

Wendy

LIVING WOMAN

CREATOR

VISIONARY ARTIST



paintings

www.whatartisfor.com

introduction

“Real Art is a living, breathing presence; it has a life, an identity and a vitality all of its own, independent of its creator.”

:Clare

Real Art also has an immunity to any projections onto it, and it serves to open, expand, and inform the Divine Intelligence Knowing Itself More Fully.

This is a book of photographic images taken from Living Paintings created by :Clare Living Woman, Creator and Visionary Artist. The paintings depicted here are from a body of work spanning several decades: a unique visual language that has evolved through dedicated practise to That Which Wants To Come Into Being. As you can read in the book, there are themes and stories, anecdotes and memories connected to each painting, but this can never definitively label or limit the art.

Due to the Free and Sovereign Nature of both my practise and the Art that I create, my Art is not bound by the compartmentalising or categorising that is so prevalent in the ‘art’ ‘world’. I chose from my earliest consciousness, a path of non-conformity and Freedom, rather than fitting in and submission: I’ve been tied into almost zero work contracts or commitments to regular ‘work’ roles during my WorkLife.

I chose as a young woman to follow Art, because I had crystal clarity in my early teens that it was the sole ‘career’ path (that I could see in my island village view of the world at that time!) in which I would reserve all my Rights and Freedoms. I could already feel the infringement on my Natural Identity, on Truth and on Expansive Learning and Unique Expression, which the ‘education’ system was pushing towards me: I intuitively rebutted this offer to contract and walked my own Sovereign path; thinking, moving, creating and existing In Flow, aligned with all inner and outer elements.

The past few beautiful decades of my Colour-Full Life have included barefoot subsistence in the Mediterranean, deep healing and transformation of Self and Collective in multiple communities, inspiring rather than teaching, effortless earning

of Gift, union with Nature, Sacred Feminine and Sacred Masculine, and myriad other quiet adventures building energy and sharing the abundance of the Freedom that I Know.

My Art is Living, Breathing Truth, and it should be met as such. It is not a static object with a rigid, fixed story and I neither accept nor allow mainstream projections onto my Art. **I Reserve and Occupy Fully all my inalienable Rights**, e.g. to my Free Expression, to my Biodiverse Indigenous Embodied Consciousness as a Vital Integral Part of Us All As One, and my LifeWork as Truth Unveiler and Visionary Creator.

I've had a colour-full Life and Work in several 'countries' and 'cultures' painting, growing, making and inspiring energetic expansion. My Vibrant 'non-mainstream' Existence has led me to be protagonist in multiple projects and adventures, igniting communities, supporting healing, encouraging freedom of Divine Expression - harvesting and building Embodied Awakened Conscious in All That I do and Am, rather than having my Vital Force drained by conventional 'norms'.

I Live In The Here and Now, and am unbound by the conditioned bonds to slavery that many accept and even defend. This Spontaneous Vibrant Presence-In-Now is Core to my Work and to Our True Identity - that of Spirit-Full Harmonious Alignment in Co-Creation with All Things.

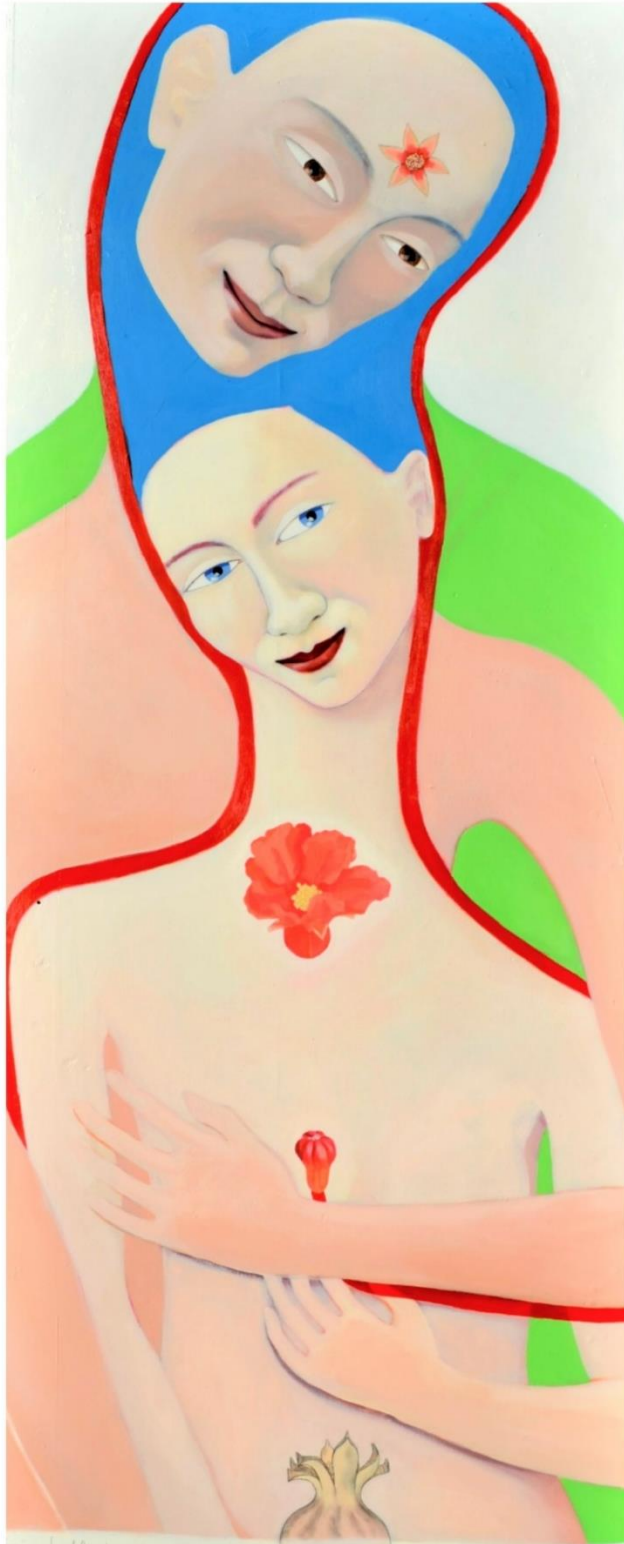
My Art is Gift to the Collective Conscious, and as such is in Sacred Service to our True Well-Being. Thus, my paintings are not 'for sale' in the conventional 'contractual' sense of the 'commercial' and 'legal' cold transaction.

My Artwork may be exchanged for a monetary gift, bartered with other items or services that I need, subscribed to/ paid for over time via my Patreon or other gifting platforms, arranged in a mutually-beneficial agreement of some kind that we create together, gifted via crypto currency, gold, silver, etc.

If you feel called by my Art, or would love a particular Artwork in your Life, I am open to Living Conversation around this - contact me as below.

Write to me directly on claregalloway@pm.me email or via my website www.whatartisfor.com where there's a Connect page. I can arrange to have a Living Conversation with you. I also use Signal App for voice messaging, but contact me by email first and I'll send you my details. Work in Progress is visible through my Patreon Lens - join me on [Patreon.com](https://www.patreon.com)

paintings:



my hills, too, leaning placidly
 across the fibre, this pattern of light
 that has become the emblem of myriad qualities, multifarious moods, and
 disciplines, all grounded in this contained Bergheid, we are the entrance
 and our pure light to Flow.
 This is a prayer for detachment before us flooding, this art in playing -
 losing our energy up. Rays flows like a vast river through this very name
 - it is attention, pure intention, attention to be well, to give love, to support all
 life and all persons - into our greater world, upward, outward.
 To be held, we become manifest, solid, breaking our solidly into clay through
 allow myself to be held, I let go - the layers, all fall away like
 chips from a roundly shaker... and I begin, to glow to swim, to
 soften to expand... and expand. My consciousness builds and explores
 all the magical corners of the universe in me. And I breathe it all out here.

Being Held (Harvesting Energy Together)

This painting has been returned to its original state as a door in the arthouse - contact me directly on art@clareartista.com for more info, if you're interested in it.

This is a large painting on a reclaimed door - in oil paint, oil pastel and pencil. 72 x 210 (x 4) cm

It is one of the big paintings in my lifework - in size and in my sense of what it conveys: it speaks of the cycle of evolution in a relationship, the holding of the feminine by the masculine, which allows the harvesting of energy and consequent flood of mystical truth to enter the couple.

The handwritten text on the bottom of it reads:

“Being held: two, seeming polarised, but, weaving closer, tighter woven, becoming this fabric, this pattern of bright colour and harmony. Being held, these two become the equilibrium of myriad qualities, multifarious moods and atmospheres, all grounded in this container. Being held, we are the container, and our power begins to flow.

This is a prayer: for this alchemical balance and flourishing; this art in playing, dancing our energy up. This prayer flows like a vast river through this very moment; it is intention, pure intention: intention to be well, to grow love, to support all life and all passion, into ever greater spirals upwards and outwards.

As he holds me, I become manifest, solid, breathing more physically into the Everything. As I allow myself to be held, I let go, the layers, the layers, all fall away like skins from a ready snake... and I start to glow, to warm, to soften, to expand... and expand. My consciousness builds and explores all the magical corners of this universe – and I breathe this consciousness into him like volcano-in-reverse.

He is strong, disciplined and fine-tuned, his drama kneaded out over years of labouring: the honest work of crafting the self. And so he is able to contain this torrential outpouring of light from my core to his – he is able to hold it as a sun holds it’s core and radiates, without burning out.”

It’s a painting that came into being over around a one year period, finished at harvest time in 2017.

I used direct drawing from nature, taken from the phases of the pomegranate bud, flower, and fruits, as the plant unfolded its fruitfulness through the year.

Pomegranates appear in several of my paintings from this year.



Chae 2010

The New Family

Completed throughout 2010, this is a large painting on canvas - 130 x 150 cm.

It speaks of new family, of all things starting anew, of new lineage and new patterns being made (as if from) nothing.

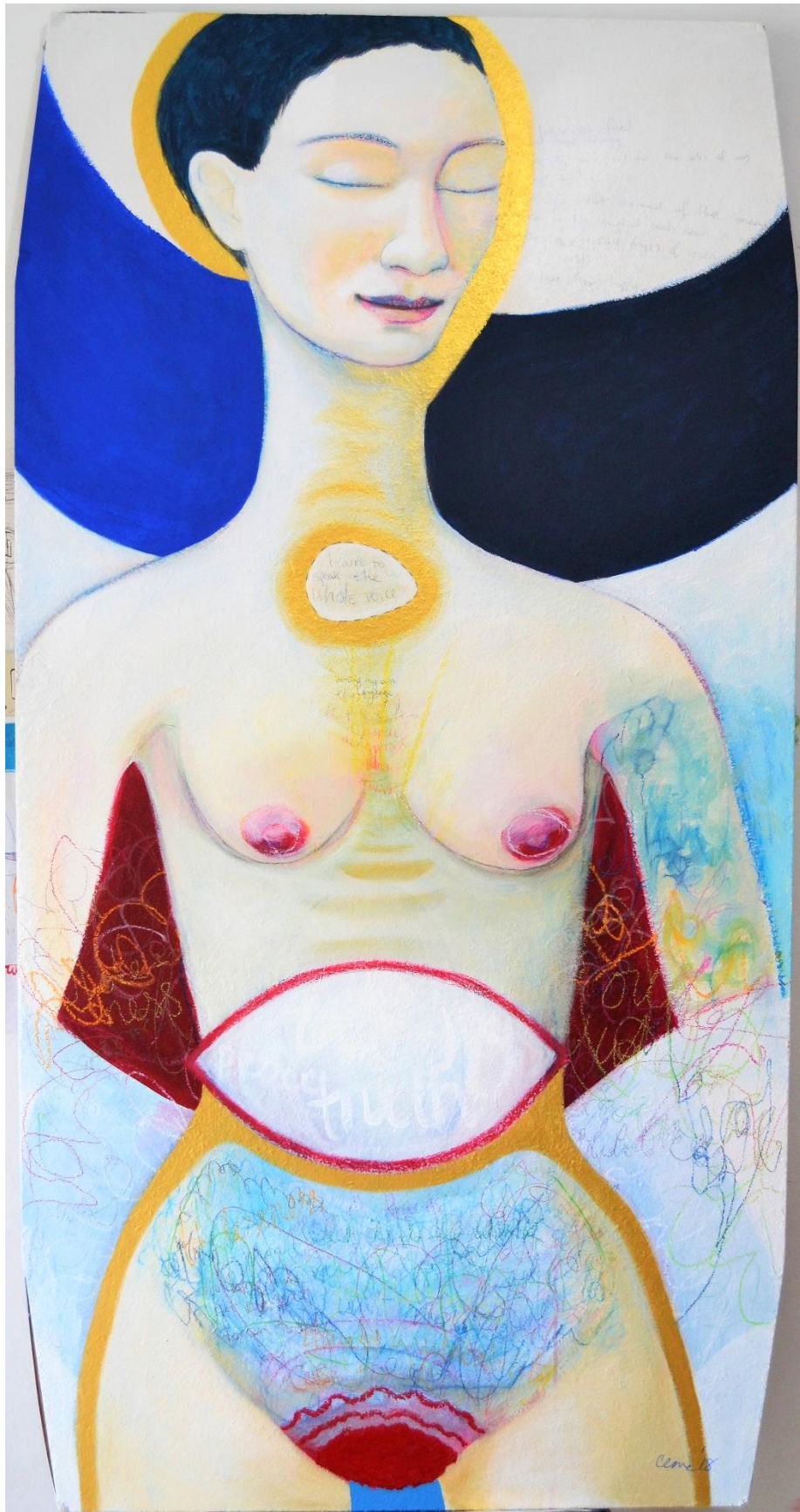
It has a lot of written text across the bodies and, similar to The Marriage painting, it's an affirmation of family, of connectedness, and stability of family trinity.

I've used family as metaphor in my paintings for many years; I'm interested in the 'family constellation' - on how patterns and dynamics are set into our psyche and energy in our formative years, and how these patterns can be negative and keep us small in life - or how we can move beyond their limitations.

I'm passionate about how family (as with partnership, community, global consciousness) can act as a container - how it literally holds this space for us, in order to understand ourselves, our place in the world.

I believe that many of us have been born into or endured intense family dynamics... But that we're beginning to move out of very rigid and essentially violent times, in which sentience and natural cycles have been diminished immensely.

The form of family is changing, but there is an essential sacred geometry of this beautiful triangle of masculine-feminine-child, that will never change completely. This shape echoes within us, as we play out our own power games throughout our lives: it is a core archetype of human consciousness.



The Whole Voice

This is a large painting on the underside of a reclaimed table top, in acrylic, oil pastel and pencil. It was created throughout 2017 and 2018, and was finished in the summer of 2018, whilst I was working on some women's workshops and writing around the idea of the whole woman. 79 (curving inwards at either end) x 154 (x 2) cm

It is based on ideas around a woman's voice coming from her whole being - this being a thing far greater than the sum of the parts.

It is grounded in the belief that women in particular, because of the ways their bodies are systematically diminished and interfered with, need to do work to find their whole voice.

It's talking to the euphoria of knowing one's self by listening within; it's a celebration of what happens when we unblock our tensions and fears; when we become able to grow our energy - and thus we become more able to interact with the world - our relationship with reality becomes more flowing, more symbiotic and productive.

I love that so many women in the world are finding their voices, and sharing their stories and experiences. This is something potentially unique in our time - that we are able to reach across the planet, and to make connection beyond the languages, programming and cultures that we have been given.

The wholeness of our voice is very much related to being interconnected with the world in a healthy, fulfilling way. It is very much about our being part of the world, and being supported and welcomed into it.

We are coming out of a time of great isolation, particularly as women, and particularly as healthy, strong, empowered women: this painting speaks to that, and to the hope that we are all able to find our voices and radiate them into the world, where they are so needed.



Layers Of Reality (Creation)

This is a large painting (1m x 1m) in oil paint, Posca pen and pencil on canvas. It is part of a series of 4 paintings the same size, which I worked on from 2011 through to 2017. All the canvases in this series went through many changes, and thus have many layers underneath the surface that you see.

This image talks about the ways in which we create our reality through our thinking and habits, through what we allow to repeat and radiate from us. The woman is becoming aware of how her words-thoughts-deeds are interrelated, and how she can be more engaged in her own unfolding reality.

As with many of my paintings, this one has multiple sentences, hand-written, across it.

I love writing on the paintings, as they bring another dimension into play. Often the words come as a kind of affirmation; a stating of intention and hope, prayer for good things, belief in expansion and betterment.

This painting, as mentioned above, went through significant changes in its development. It had many characters, who came in and out of the painting. (Originally, all four canvases were joined together, for a theatre performance in which I painted live.) Sometimes a painting will go through these stages of busy-ness, and then simplification, before becoming a completed piece.



Fruit Of The Everymoment

This is a large painting (1m x 1m) in oil paint, Posca pen and pencil on canvas. It is part of a series of 4 paintings the same size, which I worked on from 2012 through to 2017.

It's a woman with these two moons right around her head, so it is to do with cultivating awareness of cycle, of inner tides, of our peaks and troughs.

The moons and the mountain (very typical of the Campania landscape, where I live in Italy), and her hands, all give (me) the sense of her working with the energy between things - of her holding the force of the moons in her palms, and guiding the brightness of their wisdom - into herself, into the land.

She's connecting the energetic flow between her throat and her stomach, too - her solar plexus contains this pomegranate-like fruit (pomegranates entered my work a lot, throughout 2017-18), so it is talking about fruitfulness, the whole, the prolific, the fertile.

I love these symbols, and the multi-levelled power of a woman in her fertility, particularly: we have this fruitfulness that should be our healthy wellbeing, but we are often dried out and worn down, because of how the feminine is forced into more masculine, driven patterns... It is a beautiful unfolding, to be following a path further and further into fruitfulness.



My Male Familiars

This is the second in a series of large canvases all 1 m x 1 m, which includes Fruit Of The Everymoment, Layers of Reality and My Familiars In A Boat

This painting speaks to the masculine intuitive, and to how the female can learn from the contrasting qualities of the masculine e.g. the vitality and the order of the masculine mind.

I like that when I was painting this, I was immersed in a new culture, language, norms. Many of my works at this time began to have masculine elements, and to be about the balance of the masculine within the feminine, as I was learning a great deal about the deep masculine here in Italy.

Rural Italy is a lot about how the masculine can be in balance with the feminine - by holding space, embracing her securely, keeping her safe by protecting her from dangers, and saving her energy by supporting her physically.

I love being immersed in a culture in which the masculine and feminine are so rooted in tradition: even if the male superiority complex is even more enhanced here, which in turn makes him feel the need to consistently diminish the feminine, there is still a divine equilibrium - a sacred marriage of the male and female.

This is a force for good that many people yearn for in modern cultures, where equality often means parity, which often misses entirely the fact that men and women are different, and have different needs and wants, different rhythms and strengths, weaknesses and dreams.

So this painting is speaking about how the masculine can be recalibrated, as it were, within the self - within a woman, even. How we can learn to give our own masculine its appropriate place in our whole being, by listening to it, but also by not allowing it to lead and overpower.

Many women in modern cultures have a terribly over-enhanced masculine aspect: they are goal-driven, and action oriented, and they don't have space in their schedules for the natural ebb and flow of their own rhythms.

We all need order and organisation, logic and discipline in our lives and work, but they must be balanced with harmony and sentience, peace and organic growth.



My Familiars In A Boat

This is another of the large (1m x 1m) series of canvases, of which Fruits Of The Everymoment, My Male Familiars and Layers Of Reality are also part.

It too went through a great deal of changes, and had other characters and shapes, backgrounds and foregrounds... It settled into this form, with the boat, after at least 2 years of work.

I also have used boats in several of my paintings, and they are coming again into my work, since 2018... I love the symbolism of a boat, as a vessel to carry us across a body of water - something that moves smoothly over this element, in relating to fables of taking spirits into the next world...

Having come from an island myself, and so having been connected with fishing and ferries from a young age - the boat I feel as a means of finding food and earning a living, of connecting with the mainland and wider culture, as a means both of escape from and of returning to, family, roots, belonging.

I love how the boat can be moon-shaped, and so can conjure up multiple meanings; how it can seem like a pocket, bag, or sacred container: how it can function to hide and protect from the elements, and so how this is a perfect symbol in a painting for our containing our inner selves, as in this artwork.

I see the protagonist - the largest figure - as carrying these sub-characters, but also they are parts of him, which are travelling on a journey.

It seems that the protagonist is contemplating where this journey might take him, at the same time as observing it unfolding. I like that he seems to both be controlling the journey, and being taken along by it - that speaks to me of the human condition, and of how we are often in both positions at the very same time.



Interweaving Ancestry

Completed throughout 2019, this is a painting on wood – an historical mirror-backing, which has beautiful decorated edging - this is the first of two paintings on similar wooden forms.

This is one of a new series of works since a pivotal development in my work-life-healing; it's speaking to the ability of a woman to prepare herself energetically, alongside a man, to be ready to weave their lineages together in a potently creative way: conscious conception, pregnancy and birthing preparation. It's a blessing painting, for fertility and expansion in both partnership and new family.

The image is about the power of a woman to understand the profundity of her body as a sacred vessel; to approaching partnership as ceremony, love-making as a sacred act. But not with the weight of old concepts of power and force in the sacred; this is about an evolved idea of how we come together and become more-than-the-sum-of-the-parts, by resolving our own tensions and emotional chaos, and entering a purer creative container in relationship.

In my sentient understanding of contemporary reality, I feel that we are moving out of a very violent, energetically-oppressive era, and into at phase of much deeper individual and collective awareness. This is apparent from all levels of human expression and interaction: our increased sensitivity about each other; our increasing sense of concern for our environments and planet; our accelerating involvement in political discourse; our improved understanding about economic power structures. This all bodes extremely positively towards our taking ownership of our potential creative power: embodying it more fully.

And this painting speaks to this responsibility – the immense capacity we have to take something broken and fix it, to understand our part in a vast, complex interconnectedness of things, and to play this part as best as we can in our lifetime.



The Alchemy Of Bed

The second of two paintings on the same type of mirror back; old wooden boards with decorative corners.

I loved working in these surfaces! The agedness of wood gives such an intimate tangibility to a painting surface, which lends itself so well to an additionally intimate subject like 'bed'.

Though this image is not about superficial eroticism, it very much is about the melding of two energetic bodies, two souls. As I often do, the figures here are melded in a way that it's difficult to describe in our polemic language. Even the word 'meld' can't evoke the connectedness, the symbiosis, the energy-being-created of two people in union on the transcendental level. We have to write poetry and paint paintings. Here, I'm allowing the 'edges' of one person to become the line that also describes the other. And the edges of the 'other' are visible through the one person. This for me is a metaphor that speaks to the union that love can bring - a felt sense of oneness, that may in turn be a metaphor for how we are all one (even if we cannot presently see it, or find ways of acting like it).

I've been painting couples in bed since my first post-art-school figure paintings in the late 1990s. They're evolving in their complexity visually, and in their multiple-levels of interpretation, but ultimately have always been about how we balance our deep feminine and our deep masculine: how do we create something that is more than the sum of the two parts?



The Secret

I've had a long-standing interest in the binary aspects of the female and the male - individually, in partnership, in the collective, in nature... In how we find balance within, by understanding and accepting - welcoming, enjoying - the differences between the feminine and the masculine.

This painting speaks to this balance of polarity - within a single person, and how we can find that equilibrium by seeing our feminine and masculine in a partner.

I'm fascinated by how we can work with these seeming polarities, to find our yin-yang harmony. For millennia, the feminine has been diminished, demeaned, punished-into-superficiality - I'm particularly passionate about how that feminine energy is lacking in much leadership, in politics, in our language and arts, and what it is to return the softer, more cooperative, interconnected and symbiotic qualities of humanity to us all - and to our systems and structures.

In this painting, both figures in fact have two sets of genitalia. The female figure is leaning in and whispering to the male, telling him about the secrets within her embodied being: she is introducing him to the idea that he also has feminine within himself.

This painting is framed, and on MDF board, in oil paint, pencil and Posca pen. It's 60 x 60 cm, plus a slim but solid frame with glazing. This is one of a series of couples paintings, completed in 2008, but worked on for at least the previous 2 or 3 years.



Standing Alone

This is a large, iconic painting in oil and acrylic paint, posca pen and pencil on wooden board. She's around 120 x 60 cm.

She was painted in a very particular period when I first came to Italy and was being challenged by an abusive relationship. The figure actually began in Scotland some years before, as a portrait of myself and my mum, after her death in 1996. But the older female figure behind the figure you see here, turned into a mountain – influenced by the Caserta hills.

As with Halo Of Thoughts, this artwork has been a powerful support for me in starting a new life abroad. It is a vital part of striding out like this, to create affirmation and to speak prayer out loud, as a means of keeping the (small) mind from panicking at the enormity of such a task ahead. So I have several paintings which specifically express the affirmative stance, and positive intention necessary to flourish in creating a new life.

Though there are many reasons why abusive relationships unfold, I benefited hugely from focussing on what I **did** have control over at the time: my mind, my thoughts, my choice in leaving the situation – even if it would leave me incredibly vulnerable.

This vulnerability has magic and power in it: a Truth that can open a creative vortex, in which extraordinary things can happen. With the accompanying huge release of held-in (or even aggressively oppressed) energy from having been kept low by an abusive partner, there can be a strong energetic movement forward, if we know how to harness our energy, and the magic of the situation.

I've always found that in moments when it appears - to the small, fearful 'logical' mind - that all is lost and impossible... in fact that *creative void* is waiting for my focussed-relaxed attention and courage in holding the space for the dream to manifest in. Very shortly after leaving this abusive partner, after a couple of weeks of seeming-disastrous situation of homelessness and no-way-forward - I found myself in my first home, safe and with a literal world of possibility wide open in front of me.

This painting served me as a prayer in the transition; from being stuck in the draining power of another person to being sovereign in my own Dream Life again.



The Keeper Of Secrets

This is a painting created over many years, in Scotland and Italy, completed in 2010.

It's 83 x 122 cm, in oil and acrylic paint, pencil and Posca pen on thin board.

She is a guardian, a person keeping secrets about the dark feminine (the feminine shadow): about our vital creative power, which is needed so much more in the world (than it is encouraged).

The writing across the body is part affirmation, part 'revelation', delving into deeper aspect of the feminine, which are usually not permitted to show - deep emotion and interconnectedness-with-all-things, the vast spectrum of emotions that we need to live and feel and show in the world.

The painting speaks to our need to be seen and heard, discovered and truly known as *whole women*.

Our collective consciousness is opening to women's wellbeing and holistic, felt reality, but for most of us we're still hugely diminished in what is condoned as feminine behaviour, in the roles we are expected to assume and stick to, in how much opinion we're expected to have and in what context we are 'allowed' to share it.

Women in all walks of life in the more so-called 'civilised' places on our planet are subjected to aggression, threats, diminishments and other forms of oppression, just for speaking out what they feel and know.

Our bodies are considered property of the state, and interfered with on so many levels, even when science is proving that we do not work as a compartmentalised body-mind-spirit.

This painting calls to these deeper voices in the feminine consciousness: to what happens when our 'shadow' is an integral part of our being, instead of it being ignored or stigmatised and hidden away to fester.

It touches on what happens when women are awake and whole, and when they begin to harvest their potency, their wisdom, their collective power.

I love that we live in a time where women, men (and every nuance of gender between and beyond) are beginning to explore the profound energetic harmony that comes with making space for the feminine.

We live in extraordinary times, where the possibilities for quantum positive change are everywhere - but especially within us.



Halo Of Thoughts

This is a painting created over two years, in Cyprus, 2000-1. It's 69 x 99 cm, in oil paint, oil pastel and pencil on cardboard.

I never thought I'd sell this piece, as she was probably the most pivotal and important of my younger artist years - she heralded a whole new confidence and freedom, during my first year living in the Mediterranean. There is a season for everything, and the letting go of things in general is a powerful evolving force. Letting go of paintings that are so iconic in my own life has always been a move towards trusting the world more deeply - letting each painting go to its right home. This is one of the few that stayed at the heart of my home for so long.

Halo Of Thoughts - to me - seems to be a woman who knows how to trust herself, her place in the world, her power, her ability to navigate reality. She might even be letting go of her need to hold onto safe ground, to keep herself small and protected: she is striding gently-but-firmly into her beingness, unafraid of showing her vulnerability, her youth.

This painting in particular - though not the first - was one that attracted much projection from the immature mind, of 'pornography'. I had strong conversation with an academic in Nicosia, who had written an expo catalogue for the group show that the painting was in. His written words referred to adolescent sexual awakening, and to the 'orgy' around her head. I asked him to point out what aspects of the figures in the halo symbolised sexual excess to him, but he was already smirking arrogantly about how it was 'obviously sexual'. This comment stayed with me for a long time, as it was entirely contrary to my energetic intention and my own sense of the meaning in the painting.

In fact, her halo around her head originated from my living at the time in an artists' commune: sleeping, eating and working in close proximity to a group of international artists. The contrast of experience for me was intense, having lived and worked in relative isolation for several years previously. She began as a lone figure in front of a starry sky, then the multiple figures around her head began as a loose group, directly related to the feeling of psychic overwhelm in sharing life-work space with others... Nearing completion, the 'halo' actually was a means of containing the figures - tidying them up, like keeping my mind safe by having a boundary.

I think that this artwork was the first in which I began to paint from a deeper place of innocence, strength, confidence: I didn't yet seem to know these qualities - even though something that I was connecting with evidently did - and this was the beginning of trusting the deeper flow - of integrated knowing. I began to sense that it might be possible to cultivate a state of being beyond the pain and tensions of the everyday.

Halo Of Thoughts has lived with me around Scotland and Italy for the past 18 years; a constant companion. She has some travel wear, including cracking on the black, though her background has been repainted at least twice since she was created. Just let me know if you need close-up photos and more information.



Healing With Friend

This artwork is of a series of paintings from between 2006-8, which involved protective spirits or healing guides.

This one is another that has this other-worldly or other-dimension-like figure, behind the protagonist, who seems to be contributing to the healing vibes that are streaming up and down the body.

I've also used a lot of 'large self and small self' images in paintings, like this one, where the smaller figure is usually a lesser aspect of the self. (This could be understood as something like the 'inner child' commonly referred to in psychoanalysis.)

As with the patterns that I refer to regularly in my work, I see our interrelationships containing many diverse elements of our self: that we can display quite conflicting characteristics, depending on whom we're interacting with.

I love that we are these complex and multi-layered beings, and that we have the capacity to have all kinds of relationship with these sub-personalities parts of us - particularly with our hidden selves - how we discover the less-visible parts of our self, and relate to them more intimately.



Monte Acero

This is a medium-sized work on canvas, based on a small mountain to the west of Telesse in the Sannio valley, Italy.

It's a peak that has inspired me for years, particularly this view of it early in the morning, when it's often lit up by a sunrise, or there's a cloud suspended elegantly above it.

The valley also fills with fog in certain seasons, so this painting depicts that too: like a sea of foggy waves around the base of the mountain.

I love painting the same mountains over and over again, as in the tradition of many fine artists...

The return to the same subject, particularly in different seasons and weathers, or times of the day, is an incredibly liberating discipline. It's like a container, a vessel to contain an energetic force or an elixir. Removing variables like the essential form and identity of a painting, can free up all kinds of other aspects.

In this painting, I use a very strong rich red, and a strong contrasting deep blue. They are both colours that come to me from the landscape here (perhaps not as literally as the painting shows, hehe), in sunsets or sunrises or grape leaves turning in the autumn.

Though my paintings have intense colours, they are not always abstract - they more often are taken from some element in the actual light, or a plant, or a sky.

The colours are built up in many layers, and in fact, there is some cracking effect in those layers, which follows the flow of the paint as it went on. Let me know if you need some close-up photos of these effects.



Woman Waking Her Fire

This is a layered painting on paper, in oil paint and oil pastel, pencil and acrylic.

It has some wild, free elements in it, appropriate to the subject - which is the wildness of women's fiery energy - it has rough textures and expressive strokes and marks.

The painting speak to *the whole woman*; her emotions and her need to express herself, her want to extend herself outwards and connect with all things, and her need to be involved in the world much more than what she is currently supported to be.

It also speaks to how she has to hold this fiery engine of herself *in*. In this modern day, despite all the supposed freedoms that women are 'given', we are still reacted to - often extremely aggressively - when we express emotion that isn't in the Mother Mary range of passivity and following.

We're openly diminished for being angry or outraged - even though that is what a healthy woman should be feeling, with the state of the world being what it is. And so our words that should have been spoken, our actions that should have been made, our interventions which were withheld, they all built into a burning state...

So this painting is speaking to that built-up fire - its crackling and burning around the woman, protecting her in some ways, from the bullshit of the everyday quelling and dampening of her spirit. I love the idea that our fire might burn, when it is not allowed to express itself - and that this burning might be a positive force - that it would burn away all untruth, that it would warm us and protect us, that it would slowly alchemise us, until we're ready to step outside of ourselves.

Women in particular have a primal need for time alone, and without external influences - we need time to nest and realign, to recuperate and find our inner calm - unstimulated time, and time just for us.

I think that our fire sometimes calls us to this solitude and silence: it is the heat-full pushing-away of others too, which forces us to take time to repair and find perspective - the world needs to support women more in their fires.



Waking Up Our Indigenous Wisdom

This is a painting on/ in an old drawer (from a chest-of-drawers) - a wooden kind of box form, where I've painted all the insides.

I adore old drawers: as a container, as a place to protect things, and keep them safe; I've painted on many old wooden/ reclaimed surfaces and used them in my house as shelves and altars.

This painting has a lot of significance to me personally, as it is an impression of a place that I had a strong esoteric/ transcendental experience as a child. I've painted the place many times, purely as a landscape... and have drawn directly from around there. This is the first time a figure has come into the landscape though.

The image talks to our indigenous wisdom, to how it is something that is sleeping in all of us, and how it wants to awaken. It's speaking to how this waking up might happen: listening, relearning our older languages (and multiple languages), listening to the holistic language of the body-mind-spirit through sentience and humility.

I've been studying my land's mother-tongue for some months, Scottish Gàdhlig. It's a profound experience, particularly on top of having - for many years - been delving deep into energetics and awakening my holistic sentience; my whole-body wisdom.

The old language feels to be a key to deeper connection both with self and with nature (land/ earth/ season/ cycle/ interbeing). It feels to be one of the many potent gateways that we can take, into reconnection-with-all-things, thus into harmony with all things.



Catwoman Lives From Her Vagina

This painting took many years to finish - it was begun in Cyprus between the years of 2001-3, in Edinburgh between 2004-8, and then in Italy - finally being completed in 2016.

She began as more of a cat-fairy, then moved through an incarnation with a plant growing from her yoni, then settled into this vibrant happy menstruating feminine force.

The painting was always connected with cat energy: I've lived with cats almost all of my life - and love the connection of woman and cat; of the feline complimenting the feminine, like a familiar or spirit guide might.

The angel or fairy wings came into many of my paintings when I lived in Cyprus; I felt a stronger connection with the mystical there, than I'd felt in previous years: it really led me into a place inside of myself, where I could sense a potent connection with land, energy, places, the sacred. Halos also appeared more in my paintings around this time - even before I became familiar with iconic art.

This painting followed some serious adventures in finding my feet. My time in Cyprus, then Edinburgh, then setting down roots in Italy, all had me in flight-or-fight mode. Painting was my anchor, and the characters that came out onto the canvases seemed like guides - visions that were teaching me something.

Sometimes I genuinely don't know where the painting imagery comes from. It seems like it comes from the subtle realms, and it has its own energy and story, independent of what my smaller human consciousness might be able to make sense of.

However, years after finishing an artwork, I get a deeper understanding of the imagery - particularly since 2018, and deep healing work I have done on my own pelvis and connection with the collective, I've found much more joined-up understanding of what my work means, individually and as whole.

This painting has come to make so much more sense now, regarding how we harvest energy: how a woman might collect and move around her vital force, by being deeply sentient of her cycles and her blood power. This is a potent knowing that's waking up in women right now: about what we do with our deep power - how we allow it to either be diminished (bled out) or to be harnessed and used for our own good, and thus for the good of all things.

Speak Up, Speak Up!

This is another one of the Domestic Alchemy series - 12 paintings in acrylic, Posca pen and pencil on heavy card, 51 x 76 cm - created in High Corrie on the Isle of Arran, in 2007.

Similar to Harmony With The Shadow People, above, this painting is about dialogue with an aspect of the self - perhaps a more animal part of the self.

It's very much about finding voice - the whole voice - the deeper connection with our vital force and our speaking of truth.

In my experience, sometimes we have to access internal aspects of our self - when finding our truth - that may have developed into specific characters or even animal-like creatures; elemental beings that need to be befriended.

We might have to spend time with 'them' in 'their' home environment, and listen, feel, really hear them. Knowing our compartmentalised aspects is key to bringing harmony to the whole, and so this painting speaks to that process - to what we have to attend to, in order to be at peace with ourselves.

We are compartmentalised in so many ways, and this is a particularly destructive force against the feminine, which is naturally whole, holistic, integrated. We're cut up into pieces, whether that be through social labelling, psychoanalysis, misogyny, abuse, medicalisation of our body-mind-spirit, language - or the myriad other ways in which we're made to pitch parts of ourself against other parts of our self.

So this painting, as with many of my artworks, speaks to this dialogue, and to what happens when we are able to harmonise all of our 'parts' into one great whole: the flowering that comes from that - the fertility and potency.

We then develop the ability to see beyond the breaking down of things into constituent parts, and we find ourselves full of the ability to truly know the interconnectedness of all things.

This embodied wisdom, is what a lot of my art is about: how we access this embodied wisdom, so much more than the sum of its 'parts' - and how beautifully liberated and wholesome our lives become, when our every cell is awake and thrumming alongside every other cell.



Meeting Monkey Man

This is another painting from the same period as *The Secret*; it is the same size (60 x 80 cm) and on MDF – it is unframed.

And it speaks a similar discourse; it's a woman meeting a mischievous male, who is in his natural humour, wildness, passion. I have used animal characters in my paintings a few times, and it is something that has always interested me: how we take on or project animal characteristics, particularly in terms of human sexuality - making it something bestial or at least untameable.

I love how Paula Rego uses animal aspects in her paintings - her nursery rhyme illustrations, and her blatant use of animal heads and tails, in human forms. I love what this rouses in us, when we see animal elements in a non-children's-story book or cartoon context - how we don't use an animal language once we are grown up, so artists get to play with the concepts more than we would if there were already stories attached.

The monkey man comes into several of my paintings, as he is a wonderful representation of modern, immature masculine energy. For me, he speaks to the man who doesn't want to grow up, who just wants what he wants, and grabs it and insists that it is his - who uses his strength and force, his loud voice and his sureness of himself, to take what he wants.

I like the dynamic in this painting, as she is sensibly being wary of him, and holding her distance, though they are being intimate. I love that she is pacing the relationship, and so, in some sense, she is beginning to tame him - she's leaving space for his monkey nature, but not being pulled into his mischief...



Couple Creating Mountain Alchemy

NB get an update about this painting: it's recently changed!

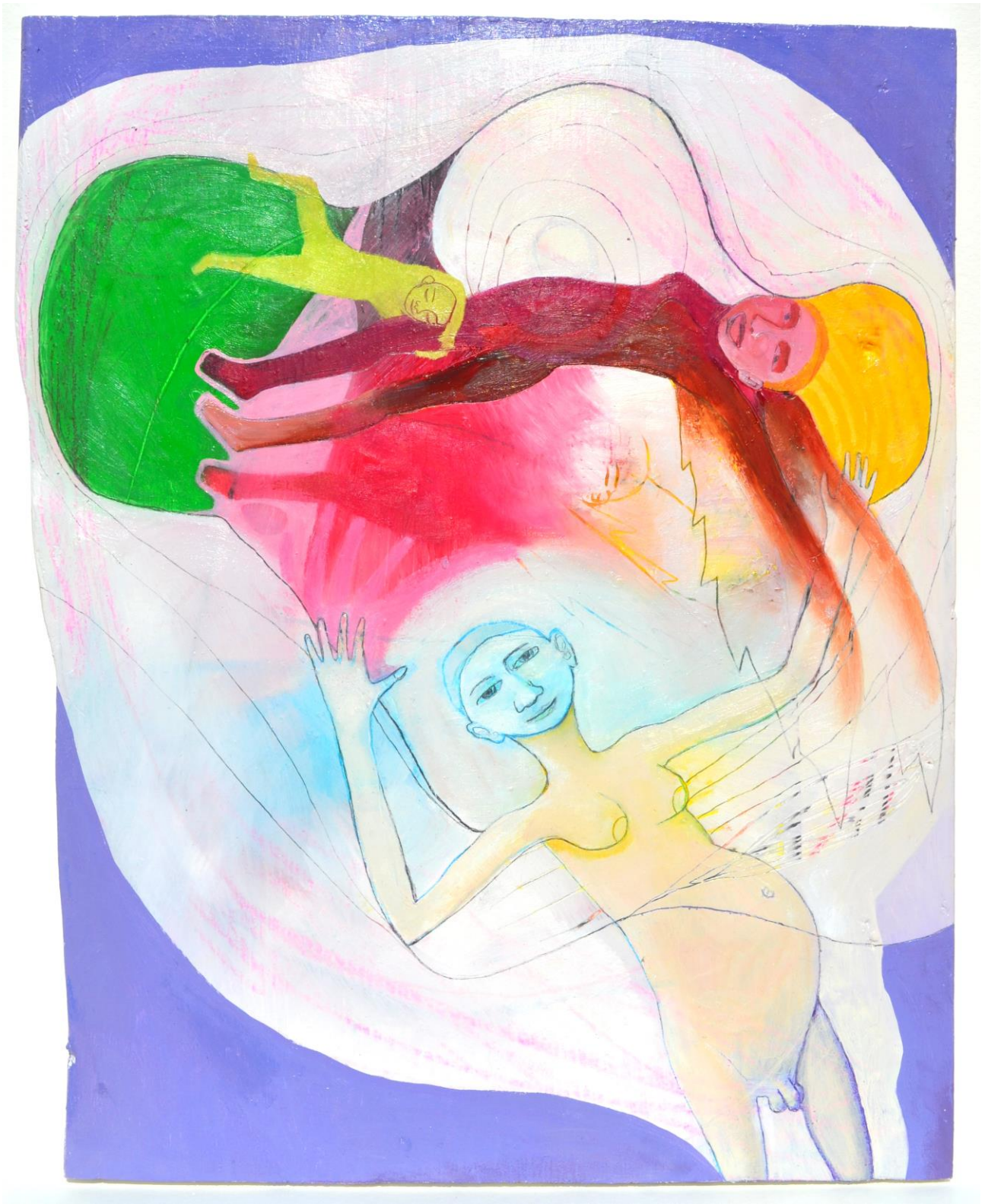
A medium-sized canvas, worked on since at least 2012, *and possibly it will be worked on more...* The figures have come and gone, and come again - the landscape has moved through levels of complexity and now harmonised.

This artwork is very much related to how I understand the culture I live in: a medieval market town in southern Italy, as a feral Scottish islander. It speaks to archetypal relationship with land, sacred containers between us and nature, and how we bring ourselves into symbiosis in an evolved sense.

I've been passionate from the earliest of ages about intimate interbeing with land: making primitive, symbolic shelters and safe places wherever I lived - outside of the family home, deep inside the wild landscape. I had an inherent calling to nest, to be both inside and protected from nature; the making of a special space.

I love that this calling still sits in our cells and even our genetic (intergenerational) memory: the longing for this harmony with our environment through a childlike innocence and a playful exploration. I feel that it can teach us a great deal - our sentience and playfulness as children informs us how to relate better and more beautifully with our surroundings, which then reverberates through our lifetime.

Conversely, our detachment from all things natural by being raised in urban and inside environments, leaves us clueless about what nature (and our place in it) really is. Nature becomes a concept, and a 'thing' outside of or separate from us, and so by default we struggle to find place, purpose, meaningful lives. This image is about the return to sacred relationship with our wild places; about becoming more in synchrony with them by both being vulnerable in nature and by building ceremony and natural structure to commune with wildness.



Waking Dream

This painting is in oil, oil pastel and pencil on wood (rough along one side, possibly pine wood), and is around 30 x 39 cm.

It's a particularly intuitive piece, which came out when I was hosting a Vacation With An Artist guest. I find it powerful at times to paint in an unusual situation, or with another person present, so that the mind is distracted in a spontaneous way, which in turn can allow new things to arise from the subconscious (or the whole self).

I don't always allow the more abstract elements to stay in a painting, but this is a good example of both unclear figures (the 'echo' of the winged figure, underneath it) and coloured shapes – which give to me a sense of thought-forms coming into being.

It's also unusual in that I have the protagonist figure with both pregnancy and male genitalia. I love the interweaving of the feminine and the masculine, and all that it rouses or suggests... There is so much contemporary controversy and polemic around gender, gender conditioning, gender stereotyping – it feels good to allow a painting to express something unique and different around what gender might even be. To let this sit and simmer, be gestated and become something of its own, rather than to project the logical mind onto an image, a figure, a person.

I love the idea of the masculine being a strong force in a pregnant woman; of her beautiful strength being balanced, anchored by her male side – and this masculine stability perhaps grounding her divine creative power, and anchoring her to the earth... So she doesn't disembodily and soar off into the ether!

The smaller figures are also important in this painting, for me: the green child – vitality and truth – the winged red figure and their 'shadow'... Part of a waking dream, or a vision of inner worlds... Or a lucid dream, bringing the woken world into harmony... redressing power struggles? Marrying aspects of self, of human conscious?

I like that this painting asks more questions than it answers: it represents a new phase (in late 2019) of my work developing – deeper, open-ended inquiry of the co-creative sacred intelligence, perhaps...



Couple Exchanging Homes

This painting is in oil and pencil on canvas, 40 x 40 cm, and is unframed.

It's based on a feeling around sharing homes – a common contemporary domestic-adventuring that many of us have; seeking that vesica pisces of overlap, a sweet spot of shared life-space.

The image speaks to this first phase, or even to a manifestation phase: the calling of partnership into one's life: the prayer for balance and good feeling, for synchrony or 'good fit'.

I don't think that we've ever lived in a more complex time, in terms of the psychic-energetic space we occupy, and so our sharing homes and personal space with another human – it has never been so challenging and multi-layered.

Nevertheless, it's also the most powerful time in terms of our global collective conscious awakening, and so this allows huge work to be engaged with, to be moved through... And the couple, the shared home, the exchange of spaces, the inviting-into each others' intimate reality – it has never been a more potent time for us to genuinely grow and evolve in these areas.



Sleep Alchemy In The Mountains

This is a painting on reclaimed canvas: a series of old paintings were gifted to me when a friend moved out of the country, and I loved the idea of remaking an artwork from one that already exists. It's not necessarily a collaboration, as I cleared the surface before beginning my image, but the final surface of mine does contain textures and elements from beneath that rise up into the final image.

As I mention in my introduction, this is a powerful metaphor for me in my work; I adore that a painting surface has had a previous life, and holds a story, scars - that it isn't a manufactured, characterless, sterile thing. I love that human beings also are marked by their life up-to-now, and possibly from even before we were created... I love a life making use of old things and things that already exist, rather than assuming that we're obligated to always consume.

So this canvas brings an atmosphere of layering and history with it, which affected what grew from the 'blank' canvas. This helped me step into the depth of what wanted to appear. This, again, is at the core of my creative process: allowing, facilitating, making space for - an unknown image to become visible. I love the mystery of this, and the fact that there can be deep meaning in an image, beyond this meaning having been rationalised and planned, then projected in a controlled manner onto the canvas. It's powerfully liberating to not know what is unfolding, and at the same time to be absolutely aware that something important, meaningful is coming through us - even in the most (seemingly) mundane moments.

For me this artwork speaks about our sentience of and connection with (our place in?) the very-long-term: the forming of mountains being akin to the forming of our collective consciousness - our planetary symbiosis. It talks to the importance of conscious sleep, and of even literally laying down in nature. The idea of laying down naked in nature, and being confident enough to let go into sleep...



Sacred Pregnancy

This is a unique painting, in oil pastel, acrylic and pencil on wooden board, around 44 x 41 cm.

It was created as a blessing on fertility and pregnancy; a prayer for healing and conception.

It is fairly simply made, in a waking-dreaming state, channelling a spiritual presence of being.



Vesuvio In Fiamme (Vesuvius In Flames)

This is a medium-sized canvas, based on a tiny pen sketch of Vesuvius and her surrounding parks, when they suffered devastating fires in 2017.

The sketch was made from a car ride with friends, as we drove by the Naples' side of the mountain, on our way south. It was the most dramatic of scenes, viewed from up close, both in relation to the history of the mountain's eruption, and knowing the parks and woods that contained vast quantities of life. The fire raged for days and days, and reduced a vibrant habitat into baked dry dust. It was heart-breaking, at the same time as being such a potent image of natural elements raging.

I worked on the painting for two and a half years - it took a long time to really align with the beauty and rhythm of what I'd actually viewed.



Friends Of The Hive

I have used the symbol of the guardian a lot in my paintings - sometimes a 'familiar' or spirit guide, and sometimes more literally, like here, where there are two women caring for the energetic wisdom of the beehive.

There is much historic and contemporary magic in the life of bees, in the ecology of their interconnectedness with all of life: in how their sacred geometry makes their work potent, economical, symbiotic...

Our relationship with bees is particularly symbolic of our relationship with the planet, with the environment - the current precariousness of their survival, and the ways in which they are simply ignored and devalued - it is indicative of how we diminish the feminine and the natural, the intuitive and the magical, in our world.

This is a painting about finding that symbiosis, by listening to the hive wisdom; it's about women's subtle discourse, and how they can repair much in the world, by being connected, by opening to each other, and to the world.

Their conscious life-work has huge power to affect positive change, as with the bees - many women are waking up to how their subtle (and gross) energy radiates out from them, and how it can provide a kind of energetic glue that brings all things into harmony.

The painting began as a landscape based on this zone in Italy in which I've lived since 2009 - the Sannio region. It had a strong bright rainbow in the centre of it, which is still just visible there. It sat un-worked-on for at least 6 months, before being finished in late 2015.

Small painting on canvas, 40.5 x 40.5 cm, in oil paint and pencil.



Vesica Pisces

This painting is in acrylic and pencil on very old wood, 24 x 40.5 (x 2) cm. It is made from wood reclaimed from Guardia Sanframondi's medieval quarter – so it could be up to 100 + years old. I loved this piece of wood as a shelf in my old stable, for many years...

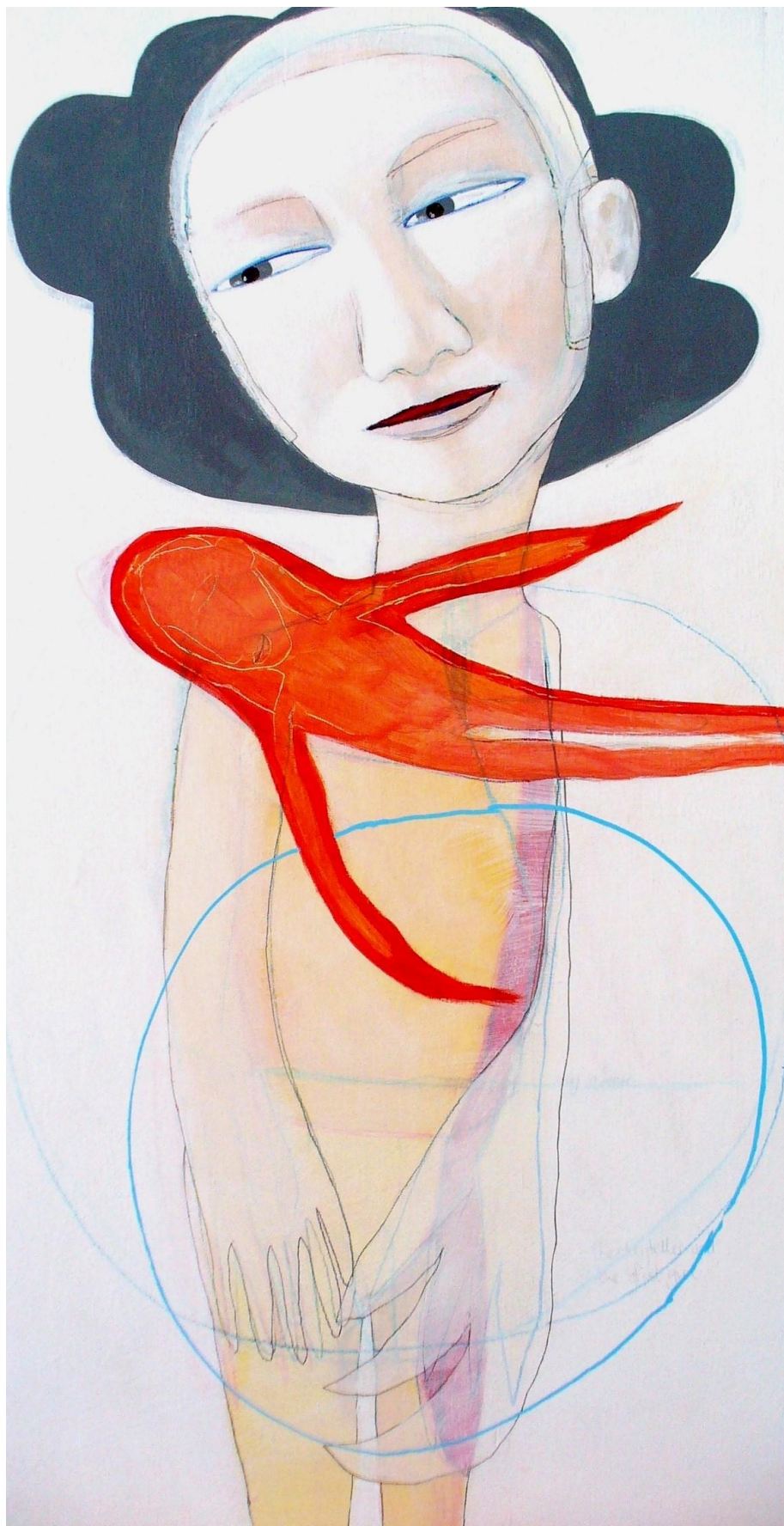
This figure is part of a series of 4 small paintings, created for a reunion exhibition with 3 artists that I lived with in Cyprus, 2001.

This painting speaks to the vesica pisces – a shape and energetic understand that recurs in my work: the overlap of areas, feeling, parts of self – the 'sweet spot' where two aspects become integrated, and have enhanced power.

In my mind, this image in particular speaks to the melding of mind and body consciousness. Perhaps the woman is beginning to harmonise her body-mind-spirit, and gaining access to the immense energy and wisdom, which is released when we bring our being into harmony.

As sometimes happens in my work, one hand is larger than 'normal', and this speaks to me of the stronger intuitive, the left-hand side of the body, the deep feminine, the felt, and the inner knowing.

I love that we live in a time when it is easier and easier to speak about such ideas as these: the awakening of the deeper feminine in women, men and all peoples – the balancing of the self, by bringing our awareness down into our bodies. So much positive is happening in our lifetimes...



Village Man And Firebird Woman

This work was created over a couple of years, whilst I was living in a high-rise council estate in west Edinburgh - I significant forming period in my confidence as an artist, and in my experimental visionary work.

For me, the imagery is related both to my past, growing up in a wee clachan on an island in Scotland with fascinating elders who enhanced my learning from nature... to my present (at the time, around 2007-8) of living in a council high-rise community in west Edinburgh, and my future - becoming ever-more interwoven in the rural Italian community in which I now live.

There are echoes of this relationship dynamic in all of these places; where the masculine and feminine dance, and support-stimulate each other.

The painting speaks to the masculine rootedness and earth wisdom, which has a strange kind of alchemy with the feminine wild, fiery movement - the incomer, setting fire to the old, affecting change.

I love how sometimes the strangest combinations can bring powerful energetic exchange, learning, understanding. I love that this is what is so beautiful about this world: how our differences can complement and enhance each other's experiences and understanding of things.

I particularly appreciate having grown up within a truly varied community, with folks of all ages communing. The influence that comes from simply being around people who are older, younger, more rooted in the place, less rooted in the place - it is a potent educator - a true mind-expander.

The older I get, the more I love the balancing of the older wisdoms, and the new, global connectedness and consciousness.

I feel that local relationships are a huge part of this: how we interconnect with our neighbours and fellow-villagers - there is alchemical potential to our being in close proximity to others, no matter what their background or life habits, living conditions or economic status.

The very fact that we are nearby to them for a long period, creates this cauldron of possibility - and sometimes, the wilder the differences/ frictions, the more potent the potential.



La Chiesa Dentro Di Me (The Church Inside Me)

A detail of a much larger painting, from which I cut this image. It's a medium-sized piece, on canvas in oil and pencil, with irregular edges.

It has this figure of an older woman who is embracing the church. It makes me think of all the suffering that the church has brought on women's bodies, minds, souls, and how regardless she is able to embrace the institution and individuals, as her power is infinite and untiring.

In my mind, the piece speaks to the enduring, or perhaps even the dormant, power of women and the sacred feminine. It may well be that we are actually holding such institutions and customs (as the church practises) in place, by our relative passivity and our power inverted (or asleep/unconscious).

These times are all about waking our sentience and our holistic awareness; our proactivity in making our own reality. Until we realise the divine intelligence of our potential, we stay in this construct that keeps us deluded into smallness.



Small, Holy Man

This is one of several small paintings over the years, that I have done of young, holy masculine figures.

Though my focus is often on the awakening of the feminine in modern times, and the necessity of balancing of the polemic genders, it's also very apparent that the masculine is in need of healing and deepening.

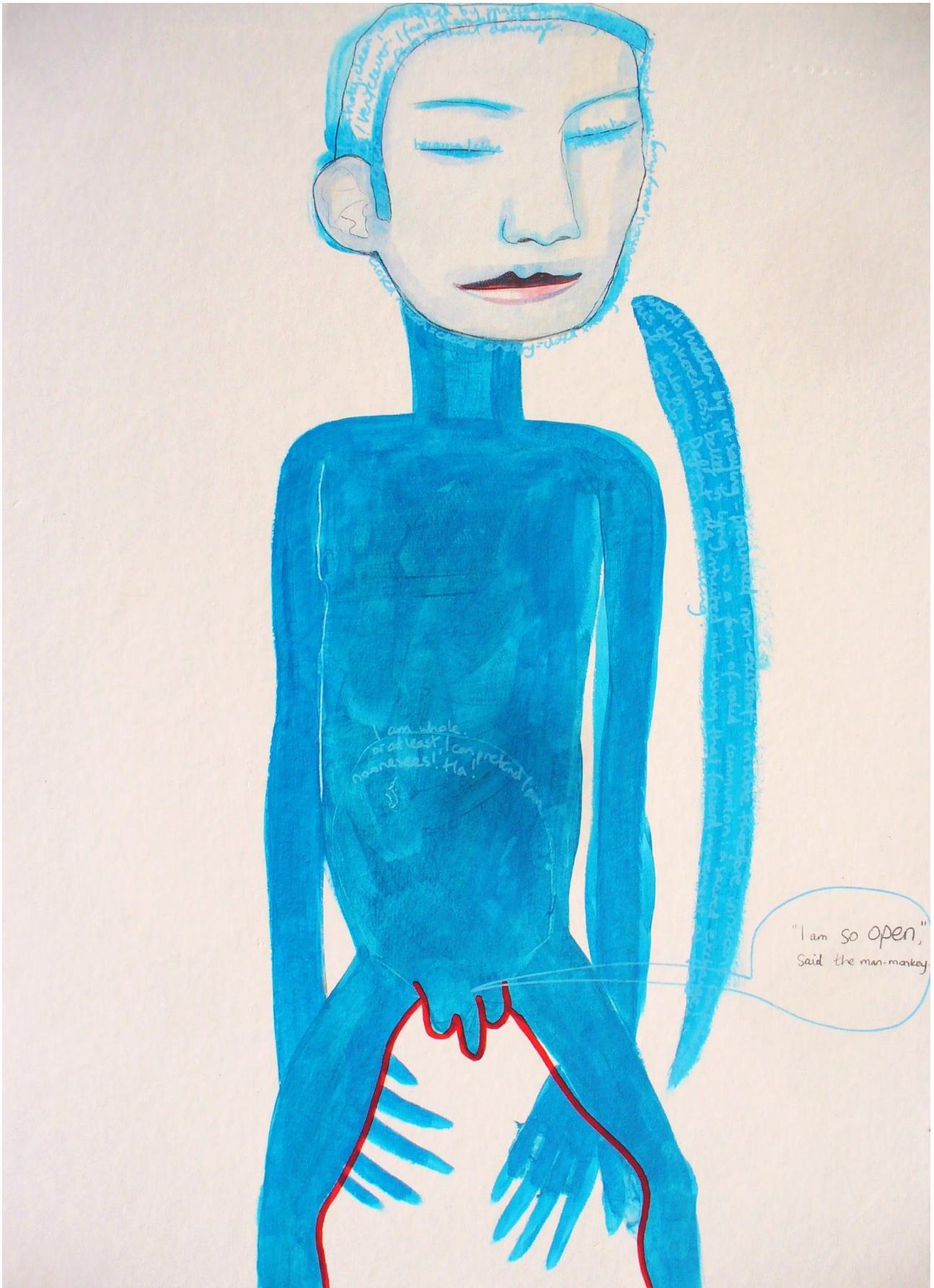
So the figure of this small man, being self-reflecting, understanding his self, and thus the world, listening to his energy, his feelings, his power - taking responsibility... I am very interested in what that represents in our time.

The small man standing alone, figuring out reality for himself, is symbolic of the archetypal masculine: I think that, whereas the feminine has this core need for collective, interconnected, symbiotic learning, the masculine has a stronger core need for solitude and the wilderness to help him grow - a need to stand alone and hear his separateness.

I feel that without this significant journey into the wilderness, or a significant period of solitude in one's life, the masculine can become rigid and unmoveable: he might develop deep neuroses, without a sense of his relationship with the infinite, with the elements, with wild nature - and his own wild nature.

If he is too domesticated, he will become too inward facing, and will miss his meaningful connection with all things - as is happening so much in the world, with those of us who don't keep a life-long interaction with the untamed natural world.

So I love this symbol of man being totally alone, self-sustaining, finding his core power, so that he may come back into the world of people, and be far better able to navigate it.



The Man-Monkey

Painting in acrylic and pencil on heavy card, from 2008 - 36 x 48.5 cm

This is another painting with a monkey theme in it - the masculine mischievousness - the wild need to play and to make fun of life - the unwillingness to be harnessed or domesticated, at any cost.

This painting speaks to the contrariness of the monkey man - causing trouble for the sake of it, and refusing to sit down and play by the rules.

It was inspired by several non-relationships, when I was internet-dating, between 2006 and 2008 or so - meeting man after man who said one thing, but then did quite the contrary.

This also speaks to the detached logic of the front-lobe brain, which is often paraded as 'The Way' and the only condoned reality - when the world is full of myriad consciousnesses and alternative routes to wellbeing.

The front-lobe logic will say one thing and do quite another. It will demand and control, act out and even be destructive, because it is not balanced with the embodied wisdom that is guided by sentience, compassion, feeling for others.

The monkey man is not always 'bad' - he is simply chaotic and improvising ways to always get his way. We have to work with this energy a lot in modern life, and to find ways of containing and keeping our distance from this chaos.



GIFTED TO A NEW HOME

Boy Creating His Own Mother

This is a small painting on paper, from 2017 - 142 x 202 mm, oil paint and pencil on paper.

This painting was worked on for at least 10 years, from when I was in Cyprus in 2003, through to living in Italy in 2017.

It even changed orientation, having been stuck as a fairly clunky family image, then it was a landscape, then it became this particular masculine-feminine rapport.

I love the discourse around young man's creative spirit - the vitality of youthful invention and want to make things, to make oneself.

This idea in the painting comes from my understanding of ineffective parenting, in that a mother figure might have been super-neglecting of her child - so the child is forced to literally create his own mother, with his own ingenuity and inner resources.

I love that this can be possible: that even if we had relatively harsh upbringing, that we might recreate our experience, heal our 'inner child', as adults, by using our wits and our dedicated focus on our child self.

Many of us in this day and age were brought up in relatively aggressive environments - rote learning and 'do as you are told', even though we could see that what we were being told to do, was not going to serve us - or the world.

I love that we live in a time when we are reinventing so much; where we're so much more aware of our power to make things good, and to let go of the systems and ways of thinking, if they are not supporting the betterment of all things.



Older Woman In Younger Woman's House

This painting was begun in Cyprus in 2002, and finished in Italy in May 2016.

It was originally a 'discussion around vulnerability' and eventually it developed into a sharing of wisdom, between older and younger woman.

These years being an era of huge shift in the power of the sacred feminine, and there being a vast new world of women bringing sacred wisdom into their everyday... the painting finally came to completion rather effortlessly, after seeming to sit in waiting for 15 yrs.

The two women are sharing the power of their embodied wisdom - the older woman doesn't necessarily have the deeper wisdom: they are equal, and honouring each other as such, understanding each other's perspective, language, experience.

There are two moons, perhaps each representing one of the women - an older moon, and a younger one. Neither superior, but both having their place and time in the cycle (of life).

I love this metaphor of lunar cycle and night-time when talking about women's work, women's life and nourishment, their purpose and intention. The moon has a particular reference to our cyclical nature and our waxing and waning vitality. Our need to be in the dark period, and to be unseen, at times.

I believe strongly in our need as women to follow our internal tides - and that the world would be in far greater harmony, if we did so.

The painting is referring to what happens when we come together in this mysterious way to share our subtle awarenesses, and thus to support each other's inner wellbeing - our holistic ecology.

This is a small painting on heavy card; oil and pencil 25.2 x 20.3 cm



Radiance

This is a small painting on reclaimed wood from my medieval quarter arthouse: it's on an irregular-shaped piece of hardwood, is around 13 - 15 cm wide and 20 cm tall, and is in oil and acrylic paints, with pencil.

This small work was created during a powerful meeting of minds and spirits, the Embodied Shakti Summit, hosted by Sama Morningstar and the Womb-Centered Healing Temple. I'm inspired profoundly by how women in particular are meeting and sharing wisdom, supporting world-wide change as we begin to better heal, birth and live.

The painting speaks to ovarian breathing, being connected with our wombs, and harvesting our creative energies; to how women can breathe into their core, and release energies that are usually lost through menstruation or committed to child-making. This is similar to how men can retain their core power through not ejaculating, and bringing the energy of their vital force back up into their body and brain.

This is one of a series of three paintings, including Exploring The Whole Self (p. 32).



Listening

This is an artwork about listening and sentience. It's another one of my very simple paintings, which came from the deep intuitive, and which doesn't speak many words to me - probably because it is about holding space, and witnessing the other.

It's a painting, with drawn elements, in oil paint and pencil, on prepared paper - 40.5 x 50.5 cm



Working With Doll Metaphor

38.5 x 51 cm, acrylic, pen, pencil and gouache on heavy card, unframed

This is another painting created around the time of the Domestic Alchemy series, and which was finished whilst I was living up The Glen, in the Scottish Borders.

This was a time of being at one with nature, and living very simply, so I had ample opportunity to paint, whilst chopping wood and carrying water.

This profound groundedness, of living deep in the wild landscape, and far from the distractions of the city, gave me a new kind of space to both make and present art in.

It was following a period of particularly intensive community engagement, in Edinburgh, and it felt in many ways like being in a refuge, living like a nun.

In two years in The Glen, I loved the exploration of the hills, trees, plants around. It was like being where I'd grown up on the Isle Of Arran; there was purity and untouchedness to it all. Being able to step out of my home and gather wood, sit under majestic trees, pick mushrooms for my lunch... It was hard work, but incredibly liberating for my mind in particular.

So the work that I created whilst living there had a certain clarity to it. I began painting landscapes again for the first time in at least 10 years. And my subject matter became subtly fresher, cleaner.

This was one of several small works on card made in this time: I didn't make a lot of sense of the imagery, but looking back it seems to represent woman creating herself - a theme that came into my work a lot since I lived in Italy. It seems to speak to a woman understanding the power in her hands, and what her actions have been limited by, so that she can then let go of those limitations.

I love the doll as metaphor, and as means by which we can make sense of our world: we have always made dolls, and the female lineage in particular hold great meaning on them, because we know of the power in metaphor - that it can show us ways and secrets.



Sleeping In The Early Months

45 x 32cm, 2013

This is a painting-drawing made whilst hosting an artist residency in my arthouse: it felt like a blessing on naps!

It also contains the idea of 'the early months' as in pregnancy, but also as a metaphor for the creative process- taking time to rest whilst ideas and plans ferment, and before taking action.

It was a super-busy summer, and I was juggling house renovations and supporting guests, alongside my own writing and painting projects. This piece came to me as an affirmation; the idea of allowing the siesta, and the indulgence of self-care, amongst chaos and rush.

In south Italy, sleeping during the hottest part of the day is seen as normal, and is in fact part of remaining sane and healthy in summer and winter. Celebrating sleep and rest is definitely part of embracing the feminine, the slow and easy, the self-care, and the long-term wellbeing - of individual and collective.

The Healing Boat

This is a painting in acrylic, oil pastel and pencil, on heavy paper. It's 50 x 70 cm, and unframed. It was created during a period of significant illness, during 2018, when I was struggling with my pelvic health, and seeking an alternative path to equilibrium and fertility.

One of the greatest realisations about my health, that I'd always had an intuition about, was the fact of it being a whole system - that it is a self-regulating, complex symbiosis of mind-body-emotion-biochemistry-spirit, and that treating just one aspect of it, or prodding around and cutting bits off and interfering with the natural process, simply is not effective as a healing tool.

I painted this figure spontaneously and intuitively, as all my work is created, and looking back on it (from a much healthier perspective in terms of my fertility - yeh!), it strikes me about how we have to create a safe vessel for our healing.

Having transformed several challenging situations with my physical and emotional health in my lifetime, I've realised that the strongest force we can harness in surviving, is our own relationship with our body. This is really hard to do, without simply breathing in, being present, listening, feeling, and being kind to oneself - and yet most of us spend our days ignoring the divine body that we've been born with. We speak down to it, diminish its power, make it do things that are not good for it, and generally fail to cultivate that magical symbiosis that our body is designed to have with us.

This is changing, slowly and quantumly, in our world, but we still live in an age where the majority of information about 'healing' is in fact very contrary to our holistic well-being. The idea of a boat in healing, is the idea of gathering one's resources into a vessel, and keeping oneself afloat on a chaotic sea (of misinformation, fear-mongering, power-struggle).

The boat that I created for myself included reigniting a long-standing passion for plants and herbal healing, and my experience of the pelvis holding incredible power and magic... Marrying this with my intuition about supporting the body to heal itself, rather than interfering in order to battle with it, by beating symptoms into submission, I found revolutionary new herbal steaming advice and deeply nourishing womb-centred healing support networks. This boat became like a sacred vessel, carrying me easily over this ocean of collective psychosis, that might easily have drowned me, if I'd let it.

The challenge of having to heal oneself is profoundly, immeasurably empowering. It is a true test of what we want in life, of who and what we are, and how we want to relate to all things. I feel renewed as I am completing my healing journey; like I travelled across this ocean and have reached a beautiful land on the other side.



Couple, Connecting

This painting is in oil, oil pastel and pencil on African composite (layered) hard wood, 14.5 x 23 cm, and is unframed.

It was begun during my African adventure in Uganda, in 2015 – one of several pieces on off-cuts from a furniture workshop.

The workshop was using some rare hardwoods, which I found shocking ethically. So these pieces of wood had a particular preciousness to them, in that they would have been thrown on a pile or even burned at some point. As with many of my small works on reclaimed materials, this was created with a sense of bringing the sacredness into something discarded. Usually I work on more basic materials, but this has a particular story relating to the destruction of environments that are extremely important to the whole planet, to all of us.

In this feeling, the couple who came to being had a sense of mutual-power, of supporting-consciousness: of two people sharing wisdom. It felt like something was talking to responsibility, humility, presence in the world. Two people understanding, through being together, how their energy and thinking radiate out and have effect on everything around them.

They seem (to me) to be stepping into more responsible presence, and to be helping each other in this shift.

The halo in this painting is quite unusual compared to other halos or energetic/ auric shapes that I paint. Perhaps it speaks to the strong energetic experiences that I had in Africa: I had a strong sentience around ancestry, deep mystical synchrony with the earth, and subtle energetic relationships with weather and seasons...



HER Passion

This painting was created in the middle of my Cyprus stay - I lived there on-and-off between 2001 and 2004 - it's part of a large series of couples paintings, when I was just finding my confidence with a deeply intuitive painting style.

The easy way of life in the country gave me the space to paint a lot, more than I'd been able to do in previous years. And the culture and spiritual heritage of the Paphos region gave me a huge amount of visual stimulation. I was inspired greatly in retrospect, by the icons, and the impromptu shrines - which often seemed more pagan than Christian.

I loved how the sacred and the profane seemed to exist happily side-by-side, and how the ancient and modern were often overlapping.

This time in Cyprus was hugely educational and hugely challenging for me - a time of full-immersion in foreign climes, customs, language, whilst being so enriching on many levels. Being there, living barefoot and frugally, gave me an embodied sense of something mysteriously potent - which also seemed to be radiating from the land - being awoken inside of me.

This, in turn, got me interested in the Aphrodite legends and depictions, and how they relate to/ have been interwoven into the modern feminine. It also got me re-impassioned about the fruitfulness of working sustainably with land, climate, elements - it gave me a great deal of impetus when I returned to Scotland in 2004, to dive deep into my visionary and community work in Edinburgh.

So this painting kind of epitomises something of the dynamic between the strong feminine, and this masculine controlling or bothering force - a pattern not exclusive to the Mediterranean but, in relation to Scotland (where I was before and after living in Cyprus), certainly more pronounced there.

Part of surviving abroad as an independent woman was getting a handle on what this dynamic really was - how dangerous were men there, what triggered them to act out, how could I create harmony from conflict in the many situations that I found myself in.

Also in this part of the world, I began to understand the female-against-female collective destructive force, which I hadn't been so aware of in my own culture. This in turn helped me understand how we collectively block the divine, by closing down our destined connection with each other - and led me on several powerful new paths in my painting and work.



Wise Woman Changes Landscape

This is a small work on oak wood - an offcut from a friend's glorious wood-working workshop on the Black Isle in the north of Scotland. It's 14.2 x 12.2 cm, in oil pastel, oil paint and pencil.

It was begun in Cyprus around 15 years before and completed in Italy in 2017.

It was a landscape, which morphed into various hills and glens of Italy, and then this figure appeared just recently.

This is another painting on the theme of transformation; of human interaction/ consciousness/ energy being able to affect (heal, cleanse, transform) the land; of our magical creative ability which radiates from us out into the world.

You can see a video about the painting, [here](#). The Young Man Creating His Own Mother painting, which is mentioned in the video, is listed below in the Sacred Masculine section.



The Golden Masculine

This is a small painting on found wood – very old wood – from the medieval quarter of Guardia Sanframondi, Italy. 24 x 19 cm, in oil, gold acrylic paint and pencil.

It's a painting with many layers, built up over a year or so. It was fairly experimental and organic in one sense, with the natural holes in the lower part of the wood affecting how the figure formed.

I felt a clear direction from the wood (and the figure), calling to be played with, which made me think of the playful power of the masculine, and the calling to the feminine to join him in play, in exchange of energy through rough, organic play.

Then the head of the man came into clarity, and this potent halo, which to me might represent the sacredness of play: the holiness of being able to joyfully engage in games, wrestling, tumbling together...

Though it seemed a relatively simple painting at the time of finishing, the energy of it kept a deep inquiry into this theme of male power in play – of how the masculine is often experimentally pushing elements of reality around in a way that might even seem cruel, but is actually play, testing of strength, seeing what happens...

I feel that in our world the playful masculine has even become a monster version of itself – and that it needs the feminine to balance out the power-responsibility of the dynamic of dangerous play.

This 'golden masculine' man speaks to that balance; to the peaceful, harmonious aspect of play – of self-control and good use of power – of directed, conscious strength, and taking care of the play, of the other players, of the effects of his actions.

I feel that we're going through an important transition in human consciousness, where we are re-educating the masculine (in ourselves, in men, in the collective, in power structures, business, politics) to include the sensitive, the intuitive, the felt, the subtle. And that this bodes very well for a future with much less abuse of power.

(Please contact me for more detailed photos of this painting, as it is not best represented here)



Monte Acero II

One of a pair of small canvases (this one is 20 x 20 cm) of Monte Acero again, from the same sketch as the larger Monte Acero painting, above. It's in oil paint and pencil.

I was very moved by a particular view one morning, on my way to the train station for a long voyage: a cloud perched on this volcanic hill that rises out of the valley floor behind Telese. The cloud lit up by bright morning sunshine, a specific chiaroscuro and shadow outline on the peak and under the cloud.

I don't often approach the same view again and again, but this one tiny wee sketch kept speaking to me, it kept asking to be expressed, dialogued with.

This small work is available both individually, or as a package with either the other small one (below), and/ or the larger painting of Monte Acero (above).



Monte Acero III

The second of a pair of small canvases (this one is 15 x 15 cm) of Monte Acero, from the same sketch as the smaller and the larger Monte Acero paintings, above. This one is also in oil paint and pencil.

As I mentioned above, I don't often approach the same view again and again, but this one tiny wee sketch kept speaking to me, it kept asking to be expressed, dialogued with. I returned to it afresh, even though it has been thoroughly worked-through in a big painting. I wanted to experiment with different scales, and to see what would come out.

As in many of my landscape paintings, I feel a living prayer unfolding: the act of painting as a means of entering sacred union with a place, a point of focus as holy – a means of celebrating, growing our shared energy, creating something more than the sum of the parts.

I'm particularly interested in the theme of reclaiming the sacredness of our relationship with all things: of our ability to enter a state of union, of being able to see the magic the alchemy of our connectedness.

There is an element of the radical in this: of dedicating our lives to just this: to being immersed in the specialness of all things, and the holiness of our relationship with everything, our interconnectedness and our symbiosis. My landscape paintings in particular are occupied with this active intention; making all things holy by believing them to be and celebrating them as such.

This, to me, speaks to our power as creative beings, intimately part of the divine creative intelligence: our incredible potential to elevate all things to the divine, just by placing our attention on them.



Il Convento, II

This is a small painting on terracotta tile – an old tile from inside a bread oven, which I dismantled and made into many small artworks. It's rough-edged and 21.5 x 21.5 cm (and quite heavy).

Having said that I don't often revisit the same view, this is also from a sketch that I made a large painting of a couple of years ago; an image from Telese Terme train station, looking up to the convent on the hillside.

The colours and rainbow-ball came spontaneously in the larger previous painting, and I wanted to explore it again... This feeling of a holy container, a sacred building, being able to channel energy, pure colour and good vibes, down into a place – into the land, into the community.

I love working on stone and terracotta, brick and tile; they are a lovely solid surface, which allows the pencil or brush to have contact in particular ways – e.g. to make more intense, firm marks with pencil. I love the sense of the tile as a solid object, which is more likely to be touched and carried – rather than a canvas sitting high on a wall. And that it is a living object, perhaps more so than a canvas; it has had a life before being made into art, and so its story resonates into the finished piece.



Monaco Di Gioia II

This is a wee canvas, with oil paint and some pencil lines, from a pair of paintings about this beautiful line of mountains at the beginning of the Matese range.

I love the name of this range - in English it means 'The Monk Of Joy'.

I love this particular view of it, which is seen from high up to the east - a place from where it's really glorious to watch the sun setting behind it.

I've painted these peaks several times, and am currently working on a much larger version of this view, which is exciting.

15 x 15 cm, oil paint and pencil on canvas.



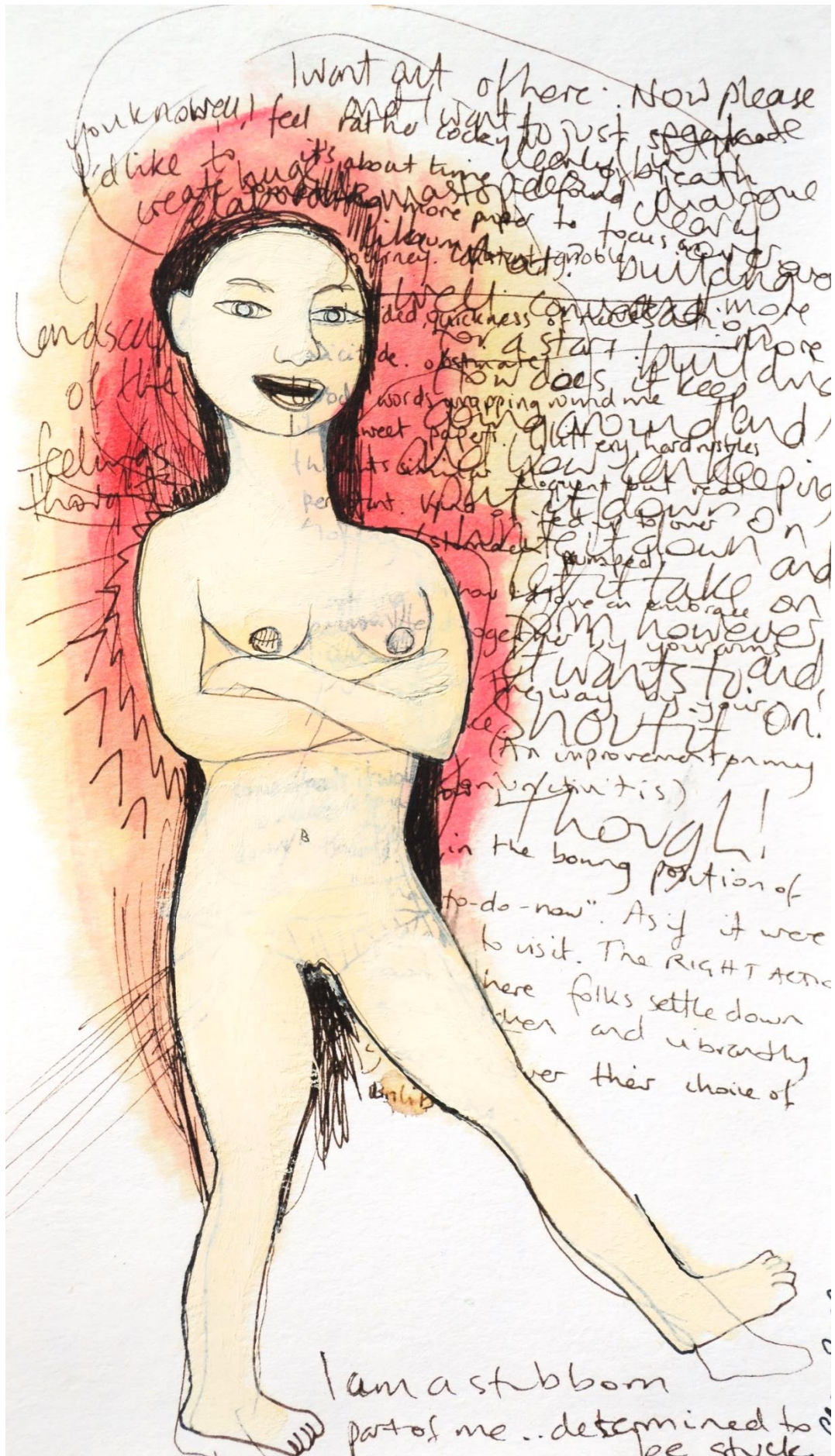
Centred On Self

This is one of many small figurative paintings I've created, based on the idea of centring or grounding the body/ the self/ our energy, and the idea of our energetic body extending out from us, to interact in the world.

This woman is standing strong in her strength, with an aura of around her, and an expression as if she is becoming aware of her energy, and its effect around on the world.

She is concentrating intensely, in an effort to be in synchrony with this energy, hoping that she can expand her positive influence in the world.

Oil paint, pencil and pen on paper 2002. 14 x 20cm. Created in Cyprus.



I want out of here. Now please
you know, I feel rather cocky to just speak
I'd like to waste about time clearly, breath
clearly, dialogue
clearly
focus
build
well, consistency more
or a start but more
how does it keep
down ground,
it's a low level keep
it down on
it take on
however,
it wants to be
the way of your
show it on.
(An improvement primary
infectious)

landscapes
of the
feelings
that

though!
in the young position of
to-do-now". As if it were
to visit. The RIGHT ACTION
here folks settle down
then and vibrantly
over their choice of

I am a stubborn
part of me .. determined to
be stuck.

Centred On Self

Painting on paper, in oil, gouache and pen. 11.5 x 20.5 cm. Created in Cyprus.

This is a small painting-drawing, made in a period when I was gaining confidence in my work, living part-feral in rural Cyprus.

This was the first time that I'd lived abroad for an extended period, and it was a strange mix of chaos, adventure, just-getting-by, and living the dream. It was also, surprisingly, a very prolific time for my painting.

This is one of the paintings which I constructed using words and affirmation - it might be the first where I use more words than anything... and where I'm getting into the dynamic of what it is to let words flow, to let the words be free, in order that the painting has this movement of truth within it.

Cyprus was a challenging time on some levels, contrasting with the delicious alchemy of sunshine and quality of life of the rural Mediterranean, which gave this sense of easiness about everything. It was a place in which I found new ways of just being, of liberating my sense of self, of expressing myself in new ways.

My work reflected this immediately: this awareness of what freedom is, how we achieve it in the everyday, in the rhythms of our life, in how we seek it always, move towards it always.

I exhibited extensively in Cyprus, and was interviewed for radio, newspapers, TV regularly - which gave me a sense of what the art scene was about there, and how similar it was to the hierarchy of the art world in Scotland and the UK...

I began to feel my way into a deeper authenticity, and into how this authenticity couldn't be seen if it were presented in the conventional format, in galleries and competitions, art markets and the very language around art that was being used. Perhaps because I was also immersed in the new language and culture of rural Greek-Cyprus, I began to intuitively move into my own language too - deeper into the spiritual and alchemical realms.



Seeing The Light

This is another wee painting about sharing energy: this small figure is amazed at the light surrounding her, and her ability to interact with it. She's excited to be learning about the subtle forces in her life, and though she is young and a little inexperienced, she is prepared to learn and to grow.

This feels like a particularly positive painting: perhaps it's one of the first in which I am exploring this sense of channelling light, of being light, of finding one's lightness, one's good, one's synchrony with all things.

It was created in Cyprus, in oil paint, oil pastel and pencil on paper, in 2002. 7 x 11.5cm

It's from a series of small works *kind of* related to icon paintings: my work has never been directly influenced by other art or artists (bar perhaps a teenage phase of adoring Klimt's portraits), but I do immerse myself in the essence of a place, and paint from there.

In this sense, Cyprus was like Italy is for me now - I felt a strong affinity with the 'spirituality' of the place: with being a part of the land, seasons, energetic interconnectedness of the place, people, language. Coming across makeshift shrines and tiny churches in the mountains, I began to understand something about religiousness and paganism - how in Greek and Cypriot culture, these binary perspectives were in fact interwoven significantly...

This is true of Guardia Sanframondi also; there's a profound connection with nature, wholeness, the sacred feminine, and also a profound conformity with the church and patriarchal religious norms. There is something in this raw equilibrium that is immensely potent; that speaks of the potential yin-yang of our existence.

So this tiny wee painting relates to all that: it comes from a time when I was immersed in the creative chaos of being an artist in a new land, and the truth of what I was learning alchemised in my shifting visual language.



Flames From Hands And Head

This small painting on paper was created in Cyprus and Edinburgh, 2002-3. It's one of the works on paper that travelled with me from Cyprus, as I was struggling to find a safe home, on my return to Scotland.

It's 9 x 16 cm, in oil paint and pencil on paper.

It relates very much to finding voice; to finding one's fire, and being able to express oneself fluently. This applied as much to my time in Greek Cyprus, as it did to finding my place in Scotland again.

I took a studio in Gorgie, Edinburgh despite being technically homeless, and sleeping on a friend's living room floor. It was horrendously cold, but at least it was a place to paint and think like an artist, away from my living-out-of-a-suitcase situation.

So this wee painting speaks to being ungrounded, having a lot of emotion firing up - not a negative thing, simply how it is; a person trying to find roots, and going through the process of having no anchor.

It also speaks to (as described in *Seeing The Light*, above) the gaining of awareness around one's ability to move fluidly with one's own power: how do we make use of our emotion - particularly our strong, fiery emotions - and transform it, by directing it to a useful activity or intention.

I love this beautiful practise of human evolution; the fact that we may use a calm, cultivated body-mind, to shift a destructive pattern (e.g. of lashing out because something has 'triggered' us and we think "it's their fault, they deserve to have my rage directed at them!") - of breathing into a fiery emotion and finding the treasure inside of it - of breathing out wisdom and creative intention, rather than using our power to hurt.



Feeling Small

This is a wee painting on paper, again from the period when I was just leaving Cyprus, around 2003, and it's a very simple piece.

8 x 10.6 cm, in oil paint and pencil on paper.

It speaks to vulnerability, and to being fully present in one's sentience; it is straightforward in that it has no written text or particular halo or energetic flow, as many of my paintings at this time had.

She does however seem to be leaning in, leaning forwards, perhaps trusting to be caught, perhaps comfortable to the point of letting go and falling forwards into life. I like this idea; the concept of feeling everything, rather than avoiding feeling, which was very much in my awareness in those years.

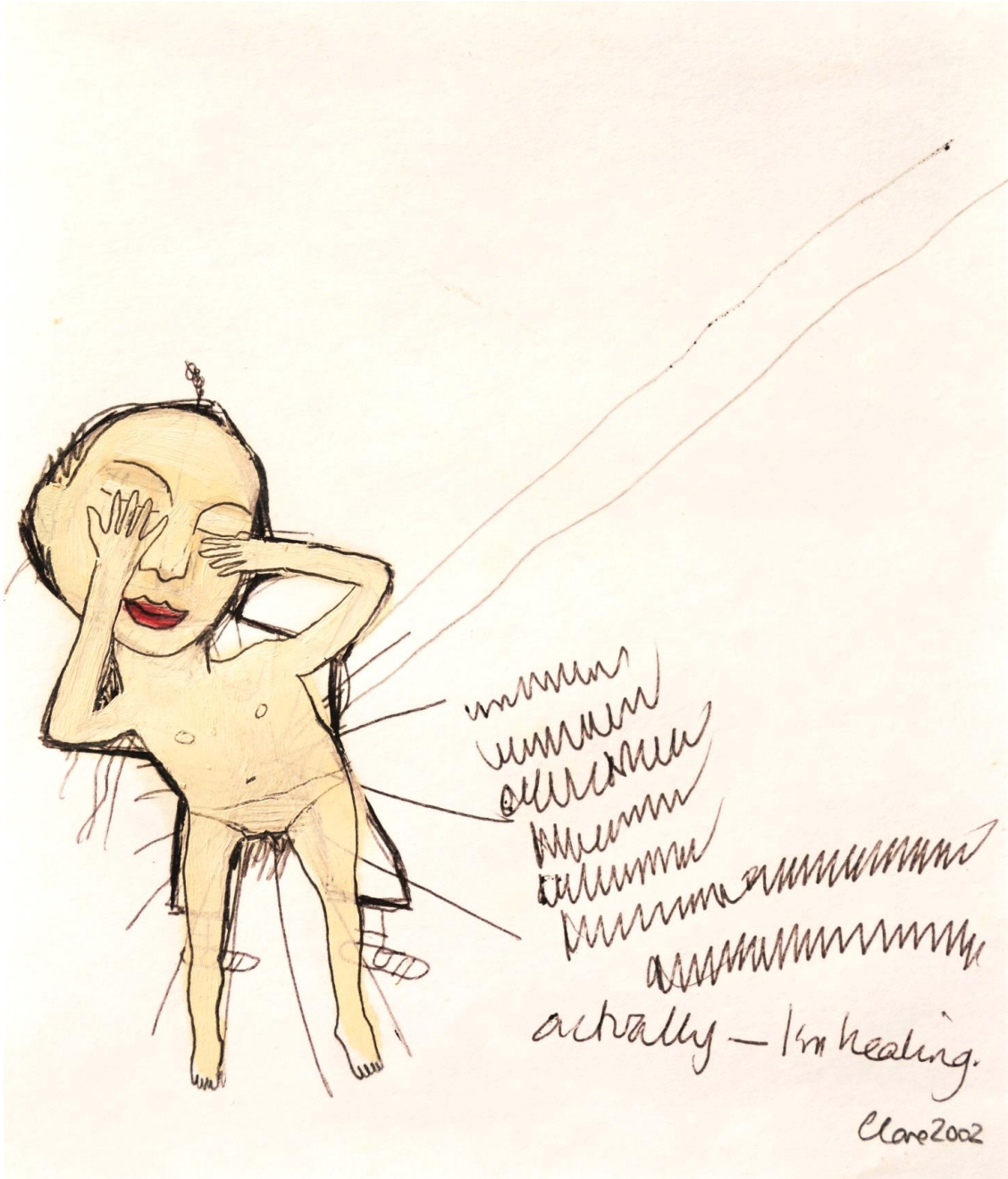
The acceptance of one's deep sentience, rather than the denial of it - I see this as one of the key challenges of modern life - how do we let ourselves feel fully, and yet still manage to function in the world?! Surely, if we let ourselves feel, we'll be in a consistent state of overwhelm?

Ironically, we are able to navigate so much better when we're the more-than-the-sum-of-the-parts: our feeling is about our interconnectedness, and our feeling strongly emotionally is about how the world is out-of-synch - thus it's a clue to how we make real change, now.

Our calling is in our sentience; it's our compass and map - we go deeper by breathing, and by unlocking tensions and programming that keep us small... So *feeling small* is a gateway - the place which needs to be expanded, evolved, grown.

This time, returning to Scotland from Cyprus, taught me a great deal about patience, temperance, listening to the chaos, rather than running away to the sunshine - listening to the chaos inside and out, listening to the limitations inside and out - in order to alchemise it all.

The alchemy, to me, comes from the simplest presence and awareness, not from obscure ingredients and complex recipes and processes: our enlightenment comes - ironically - from being fully in ourselves, as we are, in this moment. All things come from there, and so all things are accessed from there.



Actually, I'm Healing

This is a wee drawing with painted elements: oil paint, pencil and pen on paper, from 2002 in Cyprus. It's 14 x 16.5 cm

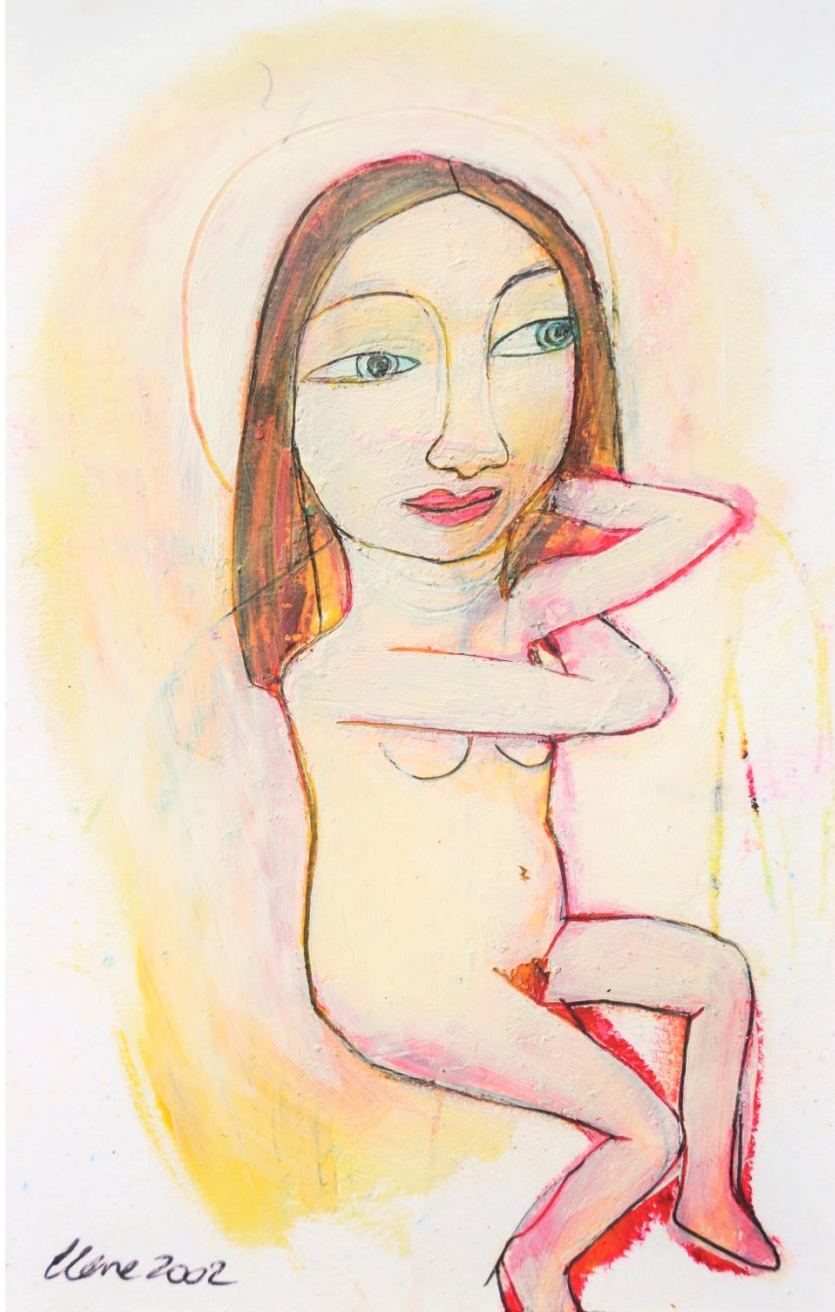
It has two figures, one is a clothed, tom-boyish kind of character, who was then painted over by this large-headed female child figure.

At the time, I was painting large heads a lot - it seems to me to speak to the psychic and the focus on thinking rather than embodiment. It's about being ruled by the head rather than the whole being, and so a lot of the paintings were about the imbalance of what that means, when we are not functioning from the whole.

However, this wee artwork is also about how vital that chaos is; the chaos of imbalance, and how we use it as a gateway into power, into deeper reality, into freedom, into wellness... I love that this is the ironic beauty of life: all our challenges and strife - they all have this golden potential to lead us into bliss.

I had several important shifts when I lived in Cyprus - one was becoming more present in my physical body: just the existence of so much sun, olive oil, good food, the glorious language, the challenge of maintaining a life, by using whatever I came across - it liberated me in so many ways. On the one hand it let me relax into myself and into my art, and on the other it kicked me up the arse - made me look at what was needing exercised in me, what needed loosened up and enlarged, in my thinking, feeling, actions, intentions, dreams.

It was a time of understanding much more about life force, and about how we can move and alchemise life force by coming within.



Hiding Hands

This is another tiny wee work in oil paint, pencil and pen on paper, from 2002 in Cyprus. It's 9.5 x 15 cm

Like many other small works at this time, it has travelled a lot: I had to uproot all that I was doing at least five times in the 3 years or so that I was back and forth from Cyprus to Scotland. It was easiest to work on small pieces, whilst I didn't have a dedicated studio, and whilst my resources were so minimal.

It's a fabulous leveller, as an artist, to have very few resources; it makes one hone focus and concentrate one's creative power. One of my favourite quotes, by Turkish chef Musa Dağdeviren, is "A rich person can buy what they want. A poor person makes their wealth by means of creativity."

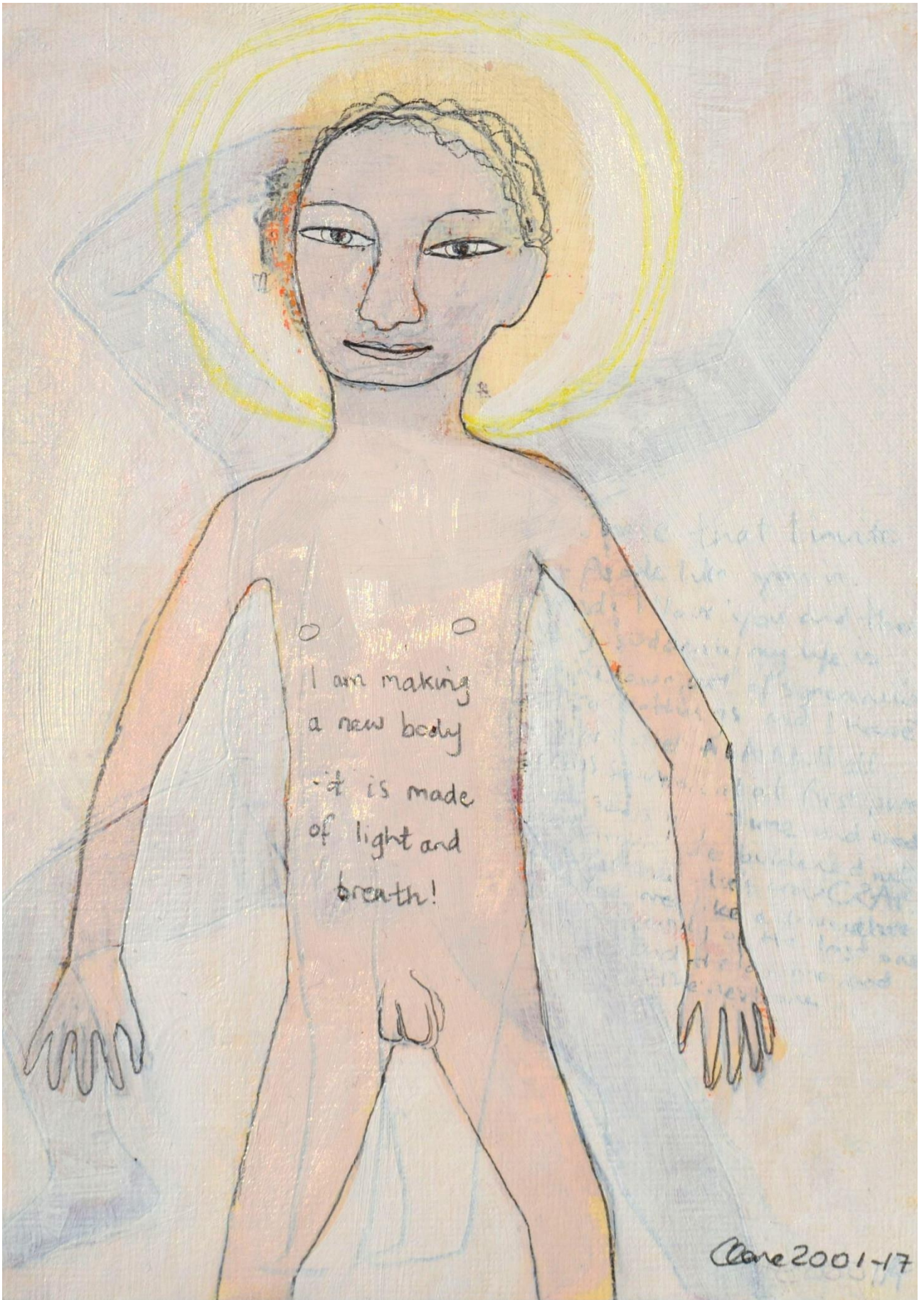
Living in rural Mediterranean was an immense grounding experience; letting me see how people lived close to the earth, and how they related to their plants, food, animals; creating incredible riches from seemingly humble resources. This felt like true wealth to me, and it brought me closer to a sense of home in my art, than I'd felt up to that point.

I'd felt in Scotland, in my schooling and my experiences with galleries and art socialising, that there was a heritage missing from it - that at some point in the lineage, things had diverted away from the greatness of human creative power, and the whole *art* of it all had been whittled away.

It felt like art was little more than an insider joke - a way of manipulating the viewer to collude with the illusion - the great façade - the emperor's new clothes - the putting of an inherent, *divine* element, the birth right of all people, onto a plinth, and surrounding it with alarms and million dollar price tags. It felt like the true meaning of art was now replaced with a set of values dictated by the patriarchal hierarchy, and not by the soul of the creator.

So living and working in a land that still had the artisan at its core, and where there was still a tangible interconnectedness, magic, potency all around - I began to feel what I should be doing, instead of just bumbling along with the rest of the world, consuming and discarding things.

The small artwork speaks, for me, to the laying aside of the hands, the halting of habit, in order that we can find a purer means of interacting with reality - which in a sense, was what I was doing in Cyprus. I was setting aside not just my art education, but my upbringing, my culture, the art world... and following completely different stars to a completely different kind of home.



I am making
a new body
-it is made
of light and
breath!

Clare 2001-17

Man Making A New Body

Similar to the above painting, Boy Creating His Own Mother, this is another piece that began in Cyprus, and was worked on for many years, finally being finished in 2017 in Italy.

Alongside the 'Man Changing Himself', below, this is a painting about the masculine power to reinvent himself.

It began as a painting of a man unsure of his identity, then over the 16 years it was worked on, it alchemised into this confident figure, who is "made of light and breath!"

In the background, you can still see the older figure, and the text that was coming from his body.

I like this element of layering, and use it a lot in my paintings: allowing older marks and words and imagery to show through - like the echoes or shadows of a previous self, which often show through, when they haven't been thoroughly integrated into the whole.

I love that we have these other selves which ripple through our contemporary being - it is not always a shadow, in the sense of being 'bad' ... Sometimes it can be a powerful resource, like a feistiness, which vibrates up out of a previous pattern we were in, at just the right time, to e.g. offset a current power struggle.

12.6 x 17.8 cm, in oil paint and pencil on paper



Man Changing Himself

Similar to the above paintings, Man Making A New Body and Boy Creating His Own Mother, this is another piece that began in Cyprus, and was worked on for many years, finally being finished in 2017 in Italy.

It is similarly about masculine energy being well disciplined, and finding harmony through work on the self - on the physical as core, but also on the emotional and mental - finding his equilibrium through breath and movement.

15 x 12.7 cm, in oil paint and pencil on paper



Cleve 2002

Red Couple

Painting on paper, created in Cyprus in 2002. 18 x 12.6cm

This painting is from an extensive series of small works on paper, from when I was living fairly barefoot and spontaneously in rural Cyprus. It was a formative time for my art, where I got much more comfortable with my intuitive approach, and my primal attitude to art in general.

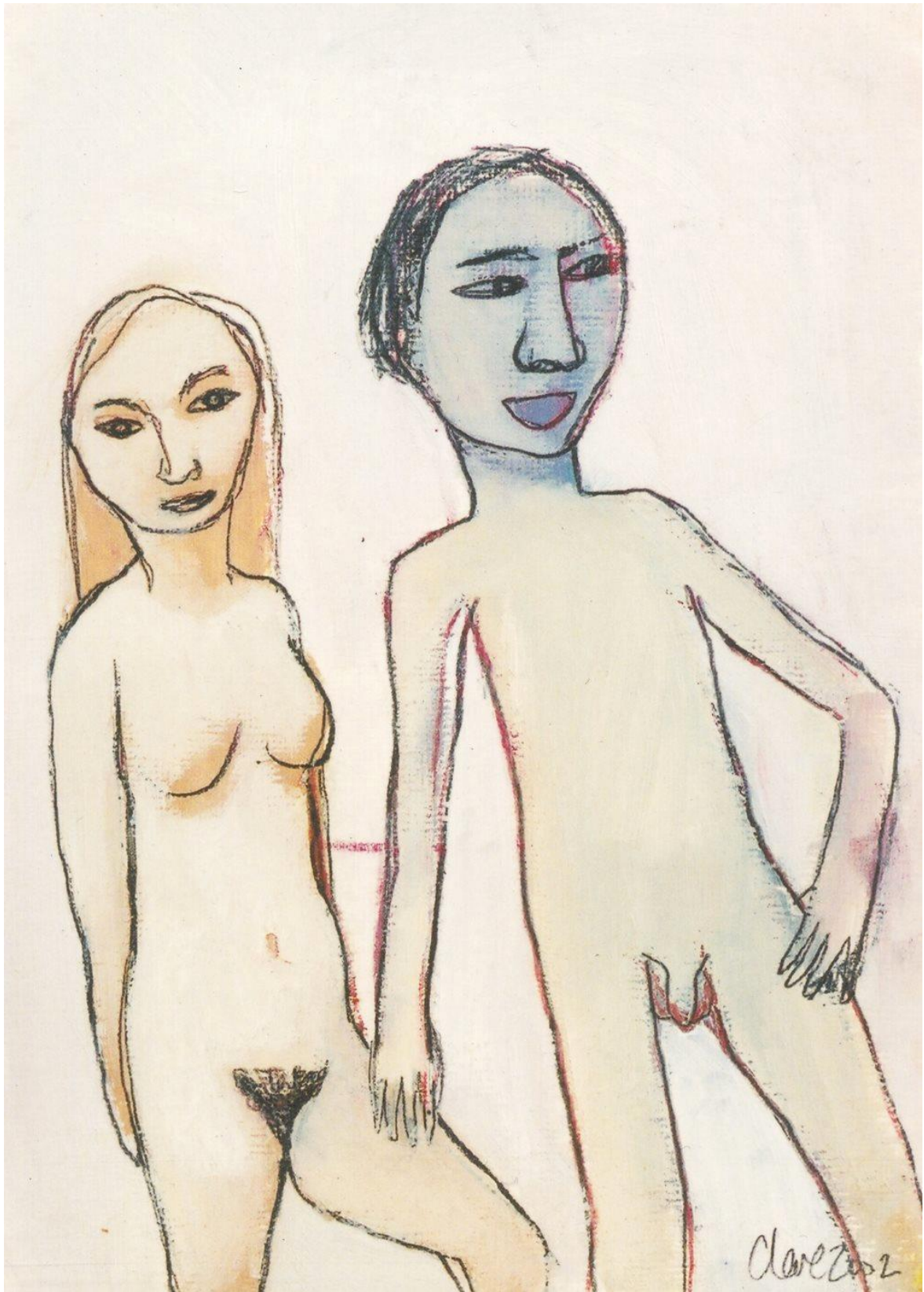
This couple seem to express what I was beginning to understand at that time, about the masculine and feminine being elements of the whole, and of the whole being so much greater than the sum of the parts.

The many partner paintings that I created in Cyprus were a practical investigation into what the equilibrium of yin-yang is - how the polarity of relationship manifests in the alchemy of our domesticity, and how harmony can be brought into the dynamic.

So this painting is about passion, and about the masculine attention on the feminine: about how the male partner is holding in his power, and biding his time for when the woman will turn to face him. I love simple statements like this; I love the power of a simple gesture, and an everyday moment, through which all things flow.

I like the idea that all things are possible in any one moment - particularly in the relationships between human beings - be they romantic or not: I love that this flow (or not) between us can be a consciously-allowed thing... And thus that we have a huge amount of potential in every interrelation we make in our lifetimes.

Painting these couples, and living simply in the Mediterranean, I began to sense this underlying force in everything I saw around me; this intelligence-potentiality, divine possibility, the way.



Couple Start Alone

Painting on paper, created in Cyprus in 2002. 18 x 12.6cm

This painting is from a series of small works on paper, when I was living semi-feral in rural Cyprus. It was a formative time for my art, where I got much more comfortable with my intuitive approach, and with my primal attitude to art in general.

I'm interested in the idea of balance within a person, between the yin and yang elements: how we create a good relationship between the two and, if we have negative relationship within ourself, how can we improve this. In this way, we can radiate out better vibes into the world, to better affect our external relationships, and further, into our culture.

This painting speaks to the initial stage of a relationship - either within the person, the yin and yang inside of us all or, equally, within relationship between two people. It speaks to the idea of us beginning any relationship as solitary elements... with the potential to grow and find harmony together.

In the end, our whole life experience is built from relationship, between ourselves and all the things and events we come across. The more consciousness we can bring into all these dynamics, the more energy, abundance, love we come into contact with. I love the simplicity and yet the deep profundity that this idea encapsulates; how small steps build into collective force and distance covered, how accumulated good actions may lead to healing or to expansive-ecstatic relationship.

Oil paint, oil pastel and pencil on prepared paper 2002. 12.5 x 17.5cm



Young Family I

Painting on paper, created in Cyprus in 2002. 18 x 12.6cm, in oil paint, oil pastel and pencil on paper.

This small painting is about sacred harmony within a family - it's from a series of around 15 couples, but is the only family one of this size.

The family constellation has always been of interest to me in my art practise; as a subject, as an idea around healing inner conflict, as an affirmation of balance and fulfilment.

This one is particular, in that it has a lot of strong colour, especially in the face of the father of the family: this speaks to me of emotion, and of one's ability to express emotion verbally - rather than holding it in.

Though it may also be seen as an intense dynamic, this image speaks to me of play, and of the balancing of power within relationship - between the three beings, intimately entwined.

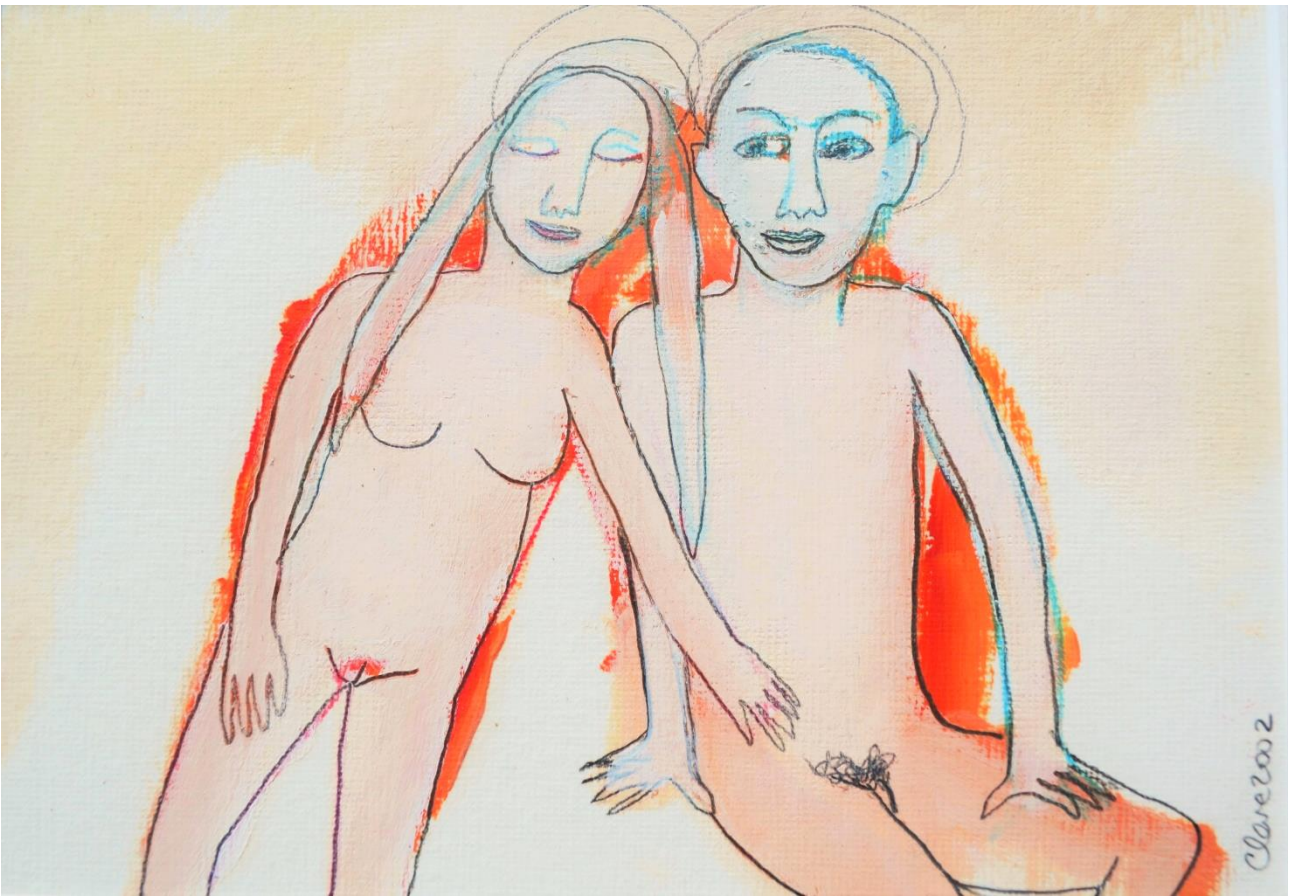
I love the idea of symbiosis in family; the beautiful organic rhythm of natural tides and cycles, of effortless shared life and work, of domestic alchemy and deep fulfilment...

I think sometimes that our modern consumer culture thrives on codependence: on our bondage to each other - even through pain; of our attachment to suffering and sabotage as a currency.

Because our attention is on these tight holding-on elements, we naturally fall into dark rhythms of pushing and pulling, instead of allowing of flow. I see flow in family, as each person being fully present in all their power and all their neuroses, and their being guided by each other, by the moment, by the shared experience: by fully experiencing it.

So much of our presence depends on sentience, and yet so much of modern life is about *not* feeling; about stuffing things down, and keeping ourselves closed, pushing ourselves into boxes and diminishing our true spirit and our creative powers.

Being in a family unit, especially initially, pushes us into feeling everything that we ever didn't feel, and brings all power issues to the surface, so it is so important to keep play in every moment, to keep the movement of energy, rather than the hardening of stances. This painting speaks a little to that.



Couple Touching, Listening

Painting on paper in oil paint, oil pastel and pencil, painted in Cyprus in 2003. 18 x 13 cm

Another of the couples paintings from my time in Cyprus, speaking to sentience and to knowing each other through touch.

As I use metaphor of male and female to represent yes, a man and a woman, but as much also to represent the yin-yang within each of us, and the greater consciousness of the deep/ collective feminine and masculine.

I have a huge interest in how we radiate energy/ influence/ effect from us, out into the world. This influence goes infinitely inwards, and infinitely outwards, but it is diminished hugely by our not knowing our power.

So, relationship helps us to illuminate what we are radiating, what we can do better, and what we can change simply by putting our focus on it.

This painting speaks to what it is to begin exploring our two-way dynamic in relationship.



Young Pomegranate

A tiny canvas, in oil paint - 10 x 10 cm of a young pomegranate fruit, picked from the gardens below my studio balcony.



Landscape Inspired By Sannox, Arran

A small artwork on paper, from a series found in an old portfolio, created in Findhorn around 1999. These were the first landscapes that I'd done since my art school (my first degree) portfolio, and the first imaginative/ memory landscapes I had worked on...

They were an important part of reconnecting energetically with land and culture, since living in London for two years: they were grounding, expansive, healing, and they supported the reopening of my inner voice, sentience and confidence.



Landscape Inspired By Moray

A small artwork on paper, from a series found in an old portfolio, created in Findhorn around 1999. These were the first landscapes that I'd done since my art school (my first degree) portfolio, and the first imaginative/ memory landscapes I had worked on...

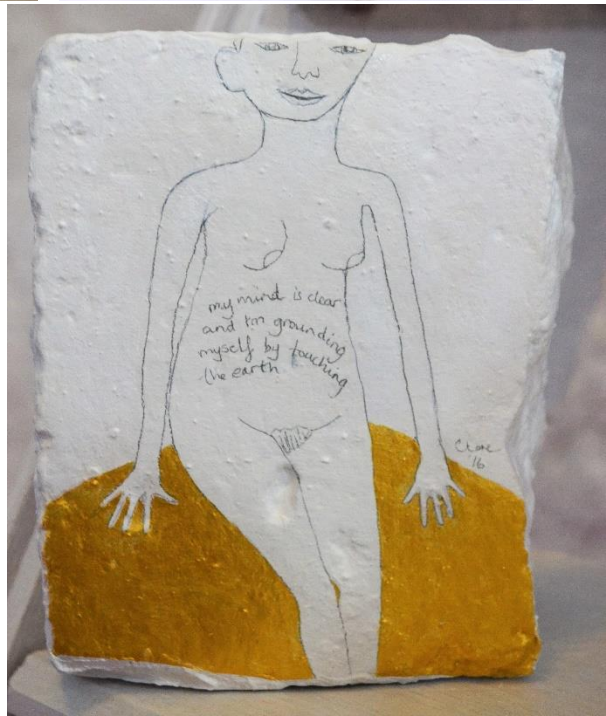
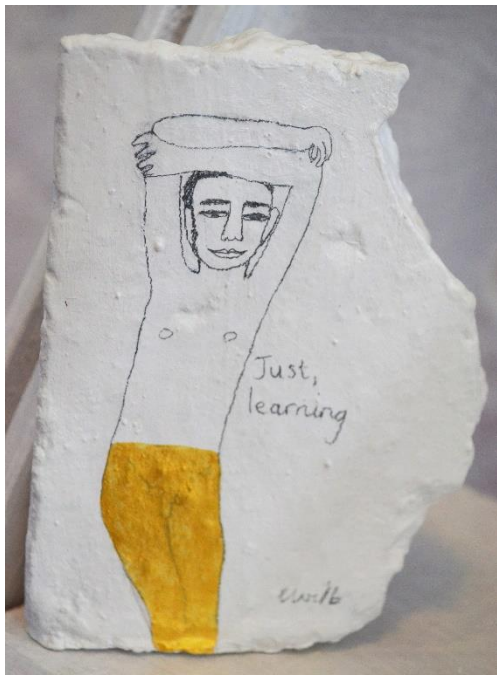
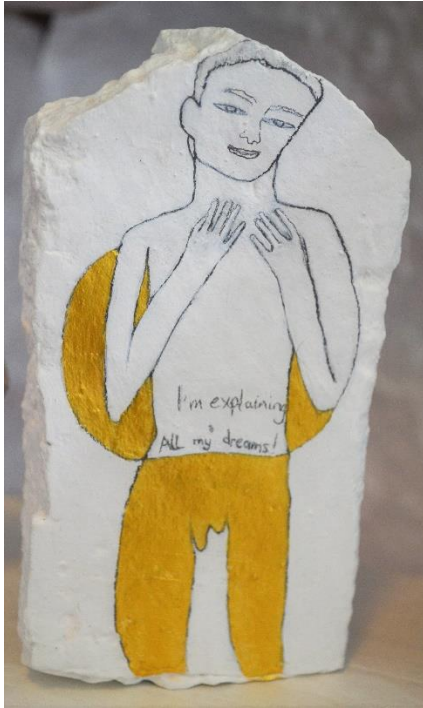
They were an important part of reconnecting energetically with land and culture, since living in London for two years: they were grounding, expansive, healing, and they supported the reopening of my inner voice, sentience and confidence.



Landscape Inspired By The Highlands

A small artwork on paper, from a series found in an old portfolio, created in Findhorn around 1999. These were the first landscapes that I'd done since my art school (my first degree) portfolio, and the first imaginative/ memory landscapes I had worked on...

They were an important part of reconnecting energetically with land and culture, since living in London for two years: they were grounding, expansive, healing, and they supported the reopening of my inner voice, sentience and confidence.





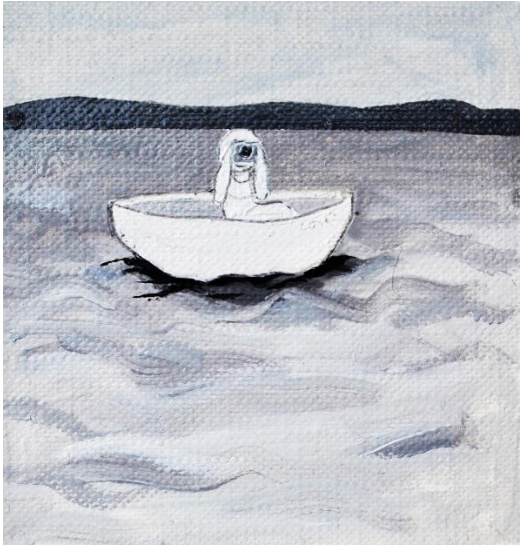
wee works on brick

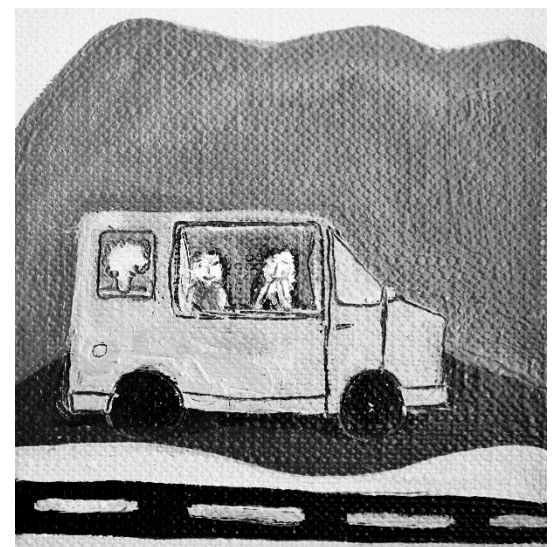
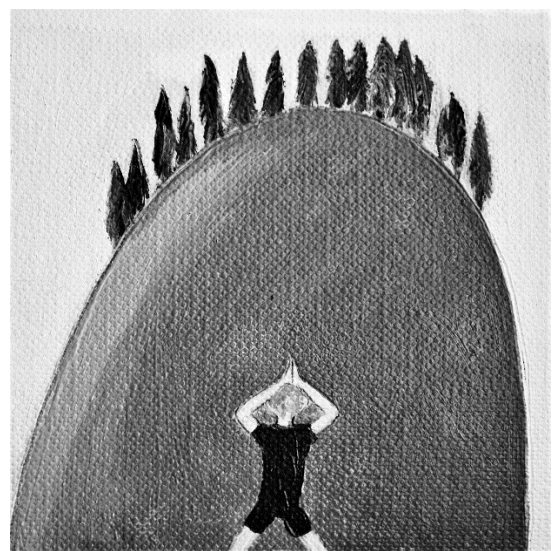
The bricks that these small paintings are on all came from an old bread oven that I painstakingly dismantled from the back of my kitchen. I was advised to 'pay a man to dump the debris', but as I took it apart, each brick - handmade and locally sourced - seemed to exude story, heritage, possibility.

I used 96 of them to create an installation - each with a drawing and handwritten affirmation/ expression on it - in radiating arcs on the floor of my old stable, lit by candles.



It was called *The Church Inside Of Me*, and it spoke to how we begin this dialogue with our divinity within us - the mystical discourse through which, by connecting internally, we are able to then access connection with all things. As the installation was dismantled also, I took each small work, and began to further evolve them. Many live in collections all around the world, and the above are a selection of some that are available for sale.







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