

Jeffrey Melzack: Survivor Tree

Art Mora 2021 Spring

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ART MORA



Jeffrey Melzack

Jeffrey Melzack has been a practicing and exhibiting visual artist for over 40 years. His language "Internal Visual Language" helps him tell his stories through the use of oil on canvas and watercolor/colored pencil on paper.

Melzack studied at the High School of Art and Design in New York City, served in the military as a technical illustrator, and continued his studies at the School of the Museum of Fine Arts Boston.

Currently, he is exhibiting at the Viridian Gallery, New York, as well as the Cambridge Art Association, Cambridge Massachusetts.

A recipient of several awards, Melzack adds the Saint Botolph Artist Foundation Award, the Helen Bumpus Gallery Artist Memorial Prize and the Cambridge Art Association National Prize Show Directors Award to his repertoire.

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Jeffrey Melzack
Finding
2021
Oil on canvas
24 x 24 inches
\$ 2,400

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Jeffrey Melzack
Nocturne for Violin and Piano
2021
Oil on canvas
24 x 30 inches
\$ 3,200

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Jeffrey Melzack
Dybbik-An East Side Story
2021
Oil on canvas
18 x 36 inches
\$ 2,500

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Jeffrey Melzack
Seeking
2021
Oil on canvas
48 x 24 inches
\$ 4,000

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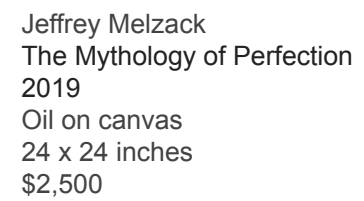


Jeffrey Melzack
Little Bird (Ballet)
2021
Oil on wood panel
12 x 12 inches
\$1,500

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Jeffrey Melzack
Adagio
2019
Oil on violin surface
\$2,500

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Jeffrey Melzack
To Sleep Perhaps To Dream
2019
Oil on canvas
24 x 24 inches
\$2,500

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Jeffrey Melzack
Koyaanisqatsi, Life Out of Balance
2019
Oil on canvas
20 x 30 inches
\$2,500

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Jeffrey Melzack
Divine introspection, She Who Looks Within
2019
Oil on canvas
24 x 24 inches
\$ 2,500

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Jeffrey Melzack
Inscape Architecture
2019
Oil on canvas
22 x 25 inches
\$3,000

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Artist Statement

ART MOI

Balance... the body of my art attempts to visualize levels of living experience. I believe, our lives are not a set of easily defined givens, but a complex of experiences that require responses that reflect who we are.

What does that mean?

Each day we engage in experiences with people and places and our responses express our understanding of those experiences. For example, sometimes our response to a situation may be very relaxed and informal as with friends, family and those who know us very well.

That represents one level. With coworkers and with acquaintances we respond in a different and perhaps more reserved manner. In a formal situation we facilitate an even more reserved presentation of our selves, we may sense that we are less our selves and more a self that is required for the situation. In the course of any given day we may express several levels of our self to suit a situation. In aviation terms its known as situational awareness, knowing where you are at any given moment with a response required to keep safe and balanced.

My art reflects the multifaceted levels of living experience and balance. Look at the imagery, staircases, bubble tops with indications of something going on below the surface and corners that disappear into shadows. One level hovers over another in search of a balance and a sense of wellness.

Each time we engage in experience we test the limits. We may feel compelled to explore the limits of our ability. In the course of our lives we may find it difficult to maintain our sense of balance.

Why is balance such a central part of our life composition?

Balance gives us a sense of place, a feeling of wellness and knowing. Like the compositions of my art, balance in life is achieved through the living experience of trial and error. We keep exploring our options until we discover a balanced self. In my art I keep exploring my visual options until I discover a balance I want to express. Adaptation is also a part of searching for a balanced life. In my art, I explore the use of images that I call upon again and again in an adaptive presentation that expresses the story I want to tell.

I call these repeating images my visual language. All the elements of my composition are arranged to tell a story. Some of the images that are repeated and can be found in my art are circles that represent divine presence, looking over creation, without beginning, without end. Staircases may represent the unknown, possibility as well as reaching for the divine. Stick and crescent images represent our imploring of divine intervention, prayer. Guide wires from which elements of the composition hang are representative of a level of divinity, an order to the universe instead of a random infinite abyss.

Balance. Through the years, I found my body of artwork connected by a symbolic language that seemed to have universal appeal and give voice to my understanding of the world around me. As a language, my visual images seemed to present few boundaries from which I could express the stories I wanted to tell.

Over time I began to realize an underlying formula that seemed to establish a rational for the composition of the images I created. I learned that my visual language had a power I could call upon to help my understanding of the world seemingly filled with so many ambiguities, some serious, some comical, some secular and some profoundly spiritual.

EDUCATION

- 1966 Part Time Program, Pratt Institute, Brooklyn, NY, USA
- 1974 Bachelor of Science in Education, School of the Museum of Fine Arts, Boston, MA, USA

SELECTED SOLO EXHIBITIONS

- 2021 Survivor Tree, Art Mora, USA
- 2019 Teachable Moment, Art Mora, USA
- 2018 Art Mora Gallery, New Jersey, USA
- 2017 Art Mora Gallery, New Jersey, USA
- 2016 Art Mora Gallery, New York, USA
- 2015 The Open Door Gallery, Boston, USA
- 2009 Viridian Gallery, New York, USA
- 1999 Helen Bumpus Gallery, Duxbury, USA
- 1995 An Invented Language, Cambridge MA University Place Gallery, Cambridge, USA
- 1989 Julia Saul Gallery, Sudbury, USA

SELECTED GROUP EXHIBITIONS

- 2020 The Moment, Art Mora, New Jersey, USA
- 2016 Between Abstraction and Reality, Cambridge Art Association, Cambridge, USA
- 2014 Real/Imagined, Viridian Gallery, New York, USA
- 2006 Cape Girardeu, Fountain Street Gallery, Missouri, USA
- 2002 Masterworks Exhibit: Chagall, Miro, Picasso, Calder, Frankenthaler, Barnett with special exhibit of Jeff Melzack's recent Paintings, Laura Erlich Gallery, Marblehead, USA
- 2000 Wainwright Gallery, Cambridge, USA

AWARDS

- 2015 International Art Competition, Online Gallery, Honorable Mention
- 2006 Award for Excellence in Arts and Education
- 1999 The Esther Conant Memorial Prize, The Helen Bumpus Gallery, Duxbury, USA
The National Prize Show, Cambridge Art Association, Directors Prize
- 1990 Saint Botolph Artist Foundation, Artist Grant
- 1987 Massachusetts Art Education Association, Massachusetts Art Educator of the Year