

FOR IMMEDIATE RELEASE:

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2D · 3D · 2025

New Abstractions by Jared Abner & Andrew Hildenbrand

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

On View: July 31 - September 2, 2025 | Opening Reception: Saturday, August 2, 4-7 PM

Susan Eley Fine Art is pleased to present an exhibition of new artworks by Jared Abner and Andrew Hildenbrand entitled *2D · 3D · 2025*. Both are emerging artists who have shown at SEFA Hudson and SEFA NYC. This exhibition highlights their approaches to abstraction, visualized and materialized in the 2D and the 3D, in wood and in paint.

2D · 3D · 2025 is on view at SEFA Hudson from July 31st through September 2nd. The opening reception with the artists present is on Saturday, August 2nd from 4-7pm.



Currently based near Boston, MA, **Jared Abner** is a recent graduate from Rochester Institute of Technology, NY. The Gallery is proud to have been the first major commercial space to feature his works upon his graduation, and now again showcase his sculptural production in Upstate New York. Abner works in wood, carving and combining this natural material to create sculptures that are intuitive and expressive. He is a sculptor that sources various types of wood—from bass, to walnut, to cherry—with great care and attention to their textures and colors. Thus, Abner's sculptures are ingrained with memory in a similar way to how a tree is ingrained with rings. They are sensitive to their histories, their surroundings and their future potentials. The artist's works reflect the essence of nature and its potential to be interpreted and transformed by the human hand.

The exhibition *2D · 3D · 2025* highlight intimately scaled works that are posed on ledges and shelves throughout the Gallery. Works such as *Rock* and *The Dawn* twist and morph into shapes that can be read as organic and fantastical; as prehistoric and modern. The delicate and

intricate carvings demonstrate Abner's commitment to highlighting—perhaps honoring—the idiosyncratic properties of the material that passes through his hands and under his tools. Their curves and corners coalesce into shapely works. The colors of the wood vary based on the kind of tree, and their tones and richness evolve during the process of the specific treatments by Abner while in his studio. If invoking historic references, one might cite the ancient bodily figure of the *Venus of Willendorf*, the horses in the Caves of Lascaux dancing on the earthen walls or the angular heads of Easter Island.

Then taking a turn toward the contemporary—Abner's large-scale standing sculptures such as *The Pillar* and *Haunt* evoke the likes of Constantin Brâncuși or Isamu Noguchi. These sculptors were recognized for their organic materials shaped into otherworldly forms that seem to defy gravity. While paying an ode to the artists before him, Abner's sculptures in *2D · 3D · 2025* represent an invigorated sensitivity to architecture, craft and environmentalism that is unique to him. Abner combines clean lines, spherical forms and balance to delight the eye. His ability to carve and to combine results in these visual delights. The works in the exhibition range from six to ninety-six to inches in height.

Beginning to create as a child, Abner discovered wood to be the perfect medium for his three dimensional dreams. He states: "While marble sculpture is a process of subtraction, and clay sculpture is a process of addition—the wood medium is a special substance that allows for the breaking and the building to coexist within the same form." With a chisel in hand, he tried out various techniques. He wanted—rather, needed—to know "what happens when you use a saw to cut through a 2 by 4 piece of lumber." These investigations eventually led Abner to art school and to developing a practice as a sculptor and as a furniture maker. His current output bridges these formal classifications with skill and attention. The artist is also conscious about the environmental implications of his work, and he primarily favors wood that is native to New England. His abstract amalgamations are pure—simultaneously raw and precise; unpretentious and intentional.



In the exhibition *2D · 3D · 2025*, **Andrew Hildenbrand** presents his newest series of 10 abstract paintings. These canvases reflect the young artist's ongoing search for processes, as he crafts compositions with multiple layers of paint mixes. Hildenbrand's intense surface textures reveal underpaintings and subtle color combinations.

After graduating with a BFA in painting from Pratt Institute in 2023, Hildenbrand started work as an Art Handler at Pace Prints in New York City. He gratefully acknowledges that this position provides him the opportunity to view the finest work by legendary and current artists, including Alan Shields and Mary Heilmann. When not at Pace, Hildenbrand can be found in his studio in Brooklyn, where he lives and works.

To say that Hildenbrand loves the process and is enamored of the materials, is to understate a passion he exudes when discussing gesso, oil, brushes and other materials of the trade. His process begins with 10-12 layers of gesso on panel, mixed with a sandy material that gives the surface the gritty quality he favors. The grainier the surface the better to receive the five or more layers of oil paint, mixed in advance with cold wax. The cold wax enables the paint to dry faster and acts as a thickening agent, resulting in a frosting-like consistency and a painting surface that is more matte. No texturizing agent is off the table. He regularly mixes paint with marble dust, sawdust and his own dried paint flakes, saved and upcycled by chopping up the bits to a desired crumb-like size.

Hildenbrand says that the "it" cannot happen in the first five layers. With utter seriousness and a lack of conceit, he says his paintings are "not" until they "are", and "it" is not until "it" is. "As I make the work there are endless iterations and possibilities," he says. "If you X-rayed my paintings, you would see paintings atop paintings." He has also pivoted from more delineated to softer edges and breaks in the grids, stating that this series, all created with three paint brushes, is less intentional and less directed. Through thousands of strokes, these brushes are well used and well loved. One brush in particular, he muses, has become a frayed knob. He used this brush to paint the feathered edges in *Spoon Cocoon*, the latest work in the exhibition. "I'm not a perfectionist," says Hildenbrand. "I could not have created a straight edge with this brush if I had wanted to."

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Alongside Hildenbrand's quest for what he can achieve through layering is his search for revealing a subtly of color combinations. The current series boasts a consistent palette of oranges, yellows and greenish blues. "Colors change depending on the layer underneath," he says. "If I put down orange over two adjacent squares, the oranges will look entirely different, depending on the colors underneath." Hildenbrand describes this process as a playful and beautiful frustration.

As a child, Hildenbrand played the jazz trumpet from middle school through his first year in college. Now he applies this search for rhythm through painting. Hildenbrand also credits New York City as an endless source of inspiration. Surfaces and textures fascinate him. As he moves through the city, he delights in the walls, sidewalks and construction sites with their gritty content, graffiti and uneven surfaces. Closely examining this series will also reward viewers with sightings of symbols, letters and numbers—nearly hidden in the cake-like layering of paint and colors.



JARED ABNER

ARTIST BIOGRAPHY

Jared Abner is an emerging artist based in Boston, MA. He is a recent graduate from Rochester Institute of Technology, NY. His 2021 thesis show for his BFA program was entitled *Quickly. Quickly and slowly.* Currently, Abner maintains a studio in Charlestown, a neighborhood within Boston. Woodworking and sculpture has always been Abner's passion. He also makes furniture including chairs and benches that straddle the categories of fine art and furniture.

Abner was first exhibited by Susan Eley Fine Art NYC in the exhibition *New Voices for the Twenties I*, which was a juried show in 2021 featuring work by recent art school graduates. The 2022 exhibition at SEFA Hudson entitled *Ingrained* represents Abner's first major show in Upstate New York with the Gallery. Abner continues his relationship with SEFA as a recognized artist in both physical and digital venues.

ARTIST STATEMENT

When I was six, I started spending time in the basement. On top of an old workbench, there was a rusty hammer with a leather handle, and right next to it there was an equally-rusted carpenter's saw hanging from pegboard. As soon as I was tall enough to reach them, I started using the saw to cut through whatever scrap wood I could find lying around, and using the hammer to nail them together.

I never came in with a plan as to what I was going to do or make. Instead, I was doing something much more productive: playing, or, perhaps more accurately, exploring. Exploring the hammer and the saw, exploring the material of wood, the same material even today, fifteen years later, I still play and explore with. Today this playtime results in furniture or sculpture, with the exact same excitement I had as when I was six.

Simply put, my work is about subtraction and addition. First, through the processes of turning, carving, and cutting away at the raw material, I subtract. Then I put the pieces together again. Creation through destruction. Just like a little kid cutting something with a saw.



ANDREW HILDENBRAND

ARTIST BIOGRAPHY

Andrew Hildenbrand is a Brooklyn, NY based painter who received his BFA in painting from Pratt Institute in 2023. He has recently shown work in group and two-person exhibitions at Zepster Gallery (2025), My Pet Ram (2024), SOOT (2024), The Blanc (2024), Susan Eley Fine Art (2023, 2025), Mattera-Huang Gallery (2023) and Pratt Institute Galleries (2022, 2023).

ARTIST STATEMENT

My work is defined by painterly conflict. A painting is composed of a dozen or so unique sub-paintings, each of which has had its moment on the surface and each of which has in some way been obscured, erased, masked, scratched, smudged or scumbled. What remains is a frankenstein image: a combination of bits and pieces of what came before - a living body that contains within itself evidence of each of its past identities.

What is hidden under Crusty Clumps of Lilac? Lost Layers of Cerulean Blue? Misunderstood Marks of Naphthol Red? Each booger of paint, each fiber of brush buried in thick goops of oil and wax is a word on the page.