

# Louise Benton

(LONDON BASED ARTIST)

## Which Artists inspire you?

RELIGIOUS ART OF THE 17TH CENTURY IS A HUGE AREA OF INTEREST TO ME AND THE VISUAL LANGUAGES AT PLAY ARE SOMETHING I ACTIVELY INVESTIGATE AND DECONSTRUCT IN MY CURRENT WORK, PARTICULARLY THE WORK OF BERNINI AND HIS CHAPEL SPACES. I LOOK AT MORE CONTEMPORARY ARTISTS LIKE TRACEY EMIN AND LOUISE BOURGEOIS A LOT, AS DRAWING IS VERY CENTRAL TO BOTH THEIR PRACTISES, WHICH IS A PROCESS I ALSO FIND VERY IMPORTANT IN THE FORMATION OF MY IDEAS. IN BOTH THEIR COLLECTIVE WORKS, THE FEMALE FORM IN VARIOUS ITERATIONS ARE CENTRAL AND THEIR DRAWING TRANSLATES INTO SCULPTURAL AND SPACIAL WORKS.



## How did you discover your unique “cherubs behaving badly?”

„Their image is a meeting of the naughty and the nice”

## Can you tell me a bit more about it, what is the inspiration for this image?

I LIKE THE MOTIF OF CHERUBS AS A MARKER OF HEAVENLY SPACE, WHICH IS USED A LOT IN CHAPELS AND RELIGIOUS PAINTINGS. THE FACT THAT MY CHERUBS ARE OFTEN CARRYING SEX TOYS OR UP TO MISCHIEF ALIGNS THEM WITH PLAYFULNESS AND PLEASURE RATHER THAN IDEALS PERPETUATED BY THE OLD CHURCH SURROUNDING MORALITY AND VIRTUE, WHICH TO ME ARE OUTDATED AND DEVICES OF A LARGER PATRIARCHAL SYSTEM OF CONTROL. THIS IS WHERE I PLAY WITH THE DUALITY OF NAUGHTY AND NICE, OR SINS AND VIRTUES; THE DOUBLE STANDARDS THAT WOMEN IN PARTICULAR ARE HELD UP TO PARTICULARLY WITH REGARD TO SEXUALITY AND SELF-EXPRESSION. THE CHERUB MONOTYPE SERIES HAS RUN ALONGSIDE MY MORE SCULPTURAL PRACTICE AS A SPACE OF EXPERIMENT AND EXPRESSION, WHICH I THINK IS REFLECTED IN THE FREEDOM OF THE SUBJECT AND THE MARKMAKING.

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## Is daydreaming a part of your creative process?

PARTICULARLY WHEN WORKING ON SLOW AND METHODOLOGICAL PROCESSES, I LIKE THAT THERE IS AN ALMOST MEDITATIVE SPACE FOR DAYDREAMING WHERE THE MIND CAN WANDER WHILE YOUR HANDS ARE BUSY. IT'S ALWAYS REALLY HELPFUL TO HAVE TIME TO REFLECT ON WHY I'M MAKING CERTAIN DECISIONS IN THE DIRECTION OF MY WORK, PARTICULARLY WHEN THINGS ARE BUSY OR CHAOTIC IN THE STUDIO.

## Louise you push yourself constantly by using different materials such as stained glass. What can we expect?

THE PROCESS AND PLAY OF LEARNING NEW TECHNIQUES IS SUCH AN EXCITING PART OF WORK FOR ME. STAINED GLASS IS SUCH A HUGE PART OF WHAT WE VISUALLY ASSOCIATE WITH SACRED SPACES WHICH I THINK IS FASCINATING, SO I KNEW I WANTED TO TRY AND HARNESS SOME OF THOSE TECHNIQUES TO SERVE MY WORK, PARTICULARLY INCORPORATING MORE ATMOSPHERIC, TRANSIENT QUALITIES IT FACILITATES, LIKE THE COLOURED LIGHT THAT APPEARS WHEN THE SUN SHINES THROUGH IT. I'M CONTINUING TO PUSH THIS IN A MORE SCULPTURAL DIRECTION, AND I AM CURRENTLY WORKING ON A SERIES OF STAINED GLASS RELIQUARIES, WHICH IS PRESENTING ME WITH DAILY TECHNICAL CHALLENGES TO SOLVE.