

'Winter Blue 20TEN'

Marion Meyer Contemporary Art
Laguna Beach, California

The recession and the dead of winter were the twin inspirations for this group exhibition, featuring blue abstractions both old and new. William Beaver's large *Shades of Gray* (2007) was the centerpiece of the collection. For the picture, which looks like an aerial photo of a waterway, the artist combined acrylic paint with cellulose fibers and torn blotter paper. His masterful color handling and the shifting lines of this deeply textured piece imbue it with startling expressiveness.

John Szabo laid down multiple layers of blue resin for his *Blue Light Diptych* (2009), which consists of two square wooden panels covered in reflective material that offers remarkable depth, yet is opaque and impenetrable. Mark Erickson's trio of works featured fascinating saturated blue tire tracks against blue-gray skies, with stacks of anonymous edifices in the background creating decidedly urban abstractions.

Other highlights were Quim Bové's mixed-media series of blue interlocking canvases, which can be lined up in quadrants or horizontally, and James Leonard's diptych *Movement Downstream* (2006), which looks like multi-colored windowpanes.

Bruce Brainard's representational seascapes didn't really fit the abstract mold of the gathering, but overall the blues were redefined in this eclectic and oddly uplifting show. —**Richard Chang**



Quim Bove, "Circumnavigation in Blue I II III IV", Oil on Resin, 24" X 24" each