

## Lindsay Halleckson

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Every morning and evening I had the opportunity to watch the sky transition from dark to light and back again, and I started to notice patterns in the colors as the sun passed just below the horizon — called civil twilight. Looking to the horizon opposite the sun, I saw my favorite color range: a subtle full spectrum that's been showing up in many of my latest paintings. Then, a few minutes later looking toward the sun at sunset (or earlier at sunrise), a different palette of color appeared ranging from deep royal blue to lavender to pale yellow.

Bridging different modalities of knowing, my work evokes multi-sensory experiences heightened in solitude. Although my paintings are not specific representations of place, they reference sky and weather of far northern latitudes.

My artistic practice involves layering thin coats of acrylic paint thinned with water condensed from ambient air onto canvas and linen with brushes in a way that requires a significant amount of time and physical effort. Incorporating data and observation with emotional nuance, my own reverence for the sky and land shows through the blurring



*Untitled (Montello, civil twilight, 2024), acrylic and desert rainwater on canvas 30 x 24 in, 2024*



of scientific factual info. Beyond scientific data lies opportunity for connection to the wonder and curiosity of investigating the living planet. I weave together emotional and intellectual connections to the unseen aspects of our environment, aspiring to find a way to transcend the narrow borders of analytical disciplines through painting.

As a whole, my work explores barriers, patterns, and tension between infinity and closed space. I use the gradient as a beacon of optimism. A reminder of infinity. A refusal of the binary. Our connection extends beyond a slowly thinning veil of atmosphere and the air that has been recycled through our ancestors to us. The works invite the viewer to look beyond the bounds as the works themselves push beyond their own containers of space and light.

Although I have been inspired for many years by the colors at the edge of day and night, studying the entire 360° view of the horizon for an extended period of time without cloud cover has helped me to refine my understanding of atmospheric optics - while also inspiring me to deepen my research into visual perception of color wavelengths and the atmospheric factors that alter what we see.

I'm truly looking forward to refining what I learned at Montello through my studio practice in the coming months, and integrating and expanding themes from Greenland last summer and the upcoming wildfire study with Dr. Julieta Juncosa Calahorrano. As always, thank you for your interest and support of my work.