

# Spilt Milk

MAKING MOTHERHOODS VISIBLE



## Cartography of Care

October 8th-29th 2022

Adele Mary Reed, Catherine Reinhart, Charlene Scott, Chloë Marsden, Daphne Bennett, Dafne Salis, Diana Krilova, Eva Gjaltema, Francesca Ricci, Gemma Gore, Hannah Turner-Duffin, Jena Love, Jenny Mason, Jessica Jane Charleston, JingLu Zhao, Judy Dibiasse, Juliette Berkeley, Josie McCoy, Kate Cameron Reid, Kate Holcomb Hale, Kathryn Rodrigues, Kelsey Ashe, Lila Chatfield, Lillias Kinsman-Chauvet, Lucia Boaghe, Lucy Cade, Maura Jamieson, Michelle Gallagher, Nina Gerada, Olivia de Fleuriot Perry, Renata Fernandez, Rosie Barnes, Sally Kesterton, Sarah Buckius, Shannon Rae Fincke, Wang Chen, Yuko Edwards.

Cartography of Care is an exhibition curated in response to the idea of an emotional atlas. It brings together the work of an international group of artist mothers working across a variety of disciplines to explore how we might map the human experience of caregiving. The exhibition considers the relationships between geographies, maps and emotions and traces the physical and interior journeys and landscapes of these artists: Artworks which explore how the experience of care can be

physically mapped on the maternal body, in domestic space, in our relationships with ourselves, and in how we care for others in times of crisis.

Spilt Milk Gallery CIC is a social enterprise based in Edinburgh. Our mission is to support the work of artists who identify as \*mothers, and to empower mothers in our local community through artist-led activities. Through our international membership network we offer inclusive opportunities designed

to highlight the work of mother artists, give voice to the diverse experiences of mothering, and champion a more equitable art world.

\*Spilt Milk uses the term 'mothers' however we are committed to providing a safe and inclusive space for non-binary parents and trans mothers, long-term carers, those that experience racism, disabled mothers, lesbian, gay and bisexual mothers, young mothers, older mothers and those from a low income background.

For all enquiries please contact:

Spilt Milk Gallery CIC

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Spilt Milk 





Catherine Reinhart (U.S.A.)  
Artifact: Shirt & Artifact: Leggings  
Fiber: Free motion stitching, trapunto quilting  
20" x 40 cm  
£2200

"Artifact" is a wall-mounted fiber work created by tracing my children's dirty laundry. The discarded items are the genesis for sewn marks mimicking topographical maps. In this case, a string of islands. The imagined and quilted landscape is a map of the home-place.

Tending to one's family and community is to ease suffering and provide comfort and connection through consistent, repetitive actions. Through fiber art, sculpture, and socially engaged projects with abandoned textiles, I draw parallels between mending and stitching by hand and the repetitive nature of domestic and community care.

I am an interdisciplinary artist who makes fiber art and conducts socially engaged projects with abandoned textiles. These works center on themes of labor, connection, and care. My vision is an art practice that redeems the overlooked domestic landscape, cares for forgotten textiles, and honors the undervalued labors of motherhood.



Charlene Scott (UK)  
a verb for keeping time  
Textile installation  
200 x 70 x 50 cm  
Nfs

A verb for keeping time is a work that took many permutations before settling in its current form. Repurposed tablecloths were carefully deconstructed into many pieces, hand-dyed then reconstructed through hand stitching. The dye obtained from botanicals grown in my domestic garden are an embedded visual record of time, further enhanced through the multiple use of the dye bath, capturing the life cycle not only of the garden but of the dyeing process too. The cloth has its origins in utility and whilst that possibility still remains, it no longer quite fits there. The work, a celebration of time, care, and generosity of the plants, is also a quiet comment on the hierarchy of materials and the value of time. It is a response to place that encompassed the lockdowns of the pandemic.



Chloë Marsden (New Zealand)  
Are We Destined to Repeat Ourselves  
Coloured pencil, acrylics and house paint on craft paper  
150 x 120cm  
£1270

The city I live in has an active seismic fault line that runs right the way through it. The same year my son was born a 7.1 strength earthquake hit. The whole house shook violently, and instinctively I knew how it felt. All the history contained in its walls, families it had held and life it had witnessed. The tremors ran through it in a full-bodied cold shiver. When I became a mother, that was how I felt – that time was shuddering through me. Past experiences and future projections playing out in my body and my mind simultaneously. Sleep deprivation and the repetition of caring had distorted my sense of time and reality. Present in body only to the demands of a new baby, my inner and outer worlds divided and existed like parallel universes.

The aftershocks continued for some time after the initial impact, and the reverberations left me constantly anxious. I didn't realise at the time, but I was grieving for all of the things I couldn't put



into words. For the distressing birth, my IVF experience and two miscarriages. Grieving for who I once was and the broken relationship with my own mother. Whilst also experiencing the most overwhelming joy that I had ever known. This emotional paradox was completely disorientating. I had been blown apart physically and emotionally, and I had neither the strength nor the knowledge of how to put myself back-together or the language to explain what I was feeling. So my art practice became the map to find myself again, to explain the unexplainable, and ask questions about the continued impact of our personal histories and inherited trauma. And find strength in vulnerability to heal the seismic fault that had torn me in two.



### Dafne Salis (Italy)

Exposed Mother  
Photography; Sunburns on skin, Giclée prints mounted on aluminum, 25x17 cm  
£325

Exposed Mother is a photographic action about my experience of being a mother of young children. The skin is the photographic surface over which the sun impresses my sons' presence, manifesting the playful and endurable relationships our mutual bodies intertwine.

The project consists of an action involving photography and the body, whose photos are a documentation. My skin is utilized as photographically sensitive

material, while cutouts of my children's bodies are the shapes I decided to be imprinted with. I sunbathed for enough time to be sunburned and the pictures to be visible on my skin. Exposed Mother is inspired by the desire to map the maternal body in relation to children.



### Daphne Bennett (UK)

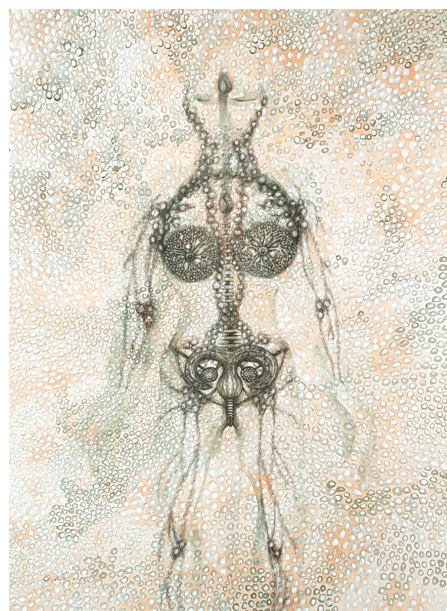
Where to land my feet (or how not to get anything done)  
watercolour on paper  
168 x 21cm

Nfs

Since becoming a mother for the second time, my home has become the only geography that I explore. I feel very restricted to the losing battle of homeschooling and perpetual housework, the pandemic and the lockdown didn't make anything easier.

My work is a concertina notebook consisting of 12 panels. The first two panels consist of a game of snake and ladder, marked with all the usual setbacks a mother goes through with young children: sleepless nights, teething, separation anxiety, and peculiar challenges of our time: lockdown & cost of living crisis. The following panels explore my house and every room in it. Home is not a restful place for me. Every room is a never-ending to-do list. There is no boundary between night and day, work and rest. I envy how my husband and kids are able to enjoy themselves much more than I do, even I believed this home that's everything I need.

I am grateful we are doing well as a family, we are healthy, we can afford most things we need and I can be there for my kids when they need me. But at the same time, I feel I need to justify that I am not 'doing nothing', yet I have yet found a language to. Perhaps it has something to do with growing up in Hong Kong, where both parents working full-time is the norm and hiring domestic helpers is (unethically) cheap. I have stopped talking much to many of my friends and family because they are convinced that I 'have given up'. The last panel is me carrying my younger one with my older son talking and they are sharing a bottle of bubbles. The only way I go out every day recently. Each bubble is something I feel I have lost through motherhood, independence, freedom, self-esteem. This drawing is my map and my memory map of this house, my family life, and the lockdown.



### Diana Krilova (UK)

Biological Landscape of a Mothering Body  
watercolour and pencil on paper  
57x76.5cm  
£1950

[www.spiltmilkgallery.com](http://www.spiltmilkgallery.com)

Biological Landscape of a Mothering Body is a drawing I've just finished as a part of my reflection process on the way breast cancer appears, spreads and affects the body. After the recent diagnosis, many, many tests, recent operation and current slow recovery, as I hope anyway, I've realised that there's no obvious, simple image of the biology of the mothering body. Searching for breast cancer online, one finds pictures of breasts only and searching for reproduction system, one sees images of the baby birthing area. My picture is a more complete image of a mothering body. Although this drawing is of a generalised system of a woman. My next drawing will be that of my own system, showing the landscape of my own past through my body, it will show that one of my ovaries was cut out at an early age, what two miscarriages did to my uterus and the more recent breast cancer operations.



Eva Gjaltema (Germany)  
**BODY**  
 photography, collage, mixed  
 media  
 30 x 45cm  
 £300

I started the series 'BODY' intuitively after the birth of my second child. My first child wasn't an easy experience for me. I didn't know what it meant to become a mother, searching for my identity while living in a foreign country. Feelings of isolation and loss overflowed me, and by making art I was slowly able to transform the negative feelings into a valuable experience.

After my second child was born, my body and, in general, the (pregnant and postpartum) body of a middle-aged woman felt a topic I needed to reflect on artistically. I mainly work with photography, collage and mixed media, and since my body sometimes felt owned by others and also fragmented, the media I worked with fitted.

It's a continuous series I would like to work on for the next few decades, slowly focusing more on the ageing of the body.

Motherhood/womanhood and the struggle with this identity in daily life/contemporary society forms a big part of my artistic work.



Francesca Ricci (Spain)  
 "Cache" from the series "Tabula Impressa"  
 (Nomenclature by Kiril Bozhinov)  
 Installation; mixed media on paper.  
 £2475

'Cache' is part of 'Tabula Impressa', a composite visual project started in 2011 in collaboration with writer Kiril Bozhinov. The project has as a base a collection of signs photographed on the streets and pavements of London. These marks, pointing to impending maintenance works, are deprived of their functional meaning and become the source of a new code and system of interpretation.

Composed of several bodies of works, 'Tabula Impressa' is inspired by what Jung described as 'collective unconscious': a concept that sees man not born as a blank canvas (tabula rasa) but carrying in his subconscious elements from a communal, ancestral background. Combining personal and collective history, a universe of signs and symbols overlaps across centuries, cultures and fields of human knowledge.

In 'Cache', 242 signs are divided by shape into ten categories and organised according to their level of development from nascence to completeness, from a single dot to a full shape.

1. Cosmos (dots): the origin of the world, life in its primal, 'chaotic' start.
2. Mythos (multi-dots): existence at its epic stage, basic dynamics happen.
3. Feidos (commas): an act of faith, to continue a growth in its infancy.
4. Harmos (circles): striving towards completion and perfection of oneself.
5. Ethos (single lines): a first rule of behaviour.
6. Philos (multi-lines): connection, confrontation with the similar, friendship.
7. Eros (intersections): the fusion with the other.
8. Pathos (corners): acknowledgment of obstacles and setbacks.
9. Logos (arrows): a structured, articulate and conscious direction.
10. Ludos (shapes): the playfulness of forms, the game of life embraced.



After being organised in this visual hierarchy, each sign is named and assigned a fresh set of values to form an inventory and offer a new possibility of interpretation of reality.



Gemma Gore (UK)  
Bloodless sight  
Webwork  
Nfs

Bloodless Sight (2021) is a playful interactive web work. What did I forget? Bloodless sight is an intimate, science-fiction story told and retold simultaneously. Uttered in simultaneous forms as spoken word, text and alt text. Gulping calm, anticipation permeates. Bloodless Sight explores dis/connection, exile and scales of selfhood and questions if and how digital technologies can aid humans to return to ourselves and each other? Reaching through the gulf of time and distance, gazing through water, in all its fluent forms, connecting to everybody throughout the bodies. Dreamy layers of ASMR (autonomous sensory meridian response) sounds, video, drawings and animations are knotted together, a symphony of sensory stims and agitations, forming a lulling, mesmeric journey.



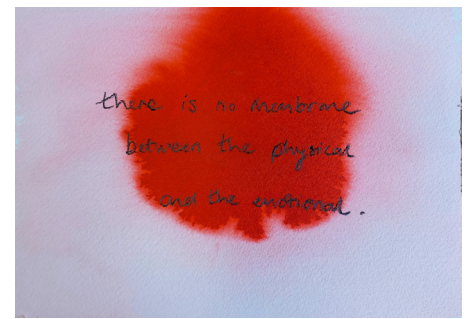
Hannah Turner-Duffin (France)  
Portal  
Dye and coloured pencil on book page  
15 x 10 cm  
Nfs

Portal is one of my most recent pieces in my Rocks and Flora series. A series I commenced in the early days of new motherhood. Using as a starting point, the pages of a seventies geology book of my father's that I've carried around with me for about twenty years from studio to studio; these works map my experiences and inner feelings along the trajectory of new parenthood a diary entry of sorts I complete before commencing most days.



Jena Love (USA)  
My Middle Age Face  
Digital Photography  
18" x 12"  
Nfs

As I have made my way to middle age, I see my face differently. The face I see is not the face I remember having. On becoming a mother, a lack of self-care ensued, thinking of my children first and myself last. My perception of my face at this middle age is muddled with confusion, joy, regret, hope and gratitude. I see this face and think, who will the person I see look like next?



Jenny Mason (UK)  
Schmerzzyklusdiagramme (resorbiere den Schmerz) diptych  
mixed media  
32cm x 44cm and 18cm x 26cm  
£455

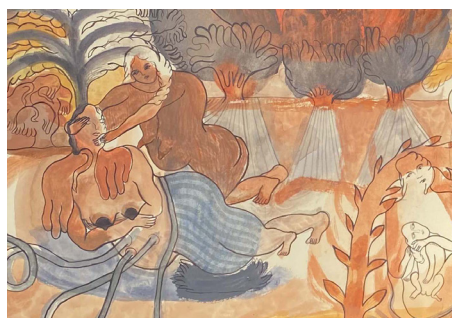
Loving, in all its forms, is an intense emotion to experience—mother love in particular. I often say that it's different to other types of love (i.e. for lovers, friends, siblings). Sharing one's child with a co-parent can be occasionally harmonious but often quite a painful, jagged process. It's what's best for my child but it can be painful for me to spend time without him. This work is a reflection on these experiences, after a weekend away to Berlin by myself, and then my son holidaying for over a week with his father. Mapping the links between love and pain, how they are the flip side of one another, helped me manage and explore my emotions.

The title translates as Pain Diagram (reabsorb the pain) as there is no out valve for the pain one experiences as a parent; one simply has to recognise it, experience it, and reabsorb it. The ink on paper work was made around the same time last summer, July 2021, when my experiences of single motherhood were fairly fresh and feelings were very raw. Mapping my own development and expansion into this role is an ongoing project.



JingLu Zhao (Canada)  
Deja vu  
Giclee Print on Canvas  
84 x 54 in  
£895

My aim was to capture their energy and curiosity. I was blending reality with imagination by creating paintings that combine figuration and landscape, as well as images from my children's Chinese and First Nations heritage and further develop my style, skill, and concepts. I want to create this work to become an active, professional artist in my community of Saskatchewan and greater Canada.



Jessica Jane Charleston (UK)  
Birth Story  
Gouache on board  
26.5cm x 102cm  
£520

Birth Story is a 'mapping' of the birth of my son. He was born in March 2020, and I have recently been drawing and painting my experience/memory of his birth - The induction, my idea of birth matched with the reality of birth - the shit, the squatting, the warrior-like vulnerability. It is a map or a memory map because it tells me which way I went, both physically and emotionally, when I travelled into motherhood.

I was born in China in 1981, a year after the "one-child policy" became enforced. At age 26, I left home to study art in Japan. I was scared to be on my own for the first time and very excited by this new adventure. It was challenging to learn how to live on my own while attending school and working two-part time jobs to survive. I'm proud that I was able to do it. The tragedy happened during this time - my best friend passed away after an accident, and only a couple of years later, an important art mentor from Tokyo passed away. I was heartbroken, and the depression was reflected in my art.

After I got my MFA from Japan. I went back to Chengdu, China to teach art for a few years until I decided to move to Canada 2013. I expected to be able to find employment in the arts with two master's degrees, but it was too difficult for me to break through. So, for the past nine years, I have focused my energy on raising my three children.

As my youngest child got older, I began to have more time for myself to paint. I have been drawing my children, while they play, explore, and learn. My son and two daughters experience a very different childhood than I did. They have space and time to play, learn, and grow.



Josie McCoy (Spain)  
Wangari Maathai  
Oil on canvas  
20 x 15cm  
£895

Wangari Maathai (1940 – 2011) won the Nobel Prize for her contribution to sustainable development, democracy and peace.

Wangari was the first African woman to receive the Nobel Peace Prize. She was also the first female scholar from East and Central Africa to take a doctorate (in biology) and the first female professor ever in her home country of Kenya. Maathai played an active part in the struggle for democracy in Kenya and belonged to the opposition to Daniel arap Moi's regime.

In 1977 she started a grass-roots movement aimed at countering the deforestation that was threatening the means of subsistence of the agricultural population.



The campaign encouraged women to plant trees in their local environments and to think ecologically. The so-called Green Belt Movement spread to other African countries and contributed to the planting of over thirty million trees.

Maathai's mobilisation of African women was not limited in its vision to work for sustainable development; she saw tree-planting in a broader perspective, which included democracy, women's rights, and international solidarity. In the words of the Nobel Committee: "She thinks globally and acts locally."



Juliette Berkeley (UK)  
Crow and Mamie, from the Life and Songs of the Crow  
Oil on canvas  
53x62cm  
£750



Judy Dibiasse (UK)  
The Nature of Walking  
Porcelain and print  
£1170

These interconnecting wall pieces are a record of walking. Each one maps the memory of the importance of walking and talking that became so significant in lockdown. The activity has continued, observing the small thing, the ephemeral and making the memory concrete through drawing. The drawing itself is an act of remembrance as it is reworked and rubbed out. These drawings are then transferred onto raw clay through direct screen-printing, an unusual process for ceramics. Drawn marks are metaphorical as well as a physical presence with shadows and small organic forms often used as a metaphor for the fleeting nature of memory. Fragmented sections make up the whole as memories themselves, making us complete.

This principle source for this work is a beautiful little black and white photograph of my mother and my grandmother in France in the 1950s. The image is mesmerising for me principally because of the difficult relationship I have with my mother but also because of her own difficult relationship with hers. The tenderness of touch is beguiling and mysterious to me but there is a tremendous sense of loss here too and I was inspired by Ted Hughes book of poems, *Crow*, to incorporate some of that grief and the stark realities of human relationships with all their flaws. At the same time, I also have a consistent practice of self-portraiture which is depicted here too in the background. Frida Kahlo's, the two Fridas has inspired me over and over again to explore 2 parts of myself, as she did, examining the weak and the strong, the mother and the daughter, the past and the future.



Kate Cameron Reid (UK)  
Absence  
Sculpture  
40cm width x 70cm height x 42cm depth  
£1950

I created 'Absence' as an instinctive reaction to my husband passing away. Traditional dolls' houses typically characterise an idealised life. However, I wanted to communicate an authentic reality of grief and the emotions that are processed after someone you love dies. The house and its contents are dominated by white, evoking all that encompasses grief – silence, stillness, emptiness, blankness, isolation, loneliness. I was inspired by Hitchcock's 'Rear Window', and the theme of looking in from the outside on someone else's life, watching events unravel and yet having a sense of detachment. Grief is a universal experience that everyone will encounter at some point in their lives. After experiencing a pandemic, we are living in a time where this is more relevant than ever. However, in our culture, death is rarely spoken of and is almost a taboo subject. If death and grief are a universal experience why is this emotion so unexpected and alien? How are we not prepared as a society to cope with death and the emotions that encompass grief?

Can we culturally change the way we deal with death and grief and accept it as a natural and normal process of our lives? How can we better prepare for death as a society?



Kate Holcomb Hale (USA)

I'm gonna sleep like a stone falling off a cliff

cotton, polystyrene, acrylic paint, graphite stick

5' x 5' x 6' (approximately)

nfs

These artworks explore invisible labour, specifically the invisible labour of families, the responsibility of which often falls upon women regardless of a pandemic. I have been calling this body of work "shock absorbers" after a New York Times article stating, "mothers are the shock absorbers of society." These artworks/shock absorbers reflect a period of four plus years in which I lost both my parents, cared for my father at the end of his life, emptied and sold my childhood home and tended to my children throughout the COVID pandemic. The kitchen table serves as a vehicle through which to consider the burden and privilege of care, grief, the residue of families and the invisible labour that occurs within the domestic space, which is consistently

undervalued, overlooked and underpaid.

The kitchen table is central to my home and the home I grew up in. It is the site of much of the invisible labour that occurs within the domestic sphere: feeding, paying of bills, fielding emails, making phone calls, hosting challenging discussions, the overseeing of homework and the mental load associated with caregiving in general. It's surface is scratched, encrusted, splattered, dented and worn from all the life that has taken place in relation to it. It's surface is embedded with the traces of care work. I've created slipcovers of my kitchen table as placeholders/structures for gesture and paint. Within their folds, marks and material meld together to evoke urgency and spontaneity and denote each interruption that naturally occurs throughout any given day. The palette for this soft sculpture, "I'm gonna sleep like a stone falling off a cliff" was inspired by my daily ritual of checking an online Covid map of my region for the first 2 years of the pandemic. Yellows would shift to deep red as Covid infections increased. This work depicts the anxiety, vigilance + exhaustion provoked by each visit to the digital Covid map as well as the residue of caring for my family for the past four years.



Kathryn Rodrigues (USA)

The Spine Lies at the Center

Archival Pigment Print

16 x 20 inches

Edition of 10 + 2 AP

£520

"In an age of distraction, nothing can feel more luxurious than paying attention." Pico Lyer.

The series "Homesick" explores the psychology of motherhood and parenting during a pandemic through a series of self-portraits taken around the exterior of my home. As the pandemic has continued so have my feelings of containment, exhaustion and anxiety, as well as my desire for rest, connection to the natural world, safety and autonomy. By choosing to photograph using medium format film, I create space to work slowly, turning the process into both a meditation and a declaration of investment in my art practice. As I wander outside alone, I am confronted with the suburban landscape and objects my children interact with regularly, which create a playful sense of the absurd when interacted with by an adult with no children visible in the frame. I use my body as a cartographic tool for discerning and delineating the edges and boundaries of my own experience and also as a way to transcend and be in relationship with something greater than myself. These images capture the dichotomy of my liminal moments of freedom outdoors while also remaining restricted to our property, moments I spent alone but also in plain sight of my children and neighbors, longing for connection but also for the security of separation.





Kelsey Ashe (Australia)  
 Prayer to the Moon (The Wolf in the Hills)  
 Large Scale Screen Print on Canvas,  
 Indigo Ink, Wax.  
 200 cm x 210 cm  
 2/2 Unique State Print  
 £1170

In my newest series of large-scale screen prints, I use an intaglio wax etching process to draw raw stencils, which eventually are used for the final Unique State screen print. Using the surrealist parlour game method of 'exquisite corpse'; layers of the landscape are drawn in sequential panels, where the previous section is hidden while a new one emerges until a final 'psychological landscape' is mapped.

The mark-making in the prints produces a landscape I attribute to an 'everywhen'; akin to the Celtic otherworld or Australian Dreamtime, where time is eternal both into the future and past, and all things are possible at once. Within this 'otherworld' I can explore my latent desires, my lost loves, my ancestral Scottish self, my children unborn and born, and the universe itself being born or destroyed.

The artwork, printed in an approximate square can be rotated to the audiences' preference, with each aspect revealing new 'visions,'

analogous to a Rorschach (ink-blot test) where portentous symbols and signs reveal themselves to the viewer.

Whilst drawing the Exquisite Corpse panels for 'Prayer to the Moon' I concentrated on a remote and distant landscape of my mind's eye that at once reminded me of places I have lived and dwelled in this life (New Zealand, Tasmania and Western Australia) where a river snakes through a rocky landscape. My interest in cross-cultural and post-colonial narratives of exchange and collision, both its dark and light aspects, also feed significantly into the execution and expression of these prints.

Upon completion of the first full-size print of 'Prayer to the Moon' I discovered that by turning the print, a giant vulva-like shadowy cave was revealed on the face of a distant planet. Looking into the creases of the hills I found a wolf clearly ravishing a woman, or are they dancing? What do you see?

Up close, in person, the Prints are made using hand-mixed vegetable dyes of Indigo, Henna and Ceylon, mixed with various resins and waxes, the patina of the prints is rich in texture and fervency. Leading Australian Art Critic, Professor Ted Snell remarked..." The scale and ambition of [Kelsey's] work is impressive and her ability to create powerful images that occupy the room has an immediate impact. The use of a replicated hand cut woodblock perfectly situates these works in a time of colonisation and documents the landscape with crisp and affecting incisions that fix the images in the brain. (Snell, T. University of WA, 2021)



Lila Chatfield (UK)  
 Transitional forms  
 Cotton, viscose, silk, cord, unknown fibres  
 101Wx90L  
 nfs  
 Edited prints available

I became a mother in 2018, and the experience has changed me in profound ways that I never imagined. After such a life-changing event, I have reflected deeply on my place in my family, in my wider network and in the world. At times I have become so engulfed by my children and their needs that I wasn't sure who I was anymore. I didn't have time to read, connect with friends, explore my passions or find out what I wanted to do with my life. I made this wall hanging to physically map out my thoughts on my place as a mother over the past four years. There is an outline of my body filled with pieces that represent my sons and the fact that their cells still live in my body after pregnancy (a phenomenon called microchimerism). Viewers will notice a scattering of squares which are there to represent the people who have helped me on my mothering journey. I added embroideries of ammonites because they are considered 'transitional forms' in evolutionary terms and remind me of coming from a long line of creatures that don't look much like me but are still a part of me and came well before me. The quilted lines are reminiscent of topographical lines,

which I added as a nod to Dorset and the Jurassic Coast, where I was born. I felt a deep sense of history and connection to ancient life forms when making this, and the piece feels quite complicated to me, which makes sense given how extraordinary and life-changing bringing children into the world has been for me. This wall hanging was created with prompts from Heidi Parkes.



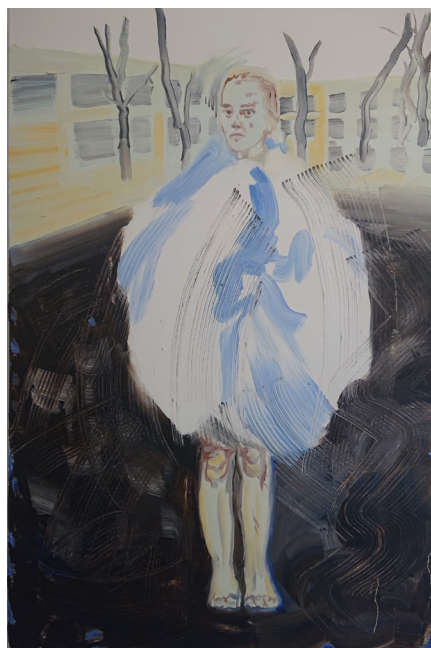
Lucia Boaghe (UK)  
Shiny metamorphosis  
Glazed ceramic sculpture  
13x25 cm  
£495

My latest work is based on my personal experience of emigration. Trying to find a place for myself in a new culture and a completely different society led me to a body of work exploring psychogeography. Shiny metamorphosis is one of them. A new language and a new place is a kind of rebirth for me. Absorbing new mixed cultures (as London is an example of many nationalities living together and enriching each other) and conserving my Moldovan roots was an amazing

experience that I wanted to share with others. Shiny metamorphosis is a metaphor of my emotions, my internal peace and war at the same time. The fear of a new unknown country and the excitement of a new beginning. The same feeling as becoming a mother-the fear of pain and the excitement and love of a new life. There is always someplace inside us for a fresh experience.

I love ceramics because the natural material it's very similar to human life - easy to take any form when it's raw and by going through fire becoming strong but fragile as well. I chose purple outside as the coolest colour in the spectrum and the colour of the 7th chakra as a way of expressing the connection with the universe and trust in the circumstances around us. I chose yellow as the colour of internal light that's moving us through life.

This journey taught me that it's never too late to move to another place and start doing what you love, learn a new language, meet new cultures and develop yourself, and give birth to a new you.



Lucy Cade (UK)  
Outside Mariupol Maternity Hospital  
Oil on canvas  
76 x 55cm  
£920

This painting was made as a direct response to the open-call themes. It records the war in Ukraine, but more than that, it articulates the emotional charge of an assaulted geography. It maps the burgeoning motherhood of one woman who came to stand for the inhumane disrespect shown by Russia against the Ukrainian people. I want to encourage the viewer to map a series of emotions - an atlas of them in fact, as there are not just one or two... I see victimhood, pain, and shock; but also protection, hope and even the joy of wholeness on the verge of new life. I see the peace in the union of mother and child during pregnancy, at the same time as the dismay at being the victim of a larger-than-life attack. The paint maps the stark clarity of this moment through smooth, minimal, clear strokes, as well as scrape-marks charting the harshness of the attack on the mother and mother Earth itself.



Maura Jamieson (UK)  
Light Interiors (Ultrasound, Dad, Mammogram, Party, Beach)  
Photographic Image  
20x16 inches  
£360 each



'Light Interiors' makes the link between past and present and attempts to capture the ephemeral prose and poetry of people's lives. Working with the physical characteristics of light, the way it is distributed through doors, windows and openings offers an opportunity to be read and interpreted as signs.

The home is portrayed as an archive; the artefacts captured are not documents but instead a collection of distilled memories. The fabric of the building provides the backdrop and the unifying link for these projected images, recalling memories, emotions and desires. A child's birthday party, a hospital scan, and a formal portrait interwoven with the remembered vignettes of daily life that form our perception of home. The undeniable physical journey is referenced in the scans and ultrasound. Over time a woman's body changes, reorienting her physical purpose and direction in the world. There is a conflicting sense of loss and gain, drawing attention to both the joys, expectations and sorrows that permeate the home.



Michelle Gallagher (Germany)  
The Journey So Far  
Ceramic and magnets  
Dimensions variable  
NFS

Each stone marks and represents a place where I have lived. I have noted each geographic location. Some places I returned to a few different times, but each location, even if repeated, gave me a new experience on my life journey.

So far I have settled in 17 different locations..some places I have been alone or with my family, then I met my husband and life continued together, children joined us... each location has a memory and meaning for me. They are my timeline to date. I wonder what the next location might be.

- 1 - Mitchelstown, Co. Cork, Ireland
- 2- The Glen of Aherlow, Co. Tipperary, Ireland
- 3- Thurles, Co. Tipperary, Ireland (secondary school)
- 4- Limerick city, Ireland (Art school)
- 5- Wolverhampton, West Midlands, England (Erasmus exchange)
- 6- Cloughjordan, Co. Tipperary, Ireland (artists assistant)
- 7- Limerick city, Ireland (Art school)
- 8- Kilkenny city, Ireland (teaching)
- 9- Moshupa, Botswana (teaching, travelling, exhibiting started) ( met future husband, long distance relationship started)
- 10- Limerick city, Ireland (Art school)
- 11- Prague, Czech Republic (moved in together)
- 12- Budapest, Hungary (Tom, born)
- 13- Prague, Czech Republic (Grace, born)
- 14- Seoul, South Korea
- 15- Konigstein im Taunus, Germany
- 16- Wittlear, Germany (Jack, born)
- 17- Rahm, Germany



Nina Gerada (UK)  
Siluwetta  
Ceramic and Steel  
H. 24 x w. 14.5 x d. 11.5 cm  
£520

Siluwetta is an amalgamation of abstracted figurative and architectural motifs, exploring my experience as a migrant and a mother. The piece references the plan forms of the Neolithic temples of my homeland, Malta. The circular apse spaces once served as shelters and temple spaces for an early matriarchal society, people who made and worshipped Mother Goddess statues. The spaces are carved into the rock; of a scale and proportion that feels womb-like; entering the temples one feels embedded in the earth.

Siluwetta acts a totemic symbol. The piece resembles interconnected circular spaces as well as a silhouette of a woman. Courtyards, rooms and tombs are also wombs, breasts, and vulvas. Intertwining notions of women as life-giving vessels, of mothering and the psychological theories of containment. Exploring the migrant-mother experience: the impulse to be embedded in the rock of one's childhood and a yearning for community and connectedness. As I made the Golden Goddess, I explored the nostalgia I felt for my homeland and dreamt of the line of mothers that connected me

back to the ancient temple matri-  
archs.

My process involves carving and tearing clay, exposing fault lines, embedding it with the imprints of tools and combining it with raw, rusty metals. The surface has been intentionally cracked in the kiln, symbolic of weathered materials and ageing skin. This alludes to an acceptance of imperfection, unpredictability and change.



Olivia de Fleuriot Perry (Canada)

Tomorrow will be no different from today

Photography  
30 x 24"

£860 each

I mend the accidental tears and cuts. Jude sees me using a needle and thread and tells me to be careful not to poke my finger. The muted shades of nylon are soft to the touch. I feel a sense of shelter when I place it on my lap. My hands gently hold the delicate fabric as I stitch the harsh open hole I made with scissors. I tenderly stab the fabric, repeatedly weaving the thread through in loops. The sharp needle threatens to pierce my skin. Jude watches with nervous anticipation. Hoping I take care of myself. Hoping I take care of the fabric. I feel his eyes on me, and I reassure him I am trying my best even if my best falls short. I lose my sense of place. I drop the fabric, and it slips off my legs onto the floor.

Jude jumps up and grabs it before I can. He puts it to his cheek and looks at me with knowing. Knowing my pain. Knowing my despair. He knows it. He has felt when I am lost with no map to bring me home. I am his sense of place, his home. His eyes stare into my own, and he hands the nude covering to me. He gently whispers, "here you go, mommy. You got to be careful." I respond, "yes, my child. I will try my best." His words bring me back. I smile and wrap the covering over us, and he giggles. I hear Elias crying for me, and I leave Jude alone with fabric over his face, watching me walk away.



Renata Fernandez (UK)

Mapping of My Social Media Feed on ink (self-portrait)

100 ink drawings on paper

Dimensions variable

£3800.

This is an attempt to map or register my scrolling mind by making small ink drawings from selected appropriated social media posts. These posts are from friends and friends' friends, TikTokers and other influencers, from parents, publishing their children's disabilities in an attempt to normalise them, IG ads, family photos from friends and relatives from Facebook, WA groups.

This ongoing drawing project started as we all were going half-way through the pandemic.

As a working artist-mother struggling with successive lockdowns, homeschooling, home chores, I discover myself screenshooting many posts that I found inspiring (of garden corners and tropical plants from my city, Caracas, as many people registered their daily lives in lockdown). Very soon, I've noticed that people were registering their dead-relatives and pets- and I also screenshot those. Suddenly I was screenshooting influencers of all kinds too, even ads and news items -such as kissing people- and I decided to use these images as small ink drawings as I tried to overcome the lack of time in my studio during lockdowns.

After an initial batch of 25 drawings, I decided to make it an ongoing drawing project.

I thought then I was mapping our shared digital vision of the world -as the algorithm did make us see certain people. Yet the algorithm is only a shared vision for age groups, even ethnicity. Noting this I've realised that these drawings are, in reality, a self-portrait of sorts.



Rosie Barnes (UK)

but the landscape holds us

Photograph with text

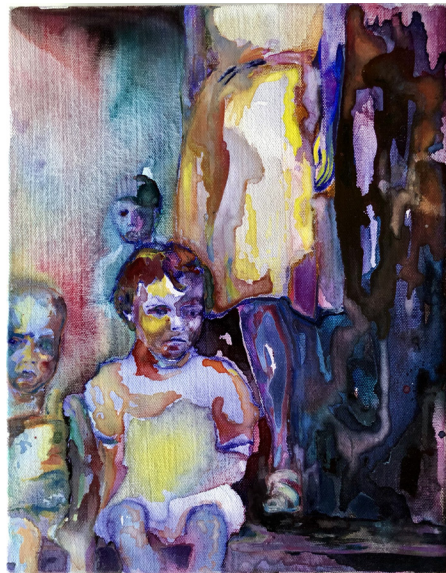
29 x 21cm

£325

'but the landscape holds us' is the name of a series of images that I have made on walks taken with my adult son, who is autistic and has a learning disability.

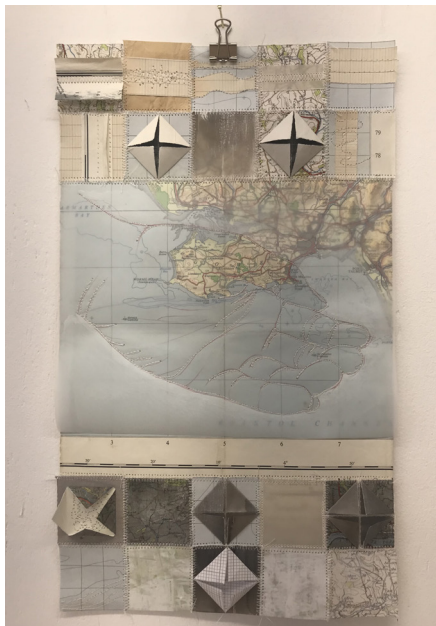


This work is a single image at the centre of words that express a deeply held memory, recently recalled, of a recurring childhood event. The journeys my son and I take together through the landscape are not the experience of most people who walk together. Our experience is different, but it is not lesser. It represents the geography of our bond as mother and son.



Shannon Rae Fincke (USA)  
So We Could See the Future Without Paradise  
Watercolour and Gouache on Canvas  
14x11 Inches  
Price £2850

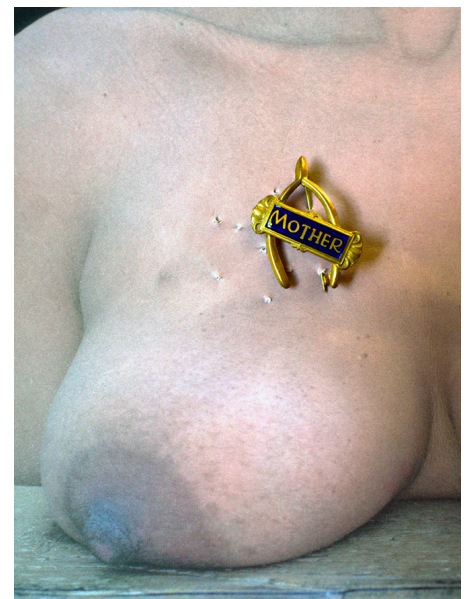
The act of making is a dialogue between myself and the materials to create a bond between the image, color and spatial relationships, media, surface, and scale—be it intimate or encompassing. I have always found it meaningful to focus on the materiality of paint and surfaces in my exploration of emotional and psychological intensity. I create organic shifts between subject and environment—dissolving figurative elements into near abstraction to emphasize the ephemerality of memory, time, and our conceptions of who we are, what has happened, and what might happen next within the fluctuating surfaces. I work on a piece until the imagery contrasts and connects with evolving, uncertain environments and surface qualities—until the composition feels alive in its tension, unity and meaning.



Sally Kesterton (UK)  
The path the 3 of us walked  
Mixed Media  
23x39cm  
Price £250

The path the three of us have walked, our personal journeys walked together as a family. The chessboard of life, navigating motherhood and all its complexity. Supporting but learning to stand back now, as they become teenagers. Nurturing, caring, growing as a supporting Mum. Precious family. This mixed media piece uses recycled maps, and vintage papers pulled apart and purposefully reformed to create our narrative. Sum of its parts, stronger together. The three of us and our wonderful bizarre life.

Upon the birth of my third daughter coinciding with the pandemic, exactly a century after my grandfather was born during the Great Influenza, my focus went inward toward the interconnectivity within my immediate family as well as ancestral lineage. I am currently working on three related series of figurative paintings based on identity, motherhood, familial relationships, and how we are intertwined with and influenced by our intergenerational history and the profound events that shaped our predecessors. I am specifically interested in interpersonal and inherited trauma and internalized and cyclical narratives within family systems. This body of work echoes my own experience with trauma, concentrating on ideas about what is known versus what is mysterious. The truth my painting reveals for me is intimidating, startling and beautiful. As I develop a piece, I follow the path of the work to determine how rendered it all will become—the images varying in their clarity or ambiguity, like the fragile moments in time, and constant and inevitable change, reflected in the fluctuating surface.



Yuko Edwards (UK)  
Untitled (Badge)  
Photography; Giclée Fine Art Print  
11x14"  
Edition 1/10  
£390

The work *Untitled (Badge)* speaks to motherhood and the place that breastfeeding plays in mothering. Breastfeeding is a strongly felt and recognised reality in our natural world.

It is what mammals do - we nurse our young. Breastfeeding is often viewed as the manifestation of the relationship between mother and child. Mothers, we recognise, are not perfect beings, yet the bond between mother and child is not necessarily changed by these imperfections.

As an artist, my work often speaks to grief, be it from loss or regret and from our reactions or attempts to deal with this human emotion. I pull not only from what I have seen or felt in my own life but also from a more generalised human experience. For me, I have often felt the fear of failure and regret as a mother, and I am constantly learning to accept the things I cannot change because despite any failures I am essentially still a mom. My work is an attempt to map the points on the body that do not necessarily heal and represent the pain that is part of the journey.

## FILMS



Adele Mary Reed (UK)  
Untethered Fairytale  
Running time 00:13:07

Untethered Fairytale is a rumination and keepsake over encounters with the floating library artwork RV Furor Scribendi by Studio Morison in both Coventry and Lancashire. The film traces her shifting, subjective themes and the waves of literary sweetness felt via inhabiting the boat and exploring her multifaceted opportunities. It is a collection of Super8 footage, analogue photography, journal entries, seminal texts, and reflections from artist and captain Heather Peak. I was there for the summer - an archetypal summer fling

- sometimes painful, unsettling, always moreish, delicious, curious, unknown. There was always so much more to find, but she isn't meant for that, for finding. She floats on, dreaming in light murmurs.



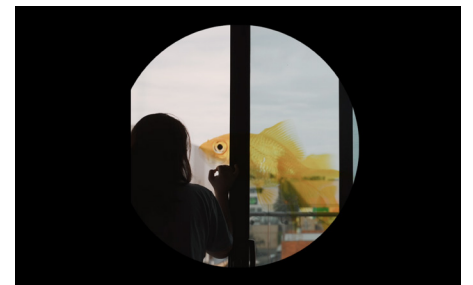
Lillias Kinsman-Chauvet (UK)  
Treasures  
Running time 00:02:57

'Treasures' is a personal work through which I found my grounding and compass to navigate into future motherhood and self. Surfacing at a time where the intensity of seven years of mothering young children is lessening and my self and my children's autonomy is rising, 'Treasures' is an emotional mapping of a musical death, the universal heart break of witnessing the cycles of life and finding solace and hope in the ability to let go. This is my first work where multiple creative streams have flowed together through words, music, illustration and moving image. The layers of creativity are the narrative structure which speak a story. A story about the relationship between mother and child, and our relationship with the natural world.



Sarah Buckius  
Hidden Mothers: Re- & Enactment of Emotional Labor.  
Running time 00:02:57

Mothers go to extraordinary lengths for their children. For "Hidden Mother Photography" in Victorian times, shutter speeds were sometimes up to 30 seconds long so mothers would hide within the picture to hold their children still. Mothers revealed and concealed themselves, in order to create a "permanent document" of their children's "identities". This emotional labor is considered "invisible labor" because it is unpaid, undervalued, and often goes unnoticed in our culture. Instead of concealing their identity, I propose that the emotional labor these mothers perform actually REVEALS much about their identity—their ingenuity, inventiveness, commitment, and emotional labor and strength. My "moving portrait of emotional labor" pictures the process of photographic portraiture. I reenact their labor, along with enacting my own, as I pay tribute to the unpaid "hidden" labor of mothers that is performed universally, continually, unfailingly, throughout the world, thus monumentalizing it as collective and "visible".



Wang Chen (China)  
Goldfish  
Running time 00:05:42

"Goldfish", documents the daily life of a new mother. Chen noticed that her ego was shrinking after giving birth. It changed her into someone who has been overwhelmed by hundreds of chores who has been driven by motherhood, whose life is rife with unreality and powerlessness. Though life is difficult, Chen uses every break to reconnect with her inner self. Like a goldfish living in a glass tank, it is unable to run away but still takes in as much as air when it emerges from the water.