

WORKS //
ELISABETH S. CLARK



Relief against overload, poverty of the material against the preciousness of the craft, less is not more! Her installation *With, mere, near, together* refers to the insignificance of a little thing like a pea, for example, which can sometimes take a very important part in a story, as in that of the tale *The Princess and the Pea*. Here it also becomes a porcelain multiple that the visitor is invited to take away. Small peas with little weight...

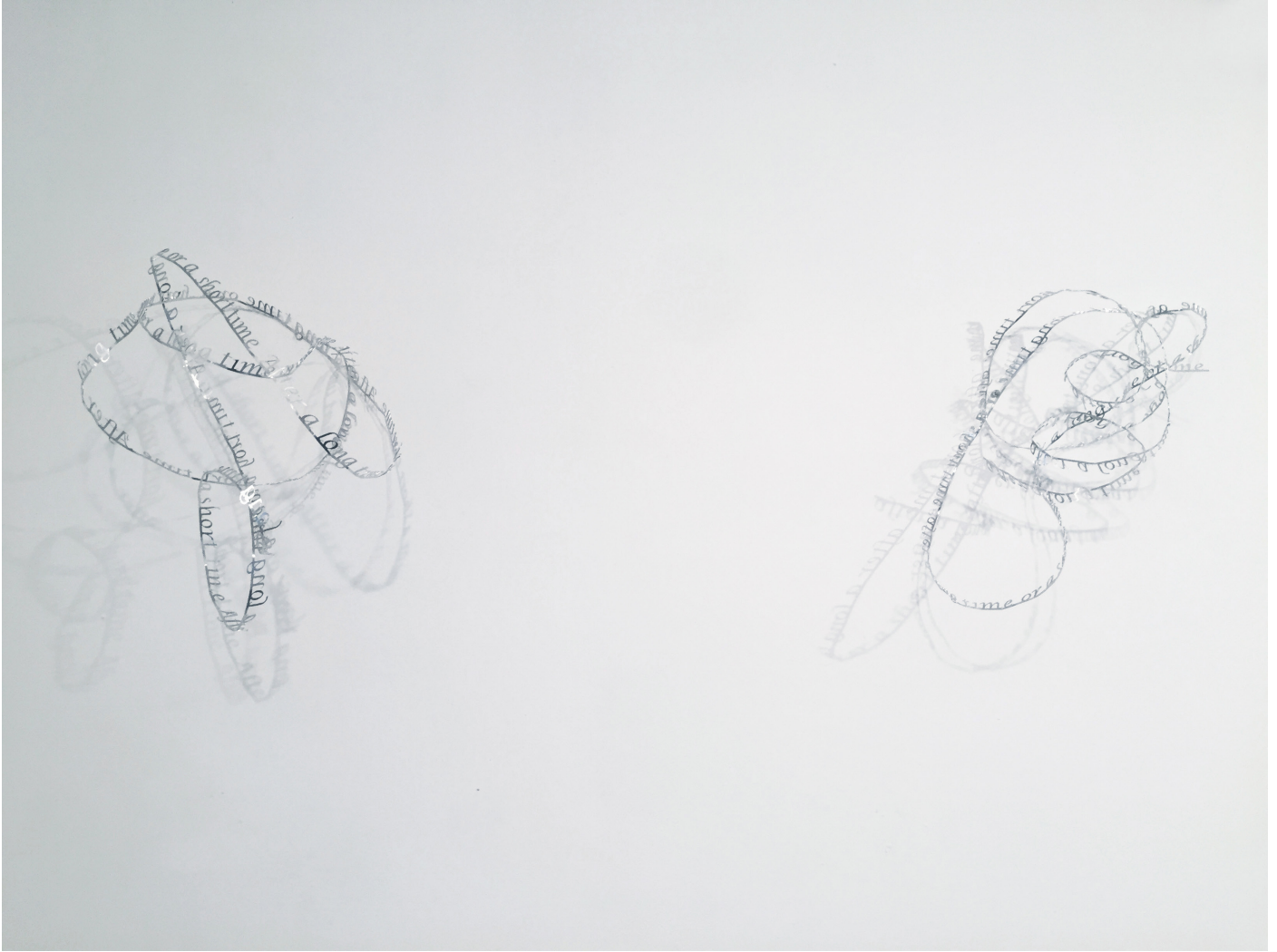
Marie Gayet

With, mere, near, together

2020

Small porcelain peas with a pin's pin, grey cardboard box, ribbon, 6 x 6 x 6 cm, edition of 25



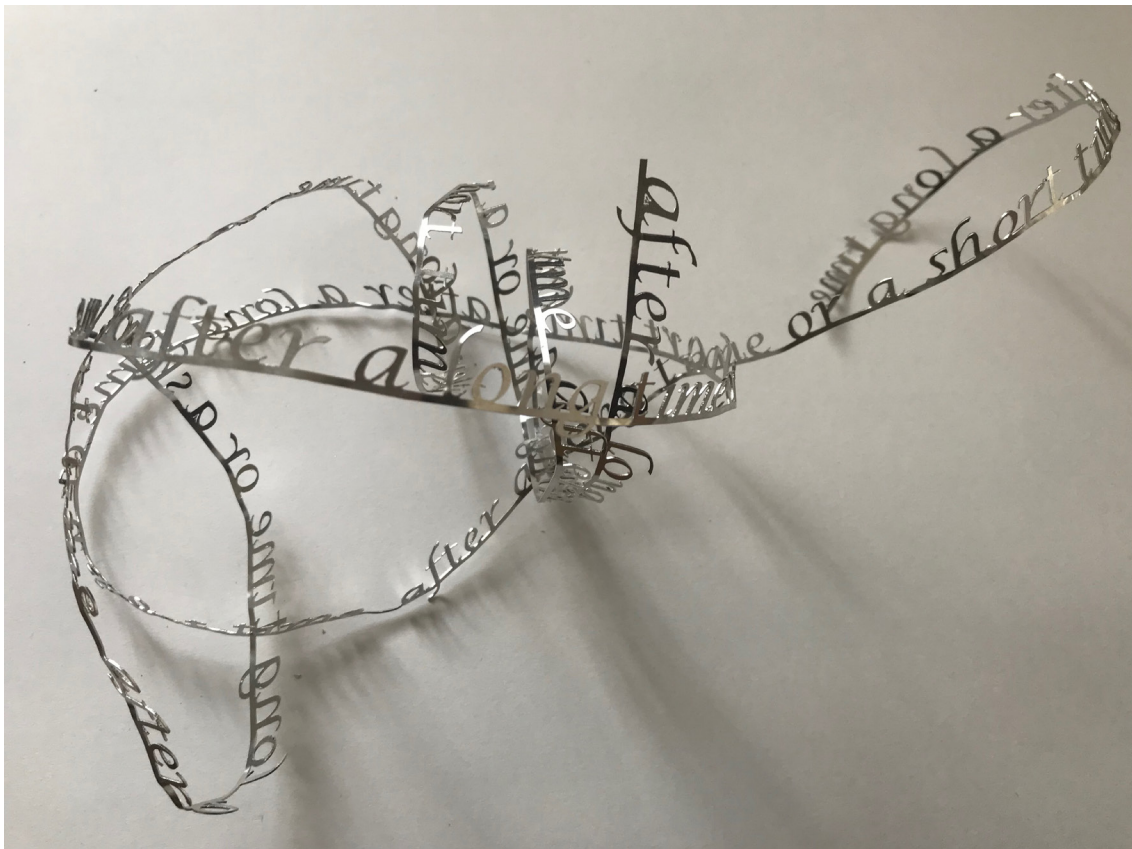
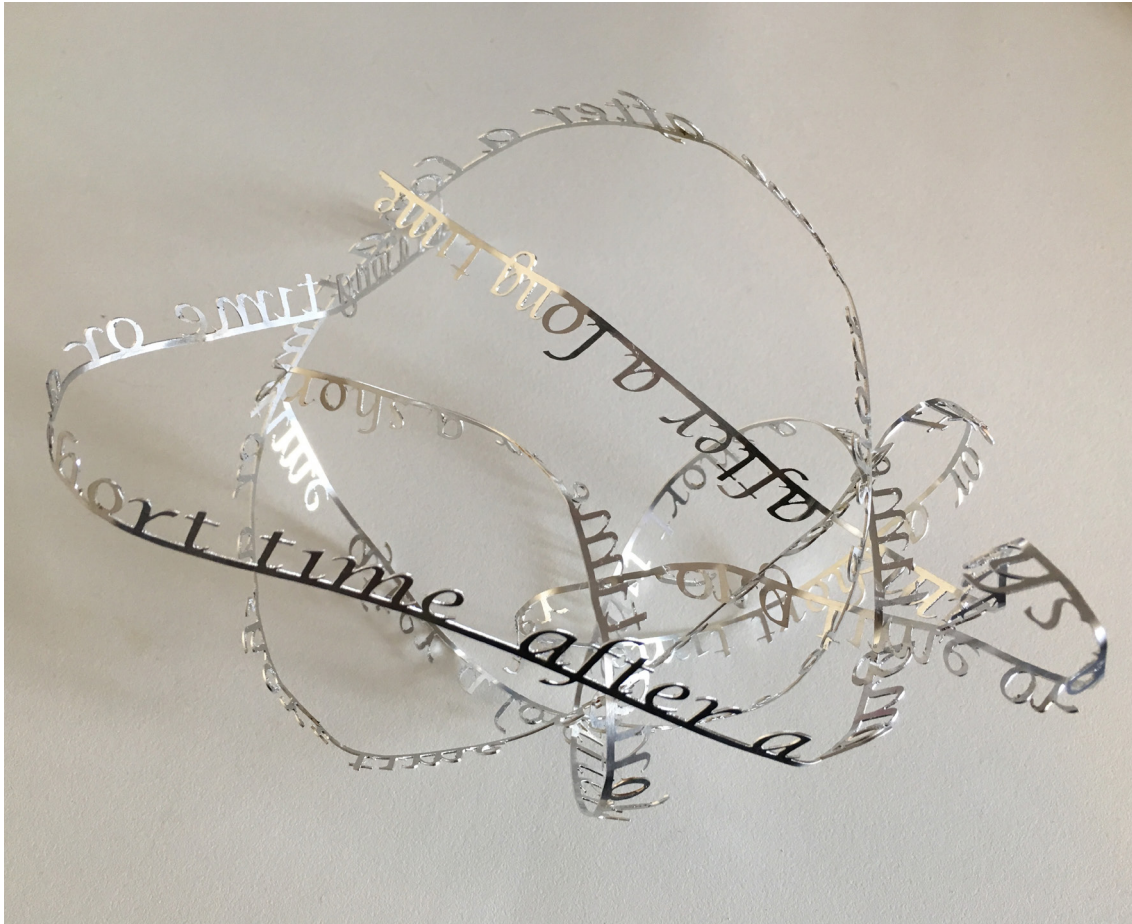


This installation would consist of one very long thread of a small fragment of text repeated endlessly: *After a long time or a short time After a long time or a short time After a long time or a short time After a long time or a short time*. The artist proposes to weave this text endlessly and seamlessly around the space, as an architectural intervention. She may also wrap this text around a series of objects (such as poles).

After a long time or a short time

2019

Aluminium, variable dimensions, series of unique pieces



For ten years, Elisabeth S. Clark has been orchestrating what she calls *Book Concertos* – a performance which explores the possibility for a whole novel to be read in under ten minutes, involving as many people as there are leaves in a chosen book.

In the exhibition space, only piles of books remain, murmuring memories of their previous function. For Clark however, they are not merely books but also musical instruments for her performances. And here in the space, these books, *Eleven Instruments, Eleven Variations* (2018), have found new forms, new sculptural manifestations dictated by each previous performance. Her custom bookshelves are designed to encase but also resonate their performative potential. Each rendition encapsulates a more complex story. The custom bookshelves become like another page, another fold, an extension of the book itself.

Eleven Instruments, Eleven Variations

11 unique pieces + 1 AP

Photo © Aurélien Mole





Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 75 Penguins

2018

Custom table-bookshelf in ash and steel, 75 books (*Twitterature* edition by Alexander Aciman & Emmett Rensin), 100 x 102 x 11 cm (table non removable), unique piece + 1 AP

Photo © Aurélien Mole



Performance done in 2010, at Penguin Books' Head offices, London, UK (in honour of Penguin Books' 75th anniversary)



Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 20 Penguins

2018

Custom bookshelf in ash, 20 books (*Die Schulzeit von Freddy Karpf* by Manfred Goldfish), 18 x 12 x 13 cm, unique piece + 1 AP

Photo © Aurélien Mole



Performance done in 2012 at Künstlerhaus Schloss Balmoral, Bad Ems, Germany

User manual (with two examples of the same series) : A sculpture with a performance.



Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 75 Penguins
2018

Custom table-bookshelf in ash and steel, 75 books (*Twitterature* edition by Alexander Aciman & Emmett Rensin),
100 x 102 x 11 cm (table non removable)

Performance presented in 2010 at Penguin Books' Head Offices, London, UK

Unique piece + 1 AP
Photo © Aurélien Mole



Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 90 Penguins

2018

Custom bookshelf in ash, 90 books (*The Book of Sand* by Jorge Luis Borges), 106,5 x 21,5 x 16 cm
Performance presented in 2008 at the Slade School of Fine Art, London, UK, unique piece + 1 AP

Photo © Aurélien Mole



Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 29 Penguins

2018

Custom table-bookshelf in ash and walnut and steel, 29 books

(*A Room of One's Own* by Virginia Woolf),

84 x 120 x 25 cm (table), 120 x 25 cm (bookshelf with removable feet)

Performance presented in 2008 at R O O M Gallery, London, UK

Unique piece + 1 AP

Photo © Philippe De Putter and Aurélien Mole





**Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 34 Penguins**

2018

Custom table-bookshelf in ash and walnut and steel, 34 books (*La nuit juste avant les forêts* by Bernard-Marie Koltès), 71 x 100 cm (table), bookshelf with non removable feet Performance presented in 2010 at the Palais de Tokyo, Paris, France, unique piece + 1 AP

Photo © Aurélien Mole



Eleven Instruments, Eleven Variations
Book Concerto in Eight Acts: for 20 Penguins

2018

Custom bookshelf in ash, 40 books (*Cahiers de Résidence* of Fondation d'Entreprise Hermès), 29 x 41 x 22,5 cm

Performance presented in 2012 at the Magasin Hermès for the launch of the *Cahiers de Résidence*, Fondation d'Entreprise Hermès & Actes Sud, Paris, France, unique piece + 1 AP

Photo © Aurélien Mole



**Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 18 Penguins**

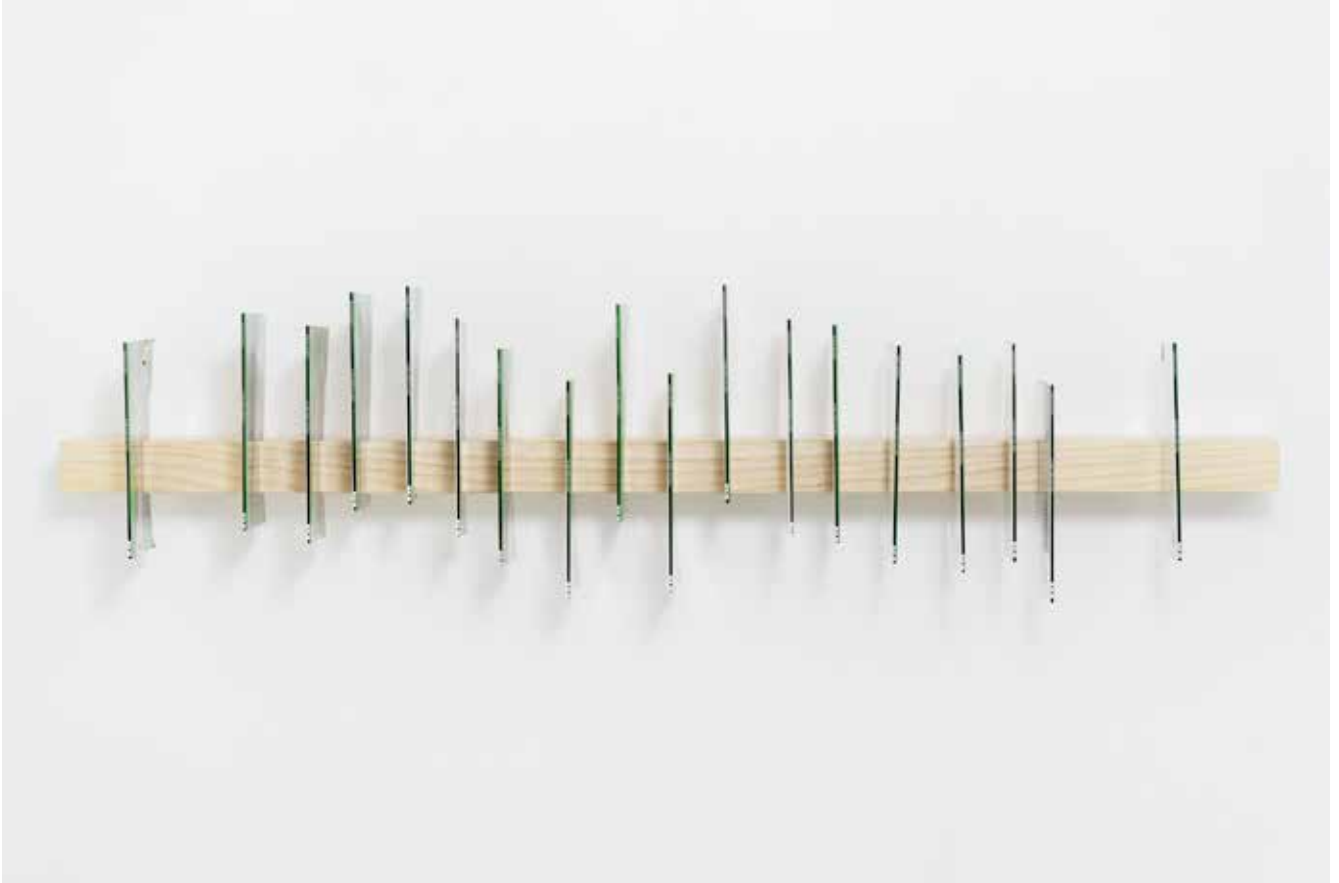
2018

Custom bookshelf in ash (and walnut), 18 books (*As the story was told* by Samuel Beckett), variable dimensions

Performance presented in 2008 at UCL Library,
London, UK, unique piece + 1 AP

Photo © Aurélien Mole

Collection Centre National des Arts Plastiques -
Fonds National d'Art Contemporain, France







Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 20 Penguins

2018

Custom bookshelf in ash, 20 books (*Die Schulzeit von Freddy Karpf* by Manfred Goldfish), 18 x 12 x 13 cm
Performance presented in 2012 at Künstlerhaus Schloss Balmoral, Bad Ems, Germany, unique piece + 1 AP
Photo © Aurélien Mole



**Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 17 Penguins**

2018

Custom bookshelf in ash, 17 books (*The Country of the Blind* by H.G. Wells),
11 x 24 x 16,5cm

Performance presented in 2009 at the 12th International Artist's Book Fair,
Leeds, UK, unique piece + 1 AP

Photo © Aurélien Mole



Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 212 Penguins
2018

Custom table-bookshelf in ash and steel, 8 books, 204 cardboard pages of black and white photocopies
(*Robert Smithson: The Collected Writings* by Robert Smithson), 45 x 33 x 25 cm (table removable)
Performance presented in 2017 at the London Contemporary Music Festival, Ambika P3, London, UK
Unique piece + 1 AP. Photo © Aurélien Mole



Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 106 Penguins

2018

Custom bookshelf in ash, 106 black and white photocopies
(*Robert Smithson: The Collected Writings* by Robert Smithson), variable dimensions
Performance presented in 2017 at the London Contemporary Music Festival, Ambika P3, London, UK
Unique piece + 1 AP. Photo © Aurélien Mole

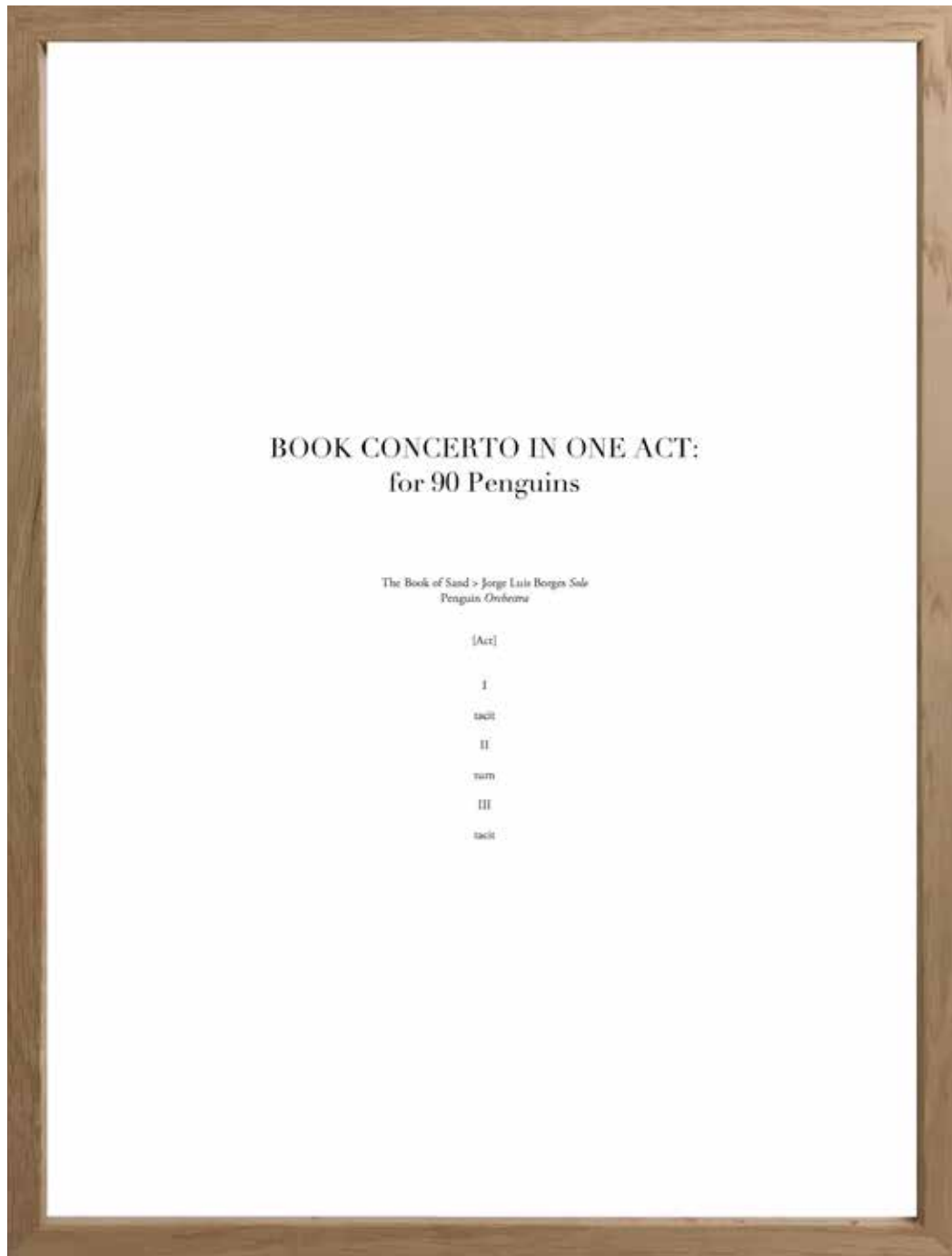


**Eleven Instruments, Eleven Variations
Book Concerto in One Act: for 62 Penguins**

2018

Custom table-bookshelf in ash and walnut, thermometer, 62 books (*Fahrenheit 451* by Ray Bradbury),
30 x 120 x 77 cm (table), 120 x 77 cm (bookshelf with removable feet)

Performance presented in 2017 at FRAC Franche-Comté, Besançon, France
Unique piece + 1 AP. Photo © Aurélien Mole



Opus No 1

2008 - 2018

Score, letterpress prints on paper, oak frame, glass,
40 x 29,7 cm (without frame), 42 x 32 cm (with frame)

Edition of 5 + 2 AP

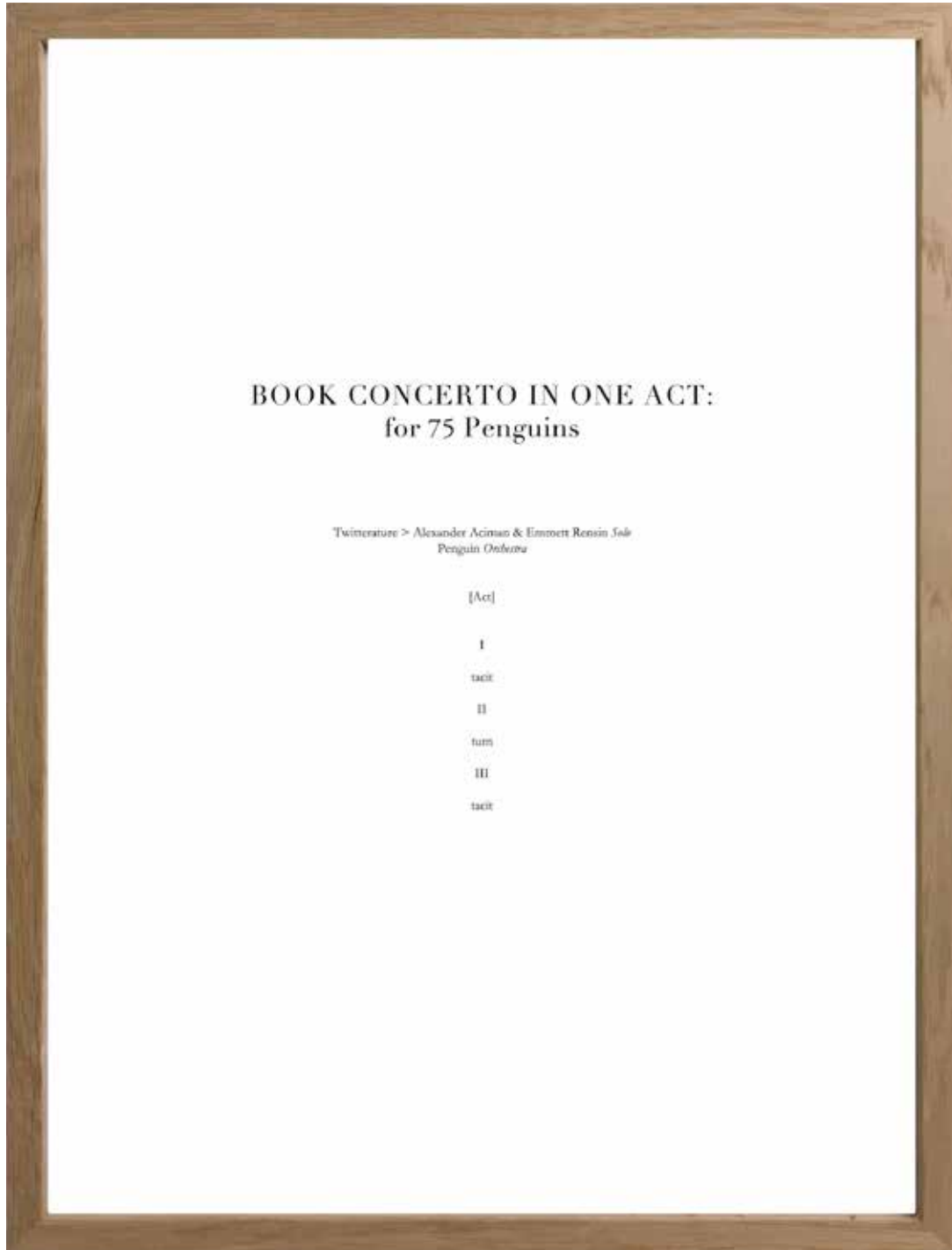


Opus No 3

2008 - 2018

Score, letterpress prints on paper, oak frame, glass,
40 x 29,7 cm (without frame), 42 x 32 cm (with frame)

Edition of 5 + 2 AP



Opus No 5

2008 - 2018

Score, letterpress prints on paper, oak frame, glass,
40 x 29,7 cm (without frame), 42 x 32 cm (with frame)

Edition of 5 + 2 AP



Opus No 7

2008 - 2018

Score, letterpress prints on paper, oak frame, glass,
40 x 29,7 cm (without frame), 42 x 32 cm (with frame)

Edition of 5 + 2 AP

BOOK CONCERTO:FOR TWENTY PENGUINS
[A performance in two parts]

<PART ONE>

Cahiers de Résidence > Solo instrument

5 x Olivier Sévère

5 x Benoît Piéron

5 x Elisabeth S. Clark

5 x Simon Boudvin

<PART TWO>

Cahiers de Résidence > Solo instrument

5 x Marinette Class

5 x Sebastian Gschwind

5 x Asanobu Kohira

5 x Émile Péciset

Penguin Orchestra

Group	1	2	3	4	5	Group
	[Act]	[Act]	[Act]	[Act]	[Act]	
	I	I	I	I	I	
[not]	chant [cover]	chant [french]	chant	chant [english]	chant [english]	
	II		II			
	turn (V.S.)		turn (V.S.) caption/image : read			
	III		III			
	chant		turn (V.S.) caption/image : read			
			IV			
			turn (V.S.) caption/image : read			
[not]	IV	II	V	II	II	
	turn	turn	turn	turn	turn	
[not]	V	III	VI	III	III	
	chant [fr]	chant [fr]	chant	chant [en]	chant [en&fr]	
			VII			
			turn (V.S.) caption/image : read			
			VIII			
			turn (V.S.) caption/image : read			
			IX			
			turn (V.S.) caption/image : read			
[not]	VI	IV	X	IV	IV	
	close	close	close	close	close	

Part 1: while walking /
murmuring

Opus No 8

2008 - 2018

Score, letterpress prints on paper, oak frame, glass,
40 x 29,7 cm (without frame), 42 x 32 cm (with frame)

Edition of 5 + 2 AP



Opus No 2

2008 - 2018

Score, letterpress prints on paper, oak frame, glass,
40 x 29,7 cm (without frame), 42 x 32 cm (with frame)

Edition of 5 + 2 AP

Collection Centre National des Arts Plastiques -
Fonds National d'Art Contemporain, France



Opus No 9

2008 - 2018

Score, letterpress prints on paper, oak frame, glass,
40 x 29,7 cm (without frame), 42 x 32 cm (with frame)

Edition of 5 + 2 AP



Book Concerto is about a simultaneous reading of some pages from a same book. This reading is directed by a conductor who gives some pages to read to each of the participants, in order that the book could be entirely read within five to ten minutes.

Book Concerto in One Act: for 75 Penguins

2010

Performance for 75 Penguinbooks, 75 people and 1 conductor
Penguin Books' Head offices, London (in honour of Penguin Books' 75th anniversary)



Book Concerto in One Act: for 20 Penguins

2012

Performance for 20 Penguinbooks, 20 people and 1 conductor
Done at Künstlerhaus Schloss Balmoral, Bad Ems, Germany



Book Concerto in One Act: for 34 Penguins

2010

Performance for 34 Penguinbooks, 34 people and 1 conductor
Done at Friche du Palais de Tokyo, Paris, France

Between the words of a text, there is punctuation. Discreet and sometimes forgotten, however it is an essential element of the language that surrounds it. *Between Words* by Elisabeth S. Clark explores this space and the notion of the space between. Using Raymond Russel's long 1274-line poem *Nouvelles Impressions d'Afrique* as its source, it reflects it back, though void of words, as a mere *landscape of grammar* (a landscape of punctuation). The artist conceals the words of the poem in order to isolate the exact facsimile of the author's punctuation. The work is now transformed, emptied of its content, only the frame to be visible. She retranslates then this punctuation in one score for orchestra and voices. The fact Raymond Roussel was first a musician before being a poet is rather unknown.

It came to the artist's attention that the linguistic structures he devised in this complex poem were comparable to musical structures.

By highlighting and investigating the topography of language, *Between Words* of Elisabeth S. Clark draws attention to a meaningful aspect of the construction of the language, materiality, sound, and choreography. Going forth and back through silence and sound, the punctuation language of Raymond Roussel offers a musical writing that is a silent than loud.

Between Words : The score

Punctuation is traditionally a silence highlighter, a breath, or an interval between the words (also guiding intonation and / or the voice). Here, in an isolated manner, this punctuation becomes incredibly loud on the page (« a grammar landscape ») and draws inherent questions about what those "notes" of punctuation could produce as sounds :

Is it a silence or a sound

a breath or a musical note

thought or pronounced

uttered or the space and gaps between the invisible words.

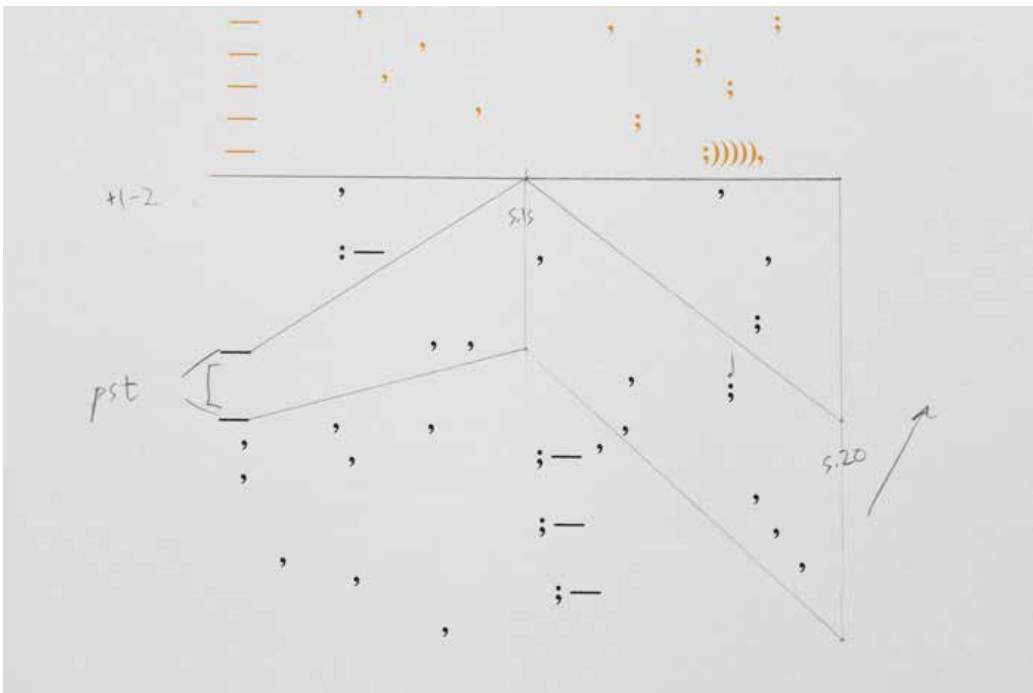
This project explores further those questions, dichotomies et interstices.

Only the punctuation, transformed into a score, becomes the common thread.

This score for orchestra (or voices) has been played many times by a orchestra ensemble. For each interpretation, the artist and the musicians seize the score by adding personal footnotes. Each score becomes then unique.

Recent performances:

- *Künstlerhaus Schloss Balmoral*, Bad Ems, Germany (2012)
- *La Nuit Résonance*, 11th Lyon Biennial, Interior and the Collectors, Lieu Résonance, Lyon, France (2011)
- *Time of Music Festival*, Viitasaari, Finland (played by Apartment House) (2011)
- *Intervention Gallery*, London, UK (2011)
- *Penguin Books*, London, UK (2010)
- *Friche du Palais de Tokyo*, Paris, France (2010)
- *Sol LeWitt: Artist's Books*, Site Gallery, Sheffield, UK (2010)
- *The Art of Sound*, Soundwaves Festival, Pavilion Theatre, Brighton, UK (2008)



Between Words

2010-2013

Unbound score - print on paper and artist's and musician's annotations in pencil

31 pages

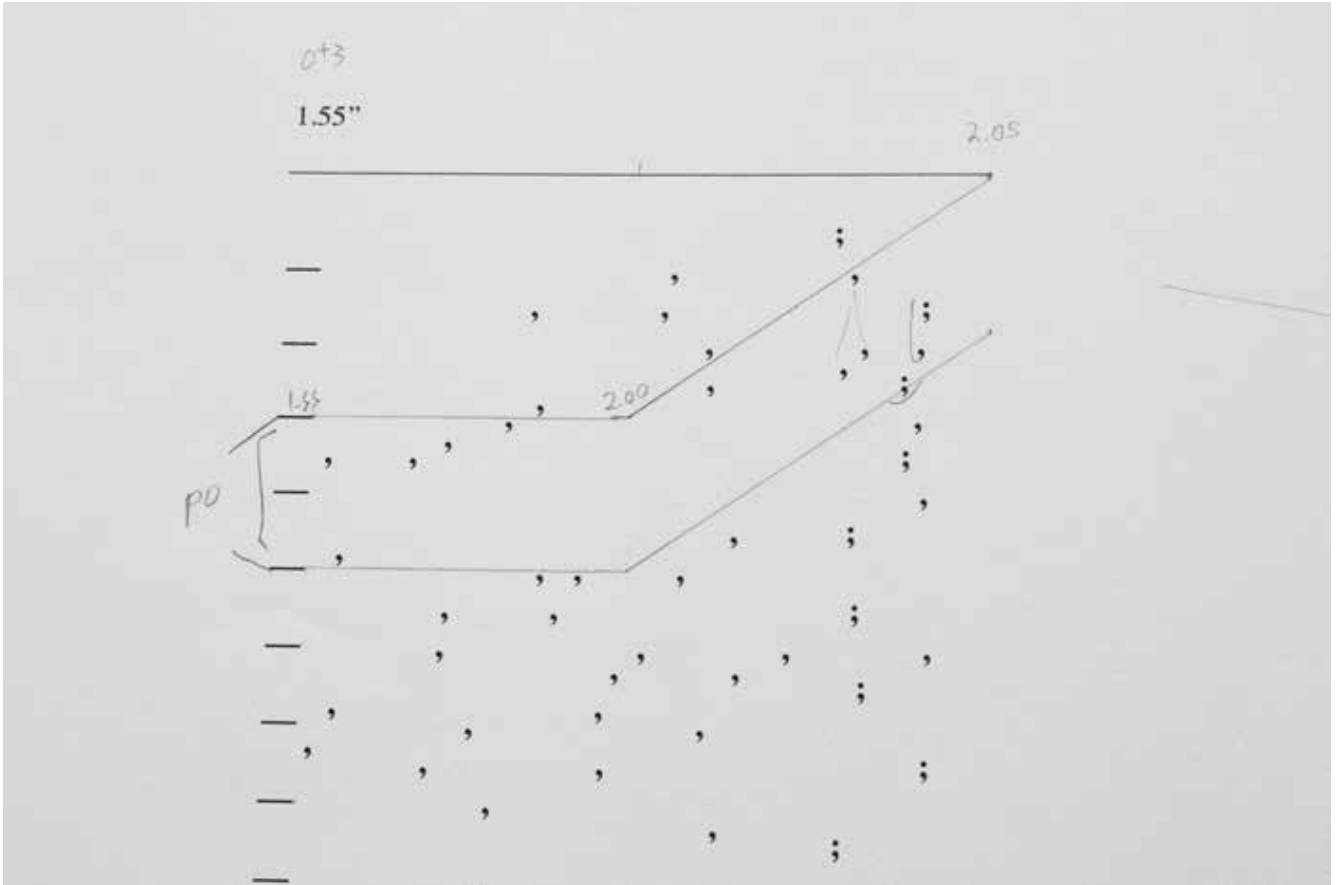
29.7 x 42 cm

Unique oeuvre from performance at Site Gallery, Sheffield, UK

(alongside the exhibition *Sol LeWitt: Artist's Books*)

May 8th, 2010

Performed by the Edges Ensemble





Book Concerto

2010

Performance at Site Gallery, Sheffield, UK (alongside the exhibition *Sol LeWitt: Artist's Books*) by Edges Ensemble



Book Concerto

2011

Performance at the 11th Lyon Biennial, Interior and the Collectors, Lieu Résonance, Lyon, France

Reading Machine is part of a series of musical furniture for a performance-installation project circling the visual score *Between Words* created by the artist. It is a circular hanging rack with a rotating top on which is hung sheets of paper containing *the score of the score*. Made using beech, its simple structure references Italian engineer Agostino Ramelli's *Reading Wheel*: a device developed in the 16th century, designed to hold six books laid open at a time, and credited as a radically rudimentary precursor to hypertext.

The simple structure of this *reading machine* encompasses an interactive viewing or peeking mechanism in its design to also reference Roussel's illustrations hidden between uncut pages found in his poem which the reader must peek through to read/see. Finally, the shape of this object-prop can also be traced back to Marcel Duchamp's *La mariée mise à nu par ses célibataires*, même, the latter being directly inspired by Roussel's own work. This object activates the score as well as its musical interpretation. It therefore serves a dual function : both as a support and/or viewing structure in the gallery and also as part of the set/prop for the musical performance.

The shape of this structure is a also 3 dimensional representation of Roussel's poem *Les Nouvelles Impressions d'Afrique* (the poem being the starting point for the artist's project *Between Words*). The manipulation and use of this *Reading Machine* reflects the poem (and one's readerly experience of it) both in form and composition. But it equally anticipates the structure and content of the performance : by materialising subjectivity, celebrating interpretation, and leaving one with the image of an octopus like conductor (or musical stand ?) with multiple arms and entry points.

Reading Machine (for Between Words)

2018

Structure in beech wood (12 branched wooden hanging rack with rotating top), paper and drawings (12 music scores 45 x 75 cm each and 12 blank papers, different types of paper, variable dimensions),
160 x 54 x 54 x 130 diamter cm (tall version), 100 x 54 x 54 x 130 diamter cm (small version)

Unique pieces

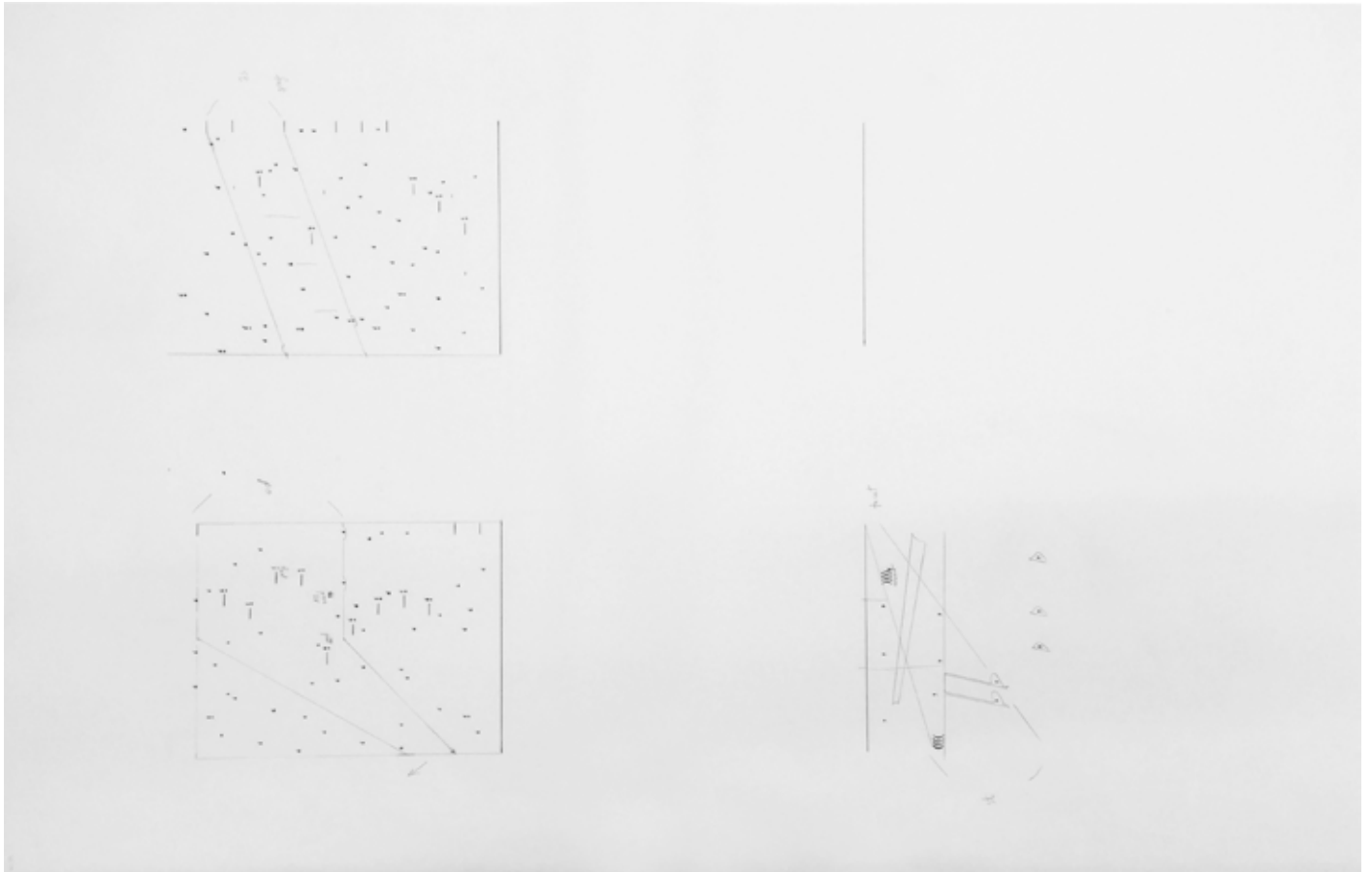
Photo © Philippe De Putter and Aurélien Mole













Conducting Conductors (Silent interpretations of a sonorous score)

2018

Documentary video of a performance, working document for the artist's project, color, sound, 06'40"



Conducting Conductors (Silent interpretations of a sonorous score)

2018

4 black presentation boxes containing personalised scores and objects for the performance, presentation boxes annotated with handwritten notes in chalk, 45 x 34 x 20 cm

Unique piece

Photo © Aurélien Mole



From the artist's own private collection, these antique seals stand quietly and elegantly, their monogrammed faces concealed. Bearing their previous owners' initials, this collection of signatures, here absent of *sign*, considers this personal tool - both as imprint and object that permits to create this imprint.

And gold chickpeas were growing on the banks

2011

Collection of 19th century wax seal placed on the Mayor of Lyon's personal desk
Variable dimensions (maximum height of seals: 8.5 cm). Biennale de Lyon en Résonance à Paris
Unique pieces



And gold chickpeas were growing on the banks

2018

Table-desk in Macassar ebony and maple marquetry,
ebony bamboo removable legs, 122 x 64 x 85 cm (desk-table)

Collection of 8, 19th century wax seals belonging to the artist

Variable dimensions (maximum height of seals = 8.5 cm)

Series of unique oeuvres + 1 AP

Photo © Philippe De Putter



And gold chickpeas were growing on the banks (2018) is a custom made table from several wood essences. On this table is placed a collection of hand carved wax seals. Alluding to a chessboard, these objects encapsulate movement, permutations, or directions for a potential game or performance. The table, consisting of a total of 192 squares, is modeled on a collection of three chessboards. Raymond Roussel, himself, was a keen chessplayer and created many strategies, recognised by Marcel Duchamp. Duchamp also developed strategies for the game around the *Raymond Roussel Formula*. Shifting between notions of collection and ritual, this work imbues privacy, tactility, but also play.



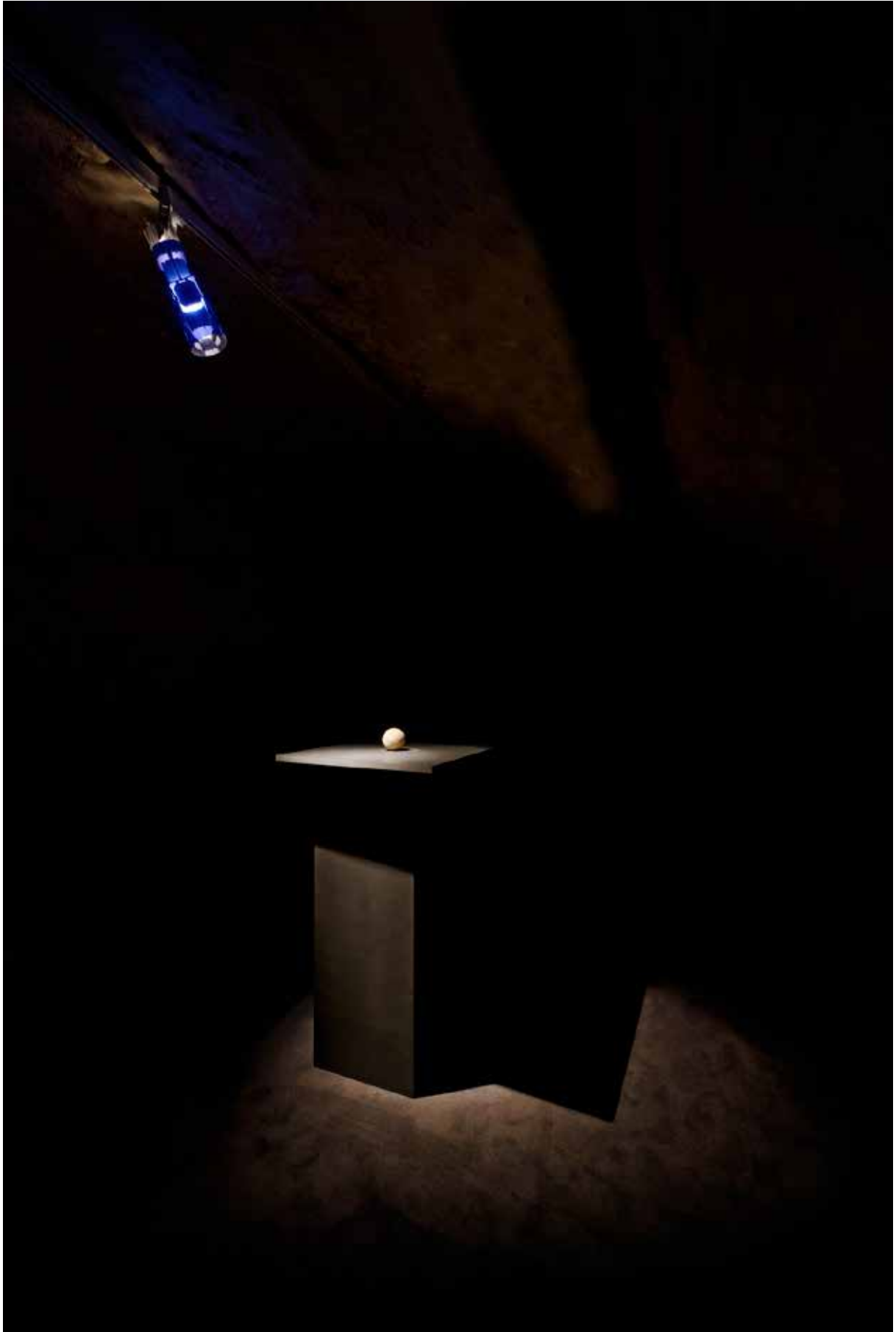
My world

2018

Sand from 16 different locations/countries, binding agent, 55 x 55 x 2 cm (table) , variable dimensions (sphere)

Serie of unique pieces + 1 AP

Photo © Aurélien Mole





Elisabeth S. Clark delicately fashions together grains of sand from more than a dozen places and countries around the world. The fragility of her gesture brings to mind the precariousness of a perfectly crafted snowball. Or could it be a hefty pile, a globe, a sphere of poetry for inexpressible language... One's mind turns to Robert Smithson's *Heap of Language*, as if she had crumpled together into a wad all the punctuation that had fallen from the pages next door. Though her gesture might seem light in touch, these grains of sand bridge places far and wide. This work, entitled *My World* (2018), contains years of collecting: the artist's own personal atlas of sand from all the places that have shaped her.



Enchanté

2017

Biodegradable glitter "welcome" carpet/door mat, sprinkled directly on floor, 348 x 308 cm,
shape and dimensions variable

Artwork presented at the 14th Biennale de Lyon, *Floating Worlds* curated by Emma Lavigne
Unique piece



Patinoire. Bac à sable. Piste de danse. Scène. Un tapis ou paillason en paillettes qui invite et confronte. A découvrir sur la pointe des pieds ou en pas funambules ou peut-être en dansant ou tout simplement en marchant.

Ce passage obligé du spectateur à travers une étendue de paillettes qui prend la forme de paillason ou grand tapis et que le spectateur emportera nécessairement avec lui. Enchanté, qui se traduirait en anglais par "Nice to meet you" – est comme une sorte de bienvenue.

Cette oeuvre est une oeuvre à la fois très éphémère et vivante, conçu pour l'entrée et l'intégralité d'un lieu.

Sa forme rectangulaire de départ évolue, bouge, se disperse et éventuellement s'étale sur une échelle beaucoup plus grande et lointaine, laissant des traces de paillettes (et des éclats de lumière étincelantes) dans l'exposition, dehors, sur les pieds des visiteurs, même à plusieurs kilomètres plus loin...



Enchanté

2016

A rectangular coat of gold glitter, sprinkled directly on the floor
60 x 80 cm, shape and dimensions variable
Unique piece



Today I turned a library of books inside out

2017

Action / performance Frac Franche Comté, Besançon, France
Collection Frac Franche Comté, France





For this exhibition *Today I turned a library of books inside out* Elisabeth S. Clark works in and with the space, taking simple but specific measures to re-arrange its architecture. Her signature act, achieved by flipping books on a shelf from front to back (or as the artist calls it, by turning books inside out), renders the titles of books invisible post the artist's intervention. This minimal gesture, without addition or removal, turns the books into mere sheets of paper - a wall of blank books - creating a total absence of words in a place normally dedicated to them. It also interferes with the practical and economic operations of the gallery. The reader, in his quest for a particular title or author, is instead confronted with an engulfing and absurd succession of blank paper. Despite its transformation, the onsite bookshop will retain its regular operations and normal opening hours. The librairie, in not ceasing its activities, must operate blindly.

Today I turned a library of books inside out

2009
Action / performance
Galerie Ho, Marseille, France

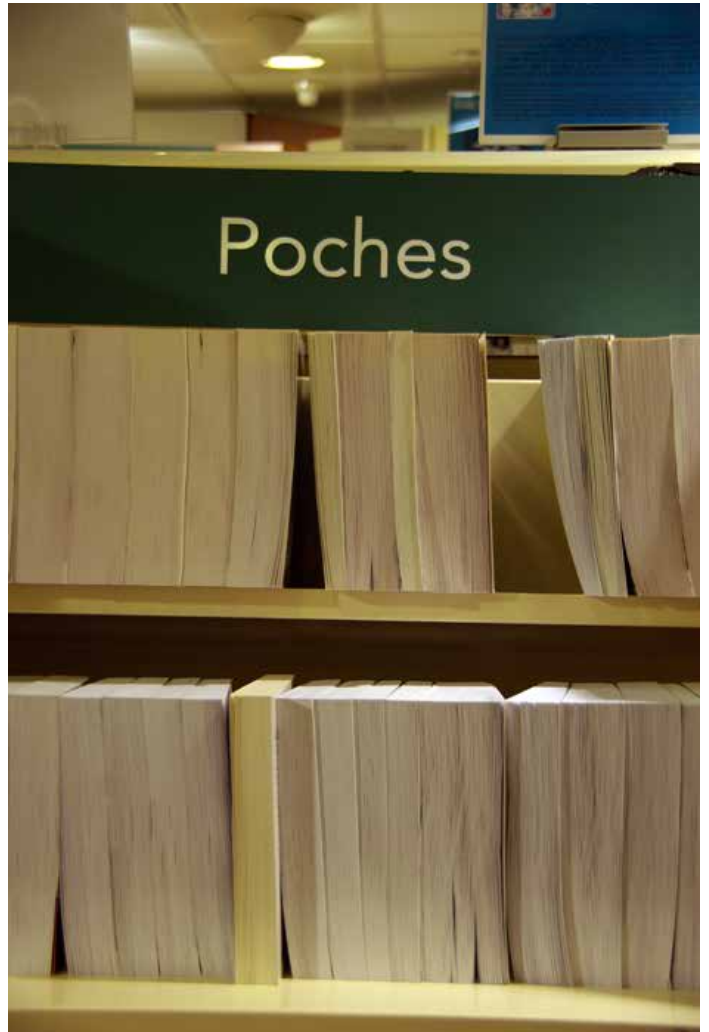


Today I turned a library of books inside out

2008 -2013

Action / performance in bookshops and libraries

Variable dimensions





Today I turned a library of books inside out

2012
Action / performance
Künstlerhaus Schloss Balmoral, Bad Ems, Germany

Today I turned a library of books inside out

Today I turned a library of books inside out

2009
35mm slide, projector
Edition of 5 + 2 AP
Collection Frac Franche Comté, France



Thoughts written in Herbin violet ink, on white laid paper, were drowned in a glass of water. The sheet of paper then removed, leaving my thoughts to evaporate.

Mes pensées noyées

2012

Violet ink, glass of water
Series of unique pieces



The water is deep purple. A wrinkled page next to it. My drowned thoughts... in violet ink. The glass does not contain water but also a spoonful of doddled thoughts - plunged, dissolved and now evaporated. Language inside a glass.

Mes pensées noyées

2018

Violet ink, 15 water glasses, variable dimensions

Series of unique pieces



Billets doux

2018

2 shells, water, violet ink from two "billet doux" (love notes), paper, 20 x 11,5 cm each shell
Series of unique pieces





A very minimal, practically invisible gesture, this intervention nevertheless quietly and scrupulously ponders Hans Christian Anderson's literary fairy tale, *The Princess and the Pea* and other literary references to 'pebbles' (Cicero, Joyce, Beckett, Chesterton, Japanese proverbs).

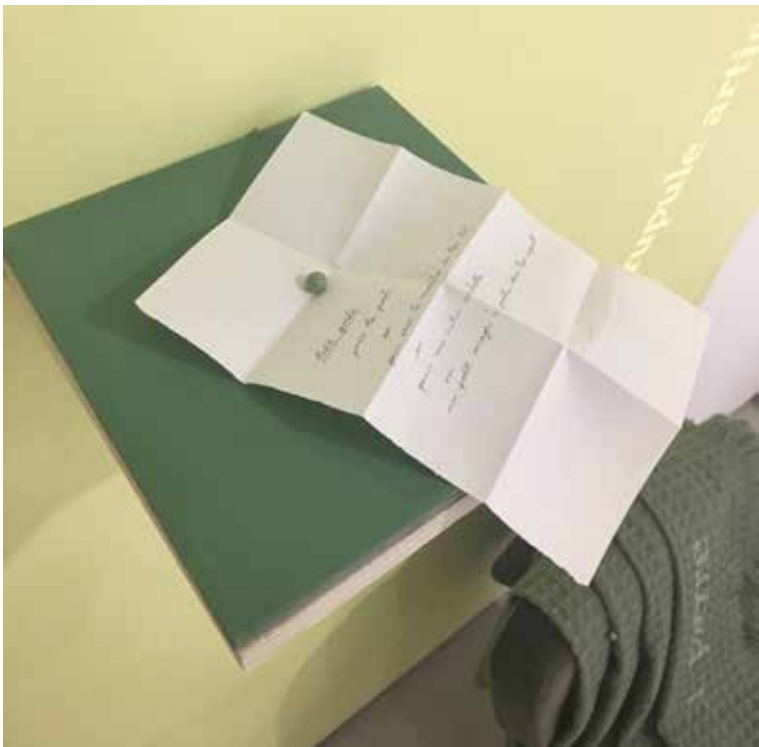
Petit poi(d)s, in French, significantly both refers to a 'pea' and to a 'tiny measure/unit of weight'.

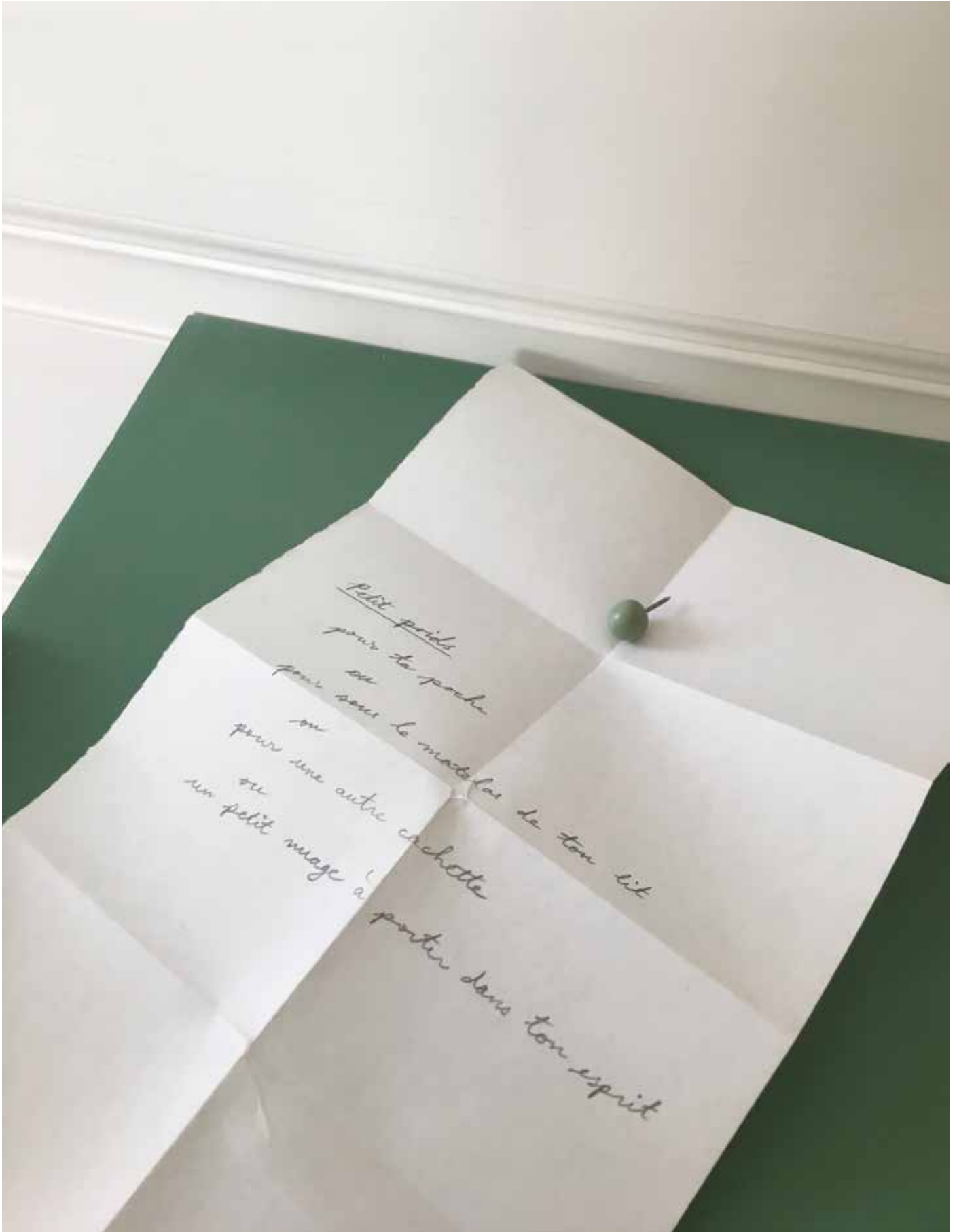
A playful pun intended to identify one's physical sensitivity, this scruple begs to sculpturally consider not only Anderson's delightful tale but also that of the wider role, task and consequence of art.

Petit poids

2018

Earthenware little pea, tile, folded written note, slide,
book, variable dimensions, series of unique pieces







Treasure Hunt

2015

23ct gold giraffe's eyelash, 5.5 cm long, unique piece

Laser engraved and painted Nebrasina limestone on a metal rotating lectern stand, 60 cm diameter x 70 cm high

Unique piece

Monoprinting on paper, frame, glass, 33,7 x 46 cm, unique piece

Monoprintings casket on paper, 29,7 x 42 cm (drawings) / 45,5 x 33,6 x 4,2cm (casket), unique pieces



Installation view FIAC Hors les Murs 2015 Jardin des Plantes



In 1827, the first giraffe ever to set foot on French soil arrived at Le Jardin des Plantes. This giraffe, a gift for the King, reached Paris after an extraordinary journey and grueling trek that began in southern Sudan and involved more than 5000 km. She was first carried on the back of a camel, sailed down the Nile to Alexandria, then across the Mediterranean in a larger vessel, before walking on foot from Marseille to Paris. The Jardin des Plantes finally became the home of this famous giraffe, named Zarafa, who lived there happily for 18 years until her death in 1845.

Elisabeth S. Clark's work *Treasure Hunt* reflects upon this wonderful tale to help one to consider the wealth of remnants that nestle within the Jardin des Plantes, whether visible, hidden or buried.

The artist has chosen to place a 23ct gold giraffe's eyelash within the Jardin des Plantes.

A personal fictitious map remains for visitors to interact with, evoking possible trajectories of where this golden eyelash might lie hidden. The map is engraved into stone and is an amalgamation of several different maps of le Jardin des Plantes, drawn from different periods in history and weaved together at different scales. This map or trail marker – receptive to movement, repositioning and spinning – is like a compass without fixed position or destination.

The eyelash, trailing somewhere within the gardens, becomes like a fossil, accentuating the long history and purpose these gardens have previously served.

Treasure Hunt mentally maps a garden full of treasures, remnants, histories and imaginary orientations and incites visitors in a quest to search for this glistening long golden giraffe's eyelash, as they walk and wander through the gardens.

By evoking the memory of this place and subtly transforming the way the public encounter the gardens, Clark wishes to create sites for contemplation, voyaging and reverie.

A series of monoprints on paper accompany this garden installation. Entitled, *Treasure Hunt (blueprints: as I remember them)*, these fictional blueprints merge the story of this work with the artist's imaginary wanderings/ wonderings. They also reflect upon the potential journey and whereabouts of the golden giraffe's eyelash.



Elisabeth S. Clark replaced the handrail in the gallery with a new one, created with the famous Coolatin Oak directly taken from a fallen tree of Tomnafinnogue Woods. Artwork made for the exhibition *Between the Woods and The Water*, Mermaid Arts Centre, Bray, Eire.

Some back and forth of matter (between the woods and the gallery)

2015

Altered handrails, Coolatin oak from fallen tree

590 x 6 cm

222 x 6 cm

2 unique pieces

Photo © Mermaid Arts Centre, Bray, Eire



Some back and forth of matter (between the woods and the gallery)

2015

Fallen Coolatin oak tree from the Tomnafinnogue Woods, last fragment of Ireland's natural oak woodlands

Variable dimensions

Unique pieces

Photo © Mermaid Arts Centre, Bray, Eire



What if time was slowed down? What if a fraction of a second was gained every second?

The sound records the second hand beat of a clock in the artist's 25 hour 'day'. One minute of a 25 hour day consists of a total 1 minute and 2 1/2 seconds. For every hour, one would gain two and a half minutes. Research actually shows that our natural biological clock should be that of 25 hours. And time is furthermore not as consistent and rigidly structured (to its 24 hour cycle) as one so readily accepts.

The beginning of the exhibition will mark the beginning of the clock's 25 hour cycle.

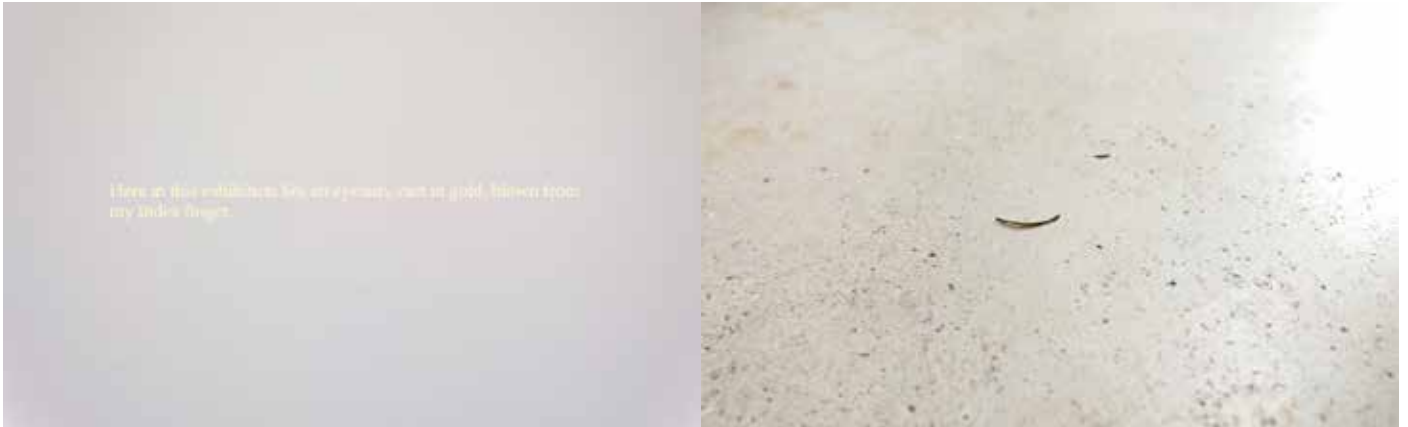
Twenty-five hour clock

2014

Custom quartz clock

12,5 x 3,5 cm

Edition of 5 + 2AP



Ici dans cette exposition se trouve un cil en or soufflé de mon index.

Here in this exhibition lies an eyelash, cast in gold, blown from the artist's index finger. A human eyelash, which is commonly associated with dust, is turned into a precious metal object, before being cast back to its *dust* like state, by blowing it back into the gallery space. This incredibly minimal, almost invisible work is the result of multiple processes and gestures, none of which are physically visible in the space. This work ultimately questions the status, appearance and value of the art object today, by exploring this gap – between both the presence and non-presence of artworks.

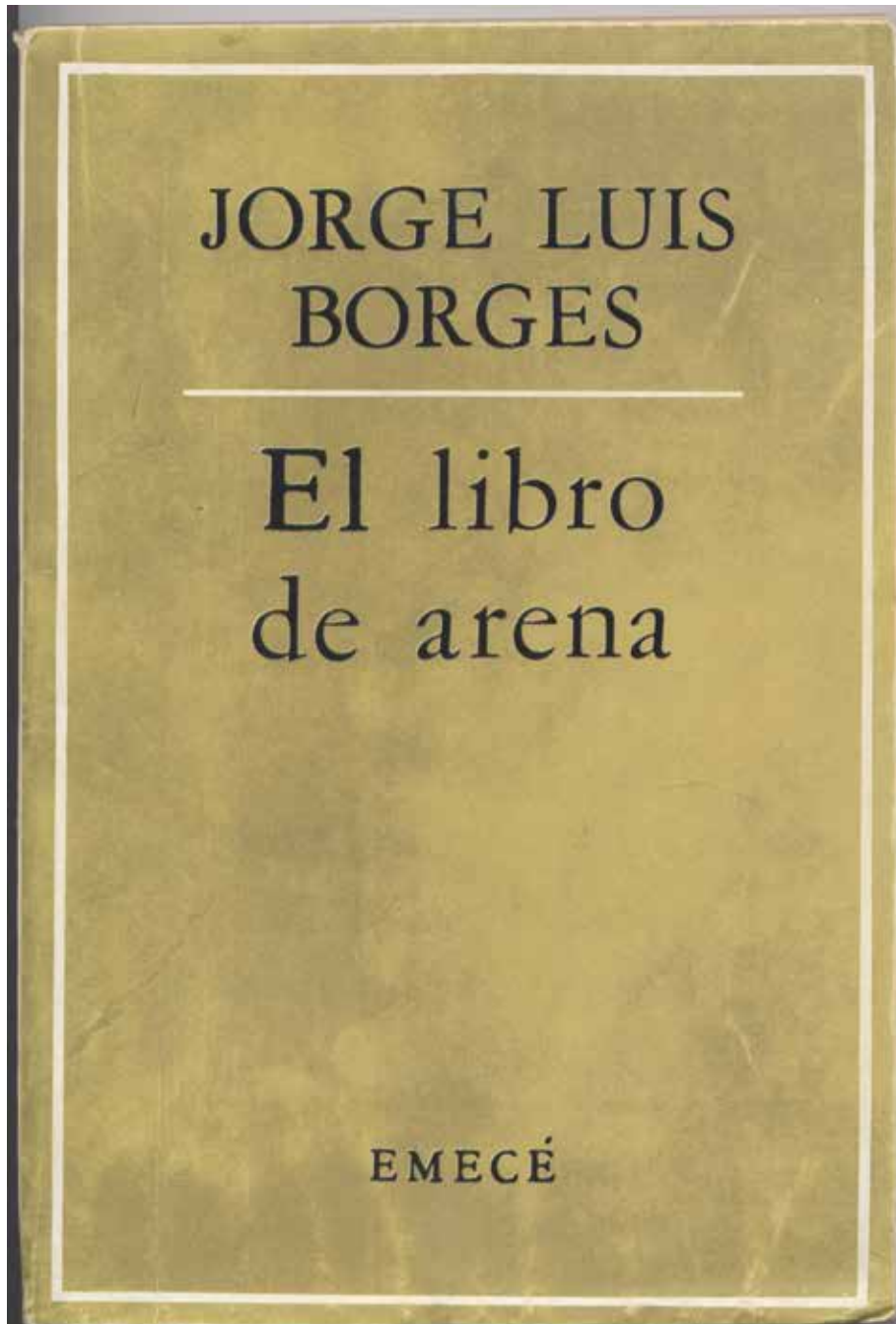
May I draw your attention to a cast eyelash

2012

18ct gold eyelash and 35 mm slide

Serie of 3 unique pieces

Private collections



During a visit to Buenos Aires in 2009, Elisabeth S. Clark stumbled upon a rare first edition of Jorge Luis Borges' *The Book of Sand*. She purchased it and carried it with her throughout her three months' journey through South America. In one of the driest regions in the world, the Atacama desert, she decided to then bury the book, recalling the phrase that says "the best place to hide a leaf is in the forest". It seemed a fitting place to both lose but also archive this first edition.

When I buried the Book of Sand...

2009

First edition of *El libro de Arena* (The Book of Sand) by Jorge Luis Borges
18.5 x 12.4 cm



When I buried the Book of Sand...

Upon my first visit to Buenos Aires, I stumbled across a rare first edition of Jorge Luis Borges' Book of Sand. I couldn't resist purchasing it since I questioned whether I would ever see it again. It seemed the closest I would get to the disparate tome given that my quest across the dusty shelves of Argentina's National Library had been eventually abandoned in vain. My futilous search was not without measurable persistence however. Every cartouche was persued, every volume and interval between volume charted. But it appears it was truly misplaced. Perhaps it lies still in the shadows of the former basement. Or perhaps, it was lost in its move. This 'other' edition, a first furthermore, seemed the closest substitute for now. An honest exchange, transaction.

I was travelling for three months. The book travelled with me, onwards outwards, quietly protrusive both in its physical and letal capabilities. I had placed it in the front pocket of my own (coincidentally) gray valise though I could no longer find the end page. And then one day, I reached a certain point. My rather fond acquisition (I must confess) would not last. It was time to part. Cited the driest desert in the world, the Atacama Desert stretched before me. It seemed a fitting place to bury it - or perhaps archive this seminal edition. I remember reading once that the best place to hide a leaf was in the forest. I tried not to measure how far I walked or how deep I dug into the sand that day. But I do remember that it was far and the landscape abysmal. I never knew that sand had so many colours. Nor that the sun could stand so still. And so it became lost. Lost to the infinite grains of sand.

When I buried the Book of Sand...

2009

Photography, frame, 57,5 x 46 cm

Edition of 5 + 2 AP

The Atacama Desert where the first edition of *El Libro de Arena* was burried, lost

W h e n I b u r i e d t h e B o o k o f S a n d . . .

Upon my first visit to Buenos Aires, I stumbled across a rare first edition of Jorge Luis Borges' *Book of Sand*. I couldn't resist purchasing it since I questioned whether I would ever see it again. It seemed the closest I would get to the disparate tome given that my quest across the dusty shelves of Argentina's National Library had been eventually abandoned in vain. My futilous search was not without measurable persistence however. Every cartouche was perused, every volume and interval between volume charted. But it appears it was truly misplaced. Perhaps it lies still in the shadows of the former basement. Or perhaps, it was lost in its move.

This "other" edition, a first furthermore, seemed the closest substitute for now. An honest exchange, transaction.

I was travelling for three months. The book travelled with me, onwards outwards, quietly protrusive both in its physical and mental capabilities. I had placed it in the front pocket of my own (coincidentally) gray valise though I could no longer find the end page. And then one day, I reached a certain point. My rather *fond* acquisition (I must confess) would not last. It was time to part. Cited the driest desert in the world, the Atacama Desert stretched before me. It seemed a fitting place to bury it – or perhaps archive this seminal edition. I remembered reading once that the best place to hide a leaf was in the forest. I tried not to measure how far I walked or how deep I dug into the sand that day. But I do remember that it was far and the landscape abysmal. I never knew that sand had so many colours. Nor that the sun could stand so still. And so it became lost. Lost to the infinite grains of sand.

The text dimensions mirror the page size of the buried copy of *El Libro de Arena*.
Translations in Spanish & French are available on the artist's website.

When I buried the Book of Sand...

2011

Text, dry letter transfer (on wall)

18.5 x 12.4 cm

Edition of 5 + 2 AP



A photograph of a lush blanket of flowers. Not sand – *flora*. A desert in bloom. Is this even possible? In the distance, rolling sandy dunes locate the image, a reminder of where we are. The Atacama Desert, transformed into a spectacular blossoming. Accompanying this photograph is a handwritten text in colourful varying hues of pink and purple ink. A bright, cheerful display of watercolour(ed) text. It makes me think of these dormant moist seeds hidden amongst the grains of sand, absorbing all that rainfall and now springing forth, painting the world's driest place with vibrant colour.

Afterword

2016

Dry letter gloss transfer with silicone coated matt backing tissue, staples, fluorescent pink tape

16 x 25 cm

Edition of 5 + 2 AP

i wonder where and in what condition
now lies The Book of Sand?
Has it quite literally turned to sand
and then to seed and is perhaps
now flowering?

Afterword

I would give you its title if I could be sure of it.

I would also give you the date when it was made if I could be sure of it.

Yet neither is it bound by words or numbers.

It is simply an afterword. An afterwork . Made after the work was made. A visual impression that has left me with something more to share.

Whatever happened to *The Book of Sand* I buried in the Atacama Desert? It seemed a fitting place to bury it – or loose it. Borges' Book of Sand lost to the infinite grains of sand.

Then it was the driest desert in the world, and now this very same barren desert is rolling out carpets of purples and pinks, whites and blues. Transformed. Blooming. Hidden botanical treasures emerging after rainfall. A breathtaking site.

Afterword

2016

Dry letter gloss transfer with silicone coated matt backing tissue, staples, fluorescent pink tape

16 x 25 cm

Edition of 5 + 2 AP





This very curious work presents a shell within a shell: an *empty*, pageless hardbound book cover encased in its supporting slipcase.

The slipcase is finely bound with a red leather entry – a formal decision specifically there to accentuate the spine of this work (book shell). In contrast, a very economical plain white vellum starch filled cloth has been selected for the rest of the slipcase and the matching encased hardback book cover, a cloth which is typically used for bookbinding restoration or as a construction material in the hinging of joints and spine construction of books.

The spine is also left intentionally *blank* (untitled, unnamed), a decision which is made clearer when one discovers the title (and invitation) on the reverse side, bordering its encasing slipcase. A simple invitation in bold red letters: *Let's think of a title when we meet*.

Let's think of a title when we meet is a minimalist work, formally very precise, that invites its viewer in a close exercise of looking, deciphering. The work is itself in construction – a shell to name (and to fill), a hinge to consider and to ponder, whilst both painterly and sculptural in its formal properties, it is as equally performative in its request. Using the book as departure, it deconstructs this object in order to consider the role and significance of the spine and title. In so doing, it further casts a wider question about *the spine* or *hinge* or *shell* of an artwork in general – what is the spine of a work? Is it its content? Exterior? Interior? Title?

Would the same work be the same work if it had two different titles? One is left pondering.

Let's think of a title when we meet

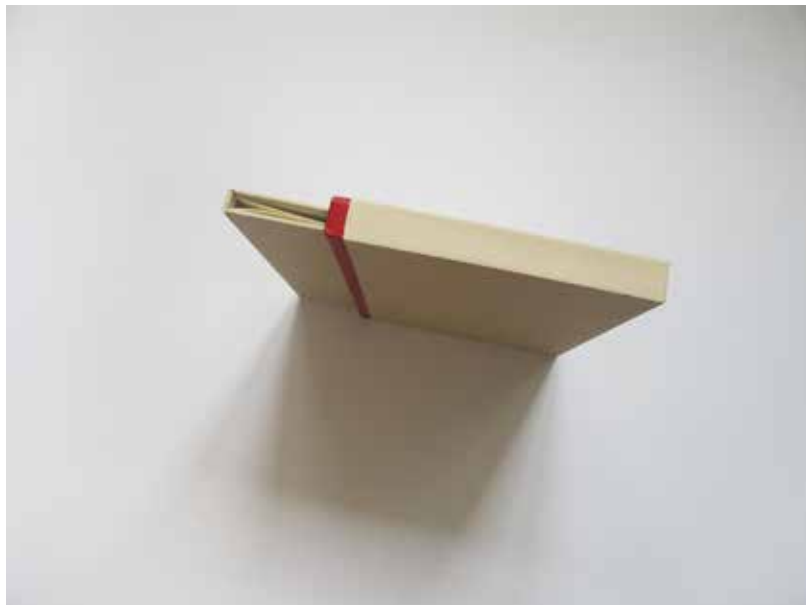
2014

A single hardback book cover, bound in cream cotton starch construction bookcloth with cream endpapers

Housed in a red leather entry slipcase with red-foil blocking to rear

24 x 16.4 x 2 cm

Edition of 5 + 2 AP





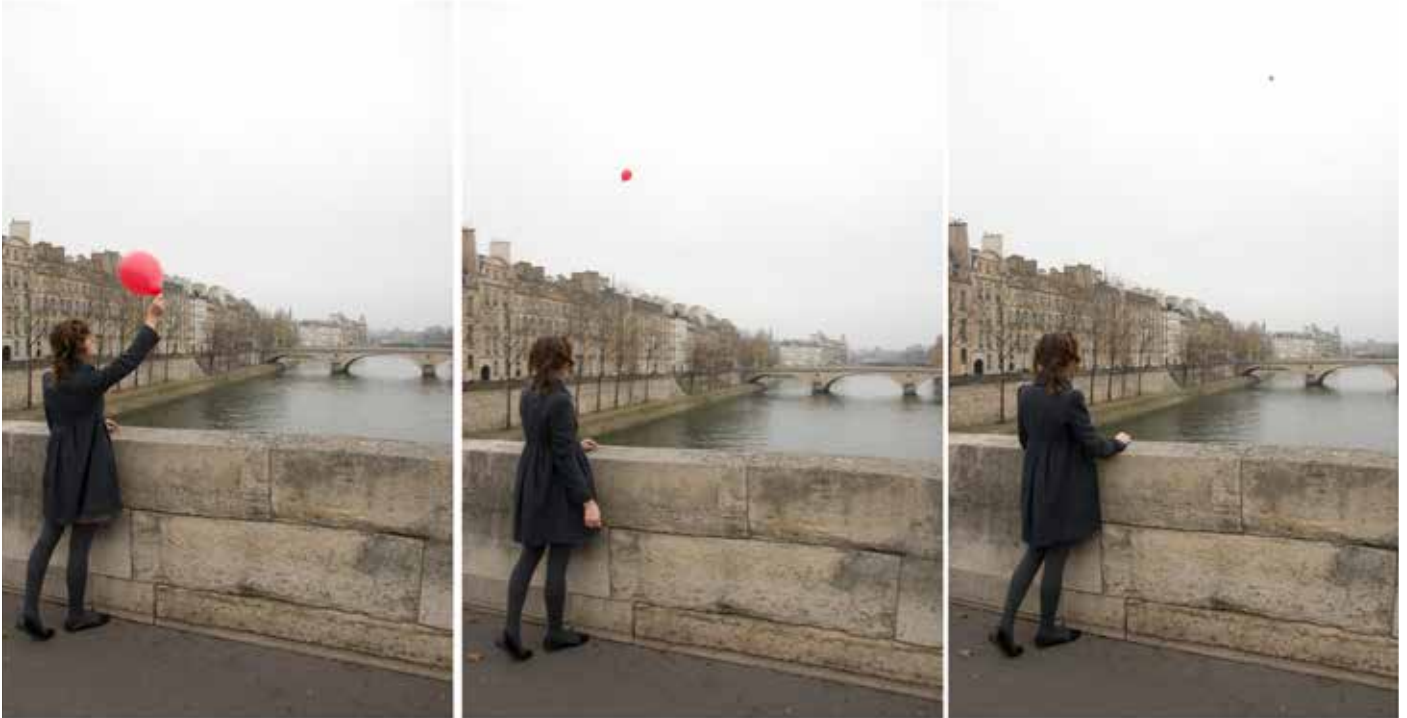
Let's think of a title when we meet

2013

Vinyl sticker on wall

325 x 14 cm

Edition of 5 + 2 AP



Eclat consists of a choreography for 33 people (dressed in red) and 33 red helium balloons to take place on the 33 footbridges in Paris. The red balloons will be simultaneously released from the 33 different bridges connecting the city. The gesture, though incredibly simple and ephemeral, will provoke an important upward journey and an eventual transformation: the bursting of these balloons over the city, into thousands of tiny little pieces, like an invisible rain of confetti or a huge party popper released in the sky.

This transformed state, though almost invisible to the naked eye, is the result of these simultaneous actions and an event devised for the sky and for our imaginations.

The work seeks to both consider the materiality of a balloon and the thermal effects and different 'states of change' it experiences as it travels into thinner airs. By inviting the viewers to follow and trace this trajectory of flight in their mind's eye, one is equally encouraged to consider the materiality of the invisible.

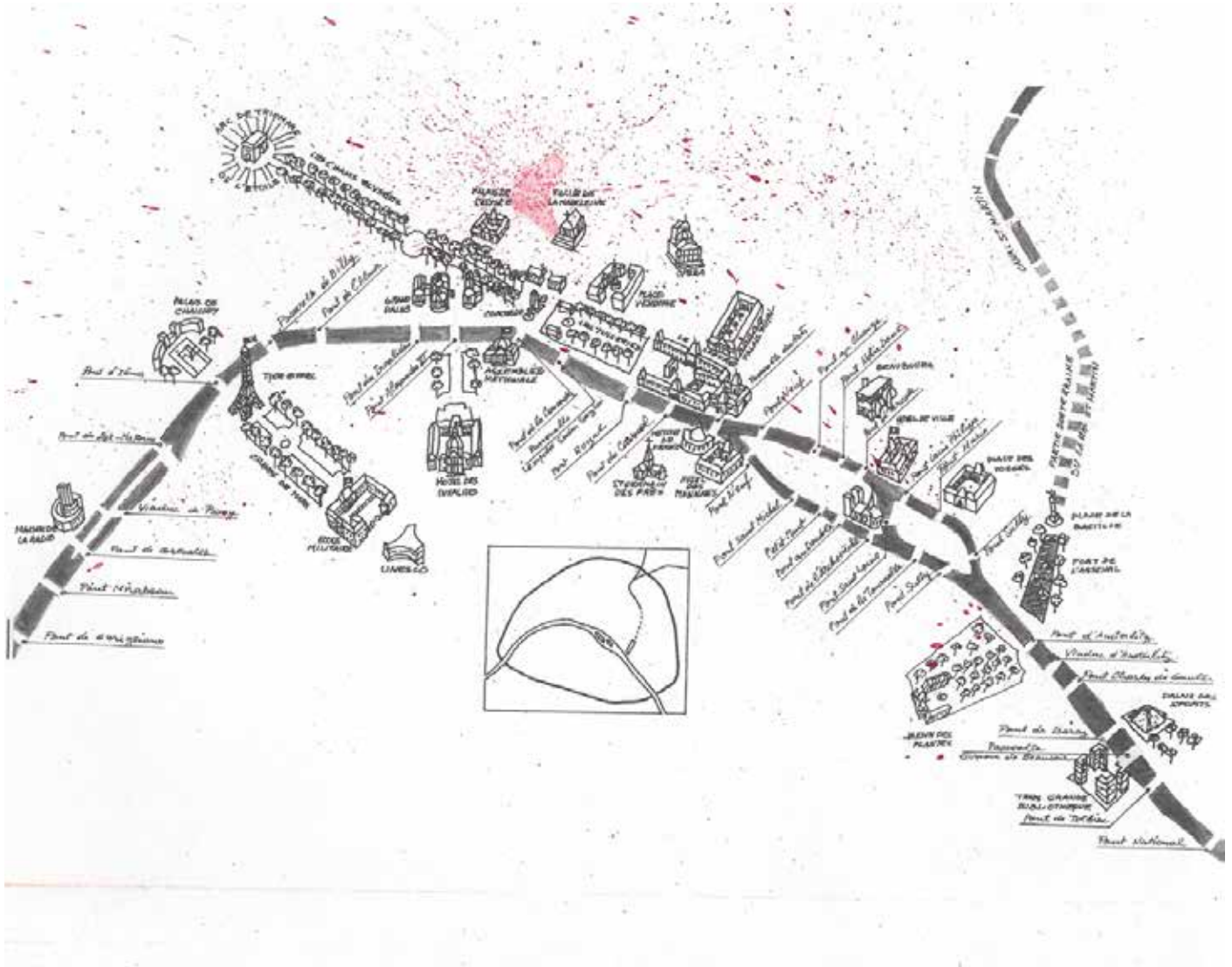
Equally, the work explores the simplicity of a simultaneous, multiplicitous gesture. The careful choreography spans the city but also connects it to then produce a sculpture-event-drawing in its sky and for its sky. Nevertheless, this invisible cloud of red confetti (this happening), in its multiplicity of visualizations, sustains the invisibility of the invisible. It is both necessarily invisible and equally visible to those who choose to keep this event alive.

Éclat, in French, means to shatter, to burst but also connotes a fragment – flash – a burst of sound – brightness – or brilliance. This *burst* (of material, sound, colour and form) eluded to in the title points as much to a physical notion as it does to an immaterial, fleeting flash of thought.

Eclat

2014

Choreography for Paris' 33 footbridges
33 red helium balloons and 33 people (wearing red)
Performance upon request





A thought was forming like a piece of sculpture behind the eyes

William Golding, Pincher Martin

Here writing is used as a tool for drawing, imagining, catalyzing, timekeeping. Previous gestures, events and performances made by the artist are recorded or presented, in words, in their most essential form. These fragments become like living scores, both traces of past events and catalysts for sculptures in the mind's eye. *Thought sculptures*. These strings of words are like negative sculptures, traces of motion, documentation in the present tense, transforming a short sentence into an imaginary picture or recreating an impression of an ephemeral moment.

Words that don't keep still

2014

Series of letterpress prints, framed

42 x 29.7 cm (each print, unframed), 47 x 35 x 3 cm (framed)

30 unique pieces



Étincelle
2013
C-print



Till / in its turn/ It drew
Till it / in its turn/ It drew
Till it drew
In its turn
It drew
Till it drew
Its turn drew
Till it in turn drew

Space. Drawing. Architecture. What is it describing?

Till it in its turn drew presents a potential drawing in written form. A drawing as text. The work is revealed in the action of thinking and the act of spatialising or temporalizing these words. The text is closely related to the space, the architecture, the light, the shadows and to what happens within this environment and/ or atmosphere. This slide is reappropriated each time by the artist, according to the site and architecture in which it is displayed.

In the case of this installation, each individual slide has been coloured by hand with varying translucent fluorescent felt-tip pens. The text becomes bathed in different hues of colour not so dissimilar from the changing colours of natural light.

Till it in its turn drew (again)

2014

35mm slide carousel tray, 81 slides coloured with fluorescent highlighter pens,
slide projector and timer, variable dimensions

Projection duration 40'

Unique pieces serie



So you mean either of them could be the real one? Or, quite possibly, neither?

A stuffed parrot sat atop Gustave Flaubert's writing desk whilst he was writing *Un coeur simple*. This parrot, which he borrowed from the Musée de Rouen, has been the subject of much intrigue, in a quest for authenticity.

Two museum collections in Rouen claim their Amazonian parrot is the parrot which Flaubert borrowed. The first parrot can be found on display at the Musée Flaubert et d'Histoire de la Médecine at l'Hôtel-Dieu, the hospital where Gustave Flaubert's father had been head surgeon. The second, duplicate is housed at the Pavillon Flaubert in Croisset. But which is the true one – the one that sat on Flaubert's desk for more than three weeks, providing inspiration, company and at times, even revulsion?

This project (in progress) sets out to investigate the mystery of the two stuffed Amazonian parrots in a quest to also consider the status of the 'original' versus the 'copy'. The parrot himself, as figure, ironically emerges as a parody of this story.

Clark is interested in the capacity for language to be expressed through different mediums and consequently acquire new meanings. Here, attention is drawn to the parrot, as a symbol and emblem of gestures of doubling, repetition, borrowing and the malleability and migration of language.

So you mean either of them could be the real one? Or, quite possibly, neither?

A breath of fresh air

2014

Antique crayon style lithograph print with original hand colouring (1828),
working document/ supportive material, 15 x 23 cm (unframed) / 16.4 x 24.4 cm (framed)
Unique oeuvre, no artist's proof (+ request to borrow work for future exhibitions)

choon

2008-2015

Stack of “choon” definitions on newsprint, wooden shelf

20 x 10 x 7,5 cm

Edition of 5 + 2 AP



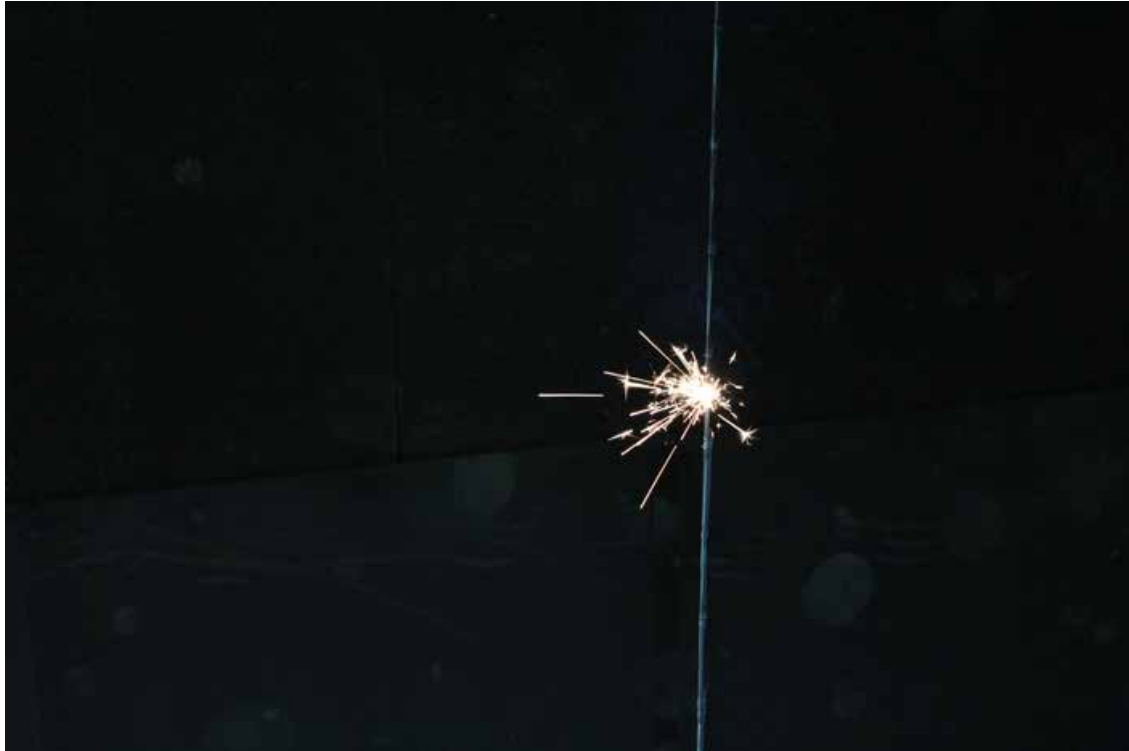
Fragments from a work in progress is a sculpture presented at a height above one's head. It invites the viewer in an exercise of looking. The two unbound books become noticeable only upon closer inspection. In fact, everything about this work deserves a second glance of consideration – the placement of the books, their spines carefully jutting from the edge of the shelf; the loose interior pages, visibly cut rather than folded and left unbound and finally, the titles which are themselves pieces of paper glued to the spine in a very untypical, DIY, makeshift fashion.

All bookbinding rules have been broken. What appears like two books on a shelf is in fact a sculpture made up of loose, mobile parts. Are they fragments for a work in progress? Or fragments from a work in progress? The title captures this in-betweenness and leaves the viewer wondering what sits between these two golden yellow book covers and inscribed on the loose pages of this esoteric work.

Fragments for a work in progress I Fragments from a work in progress

2008

Two book covers inserted with unbound, cut, loose pages
Series of unique works



A spark kept alight

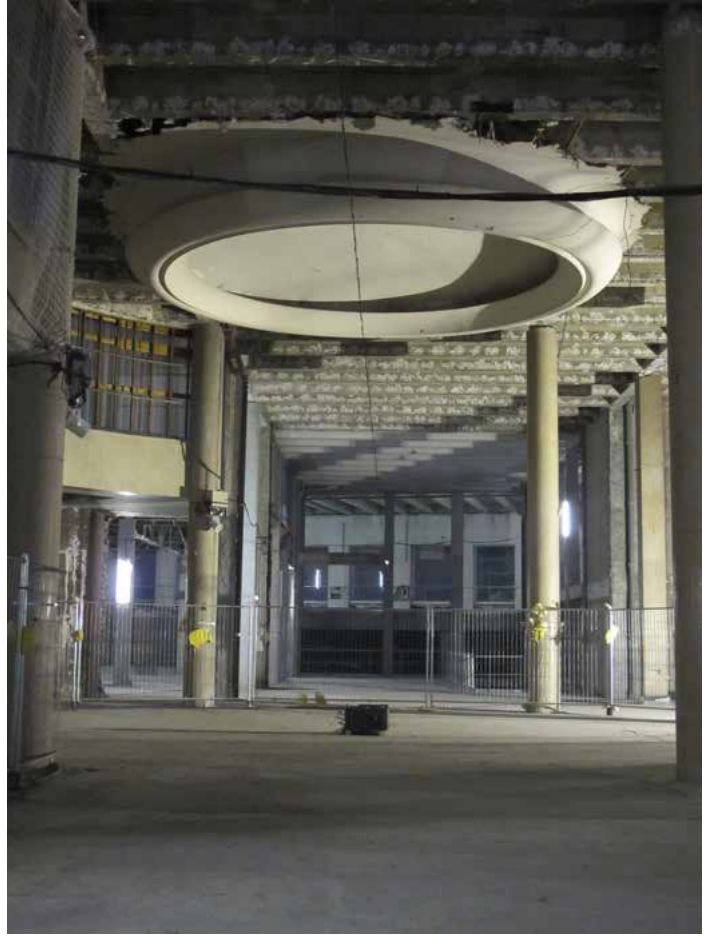
2013

1 000 sparklers, 2mm cable

Duration: 8h, dimensions: 60 m, height of cable: 4 m

Event (durational sculpture) part of exhibition : Le Pas Funambule, Geneva, Switzerland

Collection Frac Franche Comté, France



A spark is kept alight for more than 12 hours, over two consecutive days, of a two day exhibition. From nightfall until midnight, the spark traces a slow, gradual, uninterrupted trajectory across the expansive fallow space. As the spark waltzes forth, its incandescent direction eventually delineates a single drawn line. The fleeting, ephemeral nature of a tiny spark becomes prolonged, sustained - its essence of 'being' reconsidered.

A spark kept alight

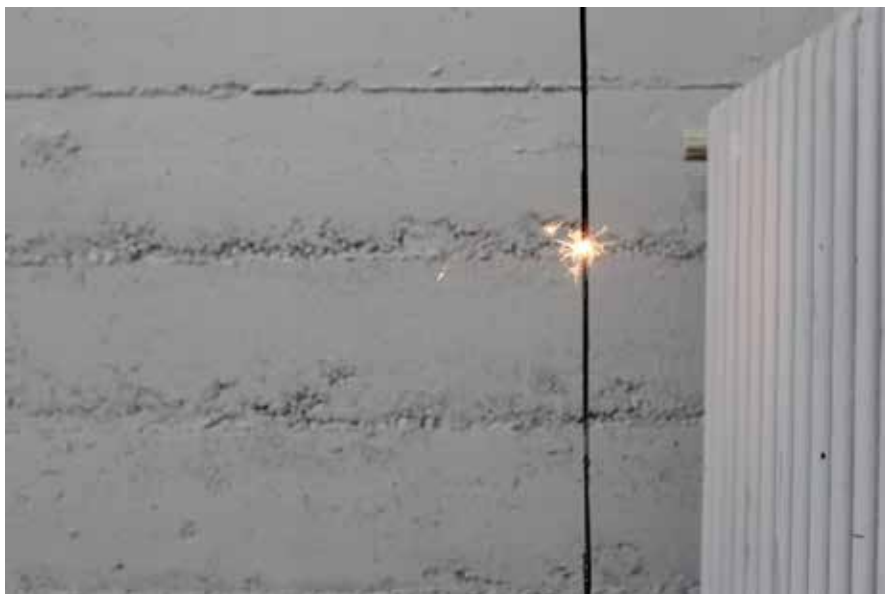
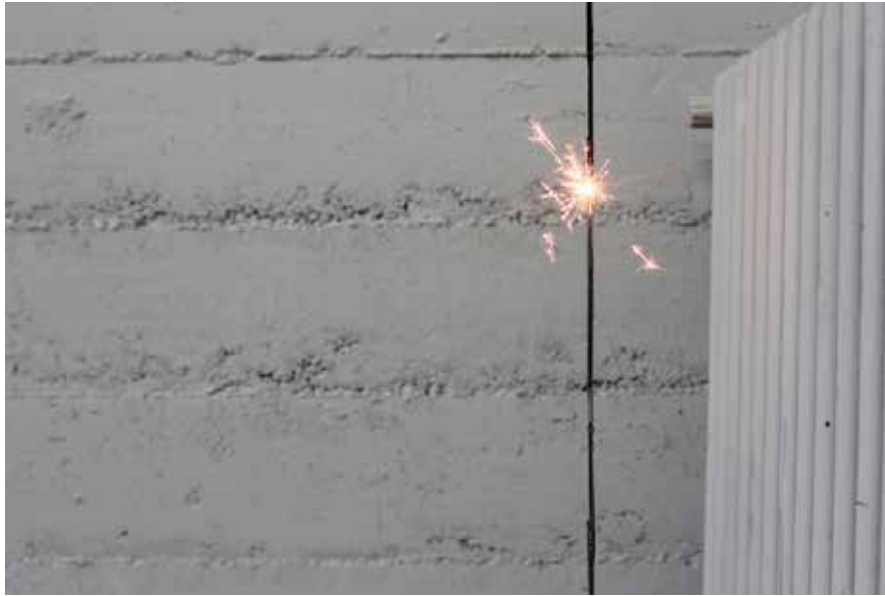
2010

800 sparklers, 1.5 mm cable

Duration 12h, dimensions: 80 m, height of cable: 3.5 m

Event (durational sculpture) part of exhibition : Friche du Palais de Tokyo, Paris, France

Collection Frac Franche Comté, France









Echo echo

A landscape. A proposed sonic state. Or is it a conundrum?
an instruction?

The title itself suggests a preliminary state. The sketch
for – something else. It is also an invitation and a title, left
complete in its incompleteness.

Sketch for a sound

2012

Letterpress print

42 x 29.7 cm (print), 47 x 35 x 3 cm (framed)



En un clin d'oeil (01h 59m 60s)

2012

Bad Ems, Germany, July 1st 2012, video, color, mute, format 16/9, 29' 09"

218 street lamps flickering at the separating second.

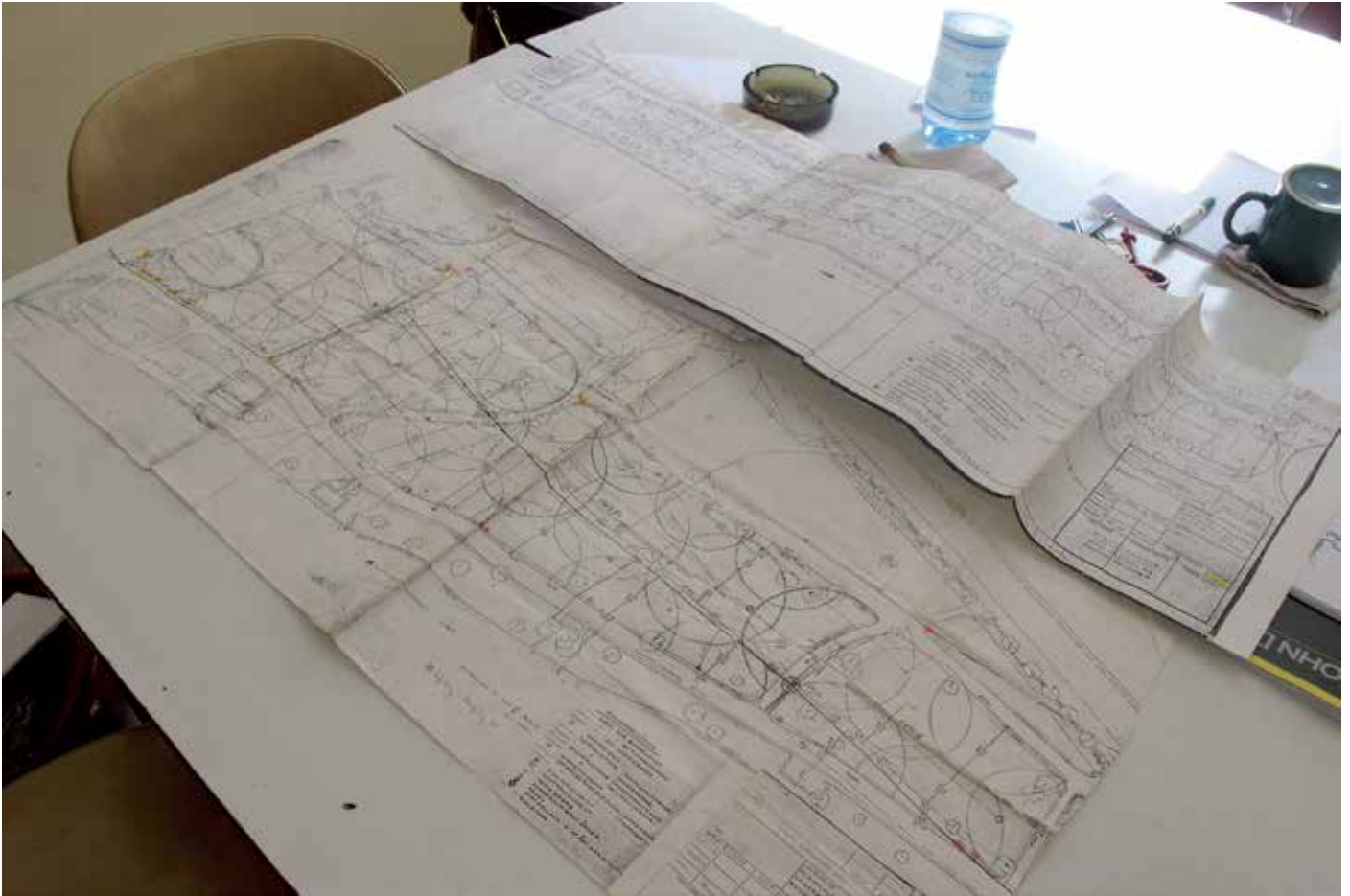
Light Intervention | Duration: 1 second

Edition of 3 + 2 AP

Diptyque, two photographs framed

7.4 x 12.6 cm (each photography) - 73.5 x 53.5 cm (frame)

Edition of 5 + 2 AP



A new performance occurred the June 30th 2012 at Bad Ems, Germany (on the second intercalary). To mark this rare event, the artist Elisabeth Clark *plunged into dark* a part of the city of Bad Ems, by switching off the 218 lamps during this short lapse of time.

This second intercalary was added to the universal time by Paris Observatory and IERS (International Earth Rotation and Reference Systems Service) to set the "clocks back in time". This one-second adjustment to the Universal Time Coordinated (UTC) takes place at 23:59' 60" on June 30th 2012, the two-hour offset in Bad Ems results from daylight saving time (UTC + 2). The last minute of this hour will have 61 instead of 60 seconds. In order to make this additional time "visible", the artist Elisabeth Clark performed a luminous choreography in two parts:

A luminous sign sculpture lit up during the intercalary second as a watch/clock. At the same time, a part of the city of Bad Ems in Germany marked the additional second by a "dive in the dark" by turning off 218 street lamps during this short period of time. This "flicker" along the banks along the Lahn River and the adjacent Kurpark Gardens will mark the 25th intercalary second since its introduction in 1972. It is quite possible that it might be one of the last.

Elisabeth S. Clark wishes to produce an ephemeral event which lasted only the time of an eye wink, this blinking of the ambient light meaning and questioning the measure and the distribution of time.



This sign, or warning as you enter the exhibition, is intended as a pun. Urges one to consider questions around intellectual property.

Beware of the parrot

2012

Handmade polyester resin, house plaque

Edition of 3 + 2 AP



Live transmission of a *sounding* balloon's flight (otherwise termed weather balloon). The weather balloon becomes a vessel for sound - an instrument to emit, transmit and also create music. As the balloon travels upwards, it expands. The private space of performance within morphs the sound as it gains altitude, reverberating a distinct yet disparate tune. The music bounces, bends, dissipates, vanishes and echoes inside the expanding space of the balloon. The trajectory - of sound in flight - is transmitted live via radio. The weather balloon bears its name, *sounding* as it blows onwards...until it finally bursts. This project was first created for the decommissioned terminal at the Cork International Airport, Ireland, as part of the exhibition Terminal Convention.

Into thin air

2011

Audio event (variable duration)

100+ gr weather balloon, helium, mp3 player, satellite phones

Terminal Convention, Cork International Airport, Eire, 2011



What if time was slowed down? What if a fraction of a second was gained every second? The sound records the second hand beat of a clock in the artist's 25 hour day. One minute of a 25 hour day consists of a total 1 minute and 2 1/2 seconds. For every hour, one would gain two and a half minutes. Research actually shows that our natural biological clock should be that of 25 hours. And time is furthermore not as consistent and rigidly structured (to its 24 hour cycle) as one so readily accepts.

Twenty-five hour clock (the speed of)

2008

Custom-made metronome (tempo : 57,6 BPM)

22 x 12 x 9 cm



**Deux arcs se referment. Une ligne s'étend.
Et à travers, une scène présente...**

2010 - 2011

Wood frame, white leather tubing
Circle of 12,8m circumference, 4,07 m diameter

Unique piece

Made in the Maroquinerie de Sayat

Photo © Fondation d'Entreprise Hermès

Production Fondation d'Entreprise Hermès

Collection Fondation d'Entreprise Hermès



Installation consisting of floating helium balloons filled with glitter. As the balloons traverse and float across the ceiling, they periodically encounter a light or heat source, causing them to burst and shower glitter on the floor. An eventful series of deliberate despite sporadic *moments*, the installation continually places in dialogue this oscillating question between *act* and *trace* - between the prior, present and after events.

Enchanté

2012

Balloons, glitter, helium, source of heat

Edition of 3 + 2 AP





Resting quietly and casually in the room, it serves as invitation from an anonymous person to an anonymous public.

Prenons ce temps

2011

Handwritten letter, envelope

Encre de la Tête Noire (J. Herbin)

22 x 11 cm

Unique piece





A simple line is drawn in space...

En tout point

2011

Waxed linen thread, two needles adjustable to dimensions of space

Edition of 5 + 2 AP

