

Arcadia Missa ñ

Emma Talbot

Stained With Marks of Love

Opening 6th April 2017 6-8pm

Exhibition Runs 7th - 23rd April 2017

Gallery Open Weds-Sun 12-6pm

In her essay “The Wet and the Dry,” Moyra Davey collects excerpts from her own diaries, and reproduces them alongside notes on the diaries of others. Of the project, she writes that “this document parallels another one written from notes collected in diaries. That one is accompanied by the uneasy feeling of cannibalizing myself. *This* document, though not a book, is trying to begin according to a principle described by Marguerite Duras: ‘To be without a subject for a book, without any idea of a book, is to find yourself in front of a book. An immense void. An eventual book. In front of writing, live and naked, something terrible to surmount.’”

In one of the exhibition’s two paintings, a woman finds herself in front of a book: kneeling on a wooden floor, writing lines on loose pages, something terrible to surmount. It’s one of numerous images that Talbot uses to visualize the intersecting spaces of the lived, the written, and the remembered, a private landscape of domestic interiors, made and unmade beds, coffee cups, books, women on sidewalks, and children and men. A cryptic, lyrical caption follows below: “CRACKING inside nerves, Downfallen Lovers/I PLUCKED THE TIRED LACES/–APERTURE OPEN–/OF MY WORN OUT SHOES/ONE FOOT BENEATH My Heart.”

The opening image of the exhibition’s other painting is equally of a woman writing, this one Anaïs Nin, positioning Talbot as one diarist in conversation with another, each creating a language in which to render a woman’s relationship to herself. In an essay titled “The New Woman,” Nin describes writing as a project with equal parts futurity—“I believe one writes because one has to create a world in which one can live”—and nostalgia: “We write to taste life twice, in the moment and in retrospection.” In Talbot’s saturnine depiction, Nin sits at a desk, writing in a diary; behind her, two spectral bodies entwine, a memory of sex. Fragments from “The New Woman” are reproduced underneath.

The figures in these graphic panels are inchoate, mostly featureless, as in memory: placeholders for the idea of oneself, or of others. Their faces are indistinct. They’re set in a decorative framework in an acid palette of pinks and greens. Like textiles, these mutated patterns are redolent of women’s work, and the historical relationship of women’s work to power. As viewers, we’re reminded that the images they frame—of life, sex, dreams, art, the social—exist in the context of that relationship.

Text by Tess Edmonson

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Entrance:

Emma Talbot

Entrances and Exits

2015

Acrylic paint on silk

208 x 140 cm (81 $\frac{7}{8}$ " x 55 $\frac{1}{8}$ ")

Unique

Emma Talbot

Holes and Stains and Marks

2014

Acrylic paint on canvas

210 x 150 x 2.5 cm (82 $\frac{5}{8}$ " x 59" x $\frac{1}{2}$ ")

Unique

Gallery:

Emma Talbot

The Mountain, Time After Time

2016

Acrylic paint on silk

615 x 155 cm (242 $\frac{1}{8}$ " x 61")

Unique

Emma Talbot

Interpret My Dreams #1 & Interpret My Dreams #2

2016

Acrylic paint on silk

Each Approximately 280 x 120 cm (110 $\frac{1}{4}$ " x 47 $\frac{1}{4}$ ")

Both Unique

On Window

Emma Talbot

What is Time? If No One Asks Me, I Know

2015

Acrylic paint on silk: 204 x 130 cm (80 $\frac{3}{8}$ " x 51 $\frac{1}{8}$ ")

Unique

Right Hand Wall

Emma Talbot

Unconscious Narrative

2015

Acrylic paint on silk

204 x 140 cm (80 $\frac{3}{8}$ " x 55 $\frac{1}{8}$ ")

Unique

Back Wall

Emma Talbot

Self Reflection

2009

Acrylic paint on canvas

163 x 112 cm (64 $\frac{1}{8}$ " x 44 $\frac{1}{8}$ ")

Unique

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