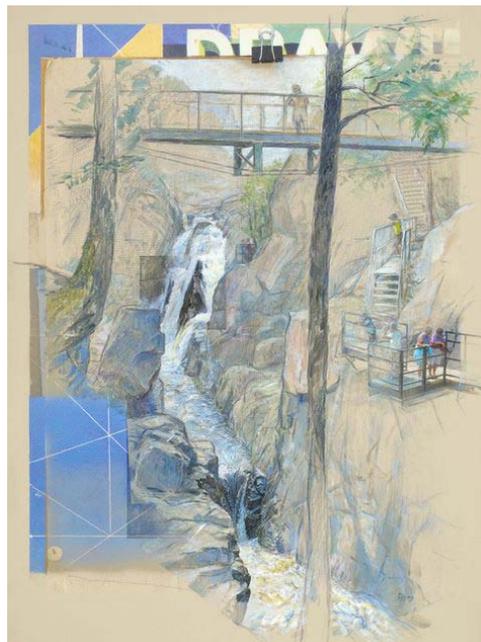
*Points of View I* was created for an exhibition titled “Point of View” at Blue Mountain Gallery in New York City. I looked for a location that would let me have some fun with the theme and decided to return to Wilmington Gorge, near Lake Placid, NY, with its multiple viewpoints and the great contrast of natural and man-made structures.

I spent the afternoon on a drawing which became the base layer for the hybrid image. It is a very traditional technique in art, using toned paper and white chalk along with pencil – a great contrast with the edgier hybrid approach.

When I started experimenting with other layers in Photoshop, I decided to use a section of the cover of a “Perspective Drawing” booklet I had as a young artist. It is used as a framing device, yet merges with the image as well, contributing to the Escher-like experience.



A larger version, *Points of View II* (48x36”) is on display at the **downtown LPCA gallery**:



For information on other works in the show or related works,  
contact Anne Diggory at [diggoryanne@gmail.com](mailto:diggoryanne@gmail.com) or 518-225-9915

Information also available on links from [www.diggory.com](http://www.diggory.com)