

Chloé
Poey-Lafrance

“Between high and low, still and undulating, opaque and transparent, solid and fluid, or seen and heard”, I evoke mountain and coastal landscapes. Sensitive to meteorological variations, I pay particular attention to the way in which light can redraw a space, as details appear and disappear. Because of this inconstancy in the landscape, I’m interested in questions relating to its representation. I choose places at specific times during my explorations. I extract morphological, colourimetric and luminous data in the form of photographs, videos and drawings, feeding my pictorial practice, which I extend by working with textiles and metal. In weaving and welding, I find gestures of fusion, superimposition and fragmentation similar to geological methods, which I draw on to the point of creating a total absence of scale, verging on abstraction. By moving from materiality to transparency, I try to transpose the unstable nature of landscapes, from a single motif to a new spatiality. From a broom on Mount Etna to a textile fibre, from a diffuse light in Bergen to a steel line, and from a limestone rock to a flat concrete surface, I interpret what fades and what persists both in the territories I invest and in my memory.





Composed of three vertical panels, *The beach at Colleville-Montgomery* evokes, in the horizontal dimension, the modulations of the landscape in space and, in the vertical dimension, the fluctuation of light over several days. Witnesses to a stratigraphic memory, these three fragments show a range of possibilities for a single territory.

The beach at Colleville-Montgomery, 2021 to 2022
linen, cotton, rope, synthetic and animal wool weaving
on treadle loom, 217x50 cm







In a continuity of plural landscapes, there is this desire to purify them and leave only their founding lines visible. It's in working with metal that I give a different perception, through the rigidity of steel and the transparency of its counter-forms, like a bare stained-glass window. These 'windows' open the eye to a multiple representation of latent landscapes that are superimposed on one another. I imagined and conceived them as skeletons ready to be woven.

The road through the trees in Bergen, 2022
steel, stainless steel and iron arc welded, 190x130 cm



Outcropping, 2025, steel and iron arc welded,
linen hand weaving, cement, 50x45 cm



Metal weaved n°3, 2025, steel and iron arc welded,
linen and alpaca wool hand weaving, 21 x 50 cm



The cemetery and the hospital,
Møllendalsbakken serie, 2021
steel and stainless steel arc welded
three-part work, 170x90 cm

La Relève 7, Parallèle Festival, 2025
Château de Servières, Marseille

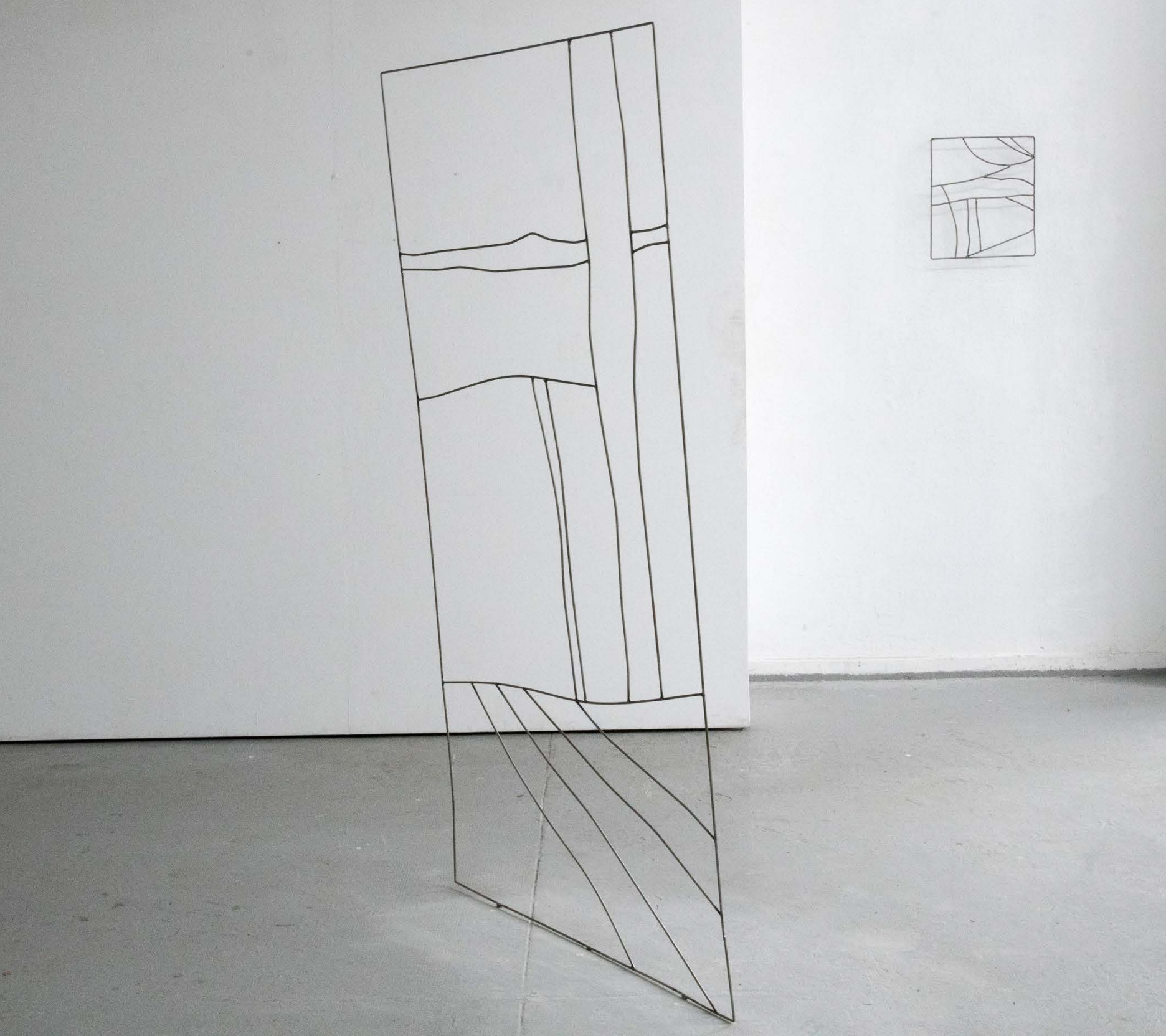
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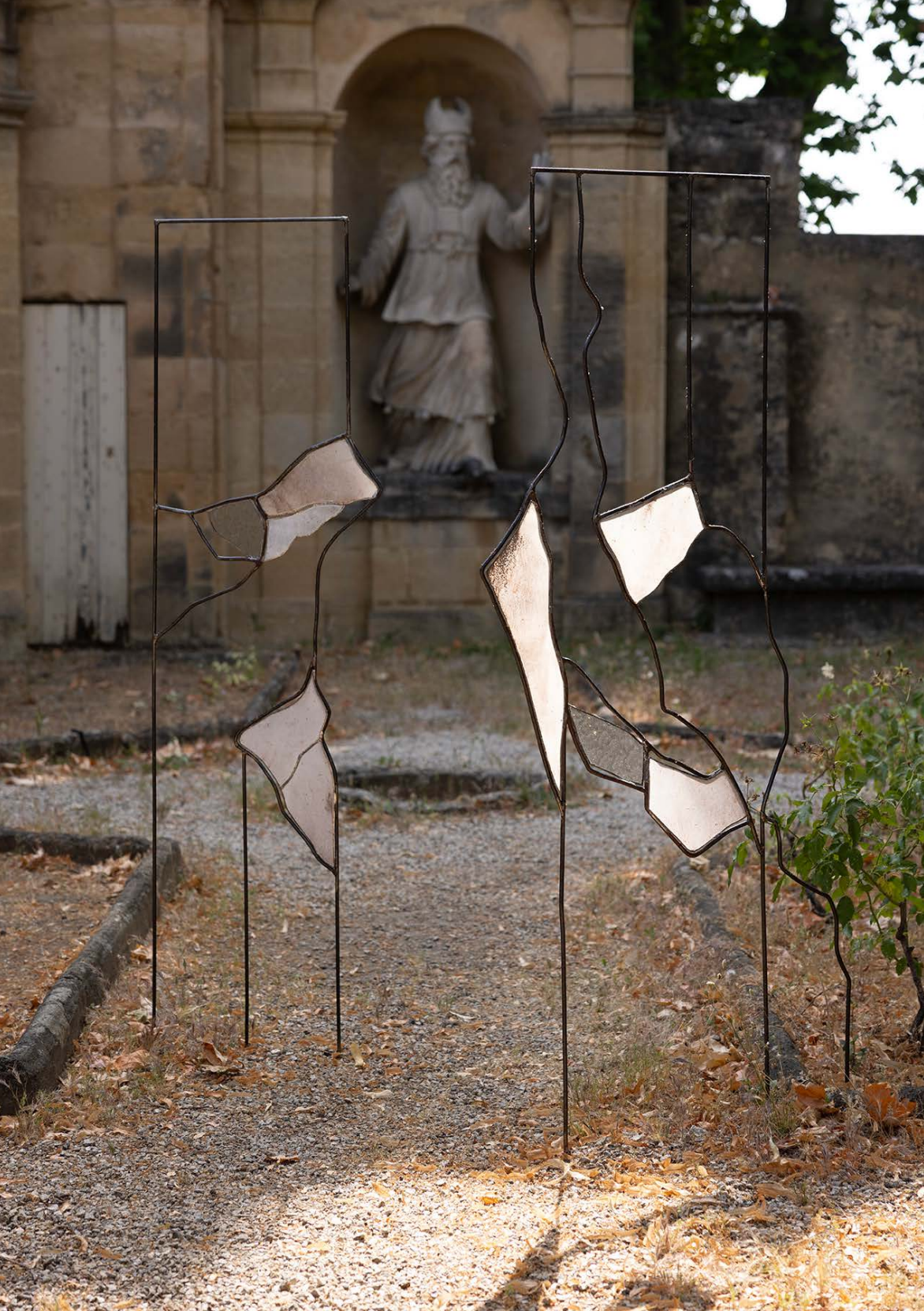
view of the collective exhibition *Désorientation*, إرتباك
 Vasarely Foundation, Aix-en-Provence



Metal weaved n°1, 2023
 linen and wool hand weaving,
 steel and iron arc welded, 50x33 cm



The cemetery and the crane,
Møllendalsbakken serie, 2021
steel and stainless steel arc welded,
170x90 cm

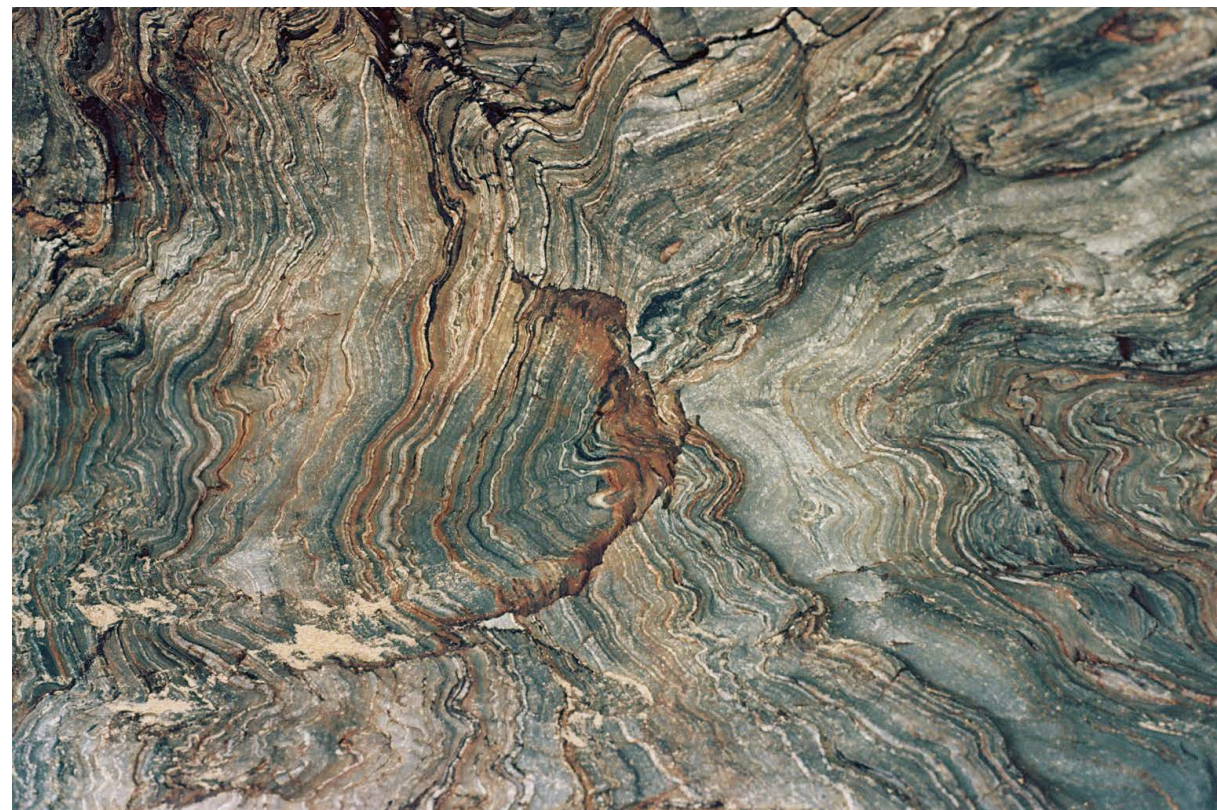


Somewhere, a few lines between the shadows is an in situ piece created for the Joseph Sec monument in Aix-en-Provence, inspired by the garden's vegetation and its cast shadows. These sculptures combine wax paint, glass and steel rods, using the Tiffany stained-glass technique. They play on solid or openwork transparencies, superimpositions and perspective effects. The installation is an invitation to wander through the forms, observe the shifting light and experience the poetry of movement.

Somewhere, a few lines between the shadows, 2025
steel arc welded, glass, paper, pigments and wax, 180 x 135 cm et 180 x 70 cm
in situ installation for Arts Vivants, Aix-en-Provence







At low or high tide, Belle-île coastline, serie, 2024, analog photography

My photographic work explores the phenomena of erosion and sedimentation of coastlines, highlighting their details, from the scale of a grain of sand to the textures of satellite images. From the expanse to the cut-out, via the view, I tighten the frame and question our relationship with the landscape, its transformation and its pictorial representation. This work is the first step in my project “The foreshore, a perforated map”, combining the arts and geosciences in an analogy between the mechanics of the loom and the sedimentary accretion produced by the winds and tides.



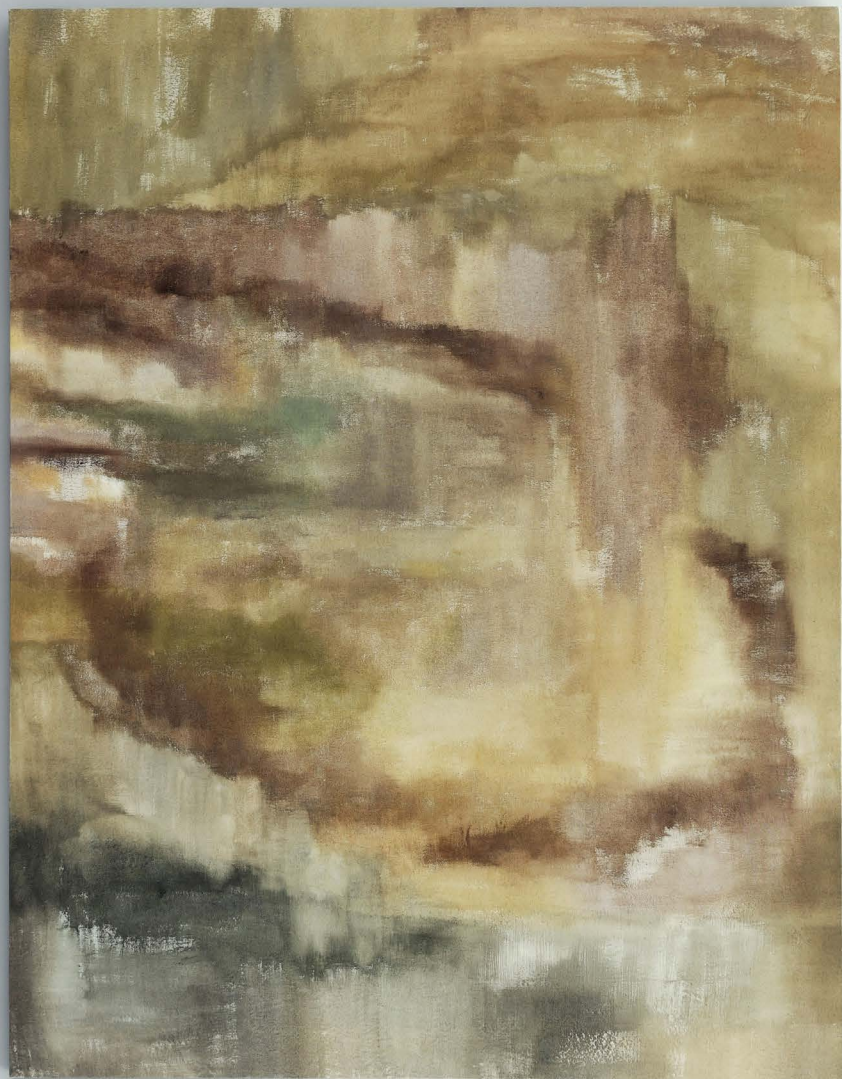




Astracantha sicula on basalt, Etna, 2024
linen, cotton, rope, synthetic and animal wool
weaving on treadle loom, 65 x 55 cm



Weaving n°1, Weaving n°2 (Uttakleiv), and Weaving n°3 (Ulriken), 2021
linen, cotton, rope, synthetic and animal wool weaving on hand loom, 60x40 cm



Lands n°4, 2023
pigments and gum arabic on canvas
140x120 cm



Lands n°1, Lands n°2 and Lands n°3, 2019, pigments and oil on paper, 75x110 cm









Aurlandsvangen, 2020, three-part video installation, 35 min loop

<https://www.chloepoeylafrance.com/oeuvres/aurlandsvangen.html>

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