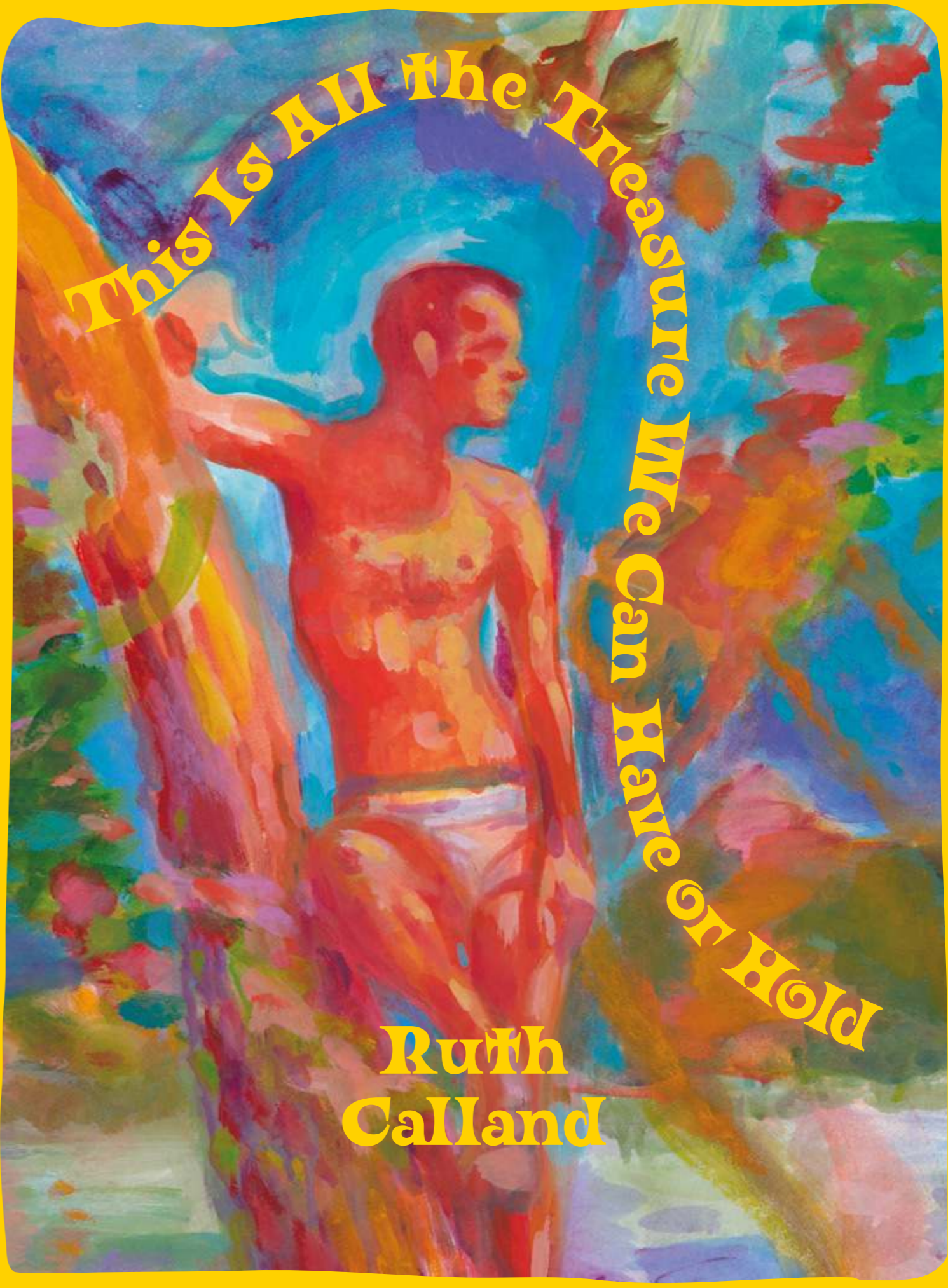




This Is All the Treasure We Can Have or Hold

Ruth Calland



This Is All the Treasure We Can Have or Hold

Ruth
Calland

BACK COVER

Scene (detail), 2020, oil on canvas, 51 × 61 cm



FRONT COVER

Look After Your Trans Friends at the Beach (#teddytinnell) (detail), 2024, oil on paper on board, 76 × 61 cm
Teddy Tinnell is Clinical Director of a leading LGBTQIA+ health provider.



This Is All The Treasure We Can Have on Hold



**Ruth
Calland**

28 June — 20 September 2025
20-21 Visual Arts Centre, Scunthorpe

1 April — 1 July 2026
Hastings Museum & Art Gallery



Ruth Calland as Professor Timecreep in performance, pinhole camera photograph by Andrew Williams

ADAPTED FROM THE ORIGINAL BY JAN STRUTHER, 1931

*Daisies are our silver,
Buttercups our gold:
This is all the treasure
We can have or hold.*

*Raindrops are our diamonds
And the morning dew;
While for shining sapphires
We've the speedwell blue.*

*These shall be our emeralds –
Leaves so new and green;
Roses make the reddest
Rubies ever seen.*

*Nature who gave these treasures
To your children small,
Teach us how to love them
And grow like them all.*

*Make us bright as silver:
Make us good as gold;
Warm as summer roses
Let our hearts unfold.*

Foreword

Ruth Calland was born in Scunthorpe and attended Henderson Avenue Primary School, just yards away from The Old Showground – historic home of Scunthorpe United Football Club.

A lot has changed since then. The football ground has moved to the outskirts of town and been replaced by a Sainsbury's supermarket. Leisure centres, multi-storey car parks, and the precinct clock tower have all come and gone. These days Scunthorpe even has a contemporary art gallery! Ruth moved abroad as a child, and now, many years later, has settled in London, working from a studio in one of the last remaining warehouse buildings in the Fish Island district of Hackney Wick.

Many things have stayed the same. The colossal industrial processes of the steel mill still provide the background rhythm of daily life. The air still sometimes smells of sulphur, and every Tuesday the plant's emergency alarms are tested, ringing out across the town like air-raid sirens. On nights when the cloud is low, 'Queen Bess' and 'Queen Anne', the last working blast furnaces in the UK, light up the sky with a comforting red glow – a phenomenon familiar to anyone that has spent time in the town, and one that gave rise to its motto: 'The Heavens Reflect Our Labours'.

Like steel making, painting is, at its heart, an act of transformation. Raw materials are melded and manipulated to bring something new and vital into existence. The works in this exhibition embody spiritual, ecological, and personal change. Paintings from Ruth's *Vampyre Country* series portray common tropes of horror, reminding us of the thin line between the demonic and the demonised. Meanwhile, depictions of bats hover in a liminal space: they are both harbingers of approaching terror, and vulnerable constituents of a divine natural world. Ruth's *Pin Ups* series is a procession of portraits of transgender and non-binary subjects, each painted in a striking saccharin colour palette and framed with a loosely executed painted border – an allusion to the framing of life through social media, but also suggesting a portal to a brighter, better world.

An outsider might think these flamboyant paintings would be out of place in a northern industrial town, and worlds apart from what one might expect to see in 'a place like Scunthorpe'. However, preconceptions and stereotypes – especially those amplified and distorted by depictions in the media – are often unfounded.

Subcultures have always thrived here, and I've enjoyed learning about generations of local biker gangs of the 1950s, punks and New Romantics, goths, emos and cosplayers – the people of Scunthorpe certainly haven't held back when it comes to being exuberant. In my own experience as an 'outsider' who has made the town my home, I've found the vast

majority of the population to be friendly, tolerant, and open to new experiences and ideas. I'm confident that visitors to 20-21 Visual Arts Centre will enjoy these paintings; in fact, I've seldom heard anyone in the town begrudging someone bringing a bit of colour to Scunthorpe!

Steelmaking in Scunthorpe has been in the news quite a lot over recent months. In April 2025, the current government recalled parliament to vote on emergency legislation, enabling them to step in and prevent the blast furnaces' imminent closure. At the time, a friend asked me what the mood was like in Scunthorpe, to which I replied that, despite the media hype, locals were generally pretty relaxed about the situation. The mill has been at such a point several times before, even in the short time I've been here, but there always seems to be a way back from the brink. Commentators have been predicting the death of steelmaking in Scunthorpe for almost as long as they've been predicting the death of painting!

Transgender rights and gender recognition have also found their way into the news frequently of late, and have been the subjects of parliamentary committees, debates and legislation. During the exhibition selection process for 20-21 Visual Arts Centre, the questions we ask ourselves include 'Why is it important the exhibition happens here?' and 'Why is it important the exhibition happens now?'. In the case of this exhibition, the answers were clearly evident.

The exhibition title, *This Is All the Treasure We Can Have or Hold*, seems a fitting place to conclude this introduction. The phrase is lifted from *Daisies Are Our Silver*, a children's hymn penned by Jan Struther in 1931. The common reading suggests the simple treasures of nature are more valuable than material wealth; however, by levelling precious materials against their equivalents in nature, it also suggests the possibility of alchemical transformation and exchange, and its conclusion suggests acceptance of a brighter, better self.

We are delighted to host the first showing of this body of works in Scunthorpe, in what represents a 'homecoming' for the artist. I hope you enjoy Ruth's paintings as much as we do.

Dominic Mason
Exhibitions Manager
at 20-21 Visual Arts Centre



Scunthorpe steel mill



Exhibition installation view



Exhibition installation view



ESSAY BY

Eco-Euphoric

DR STEPHANIE CUSSANS MORAN

Figures struggle and run through angst-ridden, dusky landscapes lit up in supernatural shades of jade, emerald, cobalt and lapis lazuli, trying to escape some unseen horror, claustrophobically hemmed in by foliage and painting frame. Just when there appears to be no way out, a self-possessed figure in a slinky evening dress sashays unconcerned out of a dark, flora-lined avenue. And suddenly the scenes change, replaced by joyous figures drenched in the dappled warm light and gaudy technicolour of sunlit environments, embraced by plant and tree life. The tenor abruptly shifts register, from eco-horror to eco-euphoria.

Ruth Calland's work engages with the vulnerable 'monstrous' desire for freedom to explore their own and other gender-liminal subjectivities through images from popular culture. Beginning with the subcultural media of early vampire films, human characters and would-be victims are placed into anxious, expressive landscapes painted in synthetic-twilight shades of blue, green and purple. And then in an abrupt narrative turn, these segue into lurid technicolour daylight scenes. This second set depicts real people, based on videos of and by transgender and nonbinary people from around the world on TikTok, as aspirational figures. What the videos have in common, aside from being made by gender-expansive people, is their gender-affirmative uplifting joyfulness. These videos and their creators have helped Calland through their own struggles with limits culturally imposed by binary gender constructs and expectations, constructs that conflict with their desires and sense of self. Calland views their own exploration of gender expansiveness as inherently ecological. Their work contributes to the posthuman ecological project of de-anthropocentrism and re-ecologising our culture; of understanding ourselves as part of an ecosystem again, at a time of rapid biodiversity loss and climate change caused by human actions. Calland identifies and represents an apparently emerging, global transecological imaginary.

Transecological is defined here as an understanding of cultural and natural ecosystems as interconnected and non-separable, with culture being part of and not outside of nature; 'trans' is used in the sense of crossing [boundaries] and transforming [appearance, thought, possibility], which the fluidity, liminality and potentiality of trans and non-binary experience and theory both express and extend. This is particularly significant against the background of twin attacks on gender-liminal bodies and natural ecosystems, as tensions heighten between corporate colonial and democratic egalitarian agendas.

A TRANSECOLOGICAL IMAGINARY

Any claim for a transecological imaginary is made, inevitably, in opposition to the current prevailing rule in the US on gender and environmental fronts, and the recent legal ruling in the UK on gender. While the top-down, dominant representation of gender as binary is being reinforced by negotiations of



trans people's legal status, science and technology continue to afford gender transition; moreover, there is a grassroots swell of joyful trans and non-binary representation on self-publishing tech platforms such as TikTok.

The pattern of videos on TikTok noticed by Calland seems to be a nascent grassroots imaginary shared by a distributed and translocal community, joyfully enacting a tacit resistance to institutional oppressions; while curator Paul B. Preciado in his 2019 address to the École de la Cause Freudienne, challenges the Academy to "dive into the kaleidoscope of their own desire and their own body" to discover "a free energy that could lead them to live differently, to change, to be different, to be... radically alive" (Preciado, 2021, p41). At the same time, Calland is also part of a growing number of artists making work that connects trans experience, thought and identities with ecological issues and experiences; this is a nascent field more often called "queer ecology". As Calland puts it, "the real threat that gender expansion - and transness in particular - presents is a challenge to the power of socioeconomic ruling hierarchies which depend on binary thinking to maintain the status quo". Transecology directly responds to a rapidly changing political landscape.

ECO-HORROR

Apparently female figures reach out from pulsating trees and landscapes with horses, lit up in synthetic emerald greens and cobalt blues. A black and white woman removes her skin. An androgynous character runs towards us. A male-looking figure in a robe walks across water through the woods, entirely painted in shades of the bright artificial purplish blue. They are all interconnected with and part of the anxious, sickly landscapes.

Calland's *Vampyre Country* series draws on imagery from early vampire films such as *Nosferatu: A Symphony of Horror* (Murnau, 1922) and *Vampyr* (Dreyer, 1934). These represent, for Calland, "landscapes haunted by anxiety about being bitten and transformed into an immortal being [a monster] who feeds on others", which as Calland points out parallels with ways trans people are depicted and feared in the transphobic cultural imaginary, as predatory monsters who try to convert people or insist on changes to language. Their paintings borrow aesthetically from the expressive style of these films, heightened in *Nosferatu* by the overlays of translucent unnatural colour on black and white film to evoke an uneasiness, an apprehension of impending terror.

Queasy shades of yellow and green make the scenes strange, dreamlike, claustrophobic. The colour, lighting and editing are constructed to convey a felt sense of horror, of impending doom. Calland's work draws on these stylistic aspects of the films.

Their landscapes retain the luminous quality of celluloid while emphasising the fluidity of the overlaid colour to resemble melting jewels or liquid gemstones forming under heat and pressure metamorphosis. Deep shadowy fluid facets recede and give liquid structure to the dripping crystallised washes of dazzling greens and blues. These heightened landscape colours blaze darkly like pooling gemstones in bright twilight. Figures struggle to escape the jewelled prisons, pulled back in by bright tendrils of jade and sapphire seeping from terrain, trees and plant-life. Following horror convention, the vampyre remains an unseen terror – more

frightening because unseen - represented allegorically through the lush eco-horror landscape that relentlessly sucks the figures back in, trapping them like insects in verdant azure amber.

Nosferatu is a black and white film overlaid with coded, toxic colours; a garishly sickly chiaroscuro that produces a sense of claustrophobic anxiety. Heightened colour in western convention often designates Otherness, such as the Othernesses of genders, sexualities and ethnicities. Artist David Batchelor traces a severe case of chromophobia running through Western culture and aesthetic theory from Aristotle to Kant to nineteenth century colour theorist Charles Blanc. He finds evidence of its continuation in the attachment of colour to the other and its low status as artificial or corrupting, paradoxically both beneath serious attention and dangerous, in all cultural forms. Batchelor suggests that chromophobia hides a fear of the unknown (Batchelor, 2000). There is also a long history of Others being depicted as profane, impure and monstrous in western culture, and there seems to be a particular horror at the nexus of fluid or unfixed bodies, shapelessness and the lack of boundaries. These paintings are self-portraits of a sort: self-portraits that express Calland's horror of being trapped in conventional, binary gender constructs and norms of all kinds, and ambivalent relation to the monstrous, transgressive figure of the vampire; and a sense of the "monstrous" potential in transgressing conventional, binary gender constructs and 'norms'.

Saturated colour reaches in and grabs hold of the emotions, heightening and expanding feeling; it communicates beyond language, awakening dreams and desires, shifting moods; it is a consciousness-altering drug.

Calland depicts the female-appearing alien from the film *Under the Skin* (Glazer, 2013) in the act of removing her human skin. This character is a new kind of alien vampire that preys on men in the skin of a beautiful young woman; when she removes her skin, an androgynous alien is revealed underneath. This is an important image for Calland, a reveal moment. In their painting, the only one in this series that is predominantly black and white (there is just a small bluish puddle in the foreground), the figure contains the eco-horror, and it is from the figure that the tendrils grasp rather than from the landscape. Waving tentacles appear at the seams of the skin. Shadows emanate from the figure, rendered in strong chiaroscuro while the woodland is sketched in, as an innocuously lighter background. It is clear that the danger belongs to the figure, which is revealed when she removes the signifiers of gender and humanity along with her skin to become the alien she really was inside. While the film was about an alien committing unspeakable acts of horror to men before becoming humanised, for Calland this image perhaps signifies the vulnerable and dangerous moment of removing the previously constructed gendered self.

EUPHORIC COLOUR

The painting that was to become the first in their *Pin-Ups* series, a portrait of a nonbinary person called Jeffrey, marked a definitive turning point for Calland. Jeffrey is the figure in the evening dress and heels who sashays through the eco-horror landscape like a joyful walk in the park, flipping Calland's script. After this, the subject, mood and palette of





Calland's paintings change. The figures they choose to depict in this new series are transgender and nonbinary individuals from TikTok videos who offer joy-filled visions of gender exploration that affirm – and are affirmed within - their connection with nature.

Stylistically, the paintings' painted frames hybridise *Jackie* magazine pin-ups from the 1970s and 80s with the TikTok videos. Like TikTok videos, pin-ups were a popular, accessible and widely circulated form. The Jackie pin-ups were photo pages of male pop stars and other celebrities for the target teen female readership to tear out and pin up on their walls; although apparently reinforcing binary gender expectations, the images of gender non-conforming icons like Marc Bolan and David Bowie offered a wider range of gender possibilities to the adolescent audience. This is what has inspired the magazine-style torn, coloured edges, while also referencing the double in-app and screen border of the TikTok videos, often both filmed and viewed on smart phones.

Calland's paintings are alive with joyful colour; they pulse with exuberant technicolour eco-euphoria. The figures here do not struggle with nature, they are part of it: monstrously merging, refusing boundaries.

Colours and forms are harmonised, the traditional binaries of figure and ground flow into each other. Light filters through foliage, dappling the figures and the landscape they inhabit with stripes of shade and brightness, and ambient warm light reflects off an assemblage of membranes: grass, leaves, skin, hair, fur, trees.

In *Dissolving with Swans*, cerulean blue pulses diagonally across the picture plane, scattering bright blue light from the sky alongside flashes of gold that ripple over lilac-pink-purple watery depths, meeting golden-orange and peach forms and reflections moving horizontally across the soft, papery surface. Out of this vibrating mesh of colour, patches of sky-blue coalesce into a face, arms and legs; dense concentrations of pinky-peach merge into a headdress and jacket; purple-blue and peach-black swans float in the foreground; behind on one side trees and plants reach upwards, on the other an orange-lit power station pumps out lilac-orange clouds. The figure of April Ashley sits half submerged and dissolving into a river, attended by the swans. In this series, vibrant sunlight and shade interlace rhythmically across the landscapes, foliage and figures alike, showing their interconnectedness.

These portraits, where meshes of colour tangle with each other and forms intermingle across the picture plane, present their human trans subjects as interconnected with and inseparable from natural ecosystems. The subjects merge with their environments through their shared colouring and leaky edges. The figure of April Ashley is literally dissolving in the river. Calland's deployment of brightly multi-hued webs, washes and puddles references the bold colouring of Fauvist painting, but their ecological visibility also recall Impressionist concerns and approaches. The Impressionists broke with the prevailing western conservative pictorial 'realism'. They aimed to convey the experience of seeing in the natural environment, to depict the many colours produced by natural light and the sense of roving rather than static vision. To this end, they used mostly unmixed, pure hues and whites, allowing the colours to mix on the canvas and in the viewer's vision. Calland, similarly, applies pure



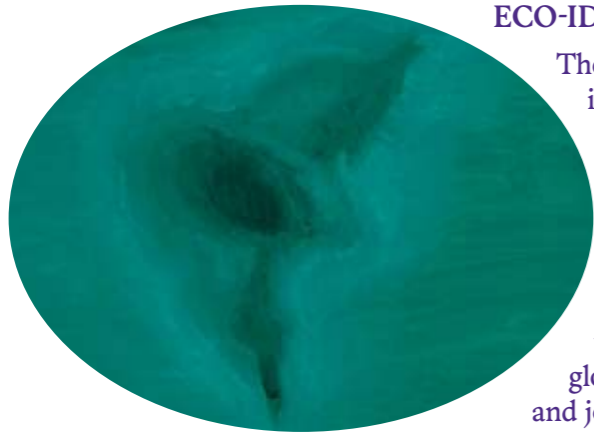
intense colour unmixed with grey or black that then partially mingles on the paper surface and is optically blended by the viewer, to create the vibrating and vibrant fields of brightly shadowed light. In this way, they work to re-ecologise culture via the visual field of painting, and they visualise Calland's understanding of gender expansiveness as inherently ecological.

There remain traces of the vampiric, particularly in the painting of Gialu, *Some Kens have pUss!£3s and that's amazing (#Gialu)*: the fingers stretching monstrously, recalling Dracula's hideously long fingernails. The intense red light filters light blood from the pink sunset sky and drips across Gialu into the water they are rising from. In another image, golden green, emerald and brilliant turquoise float across red earth, magenta and purple shadows.



Stills from *Lair on the Foreshore*, 2025, by Ruth Calland, featuring Robin Stones.





ECO-IDENTIFICATIONS

The films Calland has made for this exhibition extend the ideas in the paintings, collaborating with non-binary and trans people to create their own video portraits in natural environments chosen by their subjects. In a reworked photographic still from *Spells of Resistance*, Francesca dances beneath a tree in highly saturated technicolour. The colour is pushed so far that details disappear and new correspondences emerge; Francesca's skin merges with the crimson of the ground and tree trunk; their glowingly pink hair echoes patches of leaves above; their shirt and jogging pants mirror patches of ultra verdant foliage and the bright sky. Francesca seems to have been assembled from cut and pasted colours of their surroundings. In *Lair on the Foreshore*, art student and curator Robin Stones surveys and attempts to merge with the South Ferriby foreshore, a place special to him that he visited often during his transition. The video is named after supernatural comedy horror film *Lair of the White Worm* (Russell, 1988), a favourite of both Stones and Calland. With overtones of eco-horror, Stones rolls around the pebbled beach; cut to a stag; cut to Stones looking out over the bay towards an ominous grey power station.

These, like the paintings and perhaps all portraits, are hybrids rendering both another and the place of identification, of self. Calland does this partly through the dislocation and relocation of figures from one landscape to another, often using a collage of landscape elements from different sources, many of which have personal meaning. In *Dissolving with Swans (#aprilashley)*, April has been placed in a landscape from Calland's life, a place called Hollow Ponds in East London near where they live and where they sometimes go boating. The black swans in this painting have resonance for Calland because they are native to Australia, where they spent part of their childhood, and April herself was born a few streets from Old Swan in Liverpool, where Calland's father was born. Calland in this way – as they say – makes connections between their own life and those of the people they paint, which they think of as a kind of bridge of attunement, solidarity and connection.

REFERENCES

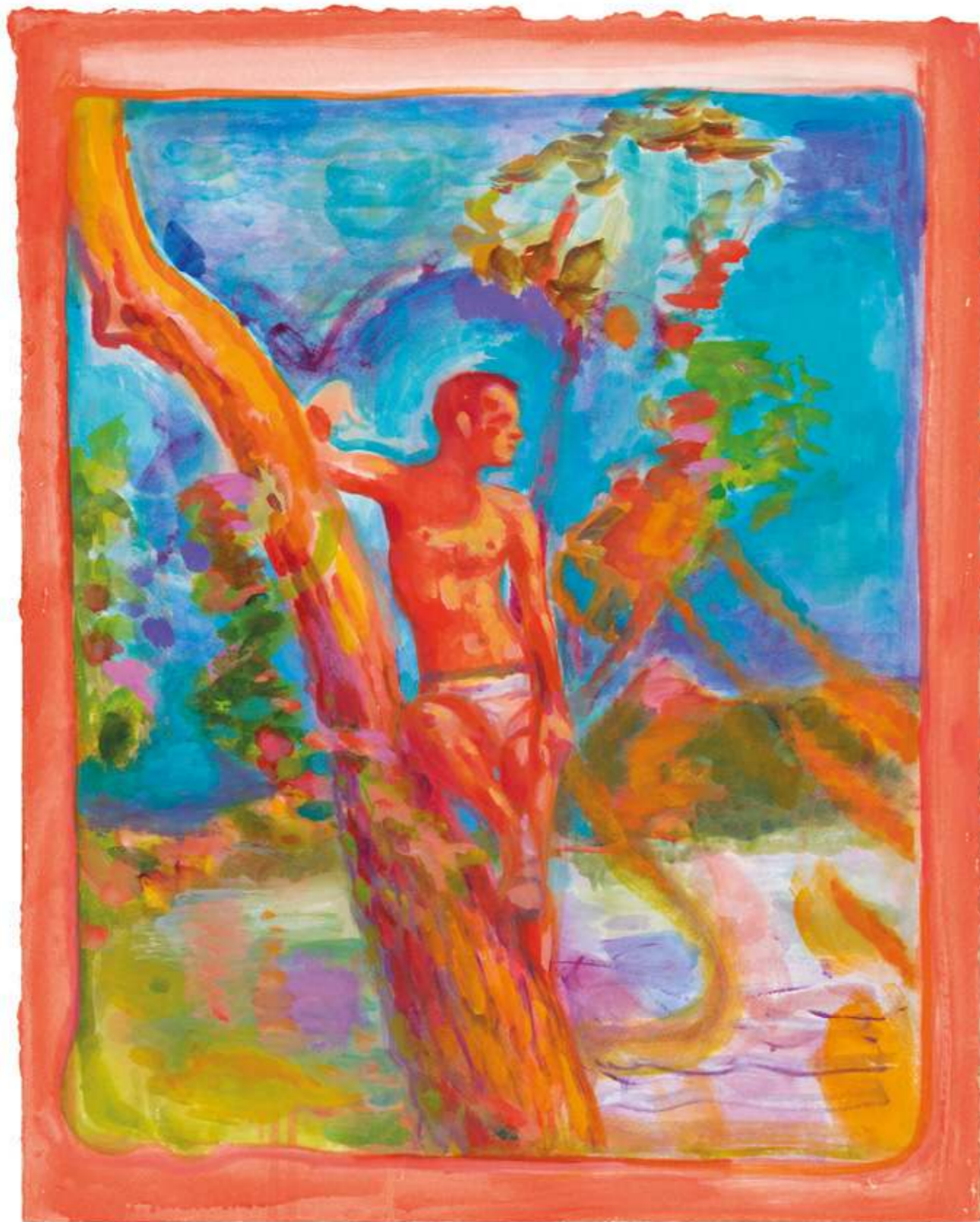
- Batchelor, D. (2000). *Chronophobia*. University of Chicago Press.
Dreyer, C. T. (1934). *Vampyr*. Tobis Film.
Glazer, J. (2013). *Under the Skin*. BFI, Film Four, Silver, Reel.
Murnau, F. W. (1922). *Nosferatu: A Symphony of Horror*. Jofa Atelier Berlin-Johannisthal, Pana-film GmbH.
Preciado, P. B. (2021). *Can the Monster Speak? Report to an Academy of Psychoanalysts*. Wynne, F. (trans.). MIT Press.
Russell, K. (1988). *Lair of the White Worm*. White Lair.



STEPHANIE (she/her) is an artist and researcher focusing on (bio+) diverse ecological futures, currently based in Berlin

Pin Ups





Look After Your Trans Friends at the Beach (#teddytinnell), 2024, oil on paper on board, 76×61cm
Teddy Tinnell is Clinical Director of a leading LGBTQIA+ health provider.



Catwalk with Cows (#neelranaut), 2024, oil on paper on board, 76×61cm
Neel Ranaut is a fashion designer who uses flowers and plants found in and around their village in India to make their outfits.



Jeffrey Dancing Outside (#thejeffreymarsh), 2024, oil on paper on board, 76×61 cm
Jeffrey Marsh is a trans activist and spokesperson for compassionate living.



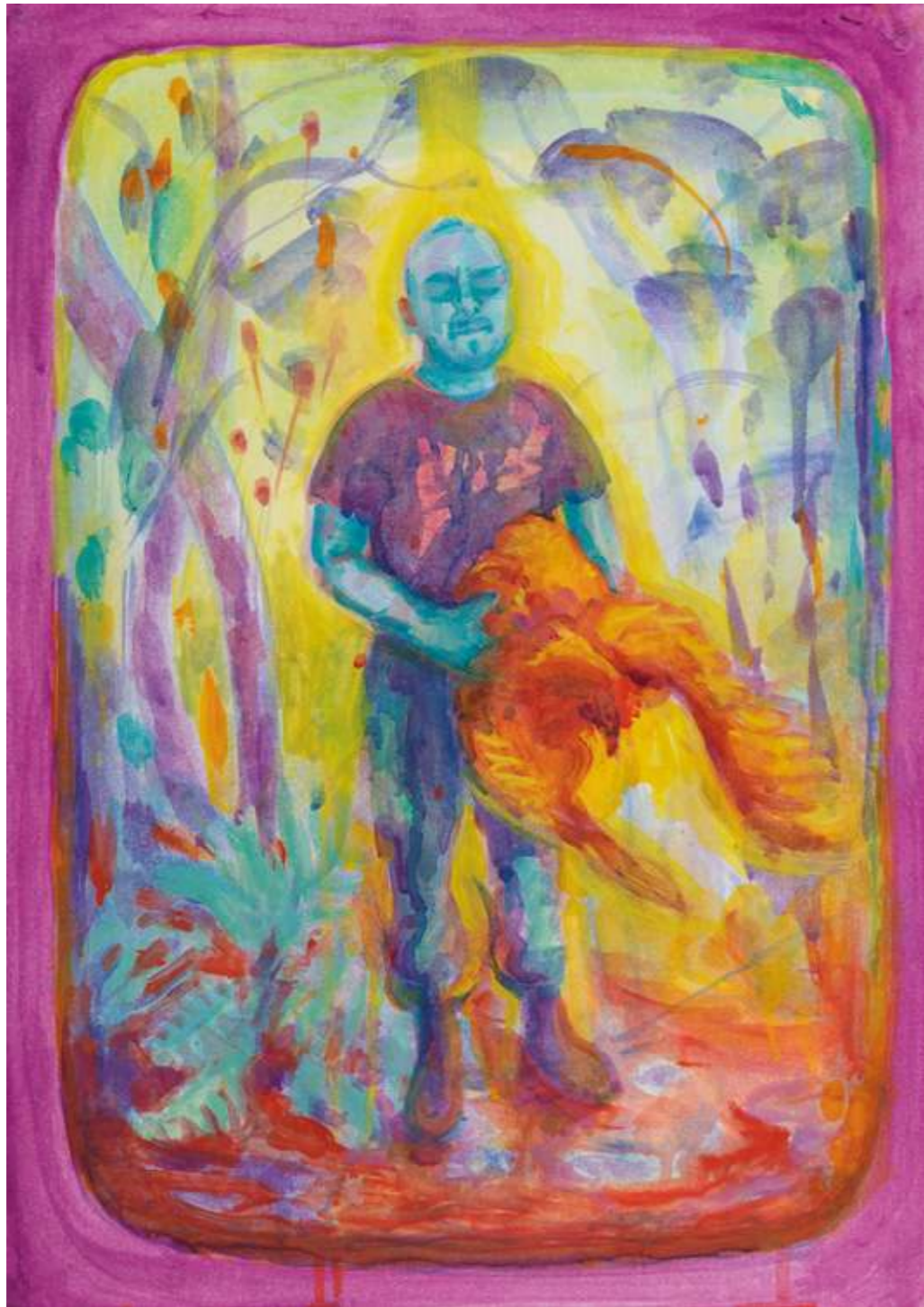
Some Kens Have pUss&!3s and That's Amazing (#gialu.mx), 2024, oil on paper on board, 76×61 cm
Gialu is a non-binary and trans activist and educator about trans4trans relationships.



Day 1 and Day 5 (#transcending_d), 2024, oil on paper on board, 76 × 61 cm
This Tiktok creator shares exercise routines to help people who've had top surgery.



Dissolving with Swans (#aprilashley), 2024, oil on paper on board, 76 × 61 cm
April Ashley (1935-2021) was an international model and trans activist, receiving an MBE for her services to the trans community in 2012.



The Darling of the Garden (Max), 2024, oil on paper on board, 42×30 cm
Max is a psychotherapist, who also works on a community farm.



Study made in the Pyrenees (green mountain), 2024, oil on paper, 21×29 cm



Study made in the Pyrenees (tree with red sky), 2024, oil on paper, 21×29 cm



Study made in the Pyrenees (roof), 2024, oil on paper, 21×29 cm



Study for Dissolving with Swans (#aprilashley), 2025, oil on paper on board, 42 × 30 cm



Study made in the Pyrenees (tall tree), 2024, oil on paper, 21 × 29 cm



Study made in the Pyrenees (blue plant metamorphosis), 2024, oil on paper, 21×29 cm



Study for Day 1 and Day 5 (#transcending_d), 2025, oil on paper on board, 30×23 cm



Jeffrey Dancing 3, 2023, oil on paper, 42×30 cm



Jeffrey, 2023, oil on paper, 34×29 cm



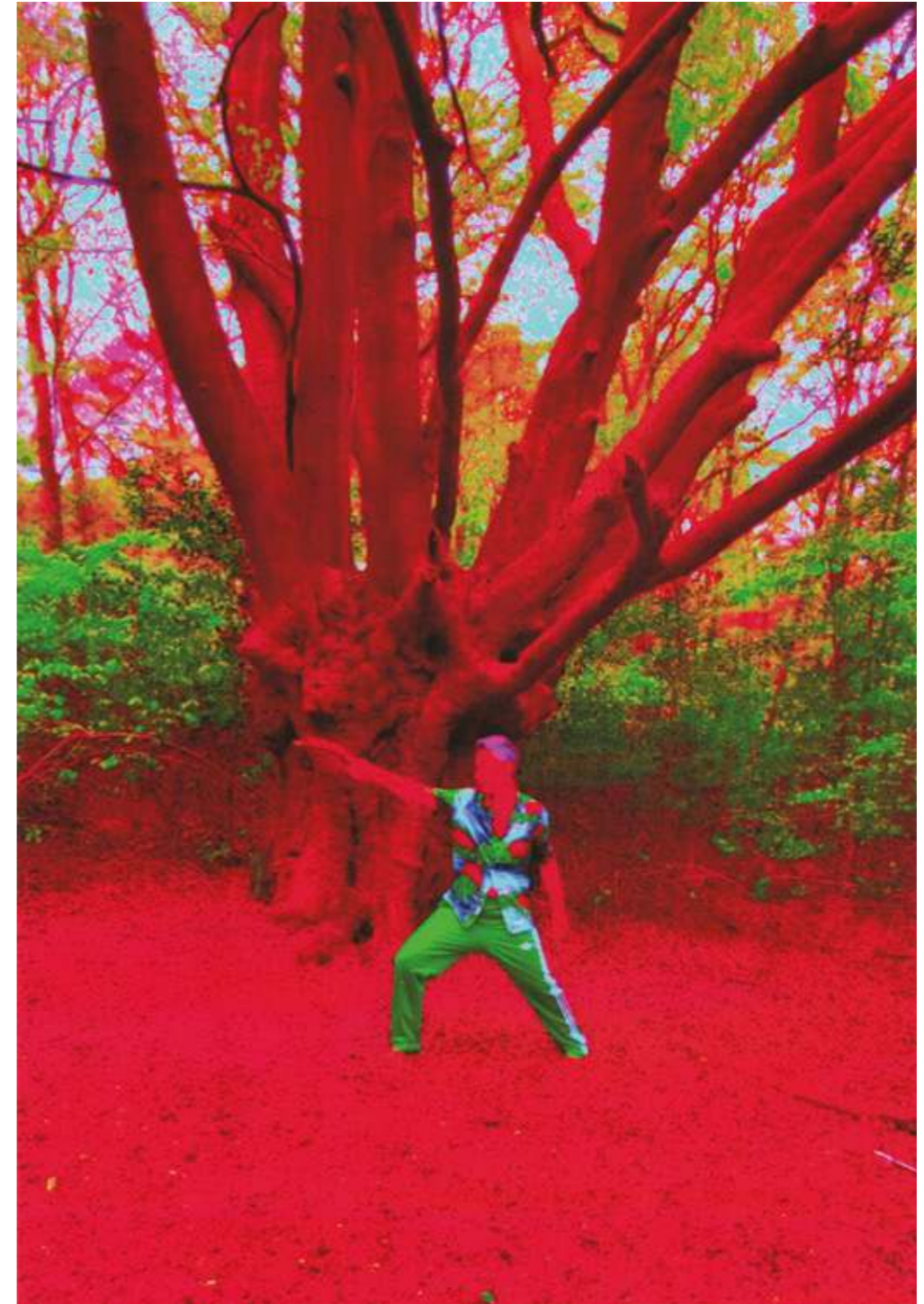
Jeffrey dancing 4, 2023, oil on paper on canvas, 42 × 30 cm



Head Over Heels, 2024, oil on paper, 42 × 30 cm



Stills from *Lair on the Foreshore*, 2025, by Ruth Calland, featuring Robin Stones



Reworked still from *Spells of Resistance*, 2024, by Ruth Calland, featuring Francesca Alaimo



wild flowers

my eyes are in a fixed sight
a spectator to your universe
lungs breathing in a beauty
so magnificent, it hurts

lean close to my oblivion
and tightly shut your eyes
i know it overcomes you,
just let me be your guide

push your chest right out
let free your fledgling soul
a swift's wings, in reverent joy
of an open sky

you're a beautiful shade of May,
a gorgeous spring in bloom
you are nature's perfect day,
like the sun, you burn

and across the softly
shielded ever-glade
of your precious heart
i will be your wild flowers

growing in the dark

POEM BY KATRUSHA BUNIAK

Vampyre Country

KATRUSHA (they/them)
is a poet and brewer
living in London.





Bitten (triptych), 2022, oil on canvas framed with velvet ribbon, 60 × 80 cm





Actress Running Near Where Deer Were Seen, 2021, oil on paper, 30 × 42 cm



Orchard scene, 2021, oil on paper, 30 × 42 cm



Maddened (study 1), 2021, oil on canvas, 51 × 61 cm



Actor Crossing Over, 2022, oil on paper, 31 × 23 cm



Maddened (study 2), 2021, oil on canvas, 21 × 26 cm



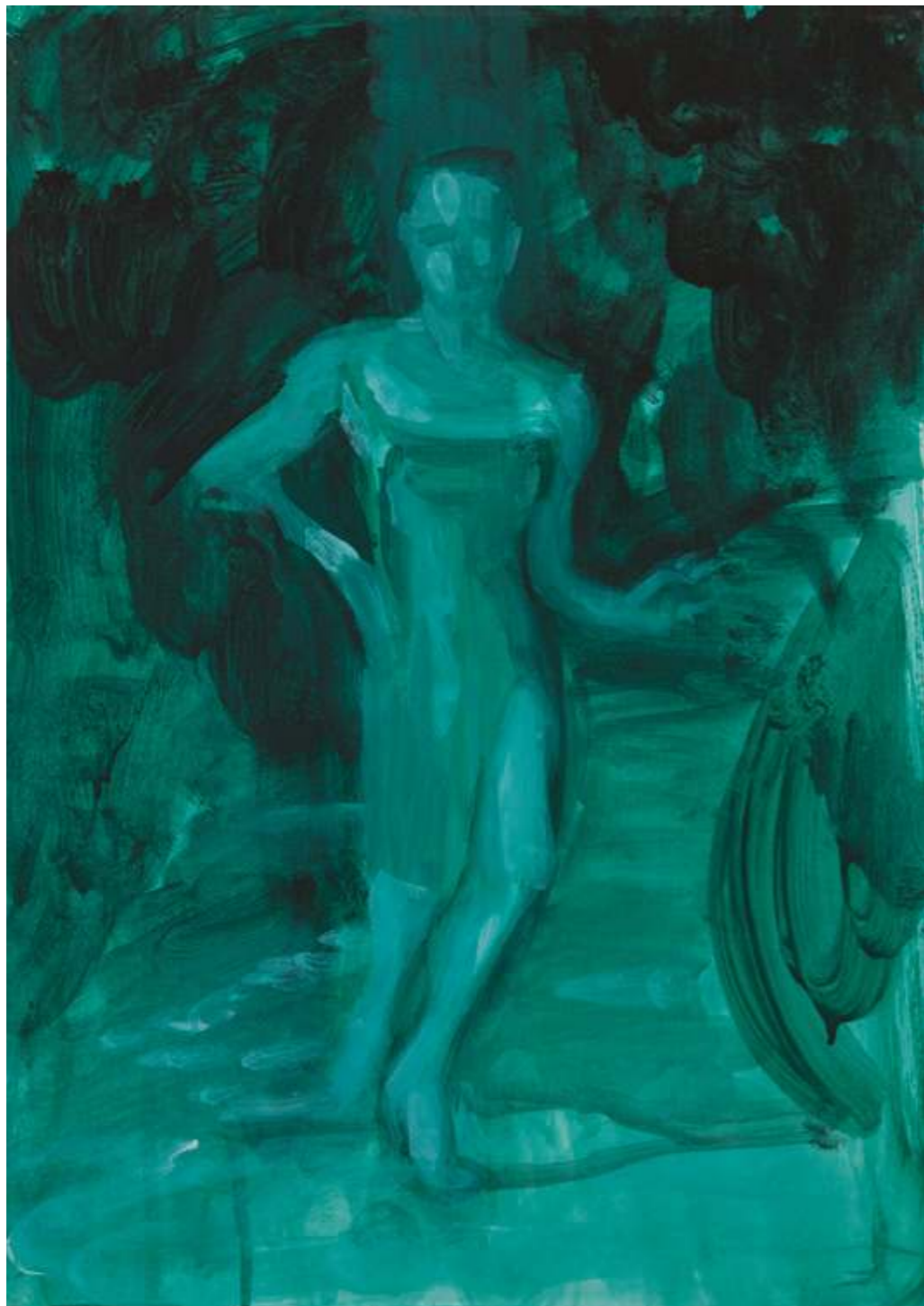
Maddened, 2021, oil on canvas, 51 × 61 cm



Scene, 2020, oil on canvas, 51 × 61 cm



Actress and Horse, 2020, oil on canvas, 61 × 51 cm



Jeffrey dancing 1, 2023, oil on paper on canvas, 42 × 30 cm



Horse (study), 2021, oil on canvas, 28 × 36 cm



Blue Hunter (Bat 4), 2023, oil on paper on canvas, 21×30 cm



Study for Self-Sacrifice Scene, 2023, oil on paper, 23×31 cm



Pipistrelle Hunting, 2023, oil on paper on canvas, 21 × 30 cm



Jeffrey Marsh dancing 2, 2023, oil on paper on canvas, 42 × 30 cm



Self-Sacrifice Scene, oil on paper on canvas, 122×183 cm



End Scene, 2020, oil on paper, 30×21 cm
In private collection

Biography

RUTH CALLAND (she/they)

1988 MA in Fine Art, Chelsea School of Art
2018 Clinical qualification in Jungian Psychoanalysis, British Psychotherapy Foundation

SOLO SHOWS, PERFORMANCE AND CURATION

2022 Residency presentation: Pasture Project Space, Sudbury
2021 *Darkness at Noon: Nigredo of a Pandemic*, APT Gallery, London (curator)
2019 *Archipelago: Islands of the Wetlands* (curator), Walthamstow Wetlands, London
2014 *Not Yet Dead Nearly* (curator), Salthouse Church, touring to King's Lynn Arts Centre
No You, No Wonder It's Dark, The Warrant Officer, London
2013 *Social Drawing Machine*, Dance Camp East, Norfolk
2012 *Herm/Aphrodite Wedding*, B & B Project Space, Folkestone, and English Heretic AGM, Masonic Lodge, Bath
2011 *Corrupted Vessels*, The Yard theatre space, London
Carnival of Souls, B & B Gallery, Folkestone Triennial Fringe Program, and Penny Fielding Interiors, E17 Art Trail, London
2010 *Astral Gunslinger*, E17 Art Trail, London
2009 *Just a Little Dance To Help Me See Into Your Soul*, L-13 Gallery, London
2008 *Countess Euphoria's Telepathic Dating Agency*, E17 Arts Trail
2007 *Dame Batlove's Blind Fortune Telling*, with Psychic Sauce, *O Dreamland*, Greatstone, curated by the Transition Gallery
2006 *Professor Timecreep Demonstrates The Love of a Television for its Memories*, Three Colts, London
Professor Timecreep's Academy of Re-Wiring, Vestry House Museum, London
2005 *Esmé, Transmuter of Dreams*, performance drawings, The Foundry, London
Countess Euphoria's Telepathic Tête-à-têtes, Lloyds Park Theatre, London as part of *News From Nowhere: Visions of Utopia*
Hepsibah's Spirit Parlour, Vestry House Museum, London
Radmilla Click, Time-Travelling Secret Agent, The Foundry, London
Live performance of *Radmilla Click* on Radio Resonance fm
Esmé, Transmuter of Dreams, The Artists Fleamarket, Temporary Contemporary
The Social Drawing Machine, Transition, London
1997 *Mothers' Suite*, Doncaster Museum & Art Gallery
1996 *Mothers' Suite*, Atlantis Gallery, London



SELECTED GROUP EXHIBITIONS AND PROJECTS

2025 *This Year's Model III*, Studio 1.1, London
A Bag of Hope, a Box of Tears, curated by Karl Bielik, Garage, London
2024 *Exeter Phoenix Open*, selected by Matt Burrows, Jes Fernie, Tania Kovats, Exeter Phoenix
Beep Painting Biennial, Elysium Gallery, Swansea
THERE IS NO LONGER NO, curated by Karl Bielik, Terrace Gallery and Pictorem
Between Heaven and Earth, curated by Min Angel, Blink and You'll Miss It, Safehouse 1, London
Slow Painting, curated by Laura Porter and Contemporary British Painting, Studio Kind & Plough Arts Centre, Barnstaple
Assembly, curated by Paula MacArthur, Geraldine Swayne, Susan Absolon, Joe Packer, Rye Creative Centre
2023 *Artworks Open*, Barbican Arts Group Trust, selectors Jasleen Kaur, Rudy Loewe
Conference presenter; *Alchemy: Exploring Metaphorical Transformations and Arts-Based Research*, (London Arts Based Research Centre), Oxford University
It's Coming from Inside, (part of *Windows and Thresholds*), at Bell House, part of Dulwich Festival, curated by Sarah Sparkes and Jane Millar
X, Contemporary British Painting Decennial Exhibition, Newcastle Contemporary
2022 *Paint Edgy: Contemporary British Painting @ Guests*, The Ropewalk Gallery, Barton On Humber
Stand Close and Breathe Me In, curated by Enzo Marra, Elysium, Swansea
On Paper, curated by Matthew Macaulay, PAPER, Manchester
Frequencies (for Healing), curated by Hayley Lock, Karnac Art Space, London
Exploring an ecological view of the psyche. A conversation between Dr Joe Cambray, Ruth Calland & Serena Korda, Karnac Art Space, London
Paradoxes, Quay Arts, Newport, Isle of Wight
2021 *Stand Close and Breathe Me In*, curated by Enzo Marra, Oceans Apart, Salford touring to Pineapple Black, Middlesbrough
2020 *Vitalistic Fantasies*, The Cello Factory, London and touring to Elysium, Swansea
Picture Palace, Transition Gallery
Made In Britain: 82 Painters of the 21st Century, National Museum, Gdansk
2018 *Rituals and Rites*, Artcore, Derby
The Coventry Art Prize, Classroom Gallery, Coventry
New Painting, The Crypt, St Marylebone Church, London
Coventry University Drawing Prize, The Telegraph Building, Coventry
2017 *Contemporary Masters from Britain: 80 British Painters of the 21st Century*, Yantai Museum and touring to Nanjing and Tianjin
Anything Goes, curated by Anna McNay, Bermondsey Project Space, London
2015 *Coventry University Drawing Prize*, Lewis Gallery, Rugby, touring to Hinckley College 2015
Contemporary British Painting: Winter Show, The Crypt, St Marylebone Church
2014 *Frank Brangwyn and Ruth Calland*, William Morris Gallery/Waltham Forest Council
2013 *Roll Over Play Dead*, curated by Martin Brown, Stour Space, London
2012 *Walthamstow International Film Festival*, London
The Moment of Privacy Has Passed, Usher Gallery, Lincoln





- 2010 *400 Women*, curated by Tamsyn Challenger, Shoreditch Town Hall, touring to the Edinburgh Festival and Sugar City, Halfweg, The Netherlands
Artworks Open, Artworks Project Space, curators: Graham Crowley, Timothy Hyman
Small is Beautiful, Flowers East, London
- 2009 *WITH OR WITHOUT GOD: Ecstatic Wonderment and Physical Experience in Painting – and beyond*, L-13 Gallery, London
Drawings with Dolphins, curated by Marcus Cope and Stephanie Moran, Crimes Town, London
- 2008 *The Marmite Prize for Painting*, Studio 1.1, London
Small is Beautiful, Flowers East, London
Yes Yes Y'All, curated by Adelaide Bannerman, Hastings Museum & Art Gallery
- 2007 *The Great Exhibition Room*, Arlington Gallery, London
The Smoking Suffragettes, Rational Rec (with Lucy Panesar)
- 2006 *The Marmite Prize for Painting*, The Residence, London
Through the Looking Glass, Three Colts, London
- 2005 *Soul Mining*, with Sharon Gal & Esther Planas, Transition, London
- 2004 *We Can Work It Out*, Three Colts Gallery, London
The Disturbing Eye, Pink Stallion Gallery, Manchester
- 2003 *Small is Beautiful*, Flowers East, London
Coventry Open, Herbert Art Gallery, Coventry
- 2002 *Drawings for All*, selected by Maggie Hambling, Gainsborough's House, Sudbury
- 1996 *Unquiet Voices*, with the Capsa group, Doncaster Museum & Art Gallery
Body Politic, Wolverhampton Museum & Art Gallery. Curated by Marguerite Nugent, touring to Derby Museum & Art Gallery
Taboo: Sense and Sensibility, New End Gallery, London
- 1989 Paton Gallery, London
- 1987 *Three Figurative Painters*, Paton Gallery, London
- 1986 *New Contemporaries*, ICA, London & Bluecoat Gallery, Liverpool
- 1986 *Expo '86*, National Garden Festival, Stoke-on-Trent

AWARDS

- 2022 Residency, Pasture Project Space, Sudbury UK
- 2020 Michael Fordham Prize for best clinical paper of 2019, International Journal of Analytical Psychology, for *Race, Power and Intimacy in the Intersubjective Field*
- 2019 Waltham Forest London Borough of Culture grant (curator, *Archipelago*)
- 2010 Prizewinner, Southwark Cafe Gallery Open
- 2007 Arts Council Grant (artist, Transition Gallery: *O Dreamland*)
- 2006 Waltham Forest Arts Council Grant
- 1998 Art 4 All Grant (curator, *Undercurrents*)
- 1988 GLOSCAT Staff Research Grant
- 1987 Boise Travelling Scholarship
- 1987 Reserve, Rome Scholarship
- 1987 Fellowship in Painting, Gloucestershire College of Art & Technology, Cheltenham

COLLECTIONS INCLUDES

- Priseman Seabrook Collection
- Slade School of Art
- Martin McGinn
- Leicestershire Collection
- British Gas plc
- Coventry University
- Kettner Collection



SELECTED PUBLICATIONS

- Interviewed by Susie Hamilton in *Artist to Artist* (book), Priseman, R. 2025
- Featured Artist, in *Artists Responding To...* magazine, issue 9, Winter 2024
- Darkness at Noon* catalogue, APT Gallery London, November 2021
- Contemporary Masters From Britain: 80 British Painters of the 21st Century*, Priseman, R. Createspace, 2017
- Vernacular Folk*, Folkestone Biennial Fringe catalogue, 2012
- Review by Nick Hackworth, *Dazed and Confused* vol 2 issue 23, March 2005, p.201
- The Public Catalogue Foundation*, Warwickshire volume, 2008.
- The Marmite Prize* catalogue 2008.
- Yes Yes Y'all* catalogue, Hastings Museum & Art Gallery 2007.
- Four commissioned drawings. *Arty*, issue 14: 'Girls', Feb 2004 p.32-35.



This Is All the Treasure We Can Have or Hold
Ruth Calland

The 20-21 Visual Arts Centre is the originator of this exhibition in collaboration with the artist, and is delighted that it is touring to Hastings Museum and Art Gallery.

Published in 2025 by 20-21 Visual Arts Centre
(North Lincolnshire Council)
Church Square, Scunthorpe
North Lincolnshire, DN15 6TB UK
2021visualartscentre.co.uk

© All rights reserved by the authors and artist. No part of this book may be reproduced, stored in a retrieval system or transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without the written permission of the publisher and artist.

ISBN 978-1-0369-2923-7

Photos by David Harrison and Ruth Calland
Designed by Design Print Bind designprintbind.info
Typeset in Adelphe by Bye Bye Binary byebyebinary.space
with titles in Ouroboros by Ariel Martín Pérez velvetyne.fr
Printed by Calverts calverts.coop



**North
Lincolnshire
Council**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**