

interchangeable.. There were lots of drawings of big faces looking into the palm of a hand at what looked like small man, and the baby and the small man were the same. There was one of a small male standing in a vagina waiting to come out, but it was a full grown male figure. The images of the woman became very big and the man very small, and it was only as Sam grew much older that he began to appear as a baby in the pictures.

I do want to paint positive aspects of motherhood. For example, Sam began to notice things like this incredible rainbow and the moon. He could hardly speak then, but he'd wake up in the morning and say 'the moon, the moon'. So my paintings came to be about mother and baby and discovering the world. It's true, you really do re-discover the world through the eyes of your child. That is the positive aspect of being mother and artist.

C. Elwes.

"The biggest difficulty I have is the isolation. I have felt incredibly isolated, and I find it very disturbing. When you're young you feel that you've got to be visible all the time. I found it very difficult moving from London to Oxford and having a child. I thought that everybody was going to forget me, that nobody would be interested in what I was doing any more, that I would sink, disappear. You also have the false impression that if you're name is in print then you exist. You feel that you have to attend every private view that ever existed, to chat people up market yourself. I don't do any of these things any more, I just don't ... I can't.

Since becoming a mother I find my time to be extremely precious in a way that it wasn't before. And that has made me sort out exactly what it is important to do. I've had to give up a lot, things like writing and journalism and also teaching. An important part of the teaching for me had been the kudos, a couple of days here and a few there. It was not something I needed to do; in order to be an artist you don't have to be a teacher. So I finally committed myself to being an artist; it was being in this situation with a child which forced me into that choice. I should have given up teaching before but I wasn't into committing myself totally to my art.

"My work has always been about my life really, so in a way work about Bruno, about having a child, has been a natural progression. My work has gone from dealing with my own childhood and working up to things to do with my mother and the relationship between mother and daughter, then menstruation. The logical next thing was to deal with my experience of childbirth and mothering and I suppose the next subject will be the menopause. I feel I'm part of a tradition of women artists who focus on these landmarks in women's lives and the things which differentiate them from men. For example, Mary Kelly doing the Post Partum Document, an incredible work about the mother/child relationship.

"I started out doing very straightforward and didactic performance and video. I've always done work about women's biological differences. There is another whole school of feminist thought which is concerned with denying women's biological differences. In the '70's I went through a phase of being worried and concerned by the criticism of most of the Marxist feminists who said that all you're is reinforcing the

areas, e.g. the amazingly intense passion, peculiarly sexual, that one feels sometimes for the child, and the violence hidden in the mother/child relationship caused by the stresses placed on the mother today. C.E.

I think all those meanings are there, in the piece. I think that even though I have a lot of help with Bruno and therefore minimalised any possibility of hitting him out of frustration, there are still times when I come close to it. I don't know why women have babies, I really don't. Or rather, why women like us have babies ...Why do artists have babies".

C. 89/90

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