



EDEL ASSANTI

Art Basel Miami Beach
N06

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Edel Assanti's NOVA booth will conclude a landmark year for both Noémie Goudal and Lonnie Holley. In 2023, Goudal's immersive installation *ANIMA* has been presented at both Tate Modern (UK) and Centre Pompidou (FR). This follows 2022 solo exhibitions at Les Rencontres d'Arles, Collection Lambert, Frac Île-de-France and Musée Delacroix (all FR). Holley's 2023 solo exhibition at North Miami Museum of Contemporary Art (USA) follows his prominent inclusion in exhibitions this year at Royal Academy of Arts and Middlesbrough Institute of Art (both UK), alongside receiving a lifetime achievement award by the American Folk Art Museum (USA), where he played a headline musical performance following a sold-out Royal Academy performance in March.

Goudal's practice is underpinned by rigorous research at the intersection of ecology and anthropology. Her works result from the construction of elaborate, illusionistic installations staged within the landscape, documented using film and photography. The works on the booth are drawn from *Post Atlantica*, Goudal's expansive series investigating "deep time" – the history of the earth's landscapes across timescales unfathomable to the human mind. The works collage multiple competing perspectives, seeking a representation of the complex web of fragile, interdependent systems that define the present state of the natural world.

The necessity of overcoming sensory data in search of a "more-than-human" perspective is underscored by Goudal's recurrent display mechanism of steel rebar walls – a universal base construction material that remains present in our daily environment yet concealed from view.

Holley's interdisciplinary practice encompasses sculpture, painting, filmmaking, performance and music. Holley's found mediums are imbued with cultural and artistic metaphor, combined into sculptures that commemorate and give narrative to places, people and events.

The booth presents works exemplifying Holley's longstanding exploration of themes of ecology and ancestral memory. Like Goudal, Holley proliferates the view that understanding the ancient past is a necessary step in anticipating our collective future. The booth centres on Holley's painting, in which overlapping spectral silhouettes of faces signal ancestral presences. Using stencils and spray paint, Holley populates the lower section of the painting with outlines of plant-life and vegetation. Combined with a hallucinant rhythm and cellular geometry, the composition points towards ideas of interconnectivity across time.

Holley's sculptures, exhibited on floor-standing or wall-mounted pedestals, are invested with the symbolic power of their constituent parts. Rusted shovels and fences bear the scars of their previous use as tools to demarcate and reshape the earth, reconfigured by Holley into anonymous totems or signs. Rocks, roots, ropes, branches and wires are entwined and combined with household objects, conjuring ideas of home and interdependence, shackling natural forms to the societies we have created.



Lonnie Holley

Can't You Hear Me Calling?, 2022

Acrylic, gesso, oil stick, and spray paint on canvas

213.4 x 365.8 x 5.4 cm | 84 x 144 x 2 1/8 in.


\$ 130,000.00 + tax





Lonnie Holley
Universal Dust, 2022
Acrylic, gesso, and spray paint on canvas
213.4 x 183.2 x 5.1 cm | 84 x 72 1/8 x 2 in.
\$ 85,000.00 + tax



An abstract painting featuring multiple silhouetted faces in profile, layered upon each other. The faces are rendered in dark, shiny colors like deep purple, black, and dark blue. The background is a complex pattern of quilt-like shapes, including circles, squares, and irregular polygons, in various shades of purple, pink, and yellow. The overall effect is one of depth and visual complexity, with the faces appearing to emerge from and interact with the quilted background.

Holley's relationship to objects or culture from Black communities is nuanced. In his paintings, silhouetted faces are magnificently layered upon quilts, then daubed in dark shiny colors. The faces crash into one another to create optical illusions, paying homage to the Black quilters of Gee's Bend in Alabama, whose hand-stitching traditions date back to the mid-19th century.

Yinka Elujoba, The New York Times

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Lonnie Holley
The Depths of Our Journey, 2022
Acrylic, gesso, and spray paint on canvas
122.2 x 121.9 x 2.2 cm | 48 1/8 x 48 x 7/8 in.
\$ 45,000.00 + tax





Lonnie Holley
Untitled, 2023
Acrylic, gesso and spray paint on canvas
152.4 x 91.4 x 3.8 cm | 60 x 36 x 1 1/2 in.
\$ 45,000.00 + tax

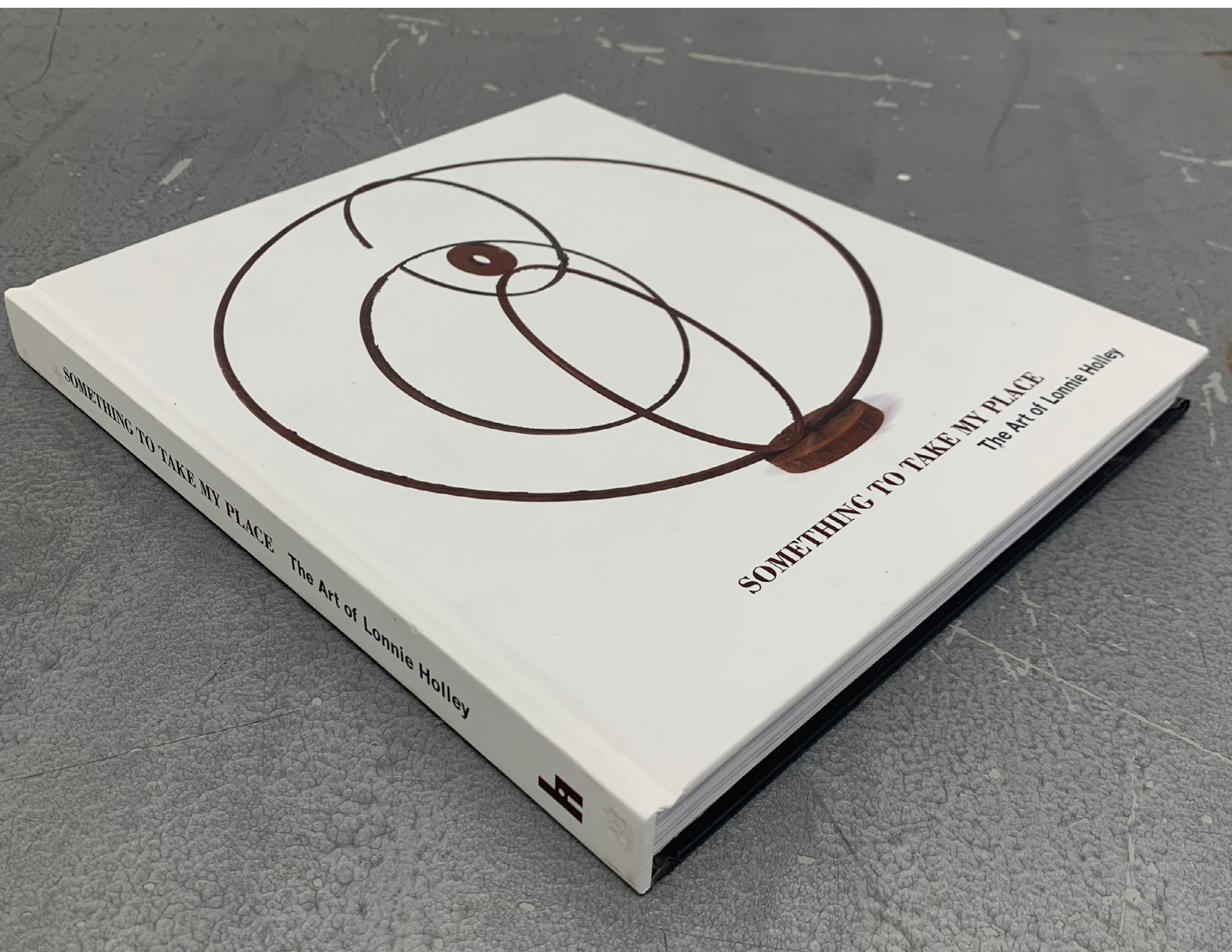




Lonnie Holley
The Sharer of the Roots, 2017
Antique chair and tree roots
142.2 x 106.7 x 99.1 cm | 56 x 42 x 39 in.
\$ 80,000.00 + tax



Lonnie Holley
Will the Circle Be Unbroken?, 2011
Steel
160 x 116.8 x 152.4 cm | 63 x 46 x 60 in.
\$ 80,000.00 + tax



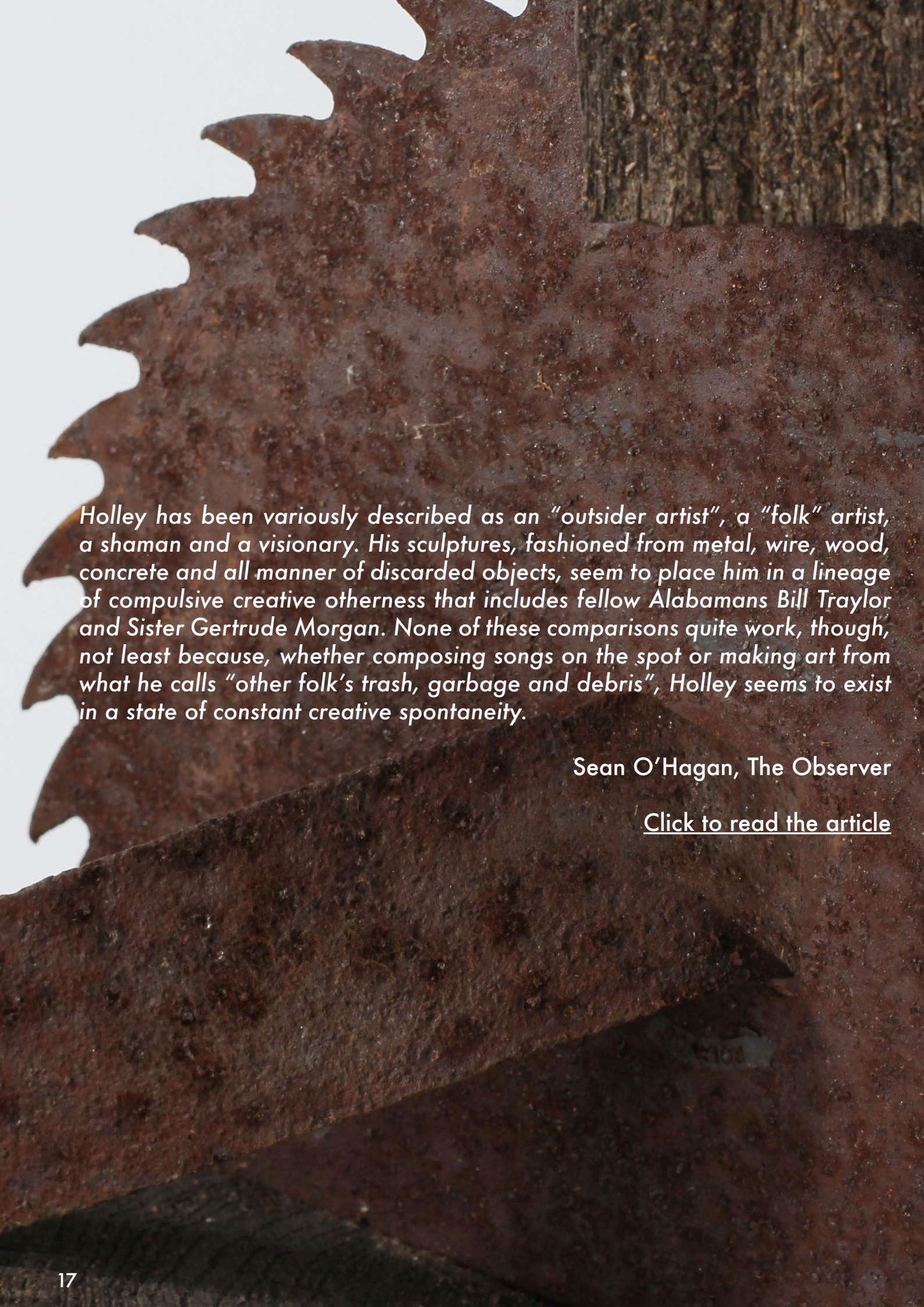
Lonnie Holley, *Will the Circle Be Unbroken?* on the cover page of *Something to Take My Place: The Art of Lonnie Holley*, exhibition catalogue, Halsey ICA, Charleston, SC, US, 2015.



Lonnie Holley
Future Slave Ship, 2017
Scrap metal, wood, wire, industrial lamp, and concrete
139.7 x 132.1 x 66 cm | 55 x 52 x 26 in.
\$ 60,000.00 + tax



Lonnie Holley
Lifting the Rail, 2005
Scrap metal, saw blade and wood
100 x 76.2 x 50.8 cm | 39 3/8 x 30 x 20 in.
\$ 45,000.00 + tax



Holley has been variously described as an “outsider artist”, a “folk” artist, a shaman and a visionary. His sculptures, fashioned from metal, wire, wood, concrete and all manner of discarded objects, seem to place him in a lineage of compulsive creative otherness that includes fellow Alabamans Bill Traylor and Sister Gertrude Morgan. None of these comparisons quite work, though, not least because, whether composing songs on the spot or making art from what he calls “other folk’s trash, garbage and debris”, Holley seems to exist in a state of constant creative spontaneity.

Sean O’Hagan, *The Observer*

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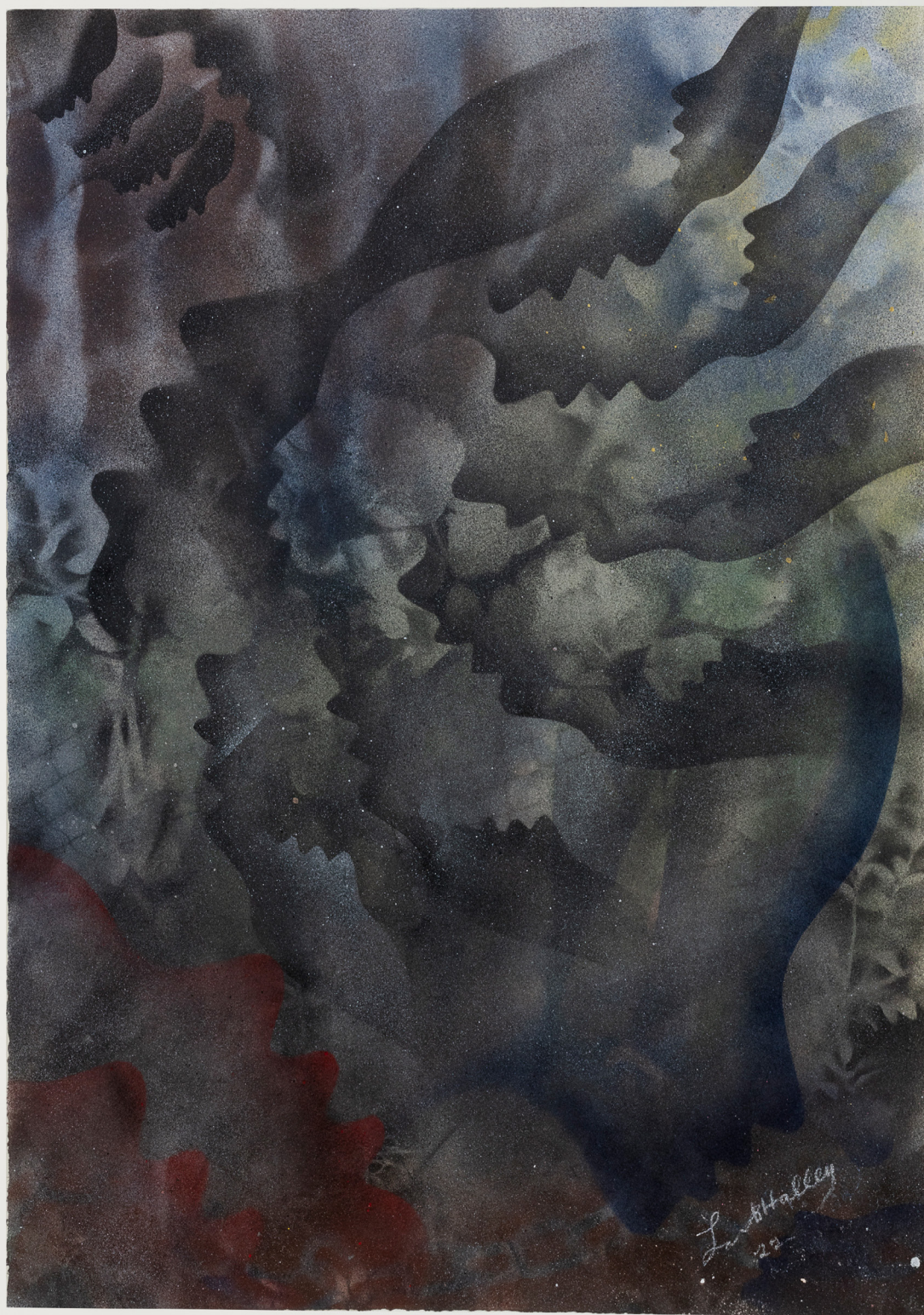


Lonnie Holley
No Milk and Bad Water in the Hood, 2018
Glass milk bottle, nuts and bolts and brass water pump
48.9 x 20.3 x 8.9 cm | 19 1/4 x 8 x 3 1/2 in.
\$ 20,000.00 + tax



Lonnie Holley
July Sun, 2023
Spray paint on paper
77 x 57.5 cm | 30 1/4 x 22 5/8 in.
\$ 11,000.00 + tax





Lonnie Holley
Memory of the Net, 2022
Spray paint on paper
77 x 57 cm | 30 1/4 x 22 1/2 in.
\$ 11,000.00 + tax



Lonnie Holley
Trying To Be Like The Rainbow, 2023
Spray paint on paper
70 x 50 cm | 27 1/2 x 19 3/4 in.
\$ 11,000.00 + tax



Lonnie Holley
Untitled, 2022
Spray paint on paper
77 x 57 cm | 30 1/4 x 22 1/2 in.
\$ 11,000.00 + tax



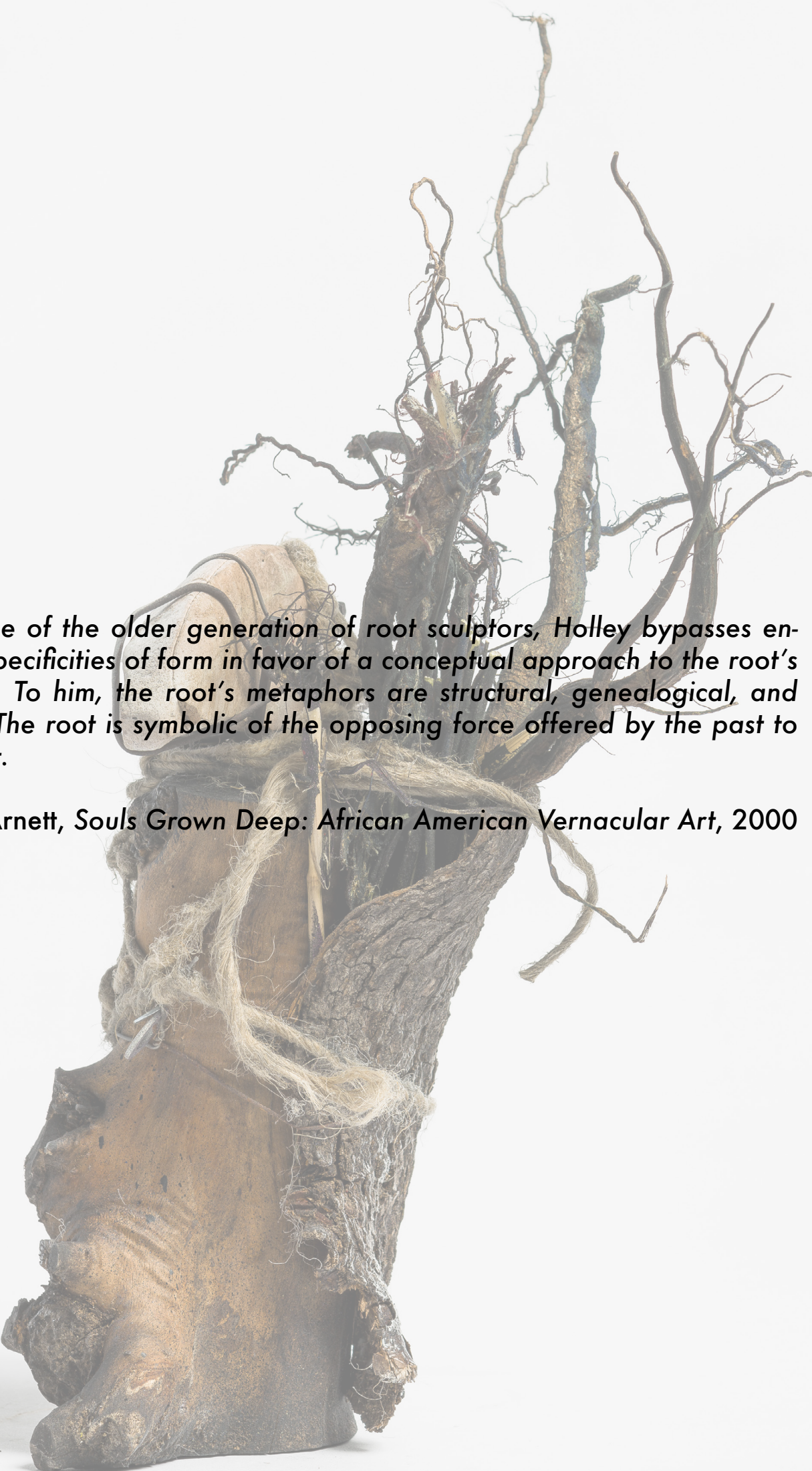
Lonnie Holley
From Another Land, 2022
Spray paint on paper
76 x 56 cm | 29 7/8 x 22 in.
\$ 11,000.00 + tax



Lonnie Holley
Like the Ancestors, 2023
Brick, wire and roof tile
22 x 22 x 22 cm | 8 5/8 x 8 5/8 x 8 5/8 in.
\$ 10,000.00 + tax

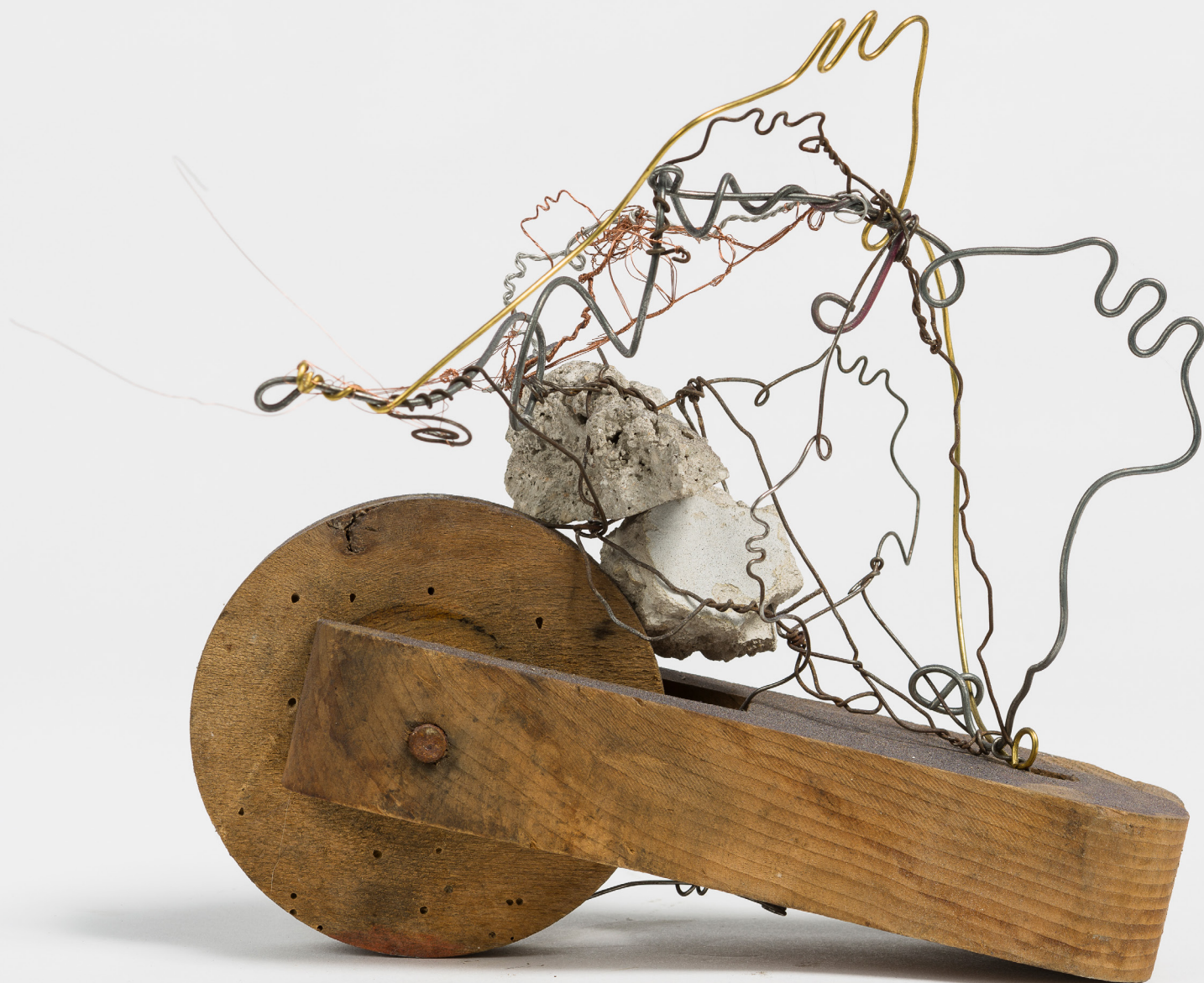


Lonnie Holley
Exposing the Roots, 2023
Tree root, rope, wire, cement,
washers and charred tree stump
37 x 22 x 15 cm
14 5/8 x 8 5/8 x 5 7/8 in.
\$ 10,000.00 + tax



Unlike some of the older generation of root sculptors, Holley bypasses entirely the specificities of form in favor of a conceptual approach to the root's materiality. To him, the root's metaphors are structural, genealogical, and historical. The root is symbolic of the opposing force offered by the past to the present.

Paul Arnett, *Souls Grown Deep: African American Vernacular Art*, 2000



Lonnie Holley
The Processor, 2023
Copper, iron, tin, brass wires, cement, wooden pulley
22 x 23 x 16 cm
8 5/8 x 9 x 6 1/4 in
\$ 10,000.00 + tax



Lonnie Holley
Chain Gang: Mt. Meigs, 2019
Padlock and eight steel forks
20 x 9 x 9 cm | 7 7/8 x 3 1/2 x 3 1/2 in.
\$ 7,500.00 + tax



Noémie Goudal
Tropiques V, 2020
Inkjet print
200 x 160 cm | 78 3/4 x 63 in.
Edition of 5 plus 2 artist's proofs
£ 30,200.00 + tax







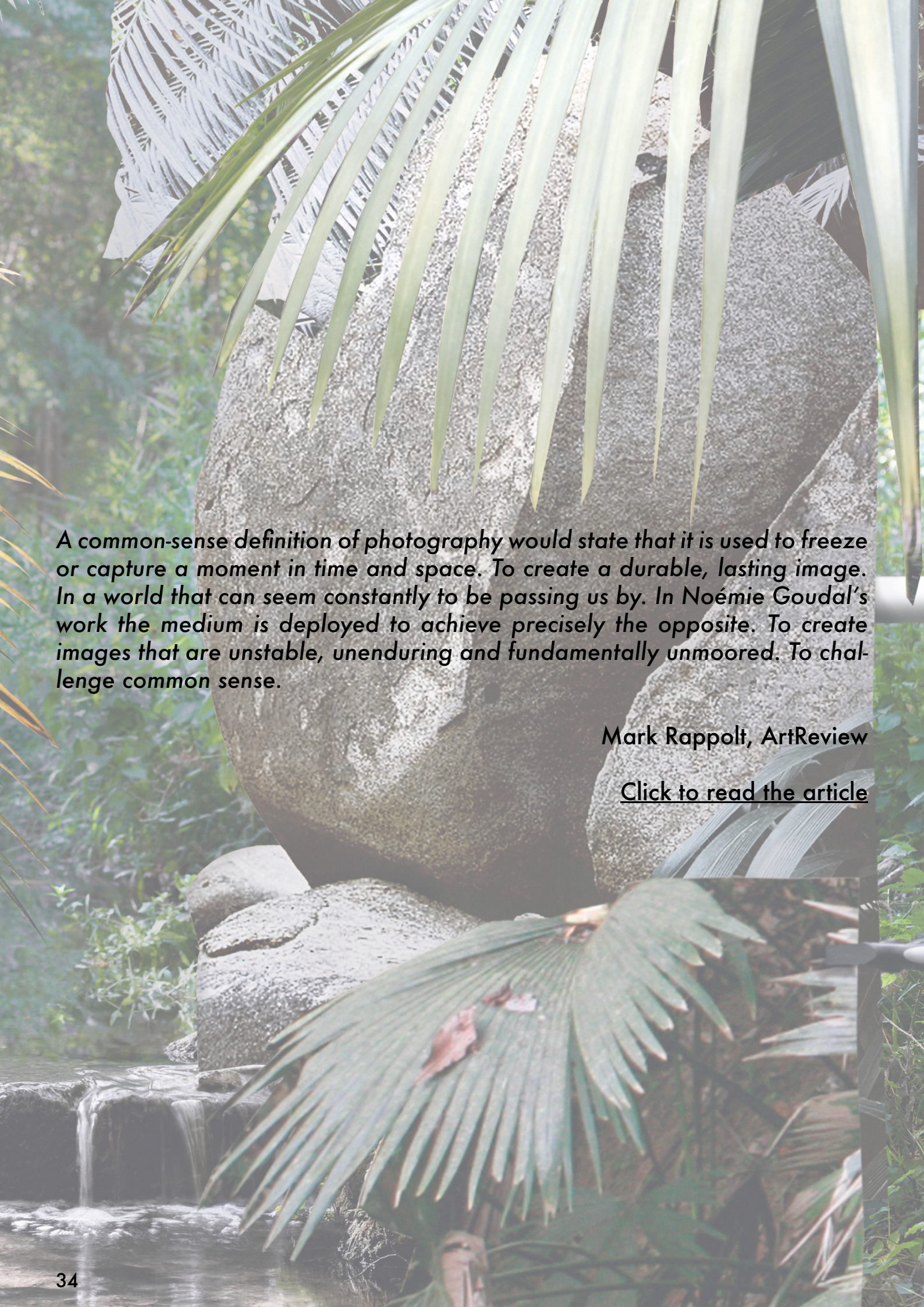
Noémie Goudal
Tropiques IV, 2020

Inkjet print

Edition of 5 plus 2 artist's proofs

100 x 80 cm | 39 3/8 x 31 1/2 in. // **£ 15,700.00 + tax**

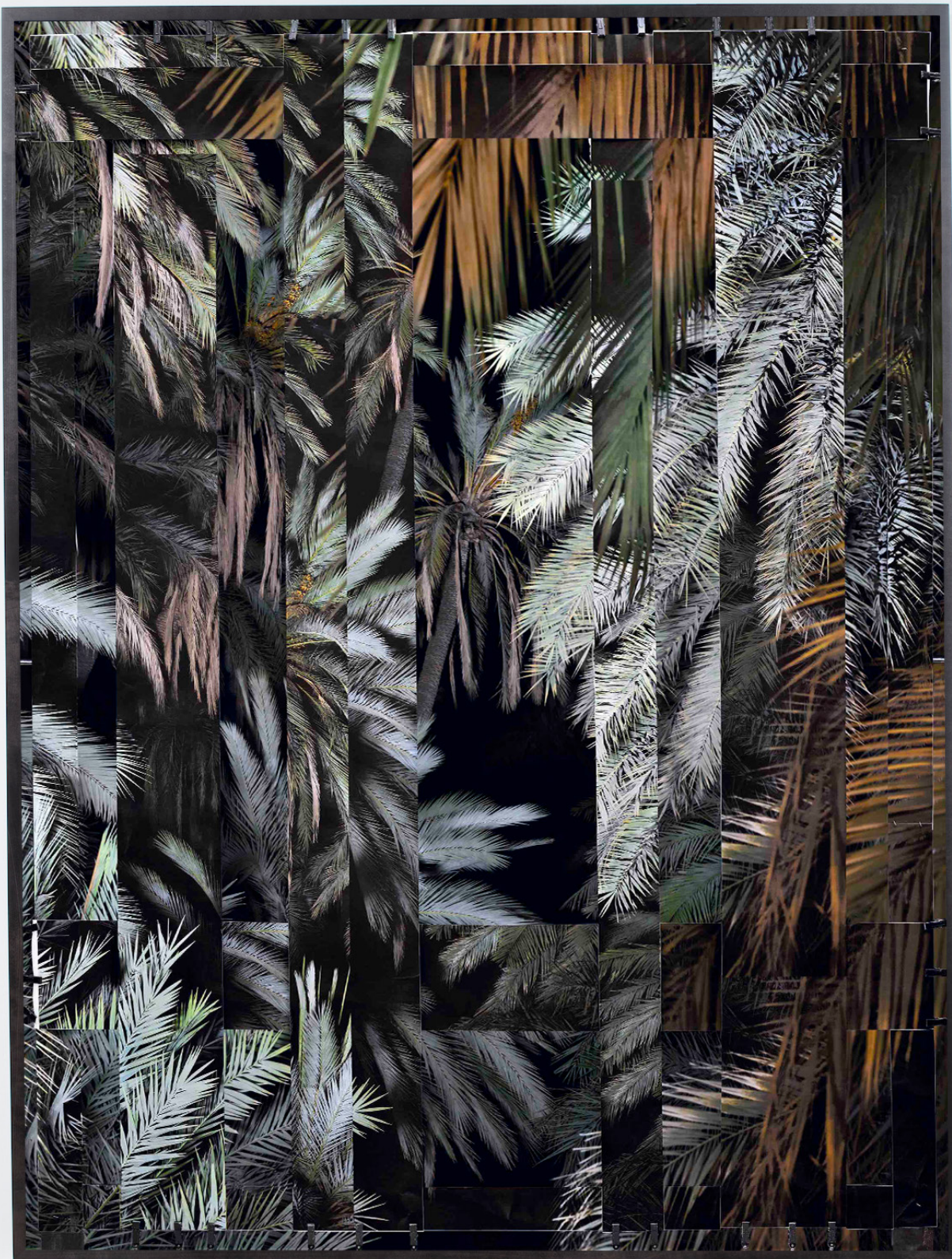
200 x 160 cm | 78 3/4 x 63 in. // **£ 30,200.00 + tax**

A photograph of a tropical scene. In the foreground, a large, textured grey rock dominates the center. Above it, several long, slender palm fronds hang down, some showing signs of wear or damage. To the left, a small waterfall flows over a series of rocks into a pool of water. The background is filled with lush green foliage and more palm trees. The overall lighting is soft and natural, suggesting a daytime setting in a jungle or park.

A common-sense definition of photography would state that it is used to freeze or capture a moment in time and space. To create a durable, lasting image. In a world that can seem constantly to be passing us by. In Noémie Goudal's work the medium is deployed to achieve precisely the opposite. To create images that are unstable, unenduring and fundamentally unmoored. To challenge common sense.

Mark Rappolt, ArtReview

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Noémie Goudal

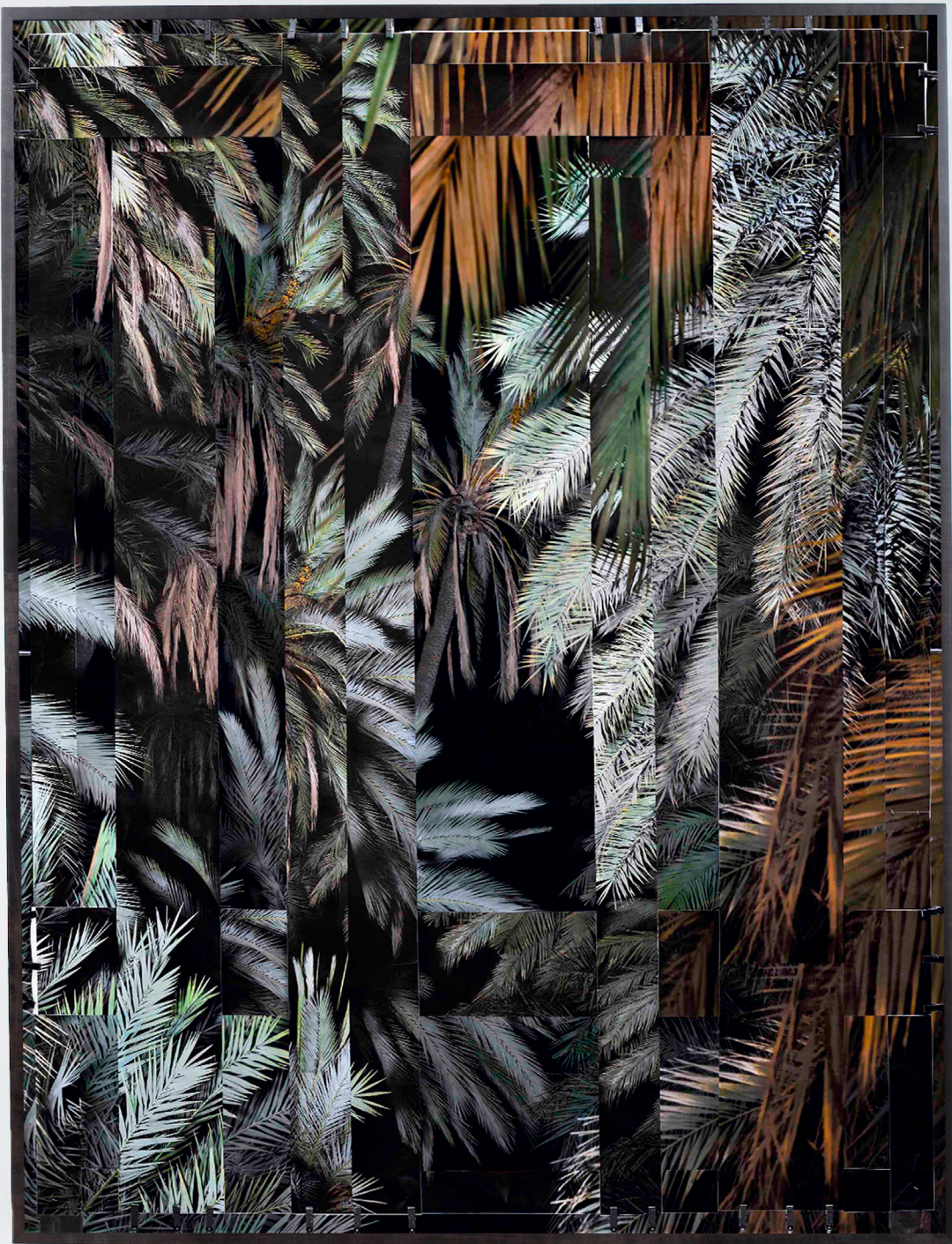
Phoenix V, 2021

Inkjet print

Edition of 5 plus 2 artist's proofs

148.5 x 111 cm | 58 1/2 x 43 3/4 in. // **£ 19,000.00 + tax**

200 x 149.5 cm | 78 3/4 x 58 7/8 in. // **£ 29,800.00 + tax**







Noémie Goudal
Phoenix VII, 2021

Inkjet print

Edition of 5 plus 2 artist's proofs

148.5 x 111 cm | 58 1/2 x 43 3/4 in. // **£ 19,000.00 + tax**

200 x 149.5 cm | 78 3/4 x 58 7/8 in. // **£ 29,800.00 + tax**





Noémie Goudal

Origins I, 2023

Inkjet print

Edition of 5 + 2 artist's proofs

110 x 82.5 cm | 43 1/4 x 32 1/2 in. // **£ 17,500.00 + tax**

200 x 150 cm | 78 3/4 x 59 in. // **£ 31,000.00 + tax**







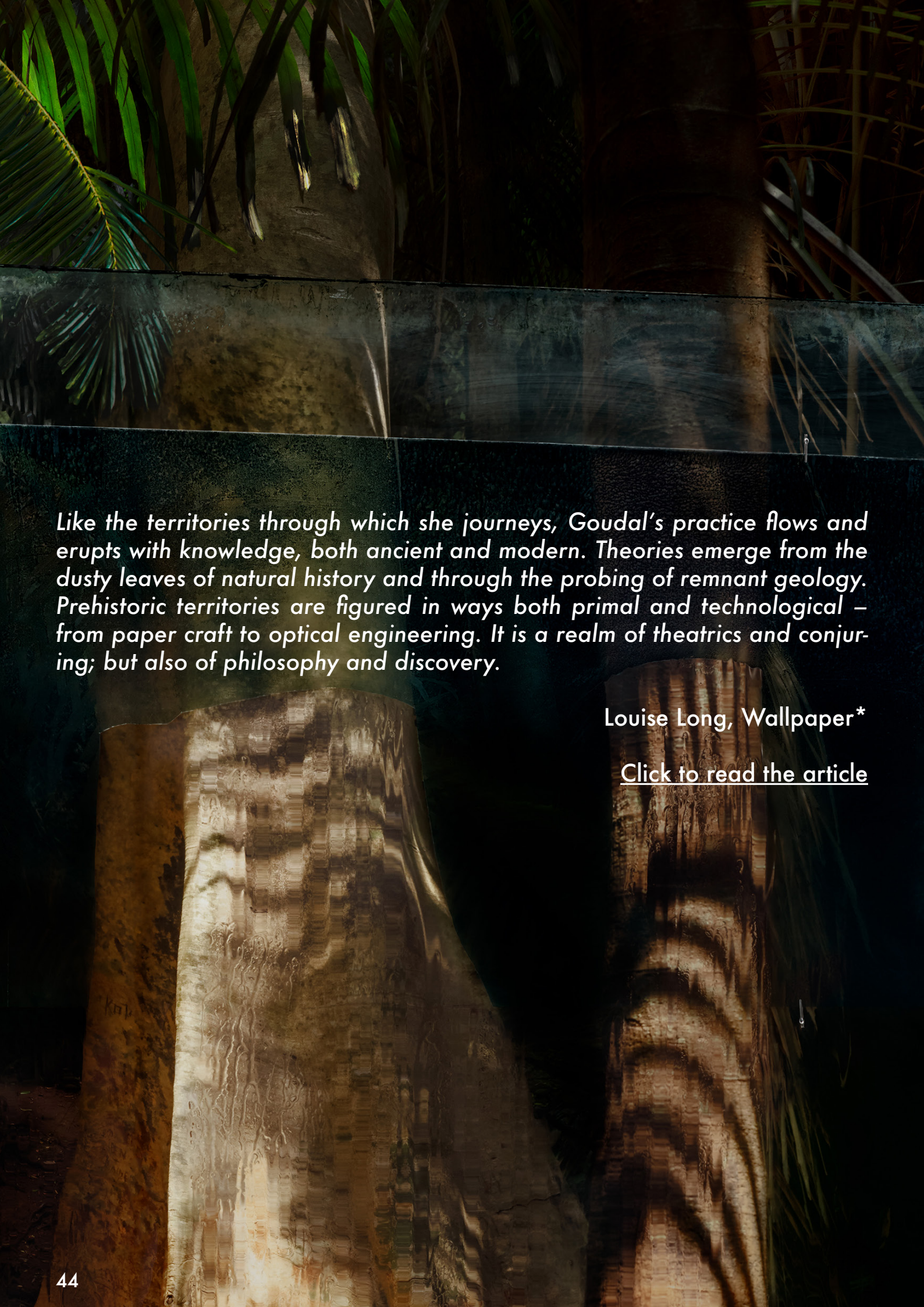
Noémie Goudal
Origins II, 2023

Inkjet print

Edition of 5 + 2 artist's proofs

110 x 82.5 cm | 43 1/4 x 32 1/2 in. // **£ 17,500.00 + tax**

200 x 150 cm | 78 3/4 x 59 in. // **£ 31,000.00 + tax**



Like the territories through which she journeys, Goudal's practice flows and erupts with knowledge, both ancient and modern. Theories emerge from the dusty leaves of natural history and through the probing of remnant geology. Prehistoric territories are figured in ways both primal and technological – from paper craft to optical engineering. It is a realm of theatrics and conjuring; but also of philosophy and discovery.

Louise Long, Wallpaper*

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Filmed Interviews

Click on the [red hyperlinks](#) to watch

[Lonnie Holley on overcoming hardship through art](#), Sydney, 2023

Lonnie Holley discusses his background and practice in an interview on ABC News In-Depth.

[Lonnie Holley in conversation with Hanna Girma](#), London, 2022

Lonnie Holley in conversation with Hanna Girma, Senior Editor and Curator of Editorial Projects at Serpentine Galleries, on the occasion of Lonnie Holley's solo show at Edel Assanti, *The Growth of Communication*.

[Lonnie Holley Live in London](#), 2022

Lonnie Holley performs at Stone Nest on Saturday 14 May 2022, presented by Artangel and Edel Assanti.

[Lonnie Holley at Turner Contemporary](#), Margate, 2020

Lonnie Holley discusses art, his practice, and his beliefs in this interview recorded on the occasion of the group show *We Will Walk – Art and Resistance in the American South* at Turner Contemporary, Margate.

[Noémie Goudal in conversation with Alona Pardo](#), London, 2022

For the finissage of Noémie Goudal's solo exhibition, *Post Atlantica*, the artist was in conversation with Alona Pardo, Curator at Barbican Art Gallery. In this insightful exchange, they discuss the depths of Goudal's research, her on-site process and interest in optical illusions.

[Home Fires 15: Noémie Goudal in conversation with Alona Pardo](#), London, 2022

In Home Fires 15, Noémie Goudal and Alona Pardo, Curator at Barbican Art Gallery, discuss Goudal's sculptural installation, *Untitled (Giant Phoenix)*, 2022. Goudal reflects on how her long-standing interest in paleoclimatology led to the making of this ambitious piece.

[Noémie Goudal in conversation with Cliff Lauson](#), London, 2021

For Frieze London 2021, Noémie Goudal was in conversation with Dr Cliff Lauson, Director of Exhibitions at Somerset House. Focused on her video work, *Below the Deep South*, 2021, Goudal expands on the notion of deep time and the theatricality of her practice.

[Home Fires 12: Noémie Goudal](#), London, 2021

In Home Fires 12, Noémie Goudal discusses her recent body of work *Tropiques*, 2020, and its relationship to scientific discoveries around the earth's perpetual movement.

[Home Fires 06: Noémie Goudal](#), London, 2020

In this episode of Home Fires, Noémie Goudal delves further into the concept of "deep time" - referring to a scale of time that can be used to measure geological evolution, quantified in millions of years - and reflects on the challenges entailed in her innovative on-site practice.



Lonnie Holley

Born in 1950

Lives and works in Atlanta, GA, US

Solo Exhibitions

- | | |
|------|---|
| 2024 | Lonnie Holley, Camden Art Centre, London, UK (forthcoming) |
| 2023 | The Eyes Were Always On Us, UTA Artist Space, Atlanta, GA, US
Lonnie Holley, UT Downtown Gallery, Knoxville, TN, US
If You Really Knew, Museum of Contemporary Art North Miami, North Miami, FL, US |
| 2022 | What Have They Done with America, Blum & Poe, Los Angeles, CA, US
Coming From the Earth, curated by Peter Doroshenko, Dallas Contemporary, Dallas, TX, US |
| 2021 | The Growth of Communication, Edel Assanti, London, UK
The Influence of Images, Elizabeth Leach Gallery, Portland, OR, US
Tangled Up in de Kooning's Fence, South Etna, Montauk, NY, US
Everything That Wasn't White, Parrish Art Museum, Water Mill, NY, US |
| 2019 | Somewhere in a Dream I Got Lost: Works by Lonnie Holley, Southeastern Center for Contemporary Art, Winston-Salem, NC, US |
| 2017 | The Weight of Everything, James Fuentes, New York, NY, US
Lonnie Holley: I Snuck Off the Slave Ship, Atlanta Contemporary Art Center, Atlanta, GA, US
Lonnie Holley: Which Do We Drop First, the Baby or the Bomb? James Fuentes, New York, NY, US |
| 2015 | Something to Take My Place-The Art of Lonnie Holley, Halsey Institute of Contemporary Art; Charleston, SC, US
Supported by the Power-Lonnie Holley, John Hope Franklin Center, Duke University, Durham, NC, US
Lonnie Holley, It's Like Coming Home, Cash-Rojas Projects, Atlanta, GA, US |
| 2013 | Keeping You Out Of Harms Way, James Fuentes, New York, NY, US |
| 2010 | Assemblages and Drawings, Jeff Bailey Gallery, New York, NY, US |
| 2005 | Recent Works, Monty Stabler Gallery, Birmingham, AL, US |
| 2004 | Lonnie Holley: A Twenty-Five Year Survey, Birmingham Museum of Art, Birmingham, AL, US
Do We Think Too Much? I Don't Think We Can Ever Stop, Ikon Gallery, Birmingham, UK |
| 2003 | Lonnie Holley: Perspectives 8, Birmingham Museum of Art, Birmingham, AL, US |
| 1994 | Sculpture, Luise Ross Gallery, New York, NY, US |

1991 Cultural Recycling: The Work of Lonnie Holley, Gasperi Gallery, New Orleans, LA, US
 1986 Birmingham Public Library, Birmingham, AL, US
 1984 Little House Galleries, Birmingham, AL, US

Selected Group Exhibitions

2023 Zurich Biennial, Kunsthalle Zurich, Switzerland
 Intimate Confession Is a Project, Blaffer Art Museum, University of Houston, TX, US
 By Any Means Necessary, Curated by Lonnie Holley, Blum & Poe, Los Angeles, CA, US
 RE-PAIR, Tennessee Triennial for Contemporary Art, Knoxville Museum of Art, Knoxville, TN, US
 Souls Grown Deep like the Rivers: Black Artists from the American South, Royal Academy of Arts, London, UK
 Deep Horizons, Middlesbrough Institute of Art, Middlesbrough, UK

2022 Storied Strings: The Guitar in American Art, curated by Dr. Leo Mazow, Virginia Museum of Fine Arts, Richmond, VA, US
 At The Rose House: Green River Project LLC and Object & Thing, Ridgewood, NJ, US
 Called to Create: Black Artists of the American South, National Gallery of Art, Washington D.C., US
 The Relevance of Your Data, Museum of Contemporary Art, Tucson, AZ, US
 The Art of Assemblage, NSU Art Museum, Fort Lauderdale, FL, US
 Living Legacies: Art of the African American South, Toledo Museum of Art, Toledo, OH, US

2021 Now Is The Time: Recent Acquisitions to the Contemporary Collection, Baltimore Museum of Art, Baltimore, MD, US
 Another Tradition: Drawings by Black Artists from the American South, The Morgan Library & Museum, New York, NY, US
 American South, The Morgan Library & Museum, New York, NY, US
 From the Limitations of Now, Philbrook Museum of Art, Tulsa, OK, US
 Trauma and Loss, Reflection and Hope: Selections from the Collection, curated by Alison Amick, Intuit, Chicago, IL, US

2020 We Will Walk – Art and Resistance in the American South, Turner Contemporary, Margate, UK
 Forms of Life, Morán Morán, Los Angeles, CA

2019 My Head is a Haunted House, Curated by Charlie Fox, Sadie Coles, London, UK

2018 Difference Engine, Curated by Cory Arcangel and Tina Kukielski, Lisson Gallery, New York, NY, US
 History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift, The Metropolitan Museum of Art, New York, NY, US

2018 Outliers and American Vanguard Art, The National Gallery of Art, Washington, DC; High Museum of Art, Atlanta, GA; Los Angeles County Museum of Art, Los Angeles, CA, US

2017 Strange Attractors: the Anthology of Interplanetary Folk Art Vol.1 Life on Earth, Curated by Bob Nickas, Redling Fine Art, Los Angeles, CA , US
 Thumbs Up for the Mother Ship (Lonnie Holley and Dawn DeDeaux), MASS MoCA, North Adams, MA, US
 Revelations: Art from the African American South, Fine Arts Museums of San Francisco (de Young Museum), San Francisco, CA, US
 Museum), San Francisco, CA, US
 Animal Farm, curated by Sadie Laska, The Brant Foundation, Greenwich, CT, US

2016 Post Black Folk Art in America, 1930- 1980-2016, Intuit: The Center for Intuitive and Outsider Art, Chicago, IL, US

2015 When the Curtain Never Comes Down, The American Folk Museum, New York, NY, US

2014 The Body Metonymic, curated by Dick Goody, at Oakland University Art Gallery, Rochester, MI, US
 When the Stars Begin to Fall: Imagination and the American South, Studio Museum of Harlem, New York, NY, US
 Prospect 2 Biennial, New Orleans, LA, US

2013 Come Together: Surviving Sandy, Industry City, Brooklyn, NY, US

2012 Pitch, Lonnie Holley, Fabienne Lasserre, Halsey Rodman, Jeff Bailey Gallery, New York, NY, US

2009 Also On View: Lonnie Holley / Drawings and Sculpture, Jeff Bailey Gallery, New York, NY, US

2006 Mary Lee Bendolph, Gee's Bend Quilts and Beyond, Austin Museum of Art, Austin, TX, US

2005 Coming Home: Self-Taught Artists, the Bible and the American South, American Bible Museum, New York, NY, US

2007 The Whole World is Rotten: Free Radicals and the Gold Coast Slave Castles of Paa Joe, Jack Shainman Gallery, New York, NY, US

2004 Dopes, Dupes and Demagogues: Viewed by Outsiders, Luise Ross Gallery, New York, NY, US
 Gathering, The Dalton Gallery, Agnes Scott College, Atlanta, GA, US
 Coming Home, Self-Taught Artists, the Bible, and the American South, Art Museum of the University of Memphis, Memphis, TN, US

2003 Recycled/Remade: Contemporary Folk Art From the Collection of the Birmingham Museum of Art, Birmingham Museum of Art, Birmingham, AL, US

2002 Testimony: Vernacular Art of the African-American South - Selections from the Collection of Ronald and June Shelp, AXA Gallery, New York, NY, US
 Street Savvy, Jamaica Center for Arts and Learning, Jamaica, NY, US
 Testimony: Vernacular Art of the African-American South, Columbia Museum of Art, Columbia, SC, US

2001 Singular Visions, University of Virginia Art Museum, Charlottesville, VA, US
 WET!, Luise Ross Gallery, New York, NY, US

2000 Ogun Meets Vulcan: Birmingham's African American Men of Metal, Ruth Hall Hodges Art Gallery, Morris Brown University, Atlanta, GA, US

1999 Uncommon Bonds: Expressing African-American Identity, University of Delaware, Newark, DE, US

1998 Winter Group, Luise Ross Gallery, New York, NY, US

	Self-Taught Artists of the 20th Century: An American Anthology, Amon Carter Museum, Fort Worth, TX Philadelphia Museum of Art, Philadelphia, PA (traveling exhibition), US
1997	Material Dialogues - Contemporary Arts: The New Jersey Context, New Jersey State Museum, Trenton, NJ, US Bearing Witness: African-American Vernacular Art of the South, Schomburg Center, New York, NY, US Drawing on the Spirit of 9: Drawings and Paintings on Paper by Contemporary African-American Self-Taught Artists, Atrium Gallery, University of Connecticut, Storrs, CT, US Obsession With Line, Archer Locke Gallery, Atlanta, GA, US Bill Traylor and Thornton Dial, Minnie Evans, Lonnie Holley, Louis Monza, Luise Ross Gallery, New York, NY, US Tragic Wake: The Legacy of Slavery and the African Diaspora in Contemporary American Art, Spirit Square Center for the Arts, Charlotte, NC, US Let It Shine: Self-Taught Art from the T. Marshall Hahn Collection, High Museum of Art, Atlanta, GA, US Souls Grown Deep, Emory University, Michael C. Carlos Museum, Atlanta, GA, US
1995	Civil Rights Now, Southeastern Center for Contemporary Art (SECCA), Winston-Salem, NC, US Contemporary Folk Art: A View from the Outside, Nathan D. Rosen Museum Gallery, Boca Raton, FL, US Dust Tracks on a Road: Four Southern Artists, High Museum of Art, Atlanta, GA, US
1994	Outsider Art by Southern Folks, Hunterdon Art Center, Clinton, NJ, US
1993	ASHE: Improvisation and Recycling in AfricanAmerican Visionary Art, Diggs Gallery at Winston Salem State University, Winston-Salem, NC, US Figurines, Luise Ross Gallery, New York, NY, US Passionate Visions of the American South: Self-Taught Artists from 1940 to the Present, New Orleans Museum of Art, New Orleans, LA, US (traveling exhibition) Collector's Show, Arkansas Art Center, Little Rock, AR, US Dream Singers, Storytellers: An African-American Presence, Fukui Fine Arts Museum, Fukui, Japan and Jersey State Museum, Trenton, NJ, US (traveling exhibition) Not by Luck: Self-Taught Artists in the American South, Hunterdon Art Center, Clinton, NJ, US Whose Broad Stripes and Bright Stars: Death, Reverence and the Struggle for Equality in America, Betty Rymer Gallery at the School of the Art Institute of Chicago, Chicago, IL, US
1992	Give Me a Louder Word Up: African American Art, Metropolitan State College Center for the Visual Arts, Denver, CO Montgomery Biennial, Montgomery Museum of Art, Montgomery, AL, US
1991	The Legacy of Africa in the New World, Waterloo Museum of Art, Waterloo, IA, US
1990	The Next Generation: The Southern Black Aesthetic, Southeastern Center for Contemporary Art (SECCA), Winston-Salem, NC, US Another Face of the Diamond: Pathways Through the Black Atlantic South, INTAR Latin American Gallery, New York, NY Southern Outsider Art II, American Primitive, New York, NY, US
1989	The Figure Redefined, Primitivo, San Francisco, CA Art from the African Diaspora, Aljira, A Center for Contemporary Art, Newark, NJ Outside the Mainstream: Folk Art in Our Time, High Museum of Art, Atlanta, GA, US
1987	Voices in the Wilderness, Birmingham Museum of Art, Birmingham, AL The Bloodline, Howard University, Washington, DC, US
1981	More Than Land and Sky: Art from Appalachia, National Museum of American Art, Smithsonian Institution, Washington, DC, US (traveling exhibition)

Awards and Fellowships

2023	The Mahler and LeWitt Studios Residency, Spoleto, Italy
2022	United States Artists Fellowship
2020	Elaine de Kooning House Residency, East Hampton, NY
2014	Robert Rauschenberg Residency, Captiva Island, FL, US
2006	Joan Mitchell Fellowship

Public Collections

American Folk Art Museum, New York, NY, US
 Baltimore Museum of Art, Baltimore, MD, US
 Birmingham Museum of Art, Birmingham, AL, US
 de Young Museum, San Francisco, CA, US
 High Museum of Art, Atlanta, GA, US
 Metropolitan Museum of Art, New York, NY, US
 Michael C. Carlos Museum, Emory University, Atlanta, GA, US
 Milwaukee Art Museum, Milwaukee, WI, US
 Minneapolis Institute of Art, Minneapolis, MN, US
 Museum of Fine Arts, Houston, TX, US
 National Gallery of Art, Washington, D.C., US
 New Jersey State Museum, Trenton, NJ, US
 New Orleans Museum of Art, New Orleans, LA, US
 Philadelphia Museum of Art, Philadelphia, PA, US
 Reece Museum, Johnson City, TN, US
 Smithsonian American Art Museum, Washington, D.C., US
 Toledo Museum of Art, Toledo, OH, US
 Whitney Museum of American Art, New York, NY, US

Selected Biography

O'Hagan, Sean, 'It's Like One Continuous Song Pours Out of Him': Meet the Shaman-like Artist-Musician Lonnie Holley', *The Boserver*, May 1, 2022.

Acheampong, Nicole, 'Looking Back to Fly Forward: 'Another Tradition' at the Morgan Library & Museum', *ArtNews.com*, January 20, 2022.

Elujoba, Yinka, 'An Artist's Life of Perseverance', *The New York Times*, May 7, 2021.

Petrusich, Amanda, 'Lonnie Holley's Glorious Improvisations', *The New Yorker*, October 2018.

Herman, Bernard L.; Rosengarten, Theodore; Umberger, Leslie, 'Something to Take My Place - The Art of Lonnie Holley', *Halsey Institute of Contemporary Art*, January 2016, catalogue, illus.

Binelli, Mark, 'Lonnie Holley, the Insider's Outsider', *The New York Times*, January 2014

Dietz, Andrew, 'The Last Folk Hero: A True Story of Race and Art, Power and Profit', *Atlanta: Ellis Lane Press*, April 2006

Holley, Lonnie, 'Do We Think Too Much? I Don't Think We Can Ever Stop', *Birmingham Museum of Art*, August 2004, catalogue, illus.

Arnett, Paul; Arnett, William, 'Souls grown deep. Vol. 2, Once that river starts to flow: African-American vernacular art of the South', *Tinwood Books*, 2001.



Noémie Goudal

Born in 1984
Lives and works in Paris, France

Education

2008 – 2010 Royal College of Art, MA (Distinction) Photography, London, UK
2004 – 2008 Central St Martins, BA Honors (First Class) Graphic Design, London, UK

Solo Exhibitions

2024 Noémie Goudal, FRAC Auvergne, Clermont-Ferrand, France (forthcoming)
Noémie Goudal, Mostyn, Llandudno, UK (forthcoming)

2023 ANIMA, performance co-written with Maëlle Poésy ; PS21 Chatham, New York, NY USA; Tate Modern, London, UK; Venice Biennale 2023, 51st International Theatre Festival, Venice, Italy; Centre Pompidou, Paris; Théâtre L'Azimut; Espace des Arts, Scène Nationale Chalon-sur-Saône and Théâtre Dijon Bourgogne, France
Air - Exhibition of the Photo Art Programme and Workshop, Veszprem-Balaton 2023 European Capital of Culture, Hungary

2022 Post Atlantica, LUX Scène Nationale, Valence, France
ANIMA, performance co-written with Maëlle Poésy, Collection Lambert, 53rd Festival d'Avignon, Avignon, France
Phoenix, Église des Trinitaires, Les Rencontres d'Arles, Arles, France
Décantations, Vitrine du Plateau, Frac Île-de-France, Paris, France

2021 Post Atlantica, Edel Assanti, London, UK
Post Atlantica, Grand Café, Centre d'Art Contemporain, Saint-Nazaire, France
Study on Erosion, Gare de l'Est, Photodays, Paris, France
Échos Toujours Plus Sourds, Musée du Louvre, Atelier Delacroix, Paris, France
Telluris, Fotographia Europa, Reggio Emilia, Italy

2019 Noémie Goudal, Arendt House, Luxembourg
Observatorium, Kunstverein Hildesheim, Hildesheim, Germany
Telluris, Musée des Beaux-Arts Le Locle, Le Locle, Switzerland
Telluris, Ballarat International Foto Biennale, Art Gallery of Ballarat, Victoria, Australia

2018	Démantèlements, Tosetti Value, Turin, Italy Stations, Fotografiska, Stockholm, Sweden Stations, The Finnish Museum of Photography, Helsinki, Finland Telluris, Richard Neutra VDL House, Los Angeles, CA, USA Telluris, Edel Assanti, London, UK
2017	Telluris, Galerie Les Filles du Calvaire, Paris, France Study on Perspective, Galerie Les Filles du Calvaire, Paris, France Southern Light Stations, Fotofestiwal, Lodz, Poland Cinquième Corps, Jumièges Abbey, Normandy, France
2016	Cinquième Corps, Le Bal, Paris, France
2015	Southern Light Stations, The Photographer's Gallery, London, UK The Geometrical Determination of the Sunrise, Foam, Amsterdam, Netherlands The Armory Show, Edel Assanti, New York, NY, USA
2014	Haven Her Body Was, Galerie Les Filles du Calvaire, Paris, France In Search of The First Line, Edel Assanti, London, UK The Geometrical Determination of the Sunrise, The New Art Gallery Walsall, Wallsall, UK
2013	HSBC Prize: Photography; traveled to L'Arsenal, Metz, France; Musée de la Photographie, Toulon, France
2012	Haven Her Body Was, Project B, Milan, Italy Haven Her Body Was, Edel Assanti, London, UK
2010	Les Amants, Uno + Uno Gallery, Milan, Italy Les Amants, Severed Head Gallery, Dublin, Ireland Les Amants, HotShoe Gallery, London, UK

Selected Group Exhibitions

2025	Second Nature: Photography in the Age of the Anthropocene, Nasher Museum of Art, Durham, USA; Cantor arts Center, Stanford, USA; Anchorage Museum, Alaska, USA; deCordova Sculpture Park and Museum's, Lincoln, USA (forthcoming)
2024	Un Manifeste du regard sur la Nouvelle Aquitaine, Frac Nouvelle-Aquitaine, La MÉCA, Bordeaux, France (forthcoming) New Worlds: Women to Watch 2024, National Museum of Women in the Arts, Washington D.C., USA (forthcoming) PHOTO 24, Melbourne Photo Biennale, Melbourne, Australia (forthcoming)
2022	Terras Nullius: excavations from Image 3.0, Serendipity Arts Festival, Panjim, Goa, Indonesia Le paysan, le chercheur et le croyant. Chapitre II, POUISH, Aubervilliers, France L'Horizon des Événements, Chateau d'Oiron, Oiron, France Chants du Ciel, Les Rencontres d'Arles, Arles, France Image 3.0, Le Jeu de Paume in partnership with the CNAP, Le Céliier, France Le promontoir du songe, Frac Auvergne, Clermont-Ferrand, France
2021	Songs of the Sky: Photography & the Cloud, C/O Berlin, Germany Bella Vista, Grand Café, Centre d'Art Contemporain, Saint-Nazaire, France A Year of 13 Moons, Galerist, Istanbul, Turkey Rocks!, ICICLE, Paris, France
2020	Accelerate Your Escape: Gary Hume Explores the Hiscox Collection, Whitechapel Gallery, London, UK On Earth, Lieu Unique, Nantes, France
2019	Korean International Photo Festival, Hangaram Design Museum, Seoul Arts Center, Seoul, Korea On Earth, Atelier des Forges, Arles, France Mountain Geographies, Musée des Beaux-Arts Le Locle, Le Locle, Switzerland Moonlight: 50 Years of Photographing the Moon, Hasselblad Foundation, Gothenburg, Sweden Inner Space, Lisbon Architecture Triennale, National Museum of Contemporary Art, Lisbon, Portugal MELTDOWN: A Visualization of Climate Change, Horniman Museum, London, UK
2018	Wilderness, The New Art Gallery Walsall, Wallsall, UK Kasteel Wijlre, Wijlre, Netherlands Loading... Works from the Foam collection, Foam, Amsterdam, Netherlands When Records Melt, Unseen Amsterdam, Amsterdam, Netherlands Elsewhere, Joseph Gross Gallery, University of Arizona, Tucson, AZ, USA
2017	Cure3, Bonhams, David Ross Foundation, London, UK Fragments, Galerie Les Filles du Calvaire, Paris, France Space Oddity, The Month Of Photography, Maison des Arts de Créteil, Créteil, France À Quoi Rêvent les Forêts?, Galerie Les Filles du Calvaire, Paris, France
2016	Up/Down, The Holden Gallery, Manchester, UK
2015	Vita Vitale, Azerbaijan Pavilion, Venice Biennale, Venice, Italy Constructs Constructions, Kiran Nadar Museum of Art, New Delhi, India A Woman's Hand, Saatchi Gallery, London, UK Xenotopia, The Gibberd Gallery, Harlow, UK Wilderness, The New Shelter Plan, Copenhagen, Denmark Wilderness, The New Shelter Plan, Copenhagen, Denmark
2014	Treasure of Lima: A Buried Exhibition, TBA21 -Academy, Isla del Coco, Costa Rica Les esthétiques d'un monde désenchanté, Centre d'art contemporain, Meymac, France Architectures d'Urgence, Pavillon Vendôme, Centre d'Art, Clichy, France
2013	Fotográfica Bogotá, Fotomuseum, National Museum of Photography, Bogotá, Colombia Out of Focus: Photography, Saatchi Gallery, London, UK

2012	Maison Martin Margiela, H&M Global Fashion Event, New York, NY, USA Arrival and Departures, Ancone, Italy Ristruttura, Project B, Milan, Italy
2011	Talents of the Royal College of Art, Kahmann Gallery, Amsterdam, Netherlands Unnatural Nature, The Cob Gallery, London, UK The Marquise Went Out At 5 O'clock, Edel Assanti, London, UK New Sensations, House of the Nobleman, London, UK Women in Art Photography, Taschen Store, London, UK The Morouge Room, Hospital Club, London, UK
2010	RCA Talents, Royal College of Art, London, UK Heft: Weight and Touch in Contemporary Sculpture, Winchester Discovery Centre, Winchester, UK Kahmann Gallery, Amsterdam, Netherlands Anticipation, Selfridges Gallery, London, UK RCA Summer Show, Hoopers Gallery, London, UK Fotosintesi Photography, Festival Piacenza, Milan, Italy

Scenography

2019	RUSH Festival, Presqu'île Rollet, Rouen, France In Search of the First Line, Meininger Staatstheater, Meiningen, Germany
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Awards and Residencies

2019	Shanghai Photofair, Exposure Award Winner, Shanghai, China
2018	La Manufacture de Sèvres, residency, Sèvres, France Richard Neutra VDL House, residency, Los Angeles, CA, USA
2014	Cité des Arts, residency, Paris, France
2013	HSBC Award, Photography Paul Huf Award, runner up, Foam, Amsterdam, Netherlands Pix See Award, International Fotofestival Knokke-Heist, Knokke-Heist, Belgium
2012	Corinthia Hotel Residency Award, London, UK
2011	Catlin Art Prize, shortlist, London, UK
2010	Sustain Award, Royal College of Art, London, UK The Leica Oskar Barnack Award, shortlist, Wetzlar, Germany Riccardo Pezza, second prize, Triennale Museum, Milan, Italy International Fine Art Photography Award, second prize, New York, NY, USA International Talent Support Pitti Imagine Award, Trieste, Italy
2007	Fujifilm Merit Student Award

Public and Private Collections

Centre Pompidou, Paris, France
Cnap, Paris, France
David Roberts Art Foundation, London, UK
Domaine de Chamarande, France
Foam, Amsterdam, Netherlands
Fotomuseum Winterthur, Switzerland
High Museum of Art, Atlanta, US
Hiscox Collection, France
HSBC Corporate Art Collection
KADIST, Paris, France
The Kiran Nadar Museum of Art, New Delhi, India
Leamington Spa Art Gallery and Museum, Warwickshire, UK
Warwick Arts Centre, University of Warwick, Coventry, UK
Musée de la Roche-Sur-Yon, France
The New Art Gallery Walsall, UK
UH Art Collection and Galleries, University of Hertfordshire, Hatfield, UK
The Victoria and Albert Museum, London, UK

