

Brigid Kennedy **Social Fabric**

CASTELLANI
ART MUSEUM
OF NIAGARA UNIVERSITY

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Brigid Kennedy's artistic practice explores powerful depictions of human perception and experience. Inspired by Buddhist philosophy, Eastern belief systems, contemporary events, and more, Kennedy's work invites viewers to discover the extraordinary within ordinary moments.

The *Inside/Outside* series blurs the boundaries between inner and outer worlds, reshaping familiar landscapes into meditative compositions that explore space, transformation, and the connection between built environments and nature.

Her *Social Justice* series confronts contemporary challenges—from cobalt mining to voting rights—using a representational approach that transforms art into a medium of social engagement. Kennedy's sculptural works draw on inspiration from contemporary events and how humans interact with and navigate around physical objects.

Whether capturing ephemeral morning light through a window or documenting critical social issues, Kennedy challenges viewers to uncover the complexity of seemingly simple human experiences.

Michael J. Beam

Curator of Exhibitions
and Special Projects

Image Credits: (cover) *Home For Now* (detail), 2023, oil, acrylic, graphite on Yupo synthetic paper.

(right, from top) *Dawn II* (detail), 2022, oil, acrylic on Dura-Lar archival film; *Cobalt II* (detail), 2023, oil, acrylic, graphite, ink on Yupo synthetic paper; *Sahel IV*, 2014, grout, aluminum, wood and pigment.



Artist Statement

My work is an exploration that questions, re-examines, and forges meaning—a pathway to connect with and engage the viewer. This work is rooted in lived experiences, memories, and personal perspectives. The *Social Justice* series chronicles contemporary social and cultural issues: cobalt mining, voting rights, immigration and the devastating wages of war.

The genesis of the *Inside/Outside* series emerged during the pandemic, as I found myself contemplating familiar vistas through windows that suddenly took on new significance. Whether immersed in the soft hues of dawn or the quiet of dusk, I sought to capture, first with photographs, the ephemeral natural light that subtly transformed these scenes. From these working photographs I developed my final compositions and paintings.

All of the views shared in this series of paintings are connected by a common thread: places where I live, have lived or am visiting/staying in. This grounds the work in a particular sort of intimacy.

These paintings serve as a conduit for conveying intricacy through simplicity—a tactile connection to place, both literal and metaphorical. They present themselves as puzzles that unravel the hidden treasures and mysteries that surround us.



Image Credits: (above) *The Quality of Mercy*, 2020, acrylic, pen on Dura-Lar archival film

The Quality of Mercy (2020/2025) is an installation of six paintings that chronicle the history of the H.H. Richardson building in Buffalo, New York. Built to house the Buffalo Psychiatric Center in the 19th century, it is now a five star hotel. For all current and former residents, “The Quality of Mercy Is Not Strained” is from the Merchant of Venice, meaning kindness should be given freely and cannot be forced.

Artist Biography

Brigid Kennedy is a contemporary American artist, originally from Buffalo, NY, who works across multiple disciplines. Her recent paintings delve into the intricate layers of everyday life. A graduate of the BFA program from the State University of New York at Buffalo and MFA program at Yale University School of Art, Kennedy's work has been showcased nationally and internationally. Kennedy has had solo exhibitions in galleries across the East Coast. Her works are part of prestigious collections such as Burchfield Penney Art Center, Buffalo, New York; The New Britain Museum of American Art, Connecticut; Pratt Institute, Brooklyn, New York; and Trinity College, Hartford, Connecticut.

Kennedy's artistic contributions have been recognized with numerous awards, including the Greater Hartford Arts Council's Individual Artist Fellowship Grant, a Fulbright Scholar Lecture/Research Award in Chile, a State of Connecticut Commission on the Arts Artists Project Grant, a Pollock-Krasner Foundation Award, three NEA Visual Artists Grants, and artist residencies. Visit brigidkennedyart.com for more information.

Exhibited Artworks

Landscapes

Morning, 2022, oil, acrylic on Dura-Lar archival film, 14 x 17 in.

Inside/Outside Reflection Series

Back Door, Back Yard, 2024, oil, acrylic, graphite on Dura-Lar archival film, 24 x 19 in.

Close Of Day, 2024, oil, graphite on Dura-Lar archival film, 9 x 7 in.

Dawn I, 2022, oil, acrylic on Yupo synthetic paper, 14 x 11 in.

Dawn II, 2022, oil, acrylic on Dura-Lar archival film, 17 x 14 in.

Harbor Church, 2024, oil, acrylic, graphite on Yupo synthetic paper, 14 x 11 in.

Heirloom Market I, 2024, oil, acrylic on Yupo synthetic paper, 24 x 19 in.

Heirloom Market II, 2024, oil, acrylic on Yupo synthetic paper, 14 x 11 in.

Home for Now, 2023, oil, acrylic, graphite on Yupo synthetic paper, 14 x 11 in.

"I Would Be Ignorant As The Dawn (after William Butler Yeats), 2022, oil, acrylic on Dura-Lar archival film, 17 x 14 in.

Island Crossing, 2023, oil, acrylic on Dura-Lar archival film, 14 x 17 in.

Lincoln Woods I, 2023, oil, acrylic on Dura-Lar archival film, 17 x 14 in.

Lincoln Woods IV, 2024, oil, acrylic, graphite on Dura-Lar archival film, 14 x 17 in.

Looking North, 2023, oil, acrylic, on Yupo synthetic paper, 14 x 17 in.

Our Corner, 2024, oil, acrylic, graphite on Dura-Lar archival film, 14 x 17 in.

Our Day's End, 2023, oil, acrylic on Yupo synthetic paper, 14 x 11 in.

Roma Norte II, 2023, oil, acrylic, graphite on Yupo synthetic paper, 11 x 14 in.

Summer, 2022, oil, acrylic on Yupo synthetic paper, 14 x 11 in.

Summer Kitchen, 2023, oil, acrylic on Dura-Lar archival film, 17 x 14 in.

Summer Solstice, 2024, oil, acrylic, graphite on Dura-Lar archival film, 14 x 11 in.

Upstairs Out I, 2023, oil, acrylic on Yupo synthetic paper, 14 x 11 in.

Upstairs Out II, 2023, oil, acrylic on Yupo synthetic paper, 14 x 11 in.

Winter's Evening, 2024, oil, acrylic, graphite on Dura-Lar archival film, 17 x 14 in.

Social Justice Series

Arrival (November), 2021, oil, acrylic on Dura-Lar archival film, 14 x 11 in.

August 31, 2021 ("History has its eyes on us" – Amanda Gorman), 2021, acrylic, graphite on Dura-Lar archival film, 14 x 11 in.

Cobalt I, 2023, oil, acrylic, graphite on Yupo synthetic paper, 14 x 11 in.

Cobalt II, 2023, oil, acrylic, graphite, ink on Yupo synthetic paper, 14 x 11 in.

Count Every Vote, 2022, oil, acrylic, graphite on Dura-Lar archival film, 14 x 17 in.

For The Women Of Iran, 2022, oil, acrylic, graphite on Dura-Lar archival film, 14 x 17 in.

Isn't It A Pity, December, 2021, acrylic, graphite, on Dura-Lar archival film, 17 x 14 in.

JULY, 2021, acrylic, graphite on Dura-Lar archival film, 17 x 14 in.

July (The Ballot), 2021, acrylic, graphite on Dura-Lar archival film, 17 x 14 in.

May 2021 (The Loss We Carry), 2021, acrylic, graphite, pen on Dura-Lar archival film, 14 x 17 in.

Mother & Child I, 2022, oil, acrylic, graphite on Dura-Lar archival film, 18 x 14 in.

Mother & Child IV, 2022, oil, acrylic on Dura-Lar archival film, 14 x 17 in.

My Heart Bleeds With You Ukraine, 2022, oil, acrylic on Dura-Lar archival film, 14 x 17 in.

October 2021, 2021, oil, acrylic on Dura-Lar archival film, 14 x 17 in.

Showing Up, 2023, oil, acrylic on Dura-Lar archival film, 14 x 17 in.

Sculptures

House-Trained Cactus, 1982, Structuralite, dry pigment, rhoplex, expanded metal, wood, paper-mache, soapstone, 19 x 52 x 15 in. Collection of the Burchfield Penney Art Center. Gift of Steven & Cecile Bileteoff in honor of Edna M. Lindemann, 1985.

Sahel I, 2013, grout, aluminum, wood, 10 x 9 x 9 in.

Sahel IV, 2014, grout, aluminum, wood, pigment, 8 x 14 x 7 in.

Sahel VI, 2013, grout, aluminum, wood, pigment, 12 x 10 x 10 in.

Sahel VII, 2014, grout, aluminum, pigment, clay, 13 x 14 x 12 in.

Installations

The Quality of Mercy, 2020, acrylic, pen on Dura-Lar polymer film, variable sizes.

Culture of Cruelty, 2019-2020, acrylic, pen on Dura-Lar polymer film, variable sizes.

All works are courtesy of Brigid Kennedy.

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the Arts**

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7 VARSITY DRIVE | NIAGARA UNIVERSITY, N.Y. 14109
716.286.8200 | castellaniartmuseum.org

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