

A painting by Frida Kahlo. On the left, a figure with green skin and a red mask with white eye cutouts is shown from the waist up, looking upwards. The figure's hands are positioned as if playing a stringed instrument, with four white strings visible. On the right, a figure with red skin and a black braid is shown from the chest up, looking towards the green-skinned figure. The background is a plain, light grey color.

New
American
Paintings

JURIED EXHIBITIONS-IN-PRINT

156

October/November



Madeline Rupard

Fire on Mt. Timpanogos, Late October | acrylic and urethane on panel, 24 x 18 inches



Madeline Rupard

After We Spoke | acrylic on panel, 24 x 18 inches



Madeline Rupard

Past Mom's House | acrylic and resin on panel, 24 x 18 inches

Madeline Rupard

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b. 1991 Provo, UT

Education

2019 MFA, Pratt Institute, Brooklyn, NY
BFA, Brigham Young University, Provo, UT

Residencies

2019 Soaring Gardens Artist Retreat, Laceyville, PA
2016 Vermont Studio Center, Johnson, VT

Solo Exhibition

2021 *Light As the Thing Body Moves Through*, Brigham Young University, Provo, UT
2019 *Dream Worlds of Mass Culture*, Pratt Institute, Brooklyn, NY

Two-Person Exhibitions

2021 *Wandering Bonneville* (with Amelia O'Neill), JKR Gallery, Provo, UT

Group Exhibitions

2021 *Breaking Labyrinths: A Collage + Walking + Video Project*, Wirral Met Gallery, Birkenhead, England
Rouge, Sears Art Museum, St. George, UT
2020 *Odd Spaces: A Cooperative Book Project*, MCLA Gallery 51, North Adams, MA
Radical Hope, A Virtual Art Exhibition for COVID-19 Relief (online), Artsteps
2018 *Lust for Life*, Pfizer Building, Brooklyn, NY
2017 *The Great Good Place*, Alice Gallery, Salt Lake City, UT

Publications

2020 Lynn, Christopher, 'Review – Peaks and Valleys: The Rise of Utah's Alternative Art Platforms', *New Art Examiner*
The Carolina Quarterly, Summer Issue,
<https://thecarolinaquarterly.com/summer-2020-69-4/>
2019 *CURA Magazine*, Spring Issue

I grew up moving frequently around different parts of the U.S. and traveling across long distances. One of my first memories is a glimpse through the backseat window of a car: a pink sunset, power lines, a McDonald's arches sign. A sense of wonder at the modern world, and transient, lonely observation is instilled in my work; I am always passing through. I paint pictures to describe the overwhelming sensory effect of the American landscape: the suburban in conjunction with the sublime, the mysterious in the mundane, and the ancient and man-made running up against each other. My work is also about floors, ceilings, and skies, and about negotiating the more immediate surfaces and materials of the canvas. Using opaque and translucent brushstrokes, I attempt to paint the air around objects. My most recent exploration is the use of resin as a way to mimic watery light. Still, I have yet to find a blue that is electric enough.

