



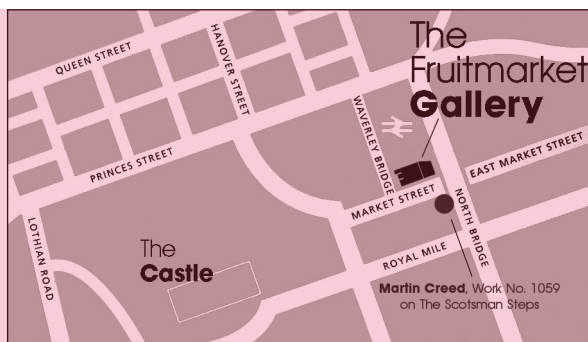
Martin Creed *Work No. 1059, 2011*

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**

Supported by
The Scottish Government's
Edinburgh Festivals Expo Fund
 for **Edinburgh Art Festival, Bloomberg,**
The Hope Scott Trust

and the following generous individuals:
Elizabeth Cowling, Sophie Crichton Stuart,
Alistair and Susan Duff,
Werner Keschner and Catherine Muirden,
Jaap van Liere,
George and Jacqui Morris,
Barry Rosen in memory of Bruce Lentini
and Dorothy Rosen,
Robert and Nicky Wilson,
Iwan and Manuela Wirth,
The Zachs-Adam Family and
The Fruitmarket Gallery Board of Directors

To sponsor a step, be part of this project
 and be acknowledged on the brass
 plaques identifying the work contact
 Development Manager **Armida Taylor**
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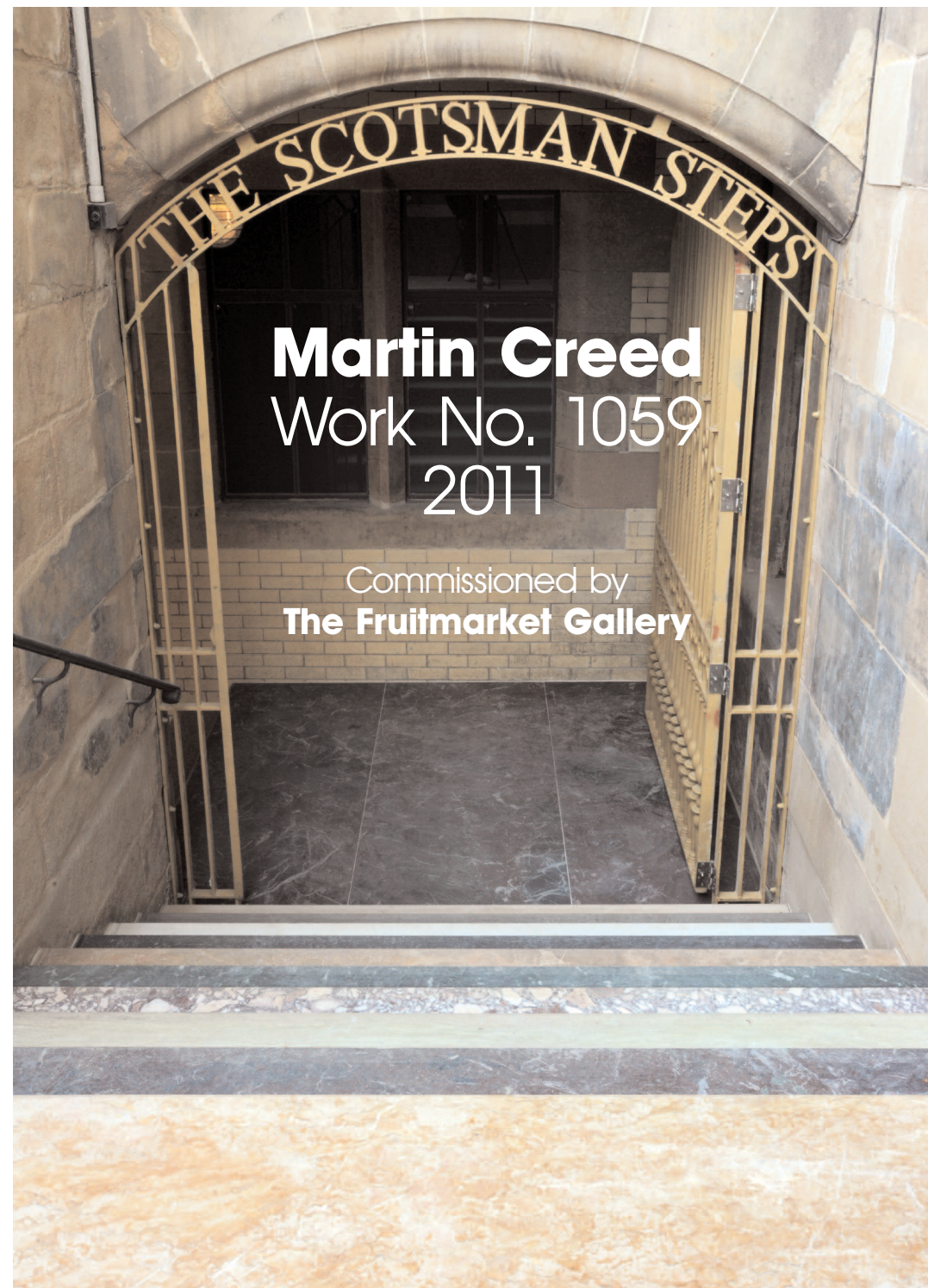
The Fruitmarket Gallery

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



Martin Creed *Work No. 1059, 2011, The Scotsman Steps, Market Street, Edinburgh.* Courtesy the artist. Photography, Gautier Deblonde

Martin Creed Work No. 1059, 2011

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

Featuring essays by Alex Coles and Fiona Bradley, this lavishly illustrated 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 is also available priced £7.95. Ask at the bookshop for more details.

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



Commissioned by The Fruitmarket Gallery with support from the Scottish Government's Edinburgh Festivals Expo Fund for the Edinburgh Art Festival, Bloomberg, The Hope Scott Trust and the following generous individuals: Elizabeth Cowling, Sophie Crichton Stuart, Alistair and Susan Duff, Werner Keschner and Catherine Muirhead, Jaap van Liere, George and Jacqui Morris, Barry Rosen in memory of Bruce Lentini and Dorothy Rosen, Robert and Nicky Wilson, Iwan and Manuela Wirth, The Zachs-Adam Family and The Fruitmarket Gallery Board of Directors

