



Judith Brassard Brown
OUT OF TIME

Carol Schlosberg Alumni Gallery
Kingston Gallery
Art Complex Museum





Judith Brassard Brown

OUT OF TIME

COVER

Outside the Gate, 2008

LEFT

Sutri Hillside #8, 2008

ABOVE

About Distance #6, 2008

November 18 – December 23, 2008
Carol Schlosberg Alumni Gallery
Montserrat College of Art, Beverly, MA
Leonie Bradbury, Director and Curator
Shana Dumont, Assistant Curator

March 3 – 28, 2009
Kingston Gallery, Boston, MA
Gail Erwin, Director

November 15, 2009 – February 14, 2010
The Art Complex Museum
Duxbury, MA
Craig Bloodgood, Contemporary Curator

DEDICATION

*In memory of
Karen Riskin,
whose friendship,
acceptance and
life continues to
inform mine; and
Dagny Collins
and the lasting
gifts she gave her
family, friends
and fellow artists.*



Dreaming of Dagny (diptych), 2008

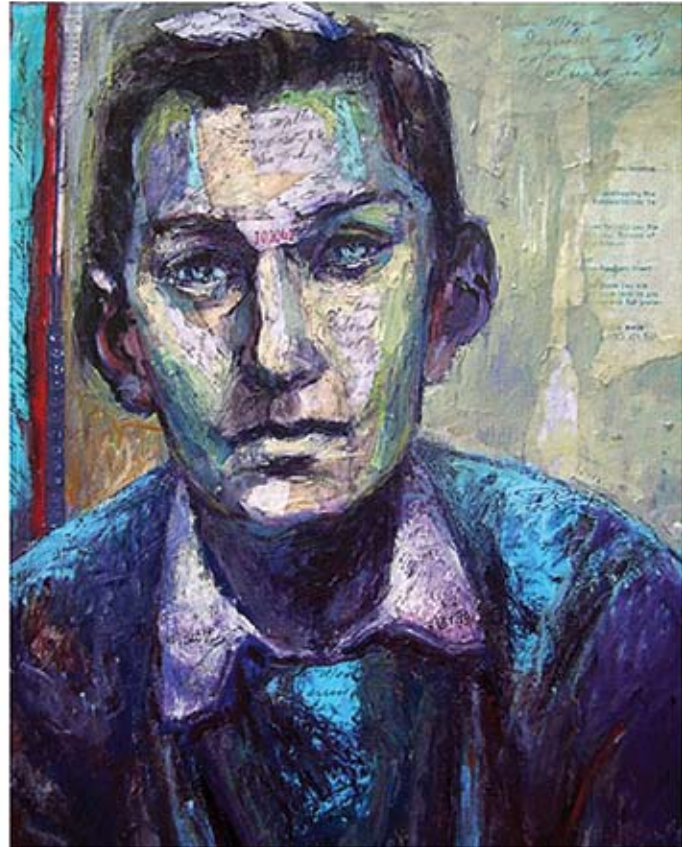
Judith Brassard Brown OUT OF TIME

Essay by Leonie Bradbury and Shana Dumont

Judith Brassard Brown's paintings conjure up dialogues between material evidence and reverie; past and present. The images engage eternal matters such as life's daily rituals, the complexities of communication and mortality. Although ranging widely in genre from abstract collage to landscape, still life and portraiture, each work compels us to slow down from our customary breakneck speed in favor of soaking in the passage of time.

The paintings have seductively luminescent surfaces, partially achieved by the addition of wax medium to the paint. To counterbalance the lush surface, Brown applies successive layers that at times include collage and incised lines. The collage elements are delicate snippets of paper discolored from wear and printed with vintage fonts, adding an aged patina. Says Brown, "I use colors and forms that, through paring things down to very particular elements, feel destined to be there, to carry their own weight." The paintings have a range of color palette, from balanced, soothing, warm earth tones in the landscapes to expressionistic, boldly contrasting colors in the portraits and still lifes.

Brown's atmospheric landscapes possess stillness, as though time is suspended. The artist references the eternal rather than capturing a temporary moment. She returns repeatedly to specific sites in the Italian countryside, where she vividly feels the presence of the past. Her paintings reflect an awareness of the echoes of footsteps from thousands of years ago. *Outside the Gate* and *Sutri Hillside #8* exemplify this approach. Brown herself becomes a



Maybe Someday, 2008



Many Blessings, 2007

part of the larger story by simply being there, and moreover by documenting sites in a manner that is sensitive to the continual succession of time. Landscape painting becomes a tool to simultaneously mine the historic sense of a setting and connect to it on a personal level.

In her portrait series, Brown connects to the universal human experience. The figurative pieces, like the landscapes, are not snapshots, but rather glimpses of a person's essence. The portraits are of individuals who have touched the artist's life and they convey complex relationships on formal, narrative, and interpersonal levels. The diptychs *Dreaming of Dagny*, *Maybe Someday*, and *Many Blessings* pair a still life of cut flowers with a memorial portrait. The cut flowers, with the brevity of their vitality, symbolize the fleeting and unpredictable nature of human life.



ABOVE *Born In Brookline*, 2008

FAR RIGHT *Toutes Directions* #4, 2008

Delicate vintage glass bottles were unearthed in the renovation of Brown's house five years ago, and she implemented them as visual icons. As everyday household tools, they hold traces of the people who used them. In *Born in Brookline* and *Toutes Directions*, the artist playfully inserts elements of collage that function, like the bottles, as residue of the past. The actual paintings are small in scale and often have finished edges that give them a gem-like quality, begging viewers to pick them up. Like the bottles themselves, the paintings become objects to be treasured and handled with care.

With *Keep*, the placement of the paper echoes the structure of the bottles, making it a transitional piece toward more recent, purely abstract collages. Much of Brown's latest work, including *Just a Little* and *Don't Know*, are mixed media paintings that continue the intimate scale of the bottle still lifes. The torn paper fragments are laid vertically and horizontally. Their perpendicular placement seems to follow an interior system set by the artist, yet they are by no means rigid; rather, they organically blend with the brushstrokes. Their formal elements are improvisatory, keeping the viewer locked into shifting, rhythmic visual adjustments. Brown says "these small mixed media works are designed to provide links between the series that are rooted in subject," like the landscapes and portraits. These remnants of distant days and places weave into a vivid tapestry that engage the viewer to feel part of a larger story, creating a sense of belonging.



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LEFT TO RIGHT

Don't Know

Keep #3, 2008

Keep, 2008

Just a Little, 2008



Judith Brassard Brown

The paintings from the *Out of Time* exhibitions represent work from Brown's teaching sabbatical. Her recent solo shows include *Somewhere Between* at the Danforth Museum of Art in May-June 2007 and *Ancestor* at the Kingston Gallery in December 2006. Represented in turn by the Bromfield Gallery in Boston, the Gimbel Gallery of Contemporary Art in New York, and the Arden Gallery in Boston. She is currently represented by the Kingston Gallery in Boston. Brown has an extensive record of group, juried and invitational exhibitions in New England, New York and Italy; her work is included in more than 100 corporate and private collections in the United States and abroad.



ABOVE *Betrothed #4*, 2008

FAR RIGHT *By the Book*, 2008

A professor at Montserrat College of Art, she teaches drawing in the Foundation Department and upper level painting classes. The founder and faculty of Montserrat College of Art's Summer Studio Program in Viterbo, Italy and the Winter Program in Vieques, Puerto Rico. Brown continues to use her investigations into other cultures, landscapes and histories as central themes in her work.

Educated at Boston University's School for the Arts, she received a BFA in 1974 and a MFA in 1978.

Acknowledgements

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Exhibition Checklist

1. *About Distance #6*, 2008, mixed media on board, 8 x 8 inches
2. *After Life* (diptych), 2008, mixed media on canvas, 24 x 24 inches
3. *Around the Bend*, 2007, mixed media on board, 8 x 8 inches
4. *Alison's Dance*, 2008, mixed media on board, 8 x 10 inches
5. *Betrothed #4*, 2008, mixed media on board, 8 x 8 inches
6. *Border Path*, 2007, mixed media on board, 8 x 10 inches
7. *Born In Brookline*, 2008, mixed media on board, 8 x 8 inches
8. *Blue Cypress*, 2006, oil on canvas, 36 x 24 inches
9. *By the Book*, 2008, mixed media on board, 8 x 8 inches
10. *Dance #5*, 2008, mixed media on board, 8 x 8 inches
11. *Dreaming of Dagny* (diptych), 2008, mixed media on canvas, 24 x 24 inches
12. *Fly By*, 2008, mixed media on board, 8 x 8 inches
13. *George's Window*, 2008, mixed media on canvas, 24 x 24 inches
14. *Gira*, 2008, oil on canvas, 24 x 36 inches
15. *Gratis*, 2008, mixed media canvas, 14 x 10 inches
16. *Just a Little*, 2008, mixed media on board, 6 x 6 inches
17. *Keep*, 2008, mixed media on board, 8 x 8 inches
18. *Keep #3*, 2008, mixed media on board, 8 x 8 inches
19. *Last Look* (diptych), 2007, mixed media on board, 16 x 20 inches
20. *Lazzarette*, 2008, mixed media on board, 8 x 8 inches
21. *Maybe Someday*, 2008, mixed media on board, 16 x 20 inches
22. *Many Blessings*, 2007, mixed media on board, 16 x 20 inches
23. *No Time*, 2008, mixed media on board, 8 x 8 inches
24. *On Edge*, 2008, mixed media on board, 8 x 10 inches
25. *Only Human*, 2006, mixed media on canvas, 24 x 18 inches
26. *Outside the Gate*, 2008, oil on canvas, 30 x 40 inches
27. *Point of Departure*, 2008, mixed media on board, 8 x 8 inches
28. *Sorrentina*, 2008, mixed media on board, 8 x 8 inches
29. *Sutri Hillside #8*, 2008, oil on canvas, 30 x 40 inches
30. *Toutes Directions #4*, 2008, mixed media on board, 8 x 8 inches
31. *What Remains #3*, 2009, mixed media on canvas, 30 x 40 inches
32. *14126*, 2008, mixed media on board, 6 x 6 inches

Credits

John Colan, Design
Jen Nazzaro, Installation

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Last Look (diptych), 2007

MontserratCollege
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**23 Essex Street
Beverly, MA 01915**

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