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## Vitality

Alison Judd | Andrea Luper | Elizabeth King Stanton

July 19 – August 20, 2023

Opening Reception with Artists: Friday, August 4<sup>th</sup> from 6 – 8 pm

Abigail Ogilvy Gallery is proud to present *Vitality*, a group exhibition introducing artworks by Alison Judd, Andrea Luper, and Elizabeth King Stanton. The show explores the concept of growth, adaptation, and cyclical change - whether it manifests through visuals of motherhood, self-reflection, or seasonal shifts. The cold months of winter are over; the city fills with excitement, color, and vibrancy to embrace change and new beginnings. These three painters explore the intimacy and the everyday of being a woman through different levels of figuration and abstraction. *Vitality* is the inaugural exhibition of Abigail Ogilvy Gallery's brand-new Boston location, to see the show visit 450 Harrison Avenue #29.

Guided by her intuition and keen sense of color, Alison Judd treats her paintings like a walk through a new part of town. Each canvas she begins opens a new window of opportunity for discovery as she populates the surface with her signature rich color palette and vibrant mark making. Judd's recent paintings explore color through the omission of white paint completely – building up thin layers of pure pigment, the oil paintings read as translucent and saturated as watercolors. By abstracting the physical distinctions of the face, Judd fosters a sense of universality about her subjects and taps into the collective unconsciousness of the viewer through the familiar bodily poses. The abstracted figure becomes part of a larger whole that emphasizes the memory of experience. In her *Analog Stories* series, Judd explores the mundane reality brought upon her family while being in lockdown during the COVID pandemic. Making a drawing a day, Judd was not only documenting this time in history, but also capturing the fleeting period in which a parent can witness the growth of their children. Much of her visual decisions come back to this truth, and the results are an evocation of childhood creativity – providing oneself room to explore, make mistakes, move on, and grow.

Andrea Luper's portraits feature predominantly female figures, often serving as self-portraits of the artist that begin to blend with their surroundings, where figures explore intimate settings within a monochromatic composition. The dominant color of each space reflects itself on these

figures, alluding equal protagonism to subject and place. Luper's work starts with loose drawings that fill her sketchbooks and converse with each other. As a result, her paintings serve as hints to a bigger story that the viewer can complete for themselves. In *Pink*, a naked figure is partially covered by a shower curtain just as she has finished taking a shower. Nudity appears normalized as something embedded into our daily routines, yet the figure wants to remain anonymous, even hidden, as if she knew she is being observed and therefore judged. In *Waiting*, the figure is laying on the floor, both peaceful yet intriguing. There is a marking on her leg revealing a past touch, perhaps from her own hand or alternatively begs the question: was she grabbed by someone else? The viewer questions whether she is "waiting" to find motivation to go somewhere or is she waiting for help. The piece is captivating and ambiguous, it tells a story that has no end. Similarly, in *Emerge*, a figure walks through dense woods and crawls out into the sunlight. The elongated body mimics the trees around her, establishing the space as one of her own. Luper paints the nude with equal parts mockery and reverence of the tradition.

Elizabeth King Stanton combines storytelling and abstraction in her paintings, provoking the viewer to indulge in the narrative representation before delving into the layers of form and color. Stanton's work builds on motifs of motherhood: embracing exhaustion, energy, and profound joy. These delicate yet visually dense paintings display moments between mother and daughter and their daily lives. In Stanton's words, "the dependability of a to-do list anchors my days with my daughter, providing much needed structure and entertainment. My recent paintings are somewhat humorous tableaux of mothers and daughters frozen mid chore." The vibrant colors and playful imagery pay homage to the typical day-to-day adventures of toddlerhood. In *Spring Ambitions*, Stanton presents a scene vibrant and slightly overcrowded reflecting playful intention. A child plays on a blanket while the family is engrossed in their individual projects. This painting serves as a reminder for Stanton King to slow down, embrace her daughter's youth and view the world through the lens of newfound experiences instead of rushing through a to-do list. Meanwhile, *Dissolving Daydream* unveils the manipulation of reality inspired by a routine trip to the grocery store. The shelves and counters in the store begin to dissolve, giving way to a tropical paradise. The woman in the painting finds herself suspended in the middle of a daydream and reality.

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**Alison Judd** is a Boston-based painter, printmaker, and curator. She received a BA in Painting and Art History from Brandeis University and an MFA in Painting and Printmaking from Massachusetts College of Art. In 2019, she founded Gallery Tempo, showcasing local artists through pop-up gallery shows at available retail spaces in Greater Boston. Alison is a board member of multiple regional arts advocacy groups and is the mother of three children.

**Andrea Luper** is a 27-year-old Alaska-born painter, based in New York City that attended SVA as a Silas H. Rhodes scholarship recipient, graduating in 2022 with a BFA in Illustration. Somewhere between Bouguereau and Bob's Burgers, Luper paints the nude with equal parts mockery and reverence of the tradition. She looks for authenticity in private moments, each work a colorful and cathartic exploration of her own experiences, fueled by feminism and critical of capitalist efforts to colonize our dwindling attention spans. With compassion and humor, she highlights the overwhelm of modern millennial life.

**Elizabeth King Stanton** is a painter living with her husband and daughter in New Bedford, Massachusetts. She studied painting at Rhode Island School of Design (MFA 2017) and Boston University (BFA 2011). Stanton's work has been included in group exhibitions throughout New England, New York, Canada and London. Her paintings have been featured in Boston Home Magazine, Art Maze Magazine and New American Paintings. Stanton has been awarded artist residencies at Gallery Oak, The Umbrella Community Arts Center and ChaNorth.