



HATCH

L'art c'est dans le vent

Maria Appleton

Commissioned public artwork

04.07.2023 - 21.04.2023

Monaco



Maria Appleton, *Joint Forces*, 2023, Screen Printing using binder on polyester taffeta of two colors (brown and orange), tulle fabric pressed and stitched, technical strap and metal rings, 150 x 100 cm. Photo: Gabriel Siams, Courtesy of the artist and HATCH

'Joint Forces'

Commissioned public artwork, 2023

The project '*L'Art c'est dans le vent*' to be presented in Monaco, spoke to me due to its variety of subjects that cross with my practice. Given that my work mainly focuses on the medium of textile and explores the notions of spatiality, placement and deconstruction of the viewer's perception. I strongly felt the desire to work towards the making of such a body (flag) in a way that would challenge its physical aspect, and as well as its symbolic charge.

A flag, is an object that, due to its comprising of meaning - as a symbol of union, of message, or statement - inevitably becomes an object of doubt, of questioning and decoding. Simultaneously, it is purely an object that moves and changes given its outdoors natural conditions, like wind and light. Therefore in my own flag, I have understood that the statement - it being in regards of color, shape or any other - could as well become mutable and actively ever-changing.

There could be a rather subjective way in which *Joint Forces* is perceived. I have decided to use two primary colors and subsequently call it this name, as this two colors are the ones that offer better reaction to juxtaposition when viewed from far. The bright red gradient and the blue mesh, that is only attached to the other in the center, when merging together with the flicking movement, create a strong sense of purple, that is only there for a moment as far as the eye can see. It is a momentary and occasional experience.

As I see it, a pacified sense of statement, the presence of a third aspect that dissolves an intention or a controlled action of presenting a composition of one color next to another. In this case the flag is not trying to impose something to the viewer, but instead is open to be perceived and decoded.

The abstraction of shape in this flag is also a deconstruction as the object of a flag often implies the presence or representation of some type of community or grouping of people. I don't find surprising that I explored in such abstraction the content within the flag's composition as I am interested in asking questions about nation and sense of belonging. In a world where there is a constant shift and inter-change of people and culture, the idea of nation dissolves itself and its symbols do too. Therefore my choice on working with a red line vanishing in the form of a gradient covert by the intermittent blue, represent a non enclosed take on symbology, opening its composition in a way that could represent all of us, humans.

The choice of using the shiny taffeta fabric is one of having the flag react to different light and movement outside, and the transparent colored tulle contributes to raise an extra window in the sky that speaks not of a specific political assignment nor of a specific community. Once more complimentary to the roof that cover us all, the sky.

Notably, and deserving to be expressed, is the intention behind picking the mesh as a layer for this flag. A net that could recall the fabrics of working sites. A recurring subject explored in my work, aiming to comprehend the direct relationship between fabric, architecture, and the human body. In a soft way, the flag could indeed reference to something yet to be finished. The climate of 'fixing' we live contemporarily, has informed the material choice for this flag and it brought to it a sense of a subtle reminder that we inhabit - a "world on works".

Joint Forces is an hymn for the recovery of a world yet to be solved, that we all take part in, a standing object and message, one that changes with the wind and mutates accordingly to the light, the times and context we all face.

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Maria Appleton, Exhibition view 'Is There Yet Space For Light' at HATCH, Paris, 2023, *Action Reaction Object*, 2023, From series *Glimpse on a box*, Printed and dyed silk and cotton, welded metal, 105 x 72 x 11 cm. Photo: Adrien Thibault. Courtesy of the artist and HATCH.

Bio CV

Born Maria Appleton (b.1997) is a textile artist based in Lisbon, Portugal. Questioning the subjectivity present in urban systems, Maria Appleton's practice materialises itself as an ongoing research of colour and form developed through multiple techniques of dyeing, weaving and printmaking. Her pieces unravel as chromatic in-prints onto a juxtaposition of layered cotton, silk and other industrial fabrics, defining a series of vibrant abstract transparencies. Appleton delves into the dialogue established through the interaction of bodies in space, two elements that endure in a constant symbiotic relationship of metamorphosis with light. Probing architectural conceptions of space, she defies human perception by translating optic perspectives and tracking bodily movements. She sees the viewer as an active participant in the conception of the fabric itself, involved in a progressive sensorial experience open to interpretation. Speculating on the nature of liminal spaces, a stage of emotional or physical alienation, her work merges multiple layers of geometric patterns which together disturb the perception of tangible presence and symbolic absence. These compositions create cartographic variations connected to conscious spaces of collective memory whilst triggering individual memories, dreams or physical sensations. Appleton chains, through these methods, a set of pulsing experiences, meant to trigger a part of a universe where the architecture of public and private meet.

Graduating from the Chelsea College of Arts in London in 2019, Appleton was since selected for various international residencies and has been invited to participate in several exhibitions across European galleries. She was selected in 2018 to the Kyoto Institute of Technology (2018, Kyoto, Japan) and the EMMA Institute where she developed *Nicht eine Stadt, die war; stadt bad* (2020, Pforzheim, Germany). In 2022, Appleton was invited by the French Institute to be a resident at the Cité Internationale des Arts (2022 in Paris, France; residency funded by the Calouste Gulbenkian Foundation). Her first solo show, *Gaze to see, Gauze to perceive*, was inaugurated in 2021 at Galeria Foco in Lisbon. For her first solo presentation in Paris with HATCH, Appleton produced a new body of works exclusively for the exhibition. The artist participated in her first art fair at ARCO Madrid in February 2023 with the Galeria Foco. In July 2023, Appleton will present her first-ever commissioned public artwork at the invitation of Daniel Vial, Jean-Christophe Claude and Laura Restelli Brizard for their forthcoming project, 'L'Art c'est dans le vent'.

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