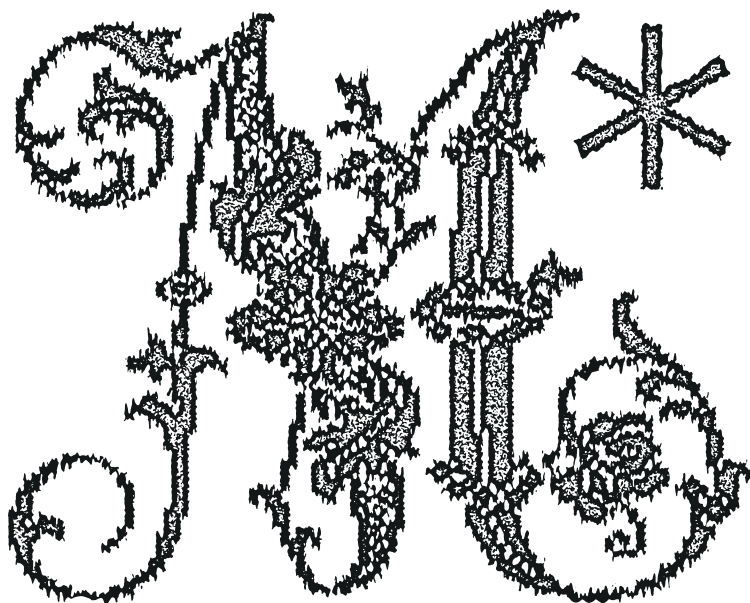


PROCREATE PROJECT: MOTHER ART PRIZE  
30 MARCH–25 JUNE 2023

# Mother Art Prize



Hannah Ballou, Louise Black, Jodie Carey,  
Laura Winn Clark, Andrea Hasler,  
Kate Holcomb Hale, Ming Ying Hong, Mee Jey,  
Sarah Kaufman, Belinda Kochanowska, W.K.Lyhne,  
Jennifer Louise Martin, Jana Sophia Nolle,  
Yasmin Noorbakhsh, Yelena Popova, Qian Qian,  
Si Sapsford, Alice Sheppard Fidler,  
Helena Wadsley, Anna Wańtuch, Xie Rong

## INTRODUCTION

The Mother Art Prize is the only international open call for self-identifying women and non-binary visual artists with caring responsibilities. Twenty-one artists working across a range of media have been selected from 630 entries submitted by artists from 36 countries. The works of these artists are brought together in this new group exhibition.

The artworks are connected by a deep urge to address intersectional sociocultural matters through a range of mediums and practices weaved in diverse conceptual patterns. Visitors are invited to engage with works that speak of the tension between a patriarchal capitalist culture and the lived experience of women and people at the margins. This includes those who are raised in diasporas, those who live in poverty, with disabilities, and those exploring what it means to be human, the female, the pregnant body and the mother\*. Through different expressions and cultural perspectives, and with a touch of humour, these works create a conversation between history, contemporary lives and the future.

Established and curated by Procreate Project, the Mother Art Prize aims to promote and support artists who are mothers/parents, as well as to draw attention to a broad spectrum of themes that might otherwise be overlooked and undervalued. The Mother Art Prize takes the risks necessary to achieve a sea change in the perception of the artistic output of women and carers.

The prize's 4th edition brings together some of the most exciting cultural leaders and organisations working to tackle gender bias and intersectional issues. The submitted works were judged by: Dr Charlotte Bonham-Carter – independent curator and writer and Head of International Partnerships, CCW, University of the Arts London; Niamh Coghlan – Director of Richard Saltoun Gallery; Pauline de Souza – Director of Diversity Art Forum; Caroline Douglas – Director of Contemporary Art Society and Touria El Glaoui – Director of 1-54 Contemporary African Art Fair.

Rather than a single winner, and in addition to participation in the group show, three special awards were created. The Commission Award was won by Ming Ying Hong, receiving £1000 for the production of a new work in partnership with the Diversity Art Forum. The Online Award was won by Qian Qian, receiving an online solo exhibition with Richard Saltoun Gallery. The International Award was won by Mee Jey, receiving a residency at the Mother House Studios, London, with mentoring sessions by Sylvie Gormezano.

All of the works in the exhibition are available for sale via Procreate Project. Please ask at the Front Desk for further details.

## Hannah Ballou

GOO:GA, 2021

Video, 57 mins

Hannah Ballou is an American-born artist who lives and works in London. Her work is feminist, sometimes autobiographical, and challenges configurations of the comic body by asking who is funny, when, how, why, and why not? *GOO:GA* takes a palimpsestic approach to re-performance and subjectivity in pregnancy. In the context of a terrifying medical diagnosis and the pandemic's closure of live performance venues, Ballou turned to another medium for the follow-up to her comic live art performance in her first, carefree pregnancy. The film explores how material made by/about a joyously pregnant woman in the context of a later traumatic pregnancy might develop Iris Marion Young's theories of the doubling of the pregnant subject. The approach to feminist comedy is reimagined when the artist discovers that her baby has more serious problems than the gender binary paradigm. *Content note:* *GOO:GA* contains salty language, nudity, erstwhile animals, dodgy child acting, ironic pelvic movement, ukulele feminism, four minutes of literally nothing happening, and themes of foetal illness.

## Louise Black

*Aching in the loneliness of detachment: Part 1, 2022*

Nylon, wadding, thread, hair, darning needle, darning pins

*Aching in the loneliness of detachment: Part 2, 2022*

Aluminium, steel, wire, nylon, wadding, thread, hair, darning needle

*A mirroring: Aching in the loneliness of detachment, 2022*

Relief prints and polychromes on paper, wood and glass

Louise Black lives and works on the east coast of Scotland. Through physiology, Black's work investigates the female figure. Depicting themes of metamorphosis, *Aching in the loneliness of detachment* is a series of works interrogating the precarious threshold between the physicality of the body and internal narratives of self. Dwelling between object, creature and human, the works fluctuate between birth and mortality, appearing both familiar and unsettling. Materials and processes embedded within the works are charged with both tenderness and toughness. Adapting traditional quilting techniques as a drawing tool, Black refers to autobiographical events, addressing the existential scarring of pain and suffering. Black states: 'The making of the textiles is an integral element to the works. The delicacy of the fabrics requires your nails to be filed and free of ragged edges, avoiding tears to the textiles. Just as when caring for a baby or a small child, moments of care and self-care are to be cautiously considered.'

**Jodie Carey**  
*Sea*, 2018  
Earthenware, ash

Jodie Carey lives and works in London. Her practice explores the universal human urge to make an impression on our surroundings. Through site-responsive sculptural installations, Carey adopts culturally universal, age-old artistic methods of creation, often evoking ritualistic or primitive traditions. ***Sea*** is a large-scale installation originally commissioned for the Foundling Museum, London. It draws inspiration from the eighteenth-century fabric tokens mothers left with their babies at the Foundling Hospital as a means of identification. The piece is formed of hundreds of swatches of fabric that have been dipped in liquid clay and fired to create delicate white ceramic fragments. During the firing process, the fabric burns away, leaving only a trace of its weave and pattern, echoing the fragility of the textile tokens – which are one of the few remaining, tangible connections between each mother and her child. The mothers' intense feelings of separation and loss find a visual analogy in the vast ceramic outpouring.

**Laura Winn Clark**  
*Here and There*, 2022  
*Never a Room of One's Own*, 2022  
Oil on linen

Laura Winn Clark lives and works in New York, USA. Clark's figurative oil paintings, featuring friends and acquaintances in the act of creating, challenge common narratives about women and non-binary individuals. ***Here and There*** is about letting go of the things that hem us in. It features non-binary multidisciplinary artist Amber Imrie sitting on their suitcase beside a collared men's shirt, which features in several of her performances. What do we see first – Imrie or the markers of their identity? Central to the artist's thoughts, while painting, was the question: 'How do we engage with our social identity without letting outside forces define us?' ***Never a Room of One's Own*** riffs on Virginia Woolf's prescription for women artists, and is about whether women can turn the complexities of their lives into a creative asset. The subject of the painting, Loreen Oren, works out of her children's playroom. Her poise appears to represent the careful balance in her life. Streaks of paint, inspired by her children, disrupt the picture plane, and the colours of these marks infuse the work.

**Andrea Hasler**  
*Perishable Goods*, 2021  
Wood, metal, brass, polystyrene, wax, Jesmonite

Andrea Hasler is a Swiss-born artist who lives and works in London. Her practice revolves around the depiction of the emotional body, capturing the intangible elements of the human experience through immersive installations and site-specific sculptures. Hasler asks questions about the limits of the human body, the sacrifices we make to fulfil our aspirations, and the curated and 'filtered' version of ourselves we present to the world. ***Perishable Goods*** consists of a pallet on top of which is a block of material that looks like compressed flesh or meat, bulging and collapsing in places. The piece alludes to the intrusive nature of urban space and the masses of people that inhabit it. In stark contrast to ideas of abundance, its shape and scale also reference emergency aid food pallets that are dropped into disaster zones. The work is adorned with stamps showing the travel history of meat products passing through different countries. However, instead of meat stamps, the sculpture is embossed with the logo of a famous French luxury brand.

**Kate Holcomb Hale**  
*I'm gonna sleep like a stone falling off a cliff*, 2022  
Cotton, poly-fil, insulation foam, graphite block, acrylic paint

Kate Holcomb Hale is an interdisciplinary artist living and working in Boston, USA. She creates paper-based wall installations, hand-sewn soft sculptures, and paper clay impressions to encourage viewers to consider the burden and privilege of care, grief, and the invisible labour that occurs within the domestic space. The kitchen table is the site of much of this labour: feeding, paying bills, replying to emails, making phone calls, hosting challenging discussions, supervising homework. Its veneer is scratched, dirty, dented and worn. Holcomb Hale has created slipcovers for her kitchen table as structures for gesture and paint, suggesting that such an object can be a space of resistance (or of possibility). Within the folds of her sculptures, marks and material meld together to evoke urgency, spontaneity, and denote the interruptions that naturally occur every day. The palette for ***I'm gonna sleep like a stone falling off a cliff*** was inspired by the artist's daily ritual of checking an online Covid map of her region for the first year of the pandemic. Yellows would shift to deep reds as infections increased. This anthropomorphic sculpture captures the anxiety, vigilance and exhaustion provoked by this time and this consuming routine.

### Ming Ying Hong

*The One with the Dragons*, 2021

Pastel, acrylic and charcoal on canvas

Ming Ying Hong is an interdisciplinary Chinese American artist based in Rhode Island, USA. Hong explores her hybridised body, examining how society defines it, categorises it, and assigns power to it. She identifies as a Southerner and an immigrant. These identifiers often clash, creating an internalised hierarchy that leads to a precarious sense of self. Her most recent drawings investigate how food and other cultural phenomena are a vehicle for both assimilation and alienation in the American South. Her work examines the slippery nature of symbols as they move between American and Chinese cultures. The dragons featured in this drawing are an architectural mainstay in most Chinatowns. However, the motif that has come to represent China is, in fact, not Chinese. Rather, it is a projection of 'Chinese-ness' created by a man who had never been to the country, and who used photographs of religious architecture as a reference. The architecture of Chinatown is a hybrid of American and Chinese sensibilities. By exploring this history, the work questions what it means to belong.

### Mee Jey

*MY BABY*, 2021

Video, 2:53 mins

Mee Jey is an Indian artist based in St Louis, USA. She takes inspiration from her biography and ecological events, exploring the political, social and philosophical understanding of 'self' and 'others'. Jey prefers to use repurposed materials in her work, arguing that 'When you have less resources, you become more resourceful.' Growing up in a large family where resources were slim, she learned to use materials in innovative ways. Her work is active and breathing, constantly changing and growing. Her approach incorporates multiple disciplines, such as drawing, painting, sculptural installations and text- and time-based media, including performances. **MY BABY** is a tribute to the thousands of global migrants who die during their search for a safe home. They often remain unidentified and never receive a burial or cremation. In the Hindu belief system, spirits of people who do not have an appropriate farewell wander restlessly, forever suffering in the mortal world. Jey assumed the role of a 'ghost mother' in the video and, by calling these people her babies, she gives them their last due remembrance and farewell.

### Sarah Kaufman

*Devil's Pool Bathers from Diptych 1.a*, 2016/2023

*Devil's Pool Bathers #1*, 2021/2023

*Devil's Pool Jumper #9*, 2021/2023

Archival pigment prints from medium format film

Sarah Kaufman lives and works in Philadelphia, USA. Her recent photographic series, **Devil's Pool**, explores the intersection between the body and nature. It looks at how the landscape can allow us to exist freely in our physical selves, absorbed in the experience of place. Devil's Pool, an unofficial swimming hole in Philadelphia's Fairmount Park, attracts people from all over the region. Kaufman's work explores the complex, layered story that unfolds here. The film photography project, spanning seven years, investigates how people relate to their environment, and affirms the human need – and impulse – to commune with the natural world. It connects to, and references, traditions of depicting the landscape and bathing throughout the history of art. The project was recently published as a monograph of 60 photographs with a foreword by art critic and curator Andy Grundberg.

### Belinda Kochanowska

*Fruition*, 2014

*Aftermath*, 2014

*Eden of my Flesh*, 2014

Giclée print on Hahnemühle Cotton Rag

Belinda Kochanowska lives and works on the First Nations land of the Turrbal and Jagera people in Windsor, near Brisbane, Australia. She makes art that engages in the physical and psychological dimensions of childbirth, life creation, motherhood, biology, anatomy and memory. The three works exhibited here come from her series **My Flesh is Your Flesh**. These 15 works were produced in a period of feverish creativity during Kochanowska's first pregnancy and just after the birth of her child. Anatomical and natural history illustrations are transformed to signify the sudden, lucid knowledge of one's own mortality. Alternative mythologies result – joyous, surreal, organic, and blossoming with life, yet also brimming with a haunting disquiet. In these works, which show chimera that swim in and out of frame, babies with monstrous deformities, flayed organs and reproductive flora that engulf each scene, it is easy to perceive the myriad fears that women feel during pregnancy. Spliced together, Kochanowska's images burst forth from barely contained frames that mark the boundary between life and death, being and not being, self and other.

**W.K.Lyhne**  
*Stabat Mater*, 2022  
Oil on cotton

W.K.Lyhne lives and works in London. In paint, ceramics and film her work is a collision of organic and man-made forms that seeks to challenge established religious iconic imagery through an exploration of the overwhelming power of nature and its slow loss. The painting ***Stabat Mater*** (Standing Mother) combines fragments from the canon of Western art. The torso is from a draped body carved in stone from Delphi (330 BCE) and the head and hands are from a lion in a Venetian plaque of the Madonna (1370). The slumped sheep is from a carving of the minotaur depicted on the Athenian Treasury (500 BCE), and the bloodied fleece is taken from research photographs of sheared ewes. The minotaur was misshapen but decidedly animal, and therefore was killed. The Athenian torso celebrates democracy, but only a few were allowed voting rights. The idea of the Madonna as the perfect woman/mother has persisted for millennia – two-dimensional, beautiful and virtually mute. At a time when human domination over every species on Earth has brought us to the edge of extinction, the scream that cannot be heard is the rage of those who have been excluded from the able-bodied, European Enlightenment definition of Man.

**Jennifer Louise Martin**  
*Hear My Cry*, 2022  
Video, 4:47 mins

Jennifer Louise Martin lives and works in London. Her work is predominantly painting, but also includes film and performance. Her first short film, ***Hear My Cry***, made in collaboration with directors Aaron Bevan-Bailey and Beth Buxton, explores the expression of emotion and the female psyche. It is also a projection of the artist's personal experience of becoming a mother and experiencing postpartum depression. Martin's paintings were used both as backdrops and inspiration for the set, with the women in the paintings representing self-portraits in various emotional states. The ambience of the location house, which has remained untouched since the 1970s, adds a sense of nostalgia. The miniature doll's house – decorated by the artist to replicate the decor of the film set – represents her attempt to control her thoughts, only to be confronted with the chaos of her subconscious mind. The camera moves frequently between the real house and the miniature set, creating a dynamic interplay and a warped sense of scale, alluding to a surreal inner world.

**Jana Sophia Nolle**  
*Living Room*, San Francisco, 2017–18  
*Living Room*, Berlin, 2017–18  
Archival pigment prints

Jana Sophia Nolle lives and works in Berlin, Germany. Her practice is multidisciplinary, moving between research, observation, conceptual analogue photography and working with objects and installations. Nolle's projects are occasionally expanded by other media and methods. She uses staged photography to connect opposing worlds. The ongoing series ***Living Room: San Francisco and Berlin*** concentrates on the ever-growing rift between rich and poor. The artist's conceptual photographic study of makeshift shelters began when she lived in San Francisco from 2016 to 2019. Nolle worked with people living on the streets to understand how they constructed their improvised dwellings. Then Nolle approached wealthy people to ask for permission to access their homes. In a performative act, she recreated and photographed the makeshift shelters within the wealthy homes. These elaborate reconstructions resulted in a series of new architectural interiors. While it is aesthetically striking, Nolle's contrast of living spaces also touches on the topics of sociopolitical change, housing shortages, exclusion and gentrification.

**Yasmin Noorbakhsh**  
*Sound Barrier*, 2022  
Oil and acrylic on canvas  
*Set in Stone 05*, 2022  
*Set in Stone 06*, 2022  
Hand-glazed ceramic bowl pieces in concrete

Yasmin Noorbakhsh is a Persian multidisciplinary artist based in London. She was born in Iran at the time of the Islamic Revolution, and grew up during the Iran–Iraq War (1980–88). ***Sound Barrier*** is inspired by her first sight of masking tape, when she was six. Her father and her older brother placed tape in the shape of Xs over all the windows in the house, to prevent the glass from shattering during bombing. The pattern depicted in the painting is the same pattern as Noorbakhsh had at home. Later, Noorbakhsh realised that the tape was not, in fact, for when the bomb went off, but for when the sound barrier was broken. When an aircraft breaks the sound barrier, sound waves begin to pile up in front of objects. With sufficient acceleration, it can burst through this barrier. The masking tape was there to protect her and her family from the aftermath of the bombing.

### Yelena Popova

*Mother Tree*, 2021

Jacquard woven tapestry

Yelena Popova was born in the USSR and lives and works in Nottingham, UK. Her practice involves painting, as well as tapestries, ceramic mosaics and murals. Her primary interest is how landscape evokes our sense of belonging in relation to geology and our national and industrial heritage.

***Mother Tree*** is a unique small production sample of the 6.4 × 3 metre tapestry produced for the offices of Meta in London. Popova wondered if our current economy would be different if we used a numerical system based on the number 60, just as the ancient Babylonians did thousands of years ago. Perhaps contemporary ideas of circular economy, collaboration, care and sharing would be better ingrained in our thinking if the numbers we used were based on their ability to be divided in multiple ways, like the number 60, rather than the number of fingers on our hands (the decimal system). Choosing a hexagonal grid for the layout of the design, Popova incorporates varied references: the floral interlaced patterns of William Morris; underground 'social' networks connecting trees, plants and fungi in forests; the knotted symbolism of the Celtic Tree of Life, and computer motherboards.

### Qian Qian

*New angel*, 2022

*The din goes dong, the dongles ding*, 2022

*Portals to the past*, 2022

Watercolour and acrylic on archival board

Qian Qian is a Chinese-born visual artist who lives and works in London. She explores the development of human cultural identity and its relationship with the wider natural world through her watercolour paintings and installations. Using the intersection of mythology and science as a narrative and aesthetic framework, she examines how our beliefs are shaped by our interactions with each other and with nature. In her latest series, ***Portals to the past***, she blends modern biological illustrations of ocean life with contemporary depictions of the universe, creating anthropomorphic characters out of sea anemones and microscopic single-celled radiolarians. The painted cracks imitate ancient murals, creating an illusion of a lost civilisation. The painting ***New angel***, named after a Paul Klee work of 1920, is a bridge between our roots and our possible future identities as women and mothers. In contrast to the mythic female-bird figure, the floating parts of seashells and the starry background conjure up a mythopoetic atmosphere of an alternative universe.

### Si Sapsford

*Civil Unrest*, 2015/2023

Motors, chairs, elastic bands

Si Sapsford lives and works in Henley-on-Thames, UK. Her practice is predominantly installation, using everyday domestic materials from J-cloths to furniture, as well as new technologies. ***Civil Unrest*** has direct autobiographical origins. Caught up in the aftermath of the American invasion of Panama in 1989, the artist, along with eight other Europeans, faced an angry mob. She recollects seeking refuge in the cathedral in Panama: 'The forcefulness of a priest with only his authority and a broom saved us. We were ushered out the back of the church and pushed into a van to make our escape. It was the first time in my life that I could see the possibility of my own death.' The gathering of a crowd can represent danger and threat – as well as what is civilised about humans. In the right context, unrest and protest can be a unifying experience that leads to positive change. Sapsford sees *Civil Unrest* as connecting to the protests in Iran after the death in September 2022 of Mahsa Amini, following her arrest for wearing her headscarf 'improperly'.

### Alice Sheppard Fidler

*You There*, 2020

Metal lampshade fitted with mini MP3/speaker and bulb, power cable with plug, table

Alice Sheppard Fidler lives and works near Stroud in Gloucestershire, UK. Her practice is an amalgamation of sculpture, installation and performance. Interested in the fragile and imperceptible boundaries between places, between human experiences, and between states of being, she plays with oppositions and contradictions. Sheppard Fidler surveys the tensions between binaries such as absence and presence, isolation and communication. Blurring the boundaries between sculpture, sound and language, ***You There*** comprises a lampshade with a mini speaker, hanging over a table. Light casts a focused glow over the empty surface. The staging is stark. There are no chairs. The light draws the viewer in until a quiet female voice (that of the artist) can be heard, repeating 'you there' over and over on a 20-minute loop. As their intonation changes, the spoken words move from accusation to question and back again. The sounds and silences between the words become more abstract as time progresses.

### Helena Wadsley

*Elínborg Lárusdóttir, Two Hours, 2023*

Found book, found garment, wire

Helena Wadsley lives and works in Vancouver, Canada. Her practice involves textiles, drawing and video. Her starting point for all her projects, whether based on research or intuitive processes, or both, is responding to the body as a site of feelings. The artist created this piece during a residency in northern Iceland in January 2023. Elínborg Lárusdóttir (1891–1973) was an Icelandic author. In 1949 she wrote *Two Hours*, a novel about a woman living in rural Iceland in abject poverty. Wadsley has attached a found child's sweater to the book, a first edition of *Two Hours*, by darning them together, so Lárusdóttir's words mend the holes in the knitted sweater. Until recently, Iceland was a poor country, with a good proportion of its population eking out a living by fishing and farming. Knitting and mending were necessary skills for survival. Lárusdóttir is an example of how difficult it was for women to balance their familial responsibilities with their need to create art: her writing career began when she was fifty, after her children were grown.

### Anna Wańtuch

*Mot/Her KC selected episodes, 2017–18*

Video, 29:30 mins

Anna Wańtuch is a Polish-born artist living and working in the Czech Republic. A choreographer and performer influenced by improvisation, in her work she deals with the visibility of motherhood and themes of parenthood. Touching on topics such as chaos and excess, the presence of the body, and the overlapping of the private and public spheres, Wańtuch creates a space for viewers using tools from other creative disciplines. This includes dramaturgy (in the form of a game or an evolving real-time task). *Mot/Her KC selected episodes* shows the artist's own experience of pregnancy. She documents each week of pregnancy from the 11th week until she gives birth. This calendar is explored in episodes, highlighting the changes in her body. Each week she uses similar shots, observing and commenting on physical and emotional changes. The video is an experimental reflection on the fluidity of body and mind, in which the artist constantly questions the borders of her identity.

### Xie Rong

*Painting until it becomes marble – Love never dies, 2019*

Chinese ink, Ultramarine Blue powder pigment, 163g/m<sup>2</sup> paper

Video, 5:44 mins

Xie Rong is a Chinese-born artist, also known as Echo Morgan, who lives and works in Dorking, Surrey, UK. Her work combines performance, printmaking and film-making. *Painting until it becomes marble – Love never dies* is an abstract ink painting created by the artist using her hair as the brush. It is a record of a live performance that took place at the Museum of Fine Art in Leipzig in 2019. Yoko Ono's *The Cricket Memories* (1998) is displayed in the museum, and the piece features many tiny empty insect cages hanging from the ceiling, each labelled with the date of a massacre or murder. Ono invited audiences to write down their own grief after seeing these labels. Xie was invited to respond to Ono's legacy, so she created a live performance for a Museum Night. At the time, Xie had just lost her beloved mother-in-law to cancer. To deal with her profound sense of loss, she decided to create a hair painting, in which the movement of a female body became a type of calligraphy. The hour-long process was captured by videographer Frank Just, and an excerpt of the video is displayed here.

These texts are edited versions of those supplied by the artists.

## SELECTED EVENTS

All events are FREE. Booking recommended. More information and additional events can be found on our website: [zabludowiczcollection.com/events](http://zabludowiczcollection.com/events)

### Taster Tours

#### Saturdays, 4pm

Learn more about the exhibition and the artists on show with a short introduction from one of our team.

### Families Create

#### Saturdays, 2–5pm

15 April, 6 May, 20 May, 3 June, 17 June

Artists Lorelle Aboagye, Christina Rose Brown, Rosemary Cronin, Rosie Gibbens and Anne Harild create hands-on workshops for the whole family, inspired by the exhibition.

### Talk: Mother Art Prize Artist Conversation

#### Saturday 29 April, 5pm

Join Procreate Project directors and artists from past and present editions of the Mother Art Prize, to reflect on how it has shaped their artistic trajectory. The discussion also considers more widely the importance of similar platforms to better represent and support artist- mothers and carers.

### British Sign Language Tour: Mother Art Prize

#### Thursday 18 May, 7pm

Join Martin Glover as he leads a tour of the exhibition for d/Deaf visitors. This event is specifically for BSL users.

### Workshop: Mother Art Prize

#### Artist

#### Saturday 27 May, 2pm

Take part in a practical workshop led by a past or present Mother Art Prize artist.

### Audio Description Tour: Mother Art Prize

#### Friday 9 June, 11am

Join a live audio description tour of the exhibition with Harry Baxter. This tour is specifically for blind and visually impaired audiences.

### Book Launch: Mother Art Prize

#### Saturday 10 June, 5pm

Procreate Project founder Dyana Gravina and author and independent curator Catherine McCormack launch the book for this year's group exhibition.

### Performance Night

#### Friday 23 June, 6–9pm

This dynamic programme of live performance with Mother Art Prize finalists bridges the realms of both visual and live art.

## PROCREATE PROJECT: MOTHER ART PRIZE

30 MARCH–25 JUNE 2023

Curated by Paola Lucente and Paul Luckraft

Exhibition identity design by Studio co-co, directed by Dyana Gravina

### Special thanks to:

All the artists and their galleries, the judges of this edition, and the exhibition installation team.

A book to mark the 4th edition of the Mother Art Prize, featuring newly commissioned writing by Catherine McCormack and edited by Dyana Gravina, will be published during the exhibition. Available to pre-order. Please ask at the Front Desk for more information.

### Procreate Project

Founder and Artistic Director: Dyana Gravina

Director and Curator: Paola Lucente

Founded in 2013, Procreate Project (PCP) is a pioneering arts organisation with an ethos of innovation and sociocultural impact. It supports the development of womxn and non-binary contemporary artists who are also mothers/parents. We believe that mothering is one of the main catalysts for the decreasing presence of women and primary care givers in the art scene. Run by mothers, PCP creates radical models and infrastructures for systemic change across sectors. This includes the **Mother House Studios**, a unique model of artists' studios with integrated childcare, where children are welcome in the workspace. For more information visit [procreateproject.com](http://procreateproject.com) and [motherhousestudios.com](http://motherhousestudios.com)

**Zabludowicz Collection** is an independent philanthropic organisation that is home to a growing collection of contemporary art and a programme of exhibitions, events and residencies. Since its foundation in 1994 the Collection has been dedicated to fostering new audiences and a sustainable environment for contemporary art by creating developmental opportunities and support for artists, curators and organisations.

Admission is FREE

Thursday–Sunday, 12–6pm or by appointment

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