



NOELLE BRAULT FINE ART

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Columbia Museum of Art

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in her artist statement. "As attractive as it is to join in a Dorothy Parker-style battle of intellects or to party like a nihilist, I feel an urgency to introduce generosity and communion into my life's work. I want to be part of the transformation of popular culture - embrace the weak, expose a maudlin dream, or comfort the lonely. I want to be a strong citizen of love."

After the dreamy experience of the first two galleries, the third gallery brings the viewer back to Earth with an all-too-human thud. Evoking the hallowed privacy of teenage bedrooms, it features a brutally honest series of 22 portrait drawings from a 1970 yearbook and a massively oversized, hand-tooled wooden charm bracelet. These objects show us the transcendent joy and humor in embracing our own perceived imperfections.

The final gallery explores the social worlds formed during these impressionable years. Pell revisits and reimagines the Delaware woods and swimming hole where she hung out in her youth. Tree rubbings from the actual trees are sewn into a wall-sized quilt, showcasing carvings made between the 1930s and 1980s; these become a stand-in for the woods themselves. Thirteen hand-drawn diptychs encircle the room, selections from an illustrated book Pell made about the ragtag society of hippie-era characters she remembers.

"I grew up in the suburbs," says Pell. "I can tell all these stories about being a kid that are really kind of standard stories that I hope we can all extract a kind of shared history from."

The daughter of British parents, Pell was

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