



PAT BADT



FOX GALLERY NYC

# FRAMES and FRAGMENTS

Selected Paintings and Objects by Pat Badt  
October 10, 2016 - January 15, 2017



# PAT BADT

## ARTIST STATEMENT 2016

My work is involved in finding coded representations of the moments that reconstruct as memory. I am interested in recording and making visual the quiet overlooked events that make up daily routine.

Memory creates a kind of compression of experience. The work springs from specific experiences, however mundane like eating a meal, flying, delivering a talk at a conference. I isolate the colors that represent specific experiences. It feels like I am working within a very literal context, although I have always worked abstractly.

I paint through a woven matrix of string that demands that I am always on the surface of the painting. Gesture is restricted and time is advanced in a kind of geologic accumulation of layers. These layers of paint become a history, just as their historical sources come from specific events and are often included as source material on the backs of the paintings or reflected in the titles.

The act of painting is the vehicle by which I can mark and remember. My work finds moments that I recover as memory. Noticing color and texture is an activity worth paying attention to. My elevator pitch would say: I'm a painter working with gridded fields of color and texture. I paint to create abstract memories of everyday experiences. That's where I believe beauty resides.

PAINTINGS



Bee Boxes, oil on arches, painted frame, 40 x 28", 2016



Winter Blues, oil on arches, painted frame, 27.5 x 19.5", 2016



Ground Hog Day, oil on arches, painted frame, 40 x 28", 2016

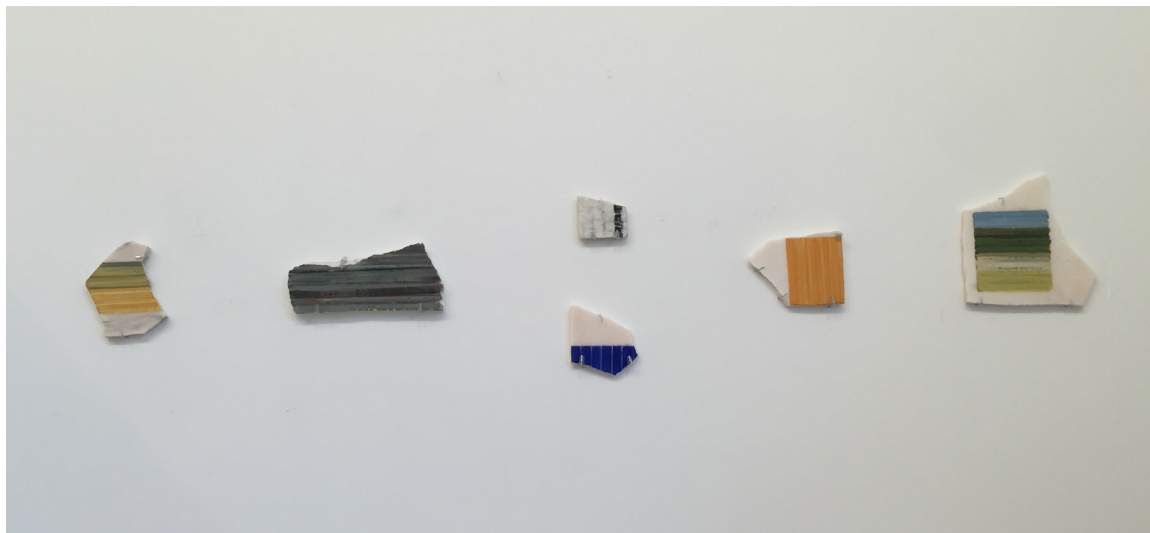




Migraine, oil on arches, painted frame, 40 x 28", 2016



Night Vision, oil on arches, painted frame, 40 x 28", 2016



6 marble fragments, acrylic on marble, various sizes, 2015

# ARTIST INTERVIEW

## **Whose influences (artists/non-artists) continues to resonate in your work?**

My first introduction to painting was through the painterly abstraction of both the New York School and the Bay Area Figurative artists. I see both as expressionism grounded in the landscape, in the real. Early on, I was looking at artists like Gorky, de Kooning, Mitchell and Diebenkorn. Their sense of working to find oneself in the painting is an idea I still embrace on some level. Their ideas were the basis of my college experience, and are deeply imprinted for better or worse. I am deeply influenced by the work of Agnes Martin and Brice Marden and their connections to light, color and place through abstraction. Ultimately, Matisse is an artist whose joy of color and freshness is a daily inspiration and reminder for me.

## **How does what you do outside your practice affect your work?**

I would like to think that Mindfulness as a practice is an approach I bring to making art. Painting then becomes the daily practice of paying attention and noticing the things around. I use paintings as a way to both notice and remember. The paintings become my memory palaces. I think of them as visual poems.

## **How does your environment / travel locations affect your work?**

Travel is great stimulus for my work. When travelling everything is new, out of the routine. Our most recent trips have been centered on artist residencies, which builds time to work into travel.



Spring Hope, oil on arches, painted frame, 27.5 x 19.5", 2016



Sweet 16, oil on arches, painted frame, 40 x 28", 2016

## **Why did you choose your particular medium?**

Color is my primary medium. Paint is the vehicle, usually oil paint in the studio and water-based paint for travel or on paper. I work on panels, paper, boxes or fragments of marble and wood. I also make books, which adds a narrative direction to a group of bound paintings. Actually, I love to paint. I love the feel of the paint, itself, the movement of the brush, and the sensation of color.

## **How do you and Scott Sherk work together?**

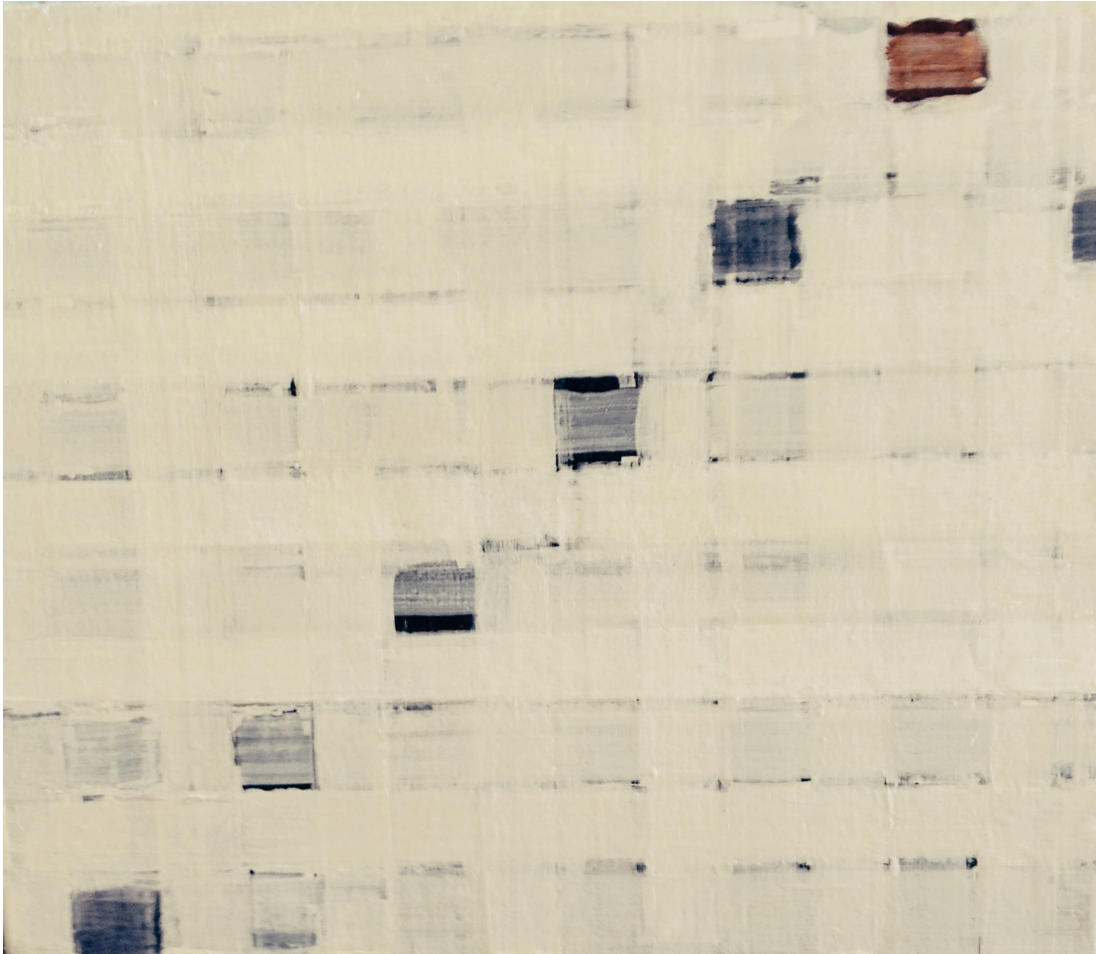
Scott and I often collaborate with each other. We limit our concerns to color and sound, each working independently and then working together to consolidate the piece. It is very rewarding and nudges us into new directions. We are doing more collaborative or grouped work together which is very exciting. We realize that we have two different ways of creating work together; collaborations or duet. The exhibition at FOX GALLERY NYC is closer to a duet. No piece actually has both sound and color, but many have sources in the same input from our recent residencies together. Our collaborations tend to be site-specific. We are exploring the idea of creating discreet works that together create a color/tone experience. Our first exploration of this was Quaker Harmonizer. We spent a summer gathering data from several Quaker Meetinghouses in Pennsylvania, color and sound notations. Each meetinghouse became a duet of sound and color to be experienced side by side manifested in a CD player and a small panel painting both distilling the room tones and color tones of each place. There were 5 pieces altogether.

## **In terms of this exhibit, can you describe your work your intentions and desires for viewers to connect with your work?**

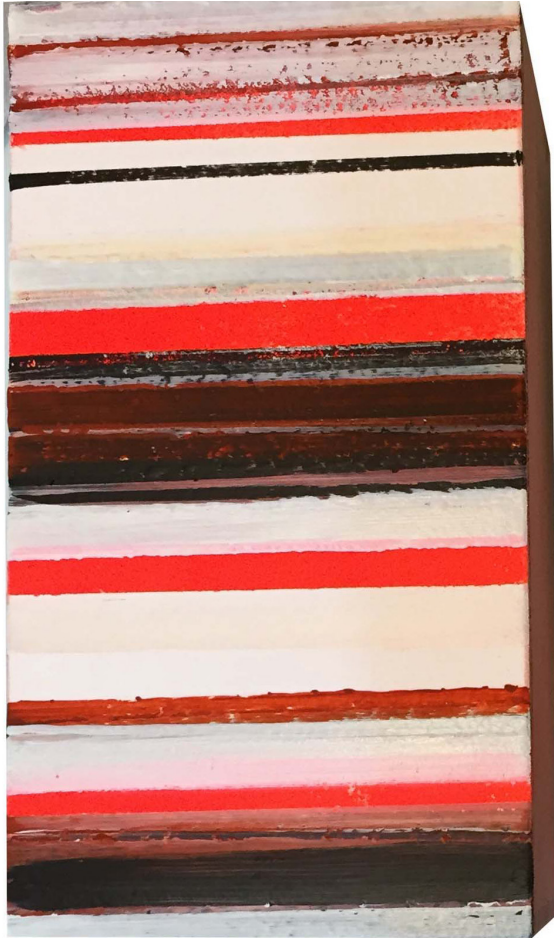
For this exhibition I knew the work would be shown in an apt/living situation. I decided to work with frames as a more traditional presentation apparatus. I wanted to both use the frames to finish the work and to add additional information. The frames become a kind of bonus, notations of color cues and clues on the margins. An example; in Bee Boxes the bottom of the frame is painted a honey ochre to give a warm weight to the painting.

BOXES





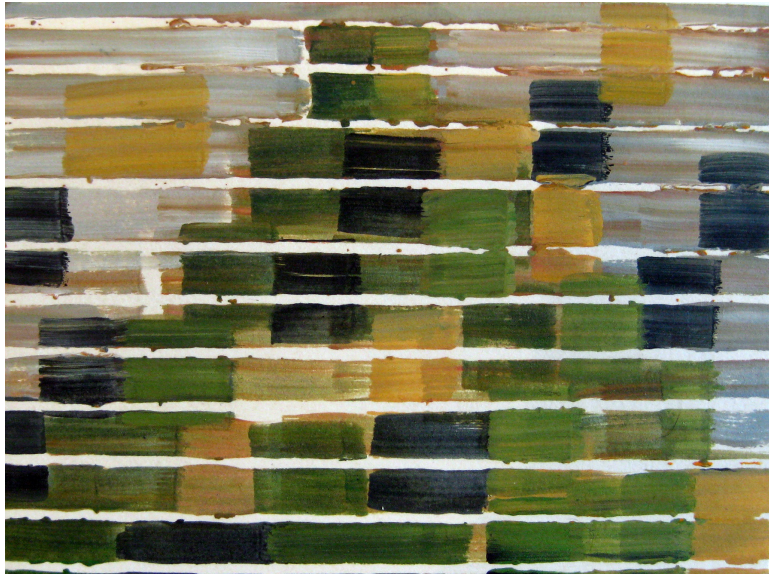
Lisboa, 2014, oil on arches on wood with hidden object, 6 x 7 x 3.5"



Girl Stripes, 2015, oil on arches on wood with hidden object, 9.5 x 5 x 4"

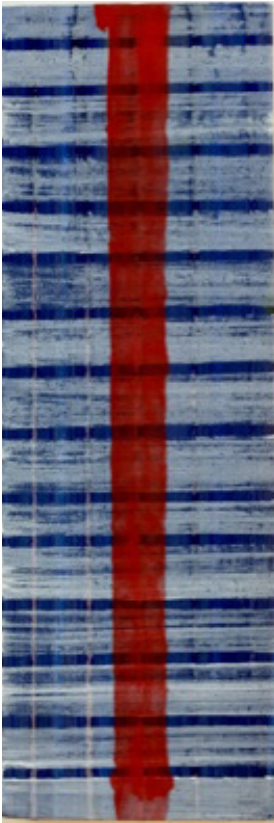


Memoir, 2012, oil on arches on wood with hidden object, 15 x 10 x 3.5"



Montreal, 2014, acrylic on arches/wood with hidden object, 5.5 x 7.25 x 3.5"





Yonocaa, 2016, acrylic on arches/wood with hidden object, 7.5 x 2.5 x 1.25"

Glazed Garden Vase, 2010-2015, oil on arches on wood with hidden object, 10 x 6.5 x 4"





Percussion, 2016, acrylic on arches on wood with hidden object, 9 x 4.5 x 3.5"

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Pat Badt has been the recipient of many awards and prizes including an NEA for painting. She has exhibited in Brussels, New York, Philadelphia, Los Angeles and places in between. Her work is included in collections such as at the American Embassy in Riga, Latvia, the Ruth Hughes Collection of Artist Books at Oberlin College and Bryn Mawr College.

Her work is inspired by location, filtered through experience and sensibility. She lives in an old farmhouse along the Jordan Creek, surrounded by apple orchards, low mountains and the convergence of two creeks. Her work is about process, the putting down of paint through the appropriate handwriting, right color, texture and scale.

Pat Badt is Professor Emeritus at Cedar Crest College. She received her MFA from the University of Pennsylvania and her BA from the University of California at Santa Cruz.

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