

# LENNON, WEINBERG, INC.

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## Melissa Meyer

### New paintings and watercolors

Opening reception Thursday, September 15, 6—8 pm  
Continues through October 29, 2011

Gallery hours: Tuesday-Saturday 10am—6pm



*Walkabout, 2011*

*Painting is just another way of keeping a diary.*  
—Pablo Picasso

Melissa Meyer selected this quotation for *Just Painting: 12 Quotes, 12 Watercolors*, a catalog that documents a book of large watercolor spreads (on view at BravinLee Programs through November 24). The quote speaks to the nature of Melissa Meyer's process, about which she herself recently wrote: *My plan is to continue painting and to continue building on past work, current interests, influences and experiences.*



*Dassin, 2011*

The ten new paintings and two watercolors in the exhibition bear out this description of her intent. The central ingredients of the recent work are essentially unchanged but are in a state of constant invigoration and renewal. Calligraphic glyphs, knots and skeins of gesture are laid over loosely gridded fields of background color in interpenetrating layers. Meyer's precise control of hue, clarity, saturation, brightness, contrast, transparency and opacity, and the way she corrals these different aspects of color into highly individual works is impressive.

*Counterparts* and *Walkabout* are bold and intense, with taut markings in blue and red weaving among hot, bright yellow, orange and green. *Walk the Line* and *Hershey*, on the other hand, feature temperate pastels between and behind graphic blackberry, blueberry and aubergine tones. The largest painting in the exhibition, *Dassin*, is predominantly red, white and blue with airy patches of sun, while the much smaller *Forlana* combines bright, pale, hot, cool, transparent and opaque with crystalline clarity. Two watercolors from the 2010 *Countess Olenska* series have a tighter structural lattice than the paintings and were executed in an interestingly wide format, more than twice as long as they are high.



*Walk the Line, 2011*

Melissa Meyer articulates a broader range of references as follows: *The logic and structure of architecture, the building space in collage, the gestural movement in film acting: the way actors walk and move on the big screen, the tonal qualities of Film Noir, and the emotions and feelings from music are all influences. I can add to this list, handwriting, ancient and modern scripts, linear forms in nature and of course, color from observing nature.*

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