

RICHARD IRWIN MEYER

Organic Movement

Booth **A18**

Art Writer: Rifky Effendy

ART MOMENT JAKARTA 2022

PURI ART GALLERY

4 - 6 November 2022
Booth A18
Sheraton Hotel, Gandaria City
Jakarta - Indonesia



Preface

Puri Art Gallery was the first established gallery in Malang, East Java - Indonesia in 2001. Since 2001, Puri Art Gallery has been devotedly supporting the art atmosphere in Indonesia and continuing to dedicate themselves in establishing the art in the region, nationally and internationally.

Puri's extensive collection and exhibitions present a wide variety of media including works on paper, painting, mixed media, sculpture, and installation.

Puri Art Gallery has held successful curated art exhibitions to both introduce upcoming artists to the art industry as well as to educate art to the general public. As one of the co-founder of Art Galleries Association of Indonesia (AGSI) since 2007, Puri will continually present Indonesian Art to the society.

In this participation in Art Moment Jakarta 2022, Puri Art Gallery proudly presents Organic Movement, the solo exhibition by Richard Meyer, The Forgotten Wisdom by Sugiri Willim, and The Art Estuary by Karina D. Simon, Irene Febry, Vincent Purwono, and many more, where we will show the works with their respective characteristics that present extraordinary works, not only painting and sculpture, but also the technique of print, collage and pencil works on paper.

We hope you will enjoy this exhibition.

Yuanita Sawitri

Organic Movement

Written By: Rifky Effendy

Born in Washington, United States of America, Richard Meyer now lives in Yogyakarta – Indonesia for 20 years. His abstract works are very attractive, with processed lines and patterns formed from various layers of a mixture of strong and contrasting colors colliding, crossing, stacking each other, very dynamic. Make each painting like an organic movement area, although behaviourally, he admits that he has a structured work pattern and almost becomes routine. As a painter, he is mostly driven by technical matters and experimentation in developing the patterns of his paintings. Although at times he seemed to be inspired by other paintings, it was because his memory from seeing the paintings during his visits to exhibitions and museums around the world, as well as his experiences working in museums before.

Meyer consistently improvises through canvas, paint (acrylic), or his equipment to find new colors, effects and shape patterns, but at the same time control all his movements. He could paint his canvases at one time; 10 to 30 paintings. He kept moving every day to paint, sometimes he only took a short rest. This behavior seems to give him the energy to constantly find his abstract forms. He selects and smears certain colors on his canvases, then overwrites them with basic colors, almost automatically slicking with his brush or occasionally scratching the top layers so that line patterns appear with contrasting colors from the previous layer.

The process of his work is reminiscent of the history of American action painting during the abstract experimentation movement. Action painting is a painting style known from the 1940s to the early 1960s, and is closely related to abstract expressionism (some critics use the terms action painting and abstract expressionism interchangeably). Often compared between American action painting and French tachism. The term was coined by American critic Harold Rosenberg in 1952 and marked a major change in the aesthetic perspective of the New York School painter and critic.

According to Rosenberg, the canvas is "an arena in which to act". While abstract expressionists such as Jackson Pollock, Franz Kline and Willem de Kooning have long been outspoken in their views of painting as an arena in which the encounter with the act of creation takes place, critics previously sympathetic to their cause, such as critic Clement Greenberg, focused on "objectivity" of their work. For Greenberg, it is the physique of the clumped paintings and the oil-coated surface that is the key to understanding them as documents of the existential struggle of artists.

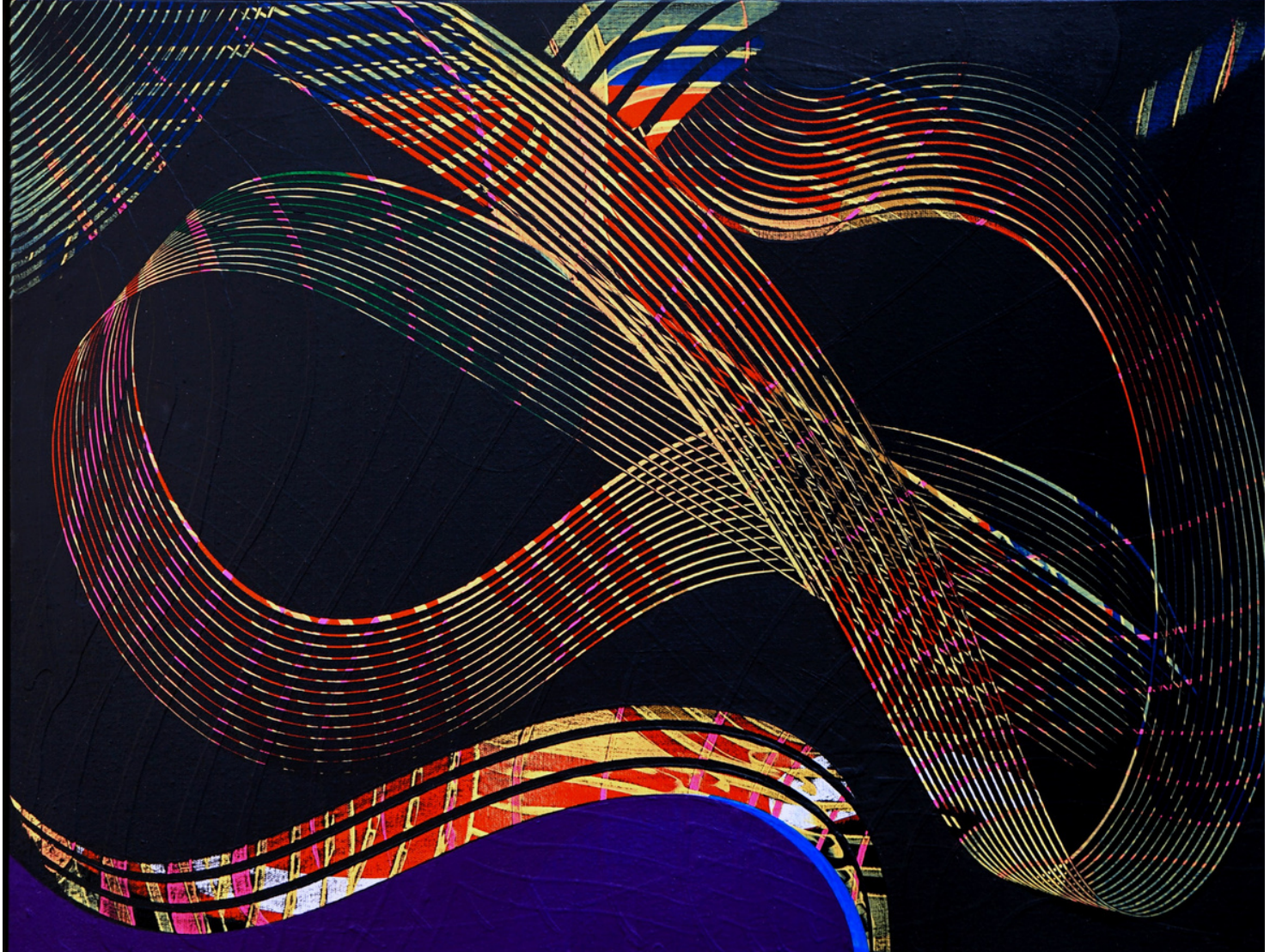
Rosenberg's critique shifts the emphasis from the object to the struggle itself, a painting that is considered finished is only a physical manifestation, a kind of residue, of the actual work of art, which is in the act or process of creating the painting. This spontaneous activity is the "action" of the painter, through arm and wrist movements, the painter's movements, brush strokes, paint splatters, splatters, stains, and drops. The painter sometimes lets the paint drip onto the canvas, while dancing rhythmically, or even standing on the canvas, sometimes letting the paint fall according to the subconscious mind, thus allowing the subconscious part of the soul to assert and express itself. All of this, however, is difficult to explain or interpret because it is an unconscious manifestation of the act of pure creation.

Richard Meyer, although his behavior also treats the canvas as an arena for action, by involving the movements of his body parts, looks more formal and orderly, controlled but still provides room for aspects of unpredictable surprises because he constantly conducts a series of experiments. But stay in the corridor he imagined before starting it. Like the works of *Procession* (2021) and *Tengah-Tengah Sungai* (2021), the pattern of strokes that twist dynamically on a dark field with attractive colors popping out between each of the lines, creates an elegant charm. The play of free patterns with strong colors side by side with patterns of line play appears harmoniously in *Improvisation* (2021).

In *Fighting Against Shadows* (2021), these patterns are combined with structural lines on a reddish plane. Overall, the abstract works presented by Richard Meyer evoke pleasant feelings and are certainly happy. Because the combination of soft and large patterns, colors and lines, as well as contrasts actually creates an illusionary space because the formation of lines and optical fields is never boring, instead we are drifting into an infinite and relaxing rhythm.

An abstract artwork featuring a complex pattern of curved, concentric lines in various shades of green. Overlaid on this pattern are several large, irregular shapes. One prominent shape in the upper right is filled with horizontal red stripes. Another shape in the lower right is filled with horizontal light blue stripes. There are also smaller shapes with horizontal black stripes and solid blue squares. The overall composition is dynamic and layered, with a strong sense of movement and depth.

ARTWORKS



Prosesi

Richard Irwin Meyer

60 x 80 cm | 2021
Acrylic on Canvas

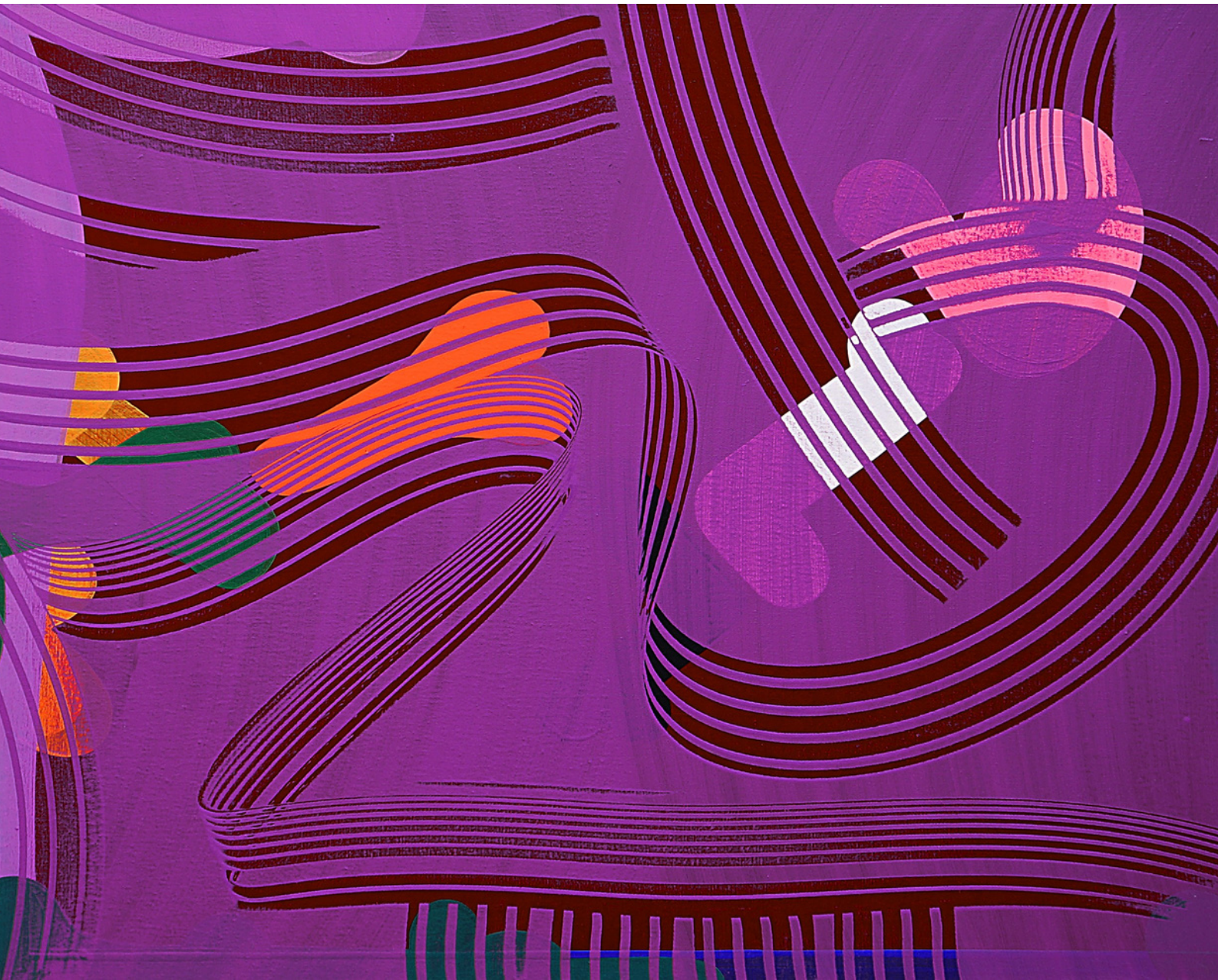


Sentosa

Richard Irwin Meyer

80 x 100 cm | 2021

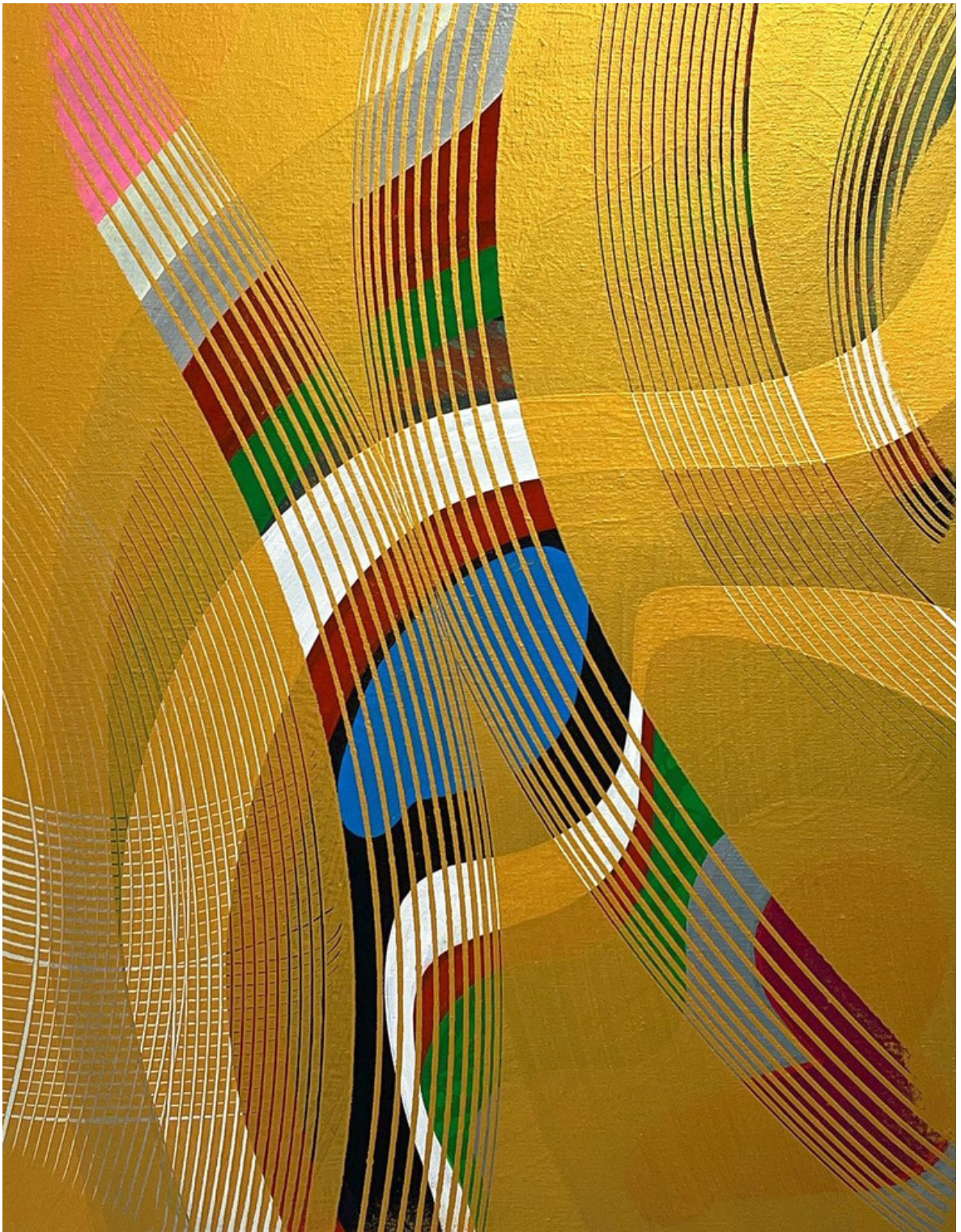
Acrylic on Canvas



Papan

Richard Irwin Meyer

80 x 100 cm | 2021
Acrylic on Canvas

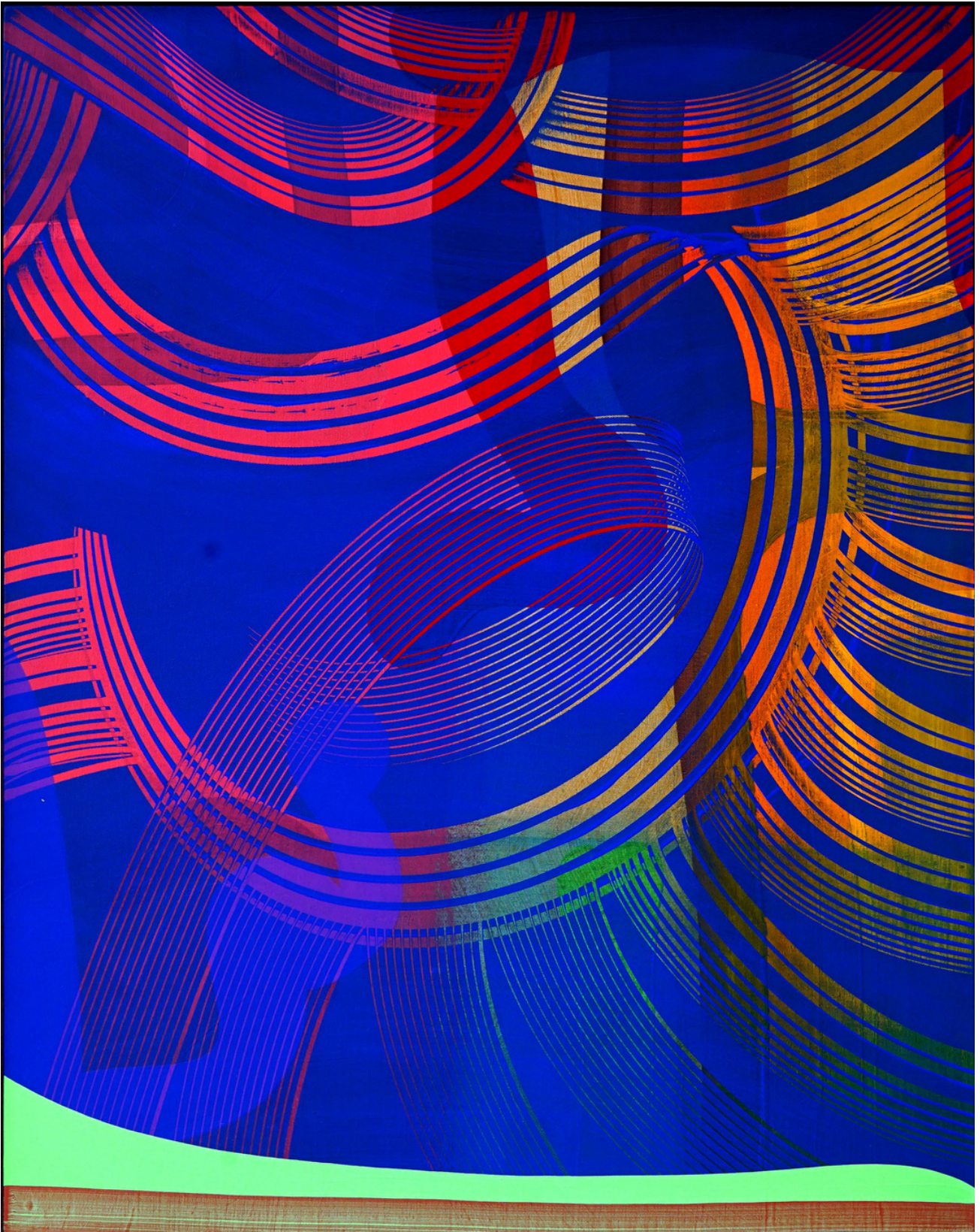


Berolak

Richard Irwin Meyer

80 x 60 cm | 2021

Acrylic on Canvas



Hasyiah

Richard Irwin Meyer

100 x 80 cm | 2022

Acrylic on Canvas

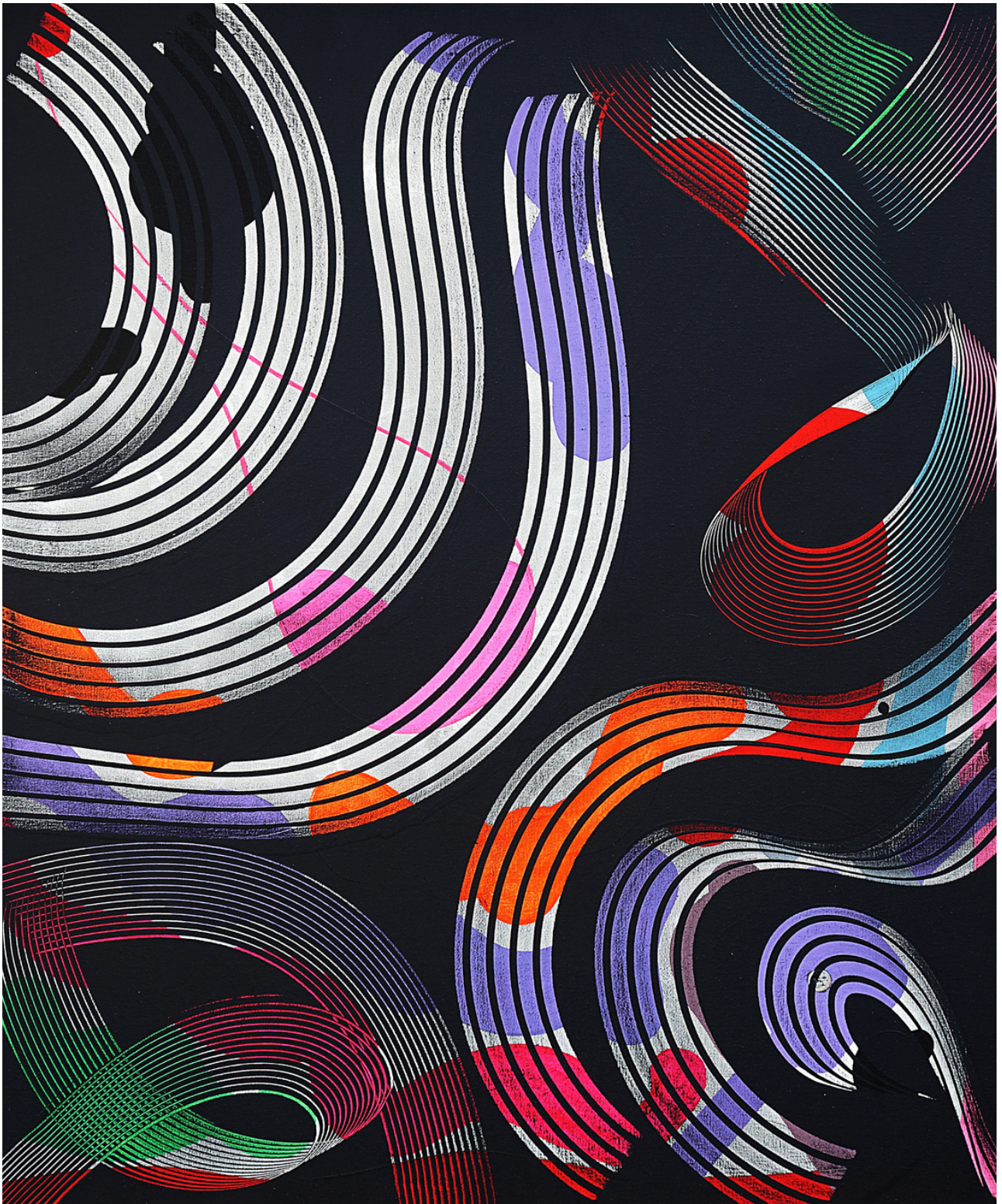


Perak

Richard Irwin Meyer

100 x 80 cm | 2022

Acrylic on Canvas



Tengah-Tengah Sungai

Richard Irwin Meyer

120 x 100 cm | 2021

Acrylic on Canvas

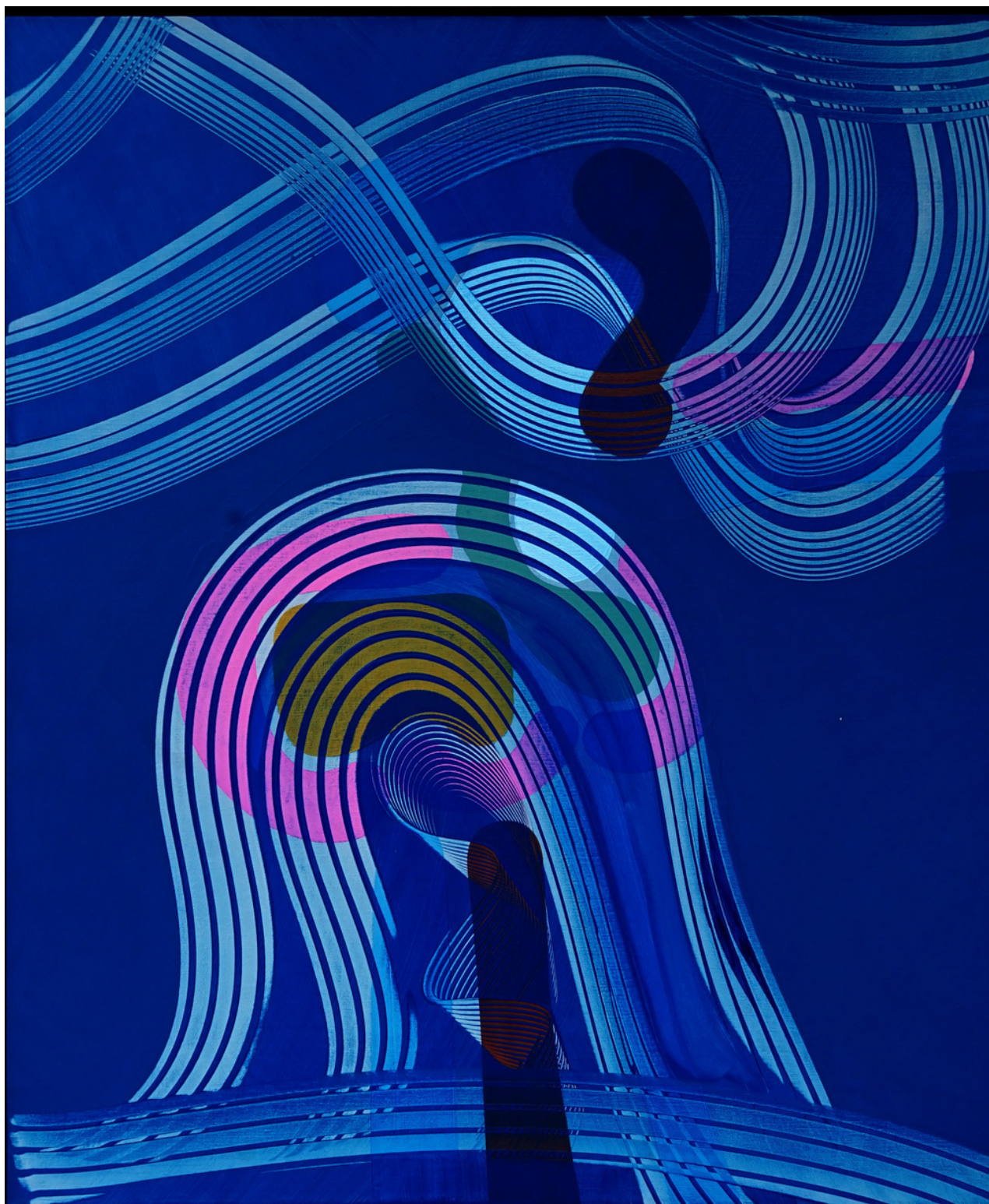


Vertical Balance

Richard Irwin Meyer

120 x 100 cm | 2022

Acrylic on Canvas

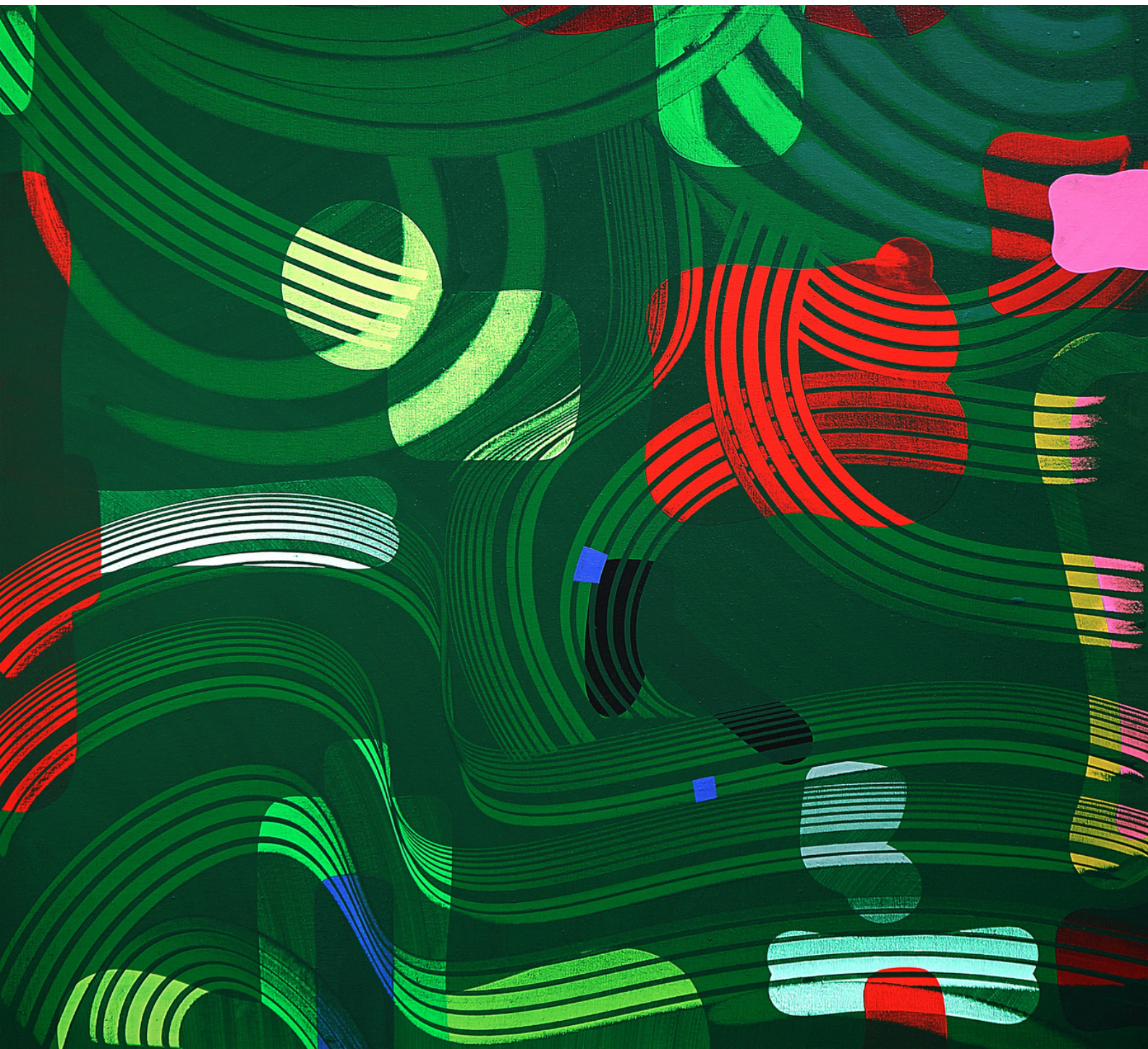


Lakon Pertama

Richard Irwin Meyer

120 x 100 cm | 2022

Acrylic on Canvas

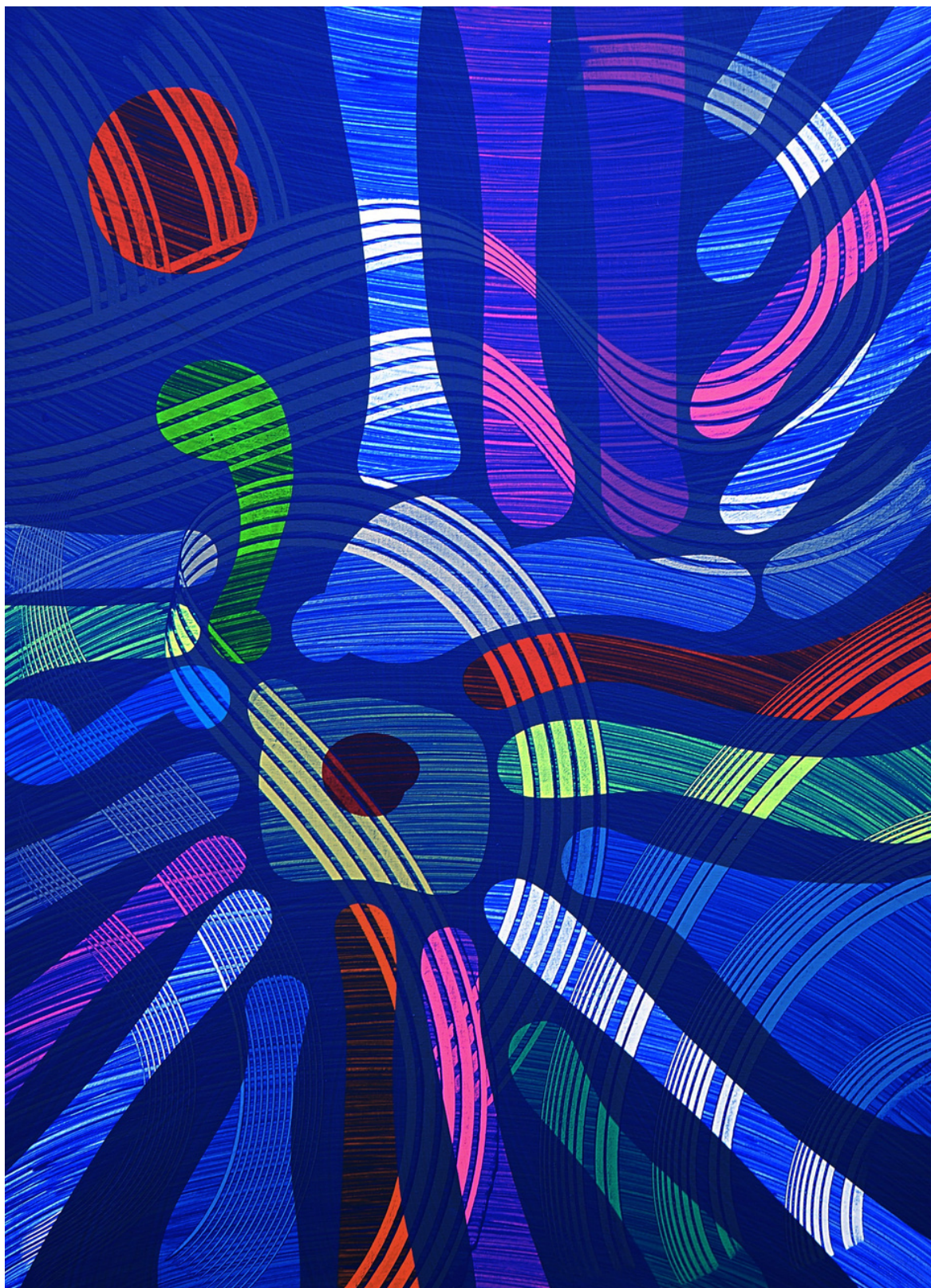


Kebun Raya

Richard Irwin Meyer

120 x 120 cm | 2022

Acrylic on Canvas



Pemunculan

Richard Irwin Meyer

150 x 110 cm | 2022

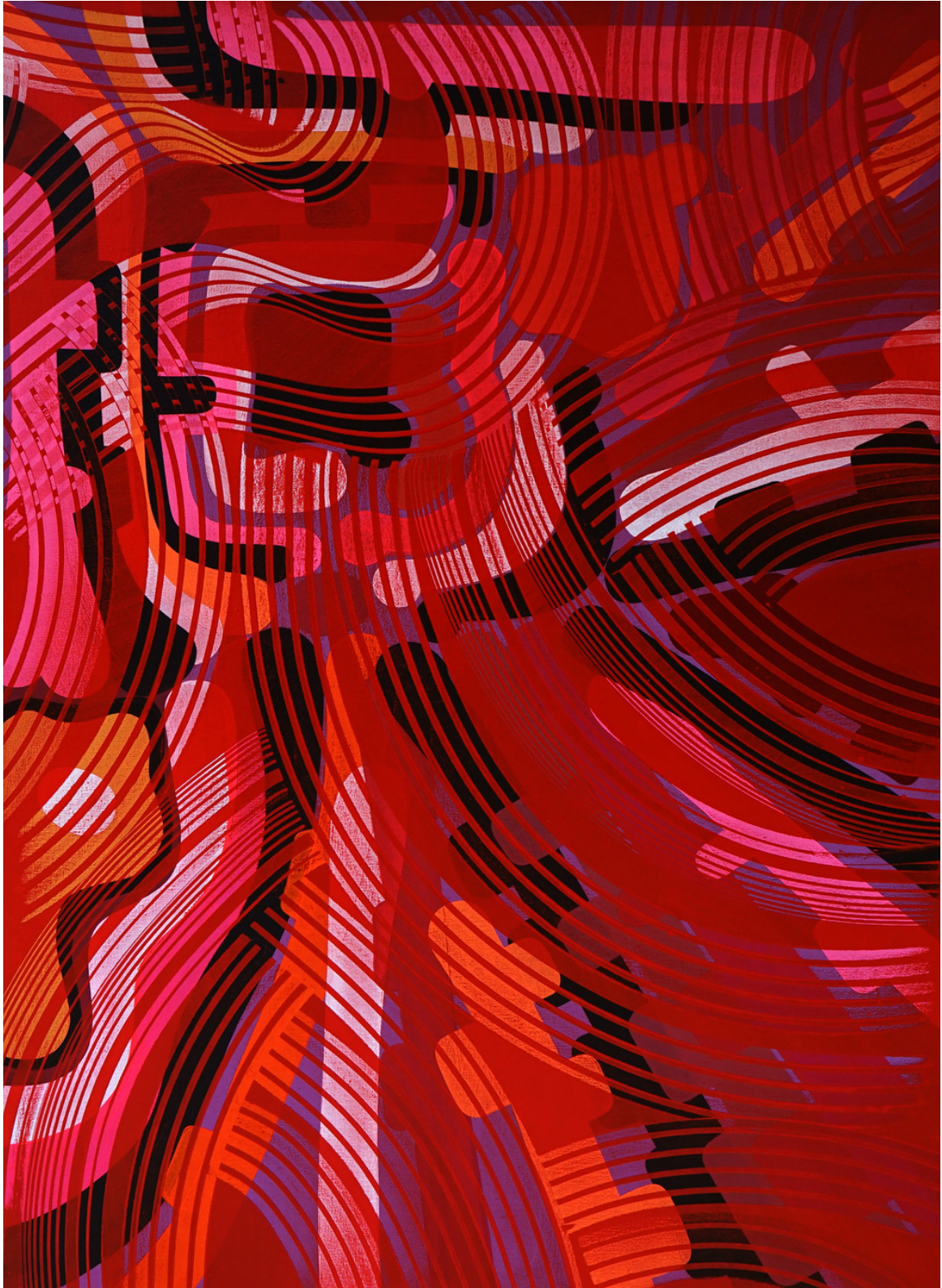
Acrylic on Canvas



Melamun

Richard Irwin Meyer

150 x 110 cm | 2022
Acrylic on Canvas



Luas

Richard Irwin Meyer

150 x 110 cm | 2022

Acrylic on Canvas



Sejajar

Richard Irwin Meyer

150 x 120 cm | 2021

Acrylic on Canvas



Improvisasi

Richard Irwin Meyer

200 x 150 cm | 2021

Acrylic on Canvas



Bertinju Melawan Bayangan

Richard Irwin Meyer

200 x 150 cm | 2021

Acrylic on Canvas



Kurai

Richard Irwin Meyer

150 x 60 cm | 2022
Acrylic on Canvas



Restok Gantung

Richard Irwin Meyer

150 x 60 cm | 2021
Acrylic on Canvas



Kelebek

Richard Irwin Meyer

150 x 60 cm | 2021
Acrylic on Canvas



Mengikuti Jejak

Richard Irwin Meyer

150 x 60 cm | 2021
Acrylic on Canvas

Richard Irwin Meyer

Richard Irwin Meyer was born on April 9th 1950 in Yakima, Washington. He was graduated from high school after completing a two year program for young gifted artists. He attended Yakima Valley Junior College and Central Washing State College majoring in fine art and art history following high school. He attended Gandy Brodie School of Fine Art in Vermont, summers of 1969 and 1970, with the second year on full scholarship. He moved to New York in 1970 sharing a studio with Gandy Brodie and working as the studio assistant of Elaine de Kooning. He took a job in the publications department of the Museum Of Modern Art, New York city, through 1975 and stopped painting in 1976. He pursued an acting career in film and theater through 1980. He opened a gallery specializing in African art in 1980 and returned to painting in 2005 - 2014 in New York and Petitenget, Bali. He moved to continuing his painting at Yogyakarta in 2015 until today.

Solo Exhibitions (selected)

2019 Art Jakarta Indonesia, Jakarta
2018 Art Jakarta Indonesia, Jakarta
2018 CPM Building, Jakarta Pusat
2014 NalaRoepa Art Space, Yogyakarta
2012 Brian Kenner Gallery, New York

Group Exhibitions (selected)

2021 Art Moment Jakarta Online
2020 The Uncertainty Virtual Exhibition
2012 Gaya Art Space, Ubud
1973 Byron Gallery, New York
1972 Grey Art Gallery, New York
1972 Spitzenberg Gallery, Seattle
1971 Bellvue Art Fair, Seattle
1970 Newfane Gallery, Newfane-Vermont

Academic Lecture

2013 'Originality and the New York School' at Galeri Soemardja, Bandung, Indonesia





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