

# ZENOMAP

*A presentation of new work from Scotland for the Venice Biennale 2003*

**Palazzo Giustinian-Lolin/Fondazione Ugo e Olga Levi  
San Vidal 2893, 30124 Venezia**

From 15 June to 2 November 2003, 10am–6pm  
Tuesday to Sunday, Closed on Mondays

**Claire Barclay, Jim Lambie** and **Simon Starling** have been selected for the exhibition that is the central element of Zenomap, a presentation of new work from Scotland for the 50th Venice Biennale, featuring specially commissioned work at the Palazzo Giustinian-Lolin.

**Claire Barclay**, *low scenic*, 2003 (red room); *drop gag*, 2003 (bronze room)

Claire Barclay has used two rooms in the palazzo, responding to the distinct nature of the spaces and finding common ground with her own formal preoccupations. Exploring the role of craft in society, Barclay's objects bear the clear imprint of an individual maker, resisting commodification and suggesting a potentially spiritual role for the hand-made object in the contemporary world. The hand-worked oak hangs awkwardly, evoking thoughts of a sinister, abstract theatricality. The broad screen-printed fabric that forms a backdrop to these objects echoes the woven silk patterns of the palazzo room but goes further, presenting us with an intense, Gothic fractal landscape suffused with a dark eroticism.

In another room Barclay adopts a more minimal approach. The space is altered through the judicious placing of several objects that again reflect the artist's interest in materials, their tactile properties and their ability to summon an almost involuntary psychological response from a viewer. Glass encased in leather, metal cylinders sheathed in crocheted wool hint at fragilities and strengths beyond the objects themselves.

Claire Barclay is represented by **doggerfisher**, Edinburgh.

**Jim Lambie**, 'Paradise Garage', 2003 — *Freak-a-zoid*, *Futura Deluxe*, *Subliminal Aurra*, *Fan dancing*, *Side effect*, *Club Lonely*, *Hot-cuisine*, *Sun Palace*, *Double exposure*, *Nervous acid* and *Paradise Garage (cross hatch)* (blue room and mirrored room)

Jim Lambie shows in the two most ornate rooms in the Palazzo, spaces that typify the baroque exuberance of the original decor. The titles of his new sculptures, though, draw in a wide range of references from the contemporary world from New York's greatest disco venue (Paradise Garage) to song titles that sound like window advertisements for food. Lambie's titles thrive on the constant mutations in language, and the fluctuating hybrids of street life. Likewise, his new sculptures morph and shapeshift as he reworks domestic doors and mirrors, squeezing them, slicing them and reclassifying them. Collapsing their dimensions, the doors twist and accordion as they implode in bright bursts of colour, Dulux deluxe. Mirror strips and slices capture the reflections of the palazzo's baroque surroundings, multiplying an already dizzying set of images. The interrupted, angular floor piece holds everything together while hinting at the vertiginous force of the sculptures. Lambie's work continues to explore the nature of space, as much through-the-looking-glass as a riff on objects and images in popular culture, devouring the worlds of art and design.

Jim Lambie is represented by **The Modern Institute**, Glasgow; **Sadie Coles HQ**, London; and **Anton Kern**, New York.

**Simon Starling, *Island for Weeds (Prototype)*, 2003**

A rejected proposal to make a floating structure on Loch Lomond, Scotland, to sustain and contain a number of unwanted *Rhododendron ponticum* plants from the surrounding countryside. (central room)

Starling's construction is full of surprising resonances. A floating island stranded on the first floor of a palazzo in a floating city, it is equipped to withstand any flood. It is a prototype rather than the real thing, it is an island of weeds originally proposed for Loch Lomond in Scotland.

Rhododendrons, brought from the south of Spain in the eighteenth century to Scotland are now seen as threats to the native ecosystem, therefore classified as weeds and destroyed. The work floats in the moment between cultivation and extermination. In an earlier project, *Rescued Rhododendrons*, Starling documented his journey south through Europe while returning some rhododendrons to their homeland. *Island for Weeds (Prototype)* obliquely challenges the openness of any system, whether natural, nationalistic or conceptual and questions the ability to absorb new organisms and ideas.

Simon Starling is represented by **The Modern Institute**, Glasgow; **neugerriemschneider**, Berlin; **Galleria Franco Noero**, Turin; and **Casey Kaplan Gallery**, New York.

Zenomap is conceived and curated by **Francis McKee** and **Kay Pallister**, and the project is managed by **Gerrie van Noord**.

Zenomap also presents a screenings and events programme, happening in the opening week of the Biennale, with new work by **Dave Allen, Katy Dove, Graham Fagen, Luke Fowler, Rob Kennedy, Torsten Lauschmann, Duncan Marquiss, Rosalind Nashashibi, Stephen Sutcliffe** and **Joanne Tatham and Tom O'Sullivan**.

The following artists were commissioned by Zenomap to create printed, web and audio work: **Beagles & Ramsay, David Blyth, Kate Davis, Colin Kirkpatrick, Michael Mallett, Dan Norton, Gary Rough, David Sherry, David Shrigley, Lucy Skaer** and **Hanneline Visnes**.

More information on artists and work can be found at [www.zenomap.org](http://www.zenomap.org) or contact the office on [info@zenomap.org](mailto:info@zenomap.org).

**Special thanks to:** Amanda Catto, Head of Visual Arts, Scottish Arts Council and Sheila Murray, International Arts Manager, British Council Scotland; Amanda Faulkner, Project Assistant; Vittorio Urbani/Nuova Icona, General Consultant; Architect Troels Bruun and Daniela Murgia, Coordination installation at Palazzo and Venue Coordination at Gym; Robert Johnston, Design identity, website and all print project coordination; Katie Nicoll, Event and Party Management; Giselle Dye, Pagoda PR; Bert Ross, Video Screening consultant; Mirta d'Argenzio, Hospitality Management; simbiotic (Natasha Noramly and Graham Collins), website hosts.

**More thank yous to:** Sam Ainsley, Kitty Anderson, Valentina Alferj, Susanna Beaumont and doggerfisher, Katie Boucher, John Calcutt, Julian Kildear, Ruch Legg, Sophie Macpherson, Mariagiovanna Nuzzi, James McLardy, Seona Reid, Amy Sales, Camilla Seibezzi, Danny Saunders, Adam Szymczyk, Jim Todd, Toby Webster, Ben and Claire at The Modern Institute, Glasgow; Bar Knight, Glasgow; Paul Cameron and Mark Magnante, 55 degrees, Glasgow; Kevin Eadie and Phil Zambonini, Capital Sound, Glasgow; Louise Hopkins; Simon Hopkins, Scott Associates, Glasgow; James Maskrey, Peter Davies, Sunderland University; Marion Smith; Timorous Beasties, Glasgow; Robin Turner, Seawork (Scotland Ltd), Ardfern; Greg White, Loci Design, Glasgow; Willy Love, Westend Carpenters Ltd, Glasgow; Glasgow School of Art.

**Zenomap?**

In the 1390s the Scottish explorer Henry Sinclair set out on a voyage to discover the new world. He engaged Nicolò and Antonio Zeno, two Venetian brothers experienced in navigation and cartography. Together they sailed west, across the Atlantic, as far as Nova Scotia. Evidence of the adventure, which predates Columbus' discovery of America by ninety years, includes the Zeno narrative and the Zeno map, which charts the North Atlantic. It is this ancient collaborative expedition of discovery by Scots and Venetians that provided the title for the first presentation by Scotland for the Venice Biennale.

Zenomap is initiated, supported and promoted by the **Scottish Arts Council** and the **British Council Scotland** and gratefully acknowledges support from the **Scottish Executive**.

