

The exhibition catalogue *Trace*, published by The Fruitmarket Gallery, includes newly-commissioned essays by Michael Newman and Brian Dillon alongside an interview with the artist.

A limited-edition screenprint has been produced on the occasion of this exhibition. *Tracing from the Perry Street Projects Wading Pool, Buffalo, NY, 2011* is a three-colour silkscreen print produced for The Fruitmarket Gallery which draws on the type of mark-making and colouration seen in Ingrid Calame's latest work. Edition of 50. Signed and numbered by the artist. £250 framed, £200 unframed. Ask at the bookshop for more information.

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

The Fruitmarket Gallery is proud to announce the long-awaited opening of Martin Creed's *Work No. 1059*, a new permanent work of public sculpture on the Scotsman Steps, across the street from the Gallery. For more information pick up a leaflet or ask at the Bookshop.

Supported by Edinburgh Art Festival through the Scottish Government's Edinburgh Festivals Expo Fund, 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



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Ingrid Calame

Edinburgh Art Festival Exhibition
5 August – 9 October 2011

Looking down at the ground is a fundamental part of our visual experience of the world, not often appreciated as a subject in its own right, and rarely monumentalized. The American artist Ingrid Calame (b. New York City, 1965) finds a unique visual vocabulary in the ground, tracing individual stains, cracks and markings from specific sites and translating them into new work.

The
Fruitmarket
Gallery

Mon–Sat 11am–6pm, Sun 12–5pm.
Extended opening
5–29 August, 10am–7pm

Always free

Exhibition supported by
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45 Market Street, Edinburgh
www.fruitmarket.co.uk



This exhibition presents paintings and drawings made from 1994 to 2011, including a new wall drawing *L.A. River at Clearwater Street 2006–8* (2011) made especially for The Fruitmarket Gallery. The sources for most of the work are markings from the dried-out concrete banks of the L.A. River, and three locations in Buffalo, New York: the ArcelorMittal Steel Shipping Building, the Perry Street Projects wading pool, and the Albright-Knox Art Gallery car park. Calame's working process involves her meticulously tracing marks on the ground outside, taking the tracings back to the studio, and then combining and layering them into what she calls a 'constellation', a layered arrangement of tracings. She retraces excerpts from each constellation to make working drawings, some of which then lead to finished drawings and paintings. In this way Calame takes marks from the ground to the wall.

The exhibition opens with a work that makes material the journey from ground to wall, *sspsps...UM biddle BOP* (1997), an enormous painting on Mylar that extends from wall to ground, taking up equal parts of wall and floor. The series of green-grey forms, traced from marks outside and painted in enamel, unite and divide both planes, each marking resembling a gesture containing its own particular dynamic, ranging from the corkscrew tailspin of thin, linear marks to fat drips and huge brush splashes.

Calame locates material and metaphorical value in forms on the ground, but the works themselves also carry with them a narrative sensibility. The site markings contain historical traces of activities that have taken place over time, from accidental spillages to deliberately generated graffiti tags. They are, in Calame's words, micro-histories. Some markings are more recognizable as the results of actions than others. For instance, in *ArcelorMittal Steel Shipping Building One, No. 233* (2009), the orange parking bay number 233 and accompanying oil stains are legible, but other paintings such as *...puEEp...* (2001) convey less easily identifiable marks. Although Calame has a background in filmmaking, she describes her process as a way of *'making frozen moments rather than using the narrative structure that a time-based medium involves'*, building up a vocabulary of forms through reusing particular markings in different works and proposing a language all her own, a fusion of figuration and abstraction.

Upstairs, work from 2010–11 presents this fusion on a grander scale. Calame has made the new wall drawing by pounding or 'pouncing' bags of pure pigment directly onto the wall through the tiny holes of an extremely large transfer drawing. The process of pouncing, transferring a drawing to another surface, has a long

history. The drawing is 'unconstellated', composed solely of one tracing of graffiti found in the L.A. River basin which changed over the two-year period in which it was traced. The drawing retains a direct relationship with site, including, in the artist's words, 'graffiti on graffiti on graffiti'. Calame talks about the role that the transfer process plays in making the work:

'pouncing causes little explosions through each hole that radiate out. It is an event, like a drawing/dance. I'm physically punching the pigment through the paper and gravity causes it to fall down behind the paper and sit on the imperfections on the wall. It is the residue of the translation of something traced from the ground placed on (or transferred to?) the wall'. The drawing itself shares affinities with dance, as it creeps up to the ceiling and to the wall edges, offering an immersive experience in its vast expanse.'

The new wall drawing is presented together with a series of her most recent work, including three drawings which bring together markings from different places, the L.A. River basin and ArcelorMittal shipping building, and on the far wall, two drawings from the Perry Street Projects wading pool. Calame has said she is interested in *'collecting the evidence of events or decisions outside of herself'*. Throughout her career, the artist has selected markings from an eclectic variety of sites – industrial, financial, social, renowned as well as overlooked – ranging from the Indianapolis Motor Speedway to places one might call abandoned or 'disused', claimed by different social groups by way of overlapping graffiti tags. The L.A. River basin is one such space. Another is the Perry Street Projects wading pool, part of a Buffalo public housing project. Without being filled with water and used for its original purpose, the pool's concrete cavity was exposed to extreme temperatures and shrunk over time, creating a variegated pattern of cracks on the surface. The smaller, densely-grouped markings in these drawings create a particular texture that captures the long history of the surface's making.

In all of her work, Calame recuperates the overlooked or neglected remains of human actions, instrumental, incidental or accidental. The compositions operate like strange memorials to ephemeral moments unnoticed in the present. They capture time, making plain its passing and our inevitable mortality. Calame's interest in collecting from so many different places all the markings that are there, whether they are the visual public conversations of graffiti or emblems of loss and detritus, leads her to immortalise mortal things. In her own words, *'Finding marks to trace is like finding a snowflake – there is an individual formal beauty to them. That is why I select them – they resound with me in their form as well as in their content.'*