

James Lewis (b.1986, South London, UK)

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Lewis' sculptures and installations respond to the pervasive cognitive dissonance that permeates our quotidian lives, as social and political intricacies are often distilled into statistical data, measurements of time, percentiles, and rigid categorisations. At the core of his artistic practice is an exploration of the empirical boundaries that shape our comprehension of the intricate interplay between humans, animals, and objects. Through this, he challenges the confines that limit our engagement with a given environment, inviting viewers to reconsider their perspectives and question the established norms that govern our perception of reality.

He has exhibited at internationally renowned institutions including; Leopold Museum, Austria (2024); Mostyn, Wales (2022); Kunstverein Salzburg, Austria (2022); Fondazione Benetton, Treviso, Italy (2022); Capc Musée d'art contemporain de Bordeaux, France (2021)

He completed his studies within the Fine Art Department at the Royal College of Art in London (2010 - 2012) and has taught at The University of Applied Arts, Vienna; The Academy of Fine Arts, Vienna; Leeds University, UK; Norwich School of Art, UK; Kingston University, UK; Paris College of Art, Paris, France; and is currently a Lecturer in Fine Art at AVU, Prague, Czech Republic and an Associate Mentor at Conditions, an artist studio complex in his hometown Croydon, UK.

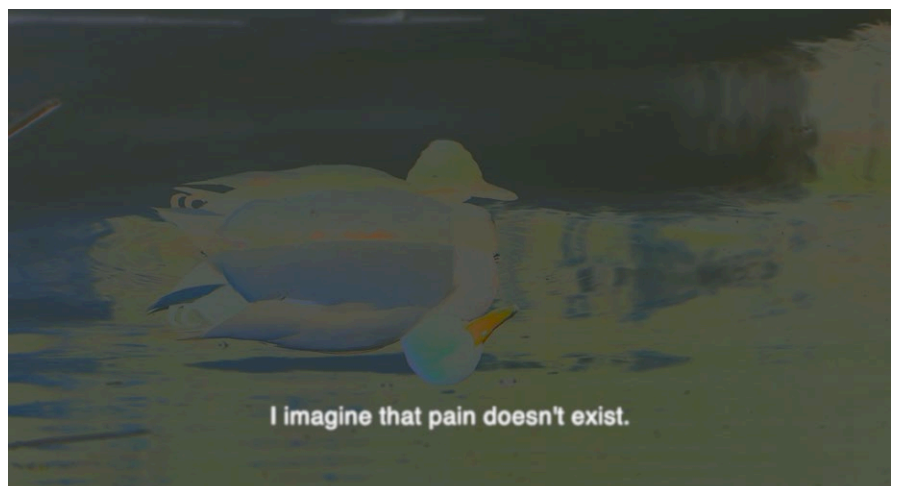


Top: *Transferring Domain* (installation view)
Group exhibition, Nir Altman, Munich



Top: *Transferring Domain* (installation view)
Group exhibition, Nir Altman, Munich

Link to extract: <https://tinyurl.com/4pztksb>



Top: *Duck Days*, 2024
HD Video, 04:34:20

Link to extract: <https://tinyurl.com/4pztksb>



Top: *Transferring Domain* (installation view)
Group exhibition, Nir Altman, Munich



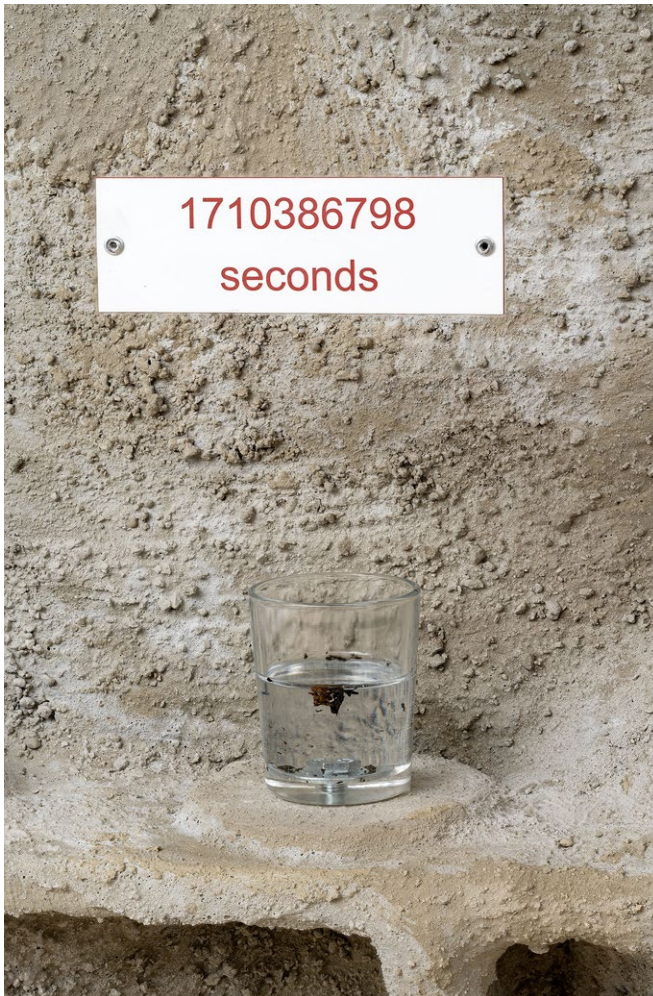
Top: *Frieze London, Focus Section* (installation view)
Stand H20 w/ Nir Altman, Munich



Top: *Sediment*, 2023
Wood, steel, plaster bandage, concrete, glass, whiskey
254 cm x 140 cm x 92 cm



Top: *Two Branches* (1681985542 seconds, 1710386798 seconds, *Einkorn*, 1713542494 seconds, 1726165274 seconds), 2023
Wood, steel, plaster bandage, concrete, plexiglass, plastic, glass, resin, pewter, dried leaves
193 cm x 92 cm x 18 cm



Top left and right: *Two Branches* (1681985542 seconds, 1710386798 seconds, *Einkorn*, 1713542494 seconds, 1726165274 seconds), 2023 (details)
Wood, steel, plaster bandage, concrete, plexiglass, plastic, glass, resin, pewter, dried leaves
193 cm x 92 cm x 18 cm



Top left: *Two Branches (Snuppy, Dolly, CopyCat, Prometea)*, 2023
Wood, steel, plaster bandage, concrete, plexiglass, plastic, glass,
resin, pewter, dried leaves
184 cm x 92 cm x 18 cm

Top right: *Two Branches (Sawmill River, Wien River, Sunswick
Creek, River Westbourne)*, 2023
Wood, steel, plaster bandage, concrete, plexiglass, plastic, glass,
resin, pewter, dried leaves
184 cm x 92 cm x 18 cm

Ruderal

Solo exhibition, Nir Altman, Munich

James Lewis' solo exhibition *Ruderal* at Nir Altman is rooted in a sensitive environmental awareness. Like flowers turning to the sun, free-standing sculptures peer at passersby through the gallery's street-level storefront window. A yellow PVC curtain along the window separates outside and inside. It evokes the shrink wrapped vegetables in supermarket shelves. It's unclear whether the onlookers on the outside or the sculptures on the inside are the packed, protected goods and whether the foil contains or emits the acidic ambient haze that illuminates both sides of the window.

Outside and inside are linked through electrical switch cases in the curtain. They are differently labeled and each offer two options, perhaps recalling the omnipresent two button meme. Illustrating the agony of choice in an intense state of insecurity, it features a comic character attempting to push one of two red buttons labeled with interchangeable or contradicting statements. This frames Lewis' concern with datafied reality, here proposed as alternating states that can be turned off and on at will.

Most people know that statistics are wrong the minute they are made, but what other ways are there to relate to the world? 47% of people believe in fate.¹ Facing a wasteland of information that can't be controlled, channeled or processed by human capacities – switch on probability. Enjoy the ride. 274 km/ h is the average speed of nerve impulses.² Your portal to manifest thoughts into one of the probable realities behind the curtain. We used to have skin in this game. Consider the average surface area of skin is 22sq/ft³ – our barrier to the world, growing thick.

Lewis' ruderal flowers shaped into forms of hanging branches have developed a thick skin, layers and layers of cells. Their stiff bodies demonstrate vitality and vulnerability at the same time. Manufactured from concrete, a building material, the flowers seem to have grown from the debris of human construction and simultaneous environmental destruction. Plantlife lives through exchange and these species endure although the gardener has failed to recognise the interconnectedness of living things. They coexist with the hum of an electrical light which, although invisible, insists on its material textures. Composed of archived sounds sourced from a sample library of field recordings, it repeats the commitment of stacking and layering fragments of repurposed material. This is perhaps how we will remember the world outside - canned and classified. A strange simulation.

Text by Sarah Johanna Theurer, Curator, Haus der Kunst, Munich

¹ What do people believe in? Available at: <https://www.bmgresearch.co.uk/british-public-reveal-beliefs-new-survey/>

² 99 Quick and Fascinating Facts About the Human Body Available at: <https://brightside.me/wonder-curiosities/99-quick-and-fascinating-facts-about-the-human-body-38305/>

³ 99 Quick and Fascinating Facts About the Human Body Available at: <https://brightside.me/wonder-curiosities/99-quick-and-fascinating-facts-about-the-human-body-38305/>



Top: *Ruderal*, 2022 (installation view)
Solo exhibition, Nir Altman, Munich, Germany

Link to extract of soundpiece: <https://tinyurl.com/a538xk8d>



Top: *Ruderal*, 2022 (installation view)
Solo exhibition, Nir Altman, Munich, Germany

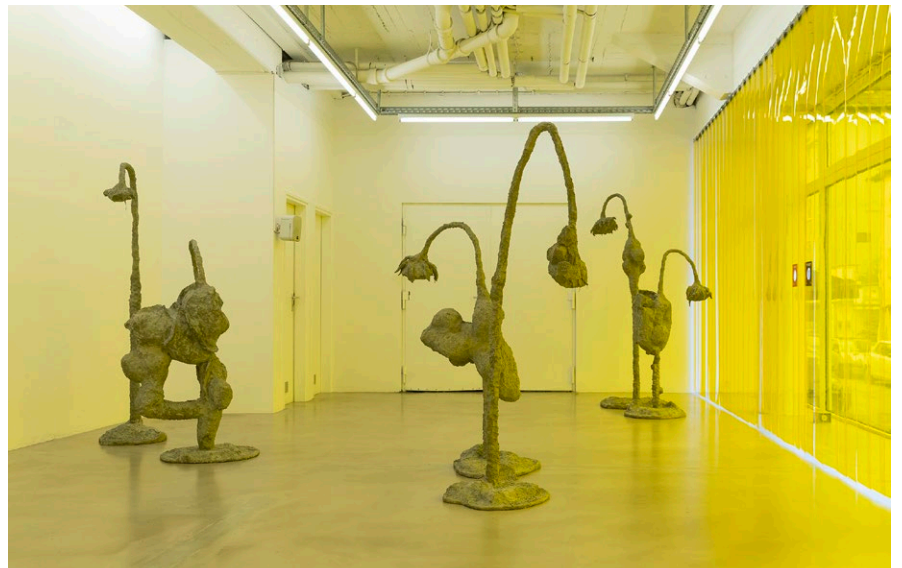
Link to extract of soundpiece: <https://tinyurl.com/a538xk8d>



Top: *Not just suffering, but all forms of consciousness (Resend)*, 2022
Wood, plaster bandage, concrete, steel
209 cm x 78 cm x 102 cm



Top: *Not just suffering, but all forms of consciousness (Reposition)*, 2022
Wood, plaster bandage, concrete, steel
170 cm x 55 cm x 80 cm



Top: *Ruderal*, 2022 (installation view)
Solo exhibition, Nir Altman, Munich, Germany

Link to extract of soundpiece: <https://tinyurl.com/a538xk8d>

Injury

Solo exhibition, Galerie Hubert Winter, Vienna

Lewis' work is focused on how entropy and chaos structure the world we inhabit, how tiny, interrelated events create reoccurring patterns that are then distilled into notions of time, space or history.

*Injury*¹ addresses the impossibility of fellow feeling¹ and the works call for a different kind of inhabitation based upon the possibility that society cannot be reconciled, pain cannot be shared through empathy and that we live with and beside each other, and yet we are not as one.

Lewis's landscape is immersed in estrangement. A crackling soundscape interrupted by machinelike beeps and buzzes emanates from *Imaginary Counter Power* (2021). This architectural work with an exhaustively long sound piece creates an atmosphere which oscillates and vibrates over and through all types of bodies and things, producing a complex ecology of matter and energy, subjects and objects.

Narrowly true but broadly misleading (2021) pose propositions for a new set of conveying emotions, attitudes and the understanding of a body in pain or dissonance. These sign or token-like pieces can be decoded into statistics; the average surface area of human skin, how long it takes for food to be digested, the average amount of unique words spoken per day and so on. Thus, creating a strange poetic proposition for the language and understanding of dissonance.

Accumulations of layers, networks of tumorous growth, encapsulate and fossilize over soft furnishings in *Diluvium* (2021). The concrete encrusted strata of this domestic scenography are polluted with sound and the odour of cheap whiskey, each adding additional layers of sensory data, one over another, evoking the portrait of an absent body detached and extracted from the connecting temporal tissue. It is exactly this horror temporis—the ruptures, scars and proliferations of (humanly conceived) time—that James Lewis addresses in his works.

¹ See Sara Ahmed, *The Cultural Politics of Emotion*, Edinburgh: Edinburgh University Press, p. 39.



Top left and right: *Imaginary counter power*, 2021

Wood, polyvinyl chloride (pvc), strip light, clay, acrylic paint, stainless steel, epoxy resin, speakers, amplifier, electric cable
215 cm x 205 cm x 200 cm

Link to extract of soundpiece: <https://tinyurl.com/2p8t5jxf>



Top: *Imaginary counter power*, 2021 (detail)

Wood, polyvinyl chloride (pvc), strip light, clay, acrylic paint,
stainless steel, epoxy resin, speakers, amplifier, electric cable
215 cm x 205 cm x 200 cm

Link to extract of soundpiece: <https://tinyurl.com/2p8t5jxf>



Top: *Injury*, 2021 (installation view)
Solo exhibition, Galerie Hubert Winter, Vienna



Top: *Narrowly true but broadly misleading (CONTEMPT)*, 2021
Cast aluminium
69 cm x 69 cm x 8 cm

Bottom: *Narrowly true but broadly misleading (LANGUAGE)*, 2021
Cast aluminium
64 cm x 64 cm x 2 cm



Top: *Diluvium*, 2021

Wood, foam, plaster bandage, concrete, glass, whiskey, strip light,
clay, acrylic paint

200 cm x 200 cm x 215 cm (sofa 155 cm x 100 cm x 75 cm)



Top: *Country of Error (FAECES FRAUD)*, 2021
Cast aluminium, lead
102 cm x 60 cm x 3 cm



Top and bottom: *Cafe Heaven*, 2022 (installation view)
Group exhibition, Kunstverein Salzburg, Austria



Top left: *The Age of Decanting (Biscuit Tower)*, 2023
Cast aluminum
70 cm x 70 cm x 3 cm

Top right: *The Age of Decanting (Curb Appeal)*, 2023
Cast aluminum
70 cm x 70 cm x 3 cm

Bottom right: *The Age of Decanting (Zombie Contingency)*, 2023
Cast aluminum
70 cm x 70 cm x 3 cm



Top: *Coming home, cleaning up, making dinner, 2023*
Wood, plaster bandage, concrete, glass, whiskey, electric cable,
light fitting
85 cm x 85 cm x 55 cm



Top left: *Panic Landscape: Rock/Mineral, 2022*
Wood, poly filler, plexiglass, plastic, steel
60 cm x 42 cm x 4 cm



Top right: *Panic Landscape: Yellow 'blob', 2022*
Wood, inkjet print on photographic paper, aluminum tape, poly filler,
plexiglass, plastic, steel
60 cm x 42 cm x 4 cm



Bottom right: *Panic Landscape: Wild/Poultry, 2022*
Wood, poly filler, plexiglass, plastic, steel
60 cm x 42 cm x 4 cm



Top left and right: *The Odour is Oily*, 2022
Wood, polyvinyl chloride (pvc), strip lights, acrylic paint, stainless steel, cast aluminium, lead, speakers, amplifier, electric cable
225 cm x 300 cm x 200 cm

Link to extract of soundpiece: <https://tinyurl.com/2zkbttst>



Top left and right: *The Odour is Oily*, 2022 (detail)
Wood, polyvinyl chloride (pvc), strip lights, acrylic paint, stainless steel, cast aluminium, lead, speakers, amplifier, electric cable
225 cm x 300 cm x 200 cm

Link to extract of soundpiece: <https://tinyurl.com/2zkbttst>



Top: *A History of Animals (Scattered Particles)*, 2018
Wood, plaster, lead, concrete, agar, steel, rubber
63 cm x 63 cm x 12 cm



Top: *A History of Animals (Star Winds)*, 2018
Wood, plaster, lead, concrete, agar, steel, rubber
83 cm x 83 cm x 12 cm

Centre right: *A History of Animals (They break)*, 2018
Wood, plaster, lead, concrete, agar, steel, rubber
36 cm x 36 cm x 10 cm

Bottom right: *A History of Animals (The Emergence)*, 2018
Wood, plaster, lead, concrete, agar, steel, rubber
62 cm x 62 cm x 13 cm



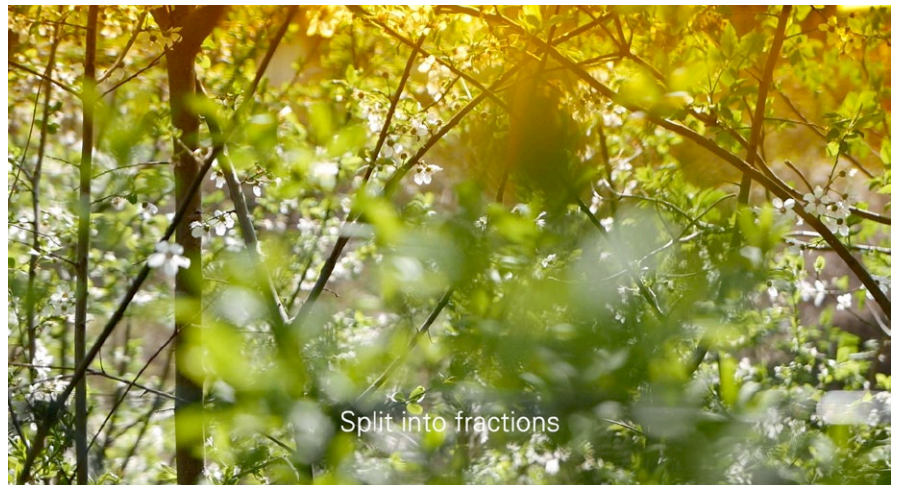
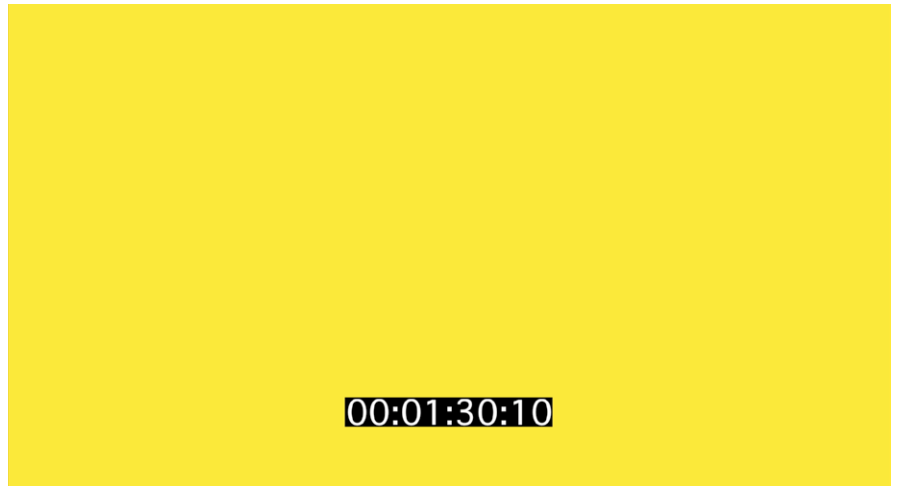
Top: *Le Club du Poisson-Lune/ The Moonfish Club* (installation view)
Group exhibition, Capc Musée d'art contemporain de Bordeaux, France



Top left and right: *Dusk Slug III*, 2021
Wood, plaster bandage, concrete, glass, whiskey, strip light, clay,
acrylic paint
90 cm x 75 cm x 75 cm



Top: *Dusk Slug IV*, 2022
Wood, plaster bandage, concrete, glass, whiskey
90 cm x 85 cm x 85 cm





Top: *Sagas*, 2019 (installation view)
HD Video, 38'41"

Link to extract: <https://tinyurl.com/4xf5hcx6>

James Lewis
(b.1986, South London, UK)

Lives and works in Vienna

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He has exhibited at internationally renowned institutions including; Leopold Museum, Austria (2024); Mostyn, Wales (2022); Kunstverein Salzburg, Austria (2022); Fondazione Benetton, Treviso, Italy (2022); Capc Musée d'art contemporain de Bordeaux, France (2021)

EDUCATION

2010 – 2012
MA Printmaking
Royal College of Art, London, UK

2005 – 2008
BA (Hons) First Class
Kingston University, Surrey, UK

UPCOMING PROJECTS

Living Stone, Pech, Vienna (solo)
Future Fossils, MAAM, Boston, USA (group)

SOLO EXHIBITIONS

2023
*Focus Section, Frieze London w/
Nir Altman

2022
Ruderal, Nir Altman, Munich,
Germany

2021
Injury, Galerie Hubert Winter,
Vienna, Austria

2018
*Vienna Contemporary, Booth F16
w/ Galerie Hubert Winter

2017
*Not Fair, Warsaw w/ Galerie
Hubert Winter

2016
Before the hyle, Galerie Hubert
Winter, Vienna, Austria

GROUP EXHIBITIONS (selection)

2024
*Unknown Familiars: The Vienna
Insurance Group Collections*,
Leopold Museum, Vienna, AT
Transferring Domain, Nir Altman,
Munich, Germany

2023
*MiArt, Milan, w/ Galerie Hubert
Winter

2022
Man's Traces in Nature, Galeria
Wschod, Warsaw, Poland
Staying With The Trouble curated
by Marianne Dobner, Carbon 12,
Dubai
Temporary Atlas curated by Alfredo
Cramerotti, Fondazione Imago
Mundi, Gallerie Delle Prigioni,
Treviso, Italy
Cafe Heaven curated by Pina
Vienna, Salzburg Kunstverein,
Austria

2021
For some bags under the eyes
curated by Romain Sarrot, sans titre
(2016), Paris, France
*Le Club du Poisson-Lune (The
Moonfish Club)* curated by
Cedric Fauq, Capc Musée d'art
contemporain de Bordeaux, France
*Art-o-rama, Marseille, w/ Galerie
Hubert Winter

2019
flowers of sulphur, Galerie Hubert
Winter, Vienna, Austria
Swamp Horses, Spirit Vessel,
Espinavessa, Spain
IDEAL TYPES (Chapter 2) curated
by Alfredo Cramerotti and Elsa
Barbieri, Marignana Arte, Venice
non-binary, KS Room, Feldbach,
Austria

2018
Schmalz, Guimarães, Vienna,
Austria
SM, A collaborative exhibition
organised by Margaux Barthélemy
and Sans titre (2016), Marseille,
France
Carved and Shaped by Proximity,
Pina, Vienna, Austria

2017
Identify your limitations,
acknowledge your periphery,
Vitrine Gallery, Basel, Switzerland

2017
Can't you hear my voices? w/ Jenine
Marsh, Rupert, Vilnius, Lithuania

2016
not really really, Collection Frédéric
de Goldschmidt, Brussels, Belgium

*Presentations at Art Fairs

CURATED PROJECTS

2020
As time went on, a rumour started,
Gianni Manhattan, Vienna, Austria

2013
Everything is Material, Palais de
Tokyo, Paris, France

2009
Panda Malin Head, Auto Italia South
East Gallery, London, UK

RESIDENCIES

Rupert, Vilnius, Lithuania
Futur II, Vienna, Austria
Futur II, Sevres, France
Cité Internationale des Arts, Paris,
France

RELEVANT EMPLOYMENT

Lecturer
Art in Context Department, AVU,
Prague (September 2022 - ongoing)

Associate Member
Conditions Artist Studios, Croydon,
Surrey (January 2020 - ongoing)

Visiting Lecturer
Plastische Konzeptionen / Keramik
Kunstuniversität Linz (June 2023)

Visiting Lecturer
Fine Art Department
Norwich School of Art, Norwich,
UK (May 2021)

Visiting Lecturer
Ortsbezogene Kunst Department
Universität für angewandte Kunst,
Vienna, Austria (January 2018 -
August 2018)

Visiting Lecturer
Photography Department
Akademie der bildenden Künste,
Vienna, Austria (February 2017 -
July 2017)