

Jim Lambie
Hot Foam
The Modern Institute, Osborne Street
6th June – 27th August 2025
Preview: Thursday 5th June 2025, 5.30 – 7.30pm

In *Hot Foam*, Jim Lambie brings together a newly developed installation of sculptures and paintings, shaped in dialogue with the gallery's architecture. The themes of material and psychological reflection which occupy the exhibition emerge through Lambie's reconfiguration of everyday materials, from domestic objects and fashion items to album covers, posters, and salvaged furniture – transforming them into immersive, spatially engaged works. Recognised for his bold chromatic vocabulary and layered references to music, popular culture, art history, and quotidian ritual, Lambie's practice generates multi-sensory encounters that challenge and reorient the viewer's perception of space and form.

The works unfold across the mirage-like shimmer of *Zobop Broadband (White and Chrome)* — a new vinyl floor work composed of white and chrome stripes. Its lines trace and mirror the features of the gallery, with their thickness taking a cue from the concrete cover of a power outlet. There is a renewed sensitivity to be found in Lambie's handling of a range of materials in *Hot Foam. Leg/Ladder (Tele - Vision)* is a rope ladder composed from twine and second-hand chair legs. However, the scale and delicacy of the twine means it could never actually be scaled, lending the piece an otherworldly aspect. The ethereal glow of the cling film and tape of *Gold Love Forever* contrasts with the dazzle of the vinyl. The dimensions of its sheets are taken from the gallery's skylights; Lambie lays the celestial, crumpled, at our feet.

The resin-paintings containing sunglasses lenses running along the walls continue the theme of material sensitivity and temporal transportation. Their colour comes not from the resin itself but from light refracted from the painted panels behind. A key touchstone for this series is radical French writer Arthur Rimbaud's poem *Voyelles* (1871–72). In this work, Rimbaud associates each vowel of the Roman alphabet with a colour, dedicating his verses to a set of synaesthetic associations. Lambie's titles begin with specific months in his life – moving across certain dates in the lifespan of the building itself too – and conclude with a fragment of poetry by the artist. While for Lambie the arrangements and titles have specific biographical associations, the various compositions with their overlapping colours remain open to interpretation, and the elegiac titles provide further prompts to reflection.

Jim Lambie (b. 1964, Scotland) lives and works in Glasgow. He was nominated for the Turner Prize in 2005 and represented Scotland at the 50th Venice Biennale in 2003. His first major artist monograph was published by Rizzoli, New York in the Spring of 2017. Selected solo exhibitions include: 'Concrete Sphinx', Oscaar Mouligne, Kyoto (2024); 'Buttercup', The Modern Institute, Airds Lane, Glasgow (2021); 'Spiral Scratch', Pacific Place, Hong Kong (2018); 'Electrolux', The Modern Institute, Osborne Street, Glasgow (2016); 'La scala', Gerhardsen Gerner, Berlin (2016); 'Sun Rise, Sun Ra, Sunset', Rat Hole Gallery, Tokyo (2015); Fruitmarket Gallery, Edinburgh (2014); 'Shaved Ice', The Modern Institute, Aird's Lane, Glasgow (2012); 'Metal Urbain', The Modern Institute, Glasgow (2010); 'Unknown Pleasures', Hara Museum of Contemporary Art, Tokyo (2008); 'Forever Changes', Glasgow Museum of Modern Art, Glasgow (2008); 'RSVP: Jim Lambie', Museum of Fine Arts, Boston (2008); and 'Directions - Jim Lambie', Hirshhorn Museum and Sculpture Garden, Washington DC (2006). Selected group shows include: 'The Mirror of Production', Kunsthall Oslo, Oslo (2022); 'My Mapping', Fundación van Gogh Museum, Arles (2020); 'Op Art in Focus', Tate Liverpool, Liverpool (2018); 'I still believe in miracles', Inverleith House, Edinburgh (2016); 'You Imagine What You Desire' 19th Sydney Biennale, Sydney (2014); 'Undone: Making and Unmaking in Contemporary Sculpture', Henry Moore Institute, Leeds (2010); 'The New Décor', Hayward Gallery, London (2010); 'Color Chart: Reinventing Color, 1950 to Today', Tate Liverpool, Liverpool (2009) & MOMA, New York (2008); and 'Unmonumental: The Object in the 21st Century', New Museum, New York (2007).

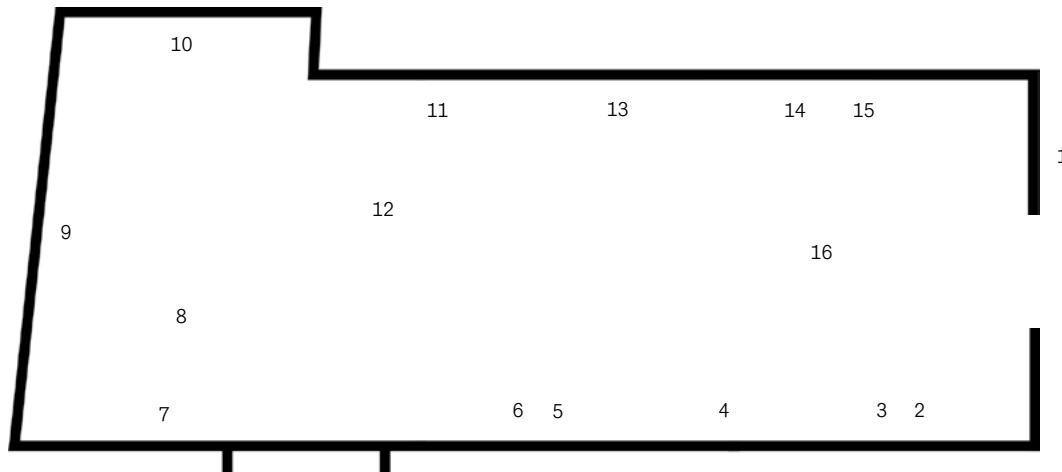
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|----|---|----|--|----|--|
| 1 | <i>Hot Foam (Handbag)</i> , 2025
Mixed media
75 x 82 x 20 cm
29 1/2 x 32 1/4 x 7 7/8 in | 2 | <i>June 2012</i>
<i>Vibrant red in motion,
sings songs for no return.</i>
2025
Resin, sunglasses lens, birch plywood, paint
60 x 45 x 5.5 cm
23 5/8 x 17 3/4 x 2 1/8 in | 3 | <i>December 1972</i>
<i>Crushed velvet flare -
vibrant blue sole.</i>
2025
Resin, sunglasses lens, birch plywood, paint
33 x 33 x 5.5 cm
13 x 13 x 2 1/8 in |
| 4 | <i>October 1982</i>
<i>Unfold in deepest wine...</i>
2025
Resin, sunglasses lens, birch plywood, paint
91.5 x 61 x 5.5 cm
36 x 24 x 2 1/8 in | 5 | <i>July 1984</i>
<i>Purple reins in spiral motion...</i>
2025
Resin, sunglasses lens, birch plywood, paint
60 x 45 x 5.5 cm
23 5/8 x 17 3/4 x 2 1/8 in | 6 | <i>September 2017</i>
<i>A burning yellow
veined in threads of gold.</i>
2025
Resin, sunglasses lens, birch plywood, paint
33 x 33 x 5.5 cm
13 x 13 x 2 1/8 in |
| 7 | <i>April 1986</i>
<i>Grey light drapes a distant glow.</i>
2025
Resin, sunglasses lens, birch plywood, paint
33 x 33 x 5.5 cm
13 x 13 x 2 1/8 in | 8 | <i>Hot Foam (Totally Wired)</i> , 2025
Tabletop, wood, paint, wire
75 x 50 x 63 cm
29 1/2 x 19 3/4 x 24 3/4 in | 9 | <i>August 2012</i>
<i>- Where moss climbs slow
A hush of earth and sheen,
In dark...
dark...
darkest green.</i>
2025
Resin, sunglasses lens, birch plywood, paint
91.5 x 61 x 5.5 cm
36 x 24 x 2 1/8 in |
| 10 | <i>January 2018</i>
<i>Blush light moves across the waters skin.</i>
2025
Resin, sunglasses lens, birch plywood, paint
51 x 51 x 5.5 cm
20 1/8 x 20 1/8 x 2 1/8 in | 11 | <i>March 2025</i>
<i>Veiled in haze...
We sail this Velvet Odyssey.</i>
2025
Resin, sunglasses lens, birch plywood, paint
51 x 51 x 5.5 cm
20 1/8 x 20 1/8 x 2 1/8 in | 12 | <i>Leg/Ladder (Tele-Vision)</i> , 2025
Chair legs and twine
694 x 47 x 5 cm
273 1/4 x 18 1/2 x 2 in |
| 13 | <i>November 1968</i>
<i>Silver shades of Candy Darling
in cinematic light.</i>
2025
Resin, sunglasses lens, birch plywood, paint
91.5 x 61 x 5.5 cm
36 x 24 x 2 1/8 in | 14 | <i>February 2007</i>
<i>Deep ocean blue dissolves in salted spray.</i>
2025
Resin, sunglasses lens, birch plywood, paint
60 x 45 x 5.5 cm
23 5/8 x 17 3/4 x 2 1/8 in | 15 | <i>May 1971</i>
<i>Crisp lilac hair glides
through a dust-filled room.</i>
2025
Resin, sunglasses lens, birch plywood, paint
60 x 45 x 5.5 cm
23 5/8 x 17 3/4 x 2 1/8 in |
| 16 | <i>Gold Love Forever</i> , 2025
Cling film, tape
Dimensions variable | | | | |