

2002 – Essay by Cathy Lebowitz, Artist and Editor, Art In America

Megan Williamson's art practice has been one of careful choices. Her paintings and drawings belong to an enduring tradition of painterly inquiry. Limning the terrain between abstraction and observation, she works from the landscape or parts of extensive still lifes, choosing emergent forms for their dynamic connection to the flat space of the canvas. Many of her complex paintings resemble the interconnected and loaded surfaces of de Kooning's *Excavation* and *Attic*. Paced with unfamiliar amalgams of language, they can be seen as the equivalent of free association. Through rigor of drawing and clarity of color, Williamson creates a precise depth of field. The time the artist spends looking and making decisions, whether spontaneous or considered, as well as the time the viewer takes to look at the work - are an essential part of their existence.

In this series, unusual for the artist in the works' centralized compositions, Williamson closely investigates microcosms of form. The repetition and variation of fabric configurations provide her with an opportunity to create consistent, intricate explorations of the way space and matter intertwine. Each painting's resolution balances the laws of the physical world with the lawlessness of the imagination in a different way, sometimes accentuating the sensual aspects of paint, sometimes suggestive of mysterious worlds of color and shape.