

JIM LAMBIE
Weird Glow

4 Dec-11 Jan 2000
35 Heddon Street, London W1

Jim Lambie's work has strong references to music both in his appropriation of particular objects or in the rhythm of his use of colour and repetition of form. Vinyl records, DJ's record decks, pop posters, second-hand leather jackets and multicoloured belts are some of the found materials in Lambie's work with each form used as a sculptural starting point. The original object is eventually covered up: floors with vinyl tape; record decks with glitter; record sleeves and posters with wool, paint or tape. These familiar forms are there to make the access easy: their simple shapes are transformed to psychological spaces by Lambie's elaborate interventions.

For his show at Transmission Gallery in his home town of Glasgow Jim Lambie covered the entire floor with *ZOBOP* (1999), an installation of psychedelic, multicoloured stripes in glossy vinyl tape. His *Psychedelicsouldsticks*, made up of multicoloured thread, bamboo cane and small objects like small Buddhas, broken pieces of vinyl or crushed cigarette packets, belong to the same psychedelic aesthetic but at the same time become shamanistic staffs of supernatural power. There is another hint of the latent magic in the circle of leather jacket backs offering up an ambiguous void or in the glitter covered record players turning at a slower than 45 speed to create a hypnotic field.

Cryptic as they may be these objects are open to translation, Jim Lambie doesn't like telling his stories with his work, he'd rather we make up our own. Rhythm is what binds them all together and for Jim Lambie they are just '*things that bring people together*'.

"Urp!! Let's go!"

***The Phantom** (Marty Lott), is said to have been signed to Dot Records, after assaulting the label's biggest star, Pat Boone, in church with a demo of 'Love Me'. (Does this mean we have something to thank Pat Boone for?). Whilst **The Phantom** never quite became the next Elvis; he did manage to make an appearance on the Ed Sullivan show, which must have been unforgettable for anyone who saw it. In 1966 however, **The Phantom's** career was cut short when his out-of-control car ploughed over a cliff, ("Boy, was I pissed!"), and left him paralysed (good name for a song) from the waist down. "Love Me" is the most potent argument against concept albums there is. From its opening scream to its dying plea, it takes you places no double album rock opera could dare go- all in one and a half minutes!*