

Galleria Franco Noero

Jim Lambie

Totally Wired

5 June - 8 September 2018

Galleria Franco Noero
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Totally Wired is the fifth solo exhibition of works by the Scottish artist Jim Lambie at the Galleria Franco Noero in Turin, and the first to be shown in the spaces in Piazza Carignano 2.

Lambie continues his artistic research with a lysergic, psychedelic vision of reality and of its reversal tinged with pure, bright colours in which objects from everyday life, found or constructed by the artist, create a dimension of their own in a world of the unreal.

One of the characteristic features in some series of new works is the experience of natural light – the arc traced out by the sun during the course of the day, from dawn to dusk, creating a tonal range of colours.

The door is an expression of transition, a threshold that filters the light depending on how wide it is open, while at the same time acting as an archetypal object on which to imagine a new horizon. Its form is concise, reduced to no more than a slender rhomboid with engraved panels, hanging on the wall like a painting but projected into a third dimension. The individual elements are often assembled in groups, arranged at a precise distance one from the other so that, within the space they form, they convey an experience of colour by means of interpenetrating fields. These emerge ever more powerfully one over the other, in a manner resembling the ever-changing nuances in the colour of the sky during the day. The perception of colour on the surfaces depends where one is looking from, and this too offers an opportunity to mimic natural effects in a context which is by no means natural, and which lies midway between the real world and an idea of abstraction. Imagined as individual elements, their surface is covered with a single colour – the graphite grey of a sky darkened by clouds or by nightfall.

The sun is too dazzling, with rays too bright to look into directly, and it combines impressions far removed in terms of time and type: the medieval craft technique of making stained-glass windows is placed alongside more recent and humble elements like sunglass lenses. In a new series of works, coloured lenses are mounted on metal using exactly the same technique as Gothic leadwork windows. They are brought together in an organic array of transparent colours, forming new constellations that can be brought into focus with the naked eye.

The surreal quality of an imaginary space spangled with asteroids is suggested by stones dotted around the walls, crossed by metal belts of gaudy colours, sharp and clear in their details. Their origin alludes to a linguistic deviation, a shift of meaning in an expression in which the words are separated and taken literally – the 'asteroid belt'.

In the central room, the space is crisscrossed by ladders resting on plinths, all floating and leaning at the same angle, covered between the rungs by mirrors that create a reverberation of reflections, capturing the eye as it races upwards, to the top and beyond.

Jim Lambie (Glasgow, 1964) lives and works in Glasgow. Institutional solo exhibitions include: 'Spiral Scratch', Pacific Palace, Hong Kong, (2018); 'Derrick Alexis Coard', Glasgow International, Project Ability gallery, Tringate 103, Glasgow, (2016); Fruitmarket Gallery, Edinburgh; Barrowland Park, Glasgow, (2014); 'Beach Boy', Pier Art Centre, Orkney; Goss-Michael Foundation, Dallas, (2011); Jupiter Artland, Edinburgh, (2010); 'Unknown Pleasures', Hara Museum of Contemporary Art, Tokyo; 'Festival Secret Affair', Inverleith House, Edinburgh; 'Forever Changes', Glasgow Museum of Modern Art, Glasgow; 'RSVP: Jim Lambie', Museum of Fine Arts, Boston; '8 Miles High', ACCA Melbourne, Melbourne, (2008); 'Directions', Hirschhorn Museum, Smithsonian Museum, Washington, (2006); 'The Kinks', Turner Prize 2005, Tate Britain, London; 'Thirteenth Floor Elevator', Dallas Museum of Art, Dallas; 'Concentrations 47: Jim Lambie', Dallas Museum of Art, Dallas, (2005); 'Kebabylon', Inverleith House, Edinburgh, (2003); 'Jim Lambie: Male Stripper', Museum of Modern Art, Oxford, (2003); 'Zobop', The Showroom, London; 'Voidoid', Transmission Gallery, Glasgow, (1999).

He has been invited to participate to important international biennials such as 'You Imagine What You Desire' Sidney Biennale, Sidney, (2014); 'Expérience de la Durée', Lyon Biennial, Lyon, (2005); 54th Carnegie International - Carnegie Museum of Art, Pittsburgh, (2004); 'ZENOMAP', Biennale di Venezia, Venice, (2003).

Selected group shows include: 'L'emozione dei COLORI nell'arte', GAM, Turin; Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, (2017); 'Jennifer Herrema and Jim Lambie', VoidoidARCHIVE, Glasgow, (2016); 'The Curves of the Needle', BAALTIC 39, Newcastle upon Tyne; 'Misappropriations: New Acquisitions', Orange County Museum of Art, Newport, (2015); 'Lost Line: Contemporary Art from the Collection', LACMA, Los Angeles; 'Decade: Contemporary Collecting 2002-2012', Albright-Knox art Gallery, Buffalo, (2012); 'Compass', Gropius Bau, Berlin, (2011); 'Undone: Making and Unmaking in Contemporary Sculpture', Henry Moore Institute, Leeds; 'The New Décor', Hayward Gallery, London, (2010); 'The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection', Mori Art Museum, Tokyo; 'Color Chart', MoMA, New York, (2008) and Tate Liverpool, Liverpool, (2009); 'La Invencción de lo Cotidiao', La Colección Jumex, Museo Nacional de Arte, Mexico (2008); 'Sympathy for the Devil: Art and Rock and Roll since 1967', Museum of Contemporary Art, Chicago; 'Domestic Irony: A Curious Glance at Private Italian Collections', Museion, Bolzano; 'Unmonumental: The Object in the 21st century', New Museum, New York, (2007); 'In the darkest hour there may be light', Serpentine Gallery, London; 'Strange Powers', Creative Time, New York, (2006); 'The Turner Prize', Tate Britain, London; 'Extreme Abstraction', Albright Knox Gallery, Buffalo, (2005); 'Sodium & Asphalt', Museo Tamayo, Mexico City (British Council exhibition. Touring to Museo de Arte Contemporánea de Monterrey, Mexico), (2004); 'Days Like These - Tate Triennial', Tate Britain, London; 'Painting Not Painting', Tate St Ives, Cornwall, (2003); 'Electric Dreams', Barbican Centre, London; 'Jim Jonathan Kenny Frances and Sol', Stedelijk Museum, Amsterdam, (2002).