

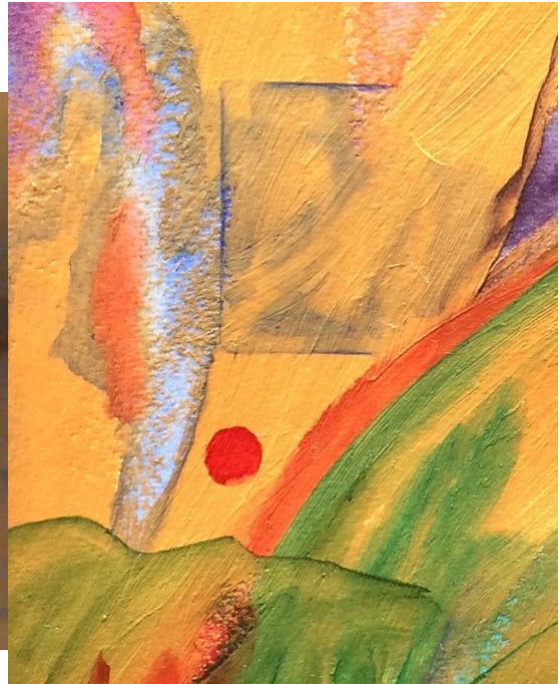
Nov 2021

Artist Statement and Bio for Website

Statement



Self-portrait, c.2013, photograph



The Flowing Landscape, 2021, detail

I feel the above two images express why I paint: painting is to me an expansion of presence, connection, and spirituality- a fiery sun sinking into a golden sky.

When I paint, I feel connected to life in a greater way than at any other time. It brings me to life, and I channel this joyful energy into my paintings.

It is my lifeforce.

Through flowing landscapes of vivid greens and glittering golds; sharply crystalline shatters of kaleidoscopic windows breaking and mending; brightly lit landscapes of flux moulded and melting like dissolving stained glass: through my various paintings, I aim to create spaces of the infinite, of the imagination, of new possibilities, to inspire, uplift, and provoke.

My work is a personal journey into creativity as a form of spirituality: how painting can be a universal way to overcome struggles and find resilience. Enmeshed and interconnected with this is the exploration within my paintings of broader themes of the spiritual possibilities of

landscapes, and nature; the sacredness of the natural world and the jeopardy of this now in times of climate chaos; and an ecological understanding of the interconnectedness of all phenomena.

I use watercolours, and increasingly, acrylics, as these media allow the flowing movements I aim to convey: the fluidity and transience of forms evolving, decaying, and growing again.

Ultimately, these media enable me to suggest life as fluid, in flux, and full of unknown potential and mystery.

Bio

Louise Wheeler became captivated by painting at school, where she began her journey into art inspired by the portraiture of Picasso. Growing up in rural England and spending time in Scotland enabled her to connect the complexities of landscape environments to her inner, imaginative world. She completed her undergraduate degree in English at the University of Exeter, and later, a MLitt degree at the University of St Andrews, in Art History. The landscapes of Scotland continue to have an influence upon her painting in indirect, felt ways. She would describe her painting as an attempt to process and commemorate life: to record the ecstatic, transient, painful, beautiful state of being.