

Future Memories



South London Women Artists

## Future Memories

Espacio Gallery

159 Bethnal Green Road  
E2 7DG

31 January – 5 February 2023

**Curated by**

Helen Peacock  
Jennifer Merrell  
Natalie Webb

**Catalogue Design**

Jennifer Merrell with thanks to Tom Merrell

**Print**

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## Participating Artists

Angele Lautier  
Ania Pieniasek  
Asia Nowicki  
Bernadette Enright  
Caroline Arno  
Chrissy Thirlaway  
Dijana Bekvalac  
Eithne Twomey  
Elena Howard  
Emma Eden  
Gil Mutch  
Helen Adie  
Helen Peacock  
Ilinca Cantacuzino  
Janet Tod  
Jennifer Merrell  
Jo Gibbs  
Julia de Greff  
Ky Lewis  
Laura Ward  
Michelle Baharier  
Natalie Webb  
Olivia Urquhart  
Paola Minekov  
Rachel Reid  
Sam Haynes  
Sarojini Ariyananyagam  
Sheila Fratini  
Sonia Thomas  
Susan Cox  
Tanaz Assefi  
Vanda Carter  
Veena Scialo

## The Rye Poets

Helen Adie  
Joan Byrne  
Pia Goddard

## FUTURE MEMORIES

Something you have wished  
Something you have dreamed  
Something you will never forget  
Something you want to pass on  
Something you are most proud of  
Something you hope for others

Time moves in one direction, constantly ticking onwards. Memories are different, the times and dates are not always important or relevant. Memories are fragments of time worth saving and savouring. This does not mean, however, we will all remember them the same way.

*Natalie Webb*

The playful figure sculptures gravitate towards a central bust representing the mother. They will stay close until they are ready for the world. This interactive sculpture invites you to engage in imaginary play, reminiscent of our Childhood Memories when playing with action figures and dolls' houses.

*Fledgling* (painting) is a message to youth who are ready to explore. Map out your future strategically and step boldly into greener pastures. The background colours are symbolic of optimism and hope.

Angele Lautier graduated from Camberwell College of Arts in 2009 in Fine Art, Sculpture and currently teaches the UAL Art and Design Foundation. As a practising artist, she enjoys the balance of teaching, curating, exhibiting, and undertaking commissions.

### Angele Lautier

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

Instagram: @angele\_lautier\_artist

*Childhood Memories*

mixed media

30 x 22 x 14 cm



Every moment we experience could be a future memory. Our minds are very selective and can only record a tiny percent of what we perceive. Whatever we decide to remember or capture on any media creates our history which we are able, if we wish, to pass forward to our future selves or our future generations. The only problem here is how truthful we are going to preserve it, how honest will our creation be and how it is going to be interpreted by other people.

For the Future Memories exhibition I have chosen a portrait of my 5 year old son Nathan.

### Ania Pieniazek

[www.ania-art.com](http://www.ania-art.com)

*Getting Ready to Perform*

oil on canvas

60 x 80 cm



Dark pathways etched in memory,  
threatening to haunt the future.  
Give light to the dark.  
Do it NOW.  
Today is the first day.  
Be like children, be in the moment.  
Moments to be cherished,  
will no longer be perished.  
This exact moment will mould future ones.  
The future seems distant, but it begins right NOW.  
But the future is promised to no one.  
If not NOW then when?  
Right NOW

### Asia Nowicki

Instagram: @asianowicki

*Now*  
Engraved acrylic, neon LED  
90 x 45 cm



I am interested in relationships and how we as humans connect with ourselves, each other and the world around us. I make sculptural pieces that tell a story. I choose materials that have a voice of their own and can add to the story of the work. My work is created to trigger a response in the viewers' mind or body that causes pause for thought.

My piece in the Future Memories exhibition is titled, *Latent*.

In this work, I am considering potentiality.

What does it mean for thoughts, feelings, experiences to be stored and held?

What do we hold in our memories and why?

### Bernadette Enright

Instagram: @artfledgling

*Latent*  
300 ceramic vessels



I am a multi-disciplinary artist, with my work ranging from paintings and drawings to textiles.

*Transience* is my response to the poem 'Future Memories' and is inspired by the notion that 'time moves in one direction, constantly ticking onwards and evoking new memories'.

The variegated colours of the background represent the continuously changing landscape and experiences which we encounter, and those whom we meet along the way; the solid metallic line is representative of our journey, sometimes chaotic and sometimes smooth, but always triggering memories whichever way we turn

### Caroline Arno

[www.carolinearno.co.uk](http://www.carolinearno.co.uk)

Instagram: @cclarno74

*Transience* (detail)

yarn and sequins

82 x 44 cm



*Unrequited Life* examines nostalgia and the end of longing. Youth, Age and Death circle in a perpetual dance in celestial infinity. Youth, self absorbed, reaches for experience unaware that Death hovers. Age yearns for his youth, always out of reach, while faithful Death reaches to catch the fallen.

Chrissy Thirlaway is a figurative artist whose fascination and respect for 'what is' is expressed in exquisite symbolic paintings of the human form. This work is paired with *Unrequited Love* which can be viewed on [www.chrissythirlaway.com](http://www.chrissythirlaway.com).

### Chrissy Thirlaway

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

Instagram: @chrissythirlaway

*Unrequited Life*

Oil on canvas

100 x 100 cm



My work in the exhibition looks at embodied memory, the fact that we remember future events through movement in our bodies, like the feeling you get when your feet just take you somewhere familiar without thinking. Change is recorded by the recurrent movement of my hand on the canvas. The medium also evokes the ephemeral nature of remembrance and the unpredictability of traces. The work also represents a kind of unravelling of the human brain, beyond language and anatomy. The space created by the traces of my hand on the canvas is haptic and non-linguistic. It is, as the pigment hits the canvas, a memory of something, of myself in the past and of the repetitive future traces my hand will make.

### Dijana Bekvalac

<https://dijanabekvalac.blogspot.com/>

*Untitled*  
wax and pigment on canvas  
100 x 100 cm



I have always trawled my family photos to make work. There were very few photos so this made them very precious. I create collages, paintings, assemblages, drawings and prints. These new interpretations allowed me to make sense of where I came from and by creating something new, deal with the longing of having left it behind. Images of favourite places in the harbour combined with 'bits of boats' that possibly my father touched are the basis for the work. I pass this on to be reinterpreted again.

### Eithne Twomey

Facebook: Eithne Twomey Art

*Harbour Flotsam I*  
Gouache on found wood  
19 x 21 cm



My work is a blend of modern digital art and pottery, one of the oldest and most widespread of the decorative arts. I combine background images drawn digitally with pieces of ceramics - some that I have made myself and some pieces of sea pottery found on UK beaches. I love the way that each piece of pottery has its own history and story and I feel like my work is a dreamy blend of memories of the past and dreams of the future. It helps me to create pieces that are emotive and engaging as the ceramics add a tactile element to the work and the background images provide a sense of place and atmosphere.

## Elena Howard

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

Instagram: [@elenahowardclay](https://www.instagram.com/elenahowardclay)

[@elenahowardart](https://www.instagram.com/elenahowardart)

*Inner Thoughts*

digital art, ceramics and sea pottery

60 x 42 cm



My painting *Doll Life: Time Regained* relates to Future Memories as its themes of recovery and increased time were things wished for that revise the narrative of the future.

## Emma Eden

[emmaedenartist.GitHub.io](https://emmaedenartist.github.io)

*Doll Life: Time Regained*

oil and mixed media on board

90 x 70 cm



While I was making this painting the latest addition to our family was born, Future Memories for us all. Given this wonderful event I wish to dedicate this work to Winnie and her brother Lewin and look forward to all our new memories.

### Gil Mutch

[www.southlondonwomenartists.co.uk](http://www.southlondonwomenartists.co.uk)  
[www.gingerwhite.co.uk](http://www.gingerwhite.co.uk)

*Small Things*  
oil on canvas  
60 x 90 cm



'Future Memories' suggests non-linear time, where the past, present and future collide. My work is often informed by theatre, where a different Time exists from the everyday. Sometimes there is a chorus of characters who seem locked in scenarios that aren't fully apparent to me at the time, but which can reveal hidden meanings later on.

*Parade I* and *II* touch on the complexity of human relationships through a series of stylised gestures and postures the chorus adopt. They are acting out yearnings, hope, dreams, puzzlement and confusion that we all experience. Shakespeare, the great chronicler of human foibles, informs the overall title taken from 'A Midsummer Night's Dream'.

These are sugar lift and soft ground etchings, in which I have used intricate lace and other textured materials to lend weight and heightened characterisation to the figures.

### Helen Adie

Instagram: @helen\_adie  
Facebook: Helen Adie

*Parade I*  
'The course of true love never did run smooth'  
soft ground etching with sugar lift  
40 x 43 cm



Lead is a material that is, like the family, both protective and destructive. Our family meal was about the only time when we as young children felt trapped. The rest of the time we somehow escaped but at the table we were captive. For me, the table was an arena of conflict and bullying, a playing out of uncomfortable family dynamics and fixed gender roles. So, there was mum, valued for her wonderful bread and butter pudding, not her brains. Woman as the provider of food, way back to Eve where one of the first things a woman ever did was give an apple to Adam when he could, of course, have picked one for himself.

### Helen Peacock

www.helenmpeacock.co.uk  
Instagram: @helenmpeacock

*The Tyranny of the Table*  
molten and cast recycled roof lead  
60 x 100 cm



Memories for the future? We have to believe there will be a future where memories will play a part, where humans can exist. Photography is useful to bear witness, the ever increasing tension between the earth's life force and the destructive influence of humanity. Found materials hold their own secret past, offering the reverse of the blank canvas. *Madonnella* is from driftwood washed up on the Kent coast. She is our 21st century icon, our hope for survival in the future; she watches us from every street wall, reminding us of our mission, and to warn the criminal in us that we do have a choice.

'For, being green, there is great hope' - Henry IV (Shakespeare)

### Ilinca Cantacuzino

Instagram: @icantacuzino\_art  
www.southlondonwomenartists.co.uk

*Untitled*  
digital print on metallic photo paper  
edition 1/4  
30 x 40 cm



The painting is to remember my grandmother Ella (Isobella) Tod who, as the breadwinner of the family, worked as a tailoress. She made beautiful hand stitched kilts as well as bespoke tailoring for men and women. Her hobby in the 1950's/60's was the very genteel art of painting on china, which she taught me in my early teens and was, I'm sure, what sparked my interest in still life (along with her passion for 'objets' oriental – which usually had a dent or a crack!). I am fortunate to have a few pieces of her painted china – and also her treadle sewing machine and cotton reels, some of which are included in the painting with a couple of her fabric remnants.

### Janet Tod

www.janettod.co.uk  
 instagram: @janettod  
 Facebook: Janet Tod

*Ella Tod China*  
 oil on canvas  
 61 x 92 cm

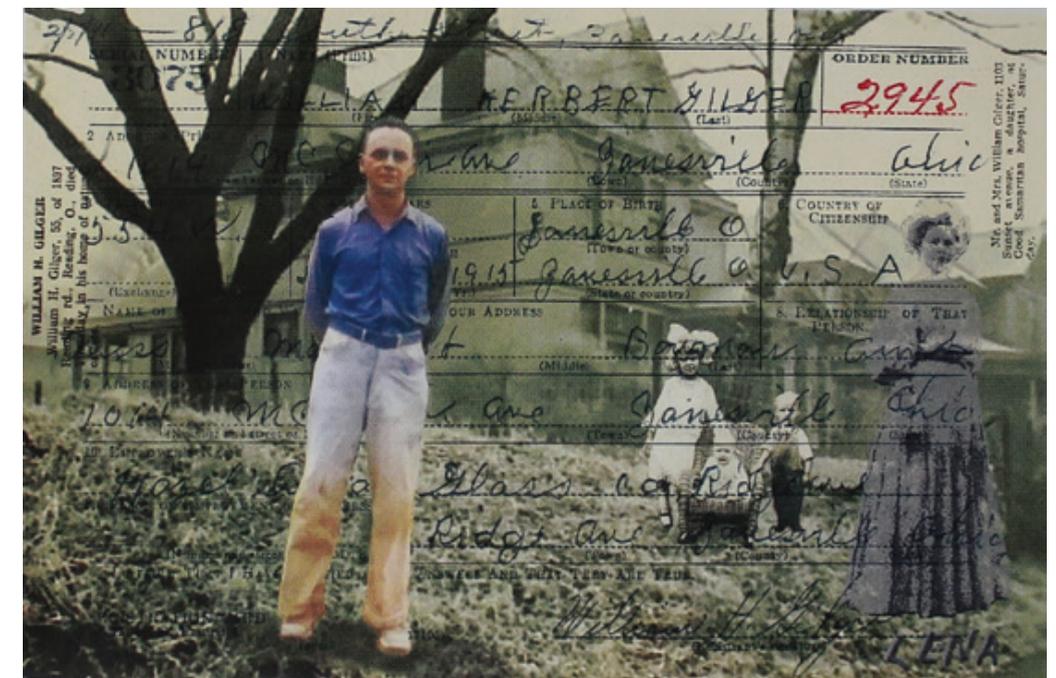


I have few memories of my father and had no photographs. I set out to find him. After hours of searching ancestry websites I found a photograph of his mother, my grandmother Helena. It turned out it had been posted by a distant relative who put me in touch with my cousin Sally. She sent me pictures of my father. For the first time in more than 60 years I was looking at him. It was like looking at my son who looks so much like him.

### Jennifer Merrell

www.jennifermerrell.com  
 Instagram: @jennie\_merrell

*My Father Before Me*  
 Screen print  
 23 x 35 cm



This collection of small works by Jo Gibbs capture the fractured nature of our memories. We look at the world through a vaseline lens, the warping of which is reflected in Jo's distorted mirrors. Using found images, and etched mirrors, Jo's works are fractured and changeable.

## Jo Gibbs

[www.jogibbslondon.com](http://www.jogibbslondon.com)  
Instagram: @jogibbslondon

*Fractured Memories*  
wallpaper, found beer pump advertisement,  
glass, cutting from photography magazine and  
re-worked frame.  
part of a series  
17.5 x 14.2 cm



This painting is about taking action to stop the devastation that is happening in the world. Taking action will mean different things for different people. We all have different gifts and strengths. The important thing is to know that we all have power within us. And we all make choices everyday. When we connect with our power and our choices, it relieves the despair of a sense of hopelessness that we can feel. And we can do it with love. Sometimes it will be fierce love. I wish for a world where we look after our planet and people. I want to pass on the need that will always be there, to protect what we love.

## Julia de Greff

[www.juliadegreff.co.uk](http://www.juliadegreff.co.uk)

*Stop Killing People and the Planet*  
oil and charcoal on canvas  
120 x 90 cm



Climate change is ever present, It is thought one third of the South Eastern coast is being actively eroded with a forecast of potentially 7000 homes falling into the sea over the next 20 years. In this work I address the matter of coastal erosion, the encroaching sea and rising water levels around more vulnerable areas of our coastline. Future memories resonate with a sadness, a poignancy for long lost and possibly forgotten landscapes and communities, a record of what we have now that in time will be but a distant memory.

### Ky Lewis

www.kylewis.co.uk  
Instagram: @kylewis1

*What is Now, Will be Lost*  
one of a triptych  
original silver gelatine darkroom print  
10 x 8 inches



This work represents the beginning of a new series that I am co-creating with my adopted daughters (age 5 and 6). Inspired by their love of the outdoors, this image is made with seaweed found at the coast. Children with a history of trauma often process difficult memories not as events, but as part of their reality. The resemblance of seaweed to the brain allows for discussion about how they think and feel, and adds a therapeutic element to the creative process.

Laura is an award-winning creative image maker. Her work is taken on 35mm cinematic film using lofi cameras, or using camera-less techniques and processes.

### Laura Ward

www.lauraward.co.uk  
Instagram: @laurakiora

*Hippocampus*  
giclee print of pressed seaweed  
20.5 x 20.5 cm



My work explores my response to the constant transitioning of the city where I live, and how I, as an emotional being, make sense of it all.

*At the Heart of the City* shows gates to a building site with a temporary view of the city and Guys Hospital Tower, once South London's tallest building, overshadowed by the Shard. Wealth and health, in the mist of a city of changing priorities, leading to what was and will be, *Weeds* will take over no matter what. My dystopian cityscapes of dark skies will make way for a green environment again, as mother nature rules the earth, whatever humans do.

### Michelle Baharier

Instagram: @bahariermichelle

Facebook: MichelleBaharier

You Tube: <https://www.youtube.com/user/sidlulu>

*At the Heart of the City*  
limited edition digital print  
edition of 250  
40 x 30 cm



How can we symbolise the carrying of one's own memories?

How tangible is it to convey the weight of the invisible?

Fragments of time that have attached themselves to our physical body, challenging our perception of the world around us. The continuous pursuit of balance between what gives us strength with that which requires resilience. Is this the very essence of being human?

During the exhibition, the sculpture will be brought to life through dance - symbolising the weight of loss, failure, anger, and regret juxtaposed with the lightness of love, joy, and pride.

### Natalie Webb

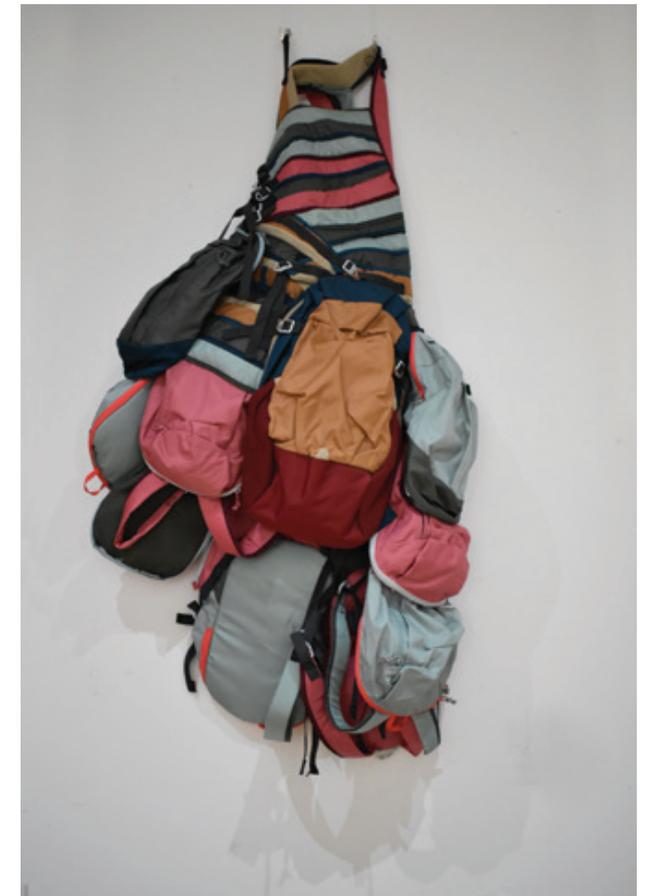
[www.loft35art.com](http://www.loft35art.com)

Instagram: @nataliewebbartist

*Future Memories*

fabric sculpture

150 x 77 x 34 cm



This is a story about my journey through the palette. My childhood memory of Scotland and the people I met and loved. The colours that have inspired me and the power of nature and its spiritual connection.

### Olivia Urquhart

[www.southlondonwomenartists.co.uk](http://www.southlondonwomenartists.co.uk)

*The Great Glen*  
oil on canvas  
50 x 60 cm



Paola Minekov's line art portrait on the theme of future memories captures the essence of a moment in time. The artist uses simple, delicate lines to create a dream-like atmosphere that is both peaceful, serene and erotic.

By using a combination of lines, shapes, and colours, and a minimalistic approach in her pared-down composition, Minekov is able to create a portrait that not only conveys the idea of memories, but also captures the feeling of anticipation and hope that comes with the thought of a future full of possibilities. Her use of soft tones and gentle lines conveys a sense of hope and optimism while the simplicity of the line makes this piece a timeless representation of life's fragility and beauty.

### Paola Minekov

<https://paola.art>

Instagram: @paolaminekov

*Dispersed*  
digital portrait



*MeToo: recast* is a celebration of our ability to rewrite painful memories and replace them with a reflection of our power. As a late teen I was raped, an experience I had only snatches of memory of, wrapped in guilt and self-blame. I was incredibly lucky to access some EMDR therapy for this last year, which helped me overwrite these memories with a more powerful narrative. The image in the work is my replacement memory – full of strength and rage. Creating the artwork not only cements this memory further, it has also opened up lots of space for amazing conversations. This is my future memory, and I'm very proud of it.

Rachel Reid is a sculptor with a background in human rights and a commitment to creative activism.

### Rachel Reid

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

Instagram: @rachel.c.reid

*Me Too: Recast*

pewter

35 x 30 cm



Sam Haynes uses found objects and materials to create abstract, geometric assemblages, animated through the use of colour, light and shadow. While her recent assemblages have been presented in photographic form, *Now you see it, Now you don't* is a new sculptural work, developed using a series of discarded aluminium strip light reflector panels.

The concept of linear time is a manmade construct that takes us comfortably from one moment to the next, while in reality echos reverberate both forwards and back. We capture glimpses of the future, coloured by our present and past, making sense of our lives as they unfold. Haynes's process is both methodical and intuitive, with repeated forms marking the passage of time while more fluid elements capture the random, fragmented reality.

### Sam Haynes

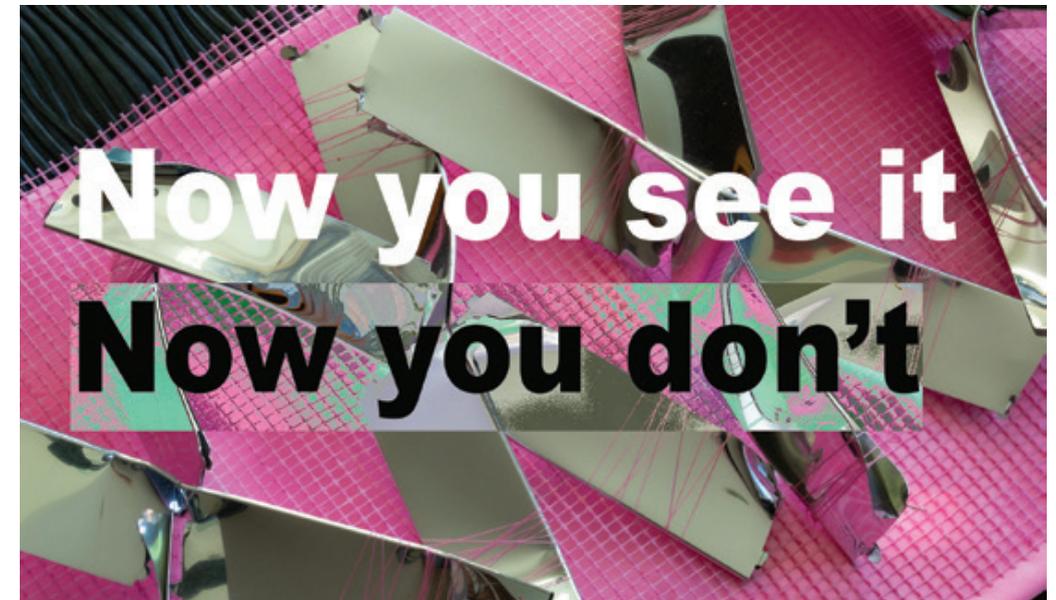
[www.sam-haynes.com](http://www.sam-haynes.com)

Instagram: @samhaynessculpture

*Now you see it, Now you don't*

mixed media soft sculpture with

aluminium striplight reflector panels



My mother died two years ago. In preparing the Order of Service for her funeral, I thumbed through photo albums of our childhood in Sri Lanka: photos spanning her early life as a mother, glamorous model, and photographer. Having three children in quick succession did not prevent her making the best of her talents and expressing her creativity.

I was particularly drawn to one photo. That of my father who had suddenly disappeared from our young lives. That one photo of him and me together; my older sister smiling.

Painting this moment gave me the opportunity to bring him to life; create a world around us of my own imagining.

### Sarojini Ariyanayagam

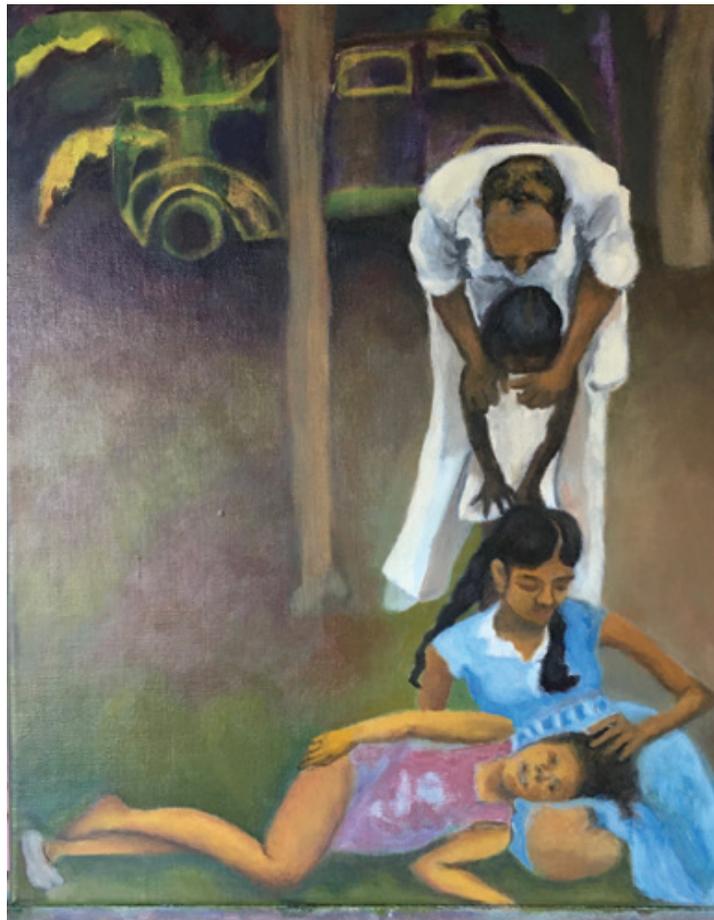
sarojini7@hotmail.com

Instagram: @sarojiniari

*Appa and me*

oil on canvas

50 x 40 cm



The Great Barrier Reef is the world's biggest single structure made by living organisms and the only one visible from outer space. It extends over 14 degrees of latitude, from shallow estuarine areas to deep oceanic waters. Within this vast expanse we find a unique range of ecological communities, habitats and species – all of which make the Reef one of the most complex natural ecosystems in the world. It has taken shape over millions of years and because of human influence, in just 30 years, half of it is gone. TIME IS RUNNING OUT. Will it become only a future memory? A visual ode trapped in a canvas? I sincerely hope not.

### Sheila Fratini

Instagram: @sheilafratini

*The Great Barrier Reef*

acrylic on canvas

100 x 100 cm

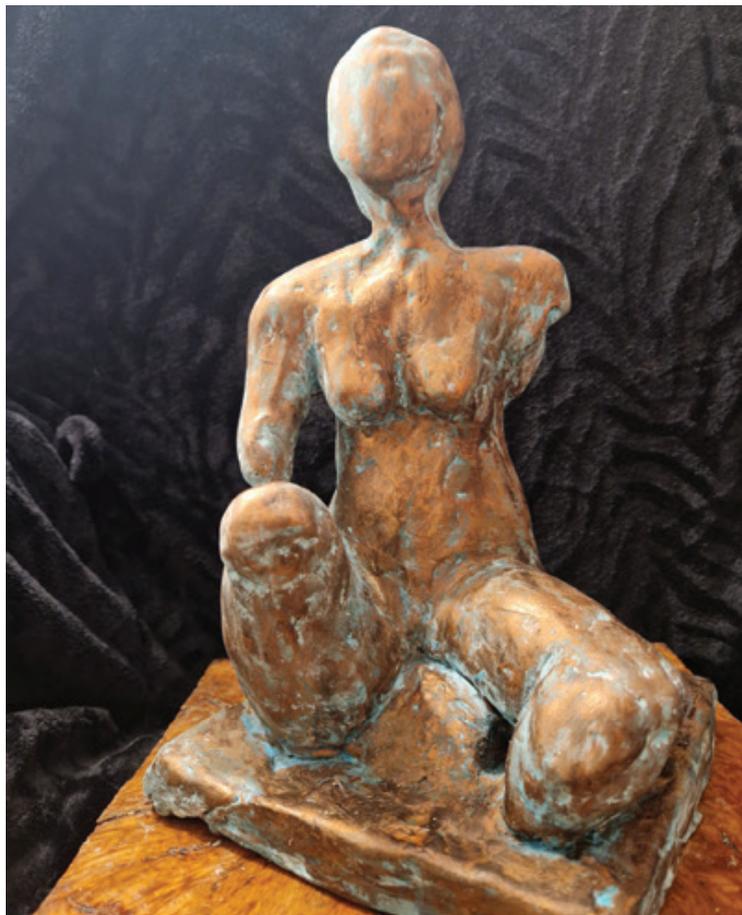


This piece explores unconscious memory. It started as a sculpture from life in a studio in October 2022 and was completed based on my memory of what I saw and experienced on that day. However, it is also, always, unconsciously, my memory of all the other images of the female figure that I have seen in classical art. From certain angles, for example, the figure echoes classical life poses. Although this work struggles to escape from these representations, it does not break free from them and the work is fragmented and pulled down by these remembered images.

### Sonia Thomas

www.Soniathomasart.com  
Instagram: @soniathomasart

*Breaking*  
clay and acrylic  
23 x 19 x 17.5 cm



Future Memories, the title for this SLWA exhibition, caught my attention. Future memories could be a way to describe collecting experiences that will hold and contain both past and present, becoming important, treasured, perhaps also unwanted.

My paintings always work along strong narratives that have a deeply unconscious element to them. Most of my stories link me to understanding how precious and sometimes very difficult memories can be at the same time. I also work alongside adults who live with dementia. Making art is a great way to bring past, present, and future memories into a shared space. I like to paint on large canvases, as there is more room for the unexpected.

### Susan Cox

www.susancoxart.co.uk  
Instagram: @susancoxart

*The Beginning*  
acrylic on canvas  
95 x 95 cm



#MahsaAmini also known as Jina Amini has been the most tweeted name in the history of Twitter (185 million times). This is a cry for justice. Iranian women are standing up to claim their basic human rights back. This has been ongoing for 43 years and now it has reached its peak. The world is hearing our cry and the ordinary people around the world are responding to us.

I have created this artwork with acrylic ink, pen, coloured pencil and soft pastel. All the multiple layers matter, each layer tells a different story of beauty and ugliness, softness and brutality, death and rebirth.

Jina is a Kurdish name meaning Life Giving!

### Tanaz Assefi

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

Facebook: @TanazAssefiArt

Instagram: @TanazAssefi

*Jina Mahsa Amini*

acrylic ink, pen and coloured pencil on paper

30 x 40 cm



When I was a child, my mother read us the story of Icarus, who flew too near the sun wearing wings made of wax and feathers and fell to his death. My sister and I strung together pigeon feathers with sticky tape and string and launched ourselves off the coal bin but never got aloft. Later, I went on a hang-gliding course but it was not a success. Sometimes, in dreams, I flap my arms and fly out of the window and soar and swoop and hover in the sky. I have always felt terribly jealous of birds.

### Vanda Carter

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

Instagram: @vanda.carter.3



*Feather*

welded steel on a stone base

128 x 30 x 28 cm



I want to remember what is of Eternal Value, something Pure, something that gives Joy.

The symbolic language of this piece unfolded almost by itself during the process, with its composition falling in place as if it was already there before I set out to work on this topic.

A sunflower is standing tall above all to symbolise victory of the eternal spirit through enlightenment of mankind.

Our experiences in life become memories which are shining through at unexpected moments but are also often obscured and almost forgotten.

Memories of past lives are still informing our future. Through all these layers of consciousness it is this golden thread which allows us to be at one with our true self.

## **Veena Scialo**

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

Instagram: [@veenascialo\\_art](https://www.instagram.com/veenascialo_art)

*Eternal Sunrise*

ink and gouache on fabric with  
applique and hand embroidery  
89 x 86 cm



## The Rye Poets

### Stone Goddess sequence

#### Part 1

My sister shapes  
a curved woman  
from a hunk of stone  
into a beginning.  
Like a whirling flag  
the twisted seam of rock  
streams down her sides  
and out across the day.  
I lay my own small stones  
like wreaths, like bits of bread  
even as her woman is buffed  
to a flying shine. She is  
the stone that knows itself  
with all its new twirls –  
the smoothed planes  
and the rough ones  
my sister leaves,  
like life.

*Helen Adie*

### The scan

There you are – at 12-weeks' gestation –  
relaxing in a gossamer hammock afloat  
a sandy-coloured lagoon. Tahiti of the womb.

Though small as the palm of my hand,  
amazingly, you have a face! A nose,  
high forehead, a scribble of lips.  
I impute a smile. I have fallen for you.

Months will pass, and winter with it,  
before you emerge to breathe  
new life into an old world. Welcome,  
I will say, I am your mother's mother.  
I am thrilled to meet you!

*Joan Byrne*

### A lark in the mud

The Thames looked blue to me,  
a pair of sailor's trousers  
trimmed with gold like  
the lapis lazuli I picked from the mud.

But you, beside me on the shore,  
swore that the water was grey,  
that no sun shone on the ebbing tide  
of my brilliant summer's day.

*Pia Goddard*

Publisher  
South London Women Artists

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