





Yes And

Robert Cervera and Peter Lamb

MOCA London

5 - 28 September 2019



Yes And

Yes And is a game of improvisation, a continuous feed going back and forth where a “Yes” invites possibilities for continuous play, while the ‘And’ further builds on the set forms. As Robert Cervera and Peter Lamb continue this play of “Yes And” their work develops into an endless shift of exchanges, permutations and structures.

Cervera and Lamb have made new works in response to the MOCA London Project space. Through their dialogue, the line between their practices has been erased, and become a third form, a merging of the two. It is impossible to decipher the starting point, and which material shaped the other. In their collaborative repeated process of casting, painting, photography, printing and layering, their work becomes a hybrid between their two practices.

Cervera investigates the materiality of concrete, and has made a series of folded sculptures in response to MOCA’s library. Conical forms are shaped from Lamb’s painterly prints that pick-up pigments from his photographs. The pieces are worked and re-worked, in a repeated process of change. Digital images are assembled, photographed and reconstructed by Lamb. Lamb builds up his images from layered details of the sculptures and paintings. Cervera then casts new sculptures on the prints. Like a veil they leave a thin layer of concrete on the surface transforming the prints into sculptural images.

Their working method between sculpting, printing and painterly actions constitute a series of non-identical repetition of the same materials. This “repetition of the same”¹ gives the possibility of something new.

From a series of 19 photos they chose one to be re-photographed and upscaled to fill one side of the space. Taking over the architecture, the photograph overpowers the space (3.5 x 4.6 meters square) while drawing us closer to the finer details. The viewer oscillates between the macro-photograph and the micro details of the sculptures placed within the books on MOCA shelves. The photograph embodies the space and we become physically “immersed” by its presence.

¹ Geoff Bennington and Jacques Derrida, *Jacques Derrida*, University Chicago Press, 1993. p. 1648

The large work was specifically made for the Moca London space and is not meant to be seen from a great distance. This forces viewers to shift in the gallery to take in the whole image, and to get closer to see the subtle nuances. The enlarged image brings out details that would have been overlooked in the original print. Marks, textures, geometric shapes and spectrum of colours become exaggerated. As viewers gaze the print close-up, each layered element becomes its own separated entity within the visual field. Stepping back to see the print in its entirety, the layers connect and become unified as observed in the original smaller scaled piece.

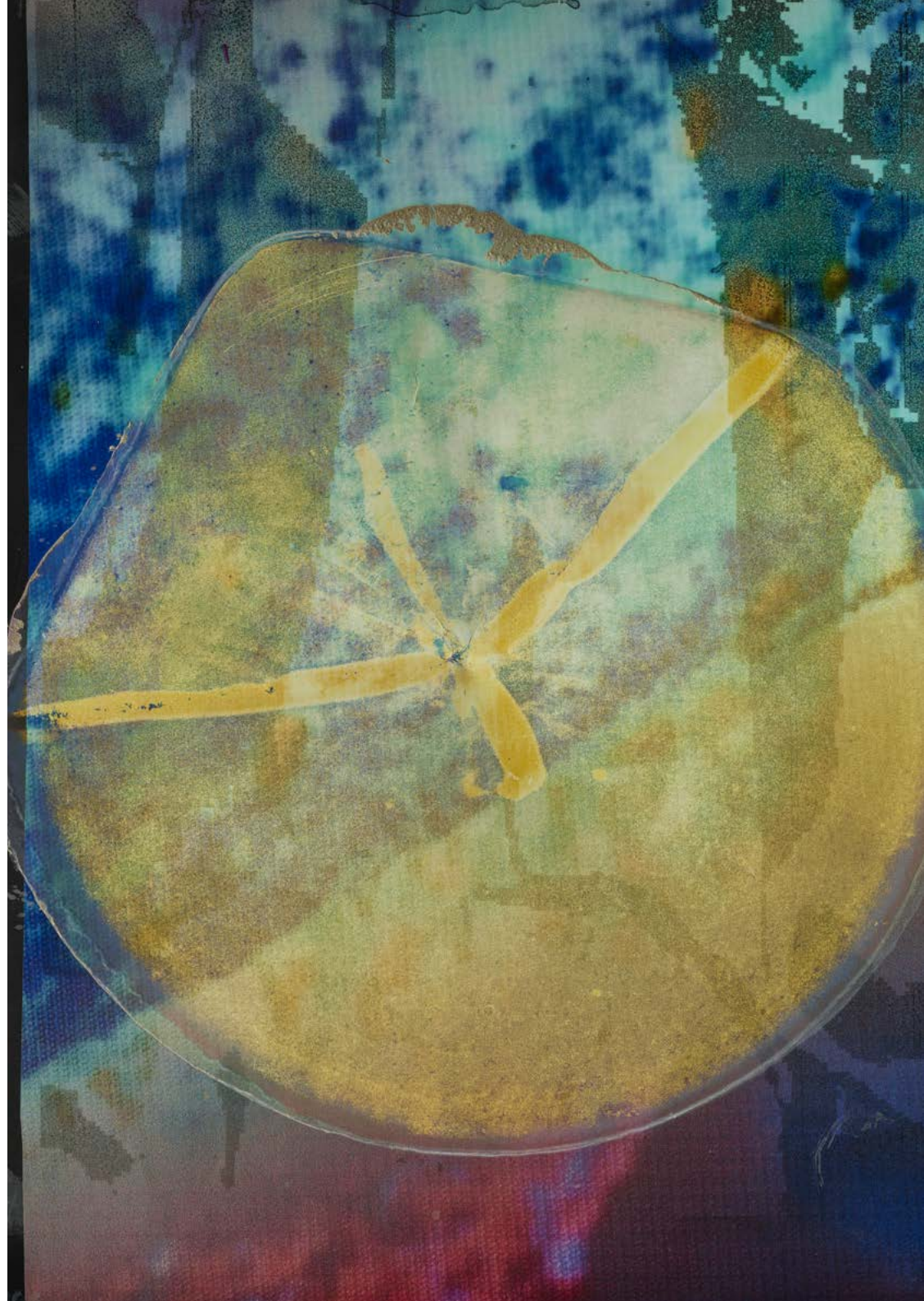
Just as texts are transmuted into stories in books, the pigments from the prints and cement have transmuted into conical folded sculptures. Sections of the MOCA books have been removed by Cervera, and small sculptures positioned in their place. Like the spine of the books, the sculptures suggest unfolding narratives. The photographs have been transferred onto the concrete surface and bring new readings to the images. Shaped and folded, the complete sculptures can't be seen from one angle and parts are concealed as they are folded into their own centre. Looking at the surface of the conical folds, the abstracted images and sculptural shape acts as a reference source for piecing together the repetitional acts by Cervera and Lamb.

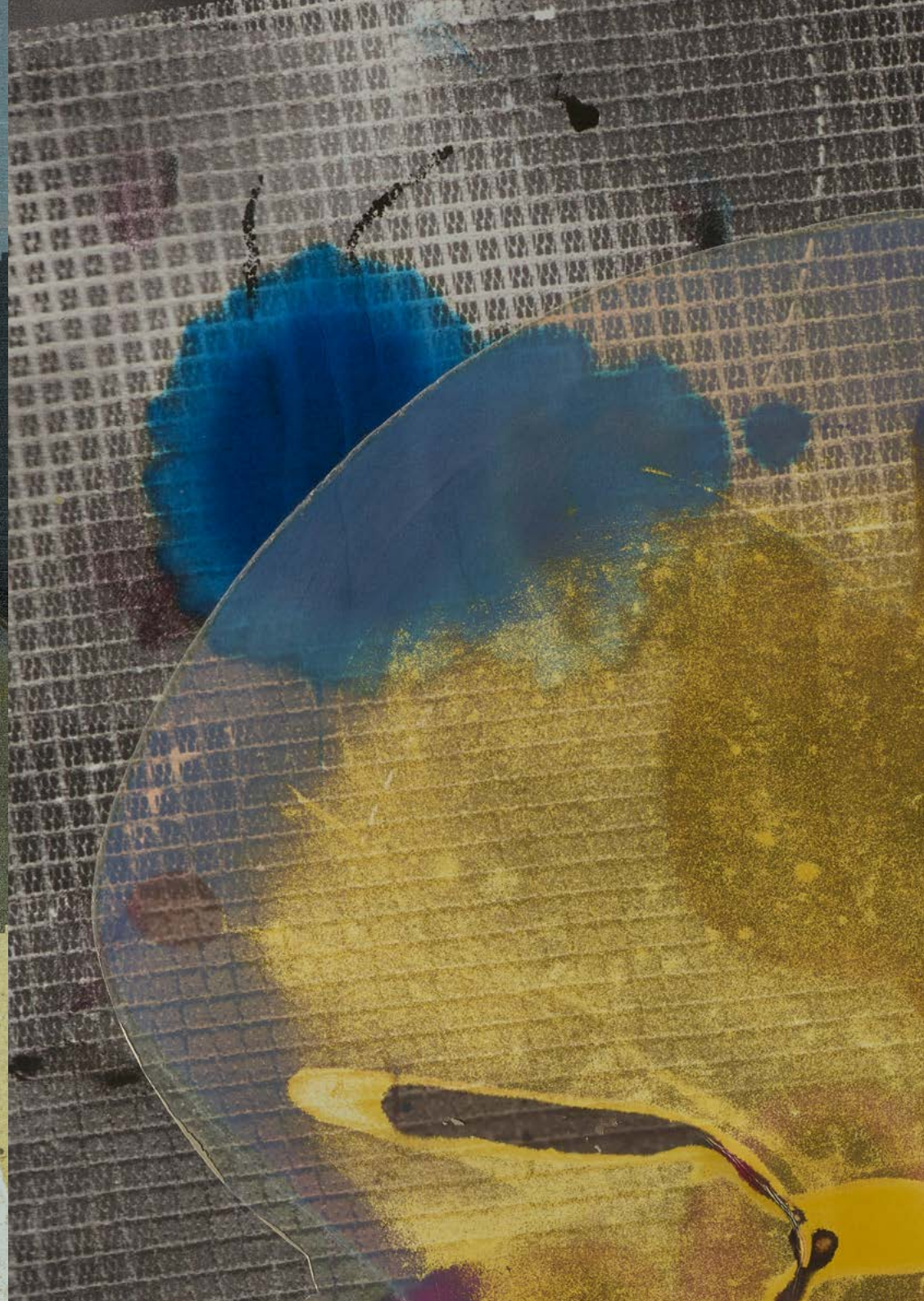
Placed on the floor are a set of hybrid sculptures made from prints and concrete. Here, the two opposite materials have become morphed with each other creating both a solid and fragile proposition of structures.

There is recurrence of folds in the *Yes And* exhibition. Paints are folded on surfaces, prints marked with repeated folds and sculptures curved into flowing forms. There is a rhythmic momentum between these works suggesting an evolving dialogue between Cervera and Lamb where there is neither an end nor a beginning.

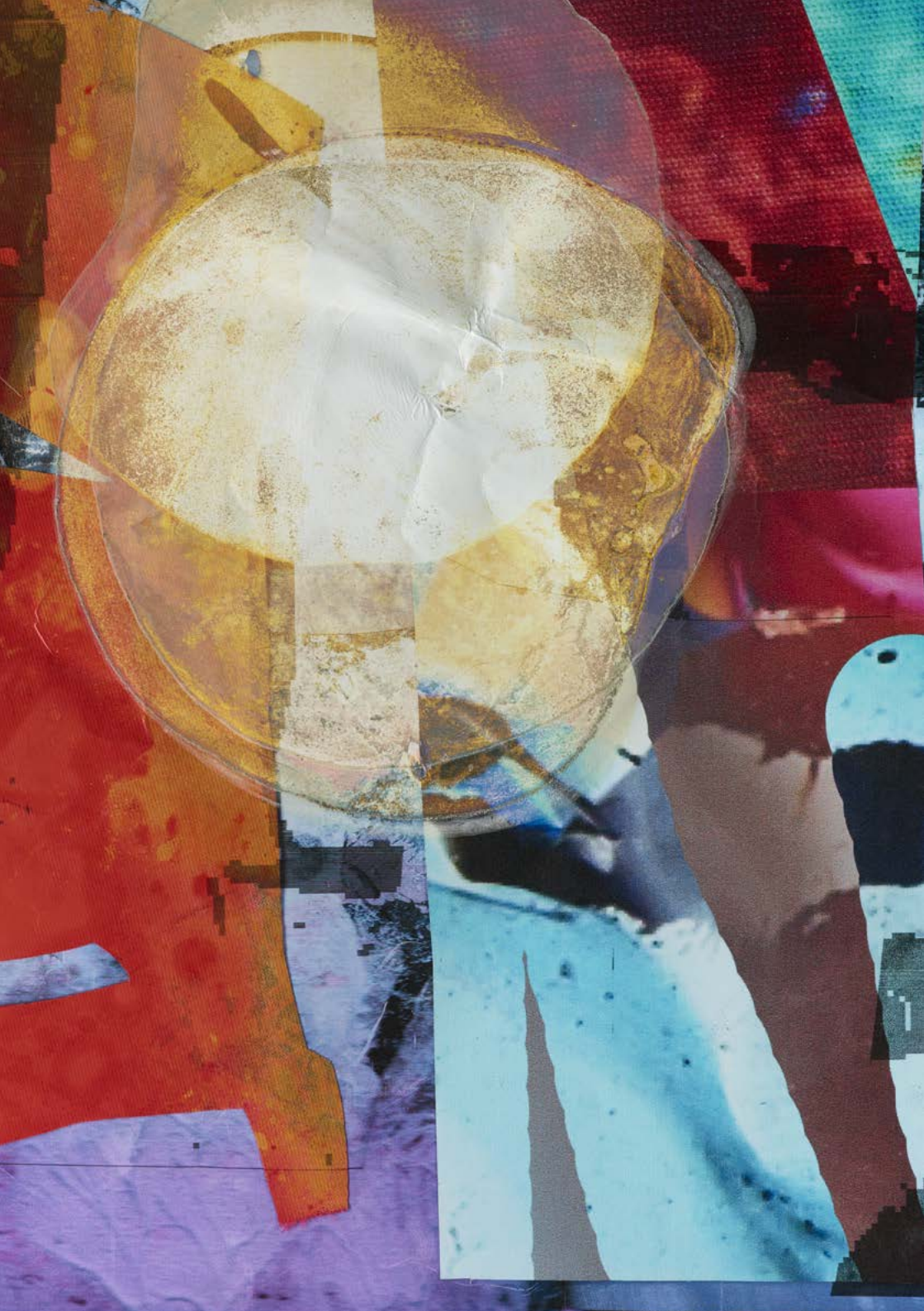
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Roberto Ekholm













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