



Autumn Trees, Yaddo, 2010, oil and acrylic on linen, 44.5 x 72 inches

climb the black mountain

Elisabeth Condon's new landscapes start small, from sketchbooks or digital projections, and rapidly evolve into large-scale abstractions. They collapse the butterfly perspective of Chinese scrolls into sliver-thin layers to create fractured spaces that upend three-dimensional space and linear time. An empty, tree-lined road will be suddenly displaced by starbursts of color; eye-popping oranges, yellows, purples and greens work overtime as spatters and stains of color and agents of description for miniscule houses, foliage and stone plateaus. Condon's paintings invite abstraction as a vital element into what we know to be the literal world through their insistence on color as a defining element in *jouissance*, moments of joy that pierce daily experience. Riffing on Yuan Dynasty scrolls, where the lyrical line defines the object regardless of what it represents, they fuse western and eastern idioms into their rhythmic conveyance of internal and external perceptions. —*Jill Conner*

Many of these paintings were created at Yaddo.



Sky, Tree, River, 2010, acrylic and oil on linen, 110 x 65 inches

Hello, Yellow, 2010, acrylic on linen, 37 x 48 inches (front)



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Tomorrow will be Saturday, 2010, acrylic on linen, 24 x 20 inches



White Lines, 2011, acrylic on linen, 94 x 90 inches



Slippery Slope, 2010, acrylic and oil on linen, 48 x 48 inches

lesley heller
workspace

54 Orchard Street New York, NY 10002
212 410 6120 lesleyheller.com