

Painting the domestic

Domesticity is heralded and celebrated, and often presented in similar ways to a kind of Utopia, an ideal place where all is calm and sweet. More often than not it is a scene of carnage, with mothers struggling to cope, filled with guilt at their failure. They are doomed to fail, as who can live up to such ideality. Women are constantly worn down by failure day-to-day drudgery and failure.

In some works are filled with putti-like children (Putti are healthy, innocent looking babies, associated with winged angelic angels. During the Renaissance putto, the Italian for toddler boy, represented a non-religious passion, something ironically housewives don't have time for...) The association with historical art, and layered paradoxical associations with both Christian and mythical symbolization is utilized in combination with mothers, to convey the distressing ambivalence of everyday experience of mothering.

Creating often dystopian scenes with the utopian aim of recognising and laughing at our lived reality, large historically inspired chaotic scenes mimic political works by 'masters', famous painters who wanted to inspire political change or depicted hell in order to inspire a religious desire to get to heaven.

There is no heaven, children are not cherubs but *putti*, not to be confused with angels! The *putti* have nappies not wings, and are shown wrecking chaos for mothers presented in gestural postures of patience, weariness, guilt, and anger - all passions mothers and housewives know a lot about. Each new day homes can be a dystopia for mothers of young children. Mocking the ambivalences of the domestic ideal is one way to make it visible, ask for more help, and learn to cope with it.



A way of imposing order on chaos, 80x100x3cm, bitumen and oil on canvas

