

materiality of paint, mark-making, and color. The paintings become simultaneously illusion and anti-illusion, where the eye is tricked by the movement of mark to color; a tension arises as space is manipulated through motif and interstice. This continues through her decision to paint around the edges to consume even more of the surrounding space.

To address the expanse of the work both in and outside of the painting brings into focus two other key elements within Ledgerwood's work and practice: space and its relationship to flatness. Her exploration of surface, and its dimensionality through applied paint, allows the paintings to starkly encounter their surroundings. As a body of work, they interact and start to manipulate the relationship between viewer, artwork, and wall space. "...the pattern throughout the field advances. Colors flood off walls, washing over neighboring walls and viewers. One becomes a passive element within an immersive experience that terminates in the isolated experience of viewing an individual work."²

The few elements Ledgerwood employs become significant in addressing an investigation of painting with the ambition to create a vocabulary that resonates across different social and cultural spheres. Ledgerwood heralds color as the conduit. Its cohesive functions open a door for equity in viewing but also pose challenges in subjective opinion. We all have our own unique viewership and understanding of what it means.

"When it rains, it rains on everyone; for the sun it's the same."

- Judy Ledgerwood

Judy Ledgerwood (b. Indiana, 1959) is a painter whose canvases and wall painting installations confront the history of abstract painting with traditions in the decorative arts. Her work is included in the public collections of the Metropolitan Museum of Art, New York; the Hammer Museum, Los Angeles; the Art Institute of Chicago; the Museum of Contemporary Art, Los Angeles; the Milwaukee Museum of Art; the Museum of Contemporary Art, Chicago; and the Kunstmuseum St. Gallen, Switzerland, among others. Ledgerwood is a recipient of awards from The Richard H. Driehaus Foundation, Artadia, The Louis Comfort Tiffany Foundation, The National Endowment for the Arts, and The Illinois Arts Council. Other commissions include a monumental site-specific painting for the Embassy of the United States in Vientiane, Laos (2015), and in 2018 Ledgerwood became the first Chicago-based artist to create an installation for the Art Institute of Chicago's Bluhm Family Terrace. She holds an MFA from the School of the Art Institute of Chicago and a BFA from the Art Academy of Cincinnati, and is Professor Emeritus, Art Theory and Practice, at Northwestern University.

² Philip Vanderhyden, 'Who's Afraid of Flowers?', from *Judy Ledgerwood*, ed. Christa Herausgeber and Wolfgang Häusler, (Hatje Cantz, 2009) p. 139.