

ANTON KERN GALLERY

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Jim Lambie

Spiritualized

November 3 – December 17, 2011

October 6, 2011 — Jim Lambie's fifth solo-exhibition at Anton Kern Gallery feels like a living organism with different parts of one body fulfilling a variety of functions while reverberating in bright colors. The gallery's white walls are penetrated by several circular multicolored *Vortex* cut-outs; a large belt sculpture balances on a circle of cast metal chairs; crushed and disassembled pieces of metal armature are encased in blocks of concrete; an entire wall is covered in layered and brightly colored sheets of metal, called *Metal Boxes*, their corners folded like craft paper; cast belts of differing sizes and materials are hovering on the walls; a group of *Zip Paintings* containing outbursts of color; and a disarmingly brilliant and simple wall sculpture consisting of rolled-up t-shirts in glass jars occupies one entire corner.



The astonishing variety of materials, none of which are traditional art materials, ranges from found charity shop and household items (t-shirts, jars, belts, zippers, posters, chairs) to industrial materials (paint, MDF board, sheet metal, cement), including their inherent transformative properties such as cutting and casting.

Lambie's approach to art making is informed by a few fundamental ideas. A rock musician before he became a visual artist, the artist uses color in a way that is deeply rooted in color theory and specifically relates to the concept of *synesthesia*, an analogous experience between music and the color spectrum in which the stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway. Different from his rather esoteric predecessors, Lambie's choice of color composition is determined by a sense of directness and everyday availability. The modern world seems his source and palette. Which sheds light onto Lambie's other basic feature, his Glaswegian origin. Lambie is deeply immersed in the history of a place characterized by the tension between industrialization and liberation movements such as William Morris' utopianism and socialism and the Arts and Crafts movement at large. The Glasgow School of Art, designed by Scottish architect and fellow Arts and Crafts member Charles Rennie Mackintosh, and also Lambie's place of study, is an incarnation of such utopian ideas. Echoing Mackintosh, Lambie's concern is to build around the needs of people: people seen, not as masses, but as individuals who needed not a machine for living in but a work of art. Lambie shows how we can maintain a sense of self in an over-commodified world of sameness.

Lambie's work has recently been presented in one-person shows at the Goss Michael Foundation, Dallas (2011); the Hara Museum of Contemporary Art, Tokyo; GoMA Gallery of Modern Art, Glasgow (both 2008); and the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2006). His work has been included in group exhibitions such as "Compass in Hand," MoMA, New York, and Martin Gropius Bau, Berlin (2010 and 2011); "Colour Chart: Reinventing Colour, 1950 to Today," MoMA, New York, and Tate Liverpool (2008 and 2009); as well as in shows at the the Hayward Gallery, London (2006), the Albright Knox Art Gallery, Buffalo (2005), and the 5th *Carnegie International* at the Carnegie Museum of Art, Pittsburgh (2004). Lambie's work is currently included in *Industrial Aesthetics: Environmental Influences on Recent Art from Scotland*, Hunter College, Times Square Gallery, New York.

The exhibition opens on Thursday, November 3 and will run through Saturday, December 17, 2011. The gallery is open Tuesday through Saturday, 10 am - 6 pm. For further information and images, please contact the gallery at (t) 212.367.9663, (f) 212.367.8135 or email: info@antonkerngallery.com.

Upcoming exhibitions: Sergej Jensen (January 12 – February 18 2012)

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