



Chuck Elliott / 12







## Chuck Elliott / 12

Selected works from the past twelve years, 2007 to 2019

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I've put together this new selection of some of the best images from the past 12 years as a record of where I feel the project has been most successful, and perhaps also as a kind of rudder, to suggest the likely direction of travel for the next 12 years.

It's been an interesting journey, and one that I hope has manifested at least a few good pieces along the way. Ultimately I'll leave you to be the judge of that. For myself, I feel that the work has created a series of hopefully engaging moments along an arc, markers on a journey through time, that visually represent the nature and substance of the research I've been engaged in over the period.

It's been informed by my home life as much as anything else, the place where I live and work, with the warmth of my family and garden around me. In many ways I see the studio here as a distillery for the beautiful mundanity of that everyday life, and the poetry that the passing days can evoke if you observe them closely, and with wonder.

More recently it's become clear that there is also some refraction of my own youth, and how those years may have affected the present time. Perhaps the art has become a kind of visual psychotherapy in some abstracted sense. A cipher for unresolved issues, and a workshop for materialising those ideas. It's a thought that perhaps merits further scrutiny.

For the viewer, I hope this book brings the work into focus, not as a comprehensive catalogue raisonné, nor even as a clear view of any particular piece, as many of the images here are cropped or in some other way obscured, and many of them are also of poor resolution, quickly grabbed images from a camera phone or poorly lit situation.

The intention is simply to create some sense of the project, via a series of images of the artworks both in the studio and out in the world, and to show them the way I see them here on the workbench, or the way in which you might encounter a piece yourself, perhaps in its most informal setting, a home.



Chuck Elliott, 2019



### Radial / THREE / pearlescent

Radial 3 takes the idea of adding time and motion to a static artwork, by using animation tools to create 24 individual frames from a motion based sequence of images. These frames have then been recomposited back into one singular whole.

The 24 frames create a kind of 'circle of life' radiating out tangentially from their central core, to form a 120cm diameter toroid. This invites the viewer to contemplate the image not as a traditional landscape or portrait work, but as a more sculptural piece that fully encapsulates it's own geometry, as the line work curls back in like a breaking wave where it meets the outer edge of the circle.

By having no apparent start or end point, it also creates a kind of endless continuum. It's a piece that breaks with a number of conventions, not least by having a hole laser cut out of its centre to enhance the sculptural nature of the digital drawing, but also by condensing a motion based animated sequence of images back into a single final frame.

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Metallic Lambda photographic print, optionally mounted to clear and black Perspex, laser cut to shape, and fitted with an aluminium subframe

Edition of 8, plus 2 APs  
120cm diameter





### Motorik / TWO / chromatic shift

Motorik / TWO / chromatic shift takes up where the Arpeggi series left off. It revisits the idea of capturing a complex syncopated rhythm as a series of dismantled modular components, laid out on a grid as if it were a sheet of music, in a complex scaled arrangement of different pulses, or beats. Motorik refers directly to the Krautrock beat pioneered by Can and Neu! amongst others, stellar musicians who were experimenting with beat and repetition in the seventies, as digital and analogue instruments began to be combined on record, to astonishing effect. Hallogallo is a good place to dive in, if you're not familiar with their music.

It would have been easiest to cut the work at the editing stage, but I decided I wanted to get upstream from there, and cut up and reassemble the work at the sculptural stage. So the whole study is in fact cut and shut in three dimensions, before being rendered out as a two dimensional image ahead of editing and recolouring. As a result there are shards of pieces at the top and bottom of each stave, bleeding into and out of the image, creating a kind of chromatic shift amongst the components. For Motorik / TWO on Plexiglass I used nine horizontal lines, or components, positioned vertically on a grid, that in it's original form measures some 200cm H on the wall.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with an alloy subframe

Edition of 4, plus 2 APs  
200cm H x 160cm W





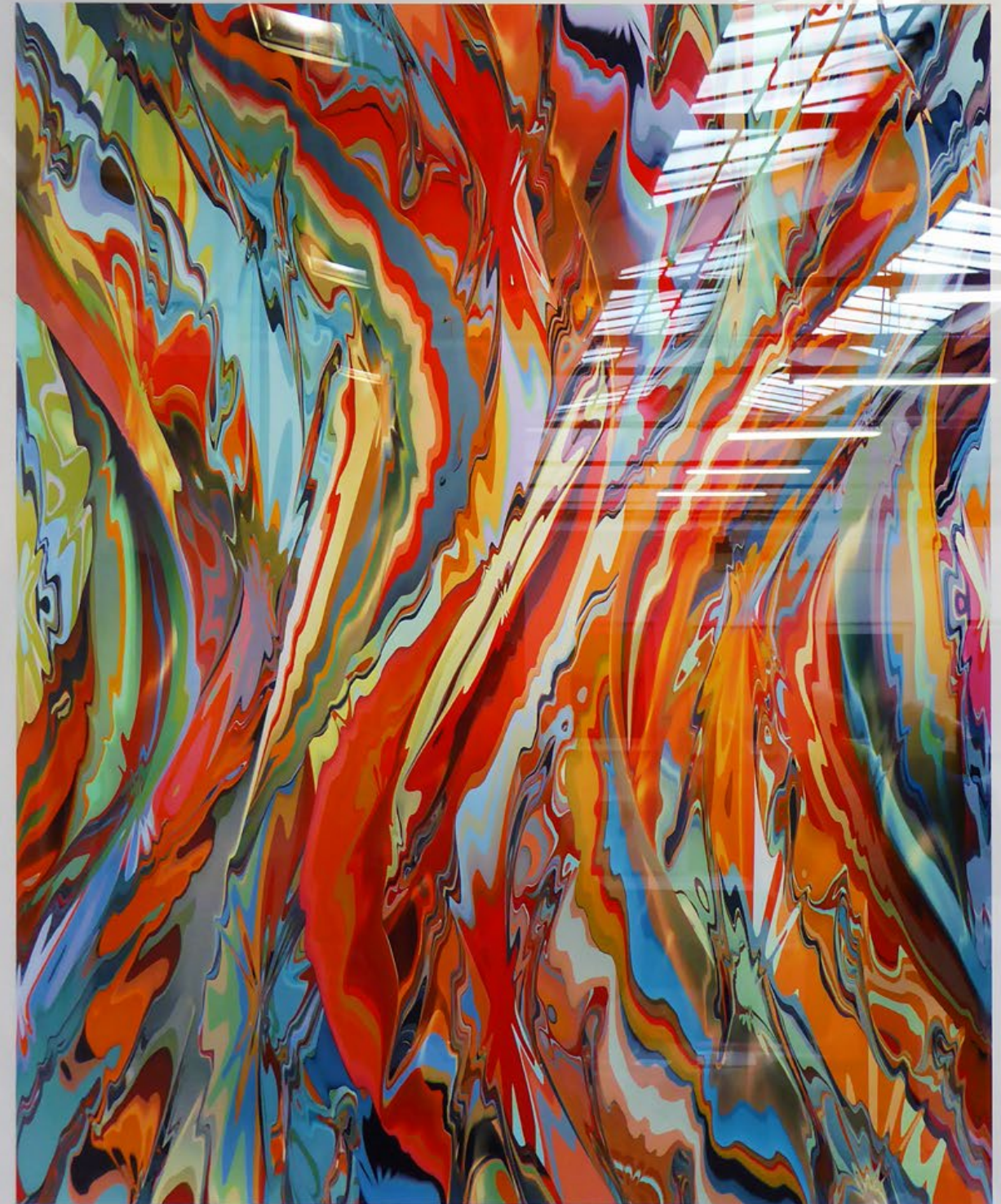
### Lyric SV / tangerine dream

Lyric SV is a systematic variation of the original Lyric geometry, using a new process led idea to create a more liquid treatment, that breaks up the line work with a far more painterly style of abstraction, hopefully without losing too much of the original rhythm that flows through the piece. The blue edition takes its palette from Hokusai's wave of course, whilst the orange piece is altogether wilder and more subconscious. There's an inevitable reference to the amazing electronic music of Tangerine Dream too, synthesised music that seems as extraordinary today as it did when I first stumbled across it back in the eighties. I love the idea of using the digital systems to remix and reinvent pieces, in much the same way that a contemporary musician might remix a track for a particular band. It's an idea that I'm going to explore further over the coming years...

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Lyric SV 10 colour pigment print, on 310gsm 100% cotton Hahnemühle fine art paper. Individually signed and numbered

Edition of 24, plus 2 APs  
88cm H x 72.2cm W image size  
100cm H x 82.2cm W sheet size





### Arpeggi / REZ / gilded

I made a 240cm high Arpeggi / REZ / gilded piece for the Bristol Contemporary Open. The exhibition presented an opportunity to hang something a little larger, and a little more experimental, than I had been used to. The piece took the form of 48 trimmed photographic prints, nailed straight to the wall with masonry pins. I liked the idea of creating a complex lattice of pins in the physical space ahead of the geometry, in part because the geometry itself is based on a complex grid of three dimensional triangulated forms, onto which the individual 'notes' of the arpeggio are hung.

I also wanted to make some play out of the idea of visually differentiating the analogue components from the digital, and so each form has a smooth vector side to the left, and a stepped bitmapped edge to the right. The whole is then set within an asymmetric grid which is described in pink on the back of the folio box. There's also a kind of loosely falling sequence of viscous geometry that fills in the interstitial spaces between the notes, holding the individual components in place.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond

Edition of 4, plus 2 APs  
240cm H x 200cm W / 48 panels  
Dimensions can be varied on request





Arpeggi / FOLIO

Boxed folio of 6 pigment prints. Printed on 310gsm 100% cotton Hahnemühle fine art paper. Individually signed and numbered. Supplied with a bespoke folio box, produced by G Ryder & Co

Edition of 24 folios, plus 4 APs  
55cm H x 44cm W image size  
65cm H x 54cm W sheet size





## Chime / CHROMA

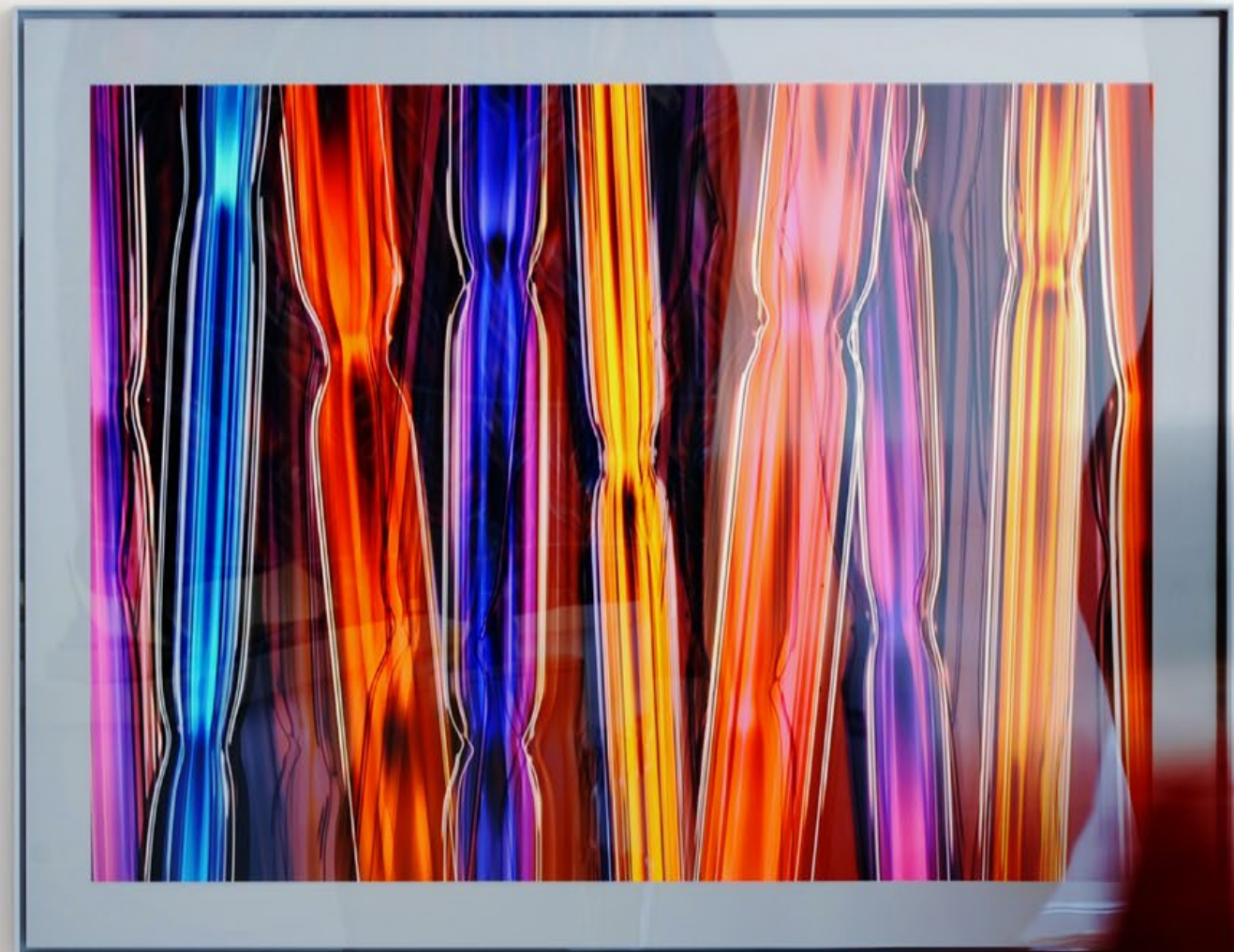
Chime is the first study I made whose primary concern shifts from the volumes within a given space, to the lines defining those volumes. The drawing is double exposed, in such a way that there are both white highlight lines and darker shadow lines, reversed through the neg. The intention was to create a study that is as much about the line as it is about sculpting form. Much of the work I'm making is intended to explore and unpack ideas surrounding the power of the haptic or gestural mark, how it works, who can use it, and how to harness the energy it can create within the picture plane.

The volumes themselves are, of course, simple cylindrical forms, much like bar chimes, and can be viewed as a rhythmic homage to the first techno track to enter the charts in 1990, Orbital's seminal Chime. The whole project continues to riff on ideas more typically encapsulated by contemporary music production, editing, overlaying, remixing and so on. An electronic continuum of the myriad ways in which music and visual abstraction have become intertwined over the past century or so.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a bespoke laser cut grey Perspex frame

Edition of 12, plus 2 APs  
93.4cm H x 120cm W









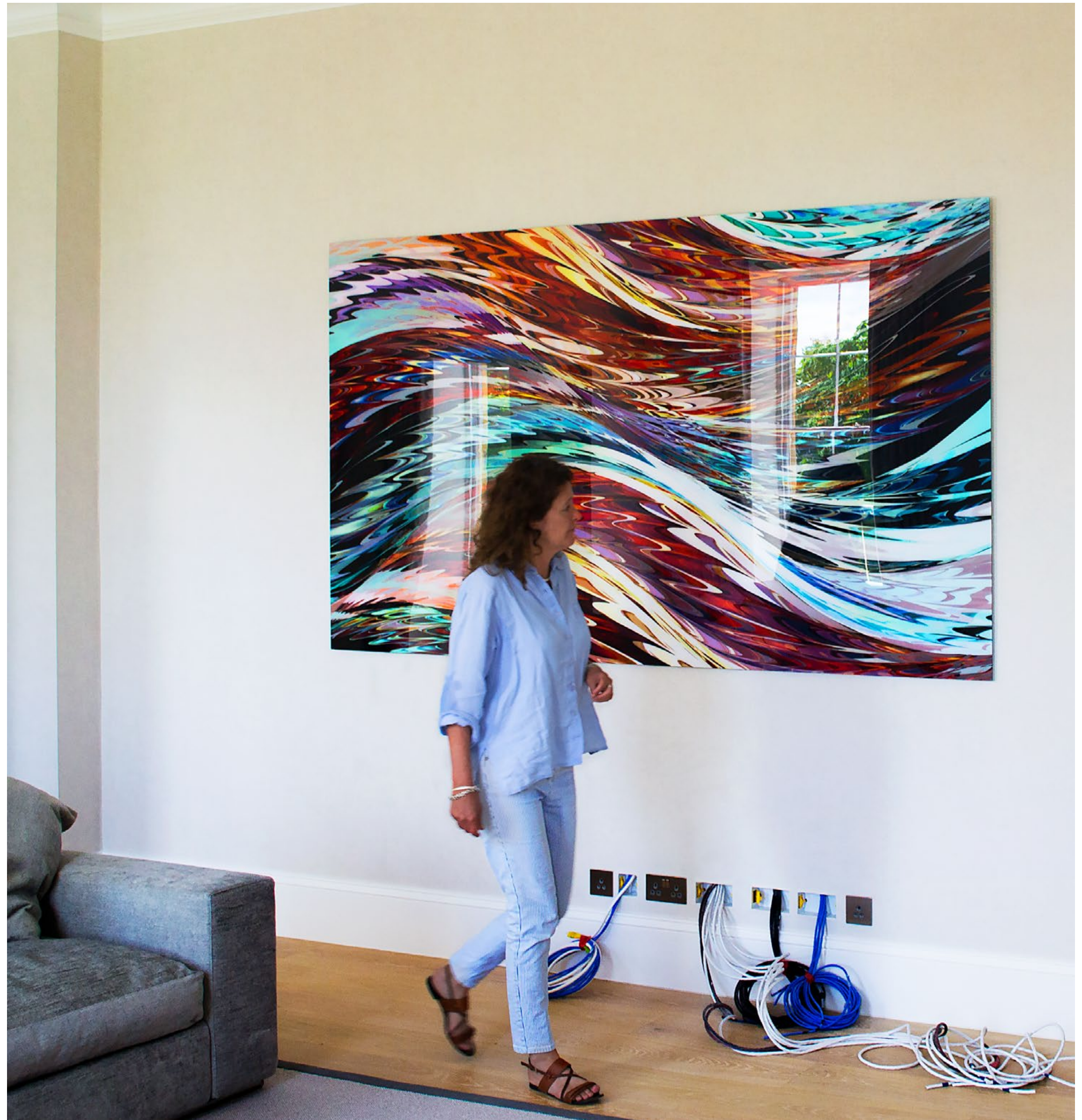
## Elemental / white crest

There's an energy embedded in the wave forms that run through much of the work I've been making, an energy that is perhaps most pronounced in Elemental, which uses a simple left to right sweeping curve to capture a single wave form travelling across the picture plane. The tonal range is ultra high contrast, shifting rapidly from near black to near white, whilst also incorporating watery blues and fiery reds. I've been lucky enough to be commissioned to make two large 240cm panels for particular locations, a scale that makes for a particularly dramatic version of the drawing.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with an alloy subframe

Edition of 4, plus 2 APs  
140cm H x 240cm W









### Blast FIRST / fractureRefract

With Blast FIRST I wanted to move on from the symmetry of Flow and create something more explosive, more dynamic, more dramatic, and of course far larger too. The study uses the same basic geometry, ideas and sculptural components as Flow, but reimagines them in a far looser, more haphazard assemblage of parts, pivoting around a constricted core, that creates an explosive blast along the horizon line. The title refers directly to the 1914 publication Blast!, issued in part as a sort of manifesto, by the Vorticists, whose core interest involved creating art that expressed the dynamism of the modern world. It's a heady concept, a kind of anti-retrogressive stance.

There's often a delicious, irresistible, foolishness involved with manifestos, so I thought I'd put in a recommendation here for Bruce Mau's brilliant Incomplete Manifesto, and also Julian Rosefeldt's extraordinary film Manifesto, just in case you haven't stumbled across either of them yet. Both are well worth a look.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a hidden alloy subframe

Edition of 8, plus 2 APs  
154cm H x 120cm W





## Lino / venetian

My original love of Italian design stems from some heady days in the mid eighties when I used to collect and custom paint Lambretta and Vespa motor scooters, often with highly lacquered metal flake and candy finishes. So of course I've visited Italy many times over the years, but my first visit to Murano was in 2014 I think. I'd been to Venice several times, once hitchhiking all the way there from the UK, but hadn't previously made it over to the island where the celebrated glasswork is actually made. It was a revelation, of course.

In amongst some of the most overcooked glassware I've ever seen, and the tourist shops filled with the most garish merchandise, are some of the most sublime glass making studios in the world. Not least of these is Lino Tagliapietra's studio glass workshop. I hope my Lino piece may evoke a little of his astonishing free-form style, and in particular the way his line work moves so sinuously through the pieces. His work continues to be a source of real inspiration, both for line and colour.


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Metallic Lambda photographic print, optionally mounted to clear and black Perspex, laser cut to shape, and fitted with an aluminium subframe

Edition of 12, plus 2 APs  
100cm diameter







ReVOX / silvered

I was making my Revolver / oxidised series around 2008, and had slipped into the habit of writing Rev Ox on my notes as I worked on the piece. So when I came to follow it up, with a new study that would take on the blues and coppers of that Revolver piece, it seemed serendipitously inevitable that the new piece should be called ReVOX, especially as the name contains an allusion to the idea of reusing a particular voice to create a new study. That was the thinking anyway.

The drawing loosens up on the original Revolver series, and generates a study that is more fluid, incorporates glazes and transparencies, but still retains an off kilter rotational symmetry that I hope creates some intrigue. No doubt this piece presaged the laser cut circular and toroid pieces, which continue to explore ideas surrounding these Euclidean primitives, and the energy they can embody.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a bespoke laser cut Perspex frame

Edition of 12, plus 2 APs  
66 or 74cm SQ



## Radial / TWO / helios helianthus

Print Club Edition #03

The third print club piece is a re-examination of my Radial / TWO geometry. For the print club edition, I wanted to experiment with some more complex laser cutting ideas, as there continues to be a fascination with the idea of cutting forms out of the print work, that will support or reflect the sculptural nature of the underlying drawings. R2 / helios speaks to both the idea of the passage of the sun, and its place in our lives and the seasons, and to the idea of the sunflower, and its near totemic power to grow and shine in our gardens each year.

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"I hope the drawing somehow captures some of that growth and petal-like structure, and as you can see in these attached images, I've drawn some inspiration from the way the Helianthus was growing in my garden that year, and every year in fact. The outer gold disc therefore becomes the Helios part of the composition, a rim of gold foiled paper, that is laser cut to respond to the drawing's rotational symmetry as it works outwards from the core of the study. It was a real challenge to recompose all the various pieces onto a backing sheet of Somerset paper, before debossing the work on Ros Ford's press, back at BV Studios. I certainly learnt a lot from the piece, and I think in many ways it's one of the most successful of all the editions to date."

"In part it comes from the deep reds and fiery oranges of the Helianthus I've been growing in my garden over the past few years, and in part from a desire to catch a little of the warmth and sunshine we've been enjoying in France this summer, including visits to Giverny, Villandry and Fontevraud, amongst many other fabulous and inspiring places..."

Text taken from my Print Club blog, August 25th, 2016  
<https://www.chuckelliott.com/edition-03-r2-helios.html>



R2 / HELIOS, HELIANTHUS

2016





Flow / RMX / panton

Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a hidden alloy subframe

Edition of 12, plus 2 APs  
60cm H x 120cm W





### Collider / gilded mandala

Collider is a study that riffs on some of the contemporary thinking around quantum mechanics, the God particle and the Fibonacci sequence, and especially the idea that much of the underlying geometry of our universe conforms to this sequence. From the ratio of the bones in our hands, to the growth pattern of a sunflower head, to the curve of a wave breaking on a beach, and ultimately to the shape of our galaxy, the Fibonacci sequence is all around us.

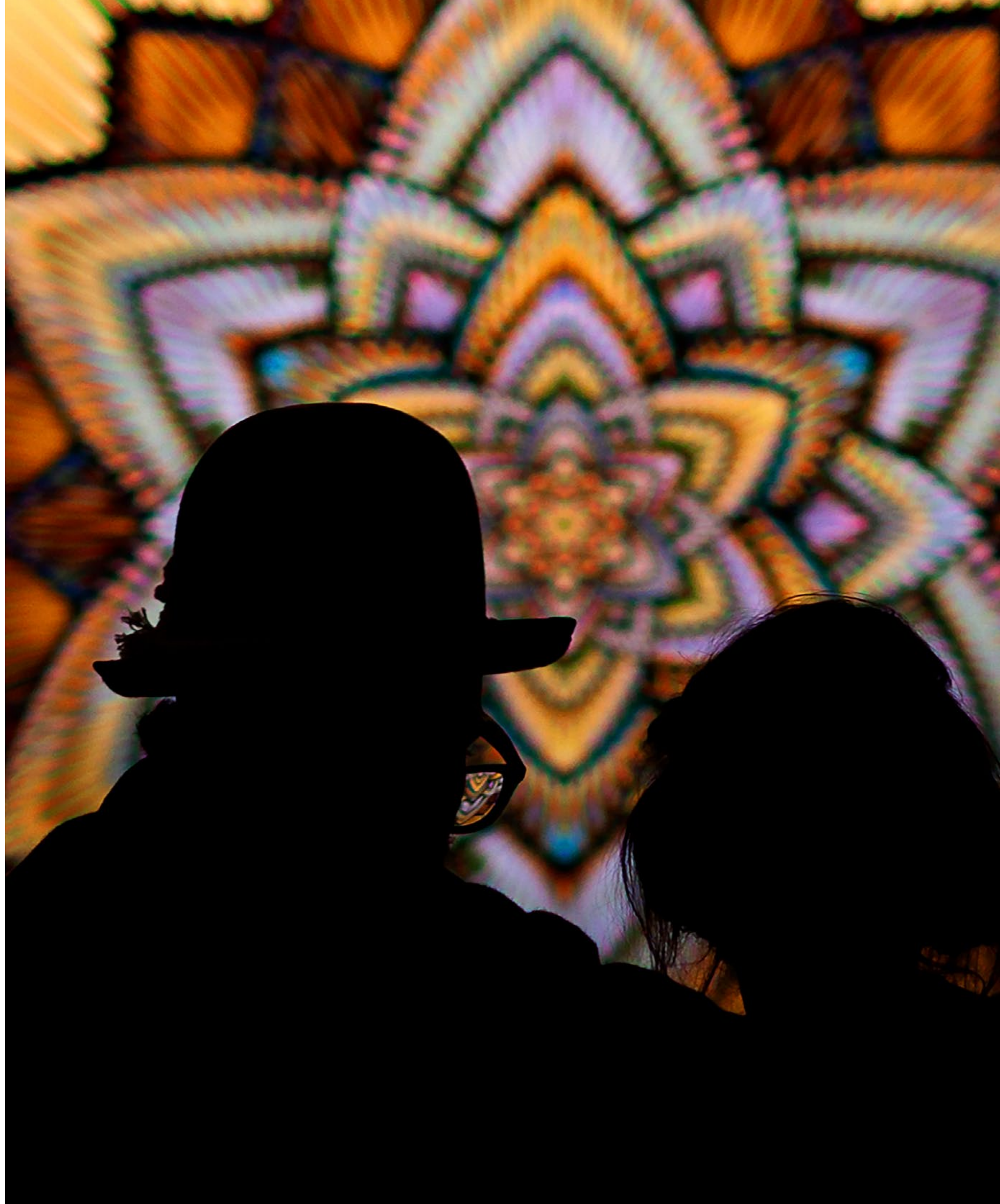
The Large Hadron collider at CERN sets out to investigate quantum mechanics, the search for the 'God particle', and the dark matter that may make up our universe. Fascinated by all this contemporary thinking, I felt it would be fitting to create a modern mandala that somehow radiates energy and is built using a reworked version of the Fibonacci numbers. Serendipitously it also engenders a kaleidoscopic, sun-like feel.

There's a lot more to be considered in this area, but as an initial starting point I like the idea that visual art can at least try to explore some of the big ideas of our time, using the studio as both research facility and laboratory. I also like the idea that 'art' may simply be another term for lifelong learning, and that a studio may simply refer to any space set aside for contemplation and research.

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Metallic Lambda photographic print, optionally mounted to clear and black Perspex, laser cut to shape, and fitted with an aluminium subframe

Edition of 12, plus 2 APs  
120cm diameter





## Ascension

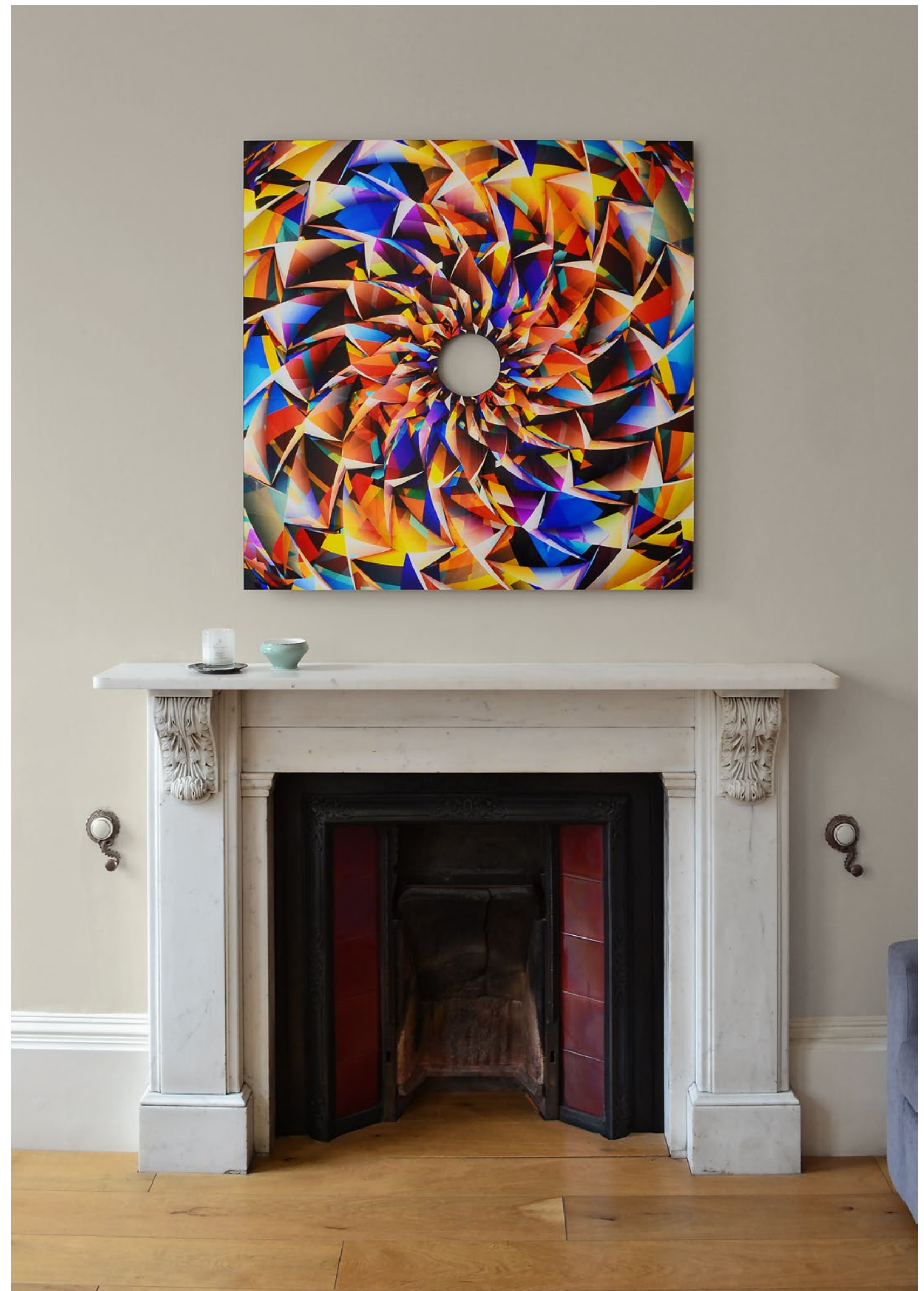
I've never been hugely into jazz, but a few years back I did start to dip my toe in the water. I guess Spotify helped with the process, as you can follow your nose down the rabbit hole if you choose to. Ascension combines a lot of ideas I was working with whilst listening to Coltrane, Bird and many others. No room for squares by Hank Mobley remains a good jumping in point if you want to get a feel for the kind of thing I was listening to.

The whole piece, like Myriad before it, has some sense of the record sleeve, or the spinning vinyl, as the geometry spins away from the central core. The colours are Mondrian simple, primaries, red, yellow, blue, black and white, and the whole is intended as an homage of sorts to the BeBop era, not a thing I'm overly familiar with, but there is a desire to loosen up, to riff on the geometry, and to allow the drawing to dictate its own form. A process that the digital toolset can articulate if the machines are running fast enough, and the work is uninterrupted, especially on a Friday afternoon...

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Metallic Lambda photographic print, optionally mounted to clear and black Perspex, laser cut to shape, and fitted with an aluminium subframe

Edition of 8, plus 2 APs  
100cm SQ





## Lyric / deep base

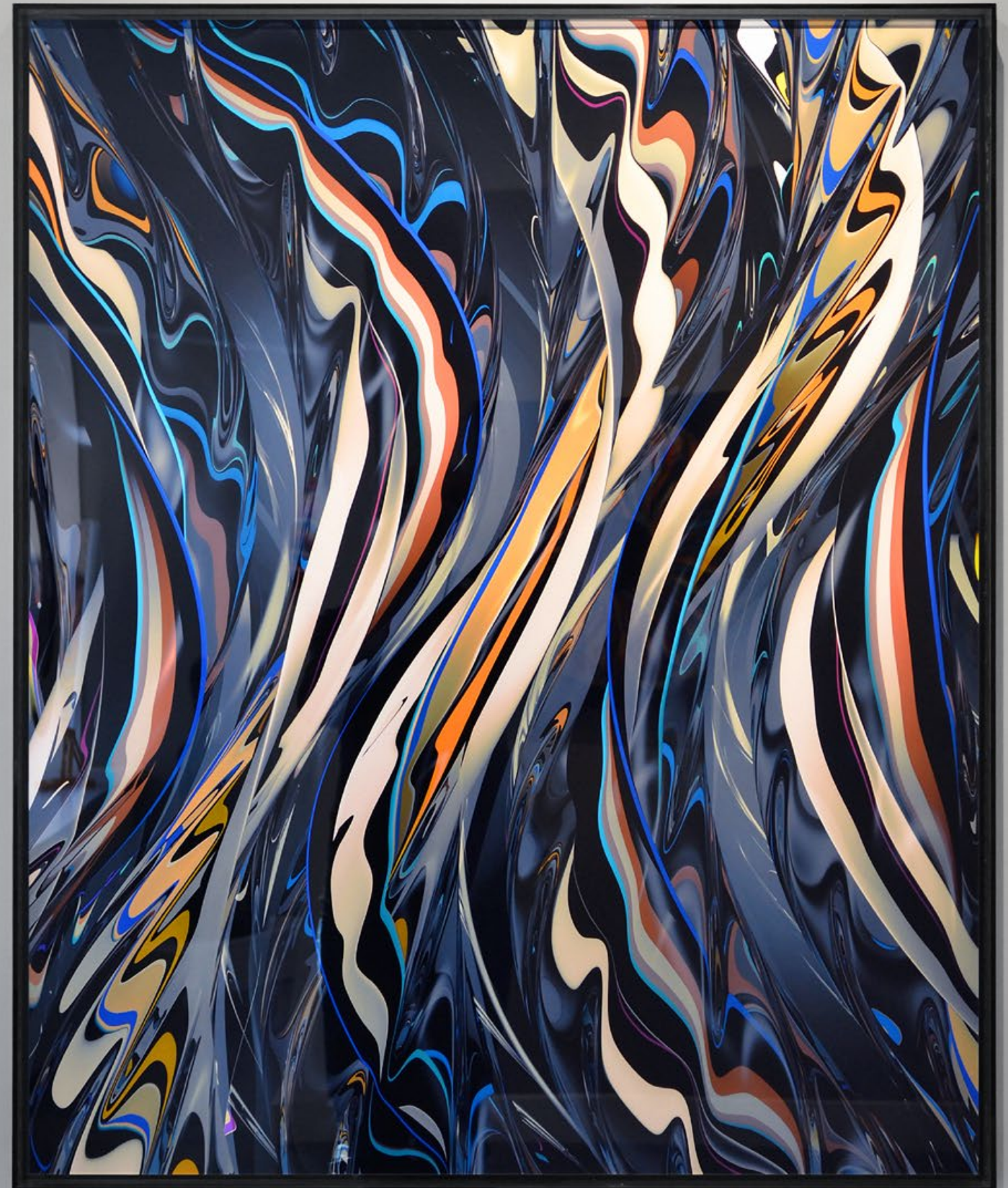
Lyric is a study in distortion, and linear modulation, as much as anything else really. I like the idea of exploring how the gestural mark can be made, who can make it, and how it works, as well as looking at how it can be unpacked in a post-modern sense.

There's a romance and intrigue surrounding the AbEx idea of the singular gestural mark, a deeply macho, almost spiritual belief in the artist's ability to channel energy, making the bold gestural mark, often in glamorously run-down situations. It's territory that's fascinating to explore, and as someone who has never felt terribly convinced by the highly questionable conceit of the artist as seer, I have nevertheless become really interested in the idea of the singular line, or mark, how it can contain energy, with its combination of haptic making, gestural form and perhaps some element of random generation. Lyric takes on these ideas, and uses them to create a singular central line that modulates more intensely as it moves away from the calmer central horizon line. I hope it packs a lot of energy, and a lot of interest, into the frame.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a bespoke laser cut Perspex frame

Edition of 8, plus 2 APs  
100cm H x 82cm W





## Hive #1 / EPC / duality : singularity

Print Club Edition #12

I've been working on a new series of drawings called Hive. It's currently unclear exactly how these studies are going to ultimately manifest themselves, but I suspect it'll be as a series of large format panels, possibly in sequence. For the moment however, I thought I'd print a single, smaller component of the series as a new piece for my Experimental Print Club. I've been thinking about the nature and problem of working in a rapidly climate changing world, and how best to integrate that thinking with my daily studio practice, both as a series of reflections, which is a large part of what the studio is about I think, and as physical works that can create some kind of response to the concepts we're being asked to consider, and act on.

Hive explores the idea of a series of interconnected spaces in which a population can form a resilient community in order to thrive, so it's a lovely structure to work with, both in that sense and in a purely mathematical and geometrical way too.

The idea of 'duality : singularity' comes from thinking about how I'm both enjoying the trappings of contemporary urban life, whilst also realising that we now need to urgently change our systems to accommodate the scientific realities of the climate crisis. In doing so, I feel as though I'm simultaneously living within two systems, a duality, one that is business as usual, and one that is trying to reshape our systems in favour of a new low carbon future.

There's a lot of interesting maths and science involved in the ideas of duality and singularity too. For those who'd like to explore these ideas further, this wikipedia explainer is a good jumping in point - <https://en.wikipedia.org/wiki/Singularity>

I'm planning to continue working in this vein, and hope it may lead to some new ways of seeing, and maybe understanding, the essential changes that we are going to need to make over the coming decades. It seems entirely right that artists should have some agency in that thinking, especially at a personal level.

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Text taken from my Print Club blog, September 2019

<https://chuckelliottuk.tumblr.com>





### Sun : Moon : Cosmos {67}

Music, especially live music, often combines with an extraordinary light show, at its best played out on a long summer evening lost in a field somewhere. In the year I was born, 67, there was an explosion of oil slide fuelled psychedelia, and at the time I drew Cosmos, I wanted to see if I could capture some of that light energy in a panel for the wall.

Cosmos therefore pays more than a little tribute to the original freak-out light shows of the first summer of love. The study has 13 petals creating a fluid cosmos, set around a minimal floating core which can be read as light and dark, day and night, earth and water, yin and yang, or any number of other dualities that may spring to mind. A serene moment in a sea of chaos. The second summer of love and the rise of acid house has to some extent soundtracked most of my adult life, and as such it seemed fitting to try and capture some of that 21 year span of energy in a single frame.

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Metallic Lambda photographic print, optionally mounted to clear and black Perspex, laser cut to shape, and fitted with an aluminium subframe

Edition of 12, plus 2 APs  
100cm SQ









Previous page

Klint / reDux / acdh

10 colour pigment print, on 310gsm 100% cotton Hahnemühle fine art paper. Individually signed and numbered

Edition of 48, plus 4 APs

50.8cm H x 66cm W image size

65cm H x 80cm W sheet size

## Flow / rubine triptych

Drawing Flow was a breakthrough moment for me. It was the first piece that spoke directly to the idea of drawing glass, using translucent glazes, and layers of transparencies, that in some way capture the excitement of seeing a great piece of studio glass, or stained glass, in an environment where light plays across and through the surfaces.

The idea of trying to catch some of that light and drama in a piece for the wall has been something I've been trying to achieve ever since. It comes down to the way the colours are lit, the use of shadow and highlight, and of course the metallic base paper and plexiglass I use to help bounce light back into the room.

Flow takes the smallest of glass objects, a child's marble, and blows it up, with repetition, to make a kind of glazed Op piece that I hope captures a singular lyrical movement as it rises from left to right across the image, twisting and deforming as it does so. Initially I made the silver base and deep base versions, swiftly followed by the triptych, silvered and black variants. It's become a series that I keep returning to, almost like the shuffle play on an iPod that comes back to the original artist choice every fifth play.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a bespoke Opal 30 laser cut Perspex frame

Edition of 8, plus 2 APs

66cm H x 90cm W





Oriel / ONE / delft glaze

Oriel is formulated around a classic spirograph style drawing, in which a multiplicity of circles interlock to form an intensely satisfying repeating pattern of arcs on the page. It can also be viewed as a kind of window, or portal, that may draw in the gaze of the viewer, with its gently hypnotic repetitions. The drawn grid is comprised of a series of glazed forms, each with a unique, subtly changing, internal structure, and combed distortions. I made the studies for my 2017 exhibition Current at Catto, and coloured them red and blue, after failing to resolve a series of more complex multi-coloured studies, or at least determining that the primacy of these far simpler colour choices would have more power in the space than a more complex palette could achieve at this size. That certainly seemed to be the best resolution in the moment. Ultimately all the works create their own direction of travel as choices are made, and paths followed, that inevitably lead to one solution being favoured above another, perhaps equally interesting, set of possibilities.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with an alloy subframe

Edition of 12, plus 2 APs  
80cm diameter







Dazzle / gilt inflection

Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a hidden alloy subframe

Edition of 4, plus 2 APs  
186cm H x 400cm W







## Halcyon / silver solar

Halcyon is a study in line, action and depth of field. The study comprises a dozen or more curving lines entering into and out of the image space, expanded to varying degrees as they travel. The depth of field creates a central focal point for the eye, surrounded by varying levels of diffusion as the line work travels around the core.

For the silver solar piece I then solarised the image, using the language if not the exact technique of Man Ray's extraordinarily beautiful Rayographs. Solarising occurs when a partially developed photograph is flashed back under the light source, and in so doing causes the darkest areas of the image to burn out, becoming highlights, whilst the midtones darken and the highlights are maintained. It's a fabulous technique, with great opportunities for some fairly random results, which contrasts perfectly with the control of the digital drawing.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a hidden alloy subframe

Edition of 4, plus 2 APs  
120cm SQ





## Evol / deep base

I was working on a series of new experimental techniques around the time I drew Evol, intended to add a certain uncertainty into the drawing process. I wanted to explore the idea of making marks that would appear more haptic, more accidental. In fact happenstance and accident are quite hard to engineer with computers, and so that subversion of the digital toolset, at least in part, is where much of the interest in drawing digitally lies for me. Is it possible to work in a way that allows the line work to pop; to subvert the rigid geometries in unexpected ways; to make the work sing?

Evol / deep base and a more nuanced hard kandy version, are some of the first studies I made to try and capture a more fluid feel in the geometry, hopefully with quite engaging results.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a hidden alloy subframe

Edition of 8, plus 2 APs  
120cm H x 98cm W









## Flow 8VO

Flow 8VO is a new digital screen art piece utilising a redrawn version of my 2007 'Flow' geometry. This new study adds time and motion, to create a durational kinetic artwork for screen display. The work sequences eight individually rendered 40 second movements, with twenty eight 40 second transitional phases, to create a 24 minute sequence, that loops seamlessly.

The work can either be played at the original 24 minute duration, or sped up to a 12 minute phase for a more psychedelic feel.

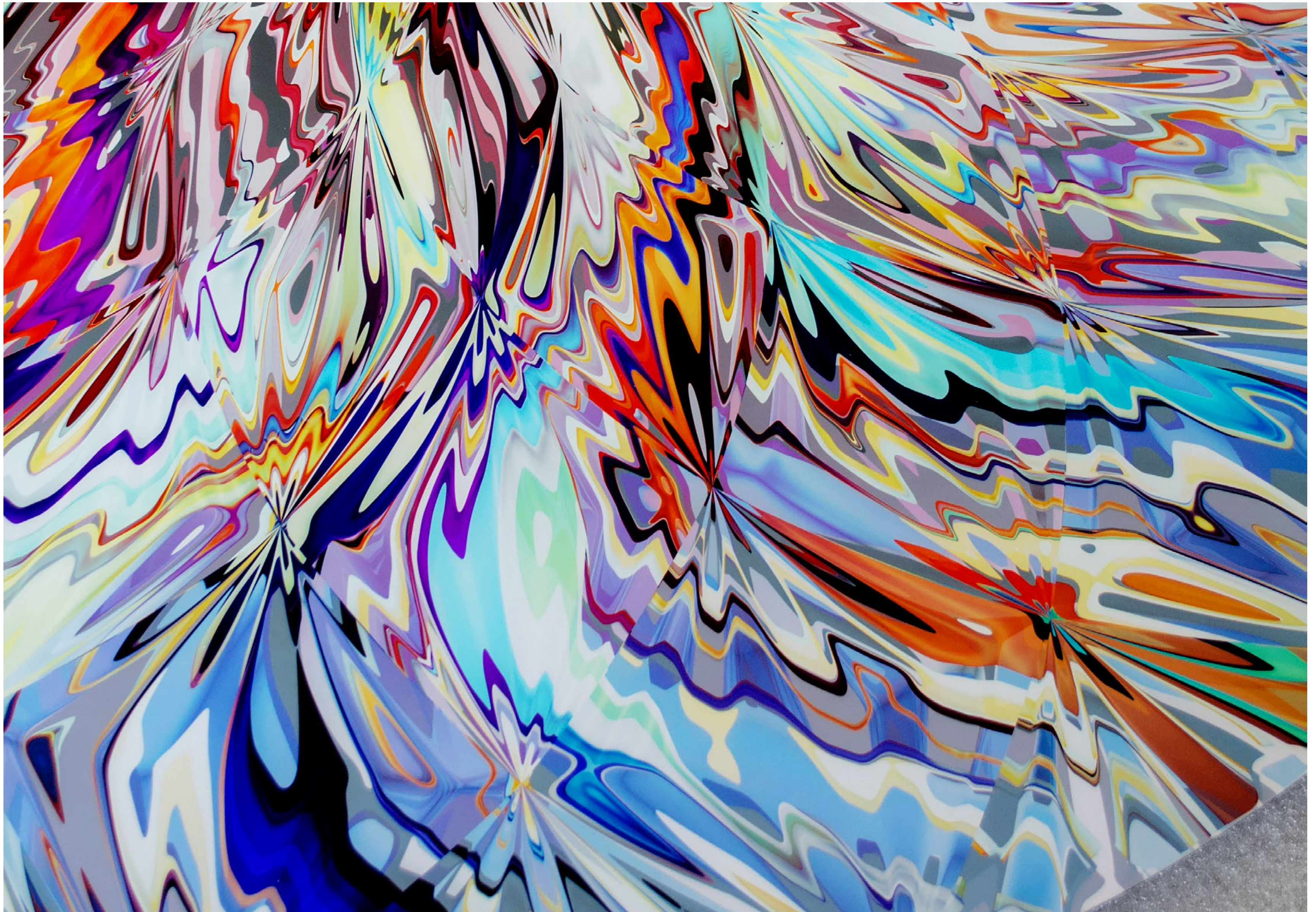
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The work is available to buy in a 4k UHD format, unwatermarked, from an edition of 4.

You can view the work in motion here  
<https://www.chuckelliott.com/flow-8vo.html>









## Rubicon / cyan breaker

I drew Rubicon as part of my Current at Catto show in 2017. It's the first of a series of circular 'systematic variation' pieces, that take on the idea of using geometrical variations to re-modulate underlying drawings to add increased levels of movement and energy to the line work, in this case using a kind of diamond matrix to animate the flow of the inks as they work outwards from the centre. I made the study in two distinct colour palettes, this highly liquid cyan, turquoise and orange one, and a more autumnal piece with coppers, golds, reds and oranges.

Rubicon refers to a myriad things, but in my mind it's a reference to the first Tangerine Dream album I bought in 1984, an astonishing piece of fully synthesised music, which still seems years ahead of its time. More recently I've also been listening to the incredibly talented Anoushka Shankar, whose Rubicon track is a piece about the refugee crisis, and appears on her amazing album Land of Gold. Both are well worth a listen.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with an alloy subframe

Edition of 8, plus 2 APs  
120cm diameter

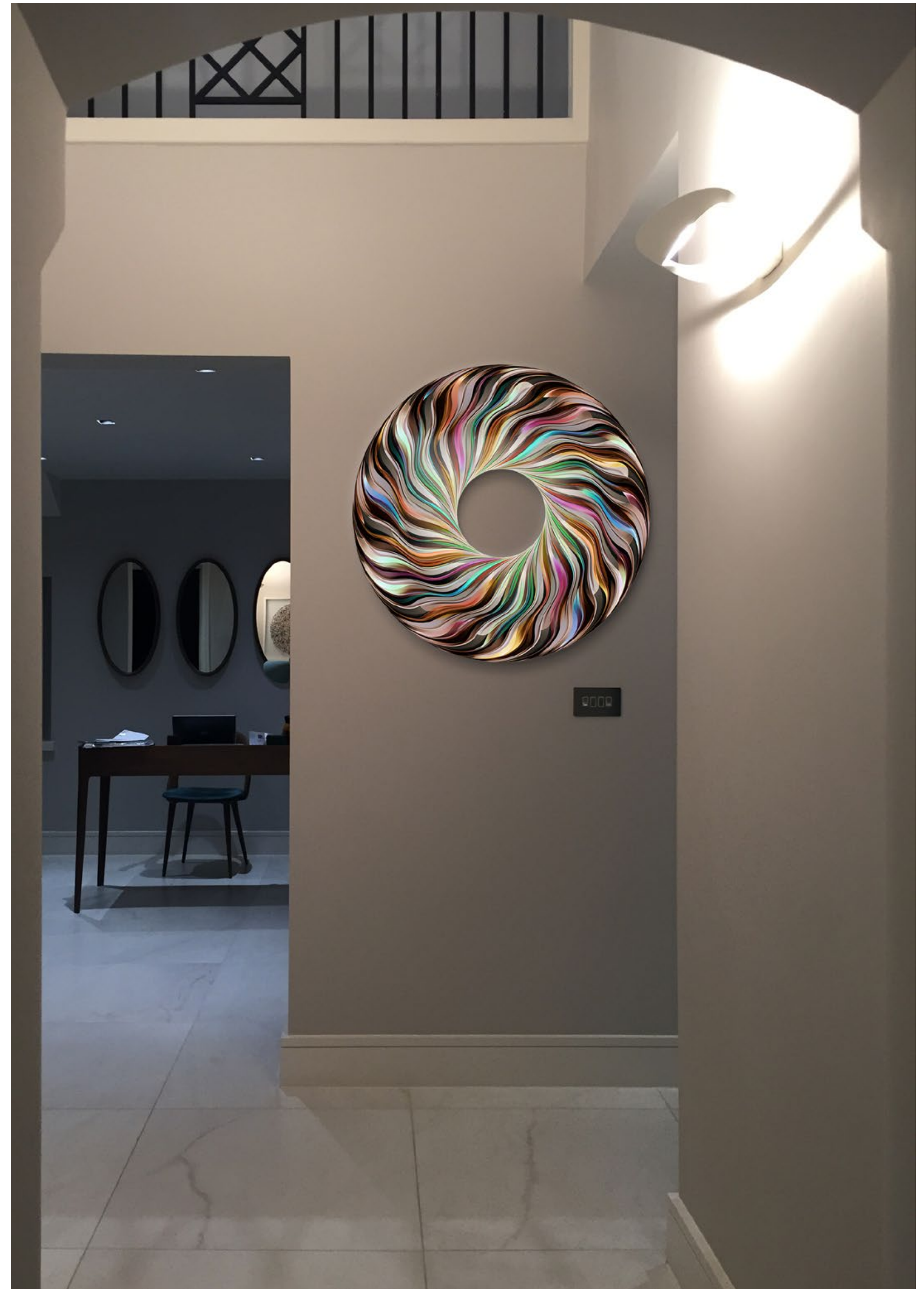




Lino / bronzed

Metallic Lambda photographic print, optionally mounted to clear and black Perspex, laser cut to shape, and fitted with an aluminium subframe

Edition of 12, plus 2 APs  
100cm diameter





### Systematic variation / ONE / pearlescent

Systematic variation / ONE encapsulates the first iteration of a new idea for processing the drawings, which sees them becoming more complex, more impure, more abstracted, more serendipitous. Perhaps with more haptic materials there's some desire to keep the line tight, and work cleanly or deliver a polished final piece. With digital tools I increasingly find my interest lies in the exact opposite direction.

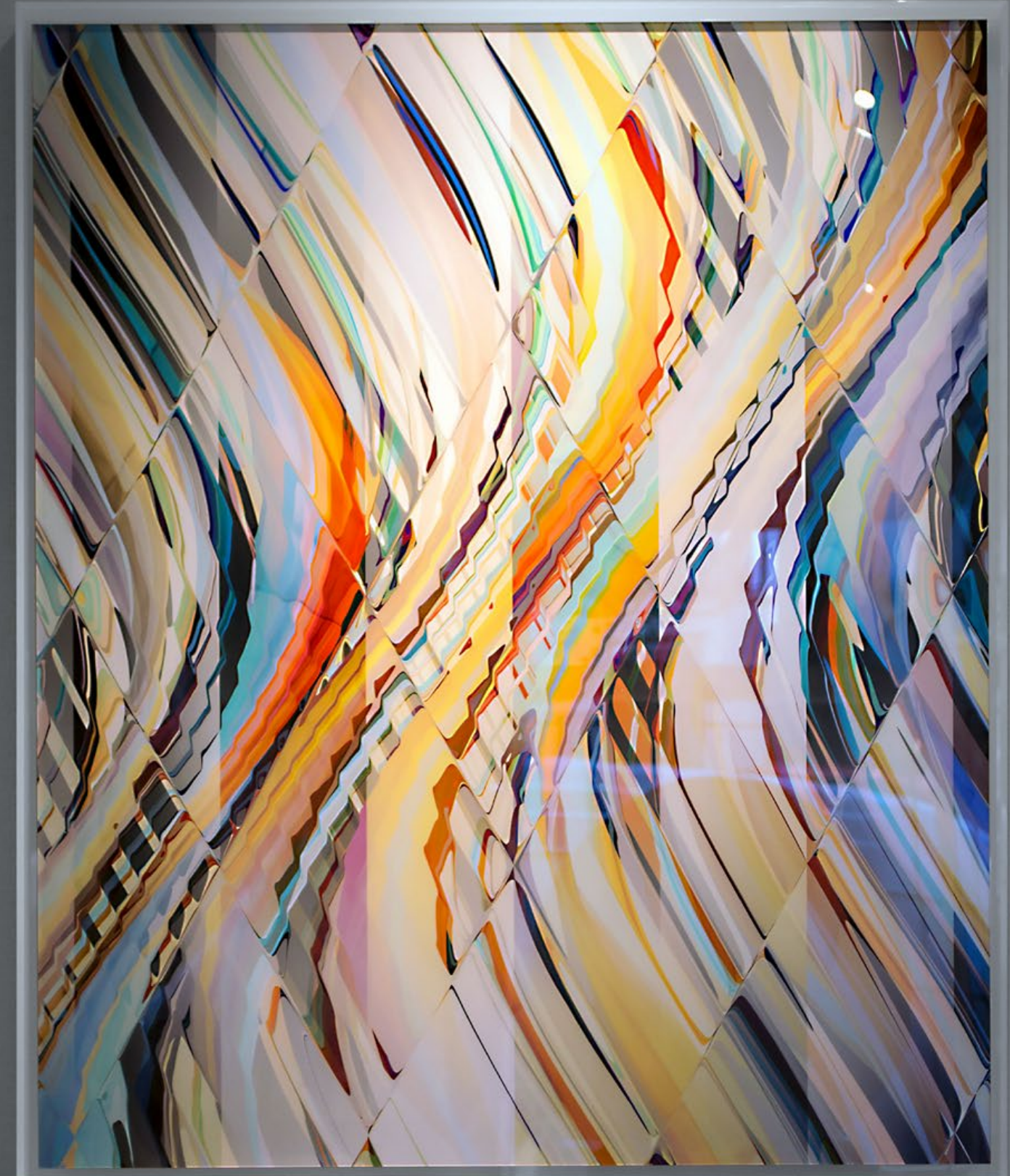
Working on how to add randomness, avoid clinical symmetries, and explore new techniques to distort and modulate the line work in order to produce unexpected or surprising results, is something I'm keen to study further.

As desktop computers have increased in power, so the ability to work on larger, denser files in close to real time has advanced, and as such it's becoming possible to work on more complex studies while the paint is still wet, at least metaphorically speaking. SysVar ONE is one of a new set of drawings that takes full advantage of this new speed bump in the studio, and uses the opportunity to work into the geometry more intricately.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a bespoke laser cut Perspex frame

Edition of 12, plus 2 APs  
88cm H x 72cm W







Lumen / lacquered kandy

Metallic Lambda photographic print, optionally mounted to clear  
Perspex and DiBond and fitted with a hidden alloy subframe

Edition of 4, plus 2 APs  
200cm SQ / 9 panels



## Myriad / copper base

Myriad is a study based on a number of ideas for processing digitally drawn sculptural forms, that I was keen to explore further for my Generator show. The drawing progresses from a circular core to a square at its outer edges, literally squaring the circle. The final form becoming redolent of a 12" record, perhaps a white label, or unbranded sleeve often used for limited releases and remix EPs, a format which of course comprises a circular vinyl disc in a square paper sleeve.

The drawing utilises a diamond shard as a kind of stylus, which refracts colour and light, spiralling outward to form a myriad pieces, geometrically symmetrical along the core axes. Whilst the luminosity of each piece remains static, the hues progress through a 360 degree cycle, opposing colours mirrored on the main facets of each prism. Creating a broad range of largely unmodulated drawings, I wanted to set up a number of 'ready to use' images, that could be edited, mixed and layered in a rapid process of glazing and recolouring.

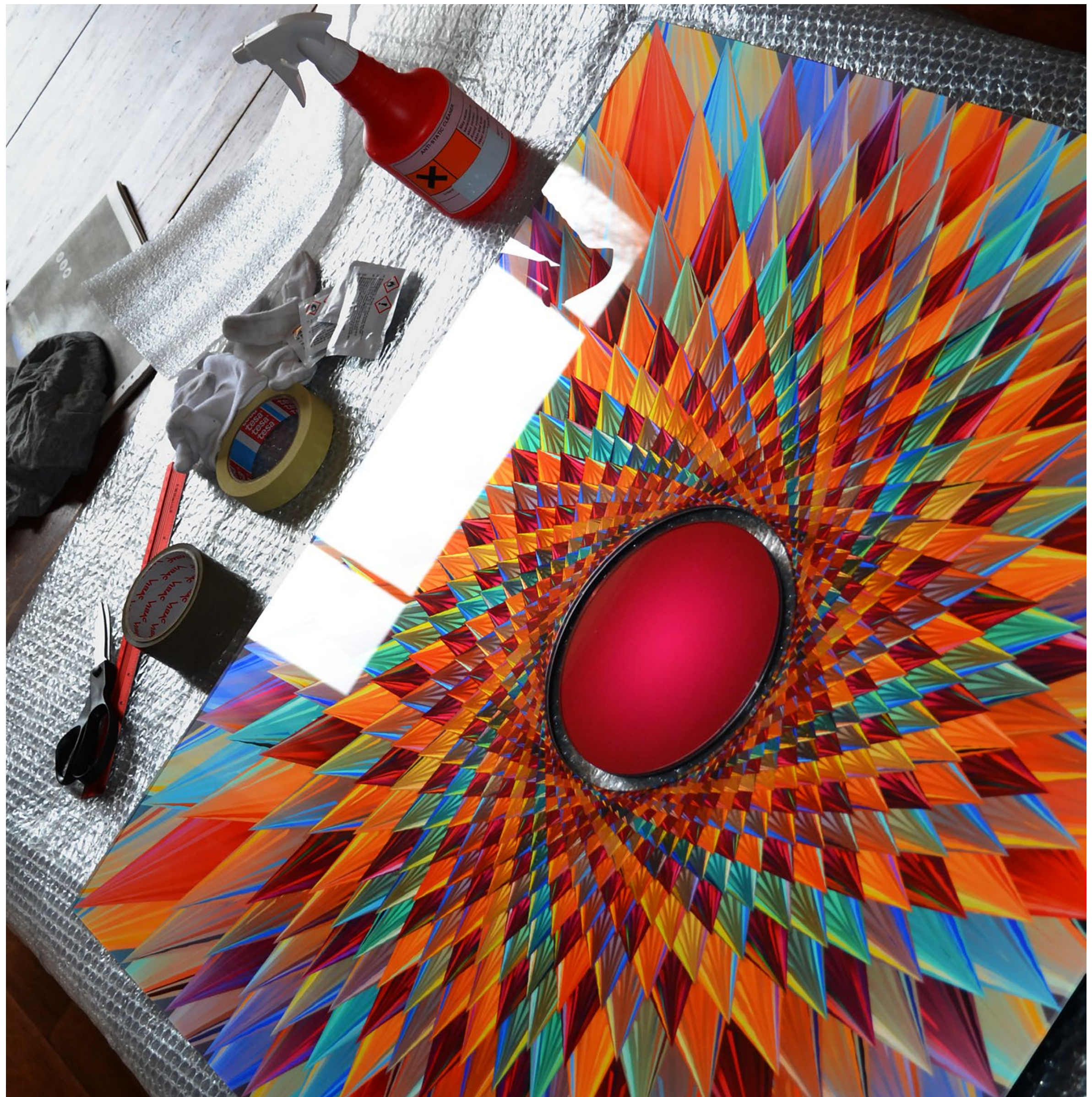
By working with these pre-prepared base drawings, the previously time consuming method of resolving a new piece is replaced by a faster process analogous with the way a recording may be multitracked and edited, to form a number of iterations, or mixes. Allowing for the dynamic assembly of these base elements into a complex series of new studies in colour, form, light and movement.

In its initial iteration I left the core empty, to emphasise the sense of the record sleeve, more recently I've been adding in a laser cut disc, to emphasise the idea of the record, both seem to work well.

...

Metallic Lambda photographic print, optionally mounted to clear and black Perspex, laser cut to shape, and fitted with an aluminium subframe

Edition of 12, plus 2 APs  
80cm SQ





## interStella / EPC / home

Print Club Edition #11

I've been working on a new series of 16 drawings, entitled interStella. It's kind of a mash up of a number of geometries I've been studying, but most obviously an exploration, and complication, of the maths underlying the early works of American legend Frank Stella. I first saw his beautiful, epic, artworks at MOCA in LA in 1991, and was completely blown away. So it's been on my mind for a long time to try and unpack some of his thinking, and riff on that beautiful style that came out of NYC in the late sixties...

I hope I've bought a little fresh thinking and technique to bear too. I'll leave you to be the judge of that. The digital toolset, as ever, allows you to add layers of complexity, and fine tuning, that perhaps wasn't previously possible. As ever I find it easiest to discern in music. I've been listening to a lot of Laurel Canyon stuff, and later seventies stateside sounds, but however fabulous they may be, in many ways they can't compete with the cut and shut digital styling of recordings from the past few years. My youngest son has been play listing a lot of fabulous new music, that I may well not have stumbled across myself, and much of it has the most amazing production. Chelsea Cutler's *Your Shirt* is a particularly good example.

Fascinated by her post-analogue production, I had a look on the boards, and found this brilliant explanation of what's going on: 'I hear this sound effect in a few different songs but it's really apparent in "Your Shirt". I'm talking about that synth-y voice-y thing that's in the beginning as a lower part and higher part playing back and forth and that pops up throughout the song.

step 1: scream into a mic whilst recording

step 2: sample audio

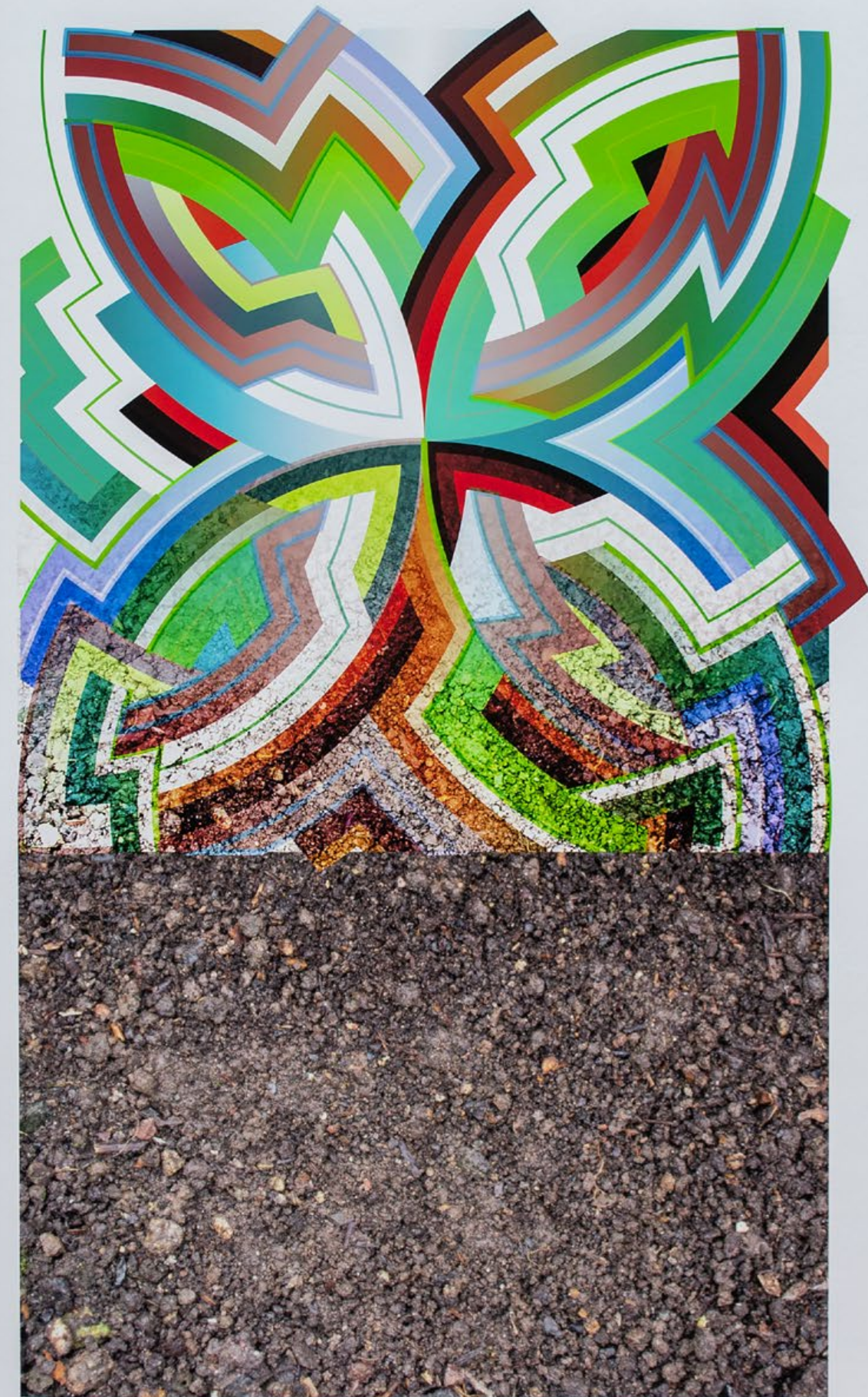
step 3. slap some space designer and maybe eq it if you screamed too loud'

I love the idea of screaming too loud into the mike, and then eq-ing the result. I feel that's exactly what I've been doing for a number of years! Go way over the top, and then dial it back in, to discover a place that's still further out than you would've been able to reach if you'd come in from the other direction... not sure if that makes any sense, but it does to me!

...

Text taken from my Print Club blog, July 2019

<https://www.patreon.com/posts/28251805>



interStella EPC / home #11

Patrice O'Neill 2019



Klint / reDux / jdrbnk

Metallic Lambda photographic print,  
optionally mounted to clear Perspex and  
DiBond and fitted with a hidden alloy  
subframe

Edition of 8, plus 2 APs  
94cm H x 120cm W







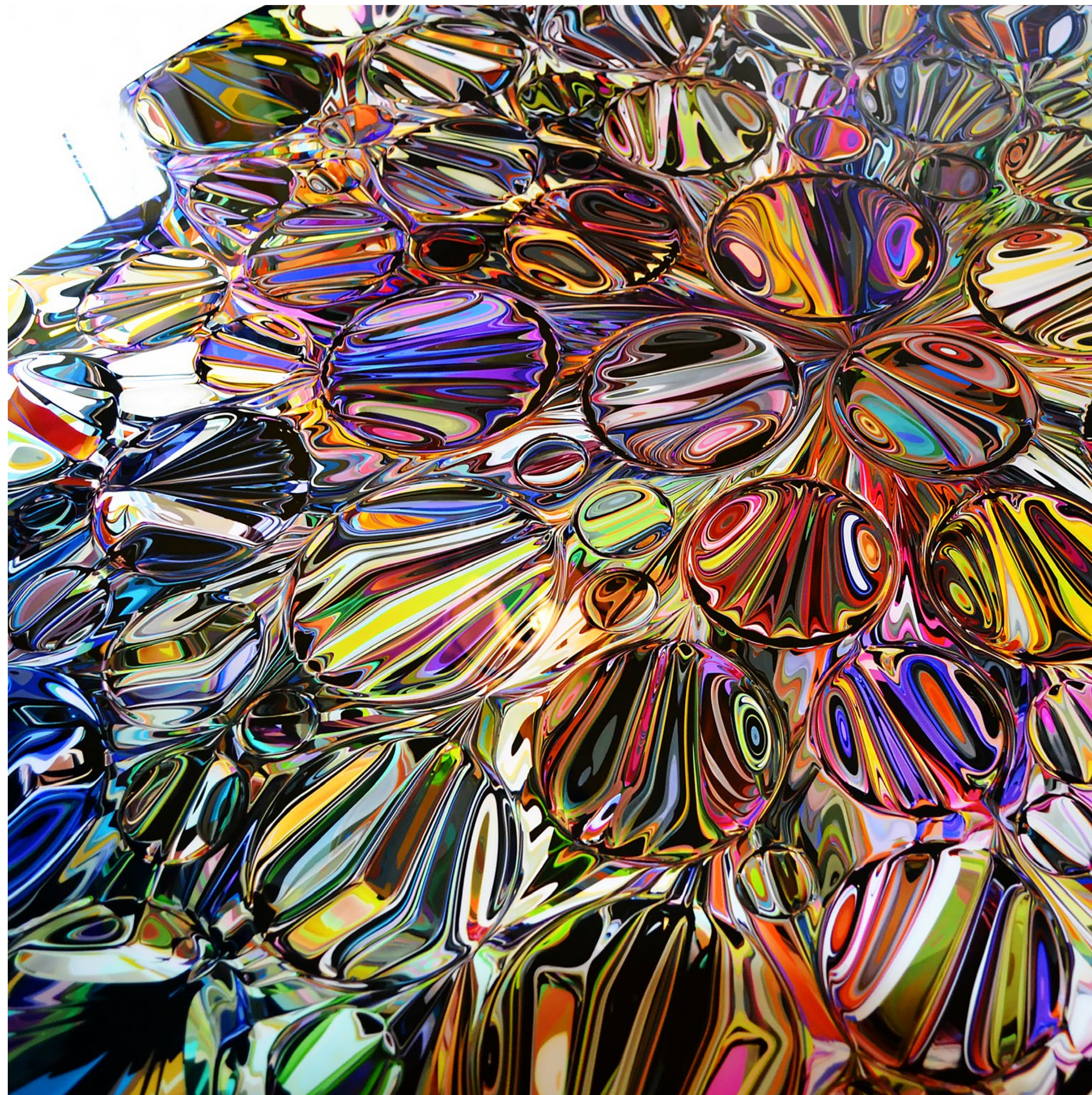
### Solaris / indigo lacquer

Solaris was the second circular drawing, or tondo, I made using the idea of 'systematic variations' to modulate the line work in order to create a piece that would be looser, less overtly rigorous, and perhaps more random than previous works have been. There's a tension between the rigour of the mathematical systems, and the looseness of haptic mark making that is of real interest here, alongside the two highly worked colour palettes that I hope create enough interest to hold the viewer's attention over a long period.

...

Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with an alloy subframe

Edition of 8, plus 2 APs  
120cm diameter





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to help support the creative industries.  
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# FUTURETENSE

Presents:

## SPECTRA I

-

- / Lee Baker
- / Adam Ball
- / Chuck Elliott
- / Katrin Fridriks
- / Haroshi
- / James Marshall
- / Jen Stark





## Radial / TWO / rubine shellform

Radial / TWO was the second study to be based around the idea of cutting away the central core of the image, to reveal a more sculptural way of working with the drawings.

The study uses a rotational symmetry aligned with a single repeat across the centre line, to make a kind of Flow like geometry for the toroid form. The movement comes out of the maths that define it, and so its similarity to an ammonite form, or a bisected shell interior, is both accidental and inevitable, as the mathematical patterns that underly the form are the same as those found throughout the natural world.

Making the study it became ever more apparent that one can use a computer to overlay complex number patterns in such a way that the geometries they generate can be more intriguing, and more intricate, than would be possible with more traditional media. I think this study in particular begins to presage the reality that new systems based drawings can interweave and overlay number systems to generate new forms that perhaps haven't been seen before.

...

Metallic Lambda photographic print, optionally mounted to clear and black Perspex, laser cut to shape, and fitted with an aluminium subframe

Edition of 12, plus 2 APs  
100cm diameter







Lyric / cerulean crop

Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a bespoke laser cut Perspex frame

Edition of 12, plus 2 APs  
53cm H x 69cm W





### Breather / turquoise aegis

Back in the shoegazing years, when I was studying at the old Hornsey School of Art, there was a beautiful surge of guitar fuelled wall of noise bands on the scene, one of whom, Chapterhouse, released a track entitled Breather. It's a piece that's stuck with me ever since.

Breather was drawn a little while after Eight ball, and has the same basic intention, to create a longer work that has an almost cinematic feel. Something you could walk past, that has multiple areas of interest to view as individual sections of the larger whole. I'd decided I wanted to create a number of these larger cinematic pieces for my Lucid / RMX show, that would play to the idea of inhabiting a landscape with sculptural objects and calligraphic mark making, which in the case of Breather would have a super fluid, liquid feel almost as if the whole piece was underwater. I was working with the title Aqualung before switching at the last minute to the far more evocative Breather. It's pictured here in a collector's home at 240cm wide, which works really well as you can get really drawn in to the detail and mark making when you walk past the piece at this kind of scale.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a hidden alloy subframe

Edition of 4, plus 2 APs  
100cm H x 240cm W







Millefiori / DMG / silver base

Millefiori / DMG (digitally made glass) is the next logical, or perhaps illogical, step towards trying to capture some of the light, life and vibrancy that you will find in studio glass, on paper. The piece is at least partially inspired by a visit to Murano, and the glass that is made there. Millefiori tend to be quite small glass works, often paperweights, broadly made by cutting lengths of multi coloured glass rods, and fusing them into larger pieces, dense with colour, intricacy and detail.

Taking that inspiration as my starting point, I've made a fairly random collection of glazed pebbles, and set them within a circular form, with no particular rhythm outside of the four circles that contain them. Each is then sculpted internally to contain a four, five, six or seven pointed star form, with a kind of abstracted flower at its core. It's probably the most complex piece I've built to date, and really needs to be seen at scale, in the flesh, to really understand the detail and colour that it contains.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a hidden alloy subframe

Edition of 8, plus 2 APs  
120cm diameter







### Torsion / REZ / silvered

There's an opportunity with digital tools to re-edit and re-process existing material, so around the time I drew Torsion, I was experimenting with the idea of multiply processing new drawings in a sequential or linear series, as opposed to a parallel process. Effectively creating an original study, and then using that as the basis for the next study, but taking it in a new direction, with each new sequence in the process adding a new twist, or complexity, to the work. I'd been reading about psychedelic typography, and the amazing Sister who had come up with the beautifully simple idea of painting her typographic forms onto rubber balloons, before blowing them up and then photographing the newly distorted typography to make her psychedelic poster art. Torsion effectively steals that idea, although I feel that it's an idea that has come in from more than just one source.

The idea for the drawing comes from a number of places, certainly natural forms like wheat or barley, but also from the modernist sculptural work of Walter Leblanc, and his idea that if you heat up a thin rectangular bar of steel, and torque one end through a number of rotations, whilst clamping the other end firmly, the resulting form will be a hugely satisfying candy twist of metal. So it is with Torsion, rectangular columns of individually tessellated components, each one containing a unique interior glazed detail, are partially torqued to form the final image.

I made the final editions in a deep indigo glaze, and a silvery white variation, and in their larger REZ versions, the works tend to be cut into three equal panels, which I hope emphasises the sculptural nature of the drawings on the wall.

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Metallic Lambda photographic print, optionally mounted to clear Perspex and DiBond and fitted with a hidden alloy subframe

Edition of 4, plus 2 APs  
240cm H x 200cm W / three panels



## Psyche D / EvH

I drew Psyche D in 2017, as part of my Current show. It's a wildly complex drawing, that freewheeled out of control as it went on. In its initial incarnation it was conceived as a kind of giant psychedelic Krispy Kreme doughnut, with a petal like structure containing a wholly fluid series of line drawings, that bubble and move like a 60's oil light show, in a kind of camomile pink colour.

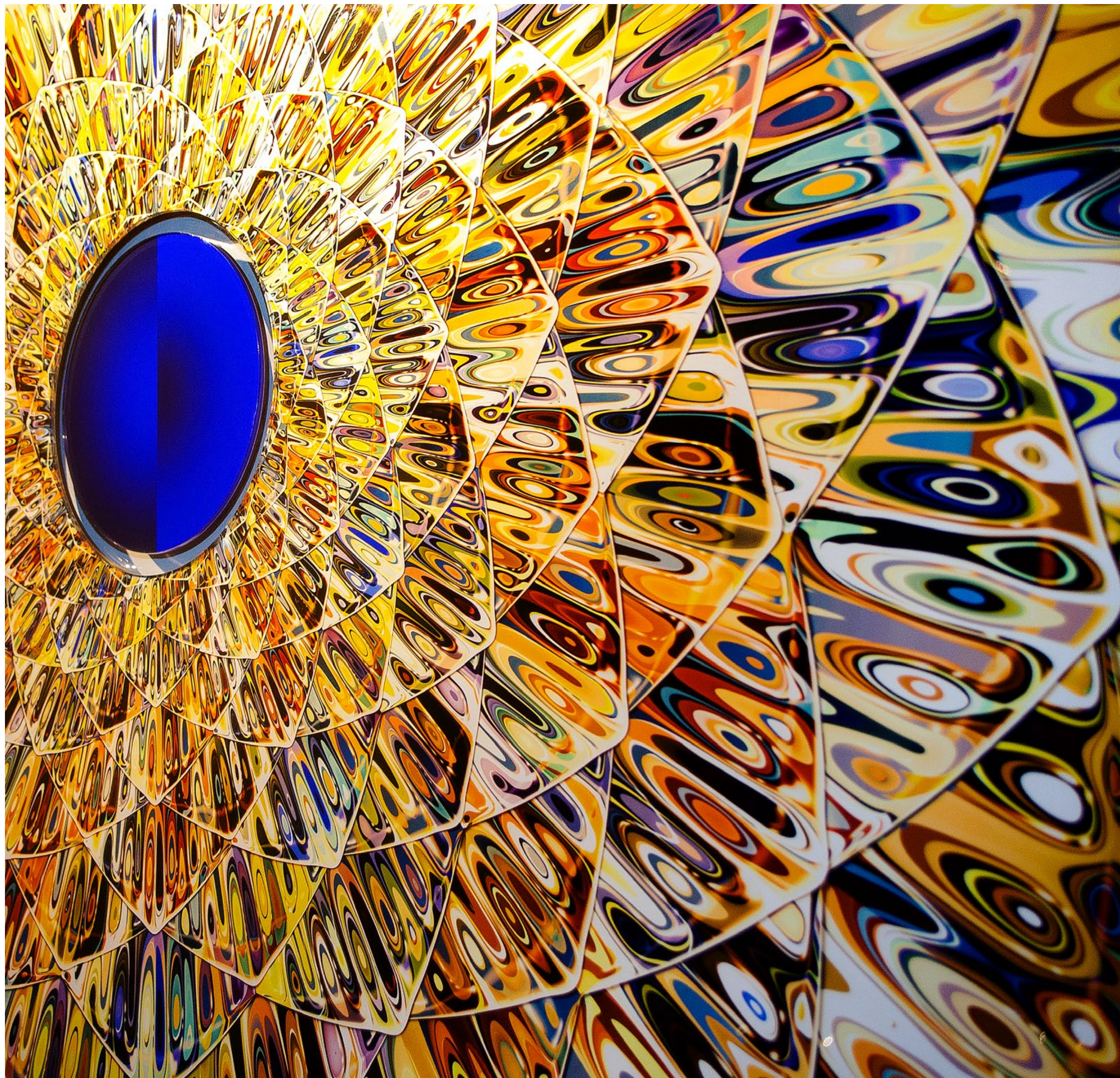
Looking back from this distance it was either insane, or brilliantly exuberant. I'm not sure which. That piece has yet to be editioned, as I feel it would test the goodwill of any gallery to the outer limits, so it remains on hold, lurking in the back of my imagination, festering really. There's an interesting conversation to be had there about what should and shouldn't be editioned, and who chooses. The simplistic answer is the artist of course, but it's a much more complex issue than that in reality. Ultimately I think you have to take your audience with you, as a shared experience in which you travel progressively away from your start point, trying not to leave too many people behind. If you lose everyone on the path, then you end up speaking to no one, which in itself is an interesting thought to contemplate. Does an artwork need an audience? Not sure. Simply making the work has some significant benefits to the artist, so I'm minded to think the answer is no, it doesn't need an audience.

After drawing Sun : Moon : Cosmos {67} a few months earlier, I realised that I could probably steer the Psyche D study in a similar direction, and so started work on this largely gold and blue piece, that like Cosmos holds a separate core at its centre, a circle in the void, and then surrounds that with an explosion of colour and form, that in some way seems almost like a universe or cosmos, surrounding a planet like form. The blue core can be read in a myriad ways, certainly as the blue pill / red pill question from Lewis Carroll's Alice books, later referenced in the Matrix, certainly as a reference to Bill Ander's Earth Rise photo taken from space in 1968, alongside any number of other dualities that you may care to plant there.

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Metallic Lambda photographic print, optionally mounted to clear and black Perspex, laser cut to shape, and fitted with an aluminium subframe

Edition of 12, plus 2 APs  
100cm SQ





## Radial / ONE

I've been visiting Tate St Ives quite regularly over the years. It's a great space that's fairly local to us here in the South West, and there's a romance in the story of the St Ives school that's really infectious.

Around the same time I was also beginning to realise that if I could use laser cutting technology to cut square and circular pieces like Collider, then I could use it to cut any shape I like. And so in between occasional visits to Barbara Hepworth's garden and studio, and time spent drawing here in my own studio, I decided to try removing the centre from one of my own pieces, and see how it felt on the wall.

It was a revelation really, as the removal of the centre forces the eye to assess the image in a completely new way. Instead of viewing a rectilinear piece as a kind of abstracted landscape or portrait, the removal of the core turns the work into a kind of low relief sculpture for the wall, to be read in the case of Radial / ONE as a sequence of three bold movements with no particular start or end point. The geometry is fully contained within the circle, and abstracts more as it moves away from its centre line, so making a kind of focal ring that bisects the toroid exactly. Cutting the pieces up, in part to emphasise the sculptural nature of the drawings, continues to be a passion that drives the whole project forward.

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Metallic Lambda photographic print, optionally mounted to clear and black Perspex, laser cut to shape, and fitted with an aluminium subframe

Edition of 12, plus 2 APs  
100cm diameter





## Chuck Elliott / 12

Selected works from the past twelve years, 2007 to 2019

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With thanks to all the people who have contributed to my archive of images over the years, especially Stephen White, Barry Cawston, Ed Bartlett, Liz Eve and Julian Welsh.

Front cover: Lyric SV / cerulean wave  
Back cover: Radial / THREE / cyan breaker (detail)

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