

Sans frontières

A World ~ Sans Frontières

Christine Sanson Maudy is a peripatetic, French-Australian abstract artist whose oeuvre comprises ten years of 275 breathtaking works, 23 solo exhibitions and over 60 group shows.

Maudy's contemporary style reflects her persona - elegant, unique, intellectual and focused. Her arts practice transcends cultural barriers and melts geographical borders as evidenced in the illustrations of her exquisite compositions. Intuitively distilling and translating worldwide observations over a variety of themes, Maudy marries these with her instinctive use of brush, paint and mixed media to articulate emotional concepts. As such, her work resonates with international collectors, corporations, critics, gallerists and viewers.

Maudy's inspired compositions are borne of an artistic journey starting with an epiphany in Africa, which later resulted in the work '**African Dance**'. Acknowledged as pivotal to her oeuvre, Maudy highlights the work as a depiction of emotion, not landscape and, in her words, "A celebration of a turning point in my life. A journey in Africa in 1989 was the emotional shock that changed my life. For the first time I had the feeling of being connected to the land. Africa gave me inspiration to change my life and follow my heart, from there I looked at the world differently."¹

Charting her artistic course, Maudy shifted from her former professions as fashion designer and public relations director in Paris, relocating to be a full time practicing artist based in Australia. Indicating it was the regular travels to Africa, Morocco and Spain for more than 10 years and then settling on Australia's Sunshine Coast, that inspired her



African Dance Mixed media on canvas 2001 152 x 121 cm

first body of work, Maudy also states "I find my inspiration in memories, experiences and dreams," as shown in her 2004 work, '**Midnight Dream**'.

Following a decade of prolific output and exhibitions throughout France, Hong Kong, Italy, Spain, Canada, The United Arab Emirates and Australia, Maudy's artistic career is brought full circle to the March, 2011 '**Three women, No Frontiers**' survey show. Housed in the same art gallery

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movements and
sometime references to
calligraphy and drawing.*



Secret Garden Acrylic, collage Chinese rice paper on canvas 2008 triptych 76 x 101 cm x 3

process. Her particular desire for detail and love of cinema, along with her penchant for a layering technique at different times play a hand in imbuing certain works with a strong, feminine touch. This feminine presence is evident in the 2006 '**Vent de Sable**' piece, where Maudy engages with the "sensual pleasures, the soft and rough, visible and hidden, colours and texture".

Introducing the romance of cinema to her oeuvre, such works include the 2008 '**Parfum de Femme**' which Maudy indicates "references Dino Risi's 1974 movie about the always changing and magical feminine presence; the 2009 '**La Maman et La Putain**' is based on the 1973 film depicting the continual search for the perfect woman and the ambiguity of such"; while her 2009 '**Amours de Cinema**' underscores famous love scenes which, for

Maudy, "have made my heart beat faster and are at the same time a reflection on the impermanence of such love".

A fascination with the detail of marks manifests in Maudy's 2005 '**L Empreinte du Temps**' where she explains, "I have developed a passion for details extracted from landscapes, from signs, walls, symbols. It reflects on the passing of time, impermanence and change. Works reflecting what we leave of our passage - marks, imprints, writing, calligraphies born of many diverse experiences gathered through the years from old walls in Paris to tags in New York to Roman ruins, coloured walls in Italy, sculpted timber in India". Mark-making as a language is also evident in her 2008 '**Secret Garden 1, 2 & 3**' attesting to how "my experiences, travels and interaction with the world resonate through my work. It is just like telling a story, I am in a perpetual search of a language, using marks,

*"I don't paint what I see
but give my own inner
vision to the memories of
the perceptible and
the imperceptible."*

S. H. Raza

Toto Coelo Tota Terra
Acrylic, oil, collage, sand and gold leaf on canvas
2007
120 x 120 cm
Private Collection



Abstraction is a visual language to express feelings, intuition and thought through colours, texture, movement. In China, red denotes purity, joy, and celebration. It is the colour of happiness and prosperity and is often used to attract good luck.

Celebration

Acrylic, sand, gold leaf on canvas

2003

120 x 120 cm

