

LAURIE LAMBRECHT

Inside Roy Lichtenstein's Studio: Photographs 1990-1992

From November 14, 2008 through January 19, 2009, The Drawing Room in East Hampton is pleased to present a collection of Laurie Lambrecht's photographs of Roy Lichtenstein and his fascinating studio surroundings, created between 1990 and 1992 while Lambrecht worked as his administrative assistant. It is rare that we can peer into the creative process of a great artist of our time. In this dazzling photographic series Lambrecht shares her private observations of Lichtenstein's working process with respect, while creating an important body of work of her own.

In the privileged environment of his meticulous Southampton studio, Lambrecht cast her eye around the scene of canvases in progress, taped on the surface with stencils, and worktables strewn with Prisma pencils, Benday dot covered papers, and clippings from *The Flash* and other period comic books. The combination of found and arranged compositions that comprise this series reveal both his working method and her own. Amazed by the intense preparation that imbues each of Lichtenstein's canvases, Lambrecht provides evidence of the Pop master at work.

Starting with the Picassoesque pencil drawings casually taped to an aluminum heating duct, Lambrecht's lens revolved around the studio, at times capturing the artist making and reflecting on his work. In *Roy in Yellow Living Room*, a shot of the artist painting a large canvas of a 1950s living room as it would be reproduced in a newspaper drawing, she underlines the humor of his Pop sensibility, as he leans into his life size two-dimensional interior. In a quieter portrait, he sits in an elegant chair with his back to the camera, contemplating a painting in progress. Both pictures recall the tradition of paintings of artists' studios that includes Henri Matisse's *Red Studio*.

With a keen eye for still life composition, Lambrecht delved into the great array of materials she encountered in the studio. Two images, *Bathing Beauties (Blue)* and *Bathing Beauties (Stencils)* present scattered cut outs of newspaper fashion drawings she found preserved in a business envelope labeled *WOMEN*. The envelope itself, printed with a return address of the Douglass College Art Department where Lichtenstein taught in the early 1960s, provides a wonderful document of source materials from the period of his classic painting, *Girl with Beach Ball* (1961). In another photograph, setting her viewer on Dada moments in the studio, including a glimpse of a heavily lashed tearing eye detail, Lambrecht shows her wit, perhaps in homage to Man Ray. As she focused her camera on behind the scenes media and technical processes he loved, Lambrecht gleaned insight into the making of his animated pictures that her photographs now impart. Working from negatives first captured with a Hasselblad camera between 1990 and 1992, she achieves highly saturated, lush pigment prints on medium and large sheets of cotton rag paper. These images of Lichtenstein's 60s and 70s materials in their original gritty plastic color - take us back with a smack!

Much of Lambrecht's work involves observing the atmosphere of creative process. Besides shooting at Lichtenstein's, she is well known for her work documenting the community and ambience that has unfolded over more than a decade at Robert Wilson's Watermill Center. This project, which started in the mid-1990s, encompasses photographs of dance and music rehearsals, Wilson's extraordinary chair collection, and his own site-specific sculpture surrounding the Center's landscape and architecture. During the 1990s Lambrecht worked on a series of portraits of noted artists of the Long Island's East End, and in 2004 completed a graceful visual essay on the Rodin Museum in Paris in photographs of the artist's sculpture within the architecture of his 18<sup>th</sup> century house. A lifelong Bridgehampton resident, Lambrecht divides her time between Manhattan and the Hamptons.

Fall/Winter Gallery hours: Mon & Fri-Sat 11 to 5; Sun 11 to 4.  
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