

RONALD K MOORE



Statement on work

I studied fine art at Birmingham and Oxford Art Colleges in the 60s before six years study with the Courtauld Institute of art, London University.

During the 60s I also spent much time in Paris painting and studying art. I had a family contact with the Duke and Duchess of Windsor. Wallis and Edward (V111. The ex-king) knew of my passion for art and asked me to stay with them whenever I wished which of course I did, in long vacations and whenever possible. The Windsors had several of my works in their collection.

After some years I moved into art history and painting conservation.

After years of lecturing art history and teaching painting I started a business in picture conservation working for many galleries, auction houses, big collections, the church, the army, English Heritage etc. specializing in early paintings (14th and 15th C Italian and Dutch) and in severely damaged art. (bomb, fire and water). My conservation work was over some 35 years but as time went on, I began to return to my roots as a painter, painting when time allowed until 7 years ago when I started to paint daily.

Starting points for many of the figurative landscape paintings are small oil sketches painted on the spot and these are then developed into large compositions. Some of the small works stand on their own as attempts to capture the light and character of the Welsh border country near Hay on Wye.

Most of the landscapes are painted within 50 yards of my home in the hills.

I also use photography extensively to create a composition which tries to capture the spirit of place and a moment of light and atmosphere. Often many different photographs will be the basis of one painting.

The Birmingham washing and canal series are mostly based on work I did long ago at Birmingham art college when the old city was fast disappearing, and they often seek a balance and tension between figurative and abstract.

It is worth mentioning that whilst an art student, a tutor and mentor, Will Wilder, taught me watercolour technique, and showed me his remarkable and important collection which included Turner, Girtin, Palmer, Sandby et al. He spent most of the war a prisoner in Changi, built the bridge over the River Kwai and the Burma Railway and survived by imagining which pictures he would buy when he finally returned home. He did live to tell the tale and make the collection. It was probably the largest high quality early English watercolour collection in private hands (now in a museum) and I was one student who was privileged to view it regularly.

This early influence of English art 1750-1830 must have encouraged me towards the extensive landscapes I seem to favour but I have lived on hills for 40 years too.