



RAGNA BRUNO

COURTHOUSE GALLERY
FINEART

RAGNA BRUNO

Luminescent Subtleties

JUNE 26–JULY 21, 2013

Essay by Annaliese Jakimides



Hanging Gardens, oil on paper, 8 x 10 inches

COURTHOUSE GALLERY
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6 court street ellsworth, maine 04605 courthousegallery.com 207 667 6611



Blue Composition, 2013, oil on canvas, 48 x 48 inches



Memories, 2013, oil on canvas, 48 x 48 inches

RAGNA BRUNO

At the Intersection of Movement and Stillness



Afternoon Sun, 2013, oil on paper, 40 x 30 inches

Always, Ragna Bruno requires us to move past the surface to the interior, the story, the pulse of a painting. Her lush abstracts—here, oil on canvas and paper—live at the intersection of movement and stillness. Think breath.

She may start with a logical structure—a muted grid, a pattern, parameters within which her eye rests just at the moment of conception—but from there, she says, she follows where she is led. She has been taught by the work that there is no use in trying to see it before it reveals itself. The revelation is gradual, and always surprising. Large surfaces of often muted color converse until they access that enigmatic balance that is both art and life.

Bruno sees her multicultural childhood (growing up in Spain, the daughter of a German father and a Swedish mother) as the foundation of all her work. For years she has lived and painted in Madrid, Spain, and Hancock, Maine, still fueled by an inner and outer duality.

Her paintings hover somewhere between order and fragmentation, disappearance and reemergence, this reality and its alternate version. In *Afternoon Sun* tectonic shifts in the landscape are marked by bands of color, from the hard light behind a scrim of translucent grey pooled at the top of the canvas to the small white rectangular shape caught in the belly of a pale orange world. Here is where my story begins: a rural land, a lone farmhouse, and a solitary man—no, we do not see him, but for me he is there,



Orange Composition, 2013, oil on canvas, 48 x 48 inches

emerging into a light for which he has hungered for a long time. You may not see land or farmhouse or the man; you will, however, see a story, the story that is yours, for Bruno's work is all about relationships—of place and space, people, color and movement and sound.

A raw, rhythmic energy—a soundtrack, really—invades each piece. Although Bruno paints to music—often an entire series has its own dedicated composer, a suite—the fact that I can, and I am sure I do, hear a radically different soundtrack is testament to the strength of this work, and this artist.

Counterpoint with Black begins with subtle grids, multiple small squares on its 48-inch by 48-inch surface. Vibrant black—vibrant is not a word one uses idly with “black”—and luminescent orange coexist with the loose subtleties of the other colors. Divisions bleed away. Note the way entrances and exits beg your eye. This is a world that has worked out how to allow its differences, to trust that we will find the way forward.

With Paul Klee and Max Brill, we think precision, geometry, color; with Ragna Bruno, we can also think precision, geometry, color, but through the lens of a dreamscape seriously tethered to the universality of this very moment in time.

Be patient. Be present. Be open. You will be amazed at what is right there—much like life.

Annaliese Jakimides writes about the arts and life. Her work appears in magazines, journals, and anthologies, and has been broadcast on NPR.



Musical Poem, oil on canvas, 30 x 40 inches



Counter Point with Black, oil on canvas, 48 x 48 inches



Musical Composition 2, oil on canvas, 48 x 48 inches



Blue Square, oil on canvas, 48 x 48 inches (catalog cover)



Script on Blue, oil on canvas, 48 x 48 inches



Amalgam, oil on canvas, 48 x 48 inches



Memories of Pompeii, oil on canvas, 48 x 48 inches



Vertical Shape, oil on canvas, 48 x 48 inches

RAGNA BRUNO



Blue Hill, Bristol, Rhode Island 2005
Deborah Davis Fine Art Gallery, Hudson, New York 2004
McPherson College of Art, Catalog Award 1991
Mountain Arts Sugarloaf 1988
Pleiades Gallery, Soho, New York 1988
Leighton Gallery, Blue Hill, Maine 1988
Chautauqua Exhibition of American Art

PROFESSIONAL ACTIVITIES

Owner of an antique gallery in Madrid, Spain,
specializing in antique museum quality frames
Co-founder of Ibermusica, an international concert management
with its own concert series "Orchestras of the World"

EDUCATION

Studied Music and Dance, Madrid Conservatory, Madrid Spain
Art History and Languages, Lausanne, Switzerland, and London, England
Life Drawing at Escuela de San Fernando, Madrid, Spain
Clay Sculpture with Squidge Davis
Printing with Fran Merritt, Haystack School of Crafts, Deer Isle, Maine

BORN Madrid, Spain

ONE PERSON EXHIBITIONS

Courthouse Gallery Fine Art, Ellsworth, ME 2013
Between the Muse Gallery, Rockland, Maine

SELECTED GROUP EXHIBITIONS

International Drawing Project DIN A-4 in Malaga, Spain 2013
Maine Art Scene Virtual Show 2010, '12, '13
Courthouse Gallery Fine Art, Ellsworth, Maine 2012
Leighton Gallery, Blue Hill, Maine 2004, '05, '06, '07, '08, '09, '10, '11
Aarhus Gallery, "White Show," Belfash, Maine 2011
New York Institute of Technology, "Winter Warmth," New York 2011
Blue Hill Library, Summer Show, Blue Hill, Maine 2009, '11
Aarhus Gallery "Grid Works" 2010
New York Institute Of Technology, "Gallery 61," New York 2010
Courthouse Gallery Fine Art, Small Works, Ellsworth, Maine 2007
Husson College, Bangor Maine 2006
Wheaton College, "Eros Logos," Norton, Massachusetts 2006



Dream, oil on canvas, 30 x 40 inches

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