
CHARLIE SMITH LONDON

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Wednesday-Saturday 11am-6pm or by appointment

EMMA BENNETT

Haunts

PRIVATE VIEW	Thursday 16 November 6.30-8.30pm
EXHIBITION DATES	Friday 17 November – Saturday 16 December 2017
GALLERY HOURS	Wednesday-Saturday 11am-6pm or by appointment

CHARLIE SMITH LONDON is delighted to announce Emma Bennett's fourth solo exhibition at the gallery.

Bennett is well known for her sumptuous paintings that set figurative elements against black, monochromatic grounds. Potentially incongruous elements might be included in any singular piece including flowers; fruit; fire; water; fabric; or game; and more recently interior objects and details including lamps, table tops, curtains, stairs, alcoves and mirrors. Any indication of dissonance, however, is assuaged by fundamental, underlying interpretation and superlative compositional awareness. Bennett's use of memento mori is well documented, as she intelligently navigates traditional motifs in combination with alternative, contemporary imagery derived from film and photography.

The ephemeral and intangible are relentlessly depicted, and now in combination with notions of place, as well as time. There is a foreground and background; and movement through, from or within a tangible space is suggested by stairs or mirrors that lead the eye around the picture plane. Presence, or rather absence, is effortlessly evidenced. These more spatial paintings suggest film settings and Bennett's love of cinema is palpable within this collection. Referencing Laura Mulvey's discourse on film in 'Death 24x a Second', where she suggests film 'combines, perhaps more perfectly than any other medium, two human fascinations: one with the boundary between life and death and the other with the mechanical animation of the inanimate', we come to appreciate how creators throughout history have continued to meditate on the fundamentals of existence.

Bennett takes this interrelation between painting and film further:

'I am looking at film stills, not so much because of the subject matter or narrative of the film, but rather because of their likeness to the places that exist within my memories. And now, my black void like spaces are reminiscent of the cinema auditorium.'

Questions about what might be, or have been, in tonate dream or reverie, where reality and imagination coalesce to suggest misremembered places that were once populated by loved ones, now departed in one manner or another. Absence might denote an end, but Bennett would rather assert a continuum, where people, places, relationships, and memories evolve and endure.

Please contact gallery for images and further information

BIOGRAPHICAL

BORN	1974
EDUCATION	1997 – 1998: MA in Fine Art, Chelsea College of Art and Design; 1993 – 1996: BA (Hons) in Fine Art, Central Saint Martin's College of Art & Design
SELECTED EXHIBITIONS	2017: In Memoriam Francesca Lowe, Old Truman Brewery, London; Nature Morte: Contemporary Still Life (curated by Michael Petry), Guildhall Art Gallery, London; 2016: I Prefer Life: Reydan Weiss Collection, Weserburg Museum of Modern Art, Bremen; 2015-2016 Flora (curated by Alex Boyd Jones), Aberystwyth Arts Centre, Aberystwyth,

Oriel Davies Gallery, Newtown; Die English Kommen! – New Painting from London (curated by Zavier Ellis), Galerie Heike Strelow, Frankfurt; 2014, 100 Painters of Tomorrow, Beers Contemporary, London; Saatchi's New Sensations and THE FUTURE CAN WAIT (curated by Zavier Ellis, Simon Rumley & Rebecca Wilson), B1, Victoria House, London; Still Life: All Coherence Gone? (curated by Frances Woodley), BayArt Gallery, Cardiff; Fleursdumal (curated by Dolly Thompsett), Lion and Lamb Gallery, London; 2013: Emma Bennett (Solo), Chapter Arts Centre, Cardiff; 2012: And, Afterwards (Solo), CHARLIE SMITH LONDON, London; Kalliphilia, Vegas Gallery, London; East Wing X: Courtauld Institute, London; 2011: Saatchi Gallery & Channel 4's New Sensations B1, Victoria House, London and The Future Can Wait (curated by Zavier Ellis, Simon Rumley & Rebecca Wilson); Polemically Small (curated by Edward Lucie-Smith), Klaipėda Culture Communication Centre, Klaipėda; The Future Can Wait presents: Polemically Small, Torrance Art Museum, Torrance (curated by Zavier Ellis, Edward Lucie-Smith, Max Presneill & Simon Rumley); 2010: Death & Co (Solo), CHARLIE SMITH london, London; New British Painting, Gallery Kalhama & Piippo Contemporary, Helsinki; 2006: John Moores 24 / Liverpool Biennale, Walker Gallery, Liverpool; 2002: Emma Bennett: New Paintings (Solo), Danielle Arnaud Contemporary Art, London; 2001: A Month in the Garden, The Museum of Garden History, London; 2001: Bittersweet, Danielle Arnaud Contemporary Art, London

COLLECTIONS

K & K Kollektion, Monaco; Preiskel & Co, London; Julian & Stephanie Grose, Adelaide; David Roberts, London; The Reydan Weiss Collection, Munich; private collections in Germany, Italy, Switzerland, United Kingdom and United States
