

In conversation with artist Patrice Moor



Patrice Moor

Judy Costa

There is a drama about the cycle of life there that I find particularly appealing. Having said that, I have found every part of the Garden and Glasshouses hugely appealing and of constant interest through the various seasons.

EW: The title of your exhibition 'Nature Morte' is interesting. In French it literally translates as 'dead nature'; however in English it is referred to as 'still life'. Can you explain why you chose it?

PM: It seemed an apt title for this set of paintings, which focuses more prominently on death and decay than on life. By focusing on the details of the subjects I have chosen to paint, I am immersing myself in the immaterial. This is very much in the Dutch tradition of painting and being half Dutch, I think this does emerge in my work.

EW: How do you think your time at the Botanic Garden will have affected you as an artist in future?

PM: It has had a huge impact on my work. Being in a dialogue with an institution such as the Garden, being entrusted to produce a body of work is tremendously powerful for an artist and it says a great deal about the Garden that they have given me this opportunity. Artists have an important role to play in society, in making us think and look at the world around us in a different way, and posing questions. It's marvellous that the Garden recognises this and nurtures this dialogue and these possibilities.

Patrice's work will be on display at the Botanic Garden from Saturday 7th March to Monday 4th May 2015. For a preview, visit www.patricemoor.co.uk

Education Officer Emma Williams talks to artist Patrice Moor about her year-long residency at the Botanic Garden and her current exhibition.

EW: How did your residency at Oxford Botanic Garden come about?

PM: As a result of my residency at the Royal College of Physicians in London. I felt the need to explore the subject of plants further. It's a subject that lends itself extremely well to my areas of interest as a painter, namely life, death and decay. The Garden seemed like the obvious place to continue this work, as it is not only involved with medicinal plants but it also houses an enormous variety of plants, outside and in the Glasshouses. It is also very different from the Royal College of Physicians' garden, and it's within easy reach of my studio in London, which was a necessary consideration.

EW: What most inspired you about the Botanic Garden the first time you visited?

PM: I was somewhat overwhelmed by the possibilities! Everywhere I looked there seemed to be something asking to be painted. I was also struck by the beauty of the Garden and the variety of the plants.

EW: What is your favourite part of the Garden?

PM: The Merton Borders in the Lower Garden, not just during their glorious summer beauty but also in their decay.



Helianthus annus by Patrice Moor