



J Myszka Lewis, *when faces called flowers float out of the ground*, 2024
Acrylic and archival inkjet on canvas; 48 x 72 x 1 1/2 inches; \$8,000



J Myszka Lewis, *when faces called flowers float out of the ground*, 2024
detail image



J Myszka Lewis, *to quiver and hold*, 2024
Acrylic and archival inkjet on canvas; 36 x 84 x 1 1/2 inches; \$7,500



J Myszka Lewis, *to quiver and hold*, 2024
detail image



J Myszka Lewis, *Some Time After the Sun Glare (summer solstice)*, 2024
Acrylic and archival inkjet on canvas mounted to panel; 24 x 72 x 1 1/2 inches; \$6,000



J Myszka Lewis, *Some Time After the Sun Glare (summer solstice)*, 2024
detail image



J Myszka Lewis, *These my days 5 (anemone, again)*, 2023
Acrylic and archival inkjet on canvas mounted to panel; 12 x 48 x 1 1/2 inches; \$2,000



J Myszka Lewis, *These my days 5 (anemone, again)*, 2023
detail image



J Myszka Lewis, *Contour pattern study 1 (coral bush, anthurium)*, 2023
Watercolor pencil on paper; 19 x 15 inches unframed; \$500 unframed



J Myszka Lewis, *Contour pattern study 2 (anemone)*, 2023
Watercolor pencil on paper; 19 x 15 inches unframed; \$500 unframed

J Myszka Lewis

Artist Statement

In my practice, I use print media, embroidery, and painting to explore various concepts that stem from considerations of pattern and repetition. In my current work, I deconstruct and repeat floral imagery in drawings, paintings, and prints to discuss ornament, impermanence, and the comfort (and discomfort) found in repetition. I manipulate found floral images using methods of scanning, stenciling, and duplicating to create tangled gardens, exploding Rorschach-like abstractions, and repeated lacey silhouettes of botanical forms.

This work combines imagery from 17th-century Dutch still-life paintings with aesthetic and conceptual concerns of the Pattern and Decoration movement which emerged in the mid-1970s and championed decorative and craft-based aesthetics as equal to figuration, minimalism, and conceptualism in art. The Dutch flower paintings that inform my work depict lavish bouquets as objects symbolic of prosperity and abundance. Flowers undoubtedly serve as quintessential expressions of beauty, and I use them in my work to remind us of the things we value.

As much as this work is about aesthetics, it is also about time and absence. Flowers' brief lifespans serve as condensed depictions of our mortality. They bud, bloom, and wilt, and then others sprout up in their place. Similarly, cycles of patterns appear throughout our lives as routines, reoccurring activities, and anniversaries of dates past (which are often celebrated or remembered with flowers). We fall into these rhythms, and yet each iteration of a repeated event or task is slightly different than the last. My work celebrates patterns' affinity for consistency and predictability while also depicting how change emerges through repetition. As I combine and reconcile multiple patterns with each other, the visual tensions and harmonies that result symbolize the layered experiences of our lives.

By masking areas, I also consider how our relationship with what is absent is nearly as strong as our relationship with what is present. What is absent may be our history or our future. It may represent things that we long for or memories of things that we once had. In any case, it is a filter that has a lasting impact on how we engage with what is visible and present.

Artist Biography

J Myszka Lewis received her BFA from the University of Wisconsin-Milwaukee in 2011 and her MFA from the University of Wisconsin-Madison in 2015. She has participated in many group exhibitions at places such as the International Print Center New York (New York, NY), Charles Allis Art Museum (Milwaukee, WI), Soap Factory (Minneapolis, MN), Museum of Wisconsin Art (West Bend, WI), Trout Museum of Art (Appleton, WI), and the Chazen Museum of Art (Madison, WI). She has participated in residencies at the Jentel Foundation in Banner, Wyoming and the Kimmel Harding Nelson Center for the Arts in Nebraska City, Nebraska. She has been a finalist for a Luminarts Cultural Foundation Visual Arts Fellowship, the Hopper Prize, and the Forward Art Prize. In 2018, she received the Edna Wiechers Art in Wisconsin Award from the University of Wisconsin-Madison's Division of the Arts. J Myszka Lewis is based in Madison, Wisconsin.