



WINSTON WÄCHTER FINE ART NEW YORK
PRESENTS:

HEATHER HUTCHISON: SEEKER

Winston Wächter Fine Art is pleased to announce Heather Hutchison: Seeker, its third exhibition of New York-based artist Heather Hutchison. APRIL 17, 2025 - MAY 31, 2025

”All that is solid melts into air.” Karl Marx said this in a completely different context. However, that evocative

sentence might serve as a description of Heather Hutchison’s luminous constructions. They shift and shimmer as if pure light and color had been captured and sealed within shallow plywood boxes.

The boxes are solid, workaday, and finite from the outside, but inside, they seem to have expanded to contain indeterminate depths. Their mysterious contents respond to the

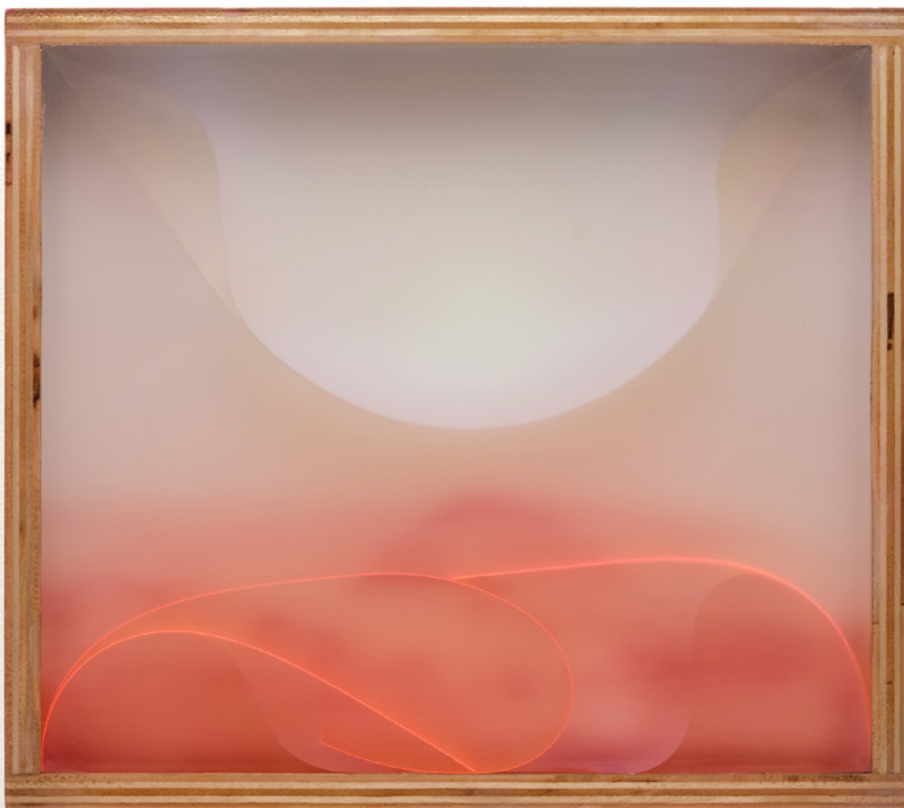
surrounding light and change as the viewer moves. Inside the boxes, light emanates from diffuse bands of color, seeps through translucent orbs, and bounces off rippling waves.

Forms are evoked but refuse to be completely resolved. Instead, like half-recovered memories, they conjure the mere suggestion of glowing sunsets, reflective waters, mist-covered hills, moonlit plains, low-lying fog, and recently, the blaze and smoke of wildfires and cloud feedback.



However, these works are by no means meant to be read simply as landscapes. Rather than describing nature, they evoke what might more accurately be described (at the risk of sounding corny) as nature's soul. Nature here is meant in the largest and most encompassing sense, akin to what Emerson described as a state of oneness and unity between inner and outer realities. She reports a state of egolessness: *"I become a transparent Eyeball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God."*

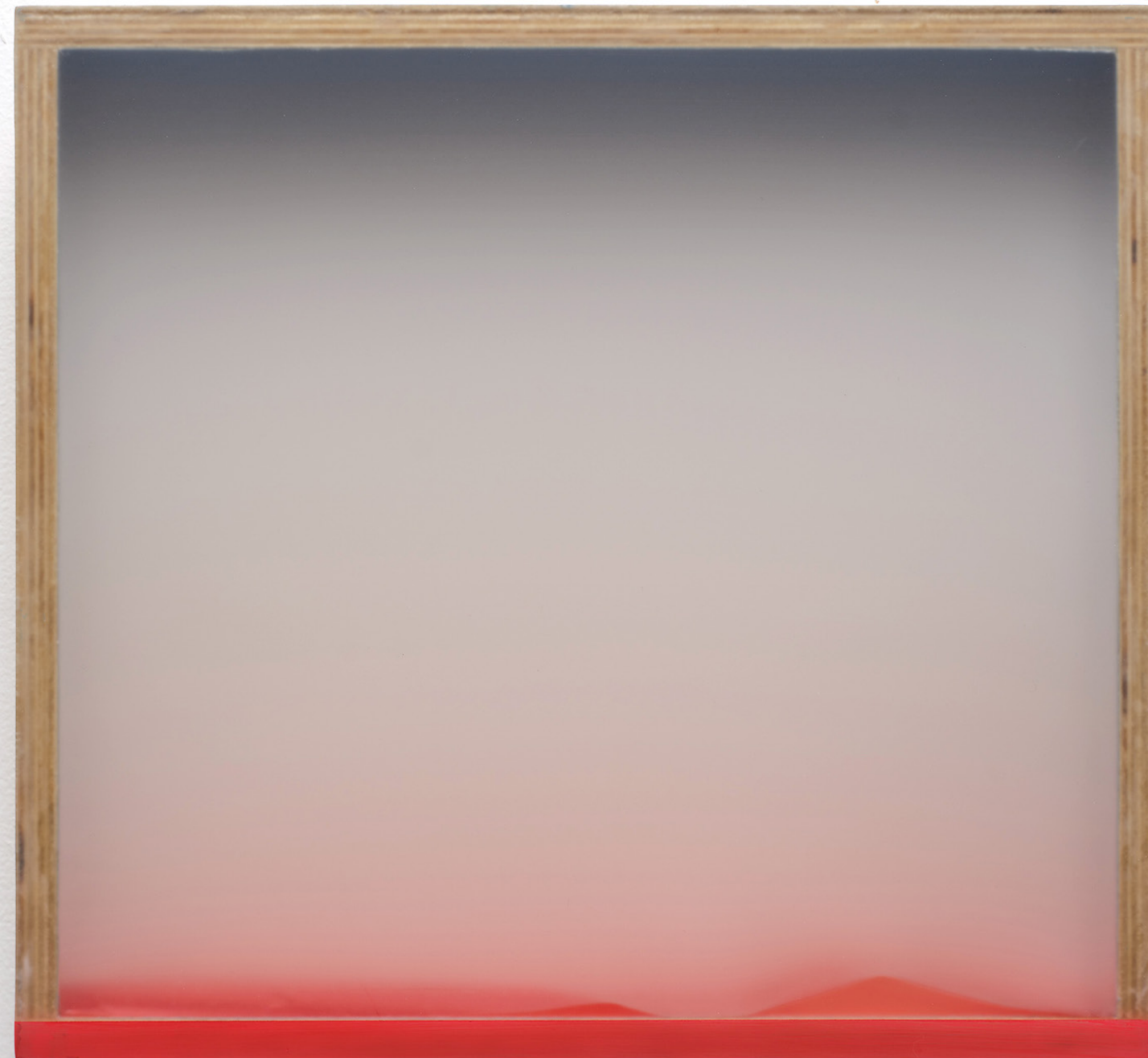
Hutchison does not espouse any such Western concept of God, but she affirms a spirituality that derives from a sense of connection with the animate, ever-changing forces that make up the world that has made us.



Top Left:
Atmospheric River, 2025
Mixed media, reclaimed
Plexiglas, flash, tape, vinyl,
gels, birch plywood box
16 x 18 x 3 5/8 inches
© Heather Hutchison, courtesy
of the artist and Winston
Wächter Fine Art, New York

Left Bottom:
Bending Over Backwards, 2025
Mixed media, reclaimed
Plexiglas, flash, tape, vinyl,
gels, birch plywood box
16 x 18 x 3 5/8 inches
© Heather Hutchison, courtesy
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HEATHER HUTCHISON: SEEKER



“THOSE PICTURES ARE LIKE LITTLE WINDOWS, OPENING TO THE VIEW OF A REGION, MUCH VISITED CONSCIOUSLY OR BY INTENTION—AN INNER REALM, RATHER THAN AN OUTER LANDSCAPE.” - HEATHER HUTCHISON

Mountain Wave, 2024
Mixed media, reclaimed
Plexiglas, flashe, tape, vinyl,
gels, birch plywood box
12 x 13 x 3 5/8 inches
© Heather Hutchison, courtesy
of the artist and Winston
Wächter Fine Art, New York





A Dios, 2024
Mixed media, reclaimed
Plexiglas, flashe, tape, vinyl,
gels, clay, birch plywood box
23 1/2 x 25 1/2 x 3 5/8 inches
© Heather Hutchison, courtesy
of the artist and Winston
Wächter Fine Art, New York

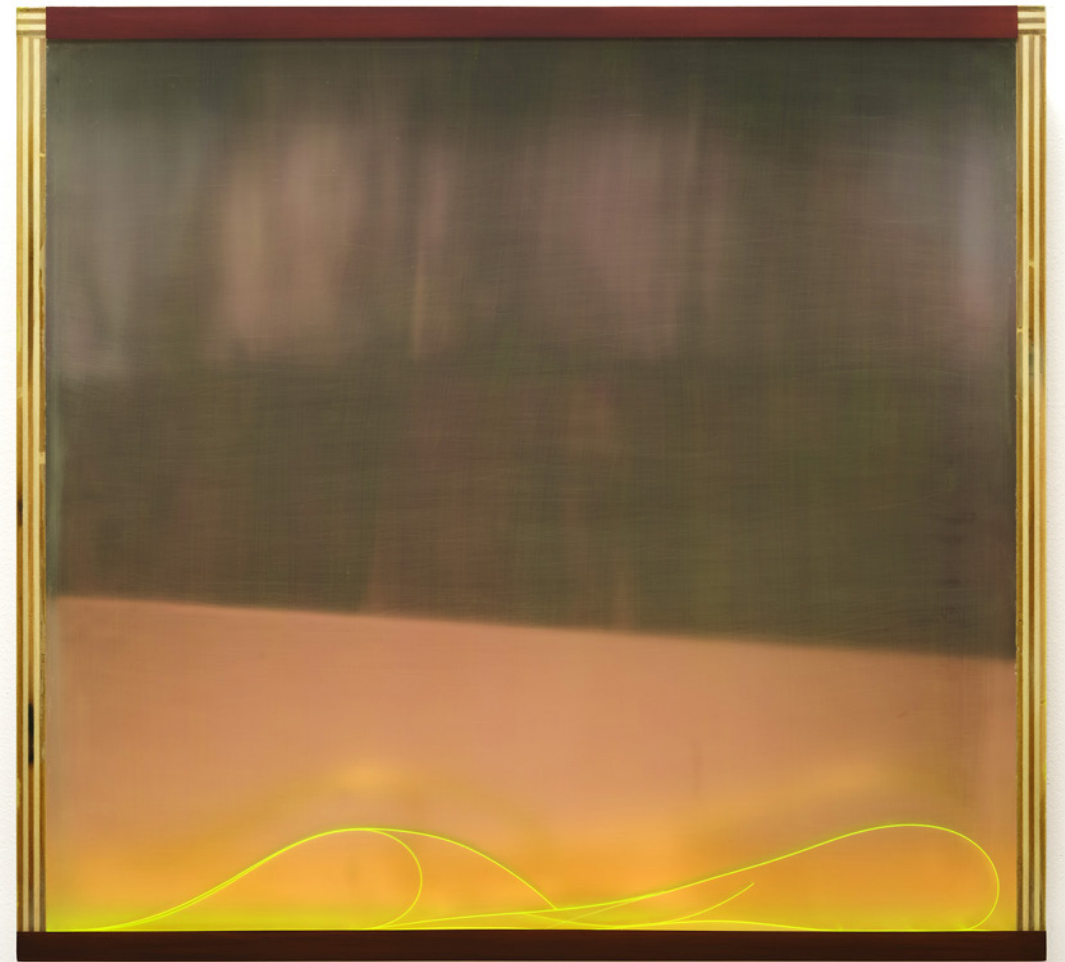


Part of the magic of these works is that they are rooted in paradox. They adopt the outward format of the minimalist box but transform it into a carrier of mysterious energies. They employ the language of abstraction but are rooted in the experience of the natural world. The artworks glow as if from an internal illumination but depend only on available light. And while they achieve the dematerialization of matter into light and color, they emerge from a long and intense engagement with prosaic and unorthodox materials. Like any

good magician, Hutchison resists revealing the mechanics behind these works but notes that she has employed gels, beeswax, mirrors, mylar, duct tape, aluminum flashing, plexiglass, and reflective paint over the years. Through experimentation and serendipity she has discovered ways to manipulate these materials to create all manner of evocative effects.

Hutchison's work has evolved over time to encompass major life experiences like love, joy, loss, and death. But they also offer a response to momentary sensations like the fall

of light from a window or the flicker of reflections as a breeze passes over the surface of a lake. From the beginning, she has sought to expand painting into the realm of time, using it to create a sense of movement and flux. Early minimalist shadow boxes employed the light-absorbing qualities of beeswax to suggest light weaving from the horizontal bands of Venetian blinds or dancing over reflective surfaces. Always experimenting with new effects, she went on to explore the ability of clear and scored plexiglass to conduct and distort light and experimented with



Imbibition, 2025
Mixed media, reclaimed
Plexiglas, flashe, tape, vinyl,
gels, birch plywood box
23 1/2 x 25 1/2 x 3 5/8 inches
© Heather Hutchison, courtesy
of the artist and Winston
Wächter Fine Art, New York

Bottom: Limen, 2005
Plexiglas, beeswax, birch,
pigment, enamel
30 x 30 x 2 1/2 inches
© Heather Hutchison, courtesy
of the artist and Winston
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the properties of gels and other mediums to more effectively diffuse color across the surface of her works. At one point, she abandoned the framing box altogether in order to let light play freely over bent plexi constructions. She also created installations within existing outdoor architecture and windows and explored the use of time-lapse films, which allowed her to capture the fleeting changes brought about by changing light conditions. For a long time, her works were dominated by horizontal bands of light and color that bled into each other or were demarcated by the hard edges of tape or strips of paint. However, in all these works, any effect of solidity melts when the viewer moves or the ambient light shifts across the surface.

More recently, Hutchison has been introducing curves, arcs, orbs, swaths, and arabesques into her boxes. These accentuate the illusion of depth and draw the eye into a multi-dimensional space. In some works, such forms are created by mylar and flashing shaped to billow, ripple, or suggest whiplash lines. Others present overlapping curves or mounds. One persistent motif is the full or partial orb. These figures add to her repertoire of landscape references. They suggest clouds, gentle mountains and hills, waves, and depending on the play of color, glowing suns or translucent moons. Conventional thinking assigns distinct identities and properties to such entities - clouds are vaporous and ephemeral, mountains solid and mostly unchanging, moons constantly waxing and waning, suns rising and setting, and waves both mutable and material as they are pulled here and there by the forces of gravity. But for Hutchison, they easily shift into each other, both in terms of their forms and, at a more basic level, in their essences, as air, water, and earth shape and are shaped by each other.

With these works, Hutchison transitions from the sense of calm and stillness induced by the horizontal format of her earlier work. The new elements introduce greater movement and flux, reflecting the growing sense of impermanence and chaos that pervades nature in a time of climate change.

The most recent works here originated in a residency in Bisbee, Arizona, a town that looms large in her life. Hutchison's connection to Bisbee and the American Southwest is fundamental to her work. During her formative years, she and her family lived in and operated a grand hotel near the Mexican border in this former mining town.

In the early 1970s, Bisbee was a magnet for creative types fleeing more orthodox lifestyles, and young Heather was exposed to artists, writers, and other visionaries. These gave her permission to think of herself as an artist, and she notes that she began her first studio practice there at age 10. When Hutchison was thirteen, her family left Bisbee, but in her adult life, Hutchison has returned there annually. Following an adolescence moving around California and Oregon with her family, Hutchison struck out on her own.



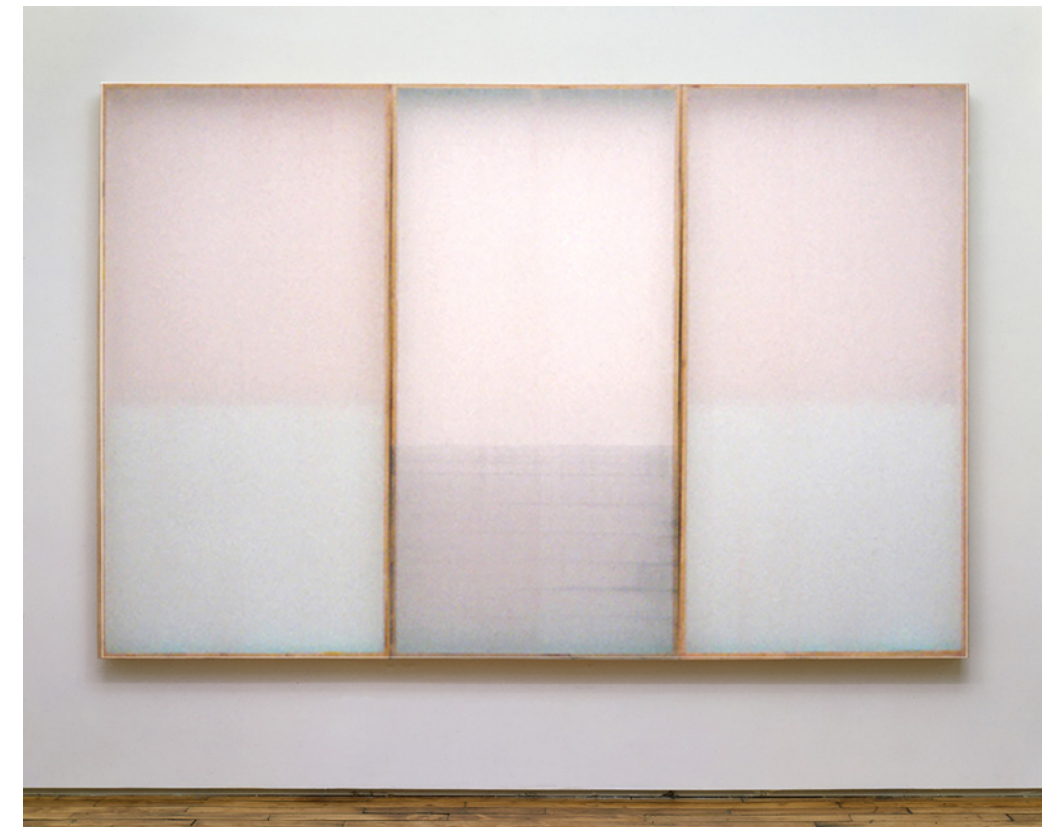
Top: Mound Memory, 2024
Mixed media, reclaimed Plexiglas, flashe, tape, vinyl, gels, aluminum, birch plywood box.
23 1/2 x 25 1/2 x 3 5/8 inches
© Heather Hutchison, courtesy of the artist and Winston Wächter Fine Art

Middle: Emptying Into White, 2002
Plexiglas, beeswax, pine, pigment, enamel
16 x 20 x 2 3/4 inches
© Heather Hutchison, courtesy of the artist and Winston Wächter Fine Art, New York

Venetian Bisbee, 1989
Beeswax, plexiglas, acrylic, birch
19 7/8 x 20 x 2 3/4 inches
© Heather Hutchison, courtesy of the artist and Winston Wächter Fine Art, New York



Hutchison's artistic ambitions took her first to the San Francisco Bay area and then in 1986 to New York City, where, though essentially self-taught, she achieved an impressive exhibition history. Since 1996, she has lived in Woodstock in upstate New York. But while the more circumscribed skies and forested light of the Hudson Valley find expression in her work, she retains a kinship with other artists whose work bears the imprint of the expansive space, endless skies, and peculiarly translucent light of the American West. One thinks, for instance, of California native Christopher Wilmarth, whose glass and steel constructions trapped and reflected light. Or of Agnes Martin, a transplant to New Mexico who transformed the minimalist grid into luminous bands and vibrating nets. Another antecedent is the California Light and Space Movement, a loose collection of artists who, in the 1960s, explored the properties and perception of ambient, reflected, and radiant light. One also feels echoes of the earlier Transcendental



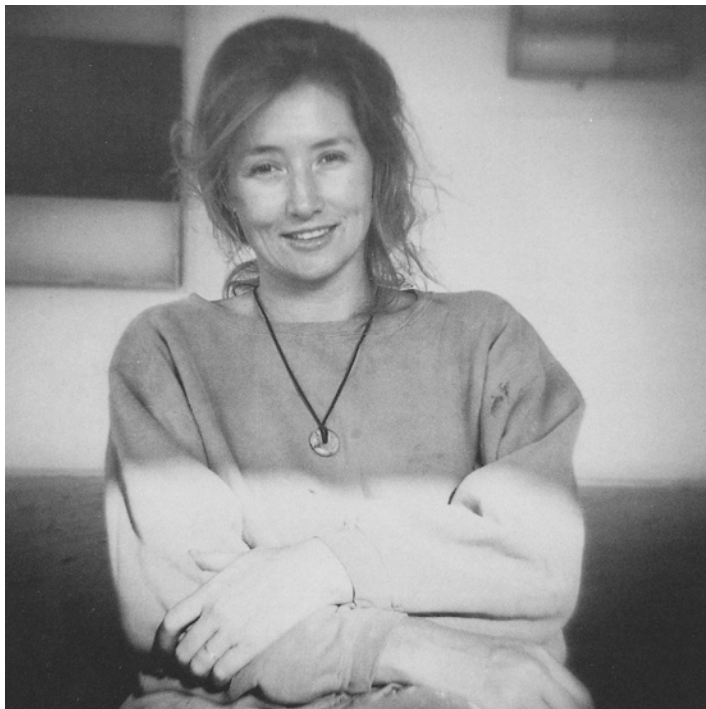
Painting Group, a mid-20th century movement based in New Mexico whose most prominent member, Agnes Pelton, has recently been rediscovered and celebrated. Pelton's shimmering nature based abstractions seem to glow from within, creating a mystical pictorial space. As she described them in 1929, her intentions seem to chime with Hutchison's.

Casting further back, Hutchison draws on the traditions of Romanticism and Luminism. Like Romantic precursors such as J. M. W. Turner, Thomas Cole, and Casper David Friedrich, she expresses the sublimity of nature as a realm that both enfolds and, at times, overwhelms us, and that can serve as a metaphor for subjective emotions.



Top: No Wind, No Waves, 2006
Plexiglas, beeswax, birch, graphite, pigment, enamel
5 panels total: 23 3/4 x 118 1/2 x 2 1/2 inches
© Heather Hutchison, courtesy of the artist and Winston Wächter Fine Art, New York

Three Harmonies, 2003
Plexiglas, beeswax, birch, graphite, pigment, enamel
71 x 98 x 3 1/2 inches (triptych)
Numbered on verso of each, Titled on center piece #2
© Heather Hutchison, courtesy of the artist and Winston Wächter Fine Art, New York



HEATHER HUTCHISON

Heather Hutchison (b. 1964) is a self-taught artist who has innovated methods of manipulating multimedia, Plexiglass-based forms to represent natural phenomena and the impacts of light. Hutchison works with utilitarian materials that possess transparent qualities, so ambient light becomes a medium in its own right, making dynamic viewing experiences dependent on perception. Also, by exploring the interplay of color by applying her education as a painter, Hutchison's artworks can be thought of as both paintings and light sculptures. Her compositions often include pigmented horizontal bands, evoking landscape and horizon lines, inspired by the vast vistas Hutchison admired growing up in California and Arizona.

Rather than painting the earth demonstratively, she finds that abstraction is superior for capturing the emotions that nature inspires, resulting in universal images based on the rhythms of the natural world. In 1989, Hutchison held her first solo exhibition at the Bess Cutler Gallery in SoHo. This was followed by solo exhibitions at the Jamison Thomas Gallery in SoHo, Nohra Haime Gallery, Margaret Thatcher Projects in Chelsea, and Winston Wächter in Chelsea, NYC, where her current work is on display. Her artwork can be found in several institutions, including the Brooklyn Museum, the Hammer Museum in Los Angeles, and the Smithsonian Museum of American History. She has also participated in exhibitions at the Brooklyn



Cross Currents, 1992
Plexiglas, beeswax, birch,
graphite, acrylic
30 x 8 x 3 3/4 inches
© Heather Hutchison,
courtesy of the artist and
Winston Wächter Fine Art,
New York

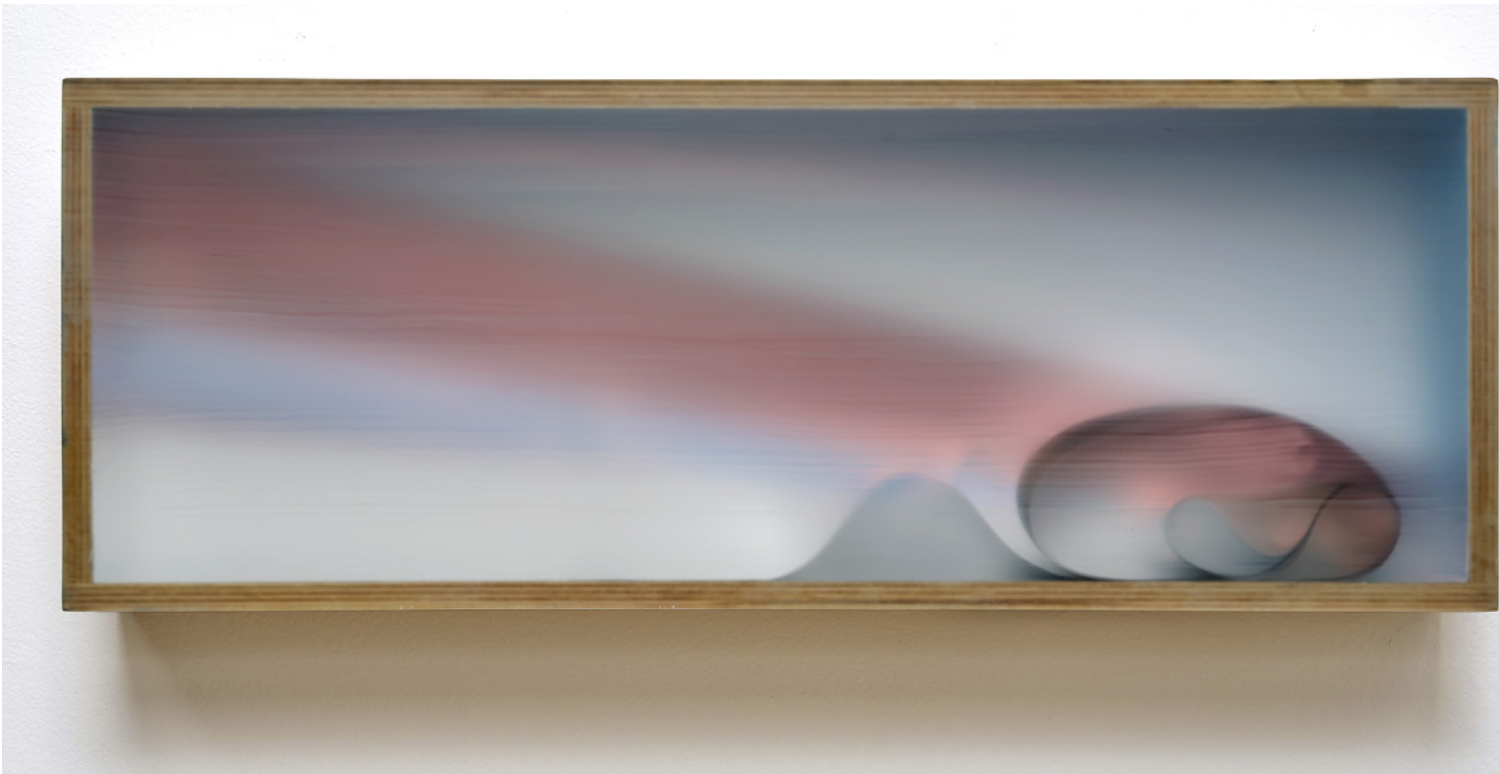
Museum, the Montclair Art Museum, the Smithsonian, and the Knoxville Museum of Art, in addition to being featured in the 44th Biennial Exhibition of American Painting at the Corcoran Gallery of Art in Washington, D.C.

Hutchison initially had a studio in Manhattan, then moved to DUMBO, Brooklyn. Since 2001, she has worked in Saugerties, New York, where she lives with her husband, artist Mark Thomas Kanter, and their son, Dante.



Top: From Here, 2022
Mixed media, reclaimed
Plexiglas, flashe, tape, vinyl,
birch plywood box
42 3/4 x 71 3/4 x 3 3/4 inches
© Heather Hutchison, courtesy
of the artist and Winston
Wächter Fine Art, New York

Fortune's Turn, 2025
Mixed media, reclaimed
Plexiglas, flashe, tape, vinyl,
birch plywood box
9 x 24 x 3 3/4 inches
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