



Primordial Soup

David Lloyd Brown

April 28—July 11, 2025

The Mayor's Office Gallery
Boston City Hall



City of Boston
Arts & Culture

Cover: "Primordial Soup 3 REF#2023/04" Detail. 78"x 60," Oil on canvas.
www.davidlloydbrown.com

All Photography: Jerry Russo. www.jerryrussophotography.com
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Curatorial Statement

The Boston City Hall Galleries are pleased to present *Primordial Soup*, a solo exhibition by Boston-based artist David Lloyd Brown. Brown's paintings explore the interplay of order and change through a unique process of creating and combining template shapes. These abstract compositions, rooted in diverse cultural influences, resonate powerfully with the building's distinctive brutalist architecture. This body of work is being shown for the first time in our venue, and it aims to create an open space where our community actively engages with thought-provoking contemporary art.

Mariana Rey, the Galleries and Exhibitions Manager of the Boston City Hall Galleries, is a curator passionate about the power of art to foster belonging and social change.

For more information visit boston.gov/cityhallgalleries

About the Boston City Hall Galleries

The Boston City Hall Galleries showcase contemporary emerging and mid-career local artists and art organizations. The galleries aim to nurture Boston's local art scene by displaying a variety of mediums and perspectives that reflect the city's diversity. Our mission is to provide spaces that present memorable, groundbreaking, concept-driven exhibitions that engage local communities, spark conversations on social issues, and inspire a sense of belonging within Boston City Hall.



City of Boston
Arts & Culture

1 City Hall Square
Boston, MA 02201

David Lloyd Brown

Artist Statement

Primordial Soup Series

The Primordial Soup Series is a group of 6.5' x 5' canvases that create large pictorial spaces designed to immerse the viewer in a world of color and shape. The primordial soup theory posited that, through a process of fermentation, a mass of inchoate organic material was transmogrified over the course of centuries into living organisms. As time went on, the building blocks that were the basis for one form of life were themselves transmuted into new forms, new shapes, such as when the fins of fish provided the genetic material for the legs of amphibians. I use templates as if they were genetic building blocks to make paintings using oil and acrylic and drawings using carbon-based materials in charcoal and ebony pencils. The templates become compositional tools where I can express the idea that continuous change is inevitable and yet can coexist with order. From a stock of approximately a dozen template shapes that I created from a wide variety of visual and cultural sources (including my earlier paintings), I discover new template shapes by combining parts of old ones and use these hybrids to make new compositions.

I am inspired by images, symbols, and patterns that appear to be long lasting, almost timeless in many cultures. In William Morris designs, the French Curve, the Boteh motif in Oriental carpets, the paisley in Scotland and in Mayan stone carvings, one sees a similar motif that permeates those cultures and the artwork.

Making these paintings in our current climate of environmental change has given me a sense of urgency and responsibility. We all share a global ecosystem under threat everywhere. With every painting I finish I sense the world that inspired it is slipping away. Will these paintings become an artifact of our time when we knew we were destroying the world around us but could not stop our own destruction of it?



"The Mayor's Office Gallery at Boston City Hall has provided me with a unique opportunity to debut the Primordial Soup Series—not only the large canvases, but the smaller ones that influenced or gave rise to them—in a public setting. I am especially thankful for the generous support of this exhibition from Mariana Rey, the Galleries and Exhibition Manager at the Mayor's Office of Arts and Culture, and from Jamaal Eversley, the former Galleries and Exhibitions Fellow, for making this exhibition possible."

Visual Alchemy

The art work of David Lloyd Brown

Essay by Kathleen Bitetti

The artwork that populates David Lloyd Brown's 2025 solo show at the Boston Mayor's Office Gallery is the culmination of years of Brown's experimenting with structures, systems and rules and his long exploration and embracing of key art and scientific theories to create a large body of abstract paintings and works on paper that are not only visually engaging and daresay beautiful, but also share a multi-layered compelling intellectual and rigorous conceptual framework. His choice of the title of his solo show, *Primordial Soup*, is telling and offers many layers of inquiry for the viewer to ponder and unravel. His title clearly references a key theory of the origins and the building blocks of life.¹ However, this title also references the building blocks of painting and color theory as well as his use of timeless images, symbols, and patterns that are found throughout human history. Brown's art practice is a visual exploration that combines historical and contemporary methods of making visual images and mark making. He is an avid reader of art criticism, art theory, art history, science, world history, and anthropology. All of this research underpins his art work's conceptual framework, his visual experiments, and his unique visual language system. David Lloyd Brown is a visual alchemist.

Brown first began his exploration of abstraction, structures, systems and rules with his large-scale colored diagonal stripe paintings that he made between 1979-1983. These large oil paintings are actually diptychs. Each stripe painting is comprised of two canvases but appear to the viewer to be one large painting due to Brown's composition and painting

techniques. For this body of work, he embraced the contemporary practice of painting on a white gessoed canvas. The two-inch stripes, according to Brown, reference Frank Stella's *Black Stripe* paintings of the 1960's. Brown first painted his diagonal stripes freehand with no under-drawing to help guide the process. Later he used a yardstick to help guide him in his line making with the paint. His goal was to "make space, implied space on the flat surface using hue, intensity, and the value of color" and "making the stripes diagonal created a more dynamic composition."

He further shares, "How I made the stripes allowed me to subvert the pure abstract quality of the artwork [and] making the stripes freehand with a brush and paint allowed me to move off the straight line...having a stripe that sagged or deviated along the way created an abstract pictorial space that allowed me to subvert the no space rule and get away with it because the sagging was "part of the process" of free and painting the stripes. Once I did that, I was off and running expanding the space with color, intensity and texture."

For efficiency purposes, Brown did experiment using a chalk zip line to help make his diagonal lines. He also liked the historical backstory to this method: Chalk zip lines were first used by the Egyptians 5,000 years ago. However, he found this method unsatisfying and returned to painting the lines by hand with the aid of a yardstick. For this body of paintings, he consciously picked unpredictable color choices² and this choice, combined with the natural deviation in the process of painting the lines by hand, was a direction in painting

that was ripe for exploration at that time in the art ecosystem. This natural deviation in his art making process has become a key pillar of his art making practice and "natural deviation" is also a key theory in evolution which is also fundamental to Brown's art practice and conceptual framework.

By the mid 1980's and early 1990's Brown had one thought in mind: "to add a curve to the straight lines in the paintings." That thought process led to him looking at 17th and 18th century eras of Western painting, the Baroque period and the Rococo period. This in turn led him to



"Untitled Diptych stripe painting"
60"x 96" Oil on canvas.



Paper Templates

combine elements from those painting periods with abstract painting. One of the elements he adopted in the late 80's and he continues to use today, is the Old Masters' technique of "imprimatura" or of adding a translucent underpainting on the canvas. Instead of starting with a white gessoed canvas, as he did for his stripe paintings, Brown stains or applies a diluted translucent coat of umber oil paint to the entire canvas. He also started to draw or paint by hand the French curve³ onto his paintings and works on paper. Sometimes he depicted all of the curve or sometimes just a section of it. His 1986 oil on canvas entitled, "Diary", defined what Brown calls his "Baroque Abstraction". It is in this painting that Brown first starts to use images, symbols, and patterns that are found throughout human history as part of his visual language.

It was also during the mid 1980's that Brown's interest in using templates first appeared. The aspects that attracted him to using templates were twofold: Templates have been used by artists for centuries and in the "mid-1980's" many visual artists, including Brown, had an interest in linguistic theory and how it related to visual art. He shares, "Here I thought my small contribution to this dialogue was to use the templates as a visual alphabet and letting that alphabet of shapes change over time—not unlike how we know our real life alphabet evolved over thousands of years... Using templates reflected on evolution as found in genetics and the origins of life." Some of the shapes in his "Diary" painting were what he used to make some of his first templates. Although many artists in the late 80's were using templates as a strategy for making paintings, it was Brown who linked the use of the template "in the practice of painting to the methodology of genetics and evolution."

Brown best states why and how he uses templates: "I use templates as if they were genetic building blocks to make paintings using oil and acrylic and drawings using carbon-based materials in charcoal and ebony pencils. The templates become the compositional tools that allow me to find an aesthetic expression where change is inevitable and where

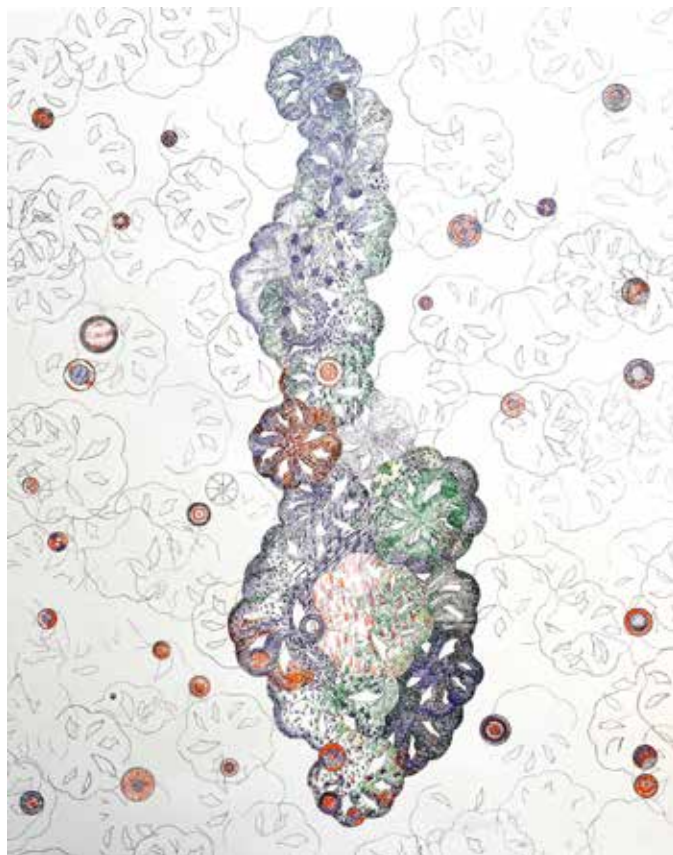
order can coexist with continuous change. From a stock of approximately a dozen template shapes that I created from a wide variety of visual and cultural sources (including my earlier paintings), I discover new template shapes by combining parts of old ones and use these hybrids to make new compositions. As I use the templates to draw and paint the process changes them." Brown's 2014 work on paper, *Fungus* REF#2014/02, is a good example to illustrate how he uses his templates and how his templates can morph into other versions and/or shapes. His two paintings featured in his Mayor's gallery solo show, REF#2012/01 and REF#2015/05, are another example of how his templates, via repetition, morph into other shapes. Compositionally, both works have a main or dominant shape in the center of the canvas that repeats or radiates outward and morphs into different variations of the original shape.

Systems are paramount in Brown's choice of how he maps or organizes his paintings and his works on paper. Sometimes his systems are hidden. All his systems, seen or unseen, are the compositional skeletons for his artworks. As mentioned before, his stripe paintings are two separate paintings that are visually crafted to look like one work. This was one of his unseen systems for creating these paintings. Another system he often utilizes is dividing his works into two sectors or into quadrants. This especially holds true for many of his works on paper. Sometimes his sectioning of an artwork's surface is highly visible and other times it is not as apparent. Brown is well aware that this method of using sectors or quadrants can be found in map making, science, construction, searches, archaeology, etc. Even how he labels his artworks is yet another example of his use of systems and his deep interest in science. He shares, "My affinity of the scientific method has led me to title the works using a cataloging system. For example, REF#2021/01 is the first work made in the year 2021." Visualized order and unseen order are some of the key cornerstones of Brown's artistic practice.

The paintings in Brown's 2025 solo show *Primordial Soup* are interconnected on many levels. Nine of the thirteen paintings are from two connected bodies of work: His *Primordial Soup* series and his *Small Creatures* series. Brown began his *Small Creatures* series in 2019 as studies for his large-scale paintings for the *Primordial Soup* series. For this solo, Brown is showing the five Triad paintings from his *Small Creatures* series. There are twenty 12 x 12 in. paintings in the *Small Creatures* series and he created a site inspired installation in 2021 of these twenty works by grouping the paintings into four distinctive stand-alone vertical arrangements that are visually, thematically, and compositionally connected to each other. Each arrangement is comprised of five visually complex related paintings. This was the first time Brown installed his work in this way. The processes

he used to create this body of work also inspired the name of this series of paintings. He explains, "The 12 x 12 in. canvases start with one shape, then two, then three until five are used and evolve into new and more complex compositions... I am using these new designs (or creatures) as characters to populate larger canvases (or worlds)."

The basic principles of color theory guided Brown's choice of color for the *Small Creatures* series. Although each individual work is only labeled with their REF# information, each set of five paintings or each sub-series of the paintings that comprise this series have their own label or title that reflects one of the processes Brown used to create these "creatures". Each of the four painting groupings are centered by one of the tenants of basic color theory and their titles reflect this (Monochrome, Complementary, Split Complementary, Triad). Each painting grouping is a visual evolution, not only from his use of templates, but also by his use of color theory. All of the twenty paintings, and for that matter his four painting groupings, are visual evolutions related by patterns, composition, color palette, and color theory. It is important to note that the visual evolutions of the four vertical groups of paintings are horizontal and go from left to right, while the visual evolutions of the five paintings in each of the four groupings are vertical in nature (up/down). The *Triad* paintings were the last works he completed in the *Small Creatures* series.



"Fungus REF#2014/02"
30"x 24" ink and pencil on paper.

Brown's use of systems also manifested in how he created his 2021 site inspired installation of the four vertical painting groupings of his *Small Creatures* series. The installation of the two outer vertical painting groupings is a mirror image of each other acting almost like bookends, brackets, or end quotes. He carefully measured the installation spacing of the five paintings in each of the four groups, as well as the spacing between the four vertical groups, to ensure all followed his uniform and very precise mathematical spacing system that is based on a 1 x 1 in. grid system. The grid system has been used for centuries by artists, craftspeople, architects, archeologists, farmers, builders and so many other professions and Brown is well aware of the grid method's historical and contemporary usage.

Four of Brown's five large scale 78 x 60 in. vertical oil paintings that comprise his *Primordial Soup* series are included in this solo show. The first painting from this series, *Primordial Soup REF#2020/01*, which was completed in 2020, is what inspired both the name of this body of work and this solo show's title. All these paintings, in addition to having their REF#s label, have a title that gives an additional clue to what Brown was hoping to convey to his viewers. Unlike his *Small Creatures* series, these large-scale paintings, according to Brown, "use repetition without pattern to fill a field of vision and embrace the viewer in a universe of color, and lively change." His use of repetition is also vertical in nature. Brown chose a main dominant color for each of these paintings as a starting point and added color intuitively rather than following the rules of color theory he used for his *Small Creatures* series. The repeated template images in the paintings from the *Primordial Soup* series seem to echo how bubbles rise in the water or how seedlings grow towards the light and warmth of the sun. Two of the medium sized paintings included in this solo show at Boston City Hall, *Embers REF#2023/05* and *REF#2024/18*, also follow this vertical repetitional flow.

Two global deadly pandemics occurred during Brown's art career: The 1981 HIV/AIDS pandemic that is on-going and the 2020 COVID-19 pandemic that ended in 2023. These pandemics directly impacted the art community and art ecosystems on global, region and local levels. Undoubtedly these pandemics had a direct impact on Brown's life⁴, his thought process, and his art practice. More than likely, Brown followed the science, medical research, the epidemiology, and the tracking/mapping of these two pandemics on a personal level and to source material for his artistic practice. All viruses, also known as pathogens, are microscopic organisms that infect their hosts, and all viruses need the cells of their hosts in order to replicate. Some viruses can host, "jump", and/or mutate at an alarming rate. How Brown uses his templates mirrors how viruses replicate and mutate, and his *Small Creatures* series is the best example of this.



Small Creatures Exhibition at Spoke Gallery Medicine Wheel Productions
20 12" x 12" canvases installation view. Acrylic and Oil on Canvas and Linen.

The intent of Brown's work is not to be "political". However, today's politically charged climate, which does have its roots in the HIV/AIDS pandemic and in the U.S. culture wars of the 1980's and 1990's, places his artwork and his conceptual frameworks in the political crosshairs. Much of Brown's conceptual framework draws from established science that is being currently undermined, hindered, and forsaken. Embracing evolution, genetics, science, medicine, and vaccines have all become politicized and their validity is being questioned and undermined no longer just by "fringe" members of the public, but by prominent elected and appointed officials on a federal, state and local levels. To critically think in this day and age in the U.S. and beyond is in fact an act of resistance.

Alchemy "has its roots in ancient Egypt (2000 BCE), where it was practiced as a form of early chemistry"⁵ and an alchemist is someone "who transforms or creates something through a seemingly magical process" and has the "power to transform things for the better, real or imagined...."⁶. Brown's artworks have a transformative magical quality to them. His unique art making processes, systems, and visual language, that are informed by his research and experimentation, have enabled him to create a meaningful, visually engaging, metaphorically layered, and fascinating world of interrelated paintings and works on paper for all to ponder and wonder. David Lloyd Brown is indeed a visual alchemist and thankfully so given the times in which we find ourselves.

-Kathleen Bitetti March 2025

Kathleen Bitetti is a Boston-based visual artist, curator, arts administrator, and public policy expert with over 35 years of experience. For more info: www.kathleenbitetti.com

Footnotes

1. 11.11.2020 "Charles Darwin's hunch about early life was probably right", by Michael Marshall, BBC Features Correspondent, on-line article direct link <https://www.bbc.com/future/article/20201110-charles-darwin-early-life-theory> and "Over 150 years ago, Charles Darwin wrote a personal letter to a friend and laid out the scaffolding of what would later be called primordial soup theory: Basically, Earth's original blend of gases produced a broth of organic molecules when exposed to light and heat, eventually forming the building blocks of life in amino acids." Quote from: "Darwin Was Right: All Life Probably Comes From Primordial Soup", By Caroline Delbert Updated: Dec 13, 2022 Popular Mechanics <https://www.popularmechanics.com/science/a34649466/primordial-soup-theory-origins-of-life-darwin/>
2. Brown shares, "I layed out the stripes using the craziest color choices I could think of. That was intended to give me some intuitive choices that I could later use and adjust to imply minimal space within the stripe "grid" and make a visual impact that the viewer might find rewarding."
3. This is one of the images, symbols, and patterns that appear in many cultures that Brown uses in his artwork: French Curve, the Boteh motif in oriental carpets, the paisley in Scotland, and this shape also found in Mayan stone carvings. Another image he uses is the shape of the holes that are found in orchestral string instruments that resemble a lowercase in cursive "f".
4. One of Brown's professors, Rob Moore, began teaching at the Massachusetts College of Art and Design in 1968 and taught there until his death in 1992 from HIV/AIDS. Moore was an influential and inspiring professor and elements of Moore's use of geometric abstraction and his use of color can be seen in Brown's early stripe paintings. For more information about Rob Moore and his work please see www.theRobMooreProject.com
5. Quote from History Time Lines website: <https://historytimelines.co/timeline/alchemy>
6. Alchemist." Merriam-Webster.com Dictionary, Merriam-Webster, <https://www.merriam-webster.com/dictionary/alchemist>. Accessed 2 Mar. 2025.

Primordial Soup



● "Primordial Soup REF#2020/01"
78"x 60" Oil on canvas.



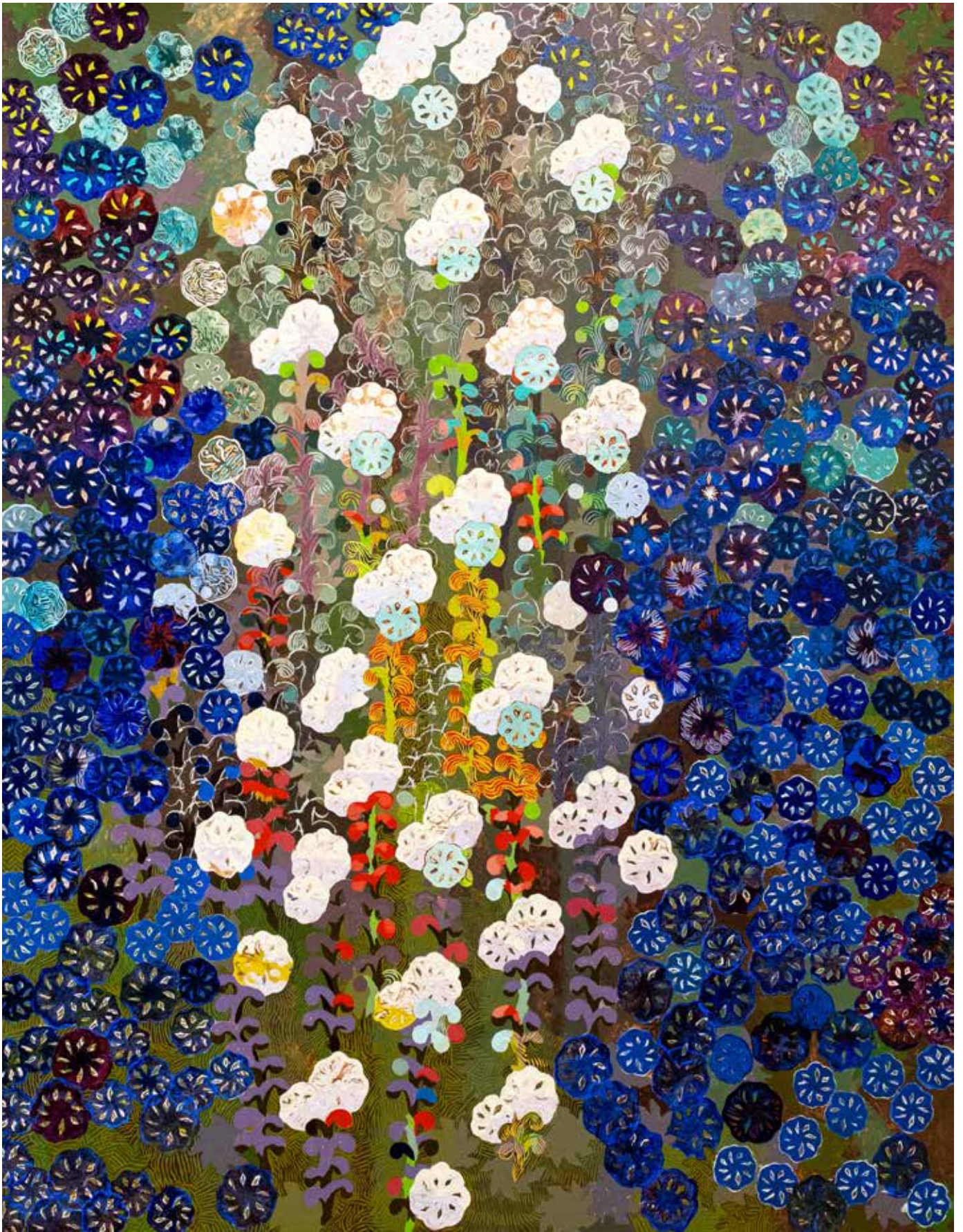
● "Genesis REF#2022/02"
78"x 60" Oil on canvas.



● "Primordial Soup 3 REF#2023/04"
78"x 60" Oil on canvas.



● "Abundant REF#2024/03"
78"x 60" Oil on canvas.



"Out of the Blue REF# 2024/04"
78"x 60" Oil on canvas.



● Top: "REF#2012/01"
23"x 23" Oil on canvas.

● Bottom: "REF#2015/05"
26"x 24" Oil on canvas.



● Top: "Embers REF#2023/05"
25"x 27" Oil on canvas.

● Bottom: "REF#2024/18"
24"x 26" Oil on canvas.



● "Small Creatures Series REF#2021/06"
12"x 12" Oil on canvas.

● "Small Creatures Series REF#2021/08"
12"x 12" Oil on canvas..

● "Small Creatures Series REF#2021/07"
12"x 12" Oil on canvas.

● "Small Creatures Series REF#2021/09"
12"x 12" Oil on canvas.



● "Small Creatures Series REF#2021/10"
12"x 12" Oil on canvas.

David Lloyd Brown

Painter and educator David Lloyd Brown has exhibited for over 40 years in exhibitions in the United States, England and The Netherlands.

David Lloyd Brown's exhibition record includes one person shows at The Chapel at Hull University, The Haven Gallery, Boston UK, The Ayscoughfee Hall Museum, Spalding, and Arts Coritani, Swineshead, all in the United Kingdom. In the US shows include Owen/Patrick Gallery, Philadelphia, PA, Seton Hill College, Greensburg, PA, and Otterbein College, Westerville, OH. In Boston, MA from over 20 one person exhibitions, shows include The Saint Botolph Club, The Medicine Wheel Productions/Spoke Gallery, the NK Gallery, The New England School of Art & Design, The Artists Foundation Boston, The Boston Drawing Project at the Bernard Toale Gallery and Clark Gallery in Lincoln, MA.

Group exhibitions include the Johnson Art Museum at Cornell University, the Rose Art Museum, Brandeis University, The DeCordova Museum, Lincoln, MA, The State Museum of Pennsylvania, Harrisburg, PA, The Duin Gallerie, Domburg in The Netherlands, the Piano Craft Gallery in Boston, and The Poetic Dialogue Project at the Chicago Cultural Center, Chicago, IL. His work is in many private and public collections including Fidelity, The Palmer Art Museum at The Pennsylvania State University and Putnam Associates.

Dozens of reviews and articles on David Lloyd Brown's artwork include The BBC Radio, The Boston Globe, The Boston Herald, Art New England, The Boston Phoenix, The New Art Examiner, Big Red and Shiny, and The Ithaca Times, to name a few.

He has been honored as a finalist for a Massachusetts Arts and Humanities Grant, a recipient of a Blanche E. Coleman Award, and a Creative and a Performing Arts Grant from Cornell University. He was a founding member of the 249 A Street Cooperative a landmark artists' live work studio building in Fort Point Channel, Boston.

David Lloyd Brown received his Master of Fine Arts in 1986 from Cornell University and his Bachelor of Fine Arts from the Massachusetts College of Art in 1979. He studied with Robert Jessup, Eleanore Mikus, Rob Moore, and Norman Toynton.

He taught painting, drawing and visual arts at the university level from 1989 until he joined the staff at the School of Museum of Fine Arts, Boston in 1997 where he served as Associate Dean of Academic Affairs/Graduate Programs from 2005 until 2014.

ONE PERSON EXHIBITIONS

- 2025 **Primordial Soup**, The Mayor's Office Gallery, 5th Floor, Boston City Hall, Boston, MA (catalogue)
- 2024 **Something Borrowed, Something Blue**, The Conservatory at the Saint Botolph Club, Boston, MA
- 2021 **Layered Time: Small Creatures**, curated by Kathleen Bitetti, Medicine Wheel Productions Spoke Gallery, Boston, MA
- 2010 **The Orange Paintings**, NK Gallery, Boston, MA
Genetics, Arts Coritani, Swineshead, UK
- 2009 **Multiples**, Boston Center for the Arts Office Gallery, Boston, MA
Genesis-Genetics, Chapel Gallery, Hull University, Hull, England, UK
Genetics, Ayscoughfee Hall Museum, Spalding, UK
- 2007 **Genetics**, Haven Gallery, Boston, Lincolnshire, England, UK Exhibition
- 2006 **Paintings and Drawings Using Templates**, First Church Boston, Boston, MA
- 2005 **Evolution: Drawings Using Templates**, New England School of Art & Design, Boston, MA
- 2004 **Paintings and Works on Paper Using Templates**, LynnArts, Lynn, MA
Drawings, The Artists Foundation, Boston, MA (catalogue)
The Boston Drawing Project, Bernard Toale Gallery, Boston, MA (catalogue)
- 1995 Otterbein College, Westerville, OH
- 1993 Seton Hill College, Harlan Gallery, Greensburg, PA
Pentimento, Owen/Patrick Gallery, Philadelphia, PA
- 1989 Clark Gallery, Lincoln, MA
- 1988 The Boston Musica Viva, Longy School of Music, Cambridge, MA
—tribute to John Cage
- 1987 **Arabesques**, World Art Gallery, Albion Bookshop/Cafe, Northampton, MA
Paintings, Clark Gallery, Lincoln, MA
- 1986 **Baroque Abstractions**, Hartell Gallery, Sibley Hall, Cornell University, Ithaca, NY
- 1985 **Brown Out: An Installation of Figures Paint and Sound**, Berry Wythe Gallery, Williamsburg Brooklyn, NY
- 1985 **Apollo Belvedere**, Olive Tjaden Gallery, Cornell University, Ithaca, NY
- 1983 Lenore Gray Gallery, Providence, RI
- 1981 Bourne Council for the Arts, Bourne, MA
- 1978 Overland Gallery, Massachusetts College of Art, Boston, MA

SELECTED GROUP EXHIBITIONS

- 2025 **Color**, Arts League of Lowell, Lowell, MA
- 2024 **Faculty and Friends**, Phillips Academy, Andover MA
Abstractions, Arts League of Lowell, Lowell, MA
- 2022 **Contemporary Abstraction 2022**, The Art Center, Dover, NH

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- 2020 **ROX/SE**, Piano Craft Gallery, Boston, MA
- 2019 **Artist's Choice**, Member Artists' Biennial, The Saint, Botolph Club, Boston, MA
- 2015 **The Triggering Town**, Mills Gallery, Boston Center for the Arts, Boston, MA
- 2013 **FanFare**, The Saint Botolph Club, Boston, MA
- 2011 **This Must Be The Place**, curated by Emily Isenberg, Mills Gallery, The Boston Center for the Arts, Boston, MA
- 2010 **AMALGAM**, curated by Evan Gaza, Mills Gallery, Boston Center for the Arts, Boston, MA
- 2009 **Collective Vision: The Poetic Dialogue Project**, curated by Beth Shadur, The Chicago Cultural Center, Sidney Yates Gallery, Chicago, IL Traveled to: Indiana State University, University Art Gallery, Terre Haute, IN, Bowling Green State University, Bowling Green, OH
- 2008 **Paintersweek**, Duin Gallerie, Domburg, NL
- 2006 40th Anniversary Exhibition, Continuing Education Massachusetts College of Art, Boston, MA
- 2006 **Methods**, Emmanuel College, Boston, MA
- 2004 **December Sale Preview Show**, Museum of Fine Arts, Boston, MA
- 2003 **Like Life**, Hygienic Galleries, New London, CT
- 2002 **The 17th Drawing Show**, Mills Gallery, The Boston Center for the Arts, Boston, MA (catalogue)
- 2001 **Boston Drawing Project Inaugural Exhibition**, Bernard Toale Gallery, Boston, MA
Open Season, HallSpace Gallery, Boston, MA
Red, Cambridge Art Association, Cambridge, MA
- 2000 **Awake**, Harbor Art Gallery, University of Massachusetts, Boston, MA
- 1994 **Elastic Visions**, Zoller Gallery, The Pennsylvania State University, University Park, PA, traveled to Erie Art Museum, Erie, PA(catalogue)
- 1993 **Triennial Exhibition**, Southern Alleghenies Museum of Art, Loretto, PA (catalogue)
Ten Years at 249 A Street, Federal Reserve Bank, Boston, MA
The Painting and Drawing Faculty of Penn. State, Owen/Patrick Gallery, Philadelphia, PA
20 From 249 Equals 10, The 249 A Street Cooperative's First Ten Years, Brickbottom Gallery Somerville, MA
- 1992 **"Painting-Like"**, Allegheny College/Megahan Art Galleries, Meadville, PA (catalogue)
Acme Art Company, 2 person show, Columbus, OH (catalogue)
Art of The State: Pennsylvania '92, The State Museum of Pennsylvania, Harrisburg, PA
Erie Art Museum, Annual Exhibition, Erie, PA (catalogue).
- 1992 **Rutgers National 92 Works on Paper**, Rutgers University, NJ (catalogue)
- 1990-94 **School of Visual Arts Faculty Exhibition**, Zoller Gallery, The Pennsylvania State University, University Park, PA
- 1989 **Paper in Particular**, Columbia College, Columbia, MO
- 1987 **Fort Point Artists at the Federal Reserve**, Boston, MA
Expressive Systems, Eloquent Voices, Rose Art Museum, Brandeis University, Waltham, MA (catalogue)
Individual Awards 83-86, Council for the Creative and Performing Arts, Herbert F. Johnson Museum of Art, Ithaca, NY (catalogue)
- 1985 **Paintings and Drawings** by Denise E. Stewart, David Lloyd Brown, Olive Tjaden Gallery, Cornell University, Ithaca, NY
- 1984 **Visual Energies '84**, General Electric Corporate Headquarters, Fairfield, CN
7 Fort Point Artist Invitational, Kingston Gallery, Boston, MA
- 1983 **Salon Show**, Clark Gallery, Lincoln, MA
Fort Point Artists at the Federal Reserve, Federal Reserve Bank of Boston, MA
Arts Feast 1983, Boston Center for the Arts, Boston, MA
- 1982 **Absolutely Abstract**, Boston Visual Artists Union, Boston, MA
Art of the State, Rose Art Museum, Brandeis University, Waltham, MA
New Talent, Clark Gallery, Lincoln, MA
- 1981 **Fort Point Artists**, City Hall Gallery, Boston, MA
- 1978 **Drawings For a Pink Wall**, two person show, Punkt Data Gallery, Boston, MA
- 1977 **Works for the Landscape**, DeCordova Museum, Lincoln, MA
- AWARDS AND RESIDENCIES**
- 2005 **Russell T. Smith Award**, School of the Museum of Fine Arts, Boston, MA
- 2008 Artist Residency, Schildersweek, Domburg, NL
- 1985 **Sage Graduate Fellowship**, Cornell University, Ithaca New York
Council for the Creative and Performing Arts, Cornell University, Ithaca, NY
- 1982 **Blanche E.Coleman Foundation Award**, Boston, MA
- 1980, '82, '83 **Massachusetts Arts and Humanities Grant**, Finalist in Painting 1982, semi-finalist 1980,'82,'83.
- 1979 **Alumni Association Award**, Massachusetts College of Art, Boston, MA



City of Boston
Arts & Culture

The Mayor's Office Gallery *(5th Floor)*

Boston City Hall
1 City Hall Square
Boston, MA 02201

Open Monday-Friday

9 AM-5 PM.

Free and open to the public.

Learn more at boston.gov/cityhallgalleries