

Claire Ellen Corey

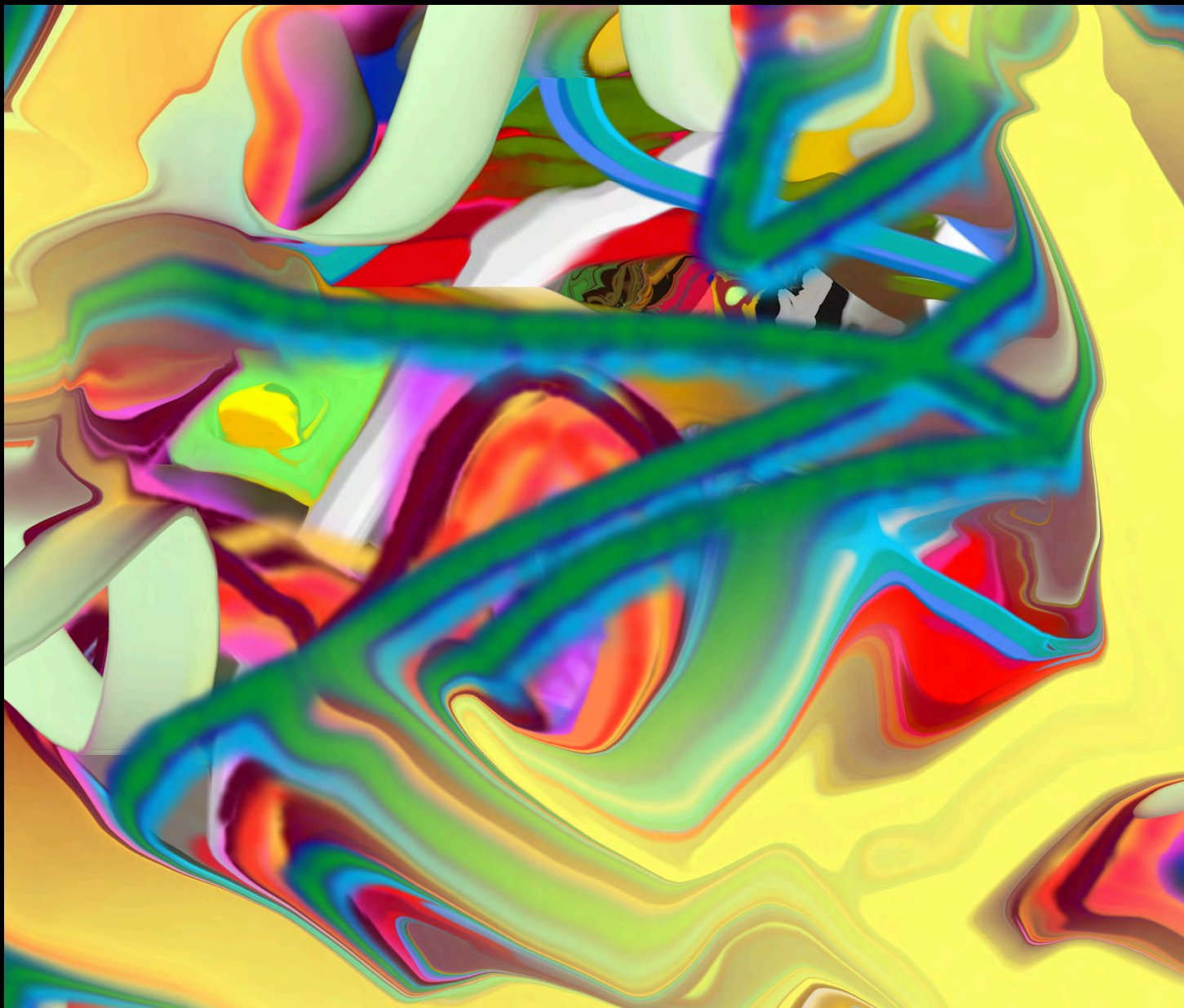
www.clairecorey.com



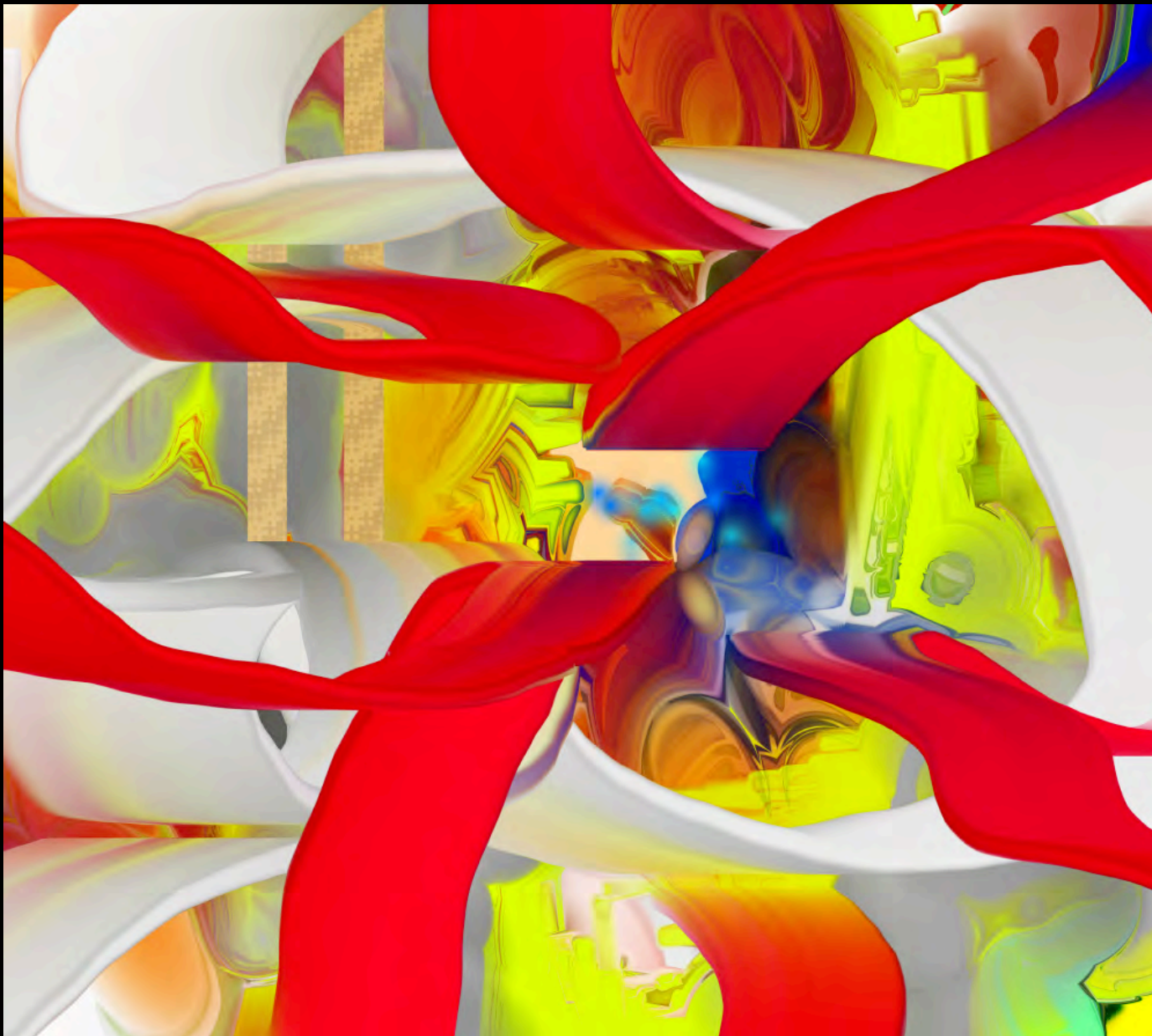
Untitled Painting #4B. 1995. Inkjet on watercolor paper mounted on sintra.
11 x 14".



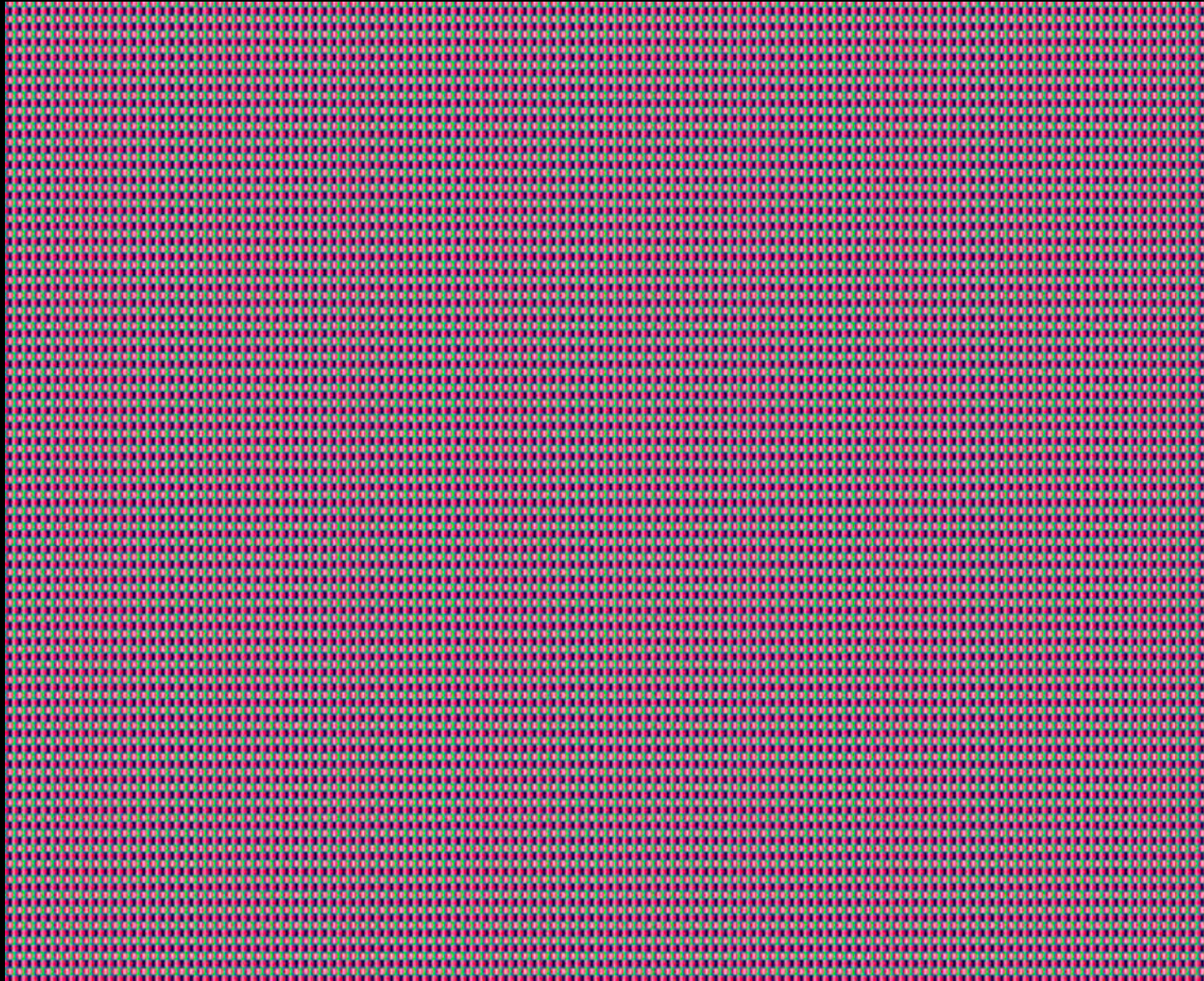
Untitled Painting #1C2. 1997. Inkjet on watercolor paper mounted on sintra. 22 x 26".



Untitled Painting #2D5D. 1998. Inkjet on watercolor paper mounted on sintra. 22 x 26".



Patterns begin to appear in the work. Untitled #6C1A3B, 1999. Ink on watercolor paper mounted on sintra. 49.5 x 55".



The computer processors were not very robust at this time, I was not using the computers as they were meant to be used, pushing the capacity which caused crashes which would create error patterns (ultimately I would lose whatever last moves I made).



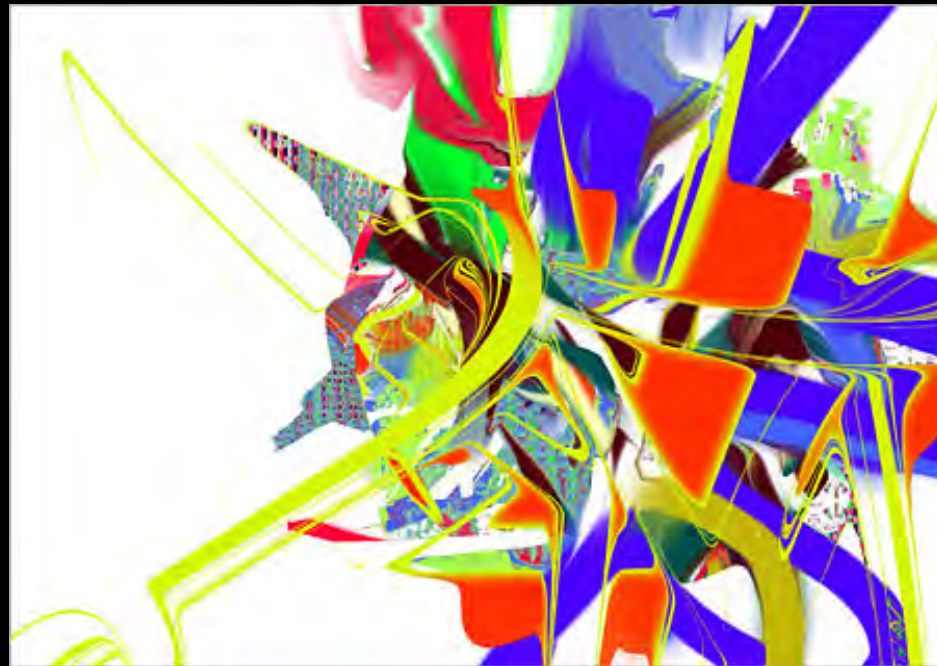
I began in incorporating the error patterns into the images. The first error pattern figures prominently in *1D10XZ*, 2002. Pigment on canvas. 40 x 80".



Manipulated error pattern visible ; I began to use masks to create tondos (circle paintings). *1N10U*, 2003. Ink jet on canvas. 30" diameter.



2G4J, 2003–2004. Pigment on canvas. 30" dia.



To create an edition for the Aldrich Museum, I eliminated the mask to reveal the work that took place behind the mask with 2G4J (*Revealed*). 2003–04. Ink jet on paper. Print edition of 25 plus 5 artist proofs.



In 2005, I began introducing hand-painted varnish to select areas of the work to create more depth. *Bluest Light (5L)*, 2005. Mixed media on canvas. 24" diameter (60 cm dia.)



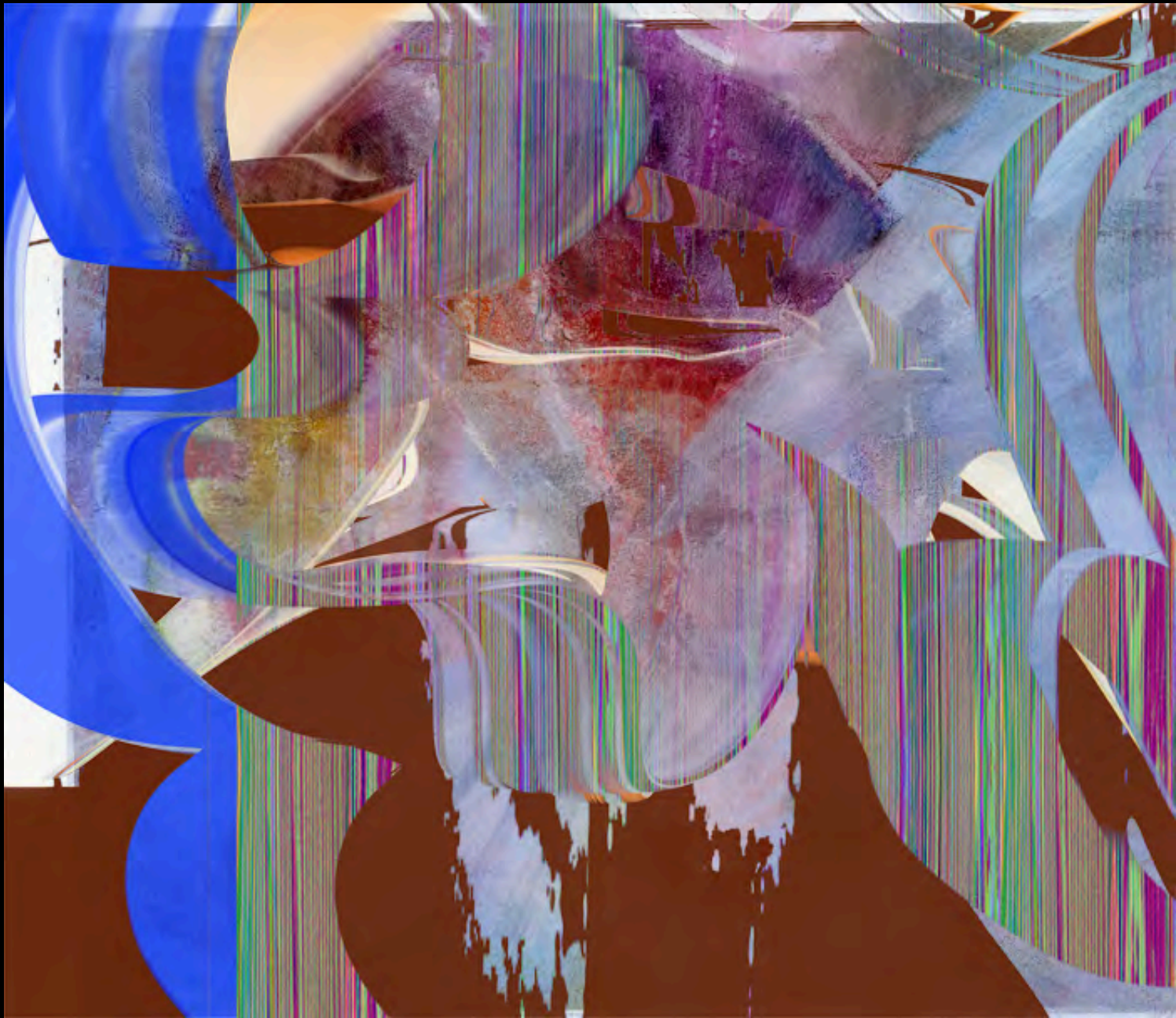
Error patterns and varnish present in *Half Past Autumn II (1Z7)*, 2006. Mixed media on canvas. 54 x 72"



Sentinel, 2007. Mixed media on canvas. 49 x 72.5" (124 x 180 cm)



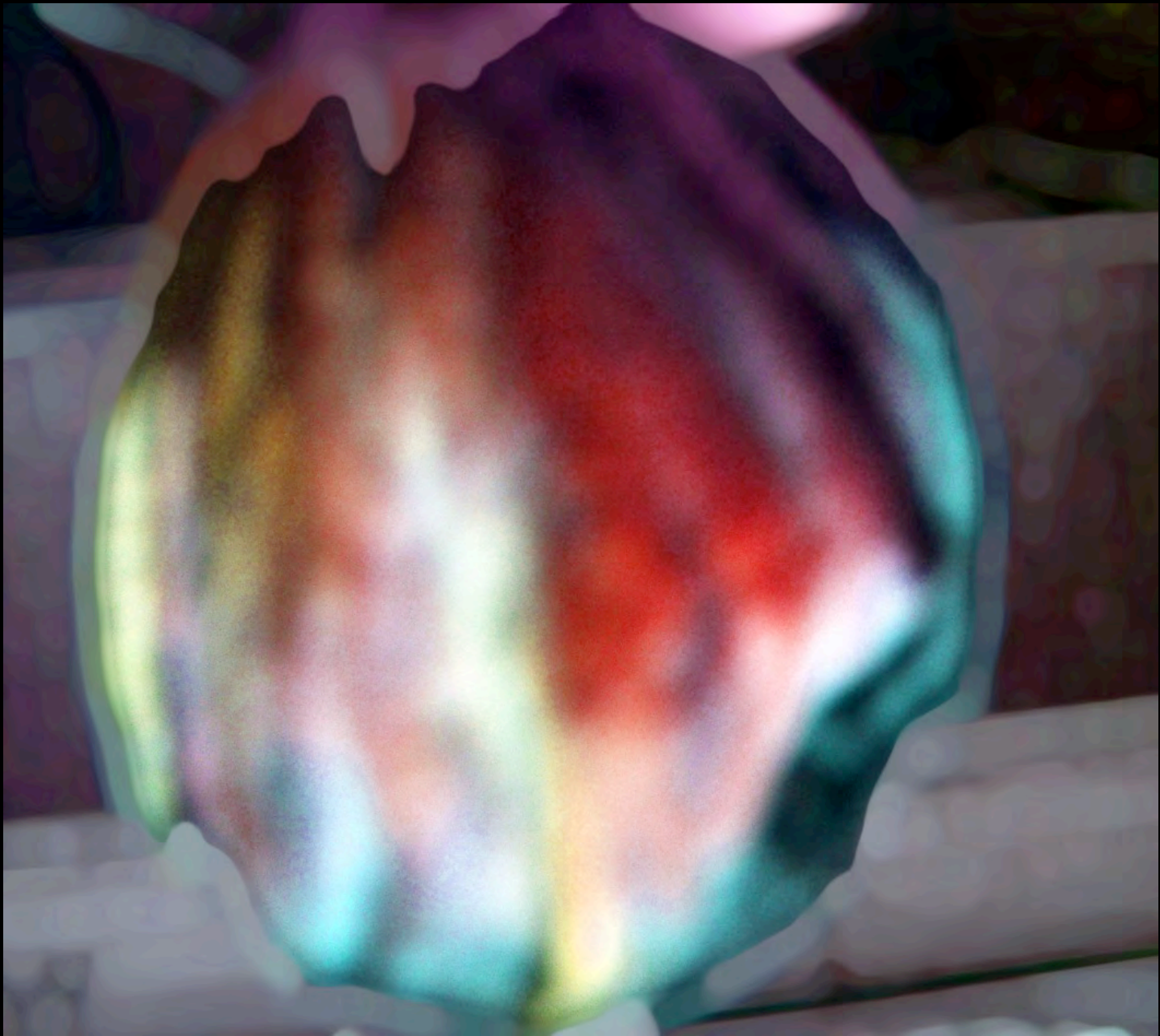
Detail of Sentinel, 2007.



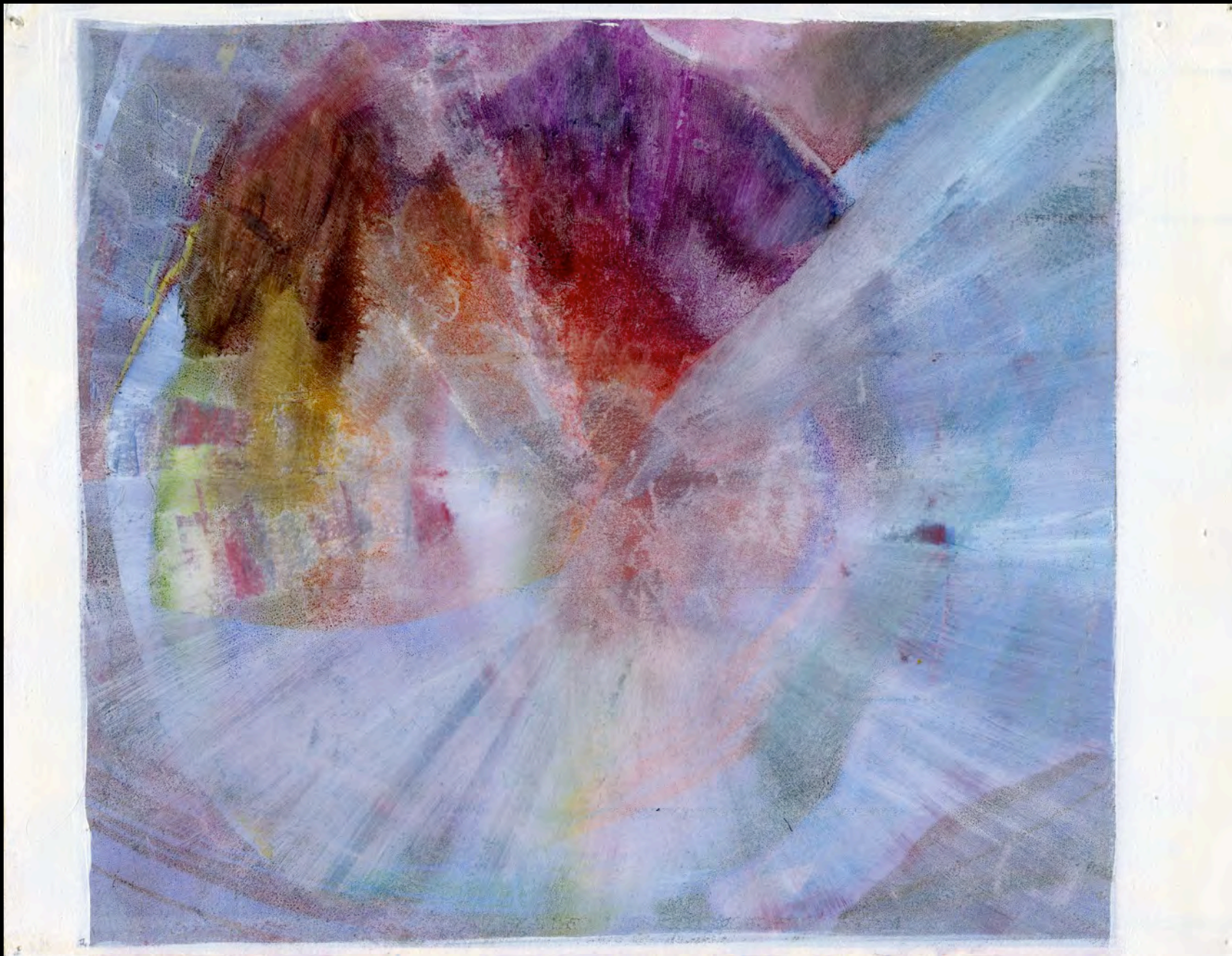
Introduction of paintings, photographs and drawn images into the digital work begins. Light Folded, 2009. Archival inkjet on canvas. 22.5 x 26"



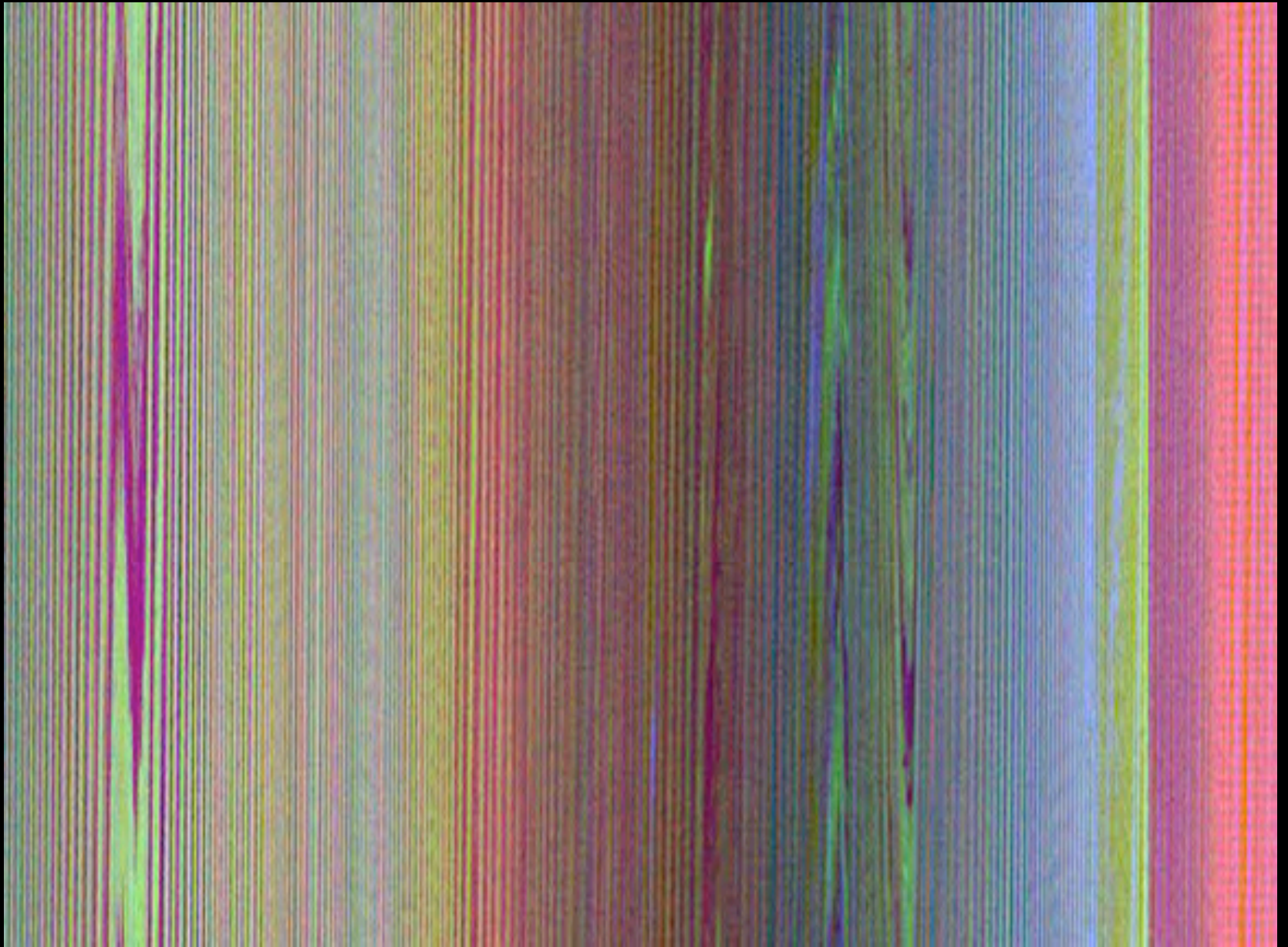
Blurry photograph taken of Lotus pod for *Light Folded*



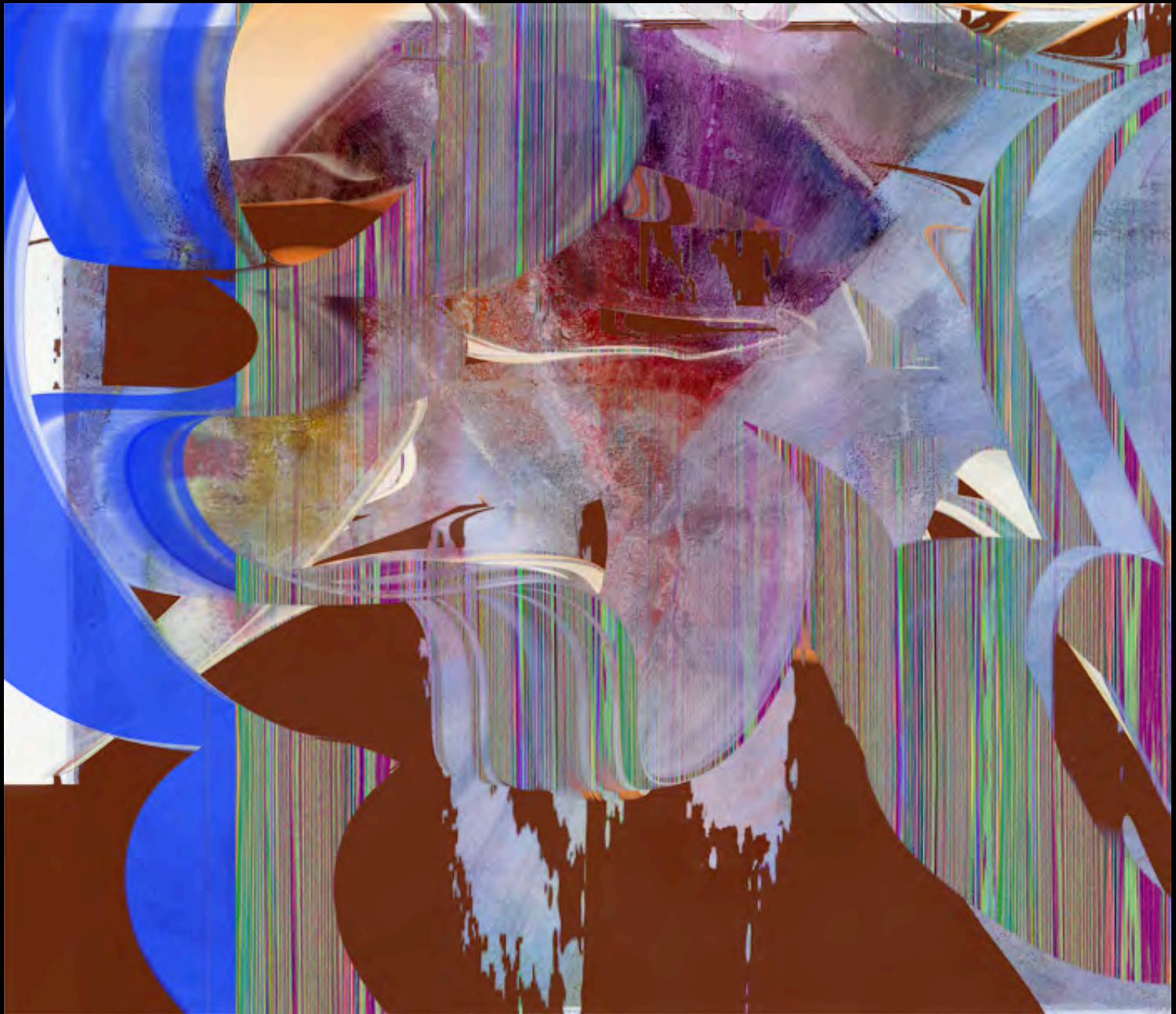
Manipulation of photograph of lotus pod for *Light Folded*



Small painting for *Light Folded*, 2008. Oil and ink on Arches paper. 15 3/4 x 18 5/8"



A different computer-crash generated error pattern used in *Light Folded*



Light Folded, 2009. Archival inkjet on canvas. 22.5 x 26"



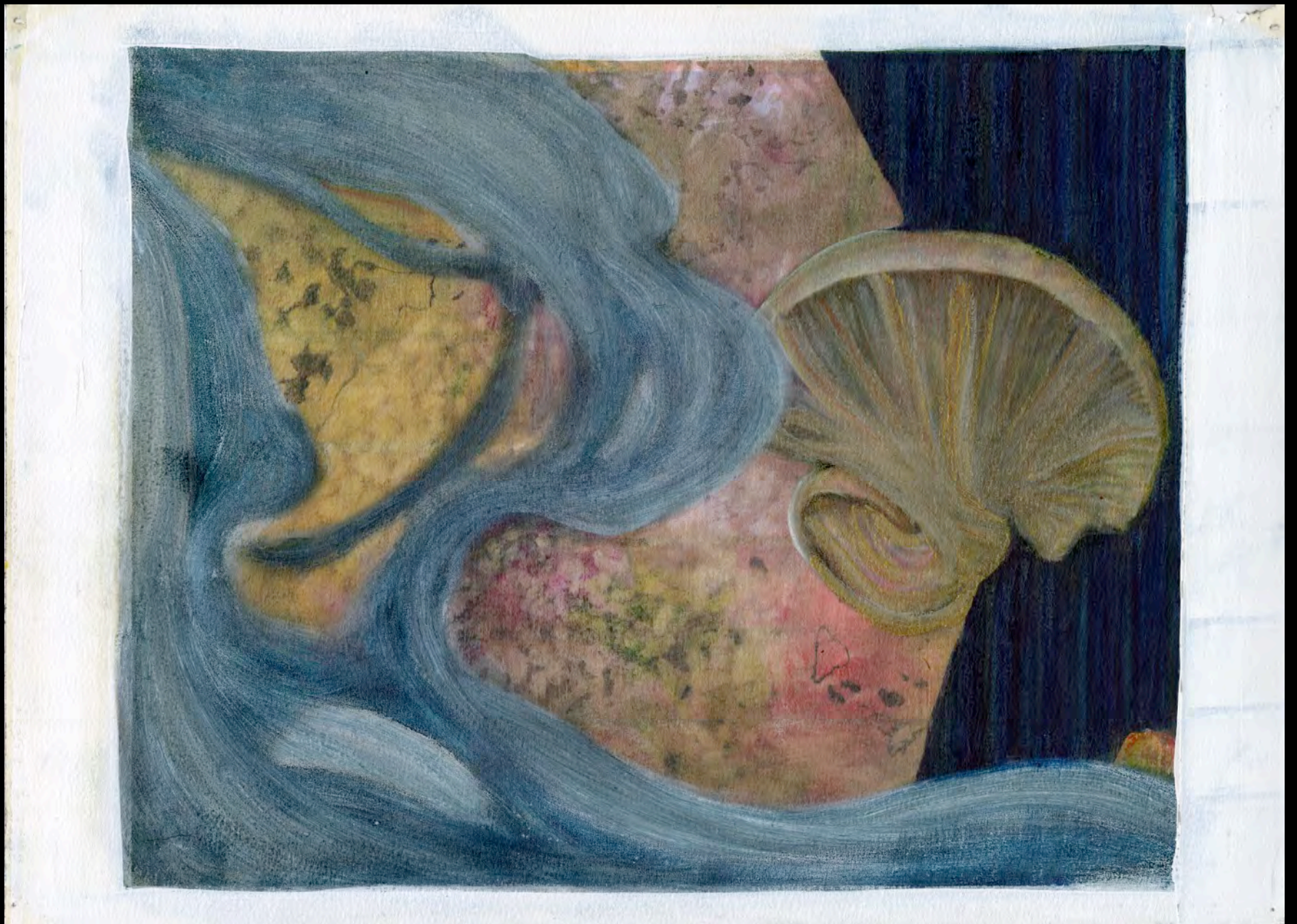
Fall into Winter, 2009. Archival inkjet on canvas. 25 x 31.25"



Mushroom on tree image inspiration for drawing for *Fall into Winter*



Image of smoke inspiration for drawing for *Fall into Winter*



Drawing for *Fall into Winter*, 2008. Mixed media on Arches paper. 15 $\frac{3}{4}$ x 18 $\frac{3}{4}$ ".



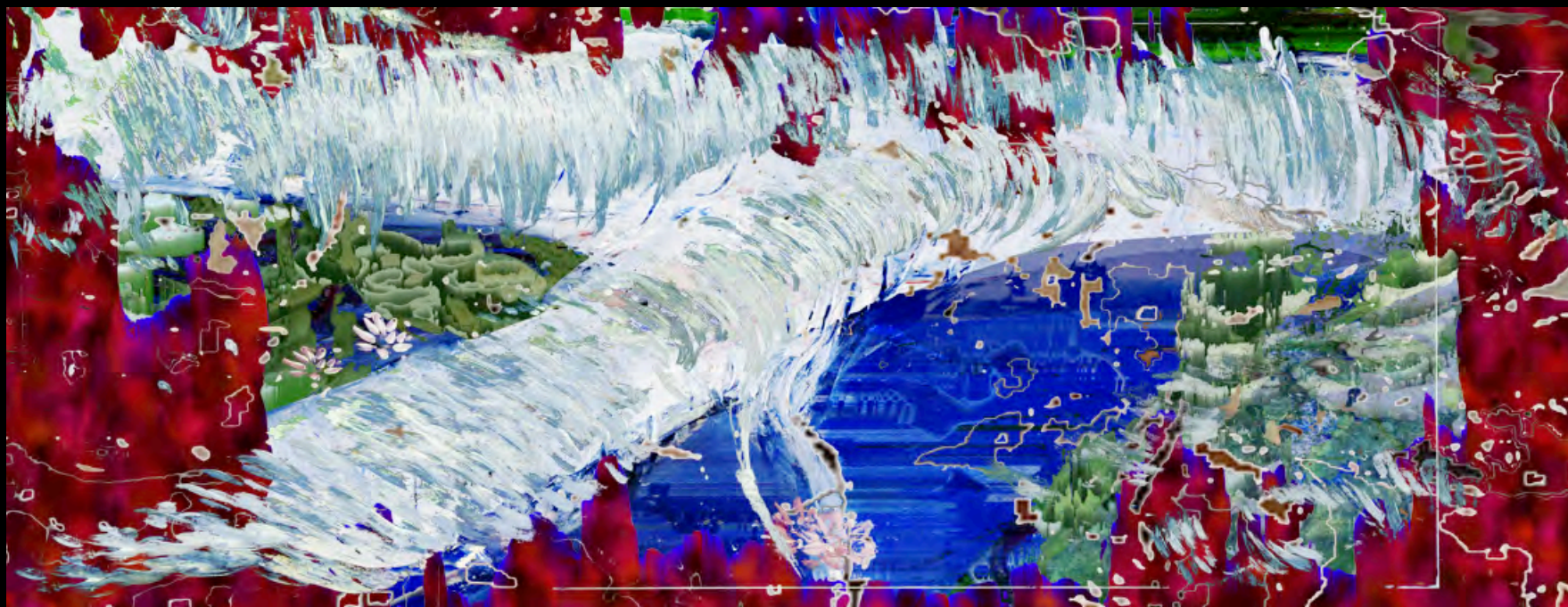
Photo looking up into trees used for *Fall into Winter*, with sky (left) with sky deleted (right)



Selection of negative space of sky from photo for Fall into Winter.



Fall into Winter, 2009. Archival inkjet on canvas. 25 x 31.25"



Drift, 2008. Archival inkjet on canvas. 39 x 103"



Photograph for *Drift* taken in the Catskills.



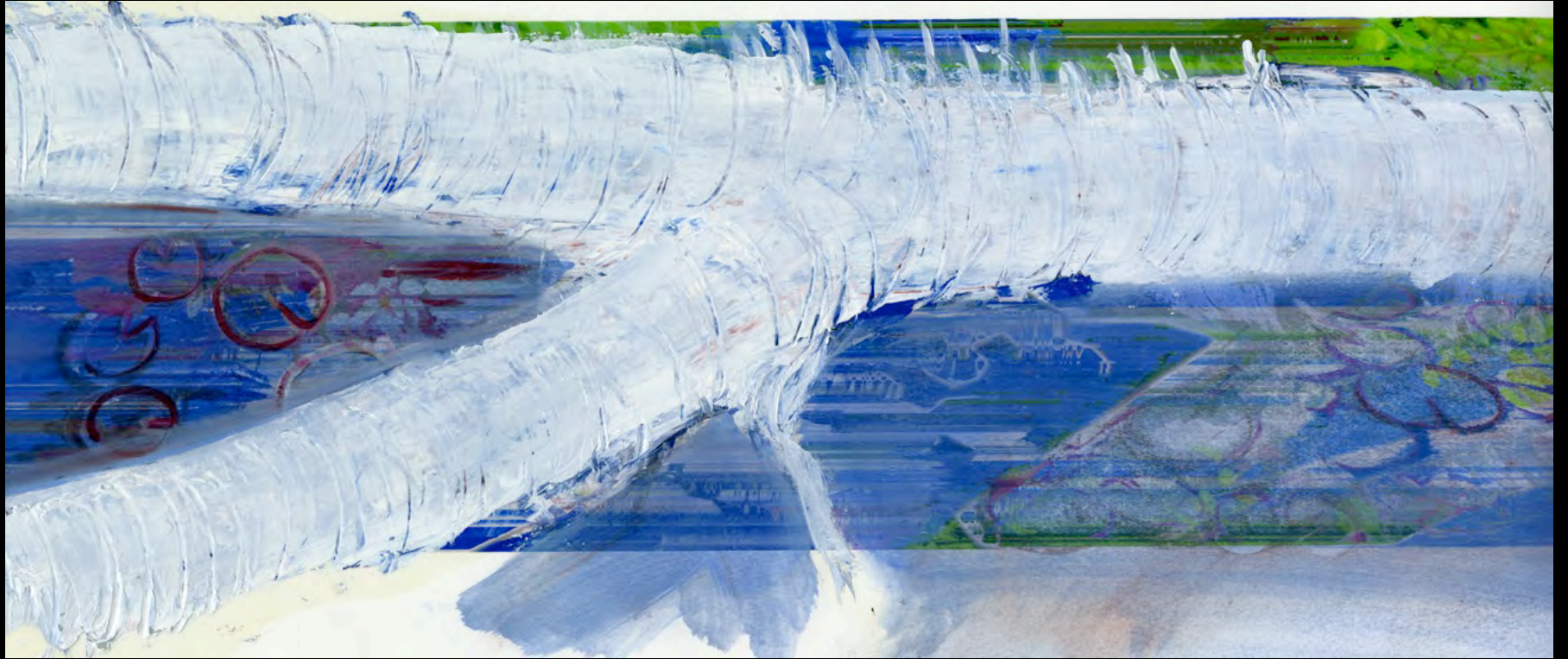
Photograph of lily pads taken at Brooklyn Botanic Gardens



Photo collage for *Drift* made by manipulating the photographs in Photoshop



Oil on paper drawing for Drift



Oil on paper drawing for *Drift*



Computer manipulation of pencil and oil on paper drawing for *Drift*



Colored pencil on paper drawing for *Drift*



Drift, 2008. Archival inkjet on canvas. 39 x 103".



Still Remains, 2011–13. Inkjet on canvas mounted on aluminum. 19 5/8 x 26 1/2"



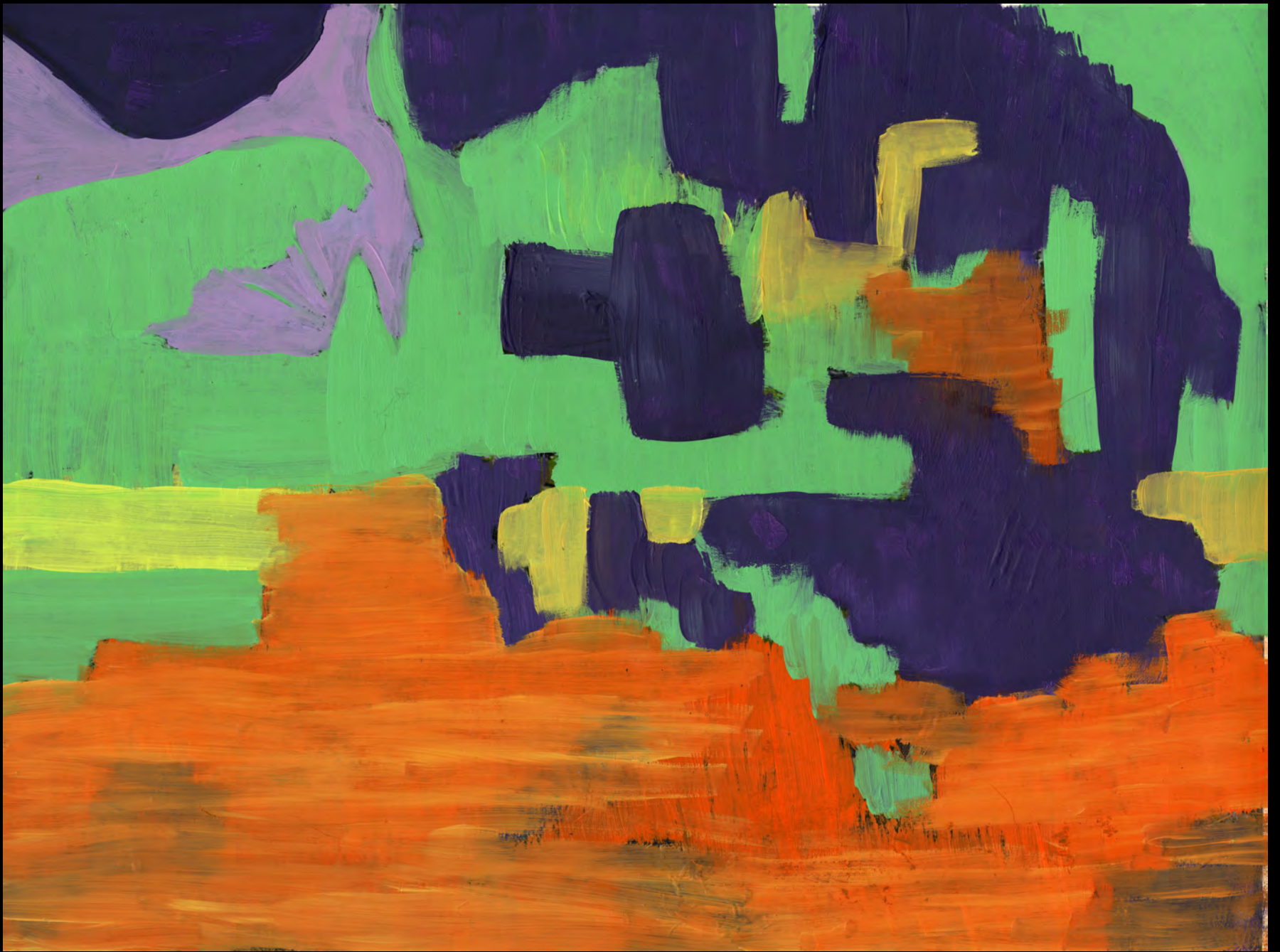
Photograph taken in California



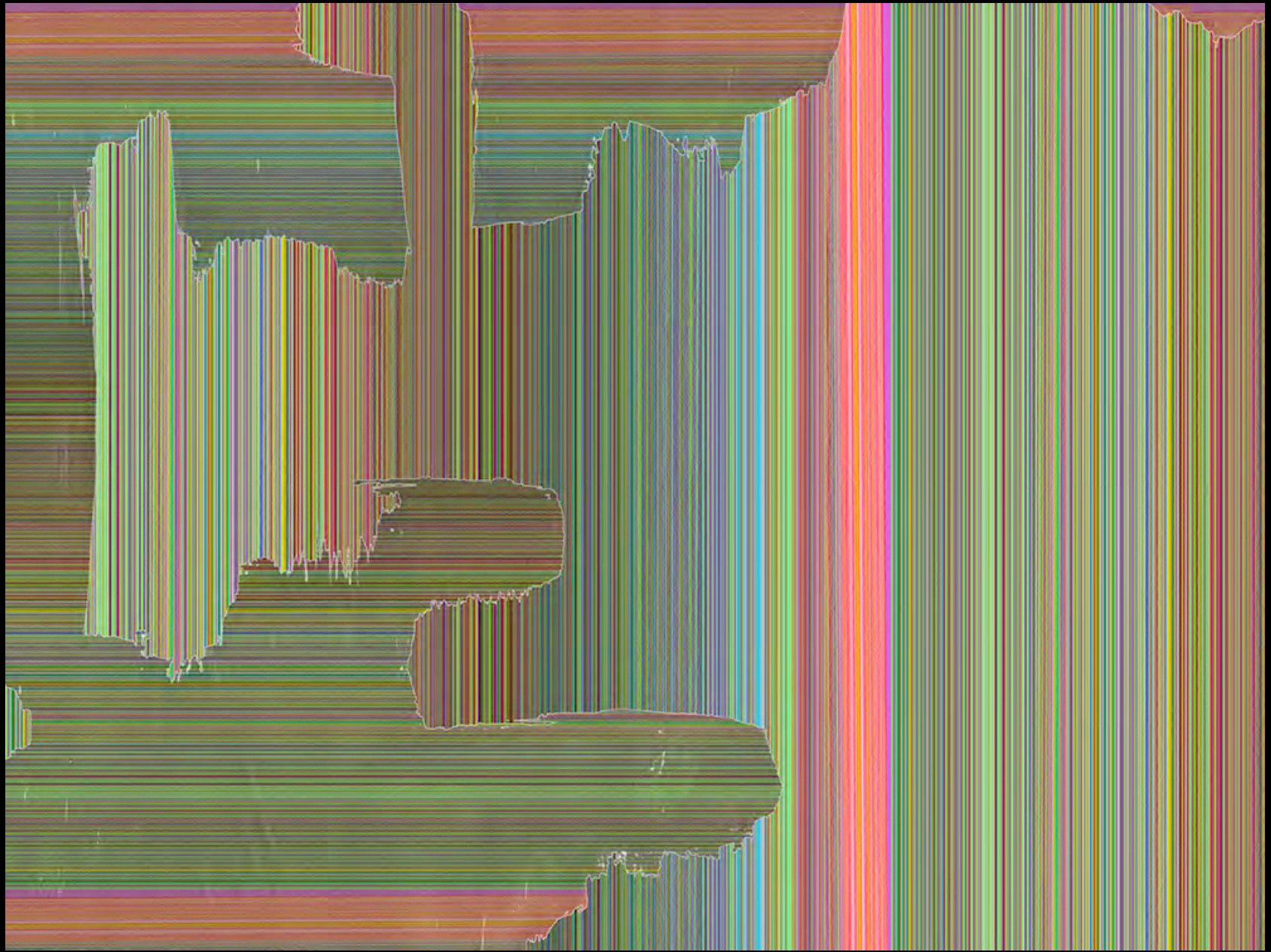
Photograph taken of nephew's grave



Photo collage made from 3 photos



Drawing, 2011. Oil on paper. 13 x 15"



Error pattern brought into an oil on paper drawing after it was scanned



Painting collage for *Still Remains*, 2011. Oil on paper. 13 x 15"



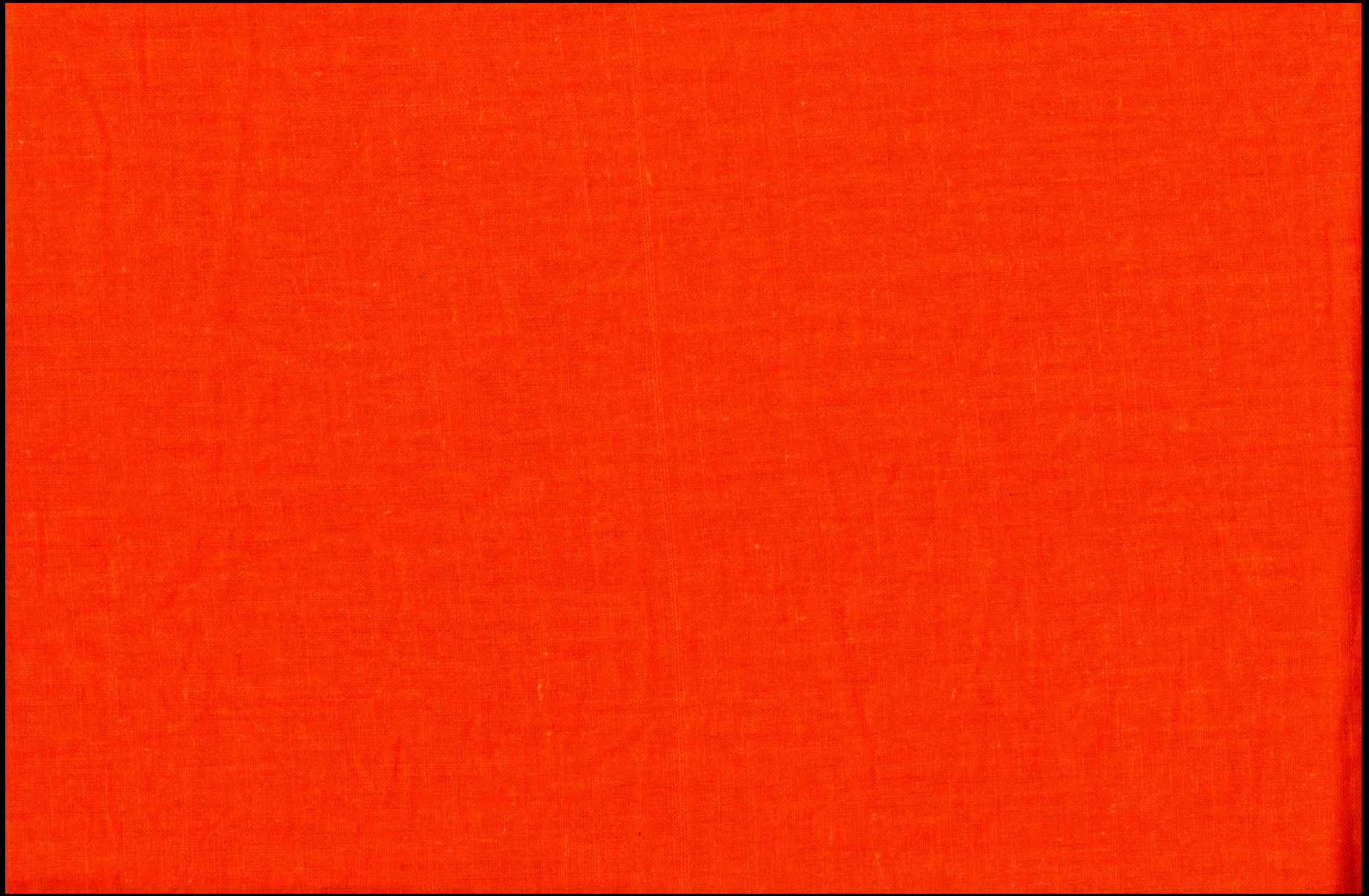
Error pattern fill around drawing after it was scanned



Still Remains, 2011-13. Inkjet on canvas mounted on aluminum. 19 5/8 x 26 1/2"



Wraith, 2014. 36 x 48.25"



Texture from a book jacket, color manipulated



© Vivienne NVS 2012

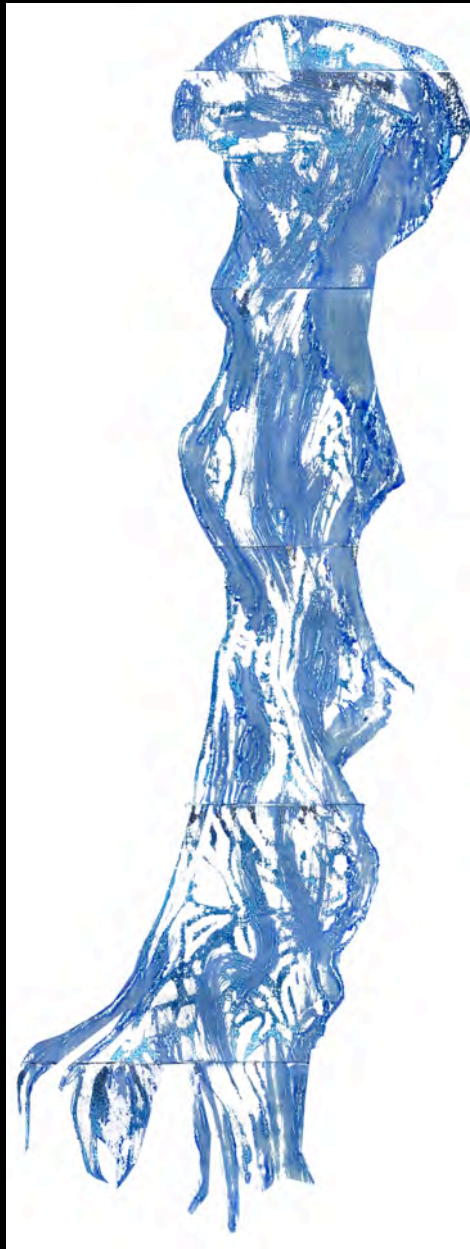
Image of jellyfish from which I carved a large linoleum block



Cutting out linoleum to create a linocut print of the image of jellyfish from the website; inspired by *Gauguin: Metamorphoses* at MoMA



Linocut print on color test strips taped together and painted over



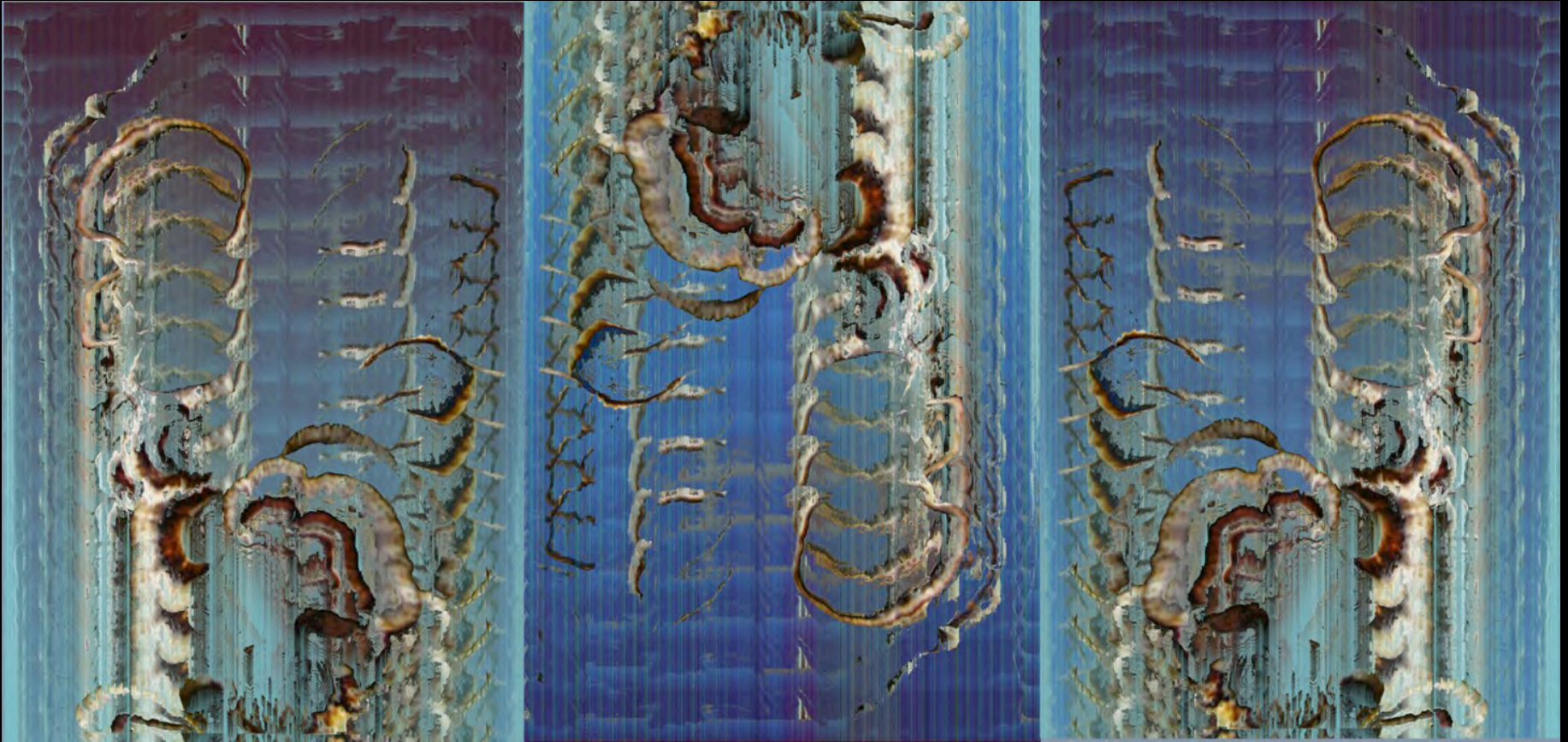
Scan of linocut print; isolation of one jellyfish



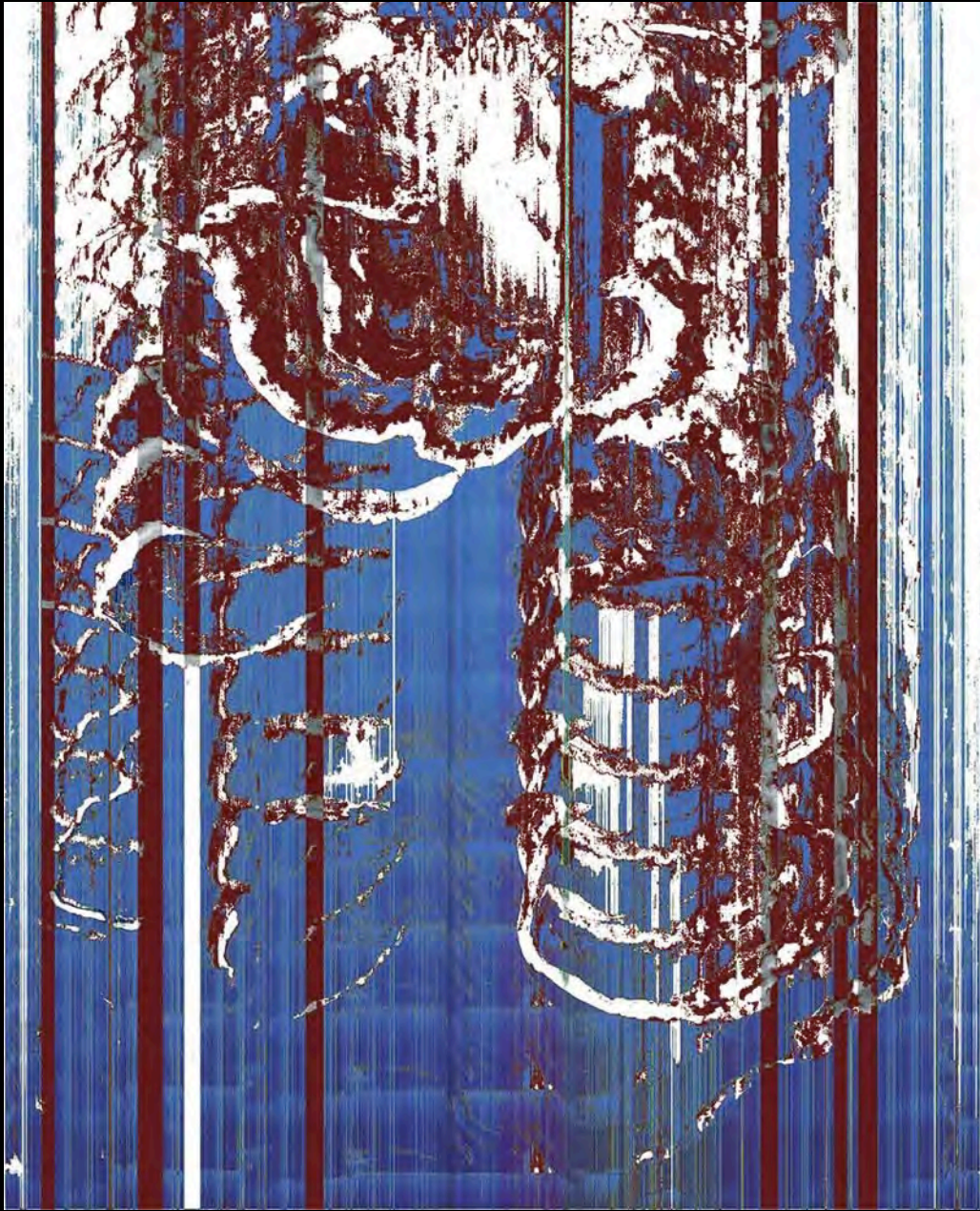
Photograph of mushroom fungus on a tree



Pencil drawing and oil on a photograph I took of fungus on a tree



Computer manipulated version of the drawing



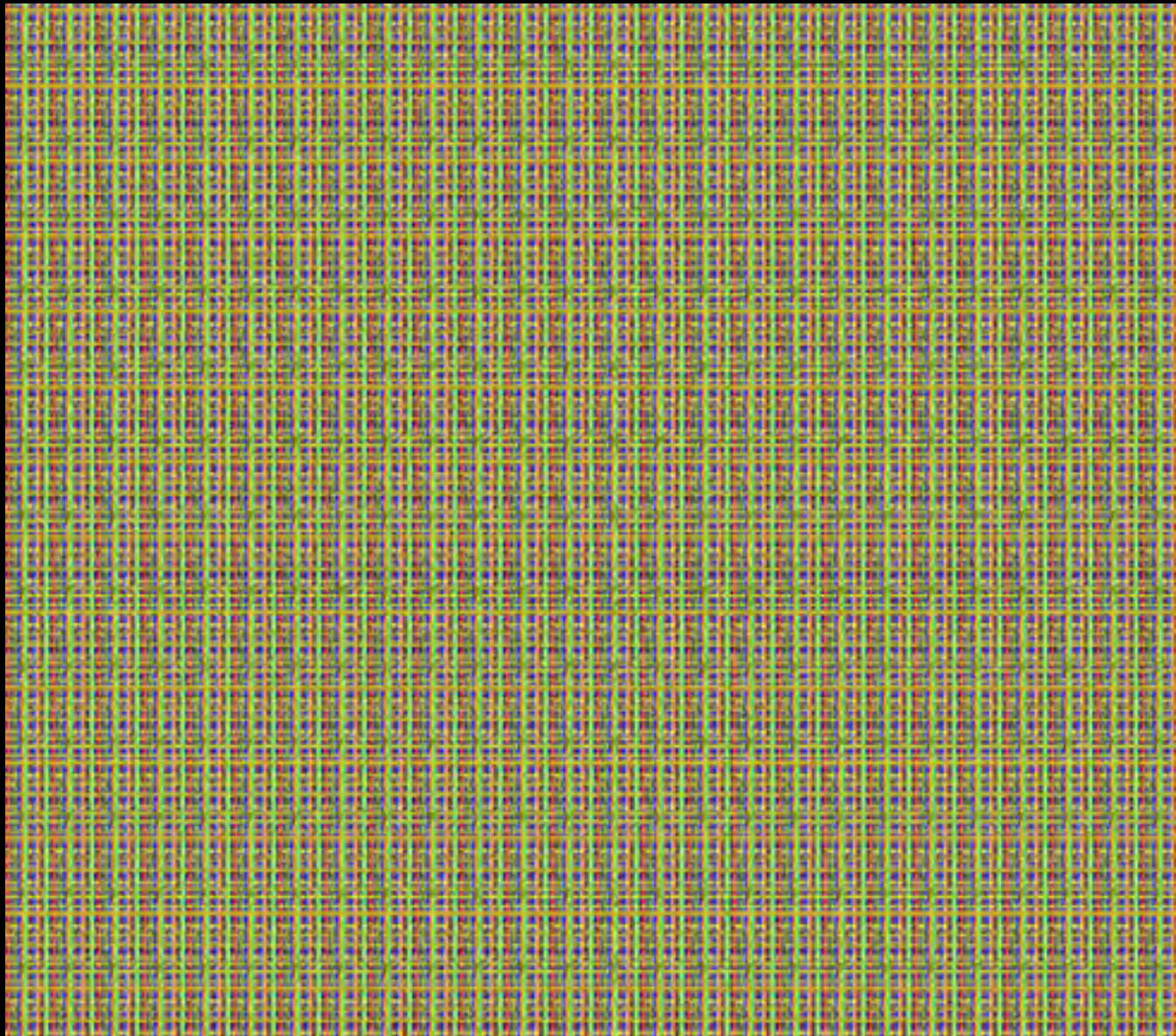
Further manipulation of the drawing



Branches taken from an oil on paper drawing from photographs of my fig tree. 13 x 19"



Various drawings in the studio (with a cat!) to be integrated into paintings



Error pattern



Error pattern fill in branches



Jellyfish image from the internet



Oil on paper drawing of the jellyfish, 36 x 27.25"



Scanned Jellyfish, manipulated with pattern added



Wraith, 2014. 36 x 48.25"



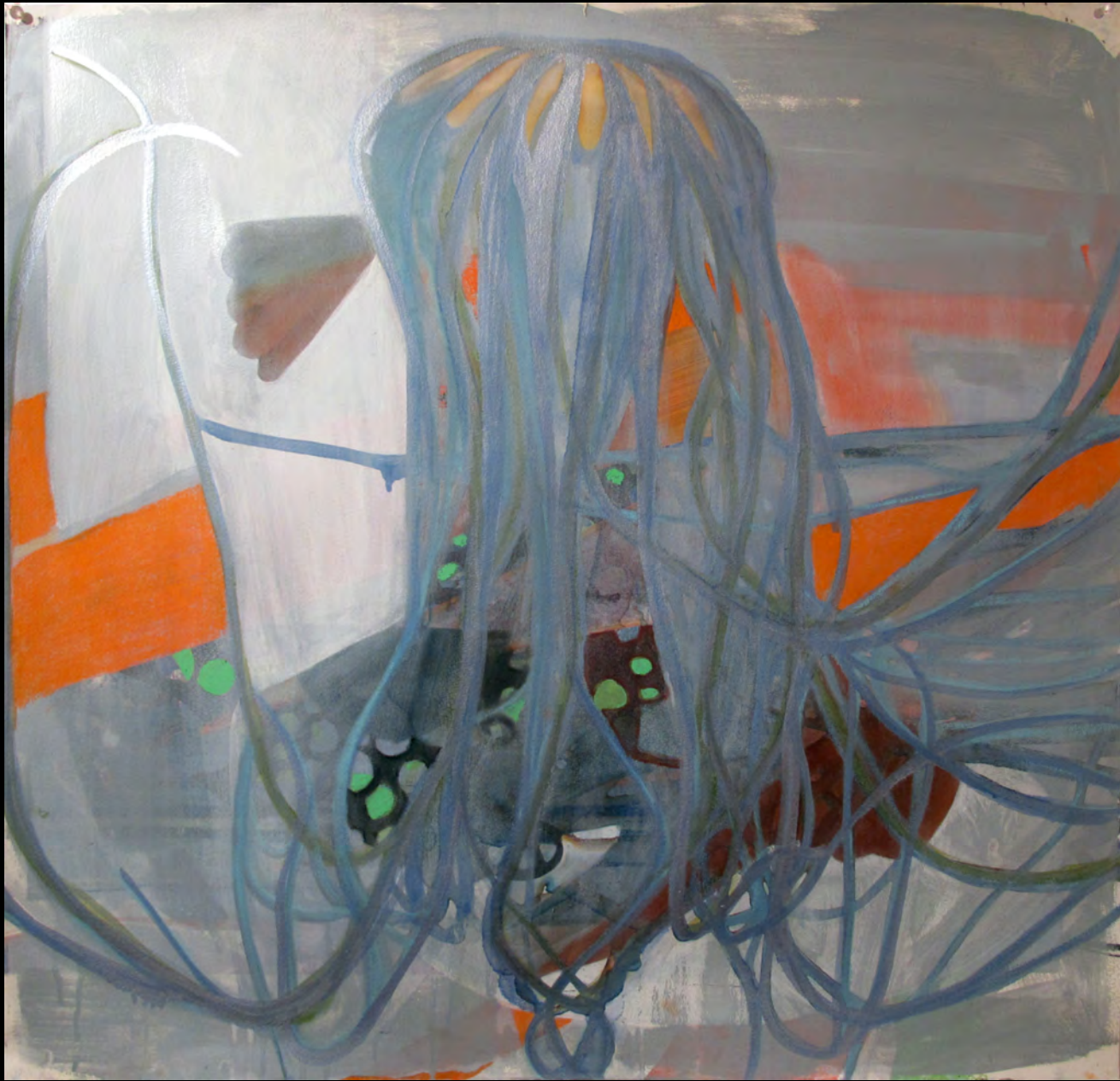
Charade, 2015-17. Inkjet and oil on Hahnemühle paper mounted on linen. 35 7/8 x 43 5/8"



Charade inspiration: jellyfish image (with paint)



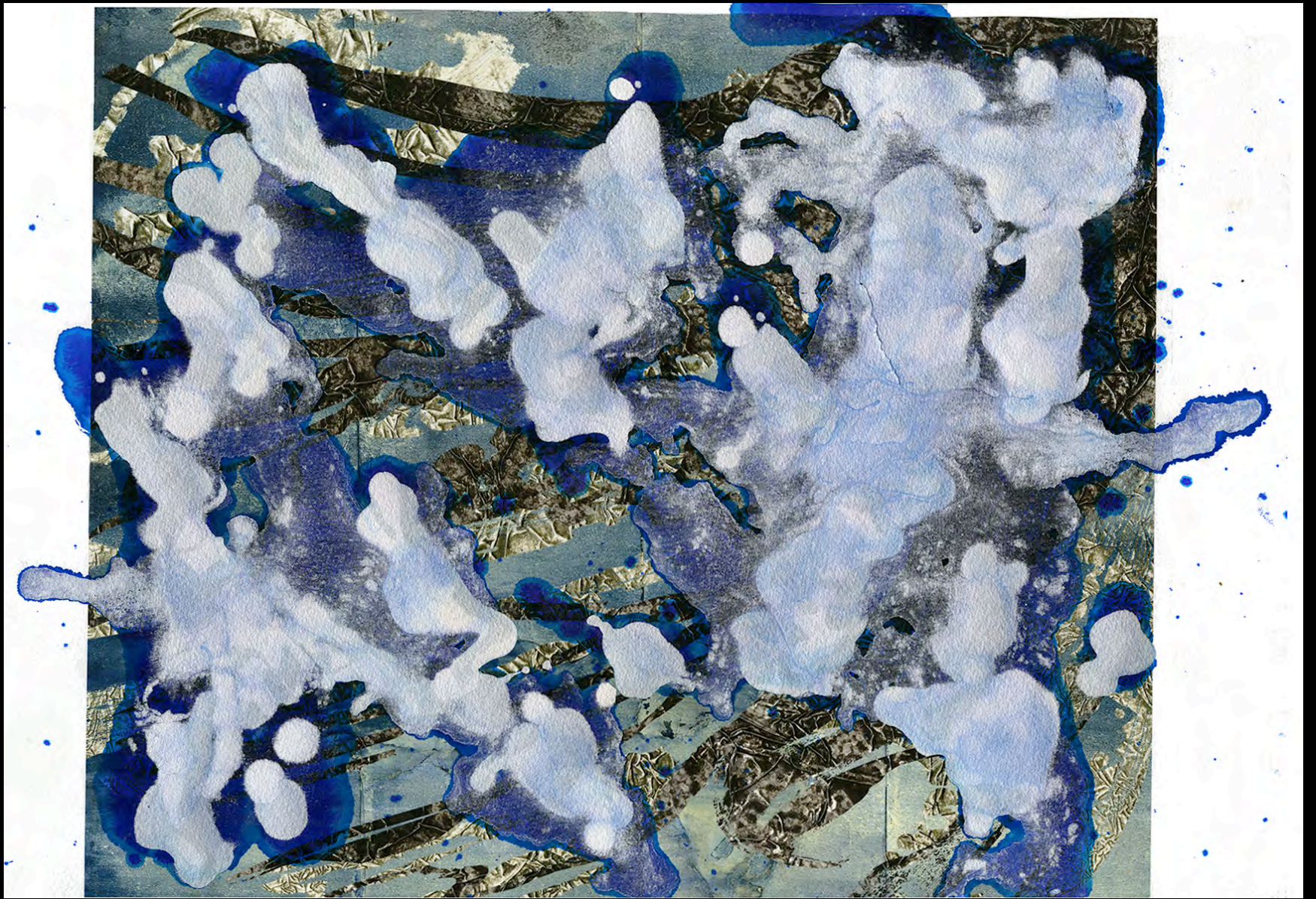
Charade colored pencil drawing



Drawing for Charade, 2015.



Charade drawing iteration, 2015



Drawing, 2015.



Painted aluminum inspired by Dubuffet, created by an outside vendor for a *Miró* exhibition at MoMA



Charade (first version), 2015. Inkjet and oil on Hahnemühle paper mounted on linen. 35 7/8 x 43 5/8"



Stencils: purchased on the left and made on the right



Charade, 2015-17. Inkjet and oil on Hahnemühle paper mounted on linen. 35 7/8 x 43 5/8"



Target, 2021-2022. 42.25 x 26 3/4". Inkjet, oil and spray paint on paper mounted on linen.



Detail of early work damaged from flood in basement; repurposed to begin *Target*



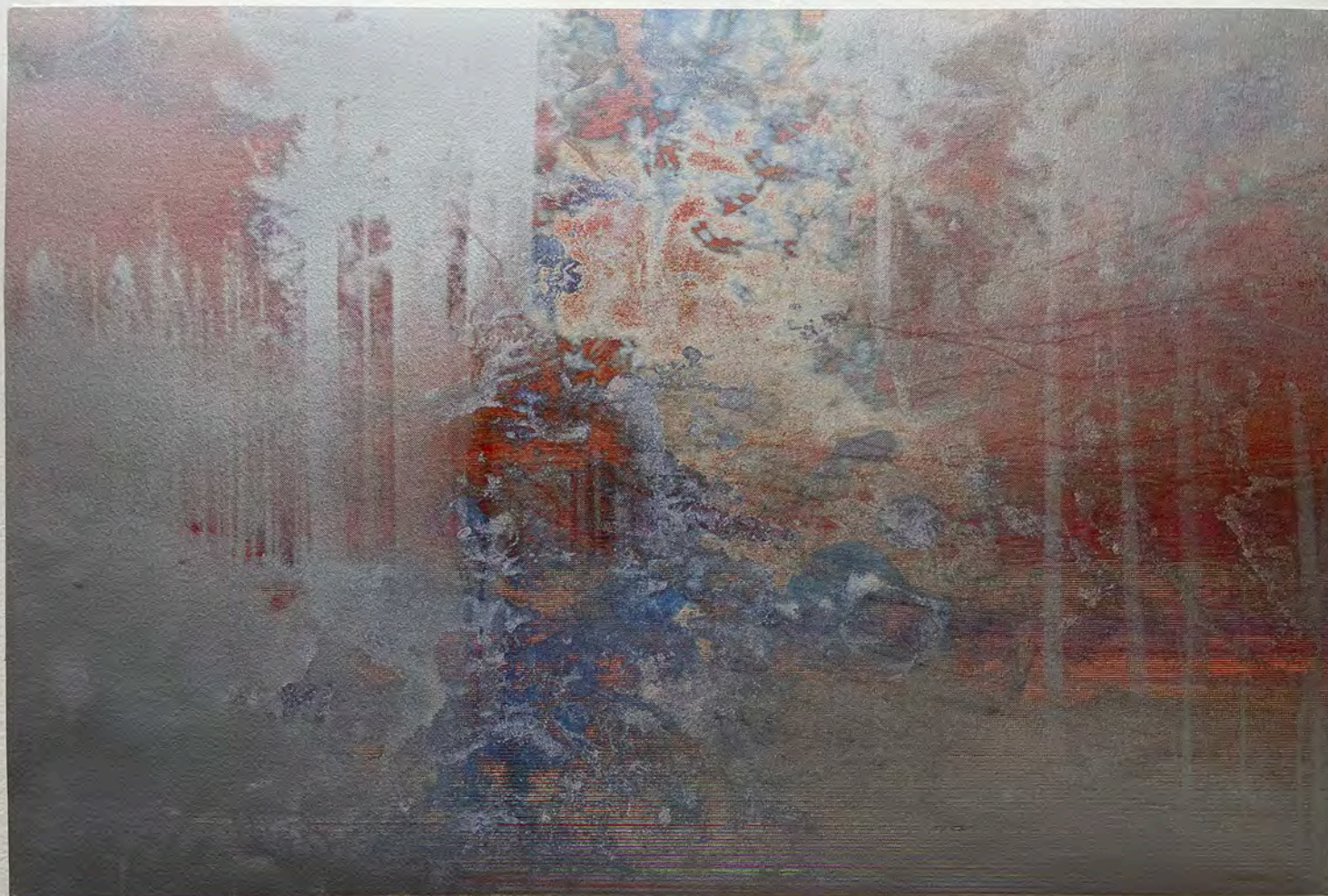
Target reworking of old work, mounted on linen



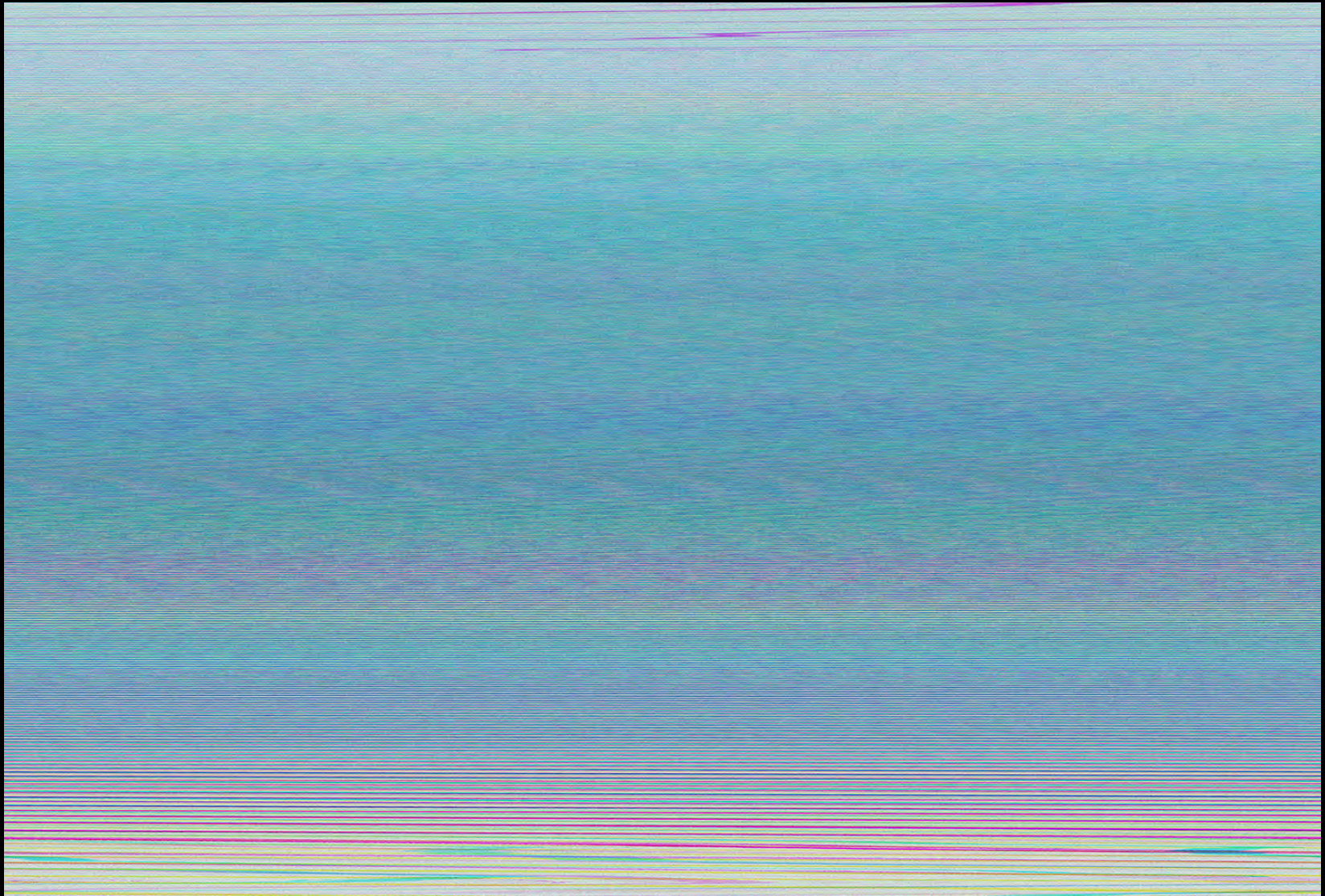
Another phase of *Target* (detail)



Target, 2021-2022. 42.25 x 26 3/4". Inkjet, oil and spray paint on paper mounted on linen.



Fire, 2022. 27 1/2 x 18 1/2". Inkjet, and silkscreen on Hahnemühle paper mounted on linen.



Error pattern, color altered for final print



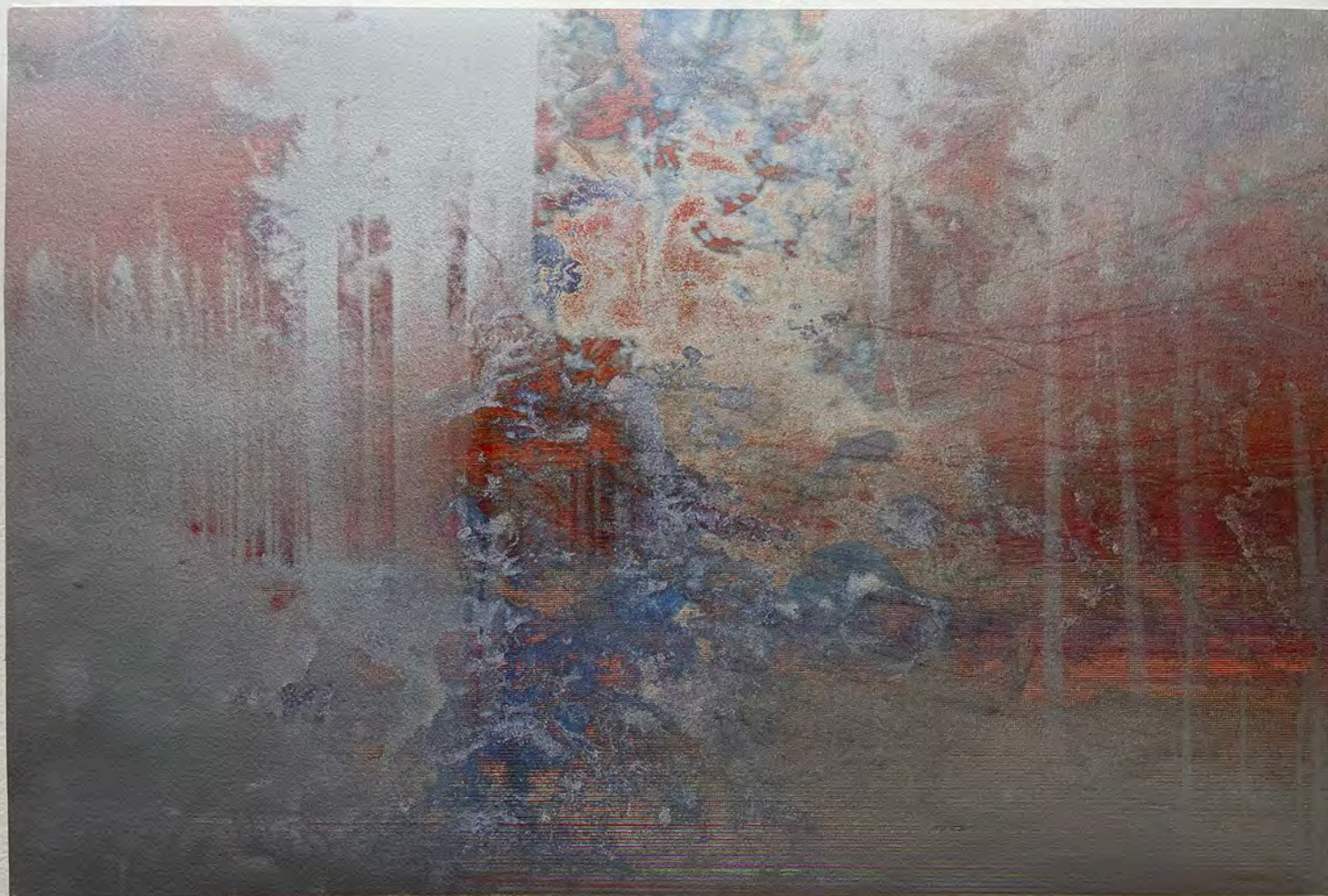
Paper placed on top of linocut metallic ink being removed from palette while cleaning



California Fire



Fire halftone created for silk screen film



Fire, 2022. 27 1/2 x 18 1/2". Inkjet, and silkscreen on Hahnemühle paper mounted on linen.



Silk screening