

CLAIRE ASHLEY

Originally from Edinburgh, Scotland, Claire Ashley currently lives in Oak Park, Illinois, and teaches at the School of the Art Institute of Chicago in the Department of Contemporary Practices. Her work has been exhibited nationally and internationally in solo and group exhibitions, site-specific installations, and performances at venues that include Cleve Carney Art Gallery, College of DuPage, Glen Ellyn, Illinois; Disjecta Contemporary Art Center, Portland; Chicago Cultural Center, Chicago; Hyde Park Art Center, Chicago; The Tetley, Leeds, England; and Highland Institute for Contemporary Art, Inverness, Scotland. Ashley received her MFA from the School of the Art Institute of Chicago and her BFA from Gray's School of Art at Robert Gordon University, Aberdeen, Scotland. She is represented by Galleri Urbane Marfa + Dallas, Texas.

ADDITIONAL PROGRAMMING:

Create & Inflate All-Ages Workshop

Saturday, August 27, 2016, at 10am

Only 30 spots are available for this one-of-a-kind creative workshop. Please note that small children should be accompanied by an adult. **To register** please contact Jason Judd at 309.438.2615 or galleri@illinoisState.edu

Performance at Uptown Normal's Roundabout

Friday, September 9, 2016, at 6pm

During the exhibition's closing reception, five of Ashley's sculptures will come alive in an outdoor performance at Uptown Normal's scenic roundabout. Powered by student performers sealed inside, the colorful organ-like forms will transform the roundabout into a surreal dance floor as they frolic in response to a live audio piece played by Patterson.

Closing reception

Friday, September 9, 5 - 7pm

This project is organized by University Galleries' Curator Jason Judd.

University Galleries is located at Uptown Station at the corner of Beaufort and Broadway. Parking is available directly above, and the first hour is free. If you need special accommodations to participate in any event, please contact University Galleries at 309.438.5487 or galleri@ilstu.edu. Please allow sufficient time to arrange the accommodation. Please note that all events at University Galleries are free.

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GALLERIES
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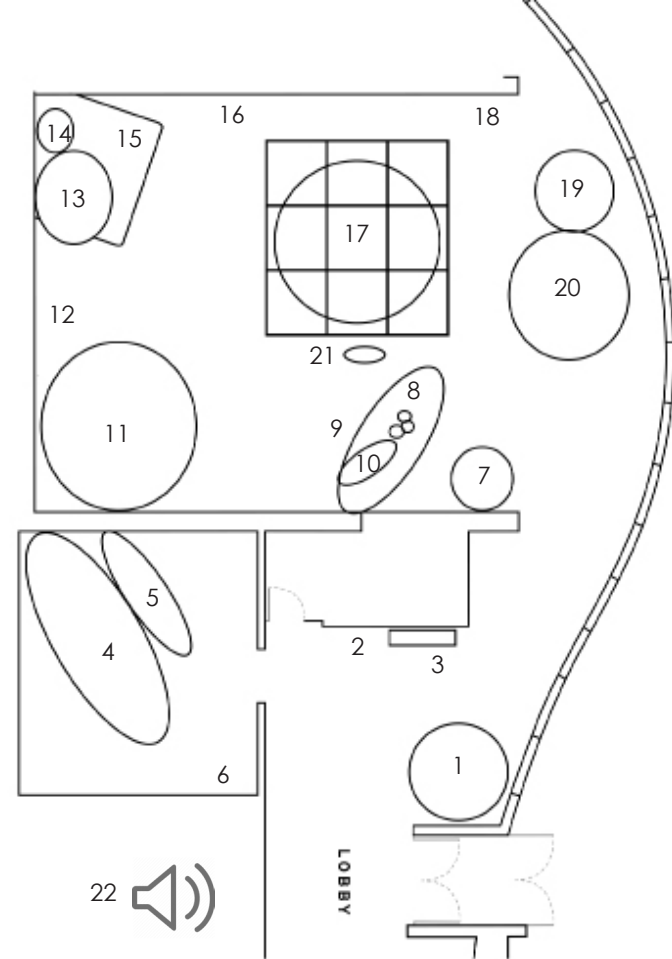
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ON VIEW

May 21 - September 11, 2016

List of Works:

1. *Bruised*
Spray paint on PVC-coated canvas
tarpaulin and fan
2015
2. *Untitled*
Acrylic, Sharpie, and spray paint on
Foamcore
2016
3. *Untitled*
Spray paint on plaster
2014 – 2016
4. *Hunnybunny*
Spray paint on PVC-coated canvas
tarpaulin and fan
2014
5. *Nubbin*
Spray paint on PVC-coated canvas
tarpaulin and fan
2015
6. *Hangin' Drape*
Latex house paint, spray paint on PVC-
coated canvas tarpaulin, foam tubing,
rope, and pillow stuffing
2016
7. *Slice*
Spray paint on PVC-coated canvas
tarpaulin and fan
2015
8. *Suckers*
Spray paint on PVC-coated canvas
tarpaulin and pillow stuffing
2014
9. *Worms*
Spray paint on PVC-coated canvas
tarpaulin and fan
2014 – 2016
10. *Log*
Spray paint on PVC-coated canvas
tarpaulin and fan
2016
11. *Bugs*
Spray paint on PVC-coated canvas
tarpaulin and fan
2016
12. *Untitled*
Spray paint on plaster
2016
13. *Boiled (Nippy Wee Sweetie)*
Spray paint on PVC-coated canvas
tarpaulin and fan
2016
14. *Bun*
Spray paint on PVC-coated canvas
tarpaulin and fan
2016
15. *Frankled Zed*
Spray paint on PVC-coated canvas
tarpaulin and fan
2013
16. *Crumpled Series*
Spray paint, acrylic, and Sharpie on
paper
2014 – 2016
17. *Catch*
Spray paint on PVC-coated canvas
tarpaulin, fan, and nylon rope
2016
18. *Fishnets*
Fishnet stockings, cement, and spray
paint
2016
19. *Bottom Bun*
Spray paint on PVC-coated canvas
tarpaulin and fan
2015
20. *Rump*
Spray paint on PVC-coated canvas
tarpaulin and fan
2015
21. *Splurge*
Spray paint on PVC-coated canvas
tarpaulin and pillow stuffing
2016
22. Josh Patterson
TAUT lumpy HOT,
Audio, 180 min.
2016



Claire Ashley's two-gallery installation immerses visitors in a multisensory landscape packed with DayGlo-colored pneumatic sculptures. It consists of wildly painted plastic-coated tarps whose billowing forms range from boulder size up to floor-to-ceiling scale. Ashley subverts their heroic size, however, with a sense of the absurd: sewn patches, bruise-like colors, and creases, render the sculptures' taut, membrane-like surfaces as bloated, cartoony organisms referencing motherhood and eroticism. These encapsulating environments are permeated in the larger space by Joshua Patterson's whimsical soundscape, and in the smaller space by ultraviolet lighting.