

Susan Eley
— Hudson —
Fine Art

FOR IMMEDIATE RELEASE:

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Form Undone
Josh Meillier & Carlos Puyol

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

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February 23—April 9, 2023
Opening Reception: Friday, February 24th, 5-7PM

Susan Eley Fine Art is pleased to present an exhibition of recent works by Josh Meillier and Carlos Puyol at its Upstate Gallery. Entitled *Form Undone*, this two-person exhibition will be on view at SEFA Hudson from February 23 through April 9, 2023. There will be an opening reception to celebrate the artists on Friday, February 24th from 5 to 7PM.

Before “form” can be “undone,” form has to be mastered—before compositions can be interrupted, before materials can merge, before layers can be unraveled, before color can be exploded, before grids can be fractured, before borders can be broken. The artist must have a mastery of all such aesthetics and techniques in order to move beyond them, to create beyond them.

In *Form Undone*, the paintings of Josh Meillier and Carlos Puyol exemplify these skills. The artists have mastered a number of painting approaches—from sewing their works together into canvas amalgamations, to taping the backgrounds of their pieces to obtain precise lines, to appropriating photographic source materials.

The exhibition at SEFA Hudson will pair the largely monochromatic works of Meillier with the colorful abstractions of Puyol. Both artists can fall into the larger category of “abstraction,” yet their methodologies and influences are unique. Meillier’s often minimalistic black and white

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geometries will mingle with Puyol's colorful acrylic paintings that encapsulate every hue of the rainbow. Both artists embrace a mixed-media approach and play with negative spaces within their compositions.



Form Undone is the first major exhibition at SEFA Hudson with emerging artist Josh Meillier, who the Gallery initially found through a student submission process for a SEFA NYC show in 2021. *Form Undone* includes fourteen of Meillier's recent paintings, as well as a portfolio of drawings. In his works, the artist breaks our ideas of Minimalism and Abstraction. He employs the grid, but disrupts it with highly naturalistic elements, such as photographic transfers on his screen prints. His sources here are sometimes his own pictures or are pulled from online—the ambiguity of the images intended. This tendency for “pulling together while breaking apart” can also be witnessed in Meillier's use of materials. The artist also uses pumice, glass beads and glass powder. These are frequently construction materials that produce the “shimmer, a silky grit” we see in the paint of crosswalks, for example. Meillier enjoys the “smoothness and the roughness” that is inherent in this substance.

The exhibition at SEFA Hudson will feature paintings from three series: “Screens,” “Still Life” and “Site.” Each series shines individually and has been intricately constructed materially. “Screens” have bright flashes of golden pigment amongst black and white backgrounds. They have been built up with transfers of newsprint, totaling at least twenty-five layers in a single work. The “Still Life” series includes Xerox transfers of photographs. Here, Meillier can showcase his interest in plants, in fracturing the grid and in the ambiguity of digital imagery. The works from the “Site” series are the most minimal of the group, as well as the newest, completed in 2022 and 2023. The artist notes that he enjoys “watching the layers build up and how previous layers impact the printing process, preferring things that are not perfectly legible.”



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Carlos Puyol is a painter currently based in Barcelona who has worked with SEFA for many years. Enamored with form and with pigment, his paintings combine the precision of borders and the splendor of swirling colors. For the artist, each piece represents the navigation of contemporary life and the internal struggle between the rational and the emotional. Puyol states that his painting practice both slows him down and allows him to capture motion, again foraging through the complexities and temporalities of our new digital existence. His canvases depict diagonal lines that are starkly juxtaposed with areas of washed color. The exhibition at SEFA Hudson will feature a selection of Puyol's acrylic on linen works from 2019 in his signature style, along with newer pieces that differ in form and tone.

On view in the exhibition *Form Undone*—Puyol's newest series of paintings, created primarily in 2021, features larger areas of more opaque hues. In *Untitled 48*, an orange mass is barely contained on the canvas. In *Untitled 49*, a dark purple shape is cut by thin lines. The artist says that the negative spaces within his layouts allow the painting to merge with the wall, breaking down the traditional barriers that we expect when viewing art. Thus, they move beyond the techniques of the Abstract Expressionists to allow viewers to fully realize the void: "to analyze the rational versus the emotional, the difference between action and inaction." For Puyol, the colors create "the new boundaries of the canvases, where the background blends into the wall and the color can be appreciated on its own."

Text by Liz Lorenz, Assistant Director

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Josh Meillier

Biography:

Josh Meillier (b. 1990, Northfield Minnesota; lives and works in Brooklyn, New York) Meillier completed his BFA in drawing and painting at Minneapolis College of Art and Design in 2013, and received his MFA in painting at Pratt Institute in 2020. He has exhibited solo and group exhibitions in New York, Minnesota, Washington, Connecticut, Maryland, Missouri, and South Carolina. Some of his most recent shows have been *NO LONGER A GAME* at SEASON in Seattle WA; *Emergent Poise: Persona* at On Canal in New York, NY; *Contempo Tempo* at NE Sculpture in Minneapolis MN; *inheritance* at Super Dutchess Gallery in New York, NY; *Lately* at CIRCA Gallery in Minneapolis, MN; and *i dont understand this world* at Space369 in Saint Paul, MN.

Artist Statement:

My generation is the last to remember a time before the internet. The internet is understood as a progressive resource for information and education; it has created the 'Information Age'. We often forget that it is also a space of intentional misinformation. To this end the internet has a complicated and fraught relationship with art making and viewing. I am fascinated by representations of a lack of information or data, or redactions on documents, lost and missing signals. What does it mean when the tools that are meant to make us aware, conscious, educated, informed – are intentionally broken.

In my paintings and sculptures there is a sort of sleight of hand, that is meant to trick the browsing viewer into inspecting. Tape may or may not be real functional tape. Surfaces contrast between shiny and matte to play with a camera as it documents. Images of plants, TV static, and tools are stacked and layered using transfers, collage and paint. Found and ready-made objects are sometimes cast or fabricated. I use these techniques to call attention to something being fake, or real. Without making a claim at either.

While growing up I worked with my family building the homes we lived in, which would then be sold and another built. My paintings and sculptures begin with a similar building process, relying on every day and construction products. This history in construction informs my relationship with the environments that I am exposed to in NYC. My work is informed by an interest in material, process and physicality. Using these raw processes and materials I reflect on and question the architecture we live and work in.

In my "Still Life" series, I explore caring for plants in a general sense but painting in the strictest sense. In a poetic way maintaining plants parallels the act of painting: pruning is to cropping as watering is to pigment saturation as soil condition is to surface quality. Over years of keeping plants I have aligned it to painting through attention to time, research, shaping and growing. My

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work is informed by an interest in material, process, physicality and my surroundings. Using process and material I reflect on and question the world we live and work in. For me, painting has many ways to access the process and material, but at the end of the day all it needs is itself.



Carlos Puyol

Biography:

Carlos Puyol graduated from the Instituto Universitario Nacional de Arte (IUNA) in Buenos Aires, Argentina. In 2000, he moved to Catalonia to pursue doctorate studies at the Universidad de Barcelona obtaining an MFA with his dissertation entitled "Painting and Physicality."

Painting is the artist's field of work. Puyol examines the expressive and evocative properties of the medium within the contemporary art environment. His work questions the concept of unity in painting, at both the formal and temporal level. His compositional method, based on cuts and interruptions, allows him to join different styles and temporalities on the same canvas while developing a kind of rhizomatic unity.

Puyol has exhibited in solo and group exhibitions both in Spain and abroad. His work is represented in private collections in the United States, Sweden and Netherlands. Puyol was a teacher for painting seminars at the Center d'Art "La rectoria" in Sant Pere de Vilamajor during the summers of 2003, 2004 and 2005. Since 2013, Puyol has shown with Susan Eley Fine Art and is currently represented by the Gallery.

Artist Statement:

I have always painted the same thing: a fragmented reality. In the past, I represented the fragments through painted cuts and interruptions. More recently, I have sewn canvases together, joining pieces of different paintings, even photographs of my works from earlier periods. For me, the shards pieced together represent an alternative to the world view that reality is a univocal, coherent, meaningful system, and that time is neatly divided into a continuum of past, present and future. In my view, life is more disjointed and unfettered, time more fluid. I have tried to capture this fragmentation and this fluidity in my work.