

FOR IMMEDIATE RELEASE:

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*Paper Trail:*  
*Group Exhibition*

January 16 - February 20, 2020



Opening Reception: Thursday, January 16, 6-8pm

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We are pleased to present ***Paper Trail***, a group exhibition featuring works on paper by nine artists. ***Paper Trail*** opens with an Artists' Reception on Thursday, January 16, 6-8 pm, and remains on view through February 20. Participating artists are **Karin Bruckner, Charles Buckley, Michael Eade, Chase Langford, Coco Liggett, Silvina Mamani, Kathy Osborn, Lisa Pressman** and **Fumiko Toda**. The exhibition includes ink drawings, copper plate etchings, paintings in oil and acrylic and monoprints, illuminating the myriad of ways in which artists create works on paper.

***Paper Trail*** is the second SEFA exhibition dedicated exclusively to art on paper, following ***Paper Goods***, a group show, guest curated by Kara L. Rooney in 2013.

Artists who work on paper love to talk about paper. They describe the visceral, tactical quality of the material, how the fibers catch color, how the paper feels under fingertips, under brush or pen. Paper is a subject for artists' conversations in a way that canvas is not. Artists delight in deckled edges, the weight of certain brands, and the consistency of the pulp.

While many artists work solely on paper, others employ the practice to make studies for larger, more extensive work (paper is less expensive and more transportable). In many cases, however, artists work on paper as a practice separate from, but parallel to other bodies of work, generally on canvas or wood.

## THE ARTISTS

We are delighted to debut **Charles Buckley's** most recent series of ink drawings, based on photographs sourced from the mid-20<sup>th</sup> century. Buckley recreates photographs of three women at a lakeside, a woman taking a photograph and other narratives, through a painstaking process of rendering half the imagery, in a sort of Venetian blind technique, leaving just enough mark making for the picture to emerge.

**Karin Bruckner's** *Tumbleweed* series explores five different facets of the same visual theme, originating with a piece of marine rope found near a beach. Coiled on the plate and then subjected to the printing process, the resulting image in each one of a kind monoprint is a serpentine tumble of weeds, rendered largely in a palette of black and white, with hints of bright color markings.

**Michael Eade's** three copper etchings depict landscapes that boast wondrous detail; each leaf on each tree and every fiber in the complex root system is articulated. In "Stormy Landscape," Eade offers a dramatic, diagonal hillside, teeming with energy.

**Chase Langford's** *Chroma* paintings are characterized by short brushstrokes, one atop the other in horizontal fashion, in an exploration of evolving color tones. The series began as an exercise in brushwork, but grew into a separate practice, both in small and large scale, and on paper and canvas. SEFA is presenting three *Chromas*, side by side in a concert of color—aqua, chartreuse and lilac.

**Coco Liggett** plays with the square as the dominant repeating shape in almost all of her works on paper. Starting with a ground layer of plaster, Liggett then applies ink, color marker, flashe and pigment to build layers of color blocks. With no set order or symmetry, the geometric shapes have a surprisingly lyrical quality as they dance across the paper.

**Silvina Mamani** paints groups of figures, lightly clad or nude. Mamani developed a passion for painting on wallpaper when she lived near a wallpaper factory in Brooklyn for a few years and would take the factory's discarded scraps. Mamani paints figures, in repose, playing or dancing to an unsung musical score.

**Kathy Osborn** paints highly detailed, interior scenes, inspired by imagery from the Post-War era of the 1950s and 60s. Osborn's multi-step process begins with a meticulous arrangement of dollhouse figures, furniture and household objects, drawn from her personal collection. She then photographs the scene multiple times and selects the preferred orientation to paint. The resulting works are stark, photographic narratives that haunt and disorient the viewer.

**Lisa Pressman**'s *Day Series* reflects her brilliant use of color, married with texture and abstract patterning. In one work, she may lay purple next to red, with a hint of adjacent, warm yellow. Lines gouged through the paint keep the eye energized and moving across the compositions. These small paintings do not sit still in quiet contemplation, but challenge us to interact and bring our own thoughts and feelings to each visual landscape.

Two monotypes represent painter and printmaker **Fumiko Toda** from her *Spring Break* series, which depict weirdly wonderful imagined landscapes, teeming with flower buds and all manner of zoological creatures. Butterflies, ants, beetles and bugs—in a pastel palette of pinks, muted mint greens and lavender—dance, fly and crawl across the page.