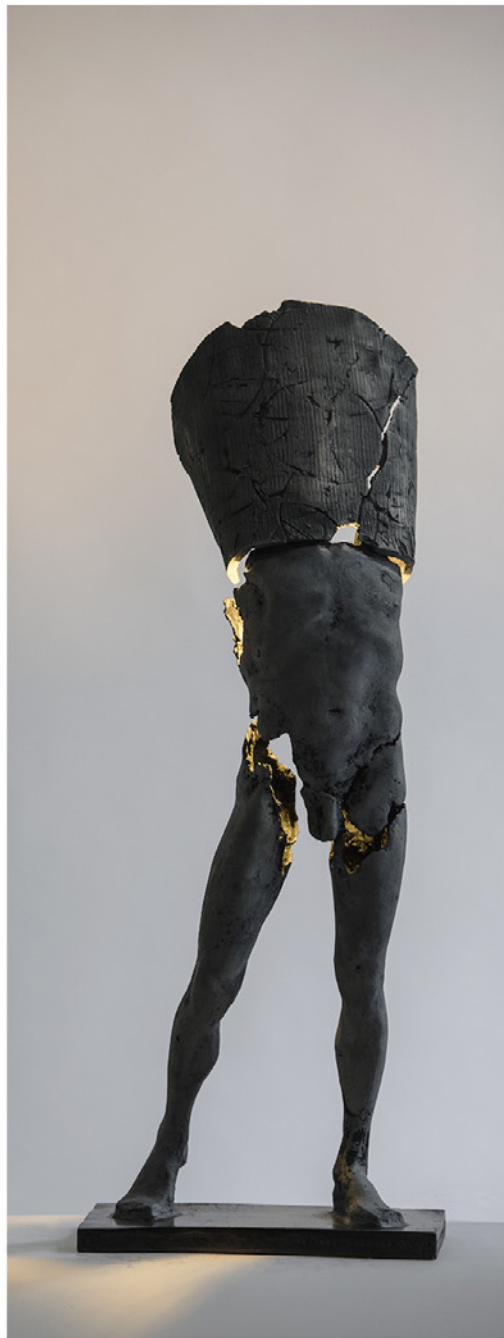




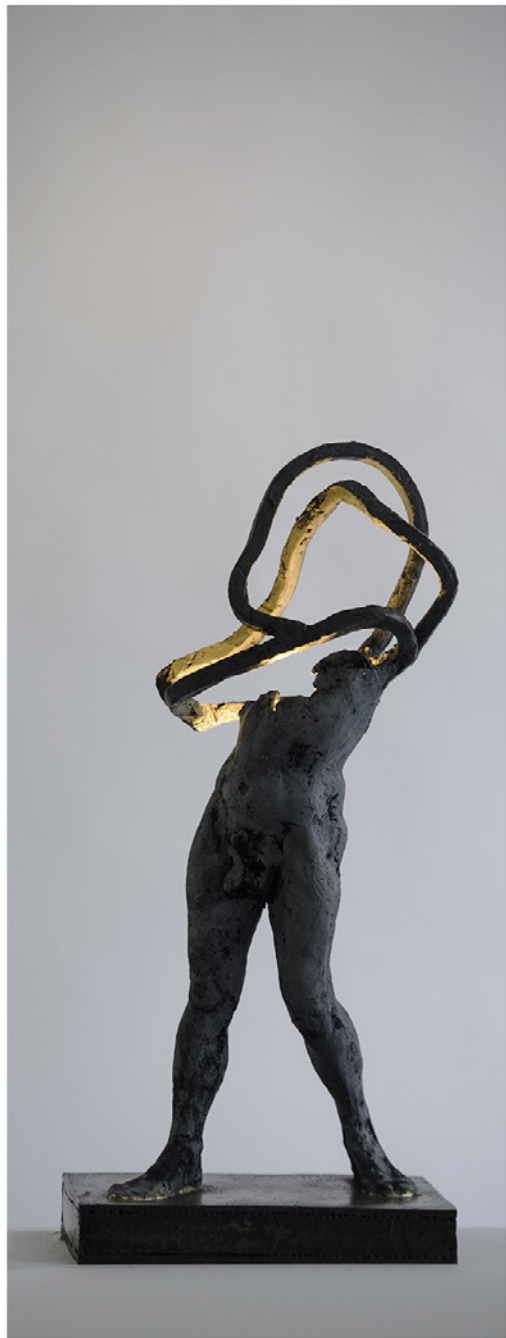
Les Lumières, hommage #1
H 80 W 21 D 16 cm, unique, 2017



Les Lumières, hommage #2 (tree)
H 95 W 21.5 D 20 cm, unique, 2017



Les Lumières, hommage #3 (cone)
H 70 W 26. D 15 cm, unique, 2017



Les Lumières, hommage #4 (loops)
H 62 W 28 D 19 cm, unique, 2017

GALERIE
GUIDO ROMERO PIERINI

ROSY LAMB MORE MATERIAL

BRONZE

Vernissage
Mercredi 4 avril 2018 à partir de 18h

Exposition
du 4 au 15 avril 2018 de 10h à 19h



Parchemins, side table, 2017, bronze, H 48 L 60 w 58, unique

In *Parchemins* (2017) a paper-thin tabletop, its stretched surface evoking the texture of hospital bandages, clings at its corners to lean supports like crutches propping it up. An impression of frail precariousness misleads us, however, since the object in question is rugged cast bronze. It is the first sign of a quiet conceptual play in Rosy Lamb's work, which, on the surface of things, can seem almost exclusively about the process of making beautiful objects.



Parchemins, side table, bronze, H 48 L 60 w 58, unique, 2017

Process, after all, is what strikes you initially in every detail and richly layered surface of the functional sculptures of *More Material*. Take *Oceans of Notions*, for example. The irregular design of its floating panels draws your eye back and forth over its meandering rivulets, providing unity for what in reality is 12 different, unique relief sculptures of various heights. Although these designs are trapped in bronze permanently, they convey the restless energy of swirling eddies in water. The 22 side panels each have a unique pattern of rapidly painterly rounded forms that read as the positive of the negative trenches above. All of Lamb's work manages to retain the freshness and spontaneity of its method of creation, which belies the extreme, labor intensive aspects of its making. These side panels, for example, were made by brushing and building directly with hot wax, while the surface panels were hand-tinted with pure pigment, and then covered with wax and patina to protect it from oxidizing.

Lamb brought the patience of a painter and the technical prowess of a figural sculptor to *More Material*. Its objects channel her long years of experimentation working back and forth between media in her studio: painting as a sculptor, and sculpting as a painter.



Oceans of Notions, 6 piece modular coffee table, bronze, H 40-50 L 150 W 138 cm, unique, 2017



Oceans of Notions, 6 piece modular coffee table, bronze, H 40-50 L 150 W 138 cm, unique, 2017



The Plate Throwers Cupboard [front view with doors open], bronze with tarnished silver leaf, H 97 L 146 W 46 cm, unique, 2017
photo © Steve Murez

[When I wrote a book about Matisse's sculpture, Lamb was the most knowledgeable source of information about casting processes. She is thoroughly entrenched in craft and workmanship]. Her recent adoption of painting in hot wax allowed her to make the surfaces of her bronze sculptures even more expressive; this breakthrough lies at the origin of the processes used for *More Material*.

One constant in the series is that all of the objects are fundamentally rooted to physical realities, as Lamb tirelessly explored how materials react and respond to various processes. Over the last two years, the foundry in Auvergne was her laboratory. She collaborated with other craftspeople in the ateliers, pushing them to overturn traditional foundry techniques with new experiments and ideas. She made extensive patina and color tests on the motifs found in this collection. Her research into



The Plate Throwers Cupboard [back view with plates], bronze with tarnished silver leaf, H 97 L 146 W 46 cm, unique, 2017
photo © Steve Murez

materials is almost obsessional, but it's where her rich imagination finds a place to play.

Both the technical, and demanding physical aspects of sculpture and furniture making are decidedly macho. The imposing pieces in *More Material* convey some of this bravado; they will not politely decorate a room so much as command it. *Oceans of Notions*, in particular, with its delightfully irregular hand-made units seems like an idiosyncratic take on the grid format sculptures of the famously tough, laconic American minimalist Carl André. Working in the foundry, after all, has mostly been the work of red-blooded male artists. But the pieces themselves designed for the home are also fundamentally about the less visible work of women. Who normally sets out the aperitifs on a coffee table, or wipes up its spills (Lamb specifically thought of making that an easily washable surface)? Who will put

the dishes away into the cabinet of *The Plate Throwers* after the guests have gone? *The Plate Throwers*, in particular, reveals a gender game at play in other pieces in the series. Behind its shiny gilded doors, a darker domestic battle of the sexes is revealed. An agile female figure is on the verge of launching a plate at her male counterpart, who marches unawares, a pile of plates dutifully poised on his head. Even in the best-run homes, after all, total chaos is just minutes away.



The Plate Throwers [detail], 2017

In *Les Lumières*, four other male nudes, traditionally a subject for masculine heroism, are humbled and domesticated, given the household



Les Lumières, hommage #4 #2 H 95 W 21.5 D 20 cm, unique, 2017

job of providing light. In this series, Lamb's combines her gift for breathing life into her nudes with her inventive wit. The legs and torsos of four expressive figures are joined to light-filtering abstract sculptures, so that their individual identities are erased. One head is pulverized into the web of abstract matter emerging from his torso. The title *Les Lumières* (*The Luminaries* in English) seems straightforward enough; they are, after all, functional light units in the tradition of figural torchieres. But the word also evokes luminary: a person of prominence, or master in their respective field. As in "Dr. Robertson is a luminary in the medical profession, and so the surgical procedure is named

after him." It's a word, of course, more frequently used to describe men.

In the history of art, commemorative figural sculpture has been overwhelming devoted to male achievements. This is a tradition Lamb knows well, having worked on public monuments for two years when she first came to Paris. Her modest series of *Les Lumières*, hommages recalls the grandiose tradition of *les hommes illustres* (*Famous Men*), like the 86 standing sculptures decorating the first floor balustrade of the Louvre's Cour Napoléon. They look down at the modern glass pyramid, while very few visitors look up at them. Canonized in the 19th-century by Hector-Martin Lefuel, the architect who ordered them, many of these men are now forgotten (Etienne Duperac? Jean Bullant?). Certainly, they were luminaries for their age. How much more appreciated would they be now if they too could radiate light?

Ellen McBreen,
Curator and Associate Professor in Art History. Wheaton College

Photos Steve Murez © 2017



I was born to a family of artists living in the woods of New Hampshire. My siblings and I were homeschooled, that is, we were mostly left to pursue our own projects. At seventeen, I went to the Pennsylvania Academy of the Fine Arts where I formally studied painting and sculpture. I then moved to Paris, where I assisted the sculptor Jean Cardot on his public monuments for two years, before moving to my own studio to work on painting, sculpture, and now, furniture.



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Armour, bronze, unique, H 175, W 42, D 36 , 2017

Rosy Lamb's exhibition "More Material" consists of 8 functional sculptures and 12 new one-of-a-kind sculptures in bronze.