

IN A SINGLE ACTION LAMB LIFTS THE BOULDERS FROM THE RIVERBED AND SLICES THEM INTO FURNITURE. ONE CLEAN CUT EXPOSES THE HEART OF EACH TONALITE BOULDER. LAMB'S ELEGANT, MODERN AND ANTHROPOMORPHIC INTERVENTION MAKES EACH WORK UNIQUE.

TONALITE
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DESIGN

PEDRETTI GRANITI®



For his first solo exhibition with Salon 94 Design, Lamb presents *Boulders*, a new series consisting of eleven Tonalite Granite chairs and nine stools. They tell the

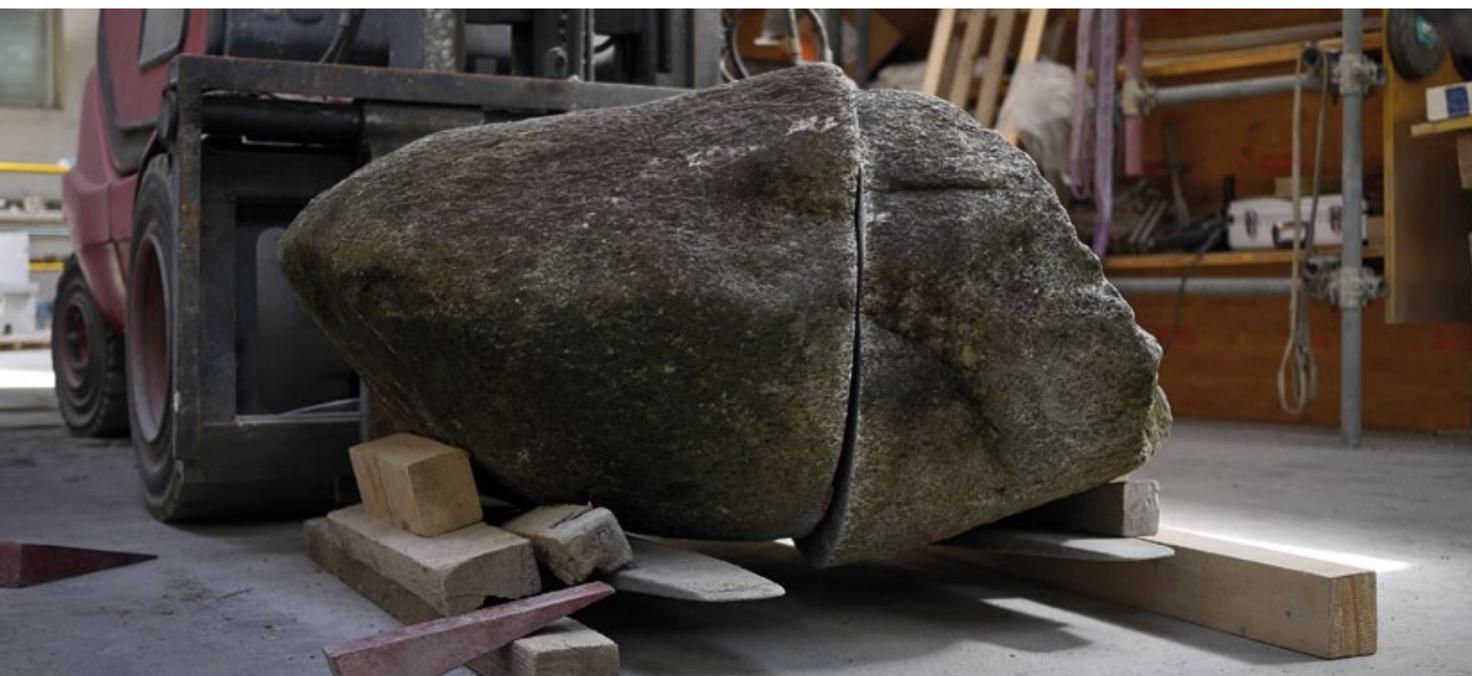
story of the Adamello mountains, their geology, and the force of the river that continues to sculpt the Tonalite Granite into smooth boulders in perpetuity.



4-axis wire saw cutting
Circular saw cutting
Edge profiling
Polishing

'Boulders'



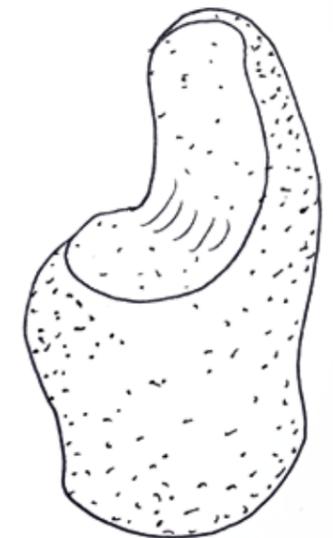


"Boulders is a deeply personal pilgrimage to the mountain landscape surrounding the Italian village of Carisolo, an exploration of the waterfalls and river ways of Adamello. On the five or so previous trips to visit Pedretti Graniti, I had hiked some of the mountain trails on route to the quarry, and collected from the rivers a handful of the smooth rounded pebbles of the same black and white speckled granite found in the quarry.

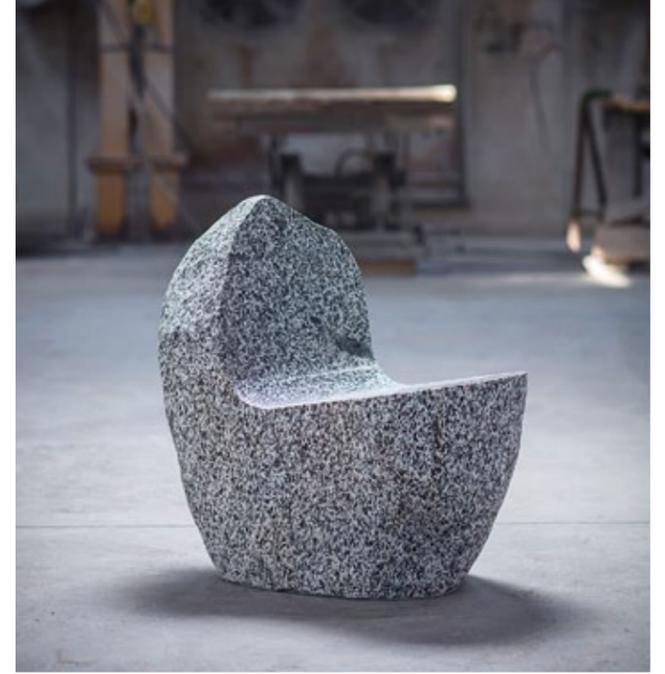


The power of the fast paced river can be heard, felt and even tasted in the air due to the fine spray drifting down the valley from the thundering Nardis waterfalls. The power of the river is also immediately visible in the way it has carved the landscape over millions of years, and perhaps only slightly quicker, shaped the riverbed and eroded the loose granite rocks as they tumble down stream until they become perfectly smooth rounded boulders."

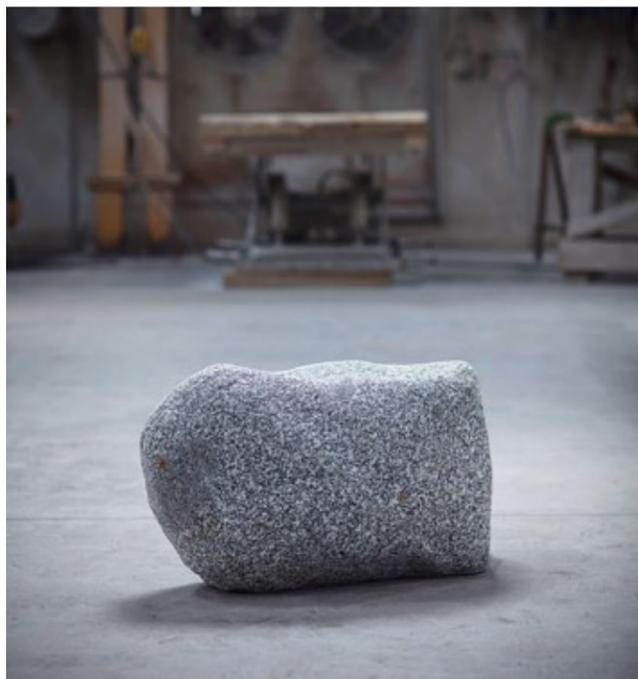
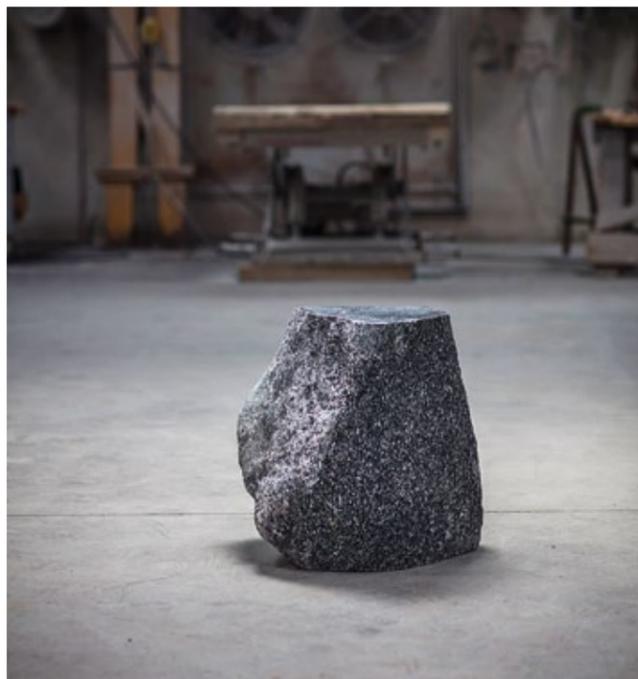
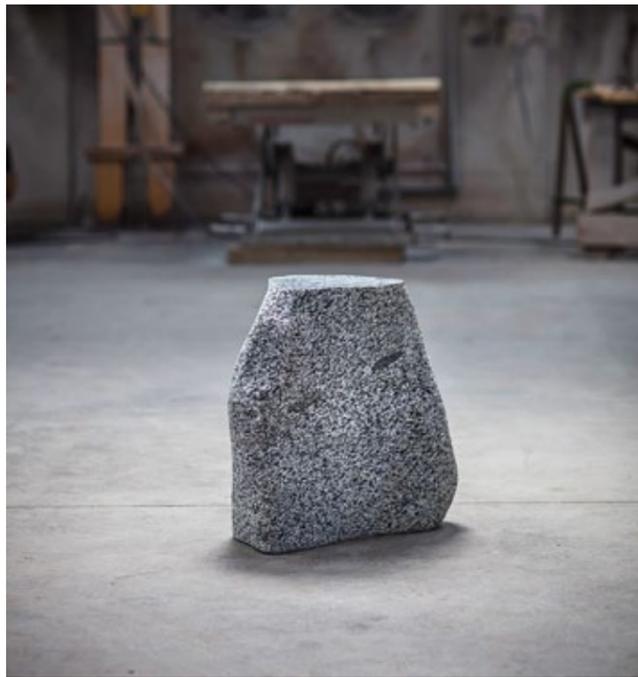
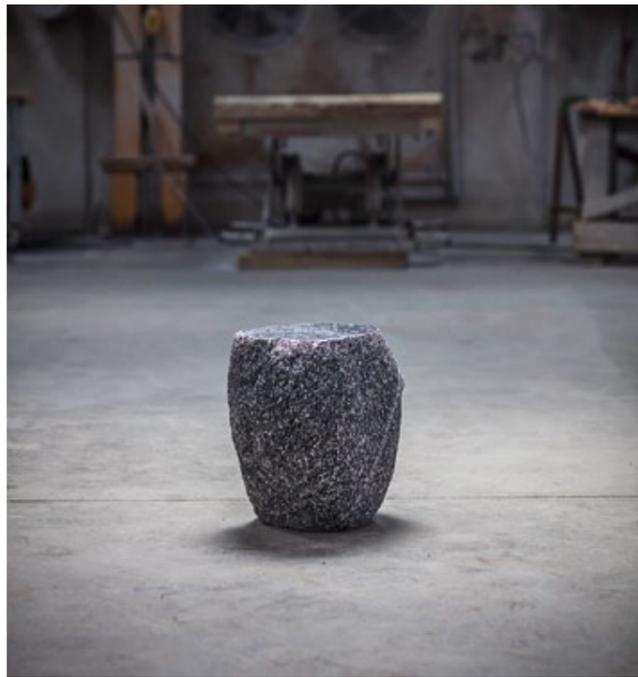
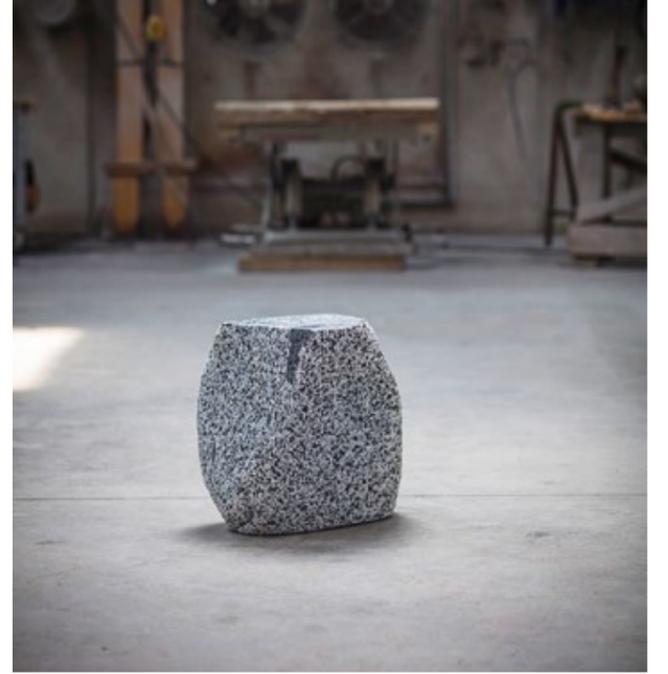
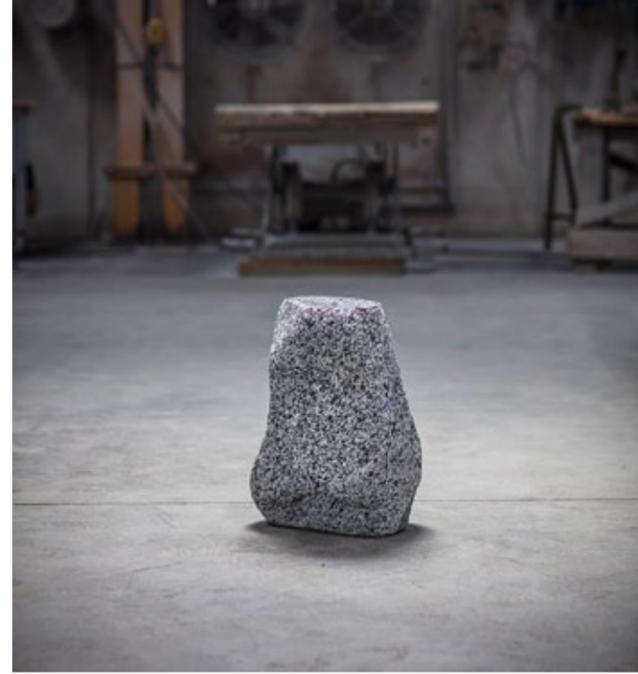
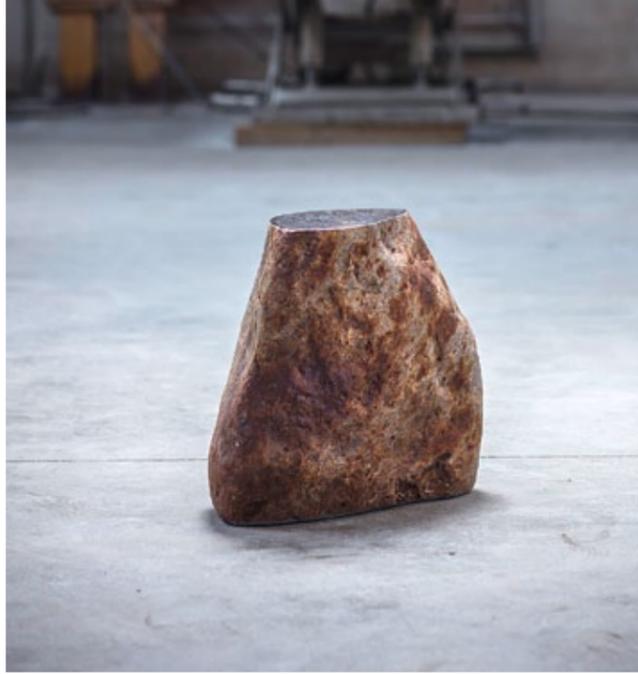
Max Lamb













Over millions of years, nature gradually and imperceptibly moulds the landscape and moves the Tonalite rocks down the river. In a single action Lamb lifts the boulders from the riverbed and slices them into furniture. One clean cut exposes the heart of each Tonalite boulder.



New York 2017, Salon 94 Design

Max Lamb presents 'Boulders'



Lamb's elegant, modern and anthropomorphic intervention makes each work unique. Furthermore, Boulders is a film of their making: following their path down the waterfall and river to their selection, extraction, cutting, grinding, and polishing. Lamb's obsession with the mechanics of moving stone is evident.



Max Lamb (1980)

Max Lamb designs sophisticated and personal bodies of work particular to material, location, and tradition. His series unfold intimate stories from conception, creation, and to completion. He has carved stone from China to Italy, and Vermont, and cast bronze from polystyrene molds. With Boulders, Lamb playfully riffs on ancient rings and standing stones found in his native England. Still more than a 1000 examples exist from the Bronze Age such as Avebury, Ring Brodgar, and StoneHenge. During his upbringing, Lamb was fascinated with a neolithic stone circle close to his home in Cornwall the Merry Maiden_s or _Dawn's Men, similar to the Cornish Dans Maen which translates as "Stone Dance."

If there is a formula, it is unwritten and subconscious, drawing on a personal internal library of practices, materials and territories. His processes can be distilled into either addition or reduction. Form, scale, texture - sometimes even function - are all dictated by the material and process. There is a visual simplicity in his elemental compositions which are stripped of any superfluous detail. Although his approach could be described as minimalist, he does not strive for consistency or machine perfection. Instead he seeks to re-invent, subvert or at the very least question the paradigms of mechanical production. Yet there is an integrity to his work, which comes from the consistent principles that he applies - honesty to material, a celebration of the process and of human capability, and its limitations.

At the same time, there is something architectural in Max's approach, particularly his interest in context, local materials, industries and craft traditions. Projects become expeditions, collaborations, investigations of the vernacular. Given his predilection for the countryside, the wild over the tame, hunting and gathering over passively observing the landscape, the need to escape the city is also a personal one, which these projects fulfil. In the process, Max accumulates a secondary body of work, made up of photographs, sketches and notes, which document life, meals, mopeds, the people he meets and everyday details of the places his work takes him.



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