

HUSSENOT

Emily Sundblad

Un Violent Désir de Bonheur

Nov. 25. - January 13. 2023

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Flowers signal something excessive at the core of painting: an unspoken, almost violent desire to abandon all social responsibility in the full, sovereign enjoyment of its own powers, which are absent-minded and pathetic. In Emily Sundblad's canvases, flowers escape the still life and levitate over landscapes, invade portraits. Beyond delightful, they overdose painting without regard for perspective or scale or visual reason. But the pathetic power of the flower is not just the garden's desire to wildly outgrow its own boundaries. Composition itself becomes efflorescent in the way it takes over large-format canvases without any need for a large-format image or plan. Painting finds happiness in the discovery of its own manual eye, feeling its way from moment to moment, from color to color.

Un Violent Désir de Bonheur is a slogan seen on a banner at a recent protest against the raising of the retirement age in France. The human fight for happiness in the midst of the catastrophe of capitalism is another sort of pathetic flowering. And it was while painting in the studio that Sundblad heard Eileen Myles on the Apology podcast, explaining how the poet decided to start using the pronoun "they": when Jesus asked an evil spirit who'd taken possession of a man's body to identify itself, the reply was "I am Legion/For we are many." So "they" might name desire's inner army, demonic in their disregard for the property lines of the self. In Sundblad's paintings, the fight for happiness is wildly inclusive of subject matter and any momentary impulse... dreams, costumes, writing, sentiments, animals, others, daily life. It's in the multiplicity of motifs, as one scene happens upon the next and then colors begin to blaze and flower in excess of whatever information they bring. The paintings are "legion" and also dream-like in their spatial distortions and in the sprouting of one vignette from another, in their disorienting joy of displacement.

In the midst of catastrophe, desire moves quickly and with lightness of heart. A storybook octopus watches over invisible children in a Long Island pumpkin patch: it's Halloween and there's war and death in Gaza, and all of this information coincides with the act of painting. We encounter smoking alligators and foxes with hats. As the paintings open themselves to the simple pleasures of children's book illustration, they also invoke a sort of cartoon opium den and a mother's daydreams of normal and non-normal love, maybe getting drunk and fucking a tiger. Without the need to be right or strong about anything, painting enlists human sentiment in a tough and disorderly kind of kitsch that keeps pushing up funny, sick roses. Chaos is where these flowers come from, their compost and sun. We think of Berthe Morisot stealing moments of painting from the domestic clock. Or Paul Thek in Italy, painting divers and dinosaurs on newsprint, Balthus's illustrations of Wuthering Heights, and Tove Jansson's Moomins wandering into a Munch seascape. In Sundblad's plein air seascapes, the wave is a sort of high-speed flower, a crash of colors gathered in swift, dedicated acts of painting (at the time of this writing, a dozen small seascapes are still lost in transit and maybe won't show up in Paris).

John Kelsey

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La présence de fleurs signale quelque chose d'excessif au cœur même de la peinture : un désir inexprimé, presque violent, d'abandonner toute responsabilité sociale dans la pleine et souveraine jouissance de ses propres pouvoirs, qui sont distraits et pathétiques. Dans les toiles d'Emily Sundblad, les fleurs échappent à la dénomination de nature morte et lèvitent au-dessus des paysages, s'empilant et éclipsant les autres informations visuelles à mesure qu'elles envahissent les genres non floraux sans tenir compte de la perspective ou de l'échelle. Mais le pouvoir pathétique de la fleur n'est pas seulement le désir de la nature de dépasser ses propres limites. Ici, la composition elle-même devient efflorescente dans la façon dont elle s'empare, à la manière d'un termite, de toiles de grand format sans avoir besoin d'une image ou d'un plan de grand format. Nous voyons comment la peinture trouve son bonheur dans sa propre action manuelle, en trouvant son chemin d'un moment à l'autre, d'une couleur à l'autre. C'est pourtant un bonheur situé au milieu d'une catastrophe permanente. Et c'est de ce chaos que viennent ces fleurs, leur compost et leur soleil.

Un «Violent Désir de Bonheur» est un slogan que l'on a pu lire sur une banderole lors d'une récente manifestation contre le relèvement de l'âge de la retraite en France. La lutte pour le bonheur au milieu du déclin du capitalisme est une autre sorte de floraison pathétique. C'est en peignant dans l'atelier que Sundblad a entendu sur un podcast d'Eileen Myles «Apology», expliquant comment la poétesse a décidé de commencer à utiliser le pronom "they" : lorsque Jésus a demandé à un esprit maléfique qui avait pris possession du corps d'un homme de s'identifier, la réponse a été "I am Legion/For we are many" (Je suis Légion/Parce que nous sommes nombreux). Ainsi, "ils" pourrait désigner l'armée intérieure du désir, démoniaque dans son mépris des limites de propriété du moi. Dans les peintures de Sundblad, la lutte pour le bonheur englobe tous les sujets et toutes les impulsions momentanées... les rêves, les costumes, l'écriture, les sentiments, les animaux, les autres, la vie quotidienne. C'est dans la multiplicité des motifs, lorsqu'une scène s'enchaîne à une autre et que les couleurs commencent à s'embraser pour le plaisir de s'embraser, ou de fleurir. L'illustration devient le tout-venant d'une composition efflorescente sans plan d'ensemble, où tout peut arriver. Les peintures sont "légion" et aussi oniriques dans leurs distorsions spatiales et dans le jaillissement d'un motif à partir d'un autre, dans leur joie désorientée du déplacement.

Au milieu de la catastrophe, le désir se déplace rapidement et avec légèreté. Une pieuvre de conte veille sur des enfants invisibles dans un champ de citrouilles de Long Island : c'est Halloween, il y a la guerre et la mort à Gaza, et toutes ces informations coïncident avec l'acte de peindre. Nous rencontrons des alligators fumants et des renards avec des chapeaux. Alors que les peintures s'ouvrent aux plaisirs simples de l'illustration de livres pour enfants, elles évoquent également une sorte de fumerie d'opium de dessin animé et les rêveries d'une mère sur l'amour normal et non normal, peut-être en se saoulant et en baisant un tigre. Sans avoir besoin d'avoir raison ou d'être fort sur quoi que ce soit, la peinture enrôle les sentiments

humains dans une sorte de kitsch dur et désordonné qui ne cesse de pousser des roses drôles et malades. Nous pensons à Berthe Morisot qui vole des moments de peinture à l'horloge domestique. Ou à Paul Thek en Italie, peignant des plongeurs et des dinosaures sur du papier journal, aux illustrations de Balthus des Hauts de Hurlevent, aux mises en scène fantastiques et autofictionnelles de Florine Stettheimer et aux Moomins de Tove Jansson errant dans un paysage marin de Munch. Dans les paysages marins en plein air de Sundblad, la vague est une autre sorte de fleur à grande vitesse, un fracas de couleurs rassemblées dans des actes de peinture rapides et dévoués (à l'heure où j'écris ces lignes, au moins une douzaine de petits paysages marins sont encore perdus dans le transport et ne seront peut-être pas exposés à Paris).

John Kelsey



Emily Sundblad, *Un Violent Désir de Bonheur*, 2023 Galerie Hussenot, Paris.





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Emily Sundblad

La Plongeuse, 2023

Oil, oil pastel on canvas
150 x 170 x 3,5 cm (59 x 67 x 1 in.)





Emily Sundblad

Un Violent Désir de Bonheur, 2023

Oil, oil pastel on canvas
167,5 x 165 x 3,5 cm (65 1/2 x 65 x 1 in.)





Emily Sundblad

May (Coatlicue), 2023

Oil, oil pastel on canvas
201 x 160,5 x 3,5 cm (79 x 63 x 1 in.)





Emily Sundblad

L'enfant invisible, 2023

Oil, oil pastel on canvas
242 x 114 x 3,5 cm (95 x 45 x 1 in.)



Emily Sundblad

L'enfant invisible, 2023

Oil, oil pastel on canvas
242 x 114 x 3,5 cm (95 x 45 x 1 in.)



Emily Sundblad

Untitled, 2023

Acrylic on panel

each panel : 70 x 180 x 2 cm (27 1/2 x 71 x 1 in.)

Dimension variable



Emily Sundblad

Untitled, 2023

Acrylic on panel

each panel : 70 x 180 x 2 cm (27 1/2 x 71 x 1 in.)

Dimension variable



Emily Sundblad

Jealousy, 2023

Oil, oil pastel on canvas

24 x 33 x 3 cm (9 1/2 x 13 x 1 in.)



Emily Sundblad

A et G, 2023

Oil, oil pastel on canvas

38 x 46 x 3 cm (15 x 18 x 1 in.)

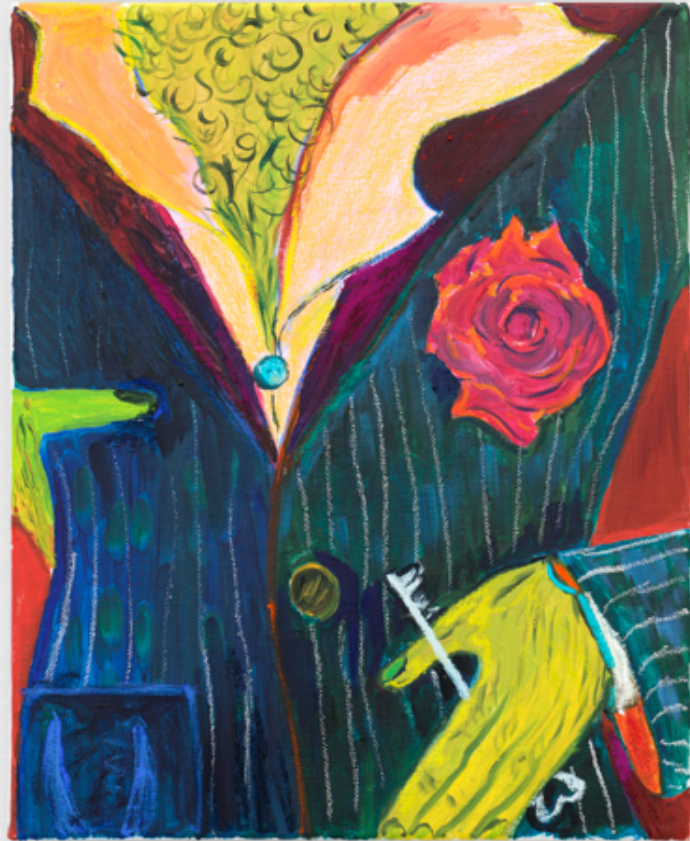


Emily Sundblad

Untitled, 2023

Oil, oil pastel on canvas

24 x 33 x 3 cm (9 1/2 x 13 x 1 in.)



Emily Sundblad

Garde Chasse, 2023

Oil, oil pastel on canvas

33 x 41 x 2 cm (13 x 16 x 1 in.)



Emily Sundblad

La Reine de la Chasse, 2023

Oil, oil pastel on canvas

26,5 x 35 x 1 cm (10 x 14 x 1 in.)



Emily Sundblad

Untitled, 2023

Oil, oil pastel on canvas

64 x 54 x 2 cm (25 x 1 x 1 in.)



Emily Sundblad

Sailor and Floozy, 2023

Oil, oil pastel on canvas

30,5 x 40,5 x 3 cm (12 x 16 x 1 in.)

HUSSENOT



EMILY SUNDBLAD

BORN 1977, SWEDEN.
LIVES AND WORKS IN NEW YORK, USA

EDUCATION

Studio Section, The Whitney Independent Study Program, New York, 2006
BFA Parsons School of Design, New York, 2003

SELECTED SOLO EXHIBITIONS

2023

Un Violent Désir de Bonheur, Galerie Hussenot, Paris, France

2022

Emily Sundblad: Underlivet, Bortolami (39 Walker), New York, USA

2021

Emily Sundblad: The Crocodile and the Seashell, Weiss Falk, Basel, Basel, Switzerland

2020

Emily Sundblad: Promenade des Anglais, Campoli Presti, 3e, Paris, France

2019

Emily Sundblad: Toilet Feelings Are Normal, Galerie Neu, Mitte, Berlin, Germany

2017

Emily Sundblad: Charline, Xavier Hufkens, Brussels (Rivoli), Brussels, Belgium

2013

Emily Sundblad: The Railbird, Albus Greenspon, Greenwich Village, New York, USA

2011

Lars Bohman Gallery, Stockholm, Sweden
Che Barbaro! Albus Greenspon, New York, USA

2010

If you leave me I will destroy you, House of Gaga, Mexico City, Mexico
Jack Hanley Gallery- New York

2009

Grand Openings, Sculpture Center, New York
Strip/Stripe, Emily Harvey Foundation, New York

2008

Rental: Fair Market

Project- Amy Granat, Emily Sundblad, White Columns, New York

SELECTED GROUP EXHIBITIONS

2022

PUPILS: When We Look At Each Other Our Eyes Blossom, Casa Masaccio Center for Contemporary Art, San Giovanni Valdarno, Italy
For the People of Paris, Campoli Presti ,3e, Paris, France
Watercolours, Chapter II, Weiss Falk, Basel, Basel, Switzerland
Illusions of Comfort, Campoli Presti ,3e, Paris, France
Watercolours, Chapter II, Weiss Falk, Zurich, Zürich, Switzerland

2021

Ladyfinger and Fig Mcflurry ,56 Henry (56), New York, USA
Dog, Company, NY (Eldridge Str), Lower East Side, New York, USA

2020

ONLINE: Ice and Fire: A Benefit Exhibition in Three Parts,The Kitchen ,Chelsea, New York, USA
Drawing 2020, Gladstone Gallery, New York (21st Street) ,New York, USA
Watercolours. Chapter I, Weiss Falk, Basel, Basel, Switzerland
Double Lives: Visual Artists Making Music, Bundeskunsthalle, Bonn, Bonn, Germany

2019

Chairs Beyond Right & Wrong, R & Company NY (White St.), Lower Manhattan, New York, USA
Self Portrait with Visor, Campoli Presti ,3e, Paris, France

2018

Foundation for Contemporary Arts 2018 Benefit Exhibition, Gladstone Gallery, New York (21st Street), New York, USA
Syphilis, Rental Gallery, East Hampton, New York, USA
Double Lives, MUMOK, Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria
The Seam, the Fault, the Flaw, Albus Greenspon, Greenwich Village, New York, USA
Tiger-poems and Songs for Hurricanes, Travesia Cuatro, Guadalajara, Guadalajara, Mexico
10, Anton Kern Gallery, New York, USA

2017

in search of characters, Galerie Neu, Mitte, Berlin, Germany

2016

ANIMALITY - A Fairy Story by Jens Hoffmann, Marian Goodman Gallery, London, London, UK

2015

Two Steps Forward ,47 Canal, Lower East Side, New York, USA
Margaret Lee and Emily Sundblad: You Can Teach an Old Zebra New Tricks, Hannah Hoffman, Los Angeles, California, USA

2014

Artists for Artists, Matthew Marks Gallery, New York (526 W 22nd), Chelsea, New York, USA
The Motorman, Richard Telles Fine Art ,Park La Brea, Los Angeles, California, USA
CMYK, Albus Greenspon, Greenwich Village, New York, USA
Whitney Biennial 2011, Whitney Museum of American Art, Greenwich Village, New York, USA
Looking Back: The Eighth White Columns Annual - Selected by Pati Hertling, White Columns, Greenwich Village, New York, USA

2013

Margaret Lee and Emily Sundblad: Off Vendome, The Green Gallery, Milwaukee, Wisconsin, USA

2012

Galerie VidalCuglietta, Brussels, Belgium

2011

Where Do We Go From Here? Selections from La Colección Jumex (RS), Cincinnati Contemporary Arts Center, USA

2010

Runaway Train, Bonniers Konsthall, Stockholm

Don Juan in the Village, curated by Bjarne Melgaard, Lars Bohman Gallery, Stockholm, Sweden

Lonesome Cowgirl, The Green Gallery, Milwaukee, USA

Re-dressing, Bortolami, New York, USA

(RS), Galerie Daniel Buchholz, Berlin, Germany

Endless Bummer (RS), Blum & Poe, Los Angeles, USA

Almeria (RS), Galerie Chantal Crousel, Paris, France

Systems Analysis (RS), West London Projects, London, England

Signatures (RS), Sutton Lane, Paris, France

So Be It (RS), Andrew Roth, New York, USA

(RS), Musée D'Art Moderne De La Ville De Paris, Paris, France

Looking Back: The White Columns Annual (RS), White Columns, New York, USA

The Evryali Score (RS), David Zwirner, New York, USA

Pop Life: Art in a Material World (RS), Musée des beaux-arts du Ottawa, Ottawa, Canada

Greater New York (RS), P.S.1, New York, USA

Pop Life - Warhol, Haring, Koons, Hirst, ... (RS), Hamburger Kunsthalle, Hamburg, Germany

Sonic Youth etc: Sensational Fix (RS), CA2M, Centro de Arte Dos de Mayo, Madrid, Spain

2009

Strip/Stripe, Emily Harvey Foundation, New York, USA

White Noise, James Cohan Gallery, New York, USA

Womanneken Pis or Good Cop/Bad Cop, Galerie Les filles du calvaire, Brussels, Belgium

Marcel Broodthaers & Reena Spaulings (RS), Art Basel Miami Beach - Art Positions, Miami, USA

The Belgian Marbles (RS), Sutton Lane, Brussels, Belgium

(RS) Malmö Konsthall, Malmö, Sweden

(RS), Kunsthalle Dusseldorf, Dusseldorf, Germany

Pop life (RS), Tate Modern, London, England

Where Do We Go From Here? Selections from La Colección Jumex (RS), Bass Museum of Art, Miami, USA

2008

Rental: Fair Market

Les femmes qui dormant (with Amy Granat), Castillo/Corales, Paris, France

Project (with Amy Granat), White Columns, New York, USA

My Brain's a Cliff and My Heart's a Bitter Buffalo (with Amy Granat), Castillo, Corales, Paris, France

The Sydney Biennial, Sydney, Australia

Courbet your enthusiasm (RS), Chantal Crousel Gallery, Paris, France

L'argent (RS), Le Plateau, Paris, France

Recordings playing Backwards (RS), The Modern Institute, Glasgow, Scotland

Monologue 0, Test, Lisbon, Portugal
(RS), Contemporary Art Museum, Saint Louis, USA
Power Structure (RS), Roth, New York, USA
Sonic Youth etc: Sensational Fix (RS), Museion Bozen, Bolzano, Italy
One Season in Hell (RS), MD72, Berlin, Germany
Painting Now and Forever (RS), Part 2, Greene Naftali/Matthew Marks, New York, USA
Some Neighbours (RS), Kunstverein Munich, Munich, Germany
945+11 (RS), Frac-Collection Aquitaine, Bordeaux, France
Here Is Every. Four Decades of Contemporary Art (RS), MoMA, New York, USA
Die Wahrnehmung von Ideen führt zu neuen Ideen, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany
Faites vos je - Sextant et plus (RS), Galerie de la Friche Belle de Mai, Marseille, France

2007

Mask, James Cohan Gallery, New York, USA
Jalouse Show, Miami, USA
Beneathe The Underdog, Gagosian Gallery, New York, USA
How to Cook a Wolf (with Amy Granath), Kunsthalle Zurich, Zurich, Switzerland
The Perfect Man Show, White Columns, New York, USA
Aspects, Forms and Figures, Bellwether Gallery, New York, USA
Massiv Analogue Academy, galerie Christian Nagel, Cologne, Germany
24 November - 22 December (RS), Sutton Lane, Paris, France
How to Cook a Wolf (RS) Kunsthalle Zurich, Switzerland
Someone else with my fingerprints (RS), Galerie Chantal Crousel, Paris, France
For The People of Paris (RS), Sutton Lane, Paris, France
Terrible Video (RS), Kunsthalle Zurich, Zurich, Switzerland
Otra De Vaqueros (RS), curated by Perros Negros, Mexico City, Mexico
Make your own life (RS), Henry Art Gallery, Seattle, USA
Regroup show (RS), Miguel Abreu Gallery, New York, USA
Off Modern (RS), La Station, Nice, France

2006

Carreound (Avec 2 Partis), CCS, Paris, France
The Whitney Biennial, Whitney Museum, New York
The Whitney ISP End of Year Exhibition, Chelsea Museum, New York, USA
Survivor, curated by David Rimanelli, Bortolami Gallery, New York, USA
Make Your Own Life (RS), curated by Bennett Simpson, ICA, Philadelphia, USA
Beware of a Holy Whore (RS), Chantal Crousel Gallery, Paris, France
Bring The War Home (RS), Elisabeth Dee Gallery, New York, USA
Bialystoker (RS), Sutton Lane, London, England
Globalización: indicaciones/efectos secundarios/advertencias (RS), Espacio 1414, Santurce, Puerto Rico
Metro
Beware of a Holy Whore (RS), Chantal Crousel Gallery, Paris, France
Metro Pictures (RS), The More Space, Miami, USA
Optik Schröder -Werke aus der Sammlung Alexander Schröder (RS), Kunstverein Braunschweig, Braunschweig, Germany.

2005

Painters Without Paintings & Paintings Without Painters (RS), curated by Gareth James, Orchard 47, New York, USA

Tbilisi2 (RS), curated by Daniel Baumann, Tbilisi, Georgia, Rupture des evidences (RS), curated by Rita Ackermann, Le Confort Moderne, Poitiers, France

The Baltic Triennial 2005 (Black Market Worlds) (RS), CAC, Vilnius, Lithuania

The One & Only (RS), Haswell Ediger & Co, New York, USA

2004

Publish and be Damned (RS), curated by Emily Pethick, Cubitt Gallery, London, England

Robert Smithson (RS), Reena Spaulings Fine Art, New York, USA

Curious Crystal of Unusual Purity (RS), curated by Bob Nicklas, P.S.1, New York, USA

So Few Opportunities, So Many Mistakes (RS), curated by Josh Smith, Champion Fine Art, Brooklyn, New York, USA

2003

Group Show, D'Amelio Terrace, New York, USA

The Bedroom Show, John Connelly Presents, New York, USA

Karaoke Death Machine, Daniel Reich Gallery, New York, USA

2002

You're Just A Summerlove But I'll Remember You When Winter Comes, Priska Juschka Fine Arts, New York, USA

EXHIBITIONS CURATED BY THE ARTIST & SPECIAL PROJECTS

2010

Lee Williams: An artist-persona created with Jutta Koether

2007

Skymningsfestivalen, a Compilation of Swedish Music for RadioDanieleBologna

2006

Akademische Grafitti, with Seth Price

Gone with the wind, A Reena Spaulings Film

2004-2005

White Light/White Heat, Reena Spaulings CD Box Set featuring Barbara Sukowa, Rita Ackermann, Emily Speers Mears, Emily Sundblad, Josh Smith and others

2004

A Night of Country: An ongoing country music performance project collaboration with playwright Richard Maxwell

2003

Reena Spaulings Fine Art, A New York Gallery

Winter Comes, Co-curated with Hanna Lidén

SELECTED PERFORMANCES

2010

Grand Openings High Liners (GO), Bonniers Konsthall, Stockholm, Sweden, May 26
Street Performance, Centro Historico, Gante y 5 de mayo, March 10
Opening Night Performane, GAGA, March 11
Gene Beery Opening, Albus Greenspon Gallery, New York, USA, September 28

2009

Betteraves Club: Emily Sundblad and Margaret Lee, November 8
(GO), Sculpture Center, New York, USA, September 13 - November 30

2008

Bumbershoot 2008 (GO), Te Henry Art Gallery, Seattle, USA, August 30 - September 1
Carrier Waves, Nichts IST AUFREGEND. Nichts IST SEXT. Nichts IST NICHT PEINLICH (GO),
Mumok Factory & Museum Modern
Kunst Stiftung Ludwig Wien, Vienna, Austria, April 12-April 20
(GO), Randolph Cliff, Edinburgh, England, April 24 & April 25
Songs For Bjarne, Greene Naftali, New York, USA, February

2007

I Love Nobody, with Stefan Tcherepnin and Marten Holmberg, Radio Daniele WFMU,
Vizcaya, Miami, USA, December
Tvillingarna, Tour-Pussycat Lounge NYC, The Mandrake LA and Pasaguero Mexico City,
Mexico, October

Montevideo, with Rita Ackermann and Askar Brickman, ZKM, Karlsruhe, Germany, May
The Anita Berber Picture Palace Performance, Bellwether Gallery, New York, USA, March
Tvillingarna on The Boat Bellman, Stockholm, Sweden, August
(GO), Tsunan High School, Echigo-Tsumari Art Triennial 2006, Nigata, Japan, August
JJJE, with Jay Sanders and Josef Strau, New York, USA, May
Tvillingarna at Ugglan, Stockholm, Sweden, May
Lee Williams, with Jutta Koether, New York, USA, January
Meerettich on Ice, Volksbuhne, Berlin, Germany, December

2005

Grand Openings, curated By Jay Sanders for Performa05, Anthology Film Archives, New
York, USA, November 20
A Night of Country #5 Cajun, Whitney, New York, USA
Tbilisi2, curated by Daniel Baumann, Tbilisi, Georgia, October
A Night of County #4 Carter Family, at BAM Café, Brooklyn, USA, July 22
"New York New York", Swing Cats Club, Basel, Switzerland, June 14
Crime or Emergency, a play by Sibyl Kempson, Dixon Place, New York, USA, April 8 & 9
A Night of County #3 The 70's at HaswellEdiger&CO, New York, USA, March 10

2004

A Night of Country #2 The 60's at Passerby, New York, USA, October 10
Darkness of This Reading, Movie by Rich Maxwell, Reading, Pennsylvania, June-July
"Anita Berber" for LTTR Explotion, Art in General, New York, USA, July 17-August 5
A Night of Country #1 (with Richard Maxwell), Reena Spaulings Fine Art, New York, USA,
March

2003

Schubert/Jealous Guy, REACT AIDS Benefit, Participant Gallery, New York, USA,

December

Skeleton Drumming, Trad, Gras och Stenar, Kenny Schacter Gallery, New York, USA, May

Artist Record Prices

The 2023 record price for Emily Sundblad was for Untitled

The 2021 record price for Emily Sundblad was for Britt-Marie som Odalisque

The 2016 record price for Emily Sundblad was for Gretas katt

The 2011 record price for Emily Sundblad was for Alfus Greenspon Gallery. May 2011. Emily Sundblad "Que Barbaro". 212-255-7872. Opening Hours: Tues-Sat 10-6.