

Bruce McLean

SCULPTURE, PAINTING, PHOTOGRAPHY, FILM

Edited by Michelle Cotton

Firstsite







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Foreword

For almost 50 years, Bruce McLean (b.1944) has explored the language of sculpture and challenged established hierarchies that operate within the contemporary art world.

This monograph is the first to bring together the broad range of McLean's varied artistic practice, drawing on works from throughout his career, and is published on the occasion of a major survey exhibition at Firstsite in Colchester, Bruce McLean: Sculpture, Painting, Photography, Film.

A major project for a regional venue relies on a broad partnership and this has been skilfully coordinated by Firstsite's Senior Curator, Michelle Cotton and her colleagues. We are indebted to the many public and private lenders to the exhibition, who are listed in full at the back of this publication, but in particular we thank Tate; the Scottish National Gallery of Modern Art, Edinburgh; the Walker Art Gallery, Liverpool; Museum moderner Kunst Stiftung Ludwig Wien, Vienna; and both Tanya Leighton, Berlin and Bernard Jacobson Gallery, London.

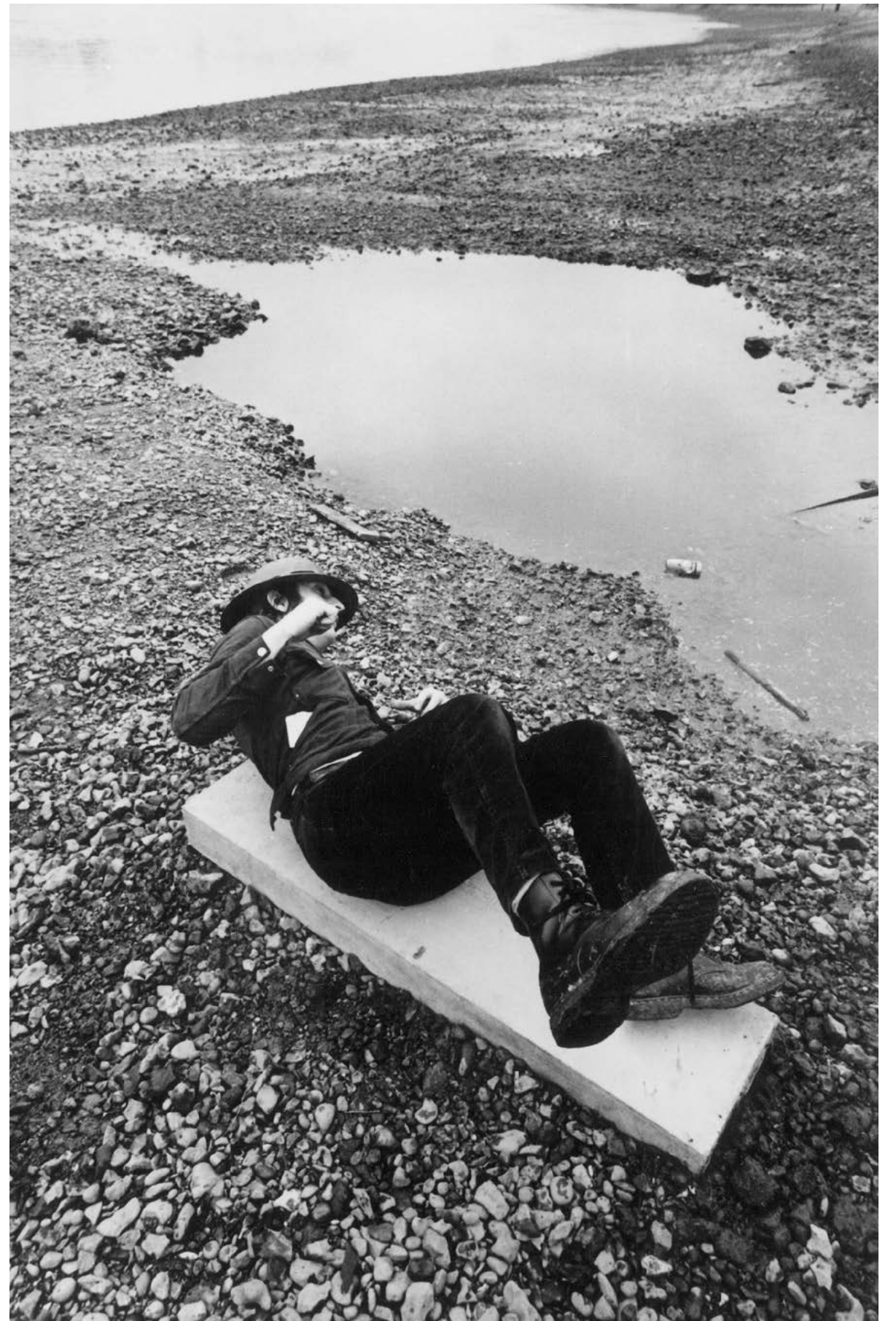
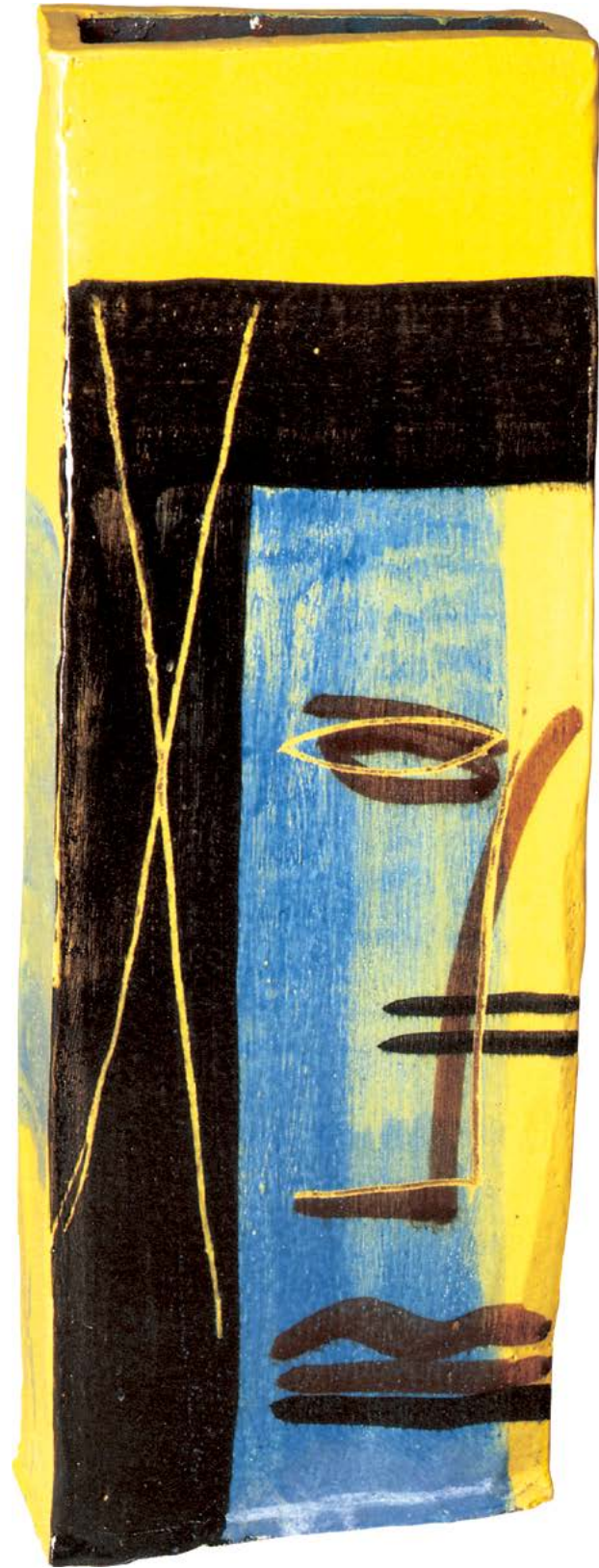
This publication features essays by Clarrie Wallis and Michelle Cotton with an extended interview with the artist by John Hilliard, and has been thoughtfully designed by Fraser Muggeridge studio.

We are grateful to our major stakeholders, Arts Council England, Colchester Borough Council and Essex County Council, for their continued financial investment and, in addition, to the Henry Moore Foundation, Sonia and Giles Coode-Adams and the Bruce McLean Exhibition Fund Supporters for their targeted commitment to this major project at Firstsite.

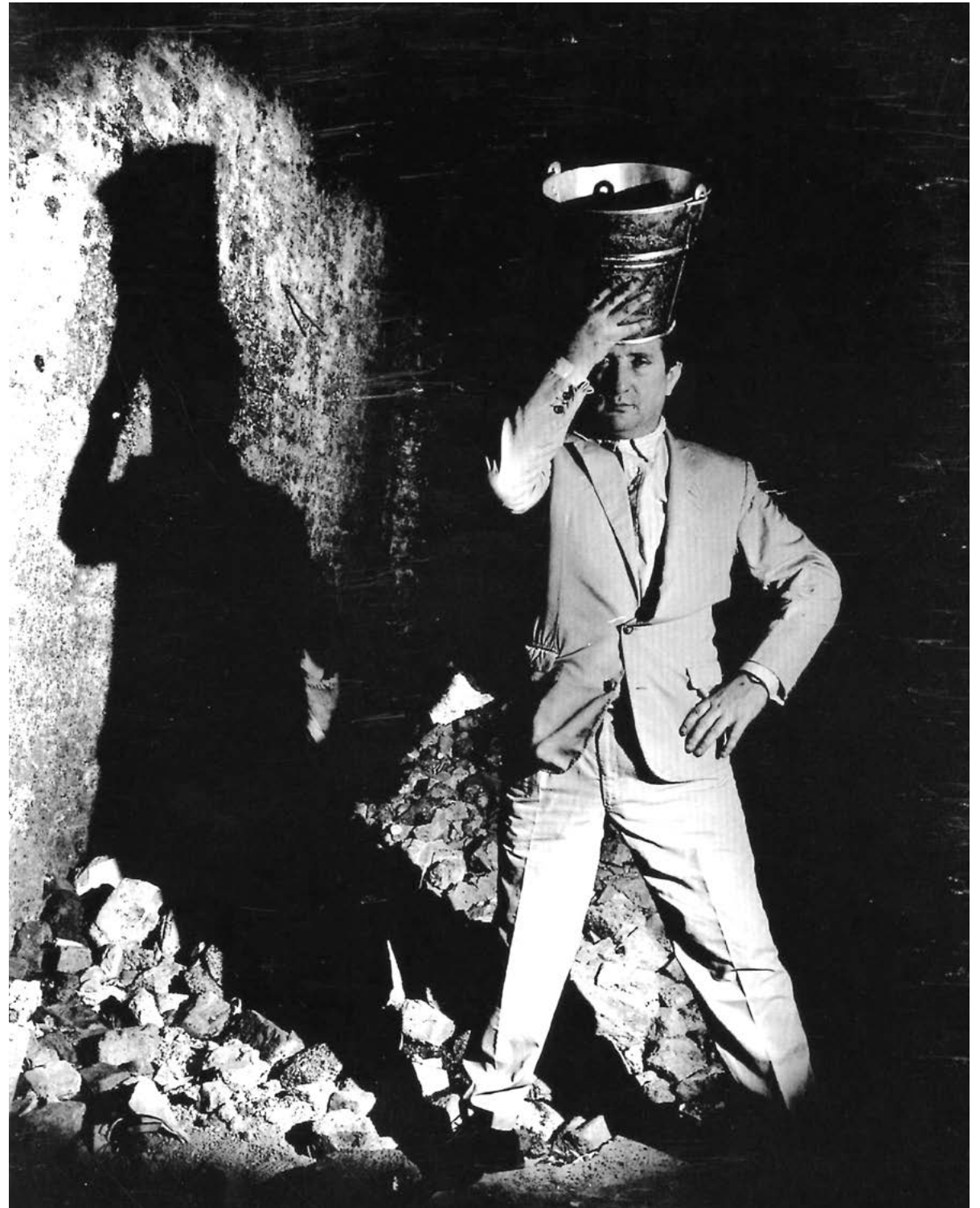
Finally, and most importantly, I would like to thank the artist, Bruce McLean, who responded so enthusiastically to our initial proposal, and has been so generous with his time, advice and loans that have resulted in this exhibition and monograph, which we hope does justice to his consistently 'inconsistent' practice and his significant contribution to contemporary visual art.

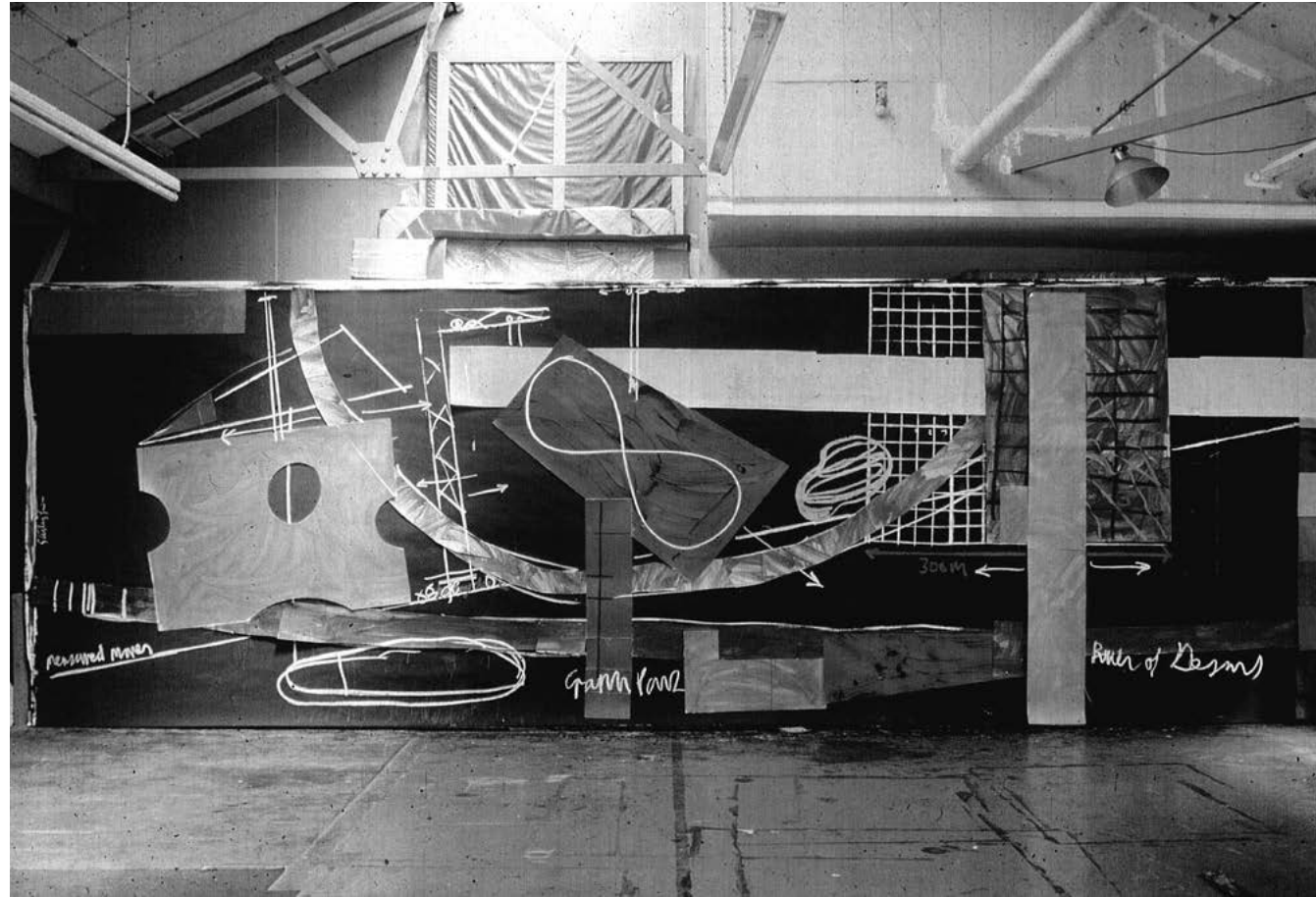
Matthew Rowe
Director, Firstsite

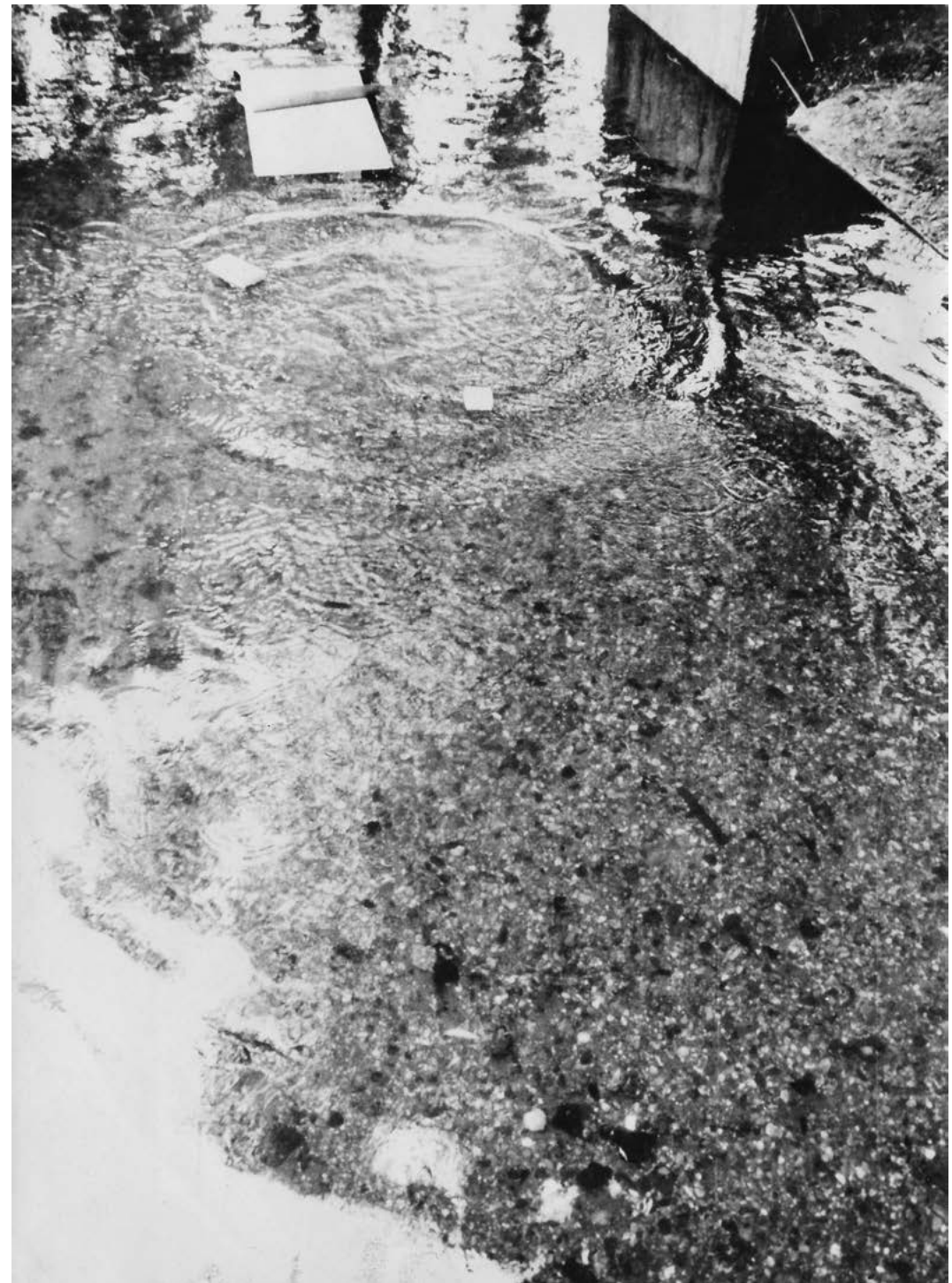




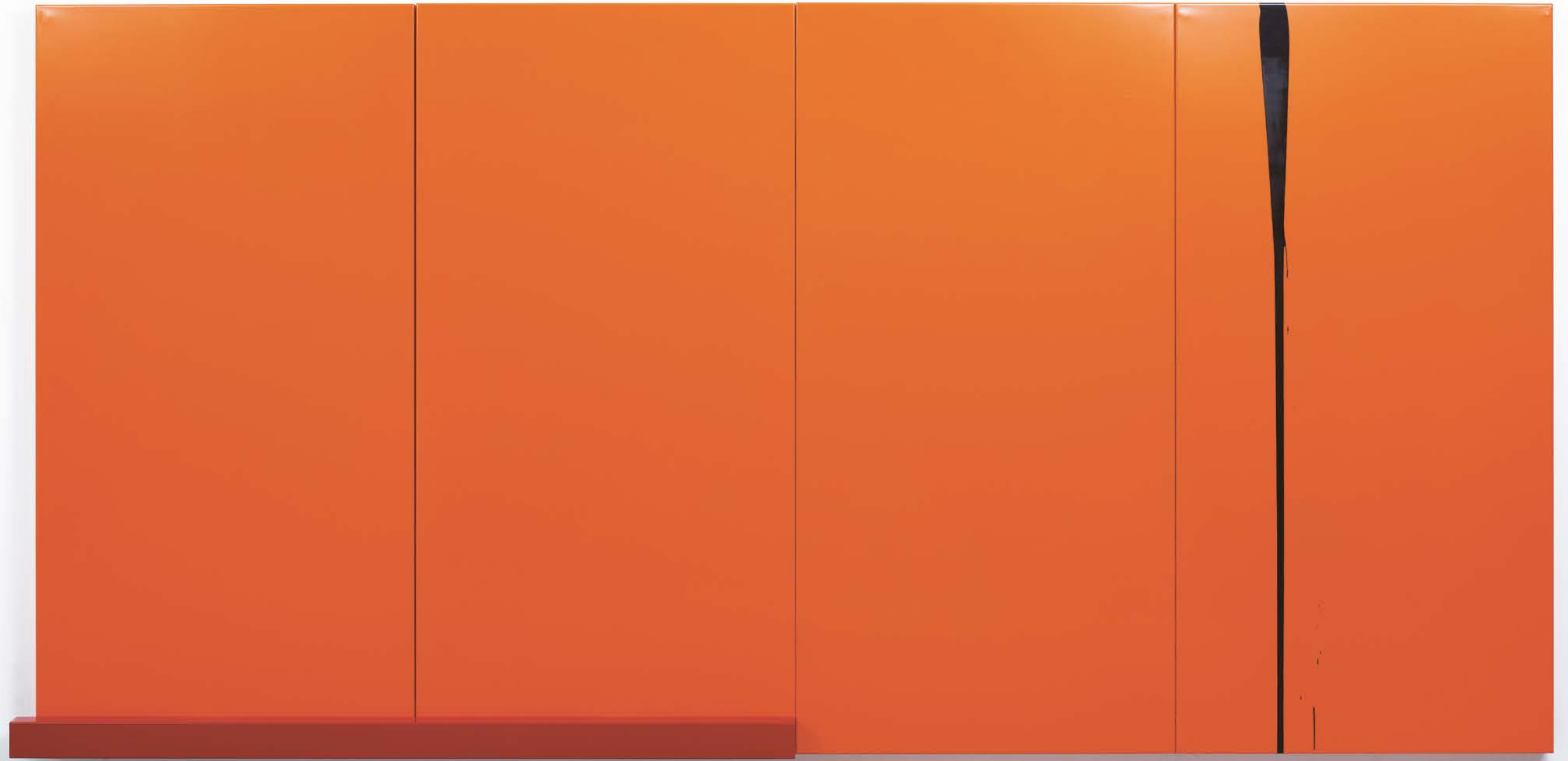












'A Potato Against a Black Background or a Scone off a Plate?' (1)

As a child Bruce McLean was asked on Sunday mornings whether he would draw a potato against a black background or a scone off a plate. The question, which was posed to him each week by his grandfather, still confounds him and has been the subject of several publications, prints and paintings. It is not so much the choice of object as the precise and prescribed nature of the setting that seems to have stayed with McLean: the scone, not as custom would have it on a plate, but rather off it; the lone potato, staged as it might be for a still life painting or in a photographer's studio, against a black background.

What is interesting about this question is that it immediately sets up the idea of an object and its support. The subject of the drawing is composed of a thing and its environment, or rather, lack thereof. It is as if the scone and potato are cut adrift from their domestic surrounds and set within a more minimal context. A scone without a plate is like a sculpture without a pedestal; the displacement prompts us to look at the object afresh, giving us a new vantage point as well as calling into question what the pedestal was doing there in the first place. Similarly, it is possible to imagine the humble potato looking magnificent, as indeed it does in McLean's paintings, presented against a black background. The transformation in this instance is not due to the absence of a support, but rather to one that has been supplied; the object claims new focus within the picture plane. McLean paints it as a great, faceted, luminous 'Golden Wonder' (2); he gives it monumental significance and invites us to consider its formal and aesthetic qualities, as if it were a sculpture on a pedestal.

In McLean's work the normative roles of object and support are often overturned. Having been encouraged to reject the pedestal as a student (following the example of Anthony Caro and Phillip King, two of his tutors at Saint Martin's School of Art), he claimed the art school building as his plinth, remarking to Caro that his sculpture was not on the ground but on the sixth floor (3). Far from being removed, the pedestal or support became integral to the work. It could take the form of a colossal platform - such as the building that formed the 'plinth' for the rooftop sculpture Two-Part Sculpture for Roof and Street with Andy Hall ('Mary Waving Goodbye to the Trains') (1965) (4) - or an expansive terrain, such as a domestic interior, street pavement or landscape. These environments variously served as a source of material, inspiration and a certain validation for a type of activity or event. There were plinths here too, most notably the ready-made concrete slab near his home in Barnes that was adopted for photographic works, such as Installation for Concrete Slab (Two Bricks), Stanton Road, Barnes (1967), or the piece of sculpture that was carried down to the banks of the River Thames to make Fallen Warrior, Barnes riverside (1969) (5). Yet it was Pose Piece for Three Plinths Work (1971) that brought McLean's expansive sculptural and philosophical enquiry full circle, to confront the conventional,

six-sided, whitewashed pedestal and make it an integral material, conceptual component of the work. Having been taught not to put sculpture on a plinth, McLean decided to bring it back, 'just to be perverse' (6).

Forty pedestals were borrowed from the Tate Gallery for the exhibition Objects no Concepts (7) at Situation in London. Each displayed a found photograph of 'desirable objects' cut out from magazines. Pose Piece for Three Plinths Work was a simple, spontaneous action employing some of the plinths that remained in the gallery after the exhibition. The series of 15 photographs show McLean holding different poses across three pedestals of varying height. The work revisits an idea first explored in the 1969 performance Interview Sculpture with Gilbert & George, in which he used his body to mimic sculpture through the pose (8). An article published in 1979 explains:

The resulting series of poses were attempts to maintain his balance in these difficult circumstances and to express attributes he felt inherent in [Henry] Moore's sculpture - pomposity, an aspiration for monumentalism (9).

The work, which was subsequently remade as a set of 36 photographs (10), is an example of what McLean has retrospectively referred to as 'action sculpture', a term that alludes to 'action painting' in describing a sculpture or sculptural activity that is typically posed, performed or enacted and often captured on film. McLean plays the lead role in these works and the comic self-portraiture within this otherwise serious investigation of the nature and limits of what sculpture might be and how it might be made foregrounds an approach to employing his own image in later work.

In Pose Piece for Three Plinths Work and its subsequent iterations, the conventional object-support relation is reversed so that the plinths become the dominant component of the work:

The plinths were determining the sculpture, not the sculpture being the thing, which determined the plinths. The plinths modified my behaviour rather than me modifying the plinths' behaviour. It seemed to me that it was a critique of the plinth or the idea that whatever you do ends up on a plinth. It was just me being modified by the plinths and the plinths continually changing (11).

Far from being redundant exhibition furniture or mere props for his performance, the plinths are the architecture that direct and shape McLean's pose. The so-called New Generation sculptors who taught McLean believed that removing the plinth could return sculpture to the 'real world'; he instead recognised its power as a framing device, using it quite literally as a stage for a work that was performed or 'posed' (12).

By the time McLean made the plinth works, many of his sculptures existed only as photographs. Some of these images documented sculpture, or a sculptural activity or

event, while other works are sculpture in the form of a photograph(13). McLean later placed this way of working within the context of a broader shift from objects to images:

It was collectively decided in the late 1960s, firstly, to forget the art gallery as the venue and the means to present work, and, secondly, to use the photograph and publish it immediately elsewhere: in a newspaper, a magazine, a book, a book of photo-sculptures, a magazine of texts, text pieces and illustrations. The photograph, once thought of as documentation, can also actually be the work, in spite of the original intentions of the sculpture(14).

The parameters for artwork were no longer constrained by the studio or gallery environments and sculpture was not so much viewed on plinths as it was seen in photographs(15). The orchestration of such images - the ways in which people and things appeared and the power of the photographic apparatus in soliciting such behaviour - assumed new significance in McLean's work under the banner of 'pose'.

Writing in 1952, Harold Rosenberg described a shift amongst contemporary American painters who had 'at a certain moment' begun to view the canvas as 'an arena in which to act - rather than as a space in which to reproduce, re-design, analyse or "express."' Such painters, according to Rosenberg, determined that 'what was to go on the canvas was not a picture but an event'(16). He was describing the emergence of 'action painting' - a term that he coined in the same article - but his words might be borrowed for McLean's distinct, yet no less spontaneous approach to drawing and painting that emerged during an intense period of collaborative performance work in the late 1970s(17). McLean has described the large paintings that he first produced in 1982 as an 'obvious development', a practical response to the working conditions afforded by an artist's residency in Kreuzberg, Berlin(18). Becoming a 'painter' might also be seen as a 'perverse' development for someone who had abandoned a conventional studio practice as a Conceptual artist. It could be seen as a form of 'pose', whereby the studio became an arena in which to act(19).

Two works from 1982 are dominated by a bare-chested male figure (unmistakably McLean) appearing slightly off-centre in the foreground of the picture. The paintings, entitled Ambre Solaire and Going for God II (both 1982)(20), are crowded with bodies, overlapping and filling the picture plane. The male and female figures resemble classical sculpture, adopting a variety of different poses, their torsos drawn from slightly below or above the waist, as if submerged in water. These scenes are described in deft chalk lines and rapid brushstrokes, punctuated by drips and splatters of paint. McLean has discussed their debt to David Hockney's work - specifically The Bigger Splash (1967)(21) - but these densely populated, layered compositions with their heavy palette are markedly different to Hockney's Californian scenes. Indeed, far from the sun-drenched glamour of Hockney's swimming pools,

McLean's black painting Ambre Solaire refers to the 'oil slick' of suntan lotion left by swimmers in the sea(22).

Painted at speed, in 'one hit' and in quick succession, these works with their splashes, sweeping brushstrokes and gestural line are of a scale and character that describe both 'picture' and 'event'. Their elements of self-portraiture and expressive style make the artist's self-image and the activity of painting a central focus of the work. True to Rosenberg's description of action painting, the events on the canvas become 'inseparable from the biography of the artist', the marks representing 'a "moment" in the adulterated mixture of his life.' McLean's early paintings are not the abstract code that Rosenberg was describing, but rather fully-fledged self-portraits that draw material from all aspects of his creative, philosophical, psychological and social life.

The paintings in the Going for God series refer also to the artist Joseph Beuys and his cult status in Germany(23). The two-metre wide canvas, Going for God (1982), mixes religious symbols and national stereotypes in a chaotic collage of heads, crucifixes and sausages. Beuys figures in the midst of it all - a shadowy diminutive figure stepping on the rungs of a ladder etched onto the upright part of a cross - his identity faintly marked by the outline of his signature Homburg hat. Initially symbolic of Beuys' 'shamanistic' power or 'magic'(24), this hat and others feature prominently in McLean's work of the 1980s and 1990s, particularly within works that deal with what McLean has referred to as 'the cultural war'(25), a subject which might be defined broadly as the co-option of art for religious, political or economic agendas.

The three-channel video, Urban Turban (1994), which McLean summarised as a 'synthesis of some of the concerns' he had 'been involved with over the last 10 years... social positioning, posturing, non-verbal communication, the gesture, architecture,' was his most direct treatment of this. Described as 'perhaps the first real hat movie', Urban Turban employs 'three styles of headwear (male), the Bowler, the Stetson and the Homburg'(26). McLean plays 'the artist', wearing a bowler hat that he tosses into the sea in a 'throw away, float away hat work' (a dual reference to one of his earlier works and the 1961 film, The Rebel)(27). Cast amongst a succession of art professionals(28) who appear in locations such as the artist's studio and gallery, the artist is portrayed as a 'frustrated' figure:

He is continually interrupted by phone calls, fielded by his assistant, from people asking inane questions about his diet, his favourite restaurants and other irrelevant information for fashion magazines(29).

The characters in Urban Turban are filmed at close quarters, and often it is elements of costume - the sunglasses, hats, high heels and colourful neckties - that claim

attention. Action is ritualistic and repeated: there is a lot of pacing, posing, hip-holding, hand-shaking and chin-stroking. This is often enacted in front of canvases which are hung on the wall, 'humped' in and out of storage racks, or painted in front of the camera. Both the character of the artist and his work are subsumed within this 'hat movie'. It embodies a similar strategy that McLean employed to make Pose Piece for Three Plinths Work; convention is turned on its head and the 'props' that we might expect to support the narrative instead claim the title role.

The sculptural quality and flamboyant nature of the hats in Urban Turban recall the headpieces that figure in McLean's paintings of the mid-1980s. Paintings such as Fish and Pan Head (1983)(30), Going for Gucci and The Gucci Girls (both 1984) form part of a series that depicts long-faced women wearing a range of items, including saucepans, high-heeled shoes and handbags, heaped upon their heads. Many of the paintings feature a ladder, a reference to social climbing and a symbol that first appeared in the performances that McLean made with Ron Carr, Gary Chitty, Robin Fletcher and Paul Richards as part of the 'pose band' Nice Style in the 1970s. These somewhat grotesque, heavily accessorised, plinth-like figures are painted with white or grey faces, their features marked out in thick, black lines as if laden with cosmetics. They are tropes of 1980s consumerism, conspicuously loaded with designer goods and bearing traits of Margaret Thatcher's brand of 'power dressing' in their gloved hands, bejewelled shoes and boxy handbags. The first paintings of this series were made in the same year that the Prime Minister was re-elected for her second term of office, which was also within months of Julian Critchley's infamous remark that she couldn't 'look at a British institution without hitting it with her handbag.' The comment introduced a new verb - 'handbagging' - to the English language(31).

These paintings interrogate social values in much the same way that Pose Piece for Three Plinths Work questions sculptural values. Convention is overturned to create an absurd image that rebuffs serious discussion. Viewed in the context of McLean's pose performance and the later work Urban Turban, they conflate stagecraft with sculpture, seeming to draw inspiration from both. Painting becomes a means to celebrate the sculptural qualities of an object such as a hat or a pair of shoes, making a visual analogy between hats on heads and sculpture on pedestals. Yet the image also calls to mind the stagecraft involved in the presentation of art, invoking a familiar framing device.

The self-reflexive aspects of McLean's work - the framing devices, the references to his domestic life or persona as an artist; the recurrent motifs and artworks within artworks - amount to a kind of 'metatheatrical', in which life appears to imitate art. McLean's work seems to contend that just as theatre depends upon technical elements such as the set design, lighting, costume and props going somewhat unnoticed in order to suspend disbelief, so the mechanics of art, the broader economic and

political context affecting its production and exhibition are often overlooked or even concealed in favour of an apparent intellectual or aesthetic purity - the image of a work of art often being the most iconic statement of this purity. Urban Turban's 'cultural war' - enacted by a cast of art professionals playing a version of themselves on a set dressed with familiar works by McLean - is a direct treatment of this.

The paintings, drawings and ceramics of the 1980s explore figure-object relations. There is chaos and absurdity in the sausages, hats and other objects thrown into figurative compositions, where visual motifs become props essential to the humour of the work, much like the piece of string in Taking a Line for a Walk, Cleveland Road, Barnes (1969) or the mirror in Mirror Work, Barnes Common (1969). The large-scale ceramic vessels etched with naked female bodies and the drawings of teacups with faces both use the figure (or figurative elements) to animate objects. They are the obverse not only of the 'action sculpture' and pose performances that use the body as material, but also of the dynamic figures that resemble classical sculpture in the early paintings.

McLean's most recent body of work brings sculpture into these figure-object relations. This series of paintings, which began in 2010, features images of canonical sculpture against a backdrop of McLean's own paintings, stacked one in front of the other in his studio. Images of works by Constantin Brancusi, Anthony Caro, Barry Flanagan, Alberto Giacometti and Henry Moore were enlarged, photocopied and cut out, initially to form the set for the films Soup (A Concept Consommé) (2010) and Postmodern Minestrone (2010-11). The 'cutouts' were photographed in the studio before being painted, the first pictures being developed from a collage of the images. As the series has progressed, the pictures have begun to incorporate earlier paintings from the series, occasionally featuring an image of the same sculpture.

Outlined in charcoal and silhouetted amongst the paintings, rolls of paper, ladders, chairs or tables in McLean's studio, the scaled-up Brancusis, Caros, Giacomettis, Moores and Flanagans are pictured alone or as part of a group, lined up like a family sitting for a portrait. These somewhat anthropomorphic objects become figurative subjects against a ground of McLean's paintings, their image redoubled by a shadow or repetition in a painting within the painting. They bear a resemblance not only to the cutout figures in the photographs documenting Two-Part Sculpture for Roof and Street with Andy Hall ('Mary Waving Goodbye to the Trains'), but also to images within Urban Turban where actors pose before paintings.

The cutouts represent a historical context and an idea of sculpture that shaped McLean's early work, their larger-than-life appearance in the studio attesting to their enduring influence upon his work. Unlike the vivid canvases painted with solid colour, the cutouts retain some of the ephemeral character of the original photocopies, their

shadowy outlines suggesting that the sculptures are more of a presence than a fact. These works use photography to quote sculpture in its most emblematic and familiar form - appearing as an image and as it might be seen in a newspaper, book or magazine. It is painting, not photography that functions here as a means to document and record this assemblage, but it is the studio that provides the arena for posing and enacting the event.

Michelle Cotton

- (1) John McLean to Bruce McLean, as recounted by the artist to the author, January 2014.
- (2) The series includes paintings entitled A carefully peeled Golden Wonder potato sculpture (2012) and A carefully peeled Golden Wonder against a dark background (2014), illustrated on pages 121 and 148 respectively.
- (3) Nena Dimitrijević, Bruce McLean, London: Whitechapel Art Gallery, 1981 (exh. cat.), p.7.
- (4) Two-Part Sculpture for Roof and Street with Andy Hall ('Mary Waving Goodbye to the Trains'), which was made in collaboration with Andrew Hall, consisted of objects and actions sited both on the roof of Saint Martin's School of Art and in the street outside the school, so that the live work could never be experienced as a whole. Documentation of the project shows the artists on the rooftop holding cutout figures, including one of a woman who appears to be waving or looking out over the city.
- (5) The photograph in which McLean appears to have fallen and landed on the pedestal (made from one of his sculptures) references Henry Moore's sculpture, Falling Warrior (1956-57). The event is described in an interview with Jon Wood, 'Fallen Warriors and a Sculpture in my Soup: Bruce McLean on Henry Moore', Sculpture Journal, vol. 17, no. 2, 2008, pp.120-21.
- (6) McLean in Wood, p.120.
- (7) McLean's exhibition title inverted the name of another exhibition that took place the same year in Leverkusen, which was called Concepts, No Objects.
- (8) Interview Sculpture, which took place at the Royal College of Art, Saint Martin's School of Art and the Hanover Grand Banqueting Suite (where it was billed as Impressarios of the Art World) is described by Mel Gooding as 'a public performance work with Gilbert & George, in which [McLean] responded to their earnest enquiries about the work of contemporary sculptors by physically mimicking the characteristics of the works in question.' Mel Gooding, Bruce McLean, Oxford: Phaidon, 1990, p.63.
- (9) Dimitrijević, 'Pose Performances of Bruce McClean' (sic), Art Monthly, March 1979, p.5.
- (10) Pose Work for Plinths 1 and 3 are now in the Tate collection. Both works are dated 1971.
- (11) McLean quoted in Wood, p.123.
- (12) McLean defines 'pose' as being connected to the 'Glaswegian term, poser'. According to McLean, 'posing is about being something that you're not and affecting things... the pose results in the gesture... something simple, handshakes in front of the fireplace, somebody who winks at somebody, somebody that nods at somebody; the slightest gesture can control the world...' The concept of pose performance became established through the work of 'Nice Style', a group that McLean formed with two others in 1971: '[Pose] was a four letter word like punk, jazz and rock - not like art, which is a three letter word like sex... we wanted to make a context that wasn't art. We wanted to move sculpture

into another context, out of the context of art.' Interview with the artist filmed for Firstsite, May 2014.

(13) McLean categorises photographs such as Levitation Piece, Situation, London (1971); Running Sculpture, Barnes Common (1969); There's a Sculpture on My Shoulder, Situation, London (1971); One-Part Installation for Domestic Interiors, Rivermeade Court, Putney (1968); Street Sculpture, Barnes (1967) and the Floataway (1967-69), Rockskape and Sea and Sandskape works (all 1969) as 'documentation'. Photographic works include People Who Make Art in Glass Houses; Mirror Work, Barnes Common; Taking a Line for a Walk, Cleveland Road, Barnes; Installation for Various Parts of the Body; Stand About Piece, Barnes; Fallen Warrior, Barnes riverside (all 1969); Grass on Grass Sculpture, Barnes Common (1967) and Glass on Glass on Glass on Grass, Barnes Common (1969).

Email from the artist to the author, April 2014.

(14) Bruce McLean, Photography before Sculpture / Sculpture after Photography, 2011, unpublished text, courtesy of the artist.

(15) McLean was quick to note the power of the photographic apparatus over any artwork - something indisputable in today's image-obsessed culture where works are sold and selected for publication and even exhibitions on the strength of photographic documentation. He is quoted by Dimitrijević in 1979 as claiming that the ability to 'maintain a pose is the test of any great work.'

(16) Harold Rosenberg, 'The American Action Painters', Art News, vol. 51, issue 8, December 1952, p.22.

(17) Nice Style performances such as High Up on a Baroque Palazzo (1974) were accompanied by large pencil drawings with collaged elements made on several sheets of paper that were taped together, which were made after the live work. The Masterwork Award Winning Fish-Knife, which McLean began working on in 1975 and was eventually performed at Riverside Studios, London in 1979, was developed from a 'visual score' accompanied by drawings produced on paper using oil pastel and acrylic paint.

(18) McLean quoted by Gooding, p.115.

(19) McLean makes this connection to action painting and 'pose' in an interview that was televised in 1985: 'when I'm painting I'm sort of dancing. I saw a film of Jackson Pollock once where he was moving around very low down on the floor with a big canvas. He had a cigarette... he was making this big painting... and then suddenly he got the cigarette and flicked it off the screen. It seemed to me that what he was doing with the cigarette was actually more important than what you might end up with in the end which was the painting... some of the paintings were fantastic, but they were kind of like a by-product to this activity which was the action and I'm kind of interested in the action.' McLean interviewed by Ben Elton for the documentary South of Watford, London Weekend Television (LWT), 1985.

(20) Also referred to as Swimming Pool (Blue).

(21) Gooding, p.130.

(22) Conversation with the artist, April 2014.

(23) According to Gooding, McLean 'discerned... an unpleasant, even sinister, nationalism, a reverence for the artist that was ulterior and ideologically unhealthy.' Gooding, p.121.

(24) Gooding, p.121.

(25) Conversation with the artist, April 2014. Also discussed as 'the art war' by Gooding, p.121.

(26) Bruce McLean, Urban Turban: A Moving Picture, Manchester: Cornerhouse, 1995, pp.9-10.

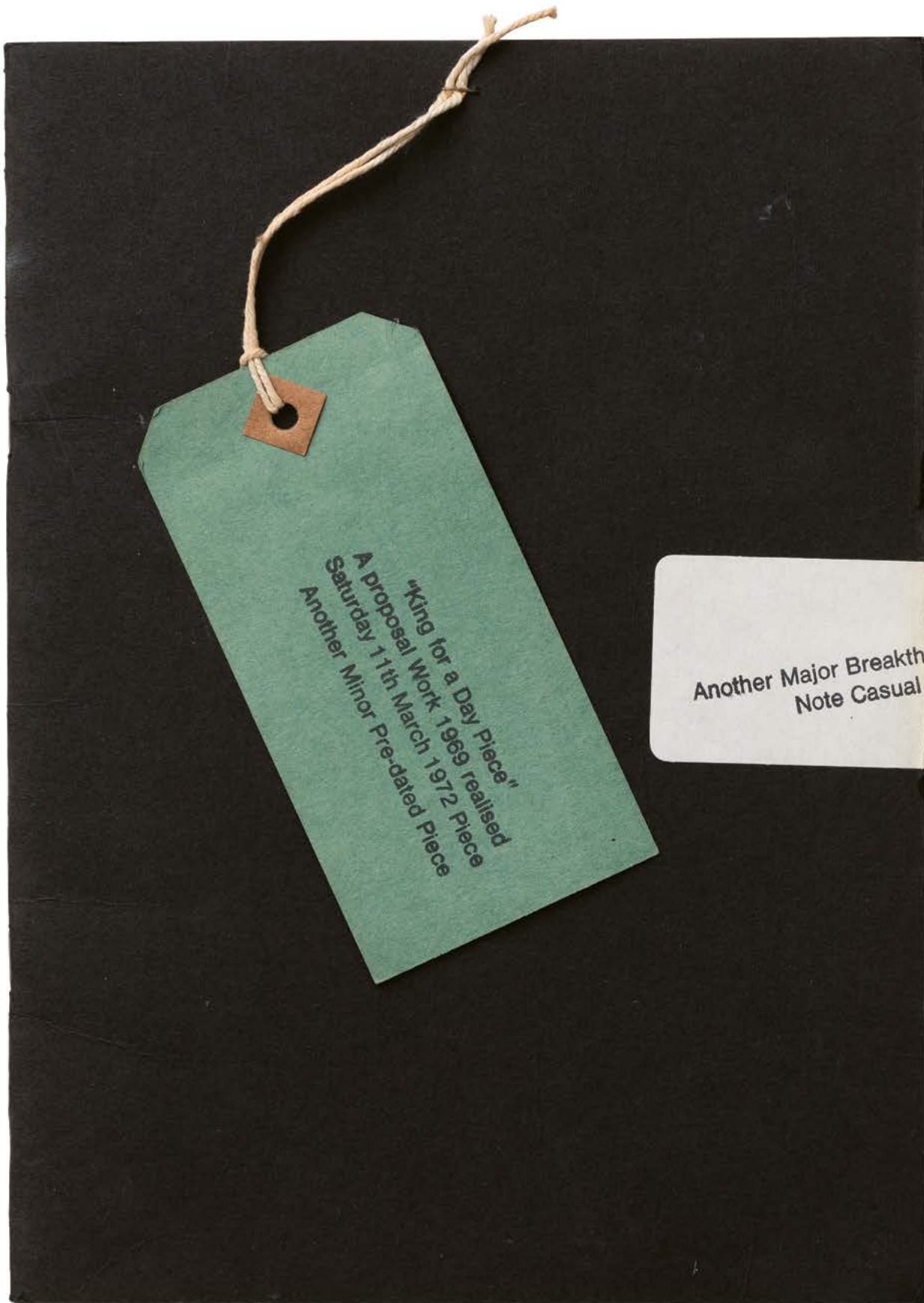
(27) McLean has described Urban Turban as 'The Rebel in reverse', interview with the artist, May 2014.

(28) These include a Gallerist (played by Robin Vousden, who was at the time the Director of Anthony d'Offay Gallery), Photographer (played by the photographer Gautier Deblonde), Critic (Mel Gooding), Interviewer (sculptor and Audio Arts founder, William Furlong), Man in a Homberg Hat (sic, artist Barry Martin) and Bankers (played by McLean's former Nice Style collaborator, Gary Chitty, curator Stephen Snoddy and his brother Paul). The cast also featured model Michelle Legare as the artist's wife. All of McLean's children were involved: Flora McLean designed some of the hats; Sophie McLean was the script supervisor; and Will and Lizzy McLean played small parts in the film.

(29) McLean, p.21.

(30) Also referred to as Spanish Pan Head.

(31) This attribution is made by the Oxford English Dictionary where 'handbagging' is defined as an effort to 'verbally attack or crush (a person or idea) ruthlessly and forcefully.' The word bears reference to Thatcher's 'ministerial style in cabinet meetings.'



"King for a Day Piece"
A Proposal Work 1969 realised
Saturday 11th March 1972 Piece
Another Minor Pre-dated Piece

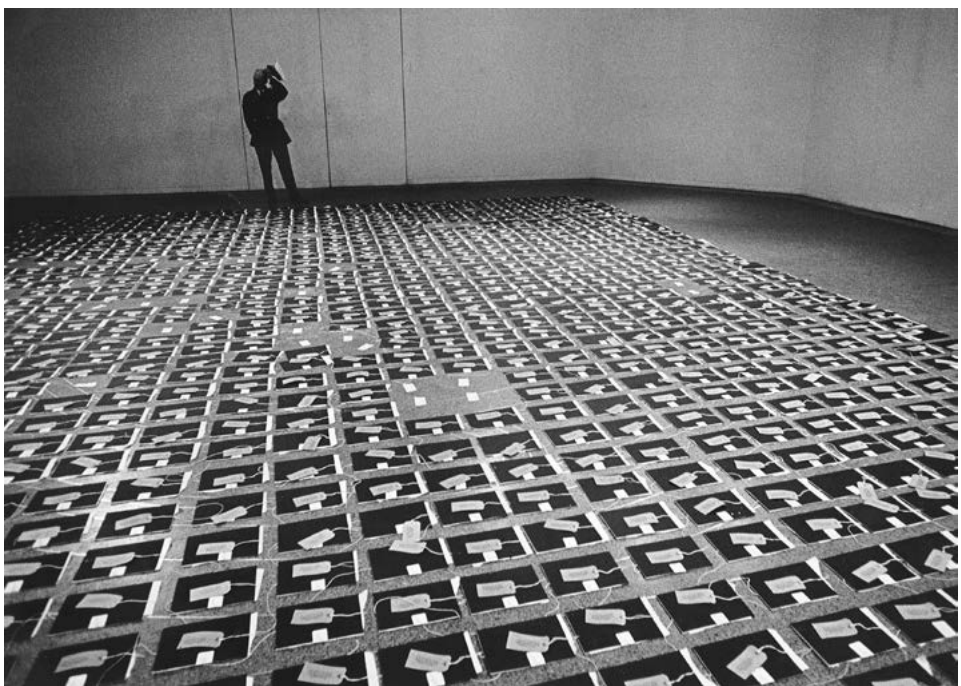
Another Major Breakth
Note Casual



Bruce McLean Retrospective

11th March 1972
10am-9pm

wine sales bar 7-9pm







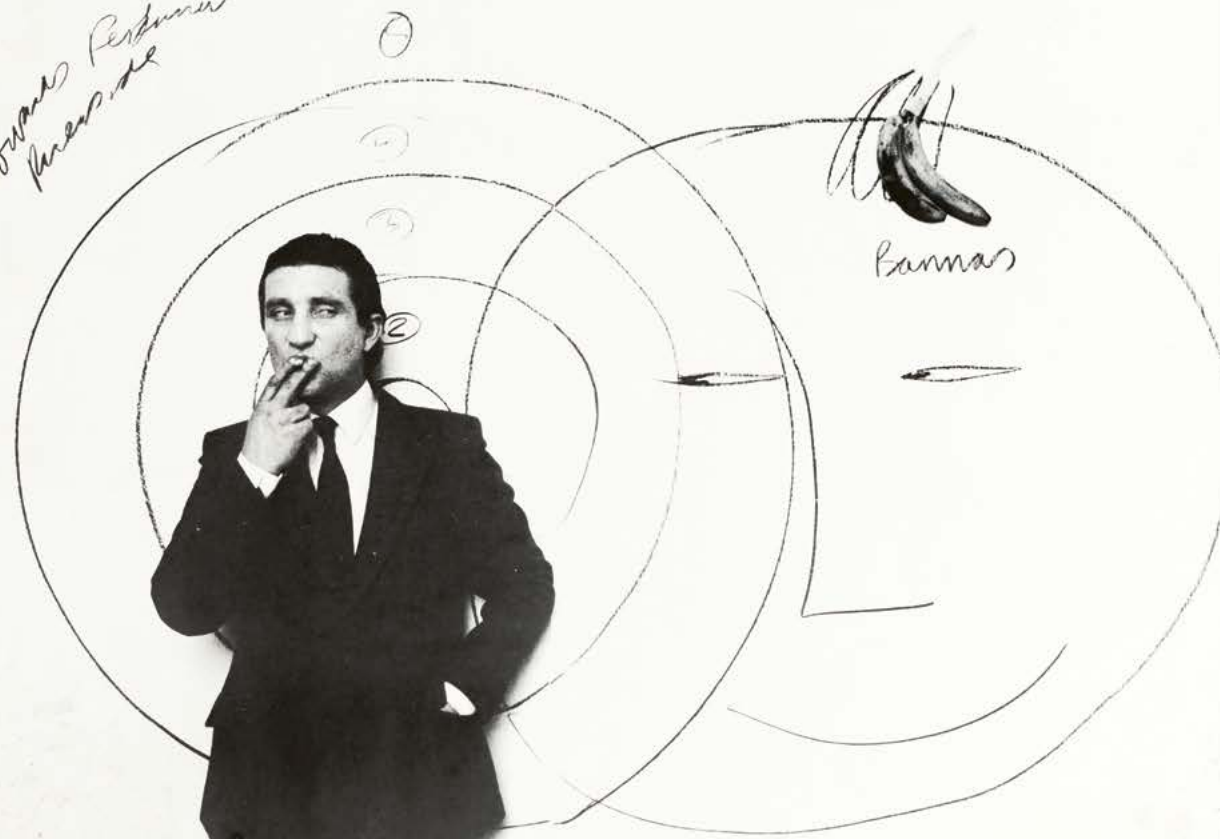




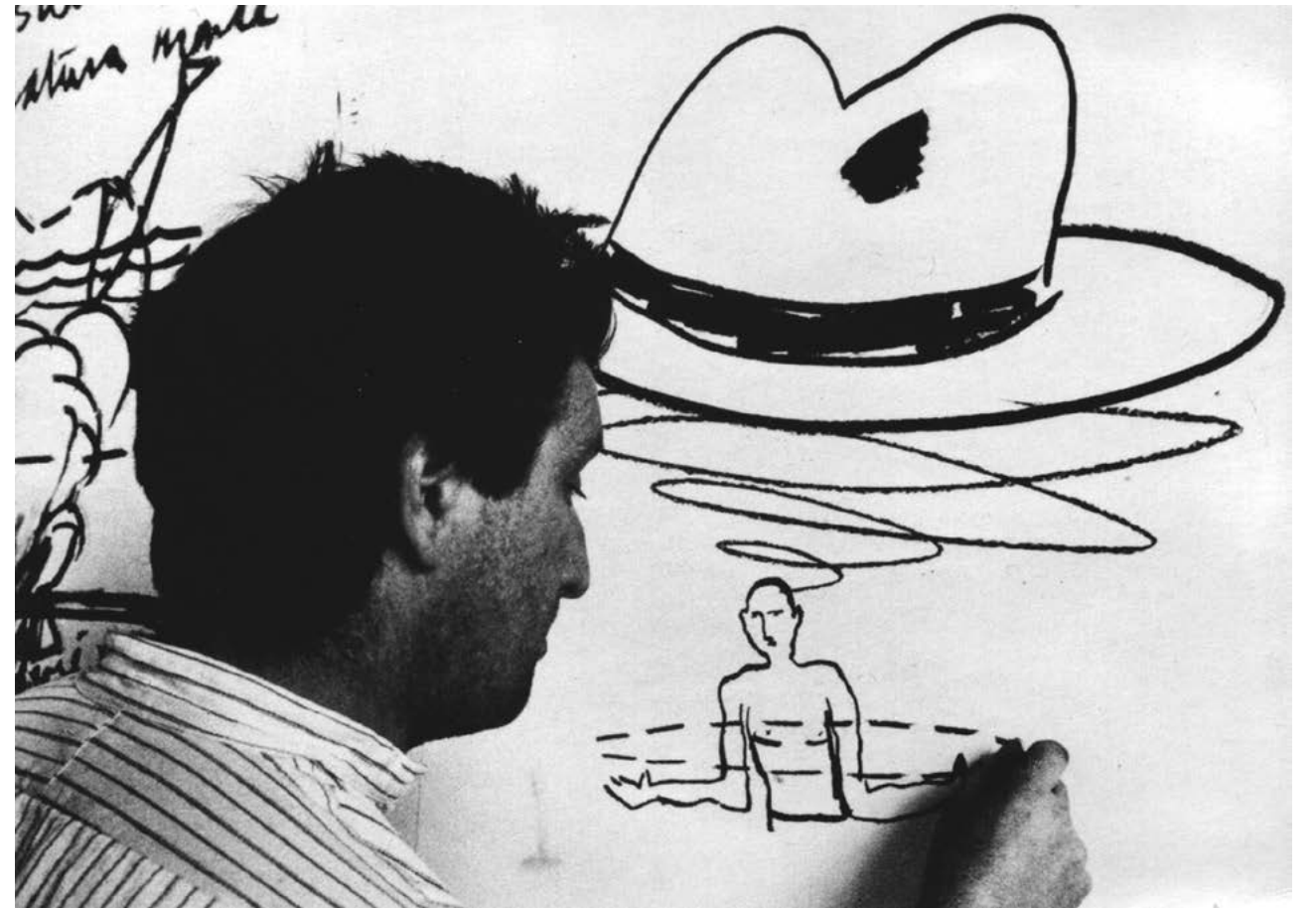
Bruce McLean
New Works +
Performance/Actions Positions

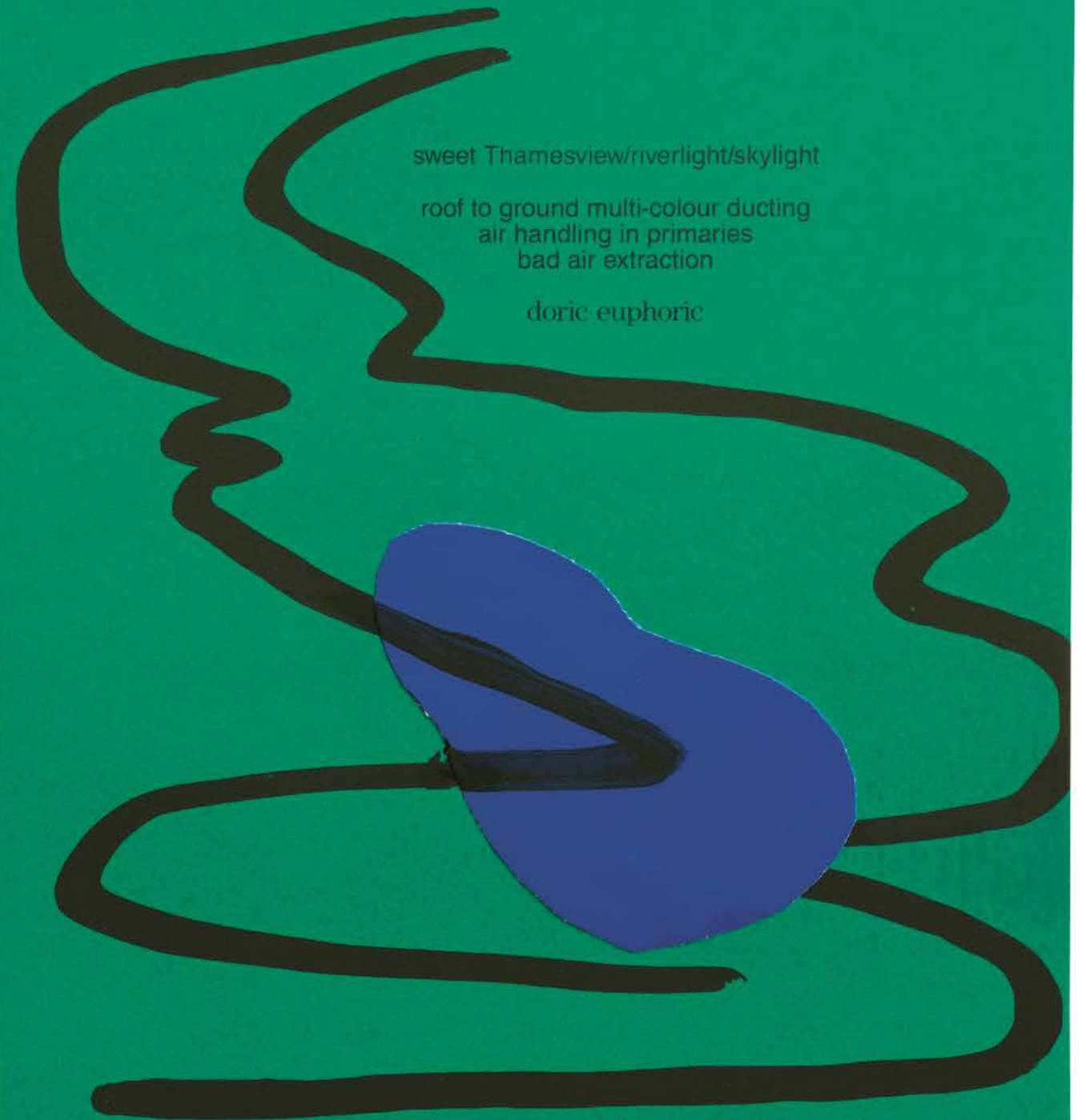


Trans Performance
Preside



Exhibition Dates: 3 April - 3 May 1980 Performance: "Action at a Distance - Questions of Misinterpretation" (a play by Bruce McLean based on a photograph of a work by Richard Foreman) Saturday, 12 noon, 19 April Fruit Market Gallery, 29 Market Street, Edinburgh. Weekdays 10am - 5.30 Admission Free Closed Sundays A Third Eye Centre Exhibition





sweet Thamesview/riverlight/skylight

roof to ground multi-colour ducting
air handling in primaries
bad air extraction

doric euphoric

warehouse/fair house

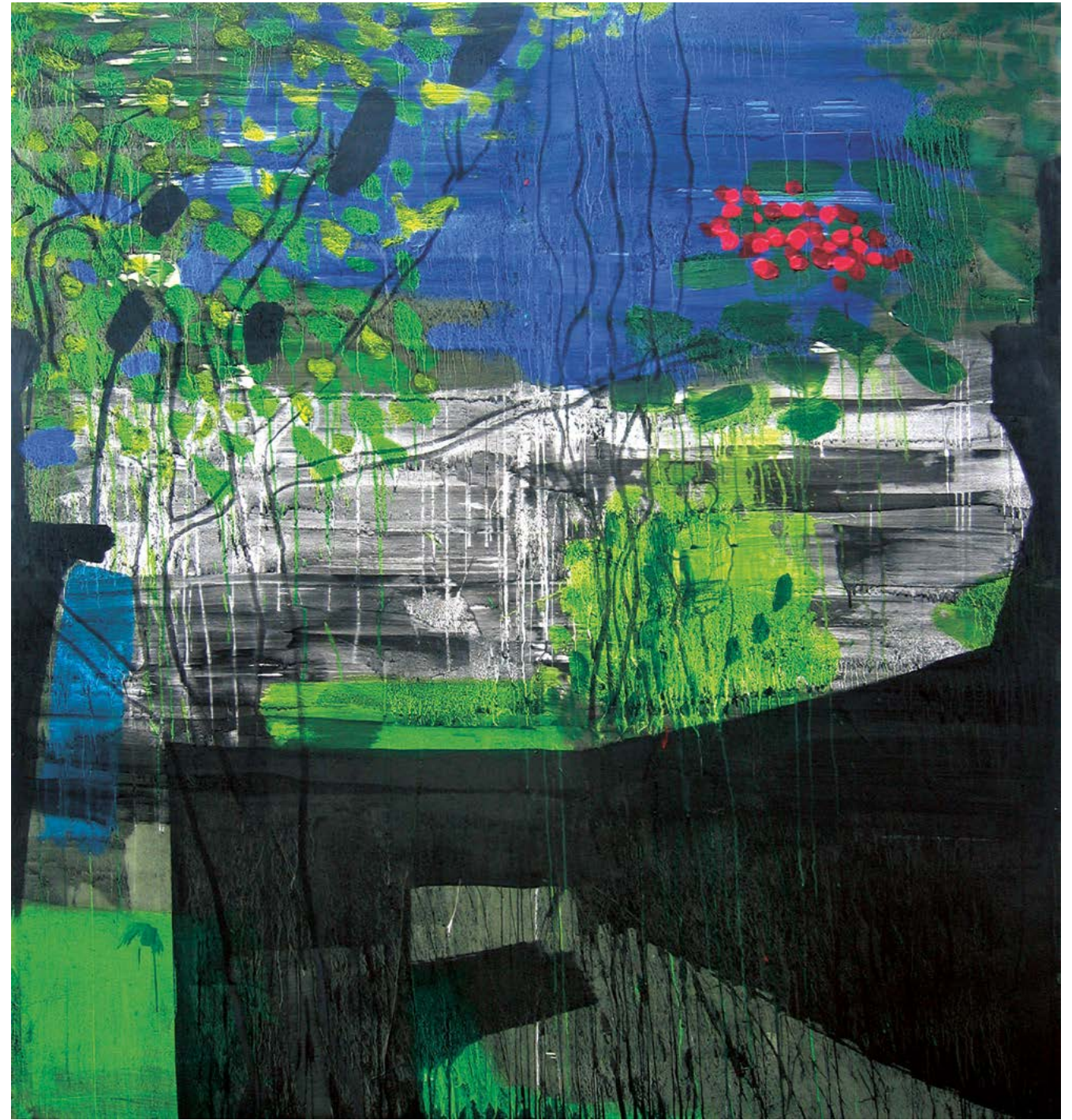
FINE VIEWS TO ALL DIRECTIONS

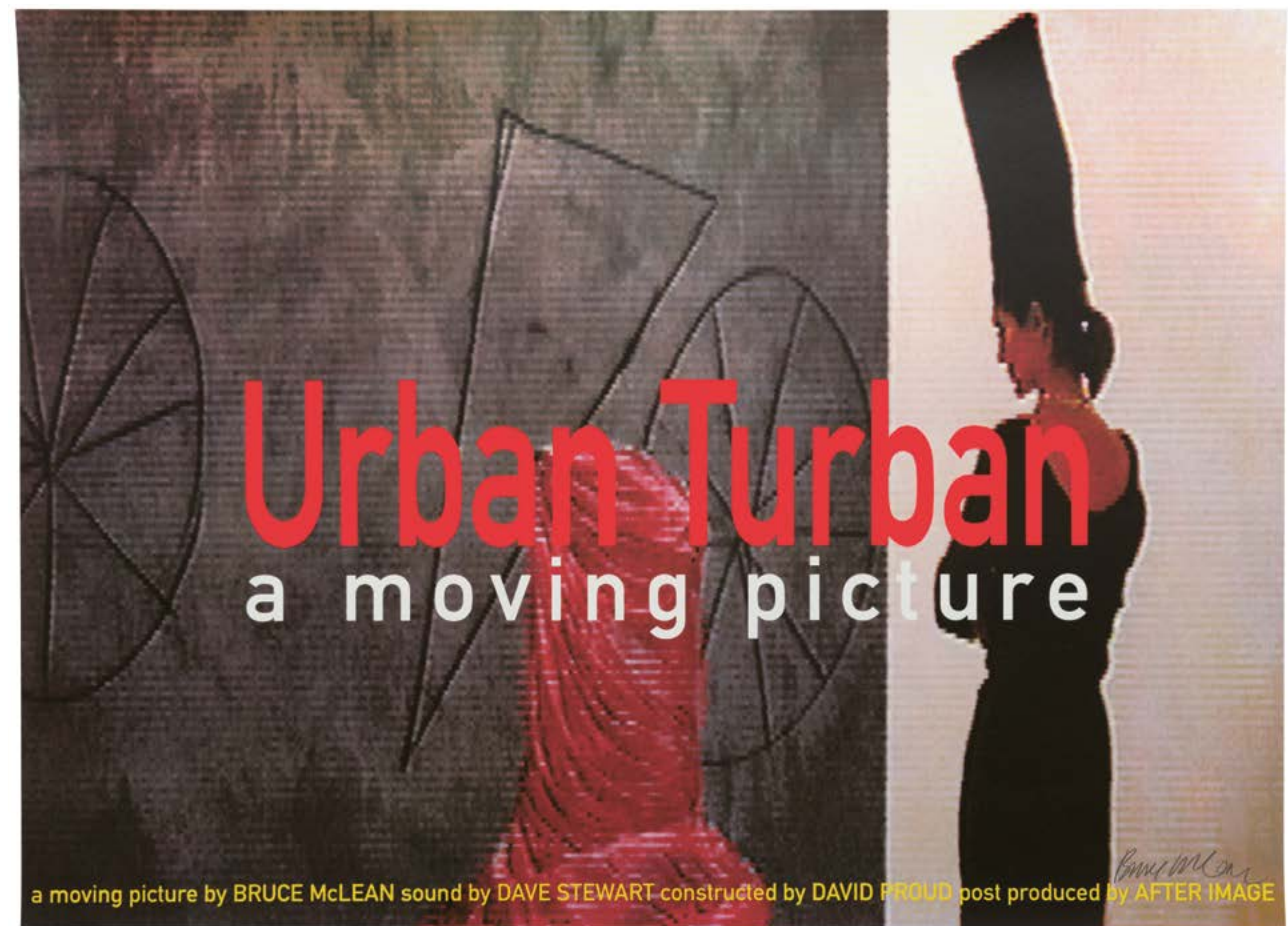


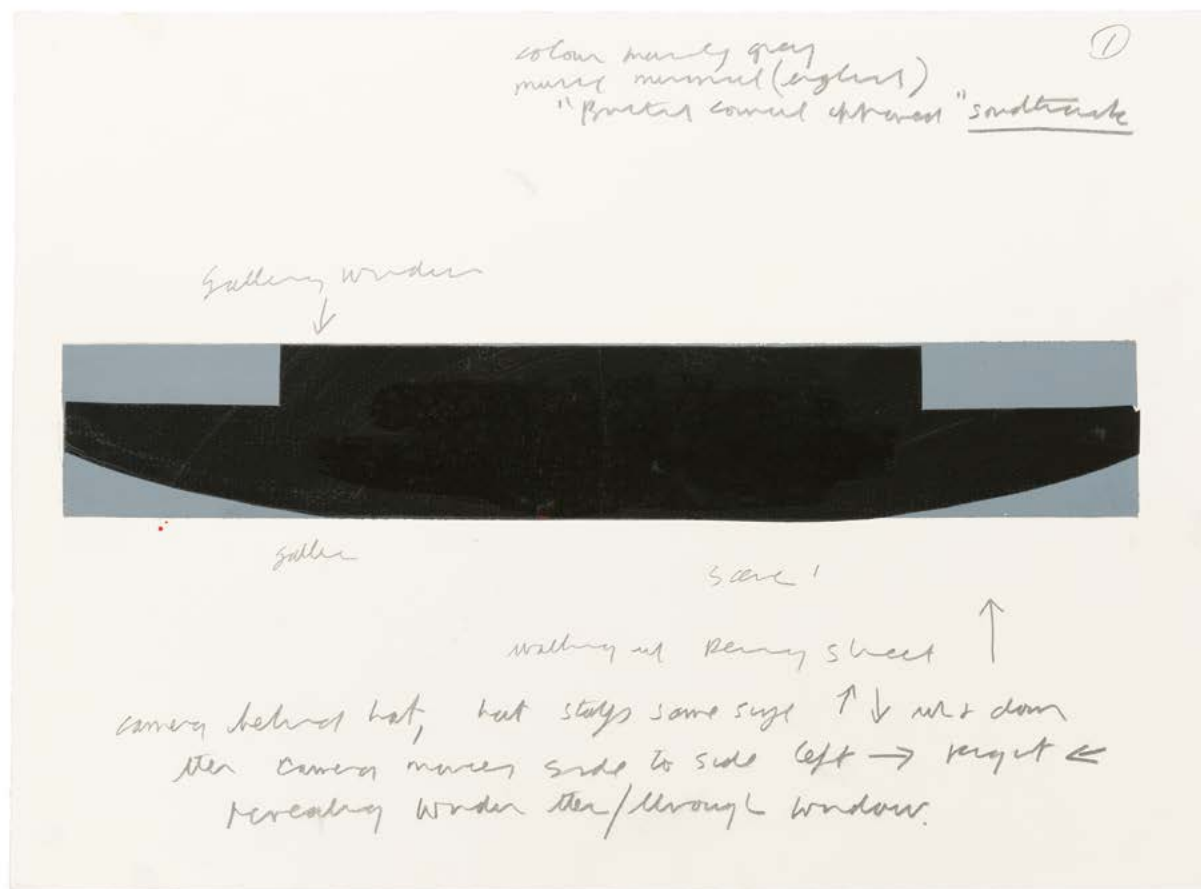
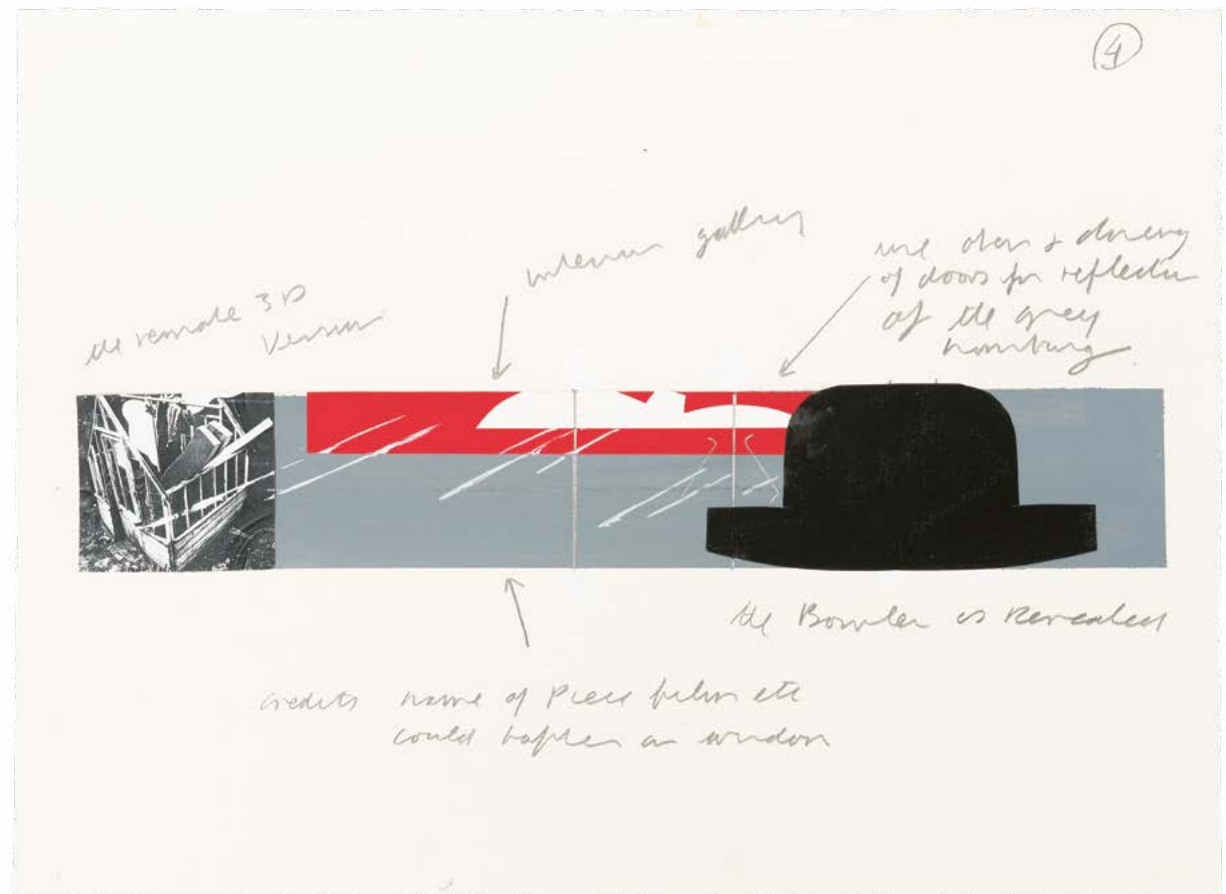
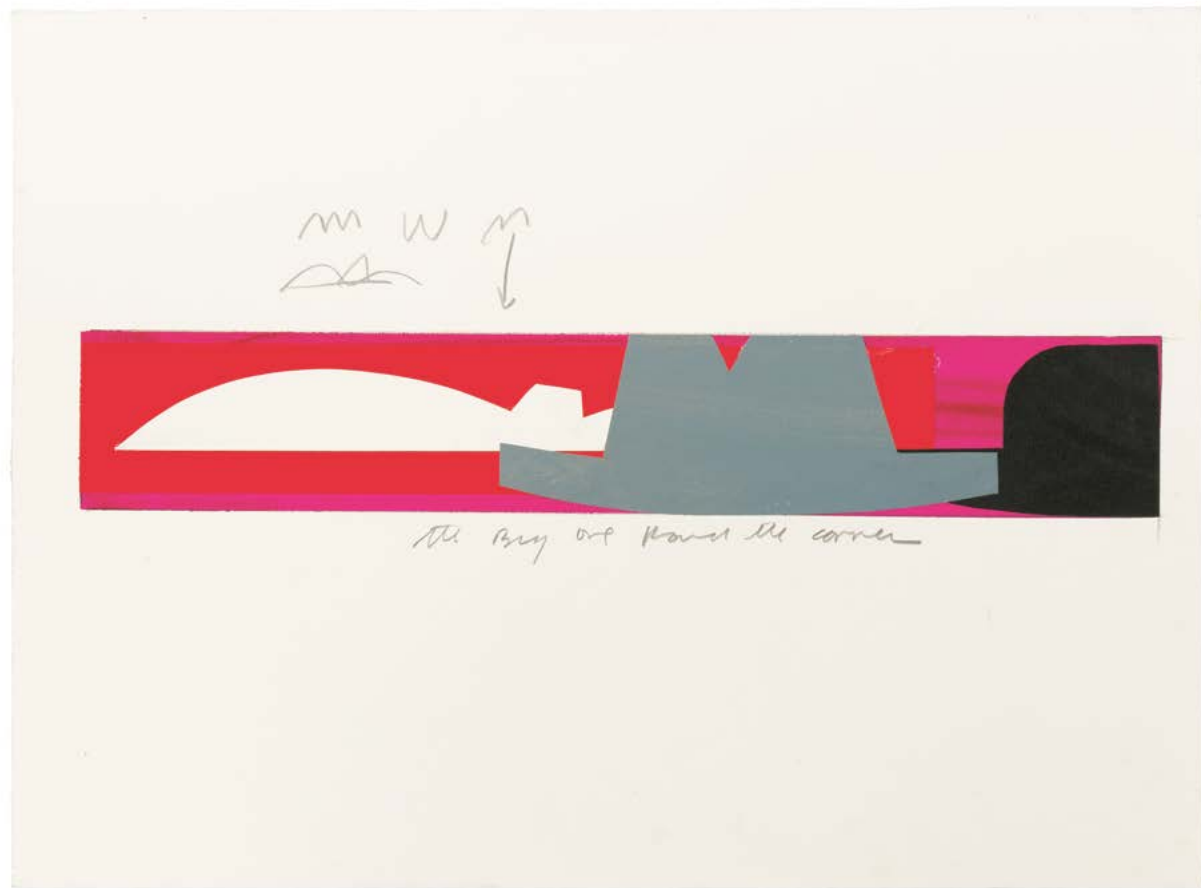
Be attention BE



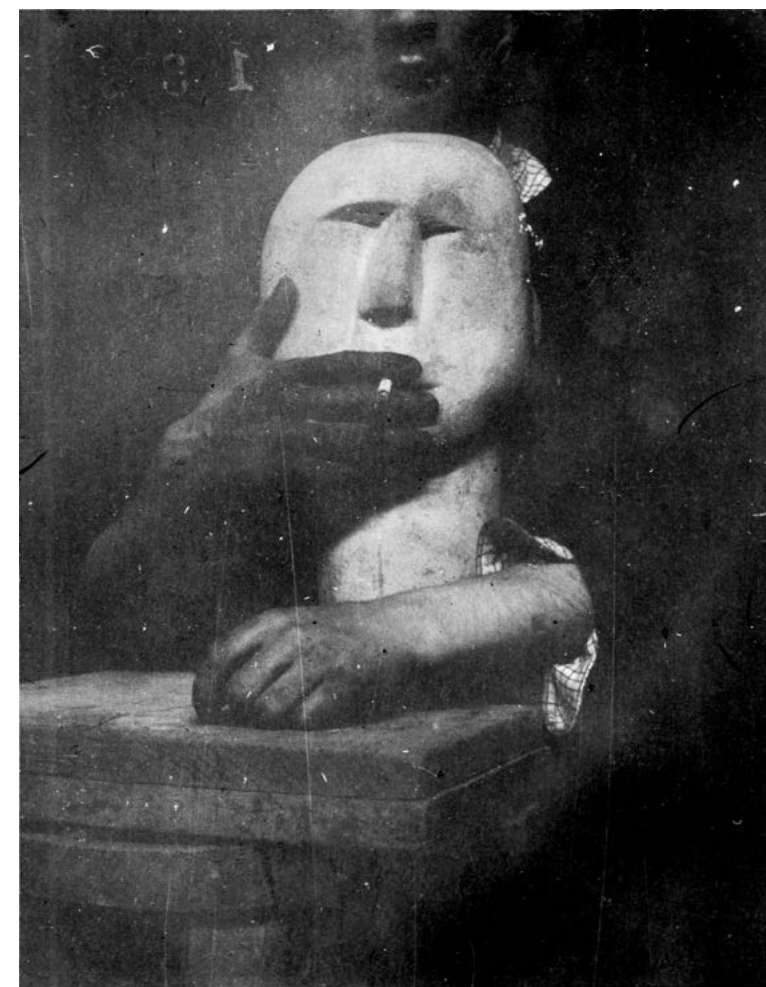


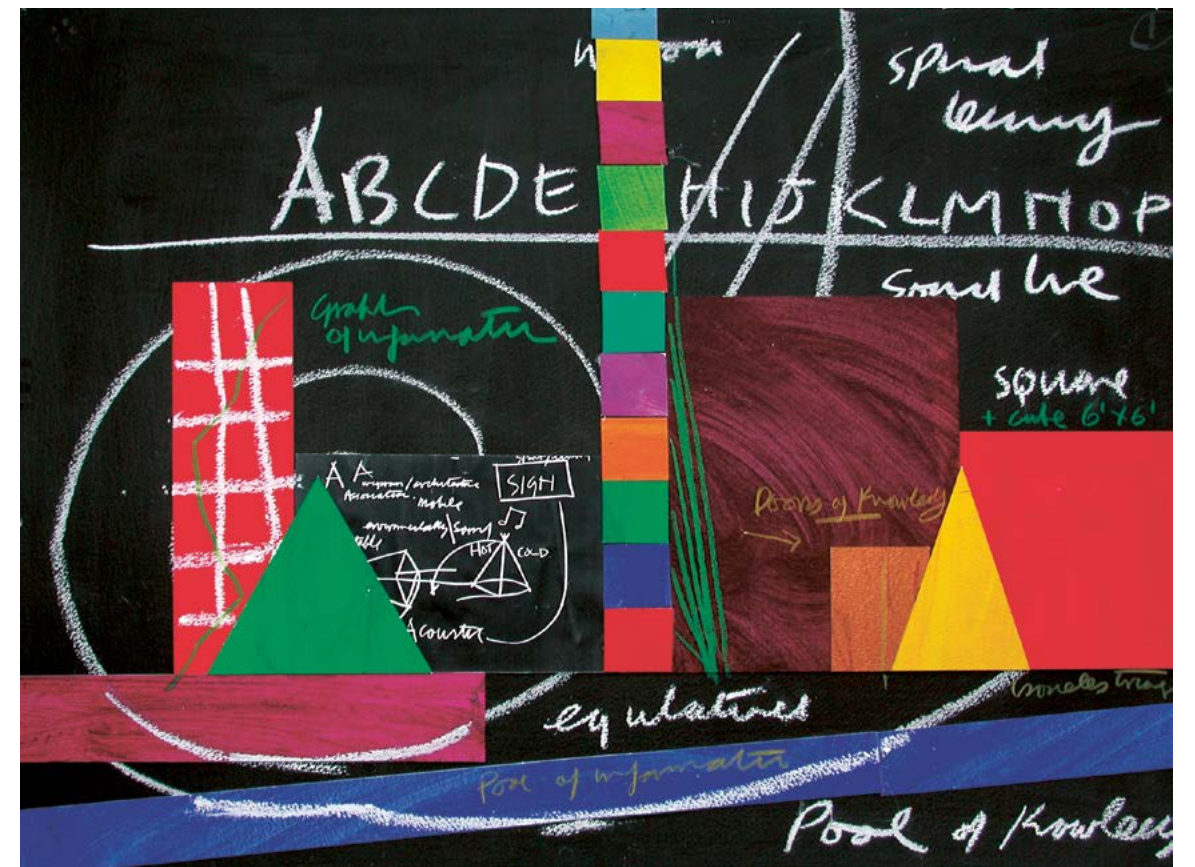
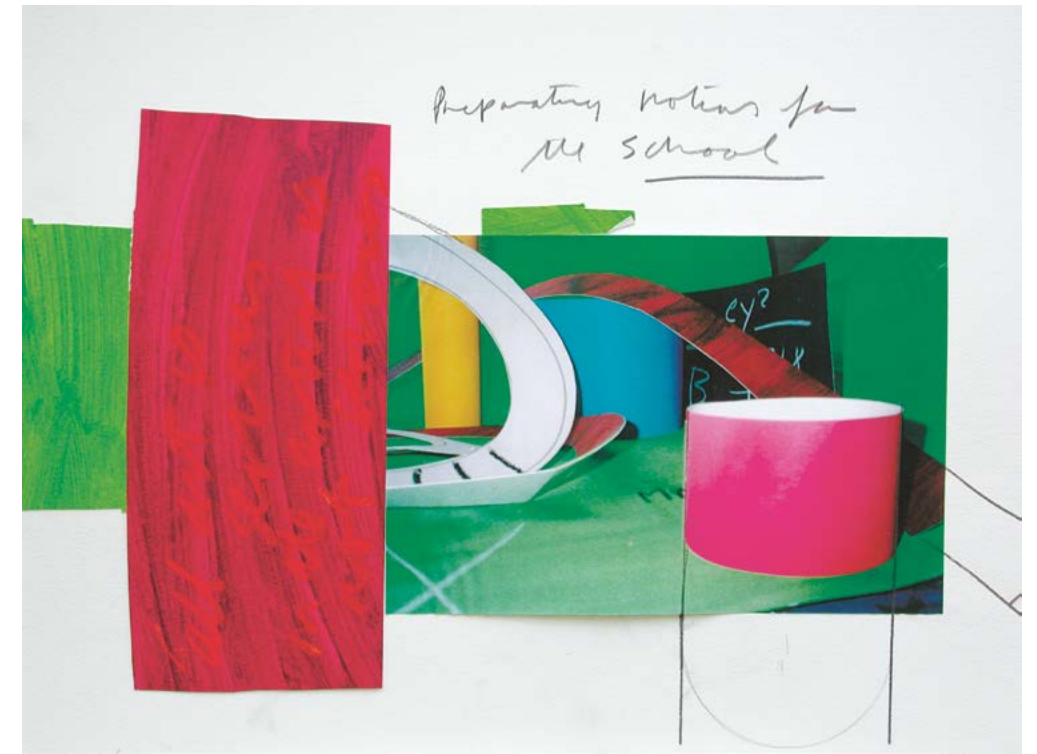


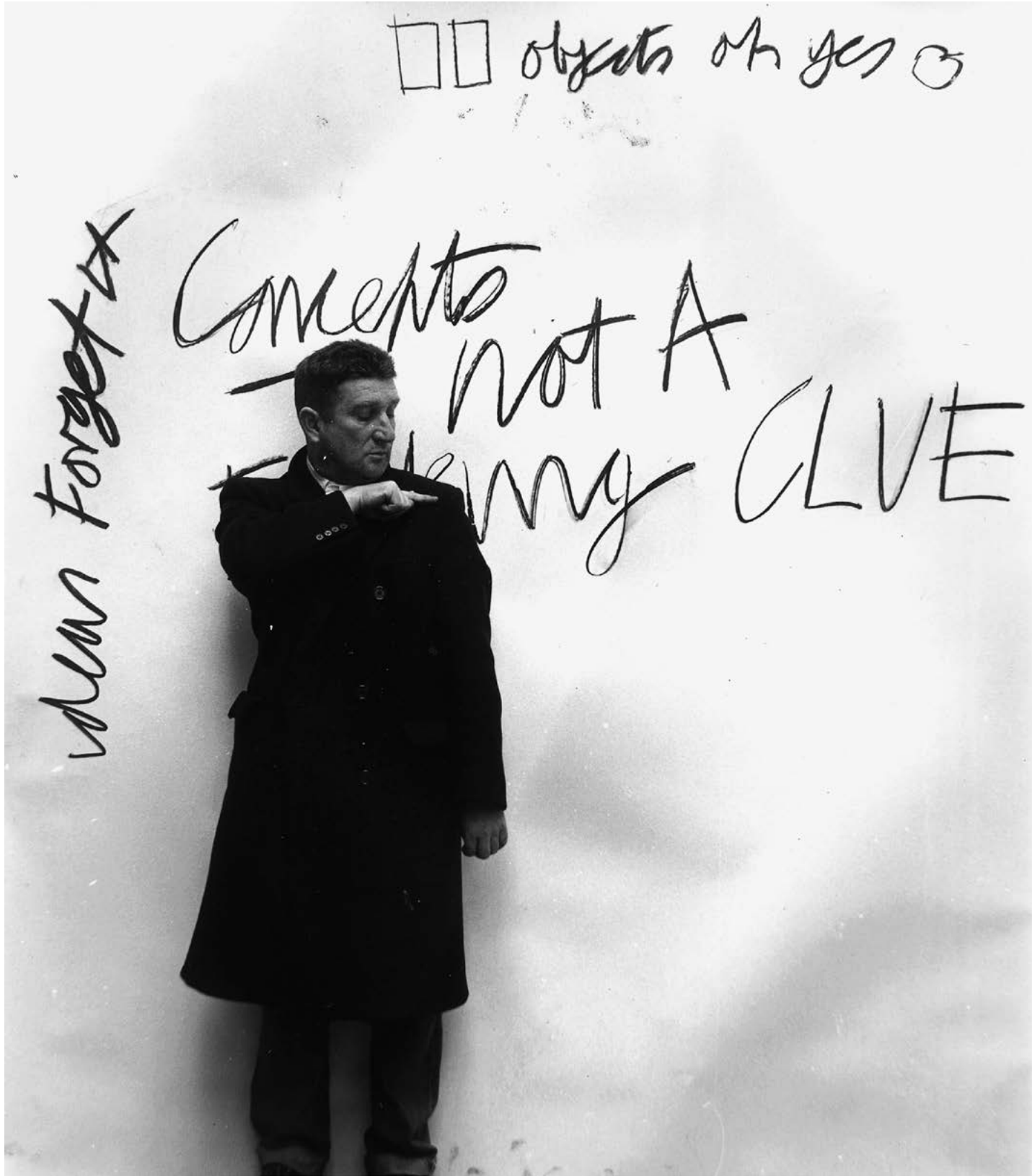


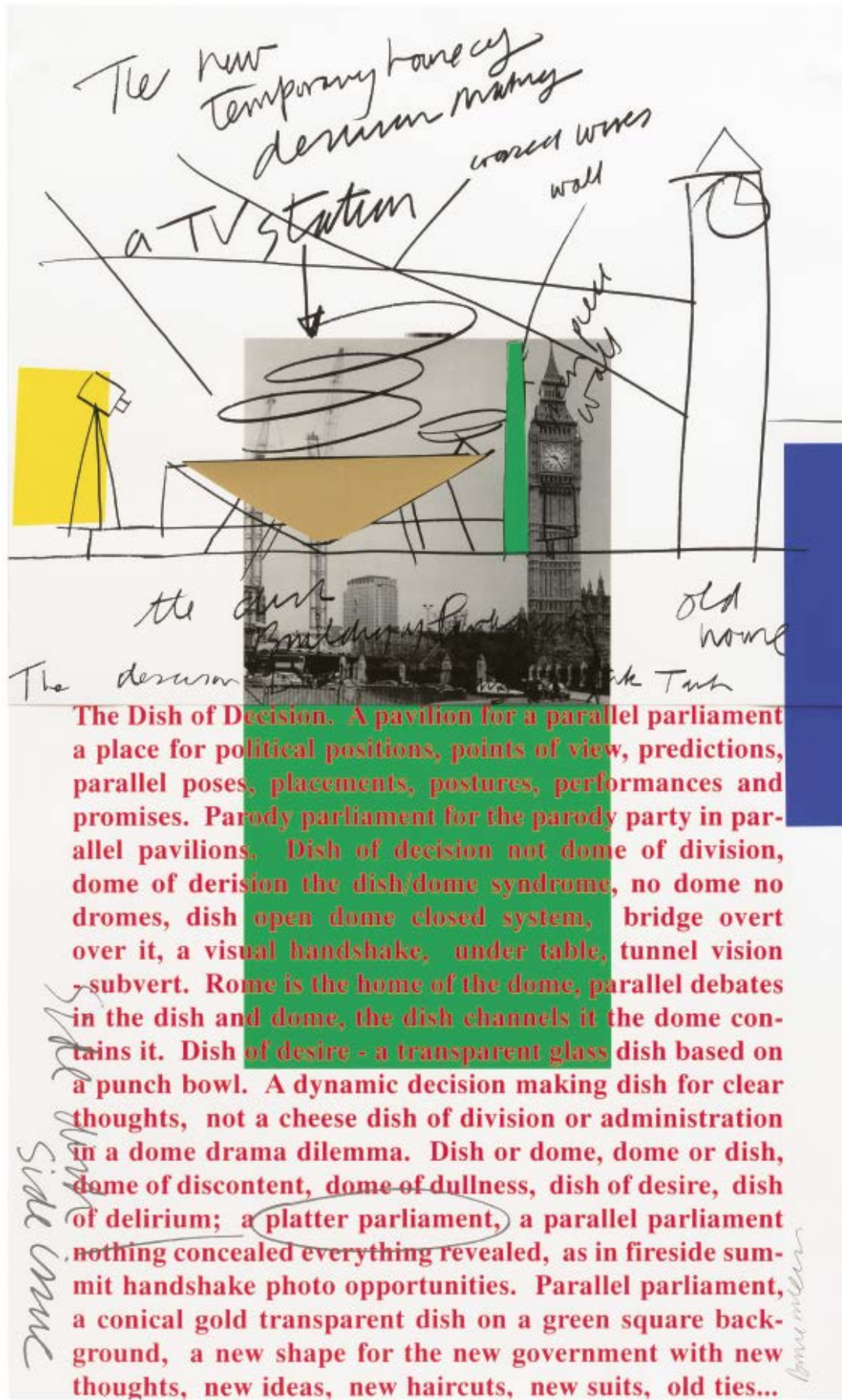










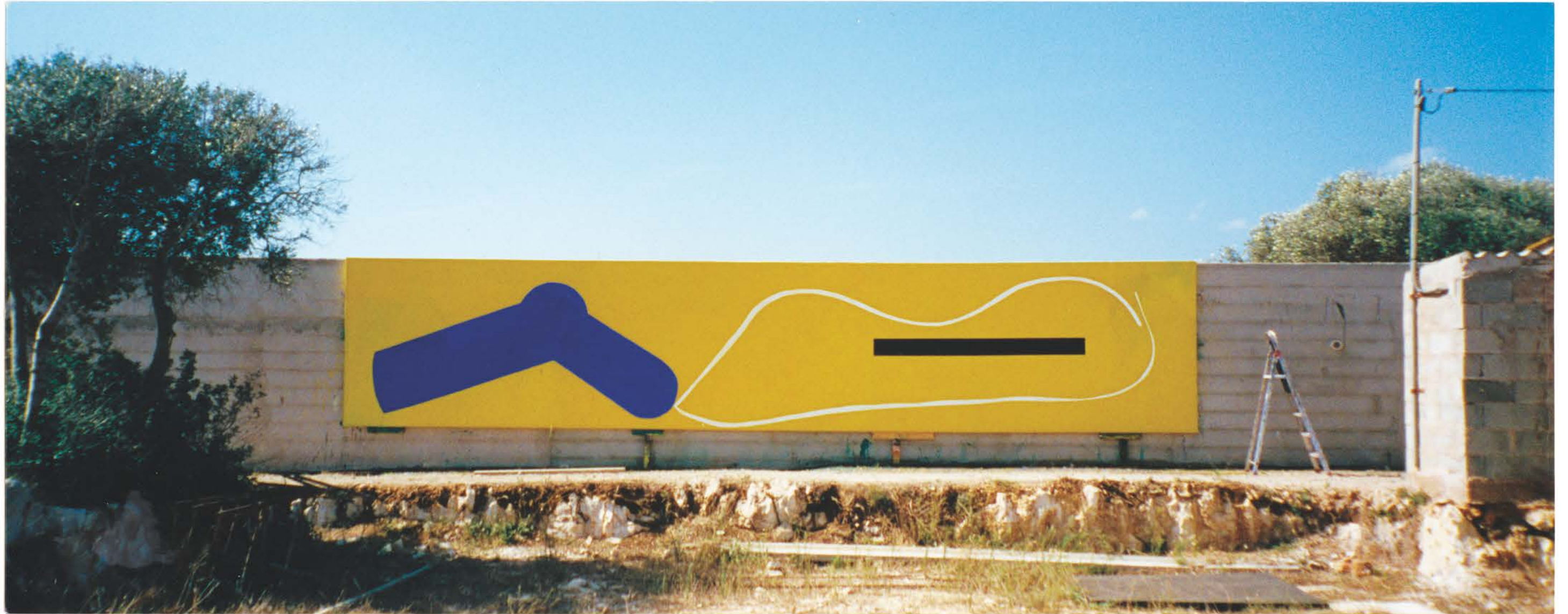












Action Sculpture

Bruce McLean is widely regarded as one of Britain's most original and inventive sculptors. His work explores the interaction of idea, form, material and process, and the impact of his early sculptural ideas is pivotal to the understanding of a practice that also encompasses painting, drawing, live action and film.

McLean was born in Glasgow in 1944. After studying at Glasgow School of Art, he moved to London to study sculpture at Saint Martin's School of Art from 1963 to 1966. At the time the sculpture department was most commonly associated with the formal innovations of sculptor and tutor Anthony Caro and a group of students who became known as the New Generation: David Annesley, Michael Bolus, Phillip King, Tim Scott and William Tucker. They moved away from sculpture that, in the case of Henry Moore, drew its subject from organic forms and a strong identification with the English landscape to coloured abstract sculpture fashioned in welded steel or fibreglass and based on a modernist conception of the medium that owed much to the writings of Clement Greenberg, the influential American critic.

When McLean arrived at Saint Martin's, along with Barry Flanagan, Gilbert & George and Gerard Hemsworth, he enrolled on the unaccredited 'vocational' or 'advanced' sculpture course, which resembled a postgraduate programme. With the support of a new tutor, Peter Kardia (then Atkins), students were encouraged to challenge ideas about the traditional form and meaning of sculpture, and began using diverse practices that were not conventionally associated with the medium. The students were more interested in the creative process than the final product, and their artwork often took the form of an event rather than an object. They each pursued their own individual practices and received critical feedback in the form of a studio 'crit', where several visiting tutors would get together with the students to discuss a work. If the most pertinent question for Flanagan - who was interested in materials, properties and processes - was 'where does sculpture begin?', more pressing for a sculptor like McLean was the question re-phrased: 'where does it end?'

It was this discussion around the 'place' of sculpture that was instrumental to the development of McLean's critical rejection of his tutors' influence. Although he initially produced work in the idiom of the New Generation artists, McLean soon turned his attention to the attitudes and conventions of sculptural practice and to exploring the material constraints of the discipline. This new emphasis on the materials brought into question its place within society. For the New Generation, sculpture should be viewed in museums and galleries. McLean resisted such cultural delineations, and believed that not only materials, but also display had to be reconsidered. His approach was one that prompted experimentation, reflecting a tendency amongst young artists of his generation to employ a wide

range of strategies for rethinking the role of the artist and the form of the art object and to question its presumed permanence and physicality.

Moving sculpture from the studio into the street was one of his early proposals. In Street Sculpture, Barnes (1967), McLean disassembled the formal components of the autonomous object and placed them on a street pavement, whereas in Two-Part Found Sculpture, Croydon (1967), he reconfigured and photographed a series of metal components on the site where he had found them. In Floataway Sculpture (1967), McLean tossed pieces of chipboard and linoleum into the River Thames so that the water currents broke up the arrangement and transformed a sculptural piece into an event. This allowed results beyond the sculptor's immediate control; the setting thus inspired and determined the nature of the work.

McLean questioned whether it was possible for him to be a sculptor without producing anything akin to recognisable sculpture. His work ranged from actions - for instance, Running Sculpture, Barnes Common (1969) - to performances, such as Interview Sculpture (1969), the first time he performed in front of an audience. With this work, Gilbert & George asked him a series of questions about sculptures by leading artists, including Genghis Khan (1963) by Phillip King, to which he responded by mimicking or parodying their work. Works such as these challenged the viewer to reconsider questions regarding the language and nature of sculpture.

Photography came to be indispensable in McLean's practice, firstly as a means to document these actions and secondly as a sculptural medium in itself. His approach at the time corresponds to the experimental and conceptual uses of photography that were being explored by other artists who repositioned the medium away from the purely documentary or descriptive, to being the art object itself.

As the art historian Anne Rorimer explains:

For many artists including [Bruce] Nauman, [Richard] Long, [Dennis] Oppenheim or [Eleanor] Antin in the 1960s and 1970s, photography offered a means to bring a performed activity - or a pre-formed, but unavailable or ephemeral work - to light as a pictorial or sculptural entity.

As Rorimer points out, the photograph does not just function as a visual souvenir, but is 'intrinsic to and inseparable from the overall conception of the work' (1).

In 150 ft Seaskape, Largiebeg, Isle of Arran (1969), McLean used photography to record an early attempt to make paintings in which the environment again played a key role. These two black-and-white photographs show the outcome of a process whereby McLean laid a 150-foot roll of sensitised paper on the shore, so that the sea would make 'a perfect pure mark' over which he would have little control. For Landscape

Rockscape, Largiebeg, Isle of Arran (1969), an early example of McLean's interest in the painterly process, he placed a 33-foot long sheet of white paper on the rocky shore and applied watercolour paint. Exposed to the elements, the paint ran and the paper acquired numerous tears and stains. While McLean's interventions in the natural environment contributed to an emergent generation of artists resisting the commodifiable nature of the art object, he felt that this particular exercise did not offer any real resolution because he was still working with forms associated with a materially driven practice, changing only the context of production. McLean subsequently turned his attention to the process of production - as such, the conceptual underpinnings of his mature work are clear from these early years after he had left Saint Martin's.

For McLean the preoccupation of his tutors brought into relief a new way of conceiving sculpture. His memories of studio 'crits' at Saint Martin's highlighted an increasing tendency amongst the student body to investigate the condition of sculpture - to question not only what sculpture physically was, but also its function and effect:

This performance going on around the sculpture, which was often more interesting than the sculpture itself, was what got me interested in performance. I began to wonder if the sculpture was the work or if it was the catalyst for the behaviour of the viewers(2).

The discovery of pose as a means of artistic expression provided a solution to these problems. The prototype of 'pose performance' dates back to McLean's first attempt, in 1965, to overcome the permanence of sculpture by producing a work in progress, set on the roof of Saint Martin's, Two-Part Sculpture for Roof and Street with Andy Hall ('Mary Waving Goodbye to the Trains')(3). Subsequent works, including People Who Make Art in Glass Houses and King for a day and 999 other pieces/works/things, etc. (both 1969) incorporating 'The Piece a Minute Show' and 'The World's Fastest Piece in the World piece-work thing', satirise not only the Saint Martin's sculptural tradition, but also the hierarchical structure of the art world. If the reputation of British sculpture had been rather insular before the Second World War, then in the post-war years, the level of worldwide acclaim elevated British sculpture to the status of a defining national art form, highlighted by the international celebrity of Henry Moore and the later success of Anthony Caro. In Pose Works for Plinths 1 (1971), photographic documentation of one such performance, McLean used his own body to parody the poses of Moore's celebrated reclining figures.

In 1971, while teaching at Maidstone College of Art, Bruce McLean founded Nice Style, 'the World's first Pose Band', with Paul Richards and Ron Carr. This marked a new phase in McLean's work and a change in the context: from criticism of the art system through parody of the pretensions and stylistic conventions adopted towards a broader

analysis of social structures and hierarchy. Initially, Nice Style performed at pop concerts - in 1971, they appeared with The Kinks and also Ian Dury. Nice Style's best-known piece High up on a Baroque Palazzo, an allegory on social climbing, was performed at Garage in London in 1974. It provided the condition for a particular photograph to be taken by Craigie Horsfield, in which McLean and others in dinner suits strike exaggerated poses on and below a makeshift scaffolding 'palazzo', reflecting McLean's interest in the oscillation between the two and three-dimensional as mediated through performance or pose. The following year, the group took the decision to break up. This was celebrated with an exhibition at the P.M.J. Self Gallery, Nice Style: The End of an Era (1975). The exhibition consisted of ten large drawings and the scores for unrealised poses. One of the drawings mounted on acrylic had a hole in it through which one looked into a room, which was otherwise closed to the public. In this room were four wax life-size figures representing Nice Style's members caught up in a frozen final position. McLean has described how the exhibition 'symbolically closed the cycle which started with Mary Waving Goodbye, exactly ten years earlier' (4).

The drawings and paintings that McLean began to make in the mid-1970s were initially based on detailed notations for possible actions and poses, and extended further his questions about the language of sculpture and what this might mean. If his earlier works addressed these issues in terms of material, form and context, the paintings he began to make provided a means through which to define performance, or to preserve the gesture, and so expand the limits of sculpture even further. The paintings made in Berlin during his DAAD scholarship of 1982 synthesise key themes, such as social positioning and posturing, but also develop the idea of performance in painting and sculpture. As McLean described, 'Everything is action, action', and his continual desire to explore the crossover between the two and three-dimensional fed into such an approach(5). So from the outset, McLean sought solutions to the contradictions that arise when you place sculpture within, as part of, and as a commentary on daily life. From such a place he opens up and extends concerns about sculptural possibilities and new ways of visual thinking.

Clarrie Wallis

(1) Anne Rorimer, New Art in the 60s and 70s: Redefining Reality, London: Thames and Hudson, 2001, p.109.

(2) Conversation between the artist and author, May 2007.

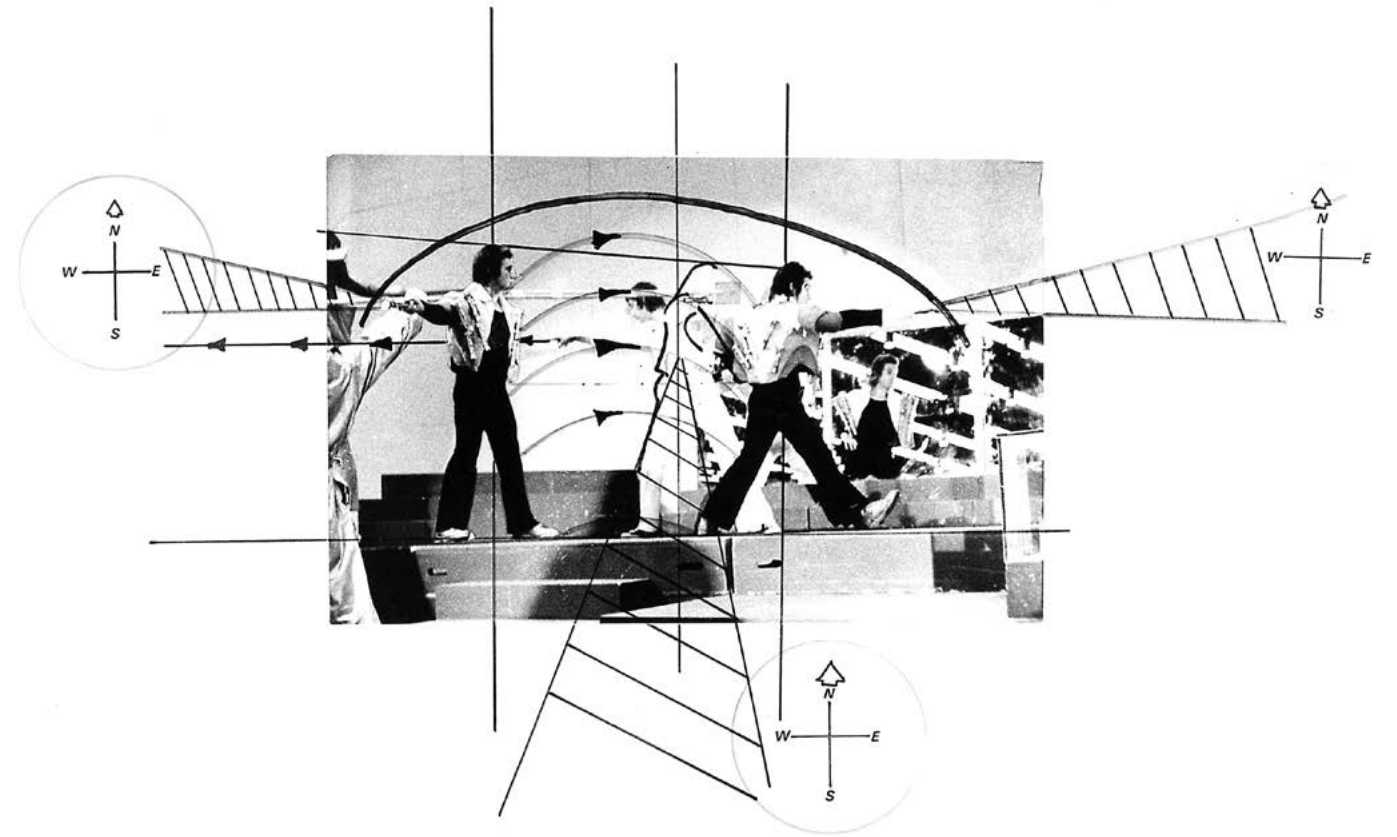
(3) Nena Dimitrijević, Bruce McLean, London: Whitechapel Art Gallery, 1981 (exh. cat.), p.22.

(4) Dimitrijević, p.41.

(5) Conversation between the artist and author, 2014.



3 Live Light Locations





SORRY, A MINIMAL MUSICAL IN PARTS
by BRUCE MCLEAN with SILVIA ZIRANEK

SOME OF THE PARTS ARE:-

1. A NATIONAL ANTHEM (WITH PARTS)
A PROBLEM OF LOWERING STANDARDS
2. COMPETITIVE GYMNASTICS, THE
MECHANICS OF ATHLETICS, (THREE
MAINS VAULTS AND UPSTARTS,
STANDARD 1
3. A STILL-LIFE, WAYS OF VIEWING
MACKEREL AND MANDOLINS
4. RIGHTS BY LEFTS/LEFTS BY RIGHTS
5. TRYING FOR GREY, BRITISH
STANDARD
6. SUM OF THE PARTS/SOME STANDARDS
7. GOING FOR A SONG FOR EUROPE
8. SORRY

BATTERSEA ARTS CENTRE, S.W.11.
NOVEMBER, 24TH 25TH & 26TH 1977













Bruce McLean at the Whitechapel: 27 April-5 June 1983





M

KEY TO VISUAL SCORE

The set is a 24 ft x 24 ft square vertical plane divided into four sections horizontally, and four sections vertically. Each plane horizontally represents a specifically viewed level. Each square represents a particular structured restraint, these restraints run concurrently on the horizontal, and change form in vertical progression. Read level 1, 2, 3, 4 from ground level up.

COLOUR CODING FOR PERFORMERS

Throughout the script the position of each performer is represented by a colour.

1. Architect is represented by colour orange.
2. Woman with three of everything is represented by the colour red. Her three friends are represented by the colour dark green.
3. Fat performer is represented by the colour green. Then as the piece progresses a green orange blue stripe.
4. Thin performer is represented by colour purple.
5. Dance duo will be represented by the colour black on a transparent overlay.

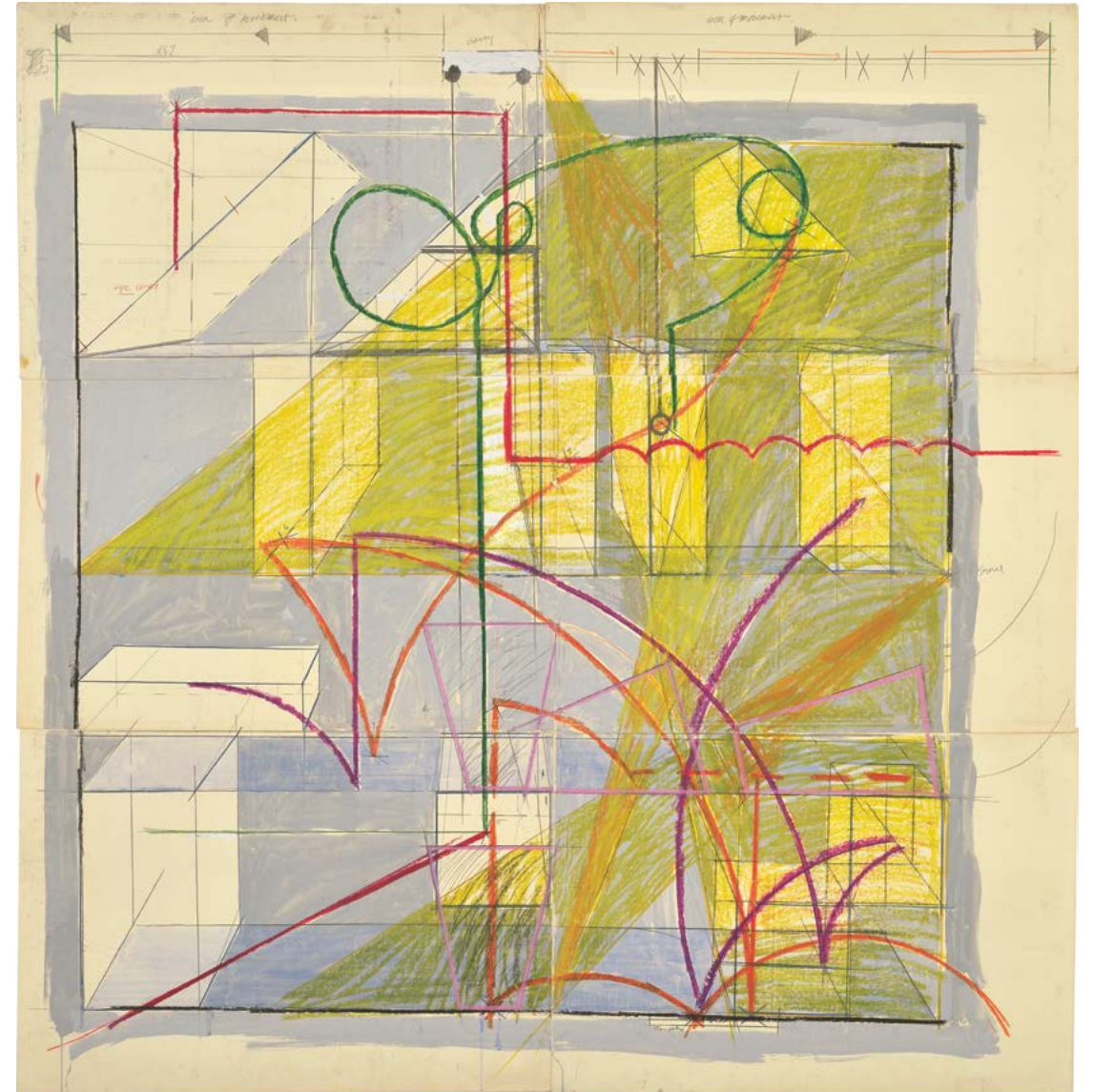
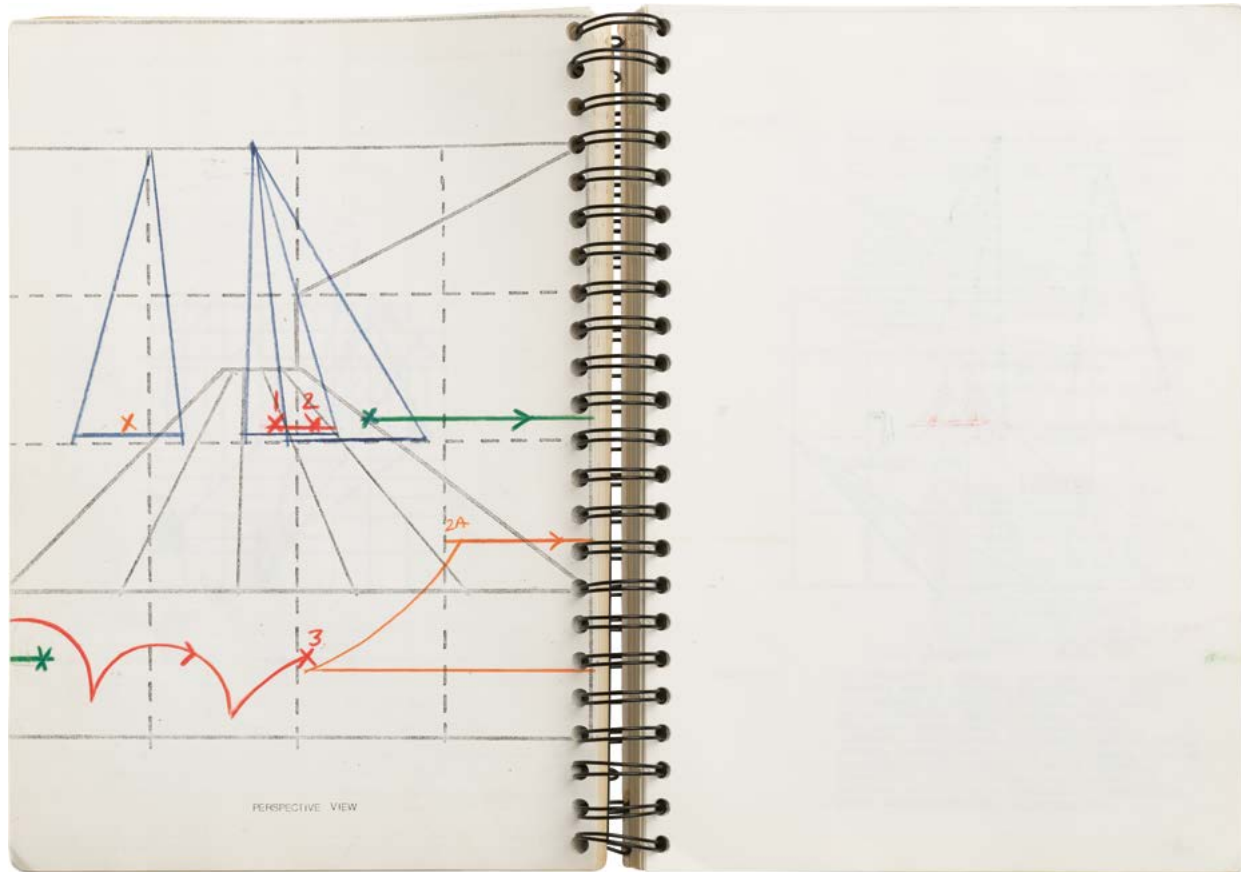
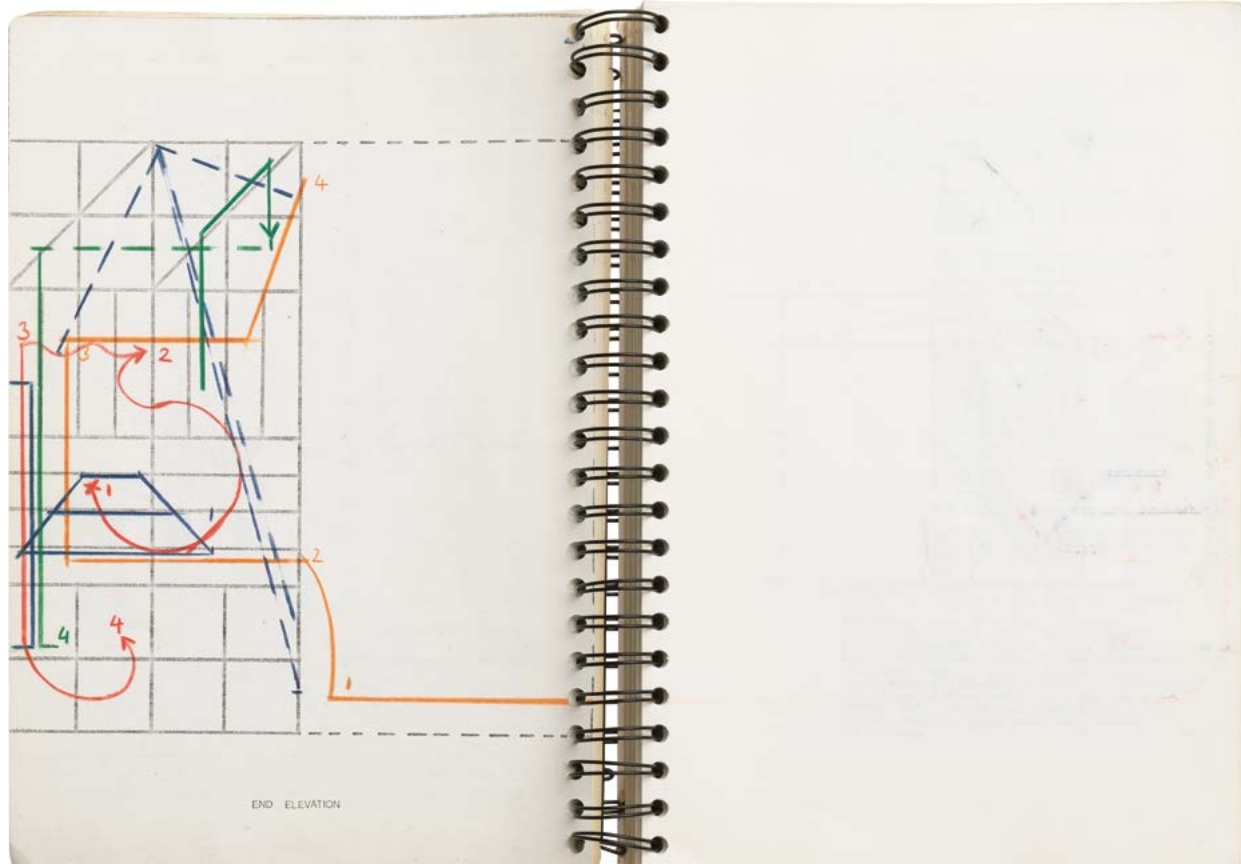
LIGHTING

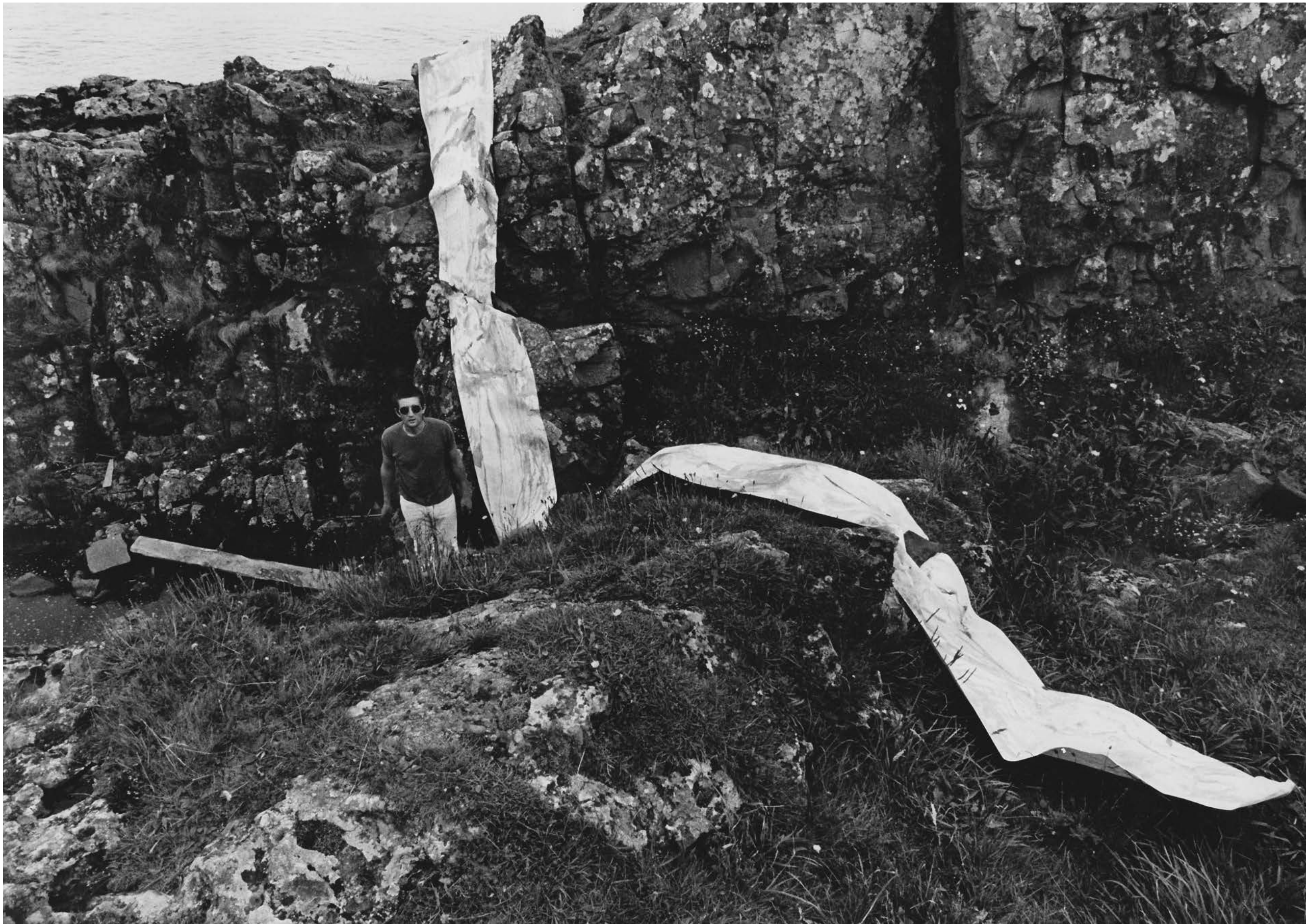
Throughout the piece there are 4 main light positions represented in the script/score by areas of blue colour.

CLIMATIC CONDITIONS

1. Wind is represented of level 4 by purple rectangle.

In early part of the script the relationship between the Architect and the other performers is described by a green geometric shape.







Bruce McLean

Early Works 1967-71

April 22 - June 1 1975

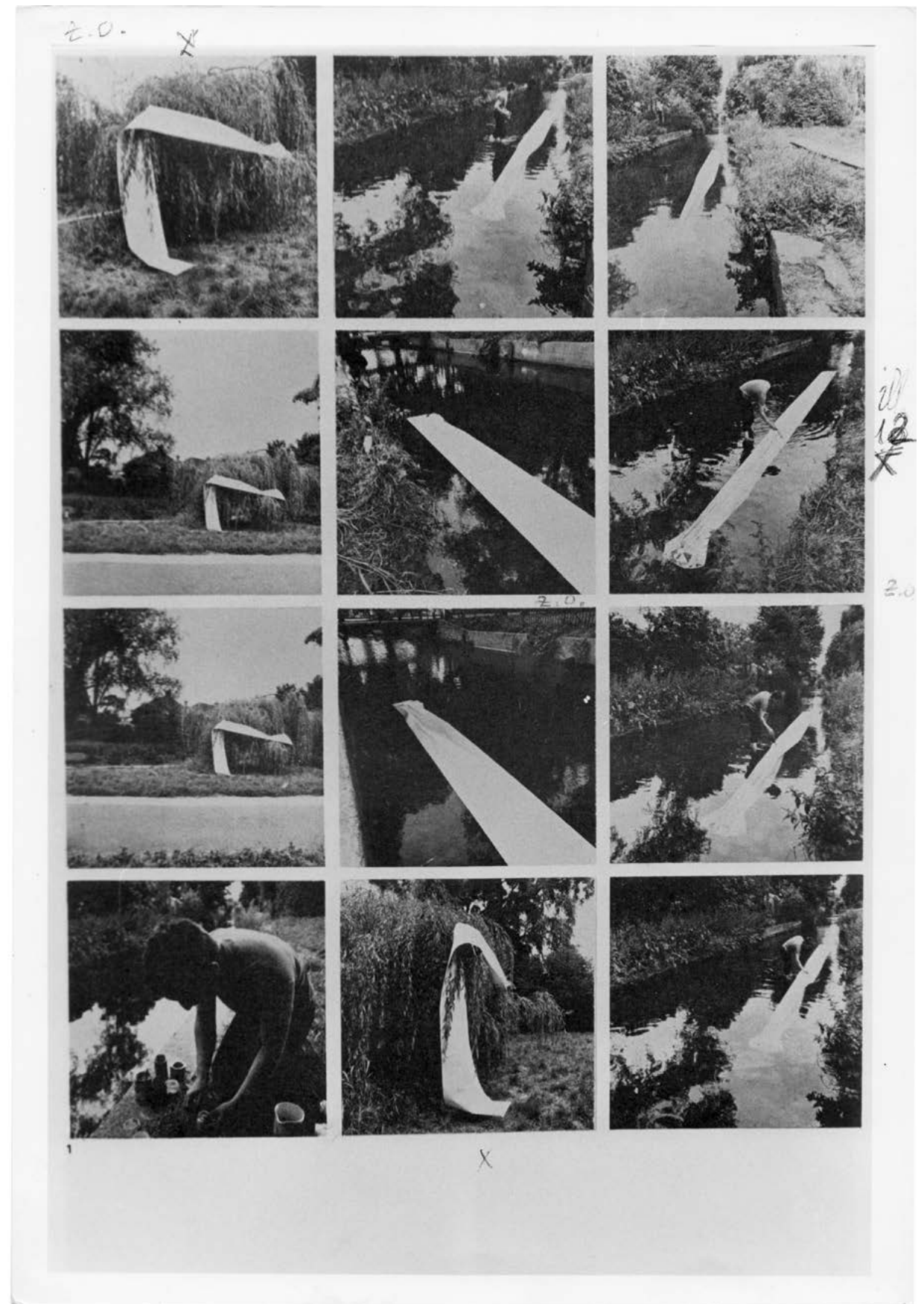
Tuesday-Saturday 10-5 Friday 10-7.30 Sunday 2-5 Monday closed
Admission Free

Performance

Saturday 10 May 8pm
Tickets 50p (members and students 35p)

Museum of Modern Art Oxford

30 Pembroke Street Telephone 0865 722733







Ohtani & Bruce, Kanlan-sha
Oct 14 '84
Auzi





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by Furlong/McLean

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THE ROUND TABLE ITS
DELICIOUS SPIRITUALITY
CONSIDERATIONS DIALECTICAL ITS
TIMETABLES CLEAR ITS TERMS
CYCLICAL ITS EXAMINATIONS
REVOLVING ITS DEGREES THREE
HUNDRED AND SIXTY ITS NUMBERS
ROUNDED ITS TERMS OF REFERENCE
SPHERICAL ITS ENQUIRIES HELICAL
ITS INVESTIGATIONS CIRCUMSPECT
ITS CONTEXT CIRCUMAMBIENT ITS
AMBITIONS CIRCUMNAVIGATIONAL
ITS SPACES CURVED ITS
CONVOCATIONS CIRCUMSTANTIAL



Brue Mear and Corwin

KNIFE EDGE: THE ACADEMY A PROSPECTUS IN EIGHTEEN MONOPRINTS PUBLISHED BY CORIANDER STUDIO WITH KNIFE EDGE PRESS 1992

A DREAM OF ART
A LADDER OF LEARNING
A PATH OF KNOWLEDGE
A HOUSE



A JUG OF WINE
A POTATO
AN OUTLOOK AT AN HORIZON
A TABLE A CONVERSATION
A TORTILLA

Brue Mear and Corwin

KNIFE EDGE: THE ACADEMY A PROSPECTUS IN EIGHTEEN MONOPRINTS PUBLISHED BY CORIANDER STUDIO WITH KNIFE EDGE PRESS 1992



INVISIBLE

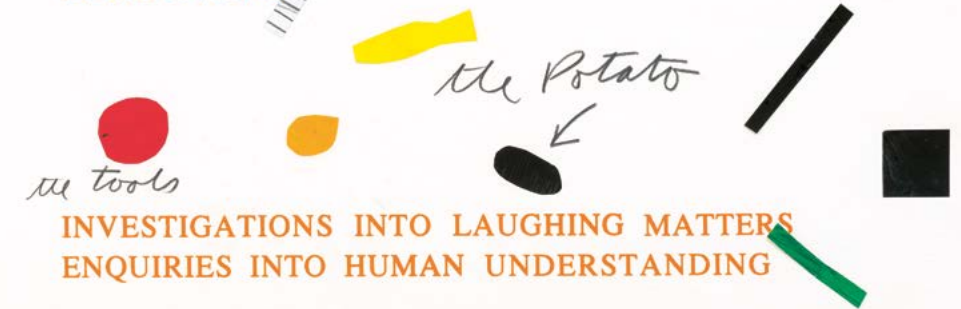
a table a play



Brue Mear and Corwin

KNIFE EDGE: THE ACADEMY A PROSPECTUS IN EIGHTEEN MONOPRINTS PUBLISHED BY CORIANDER STUDIO WITH KNIFE EDGE PRESS 1992

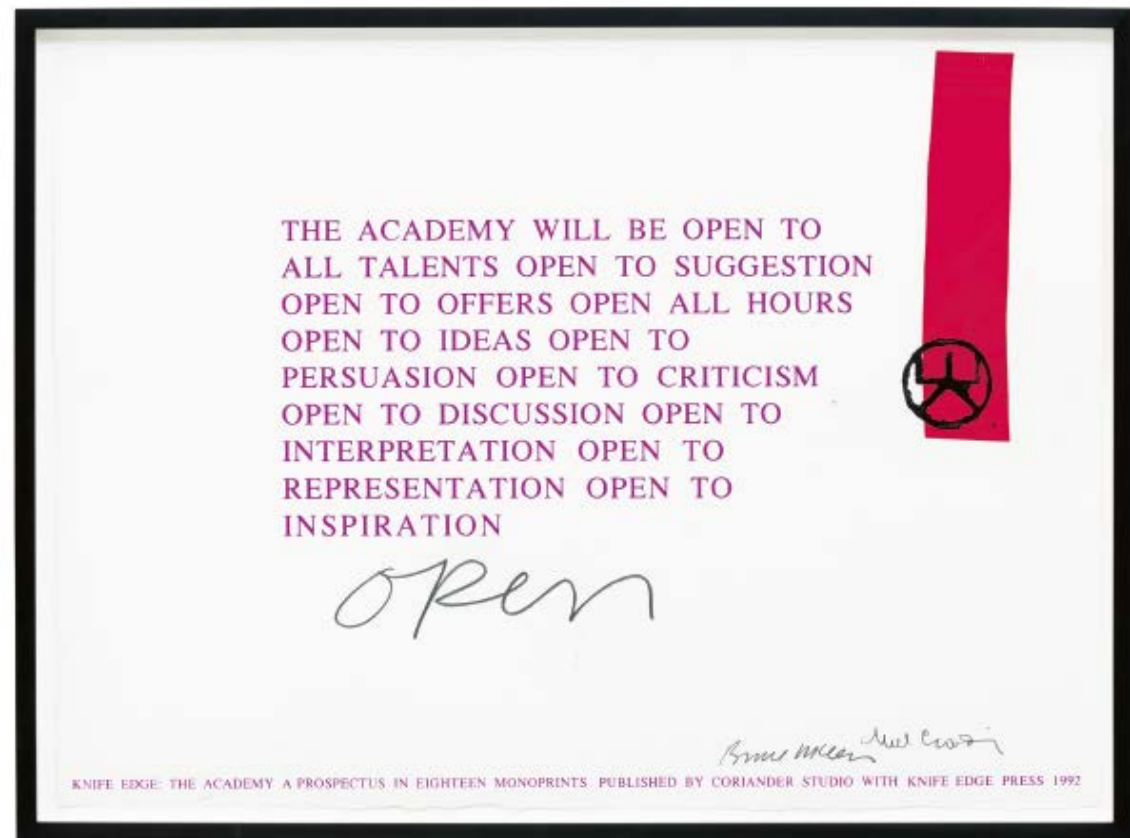
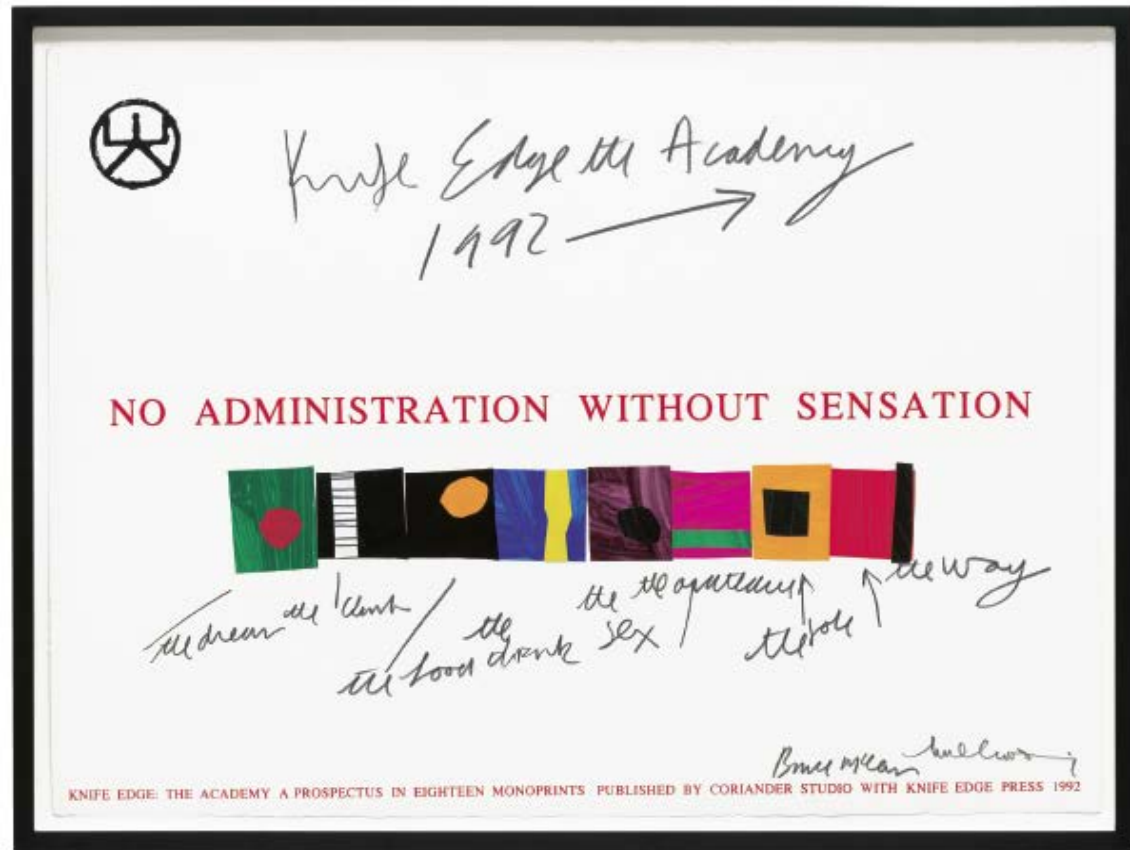
THE ACADEMY AS AN EVER
EXPANDING TABLE FOR
LAUNCHING LEARNING AND
LUNCHING
SEATING ARRANGEMENTS WILL
DETERMINE THE CONTINGENCIES OF
LEARNING



INVESTIGATIONS INTO LAUGHING MATTERS
ENQUIRIES INTO HUMAN UNDERSTANDING

Brue Mear and Corwin

KNIFE EDGE: THE ACADEMY A PROSPECTUS IN EIGHTEEN MONOPRINTS PUBLISHED BY CORIANDER STUDIO WITH KNIFE EDGE PRESS 1992





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The World's First Pose Band
present their new pose

HIGH UP ON A BAROQUE PALAZZO

Tuesdays, Thursdays and Saturdays
until 2nd November
at 8.30 p.m.

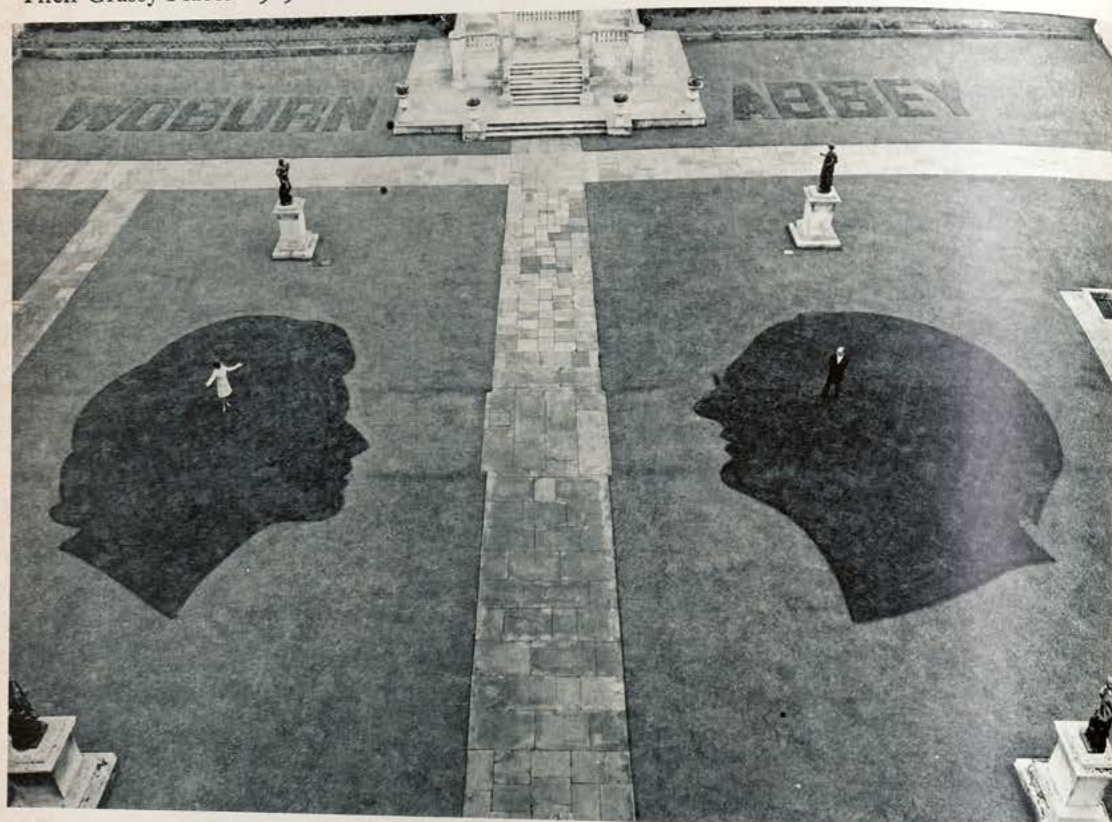
Garage, 52 Earlham Street
London, W.C.2

TICKETS 80p at door



Bruce McLean

'Their Grassy Places' 1969



For the Duke of Bedford, master showman, a portrait in oils was not quite enough. He has had two giant profiles of himself and the Duchess etched out with the aid of a blue grass fertiliser on the main lawns at Woburn Abbey.

'Delightful,' said the Duke as he surveyed the 44-foot long profiles; 'This is one up on the other twelve Dukes'.

The Duchess thought there was a hint of a double chin on her face. The gardeners obligingly lopped off a few tufts of grass. 'Everyone should try it on their front lawn', she said appreciatively.

Photograph and text supplied by courtesy of the Daily Mirror

'An Evergreen Memory' 1969



Soccer-mad policeman Leonard Walton dug up a memory yesterday.

For 50 years he has supported Port Vale football club. But the three goals he saw fired from the penalty spot in a vital match were the ones he never forgot.

Yesterday after retiring from the Stoke-on-Trent police after 29 years, he went along to

the football ground. Gently, Leonard, 57, dug up the turf under the Hamil end penalty spot.

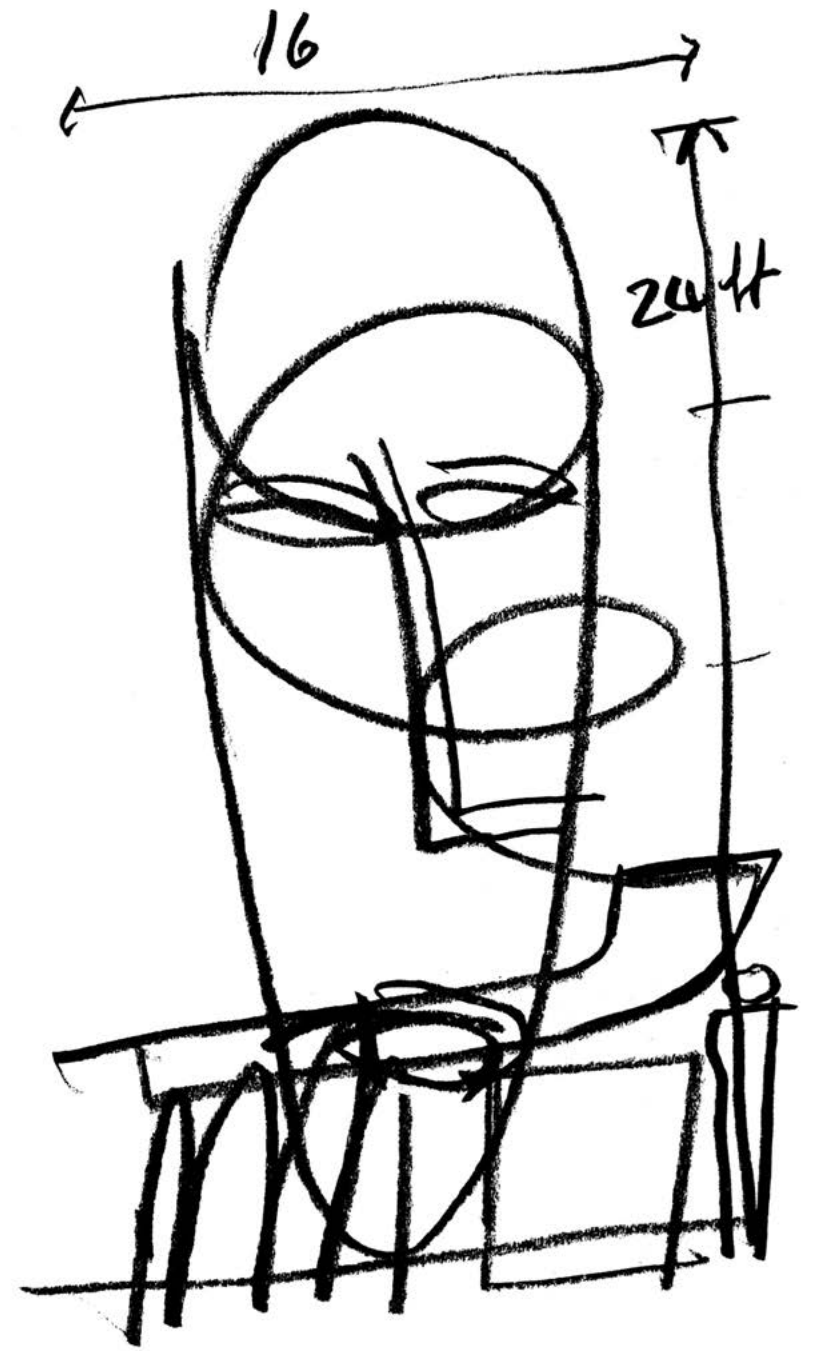
And proudly he told officials who had invited him to dig it: 'I'm taking this to my relatives in Canada as a present.'

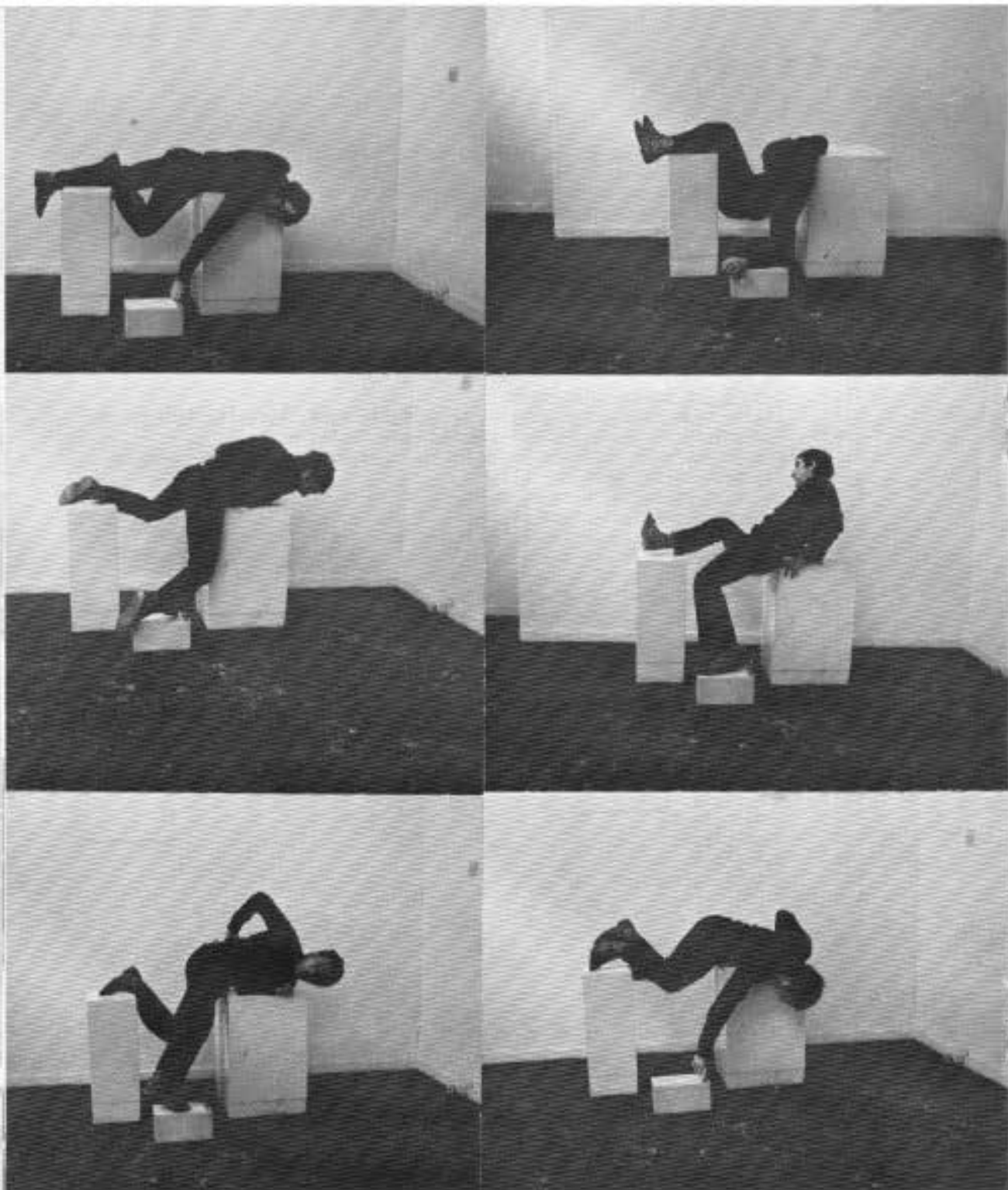
Mr Walton, of Rothesay Ave., Sneyd Green, Stoke-on-Trent, said: 'The goals I never forgot were scored by Cyril Done in the 1955-56

season. They kept us in the Third Division.'

His wife's two brothers who live in Canada saw the game.

Photograph and text supplied by courtesy of the Daily Mirror



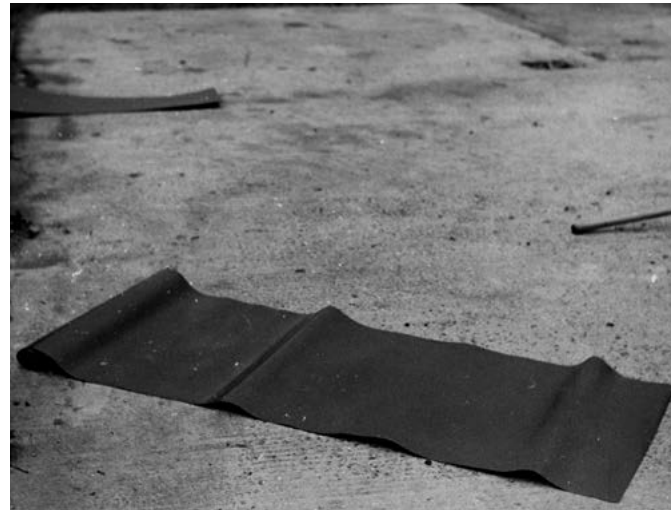


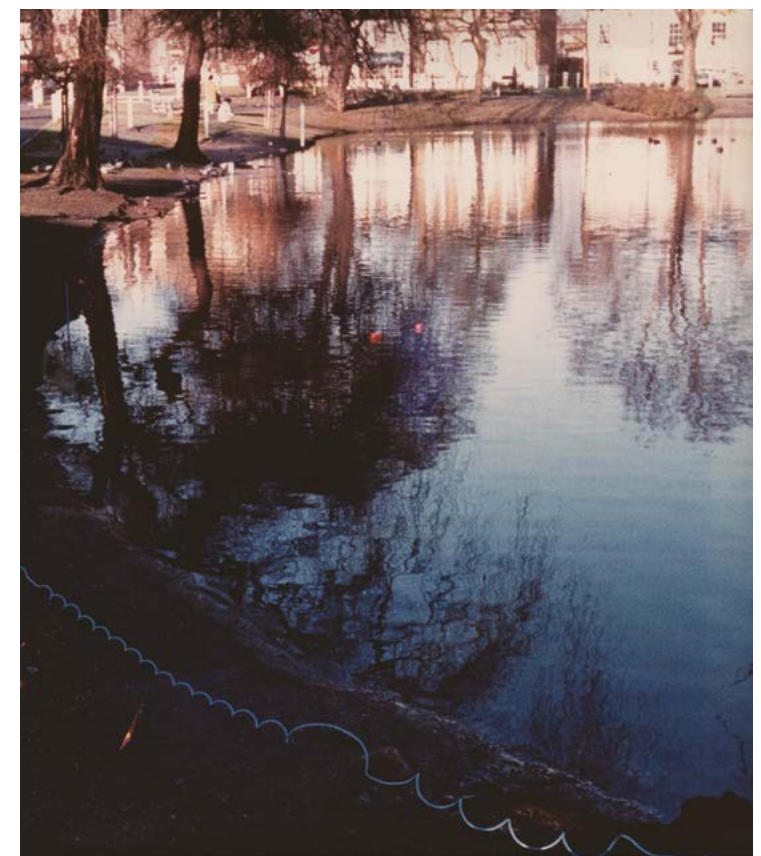
Pose piece, 583rd version piece.

- 551 A quick Richard Long piece.
- 552 A slow Barry Flanagan piece.
- 553 Remember Mike Bolus, work/piece.
- 554 Extension piece.
- 555 Two-part hit about work.
- 556 One-part hit about work.
- 557 I left my art in San Francisco, piece.
- 558 High on a Hill piece.
- 559 When I come home to you San Francisco, piece.
- 560 There's a sculpture on my shoulder, piece.
- 561 And the sky is blue above, piece.
- 562 Goodbye song piece.
- 563 If I knew that you were coming I'd have made some 'art' piece.
- 564 Definition of a smell piece.
- 565 Piece of the piece.
- 566 Gallery-going, work/piece.
- 567 Headless female nude, work with green tarpaulin piece.
- 568 Cut your hair piece.
- 569 Clean your teeth, piece.
- 570 Comb your hair piece.
- 571 Cut your nails piece.
- 572 Brush your suit piece.
- 573 Polish your shoes piece.
- 574 Pick your nose piece.
- 575 Scratch your arse piece.
- 576 Watch T.V. piece.
- 577 Listen to your radio piece.
- 578 Phone your mother piece.
- 579 Close the door piece.
- 580 Open the door piece.
- 581 Shut your mouth piece.
- 582 Close your eyes piece and I'll kiss you piece.
- 583 Pose piece, 583rd version piece.
- 584 Pose piece, 584th version piece.
- 585 So much for the 585th version piece.
- 586 Talk to your friend piece.
- 587 Talk to your enemy piece.
- 588 Do unto others as you'd have them do to you, piece.
- 589 Anti pompous crap poem reading piece.
- 590 Anti, anti piece.
- 591 Anti, anti, anti piece.
- 592 Cliche, cliche, cliche, cliche, cliche, cliche, cliche, piece.
- 593 Interlude as art, piece, as art, piece.
- 594 Bill Turnbull walking about the Whitechapel (sick) piece.
- 595 Bill turnbull looking through a window whilst the rain pours down piece/work.
- 596 Totem piece, after turnbull, after
- 597 Hop, skip and jump piece, No. 10 piece
- 598 piece (20 spots) piece.
- 599 Littles nudes (a selection) piece.
- 600 Piece 600 piece, only 400 pieces to go piece.





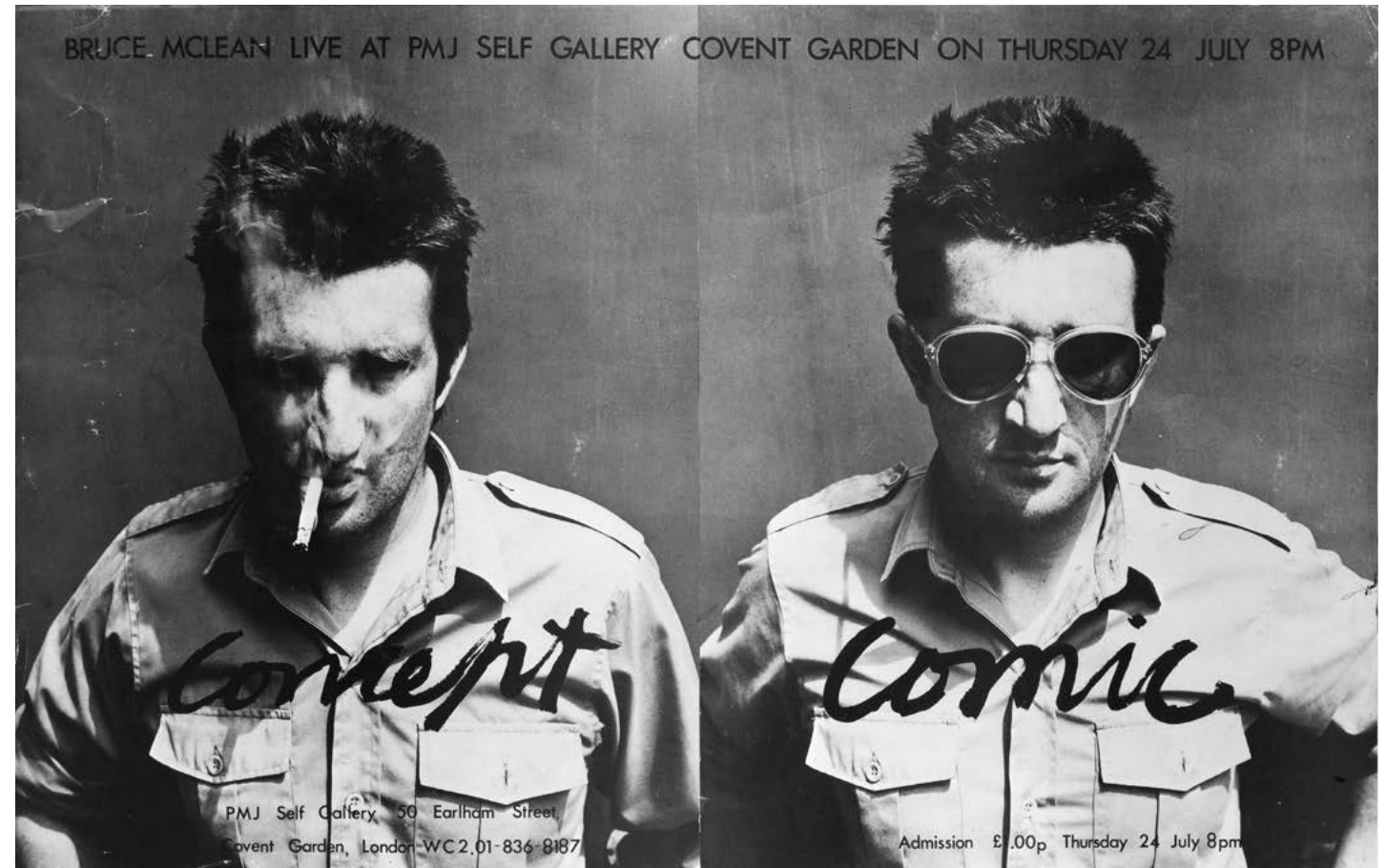








A Million smiles for one of your miles Walter.



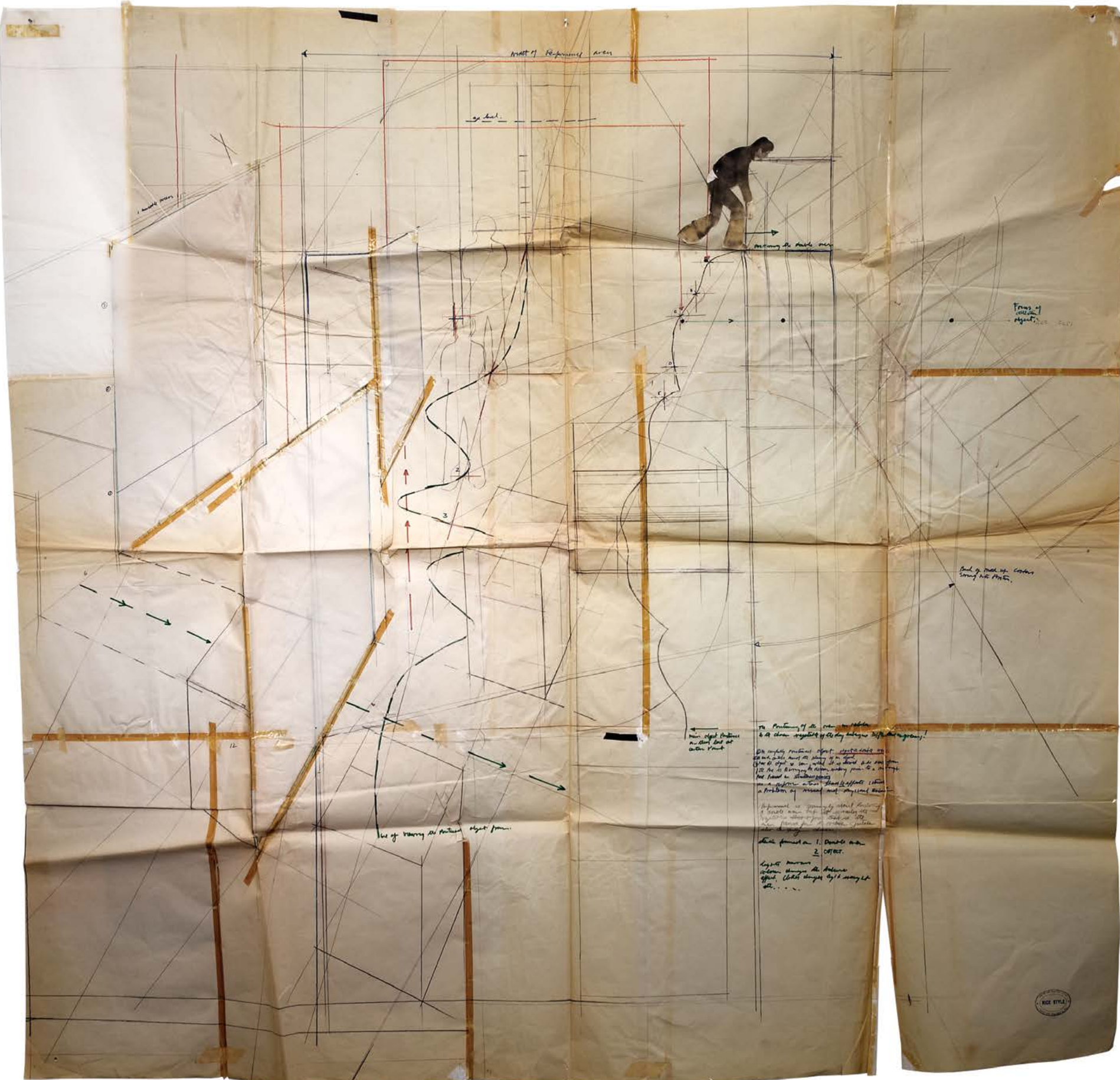
Hallo Walter is that you on the line?











North of Reference Area

of bed

Traces of
original
design

Plan of the building
as seen from
the street

In connection with the plan
it is clear that the building is
a simple rectangular object.

The building is a simple rectangular object
with a flat roof and a simple facade.
The plan shows the building as a simple
rectangle with a few internal divisions.
The drawing is a simple architectural
plan of a building.

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with a flat roof and a simple facade.
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rectangle with a few internal divisions.
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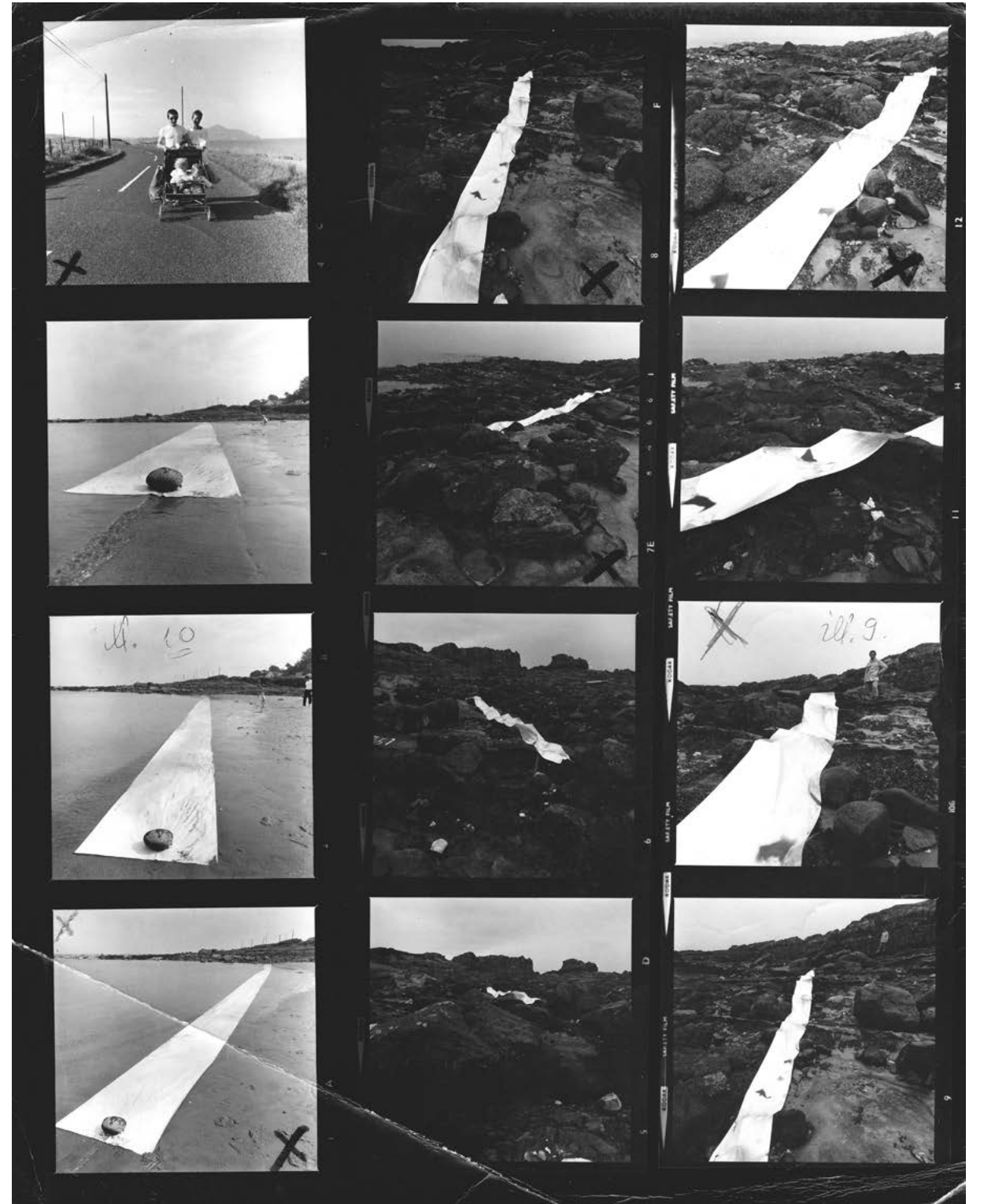
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with a flat roof and a simple facade.
The plan shows the building as a simple
rectangle with a few internal divisions.
The drawing is a simple architectural
plan of a building.

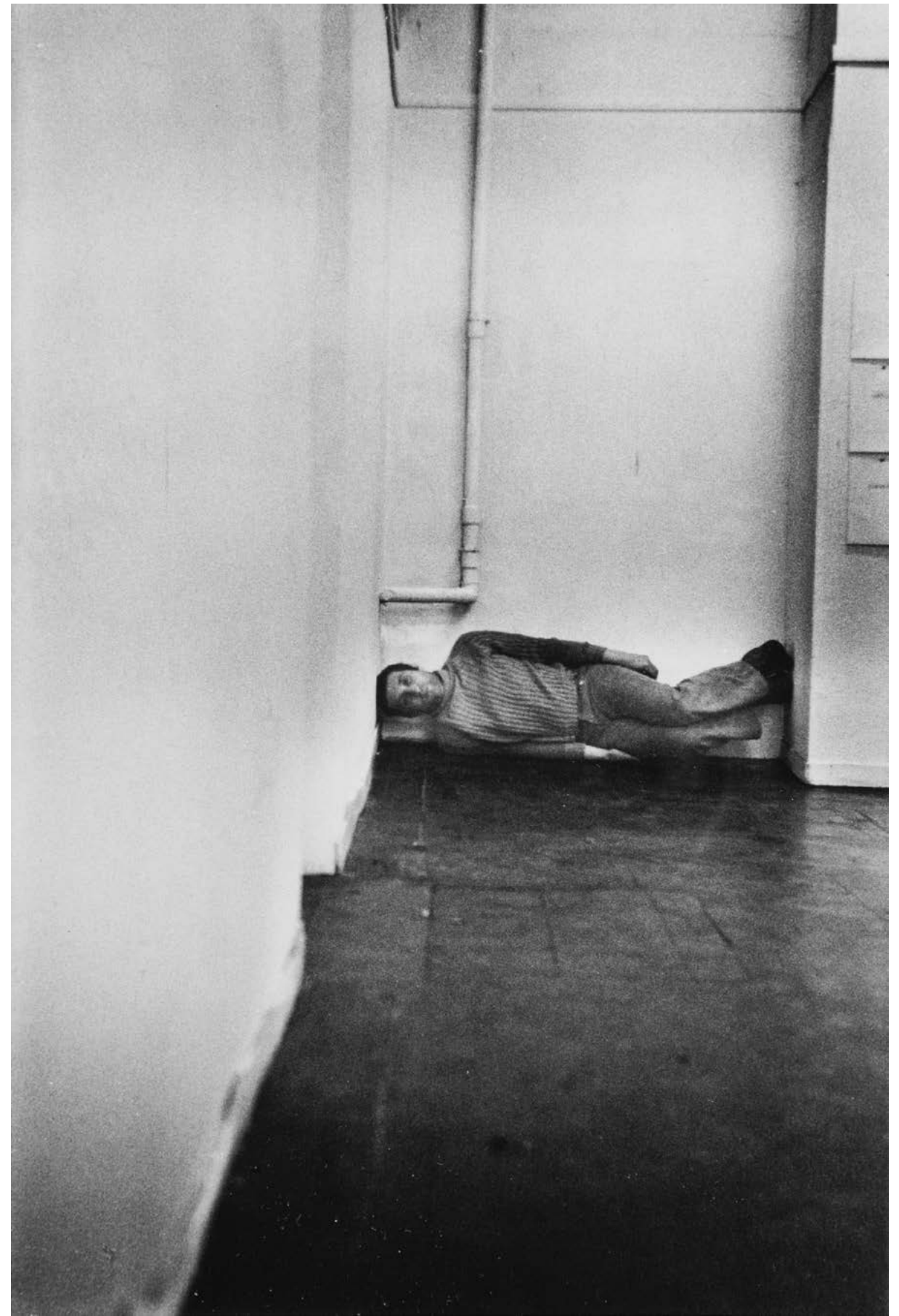
Use of varying of pattern
along from

Plan of the building
as seen from
the street











2A



3



3A



4



4A



5



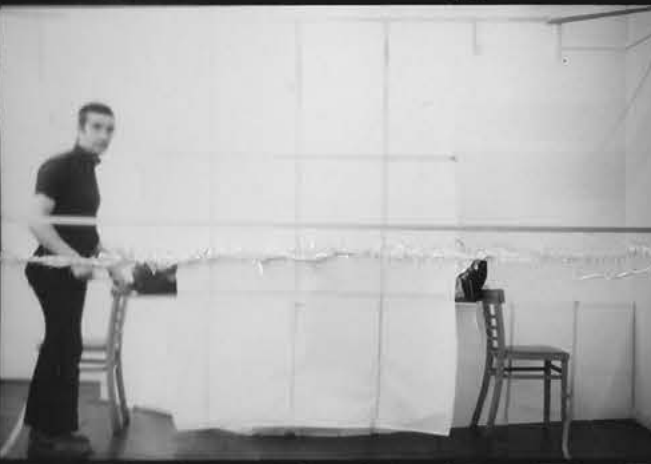
6



6A

ILFORD

F



7A



8



8A



9



9A



10



10A



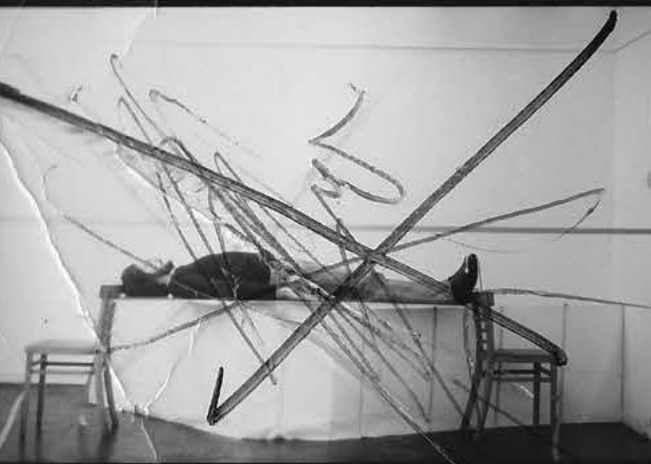
11



11A

ILFORD

H 4



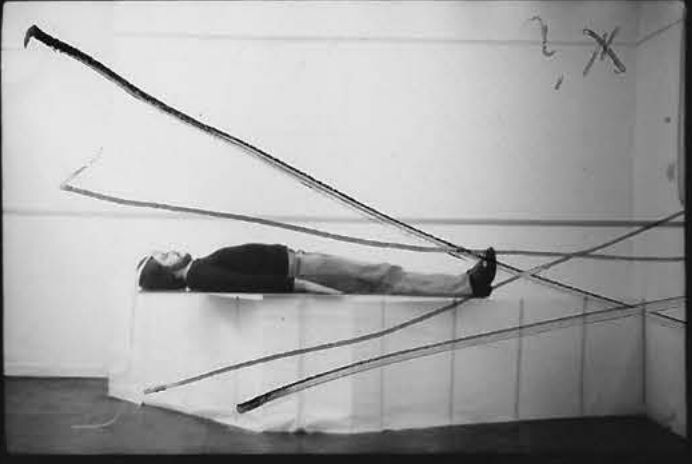
12A



13



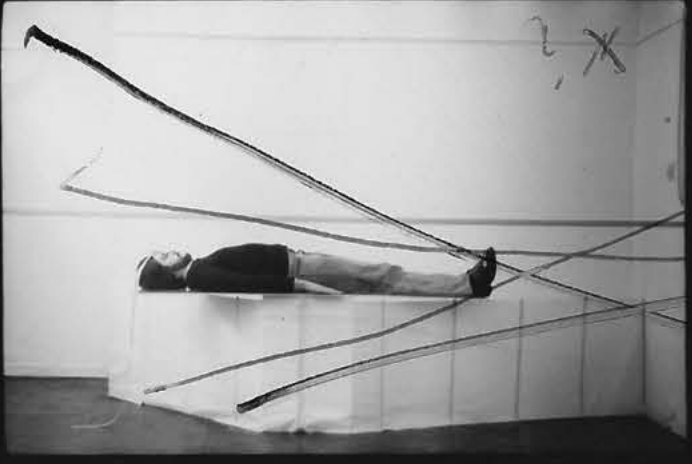
13A



14



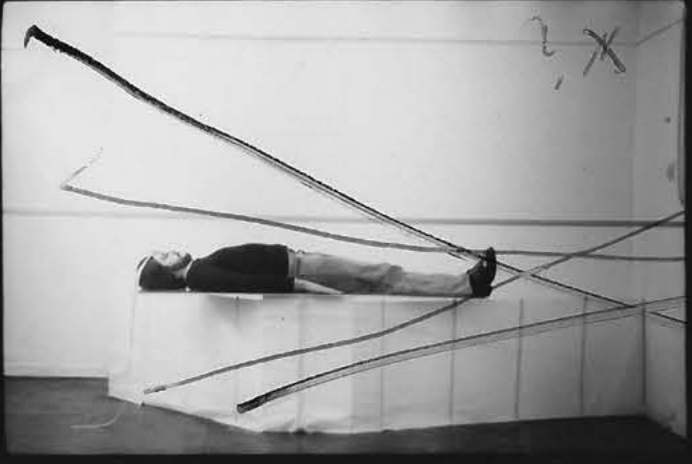
14A



15



15A



16



16A





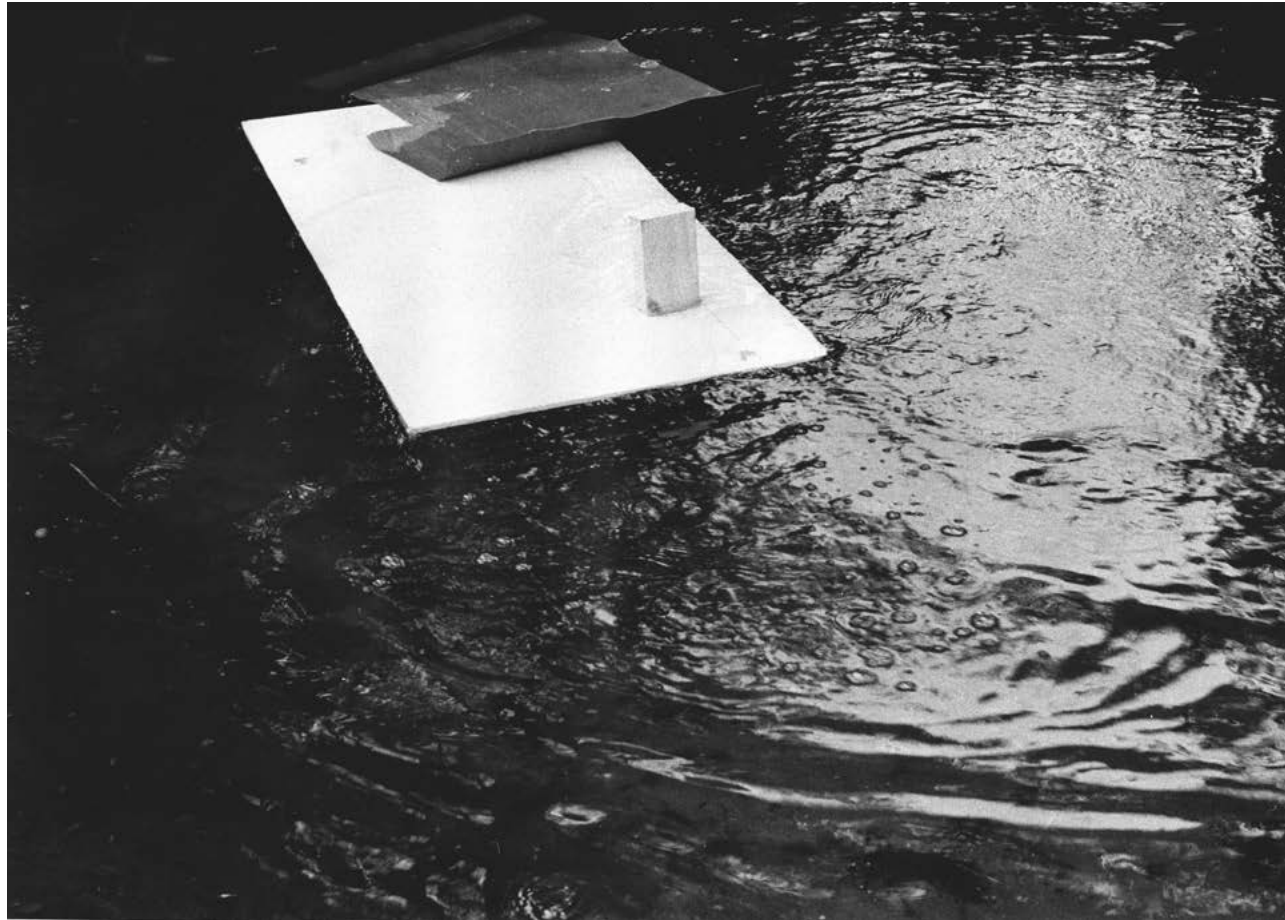
People who make art in glass houses, work.

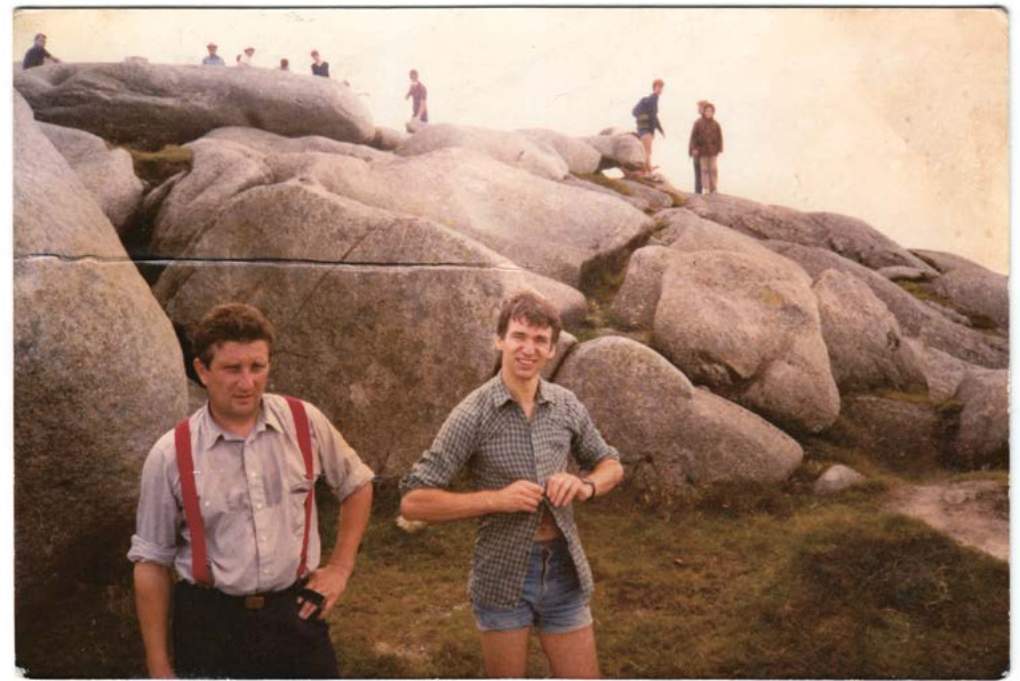
- 301 Pungent piece.
- 302 Smoke piece.
- 303 Fume piece.
- 304 Scent piece.
- 305 Reek piece.
- 306 Whiff piece.
- 307 Aromatic piece.
- 308 Song and dance piece (1970) style.
- 309 Sound work for interview situation (homage to James Mossman).
- 310 Homage to our heroes (a selection, Simon, Mick, John etc.) piece.
- 311 Good sculpture is back again (da da da da da da, da da da da) piece.
- 312 A rolling stone makes a sculpture work.
- 313 People who make art in glass houses, work.
- 314 Too many artists start 'Fuck up piss arse air,' piece.
- 315 A sculpture in the hand (tactile piece).
- 316 Three nudes in a fountain, piece.
- 317 Sunday painting piece/work.
- 318 Little blue nude (1st version).
- 319 Little blue nude with a vase (1st version).
- 320 Little blue nude against a blue background (1st version).
- 321 Little blue nude with a glass of water and a vase (1st version).
- 322 Little blue nude with a nude man piece (1st version only).
- 323 Little blue nude with a tablecloth (1st version).
- 324 Little blue nude smiling (1st version).
- 325 Little blue nude (2nd version).
- 326 Potato against a black background.
- 327 Scone off a plate work.
- 328 Little blue nude (3rd version).
- 329 Marathon art work.
- 330 Type art piece.
- 331 Little blue nude (4th version).
- 332 Homage to David Smith, work/piece.
- 333 Homage to Jackson, work/piece.
- 334 Homage to Jim Reeves, work/piece.
- 335 Homage to Buddy Holly, work/piece.
- 336 Homage to homaging activities, work/piece.
- 337 Homage to little blue nude work/piece.
- 338 Homage to the big green nude, piece.
- 339 Homage homage all the way piece.
- 340 Reclining artist piece/work.
- 341 Reclining friend piece/work.
- 342 Seated nude with feather work.
- 343 Seated blue nude with feather, comb work.
- 344 Seated blue nude feather, comb mirror work.
- 345 Seated blue nude with feather comb, mirror, toffee-apple, work.
- 346 Standing figure with mirror (male) piece.
- 347 Reclining figure with mirror (porn piece).
- 348 Pigeon, fence, shed, wallpaper, work/piece/thing.
- 349 Yawn piece/work/thing.
- 350 Happy sculptures are here again, piece, incorporating the 10th performance of the sculpture-a-minute show, (piece).











Bruce McLean in conversation with John Hilliard

John Hilliard

I thought that we would start with potatoes and the role of the replica in your recent work. Are your paintings made from observation of a potato that you've sculpted, or have you made a replica of a potato and then painted the replica?

Bruce McLean

No, I peeled a series of potatoes - three or four or five - and then I took some photographs and painted from these. Painting from a photograph is something I first did five years ago. I used photographs as a reference in the past, but I never thought that it was a good idea to work from one - I always worked from a drawing. One of the things that I like doing domestically is peeling potatoes. It's like making a piece of sculpture, so it's a well-faceted potato that allows me to make a painting of one that looks a bit like a Euan Uglow.

JH

I think that this use of a replica is quite interesting and important. Apart from the stylistic connection to Uglow, one of the paintings that I've always liked by him is called Craigie's Birthday Cake (1984-85). It's a painting of a cake that belonged to Craigie Aitchison - it looks like a birthday cake, but it's actually a painting of a cardboard replica of a cake. There's something about that slippage between the original, the replica and the representation, which makes it particularly energised, I think. It's interesting to know that a replica stands between the original peeled potato and the painting. It's a series of transformations and transcriptions from an original to some kind of copy, and then using the copy as the basis for a new original.

BM

It's all complete nonsense.

JH

I don't think it is. If you make a drawing or painting of something like a cup and saucer (which in the normal run of things you wouldn't look at twice, you'd just take it for granted), as soon as you make a representation of it - a drawing, painting, photograph or whatever it is - you suddenly begin to look at that with more attention than you would invest in the original. If you then use the replica itself as an object to make a new representation, then theoretically you are doubling this kind of attention.

BM

When you came to my studio some four or five years ago, you photographed the backs of these models that I had put against the black background of these big black paintings I had made, and it gave me an idea. I thought that they looked quite

good against the black background and that maybe I could do something with that. So I took the models and moved the whole thing around. I put them in front of this painting where I could hardly see them against it. I wondered if I could actually paint something that you can't see very well, and that's where the 'cuddly toy' painting [The generation game of sculpture, a cuddly toy, a ... no I've said that, 2010] comes from.

JH

I was thinking that the cutouts have a history, as do the processions or collections of works of art that are very much a feature of your recent work: [Alberto] Giacometti, [Barry] Flanagan, [Anthony] Caro, [Henry] Moore, etc. I was reminded of a photograph of very early works in your back garden in Glasgow, primarily of paintings all stacked together - it is very reminiscent of these collections. The other thing I was thinking of is Two-Part Sculpture for Roof and Street with Andy Hall ('Mary Waving Goodbye to the Trains') (1965), which you made on the roof of Saint Martin's when you were a student, possibly before we met...

BM

It was a very odd thing for me to do. I think I had a problem at school and had to justify what I was doing, so I thought I would get all the stuff out and make a photograph to show that. So there are pictures of a girlfriend I had at the time, there's a trombone, there's a sculpture here made of plaster - it's all just lined up.

JH

That's my point. Seeing that picture now, it looks very familiar because it's so much like the arrangements in your new paintings.

BM

So you're saying that I haven't changed since I was 12.

JH

That's called consistency.

BM

That's the one word that Édouard Manet objected to; he wanted to be completely inconsistent and so do I.

JH

It's an early use of the cutout in your work and so this also has quite a history.

BM

Yes, and there's also something that occurred to me a few years ago. My father used to go on holiday to the Isle of Man and he had hundreds of photographs of these

holidays, quite a few with him standing with a cardboard cutout of a Kodak woman. Kodak used to have a woman in a swimming costume with a sash around her advertising their film. My father was photographed continually with this woman and I think it must have come from that as well.

JH

It's a step on the way from the three-dimensional to the two-dimensional, resulting in a two-dimensional replica that then gives rise to a secondary image. The spectator's attention is doubled accordingly. So you end up with a hybrid between sculpture, photography, drawing and painting. I'm thinking of the recent paintings, which include works by various well-known sculptors.

I know that you have been painting all through your career, even when you were at Saint Martin's, but you came to be identified as a painter at the end of the 1970s. Those paintings have a very particular origin in sketches for performances - they were a sort of prescription or an idea. And interestingly, there was a period when those paintings were made on the reverse side of rolls of photographic paper, and if you look closely you can see the word 'Kodak' repeated all across the work. Gradually those paintings crept onto canvas and became bigger. Your paintings from this period have a very definite origin in performance and have also interfaced with photography simply by using those rolls of photographic paper as a surface.

BM

I did a show in Germany where someone thought that they were three-dimensional photographs. I got heaved into this new interest in 'bad painting' by default - I'm not a painter. But to go back to the photograph, Nice Style was a group of sculptors trying not to make art, but to think about what sculpture could be in another kind of way: to think about sculpture outside the context of art, within the context of pose. When we did High up on a Baroque Palazzo (1974), which was a sculptural work, we built the structure at Garage and asked Craigie Horsfield to make the photograph of us on it. So we made the photograph - that's the work, whatever happens after that doesn't matter. It can fall to pieces, we can punch each other, we don't even have to appear because we've got the photograph. It ends up as a photograph - that's how you receive everything - so let's start from the photograph. That's what I'm trying to do now, still.

I was looking through a book of mine and saw There's a sculpture in my soup, which I made in 1971 by cutting out a Henry Moore sculpture from a magazine and sticking it in my soup. Then I photographed it. That's when I started making these cutouts. I started off with small ones, and eventually made a 20-foot high Giacometti, which never went in the soup but was in my studio. And I made photographs of all of this.

What I'm managing to do now, which I couldn't do before when I was teaching, is to revisit things that I started but never completed. There are a lot of things I've never done - I'm trying to do it now.

JH

Except if you revisit those ideas and realise them now, they're going to be completely different. Maybe that fits my theory of hybridisation - there's the past with some potential and then there's the present with the actual realisation. When they interface, the by-product will be something else.

BM

I would never have thought to do something that I'd done before, but now I have more time. When I was teaching, I had no time to think or ponder or reflect.

JH You mentioned using Craigie Horsfield as a photographer. Apart from painting being a constant feature, so also has been photography. I was thinking of the photographs made throughout the 1960s as a means of documenting various kinds of installations at Saint Martin's and beyond. There's a certain point at which Horsfield or Dirk Buwalda enters into your working practice as someone who can not only photograph your work, but also contribute a good deal more than that. If you look at Buwalda's portraits of you, very often looking rather like Francis Bacon, they are brilliant portraits. At a certain point the photograph becomes a stand-in, a form of the work itself.

BM Dirk lived near me in Barnes for a while. He had nothing much to do, apart from trying to get some work somewhere. Some days we would actually go out to make a photographic work. We'd say, 'Let's go and get a mirror and make a work with the mirror on the common' or 'let's get the plinth down to the beach and I'll get a tin hat and fall on it and make an impersonation of Henry Moore.' Other times he just documented stuff. The intention was different in each instance. When I threw stuff in the river, the photograph we made was documentation, but because it's the only record of it, the documentation has now become the work. But I didn't throw it in the river for him to make a photograph of it - I threw it in to see what the work would be floating down the river. So there's a difference in intention between those types of actions and me putting stuff in the gutter and photographing it. It was very handy that he was there making very good photographs. Then there's also a lot of stuff that I never photographed. In fact, most of the stuff I never photographed.

JH I'm interested in this progression of transformations from one state to another and from one medium to another. Having used the photograph in a documentary way and then developed it to become something more substantial in its own right, the photograph has now become something else - it's become a component in a montage of elements. It's actually transforming the sculpture into something two-dimensional, into

a photograph. But then those photographs, either as cutouts or as representations of the cutouts, combine with painting and drawing into a new structure.

BM

I started thinking about the photograph as a possibility when I was making a big minimal three-dimensional sculpture in a room in my house. It filled the room and I thought that I had better take some photographs to document it. Why not draw it? Why not weigh it? Anyway I couldn't photograph the thing, as I couldn't get back far enough and I didn't have a lens wide enough. Even if I had, it wouldn't have worked so I took the sculpture out into the street. A car passed and there was somebody with a pram, and I immediately thought that I should wait for them to get out of the way. And then I wondered why because I wouldn't want to remove the pavement or the wall, and that's when I started working in the street. I got really upset because I initially couldn't photograph the work and I thought that was ridiculous - there's the thing and you can only really experience it if you come into this room. That's what it's about, I suppose - not about the photograph of it. So the photograph has continued through the work; it has been fundamental to everything.

JH

The use of photography in general as something that's been present in different ways, at different stages of your career, is a really interesting discussion...

BM

It almost seems a pity that photography has to be used to do something else. It's always secondary, but if the photograph is the first thing then it's more interesting. The best thing I've heard about photography was John Cooper Clarke's song, Beasley Street, in which he says, 'if I could have just one wish I would be a photograph.' It's an interesting concept, isn't it?

JH

Let's finish where we started. I started with potatoes and asked you to say something about the way in which you painted them. I'm aware that you have incorporated into your paintings subjects that are central to, or at least a part of, your daily life. You said that you enjoyed peeling potatoes. There are so many paintings from a certain period with things like cheese, bread...

BM

Sausages...

JH

Bacon, hats, ties...

BM

Lapels...

JH We've got clothing, we've got food, we've got performance - because that's something that you were also very involved with, so it creeps into your painting as a subject. More recently, we also have lots of sculpture appearing in your work, which is a recurrence, going right back to King for a day and 999 other pieces/works/things, etc. (1969). A lot of those proposals are to do with sculpture; they refer to Henry Moore and so on. Now we've got a much broader reference to sculpture, a bigger range of sculptors from different periods. Can you say something about your choice of subject matter, which I'm suggesting is seemingly always taken from the experience of your life as an artist or perhaps from your domestic and social life?

BM I quite like the notion that you can take something really ordinary and banal - what interests me is that it's nothing, really. Doing one thing always leads to something else. That's what interests me. I'm not going to Kathmandu for inspiration. I don't believe in that.

I'm having some fun, looking at things that I find interesting. For instance, I was given a book about David Smith. Right on the last page there were two photographs: a photograph of a field to the north and another of a field to the south, where Smith had laid out all of these sculptures in a procession - very figurative stuff. It looked like a line and I thought that that was the work. The two photographs, taken by him, was the work. So I made a huge painting of this, and then I put a huge black painting with a white William Tucker next to it and called it A difficult letter to David Smith (2013-14) based on that dreadful piece by Smith called The Letter (1950). I think I'm trying to eradicate things from my life and from the situation as well, to clear the ground for new work. It's actually not a very good painting, but it is a comment on something. Whether that's a good thing to do as an artist or not, I don't know.

SELECTED EXHIBITIONS, PERFORMANCES, COMMISSIONS, AWARDS AND COLLECTIONS

Born Glasgow, 1944
Lives and works in London

Education

Glasgow School of Art 1961-63
Saint Martin's School of Art, London 1963-66

Teaching

Croydon School of Art, London, Lecturer 1966-76
Slade School of Fine Art, London, Lecturer 1985-98
Slade School of Fine Art, London, Professor 1998-09
Städelschule, Frankfurt, Visiting Professor 1999
Rijksakademie van beeldende kunsten, Amsterdam, Visiting Advisor 1999-2004
Slade School of Fine Art, London, Head of Graduate Painting 2002-09
Slade School of Fine Art, London, Professor Emeritus 2009-

Selected Solo Exhibitions

1969 Luggage/Handgepack 69 (with Richard Sladden), Konrad Fischer, Düsseldorf

1970 King for a Day, Nova Scotia College of Art and Design Gallery, Halifax

1971 Bruce McLean, Galerie Yvon Lambert, Paris
Objects no Concepts, Situation, London

1972 Bruce McLean, Galerie Françoise Lambert, Milan
King for a Day (A One Day Retrospective), Tate Gallery, London

1975 Nice Style: The End of an Era, P.M.J. Self Gallery, London
Early Works 1967-71, Museum of Modern Art, Oxford

1977 New Political Drawings, Robert Self Gallery, London and Newcastle upon Tyne

1978 The Object of the Exercise?, The Kitchen, New York

1979 Bruce McLean, InK, Halle für internationale neue Kunst, Zürich
Bruce McLean, Barry Barker, London
A Jug, A Piece of Floor, A Certain Smile, A New Front Door, University of Southampton Gallery

1980 New Works and Performance/Actions Positions, Third Eye Centre, Glasgow; Fruitmarket Gallery, Edinburgh; and Arnolfini, Bristol

1981 Bruce McLean, Anthony d'Offay Gallery, London
Bruce McLean, Kunsthalle Basel
Bruce McLean, Art & Project, Amsterdam

Bruce McLean, Musée d'Art et d'Industrie, St. Etienne

1982 Bruce McLean, Chantal Crousel, Paris
Bruce McLean, Chantal Crousel, Paris
Bruce McLean, Modern Art Galeri, Vienna
Bruce McLean, Mary Boone Gallery, New York
Bruce McLean, Kanransha Gallery, Tokyo
Bruce McLean, Galerie Grita Insam, Vienna
Bruce McLean: Schilderijen, Van Abbemuseum, Eindhoven

1983 Bruce McLean at the ICA, Institute of Contemporary Arts, London
New Stone Sculptures Plus 3 New Paintings, Whitechapel Art Gallery, London
Bruce McLean, Dany Keller Galerie, Munich
Bruce McLean, DAAD Galerie, Berlin
Bruce McLean, Galerie Maier-Hahn, Düsseldorf
Bruce McLean, Kanransha Gallery, Tokyo

1984 Bruce McLean, Bernard Jacobson Gallery, New York
Bruce McLean, Kanransha Gallery, Tokyo
Bruce McLean, Art Palace, New York
Bruce McLean, Dany Keller Galerie, Munich
Bruce McLean, Badischer Kunstverein, Karlsruhe
Bruce McLean, Galerie Fahnmann, Berlin

1985 Six Recent Paintings, Tate Gallery, London
Bruce McLean, Galerie Gmyrek, Düsseldorf
Bruce McLean, Bernard Jacobson Gallery, London
Bruce McLean, Anthony d'Offay Gallery, London

1986 Bruce McLean, The Scottish Gallery, Edinburgh
Bruce McLean, Anthony d'Offay Gallery, London
Bruce McLean, Bernard Jacobson Gallery, London

1987 New Large Drawings, Hillman Holland Fine Arts, Atlanta
Drawing Show, Galerie Fahnmann, Berlin
The Floor, the Fence, the Fireplace, Anthony d'Offay Gallery, London

1988 Bruce McLean, Kanransha Gallery, Tokyo
New Paintings, Galerie Gmyrek, Düsseldorf
Bruce McLean - Where do you stand?, Museum voor Hedendaagse Kunst Het Kruithuis, 's-Hertogenbosch

1989 Recent Works, The Scottish Gallery, Edinburgh
Recent Work, Galerie Fahnmann, Berlin

1990 A Vertical Balcony a Real Gazebo, Henry Moore Sculpture Trust Studio, Dean Clough, Halifax
A Scone off a Plate, Glasgow Print Studio
Bruce McLean, Kanransha Gallery, Tokyo
A Vertical Balcony a Real Gazebo, Arnolfini, Bristol

1991 Bruce McLean: Work, Harris Museum and Art Gallery, Preston

Moving Goal Posts, Berkeley Square Gallery, London
Monotypes on Steel by Bruce McLean, Miriam Shiell Fine Art, Toronto
Recent Acquisitions, Metal Monotypes, William Jackson Gallery, London
Minimal Moves, Galerie Gmyrek, Düsseldorf
 1992 Bruce McLean: Keramik, Droysen Künstlerkeramik, Berlin
Bruce McLean: Recent Paintings and Ceramics,
 The Scottish Gallery, Edinburgh
 1993 Pavilions for Nothing and Rooms for Redundant Gestures, Norrköpings
 Konstmuseum and Vestsjællands Kunstmuseum, Sorø
 1994 Seven River Sombrero Series and Other Projects,
 Galerie Fortlaan 17, Ghent
Best Seat Theatre and Other Projects, Galerie Gmyrek, Düsseldorf
 1995-96 Urban Turban, Cornerhouse, Manchester; Ormeau Baths Gallery,
 Belfast; and Norwich Gallery
 1997 Bruce McLean: New Paintings, Galleri s.e, Bergen
 1998 Brown Windsor Soup and the Signal of the Tortoise,
 Galerie Fortlaan 17, Ghent
 2000 Bruce McLean (A survey of 34 years investigations into sculpture,
painting and new architecture), Talbot Rice Gallery,
 University of Edinburgh
 2001 3 Demonstration Sculptures on 3 Levels, Galerie Fortlaan 17, Ghent
 2003 50 Project Drawings, Architectural Proposals,
 Customs House, Gateshead
 2006 Process, Progress, Project Archive 1966-2006, Chelsea Space, London
Process, Progress, Project Archive 1966-2006,
 Galerie Fortlaan 17, Ghent
 2008 Black Bougainvillea, New Paintings and Prints,
 Galerie Gmyrek, Düsseldorf
 2009 New Work, Bernard Jacobson Gallery, London
 2010 Waiter Waiter, Bernard Jacobson Gallery, London
Spaghetti alle Vongole Twice, The New Art Gallery Walsall
A Book, A Print, A Poster... etc, Parfitt Gallery, Croydon
 2011 Waiter Waiter Curator Curator, Tanya Leighton, Berlin
 2012 The Shapes of Sculpture, Bernard Jacobson Gallery, London
Time-Based Painting, Tanya Leighton, Berlin
 2013 Knife Edge Press: The Complete Works (so far), Cooper Gallery,
 Duncan of Jordanstone College of Art & Design, Dundee
 2014 Action Sculpture Potato Painting, Bernard Jacobson Gallery, London
Bruce McLean: Another condition of sculpture, Leeds Art Gallery
Bruce McLean: Sculpture, Painting, Photography, Film,
 Firstsite, Colchester
Son Caragol, CCA Galleries, Jersey

Selected Group Exhibitions

1965 Five Young Artists, Institute of Contemporary Arts, London
 1969 Op Losse Schroeven, Stedelijk Museum, Amsterdam
When Attitudes Become Form, Kunsthalle, Bern; Museum Haus
 Lange, Krefeld; and Institute of Contemporary Arts, London
 1970 Information, Museum of Modern Art, New York
Road Show, Bienal de São Paulo
 1971 The British Avant Garde, New York Cultural Centre
 1977 In Terms of an Institutional Farce Sculpture,
 Serpentine Gallery, London
Documenta 6, Kassel
Observations Observed, Biennale des Jeunes, Paris
 1981 A New Spirit in Painting, Royal Academy of Arts, London
4th Biennale of Sydney, Art Gallery of New South Wales
British Sculpture in the 20th Century,
 Whitechapel Art Gallery, London
 1982 Documenta 7, Kassel
Zeitgeist, Martin-Gropius-Bau, Berlin
 1983 New Art, Tate Gallery, London
 1984 1965 to 1972: When Attitudes Became Form, Kettle's Yard, Cambridge
The Critical Eye, Yale Center for British Art, New Haven
An International Survey of Recent Painting and Sculpture,
 Museum of Modern Art, New York
British Art Show, City of Birmingham Museum and Art Gallery and
 Ikon Gallery; Royal Scottish Academy, Edinburgh; Mappin Art Gallery,
 Sheffield; and Southampton Art Gallery
 1985 11 European Painters, National Gallery, Athens
Bilder für Frankfurt, Museum für Moderne Kunst, Frankfurt
John Moores Liverpool Exhibition 14, Walker Art Gallery, Liverpool
Sculptor's Drawings, Scottish Arts Council, Edinburgh
 1986 Peter Moores Liverpool Project 8: Out of Line,
 Walker Art Gallery, Liverpool
6th Biennale of Sydney, Art Gallery of New South Wales
 1987 British Art in the 20th Century, Royal Academy of Arts, London
Current Affairs: British Painting and Sculpture in the 1980s,
 Museum of Modern Art, Oxford
Vessel, Serpentine Gallery, London
 1988 Twenty Years of British Sculpture, Musée des Beaux Arts, Le Havre
 1989 Scottish Art Since 1900, Scottish National Gallery
 of Modern Art, Edinburgh
 1990 Great British Art Show, McLellan Galleries, Glasgow
 1993 The Raw and the Cooked, Barbican Art Gallery, London

1994 The Sixties: The Art Scene in London, Barbican Art Gallery, London
Contemporary Print Show, Barbican Art Gallery, London
The Raw and the Cooked, Museum of Modern Art, Oxford

1997 Out of Action; Between Performance and the Object, 1949-1979,
Museum of Contemporary Art, Los Angeles

2002-03 Bruce McLean & William Alsop, Two Chairs, MK Gallery,
Milton Keynes and Cube Gallery, Manchester

2006 Important Mischief. British Sculpture from the 60's and 70's,
Henry Moore Institute, Leeds
Sixty Years of Sculpture in the Arts Council Collection,
Yorkshire Sculpture Park, Wakefield

2007 Sculpture from Saint Martin's School of Art from the 60's,
Tate Britain, London

2009 The Third Dimension, Whitechapel Gallery, London
This is Sculpture, Tate Liverpool

2011 The Sculpture Show, Scottish National Gallery of Modern Art, Edinburgh
Nice Style: The World's First Pose Band, Henry Moore Institute, Leeds
United Enemies, Henry Moore Institute, Leeds

2013 Orpheus Twice, David Roberts Art Foundation, London
Slapstick!, Kunstmuseum Wolfsburg

2014 Geste, Württembergischer Kunstverein, Stuttgart
Body and Void: Echoes of Moore in Contemporary Art,
Henry Moore Institute, Leeds
I Cheer a Dead Man's Sweetheart, De Le Warr Pavilion, Bexhill-on-Sea
Slapstick! Die Kunst der Komik, Lentos Kunstmuseum, Linz
Lens-based Sculpture, Akademie der Künste, Berlin
Hreinn Fridfinnsson & Bruce McLean, Grazer Kunstverein, Graz

Selected Performances & Lectures

1965 Two-Part Sculpture for Roof and Street with Andy Hall ('Mary Waving
Goodbye to the Trains'), roof of Saint Martin's School of Art
and Charing Cross Road, London

1969 Interview Sculpture (with Gilbert & George), Saint Martin's School
of Art, Royal College of Art and Hanover Grand, London

1971 There's a Sculpture on my Shoulder, Situation, London

1975 Objects no Concepts, Museum of Modern Art, Oxford
Concept/Comic, P.M.J. Self Gallery, London

1976 Academic Board: a new procedure (in collaboration with
William Furlong), Battersea Arts Centre, London

1977 Sorry, A Minimal Musical in Parts (with Silvia Ziraneck),
Battersea Arts Centre, London
In Terms of, Serpentine Gallery, London and Documenta 6, Kassel

1978 The Object of Exercise (with Rosy McLean), The Kitchen, New York

1979 The Masterwork Award Winning Fish-Knife, Riverside Studios, London
Sorry, A Minimal Musical in Parts (with Rosy McLean),
Hayward Gallery, London

1980 Possibly a Nude by a Coal Bunker, Riverside Studios, London

1981 Action at a Distance, Questions of Misinterpretations,
Fruitmarket Gallery, Edinburgh

1982 Une danse contemporaine, Folkwang Museum, Essen

1983 Yet Another Bad Turn-up, Riverside Studios, London

1985 Simple Manners or Physical Violence (with David Ward and
Angus McCubbine), Kunstmuseum, Düsseldorf; Hochschule, Cologne;
Riverside Studios, London; and Tate Gallery, London

1986 A Song for the North, Tate Gallery, Liverpool
Partitions, Fruitmarket Gallery, Edinburgh
Physical Manners or Good Violence, Laing Art Gallery,
Newcastle upon Tyne

1988 A Ball is not a Dancing School, Whitechapel Art Gallery, London
The Invention of Tradition, Tate Gallery, Liverpool

1989 Limpo-Wristo Poncho-Rocko, Fridge, London

1990 A Vertical Balcony a Real Gazebo, Henry Moore Sculpture Trust Studio,
Dean Clough, Halifax and Arnolfini, Bristol

1991 Art, Architecture and the Environment, Tate Gallery, London (lecture)

2001 Rubbish Dump, Developments and Anti-Social Housing: a Party
Political Speech Sculpture on behalf of the Conceptual Party,
Anthony d'Offay Gallery, London

2007 Maitre D Minimal One Part: a Carefully Placed and Balanced Menu
Sculpture in Two Sitings, (collaborative, sustainable) for an Art
Gallery (a Stand Alone Project) (in collaboration with Eddie Farrell),
Tate Britain, London

2010 A Hot Potato (with David Barnett and Sam Belinfante), Testbed1, London

2013-14 The Changing Room (in collaboration with Sam Belinfante and Lawrence
Preece), Merevale Hall, Atherstone, Warwickshire and Leeds Art Gallery

Nice Style Performances

1971 A Problem of Positioning, Architectural Association, London

1972 Grab It While You Can, Niels Onstad Foundation, Oslo
Modern Posture and Stance Moulds (in collaboration with
Rosalie Goldberg), Royal College of Art, London

1973 Deep Freeze, Hanover Grand, London
Critic's Choice, Arthur Tooth and Sons, London

1974 Final Pose Piece, Morton's Restaurant, London
High up on a Baroque Palazzo, Garage, London

- 1975 The Final Pose, Morton's Restaurant, London
 1979 High up on a Baroque Palazzo Version 2, Mickery Theatre, Amsterdam
 2011 High up on a Baroque Palazzo, Henry Moore Institute, Leeds

Selected Commissions

- 1988 Bar and restaurant design for the Arnolfini, Bristol (in collaboration with David Chipperfield Architects)
 1989 Set and costume design for Soldat, Rambert Dance Company, London
 1991 Platform Painting, 55-metre steel painting for British Rail, Tottenham Hale Station, London (in collaboration with Alsop, Lyall & Störmer)
 1992 Bar design for the nightclub Bingo Bingo Bango Bongo, Roppongi, Tokyo (in collaboration with David Chipperfield Architects)
Ludgate Head, 5.5-metre high steel sculpture for Fleet Place, London
 Set and costume design for The Empress of Newfoundland, an After Image production for Channel 4 television
 1993 Eye - I, 14-metre high steel sculpture for Bishopsgate, London
 1994 Spaghetti Vongole Twice, canteen design for Credit Suisse Building, Canary Wharf, London
 Set and costume design for the ballet Reynard, Royal Opera House, London
 1995 Redesign of One Mile Foreshore and Promenade, Bridlington (in collaboration with Bauman Lyons Architects)
 1996 Argyle Street Redevelopment Project, Glasgow
 1998-99 A Machine for Learning and A Wall of Wonder, conceptual model and 75-metre interactive wall for Lawthorn Primary School, Ayrshire, Scotland
 2002 10-metre glass painting for Tower Place, London
 2003 Construction and design of 12 glass panel paintings for the façade of the Blizard Building, Queen Mary College, University of London (in collaboration with Alsop Architects)
Artist's Cut, redesign and restyling of the bar and restaurant at the Arnolfini, Bristol
 2005 Healing Garden, 30-metre painted mural with laminated wood for the foyer of University Hospital Coventry
Handbag Heads, 10-metre steel sculpture for Hanover Street, London commissioned by Crown Estates
 2007 Dalry Primary Space Project, Dalry Primary School, North Ayrshire (in collaboration with Will McLean, North Ayrshire technical services department and David Watt)

Awards

- 1965 Pratt Bequest for Sculptor
 1966 Sainsbury Award for Sculpture
 1975 Arts Council of Great Britain Award
 1978 Arts Council Bursary
 1981 DAAD Fellowship, Berlin
 1985 John Moores Painting Prize
 Mercedes-Benz Prize for Painting
 1994 Royal Television Society Award for Production Design for The Empress of Newfoundland
 1997 Honorary Diploma, Architectural Association, London

Selected Collections

- Aberdeen Art Gallery
 Arnolfini, Bristol
 Arts Council Collection, Southbank Centre, London
 British Council Collection, London
 Glasgow Museums and Art Galleries
 Harris Museum and Art Gallery, Preston
 Laing Art Gallery, Newcastle upon Tyne
 Museum moderner Kunst Stiftung Ludwig Wien, Vienna
 National Museum of Modern Art, Osaka
 Royal Museum of Scotland, Edinburgh
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