

***SORRY IT'S A MESS,
WE JUST MOVED IN!***

Date: 29th of September 2021 to
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Inventory List:

Billing Address:

assume vivid astro focus, Oliver Beer, Koos Buster, Patricia Camet, Christo, Martin Creed, Fischli & Weiss, Isa Genzken, Clara Hastrup, Mona Hatoum, Michael Landy, Fernando Otero, Laurence Owen, Camila Sposati, Haim Steinbach, Erwin Wurm, and Studio Zimoun

Ext Price



Quantity	Description	Unit Price
Subtotal	Curated by Roya Sachs	
		Subtotal
		Advanced Payment
		Total Due

LAMB Gallery is pleased to present, SORRY IT'S A MESS, WE JUST MOVED IN!, a group exhibition that explores notions of transience, impermanence and identity in everyday objects.

Curated by Roya Sachs, the show includes works by: assume vivid astro focus, Oliver Beer, Koos Buster, Patricia Camet, Christo & Jeanne-Claude, Martin Creed, Fischli & Weiss, Isa Genzken, Clara Hastrup, Mona Hatoum, Michael Landy, Fernando Otero, Laurence Owen, Rolf Sachs, Camila Sposati, Haim Steinbach, Erwin Wurm, and Studio Zimoun.

SORRY IT'S A MESS, WE JUST MOVED IN! brings to question the way in which we relate to objects, be they disposable commodities, forms of function, or treasured memories. The works play with the senses, be it through their materiality, tantalizing or familiar presence, or their purposeful representation. What objects do we consider to be disposable or valuable, irrelevant or irreplaceable? The sculpture-heavy, raw presentation unveils objects outside of their usual context. A bemusing presence pulls the viewer into a surrounding that feels entirely temporary, as though someone has just moved in.

As you enter the space, a state of tension is found with a series of objects that feel entirely fragile, as though suspended in both time and space. Isa Genzken's (b.1948, Germany) iconic plaster replica bust, Nefertiti (2019) confronts the onlooker at eye level, her work often interrogating the impact of our increasingly commodified and interconnected culture on our everyday lives. In juxtaposition to the Ancient Egyptian queen - whose image evokes an ideal of beauty, is the surrounding wall work of ceramicist Patricia Camet (b.1972, Peru). Camet's pieces are made from residues of cheap and fragile plastic industry packaging, which are then cast through plaster moulds and recycled into ceramic sculptures. Historical resonance and contemporary commodities come into direct contact with one another.

As one navigates into the central area of the gallery, the multi-leveled installation celebrates ordinary objects and everyday situations. Form and function are intertwined with humour and experimentation. Martin Creed's (b.1968, United Kingdom) rotating patinated bronze Peanut Butter on Toast (2018) and wood sample square comically brings weight to the otherwise commonplace. Alongside it, Haim Steinbach's (b.1944, Israel) Untitled (Pantone 872) (2016) plays with found and existing objects. He doesn't manipulate them, but rather lets them live and breathe in their own right - an ode to Duchamp's readymade. A series of crate-installed pieces on the central wall of the gallery act as a sort of cabinet of curiosity - a collection of nostalgic treasures and manipulated materials.

In the transitioning back area of the gallery, an intimate series of works present ideals of impermanence and deterioration. Michael Landy (b.1963, United Kingdom) is known for his monumental performances that heavily critique the nature of consumerism, and in this case, presents two watercolours of belongings tossed away on the street during the pandemic. Directly opposite, Laurence Owen's (b.1984, United Kingdom) intricate yet structural sculpture is an assemblage of collected street detritus and studio paraphernalia. In this area, a clustered environment of household familiarities create a tactile interaction. In the back corner of the gallery, an uncanny lens and language of the absurd is found in the work of Clara Hastrup (b.1990, Denmark). The Perishable Sculptures are set on a blue homogenous backdrop with highly saturated lighting, taking a familiar, sanitized and mass manufactured quality, directly contrasting with its slowly decaying, physical counterpart. The playful narrative points to an endless cycle of consumption and most poignantly, to the illusions that are formed under a pristinely crafted veneer.

SORRY IT'S A MESS, WE JUST MOVED IN! unravels these themes of temporality, of detachment and attachment of our present-day selves. In a time when technology has shrunk our physical identity and oversaturated our digital persona, are we becoming less and less attached to the physical objects that surround us, or do they have more meaning than ever before?

We'd invite you in, but it's a mess!





avaf
I want! I want!, 2020
 Paper mache, confettis, glue,
 paraffin, scotch and wood



Oliver Beer
Recomposition (Free Will), 2021
 Books; sectioned and set in resin



Koos Buster
Untitled (bucket, cleaning product, toothbrush), 2021
 Glazed ceramics



Koos Buster
Untitled (large glass cleaning product), 2021
 Glass and glazed ceramic



Koos Buster
Untitled (large glass cleaning product), 2021
 Glass and glazed ceramic



Koos Buster
Untitled (large orange cleaning product), 2021
 Glazed ceramics



Koos Buster
Untitled (large green cleaning product, pink and light blue cleaning product, purple bottle and two toothbrushes), 2021
 Glazed ceramics



Koos Buster
Untitled (bucket, cleaning product, toothbrush), 2021
 Glazed ceramics



Koos Buster
Untitled (box and empty beers), 2021
 Glazed ceramics



Koos Buster
Untitled (box and plugs), 2021
 Glazed ceramics



Koos Buster
Untitled (box and plugs), 2021
 Glazed ceramics and glass



Patricia Camet
Panel 103, 2011 - 2018
 Ceramics



Patricia Camet
Panel 67, 2011-2018
 Ceramics



Patricia Camet
Panel 107, 2011-2018
 Ceramics



Patricia Camet
Panel 104, 2011-2018
 Ceramics



Christo & Jeanne Claude
Wrapped New York Times, June 13, 1985 (Schellmann 129), 1985
 The New York Times newspaper folded and wrapped in transparent polyethylene with cord and twine.



Martin Creed
Work N.998, 2009
 Wood, Metal and Fabric



Martin Creed
Work N.2348, 2015
 Wood



Martin Creed
Work N.3078, 2018
 Peanut butter on toast
 Patinated bronze



Isa Genzken
Nefertiti, 2018
 Plaster bust on wooden base,
 MDF plinth, postcard, sticker,
 and ink



Clara Hastrup
Untitled (Leek), 2021
 Leek, screw eyes, padlock



Clara Hastrup
Untitled (Potatoes), 2021
 Potatoes, perfume bottle tops



Clara Hastrup
Untitled (Squash), 2021
 Squash, TV remote control buttons



Clara Hastrup
Untitled (Bell Pepper), 2021
 Bell pepper, keyhole, screws,
 key



Clara Hastrup
Untitled (Fennel), 2021
Fennel, clock



Clara Hastrup
Untitled (Radish), 2021
Badminton shuttlecock, radish



Clara Hastrup
Untitled (Beef Tomato), 2021
Beef tomato, dressmaking pins



Clara Hastrup
Untitled (Pear), 2021
Pear, 3 minute sand timer



Clara Hastrup
Untitled (Sweet Corn), 2021
Sweet corn, paint roller frame



Mona Hatoum
A Pile of Bricks III, 2019
Bricks, wood, metal and plastic



Michael Landy
#abandonedtoy, 2020
Ink on paper



Michael Landy
#unicorninabag, 2020
Ink on paper



Fernando Otero
Untitled, 2016
Found materials and object



Fernando Otero
Untitled, 2016
Found materials and object



Laurence Owen
X, 2021
Card, jesmonite, oil, acrylic, expanding foam, epoxy putty, pool noodle, electrical wire, zip cord, pins, wood



Rolf Sachs
Amtschiimmel, 2013
Stampholder, stamps, borosilicate glass



Rolf Sachs
Pêcheur, 2014
Spoon and fork



Haim Steinbach
Untitled (Pantone 872), 2016
Baltic birch plywood, plastic laminate and glass box, metal Pantone storage box



Peter Fischli David Weiss
Candle, 1986
Cast rubber, black



Ewin Wurm
Stone, 2019
Acryl, stone



Studio Zimoun
1 prepared dc-motor, cotton ball, cardboard box, 2013
Motors, steel, power supply, cardboard, cotton, wood



Camila Sposati
Ecriture musicale, 2018
Ceramic, ropes