

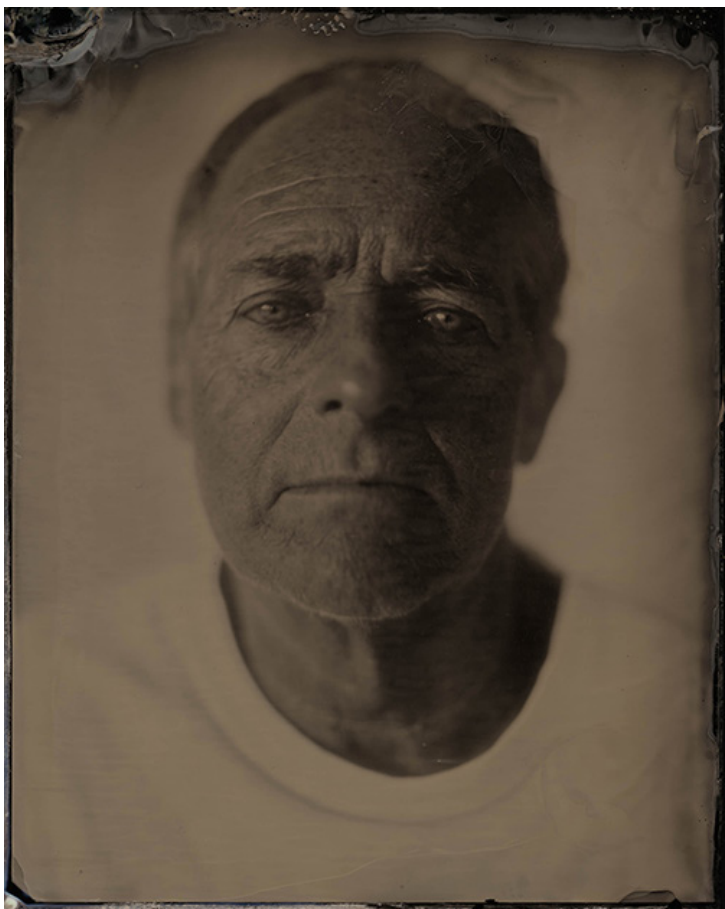


# London Amara

## Photography



Mother and Son, 2019, ambrotype original, archival pigment print, 40 x 50 inches



Father  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Her Strength  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Ishtar  
2018  
ambrotype original, archival  
pigment print  
40 x 40 inches



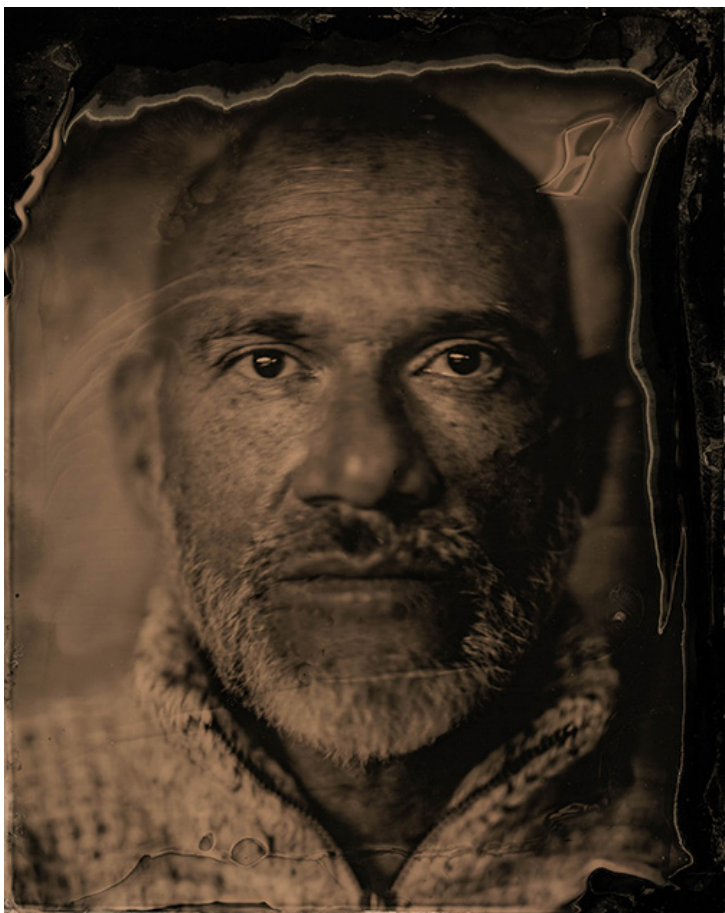
Parting The Veil  
2019  
ambrotype original, archival  
pigment print  
50 x 40 inches



Pivot Point  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Stubborn Virtue  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



The Faces of Many  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Pearls  
2019  
ambrotype original, archival  
pigment print  
50 x 40 inches



Vascular Impulse  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Topophilia  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



A Photograph of Everything  
and Nothing  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Euterria  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Crossing The Void  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Praeter Naturam  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Human Touch  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Mud Puddle  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Humility  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Invocation  
2019  
ambrotype original, archival  
pigment print  
50 x 40 inches



The Garden of Miracles  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



The Roses  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



A Nest For Memory  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Passage  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Last Light  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Liminality and Forgiveness  
2018  
ambrotype original, archival  
pigment print  
40 x 50 inches



After The Storm  
2018  
ambrotype original, archival  
pigment print  
40 x 50 inches



Alternate Vision  
2018  
ambrotype original, archival  
pigment print  
40 x 50 inches



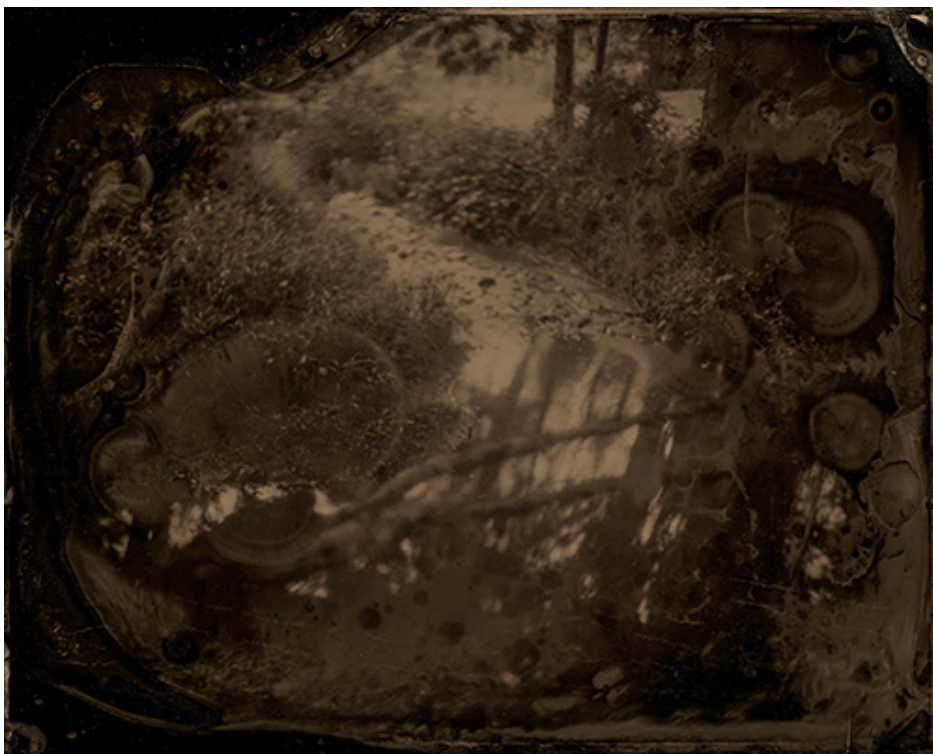
Melaleuca Wisdom  
2018  
ambrotype original, archival  
pigment print  
40 x 50 inches



Milk Night  
2018  
ambrotype original, archival  
pigment print  
40 x 50 inches



Pacific Sweep  
2018  
ambrotype original, archival  
pigment print  
50 x 40 inches



Permission  
2018  
ambrotype original, archival  
pigment print  
40 x 50 inches



The Secrets of Water  
2018  
ambrotype original, archival  
pigment print  
40 x 50 inches



Anna At The Water  
2018  
ambrotype original, archival  
pigment print  
40 x 50 inches

# London Amara

## Commentary

Raised in the remote woods of rural Ohio by parents she describes as “hippies but without the drugs, Amish without religion,” London Amara retains a profound connection to the intuitive, wordless language of nature. This informs her diverse work in painting, drawing, sculpture, and photography; it also underlies her gradual move from biomorphic and gestural abstraction—and, occasionally, handwritten text—toward a more explicit focus on the human form and its physical and metaphorical occupation of space. She has become increasingly interested, too, in depicting landscape, most often in its densest manifestations but with an occasional nod to sparser environments.

Currently, Amara is pursuing large-format collodion wet plate photography, working on site in a portable darkroom to produce haunting images of the forests of Ohio, Florida, California, and British Columbia, and intimate portraits of her family and friends. Her silver gelatin and pigment prints are characterized by extraordinarily fine detail, rich earth tones, and the kinds of technical flaws that, while anathema to traditional studio photographers, underscore the work’s handcrafted, painterly sensibility. The peculiarities of the collodion method—invented in 1851 to replace the daguerreotype, requiring cumbersome equipment and patient processing—require a degree of patience unusual in the Instagram age.

Inspired in part by the work of photographers Sally Mann and, to a lesser extent, Justine Kurland, Amara imparts both her landscapes and portrait shots with a melancholic romanticism born of nostalgic longing for her wild, outdoor childhood. All her subjects, whether animal or vegetable, are offered as representatives of an ancient wisdom, possessors of a unique sensitivity to the cycle of life, death, and decay that metropolitan living tends to suppress. So while these are images of lush beauty, they also have a moral component, reminding us of the planet’s fragility and of our critical role in its preservation.

# London Amara

## Biography

London Amara was born in Columbus, Ohio, in 1977, and lives and works there and in Bonita Springs, Florida. The daughter of a second-generation builder and a formal art educator, Amara grew up in a rural setting before winning a scholarship to study painting, sculpture, and photography at Columbus College of Art and Design in Columbus, Ohio in 1995. In 1999, she relocated to Naples, Florida where, in addition to making and exhibiting her work, she began teaching courses in the creative use of polymer resins, metals, and oxidation processes, and on the psychology of art making. She was also a visiting lecturer at the University of South Florida.

Following a car accident in 2009, Amara started moving away from the biomorphic and gestural abstraction, and occasional use of handwritten text, that characterize her earlier work, moving towards drawings, paintings, metal sculptures, and “body prints” that focus more explicitly on the human form and its physical and metaphorical occupation of space. Currently, she is pursuing large-format collodion wet plate photography, producing intimate black-and-white portraits and haunting images of the wooded landscapes of Ohio, Florida, California, and British Columbia.

Amara’s paintings, sculptures, and photographs have been shown in solo and group exhibitions at venues including the Columbus Conservatory in 1998, Sidney & Berne Davis Art Center, Fort Myers, Florida (2009, 2013 and 2018), and Tampa Museum of Art (2016). She has also undertaken a number of private and public commissions for clients including the Tampa Bay Lightning hockey team, producing an installation that is now on permanent display at the Tampa Bay Forum box office—and was the recipient of the 2013 Vincent LeCavalier Commemorative Commission.

Amara’s work is represented in the permanent collections of institutions and businesses including Allstate Insurance, Diamond District, Fine Mark Bank, Florida Gulf Coast University and has been discussed in Art SWFL, Arts Tampa Bay, duPont REGISTRY, Florida Weekly, Grandeur, Gulf Coast Times, Fort Myers Magazine, Fort Myers News-Press, and Spotlight. It is also the subject of a 2012 film from Brandon Hyde’s Rising Sky Studios (now Digital Caviar). Amara is currently at work on a book scheduled for publication in 2020.

# London Amara

## Artist Statement

London Amara's work in painting, drawing, sculpture, and photography is united by her interest in the human form and in our oft-conflicted relationship with the natural world. Over the past two decades, Amara has moved from biomorphic and gestural abstraction and, occasionally, handwritten text toward a more explicit focus on the body, both in its occupation of space and as a carrier of meaning. She has also become increasingly interested in depicting the American landscape, most often in its densest manifestations, but with an occasional nod to sparser environments. Throughout, she is concerned with skirting the expectation that photographs need always be directly representational, using it instead to record patterns of light and dark that refer primarily to themselves, or to nature as a quasi-spiritual force.

Currently, Amara is pursuing large-format collodion wet plate photography, working on site in a portable darkroom to produce images of the forests of Florida, California, and British Columbia, and intimate portraits of family and friends. She produces silver gelatin and pigment prints characterized by the extremely fine detail and rich earth tones that this technique makes possible. She also incorporates technical flaws that contribute to the work's handcrafted, painterly feel. Inspired in part by the work of contemporary photographers Sally Mann and Justine Kurland, she imparts her images with a melancholic romanticism born of nostalgic longing for my childhood in wooded rural Ohio, and offers her subjects as representatives of an ancient wisdom, possessors of a unique sensitivity to the endless cycle of life, death, and decay.

# Exhibition Fact Sheet

## London Amara

### *Ethos: The Alchemy of Spirit and Light*

London Amara has created intimate black-and-white portraits and haunting images of the wooded landscapes of Florida, Ohio, California, and British Columbia. Employing the use of a singular technical strategy, she works on site in a portable darkroom made from an ice-fishing tent to produce large-format, collodian photographic images. Amara's immersion in the visually marked cycles of biological life is juxtaposed and combined with intimate portraiture that depicts family and friends as bound up with the places they come from and inhabit. Her interest in the myriad formal and symbolic complexities of the body, not only as a biological entity, but also as the site of breaks in routines and relationships—is evident in her work and is now fully aligned with what she terms her “first language,” the wordless speech of the organic world.

#### NUMBER OF OBJECTS:

33 available works. Sizes, dates and media are featured on pdf presentation ([www.ktcassoc.com](http://www.ktcassoc.com), Curators, Artists' PDFs).

#### SPACE REQUIREMENTS:

180-200 running feet depending on installation and selection.

#### PARTICIPATION FEE:

Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.

#### INSTALLATION:

Work will be sent ready to hang; standard 2D wall hanging apparatus required.

#### TRANSPORTATION:

The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.

#### COMPLEMENTARY SUPPORT MATERIALS:

Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.

# Exhibition Fact Sheet

## London Amara

### CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

### CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

### Contact and additional information:

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ktc@ktcassoc.com

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12106-0609



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