

## MELISSA MEYER IN BLACK AND WHITE

December 14, 2006 to February 3, 2007

Reception: Thursday, December 14, 6.30-8.30pm

Gallery open every day 10-6 pm



NEW YORK: The New York Studio School is to present a major, traveling exhibition of early works on paper by abstract painter Melissa Meyer in its gallery from December 14, 2006 to February 3, 2007. *Melissa Meyer in Black and White*, curated by New York Studio School Gallery Director David Cohen, will be accompanied by an illustrated brochure with an essay by Lyle Rexer, author of books on self-taught and outsider art and on photography, and a writer for the New York Times. The exhibition will travel to the Wiegand Gallery, University of Notre Dame de Namur, in January 2008.

Melissa Meyer is best known for large canvases characterized by lyrical, diaphanous explorations of color. *Melissa Meyer in Black and White* presents a less familiar aspect of the artist, her drawings and paintings on paper using black and white and shade in between. These forceful, original works have the improvisational energy and pictorially intelligent sense of structure that continue to animate her output today. It was with this earlier body of work that Meyer first established her reputation and entered leading museum collections.

Concentrating on the decade from 1984-1994, the work in this exhibition charts the evolution of her style, culminating in her breakthrough discovery of watercolor. *Melissa Meyer in Black and White* includes works on paper in such mediums as charcoal, oilstick, pencil, watercolor and etching that are striking in their freshness and verve.

Meyer acknowledges black and white Abstract Expressionist paintings of the 1940s (Pollock, de Kooning) as a source of inspiration for her restriction of palette and formal vocabulary, as well as classic movies of the same period, Picasso drawings, the work of the Italian Carla Accardi, and later works of Jean Dubuffet. That many of her drawings are polyptychs derives in part from her fascination with Japanese woodblock prints.

A sense of color is implicit in her acute shape consciousness and emphasis on surface texture. The works actually explore a range of tonal and textural possibilities to produce rich, empathetic surfaces and an intriguing play of flatness and depth. These works provide a context in which to understand her later development, emphasizing the way in which structure and gesture continue to play a vital role in her work today.



Melissa Meyer Triptych #2 VSC (1992)  
oil stick on paper, 30 x 67-1/2 inches. The Artist