



SEASONS

*New Work by
Lou Storey and Eileen Kennedy*

Red Bank Frameworks
August 28 through November 2020



SEASONS: New Work by Lou Storey and Eileen Kennedy

When Lou Storey and Eileen Kennedy met as students at Pratt Institute, they never dreamed that more than 40 years later they would still be friends, much less exhibiting together. The last time they showed together was the 1980 Brooklyn Museum show, Brooklyn Abstract Artists. Since then, their artistic journeys have been rich and meandering, intersecting at critical junctures along the way.

Aside from the shared theme, a first look at these two bodies of work might prompt the question, is there any common thread between them? Lou Storey's works are vibrant mandalas of contemporary materials—acrylic paint and cast resin where Eileen Kennedy uses 15th century recipes. Storey's three-dimensional tondos burst with energy and color, telling a tale of rapid, even feverish, execution. Kennedy's egg tempera paintings are quiet, evidencing a more contemplative approach.

Closer inspection and a little inside knowledge reveal some surprising similarities. Both artists give serious attention to craft, using materials and processes they have developed over time. Storey's works comprise layers of paint and three-dimensional elements adhered to the surface of wood panels. Mind you, these added components are no mere found objects. He creates them from scratch, first modeling in plasticine, then creating rubber molds, and finally casting multiples in resin. Once these are glued to the surface of his panel, Storey begins painting. Kennedy begins with dozens of drawings at various scales and levels of finish. Then she prepares the drawing and painting surfaces using centuries-old recipes for gesso. The drawings are made with a silver wire or stylus and are built up in hundreds of layers. She makes her own paint by mixing powdered pigments with egg yolk and

distilled water, and applying it to a wood panel with the tip of a watercolor brush, making thousands of marks and hundreds of layers of paint

Then there is the narrative imperative—each is compelled to tell unique and personal stories. Storey's narratives are sequential, such as in this series that chronicles the ancient myth of Persephone across 12 paintings. Kennedy tells a single story in each painting or drawing, exploring humankind's place in the matrix of nature.

Finally, these works are bound by the source of their imagery. Although both artists learned to draw and paint from direct observation, today their imagery emanates from deep within, flavored with feelings, memories, experiences, and other knowledge acquired over a lifetime of making art. Each takes a germ of an idea and performs the alchemy needed to spawn unique, artistic form.

This exhibition can stand as a metaphor for the parallel courses followed by Lou Storey and Eileen Kennedy over the past 40 years—offering art that is close in proximity, radically different on the outside, but beneath the surface, surprisingly alike.

The Seasons: Death and Rebirth

by Lou Storey



1. Death & Rebirth: The Drama of Seasons

2019, Cast resin and acrylic on panel, 34" Diameter, \$500

Why are there seasons? These twelve mandalas provide an answer, illustrating the tale from ancient Greek mythology of Persephone, Queen of the Dead.



2. Earth Mother Demeter

2019, Cast resin and acrylic on panel, 18" diameter, \$250

Demeter, goddess of the harvest, ruled over successful planting, bountiful harvests, and healthy births of livestock. She was devoted to keeping the Earth fertile and green. She loved humanity, and she loved her daughter Kore, "The light of my life."



3. Hades, Heart of Stone

2019, Cast resin and acrylic on board, 12" Diameter, \$150

The grim visage of Hades, ruler the Underworld, inspired terror, and madness. Lacking pity or compassion, he was feared by both gods and humans. Holding dominion over the Earth's rich core of precious metals made him the god of wealth.

4. Hades Longing for Kore

2019, Cast resin and acrylic on panel, 24" diameter, \$300

Hades sought relief from endless darkness. Searching the Earth, he spied a dazzling light of lovely innocence, the maiden Kore. Knowing she was the daughter of powerful Demeter and not easily won, Hades plotted.



5. Enticement

2019, Cast resin and acrylic on panel, 12" diameter, \$150

Given the task of painting the flowers of the Earth, Kore, chaperoned by three nymphs, came upon a most unusual and beautiful bloom, the narcissus. "I must have it!" she cried out. Pulling at the flower (a trap set by Hades) she was enveloped within a webbed chariot that carried her light down into the dark bowels of Hades kingdom.



6. The Naughty Nymphs

2019, Cast resin and acrylic on panel, 18" diameter, \$250

"What happened to my daughter?!" Demeter asked the nymphs "We only heard her sudden cry, then she vanished!" The playful nymphs had been dancing through the fields of flowers when their friend Kore had been abducted. In a rage, Demeter cursed them to be limbless and covered in scales, doomed to swim the sea in search of their missing friend for all eternity.





7. The End Place

2019, Cast resin and acrylic on panel, 24" diameter, \$300

All end up in the Underworld, the righteous and the wicked. A shadow land of illusions and enigmatic landscapes, five radial rivers fracture the underworld into distinct zones: ACHERON, the river of woe; COCYTUS, the river of lamentations; PHLEGETHON, the river of fire; STYX, the river of hatred, and LETHE, the river of oblivion.



8. Hades Darkest Realms

2019, Cast resin and acrylic on panel, 12"diameter, \$150

Truly wicked souls, the ungiving, the indifferent, those who withheld love, are cast into a deep abyss where unspeakable agonies and tortures await them. One of the nastiest daemons, Eurynomos, hunts in the darkest corners of Hades, slowly chewing away the soul-memory flesh from the dead, turning them into hapless undying skeletons.



9. The Eternal Cycle

2019, cast resin and acrylic on panel, 24" diameter, \$300

In the absence of her daughter trapped in Hades realm, grieving Demeter abandoned the harvest. The Earth transitioned from what had been a feast of polychrome beauty in the richness of new bloom and growth, into a stark monochrome landscape, the bare bones 'dead' of winter.

10. Queen of the Dead

2019, Cast resin and acrylic on panel, 24" diameter, \$300

Kore tasted the fruit of the Underworld and transformed into Persephone, wife of Hades. At that moment the Persephone Paradox was born: granted the right to return to the living (Spring and Summer), she must also return to rule the dead (Autumn to Winter). Persephone alone of the gods possesses the power to move between life and death. A secret human cult formed believing the goddess Persephone has the power to grant immortality.



11. The Cult of Life Eternal

2019, Cast resin and acrylic on panel, 34" diameter, \$500

HAVING NO BLOOD GUILT was the only requirement for initiation into the secretive and powerful cult formed around the belief in eternal life that Persephone offered. Aristotle and Plato wrote of being initiates and of returning from the secret ceremony changed in a fundamental way, having solved the riddle of immortality.



12. Rebus Goat Path

2019, Cast resin and acrylic on panel, 24" diameter, \$300

The ceremonies of the Eleusinian Mysteries, Persephone's cult, are driven by a force greater than rationality, led by instinct and desire. Lasting for nearly two thousand years, the cult and their temples were brought to a brutal end by Christian leaders who feared their power. If followers of Persephone still exist, they are well hidden, as are their yearly initiation ceremonies.



The Four Seasons

by Eileen Kennedy

Spring: Girls with Snowdrops and Robins

2019, Egg tempera on gesso panel, 18 x 18" \$2,700

2019, Silverpoint on prepared board, 18 x 18" \$1,300

When I was a child, winters were longer and more severe than today. We found nothing more delightful than the sight of spring flowers peeping through the brown detritus of winter. When my sister shared a photo she had taken of wild crocuses and snowdrops blooming through dried oak leaves in Poricy Park, a favorite haunt of our childhood, I knew I had finally found the inspiration for the fourth and final season in this series. The addition of robins to the backdrop completed the picture of early spring in coastal Monmouth County, New Jersey. I especially enjoyed creating the misty atmosphere between the trees in the background.





Summer: Woman with Horseshoe Crab

2018, Egg tempera on wood panel, 18 x 18 \$2,700

2017, Silverpoint on board, 18 x 18" \$1,300

The best thing about living in coastal New Jersey is being near the coast. My family lived a short drive to the beach and my four siblings and I always enjoyed the time we spent exploring the shore. Being fair-skinned, Irish Americans, we couldn't spend nearly as much time at the beach as we would have liked. I painted Summer first. I tried to capture that brilliant coastal light that bleaches out colors. The two figures are examining a horseshoe crab, a familiar (often scary) sight on the bay side of Sandy Hook. The shorebirds are scurrying by as usual. I enjoyed juxtaposing the delicate print of the bathing suit with the stronger pattern of the ripples on the bay.



Autumn: Girls with Leaves

2019, Egg tempera on Panel, 18 x 18" \$2,700

2018, Silverpoint on board, 18 x 18" \$1,300

My childhood home was ringed with oak trees and surrounded by woods. Leaves were a major part of daily life in autumn. We raked them, burned them, collected them, pressed them between waxed paper, and even wrote reports about them. I can remember the rustle of the dried leaves as I trekked up the hill on Hubbard Avenue to my friend Allison's house. There is no other sound like it. A favorite game was to take a running start and dive into the mountains of leaves raked up by my long-suffering father.

The original painting was sold in a tempera exhibition at the Attleboro Fine Arts Museum in Massachusetts last year; thus the version on exhibit here is a reproduction.





Winter: Skating Foo Lake

2018, Egg tempera on wood panel, 18 x 18" \$2,700

2018, Silverpoint on board, 18 x 18" \$1,300

Living in coastal New Jersey, I enjoy the rich tableau of flora and fauna offered by our four, very distinct seasons. This winter scene is the second in the series. It looks back to the many years of fun we had skating on a small lake near my house. After school, we'd drop our books, grab our skates and head for Foo Lake (known to outsiders as Poricy Pond.) Located in Middletown, just north of Red Bank, the pond fed a small creek that ran into the Navesink River. In those days, we learned to play hockey and other games outdoors with little or no adult supervision. This scene would be a rarity today, not only because of changing parenting styles, but also because these waters rarely freeze well enough for skating.



You will note a difference in the scale of the figures in the drawing and the painting. After I completed the drawing I realized the figures were not in keeping with the other figures in the series and scaled them up.

About Lou Storey

Lou Storey states, "I can't remember a time when I did not feel the urge to make a mark."



Connected to art making from an early age, Storey went on to earn advanced degrees in fine art from Pratt Institute in Brooklyn, NY. In his twenties he

accepted an art teaching position in Albuquerque, New Mexico where he began making artworks from large hand-woven paper using colorful pigments dug from the mesa to create intricate patterns and designs. Unable to interest any galleries in New Mexico ("paint me a buffalo" he was told), he moved to San Francisco where the works were well received. Storey had much success exhibiting and selling the weavings and was represented by galleries in California and New York.

After several years, however, when his attempts to do something new in his art were rejected, he discovered the stranglehold of being a marketplace artist. "Somehow what had been delightful play had turned into dreary repetitive work, doing what was expected of me. Life handed me the decision, HAPPINESS or PRESTIGE?" Storey made the tough decision to step away from gallery representation. Returning to the east coast Storey began

designing idea based narrative exhibitions. Over the next 20 years, he became an award-winning exhibition designer and put his stamp on exhibitions in museums, and both public and private institutions throughout the US and abroad, including partnerships with the Louvre in Paris, the British Museum in London, and the National Library of Spain.

During those years, Storey continued making art in both two and three dimensions. No longer interested in being represented by a gallery, he continued to exhibit and sell his artwork in museums, gallery invitationals, alternative spaces and in public settings throughout the United States.

At the height of his success as an exhibition designer, at a time when most people are moving toward retirement, Storey elected to return to school, earning a degree in social work and ultimately a doctorate in Psychology. Today, Storey has a thriving psychotherapy practice in Red Bank, NJ. "What's happening in my life continues to inform what ends up on my canvas," Storey states.

"When Eileen approached me about doing an exhibition together with the theme of SEASONS I had just been reflecting on the myth of Persephone. What a coincidence! I felt both invited by Eileen and by fate to jump in, do some research and see what ends up happening." His work in this exhibition is the result.

Learn more at: www.LouStoreyArt.com

About Eileen Kennedy



Since her teens, Eileen Kennedy has worked to reconcile two competing compulsions: making drawings and telling stories. Becoming a narrative painter was her ultimate solution, but not

without a few detours along the way. Kennedy earned a BFA from Pratt Institute in Brooklyn, NY. She emerged from art school building of large, geometric constructions painstakingly crafted from balsa wood, handmade paper, and water color. Despite some initial success, It wasn't long before the narrative urge prevailed and she spent time at the Art Students League to brush up her drawing and anatomy. Within a few years she was exhibiting large, narrative realist oil paintings.

During the 80s and 90s she exhibited at galleries, museums, and alternative spaces throughout the mid-Atlantic region. In the mid-90s she signed with the Cooper Gallery in Jersey City, where she exhibited in solo and group exhibitions until the gallery closed in 2000. During that time she was also the art reviewer for the Jersey Journal, Jersey City's daily paper. In 1995, she was awarded an Artist Fellowship from the New Jersey State Council on the

Arts/Department of State for her work. Her shows were reviewed by the Philadelphia Inquirer, the Newark Star Ledger, Asbury Park Press, The New York Times and other publications.

In 2008, the artist took some time out from exhibiting to explore new media and techniques. She had long been inspired by the work of George Tooker as well as early Renaissance masters and wanted to learn to work in egg tempera. Its pure colors and linear approach seemed perfect for her narrative style and her love for detail. She studied with Koo Schadler, a contemporary master of the medium. Within a few years, Kennedy decided to paint exclusively in egg tempera and began exhibiting her new pieces in group shows. In 2014 she had a two-person show at the Art Alliance Gallery in her home town, Red Bank, New Jersey. A show of egg tempera paintings, silver point drawings and watercolors soon followed at Red Bank's Oyster Point Hotel in 2015. In 2019, 8 of her paintings were included in the exhibition *Nature and Narrative*, along with 7 other tempera painters from around the US at the Attleboro Fine Arts Museum in Massachusetts.

The artist lives and works in Red Bank, New Jersey. When she's not making art, you can find her playing mandolin in the Celtic trio, The Kilkenny Cats.

Learn more at: www.Eileen-Kennedy.com

About Red Bank Frameworks

Owned and operated by Steve McMillion since 2009, Red Bank Frameworks is a full-service conservation picture framing studio and art gallery. McMillion is a meticulous craftsman with a passion for art whose years of experience framing for London auction houses informs the work in his own shop. His eye for design and understanding of art yields frames that protect the art they surround and enhance the viewing experience.

An artist and collector himself, McMillion's gallery focuses on photography, works on paper, prints, vintage graphics, and original art that is off the beaten path. His personal collection of 60s memorabilia and graphics is unsurpassed and was the core of Monmouth Museum's 2019 exhibition commemorating the 50th anniversary of Woodstock.

On the gallery walls, you can find work by some of the region's most engaging and accomplished artists. Usually curated in groups of 2 to 4 artists, McMillion mounts thought provoking

shows that juxtapose art that would not normally be seen together, such as the current show of works by Lou Storey and Eileen Kennedy.



135 Monmouth Street
Red Bank, NJ 07701
732.219.6688
redbankframeworks.com

Tuesday-Friday, 10 am to 6 pm;
Saturday, 10 am to 5 pm
Sunday & Monday closed

