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STATEMENT

### Powdered Pigment Drawings

My work is about transformation through repetition. Employing an underlying geometric structure, the work explores emotive power through the reiteration of reductive forms. The work explores the diagrammatic, topological, and three-dimensional aspects of drawing through a linear/planar and tonal/atmospheric representation to explore the lost territory between image and object.

The imagery in this body of work adheres to a series of loose, self-imposed rules. These limitations create an egoless framework in which the myriad forms unfold with intention and clarity. I present the viewer with the concept of endless possibilities within a defined pattern and underlying order. I embrace chance, inherent in my process. Unexpected effects are an important aspect of the finished artwork. Materiality is crucial; my use of powdered pigment drives the process and activates the senses. It has the potential to evoke deep feelings of harmony and meaning.

The powdered pigment drawings on paper were made by laying perforated stencils on rag paper and pouncing the stencils with a sack of powdered pigment. Pigment passes through the perforations, leaving patterns, creating the composition. The technique I developed is based on the Italian process *spolvero* (meaning "dust") that was used by Renaissance artists to transfer drawings to the wall for fresco painting. Each stencil is made by tracing a single symmetrical form numerous times. By working in series, I am able to develop a form and continue mining its rich variations.

#### Archival notes:

The drawings are made with archival powdered pigment on Somerset 100% cotton rag printing paper and fixed with matte fixative.

The work is signed, dated, and marked for orientation on recto.