

THE NEW YORKER

GOINGS ON ABOUT TOWN

ART

Jim Lambie

Brightly colored ladders rise, tilted, from blocks of concrete, with mirrors in between their rungs; wooden doors gleam under layers of automotive paint; “stained glass” pieces are made from soldered sunglasses. It sounds like the California-based Finish Fetish movement, of the nineteen-sixties. But Lambie is Glaswegian, and the works in his visually uplifting show are all new, with a strong undercurrent of personal sentiment; the artist is also a d.j., which such titles as “Lost in Music” and “Starman” convey. The placid, hypnotic “Self-Portrait (In Seven Parts)” is a multiscreen video piece, which at first seems to be a horizontal line of small monochrome works. Periodically, the artist appears, only to blot out our view with a can of spray paint, reminding us of the expressive impulse behind his seductive industrial surfaces.

—*Johanna Fateman*