

Susan Eley

Fine Art

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SPRUNG

**Charles Buckley, Katherine Curci, Carole Eisner,
Charlotta Hauksdottir, Silvina Mamani, Nazanin Noroozi,
Leah Oates, Barbara Strasen and Josie Tolliver Shaw**

March 23 – May 30, 2022
46 W 90th St, Floor 2, New York, NY 10024

SEFA is delighted to announce the opening of *SPRUNG*: a group show at SEFA NYC featuring paintings, mixed media works, sculpture and photography by nine artists: Charles Buckley, Katherine Curci, Carole Eisner, Charlotta Hauksdottir, Silvina Mamani, Nazanin Noroozi, Leah Oates, Barbara Strasen and Josie Tolliver Shaw. SEFA NY is open by appointment only. *SPRUNG* will remain on view through May 30, 2022. For inquiries or to make an appointment, please contact susie@susaneleyfineart.com.

Celebrating the advent of spring, *SPRUNG* is a two-part exhibition that reflects the wild and unpredictable ways in which the season of spring often arrives. “March comes in like a lion and goes out like a lamb,” has resonated with us this year. Howling winds and cold snaps, followed by 60 degree days; freakish snow and rainstorms throughout the nation have kept us indoors, reluctant to put away our winter boots and left wondering if climate change may be to blame for the unpredictable weather.

The work in SEFA’s South Gallery, home to the metaphorical “lion,” pulses with intense energy and saturated colors. The overarching theme in this room is the figure—at rest, at work and at play. The artwork on view includes two Charles Buckley’s multi-panel paintings: *Listen*, showing a 1950’s “Leave it to Beaver” family—mother, father and son—each on a separate canvas painted in green, purple and blue; and *Airplane*, composed of three views of a cartoon like single propeller plane set against ocher toned backgrounds. Josie Tolliver Shaw, exhibiting with SEFA for the first time, paints what

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she calls scenic portraits of women, communing in imagined environments based on real life experiences. In her focus on the female narrative, Shaw reclaims female sociability through her own female gaze. Charlotta Hauksdottir is represented by a photograph of a neighbor's living room in San Francisco, occupied by a gaggle of family and friends. Through her unique practice of layering photographs, Hauksdottir demonstrates the passage of time and the movement and activities of the room's occupants over many hours in a single day. Carole Eisner's 1986 painting *Egon* is a zoomed-in portrait of Egon Schiele, one of Eisner's favorite artists, who painted hundreds of portraits and self-portraits, examining the inner lives of his subjects. Eisner applies swirling cross-hatch and striated brushstrokes in purple and orange to mark the wild, yet tragically short life of this 20th-century icon.

The North Gallery, the allegorical "lamb," exudes a serenity and a tentative brightness that mirrors the lighter skies and warmer sun, emerging once winter fades and spring finally takes hold. Leah Oates' photographs of the lake in Prospect Park, Brooklyn feature orbs of light reflected off the water, achieved through the artists' technique of double and triple exposure. Silvina Mamani's painting depicts a female figure in repose, foreshortened from the back. Barbara Strasen's mixed media painting *Deconstructed* is composed from elements that are fragmented and filtered from an 18th century-Rococo painting. What results is a surprising lyricism, created from the overall effect of the far-flung clouds, trees and landscape elements in soft blues and grays. Nazanin Noroozi's cyanotype of Mount Damavand, the highest peak in Iran, favors the bucolic, gentler side of the mountain—rather than the awe-inspiring, fear-inducing perspective as often depicted. Perhaps the soft blue of the cyanotype lends to it the tender expression. Finally, Katherine Curci's charcoal drawing of Lake Pleasant, Arizona is a quintessential depiction of stillness and serenity in the Southwest desert, which gradually lifts the temperature in the room from cool to warm.