



# Fluid Dynamic

Work by Chuck Elliott / 2005-2009





**Lumen / lacquered kandy**

The Voice and Music Company, Soho W1

2m sq / 9 panel installation / Lambda with Diasac

Alan and Kim of Soho recording studio The Voice and Music Company bought the Lumen piece for the musicians lounge in their busy recording studio. The studio delivers sound design and audio post production services to the international film, television and advertising communities. The work provides a focal point for the social area where artists hold informal meetings, or relax between sessions. Since installation Alan and Kim have bought a further piece for the reception area, and are commissioning a third piece for the stairwell.





**Lumen / hard kandy / at Bordeaux Quay**

9 panel / 2m sq installation / metallic Lambda with Diasec  
An RWA exhibition, 2007





**Wave / electrolysed**

The Met Building, Fitzrovia W1

Lazari Investment bought the Met building on Tottenham Court Road at the end of 2007, for £107m. To compliment the purchase, property developer Chris Lazari commissioned Chuck to produce a new piece of work for the building.

Wave / electrolysed is a 2m sq installation made up of 9 separate Diasec panels, and now hangs in the foyer of this prestigious office space.



# CHUCK ELLIOTT // TRANSISTOR



Transistor is a self-portrait in an artistic independence from the constraints of ideology. The project features an extraordinary series of artists, artist groups and contemporary work at a number of art fairs each year, alongside a programme of gallery shows and events.

Chuck says "To put you in the middle position because you are seen going to be able to compare with a major London or international gallery or dealer, but you are still developing work."

The previous events attached to the project in a perfect blend of platforms for art to be presented as an increasingly evolved. The financial constraints and health circumstances are pushed down the priority list as the many-view are returned from the equation. This has an inherent risk of being between the artist and the artwork world. It's an extremely complex but needed and one Chuck knows better as:

"There's a lack of what behind Transistor, it's meant to be there for the artist and it's meant to be art, but in all the above we're done as the artist does just to whatever they want... after all the last reason, it's the idea that you have the artist instead of every paying the work. The focus is on your growth beyond building the artist and how building the project."

By making the artist based on different decisions about their work, reflect their methodology presented you have an engaged business both side the world. If the art as the world is increasingly changing and the consumers become blurred, you can't just saying... you are changing.

Artists who feature in the project are notably Emma and winning Wendy Diamond, creator of all Kaldor's artwork from The Mindwork to completely different, the most unique but structural philosophy of "black and white" which is a "a beautiful example of the vibrant and different styles of art presented in these who feature in the Transistor project."

Chuck's own work and the project are inherently linked as he explains "By putting you out there and there are other people doing so the work, you appear visible to the generalist to be observed in a way that shouldn't be taken for granted or putting it in a small private gallery world's do. It also allows that in a much more conservative way than making out having better with 10% of images attached to them, which they really have appear out at all."

"I think it was Alan McGee who said 'I would have sign a band who hasn't already released their own record', which is kind of logical but I do 'What Mike was basically saying was, 'If you can't get your act together to make your own record why would we be interested in it?'"

Chuck's own art is a homage to the power of the computer and his intellect. Using the wonders of CGI, his camera in the computer and a total lack of the single-line machine, bringing together and continuously evolving, images and colors which in a beautiful series of compositions that combine the best and push. Through and some pushing Chuck's own working into the particular state of the world he can bring fresh eyes to the computer, as he explains:

"One night in 1994 I think I read and I made an idea, but right next to it a software development company called Prism, the new working there and had with the future, the first Apple computer to be imported into the UK, 90 was there, some sitting on a huge desk was a small light but that different you to draw a kick to me a white screen, using a device called a scanner. I was wild."

When Chuck's graduation in 1992 he had passed the lessons of working images, initially in 1994 by setting up his own studio on Gower St in 90s. The studio was a vehicle for developing his working practice and in several years moving to a larger space in Bristol, his recent years he has been commissioned by Mike, Paula, King, Transistor and other, amongst many others.

Through constantly updating his working methods he has been able to experience some of the latest production techniques available to the contemporary artist by constant immersion in the studio. Having personally kept pace with the progress in technology he now is a pioneer to create larger and more ambitious pieces.

Chuck's frustration with the machine as an object for generating an artistic product is not just confined to the world of physical art, as he explains:

**"IF YOU FIND YOUR MANAGER ISN'T RIPPING YOU OFF IT'S TIME TO FIND A NEW MANAGER. THEY ARE BY NATURE AWARICIOUS AND GREEDY AND IF THEY AREN'T YOU PROBABLY HAVEN'T GOT AN EFFECTIVE ONE."**

There are certain people and artists in life you hope never reach their destination. You hope, as far as these people's artist output goes, your health will be the only reason stopping them from producing work.

If Kaldor's work their destination and all the economically leading theme and moving ideas presented in their work and art become repetitive and as they in they moved away artists of by another work's will as the rest of... (short the bond of your choice to have you might find a little bit disappointed).

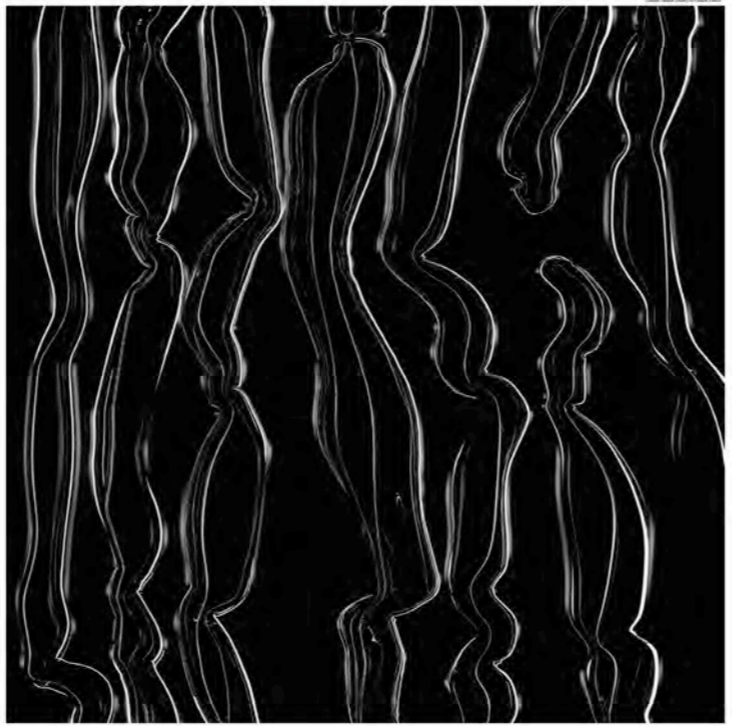
Progression in the last half of the work your destination, single source you are no longer in line, you have moved to create and become an economic stationary object. Often the best way to escape this is to look with the machine that recognizes you to stand with Chuck Elliott as a brand artist who has managed to play with the world in a way that allows his work and other artists' work a chance to be discovered through it.

medium where the energy of the work is at the heart of the project.

Chuck explains "The Transistor project came out of the idea that if you weren't in control of your own work you were at the whim of the market, which is a really dangerous place to be. If you take control of your own marketing and promotion you can, in theory, be where you want to be."

Getting a great and meaningful figure, Chuck's marketing success and insight, not single step level of thought, unlike the other project. He is a state of many ideas and thoughts and covers them in a highly sophisticated manner with a confidence that is completely at ease with what his work and project are trying to achieve.

"The project is a movement with an idea, several labels, you create a label partly because it allows you to get out the name you want, but partly because you are hoping to be picked up by a label."



"When Underworld plays live I've very interested to see them push the music through the computers at the same time the songs are produced as if you are playing them as a piece of music."

"The algorithm of my work just comes from really enjoying writing, art, computers and sticking with that. It's about making the technology in the more advanced than we appear to be."

Chuck's time to create is a result of the inspiration of the Transistor project came from. Through being exposed to the all supporting work of classical capitalism and the art he has made completely aware of the latest developments that exist between the art.

"When I lived in London, the money for me was being in Chelsea. He was the same age as me, I went to college for seven years and he was straight out because when he was 18. When he met me he had two Lotus and a Honda. He bought me a lot of alcohol, business and cars. He showed me a lot of things for a couple of years and he really worked by ripping me off."

"If you find your manager isn't ripping you off it's time to find a new manager. They are by nature voracious and greedy and if they aren't you probably haven't got an effective one."

by we get rich early. By taking out the money-orientation you can produce the art as a new digitally oriented. To meet more the artist's hunger, in the world of monetary advancement presents some levels of artistic effort, as Chuck explains:

"There's a guy who was in a club, he had to be had a bank in my own time. He kept 12 in any time in the category of 'we're not happy to give a 12' single 10. If they did not with the 12' but the three second one that had and then more to be able to if any point that had to be that process but it's not really the way to go to the point. All the time a whole field of people are just getting played. It's like a grand world. The art world is completely the idea."

Chuck and the Transistor project bring the art world right back to where it should belong with the art and the artist. The media for producing a "yellow window for the day's work, as he explains:

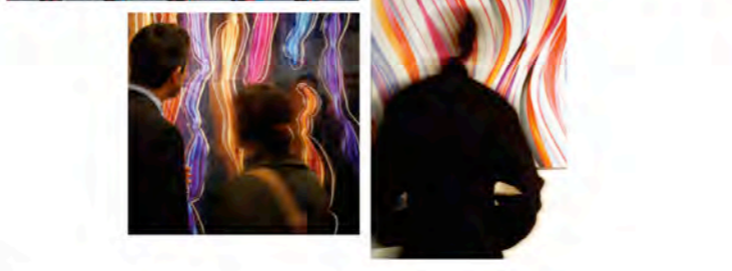
"There are in essence without a brief. Commercial art has a brief. It's the only difference between the two is the brief. The art is presented and put into the world without anybody being able to make an ethical decision on it apart from the artist. With commercial art there is obviously a client who has held over the project. That's the client/definition between those two fields, or you might be doing yellow illustrations work on a yellow project, but if it's the brand Transistor then you are going to have control over what it is and where it goes etc. Even if you are a live art that goes into the art. That art is generated without consent."

When there are no constraints in a beautiful place to be, it's good to see a brand artist pushing these boundaries with his own work and the way he goes beyond other people's.

Chuck Elliott's work is shown at The Cube Gallery, 12 Perry Road, Bristol. Email: [art@cube-gallery.co.uk](mailto:art@cube-gallery.co.uk)

The Cube Gallery will be exhibiting new work at the Chelsea Art Fair, April 2009 and then at Frieze in Amsterdam and Beyond later in the year.

Transistor will be exhibiting at The Tanks Art Fair, January 2010 and the Battersea Art Fair, March 2010.



FREE

# CRACK

Art, Music, and Capers The First Issue

Hollis - Working class

Chuck Elliott - C.G.I

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Revere - Big noise

Plus Black Devil Disco Club, W.T.F and more ...

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**Crack Magazine / 2009**  
 Feature in the launch issue of a new arts newsheet

The brainchild of Tom Frost and Jake Applebee, two entrepreneurial art enthusiasts, Crack magazine was launched to great acclaim in August 2009. Chuck Elliott's work featured across four pages in the launch issue and discusses the thinking behind the Transistor project alongside some of his more recent pieces of work.

The second edition of Crack is already available, but to read the full story you can download a pdf version of the launch issue of Crack at <http://youlovecrack.com/>





### Flow / diptych

Greater London House, Camden NW1

Lazari Investment bought Greater London House in Camden at the end of 2007, for £165m. As part of a substantial refit of this landmark building, they commissioned Chuck to create the imposing Flow diptych for the main reception area. At 2.4m wide per panel, the deep indigo and silvered pair of Flow pieces hang opposite each other in the grand reception area, illuminating the space.

Greater London House now houses offices for the Young and Rubicam advertising agency, Emap Communications and Revlon.







**Flow / silvered**

Shown in situ at The Angel Hotel

The Flow series was originally commissioned by the MD of the Times Newgroup, who saw the work at Transistor at the Southbank in 2007. He commissioned a triptych of Flow pieces for his hallway.

Flow (silvered) is shown here in situ at The Angel Hotel, after interior designer Richard Nash spotted the work and chose to incorporate it in his designs for the space.





### Transistor at the Southbank

Work in situ at The South Bank Centre, London W1

Transistor at the Southbank showcased the work of five artists including Chuck Elliott in 2007. The show featured large works including Lumen (hard kandy) alongside smaller pieces from the Kinetic series, shown left. The show, and the project, were featured in The Financial Times weekend edition.







Art of England / cover feature / Summer 09

Art of England featured Arpeggi / REZ / silvered on the cover of their summer edition and published a six page interview about Transistor with the well known curator Louise Copping.

To download the Art of England feature as a pdf, please visit <http://www.pmbmedia.co.uk/ezone/aoeaug09/fullpage.html>





Arpeggi / *gilded* / in situ in at the Bristol Contemporary Open 2008

Foreground sculpture by Cathy Lewis

Also shown in situ in a collector's house, Maida Vale, London NW8





Living etc / Autumn 2009

Nick Moore, MD of The Conran Shop, saw Chuck's work at a London show in 2008, and decided to make the 1.2m sq Lumen piece a key feature of his own living room. The November 2009 edition of Living etc highlighted the work in a 4 page feature about his London apartment.



LIVING ROOM

Nick worked for a sofa manufacturer before joining Conran, and is a firm believer in buying an investment piece. 'The sofa is the most important purchase in a living room,' he says. 'We wanted a corner shape that could divide the space. This one is so comfortable and made from high-quality leather – it's aging like a much-loved leather jacket.'

**GET THE LOOK** The sofa is by Natuzzi. The Light Filaments picture is by Chuck Elliott from The Affordable Art Fair. The Shakti lamp by Kundalini is from One Deko. The orange cushions were holiday finds; buy similar from The London Cushion Company. The other cushions and rug are from The Conran Shop. The Span glass tables are from Heal's. Buy a Barcelona chair by Knoll from The Conran Shop. Walls throughout are painted in Vanilla Mist by Dulux.

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ven after three years in their west London flat, coming home for Nick Moore and George Smith has lost none of its thrill. 'When we moved in we didn't have a plan, but we knew we wanted to create a home that would put a smile on our faces when we stepped through the door,' says Nick.

So there's the spirit-lifting orange splashback in the kitchen and burnished Tom Dixon pendant lamps that reflect the laughter of friends and family who are frequent visitors, animal ornaments that are the couple's 'London pets', and a painting of elderly ladies gossiping on Blackpool beach. 'I liked it because it reminds me of Les Dawson,' says Nick.

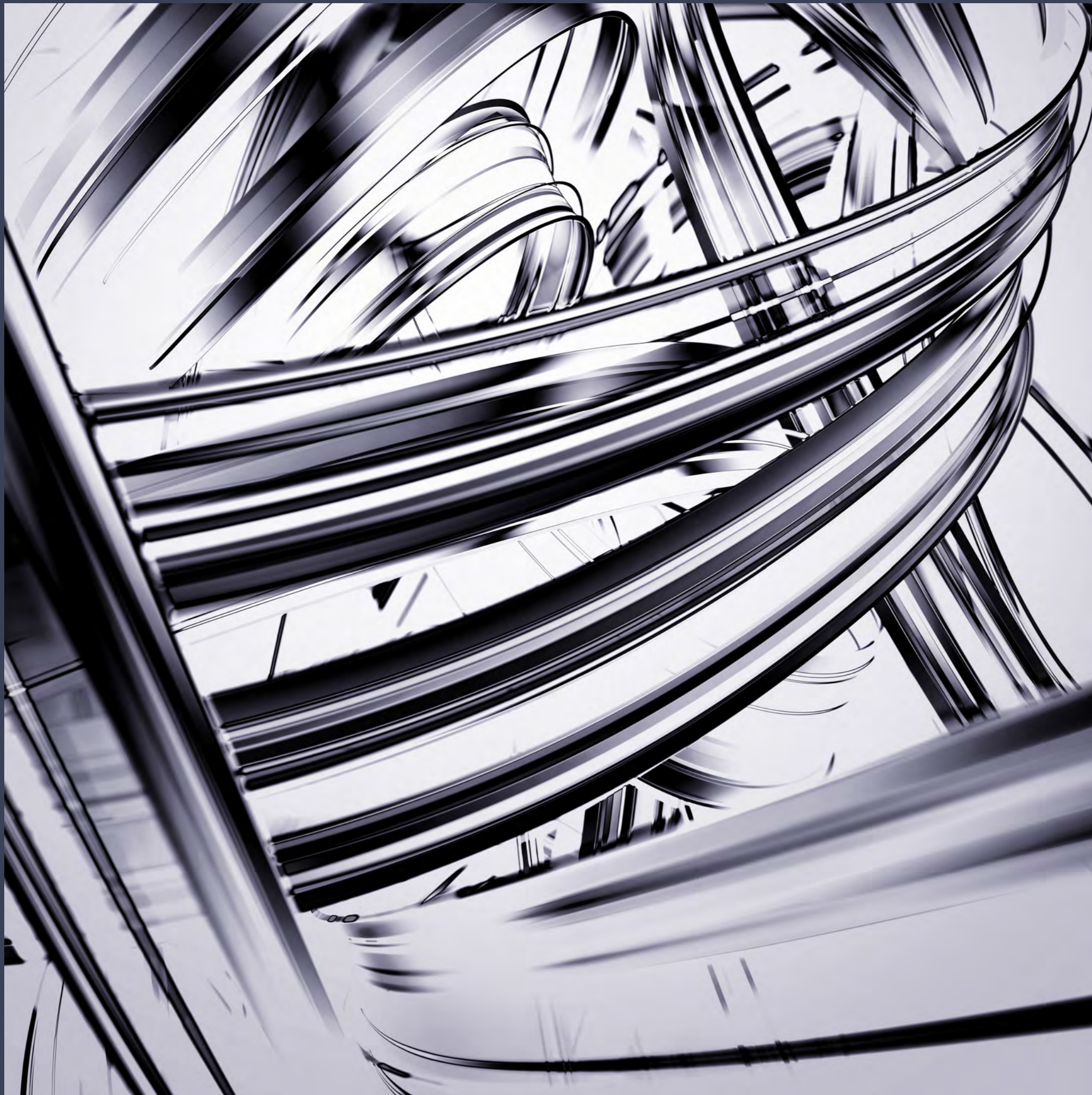
So, fun-loving, but also impulsive – walk into the living room and you're met by a giant orange lamp. 'We didn't have any furniture when we moved in, so we went out to get a table and chairs, but came back with the lamp,' says Nick. Then a few weeks after moving in, the couple went

on a break to Venice, and while pottering around vintage shops, they stumbled across a set of six exquisite glass doors with gold frames. 'We had no idea whether they would fit anywhere,' says Nick, who, as MD of The Conran Shop, is no stranger to beautiful home furnishings. 'But when you find something you love, you just have to make a leap of faith and then work around it.' Back in London, they now form the focal point of the couple's bedroom. 'Once we had the doors in, everything else just fell into place,' says George. 'We took the room's gold theme from there.'

Nick and George bought the flat three years ago. 'It wasn't a wreck, but it looked like a set from *Moulin Rouge!* – all swathes of fabric and dark colours,' says Nick. 'It was the complete opposite of our taste. Fortunately, George could see past all that. She's the one with the X-ray vision.'

The couple thought they'd have the builders in for four months but, in the end, the work was a much bigger beast. >





**Halcyon / silver solar**

88cm sq / metallic Lambda with Diasec

**About the artist**

Chuck Elliott graduated in 1992 with a 1st class honours degree in Graphic Art from the Hornsey School of Art, now Middlesex University.

In the last three years he has exhibited work at the Royal Academy, the Royal College, the RWA and London's Southbank Centre, as well as participating in gallery shows and art fairs in the UK, USA and Europe.

He has also enjoyed commissions from Mucia Prada, Yohji Yamamoto and Nike amongst other clients.

He works full time from his studio in Bristol, and is primarily represented by the Transistor project.  
<http://www.transistor.uk.com>

**About the project**

Transistor is a contemporary art project deigned to support the practice of its artists and provide a vehicle for shows and events. The project encompasses a core group of eight mid career artists, and shows their work at art fairs, gallery shows and at other more obscure venues whenever possible. In January 2010 the project will be showing new work at The London Art Fair.  
<http://www.londonartfair.co.uk/>

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