



Judith Brassard Brown
SOMEWHERE BETWEEN

Danforth
Museum of Art

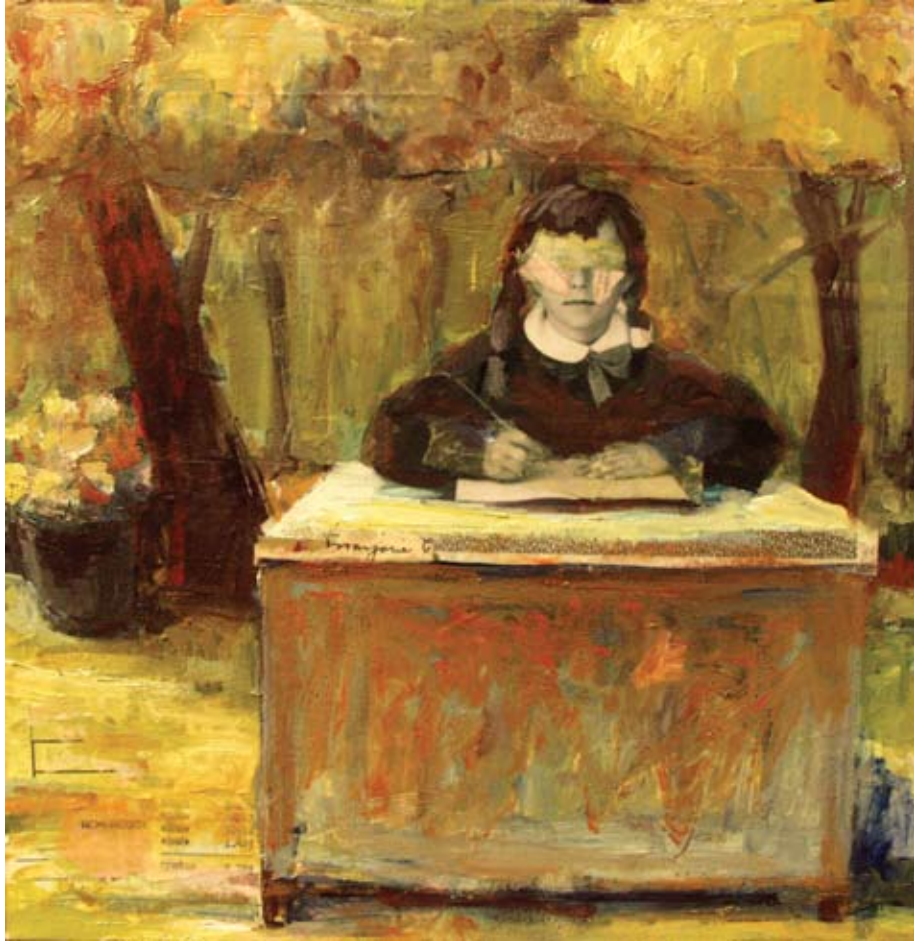
QUOTA FISCALE

/89

TOTAL IVA

incl

DATA



Judith Brassard Brown

SOMEWHERE BETWEEN

Poem by Gregory Djanikian

Essay by Katherine French

May 9 - June 24, 2007

Danforth Museum of Art

Framingham, MA 01702

COVER

Somewhere Between, 2007
mixed media on board
14 x 10 inches

LEFT

Nada's Garden, 2004
mixed media on canvas
12 x 12 inches

Somewhere Between

By Gregory Djanikian

You are somewhere between happiness
And sadness, you don't know
where you are, but you think
that water is involved, and in fact,
you realize you've been floating
imperceptibly down a large river,
grey sheeted clouds above, and below,
the river bottom you haven't touched for days.
You remember the boat capsizing upstream,
or was there ever a boat, was there
just falling in, and then this longing
to be carried without regret or hope.
The trees along the banks are barely moving,
The water itself is diaphanous, insubstantial.
And where, among rocks miles behind,
did you lodge your last thought of desire?
Now you feel the current slackening
Against your fingertips (or is it picking up?)
Now you hear a noise
coming from just around the bend,
and suddenly you can't tell whether
it sounds like hundreds of townspeople
clapping at news of your imminent arrival,
the feast about to begin,
or whether it's the waterfall
you've been drifting toward from the beginning,
The one without a name
but on all the maps.

TO LARRY PRYOR
AND OUR CHILDREN,
MOLLY DONOVAN
AND EZRA PRYOR



Gregory Djanikian was born in Egypt and educated in the United States, where he now lives. He has published five books of poems. Work has appeared in *The American Scholar*, *The Nation*, *Poetry*, *Georgia Review*, *Poetry Northwest*, *Shenandoah*, *Three Rivers Poetry Journal*, as well as the *Anthology of Magazine Verse*. Awards include a National Endowment for the Arts fellowship, the Eunice Tietjens Prize from *Poetry* magazine, the Friends of Literature Award in 2002, and the Anahid Literary Award from the Armenian Center of Columbia University in 2004.



LEFT

In America, 2002
mixed media on canvas
8 x 10 inches

RIGHT

*My Father: Outside
Providence*, 2003
mixed media on canvas
14 x 12 inches



Somewhere Between

by Katherine French



ABOVE

In Motion, 2006
mixed media on canvas
9 x 9 inches

LEFT

Distance, 2006
mixed media on board
6 x 6 inches

The collaged paper that Judith Brassard Brown incorporates into her painting perfectly supports an emotional narrative – one that describes the process of getting from one place to another. Images might contain photographs, scraps of old letters and cancelled dates from rail tickets or passports, yet meaning does not depend on specific content. By using random material collected from family and friends, Brown lets us know that serendipity is part of the human condition. “Life can be messy, painful and unexpected,” she observes, “but so can art.”

Collage is an important tool for her – as it is for many artists born in the twentieth century. As early as the 1920’s, Surrealists seized upon Cubist *papier colle* to describe a world of dreams and imagined reality. DeKooning used newspaper images of Marilyn Monroe to portray his idealized women, and Pop artists inserted found objects into their work as a way of bringing the real world back into the imagined. During the 1970’s Gregory Gillespie and other painters began using collaged photographs to comment on the nature of realism.

Born in 1952, Brown inherited this wide-ranging discussion concerning the nature of art and technique. By choosing to be schooled in the academic tradition at Boston University, she managed to side-step Clement Greenberg’s proscription against referential imagery. Professionally known for her early landscapes – particularly for paintings of the hills and architecture outside Rome, Brown described her experience of having lived in Italy as an exchange student and then teacher in a college program. In the past ten years, she has incorporated photographs and text into her work in an increasingly autobiographical

and more personal manner. Brown's transition to adulthood was swift, expedited by the untimely death of her first husband. Numerous paintings contain the collaged photograph of the young artist perched on the edge of her bed, preparing to go forward in a state of expectation. "Life is change," Brown observes when speaking about her *Sad Girl*. "Its not a straight-forward narrative. We are always in the process of becoming."

This is true for both her and for her immediate family and friends. In *Nada's Garden*, she portrays a close friend on the brink of adulthood. Sitting at a desk illogically placed in the center of a garden, the girl is part of a natural process that allows for growth. In *My Father: Outside Providence*, Brown examines her father as a young man going off to fight in World War II. Positioned in front of an ideal city, which references the *Legend of the True Cross*, Brown's father stands on the edge of an adult experience that will change him forever. Although the conflict is specific to the twentieth century, his situation is universal. The factories of Providence might just as well be a medieval town caught in the throes of a crusade. For Brown, war is just one continuum that we cannot escape.



ABOVE
Sad Girl, 1999
mixed media on canvas
6 x 8 inches

RIGHT
Betrothed, 2006
mixed media on board
9 x 9 inches

In *Of War and Words*, one of Brown's overtly political works, the artist comments on the act of war. When asked about her use of photographs, she references Bresson's observation that "Photography is an immediate reaction." Since its invention, photography has been a tool for recording the absolute truth, and we assume that a photograph will provide an accurate record of how the world really looks. Yet, Brown uses photographs to evoke a world of instinctual reality, one that exists between painting and collage. "I ask people to send me things," she explains. "These images would not normally exist together – but somehow it feels right."

This is best seen in *Betrothed*. Here, a young woman is placed beside a yellowed newspaper clipping announcing her mother's engagement. Caught between happiness and sadness, the girl can only concentrate on her own hope and expectation for the future – which is perhaps symbolic of any artist working in the studio. "I want to pay attention to what is happening while it is happening," says Brown when talking both about life and the making of art. "It isn't only about the product. The very process can be healing and restorative. It's the process that takes us places we would never expect to go."

Katherine French is Director of the Danforth Museum of Art, where she has curated numerous exhibitions including *Jack Levine: Political Discourse*; *John Walker Passing Bells*; and *Hyman Bloom: A Spiritual Embrace*. She was recently honored by the NE chapter of the International Association of Art Critics for curatorial work on *Joan Snyder: A Painting Survey, 1969-2005*.



PHYLLIS ROSEN

Lillian H. Berg
and Robert R. Rich
of the sophomore
class. Esign Brown
from Rhode
Island.

Betrothed
Mrs. S. J. Rosen
Providence have recently an-
nounced the engagement of their
daughter, Miss S. J. Rosen, to Esign
Brown, of the U. S. Navy.



LEFT
Of War and Words, 2005
mixed media on board
8 x 10 inches

RIGHT
Passage, 2004
mixed media on board
8 x 10 inches





Ancestor, 2006
mixed media on board
10 x 8 inches

Judith Brassard Brown

Educated at Boston University's School for the Arts, where she received a BFA in 1974 and MFA in 1978, Judith Brassard Brown is currently a painting professor at Montserrat College of Art in Beverly, MA where she also co-chairs the Foundation Program. As an acclaimed arts educator, Brown established Summer Studios in Viterbo, Italy and served as executive director for ten years. After Summer Studios in Viterbo became part of Montserrat College of Art's Study Abroad Program, Brown continued her involvement, returning to Italy most summers to teach and paint.

As an active member of the Boston arts community, she established Pearl Street Studios in Dorchester, MA, with her husband Larry Pryor, where the couple lived and worked while raising their family. Renovated in 2004, Pearl Street Studios now continues as an artist owned complex, which serves as live/work space and studios for ten Boston artists.

Brown has exhibited widely in the United States and Italy. Her work is included in numerous public and private collections, including the permanent collections of Boston University, Montserrat College of Art, Northeastern University, and Suffolk University. Corporate collections include Bank of America, Chase Manhattan Bank, Chemical Bank of New York, and Miriam Hospital.

SELECTED SOLO EXHIBITIONS

- 2006 *Ancestor*, Kingston Gallery, Boston, MA
- 2001 *Into the Yellow*, Arden Gallery, Boston, MA
- 2000 *Connections*, Schlossberg Gallery, Montserrat College of Art, Beverly, MA
- 1999 *Memory: Passages*, Arden Gallery, Boston, MA
- 1996 *Views from Abroad*, Arden Gallery, Boston, MA
- 1993 *Actions Speak*, Arden Gallery, Boston, MA
- 1992 *A Victim of Passion*, Harvey Gallery, Boston, MA
- 1990 *The Big Mad*, Harvey Gallery, Boston, MA
- 1981 *InnerViews*, Fox Graphics Gallery, Boston, MA
- 1979 *Galleria Il Mandracchio*, Trieste, Italy
- 1976 *Hysterical Fugues*, Bromfield Gallery, Boston, MA

SELECTED GROUP EXHIBITIONS

- 2006 *Self Portraits Change*, HallSpace, Boston, MA
- 2003 *Hold Still: Judith Brassard Brown, Perry Barton and Linda SzaboWhite*, Studio Soto, Boston, MA and traveling to Schlossberg Gallery, Montserrat College of Art, Beverly, MA
- 2003 *Ninth Annual Photography Exhibition*, RicePolak Gallery, Provincetown, MA
- 2001 *Memories, Reflection and Self*, HallSpace, Boston, MA
- 2000 *Charged*, Kingston Gallery, Boston, MA
- 1999 *Beyond Monotype*, Attleboro Museum of Art, Attleboro, MA
- 1995 *Spaces and Places: Judith Brassard Brown, Mary Sipp-Green and Scott Duce*, Arden Gallery, Boston, MA
- 1992 *Body and Soul: Judith Brassard Brown, Elli Crocker, River Karmen and Ellen LeBow*, Hopkins Gallery, in Wellfleet, MA
- 1989 *Works on Paper: Judith Brassard Brown and Ellen LeBow*, The Hopkins Gallery, Wellfleet, MA
- 1985 *Figuratively*, University of New Hampshire at Durham, Durham, NH
- 1984 *The Human Condition: Eight artists/ Eight Poets*, Bannister Gallery, Rhode Island College, Providence, RI
- 1984 *Members Choice*, Soho 20 Gallery, New York, NY.
- 1983 *Four Realist Painters*, Adam L. Gimbel Gallery of Contemporary Art, New York, NY.
- 1982 *Works on Paper*, Adam L. Gimbel Gallery of Contemporary Art, New York, NY

AWARDS

- 2006 Cornelia Grant, Montserrat College of Art, Beverly, MA
- 1999 Luz Dorrien Award for Excellence in Teaching, Montserrat College of Art, Beverly, MA
- 1979 Artist Residency, Millay Colony for the Arts, Austerlitz, New York
- 1978 Artist Residency, Millay Colony for the Arts, Austerlitz, New York

Exhibition Checklist

1. *Sad Girl*, 1999
mixed media on canvas
6 x 8 inches
2. *At Home/Inside Out*,
2000, mixed media on
canvas, 6 x 8 inches
3. *Between Time
and Place*, 2003
mixed media on canvas
12 x 9 inches
4. *Home #5*, 2000
mixed media on canvas
5 x 7 inches
5. *Family (with Joan Brown's
dog)*, 2002
mixed media on canvas
8 x 10 inches
6. *In America*, 2002
mixed media on canvas
8 x 10 inches
7. *Safety First*, 2003
mixed media on canvas
14 x 12 inches
8. *My Father: Outside
Providence*, 2003
mixed media on canvas
14 x 12 inches
private collection
9. *Identity*, 2003
mixed media on canvas
12 x 12 inches
private collection
10. *Coming and Going*, 2003
mixed media on canvas
12 x 12 inches
11. *Passage*, 2004
mixed media on board
8 x 10 inches
12. *In the Garden*, 2003
mixed media on canvas
8 x 10 inches
13. *Nada's Garden*, 2004
mixed media on canvas
12 x 12 inches
14. *Around the Bend*, 2004
oil on board
11 x 14 inches
15. *Pathway*, 2004
oil on board
9 x 12 inches
16. *The Space Between*, 2005
mixed media on canvas
8 x 10 inches
17. *Of War and Words*, 2005
mixed media on board
8 x 10 inches
18. *Untitled*, 2005
mixed media on canvas
9 x 9 inches
19. *After*, 2005
mixed media on board
8 x 10 inches
20. *Distance*, 2006
mixed media on board
6 x 6 inches
private collection
21. *Somewhere Between*, 2006
mixed media on board
11 x 14 inches
22. *Safe Haven*, 2006
mixed media on board
11 x 14 inches
23. *Border Path*, 2006
mixed media on board
8 x 10 inches
24. *Betrothed*, 2006
mixed media on board
9 x 9 inches
25. *Love Match*, 2006
mixed media on board
10 x 8 inches
26. *Ancestor*, 2006
mixed media on board
10 x 8 inches
27. *In Motion*, 2006
mixed media on canvas
9 x 9 inches
28. *Midnight*, 2006
mixed media on board
14 x 20 inches
29. *Saint*, 2006
mixed media on canvas
9 x 9 inches
30. *Amity*, 2006
mixed media on canvas
30 x 40 inches
31. *Only Human*, 2007
mixed media on canvas
24 x 16 inches
32. *Jake*, 2007
mixed media on board
9 x 12 inches
private collection
33. *Rachel*, 2007
oil on canvas
30 x 36 inches
34. *Coming of Age/Self
Portrait*, 1978
lithograph
18 x 12 inches
35. *The Big Mad*, 1991
mixed media on paper
22 x 30 inches
private collection
36. *Looking Back*, 2006
charcoal on paper
18 x 12 inches

DIGITAL PRINTS

37. *Untitled*, 2006
4 x 5½ inches
38. *Letters Home*, 2006
4 x 6 inches
39. *Modality #5*, 2006
5 x 5½ inches
40. *Warrior Woman*, 2006
4 x 4½ inches
41. *In Wait*, 2006
5 x 5½ inches
42. *Time of War*, 2006
6 x 5 inches

Acknowledgements

I am thankful for the help of Katherine French, Director of the Danforth Museum of Art, for help with the exhibition, as well as John Colan of HallSpace, for design of this catalogue. I am appreciative to the poets Gregory Djanikian and the painter Alyssa Bennett for their inspiring work, and for the assistance of Hope Turner of Arden Gallery. Special thanks go to the *10 Webster Street Salon*, including Mia Nehme, Kathy Archer, Diane Ayott, Masako Kamiya, Rose Olson, Caroline Bagenal, Cathy Paige, Laura Tonelli and Leonie Bradbury for much needed camaraderie, and critical input; to Nada, Nino and Palmira Tarlao, and to Jake Hart and Irene Kline who have so often provided safe haven. Finally, I am grateful to all my family and friends, for their continued love and support.

Funding for this catalogue was provided by the Montserrat College of Art through a Faculty Development Grant and a Cornelia Grant, as well as through the generosity of numerous private contributors.

Danforth Museum of Art

Katherine French, *Director*
Mary Kiely, *Director of Finance*
Lisa Leavitt, *Museum Registrar*
Jennifer Harris, *Executive Assistant*
Judith Zinker, *Visitor Services*

Danforth Museum of Art
123 Union Avenue
Framingham, MA 01702

CREDITS

Photography, Marshall Zidel or the artist.
Special thanks to Kalman Zabarsky for photographs of the artist used in some of the mixed media pieces.
Printing, Deschamps Printing, Salem, MA
Design, John Colan

©2007 Danforth Museum of Art
All rights reserved

Printed in the United States of America

RIGHT

Around the Bend, 2004
oil on board
11 x 14 inches

BACK COVER

Amity, 2006
mixed media on canvas
30 x 40 inches





Danforth
Museum of Art

123 Union Avenue
Framingham, MA 01702
www.danforthmuseum.org