



Megan Williamson  
Tools, Chaos and Order

meganwilliamson.com

Front Cover: *Electrical Clamps*, monoprint, 6" x 8"

## MEGAN WILLIAMSON in Acquaintance

Whether in the form of painting or drawing, the art of Megan Williamson delimits two worlds: the world of visible appearances and the world of invisible relations. Confined in a perspective of natural forms, figures and objects, her work reveals the world of spirit among formal devices of the intellect and imagery.

Trained as a figurative painter and coming out of the tradition of the European School of artists, Williamson's work is primarily both figurative and abstract. Her paintings are characterized by a sense of form and space, a sense of rhythm and balance, and the allegory and energy of lines and shapes. Her work is a study of the human form and the relationship between the visible and the invisible. She reveals a sensitivity to the world around her, but also a sensitivity to the world within her. Williamson's work is a study of the human form and the relationship between the visible and the invisible. She reveals a sensitivity to the world around her, but also a sensitivity to the world within her.

"The important thing is first of all to have a real love for the visible world that lies outside ourselves as well as to know the deep secret of what goes on within ourselves."

--Max Beckmann

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Yves Klein, October 1958

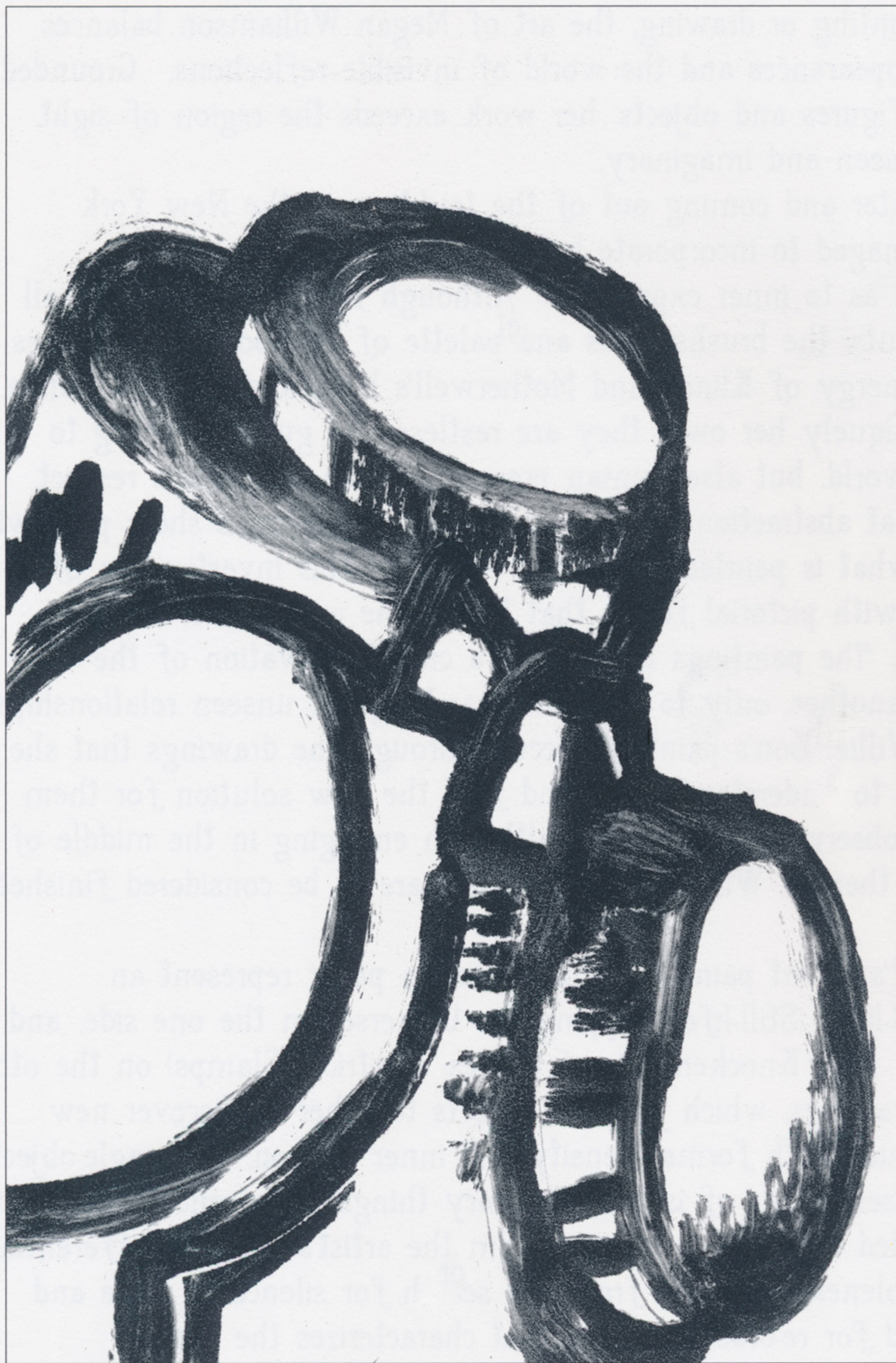
## MEGAN WILLIAMSON: *In Resonance*

Whether in the form of painting or drawing, the art of Megan Williamson balances two worlds: the world of visible appearances and the world of invisible reflections. Grounded in a perception of natural forms, figures and objects, her work exceeds the region of sight, aiming toward depiction of the unseen and imaginary.

Trained as a figurative painter and coming out of the tradition of the New York School of painters, Williamson managed to incorporate both languages into her style: faithfulness to observation as well as to inner expression. Although her recent works recall the boldness of Beckmann's woodcuts, the brushstrokes and palette of de Kooning's canvases, and the calligraphy and gestural energy of Kline's and Motherwell's black-and-white paintings, they reveal a sensibility that is uniquely her own; they are restless and gutsy, aspiring to convey a feeling of the material world, but also human presence within it. In this respect, Williamson's work demonstrates that abstraction can indeed surpass formalism's sheer play with painterly marks by investigating what is painted and why. And it is this investigation of meaning through experimentation with pictorial forms that lies at the core of her working method. In the artist's own words, "the paintings begin with a close observation of the relationship of the objects to one another, only to continue searching the unseen relationships of those objects." The search in Williamson's paintings occurs through the drawings that she makes from her paintings in order to understand them and find the new solution for them that cannot be found from direct observation. However, although emerging in the middle of a series of paintings, sharing their themes, Williamson's drawings are to be considered finished pieces in their own right.

Executed in series, the artist's recent paintings and works on paper represent an extensive visual exploration of still-lives (*Still-life: Mapping the Universe*) on the one side, and singular objects (*Knife and Sheath; Door Knocker; Pair of Gloves; Electrical Clamps*) on the other. While the still-life paintings and drawings, which join odd objects together to discover new relationships among them, are imbued with formal density and inner tension, the single-object drawings are depicted as bold representations of isolated, solitary things. This concentration on a single shape as opposed to a crowded composition derives from the artist's need to differentiate oneness from undifferentiated wholeness, but also from her search for silence in noise and peace in crowd. And it is this need for re-ordering chaos that characterizes the best of Williamson's artwork. In this respect, her still-lives and single-object drawings exist in resonance with each other, similar to a resonance of physical-contemplative, tangible-intangible, and visible-invisible aspects of life.

Vesela Sretenovic October 1999



Welding Goggles, monoprint, 7" x 5"



*Still Life of Tools, monoprint, 8" x 6"*



*Knife and Sheath, monoprint, 6" x 8"*



*Plane, monoprint. 6" x 8"*





*Still Life of Tools*, mixed media collage, 24" x 31"



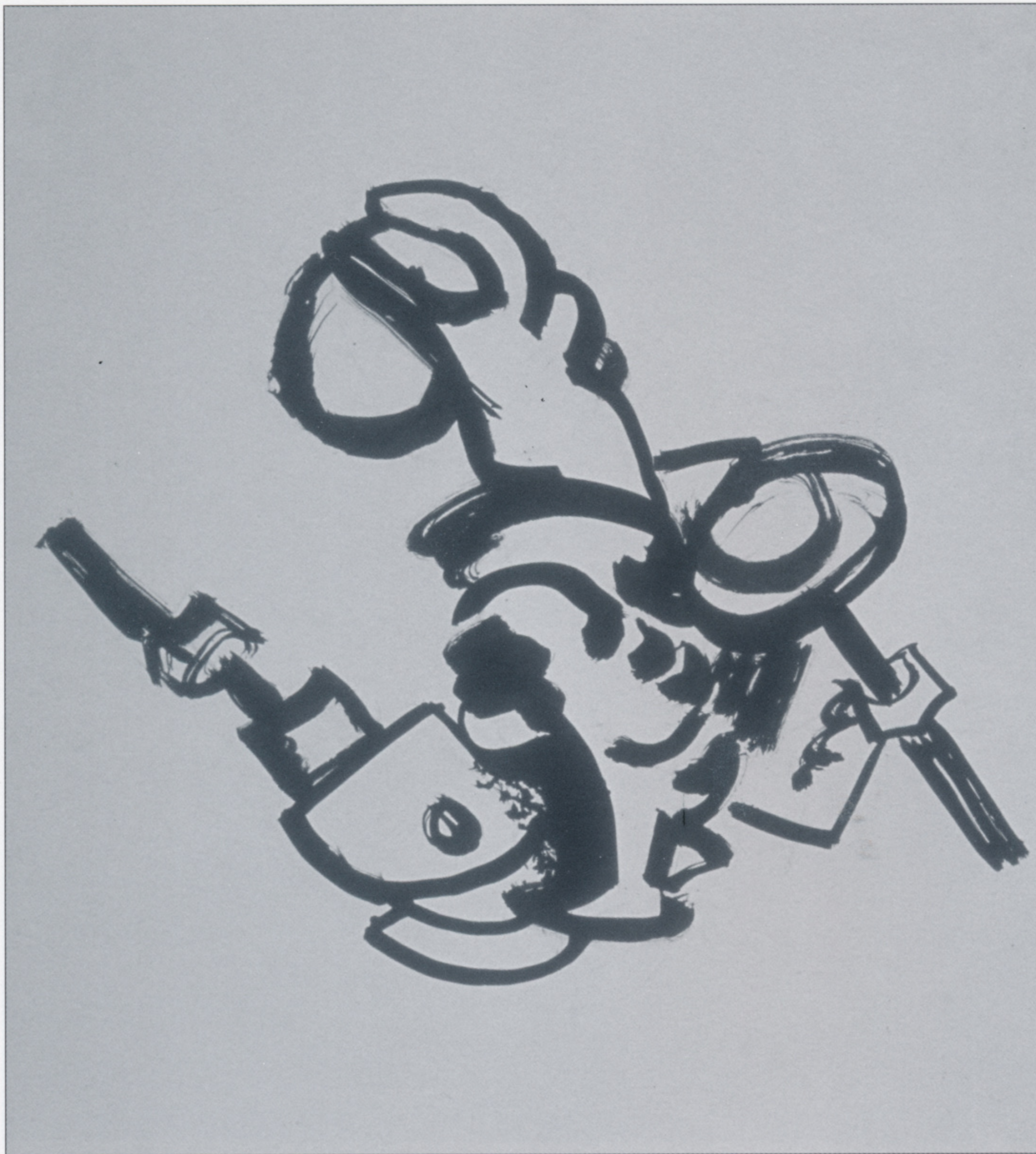
*Still Life of Tools*, oil painting (converted from color), 30" x 34"



*Still Life of Tools, ink drawing, 13" x 15"*



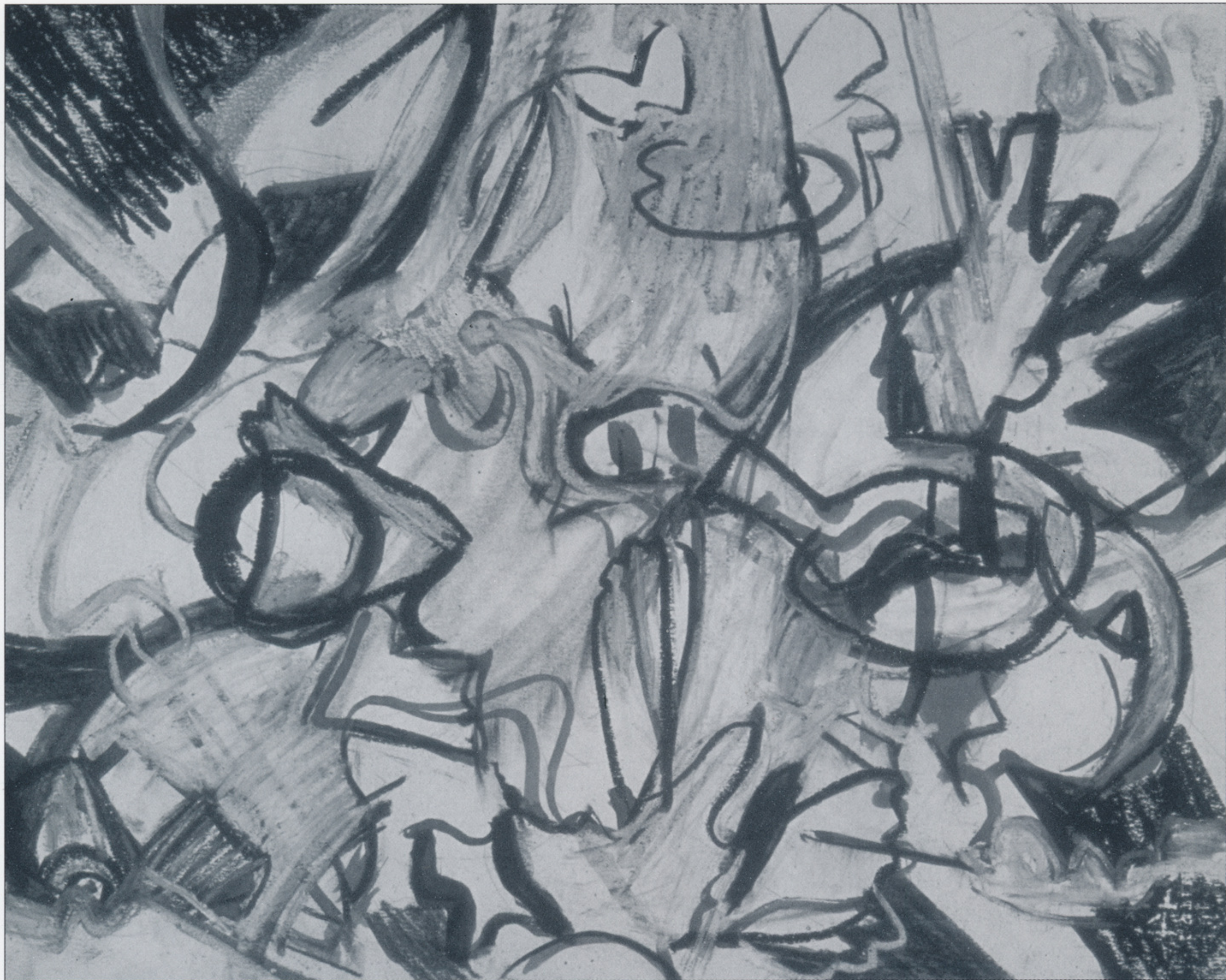
*Still Life of Tools, ink drawing, 13" x 16"*



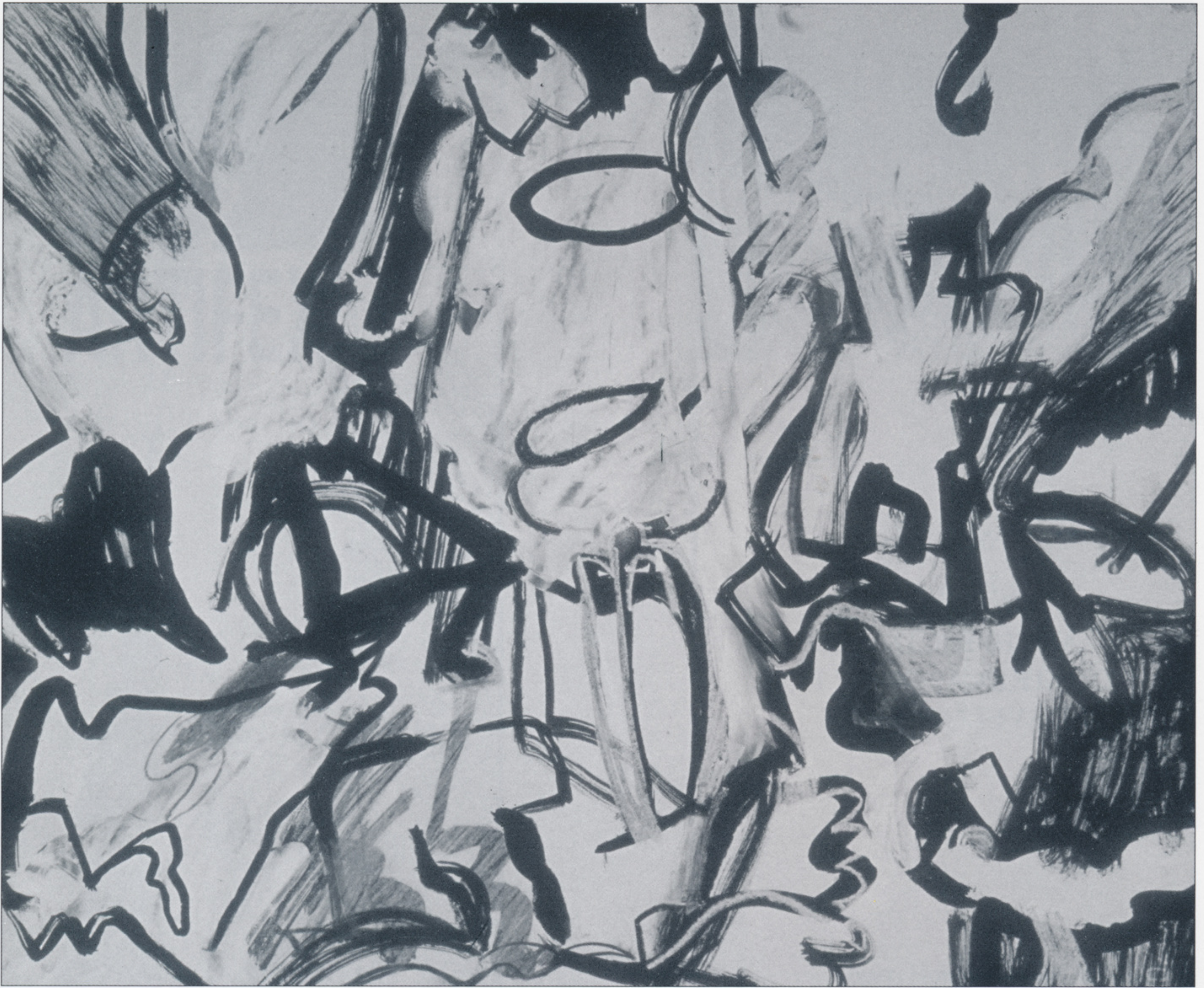
*Door Knocker, ink drawing, 15" x 18"*



*Pair of Gloves, ink drawing. 10" x 19"*



*Mapping the Universe, mixed media, 13" x 18"*



*Mapping the Universe, mixed media, 15" x 18"*



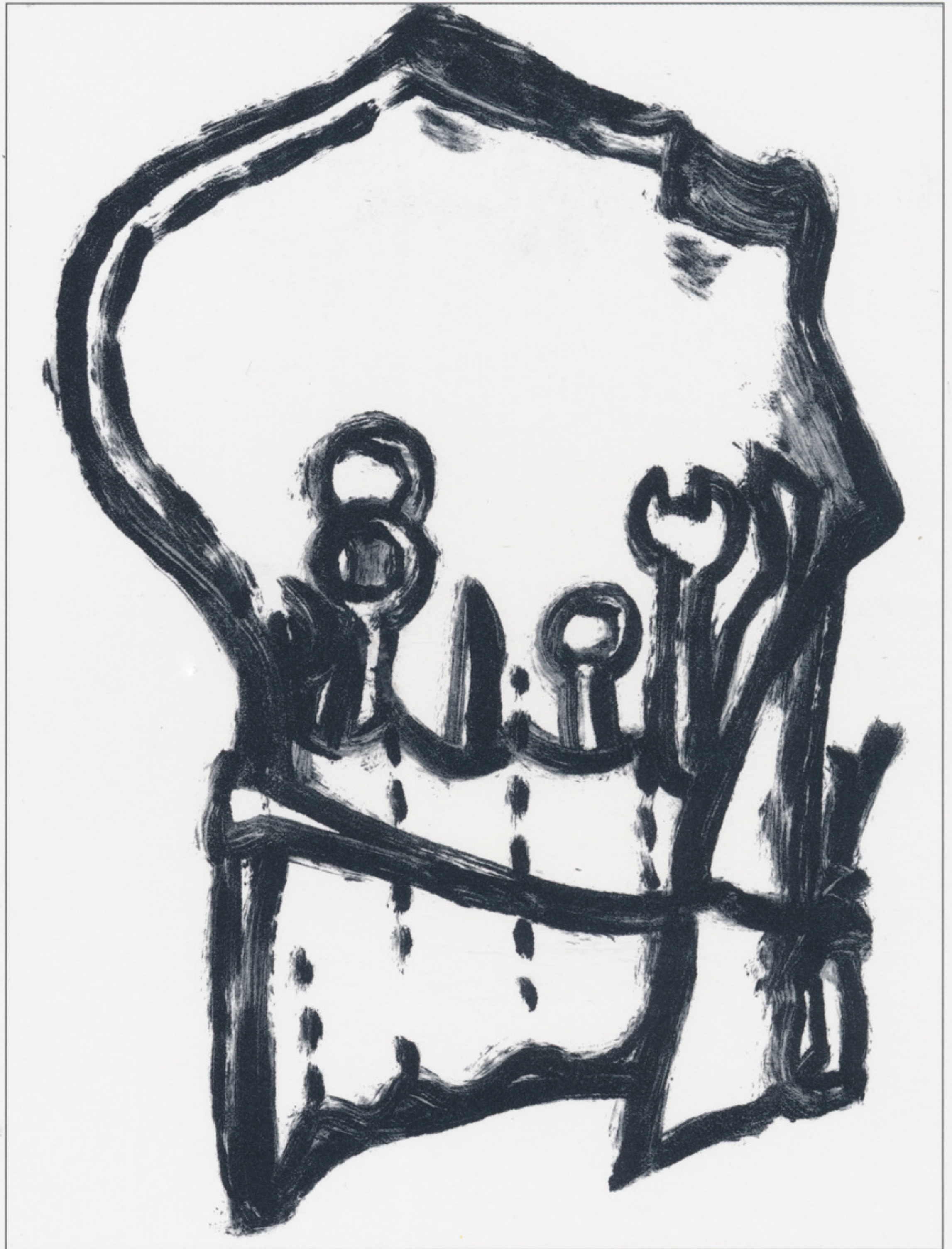


*Trowel, drawing, 10" x 7"*

Megan Williamson is represented by Eastwick Gallery. Her work has been exhibited in New York City, Dallas, Italy and throughout the Midwest. *Tools, Order and Chaos* is her seventh one-person show.

Ms. Williamson's work is in numerous private and corporate collections. She received a fellowship from the Ragdale Foundation of Lake Forest, Illinois. She has taught or lectured at the International School of Art in Umbria, The School of the Art Institute of Chicago, University of Dallas and Progetto Perugia.

Ms. Williamson received a BA, cum laude, in Art from Knox College. She also studied for two years at the New York Studio School, where she received the Arthur B. Carles scholarship in painting. She currently lives in Chicago with her husband and their son.



*Socket Wrenches, monoprint, 8" x 6"*

**EASTWICK ART GALLERY**

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