



MICHELLE WEDDLE:  
STUDIO VISIT

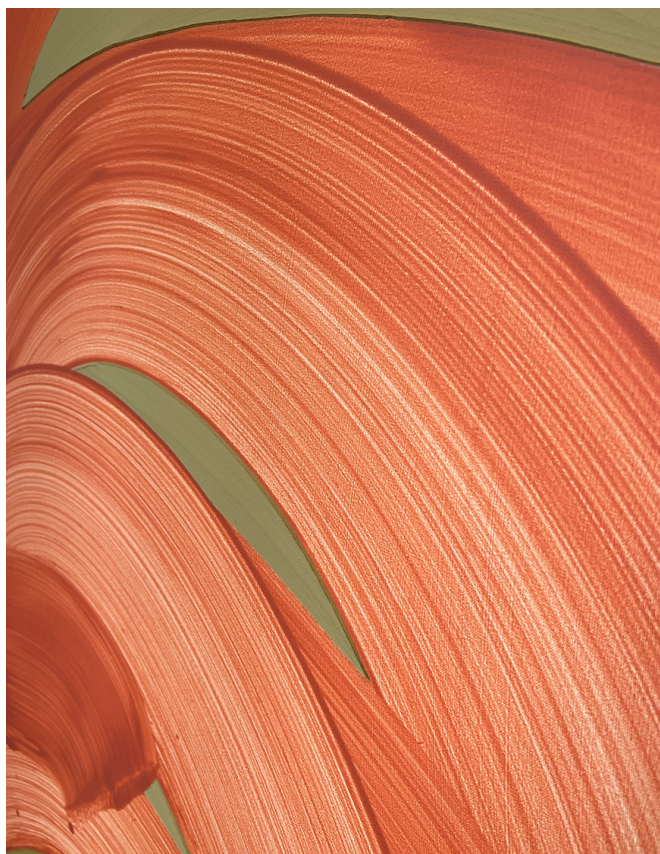




**Michelle Weddle**  
*Elemental Dynamism*

Michelle Weddle's abstract paintings combine thoughtful precision with an engrained sense of gestural rhythm, where acts of mark-making are both more complicated and intuitive than they might first appear. The works in *Elemental Dynamism* further the Denver-based artist's explorations into simplified, optical puzzles of complementary hues and grand, sweeping brushstrokes. Emphasizing one central color per composition and eschewing its isolated mood with unexpected background combinations and shapes, Weddle tactfully activates space within each canvas.





“I have no preconceived plan for the work at the start, I simply focus on coating the canvas in a wash of color and see what marks arise that seem most appealing or dynamic. Because the acrylics I use dry rapidly, I must assess what I’m seeing and make quick decisions.”

— Michelle Weddle

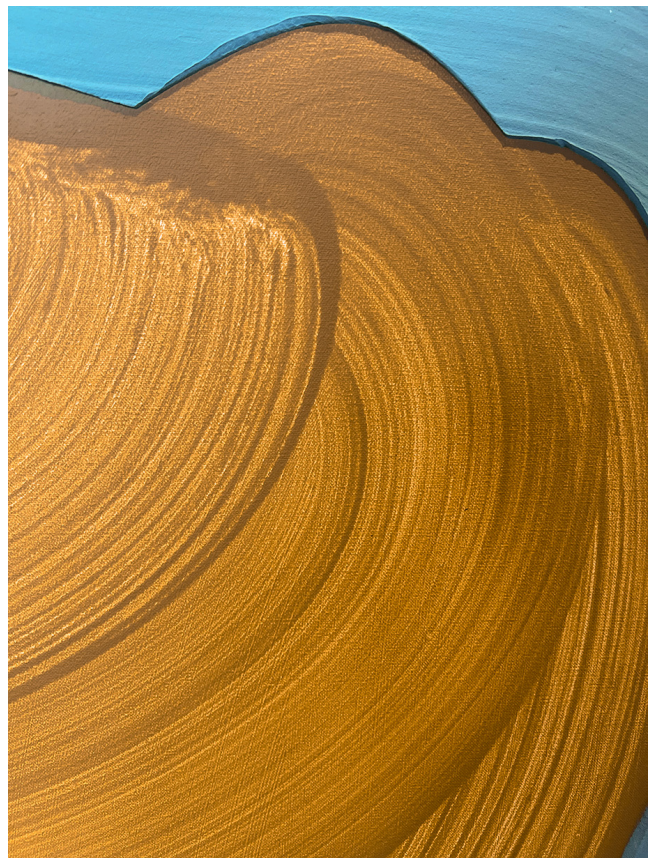
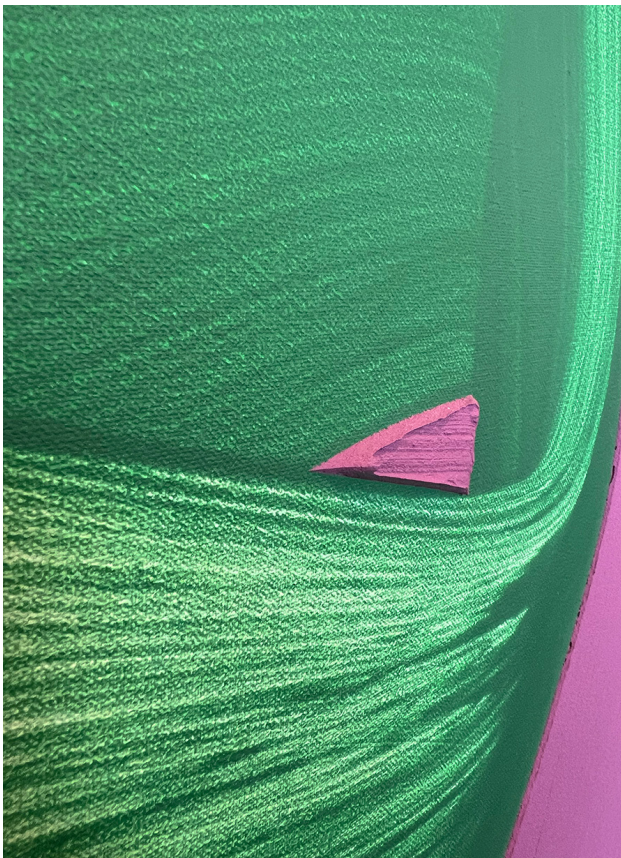


Each artwork begins with such a background layer of mixed media paint, where pure acrylic is combined with other mediums that extend the fluidity, slow the drying time, and thicken the paint. This allows for richly detailed, textural brushstrokes that retain the flowing movement of bristles and subtle undertones of color as Weddle bends and swivels the brush. Even viewed from across a room, the central lines appear gently viscous, as though suddenly frozen from a once rushing state.





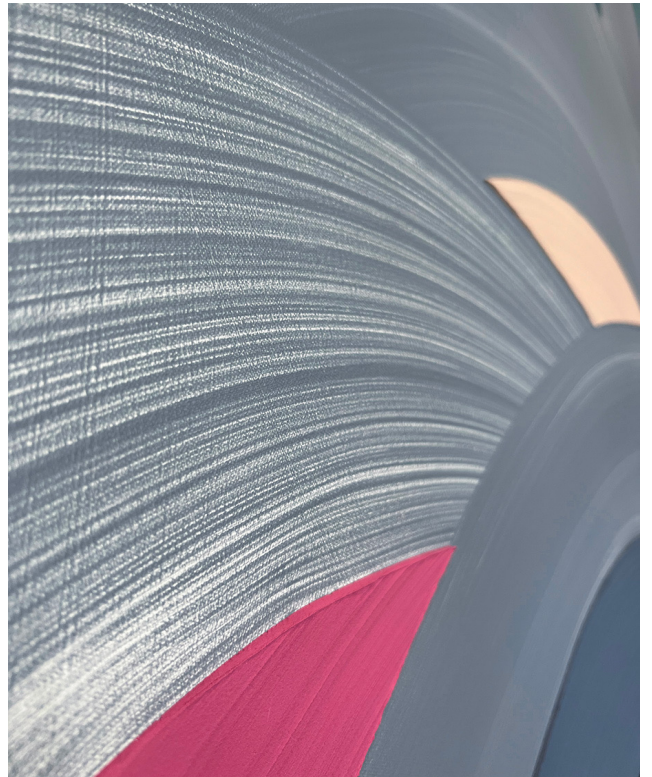
“Once the initial layer has dried, I move into a more methodical, intentional process of editing down and covering up whatever marks aren’t pertinent to the central gestures, reducing the composition to a few solitary brushstrokes.”



“The surrounding thicker-laid shapes assist in extending the reach of the central brushstrokes, enhancing the movement of the work through their contour and etched surfaces.”

— Michelle Weddle





At first glance, Weddle's supplemental marks appear tucked in the background of the central movements—their organic fluidity appears to have washed over or erased the gentler peripheral colors. Upon closer inspection, the primary gestures recede closer to the canvas than the secondary shapes, which actually stick out well beyond the canvas with a clean impasto finish.





“This process of filling in the surrounding surface area with shapes composed of thicker paint, creates the illusion that the first-laid brushstrokes have wiped away or erased the second layer of paint. In addition, at a distance, the dominant, semi-transparent brushstrokes appear dimensional while the surrounding fields of color appear flat. Upon closer inspection, the opposite is true. The large brushstrokes are flat, while the surrounding color-fields are thick with tangible dimension, creating visual irony in the work. Both qualities add some unexpected visual interest to otherwise pared-down and simplified compositions.”

— Michelle Weddle

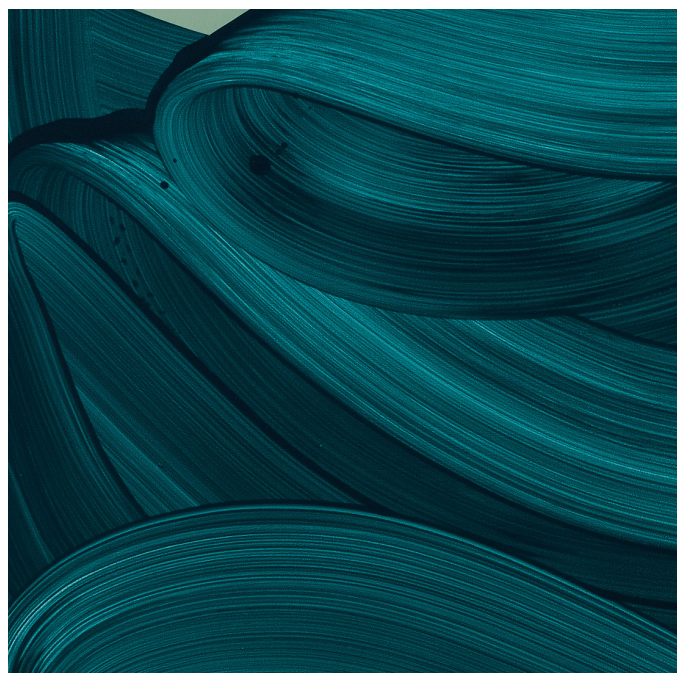
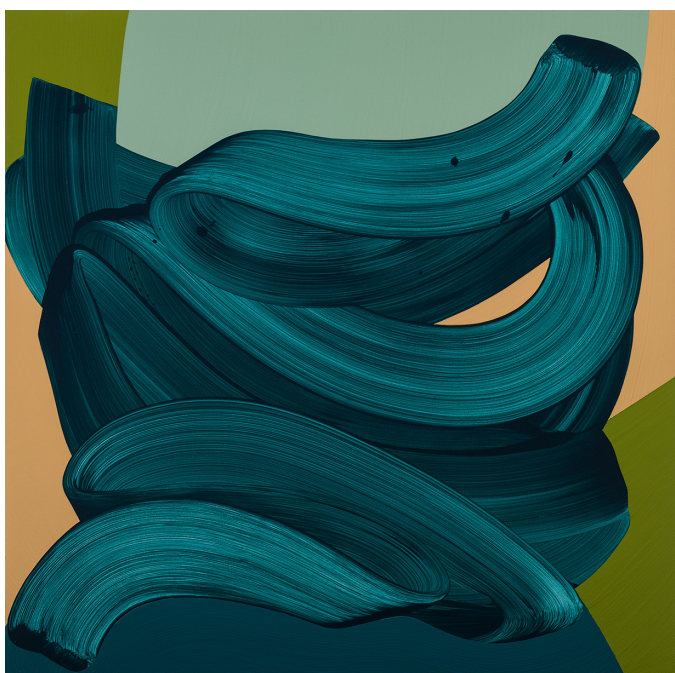


Weddle's paintings engage with the pure formalism of 20<sup>th</sup> century abstract expressionism, though her compositions maintain a self-contained tidiness and dynamic simplicity that is distinct from most freeform gestural painting. Having previously painted landscapes, Weddle notices glimpses of discernible, natural forms within her non-objective art.





“At the same time, I often start to see water, or landscape in the shapes that I’m creating while painting. The idea of the brushstrokes alluding to water, or the movement of the landscape, are often reflected in the titles.”



“I don’t set out to communicate any particular thing, I simply make work that brings me joy, and then find that many viewers experience emotions similar to what I feel while creating the work.”

— Michelle Weddle





Michelle Weddle's *Elemental Dynamism* is on view at Winston Wachter Fine Art Seattle from March 8<sup>th</sup> to April 20<sup>th</sup>.

