

ROOMS

GIRLS

WAR **INFEMS**
child Art Collective
FLOWERS

Curation
InFems Art Collective

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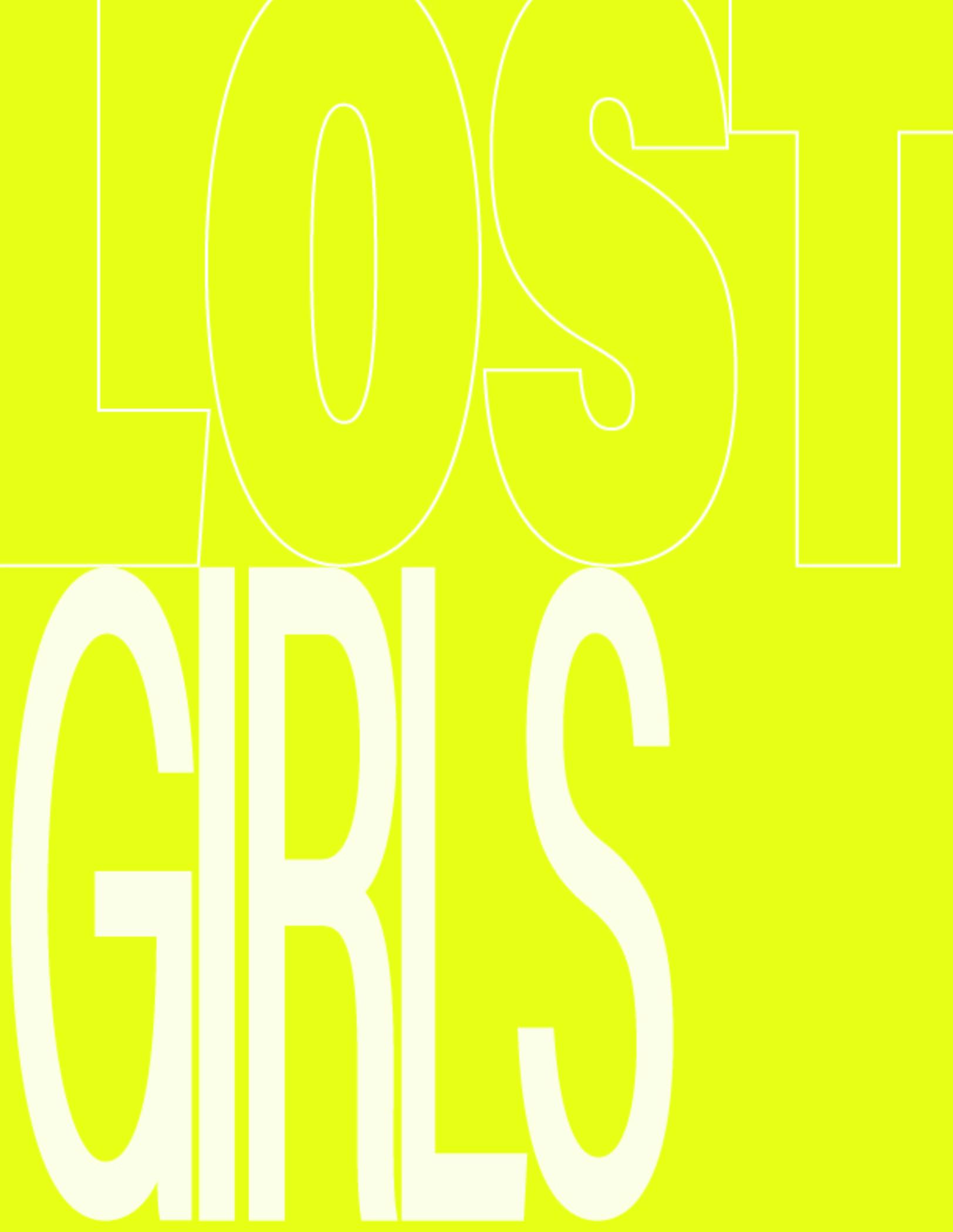
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LOST

GIRLS

FOREWORD

Nearly 90 million girls – or 1 in 5 globally – are living in conflict zones, with devastating impacts on their health, wellbeing, and future opportunities. Many of these girls are exposed to exploitation, abuse, and resort to dangerous means to support their families' survival. War Child creates safe spaces for children, providing them with opportunities to play, learn, and access psychological support.

Presented by War Child, conceived, created and curated by InFems Art Collective, and hosted by Flowers Gallery LOST GIRLS exhibition and fundraiser aims to empower through a lens of resilience rather than victimhood.

Running during London Frieze Week and the UN International Day of the Girl Child, LOST GIRLS aims to raise vital funds for War Child's work whilst boldly addressing the profound challenges faced by girls affected by war.

InFems' selection of artists and curators for LOST GIRLS is purposeful, including individuals who have deep and personal connections with refugee communities, PTSD, or come from areas where War Child provides urgent care and support.

Flowers Gallery are collaborating with War Child once again, after the famed charity exhibition 'Little Pieces from Big Stars' in 1994. LOST GIRLS enables the art world to fundraise for War Child through a physical exhibition at Flowers Gallery, Cork Street, and online via Artsy.

Flowers Gallery exhibition open October 10th - October 14th | 2023 | 10am-6pm

Flowers Gallery 21 Cork St | London W1S 3LZ

All Artworks are available to purchase at Flowers Gallery and online | 26th September- 30th October 2023

Flowers Gallery is facilitating the sale on War Child's behalf both in its Cork Street gallery and on its Artsy platform and has waived commission on all sales to War Child. All the artists involved are donating between 55% to 100% of their sale to support War Child's work. InFems Art Collective have given their time pro bono to curate and develop this project.

For sales inquiries view the collection online, click here to view: <https://bit.ly/3Li4sHX>



Please donate to War Child, click here to donate: <https://bit.ly/489D4FP>



ARTIST STORY

Nádia Duvall

An Algerian citizen, I entered Portugal illegally when I was about three years old, wrapped in coats so I wouldn't be detected at the border. My unmarried, Portuguese Catholic/Christian mother was fleeing persecution in Algeria where my Muslim father had bowed to pressure and married someone else. She'd tried to escape before and been caught; this time, she felt she had no choice but to leave my sister behind.

'She took me via Spain. I remember sensations like patches of colour: the colours of abandonment, the smell of the sea, doors opening and closing, suitcases at the door, and terror of all men. My story

isn't linear. There are gaps where information has been lost or withheld from me. I know that when I was nine my mother died of HIV. I was adopted by her family, but even though I gained Portuguese nationality, I was always considered a foreigner. I was bullied at school: always the daughter of the whore or the Muslim. I never had a name. The name came later when I had the strength to fight for it. It was martial arts that taught me to say 'No,' and to insist on my future studying art. Without a homeland, I created my own, always with bags packed.'



Nádia Duvall



**Names changed to protect identity.*

WAR CHILD STORY

Edisa

At 19 years old, Edisa's* life took an irreversible turn when she was forced to flee her home in Burundi. Settling in a refugee camp in eastern DR Congo, she confronted hunger, uncertainty, and the unexpected loss of her father.

Struggling with limited resources to improve her situation, Edisa felt a sense of uselessness and alienation from her community. However, to everyone's surprise, including her own, she embarked on a journey of transformation through a vocational training programme provided by War Child and their partners. She participated in technical training in modern plastic basket weaving, which enabled her to become a mentor for other girls and women learning the trade.

Edisa has successfully adapted to her new life in DR Congo. She is married and has a two-year-old son. They live together in a straw house.

With the skills acquired through War Child's training, she can provide for her family by operating her own business, selling baskets. Edisa has gained a firm grasp of the fundamentals of business and aspires to cover her family's expenses while saving for their future.

Reflecting on her experiences, Edisa says: "I am grateful to War Child for this support. I'd like to see more of this kind of activity that empowers refugees and young people. They are at risk if they are not occupied and if they can't create their own jobs."

'LOST GIRLS' : a cartography of resistance

Marie-Anne Mancio

Lost: misplaced, missing

Lost: navigating unfamiliar terrain

As the daughter of migrants, great-grand daughter of an Uruguayan teenager who sailed from Montevideo to Naples with her piano and suitcase, I'm conscious of what we choose to carry.

The contents of **Roxana Halls' painting *The Suitcase 2000*** are unexpected: bundles of hair. Halls, who has always been interested in performance, was inspired by a conversation with someone who used to work in the National Theatre's prop and costume department. In the past, she was told, staff were sent overseas with an empty suitcase to buy hair from less wealthy countries to be made into wigs.

Halls writes: 'Something about this struck me as extraordinarily poignant. Thinking of cutting off and selling one's hair brought to mind Jo March [*Little Women*] who sold her hair as a heroic gesture because she was too proud to beg Aunt March for money.'¹

Delirious whilst ill with typhoid pneumonia, caught nursing soldiers in the Civil War, Louisa May Alcott lost her own three and a half feet of chestnut hair, cut off on doctor's orders.²

Halls has created a rich body of work that foregrounds women's experiences, particularly from her queer, working-class perspective, and these stories made her think of women's sacrifices:

'how many women are so economically imperilled that they have to sell something so central to their presentation of femininity.' Viewed as intrinsically sexual in patriarchal cultures – it even has its own fetish: *trichophilia* – women's hair is considered threatening. It teeters between allure and abjection; its loss, whether deliberate or accidental, is associated with non-conformity or illness.

For Halls, 'visually the image of hair in a suitcase was very arresting, it made me think of women being transported through sex trafficking, economic migrants and refugees.' She included grey hair to show 'these problems persist throughout women's lives. The red ribbon can be read as viscera, blood... blood lines, a trail of breadcrumbs by which a seeker of these women might find them.'³

Lost: in danger of being forgotten; lost from sight

Tewodros Hagos' painting *Fragile 12 2023* is an arresting portrait of a young woman. The Ethiopian painter has spent over two years examining migrants' lives and their portrayal in the media. Perturbed by the way images of suffering have become so ubiquitous as to be normalised, Hagos sees viewers desensitised to the tragedy of ongoing displacement. The complexity of the migrant position disappears in a tendency to reduce everything to one, digestible news story. Then the story itself disappears.

Paintings can tether our gaze. There's none of the

1 Halls, Roxana. August 2023. Email to Marie-Anne Mancio.

2 James, Caryn. 1994. "Amy Had Golden Curls; Jo Had a Rat. Who Would You Rather Be?" *New York Times*, December 25, 1994, Section 7, p3.

3 Halls, Roxana. August 2023. Email to Marie-Anne Mancio.



Tewodros Hagos | *Fragile 12* - detail

soundtrack of a feature film or a news report: no stirring music or commentary by earnest reporters. We can engage with a painting in our own time. True we don't have the subjects' voices, yet in Hagos' portraits, they speak to us through facial expressions. 'I use multiple sources,' he says. 'From photographs I took, images from media, memory, and mostly from models in the studio.'⁴ Each of them feels like an individual, as if Hagos were subverting and enriching the tradition of portraiture, too long the preserve of wealthy white commissioners. Previous series, 'The Desperate Journey I,' 2020 and 'The Desperate Journey II,' 2021 focused on the physical perils faced by the migrant. We see figures like Magi from a latter-day Adoration in blankets of gold and silver foil; a boy in close-up with troubled eyes; a scattering of empty, orange life-jackets in the swell of a turbulent sea; a dinghy in flames. In his 2022 'Mirage' series, Hagos tracks long journeys on foot in the blaze of desert heat. Sometimes his subjects are seen from a distance: tiny points on a high desert ridge; more often, closer up: two bare-

chested boys meet our gaze; a trio of women in floral dresses against a yellow dust sky.

The title of Hagos' painting in 'Lost Girls' derives from its series, 'Fragile.' In the latter, the focus narrows. A man gulping water in *Fragile 4* reminds us of the many displaced by drought. Entire countries and regions, threatened by internal conflicts or climate disasters, are classed as fragile by Foreign Offices. Fragility also describes mental health and Hagos asks us to consider the psychological states of his protagonists. *Fragile 12's* girl or young woman – impossible to guess her age – stares at us. Sad? Accusatory? Her eyes are bloodshot, perhaps from the smoke which gathers in clouds behind her, obscuring our view of beyond, pressing her closer to the foreground. We could be anywhere and nowhere. That sky, rendered in loose brushstrokes in whites and lavenders and greys, leaves us no room to breathe. There's an unnatural stillness to her, as if she's unaware or unafraid of the line of fire at the low horizon which might derive from a

⁴ Hagos, Tewodros, August 31, 2023 to Tolla Duke Sloane, email to Marie-Anne Mancio.

bombing or arson attack. Or perhaps she's in shock, her emotions suppressed, secure as the knot of her ochre headscarf. It's her patterned dress that hints at agitation: broken green lines clambering up orange-pink. Hagos records the vibrant clothing worn by rural communities in Africa, in the desert: deliberate strategies to increase visibility. His paintings work like this too: the bright colours drawing you to them. But then it's the eyes that hold you there, that hold you accountable.

#firstworldproblems of the C21st budget airline passenger: how to cram one's belongings into a bag that slots under your seat. We roll, we fold; we stuff neck cushions with clothes. We think we know what it means to travel light. But for the refugee, there's often a permanent loss of possessions, amongst the other losses. In acknowledgment, InFems decides the majority of works in 'Lost Girls' should be portable, small enough to fit in hand luggage.

Lost homes, family, lives

Lost: feeling confused

InFems artist-in-residence and co-curator **Nádia Duvall** was a very young refugee when her mother fled from Algeria via Spain to Portugal. Although discussing Zimbabwe, Mpumelelo Moyo has talked about the liminal state migrant children find themselves in, often not ever totally accepted by their host countries but 'castaways' in their parents'⁵ Duvall has articulated her attempts to avoid autobiography in her work, and her subsequent realisation that it was too important to neglect. She examines the challenge of this perpetual life-in-

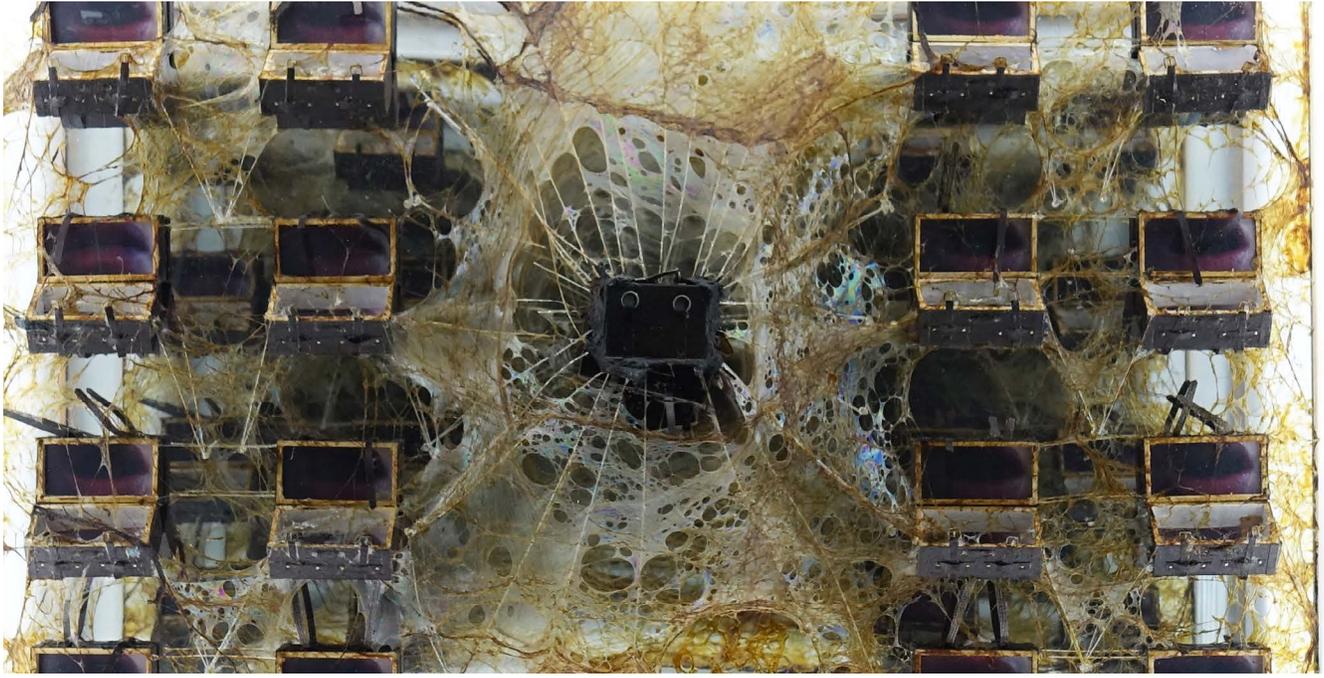
between in her three-dimensional work **Lost Girls 2023**, made especially for the exhibition.

An old suitcase contains rows of miniature suitcases radiating from a central one which appear multiplied in the tempered mirrored glass. Glowing like tiny treasure chests, these are connected with dense spiderwebs of paint skin. At close range, we can see within each little case, a mouth opening and closing (the effect of lenticular photography), as if talking. A woman's voice recounts what sounds like an authentic testimony of her refugee experience and is later described as 'a patchwork of all humanity'. Her story is taken up by another woman. Then another. Listening carefully, it becomes apparent from their accents that they speak in their mother tongues: some cut-glass British, others American. There's an unexpectedness to this, as if these could be re-enactments rather than refugees' own voices. Mostly their cadences rise and fall with the poetry of the language: 'My skin has the scent of the desert, the salt of the sea, the joy of the countryside and the sadness of the abyss.'

Listen longer, though, and the stress occurs in the wrong place in a sentence or word. Lines like 'The vibrant timbres you hear are echoes of distress' sound robotic. A glitch that hollows out the emotion. This is because they are, in fact, all AI programmed voices. Realising this, we can read the interconnectedness of the suitcases as a map of individuals caught within the Kafkaesque machine that is the immigration process, or similar. Duvall messages InFems in English, not her first language: 'when we are in a moment of trauma, sometimes people react like machines.'⁶ And this is true in both senses. In trauma, we're on 'autopilot'. We make Zoom calls while our loved ones are dying of cancer. But also, others react like machines:

5 Moyo, M. 2017. The Zimbabwean Crisis and the Family: Challenges and Opportunities for the Zimbabwean Church. *Journal of Theology and Religious Studies* 1,1: 8 - 21. Harare: Africa Institute for Culture, Peace, Dialogue & Tolerance p15

6 Duvall, Nadia. Emails to InFems. August 2023.



Nádía Duvall | *Lost Girls* - detail

bureaucracy via digital government is not wired for empathy.⁷ 'Who am I? Who am I? Who am I?' The subject splinters; there's a loss of self. Against it, stock sound effects: the slow lap of waves against the shore, a downpour, a child at play.

Pam Hogg's *Lost on the Highway*, 2023, a unique print and T-shirt specially conceived for '*Lost Girls*', also feature mechanised figures. These slick torsos of women in what could be hooded, black PVC catsuits, have pointed breasts and cinched-in waists. Their lipsticked mouths emit coloured-cone beams that could be megaphones or transmissions of speech as in Alexander Rodchenko's iconic 1924 photomontage literacy poster. Hogg's language is equally strong and graphic – a reflection of her talents in multiple arenas, including music and scriptwriting, that deal with systems of communication. Like creatures from one of her renowned, sci-fi inspired fashion collections, Hogg's

women could be the feminist riposte to Allen Jones' notorious women-as-furniture sculptures. They have risen up, and are calling out to one another, forming their own infallible network to guide the lost back to safety.

Lost: ruined or destroyed physically or morally
Lost: not known

French postmodern philosopher Baudrillard's three essays *The Gulf War Did Not Take Place* (transl.1995) argued this was a media and mediated war, played out nightly on a TV screen in our living room: more visible, yet distancing us from the blood and guts and horror. In this age of hyperreality where soldiers are trained and recruited via video games, Baudrillard's words are increasingly relevant. Look at the current war in Ukraine.⁸ But a video game

⁷ See Ranchordás, Sofia "Empathy in the Digital Administrative State," 71 Duke L.J. 1341-1389 (2022)

Available at: <https://scholarship.law.duke.edu/dlj/vol71/iss6/4>

⁸ Bartle, Jarryd "The War in Ukraine: Is It Really Taking Place?" March 1, 2022 UnHerd. Accessed August 26, 2023. <https://unherd.com/thepost/the-war-in-ukraine-is-it-really-taking-place>.

where the player has no legal, or arguably moral, obligations cannot compare to a real war where, 'there is a lot of boredom and also a kind of violence that you never, ever forget.'⁹

For over a decade, I witnessed the PTSD of my late husband – a man who had been trained at the highest level to operate in conflict zones in East Timor, Iraq, Afghanistan. Stories torn from the body in nightmares: a boy in a wheelchair strapped with explosives; schoolgirls buried in rubble. As writer or curator, I can choose my imagery, create narrative threads. But trauma plays images unbidden. They loop endlessly, forcing their horror anew. Trauma does not resolve in a tidy, linear way. Trauma is unravelling and losing oneself.

Flowers gallery invited their artist **Peter Howson** to participate in 'Lost Girls' with ***Boat People 2023***. Howson suffered aggression from bullying as a child and again during nine months in the army in the mid-70s, but his experiences as Official War Artist in the Bosnian conflict in 1993 left him severely traumatised. As a title, *Boat People* could refer to the many Vietnamese refugees who fled from their country in 1975 in small fishing boats, risking death by dehydration or drowning. There have been too many other boat people since then. Haitians, Cubans, Afghans, Africans...their vessels ever more precarious. In Howson's painting, we see a line of shadowy figures rendered in expressionist marks. He works quickly, generally wet on wet, his mark-making looser since Bosnia. The figures could be troops from a First World War painting as easily as refugees. Perhaps, given Howson's Christian faith, they could be fishermen. *I will make you fishers of men* who, in migrant narratives, are heroic rescuers or parasitic pirates. *Boat People* doesn't feel like an optimistic work, but then again

Howson might be playing Turner's tricks: despite the ominous gathering of dark grey storm clouds and a sea that looks high on the horizon, there's a bright spot of hope in the sun. Then the marks go out of focus again: the figures' gender, age, identity, eluding me.

Maggi Hambling's *Victim XXXIX 2015* is a little painting, just 30.5cm x 25.5cm, and one of a series of portraits of unnamed casualties of war and war-torn landscapes. Hambling chose not to accept the invitation to become an Official War Artist – a post with a very male-dominated history – during the Falklands conflict. Indeed, when Linda Kitson took on the Imperial War Museum's commission in 1982, she was the first British female artist to be sent abroad to accompany troops. Historically, there have also been issues of censorship. During the First World War, for instance, a visual language developed in European fine art, print culture, and cinema that suggested violence rather than depicted it, often drawing on allegory, including religious references, or using the devastation of landscapes to stand in for death. But a raft of women artists recorded wars in their own way, from Laura Knight at the Nuremberg trials to Doris Zinkeisen at the liberation of Bergen-Belsen concentration camp.¹⁰

Hambling has never flinched from death. She has made portraits of her mother, her father, her lover and muse Henrietta Moraes, after their demise as a means of keeping them alive. Her freedom to engage with war as she chooses resulted in paintings like *Gulf Women Prepare for War*, 1986 (New Hall Women's Art Collection, Cambridge) conceived from the shock of a newspaper photo; sculpture such as *War Coffin* 1983-85 (Tate); installations like

9 McCormick, Paul. February 24, 2013 Review of *Artist Talk*. Presented at exhibition *In Kritieke Staat (In Critical State)* Curated by Marit Otto, Kunstenlab, Deventer, Holland.

10 See Palmer, Kathleen. 2011. *Women War Artists*. London: Tate Gallery Pub.



Penny Slinger | Lost and Found - detail

War Requiem 2 (Aldeburgh Festival) – a response to Benjamin Britten's *War Requiem*.¹¹ Unlike Hambling's later *Aleppo paintings* (2016) which reference Syria, the title *Victim XXXIX* is universal. The victim's identity is unknown or undisclosed, making them another number. Voracious news cycles, that thrive on sensationalism and action, soon tire of the nuances and consequences of war. Ukraine displaced Syria, Syria displaced Iraq and Afghanistan. Wars disappear from public consciousness without ever actually ending. Worse, become interchangeable.

Hambling's head is visceral, more suggestive of a face ground with a rifle butt, or skin flayed skull after a blast. Her use of Indian yellow feels apt: a pigment that is mustard in colour and, in its pure form, bears the stench of ammonia. There are smears of a browny-red the colour of dried blood; flares of white for an eye socket, an ear perhaps,

though the image abstracts too. There are echoes in Hambling's mark-making – this impasto paint applied with fingers, brushes, knives, rags – of the School of London, of Bacon's seeping, distorted bodies which so captured the zeitgeist after the Second World War; of Auerbach's *Head of Gerda Boehm*, 1965. Perhaps her disintegrating head is that of a woman.

Lost: antonym, found

Neither *War Child* nor *InFems* wishes to represent women and girls as "victims". Yet it is also a fact, that they suffer most from war. Pramila Patten, UN Special Representative of the Secretary-General on Sexual Violence in Conflict, documents 94% of the 2,455 UN-verified cases of wartime rape perpetrated during 2022 was against women and girls.¹²

11 Maggi Hambling, and James Cahill. 2015. *Maggi Hambling : War Requiem & Aftermath*. London, United Kingdom: Unicorn Press.

12 Patten, Pramila, 2023. UN Special Representative of the Secretary-General on Sexual Violence in Conflict, report to United

Penny Slinger's original collage *Lost and Found -The Ravages of War* 2023 conceived specially for 'Lost Girls,' comprises a glass-fronted wooden box with both two- and three-dimensional collage elements, mostly derived from Slinger's archive. Guns, uniforms, barbed wire, death: the work serves up the terrors of war. Slinger incorporates a black wax life cast from the 1970s of a child's hand 'clasping at the nothingness, thereby symbolizing the sense of loss. It resembles the image of a hand of a survivor, reaching up through the rubble of destruction. It is also reminiscent of the clenched fist which represents revolution, solidarity and fighting back against oppression.¹³

There's a black and white photograph: a woman, bent at the neck as if her body's broken, the whites of her eyes prominent. She could be convulsing, like one of Charcot's "hysterical" patients. Mirroring the position of her head, a small, pink plastic doll, also from the 1970s, falls diagonally, pressed beneath a pair of scissors. Tools of both rupture and reconstruction, the scissors imply 'she has been cut off, but also that she is cutting through.' That they are the very same scissors Slinger used to make *Lost and Found -The Ravages of War* is an artist's act of self-sacrifice.

An all-seeing eye takes the place of her doll's face 'indicating that none of these acts remain unseen and that the "victim" is also the witness and the judge.'¹⁴

Slinger surmises the doll may have 'tumbled from the hand of a girl as she fell out of sight.'¹⁵ Doll and girl are easily conflated: the former used as therapeutic intervention with sexually abused children; Margaret Atwood's "Five Poems for Dolls," 1978 ¹⁶ describes dolls as the souls or cast

skins of lost children who have died or grown up. Sometimes girls intuit the doll's function as training tool for womanhood and then, like little psychopaths, we chop her hair with nail scissors or give her measles with indelible felt pens, rebelling against her perfection.

Here, now, in the summer of 2023, the summer of *Barbie* (*Margot Robbie/ Greta Gerwig film*), Slinger's work accumulates additional meaning. But Barbie is mainstream culture playing catch-up. Slinger has a long history of reappropriating the doll for feminist ends. In her first solo show at Angela Flowers gallery in 1971, she displayed works with dolls' bodies and casts in series of Towers and Figurines. She was also making Dolls' Houses, mid-70s – surreal juxtapositions including transformed dolls in the years that Malibu Barbie, Ballerina Barbie (whose delicate, faulty mechanism made her legs prone to falling off), and Barbie the Olympic Skier were in vogue.

August 2023: at the four-star Voi Hotel, Golfo Aranci, Sardinia, a young, chocolate-coated female employee in a bikini is made to lie on a table as the centrepiece of the poolside evening buffet. Eventually, the hotel apologises.

Young woman as animate/inanimate is explored in **Rebecca Fontaine-Wolf's *La Petite Mort* 2023** in which the classic supine nude, so beloved of classical painters and sculptors, is the banquet. She is rendered as lifeless as the carcasses and plucked fruit that surround her. Like Dutch Golden Age *Pronkstilleven* "elaborate/luxury still lifes"

Nations.

¹³ Slinger, Penny. Email to Marie-Anne Mancio. 24 May 2023.

¹⁴ *ibid*

¹⁵ *ibid*

¹⁶ *Mississippi Review* Vol 7, no. 3 (Fall 1978): 28-31



Rebecca Fontaine-Wolf | *La Petite Mort* - detail

whose seductive surfaces fetishised material possessions at a time when the Dutch East India company was transporting ever more exotic items – pepper from Java; turkey from the Americas, it functions as *memento mori* also.

The technical bravura of Golden Age Dutch paintings is paralleled by Fontaine-Wolf's unique physi-digital mixed media technique which she's been using since the pandemic to 'explore the complexities and dissociative effects of contemporary digitised society on self-image and identity.'¹⁷ She begins with the performative act of posing within a tableau, through to its photography and subsequent printmaking, painting, metalwork, and collage. As her image shifts between physical and digital, it becomes increasingly removed from the "real." In the final stages, Fontaine-Wolf paints on the hand-cut aluminium surface and then manually superimposes the vinyl image. Since it shifts with the viewer – the surface below reflecting light through it – it resists representation in the

form of a static digital image.

La Petite Mort is a study in formal elegance: there are the subtle compositional echoes – the eye of the skinned rabbit at the lower left and the artist's nipple at the edge of the mirror's frame; the grape-green of her loin cloth. The blue-pink meat and creased white cloth add a Baroque grandeur to an eerie scene rich in symbolism. Objects have multiple meanings, secular and religious: figure and meat create a shape like an oyster shell, famed aphrodisiac, attribute of Venus, and symbol of female genitalia; the custard apple recalls Eve, The Fall; the medlar, sexwork because the fruit wasn't considered edible until it had already begun to rot; grapes, the sacrificial vine but also excess, wine, temptation; the lily, symbol of purity, associated with the Virgin, visible at the Annunciation, is a funereal flower too: birth and death in one.

There are resonances too of Fuseli's Romantic *Nightmare*, 1781, in which a virginal sleeper is

¹⁷ Discussions with InFems 2023

pinned to her bed, an incubus pressing on her chest and a stallion bursting through curtains. Allegedly about women's premenstrual dreams, the painting has a sexual charge and conveys the terror of sleep paralysis (which Fontaine-Wolf suffers from). *La Petite Mort's* post-coital mood is implied in its title: a play on the French description for the semi-conscious state post-orgasm. But in the context of 'Lost Girls,' another reading emerges where it could refer to the death of a little one. The rabbit, usually a symbol of hope and resurrection, is skinned and foetal, clutched close to Fontaine-Wolf's abdomen. Scattered feathers hint at a violence beyond the frame. It's not clear if the woman we see, with her blood-red fingernails, is predator or prey, empowered or vulnerable.

As the UN reminds us, there are many forms of conflict-related sexual violence: 'rape, sexual slavery, forced prostitution, forced pregnancy, forced abortion, enforced sterilization, forced marriage...'¹⁸

We cannot say what horrors have befallen the naked figures in **Caroline Coon's pencil drawing *Another Garden of Love 1 2018***. A feminist agitator, painter, writer, and Punk photographer who has rightly argued for the decriminalisation of drugs and sexwork, Coon has always harnessed the nude, male and female, to powerful effect. Open mouths echo eyes round with alarm; echo dark nipples. Heads are helmets; tears, drops of sperm. The one with the widest mouth has female breasts and an erect penis: a SheHe human whose palms face the sky as if in supplication as she screams.¹⁹ Nearby, a woman's outstretched arms invoke a crucifixion.

At far left, another woman is vulnerable, vulva exposed. Coon has a keen eye for graphic patterns and textures: tidy blades of grass, striated skies, the contours of quasi-Japanese style mountains or smoking volcanoes, a small crowd with Munch-like skull heads, a checkered cloth...their precision accentuates the terror somehow.

The drawing is one of five that responds to Flemish Mannerist Karel van Mander's 1602 painting *Garden of Love* – the mythical space of Venus, celebrated in allegorical poems like "Romance of the Rose." Mander's nudes are awkward, almost prim. They have none of the sensuality of Rubens' 1633 painting. Coon's reinterpretation reminds me of William Blake's 1794 "Garden of Love" poem from "Songs of Experience." Blake speaks of an oppressive garden of graves and tombstones, of priests binding with briars his joys and desires. Where Blake's tone is sombre, though, Coon's explodes. The garden that is so often associated with a paradise, virginity (*the hortus conclusus*) is here a site of fury and despair. In place of the sexual pleasure promised and implied in a garden of love, Coon alludes to a violence committed. What can grow here, other than a phallus?

'Flowers are the most common language. For one thing, they're about life.'²⁰

Ai Weiwei

It is not entirely coincidental that floral imagery emerges as a theme in 'Lost Girls' at Flowers gallery. Previous exhibitions curated by InFems have referenced sites' histories; hence: 'No Reserve'

18 *Conflict-related sexual violence* - Report of the Secretary-General (S/2023/413) [EN/AR/RU/ZH] - World. (2023, July 14). ReliefWeb. <https://reliefweb.int/report/world/conflict-related-sexual-violence-report-secretary-general-s2023413-enarruzh>

19 See the section entitled 'Gender Critical clarification' on Coon's website <http://www.carolinecoon.com/news.htm> accessed August 2023

20 Tatlow, Didi Kirsten, 2013. "Ai Weiwei on Creating Art in a Cage" *New York Times* 31 Dec, 2013.



Ai Weiwei | *Plate with Flowers* - detail

at Leicester Contemporary, formerly an auction house; '5 Needle, 5 Wire,' at London's Thames-Side Studios, once a Siemens factory with a five needle telegraph system. When Flowers' founder Angela Flowers, nee Holland (1932-2023) opened her enterprise in 1970, in an attic at 15 Lisle Street, Soho, London, she was one of the few British women gallerists. As a feminist art collective, InFems wants to celebrate that.

The flower is a symbol for girl/womanhood. In 'Floral Femininity: A Pictorial Definition,'²¹ Annette Stott details how the association with women, flowers, and femininity has existed in Western artforms since at least the Middle Ages. She argues it took on a political dimension in late nineteenth century American art onwards when a profusion of 'floral-female paintings' reasserted conservative notions of womanhood in the face of challenges from the New Woman, the flapper, and so forth. The history of flowers, too, is one of migration. From the Chinese hollyhock to Mediterranean snowdrops

or the much-prized tulips of Persia, plants have been uprooted, transplanted, forced to adapt to new soils. Consequently, they have become potent metaphors for the migrant and the way s/he benefits the host country.²²

Ai Weiwei's gold-rimmed porcelain *Plate with Flowers*, 2014 in 'Lost Girls' is a fanfare of densely-packed, rich pink, blue, yellow, green, orange flowers on a white ground. It's as if every season – summer peonies, autumn chrysanthemums, spring daisies, winter *prunus* blooms – is represented. A political refugee himself, Ai has drawn attention to the global refugee "crisis" on numerous occasions. He counted lost lives via the 14,000 lifejackets he sited on the Konzerthaus columns, Berlin; he traced the refugee journey in his 2017 documentary film *Human Flow*; he highlighted the demolition of homes during the ongoing gentrification of Beijing. However, his use of flowers as motif speaks both to his personal history and to China's. For almost 600 days from November 30, 2013, Ai enacted *With*

21 Stott, Annette, 1992. "Floral Femininity: A Pictorial Definition" *American Art* Vol. 6, No. 2, (Spring, 1992): 60-77

22 See for instance Zhang, Cybele essay "Lavender as a Symbol of Queerness, Environment, and Migration in [Franz Shariat's film] *Futur Drei/No Hard Feelings* (2020)'s Scenes of Utopia," Stanford 2022

Flowers, placing, then photographing, bouquets – lilies, sunflowers, carnations, baby’s breath – in a bicycle’s basket outside his Beijing studio to protest the Chinese government’s confiscation of his passport. Given the profusion of flowers depicted on the plate, and Ai’s critique of government policies, it’s impossible not to think of Chairman Mao Zedong’s declaration: ‘Let a hundred flowers blossom’ and the 1956-57 Chinese Communist Party’s Hundred Flowers campaign which appeared to promote transparency and encourage constructive criticism from the country’s intellectuals, only to suppress it so brutally afterwards. One casualty of Mao’s Anti-Rightist campaign was Ai’s own father, the poet Ai Qing, who was sent into exile in Northeast China and the Xinjiang province where Ai was raised.

Ai’s oeuvre is always complex, though, with myriad references to Chinese socio-cultural history and often an embedded critique of China’s destruction of its historic artefacts and buildings.²³ His porcelain plate was created with the highly skilled firing and painting techniques of the Jingdezhen imperial kilns from the Ming (1368-1644) and Qing Dynasties (1644-1912). Predominant production sites of global porcelain export, these kilns had a profound impact on European taste and were themselves impacted by foreign cultures, becoming arenas of cross-cultural exchange.²⁴

Skin like porcelain – long prized for its translucency²⁵
Rebecca Fontaine-Wolf’s *CorpoReal Self*, 2023
depicts the naked back of the artist, the sensual

curve of her shoulder narrowing to a necklace of tiny pearls – symbols of purity and Venus. She’s holding a mirror in which only part of her face is reflected: her big blue eye stares back at us. A similar mirror device in paintings of Venus by Titian, Rubens, Velasquez, and so forth, was intended to simulate a three-dimensional experience of the female body, gratifying the (male) viewer’s desire to see a beautiful nude from several angles simultaneously.

Created using her unique physi-digital mixed media technique, ***CorpoReal*** is an uncanny layering of shifting identities. Fontaine-Wolf’s partially reflected face appears to emerge from what could be a pink head-covering, but is, in fact, a goat’s carcass. The goat has multiple associations including sin, rampant lust, carnality, and is often paired with Venus in representations. We use “old goat” to denote a lecherous man.²⁶ This reference to sexuality appears confirmed by the presence of the orchids which float, suspended between body and carcass. Whilst in China the orchid is symbolic of an ideal of feminine beauty – delicate, elegant, fragrant – it also has a long association with virility. Its very name derives from the Greek *orchis* “testicle.” (In Middle English, it was known as bollockwort.) Its roots were used as an aphrodisiac. However, the goat in *CorpoReal Self* is a corpse which also makes this a *vanitas*. One of a series, it was inspired by the Death and the Maiden trope familiar from Renaissance print and painting culture and beyond where a young woman is pictured with an encroaching male figure of Death. Her youth, her beauty will fade.

23 See for instance Ai Weiwei’s performance *Dropping a Han Dynasty Urn*, 1995

24 <https://whc.unesco.org/en/tentativelists/6265/> accessed August 23, 2023.

25 There are plenty of discussions here about the hierarchy of porcelain/clay in relation to race See for instance, Storti, A. M. 2020. “Half and both: On color and subject/object tactility.” *Women & Performance: a Journal of Feminist Theory*, 30(1), 104–112. <https://doi.org/10.1080/0740770x.2020.1791383>

26 Macías Villalobos, Cristóbal, and Delia Macías Fuentes. 2017. “Symbolism of the Goat and Its Presence in Picasso’s Work” *Arts* 6, no. 2: 3. <https://doi.org/10.3390/arts6020003> give a good overview of goat symbolism



Owanto | *Flowers V (The Cut)* - detail

Yet this reading of preying man/innocent woman is destabilised by the mirror's position. Even if we see the hand holding it, the mirror seems to sprout from the trail of the white orchid bloom, recalling depictions of Eden's serpent to whom Michelangelo gave a woman's form.²⁷ Another origin myth of pearls: Eve's tears on her banishment from God's Garden. These religious undertones are reinforced by the work's colour palette: the pink meat for the flesh-and-blood Virgin Mary; the rich blue silk for her divine, spiritual element; the white orchid for Faith. The goat is a sacrificial creature, of course; also the scapegoat. So, who is the one suffering? Just as the orchid is both male and female, the woman is Virgin and temptress, life and death, her many shimmering facets making her ungraspable, even to herself perhaps.

These associations – flower, sexuality, girl, flesh – cohere again in *Flowers V (The Cut)* 2015 by Gabonese artist and human rights activist **Owanto**

who chose her name, used for the feminine kind, from her mother's native language – Myene.²⁸ Her practice involves sustained research into female genital mutilation/cutting, a "ritual" intended to curb female sexual desire and mark the transition from girlhood to womanhood.²⁹

Whilst not herself cut, Owanto found in an album among her late father's possessions a group of analogue 3 x 4" photographs of young women undergoing circumcision or celebrating prior. These girls, violated by the practice, were violated again when photographed – perhaps on the pretext of anthropology – some frontally and open-legged. Owanto's first reaction was to return the images to the 'forgotten drawer,' but a few days later she made herself confront them again.³⁰

Rather than contribute to the girls' further exploitation, she aimed to convey their resilience in a series.

27 See Michelangelo's fresco *The Fall of Adam and Eve*, 1510, Sistine Chapel, Rome.

28 Umansky, Valentine, 2020. "Owanto: A Thousand Voices, But Two Thousand Feet" *Art Africa* August 13, 2020

29 It ranges from a ceremonial cut to the total excision of clitoris, labia minora, and the labia majora.

30 Owanto, "The Forgotten Drawer," 2018 <https://artafricamagazine.org/the-forgotten-drawer/>

She digitised and enlarged the found photos, some to 2 or 3m tall and printed them on aluminium – a modern material – thus emphasising the custom is still current. Over 200 million girls and women alive today have been cut in the 30 countries where FGM/C is concentrated. 44 million of those are under 15.³¹ As Emily Shoyer points out, the physical weight of the aluminium, particularly at this scale, creates an artefact that can't be overlooked, in a material with connotations of strength, the operating table, or blade.³²

Owanto pierced the aluminium to excise either the girl's wound or her face and placed hand-crafted, cold porcelain flowers in the void. Unlike traditional porcelain, cold porcelain is domestic in nature (it can even be microwaved) recalling perhaps the circumstances of the cutting which is often requested by female family members. The flower – used on occasions of celebration and mourning – is a versatile symbol that reflects the respective joy and pain visible in the original photographs. It also speaks to sexual innocence which here hasn't been "taken" in the sense of "deflowering," but has nonetheless been stolen from girls/young women. By returning that metaphorical flower in physical form to the intimate site of the wound, Owanto both conceals it and commemorates a re-flourishing. (There are parallels here with Linder's use of images from pornography where she interrupts the voyeuristic gaze with carefully sited flowers).

Some researchers have described sensitivity in children through flower references for personality types: the hardy Dandelion thriving even in adversity; the delicate Orchid, easily damaged; the Tulip, between the two.³³ Whilst this may not

be Owanto's intention, her decision to use different flowers, such as camellias, poppies, throughout the series emphasises the individuality of the girls. The glorious, almost fuchsia pink of Owanto's digital veil of colour in *Flowers V (The Cut)* suffuses the image and makes it joyous. Pink, a colour associated with femininity and interiority. And its delicate, pink cold porcelain rose, shaped like female genitalia, is the symbol of love and girlhood.

Owanto's neon wall text sculpture *But only the birds in the air 2020* is the voice of Bintou, a girl from Sierra Leone who was cut. It belongs to Owanto's 'Fields of Light' neon series, from her 'One Thousand Voices' immersive sound installation with documentary film maker and art producer Katya Berger which recorded the spoken testimonies of women from 36 countries who experienced FGM/C. In hers, Bintou says, 'I have cried but only the birds in the air could hear my loud voice.' Neon – used in the confessional narratives of Tracey Emin, or poetic interventions by Tim Etchells – is here the blue of an electric sky. A colour associated with wealth and purity, a clinical colour used to deflect from thoughts of bloodshed, it allows Bintou's voice to soar.

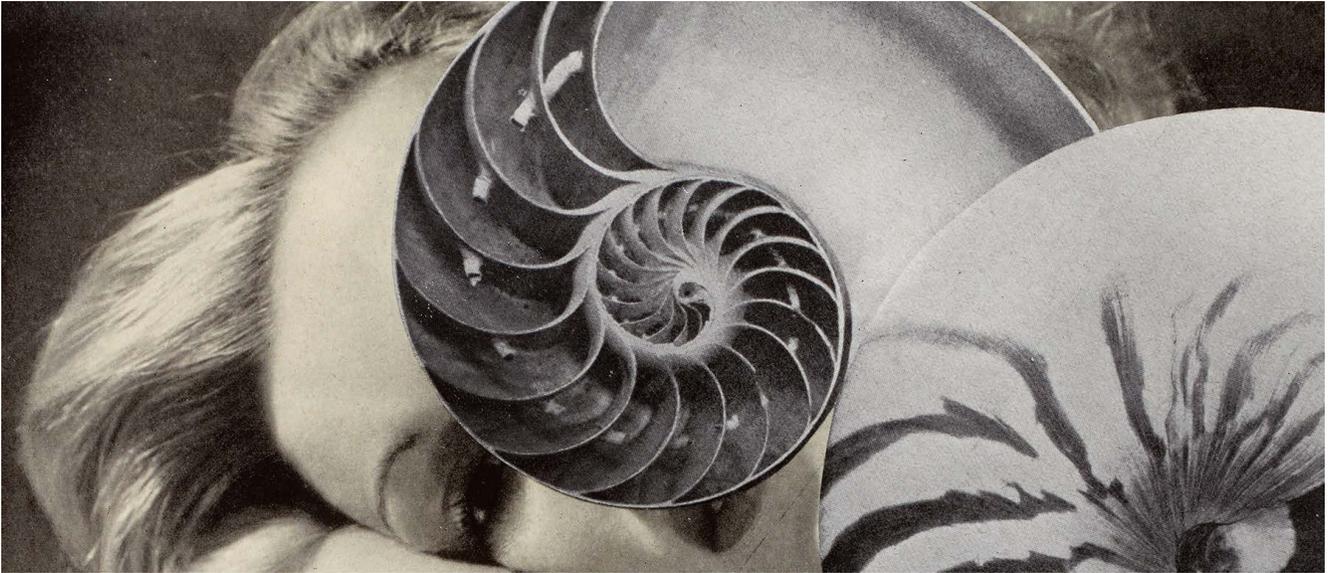
Lost : loves

The cut, the repair. Splicing. Collage and photomontage: radical experiments in political dissent by John Heartfield and Hannah Höch. One of their heirs is **Linder** who selected her **Post-Mortem Tatiana 2016** for 'Lost Girls.' It's one of a series of photomontages created after her

31 Cited <https://www.owanto.com/flowerstext> accessed August 24, 2023.

32 Shoyer, Emily, 2020. "Picturing That Which Has Not Been Imaged: The Photograph Upended in Owanto's 'La Jeune Fille à la Fleur' Series" *Postcolonial Interventions*, Vol. V, Issue 1

33 Lionetti *et al*: "Dandelions, Tulips and Orchids: Evidence for the existence of low-sensitive, medium-sensitive and high-sensitive individuals," *Translational Psychology* 8, article 24, 2018: <https://go.nature.com/2NcDvrc>



Linder | *Post Morte Tatiana* - detail

mother died in 2016 and reflects her research into Victorian spiritualist photography – which sought to fix ghosts on film – and the post-mortem photo portraits popular in Britain in the interwar years. Implicit in *post-mortem*, literally “after death,” is the act of a forensic slicing open of the body which is comparable to the act of creating a collage where images are excised. In fact, Linder’s tool is a surgeon’s Swann-Morton No. 11 blade, noted for its precision. It is also what we do in grief. We lay out our histories with our departed ones, sift through memories to choose moments across time. Reconstitute them from fragments.

Linder’s source material here can be found in two books from the 1920s and 30s: Hutchinson’s *Animals of All Countries* and, because her mother loved to dance, *Ballet Russes*. As I discover this, I remember I have the same book, looping me back to my own girlhood. Her Tatiana is ballet dancer Tatiana Riabouchinksa (1917-2000) whose obituary Linder read in 2020. Daughter to the Tsar’s banker, Tatiana was just a few months old when she and

her family were put under house arrest by Russian revolutionaries. They would likely have been executed, had the family servants not helped her mother flee with the four children. They travelled across Russia, half-starving, eating snow when they had no food.³⁴ Spotted dancing in Paris by Balanchine, Tatiana would join the Ballet Russes at 15 and as one of its ‘baby ballerinas,’ become an internationally celebrated ballet star in the 1930s and ‘40s. Tatiana’s story ended well. She would open a ballet school in Beverly Hills in 1950, her dancing celebrated for its effervescence.

In *Post-Mortem Tatiana*, Linder disrupts the impossible perfection of her subject – a perfection made all the more remote because the dancer is captured in black-and-white – with a prominent shell motif.

The latter recalls Linder’s earlier photomontage *Inflora*, 2013 made after her father’s death from a stroke when she was artist in residence at Tate St Ives and ‘the shell motif was uppermost in my mind!’³⁵ There is something so moving in this

34 See Interview with Tatiana Riabouchinska in Meylac, Michael. Transl. Rosanna Kelly, 2018. *Behind the Scenes at the Ballet Russes* London and New York: IB Tauris: 67-68.

35 Linder, 22 August 2023 email to Marie-Anne Mancio

repetition: inevitably a current grief recalls a previous loss. A motif is inherited. And, of course, there is something dissonant in the way Linder's photocollages reverse the typical background-foreground elements of an image. Here a shell that might be underfoot is enlarged, obscuring most of Tatiana's features.

Marie Harnett also mines background detail for foreground. **Harnett's exquisite pencil drawing on drafting film 'Are You Pretending?' 2022**, is a tiny 10.1 x 9 cm. You creep up on her, peer at a young woman pausing, her feet touching the edge of a boundary in an anonymous space. Just you and her. She could be in her own empty back yard, or at the threshold of an enclosure. Her stillness is compelling. Is she watching? Waiting for someone? Preparing to do something? Seen in profile, her facial expression is difficult to read. There's something of the 1960s about her; a sort of Judy Geeson/Pauline Boty blonde. Or Cindy Sherman's *girl in the library*, *Untitled Film Still #13*, 1978, out in the open air.

The image will have begun as an actual film still, though what we see in Harnett's practice is never pure replication. I am reminded again of the act of gathering intelligence: learning to look beyond the focal point of a photograph, zooming in to see the overlooked detail in the background because that is where the real story lies. This has become increasingly evident on social media: the influencer who failed to clear their drug paraphernalia from a sink counter; the reflection in a shower door that inadvertently reveals a nude.

Harnett's drawings are richly detailed, executed over a two-to-three-week period. It's a portable medium; as she says, 'I have travelled the world

and had my studio, for lack of a better word, in a little case, and that is all that I have needed.'³⁶ Drafting film is a more recent choice for her (prior to 2020 her works were on paper) and it renders a slicker surface, something closer to a photograph. Yet there is also the vulnerability of the pencil line to erasure. As if this woman, already so small, could be made to disappear. Despite all that, though, she appears to be solid, gathering her forces. Which is what survival experts say we should do if we're lost: stop, don't panic, take stock. Listen for clues in the sounds around you. Only move forward if you are absolutely sure which way to go.

Roxana Halls has her own long-standing engagement with cinema. She has made several paintings referencing Powell & Pressburger films and **Halls' *Sleepwalking* 2010**, originally part of a series 'Unknown Women,' recalls 'A Matter of Life and Death' and the switch between black and white and colour and what's "real" and what isn't.³⁷ The smaller circle in colour with the empty bed might appear to be the reality, and the surrounding grisaille world the dream; except the opposite is true, and the viewer is forced to search for the sleepwalking woman in this strange, monochrome world whose structure is inspired by the outer panels of Bosch's *Garden of Earthly Delights*, 1490-1500.

She can be found in each quarter: north, just above the coloured circle at the start of a path to the forbidding structure in the distance – an old fort by the sea in England's Kent, only accessible by walkway at low tide; east, entangled in what could be an American regionalist painting of a wood; south, passing through an underground grotto, almost indistinguishable from the stalagmites; and west, in the tiny figure entering the Arctic arena of the Northern lights. Selected for 'Lost

36 Harnett, Marie, 2022. *New Arrivals* audio interview with Senior Curator Stephanie Straine, National Galleries of Scotland podcast, March 21, 2022.

37 Halls, Roxana in a message to Marie-Anne Mancio, August 2023



Tracey Moffatt | *Brother was Mother* - detail

Girls'; *Sleepwalking*, emphasises the journey, the mammoth search and longing for home.

Home is also the context for ***Brother Was Mother* (1983), 1999, a lithograph by indigenous Australian artist Tracey Moffatt** and part of her extraordinary 'Scarred for Life II' series. Growing up in the 1960s, Moffatt started photographing aged 13, inspired by the media. Her series parodies Life magazine in its format, every scenario based on a true story recounted to her by friends about their childhood tribulations. Moffatt has said that the images seem so ordinary they don't even look like art and their success took her by surprise. Everyone has a tragic tale to tell that they couldn't wait to communicate with her.³⁸

Her open-ended tragi-comic narratives seem instantly familiar in their domesticity, and at first glance the perspective of time and a nostalgia for period (the clothing, the hairstyles) may soften the trauma. They question how memory works: whether what felt like a tragedy through a teenage lens is funnier now with hindsight and maturity. But at the series' heart are darker moments of parental

abuse: neglect, violence, bullying. Whilst the 1960s and '70s were periods of great change in Australia – including the recognition of citizenship for Aboriginal people after a 1967 referendum; the 1974 opening of refuges for women fleeing domestic violence; in 1973, an equal minimum wage for men and women – racism, misogyny, and homophobia didn't disappear. Moffatt's work often looks at the expectations to conform to gender roles. Her *Doll Birth*, 1972, 1994 has the caption: 'His mother caught him giving birth to a doll. He was banned from playing with the boy next door again.' Beneath the deadpan phrasing and humorous visual, lies an untold narrative of separation from a friend, even a rift between neighbours, and the suppression of other 'queer' behaviours. Likewise, Moffatt's ***Piss Bags*, 1978** also from 'Scarred for Life, II' 1999 about two boys locked in a van and having to pee into their crisp bags whilst their mother is having her extra-marital affair, speaks of children in dysfunctional nuclear families, forced to keep adult secrets.

As we laugh, it's easy to forget that those acts of attempted socialisation or rejection that occur in

38 Moffatt, Tracey, 2001. Interview with Michael Cathcart, Arts National, ABC Radio, Melbourne, 9 Jan 2001.

the familial context which may be psychologically wounding can be literally life-threatening in other contexts. When re-enacted in the adult world, *Brother Was Mother's* cross-dressing childplay might mean persecution, arrest, forced re-education, disappearance...

Women and children go missing daily all over the world. The numbers are terrifying: people of colour are particularly impacted because their cases are less likely to be reported in the media or prioritised by police. Of the 276 girls abducted from their school in Chibok by Boko Haram, almost 100 are still missing.

Specially conceived for 'Lost Girls,' **Roxana Halls' *Laughing While Ascending*, 2023** proposes a joyous alternative to lost girls' whereabouts. It is the latest in one of Halls' most renowned series of paintings, 'Laughing While,' 2012 onwards. The series typically depicts women engaged in transgressive acts that interrogate encultured norms around femininity. These women are always active subjects, often breaking propriety just by eating messily, causing damage, or laughing out loud. Halls cites Hélène Cixous' retelling of the Chinese general Sun Tse 'who decapitates a group of women he is trying to train as soldiers, so disconcerted, so disgusted is he by their persistent laughter and refusal to take his orders seriously. This resonates with me deeply. Acts of political resistance come in many forms and when I paint images of women laughing, eating, reclining, reading, or simply looking, I am always cognisant of the fact that the most seemingly innocuous actions can be subversive.'³⁹

The work's title contains multiple meanings: "ascending" is literal; an action that requires physical

and mental effort. It evokes Ascension – holy figures carried to heaven by angels – but this trio is far too full of life to be dead; though maybe their enforced circumstances have been transcended. There's also an implication in "ascending" of that invisible social ladder. One ascends in importance. Perhaps, as Halls has suggested, these girls embody the hopes their parents held when they embarked on their journeys: that one generation's struggle will benefit future generations.⁴⁰ And also the fears. Praise for this risk-taking behaviour – seeking to climb higher still, or sitting, hands thrown up in the air in magical balancing acts – is too often reserved for boys. Something Berthe Morisot intuited in her painting *In the apple tree*, 1890.

It has been said that if you're lost, you should climb a tree. High up, you'll have an overview of your terrain, the better to orient yourself. But this advice has been debunked. Climb a tree, and apparently all you'll see are more treetops. Worse, you may fall, as few uppermost branches are strong enough to support an adult's weight. The girls in *Laughing while Ascending* are certainly high, high up. Above the mist, playing gleefully while the sun rises. Perhaps they've been playing through the night. Safe from whatever adult chaos and danger await below.

Lost: *rapt, absorbed by*

Lost: *no longer possessed or retained by*

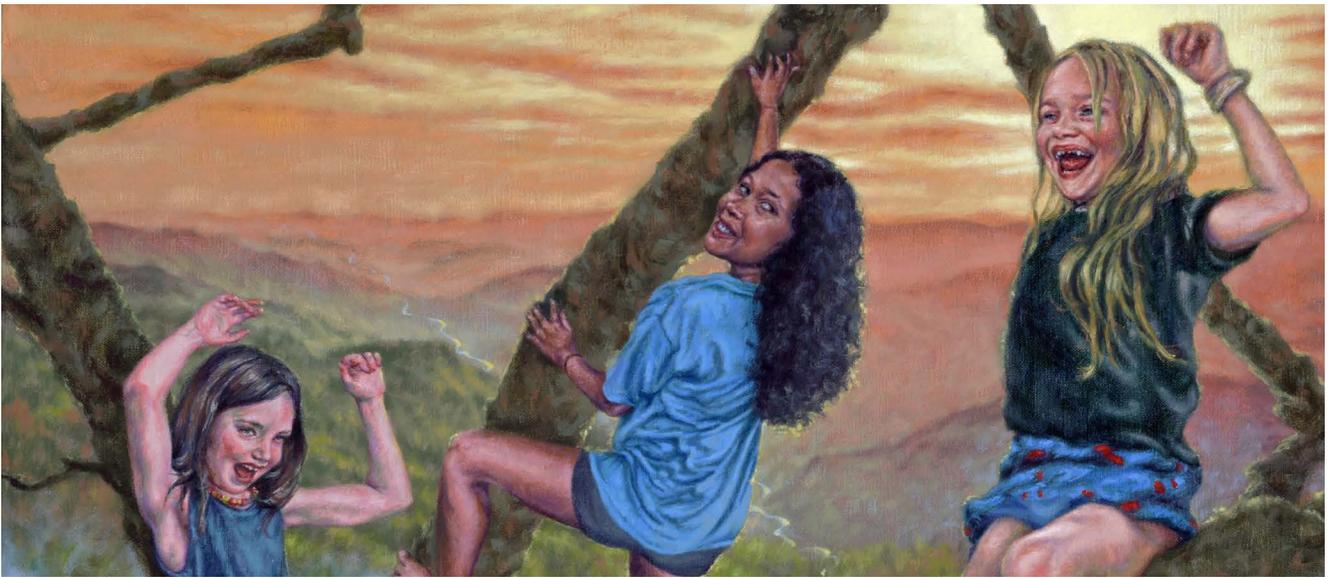
Lost: *no longer wanting to be found*

Marie-Anne Mancio, September 2023

Marie-Anne Mancio trained as an artist in performative practice prior to her D. Phil *Maps for Wayward Performers: feminist readings of contemporary live art practice in Britain* and M.Phil

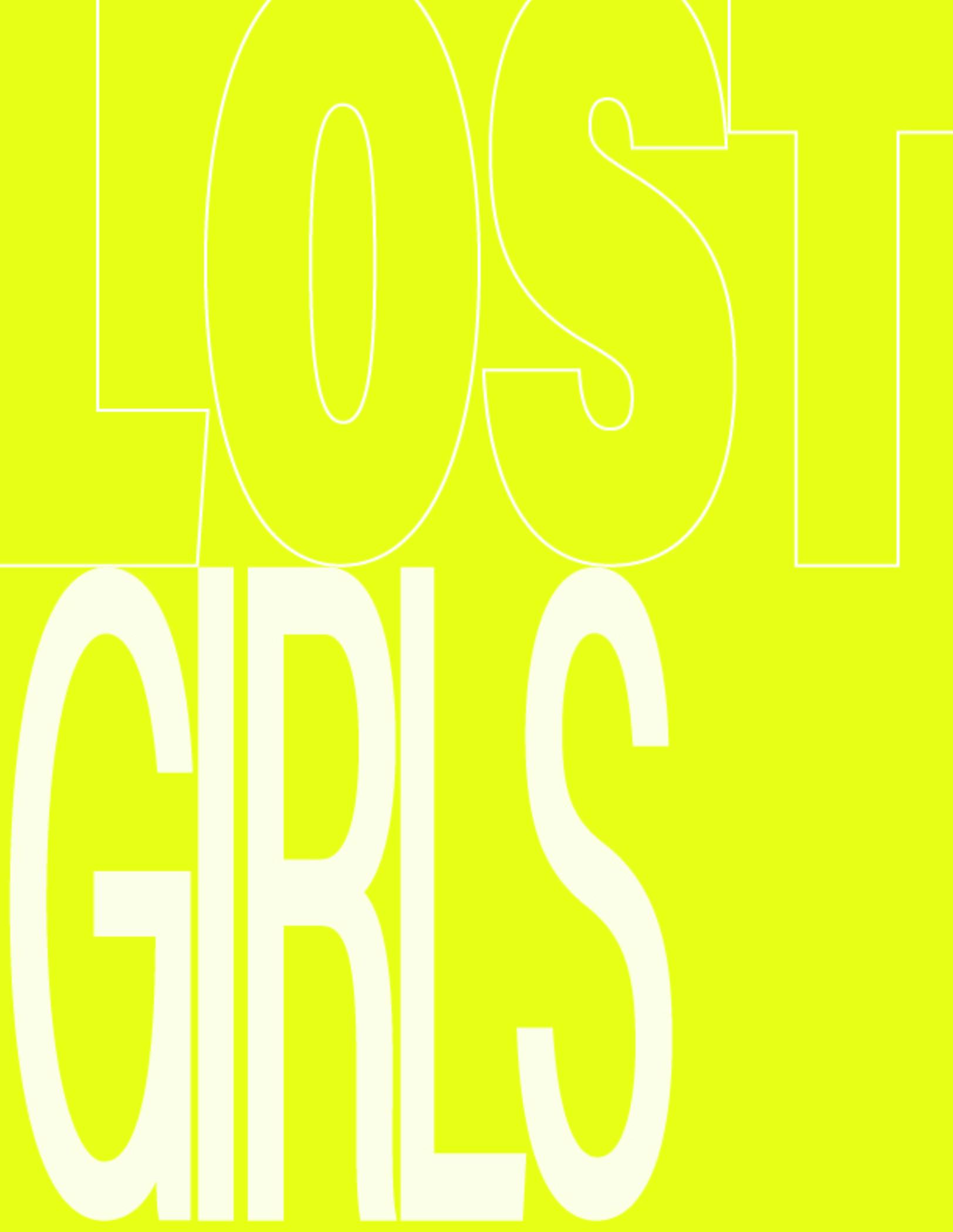
39 Conversations with Roxana Halls. See Cixous, H. (1981). "Castration or decapitation?" (Trans. A. Kuhn). *Signs: Journal of Women in Culture and Society*, 7(1), 41–55

40 Conversations with Roxana Halls, August 2023.



Roxana Halls | *Laughing While Ascending* - detail

Creative Writing [Distinction]. A Founder Member and co-Director of InFems art collective, her text artworks include: *Chameleon* for House of Herrera and *Lieder für Sexarbeiterinnen in einer Berliner nacht*, Haus Kunst Mitte, Berlin. Prior exhibited works include: for Praxis & James Franco's Museum of Non-Visible Art and Proboscis-commissioned *An A-Z of The Ting: Theatre of Mistakes*. Her historical novel *Whorticulture* explores her interest in migration, flower symbolism, sexuality, and sexwork. Marie-Anne writes and lectures internationally (Tate, Dulwich Picture Gallery, Arts Society, HENI, ACE tours, Hotel Alphabet) on art and curates. She is represented by Sabhbh Curran @Curtis Brown.



LOOSERS

GIRLS

FLOWERS GALLERY LONDON

AI WEIWEI

CAROLINE COON

LINDER

MAGGI HAMBLING

MARIE HARNETT

NÁDIA DUVALL

OWANTO

PAM HOGG

PENNY SLINGER

PETER HOWSON

REBECCA FONTAINE-WOLF

ROXANA HALLS

TRACEY MOFFATT

TEWODROS HAGOS

AI WEIWEI



Plate with Flowers | 2014 | Porcelain | 6.5 x 45 x 45 cm | Unique variation from a total production of 204 similar works | £50,000

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

“No matter the extent of efforts dedicated to the welfare of women and children, it consistently falls short of sufficiency. It is impossible to contemplate the prospects of humanity's future without their presence. In reality, irrespective of the ravages of war, poverty, and environmental upheavals, the most profound repercussions are endured by women and children. When assessing the contemporary level of civilization within our society, there exists a sole criterion: the capacity to safeguard and nurture the health and well-being of women and children.”

Ai Weiwei

A global citizen, artist and thinker, Ai Weiwei moves between modes of production and investigation, subject to the direction and outcome of his research, whether into the Chinese earthquake of 2008 or the worldwide plight of refugees and forced migrants. From early iconoclastic positions in regards to authority and history, Ai's production expanded to encompass architecture, public art and performance. Beyond concerns of form or protest, Ai now measures our existence in relation to economic, political, natural and social forces,

uniting craftsmanship with conceptual creativity. Universal symbols of humanity and community, such as bicycles, flowers and trees, as well as the perennial problems of borders and conflicts are given renewed potency through installations, sculptures, films and photographs, while Ai continues to speak out publicly on issues he believes important. He is one of the leading cultural figures of his generation and serves as an example for free expression both in China and internationally.

CAROLINE COON



Another Garden of Love 1 | 2018 | Pencil on paper, framed | 50 x 66 cm | £5,000

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

"This drawing is an expression of rage and despair provoked by horrors beyond understanding: in the 21c we apparently cannot prevent terrifying conflicts from which people flee in their thousands, often out of necessity leaving their children behind. What we can do is mitigate suffering. Art can be our conscience witnessing the worst that happens on Earth. Support for the essential, humanitarian work done by War Child in caring for children gives us hope for the future."

Caroline Coon

Caroline Coon, inspired by feminism and the politics of sexual liberation makes unique mostly figurative paintings that contest binary notions of gender and oppressive patriarchal values. Her works cover a variety of subjects including beachgoers, intersex people, sex workers, football players, still lives and urban landscapes. All are united by Coon's unwavering rebellion against the status quo.

LINDER



Post-Mortem: Tatiana (i) | 2016 | photomontage. framed | 42.5 x 37 cm | £ 6,500

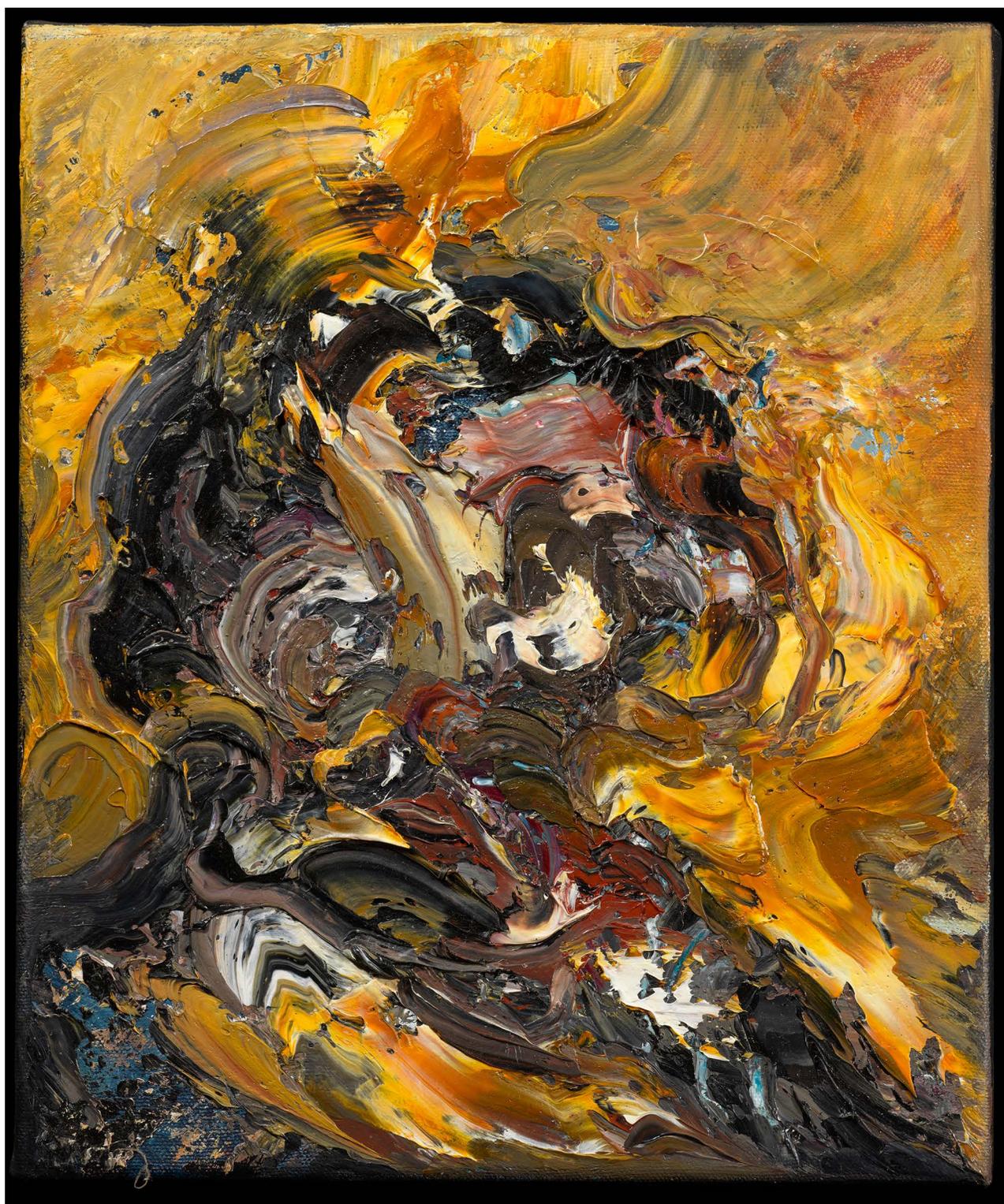
For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

This encounter with death and the compulsion to document it coincided with Linder's growing interest in Victorian spiritualist photography, and the ways in which nineteenth-century technologies became embroiled with death and its images... glamorous black-and-white images of female stars of the Ballets Russes, obscuring their faces with shells and sea creatures lifted from nature encyclopaedias... Linder's bodies emanate alien forms: shells, sea creatures, roses. The artist becomes medium, 'a sort of camera,' mixing (and remixing) messages, metaphors and matter to create new images in which these women's bodies are reimagined not as passive vessels, but as active producers, dispensing images from their orifices, and disrupting the conventional codes of glamour and pornographic imagery.

Linder (b.1954, Liverpool, UK) is known for her photography, radical feminist photomontage, and confrontational performance art. Emerging from the Manchester punk and post-punk scenes in the 1970s, Linder focuses on questions of gender, commodity and display. Her highly recognisable photomontage practice combines everyday images from domestic or fashion magazines with images from pornography and other archival material. Cut and montaged by hand using a scalpel and glue, the juxtapositions recall a rich art history harking back to Hannah Hoch and the Dadaists. Solo exhibitions include 'A Dream Between Sleeping and Waking' at Charleston House (2022-2023),

Lewes; 'Linderism' at Hatton Gallery, Newcastle (2020-2021) and Kettle's Yard, Cambridge (2020); 'The House of Fame: Convened by Linder' at Nottingham Contemporary, Nottingham (2018); Tate St. Ives, Cornwall (2013); The Hepworth Wakefield, Wakefield (2013) and Musée d'Art Moderne de a Ville de Paris, Paris (2013). Linder's work has been included in group exhibitions at including the current Liverpool Biennial; Tate Modern; Australian Centre for Contemporary Art; Museum of Modern Art; and Museum of Contemporary Art Chicago. In 2017, Linder was awarded the Paul Hamlyn Foundation Award.

MAGGI HAMBLING



Victim XXXIX | 2015 | 30.5cm x 25.5cm | Work donated by the artist and Frankie Rossi Art Projects | £10,000

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

“Any one of the ‘lost girls’ stories is profoundly heart-breaking. Here is a chance to help mend those hearts.”

Maggi Hambling

Maggi Hambling (b. Sudbury, Suffolk 1945) is a contemporary British painter and sculptor. Hambling studied first at Cedric Morris' and Arthur Lett-Haines' East Anglian School of Painting and Drawing, before going to the Ipswich (1962-64), Camberwell (1964-67) and Slade (1967-69) Schools of Art. In 1980 she was invited to be the first artist in residence at the National Gallery, London. Hambling's work has been the subject of many solo museum exhibitions since 1980, including two solo exhibitions at The National Gallery in London, in 1981 and 2014 respectively; solo exhibitions at the National Portrait Gallery in 1983 and 2009. Other significant museum exhibitions include The Yale Center for British Art, New

Haven, USA (1981), the Yorkshire Sculpture Park (1997), The Lowry, Salford (2009), Walker Art Gallery, Liverpool (2009), The Fitzwilliam Museum, Cambridge (2010), Winchester Cathedral (2013), The Hermitage, St. Petersburg (2013), Somerset House (2015), The British Museum, London (2016) The Jerwood Gallery (2018), CAFA Art Museum, Beijing (2019) and Gainsborough's House (2023). Hambling's work is held in many important private and public collections including in the UK Tate, National Portrait Gallery, British Museum and, outside the UK, CAFA, Beijing, and the Metropolitan Museum of Art, New York. Maggi Hambling : Maelstrom opens at Frankie Rossi Art Projects in London on 5 October.

MARIE HARNETT



Are You Pretending? | 2022 | Pencil on drafting film, framed | 10.1 x 9 cm paper size | 27cm x 25cm | £5,000

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

"I hope this work brings a sense of peace and stillness; an undefined paused moment in which to gather strength. A woman, so easily overlooked, watching and being watched. It is both isolated and intimate; it brings forth a sense of home but can also feel like we're witnessing something temporary and fleeting. It feels like the moment before, or after something. But overall, I hope, it embodies a quiet strength."

Marie Harnett

Marie Harnett is known for her highly detailed and intricate drawings of film stills. Her work explores the themes of human interaction and intense emotion. Solo exhibitions include Cristea Roberts Gallery, London (2021, 2017), Galleria Bonomo, Rome (2014). Her group exhibitions include "New Arrivals" at the Scottish National Gallery of Modern Art, Edinburgh (2021), "Last Year in Marienbad: A

Film as Art" Bremen Kunsthalle (2015) and "Beyond Reality: British Painting Today" Galerie Rudolfinum, Prague (2012). Harnett's works are in public and private collections including the the Museum of Modern Art, New York; National Galleries Scotland and the British Museum. She lives and works in London.

NÁDIA DUVALL



Lost Girls | 2023 | 3D wall work, old suitcase on napa, led light, paint skin, 3D pen, suitcases 1.12, lenticular photography, media player, speakers, metal, acrylic glass, tempered mirrored glass, acrylic mirror, wood, sound, AI | 73 x 51 x 18.5 cm | £8,500

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

"I am a bug on a permanent journey. A lost girl with suitcases full of nothing, but heir to a full voice."

Nádia Duvall

Nádia Duvall, born in 1986 in Alicante (Spain) but of Luso-Algerian origin, is an artist and researcher whose work reflects multiple auto-biographical, social and political issues with deep philosophical reflections through the use of multiple media, such as sculpture, painting, video, performance, literature and cinema. With a PhD in Fine Arts from the Faculty of Fine Arts (2023), University of Lisbon, the artist investigates the demultiplication of personality as a symptom of our contemporaneity. Duvall has won multiple awards such as the BANIF Painting Revelation Award (2008), Art, Science and

Technology Award/Bursary with her innovative technique of making Skin-Paintings inside swimming pools, Young Creators Award from the National Centre for Culture of Portugal (2016), the Young European Creation Award from the Amadeo de Souza-Cardoso Museum (2019), FCT PhD Scholarship from the Foundation for Science and Technology (2019-2023) and Merit from the Luxemburg Art Prize (2022). Duvall is the creator and director of the publishing house Multiple Skins Editions. The artist is currently represented by FOCO Gallery in Lisbon, Portugal.



ONLINE

With the Desert in My Eyes III | 2021 | Ink skin, 3d pen, anti-bird spikes, acrylic glass, mirror, wood, fabric tape | 101 x 81 x 37 cm | £8,500

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.



ONLINE

Twilight of the Birds I | Pen and watercolour on paper | 19.5 x 28.5 cm | £1,500

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

OWANTO



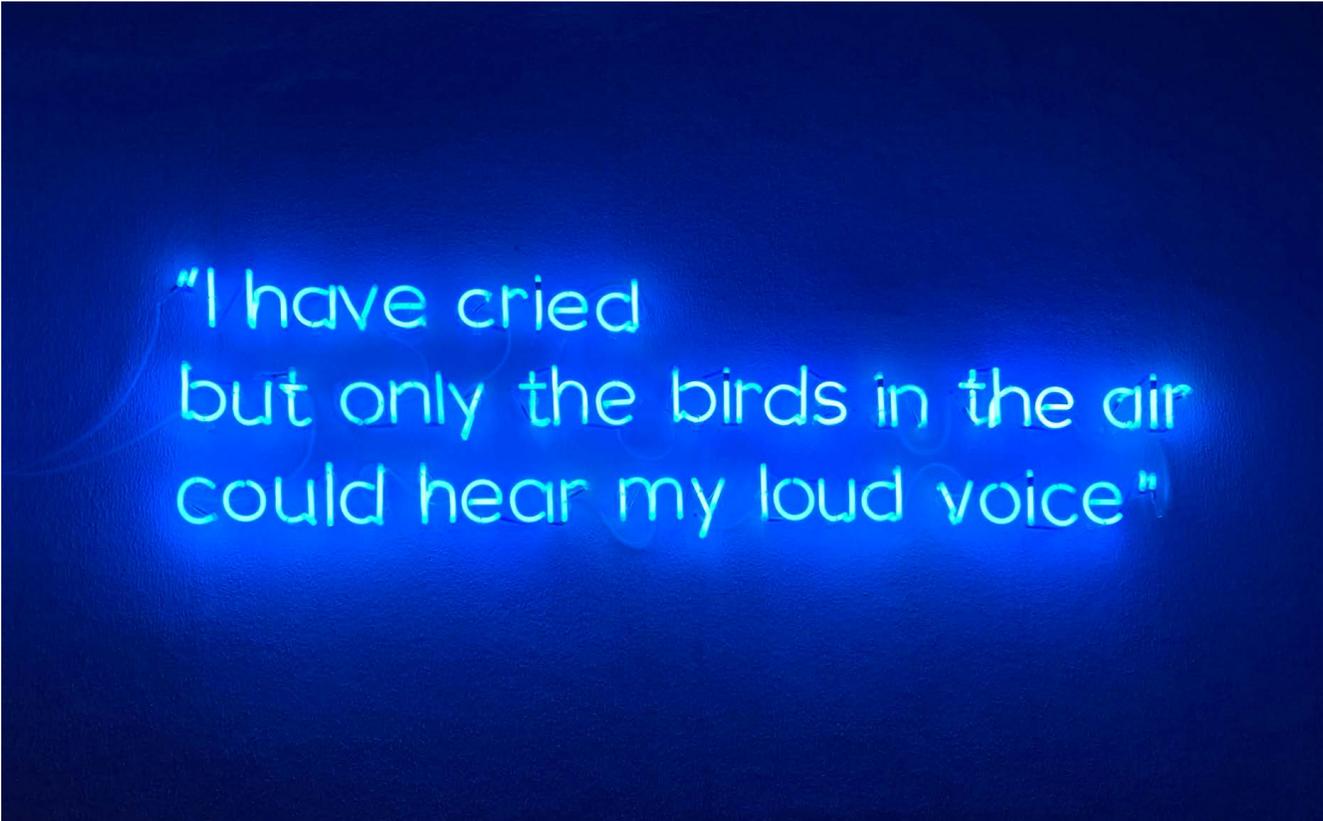
Flowers V (The Cut) | 2015 | Cold porcelain flower on aluminum UV print | 125 x 91 x 17 cm | Edition of 4 + 1 AP | £14,000

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

"It is a privilege to raise funds to help secure some protection and access to education for Lost Girls in conflicts, on the occasion of this Day of the Girl. May these enlightened words bring light to darkness."

Owanto

Owanto is a multi-cultural Gabonese artist whose multidisciplinary practice emerges from a 30-year career, a practice that enables her to engage with consciousness through the notion of memory, both personal and collective. In 2009, Owanto represented the Republic of Gabon at the 53rd Venice Biennale with a solo show entitled *The Lighthouse of Memory - Go Nogé Mènè*, being the very first artist from Central Africa to exhibit solo in a National Pavilion. Some of the most important recent exhibitions are: *Flowers Forever* (Kunsthalle München), *Rock My Soul II* (curated by Eva Livijn and Sir Isaac Julien), *Essence and Resilience* (14th Edition of the Dak'Art Biennale), *Un.e Air.e de famille* (Paul Eluard Museum, Paris), *Reclaiming and Making: Art, Desire, Violence* (Museum of Sex New York), *One Thousand Voices* (Zeitz MOCAA, South Africa), *Material Insanity* (MACAAL, Morocco), *One Thousand Voices* (MADRE, Italy), *All Things Being Equal...* (Permanent Collection of the Zeitz MOCAA), *Dance with Me* (LagosPhoto Festival), *AKAA* (Art Fair Paris with Voice Gallery), *1:54* (Contemporary African Art Fair, London), *Earth Matters: Land and Material in the Arts of Africa* (Smithsonian National Museum of African Art and Fowler Museum UCLA).



"I have cried
but only the birds in the air
could hear my loud voice"

ONLINE

But only the birds in the air | 2020 | Neon wall text sculpture | Edition 2/ 3 + 1 Artist Proof | 40 x 178 cm | £ 14,000

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

*"I read the title Lost Girls,
and heard her voice.*

Bintou.

It is engraved on my heart.

'I have cried but only the birds in the air could hear my loud voice'.

*Bintou is from Sierra Leone and is one of the many young victims of
Female Genital Mutilation..*

*Bintou symbolizes the wounded, abandonment, despair and trauma of
the lost girls — the war child.*

Today, in this space, we hear her cry."

Owanto

PAM HOGG



Lost on the Highway | 2023 | Handpainted C Print , framed | 50 x 60 cm | £1,500

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

"Resurfacing from times of devastating personal loss, creative hiatus and ill health, I rediscovered an image I'd previously connected with, but in a new light envisaged her now with the power of a woman's instinct, this time on a rollerball with her gently drooping antennae on search and on guard. It ignited a series of "Paradise" artworks. One of these was titled "Lost on the Highway", a journey of lost souls, seeking out, connecting and bonding with each other. When I heard of the InFems project, and was asked if I had something I could offer to help the plight of women and girls all around the world, it felt predestined for The Lost Girls exhibition and War Child, a charity I have contributed to for many years."

Pam Hogg

Pam Hogg's work has changed the traditional concepts of femininity since she began in the early 80s. Fearless, inventive, and provocative are words describing both her distinctive designs and her own iconic persona. From the heart of London's post-punk movement in the 80s, Hogg caught the attention of Clubland, with her bold, self-produced designs. Her early collections were stocked in Harrods, Harvey Nichols, Bloomingdales along with stores in Paris, Italy and Tokyo. But it was from her infamous Hyper Hyper Boutique in London's Kensington High Street that presented the

opportunity for her first catwalk show in 1985. Since then she has broken archetypes and boundaries. Debbie Harry, Siouxsie Sioux, Bjork, Kylie Minogue and Paula Yates were all ambassadors of her iconic skin-tight designs. Her band, Doll, opened for Blondie in 1993 and The Raincoats in 1994. Pam Hogg continues to create, direct, produce and style her collections, shown each season at London Fashion Week. Her clothes are requested by artists and celebrities like Kate Moss, Lady Gaga, Rihanna, Taylor Swift and Beyonce.

PENNY SLINGER



Lost and Found - The Ravages of War | Original Collage - wooden box with glass . contains collage elements, both 2 and 3 dimensional | 10 x 8 x 3" | £8,000

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

"I sought to create the climate of war, the guns, the uniforms, the death and loss in my photo collage. From this environment a child's hand reaches up. It is as if it is clasping at the nothingness, thereby symbolizing the sense of loss. It resembles the image of a hand of a survivor, reaching up through the rubble of destruction. It is also reminiscent of the clenched fist which represents revolution, solidarity and fighting back against oppression."

Penny Slinger

Penny Slinger (b. 1947, London, UK) is a Los Angeles-based artist who has been exploring feminism, eroticism and mysticism in her art for over fifty years. Her early work was inspired by Surrealism, she went on to study and incorporate Tantra into her life and work. She continues to work in many mediums including collage, photography, drawing, sculpture/assemblage, performance arts and video, focusing on the liberation of the feminine. She is currently represented by Blum and Poe, LA and Richard Saltoun, UK.

PETER HOWSON



Boat People | 2023 | 30.5 x 58.5 cm | oil on canvas Titled | £12,000

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

"I first started working with the "War Child" charity towards the end of the civil war in Bosnia. I know war, witnessing the horror while I was official British war artist in 1993 in Bosnia. My work for "Lost Girls" is called "Boat People". It is a simple statement, and the location could be anywhere today in this chaotic and savage world."

Peter Howson

Peter Howson (b 1958) has established a formidable reputation as one of his generation's leading figurative painters. Many of his works derive inspiration from the streets of Glasgow, where he studied and currently resides. Renowned for his penetrating insight into the human condition, and his heroic portrayals of the mighty and meek, he was commissioned by the Imperial War Museum to record the conflict in the former Yugoslavia in 1992, and appointed official British war artist for Bosnia in 1993. Howson's experiences of abuse and his conversion to Christianity have moulded his view of the world and afforded him an affinity with those who are classed as somehow 'on the edge'. His ability to speak to those on the margins is proof of his enduring skill at capturing the maverick, the excessive, the side-lined and the non-conformist. In 2023 Howson was the subject of a major retrospective at the Edinburgh City Art Centre, *When the Apple Ripens: Peter Howson at 65*. His work is represented in numerous public collections internationally.

REBECCA FONTAINE-WOLF



CorpoReal Self | 2023 | Acrylic and vinyl on aluminium . Framed | 50 x 60cm | £3,000

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

"The work I make reflects on the physical, social and emotional realities of womanhood in this digital age; realities which are amplified and distorted in the face of war. The singular figure is simultaneously empowered and vulnerable, full of life giving potential as well as being acutely aware of her own mortality.

The pieces created for 'Lost Girls' reflect on the dualities inherent in female symbolism through the use of physi-digital processes. These serve to explore the complexities and dissociative effects of contemporary digitised society on self-image and identity."

Rebecca Fontaine-Wolf

Rebecca Fontaine-Wolf is an interdisciplinary artist who works primarily with self-portraiture. Through this subjective lens she reflects on her lived experiences of womanhood and the mediated relationship to the body and self-image as experienced in contemporary digitised culture. Her themes and imagery are inspired by art history, mythology and the occult. She is a co-founder and co-director of Infems Art Collective and former vice president to the Society of Women Artists (UK). Fontaine-Wolf studied at the UCA (2000-04) and was awarded the Chelsea Arts Club Trust Award

Grant to complete her MFA at the University of the Arts London (2013- 15). She has exhibited widely in museums and galleries in London, Berlin and Lisbon; In 2019 she was featured in Hauser & Wirth's 'Herstory' Series, and in 2022 Fontaine-Wolf was commissioned by Carolina Herrera to produce her first NFT for international women's day. Fontaine-Wolf's work can be found in public and private collections in the UK and internationally including the Standard Chartered Bank and the Norlinda and José Lima collection held at the Centro de Arte Oliva.



ONLINE

Bloom | 2023 | Original work on aluminum | 168 x 100cm | £8,000

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.



ONLINE

La Petite Mort | 2023 | Original work on aluminum | 80 x 200cm | £7,500

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

ROXANA HALLS



Laughing While Ascending | 2023 | Oil on Linen, framed | 50 x 60 cm | £7,000

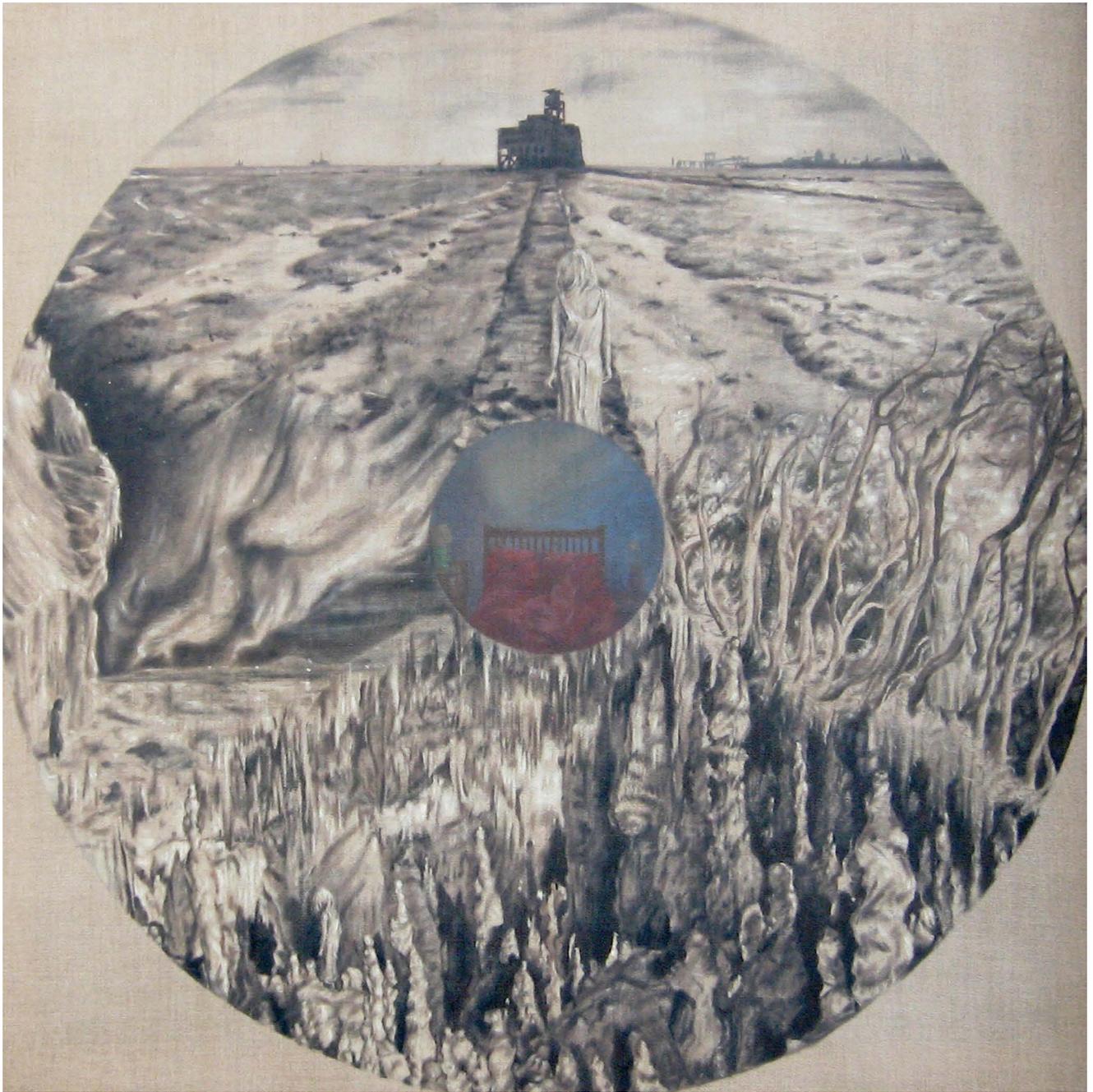
For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

"In much of my work, female protagonists resist coercion and control in unexpected ways. Tragically, in conflict-ridden nations, the threats to the safety, freedom and education of girls are predictably grave. No child escapes the impact of war, but the risks faced by girls, compounded by their gender, are particularly complex and profound. Those who strive to mitigate these risks warrant all possible support and I'm honoured to offer mine in exhibiting in 'Lost Girls' for War Child."

Roxana Halls

Roxana Halls is a London-based figurative painter who is widely celebrated for her images of laughing wayward women. Frequently employing a wry humour to foreground her unsettling narratives, Halls' paintings depicting female impropriety reflect on the interplay of gender, class, sexuality and spectatorship. Her work considers how self-surveillance circumscribes the repertoire of legitimate actions available to women and subverts these internalised rules of conduct. Halls' many solo exhibitions include her first institutional exhibition,

"Die Augen der Roxana Halls" held at Haus Kunst Mitte, Berlin in 2023, and at the National Theatre, London in 2009. Her work has been included in group shows worldwide, most recently in Face to Face: A Celebration of Portraiture at Marlborough Gallery, London. Halls is co-director of InFems Art Collective. A multiple award-winner, her work is held in numerous private and major UK permanent collections, including the Scottish National Portrait Gallery and The Science Museum, London.



ONLINE

Sleepwalking | 2010 | Oil on Linen, unframed | 122 x 122 cm | £9,500

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.



ONLINE

The Suitcase | 2000 | Oil on Canvas . framed | 46 x 61 cm | 2000 | £6,500

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

TRACEY MOFFATT



Tracey Moffatt

Brother was Mother, 1983

While their parents were out, his brother dressed as his mother.
For a split second he really thought that brother was mother.

Brother was Mother (1983), 1999 | Offset Lithograph. framed | 95 x 74 cm | Edition of 60 and 10 APs | £11,800

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

'Scarred for life I' and 'II' are unusual in Moffatt's oeuvre because of the captions. While the words are compelling, they don't explain the images, indeed they tend to add to their enigmatic nature as though more information is a further dead end. This works directly against the received notion of photographic captioning as necessarily directing understanding. In 'Scarred for life' the intricate webs of thought, action, word and image capturing the chasm of ongoing trauma are presented. Moffatt has said that this series may be a continuing project as 'everyone has a tragic tale to tell'

Tracey Moffatt is one of Australia's most renowned contemporary artists, both nationally and internationally. Working predominantly in photography and film for over three decades, Moffatt is known as a powerful visual storyteller. The narrative is often implied and self-referential, exploring her own childhood memories, and the broader issues of race, gender, sexuality and identity. Moffatt has held over 100 solo exhibitions of her work in Europe, the United States and Australia.

Her films, including *Nightcries – A Rural Tragedy*, 1989, and *Bedevil*, 1993, have been screened at the Cannes Film Festival, the Dia Centre for the Arts in New York and the National Centre for Photography in Paris. Tracey Moffatt presented Australia at the 57th Venice Biennale in 2017 with her solo exhibition *MY HORIZON* in the Australian Pavilion, curated by Natalie King. Moffatt has exhibited in numerous national and international art exhibitions and film festivals for three decades.

TEWODROS HAGOS



Fragile 12 | 2023 | Acrylic on canvas | 100 x 80 cm | £14,000

For works shipping from the UK and EU, value-added tax (VAT) is included in the list price. Import taxes may apply. Shipping costs will be shared upon request.

In his latest series of paintings, Ethiopian artist Tewodros Hagos celebrates the power, beauty and resilience of women. Since November 2020, the artist's home country has been wrought by an ongoing civil war that has had devastating impacts on the local communities, especially women who are frequently reported as the victims of abuse. However, rather than choosing to portray suffering and hardship, Hagos seeks to convey his subjects as complex, emotional individuals who are at once proud and vulnerable. 'I am interested in exploring how our perception of women is limited by cliched understandings of what a woman is or should be,' says the artist.

Tewodros Hagos (b. 1974, Addis Ababa), graduated from Addis Ababa University School of Fine Arts and Design in 1995. Hagos' work is often inspired by contemporary journalistic imagery as he explores the many layers of social injustice experienced by migrants. In 2021, Hagos received the second prize award from the Ethiopian Ministry of Culture

following his award in 2017 of the prestigious "Chevalier of France's Order of Arts and Letters" from the Culture and Communication Minister of France. Tewodros Hagos' work has been exhibited worldwide and can be found in many public and private collections.

ONLINE FUNDRAISER

BEN URI COLLECTION
CHO HUI-CHIN
KRISTIAN EVJU
SUE KENNINGTON
TIM BRET-DAY
TRACY MOFFATT

BEN URI COLLECTION

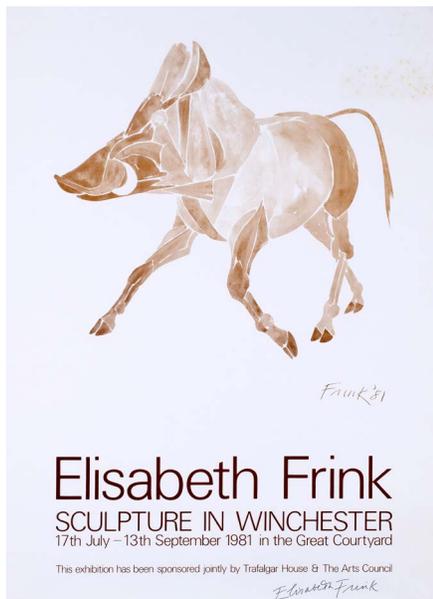
Ben Uri Gallery and Museum was founded by Russian artist/craftsman Lazar Berson in London's Whitechapel in 1915 as a platform for fellow Jewish immigrant artists working outside the cultural mainstream. The collection, initiated in 1918, expanded in 2002 to reflect the wider rich immigrant contribution to British visual culture. Ben Uri has a proud record of collecting, exhibiting

and promoting women artists, who currently form 29% of our collection (against a national average of 3%). Today Ben Uri hosts the first full scale virtual museum and research centre for Jewish, refugee and immigrant artists, attracting diverse audiences through both physical and digital programming (<https://benuri.org/>) including exhibitions, websites, events, films, and podcasts.

These works were Donated to Ben Uri to be sold for charitable objects

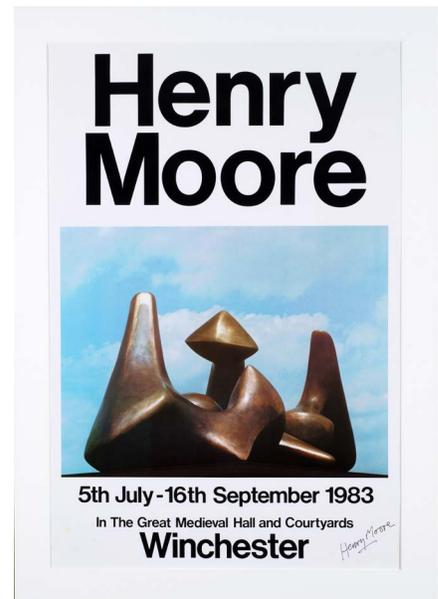
"Ben Uri Gallery and Museum is delighted to be working with InFems and War Child on this important exhibition marking the UN's 'International Day of the Girl' and showcasing a sadly, ever more pressing cause that is close to all our hearts, raising much-needed funds and awareness to help girls at the centre of international conflicts to live their lives in safety and with dignity."

Ben Uri



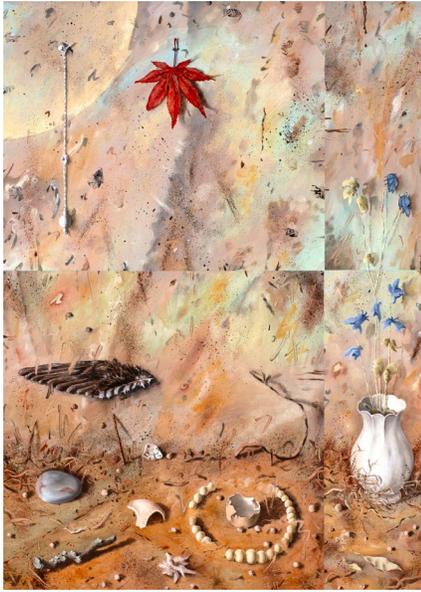
Elisabeth Frink | signed poster | £1,000
of this sale is donated to Ben Uri | £1,500

ONLINE



Henry Moore | signed poster | 1983 | £1,000 of this sale is donated to Ben Uri | £1,500

ONLINE



John Danvers | Vase, wing and Maple Leaf
1991 | oil on board | *£1,000 of this sale is
donated to Ben Uri* | **£1,500**

ONLINE



June Mendoza | Portrait of Miriam Karlin
oil on canvas | 104 x 59 cm | *£1,000 of this
sale is donated to Ben Uri* | **£10,000**

ONLINE

CHO HUI-CHIN



Pushing Through the Initial Awkwardness
of Prose | 2019 | Acrylic, oil pastel, acid,
hardware's on vintage leather Framed | 42 x
45.2 cm | **£4,500**

ONLINE



The Wisdom of Love Is as It Is Nothing |
2023 | Oil pastel on linen | 200 x 150 cm |
£11,750

ONLINE

KRISTIAN EVJU



Assassinations | 2016 | 35 x 27 cm | pencil
on paper. framed | £2,500

ONLINE



Interventions VII | 2020 | 44 x 36
cm | mezzotint (edition of 25) on
Somerset Velvet. framed | £600

ONLINE



Puncher II | 2016 | 120 x 150 cm | acrylic on linen | £12,000

ONLINE

SUE KENNINGTON



Vesper (red) | 2022 | artists gouache on 300gms HP Arches paper mounted on panel | 25 x 20cm | £475

ONLINE

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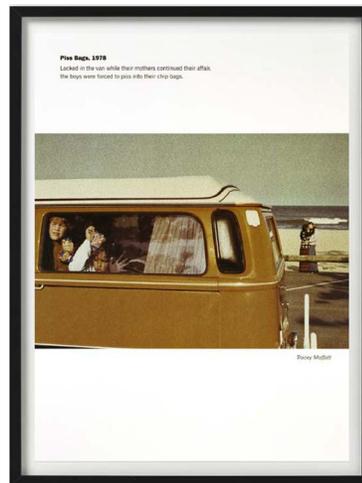
TIM BRET-DAY

TRACEY MOFFATT



Bowie "Hours Montage" photo collage
Edition 1/1 plus AP on hahnemuhle giclee paper | 99 x 99cm with a 7.5 surrounding white border | £4,800

ONLINE



Piss Bags (1978) | 1999 | Offset Lithograph framed | Edition of 60 and 10 APs | 95 x 74 cm | £11,800

ONLINE

WAR CHILD

At War Child we are driven by a single goal – ensuring a safe future for every child affected by war. Because one child affected by conflict is one child too many.

We boldly campaign on the root causes of conflict and help to amplify children’s voices, so that they can advocate for change on the issues that matter to them. We understand children’s needs, respect and stand up for their rights, and put them at the centre of everything we do.

For 30 years, War Child has been working with the music industry to make remarkable things happen, partnering with creative people to raise funds for children and families around the world. Now the art community is coming together to add their support.

LOST GIRLS, on International Day of the Girl Child, shines a light on the situation many young women face and the work that War Child, with our partners, does in 15 countries to create safe spaces for these children to play, learn and access psychological support.

Every day, our local teams are in communities and refugee camps, bringing vital support to children suffering the brutal effects of war. At War Child, we will never give up on children affected by conflict.

www.warchild.org.uk

INFEMS ART COLLECTIVE

InFems is an all-women art collective with a central mission: to empower women and girls from diverse backgrounds, encouraging them to share their narratives and feel they can actively engage in the art world. The collective was established in 2020, and now comprises directors and co-founders Rebecca Fontaine-Wolf, Roxana Halls and Marie-Anne Mancio. Alongside them is resident artist Nádia Duvall, forming a team dedicated to advancing the cause of gender equality in the arts. The collective’s initial discussions stemmed from individual explorations of the multifaceted concerns of the female body and InFems’ inception was sparked by a desire to harness the power of intersectional feminism as a catalyst for dialogue on contemporary women’s issues. Its work together has led to several projects including the curation of exhibitions, latterly, “Lost Girls” for War Child at Flowers Gallery, London.

InFems operates internationally, collaborating with both emerging talents and established artists. Its support extends to mentorship, guidance, advice, and opportunities to help artists flourish. Beyond exhibitions and talks, InFems orchestrates residencies, accepts commissions for curation, and offers art advisory services to individuals, groups, and businesses. InFems worked pro bono to conceive, create and curate ‘Lost Girls’ for War Child.

InFems’ portfolio includes a series of impactful and well received exhibitions and projects:

- “Biting Back and Enjoying the Taste” at PADA,

Lisbon (August 2020).

- “No Reserve” at Leicester Contemporary, UK (October 2021).
- “Nightclubbing” at M&C Saatchi, London (March 2022).
- “5 Needle, 5 Wire” at Thameside Studios, London (August 2022).
- Participation in “Bodies in Trouble,” curated by Dr. Anna Havemann at Haus Kunst Mitte, Berlin (November 2022).
- A charity art project commissioned by Carolina Herrera for International Women’s Day 2022, with all proceeds benefiting Fundacio Ared, Madrid.

www.infems.com

FLOWERS GALLERY

In 1993 the Imperial War Museum, London, commissioned Peter Howson to be the official War Artist in the Bosnian conflict. 18 months later the museum staged an exhibition of works Howson produced after two trips to the war zone. The museum was unable to exhibit all the works produced and as a result Flowers Gallery (then named Flowers East) staged Peter Howson: Bosnia at their space on Richmond Road in Hackney.

As Howson’s exhibitions graphically exposed many facets of atrocities of the Bosnian war to a greater public, there was an opportunity to involve artists further in supporting victims of war. An early supporter of War Child, Brian Eno approached Matthew Flowers to see if Flowers Gallery would host an exhibition of art works by musicians and artists to be shown at the same time as Peter Howson: Bosnia, to highlight the plight of children in war zones and raise much-needed funds for

the charity. After the public had the opportunity to view the works at Flowers they were able to bid on them at an auction held at the Royal College of Art. Participating artists included David Bowie, David Byrne, Bryan Ferry, Russell Mills, Iggy Pop, Paul McCartney, Charlie Watts, David Sylvain, Ingrid Chavez, Adam Ant and Brian Eno.

30 years later Flowers is delighted to collaborate with War Child again to host a exhibition at their Cork Street space curated by InFems.

Flowers Gallery represents more than 50 international artists and estates, working with a wide range of media in their London and Hong Kong spaces. Over the past five decades the gallery has presented over 900 exhibitions across its global locations, also supporting the production of artist’s publications and the presentation of works in art fairs, pop-up projects, public galleries, museums and institutions around the world.

www.flowersgallery.com



Thanks and Acknowledgements

InFems, War Child and Flowers Gallery would like to thank the following for their generous support for Lost Girls.

Alexander Glover and Louie Rice and Modern Art
Charlotte Salisbury and Cristea Roberts Gallery
Connor Benedict
Dan Conway
David Glasser, Sarah MacDougall and Ben Uri Gallery
Diogo Soares Martins
Ella McNab
Emily Simms
Fi Lovett and Jackie Gunn and Maddox Gallery
Frankie Rossi Art Projects
Fundação Calouste Gulbenkian
Gemma Peppé
Georgia Mancio
Greg Hilty and Lisson Gallery
Hugh Monk
Jonny Grant
Linsey Young
Lisa Baker
Matthew Tugwell
Melanie Duignan
Michael King
Paul Franklyn
Richard Saltoun Gallery
Roslyn Oxley9 Gallery
Sakhile Mathare and Sakhile and Me
Tamsin Hong
Tamsin Huxford and Stephen Friedman Gallery
Tolla Duke Sloane and Kristin Hjellegjerde Gallery
Tom Best
Victoria Sadler

FOSS

GRIPS

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