

Susan Eley  
— Hudson —  
Fine Art

FOR IMMEDIATE RELEASE:

January 5, 2022

***The Archaeology of Memory***

**Karin Bruckner**

**Charles Buckley**



Susan Eley Fine Art, Hudson  
433 Warren Street, Hudson, NY 12534



January 20, 2022 - March 6, 2022  
Opening Reception: Saturday, January 22nd, 5-7 PM

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To launch its 2022 exhibition season, Susan Eley Fine Art, Hudson presents *The Archaeology of Memory*: a two-person exhibition featuring Karin Bruckner and Charles Buckley. This presentation highlights the artists' new and recent works on paper. The exhibition is on view at SEFA Hudson from January 20 through March 6, 2022, and both artists will be present for an opening reception on Saturday, January, 22nd.



*Archaeology: the study of human history and prehistory through the excavation of sites and the analysis of artifacts and other physical remains.*

*Memory: the faculty by which the mind stores, remembers and recalls information; something conjured from the past; a recollection.*

– Definitions sourced from the “Oxford Languages Dictionary”



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Bruckner produces monotype prints, a practice generally identified with its flat, graphic appearance; yet, her monoprints become tactile, mixed media objects through her layering of additional techniques such as *assemblage* and *chine collée*. Buckley produces ink drawings that feel like mechanically printed matter. His imagery is sourced from mid-century vintage media, yet manipulated by the artist's own hand. Thus, the selection of artworks on view at SEFA Hudson reveals a sort of “inverse operation” in the artists' approaches and techniques.

Conceptually, Bruckner and Buckley are united in their approach to mining “the archive”—simultaneously personal and popular, enigmatic and identifiable. They carefully craft striking compositions that are typically structured by linear forms and patterns, and are rendered in striking, minimal or fully monochromatic color palettes. In *The Archaeology of Memory*, the artists transcribe and transcend their experiences onto the paper format—using both the aura of memory and the strategies of combining and abstracting, subsuming and distilling. Indeed, the intentions and the physical effects of Bruckner's and Buckley's practices classify them as archaeologists.



**Karin Bruckner** was born in Zurich, Switzerland and currently lives and works in New York, NY. Bruckner was trained as an architect and practiced professionally with Richard Meier Partners and Philip Johnson Architects for a number of years. While transitioning into her fine art practice, she consistently embraced paper—as a support, as a tool, as a potential. Monotype printing became her primary medium, and currently in her studio, Bruckner has two printing presses. She runs a myriad of objects through the press—from clothing tags to “garbage”—found objects that initially appear mundane to the general public, but are reinvigorated when impressed on her printing plates. To emphasize their intrigue and importance, she uses these objects to create unique forms and amalgamations on thick, watercolor paper. Bruckner's compositions reflect her care and interest in the world around her: she layers, she prints, she reprints, she chops, she assembles, she cuts, she congeals. Ultimately, her images become an “instant archaeology” because every printing plate holds the memories of the outlines and textures that adorned it before passing through her press.

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Bruckner notes that “ghost prints” are especially important to her practice. She thrives on what remains from previous impressions. Effectively, each time she reuses a printing plate, it picks up additional meaning and memory, which is then melded into the paper. Bruckner also incorporates mixed media elements into her prints—whether painting with espresso as a pigment, cutting and assembling scraps of printed images, or piercing them with thread—to craft objects where viewers have a palpable sense of the hand of the artist even while the works originate from mechanical means.



**Charles Buckley** lives and works in Brooklyn, NY. His current work, entitled “Striation Series,” demonstrates a masterful usage of ink and pencil or charcoal on paper to create handmade works that feel like printed materials from mid-century media. Specifically, Buckley sources anonymous vintage photographs from the 1950s, 60s and 70s. He then manipulates these images by adding horizontal lines (a reference to television of the era) or a pixelated dot pattern (a reference to newspapers and printed material of the era). In fact, the process actually reflects an erasure, where parts of the image are deleted to obscure details and emphasize sentiment. Recognizable scenes of women with cars or popular baseball players become abstracted through the artist’s lined compositions. Buckley’s recent work features a predominance of powerful, courageous women surfing, driving, boating or engaged in other athletic pursuits. In his drawings, there is always a sense of motion—capturing a moment, yet acknowledging that it exists in a state of continual flux. Thus, Buckley cuts through the original photographs while translating them to drawing; only a portion of the image remains—enough for viewers to recognize their family histories within, but ambiguous enough to evoke the hazy chambers of human memory. In his “Striation Series,” Buckley seeks to stress that the act of remembering inherently includes forgetting, to some extent. Nostalgia is produced through selective memory, and perhaps this impetus is why the artist chooses photographs of unknown people rather than ones of his family from the same time period.

– Press Release Text by Liz Lorenz  
Assistant Director, SEFA Hudson

## Artist Biographies

**Karin Bruckner** was born in Zurich, Switzerland and currently lives and works in New York, NY. Bruckner studied architecture at the Technical University in Munich, Germany and ETH in Zurich, Switzerland. She received her Masters Degree in Architecture from TU Munich in 1986, and a Masters Degree in Science from Columbia University in 1990. Bruckner came to printmaking through architecture after working in the offices of Richard Meier & Partners and Philip Johnson Architects. Due to a structure not unlike architecture's layers in space—printmaking offered a unique way of re-connecting Bruckner to her life-long passion of creating art. Her work has been exhibited in galleries around the United States, including Carter Burden Gallery (New York, NY); FibreArtsGallery (Palo Alto, CA); House of Yes (New York, NY), Good Question Gallery (New York, NY); The Brooklyn Collective (New York, NY); and Exhale Gallery (Carson, CA). Her work has sold worldwide and is held in private collections in Europe, South America, Australia and the United States. Bruckner is represented by Susan Eley Fine Art (New York, NY and Hudson, NY) and has shown at both of the Gallery's locations.



**Charles Buckley** is an American artist who currently lives and works in Brooklyn, NY. Buckley received a BFA in painting from the California College Of Arts in Oakland, California in 1994 and an MFA from Hunter College in New York in 2000. To the artist, the practice of drawing and painting is a means of engaging with the world and investigating preconceived notions. His notable "Progression" paintings are rendered on multiple canvases and are an investigation of the construction of narrative and progress. Often, Buckley's oeuvre deals with the concept of "leakage," which he describes as "the area where things cannot be explained rationally, yet fit within the logic of the painting and seem to be known." His works have been acquired by national and international private collections. The artist has exhibited at venues including Madarts (Brooklyn, NY); Giacobetti Paul Gallery (Brooklyn, NY); Hunter College (New York, NY); Gallery Here (Oakland, CA); CCA Gallery (Oakland, CA); and Nexus Gallery (New York, NY). Buckley is represented by Susan Eley Fine Art (New York, NY and Hudson, NY) and has shown at both of the Gallery's locations.