

## ARTIST'S STATEMENT

BEVERLY BRODSKY

*ABSTRACT VISIONS '18*

My work is a choreography of the unique physical forms in nature, and an expression of the ephemeral and transformative energy in the universe. I visualize a dynamic presence that imprints its language on all its surfaces. When I layer the paint, I think about beginnings, of primordial worlds, and about the way nature carves the earth's crust or core to create form. My paintings, therefore, reflect the passage of geological time. They are also concerned with mysterious, non linear realities of the spirit world and my own dream world where memories of ancient origins incubate and eventually emerge. Thus, volcanic eruptions, bursting particle filled clouds, shifting strata, mysterious creatures, and fossilized objects are the excavated images of my canvases.

Most recently, I have been painting my abstract perceptions of the Hudson River where I live and work. My long walks there move me to new levels of sensory experiences. I am deeply affected by evolution and capacity for renewal (especially after the tragedy of 9/11), and storm Sandy, and the fact that birds and fish are returning to cleaner waters. This experience has made me even more aware of the nature of water's, rhythm, color and light, and all the changes that occur throughout the day and through the seasons. Through my window, I am able to watch the changes in weather patterns, as well as the many varieties of clouds moving across the sky. The sunsets' colorful abstractions take my breath away, too. And, lightning, signaling the coming of a storm, stirs me. All these natural elements influence my work. Nature is a voice that translates into form and color on my canvases.

My travels to the Everglades, the Caribbeans, the Pacific Northwest, the Southwest, USA, Japan, Western Europe, and Israel, have also influenced my work. Interaction with different cultures and specific religions/mythologies have impacted my painting, especially the color aspect. Ultimately, I want to engage viewers in a visceral way through the materiality of paint. With an intuitive approach, I hope to allow the viewer to slowly discover my abstract world. Within each labor intensive painting, is an essential universe, materialized with dynamic, organic forms. Masses of elements (steam, fire water, wind and earth), and fragments of time often shift and collide. When they emerge, they are painted through.

My interest in color has developed over the decades into my passion. Chromatic tensions and transitions across the surfaces evoke depth and space. I work, often months at a time on one canvas, with a variety of brushes and a wide, vivid palette. I use oils of the highest quality along with walnut oil or poppy seed oil as an emulsifiers. I am always challenged by the natural light from my window, which is the essential full spectrum light. The final choices for my colors are mixed in separate jars with the intention of keeping my colors clean and vibrant. Pigments are applied directly onto my canvases with a variety of brush strokes. Pentimenti, reflecting worn surfaces, emerge during the process. This direct approach insures immediacy, and ultimately the found forms. Each applied layer of paint needs time to dry into a bright, clean glaze. Since glazing creates depth I find it important to be extremely patient. I do not use drying agents as it changes the chemistry of the pigments. During the waiting period of up to three or four days, I am busy creating smaller mixed-media works on paper. These include collages, monotypes, watercolors, and charcoal drawings.

My mainly large scale canvases are suitable to my own physical size or comfort zone. They vary only slightly in size. For the past five years, I have been working with 72"X80" or 60"X70" formats. The surface is crucial. Therefore, I find it essential to build, stretch, and prime

Beverly Brodsky 55 Bethune Street, NYC 10014. 212-255-7921. [beverlybrodsky9@gmail.com](mailto:beverlybrodsky9@gmail.com)

my own canvases. A fine drum-like vibration creates a sensual tone for the start of my painting process. After priming several times, then drying on the floor, these canvases are hung on a wall that is approximately eleven feet high and ten feet wide. I no longer use the perfect square as I had done in the past. The sizes I choose are extremely important to my subject, which conforms to a landscape format rather than a portrait or still-life format. In this way the viewer can 'step in' and 'walk around.'