

# THE DRAWING ROOM 16R Newtown Lane, East Hampton, NY 11937 T 631.324.5016

FOR IMMEDIATE RELEASE

From October 30 through December 6, 2004, The Drawing Room is pleased to present an exhibition of Laurie Lambrecht's photographs from two series: Interiors of the Musée Rodin in Paris and Robert Wilson's whimsical chair collection in Watermill, New York. A reception will be held on Saturday, November 6, from 5 to 7 pm. Both series reflect Lambrecht's longstanding interest in photographing environments where creative people live and work. Her perception of the intimate dynamic between objects and the space they occupy is fundamental to her work and is heightened by her ability to capture dramatic light effects on interior spaces and the isolated objects of art and design she photographs.

Over the course of two visits to the Musée Rodin during the winter and summer of 2004, Lambrecht explored the intimate tension between the sculpture and the architecture of the 19<sup>th</sup>-century house it inhabits. Lambrecht's photographs from this series lead the viewer on a sensorial tour through the rich interiors of the museum where Rodin formerly lived and worked. Holding her camera low and shooting foreshortened images of portrait busts and elongated nudes in marble and bronze, everything is exaggerated: the sensual opaque whiteness of the marble, the contours of the sculptural and architectural surfaces, and the luxury of the materials. Viewers see Rodin in the context of the rich 19<sup>th</sup>-century environment he inhabited.

In one image, Lambrecht shoots from behind a marble column that dominates the right foreground and compresses the space in which a marble male figure is displayed. In another, she captures both foreground details and the architecture outside of the frame, made visible as reflected in a gilded ornate mirror. Lambrecht's lens shifts from straightforward documentation of specific interiors, revitalizing historical spaces with a contemporary perspective.

The Wilson chair series, from 1997, constitutes one aspect of a body of work Lambrecht developed over the course of ten summers spent photographing Wilson's performances and personal collections in Watermill, New York. This show presents seven photographs from the series which feature Wilson's eclectic chair collection shot in carefully controlled settings and lighting conditions at his industrial interior before it was replaced by the newly constructed Watermill Center. In one group, Lambrecht set individual chairs like portrait sitters, first face on and then in profile against a weathered ochre wall, capturing the chic personality of her subjects - the slightly tattered yellow canvas butterfly chair and the minimal graceful lines of a simple oak armchair. Three other photographs provide insight into Wilson's frequent use of chairs as the primary prop in his theatrical events: each features a single chair positioned under strong lighting that casts dramatic shadow in patterns on the floor.

Lambrecht is well known for her portraits, architectural interiors and garden photography all of which are published frequently in *The New York Times*, *House & Garden*, and *Hamptons Cottage & Gardens*, among other international publications. Her larger projects have included photographic essays on Roy Lichtenstein's studio, the Conservancy Garden in New York's Central Park, and John Saladino's garden in Norfolk, Connecticut. She also documented several sacred spaces, including the architecture of St. Ignatius Loyola, a Catholic church on Park Avenue. She

divides her time between New York and Bridgehampton. It is not surprising that she was raised on the East End of Long Island, where a magical light has attracted creative people for over a century.

For further information or reproductions, please contact Susan Papa at 631.324.5016 or [info@drawingroom-gallery.com](mailto:info@drawingroom-gallery.com).