

## Judith Brust



*Mind's Eye #3*

Judith Brust transforms found objects into magnificent monochromes, one-of-a-kind colorful abstract pieces that suggest plant life, windows, planets and life cycles. She approaches her artworks meditatively and spiritually, engaging in classical illustration and creating sculptures with found objects. She is inspired by the writings of Carl Jung and Joseph Campbell, while artists Mark Rothko, Paul Klee and Louise Bourgeois influence her choice of shapes, forms and color.

To view Brust's large, colorful monochromes is to observe pieces with organic, biomorphic and circular forms. For each print, she employs a complex creative procedure related to

the building of sculptures. She first assembles her designs on her press using elements and found objects including ink, acrylic paint, rope, cardboard, rice paper and fabric. She then places large papers over the ink, paint and objects and rolls the press over them. The results are mixed media artworks on paper, containing textural three-dimensional qualities within two dimensions, all expressing her spiritual/metaphysical awareness.



*"Life Line #6"*

Brust reflects on her life with its consistent theme of merging art with elements from nature. Inspired by her personal studies, observations of the world, extensive travels and fertile imagination, she has evolved from figurative to abstract work.

She began illustrating as a young child, drawing portraits of her neighborhood friends. Later during her child-bearing years, she combined domestic responsibilities with artistic endeavors, taking studio art classes in nearby colleges and museums. As her children grew, she accompanied her husband on business travels all over the world, continuing to paint with watercolors in a figurative style and to create sculptures.

At age 50, Brust reinvented herself, enrolling at SUNY, Albany to receive her master's degree in fine art. She was admitted to the sculptural program there. but soon became enamored with monoprints. As she experimented with the school's large printing presses, she became more interested in creating abstract prints, an approach that is "freer and more creative," she said, adding, "I had two mentors at SUNY, Ed Mayer, of the sculpture department, and Roberta Bernstein, of the art department. They took an older student seriously at a time when others might not have." Another turning point was meeting Dale Bradley in 1995 at the Contemporary Art Center in North Adams, Massachusetts. "The inventor and fine artist built both of my large presses," she explains.

Brust's recent monoprints include her "Life Cycle," "Passage," "Nantucket," and "Imperial Blue" series, the latter inspired by her travels in Asia. Her "Mind's Eye Series" with its orb shapes evoke her search "for the meaning of me being here."

Judith Brust regards her time on this planet as a celebration of life.

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