

Megan Williamson

Chicago, IL

EDUCATION

BA, cum laude at Knox College, Galesburg, IL.
(studied with Fredrick Ortner)
Yale Summer Program for Art, Norfolk, CT,
New York Studio School, NYC (studied with Nicolas Carone, Gretna
Campbell, Fred Thurz, Don Kimes, Howard Hussey),
Queens College Summer Landscape Painting Program, NY
(studied with Gabriel Laderman).

SELECT SOLO & DUO EXHIBITIONS:

Carnegie Gallery, Dundas, Ontario
Thomas Masters Gallery, Chicago
Vicky Tesmer Gallery, Chicago
Laramie College, Cheyenne, WY
Loyola University, Maywood, IL
Eastwick Gallery, Chicago
Galleria Isa, Italy
University of Dallas, TX
Gallery 1616, Chicago
Passaggi Italiani - Galleria Isa, Italy
Knox College Gallery, Galesburg, IL

SELECT GROUP EXHIBITIONS

Works from Perception: Paintings from The Midwest Paint Group.
Sheldon Swope Museum of Art. Terre Haute, IN
The Albrecht-Kemper Museum of Art . St. Joseph, MO
George A. Spiva Center for the Arts. Joplin, MO
Pride of Place: The Midwest Paint Group.
Ryerson Conservation Preserve. Deerfield, IL
New Works by the Midwest Paint Group.
Rose-Hulman Institute of Technology, Terre Haute, IN
Lohin Geduld Gallery, NYC
Vespine Gallery, Chicago
Lori Bookstein Fine Art, NYC
Nabi Gallery, NYC
Vicky Tesmer Gallery, Chicago
Lisa Boyle Gallery, Chicago
Oxbow Gallery, Northampton, MA
Vicky Tesmer Gallery, Chicago
Bond Market Association, NYC
New York Studio School, NYC
Blue Rider Gallery, Chicago

SELECT GROUP EXHIBITIONS

Woman Made Gallery, Chicago
Blank Center for the Arts, Michigan City
Davenport Museum of Art
Fiera in Festa - Toscolano, Italy
Finklestein National Competition - Bowery Gallery, NYC.

ARTIST STATEMENT

"The nature that inspires me is the nature that has been altered by the human hand. How things grow as a result of either our attention or indifference is something that appears in my work in a variety of ways. The flowers in a still life may come from a hothouse or an overgrown city lot. A landscape can be found in a beautiful private garden or in two trees struggling to grow under an expressway. As an artist, I find the intersection of the inevitable drive of nature to grow, and the effects of man on it, to be a fascinating and an artistically compelling subject. It provides a stage for many stories to be told and hopefully several in the same painting. While I look to the visual world for my inspiration, I also employ many constructs of painting (color theory, composition, etc) to translate what I see in nature into a work of art. In the end I hope to produce artwork that both transcends and is true to the view that inspired it."

REVIEW

Megan Williamson's art practice has been one of careful choices. Her paintings and drawings belong to an enduring tradition of painterly inquiry. Limning the terrain between abstraction and observation, she works from the landscape or parts of extensive still lifes, choosing emergent forms for their dynamic connection to the flat space of the canvas. Many of her complex paintings resemble the interconnected and loaded surfaces of de Kooning's *Excavation* and *Attic*. Paced with unfamiliar amalgams of language, they can be seen as the equivalent of free association. Through rigor of drawing and clarity of color, Williamson creates a precise depth of field. The time the artist spends looking and making decisions, whether spontaneous or considered, as well as the time the viewer takes to look at the work - are an essential part of their existence.

In this series, unusual for the artist in the works' centralized compositions, Williamson closely investigates microcosms of form. The repetition and variation of fabric configurations provide her with an opportunity to create consistent, intricate explorations of the way space and matter intertwine. Each painting's resolution balances the laws of the physical world with the lawlessness of the imagination in a different way, sometimes accentuating the sensual aspects of paint, sometimes suggestive of mysterious worlds of color and shape.

Cathy Lebowitz, 2002