



ZABLUDOWICZ
COLLECTION
20 YEARS

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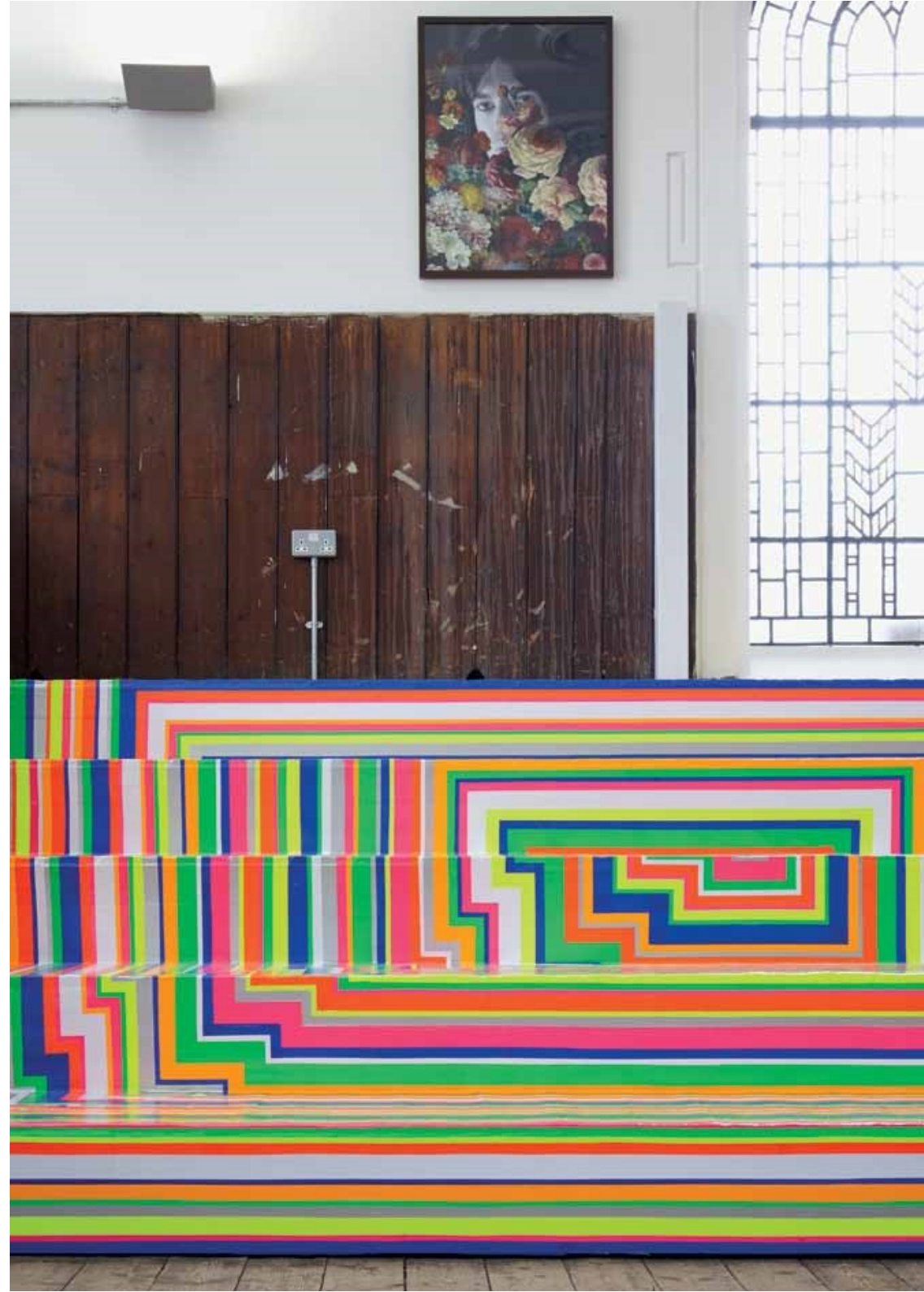
INTRODUCTION

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**Jim Lambie on *Psychedelicsoulstick*
#30, 2001**

I think over the years there have been a few and there is every chance that I might make another one in five years' time. The initial one was made during a residency in Marseilles, I was living on my own in the Arab quarter – a mattress on the floor with a small kitchen, that kind of thing. There was a street market that finished at 10am and the street was left totally littered, a real mess, and I would gather things up and mess about with them. There was a really good African museum and I had been going to that from time to time and I decided to try and make a version of something that looked like a religious relic and I tried to make it with things from the street stuff, but that was not really doing it. It was all to do with finances I guess; there were these really cheap shops where you could buy bags of thread in all these different colours.

What it ended up as was a spine of bamboo and things that were lying about – empty packets of cigarettes, a button, things that I would find in the street, just odds and sods that I would tape onto the bamboo. And then I took the thread and started rolling it ... one colour at a time, it could take, you know, 10, 15, 20 hours, individual colours, building it up and building it up – a mantra quality to it, sitting there keeping rolling and rolling. I decided to put roots onto it – these were old coat hangers that I had started doing the same thing with, rolling them in the thread, adding them to the bamboo. And keeping going. Whenever I think I am finished is when I

am finished. Either I am happy with how it is looking or I just cannot be bothered making it any more. It has a kind of quality that I am happy with so I will stop. I kind of see it as that journey you take that you don't know where it is you are going. It's more an internal journey and it kind of set itself up to look like a religious relic.

And then I needed a title really quickly as Toby Webster at The Modern Institute had seen it and liked it and he phoned from Basel, saying 'have you got a title for this?'. I said hang on and ran to my record collection and pulled out an album, and it was *The Psychedelic Sounds of the 13th Floor Elevators ...* and I fished through for some other ones, and it was a soul music compilation. And I said ... it's *Psychedelicsoulstick*, and that is what it should be.

I think there are over 70 made in the past 15 years, they are not all the same they are specific, they are exactly what is inside it. This is before I did the floors or anything like that, but you can see almost all the elements that maybe triggered the thought about the floor works like *Zobop*. And it was one of the first times where I really used colour and started to enjoy that. I still concern myself with conceptual value, but as soon as you add colour you add emotion and then you can play with those two things. I find myself in that space between a highly conceptual world and an intuitive one.

*Excerpt from studio interview recorded
23 January 2015*

