

Susan Eley  

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Fine Art

FOR IMMEDIATE RELEASE:

October 16, 2020

***These In-Between Days***  
***New Paintings by Rachelle Krieger***

November 3, 2020 – January 12, 2021  
46 W 90<sup>th</sup> St, Floor 2, New York, NY 10024



Open by appointment only

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Susan Eley Fine Art is pleased to announce “These In-Between Days”, a solo exhibition featuring new paintings by Rachelle Krieger. The show opens November 3, 2020 in our Upper West Side gallery and features over 20 mixed media paintings on paper and linen in a wide range of sizes. This will be Krieger’s third solo show with Susan Eley Fine Art, after “Rocks and Rays” in 2015 and “Of Earth and Sky” in 2018. The gallery will host a virtual artist talk with Rachelle Krieger mid-show, more details to follow. “These In-Between Days” will be on view by appointment only through January 12, 2021. To schedule a viewing, please contact [susie@susaneleyfineart.com](mailto:susie@susaneleyfineart.com).

Rachelle Krieger’s return to painting en plein air came about a few years ago as she began to examine her life and what it means to be at a “mid-point.” Mid-career and mid-life, Krieger began to reinstate more physical elements into her work to accompany the atmospheres she captures so masterfully—sunshine, wind, fog and so on. The recent pandemic reinforced her practice of outdoor painting, which helped to provide a soothing balm for Krieger during these uncertain and challenging times.

As the weather gets colder and people become more concerned about what the fall and winter months will bring, many of us are returning to consuming art through screens again. Krieger's work offers relief with vivid, day-glow colors and deep perspectives that take viewers into the work. In *Source* (2020), the solid, shadow-y tree trunks offer a stabilizing symbol to steady oneself and find footing in Krieger's world. At almost 6 feet tall, it's easy to immerse oneself in these very large paintings—one can sense the warmth of the sun and the gentle breeze the artist may have experienced while painting.

Krieger's smaller paintings feel like precious gems, each radiating a warm glow. The plant life in *Night Blooms* (2020) emerges from the ground and reaches towards the sun. Teals, reds and yellows pull forward from the earthy brown background. By painting these scenes, Krieger honors and memorializes one singular moment in time and nature.

This new series signals hope and change. As our planet hurdles towards the unknown, these landscapes provide a foundation, yet remind us of the constant changes in climate occurring all around us—both the visible and invisible. Wind sweeps across the plane while new life grows and trees sway in *Transformations* (2020). Krieger's introduction of spray paint as a medium offers an element of unpredictability—much like our current circumstances, the drips and drops “can only be controlled so much.”

Each piece is complex, dynamic and layered. As Krieger worked to express her feelings of being at a mid-point, she also inadvertently captured what many of us are experiencing right now. The world is at a crossroads and uneasy about which path we'll go down. Krieger illustrates this anxiety and hope in her bright, ever-evolving, living, breathing paintings.

## **RACHELLE KRIEGER ARTIST BIO**

Rachelle Krieger's paintings focus on the dance between natural phenomena that is invisible (electricity, light waves, wind, air patterns) and the solid elements of earth and landscape. While Krieger hints at elements of landscape across her canvases—spherical shapes for rocks and boulders, dynamic lines climbing up and across the canvas for trees—she is really after an expression of what occurs in the atmosphere, far above ground, and how those occurrences affect what we can see, feel and touch back on the earth's surface. Through the artist's unique mixture of materials, applied with her signature expressive and bold brushwork, Krieger tackles what is in constant flux—the sunlight, rain, electrical storms, thunder, wind and air. Krieger's paintings buzz with atmospheric energy, ultimately stirring and electrifying the air around them.

Born and raised in Queens NY, Rachelle Krieger graduated from Pratt Institute in Brooklyn NY in 1989 with a BFA and continued her studies at the Art Students League and the New York Studio School in New York City.

Rachelle Krieger's paintings have been exhibited in solo and group shows in numerous galleries and museums throughout the U.S. and abroad, including at Susan Eley Fine Art in NYC, the Heckscher Museum in NY, the Islip Art Museum in NY, the Mark Humphrey Gallery in Southampton NY, Etra Fine Art in Miami FL, the Judi Rotenberg Gallery in Boston, the Dorian Grey Gallery in NYC, the Simon Gallery in NJ, the Mulligan-Shanoski Gallery in San Francisco, the Wyndy Morehead Gallery in New Orleans, the Karen Mitchell Frank Gallery in Dallas, and the Taylor Jardine Gallery in London, and most recently in the Nassau County Museum of Art's exhibition "Energy: The Power of Art" curated by Charles A. Riley II, PhD.

Krieger's work has been featured in many publications including WhiteHot Magazine of Contemporary Art, Two Coats of Paint, TIME Magazine, MODERN Magazine, New York Cottages & Gardens Magazine, HOUSE Magazine, LI Pulse Magazine, and Newsday. Her paintings are part of numerous private and corporate collections and can be seen in public spaces throughout the United States including at the Westin Hotel in New Orleans, the Ritz Carlton in DC, the Marriott Marquis in DC, and the Texas State Bank in Houston.

Rachelle Krieger currently works and resides in Port Washington NY and has helped foster her local art community through organizing open studio events, curating exhibits, and participating as lecturer and guest juror for a variety of venues. Krieger currently serves on the Art Advisory Council for the Adler Gallery at the Port Washington Public Library.

## **RACHELLE KRIEGER ARTIST STATEMENT**

During these difficult times I have been finding respite and refuge in nature, once again painting outdoors, after many years of working predominantly in the studio. It has been healing to be in the shade of a forested landscape, noticing how the light pierces through the trees, how the branches intertwine, where they connect, how they relate.

These recent paintings are a direct evolution from my previous work, where atmospheric forces were dominant. I've reintroduced landscape elements such as branches and trees as an examination and play with the use of line and connection. We've all been looking at so many graphs and statistics, our eyes need a break from the hard edge and need to follow a different, more organic flowing pattern of line. Using spray paint gives me the ethereal atmospheric light I'm after, and contrasting it with thick opaque lines of oils for the intertwining branches serves to ground us in a visceral connection to earthly elements.

This new body of work started a couple of years pre-pandemic when I was confronting a different, more personal type of pause, one that had me examining my life at its mid-point, reassessing my priorities, examining what is most important, embracing and trusting in inevitable change. Using the forest and biodiversity as a metaphor, I was working out what it means to be a woman of mid-life and mid-career. During this early stage of the new work, I found inspiration in many artists and writings, specifically in the paintings of Hilma af Klint and her portrayal and celebration of all of the stages of life.