

Susan Eley
— Hudson —
Fine Art

FOR IMMEDIATE RELEASE:

November 10, 2022

Shoots & Stars
Rachelle Krieger & Sarah Lutz

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

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November 17—December 21, 2022
Opening Reception: Saturday, November 19th, 5-7PM

Susan Eley Fine Art is pleased to present an exhibition of recent works by Rachelle Krieger and Sarah Lutz at its Upstate Gallery. Entitled *Shoots & Stars*, this two-person exhibition will be on view at SEFA Hudson from November 17 through December 31, 2022. There will be an opening reception on Saturday, November 19 from 5 to 7PM with the artists present. The practices of Krieger and Lutz are rooted in the landscapes around them. They observe, interpret and abstract naturalistic forms and colors into rich, vivid imagery.

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In *Shoots & Stars*, Krieger will exhibit a number of new ceramics. The physical forms of these works are grouped into categories such as “Blossoms,” “Husks” and “Shoots.” Their lines and curves are drawn from Krieger’s paintings. Begun during the pandemic, they were made in tandem with her series of paintings entitled “These In-Between Days.” These ceramics are the artist’s first explorations into the medium and are evolutions of her two-dimensional works. Displayed on pedestals and on shelves, Krieger’s sculptures will be an organic and energetic interjection within the Gallery’s unique architecture.

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Lutz will present her recent mixed media paintings and works on paper, including monotype prints. Similarly inspired by her direct environments, Lutz chooses to zoom in: underwater

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scenes, tidal patterns, coral and more. The artist favors a specificity, crispness and clarity in her style and content. Exuberant and dense biological, cellular forms float throughout her paintings and prints, bumping into and merging with other amoebic constellations. Her scale spans from intimate wood panels to monumental canvases—all a microcosm for the world that surrounds us. In conversation at SEFA Hudson, Krieger's sculptures of brambles echo the biotic forms within Lutz's paintings, for example.



Together, the artists capture the vibrancy and changeability of nature—and its power to translate the personal, liminal facets of femininity, of life and of their constant transitions.

Text by Liz Lorenz, Assistant Director, SEFA Hudson



RACHELLE KRIEGER

Biography:

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

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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.

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.



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SARAH LUTZ

Biography:

Sarah Lutz was born in Madison, Wisconsin in 1967 but lived most of her childhood in Vermont and Guatemala. Her paintings and prints have been exhibited widely, including solo and group exhibitions at The Schoolhouse Gallery, Provincetown, MA, The Richmond Art Center, Windsor, CT, INK Miami, the E/AB Fair, The Tang Teaching Museum and Art Galleries at Skidmore College and The Painting Center, Lohin Geduld Gallery and Lori Bookstein Fine Art in New York. The artist has received fellowships from Dartmouth College, the Vermont Studio Center, and MAPSpace in Port Chester, NY. Her work is in numerous private and public collections including the Provincetown Art Association and Museum, The Tang Museum, The Art in Embassies Program, New York Presbyterian Hospital, and The Newbury Hotel in Boston, MA. In 2013 Lutz was interviewed by Jennifer Samet for Beer with a Painter on Hyperallergic and in 2015 she was the subject of an Artist Profile in Provincetown Arts Magazine. She is represented by The Schoolhouse Gallery in Provincetown, MA where she has exhibited annually since 2002. Lutz collaborates regularly with master printer Marina Ancona of 10 Grand Press. Together they recently published her first limited edition color etching and a new series of monotypes, Abacus. She holds a B.S. in Studio Art from Skidmore College and an M.F.A. from The American University. Lutz currently lives and works in Germantown, New York and Truro, Massachusetts.

Artist Statement:

Although firmly rooted in abstraction, my work makes clear references to the natural world. I spend as much time as I am able near the water: listening, observing, and collecting. My vocabulary of images has been developing over many years and is deeply personal. These forms are the characters in my story, the narrative within each painting and the evolving arch of my studio practice. I celebrate the pure physicality of my materials while also exploring their alchemistic and illusory potential. Subject matter and process are seamlessly interwoven; the evolution of each painting, both technically and conceptually, is the subject. I want my work to be beautiful, but at the same time unsettling; serious, but with a comedic aspect. In each painting I strive to create a world of light and movement, space and joy, that feels at once familiar while hinting at something ethereal and unknown.