

FOR IMMEDIATE RELEASE:

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Space of Belonging:
New Work by Angela A'Court
November 14 - December 20, 2019



Opening Reception: Thursday, November 14, 6-8pm

Susan Eley Fine Art is pleased to present ***Space of Belonging***, a solo show featuring new paintings by Angela A'Court. The exhibition opens on Thursday, November 14 with a reception from 6-8 pm, and remains on view through December 20. ***Space of Belonging*** is comprised of pastel paintings and a series of mixed media prints, all produced within the last two years.

A'Court first exhibited with SEFA in the three-person show, *Finding Arcadia* (2008). Subsequently, she has participated in numerous group shows and art fairs in the UK, US and Canada. Of note was her 2016 solo exhibition at SEFA, *The Poetry of Mending*.

A'Court begins each painting with a broad, color plane—red, blue, pink or yellow—which acts as a table for the artist's still life vocabulary. This practice allows her to contain the narrative and create intimate settings, with each empty vessel, cup, or vase of flowers in its place. One feels that if an object were removed, the painting might topple. A sort of kinesthetic synergy between the objects holds the pieces together as a consummate whole.

A'Court continues to paint from memories and reflections from recent sojourns abroad, most notably from her year and a half living in Tokyo (2014-2016) and recently a trip to Amsterdam last Fall.

In the painting which gives the exhibition its title, a gathering of pale blue Japanese sake cups sit astride one another, against a fire engine red background. An unusual double decker coffee pot, inspired by a visit to a Dutch friend's home, takes center stage left. At the top of the composition is a pitcher of grey silver foliage (*Jacobaea Maritima*) whose branches spray across the surface.

The subtlety and delicacy of Japanese flower arranging, called *Ikebana*, comes into play as A'Court arranges her own plants and flowers in vases and pots. Many of the vessels she paints are direct representations of objects with which she returned to the US.

Jordaan is a painterly reminiscence of a visit to a historic home in Amsterdam, complete with two stools and a table, laden with artfully arranged objects.

A'Court's mixed media prints often examine single features—one stalk, one cup—and as such, lend themselves to a more abstract representation, although they are works unto themselves. The monoprints can be executed more swiftly than the pastels, the latter require many layers of pastel to achieve the rich accumulation of colors and textured surfaces.

Artist Bio

Angela A'Court was born in London, UK. She attended the West Surrey College of Art and Design, UK, Parsons School of Art and Design, New York and Goldsmiths' College London BA (Hons) Fine Art Textiles. After graduating from Goldsmiths' College, A'Court worked as an interior designer for an architectural practice and then independently as a designer. Her work has been recorded in various English magazines, including *The Sunday Times*, *Homes and Gardens*, *House and Gardens* and *Traditional Interiors*. Her work has also appeared in books such as *Pure Pastel*, *Drawing and Painting*, *Modern Rustic* and *Interiors by Design*.

Throughout her years as a designer, A'Court always had a sketchbook in hand and continued to paint. In 2002, she decided to put design to one side and return to painting full time. Since then, she has regularly exhibited her work in the UK at venues such as The Pastel Society, London UK, The Summer Exhibition at the Royal Academy, London UK, The Discerning Eye, as well as independent galleries. In 2003, A'Court moved to the US, where she now lives and works in New York City.

Statement

My work comes from observation, memory and imagination. Collective daydreams that make another world out of this world--the experience of 'insideness' and 'outsideness.'

The still life is a poem, where things are brought together to make something that did not exist before. The work is about the immense and the intimate: individual objects that collectively give a future narrative to their past.

Abstracted tables of opposites, drawn from different time frames, come together to capture a moment where the soul can pause.