out their verbal exchanges, which intermingle with the ambient sounds of the park, but instead read their body language as they interact with each other.

Safe explores our attitudes to young men in urban environments. The work's title, a commonly used greeting, also references the safety of those outside the group as much as those in it. As Rothschild has said, she wanted to question 'masculine stereotypes of confidence and swagger, and how that's maintained in the face of suspicion and anxiety of the wider public that young men often face'. At its heart, the film is a hopeful portrait of youth – of the joy of being, playing and dancing together.

New Monograph
A major new book extends the scope of the exhibition. Richly illustrated, the publication includes new texts by curator and art historian, Andrea Schlieker, and critic Philippa Snow. The book will be launched at an artist's talk in mid-September.

Exhibition supported by Henry Moore Foundation and the generosity of the Eva Rothschild Supporters' Circle: Emma & Fred Goltz, Jill Hackel & Andrzej Zarzycki, Soo & Jonathan Hitchin, Mark Hughes, Charlotte & Adrian MacKenzie & Mary Wolridge.

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Exhibition Guide

Eva Rothschild's work is underpinned by the language of minimalism, with its geometric shapes, bold colours and repeated forms. While this language structures her approach to making, she also revels in disrupting it, upending our expectations of cold minimalist abstraction, humanising it to create complex spaces for us to occupy.

Now based in London, Rothschild spent formative years in Scotland – she served as a committee member at Transmission Gallery in Glasgow for three years in the mid-1990s, between a BA at the University of Ulster and an MA at Goldsmith's (London). Her work returns to Scotland in this celebratory and welcoming exhibition, which extends across all three of Fruitmarket's exhibition spaces – Lower Gallery, Upper Gallery and Warehouse.

At the entrance of the Lower Gallery is ***The Cloud*** (2026), a tangle of curving rebar rods – traditionally used to reinforce concrete – punctuated with spray-painted cast cylinders, in a characteristic marriage of industrial and craft processes. Rothschild's use of urban materials is matched by an interest in urban objects and behaviours – the hoodies in ***Houdini*** (2026) and lovers' padlocks in ***New Romantix*** (2026). These works are as close as Rothschild comes to figuration, as commonplace objects take on ideas of escape or romanticism, whilst also leaving enough space for them to be 'the things people want or imagine them to be'.

The two plinths of ceramic sculptures that extend across the gallery reveal the importance of abstraction and material exploration in Rothschild's practice. These objects are, she says, things she 'makes anyway', experiments in stacking, winding, bundling, crumpling, to create texture and depth.

The Grit (2026), Rothschild's sculptural manifestation of Hans Christian Andersen's 'The Princess and the Pea', fills the small gallery from floor to ceiling. Its mass of soft objects absolutely denies the possibility of use by a body. The work reveals the strangeness of the stories that embed gender expectations in Western culture and also raises questions about how we occupy space. As Rothschild has reflected, 'sculpture is about taking up space'.

In the Upper Gallery, the black rubber lines of ***Cursive*** (2026) and ***Shorthand*** (2026) scrawl across the walls, while ***Hangouts*** (2018) and ***Sphinx (Night)*** (2026) dominate the floor, bringing together multiple black shapes and textures, treating the colour as a material in its own right. As Rothschild has said, 'Black defines the space a sculpture occupies, and in its different surfaces, matt or glossy, it can be deployed to create illusions of depth and reflectivity.' This is most apparent in ***The Folded Eye*** (2026), which moves from two- to three-dimensional through the stretching of the sculptural plane.

The back wall of the Upper Gallery is stacked with the blocks of ***Amphi*** (2019). First shown at the Venice Biennale in 2019, the multiple graffitied blocks create raked amphitheatre-like seating on which you are invited to sit and spend time amongst the sculpture. As Rothschild says, 'It's an opportunity to make contact with the materials, and an invitation to stay with the work a little longer.' As with the hoodies of *Houdini* and *Hangouts*, Rothschild plays with the trompe d'oeil of her materials here – the hefty cast resin of *Amphi* taking on the appearance of lighter polystyrene.

In the Warehouse the colourful cones, triangles and cylinders of ***Soft Play*** (2026) create an environment in which you can sit and watch Rothschild's new film ***Safe*** (2026). The camera is trained on a yellow ziggurat-like structure, part of *Parsloes Memphis*, a playground that the artist designed in 2022 for the Becontree Estate in London. The unscripted film watches a group of teenage boys coming and going over the course of half an hour or so. We are on the edge of their world, seeing it, but not entirely party to its intricacies – we can't quite make