

Susan Eley  

---

Fine Art

FOR IMMEDIATE RELEASE:

August 28, 2020

***Counterbalance***

***Abstraction by Lisa Felleron and Liz Rundorff Smith***

September 17 – October 22, 2020

46 W 90<sup>th</sup> St, Floor 2, New York, NY 10024



Open by appointment only, Monday – Friday, 11 AM – 5 PM

---

Susan Eley Fine Art is delighted to announce “Counterbalance”, a two-person exhibition opening on September 17, 2020 in our Upper West Side gallery. The show features 7 large acrylic paintings on canvas and 4 small watercolors by Wisconsin-based artist Lisa Felleron and 9 oil paintings in varying sizes as well as 4 smaller works on paper by South Carolinian Liz Rundorff Smith. The exhibition will be on view by appointment only through October 22, 2020. “Counterbalance” will be the first show hanging in our New York City location since the world came to a halt in mid-March and we are looking forward to welcoming visitors back to view abstraction by Felleron and Rundorff Smith. To schedule a viewing, please contact [susie@susaneleyfineart.com](mailto:susie@susaneleyfineart.com)

While each artist approaches abstraction from different places, Felleron and Rundorff Smith share the characteristic of being skilled colorists and masters at layering their oils and acrylics. Blocks of color come forward while other parts recede, lopsided shapes find their footing against other wedges, but nothing feels unsteady. Just as each painting finds balance within itself, each artist balances the other. “Counterbalance” is both Rundorff Smith’s and Felleron’s first two-person exhibition with SEFA.

## **LISA FELLERSON**

Lisa Fellerson's layers of acrylic appear to hover above the canvas surface. The textured, often more muted backgrounds set the tone for the masses of color in the foreground. Thick shades of green rest on top of one another in *Rio* (2020), while in *Sub Marine* (2019), the addition of dark blue droplets and splatters finish the painting. Each coat of paint builds upon the last, creating a three-dimensional environment for viewers to explore.

Her newest venture into watercolors evoke the same feelings as the canvas work. The medium is different but the visual outcomes are similar. In *Line Over Lavender* (2020), viewers can follow where the paintbrush has been up, down and up again and where Fellerson has decided to rest an extra second or two, resulting in a slightly darker shade of purple. The decisive black line that swoops across the lavender gives a strong sense of controlled chaos that eventually resolves itself on the paper.

## **LISA FELLERSON ARTIST BIO**

Lisa Fellerson is an American artist based in New York, NY. Born in Madison, Wisconsin, she graduated from the University of Wisconsin - Whitewater with a B.F.A in Painting in 1992 and went on to study painting and Catalan culture at the Escola Massana Centre d'Art i Disseny in Barcelona, Spain in 1993. In 1995, she lived and worked in central Mexico for a period of time to study painting and photography at the Instituto Allende in San Miguel de Allende, Guanajuato. In 1999, she returned to Mexico to live and work in Oaxaca. In 2000, she moved to New York City. She currently divides her time between New York City and Madison.

In 2012, she was the recipient of a Pollack Krasner Foundation grant to attend the Byrdcliffe Art Colony, Woodstock, NY as an Artist in Residence. In 2015, she was commissioned by Ralph Lauren Corporation. Her work has appeared in British VOGUE and The World of Interiors magazine, U.K. Gallery representation includes Susan Eley Fine Art, New York. Online representation includes Artsy.net, 1stdibs.com. Her work can be found in private collections in New York, New Jersey, Connecticut, Milwaukee and Madison, Wisconsin, London, England, Budapest, Hungary and Munich, Germany.

## **LISA FELLERSON ARTIST STATEMENT**

My paintings provoke an interplay and tension between line, shape, and color. With no preconceived idea in mind, she begins by dripping, scrapping, and gouging acrylic paint on a two-dimensional surface. Physicality takes over, leading itself into a kind of chaotic disorder. Through this disorder and imbalance, somehow the painting begins to settle itself. Bold shapes

rest themselves against almost stick like lines. The fluid drips embrace the canvas. Eventually, a balance of the roughness and the softer elements begins to emerge.

## **LIZ RUNDORFF SMITH**

Liz Rundorff Smith builds playful scenes made up of unconventional shapes—a pink half-octagon, a purple rhombus and an outline resembling a homeplate in baseball are examples of a few. She expertly assembles solid blocks of color on two-dimensional surfaces but the work does not feel flat. In *Alternative* (2017), a bright coral rectangle sits atop a green and blue triangle. The whole painting is supported by a lush green background. Nothing feels out of place and the rectangle gives the eye a place to rest after following the triangle outline.

*Pose* (2020) illustrates how Rundorff Smith assembles surprising shapes and colors to evoke a sense of space. The foremost pink shape in the top left floats above a purple shape below it. But is it the pink one's shadow? Could it be a hole that the pink piece has left behind once it started to come forward? There's also the suggestion of an even deeper space thanks to the slightly darker pink outlines in the background. A solid chartreuse in the bottom right completes the work. Each of Rundorff Smith's paintings is its own little world to explore.

## **LIZ RUNDORFF SMITH ARTIST BIO**

Liz Rundorff Smith received a BA in Studio Art with a concentration in sculpture from the College of Wooster in Wooster, OH and an MFA in Painting from Edinboro University of Pennsylvania. She studied abroad at The Marchutz School of Painting in Aix en Provence, France and the British Institute of Florence in Florence, Italy and was awarded a fellowship and residency at the Virginia Center for Creative Arts. Her work can be found in private and corporate collections including the Marilyn Monroe Bungalow at the Beverly Hills Hotel and Sun City Showa Kien Koen, Tachikawa, Japan. Rundorff Smith is a member of the Painting Center Art File in New York. Her work has been featured in *Southern Living* and *Create Magazine* Issue 20. Solo exhibitions include the University of South Carolina, the SC Governor's School for the Arts and Humanities, Art & Light Gallery, the Metropolitan Arts Council, and Furman University in Greenville, SC.

## **LIZ RUNDORFF SMITH STATEMENT**

I am interested in creating visual forms that fluctuate between the stability of present-ness and the loss of clarity that is tied to memory. In my work, the memory of space is translated through elements of color and line that are constantly in flux, creating forms that are coming together and falling apart at the same time. Color choice is tied to a sentimental memory of the past and is meant to evoke a sense of nostalgia.

My work brings personal experience to the familiar forms of minimalism while undermining the notion of aesthetic autonomy. I question the unique object by intentionally mimicking the same forms repeatedly, attempting to reproduce the original while allowing imperfection and a lack of precision to create work that exploits the failure in repetition. The reductive form is a means for conveying both the emotional and physical experience of space.

Ultimately, I am compelled by the idea that I can find beauty in mundane spaces that are accidentally visually engaging. I draw inspiration from everyday motifs like street signs, weeds, graffiti and fences and the spaces that are most familiar to me like my backyard, neighborhood and home. My focus is on bringing a personal and emotional response to the ordinary scenes of daily existence that are often overlooked.