

Troy Holmes, "Ingrid Calame: A Simple Request from a Dynamic Artist," *The Journal Edinburgh*, October 5, 2011

Ingrid Calame

A simple request from a dynamic artist

Ingrid Calame at The Fruitmarket Gallery

Image: Ruth Clark

Troy Holmes

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Methodical in its execution and random in its subject, Ingrid Calame's work records the marks made on streets, studio floors and riverbeds. She patiently traces each blemish, scratch and spill. With these tracings, Calame creates 1:1 scale representations of the floors we walk on everyday, requesting the viewer to stop and stare at the beauty of the mundane. Calame simply asks us to look down. The pieces downstairs, although interesting, are not mind-blowing. It is upstairs where the exhibition really comes to life.



The humble beginnings of the later block-colour works are displayed here. Lines wandering, childlike but with purpose, create worm tunnels that dart and curve over the fragile surface of tracing paper. Then, the grand finale of the show is revealed: etched exquisitely onto the back wall *L.A River at Clearwater Street* is a site-specific piece. When you get close to the piece you see that each line is in fact thousands of tiny dots. These dots create a dynamic, delicate and organic mass that take on a life of their own. This is the piece that really makes the exhibition.

Calame transforms what we might see as a dull, dirty and graffitied concrete surface into a beautiful rainbow of colour, movement and liveliness. Although downstairs might be disappointing, this piece speaks for the whole exhibition. It defends the method by proving how captivating and ingenious this technique can be. The simple nature of the work makes it effortlessly beautiful and intriguing.