

Exposition du 16 mars au 15 avril 2017  
Vernissage jeudi 16 mars à partir de 18h30

# GARY COLCLOUGH

« Choreography of Fragments »



«Mon travail s'articule autour de la relation entre le dessin et la sculpture et le re-cadrage des images. En travaillant avec des images de paysages, je prends en compte la façon dont nous regardons ces images et comment elles ont été façonnées par différentes traditions de représentation et introduites dans nos vies.

A partir d'images photographiques, je crée des dessins qui font appel à un éventail de références de l'histoire de l'art et les réorganise en compositions sculpturales.

Grâce à ces combinaisons et compositions, je tente de créer une passerelle entre les récits élaborés autour des images et l'espace de présentation.

Ce qui m'intéresse, ce sont les possibilités offertes par l'espace, qui est à la fois une extension des œuvres elles-mêmes mais également un environnement élaboré spécialement pour elles. Les bandes peintes sur les murs sont inspirées de repères dans la géométrie des œuvres. J'essaie de suggérer un environnement qui à la fois amplifie les éléments des œuvres d'art mais est également une sorte d'espace à vivre.»



*Edge of the Real*, 2014, coloured pencil, paper and wood, 84 x 25 x 1,8 cm.

## Scaled Territories

*"To force the pace and never to be still  
Is not the way of those who study birds  
Or women. The best poets wait for words."*

Nissim Ezekiel (1924 – 2004) “Poet, Lover, Birdwatcher”

The artist’s physical or imagined entrance into a ‘scene of nature’ often mimetically links with the behaviour of a bird-watcher. The searching and waiting, the tools of recognition and trust that allow for building a conjecture or, leaving a record - constitute the key moves delineating both figures. In his poem, Poet, Lover, Birdwatcher, the Indian poet Nissim Ezekiel conflates the dimensions of the lover and the birdwatcher with his own life-role as poet. Observation without risk and sensuality is an unseeing act. As a weaving together of life - both ornithology and love - are a ‘meshwork.’ The artistic act, hence, drifts from the rational grid of naming and being named toward reversals of ‘the real’ in a sedimentary time.

Across Gary Colclough’s artistic work, the architecture of seeing takes on a texture where multiple temporalities coalesce. The pictorial space is thus ‘shaped’ as both intimate ruin and subjectivized monument. If land is considered a forensic ground, Colclough draws out coded figures that disturb the boundaries between nature, culture and society. His view upon terrain renders landscape(s)-in-action - as matter that matters. Unlike the all-pervading machismo of the 18th century landscape painter, this artist privileges a choreography of fragments: the below-surface detail, a georgic imaginary, material symmetry, and those quiet yet apocalyptic scenes that expose humanity’s complex relations to ecology.

In his book *Modern Painters*, English critic and painter, John Ruskin mentions: “To see clearly is poetry, prophecy, and religion - all in one.” However, this modality of vision entailed a streamlined experience of landscape and perspective, as conveyed from the bedrock of Romantic tradition. Far from renditions of “the nobler scenery” of the earth, we find the picturesque quintessentially re-interrogated in Colcough’s practice. At times natural territories acquire the mood of having undergone catastrophe - such as, trees bent out of shape, garden ruins and land-plots after deluge that transmute the canvas itself into a form of debris. Other works consider the afterlives of landscape through motifs that perform as negation: a camouflaged moth or a hunted stag, intersecting bridges of a suburban highway, an eerie thicket of silver birches, and a projection screen found in the midst of dense forest.

Working at the crossings of drawing and sculpture, Colclough creates support systems for his pencil drawings that often mirror viewing apparatus from the Victorian era - such as the Claude Glass, the photographic tripod, the heliograph and stereoscope. In staging inversed and doubled views, the ocular field is set into a diagrammatic relation of machinic and organic elements. His immersive compositions draw together aspects of geometry with detailed patterning echoing from the natural world.

The artist’s references are assembled from across the history of print culture - from botanical illustrations, lithographic plates, picture books, zoological studies to catalogues of the Arts & Craft Movement and image databases via the Internet. In re-casting images to operate as tableaus of historic evidence yet also remaining fuelled with contemporary fantasy, Colclough’s recent work brings to mind the exuberant life-forms found in Ernst Haeckel’s *Kunstformen der Natur* (*Art Forms of Nature*, 1899 - 1904) and the granular scheme of River Thames as temporal pattern in William Morris’ late works.

Ultimately, Colclough’s fine craftsmanship delivers endurance to the pictorial field. Through notations of effort, in graphite markings and a spectrum of light and shade, one is left sensing a topography being charted out by hand. In the vein of the ornithologist and the lover - this artist’s material observations intersect acts of waiting, detection and mimetic desire as modes of visual testimony.

Natasha Ginwala  
Bergen, September 2014



*Still Being Still*, 2013, coloured pencil, paper and wood, 148 x 52 x 35 cm.



*There's a World*, 2014, coloured pencil, paper and wood, 74 x 111 x 1,5 cm.



*Spear*, 2015, coloured pencil, paper and wood, 98 x 150 x 150 cm.



*Them Bones*, 2011, coloured pencil, paper, mirror, wood , 44 x 18 x 16 cm.

# GARY COLCLOUGH

Born in 1977 in Exeter, UK. Lives and works in London.

## EDUCATION

2008-2009

- MA Fine Art, Central Saint Martins, London

1996-1999

- BA Hons Fine Art, Chelsea College of Art, London

## SOLO EXHIBITION

2017

- La Galerie Particulière, Paris

2015

- Material Symmetry, William Benington Gallery, London

2014

- Other Worldly, dalla Rosa Gallery, London

2011

- Anderswo, Smallspace Gallery, Berlin

2009

- Glimpsed, 24Seven, Gooden Gallery, London

- Crossing, Basement 43, London

## TWO PERSON EXHIBITIONS

2011

- Encounter, (with Hannah Brown) Gallery Primo Alonso, London

2010

- On Becoming a Gallery, Part Two, (with Frances Richardson), Angus-Hughes Gallery, curated by Fieldgate Gallery, London

- two sides of the same plain (with Amy Stephens) Stour Space, London

## GROUP EXHIBITIONS

2016

- Various Species, Greystone Industries, Suffolk (curated by Graham Crowley and John Stark)

- Abt Forms, Art Seen, Cyprus

- The Arborealists, St. Barbe Museum, Hampshire

2015

- Contemporary Drawing from Britain, Xi'an Academy of Fine Arts, Xi'an, China

- Perfectionism (part II), Griffin Gallery, London
- Anthology, Charlie Smith, London
- Multiplicities, Art Seen, Cyprus
- Carta, dalla Rosa Gallery, London

2014

- Arboretum, RWA, Bristol
- Beguile the Night, Dark Matter Studio, London

2013

- Jerwood Drawing Prize, Jerwood Space, London
- The Fine Line, Identity Gallery, Hong Kong
- Works on Paper, PayneShurvell at Collective Gallery, London
- The Structure of Things, dalla Rosa Gallery, London
- At the Edges, Angus-Hughes Gallery, London

2012

- Earth Works, P.P.O.W. New York
- Summer Exhibition, Royal Academy of Arts, London
- Nature, Vegas, London
- There Was a Country Where They Were All Thieves, (curated by Natasha Ginwala)
- Jeanine Hofland Contemporary Art, Amsterdam

2011

- Escape, Sumarria Lunn, London
- Collection No 1. Interior and the Collectors, Lyon
- Pulp Fictions, Transition Gallery, London
- Wolfson Syndrome, The Modern Language Experiment, London
- Creekside Open, A.P.T. Gallery, London (selected by Phyllida Barlow)
- In Arcadia, IMT Gallery, London

2010

- Tomorrow People, Elevator Gallery, London
- God is in the Details, Primo Alonso, London

2009

- Sehnsucht, Transition Gallery at JTG Project 09, London
- Artsway Open 09, Artsway, Sway, Hampshire
- Arctic Fox, Vulpes, Vulpes, London

2008

- Pandamonium, (Powerball Event), The Power Plant, Toronto

2007

- The Joy, Nettie Horn, London

2006

- Monstrous Tales, A.P.T. Gallery, London

2005

- Mostyn Open, Oriel Mostyn, Llandudno, Wales

## PUBLICATIONS AND PRESS

2016

- I Don't Like Art, Essays and interviews by Graham Crowley
- The Arborealists: The Art of the Tree, Publication by Samson and Company
- Contemporary Drawing from Britain, Exhibition catalogue

2014

- Other Worldly, Exhibition catalogue (essay by Natasha Ginwala)
- Traction Magazine, interview with Susie Pentelow

2013

- Landscapes that Pass Over in Silence, The Huffington Post, by James Payne
- At the Edges, Exhibition catalogue (Essay by Graham Crowley)
- At the Edges, Review, a-n Interface by Sharon Mangion
- Jerwood Drawing Prize, Exhibition catalogue

2011

- What is an Art Book? Published by The Modern Language Experiment
- Wolfson Syndrome, Exhibition catalogue, The Modern Language Experiment, London



WWW.LAGALERIEPARTICULIERE.COM

INFO@LAGALERIEPARTICULIERE.COM  
LAGALERIEPARTICULIERE@GMAIL.COM

#### CONTACTS

GUILLAUME FOUCHER : +33 (0)6 19 40 65 27  
AUDREY BAZIN : +33 (0)6 61 71 58 28  
FRÉDÉRIC BIOUSSE : +33 (0)6 24 88 63 23

CONTACT PRESSE  
CATHERINE PHILIPPOT – RELATIONS MEDIA  
& PRUNE PHILIPPOT

248 BOULEVARD RASPAIL 75014 PARIS  
TEL : 01 40 47 63 42  
E-MAIL : CATHPHILIPPOT@RELATIONS-MEDIA.COM  
PRUNEPHILIPPOT@RELATIONS-MEDIA.COM

LA GALERIE PARTICULIÈRE, PARIS – 16 & 11 RUE DU PERCHE – 75003 PARIS – FRANCE  
PLACE DU CHATELAIN, 14 – 1050 BRUXELLES – BELGIQUE  
WWW.LAGALERIEPARTICULIERE.COM – INFO@LAGALERIEPARTICULIERE.COM