

**FOR IMMEDIATE RELEASE:
LINDSAY WALT | *BALANCING ACTS***

Sept 6 - Oct 7, 2018
Opening Reception Thursday, Sept 6, 6-8PM

HIGH NOON is proud to present **Lindsay Walt's** first solo exhibition with the gallery, *Balancing Acts*. Walt's prolific artistic practice over the last fifteen or so years has produced spaces and forms that take on remarkably resolved differentiating vocabularies while feeding into an overall progression of one another that is strikingly apparent when viewed chronologically. The design-oriented compositional quality of the works and her interest in a predominantly blue palette alludes to more of an *anagenesis* rather than *evolution*--- that is, forms sensitively adapting to various gradual environmental changes without the need for actually splitting.

Taking out of consideration the dates that the works were actually created, the linear narrative behind her formal approach reads just as solidly backwards as it does forward. This is because Walt knows her craft, and she knows what interests her. She remains firmly rooted in embracing the idea of "craft" as an image maker, her holistic knowledge and study of classical methodology, and her faith in the power of an image to stand on it's own within visual language.

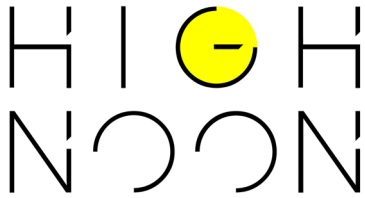
Balancing Acts, therefore refers to more than the structural acrobatics Walt is presenting in her most recent bodies of work, but also the sensitivity with which she responds to these anagenetic shifts within her work. The exhibition focuses primarily around her newest series called *Borrowed Scenery*, the preceding series *Strata*, and the larger oil paintings on canvas which arose from the initial watercolors of both. Large *Strata* oil paintings, such as *The Long View* appear as celestial bodies from intricately strewn layers of various blues. Considering the increase in scale, these works create an explosive, seemingly ephemeral presence, like a light structure viewed through a temporal mist, cinematic and ethereal.

In a recent Netflix standup special, Australian art historian turned comedian Hannah Gadsby suggested removing pink from the zeitgeist of the gender binary indoctrinated since childhood and sticking only with blue. She points out the masculine connotations behind blue, joking, "Blue is a reliable color... that's why we have it on flags! And think of navy, everyone trusts a boat." But blue, she argues, is really a feminine color because it has the flexibility to accommodate contradictions.

It's on the cool end of the spectrum, but the hottest part of the flame? Blue. If you're feeling sad, you're blue... but optimism? Blue skies ahead! A blueprint is a plan, but if something happens that's not on the plan, where does that come from? Out of the blue! Blue is a wonderful color to start life with because there's room for every type of person. Blue doesn't demand an action like all the other colors.

Walt admits that she's had to defend her favoring a predominantly blue palette throughout her career. It's certainly no secret that artists can "lie" with color. But the irony is that blue is an "interior" color. It's the color of our nerve endings, and appropriately the color most closely connected with Sublime philosophy, a sense of formlessness. Similarly, he works in this show use an open composition that takes the mind beyond the view of the painting. What's seen is a glimpse into the workings of a greater structural universe, inviting the viewer to go beyond.

The title of the series *Borrowed Scenery* owes it's name to a principle of Chinese and Japanese gardening techniques incorporating surrounding landscape into the aesthetic of the garden's design. This extends beyond the idea of just composing a view, but working in conjunction with the shifting principles of nature to incorporate the hand of man as an organic design element. In Walt's paintings borrowing from this philosophy, it continues to reflect her approach to painting in which she says in her artist statement, "There is an intuitive quirky formalism where gesture and formal restraint, precision and happenstance coexist. The meandering work process is meditative in nature: breath and hand work in tandem." In this series, earth tones are introduced to create forms reflecting geology, cloudscares, and sinews moving backwards and forwards amongst each other, suggesting an interrelation of elements with no clear horizon line to separate them.



Lindsay Walt received her BFA from Rhode Island School of Design and a MFA from The Art Institute of Chicago. Additionally, she attended the Skowhegan School of Painting and Sculpture and was awarded a MacDowell Fellowship. Her paintings have been extensively exhibited in the United States and, most recently, in Ireland. Among the many prominent private and public collections in which her work is included is the U.S. Embassy in Djibouti, (ART in Embassies), Aldrich Museum of Contemporary Art, Amerada Hess, Chase Manhattan Bank, Long Island Jewish Children's Hospital, New York Public Library, Progressive Insurance Company, Prudential Insurance Company, Skowhegan School of Painting and Sculpture and Yale University of Art. Walt's studio is located in the Brooklyn Navy Yard.

Please join us for the opening reception Thursday, Sept 6th from 6-8PM. Refreshments will be served, and a full-color, limited edition catalog of the exhibition will be published and available for purchase at the reception. For any additional information about the exhibition or **HIGH NOON's** programming, please contact Jared Linge at jared@highnoongallery.com, or call 760.519.1956.