

Memory and Identity

VISUAL ARTS SHOW | DECEMBER 2022
INTERNATIONAL GROUP EXHIBITION
<https://www.cistaarts.com/memoryandidentity>

Memory and Identity is an exhibition of artworks by an international group of artists who live and work in different parts of the world. All artists with a different artistic approach reflected their individual and exceptional experience around the theme 'Memory and Identity'.

The artists whose work features in this exhibition

are: Agnieszka Kot, Alan J Ward, Alice Harley, Amanda Durig, Annie Trevorah, Aysha Choudhury, Ben Sheppee, Cameron Scott, Caren Keyser, Chrysanthe Maggidis, Claire Jackson, Cristina Mocan, Deborah Root, Emily Tull, Grant Lambie, Hafifa Ahmed, Helen Stone, Ian Bride, Irina Sokolova, Jay Goldberg, Jude Lin, Kate Anderson, Mary Low, Mary Millner, Maryam Tavakoli, Matt Noir, Melusine Brosse, Michele Noble, Nabeel Alsamman, Natalia Millman, Natasha Voronchikhina, Paige Whitaker, Pip Woolf, Rachel Glen, Sally Spinks, Sara Townley, Sarah McAlister, Seitaro Yamazaki, Shani Eldar, Shuntao Li, Zoe Maxwell



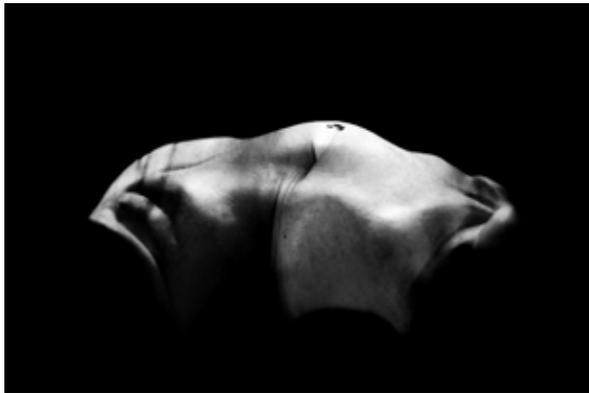
scan me to explore
the exhibition.

Agnieszka Kot

Agnieszka Kot – Polish figurative artist, photographer, sculptress, doll artist and writer. Graduated from two Art Institutes: in Racibórz and Opole in Poland. Conceptual, hyper realistic, feminist, naturalistic and fantastic tendencies meet in her works. The balance on their border allows building a world in which the bizarre collides with the macabre, drips with anxiety or emanates a deep sense of melancholy. In the end, the works express the personal entanglements and complexities of human beings.

The concretion outlined in the title represents the remains that are left undigested by one's memory. Fragments that, as the time flies, should be expelled and forgotten still stay within the mind for some unknown reason. The process in which this concretion crumbles out of the memory, reminding one of itself, is not pleasant. This act resembles formation

of a wound, painful memory that gradually drowns the entire body in pain – pain that travels across one's entire self. Those concretions that we have inside are meant to constantly remind us of different pains we experienced in our entire lives. Therefore, no identical concretions can be found. The individual pattern of one's memory moulds it into a unique form. The concretions, constantly moving within the secret spaces of one's memory, have lost their original sharpness in definition. Yet, they stay vivid enough to claim the fundamental space in individual's memory.



The Concretion of Memory, 2022, photography, 100x70cm

Alan J Ward

My artistic practice is informed by research and engagement. Archives both personal and institutional have become significant reference points. My work is concerned with drawing out social narratives and stories found in specific contexts and locations. It seeks to reveal the ways histories are expressed; how they re-tell the past, or express a version of the present.

These 'La Vojo Returne' works began as preparatory pieces focussed towards a long-term social engagement with the small town of Grandpré, rural France. Inspired by seven German WWI negatives bought from eBay, I began collecting and translating German postcards from the same location and period, sent home by occupying soldiers. I am interested in often overlooked details, combining idiosyncratic observations to consider

alternative readings and perspectives on surroundings. Through the juxtaposition of the postcards' liminal representations and their 'infra-ordinary' translated messages, I have begun a series of residencies in Grandpré on how collective memory of place and its experience, informs a sense of self.



'La Vojo Returne' Preparatory Study #14, 2022, Digital scan and print of photographic postcard, white acrylic text in Esperanto, archival paper, 45x70cm

www.alanjward.co.uk



La Vojo Returne' Preparatory Study #8B Triptych, 2021, Digital scan and print of photographic postcard, white acrylic text in Esperanto, archival paper, 20x43cm

Alice Harley

My practice is deeply rooted in the exploration of rust and its many different properties through the process of rust printing, dyeing and hand embroidery. I record the memories and stories that rust has collected over the year, through its own abandonment. I explore through my work the nature of modern industrial cities, the way objects with a purpose, become purposeless and get throw away. Consumeristic ways create lost souls that I find and help them to tell their stories. My recent work is exploring similar themes through a copper lens, finding a contrast but also a fellowship with rust.

Rust is where it starts, the decay, where the beauty comes and death begins. But there is much more to rust than beauty. Rust tells its story; part of something else, it had purpose, but once that purpose goes, it gets thrown away. The rust's memories and stories collect while it's left to die. As an artist, my imagination takes me on a journey walking and finding rust. The partnership begins, through the printing process, the objects can tell their stories. During the printing process, the rust is dying, layers stripped away, stories and memories change over time. It's sadly poetic.

www.aliceharley27.wixsite.com/alice-harley



Traces Series I, II, III, IV, V, 2018-19, Rust prints on light calico fabric, 7x2m, 8x2m, 10x2m, 10x2m, 20x2m



Trace by Trace 1-64, 2020-22, Rust printed printing paper, rust dyed cotton string, 1.3x1.8m

Amanda Durig

Originally from Northeast Ohio, Amanda Durig (she/her) is a visual artist and educator based in Lincoln, Nebraska. Amanda attended Youngstown State University in Youngstown, Ohio and received a BFA in Graphic Design and Printmaking in 2015. In 2017, she moved to Nebraska to attend graduate school at the University of Nebraska-Lincoln and received her MFA in Printmaking in 2020. After graduating, Amanda completed a two-year teaching artist residency at LUX Center for the Arts where she now works as an Education Assistant. Amanda continues to teach in Foundations and Printmaking at the University of Nebraska-Omaha.

Memories are slippery, unreliable visual points of reference, like a jpeg that loses pixels every time you access it. Our ability to accurately recall information is an illusion; we often remember things better or worse than they were—if you can remember anything at all. Seeking connection, I observe, analyze, and question memories that involve relationships with people and places. I often reflect and wonder how these recollections have been altered and reshaped over the years. Sometimes I wonder how things could have gone differently had I known what I do now, but that too is a slippery slope.

www.amandajdurig.com



Untitled, 2021, Mixed media on paper mounted to panel, 74x52x2.5cm



Untitled, 2022, Graphite on paper, oil and graphite on panel, 63x78x2.5cm

Annie Trevorah

My journey into art manifests itself as an Insatiable, immersive energy about discovery. More to do with not knowing through not knowing, I am grounded with concerns around social, environment, justice, event and political comment.

Taking a panoptic and cinematic approach, I investigate new ways of experiencing and relating to art, where, digital, analogue and materiality merge as one.

With strong references to the physical, sensual body, I explore connections between various manifestations of freedom and containment, control, tension and incongruity, often depicting fluidity within structure as I struggle with a sense of space and being.

My interest in materiality has led to exploring and working with a wide variety of mediums (including bio), carefully selecting those that most enhance individual works and the deeper meaning within and often choosing a juxtaposition of materials and concept to highlight discord. Recent concerns look at our immersion within a dynamic world — a world which is still to a degree indeterminate, where nothing is entirely separate from everything else. This has led to a body of work that reflects the anthropomorphic relationship between nature and humans, in particular issues such as slow environmental violence.

Capturing a series of photographs that reflect the anthropomorphic relationship between nature and humans, in particular issues such as control, confinement and slow environmental violence, Annie Trevorah digitally stacked these images to encapsulate them in an acrylic tomb.

www.annietrevorah.com



Tomb, 2022, Acrylic block 42x59,4cm

Aysha Choudhury

Aysha Choudhury is an artist who loves to create visual stories with different medias. Similar with Aysha's practise is about the layering and fluidity in her paintings. She likes to discover the complexities different mental and emotional state of a characters, places and things. Her work depicts the connection between humanity and nature often producing elegant works of individual enveloped by flourishing flora. Aysha studied Illustration and Communication BA in 2017. Displayed paintings at Heath Robinson Museum in 2016. Many group shows such as Creative Debuts (2016), and Shortwave cafe (2019). Recently displayed works at Espacio Gallery (Shoreditch) and Boomer Gallery in (London Bridge) 2022.

I am fascinated by ideas of storytelling and how it makes an impact over time. Exploring ideas with curiosity and expanding my imagination. Instinctively I'm drawn to colour, patterns, rhythms and nature. How life experiences, dreams and healing can make an impact to Inspire with creativity and look inwards. I hope my work allows viewer to think deeper and feel connections within themselves, to inspire with creativity and look inwards. What stories and connection they have felt through my paintings.

www.ayshaarts.com



Idiosyncratic, 2022, Gouache on paper, 29.7x42cm



Conscientious, 2021, Acrylics and on paper, 29.7x42cm

Ben Sheppee

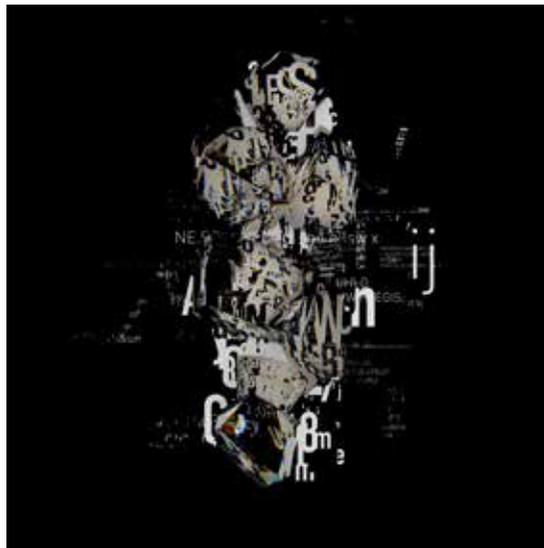
Ben Sheppee (b.1978, Bristol, UK) is a graphic fine artist based in London. Sheppee spent a large part of his life in San Francisco, Japan and Paris, before setting up his London based studio which focuses on the connections between graphic fine arts, typographic design, philosophy, and technology. He curated a visual arts label that released 240 art films by 70 different artists and directors from 5 continents between 2003 and 2015, screened, exhibited and distributed internationally. His work has appeared at art institutions, including Tate Britain, Serpentine and The National Portrait Gallery.

My work is an inquiry into the role of communication. I deconstruct elements of languages, force errors, and explore the aesthetics that live there, in an attempt to find new interpretations, improved ways of communicating and a purer form of expression. My compositions embody my internal battle with articulation, and visual works aspire to overcome the limitations of written language which can become misconstrued, misinterpreted and often fail to convey its true meaning.

www.bensheppee.com



Insomnia, 2020, Achival Ink Print on Canvas, 100x100cm



Allotrope 02, 2020, Achival Ink Print on Canvas, 100x100cm

Cameron Scott

I am a sculptor carving in wood, creating relief, wall mounted stories around my life. The places I have been - Kintore, Aberdeenshire, Scotland (my home village), my time in Italy, my recent move to South West England; memories of my childhood, looking out my bedroom window in a small Scottish village hoping for a different life, being a student in the 60s in Aberdeen, working in fashion houses in Italy; also the people from my life, my parents, my family, and artists who have influenced me.. All these jumbled thoughts become a narrative, slightly surreal, relief carving.

I taught in various art schools from Falmouth to Salford and finished as Head of School of Art in Burnley. At one college School of Art, the technician found some old boxes of chisels which he was going to throw out. I took one and, eventually started carving. The first wood for my carvings was old shelves in my studio, as I wasn't going to pay out money for wood and discover I hated carving. The initial carvings were more assemblages than anything else, but as I progressed, I started realising what you could do in relief carving.

www.cameronscottart.co.uk



Leaving home, 2021, Lime wood relief carving, 46X66X5cm



Left (with suitcase), 2018, Lime wood relief carving, 66X34X7.5cm

Caren Keyser

Caren Keyser has enjoyed a long career as an artist after studying fine art at Florida Atlantic University where she first began painting with acrylics. Over the years, as she moved from photorealism to expressionism to abstract, she has been honoured with many awards and participated in many juried exhibitions.

The current work focuses on abstract paintings filled with exciting brushstrokes, lines and colour. Her recent expressionistic work has been intuitive, creating from her imagination and allowing the paint to guide her while she works. It is only after the painting begins to develop that a subject may arise out of the paint itself. It could be little more than a gesture or she may develop it more while retaining the nature of the brushstrokes and lines that take priority over subject.

Caren Keyser's unique style derives its subject from the paint itself as she works intuitively from her imagination where the acrylic paint creates excitement from abstract lines and brushwork. Much of her work is on Yupo, a glossy synthetic paper. It is within the initial field of colour that Caren Keyser discovers her subject. Much like a sculptor, she reveals the figure bit by bit until all the components of the work settle into place. When that artwork tells a story or expresses an emotion it is perfection.

www.carenkeyser.com



Rose, 2022, Acrylic, 76.2x101.6cm



Layers of the Self, 2022, Acrylic, 66.04x50.8cm

Chrysanthe Maggidis

My name is Chrysanthe Maggidis and I am an active female artist. Born in Greece and raised in the United States of America, I have lived, studied, and worked in both countries, which has made me truly bicultural and bilingual. I have received a BA in Art, Archaeology, and Art History at Dickinson College (2012-2016), an MFA in Drawing, Painting, and Printmaking at the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia (2017-2019), an MA in Greek and Eastern Mediterranean Archaeology at the National and Kapodistrian University of Athens, Greece (2020-2021), and currently I am a PhD candidate in Classical Sculpture at the National and Kapodistrian University of Athens.

My current personal research revolves around contemporary figurative work that explores the relationship of mind and body, and how their interaction forges personal identity. My artwork is founded on the metaphorical amalgamation of figures and images that represent the psyche and the corporeality of the physical body rendered struggling towards self-determination. Aesthetically influenced by ancient Greek vase painting, whose philosophy is rooted in the ideals of perfection, I challenge the amelioration of this archetypal ideal of perfection; by rendering large-scale figures in varied states of emotion, postures, and interaction that allude to the internal and external struggle of trauma, suffering, denial, recovery, and rebirth, thus embracing imperfection, accepting imbalance, and reconciling with transience that all create identity. My materials convey symbolic meanings both visually and conceptually. The wood print patterns are tailored to each figure, intentionally masking the skin in order to raise questions of identity and individuality. Charcoal reflects motion, change, and transient transformation. The luminous areas of paper come through the charcoal like overtones of hope. Color, emphasized through pastels or fabric paper, symbolizes rebirth or regrowth from the struggling intertwined figures. Therefore, material, iconography, and symbolisms interact, enhance, and reinforce each other in a multifaceted work of art.

www.chrysanthe-art.com



The Subconscious, 2019, Mixed Media (charcoal and woodprint), 167x140cm



Plássein ('to mold'), 2019, Mixed Media (charcoal, pastel, and woodprint), 108x163cm

Claire Jackson

Claire Jackson is an abstract Sculptor who lives and works in London. She graduated in Fine-Art at Loughborough University. She won her first art award in 2010 just after graduating, From Degree art Gallery, for her signature style utilising a smart plastic with unique properties that she sculpts by hand, which is central to her practice. Claire has exhibited Nationally but predominantly exhibits in London and in Yorkshire (where she grew up). Claire is a member of the Visual artists association and has been developing her practice, contributing to the sci-art movement, inspired by science and nature.

The Hidden World of the Mind and Brain, inspired Claire's Biomorph sculptures. They incorporate personal interpretations and scientifically referenced imagery of Neurons and the Brains components in a tangle of Abstract fluidity. The works reveal the complex world hidden in all our heads, A symphony of moving parts at a cellular level. whilst also trying to visualise the invisible ephemerality of memory and thoughts. The artist invites the viewer to contemplate consciousness by gazing at these neuron sculptures, it is like our own hidden neurons looking into a mirror and gazing back at themselves.

www.clairejacksonartworks.co.uk



Consciousness, 2022, Polycaprolactone Plastic, 40x41x9cm



Thought, 2021, Polycaprolactone Plastic, 30x26x7.5cm

Cristina Mocan

Visual artist, based in Cluj, Romania, concerned with research into body landscape, the inhabitation of the body and the interaction with its environment. Completed a MA in Textile Arts from Art and Design University of Cluj, Romania, after having previously gained a BA in Communication and Public Relations from the Administrative and Political Studies University of Bucharest, Romania. Her works interrogate the relationship between presence, space and time in order to communicate the personal landscapes from our perspective and the meaningful of the present moment. Inspired by the power of trace, the silence and the presence to speak by gestures, words, signs, codes. Time as a moment, the one who has passed, the one who has just passed and the memory of time are areas of particular interest, suggesting work as a moment of being, the time of a passage.

I explore poetic and plastic languages at a time and together. By attempting to capture the examination of the inward gaze I transcribe the written word and create traces, from our words, our silences, from our presence. Time as a moment, the one who has passed, the one who has just passed and the memory of time suggests work as a moment of being, the time of a passage. A body of work that talk about time and non-time, the gesture full of existence. The movement of the body captures the sensual and porous texture of inner experience, where the body is pushed to create, to secrete, to excrete, to curve the critical points where the real and the virtual become complementary. What remains thus imprinted functions as an effervescent vibration based on continuous change in rhythmic and purposeful sequences, long after our memories fade.

www.arcasha.com



Memory Patterns, 2021, Diptych work mixed media, 55x65 (each)



Portret of Time, 2021, Mixed media, 50x60

Deborah Root

Deborah Root is a painter and cultural critic whose work has focused on the radical possibilities of painting, and the relationship between visual arts and cultural politics. Recently turning from art writing to art production, her work has been exhibited at the Lacuna Festival: CLASH 22 (online and in Lanzarote, Spain), and in the arthistorybabes.com “Virtual Realism” exhibition (online, digital catalogue PDF, and podcast). She is also the author of *Cannibal Culture: Art, Appropriation, and the Commodification of Difference*.

In my representational painting--as in life--the concept of identity operates as a false friend, promising a coherence that is impossible to achieve in reality. My work seeks to represent that impossibility, utilizing fragments and omissions to represent the dissonance that is part of consciousness. Forms bleed into each other; parts are cut off--and yet a narrative is constructed. For instance, much of my recent work deals with the disjointed experience of the tourist at the vacation spot and in the memories experienced afterwards. The relative flatness of the objects surrounding the players underlines the stagelike reality characteristic of such moments. Moreover, because memory is inevitably one's own, I often place myself in the image, reminding the viewer that what is being represented is my experience, and my fragmentary memories.

www.deborahroot.com



Every Dog has its Day 2, 2022, oil on panel, 91.44x116.84cm



Sur l'herbe, 2021, oil on panel, 76.2x101.6cm

Emily Tull

Emily has exhibited internationally, regularly in London, also across the UK in group and solo shows. Winning a Kent Creative Award for Visual Art (2017) she has also been a finalist in the Winter Pride Art Awards (2015), selected for the Royal Academy's Summer Exhibition, Mall Galleries, Ruth Borchard Self Portrait Prize and have been a contestant in Sky Art's Portrait Artist of the Year 2014.

My portraits are inspired by shapes created in layers of ripped wallpaper and advertisement boards. These accidental patterns and layers represent a sense of history and time, especially in a home. In these portraits the layering of fabric/wallpaper represents the layers of skin, life and history. They are never complete, just a hint of the person left behind and it is left to the viewer to complete the person/create the story.

www.emilytull.co.uk



Faith 1, 2010, thread painting, hand embroidery, 25x25cm



Faith 2, 2010, thread painting, hand embroidery, 25x25cm



Detail

Grant Lambie

Born by the sea. Helping with play schemes, young people with learning difficulties. Worked in special needs school, enjoyed. Studied nursing, intellectual disabilities. Deinstitutionalisation. Staff nurse, charge nurse, community nurse, helped with research, bored. Art foundation, thrived. Studied fine art, Goldsmiths, great. Had shows, professional artist, signed-on, broke. Playworker, senior playworker, building adventure playgrounds, fun, lost. Year at RCA Interaction Design, learnt more. Teaching, workshops, writing, talking, right direction. Slavoj Zizek and Colin Ward, anarchy, helped. Past 4 years, making art again, not bored, becoming focused. Maps, mapping, power, equality, violence, 'Coffee without caffeine', mapping the hidden and unseen.

This is part of an ongoing investigation into the processes of maps and mapping. Searching to find the absent in maps, these have included themes of post-colonialism, car bombs, Braille, false flag attacks and quilting. The map has been a means of control and systemic violence. Over the last 40 years there have been more maps made than in the whole history of Cartography, many now showing the oppression and inequality which is rife in so many places in the world.

www.flickr.com/photos/186791904@N08/albums



Aktion T4, 2020, Tapestry, 110x100cm

Trouwunna (Tasmania) 1803, before the near genocide of the Tasmanian aboriginals by British settlers, 2021, Collage of British OS, 62x88cm

Hafifa Ahmed

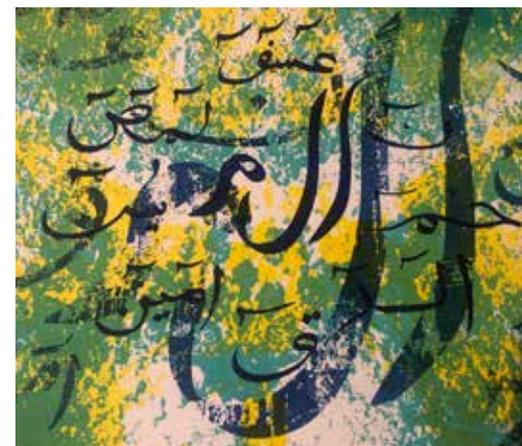
Hafifa Ahmed employs techniques of visual language using drawing, photographs, 3D, layering and moving image in her work. Her concerns are Memory, Narrative and Sacred text. Making visible the journeys that many of us can go through privately, her work focuses on the subtle as well as psycho- spiritual processes.

I have been teaching Arabic Calligraphy to groups of women and home educated children as well as offering workshops. Recently I have been involved in a 5 month research project at Leeds Arts University, which culminated in an exhibition of sculptures, prints and moving image relating to trauma and healing.

Ahmed's work is about how the visual and vibratory elements of Arabis calligraphy convey the spiritual depths and meaning of text. Her practice is concerned with using calligraphy to explore her relationship to Quranic texts and in particular to the healing power of the texts. When text is spoken out aloud, there is a vibration that conveys the spirituality of the text. In drawing, writing, painting, there is a resonance, but this is not vibratory as the text is 'silent'. Instead the resonance comes from the visual representation, both two dimensional and three dimensional. By investigating language on a meta level, Ahmed absorbs the tradition of remembrance art into daily practice.

The screen printed works explore her cultural background and the passage of time. The works were created in response to how Dementia affects the body and how words become visible or not, distorted or displaced, exploring how the effects of time ravages the mind. Words play an emotional role in telling stories and by using these words from her childhood, she extracts new narratives and presents a contemporary visual representation.

www.hafifaahmed.com



Loe Qurani, I, 2020, Screenprint, 29.7x42cm



Loe Qurani -II, 2020, Screenprint, 29.7x42cm

Helen Stone

Trained in both illustration and contemporary portraiture, Helen Stone's practice also includes the use of found objects and small installations to give a broader language with which to tell human stories. Her core themes look at class, heritage, loss, connection and disconnection, and she has a fascination with underlying energies and frequencies and how these spill into the everyday in unexpected ways. She is based in Sussex and teaches locally and in London. Her work is held in private collections in the UK and Europe.

A very personal theme in my work involves pulling threads back to a family I never knew and hidden stories that have taken painstaking research to bring to light. They are sad, recurring tales of hardship and loss, and they compel me to trace memories through time to a very young version of myself and a secret I may have been told. I use vintage objects to explore ideas around this process and to reconnect with an uncertain past yet, in a wider sense, I am looking to communicate a path we all share – that of life, love and loss.

www.helenstoneart.com



One of Many, 2019, Vintage child's coat with shoes, black ribbon and remembrance tags, 42x50x4cm



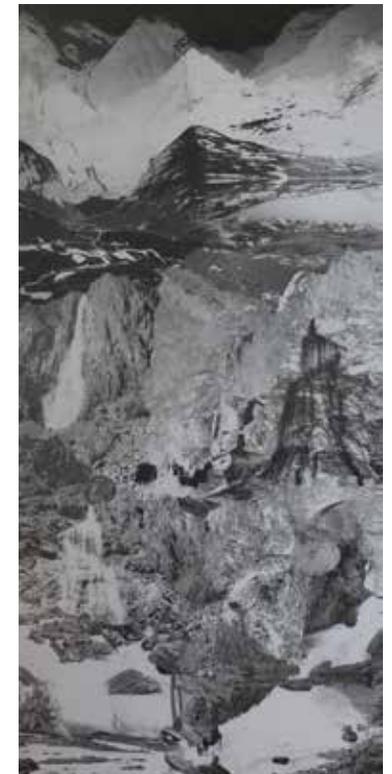
Chatterbox, 2020, Hand-stitched text on folded calico and gesso, 13x13x8cm

Ian Bride

My creative practice builds on many years as an interdisciplinary academic/ teacher/ researcher/practitioner working in biodiversity conservation, environmental education, and anthropology. I am also a qualified cabinet-maker and have taught traditional woodland crafts for several years. In 2020, following my 2018 experience of being an Associate Artist at Open School East, I took early retirement to develop and exercise my creative 'muscles', primarily through exploring human/nature discourses through narrative practice engaging with objects (natural and human-made), representation, and a wide range of processes.

Looking into my grandmother's eyes (top right) in a moment of a day on the beach with her friends whilst war raged, and imagining I might not have existed if she had not met my grandfather and he had passed his medical and fought in the First WW, is certainly a weird feeling. Then, looking through his eyes at scenery he captured on later cycling holidays, is equally strange. With my own memories of my grandparents, all become fused in reference to my existence and sense of identity, although how they would otherwise be any different, cannot be ascertained.

www.ianbride.com



Through Grandad's Eyes, 2009, Photo montage, 125x64



Littlehampton
August 1916

'Wish they were
here'

The Battle of the
Somme
(07-11/1916)
was one of the
most bitter and
costly battles of the
first World War
with one million
men killed or
wounded

Wish You Were Here, 2020, Annotated photograph on card, 15x20cm

Irina Sokolova

The artist works in-depth with light, allocating colour accents, and denying the photo corrections. She creates all the photos exclusively by technical means, experiments with optical spot shoot and shutter speed. Irina creates a collage effect by alternately switching different light sources.

The ideological basis of the works lies in a modern man's psychology and opportunity to find happiness. In her works, the artist examines fears, uncertainty, dependencies and codependent relationships, the isolation of a person from his biological essence and traditional roots. Her task is to show the psychotherapeutic effect of her work.

www.irinasokolovaph.com/eng

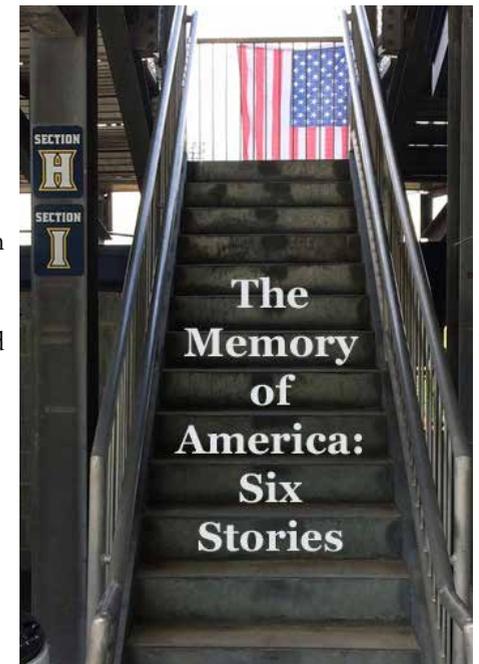


Pitfalls, 2022, Photo, 90x60cm (each)

Jay Goldberg

In his 20s, he worked on political campaigns with the country's preeminent strategist. In his 30s, he was a sports agent to athletes, sportscasters, Spuds MacKenzie, and brought Russian hockey players to West Point and Mississippi. In his 40s, he co-founded a creative design studio that specialized in handmade beautiful baseballs coveted by business titans and bar mitzvah boys. In his 50s, he opened a unique gallery/shop/community event space on a Greenwich Village side street that became known around the globe. Now, in his 60s, he's working on "The Memory of America" and other multimedia art projects. Jay Goldberg lives in NYC, the city where he was born. A graduate of NYU and New York Law School, his creative designs have been featured in retail stores, catalogs, art galleries and museums throughout the world, such as the Museum of Arts and Design, Museum of Contemporary Art Chicago, Museum of Fine Arts Houston, Cooper Hewitt Design Museum, Ethan Cohen Gallery, Sundance, Neiman Marcus, Saks Fifth Avenue, and Colette Paris.

We see ourselves in the memories of diverse strangers through a uniquely American experience connecting generations. "The Memory of America: Remember Your First Baseball Game" is about many things. Baseball is merely the turnstile. "And I remember her fondly"... "I want to look him in the eye and tell him that he made a difference in my life"... "I guess you just have to have that trust in people"... "My father, who rarely displayed any emotion at all, was as excited as I've ever seen him"... "That's a powerful thing for a little girl to have a dream like that"... The conversations occur across the country: a Pulitzer Prize-winner in his personal office; a Poet Laureate in a park; one legendary sportswriter in a Chinese restaurant, another in a pizzeria; a Plumber at a picnic table. Dating back to the Hebrew Bible, we are required to remember and adjured not to forget. At some point, unless preserved, memories die. The artistic influence to keep these memories alive — and remember? You. All of us.



www.jaygoldberg.work

Jude Lin

I am a northern U.K based artist. I have exhibited in the UK and internationally. My work has been shown in both solo shows and group shows. I explore absence, presence and identity, using a diverse range of materials to create stories and objects of fiction.

I think memories are malleable, they can be created and constructed through, amongst other things, verbal recounting and pictures from the past.

The works *Memory Keeper* (2022) and *Sybal* (2022) explore this using a found SLR 35mm film, 9x9cm, circa 1960's black and white photograph.

The photograph has been rephotographed, using a mobile phone camera. The image is layered, manipulated and re-presented, the resulting image carry's both the past and present, like a memory shifting, slipping and reconstructing itself.

www.judelin.com



Sybal, 2022, Found photo (manipulated)



Memory Keeper, 2022, Found photo (manipulated)

Kate Anderson

I work from my studio in South West Scotland incorporating elements from a background in Painting and Sculpture. After a Post-Graduate Commonwealth Award to India in the 80s I worked at a variety of jobs to support myself. Since building my workspace in 2003, I have produced Mosaic and Mosaic Mixed Media for exhibition and to commission using a wide base of materials, both traditional and self-made. This year included taking part in the International Mosaic Exhibition: 'Constellations' at Chester Cathedral, organised by the British Association for Modern Mosaic. I also write poetry and research articles for publication.

I love that we are wired to cross-cultural myths. My work is about connected and heightened memories that cross visual borders and emerge in my screens, reliefs and sculptures. For me, Mosaic is an excavation and re-assembly of ideas from the narrative to the semi-abstract. Materials range from smalti, stone, vitreous and stained glass to metal, painted ceramic, and moulded resins. I enjoy collaborations, have shown my work both nationally and internationally, and have run Painting and Mosaic courses throughout the U.K.

www.AndersonsArt.co.uk



Laying Low, 2022, Mosaic (traditional and studio made materials), 95x51x6cm



Meeting Place- 7th Time, 2019, Mosaic (traditional and studio made materials), 88x48x4cm

Mary Low

Mary Low was born in rural Yorkshire and now resides in the Welsh Hills. The British landscape remains the most important subject of her work. Her career trajectory took her away from the arts until she became a full time artist in 2002. Mary is neurodiverse and although self-taught her experimentation and curiosity allowed her to develop her art into abstract paintings, collaborative art projects, prints and land art. Her work has been exhibited in the UK and overseas.

When I look at photographs from my early childhood, I have no memory of what I felt or experienced. Through the act of painting I try to invoke a feeling of longing, touched with melancholy.

The 'Lost Family' paintings, revolve around the themes of the myth of the ideal childhood, the temporary dreamlike quality of reality and an unconscious search for something lost.

The finished work aims to capture a particular though ambiguous feeling, an attempt to disturb our conventional perceptions of that transitional time called childhood. I create nostalgic images that have an underlying strangeness and sadness.

www.marylowlowart.com



Full of Moon, 2022, Acrylic on wood panel, 40x40cm



We Are Two, 2022, Acrylic on canvas, 50x50cm

Mary Millner

Mary Castle-Millner is a South London artist with studios in London and Devon. She recently exhibited in the BP Portrait Prize and the John Moore's Painting Prize in 2020/21.

I am honoured to be asked to paint portraits. I take great care to understand the chosen identity of my sitters; I am privileged to share their memories and dreams and I hope to show them as they are - and as they want to appear to the world. Portraits can have a life of their own beyond the time of their making; I hope to show beauty, virtue, talent and other qualities. I believe that people are gifted an identity at conception and that they are that person until they pass away (and perhaps eternally).

www.marymillner.com



Vince Hallam, Stylish Pilot at 94, Oil on canvas, 30x22cm



Billie Dellios, Various Storms and Thunderstorms, Oil on canvas, 30x22cm

Maryam Tavakoli

Maryam Tavakoli is a multidisciplinary artist based in Victoria, BC. Her practice questions the relationship between Identity, memory, and time. In her current works, she makes use of a variety of materials that can embody the vague distorted reflections of memory on identity through a combination of practices involving drawing, installation, and sculpture. She seeks to explore the concept of Identity through memories of lived life experiences, personal traumas, and the social/cultural structure of her home country.

As in the fear of water, that forever haunts the adult once rescued from drowning as a child. As in the post traumatic distress, with which forever the person struggles to see the world the same as before. Pieces of reason and knowledge, the perception of a “self”, the identity of a person, shapes through experiences, little by little, on the blank mind that one begins with. The Tabula Rasa as Locke puts it; the white paper void of characters that resembles the mind. Now imagine a gateway, a medium, that exposes the blank paper to many frames that narrate life. Memory. Memory that not just captures, but ties the self, the identity, to the experiences lived, being lived and still to live. This collection is an attempt to re-interpret the interdependent relationship between identity and memory. Tavakoli uses visual strategies to deconstruct compositions, and then displace and distort the reality as we know it, to articulate that memory and identity cannot be defined separately given the complex overlapping nature of the two concepts. At the same time, her work shows while memories are often thought of as flashbacks to previous experiences, they do not simply preserve a pure representation of the past but are continuously distorted by elapse of time, momentary emotions, imperfect recollection, and so on. There can't be two exact similar evocations of images and emotions when thought of the same memory. (By “Parsa Gooya”)

[instagram.com/maryamtvk](https://www.instagram.com/maryamtvk)



Vague, 2022, Printed Fabrics(of my drawings and photographs), Brass, Metal, 49.5x23x36



Like a Circle in Spiral, 2022, Printed Fabrics(of my drawings and photographs),Wood,Thread, each fabric: 85x44

Matt Noir

Matt Noir is a UK painter from Brighton and studied Fine Art BA at Bath School of Art & Design. He has exhibited in the UK and is a regular contributor to Brighton Artists Open Houses. In 2017 he held his first solo exhibition at Gallery 40, Brighton. Recent exhibition highlights include group shows in unique spaces such as, a 19th Century Underground Cab Run and exhibiting in a Windmill. He has also had his artwork used for a Berlin Billboard Street Art Project.

Matt Noir's paintings investigate the symbolic power of the object, how they are bestowed with meaning, evoke memory and develop conversation. He works with vintage pieces which have traversed from the once commonplace to a new iconographic status. These objects have an evocative physical presence and therefore can be imbued with personality, character and identity. Matt Noir is particularly interested in devices of communication and uses these to explore themes of isolation and connection, how we communicate or do not. The objects conjure up a sense of nostalgia and comfort. Matt Noir's focus is to explore the connections that are derived from the viewer's relationship with the objects, how this conjures memory and creates a dialogue.

www.mattnoir.co.uk



Conversation Piece No.22, 2017, acrylic on canvas, 40x150cm



Conversation Piece No.20, 2017, acrylic on canvas, 60x120cm

Melusine Brosse

Visual artist based in Strasbourg, France. Graduated Fine Arts in Strasbourg University in 2018, after an atypical life path that brought me to be practically a hermit in a very remote area of the Northern Australian bush for more than a year. From that time, I retain a deep connection to Nature a very keen interest in all matters philosophical and psychological regarding identity, the construction of ego, persona and the real nature of the self. I participated to various collective exhibitions, including the show von möglichen Welten at Kunsthalle Basel during the international arts festival Regionale 2022.

My process is rooted in the use of my unconscious creativity : compositions emerge organically, tapping into my unconscious mind, without any intention other than diving deep into the creative process. The resulting artwork is a landscape of my innermost identity, loaded with semi-conscious symbolism. It is partially figurative, presenting crisp detailed areas and blurry patches, much in the same way as our memory selects what to retain, and what to forget. My goal is that by their ambiguity these drawings enable free interpretation, allowing the viewers to conjure up their own universe, reflecting their own emotions and identities.

[instagram.com/brossemelusine](https://www.instagram.com/brossemelusine)



Souvenirs from Motherland,
Graphite on paper, 2021, 70x100cm



Mother, graphite on paper, 2021, 40x30cm

Michele Noble

Studied at art school in the 1960s, post grad studies in the 1970s, MA awarded 1995. Since 1970 have shown in the UK in numerous exhibitions. Work had to revolved round bringing up two children. So was at times teacher, designer, and illustrator. Moved to East Yorkshire in 2013 and a new beginning. Covid proved fruitful, I immersed myself in art practice made new artwork, with lots of help made a website, found many new friends and have been exhibiting with online galleries.

I was two terms into my MA when my husband suddenly died. This work was a response to this, trying to come to terms with loss by looking at erosion and change and transformation along the Yorkshire coast. It helped me to accept that cycles of life and death are a natural recurring cycle in all things and the only reality is change. in the way I approached images. It was a huge change in my perception of myself but also a feeling of being one with everything in the landscape.

www.michelenobleartist.co.uk



Memory and Metamorphosis 1, 1995,
Mixed Media 52 x 41cm



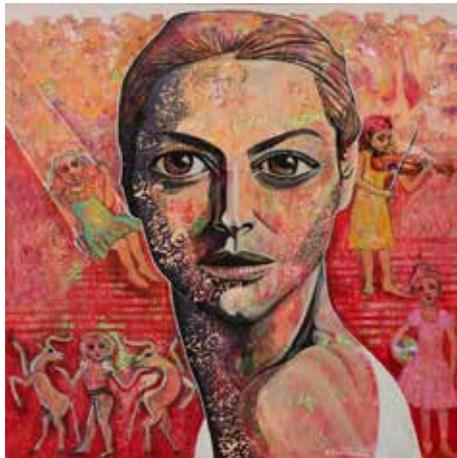
Memory and Metamorphosis 3, 1995,
Mixed Media 52 x 41cm

Nabeel Alsamman

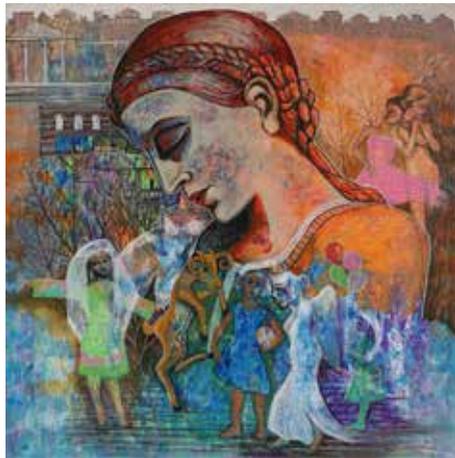
Nabeel Alsamman is a Syrian visual artist, born in Damascus, Syria 1957. Graduated from the faculty of fine arts Damascus University 1981 with a degree in interior design. Since then he has experimented with different medium from oil painting to sculpture and lastly painting. What inspires him to do his art is his continuous research into the Syrian mythology and the heritage that he feels must not be forgotten. His artworks are in the Ministry of Culture in Damascus, Syria, as well as some private collections in Lebanon, Jordan, Germany, Kuwait, UAE, Switzerland, and USA.

Thought the last decade I've experimented with figurative painting under the title "In the beginning, there was home" which comes with different meanings. For me, it's the homeland and its mythology that came as a search in the past to figure out the future. This is demonstrated in my artworks in two ways, the figures, and the color play. While one is establishing the myths and telling the story of my ancestors, the other is an understanding of the surface of the painting and mixing the colors and textures in a modern twist that resembles myself as an artist and my vision in life.

[instagram.com/nabeel_alsamman_artwork/](https://www.instagram.com/nabeel_alsamman_artwork/)



My other face is red, 2022, mixed media on canvas, 100.100cm



Not sad (other time), 2022, mixed media on canvas, 140.140cm

Natalia Millman

I am a Ukrainian-born British artist. In 2020 I was invited to be a part of studio Fridays - the mentoring platform for emerging artists. IN 2021 I held my solo show Vanishing Point at the Crypt, London. I participate in group shows and art fairs and regularly contribute to wellbeing and community podcasts and blog posts. My mission is to remind about the fragility of life, the beauty of ageing, promote grief support and healing practices, to raise awareness about dementia, foster positive choices that exist in the communities for people affected by dementia and highlight the importance of creative practice for them and their families. I am honoured to work with Arts 4 Dementia- a leading UK charity that provides art opportunities to empower people living with dementia and their careers. I currently work on the project will promotes grief support in communities.

My work investigates the process of ageing, the impact of grief and the symbiotic relationship between humans and nature. I look closely at the damage time imposes on the human body and mind, affecting the structures in the brain responsible for language, memories, and consciousness, in people with dementia. Much of my work is constructed from material found on building sites, which I give another life to by modifying its past function. Burning, cutting, and breaking, then mending and repairing. Treasuring the ordinary or broken is an essential part of my creative practice. Through my art I look at resilient grieving: growth in the midst of a challenge or cultivation of post traumatic-growth. My onsite project the nature of memories discusses the impact of memories on our life and identity formation. It prompts to slow down and respond to the question in the moment, stir some past and focus on the present.

www.nataliamillmanart.com



Neurons misbehaving, Mixed media sculpture, 2021, 20x30cm



The nature of memories, Installation, 2022, 1x1m

Natasha Voronchikhina

I am an artist who is based now in Georgia. I was born in Russia where I finished Art College (Yekaterinburg). I started actively taking part in exhibitions in 2019. I have had solo and group exhibitions in Moscow and Yekaterinburg.

I like working with different techniques: painting, graphics, collage, and embroidery.

I'm an artist and I'm a woman. It is important for me to combine these two roles, so often my everyday tasks, such as cooking or washing, go parallel to drawing, and often this is reflected in the choice of subjects.

Of course, my art is very personal, where everyone can recognize themselves, probably, find peace, beauty, or experience feelings with me. And for me it is a moment of awareness of life – "I am here and I exist". My art is about loving life and every particle in it.

[instagram.com/frauseele](https://www.instagram.com/frauseele)



Self-Portrait 1, 2022, paper, acrylic, pencils,
80x60cm



Self-Portrait 4, 2022, paper, acrylic, pencils,
80x60cm

Paige Whitaker

Paige Whitaker (b.1999, UK) is a video and installation artist who recently graduated with an MA in Fine Art from the University of Lincoln. Whitaker weaves lived experiences into digital and sculptural installations, using alter egos to represent their exploration of self - mainly their identity as nonbinary. Taking influence from Bracha Ettinger's theory of the Matrixial Borderspace (1996), Whitaker wishes to create a queer safe space for themselves and the audience to explore the of in-between binary categories freely. Whitaker is currently based in Sheffield, UK, and has an upcoming residency at General Practice in Lincoln in January 2023.

Paige Whitaker treats the materials they use as an extension of themselves; representing various aspects of their identity as though it is a performance. Whitaker's practice appeals to voyeuristic instincts, subverting notions of privacy through the production of eye-catching imagery that allows viewers to reconsider their expectations of how gender is presented to the public. They ask their audience to react to their instincts rather than taught behaviours by enacting femininity contrary to the clichés expected of them. Their symbolisation of gender expression articulates the necessity for safe spaces in which LGBTQ+ communities feel free from others' negative perceptions.

www.artbypaigew.myportfolio.com



▲ Reflexive Narrations from an AI in Isolation, 2022,
Video, 25.02 mins



ILSELLESISLESLE, 2022, Video, 9.17 mins ▶

Pip Woolf

I start with a line, a mark and follow it, whether through listening, looking, tasting, touching or even smelling, a sensory engagement leads the way. At the heart of my work is a belief in the enduring power of mark-making to hold the essence of our unique identity. For more than 40,000 years we have been asserting ourselves, leaving traces still able to inspire wonder and questions about identity and meaning. As a graduate of ecology and behaviour my work has delved into the physical world of human identity. Working with scientists, care workers and residents of care homes 'Dementia pronouns: matter of identity' was a body of work inspired by dementia.

In March 2014 I attended a workshop about arts and dementia. The experience offered an insight into potential learning from working as an artist alongside people whose mental health was altering, people whose behaviour may no longer conform to the fragile veneer demanded by social etiquette, people now using a more chaotic form of communication, not unlike the one permitted me by my title 'artist'. From April 2016 to May 2017 I was artist in residence at a care home catering principally for residents with end stage dementia. 'Someone loved', the life-sized images originating from A5 drawings made with and alongside residents, coalesced into a series of installation portraits inspired by 6 residents. These installations were made with thousands of individual pieces, paper, beads, rags, glass. Each different personality required its own materials, the quantities of which reflect something of the richness of their unknown lives, the variety a response to their individuality.

www.pipwoolf.com



John, 2019, Reclaimed toughened double glazed units, engraved and articulated with aluminium leaf with some shattered and stabilized panes. The free-standing installation consists of four purpose made wooden, painted doors, 4 hinged free standing doors 78x190cm

Cheryl, 2019, Casein treated paper, 3 panels 78x190cm

Rachel Glen

Glasgow born artist Rachel Glen (b. 1999) uses paint and sculptural materials to create paintings and installations influenced by her recollection of childhood events and dreams. She explores the impact these events had on her as a child.

The subject of memory allows her to exhibit her work in a variety of ways as she believes recalling memories is an act of storytelling, where many details are added and subtracted based on the emotion of the event. She has recently graduated from Edinburgh College of Art (2018-2022) earning a BA in Painting with Honours.

My current practice is influenced by my recollection of childhood events and dreams. In these events, the objects and place of event are the most important to me. I attach myself to objects as they pose more significance to the event than the people within them, therefore I find comfort in collecting objects and souvenirs as I am reminded of how they came into my possession. I love the feeling of Nostalgia; I love allowing myself to zone out into previous memories to make up for those lost.



The Secret Garden- Mini Series, 2021, Canvas, Acrylic paint, Acrylic gloss, Primer, 20x20cm



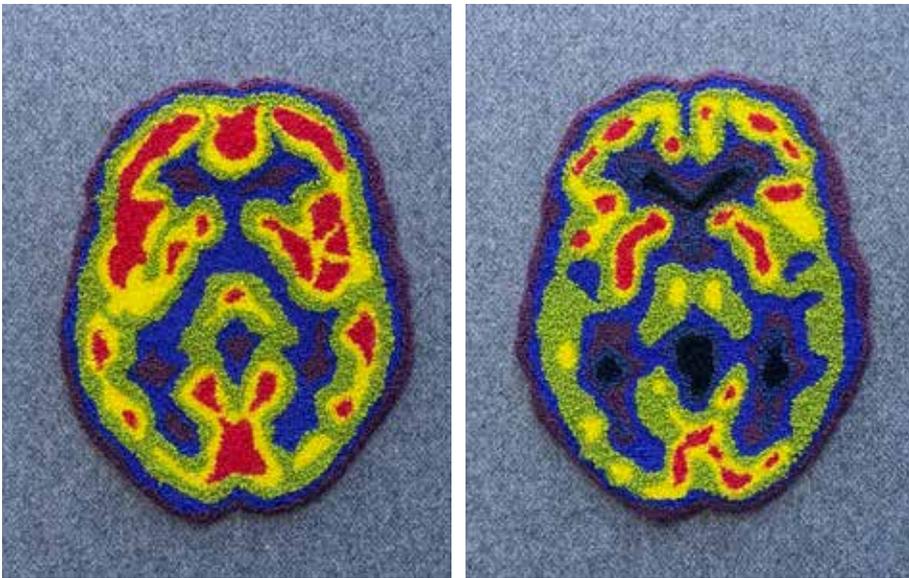
Scattered Memories, 2022, Mixed paper, Acrylic, Black marker, Liquid chalkboard pen, each piece of paper is 15x21cm

Sally Spinks

Sally's practice exploits the cosiness and domestic familiarity of textiles to draw people into uncomfortable realities and challenging questions. She often uses code, statistics, and graffiti to highlight how voices can be suppressed or amplified - understanding what's hidden, deliberately or otherwise, and its impact on underrepresented and voiceless communities. Having completed an MFA at Goldsmith in 2008, Sally has exhibited across the UK and US and is currently part of 2 prestigious textile groups – The 62 Group and Prism. She also works as a freelance Design Director and occasionally knits garments for major feature films.

'The Wreck of the Beautiful' represents pre & post-menopausal neural activity in fine needle punch. The work highlights the lack of support for women dealing with distressing symptoms. Menopause causes poor memory - as highlighted by the black holes depicted in the right-hand artwork - and makes women question their place in the world, their identity as a woman and, indeed, as a functioning human.

www.sallyspinks.co.uk



The Wreck of the Beautiful, 2022, Needle punched wool, felt, 52cm x 24cm

Sara Townley

From a wee country where locals can't decide on a name and politicians cannot decide full stop. Sara Townley investigates Northern Ireland's past and present. Her most recent artworks derive from the overarching question of what it is to belong to a generation of 'ceasefire babies'. The research and concepts behind Townley's practice span themes of inheritance, memory and identity. Bringing together research and primary sources, her work aims to transcend local and personal issues into universal narratives. A recent Fine Art graduate of Newcastle University, Townley was awarded the Final Year Student Prize for achievement.

Through utilising a multi-layered approach, Title Deeds investigates the complexities of epigenetics and the intergenerational transmission of trauma. Townley's work presents a decaying ancestral house which speaks to both family inheritance and the passing on of issues/burdens. The presence of water is weaved throughout. Although, water acts somewhat as the main antagonist, the water inside the fishbowl containing/preserving what the artist refers to as "miniature expressions of history," juxtaposes this and instead draws parallels between how the home archives family history alike to that of the seafloor which archives the earth's memory. With creation dates which span nearly two hundred years, Title Deeds features a vacant house, doll's house and the 3D house model. Similarly to how we notice family resemblances, viewers are encouraged to identify a likeness between each variation. The absence of form/ghost of objects alongside fingerprints and worn furniture aim to visualise the hidden chemical marks that alter gene expression and can be passed down from one generation to the next.

www.vimeo.com/565369716



Title Deeds, Moving Image, 2021, 7 minutes 39 seconds

Sarah McAlister

I am a new textile artist, having come to it from a millinery background and recently discovered that my making skills can be a good solid foundation on which to build my creative confidence and extend into a textile art practice.

Any textile is used and I constantly explore and experiment with combinations. I like to use 3-D textile construction and layering transparent fabrics. I do not follow a formula, textbook or pattern, but create without restriction. Making marks with stitch and telling a story or projecting an emotion through textiles has become my signature.

This conceptual headgear piece shows thoughts and memories travelling to and from the tree trunk and roots headpiece along seven branches that each carry a lantern made from found objects of varying translucence. These lanterns each contain postcard memories suspended inside an envelope. The memory may be hazier if the postcard is inside a more opaque lantern or envelope. This piece is made entirely from found objects and contains personal memories of varying clarity from postcards received by the artist.

www.curatorspace.com/artists/SarahMcAlister



Memories, Mixed textile media, About 2m across and 1m high

Seitaro Yamazaki

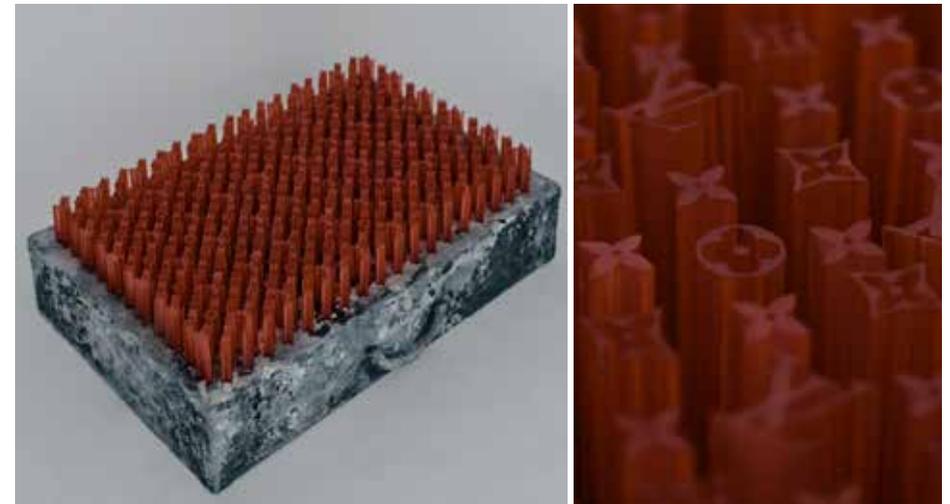
Born in Japan, Sei Yamazaki is a conceptual artist primarily working with paintings and sculpture and occasionally incorporating digital art, photography, typography and architecture. He works around the theme of finding and casting a spotlight on elements that weren't chosen for one reason or another in the evolution process. Nature is the biggest inspiration to his works.

As the founder and Creative Director of Seitaro Design, he is involved in a wide range of designs and directions centered around corporate and promotional design, branding as well as graphic, web/spatial/product design. Yamazaki is also the Creative Adviser for the 2020 Tokyo Olympics/Paralympics Committee.

The dynamic and performative characteristics of “symbols” in today's business are not something that can be affirmed or denied in their entirety. However, their powerful presence in the age we live is undeniable.

This series juxtaposes three support media in different time axes – casting sand, acrylic resin, and digital data – to visualize the multiple flows of time surrounding symbols. The connotations attributed to “symbols” are also undergoing permanent transitions through the flow of information on Internet. They do not deliberately arrive from a known origin – rather, they spontaneously emerge in and disappear from the site of consumption where we all belong.

www.seiyamazaki.com



Fossils from the Future: Louis Vuitton, 2022, Sand, Acrylic, Sumi, Pigment, 73x48x25cm

Shani Eldar

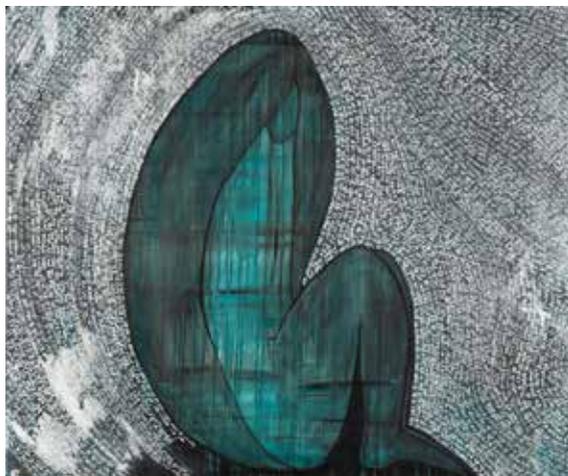
Shani Eldar born in 1977, Tel Aviv, Israel. Graphic designer (B.Des 2004- Shankar Collage of engineering and design, Ramat Gan Israel) and artist. Married to Guy, mother of 4. Live in Hod Ha'Sharon, Israel. Since 2003, together with Guy, I work and design, at Zugraphi - Design Studio, and Masters of Design - Academic graphics. For the past 13 years, I have also been teaching art to children and adults.

I have been painting and sculpting my entire life. My childhood dream was to become an artist. Since COVID-19 thanks to emotional therapy I realized that have post-trauma caused by sexual assault and rape I had experienced in my past. My art now focuses on that experience, and I participate in local and international exhibitions so I can finally fulfill my dream. I use text in most of my paintings. I find the excessive and somewhat compulsive writing is very therapeutic. I use text in most of my paintings. I find the excessive and somewhat compulsive writing is very therapeutic.

www.shanieldar.com



Flytrap, 2022 , Acrylic and Oil Pastels on canvas, 100x120cm



Does anyone care?, 2022 , Acrylic on canvas, 120x100cm

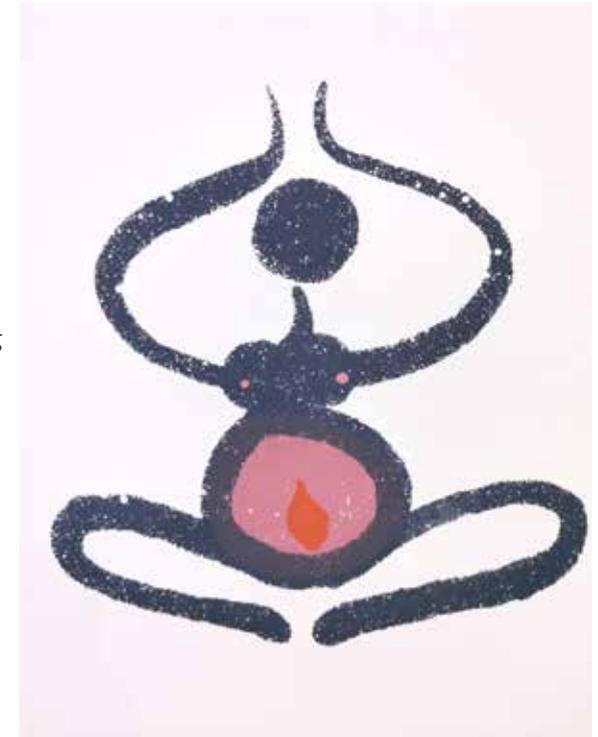
Shuntao Li

I'm Shuntao Li, a London based illustrator and graphic designer. My influences come from a wide range of artistic inspirations. I focus on the use of colour, composition, narrative, a sense of humour and design thinking. I work with traditional media as well as digital software. I am also a printmaker working with screen printing as I love the handmade quality and versatility in colour and texture. I'm currently working on a variety of projects. "Deep Rest in a Chaotic World" is a zine I've designed and printed myself.

I'm a visual communicator. My art practice is in traditional and digital illustration as well as graphic design. I like playful, quirky, bold, colourful, wabi-sabi and humorous artwork and designs. My influences come from a wide range of artistic inspirations. I focus on the use of colour, composition, narrative, a sense of humour and design thinking.

Artists that inspired me include Milton Avery, Henri Cartier-Bresson, Victor Papanet and Adam J Kurtz. I work with Posca pens, watercolour and acrylic as well as digital software like Procreate, Adobe Illustrator, InDesign and Photoshop. I am also a printmaker working with screen printing as I love the handmade quality and versatility in colour and texture. I'm working towards specialising in wellness illustration as I'm a yoga teacher. I enjoy finding ways to illustrate abstract concepts like breathing and emotions. My work is playful with a quirky sense of humour.

www.shuntaoli5.wixsite.com/shuntaoli



Honouring the power of creativity, October 2022, screen print on Somerset Satin paper (edition of 4)

Zoe Maxwell

I am a second-year fine art student at Leeds Art University. My work navigates the themes of memory and place, subsequently addressing identity. My intrigue surrounding memory has developed since my dad suffered a brain tumour in 2017 damaging his ability to recall and collect memories. Due to this lived experience, I have seen the vagaries of memory and aim to translate aspects of this into my work. My process involves using digitally manipulated reference images, however, as the piece evolves this becomes less influential as I work more instinctively in handling the paint.

'Explicit (memory)' is an investigation into long-term memory, informed by lived experience and research. The scene describes the fragility of memory through the fragmentation of image. There is also a sense of duality within the scene as we see sharp details juxtaposed with more ambiguous tonal areas, portraying the complexities of long-term remembering.

'Birthday Party' is a personal exploration of memory. The piece is an amalgamation of a similar moment from different years, creating an atmosphere with conflicting energies, acting as a web connecting memory and identity.

[instagram.com/zoemaxwellart](https://www.instagram.com/zoemaxwellart)



Explicit (memory), 2022,
Acrylic on canvas, 80x60cm



Birthday Party, 2022, Oil on canvas, 60.8x50cm



Contemporary Art Collection

Memory and Identity

Visual Arts Show

December 2022

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