

Galleries *By Edith Newhall*

# An artist doing edgy, exhilarating things with color

Since his last show at Bridgette Mayer Gallery, Mark Brosseau seems to have thrown caution to the wind and the results are mostly exhilarating. His paintings of four years ago — eccentric, charming compositions that brought distant views of old-fashioned amusement parks to mind — have given way to more expansive, fluid, and abstracted visions of the scenes that catch his eye.

The window composition, a staple of Sir Howard Hodgkin's paintings, is a framework in several of Brosseau's recent paintings. But while the British artist's windows seem to frame a lingering appreciation of something seen or experienced, and offer a powerful whiff of the exotic, Bros-

seau's appear to catch a view of architecture — and unexpectedly at that, in a snapshot, drive-by fashion. At times, different sections of his abstracted views seem to zoom out and in. *Merging* (2010) looks like apartment buildings as glimpsed by the driver of a car, a quick impression that captures the essence of fast seeing, but thoughtfully reimagined in paint.

Brosseau's obvious affection and eye for vivid color stood out before this show, but his juxtapositions of colors have become edgier.

Somehow, he's managed to make hot pinks, life-jacket oranges, parrot greens, and sunny yellows straight out of Lilly Pulitzer fabrics look a little ominous to-

gether in *Parading* (2010). (I can remember some scary Lilly moments, come to think of it.)

A group of small, entirely abstract paintings in the back gallery seems tangential to Brosseau's show, but I liked this indulgence and the deliberate untidiness of these works. Here, in similar palettes of Chinese red, ultramarine blue, and lemon yellow, Brosseau communes with Kandinsky, Gorky, Stuart Davis, and maybe even our own Arthur B. Carles. You sense he is enjoying a fling with these uncharacteristic (for him) strokes and colors.

As with a few other shows at Mayer, when an artist has been given the entire gallery and the Vault space to fill, the latter's gloomy environs are not made

the most of. Two of Brosseau's long, accordion-style notebooks are mounted on the wall parallel to each other, and although they provide an interesting insight into his working process, they don't command the space. And they would have been easier to see in good light, on a table in one of the two galleries.

Bridgette Mayer Gallery, 709 Walnut St., 10 a.m. to 6 p.m. Tuesdays through Saturdays. 215-413-8893 or [www.bridgettemayergallery.com](http://www.bridgettemayergallery.com). Though July 31.



Mark Brosseau's "Parading," assorted water media on canvas, at Bridgette Mayer: Shades out of Lilly Pulitzer, looking a little ominous.



## LOOK WHO'S TALKING

Expressionist Mark Brosseau opens up about art that's hard to explain. **By Bruce Walsh**

**B**ridgette Mayer's high heels click-clack across the hardwood floors of her gallery, the sharp sound careening through the first floor of the converted townhouse.

"We're in a deep life conversation here," says painter Mark Brosseau, sounding a note of playfulness, as she strides past our interview.

"That's what I like to hear!" she replies. And they, for a moment, share a knowing laugh — artist and art dealer on the same page at last.

At 34, Brosseau is still adjusting to a somewhat unfair expectation often hurled at abstract artists: that he be willing and able to discuss his emotional connection to the work.

Nobody knows that better than Mayer. "He was a little feisty at first," she says. "But over the years he's become more open with some of the underlining ideas, and with the narratives — his process. Some collectors need more of an introduction to the work, the story, or it's hard for them to get into the painting."

In a genre traditionally filled with stridently brooding painters, Brosseau has always felt a bit outside the outsider's clique. Over the years, his work has been attacked for favoring the analytical over the visceral, and he admits he developed a defensive, combative stance when asked to discuss his art.

But Brosseau didn't come to abstract expressionism the way most of his contemporaries did. A working-class kid from Vermont, he was valedictorian of his high school and won a scholarship to Dartmouth. His talent — or at least what he excelled in — was math and chemistry, and by college he was pursuing engineering and architecture without much conviction.

"I knew I had to build a drawing portfolio if I wanted to go into architecture. So I took a drawing class, and it was just. ..." He trails off, searching for a way to express this defining moment. "It was like you're discovering how you see."

Brosseau's abstractions almost always present windows within windows, and even paintings within paintings, sometimes revealing shockingly bright hues at the source. One senses the artist is leading the viewer to new plains of vision — distant fields of play — within the canvas.

"From far away and in reproductions, his work looks almost 'neat' and graphic-y — sort of straight-edged and geometric," says local painter Rebecca Jacoby via e-mail. "But then looking more closely you can see the brush work and the messiness of the process. I love that he allows us to see his hand working."

While Brosseau has always been able to intuit this meticulous, ordered journey, he's only recently been able to articulate it.

"There was always this 'about' question. 'What's it about? What's



it about?' ... I felt violated. But I think, had I been doing what I was doing with conviction, it wouldn't have come up. I hadn't figured it out for myself," he says, looking a bit like a man forced to discuss a bad breakup. But then came a Fulbright scholarship and a year living in Iceland. "It was this whole concept of expressing emotion in the paintings, and halfway through the Fulbright year I just decided that if I didn't want to do that, there was just no reason to. This can be a completely analytical and explorative endeavor. I can just do things because I want to see what happens."

Later, Brosseau stands inches from *Urban* (pictured) — one of more than 20 pieces in his new show, "Wondrous Spaces." He runs his finger over the surface, lovingly following the angle of a color plane. "I'm interested in creating these spaces here, discovering them. It's a process of feeling my way through it, but it's not like, 'Oh, I'm feeling sad today, so I'm going to do this kind of thing because I hate life.'"

([b\\_walsh@citypaper.net](mailto:b_walsh@citypaper.net))

✦ "Wondrous Spaces" runs through July 31, Bridgette Mayer Gallery, 709 Walnut St., 215-413-8893, [bridgettemayergallery.com](http://bridgettemayergallery.com).





## → Galleries+Antiques | the guide



### **Bold Perspective**

Head to **Bridgette Mayer Gallery** to view "Wondrous Spaces," Mark Brosseau's colorful, abstract exploration of the environment we see every day. The Philadelphia-based artist's bold mixed-media paintings invite the viewer to fully experience his subject matter. Says Brosseau, "The spaces I create are meant to be not only enjoyed, but inhabited and felt," such as "the way buildings in Newark, N.J., create a staccato rhythm of dark violet shapes against a sunset sky." **July 6-31, 709 Walnut St., 215-413-8893, [bridgettemayergallery.com](http://bridgettemayergallery.com).—Stephanie Mullen**



Galleries By Edith Newhall

# That summer standard, the group show, is reinvented

That most reliable harbinger of summer, the group show, has arrived in galleries. The good news is, this old standard has had to reinvent itself. You'll rarely find the laundry list of gallery artists in a summer group show anymore, except with a large number of unaffiliated artists mixed in. Who knows? You may not encounter a single gallery artist.

You won't find any of the usual suspects in Pentimenti Gallery's "Think Global, Go Local," for example, because the Old City gallery's owner and director, Christine Pfister, was specifically looking for local artists whose work she had not previously exhibited. She found the six she eventually chose (and whose practices fit her theme — the importance of an environment to its inhabitants) by placing a call for entry at the Institute of Contemporary Art, the Center for Emerging Visual Artists, InLiquid, and the Leeway Foundation. One artist who responded to the call had shown with Pfister some time ago, but made the director's final cut.

The most unexpected interpretation of the show's theme are Piper Brett's sinuous sculptures of thin, bent Plexiglas strips of red or white that penetrate a wall through a mere sliver of space (imagine the rectangular space into which you slip your ATM card, but wider) and manage to make equally powerful use of both



**Piper Brett's sculpture, "Soundscape,"** (2007) of thin, red Plexiglas strips, will be at Pentimenti Gallery until July 18.

sides of the wall, as if they were two separate sculptures. Our contemporary global connective tissue of cell phones and the Internet is evoked by EJ Herczyk's monumentally scaled multi-panel *Avalanche*, of digital prints painted with serpentine strokes of transparent black. The images in his much smaller multi-panel *Cluster* pieces suggest views of urban landscapes that could be put together to form a whole, like a jigsaw puzzle.

Alexis Granwell looks at structures as creators of psychological connections. Her etchings on mulberry paper look like diagrams or aerial maps formed from pinpricks, while the materials that compose her small wall sculptures — cast paper, cardboard, latex paint, and found objects — could be detritus from a wrecked building, rescued and sublimely transformed.

The gallery's small "project room" turns out to be the perfect environment for an eerily lit windowless wall of reclaimed vinyl siding and plywood by the architect-artist team of Jason Austin + Aleksandr Mergold, which seems

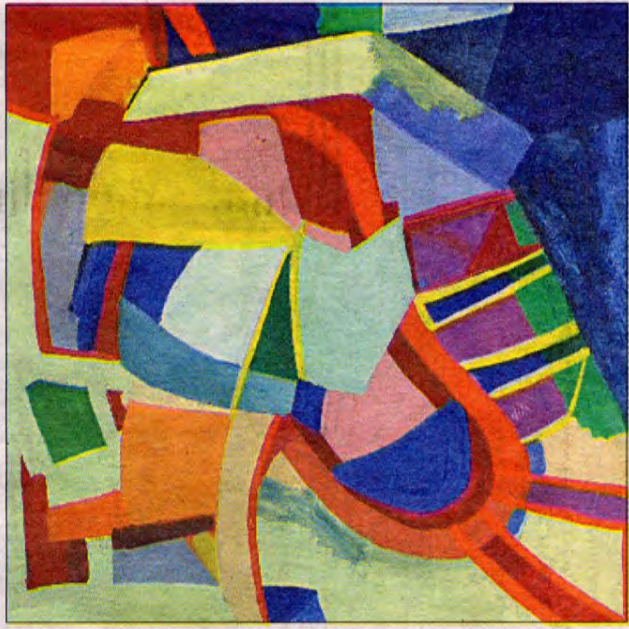
to be a meditation on Levittown and other postwar developments that evolved from a choice for separation over assimilation.

Gloria Houng's work is clearly driven by environmental and ecological issues and is the most literal interpretation of the show's theme. Cast-wax rabbits, lined up in a row and colored in order from bright red to pale pink, made me think of Easter chocolates, wax candy lips, a population growth warning, and animal testing. They're simultaneously tempting and repulsive, local and global, with some dark humor thrown in. Though more physically delicate, her ominous vellum-over-paper pieces that depict trees, telephone poles, and factory towers are more heavy-handed manifestations of her ideas.

Pentimenti Gallery, 145 N. 2nd St., 11 a.m. to 5 p.m. Wednesdays through Fridays, 12 to 5 p.m. Saturdays. 215-625-9990 or [www.pentimenti.com](http://www.pentimenti.com). Through July 18.

## Group hug

On Washington Square, meanwhile, Bridgette Mayer has assembled a sprawling do-gooder benefiting the nonprofit Back on My Feet, an organization that promotes the self-sufficiency of Philadelphia's homeless population by engaging homeless in-



**Mark Brosseau's painting "Fervent"** (2009), will be at Bridgette Mayer Gallery, 709 Walnut St., through July 31.

dividuals in running as a means to build confidence, strength, and self-esteem. While not stringent on the gallery artist front — too many of her regulars are here —

All works are priced between \$500 and \$1,000, and proceeds will directly benefit Back on My Feet.

Bridgette Mayer Gallery, 709 Walnut St., 10 a.m. to 6 p.m. Tuesdays through Saturdays. 215-413-8893 or [www.mayerartconsultants.com](http://www.mayerartconsultants.com).

Through July 31.



# Art of the State

by Ellen Slupe

The State Museum of Pennsylvania in Harrisburg is hosting the 40<sup>th</sup> Annual Inlaid Exhibition of *Art of the State: Pennsylvania 2007* now through September 9, 2007. Once again you will not be disappointed. This year the judges focused on imagination, technical skill, and aesthetic sensibilities.

All three of those qualities shine in the First Prize in Crafts and Purchase Award piece titled "Solenopsis Cluster #2" by Kevin Turner of Indiana, PA. Grille porcelain is used to form the pure white cluster of varied sizes and shapes of hollow vessels intricately incised with the delicacy of lace. The solidly anchored cluster has the appearance of sea urchins gently waving in the ocean's current.

Expect the unexpected.

A choice example is "Kitchen," the third-prize toned silver gelatin photograph by Keith Sharp. It shows an ordinary kitchen with collector plates and antique tools covering the walls and four cape seat high-back chairs arranged around a pile of dirt. The incongruous nature of the constructed installation is startling as the dirt pile is not the first thing you notice. What happened to the expected but absent table? The familial ritual of gathering around the kitchen table to eat and play games together here disintegrates into the pile of dirt.

Be amazed at the choice of medium.

Brenda K. Murphy's second-prize photos titled "Home is Where the Hair Is" are silver gelatin prints with human hair used to outline the subjects. The three examples offer clever simplicity of design, composition, and technique. Each begins as a photo of an empty room. To give a sense of domesticity the artist adds a solitary piece of furniture to the space that at a glance appears to be a drawing.

But look again. Murphy uses human hair carefully stitched to mimic a drawing of the bed with both headboard and footboard in "97," an old style dresser in "88," and a couch set off center in "83."

The stitching isn't readily apparent due to the fact that the stitches only occur at intersection of planes. For example, the line describing the headboard of the bed is a long and uninterrupted stitch of hair. The shorter lines describing the spindles are also one length of hair. The apt choice of hair to create the images generates a smile at the association of the hair clumps we know cluster under the described choices of furniture.

Be drawn in by the mysterious.

Jin-Cheng Liu uses oil on canvas to create "Away Down the River," a realistic painting of a young boy sleeping on a blanket at the edge of a wooded stream. Everything seems in place until you notice a small sailboat hovering in space above the water, suggesting a dream. The surreal enters the expected and thus

begins the narrative. The sleeping youth is protected by our watchful eyes.

From a technical aspect, the painting is void of brush marks, giving no hint to the artist's decision-making processes. Notice the meld of traditional, precise realism used to describe the boy, the violin, and the boat, with the looser abstracted style of the background. The densely shaded woodland, with patches of bright sunlight filtering through the trees, is beautifully captured by gesture and color to suggest rather than to accurately depict.

Delight in the beautiful.

Lorraine Glessner's "Saccharine" is an encaustic and mixed media gem. The small 12-inch square piece is filled with colorful bits of paper carefully arranged and interspersed with random elements to form a pleasing composition. The

warm, buttery sensibility of the encaustic adds richness and depth. I think of Klee and Klinger as I wander throughout the piece, taking in the sparkling confetti-laden confection.

Mark Rousseau uses acrylic and Flashe on canvas to create an enticing piece that evidences great care and skill to obtain the crisp edges, both straight and curved. The high key colors of pale blues and yellows, pinks and white selections suggest a bright, sunny place, a holiday filled with beauty and peace.

Janette Toth celebrates the essence of nature in her oil on canvas painting "Division, from the Germinate Series." The smooth, golden ground supports a delicate, gossamer suggestion of a seed pod opening to new life. The delicacy of blended paint reveals a sensitivity rarely seen in painting today. How refreshing.

React to the bold.

You've all experienced the "is-your-face" reaction at one time or another where you're forced to deal with an image that won't let you walk by unnoticed. Such is the case with "Christ's Crucifixion and the Solar Eclipse" by Gerard Di Falco. The painting, comprised of acrylic, ground mica, dried pigments, and polymers, is

Painted boldly with strong brushwork and vivid colors to portray a foreshortened pose of Christ with a golden halo. Power and strength are the subjects; the painting grabs you with a simplicity and naivety usually found in visionary art. Step back and take it all in — it is amazing.

Don't back into Julie Deery's "Totemism" while doing so or there will be a thunderous crash. Her enormous mosaic sculpture rises eleven feet high and is segmented into a variety of shard-covered shapes. Big and bold, I envision it as the focal point of a fountain pond in an estate garden. I marveled at the variety of shapes, the construction, and the feats involved for transportation.

Contemplate the serene.



A piece from Brenda K. Murphy's "Home is Where the Hair Is" collection.



Mark Brosseau, "Streamlining," acrylic and Flashe on canvas

Janette Toth, "Division, from the Germinate Series," oil on canvas



Kevin Turner, "Solenopsis Cluster #2,"  
grogg porcelain



Janell Olah, "Turn Crank Clockwise and Remain Steady with the Forceps to Remove the Egg Safely," oil on masonite



Gerard DiFalco, "Christ's Crucifixion and the Solar Eclipse," acrylic, ground mica, dried pigments and polymers on canvas



...Art of the State, from page 15

The first-prize sculpture "281-06" by Kevin O'Toole, a diptych constructed of basswood and enamel, fits this description. Don't let the overt simplicity fool you into making a quick assessment. It is the steady, unwavering tool marks covering the carved surface that mesmerize and calm the spirit. Unequal areas of natural and painted surfaces are separated by a precise edge in each segment, offering balance. Gentle curves of the outer edges add to the quiet elegance.

Smile at the whimsical.  
Lurell Ohlsh's 12-inch square

painting titled "Turn Crank Clockwise and Remain Steady with Forceps to Remove Egg Safely" is at once deadly serious and hysterically funny. The contraption of manmade and human organ-shaped elements tangle on a meandering journey to uncertain destination. It is really the title that offers the dialog.

"Chatter" by Patricia Menick is a cluster of six foot-tall white, futuristic stick figures sharing a compact space without interacting. Instead, each is focused on communication via identical head sets with someone presu-

ably absent. It is a soulless group with no individualism and is a great spoof on our times.

Patricia Lambert Marshall's "Pack Rat" and Cheryl Harper's "Condoleezza Sphinx" and "Hillary Sphinx" pieces in stoneware are expertly executed to reveal subject and humor.

Puzzle over the enigmatic. James F. L. Carroll's "Cobalt Green" oil painting appears to be a doodle in search of a composition. The voided space breaks the monotony of the repeating, meandering cross

shapes.

Speaking of monotony or the tedious, check out David Moyer's "The Disconsolation of Philosophy IV" pen and ink drawing. Both pieces ask questions obliquely answered.

For the record, I celebrate the repetition in both works. Repetition, after all, is the truest element of comfort.

Art of the State includes 150 works selected from 1,700 entries from 34 counties across the state. For more information visit [www.phmc.state.pa.us](http://www.phmc.state.pa.us).

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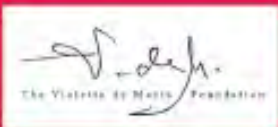
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# Art

By Edith Newhall  
FOR THE INQUIRER



Mark Brosseau's mixed-media painting "Meandering" is one of his works at Bridgette Mayer through July 1.

## Having fun

It's not often that a painter seems to be having as much fun as Mark Brosseau is. Yes, there are plenty of artists painting humorously or ironically, but that's something different. Brosseau, who is exhibiting at the Bridgette Mayer Gallery, is the painting equivalent of a slalom skier, zooming around faster than you can say "whoosh" and making almost no false moves. He's like a contemporary, speeded-up American version of Raoul Dufy.

These candy-colored paintings, executed in combinations of acrylic, gouache, enamel and Flashe paint, look like the interiors or exteriors of specific types of architecture. *Meandering*, for example, resembles a stage or a circus; *Flexing* suggests the interior of a modern office tower, while the perspective offered by *Touring* could be of a section of a bridge.

Brosseau is at his best when his paintings accentuate the extreme openness, attenuation or compression of a space. He hits the occasional bump only when he aims for symmetrical, or expected, views.

Bridgette Mayer Gallery, 709 Walnut St., 10 a.m. to 6 p.m. Tuesdays through Saturdays. Information: 215-413-8893 or [www.mayerartconsultants.com](http://www.mayerartconsultants.com). Through July 1.



## Saint Joseph's University Gallery to Feature Local Artist Mark Brosseau

Saint Joseph's University Gallery will feature the work of local artist Mark Brosseau in its newest exhibition, "Vocabulary," taking place from November 7 through December 12. An opening reception will be held on November 18, from 6 to 8 p.m., at Boland Hall.

"We are excited to be exhibiting the 'Vocabulary' of up-and-coming local artist Mark Brosseau," said Jeanne Bracy, University Gallery coordinator. "His abstract paintings are full of spatial manipulation and illusions. We invite visitors to come and explore the complex spaces of Brosseau's unique work."

Working with mixed media, including acrylic ink, flashe, enamel, and watercolor, Brosseau's paintings are based on the idea of a relative and subjective visual language. "My practice could be described concisely as the exploration and development of such a language," he explained. "I use marks much in the same way that a composer uses notes. Each mark, line, shape, or pattern denotes a location in space and becomes effective only when related to the other elements of the painting.

"Each painting is a unique set of deci-



*Mark Brosseau is represented by Bridgette Mayer Gallery in Philadelphia. Info can be viewed at [www.mayerartconsultants.com](http://www.mayerartconsultants.com).*

sions that came about in attempt to communicate a single specific experience," Brosseau added. "These works are the building blocks for my practice - they are my 'Vocabulary.'"

Brosseau received his bachelor of arts in studio art from Dartmouth College and his master of fine arts in painting from the University of Pennsylvania School of Design. His work has been featured in numerous exhibitions including the Cheltenham Art Center in Cheltenham, Pa.; the Hood Museum of Art in Hanover, N.H.; the Print Center and the Bridgette Mayer Gallery, both in Philadelphia. In addition,

his work is also included in collections at the United States Embassy in Reykjavik, Iceland; the University of Pennsylvania; Dartmouth College; and La Terasse, in Philadelphia. Brosseau was also the recipient of a Fulbright Fellowship for painting and printmaking in Iceland from September 2001 through July 2002.

The University Gallery is open Monday through Friday, 10 a.m. to 4 p.m. For more information about the exhibition, contact Bracy at 610-660-1840.



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# Alumni News



*Complimentarity*, oil on paper, by Mark N. Brosseau '98



# newsmakers

QUOTE/UNQUOTE "It is with regret that I can't offer a design that satisfies everyone."

—MICHAEL ARAD '91, DESIGNER OF THE WINNING WORLD TRADE CENTER MEMORIAL

The Ground Zero memorial envisioned by New York City Housing Authority architect **Michael Arad '91** includes a grove of trees above two deep reflecting pools within the outlines of the Twin Towers. His design, *Reflecting Absence*, was the winner of the competition held by the Lower Manhattan Development Corp. for the

## Seen & Heard

BY MIKE MAHONEY '92



Michael Arad '91

memorial that may someday grace the area formerly occupied by the World Trade Center. "[The design] has made the gaping voids left by the towers' destruction the primary symbol of loss, [resulting in] a memorial that expresses both the incalcu-

### about the artist



**Mark N. Brosseau '98** compares his painting technique to musical composition: All brush strokes are interrelated and dependent on those around them. *Complimentarity* (previous page) is based upon the physicist

Niels Bohr and his work combining theories of quantum mechanics. The artist says he wanted to show that "things that were different can help each other out." Brosseau's work can be seen at the Bridgette Mayer Gallery in Philadelphia.

—Sue DuBois '05

lable loss of life and its regeneration," jury chairman Vartan Gregorian, president of the Carnegie Corp. of New York, told *The New York Times* in January. Arad's design was one of eight finalists selected from an initial pool of 5,201 entrants and was modified at the finalist stage with the help of Peter Walker, a former chairman of the landscape architecture department of Harvard's Graduate School of Design. In an attempt to resolve the call of victims' families for space to display artifacts that would exemplify the horror of the attacks, Arad has modified the design to incorporate such objects—including pieces of the towers and destroyed fire trucks and a large stone container to hold the unidentified remains of victims—in an underground center at the site....When Michael Jackson was charged with molesting a 12-year-old boy in December, prosecutors in Santa Barbara County, California, were bolstered by a state law written by **Quentin L. Kopp '49**. The legislation stems from another child molestation charge brought against Jackson a decade ago. In that instance, Jackson paid the boy's family a handsome sum to settle a lawsuit. The criminal investigation of the accusations was later dropped when the boy stopped cooperating with the authorities. Outraged by the perception that Jackson had bought the silence of his accuser, Kopp, a superior court judge in San Mateo County who was a state senator at the time, wrote legislation that made such arrangements illegal. "I thought it was against public policy for a sexual assault victim to be subject to being silenced by reason of a payment of money," Kopp told *The New York Times* in December. "I wanted to prevent it from occurring again." ...When the Web site CollegeClub.com ran a story last fall about self promotion in the job market, it tapped

**Alex Berger '02** as its poster boy. The story humorously explained how Berger, nearly a year out of college and with limited writing to his credit, went for the managing editor opening at *National Lampoon's* online magazine. Berger was able to convince *National Lampoon* it needed his energy and new-school originality....Eight years ago **Hillary Smith Goodridge '78** was kept outside a hospital room while Julie Goodridge, her partner of 16 years, underwent an emergency Caesarian section to deliver their daughter, Annie. The only people allowed inside, a nurse told her, were the spouse and immediate family members. Last November the Massachusetts Supreme Court de-

### face to watch





## LISTIR



Morgunblaðið/Jim Smart

Verk Marks Normans Brosseau í Gallerí Skugga.

## Viðkvæmt rými

### MYNDLIST

Gallerí Skuggi

MARK NORMAN BROSSÉAU

**Blönduð tækni. Galleríð er opið frá 13-17 alla daga nema mánudaga. Sýningin stendur til 23. júní.**

RÝMI er viðfangsefni bandaríska myndlistarmannsins Mark Norman Brosseau sem nú sýnir í Gallerí Skugga. Brosseau hefur dvalið á Íslandi í tæpt ár á vegum Fulbright-stofnunarinnar og er þetta önnur sýning hans hérlendis. Sýninguna nefnir hann The Space Project eða Rýmis verkefnið.

Rými hefur oft verið myndlistarmönnum hugfangið. Franski snillingurinn Yves Klein sýndi okkur árið 1958 að rými er afmarkað tóm þegar hann þreif Iris Clert galleríð að innan í tvo daga og bauð svo sýningargestum í „tómt“ rýmið. Á tíunda áratugnum gaf Hollendingurinn Stanley Brouwn okkur aðra sýn á hið afmarkaða tóm í verkum sem hann nefndi „Ímynduð rými“. Brouwn skráði ólíkar stærðir í fermetrum á blað sem hann hengdi við inngang sýningarrýmis og gaf þannig sýningargestum afmarkað rými sem var óháð því sjáanlega. Ímyndað rými Brouwn gat því verið stærra eða minna en sjálft rýmið sem honum hafði verið boðið að sýna í.

Við innganginn í Gallerí Skugga hefur Brosseau hengt upp rúðustrikuð blöð með 1.000 handskrifuðum lýsingum á rými, eins og „Sjálfstætt rými“, „Dautt rými“, „Flókið rými“ o.s.fv. Brosseau er þar á svipuðum slóðum og Brouwn nema að ímynduð rými hans miðast

við hugmyndir eða tilfinningu fyrir orðum en ekki stærðum.

Til móts við orðin 1.000 sýnir listamaðurinn litlar abstrakt teikningar unnar í ætingu. Þar sem rými er ekki til á tvívíðum fleti notar Brosseau hrynjanda í línun og formum til að skapa huglægt rými, nokkuð í anda listamanna eins og Agnes Martin og Brice Marden sem teljast til naumhyggju (minimalism). Ætingarnar nefnir hann rýmis-tengdum nöfnum eins og „Tómt“, „Þétt“ og „Kosmískt“.

Í kjallara gallerisins hefur listamaðurinn málað form beint á vegg, loft og gólf sem minna á lituð ljósbrot. Sökum samspils á milli lita og rýmis virðast þau flökta þegar horft er á þau. Sýningargestur fær þar annarskonar sýn á samskonar hrynjanda og er í ætingunum.

Í „Skápnun“ hefur Brosseau komið fyrir sýningu á litskyggnum af eldri verkum sínum. Myndunum er varpað „úr fókus“ á hringlaga spegil sem endurkastar þeim „í fókus“ á vegginn á móti. Listamaðurinn færir þannig skráðar minningar í nýjan búning.

Brosseau vinnur í hefðbundið og óhefðbundið efni í senn og leitar í stranga hugmyndarlist sem og líríska naumhyggju. Verkum hans fylgir tilfinning sem ég vil lýsa sem finlegri viðkvæmni og segir eflaust meira um persónuleika listamannsins en afstöðu hans til viðfangsefnisins. Sýningin er á heildina gefandi en áhrifaríkast þykir mér staðbundið rýmisverkið í kjallarunum.

Jón B. K. Ransu