

FOR IMMEDIATE RELEASE

EMMA TAPLEY: After Life / Amongst the Trees

May 1 – May 31, 2024

DFN Projects, 16 East 79 Street, garden level, New York, NY 10075

Opening reception: Wednesday, May 1, 5-7pm

Gallery hours: Mon - Fri. 11-4pm



Emma Tapley, *After Life/Central Park*, 2024, oil on panel, 36 x 48 in.

(New York, NY, Upper East Side) Garvey|Simon is pleased to present *Emma Tapley: After Life / Amongst the Trees*, opening May 1 at DFN Projects, 16 East 79th Street (garden level). *The exhibition* features a selection of Emma Tapley's recent landscape paintings: quizzical depictions of forests, ponds, lakes, and skies. Tapley playfully manipulates her subjects—flipping, reflecting, and overturning them to reveal a fantastical realm. *Emma Tapley: After Life / Amongst the Trees* is on view through May 31, 2024. **There will be an opening reception on Wednesday, May 1 from 5-7pm at DFN Projects. The artist will be present.** Gallery hours are Monday - Friday, 11-4 and also by appointment upon request.

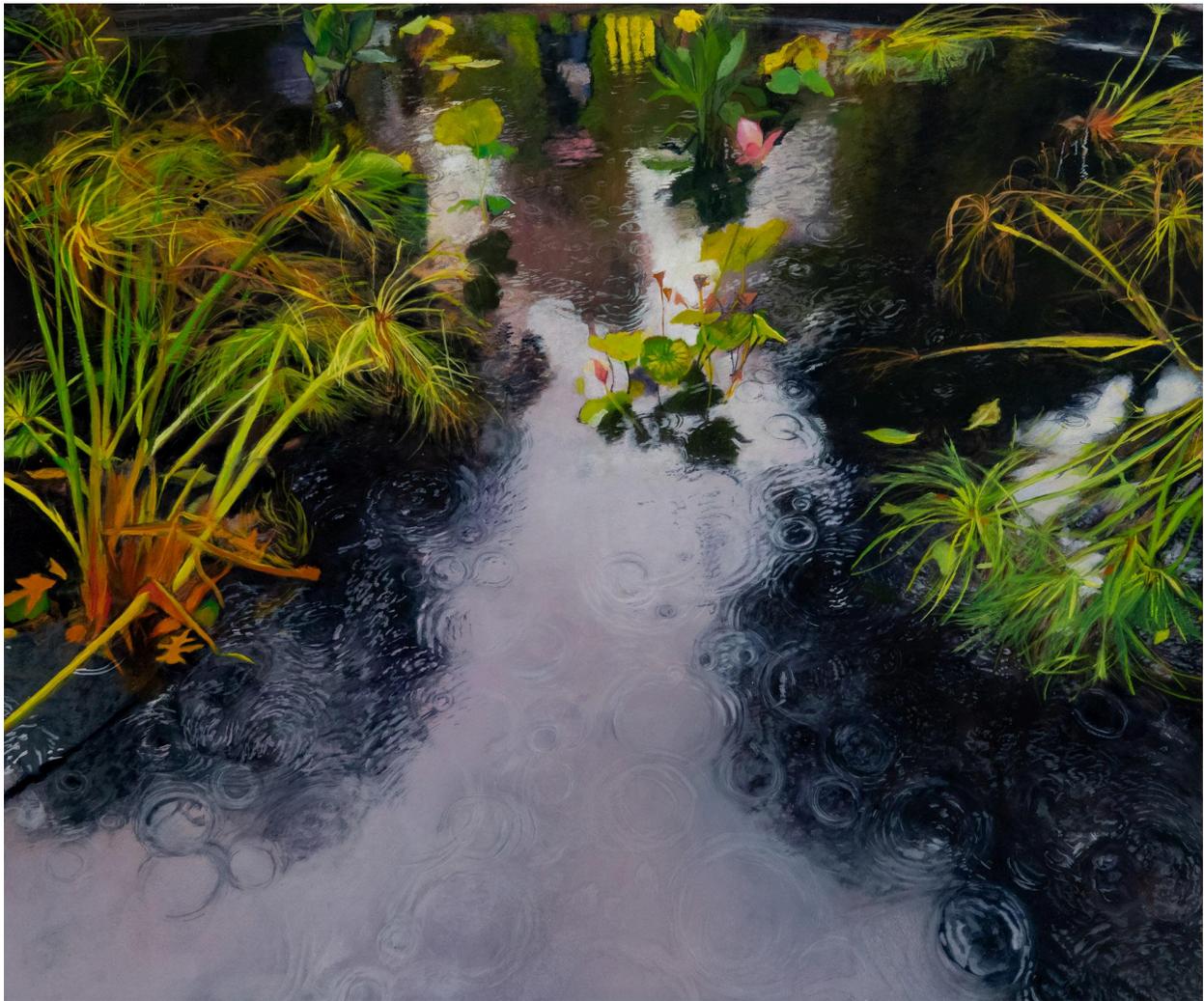
Tapley's dizzying new paintings are gleeful acts of deception and subtle commentary on the notion of farce inherent in painting. Ranging from dutiful translations of trees, skies, and flora, to impressionistic renderings of forests, they take the tenets of landscape and turn them on their head. Tapley obfuscates or eliminates horizon lines, crops out canopies and root systems, and makes porous the boundaries between foreground, midground, and background. Without these anchors, literal tethers to the terrestrial plane, Tapley's landscapes transcend the space of reality. Tapley allows the paintings to expose themselves as paintings, peeling back the pretense of representation to show the tricks and techniques that go into recreating reality. This quality of self-awareness adds to the levity of Tapley's paintings, permitting them to wink as they toy with the fabric of reality.



Emma Tapley, *After Life/Inversion*, 2024, oil on linen, 40 x 60 in.

Particularly enchanting is Tapley's use of reflection. The veracity of her doubles is fickle: sometimes they appear as hard-edged facsimiles, and other times, waifish specters of their physical counterparts. The resulting effect is a slippage between

reflection and reality, allowing the viewer to tumble into Tapley's reversed world without even realizing it. Tapley offers these reflections as instances of resurrection; her vivid leaves, boney branches, and limitless skies finding rebirth in the surface of the water. Whether glassy and impenetrable, or punctuated by raindrops' craters, Tapley uses a distorted sense of depth to transform these aquatic mirrors into portals, unveiling a reality at once near and far from our own.



Emma Tapley, *After Life/Inversion*, Madison Square Park, 2024, oil on linen, 20 x 24 in.

Emma Tapley (American, born 1967) received her Bachelor of Fine Arts from the School of Visual Arts and has studied at the Pratt Institute and the New York

Academy of Art. She has been exhibiting her work for 25 years, and has shown extensively both nationally and internationally. Tapley's realist paintings of the natural world often take years to complete as she gradually builds layers of carefully placed brush strokes. What results are representations tending toward abstractions of nature viewed from unusual perspectives. She disorients and challenges the viewer with her renderings of inverted reflections in water and cropped details of larger vistas. Tapley had multiple solo exhibitions with Fischbach Gallery, New York, NY, as well as exhibitions in Kyoto, Iceland, and Washington, D.C. Tapley is the recipient of The Metropolitan residency in Kyoto, Japan; the Art Shed residency in Sointula, British Columbia; and the Jentel Foundation residency in Wyoming.