

In three acts

Emma Bjurström

9th September – 1st October 2022

Lamb Gallery
32 St. George Street
W1S 2EA
London

Lamb Gallery is pleased to present *In Three Acts*, Emma Bjurström's (Sweden, 1986) first solo exhibition in London.

Taking as a point of departure the masterpieces of artists like Anders Zorn and John Singer – showcased at the National Museum in Stockholm –, Bjurström has developed a series of paintings evoking the complexity of fabrics, surfaces, and objects. It is clear, then, that what captures the artist's attention in those portraits are the interiors rather than the sitters. In this series, Bjurström depicts several pieces of furniture: she is interested in the static qualities of the object and how that innate aspect of the piece coexists with its purpose of being used and inhabited.

All the works are conceived as traditional portraits, placing the piece of furniture as the central element of the composition. However, Bjurström challenges the viewer as the compositions stem from a collection of diverse visual sources. This process of collation of imagery allows the artist to create paintings where the dramatic use of chiaroscuro cohabits with the geometrical, almost cubist-like depiction of furniture and the sensuous representation of rich coloured fabrics.

In Bjurström's practice there is an intention of exploring the concepts of time and space. She studies this overarching theme through her process: she paints slowly, over long periods of time, accepting the time-consuming nature of painting. The idea of space is examined through the lens of the medium itself. Bjurström highlights the physical limitations of the canvas and the inability of painting to escape its static nature despite the constant attempts of artists to simulate reality in a detailed manner.

Drawing inspiration from the Western art history canon and traditional Swedish craft, she creates her own visual language to navigate abstraction. There is also a deep interest in acknowledging the constraints of painting as a medium, constantly brought to the surface in her process. Overall, Emma Bjurström practice is an exploration of painting itself.

Emma Bjurström (b. 1986 Uppsala, Sweden) lives and works in Virrestad, Sweden. She studied fine arts at the Gerrit Rietveld Academy, Amsterdam (2011-2014) and has since favoured painting as a medium. History plays an important role in her practice, and through her paintings she reconfigures, re-interprets and reinvigorates old artefacts and symbols. Often informed and led by research, Bjurström has previously, for instance, incorporated traditional Swedish crafts and customs in both sculptures and paintings. Nineteenth century painting is moreover an important reference point for her and she cites artists such as Anders Zorn, John Singer Sargent and Édouard Manet as prominent influences. Her solo shows include *Timber and Stone*, Stockholm, Sweden (2021), *Absentminded Deformation*, Belenius, Stockholm, Sweden (2018) and *Överkloster*, Skåne, Sweden. Her work has been included in group shows at Olseröds Konsthall, Österlen, Sweden (2021,2020), Belenius, Stockholm, Sweden and Galleri Hörnan, Falun, Sweden (2015).

The Time and Place that We Part

Renata de Bonis

9th September – 1st October 2022

Lamb Gallery
32 St. George Street
W1S 2EA
London

Lamb Gallery is delighted to present *The Time and Place that We Part* by Renata de Bonis (Brazil, 1984). This series of small-scaled paintings spring from her time as a resident at L21 Gallery in Mallorca in June 2022.

During her residency, de Bonis travelled the island embracing the quietness and stillness of the environment. She was impressed by the arid landscapes and the crystalline waters, understanding that contrast as a 'beautiful dichotomy'. She discovered the island by taking long walks and endless bus journeys, allowing time to slow down, enabling her to grasp all the nuances of the island. These observations are encapsulated in a series of paintings depicting natural and urban landscapes. The colour palette includes sandy tones and turquoise, blue shades evoking the quiet of the summer months in the Mediterranean. The oil brushstrokes are soft and slightly blurred suggesting ephemerality in those images, conveying a feeling of nostalgia.

These paintings reflect upon the artist's latest investigations: she became interested in the idea of loneliness from a metaphysical standpoint and in the concept of the sublime. In her practice – and specifically, in the works showcased in *The Time and Place that We Part* – Renata de Bonis attempts to make the viewer aware of the existing paradox within the relationship of our contemporary society with nature: she presents the landscapes in Mallorca as places where life occurs slowly, hence creating friction with the Western urban *modus vivendi* where reality is dominated by speed and immediacy.

The Time and Place that We Part is on the one hand, a compilation of the artist's experiences: small, self-contained paintings which document her journeys around the island. However, it is also an invitation to the viewer to embark on an introspective journey, questioning our way of living and bringing awareness to our relationship with the environment.

Renata De Bonis (Brazil, 1984) lives and works in São Paulo. She began her career in the early 2000s, and her work involves multiple languages, such as painting, installations and sound projects, which end up juxtaposing different temporalities, such as the time of the geological, astronomical and environmental spheres, with the accelerated time of the mundane affairs of modern civilization, in an attempt to promote reflections and critical and urgent apprehensions linked to our current violent relationship with the environment. She has participated in residencies in Germany, Brazil, United States of America, Netherlands, Italy and Iceland. In 2015 she received an award from the Künstlerhaus Lukas in Germany that encouraged her research on the landscapes of Caspar David Friedrich. She is also featured in the book 'Pintura Brasileira Séc XXI' by the publisher Cobogó.