

Susan Eley

Fine Art

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Keeping Memories

Angela A'Court and Karin Bruckner



Susan Eley Fine Art, NYC
190 Orchard Street, New York, NY, 10002



January 11—February 17, 2024
Opening Reception: Thursday, January 11, 6-8PM

Susan Eley Fine Art is pleased to present two solo exhibitions featuring works on paper by Angela A'Court and Karin Bruckner. *Keeping Memories* will be on view January 11th - February 17th at the Lower East Side Gallery, with an opening reception on January 11th from 6-8PM.

A'Court's still lifes hum with energy as bold colors and pronounced textures reveal lyrical studies of botanicals and interiors. Invested in varying hues—the artist imagines each scene with large swaths of color that create a clarity of composition emphasizing tone, form and texture.

Bruckner produces a series of unique abstract prints exploring ideas of memory and femininity through a process she relates to archeology. Using plates that hold the record of previous pulls and ghost impressions, the artist layers abstract, vessel-like forms with organic shapes akin to flora, water and other elements of the natural world.



Angela A'Court composes pared down still life drawings based on in-depth visual studies of flowers which allow her to explore formalist and spatial interests. A colorist at heart, she finds a

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wealth of possibility in the variance and patterning of natural forms. A'Court takes careful consideration while composing her observed and imagined spaces. She impresses her observations into the plane with thickly applied pigments. Layering and mark making creates a rhythm. When these elements are married with complimentary colors, they vibrate with life. A'Court's practice is tactile—not only in the physical act of drawing, but also in her study of her chosen subject.

A'Court describes holding the flower stem as she draws, observing its veins and petals to uncover how it is structured. She recounts the process in almost scientific terms, turning the form over in her hands. *Hyacinths, Day Two* and *Measuring Jug* were inspired by a visit to a scientist friend's home and seeing her botanical cuttings. At times, however, personal meaning is assigned to a flower and becomes a fully realized work. In *Belonging*, the artist depicts anemones which she received after becoming an American citizen.

Well-balanced with a clear focus, the pastel compositions are carefully constructed. A'Court plays with space and depth. The leaves and petals exist in color planes with often only the suggestion of a corner or edge to orient the viewer. Her experimentation with spatial planes and her use of bold palettes is reminiscent of Henri Matisse and the Fauvists—an early 20th century art movement that emphasized color over realism. A'Court's focus on still lifes also brings Dutch Masters and ideas of sparse and interior private lives. Her paintings are undoubtedly brimming with life and seek to render the ephemerality and transitory moments of plants as in our own lives.



Process and concept intertwine in Karin Bruckner's memory filled prints. Her techniques layer and evolve, resulting in a chaotic surface that then is expertly reeled in. An accomplished architect, Bruckner's prints are constructed as if building a 3D structure contained on a 2D page. She creates spatial complexity in this practice of covering and revealing. Her approach relates to her interest in evocation—a way of acting out remembering. Bruckner explains, "the plate

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remembers everything.” Her printing plates and papers hold impressions of past experiments and ideas. When run through the press, they leave a worn effect and pick up the marks of what they are infused with. Ghosts of their short lives follow through to each new print.

Though abstract, vessels and organic forms dominate Bruckner’s series. She refers to the vessel as containers which hold memories and beliefs. They are also figural—a woman as a container, holding history. The organic forms are largely inspired by shadows and glimpses of light. They are momentary visages made material and repeated—yet altered to create unique monotypes. Bruckner imbues mystery in the layering and abstraction.

The fluid forms hold space and demand attention. Some exude personality, such as those at the center of *SicMundusCreatusEst*. Others border on the decorative, invoking urns or ancient amphoras as in *SpotOn*. The artist discusses what it means to be a woman today and the importance of claiming space. Long horizontal compositions become reminiscent of odalisques, the quintessential Western art history imagery of the reclining female nude. Yet, there is no feast for the male gaze in Bruckner’s visual arsenal. Works like *RoadMovie* present a shadow form, a curvy repository that is defiantly and proudly feminine.

Text by Shannon O’Deens



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Angela A'Court

Artist Biography:

Angela A'Court was born in London, UK and currently lives and works in New York and London. She studied at the University for the Creative Arts UK (UCA),UK, Parsons School of Art and Design, New York, Goldsmiths College, London and in 2022 received a Masters from City and Guilds Art School London in Art & Material Histories. After graduating from Goldsmiths College, A'Court worked as an interior designer in an architectural practice in London. Her work has been recorded in magazines including The Sunday Times, Homes and Gardens and Traditional Interiors. Her studio and interior work has been included in books such as Pure Pastel, Drawing and Painting, The Ultimate Paper Craft Book, Modern Rustic, and Interiors by Design.

Throughout her years as a designer, A'Court continued with her studio practice. In 2003, after moving to New York with her family, she decided to put design to one side and return to working in the studio full time. From 2014- 2016 A'Court lived in Tokyo, Japan where she worked with ceramics, returning to New York, she began taking classes at Dieu Donne studio learning about paper making as an art form. After Tokyo, A'Court studied silk screen at Lower East Side Print Shop under Master printer Roni Henning. She is currently the silk screen fellow at City & Guilds Art School.

A'Court has regularly exhibited her work in the UK at venues such as The Pastel Society (London, UK); The Summer Exhibition at the Royal Academy (London, UK); The Discerning Eye (London, UK); and Thompsons Gallery (London, UK) as well as independent galleries. A'Court is represented by Susan Eley Fine Art (New York, NY and Hudson, NY).

Artist Statement:

For this show, the work is concerned with the simple beauty of nature.

David Whyte, poet and philosopher writes that “we have so many allies in this world, including just the color blue in the sky.”

Within each painting, I am drawn in to the intricate universe of each petal, leaf or flower stem, noting the variation of colors or perhaps the striations of a vein that describe structure and form.

The work is guided by tactile observation and research into the materiality of the pastel medium: observation and memory of both object and material. When painting a flower, I will hold the stem

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in my hand enabling me to turn it around physically so there is a fluid interaction between object and medium, affording a more *active* rendering.

The paintings are a semblance of worlds within worlds: The way the roots of a hyacinth curl to describe a glass container, or the way flower stems in a vase create an abstract painting within a painting. Overall, the work is an ongoing conversation between these elements and a contemplation of the integrity of nature.



Karin Bruckner

Artist Biography

Karin Bruckner was born in Zurich, Switzerland and 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 reconnecting Bruckner to her life-long passion of creating art. Her work has been exhibited in galleries around the United States, including Ceres Gallery (New York, NY); Atlantic Gallery (New York, NY); El Barrio Artspace PS 109 (New York, NY); MIDOMA (New York, NY); and The Brooklyn Collective (New York, NY). 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 Carter Burden Gallery (New York, NY).

Artist Statement:

Printmaking became a focus in my work in 2006. I found the medium a congenial way of creating art given my professional background in architecture. Its unique combination of creative flow and process requires a structured, sequenced way of thinking in layers, shapes and colors not unlike architectural plans. Printmaking has allowed me to gradually make my way from the strictures of architecture to a looser form of creative expression, while engaging all of my artistic and design skills. Over the years, constant experimentation has propelled my unique monotypes from a graphic into a more painterly direction, thoroughly embedded and complexly layered

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visual landscapes of considerable depth. My work is process driven, responding to the materials and techniques at hand, resulting in a widely varied yet distinctive portfolio.

This led me to a consummate Work on Paper practice that encompasses repurposing and engages paper spatially—from small intimate works to larger scale explorations. At the core of the dialogue between the artist and the work is an attempt to push media to their limits, straddling the lines between printmaking, drawing, painting, collage, installation and sculpture in an authentically mixed media way. Printmaking carries with it the element of surprise and the inevitability of the “happy accident” which I credit for immensely expanding my artistic sensibilities. The work evolves and resides in the space created by Pull and Push.