



This conflation between intimacy and opacity is evident in the modestly scaled work *Primo*, 2021. Translated from Italian to English to mean “first”, the word is a play on the artist’s son’s name as well as a poetic confirmation. A tender portrait, the sculpture is 38 inches tall and resembles a small ochre ladder or trellis in which three pastel flowers are set in full bloom. In contrast, *Level*, 2021 is a resolutely spare work that measures 64 inches tall, the same height as the artist. With a vertical field of bisected yellow and green, this blunt body is disrupted by a single fluorescent-orange line protruding forward. Akin to a mouth, the work is a deadpan horizon with a steady expression that negates and obstructs any clear read. *Garden Apartment*, 2021, conflates the dimensions of the artist and her son within a single work as an expanse of inky blue-black wraps over a notched rectangle, a shape derived from the outline of two bodies. Resembling the floor plan of an interior, like that of an apartment, its midnight surface is punctuated by a series of “satellite blooms” painted in warm and cool metallic hues. The work evokes the sensation of looking out while remaining within, a perceptual collapsing of distance.

Situated amongst Williamson’s body-scale reliefs are a series of four *Time* sculptures. In these works, the artist observes and records time spatially, as a phenomenon that is physical, incremental, and progressive. The lengths of the sculptures are 5 feet, 6 feet, 7 feet, and 8 feet respectively, and each links a series of cylindrical shells that correlate in number as the span of the work increases. In this series, Williamson denotes time with a measured cadence. This is exemplified by the sculpture *Time (Spectacle)*, 2021, a work that hangs vertically and resembles a pair of dark glasses. A saturated abstraction, the work frames the act of looking, capturing the spectacle itself as time passes. In contrast, is *Time (Horizon)*, 2021, a vast sculpture comprised of five cylinders that extend horizontally. Painted white with the exception of a velvet black trim at its face, the sculpture seems to float within the gallery. Notably the only horizontal work in the exhibition, this form departs from the verticality of the body and instead connotes time as an expansive meditation, a continuous line hovering in space.

Born in 1977, Lisa Williamson lives and works in Los Angeles, California. She graduated with a MFA from the University of Southern California, Los Angeles (2008) and received her BFA from Arizona State University, Tempe (1999).

Williamson’s work has been included in important group exhibitions including the *2010 California Biennial*, Orange County Museum of Art, Newport Beach, CA (2010); *Made in L.A.*, Hammer Museum, Los Angeles, CA (2012); *Variations: Conversations In and Around Abstract Painting*, Los Angeles Contemporary Museum of Art, CA (2014); *PROSPECT 2017*, Museum of Contemporary Art San Diego, CA (2017). In 2009 the artist completed a residency at CCA Andratx in Mallorca, Spain. Williamson was the recipient of the 2007 LA Studios, Inc. Sound Award as well as the University Teaching Fellowship at University of Southern California, Los Angeles. The artist also received the CAAP Grant in Chicago in 2001 and 2002.