

An abstract painting featuring a vibrant palette of colors including pinks, blues, greens, yellows, and purples. The composition is dominated by thick, expressive brushstrokes and broad, sweeping bands of color. A prominent blue arc curves across the middle, while a large, dark pink band stretches across the bottom. The overall effect is one of dynamic energy and emotional intensity.

CHARLOTTE EDSSELL
Below Another Sky



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Cover; *Nepal Iris*, 2020
Oil on board
104 x 88 cm

Inside covers; *Forward and Back*, (detail) 2020
Oil on board
40 x 50 cm

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CHARLOTTE EDSSELL

Below Another Sky

The title '*Below Another Sky*' comes from the poem '*Travel*' by Robert Louis Stevenson and was the beginning of the journey for this new body of work. The poem, a favourite of Charlotte's as a child, a child whose imagination was captured as much by the words as the artwork, conjuring images of far-away lands and contemplating the possibilities of every day. Literature forms an important catalyst for Charlotte's creative process. However, there is no defined narrative. These paintings are an invitation for the artist and the viewer to delve; to contemplate a sense of time and place and suspend themselves momentarily in the feeling of memory.

Part of Charlotte's exploration is a deep fixation with colour and surface. This is evident in the work and again the artist would like to pay tribute to a book, *The Painter's Palette* by Denman Waldo Ross, a theory of tone relations. Charlotte talks of being influenced by the way abstract expressionism fixates on and embraces the tactile, physical interaction and relationship of brush, body and surface. Through the use of sweeping gestures, energetic atmospheres collide across the picture plane in various states of expansion, contraction and dispersion. Gestures both conscious and unconscious; paint-overs, erasures and singular strokes coax these paintings into being. All of this needs to be achieved while maintaining consistency of surface. Charlotte is inspired by Gillian Ayre's authentic informal work, the cinematic lushness of Peter Doig, Amy Sillman's play of shape and colour and Andrew Kerr's handling of layers, atmosphere and ambiguity.

Charlotte chooses not to define between abstract and figurative, but instead is interested in being responsive to her emotional impetus. Both premeditated and intuitive marks are in play. She embraces both reason and mysticism in her pursuit. She is responsive to sudden insights, which can surprise her. Her paintings contain shadowy versions of objects or places, mash ups of interior, exterior views with distorted perspectives, memories, referencing her love of nature and architecture.

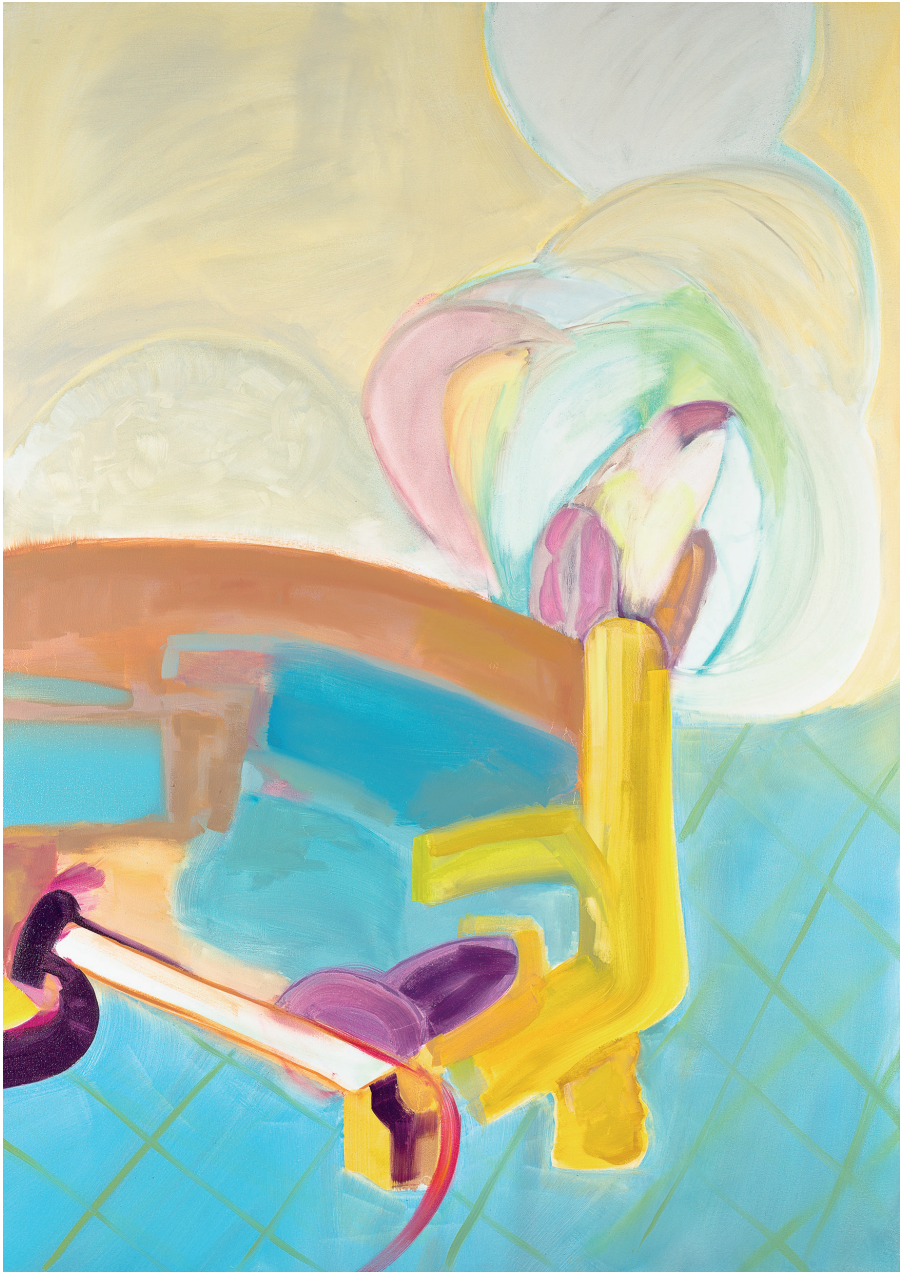
Like so many great paintings, these feel effortless. However, they are the result of years of tussle with form and struggle with balance, working out colour, figuring out feeling. There is no doubt that these paintings are about feeling. Everything about Charlotte is intense, enthused, concentrated. There is a serious intent colliding with a joyous discovery as she relishes an acceptance of her ability.

Candida Stevens, March 2020



Marsh Harbour, 2020

Oil on board
149 x 100 cm



Oreithyla, 2020
Oil on canvas
144 x 102 cm



Blue Looking Glass, 2020

Oil on canvas

102 x 144 cm



Parrot Steps, 2020
Oil on canvas
130 x 150 cm



Good Knight Avenue, 2020
Oil on canvas
130 x 150 cm



Life of Lorenzo, 2020
Oil on board
122 x 122 cm



***Tall as a Spire*, 2020**

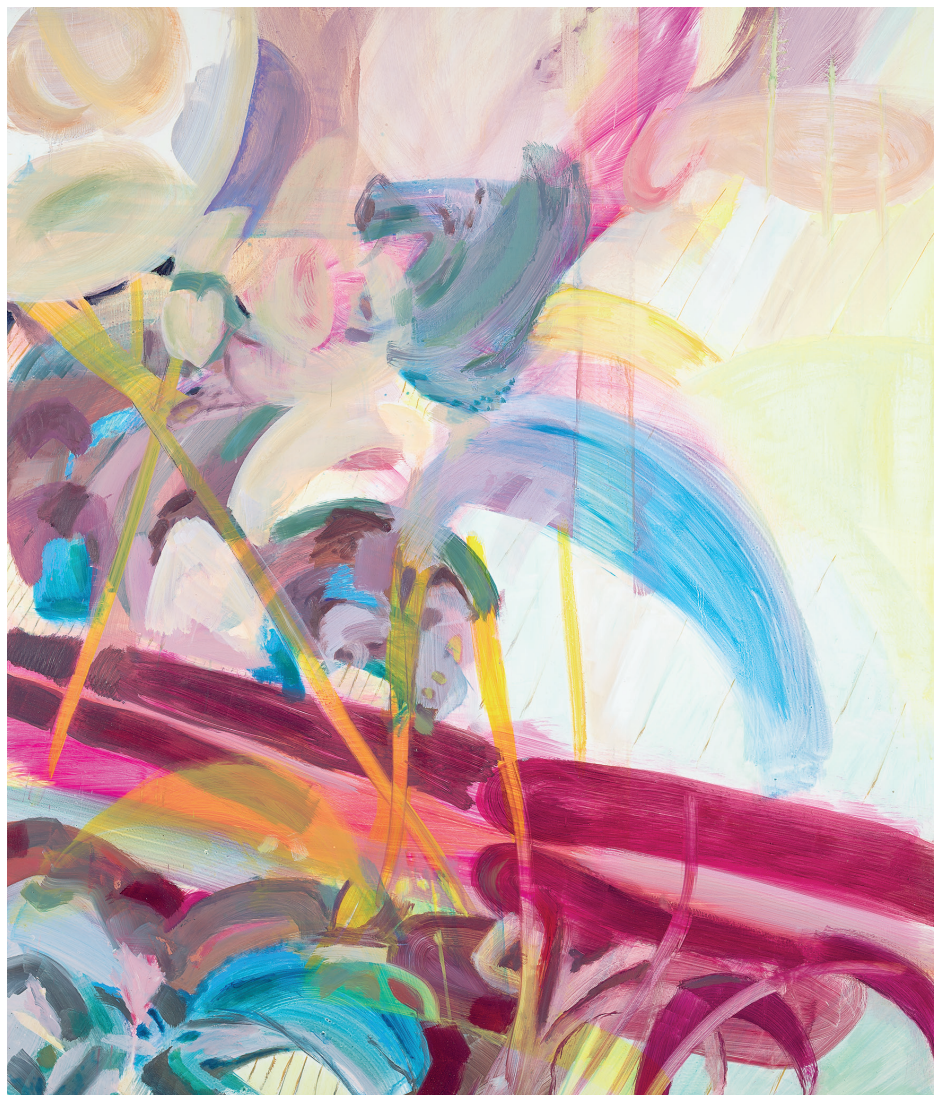
Oil on canvas

104 x 88 cm



Arthur's Orchard, 2020

Oil on canvas
88 x 104 cm



Nepal Iris, 2020
Oil on board
104 x 88 cm



***A Guide for Building*, 2020**

Oil on canvas

82 x 94 cm



Grasses in the Roof, 2020

Oil on canvas
58 x 47.5 cm



Celestial R, 2019
Oil on board
50 x 40 cm



Mount Gothenburg, 2020
Oil on board
50 x 40 cm



Mariners, 2020
Oil on board
50 x 40 cm



Forward and Back, 2020
Oil on board
40 x 50 cm

Shaken Pool, 2020
Oil on board
40 x 50 cm



Pink Pyjamas, 2020
Oil on board
40 x 50 cm





Sitting Mabel, 2019
Oil on board
40 x 50 cm



Reflected, 2019
Oil on board
40 x 50 cm

Golden Apples, 2019
Oil on board
40 x 50 cm



Sandy Gardens, 2019
Oil on board
40 x 50cm





Boreas, 2019
Oil on board
30 x 38.5 cm



Dwell Beyond the Foam, 2019
Oil on board
30.5 x 40.5 cm

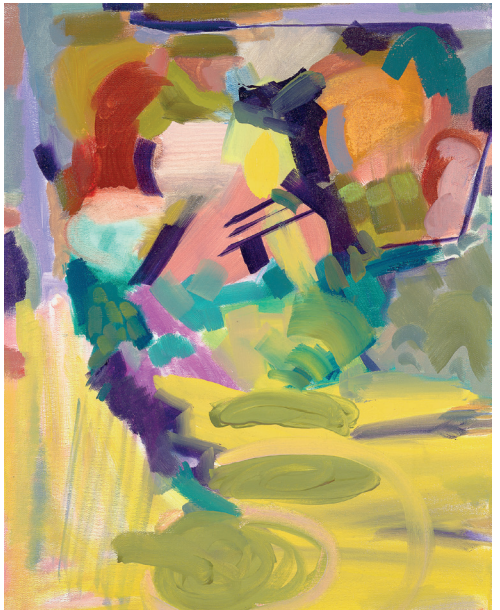
***Been Here Before*, 2019**

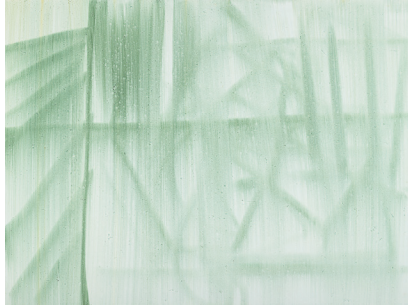
Oil on linen
43 x 34 cm



***Eilat*, 2019**

Oil on canvas
43 x 34 cm

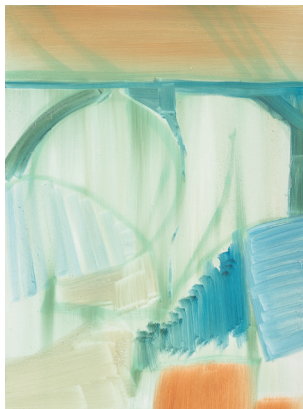




In Silence, 2020
Oil on board
23 x 31 cm



In Walking, 2020
Oil on board
23 x 31 cm



In Sitting, 2020
Oil on board
23 x 31 cm



The Butterfly With Extra Legs, 2020
Oil on canvas
43 x 34 cm



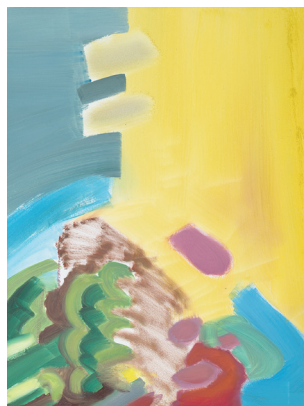
Mimi, 2020
Oil on board
23 x 31 cm



Step Right, 2019
Oil on board
39 x 30 cm



Bank Left, 2019
Oil on board
39 x 30 cm

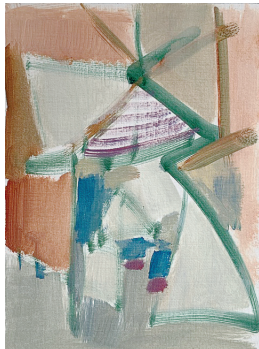


H & G Go to Bali I, II & III, 2020
Oil on board
31 x 23 cm (each)

Works on Paper 1-9, 2020

Oil on paper

19 x 14 cm



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