

Susan Eley

Fine Art

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Something Beautiful Happened:
Paintings by James Moore
&
New Voices for the Twenties III

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

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July 18 — August 31, 2024
Opening Reception: Thursday, July 18, 6-8PM

Susan Eley Fine Art is pleased to present the second posthumous exhibition of artwork by James Moore (1938 - 2013), *Something Beautiful Happened*, in the main gallery. In the downstairs gallery we are hosting *New Voices for the Twenties III*, a third iteration of our group exhibitions of student work. *Something Beautiful Happened* features a selection of abstract expressionist canvas paintings, as well as a series of the artist's small works on paper. *New Voices for the Twenties III* is a redux of the Gallery's pandemic era student shows that showcases a group of current and graduating students from across the country. Their work, ranging from abstract to representational, explores a variety of media and techniques. Paired, the two exhibitions bridge the spectrum of artistic careers from emerging, early career artists to a retrospective of an accomplished mid-century painter.

Both exhibitions will be on view from July 18th - August 31st at the Lower East Side Gallery, with an opening reception Thursday, July 18th from 6-8pm.

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James Moore, born and raised in North Tonawanda, NY, graduated from Buffalo State Teachers College with a major in art education. The young artist moved to New York in the 1960s, where he taught art and eventually worked in design to support his painting practice. Moore created dynamic abstractions rich with saturated color and energetic brushwork. Featuring both the artist's spirited canvas paintings and small delicate works on paper, the exhibition encompasses Moore's long and varied oeuvre. Paintings rich with organic forms come alive, their vibrancy and soft edges reminiscent of florals or landscape. The animated bulbous shapes of *Untitled I (Green Orange)* suggest two figures. In the works on paper layers of pastel forms tumble onto the white page. A selection of works on paper are small and contained, a blot of color against an expanse of white space; others boast patterns and shapes, rendered with softly blended, airy brushwork. These jewel-like pieces are quiet and intimate next to Moore's resonant acrylic paintings. Punchy, hot colors pervade the work on canvas, appearing in individualized but often repeating forms. The circular orange shape of *Untitled I (Green Orange)* repeats in *Untitled II (III)*. Linear compositions with cascading forms reach across the surface, and re-appear as well in *Untitled I (Medium 5)*, *Untitled II (IV)*, *Untitled II (V)*, *Untitled I (Medium 2)* and *Untitled V (IV)*. Though varied, these pieces all contain stem-like linear elements from which forms sprout and multiply across the plane.



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"I don't see shapes as much as I see the energy of elements interacting to move, stop, support or explode. I mostly use clean bright colors to keep my world hot and alive. My paintings are like a snap-shot record - trapping the moments of an event where something beautiful happened."

—James Moore

"I first became aware of James' paintings as a teenager. As schoolgirls do, I spent every waking moment with my childhood best friend, Robbyn. Jim, as we called him, was a kind and caring stepfather to Robbyn and her sister, Jill. Their apartment's walls were lined with Jim's bold, acrylic paintings on canvas, rich with saturated color and organic forms. That art-filled home must have impacted me in ways I didn't know then. I always relished the moments sitting in the living room under the artwork, trading stories and laughing. "

—Susan Eisner Eley

"Whenever I spend time with Jim's work, I feel an energy that is palpable. Perhaps it is because I experienced firsthand his boundless creativity, the joy he exuded while sharing his endless ruminations over a bottle -- or two -- of his beloved red wine. He was always a student of art, always curious, always evolving and expanding his oeuvre. He was always thinking and rethinking, painting and repainting, exploring different media and styles. He was never finished.

He was always exploring."

—Robbyn Footlick



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The 12 artists chosen for *New Voices for the Twenties III* come from universities all throughout the United States. They have attended a range of schools: University of Arizona, University of Louisville, San Diego State University, Hunter College, University of Rhode Island, Pratt Institute, New York Academy of Art, School of Visual Arts in New York City, Miami University and the Art Academy of Cincinnati. We are delighted to present such a diverse and talented scope of emerging artists, whose disciplines include painting, drawing and printmaking.

Emerging artists discovering their voice, the work in *New Voices for the Twenties III* crosses manners of style and representation to include figuration, abstraction, landscape and still life works. Some are highly emotional while others lean into traditional representations. Lively and experimental, the works display the breadth of skill and imagination of these artists. Though early in their careers, the artists represent a diversity of experience, age, gender, and culture. Displayed together, they fill the downstairs space with movement and youthful energy, bouncing from one color, line, texture, or shape to the next.

SEFA started the “*New Voices for the Twenties*” exhibitions in 2021 as a way to give visibility to students who were forced into online learning by the Covid-19 pandemic. Through the planning and execution of these exhibitions, the gallery discovered the importance and value of continuing to spotlight young artists. These group exhibitions have become an exciting part of the galleries program, highlighting SEFA's commitment to emerging talent.

Press Release Text by Shannon O'Deens