

Susan Eley

Fine Art

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Figuratively Speaking:

A Group Exhibition

September 13 – October 25, 2018

Opening Reception: Thursday, September 13, 6-8 pm

*To some degree a figurative artist puts a bit of him or herself in every portrait,
whether it is a stated self-portrait or not.*

We are delighted to announce the opening of “Figuratively Speaking: A Group Show.” The some two-dozen paintings by Carole Eisner, Ana Garcés Kiley, Emily LaCour, Jongwang Lee, Kathy Osborn, Betsy Podlach, Ruth Shively, Corran Shrimpton and Bradley Wood will explore the many reasons why artists paint the human figure.

Painters paint people to tell a story about the human condition; to explore relationships, romantic or platonic; to document an experience, often travel related; to reveal cultural behaviors or traditions often outside of the artist’s personal experience; or to work through a fantasy, a yearning.

In an effort to explore the many ways in which a figure can occupy a space, physically or emotionally, we have selected a range of figurative art, from the languid abstractions of people lounging on beds by Emily LaCour, to the highly defined depictions of doll house figures, set in detailed interiors, as conjured by former illustrator-turned painter Kathy Osborn.

Ana Garcés Kiley's intimate portraits of mythical couples making love are painted with an exquisite touch, revealing the beauty and mystery inherent in such intimate acts. This mythical, somewhat animalistic quality is carried forth by Corran Shrimpton. Shrimpton's female figure stands in a wheat field in the forefront of the canvas, looking down at her body as she morphs into a beehive—a fresh take on the Greek myth of Daphne transforming into a Laurel tree. Jongwang Lee's mixed media paintings rendered with layers of resin and paint, depict human-like creatures caught between the spiritual and material worlds.

Carole Eisner's portraits of Cambodian bathers and shopkeepers, whom she met during travels to South East Asia in the late 1980's, are as flat and stylized as the patterns in their clothing and textile designs.

Ruth Shively favors vintage, somewhat stylized subject matter in her lovely group and solo portraits. Faces are often obscured to emphasize the swoosh of a dress or the movement of a girl's legs kicked overhead in play. Sharing an artistic sensibility is Bradley Wood, who paints groups of figures in interiors, playing with perspective in spaces where the props, décor and furniture play as important a role as the characters themselves.