

MAX COYER
MARCH 10 - APRIL 21
OPENING RECEPTION THURSDAY, MARCH 10, 7-9 PM

FORMALIST SIDEWALK POETRY CLUB IS PROUD TO PRESENT A SOLO EXHIBITION OF PAINTINGS BY MAX COYER. IT IS THE FIRST TIME THE ARTIST'S WORK HAS BEEN EXHIBITED IN MIAMI AND THE FIRST SOLO EXHIBITION OF HIS WORK SINCE 1993.

COYER WAS BORN IN HARTFORD, CT IN 1954 WHERE HE LIVED UNTIL HE MOVED TO NEW YORK CITY IN 1980. BEFORE MOVING TO NEW YORK, HE ATTENDED TRINITY COLLEGE FOR ONE YEAR STUDYING POETRY. UNTIL HIS DEATH IN 1988, HE FREQUENTLY EXHIBITED IN NEW YORK AND WAS REPRESENTED BY THE HARM BOUCKAERT GALLERY WHICH WAS LOCATED AT 100 HUDSON STREET IN TRIBECA.

"SYNTHETIC" WAS THE TERM USED BY COYER TO DESCRIBE HIS WORK. IN COYER'S LEXICON, "SYNTHESIS" WAS A STYLISTIC PRINCIPLE AS WELL AS A CONCILIATORY ATTITUDE TOWARD OPPOSING IDEOLOGICAL APPROACHES TO ART MAKING. IN A 1984 INTERVIEW IN ARTNEWS, COYER STATED, "SYNTHETIC ART ACCEPTS OTHER ART."¹

THIS APPROACH STANDS IN STARK CONTRAST TO MANY OF THE ERA'S MORE DOGMATIC PRACTITIONERS FOR WHOM SPECIFIC MODES OF ARTISTIC PRODUCTION WERE CLOSELY ALIGNED WITH SPECIFIC MODES OF IDENTITY POLITICS.

COYER'S PAINTING WAS IN CONSTANT CONTACT WITH OTHER FORMS OF IMAGE PRODUCTION. A WIDE RANGE OF HISTORICAL REFERENCES, MARK-MAKING TECHNIQUES, AND SYMBOLIC CONTENT POPULATE COYER'S PAINTED SURFACES. THE SYNTHETIC APPROACH ALLOWED HIM TO REGISTER THE EFFECTS OF THE MECHANICALLY REPRODUCED IMAGE ON POST-CUBIST ABSTRACTION WITHOUT DISMANTLING THE CANON OF AURATIC PAINTING.

BUT AT THE END OF THE DAY, COYER REMAINS A FIGURE PAINTER. HIS FIGURES SHARE THE SAME DNA AS COCTEAU'S OPIUM SMOKERS, MALEVICH'S NEW HUMANS, AND CONDO'S PROTO-CUBIST FREAKS, AND THEY INHABIT PICTORIAL SURFACES DELIMITED BY THE SHALLOW SPACE OF THE SCREEN AND THE DEEP SPACE OF THE NOUMENAL.

GALLERY HOURS ARE WEDNESDAY - MONDAY 11AM-6PM. FOR ADDITIONAL INFORMATION AND IMAGES PLEASE CONTACT THE GALLERY BY TELEPHONE AT THE NUMBER LISTED BELOW OR AT THE FOLLOWING EMAIL ADDRESS: INFO@FORMALISTSIDEWALKPOETRYCLUB.COM.

¹ http://www.maxcoyer.com/reviews_artsmag/artsmag_9_84.html