

Jeffrey Melzack

Art Mora 2018 Spring

Contact: artmoraus@gmail.com 1.917.480.6808



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.



Jeffrey Melzack
Etude, 2018
Oil on canvas
12 x 12 inches
\$1,500



Jeffrey Melzack
The Moral Compass, 2018
 Oil on canvas
 36 x 36 inches
 \$ 3,500



Jeffrey Melzack
The Improbability of Flight, 2018
Oil on canvas
36 x 36 inches
\$ 3,500



Jeffrey Melzack
Inhale Color, Exhale Sound, 2018
Oil on canvas
16 x 24 inches
\$ 2,000



Jeffrey Melzack
Throughout Time and Here Eternally, 2017
Oil on canvas
36 x 36 inches
\$ 6,500



Jeffrey Melzack
We Are After All One Soul, One Mind, 2008
Oil on canvas
30 x 30 inches
\$ 3,500



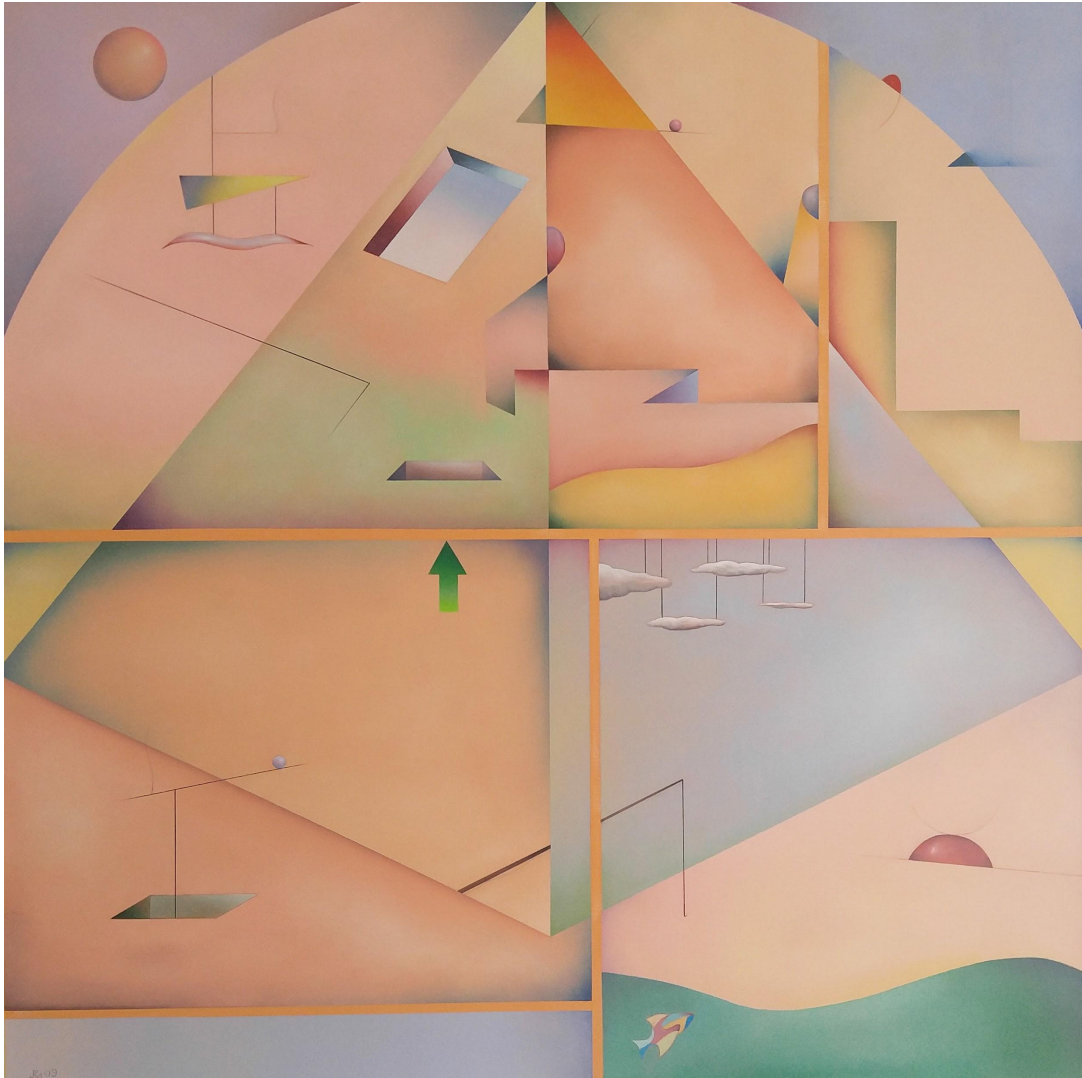
Jeffrey Melzack
Matinee, 2009
Oil on canvas
30 x 30 inches
\$ 3,500



Jeffrey Melzack
Street Song Harmony, 2005
Oil on canvas
20 x 20 inches
\$ 2,500



Jeffrey Melzack
Sacred Obligation, 1995
Oil on canvas
40 x 30 inches
\$ 3,500



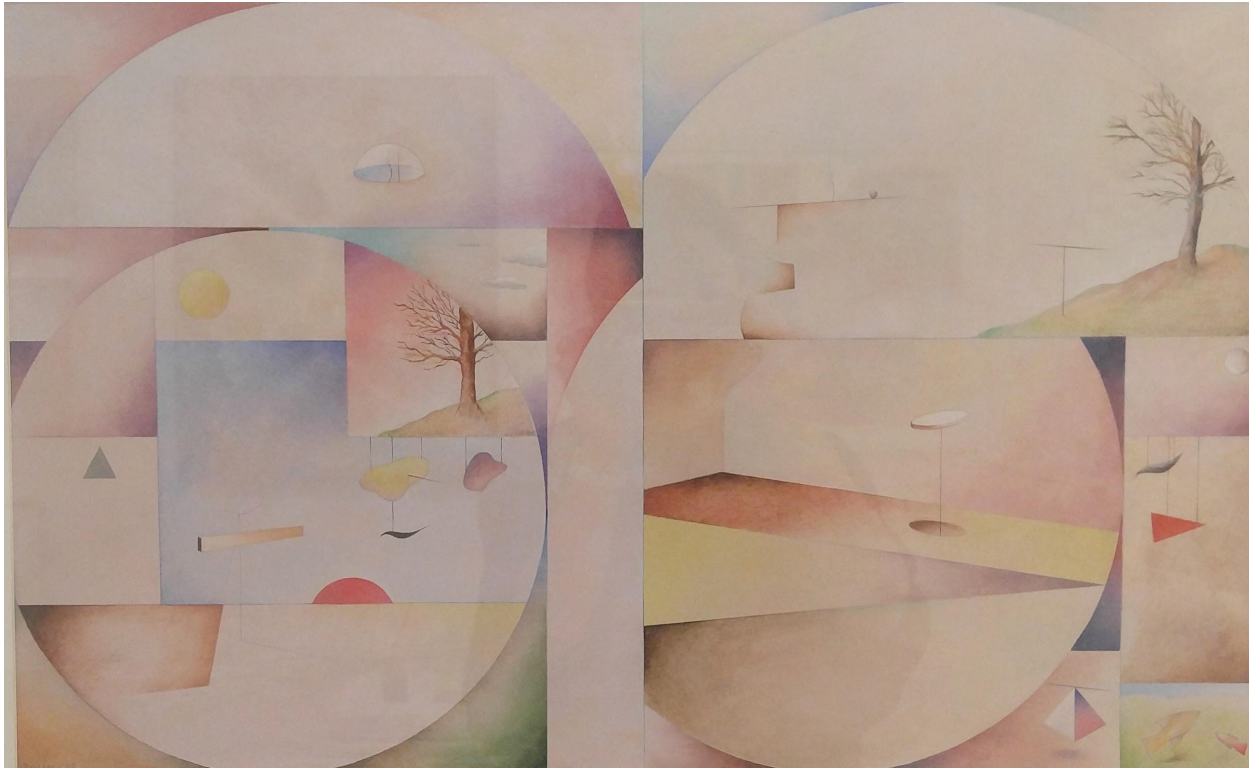
Jeffrey Melzack
Everything Wants to be a Circle, 2009
Oil on canvas
30 x 30 inches
\$ 2,500



Jeffrey Melzack
Inscape Architecture, 2014
Oil on canvas
22 x 25 inches
\$ 3,000



Jeffrey Melzack
Be Still and Know, 1999
Oil on canvas
48 x 48 inches
\$ 7,000



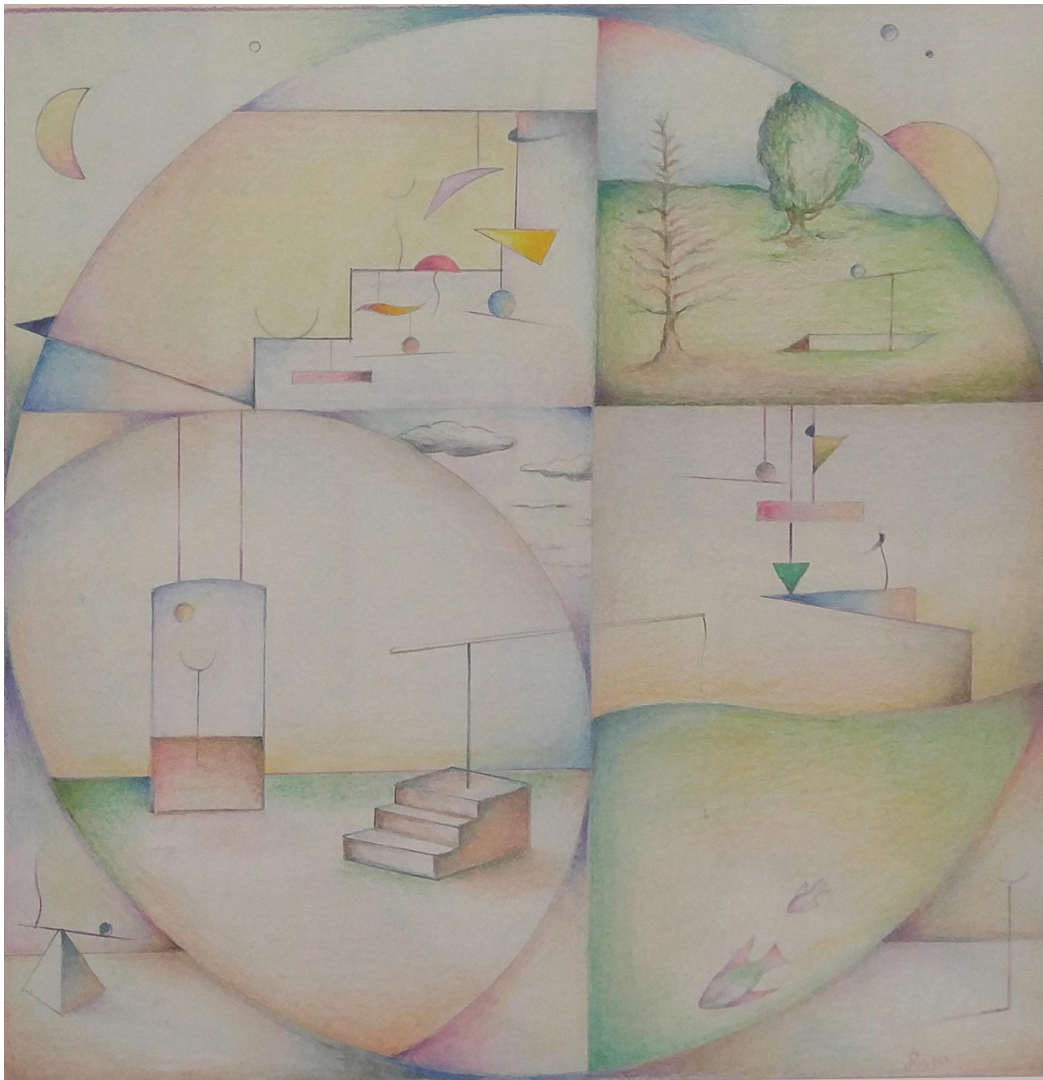
Jeffrey Melzack
Sense of Place, 1994
Oil on canvas
24 x 40 inches
\$ 4,000



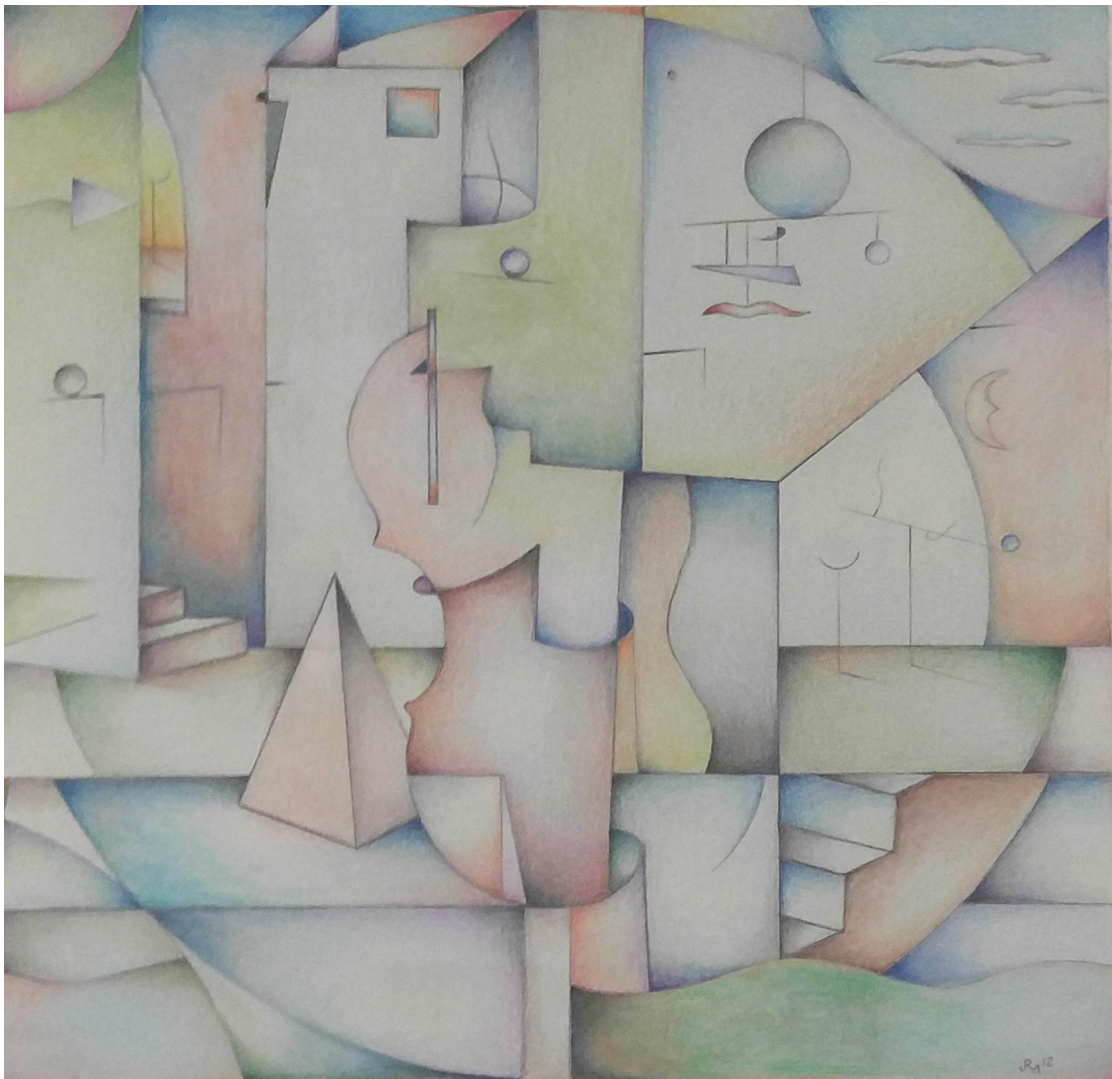
Jeffrey Melzack
Southwind, 2007
Watercolor / color pencil on paper
6 x 6 inches
\$ 950



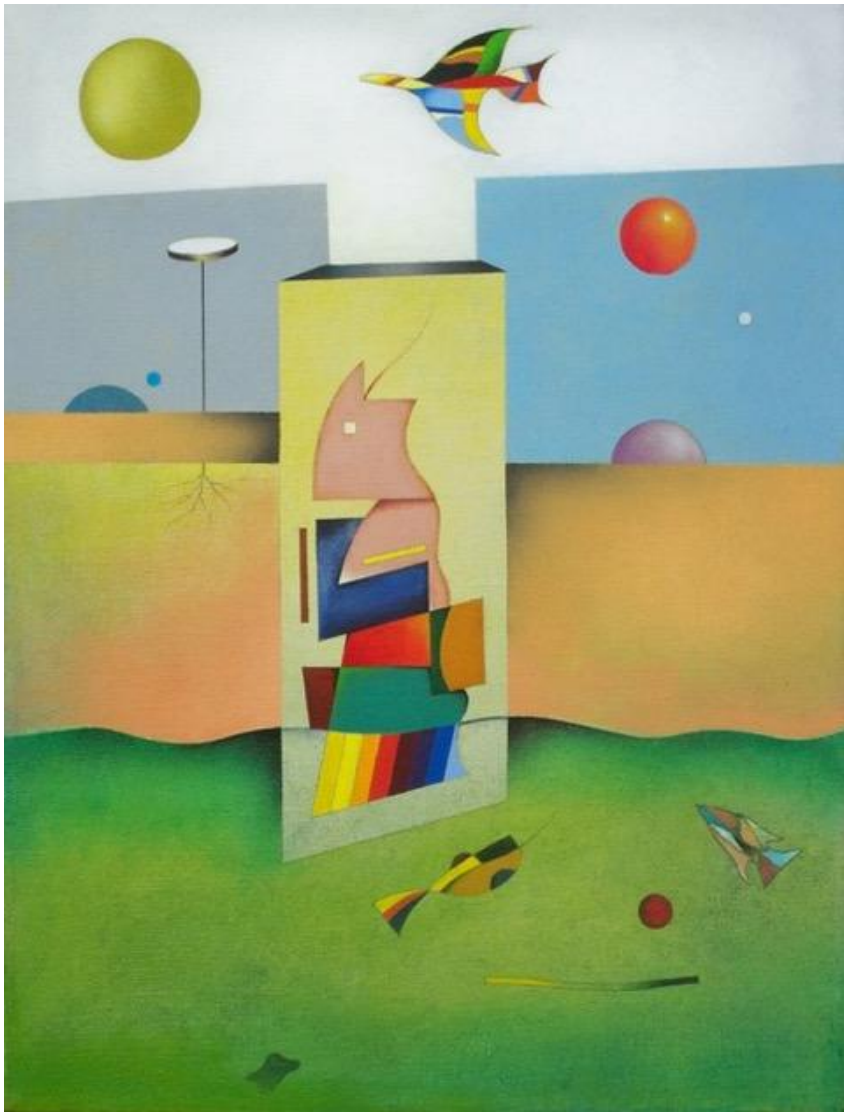
Jeffrey Melzack
Origen of the Species, 2015
Watercolor / color pencil on paper
6 x 6 inches
\$ 950



Jeffrey Melzack
Journeys, 2010
Watercolor / color pencil on paper
8 x 8 inches
\$ 950



Jeffrey Melzack
Inscape, 2012
Watercolor / color pencil on paper
8 x 8 inches
\$ 1,100



Jeffrey Melzack
Darwin's Dream, 2018
Oil on canvas
11 x 14 inches
in KOREA



Jeffrey Melzack
Vocalise, 2018
Oil on canvas
12 x 12 inches



Jeffrey Melzack
I Wish I Was homeward Bound, 2018
Oil on canvas
18 x 30 inches



Jeffrey Melzack
Above the Voice of Many waters, 2017
Oil on canvas
36 x 48 inches
Sunny Collection



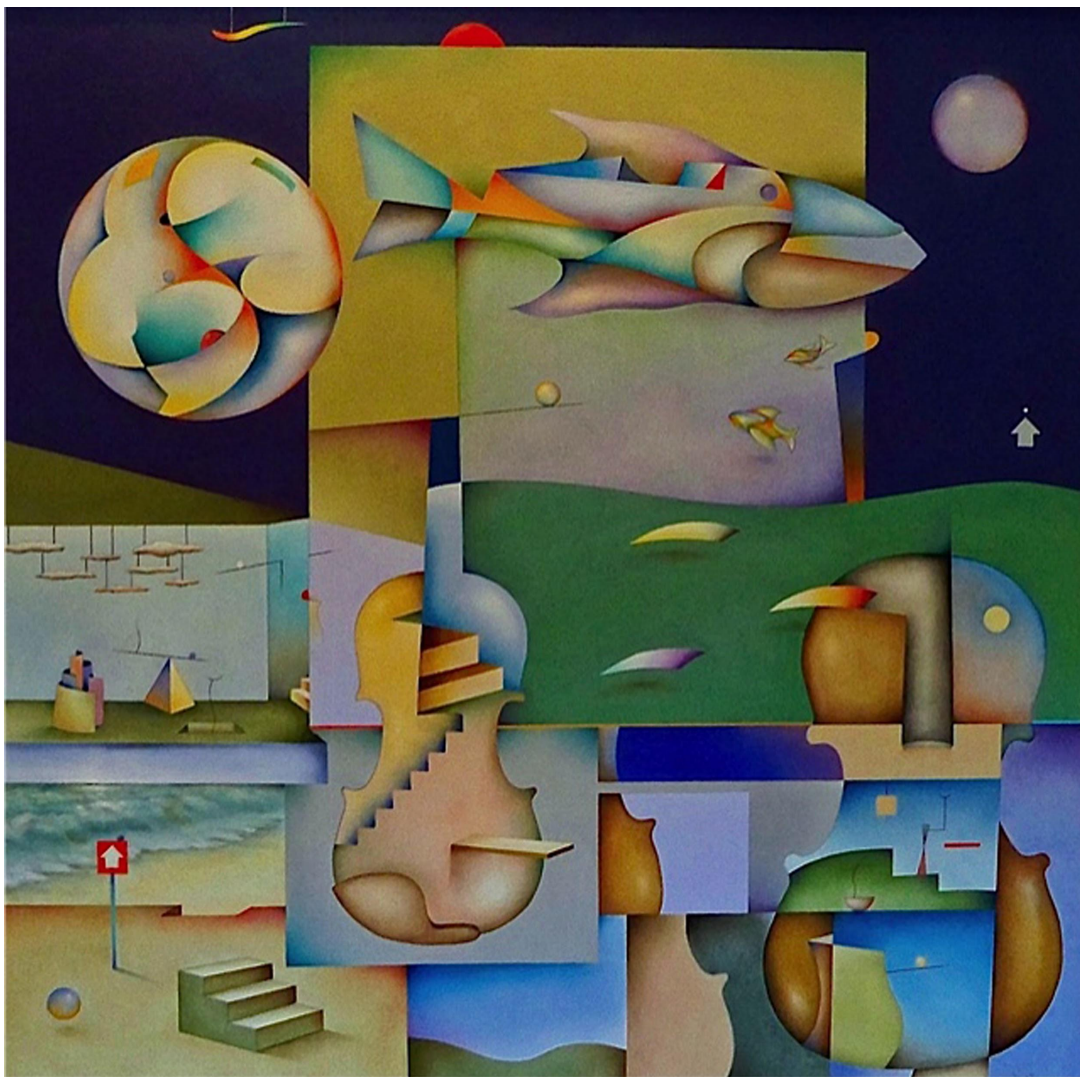
Jeffrey Melzack
Don Quijote, 2017
Oil on canvas
37.5 x 37.5 inches



Jeffrey Melzack
Blue Indigo, 2017
Oil on canvas
20 x 40 inches



Jeffrey Melzack
The Stories We Tell, 2016
Oil on canvas
12 x 24 inches



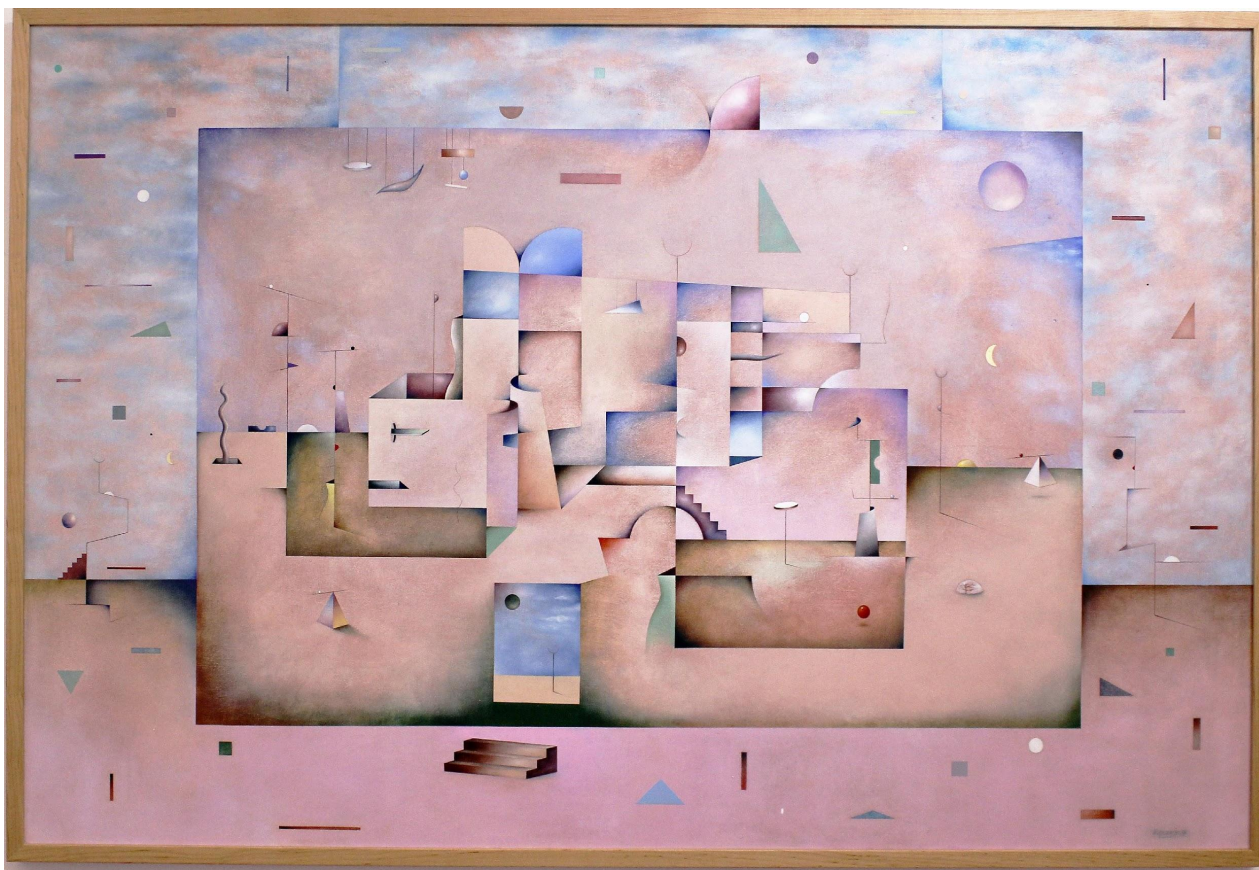
Jeffrey Melzack
Miracles and Wonders, 2016
Oil on canvas
30 x 30 inches



Jeffrey Melzack
Somewhere, 2013
Oil on canvas
12 x 24 inches



Jeffrey Melzack
Serenade, 2003
Oil on canvas
30 x 30 inches
at KIC



Jeffrey Melzack
Passages, 1991
Oil on canvas
48 x 60 inches

Artist Statement

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.

Remembrance, What Have We Learned?

이 작품은 선뜻 작업하기 어려운 작품이었는데, 이유는 이 작품의 주제인 홀로코스트(1930~40년대 나치에 의한 유대인 대학살) 때문이다. 그러나, 나는 이 문제와 대면해야 했다. 단지 내가 유대인이고 어렸을 적 브루클린의 많은 유대인 생존자인 이웃들 속에서 살았기 때문이 아니라, 우리가 문명으로서 배움이 적다는 생각이 들어서이다. 나는 나치가 이웃들의 팔에 수많은 문신들을 새겨 신분을 빼앗으려고 하는 것을 봤고, 그런 똑같은 문신들을 한 아이들의 모습을 보았지만 어릴 때는 그 숫자의 중대성을 알지 못했다. 곧 배우게 될 것입니다. 편협, 무감각과 무지는 우리가 아직도 이 세상에서 매일 직면하고 있다는 것을. 우리는 무엇을 배웠는가? 나는 종 종 그 수백만 명의 죽음을 생각하고, 그들 중에서 남자이든 여자이든 아이든 암, 에이즈, 근육 장애 또는 알치하이머나 그 밖에 몸과 마음의 병들을 치료할 해답을 가지고 있을 수도 있다고 생각한다. 여하튼, 각자 엄청난 것을 해냈든지 아니든지, 행복한 자신의 삶을 살고 있든지.. 그들은 자신의 삶을 즐기며 살 가치가 있다.

홀로코스트가 되었던 그 시초는, 모든 유럽 유대인, 남자, 여자 그리고 아이, 어린 사람과 나이 든 사람 이 크리스탈나흐트(Kristallnacht)가 독일과 오스트리아)에서 (1938 11월 9일에서 10일까지) 시작해 위험에 빠지는 것부터 시작해, 유대인 회당이 다 불에 타버렸으며 유대인들은 죽임을 당하고 재산까지도 파괴되고 도둑맞았다. 그리고, 나치 강제 수용소의 지옥으로 끝이 났다.

그림에 있는 히브리어 글자는 추모라는 의미를 가진 “Zakor” 이라는 단어다. 이 그림의 이미지는 ‘상실’을 표현하고, 개성의 상실(6살 이상의 유대인이란 모든 지니고 있어야 하는 노란색 별, 죽음과 마주쳐도 복종하지 않는다는 의미가 있다), 생계의 상실(재봉틀), 소유의 상실(안경, 신발, 소유물을 도둑맞은 채 열려있는 여행가방) 그리고 아이의 인형. 이 인형은 순수한 아이들의 죽음을 의미한다. 지은 죄라면 유대인으로 태어난 것이 죄인 100만 명이 넘는 아이들.

오늘 날 우리는 아직도 그런 죽음과 순수한 아이들의 빼앗긴 삶을 경험하고 있다. 나이지리아에서 일어난 여자아이 납치사건, 파키스탄 학교에서 생긴 어린 아이들 대량학살, 테러범의 어린이들 폭행과 살인 그리고 시리아에서 무자비하게 아이들을 자살 폭탄으로 사용하는 일.

나는 다시 묻는다, 우리는 무엇을 배웠나?

C.V.

JEFFREY R MELZACK

Lives and works in Massachusetts

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

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

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,
Barnet 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