



Art

★★★★ *Time Out Critic*

Art Review

Jim Lambie, "Spiritualized"

Lambie's latest work is trippy but inclusive. By Nana Asfour

From the beginning, Glaswegian artist Jim Lambie, whose art draws on his musical roots, has been proving that he is an indie through and through: someone who defies expectations while delighting and enchanting viewers in equal measures. His latest show is edgy, smart and, as always, fun as hell.

The show's centerpiece is a shiny blue-black sculpture of a giant belt that loops across a series of dining-room chairs with cement cushions. The ensemble's wackiness is accentuated by the nonsensical attachment of cloth-filled jars on the underside of each chair. It's elegant, weird and tactile.

More belts of various colors are scattered throughout the show. These are tightly coiled and hung next to white canvases slashed, punk-rock style, with zippers, or under trippy, brightly hued vortices imbedded directly in the walls. Formally, these spiraling niches echo the curled belts, but in the two instances where they elide portions of black-and-white posters featuring rock & roll legends, they threaten to swallow figures like Bob Dylan into tantric, psychedelic wormholes.

Lambie doesn't have one particular style; he's about channeling styles, and in this outing that means Minimalism and Pop Art. Both are evoked in a grid of wall reliefs, created by stacking thin sheets of reflective metal on top of one other. Each layer has been painted on the back with a different glossy coat of blue, green, red, and black, and their corners have been folded up and over, generating a hallucinatory, kaleidoscopic effect.

Lambie's art is inclusive and rooted in the beliefs of his idol, William Morris, the 19th-century British artist and socialist. Morris once wrote, "Only from the life of the people could there come a living art." Lambie seems to have taken those words to heart.

