

Mrs.

MEGHAN BRADY

American, b. 1975

Lives and works in Camden, ME

Meghan Brady creates paintings that are generous in spirit, but also occupy space and time in a frenetic, irregular, and ultimately surprising way. Like the patchwork quilter's bushel of castoff scraps, Brady has a treasure trunk of motifs and persistent ciphers, symbols and pictorial talismans that tug at her sleeve, totemic forms that appear, disappear for a time, and then strut back onstage in new incarnations and arrangements from painting to painting. Here are crowns (the stuff of royals or paper birthday party ephemera), cartwheels and pinwheels, citrus-like wedges, and square, triangular and semi-circular solids that have the elemental simplicity of kindergarten blocks and the immediacy of construction paper projects. There are rusty oxidizing suns, with childlike rays, blazing over patterned chromatic grounds of ocre or muddy plum, or confounded by benthic hedgerows of lapis, blood orange and putty.

With a looseness that reshapes forms and indirectly references the human body, Brady finds a language of everyday abstraction. She generates her deliberate and gestural marks with bold colors, which are as much rooted in painting as they are in drawing. Shapes and forms, abstracted, abstracting, flattened out, simplified down to their basic constituent overlapping and interlocking geometries, the paintings have the assembled, constructed, layered look of collages, as if her oil painted chevrons and punctuation dots and zigzags and crenulated bands of corbellings had been carefully cut from bolts of fabric or sheets of scrap paper rather than applied with a brush. The talismanic snakes and serpents that appear periodically from canvas to canvas may be reminiscent of the sequential steps and missteps lying in wait in the old snakes-and-ladders games of bygone eras, but in their contortions and writhings, their prodding and pushing against the frame of the canvas this way and that, they offer a compelling visual testimony to the decisions and assertions and hard-won moments of absolute conviction of the painter, who continues, unflappable, sending out signals to herself and the world.

Meghan Brady received her BA from Smith College and her MFA from Boston University. She was the 2017 recipient of the Ellis Beaugard Foundation Grant, a 2018 Hewnoaks Summer Fellow, as well as a MacDowell Fellow in 2019. Recent group exhibitions include The University of Tulsa, Tulsa, OK; Steel House Projects, Rockland, Perimeter Gallery, Belfast and Portland Museum of Art, Portland, ME; Steven Harvey Fine Art Projects, New York, Anderson Gallery, Buffalo, Foreland, Catskill, Mrs., Maspeth, and a residency/exhibition at Tiger Strikes Asteroid, Brooklyn, NY. Recent solo exhibitions include The Pit, Los Angeles; NADA House, Governors Island; Independent, NY, and Mrs., Maspeth, NY, which was reviewed by the New York Times. Her work resides in the Farnsworth Art Museum, Rockland, ME, the U.S. Department of State, Arlington, VA, the Fidelity Investments Art Collection, Boston, MA, SoHo House Art Collection, Brooklyn, Collection Francis J. Greenburger, New York and New York Presbyterian Hospital Collection, New York, NY. Brady lives and works in Camden, ME.