

MATTEAWAN GALLERY

Björn Meyer-Ebrecht: Fragments Remnants Leftovers

October 7 - November 5, 2017

Opening reception Saturday, October 14, 6-9 pm

Matteawan Gallery is pleased to present Björn Meyer-Ebrecht: Fragments Remnants Leftovers, a solo exhibition of drawings and a site-specific wall installation. This is Meyer-Ebrecht's second solo show at the gallery. A reception for the artist will be held on Saturday, October 14 from 6-9 pm. The show runs through Sunday, November 5.

This exhibition brings together Björn Meyer-Ebrecht's two recent bodies of work: ink drawings that examine architectural space and sculptural work that references basic architectural elements such as platforms, benches, tables, or even full-size rooms. For this show Meyer-Ebrecht has created a sculptural installation consisting of a wall that divides the gallery into two spaces connected by a passageway. Simply titled "Divider", the wall is painted with a three-color geometric pattern on the front side facing the gallery entrance. The back of the wall reveals its structure and consists of unpainted wood, Masonite panels and metal studs. Meyer-Ebrecht sees this work as both an abstract painting and as a utilitarian object. As the viewer passes from one side to the other the painting reveals itself as functional architecture: as a *room divider*. The shapes painted on the wall refer to geometric abstract painting, flags, political symbols, billboards, and film or theater sets.

Meyer-Ebrecht's ink drawings are made on separate sheets of paper joined with transparent tape. The construction of the drawings relates to the building processes they illustrate, but it is also a device to bring the drawing out of the illusionistic into the actual space. Colored ink is applied over some of the black and white drawings, creating a layer of artifice and what the artist describes as "looking at history through the proverbial rose-colored glasses. At the same time it contributes to my ongoing attempt to *fully* appropriate these images and take them out of historic and political circulation." Meyer-Ebrecht's new ink drawings explore the idea of a wall and its many purposes. A basic element of architecture, a wall is also a membrane, screen, barrier, and a political or legal boundary. The drawings depict wall fragments or architectural details taken from photographs in modernist architecture books collected by the artist. A drawing of a wall with a tiled mural, for example, features an abstract geometric design that is reminiscent of both an abstract painting and a physical boundary. In another drawing a cast concrete façade supports an oversized clock, which ties together heavy-handed brutalist architecture with the abstract representation of time.

The title of the show, Fragments Remnants Leftovers, refers to the end of major cultural and political eras, such as modernism or the Cold War. Meyer-Ebrecht's drawings approach architecture solely as material. As *artifact* this material carries over historic knowledge into our present time and the specific place of the gallery. The wall sculpture, as actual *construction of architecture* in the center of the show, solidifies this idea.

Björn Meyer-Ebrecht has exhibited in New York, the US, and Internationally. His work has been the subject of recent solo and two-person exhibitions at Owen James Gallery, Studio 10, and Storefront Ten Eyck in Brooklyn, NY; Matjö, BBK, Cologne, Germany; and Matteawan Gallery, Beacon, NY. His work has been featured in group shows at Lesley Heller Workspace, Transmitter, Brooklyn, NY; Guestspot, Baltimore, MD; Outpost, Ridgewood, NY; Maxwell Davidson Gallery, and Pocket Utopia in New York; the New Jersey Visual Arts Center, Summit, NJ; and Galeria Casa Triangulo in Sao Paulo, Brazil. His work has appeared in Hyperallergic, Drawing Magazine, and Artnet.com Magazine. Meyer-Ebrecht received an MFA from Hunter College and studied Fine Art at Universität der Künste Berlin, Berlin, Germany. He was born in Hamburg, Germany and lives in New York City.

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