



**Growth and Decay**  
**Sarah Meyers Brent**  
May 31-June 25, 2017

**Conversation with Danforth Art curator**  
**Jessica Roscio:**  
Saturday, June 17, 2:00-3:30 pm



Ooze III, Foam, Acrylic, Cloth, and Mixed Media on Board, 36"x36" 2016

Cover Image: Beautiful Mess, Fabric, Acrylic, and Mixed Media on Drywall 144"x120"x75" 2017

Photography: Will Howcroft



Kingston Gallery  
450 Harrison Avenue, No.43  
Boston, MA 02118  
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[www.kingstongallery.com](http://www.kingstongallery.com)



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Kingston Gallery, Boston, MA

## About the artist

Sarah Meyers Brent has exhibited works in numerous venues, including her recent exhibit at Danforth Art Museum in Framingham, *Seep, Spill, Grow*, which was featured in *Artscope Magazine*. Brent was chosen as a 2016 Best of Boston artist by *The Improper Bostonian* magazine. She was the recipient of the 2015 Walter Feldman Fellowship, culminating in an exhibit at the Walter Feldman Gallery in Boston titled *Primal Garden*, which also also received critical acclaim in *Artscope Magazine* and *The Boston Globe*. Brent was awarded the Fay Chandler Emerging Artist award through the City of Boston. Born in Hadley, NY, Sarah Meyers Brent received her BFA from Skidmore College, her Post-Baccalaureate in Studio Art from Brandeis University, and her MFA from the University of New Hampshire. She maintains a studio in Waltham, MA.

[www.sarahartist.com](http://www.sarahartist.com)



Mommy Loves Me III  
Cloth, Acrylic, and Mixed Media  
on Canvas and Wall  
50"x75.5", 2017

Cover Image: Beautiful Mess  
Fabric, Acrylic, and Mixed  
Media on Drywall  
144"x120"x75", 2017



## Growth and Decay in the Work of Sarah Meyers Brent by Jessica Roscio

My first experience with Sarah Meyers Brent's work was a piece called *Spewing Plant* (2011). Brown tentacles sprung from a densely packed canvas and threatened to inch their way down the wall. The piece oozed with dirt and flowers, and truly seemed alive. Looking back on Sarah's work, and considering the directions she has taken it, *Spewing Plant* now seems a relatively tame undertaking. I had the pleasure of working with Sarah on her exhibition at Danforth Art Museum last year, in which her work spilled and oozed out of every corner of the gallery, and her site-specific installation, *Beautiful Decay*, grew gloriously from the ceiling, dripped down the wall, and pooled on the floor. Sarah's works shift seamlessly from the canvas, to the wall, to the ceiling, to the floor, and she reimagines a work's relationship to its space in the vein of Eva Hesse and Lynda Benglis. Her mastery of materials allows one to trace where she is coming from, artistically and intellectually, and where her process will lead her next.

The materials Sarah uses—flowers, vines, dirt, foam, discarded clothing—the organic and inorganic—are central to understanding her process. The hand of the artist is evident in all of her works, and her choice of media belies the historically inherent and much debated

notion that certain materials fall within the realm of "women's work." Undoubtedly, Sarah's paintings and installations, such as *Mommy Loves Me III* and *Beautiful Mess*, speak directly to this lineage, and gender is an obvious presence in the work. The stress and strain of domestic and familial life literally breaks through canvases and walls and spills in semi-controlled chaos. Works such as *Ooze V* appear almost burdened by their media, the accumulation of which is both cumbersome and the result of the fervor of productivity. The dichotomy of growth and decay in the works, along with Sarah's approach to the malleability of space, from densely packed installations to the sparer canvases of *Plant Monster* and *Dripping Plant III*, affirm that her work results from an on-going conversation with an evolving and changing life and the detritus of the every day.

Jessica Roscio, Ph.D., is Curator at Danforth Art Museum, in Framingham, Massachusetts.

Right image: *Dripping Plant III*  
Acrylic and Charcoal on Canvas  
48.5" x 66", 2017

