

The background is a complex, abstract composition of numerous overlapping, semi-transparent triangles in a wide range of colors including red, orange, yellow, blue, purple, and green. The triangles vary in size and orientation, creating a sense of depth and movement. On the left side, a large, solid white circle is partially visible, overlapping the colorful geometric shapes.

# Lucid / RMX

New work by Chuck Elliott / 2015

CATTO GALLERY

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Monday to Saturday 10am to 6pm, Sunday 12.30am to 6pm and by appointment

Lucid / RMX

New work by Chuck Elliott / 2015

## Lucid / RMX / new work by Chuck Elliott

Tim Green, January 2015

What is a contemporary artist to do, when advances in digital technology make it possible to ‘output’ virtually anything? Just a generation ago, visual artists were the keepers of the flame. They alone, through handwork and natural ability, could create the images that move us.

They still can, of course. Those who wish to paint and sculpt in the ‘analogue’ media remain as relevant as ever (talent permitting). But for artists intrigued by the possibilities of digital manipulation, fundamental questions remain: how much can I modify before I lose my original vision? When is a project actually finished? How much of the work is ‘me’, and how much is the software?

Chuck Elliott wrestles with these questions every day. Almost alone among contemporary British artists, he’s finding answers. Through his commitment to the cause, Chuck has evolved his own visual style and mastered a fine-tuned technical process. The result is stunning work.

It’s taken Chuck many years to reach this point. He has certainly paid his dues. He received formal training at Hornsey Art School, and later carved out a successful career in commercial design and illustration. Over twelve years he was commissioned by Yohji Yamamoto, Apple, Sony and Nike, among many others. But in 2004, Chuck took a deep breath and halted his design career in order to pursue his own creative vision, based on emerging digital media techniques.

Today, we see why. Chuck’s images dazzle the eye with their complexity. They look like nothing else out there. Why? Because he simply has great ideas. And he uses digital manipulation to push these ideas to unimaginable new places.

Those who have seen Chuck’s previous two Catto shows will be familiar with his approach. But they will detect a progression in the new collection. In part, there are technical reasons for this. The artist recently moved his image production to a facility in Los Angeles, which can process more data in each drawing – and do it faster. Giving Chuck the freedom to create physically bigger works and, significantly, to experiment more.

This has yielded pieces like Bebop 45. Here, Chuck takes one great visual idea and riffs on it – through a combination of technical trickery and old

fashioned artistic experimentation. Here’s how he describes it: “The images are ‘remixed’ in a process that takes the original data, and reworks it into a similar but more progressive new piece. In the case of the BeBop series, I created standalone images of balanced glazed volumes, and then randomly rolled a series of ‘glass spheres’ over the surface, in such a way as to make the original graphic ‘pop’. Overlaying this imagery onto new twisted 3D formers adds complexity, whilst partially obscuring the original forms... leading to dense new images that are visually intriguing.”

The title is no accident, of course. Charlie Parker et al would take a central musical theme and improvise around it in mind-bending harmonic shapes; Chuck’s doing the same thing with images. Indeed, Chuck is very energised by the parallels between his working approach and what’s happening in contemporary music production.

He says: “I like the idea of colour geometric abstraction as visually synonymous with the pace and dynamism of contemporary music – and in particular the idea of the studio remix in music applied to visual work.” Rhythm, repetition, harmony and line are all musical ideas that find a parallel in Chuck’s work. Meanwhile in a piece like Motorik, there’s even a nod to the musical stave.

Elsewhere in the new show, Chuck returns to the elemental questions that he’s addressed before. His use of circles, repeating patterns, wave forms and so on – along with titles like Flow, Collider, Elemental – suggests a fascination with the mathematics of nature. Actually, Chuck insists he didn’t start with this goal in mind. But he’s warming to it. “People have said that the works allude to nature’s way of using geometry to build the environment that surrounds us. I didn’t set out with this view, but I’m considering it... working with base materials, line, colour, volume, motion and light, allows for an exploration of the natural order, and the way in which nature forms the world around us.”

Some of these works – Sun Moon, for example – are grouped together in the Cosmos {67} series. They’re amazing. But for all their mathematical precision, there’s something mystical about them too. Those Hindu allusions are too strong to ignore. Chuck doesn’t disagree. “Cosmos combines a series of studies into a new form that seems redolent of an almost psychedelic, mandala-like form. It demands to exist, though it seems to have an aesthetic that is counter to my own way of thinking,” he says.

Chuck’s intellectual resistance to the idea of creating any mystique around his work largely comes down to humility. Chuck just doesn’t see the artist as a ‘channeller of higher plane thought’. But then he does concede that sometimes, like so many creative people, he’s not entirely in control of his ideas. His subconscious takes over. And he’s not clear how.

“I use an evolving visual language to explore and record the world. I tend to think that, almost as a kind of calling, the artist has no choice other than to work with the tools at hand, led by conscious and subconscious thoughts and ideas. Creating new material, over a period of years, and ultimately becoming part of a longer dialogue, as the work continues to evolve, and new strands move off in unforeseeable directions.”





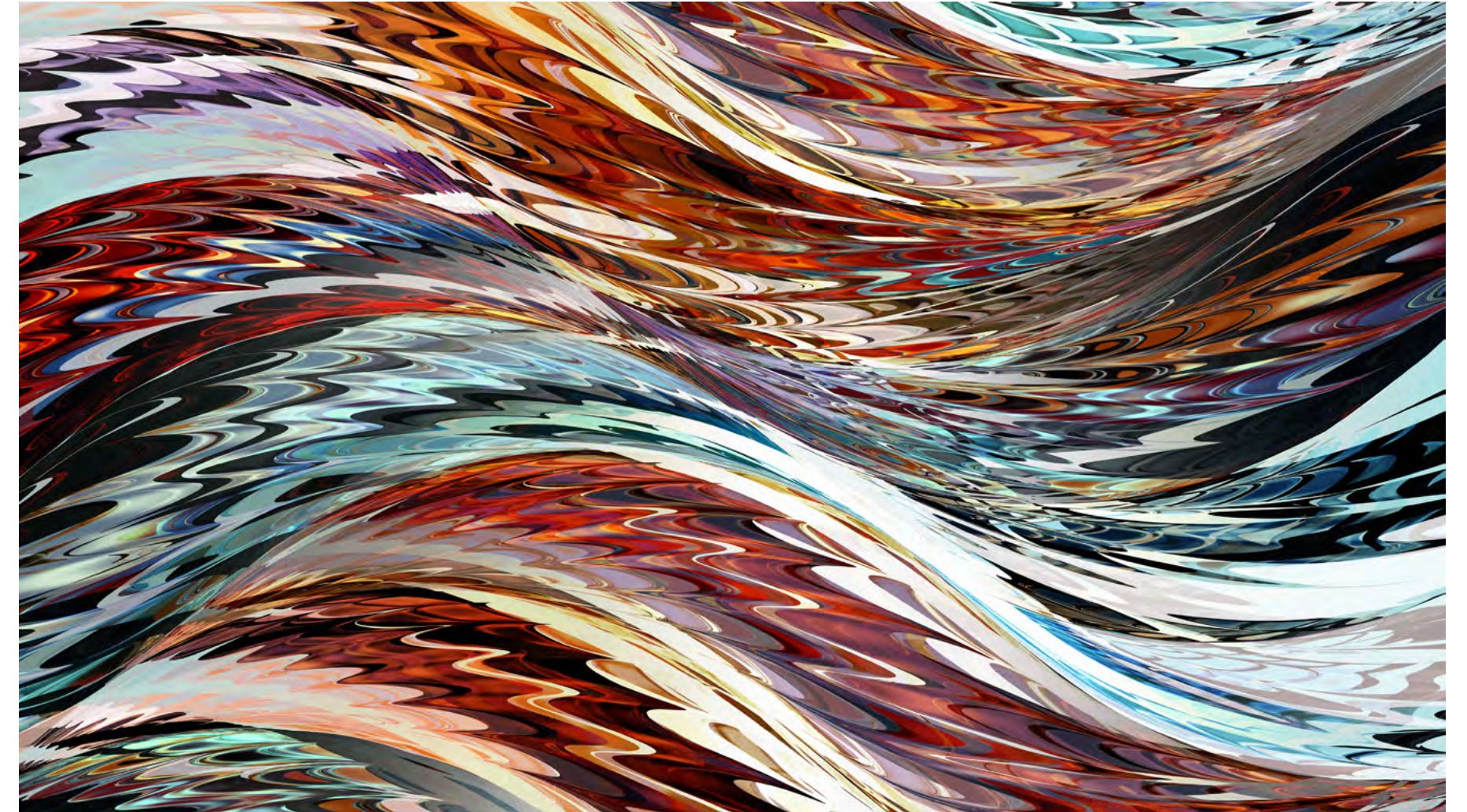
BEBOP / 33  
66cm H x 200cm W  
Metallic Lambda print, Diasec mount



BEBOP / 45  
120cm H x 96cm W  
Metallic Lambda print, Diasec mount



ELEMENTAL / PRIMER  
88cm H x 70cm W  
Metallic Lambda print, Diasec mount



ELEMENTAL / WHITE CREST  
80cm H x 140cm W  
Metallic Lambda print, Diasec mount



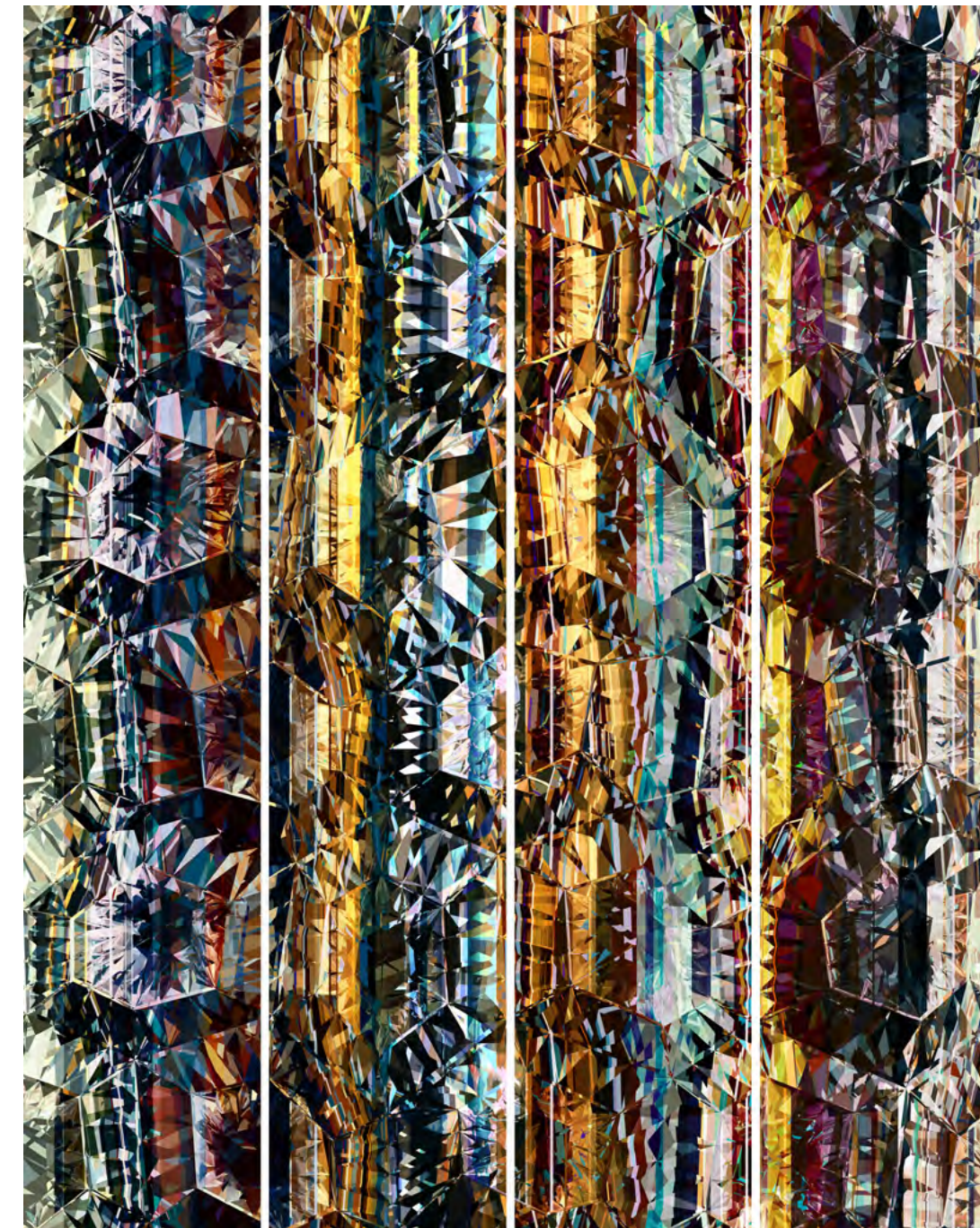
LINO / VERDIGRIS  
100cm diameter  
Metallic Lambda print, laser cut Diasec mount



LINO / VENETIAN  
100cm diameter  
Metallic Lambda print, laser cut Diasec mount



CAL R / PEARLESCENT  
100cm diameter  
Metallic Lambda print, laser cut Diasec mount



VORTURA  
120cm H x 96cm W  
Metallic Lambda print, Diasec mount





COLLIDER / SILVERED MANDALA

88cm SQ

Metallic Lambda, Diasec mount

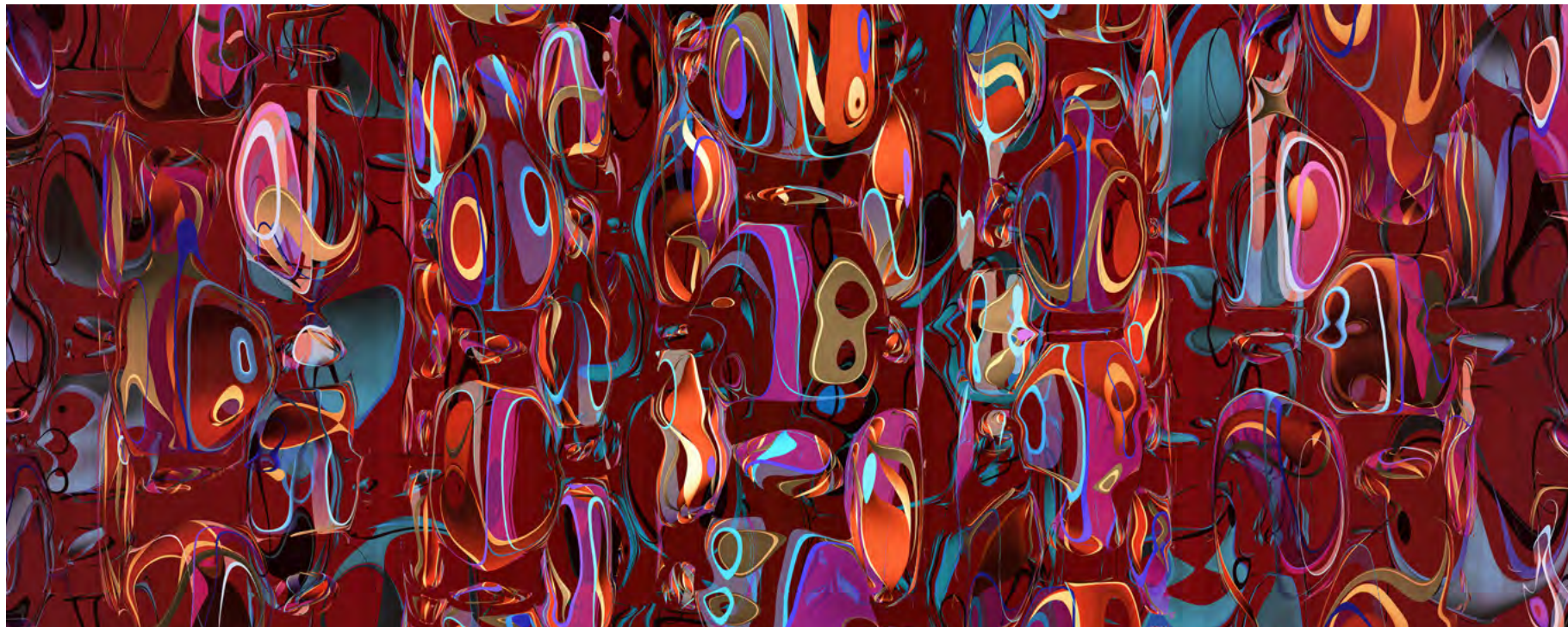


CAL R / CRIMSON KANDY

100cm diameter

Metallic Lambda print, laser cut Diasec mount



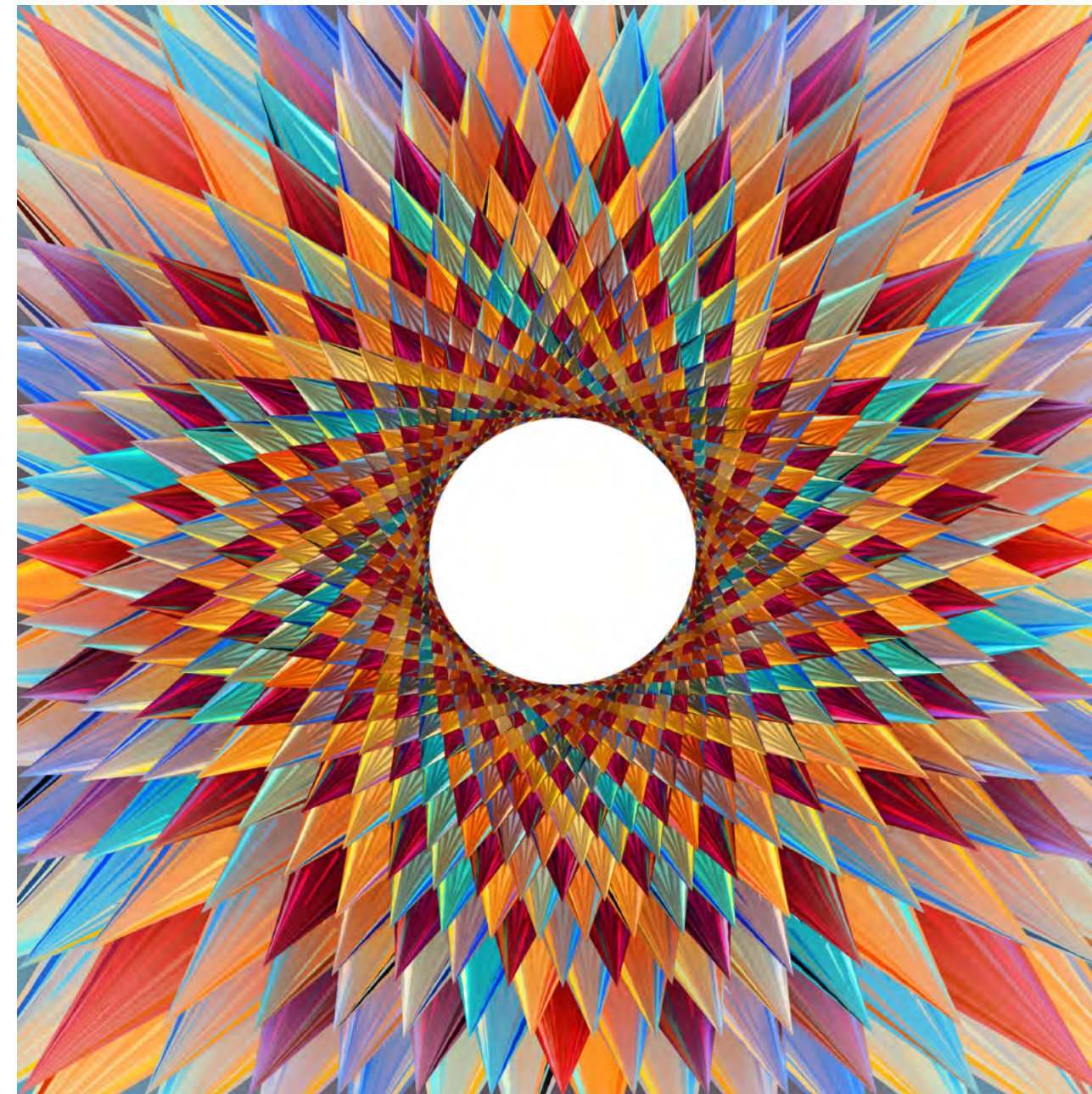


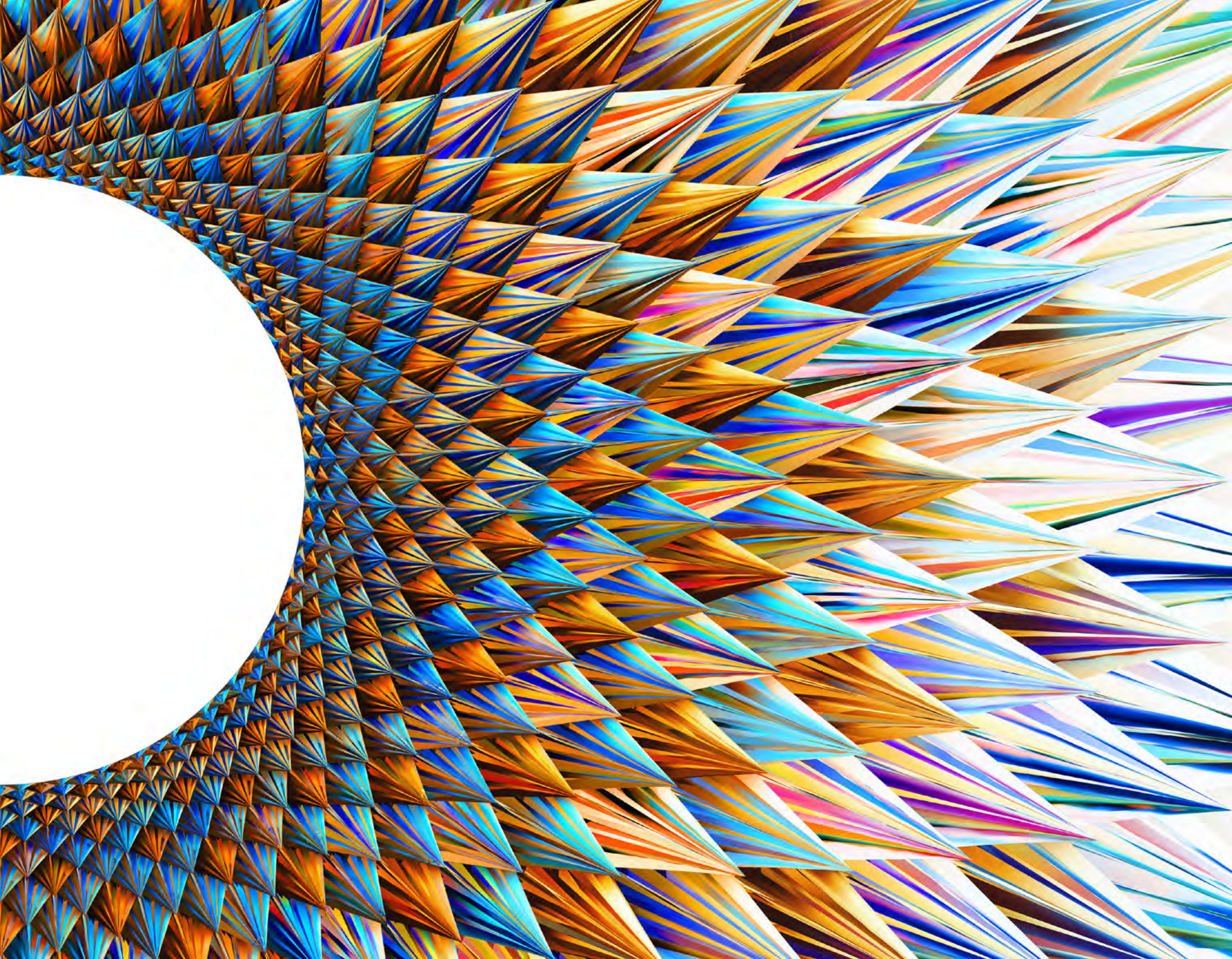
*previous page*  
EIGHT BALL / CADMIUM BASE  
64cm H x 160cm W  
Metallic Lambda, Diasec mount

EIGHT BALL / DEEP CARMINE  
64cm H x 160cm W  
Metallic Lambda, Diasec mount

MYRIAD / COPPER BASE

80cm SQ  
Metallic Lambda print, laser cut Diasec mount

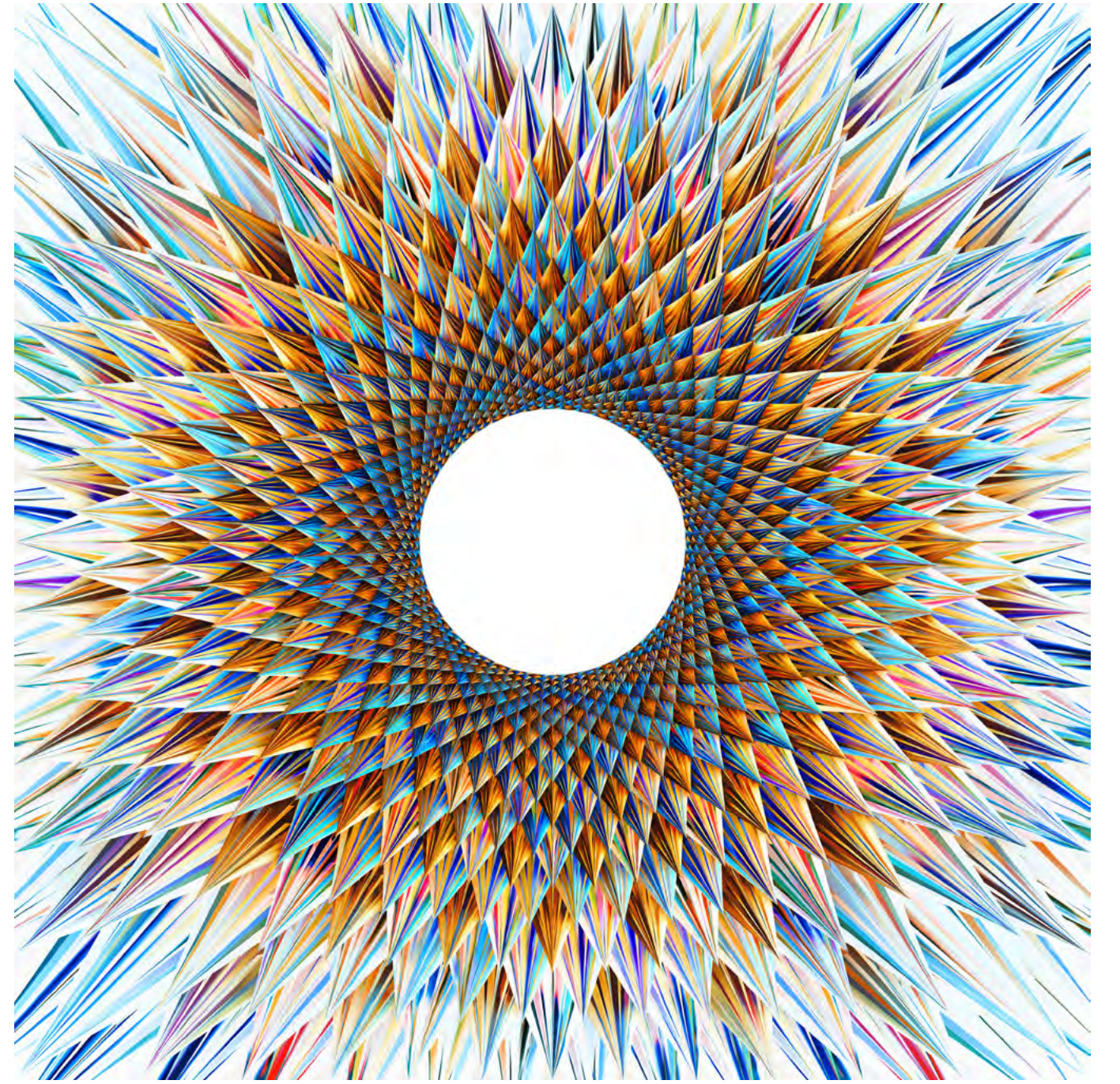




MYRIAD / COBALT INFLECTION

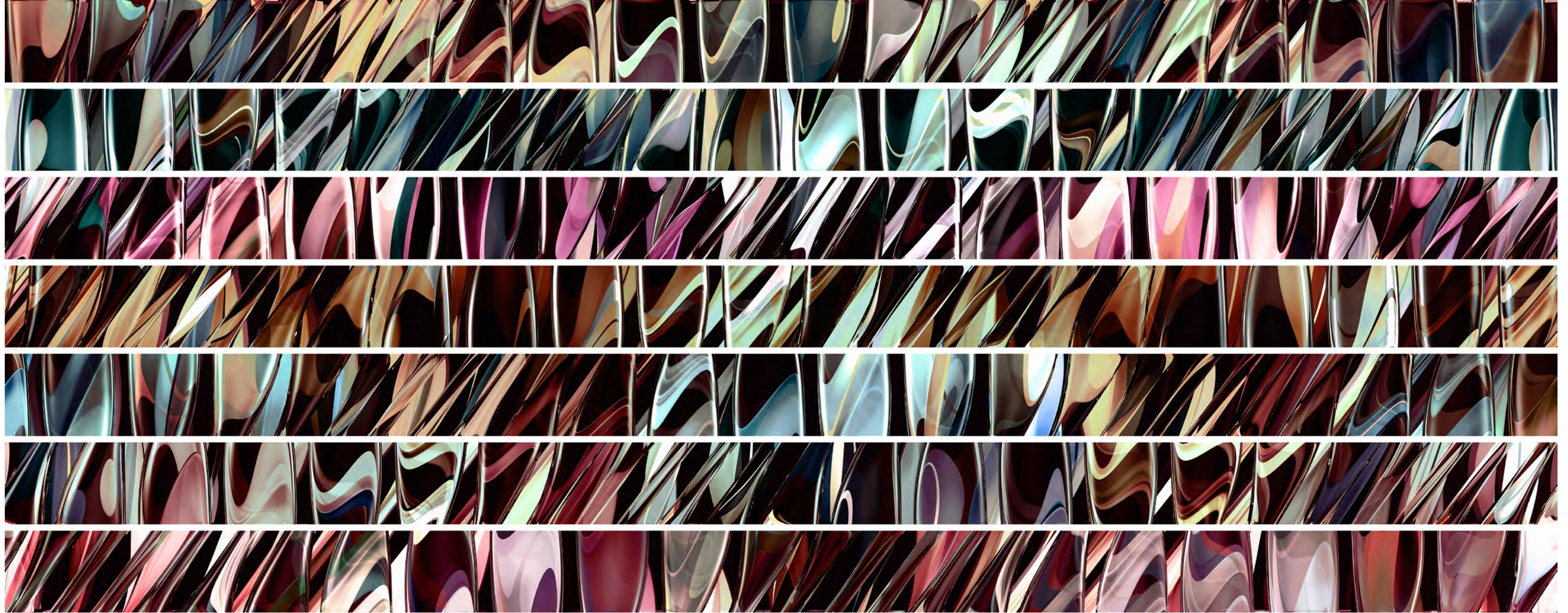
100cm SQ

Metallic Lambda print, laser cut Diasec mount



MOTORIK

80cm H x 202cm W  
Metallic Lambda print, laser cut Diasec mount





FLOW / RMX / VERDIGRIS  
64cm H x 128cm W  
Metallic Lambda, Diasec mount



VOX LINEA  
80cm H x 66cm W  
Metallic Lambda print, Diasec mount



FLOW / RMX / PANTON  
60cm H x 120cm W  
Metallic Lambda, Diasec mount



ASCENSION  
120cm SQ  
Metallic Lambda print, laser cut Diasec mount



MOON : SUN : COSMOS {67}  
100cm diameter  
Metallic Lambda, laser cut Diasec mount



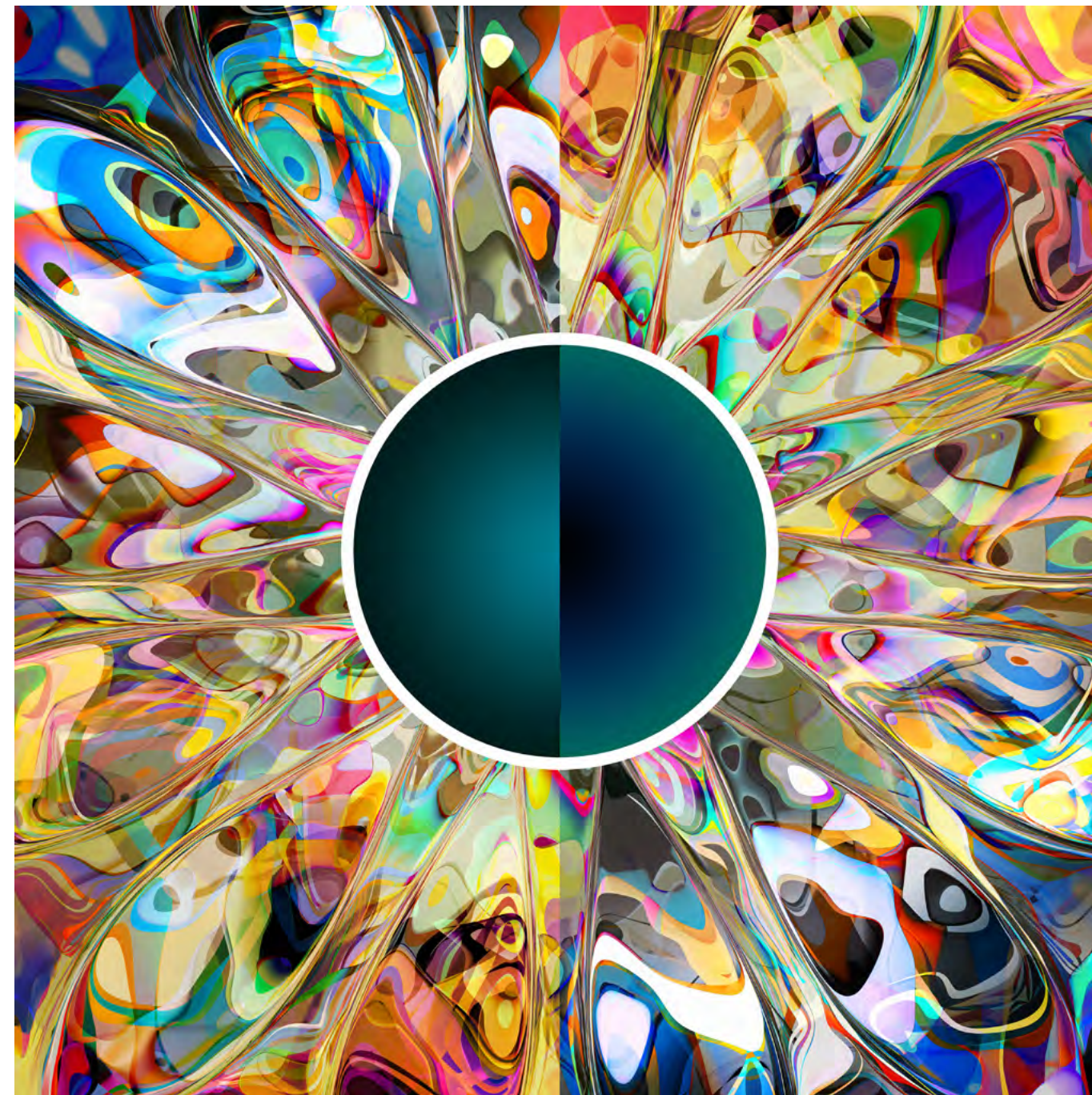
MONDIAL  
100cm diameter  
Metallic Lambda, laser cut Diasec mount





BREATHER / TURQUOISE AEGIS  
56cm H x 140cm W  
Metallic Lambda, Diasec mount

SUN : MOON : COSMOS {67}  
100cm SQ  
Metallic Lambda, laser cut Diasec mount



**Chuck Elliott / 1967, Camberwell, London**

- Biography**
- 1992 Graduated with a First Class (Hons) degree in Graphic Art, from Middlesex University, formerly the Hornsey School of Art
  - 1994 DAiS. Founding partner. Commercial art studio, Great Marlborough Street, London W1
  - 1995 Flux. Founding partner. Commercial art studio, Greek Street, London W1
  - 2005 Transistor. Founder. Fine art studio and artists' group. Studio moves to Bristol
- Selected shows**
- 2015 Lucid / RMX. Solo show, Catto Gallery, Hampstead, London
  - 2014 Touch / Screen. Two man show with Matthew Small, James Freeman Gallery  
Beaux Arts Gallery. Gallery artists, Bath
  - 2013 WGSN. Solo show, My Life in Art, London  
Inspired. Group show with John Makepeace OBE
  - 2012 Generator. Solo show at the Catto Gallery, London  
MTV ReDEFINE. Gala show and charity auction at the Goss-Michael Foundation, Dallas, Texas  
Spectra. Group show at the LondoNewcastle Project Space, Redchurch Street, London E2  
Synaesthetic. Solo show at the Beaux Arts Gallery, Bath  
Coda at Close. Solo show at Close House, Somerset  
Bristol Gallery. Solo show alongside Art at the Edge, Olympic and Paralympic sculpture
  - 2011 Chuck Elliott and Derek Balmer. Catto Gallery, Hampstead, London
  - 2010 Red Shift, the Collective. Group show at George Ferguson's Tobacco Factory, Bristol
  - 2009 Impact. Group show at the Centre for Fine Print Research, UWE
  - 2008 Bristol Contemporary Open. Founder and curator, open group show  
CODA, Chuck Elliott and Anna Gillespie. Two man show at The Gallery in Cork Street, London
  - 2007 Revelation. Group show at Paintworks, Bristol  
Transistor at The Southbank Centre. Group show with Francis Elliott, Lady Lucy and Stanley Donwood
- Selected fairs**
- London Art Fair / Art Chicago / Art London / Art on Paper, Royal College of Art / Bridge London / artDC, Washington DC
  - Modern Works on Paper, The Royal Academy of Arts / Manchester Art Fair / Chelsea Art Fair / FORM, Olympia
  - Christie's NSPCC auction / Singapore AAF / New York AAF / Amsterdam AAF / Paris AAF / 20/21, The Royal College of Art



I'd like to thank Imogen Green, Iain Barratt, and everyone at Catto Gallery, for their unprecedented support over recent years. It is worth noting here, that the Catto Gallery actively supports their roster of artists, and in so doing provides the stability and time essential for the creation of new work. It is therefore a delight to once again be able to present a new body of work at the gallery. *Chuck Elliott, Jan 2015*

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And by appointment

Text by Tim Green

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CATTO GALLERY

