

# LENNON, WEINBERG, INC.

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## The Early Show

Plagens, Peter. "A Look Close Up, Back and Across the Miles." *The Wall Street Journal*, August 3, 2012. NY Culture.

THE WALL STREET JOURNAL.



Melissa Meyer, *Untitled Diptych*, 1992, 30 x 44", oilstick on paper

Traditionally, galleries have used the dog days of July and August to put on rather perfunctory group exhibitions of their stables of artists, usually consisting of new works that might function as previews of September-through-May's solo exhibitions. In this case, the gallery has decided to show early work by its artists. To some—shall we say, mature—critics, the idea that a work from 1999 could be considered "early" is a little daunting.

With Lennon, Weinberg, the conceit works because its artists, though varied in style and media (realism through abstraction, oil paint to video), are the plodder types. I mean that as a compliment: They stick to their untrendy guns, proceed a step at a time, and avoid flash and filigree.

Twenty years ago in "Untitled Diptych," Melissa Meyer (b. 1947) was working with those big oil-paint crayons, in black and white, on paper. Straight out of Abstract Expressionism—indeed, unabashedly straight out of Conrad Marca-Relli's fugues of positive and negative shapes. But Ms. Meyer extracted from this something of her own. Over the years, she's morphed her work into luminous, interlocking colored calligraphy on canvas.

The same steady-as-she-goes method (though not without risk-taking) has served well the likes of Stephen Westfall, Mary Lucier, Roy Dowell and, until his death last year, Stephen Mueller. If you know the artists' more recent work, "The Early Show" provides a delicious, as well as instructive, peek into their pasts.