If the process of making art is one of examining and reflecting on one’s existence, environment and surrounding world, then painter Scott Brodie is working hard to examine the smallest, most seemingly insignificant aspects of daily life.

Yet are Brodie’s subjects truly insignificant? The daily plates of food, worn yet loved clothing, shoes, bags and trees that populate Brodie’s works are the artifacts of the everyday: objects that are universally needed and encountered. The absurdly long titles of Brodie’s most recent work, when conjoined to his images, become (very) short stories and begin to hint at the artist’s connection to his subjects. A statue (or gourd or bag,) about which there is nothing particularly telling, becomes both personal and resonant through an act of naming and an act of making that is, itself, also an act of naming.

In some ways, perhaps, Brodie equates his daily bread with his daily studio practice. These objects are not only observed but seen –Brodie shares this intimate view with his audience through his painting – each layer of paint, each nuance of color and mark brings both Brodie and the viewer closer to knowing the reality of the battered pair of shoes or partly consumed “well-balanced” meal. It seems that for Brodie, painting is life, as basic a need as breathing, or eating, or wearing shoes, or naming.

Whether painted from observation or from photographs shot by Brodie himself, it may be that these everyday objects are really just props, just an excuse to paint, a framework to put one color on top of another. But is painting “just painting” to Brodie or by painting, through painting, does he sort, catalogue, register and demark value, meaning and function to the seemingly minor artifacts of life? Through his alternately concise and lush handling of paint Brodie evidences a profound faith in seeing the everyday, naming the common, and the not so simple act of making a picture.

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