

BECOMING

New paintings by Joshua Meyer



JOSEPH SLIFKA CENTER for JEWISH LIFE AT YALE
New Haven • May 1 – June 8, 2006

THE BRONFMAN CENTER for JEWISH STUDENT LIFE AT NYU
New York City • August 1 – December 8, 2006

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JOSEPH SLIFKA CENTER

for Jewish Life at Yale

May 1–June 8, 2006

80 Wall Street, New Haven, Connecticut • 203.432.1134

www.yale.edu/slifka/gallery

THE EDGAR M. BRONFMAN CENTER

for Jewish Student Life at NYU

August 1–December 8, 2006

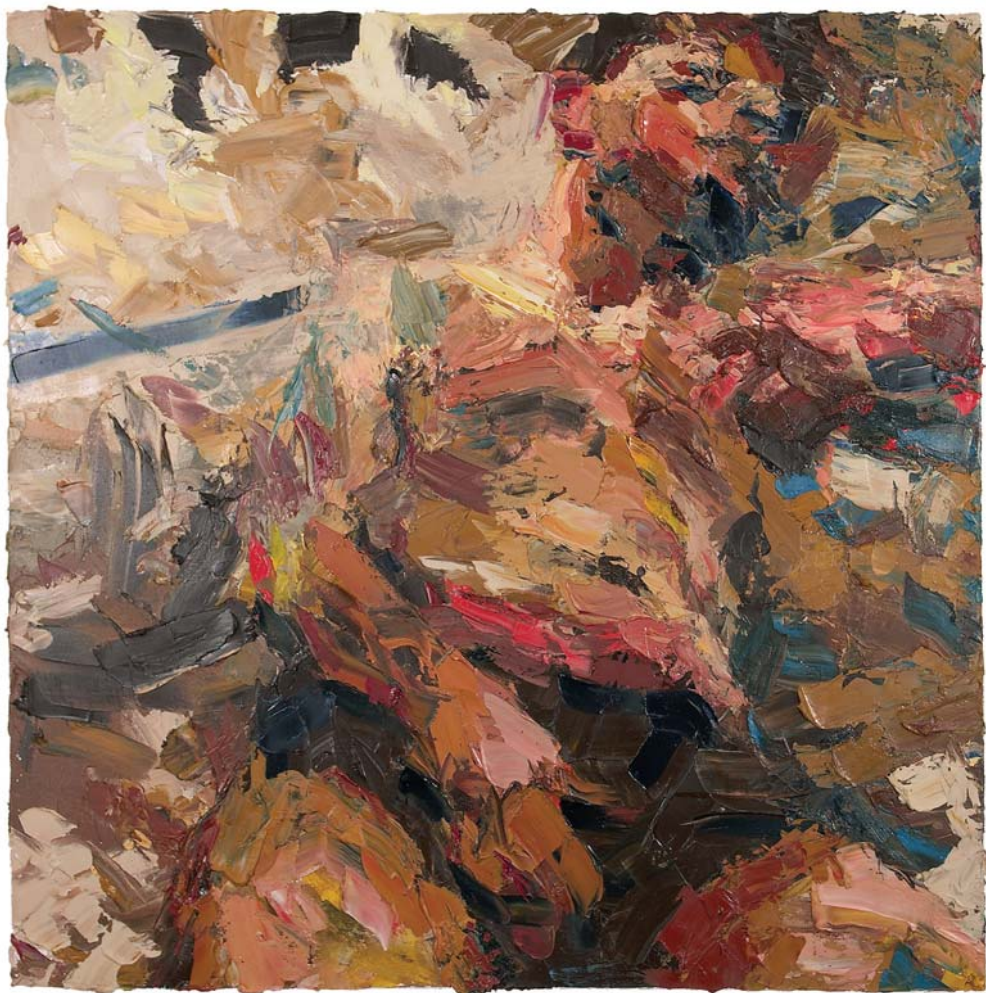
7 East 10th Street, New York, New York • 212.998.4114

www.nyu.edu/bronfman/gallery

This is a show about movement. Each of Joshua Meyer's paintings are constantly in motion. Layers emerge with each viewing, the past, present, and future combining in lush and sensual images that are as tactile as they are visual. Meyer paints not only in space but also in time, adding and taking away, and—courageously—placing this process on display for the viewer. These pieces are not just works of art, but archives of the history of painting and the history of spectating.

Meyer allows and, indeed, insists on the viewer's participation in the experience of his works. Not only do his paintings change us, but we, the viewers, change them, for they are incomplete without our interaction. And they change over time, as our perspectives, our experiences, our eyes, change over time. Each piece is always in the process of change, from its blank canvas through its layers of creation and beyond, as with each viewer it becomes something new.

Entitled "Becoming," Meyer's raw and commanding show documents transitions, both in the subjects of the paintings and the



24 x 24 inches, oil on canvas, 2005
cover: 12 x 12 inches, oil on canvas, 2006

style in which they were produced. Exploring themes such as pregnancy, childhood, and the self, Meyer's works are themselves in a state of becoming, as he moves through different layers of paint and different phases of painting. Himself in a moment of artistic transition, Meyer embraces different sizes and different styles as a way to create a discussion through his art, asking questions about the communal experience of representation and creation.

Painting with knives rather than traditional brushes, Meyer combines the immediacy of impressionism with a breathtaking devotion to nuance and detail. Filled with surprises, each painting reveals itself in parts, creating a relationship that is only enriched and deepened over time. Meyer's use of earth tones underscores his commitment to stripping the creative act to its barest essentials and, with each new work, relearning and starting anew. For Meyer, there is no comfortable and easy option, no default painting style or subject; every piece emerges from struggle and re-evaluation, producing arresting and original images that pulse with life. A luscious yet somehow soothing visual feast, Meyer's works engage the viewers, even as the viewers engage the works—together creating, building and, ultimately and always, becoming.

Dr. Sharrona Pearl
Harvard University

Joshua Meyer can usually be found in his Cambridge, Mass. studio, painting, drinking coffee and singing off-key. "Becoming" marks his fourth exhibit at Slifka Center since graduating from Yale College in 1996 and his first exhibit at the Bronfman Center.



8 x 8 inches,
oil on board, 2004



18 x 18 inches, oil
on canvas, 2005



18 x 18 inches,
oil on canvas, 2004



18 x 18 inches,
oil on canvas, 2005



36 x 36 inches, oil on canvas, 2005

“Every piece emerges from struggle and re-evaluation,” according to Sharrona Pearl’s introduction, “producing arresting and original images that pulse with life.”

The paintings in this exhibit—organized jointly by Yale’s Slifka Center and NYU’s Bronfman Center—explore the act of creation. “A luscious yet somehow soothing visual feast. Meyer’s works engage the viewers, even as the viewers engage the works—together creating, building and, ultimately and always, becoming.”

“Meyer’s surfaces are loaded with paint. They reveal the artistic process while involving the viewer in each artistic decision along the way—whether they know it or not.”
—*Linda Friedlaender, Yale Center for British Art*

“Energetic swipes of paint layered with a palette knife create human forms that seem to emerge and then disappear from behind a chaotic, water-like veil. Warm, fall hues and muddy browns are juxtaposed as if to balance between newly found light and the darkness that preceded it.”
—*Denise Taylor, The Boston Globe*

“Joshua Meyer engages us with the fleeting details of the quiet spaces in our lives. It is in these small moments that we find ourselves connected to the whole of life.”
—*Rich McKown, Art New England*

“Surprising and delightful...his are ultimately sensual works, concerned more with conveying the experience of the material world....The paintings read like gentle, inward-looking celebrations of matters tactile and...kinetic.”
—*Christopher Millis, The Boston Phoenix*

“More significant is Joshua Meyer’s devotionally trenchant, insistent and uncompromising giving himself over—with courageously searching honesty—to the process by which his works emerge, trail off, wander, get lost, experiment and reemerge. This young master-artist...engages fateful questions concerning the character of art and of Judaism, their possibilities, challenges and problems.”
—*Steve Copeland, Hebrew College*