



CHARLOTTE MOORE

Elysium

PIERS FEETHAM GALLERY

First published 2006 by FRARI Books
Winchester, Hampshire SO23 9RA
www.frari.co.uk

© 2006 Charlotte Moore

Design: Charles Ryder

Typeset in Optima by Frari Books

Printed and bound in Great Britain
by RCM Print & Design, Chichester PO19 8PR

All rights reserved. No part of this book
may be reprinted or reproduced in any form
or by any electronic, mechanical, or other
means, now known or hereafter invented,
including photocopying and recording, or in
any information storage or retrieval systems,
without permission in writing from the
publishers.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from
the British Library.

ISBN 0-9552366-1-4

ISBN 978-0-9552366-1-7

All paintings oil on canvas, 2005-6.

Dimensions height x width

Front cover: detail, Diadem (p. 6)

Back cover: detail, Omnipotence (p. 4)



Cavalier
152 x 48 cm.

CHARLOTTE MOORE

Elysium

An Exhibition of New Paintings

25 October - 4 November 2006

PIERS FEETHAM GALLERY

475 Fulham Road, London SW6 1HL 020 7381 3031

www.piersfeethamgallery.com



Curtain Rising
127 x 48 cm.

In these still life paintings, parted curtains reveal magical details of great works of art selected for their implicit meanings. The details feature a diverse mixture of mosaics, Renaissance art and aboriginal sculpture, suggesting an unfamiliar yet anticipated world beyond the curtain. I call this hidden domain *world three*.

I mean by this an expression of an unexpected and emotionally overwhelming sensation, a direct involuntary response to something seen or heard which has a special personal significance, evoking a sense of being in a new realm beyond the world of everyday experience. This might be in response to a landscape, a piece of music, a painting. The other world is implied beyond the curtain where I want to express serenity, clarity, beauty and quietness, knowing that on this side there is too much information, too much activity, too many things.

Still life has always been my subject matter. All the paintings in this exhibition are still lifes incorporating aspects of the other world. I have taken three ideas: Uccello's tableaux-like images depicting legendary feats of battle and bravery; the wonderful mosaics of the Basilicas of Ravenna, which contain all the magic of *world three*, taking your breath away as you step through the doors; and finally Australian Aboriginal animals and figures, which are real without being strictly representational yet carry sacred meanings embodying the spiritual life of the people. To me they have a revealed and hidden quality which links them to the symbol of the curtain.

I think of paintings as theatrical. Imagine a curtain as a barrier, the edge of familiarity. As the curtain opens one anticipates entering another world where anything may happen and which temporarily becomes real. So it should be with painting where I try to capture that moment of tension and expectation as the curtain opens but before the action starts.

In all my work I explore multiple layers of reality, attempting to summarize that moment of unexpected stillness and wonder which captures us all from time to time.

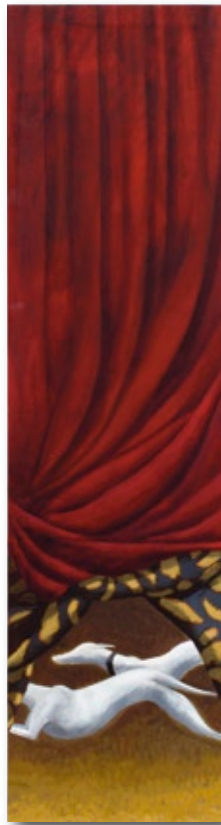
Charlotte Moore
August 2006



Omnipotence
152 x 89 cm.



Stag
152 x 53 cm.



Coursing Hounds
152 x 41 cm.



Diadem
152 x 86 cm.



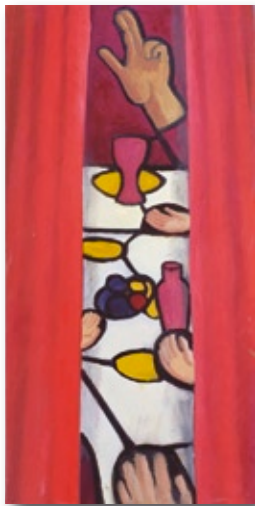
Elysium
152 x 48 cm.



Zillis
152 x 38 cm.



Palazzo Ducale
86 x 155 cm.



Bird Shadow
152 x 23 cm.

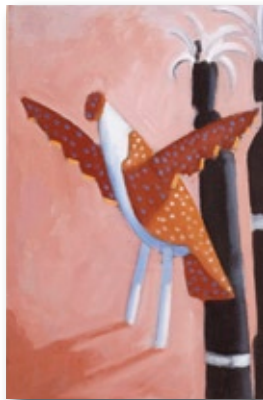
Blessing
51 x 25.5 cm.



Chandigarh
63.5 x 124.5 cm.



Birds on Red
51 x 48 cm.



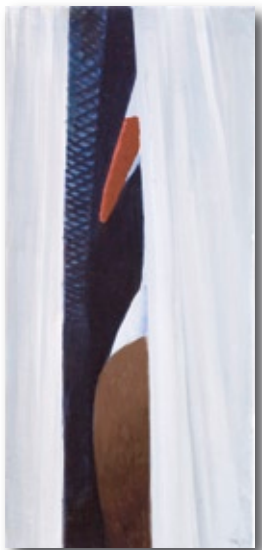
Sea Eagle
51 x 33 cm.



Aurukun Fish
51 x 41 cm.



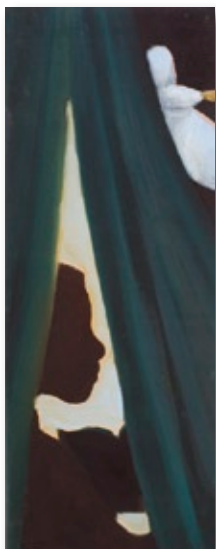
Aurukun Flying Foxes
51 x 22.5 cm.



Tiwi Pelican
51 x 22.5 cm.



Tiwi Birds
51 x 30.5 cm.



Boy with Fruit
51 x 20 cm.



Shards
51 x 28 cm.



Very Small Figures
51 x 30.5 cm.



Aurukun Hunter
51 x 25 cm.

Charlotte Moore was born in Australia and grew up in London. She studied fine art at Chelsea School of Art and at Falmouth College of Art, graduating in 1969, and began teaching painting and ceramics part time. She now lives in Bath.

She has exhibited regularly since 1977, first in Birmingham at the Midlands Art Centre, then at Stafford Museum of Art, Worcester Museum, Woodlands Gallery in Blackheath, London and the Salthouse Gallery in St. Ives while teaching drawing and painting at Bournville College of Art.

In 1989 she emigrated to Australia where she took an art history degree at Queensland University, which led her to a special interest in aboriginal art and artefacts. She travelled widely in Queensland and the Northern Territory seeking out examples of the aboriginal carvings that have reappeared recently in her work. In Brisbane she exhibited regularly at the 482 Gallery while teaching at Queensland University of Technology and Queensland College of Art. In 1998 she went to the United States on a residency in Massachusetts at the Contemporary Art Centre where she became interested in monoprinting.

Since returning to England in 1999 she has had two solo exhibitions, at the Stanley Picker Gallery at Kingston University (2001) and at the Piers Feetham Gallery (2004). Her recent aquatint etchings have been shown in the Royal Academy Summer Exhibition and at the Mall Galleries. Her work is in private collections in England, Australia and the United States.



Dingo and Bird
61 x 124.5 cm.

