



EMBODIED

ABSENCE

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Exhibition Curation By Chloe Elie

Catalogue Edited & Designed By Chloe Elie

F O R E W O R D

Chloe Elie is about to launch into the professional world of art, exhibiting, making and installation. Through a very successful undertaking of the degree course at UCA Farnham, she has studied and intelligently questioned every aspect of the textile course in relation to her own work and development, arriving at a very individual aesthetic and narrative. Her work demonstrates a creative sensibility across a wide range of tactile materials and processes. The works springs from a real understanding of the inherent and different qualities of found or new textiles chosen for each piece; explored, manipulated, and played with, the results yearn to be touched and experienced, but within the gallery setting we can only be intrigued by the surface and quality seen, and left to imagine the touch.

Working hard and with such creative questioning and integrity, Chloe has successfully finalised her current education. Her levels of commitment and hard-fought battles to achieve very particular dyes and colourings within a natural monochromatic palette, simply demonstrate her attention to detail in recognising the seemingly spontaneous and haptic. The results appear to have 'just happened' but defy the judgement and control employed. Observing and translating the three dimensional, where shapes touch or not, appears to reference the strange times we are living through, the distance and physical isolation that fills the pieces with emotive vision and feeling. The empty shapes left behind in a piece of cloth, speak of loss, puzzles and wanting to fill the void. To repair, and patch, and to make whole again.

Working through the imagination and triggered by small tactile explorations of materials, from the soft and comforting to the wrapped and bundled, she is able through digital visualisation to portray unknown tactile landscapes ready for human discovery. It is this critical thinking and response to making and being able to see above and beyond, that fills this work with future promise. The imagination to make challenging and tactile environments for people to explore, question, and perhaps seek comfort within.

Diana Harrison MARCA



ROOM ONE SURFACE & SPACE

Surface can be defined as 'the outer or upmost layer or something'. Surface can also be defined as 'the outward appearance of something'. I find it interesting that although this is one word, these meanings express two very different things. The first definition suggests that the surface displays the truth, the tangible visible surface, yet the second definition suggests that the surface isn't the truth but simply what you see.

I think it is an important differentiation to make, especially in reference to the works in this room. For this rooms works involve hidden objects, elements of the works which are obscured from sight. Could it then be said that the surface is simply what you see and everything else is what you choose to look for?

The minimalist notion that 'the medium, (or material) from which something is made, and the form of the work is the reality' (Tate, 2021) is an interesting idea when applied here. These works are to some extent anomalous, they are combinations of materials formed by processes created thousands of years before me. They are what they are physically unless you connect with them on some level.

It all stems back to this desire for truth, there is not one truth, only a stimulus. The stimulus being works which converge with eachother across the surfaces and within the confines of the space.



References

Top
Print Paste Testing
© Chloe Elie 2021

Middle
Clay Forms
© Chloe Elie 2021

Bottom
Trialling Composition
© Chloe Elie 2021

Opposite
Exhibition View Room One
© Chloe Elie 2021



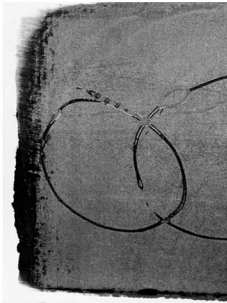


R O O M T W O IDEATION & PROCESS

Philippa Lawrence once spoke about being “in a state of stasis”, or a “provisional state”. For me these are two very different ideas, stasis is defined as ‘a period of inactivity or equilibrium’ whereas provisional is defined as something ‘arranged or existing for only a moment, with the intent of being changed’.

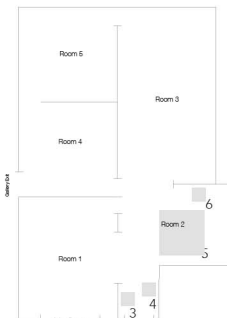


This idea of continual change is something I resonate with- after all we are all in a continual state of change as contexts around us shift, our thinking evolves and we as people develop. I believe the process of our lives is made up of both static and provisional states. It could be said that we are permanently reconstructing ourselves and so never reach a state of completion, but there are periods of stasis in which we feel at an equilibrium, a state of balance. I see this in my work - a conversation between tone as a metaphor for these periods of balance that offer relief throughout our lives.



Often I create work in a series, sequence to me creates a consistency that can be laced with deviations which are made more pertinent due to their disruption of the rhythm. The space for the creation of anomalies is what I am interested in.

I like this notion that you can build a familiarity and sense of comfort, whilst simultaneously adding to and building on the narrative of a shape, image or object.



References

Top
Creating Clay Forms
© Chloe Elie 2021

Middle
Jesmonite Process
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Bottom
Breakdown Printing ©
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Opposite
Large Scale Mark Making
© Chloe Elie 2021





ROOM THREE ENIGMA & TRACE

A trace can be defined as the act of “finding or discovering something by investigation”, however it can also be described as “a mark, object, or other indication of the existence or passing of something” - beginning a new project can often feel like this - you have a stimulus, whatever it may be and you work to unearth the meaning of that stimulus and at times to communicate that stimulus to others.

The works in this space explore the relationship between presence and absence and the desire to fill a space once it is empty. The use of organic forms and the suggestion of circularity insinuate the loss of some intrinsic, something which is a part of the whole.

The absence is defined here by the discolouration of the cloth- the presence of something specific is clear. In some cases, the void is shaped and is placed in a different part of the whole. Their display together begs the question , what is left if all the voids are taken from the same mass? Perhaps we provide different versions of ourselves to different people and allow them to only take from within a boundary. Perhaps this is how we restore and maintain ourselves.

The word enigma is derived from the greek word ‘ainigma’ meaning riddle- I like to think of this body of work as a riddle, awaiting someone to take the time to make sense of it. Although unlike a riddle, an enigma will incite a different answer from all those who fall upon it, there is no truth or final answer.

Above I have explored how I think of this work- look at it, what do you see?

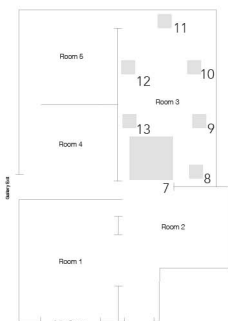
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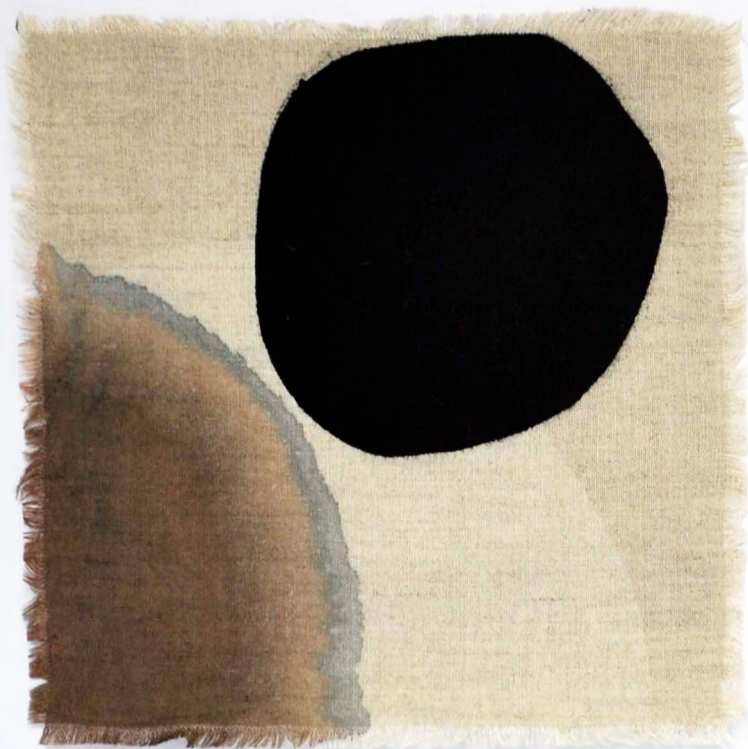
Top
Project Sketchbook
© Chloe Elie 2021

Middle
Inking Up Etching Plate
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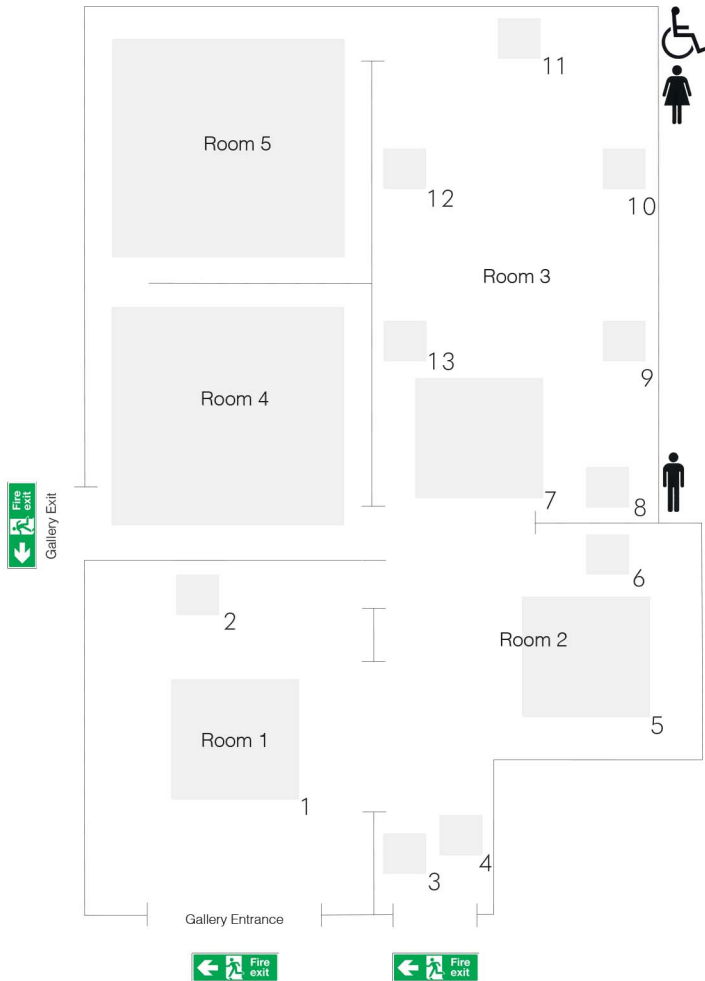
Bottom
Dye Testing
© Chloe Elie 2021

Opposite
*Exhibition View Room
Three* © Chloe Elie
2021





EXHIBITION LAYOUT



ROOM ONE	WORKS 1 - 2
ROOM TWO	WORKS 3 - 6
ROOM THREE	WORKS 7 - 13
ROOM FOUR	GALLERY SHOP
ROOM FIVE	TALKS & WORKSHOPS

FIND OUT MORE...

TALKS.

Artist Talk; Chloe Elie in Conversation with Professor Lesley Millar

18th June 6pm | 10.00 GBP

Adrian Bland & Philippa Lawrence on the influence of American Minimalism & Abstract Expressionism on Western Forms of presentation in the 21st Century and the role of space to the artist

2nd July 6pm | 10.00 GBP

Community conversations: How has the pandemic affected our sense of connection?
Panel: Diana Harrison, Josie Dick Lucy Gayler

16th July 6pm | 10.00 GBP

WORKSHOPS.

'Fill The Negative Space'
SCREEN PRINTING
WORKSHOP

25th June 12-6pm | 15.00 GBP

'Response'
MARK MAKING
WORKSHOP

23rd July 12-6pm | 15.00 GBP

'How Do You feel'
ZINE WORKSHOP

9th July 12-6pm | 15.00 GBP

'Interweaving Ourselves'
EXPLODED PAINTING
WORKSHOP

30th July 12-6pm | 15.00 GBP

ACTIVITIES.

Approach someone in the exhibition & ask them what they are thinking.

Walk around the exhibition & then walk it in reverse, does it change your mind about any of the pieces?

Imagine a circle, is it filled or empty?

Can you identify any of the processes used in the making of the work?

Visit copelandpark.co.uk/events for more information or to book.

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REFERENCES OF NOTE

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