

EMILY NOELLE LAMBERT

BELLOW

DENNY
GALLERY



Emily Noelle Lambert
Bellow
May 18 - June 25, 2017

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Denny Gallery
261 Broome Street, New York, NY

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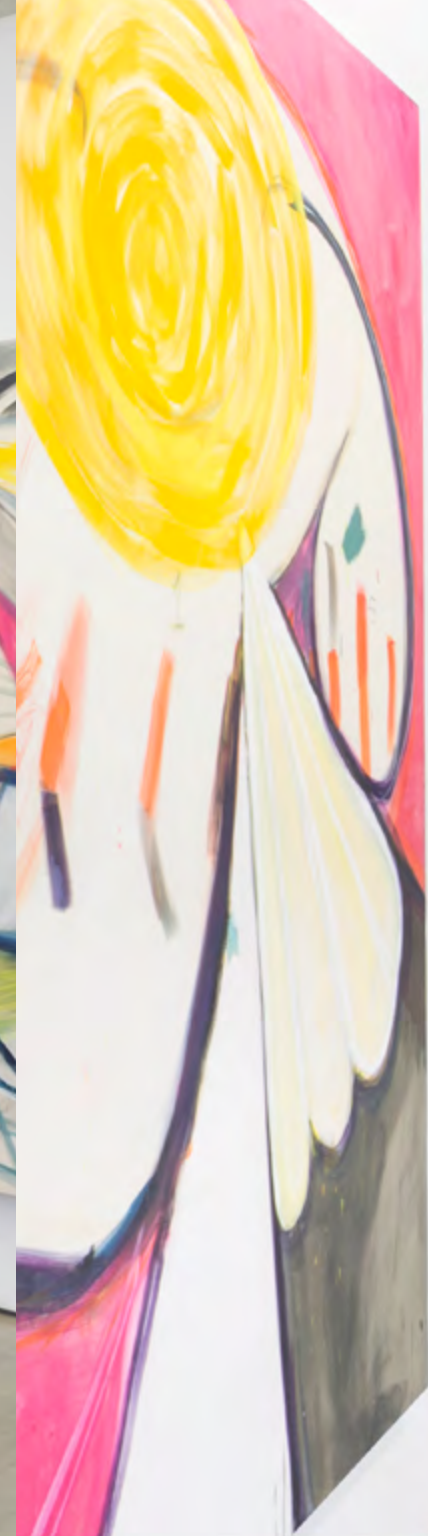
This catalog has been printed on the occasion of the exhibition

Emily Noelle Lambert: *Bellow*

May 18- June 15, 2017

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OPENING UP

Emily Noelle Lambert: *Bellow*
May 2017

By Jennie Lamensdorf

In the summer of 2016, Emily Noelle Lambert's multi-disciplinary painting practice opened up: she eschewed the sculptural relief elements often bound to the edges and surfaces of her earlier canvases and loosened her typically dense gestures and layers. This exhibition, *Bellow*, brings together a body of work that demonstrates the highs and lows of Lambert's recent experiences: an idyllic residency in Brittany, France, surrounded by the sea and an abundance of ancient, Medieval, and Renaissance history and architecture, coupled with the incendiary U.S. Presidential campaign, election, and inauguration. *Bellow* summons a layered series of contemporary political and art historical references, including an impassioned call to action, a steady beat to march forward to, and an apparatus for fueling fire. The exhibition explores clashing values and ideas, it acts as a personal look into Lambert's parsing of the emotional rollercoaster of the last twelve months.

As with all of Lambert's practice, the works in *Bellow* demonstrate a deep engagement with the history of gesture, color, and mark making in Western painting, particularly in the late 19th and early 20th centuries, including with Henri Matisse (notably his recumbent nudes), the Impressionists, and Cubists. Unlike these canonical male painters, Lambert grounds her work in her own body - she does not make a gesture larger than her wing span - and adapts figuration to be more abstract and androgynous, yet less voyeuristic.¹ In *Watching the Waves* (2016), a reclining figure, seen from behind and slightly above, occupies the height and breadth of the canvas; only a speck of landscape is visible beyond. Bold and surprising color choices are a hallmark of Lambert's practice, therefore in this work the sky is lavender with pink and orange fluffy clouds and the water a richer purple. She swaths the head, legs, and arms in bright yellow and turquoise that appear as reflections of the sun and waves. Lambert depicts the body in motion rather than repose: the right arm bends at the elbow and extends backwards, its hand lands awkwardly above the head with fingers extended just beyond the edge of the canvas, and the right foot hovers atop the bent left knee. *Watching the Waves* recalls Matisse's *Large Reclining Nude* (1935), in which the recumbent figure leans back, fingers and toes extended in opposite directions to reach off the edge of the picture plane.² Matisse also depicts the right arm bent at the elbow and awkwardly landing behind the head,

while the left leg hovers above the right, as if about to rest on the right knee. Unlike Lambert's wave-watcher, Matisse's nude looks directly at the viewer with hollow eyes. She is a simplified figure, only a few stark lines outline the body, yet unarguably female. Lambert's subject is androgynous and gazes away from the viewer, perhaps ignorant of their scrutiny. The de-sexualized reclined posture, which makes several appearances in the artist's recent work, including in *Sun Bath* (2016), *Laying Down* (2016), and *On the Beach* (2017), demonstrates Lambert's commitment to reclaiming the figure.

Like her preferred turn of the century references, Lambert is a painter working in a moment of philosophical and medium-based crisis. Her predecessors examined the challenge of creating work in face of the expansion, improvement, and increased accessibility of photography; if a scene could be immediately and more-perfectly captured by a camera, what then was the function of painting? This anxiety led artists to mine the very idea of the medium and significantly contributed to its expansion in the late 19th and early 20th centuries.³ Today, artists face a similar crisis: digital images inundate social media feeds and inboxes, to the extent that many art viewers, buyers, critics, and myriad other art consumers only experience works in a digital state.

Lambert contends with the digitization of the art world with a trilogy of small paintings. *Eyes Up On One*, *Eyes Up On Two*, and *Eyes Up On Three* (all 2017) humorously recall the zoom function available with a digital image. The first work in this series is dense with patterned lines and dots in varying widths and lengths from which the face of a highly obscured figure emerges, appearing to squint over an object, akin to a character in a spy movie trying to hide while surreptitiously watching a scene. In the top left corner, hovering above and in front of the figure is a bright pink disembodied eye-shape, recalling a God's Eye or Evil Eye, though its role as a symbol of protection or malevolence is ambiguous. In *Eyes Up On Two*, the image is "zoomed in" with just the eyes of the original figure now visible. Here,

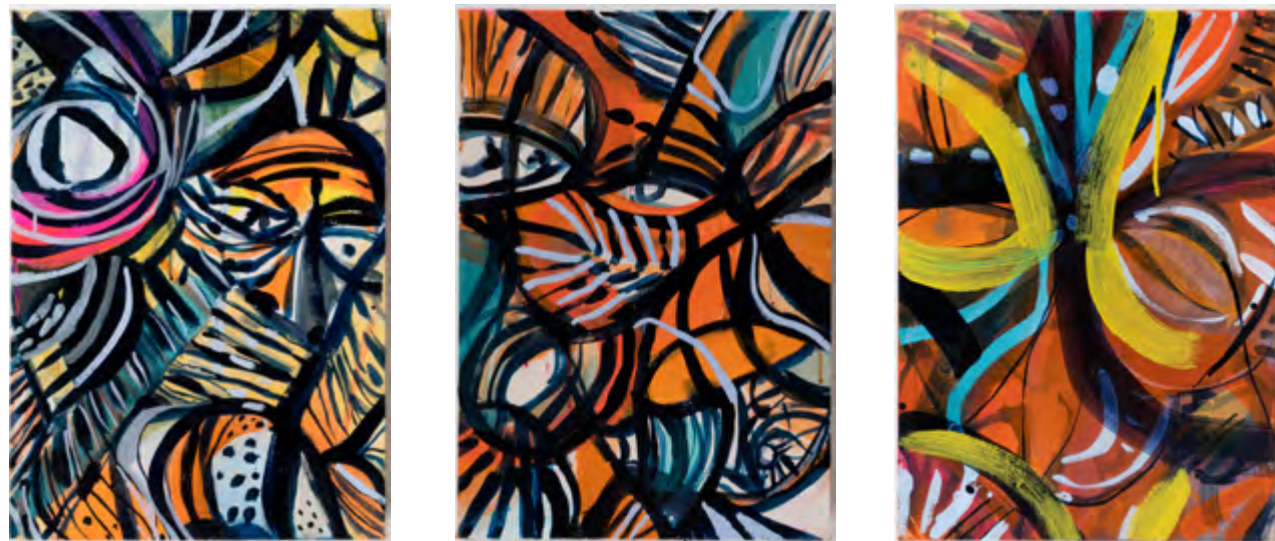


Emily Noelle Lambert
Watching the Waves, 2016
Acrylic on canvas
40 x 30 in./ 102 x 76 cm.

¹The swoop of Lambert's gesture is most visible in her larger paintings, including *Pink Time*, *Grabs Back*, and *Moving Through* (all 2017).

²Henri Matisse, *Large Reclining Nude*, 1935, oil on canvas, 26-1/8 x 36-3/4 inches. Baltimore Museum of Art, Baltimore, MD, The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. 1950.258.

³For an exhaustive study of the relationship between photographers/photography and painters/paintings in the early years of the genre and its rapid growth, please see: Dominique de Font-Réaulx, *Painting and Photography 1839 - 1914*, (Paris: Flammarion, S.A., 2012).



Left to Right: *Eyes Up On One*, *Eyes Up On Two*, and *Eyes Up On Three*, 2017. Acrylic and oil on canvas. 21 x 15 in / 53 x 38 cm each.

Lambert layered patterns in oranges, pinks, and greens more densely with bisecting black and grey lines to further cloud the image. Again a single, disembodied eye hovers, but this time in the bottom right corner of the canvas. Finally, *Eyes Up On Three* is further zoomed-in, and Lambert introduced thicker brush strokes in bright yellow to complicate the surface, giving the appearance that the figure's nose is pressed against the surface of the painting as if it were glass rather than canvas. Although the "zoom" function recalls the practice of viewing images online, the title (*Eyes Up On* spoken aloud sounds like *Eyes Upon*), and the lingering disembodied eye point to a consideration of surveillance. In an age when digital devices can be hacked to listen to and watch private lives and the media is constantly awash in discussions of the legal extent of warrant-less wiretapping, Lambert's combination of commentary on the digital distribution and consumption of images with the insidious nature of surveillance demonstrates the multiplicity of meanings layered into her semi-abstract paintings.

As we experience ever-more access to images online, digital denizens must contend with the reality that all searches are logged and data mined to provide resources for the algorithms that track, market, and predict the habits of users. Lambert's paintings stand as welcome antidotes to these digital surfaces. Truly the mark of a resistant painting is the insistence it must be seen in person to be "understood." In this digitally-dominated art world, the mere practice of making paintings fluctuates between a radical and anachronistic choice. Lambert is certainly not alone as she faces off against the onslaught of digital imagery, but her work is a stake in the ground among many that argue for the continued relevance of painting.

Although many of Lambert's works may imply a narrative scene, her paintings function primarily as vessels for the viewer's ideas and biases. It is hard not to read Lambert's paintings in terms of the political context in which they were made, beginning with the 2016 election primaries, through Election Day, inauguration day, and completed in an atmosphere heavy with anxiety, outrage, fatigue, and disillusion. This is most visible in Lambert's roiling painting, *Grabs Back* (2017), a swirling mass of bodies wavering between lovers in an impassioned embrace and a no-holds-barred fist fight. The dizzying landscape underscores the tumbling figures, and the sun appears to be both above and below them, as if the viewer is engaged in unbridled fury along with them rather than watching from afar. The title, *Grabs Back*, is a not-subtle reference to Donald Trump's now-infamous 2005 comment, "You can do anything ... Grab them by the pussy" and the immediate response found online and at protests proclaiming, "this pussy grabs back." The title gives the viewer insight into the artist's intentions and direction, despite the painting's abstract nature. It also illuminates other works in the show with less openly-political titles and makes a convincing argument for considering abstract painting in its context, rather than solely focusing on formal elements.

Lambert's paintings underscore the belief that art and culture will be the battleground for our future; by creating paintings rich in art historical references and contemporary political commentary, Lambert celebrates and rewards intellectualism. She embeds in her paintings commentary on surveillance, the distraction of digital overload, our melodramatic political moment, and a sincere consideration for the figure. Lambert's works translate complex ideas into sophisticated visual statements that reward close looking and patience, two traits that are and will continue to be critical skills to making sense of the world.









Grabs Back, 2017
Acrylic on canvas
84 x 70 in/213 x 178 cm



Watching the Waves, 2016
Acrylic on canvas
40 x 30 in/ 102 x 76 cm



Pink Time, 2017
Acrylic on canvas
84 x 74 in/213 x 188 cm



Time Machine, 2016
Acrylic on canvas
80 x 73 in/203 x 185 cm



Laying Down, 2016
Acrylic on canvas
80 x 72 in/203 x 183 cm





Visionaire, 2016
Acrylic on canvas
70 x 58 in / 178 x 147 cm



Garden, 2016
Acrylic on canvas
40 x 30 in / 102 x 76 cm



TANGLE

Emily Noelle Lambert

April 13 - October 1, 2017

55 Fifth Avenue - New York, New York

Emily Noelle Lambert's paintings and sculptures are vivid, gestural abstractions that demonstrate an instinctual relationship to formal elements such as line and color. They are resolutely handmade and based in the physical capabilities of the artist's body – no single gesture is bigger than the swoop of the span of her arm. *Tangle*, a monumental, site-responsive painting, hugs the unusual curve of the lobby wall at 55 5th Avenue. The artist's largest single-panel work to date, it is a compelling echo of the building's architecture and swells as if to immerse the viewer in an enveloping environment of color. The painting's physicality brings to mind historic works such as Matisse's Cut Outs and Monet's The Water Lilies series, recalling their monumentality and relationship to the exhibition space. The cluster of accompanying sculptures, composed of discarded pieces of found wood that Lambert brightly paints and patterns, extend the canvas off the wall and into the viewer's space. It is a work you can lose yourself in, and will afford a moment of respite from the frenetic energy of 5th Avenue and the hectic pace of transition in the lobby.

Emily Noelle Lambert received her MFA from Hunter College, New York and her BA in Visual Art from Antioch College, Ohio. Lambert has had solo exhibitions with Denny Gallery, Lu Magnus in New York City, Regina Rex in Brooklyn, Priska Juschka Fine Art in New York City, IM ART Gallery in Seoul, South Korea, and Thomas Robertello Gallery in Chicago. Lambert has received prestigious artist residencies at the MacDowell Colony, Edward F. Albee Foundation, Alfred and Trafford Klots International Artist Residency in Léhon, France, Lower East Side Printshop, Yaddo, Byrdcliffe, and the Vermont Studio Center. Her work has been reviewed in Art in America, the Brooklyn Rail, and Hyperallergic.

Tangle was curated by Jennie Lamensdorf and sponsored by the Time Equities Inc. (TEI) Art-in-Buildings. TEI is committed to enriching the experience of our properties through the Art-in-Buildings Program, an innovative approach that brings contemporary art by emerging and mid-career artists to non-traditional exhibition spaces in the interest of promoting artists, expanding the audience for art, and creating a more interesting environment for our building occupants, residents, and their guests.

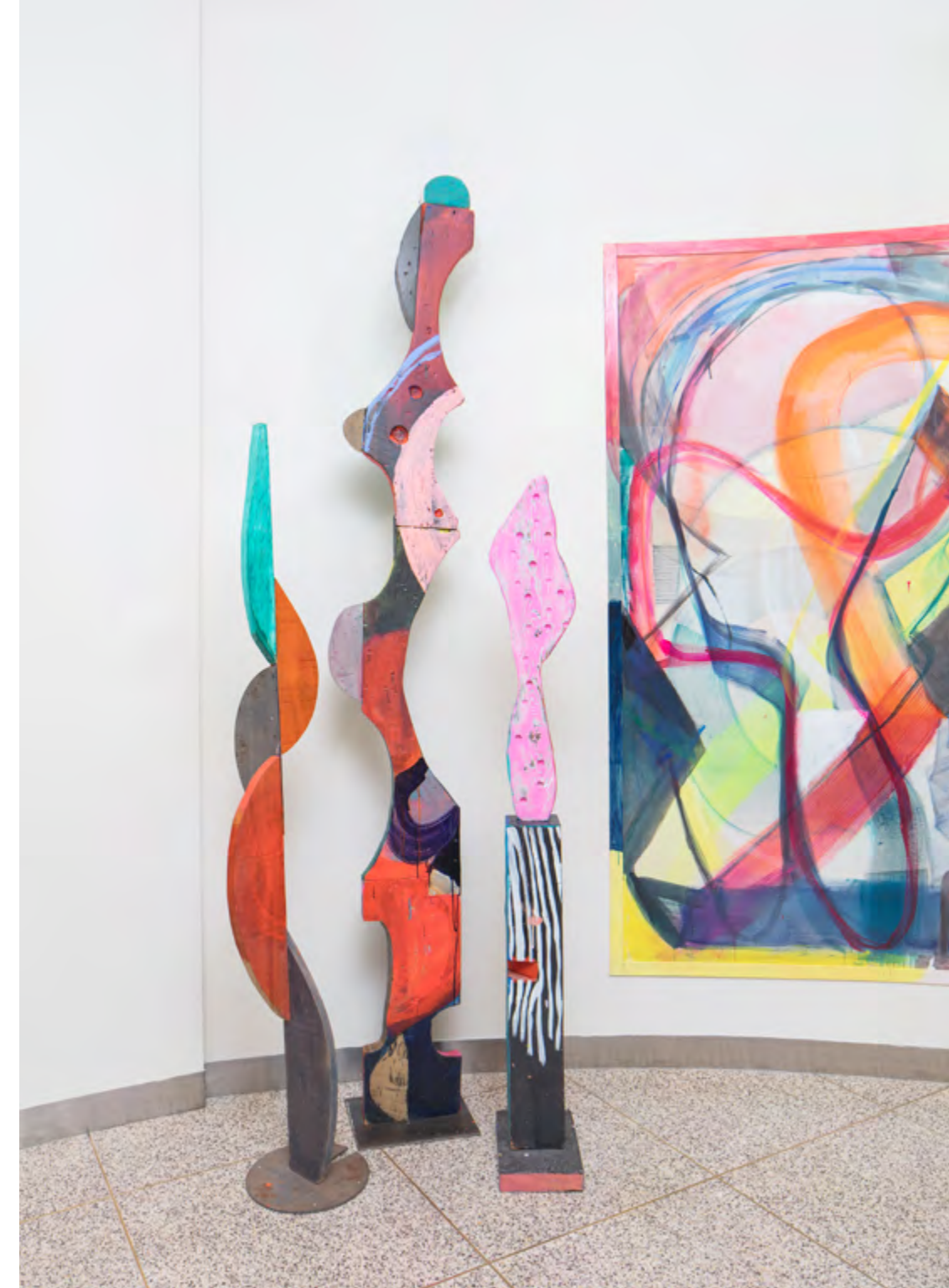
Opposite page:

Installation view of *Tangle* by Emily Noelle Lambert, 2017. Art-in-Buildings, 55 Fifth Avenue, New York, NY.

Courtesy Time Equities Inc. Art-in-Buildings. Photography By: Sol Hashemi.



Installation views of *Tangle* by Emily Noelle Lambert, 2017. Art-in-Buildings, 55 Fifth Avenue, New York, NY.
Courtesy Time Equities Inc. Art-in-Buildings. Photography By: Sol Hashemi.



EMILY NOELLE LAMBERT CURRICULUM VITAE

Lives and works in New York City
Born 1975 in Pittsburgh, PA

EDUCATION

2007 Masters of Fine Arts, Hunter College, New York, NY
1997 Bachelor of Arts, Visual Art, Antioch College, Yellow Springs, OH

SOLO AND TWO PERSON EXHIBITIONS

2017 *Bellow*, Denny Gallery, New York, NY
Tangle, Art-in-Buildings, New York, NY
2015 *Idée Fixe*, Denny Gallery, New York, NY
2014 *Curio Logic II*, Lu Magnus, New York, NY
2013 *Curio Logic: Works on Paper*, Lu Magnus, New York, NY
2012 *Heart Heat*, Lu Magnus, New York, NY
Gatherings, Regina Rex at Bushwick Basel, Brooklyn, NY
2009 *Little Deaths*, Priska Juschka Fine Art, New York, NY
2008 *Day To Day*, IM ART Gallery, Seoul, Korea
Pink Trees, Thomas Robertello Gallery, Chicago, IL
2007 *Strange Dust*, Priska Juschka Fine Art, New York, NY
Compelling Pursuit, Galerie WIT, Wageningen, Netherlands (two person)

SELECTED GROUP EXHIBITIONS

2017 *The Thing is a Code, The Code a Refrain*, The Osage Art Center, Belle, MO
2016 *The Black & White Project*, curate by Yifat Gat, Transmitter, Brooklyn, NY
SMILE!, Shin Gallery, New York, NY
9 Sculptures, BravinLee programs, New York, NY
Shelflife, curated by Jay Davis, The Gallery at Ace Hotel, New York, NY
Elemental, Lorimoto, Ridgewood, NY

Drawing for Sculpture, curated by Courtney Puckett, Tiger Strikes Astroid, Brooklyn, NY
2015 *I Can't Wait To Get Off Work*, curated by Austin Eddy, Bannerette, Brooklyn, NY
Re:Purposed, The Ringling Museum of Art, Sarasota, Florida
Busts, Van Doren Waxter Gallery, New York, NY
Wrap Around 6, curated by Renée Ricardo, ARENA@Suite 806, New York, NY
Ice Storm, curated by Sharona Eliassaf and Emily Weiner, The Willows, Brooklyn, NY
2014 *Share This! Appropriation After Cynicism*, Denny Gallery, New York, NY
Workspace, Dieu Donne, New York, NY
Big, Fat, and Juicy, Pelham Art Center, Pelham, NY
MAKE/DO: Contemporary Artists Perform Craft, Western Michigan University, Kalamazoo, MI
Verge, Munch Gallery, New York, NY
2013 *Totem*, Asya Geisberg Gallery, New York, NY
Emerging, Ille Arts, Amagansett, NY
Moby Project, Neoteric Arts, Amagansett, NY
Genius of Love, Brian Morris Gallery, New York, NY
No Sun Without Shadow, Lu Magnus, New York, NY
Thanks, Lu Magnus, New York, NY
2012 *Tabletop Installation for Brooklyn Museum Artist Ball*, Brooklyn, NY
Special Project Installation, Untitled Art Fair, Miami Beach, FL
Hot Paint, Weekend Space, Los Angeles, CA
Big Drawing Show, Jamaica Center for the Arts, Jamaica, NY
Burn Before Reading, Project for SCOPE NYC, New York, NY
Into the Looking Glass, Noyes Museum of Art, Oceanville, NJ
In What Distant or Deep Skies, Lu Magnus, New York, NY
2011 *A Room of Her Own*, Lu Magnus, New York, NY
Die Like You Really Mean It, Allegra La Viola Gallery, New York, NY
The Unseen, Torrance Museum of Art, Los Angeles, CA
Rogue Element, RH+ Gallery, Istanbul, Turkey

2010 *The Big Picture*, Priska Juschka Fine Art, New York, NY
Home, Bullet Space Gallery, New York, NY
Face Off, Thomas Robertello Gallery, Chicago, IL
2009 *Marginalia*, MTS Gallery, Anchorage, AK
What Could Be Our Last, YES Gallery, Brooklyn, NY
2008 *Remarks on Color*, Galerie Baer, Dresden, Germany
Cryptoreal: Art and Myth, St. George Church, Flushing, NY
2007 *CAA Regional MFA Exhibition*, Hunter College Gallery, New York, NY
2006 *!@##\$%*, The Artist Network, New York, NY
Introductions, Thomas Robertello Gallery, Chicago, IL
Asa Nisi Masa, Marvelli Gallery, New York, NY
Go Figure, Jet Artworks, Washington DC
Passion and Wheels, Olin Gallery, Roanoke College, Salem, VA
2003 *Pantone*, Massimo Audiello, New York, NY
Exquisite Corpse L train, Lisa Kirk's Outlaw Series, NY, NY
2002 *Generations*, A.I.R. Gallery, New York, NY

COLLABORATIONS/PERFORMANCES

2017 CounterPointe, Collaboration with Brandi Marsh, Notre Maar, Brooklyn, NY

HONORS, AWARDS AND RESIDENCIES

2016 The Alfred and Trafford Klots International Artist Residency, Léhon, France
2015 Vermont Studio Center, Johnson, VT, Full Fellowship
2014 MacDowell Colony, Peterborough, NH
Dieu Donne Workspace Residency, New York, NY
2013 Edward F. Albee Foundation Residency, Montauk, NY
Lower East Side Printshop, Keyholder Residency, New York, NY
Faculty Funding Award, Parsons the New School for Design, New York, NY
2012 Wassaic Project Winter Residency, Wassaic, NY
Faculty Funding Award, Parsons the New School for Design, New York, NY

2011 Carriage House Residency, Islip Museum of Art, Islip, NY
2010 Fountainhead Artist Residency, Miami, FL
2008 Yaddo Foundation Residency, Saratoga Springs, NY
2006 Woodstock/Byrdcliffe AIR, Woodstock, NY
2006 Anderson Ranch Art Center, Program Excellence Scholarship, Snowmass, CO
2004 Vermont Studio Center, Johnson, VT
1998 Penland School of Craft, Penland, NC

CURATORIAL PROJECTS

2015 *Beginning to See the Light group exhibition*, Yes Gallery, Brooklyn, NY
2014 *On Accident and Chance*, Curated poetry reading, Lu Magnus, New York, NY
2012 *The Practice Of Drawing*, symposium on drawing, Parsons The New School, New York, NY
2008 *Guest Art Editor*, Saint Ann's Review, Summer 2008
1997 *The Doll Show*, Garfield Art Works, Pittsburgh, PA
1996 *Ray Appleby: Cultural Explorer*, Herndon Gallery, Antioch College, Yellow Springs, OH

PRESS AND PUBLICATIONS

2017 Cascone, Sarah. "Editors' Picks: 11 Things to See in New York This Week," *Artnet*, May 15
"CounterPointe: From white cube to black box," *Two Coats of Paint*, April 13
2016 Laster, Paul. "12 Things to Do in New York's Art World Before April 1" *The Observer*, March 28
McMahon, Katherine. "Habitat: Emily Noelle Lambert," *ARTnews*, January 7
2015 Butler, Sharon. "Interview: Emily Noelle Lambert in Greenpoint," *Two Coats of Paint*, November 8
Ryan, Steadman, "Things to Do in New York's Art World..." *The Observer*, October 15

PRESS AND PUBLICATIONS CONTINUED

- 2015 Calandra, Maria. "Emily Noelle Lambert," *Pencil in the Studio*, October 15
Reyburn, Scott. "Top-End Art Auctions Take New Digital Path," [covering START art fair], *The International New York Times*, August 10
- 2014 Brown, Becky. "Emily Noelle Lambert: Curio Logic II," *Brooklyn Rail*, March
"Reviews in Brief: Emily Noelle Lambert," *Modern Painters*, January, p. 98
- 2013 "Studio Visit: Emily Noelle Lambert," *Ann Street Studio*, April 16
Patrick, Kendra. "Studio Visit with Emily Noelle Lambert," *Muse Magazine*, June 3
Mason, Shana Beth. "UNTITLED Art Fair," *Whitehot Magazine*, January 1
- 2012 Boucher, Brian. "Emily Noelle Lambert Makes Miami Her Studio," *Art in America*, December 14
"Shot at Untitled: Emily Noelle Lambert," *Artinfo*, December 7
Green, Penelope. "The Loft that Mediabistro Built," *The New York Times*, November 14
Colucci, Emily. "Experiencing Emily Noelle Lambert's Personal Creative World," *Hyperallergic*, October 22
Brennan, Valerie. "EMILY NOELLE LAMBERT," *Studio Critical*, January 7
- 2011 "Review Die Like You Really Mean It," *The L Magazine*, November 6
"North Side Art, Must See Studios", *The L Magazine*, June
Russ, Eric. "A Room of Their Own," *Is It Weird That I Like Art?*, May 20
Kunitz, Daniel. "Editor's Picks," *Artinfo*, May 19
Catalogue Rogue Element, RH+ Gallery, Istanbul, Turkey
- 2010 *The Antiochian*, Fall
- 2009 Sasha. "Emily Noelle Lambert," *Beautiful Decay Magazine*, November 4
- 2008 Hamada, Jeff. "Emily Noelle Lambert," *Boooooom!*, January 14
Lee, Mi Hye. INVOGUE "Day to Day," *Korean Vogue*, No.146, September
Jeong, Ajin. "Exhibition Hot List, Day to Day," *Bazaar*, No. 146, September
Turney, Rachel. "Review: Emily Noelle Lambert/Thomas Robertello Gallery," *New City Chicago*, May 22
"Monthly Picks", *Chicago Social*, April
- 2007 Katz, Miriam. "Critics Pick," *Artforum*, April
MFA Exhibition, CAA Newsletter, January
- 2005 Dawson, Jessica. "A Brush with Celebrity," *Washington Post*, August 4
- 2004 Art USA, Issue 2, April-May
- 2003 Rosenberg, Karen. "Art Picks," *New York Magazine*, December 22-29



Emily Noelle Lambert, 2016.
Photography By: Elizabeth Leitzell



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