

# Meghan Gerety

Jan. 15 - April 4, 2016

Meghan Gerety's most recent work at Marfa Contemporary continues her exploration of the dialogue between the natural world and abstraction. Employing the processes of drawing, carving, painting and printing, Gerety's work simultaneously embodies the qualities of painting with the three-dimensionality of sculpture.

Included are two series of woodblocks on plywood, a series of 3 large woodblock prints on canvas, a grouping of carved woodblock shapes and a series of smaller drawings on paper. A number of the resulting woodblock prints are also exhibited.

Gerety's interest in Eastern philosophy and art remain evident, as do modern art historical touchstones. The gestural mark-making of her process is evident. Through printing and carving, Gerety reimagines painting.

Her 'night sky-scape' series functions as abstract paintings and tracks the subtle passing of time through recordings of the night sky.

While her 'Untitled' series of gestures references the quality of handmade marks in the digital age. Each embodies the character of Chinese calligraphy: spontaneity matched with intention but contrasts unconscious gesture with very intentional, deliberate carving.

The volume, color and texture of the woodblocks positions them between painting and sculpture, while the resulting prints exist as records of their process. Gerety's work is intentionally low-fi, very handmade, process-evident work rooted in the legacies of modern art.

Meghan Gerety lives and works in Marfa, TX. She received her BA in Studio Art from Barnard College after attending Atelier Clouet in Paris. Her work has been exhibited at White Columns, Andrew Kreps Gallery, Bard Center for Curatorial Studies, the University of Richmond Museum, among others and is held in numerous public and private collections.

*"What is important to me is not geometrical shape per se, or color per se, but to make a relationship between shape and color which feels to me like my experience. To make what feels to me like reality."*

— Anne Truitt, 1965, Private papers

