



Tim Noble: *Happy Land*

November 2 – December 21, 2024

Opening Reception | November 1, 6 to 8 PM

Palo Gallery is pleased to present **Tim Noble: *Happy Land*** at the gallery's flagship location at 30 Bond Street in New York City. This will be the London-based artist's first solo exhibition with the gallery. The exhibition will feature a series of 17 new jesmonite relief panels of varying size and a large-scale installation made from wooden shards covered in gold leaf. *Happy Land* will open with a public reception Friday, November 1 from 6 to 8 PM, and will be on view from **November 2 through December 21, 2024.**

Contorted bodies, bacterial cells, household objects, food, plants, and religious and medieval historical symbols mingle in scenes loaded with the language of Hieronymus Bosch, Bruegel, and the Surrealists. Noble marries his signature language with our spectacle of 21st-century internet media consumption. Contemporary social media displaying the widest range of humanity from joy, absurdity, lewdness to dysmorphia are all on display within Noble's monochrome white panels. The total rendition of our 21st-century internet culture in this all out affront gives us an opportunity to step back and admire the churning absurdity and beauty of the soil we currently inhabit.



Noble explores the fundamental absurdity and depravity of humanity in the face of 21st-century culture in the context of our broader history. His choice of reliefs as a medium reflects on the oldest forms of art-making in caves and on temple walls in Ancient Assyria, Greece, and Egypt. Noble subverts these cultural references that we often depict as pure and idealized by showing the reality of extreme violence, depravity, comedy, and realistic humanity. Thinking of the phalluses carved into the streets of Pompeii, the not uncommon perversion of ancient Greek mythology, and Assyrian stele dedicated to acts of near genocide, one can see that the language and themes Noble embraces in his reliefs are nothing new, but rather radically and honestly reconsidered.



Noble's exploration of the great bacchanal of history and our contemporary culture are made ever more potent through his choice of color. The pure white of each panel alludes directly to some of history's most worshiped and obsessed-over artifacts: ancient Greek sculptures and Acropolis marbles. Race-motivated historians such as Johann Joachim Winckelmann (1717-1768) obsessed over such (once chromatic) sculptures as the purest and most perfect form of art and culture. Winckelmann's opinions were both pioneering and influential, directing popular taste towards classical art. Noble takes the irony of this white marble worship and uses its false perspective of civility to feed the viewer an uncut and raw version of human behavior, desire, madness, hilarity, and drama. The artist's incorporation of gold leaf, historically a symbol of religious sanctity and divinity, enrobes the relief panels, conveying the contradiction between the purity of the white jesmonite and the chaos of the imagery.

Notes to Editors

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Image caption: Tim Noble, *Hot Dog*, 2024. Courtesy the artist and Palo Gallery.

About the Artist

Tim Noble (b.1966), is a British artist who established his reputation in the 90's working with his former partner Sue Webster. They rose to prominence making abstract shadow sculptures assembled from household rubbish, scrap metal and taxidermy animals. By shining light onto these assemblages they transform into highly accurate shadow profiles of the artists. In Noble's latest body of solo work, the technical virtuosic skill has been redirected to times past; back so far in fact, as to touch upon wall reliefs more commonly found in ancient Egypt, Assyria and other Middle Eastern cultures than in today's modes of contemporary art. The artist has manifested these beings, in their rawest state, from the realm of frozen subjectivity that initially poured from the sluice of the mind's eye, through his fingertips, manipulated in clay until they crystallised into reconcilable imagery. Initially, modelled on top of cheap boards of plywood in a version of 3D doodling, the panels took shape gradually over months. Eventually, they became filled with visions—the mistakes and doubt morphed into definitive human and animal-like explorations. As one piece filled, another took its place until the boards began to literally hemorrhage with detail.

About Palo Gallery

Established in 2018 in New York City by third-generation art collector and dealer Paul Henkel, Palo Gallery brings to bear a tradition of art scholarship and patronage, working as a true thought partner with artists to realize their visions and create dynamic presentations. Extensive research by the Palo curatorial team ensures that each exhibition is advised by the art historical canon and contemporary cultural touchpoints. In 2022, Palo Gallery opened its new 3,400-square-foot flagship space designed by Selldorf Architects in the NoHo district of Manhattan as the only dedicated partner showcasing Vica by Annabelle Selldorf. A destination



of discovery, Palo Gallery's multifaceted program ranges from tightly curated, thematic group exhibitions to insightful art historically informed solo exhibitions spanning a breadth of artistic endeavors.

Since its inception, Palo Gallery has sought to incorporate thematic elements into its curatorial practice – whether it be group shows or solo presentations. Early exhibitions marked the gallery's foray into concept-driven presentations focusing on themes of memory and our most primitive instincts. *Memories Manifest* (2021) saw seven artists working in response to each other and the theme of memory, while *Primordial* (2021) investigated the ways that thoughts, emotions, reactions, and experiences speak to our most primitive instincts. The large-scale *Real Wild* (2022) presented an array of representations and interpretations of iconography from the American Wild West, a setting in which many of us have a collective archetype that the exhibition sought to re-contextualize. Building on the success of these conceptual group exhibitions, Palo has continued navigating contemporary cultural topics via art historical narratives with a number of solo exhibitions. Today, the gallery continues to showcase thematic presentations that offer Palo Gallery and its artists a unique opportunity to explore pivotal cultural and historical topics at a level that transcends those achieved via a standard solo exhibition. Palo Gallery has two locations, 30 Bond Street and 21 East 3rd Street, in New York City.

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