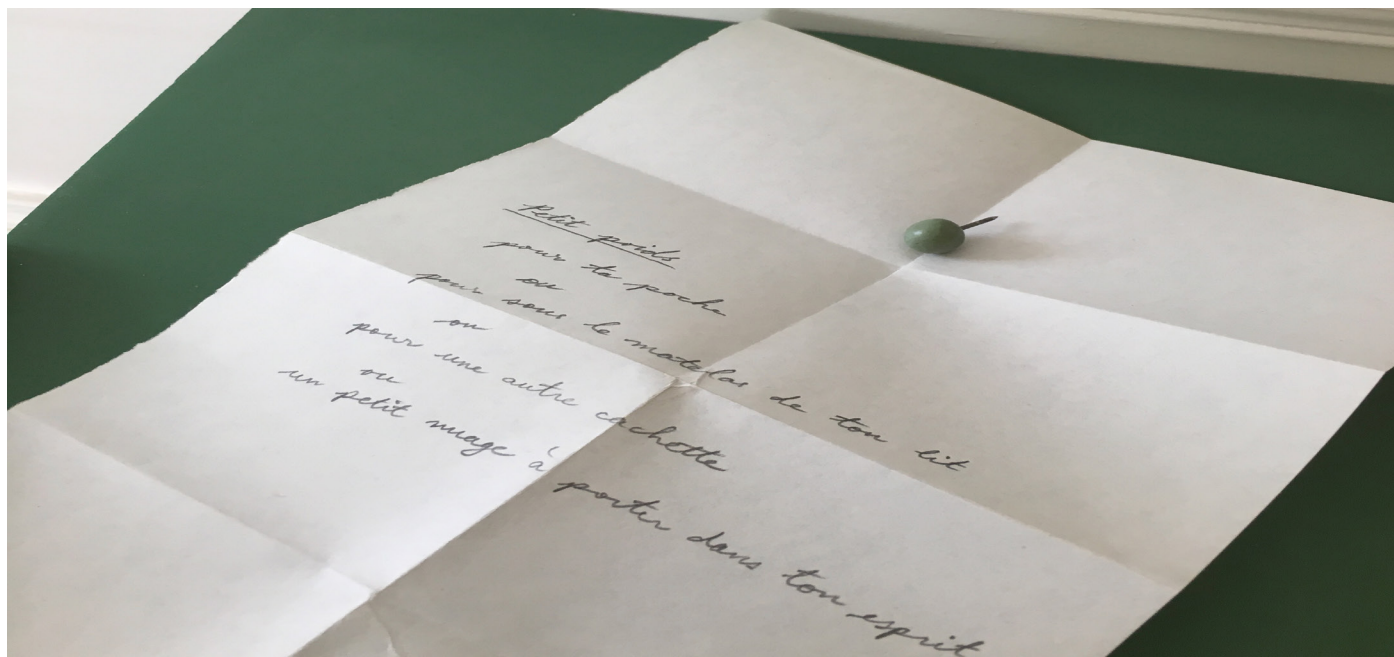


TEXT //
ELISABETH S. CLARK

GENERAL BIOGRAPHY ELISABETH S. CLARK

Elisabeth S. Clark, born in 1983, is an artist who lives and works between London and Paris. She received her MA from the Slade School of Fine Art in 2008 and a BA from Goldsmiths University in 2005. Since graduating, she has been based primarily in Paris where she was awarded residencies with the Fondation d'entreprise Hermès (2010), Le Pavillon, Laboratoire de Création du Palais de Tokyo (2011) and more recently, in New York, Medellin, Bad Ems (2012). Recent exhibitions include at Palais de Tokyo (Paris), Fondation d'entreprise Ricard (Paris), La Biennale de Lyon en Résonance (Lyon, France), Dallas Contemporary (Dallas, USA), ROOM gallery (London) and Site Gallery (Sheffield, UK) among other venues. Clark has also been the recipient of numerous awards, including the honorary Clare Winsten Research Fellowship Grant and a travel scholarship in South America. In October 2012, invited by the Fondation d'entreprise Hermès and Actes Sud, she presented a new *Book Concerto* performance during the FIAC art fair in Paris. Elisabeth S. Clark participates in the 2017 Biennale de Lyon *Les Mondes Flottants*. 2018 sees her participation in some art fairs like Art Brussels and Bienvenue Paris.



Petit poids, 2018

Cité Internationale des Arts Paris // October 16th - October 27th 2018

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Elisabeth S. Clark's interdisciplinary fine art practice explores the topography of language, of time, of sound, of thought and of performance as well as our systems of classification and definitions surrounding these landscapes. Her work moves freely between disciplines – whether sculpture, installation, performance, gestures. Elisabeth S. Clark adds, removes, establishes protocols and often refers to literature, music or science. Through a slightness of touch, Elisabeth S. Clark carefully interweaves what is already 'there', to accentuate, isolate and question the ephemeral, integral and changing qualities of the 'Human Being'. Such simple but provocative acts further elucidate 'what is'. Her slight appropriations, often very playful and seemingly absurd on first glance, imbue deeper insights upon further reflection and consideration.

Her search is for a 'paper language', a language '*en pointillé*', for it is never definite but always tangled in a reel of play, of change, of recycling and of renewal.

For Bienvenue Paris 2018, Elisabeth S. Clark will introduce her show around the thema of the *Game* through a radical and minimal art practice. The displayed artworks are *Petit Poids*, a pun gesture paying tribute to Hans Christian Andersen, *And gold chickpeas were growing on the banks*, a chessboard table, that reminds her the passion Raymond Roussel had for chess play. *Treasure Hunt* literally invites one to search for a treasure, a golden eyelash. *Choon* is a word play invented by the artist and based upon one of Samuel Beckett's novel. Speaking of *Beware of the parrot ...* this is a warning pannel as a humouristic reminder.

I NEVER KNEW THAT SAND HAD SO MANY COLOURS.

a solo show by **Elisabeth S. Clark**

April 07th - May 26th 2018

If you listen very carefully, you might hear an accordion breathing in and out. In this book, it is night and the whole story is recounted in only one breath.

Jump to another stack, and we find fragments, 'tweets' of popular classic stories re-told. Gushing orange. Bite-size. Twitterature. The best of Penguin Books all folded into one. A third rendition embodies the sonic temperature of a previous performance. A thermometer stands in for the conductor's baton.

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 gallery, 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.

Downstairs, her *'Between Words'* score (2010-2013) has a new *'Reading Machine'* (2018); also a protagonist for a new upcoming performance.

These *'Reading Machines'* equally serve as both methods of display (viewing structures/ music stands) and tools (sonorous instruments/props) for her performances. The score of punctuation hanging from these objects was once a poem by Raymond Roussel (*'Les Nouvelles Impressions d'Afrique'*). Elisabeth S. Clark appropriates this poem, isolating all the author's punctuation and concealing all the words. She then re-translates this into a score for voice or orchestra or even dance.

The score of punctuation encapsulates both sound and silence, emotion and gesture. In fact, these intricate punctuation marks – translated here as notation, or musical notes, or conductors of expression – both encase and resonate sound in equal measures and explore possibilities of variation.

This is exemplified in her future performance propositions, *'Conducting Conductors (Silent interpretations of a sonorous score)'* (2018) that she envisions for four performers (including a musical conductor, vocalist, dancer and musician). Four black folders present a vision for this event.

In the last room of her exhibition, **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.

Unlike in the documentation of her installation *'Enchanté'* (2017) presented in the gallery window upstairs, here she has chosen to gather rather than scatter particles. Both of these gestures nevertheless seem at the very heart of this exhibition.

All of the works in this exhibition span many years. And yet, like shifting sand none of them are fixed. Part installation, part performance, part sculpture, **Elisabeth S. Clark's** works move freely between disciplines. Her sculptures evoke performances and her performances sculptures.

Her works become like a collection of interpretations ('moments') and yet her poetry is filled with a cadence that leaves you returning again and again. Under every layer is another layer, another moment.

Clark's own words spring to mind, lifted from the page of her sketchbook:

'I never knew that sand had so many colours...'

We are not quite sure if the artist is speaking of sand or of words or of an event or of the larger entity of language and expression.

MOUSAÏ / MUSES

with **Charlotte Seidel, Jihee Kim, Sara Acremann, Rohwajeong,
Elisabeth S. Clark et Louis-Cyprien Rials**

February 06th – March 12th 2016

Nine sisters... each of them received a present they will donate to the whole humanity... Eloquence, history, lyric poetry, music, tragedy, rhetoric, dance, comedy, astronomy. Such gifts are blessings for us, human beings, who try to explain our existence, to brighten it up, to share experiences or simply leave a track. The exhibition MOUSAÏ / MUSES invites six artists with literature and the time that goes by as a basis. References to art history for Charlotte Seidel, Jihee Kim, with her bold and unexpected associations which make her inspiration free, the lyricism we feel when reading Sara Acremann's letter on a personal event, the scenario of the life's ordinary condition with Rohwajeong, the subtle and intellectual reflection upon the language and the verb by Elisabeth S. Clark and finally the three ceramic bowls containing rhythmic incantations for curses or blessings of Louis-Cyprien Rials, illustrate various aspects of the gifts that human beings possess, and express through literature.

Charlotte Seidel, born in 1981 in Hamburg, is a German and French artist, who lives and works in Paris.

She presents works having relationship with the art history. «...» is a book edited by the artist on the added passages and the modifications of the text made by E.H. Gombrich in his *Story of Art* since the first edition (1950) until the sixteenth (2012). These passages are surrounded by the blank space of a never-ending story. She suggests that art history, could be a living matter, and the perception of a same event changes according to eras. Square Dance and still, are the retranscription of some texts from the *Theory of Colours*¹ by Johan Wolfgang Goethe. The works speak of absences, transparencies, presences, light refraction, and effects the observation of colours produces upon the human sight. For instance, complementary colours would appear inside the «internal» eye after a while observing a coloured surface.

Jihee Kim, born in 1983, in Seoul, graduated from the Goldsmith School of London in 2013. She is interested in the relationship between «text et image» and she has been exploring her drawings by using books. The books Kim normally use as sketchbooks were donated by cities. This project began when she selected some sentences or words from a book. She creates automatic drawings that spread like dominoes - her thoughts, memories and experiences are the starting point which evokes her imagination. Literature provides her sources she could extract a multitude of ideas from. The question of what she has to draw made unexpected images, like for the works To Dark Eyes, Bruce Lee, My tastes are singular, Black Books and Don't touch come from the sensation of the language barrier, she feels in front of English.

Sara Acremann is awarded a Contemporary Literature Bachelor degree and arrived at the National School of Fine Arts of Paris in 2007 then obtains her Master of Arts degree with the congratulations of the jury in 2012. She uses the sound and the textual work, to question the notion of uncertainty -of the author and the spectator, the status of the image and the speech, by building fragile fictions, stories which always lean on observations of the daily reality and spread in the uncertain space of the assumptions. In 2015, she is nominated for the Revelations Emerige Prize and was part of the exhibition *Empiristes*. Le Mail et le Mur is a artwork that takes back an e-mail sent to someone in November, 2013 and carved in the wall. Here we have a testimony where the central event remains absent, where the characters still speak and tell. Language is always embodied even if it changes its shape. Sara Acremann wishes to bring forward the speech and the act to carve in the wall is bold... Will to make this event last forever ?

Rohwajeong, formed by **Yun-hee Noh** (Seoul, 1981) and **Hyeon-seok Jeong** (Seoul, 1981), is a visual artist duo from Seoul, South Korea. More than a duet, it is a unique and inseparable being. They work on human relationships that change through space or the time or on stories of their environment using various mediums. *Das Leben Der Anderen* (2009) is a video which scenario is realized on the basis of the movie *Das Leben Der Anderen* (The life of others)² and reports the various forms of relationships that make society. This movie deals with the mechanism of large-scale espionage practised by Stasi in East Germany. The video of Rohwajeong speaks of natural conflicts, common understanding which grows with time and illusions of the society that surrounds us everyday. The non-verbal communication in this video represents the conversation between two persons whereas the simplicity of this video invites us to look into our daily lives, like for the first time.

Elisabeth S. Clark (born in 1983) is an artist working between London and Paris. She explores the topography of language, time, sound and thought. Her works speak of displacement and disappearance – but also of transformation and appearances. She adds, removes, establishes protocols and often refers to literature, music or science. Her work moves freely between disciplines – whether sculpture, installation, performance, gestures. She shows:

- *When I buried the Book of Sand...*, from the book by Jorge Luis Borges *The Book of Sand*, she saw on a journey to Buenos Aires, in 2009. She bought it and took it for three months while travelling around Argentina. In one of the most dry regions of the world, the Atacama Desert³, she decided to bury the book, remembering the words from the book «the best place to hide a leaf is the forest». Photos and dry transfer are the trace of this action.

- *After a long time or short time*, an artwork being part of the series *Words that don't keep still*, 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.

- *Choon*, a word invented by the artist. The word was first spotted in Samuel Beckett's novel *Watt*. He used it (spelt it) phonetically to imply the verb to «tune», but with a Dublin accent. However, the artist would argue that it was no mistake that Beckett would choose to specifically (he tunes the verb «to tune»!). While creating this verb, she is interested in its use, the evolution and the modification of the language.

Louis-Cyprien Rials, born in 1981 in Paris, practises photography and video art. After attending theatre lessons at the conservatory, his aspiration to independent creation ways leaned him to choices that marked his artistic career. In 2005, he left and lived for three years in Tokyo and organised his first exhibition, *Koban*. Since his return from Japan, he lives between Paris, Brussels and Berlin and continues his researches. In 2010, he went on a first bike journey to entire closed areas, he sees as «unintentional nature parks». In 2012, he finished his first experimental fiction, the impersonal western *Nessuno*, and keeps involving in the creation of videos between art and meditative documentary, with the projects *Holy Wars*, *Dilmun Highway* (Bahrain, 2014) and *Mene, Mene, Tekel, Upharsin* (Iraq, 2015).

Mene, Mene, Tekel, Upharsin - Bols are three ceramics in biscuit, new evolutions of a Sassanian tradition to engrave curses in incantation bowls turned to the ground. Texts, translated with the help of the Collège de France, are written in Judeo - Aramaic on the faces of these objects. One of them is a blessing for the selfless and beneficial man, while the two others promise fire to the persons responsible for wars and contemporary predations. Those ceramics are along with the video *Mene, Mene, Tekel, Upharsin*, where we can see an eternal fire. Rials explains the ceramics are like realised form this fire.

Dohyang Lee Gallery

1. The *Theory of Colours* shows how colours could be perceived in many circumstances, yielding to a physiological approach.

2. *Das Leben Der Anderen* (The life of others), 2006, written and directed by Florian Henckel von Donnersmarck.

3. The Atacama Desert is located in the north-east of Chile and is one of the most dry deserts in the world. It is full of natural resources as copper, iron and lithium. Currently, in 2015, providential rains made some of the vegetation grow in some places inside the desert.

galerie dohyanglee

(OFF)ICIELLE 2014

with **ELISABETH S. CLARK**

October 22nd - October 26th 2014

Elisabeth S. Clark's interdisciplinary fine art practice explores the topography of language, of time, of sound, of thought and of performance as well as our systems of classification and definitions surrounding these landscapes. Her rather minimalist interventions carefully consider familiar contexts in order to disturb, accentuate or question what is already there, and also re-present them.

Sketch for a sound, for instance, simply posits two repeated words, side by side – to become something other. By repeating the word echo, an echo's echo becomes evoked. In this case, the artist starts with a « sketch », a sketch for a sound (as her title suggests), eluding to its potential for (a later?) performance.

The project **A breath of fresh air** sets out to investigate the mystery of the two stuffed Amazonian parrots of Gustave Flaubert, 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.

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Dohyang Lee Gallery

A PORTRAIT OF THE PASSING OF TIME

October 11th - November 22nd 2014

A solo show by **ELISABETH S. CLARK**

Elisabeth S. Clark, born in 1983, is an artist who lives and works between London and Paris. Her work has been the subject of many solo and group exhibitions, notably at the Globe Gallery (Newcastle, UK), Palais de Tokyo (Paris), Le Forum (Tokyo, Japan), Fondation d'entreprise Ricard (Paris) and La Biennale de Lyon en Résonance (Lyon, France). Elisabeth S. Clark has also held residencies at the Palais de Tokyo, Paris, the Fondation Hermès and more recently at the Gyeonggi Creation Center in South Korea.

Her work is often the result of simple gestures, slight appropriations, small actions. Like what punctuation is to words, these "small marks" produce subtle shifts of emphasis, which become acts of translation in themselves. They throw light on the materiality of the invisible. They implore the imagination. They "play" with the imperceptible limit.

Clark's work also intrinsically explores the act of making, which she closely aligns with the act of thinking. By investigating movement and temporariness, she is interested in scribing thought and allowing the moment to become material.

In this exhibition, text, object and gesture-based works collide. Sculptures evoke performances and performances sculptures. And writing is used as a tool for drawing, imagining, catalyzing, timekeeping.

By placing in dialogue this movement (and slippage) between thought and thing, between now and then and between arrangements and re-arrangements, this exhibition not only interrogates but also exposes the impermanence and fluidity of meaning in works of art.

Clark's "portrait" proposes a choreography of time and for time, but also one in perpetual fluctuation.

Dohyang Lee Gallery

Elisabeth S. Clark's interdisciplinary fine art practice explores the topography of language, of time, of sound, of thought and of performance as well as our systems of classification and definitions surrounding these landscapes. Her work moves freely between disciplines – whether sculpture, installation, performance, gestures. Elisabeth S. Clark adds, removes, establishes protocols and often refers to literature, music or science. Through a slightness of touch, Elisabeth S. Clark carefully interweaves what is already 'there', to accentuate, isolate and question the ephemeral, integral and changing qualities of the 'Human Being'. Such simple but provocative acts further elucidate 'what is'. Her slight appropriations, often very playful and seemingly absurd on first glance, imbue deeper insights upon further reflection and consideration. In renegotiating familiar objects and encounters, Clark at once highlights, disrupts and questions the natural 'order of things'. She forces one to (re)consider the scope of possibility but also solubility of her subject and material. Her search is for a 'paper language', a language '*en pointillé*', for it is never definite but always tangled in a reel of play, of change, of recycling and of renewal. This she negotiates as a practitioner, sculpturally, musically, linguistically and performatively.

Her works speak of displacement and disappearance – but also of transformation and appearances. This is particularly the case with *When I buried The Book of Sand*, which recounts how the artist lost a first edition of Jorge Luis Borges' seminal book to the Atacama Desert. Despite this recollection of a past event, the spectator is nevertheless confronted with a striking "immediacy": how the act of burying a book can alter its present and chronicle its future. It becomes a provokingly material (re)vision of a familiar text.

This is also evoked in another work, *May I draw your attention to a cast eyelash*. Here the artist casts one of her eyelashes in 18ct gold, then blows it from her index finger into the exhibition space - in the same way that one might make a wish. A gesture, an act, the transformation of a mere nothing – into a precious metal object – only to then cast it back to its original condition: mere dust, lost on the exhibition floor. "From dust to gold back to dust." This incredibly minimal, almost invisible work nevertheless reflects on the status, appearance and value of the art object today by exploring this gap – between both the presence and non-presence of artworks.

In colliding text, object and gesture-based works, Clark's interventions, though often minimal or discreet, are firmly upheld by a strong conceptual backbone. Her work explores the topography of language, sound, time and thought and the definitions surrounding these landscapes. Her minimalist interventions carefully consider familiar contexts in order to disturb, accentuate or question what is already there, and also re-present them. *Sketch for a sound*, for instance, simply posits two repeated words, side by side – to become something other. By repeating the word echo, an echo's echo becomes evoked. In this case, the artist starts with a « sketch », a sketch for a sound (as her title suggests), eluding to its potential for (a later?) performance.

Between Words investigates the topography of language, drawing attention to its construction, materiality and choreography. Using Raymond Roussel'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, in this work, conceals the words of the poem to isolate an exact facsimile of the author's punctuation which is then re-translated into a score for orchestra. Raymond Roussel was a musician prior to becoming a poet. It came to the artist's attention that the linguistic structures he devised in this complex poem were comparable to musical structures. This score has been interpreted numerous times, by both musicians and vocalists, resulting in multiple unique performances. For each interpretation, both the artist and musician(s) personalise the score with their own annotations. Each performance is also ascribed with a specific time line, tempo, instrumentation, duration and in some cases, specific instructions, articulations or dynamics. The score, like its performance, becomes unique thus acquiring the status of a work of art. The score was recently performed at the 11e Biennale de Lyon, *Nuit Résonance* (2011) and at Site Gallery, Sheffield, UK (2010) alongside the exhibition 'Sol LeWitt: Artist's Books'.