Mirra L. Meyer – Artists Statement

Composed in the 1990s

All of my works deal with what is seen and not seen, above ground/below ground, admitted/denied. My memory can hold contradictory images, and like many artists, I am interested in looking up and down at the same time. How can I look at the Pleiades or Orion while seeing earthworms in freshscooped compost? If I recall a backlit clump of cholla in the Chihuahan Desert why can I at the same moment visualize matted swirls of sweat-damp hair along the spine of my favorite cow on our Iowa farm thirty years before? How can these images co-exist? Why do they choose each other? How can they be expressed simultaneously? I try to answer these questions in my work.

I have lived and worked, painted and photographed, in the Sonoran and Chihuahuan deserts of the American Southwest, along the plateaus and high grasslands of Nevada, Colorado, and Utah, on the Hopi mesas, in the prairie heartland of the Mississippi and Missouri Rivers, in the great green forests and coastlands of the Pacific Northwest, and in the rolling Southern Tablelands and flat Red Center of Australia. I have been a farmer and gardner, a teacher, a lecturer, a social worker, a horse breeder, an event planner, an art consultant, and arts administrator … and in all of those roles I have used my eyes like a vacuum cleaner and my mind like a mirror, making art.