

# All Eyes on Her

## An exhibition of new works by the artist Mimi Cornes

*All Eyes on Her* is an exhibition of all new works by British artist **Mimi Cornes**, showing for the first time in an Oaktree & Tiger space, on 28<sup>th</sup> November – 2<sup>nd</sup> December 2012.

The artist's latest series embraces the mystique, beauty and spirituality of the feminine form. Focusing on highly emotional art historical precedents such as the abstract art of Franz Marc, the *Bathers* of Paul Cézanne and the swirling and spirited art deco designs from the early twentieth century, Cornes weaves intricate creations of femininity that seem to fight against the flow of time.

Simultaneously, there is an element of autobiography. Growing up barely seeing her father, an RAF pilot, Cornes recalls her profound admiration for her mother, "She had to be capable of everything. She had no one else to fall back on". This respect and captivation provided an impetus to explore the various intricacies of femininity beyond merely the scopic gaze of the male artist progenitors of the classical nude.

Cornes' inspiration and artistic portrayal intermesh throughout her suite of canvases. Her paintings play with and disrupt temporal progression while presenting anecdotes, referents and allusions, combining and recombining styles and motifs from past and present. *MeMyselfandI* for example, mirrors and reinvestigates Cézanne's revolutionary nude standard, *Les Grandes Baigneuses*, by empowering and re-examining notions of feminine form, confidence, and simplicity.

A sensual momentum is felt throughout works such as *Back to Mine* and *Can I Have Your Number?* where the thick curvatures of the figures move and interact with the viewer, communicating new emotions through a complex and highly stylized dynamic. The many shades of female nature are illustrated literally as the body language of the models presented indulges the viewer in endless layers of mystical intricacies. Marc's presence is felt through the simplicity of the figural elements and subjects which invites the viewer into a colourful new world. The characters draw in their audience as if to summon them into their state of flux and weightlessness. Other panels, such as *Self Discovery* touch on the feminine psyche by reflecting various emotional and physical states. Such constructions are in essence therapeutic, enabling a transient personal release for the artist through creativity and reflection.

Through these works, Mimi Cornes welcomes her audience into her thought provoking ideas concerning the female form. In doing so, she investigates events, artistic touchstones, spirituality and abstraction and how they are and can be communicated in relation to femininity; with *All Eyes on Her*.

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