

Susan Eley

Fine Art

FOR IMMEDIATE RELEASE:

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Posturing
Kathy Osborn & Bradley Wood

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

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February 16—March 25, 2023
Opening Reception: Thursday, February 16th, 6-8PM

Susan Eley Fine Art is pleased to announce the opening of *Posturing*, an exhibition of recent paintings by Kathy Osborn and Bradley Wood. This is the third exhibition at SEFA's new Gallery on the Lower East Side since our relocation from our Upper West Side space—founded in 2006 by Susan Eley. SEFA NYC is located at 190 Orchard Street, just south of Houston Street. This space is in the heart of the LES arts district, and we are honored to join this vibrant creative community.

Posturing will open to the public on Thursday, February 16th. There will be a reception at the LES Gallery with both artists present this evening from 6-8PM. Hours for SEFA NYC are Tuesday-Saturday, 11AM-6PM. Our location in Upstate New York will continue its regular hours and programming at 433 Warren Street, Hudson, NY.

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The word “posturing” is defined as calculated or affectatious behavior: aware of oneself and projecting a deliberate, specified image. For Kathy Osborn—her posturing is generated from a stage, a scene. She collects vintage dollhouses and sets up intricate vignettes in her studio. Each is precisely lit to add drama to the images she produces. Characters reside within; their relationships are the mystery. There is an Americana vibe—household interactions from the 1950s and 1960s. For Bradley Wood—his posturing is his stated approach to his paintings as if a playwright. He crafts what is “going on in the mind, or internal monologues” for each subject, which he considers “actors.” While the figures in Wood’s paintings remain anonymous, their energy is palpable—alluding to the moods, reactions and impulses that live within us all, those inner worlds that thrive just beyond the surface.



Based in Hudson, New York and a prominent figure in the Upstate creative community—Kathy Osborn creates detailed, stylized figurative paintings. Often, her works feature a single person or a pair of people situated in complex interiors. The identity of Osborn’s subjects is not explicitly defined, nor are their relationships to each other. Instead, she allows her audience a glimpse into an enigmatic, poignant scene. Each painting is filled with potential energy, rather than a discernable narrative or resolution.

In the exhibition *Posturing*, Osborn presents her newest pieces, rendered in oil on paper mounted on board. Small in scale and grouped together on the Gallery walls—the paintings almost read as film stills. Osborn employs voyeuristic angles, stark contrasts of light and shadow, and reflections in mirrors and objects to craft a moodiness, sometimes a loneliness. The interiors within which Osborn situates her figures evoke mid-century domestic landscapes, based on the decor and their dress. Indeed, Osborn generates her compositions from miniatures: vintage dolls set up in various scenarios in doll houses. She collects these figurines, arranges them, and photographs them before painting her cast of characters—yet she leaves their dialogues unspoken.

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The moments that Osborn captures in her latest works on view in *Posturing* primarily feature women sitting on couches or chairs, reclining and absorbing the atmospheres around them—both illuminated and obscured with her chiaroscuro-like lighting techniques. She recreates the drama of an era through her creative strategies of play and imagination.



In his canvases, Bradley Wood envisions interactions between fictional people, mostly detached from a precise time period. Through his colorful, cinematic visions of human contact—viewers can delve into dynamic architectural interiors and imagine the social interactions within: friends posing together during an afternoon game; a party scene with acquaintances lounging and conversing; a lounge where everyone looks chic and at ease in a cordial communal setting. Wood’s compositions are often constructed with the intention to transcend concrete notions of time and place.

As he describes, “time collapses” in order to favor creating a mood, an atmosphere—relatable to various audiences in various ways. He relishes the painter’s power to orchestrate an aura that introduces a “weird, strange vibe” for his viewers—where they leave with more questions than answers, more suppositions rather than resolutions. Often, Wood’s figures take the style of elongated, Expressionistic forms—inspired by the likes of Henri Matisse, Ernst Ludwig Kirchner, and Kees van Dongen: masters of capturing lively, exterior social scenes, while ultimately conjuring the complex, interior states of the human psyche. Wood’s painted gatherings evoke the tensions present both within our own consciousness and between us all.

To the artist, these contrasts—the fête and the morning after—are the most important element of his work; they are “a way to introduce the whole world.” His newest paintings which are on view in *Posturing* have a more concrete reference—a mansion that he visited in North Carolina which became the stage for his figurative dreams.

Text by Liz Lorenz, Assistant Director

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Kathy Osborn

Biography:

Kathy Osborn is a painter currently based in Hudson, New York and represented by Susan Eley Fine Art. She has exhibited at all SEFA locations—UWS, LES and Upstate. She was raised in Rochester, NY and earned a BFA from the Rhode Island School of Design. Osborn was an illustrator for 25 years, with work featured in many major publications: The Atlantic Monthly, Rolling Stone, The Washington Post, The Chicago Tribune, The New York Times, GQ, New York Magazine, and The New Yorker (including twenty cover images). She has also illustrated eight children's books. In 2014, Osborn began her painting career. Her work has been featured in exhibitions at John Davis Gallery, Hudson, NY (2015), Geoffrey Young Gallery, Great Barrington, MA (2015); Gallery Molly Krom, New York, NY (2015); Art on Paper Fair (2016), Art Miami and CONTEXT (2016); Susan Eley Fine Art, Hudson, NY (2020); and LABSpace, Hillside, NY (2021).

Artist Statement:

Osborn's cinematic paintings hark back to the 1950s and 60s, when a boom in wealth in the post-war era glorified consumption and the practice of traditional domestic roles. This time period has been depicted in art and culture in countless ways, often with a strong sense of longing for "simpler times." Osborn's work, however, lacks this nostalgia. She addresses the darkness of the nuclear age that was buried beneath layers of cultural repression. Osborn captures women's domestic isolation through stark shadows and voyeuristic angles, implying that one is not meant to see these scenes of women sitting in darkness, confined to their homes, absent from the public sphere. Osborn composes her works from miniatures that she meticulously arranges and photographs, producing starkly photographic yet strangely physical paintings that haunt and disorient the viewer.

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Bradley Wood

Biography:

Working from the position of the outsider, Bradley Wood plays out fictitious fantasies on canvas in a voyeuristic view of lives lived inside the walls of his eccentric cast of characters. Luscious oils combine with ironic narratives to create a world that both attracts and repulses. Intriguing individuals lounge languidly amidst highly decorative surroundings, all rendered with a painterliness that hovers between form and disintegration, and works to intrigue and unsettle as much as it does to delight. While Wood peppers his paintings with dashes of early modernist references—the richly patterned interiors of Matisse, the colors of Les Nabis, the distortions of Ludwig Kirchner and the swirling brushwork of Chaim Soutine—his cast of characters are soundly rooted in contemporary life.

Artist Statement:

Born in Regina, Saskatchewan, Canada, Bradley Wood lives in Larchmont, NY, and works at his Studio in Portchester, NY. Wood received a BFA from the Rhode Island School of Design in 2006. He also studied art and design at Art Center in Montreux, Switzerland, and new media at CalArts in Valencia, California. Most recently, Wood was part of the residency at Cha North in Pine Plains, NY. He was selected for the AIM program at the Bronx Museum and was awarded a residency at the Woolworth building in NYC through the Lower Manhattan Cultural Council. Along with exhibiting in gallery solo and group shows internationally, Wood was featured in the acclaimed “Human Condition” exhibition in an abandoned Los Angeles hospital in 2016. The following year, he was the recipient of the Moth Art Prize and residency in Ireland. *Form Undone* is his third exhibition with Susan Eley Fine Art, after *Figuratively Speaking* at SEFA NYC in 2018 and *Gathering* at SEFA Hudson in 2021. *Posturing* marks his third exhibition with SEFA.