

Susan Eley

Fine Art

FOR IMMEDIATE RELEASE:

NOVEMBER 1, 2022

Downtown Debut **James Isherwood & Lisa Pressman**

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

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November 3—December 21, 2022
Opening Reception: Thursday, December 1st, 6-8PM

Susan Eley Fine Art is very pleased to announce the relocation of our NYC Gallery. SEFA is moving from the Upper West Side to a new space in the Lower East Side. Our new address is 190 Orchard Street, just south of Houston. This space is in the heart of the LES gallery district, and we are honored to join this vibrant arts community.

The Lower East Side Gallery will open to the public on Thursday, November 3rd with *Downtown Debut*, a two-person exhibition featuring new paintings and works on paper by James Isherwood and Lisa Pressman. Both artists have been mainstays in SEFA's roster for many years.

The exhibition is open to the public for viewing beginning on Thursday, November 3rd. The opening reception with the artists will be on Thursday, December 1st from 6-8PM. Hours for SEFA NYC moving forward will be Tuesday-Saturday, 11AM-6PM. Our location in Upstate New York will continue its regular hours and programming at 433 Warren Street, Hudson, NY. Our next exhibition at SEFA Hudson opens on November 17th, and this show will feature new works by Rachelle Krieger and Sarah Lutz.

Formerly home to the Elizabeth Houston Gallery, our new two-story LES space is situated between Houston and Stanton with street-level access. We are delighted to share the neighborhood with the New Museum, the Tenement Museum, ICP and other LES galleries—including Betty Cuningham, bitforms, Cristin Tierney, Foley Gallery, McKenzie Fine Art, Perrotin, Rachel Uffner Gallery, Sperone Westwater, Tibor de Nagy, Van der Plas Gallery and many more.

Operating a gallery on the second floor of a Victorian townhouse on the UWS for the past 16 years has been a motivating challenge and, ultimately, an incredible reward. SEFA has had great success on West 90th Street: building our brand, growing an audience of more than 5,000 people and cultivating relationships with our amazing artists, visitors and collectors. We look forward to multiplying these connections in our new downtown space.

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Owner and Director Susan Eley notes: "I am happy to share my enthusiasm about SEFA's future. With Liz Lorenz at the helm of SEFA Hudson, and Presley Parker operating the new space in the LES—we are poised to expand the business and to support our rich roster of artists. Our Hudson space, opened in 2020, has demonstrated how successful SEFA can be as an accessible and engaging gallery. We look forward to having similar opportunities downtown. We are pleased to welcome all at our Hudson and our Lower East Side spaces!"



Downtown Debut is a reflection of the diversity of Susan Eley Fine Art's dynamic artist roster. James Isherwood and Lisa Pressman have worked with the Gallery for many years, allowing the creation of true partnerships over their multiple exhibitions. These artists have previously exhibited in both NYC and Hudson—with much success. Isherwood's first exhibition was in *Regarding Arcadia* (2008), and Pressman's in *Making Their Mark* (2011). Together, they represent SEFA's embrace of figuration and abstraction; of painting and paper; of landscape and mark-making; of color and minimalism. Their works span the gamut of SEFA's artists. Their solo presentations on the Lower East Side will be displayed on separate floors for viewers to appreciate the skill and uniqueness of each artist.

This exhibition will feature a number of new paintings and works on paper by James Isherwood in the street level Gallery. His vibrant landscapes interpret the world as he sees it—through his technicolor visions. Seasides and night skies mingle with architectural forms. His style as a painter is crisp and clear, yet boldly injected with fantastical colors. Often, strong horizon lines dominate the environments, and the man made structures are a stark yet alluring contrast to the surrounding nature. After recently completing a residency in Ithaca, NY, Isherwood is also producing more abstracted pieces whose colors are equally mesmerizing.

In *Downtown Debut*, Lisa Pressman will exhibit encaustic paintings and works on paper. The artist is widely recognized for her richly colored encaustics, which are made of pigmented wax that is heated and manipulated directly on the surface of the wood panels. Her newest series entitled "Meditations" shine with their jewel-like tone and finish. SEFA will also exhibit selections from Pressman's "Explorations" series, an evolution of her "Messages" works on paper. The artist's process here includes applying letraset text by rubbing it on the surface to transfer its fragments; burning and smoking the paper and sewing through it, often with red thread. Her approach is intuitive, and her gestures in the studio manifest a translation and interpretation of the beyond.

PR Text by Liz Lorenz, Assistant Director

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JAMES ISHERWOOD

BIOGRAPHY:

James Isherwood is a New York based painter whose work examines architecture and landscape within the surreal context of alternate realities, time, memory and place.

His paintings have been shown in New York, Toronto, Miami, Atlanta, Dallas and Valencia, Spain. He received his Bachelor of Fine Arts in Painting from Parsons School of Design in New York. Isherwood has been awarded residencies from The Constance Saltonstall Foundation For The Arts, (2022) Fellowship, Ithaca, New York; Willapa Bay AiR (2022), Oysterville, Washington; The Mabel Residency at The Norman Bird Sanctuary (2019), Middletown, RI and Virginia Center For Creative Arts, (2018) Robert Johnson Fellowship, Amherst, Virginia. Multiple works are represented in the US Department Of State Art Bank Collection, Washington D.C. and numerous private collections.

A solo exhibition opening in November 2022 is the inaugural show of Susan Eley Fine Art's new location in the Lower East Side of Manhattan. In January 2023, a two-person exhibition of new paintings paired with painter Mike Childs will open at Susan Eley Fine Art, Hudson, NY. Recent solo exhibitions include *Future Memory* at Galeria Ana Serratos, Valencia, Spain (2021-22). Two person exhibitions include *Space Deconstructed* at Susan Eley Fine Art, Hudson, NY (2021); *A Sense Of Place* at Susan Eley Fine Art, New York, NY (2019). Recent group exhibitions include *Homegrown* at Hauser & Wirth, New York, NY (2020); *Friends From Social Media* at Thomas Deans Fine Art, Atlanta, Georgia (2019).

James Isherwood was born in 1971 in Fall River, Massachusetts. Currently, Isherwood lives and works in Brooklyn, New York.

ARTIST STATEMENT:

Architectural protagonists inhabit a quiet unfolding of time, contemplating contrasting notions of what is public and private in scenes devoid of human presence. The paintings suggest alternate realities within each work while offering a liminal approach to contemporary landscape painting. Drawing upon natural and imagined worlds, the paintings evoke the mystery and beauty of architecture within psychedelic landscapes, dreams and timeless memories of place. Intuitive choices determine various pictorial outcomes by utilizing chance and connecting with the unconscious, thereby informing the genesis of each landscape. Coupling architectural structures, random actions of gestural chaos and atmosphere, balance and harmony become evident. Contradictory spatial formations filter saturated washes of paint, threading multiple realities within the landscapes. Hard-edged structures manifest and float revealing reflections layered over subtle patterns lending nuance to impossible physical instances. Serving as a vehicle for engaging the intellectual and aesthetic through stream of consciousness association, the paintings transport the viewer to new hybrids of memory and thought.

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LISA PRESSMAN

BIOGRAPHY:

Pressman earned her BA in Art from Douglas College, Rutgers University and an MFA from Bard College. She currently lives and works in Andes, NY and West Orange, NJ. The artist is represented by Susan Eley Fine Art. Pressman's work has been exhibited extensively throughout the U.S. and abroad. Recent solo exhibitions include Jen Tough Gallery, Benicia, CA (2018); Causey Contemporary, NYC (2015); Susan Eley Fine Art, NYC (2014); Rosenfeld Gallery, Philadelphia, PA (2013; 2014); Center for Visual Art, Summit, NJ (2010). Her work has been featured in group exhibitions at venues including The Painting Center, NYC; Provincetown Art Associations & Museum, Provincetown, MA; The Hunterdon Art Museum, Clinton, NJ; Therese A. Maloney Art Gallery, College of Saint Elizabeth, Morristown, NJ; The Cape Cod Museum of Art, Dennis, MA; Western Carolina State University Museum, Cullowhee, NC; A Gallery, Provincetown, MA. Pressman's work resides in numerous public and private collections. Additionally, she teaches painting locally and nationally.

ARTIST STATEMENT:

My work engages and explores feelings, both emotional and physical. I came of age during the reign of minimalism, which to me seemed alien, excluding as it did passion and spontaneity. My initial foray into art-making was in ceramics. I loved how it employed thought, mood, impulse, and action to give shape to form. Process artists like Eva Hesse spoke to me, whose interaction with materials and insistence on imperfection spoke of an unquenchable humanness.

As a painter, I embrace the ability to use materials to create tactile surfaces. There is a primary impulse to getting one's hands on something and discovering what one can do with it. The ensuing goal is to get myself out of the way and let the transformation happen. My hand becomes the fulcrum between the internal center or heart and the external world, such that how I hold the brush, the razor blade, or the scraper, and the pressure of every mark is a mapping. Although experience affords me mastery of various media, I'm always exploring new materials and ways of applying them. Seeking a balanced give-and-take, I extend myself beyond familiar ways of making, using new techniques and receiving unexpected visceral pushback. There is an elemental magic in creating a tactile presence.

Through the manipulation of pigments and other materials, and the accumulation of layers, patterns, textures, and abstract imagery, visual metaphors emerge. In my travels to teaching workshops, I get visual impressions without being rooted in the day-to-day of locations. I photograph details that speak to me, which further decontextualize. This habit has honed my sense that significant form is connected to the current of life as opposed to some absolute design. At times, while I am working, suggestive shapes or structures emerge that allow interpretation as symbols, but these are intuitive rather than pre-planned or intentional. Ultimately it is the intense materiality of my work that allows me to suggest something other — psychological, extrasensory, mystical. Colors are messengers that I use to create a shared language.