

Susan Eley  
— Hudson —  
Fine Art

FOR IMMEDIATE RELEASE:

July 20, 2022

***Jigsaw***  
**Amber George & Sasha Hallock**



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



August 4—September 18, 2022  
Opening Reception: Saturday, August 6th, 6-7PM

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Susan Eley Fine Art is pleased to present *Jigsaw*, a two-person exhibition featuring recent work by Amber George and Sasha Hallock. The exhibition is on view from August 4 to September 18, 2022 at the Gallery's Upstate location in downtown Hudson. There will be an opening reception on Saturday, August 6th from 5-7PM.



The exhibition title *Jigsaw* refers to both artists' penchant for building forms and narratives. Like a jigsaw puzzle, they connect lines, shapes and colors to reveal their personal stories. Their strategies are unique yet related. Amber George constructs her works based on amalgamations of objects, patterns and memories. Sasha Hallock constructs his drawings by associating architectures, outlines and hues.

The artists assemble their images with thoughtfulness and precision, albeit in different mediums. George specializes in encaustic, a type of painting with pigmented wax. She applies it to wood panel, often collaging additional elements such as vintage bedsheets, topical maps, yarn and twine. Hallock is devoted to the rigor and detail of colored pencil. He uses the medium to craft visual assemblages for the viewer to interpret in his "Collection" series—abstracted yet expertly rendered.

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Both artists consider the themes of building and togetherness—specifically what these concepts mean within their individual familiar situations. By creating a “jigsaw” for us viewers, they highlight the differences and the unity simultaneously. Familial ideas are not defined, yet constructed, authored by the circumstances that are dealt to us and how we chose to compose our realities with these elements. Indeed, things are better when blended, when together—yet still we can recognize the individual parts. As in a jigsaw puzzle, the incomplete can be as fulfilling as the complete—an enriching mix of fabricating, connecting and blending that we can see in George’s and Hallock’s works.



Both George and Hallock harness the power and possibility of abstraction to craft thoughtful, detailed images. Their melding of shapes and patterns is a means to render their personal and imagined universes—marked by their idiosyncratic approaches to media and materials.

Amber George favors encaustic, a pigmented wax inlay technique. Embracing line and color, she conjures the aesthetic and the feel of interior scenes—manipulating forms with her layers of hot wax. George sometimes incorporates physical objects, such as paper roadmaps or fabric bedsheets, into her assemblages. Her intricate patternations record visual memories and lived experiences. George writes: “My work is a visual and increasingly literal patchwork quilt containing little and big pieces of myself and the archetypal imagery developed over the course of my practice.” The artist lives in CA and is represented by SEFA.

Sasha Hallock creates small-scaled drawings with watercolor, graphite and colored pencil. Each piece is populated by geometric forms, vibrant hues and unexpected textures. By mounting the paper on wood panel, Hallock’s work straddles two-dimensional art and sculptural objects. With an Iranian father and American mother, Hallock’s paintings speak to a “bringing together,” of disparate pieces to create an object of beauty. Each painting is the result of meticulous building: one line, shape and color in relation to the next—an abstract language expressing themes of play, joy and faith. The artist lives in NY and is represented by SEFA.

Text by Liz Lorenz, Assistant Director, SEFA Hudson

## AMBER GEORGE

### Biography:

Amber George is a painter and printmaker. Her work is informed by her observations of nature and the world around her. Growing up in California, she started making art at an early age. She spent her summers around her family in the Midwest, most of whom were raised on farms and had a high regard for nature. Family vacations were spent making crafts, gardening, camping, horseback riding in the Rockies and being outside. She attributes these experiences to her profound love of nature and plants.

Amber George received her BA in Fine Art from UCLA in 1994. She studied with some of the most notable contemporary artists in Los Angeles, including Lari Pittman and Nancy Rubins. In addition to private collections across the world, her work is also included in numerous corporate collections such as Deloitte & Touche, Four Seasons, Kansas City Power and Light and Westin Hotels. Her work has received additional attention from writers and gallery owners. Her painting *Parasol Landscape* was featured in the 2008 book *Embracing Encaustic* written by Linda Womack. The Museum of the Southwest in Midland, Texas hosted a solo show of her paintings entitled *Roots and Branches* as a part of their contemporary art series *Places* in 2008. *Studio Visit Magazine*, a sister publication to *New American Paintings*, juried her work into their Volume 15. In 2011, she curated a show for Susan Eley Fine Art in New York City titled *Making their Mark*, focusing on artists who use mark-making as the primary element in painting.

### Artist Statement:

My work is a visual and increasingly literal patchwork quilt containing little and big pieces of myself and the archetypal imagery I have developed over the course of my practice. Many of the paintings reference the landscape, having a horizon line, abstracted clouds and plant imagery. Sewing is also a continuing thread through the work. Both of my grandmothers were sewers and taught me to sew. Sewing represents the way I live my life, piecing things together, making it work, undoing seams and fixing holes and damage. My journey to become a mother has also made its way into my work, both in terms of using it as a vehicle to heal from loss, learning to grow and push and keep going, as well as the joy and playful nature of seeing the world and art through my daughter's eyes.

My primary painting media is encaustic, a pigmented beeswax. Within the paintings are vintage bed sheets, impressions of doilies, sewing patterns, monotypes, written words, photographic imagery, visual memories, drawings and patterns that have been informed by plants, landscapes, mistaken glimpses or personal items. I am attracted to bold shapes, dissected compositions and patterns. The balance between organic and order is a broad theme across my work and informs both structural and subjective decisions. I consider the work finished when it no longer asks me any questions.

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## SASHA HALLOCK

### Biography:

Sasha Hallock is a contemporary abstract painter living and working in Brooklyn, New York. With an Iranian father and American mother, Hallock's paintings speak to a "bringing together," of disparate pieces to create an object of beauty.

Geometric forms, vibrant colors, odd textures and sculptural landscapes populate Hallock's paintings. Each painting is the result of meticulous building, one line, shape, and color in relationship to the next. Hallock uses a unique abstract language to express themes of play, joy and faith. A graduate of SUNY New Paltz with a concentration in painting and drawing, Hallock has participated in group shows in New York City, Kansas City, and Fort Collins, Colorado.

### Artist Statement:

Between September 2018 and April 2019, I created 100 small paintings consecutively. I endeavored to make nothing else and viewed the project as an opportunity to experiment and solidify my abstract language and technique. The series was predominantly completed in New York City, with the exception of a few paintings that were produced in Los Angeles, Tennessee, and Rio De Janeiro, Brazil.

The images are tender and intimate. Watercolor, graphite and colored pencil delicately applied to paper. Each shape is carefully crafted and placed thoughtfully in relationship to its neighbor. The forms are not premeditated, but emerge through intuition, an act of building that mirrors a child playing with blocks. The paintings reference my love of architecture, sculpture and early geometric abstraction.

After nearly eight months of the pandemic, these works are a visual diary of a different world. There is a simplicity and purity in the paintings that remind me of life before the city shut-down, before the sirens and the chaos. Their essence is joy and hope.

The three "Collections," tell a different story and were completed during quarantine in my Brooklyn apartment in May 2020. There is a breaking apart, a deconstruction that occurs in the work. Isolation and examination, like objects uncovered through an archeological dig. The remnants of something that was, but whose story has been forgotten through time.

Both bodies of work share a tenderness. They are precious objects, created with meticulous care. Each line and color is an act of faith in their construction. In this tenderness, lies their essence, an intimacy observed through relationships.