

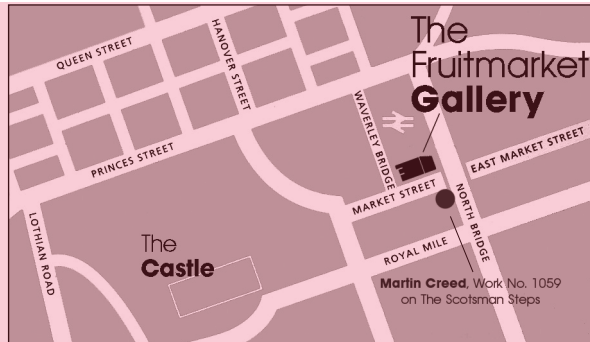
Martin Creed *Work No. 1059*, 2011

Commissioned by
The Fruitmarket Gallery
as part of a refurbishment
of the Scotsman Steps by the
City of Edinburgh Council and
the **Edinburgh World Heritage Trust**

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The Fruitmarket Gallery
World-class contemporary art
at the heart of Edinburgh

The Fruitmarket Gallery is a publicly-funded art gallery of national and international significance, and is Scotland's leading contemporary art space. The Gallery aims to make contemporary art accessible without compromising art or underestimating audiences. Its programme of exhibitions of Scottish and international artists is world-class and always free.

Centrally situated behind Edinburgh Waverley Rail Station, the Gallery is close to major bus routes on the Royal Mile, North Bridge, Waverley Bridge and Princes Street.

45 Market Street, Edinburgh. Always free
Open seven days, Mon-Sat 11am – 6pm, Sun 12 – 5pm
Tel: 0131 225 2383, www.fruitmarket.co.uk

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2011

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Martin Creed's *Work No. 1059* was commissioned by The Fruitmarket Gallery as part of Creed's solo exhibition *Down Over Up* which was presented at The Fruitmarket Gallery in the summer of 2010 and was one of the most popular exhibitions in the Gallery's history. The exhibition brought together works united by the idea of stacking and progression in size, height and tone. There were graded lines of nails and cactus plants, stacks of chairs, tables, lego, planks and boxes, a recorded choir singing up and down the scale as the gallery lift rose and fell, and the central staircase was transformed into a synthesiser, with each tread sounding a different musical note.

This last piece made manifest the extent to which the rest of the work in the exhibition was about going up and down steps. Creed talked about the exhibition as a whole in terms of a picture of growth, showing process, progress and things in movement. Throughout its preparation, he was planning *Work No. 1059*. This piece, installed almost a year after the exhibition opened, speaks very clearly to it.

The Scotsman Steps are an important part of Edinburgh's cityscape: they link the Old and New Towns and have historically been considered as a road. Before restoration by Edinburgh World Heritage and Edinburgh City Council, they were extremely dilapidated, and vulnerable to misuse. The Fruitmarket Gallery suggested commissioning a public artwork for the Steps as part of the renovation, to help change the public perception of them, and to fulfill the Gallery's mission to make contemporary art freely accessible, bringing it out of the gallery to engage people where they are.

Martin Creed, with his smart response to public space, his ability to engage with materials and their surroundings, and his understanding of the creative possibilities embedded in the act of going up and down steps, seemed an obvious choice for the commission. From the beginning, he considered the Steps as a thoroughfare, proposing to resurface them with different and contrasting marbles from all over the world, each step and landing a different colour. The idea turns

around a familiar material (though not one normally associated with Edinburgh) used in a familiar way. It acts as a sampler, introducing 104 different marbles, putting the material as well as the visitor through its paces. Creed himself has described the work as a microcosm of the whole world – stepping on the different marble steps is like walking through the world.

Work No. 1059, like the works shown in *Down Over Up*, is an exercise in adding and subtracting by degrees. To make it, Creed started from nothing, and added something. The process of addition, though immensely complicated, involving architects, planners, engineers, stone cutters, builders etc, results in an intervention whose deceptive simplicity seems almost to take the addition away (though extravagantly marble and chromatically beautiful, the steps are still only steps, after all).

Creed is a musician as much as an artist, and talks about his process more in terms of music than of art. He sees himself as the composer of his work, writing a score to which others – curators, technicians, viewers – bring their own interpretations. Music is an art form that makes itself as you listen to it, and this is important for Creed – there is often the sense that his work is making itself in front of you rather than letting you in on the tail end of a process mostly achieved in the studio.

Work No. 1059, though architecturally a complex piece of stone work and engineering that took two years to plan and achieve, is an artwork that is made and remade every time a viewer walks up or down it.

Martin Creed, *Down Over Up*, £12

Lavishly illustrated with essays by Alex Coles and Fiona Bradley, this book focuses on the incremental impulses at play in Creed's work – the ordering and re-ordering of things which give his art its particular magic.

A limited-edition musical postcard also available.

From bottom to top	52	Rosa Corallo (Italy)
L0 Black Forest Gold (Pakistan)	53	Fantasy Gold (India)
1 Bianco Gioia (Italy)	L54	Breccia Venezia (Italy)
2 Pierre Bleu (Belgium)	55	Lapislazuli (Bolivia)
3 Picasso Green Light (India)	L56	Playa Stone (Croatia)
4 Fior di Pesco Carnico (Italy)	57	Ebano (Tunisia)
	58	Botticino Fiorito Dark (Italy)
L5 Rosso Alicante (Spain)	59	Verde Lemon (Greece)
6 Arabescato Carrara (Italy)	60	Nero Michelangelo (Pakistan)
7 Pietra del Cardoso (Italy)	61	Rosa Peralba (Italy)
8 Crema Valencia (Spain)	62	Pietra Orsera (Italy)
9 Lipica Unito (Slovenia)	63	Breccia Damacata (Italy)
L10 Calacatta Oro Vagli (Italy)	64	Verde Rolex (Greece)
11 Rosso Verona (Italy)	65	Picasso Gold (India)
12 Verde Jasmine (India)	L66	Grigio Carnico (Italy)
13 Giallo Siena (Italy)	67	Terrasanta (Italy)
14 Brown Fossil (Morocco)	L68	Rosso Francia (France)
15 Breccia Sarda (Italy)	69	Rosa Portogallo Dark (Portugal)
L16 Nero Belgio (Belgium)	70	Picasso Brown (India)
L17 Rosa Norvegia (Norway)	71	Viollita (Italy)
18 Grafite (Iran)	72	Veselye Unito (Croatia)
19 Giallo D'Oriente (Turkey)	73	Bardiglio Nuvolato (Italy)
20 Grigio Tao (Tunisia)	74	Rosa Sabrina (Iran)
21 Rosso Daniel (Spain)	75	Midas Gold (Turkey)
L22 Fior di Pesco Fantastico (Italy)	76	Rosso Amaranto Dark (Italy)
23 Giallo Reale Rosato (Italy)	77	Repen (Italy)
24 Arabescato Rosso	78	Verde Italia (Italy)
	L79	Azul Cielo (Argentina)
25 Botticino Classico (Italy)	80	Giallo Daniel (Guatemala)
26 Fossil Green (Turkey)	81	Panazzo (Italy)
27 Arancio di Selva (Italy)	82	Lipica Fiorito (Slovenia)
28 Caramel (Brazil)	L83	Rosso Lepanto (Turkey)
29 Breccia Aurora (Italy)	84	Trani (Italy)
30 Nero Portoro (Italy)	85	Piasentina (Italy)
L31 Verde Giada (China)	86	Bianco Namibia (Namibia)
32 Rosa Flavia (Egypt)	87	Nero Marquina (Spain)
33 Crema Imperiale (France)	88	Sunset Gold (Lebanon)
L34 Breccia Paradiso (Italy)	89	Verde Gressoney (Italy)
35 Bardiglio Fiorito (Italy)	90	Breccia Capraia (Italy)
36 Rosa Tea (Turkey)	91	Verde Acquamarine (India)
37 Imperador Dark (Spain)	92	Rosso Levanto (Italy)
38 Azul Bahia (Brazil)	L93	Giallo Reale Giallo (Italy)
39 Pinta Verde (Brazil)	94	Rosso Inferno (Italy)
40 Nero Laktis (Greece)	95	Fior Di Crema (Bosnia Herzegovina)
41 Giallo Silvia Oro Medio (Egypt)	L96	Picasso Green Dark (India)
42 Calacatta Vagli (Italy)	97	Giallo d'Istria (Croatia)
43 Irish Green (Ireland)	98	Grigio Antracite (Italy)
44 Giallo Provenza (Morocco)	99	Verde Pavone (Iran)
L45 Bianco Laser (Afghanistan)	100	Rosso Asiago (Italy)
46 Grey Saint Laurent (Italy)	101	Bianco Carrara C (Italy)
47 Rosa Jasmine (India)	102	Verde Guatemala / Imperiale (India)
48 Chocolate (China)	103	Silvia Oro (Egypt)
49 Bianco Sivec (Macedonia)	L104	Azul Macaubas (Brazil)
50 Pietra Ducale (Italy)		
51 Arabescato Grigio Orobico (Italy)		

