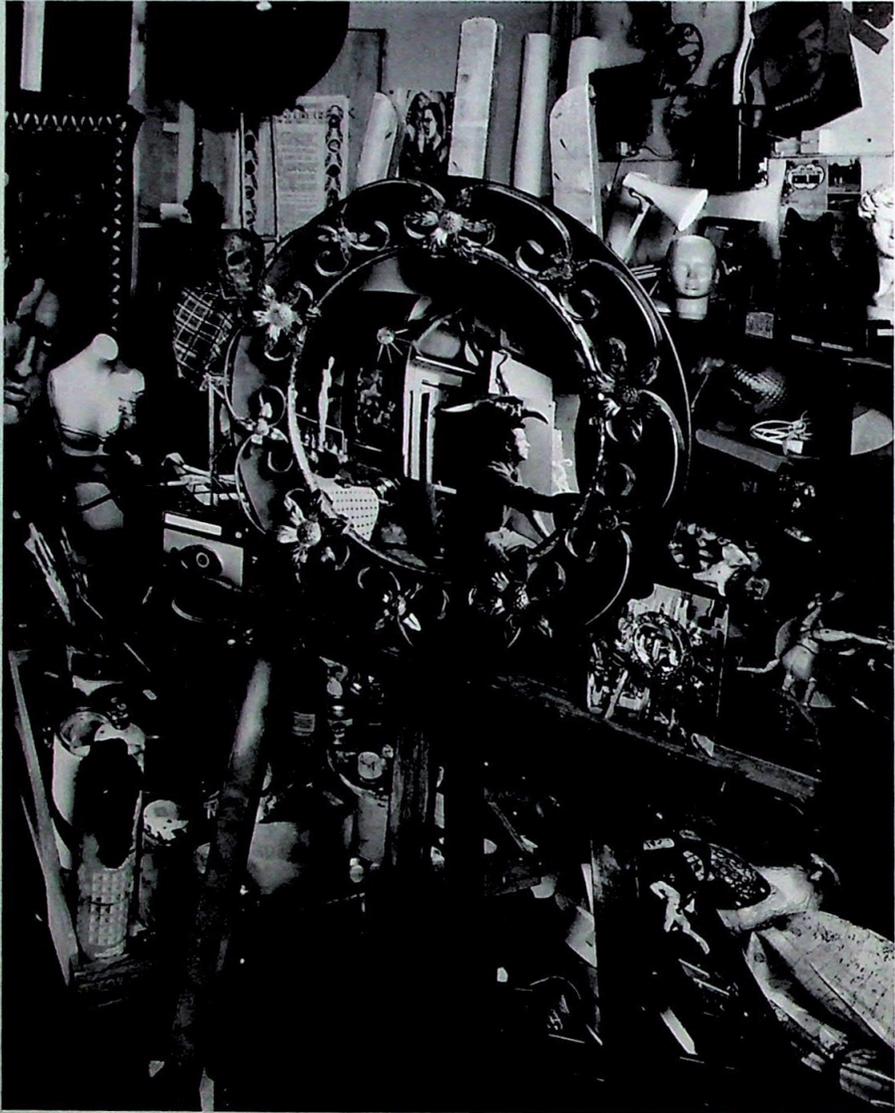


CALUM COLVIN





CALUM COLVIN

The Fruitmarket Gallery

The exhibition has been organised by The Fruitmarket Gallery
and will be shown from: 14 April-20 May, 1990.

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Foreword

Calum Colvin's rich, anarchic and often highly amusing photopieces are amongst the most significant artworks to emerge from Scotland during the eighties. The elaborate scenarios of the imagination which Colvin develops in his tableaux permit access to a realm wherein myth, identity and cultural traditions are dismembered and re-ordered with genial impunity.

As with all projects we depend on the co-operation of certain individuals for their success. Calum Colvin's active collaboration and unstinting response to our numerous requests is deeply appreciated. We are greatly indebted to David Mellor whose catalogue essay thoughtfully interprets the complex of themes and references which form the background to Colvin's work. We wish to thank Simon Salama-Caro for his assistance and generous support. In addition we are most grateful to the Salama-Caro Gallery and M. Heiting for the loan of works.

Fiona McLeod
Director

The Magic Theatre of Calum Colvin

Legendary Beginnings

In Calum Colvin's photographs the scenes he has arranged to be pictured are always already built up from memories and the debris and traces of others. Over these sets and rooms his cast of characters are projected like a net of vision. Colvin entered the art-world in 1985 to show looming faces and god-like giant heads formed by the lines of counter-perspective. These were placed over domestic interiors that seemed in a state of ragged turmoil. Three parents, or rather three absent fathers, over-saw these early experiments of his with gifts he made his own. Georges Rousse donated anamorphic devices of spatial ambiguity which were introduced by throwing onto the walls and fittings the outlines of other presences which defied the system of perspective set out so obviously before the spectator. The photographs of Les Krims suggested another line for representing every-day interiors as scandalous places stuffed full of cryptic clues, mottoes and scrambled written texts. Finally the tableaux of George Segal offered Colvin a large stage space for symbolic dramas. (The broken but over-painted domestic objects of Schnabel might be an additional, inescapable input of the early 'eighties, as well; there is a definite Neo-Expressionist strategy in Colvin's 1985-6 photographs).

Colvin proceeded to displace these influences onto his own theatrics of identity: specifically towards mechanisms for representing his dilemmas of exile and Scottish identity – he had come south from studying at Dundee to the Royal College of Art in London, in 1983. "Was the very idea of Scottish identity merely a misplaced metaphor, a deluded personification ... Or was there indeed such an identity, but one so labile, divided and insecure ...", Andrew McPherson has written recently, analysing the Scottish education tradition. 'The unstable signs of Scottishness, read from the melancholy vantage of Post-Modern history, are one of Colvin's great themes.

Colvin picks over Scottish culture and its past with an injured nostalgia. In *The Beastie* (1986) a giant, mutated version of the bug in Robert Burns' poem, *To a Louse* (1783) – "Ye ugly, creepin' blastit womer / Detested, shunned by saunt an' sinner" – is pursued by a vengeful male across a gutted plastic armchair in a contemporary sitting room whose swirling walls appear to have been decorated by Munch. Like Burns' conclusion to the poem, the point of view onto this "manic"² scene is distant and god-like, where both protagonists are palimpsests, ambiguous signs, absorbed back into a world of objects. But certain prevailing stereotypes of Scottish culture – the aggressive male and a sanctified native poet – are looked at askance by Colvin. They exist as outlines, forms of writing across cheap and knackered furniture, in a virtual reminiscence of de Chirico's superimpositions of Classical commonplaces which ran across other more superior, domestic furnishings.

Burns' concluding injunction from *To a Louse*, "To see oursel's as others see us", recommends relatively, the accommodation and incorporation of the gaze of others, and, as Lacan observed, "Icons ... undoubtedly have the effect of holding us under their gaze"³: both statements coincide in Colvin's *Untitled* (1985). Again the point of view is steeply down onto a severely shattered room with a dismembered armchair. Yet this room, with a shift of perspective, transforms itself into a vast portrait, like an Archimboldo caprice or the head of the all-seeing



The Beastie, 1985
Cibachrome Print



Geordie, 1955
Still from film directed by Frank Launder

Calvinist God – “Thou Lord who see'st me” – or a Pantocrator, even. His right eye is formed by a cheap East German import camera but, irony or no, the power and aggrandisement of the gaze in this toppling head is palpable. For this is a self portrait of our hero, Calum Colvin, and his colossal photographic eye looks down in exile, while above it is another image of exile, Picasso's *Weeping Woman* (1937).

Godesses and 'Heroes'

Early in 1986 Colvin built the first of his 'classical' constructions, *The Death of Venus*. With *Venus and Mars*, *Turkish Bath*, *Heroes I & II* all in the same year, and *Narcissus* in 1987 and *Incubus* in 1988, he photographed a set of works which effectively deconstructed the superhuman beings of the Western classical tradition by placing them in profane and trashy circumstances. Classicism, in these pictures, has awkwardly been restored into a context of 'No Gods and Precious Few Heroes' – the title of C. Garvie's corrosive 1981 study of contemporary Scottish culture. There is little of the primordial strangeness of the reappearance of the Gods which characterised other 20th century attempts to revive them – in Picasso, Breker or Mariani, for example. Again the point of comparison might be de Chirico, with his device of representing Apollo with sunglasses – that is of making some *detente* between the superhuman sphere and modern life with its endless paraphernalia.

Colvin assembled a collection of charity shop, street market and car boot sale discards: plastic lamps, kitschy ornaments, dolls, broken record players, plastic chairs and sofas of the 'seventies. Generally, Dadaism and much of Junk Art of the early 'sixties in the USA left modern trash unsubsumed in their constructions: instead Colvin followed Bill Woodrow (and, to a lesser extent, Tony Cragg), in integrating, with a duplicitous double identity, the wreckage of a culture of consumption as a shifting, metamorphic element into his work. In retrospect, this strategem, with its sub-text of catastrophe, now seems a fundamentally important current in British art during the 'eighties. Just as a schematic electric guitar projects in low-relief from the side of a clapped-out washing machine in Woodrow's *Guitar and Twin Tub* (1981)⁴, so Venus emerges in Colvin's photograph – not from the waves, although Colvin has appropriated the Botticelli picture – but from dolls, a goldfish bowl and a plastic table. There's a rhetoric of low humour here that's also shared with Woodrow. The 'host' material invites a sense of carnival, of a world turned upside down, where sacralised art from the great narrative of Western culture, is seen in comic company. A game of switching – of *transcoding* – the significance of various ranks of signs is being played out in *The Death of Venus* which is an inversion, a negation, after all, of Botticelli's *Birth of Venus* – a black comedy.

A critique of representations of gender enters into these 'classical' pictures as well. With the kilted action man demolishing the tableaux by swinging his axe across Venus' face, another representation of patriarchal



Frontispiece from *The Bay City Rollers' Annual 1976, 1975*

violence joins Colvin's repertoire, along with the gesture of the blue faced male in *The Beastie* and the raised fist of the schoolteacher in the first tableaux which Colvin made. A similar conjunction of the agglomeration of kitsch and signs of Scottishness with violence had been acted out in the media in Colvin's adolescence by the Bay City Rollers, a Scottish pop group from Prestonpans. In May 1975 'Rollermania' unleashed promotional images of the group, uneasily mixing sub-class 'hard-man' violence with extreme decorativeness in their 'Glam-Rock' clothing. This took up traditional items from Scottish dress – tartans, insignias and kilts. Posing in a peek-a-boo chorus line, lifting their kilts⁵, the Rollers antagonistically pitched together not only opposing signs of authentic and kitsch Scottish culture, but also parodied and confused male and female decorum, vernacular prefigurings of later Colvin works such as *Rebus* (1990).

Dali had called for the 'eroticisation of the everyday world' and during 1986-8 in Colvin's domestic interiors, the mattress, rocking horse and tea table yield up a nakedness which re-routes the classical topoi of the erotic into the sitting room. His sources are unstable classical images. Ingres' *Le Bain Turc* (1859) – a detail forms the basis for Colvin's *Turkish Bath* – is qualified by an exoticism which is referenced by Colvin's insertion of a picture book of Gauguin into the tableaux. Michelangelo's *La notte* (1526-31) from the Medici Chapel alludes to melancholia and it broods over Colvin's documentation of contemporary folly gathered on the floor in *Incubus* (1988). It is for his male Gods, his 'Heroes', that he reserves some measure of mannered eroticism – even here he equivocates, since *Heroes II* bends gender (Boy George incidentally is incorporated as a puppet in *Incubus*) by showing only Thetis, a wife of Jupiter. Both Oedipus, transcribed from Ingres' *Oedipus and the Sphinx* (1820) for *Heroes I* (1986), and *Narcissus* (1987) are speculating on their own bodies, since both gaze into mirrors built into the tableaux. They are rapt in the sight of their imaginary selves, complete, whole, but somehow not quite overcoming the vacuum cleaners and teapots that bathetically compose their bodies. Colvin's Lacanian joke at the expense of this male narcissism and the 'mirror stage', prepared his way for the next group of scenes in his drama.

Temple Scenes and the Disasters of the Outside World

One development which gained priority in Colvin's pictures from 1986 onwards was the triptych division of the work. The generic frame for so much Post-Modern photo-work, the triptych, raises complex issues of narrative and meaning. His first triptych arrangement, *Venus and Mars* (1986), arose simply for technical reasons; there is one long space, a version of the landscape format of Botticelli's *Venus and Mars*, which he had intended to photograph by swivelling the camera to encompass the tableaux. This failed and Colvin split the picture into three, at which point he also segmented his subversive narrative of the kilted Action Man doll, sending him on a mission to harry the gigantic figures of the lovers across each frame like a Lilliputian warrior or the louse that



Richard Macchell
The Path, 1897



Minotaur, 1989
Cibachrome print



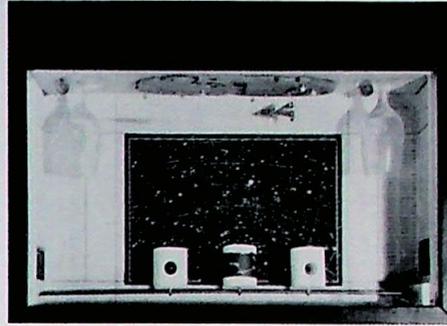
Burns saw creeping across the ornate bonnet of a fellow church-goer. *Venus and Mars* is a corrupted wedding-piece – a *brautpaar*, a bridal couple – another motif which he has continued to circle around, as recently as *Rebus* (1990). There is a ceremonial aspect which, with the extension of scale through the triptych, he only fully achieved with *Cenotaph* (1987).

On 11th November 1987 the Provisional IRA blew up a Remembrance Day service and ceremony at the war memorial cenotaph at Enniskillen in Northern Ireland; there were heavy casualties. Colvin was spurred by this atrocity to build a sombre 'epic' (his word). Previous to *Cenotaph*, the imagined locale inside Colvin's works was entirely private and domestic, a compressed, but life-size, measure. With *Cenotaph* the mannequin Action Man enters a vaster, more public domain of temples and sepulchres. (Which paradoxically in the studio, were smaller, built like toy theatres.) The two side panels induce the spectator into those sublime classical temple spaces which the Poirers and then Keifer, with *Auf Der Unbekannten Maler* (1984), introduced into an operatic Post-Modern visual imagination. In Colvin these appear as melancholy spaces where ritual offers no consolation: a declining sunset glow lights the temple on the left; a chilly grey dawn light on the right. With the Polish Black Madonna repeated along the wall, the Action Man confronts an altar at the end wall only to find an inset, re-framed version of the central panel. In *Cenotaph*, especially in this central panel, Colvin re-makes his devices of anamorphic perspective and the theme of gender by way of a re-mix of genders. The Venus who presided over so many of his tableaux in 1986 returns as *Venus de Milo* in plaster souvenir form, making up part of a bi-sexually figured conglomerate of shifting representations, together anamorphically combined with Michelangelo's *Schiavo Morente* (1513), here with a guitar acting as 'host' object. The disasters of history (Enniskillen) and the mourning that takes place for them in the side panels are caught up in the catastrophes of sexual difference represented in the centre. *Cenotaph* was a turning point; it indicated a major development in seriousness and range for Colvin.

Like his Action Man – whom he has referred to as his 'alter ego'⁶ – Colvin demolishes as well as builds up his temples and enclosures. These miniature yet cyclopean breeze-block precincts, which in an earlier, 19th century Neo-Classicism, would have been the spaces for one of Alma-Tadema's or Lord Leighton's reconstructions of ancient mediterranean culture, are ambiguous sites for ambiguous dramas. The narrative of time in *Cenotaph*, of day and night in the side panels of the triptych, structures Colvin's diptych *Minotaur* (1989). The left hand of this diptych updates *Untitled* from four years earlier – a self portrait as a monstrous myth again, stern of gaze, his head built of horns (perhaps another citation of Picasso) and the rocking horse that had supported the body in *Incubus*. But this is daylight, a clear light through an opening in what we might read as the Labyrinth itself: but at night, in the right hand panel, any heroic posturing is voided in a disintegrative chaos. Just as the Tower of Babel, with all its conflicting languages collapsed (Colvin has located a reproduction of the Tower, visible alongside another self portrait, through the opening), the labyrinth and the combination head with its



Jacob Boehme
The Tree of the Soul, 1764-81



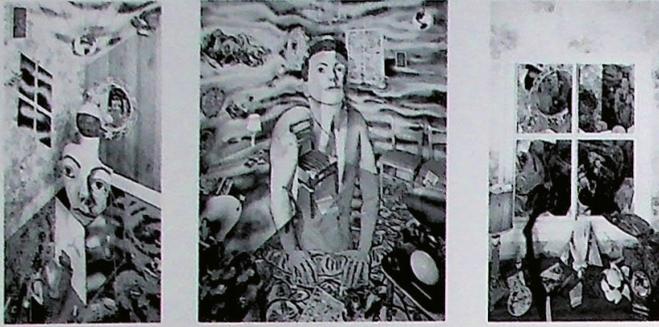
Joseph Cornell
Untitled, 1956-58

overload of signs and objects, has tumbled, ruined as well in the right hand panel under a witching moon. The Minotaur doll pursues the Action Man from the grotesque spectacle, just as the witches chased Tam O'Shanter from the graveyard in Burns' poem.

Occult Dramas and Electronic Marriages

From 1987 onwards Colvin developed his triptych tableaux with increasing intricacy, producing pictures knitted together by self-referrals and cross references that played across their three-parts, delighting and surprising spectators with their switching of frames and figures. In *The Garden of Earthly Delights* (1987), *The Deaf Man's Villa* (1989) and *The Temptation of St. Anthony* (1989) there is another direction for Colvin; out from the de-sacralised world of Ovid, the realm of trashed goddesses and myths and in addition, beyond the ashen tragicomedies of *Cenotaph*. The construction of a cult space in the flanking panels of the important tableaux *Cenotaph* did suggest, however, the possibility of building works which enquired further into dramas of the psyche and that Symbolist predilection for tracing the pilgrimages of the spirit. With *Temptation of St. Anthony* and the recent computer generated pictures, *Jacob's Ladder* (1989) and *Rebus* (1990), Colvin's aim has been to redeem the promise of a certain late 19th century Symbolist culture – of Maeterlinck, Redon, Ciurlionis – to create an initiatory and redemptive occult 'theatre of the soul'⁷; but to redeem it – crucially – under the terms of a Post-Modern mandate. Colvin's 'return' to Symbolist occultism is an analytical one; one more in keeping with Michel Foucault's dissection of the narrative and space found in Flaubert's *The Temptation of St. Anthony*.⁸ Given Colvin's pictorial strategies it was not surprising that he was fascinated by Gustave Flaubert's fantastic novel-drama, which was described in a recent edition as being structured by a technique of 'shifting tableaux'.⁹

Amongst the contexts for Colvin's work is the tradition of the *Wunderkammer*, the cabinets of curiosities that were common in 18th and 19th century interiors. The boxes and the shallow relief spaces of Joseph Cornell – a fellow transcendentaliser of the ephemeral and memories of past art – also have some bearing on Colvin's more ritualised constructions, such as his version of *The Temptation of St. Anthony*. Cornell's deployment of archaic charts, diagrams of constellations and astrological images have their counterpart in Colvin's astrolabes and his scavenging of 'seventies paperback reprints' – part of the Pop 'occult revival' – of 17th and 18th century diagrams of hermetic systems, such as Fludd's 1622 charts of the macrocosm and Jacob Boehme's alchemy. In *The Temptation of St. Anthony* not only are xerox versions of Boehme's 'Tree of the Soul' present (on the right hand panel), but the sculptural grouping of glass balls and a plastic, spray paint version of Bacon's 'Brazen Head', with Hands of Fate, suggest a humorous, assemblage account of the occult universe of the spheres. As with Duchamp, another artist prone to re-handling occult and alchemic signs, humour is the register for containing



Garden of Earthly Delights, 1987
Cibachrome Print

these complex worlds while gravitating towards allegories of human sexuality. In *The Temptation of St. Anthony* the elemental dwarves that spill out of Colvin's favourite convex mirror are augmented, as grotesque temptations for the ascetic saint, by photo-fiction personifications of Lust from current mass circulation soft-porn.

St. Anthony looks heavenward and so does Colvin himself in a fine piece of auto-mythologising in *The Garden of Earthly Delights*. As the commanding figure in the central panel of this triptych, Colvin is discovered in the act of raising himself from the earth in a sort of resurrection, a quotation from Bosch's *Garden ...*; a startling image, whose echoes in British art must include Stanley Spencer inserting himself into the *Resurrection at Cookham* (1923-7). In Colvin's *Garden* the milieu from which he rises is a reprise of his household interiors of the mid-'eighties, all pine chairs and occasional tables. It is this quotidian realm – a zone of illusions and delusions for the occultist – which is being transcended as he aspires to the ideal spheres above. Although brought down to earth with a shattering bang in the flanking panels by the snares of language and the seductions of the mirror, this motif of ascension becomes central to much of Colvin's most recent work. In *Jacob's Ladder* (1989), the first computer generated photograph by Colvin, the electronic collage shows a celestial pilgrim ascending to the divine light of knowledge and heaven by way of one of Fludd's 1622 engravings. Colvin has electronically married his Action Man doll, with kilt and climbing tackle to the engraving, together with a vista of Highland mountains behind. The placeless Scotsman, dispossessed of Gods and heroes, is as reified a fragment of consumerism as a Laurie Simmons doll; but, nothing daunted, he mounts the ladder into a narrative of comic heroism. The bathos of his quest among the mountains of Enlightenment behind him are glossed by a cartoon figure laid in at the top of the composition; it is 'Oor Wullie', the perennial Scots mischief maker from D.C. Thompson Comics of Dundee, who looks down upon the scene.

A new kind of electronic space is being produced in Colvin's latest excursions with the Crossfield Image Scanner. As in the 17th and 18th century engraved diagrams there is a flattening out; the multi-layering of diverse sub-spaces which are programmed in to produce the final print become laminated into a kind of all-over homogeneity of bright coloured planes. In *Rebus* Colvin alludes to this glass-like space with the large windows and frames which comprise areas of the left and right panels. This space suggests a simulated, Post-Modern, attainment of that drive in Symbolist painting to emulate the pious flatnesses of medieval Christian stained glass. But the tall windows and the notion of laminating an allegory of sexual superimposition in a transparent, planar space recalls Duchamp again, – the Duchamp of *La Mariee mis a Nu ...* (1916-23) – as does Colvin's citation of *Fresh Widow* (1920). The windowed doors set down in a heavily grained tourist photo Highlands, give onto 'faerie lands forlorn'; onto interstellar space and the *melange* of male and female bodies; these are false mirrors in the Surrealist, and more specifically Magrittian, sense.

Contingent upon electronic processes, *Rebus* weirdly strikes out towards a de-constructed



Jacob's Ladder, 1989
Cibachrome Print



Lord Leighton
Athlete Wrestling with a Python, 1876

representation of the well established occult theme of the alchemical wedding. That is, it parasitises and uses that iconography, while decomposing stereotypes; first of gender and sexual difference emblematised, for instance, by the filling in of the statues of Venus and Discobolus with over-coded female and male bodies; and then the extended ironising of Scottish signs – both stereotypes 'marrying' with Colvin's appropriation of the cover of a soft-porn magazine carrying the inscription, "Och Aye the Nude". The androgyne, product of electronic image scanning superimpositions, a being created by the alchemic wedding, hovers as a misty giant against the night stars in the centre panel. Pluto – the Disney dog, in this case – strolls by in red plastic: Colvin has thrown the mysterious and the crass into the same carnival frame.

Brief Encounter and The Art of Memory

At the time of writing, Colvin has just completed two more triptychs, *Brief Encounter* and *The Art of Memory*. In *Rebus*, male and female bodies, together with conventional codes and postures of masculinity and femininity are resolved into a perturbing, ghostly androgyne: *Brief Encounter* centres upon the agons of the male nude once more. The body in question is a Neo-Classical one which Colvin has fearsomely disassembled. The triptych originated in his chance find of a photograph without caption or context, which proved to be of Lord Leighton's muscular sculpture *Athlete Wrestling with a Python* (1876), a statue reckoned to be 'the harbinger of the movement known as the New Sculpture',¹⁰ which stressed naturalism. This Hellenising representation, a late Victorian cousin to the *Laocoon*, forfeits its cultural prestige at Colvin's hands. The athlete, propped up by scaffolding, is re-phrased as a severely orthopaedic version of male heroism in need of support. Once again de Chirico's segmented and melancholy gladiators and gods, all crudely painted, are points for allusion by Colvin. The long horizontal bar of the athlete's right arm as it grasps the snake, combined with the twisted, strained head of the athlete, gives another supplementary image – the Crucifixion. This sets up an ambiguous oscillation between those Nietzschean poles of Hellenism and 'the Nazarene'.¹¹

It is a triptych where orthodox and heterodox Christian motifs abound: the camera is disguised in the black mouth of a springing tiger, visible in the convex mirror of the right hand panel – the tiger is T.S. Eliot's eccentric sign for the redeemer from *Gerontion* (1919); 'In the juvenescence of the year came Christ the Tiger' – Christ as Alpha and Omega of seeing, origin and vanishing point, the implacable gaze of the (tiger's) camera-eye (and a repetition of the camera's and God's powerful gaze in *Untitled: Van Eyck's Adam and Eve* (another kind of wedding piece) occupies the other end of this Bible-made tableaux in the left panel. The Action Man is meshed in a circuit of spiritual spaces: he awaits some Annunciation in the centre panel; he is robed in tartan in the ashen Purgatory of the left panel (that resembles the *Cenotaph's* cold, right panel); blindfolded by a tartan scarf,

he enjoys a Paradise garden in a gilded cage in the right panel.

The Paradise garden of *Brief Encounter* opens up the iconography of the pastoral and arcadia that figures in *The Art of Memory*. The triptych trades on commonplaces in the western european history of the garden that extend back as far as Hadrian's Villa in the 2nd century A.D. If *Brief Encounter* accomplished a Nietzschean excavation into the Christian narrative, *Art of Memory* appears to shift the conceptual frames around another great compensatory mental structure; the idyllic landscape. Motifs such as grottoes and lakes, caves and mountains – the raw material of Colvin's electronic landscape backgrounds – form a Land of Cockaigne in *The Art of Memory*'s central panel; once more in Colvin the viewer is enticed into the carnivalesque of the 'world turned upside down'. But these are philosophical landscapes too; parklands and grottoes that function as *theatra mundi*, analogues of the world and the globe itself.¹² Like the convex mirrors that disclose unsuspected scenes in *The Deaf Man's Villa* and *Brief Encounter*, these are mysterious pools of water, crystal balls of sorts: devices for speculation, for gazing into the mirror. Rodin's *Thinker* may have reasoned his way out of the central well, if so he may have minded Jacques Lacan's words – 'We are dealing with the philosopher who apprehends something that is one of the essential correlates of consciousness in its relation to representation and which is designated as, *I saw myself seeing myself...*'¹³

David Mellor

Footnotes

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9. K. Mroskovsky, 'Introduction', G. Flaubert, *The Temptation of St Anthony*, 1983, p. 10.
10. B. S. Road, *Victorian Sculpture*, 1982, p. 289.
11. Nietzsche's contemptuous private synonym for Jesus Christ.
12. of J. Baltrusaitis, *Aberrations*, Boston, 1989.
13. J. Lacan, *The Four Fundamental Concepts of Psychoanalysis*, 1979, p. 80.

Biography and Bibliography

- 1961 Born in Glasgow
1979-83 Duncan of Jordanstone College of Art, Dundee
1983-85 Royal College of Art, London
Lives and works in London

Selected Individual Exhibitions

- 1985 Chapter Arts Centre, Cardiff
Bezalel Academy of Arts and Design, Jerusalem
1987 Seagate Gallery, Dundee
Kathleen Ewing Gallery, Washington DC
Sander Gallery, New York
1988 Friedman-Guinness Gallery, Heidelberg
Galeria 57, Madrid
1989 California State University, Long Beach, California
Portfolio Gallery, Edinburgh
Salama-Caro Gallery, London
Friedman-Guinness Gallery, Frankfurt
Harris Museum and Art Gallery, Preston
Pier Arts Centre, Stromness, Orkney
1990 Haggerty Museum, Wisconsin
Glenn/Dash Gallery, Los Angeles
Torch Gallery, Amsterdam
The Fruitmarket Gallery, Edinburgh

Selected Group Exhibitions

- 1983 Compass Gallery, Glasgow
Richard Demarco Gallery, Edinburgh
1985 *Ten Out of Ten*, Hamilton Gallery, London
1986 *Rencontres Internationales de la Photographie*, Arles

- Constructed Narratives, touring exhibition
- 1987 *Towards a Bigger Picture*, Victoria and Albert Museum, London
True Stories and Photofictions, Ffotogallery, Cardiff
 Riverside Studios, London
The Vigorous Imagination, Scottish National Gallery of Modern Art, Edinburgh
- 1988 Haggerty Museum, Wisconsin
Juxtapositions, Salama-Caro Gallery, London
Foco 88, Circulo de Bellas Artes, Madrid
The Male Nude, Salama-Caro Gallery, London
Rencontres Internationales de la Photographie, Arles
 The Ludwig Museum, Cologne
- 1989 *Towards a Bigger Picture, Part II*, Victoria and Albert Museum, London
Towards a Bigger Picture: Contemporary British Photography, Tate Gallery, Liverpool
Machine Dreams, The Photographers Gallery, London
Through the Looking Glass: Photographic Art in Britain 1945-1989,
 Barbican Art Gallery, London and Manchester City Art Gallery
Das Konstruierte Bild, exhibition toured to Kunstverein Munich,
 Kunsthalle Nurnberg, Kunstverein Karlsruhe and Forum Bremen
 Ansel Adams Center, San Francisco, California
- 1990 Fotofest, Houston

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- Richard Ehrlich, 'It's the Art That Really Counts', *Creative Camera*, December 1989
- Adrian Dannatt, 'Calum Colvin' *Flash Art*, No. 150, January/February 1990
- 'Inszenierte Fotografie', *Frankfurter Fundschau*, January 16, 1990
- 'Comics, Kitsch und Kunst: Calum Colvin', *Frankfurter Allgemeine*, January 16, 1990
- Robert MacDonald, 'Calum Colvin', *Contemporanea*, February 1990

Plates

All works are cibachrome prints

Dimensions are given in centimetres, height preceding width

Untitled, 1985

76 x 102

page 18

Death of Venus, 1986

76 x 51

page 19

Cenotaph, 1987

Each panel: 155 x 122

page 20

The Temptation of St Anthony, 1989

Centre panel: 244 x 196, Side panels: 195 x 156

page 24

Deaf Man's Villa, 1989

Centre panel: 244 x 196, Side panels: 195 x 156

page 28

Brief Encounter, 1990

Centre panel: 244 x 196, Side panels: 195 x 156

page 32

The Art of Memory, 1990

Centre panel: 122 x 155, Side panels: 122 x 97

page 36

Rebus, 1990

Centre panel: 122 x 155, Side panels: 122 x 97

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