

Tricia Wright

“Tricia Wright is one of those rare artists who can unite extreme polarities. Her work is both austere confrontational, halting us in our steps with the implacable intensity of her regard, while at the same time welcoming us with the radiance of her color and the satisfying fullness of her forms. Her work is always on the brink of disclosure, and there it balances, delicately and surely. She is a magical painter.”

Wendy Beckett, British art critic, author, and BBC TV presenter

“When I tried to describe the abstract paintings of Tricia Wright to a friend, the best I could do was “Like Helen Frankenthaler, only sexier”. This does a disservice to both Ms. Frankenthaler (who is nothing if not a sensualist) and Ms. Wright. To call Ms. Wright’s up-dated brand of color-field painting “sexy” is to underplay its lurid character. Her exquisitely manipulated puddles of acrylic paint connect partly as symbol—the shapes they ultimately take can be mighty suggestive—but mostly as color and process. The influence of Pop Art on her palette is unmistakable, and yet the synthetic hues she favors are surprisingly resonant. Her painting technique is at once intimate and calculated.”

Mario Naves, art critic, New York Observer

“Wright’s paintings are sexy, tinged with sadistic overtones. It’s as if she had imbued seaweed, comets and bubbles with human qualities, and trained them to flirt with us from the canvas. Wright’s dialog is between Pop Art and nature. She is reinventing the mass-produced smugness of Warhol under a botanist’s microscope. There is a very controlled silkscreened feel to her paint handling (she pours it slowly onto the canvas) that contradicts the freewheeling casualness of the forms themselves. At the same time, all these contradictions are what give the paintings their life. Part of the pleasure in viewing her work is finding yourself saying: “It’s this and yet it’s this – and yet it’s also this”.

Lance Esplund, art critic, Modern Painters Magazine

