

Curriculum Vitae - Meg Egglestone



Most of my works are in oils on either canvas or linen. Although I enjoy abstract I also paint traditional still life, landscapes and portraiture. Although I have had no formal training my waking moments are spent thinking about creating art. I have always since early childhood had a longing to express myself and thus motivation comes from my inner-being driving me in my pursuit to create. A passion for landscape and a sense of being a singular entity in this vast universe stretches my imagination to create works that are in a sense from antiquity to the present day uniquely me. Abstracts are my eccentricity at work and as it were my non conformity to conventional art forms. They have taken me on a new departure, a novelty of innovation, to an auto biographical signature. Never emulated or copied.

I tend to use a range of vibrant pigment to my advantage as I'm a colourist at heart. Creating tension between colours often gives a painting an edge especially if subtlety done. To achieve the best results I often use complimentary colours next to each other. On the other hand using opposite colours creates vibrancy, strength and the opacity of impervious shadow. With a palette of primaries every hue from softness to loudness can be established, from moss on rocks to the milky white of skin tone, half-light to deep shadow in a patina of colour.

I am inspired by the way a tree grows, flowers glow, by motion or action, for this reason I love photography for catching the moment. I will try to capture the scene from various different angles through my camera lens in order to find the perfect frame. I find my inspiration for abstract in the patterns of daily living or the beauty of a moment. I take inspiration from other people's work for it helps me to develop my own ideas. Two or three artists could be painting the same landscape and they will all be differently interpreted. I won't copy their work but I will have found something in it that I will connect with and be able to interpret in my own way. Also I am self-taught and therefore feel no restraints as to not going about painting in any particular set form or manner. A freedom of expression and interpretation is not bound by regulation or even discipline. I'm a rebel at heart.

I look for symmetry and repetition in my work and change it if need be. Anything lacking in feature or monotonous are changed to become more lifelike or realistic depending on the nature of the work. For example a tree is more prominent having light striking its branches in vibrant orange compared to its shadow in deep viridian blue. With abstraction the big thing is to know when the work is done, overwork could mean muddiness. When people view my work I like them to feel a connection. I would hate them to say that my works are a much of a muchness, but rather that they feel approximate to nearness, that they can through my work reflect something howbeit a feeling, an emotion, or at least assimilate the diverseness. I know a piece is done when I stand back in awe of what I've just created. And I ask to myself 'have I really done that'. Meg Egglestone