

ELEANOR MORETON

Arusha Gallery | info@arushagallery.com | 0131 557 1412

BIOGRAPHY | Eleanor Moreton is a London-based painter who has participated in group and solo shows internationally. With a resume listing Chelsea College of Art (MA Painting), Exeter College of Art (BA Painting) and the University of Central England as alma maters, it was at the latter that Moreton undertook postgraduate study in the History and Theory of Art.

And it is theory that courses willfully through the bloodstream of Moreton's painting, if not on the canvas as the viewer sees it. Her sense, quite clearly, is to reject it -- and to do so in the service of something both loftier and more earthy, more sensuous and, bewilderingly, intellectual.

Unafraid to simultaneously engage with both the picaresque and folkloric (Ragged Girl's Journey) as well as those snatches of narrative that are only now metamorphosing into myth (The Murderers, The Ballad of Jodi and Travis), Moreton makes vague the inherently familiar to vivid and disconcerting effect. Bright blooms of primary colour underline a breaking from the dispensable dictums of the critic who would have an audience believe they thought only with their heads. This is painting that aims for somewhere much deeper -- if not the heart, then the gut.

EDUCATION | **1999**
Chelsea College of Art, *MA Painting*

1996
UCE, *MA Art History and Theory*

1979
Exeter College of Art, *BA Fine Art*

SOLO | **2021**
WinterFlower, Arusha Gallery, Edinburgh, Scotland

2019
Wodewose, Arusha Gallery, Edinburgh, Scotland

2017
A Cold Wind From The Mountains, Phoenix, Exeter

2015
California Dreaming, Canal, London

2014
Tales of Love and Darkness, solo show, Ceri Hand Gallery, London

2012
I See the Bones in the River, solo show, Ceri Hand Gallery, London, reviewed *Art Monthly* by Peter Suchin

2010
The Ladies of Shalott, Jack Hanley Gallery, New York, reviewed *Art in America* by Julian Kreimer
Im Wartezimmer, Ceri Hand Gallery, reviewed by Jonathan Griffin, *Interface*, Rob Clark, *Guardian* 10/4/10, *Guardian Pick of the Week*, 17/4/10
Im Wartezimmer, The Terrace Gallery, Harewood House, Leeds

2008
A Buried Life, Reg Vardy Gallery, Sunderland, reviewed *The Guardian*, October 11, Rob Clarke
Eleanor Moreton Paintings, DLI, Durham

**GROUP
EXHIBITIONS**

2019

PULSE Art Fair, with Arusha Gallery, Miami

2016

The Classical, Transition Gallery, London

Telling Tales, Collier Bristow, London, with Gordon Cheung and Peter Davis, curated by Rosalind Davis

Sampler, Arcade, London, curated by Kristian Day

Painted Lives, The Crypt London and The Cut, Ipswich

In This Soup We Swim, Kingsgate Project Space, London, with Varda Caivano, Phyllida Barlow, Jeffrey Camp, Jeffrey Dennis

House of St Barnabas, London

Liberties, The Exchange, Penzance

2017

Liberties, Collier Bristow, London, with Helen Chadwick, Rose English, Hayley Newman and Jo Spence, curated by Day and Gluckman

Strange Attraction, APT, London, with Andrew Mania, curated by Emily Purser

2016

Discerning Eye Triforium Exhibition, The Temple Church, London

Royal Academy Summer Exhibition, London

The Scottish Endarkenment: Art and Unreason, 1945 to the present, Dovecot Gallery, Edinburgh

Paisley Art Institute 128th Annual Exhibition, Paisley Art Gallery and Museum

Woman's Work: Artists in the collection of Terri Lipman, Gallery of Northumberland, Cobourg, Ontario, Canada

W Gordon Smith Award Exhibition, Dovecot Gallery, Edinburgh

Royal Glasgow Institute Annual Exhibition, The Mitchell, Glasgow

2014

Strange Meeting, Canal, London

East London Painting Prize shortlist exhibition, London (catalogue)

Informal Elements, OVADA, Oxford (catalogue)

Detail, Bangkok, London, Lincoln

Ghost on the Wire, Bermondsey Project Space (catalogue)

2013

Galerie Vidal-St Phalle, Paris, 3 person show with Martin Assig and Maja Ruznic

Rituals Are The Tellers Of Us, Newlyn Gallery, group show with Jeremy Deller, Tereza

Buskova *Painting Past Present*, Laing Gallery, Newcastle on Tyne, with Emma Talbot, Paul Housley

2012

Let the World Slip, Lion and Lamb Gallery, London, curated by Simon Willems

Regrouping, Bend in the River Gallery, Sheffield, Lincoln, Nottingham and Gainsborough

LEAP, Contemporary Art Society, London

Crash, Charlie Dutton Gallery, London

2011

Magnus Karlsson Gallery, Stockholm, Make Believe with Armen Eloyan, Ryan Mosley, Lynette Yiadom- Boakye

Frieze Art Fair, Jack Hanley, London

Memory of a Hope, Ceri Hand Gallery

Fade Away, Gallery North, Northumbria,

Art Rotterdam with Ceri Hand Gallery

2010

Fade Away, Transition Gallery, with Philip Allen, Mali Morris, Clem Crosby, reviewed by Charles Danby in *Aesthetica* 7 December 2010

Frieze Art Fair, Jack Hanley, London

Black Hole Hums B Flat, Ceri Hand in Mayfair, with Juneau Projects, Bedwyr Williams, Mel Brimfield

Painting Today, Green on Red Gallery, Dublin,

Im Wartezimmer, The Terrace Gallery, Harewood House, solo show
New Art Gallery, Walsall, *Behind the Mask*, with Cindy Sherman, Gillian Wearing and Glenn Brown
The Terrace Gallery, Harewood House, *21* with David Hockney and Mark Wallinger, reviewed Mark Lawson, *Front Row*, Radio 4, 27 July 2010
Art Rotterdam, Ceri Hand Gallery
Monika Bobinska Gallery, *Stardust Boogie Woogie*, group show
NADA Miami, Jack Hanley Gallery
The Armory Show, New York, Jack Hanley Gallery

2009

Jack Hanley Gallery, New York, *Four Women*, with Liana Dragomir, Rachel Goodyear and Megan Sullivan
Ceri Hand Gallery, *Manchester Contemporary*, Urbis
Mall Galleries, London, *Threadneedle Prize*, selected by Cathy Lomax and Jock McFadyen (catalogue)
Vyner Space, *Salon 09*
Ceri Hand Gallery, VOLTA, Basel
APT Gallery, London, *Creekside Open*, selected by Jenni Lomax
Harewood House *Home Truths*, curated by Kerry Harker, with George Shaw and Michael Raedecker.

2008

Walker Art Gallery *John Moores 25*
Galleri Rebecca Kormind, Copenhagen *Curious and Curiouser* (catalogue)
Transition *Awopbopaloobop*
VineSpace *Salon 08*
Studio 1.1 Gallery *Marmite Prize* (catalogue)
Workplace Gallery, Gateshead *All My Favourite Singers Couldn't Sing*
Ceri Hand Gallery, Liverpool *These Living Walls of Jet*
Transition Gallery, London *The Painting Room*

2007

Norwich Art Gallery *East International* selected by Matthew Higgs and Marc Chaimowicz (catalogue)
Contemporary Art Projects *Start a Collection*
National Gallery of Albania, Tirane *2(007) Pranvere* curated by Charles Danby (catalogue)
Contemporary Art Projects *Close At Hand* curated by Nicky Hodge and Gavin Maughfling,
The Surgery *Painted Ladies* curated by Eleanor Moreton with Rose Wylie and Emma Talbot (catalogue)
Fosterart *Winter Show*

RESIDENCIES AND AWARDS

2009

Arts Council England, *Grants for the Arts Award*

2007-2008

Artist in Residence Durham Cathedral

COLLECTIONS

Government Art Collection
Private collections

BIBLIOGRAPHY

2018

The Anomie Review of Contemporary British Painting by Matt Price, Anomie

2015

Picturing People by Charlotte Mullins, Thames and Hudson

2009

Articulated Artists Interview by Ali Sharma, May

**RESEARCH
PAPERS AND
PUBLICATIONS**

2012

The Maternal Elephant

Essay to accompany David Webb's show at Transition Gallery, November

Suspicion

'Garageland' September

2011

Painting in the Borderlands of Language

The Fake and the true l'eye

'Garageland' July

2007

Some thoughts on translation and the authority of the image

'Garageland' April ISSN 1749-9267

1996

Abraham and the Shaping of Absense

The Importance of Kierkegaard's *Fear and Trembling* in the early work of Barnett Newman, MA dissertation

1994

From Orpheus to Abraham

Paper on the early work of Barnett Newman given at the Association of Art Historians Annual Conference

1993

The Death of Painting

Postgraduate Diploma paper