

Clariant Corporate Centre

Artist: Charlotte Mann
Commissioned by: Clariant International
Location: Prateln, Basel, Switzerland
Architect: Wirth + Wirth Architekten
Photography: Wirth + Wirth Architekten

Clariant, an international chemical production company, commissioned Charlotte Mann to create two pieces for their corporate centre in Basel, Switzerland. The first commission was a mural that ran the length of the entrance hallway. In this mural, Mann depicts two related environments: The first is a laboratory with an experiment set up in a fume extraction cabinet and the second is the floor of a chemical plant where the same chemical process is installed on an industrial scale. The drawing deals with the physical, technical identity of the objects and treats them without hierarchy, from the postcards decorating the walls of the lab to the flanges on the pipes leaving the reactor in the chemical plant. Every element of the drawing was taken from the Clariant sites around Prateln. Mann says "the process of researching the Clariant commission was wonderful because I was given full access to a truly fascinating environment. I loved the fact that it contained objects that were almost unimaginably (to most people) hi-tech, alongside others that were utterly basic and must have been amongst the first human tools, such as a broom made of a bunch of twigs, and that both were in current use."

The second commission was to create an external piece in the forecourt of the corporate centre. Mann's suggestion was to create a wall that was a life-sized drawing of a hedgerow, as an inverse counterpart to the world of technology depicted inside, and to render the subject with the same obsessive attention to specificity and detail.

Gallery Wall Drawings

Artist: Charlotte Mann
Commissioned by: Private client
Location: Hong Kong
Photographer: Titi Hui of Brick Lane Group Hong Kong

This body of work is an ongoing part of Charlotte Mann's practice, currently encompassing wall drawings and printmaking. It investigates of the relationships between domestic space and that of the palace, museum or gallery. She considers how we look at art compared to how we look at anything else and what the subconscious rules are that govern each person's gaze. "I'm interested in making drawings of sections of walls in museums with extremely famous paintings hanging on them like the National Gallery in London or the Prado or the Louvre. Then to draw the wall exactly how it is: wallpaper, frame, information labels, electric sockets, humidity meters, paintings and all. The size of the work I make is dictated by the dimensions of a wall in a domestic space. This becomes a sort of cookie-cutter I use to take a chunk out of the museum wall, so the top of the painting might be cut off if it was something huge. The work becomes, amongst other things about scale and detail, and the nature of the place where my work is installed as much as the environment of the original painting and the museum it's seen in."

These two examples depict walls of the National Gallery, London. One is a screenprint which will be available to buy from Charlotte Mann's website, the other a wall drawing on canvas installed in an apartment in Hong Kong.

The School of Life Classroom

Artist: Charlotte Mann
Commissioned by: The School of Life
Location: London, UK
Photographer: Peter Mann

The School of Life was founded in 2008 by philosopher Alain de Botton and Sophie Howarth, a former curator from Tate Modern, London. Sophie Howarth commissioned Charlotte Mann to create murals for the almost windowless basement classroom. The commission was to engage with those involved in founding the enterprise and to create a thought-provoking and inspiring environment that would represent the school without doing this in a direct or dogmatic way.

Charlotte Mann says of this piece "I wanted to make something that would trigger surprising thought processes, like ripples of recognition in the viewer. Everything represented might resonate in its specificity with someone. I'm interested in the sensation of surprise and unexpected, unsought familiarity. I tried to imagine as broad a range of possible someones as targets for this. So for example objects depicted range from a specific pair of Nike Air Jordans, to bottles that an aficionado would recognise from the collection Giorgio Morandi had for making his still life paintings. The books on the shelves were chosen by all the different writers, philosophers and artists involved in founding the school. The whole process of making the work was a lot of fun as there were so many interesting people involved".

Peter Jensen Tina Barney Theatre of Manners Wall

Artist: Charlotte Mann
Commissioned by: Peter Jensen
Location: London fashion week event Holland Park, London, UK
Photographers: Chris Moore (catwalk shots), Peter Mann

In 2006 Charlotte Mann created the backdrop for Peter Jensen's Spring/Summer 2007 show. The subject of the drawing was an invented interior wall comprised entirely of elements found in photographs from Tina Barney's book Theatre of Manners. Tina Barney was the muse that inspired the Peter Jensen collection. Charlotte Mann, a fan of Tina Barney's work proposed the idea of the backdrop drawing to her friend Peter Jensen.

The drawing was thirty meters long, comprising three ten metre sections. It got a lot of press coverage and propelled this

current phase of Mann's practice. She then created a related piece for the b-store gallery space on Savile Row in London. She said of the b-store piece: "This installation is something that has grown out of the initial backdrop drawing, especially that feeling of knowing the rooms of Barney's photographs so well. This knowing is made particularly tangible by the physicality of drawing life-size. Each object is handled in the imagination then set on paper according to the scale of the hand doing the drawing, and the space is measured by the body of the person who is doing the drawing: me. This time the subject matter had a more direct connection with particular photographs, the main inspiration being *Ada's Interior*. The figures that inhabit this space are taken from other photographs (*The Son*, *The Cousins*, and *The Pink Lemonade*) but instead of wearing their own clothes, they are all wearing items from *The Peter Jensen Spring/Summer 2007* collection."

Charlotte Mann has since made two further installations for Peter Jensen shows: one based on Dianne Arbus' photographs, the other a faithful recreation of a school hall from the London primary school that Mann attended as a child.