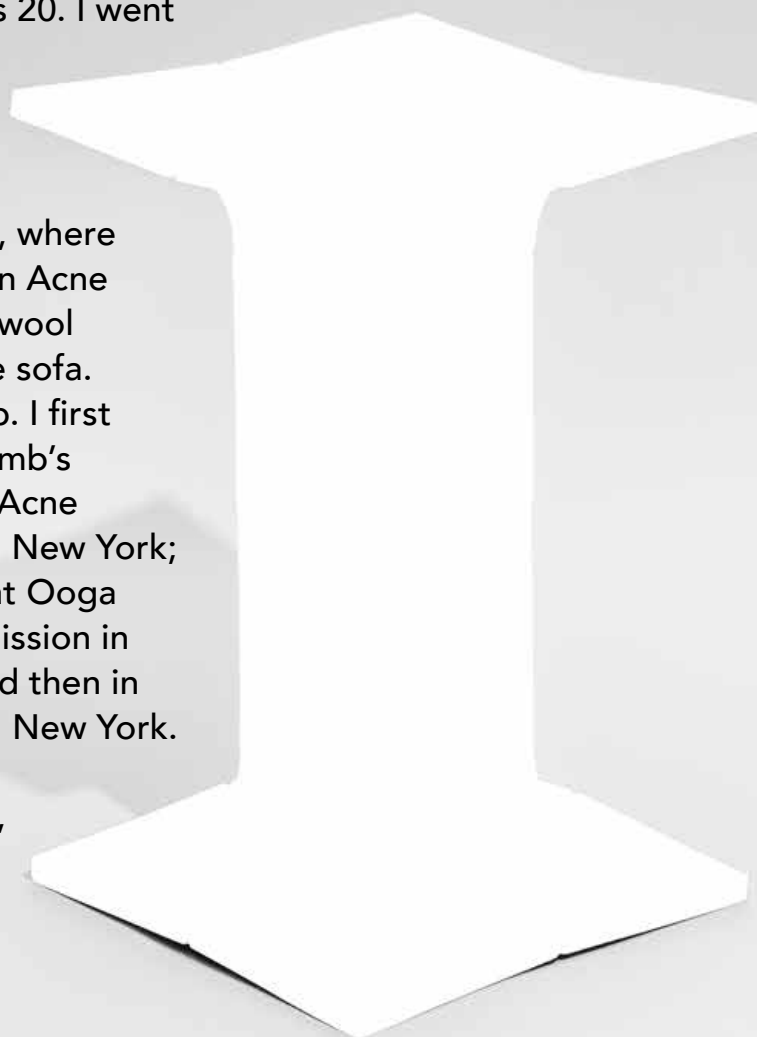


Moody Confessions
Emmanuel Olunkwa

When I moved to New York in August of 2014, the education I had received living and learning in Los Angeles had taken hold, and I felt I had to begin again. While I regarded self-presentation as an art, I understood style as the personal philosophy informing the words we choose, the clothes we put on, the way we furnish our homes, and the attitudes we possess; I scattered and tended to these parts of myself so that I could remain whole in a new place. As a child, I didn't dream in the realm of objects; instead, I gravitated toward literature and movies for visual stories and narratives I could live within that weren't so ephemeral.

Like falling in love, I remember the exact moment I located the perfect jeans, dress shirt, scent, and denim jacket. It happened one day after class when I was 20. I went to my friend's apartment in the East Village on St. Mark's Place, where I encountered an Acne Studios orange wool "jumper" on the sofa. Enter Max Lamb. I first encountered Lamb's furniture at the Acne Studios in Soho, New York; then in a book at Ooga Booga at 356 Mission in Los Angeles; and then in galleries around New York. His work is playful, effusive, questioning, and bold,

Project #340
1104ML \ MLs 324
Working Tile Umbrella Stand S
2020
Tajimi Custom Tiles (gloss
translucent pink, 303 clay)
362 x 362 x 272 mm
14 1/4 x 14 1/4 x 22 1/2 inches



and demands that time be spent with the limits of the material and its rightful use. By subverting our expectations of material and form (a Lamb chair can be made of wood just as soon as glass or stone), his work draws our attention to the process of construction and the conceptualization of objects of domesticity, executed to meet the science of design.

Lamb's singularity and intuition thrive in the details and brackets conjoining glass at the base of a chair or the saw required to split and then level a tree trunk before treating the wood. While we live with the design tropes of Michelangelo's *David*, with stories of its form existing within the material itself, Lamb puzzles through the limits of his own ability and agility and often works in spite of the material, to make it swivel or stand.

Furniture is something that I flirted with but didn't commit to until my late twenties. I encountered Marc Newson's work in music videos, Ray and Charles Eames in consignment shops, Ettore Sottsass in a museum, and Max Lamb in a commercial retail

store. It wasn't that Alvar Aalto

and others weren't essential to design; it was that their vernacular found a home within the contemporary culture and with historians, and they were no longer being asked to explain themselves. While it seems silly now,

Project #340
1103ML \ MLa 325
Working Tile Umbrella Stand 1'
2020
Tajimi Custom Tiles (unglazed)
clay 303
220 x 220 x 22 mm
21 1/2 x 21 1/2 x 22 1/2 inches

I associated Le Corbusier and Marcel Breuer with my pediatrician's office and Charlotte Perriand's sconces with my therapist. Their pieces provided a stage and context for me to perform and share stories with an enthused theatricality. Lamb's approach combines theories of art and design, playful yet formal, raw yet polished, that makes up a language of its own. Lamb shares the same sensibility that Gaetano Pesce has enacted in his work by mirroring the sociological conditions of the world we inhabit and by synthesizing these queries into the context of design. While Pesce asks, *What does it mean to be a person in this world?* Lamb responds, *What does it mean to be a chair?*

Project #340
1101ML \ MLs 330
Working Tile stool, 2020
Tajimi Custom Tiles
(matt blue glaze 301 clay)
272 x 272 x 390 mm
22 3/4 x 22 3/4 x 12 1/4 inches

