

BIO

Chloë Manasseh (born 1990, London) completed her Master's Degree from The Slade School of Fine Art in 2014, having received the Euan Uglow Memorial Scholarship. She completed her Bachelors in Fine Art Painting, 2012, from The University of Brighton with First Class Honours. She is currently studying for a Masters in Art Psychotherapy at Lasalle College of the Arts and is a recipient of the Lasalle Scholarship for MA Studies.

Chloë's work has been exhibited internationally with exhibitions in USA, UK, Italy, Israel and Singapore. She has collaborated extensively with artists, musicians, clothing and interior designers on various projects around the world. Working between painting, print, video and installation, her work sits between experience, memory and imagination, and considers the limits of representation in relation to the wholeness of experience.

Notable projects and exhibitions include 'Palma Viva', a 14m public installation at Changi City Point (SG 2018); a 25m mural at Facebook HQ Singapore as part of FB AIR programme (SG 2018), 'The Deepest Blue' exhibition at Block 7 Gillman Barracks (SG 2018), a solo show at NPE Art Residency and Gallery (SG 2017), The Woolwich Contemporary Print Fair (UK 2017), Multiplied at Christies Auction House (UK, 2015) and a commission by Università Cattolica UCSC Milan, for Expo Milan 2015 and the Vatican Pavilion at Expo (IT). She recently ended her term as Artist in Residence at The Winstedt School, Singapore. Previous artist residencies include The Vagabond Hotel (SG, 2018); South Hampstead High School (UK 2016/17) and The Joshua Tree Highlands Artist Residency, (CA, USA 2015).

Artist Statement for ‘The Fruitfulness of Forgetting’

My work evokes sensations of exotic escapism, commenting on our inherent compulsion to bring nature indoors whilst exploring perceptions of identity and rootedness within a given landscape.

Taking inspiration from the intricate patterns found within Eden Hall, the natural landscape of Singapore and the wilds of my imagination, my work reflects on how we inhabit space through visual identity. I am interested in the imprecision of memory and the process by which imagination can intrude on physical space, influencing how people establish a connection to it.

Deconstructing memories and direct experience into simple forms, my works sit between experience, memory and imagination, and considers the limits of representation in relation to the wholeness of experience. I explore the fragility of vision and ideas of remixing reality, looking at the relationship between individual and collective familial memory – in this series my own enacted identity within Eden Hall, a home originally built for my ancestor.

I also consider the impact, on my sense of identity, of the movement of both my maternal and paternal family across countries and cultures over past centuries. My paternal family has Jewish Baghdadi roots, and were originally settled between Calcutta (India) and Singapore, with my Grandfather Leonard Manasseh OBE RA being born in Eden Hall in 1916. My work is saturated with influences from my grandfather’s paintings, especially his love of colour and flora. Having family all around the world shifts one’s concept of home, indeed spaces are often re-negotiated, shaping our memories and identity in the landscape.

The power of our imagination, in relation to collective memory is that it allows us to see things from more than one perspective. We can use it to assign values to a place, and imagine what it could be like, what it was like, and what it is like now. Therefore every new experience can be thought of as a partial reflection of something we already know to be true, constantly questioning a person’s relationship to the temporal space. By taking over the intimate spaces within Eden Hall through painted interventions, I am forging a sense of belonging to a home I have only heard stories about.