

AIMÉE PARROTT

03.10.26 – 13.12.26

CAMPLE
—LINE

The green fuse drives the flower is an exhibition of new works by Brighton-based artist Aimée Parrott. Installed across both floors of our building, it brings together eighteen works that offer an irresistible amalgam of painting, printmaking and textile-based techniques, through which Aimée continues to explore transitional and dual states of being and processes of transformation, transference and exchange. Monoprinting combines with dye, appliqué, staining, and stitching, producing surfaces that bear the physical imprints of time, gesture and touch.

In a recent conversation with Jennifer Higgie, Aimée described her approach to making as 'an ebb and flow, a kind of listening, paying attention.' Typically, she works on unprimed canvas or calico or occasionally on bamboo silk, and has spoken previously of the painting surface as a porous, skin-like boundary — 'a stand-in for the body, a fragile, permeable site.' Her smaller works usually begin with the monoprinting process, which can give her 'a sort of skeleton system or a basis for the work that then grows out of that.' She embarks upon the larger paintings in a more open-ended way, painting freehand with acrylic inks.

In her work, biological, ecological, celestial and geological frames of reference collide and jostle. For Aimée, these are primarily intuited or embodied through her own experiences: an evening walk through the Neolithic causewayed site at Whitehawk Camp near her home; the later stages of her pregnancy with twins; sheltering from midday summer heat. They find their way into her work as forms, repetitions, washes and tones that hover and hold within a constant balancing of part and whole, surface and substance, self and world:

'In the past few years, I have played with forms that create a sense of multiplicity, the potential to suggest both macros and micro scales, though rarely nameable. Suggestions of shells, plants, cells point towards an oscillating between scales, timeframes.'

Aimée completed the paintings for this exhibition during the rolling heatwaves this summer. She has said: 'In a sense, I feel there is something of a baked, bleached disorientation in the paintings, a sort of melancholy with palette and form suggesting being past a tipping point.' Indeed, in these paintings there is a tangible sense of heat rising and swelling, of thin sound carrying across dry air. The impression is of slower,

incremental movement, parts entangled; low-emitting orbs or voids transiting amidst fibres, strands and sprays of particle chains rendered as strings of thick dots.

In response to the autumnal timing of the exhibition and the impact of shortening days on the natural light in CAMPLE LINE's spaces, Aimée has also included three lamp works to illuminate our downstairs spaces: 'I've always been quite interested in how things react to light.' She has referred to the lamps as hybrid works, comprising lengths of discarded painting that she has stretched over lamp armature, sometimes in two separate layers: 'I found that when I lit them at different stages of the day, the top layer or the under layer would become more visible as the light shifted and you'd get these shifting light paintings.'

The title of the exhibition is taken from Dylan Thomas' 1934 poem *The force that through the green fuse drives the flower*, in which Thomas so vividly depicts the sheer propulsive force of nature to which we humans are bound. Some of the titles of specific paintings make seasonal or meteorological references, whilst others are lines taken from Thomas' poem, Jacquetta Hawkes' introduction to her 1951 publication *A Land*, and lyrics by Kate Bush.

A newly commissioned short essay by writer Jennifer Higgie accompanies the exhibition.

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Aimée Parrott was born in 1987 in Brighton, UK, where she currently lives and works. She studied at University College Falmouth (2006-2009) and Royal Academy Schools (2011-2014).

Recent solo exhibitions include Waterborne, Parafin Gallery, London (2023) and Whitehawk Camp, Mackintosh Lane, London (2022). Recent group exhibitions include CONDO London (2026), *After Nature*, curated by Ben Tufnell, Close Gallery, Somerset (2025); *Softly Radiant, Half-Buried*, curated by Martyn Cross, Marianne Boesky Gallery, New York (2025); *Thresholds*, Larsen Warner, Stockholm, Sweden (2025); *Thread Suns* with Anna Higgins, Ione & Mann, London (2025); *Unreal City: Abstract Painting in London*, curated by Dominic Beattie and Samuel Cornish, Saatchi Gallery, London (2024); *The Language of Line*, Lyndsey Ingram, London (2024) and *Sussex Landscape: Chalk, Wood and Water*, Pallant House Gallery, Chichester, UK (2022).

This exhibition is supported by Creative Scotland.