



The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

Nina Meledandri

Abstract (Colour)

October 6 - November 1, 2007



Commentary by Julie Oakes

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Artist Catalog, 'Nina Meledandri - Headbones Gallery, The Drawers '
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Nina Meledandri

Julie Oakes

The terms of abstraction, as the references veer away from either depiction or referencing the realistic, become a means to understanding the invisible realms. The artist uses sources that are either oblique or tangential to the physical and in doing so clears up some of the mysteries of the unknowable. Meledandri's abstract compositions have visceral associations as the organic forms appear to connect and relate in space. They hold memories of body parts, morphing growths, sacks, pouches, embryos, cell formations and a myriad of natural realms - plant, vegetable, animal, prehistoric and amoebic. They float. They move gracefully although there is an implied plastic choreography that is beyond our physical reference as if we are watching a unique birthing process or the time when the ages moved into a new form of consciousness abetted by cosmic alliances. The drawings express an ethereal sensibility.

Nina Meledandri's very personal revelations arrest the shifting phantasmagoria that makes up the questions of substance that resides in a solid dimension only within scientific imaging. To imagine the interior workings of the human body, for instance, without the aid of specific medical knowledge brings to mind a vague array of fleshy shapes that are abstracted by the lack of particularity brought to the subject. The Meledandri drawings bring this abstracted 'unknowing' into a visual particularity, one that is touched by the personality of the artist. Reminiscent of Louise Bourgeois' integrity of expression, Meledandri's drawings have a child-like quality that is tinged with adult associations. The awareness of disease, the messiness of menstruation or childbirth, the minuscule paring down of human beings into the systems, organs and cellular structure is tainted by a lack of information and in its formlessness becomes abstract. This is the great satisfaction derived from this body of work, the comfort of 'knowing', even if it is an imagined 'knowing'.



9-6-07
watercolor and ink on paper, 12 x 14 inches



8-27-07
watercolor and ink on paper, 9 x 12 inches



9-8-07
watercolor and ink on paper, 10 x 14 inches



8-16-07
watercolor, pencil and ink on paper, 9 x 12 inches



8-19-07
watercolor and pencil on paper, 6 x 9 inches



9-15-07
watercolor and ink on paper, 6 x 9 inches



8-31-07
watercolor and ink on paper, 10 x 14 inches



9-22-07
watercolor and ink on paper, 12 x 16 inches



9-21-07
watercolor and ink on paper, 6 x 9 inches



9-16-07
watercolor and ink on paper, 12 x 14 inches

Nina Meledandri

SOLO EXHIBITIONS

- 2005 *through the looking glass*, David Findlay Galleries, New York, NY
- 2003 *The Color Within*, David Findlay Galleries, New York, NY
- 2001 *Windows To The Soul*, Castello di Borghese, Cutchogue, NY.
- 1994 *Strength in Gesture, Truth In Mark*, Spring Studio, New York, NY

SELECTED GROUP EXHIBITIONS

- 2007 *blowup*, Stay Gold Gallery, Williamsburg, NY
- 2004 *In the Mix*, Elaine Benson Gallery, Bridgehampton, NY
- 2003 *38th Juried Exhibition*, The Parrish Art Museum, Southampton, NY.
- 2003 *New Directions '03*, Barrett Art Center, Poughkeepsie, NY. Juror: Tumelo Mosaka.
- 2002 *Paintings, Works on Paper, Photography*, Monique Goldstrom Gallery, New York, NY
- 2002 *Response to September 11*, Pelham Art Center, Pelham, NY. Juror: Michael Singletary
- 2002 *25th Annual Small Works*, 80 Washington Square East Galleries, New York NY. Juror: Barbara Millstein
- 2001 *New Directions '01*, Barrett Art Center, Poughkeepsie, NY. Juror Charlotta Kotik.
- 2001 *Grand Opening*, Sugar Hill Arts Center, Harlem, NY.
- 2001 *Re-emerging*, Elaine Benson Gallery, Bridgehampton, NY
- 2001 *Second Annual Madison Avenue: Where Fashion Meets Art Exhibition*, Givenchy, New York, NY
- 2000 *Introduction 2000*, Monique Goldstrom Gallery, New York, NY
- 2000 *Monoprints: A (R)Evolutionary Exhibit*, Malca Fine Art, New York, NY
- 1996 *Splash*, Monique Knowlton, New York, NY
- 1996 *20th Annual Small Works*, 80 Washington Square East Galleries, New York, NY. Juror: Edward Thorp.
- 1995 *The New 13*, Joyce Goldstein Gallery, New York, NY
- 1995 *Ceres 3rd Annual Friends Show*, Ceres, New York, NY
- 1995 *Four Women*, Perspective Fine Art, New York, NY
- 1995 *Alumnae In The Arts*, The Brearley School, New York, NY
- 1994 *Reclaiming the Fire*, MANA '94 Art Exhibit, Chicago, IL
- 1994 *Ceres 2nd Annual Friends Show*, Ceres, New York, NY
- 1993 *The Return of the Cadavre Exquis*, The Drawing Center, New York, NY

- 1993 *Night of 1000 Drawings*, Artists Space, New York, NY
1993 *Figure Drawing*, Studio 225, New York, NY
1992 *An Issue of Choice*, LACE, Los Angeles, CA.
1992 *Imaginary Cities*, Main Gallery, Hampshire College, Amherst, MA.
1991 *OIA Salon '91*, Organization of Independent Artists, New York, NY. Curator: Robert Costa.
1991 *OUTLOUD: Artists Engulfed Against War*, Art in General, New York, NY. Curator: Holly Block.

COLLECTIONS

University of Massachusetts

BIBLIOGRAPHY

Mark Daniel Cohen, *Nina Meledandri: The Metaphysics of Twilight*, NY Arts Magazine, May 2003

EDUCATION

Otis Parsons, Los Angeles, CA, 1989
Hampshire College, Amherst MA, 1976-78
Trinity College, Hartford CT 1974-76

PROFESSIONAL AFFILIATIONS

Represented by David Findlay Galleries, New York, NY
Founded www.theARTproject.net: Artists Respond to Terrorism: a virtual exhibition

RICH FOG



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