

## Graham Lambkin MOON BLOWS CLOSE

It is difficult not to speak of weight when considering the work of Graham Lambkin: gravity, the removal of weight, and loss. His work with music came into consciousness in the early 1990s through The Shadow Ring. The sound of the group involved a restless and sensitive move between genres and forms: a DIY post-punk ethic merged with cracked electronics and a close sense of the texture, feel and force of language.

As in his continued solo work and dialogues with other musicians – from *Salmon Run* and *Amateur Doubles* to *The Breadwinner* and *Making A* – Lambkin's drawings emerge from an acute sense of specificity around the depths of sound. Here method is an underpinning and cohesive principle: an intimacy and economy of means, a fascination with the domestic field recording and its potential vulnerability, and a necessary faith in the generative and transgressive potential of coincidence.

In *Moon blows close*, Lambkin's largest exhibition to date, his long-running gravitation towards the edge of things is played out across a live performance, a specifically conceived salon, and a body of new drawing and painting based work. The space for the sound-based activities takes the form of a 40-metre painted backdrop – a curved soft architecture and holding environment for Lambkin's performance and subsequent sound work, as well as a space for his conversation with artist Ed Atkins.

Graham Lambkin  
MOON BLOWS CLOSE  
23 January – 6 March 2016

Künstlerhaus Stuttgart  
Reuchlinstraße 4b  
D-70178 Stuttgart  
kuenstlerhaus.de

## Galerie I

Performance, *Moon blows close*, Graham Lambkin  
Friday 22 January, 9 pm

For *Moon blows close*, Lambkin has developed a large-scale painting and holding environment. In developing the 40-metre backdrop, Lambkin follows and digs out features – a tusk, the foot of a lark, a turtle. The work, which forms the setting for Lambkin's performance and sound installation is at once an exercise of a method – following a necessary and purposeful faith in the coincidence of forms and thoughts – and a meditation on cohabitation and the profound depths of animal consciousness.

Graham Lambkin and Ed Atkins  
Saturday 23 January, 2 pm

Graham Lambkin and artist Ed Atkins will discuss how matter, intimacy, accident and place figure in the making and reception of Lambkin's work.

Ed Atkins lives and works in Berlin. Solo presentations include *Recent Ouija* at The Stedelijk Museum, Amsterdam (2015); *Ed Atkins* at The Serpentine Gallery, London; and *Bastards* at Palais de Tokyo, Paris (both 2014). Last year, group projects included the 14th Istanbul Biennial; The New Museum Triennial, NYC; *Teen Paranormal Romance* at Renaissance Institute, Chicago; and a new project, *Performance Capture*, as part of the Manchester International Festival. This summer he began a year long artist-in-residency scholarship with the DAAD in Berlin. Forthcoming projects include the SMK Copenhagen; Castello di Rivoli, Torino; The Kitchen, NYC; Fondazione Sandretto Re Rebaudengo, Torino; Gavin Brown's Enterprise, NYC; DHC Art, Montreal. 2016 will also see the publication of his collected writings.

## Graham Lambkin on MOON BLOWS CLOSE

Graham Lambkin on the streets of Stuttgart, January 2016



I enjoy the way the phrase 'Moon blows close' is carried in the mouth, and the way the three distinct words roll together into one. It has a quiet, powerful presence that is at once romantic, fantastic and disturbing, and is a complete mystery in three words.

When making visual work I try to clear my mind and look beyond the surface. The forms of the animals begin to reveal small pieces of themselves – details which I recognise, and tease out. I liken this to a paleontological practice, making a judgement call between rock and bone.



Moon blows close, watercolour; 2016

In the hierarchy of influence Robert Wyatt's *Rock Bottom* is way up there – it's the perfect synergy of mood and purpose. It has been something of a touchstone for my own creative endeavours since I first heard it age sixteen. It's at once inviting and evasive, harrowing and beautiful. It fuses a unique English whimsy with a resigned melancholy that speaks to me directly.

Humour is the essential oil that keeps the machine moving, it helps to lubricate the more stoic aspects of the message my work contains.

I start by gathering materials. A web is woven from inception to completion and anything that occurs within those parameters is fair game for selection. This affords an overview of diaristic activity, be it auditory, visual or otherwise.

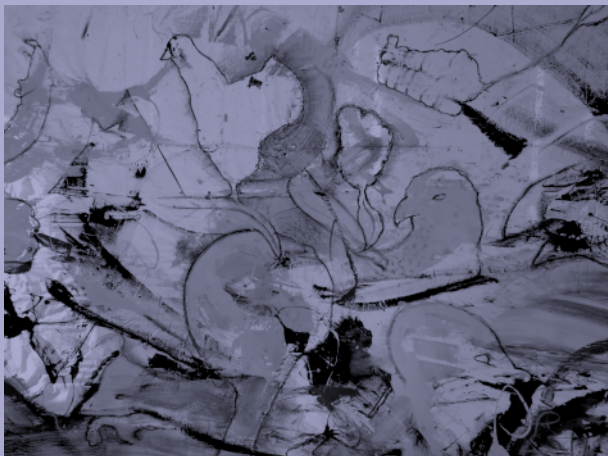
Language is as malleable as sound and image. I see it all as material that can be shaped to hold my aesthetic intentions.

The cardboard box in the performance is a symbol of disposable commodity. It is used to hold time, and a reminder of how the value of time is so easily disregarded.

I recognise the importance of economy in art – working with what one has at hand.

My work explores the tension between two extreme positions. There is darkness and light, and the work can be viewed as playful, but it can also go into eclipse and contain darker ecological concerns.

On the 40-metre canvas I posited the chicken centrally as an actual and metaphorical wake up call. He sits above the collapsing scenery of so-called society, and reminds us we have one more day to instigate change.



*Moon blows close (detail), environment, 2016*

The dark heart of the work deals with a worst-case scenario – man’s last dance with the majesteria of the natural world. The question of an irreversibility, or tipping point and where we currently stand on that sliding scale.

## Galerie II

The mode of display for the new suite of watercolours and drawings for *Moon blows close* is a system of screens – a nod to Lambkin’s ambivalent impulse of hiding, layering and revealing in the build up and articulation of his practice. These works are realized on a base of water and vinegar, mixed and added along with India ink, and worked over with pencil to dig out features. Despite the undeniable drive in the work towards the space of being in the zone – a space of deep concentration and relinquishing to a process – there is also an underpinning and restless sense of an affective politics in the practice. A dual melancholy and sense of the transience of things felt in the central poem and ‘mood board’ of *Moon blows close*:

Turning in to meet a kiss  
three soft words blow close  
through the open aperture  
sending the day’s last message  
the future of wind on stone

Now it is quiet  
He puts out his hand,  
and touches wax.

Graham Lambkin is a multidisciplinary artist based in Upstate New York who first came to prominence in the early 90s through the formation of his music group The Shadow Ring. Following the dissolution of The Shadow Ring, Lambkin embarked on a series of striking and highly original solo releases, including *Salmon Run* (2007) and *Amateur Doubles* (2012), a critically acclaimed trilogy with experimental tape musician Jason Lescalleet: *The Breadwinner* (2007), *Air Supply* (2010) and *Photographs* (2013), and *Making A* (2013) a collaboration with renowned table-top guitarist and founding member of the AMM group, Keith Rowe. His latest release, *Schwarze Riesenflatter* sees Lambkin paired with Wandelweiser composer Michael Pisaro in a musical reimagining for the texts of Georg Trakl.

Lambkin also curates the Kye label, which, since its conception in 2001 has published audio work by contemporary artists such as Vanessa Rossetto, Malcolm Goldstein, and Matt Krefting, as well as archival collections from the likes of Henning Christiansen, Moniek Darge and Anton Heyboer.

Five books of Lambkin's art/text have been published to date: *Unfocused Hands* (2004), *Dumb Answer To Miracles* (2009), *Dripping Junk* (2010), *Millows* (2012), and most recently *Came To Call Mine* (2014) a collection of illustration and prose for children.

*Moon blows close* is Lambkin's third solo exhibition, following shows at Audio Visual Arts in New York City, and 356 Mission Gallery in Los Angeles.

Lambkin is currently working on a long-term collaborative project with Tokyo-based conceptual artist Taku Unami.