

Curator Statement

Mary Weatherford's paintings on canvas reflect a gestural, intensely physical process in which intuition and experience counterbalance speed, improvisation, and accident. The ultimate resolution of these works seems all the more miraculous for being hard won. Though made at a smaller scale, Weatherford's paintings on paper convey an equivalent energy and drama, reflecting the precise control of free-flowing, quick-drying mediums. The extraordinary effects Weatherford achieves working on paper are evident in a series she produced in 2024, painting with shellac ink on Gampi Torinoko paper. A selection of these works will be included in this exhibition alongside a recently made painting to the surface of which is affixed a striking length of neon tubing.

Simultaneously dense and open, the paintings on paper are rich in allusion and visual effect, immediately suggestive of terrestrial and aquatic landscapes and, when allowing time for contemplation, much more. Weatherford's paintings on canvas are similarly allusive, alternatively and simultaneously opening themselves to near-endless interpretation as landscapes and celestial skies, hinting at animal and vegetal organisms, dream visions and visions of fantasy.

In 2012, Weatherford first placed a neon tube atop the surface of a painting, and has continued to add this element to certain of her paintings to the present day. Importantly, Weatherford determines whether to add neon tubing only after a painting has been finished and she deems it complete. A strip of neon, then, will stand as contrast and complement to the painting's surface, tipping the artwork from image to object, illuminating—literally and figuratively—the complex layers of paint that lie beneath.

Jeremy Strick