

# Chloé Poey-Lafrance

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## portfolio

The exploration of the landscape is made through long moments of observation, contemplation and immersion.

By photography and video, I capture these instants in order to record them in a visual memory. It is a way to remember this silence and this slow pace in the landscape which spontaneously get my attention. I use them to paint, to weave or to weld.

Painting allows me to freeze movements and rhythms. Either I keep the pigment pure or I mix it, creating opaque or translucent areas, resembling puddles of petrol. They are blurred landscapes, where the coats merge into each other.

Weaving is a new way of painting the landscape. I build it by layers, juxtaposition of threads, colors and materials that intertwine into each other more solidly and sharply. It is an accumulation of various times, places and climatic changes from my memory. It is a stratigraphy of the landscape revealing it in all of its forms.

In textile as in metal work, I deconstruct the landscape and narrow it vertically. I experiment with different shapes, curves and perspectives. I simplify my landscapes by firstly emptying them and therefore purifying them. I reconstruct all of them in a space where one can roam.

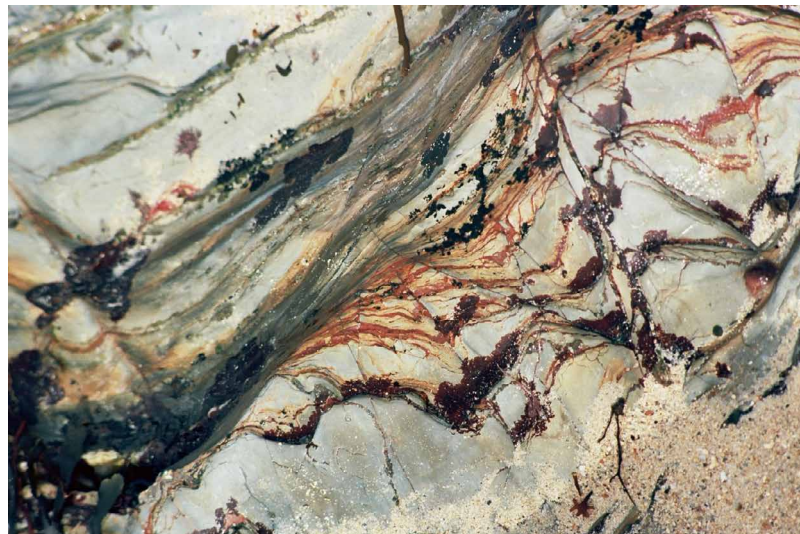
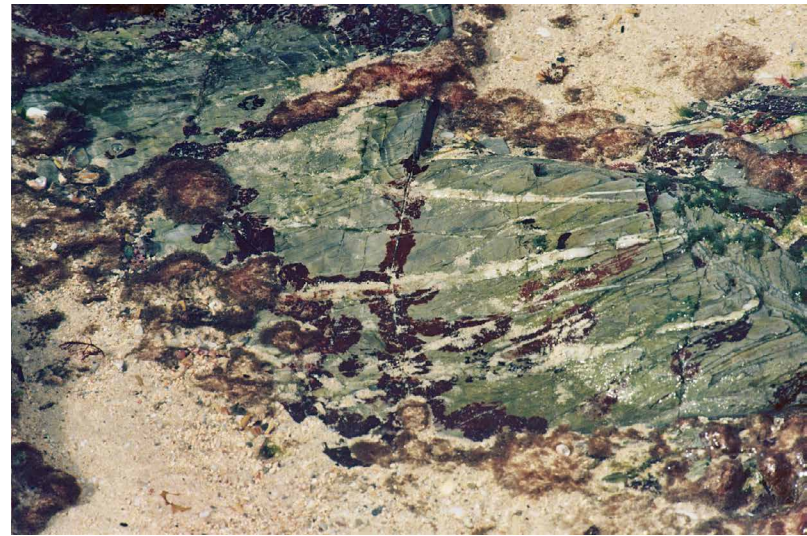
By playing with transparency and light, the intermingling of materials, colors, and spaces, our look is extended further creating new perceptions. These are all possibilities of a landscape composed, decomposed and recomposed.



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



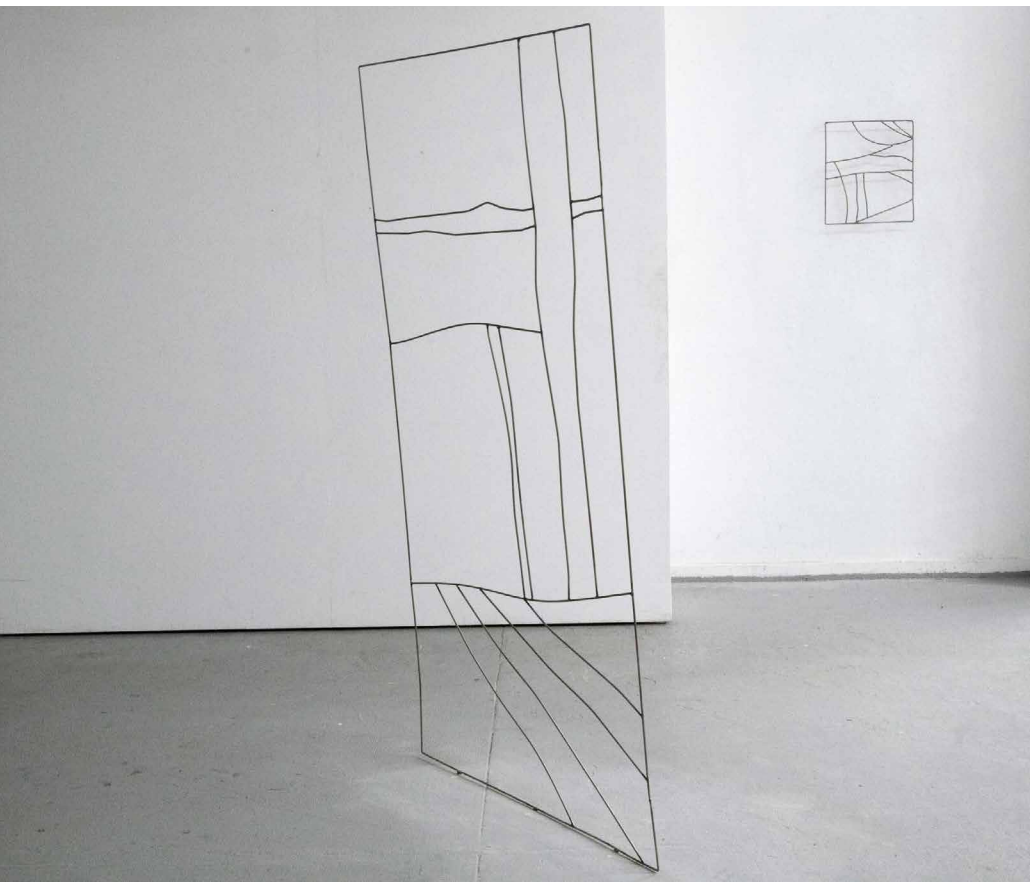
pictorial research for *Lands*, 2019, pigments and oil on paper, 16x25 cm



research project, Belle-Île-en-Mer coast exploration, 2024, analog photography



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

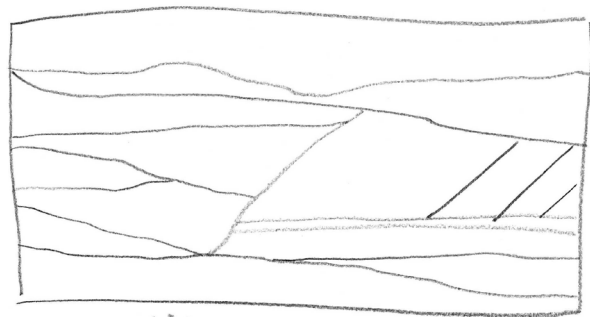


*The cemetery and the crane, Møllendalsbakken serie, 2021*  
steel and stainless steel arc welded, 170x90 cm

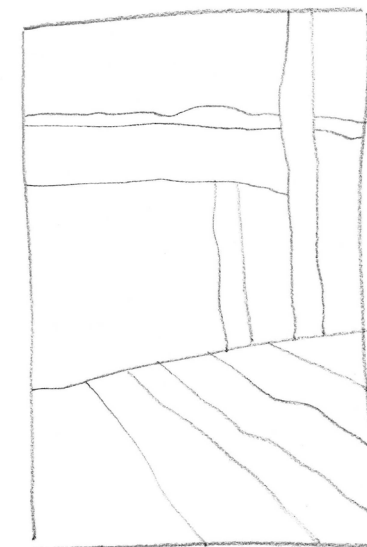
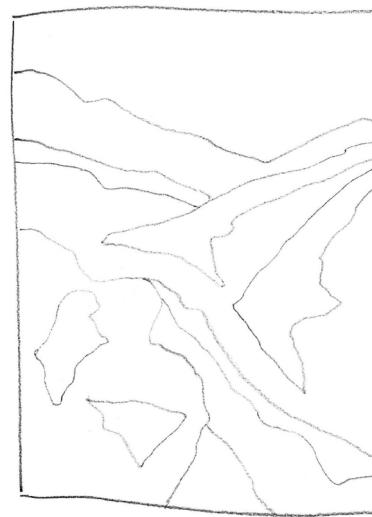
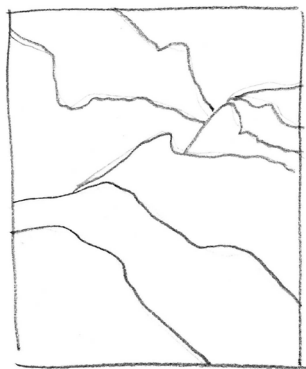


*The cemetery and the hospital, Møllendalsbakken serie, 2021*  
steel and stainless steel arc welded three-part work, 170x90 cm



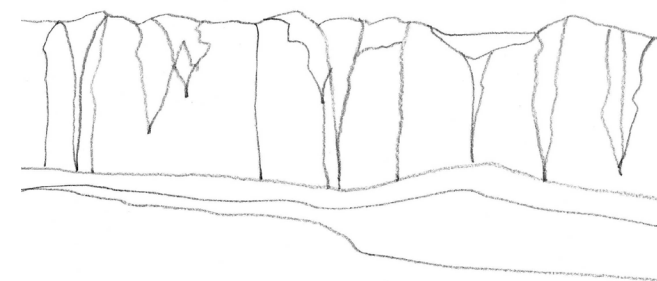
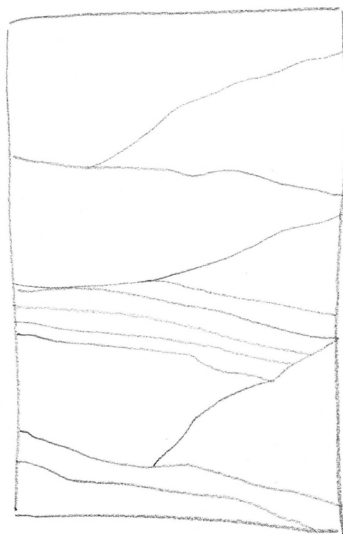
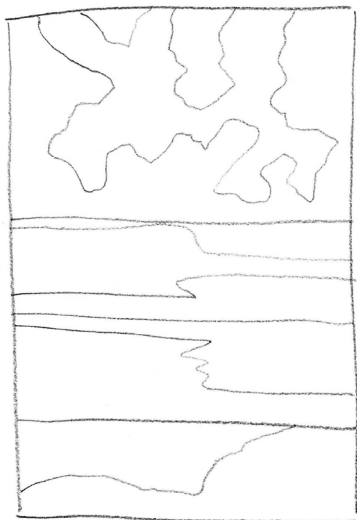


LE CIMETIÈRE ET L'HÔPITAL



LE CIMETIÈRE ET LA GRUE

LE CIMETIÈRE ET L'ŪSTAKKEN

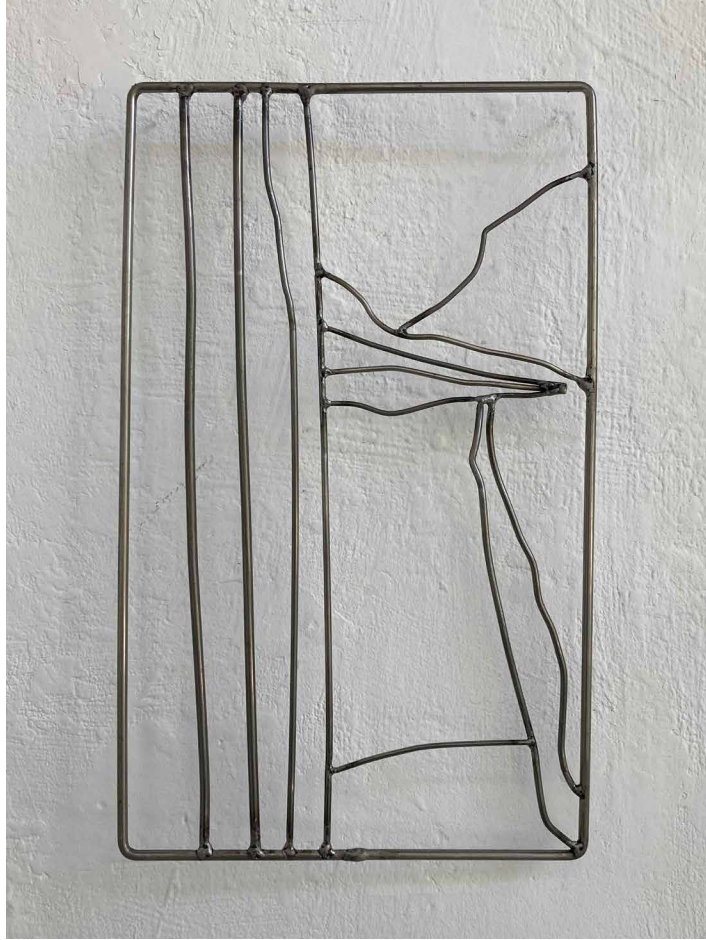


HOOBSTEDE ROAD



*Weaving n°1, Weaving n°2, Uttakleiv, and Weaving n°3, Ulriken, 2021*  
linen, cotton, rope, synthetic and animal wool weaving  
on hand loom, 60x40cm





*Sandviksfjellet n°1, Sandviksfjellet n°2 and Sandviksfjellet n°3, 2022, steel and stainless steel arc welded, 53 x 32 cm*



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









*The road through the trees in Bergen, 2022*  
steel, stainless steel and iron arc welded, 190x130cm



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



*Lands n°4*, 2023  
pigments and gum arabic on canvas, 140x120 cm  
*Désorientation*, إرتباك , collective exhibition view  
Vasarely Foundation, Aix-en-Provence





*Metal weaved n°2, 2023*  
iron, linen and wool hand weaving  
15x13 cm



*The Cengle and cypresses, 2023*  
steel, stainless steel and iron arc welded, 294 x 123 cm  
in situ installation for the exhibition *Géologie collective*  
Arteum Mac, Châteauneuf-le-Rouge



Recently in residence in a small town in Puglia, I devoted my research to the colouring of fibre using vegetable dyeing processes, with pigments extracted directly from the surrounding area. This period of experimentation enabled me to approach the particularities of a landscape in a different way, through its own dyeing properties. As most dyes are not stable, I found that wool was a «living» material and that the colours changed over time. While preparing my wools, I met women weavers who were perpetuating the «fiocco leccese». In this ancient technique, the weaving is rendered in relief, offering variations in the thickness of the textile. After learning and working with them for a few days, it seemed obvious to me to combine these discoveries and to weave a memory of the Salento landscape.

work in progress, 2023 - 2024

animal wool dyed from eucalyptus leaves and bark, wild plums, bauxite dust, pine bark, avocado skins and pits, purple potatoes, garlic peels, red and yellow onions and prickly pears



*Angelus bells in Meillant, 2022*  
steel, stainless steel and iron arc welded, 250 x 188cm  
view of the graduate exhibition at Aix-en-Provence School of Art