

meaning and physical motion ...'. Like The Poetry Club, Lambie's work offers the viewer an experience akin to a live performance, providing a subjective object of focus for the viewer, a psychological space, an escape into embellished, repurposed objects and their dazzling effects.

### New publication

*Jim Lambie: Not just for me: A Sample of The Poetry Club*, celebrates the club Lambie established in Glasgow in 2012. Including poetry from John Giorno, Richard Hell, Liz Lochhead and Gerard Malanga, the book presents a sample of The Poetry Club, a rich assemblage of some of the people who, in Lambie's words, 'give us our dreams'.

Available 1 August, pre-order your copy in the bookshop (£15 special exhibition price).

### New limited edition

Jim Lambie is creating a small editioned set of unique works which will be available from 1 August. To find out more and pre-order ask at the Bookshop or email [bookshop@fruitmarket.co.uk](mailto:bookshop@fruitmarket.co.uk).

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# Jim Lambie

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27 June – 19 October 2014

Jim Lambie (b. 1964) makes his art from ordinary objects, subverting their functions, transforming them and the spaces they inhabit into something and somewhere more magical than before. Lambie was a musician (his band, The Boy Hairdressers, had just signed with Creation Records) before deciding to study Environmental Art at Glasgow School of Art in the 1990s, and has since had a successful international art career. Over the course of nearly two decades, he has been shortlisted for the Turner Prize (2005), and with Claire Barclay and Simon Starling represented Scotland in the Venice Biennale (2003). With solo exhibitions in Athens, Guadalajara, Istanbul, London, Melbourne, New York, Oxford, Tokyo, Washington D.C. and work in the collections of MoMA, Tate and the National Galleries of Scotland, he is one of Scotland's most renowned artists.

This exhibition is a selected retrospective of work made from 1996 to the present. *Shaved Ice* (2012/2014) presents a forest of colourful, glossy ladders inhabited by mirrors that turn the spaces between rungs into reflecting planes, disorienting the viewer and disturbing our ability to navigate around a space. The ladders simultaneously close down space and open it up,

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operating both as obstacles blocking our path and windows which open up new, illusory spaces for us. Likewise, *Ultralow* (1998/2007) also plays with our perception of space: the luminous end of a lit cigarette hovers and circulates and multiplies like fireflies at night.

Upstairs, Lambie's signature work *Zobop* (1999/2014) takes the shape of the space it's in. Although familiar to many, the work is different every time it is installed, from Transmission, Glasgow (1999) to Tate Britain (2003), the Museum of Modern Art New York (2008), the Sydney Biennale (2014), and now The Fruitmarket Gallery. Made from ordinary vinyl tape, *Zobop* exaggerates what most never notice in a room: its interior contours and how they relate to each other, slight projections and electrical outlets all produce linear echoes that converge and resound. Lambie inverts the idea of the illusionistic rococo ceiling – one that typically transforms a ceiling into a sky – into a hyper-real, psychedelic floor emboldened by the modernist aesthetics of Sol LeWitt or Bridget Riley. Like *Zobop*, *Pyramid* (2014), the most recent work in the exhibition, uses a range of highly saturated colours that reverberate between each other, enhancing and magnifying the textures and forms of the humble material it covers (potato sacks).

Titles and words are important parts of the works – Lambie sees language as another material. The word 'zobop' came from a piece of graffiti he saw. It might not be in the dictionary, but it has a musical, rhythmic sound (and incorporates the word 'bop'). Works like *The Kid with the Replaceable Head* (1996) directly quote song titles (the song is by Richard Hell and the Voidoids). Some works have more of an affinity with the songs they cite – foil-covered underpants become a battered mask not unlike the 'sick and confused/Dead tired and throbbing' character in Hell's song.

Much of Lambie's work does not simply reference music culture, rather, it is made out of the materials of live and recorded music – record sleeves, records, posters and turntables, even the gaffer tape used to fix leads to the floor. He transforms these materials into works infused with the aesthetics of psychedelia, rock, funk, punk, indie and pop. The album

covers in *Stakka* (2000) stand open, their words and human images concealed by gaffer tape and paint, bookended by a cube of bound albums, a monument to a frenzy of rapid-fire record playing. *Earth Wind and Fire* (1999) is a poster of the band doubly subverted, its subject overpainted and hung upside down to become a single, nearly abstract form. A long-time DJ, Lambie has talked about the beauty of the empty, expectant turntable in his peripheral vision while he plays a record on the other deck in front of him, and *Roadie* (1999) is indeed that glittering prize, one that also doubles up as a compact clothes rack.

Lambie simultaneously exploits and expands the qualities of the objects and materials he uses, disturbing and disrupting but not quite concealing their original functions and purposes. He does this by making action and the idea of the event critical to the work, either at the time of its making or when it is encountered, or both. To make *Plaza* (1999/2014), he quickly and violently slashes cheap plastic shopping bags full of paint so that the paints erupt onto the wall. In *Perm and Blow Dry* (2001), the viewer activates the work on approach, finding their reflections multiplied and fragmented in the diverse collection of mirrors. *Psychedelic Soul Stick 4* (1999) stands against a wall, at once a dance prop, and a shaman's tool for directing the soul between the earthly and the spirit world. All the works relate to performance or action in some way, even if the event only takes place in the mind, and can be understood as potentially transitional and transportative in their encounter.

The work that cannot be shown in this exhibition is a place that hosts music and spoken word performances, the club Lambie founded in Glasgow in 2012. He considers it to be an artwork – in fact, a sculpture. All of the activity in the club is documented and archived, and publicly presented in a small gallery space. It encapsulates much of the intensity of the work in this exhibition. A sense of The Poetry Club comes to mind in the words of Richard Hell, who appeared at the venue in 2012. Hell recounts his early years in the band Television as 'the hilarious, incomparable intoxication of materializing into being these previously nonexistent patterns of sound and