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I feel that when I paint I empty myself into the work. I hold information as a vessel and then place it in my paintings when working. My abstract work encompasses basic shapes such as lines, circles and triangles. These forms are not only the building blocks of the cosmos, but also powerful symbols that have been used in many cultures all over the world.

My works are layered and that takes time to formulate and process. They don't happen all at once. I paint one color at a time, make one mark at a time and assemble one piece at a time in this systematic way. Then I can digest all that is happening visually which leads to a history behind the surface of the painting. It may look like it is all connected as a complete work but I paint it a little at a time to track it's evolution.

I usually start by creating a background. Figuring this out comes from intuition or a recent memory of colors that I have seen in real life. Metallic blues remind me of flowing water, flickering light reminiscent of the surface of water. Brilliant green reminds me of the Northern Lights. Florescent colors and brilliant hues to show luminosity. Neutral colors and different values help support them and bring out their brilliance.

Moving paint around is a sensual experience for me. The marks that I make in the form of bands and waves are painted to express a constant state of flow. The viscosity of paint can change with the medium in it. I love putting metallic additives in the paint and then pushing the paint around on the surface whether it is a flowing stroke or a taped off shape. Ripping the tape off to reveal a hard edge line is satisfying because it is similar to a photographer developing film and seeing the image come to life.

Using paper as collage on panel is very satisfying to me, seeing the sheen change from semi-gloss paint to a soft paper texture. Paper is vulnerable to the elements more so than acrylic paint. Keeping the edge of things neat and ordered is also an energy, not of constricting, but holding a line and a boundary. They do different things or have different characteristics. Some move space and others glide like a stream has formed on the painting. I like to work with edges, seeing them crisp and clear - there is a formal change between one and the next.

Sometimes what happens in the studio stays with me – I will walk from my studio to the subway and the paintings are still being created in my mind.