

ANDREW LAMB



UNDER THE LENS



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FOREWORD by Professor Dorothy Hogg

UNDER THE LENS by Professor Elizabeth Moignard

THE SCOTTISH GALLERY

CONTEMPORARY ART SINCE 1842

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Cover: Lenticular Pendant and Brooch, 18ct yellow
and white gold, 2013, 20 x 50mm (see page 10)

Detail left: Plaid Brooch (see page 13)

Photography: Graham Clark

FOREWORD

I was asked recently to write an extensive article about Andrew Lamb for The Goldsmiths' Company in London for their publication Goldsmiths' Review. This recognition by the Company establishes him amongst the best-known jewellers in the country and comes after a very successful year in 2012 when Andrew won two first prizes in the Goldsmiths' Craft and Design Competition. Andrew's track record of prizewinning and his international reputation is now well established and his work resides in many museum collections.

This recognition has been gained by an innovative approach to fine metalworking and sheer hard work. I have the privilege of being one of the people who has been able to watch at first hand his development. When he entered Edinburgh College of Art as a first year student he chose the jewellery and silversmithing department as one of his craft options although he intended to specialise in graphic design. Fortunately he changed his mind and became a jeweller. I remember clearly the understanding of materials and process he demonstrated by the questions he asked and the intelligent and careful way he handled metal. Andrew graduated in 2000 with an exceptional degree show followed that year by a clutch of national awards.

He has gone on to exact the highest standards of craftsmanship from his clever hands and to use a combination of intelligence, creativity and analytical logic to create uniquely wonderful pieces in precious metal. These clever hands may have been passed down by talented antecedents such as his mother who is a textile artist and his father, a doctor who enjoys playing jazz piano and working in wood and his grandfather who was an internationally renowned hand surgeon.

Andrew's first solo show at The Scottish Gallery was in 2001 and now he is exhibiting for the third time. The Scottish Gallery has a remarkable track record of recognising and supporting talent over a career, which is unique in the changing world of galleries and to be much cherished. This exhibition shows the history of Andrew's wonderful techniques and his new developments in one of the best settings internationally – an unbeatable combination!

DOROTHY HOGG MBE

Professor Emeritus, Edinburgh College of Art

UNDER THE LENS

As I write, the Hunterian Museum of the University of Glasgow is preparing to stage an exhibition in 2014 on Scottish Gold, which will, very appropriately, include a *Feather* brooch by Andrew Lamb. Very appropriately, not least because our maker is a Scot, trained and now educating others in Scotland, but also because he obviously deserves yet another note of recognition as a distinguished and already much-exhibited and collected maker, who has won a number of extremely significant prizes and awards already, and will surely win more. Some significant pieces have already been acquired both by the Goldsmiths' Company (back cover) and by important public and private collections.

As it happens, the *Feather* brooch featured in Andrew's first solo exhibition in The Scottish Gallery in 2001, following his graduation from the Edinburgh College of Art; he made it while honing his skills at the Bishopsland Educational Trust. It bears a clear relationship to an earlier example from his degree show, which I last saw in the exhibition of Terry Brodie-Smith's jewellery collection at The Scottish Gallery last year: Terry's brooch is largely black oxidised silver with yellow gold interventions; the later version effectively reverses the colour scheme in yellow and white gold, so that the effect is both lighter and perhaps more subtle in its patterned colour-contrast. Both, though, illustrate the earlier stages of a career which has built on an impressive set of skills by cumulative practice and inventive thinking, as Professor Hogg, who observed their birth and early growth, says in her foreword. As she implies, the very high level of manual skill may well be in the genes, but it is worth noticing also that the commitment to extending those skills by hard work and continuous practice is



Photography: Graham Clark

probably an inherited acquired characteristic which is often found in musical and medical families like Andrew's, and that the love of pattern and surface is another which may be attributable to Andrew's textile-artist mother – another early group of brooches, the *Ikut* series, relates explicitly to a traditional fabric form, as do many of the more recent pieces which play with colour and texture arrangements in wire. The *Patchwork* series (p.20-23, 29), which we see here as brooches and rings, use a sharply differentiated set of colours in their wires to create patterns as if with woven threads.

Andrew's work occupies an unusual position for his generation of graduate makers, in that it demonstrates a serious, and potentially difficult commitment to the use of precious metal in conjunction with a desire to experiment and a dedication to the ongoing refinement of both design and making, underwritten by persistent and sophisticated research in metallurgical principles and techniques. A visit to his studio revealed a working environment which includes both a laser welder and much more traditional tools and equipment, some of it acquired from William Kirk's* inspiring workshop, some of it made by Andrew himself as specific equipment for specific purposes. It reinforced the knowledge that although he is clearly extremely IT savvy, the fabrication process is a matter of meticulous hand-making, often on a minute scale, and involving rigorous precision. It has a very strong basis in traditional practice and methods. He is making jewellery which is 'real', even by the most conservative standards, but is actually always innovative in both design and fabrication.

The work we're seeing in this show has, like the earlier pieces, grown out of a constant interest in colour, pattern, light, movement and optical effects, often with an exciting element of puzzle about how they are actually achieved. Some are perhaps more obvious to the untutored viewer: the early *Optical* (p.36), and the more recent *Changing Colour* (p.26-28, 31) series exploit mutations

of tone and colour via the gradual introduction of different metals across the piece. The most mysterious are probably the *Lenticular* series (p.10-19) and their successors, constructed from densely packed eye-wateringly fine loops of wire – photographs of them give the show away because of their scale; viewed for real and by the naked eye, their extraordinarily fine surfaces change colour as the angle of vision or light changes; some of them do it very gradually, others with a more dramatic reversal of colour between background and pattern: the spotted black and white *Lenticular* brooch (p.18-19) in oxidised silver and gold is at the spectacular end of the spectrum. The *Plaid* brooch (p.13), which Andrew showed at Goldsmiths' Fair this year, imitates the fabric pattern by using the same fine wire loops. Their accurate placement and the laser welding are crucial. Then the eye moves across to the stones enclosed in wire cages – openwork relatives of some of the items like the *Changing Colour* brooch (p.28) and rings (p.31) which use closely juxtaposed wire: Andrew has made pieces like the white gold earrings with trapped moonstones (p.32) for a while, and here we have a necklace (p.33) which exploits the same technique by repeating the cage. And another, also part of the *Changing Colour* series (p.27), which also works by meticulous repetition, this time of a striped pattern on its flat gold ovals, where the texture enhances the pattern and vice-versa. These are extraordinary pieces: they come out of a level of expertise and a commitment to its development which is not only admirable in itself, but is inextricably linked to an absorbingly interesting aesthetic which will surely move as the making process does. Take a look, and keep watching!

PROFESSOR ELIZABETH MOIGNARD, 2013

* William Kirk (1933-2009) renowned Scottish silversmith who taught at Edinburgh College of Art from 1980 – 1999.



Andrew Lamb in his studio, drawing down wire, 2013
Photography: Graham Clark



Studio, 2013
Photography: Graham Clark



LENTICULAR SERIES

I have been fascinated by illusion and visual optical effects for many years and it is my aim to create pieces that emulate the perfection found within the natural form. Influences include MC Escher and Bridget Riley who create the illusion of three dimensions in 2D and the motion effect seen in lenticular printing has also informed my work. I began to construct interlaced black and white patterns within a surface using thousands of tiny bi-metal wires. The jewellery pieces may at first seem like simple patterned forms, however, when tilted the pattern changes; from black to white, gold to silver or from 24ct to platinum.

Lenticular Pendant and Brooch, 18ct yellow and white gold, 2013, 20 x 50mm (see front cover)
Photography: Graham Clark

“Andrew based the idea of a very recent piece on the squared pattern of his kilt, working over many days to build up a wonderful textured surface to make a brooch that changes when viewed from different directions.”

DOROTHY HOGG

Goldsmiths' Review 2012/2013

Plaid Brooch (Lenticular series), 18ct yellow, white gold,
24ct gold, silver and platinum, 2012, 40mm Ø
Photography: Graham Clark





Ring, 18ct yellow and white gold, 2013, 25mm Ø x 10mm
Photography: Graham Clark



Lenticular Brooch, 18ct yellow gold and silver, 2011, 20 x 50mm
Photography: Graham Clark



Earrings, 18ct yellow and white gold,
2012, 8mm Ø
Photography: Graham Clark



Earrings, 18ct white gold and silver,
2013, 6mm Ø
Photography: Graham Clark



Lenticular Pendant, 18ct yellow and white gold, 2012, 10mm Ø
Photography: Graham Clark



Lenticular Brooch viewed from different angles,
18ct flame oxidised gold and silver, 2013, 26mm Ø
Photography: Graham Clark



PATCHWORK SERIES

I have become more and more fascinated with the use of mixed precious metal alloys to create pattern, texture and colour variations in jewellery. The 'Patchwork' series was developed from research into textile techniques in metal and an understanding of wire alloys, bi-metals and traditional skills, for example ancient methods of manipulating gold, such as twisting wire that dates back to 300BC.

Patchwork Brooch, 18ct yellow, red and white gold,
platinum and silver, 2011, 60 x 30mm
Photography: Richard Valencia





Patchwork Ring, 18ct yellow, red and white gold, platinum and silver, 2011, 28 x 25 x 5mm
Photography: Graham Clark



Patchwork Brooch, 18ct yellow, red and white gold, 9ct red gold and silver, 2011, 35 x 40mm
Photography: Graham Clark



CHANGING COLOUR SERIES

The *Changing Colour* series was developed during my two year Masters at the Royal College of Art. For my final exhibition I designed a series of rings that with movements of the hand would change from silver to gold or from 18ct white gold to red or yellow. I had challenged myself to produce pieces of work that created a moment of surprise having been inspired by the use of camouflage by animals in the wild to conceal themselves and adapt to their environment.

Brooch: 'Changing Colour' series, 18ct yellow and white gold, 2009, 50 x 22mm
Photography: Keith Leighton

Necklace: 'Changing Colour' series, 18ct yellow and white gold, 2009, 145mm Ø
Photography: Keith Leighton





Brooch: 'Changing Colour' series, 18ct yellow and white gold, 2005, 60 x 12mm
Photography: Keith Leighton



Patchwork Brooch, 18ct yellow, red and white gold,
silver, platinum and 24ct gold, 2013, 52 x 22mm
Photography: Graham Clark



Amethyst Earrings, 18ct yellow gold and amethyst, 15 x 12mm
Photography: Keith Leighton



Ring: 'Changing Colour' series, 18ct yellow and white gold, 2011, 28 x 25 x 5mm
Photography: Graham Clark



Alexandrite Ring: 'Changing Colour' series, 18ct yellow gold and silver, 2005, 27 x 25 x 8mm
Photography: Keith Leighton



Moonstone Earrings, 18ct white gold and moonstones, 16 x 9mm
Photography: Keith Leighton



Moonstone Necklace, 18ct white gold and moonstones, 2008, 160mm Ø
Photography: Shannon Tofts

ANDREW LAMB BIOGRAPHY

EDUCATION

2002-2004 Royal College of Art, London

1996-2000 Edinburgh College of Art

SELECTED EXHIBITIONS

- 2013 *Under the Lens*, The Scottish Gallery, Edinburgh (solo)
Growing Talent, Goldsmiths' Hall, London
- 2012 *Gold: Power and Allure*, Goldsmiths' Hall, London
European Prize for Applied Arts, Mons/Belgium
- 2011 *Collect 2011*, Saatchi Gallery, London
'Not Pretty?' Contemporary Jewellery by nine male makers from Scotland and Australia (Touring – Scotland and Australia)
- 2009 *Contemporary Silver: Bishopsland Fellowship 1979-2009*, Victoria & Albert Museum, London
Creation II, An insight into the mind of the modern artist-jeweller, Goldsmiths' Hall (catalogue/DVD)
- 2008 *Masters and Protégés*, Museum of Art and Craft, Itami & Mikimoto Hall, Tokyo, Japan (catalogue)
- 2007 *Collect*, London
London Rocks, Sothebys, London
Alchemy, Group touring exhibition, Oman, Bahrain, Yemen, UAE
Cutting Edge, National Museums Scotland
Dorothy Hogg and Graduates of Edinburgh College of Art, Museum of Kyoto, Japan

- 2005 The Scottish Gallery, Edinburgh (solo)
2002 *Masterpieces Exhibition*, Turin, Italy
2001 The Scottish Gallery, Edinburgh (solo)

SELECTED AWARDS

- 2012 Goldsmiths' Craftsmanship and Design Awards
Contemporary Jewellery, IJL Special Award 2012 – Gold Prize
Technological Innovation Award 2012 – Gold Prize
- 2010 The Arts Foundation Fellowship Award for Jewellery
- 2007 Crafts Council Development Award
- 2006 Best New Jewellery Award – Goldsmiths' Fair
- 2004 The Goldsmiths' Company Award, New Designers
Royal Mint Medal Competition 1st prize
- 2003 The Dewar Art Award
- 2002 World Crafts Council – Europe Award for Contemporary Crafts
- 2001 Sotheby's Contemporary Jewellery Design Award
- 2000 The Goldsmiths' Company Award, New Designers
The Harley Foundation Award for Applied Arts
Goldsmiths' Craftsmanship and Design Awards

PUBLIC COLLECTIONS

Aberdeen Art Gallery and Museums

The Alice and Louis Koch Collection

Birmingham Museums and Art Gallery

Worshipful Company of Goldsmiths, London

National Museums Scotland, Edinburgh

Royal College of Art, London

The Royal Mint, London

Museum of Edinburgh

Right: Optical Brooch, 18ct yellow
and red gold, 2002, 35 x 40mm
Purchased by Aberdeen Art Gallery and Museums
Photography: Keith Leighton

Opposite: Andrew Lamb in his
studio, alloying gold, 2013
Photography: Graham Clark

Back cover: Optical Necklace,
18ct yellow gold, 2001, 190mm Ø
Purchased by The Goldsmiths' Company, London
Photography: Keith Leighton







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