

Chloe Egerton works with textiles and print media to express her interest in working-class communities around the UK. Her work currently focuses on exploring the consequences of the 1984-1985 miners' strike, and how many collieries closed, resulting in job losses for thousands of families. She creates crochet banners, which are traditionally linked with domestic crafts often seen around family homes, to memorialize the collieries that closed during/after the strike. In her project, she looks at 6 years' worth of closures, which is in conjunction to Margret Thatcher being the Prime Minister in the UK at the time. Thatcher played a big role to the dehumanization of miners and their families, ostracizing many communities that relied on this industry to live and thrive.

In these banners, she includes the name of the colliery, the county that it resided in and the years that it was active in order to empathize how many lives would have been affected by their closures. Colour is also a significant part of her practice as it was often used to represent signs of resilience or hope in their NUM (National Union of Miners) banners. The display of these banners together represents the unity within these hard-working communities and their resilience to unfair treatment.

She also uses screen printing as a method to display poster-like images of Thatcher, this is another labour-intensive process which furthers her contextual links to the industrious period her work is focussed on.