

## **RON LAMBERT**

Working mainly in video and sculpture, Ron Lambert investigates the intersection between psychology and the environment. Ron has shown in galleries nationally, including the Urban Institute for Contemporary Art in Michigan, the Blue Star Contemporary Art Museum in San Antonio, the New Britain Museum of Art in Connecticut, and The Sculpture Center in Cleveland, Ohio. His videos have been screened internationally, including the Crosstalk Video Festival in Budapest, Hungary, CICA in South Korea and the Sanluan Yishu project in Beijing, China. His work is in the Vascofritz collection, the Swedish Medical Center, and the collection of the Tacoma Art Museum. Ron is a founding member of the COOP collective in Nashville, Tennessee. He received his MFA from the School of Art and Design at Alfred University, and his BFA from the University of Connecticut. Ron is currently an assistant professor at Bloomsburg University in Pennsylvania.

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I give my work the job of capturing contemporary life, providing mementos of things the culture does or should feel for. I use imagery of places we want to be, and places we try to forget. Culture moves at an exhausting pace yet it is difficult to make art about flux, to make objects and images that ask the audience to remain still in a culture which constantly threatens to pass them by. As we leave our bodies to move at the pace of progress, we pass the physical parts of life, which remind us that we make up the spaces we are in. It is in the moments of the sublime experience that life slows down, if even for a second.

We no longer look toward the future for technology and progress to elevate our lives. The remnants of past generations stay behind and we become stewards of these icons of a growing culture both physically and metaphorically. I continually draw inspiration from places around where I live, particularly sites in older areas hidden from the flow of traffic. Places not yet desirable for redevelopment. I see businesses leaving up old damaged signs and raising new signs in front of the old. The original signs--having lasted decades--are then semi-observed by inexpensive digital prints. This forms a vision of history no longer being removed for the sake of progress, but rather left as a shadow of inception. This contemporary aesthetic is seen within the places we live as well. Layers of wallpaper and paint hide a history that continually bubbles through to the surface.

My current work uses images of nature combined with constructed objects to examine our efforts to make sense and/or control our environment. I am inspired by the sense of an American sublime vision as it is tied to western expansion, and depictions of the landscape as seen in movements like the Hudson Valley painters. Those visions of locational identity help to create a sense of ownership over what we feel the need to protect. I see this mindset as playing a role in the divisiveness in our culture today.