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Currents of the Mind:  
Paintings by Ellen Hermanos & Rachelle Krieger

January 10-February 24, 2013

OPENING RECEPTION: Thursday, January 10, 6-8 pm

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We are delighted to present *Currents of the Mind: Paintings by Ellen Hermanos & Rachelle Krieger*, on view from January 10-February 24. We mark the opening with a reception for the artists, Thursday, January 10, 6-8 pm.

**Rachelle Krieger's** oil paintings are inspired by breath, air and water, and painted after visits to the rocky coastline of her hometown, Port Washington, LI. Teetering on the edge of abstraction and representation, Krieger's lush paintings depict trees that swerve under dense clouds, and rocks, steadfast under hot, yellow skies. These paintings are not about the land, however, but act as metaphors for the mood shifts and stormy feelings we all experience. This is Krieger's second solo show with SEFA, following the success of *Semblance* (2010).

**Ellen Hermanos'** acrylic paintings on view in *Currents* are an interplay between surface and depth. Hermanos uses color as her tool to show us what the canvas can reveal—sometimes flat, pleasing forms, and other times, overlapping layers that may elicit memory, the past and contradictory thought. Hermanos has had two solo shows with SEFA (2007, 2008) and participated in several group exhibitions and art fairs with the gallery in NY and Miami. Hermanos lives and works in Boston.

**An illustrated catalogue will be available for \$5.**

**Gallery Hours: Tuesday-Thursday, 11-5; Saturday, 11-3**

## RACHELLE KRIEGER

Returning from the great outdoors, wind swept and exhilarated, Rachelle Krieger gets to work, using as her muses the water, the sky, the rocks and the air near her home in Port Washington, LI. Krieger sees a stormy day or a windy afternoon as a metaphor for the storms and shifts in mood within each of us. Carrying the sensibility of the outdoors back to the studio, the artist conjures a new time and place with each painting.

Using rags, sponges, paint brushes and tools to scratch out paint and apply new layers, Krieger builds each painting with broad washes of color, worked into, rubbed and blotted. While she favored a palette of autumnal hues for the last series, painted *en plein air* in Sands Point Preserve near her home, the current paintings about air, breath, water and sky, burst with a predominance of blues and greys, accented with violet, grey and bits of red and yellow.

The nine paintings chosen for this exhibition include “Dawn of Spring,” one of the series of works featured in “A Closer Look,” a film Krieger produced about her working process, and “Thunderclap,” a consummate depiction of the color and weight of the sky, just before the thunder claps. Krieger has found solace and inspiration along the rocky coastline, woods, beaches and nature preserves near her home in Port Washington, LI.



L. Rachelle Krieger, *Thunderclap* (2011), oil & graphite on board, 40"x44"

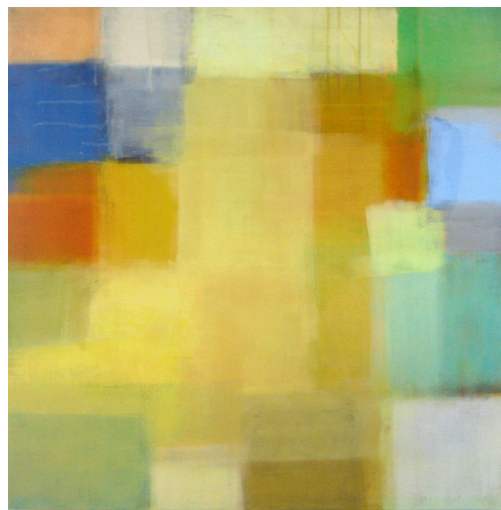
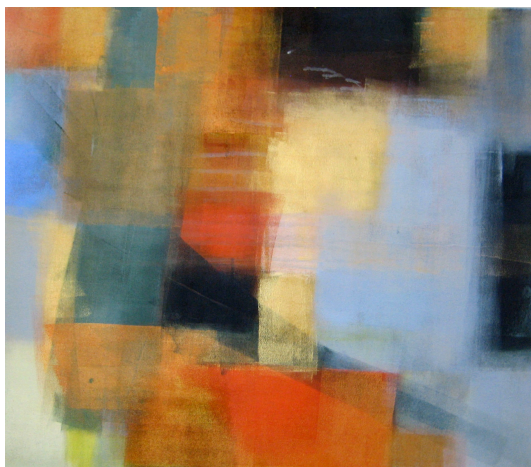
R. Rachelle Krieger, *Gray & Yellow* (2012), oil & graphite on board, 48"x54"

## ELLEN HERMANOS

In Ellen Hermanos's recent color field paintings, she continues the exploration of the workings of the inner mind. The artist plumbs the psyche to reveal layers of memory of experience and action. Thoughts and images skate by in sweeps of multi-colored forms. The nine paintings on view include "Violet Space," rendered in this signature color block format, and "Circus Red," with less distinct squares of color and more swaths of broad color washes.

Using a variety of tools-- palette knife, brush and roller sponge--the artist adds and removes paint, uncovering hidden tiers of the past, while celebrating what is new. Ultimately, the force of the present persists in this work, with their swaths of striking, color combinations and textured surfaces.

A therapist and an artist, Hermanos splits her time between seeing patients and painting. Painting serves as an outlet for the depth of feeling to which she is privy. Through the paint, she realizes that the ideas and moods she expresses are a collective interpretation of universal thought and feeling, filtered through her own.



L. Ellen Hermanos, *Pretty Close 1* (2012), mixed on canvas, 30"x26"

R Ellen Hermanos, *Golden One*, (2010), mixed on canvas, 42"x42"