

MAT COLLISHAW



MAT COLLISHAW

Narcissus
1990
Bromide print
Framed: 55 × 46cm (21.67 × 18.12in)

BLAIN SOUTHERN

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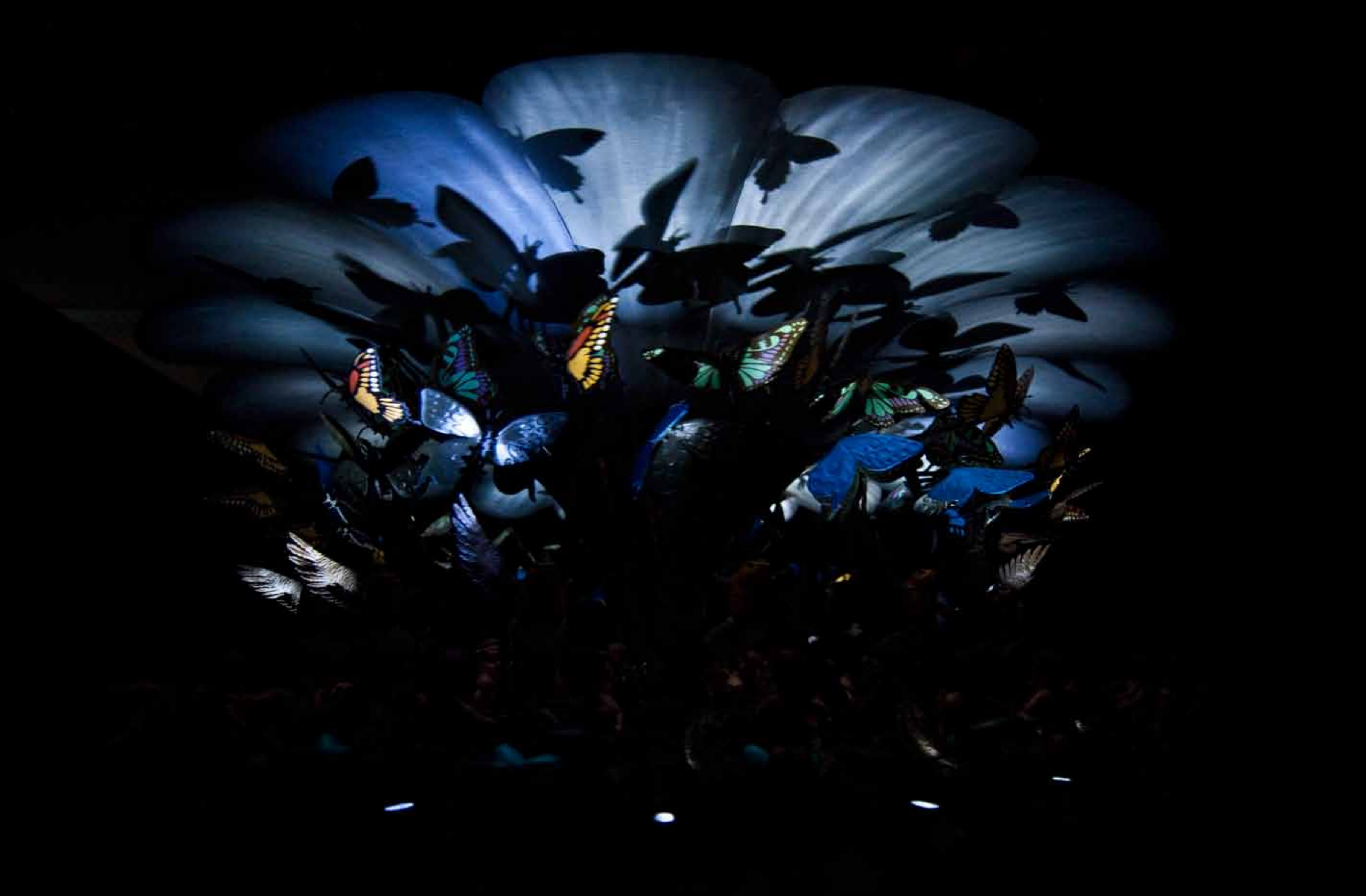
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Foreword

Mario Codognato

Blain|Southern is extremely proud to present this publication, which surveys Mat Collishaw's artistic career, spanning over two decades. It aims to reflect both the diverse spectrum and the consistent nature of his oeuvre. The publication accompanies the opening of a solo exhibition at the gallery, *THIS IS NOT AN EXIT*, for which Collishaw has created 15 large-scale paintings.



Francisco de Zurbarán
The Veil of Veronica
1631
Oil on canvas
70 × 51.5cm (27.6 × 20.3in)

Throughout his career Collishaw has explored many materials, but painting has not featured within his work for over twenty years. Similar to a number of contemporary artists, just as consumed with pushing the boundaries of contemporary media, Collishaw has always considered himself a painter. One could view this exhibition as the pinnacle of Collishaw's drive to constantly reinvent and reimagine art historical precedents. He believes that art depicts the contradictions of modern life, like a fresco on both the positive potential and the darkness of human action, at the same time focusing on the inscrutable irrationality of nature. Within these canvases desire and self-destruction, illusion and vice, knowledge and oblivion pursue each other in a vicious circle. In this sense, Collishaw shows true art rewriting the world through mimesis, abstraction and the application of linguistic concepts, or indeed, through the transposition of archetypes. Through the language of modernism and the sensuality of paint, he links all of these together; exposing today's reality and the weight of history, the subconscious and the archaic, the tradition of art and its negation. Another series of work, *Last Meal on Death Row*, further epitomizes this weft of potentials and charges. Notoriously, by law in the United States condemned prisoners on death row can order anything they desire for their final meal. This order can be seen as the last macabre occasion of granting the prisoner some sort of free will; portraying simultaneously a socio-political cross-section of the world's first economic power and implicitly exposing the journey through the psychological state of isolation and anxiety in which a prisoner is placed, waiting, sometimes decades, for his or her own coerced end. The photographs, reminiscent of 17th century Dutch still lifes, create a conceptual time warp; making use of the aura and the supposed authority of art history to express a contemporary concern. As with most of Collishaw's oeuvre, the displacement of time contributes to a reading which is contemporaneously universal, critically historic and gravely ironic. In most Latin languages the phrase 'still life' is translated as *nature morte*, which means literally 'dead nature', implying not so much the stillness of something living, which photography can easily portray, but rather the inevitable death of all living things. In this case it is a metonymy for the fate of the condemned, decided by the state rather than nature.

Harry Blain, Graham Southern and I are incredibly grateful to a great number of people who have assisted in this publication, designed with creative skill by Praline. We are indebted to Sue Hubbard for her illuminating essay on Mat's work, interpreted from such an original and profound angle, and to Rachel Campbell-Johnston for her interview with the artist, which gives a fresh insight into his practice and life. Thanks also to my colleagues Rebecca Davies, Jessica Watts and Eloise Maxwell, who have managed the editorial of this publication with attention to detail from beginning to end.



Page 10
Insecticide 35 (detail)
2011
C-type photographic print
182 × 182cm (71.62 × 71.62in)

A Terrible Beauty

Sue Hubbard

*He, too, has resigned his part
In the casual comedy;
He, too, has been changed in his turn,
Transformed utterly:
A terrible beauty is born.*

Extract from 'Easter', 1916
W B Yeats

When we meet to discuss Mat Collishaw's work we have to decamp from the pub in Camberwell, which is both his studio and stylish home, to a local café, as his apartment has been let out to a well-known London store for a shoot, and is full of rampaging children. But before we leave he shows me his new paintings. At first glance they appear to be abstract, constructed on a modernist grid, though the lines are in fact folds, creases left in the small square wraps of paper used to sell cocaine. These wraps have been torn from glossy magazines; adverts for Fendi and Gucci, a woman's foot in a high-heeled shoe resting on a glass table. The subtext seems to be that these aspirational trappings are the spectral presence of an endless illusion that functions much like an addiction to drugs. You're always left wanting more. The work is about debasement, the debasement of modernist painting as a form, as well as the recent financial excesses that have led to the current economic crisis. This tension between the beautiful and the abject is central to all of Collishaw's work; between the promise of a possible paradise and the profane. As the Marquis de Sade once said: 'There is no better way to know death than to link it with some licentious image'.

With his big beard and soft Nottingham vowels, there's more than a touch of DH Lawrence's Oliver Mellors about Collishaw. He may have been to Goldsmiths and be part of the YBA generation and have lived with Tracey Emin, but there remains something of the outsider about him. There's no doubt that he should be more well known than he is, having made one of the signature pieces, *Bullet Hole* (1988) [pages 22–23], for Damien Hirst's *Freeze* exhibition nearly 20 years ago. However, his work has always favoured emotional complexity and philosophical resonance over ironic insouciance, and then there's been his wild lifestyle.

The Jesuits used to say that if you gave them a child for seven years they'd show you the man. But in Collishaw's case it wasn't priestly influence that cemented his youthful experience but the Christadelphians – a 19th century fundamentalist Christian sect that traces its origins back to one John Thomas who, in 1832, following a near shipwreck on the way to America, dedicated himself to God through personal Biblical study. For Collishaw this meant growing up without a television or Christmas celebrations, in a home where the Bible was read nightly. One of four boys, his father, a dental technician, is a keen photographer with a penchant for taking pictures of flowers. Attending the local comprehensive, Collishaw didn't take part in morning assembly; left to his own devices he'd distract himself by walking round the classroom with his satchel on his head, or drawing. A shy boy, his artistic ability became a way of commanding respect. As many young people do, he spent time flirting with alternative religions, but his discovery of Darwin opened up a plethora of questions about the nature of



Richard Dadd
Titania Sleeping (detail)
c.1841
Oil on canvas
64 × 77cm (25.2 × 30.3in)

belief. Later, he migrated to the library and discovered Dadaism and Surrealism. Like portals into a forbidden world, they showcased previously inconceivable ideas relating to aesthetics, desire, sexuality and the unconscious.

In the 19th century a tense debate between religion and science characterised the era. Natural history and the collecting of specimens were seen as ways of ordering and codifying the world. The *Wunderkammer*, or 'cabinet of curiosities', had been a Renaissance device containing types of objects for which the classifications were yet to be defined, but the Victorians used them to categorise objects as belonging either to natural history (created by God) or religious and historical relics and works of art (made by man). Entomology was a passion for the Victorians, and lepidoptery a particularly popular pursuit, but the border between real and bogus sciences such as spiritualism and phrenology was thin. Fairy painting was very close to the centre of the Victorian subconscious, framing many of the opposing elements in the 19th century psyche; the desire to escape the harsh realities of daily existence; the burgeoning new attitudes towards sex that were stifled by religion; a passion for the unseen, mirrored in the birth of psychoanalysis and the proliferation of spiritualism; a suspicion of the new art of photography; and a deep fear of, yet fascination with, miscegenation between different races, classes and species. This palimpsest of attitudes, with its repressions and voyeuristic tendencies, where desire was veiled behind an idealised surface, is territory that Mat Collishaw shares with the Victorian sensibility.

In 1917, two cousins, 10-year-old Frances Griffiths and 16-year-old Elsie Wright, produced photographs showing them in the company of fairies and gnomes in a glen in Cottingley. Their mother gave the photos to Edward L Gardner of the then-popular Theosophical Society. Through Gardner, the story reached Sir Arthur Conan Doyle, who had become obsessed with spiritualism after the death of his son. Conan Doyle encouraged Gardner to give cameras to the girls, in the hope that they'd come up with new fairy portraits. The cousins produced three new photos which were accepted as genuine by Conan Doyle, who wrote about them in *The Strand* magazine. As claims and counterclaims about the pictures' authenticity flew around, they became the centre of one of the greatest science vs. superstition controversies of the early 20th century. In the 1990s Mat Collishaw came across the Cottingley fairy books. His own *Catching Fairies* (1996) [pages 48–51], shows him crouching in a murky East London canal in the guise of a fairy catcher trying to ensnare the uncatchable. In *Duty Free Spirits* (1997) [page 81], three cherubic tots stand in an abundant garden of saturated Pre-Raphaelite colour looking at a dead robin, which they might or might not have killed. There's something obsessive and darkly malevolent about the image, which is reminiscent of Richard Dadd, the schizophrenic Victorian fairy painter incarcerated in Bedlam for the murder of his father. In Collishaw's exhibition *Shooting Stars* (2008), at Haunch of Venison, he used images culled from old photographs and books of Victorian child prostitutes in vulnerable, yet alluring poses, which he projected onto the gallery walls to disturbing and dream-like effect. Fired onto phosphorescent paint, the images flared briefly before slowly fading from view, thus suggesting the children's brief lives, blighted by violence and sexually transmitted diseases.

There have been many other controversial images; a girl lashed to a cross; semi-naked pre-pubescent boys after Von Gloeden, whose images utilised the context of classical antiquity in order to circumvent the censorship laws of the time;



Wilhelm von Gloeden
Young Male Nude against Wall
c.1900
Photograph on glass plate



Photographer unknown
19th century
Photograph
Collection of Danny Moynihan

crushed butterflies with velvety wings and smeared juices, suggesting something both sadistic and sexual and photos of exotic lilies and amaryllis, their beautiful blooms riddled with pustules from sexually transmitted diseases – Collishaw's own version of Baudelaire's *Les Fleurs du Mals*. The pull is always between the Dionysian and the Apollonian, the ego and the id, between metamorphosis, transformation and decay. As with the Pre-Raphaelites there's always a dark underbelly, an ever-present flirtation with destruction, decadence and death. Beauty, as Wilde so well understood, has the seeds of its own destruction within. An early self-portrait, *Narcissus* (1990) [page 2], shows Collishaw lying in the gutter, naked to the waist, staring into a puddle; emphasising the pull between the ideal of the beautiful and sordid reality. This Narcissus could well be a drug addict or a drunk lying deluded among the detritus of a city street.

An animated video, *The Island of the Dead* (2008) [pages 156–157], based on the work of the same title by the Swiss Symbolist painter Arnold Böcklin, from 1886, expands on this flirtation with death. Collishaw's version is an LCD screen behind a two-way mirror, in which shadows pass like an eclipse during a 24 hour period. Caught like some alienated figure in a Caspar David Friedrich painting, looking out into an existential void, is the reflected image of the viewer. The lost girl from Böcklin's original painting is present in a daguerreotype hung on an adjacent wall so that her negative image only appears positive when passed over by the viewer's shadow. The ectoplasmic smoke and mirrors nature of the work is reminiscent of the tricks used by 19th century spiritualists and lovers of the séance.

This yearning for dissolution could also be experienced in the flickering shadows of Collishaw's zoetropes, cylindrical devices that produce the illusion of action from a rapid succession of static images. As early as the 1860s, projected moving images were created using magic lantern zoetropes. Collishaw's version, *Throbbing Gristle* (2008) [pages 158–161], spins so the small figurines – a Minotaur ravaging a maiden, the Three Graces, a she-wolf and a wine swigging cherub – move magically in their own corrupted Eden.

It could be argued that the world never looked the same after Freud, that we are all now too aware of the worm in the apple and that an image can no longer be looked at without the filter of self-knowledge. Innocence, along with religion and belief, is dead, for we're all in the know now. Although not a particular admirer of Freud, Collishaw's show *Hysteria* (2009), at London's Freud Museum, explored the collision of scientific empiricism with superstition. The exhibition takes its title from the print above Freud's couch, which depicts the neurologist Jean-Martin Charcot showing his students a woman having a hysterical fit, before he treated her with hypnotism. Collishaw's interest in the dark and often dubious practices of these early psychological practitioners is thus demonstrated. Three gnarled tree stumps placed in Freud's study, which seemed to grow surreally from the famous Persian rugs, doubled as record players. Emanating birdsong, the needles were placed at the centre, spiralling outwards, mimicking the rings of a tree and, perhaps by implication, simulating the process of endless repetition and recounting – the way we construct memory.

Decadent art, as Théophile Gautier suggested in his life of Baudelaire, is full of shades of meaning, always pushing against the limits of language, forcing itself to express the ineffable: 'the singular hallucinations of the fixed idea verging on madness... In opposition to the classic style, it admits of shading, and



Mat Collishaw
Spirit on the Water
2008
Silver plated copper daguerreotype, glass, birch wood, black lambskin, leather, brass, velvet
21.6 × 26.7 × 2.5cm (8.5 × 10.5 × 1in)



Lee Miller
The Bürgermeister's wife and daughter
1945
Town Hall, Leipzig, Germany
Photograph

these shadows teem and swarm with the larvae of superstitions, the haggard phantoms of insomnia, nocturnal terrors, remorse which starts and turns back at the slightest noise, monstrous dreams stayed only by impotence, obscure phantasies at which daylight would stand amazed, and all that the soul conceals of the dark, the unformed, and the vaguely horrible, in its deepest and furthest recesses.' Many of these themes are addressed in Collishaw's contemporary practice.

Desire is at the basis of most human behaviour, from sex and procreation to the pursuit of beauty and death. Our lives are held between the two conflicting points of Eros and Thanatos. What enchants also ensnares, poisons and kills; the sublime is bedfellow with the abject. Collishaw contrives nightmarish horrors with a great formal elegance, whether taking on subjects like inmates' last meals on death row, the blood-splattered survivors of Beslan, or crushed butterflies. For a series of photographs made in 2000 entitled *Burnt Almonds* [pages 86–89], (alluding to the smell produced by cyanide poisoning) he staged scenes of Nazi couples post-suicide in their bunker, decorated with gilt-framed oil paintings, leather chairs, and opulent candelabra. Strwn across the furniture in various stages of undress, the post orgiastic figures exemplify what Bataille calls, in his study of Eroticism, dissolution. 'The domain of eroticism', he wrote, 'is the domain of violence, of violation ... The whole business of eroticism is to destroy the self-contained character of the participators as they are in their normal lives ... The most violent thing of all for us is death which jerks us out of a tenacious obsession with the lastingness of our discontinuous being.'

The divine and the sacred have also always carried within them the undertones of frenzy and a flirtation with death. This violent aspect of divinity has been made manifest in sacrificial rites, from Bacchanalian orgies to the celebration of the host. Even the Cross itself links Christian consciousness to the horror of the divine and the sublime. As Bataille argues 'the divine will only protect us once its basic need to consume and to ruin has been satisfied'. Playing on notions of the forbidden and the abject, Collishaw throws up complex questions about what defines personal and social morality to show that what appears virtuous is often corrupt, and that which is defined as corrupt may, indeed, have some virtue. The Victorians veiled their transgressions behind a veneer of pious morality and saccharine sanctity but Collishaw convincingly reveals that we are all, in fact, a libidinous mixture of dark and light.

Sue Hubbard is an award-winning poet, novelist and freelance art critic.



Page 16
Insecticide 28 (detail)
2011
C-type photographic print
182 × 182cm (71.62 × 71.62in)

Beyond Here Lies Nothing

Rachel Campbell-Johnston

RACHEL CAMPBELL-JOHNSTON: *Mat, you've been an artist for almost 25 years now and in that time you have created some pretty eye-stretching images. Where do you think your fascination with the forbidden, with vice and perversion comes from?*

MAT COLLISHAW: Well, I don't really see it that way ... which might be naïve of me. When I first came to London in the mid-1980s, the Conceptual / Minimalist work on show at places like the Lisson Gallery felt strangely remote to me. It was an esoteric world that a lot of people I knew didn't have access to. I actually enjoyed experiencing it but felt slightly disengaged from it, like studying a fossil rather than the raw material. The sort of images that seemed to me to have real potency were the ones that my friends were looking at, in medical pathology journals or weird pornographic publications. It was this type of imagery that I felt should be in my art.

RCJ: *Growing up in Nottingham, did you visit museums? Were you taught about art?*

MC: No. My parents are Christadelphians, a small protestant splinter group, so life was geared towards following the text of the Bible. We would read the Bible for a couple of hours every night and then Sundays would be a full day at church. Christadelphians seemed to me, as a child, to disapprove of pretty much everything I wanted to do, from watching television to wearing flares. Maybe that's why I became fascinated by the forbidden; when seen by a little boy with his nose pressed to the window, even Bruce Forsyth[†] can accrue a special aura. I would peep through neighbours' curtains and watch him dancing on the tv in the corner and it would feel like his spirit was trapped in that little glowing box. Afterwards, I would spend hours making my own tv sets out of Weetabix boxes.

RCJ: *So you went from this strict upbringing to Nottingham Trent Polytechnic and then Goldsmiths Art College [London], where you found yourself working alongside students such as Damien Hirst, Sarah Lucas, Michael Landy and Gillian Wearing. Did you feel at the time that you were part of a gang? Did you feel a current of thought gathering pace?*

MC: A lot of the students there, like me, had hardly applied themselves to formal education before this. They were misfits and dropouts and this generated a good communal attitude. The teaching was very hands off; no one came along and said 'I think you should be using a little more purple on that one'. You had to be incredibly self-motivated. All those odd characters, all with such strength of personality. I don't think I realised how special it was to have them all there in that little window of three to four years.

RCJ: *With hindsight did you see yourself as part of a 'movement'; did you see yourself as a YBA?*

MC: No – because we all were (and still are) so different. I suppose it was inevitable that people would start packaging us all together but at *Sensation* [Royal Academy, London, 1997], which came ten years after *Freeze* [Surrey Docks, London, 1988], I looked around and thought 'What?! Is this supposed to be a movement? Because to me it looks all over the place!'



Rembrandt van Rijn
The Abduction of Ganymede
1635
Oil on canvas
177 × 129cm (69.68 × 50.79in)
Gemäldegalerie Alte Meister,
Staatliche Kunstsammlungen Dresden



Frances 'Alice' Griffiths
Fairy Offering Flowers To Iris
1920
Photograph
15.50 × 11.40cm (6.1 × 4.5in)

RCJ: Your work made an impact though – quite literally. Bullet Hole [pages 22–23], which you first showed at Freeze and then again (although it had to be remade in between) at Sensation, was bought by Saatchi. It has become, in a way, your signature piece.

MC: Yes, but it felt like a damp squib to me at the time. So when Sensation came along I wasn't so interested in people's responses to attention-grabbing art. I didn't want to elicit some infantile tabloid response.

RCJ: And when Julian Stallabrass called you the nastiest of the YBAs were you upset?

MC: At least it was a superlative! But, actually that comment was a bit below the belt. I don't create 'nasty' art for the sake of it. Although I think the world can be a glorious place, there are also a lot of ugly, malevolent forces at work and it's only right that there should be a balance of this in my art. There is beauty in some of the things I do but there's also a dark side because that's the way I see the world. On the surface, I want my images to shock or seduce, but I want there to be undercurrents that make people wonder about other implications.

RCJ: So you are interested in working in that peculiar force-field that exists between repulsion and seduction?

MC: Exactly. I've made images of flowers with infectious diseases, for example; irises and roses which, from a distance, look beautiful but when you get up close you can see that they have syphilis pustules and suppurating wounds on their petals. The idea came from a number of sources, among them Jean Genet's *Thief's Journal*, which I was reading at the time. In prison, many of Genet's lovers were covered in scabs, sores and wounds, but instead of being horrified by them he saw them as emblems of achievement – marks worn like medals. I thought this was such an unexpected way of presenting something which most people would only view with disgust. Huysman's *Against Nature* or Baudelaire's *Flowers of Evil* are similar; there is a sickness about the obsessions they show, about the descent of the mind into decadence. But it's not a horrific or appalling sickness – it's more a fascination with darkness, which I think is actually quite healthy. There is an exquisite, sexy pleasure in that darkness, in revelling in such magnetic horror.

RCJ: You often allude to art historical images. You have made works that draw directly from the Bible or classical myth; specifically I am thinking of your picture of Ganymede being snatched by an eagle, which you projected onto smoke that billowed out of a church font, or a film of yourself projected, breathing and blinking, onto a cross. How consciously are you looking at the art of the past?

MC: A lot of the time I am working on an intuitive level. I sense that there is something interesting about an image but I don't know what it is, so I have to go back, look and try to find out. And often, I discover it's something to do with religion or myth. Myths and religious icons have survived because they have a peculiar potency – their message is universal; the cross is a symbol of transcendence, depicted through an image of suffering, which ultimately becomes a means of finding solace. There is something cathartic about it, but it's also a simple graphic symbol. If Christ had been put on the rack it wouldn't have worked so well, as an image it wouldn't have stood the test of time. If he'd had a graphic designer they would have advised him: 'You've got to go with the cross'.

With *Ganymede* [page 132] I was trying to make something specifically to do with abducted children; the myth of Zeus coming down in the form of



Mat Collishaw
Study for Deliverance
2008
C-type photographic print



Juan Gris
Jar, Bottle and Glass
1911
Oil on canvas
59.7 × 50.2cm (23.5 × 19.8in)

an eagle to snatch away this beautiful boy seemed to reflect this. To project this pagan image of abduction onto the smoke that rose from a font – the Christian instrument of induction – was intended to stir the sort of mismatched emotions that interest me.

RCJ: Images of children recur again and again in your work; from your photographs based on the scandal of the faked Cottingley fairies (1917), through to images of the Beslan school siege (2004) in which gunmen took children hostage. Why is that?

MC: I try to disguise my liberal nature, but generally my work is trying to flag up the dispossessed and disenfranchised; drunks, prostitutes or homeless kids. I want to give a voice to them but not in a whingeing, heart-on-sleeve way. I would rather run the risk of being considered exploitative or nasty than being just a bleeding-heart-liberal, banging on about a cause that nobody but the converted would be receptive to. You have to come out aggressively to actually make someone feel the pathos of a certain situation.

RCJ: So you don't think your luridly fascinating images are exploitative – that shock is just a short cut to fame? You genuinely want to make people feel the humanity of your subject?

MC: Whether they seem on the surface like enticing bits of eye-candy or pieces of hard core pornography, my images always work in much the same way; the impact is instant, but there's a twist to make you think. *Deliverance*, [page 136–139] for example, was inspired by the Beslan school siege, and ultimately questions the morality of the media.

We get a thrill when we see disasters unfolding in the newspapers or on tv; experiencing these situations vicariously stimulates adrenaline, making us feel more alive, and the media harnesses this biological response. At the time of the school siege, the reporters had three days to get down there with tv vans and cameras. There was an audience waiting at home to see what was happening moment by moment. Live. Occasionally one of the children would break free and run from the barrel of the kidnapper's gun straight down the lens of a camera. That image would immediately be relayed back to our front rooms, feeding our craving for stimulating visuals. This is something that we have become addicted to, and I wanted to create a work which would make people reflect on that.

RCJ: And finally, you are mainly known as an artist who works with photography and video. But in your latest work your chosen medium is paint. Why?

MC: Because you can't just paint – you have to address the whole history of painting and then make some sort of paradigm shift. I've been trying to find a way to do this, and creating these paintings was my solution. On first impression, some appear to be abstract monochromes or Pop Art paintings, but on closer inspection they are revealed to be *trompe l'œil* representations of scraps of paper – pages torn out of magazines – that have been used as cocaine wraps. The geometry of the creases is recognisable to anyone who has ever bought illegal drugs.

They are intended as metaphors for the end of a prolonged societal binge and the debased side of human nature that will pursue something to the very end. The current financial black hole is a symptom of this; we live on credit, which is like living based on an illusion, which is itself similar to the experience of drug-taking. Ultimately, I think that we are easy victims when it comes to being beguiled or deceived by images. This is what happened in the case of the

Cottingley fairies; Conan Doyle[‡] wanted to believe in them – he needed to trust in there being something more than we already have.

These paintings are depictions of nothingness; the wraps are empty – the cocaine is all gone except for the last few crumbs. But at the same time, you are in fact looking at something; a bit of creased paper, torn from *Vanity Fair* or some other aspirational magazine, which has been debased. It has become an empty receptacle. In a sense, you are looking at the presence of an absence.

Hopefully, my latest paintings won't be so different to everything else I've created, despite the change in medium. They are still about the human condition, which is at the core of my entire practice. This might sound like a huge generalisation, but in the end, isn't that all we've got?

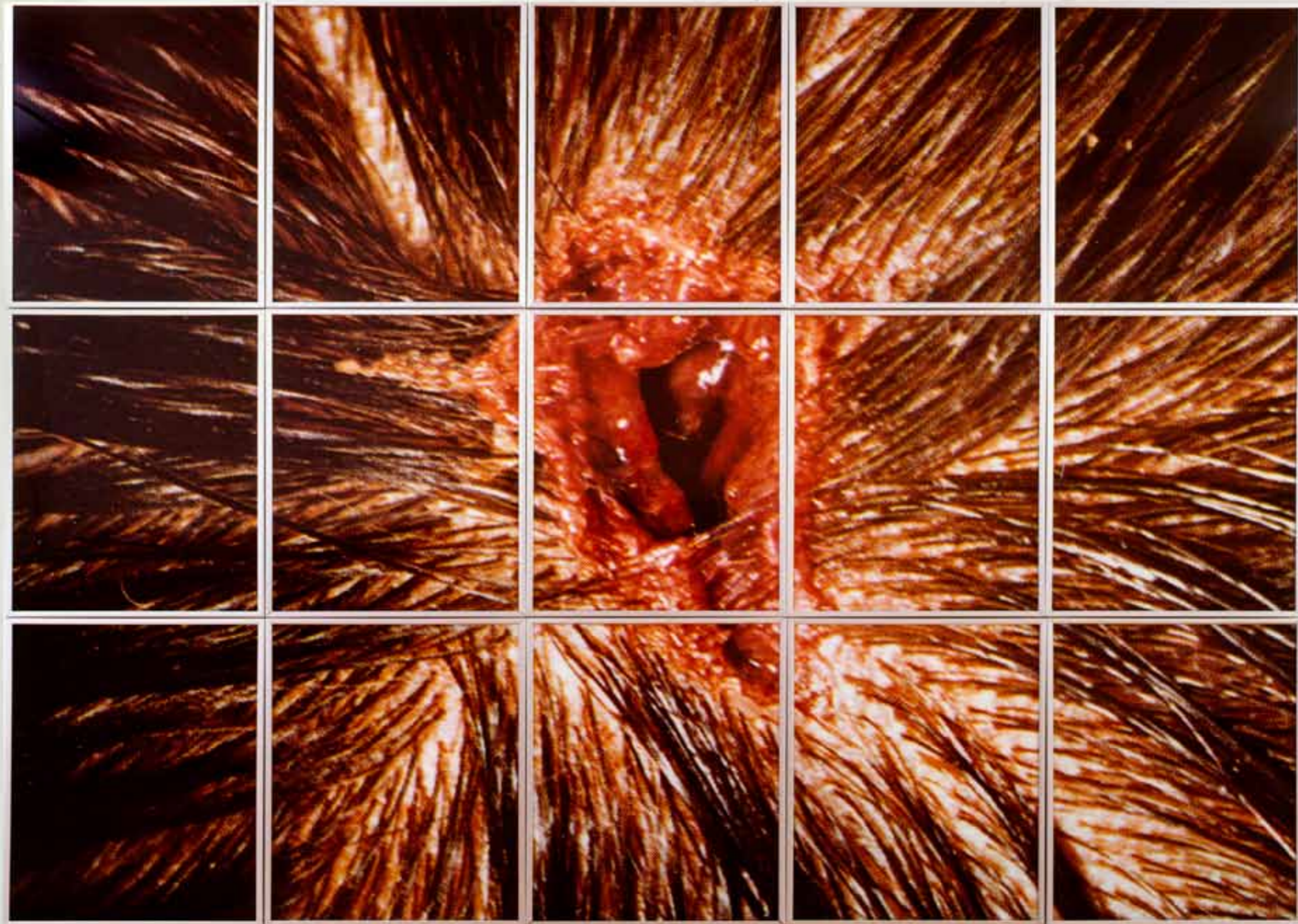
Rachel Campbell-Johnston is the Chief Art Critic of The Times newspaper.

[†] Bruce Forsyth is an English tv host and entertainer who became famous for tv series such as *The Generation Game* and *The Price is Right*.

[‡] Arthur Conan Doyle was a Scottish writer and physician most noted for writing *Sherlock Holmes*.



Photograph of Mat Collishaw's studio
London
December 2012

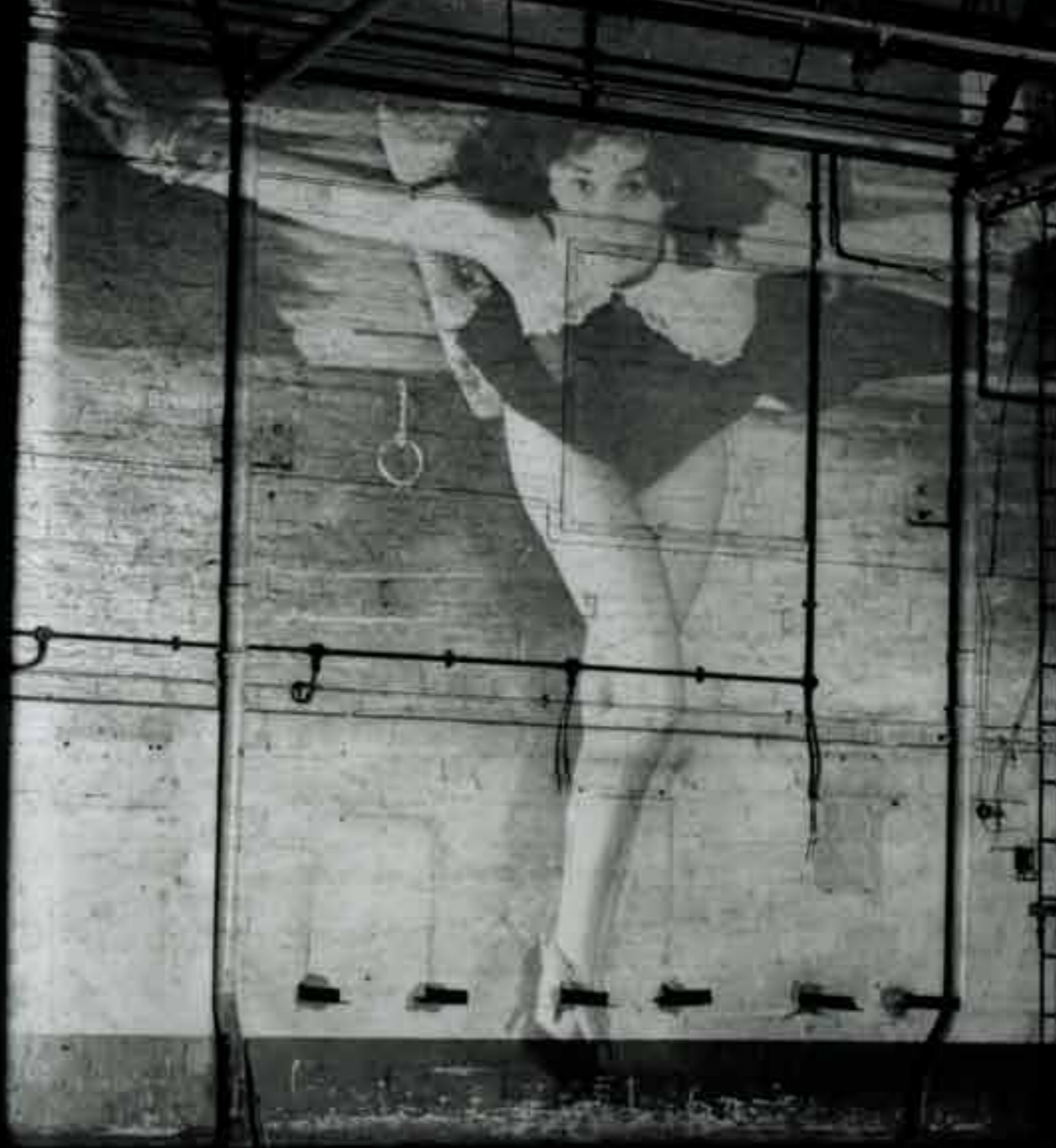


Bullet Hole
1998
Cibachrome mounted on fifteen light boxes
243.8 × 365.8cm (90.16 × 122.05in)



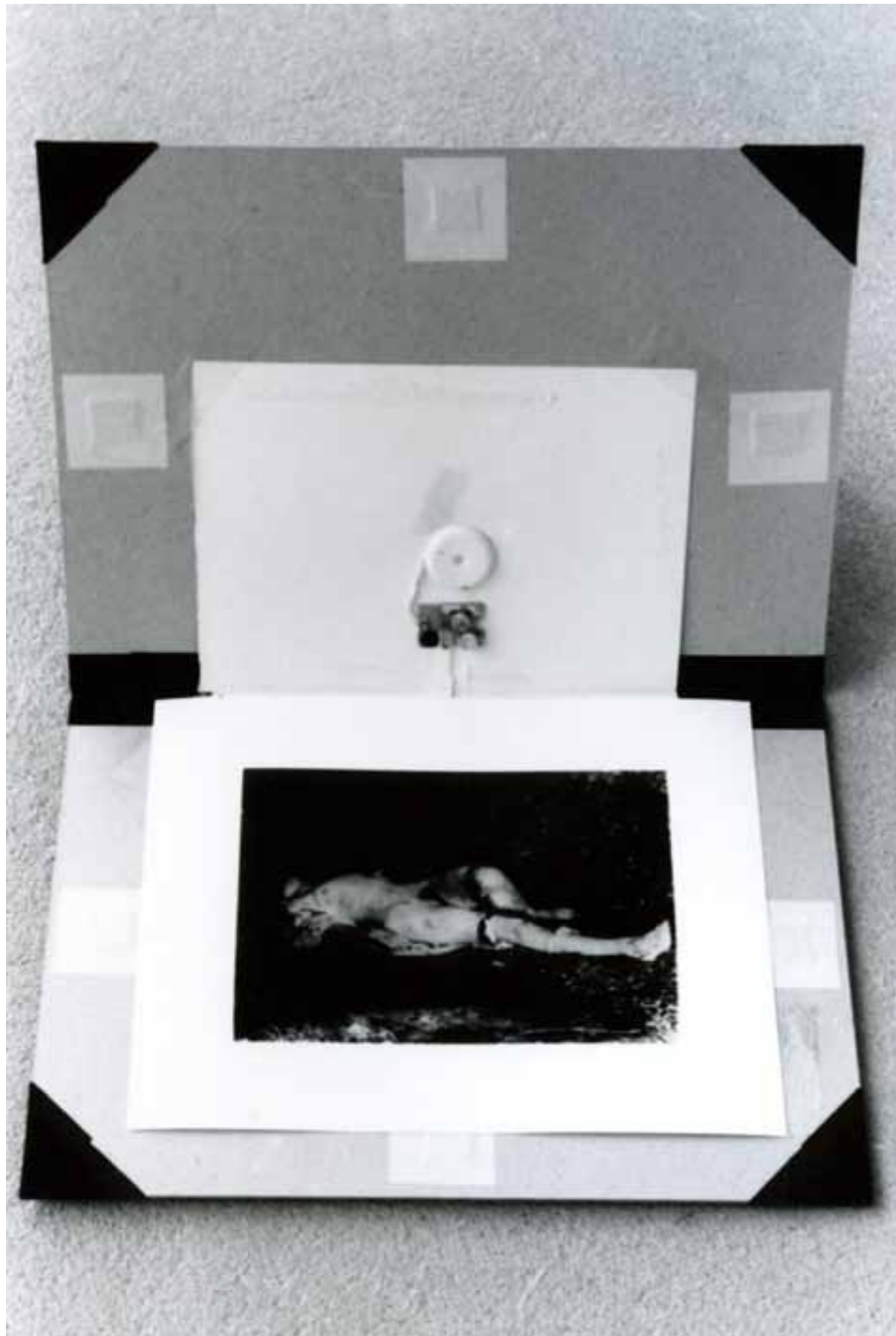
Pages 24–25
Downs
1989
Wood, photocopy, acrylic, light, light fitting
29.5 × 21 × 15cm (11.61 × 8.27 × 5.91in)

Pages 26–27
Crucifixion
1990
Slide projection
Dimensions variable





Stubbs Horses
1990
Photocopy, glass, steel, light and light fitting
Each: 20.3 × 25.4 × 10cm (7.99 × 10 × 3.94in)



Dawn Chorus
1993
Photograph on resin coated paper, cardboard folio, microchip with birdsong
Closed: 28 × 40cm (11.02 × 15.75in)



Anonymous
1989
Acrylic, wood, paint, photocopy, light and fittings
48.2 × 48.2 × 20.3cm (19 × 19 × 8in)



In the Old Fashioned Way
1992
Wood, photocopy, metal, motor, sandbags
200 × 180 × 100cm (78.74 × 70.87 × 39.37in)





Widow
1992
Wood, audio cloth, speaker, cassette player with cassette tape of weeping woman
91.4 × 25.4 × 25.4cm (36 × 10 × 10in)



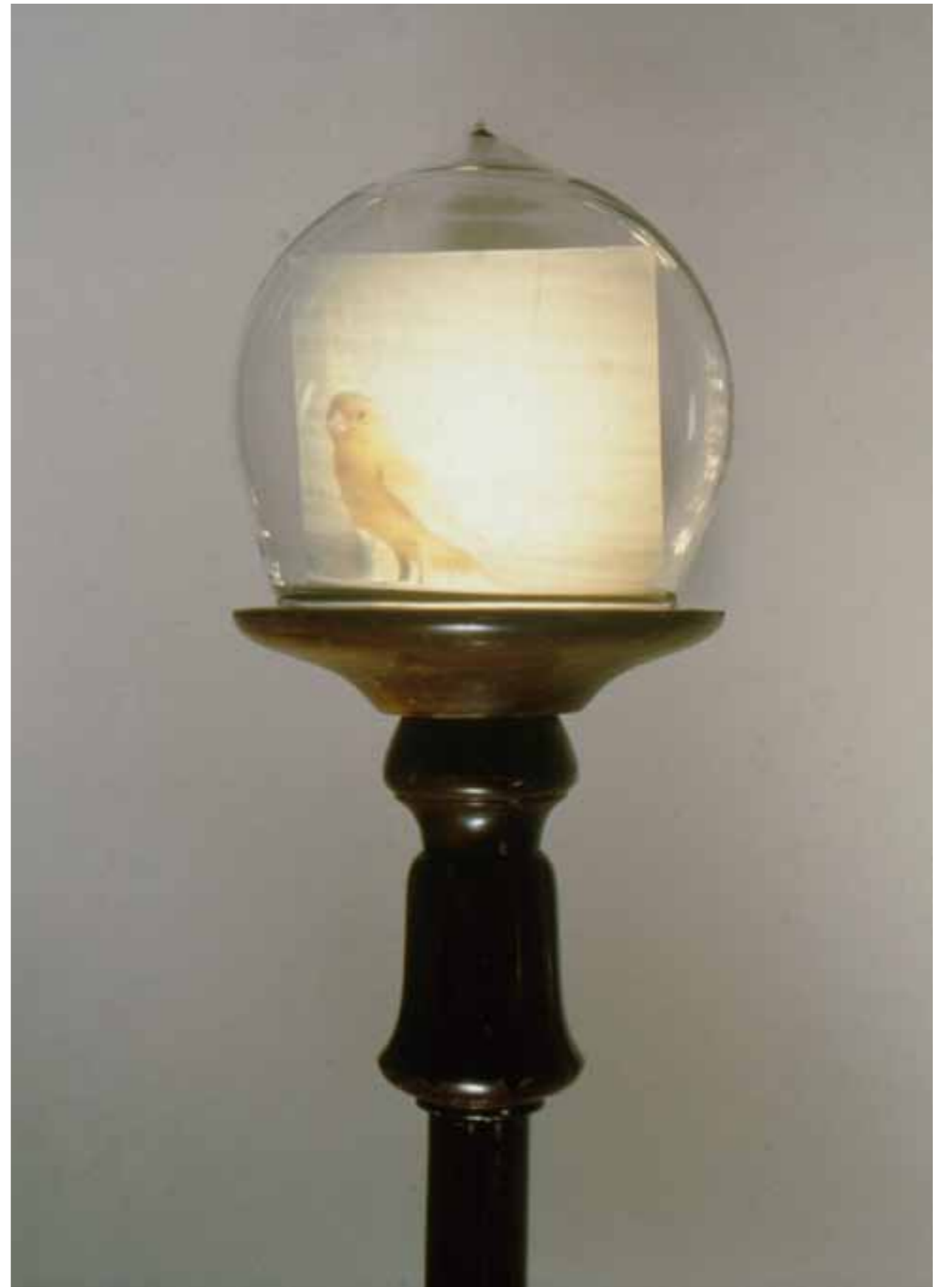
Suicide Suite
1993
Concrete slabs, plastic strips, steel, wooden palettes, 4 × 1000 watt halogen lights,
black & white photographs, acrylic
410 × 270 × 390cm (161.42 × 106.3 × 153.54in)



I'm Talking Love
1992
Slide projection
Dimensions variable



Hollow Oak
1995
Video projector and player, wooden negative plate carrier, glass, steel
122 × 45.7 × 45.7cm (48.03 × 17.99 × 17.99in)



Antique
1994
Video projector and player, wood, glass, steel
177.8 × 35.5 × 35.5cm (70 × 13.98 × 13.98in)



Enchanted Wardrobe
1994
Wood, two-way mirror, light and light fittings,
C-type photographic print, electronic movement sensor
213.4 × 122 × 91.5cm (84 × 48 × 36in)



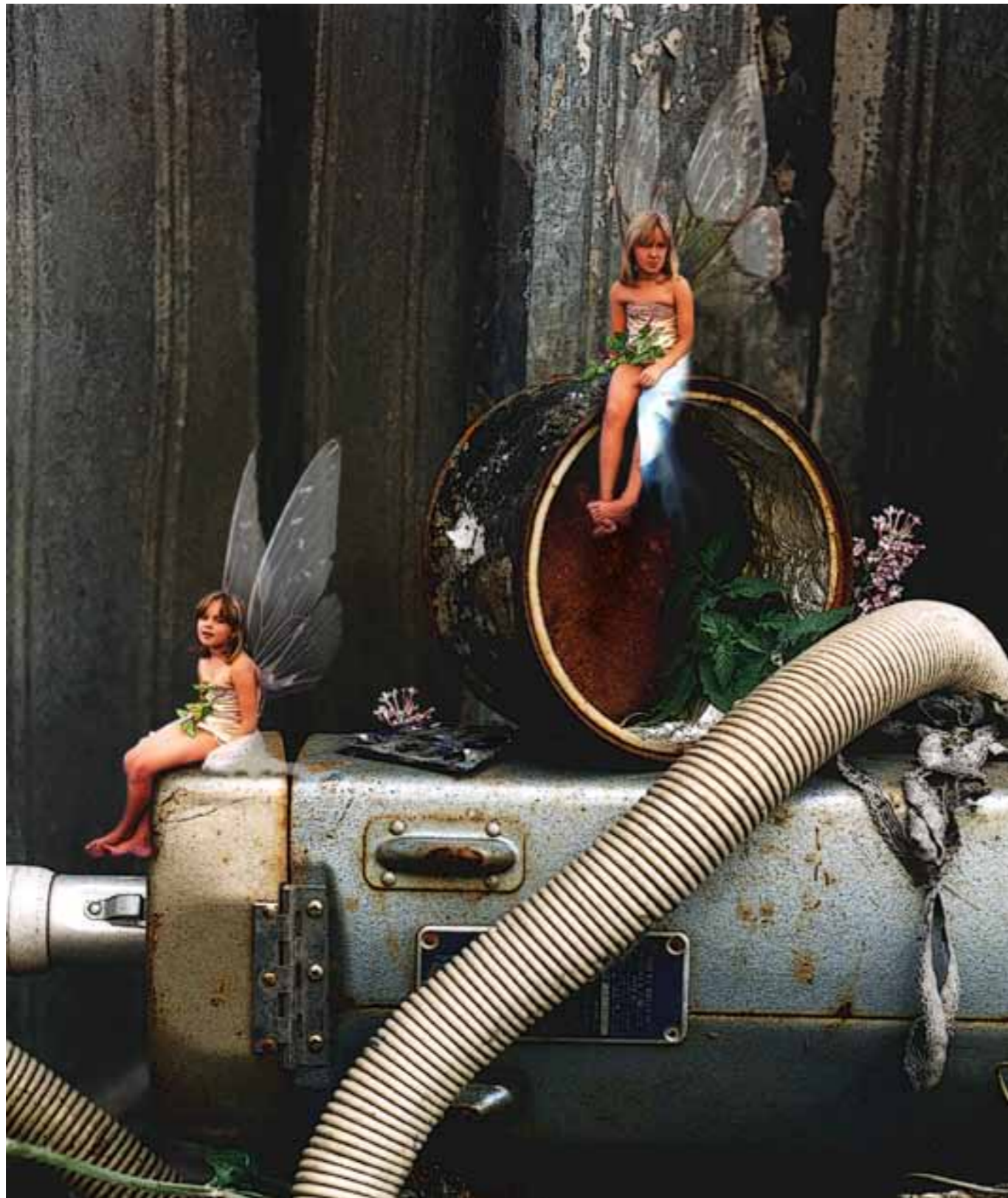
Ultraviolet Angel
1993
Steel, paper, wood, ultraviolet sensitive ink, ultraviolet light and fittings
69 × 46 × 12cm (26.2 × 18.11 × 4.72in)



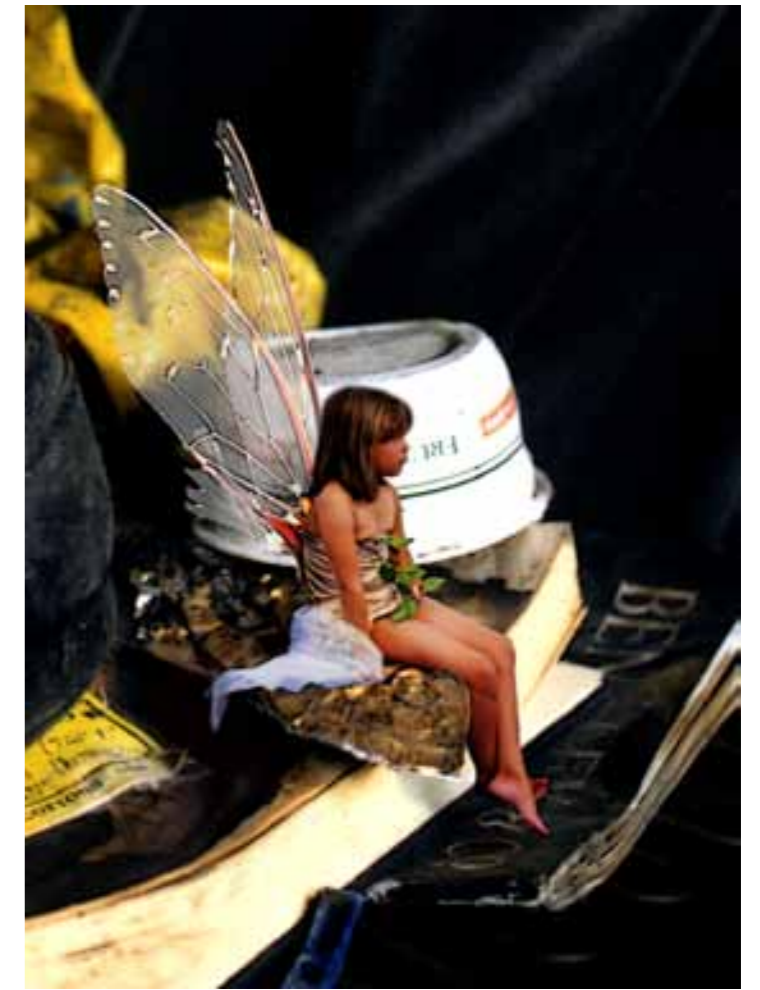
Sugar and Spice, all things Nice 9
1997
C-type photographic print
17.4 × 21.2cm (6.85 × 8.35in)



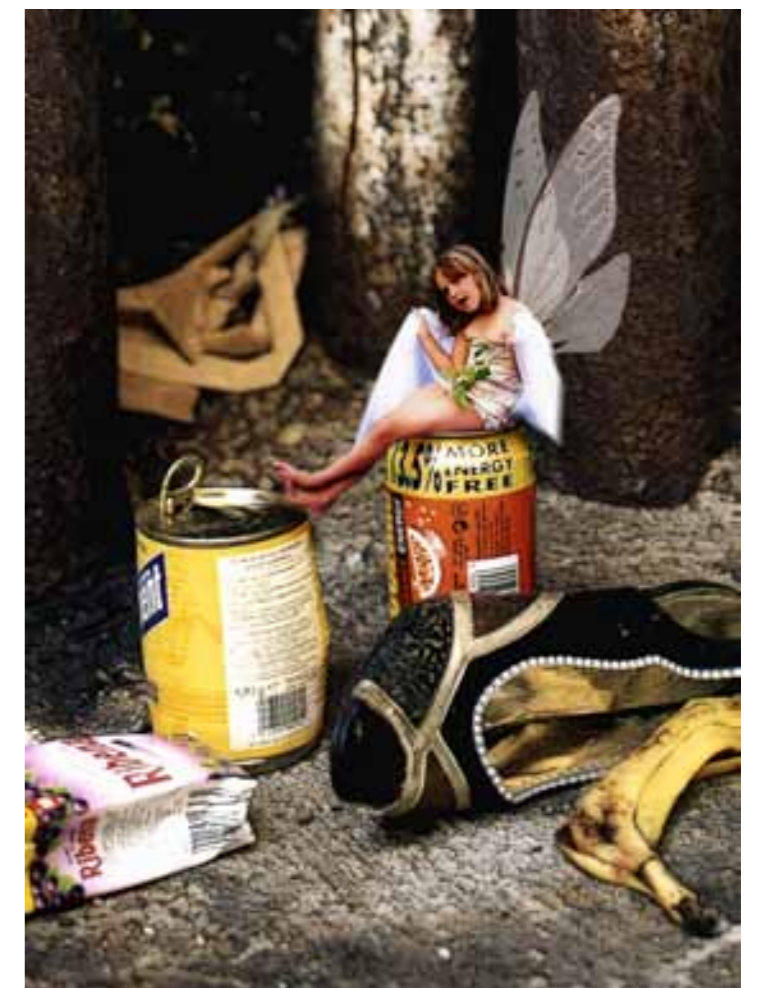
Sugar and Spice, all things Nice 6
1997
C-type photographic print
26 × 18.3cm (10.23 × 7.2in)



Sugar and Spice, all things Nice 3
1997
C-type photographic print
21.2 × 17.4cm (8.35 × 6.85in)



Sugar and Spice, all things Nice 5
1997
C-type photographic print
24.8 × 17.6cm (9.76 × 6.93in)



Sugar and Spice, all things Nice 4
1997
C-type photographic print
26 × 18.5cm (10.24 × 7.29in)



Catching Fairies
1996
C-type photographic prints
Each: 45 × 65cm (17.73 × 25.61in)





Page 52
 Butterfly Jar
 1998
 Video projector and player, glass, wood
 50 × 95 × 67cm (19.69 × 37.4 × 26.38in)



Page 53
 When Smoke Gets in Your Eyes
 1996
 Video projector and player, glass, wood
 76.2 × 30.6 × 101.6cm (30 × 12 × 40in)



Tiger Skin Lily
1995
C-type photographic print, acrylic, steel
Dimensions variable



Infectious Flower 6 (Zoster of Supravicular Dermatomes)
1996
Transparency, light box
50 × 50 × 10cm (19.69 × 19.69 × 3.94in)



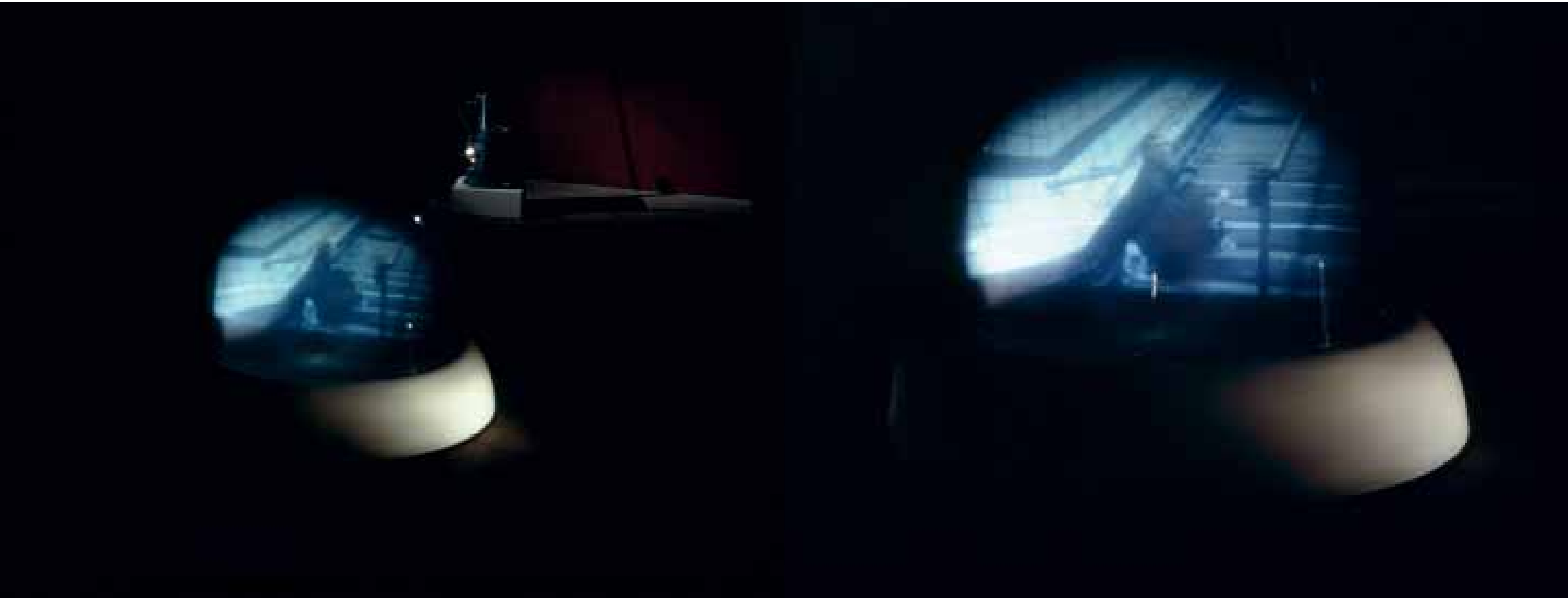
Natura Morte 1
1994
C-type photographic print
60.9 × 48.3cm (24 × 19in)



Natura Morte 2
1994
C-type photographic print
60.9 × 48.3cm (24 × 19in)



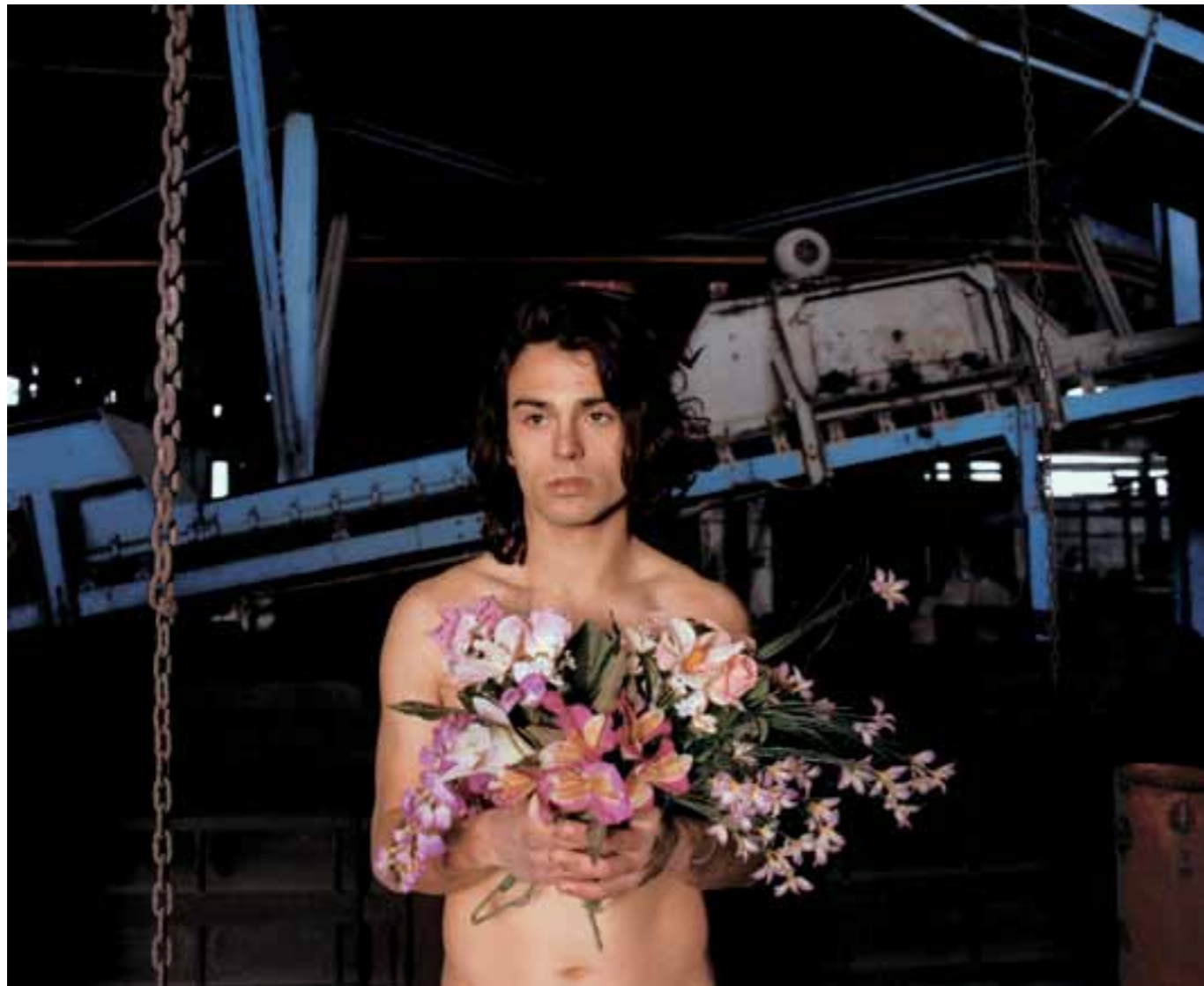
Snowstorm
1994
Video projector and player, glass, wood
Dimensions variable



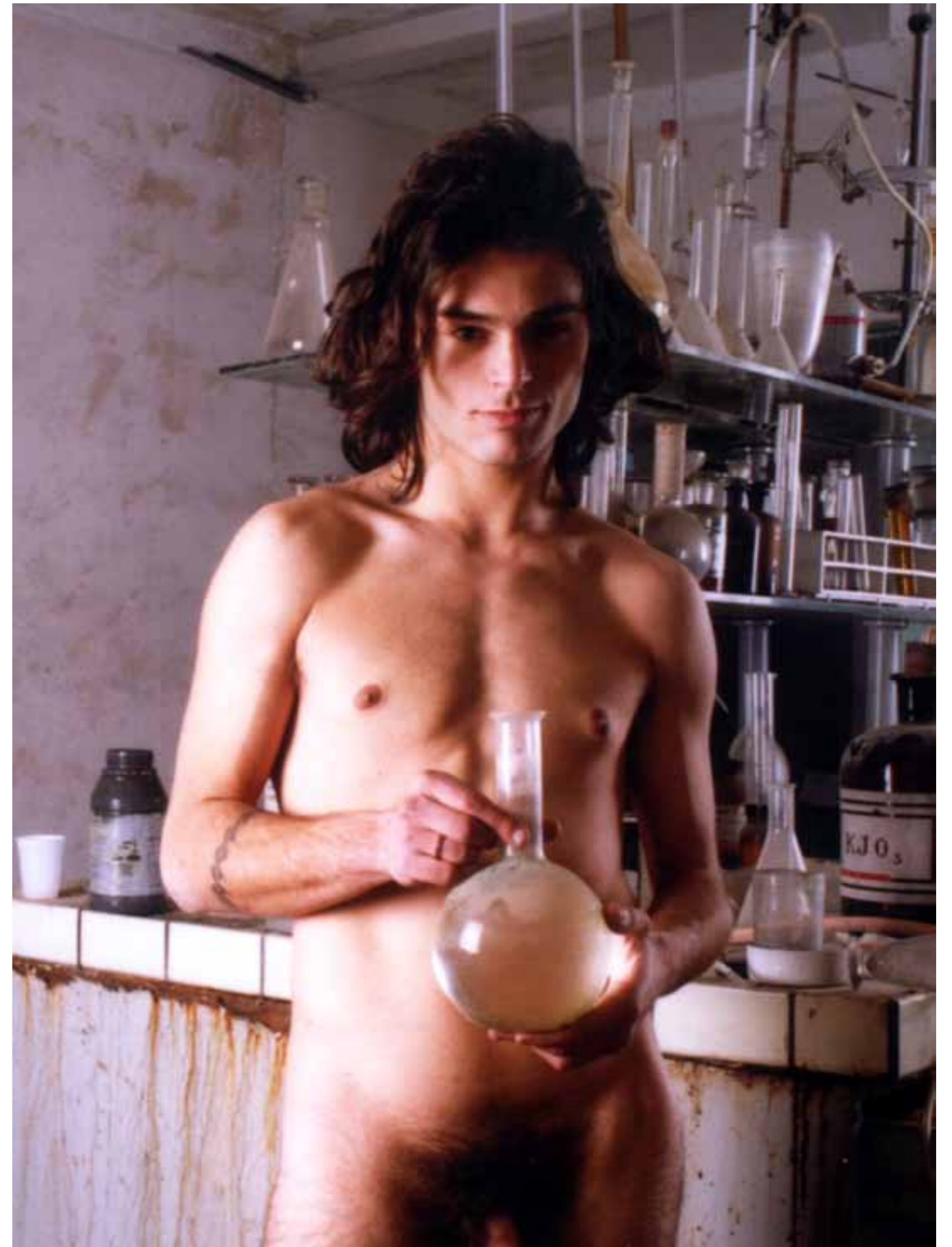
Small Comfort
1995
16mm film projector, acrylic, steel, water, pump, glitter
100 × 100 × 100cm (39.37 × 39.37 × 39.37in)



Interminable Drifter
1994
Television monitor
Dimensions variable



Page 66
Ideal Boys, Francesco
1997
3D lenticular transparency, lightbox
24 × 29cm (9.45 × 11.42in)



Page 67
Ideal Boys, Francesco in the Laboratory
1997
3D lenticular transparency, lightbox
200 × 145cm (78.74 × 57in)



Page 68
Ideal Boys, Roberto
1997
3D lenticular transparency, lightbox
31 × 20 × 12cm (12.2 × 7.87 × 4.7in)

Page 69
Ideal Boys, Johnluca & Paco
1997
3D lenticular transparency, lightbox
55 × 61 × 9cm (21.6 × 24 × 3.5in)



Page 70
The Eclipse of Venus
1996
Photograph on canvas, wood, glass and frame
142.2 × 203.2cm (56.03 × 80.06in)



Flesheaters 8
1998
Iris print
60 × 40cm (23.62 × 15.75in)



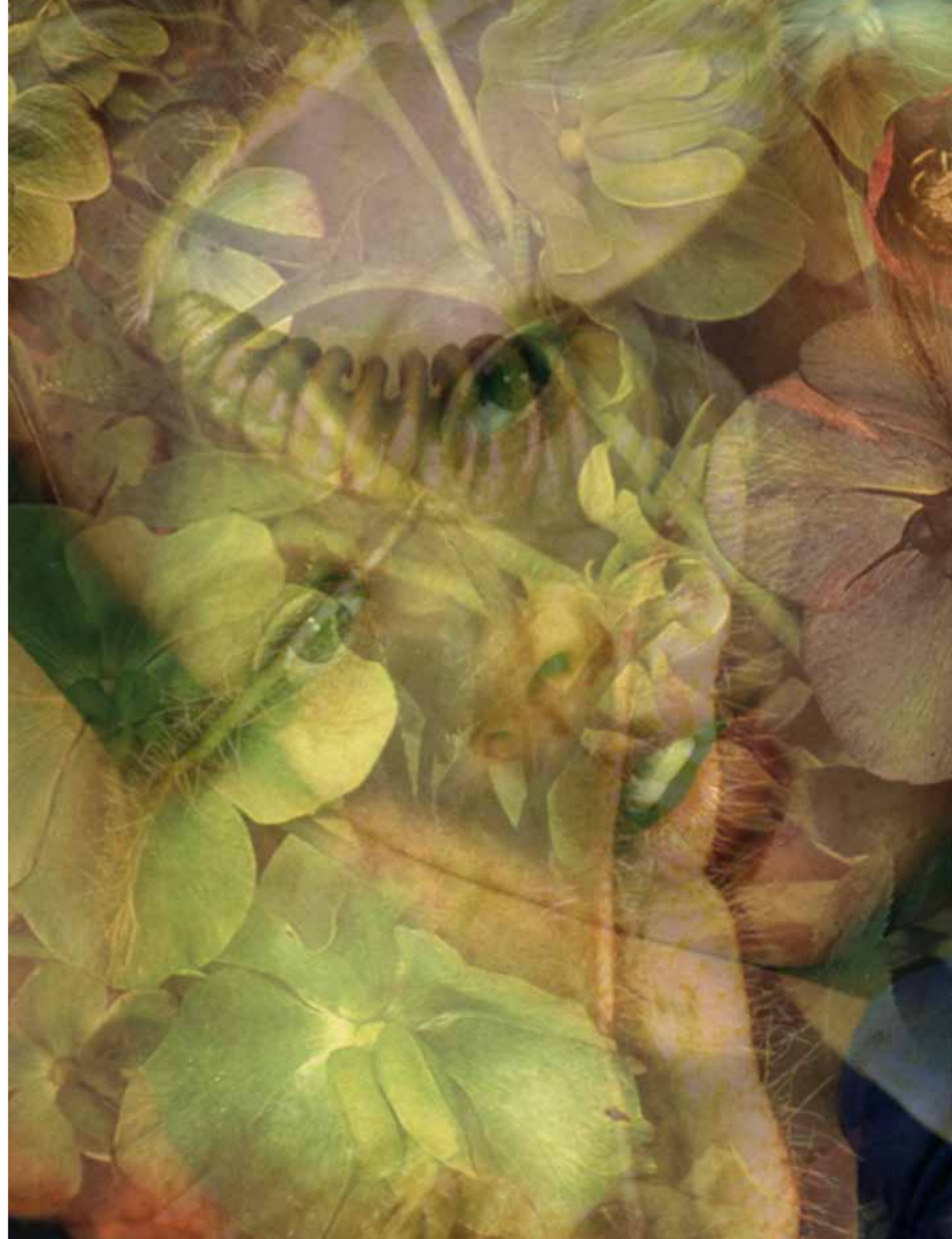
Flesheaters 2
1998
Iris print
60 × 40cm (23.62 × 15.75in)



Flesheaters 7
1998
Iris print
60 × 40cm (23.62 × 15.75in)



Page 74
Flesheaters 5
1998
Iris print
40 × 60cm (15.75 × 23.62in)



Page 75
Flesheaters 4
1998
Iris print
60 × 40cm (23.62 × 15.75in)



Butterflies and Flowers
2005
Duratrans and lightbox
52 × 52 × 3cm (20.47 × 20.47 × 1.18in)



Awakening of Conscience, Clara
1997
Nova print, wood, glass
177.1 × 219 × 6cm (69.72 × 86.22 × 2.36in)



Awakening of Conscience, Kateline
1997
Nova print, wood, glass
177.1 × 219 × 6cm (69.72 × 86.22 × 2.36in)



Page 80
Awakening of Conscience, Emily
1997
Nova print, wood, glass
177.1 × 219 × 6cm (69.72 × 86.22 × 2.36in)

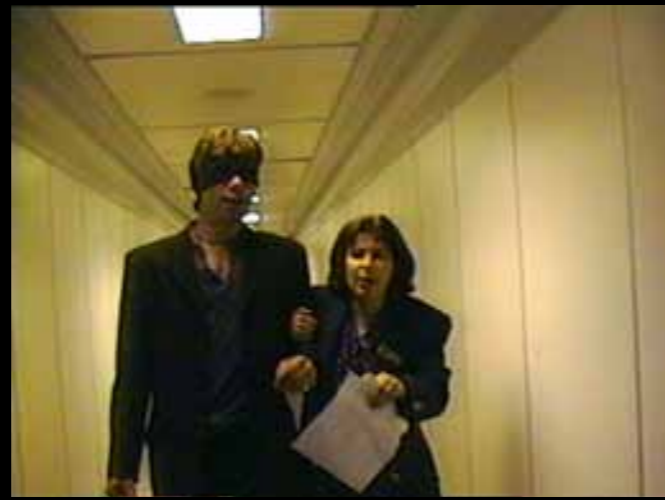


Page 81
Duty Free Spirits
1997
Iris print in wood frame
124.5 × 91 × 30cm (49 × 35.83 × 11.81in)



Forever
1997
Video projector and player, screen
Dimensions variable





Blind Date
1997
Three video projectors and players
Dimensions variable



Burnt Almonds, Wilhelm & Ingrid
2000
3D lenticular transparencies, steel, lightbox
108.6 × 121.9cm (42.75 × 48in)



Burnt Almonds, Rudolph & Gisela
2000
3D lenticular transparencies, steel, lightbox
101.6 × 100.3cm (40 × 39.49in)



Burnt Almonds, Heinrich & Eva
2000
3D lenticular transparencies, steel, lightbox
121.9 × 129.5cm (48 × 50.9in)



Pages 90–93
Ultraviolet Baby
2001
16mm film projection
Dimensions variable





Two-Way Thing
2003
Video projector and player, wood glass, steel
258 × 199 × 13.5cm (101.77 × 78.34 × 5.31in)



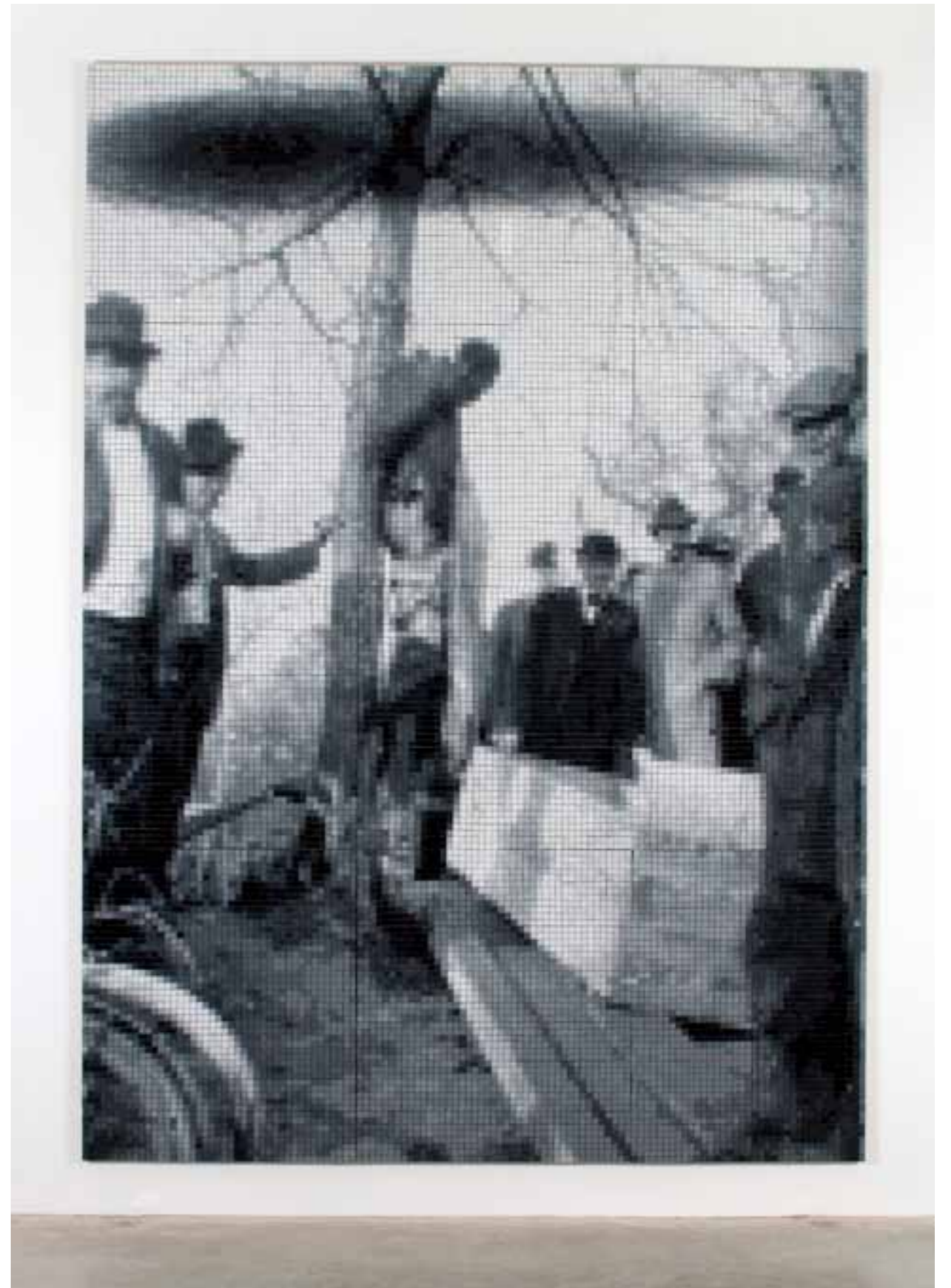
Madonna
2001
Ceramic tile, cement, wood
400 × 250 × 3cm (157.48 × 98.42 × 1.18in)



Magdalena
2003
Ceramic tile, cement, wood
274.3 × 548.6 × 3cm (107.99 × 215.98 × 1.18in)



Pure Sensation
2003
Ceramic tile, cement, wood
200 × 300 × 3cm (78.7 × 118.11 × 1.18in)



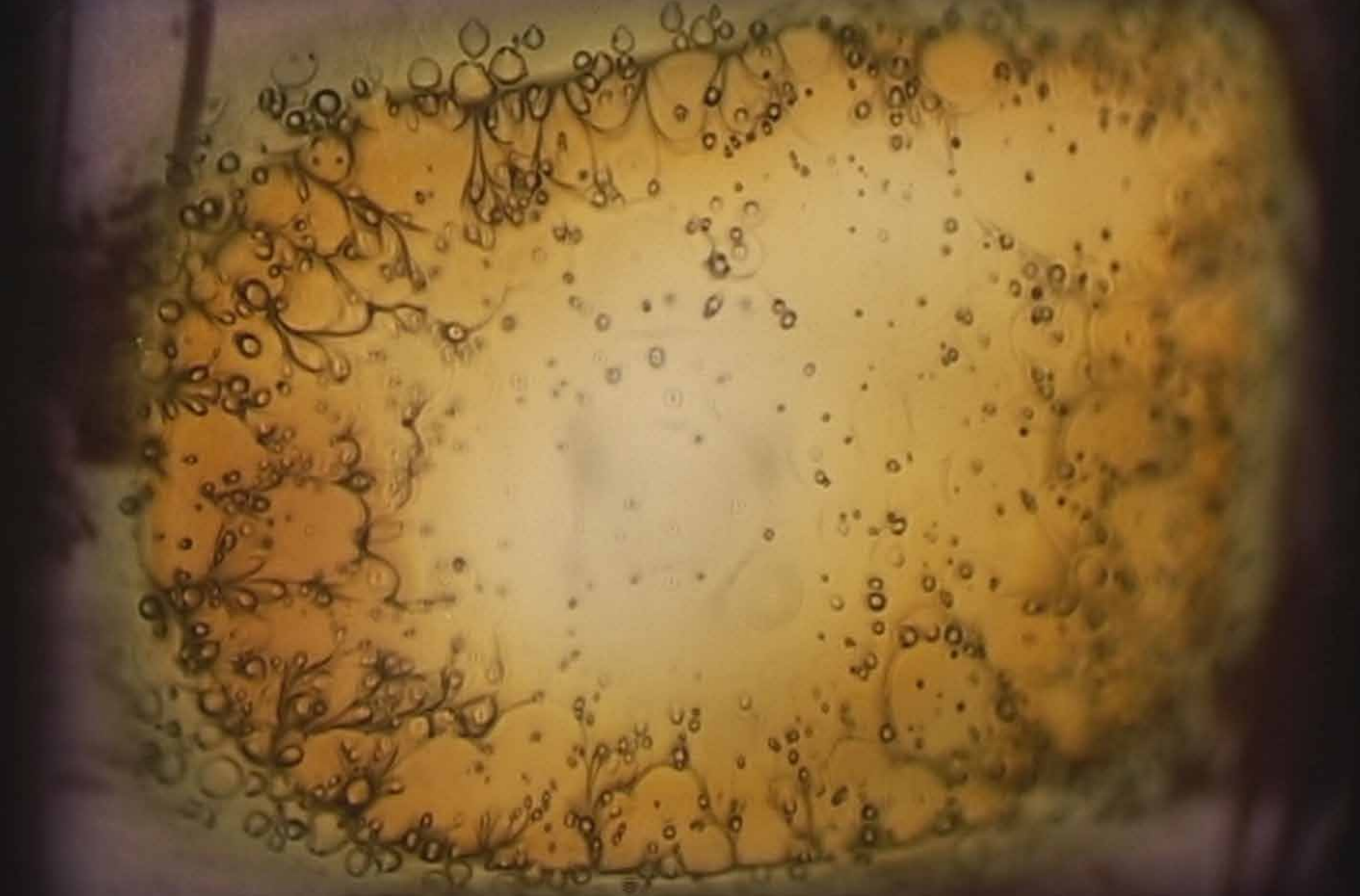
Page 101
The Eighth Day
2001
Ceramic tile, cement, wood
400 × 260 × 3cm (157.5 × 102.4 × 1.18in)

Pages 102–103
Out of Focus: Photography, Exhibition at Saatchi Gallery, London
2012
Installation photograph
(Corona 2001 Ceramic tile, cement, wood 250 × 400 × 3cm /
Madonna 2001 Ceramic tile, cement, wood 400 × 250 × 3cm)





Pages 104–107
Barbarossa
2002
Video projector and simulated slide projector
Dimensions variable





Asylum
2001
Glass, rope, water, rocks, DVD and video projection
84 × 57 × 57cm (33.07 × 22.44 × 22.44in)



Page 110
Horn Blower
2002
Glass, water, brass, ram's horn, wood, video projector and player
170 × 24 × 24cm (66.93 × 9.45 × 9.45in)



Page 111
Hair
2001
Video projector and player, wood, two-way mirror, steel
176 × 53 × 35.5cm (69.29 × 20.87 × 13.98in)



Idle Young Series
2005
Digital prints
Top left: 21.8 × 17.7cm (8.58 × 6.97in) / Top right: 57 × 42.5cm (22.44 × 16.73in)
Bottom left: 56.7 × 44.3cm (22.32 × 17.44in) / Bottom right: 37.7 × 27.7cm (14.84 × 10.9in)
Opposite page: 57 × 42.5cm (22.44 × 16.73in)



Beast in Me
2003
C-type photographic print
180.3 × 121.9cm (71.04 × 48.03in)



Ultraviolet Angel
2008
Ultraviolet ink on plexiglas box, 2 ultraviolet neonlights
97 × 67 × 15cm (38.19 × 26.38 × 5.91in)

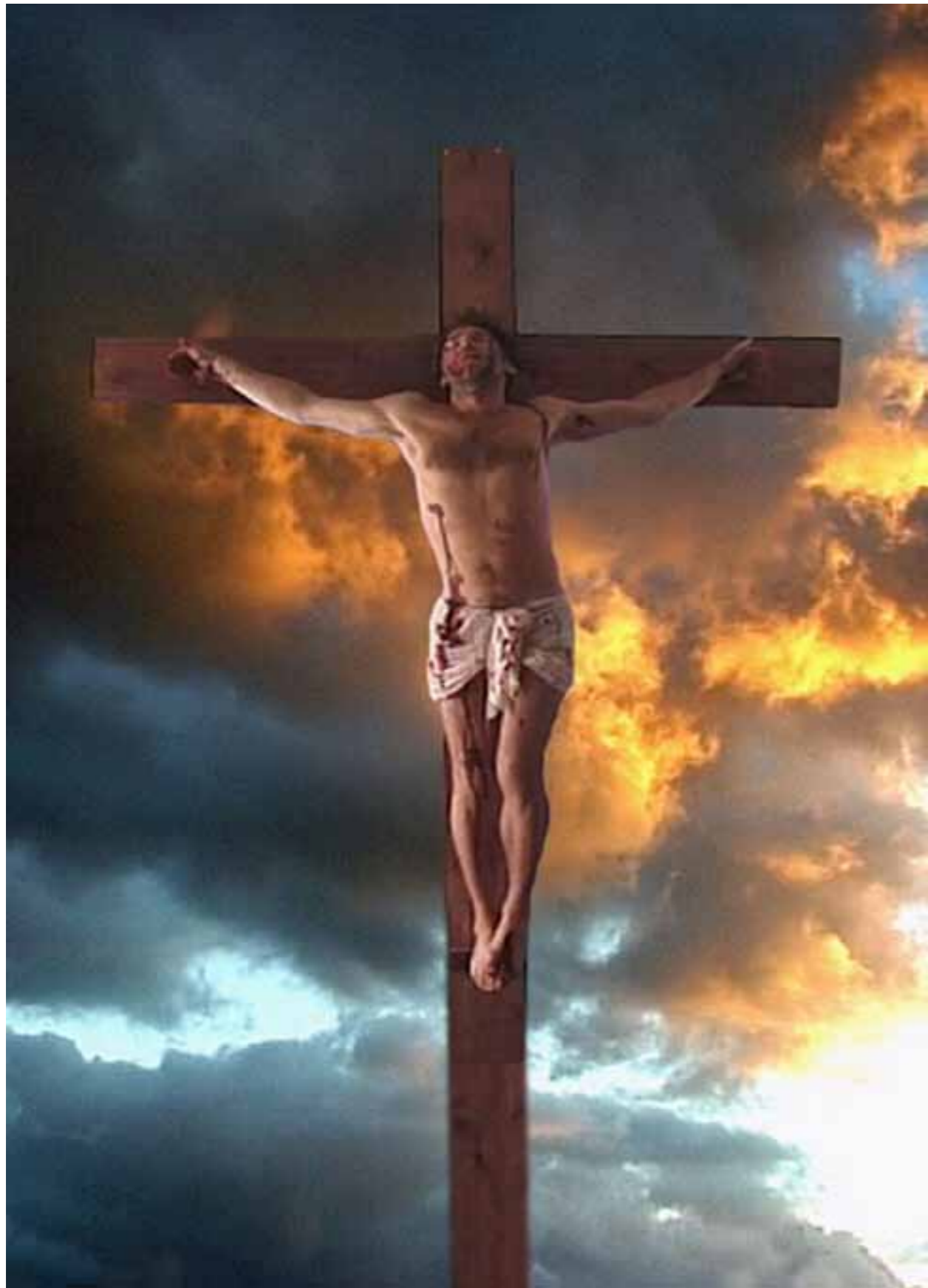


Infectious Orchid 1
2005
C-type photographic print
39.5 × 29.2cm (15.56 × 11.5in)

Infectious Amaryllis
2005
C-type photographic print
24.3 × 19.4cm (9.57 × 7.64in)

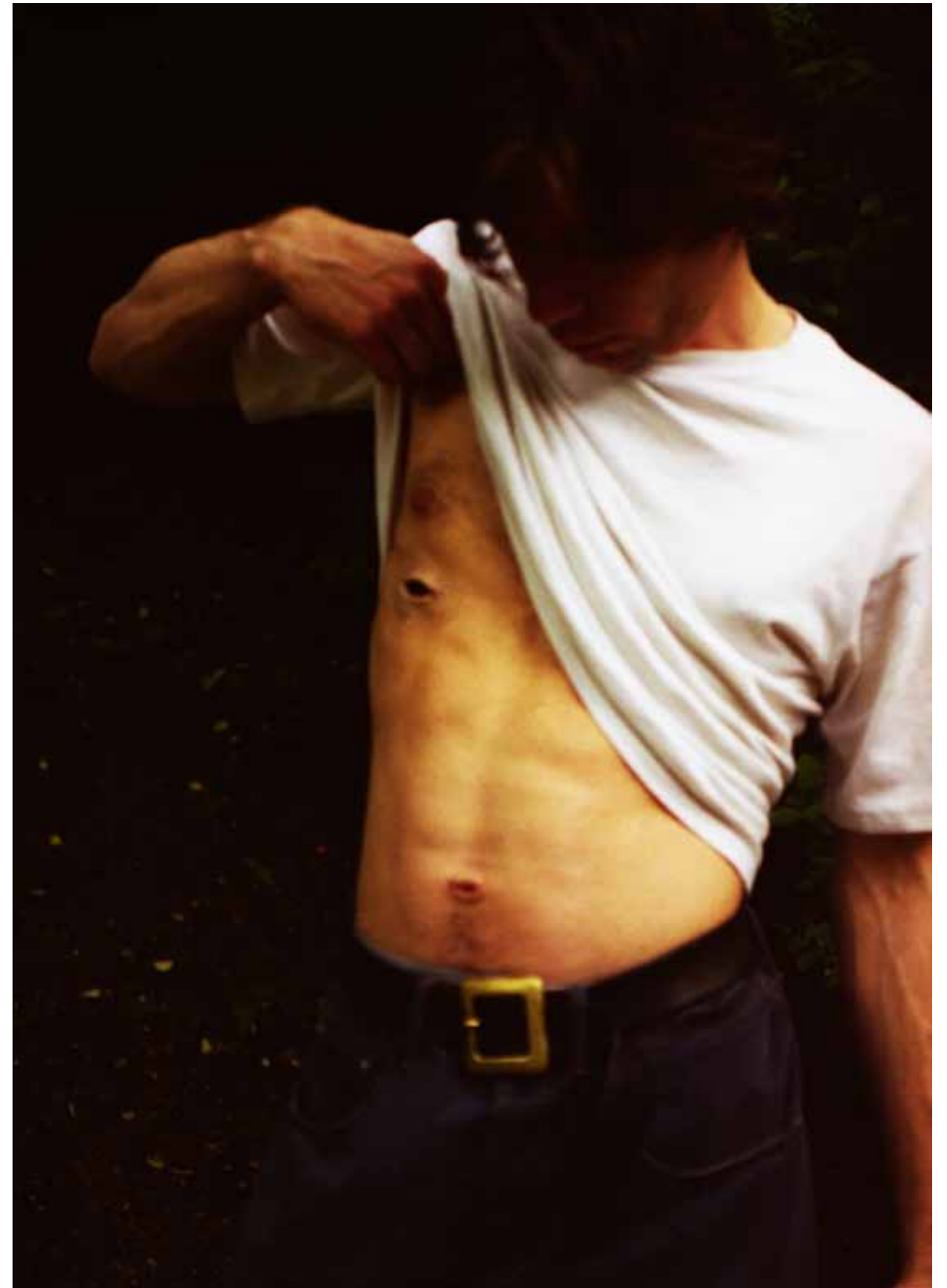


Infectious Orchid 2
2005
C-type photographic print
39.5 × 29.2cm (15.56 × 11.5in)



Page 118
Shakin' Jesus
2004
Video projector and player
Dimensions variable

Page 119
Wound
1996
C-type photographic print
166 × 119cm (65.4 × 46.89in)





Children of a Lesser God
2007
Transparency, acrylic, LED lights, wood
210 × 200 × 9cm (82.74 × 78.8 × 3.55in)





Single Nights 4
2007
C-type photographic print
140 × 183cm (55.11 × 72in)



Single Nights 3
2007
C-type photographic print
183 × 140cm (72 × 55.11in)



Single Nights 1
2007
C-type photographic print
183 × 140cm (72 × 55.11in)



Single Nights 2
2007
C-type photographic print
183 × 140cm (72 × 55.11in)



Leda and the swan
2006
Marble, two-way mirror, video projector and player
42 × 200 × 200cm (16.5 × 78.7 × 78.7in)





Chiasmus
2007
Wood, steel, plaster, silk, security camera, projector
246 × 110 × 110cm (96.85 × 43.31 × 43.31in)



Ganymede
2007
Steel, resin, smoke machine, fluid, extraction fan, video projector and dvd player
180 × 100 × 100cm (70.92 × 39.4 × 39.4in)



Deliverance daguerreotype 17
2008
Silver-plated copper, glass, birch wood, black lambskin leather, brass, velvet
Closed: 23.5 × 14cm (9.25 × 5.51in)

Deliverance daguerreotype 32
2008
Silver-plated copper, glass, birch wood, black lambskin leather, brass, velvet
Closed: 23.5 × 14cm (9.25 × 5.51in)



Deliverance daguerreotype 47
2008
Silver-plated copper, glass, birch wood, black lambskin leather, brass, velvet
Closed: 41.3 × 26.7cm (16.26 × 10.51in)



Pages 136–139
Deliverance installation
2008
45 gobos, 3 moving head projectors, phosphorescent paint
Dimensions variable
Duration: continuous loop





Insecticide 5
2006
C-type photographic print
64.1 × 65.1cm (25.26 × 25.65in)



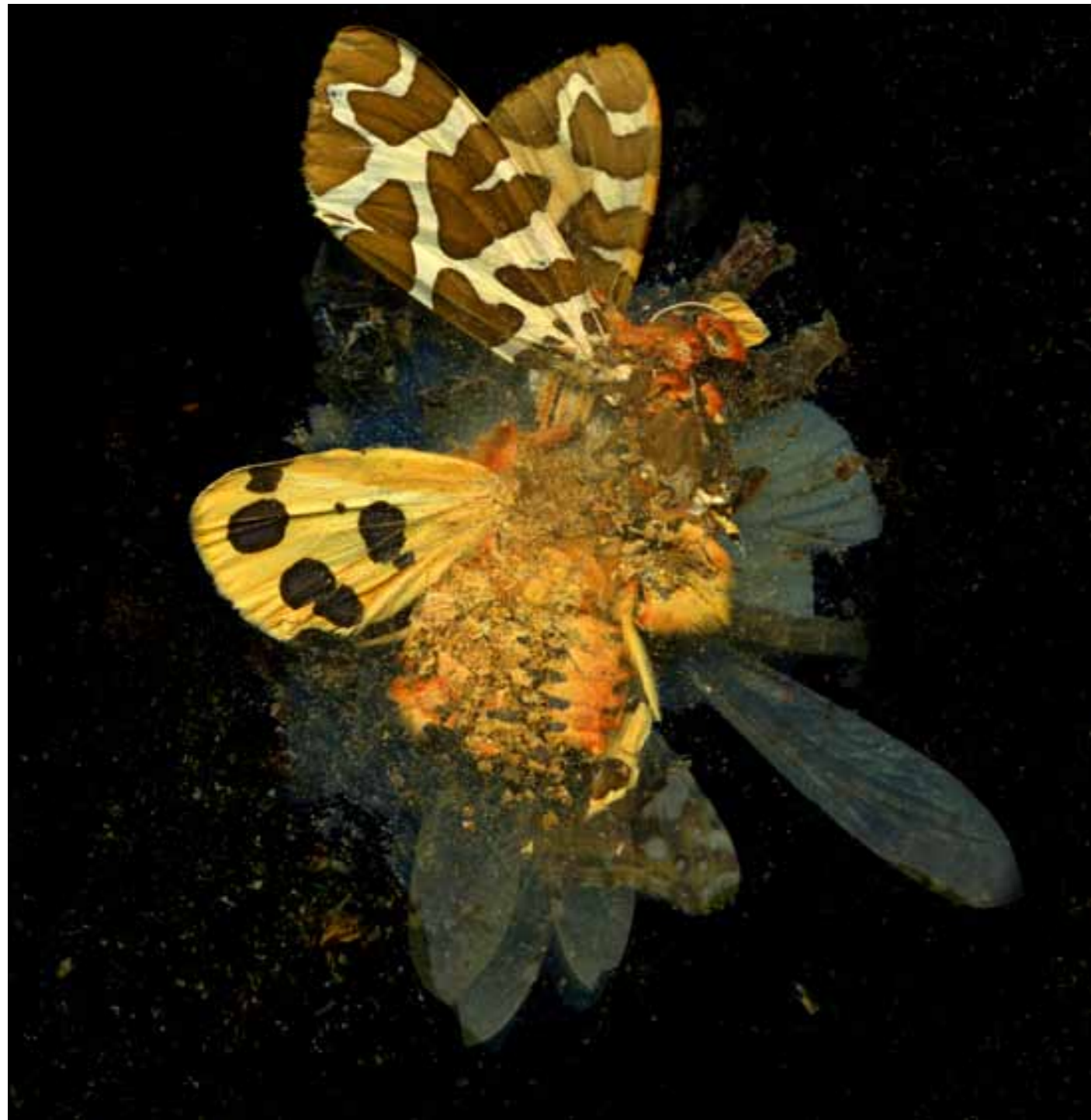
Insecticide 6
2006
C-type photographic print
73.3 × 61.8cm (28.88 × 24.35in)



Insecticide 12
2006
C-type photographic print
130.5 × 134.3cm (51.42 × 52.91in)



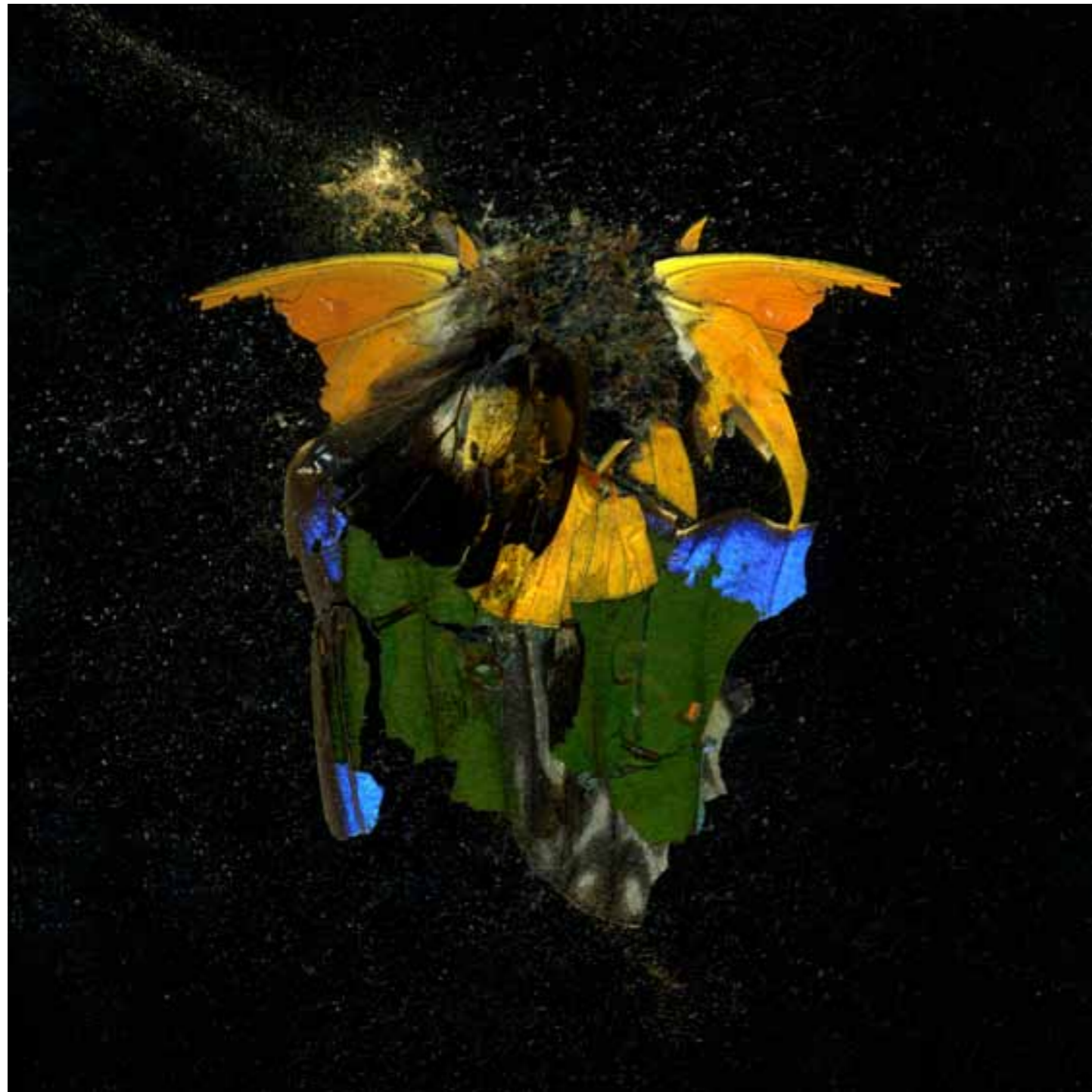
Insecticide 11
2006
C-type photographic print
150.8 × 130.5cm (59.37 × 51.38in)



Insecticide 24
2008
C-type photographic print
182 × 182cm (71.62 × 71.62in)



Insecticide 15
2009
C-type photographic print
182 × 182cm (71.62 × 71.62in)



Insecticide 14
2009
C-type photographic print
182 × 182cm (71.62 × 71.62in)



Insecticide 16
2009
C-type photographic print
182 × 182cm (71.62 × 71.62in)



Insecticide 13
2009
C-type photographic print
182 × 182cm (71.62 × 71.62in)



Insecticide 18
2009
C-type photographic print
182 × 182cm (71.62 × 71.62in)



Insecticide 38
2011
C-type photographic print
182 × 182cm (71.62 × 71.62in)



Insecticide 28
2011
C-type photographic print
182 × 182cm (71.62 × 71.62in)



Insecticide 17
2009
C-type photographic print
182 × 182cm (71.62 × 71.62in)



Insecticide 35
2011
C-type photographic print
182 × 182cm (71.62 × 71.62in)

Pages 154 – 155
Submission, Solo Exhibition at Haunch of Venison, Berlin
2009
Installation photograph





Island of the Dead
2008
LCD screen, hard drive, baroque frame, two-way mirror
67 × 114 × 15cm (26.4 × 44.92 × 5.91in)



Pages 158–161
Throbbing Gristle
2008
Steel, aluminium, plaster, resin, stroboscopic lights, motor
150 × 200 × 200 cm (59.06 × 78.74 × 78.74 in)





The Garden of Unearthly Delights
2009
Steel, aluminium, plaster, resin, LED lights, motor
179 × 200 × 200cm without guard
179 × 385 × 385cm with guard (200cm is the diameter of the actual zoetrope disc)

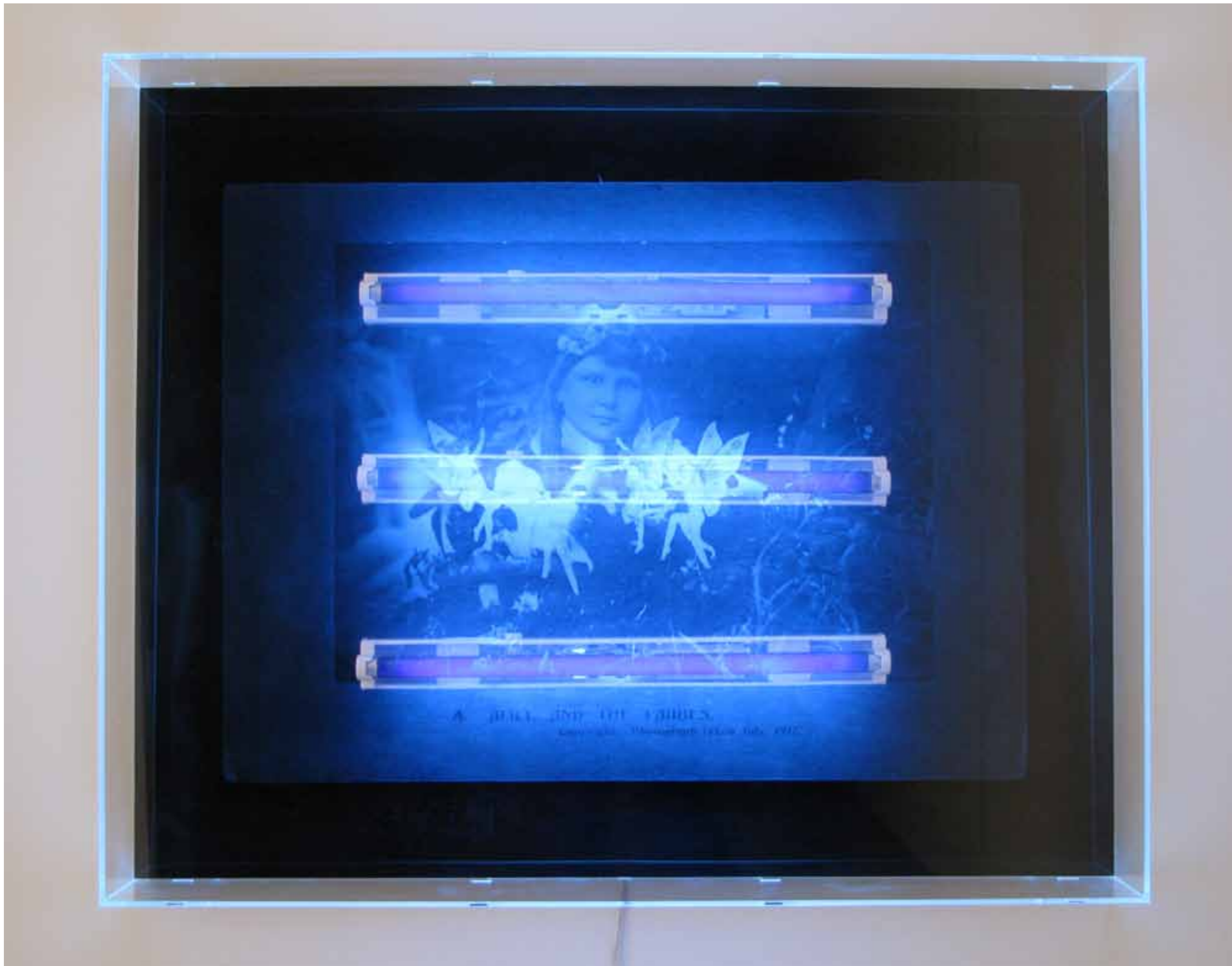




Alice and the Leaping Fairy
2008
Silkscreen on acrylic, uv light and light fixtures
50.8 × 41 × 12.1cm (20 × 16.14 × 4.76in)



Iris and the Gnome
2008
Silkscreen on acrylic, uv light and light fixtures
50.8 × 41 × 12.1cm (20 × 16.14 × 4.76in)



Alice and the Fairies
2008
Silkscreen on acrylic, uv light and light fixtures
95.9 × 118.1 × 15.9cm (37.8 × 46.5 × 6.3in)



Pages 170–173
Shooting Stars
2008
45 gobo images, hard drive, 3 moving projectors and phosphorescent paint
Dimensions variable





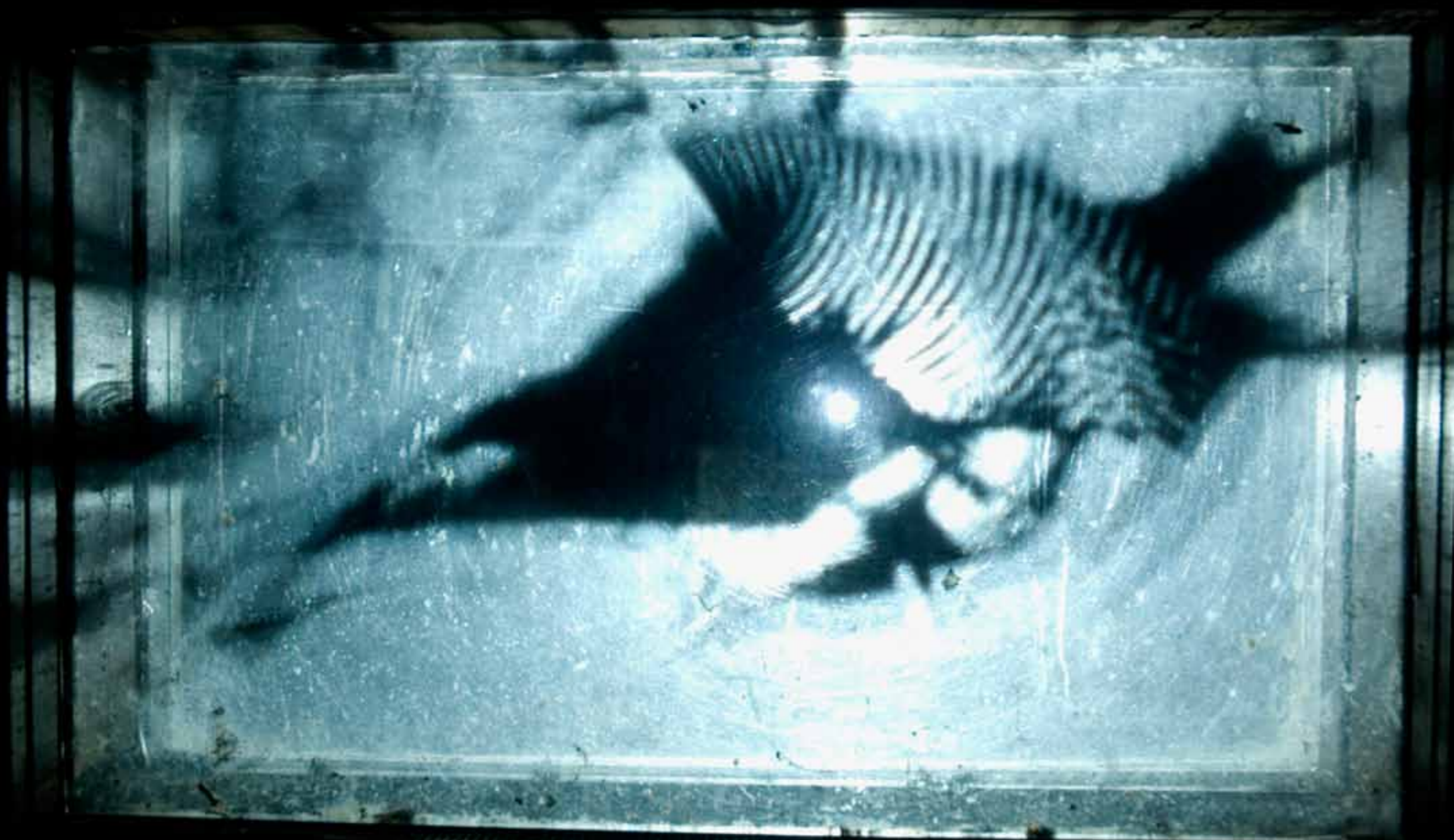
Pages 174–175
Women Under the Influence
2009
Antique frame, two-way mirror, wood, steel, LCD screen & hard drive
98 × 78 × 20cm (38.61 × 30.73 × 7.88in)

Pages 176–177
Total Recall 1, 2, and 3 (installed in The Freud Museum, London)
2009
Resin, record decks 7" and 12" vinyl discs
45 × 80 × 75cm (17.7 × 31.5 × 29.5in) / 55 × 90 × 90cm (21.7 × 35.4 × 35.4in) /
100 × 140 × 67cm (39.4 × 55.1 × 26.4in)





Wormery
2009
Wood, glass, steel, projector and player
38.6 × 47 × 15cm (15.2 × 18.5 × 5.91in)





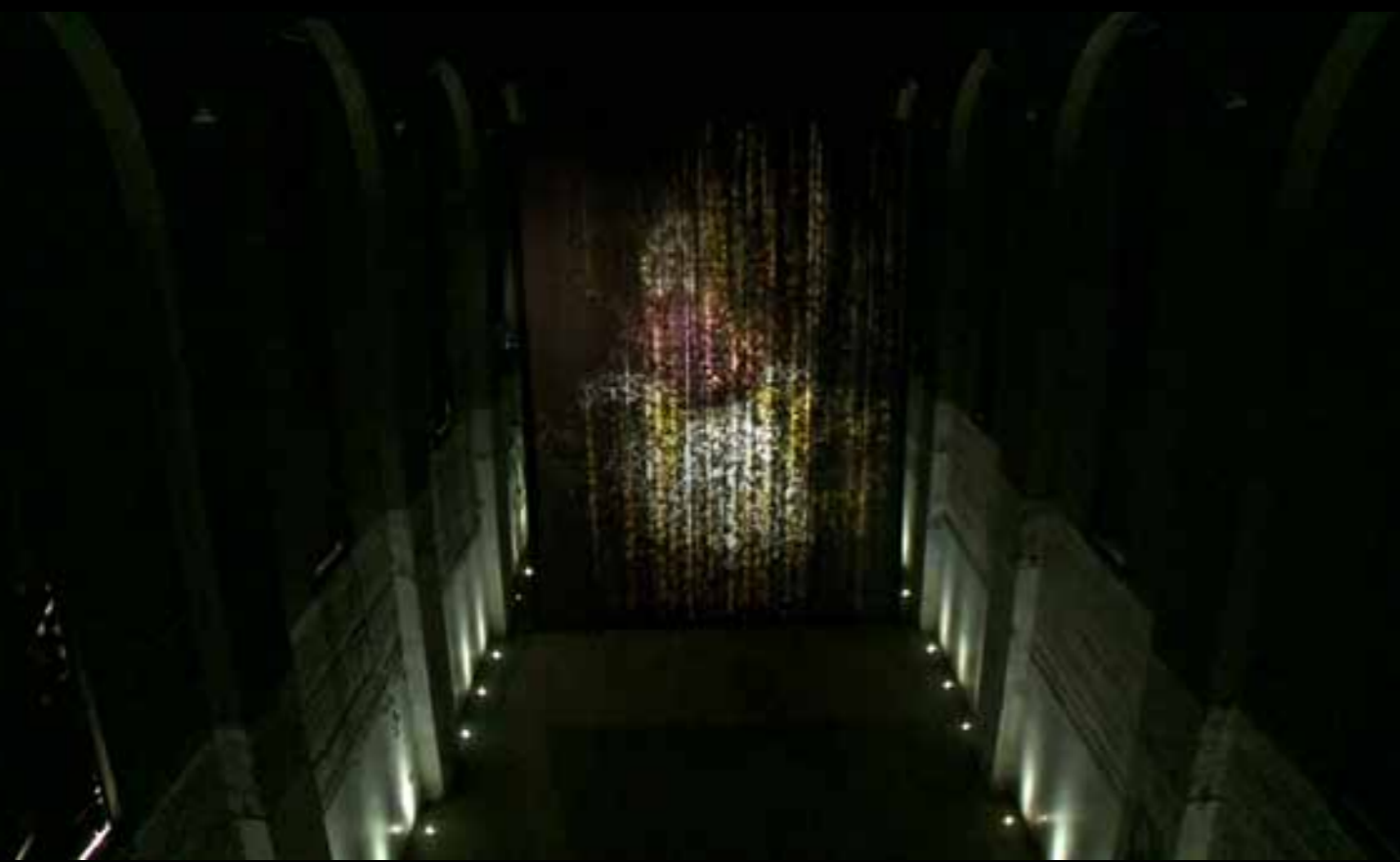
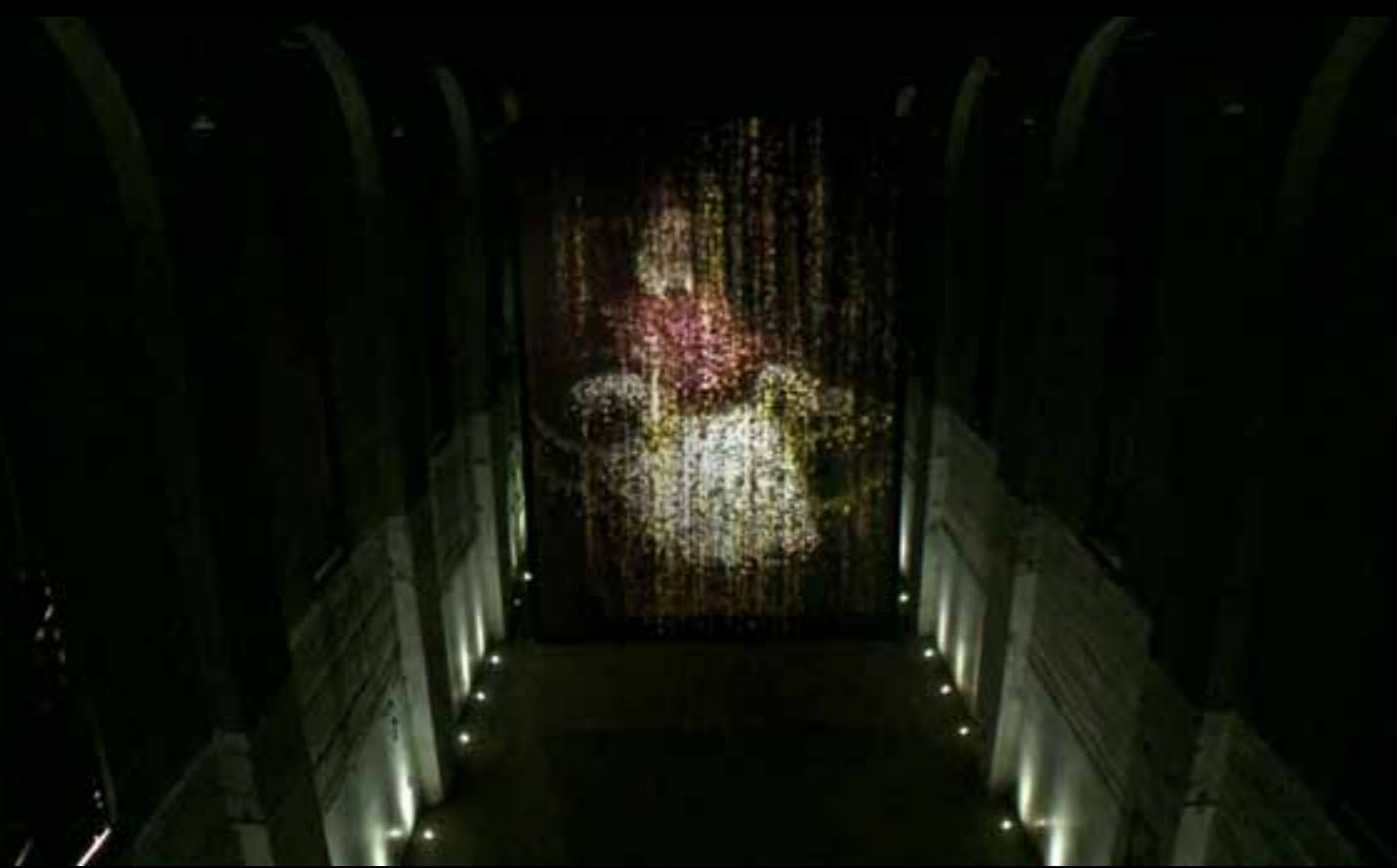
Slipping Into Darkness

2009

Antique sewing table, aluminium needle with transparency and LED lights
110 × 50 × 50cm (43.34 × 19.7 × 19.7in)



Pages 184–187
The End of Innocence
2009
Screen, projector and hard drive
Dimensions variable (Screen: 6 × 4.5m / 20 × 15ft)





Pages 189–191
Supervilliance
2010
Corian, acrylic, steel, lights, electrical circuitry
249 × 157.5 × 16.5cm (98.03 × 62.01 × 6.5in)





The Corporeal Audit
2012
Corian, acrylic, steel, lights and electrical circuitry
170 × 90 × 16cm (62.99 × 35.43 × 6.3in)





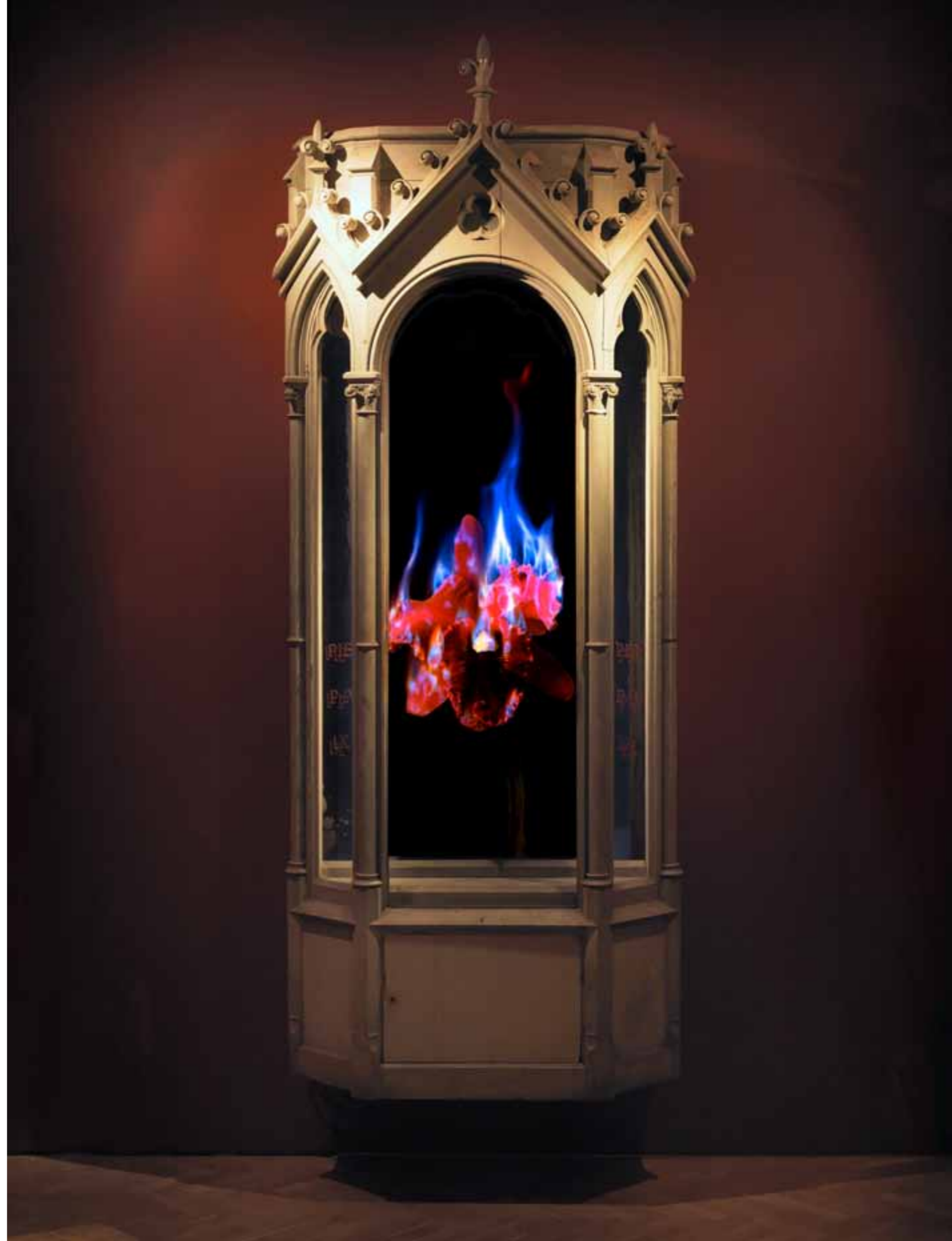
Pages 196–197
Performance
2010
Wood, steel, surveillance mirror, LCD screens and hard drive
203 × 152 × 66cm (79.92 × 59.84 × 25.98in)

Pages 198–199
Creation Condemned, Solo Exhibition at Blain|Southern, London
2010
Installation photograph





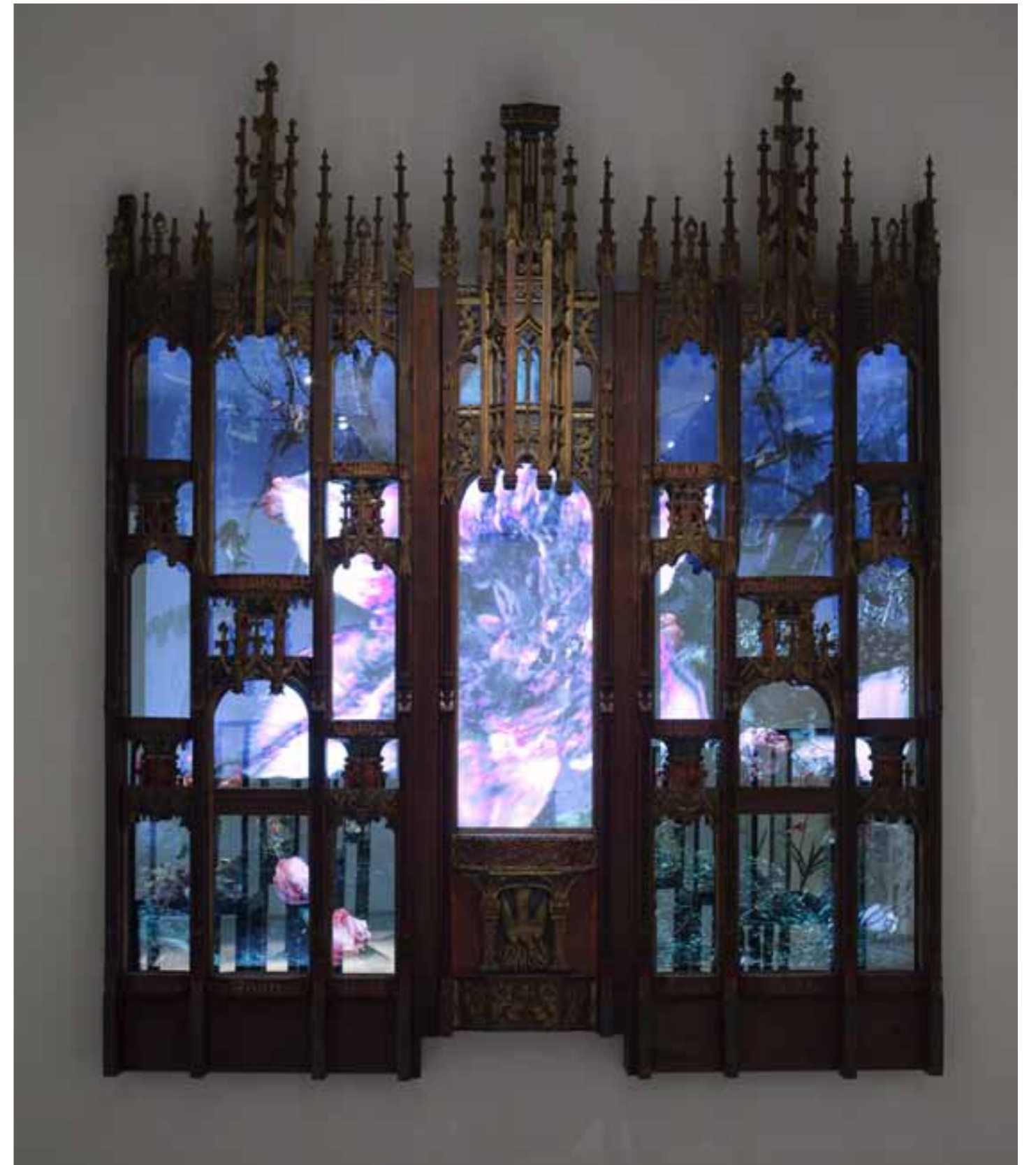
Auto-Immolation
2010
Wood, steel, surveillance mirror, LCD screen, hard drive
300 × 113.5 × 52cm (204.72 × 118.11 × 44.69in)





Pages 202–205
For Your Eyes Only
2010
Wood, steel, surveillance mirror, LCD screens, hard drive
95 × 210 × 21 cm (37.4 × 82.68 × 8.27 in)





Gomoria
2012
Wooden shrine, steel, surveillance mirror, LED screens, hard drive
271.8 × 224 × 26cm (107 × 88.5 × 10.25in)



Retrospectre
2010
Wood, glass, steel, surveillance mirror video projector and hard drive
350 × 600cm (137.8 × 236.22in)

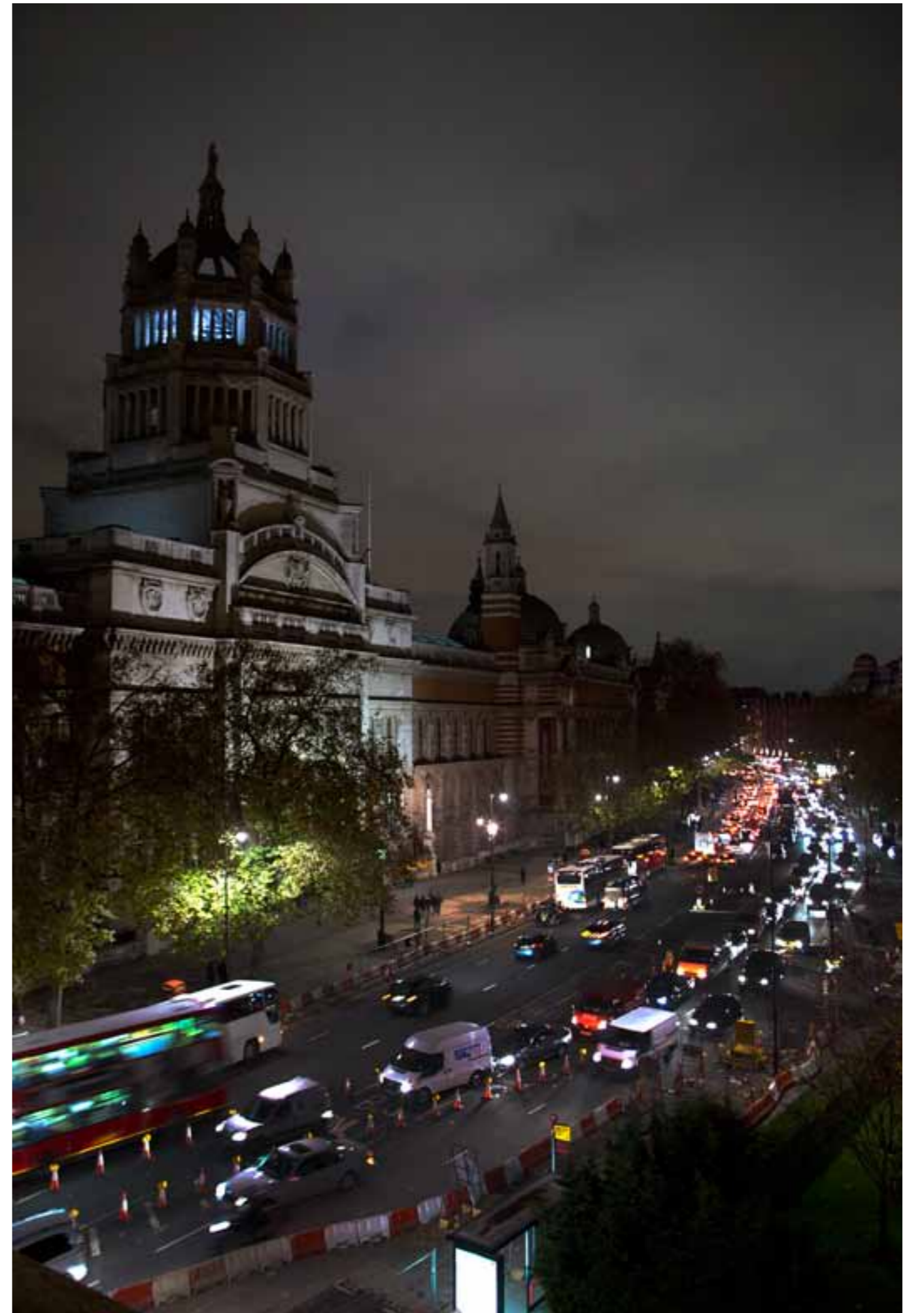




Magic Lantern Small
2010
Steel frame, glass, two-way mirror, aluminium, LED lights and motor
200 × 120 × 120 cm (78.7 × 47.2 × 47.2 in)



Pages 214–217
Magic Lantern (installed at the V&A Museum, London)
2010
Steel frame, perforated sheet aluminium, expanded resin, LED lights, motor
Dimensions variable (4 × 9 × 9m / 13 × 29.5 × 29.5ft)





Last Meal on Death Row, Texas (Jonathan Nobles)
2011
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
64 × 46cm (25.2 × 18.11in)



Last Meal on Death Row, Texas (Martin Vegas)
2011
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
64 × 46cm (25.2 × 18.11in)



Last Meal on Death Row, Texas (Cornelius Gross)
2011
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
64 × 46cm (25.2 × 18.11in)



Last Meal on Death Row, Texas (Bernard Amos)
2011
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
64 × 46cm (25.2 × 18.11in)



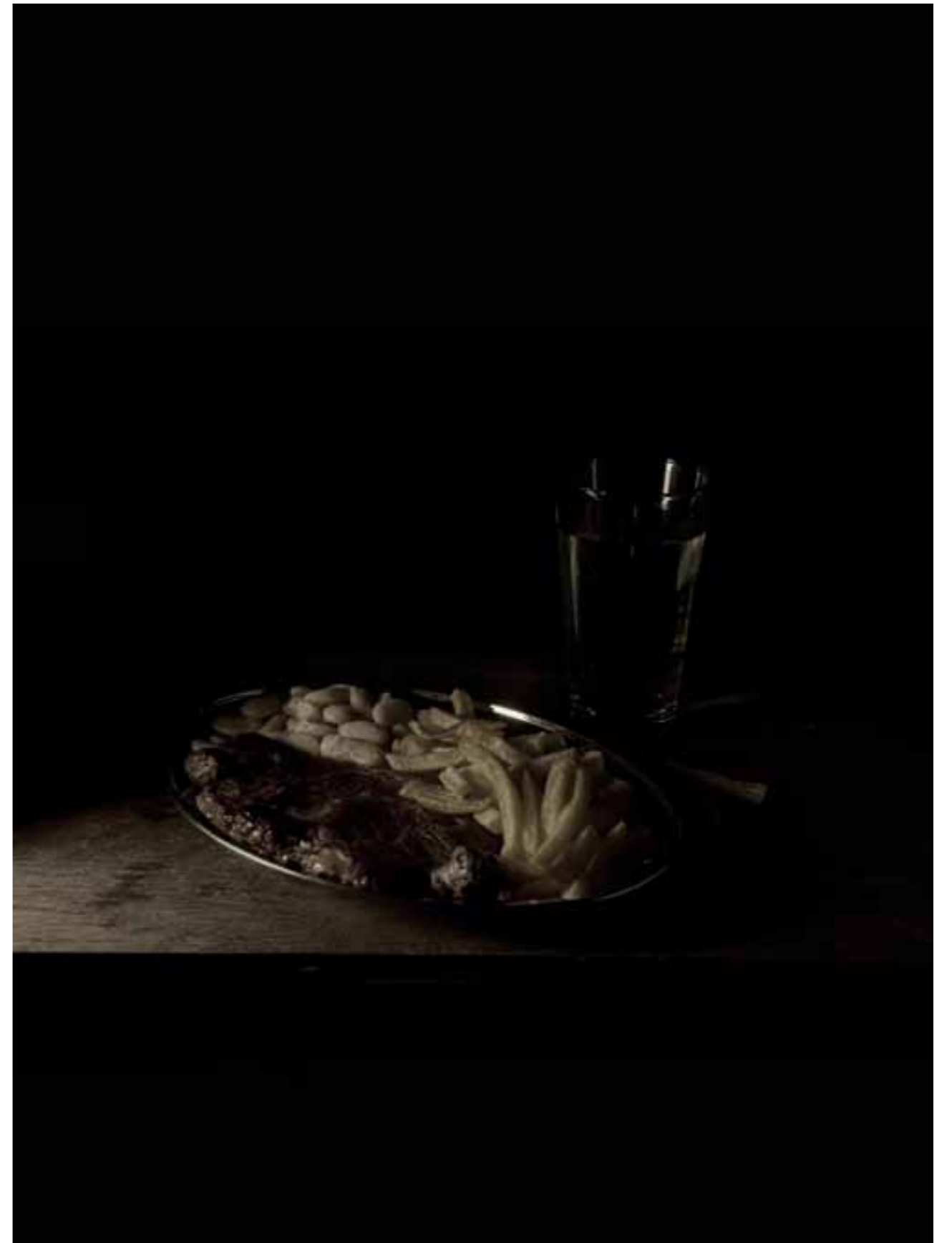
Page 222
Last Meal on Death Row, Charles Frances Rumbaugh
2010
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
54.8 × 43 × 7.3cm (21.57 × 16.93 × 2.87in)



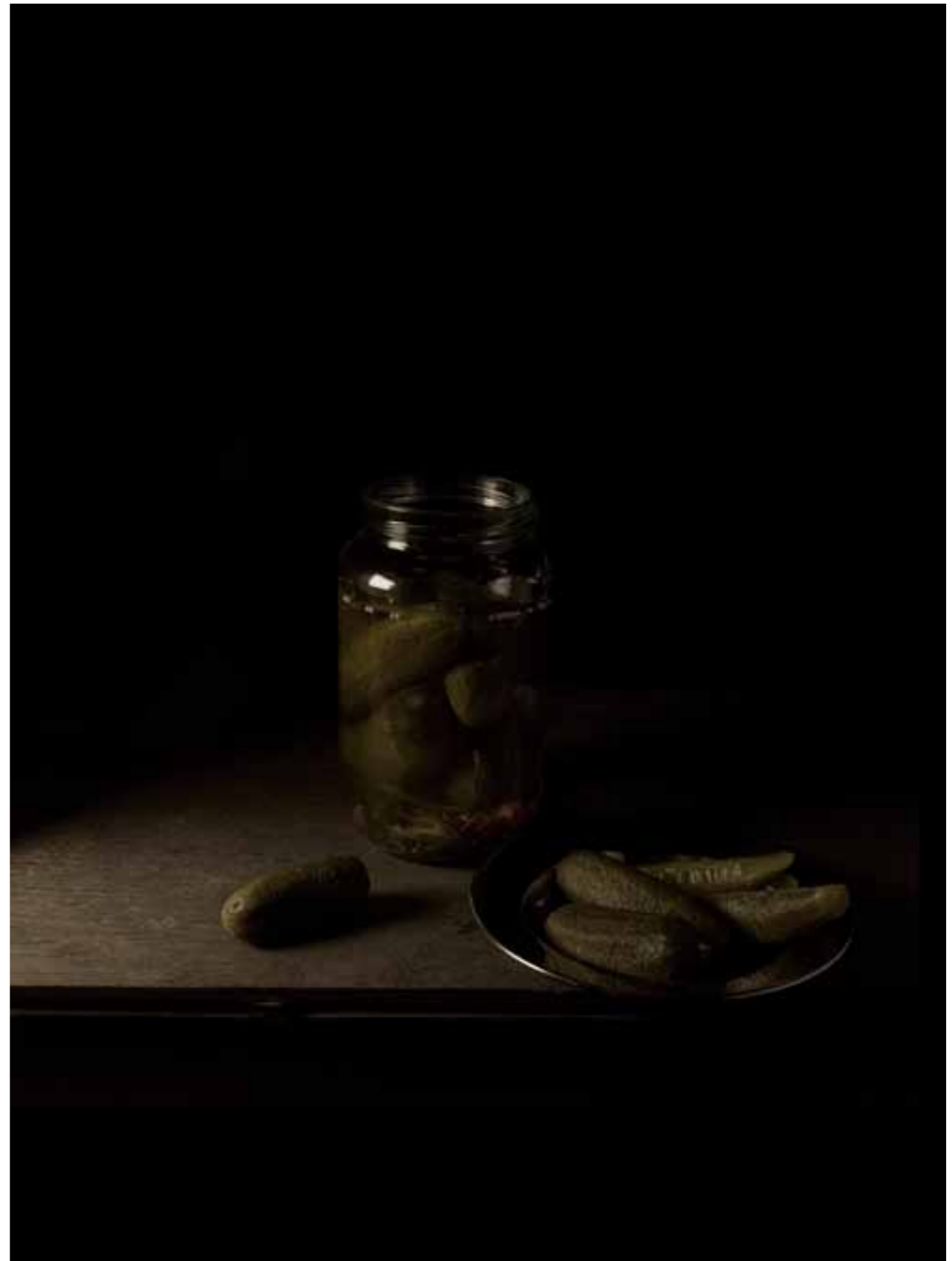
Page 223
Last Meal on Death Row, James Edward Clayton
2010
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
67.5 × 58 × 5cm (22.44 × 17.72 × 2.36in)



Last Meal on Death Row, Karla Faye Tucker
2010
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
65.3 × 56 × 6cm (25.71 × 22.05 × 2.36in)



Last Meal on Death Row, Hai Hai Vuong
2010
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
57.6 × 45.6 × 7.2cm (21.46 × 16.93 × 2.76in)



Page 226
Last Meal on Death Row, Texas (Paul Nuncio)
2011
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
64 × 46cm (25.2 × 18.11in)

Page 227
Last Meal on Death Row, Stacey Lamont Lawton
2010
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
57.1 × 45.3 × 6cm (22.48 × 17.83 × 2.36in)



Last Meal on Death Row, Thomas Andy Barefoot
2010
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
65.5 × 56 × 6cm (25.79 × 22.05 × 2.36in)



Page 229
Last Meal on Death Row, William Joseph Kitchens
2010
C-type photographic print
Frame: Red Grandis timber, rubbed back with black lacquer finish
66 × 56 × 7.5cm (26.57 × 21.26 × 2.36in)

Pages 230–231
Last Meal on Death Row, Allen Lee Davies (detail)
2012
Digital transfer print on goatskin parchment
Frame: Red Grandis timber, rubbed back with black lacquer finish
52 × 41.2 × 7.5cm (20.47 × 16.22 × 2.36in)





Pages 233–235
Whispering Weeds
2011
Wooden frame, border, LCD screen, fan and hard drive
29.92 × 25.98 × 6.3cm (76 × 66 × 16in)





Something About the Night 4
2010
C-type photographic print
49 × 25 × 5.5cm (19.29 × 16.73 × 2.17in)

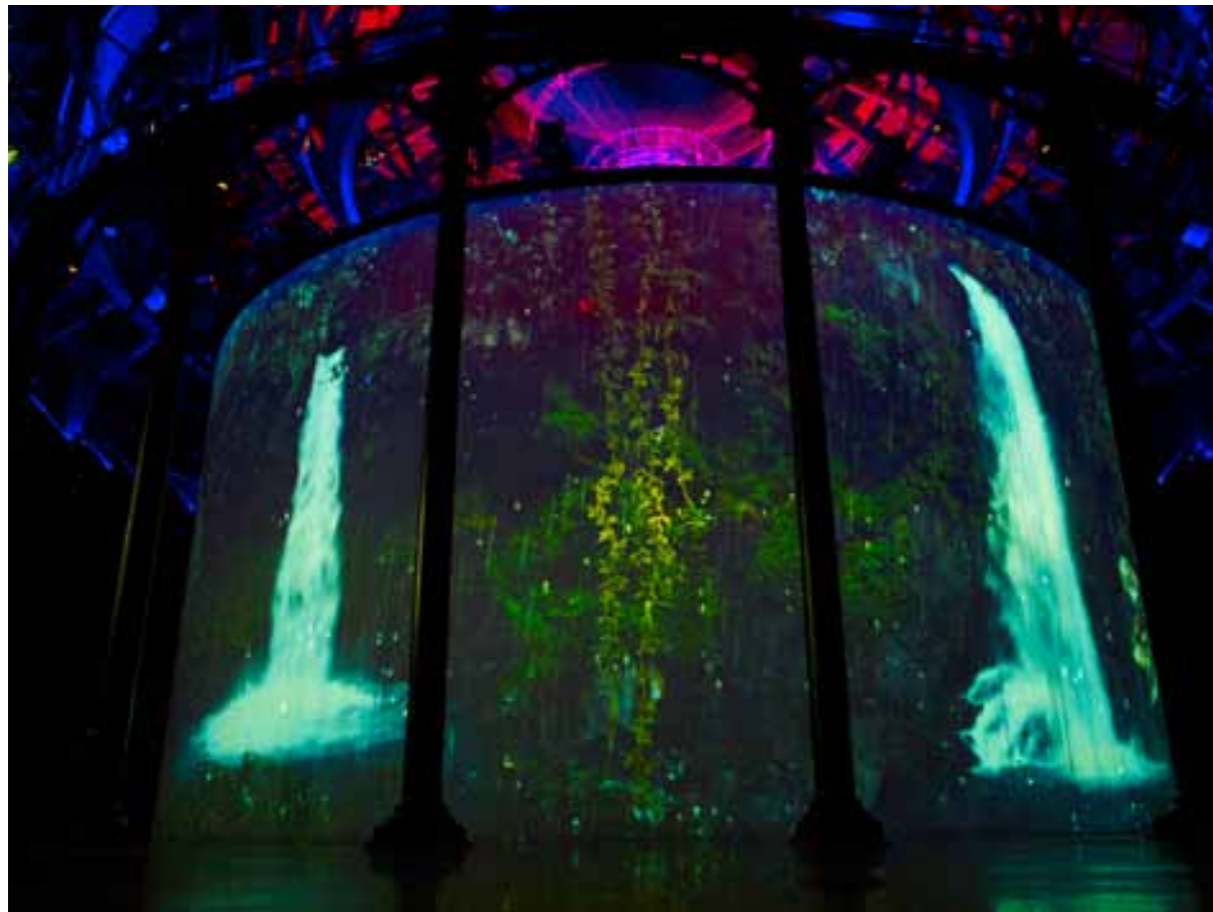
Something About the Night 3
2010
C-type photographic print
55 × 46.5 × 7.5cm (21.65 × 18.31 × 2.95in)

Something About the Night 5
2010
C-type photographic print
50 × 44 × 6.5cm (19.69 × 17.32 × 2.56in)

Burning Flower 1
2003
C-type photographic print
25.4 × 20.3cm (10 × 8in)

Page 237
Burning Flowers (Yellow Rose)
2003
C-type photographic print
108 × 82cm (42.5 × 32.25in)





Pages 238–241
Sordid Earth
2011
Video installation, hard drive, silicon, steel, 12 video projectors
Dimensions variable (8 × 50 × 50m / 25 × 164 × 164ft)





Crystal Gaze Series (all details)
2012
3D lenticular transparencies, steel, resin, wood,
surveillance mirror, LED lights, electric circuitry
Top left: 50 x 35.74cm / Top right: 50 x 35.74cm
Bottom: 35.74 x 50cm / Opposite page: 50 x 35.74cm



The Venal Muse, Viridor
2012
Resin, enamel paint, wood, glass, steel
162.56 × 52 × 52cm (64 × 20.5 × 20.5in)





The Venal Muse, Lafage
2012
Resin, enamel paint, wood, glass, steel
162.56 × 52 × 52cm (64 × 20.5 × 20.5in)



The Venal Muse, Augean
2012
Resin, enamel paint, wood, glass, steel
162.56 × 52 × 52cm (64 × 20.5 × 20.5in)



The Venal Muse, Impetus
2012
Resin, enamel paint, wood, glass, steel
162.56 × 52 × 52cm (64 × 20.5 × 20.5in)



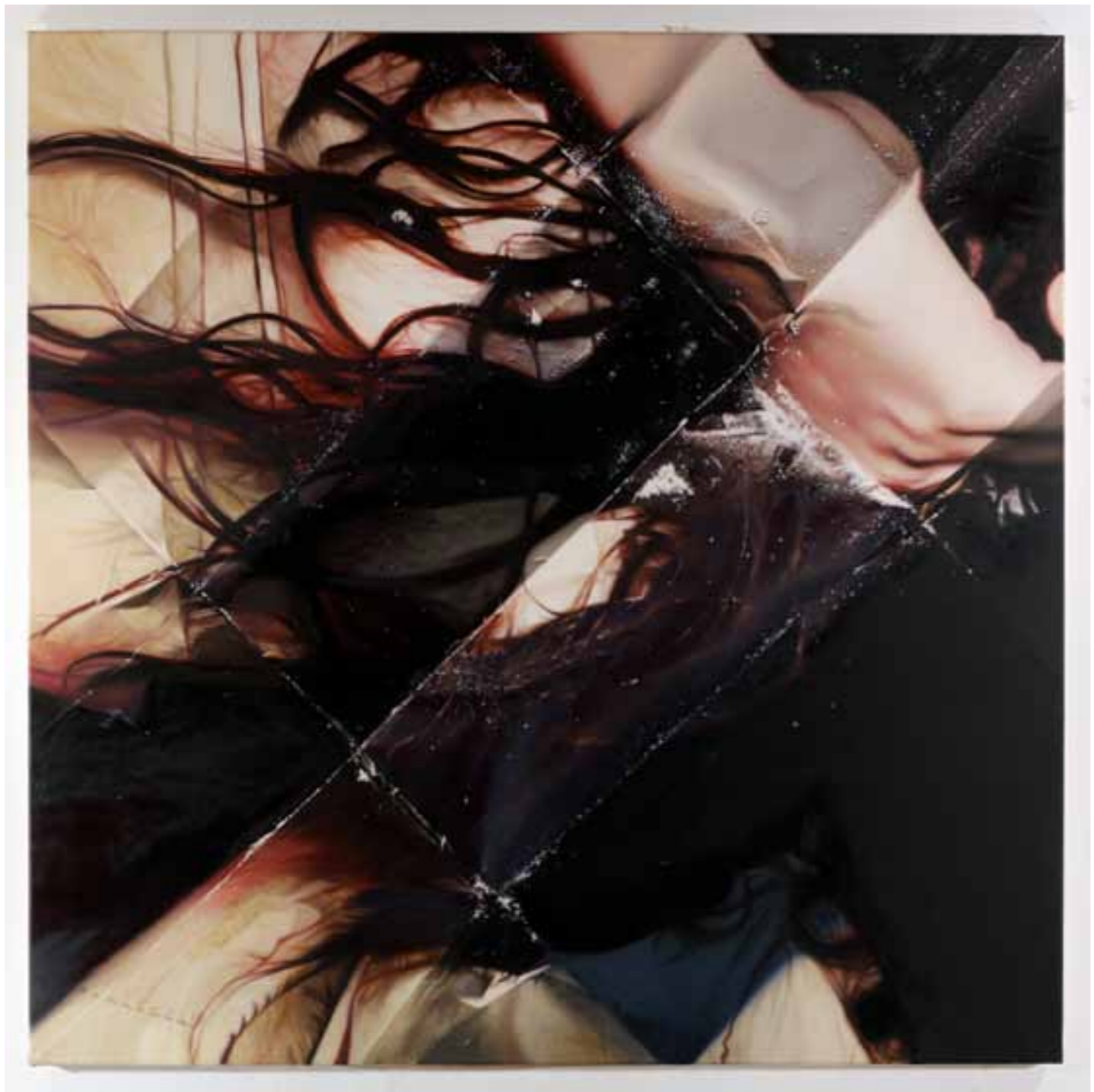
The Venal Muse, Fenside
2012
Resin, enamel paint, wood, glass, steel
162.56 × 52 × 52cm (64 × 20.5 × 20.5in)



Black Garter
2012
Oil on canvas
225 × 225cm (88.6 × 88.6in)



Urban Legends
2012
Oil on canvas
225 × 225cm (88.6 × 88.6in)



Sinners
2012
Oil on canvas
225 × 225cm (88.6 × 88.6in)



Dragon's Lair
2012
Oil on canvas
225 × 225cm (88.6 × 88.6in)



Dusk Till Dawn
2012
Oil on canvas
210 × 210cm (82.7 × 82.7in)



Whisky River
2012
Oil on canvas
210 × 210cm (82.7 × 82.7in)



Elysium
2012
Oil on canvas
230 × 230cm (90.5 × 90.5in)



beyond here lies nothing but chillness, hostility, frozen waves of an ice-hard sea.

Extract from 'Poems from Exile'
Ovid (43 BC – 17/18 AD)

Selected Work Explanatory Notes

p. 35, *Suicide Suite*, 1993. Industrial material installed under four 1000w lights, surrounded by forensic pathology images of suicides.

pp. 36–37, *I'm Talking Love*, 1994. Rapid, stroboscopic slide projections of stills of Jodie Foster dancing in the film 'The Accused'. It precedes the scene where she is subjected to severe physical abuse from several men.

p. 39, *Antique*, 1994. A video loop of a canary, projected inside a bell jar, after the painting by Joseph Wright (1768) of an experiment on respiration in a vacuum.

pp. 40–41, *Enchanted Wardrobe*, 1994. An idyllic forest scene shown within a wardrobe, behind a two-way mirror. As a viewer approaches, a sensor detects their presence and the lights in the wardrobe turn off, leaving only the mirror visible.

p. 42, *Ultraviolet Angel*, 1993. An angel printed with ultraviolet sensitive ink. The image is only visible with the presence of ultraviolet lights.

p. 56, *Harlow's Monkey*, 1996. A cylindrical anamorphosis of an image from an experiment in the late 1950s, by Harry F Harlow, on behavioural psychology in animals.

pp. 60–61, *Snowstorm*, 1994. Video of a homeless boy in a shop doorway, digitally inserted into a snow dome, projected onto a piece of glass on the floor.

pp. 62–63, *Small Comfort*, 1995. Video of a woman and baby begging on London underground steps, projected inside a hemisphere filled with liquid. A hidden motor drives silver stars around the current.

pp. 64–65, *Interminable Drifter*, 1994. Video of an eagle filmed and then re-filmed, and re-filmed again, giving the impression of infinite space.

p. 70, *The Eclipse of Venus*, 1996. Recreation of the damage caused by the suffragette Mary Richardson's attack on Velázquez's 'Rokeby Venus' in 1914.

pp. 78–80, *Awakening of Conscience*, 1997. Schoolgirls asleep in the woods after sniffing glue.

pp. 82–83, *Forever*, 1997. Photographs of a stripper taken from 360° around her, at precisely the same moment. The stills were then stitched together to produce a video appearing to circle the girl, creating an illusion of frozen time.

pp. 84–85, *Blind Date*, 1997. Documentation of the artist's trip to see Velázquez's 'Las Meninas' in the Prado museum in Madrid, blindfolded. The blindfold was removed for 3 minutes to view the painting and replaced for the return journey.

pp. 86–89, *Burnt Almonds*, 2000. Tableaux based on the accounts of Konstantin Simonov, a Russian diplomat who visited Nazi bunkers shortly after the end of WWII.

pp. 90–93, *Ultraviolet Baby*, 2001. Film of a baby in a contemporary baby-change unit. Ultraviolet lights are installed in such units to deter heroin users, as the light makes veins invisible, thus protecting the baby from needles and broken glass.

pp. 94–95, *Two-Way Thing*, 2003. Projection onto a window, revealing Magritte's 'The Empire of Light' (1953–54). Rain appears to run down the window and the occasional lightning flash shows the interior of a room where a woman lies on a sofa. Pornography on a TV screen is also reflected on the glass panes.

pp. 104–106, *Barbarossa*, 2002. Images of Operation Barbarossa (1941) projected onto a gallery wall. After a few seconds the frozen landscapes burn up as if the heat from the projector lamp is too powerful for the film.

pp. 108–109, *Asylum*, 2001. Video of asylum seekers on a raft projected into a glass buoy.

p. 111, *Hair*, 2001. Video of a young girl brushing her hair projected onto the back of a two-way mirror. The young girl gradually fades away, replaced by an elderly woman also brushing her hair.

p. 116, *Shakin' Jesus*, 2004. Video of the artist shuddering on a cross.

pp. 124–127, *Single Nights*, 2007. Photographs of single mothers from east London.

pp. 128–129, *Leda & the swan*, 2006. Video of a stormy night projected onto a marble sculpture of a girl and swan. The sculpture sits on a circular mirror which reflects the projection and the shadow of the sculpture onto the wall.

pp. 130–131, *Chiasmus*, 2007. Small-scale Madonna installed in a pulpit. As the viewer looks through the aperture in the pulpit their face appears on the cloth she is holding.

pp. 132–133, *Ganymede*, 2007. Video of an eagle carrying a naked boy, projected onto smoke rising from a church font.

pp. 136–139, *Deliverance*, 2008. Staged images of disaster victims projected onto phosphorescent paint; the images burn into the paint and linger like ghosts on the wall. The projector fires the images stroboscopically, as if in bursts of machine gun fire or rapid camera flash.

pp. 156–157, *Island of the Dead*, 2008. A simulated sun revolving around a computer model of Böcklin's 'Island of the Dead' (1886), displayed on an LCD screen behind a two-way mirror. As the sun sinks, the island disappears behind the mirror.

pp. 158–165, *Throbbing Gristle*, 2008 and *The Garden on Unearthly Delights*, 2009 3D zoetropes. Small resin figures appear to become animated when spun in synchronisation with stroboscopic LED lights.

p. 166, *Alice and the Leaping Fairy*, 2008. Photo printed with ultraviolet sensitive ink. The image is only visible with the presence of ultraviolet lights.

p. 170–173, *Shooting Stars*, 2008. Images of Victorian children projected onto phosphorescent paint. Occasionally the projector will drag an image across the wall leaving a shooting star-like trail.

pp. 174–175, *Women Under the Influence*, 2009. Photographs of women, used in psychological experiments by Jean-Martin Charcot, displayed on an LCD screen behind a two-way mirror. The women's faces appear and disappear in coils of simulated smoke.

pp. 176–177, *Total Recall*, 2009. Record players installed inside resin tree stumps playing recorded bird song.

pp. 178–181, *Wormery*, 2009. Photographs of Victorian women held in padded cells in-between psychological experiments, projected into a Victorian worm observation unit.

pp. 182–183, *Slipping into Darkness*, 2009. Cylindrical anamorphosis of a painting of Jean-Martin Charcot hypnotising a hysterical woman in a demonstration to his students.

pp. 184–187, *The End of Innocence*, 2009. Francis Bacon's 'Screaming Pope' and Velázquez's 'Pope Innocent X' reworked into digital rain and projected onto a large screen.

pp. 189–194, *Surveillance*, 2010 and *The Corporeal Audit*, 2012. Large-scale lithophanes carved into corian. The motored light behind the corian traverses the images vertically like a desktop scanner.

pp. 208–211, *Retrospectre*, 2010. Multiple video images projected into various door and window frames. The work was made to coincide with a film season by the Armenian film director Sergei Parajanov at the BFI, London. Subject matter includes material from the natural world presented to evoke ritual, religion and sacrifice.

pp. 214–217, *Magic Lantern*, 2010. Large-scale 3D zoetrope installed in the cupola of the Victoria & Albert Museum, London. Steel moths appear to become animated when they are spun in synchronisation with stroboscopic LED lights.

pp. 218–231, *Last Meal* series, 2010. Thirteen recreations of various prisoners' last meals on death row.

pp. 233–235, *Whispering Weeds*, 2011. Computer animated version of Albrecht Dürer's 'The Large Turf' (1503) with simulated wind.

pp. 238–241, *Sordid Earth*, 2011. Computer animated 360° panorama of a tropical landscape in which oversized flowers grow, contract various diseases, wither and die. This was originally created for Ron Arad's installation 'Curtain Call' at the Roundhouse, London, 2011, later shown in the gardens of The Israel Museum in Jerusalem, 2012.

pp. 242–243, *Crystal Gaze* series, 2011. 3D lenticular transparencies, installed behind two-way mirrors and backlit by LEDs which pulse on and off, causing the images to appear and disappear.

Biography

1966 Born in Nottingham, UK
Lives and works in London, UK

EDUCATION

1989 BFA Goldsmith's College, University of London, London, UK
1986 Trent Polytechnic, Nottingham, UK

SELECTED SOLO EXHIBITIONS

2013 *THIS IS NOT AN EXIT*, Blain|Southern, London, UK
2012 *Crystal Gaze*, Galleria Raucchi / Santamaria, Naples, IT
The End of Innocence, Dilston Grove, CGP London Gallery, London, UK
Sordid Earth, Greenaway Art Gallery, Kent Town, AU
Vitacide, Tanya Bonakdar Gallery, New York, US
2011 *Pearls of the Abyss*, Galerie Analix Forever, Geneva, CH
2010 *Last Meal on Death Row*, Galerie Analix Forever, Geneva, CH
Magic Lantern, Victoria & Albert Museum, London, UK
Shooting Stars & The Garden of Unearthly Delights, Void Gallery, Derry, IE
Creation Condemned, Blain|Southern, London, UK
Modern Pastimes (curated by Danilo Eccher), FaMa Gallery, Verona, IT
Surveillance, Galleria Raucchi / Santamaria, Naples, IT
Outcasts, Chiostro del Commendatore, Borgo Santa Spirito, Rome, IT
Retrospectre, British Film Institute, London, UK
2009 *Submission*, Haunch of Venison, Berlin, DE
Hysteria (curated by James Putnam), Freud Museum, London, UK
Nebulaphobia, Unosunove Rome, Rome, IT
2008 *Mat Collishaw: Shooting Stars*, Haunch of Venison, London, UK
Mat Collishaw: Deliverance, Tanya Bonakdar Gallery, New York, US
Deliverance, Spring Projects, collaboration with the Fashion in Film Festival 2008, London, UK
Galerie Analix Forever, Geneva, CH
2006 *Buenas Noches*, Galerie Analix Forever, Geneva, CH
Galleria Raucchi / Santamaria, Naples, IT
2005 *Capillary Action*, Anne Faggionato, London, UK
No One Is Innocent, Grimm Rosenfeld, Munich, DE
Mat Collishaw, Inverleith House, Edinburgh, UK
2004 *Mat Collishaw*, Galerie Analix Forever, Geneva, CH
Mat Collishaw, Art & Public, Geneva, CH
Mat Collishaw, Tanya Bonakdar Gallery, New York, US
2003 *Mat Collishaw*, Modern Art, London, UK
Retinal Stain, Cosmic Galerie, Paris, FR
2002 *Mat Collishaw*, Cosmic Galerie, Paris, FR
Galleria Raucchi / Santamaria, Naples, IT
2001 *Mat Collishaw*, Galerie Analix Forever, Geneva, CH
Mat Collishaw, Site Gallery, Sheffield, UK
New Works, Modern Art, London, UK
Ultra Violet Baby, 4-day film screening, Shoreditch Town Hall, London, UK
Mat Collishaw, Bonakdar Jancou Gallery, New York, US
Lux Gallery, London, part of the 2001 *Pandaemonium* Film Festival, UK
2000 Galleria Raucchi / Santamaria, Naples, IT
Museum of Contemporary Art, Warsaw, PL
1999 Galleria d'Arte Moderna, Bologna, IT
Flesheaters, Galerie Analix Forever, Geneva, CH
1998 Bloom Gallery, Amsterdam, NL
Bonakdar Jancou Gallery, New York, US
Anne Faggionato, London, UK (with Damien Hirst)
1997 *Ideal Boys*, Ridinghouse Editions, London, UK
Galerie Analix Forever, Geneva, CH
Ideal Boys, Galleria Raucchi / Santamaria, Naples, IT
Duty Free Spirits, Lissou Gallery, London, UK
1996 *Control Freaks*, Tanya Bonakdar Gallery, New York, US
Statements, Galerie Analix, Art 27'96, Basel, CH
1995 Bloom Gallery, Amsterdam, NL (with Danielle Kwaaital)
Camden Arts Centre, London, UK
Karsten Schubert Ltd., London, UK (in collaboration with Thomas Dane)
Galerie Analix Forever, Geneva, CH
1994 *Idol Hours*, Gramercy Park Hotel, New York, US (organised by Cohen Gallery)
The Eclipse of Venus, No. 20 Glasshouse Street, London, UK
1993 Galleria Raucchi / Santamaria, Naples, IT
Galerie Analix, Geneva, CH

Centre d'Art Contemporain, Martigny, FR
1992 Cohen Gallery, New York, US
1990 Karsten Schubert Ltd., London, UK
Riverside Studios, London, UK

SELECTED GROUP EXHIBITIONS

2013 *The Nature of the Beast*, The New Art Gallery Walsall, Walsall, UK
Ennemi Public (curated by Barbara Polla), Magda Danysz Gallery, Paris, FR
2012 *White Light / White Heat: Contemporary Artists & Glass*, Wallace Collection, London, UK
Freedom Not Genius (curated by Elena Geuna), Pinacoteca Giovanni e Marella Agnelli, Turin, IT
About Caravaggio (curated by Anna Imponente), Museo Tuscolano – Scuderie Aldobrandini, Frascati Rome, IT
Otherworldly: Optical Delusions and Small Realities, organized by The Museum of Arts and Design, MUba Eugene Leroy, Tourcoing, FR
Deliverance, part of Le Printemps de Septembre art festival: History is Mine, Less Abattoirs – frac Midi-Pyrénées, Toulouse, FR
Intersections, Weizmann Institute of Science, Rehovot, IS
720 °, as part of Ron Arad's Curtain Call Project, The Israel Museum, Jerusalem, IS
Britain Creates 2012: Fashion + Art Collusion, Victoria and Albert Museum, London, UK
Des Images, Des Histories, Palais Jacques Cœur, Paris, FR
A Drawing while Waiting for an Idea, Large Glass Gallery, London, UK
The End, Jacob's Island Gallery, London, UK
Made in Britain, Contemporary Art from the British Council Collection, Benaki Museum, Athens, GR
Out of Focus: Photography, Saatchi Gallery, London, UK
Spiegeln, Spiegeln an der Wand, Rohkunstbau, Berlin, DE
2011 *Memories of the Future, The Olbricht Collection*, La Maison Rouge, Paris, FR
Viel Lärm um Alles – Barockes in der zeitgenössischen Kunst, Haus für Kunst, Uri, CH
12th International Istanbul Biennial, Istanbul, TK
Sordid Earth, as part of Ron Arad's Curtain Call project, Roundhouse, London, UK
House of Beasts, Attingham Park, organised through Meadow Arts, National Trust, UK
Otherworldly – Optical Delusions and Small Realities, Museum of Arts and Design, New York, US
2010 *La Forêt de mon rêve*, Galerie d'Art du Conseil Général des Bouches – du-Rhône Cours Mirabeau, Aix-en-Provence, FR
Locus Solus, Benaki Museum, Athens, GR
Extraordinary Measures, Belsay Castle, Northumbria, UK
Mat Collishaw, Tracey Emin & Paula Rego, Foundling Museum, London, UK
2009 *Distortion*, curated by James Putnam, Gervasuti Foundation, Venice Biennale, Venice, IT
Mythologies, Haunch of Venison, London, UK
2007 *Les Fleurs du Mal*, Arcos Sannio Contemporary Art Museum, Benevento, IT
Mat Collishaw, Anthony Goicolea, Haunch of Venison, Zurich, CH
The Tempest – Mat Collishaw and Paul Fryer, curated by James Putnam, Venice Biennale, The Gervasuti Foundation, Venice, IT
Reconstruction #2 (curated by Mollie Dent-Brocklehurst & Elliot McDonald), Sudeley Castle, Gloucestershire, UK
1:1.000.000.000, Galleria Raucchi / Santamaria, Naples, IT
Naturalia, Unosunove, Rome, IT
2006 *Into Me / Out of Me*, Kunstwerke, Berlin, DE
In the Darkest Hours There May Be Light, Serpentine Gallery, London, UK
Into Me / Out of Me, MoMA PS1, Long Island, US
People. Volti, corpi e segni contemporanei dalla collezione di Ernesto Esposito (curated by Edoardo Cicelyn & Mario Codognato)
MADRE – Museo d'arte Donna Regina, Naples, IT
What Makes You and I Different, Tramway, Glasgow, UK
Solitude, Upstairs, Berlin, DE
Handsome (curated by Barbara Polla), Analix Forever, Geneva, CH
2005 *Controlled*, Tanya Bonakdar Gallery, New York, US
The Parable Show, Grimm/Rosenfeld, Berlin, DE
Fifty One Celebrates Five Years, Fifty One Fine Art Photography, Antwerp, DE
Collecion Helga de Alvear, Museo Extremeno & Iberoamericano, Badajoz, ES
Fragile, Analix Forever, Geneva, CH

2004 *Rose c'est la vie. On Flowers in Contemporary Art*, Tel Aviv Museum of Art, Tel Aviv, IL
New Blood, Saatchi Gallery, London, UK
Art of the Garden, Tate Britain, London, UK
Artmania! Art and the World of Plants, Sunderland Museum, Sunderland, UK
I, Assassin, Walspace Art Space, New York, US
2003 *Narcissus*, CRAC Alsace, Altkirsch, FR
2002 *New Religious Art* (curated by Neal Brown), Liverpool Biennial, Liverpool, UK
The Passing (curated by Charlotte Schepke), Galeria Helga de Alvear, Madrid, ES
Penetration (curated by Mark Fletcher), Friederich Petzel Gallery, New York, US
Marianne Boesky Gallery, New York, US
Tableaux Vivants: Living Pictures and Attitudes in Photography, Film and Video, Kunsthalle Wien, Vienna, DE
Screen, Ashcroft Arts Centre, national touring exhibition organised by the Hayward Gallery for the Arts Council of England, UK
Mirroring Evil / Nazi Imagery in Recent Art, The Jewish Museum, New York, US
Nausea, Diannogly Art Gallery, Nottingham, UK
At Sea, Sainsbury Centre, UEA, Norwich, organised by Tate Liverpool, UK
At Sea, Tate Liverpool, UK
Penetration, Friederich Petzel Gallery, New York; Marianne Boesky Gallery, New York, US
2001 *Asylum: Mat Collishaw*, Inside Space at Selfridges, London, UK
Sacred and Profane, A Sheffield Galleries & Museum Trust Touring Exhibition, Mappin Art Gallery, Sheffield, UK
Double Vision, Galerie für Zeitgenössische Kunst, Leipzig, DE
Electronic Maple: Human Language and Digital Culture in Contemporary Art, New York Centre for Media Arts, New York, US
Tattoo Show, Modern Art, London, UK
Exhibition of digital art, in association with the BBC, Lux Gallery, London, UK
SV, The Fabric Workshop and Museum, Philadelphia, US
Remnant, Hunter College / Leubsdorf Art Gallery, New York, US
2000 *Greenhouse Effect*, Serpentine Gallery, London, UK
1000 + 1 Nacht, Landesmuseum, Linz, DE
Psycho, Art and Anatomy (curated by Danny Moynihan), Anne Faggionato, London, UK
Bierfest 2000, VTO, London, UK
And she will have your eyes ..., Galerie Analix Forever, Geneva, CH
Anna & Bernhard Blume, Sophie Calle, Mat Collishaw, Jim Dine, Flor Garduño & Candida Höfer, The Museum of Contemporary Photography, Chicago, US
Sex & the British (curated by Max Wigram and Norman Rosenthal), Galerie Thaddaeus Ropac, Paris, FR
Flower Show, Pump House Gallery, London, UK
Lisson Gallery in Covent Garden, London, UK
Point of View: Works from a Private Collection, Richard Salmon, London, UK
Potent Present, CCAC Institute, Logan Galleries, San Francisco, US
Petty Crimes, Laing Art Gallery, Newcastle upon Tyne, UK
From a Distance: Approaching Landscape, ICA, Institute of Contemporary Art, Boston, US
Small Worlds: The Diorama in Contemporary Art, Museum of Contemporary Art, San Diego, US
The Museum of Contemporary Photography, Columbia College, Chicago, US
1999 *Claustrophobia*, Cartwright Hall, Lister Park, Bradford; Mappin Art Gallery, Sheffield; Centre for Visual Arts, Cardiff, UK
EXTRAetORDINAIRE, Printemps de Cahors, FR
Chiva[s]ynergies /art: Moving Image, Museo de Arte Moderna de São Paulo, São Paulo, BR
The Flower Show: Flowers in Art in the 20th Century, Harewood House, Leeds, UK
The Edge of Awareness – Al Limite della Coscienza (curated by Adelina von Fürstenberg), Triennale di Milano, Milan, IT; Tea Factory, Liverpool, UK
This Other World of Ours, TV Gallery, Moscow, RU
Secret Victorians, Contemporary Artists and a 19th-Century Vision, Hayward Gallery, London; Middlesbrough Art Gallery; IKON Gallery, Birmingham, UK
Best of the Season, Aldrich Museum of Contemporary Art, Ridgefield, UK
LA International, Chac-Mool Contemporary Fine Art, West Hollywood, US, in collaboration with Lisson Gallery,

London, UK
Flower Show, Fruitmarket Gallery, Edinburgh, UK
Dimension Variable, The Ludwig Museum Budapest – Museum of Contemporary Art, Budapest, HU
Now It's My Turn to Scream, Works by Contemporary British Artists from the Logan Collection, Haines Gallery, San Francisco, US
Sensation: Young British Artists from the Saatchi Collection (curated by Norman Rosenthal and Charles Saatchi), Brooklyn Museum of Art, Brooklyn, US
Art Lovers (curated by Marcia Fortes), TRACEY, The Liverpool Biennial of Contemporary Art, Liverpool, UK
1998 *Secret Victorians, Contemporary Artists and a 19th-Century Vision*, touring exhibition: The Minority Art Gallery, Colchester, UK; Arnolfini, Bristol, UK; Hayward Gallery, London, UK; Middlesbrough Art Gallery, Middlesbrough, UK; IKON Gallery, Birmingham, UK; UCLA at the Armand Hammer Museum of Art and Cultural Centre, Los Angeles, US
Close Echoes, City Gallery, Prague, touring to Kunsthalle Krems, AT
Exterminating Angel, Galerie Guislaine Hussenot, Paris, FR
Exhibition of Contemporary British Art, Japanese Museum Tour, 1989–99, Tochigi Prefectural Museum of Fine Art, traveling to Fukoka City Art Museum; Hiroshima City Museum of Contemporary Art; Tokyo Museum of Contemporary Art; Ashiya City Museum of Art and History, JP
London Calling, British Art School in Rome, Rome, IT
Public Body & Artificial Space, Kunsthalle Krems, Krems, AT
The Edge of Awareness (curated by Adelina von Fürstenberg), MoMA PS1, New York, US
Then and Now, Lisson Gallery, London, UK
Bad Habits, Galeria Soledad Lorenzo, Madrid, ES
Animation, LEA, London Electronic Arts, London, UK
Claustrophobia, IKON Gallery, Birmingham, UK, travelling to Middlesbrough Art Gallery, Middlesbrough, UK; Mappin Art Gallery, Sheffield, UK; Dundee Contemporary Art, Cartwright Hall, Bradford, UK; Aberystwyth Arts Centre, Centre for Visual Art, Cardiff, UK
Precursor, Tanya Bonakdar Gallery, New York, US
Shrunken Heads, Aldrich Museum of Contemporary Art, Ridgefield, UK
1997 *Other men's flower* (curated by Joshua Compton), British Art School in Rome, IT
Pictura Britannica, Museum of Contemporary Art, Sydney, touring to Art Gallery of South Australia, Adelaide, AU; City Gallery, Wellington, NZ
Urban Legends, Staatliche Kunsthalle, Baden Baden, DE
Sensation: Young British Artists from the Saatchi Collection (curated by Norman Rosenthal and Charles Saatchi), Royal Academy of Arts, London, UK *The Citybank Private Bank Photography Prize*, Royal College of Art, London, UK
Full House: Young British Art, Kunstmuseum Wolfsburg, DE
Private Face – Urban Space: A New Generation of Artists from Britain, Gasworks, Athens, GR
London Live, Kunstmuseum Wolfsburg, DE
Screen, Anne Faggionato, London, UK
A print portfolio from London, Alte Gerhardsen, Oslo, NO
Live / Life, Fundação des Descobertes, Lisbon, PT
1996 *On Line Media*, Graaf van Vlaanderenplein, Gent, BE
Fernbedienung / Does television inform the way art is made, Grazer Kunstverein, Graz, AT
Hide and Seek (curated by Ami Barak), Jerusalem, IL
Exchanging Interiors (curated by Manuela Klerkx), Museum van Loon, Amsterdam, NL
Live / Life (curated by Hans Ulrich Obrist), Musée d'Art Moderne de la Ville de Paris, Paris, FR
Figure to Object, Frith Street Gallery, London, UK
Summer Show, Tanya Bonakdar Gallery, New York, US
Human Technology, Revolution, Ferndale, UK
Digital Gardens, Power Plant, Toronto, CA
The Inner Eye (curated by Mariner Warmer), Manchester City Art Gallery, Manchester, UK
PADT, Thames, London, UK
Drawings, Karsten Schubert Ltd, London, UK
Comme un Oiseau, Fondation Cartier, Paris, FR
Statement & Video Forum, Art 27'96; Galerie Analix Basel, CH
Manifesta, Natural History Museum, Rotterdam, NL
Hybrids, De Appel Foundation, Amsterdam, NL
Some Drawings from London, Kate Bernard, London, UK
Push Ups (curated by Emly Tsingou), The Factory, Ergostasio, Fine Art School, Athens, GR

- Binds: Art and Science, two creative energies confronting each other* (curated by Hans Ulrich Obrist and Carolyn Christov Bakargiev), Zerynthia, Rome, IT
- Kingdom of Flora*, Shoshona Wayne Gallery, Santa Monica, US
- More Than Real*, Palazzo Reale, Caserta, UK (organised by Galleria Raucchi / Santamaria and Massimo Sgroi)
- The British Art Show IV*, organised by the Hayward Gallery for the Arts, Council of England, travelling to Royal Botanic Garden, Edinburgh, UK; May–July: Cardiff, UK
- 1995 *The British Art Show IV*, organised by the Hayward Gallery for the Arts, Council of England, UK; travelling to Chinese Arts Center, Manchester, UK; Edinburgh, UK; Cardiff, UK Bloom Gallery, Amsterdam, NL
- The Fourth Istanbul Biennial, Art and Culture Foundation* (curated by René Block), Istanbul, TK
- Le mille e una volta, Mostra Colettiva di Contenuto Favolistico* (curated by Laura Cherubini and Giacinto di Pietrantonio), Galleria di Arte Moderna e Contemporanea, Repubblica di San Marino, San Marino, IT
- Konrad Lorenz's Duck* (curated by Paola Piccato), Ex Lanificio Bona, Carignano, Turin, IT
- 2 × 2, 4 for 4, *Karaoke* (curated by Georg Herold), South London Gallery, London, UK
- Brilliant! New Art from London*, Walker Art Center, Minneapolis, travelling to Contemporary Arts Museum, Houston, US
- Brill: work on paper by "Brilliant!" artists*, Montgomery Glassoe Fine Art, Minneapolis, US
- Oltre la normalità concentrica* (curated by Gianni Romano), Palazzo Da Zara, Padua, IT
- Wild Walls*, Stedelijk Museum, Amsterdam, NL
- Hardcore II*, Factual Nonsense, London, UK
- Here and Now*, Serpentine Gallery, London, UK
- Dialogues de Paix* (50th ONU anniversary) (curated by Adelina von Fürstenberg), United Nations, Geneva, CH; touring exhibition travelling to MoMA PS1, New York, US; Triennale di Milano, Milan, IT
- Minky Manky* (curated by Carl Friedman), South London Gallery, London, UK
- Other Men's Flowers* (curated by Joshua Compton), Ice Box, Athens, GR
- On Site Project*, Camden Arts Centre, London, UK
- 1994 *Corpus Delicti-London in the 90's*, Kunstforeningen Copenhagen, BE
- Purple 8½* (curated by Purple Prose, Elein Fleiss and Olivier Zahm), Galerie Jousse Seguin, Paris, FR
- Institute for Cultural Anxiety*, ICA, Institute of Contemporary Art, London, UK
- Nature Morte: Mat Collishaw, Damien Hirst, Stephen Murphy, Julie Roberts, Tanya Bonakdar Gallery*, New York, US
- Winter of Love* (curated by Elein Fleiss, Dominique Gonzalez-Foerster, Bernard Joisten, Jean-Luc Vilmouth and Olivier Zahm) MOMA PS1, New York, US
- Incertaine Identité*, Galerie Analix, Geneva, CH
- Soggetto-Soggetto*, Castello di Rivoli, Turin, IT
- Ars Lux*, touring exhibition (curated by Roberto Daolio, Giacinto di Pierantonio, Silvia Grandi, Gabriele Peretta, Roberto Pinto, Gianni Romano and Marco Senaldi), IT
- Rien à Signaler* (curated by Gianni Romano), Galerie Analix, Geneva, CH
- Hellraiser* (curated by Stefano Jermini), Monte Carasso, CH
- Not Self-portrait*, Karsten Schubert Ltd, London, UK
- Nature Morte, Mat Collishaw, Damien Hirst, Stephen Murphy, Julie Roberts, Tanya Bonakdar Gallery*, New York, US
- L'Hiver de l'amour* (curated by Elein Fleiss, Dominique Gonzalez-Foerster, Bernard Joisten, Jean-Luc Vilmouth and Olivier Zah), Musée d'Art Moderne de la Ville de Paris, Paris, FR
- 1993 *Displace*, Cohen Gallery, New York, US
- Aperto '93*, XLV Venice Biennial, Venice, IT
- The Ebb Tide Shell Gathering*, Centre d'Art Contemporain, Martigny, FR
- Changing I Dense Cities*, Shedhalle, Zurich, CH
- 1992 *Under Thirty*, Galerie Metropol, Vienna, AT
- Twenty Fragile Pieces* (curated by Gianni Romano), Galerie Analix, Geneva, CH
- Exhibit A*, Serpentine Gallery, London, UK
- Collishaw, Fairhurst, Lane*, Via Farini, Milan, IT
- 1991 *Stillstand* Switches, Shedhalle, Zurich, CH
- 1990 *Modern Medicine*, Building One, London, UK
- A group Show*, Karsten Schubert Ltd, London, UK
- 1989 *Ghost Photography: The Illusion of the Visible* (curated by Stella Santacatterina), touring exhibition, IT
- 1988 *Freeze* (curated by Damien Hirst), Surrey Docks, London, UK
- PUBLICATIONS
- 2012 *Sanctuary—British Artists and their studios*, Thames and Hudson, London, UK
- 2011 *Interview—Artists V3: Recordings 2011*, Cv / VAR Editions, London, UK
- Interview—Artists 4: Patterns of Experience; 1988–2011*, Cv / VAR Editions, London, UK
- 2009 *Mat Collishaw Insecticides*, Haunch of Venison, Berlin, DE
- 2007 *Mat Collishaw*, Other Criteria, London, UK
- 2001 *A Contemporary Cabinet of Curiosities, Selections from the Vicki & Kent Logan Collection*, CCAC, California, US
- 1999 *Vision. 50 years British Creativity*, Text by David Sylvester, David Hockney, Melvin Bragg, Michael Craig-Martin, Nicholas Serota, Thames & Hudson, London, UK
- 1998 *Real / Life: New British Art*, exhibition catalogue, published by The Asahi Shimbun, Osaka, JP
- 1997 *Mat Collishaw, Jon Thompson*, Artimo Foundation, Breda, NL
- Screen, portfolio of 11 prints by 12 artists*, Anne Faggionato Gallery, Charles Booth-Clibborn, London, UK
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- Olbricht Collection, Berlin, DE
- Tate, London, UK
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- The Zabudowicz Collection, London, UK

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