



Installation view, Cologne 2021-22 – left *Colour of Glass* and right *The Discrete Channel with Noise #12*



Installation view, Cologne 2021-22 – *The Discrete Channel with Noise, #12*



The Discrete Channel with Noise #12



Installation view, Cologne 2021-22 – *The Discrete Channel with Noise #13*



The Discrete Channel with Noise #13



Installation view, Cologne 2021-22 – The *Discrete Channel with Noise*, Destinationsource #13 (left) and Informationsource #13 & #12 (right)



Installation view, Cologne 2021-22 – The *Discrete Channel with Noise*, Informationsource #13 & #12

**CLARE STRAND
COLOUR OF CLASS**

GALLERY COLOGNE



The *Discrete Channel with Noise*, Informationsource #13 (left) & #12 (right)



The *Discrete Channel with Noise*, Informationsource #12 (left) & #13 (right)



#12

Clare Strand
The Discrete Channel with Noise #12, 2020
Dptych

Algorithmic Painting: Destination #12, 2020

*acrylic paint on Accademia drawing paper suspended in white wood tray frames (without glass),
160 x 198 x 6 cm (framed size)*

Information Source #12, 2020

*Hahnemühle black and white photograph with gridded Acetate sheet overlaid and red ink handwritten numbers mounted with white passepartout in a black Aluminium glazed framed sheet 25.4 x 20.32 cm
frame 31 x 36 cm*

Each Information Source is paired with a corresponding Algorithmic Painting.

each diptych 17.000 €



#13

Note:

*The Discrete Channel with Noise #1-#10
was exhibited at CPIX Gallery, Paris (08.04.18 - 08.07.18)
shown at Paris Photo with Parrotta Contemporary Art, 2019
and is now a part of the collection of the Centre Pompidou, Paris*

#11 is now a part of the collection Kunstpalast, Düsseldorf



Installation view, Cologne 2021-22 – *The Colour of Glass*



Installation view, Cologne 2021-22 – *The Colour of Glass*



Installation view, Cologne 2021-22 – *The Colour of Glass*



Installation view, Cologne 2021-22 – *The Colour of Glass*










**Clare Strand
The Colour of Class, 2002-2021**

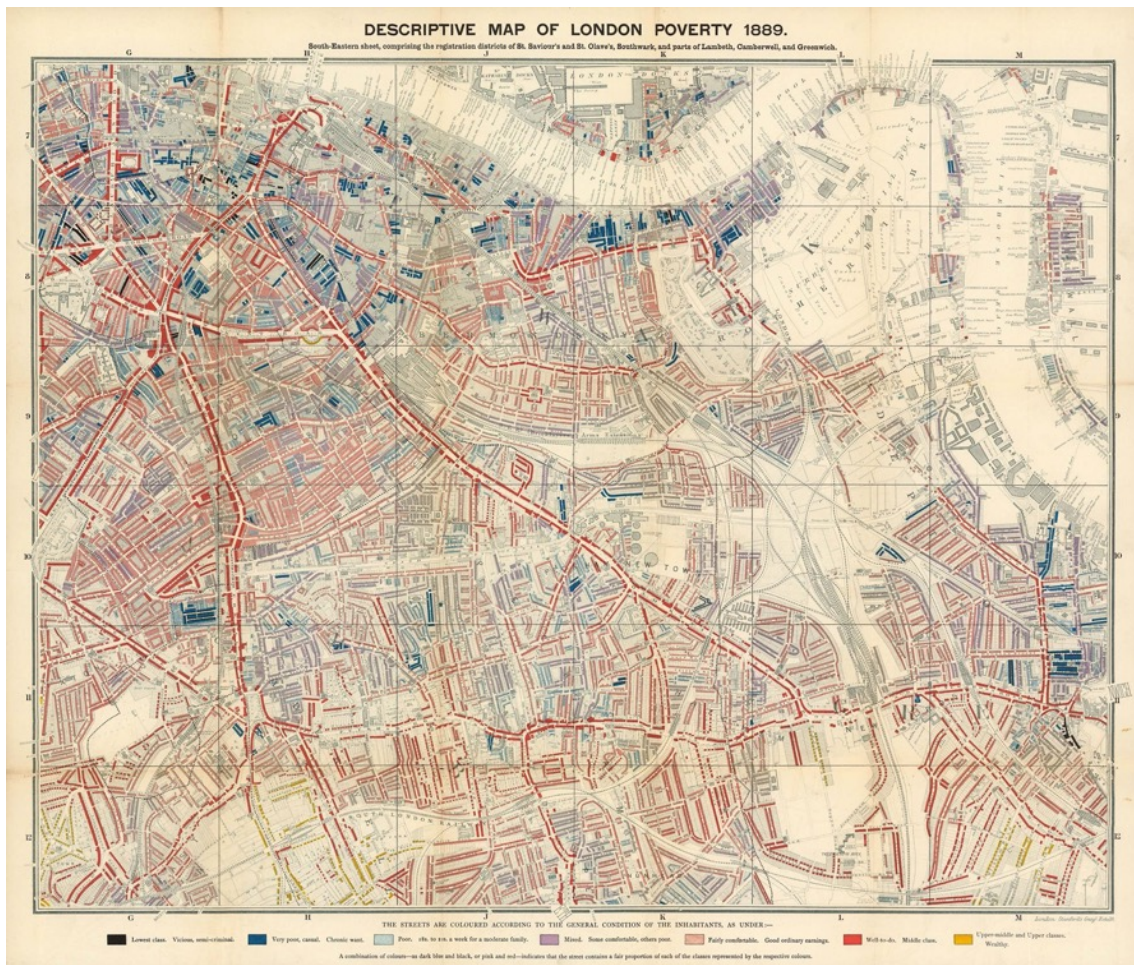
*fibre based black and white print,
image/sheet 30.5 x 24 cm
5 mm facing aluminium frame (12 mm deep) with tinted acrylic
signed and dated verso*

*size one: edition of 5 + 2 ap (30.5 x 24 cm) only as whole set
9.800 € (set)*

*size two: edition 3 + 2 ap (60 x 51 cm)
each 4.800 € / 26.800 (full set)*

- | | | | |
|---|---|--|--|
|  | BLACK: Lower class. Vicious, semi-criminal. |  | PINK: Fairly comfortable. Good ordinary earnings. |
|  | DARK BLUE: Very poor, casual. Chronic want. |  | RED: Middle class. Well-to-do. |
|  | LIGHT BLUE: Poor. 18s. to 21s. a week for a moderate family. |  | YELLOW: Upper-middle and Upper classes. Wealthy. |
|  | PURPLE: Mixed. Some comfortable others poor. | | |

Colour code, Charles Booth map



Charles Booth's London, 1898

CLARE STRAND COLOUR OF CLASS

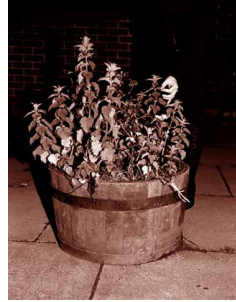
GALLERY COLOGNE



BLACK
Lowest class. Vicious, semi-criminal



LIGHT BLUE
Poor. 18-20s a week for moderate family



PINK
Fairly comfortable. Good ordinary earnings



RED
Middle class. Well-to-do



DARK BLUE
Very poor. Casual. Chronic want



PURPLE
Some comfortable. Others poor



YELLOW
Upper-middle and upper classes. Wealthy

Clare Strand

At the beginning of the first lockdown, I was trawling the internet and came across a designer facemask made from a reproduction 19th-century Charles Booth poverty map. Considering the daily reports on how the Covid-19 pandemic was disproportionately affecting the economically and socially disadvantaged, wearing this facemask, costing £42, seemed like another middle finger to those who were suffering the most.

But the facemask also took me back to the time when I had researched the Charles Booth Poverty Maps and Booth's unflinching cartographic study of poverty in London. Between 1886 and 1903 Booth surveyed the life and labour of the people in London, moving from street to street, interviewing the residents.

The Booth study resulted in, among other things, colour-coded maps of London ranging from yellow to black, with blues, pinks and reds in between. These colours represented the income and social positioning of the city's inhabitants,

from the lowest class, controversially categorised as the "vicious, semi-criminal poor" to the less harshly judged "upper-middle and upper classes. Wealthy".

The images shown here were all made in London and tread a line between document and fiction. A heel stuck in a crack of the pavement, a man gripping a plastic butterfly bag and a toddler being reined in by an adult's hand. Each image has been toned a particular hue, referencing the areas associated with the Boothian colour key.

It is not news that London is a tale of two or more cities - a huge melting pot of the haves and the have-nots. However, over the past year or more these huge economic disparities have become even more apparent. London, like most cities, is a hard place to be poor and, conversely, a great place to be rich, with varying amounts of (dis)comfort in between. Coming across this obscure use of the Booth poverty map was an unsettling reminder of the lack of real change in societal issues since these maps were originally drawn.

Press: FT, Financial Times Weekend Magazine by Emma Bowket as part of Photo London special edition, 2021



Installation view, Cologne 2021-22: Spaceland / Flatland Cube (Grey), 2014



Installation view, Cologne 2021-22: Spaceland / Flatland Cube (Grey), 2014

Spaceland / Flatland Cube (Grey), 2014

*Spaceland cube constructed from
grey photographic paper
installed in bespoke perspex case.
22.5 x 22.5 x 22.5 cm (perspex case)*

*Flatland
grey photographic paper template
with white photographic paper background
mounted in black wood frame
101.6 x 76.2 cm*

Edition of one

6.800 €



Retouch (Black), 2014

12 mm hand punched holes, 95% Open

Fibre based Gelatin print

floated in white wood frame

30.48cm x 24.4cm

Edition of one

2.600 €



Installation view, Cologne 2021-22: Spaceland / Flatland (Black and White), 2012



Installation view, Cologne 2021-22: Spaceland / Flatland (Black and White), 2012



Installation view, Cologne 2021-22: Spaceland / Flatland (Black and White), 2012

CLARE STRAND
COLOUR OF CLASS

GALLERY COLOGNE

SPACELAND / FLATLAND (BLACK AND WHITE), 2012

Spaceland (black and white) with Cabinet
10 Geometric Shapes hand made out of photographic paper
Cabinet 21 x 20 x 160 cm

Flatland (black and white)
13 Photographic paper templates of Spaceland shapes
each 31 x 26 cm (framed size)

Edition of one (only sold as set of works)

26.000 €



**CLARE STRAND
COLOUR OF CLASS**

GALLERY COLOGNE



CLARE STRAND
COLOUR OF CLASS

GALLERY COLOGNE

Clare Strand made this series **Exquisite Corpse (Cadavre Exquis)** in Brighton 2011 as a commission for "Another Magazine". The stylist was Cathy Edwards - former fashion director of "Dazed & Confused" and "Another Magazine". All images were made on 5x4 camera using Type 55 Polaroid film.

"After the studio shoot I printed the negatives and then started to work on them using a Scalpel and some coloured sugar paper." Clare Strand

"I've always learnt from fashion imagery. I like it's freedom to embrace the absurd, and its refusal to provide any answers".
Clare Strand

Notes:

Exquisite Corpse invokes Strand's fascinations with the Surrealist Movement and the infamous Black Dahlia murder case. The shoot was themed around surrealist imagery particularly Strands favourite works, *La Supervision des Images* by Paul Nougé and René Magritte's, *Pleasure*.



Clare Strand
Exquisite Corpse (Cadavre Exquis), 2011

Fashion Spread for Another Magazine

*Black and white hand printed fibre based image with incision mounted on colour sugar paper.
framed in white painted wooden frame
frame size 31,3 x 22,5 cm
unique*

1.960 €



Clare Strand
Exquisite Corpse (Cadavre Exquis), 2011

Fashion Spread for Another Magazine

*Black and white hand printed image with circular incisions mounted on colour sugar paper.
framed in white painted wooden frame
frame size 31,3 x 22,5 cm
unique*

1.960 €

CLARE STRAND
COLOUR OF CLASS

GALLERY COLOGNE



Clare Strand
Exquisite Corpse (Cadavre Exquis), 2011

Fashion Spread for Another Magazine

Sliced black and white hand printed fibre based image mounted onto colour sugar paper.

framed in white painted wooden frame

frame size 43.8 x 31.6 cm

unique

2.450 €



Clare Strand
Exquisite Corpse (Cadavre Exquis), 2011

Fashion Spread for Another Magazine

Sliced black and white hand printed fibre based image mounted onto colour sugar paper.

Framed in white painted wooden frame

Frame size 31.3 x 22.5 cm

unique

1.960 €

CLARE STRAND
COLOUR OF CLASS

GALLERY COLOGNE



Clare Strand
Exquisite Corpse (Cadavre Exquis), 2011

Fashion Spread for Another Magazine

Black and white hand printed fibre based image with flower photographic paper collage.

framed in white painted wooden frame

frame size 31,3 x 22,5 cm

unique

1.950 €



Clare Strand
Exquisite Corpse (Cadavre Exquis), 2011

Fashion Spread for Another Magazine

Black and white fibre based hand printed image.

framed in white painted wooden frame

frame size 31,3 x 22,5 cm

edition of 5

960 €

**CLARE STRAND
COLOUR OF CLASS**

GALLERY COLOGNE



**Clare Strand
Exquisite Corpse (Cadavre Exquis), 2011**

Fashion Spread for Another Magazine

*Black and white fibre based hand printed image.
framed in white painted wooden frame
frame size 31,3 x 22,5 cm
edition of 5*

960 €



**Clare Strand
Exquisite Corpse (Cadavre Exquis), 2011**

Fashion Spread for Another Magazine

*Black and white fibre based hand printed image.
framed in white painted wooden frame
frame size 31,3 x 22,5 cm
edition of 5*

960 €

at the studio