

Lisa Diane Wedgeworth

Lisa Diane Wedgeworth is a multi-disciplinary teaching artist and sentient raconteur whose art practice includes painting, digital video and performance art. Wedgeworth's new series of large-scale monochromatic paintings engage the artist's penchant for abstract expressionist experimentation and improvisation with organic shapes and geometric forms that become representations of her body. Wedgeworth's painting technique is comparable to the 1960s Abstract Expressionists

**Born 1969, Los Angeles, CA
Lives and works in Los Angeles, CA**

Education
MFA, California State University, Los Angeles,
CA, 2014

BA, California State University, Los Angeles,
CA, 2005

Selected Exhibitions

2018
Woman | Woman, Louis Stern Fine Arts, West
Hollywood, CA (two-person)

How We Ran, Over the Influence, Los Angeles,
CA (group)

2017
Legacies, CSULA Fine Arts Gallery, Los
Angeles, CA (group)

*Animating the Archives: The Woman's
Building*, Avenue 50 Studio, Los Angeles,
CA (group)

2016
In Between, AWOL, Los Angeles, CA (solo)

2015
Star Tracking, Nan Rae Gallery, Woodbury
University, Burbank, CA (solo)

*Hard Edge: Geometrical Abstraction and
Beyond*, Californian African American Museum,
Los Angeles, CA (group)

Selected Performances

2019
Four, Northwestern University, Evanston, IL
(solo)

2018
*Marylouise's Beauty Regimen for Black Girls
with Dark Knees and Melanated Gums*, Wil-
liams College, Williamstown, MA (solo)

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whose monochrome palettes were characterized by layers of thick gestural brushstrokes and expanses of saturated color fields in the works of Franz Kline and Helen Frankenthaler, and the geometric forms of Norman Lewis.

In the context of Wedgeworth's cultural production, the psychodynamics of her familial relationships arise, permitting autobiographical narratives to be cast across the picture plane for public consumption. In *Self Portrait as a Triangle with Aura (Daughter, Sister, Mother)*, a black glossy textured triangle is situated in the foreground of the canvas. Behind the heavy form is an array of improvised patterns, impulsive shapes, sinewy lines, sinuous curves, and bold gestural strokes spread on the canvas with thoughtful restraint.

Family life is vital to Wedgeworth's work, which she reveals in *Self Portrait as a Triangle with Aura (Daughter, Sister, Mother)*. Splashes and layers of paint correspond to psychological renderings linked to her role in the family, as manifestations of energy fields spring from the triangular form. Meanwhile, the performative progressions of black marks on raw canvas expose the vigor of her strokes with handmade tools that supplant the surface.

Triangles play a significant and reoccurring role in Wedgeworth's oeuvre. Understanding the triangle itself as a polygon with three edges and three vertices, it is also the most critical element in *Self Portrait as a Triangle with Aura (Daughter, Sister, Mother)*, primarily linked to her aging mother, her sister living with mental illness, and to her twenty-four-year-old daughter (and recipient of Wedgeworth's former helicopter parenting style).

The respective planes of the triangle signify Wedgeworth's bond or position in the family—the right side speaks to her designation as daughter, the left side signifies her role as sister, and the base of the triangle (or allegorically speaking, “the foundation”), characterizes her role as mother. In the context of this fluid family dynamic, Wedgeworth questions her relationship with the triad of womanhood (i.e. self-liberation, accountability, and parental responsibility), leaving her to reckon with the dichotomy of creating a space for herself as an artist while maintaining the responsibility of the family. Wedgeworth tasks viewers to reimagine the aesthetics of her art practice in place of her role as a daughter-sister-mother.

From any point of view, a triangle signifies strength; therefore, in *Self-Portrait as a Slightly Off-Balanced Triangle*, Wedgeworth astutely uses the form as a performance element to play with perception. The long sleek inverted shape—covered with meticulous layers of gesso, black acrylic and oil paint—is soundly textured and stretches from near the top of the canvas to the bottom. Wedgeworth's intentionality is clear. Though, unbeknownst to the viewer, the triangle is tilted and a little off-kilter, cradled between the notion of “how things that appear as total perfection, are the opposite in reality,” says Wedgeworth. “Perfection” is illusory.

The triangles found in each piece are the singular most steady form in a field of active parts moving together in unison while colliding with drips and blotches of paint. *Self-Portrait as a Slightly Off-Balanced Triangle* reads like a performative narration with an undercurrent of something primitive and sensorial, yet minimalist and powerful. One can feel the emotion and grasp how multiple animated black lines dovetail into nebulous areas of dense color, movement, and unpredictable stains. The erratic abstraction in Wedgeworth's paintings is reminiscent of the dissonant jazz improvisations of Thelonious Monk and Ornette Coleman, whose compositions pushed the envelope towards tension, nuance and disparate tonalities. Likewise, Wedgeworth uses the canvas to train the viewer's eye on the distinctions originated from within her action style of painting and oeuvre that fuses human relationships, storytelling, and collective memories with the intersection of form and substance—like swaths of paint that settle amorphaously somewhere on the picture plane.

Chelle Barbour