

## ***Mothering***

Bruno Baptistelli, Lize Bartelli, Ingrid Berthon-Moine, Magda Bielesz, Joey Bryniarska, Rose Davey, Hoa Dung Clerget, Thalita Hamaoui, Maria Konder, Penelope Kupfer, Laima Leyton, Harriette Meynell, LaTosha Monique, Willy Nabi, Lucia Pizzani, Mogli Saura

Curated by Penelope Kupfer

2 July - 6 August 2022

Kupfer

Monday - Friday: 10am- 6pm

Saturday: 2pm - 6pm

*Mothering is not just a moment in time.*

*Mothering is ancestral, ambivalent, unstructural.*

*Mothering is all of us.*

It is when motherhood becomes a ready-made mantle that mothers are turned into their own ghosts. Yet, when open to its full range of possibilities, mothering is a fertile ground, a plentiful soil from which a multiplication of ideas and actions can flourish, including meditations on and responses to issues of freedom, desire, heritage, interdependence, inequality, hope, care, power, planetary health, reproduction rights, and choice.

*Mothering* is a collective investigation into motherhood that embraces a heterogeneous and intersectional definition of mother. It welcomes the fantasies, struggles, dreams, longings, and concerns that (r)evolve around the many ideas and images of motherhood. Featured artists include Mogli Saura (b. 1987, Pindorama, Brazil), a trans mother, whose video *The Skin is the Deepest* (2022) documents an intimate and moving dialogue between the artist and her mother; Bruno Baptistelli (b.1985, São Paulo, Brazil), a father-to-be whose practice focuses on the relationship between people and space; Willy Nabi (b.1983, Talence,

France), a London-based artist whose life-sculptures play with the idea of the “mummy”, both as a reference to his late mother and his Egyptian heritage; and Lize Bartelli (b. 1984, Rio de Janeiro, Brazil), a painter who reckons with her desire to be a mother as a way of demystifying womanhood. Reflecting the exhibition’s all-embracing notion of motherhood, the 12 artist mothers in the show drawn inspiration from a multitude of personal and shared aspects of being a mother. Ingrid Berthon-Moine (b. 1975, Grenoble, France), Penelope Kupfer (b. 1974, Backnang, Germany) and Harriette Meynell (b. 1969, Oxford, UK) examine the idea of maternal expectation and failing, using video, painting and installation, respectively. Artists Magda Bielez (b. 1977, Warsaw, Poland) and Joey Bryniarska (b. 1981, Swindon, UK) welcome their children into their work, whilst Hoa Dung Clerget’s (b. 1985, Paris, France) set of gold-nippled breasts in *Please Touch* (2022) evokes the age-old taboo of breastfeeding. Ancestral female symbology is the raw material behind the work of Thalita Hamaoui (b. 1981, São Paulo, Brazil), LaTosha Monique (b. 1981, Columbus, USA), Lucia Pizzani (b. 1975, Caracas, Venezuela) and Maria Konder (b. 1982, Rio de Janeiro, Brazil). And the multivalent performance of Laima Leyton (b. 1977, São Paulo, Brazil) uses technology to explore the contradictions and burden of maternal and gender roles.

*Mothering* is an invitation to dream, negotiate and expand the horizons of the possible by reflecting on how to discard and unlearn social structures that exclude and undermine mothers and motherhood. It rejects the deep-seated constraints that define the institution of motherhood, whilst openly and bravely embodying mothering as creative and radical potential.

The exhibition is also accompanied by a public programme:

Performances:

*The Birth of The Disco Ball*, 2/07, 6pm: Laima Leyton in collaboration with Zara Truss  
Giles

*The Full Moon*, 13/07, 8pm: Maria Konder

Lecture by Rose Davey

09/07: 2 pm

As part of *Mothering*, Rose Davey will give a lecture on seventeenth-century Italian painter Artemisia Gentileschi, titled *Artemisia Gentileschi: A Response*. Gentileschi’s paintings are inescapably framed by her personal story; a victim of rape at the age of seventeen, her career is often discussed as a post-traumatic reverberation of this event. However,

Davey's lecture will focus on the work itself, what it shows us, and how it reveals the intellect of an artist whose gender led her to be assumed devoid of reason, rationality, and genius.

Book preview by Hettie Judah

14/07 6:30 pm

Hettie Judah is a writer, senior art critic of the daily paper *The i*, and regular contributor to *Frieze*, *The Guardian*, *Vogue*, *The New York Times*, *Monthly* and *Art Review*, amongst others. She is a founder of [artist-parents.com](http://artist-parents.com), the collective behind *How Not to Exclude Parents: Some Guidelines for Institutions and Residencies*. Hettie will be presenting an illustrated short talk based on the introduction of her upcoming book *How Not to Exclude Artist Mothers (and other parents)* (Lund Humphries, 2022), which examines the presence of artist mothers in art history and the prejudice against motherhood both as a status and subject for artists. The talk will be followed by a Q&A session.

The event will take place in person at Kupfer, streamed and recorded at @kupferproject Instagram.

Talk by Pragya Agarwal

29/07: 6:30 pm

Pragya Agarwal is a behavioural and data scientist, and founder of research think-tank 'The 50 Percent Project' that examines gender and racial inequities around the world. She held a Leverhulme Fellowship and senior academic positions in US and UK Universities for over 12 years. Pragya will be talking about her recent book *(M)otherhood: On the choices of being a woman* (Canongate, 2021) focusing on reproductive rights and choice, in light of the recent overturning of abortion rights in the US. The talk will be followed by a Q&A session.

The event will take place in person at Kupfer, streamed and recorded at @kupferproject Instagram.