

Decoratum

20th Century & Contemporary Design



"UNTITLED" OIL ON LINEN BY CORINNE CHARTON

Stock No. 1012

Price: £1,500

Designer: Corinne Charton
Dimensions: 80x80xcm

DESCRIPTION

Corinne Charton (born France 1954).

Charton worked as a model in the 1970s and 1980s before embarking on her arts career.

In 1995 she studied Art and Design at the Kensington and Chelsea College before graduating in Fine Art at Central St Martins in 2003. She has a number of exhibitions under her belt, including St.Art, the Canon Now Vision at the V&A in 1999 and at various other shows before becoming the artist in residence at Muse in early 2003.

Her style is unmistakable and many of her pictures create the same feelings as those in her "Twin Obsessions" series did - a mix of nostalgia, and very often, just a small amount of unease as we begin to question the memories of our youth; did we live those memories, or were they a result of manipulation by marketing and the media?

Do we remember through photographs or do we remember through living? new body of work investigates further the world of nostalgia as well as the individuals perception of remembrance by reclaiming memories from moments frozen in time by the shutter of the camera while recreating somatic sensations using the traditional medium of oils as a paradigm for painting.

In an attempt to ascertain which part of us has been shaped by lived sensory experiences and what maybe an amalgam derived from events lived via mass media such as childhood iconology, she attempts to explore how memory itself can be manipulated. Photography plays an important part in her work, as she examines past photographs of her own childhood questioning the truth and authenticity frozen in a specific moment.

While placing nostalgia at the centre of her practice, Corinne does not allow its emotion to consume her paintings and instead uses nostalgia subversive qualities to underpin her own recollections while other sources of inspiration, such as photographs from a family album of a young couple with their twin boys, bought at a car boot sale, question further her own identity and existence and that of others.

By introducing strangers into her very own familiar spaces she attempts/pretends to give them a new and more recent history thereby temporarily preventing traces of their existence to disappear in oblivion while also questioning if things would have been different had other people inhabited scenery and backdrops of her own childhood and vice versa.

Nostalgia then is not simply about the glorification of bygone times but also an attempt to hold onto it or deconstruct it - not only in the surface image.

Nostalgia: Images of escapism or psychological analysis?