



ARC Fine Art is pleased to announce that the gallery now represents
the French artist, CHARLOTTE CULOT

Please join us to view new and past work
that is now in our inventory.

SUNDAY , NOVEMBER 15th 2 ~ 5pm
MONDAY, NOVEMBER 16th 11am ~ 3pm

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IMAGES (from top to bottom)

Amagansett, 2015, mixed media on paper, 22 x 51 1/2 in.

Blue Transition 1, 2 and 3, 2015, mixed media on paper, 47 x 70 1/2 in. (overall)

White Daily I, 2012, mixed media on canvas, 19 3/4 x 39 1/2 in.

CHARLOTTE CULOT

Charlotte Culot was born in Belgium in 1964 into a family of artists - her father a sculptor and her mother a book illustrator. From childhood, drawing was an integral part of her universe. While pursuing university studies, she discovered photography and showed her work in several exhibitions. In 1988 she earned her degree in the History of Art and Archeology from the University of Louvain in Belgium. She wrote a thesis on traditional earth vernacular architecture in West Africa.

In 1990 she began to paint and has been exhibiting her work in Europe and the United States since 1994. For nearly two decades, Culot has used the technique of collage, papercuts and home made pigment to create her art. For many years, her paintings utilized the still life as a favored compositional arrangement. Fruit, flowers and vessels were focal points in otherwise abstract backgrounds, seen clearly in *White Daily I* above. These objects offered the viewer starting points in which to enter her work and served as grounding devices in collaged patchworks of color and form.

More recently Culot has focused on using color to shape and construct space, freeing herself from the subject and using color purely to build and create the paintings. Today she finds inspiration in the American abstract color field painters such as Mark Rothko, Sam Francis and Helen Frankenthaler, as well as Russian-born french painters Serge Poliakoff, Sonia Delaunay, and Nicolas de Stael. This new approach of color defining space is evidenced in *Amagansett*, a striking and rich play of brilliant blues, purples, greens, pink and black. Another stylistic innovation in Culot's work is seen in *Transition 1, 2 and 3*; in this triptych she is using her under-drawing as a compositional motif. The spontaneous, free-form line drawing which had earlier informed the initial layers of her work acts as a unifying and all over pattern. What was once predominantly shape and color has moved aside to allow

the underlying original design to be shared with the viewer.

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