

Susan Eley  
— Hudson —  
Fine Art

FOR IMMEDIATE RELEASE:

November 12, 2020

## ***Counterbalance II***

***Abstraction by Caroline Blum, Lisa Fellerson,  
Sasha Hallock & Liz Rundorff Smith***

November 19, 2020 – January 10, 2021

433 Warren St, Hudson, NY 12534



Thursday – Monday, 11 AM – 5 PM

---

Susan Eley Fine Art is pleased to announce that “Counterbalance”, the fall exhibition in our New York City gallery, will move to our Hudson location in mid-November. “Counterbalance II” will feature acrylic paintings on canvas by Lisa Fellerson, new small oil paintings on panel, canvas and paper by Liz Rundorff Smith, small works on paper by Brooklyn-based artist Sasha Hallock and ink drawings on graph paper by Caroline Blum. The exhibition will be on view from November 19, 2020 through January 10, 2021.

Adding work by Sasha Hallock and Caroline Blum to “Counterbalance” came about as we reimagined the show in our Hudson space. Both Fellerson and Rundorff Smith are skilled colorists and masters at layering their oils and acrylics. For Rundorff Smith, blocks of color come forward while other parts recede, lopsided shapes find their footing against other wedges, but nothing feels unsteady. Fellerson delights with her all-over, expressionistic and washy technique, which allows colors to bleed and fade into one another. The introduction of Hallock adds a counterweight to the show with his very small, concentrated paintings with geometric shapes, delineated with strong linear elements that define tiny color fields. Caroline Blum’s ink drawings bring a fourth element to the show—a more immediate permanency that the paintings do not have. Guided by a strong perimeter border and the grid of the graph paper, Blum finds a surprisingly organic quality in these obsessive compulsive, semi-abstract designs that introduce flora and fauna, alongside the repetition of simple lines and geometry.

We're delighted to present this strong showing of contemporary art in Hudson. This is Hallock's first time showing with SEFA and Blum's fourth time, including our online exclusive spring show, "Respite and Renewal: Inside and Out".

## **CAROLINE BLUM**

Caroline Blum works within the confines of a grid but that doesn't limit her ink drawings. The pieces instead seem more organic and looser compared to other geometric abstraction that tends to rely on sharp edges and bold colors. Blum's drawings were created during August 2020 when she rented a house in Hudson, NY for some respite from New York City. Inspired by looking out of her backyard-facing window, she drew *River Birch* (2020) and *Backyard Koi Pond* (2020) in green and blue pen. Blum is able to render different shades by carefully layering the ink and applying different pressures.

Blum's use of pen on paper reminds us of the immediacy of drawing and the permanence of ink. Ink is unforgiving: once it is put down, it cannot be removed or lightened. Blum's approach is somewhat hypnotic and her mark-making obsessive, yet there is nothing mechanical or rote in the resulting small works—they instead feel jewel-like and intimate.

## **CAROLE BLUM ARTIST BIO**

Caroline Blum is a contemporary artist who makes drawings and paintings. She lives and works in Manhattan. She grew up in the San Francisco Bay Area, and her artwork reflects the vibrant light and colors that were around her in the city and in the mountains near Yosemite.

She met Ruth Asawa in San Francisco when she was young and Asawa was a big influence as she became an artist. She said to draw as much as possible and contribute to your community through your art. Caroline received her BA in Fine Art from UC Santa Cruz, where visiting professor Irving Petlin encouraged her to move to NYC. She studied painting at the New York Studio School.

Caroline's works has recently been shown in New York Studio School and Friends, Art in Quart, and Susan Eley Fine Art. She has shown at McKenzie Fine Art, John Molloy Gallery and has also curated shows *Driven to Abstraction* and *Off the Grid* at SEFA.

## **CAROLINE BLUM ARTIST STATEMENT**

By drawing with ballpoint pens on graph paper every day for the past three years, I've created an inventory of memories, observations and stories. When I work with pens on paper, I am reminded that simple materials can be used to make meaningful work. I begin each work by drawing a rectangular line around the perimeter of the page. I know when a drawing is done intuitively. When my work is going well, I am filled with a sense of confidence and happiness and when other artists, dealers and friends see my artwork, I like them to see the possibilities of lines.

## LISA FELLERSON

Lisa Felleron'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 *Bahia* (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.

Felleron's latest work, *Aquascape* (2020) and *Violet in Violet* (2020), continues to use broad brushstrokes and thick applications of paint, resulting in wonderful textures that lie atop of the canvas. Layers of green peek out from behind the bright aqua in the aptly titled *Aquascape*. The painting is finished off with blue drips, unintentionally yet precisely placed.

## LISA FELLERSON ARTIST BIO

Lisa Felleron 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, Istdibs.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.

## **SASHA HALLOCK**

Sasha Hallock creates little gems with watercolor, graphite and colored pencil on paper. Each of his pieces measures 5" x 7" x 1.5" and seem to emanate a warm glow, inviting the viewer in to absorb the lush colors and subtle textures. In *For Finn, Small Works No. 69* (2019), the surface of the paper comes through rich emeralds, jades and mossy greens. Planes overlap and build off of one another in *Untitled, Small Works No. 29* (2018). This abstract, colorful object floats in the middle of space as it tries to reconcile being both flat and three-dimensional. By mounting the paper on panel, Hallock's work lies at the center of two-dimensional art and sculptural objects.

Hallock's *Collections* (2020) ask that you get up close and interpret what these assemblies of shapes might mean. We begin to dissect the pieces, as if we are archaeologists looking at clues left behind by a lost civilization. *Untitled, Collection No. 1* (2020) appears to contain a few toys, some food, a piece of clothing and technology. Trying our best to make sense of it all, one thing is for certain: how privileged we are to get such an intimate look at these objects.

## **SASHA HALLOCK ARTIST BIO**

Sasha Hallock ([www.sashahallock.com](http://www.sashahallock.com)) is a contemporary abstract painter living and working in Brooklyn, New York. With an Iranian father and American mother, Hallock's paintings speak to a "bringing together," of disparate pieces to create an object of beauty.

Geometric forms, vibrant colors, odd textures and sculptural landscapes populate Hallock's paintings. Each painting is the result of meticulous building, one line, shape, and color in relationship to the next. Hallock uses a unique abstract language to express themes of play, joy and faith.

A graduate of SUNY New Paltz with a concentration in painting and drawing, Hallock has participated in group shows in New York City, Kansas City, and Fort Collins, Colorado.

## **SASHA HALLOCK ARTIST STATEMENT**

Between September 2018 and April 2019, I created 100 small paintings consecutively. I endeavored to make nothing else and viewed the project as an opportunity to experiment and solidify my abstract language and technique. The series was predominantly completed in New York City, with the exception of a few paintings that were produced in Los Angeles, Tennessee, and Rio De Janeiro, Brazil.

The images are tender and intimate. Watercolor, graphite and colored pencil delicately applied to paper. Each shape is carefully crafted and placed thoughtfully in relationship to its neighbor. The forms are not premeditated, but emerge through intuition, an act of building that mirrors a child playing with blocks. The paintings reference my love of architecture, sculpture and early geometric abstraction.

After nearly eight months of the pandemic, these works are a visual diary of a different world. There is a simplicity and purity in the paintings that remind me of life before the city shut-down, before the sirens and the chaos. Their essence is joy and hope.

The three “Collections,” tell a different story and were completed during quarantine in my Brooklyn apartment in May 2020. There is a breaking apart, a deconstruction that occurs in the work. Isolation and examination, like objects uncovered through an archeological dig. The remnants of something that was, but whose story has been forgotten through time.

Both bodies of work share a tenderness. They are precious objects, created with meticulous care. Each line and color an act of faith in their construction. In this tenderness, lies their essence, an intimacy observed through relationships.

## **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, as evidenced by her new quad of pink, yellow and green paintings on panel. In *Sign* (2020), the green pentagon recedes backwards into space as the yellow shape comes forward, as if trying to escape the confines of the panel.

*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.