

CHLOE LEWIS & ANDREW TAGGART

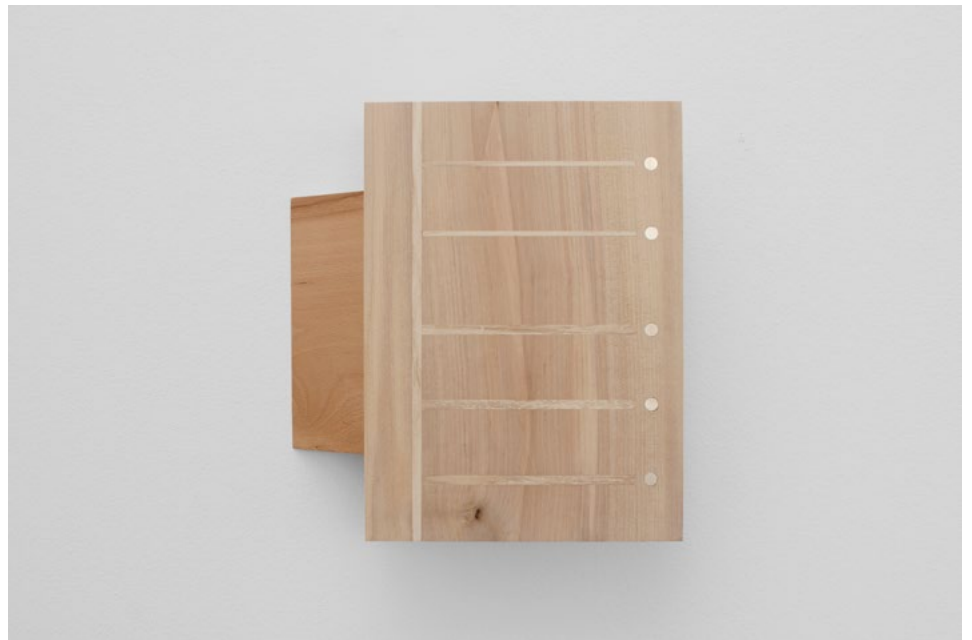
SELECTED WORKS

2018 – 2024



Books and Doors (2024)

Solo exhibition at Skiens Kunstforening, Skien, Norway



Works from the series **H01 – H20** (2024)

Birch from a tree felled on the grounds of Henrik Ibsen's family home at Venstøp, beech, maple, brass

Clockwise from top left: **H14 (handle for an open folding door)**, 23 x 22.4 x 8.5 cm

H06 (handles for a double door), 23 x 50.5 x 8.5 cm

H16 (handle for a curtained door), 27 x 25.2 x 8.5 cm

H17 (handles for a wide double sliding door), 37 x 71 x 8.5 cm



H10 (handle for a glass door) (2024)

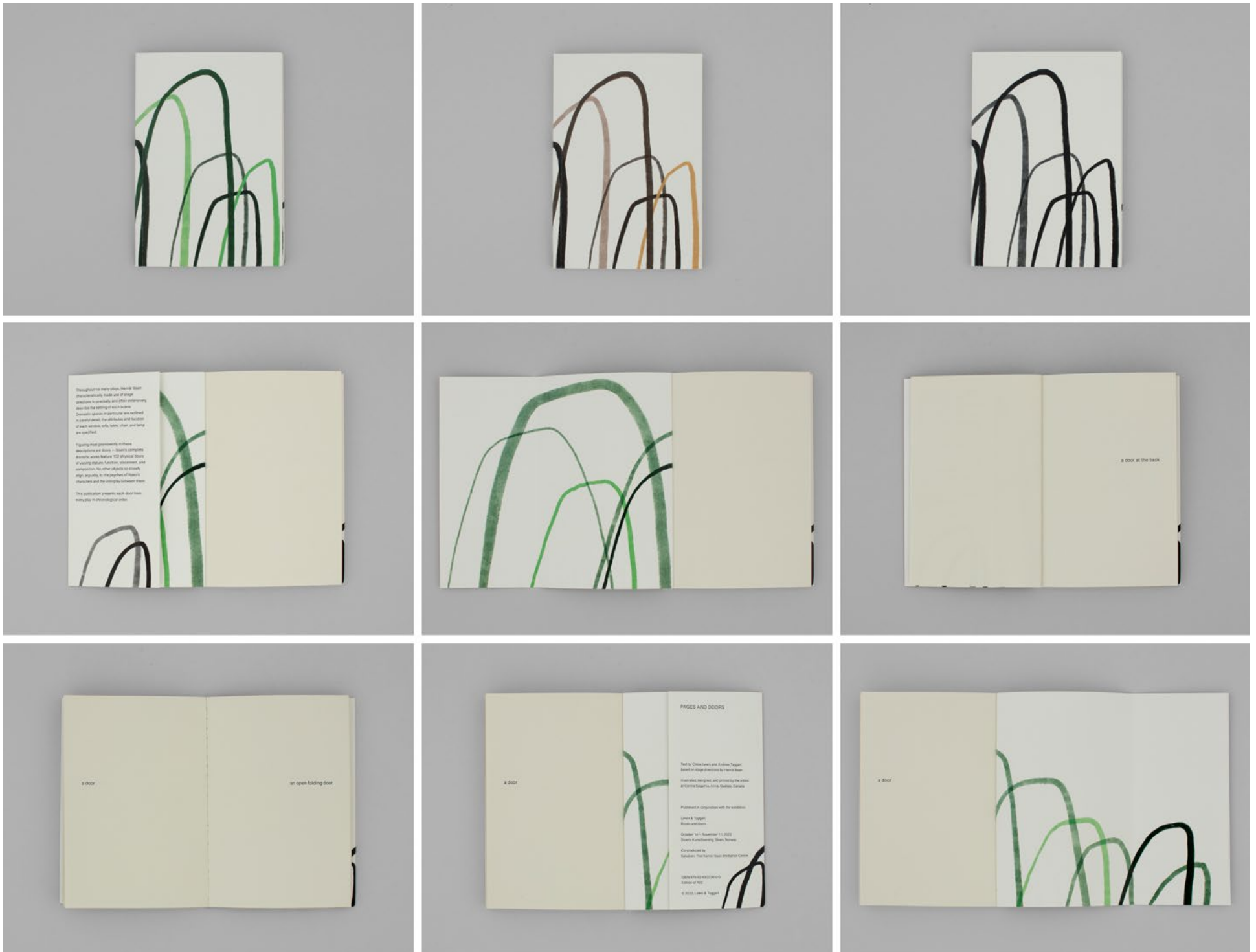
Birch from a tree felled on the grounds of Henrik Ibsen's family home at Venstøp, beech, maple
21.5 x 21 x 8.5 cm



Pages and Doors (2023)

Artist's book

17 x 12 cm, 112 pages, Edition of 102 with three colour variations



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Artist's book | 17 x 12 cm, 112 pages, Edition of 102 with three colour variations



Art and Life (2022)

Two dustpans handmade by the artists in ash and beech

37 x 38 x 7 cm each

Installed in the exhibition "WOODOOW" at the Magdalena Abakanowicz University of the Arts Gallery, Poznan, Poland



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1a – 9i (2020/21)

Series of forty-five wall-mounted wood sculptures on custom-built wall

Installed in a solo exhibition at Gyldenpris Kunsthall, Bergen, Norway, 2021



4c, 4d, 5a, 5b, 5c, 5d, 5e, 6a (2020/21)

Details from 1a – 9i ; a series of forty-five wall-mounted wood sculptures handmade in oak, maple, birch, canary, yellowheart, cherry, teak, ash, walnut, fir, purpleheart, beech, sycamore, poplar, eucalyptus, paduk, bloodwood, and unidentified found and collected wood 18 x 4 x 5 cm each



6f, 7e, 7f, 8d, 8f, 9b, 9c, 9h (2020/21)

Details from **1a – 9i** ; a series of forty-five wall-mounted wood sculptures handmade in oak, maple, birch, canary, yellowheart, cherry, teak, ash, walnut, fir, purpleheart, beech, sycamore, poplar, eucalyptus, padauk, bloodwood, and unidentified found and collected wood 18 x 4 x 5 cm each



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1a – 9i (2020/21)

Series of forty-five wall-mounted wood sculptures

Installed in a solo exhibition at Bærum Kunsthall, Fornebu, Norway, 2022



The Museum of Longing and Failure: Installment No. 22 (2021)
Pamflett, Bergen, Norway

Beech and ash shelving unit with works by Åsil Bøthun, Marit Følstad, Micah Lexier, and Juan Ortiz-Apuy, alongside MOLAF publications



MOLAF Circumflexions (2021) | Risograph printed artist's book, 20 x 28 cm, 40 pages, Edition of 100, Co-published by Pamflett, Bergen



Contribution to the exhibition Art and Life on Paper (2021)

Presented at Jugendstilsenteret, Ålesund, Norway

Unit No. 22 (2021) | Beech and ash shelving unit | 200 x 64 x 38 cm | Edition of 3

MOLAF Circumflexions (2021) | Artist's book | 20 x 28 cm, 40 pages | Edition of 100 (right side of second shelf from bottom)



Fabre Table (2020)

Top: wood from a maple tree planted in front of French-Canadian writer Michael Tremblay's childhood home on Rue Fabre in Montreal in 1942, the year of his birth, and cut down seventy-five years later by the local municipality due to structural instability | Base: cherry and purpleheart
38 x 43 x 43 cm



Fabre Table installed in the exhibition "Bring your own chair: A show of artist-made tables" at Family Exhibitions, Montreal, Canada (curated by Nick Howe)



The Museum of Longing and Failure:

Installment No. 21-B (2020)

Permanent installation at Claridge, Canada

Custom cabinet (maple, cherry, walnut, acrylic, MDF, LED) with four "MOLAF Approximations" (plaster) representing sculptures presented in the MOLAF's 21st installment

33 x 170 x 25 cm



The Museum of Longing and Failure: Installment No. 21 (2019)

The Darling Foundry, Montreal, Canada

Site-specific installation with hand-stained tongue-and-groove birch floor, illuminated vitrine, works from the MOLAF's collection, and MOLAF publications



Top:

MOLAF Acquisition No. 59:
Table lamp for Berlin (2016)
by Ingrid Furre & Olof Nimar

on

MOLAF Floor No. 24 (2019)
Hand-stained tongue-and-groove wood floor
patterned after the MOLAF's 24th acquisition;
"Consensus" (2011) by Institutt for Farge



Bottom:

Customized illuminated vitrine with works
from the MOLAF's collection by (left to right):
Antje Majewski & Olivier Guessel  Garai, Jade
Yumang, Jason de Haan, and Serge Murphy



MOLAF XX (2019)

The Rooms Museum and Archive, St. John's, Canada

Custom platform with contributions by Ane Graff, Terence Koh, Marius Moldvær, Kama Sokolnicka, and Lasse Årikstad presented alongside seventy plaster "Approximations" representing each previously commissioned work in the MOLAF's collection and a series of wall-mounted painted reliefs composed using offcuts from the "Approximations"



MOLAF XX (Detail)



A small and not ostentatious chamber with whose decorations no fault can be found (2019)

Artist's book

21 x 15 cm, 80 pages, Hardcover edition of 350

Co-published by The Rooms, Canada



Framework (2018)

Pamphlet covers, airline luggage tags,
hotel swipe cards, cherry, maple
45 x 38 x 8 cm



Crack, break, broken (2018)

Letter sorting "breaker" cards, crack pipes, foil wrapper from a candy offered on Valentine's Day at the site of Walter De Maria's "The Broken Kilometer" in New York City, purple heart, maple
24.5 x 23 x 10 cm



Sculpture from the Block (2018)

Solo exhibition at Centre Clark, Montreal, Canada



A thousand flowers, a hundred years (2018)
Modified posters depicting a 1914 lithograph by Edvard
Munch, Italian granite tiles collected in 2014, walnut, ash
42 x 25 x 25 cm