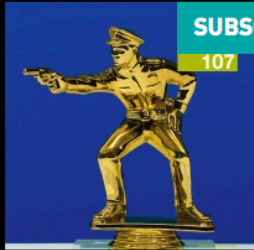


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JUDITH GEICHMAN

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I am an abstract painter. My work has been, and continues to be, part of an unfolding genealogy of different approaches that are in dialogue with the language of abstraction. Concern for the materiality of paint has been a constant, and the fact that the work is done on the floor allows for cooperation between the infinitely variable conditions of paint and the dynamics of gravity. The use of a variety of tools, some homemade, for the application of paint brings an immediacy, play, and distancing of the hand. This approach to abstraction is not purist, but allows for, and even elicits, sparks and flashes of image association and spatial dynamics that occur in the moment-to-moment events that happen in painting. The resonance between paint configuration and natural phenomena experienced in the world is not literal, but associational, formed by the memory of fragments and encounters noted in Iceland, Ireland, frozen Lake Michigan, the decaying walls of Rome, the back alleys of Chicago, or the quiet contemplation of the meta-worlds of a Chinese scholars' rock.



APPEARANCES

[2013, Midwest, Issue #107](#)

[1997, Midwest, Issue #11](#)