

Susan Eley

Fine Art

For Immediate Release
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SHAPE SHIFTING:

Semi-Abstract Paintings by Lisa Fellerson, Tom Gaines, Kentaro Hiramatsu, Joseph Picollo, Lisa Pressman & Carlos Puyol

July 10-September 6, 2013

Opening Reception: Wednesday, July 10, 6-8 pm

The abstraction is often the most definite form for the intangible thing in myself that I can only clarify in paint.

Georgia O'Keefe

Even abstract shapes must have a likeness.

Willem de Kooning

SEFA is delighted to announce our summer exhibition ***Shape Shifting***, featuring two dozen paintings by six artists. The exhibition opens on July 10 with a reception from 6-8 pm.

Shape Shifting looks at painting that walks the edge of abstract and representational, challenging the idea of a purely abstract art. Whatever impact an abstract painting may have on a viewer, that viewer, on an unconscious or conscious level, constantly adjusts the eye to land on the familiar. This might be the edges of a geometric form, an amorphous shape that suggests something recognizable or a pattern to roll the eye through.

For ***Shape Shifting*** we have gathered an international group of artists from Spain, Japan and the US, three who are exhibiting with the gallery for the first time, to illustrate a variety of painting techniques and styles.

We are featuring a single painting by gallery artist **Kentaro Hiramatsu**, from Tokyo, Japan. SEFA has featured Hiramatsu's paintings in solo and group shows and at many art fairs in Miami and New York. Each painting by Hiramatsu is a complex rendering of an intricate web of lines, drawn in acrylic paint on canvas. On a first look, a Hiramatsu painting appears as an all-over pattern until closer inspection uncovers a dense urban imagery.

Newcomer **Carlos Puyol**, from Barcelona, Spain, is represented by four vibrant paintings showing vertical bands of flat, shining color, adjacent to and sometimes overlapping with patches of messy, tangled drips of multi-colored paint. In these enigmatic paintings Puyol shows Pop Art rubbing shoulders with its art historical predecessor Abstract Expressionism. "I always believed that abstract painting was a way of avoiding reality, but curiously, in the current context, my paintings are an affirmation of 'the real'; a resistance against becoming mere signs in a system of an endless exchange of abstract concepts," says Puyol.

The recent Rock paintings of New Jersey-based artist **Tom Gaines**, also showing for the first time with SEFA, play with monolithic forms—tilted, stacked, solo or in pairs—set against planes that at once recede into 3-dimensional space and suggest traditional landscape, and also act as flat stage sets. The surfaces of Gaines' recent oil paintings, on canvas stretched over panel, appear eroded, as if the artist has excavated his own creations, revealing layers of hidden color and texture. Gaines has studios n Moorestown, NJ and Belfast, Maine.

Joseph Piccillo, from Bucks County, Pennsylvania, and showing for the first time with SEFA, paints Rothko-like flat, stacked bands of color, but with more defined edges and less of a sense of washed color. Look closely at these edges to see shimmering lines emerging as horizontal and vertical drips, carrying the eye out of the pure color, as a trail on a map. Painted with glazed acrylics on canvas, Piccillo's new work experiments with subtle gradations of warm greys

and beiges.

Originally from the Midwest, **Lisa Fellerson** currently lives and works in Brooklyn. This is her second group exhibition with SEFA, having participated in *Summer Selects* in 2011. Fellerson's recent paintings are as seductive as always, and rendered in her signature palette of violets, pinks and blues, scraped, scratched and washed over canvas. Wildly textured and spontaneous, one can imagine Fellerson creating these paintings at a bravura pace to catch the random imagery filtered through her keen intellect. Grafitti like symbols and letters punctuate the chaos, allowing us a place to rest before setting off again.

New Jersey based artist **Lisa Pressman**, who was featured in *Making Their Mark*, curated by SEFA artist Amber George (2011), describes her art making as a process of discovery. Similar to Fellerson and Gaines, Pressman scrapes and gouges layers of paint to reveal hidden symbols and textured patches against broader swaths of color. Pressman favors earth tones for her oil and encaustic paintings, which lend the art a surprisingly primordial quality, as if we are looking at ancient maps or aerial views of archaeological sites.



GALLERY HOURS: Tuesday-Thursday, 11-5, and by appointment
PLEASE NOTE: There are no Saturday hours during the summer