

EXHIBITING THE VOID - THE ABSENCE OF A GALLERY SPACE

ONLINE EXHIBITION

INÊS MOURATO

ONCE UPON A TIME, AND NOW!

EGYPTIAN MYTHOLOGY FROM A MODERN FEMINIST PERSPECTIVE

PORTFOLIO

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Once upon a time, and Now! Is an exhibition developed within the MA curating internship (2019 — 2020). Throughout an academic year, we were expected to curate a project with the aim of preparing students to work in a Visual Art industry, as well as, to be familiarised with the issues/implications of an exhibition.

This portfolio is divided in five parts: *What*, *Where*, *Why*, *When* and *More*. In each, I will be developing a critical and analytical view of this exhibition co-curated alongside Diletta D'Antoni and Junwei Chen.

In *The difference in figuring women now* Elizabeth Cowie proposes the relevance of “dissensus” and its political value in a feminist artwork. By the study of Jacques Rancière’s theory of politics, it is argued that a political artwork doesn’t necessarily “promote political awareness or provoke political actions”¹. Instead, it promotes a vision that, based on common sense, exposes a polemical issue. *Once upon a time, and Now!* aims to explore this idea with artworks that propose contemporary discussion.

Women have, throughout time, taken the place of “other”². Unrecognised and diminished by patriarchal concepts of female capabilities; or the supposedly ‘lack of them’. When mentioning the word ‘genius’, for instance, it historically belongs to men. Pablo Picasso, Leonardo da Vinci, Van Gogh, Salvador Dali; all of whom were similarly characterised with ideal women traits — sensible, emotional, inventive, delirious! Nevertheless, this does not confirm the lack of female genius in the history of art. In fact, there are many relevant women that, in time, were powerful and influential.

This exhibition travels back to ancient Egypt, a culture where goddesses and queens played a significant role. In this society women had equal rights to men of the same social class. Even though mostly designated to marry, run the household and bear children, there is no proof that women were sexualised by the male gaze as women’s “sexuality was deemed important because of its association with birth and fertility”³.

In Egypt the afterlife was seen as the time when kings and queens would become deities. Their spells, “frequently written on linen shrouds [...] and then wrapped around the corpse”⁴, were a contribution towards their re-birth. It is by these reasons that women’s fertility were venerated in the ancient Egypt.

There are many goddesses that, consequently, carried this symbolism. One of them, and the most important, was Isis. The deity that “made power for the women equal to that of the men”⁵.

Isis, goddess of magic, was one of the most powerful deities in the ancient Egypt. Her worship lasted for many years, even until today. Isis was a kind and dedicated mother to her son Horus, the god of the sun and her characterisations would fall into the “earth-mother”⁶ or the mother of Egypt. Her symbolism was connected with the throne, protection and leadership. Her immense magical powers conferred her hegemony over all gods of Egypt, a power that no other god or goddess had possessed beforehand.

In ancient Egyptian art she sometimes merges with the attributes of Hathor, Mut,

In ancient Egyptian art she sometimes merges with the attributes of Hathor, Mut, Maat and Nut. These goddesses gave her other qualities, such as, the connection with love and beauty; the sea and the sky; the sun and the earth; as well as, a connection with the animals vulture and divine cow.

Isis was the deity that taught women how to weave, bake and brew. She was a warrior and described as “smarter than million gods”⁷. In the myth of Osiris, Isis fought for her kingdom. After losing her husband, killed by Seth (their jealous brother) Isis went on a journey to find all the missing parts of the body (later discovered to be dispersed in the Nile). With her magic she was able to reconstruct his body, raise his phallus and became pregnant of the new king of Egypt, Horus, a god that would fight against Seth to recover his father’s throne.

This is a myth that addresses women’s bravery and fearlessness. Isis, the one that was smart enough to discover who killed her husband; and strong enough to put her kingdom back together.

“I am your sister Isis. There is no god who accomplished what I accomplished, or goddess either. I acted as a man even though I am a woman, in order to make your name live on earth. Your divine seed was in my womb, and I placed him upon the earth, so that he might defend your suffering, so that he might inflict injury upon him who caused it. Seth has fallen to his slaughter, and the confederates of Seth are burnt sacrifice. The throne of Geb is yours, as you are his beloved son.”⁸

Isis is the enforcement of women, the mother of womanhood. Her balance between good and evil inspired feminism to-day. Ancient Egypt believed that the differences between women and men were collectively the natural order of the divine — one a complement of the other. Thus, we want to propose an exhibition that looks back at a culture that recognised women’s capabilities and attributes. Using Isis as our reference source of empowerment, the exhibition will study a new vision on femininity and womanhood through contemporary visual art.

My artist research consisted of a range of feminist artists, namely, Nancy Spero, Jenny Saville, Paula Rego, Mary Beth Edelson, Yael Bartana and Judy Chicago whose works enforce women's importance in history. Furthermore, I have also selected a group of books that were essential to my context research:

- _ *Women in the Ancient Egypt* (1991), Barbara Watterson
- _ *Gender and Genius* (1989), Christinne Battersby
- _ *The penguin book of Myths and Legends of Ancient Egypt* (2011), Joyce Tyldesley
- _ *Reading Egyptian art* (1994), Richard H. Wilkinson

The selection of artworks consisted of: open call submissions; individual selection of artists; collectors and museums' loans; and by purchase.

Each curator had a group of artists to work with. Thereupon, I will be summarising my group of works, as well as, connecting them within. Please take in consideration appendix 1 - 6 for completed catalogue entries on the following works.

NANCY SPERO & DAVID DEWEERDT (Appendix 1 and 2)

Nancy Spero's work portrays women through time. Its thematic was related with war, sexism, and political issues. Spero's work frequently referenced ancient Egyptian culture. *The Dance* (plate 6) is a representation of Nut, the sky goddess where she is depicted in her typical position: a youthful naked woman arching over the earth.

This Goddess can also be found in *Geb and Nut* (plate 7) by David Deweerdt in which the female presence is 'dreamlike, tenebrous and her body becomes the envelope that shelters our most primitive fears and fantasies'⁹. Both artworks portrayed the female figure as protecting and influential. In ancient Egyptian art women used to be depicted with one of their arms around the husbands waist or on the shoulder, a symbol of support¹⁰.

MARY KELLY & CRISIA CONSTANTINE (Appendix 3 and 4)

Mary Kelly's Post-Partum Document is an autobiographical artwork undertaken for five years. *Prototype* (plate 5) is a preparatory slate of *Documentation VI*. The series report the development of her son's alphabet learning and it comments on the relationship between mother-child, motherhood-womanhood. This artwork rejects patriarchal idealisations of the mother which is also present in *Letter to you* (plate 21),

a poetry piece that writes about the story of an unwanted child — the artist.

Classical religion (The Virgin and child) shaped women with impossible idealisations. These works enforce awareness on postpartum depression, as well as, the misconceptions of motherhood. They accept Isis as a relatable goddess for the normal woman — that balanced between the good and evil¹¹.

NICOLE WASSALL (Appendix 5)

And somehow we're meant to be perfect (plate 16) is a piece that evaluates women's self-perception within cultural beauty idealisations. It supports individuality and complexity as a valuable characteristic of our physical traits. The three icon boards, from a distance, appear to be alike. Yet, from close the viewer begins to assemble each 'imperfection'. Wassall's piece has a reflective surface to stimulate the understanding of self-love and self-acceptance, an issue that women had throughout the years. This artwork could be grouped with *Self portrait as Isis* (plate 12), an autobiographical painting that references the female body and its natural and unnatural modifications, such as, pregnancy, surgery, beauty trends, etc.

Equality (plate 17) is a protest against the slow and painful wait for equality. The metronome is set to bounce on its slowest landing and a constant rhythm is played. This is the piece that connects the exhibition together. The rhythm references time; the reflective surface, 'her' perspective in history; and the golden colour, the ancient Egyptian sun.

JAMES PUTNAM (Appendix 6)

Queen with Sistrum and Lotus (plate 11) is a portrait of Nefertari, wife of Ramses II. This queen was able to read and write hieroglyphics, an uncommon talent for women. She was the favourite wife of Ramses II. Thus, her important role in the kingdom have inspired contemporary culture to believe in gender equality.

Egyptian Women (plate 10) is a large-scale painting that could be connected with Putnam's artwork as they both depict women's beauty and empowerment. In Awad's live interview it is mentioned that mother, sister and wife have, from ancient Egypt, played an important role in their culture.

INTRODUCTION

Once upon a time, and Now! was an envisioned project for the Studio 3 Gallery. However, due to Covid19 it had to become an online exhibition. This document will propose a thought physical exhibition to be featured at this gallery. As the show is fully complete, we have artwork confirmations, produced texts and posters, media platforms and a completed exhibition catalogue. Thus, this proposal will uncover in detail the exhibition's aims, expenses, marketing strategies, display and equipment requirements.

The online exhibition was a success. We had positive reviews from Richard Parkinson, Joyce Tyldesley, Elizabeth Cowie, and more (Appendix 7). The concept of the exhibition is unique and we are featuring artists, such as, Nancy Spero, Mary Kelly, Ana Maria Pacheco, James Putnam and Nicole Wassall. The online platform features all the works of the exhibition alongside their respective catalogue entries and the artist's biography. The viewers can also access a digital 3D gallery (a replica of the Studio 3 Gallery), a flip-book catalogue, interviews with the artists and some further reading.

The curating team is now looking for a museum or gallery space. We will be using this exhibition proposal as a model for future collaborations.

EXHIBITION RATIONALE

Please read **Appendix 8** for the exhibition's introduction text withdrawn from the exhibition's catalogue.

AIMS AND OBJECTIVES

We aim to promote awareness on women's patriarchal discrimination with new visions on womanhood and motherhood. We reference the goddess Isis as a guide for contemporary discussion. Thus, the selected artists demonstrate political and innovative thinking towards feminism and its different approaches in history. Additionally, we aim to develop Kent's print collection by purchasing *The Dance*, a print of Nancy Spero.

LIST OF ARTWORKS (page 40 - 50)

Artwork Loans

1 *Isis and Horus*, Unknown, Unknown

© The Beaney House of Art and Knowledge

Reference number: cancm:4130

Technique: Bronze sculpture

Size: ≈ size of a hand

Confirmed loan and free use of image by Craig Bowen (**Appendix 9**).

This small statue portrays Isis holding her infant Horus, one of the most powerful gods of Egypt. Her seating position references the throne, symbol of power and hegemony over all gods.

2 *Burak*, Ana Maria Pacheco, 2000

© Pratt Contemporary Gallery

Technique: Drypoint print

Size: 11.8 x 9 cm

Confirmed loans by Bernard Pratt and Susan Pratt.

Burak is a mystical creature with the body of an animal and the face of a woman. This artwork resemblances the Egyptian Sphinx, the sacred place of the afterlife.

3 *Quetzalcoatl*, Ana Maria Pacheco, 2000

© Pratt Contemporary Gallery

Technique: Drypoint print

Size: 11.8 x 9 cm

Confirmed loans by Bernard Pratt and Susan Pratt.

Quetzalcoatl is a representation of the Aztec, god of re-birth and self-sacrifice. Yet, the snake is also known for its motherhood references, linked to fertility and life.

4 *Hades II*, Ana Maria Pacheco, 2004

© Pratt Contemporary Gallery

Technique: Oil pastel on paper

Size: 145 x 168,5 cm

Confirmed loans by Bernard Pratt and Susan Pratt.

This painting is a visual representation of the birth of Horus. It portrays Osiris' myth, a story that explains how Isis raised his unconscious husband's phallus to get pregnant of the king of Egypt.

5 *Prototype (Documentation VI)*, Mary Kelly, 1977

© Mary Kelly

Technique: Perspex unit, white card, and word inscription on rosetta stone

Size: 25,4 x 20,3 cm

Confirmed loan by Elizabeth Cowie and Glenn Bowman (**Appendix 10**).

Prototype documents the development of Kelly's son as a child, as well as, the role of the mother. The use of autobiographical language reflects on the distorted idealisations of motherhood based on the conventional representations of the Madonna and the infant Jesus.

Purchased artwork

6 *The Dance*, Nancy Spero, 1993

Technique: Print on rice paper

Size: 33 x 41 cm

Purchased print.

The Dance depicts Nut, the ancient sky goddess, bridging over four dildo holders. Nut was the mother of Isis and one of the most powerful goddesses in Egyptian mythology.

Artists loans

7 *Geb and Nut*, David Deweerdt, 2019

Technique: Acrylic paint and ink in plastic base

Size: 70 x 100 cm

Geb and Nut portrays the female figure as a protective force over the crouching body

beneath her – her pose recalls that of Nut the sky goddess.

8 *Brooch*, Nooji Studio, 2015

Technique: Ceramic

Size: ≈ 3,5 cm

This artwork is for sell

Open call submission

Brooch invites women and men to accept femininity. The female breasts raise awareness to self-acceptance and self-love over our own bodies.

9 *Nut*, Alaa Awad, 2020

Technique: Oil on canvas

Size: 45,72 x 60,96 cm

This painting depicts Nut in her typical position — the sky. In the centre you can notice the star constellations.

10 *Egyptian Women*, Alaa Awad, 2020

Technique: Oil on canvas

Size: 100 x 105 cm

This image references the morning cults practiced by women. Their body's direction face the same point as if they were empowering and supporting each other. This is a celebration of women 'solidarity and pride'¹³.

11 *Queen with sistrum and lotus*, James Putnam, Unknown

Technique: Acrylic paint on canvas

Size: 90 x 105 cm

Queen with Sistrum and Lotus depicts one of the most important queens of ancient Egypt, Nefertari. This queen was one of several notable and accomplished Egyptian women alongside Cleopatra, Nefertiti, and Hatshepsut.

12 *Self-portrait as Isis*, Silvia Paci, 2020

Technique: Oil paint on canvas

Size: 150 x 120 cm

Open call submission

Self-portrait as Isis is the embodiment of this goddess' strength. It enhances the value of the female body and its conditions of procreation. A tribute to the mother goddess.

13 *Hapi*, Silvia Paci, 2020

Technique: Oil paint on canvas

Size: 150 x 120 cm

Open call submission

Hapi is an androgynous god of the ancient Egypt. His female and male characteristics have influenced contemporary awareness towards people that identify themselves neither as male or as female, but something in between.

14 *Au set*, Claudia Niarni, 2019

Technique: Video

Size: Variable

Open call submission

This video travels back in time. It references the Egyptian Sphinx's power and importance to-day.

15 *Blue Body*, Bin Luo, 2019

Technique: Porcelain, clay moulding, colour painting in glaze

Size: ≈ 10 — 20 cm each (group of 8 plates)

Open call submission

Blue Body is a group of ceramic plates that portray the female body. Its interesting forms accentuate the differences and individualities between each women, a contradiction to patriarchal idealisation.

16 *And somehow we're meant to be perfect*, Nicole Wassall, 2019

Technique: Icon boards with 24ct gold leaf, mounted on gesso board with text under each icon in gilded box frame

Size: 40 h x 85 w x 2,5 d cm

Open call submission

And somehow we're meant to be perfect is a structure constituted of three gold-plated icon boards within a frame that holds an empty space for a fourth. It questions how women look at themselves in patriarchal culture. The irregularities of each mirror suggest the achievement of self-acceptance.

17 Equality, Nicole Wassall, 2019

Technique: Wooden metronome, water gilded with gesso and Liquarian Yellow bole and 24ct gold leaf

Size: 23 h x 12 w x 12 d cm

Open call submission

Equality is a gilded metronome that plays a slow and uncomfortable rhythm as a metaphor for the long wait for women's liberation. The pyramid-shaped ready-made acts as a mirror allowing the viewer to reflect on her place in history.

18 Architecture as the Fabric, Almagul Menlibayeva, 2017

Technique: C-print Ed. 5

Size: 71 x 107 cm

This photograph portrays women as mystical, strong and independent; a thematic followed in the artist's work. The used fabric references the Egyptian mummies, and therefore, the afterlife.

19 Survival and fantasy, Bin Zhao, 2019

Technique: Ceramic

Size: 110 l x 110 w x 130 h cm

Open call submission

This ceramic pot has close resemblances to a pineapple. When viewed from close what shapes its form is 'female buttocks'¹⁴. The misconceived perception is a metaphor for the effects of mythology in the real life.

20 *Riddle*, Lu Han, 2019

Technique: Clay

Size: ≈ 10 — 20 cm each (group of three statues)

Open call submission

Riddle is a group sculpture of women. Their eyes are covered and the arms are attached to the body — a metaphor for women's oppression in society.

21 *Letter to you*, Crisia Constantine, 2020

Technique: Clay lettering on canvas

Size: 30 x 80 cm each (group of five boards)

Open call submission

Letter to you is a poem directed to the viewer, the reader, the lover. A letter from the artist to 'you'. The disorder of letters is applied as a metaphor for the misconceptions at the heart of the mother-child relationship.

DISPLAY REQUIREMENTS

Please check pages 51 - 70 for a supporting visual reference. The proposed conditions are open for discussion or change.

(Turn the page)

Artwork (number and title)	Description	Issues & Solutions	Material requirements	Risk Assessment
1	Small-scale statue Comes with a perspex holder	Issue Hard to see details from far away Extremely fragile Solution The statue requires a glass display plinth The plinth can be leaning against a wall to prevent stumbling Apply distancing safety line	Glass display case plinth Double side tape and sand *This is a used technique by the White Cube Gallery.	The plinth can fall on top of a viewer and damage the artwork
2 & 3	Group of two prints ('Beasts' series) Small scale and flat surface Framed Hangs on the wall	Issue Small dimensions - hard to see details from far away Solution Each piece requires a separate light for better visualisation.	For each piece: One halogen light *this capture a pure white in the picture, great for black and white prints Hanging tools (nails, hammer, etc.)	This artwork does not require a risk assessment (*)
4	Large and heavy scale painting Requires professional handling Framed Hangs on the wall	Issue Its big dimensions could present a risk hazard for viewers. Solution Use strong and long lasting hanging materials. I would suggest the use of steel holders and screws.	Professional support needed Hanging tools (screws, steel holders, drill, etc.)	The painting can fall on top of a viewer and damage the artwork
5	Two-dimensional sculptural piece Framed Hangs on the wall	Issue The perspex frame reflects light. Solution Avoid direct light exposure	Hanging tools (nails, hammer, etc.)	*

6	<p>Paper surface</p> <p>Unframed</p> <p>Hangs on the wall</p>	<p>Issue Extremely fragile, rips easily</p> <p>Solution Avoid unnecessary movement of the piece</p>	<p>Fitted frame</p> <p>Hanging tools (nails, hammer, etc.)</p>	*
7	<p>Painting on a plastic surface</p> <p>Unframed</p> <p>Hangs on the wall</p>	<p>Issue The plastic surface can slip from the holding clips</p> <p>Solution Use rubber clips or apply a small amount of paper between the clip and the artwork.</p>	<p>Fitted frame or clips</p> <p>Hanging tools (nails, hammer, etc.)</p>	*
8	<p>Small dimensional ceramic</p> <p>Display on a flat surface</p> <p>This artwork is for sale</p> <p>This artwork comes with particular packaging</p>	<p>This artwork does not present an issue (**).</p>	<p>Plinth or table for display</p>	*
9	<p>Large scale canvas</p> <p>Not framed</p> <p>Hangs on the wall</p>	**	<p>Hanging tools (screws, steel holders, drill, etc.)</p>	*
10	<p>Large scale canvas</p> <p>Not framed</p> <p>Hangs on the wall</p>	**	<p>Hanging tools (screws, steel holders, drill, etc.)</p>	*
11	<p>Normal scale canvas</p> <p>Framed</p> <p>Hangs on the wall</p>	**	<p>Hanging tools (nails, hammer, etc.)</p>	*

12	Large scale canvas Unframed Hangs on the wall	**	Professional support needed Hanging tools (screws, steel holders, drill, etc.)	*
13	Large scale canvas Unframed Hangs on the wall	**	Professional support needed Hanging tools (screws, steel holders, drill, etc.)	*
14	Video format Requires a projector Project on a wall or a white surface It has sound (This sound cannot be too loud otherwise it will outplay the sound of the sculpture <i>Equality</i>)	<p>Issue Need to be placed in a dark area</p> <p>The projector needs to present high resolution image</p> <p>Projector wires present a tripping hazard</p> <p>Solution Allocate the artwork in the darkest area of the exhibition</p> <p>Only use projector with a good image quality. If not, use a TV or a computer screen as alternative</p> <p>The wires need to be completely taped down to the floor or to the wall</p>	<p>Professional support needed</p> <p>Rented projector / TV or computer monitor</p> <p>Grey tape to hold the projector wires</p> <p>If not projected on a wall, a white screen (rented or purchased)</p> <p>Sitting area for the visitors</p>	The wires present a tripping hazard

15	<p>Ceramic plates</p> <p>Unframed</p> <p>Hang on the wall or display in a glass plinth or flat surface</p>	<p>Issue Easily breakable</p> <p>Complicated to hang on a wall</p> <p>Solution Avoid unnecessary movement of the piece</p> <p>Display the plates on a flat surface instead</p>	<p>Plate holders</p> <p>Hanging tools (nails, hammer, etc.)</p> <p>Alternative: display on a plinth or flat surface</p>	<p>The plates are breakable. The porcelain material can present a safety hazard to the viewers.</p>
16	<p>Three dimensional installation</p> <p>Comes with steel holders</p> <p>Hangs on the wall</p>	<p>Issue This piece needs to be seen from up close as it is constituted by a reflective material</p> <p>Solution Apply distancing safety line, however, it needs to be a measurements in which the viewer can see him/herself reflected in the piece</p>	<p>Professional support needed</p> <p>Hanging tools (screws, steel holders, drill, etc.)</p> <p>Double side tape and sand</p>	<p>The installation can fall on top of a viewer and damage the artwork</p>
17	<p>Three dimensional sculpture</p> <p>Produces sound</p> <p>Displayed in a plinth (no glass protection)</p>	<p>Issue The artworks needs to be long distanced from the piece <i>Au set</i> that also has sound</p> <p>Solution Display the piece on opposite points from the video</p>	<p>Plinth (no glass)</p> <p>Double side tape and sand</p>	<p>The plinth presents a tripping hazard</p>

18	<p>Large-Scale paper</p> <p>Needs to be printed by the curating team under precise instructions</p> <p>Unframed</p> <p>Hangs on the wall</p>	<p>Issue Strict requirements for the impression of the photographic print</p> <p>Solution Ask the artist for exact directions</p>	<p>Fitted frame or clips</p> <p>Hanging tools (nails, hammer, etc.)</p>	*
19	<p>Three-dimensional sculptural piece</p> <p>Displays on top of a plinth (with or without glass)</p>	<p>Issue Easily breakable</p> <p>Solution The plinth could be leaning against the wall to prevent from stumbling</p> <p>Apply distancing safety line</p> <p>Avoid unnecessary movement of the piece</p>	<p>Plinth (with or without glass)</p> <p>Double side tape and sand</p>	The plinth presents a tripping hazard
20	<p>Three sculptural pieces</p> <p>Displays on top of a plinth (with or without glass)</p> <p>Heavy ceramic</p>	<p>Issues Easily breakable</p> <p>Solution The plinth could be leaning against the wall to prevent from stumble or on a flat surface</p> <p>Apply distancing safety line</p> <p>Avoid unnecessary movement of the piece</p>	<p>Plinth (with or without glass)</p> <p>Double side tape and sand</p>	The plinth presents a tripping hazard
21	<p>Five canvases (two-dimensional)</p> <p>Unframed</p> <p>Hangs on the wall</p>	**	<p>Hanging tools (nails, hammer, etc.)</p>	*

GALLERY SPACE

This proposal will be using Studio 3 Gallery's area as a guide for the exhibition's process and requirements. For the project to be understood as a whole, the exhibition must be seen and experienced in a gallery space where all pieces of art have carefully been placed within thematics. Nevertheless, this can be changed and adapted to other galleries and museums. Due to the high volume of artworks and the different types of media, this exhibition could take place in a full gallery that benefits from more than just one room. *Once upon a time, and Now!* is versatile and it can be adapted to different floor-plan formats.

Please take into consideration the Studio 3 Gallery floor-plan that I propose in **Appendix 11** where some modifications to the gallery are applied. We would be reusing the recently added wall¹⁶ and also adding another wall to the area. These would be painted with white colour and placed perpendicularly to an already existing wall.

SUPPORT REQUIREMENTS

Required professional team/staff	<p>Studio 3 Gallery Curator — responsible for final decisions made in the gallery space</p> <p>Technical team — hired team to mount and unmount the exhibition</p> <p>Artwork transportation — hired company/person to safely transport all the artworks within the United Kingdom</p> <p>Gallery assistant — volunteering invigilating group in charge of maintaining the exhibition while its open: do a light, temperature and humidity test to the gallery; check all the artwork and confirm that is not damaged and safe for visitors.</p>
Needed gallery supplies (this can depend on the gallery/museum)	<ul style="list-style-type: none"> - Storage closet - Outside door (easy entrance and exit of large-scale artwork in the gallery space) - Painted plinths - Frames - Projector (rented from the Drama department) or Television (already purchased by the gallery's curator for previous exhibitions) - Entrance desk - Photometer and temperature/humidity meter - Sockets/power charges for the video piece - Horizontal plinth for a sitting area
Supplies that need to be purchased	<ul style="list-style-type: none"> - Three glass display case plinths - Double-side and grey tape - Two halogen spotlights - Two warm-yellow spotlights - Hanging clips - Plate holders - Hanging tools (maybe provided by the technical team)

Marketing and promotional assistance	<p>We would require the support of the:</p> <ul style="list-style-type: none"> - Gallery's website - University of Kent newspaper, website and social media - Poster propaganda around the campus and in the School of Arts building
Install and deinstall process	<p>The process would take approximately two to six days to put together</p> <ul style="list-style-type: none"> - Day 1 (and before): Reception of the artworks in the gallery. - Day 2: The exhibitors place all the artworks near its respective positions: wall marking and measurements for the pieces — mark wanted heights, the nail and screw's placement, distances between the artworks, etc. - Day 3: Technical team is hired for this day to put all the works up in the walls. - Day 4: Add exhibition's introduction to the wall. Display posters and flyers in the entrance of the gallery. Paint over any wall marking. Clean the gallery space. Arrange chairs, cups and final details for the open day.
Artwork transport specifications	<p>As this exhibition includes an international group of artists, the transport of the art pieces will depend on each artwork. Pieces from the United Kingdom will be collected by a contracted art transporter (Steve Allen, a trusted art transporter of the University of Kent). International artworks will have to be sent by the own artists. The curatorial group would support any transporting fees of the art pieces.</p> <p>List of transports: (numbers are referenced above)</p> <p>United Kingdom</p> <ul style="list-style-type: none"> 1 - Beane House of Art and Knowledge, Canterbury 2, 3 and 4 - Contemporary Pratt Gallery, Borough Green 5 - Elizabeth Cowie, Canterbury 6 and 8 - Inês Mourato, Canterbury 11, 16 and 17 - James Putnam and Nicole Wassall, London (two different allocations) <p>Outside the United Kingdom</p> <ul style="list-style-type: none"> 7 - France 9 and 10 - Egypt 12 and 13 - Italy 15, 19 and 20 - China 21 - Australia <p>ARTWORKS THAT DON'T NEED TRANSPORTATION</p> <ul style="list-style-type: none"> 14 and 18

CURATING TEAM ROLES

- _ Support any framing, material, mounting and dismounting cost
- _ Guarantee artwork's safety and preservation
- _ Clean the exhibition floor and walls (this includes filling, sanding and painting any wholes in the walls)
- _ Marketing and propaganda
- _ Pack and return the artworks

VISUAL DISPLAY OF THE EXHIBITION

Wall labelling

After visiting White Cube gallery, the curating team wanted to apply a similar aesthetic to our exhibition. Both gallery spaces are alike and we particularly showed interest in its elementary exhibit. We want to present a clean display with no labelling on the wall.

To support the artworks we would provide an informative paper that would guide the viewers through the gallery space. The artworks would be numbered and its information would be written in the flyers (**Appendix 12**).

This contemporary approach would allow viewers to either: follow the designed guide, or to wonder and explore the space by themselves. The exhibition doesn't present a beginning or an end, however, the works are grouped within thematics. Furthermore, the 'Exhibition Guide' would be free. It would allow visitors, that didn't purchase a catalogue, to receive something from the exhibition.

Title and introduction text

The wall introduction text will be put up at the entrance of the gallery. It can be done by the use of the 'dry transfer/rub on transfer'¹⁷ technique. This is a printed transferable ink that can be rubbed on to a wall surface. After its use, it can be removed without any water or any other substance. This technique is used in exhibition labels and texts to create a clean and tidy writing (open for discussion with the gallery's curator and curating team).

BUDGET & DISPENSES

Most of these prices are marked with an approximately symbol (≈) as we are not aware of the exact value of the expenses. Nevertheless, it also depends on the gallery/museum space that we are applying for. Thus, this will be an estimate of the charges. For the construction of the walls (not mentioned in the chart) we would have to raise funds.

Curating Internship budget — £4,000.00

DESCRIPTION	AMMOUNT
Acquisition of Nancy Spero's print	£406.60 + £52.85 (postage charges)
Catalogue print	£281.07
Flyers, posters, and invites print	≈ £200.00
Artwork transport (UK and international) with return	≈ (£350.00 (UK) + £240.00) x 2 = £ 1,180.00
Mounting and dismounting (Technical team)	≈ £1,000.00
Image rights	(No charge)
Framing (only for Spero's print)	≈ £50.00
Wall text	≈ £150.00
Private view expenses	≈ £50.00
Media Advertisement	£20.00
Catalogue shipping	£35.00
Non-predicted expenses	≈ £200.00
Total	≈ £3,625.52

BUDGET & DISPENSES OF THE VIRTUAL EXHIBITION

These are the real expenses of the exhibition. At the moment, the curating internship budget is cut due to Covid19. It will re-open in September of the present year. We have a margin of £2,779.48 to spend on a physical exhibition.

Curating Internship budget — £4,000.00

DESCRIPTION	AMMOUNT
Acquisition of one print + Postage charges	£406.60 + £52.85 = £459.45
Catalogue print	£281.07
Website Programmer (Andrea Guerriero)	£100.00
3D Gallery Programmer (Rosella Pirone)	£100.00
WordPress website + Domain name	£240.00 + £20.00 = £260.00
Image rights	(No charge)
Instagram advertisement	£20.00
Total	£1,220.52

OPENING NIGHT, GUESTS & DETAILS

For the opening night we would invite all participants and collaborators of the exhibition. We would be hosting an afternoon private view with music and wine (or non alcoholic drinks) followed by a hosted talk.

For this speech, we would consider inviting Dr. Ben Thomas, the convenor of the internship; James Putnam, one of the artists and also a relevant curator in the artistic industry; Dr. Craig Bowen, the director of the Beaney House of Art and Knowledge; or Professor Elizabeth Cowie, a great voice on feminist thematics. The private show would initiate after working hours and finish before night time.

DATES

The exhibition went public on June 2020 and it will close on June 2021.

If this proposal is accepted, the exhibition would presumably only be completed by the beginning of 2021 (January—March). All the artists, collectors and museums would have to be contacted again. Yet, all participants are aware of this possibility.

The catalogue and a written portfolio is complete. We have media platforms established and a virtual website with all of the information. Thus producing this physical exhibition would only require a gallery space to be completed. The curating team is also open to work on this project again. We are opening our options to exhibit in England or Italy.

MARKET RESEARCH

After establishing the exhibition's thematic we developed a research on past exhibitions and artworks that would explore similar topics. We wanted to understand its success with the public and different ways to curate ancient art within a contemporary era. The different connection of times presented the issue of how to feature contemporary works without losing the reference to ancient Egyptian mythology. Our main influence was *Time Machine* (1995), an exhibition curated by James Putnam. This project featured contemporary sculpture through the ancient Egyptian vision of "duality and balance"¹⁷. Through a Skype interview with the curator, we were able to talk about how to overcome these inconsistencies and how to learn more about the job of being a curator. Some of the mentioned topics involved the issues of acquiring

a loan; how to exhibit different sized pieces; the evolving problems of working in a museum; and the job of curating as a competitive industry.

AUDIENCE TARGET

We are mainly looking to approach people with interest in feminist thematics; ancient Egyptian mythologists and contemporary artists, writers and curators. Besides our targeted viewers, we also wish to reach students, children, women and men that are keen to learn more about Egyptian goddesses and their influence on feminism to-day.

POSSIBLE CRITICISM

The thematic of this exhibition wouldn't cause harm or any type of criticism; however, we are keen to receive different points of view. One of the issues we confronted was whether to include, or not include, male artist's works in the exhibition as it is a project focused on the history of women. However, the curatorial group agreed in featuring male artworks, as they were a positive contribution to the show. Furthermore, a feminist artwork does not have to be produced by a woman, as well as, a work produced by a woman is not always a feminist statement.

MARKETING & PUBLICITY

Our exhibition's marketing started from early stages. We initially opened an Instagram and Facebook account that were dedicated to the Open Call. Printed posters were also shared around the University of Kent campus, coffee shops, and local areas. Afterwards, our media platforms worked for advertisement purposes, as well as, a source to share information and the exhibition's developments.

We intend to share our exhibition in visual art websites, galleries and museums. We will hope to get an exhibition review in order to boost our event. We will be contacting our targeted audience with personal emails, invitations and through media advertisements.

EXHIBITION LINKS

Exhibition

<https://www.onceuponatimeandnow.com>

Catalogue

[https://www.onceuponatimeandnow.com/3d- flip-book/catalogue](https://www.onceuponatimeandnow.com/3d-flip-book/catalogue)

Virtual gallery

<https://www.onceuponatimeandnow.com/virtual-gallery>

Instagram

https://www.instagram.com/onceuponatime_andnow/

Helen Chadwick: In the kitchen
 Richard Salthon Gallery
 Online Exhibition
 1st of January — 29th February 2020

Once upon a time, and Now!
 Studio 3 Gallery
 Online Exhibition
 June 2020 — June 2021

This writing piece will analyse and compare *Helen Chadwick: In the Kitchen* and *Once upon a time, and Now!* in order to understand points for improvement and change. This online exhibition was discovered while researching Chadwick's work, *One Flesh* (2002), in which, from my point of view, should be included in the exhibition¹⁹. Furthermore, prior knowing that we would have to adapt our exhibition into an online platform, we envisioned to promote our project in a similar way. This will analyse both exhibition's thematic/content, accessibility, visual appearance, and message, through individual parameters.

Consequent to the worldwide pandemic, most museums were obligated to curate virtually. It is certain that social media and internet have grown on our culture and taken a relevant role in it. The process of curating an exhibition is online marketing. Internet, indeed, presents curators with an extended worldwide area to advertise the exhibition. Nevertheless, online platforms have mainly been used to only promote the show; not hosting it. This is because the physical relation within artworks and viewer is what makes the exhibition space 'great'. In an online show, the size, image, sound, shape and even colour, are constrained to what a computer, phone or tablet can offer to the viewer.

Sizing, for instances, is possibly the most affected issue in an online platform as all the artworks are confined to the same monitor size. Both exhibitions exposed the artwork with the same dimensions. *In the Kitchen* the viewer is able to click in the image and zoom in for more details. The size of the piece is inaccurate, however, it gives a closer view to details of the image. Sizing can also present its challenges in a physical space. For instances, *Burak* (plate 2) and *Quetzalcoatl* (plate 3), prints of eleven centimetres, fit within *Hades II's* (plate 4) thematic, a painting of almost two meters. However, the question lies on how to display two pieces in a way that one will not outshine the other? After visiting *Léonard de Vinci*²⁰ exhibition (Louvre, Paris) I learnt what not to do in a similar situation. At the third exhibition room, the *Last Supper* by Marco D'oggiono, a painting of massive dimensions, overcomes Leonardo's drawing, the *Vitruvian Man*. Its misplacement — close to a corner and to the large-scale painting — contributed to its forgetfulness (**Appendix 13**). Thus, to exhibit all three works of Ana Maria Pacheco, the curating team would have to hang the larger painting considerably distanced from the smaller prints so it would allow

to freely move around each piece.

Different ways of viewing an online exhibition

The way a gallery or museum space is encountered by the viewer plays a relevant role in a physical exhibition. Curators are given the task to discover and analyse different displaying techniques. An exhibition should be fluent, follow a theme, and mostly, provoke artwork connections. An online exhibition should also follow these parameters with the added disadvantage of working with the absence of a space. Furthermore; the exhibition can be seen on a phone, a computer or an iPad that present different sizes and orientations.

Most online exhibitions, if not all, are created in a computer. Thus, the curator is presumably proposing the exhibition to be viewed on an horizontal screen. The expectation is for viewers to restrain from using a phone when seeing a show. For instance, *Self-IDentify*²¹ is dynamic in a computer. Yet, when seen on a phone, the text is out of place and not proportional to the images. The issue lies on the fact that the phone is the most accessible electronic device. Its easy access to any link or website require curators to analyse all these possibilities before posting an online show.

Thematic

Both exhibitions surround a feminist thematic. In *Once upon a time, and Now!* the artworks look back at ancient Egyptian goddesses in order to find a previous source of female empowerment. *In the Kitchen* explores recent social thematics, such as, gender, sexuality, self-identity, body objectification, etc.

Feminism awareness has risen since the 60's and 70's. Its importance towards female equality and liberation allowed women artists to be recognised in the visual arts industry. For example, Richard Salthon gallery features a number of male artists equal to the number of women artists, which is rare for museums or galleries.

Both exhibitions reinforce the importance of artworks made by women artists or with a feminist thematic. It is clear that women are still discriminated by patriarchal misconceptions and undertaken by their gender. Contemporary feminist subjects usually focus on sexism, body objectification, sexuality, rape and motherhood misconceptions; all generated by white male supremacy. *Once upon a time, and Now!*'s

inclusion of worldwide artworks demonstrates the accuracy of these issues in more than just one culture. Thus, creating exhibitions that explore contemporary issues in womanhood are a contribution to global discussions of change.

Content

The content varies between both exhibitions. While *Once upon a time, and Now!* offers a range of artworks and media; *In the Kitchen* is a show that features only Helen Chadwick's work.

Once upon a time, and Now! includes fifteen artists from the United Kingdom, France, Italy, China, America, Australia and Egypt. Its multicultural variety offers a positive contribution to the show as the aim is to include different perspectives on feminist practices. When the show features just one artist this view is consequently reduced. *In the Kitchen* focuses on one of Chadwick's most controversial work, *In the Kitchen* — a performance piece made while studying an MA course. The series of prints were created after the artist's death in 1996. The exhibition was also constituted of seven other works two of which, *One flesh* (2002) and *Like a virgin* (1994), we could have been added to our exhibition.

Organising a solo exhibition simplifies the curator's job. When working with one artist, the curator is able to develop deeper research on her/his work and life. Furthermore, the loan confirmation process is reduced as the curator is not depending on multiple responses.

In a group show the curator research is usually more generalised. Each artwork requires a different analysis of topics which gives the curator the ability to quickly adapt to different people, subjects and techniques. The curator has to work with the confirmation of more than one artist, gallery and museum. Thus, following deadlines is harder; receiving confirmation of artworks takes longer; and discovering artworks that would fit the thematic of the exhibition is a more complex process.

In conclusion, both ways of curating a show present their own benefits. Working with multiple artists promoted a wider range of topics and greater exchange of ideas, while a solo exhibition follows closer through with the thematic, as a show with a single vision.

Visual appearance and its accessibility

In an online or physical exhibition, the visual appearance plays an important role.

Both exhibitions have a contemporary and clean aesthetic.

In the Kitchen's exhibition starts with a gallery display of some of the works, followed by the introduction and then the group of selected pieces. Each is accompanied by an information list and a succinct explanation of the respective work.

By the end of the exhibition the viewer encounters a video in which Louisa Buck, a contemporary art writer, talks about Chadwick's art practice; giving the viewer an insightful vision of the artist's personality. As the most interesting part of the show I propose its placement at the top of the online exhibition. Thereby, the introduction text should appear at the end as an additional option to read more about the exhibition's idea.

This show doesn't provide an immense research on the artworks; nevertheless, its simplicity delivers accessible content to people that are not familiarised with the artist's work. *Once upon a time, and Now!* is an extensive font of research of ancient Egyptian goddesses and culture. As most online exhibitions lack depth and complexity, we wanted to provide a simple initial page with side links of additional information. The viewer is invited to click on them and to discover work produced by the curators and by the artists in collaboration with the exhibition. The extended amount of text and material might be less accessible to the public hence its separation from the introductory page.

In terms of aesthetic, the size and font were selected with consideration of the reading of the text, however, we were not pleased with the size of the images on screen. The side pages are titled in order to facilitate research and the catalogue flip-book gives the exhibition an interactive and dynamic reach for the viewer.

The catalogue occupies a larger area than that of the screen of a computer which complicates the reading of the book. However, when viewed through an iPad or a smartphone the issue doesn't occur.

Conclusion

Online exhibitions are the new revolution of 2020. Multiple museums and galleries had to discover how to exhibit the void — to curate an exhibition with the absence of a space. The worldwide pandemic has established the idea that anybody, within its area of interest, can create an online exhibition. Curators will be able to envision a show, either local or international. A wider selection of research and information will

be a 'click' away from the viewer.

I believe lockdown has given museums a new mark in the history of art. A source of development and improvement. Museums will now use online platforms more wisely as the support of the physical exhibition. In *Self-IDentify* I used a QR code on the poster and exhibition catalogue that directs you to the online exhibition. This technique could, for instance, be used in a physical show. Next to the artwork the curator could position a code that would show the viewer any additional information.

Nonetheless, an online exhibition will not continually offer the same impact that a physical exhibition does. Being in a space surrounded by art is less distractive than being on a computer in which we have the constant distraction of messages or emails. Not only that, but also our surroundings; type of lighting chosen specifically for each piece along with its positioning on a space. This is what an online exhibition will never achieve, the greatness of a space full of art. I then propose online platforms to be used as a complement to physical shows rather than as the final project.

DIARY OF THE PREPARATIONS AND
INVOLVING ISSUES OF
ONCE UPON A TIME, AND NOW!
EXHIBITION

20 September 2019 — Visited the Turner Contemporary (Margate) while in its preparations for the Turner Prize show. The visit was guided by its curator, Rowan Geddis. I was able to ask about his job functions, as prior to this course I only knew how to curate my own work. This was the first talk that enlightened me of the background work that goes into an exhibition.

03 October 2019 — First meeting with the curating team. We realised that our group of students was significantly smaller in comparison to previous years. We were also foreign which later presented issues on communication and writing purposes.

05 October 2019 — Day that we established the exhibition's thematic over some ciders and a karaoke night. I was interested in feminism and Diletta had studies on ancient Egyptian mythology. In the following days we elaborated a concise idea for the exhibition: goddess Isis and her influence on contemporary feminism.

Before starting this project, I had no prior knowledge of ancient Egyptian goddesses and culture (introducing the first step of the curator's job: to study and develop research in a topic that we are not necessarily familiarised with).

20 October 2019 — Visited *Steve Bloom: Beneath Surface* exhibition (at the Beaney House of Art and Knowledge). The curating team wanted to include *Whites-only beach* in the exhibition, however, we later realised that it wouldn't fit the theme.

Started the design of the open call poster and opened an instagram account; also wrote a formulated email to be sent to a few artists and museums.

28 October 2019 — Visited Euroart Studios (London) in hopes to find new artists and to advertise the open call. This visit was not successful. Most of the studios were closed and we barely saw any artists. As it was late, most museums and galleries were also closed by then. We decided to visit China Town instead and get some food for the way back.

05 November 2019 — Visited *Léonard de Vinci* (Louvre Museum, Paris) guided by Vincent Delieuvin, one of the curators. This was an interesting exhibition due to the use of large-scale lighted screens to expose Leonardo's paintings' underneath layer. However, some aspects are lacking improvement. Please find an exhibition review that suggest some of these issues on **Appendix 14**.

09 November 2019 — Second visit to the Beaney Museum accompanied by Craig Bowen. The curating team was allowed to explore the ancient Egyptian archives and chose the pieces we would

like to include in the show. Please find some images of the statues on **Appendix 15**.

12 November 2019 — Visited the White Cube gallery which inspired our curating techniques. The clean walls (no labelling) allowed the viewer to interpret the work individually and only after to read its information. Furthermore, the distancing lines were made by the use of double side tape (delineating the safe distance) and sand on top creating a light line on the floor that doesn't distract from the art piece. This technique was used on *Map (mobile)* by Mona Hatoum in the current exhibition.

16 January 2020 — Visited the University for the Creative Arts (Canterbury) to promote the open call. We did not include any of the artworks seen on that day, however, I have recently worked with an artist that I met on this day (Christianna Knight on *Self-IDentify*).

21 January 2020 — In a class presentation we started analysing the open call submissions and reducing the number of participants.

27 January 2020 — Started working on the exhibition proposal, later updated for a virtual exhibition.

30 January 2020 — Invigilated the Studio 3 Gallery where I was able to examine the space, lights, temperature, and humidity of the gallery.

13 January 2020 — Contacted Geri Obler Fine Arts to purchase Nancy Spero's print (my future's worst nightmare — **Appendix 16**).

Also attempted Paul Caldwell and Jenny Saville from whom I got no answer.

17 February 2020 — I sent an email to Nicole Wassall confirming her place in the exhibition. This artist's participation has since become fundamental to the exhibition. We are now good friends and hoping to work in a new project soon.

20 February 2020 — Visited Elizabeth Cowie's and Glenn Bowman's house to talk about Mary Kelly's piece. This was a great day. Their house resembles a small museum that contains a wide range of artworks. They also have a dog!

21 February 2020 — Called Pratt Contemporary to arrange a visit to Ana Maria Pacheco's studio.

11 March 2020 — Visit to Pratt Contemporary Gallery hosted by Susan Pratt and Bernard Pratt. Besides *Burak* and *Quetzalcoatl*, we managed to also receive *Hades II* (**Appendix 17**). On this day, we also visited Pacheco's sculpture studio in which we saw a work in progress. This was our last visit before lockdown.

23 March 2020 — The university closed because of Covid19 and the world experienced the disappearance of toilet paper.

01 April 2020 — Elizabeth Cowie sent me the essay *The difference in figuring women now*, authorising its publication on the online exhibition (**Appendix 18**).

02 April 2020 — Contacted James Putnam to talk about *Time Machine* in a Skype interview (**Appendix 19**).

08 April 2020 — Contacted Richard Parkinson, a relevant egyptologist, who allowed me to use an audio poetry recital, *The Life of Sinuhe*, read by Barbara Ewing (**Appendix 20**).

17 April 2020 — Beginning of the catalogue design, poster and invitation email (**Appendix 21**).

Started writing the exhibition's introduction; a written piece that deviates from the usual academic text. This was challenging as students are trained to write extended essays. An exhibition's introduction text requires a succinct and simple text that can be understood by different people of various ages.

26 April 2020 — After the interview with James Putnam we decided to include Putnam's artwork in the exhibition (**Appendix 22**).

To this point, I had contacted and I was working with: Craig Bowen, Nicole Wassall, Mary Kelly (Elizabeth Cowie), Nancy Spero (Geri Obler), James Putnam, Crisia Constantine and David Deweerdt.

19 May 2020 — Got in contact with *Books and Catalogues* to print the catalogue (this process lasted until the 20th of June 2020).

20 May 2020 — Nancy Spero print arrived at my house.

30 May 2020 — Started the main design of the online exhibition (see **Appendix 23** for initial sketch of the online display): added all the artwork's images and data along with side pages of further information, such as, artists and curator's biographies, artwork catalogue entries, interviews, and more. The online exhibition was a work elaborated between Diletta D'Antoni, Andrea Guerriero and myself.

01 June 2020 — *Once upon a time, and Now!* opening day.

7 June 2020 — Started working on the *Self-IDentify* exhibition. Created an open call poster and an Instagram account (**Appendix 24**).

11 June 2020 — After completing releasing the online exhibition, I contacted:

_Joyce Tydesley (successful - **Appendix 25**)

_University of Kent's platforms (successful)

_University for the Creative Arts' platforms (successful)

_Ruth Millington (successful - **Appendix 26**)

_Sarah Maples, (successful - **Appendix**

27)

_Tabish Khan (not successful)

_Hannah Payne (not successful)

_Leslie Ramos (not successful)

23 July 2020 — Submitted an exhibition proposal to the Glass Tank Gallery through an open call submission (not successful, however, I got some good feedback — **Appendix 28**).

31 July 2020 — Opening of *Self-IDentify* online exhibition.

03 August 2020 — Live interview with Alaa Awad (**Appendix 29**).

15 August 2020 — Live interview with Nicole Wassall (**Appendix 30**).

01 September 2020 — Deadline for the portfolio submission.

02 September 2020 — Working on the UCA Graduate Professional Programme in the area of “Galleries, Research and Education” (**Appendix 31**).

CATALOGUE

The catalogue is an engaging book that explores the exhibition's context. Its design is simple and consistent. The minimal use of colour works in favour of the enhancement of the artworks and the text. For this catalogue I used InDesign to achieve a professional outcome. For the cover I used my own artwork, a print of Nut, which I ended up applying for the design of the exhibition's poster as well.

The elaboration of the catalogue was stressful and complex. There was a lack of deadline consistency due to the pandemic. There are some inconsistencies in the text, some of the artworks have a developed catalogue entry, with a deep insight into the artist's work, while others are only complemented with a cited quote by the artist. This is of the responsibility of each curator as we all had a group of artists to work with.

The catalogue also includes Wassall's *Shining new light, from an ancient sun* (Appendix 32), a piece of writing that I requested the artist to produce specifically for this exhibition. This text complements Wassall's artworks and it talks about the issues of being a woman throughout history.

The catalogue was printed in *Books and Catalogues* (Poland). The text is easy to read. The images, on the other hand, could have been printed with better quality. Nevertheless, we received great feedback; for instances: "The information and illustrations are truly amazing and professional. The comparisons between them and now are extremely insightful" (Appendix 33).

OTHER PROJECTS

Self-IDentify is an online exhibition that promotes the art of printmaking. The show consists of a group of autobiographical works that creatively question the self within society, culture and history.

For this exhibition we elaborated a zine catalogue that explores how society divides people into categories of gender, ethnicity, race, etc. The show opened on the 31st of July. We have prospects to be featuring a physical exhibition at the Biggin Hall in Dover. If possible, we will also be adding works from the School of Arts print collection that could greatly complement the show. Please find links to this exhibition in the following page.

After completing the MA assessment, I will be working on a new project focused on the book *Genius and Gender* by Christine Battersby. I aim to work with a group of women writers and artists in order to create an exhibition and a book/catalogue as the outcome. It will mainly focus on female self-portraiture to understand women's vision in history. For this project I have already contacted Nicole Wassall, Elizabeth Cowie, Sarah Maples, Ruth Millington and Silke Panse. This will be an independent project with the aims to be exhibited in a museum space.

EXHIBITION LINKS

Exhibition

<https://imouratoart.co.uk/self-identify/>

Catalogue

<https://imouratoart.co.uk/exhibition-catalogue/>

Instagram

<https://www.instagram.com/self.identify/>

1 Elizabeth Cowie (2015, p.4). *The difference in differencing Women now. Moving Image Review & Art Journal* vol 4 nos 1 & 2.

2 Christine Battersby explains the concept of “Other” as a derogatory characterisation given to women in history of art. This is mentioned on the book *Gender and Genius* (1989, p.9).

3 Barbara Watterson (1991, p.8). *Women in ancient Egypt*.

4 Foy Scalf (2018, p.24). *Book of the dead*.

5 Barbara Watterson (1991, p. 27). *Women in Ancient Egypt*.

6 Joyce Tyldesley (2011). *The penguin Book of Myths & Legends of Ancient Egypt*.

7 Barbara Watterson (1991). *Women in ancient Egypt*.

8 Foy Scalf (2018, p.119). *Book of the dead*.

9 David Deweerdt (online). *Statement*. <http://www.daviddeweerdt.com/Statement.P.htm>.

10 Joyce Tyldesley (2011). *The penguin Book of Myths & Legends of Ancient Egypt*.

11 Isis, for instance, was a dedicated mother and wife, yet not perfect. In the myth of Ra, Isis created a snake to bite the most powerful god of Egypt in order to know his real name. This was the way deities would confer their control over others. After receiving what she desired, Isis then gain hegemony over all gods of Egypt including Ra. The name was not mentioned in the Book of the Dead thus it remains unknown for all, except for Isis. Furthermore, in the myth of Osiris, she raises the husband’s phallus, of his death body, and empregnates of Horus. This myth is both amusing and obscure; characteristics that were found in many other Egyptian myths. Thus, both these artworks could be connected with Ana Maria Pacheco’s painting — Hades II — that visually depicts the myth of Osiris.

12 Barbara Watterson (1991, p. 27). *Women in Ancient Egypt*.

13 Argued by Alaa Awad in *Once upon a time, and Now!* catalogue (2020, p. 22).

14 Argued by Bin Zhao in *Once upon a time, and Now!* catalogue (2020, p. 56).

15 This was a technique used by the White Cube Gallery.

16 This wall was built for the Hair Textures of Belonging exhibition by Eleen Deprez.

17 This is a technique used by museums. A transferable ink is rubbed onto a wall and it can be taken away without water or other substances.

18 James Putnam (online). *Exhibitions. Time Machine - Ancient Egypt and Contemporary Art*. http://www.jamesputnam.org.uk/inv_exhibition_02.html.

19 I got in contact with the gallery but didn't receive any response.

20 *Léonard de Vinci* is the designated french title of the exhibition.

21 Inês Mourato (online). *Self-IDentify*. <https://imouratoart.co.uk/self-identify/>

PLATES



Plate 1



Plate 2



Plate 3



Plate 4



Plate 5

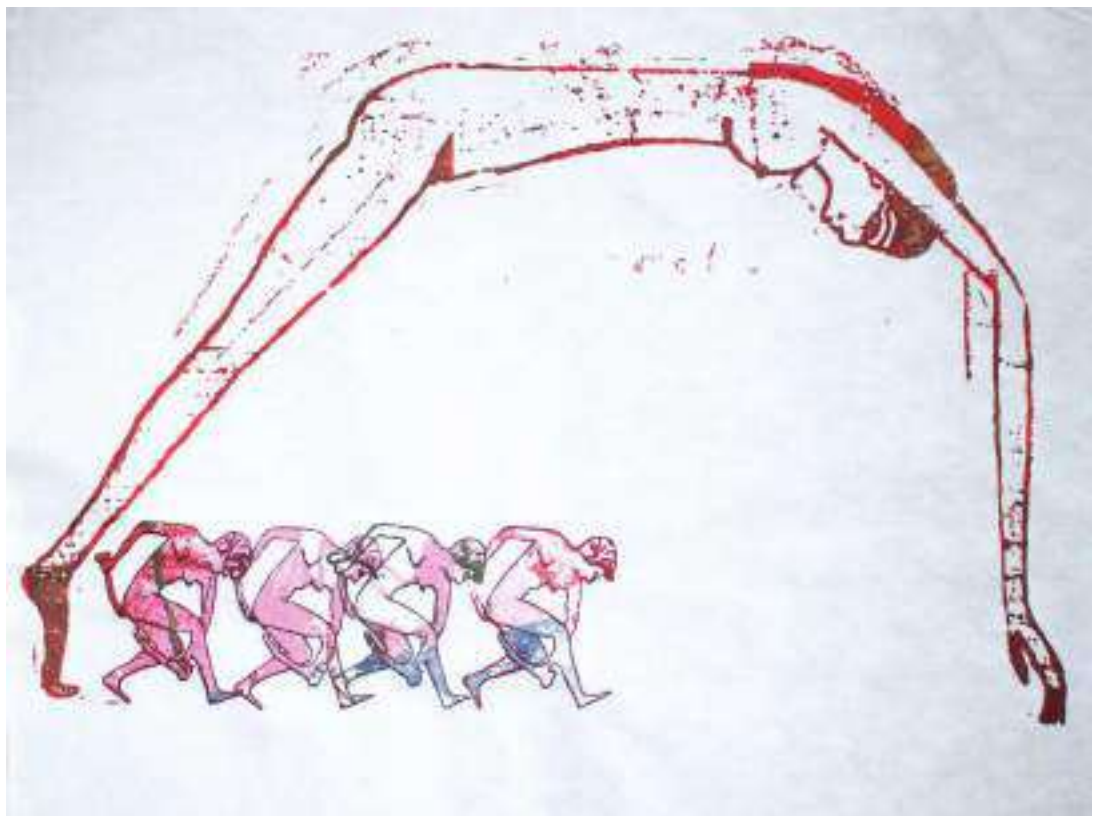


Plate 6

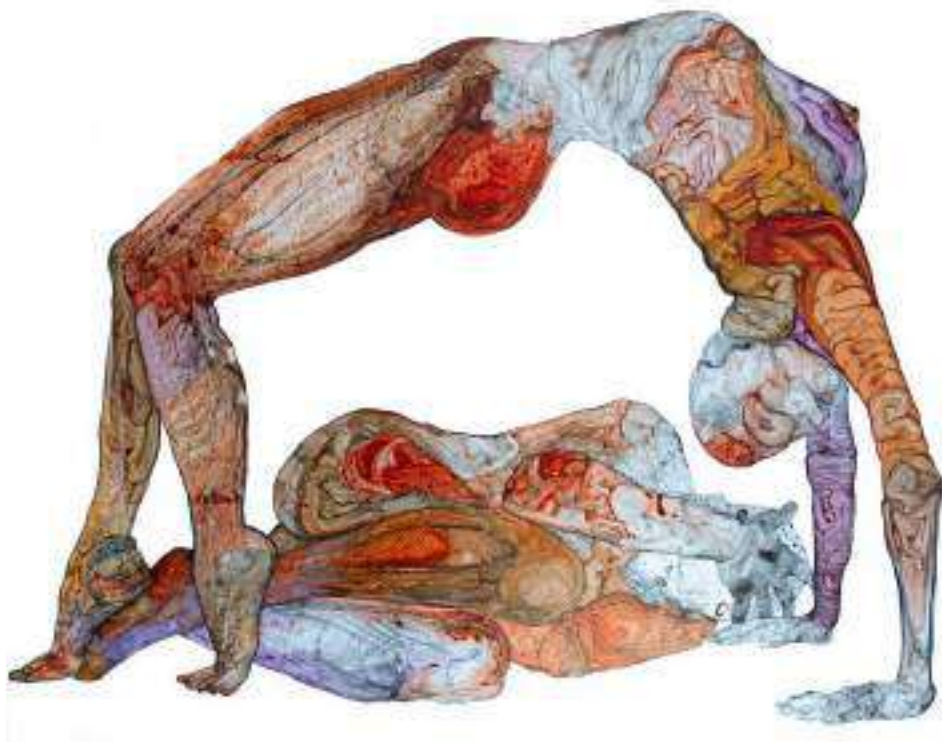


Plate 7



Plate 8



Plate 9



Plate 10



Plate 11



Plate 12



Plate 13



Plate 14



Plate 15



Plate 16



Plate 17

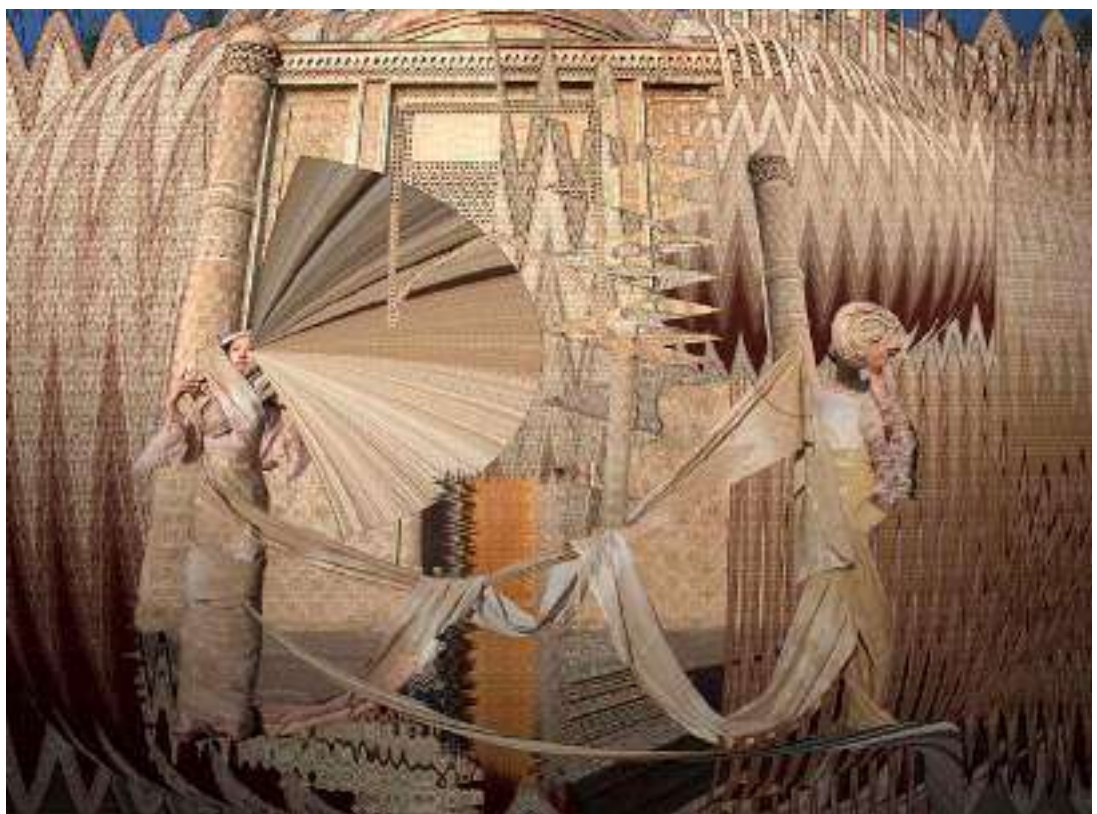


Plate 18



Plate 19



Plate 20

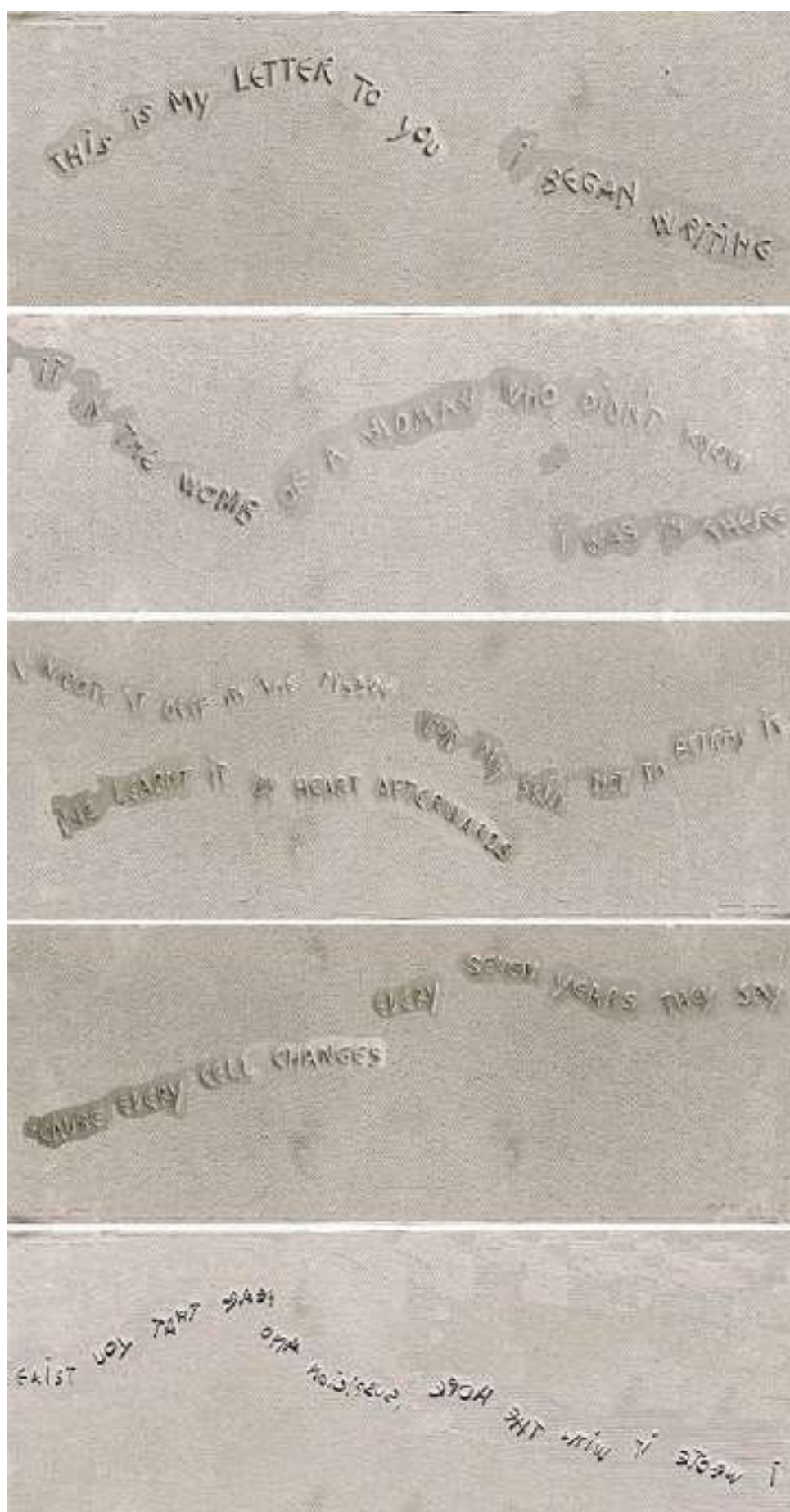
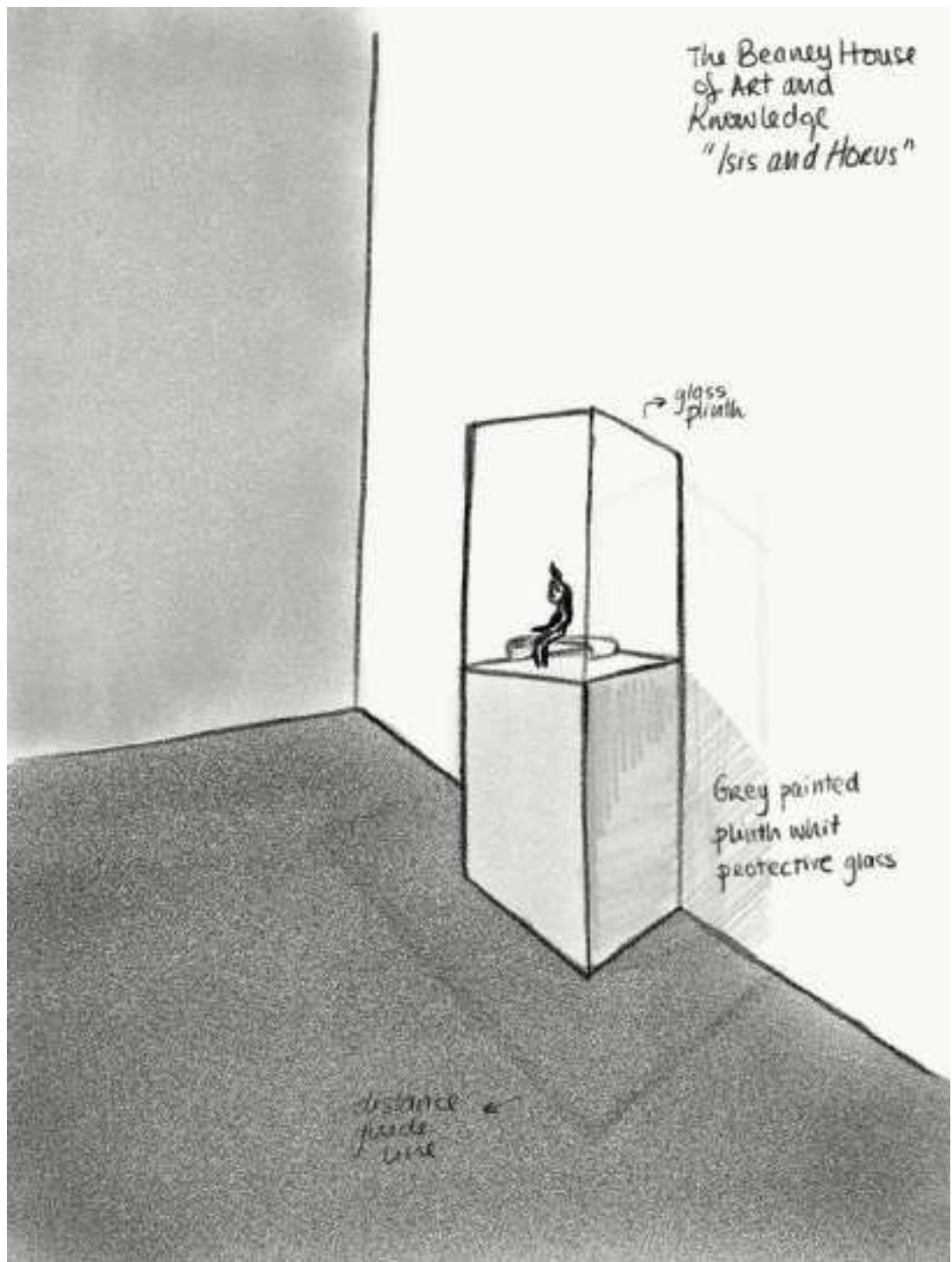
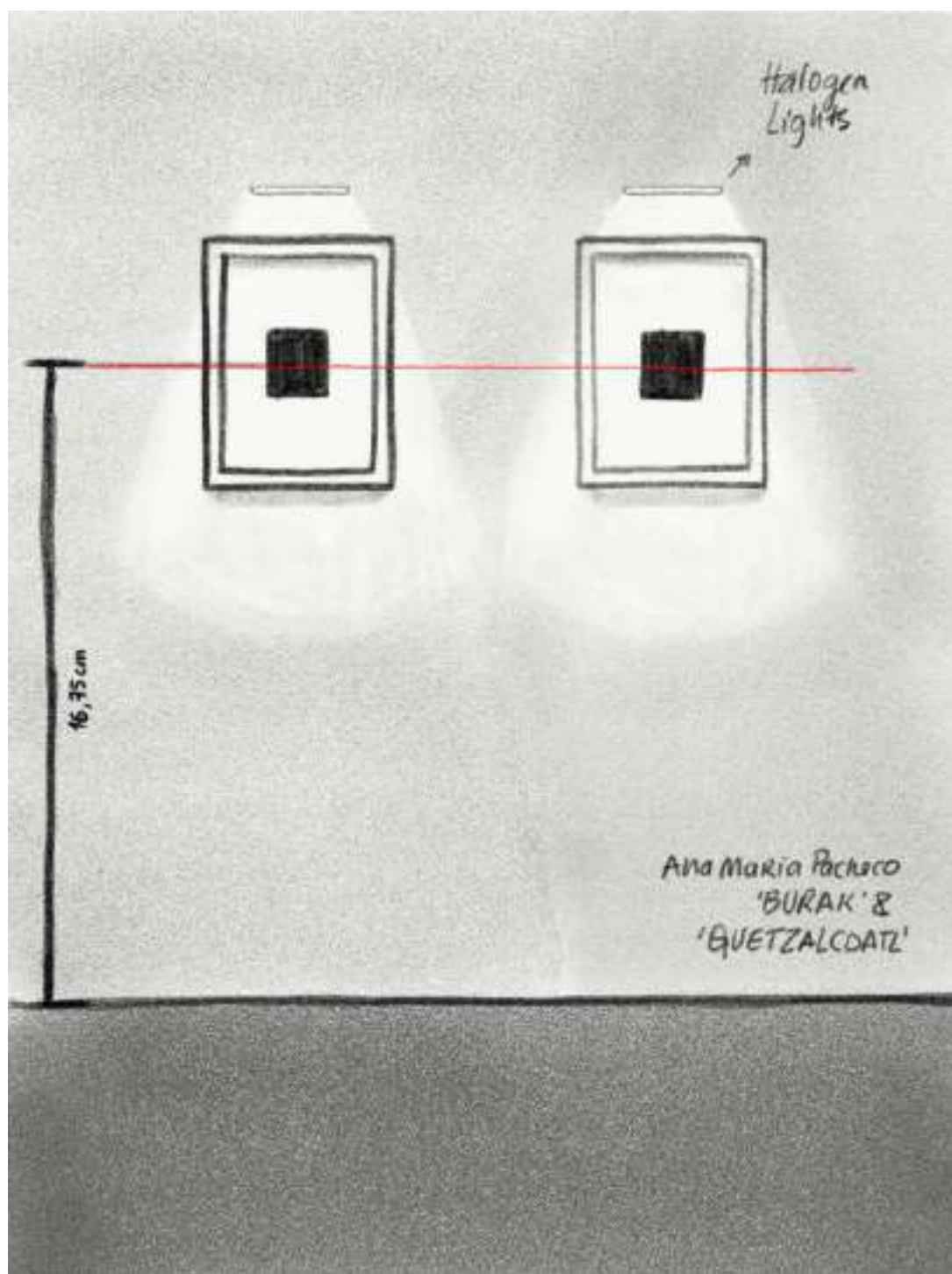


Plate 21

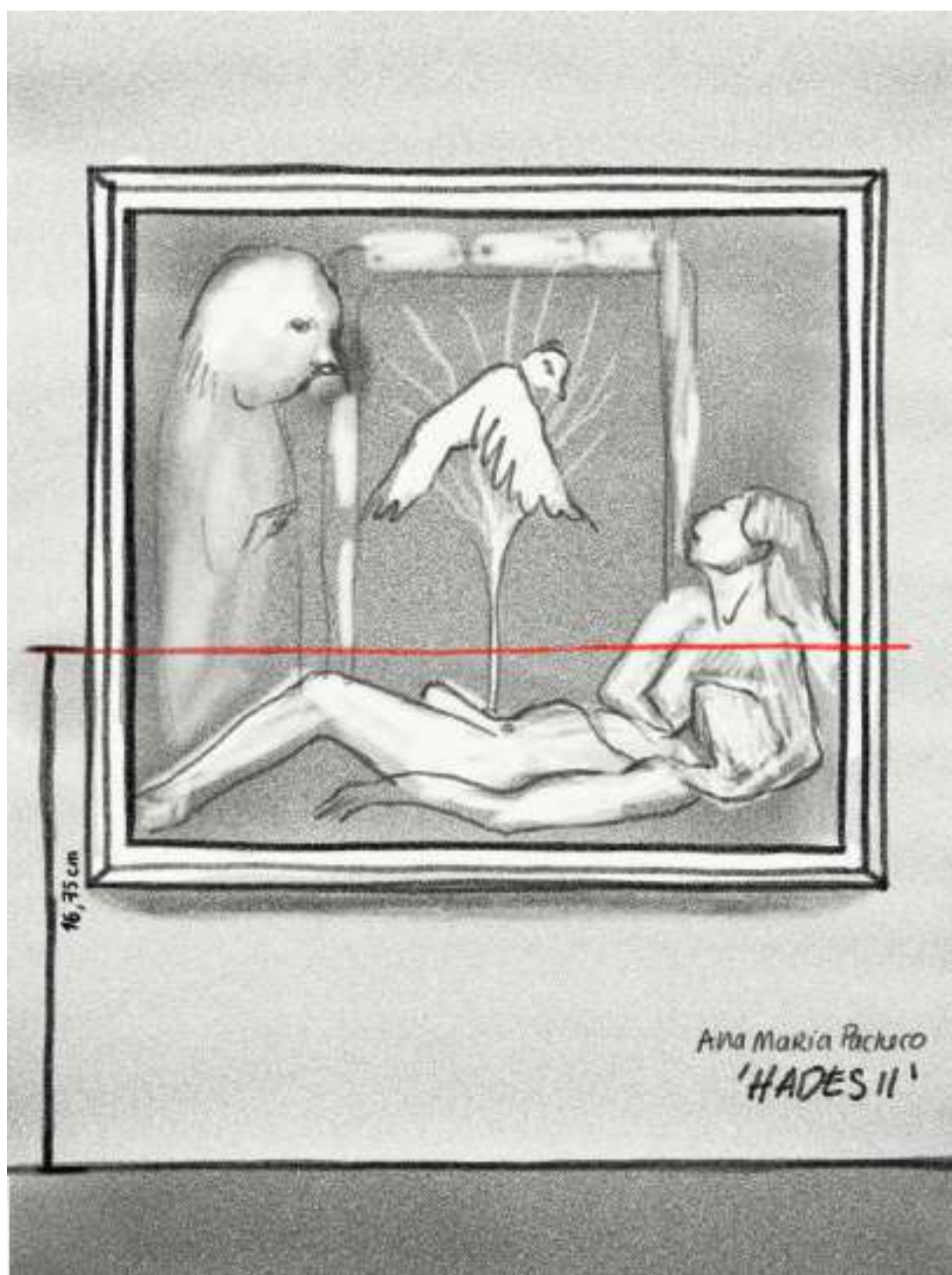
DISPLAY OF THE ARTWORKS



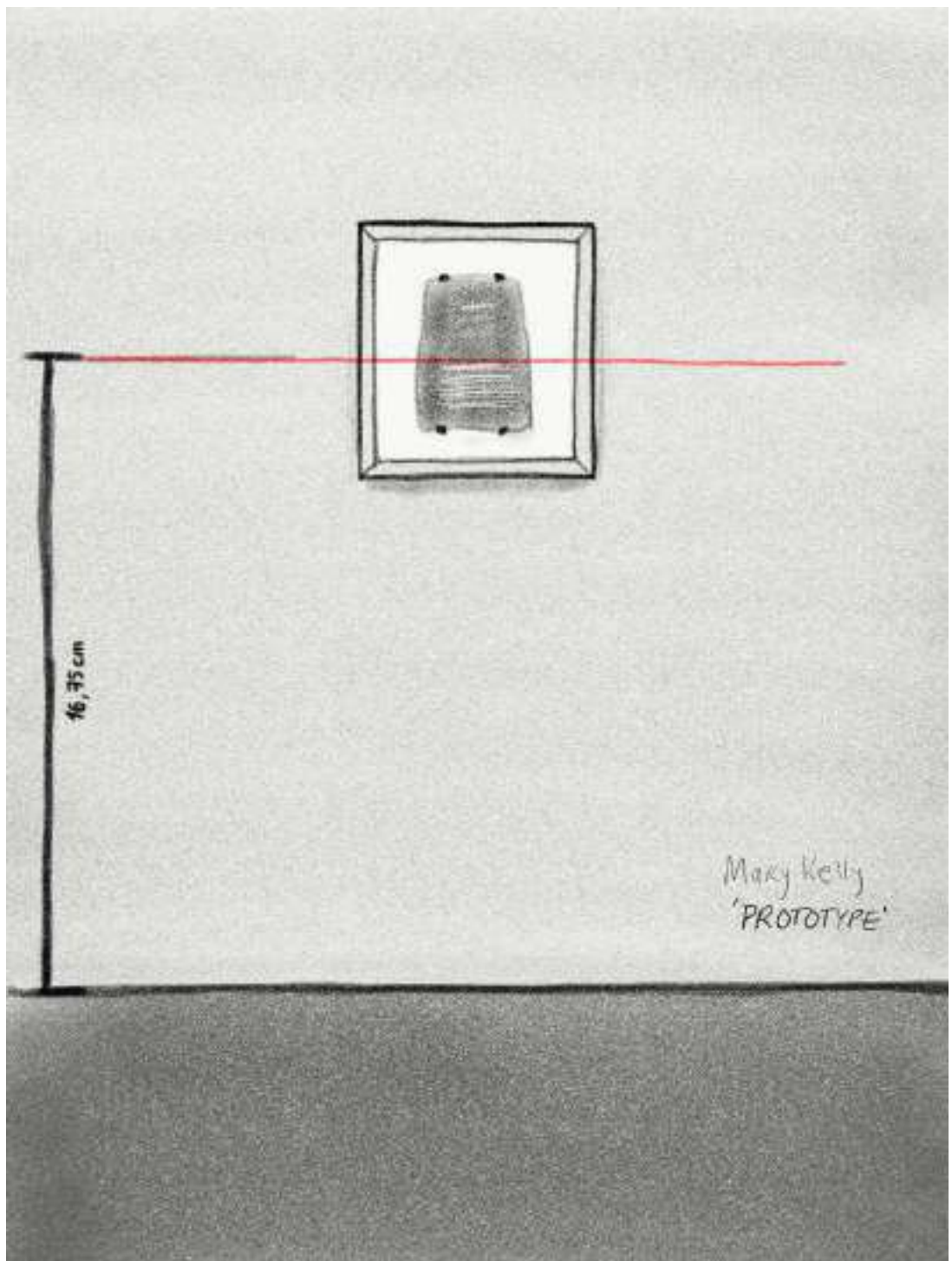
©Inês Mourato



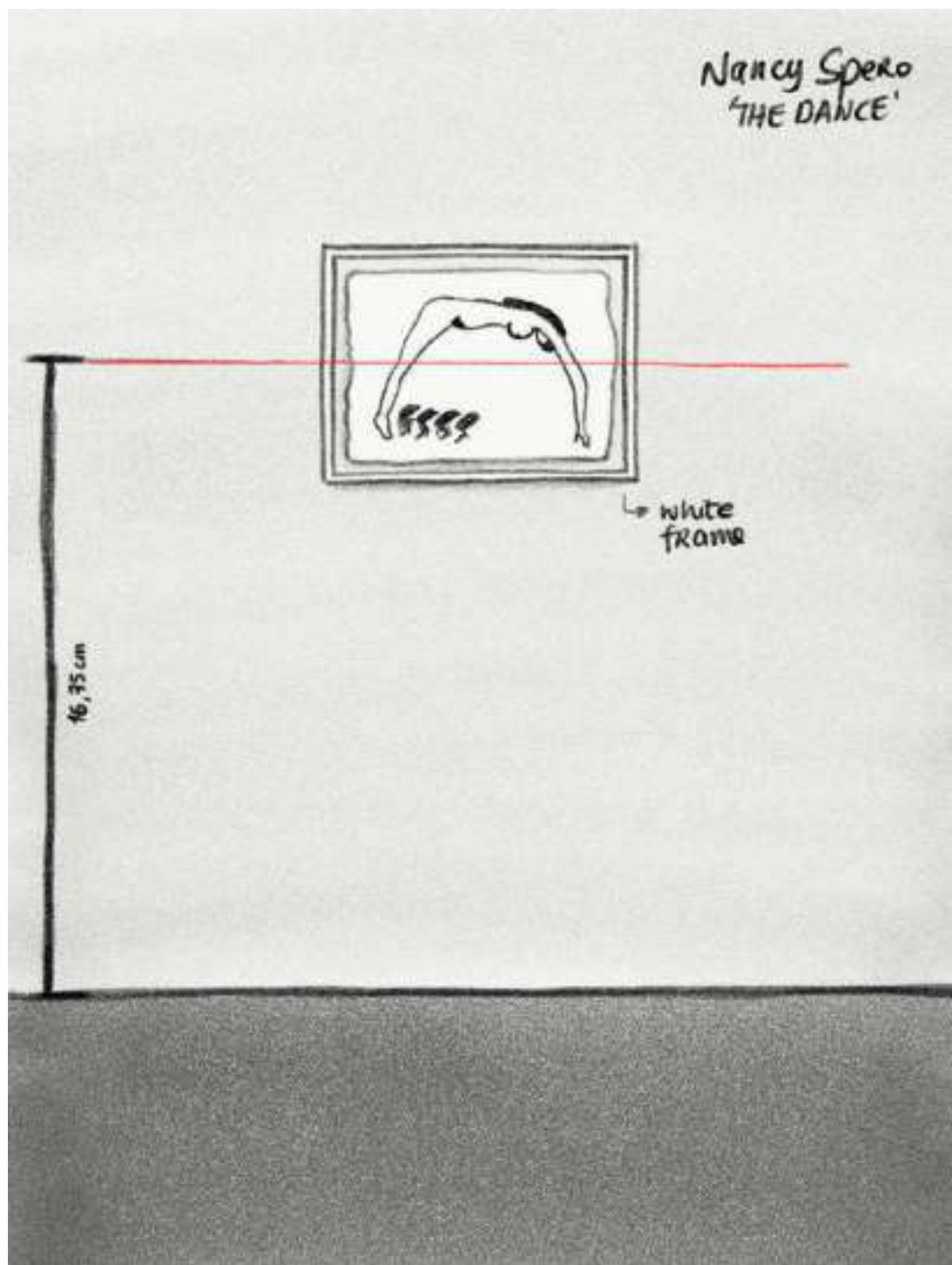
©Inês Mourato



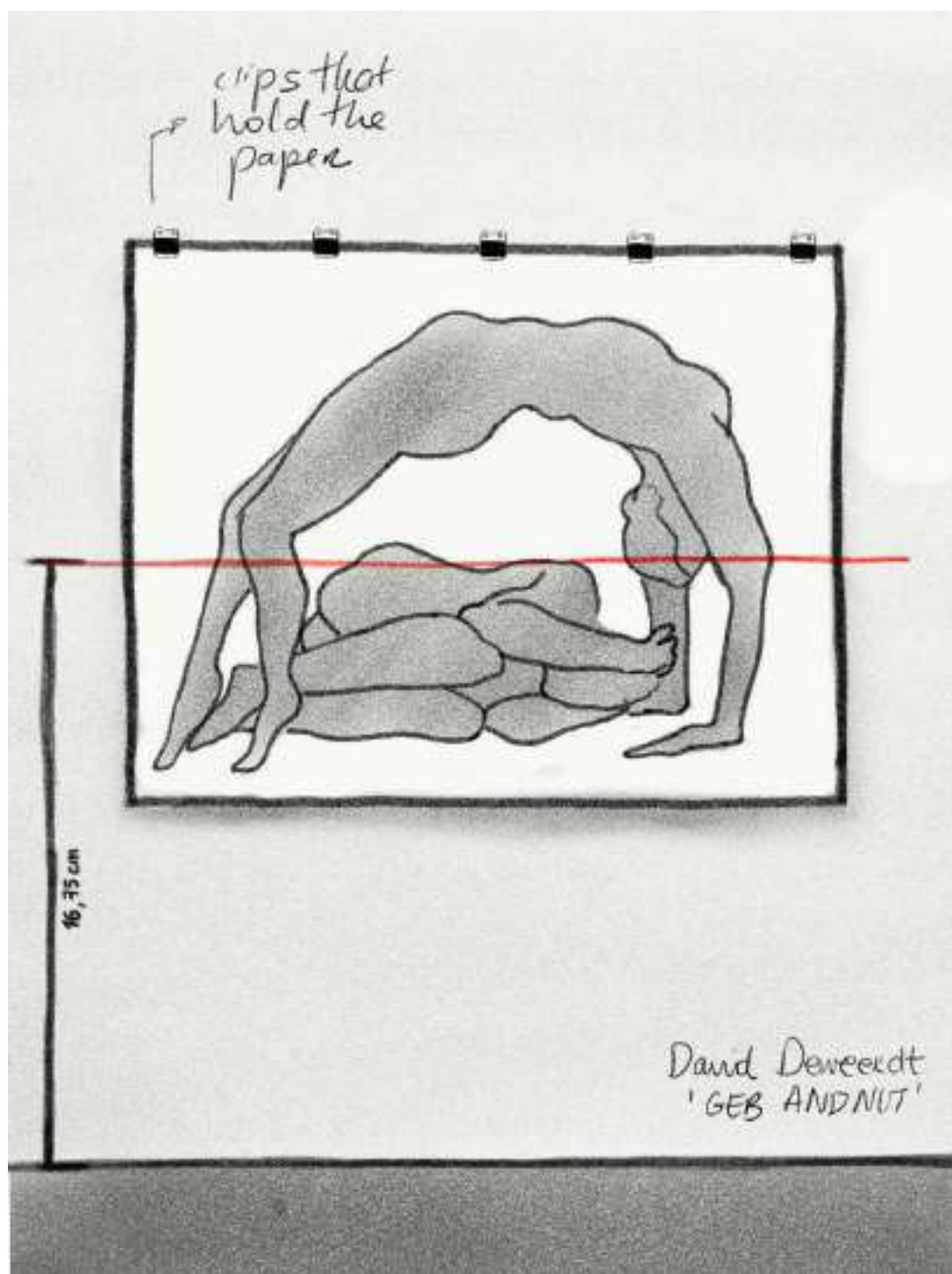
©Inês Mourato



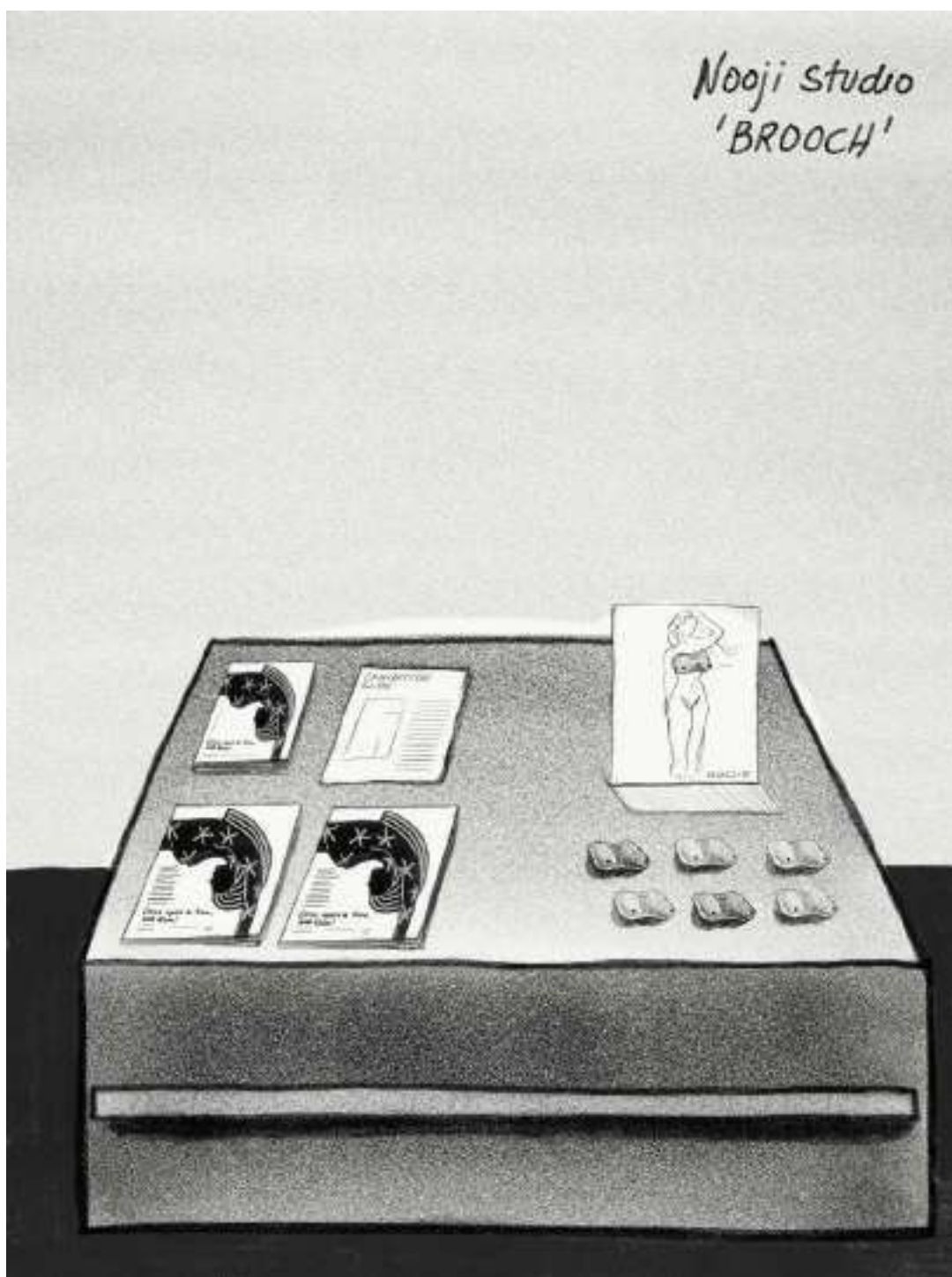
©Inês Mourato



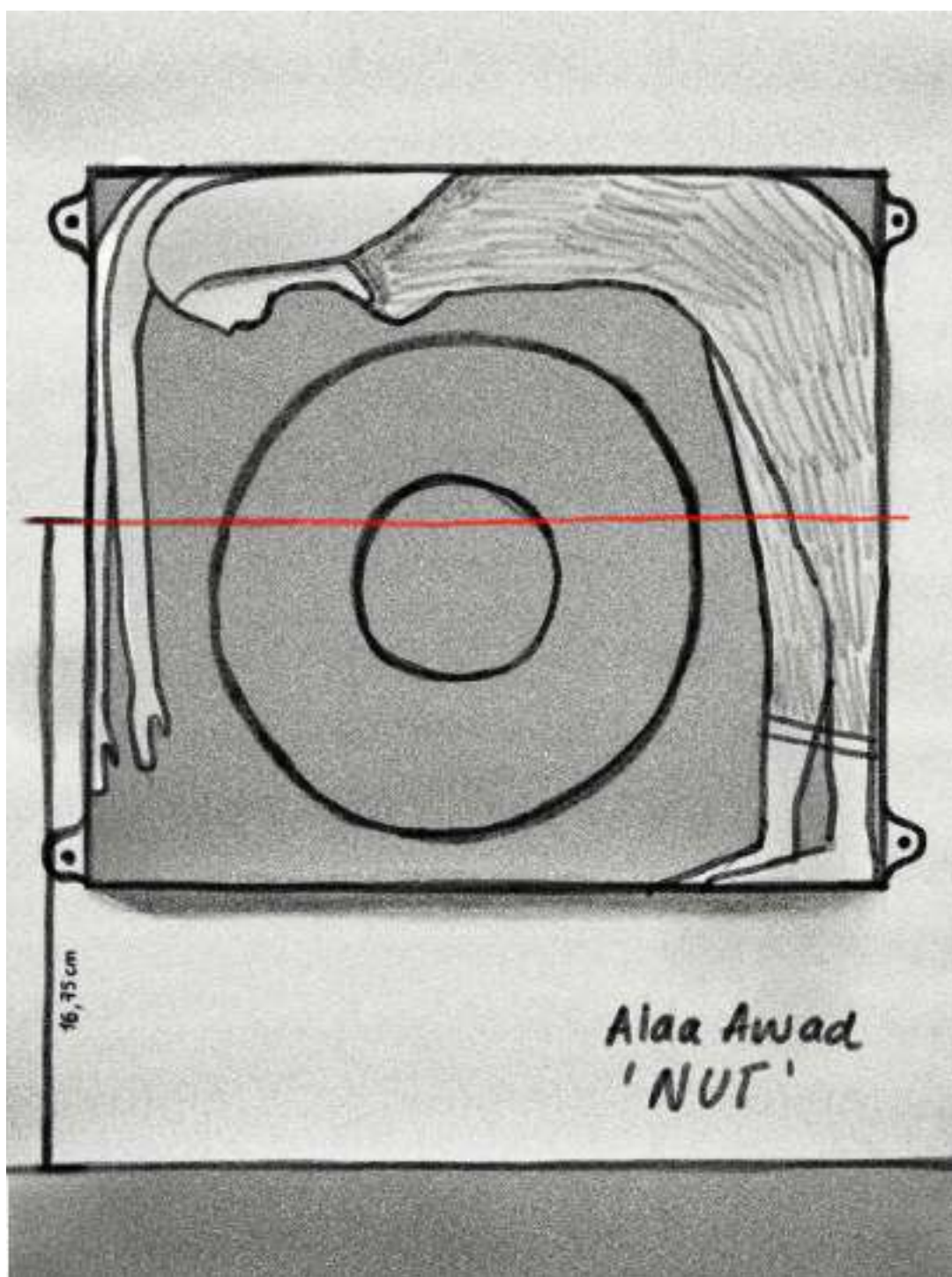
©Inês Mourato



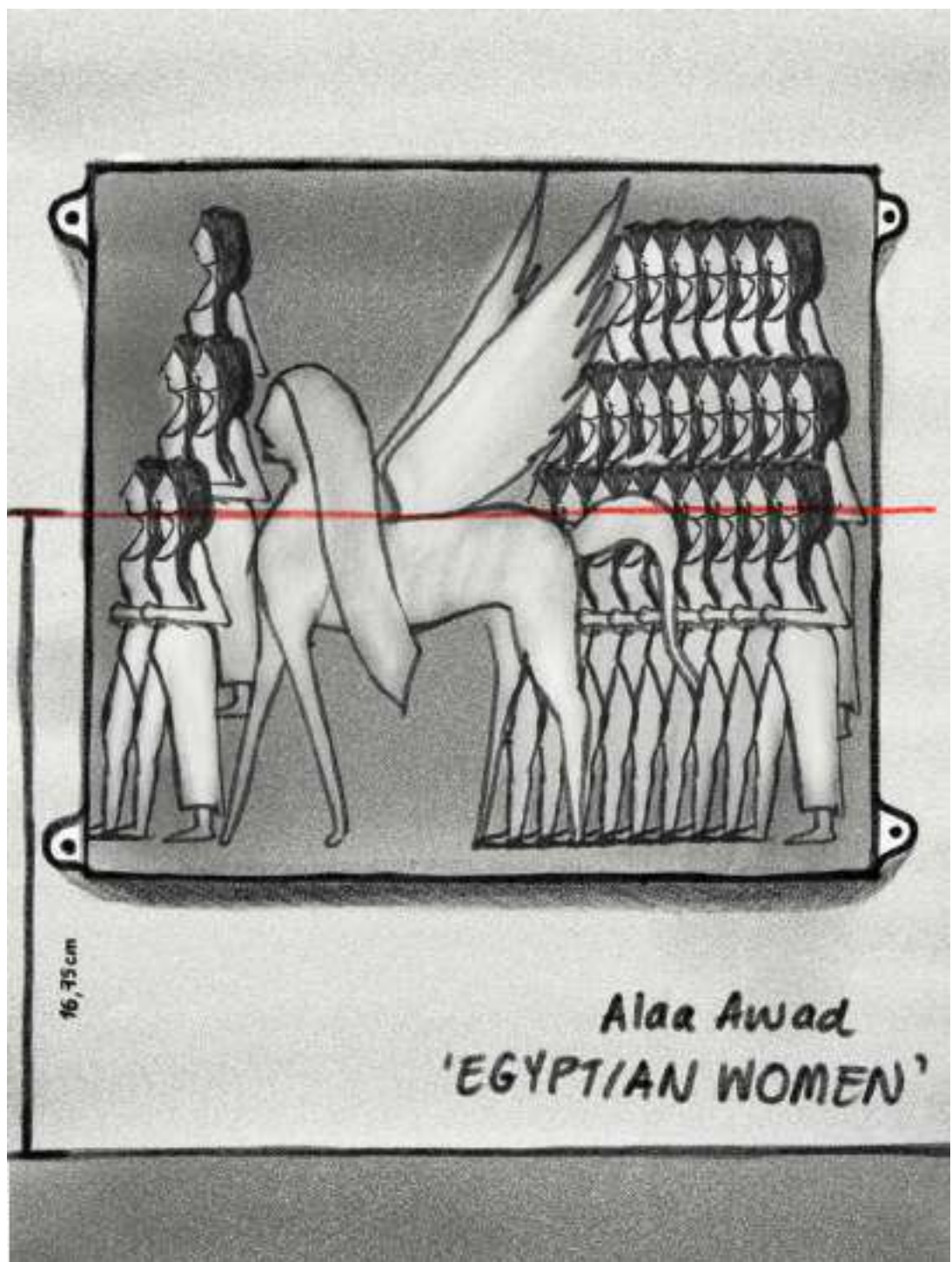
©Inês Mourato



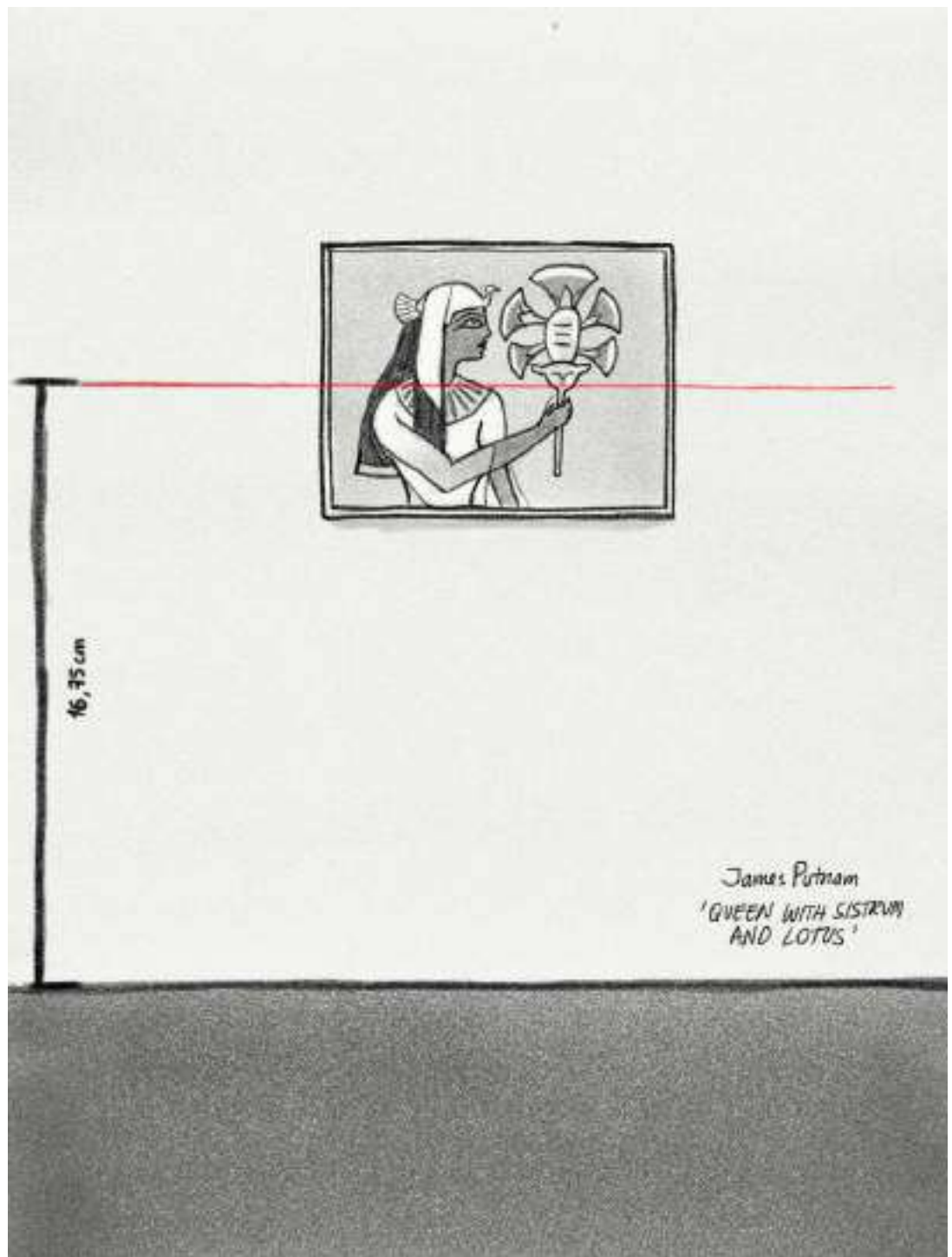
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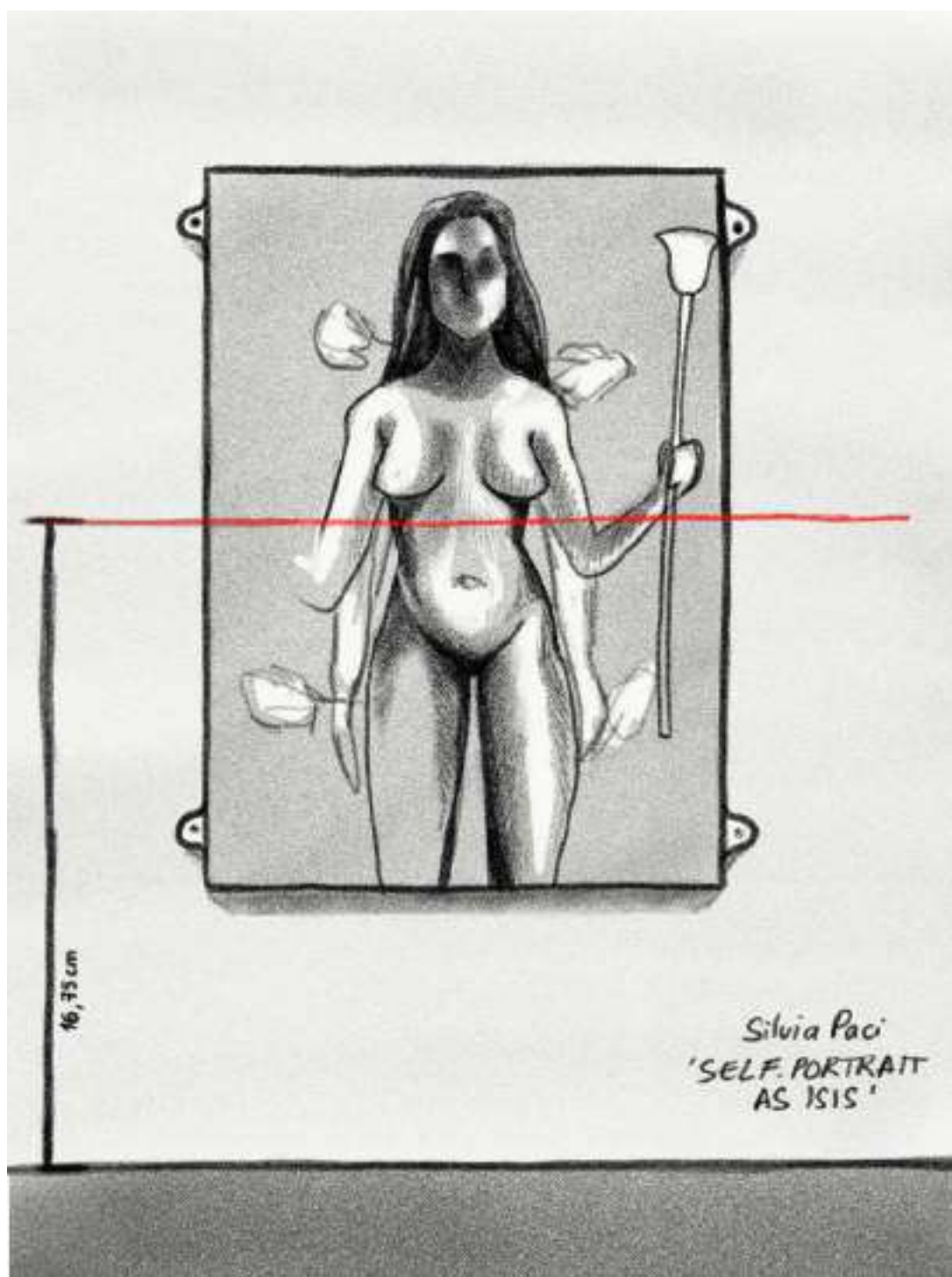
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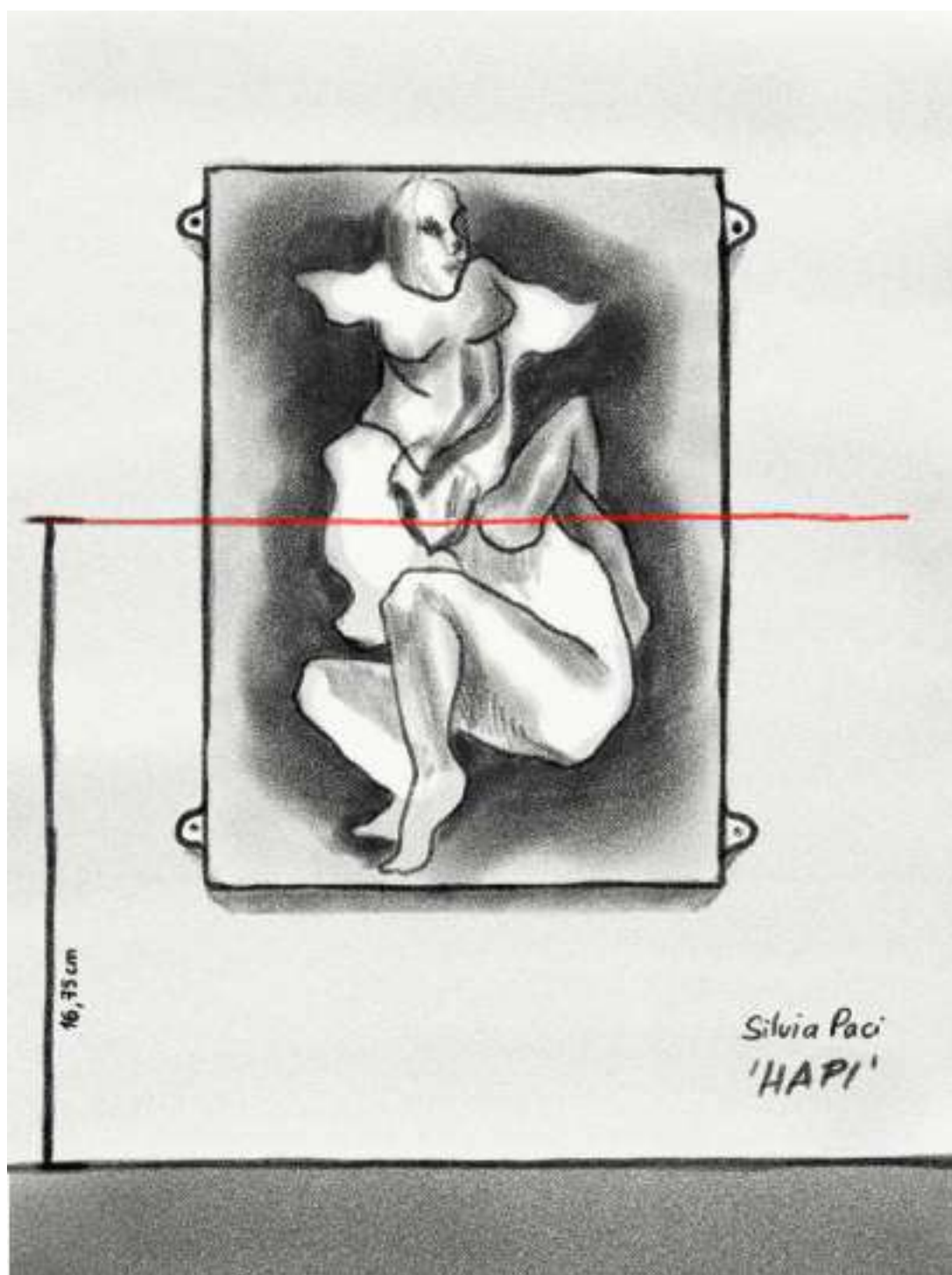
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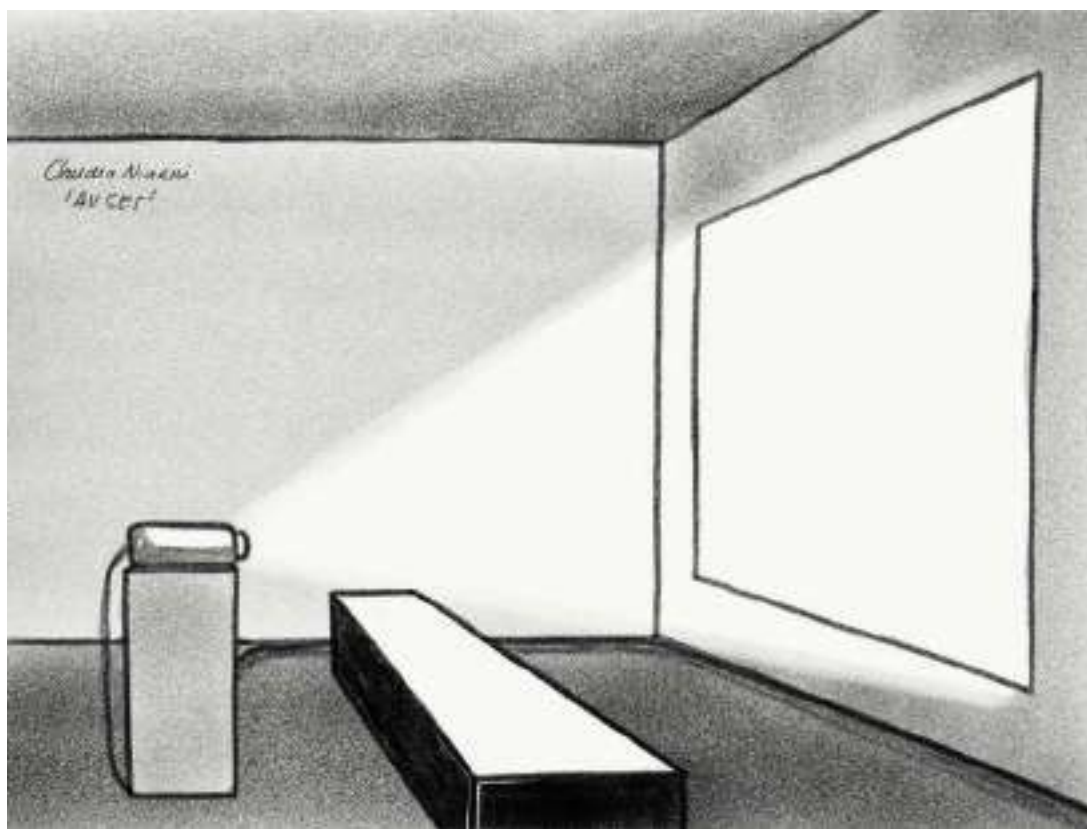
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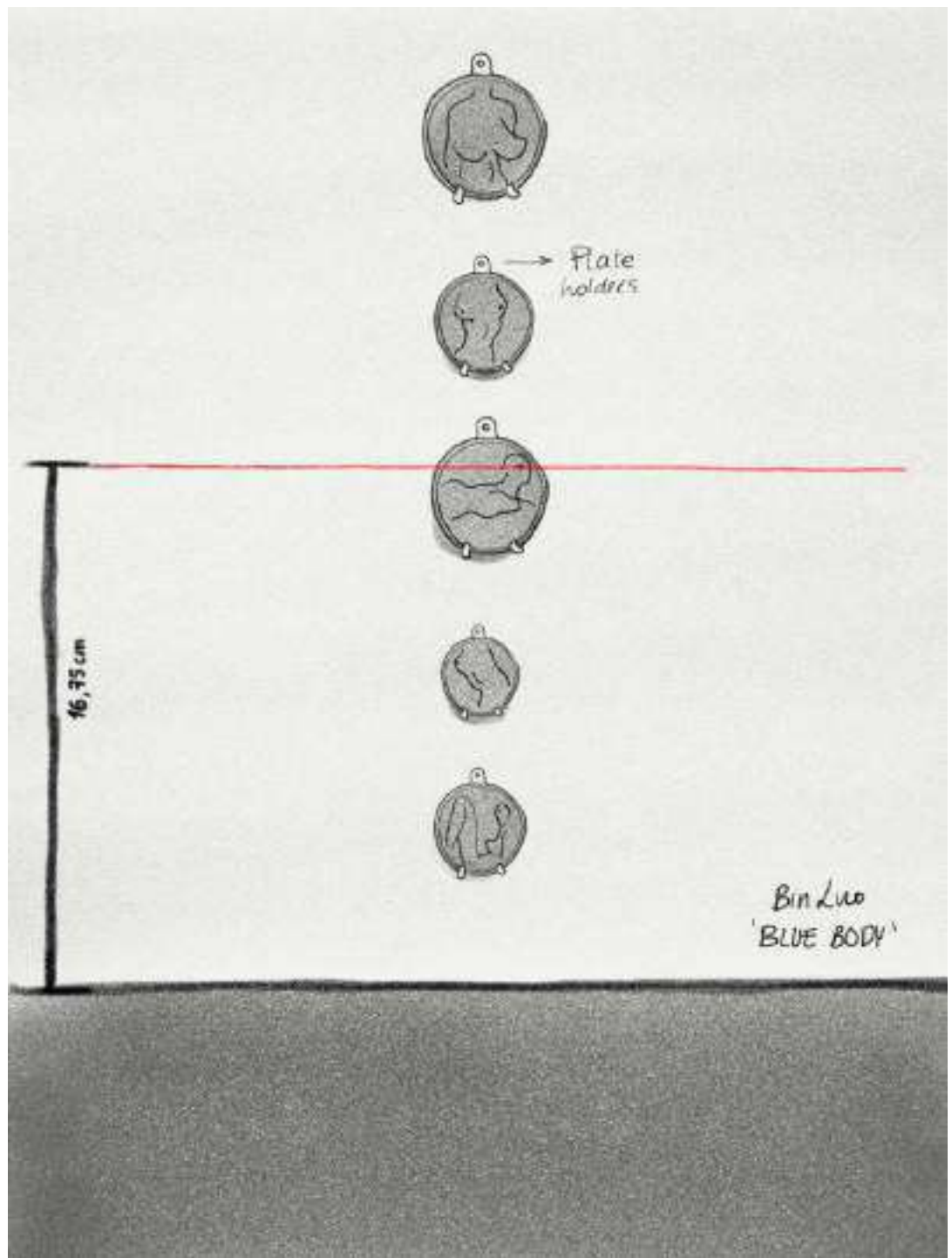
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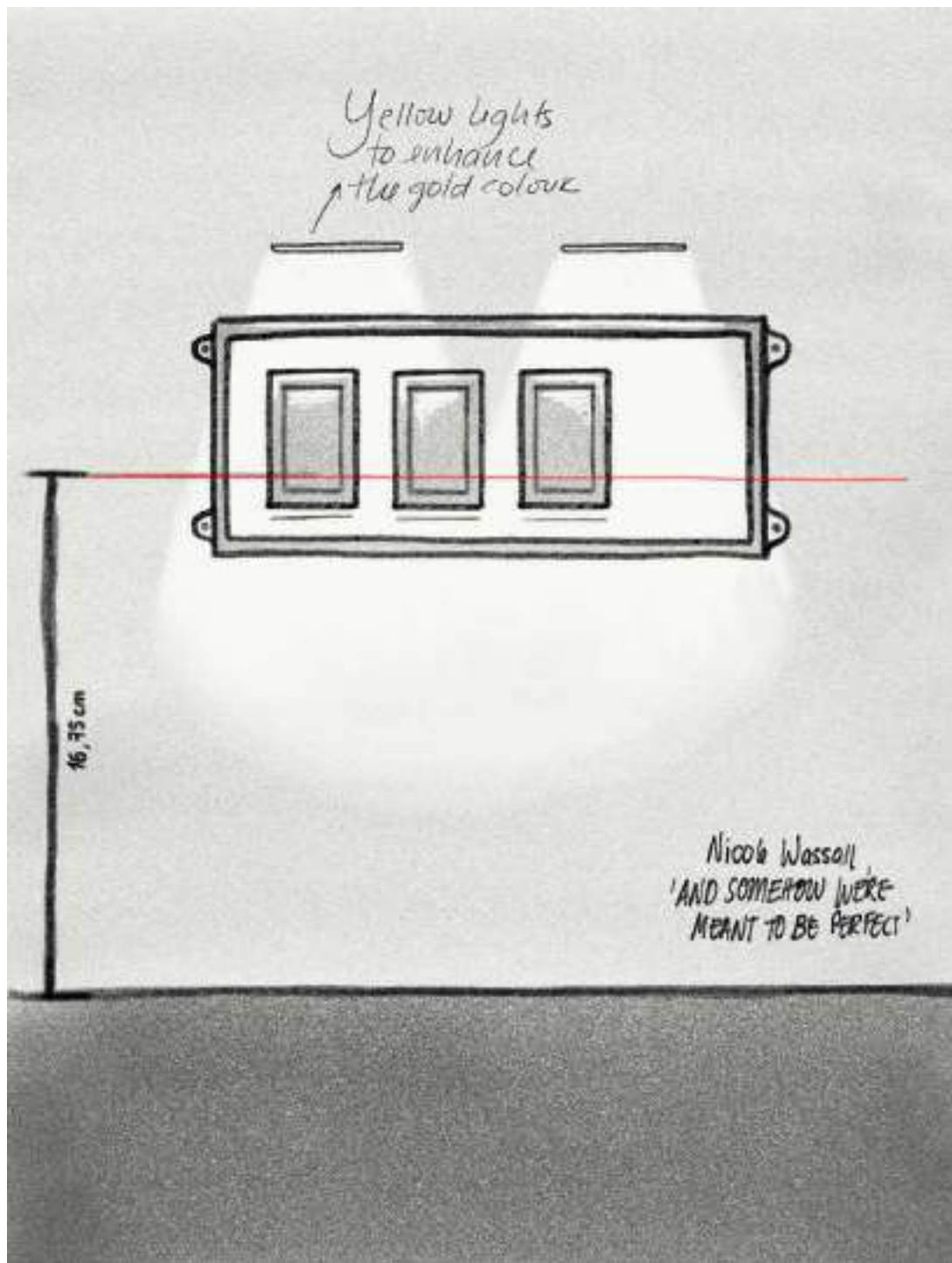
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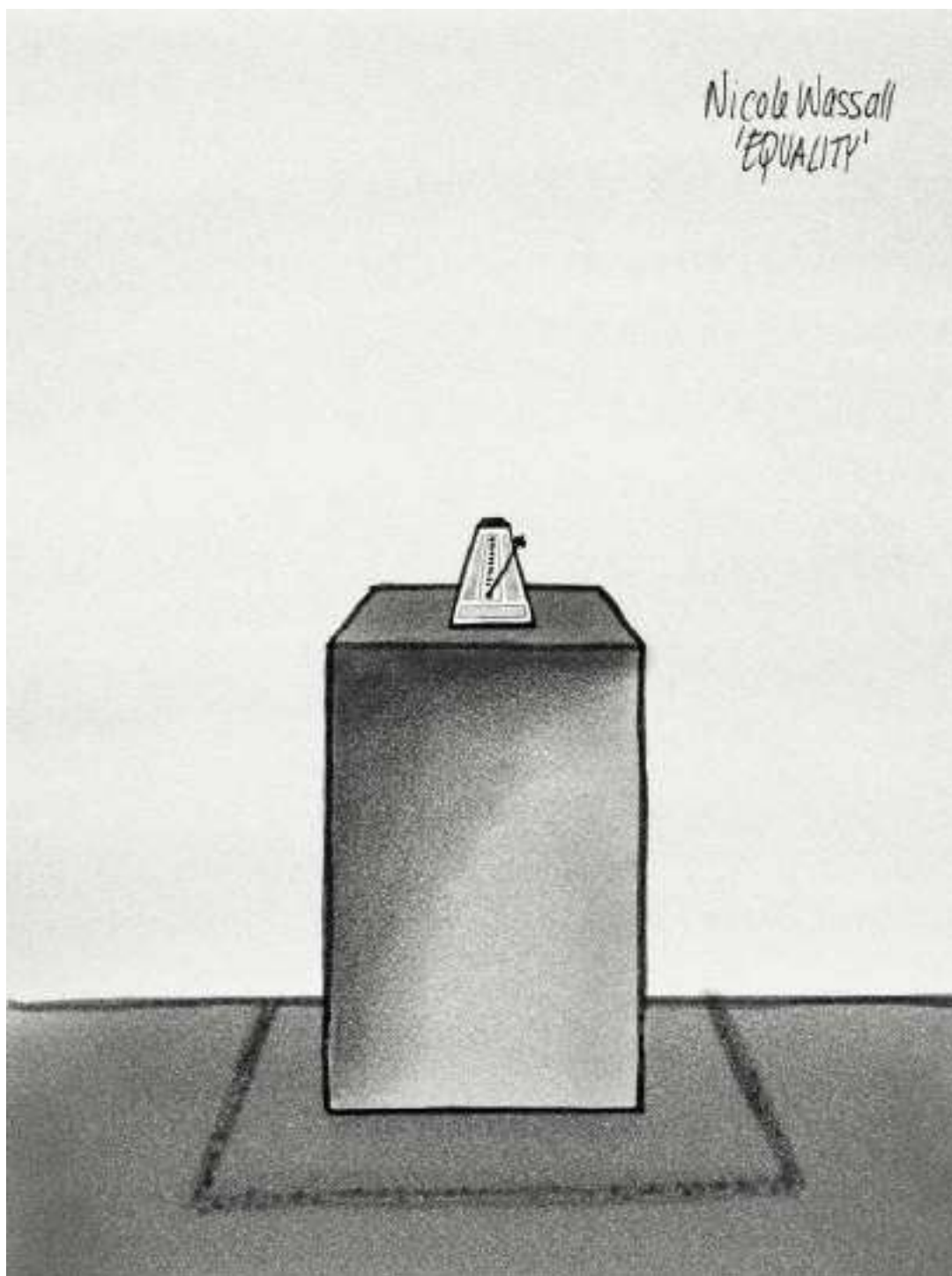
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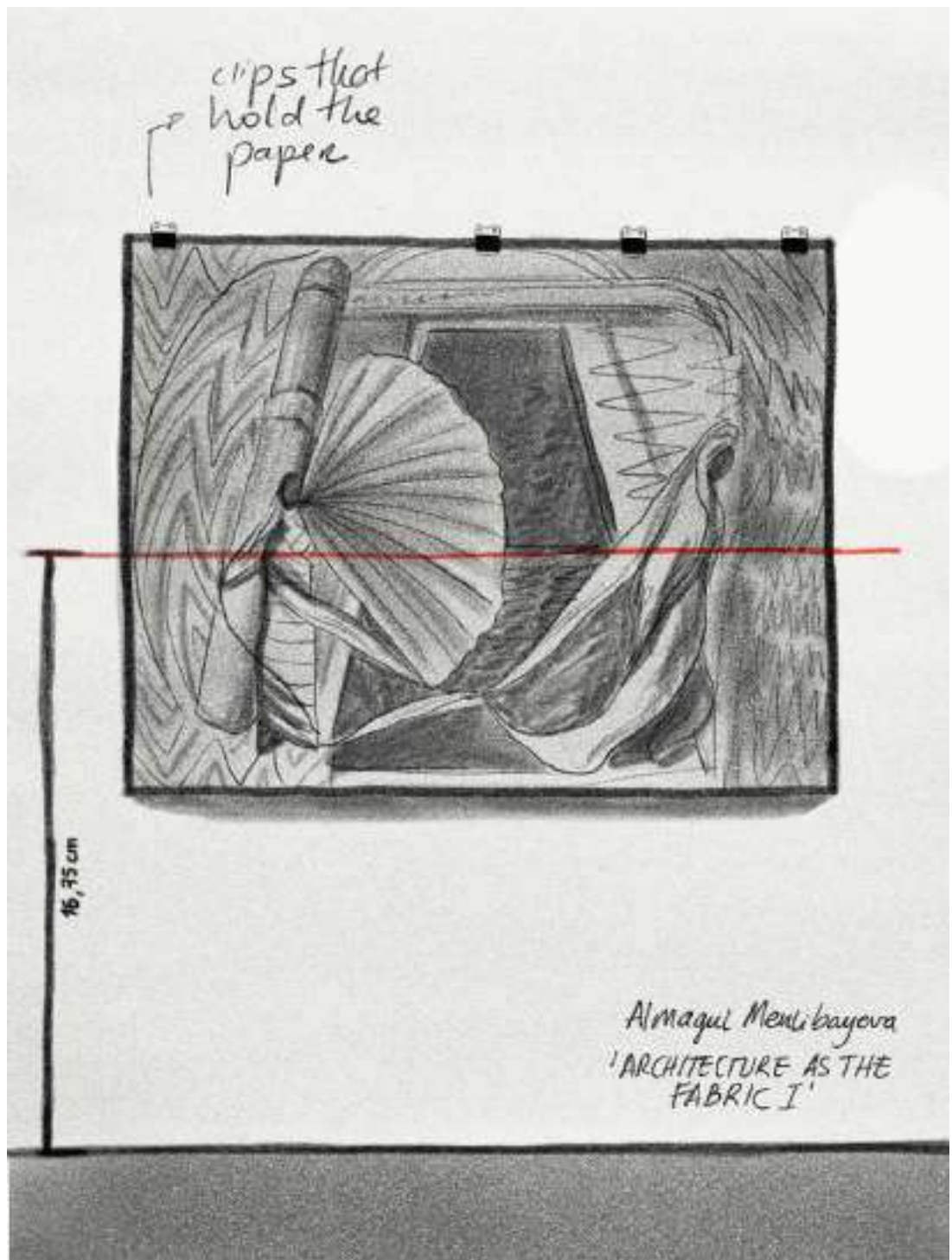
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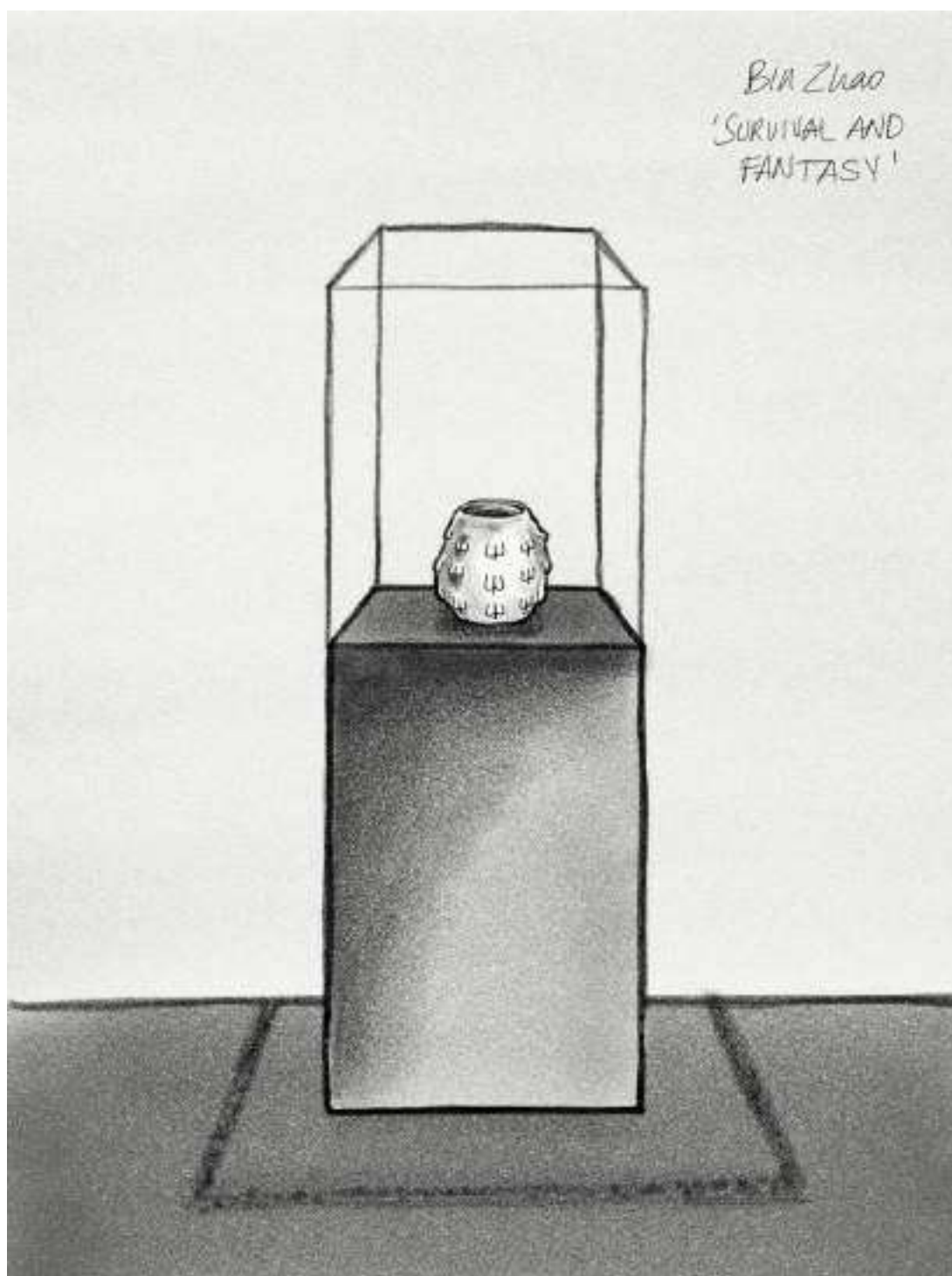
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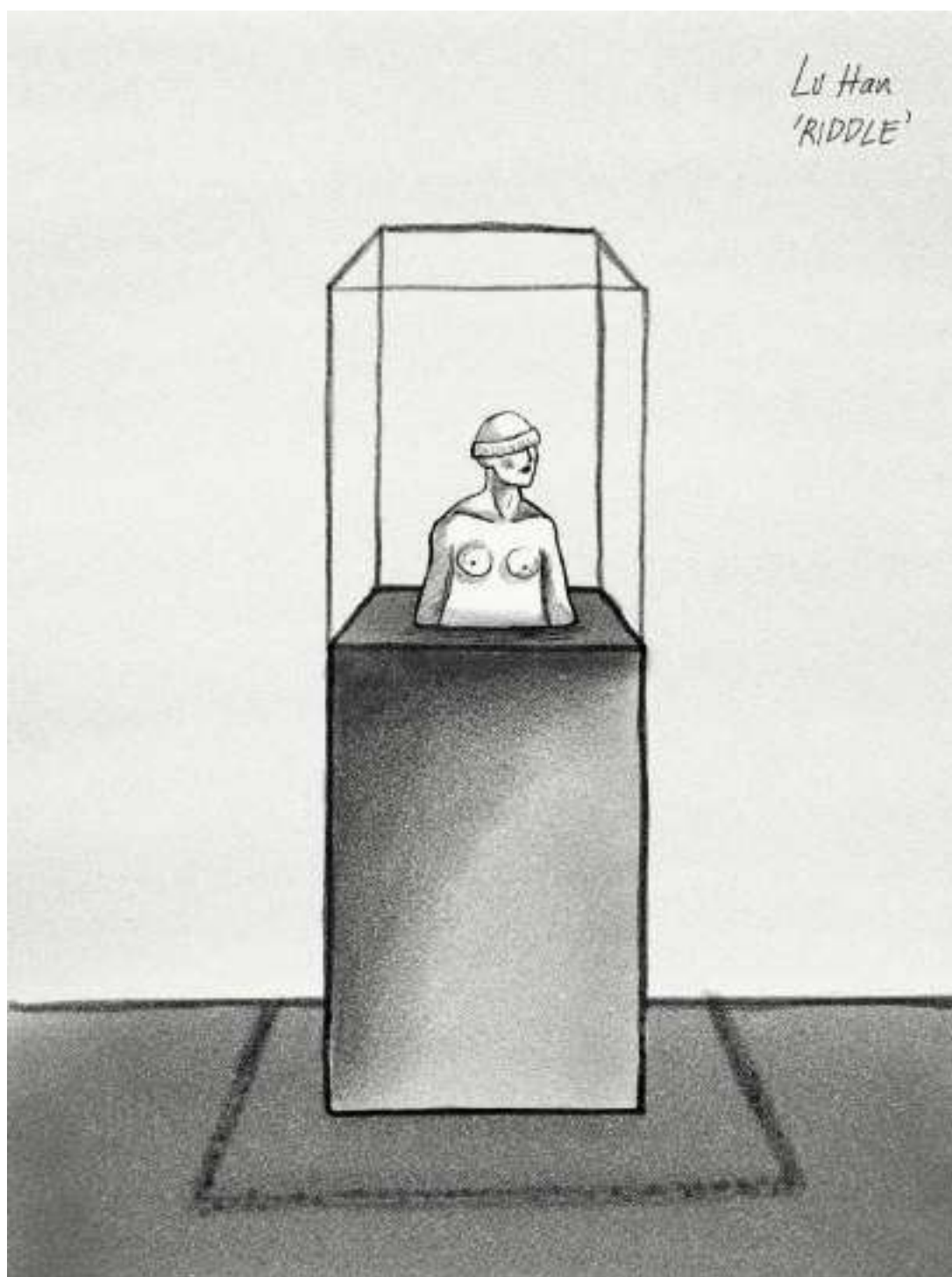
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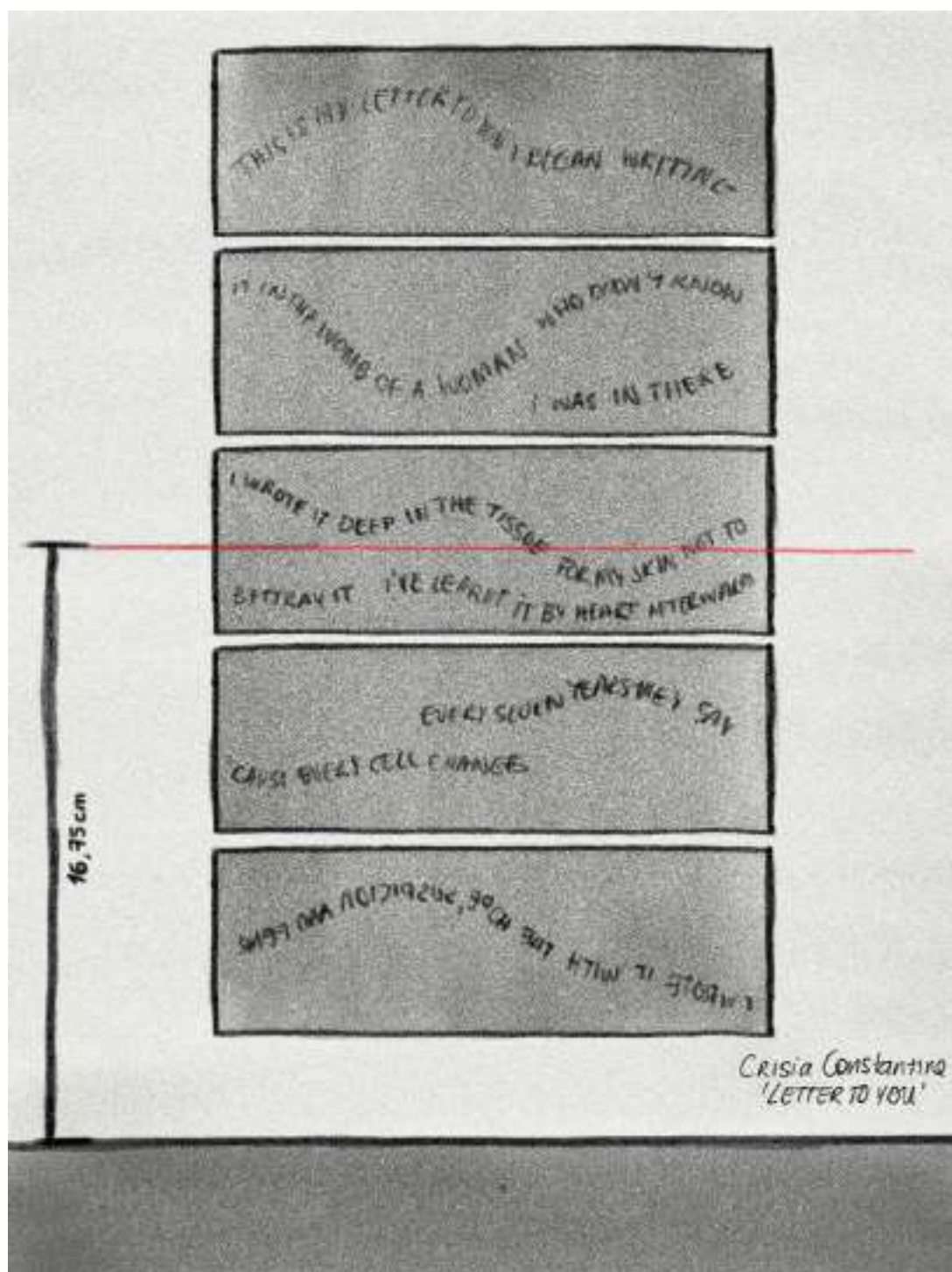
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APPENDIX

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Nancy Spero catalogue entry

The Dance is a limited edition print of two hundred. This impression, signed by the artist, is numbered 175. The artwork represents Nut, the Ancient Egyptian sky Goddess, arcing over four primordial female figures that 'dance' beneath her. This deity is pictured in her common position — a youthful naked woman, usually bridging over earth. Her elongated arms and legs symbolise an empowering energy over what is found within the female body. Nut was the mother of Isis and Spero's interest on this deity derived from her capacities of birth and rebirth as a metaphor to the recreation of the anew history of Women.

Spero's referencing of Ancient Egyptian culture — as well as Greek, Etruscan, Roman, and Asian cultures — places the 'ongoing story of women' in a large temporal framework. Through drawing historical parallels with contemporary feminist struggles, Spero aims to recover the power of the female voice.

Spero's 'feelings of exclusion and alienation as a woman artist' were used to produce fascinating and argumentative works of art that questioned humankind and its political morals. Thus, mainly focused on a feminist perspective, Spero explored

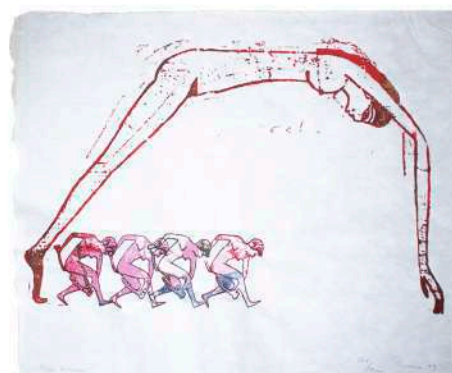


Plate 1

The Dance

1993
33 x 41 cm
Print on rice paper
Signed by the artist

Nancy Spero

the view of Women — the unheard and the unseen. The artist mentioned that 'up to now men and the term "man" have been used to symbolise both women and men. I decided to view women and men by representing women, not just to reverse history but to see what it means to view all this through the description of women'.

For these reasons, the artist decided to follow different connotations material and thematic-wise. Contradicting traditional painting methods — oil paint on a canvas of large dimensions — Spero adopted the fragility of the paper as a comparison to the patriarchal misconceptions that portrayed the female figure as innocent and "fragile". Arguing the inaccurate characterisations of Women, and by the linear and lateralised figures, Spero portrayed relevant and powerful Women that didn't fall into such characterisations. Instead, Women that have by their achievements influenced contemporary feminism to-day.

Lastly, the use of a semiotic language — a junction of prints, collages, references from books, images, etc. — create a pattern about women as the 'protagonist'. Spero was interested in the use of quotes in correlation with images in order to analyse the com-

pletion created by such. She described is as a 'natural symbiosis, the one an extension of the other'.

The 'radical image/text conjunctions' and 'her groundbreaking aesthetic approach' have explored a silenced topic — the capacities of the female sex to be as equal as the man. Indeed, Spero's work has an ability to shock and to open discussions around difficulties that women have been facing throughout the history of time.

Inês Mourato



"I have a dialogue within the art world, and sometimes beyond. And this is utopian too, the hope that the work might generate a discussion of sorts." (Nancy Spero)

David Deweerdt catalogue entry

Geb and Nut is a painting of intense forms and patterns that portrays two human figures and their intricate relationship. The bodies' positions and the anatomical references invite the viewer to understand the feelings and emotions within each character. The predominance of reds, blacks and purples mimic the representation of human flesh, and the curvilinear lines allows the viewer to navigate through the inside of the depicted person. Likewise, the depicted charcoal lines, found underlining the bones of the body, are an indication that the work, just like the human body, works itself up in layers.

Deweerdt's painting illustrates a naked female body arching over a contracted male, that painfully holds his head. Contrarily the woman is occupying a comforting position imposed on the crouching body which references the image of Nut, 'the female goddess of heavenly bodies' known for her great protecting and re-birth symbolisms.

Thus, the contrast between the lightness of the woman towards the body that lays underneath references the idea of a protecting capacity in Women. In fact, Ancient Egyptian goddesses were commonly represented with one arm around the husband's



Plate 2

Geb and Nut

2019
70 x 100 cm
Acrylic paint and ink in
plastic support

David Deweerdt

waist to symbolise physical support. This pictorial description allowed historians to rediscover the importance that queens and goddesses of Ancient Egypt possessed over the kingdom. Moreover, this theory is undertaken in the artwork. The artist affirms that when painting Women 'she is dream-like, tenebrous and her body becomes the envelope that shelters our most primitive fears and fantasies'.

Deweerdt's worked most of his life as a mental health educator. His art, on the other hand, has only been discovered in recent years. Deweerdt explains that his interest in painting grew from his fascination with 'the human being, on the body, on the soul, and on the sensations that awaken something in the viewer.' Exposing a very intimate view to the artists mind, the energetic patterns demonstrate his ability to see through the mind and to capture its inner senses.

Thus his artwork evokes a visual representation of feelings, dreams and nightmares that confer it a magical and mysterious language of expression. Isis herself was the Goddess of great magic; the deity that controlled all the Gods and all lands. Isis' body, like the body of her mother Nut, was seen as the protecting womb of Egypt as well as the place of creation.

Isis Mourato



Mary Kelly catalogue entry

Kelly
 Kelly Bp
 Kelly Bp
 Kelly Bp
 Kelly Bp

(age 3.5) X IS FOR X. He calls it "a cross". He substitutes different letter names for the same marks. It seems to mean writing in general rather than any particular letter. X IS FOR ALLIGATORS X-ING X'S. X IS FOR A XENURUS PLAYING A XYLOPHONE, GOOD NIGHT LITTLE X.

January 25, 1977. Parents (i.e. mothers) are required to help supervise children at the playgroup once fortnight. How I read it I don't really want to know what he's like at school. I will only worry about it if he doesn't get along with the supervisors or the other children. Today, I noticed they blamed one by constantly for starting trouble and I felt sorry for him. Two little girls (twins) seem to need special attention back the supervisors usually became impatient with them, no wonder, that were just too many children. Another little girl (barely 3 yrs old) was trying to write her name. I was amazed. I told her how clever she was and made quite a fuss over her. Kelly watched very intently and that evening he asked Pauline to show him how to write.



Plate 23
 ©Elizabeth Cowie
 ©Mary Kelly

Prototype (Post-partum document — Documentation VI)

1973-1979
 25.4 x 20.3 cm
 Perspex units, white card,
 and letter inscription on
 slates (Experimental unit)

Mary Kelly

Prototype is a unique slate unit used as a preparatory test for the five year project: *Post-Partum Document* (1973-1978). This artwork resulted in six consecutive sections that present an intimate view of Mary Kelly's son, in the first five years of life and his development as a child. This slate is part of the last section (Documentation VI) and presents an intersubjective view of women as a mother and her place in an idealised patriarchy.

Its visual aesthetic references the Ancient Egyptian Rosetta stone that likewise contains three scripts — Egyptian hieroglyphics at the top, Demotic script in the middle, and Ancient Greek writings at the bottom. In Kelly's *Slates* her son's letters are in the place of the hieroglyphics, followed by the mother's commentary 'identifying the letter as material support of a concrete discourse', as the Demotic script. The 'diary', in the place of the Greek writing, 'inserts the intersubjective discourse of the letter into a complex of institutional practices and systems of representation which produce the social subordination of the mother.'

To achieve the illusion of these inscriptions, the artist's process followed various steps. Firstly the artist transferred by hand her son's marks (hieroglyphics)

and her own 'Exerque' to a piece of foil. Then by adding a piece of card behind the foil for support, the artist composed the 'Diary' on a typewriter. The foil was then cast with resin and filler and transferred to the slate.

Out of a group of fifteen, this unit joins the 'Alphabet' of the last slate with the 'Exerque' and the 'Diary' of the first section. Named as the 'formative phase', it corresponds to Kelly's alphabet learning that he developed throughout eighteen months. The process had its end after his full name was fully completed.

In this slate, Kelly learns how to write his last name for the first time — the father's last name, Barrie. Here the role of the paternal is foregrounded, and thus the interrelations between mother-father, woman-man, womb-phallus in the context of patriarchal dominance that gives the father's name precedence over the mother's name. Even the son's first name, Kelly, is a paternal name — the artist's father's name.

In the 'Exerque' Kelly comments on the letter arrangements of her child. It starts with the symbol followed by its combination — 'X IS FOR X' — and then an imaginary discourse

is developed around the chosen letter — 'X IS FOR ALLIGATORS (...) X IS FOR A XENURUS PLAYING A XYLOPHONE'. The middle part of the documentation, not only allows the son and the artist to connect letters but to explore imaginary combinations of symbols and images, also used in Ancient Egyptian art.

Lastly, the 'Diary' relates an autobiographical description of the artist-mother-woman's thoughts, fetishes, wishes and desires. The traditional connotations of mother-child relationship are here exposed by its 'scandalous accuracy'. The problems and difficulties of being a mother and the 'lack of discourse of the maternal subject' is indeed portrayed both inaccurately and insensitively against women. Thus, *Prototype* and its autobiographical discourse expresses 'an interplay of voices — the mother's experience, feminist analysis, academic discussion, political debate'.

Yet, even though presenting a self-reflective thinking, the artist's body is never visually shown. Instead, Kelly is present, and thus 'seen', through her words, sayings, and her feelings. In my opinion, the exclusion of the artist's body metaphorically presents the negative signification

of the female figure that was objectified into its physical appearance rather than the woman's intelligence.

Kelly's work, is also political in its exposure of the hidden realities of femininity, motherhood and womanhood. By an 'autonomous individual' project, a 'universalising life story' is projected. The phenomenon of being a mother falls away from the classical idealised conceptions of the Virgin and the child. The goddess Isis, on the other hand, was a powerful influence on women due to her relatable human characteristics — the balance between the good and the evil, a natural aspect of human mentality.

Inês Mourato

Crisia Constantine catalogue entry

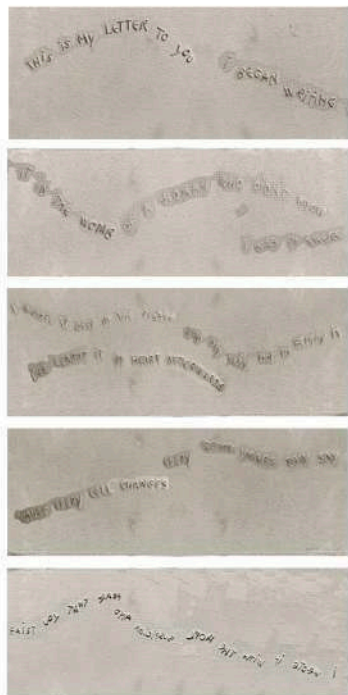


Plate 21

This is my letter to you. I began writing it in the womb of a woman who didn't know I was in there.

I wrote it deep in the tissue for my skin not to betray it.

I've learnt it by heart afterwards 'cause every cell changes every seven years, they say.

(I wrote it with the hope, suspicion and fear that you exist.)

.exist uoy taht raeF dna noicipsus ,epoh eht htiw ti etorw I

Letter to you

2020
30 x 80 cm each
Clay on canvas

Crisia Constantine

To any poem there are multiple interpretations; thus, it is for the reader to discover her own. In *Letter to you* Constantine looks for this conceived message that interconnects the artist, the work and the public. Through an autobiographical narrative, the artist challenges and contradicts idealised rules of society, more specifically, the mother-child relationships.

In Ancient Egypt, poems were considered to express the 'word of God'. Nonetheless, these didn't necessarily seek a religious view. On the other hand, poems would mostly talk about love, humans and their relations within. The British Egyptologist, Richard Parkinson, describes it as being one of the greatest insights for the reality of 'human nature and its imperfections', in which Constantine's poem is no stranger.

Doll (Plate 22) is the beginning of *Letter to you*. Constantine's thought process have developed from a message that was written on a doll — 'the little, dirty doll was the paper for my letter'. This was the message of the artist to us; to 'you'. A message that urged to be sent away. Thus, its intricate complexity is based on a story of universal stories — the reality of an unwanted child.

The artist's mother didn't wish to have children and for five months the pregnancy was unknown — 'I began writing it in the womb of a woman who didn't know I was in there.' In this part of the verse the use of the noun 'woman' instead of 'mother' outdo and enhances the distance of the mother from the foetus. To understand this relation Mo Yan explains the difference between 'motherhood' — the institution, and 'mothering' — the experience; and their dissimilar characteristics. Thus, to be a mother is not necessarily to go through the experience of mothering.

In a challenging disorder of letters and words, this installation piece presents a vision upon a connection between nature (the body) with culture (the object). Clay, as mentioned by the artist, was 'the most evocative medium ... as it investigates the symbolism of creation, responds to the making of our own bodies (to the tissues and cells that are 'woven' in mothers' wombs) and explores intersections between biological and organic'. Constantine is interested in the physicality of the letter-object as it suggests different perspectives depending on the beholder's point of view. Thus, the connection between object-culture and nature-body is formulated

— 'The word becomes a tool to stimulate unsettling meanings'. The audience is the artist's viewer, reader and lover; and by the use of the pronoun 'you', the artist physically and psychologically engages the public with the poem — to 'you' that is reading and to whom understands the poem. The whizomatic arrangement of the verses — wonky, unlined, distorted and wavy — abandons the traditional order of writing acting as a metaphor for the subjective beliefs about motherhood and Women that are far from strait, coherent and objective.

Feelings and emotions evoked by this poem provoke the sense of wonder and unknown. The wonder of being a Woman pressured by society labels — 'fear'. The wonder of everything around us and its psychological impacts — 'suspicion'. And nevertheless, the wonder of 'becoming' — 'hope'.

This poem opens unspoken complexities of motherhood and issues in a contemporary society. Arousing to feminist discussions abortion, postpartum depression, unwanted childhood, etc., it is understood that the mother has not always performed the act of mothering in a state of unquestionable joy. The womb is it self unique and complex; a powerful force that

self unique and complex; a powerful force that women posses. Nevertheless, a difficult topic to position within idealised characterisations. Constantine was mostly raised by her grandparents. This letter experiences the life of many children in the same position. The insightful feelings give the poem its captivation and intensity; and the viewer is what makes it real.

Isis Mourato



Plate 22
Doll, Crisia Constantine.

Nicole Wassall catalogue entry

And somehow we're meant to be perfect is a gold mirror sculptural piece that allows the viewer to visually and cognitively reflect over her own image. The artwork is constituted of three golden icon boards, 'that reference the traditional spirit of the saint' which is present in icon paintings, they are displayed vertically next to each other and incorporated in a gilded box frame.

Yet, this sculpture shows an interesting aspect in its composition — the three icon boards find themselves situated towards the left side of the frame, leaving an empty space perfectly disposed for another board. Here the placement is obviously intentional in order to arouse deeper thinking. In Wassall's book, *The law of unplanned consequences*, she demonstrates her specific interest in Felix Gonzales-Torres' *Perfect Lovers* and the positioning of the two clocks touching each other at one single point. The artist affirms that 'he used ordinary tangible wall clocks to comment on intangible emotions'. In this piece, the concept is no different. The lacking component raises feminist arguments on the deprivation of women's liberation and image, a concept also explored in works such as *Thank you* and *Equality*.

Through these pieces, we comment

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on themes put in place by second wave feminists. They reflect on how patterns of exclusion between genders developed 'impossible ideals for women' and the way they look. Susan Brownmiller explains that women are 'never quite satisfied, and never secure, for desperate, unending absorption in the drive for a perfect appearance — call it feminine vanity — is the ultimate restriction on freedom of mind'.

Thus the question is: How are we meant to be perfect...?

Wassall explains how Isis is reflected in her work as a power image of womanhood. Isis was herself merged with classical goddesses — Demeter and Aphrodite — and the influence of pagan artistic representations on the Madonna and Child (so often the theme in icon paintings) can be compared to representations of Isis and Horus. Thus, the 'feminine vanity' is interestingly connected with the mirror object, and the dynamic gold reflections reference the living spirit of the saint represented in the icon, or in this instance the reflection looking back at you.

These elements were highly symbolic in Ancient Egypt — the mirror a symbol of beauty, and gold a reflection on



Plate 14

And somehow we're meant to be perfect

2019
40 x 85 x 2.5 cm
Icon boards with 24ct gold,
mounted on gesso board
with text under each icon
in gilded box frame.

Nicole Wassall

41

the power of brightness and brilliance. However, if seen from a feminist point of view the mirror has lost its compelling symbolisms. The mirror has now become a reflection of Women's feelings of inadequacy towards the way they look, as it highlights the feeling that trying to be perfect is impossible.

In the process of making this piece the perfect imperfections are explored. The icon boards were individually glazed in 24ct gold using the technique of water gilding, also used for religious purposes in Ancient Egypt. The technique is complex and requires immense precision, taking a 'lifetime to master'. Ironically, in attempts to create the perfect mirror, Wassall found interest in the imperfections and incoherent results, as seen in Plate 15. Nicole explains the 'key dialogue within the piece is that, as the technique improves life lessons can be taken from the process and (...) despite the attempt at perfection, each board is unique and it is the imperfections that are enticing.'

Furthermore, the art of curating also presents an important part in Wassall's practice. One of her main interests lies in neuroscience and the activation of different parts of the brain through art and sensation. The

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artist showed preference in exhibiting the piece lit with candles as 'Gold is particularly beautiful when dimly lit' and it brought to life the idea of 'the spirit of the saint' depicted in them. In presenting the piece she also made the decision to add scent with a mix of benzoin oil and fennel, the former of which is traditionally used to clear out evil spirits.

In conclusion, the three mirrors are, in a sense, a self-reflective notion of individual beauty that she invites the viewer to experience. One always has a reaction when perceiving themselves and others in a mirror. The consequence of this is that the art-work manifests a performance value when you interact with it. The viewer is aware of the sculpture as an object, as well as themselves with the object. The interesting connection of the day-to-day, presented differently in an exhibition context, creates different emotions and feelings evoked by the uncomfortable explosion of such personal aspects of our life.

And somehow we're meant to be perfect reflects on the history of Women, the insecurities and uncertainties when believing in their own capacities.

Inès Mourati



Plate 15

Detail (*And somehow we're meant to be perfect*, 2019)

43

Equality is a piece that resonates in the context of disasters like the London Grenfell Tower fire that disastrously killed seventy-two people in 2017. The metronome is exhibited playing a long and slow rhythm as a metaphor for the painful wait for justice, as Wassall describes the wait for equality as being 'as old as time, whether it be feminism, slavery, etc...'

This triangular shaped object references Ancient Egyptian pyramids and, like *And somehow we're meant to be perfect*, the water gilding technique is used to apply gold over wood. The reflective characteristics allow the viewer to see themselves in the piece and in history'. This perspective is extremely important to understand the artwork. The aim is to stimulate our brain to think beyond what we see and to demonstrate the nature of change, which seems unreasonably slow. It makes the point that the feminist fight against inequalities between gender and characterisations of simply the 'Other' in society is not new. A perspective also shared in Christine Battersby's *Gender and Genius* book.

Nevertheless, the fascinating aspect of the piece lies in the music or, in the sound of the metronome that becomes hypnotising. It is for us to

navigate through the history of society and our place in it, as the sound quickly dissolves into the background noise. The metronome relates to dance, music, rhythm, movement and time which, consequently allows us to see it from a different perspective — how to learn about the history of Women throughout time.

Wassall's works have an intriguing magic to them. They make you reflect and wonder. They arouse various questions about us as people, us as society, and what changes we could be doing. Female equality still has a long "dance" of adjustments, and works of art like these two pieces are here to question, think, and question again. As Wassall explains, her work is not looking for answers but rather a conversation.

Inés Mourato

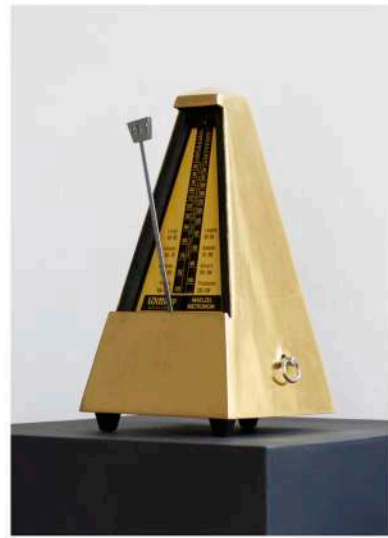


Plate 16

Equality

2019
12 w x 23 l x 12 d cm
Wooden metronome,
water gilded with gesso
& Ligurian Yellow bole
and 24ct gold leaf.

Nicole Wassall

James Putnam catalogue entry

Queen with Sistrum and Lotus is an acrylic painting that depicts one of the most important queens of Ancient Egypt, Nefertari Meritmut (ca. 1303—1213 BC). Putnam has represented this queen holding a sistrum, an object mainly related with the female figure — music, dance and joy. In addition papyrus and lotus flowers are emerging from the sistrum, plants that were immensely relevant in Ancient Egypt. The papyrus flower was associated with joy and youth and used as a type of paper in the well known papyrus scrolls. The lotus was, in its turn, the most depicted flower in Egyptian art. Its symbolism was related to the sun as they closed and sank underwater every night, reopening every morning to reproduce the 'natural symbol of the sun and of creation'. Thus, symbolising birth and rebirth, many Pharaohs and Queens were represented holding these flowers, or emerging from them.

Nefertari's name, like the flowers and the sistrum, also had its meaning. Nefertari, was translated to 'beautiful companion'; and Meritmut meant 'beloved of the goddess Mut', the mother deity. Her headdress replicated the wings of a vulture also shown in some representations of Mut.

22



Plate 6

Queen with Sistrum and Lotus - Queen Nefertari wife of Ramses II

45,72 x 60,96 cm
Acrylic on canvas

James Putnam

23

The relevance of this queen was enhanced by her husband, Pharaoh Ramses II. He dedicated, to his favourite wife, one of the richest and most colourful tombs in the Valley of the Queens. In addition, the queen's statue was constructed with the same scale as his; a privilege not many other queens had had before. Commonly, the Egyptian woman is represented in the husband's or in the father's tomb and her body scale is reduced in comparison to the male.

Nefertari's significance to her king emphasises the importance of women in society and their great power of authority when ruling a kingdom. The 'Great Royal Wife' was the companion of the men and her role in politics was just as relevant. Nefertari, for instances, played an active role in foreign politics.

There is not a lot of information about this queen as her tomb, when discovered, had already been robbed. Through investigation, they could however find two pairs of mummified legs that belonged to a fully developed female body of forty-fifty years of age. Nefertari had around eight children in total, four daughters and four sons. Her ancestry, however, is unknown.

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A queen in ancient Egypt was considered to have similar powers to a deity, as she was born from a god (the father) and married to another god (the husband). Yet, even though married to a Pharaoh, Nefertari didn't carry the title of 'Daughter of a King', which suggests she was not from the main royal line. Nevertheless, Nefertari played an important role in Ramses II's kingdom that lasted around twenty years.

The queen was depicted by many names, such as, 'lady of charm', 'sweet of love', 'beautiful of face', 'for whom the sun shines', which may explain the king's preference for Nefertari, among all his queens. However, her beauty was not her only attribute. She was also able to read and write hieroglyphics, a talent that was not common for women. Thus, the importance of Nefertari alongside many other queens, such as, Cleopatra, Nefertiti, and Hatshepsut, inspired contemporary culture to believe in equality between sexes as the natural order of divine — to understand the differences between genders and their complementing attributes.

Inés Mourato



Queen with Sistrum and Lotus - Queen Nefertari wife of Ramses II, James Putnam, Watercolour on paper

25

Reviews on the exhibition

Re: Once upon a time, and Now! BIG OPENING TODAY!

Elizabeth Cowie <E.J.Cowie@kent.ac.uk>

qua, 03/06/2020 17:52

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Dear Inês

The exhibition looks really excellent, well done!

Thoughtful, complex and engaging, with such a range of work. And great work mounting it online - very easy to use.

Best wishes to all of you involved.

Elizabeth

Re: Once upon a time, and Now! BIG OPENING TODAY!

Craig Bowen <craig.bowen@canterbury.gov.uk>

ter, 02/06/2020 08:27

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Dear Inês,

Thank you very much for sending through your exhibition.

It looks really good and has some very striking images. I'm glad that you got to use the Isis and Horus figure. Good luck with it, I hope that you get a good reaction.

Thanks

Craig

Re: Once upon a time, and Now! BIG OPENING TODAY!

Apple <putnam@jamesputnam.org.uk>

ter, 02/06/2020 07:17

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Dear Inês,

Glad you received and liked the prints.

Thanks for the link to your exhibition which I enjoyed viewing - congratulations I think it's really good.

Yes happy to receive a printed copy of the catalogue my address is :- 186 Elderfield Rd., London E5 0AZ.

Best,

James

Re: Once upon a time, and Now! BIG OPENING TODAY!

david deweerdt <davidpeintladiifference@gmail.com>

seg, 01/06/2020 21:36

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Hi Inês

Fantastic, very interesting , you and your team make a beautiful work for this exhibition
Congratulations++++

Re: Once upon a time, and Now! BIG OPENING TODAY!

Benjamin Thomas <B.D.H.Thomas@kent.ac.uk>

seg, 01/06/2020 17:38

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Cc: D.D'Antoni <dd402@kent.ac.uk>; J.Chen <jc2109@kent.ac.uk>

Wow! This is SO good!!

You should all feel very proud of yourselves.

Brilliant. Congratulations.

Ben

Re: Once upon a time, and Now! BIG OPENING TODAY!

Geri Obler <oblerart@aol.com>

seg, 01/06/2020 15:32

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Dear Ines,

I am so happy the opening is taking place. It was a difficult shipping process but definitely worth it!

The work is beautiful! I know you did a great job in putting the show together. It's wonderful the Spero is now part of the university collection.
Please keep in touch.

Best wishes,
Geri

Introduction text

Once upon a time, and Now! Invites you to rediscover the history of Women with the influence of the Goddess Isis, an Ancient Egyptian deity.

Exalting the female image as the protagonist, contemporary artists propose new visions that contradict the misconceptions of a patriarchal society. Exploring the belief that gender equality is an integral order of the divine, a visual discourse about motherhood and womanhood is explored to open contemporary debate, encompassing the importance of Women's role in society, arts and politics.

Isis was an omniscient deity endowed with magical powers. Her supremacy over all the gods reflected the recognised status of Egyptian women. 'Wiser than a million gods', Isis had a complete knowledge of the heavens and the earth. She was the daughter, wife and mother of Egypt's most powerful gods: Geb, Osiris and Horus respectively. Yet she also incorporated human qualities – a natural balance of good and evil – that ordinary women could relate to.

This exhibition combines and juxtaposes different historical cultures and beliefs in order to rethink Women's liberation by listening to their glories and sufferings throughout history.

Inês Mourato

Confirmed loan by Craig Bowen

Re: Exhibition - Studio 3 Gallery

Craig Bowen <craig.bowen@canterbury.gov.uk>

seg, 20/04/2020 10:15

Para: Inês Mourato <ines_mourato_98@hotmail.com>

2 anexos (1 MB)

cancm 4130b.JPG; cancm 4130a.JPG;

Dear Ines,

The Isis and Horus is cancm:4130 and you are welcome to use that if you like, as long as we are credited.

I've attached 2 versions of the image.

Thanks

Craig

From: Craig Bowen <craig.bowen@canterbury.gov.uk>

Sent: Wednesday, April 15, 2020 11:47:50 AM

To: Inês Mourato <ines_mourato_98@hotmail.com>

Subject: Re: Exhibition - Studio 3 Gallery

Dear Inês,

Thanks for your email. We are well thanks and working from home.

Of course I remember you and your group. Unfortunately we only have a digital image of one of the items that you have asked for cancm:4122. We can certainly send you that, but I am not sure whether you could go ahead without images of the other items.

When is the exhibition? I do not think we are going to be allowed back into the museum for some time I'm afraid, probably not until July at the earliest.

If you do still want this image let me know and I will send it to you. We wouldn't make a charge for your use of it.

Thanks and hope you are staying well.

Craig

Confirmed loan by Elizabeth Cowie

Re: Mary Kelly

Elizabeth Cowie <E.J.Cowie@kent.ac.uk>

sex, 13/03/2020 11:20

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Dear Inês

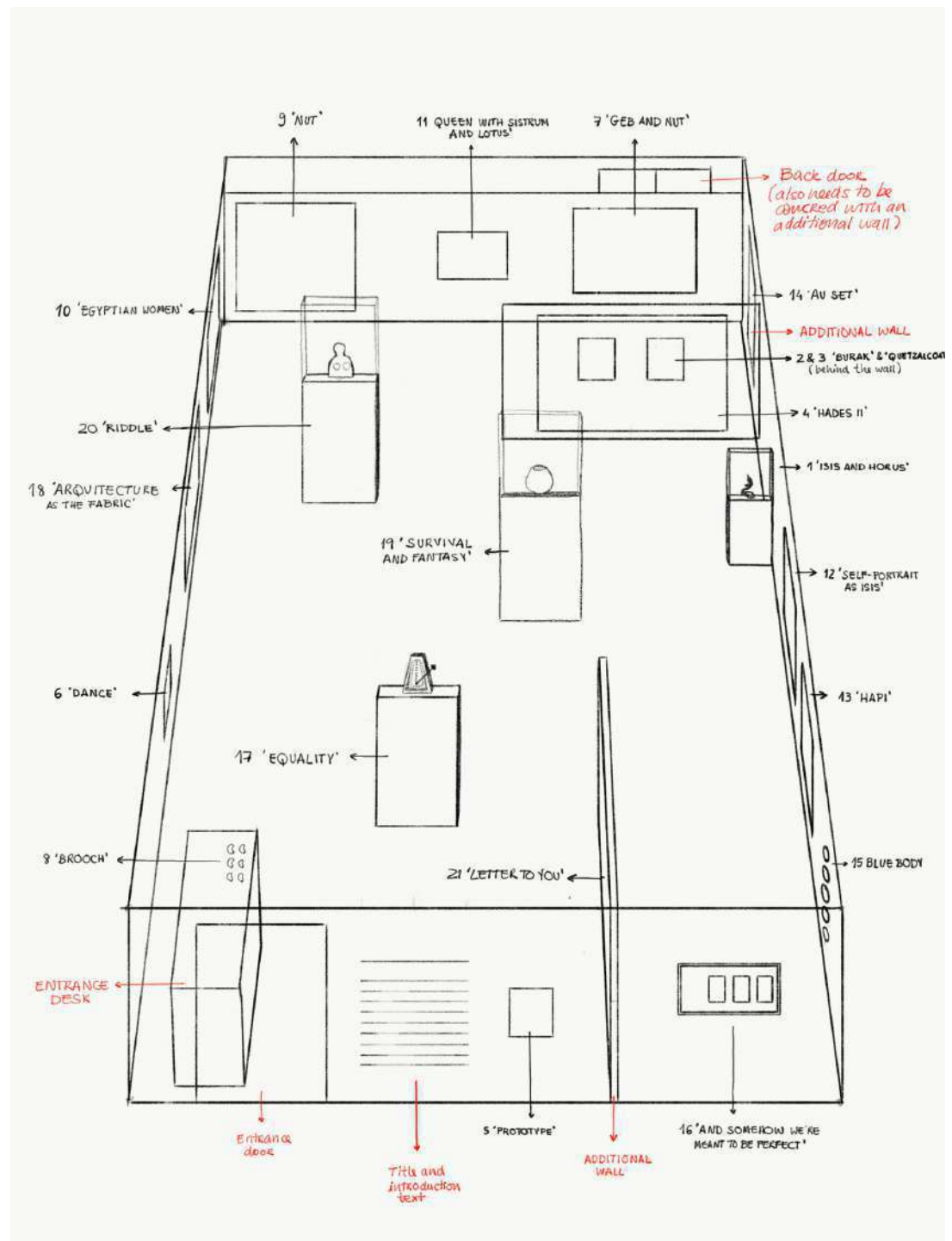
Mary Kelly confirmed that she is happy for our prototype to be exhibited in your exhibition, but she did not want other images used, she wrote 'Re your prototype for Doc VI, of course you can loan it if you want to, but I wouldn't include diagrams, perhaps just an explanatory wall text about the final version, 15 slates and 3 diagrams, and that it's in the collection of the arts Council of Great Britain, Southbank Centre, London.'

As an artist, Mary is concerned to control how her work is presented, hence her wish that other material is not directly exhibited, but if you have a budget then I suggest you buy the book, still available in paperback quite reasonable - University of California Press, if ordered from USA, some copies on UK Amazon, which could be available at the exhibition to look at.

For an explanatory wall text, I think that you can use the information in the *m/f* issue, and I now have a pdf but it is a very large file so I can't send it - would you like to stop by with a memory stick and I can transfer it?

Best wishes, Elizabeth

Gallery floor-plan

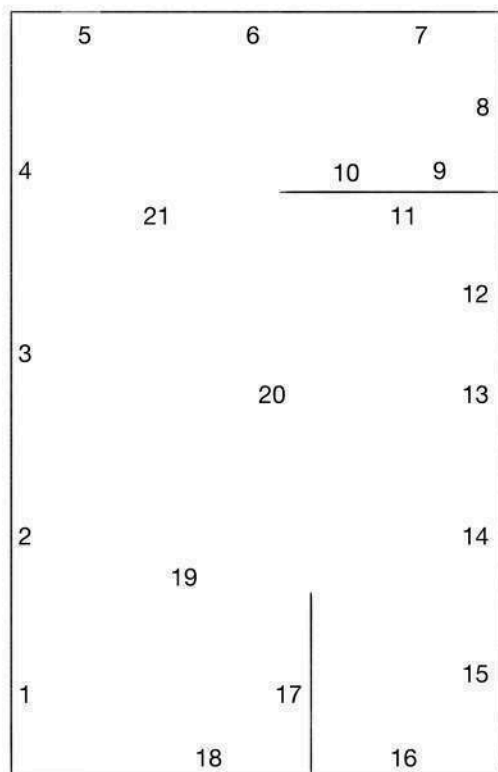


Gallery flyers

Exhibition guide

Studio 3 Gallery

Once upon a time, and Now! Is a exhibition that looks back at ancient Egyptian mythology from a contemporary feminist perspective.



Entrance

1 Brooch, Nooji Studio, 2015
Ceramic, 3,5* cm

2 The Dance, Nancy Spero, 1993
Print on rice paper, 33 x 41 cm

3 Architecture as the Fabric, Almagul Menlibayeva, 2017
C-print Ed. 5, 71 x 107 cm

4 Egyptian Women, Alaa Awad, 2020
Oil on canvas, 100 x 105 cm

5 Nut, Alaa Awad, 2020
Oil on canvas, 45.72 cm x 60.96 cm

6 Queen with sistrum and lotus, James Putnam
Acrylic paint on canvas, 90 x 105 cm

7 Geb and Nut, David Deweerdt, 2019
Acrylic paint and ink in plastic base, 70 x 100 cm

8 Au set, Claudia Niarni, 2019
Video

9 Burak, Ana Maria Pacheco, 2000
Drypoint print, 11.8 x 9 cm

10 Quetzalcoatl, Ana Maria Pacheco, 2000
Drypoint print, 11.8 x 9 cm

11 Hades II, Ana Maria Pacheco, 2004
Oil pastel on paper, 150 x 120 cm

12 Isis and Horus, Unknown
Bronze sculpture

13 Self-portrait as Isis, Silvia Paci, 2020
Oil paint on canvas, 150 x 120 cm

14 Hapi, Silvia Paci, 2020
Oil paint on canvas, 150 x 120 cm

15 Blue Body, Bin Luo, 2019
Porcelain, 10* - 20* cm

16 And somehow we're meant to be perfect, Nicole Wassall, 2019
Icon boards 24ct gold, 40 x 85 x 2.5 cm

17 Letter to you, Crisia Constantine, 2020
Clay on canvas, 30 x 80 cm (each board)

18 Prototype, Mary Kelly, 1977
Word inscription on rosetta stone, 25.4 x 20.3 cm

19 Equality, Nicole Wassall, 2019
Wooden metronome with 24ct gold, 23 x 12 x 12 cm

20 Survival and fantasy, Bin Zhao, 2019
Ceramic, 110 l x 110w x 130h cm

21 Riddle, Lu Han, 2019
Clay

Placement of the *Vitruvian Man*



Exhibition Review

EXHIBITION REVIEW
LEONARDO'S LIGHT**Léonard de Vinci**

Musée du Louvre, France

Vincent Delieuvin and Louis

Frank

October 24 — February 24

2019

Léonard de Vinci is the current exhibition at the Louvre Museum, celebrating the fifth centenary after Leonardo's death in France. The artist that sketched the first flying machine and painted the famous enigmatic smile, is now being featured in Paris and in London to celebrate the interest for his art and the developments in humanity.

This project, that has taken more than ten years to accomplish, gather not only the artist's works; but also his master's, Andrea del Verrocchio, and other artists that were influenced by Leonardo's practice. However, the use of other artists is not always favourable. It occasionally distracts the viewer from the aims of the project: The greatness of Leonardo's paintings.

Leonardo has always been considered one of the most appreciable and versatile artists of our time described as "Truly marvelous and celestial", by Vasari (Vasari, 1987). Therefore, studies on

Leonardo's drawings, paintings and cartoons, have been expanding in order to understand his creative mind and his artistic processes. Thus, the new analysis is revealing the paintings' underneath layers demonstrating the art as what it looked like as a sketch. The infrared reflectograms have the capacity to detect the under drawings made by the artist, allowing us to identify the development of the piece or perhaps to compare similar pieces, such as, *La Vierge au dévotoir* (Image 1 and Image 2), one of the most fascinating pieces of comparison in the exhibition (including both of the authentic pieces and the respective reflectograms). These two pieces that apparently showed a different, yet similar outcome, were in fact drawn primarily with the same background concluding that they might had been created at the same time, in Leonardo's workshop, however, finished by different pupils.

Furthermore, this exhibition presented new discoveries about Leonardo's masterpieces and his practice. As already known, the artist would take longer to develop the concept of the painting than to actually completing it, defining his painting as a "*cosa mentale*". As an example, the reflectogram of the famous Gioconda expose all the changes made by the artist throughout the four years that he took to complete it. Therefore, this new display played an important part in the exhibition as it instructed the viewer of the process and changes of the painting behind Leonardo's mind, as most of the paintings represented in the lighted screens replicas weren't actually exhibited in the museum themselves. In addition, it is important to question what are the reasons behind the exclusion of the Mona Lisa, a piece of the Louvre collection. For the curators the most visited painting of the museum would distract the



Image 1. Virgin with Enfant, Leonardo da Vinci and atelier, c. 1501 - 1510. Infrared Reflectogram (version 1)



Image 2. Virgin with Enfant, Leonardo da Vinci and atelier, c. 1501 - 1510. Infrared Reflectogram (version 2)

public from the other various masterpieces in the exhibition. Yet, and in disagreement, it would be important to have the authentic piece next to the reflectogram so the viewer could identify and compare the pieces in more detail. As matter of fact, the lack of the original pieces in the exhibition unable the public, if not familiar with the authentic artworks, to compare specific details within the painting and the respective reflectogram. For instance, the room with the cartoon and the painting of the Madonna with child was extraordinarily accomplished. The public got to face a real masterpiece and then analyze the corresponding lighted screen.

The curators also decided the exclusion of labels in most of the works in the display. It is and incentive for the viewer to use the act of observation and process of thinking primarily to any written information around it. Furthermore, the public interacts openly and it is involved with the spacial positioning of the pieces, suggesting a response in terms of relating and connecting them in the exhibit area.

The rooms were divided in four groups as mentioned in the exhibition catalogue, therefore, the four phases of Leonardo's painting. The first and the second groups merge together similarly as the third and the fourth. "Ombre, Lumière, Relief" is the first room that the visitors approach. It aims the understanding of the young artist developments in art and

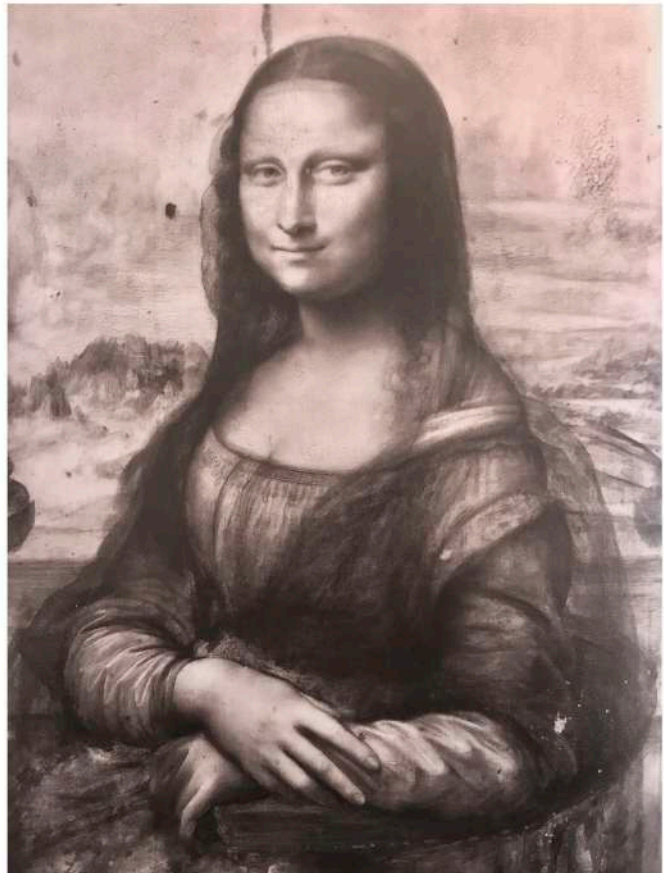


Image 3. Mona Lisa, Leonardo da Vinci, c. 1503 - 1507. Infrared Reflectogram

career through the guidance of Andrea del Verrocchio. A great artist and master that was himself a musician, drawer, painter and sculptor, consequently influencing Leonardo to develop knowledge in more than just one art or subject. Andrea del Verrocchio's sculpture, *Christ and St. Thomas* is ironically the first artwork presented to the viewer, at Leonardo's exhibition. It is displayed as a central piece, and surrounded

by a group of 22 drawings of drapery by Leonardo or attributed to Verrocchio's workshop. This bronze sculpture was being produced when Leonardo started to apprentice in Verrocchio's workshop having a strong impact in his art. The three dimensionality of the sculpture and the physical aspects of the material, consequently determined the artist's sculptural representation of drapery in drawing, achieved

by the use of the *sfumato* technique.

The Adoration of the Magues marks the second group of the exhibition — “Liberté”, and the art piece that pronounced Leonardo as an independent artist. This group explores the artist’s abilities in art: the study of perspective, human figure, portraiture and landscape. Featuring reflectograms of the *Virgin of the Rocks* (both of the versions); and other works such as, *The Musician*, the *Lady with an Ermine*, and *St Gerome in the wilderness*; this part of the exhibition constituted a great environment for discussion and analysis of the pieces. With only a few of the real paintings (*St Gerome in the wilderness* and *The Musician*) the reflectograms still aroused the attention of the people to comment and engage with the lighted screens, that where presented with the same measurements of the real pieces in order to emphasize the details.

The third group — “Science”, and the fourth group — “Vie”, are distinctive in the catalogue, however, not as coherent in the exhibition. The two groups merge together for the reasons that one influenced the other and vice versa as the sketches and drawings of human anatomy and science increased Leonardo’s abilities in painting and career. However, the type of display does not enhance some of the most important works of Leonardo prioritizing the Last Supper by Marco D’oggiono over some of Leonardo’s drawings. As you

enter the third room, this piece occupies a full wall distracting the viewer from the drawing of the *Vitruvian Man* that appears by its right side, in a place that you can easily forget or not consider that is even there. The display of the drawings is equally, not good. They are exposed in three horizontal plinths that are positioned in parallel between each other, with a small area in between to walk calmly without being pushed by the next viewer that desperately wants to see that same drawing.

D’oggiono’s piece wasn’t needed in the exhibition but for obvious reasons we couldn’t bring the original fresco of Leonardo. However, that piece wasn’t as interesting as some of the drawings and it was evidently a waste of space that could have been used for the display of the drawings. Jonathan Jones comments, at the Guardian magazine, on one of the drawings and refers to it as important as the Mona Lisa painting, but not recognized in those words. Two sketchbook pages that announce the invention of the flying machine mimicking the bird’s wings movement as Leonardo realized that human could fly as well (Jones, 2019).

In conclusion, the exhibition explored new achievements in science and in art. The use of the infrared light allowed museums to learn more about the artist, getting to know the process and materials of the paintings. The catalogue complements the exhibition with additional information and

with a better organization of the works, defining the four distinct groups and each importance. However, there’s no information in any other language besides French, which is implausible in such an important exhibition, awaited for so long.

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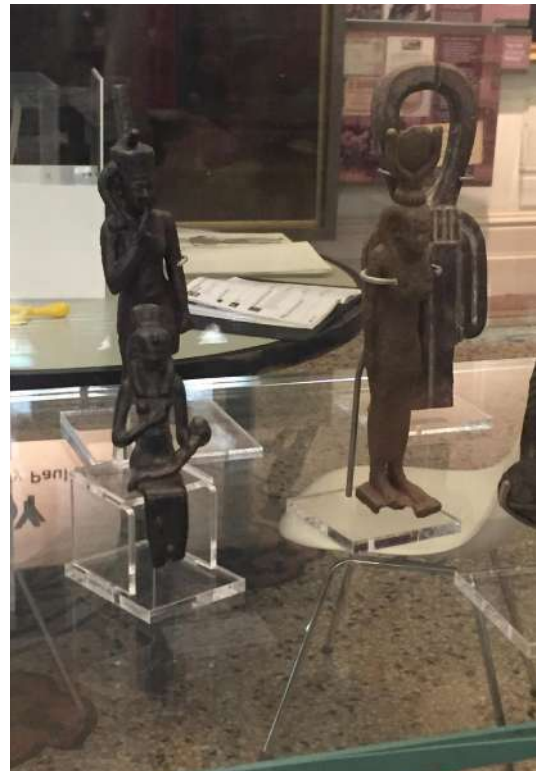
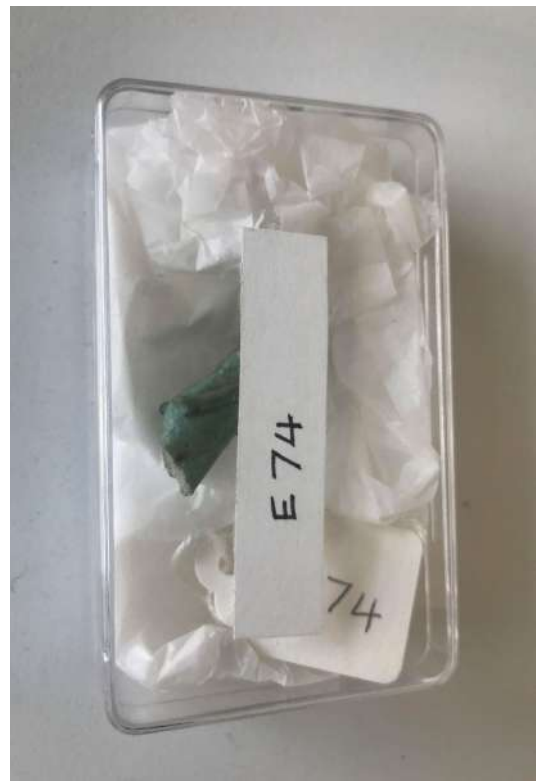
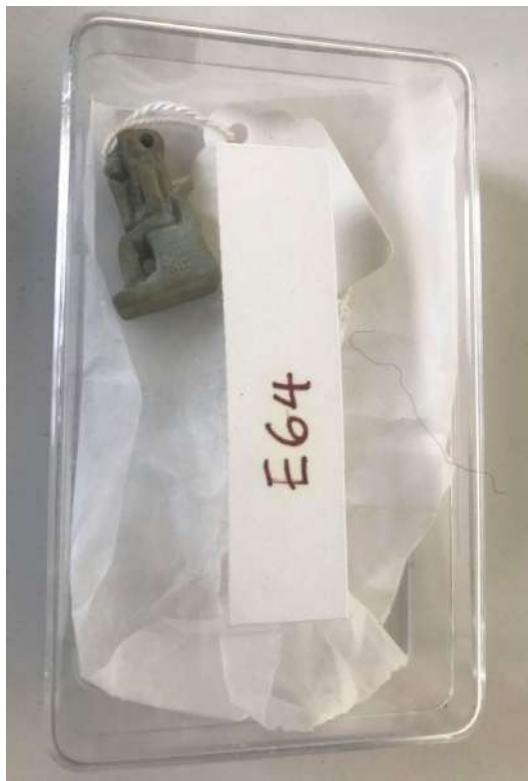
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Email correspondence with Geri Obler - Nancy Spero's print The difficulties of receiving *The Dance*

Re: Nancy Spero

Geri Obler <oblerart@aol.com>

qua, 13/05/2020 23:09

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Dear Ines,

The package is in the UK with FedEx. It was not returned to me.

Call UK FedEx customer service at
08456070809 and give them the original tracking number: 800447915465.

They would like your phone number and if you don't have one, then give your email address
and the correct address of where the package should be delivered and signed for.

FedEx is holding the package. Please call them and let me know when you expect delivery.

If you want the Nancy Spero print, you must follow these instructions.

Best wishes,
Geri

Geri Obler Fine Arts
153 East 57th Street
New York NY 10022
(917) 913-4244

On May 9, 2020, at 2:01 PM, Inês Mourato <ines_mourato_98@hotmail.com>
wrote:

Dear Geri,
Thank you for the information.
Hope to hear from you soon.

Best wishes,
Inês

Get [Outlook for iOS](#)

From: Geri Obler <oblerart@aol.com>

Sent: Saturday, May 9, 2020 6:59:51 PM

To: Inês Mourato <ines_mourato_98@hotmail.com>

Subject: Nancy Spero

Dear Ines,

<https://outlook.live.com/mail/0/search/id/AQKkADAwATYwMAITZTVkMS03NDUzLTAwAi0wMAoAEADTgrR66xC7SpQkQwfdUSqQ>

Page 1 of 2

The print is being returned to me to arrive on Wednesday. I will ship it out again
via DHL as soon as possible. Very sorry about the delay.
New shipping information will be emailed
when I have it.

Best wishes,
Geri

RE: I need to hear from you! Geri

Inês Mourato <ines_mourato_98@hotmail.com>

sex, 15/05/2020 14:18

Para: Geri Obler <oblerart@aol.com>

Dear Geri,

Once again, I have been doing the best I can. I called them and FedEx explained me that you have put the wrong post code but the right address. The number of my house and the road were both right, however the post code wasn't.

Thank you for your patience.

Best wishes,

Inês

De: Geri Obler <oblerart@aol.com>

Enviado: 14 de maio de 2020 16:46

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Assunto: Re: I need to hear from you! Geri

Dear Ines,

This is very disturbing. What is the problem? Please explain. I will deal with it when it is returned.

Best wishes,

Geri

Geri Obler Fine Arts
153 East 57th Street
New York NY 10022
(917) 913-4244

On May 14, 2020, at 11:15 AM, Inês Mourato <ines_mourato_98@hotmail.com> wrote:

Dear Geri,

I just contacted FedEx. They said that the indicated postcode was wrong. The package is now in Stansted airport waiting to go back to you. I believe you will have to resend it again. My correct address is:

167 St. John's Road
Canterbury
Kent
CT28SE

My contact is: +44 07802457187

My email: ines_mourato_98@hotmail.com

I think is being recent to you soon.
Hopefully after this everything will go fine.

Bests wishes,

Inês



Permission to use *The difference in figuring women now*

Re: Once upon a time, and Now!

Elizabeth Cowie <E.J.Cowie@kent.ac.uk>

qua, 01/04/2020 11:34

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Cc: G.Bowman <G.W.Bowman@kent.ac.uk>

 1 anexos (762 KB)

The difference in figuring women now - women's video art .pdf;

Dear Inês

We are delighted to learn that the exhibition is going ahead, online - well done on this!

We are happy to provide a jpeg or pdf of our Mary Kelly piece, and I will write to her to confirm all this. We would not ask for anything, and i doubt Mary will.

For a contemporary text by Mary, something on her recent work sounds right and I can look for that for you.

Because Mary is also an art historian and teaches at UCLA, she has quite a lot of published work.

Re your questions, artists mostly don't think, or work, in terms of teaching through their art or having a message, but in terms of engaging the spectator to think anew, certainly that is the case with conceptual art.

I am attaching my own recent essay on women's video art which includes a discussion of a contemporary British woman artist.

Again, very best wishes for the exhibition.

Elizabeth

Written interview with James Putnam

(Also available online on: <https://imouratoart.co.uk/category/interviews/>)

Re: Ancient Egypt Exhibition

Apple <putnam@jamesputnam.org.uk>

sex, 10/04/2020 11:03

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Dear Inês,

Thanks for your questions which I've answered best I can below in blue which I hope you find useful. Maybe we can also arrange a Skype interview to offer you more insights..

About your exhibition, *Time Machine* what did inspire you to create the concept around Ancient Egyptian sculpture?

While working as a curator in the British Museum's Ancient Egyptian department I was particularly researching their sculpture collection. Meanwhile I was also making art in my spare time inspired by ancient Egyptian paintings sculpture and bas-reliefs. I had artist friends who I chatted to about Ancient Egypt and gave them personal tours of the museum's reserve collection. Since they were similarly inspired by this great ancient art form I thought it would be good to stage the 'Time Machine' exhibition.

As you mentioned in the catalogue of your exhibition, Ancient Egyptian art is "magical". Do you believe that their myths, even though not real, could teach and inspire contemporary artists?

What I meant by 'magical' is because Ancient Egyptian is so far removed from our contemporary culture, based around complex religious beliefs and iconography, it is this very sense of other worldly 'remoteness' that makes it 'magical'. Yet there is something about its aesthetic and its link with the forces of nature that makes it in tune with our contemporary sensibility. I don't feel classical (Greek & Roman) art inspires artists in the same way.

Isis was considered "smarter than million Gods". According with this quote, do you believe that Isis and her feminist influences will enforce the empowerment of women and their place in an equal society?

Like mother goddess' in other ancient cultures, Isis is associated with wisdom and nurturing and is no doubt a readily identifiable symbol to empower women nowadays and to suggest social equality.

In one of your interviews you mentioned how Contemporary Art is a 'continuity' from the past as it can evoke religion thematic. From your experience with artists, why do you think Contemporary artists are so interested in Classical Themes?

I think this relates to the notion that human beings both past and present have similar aspirations and common aesthetic ideals – I also think that the 'strange' religious beliefs offer an attractive inspiration to contemporary artists, appealing to their imaginative sensibility that is often steeped in science fiction and filmic imagery.

(One last question more about yourself.) As a curator and Ancient Egyptian Historian, what is the one thing that most inspires you to create and produce exhibitions. (You can reference a book, a document, a person, or anything else you would like)

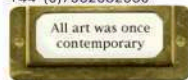
I have an ongoing interest in curating exhibitions that combine both historic themes and artifacts with contemporary art as I believe that they 'animate' one another. Also I like the idea of subverting time which relates to both my exhibition 'Time Machine', the sentence I use on my website 'All Art was Once Contemporary' and my book 'Art & Artifact'. I think this notion is also encapsulated in a book I was very inspired by called 'The Shape of Time - Remarks on the History of Things' by George Kubler, Yale University Press (1962). It presents an approach to historical change which challenges the notion of style by placing the history of objects and images in a larger continuum.

James Putnam

www.jamesputnam.org.uk

james@jamesputnam.org.uk

+44-(0)7952682530



On 7 Apr 2020, at 12:04, Inês Mourato <ines_mourato_98@hotmail.com> wrote:

Dear James,

Sorry for the late reply.

I would like to ask you some questions and do an online interview if you don't mind! I will send you some questions here and if you are not too busy maybe you could answer to them. Your answers will hopefully feature in our online exhibition and I would love to include you because of your knowledge in Ancient Egypt and also because Nicole Wassall mentions you in the explanation of her work. It would be amazing to have your collaboration for this project as well!!!

QUESTIONS:

1. About your exhibition, *Time Machine* what did inspire you to create the concept around Ancient Egyptian sculpture?
2. As you mentioned in the catalogue of your exhibition, Ancient Egyptian art is 'magical'. Do you believe that their myths, even though not real, could teach and inspire contemporary artists?
3. Isis was considered "smarter than million Gods". According with this quote, do you believe that Isis and her feminist influences will enforce the empowerment of women and their place in an equal society?
4. In one of your interviews you mentioned how Contemporary Art is a 'continuity' from the past as it can evoke religion thematics. From your experience with artists, why do you think Contemporary artists are so interested in Classical Themes?
5. (One last question more about yourself.) As a curator and Ancient Egyptian Historian, what is the one thing that most inspires you to create and produce exhibitions. (You can reference a book, a document, a person, or anything else you would like)

I hope you find these questions interesting and I hope to hear from you soon!
Thank you for your time.

Best wishes,
Inês

De: Apple <putnam@jamesputnam.org.uk>

Enviado: 4 de abril de 2020 12:01

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Assunto: Re: Ancient Egypt Exhibition

Dear Inês,

Thanks for getting back to me with your details of participating artists.

As you may know I curated this exhibition 'Time Machine' at the British Museum way back in 1994 that juxtaposed work by 12 contemporary with ancient Egyptian artefacts. I'm attaching my intro text to the original catalogue for that exhibition in case it is of interest.

Not sure how I can help you further - we could do a Skype chat or you could maybe email me a few specific questions that I could respond to.

Let me know what you think and we'll see what's possible.

Best,
James

James Putnam
www.jamesputnam.org.uk
james@jamesputnam.org.uk
+44-(0)7952682530
<all_art_copy.jpg>

On 3 Apr 2020, at 18:06, Inês Mourato <ines_mourato_98@hotmail.com> wrote:

Dear James,

Yes we have selected a range of names which are divided in three groups. My group and trough my other two colleagues of the course. The artists that I am working are: Mary Kelly, Nancy Spero, Nicole Wassall, Crisia Constantine, and David Deweerdt.

I have divided my group in other smaller subjects: I connected Mary Kelly with Crisia Constantine (both work on motherhood); David Deweerdt and Nancy Spero (as they reference the Goddess Nut) and Nicole Wassall by her own, as her subject includes other areas. (I am attaching a pdf document with all the pieces for the exhibition and a text explaining these connections, if you want to read).

Other names that might be important for you to know, and that are also included in the exhibition, are: Ana Maria Pacheco, Almagul Menlibayeva and Silvia Pacheco.

Best wishes,
Inês Mourato

De: Apple <putnam@jamesputnam.org.uk>

Enviado: 3 de abril de 2020 11:41

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Assunto: Re: Ancient Egypt Exhibition

Dear Inês,

Thanks for getting in touch about your exhibition.

I would be prepared to help by offering whatever advice I can - have you already made a selection of contemporary artist's work that you believe is relevant to the theme?

Kind regards,

James

My name is Inês Mourato and I am a student at Kent University in Canterbury. Your email was given to me by **Nicole Wassall** that affirmed you to be one of her biggest influences to explore the Ancient Egypt. The reason why I am texting you is because my final Master's course will be an exhibition on Contemporary Feminist Art with influences on the Goddess Isis. I have looked through your website and noticed that you have done quite a few exhibitions on this theme before. Now, due to the Covid 19, we were forced to produce an online exhibition, instead of a physical exhibition which was about to happen in the Studio 3 gallery, at the School of Arts.

Thus, is upsetting that we cannot produce a physical exhibition, however, it will open other opportunities, such as, the fact that we can instead have much more information on the website.

I would like to ask for your collaboration on this project, maybe if you have any piece of writing, or an interview, or perhaps any video that fits this context.

If you would be happy to be featured in our online exhibition, please feel free to contact me again.

For a little bit more of information, here is the exhibition rationale:

Once upon a time, and Now! is a worldwide exhibition that will take place at the Studio 3 Gallery, by the end of May. The MA Curatorial Internship group is pleased to announce a project co-curated by Inês Mourato, Dileta D'Antoni and Junwei Chen over the observation of the Professor Ben Thomas. The Studio 3 Gallery is an established gallery space placed in the School of Arts building at the University of Kent, in Canterbury, that has featured works of art from artists, such as, Tracey Emin, Ana Maria Pacheco, Marina Abramovic and the group Guerrilla Girls.

The exhibition theme aims to explore a contemporary feminist perspective on Isis, "the earth-mother" (Tyldesley, 2011), and her influence in the feminist ideals until today. Isis was a very important figure of power in the Ancient Egypt, worship by many cultures until today. Her Egyptian symbolism was connected with the throne, symbol of power, protection and leadership; and motherhood, the mother of Horus. Furthermore, she later absorbs the attributes of Hathor, Mut, Maat and Nut, that gave her other qualities, such as the connection with love and beauty, magic, the after-life, the sea and sky, sun and earth and the animals vulture and lions/cow.

The starting point of this exhibition consisted in the collaboration with the Beane House of Art and Knowledge Museum, in Canterbury, that kindly loaned small Ancient Egyptian statues and sculptures of Isis or of related themes. From these references we could start exploring the symbolism of Isis in today's ideals of feminism in more depth while searching for artists that would visually illustrate the idea of the exhibition. The selection of works for this project is based on various parameters, mentioned above, that relate to the exhibition idea. We are keen to accept any media and type of art that will reference Isis on today's contemporary feminist art.

I hope to hear from you soon, and I hope you are well!

Best wishes,
Inês Mourato

<artists.pdf><Presentation text.pdf>

Correspondance with Richard Pakirson

Re: Ancient Egyptian exhibition

Richard Parkinson <richard.parkinson@orinst.ox.ac.uk>

ter, 21/04/2020 07:35

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Dear Ines Mourato,

I've now heard back from Barbara Ewing (isolated in NZ) and she confirms she is happy for the audio to be used. Please credit her and add a link to the full podcast if that is possible. Sorry for the delay!

All b Richard P.

From: Inês Mourato <ines_mourato_98@hotmail.com>

Sent: 13 April 2020 21:06

To: Richard Parkinson <richard.parkinson@orinst.ox.ac.uk>

Subject: RE: Ancient Egyptian exhibition

Dear Richard,

That is fine! I will try to get the audio and keep it at the side until I get an answer form you.

Thank you for your help and I hope to get to talk to you any other time when you are not as busy. If you are interested this exhibition will only open on the 28th of May (and it will be online) so you can have a quick look. I will send you the poster or an invitation as a thank you for you cooperation!

Best wishes,

Inês

De: Richard Parkinson <richard.parkinson@orinst.ox.ac.uk>

Enviado: 13 de abril de 2020 17:51

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Assunto: Re: Ancient Egyptian exhibition

Dear Ines Mourato,

I have emailed my colleague (currently in New Zealand) and will let you know as soon as I hear back. I believe you can download the audio file from the podcast website.

With best wishes,

Richard P.

From: Inês Mourato <ines_mourato_98@hotmail.com>

Sent: 09 April 2020 12:14

To: Richard Parkinson <richard.parkinson@orinst.ox.ac.uk>

Subject: RE: Ancient Egyptian exhibition

Dear Richard,

I understand your busy schedule and I hope that your research project is going well.

If it is not too much to ask, yes I would love to have the poem audio in the online exhibition, it seems fitted in the theme. I would probably shorten up the audio for only the part that recites the poem and add a description next to it as an explanation. It would be good to have the audio in any form sent to me so I could edit it and add it to the online exhibition. All of this, of course, if the actress accepts the request.

Hope to hear from you soon, and thank you for your time!

Best wishes,
Inês

De: Richard Parkinson <richard.parkinson@orinst.ox.ac.uk>

Enviado: 9 de abril de 2020 10:18

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Assunto: Re: Ancient Egyptian exhibition

Dear Inês Mourato,

Thank you for your email. It sounds a great project, but I am currently on research leave, so I'm afraid I can't offer to contribute in any major way. However, I wonder if I could recommend to you a lyrical song to the goddess Hathor that features in the famous Tale of Sinuhe, a ritual in which the goddess offers her necklaces to the king as a blessing of health and stability? The translation is available

here [#https://global.oup.com/academic/product/the-tale-of-sinuhe-9780199555628?cc=gb&lang=en](https://global.oup.com/academic/product/the-tale-of-sinuhe-9780199555628?cc=gb&lang=en)

and a recital of the poem is <http://podcasts.ox.ac.uk/life-sinuhe> (the lyric starts at c. 36:00). If you'd like to include the audio, I can contact the actress and get her permission for you to do so.

I hope that this is of some help.

With all best wishes for the project,

Richard P.

Sent: 08 April 2020 10:59
To: Richard Parkinson <richard.parkinson@orinst.ox.ac.uk>
Subject: Ancient Egyptian exhibition

Dear Richard,

I understand you might be busy in times like this, but I hope you and your family are keeping all well and that you will have a spare time to read through this email.

My name is Inês Mourato, I am a Masters student at the University of Kent, in Canterbury, where I'm graduating in the Curating and History of Art course. For our final project me and my colleagues are organising an exhibition on the Goddess Isis and her influence in Contemporary Feminist art. For a better understanding of this concept, I will include the exhibition rationale by the end of this email.

The reason why I am emailing you, you might be wondering, is because one of the selected artists, Crisia Constantine, is presenting a poetry sculptural piece for this exhibition.

This exhibition will be online due to the Covid19. It is a shame that we won't be able to produce a physical exhibition, however, it allows us to include more information on it that we couldn't previously.

I have read about you and how you are specialised in Ancient Egyptian poetry. Therefore, I would love your collaboration in this project. My initial idea was for you to perhaps supply a written piece of yours talking about the subject. Or we could just include your favourite piece of poetry you have found that would meet the exhibition requirements and a talk about it, or simply just an interview between you and me.

I understand if you might not be interested, however it would be amazing to feature you in this online exhibition.

I wish you the best and I hope to hear from you soon!

Exhibition Rationale

Once upon a time, and Now! Is an exhibition that aims the exhibition of contemporary art pieces that are influenced by the feminist ideals implemented in the Ancient Egypt by the Goddess Isis. Collecting worldwide artworks, the selected artists must present a creative and innovative thinking on feminism and its different approaches in art, enforcing the empowerment of the female representation through art history until now.

Isis was one of the most powerful goddesses worship in many cultures. Considered as "the earth-mother" (Tyldesley, 2011) her Egyptian symbolism was connected with the throne, symbol of power, protection and leadership; and motherhood, the mother of Horus. Furthermore, she later absorbs the attributes of Hathor, Mut, Maat and Nut, that gave her other qualities, such as the connection with love and beauty, magic, the after-life, the sea and sky, sun and earth and the animals vulture and cow.

The starting point of this exhibition consisted in the collaboration with the Beaney House of Art and Knowledge Museum, in Canterbury, that kindly loaned small Ancient Egyptian statues and sculptures of Isis or of related themes.

My initial artist research consisted in a wide range of feminist artists in which Nancy Spero, Mary Beth Edelson, Yael Bartana and Judy Chicago formed the base of my project study. All of these influential female artists presented references to the importance of the female power in our culture and equality between genders. The work of these artists alludes other important female names in art history and how there has always been important and influential women throughout times, yet not noticed because of society stereotypes, in works such as *Dinner Party*, *The Goddess Nut II*, *Some Living American Artists*, and *What if women ruled the world* the allusion.

Furthermore, in the Ancient Egyptian mythology Goddesses were known for their immense power and protecting characteristics "million gods" (Hart, 1986).

List of included artists:

Nancy Spero
Mary Kelly
Ana Maria Pacheco
Almagul Menlibayeva
Nicole Wassall
Crisia Constantine
David Deweerdt
Alaa Award
Silvia Pacheco
Bin Zhao
Lu Han
Bin Luo
Xiaoni Chen

Best wishes,
Inês

Catalogue images





Nancy Spero
Mary Kelly
Ana Maria Pacheco
James Putnam
Nicole Wassall
Almagul Menlib
Crisia Constanti
Silvia Paci
Bin Zhao
Alaa Awad
David Deweerdt
Bin Luo
Lu Han
Nooji Studio
Clausia Niarni

Once upon a time, and Now!

Egyptian mythology from a
modern feminist perspective

School of Arts,
University of Kent

1 JUNE

Curated by: Diletta D'Antoni, Inês
Mourato and Junwei Chen

Correspondance with James Putnam

De: Apple <putnam@jamesputnam.org.uk>

Enviado: 24 de abril de 2020 21:02

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Assunto: Re: Exhibition

Hi Inês,

Glad you all found the session helpful.

Yes happy to include one of my paintings in the exhibition.

There is a link to a site with some if you click on a link in my website at the end of the biography section - otherwise its <<https://jamesputnampainting-blog.tumblr.com/>>

You need to click on 'accept' conditions in order to view the 3 pages of images.

Here's 3 images that might be good to use one but you're welcome to choose which ever one you think most appropriate.

Best,

James

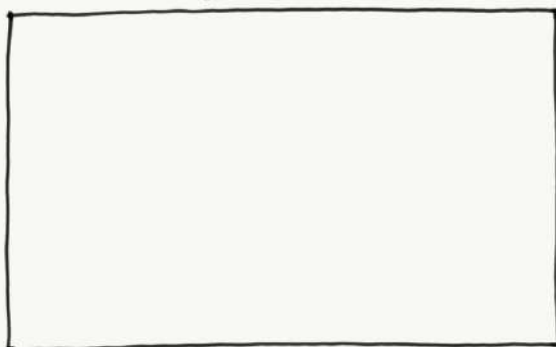
Sketch of the online exhibition

ONCE UPON A TIME, AND NOW!

- (introduction)
- (catalogue)
- (contributors)
- (3D Gallery)
- (more)

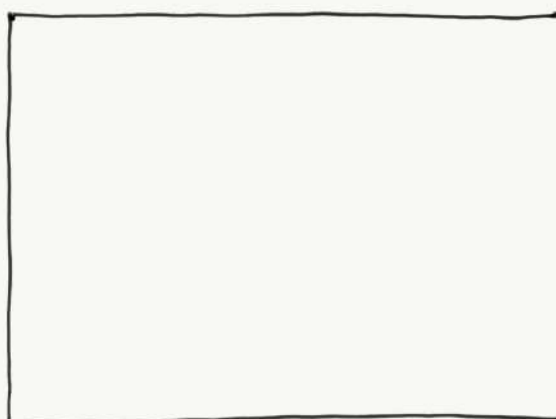
These dashes
will be linked to another
page

DANCE, Nancy Spero



- (info)
- (artist bio)
- (catalogue entry)
- (more)

EQUALITY, Nicole Wassall



- (info)
- (artist bio)
- (catalogue entry)
- (more)

Self-Identify poster

OPEN CALL

Self-identify

Virtual Exhibition

DAEDLINE : 19 JUNE
JUNE - JULY 2020

CURATED BY ELENA PORTIUS
& INÊS MOURATO

SELF-IDENTIFY is a print-based exhibition with a total of twenty artists. We propose a collection of contemporary works that critically explore ethnicity and sexuality through an autobiographical view.

The virtual outcome of this project is in response to the Covid 19. A pandemic that has led to uncertain times that have contributed to self-reflection and understanding.

Through a collective debate towards equality this exhibition will include a diverse range of artworks that express a uniqueness of the self.

The artists will be asked to send two equal prints in the exchange of a zine catalogue of the exhibition and one print from another artist. The maximum size allowed will be A4 (so it's easy to transport). Each artist will have to send their two prints to the curators: Elena Portius or Inês Mourato. The address will be provided after the selection of works.

**Let's get
talking,
Let's get
Printing**

To apply

Please submit a maximum of three prints per artist. Maximum size of A4. The work needs to be print based and it can include mixed media. To each artwork, present a descriptive memory of 500 words maximum and your profile information (full name, date of birth, address, email and phone contact).

Proposals & Questions:

Portius.art@gmx.com

ines_mourato_98@hotmail.com

Lets get talking, lets get Printing

SELF-IDENTIFY
DEADLINE: 19 JUNE

Elena Portius
Inês Mourato

OPEN CALL
virtual exhibition

Correspondance with Joyce Tyldesley

Re: Exhibition Review - Ancient Egypt

Joyce Tyldesley <Joyce.Tyldesley@manchester.ac.uk>

seg, 20/07/2020 12:03

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Cc: diletadantoni@gmail.com <diletadantoni@gmail.com>

Dear Ines and Diletta,

Thank you both for emailing me, and sending the link to your exhibition and catalogue. I am sorry that I have been so slow replying to you both; things has been a little mad at the University at the moment and I am very late with all my emails.

I did enjoy looking at your exhibition. It is such a shame that it cannot be viewed in its proper gallery, but you have done an excellent job of making it accessible to an online audience. Isis is such an important figure - she has been relevant for over 5,000 years, and is still relevant today. I was impressed by your knowledge of ancient Egypt, and by the range of your artists.

Are you happy for me to share the exhibition link with my students? I teach an Art and Artists module as part of my MA programme, and one of the things that we do is to consider creating an art display. I would love them to see yours.

Best wishes,
Joyce

Correspondance with Ruth Millington**Re: Exhibition review**

Ruth Millington <millington.rka@gmail.com>

sex, 05/06/2020 09:09

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Dear Inês,

Thanks so much for reaching out and I LOVE your exhibition! I think the shared narratives between ancient Egypt and modern art are fascinating, esp from a feminist perspective. Kudos to you for pulling this together. It's wonderful to see such an original idea and I can totally see this sort of show at the British Museum. We need more of these sort of art shows!! I will spend some more time with the show this weekend, today is my 'writing day' :)

And I will also share with my followers as I know they will appreciate it.

Congratulations, and so great to see a unique voice shining through.

Rx

Correspondance with Sarah Maples

Re: A good stumble!

Sarah Maple <info@sarahmaple.com>

qui, 11/06/2020 20:29

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Hi Ines

Genius is a very interesting topic, especially as when you think of genius, a woman rarely comes to mind. It is usually the great man! So yes definitely do let me know if you makes plans for this! And I couldn't agree more - we know we can't get away with anything substandard like the men do. We have to be a lot more considered, we have to have an answer for everything we do. With the men, intellect is assumed. I always remember someone said to Lee Krasner that she was so good that she 'painted like a man'.

Sorry to be brief! I am very tired of screens at the moment I am going a bit bonkers x

On 6 Jun 2020, at 18:39, Inês Mourato <ines_mourato_98@hotmail.com> wrote:

Hi!!

You can find a piece of text from Elizabeth Cowie on the exhibition website here right at the bottom: <https://www.onceuponatimeandnow.com/catalogue-entries-interviews-and-more> You can even download it.

And this is Nicole's website: <https://wassallcom.wordpress.com>

And of course! I cannot wait until they come out soon! Please keep me updated with all your art!

Indeed, I fell like women know how to express what they want to express much better. Maybe because we feel the need to be heard and be accepted as somebody. That also takes me to think that that might be the reason why women's work usually have a much bigger process of thinking than from the work of a male artist. I noticed that in the exhibition I just made. It feels like for a woman to be known in the artist world, she needs to be so much better at so many levels than a man would ever have to. In the book *Gender and Genius* by Christine Battersby, she explains that men would consider 'genius' the somebody that had female characteristics, but that it was not a woman. The genius person was sensible, emotional, expressive, impulsive, etc (the traditional "ideals" of women). However, women were never capable of such achievement!

Interesting point? Let me know.

At the moment I have a lot of ideas in my head that I want to conclude. I have just finished a painting. I will send you the picture here. It has main influence from that book I just mentioned and from the poem *In Dispraise of the Moon* by Mary Elizabeth Coleridge. This poem explains that women have been the moon, the shade of the sun (men). In my painting I portrayed women as both! Because we are both. There's lots more to the painting. I can give you more information if you are interested!

The second thing I'm working on is a casual printmaking exhibition. The idea is every artist gives two equal prints of theirs in the exchange of a print from another participant artist and a zine catalogue. Me and my colleague have prepared an open call for it. I know you have prints

and they are amazing. I don't know if you will be interested in just giving away two of them for "free". Technically you get something back. Is just not money... The open call is here: <https://www.instagram.com/p/CBECjkMF5Q/>

And finally, my last thing and the thing I wanted to ask you personally is that I am thinking on curating an exhibition with women only. I have a few names in mind and yours is one of them. Hence why I contacted you in the first place. I really like your work and I think it would be fun to feature amazing women. I don't have a clear idea in mind, but I was thinking in doing something about the word 'genius'.

Dissensus is a word that defines the voice of change, or the difference of opinion. It is mainly related to politics and to art and how they are connected. I wrote this last year an essay for university and the title was: *Dissensus towards genius*. That could perhaps be the theme. I'm still debating.

I'm sorry for the long email, but let me know what you think about all of this. I know it seems like a lot! But I'm pretty sure that artists are always thinking about something else to do!

Best wishes
Inês

De: Sarah Maple <info@sarahmaple.com>

Enviado: 6 de junho de 2020 17:51

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Assunto: Re: A good stumble!

Hi Ines

I haven't heard of Elizabeth Cowie, I'll check her out. I didn't know Nicole either, I just looked her up and can see I am only touching the surface, there's some really interesting work there. I can't seem to find a website but I'll keep digging.

Unfortunately I am only funny in art and quite boring in person. Haha! I am actually making some new sitcom type films - everything got delayed because of lockdown but I will let you know when they are released if you are interested!

And yes I love Women's work and promoting the brilliance of women wherever I can. Especially in current times, it seems women have a lot more to say. Mind you they always did but weren't listened to!

What are you working on at the moment?

Best,
Sarah

On 5 Jun 2020, at 14:29, Inês Mourato <ines_mourato_98@hotmail.com> wrote:

Hi Sarah,

That is good that I got the point!

And yes, I love to meet inspiring women and mainly work with them. Artists mainly, yet I also find writers very interesting since they always have so much to talk about some topics.

In this recent exhibition I got to talk to Elizabeth Cowie, for example. She is an amazing writer. Beyond intelligent.

Nicole Wassall, as well, has shown me the amazing side of being a female artist. She's a perfectionist and everything she does art wise, or not, is just amazing!

I find good women's work very inspiring! In a sense it is representing every other women as well. Is amazing.

Your work is the definition of what I would love to stumble across an exhibition. I can even tell by the pieces that you might be a funny person to be around!

So yes, if that answers your question, I'm mainly interested in discovering the history and stories of women. Mainly because they have been unseen throughout the years.

What is your opinion on it?

Best,
Inês

De: Sarah Maple <info@sarahmaple.com>

Enviado: 5 de junho de 2020 13:54

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Assunto: Re: A good stumble!

Hi Ines

What a lovely email to receive and fascinating work, thank you so much for sending it to me. Haha yes the idea is to laugh so that's good. I find it so important and seem to have a compulsion to make a joke about serious things!

Are you mainly interested in women artists?

Sarah

On 4 Jun 2020, at 20:55, Inês Mourato <ines_mourato_98@hotmail.com> wrote:

Dear Sarah,

My name is Inês Mourato and I do art and also curate exhibitions. I have just stumbled into your Instagram and it was, to my surprise, a good laugh. Apologies if that's not what you expect from the viewer, however, I believe that your work presents intentional sense of humor. I have always focused mainly on feminism topics. My last curated exhibition was 'Once upon a time, and Now!' Which if you have time to check is here: <https://www.onceuponatimeandnow.com/once-upon-a-time-and-now>

I wrote a catalogue entry to the works of Nancy Spero, Mary Kelly and Nicole Wassall (Including others). All very intriguing and interesting women. The virtual catalogue is here. If you like the aesthetics, it was designed by me. If you don't, just forgot that I mentioned it! <https://www.onceuponatimeandnow.com/3d-flip-book/catalogue>

If you are wondering what's the end of this email, to be honest I don't really know it either. I guess I just would like to work with you at some point! Please let me know if you would be interested in participating in an exhibition of some sort.

I know for sure Nicole Wassall would be interested as well!

Perhaps an exhibition of women only!

I hope to hear from you soon! My personal email is: ines_mourato_98@hotmail.com and my phone number +44 7802457187.

Please contact me in either of those if you want to know a little bit more about me and my interest in your work!

Best wishes,
Inês

Glass Tank feedback**Re: Exhibition Proposal**

TDE Glasstank <glasstank@brookes.ac.uk>

qua, 12/08/2020 15:06

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Dear Inês,

I hope you are well.

Thank you for your interest in exhibiting at the Glass Tank gallery, and for your submission of a high quality proposal.

After longlisting and shortlisting, unfortunately on this occasion your proposal has not been selected for the 2020/21 programme.

We received a large number of high quality proposals from really strong candidates this year, and only had extremely limited spaces after scheduling our annual internal shows.

We hope this does not discourage you and encourage you to submit again for next year's call out.

We wish you all the best for the future.

Many thanks,

--

Glass Tank

Interview with Alaa Awad

Please find the live interview in this link:

<https://www.instagram.com/p/CDbw8cwIPOI/>

Interview with Nicole Wassall

Please find the live interview in this link:

<https://www.instagram.com/p/CD6ryc5IUm-/>

UCA response for the job

Jo Richmond <Jo.Richmond@uca.ac.uk>

seg, 17/08/2020 18:40

Para: ines_mourato_98@hotmail.com <ines_mourato_98@hotmail.com>

Cc: Angela Gallagher-Brett <Angela.Gallagher-Brett@uca.ac.uk>; Neville Kemp <NGKemp@uca.ac.uk>

Dear Ines,

I am pleased to inform you that you have been successful in your application for the 'Galleries, Research and Education' role as part of the UCA Graduate Professional Development Programme. We're really looking forward to having you in post!

Georgina and Amy also provided some feedback that they wished to share with you:

"We were very impressed with Ines' interview and feel that Ines is a perfect candidate for the Galleries and Research Graduate Placement. Your placement will be running on Wednesday and Thursday from 2nd - 17th September. If these days of the week aren't possible, however, it is flexible. We will share a schedule next week. We're looking forward to working with Ines."

Next steps

Please do keep a close eye on your emails as we (including the HR team) will need to be in touch with some necessary documents for your earliest completion so that we are able to get underway with preparations your role.

In order to further prepare for and support you working remotely in this position, please could you get in touch by email reply to let me know:

- How remote working might work for you - it would be helpful to understand what your remote working environment might be like
- If you have any questions about remote working

If you have any additional questions or concerns in the meantime please do not hesitate to get in touch with me direct by email reply - I'll be pleased to help.

Congratulations on your successful application and we look forward to having you on the programme in September.

Best wishes

Jo

Joanna Richmond

Student Retention and Attainment Coordinator

Correspondance with Nicole Wassall

Re: exhibition

Nicole Wassall <nicole.wassall.nw@gmail.com>

seg, 20/04/2020 12:26

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Hello!! Hello! Beautiful fellow feminist!

I have noted your deadline of 24th and wanted to get text to you early enough to take stress out - hopefully it's worked!

In the text, I've touched on a couple of issues within the feminist debate and tied in the value of connecting ancient to contemporary in that context. I have also briefly discussed the pieces in a more personal way to give it a 'my experience as a woman in the world' feel, so theory and reality can touch. In that way I've also suggested thoughts and answers to the two pieces as you suggested. I hope it's what you're after xx

PS It has also made me think there is something interesting in the way women are better at unpicking the subtleties in emotion, highlighting both the risk of us becoming more masculine so that we are allowed into the conversation, and the risk of falling into the trap of turning art into craft and only making work about 'women issues' - which could push us further down the path of 'other'.. and playing into this, the need to consider how we write. Are the traditional ways of writing about art too masculine? Do we need to reinvent and improve how art is discussed? I am not convinced that the way men have shaped artistic discourse is appropriate given the nature of art. . It misses the thoughts between the words and the subtleties of emotion.. But this is for a different discussion.. (ha ha!)

----- text -----

Nature and Nurture caught a glimpse of themselves in the mirror and adjusted their hair and makeup. Their characters were not as straightforward as they'd been described. They were dressed for a night on the town, adorned with fashionable enhancements, not exactly misrepresentations of their true selves, but not entirely representational either. Here the impact of fashion, in its broadest sense, can be unpicked in the context of history to explore social and cultural illusions relevant to feminist debate.

What I am alluding to is the implicit understandings of nature and nurture as problematic, because socially constructed assumptions are mistaken for truths. So, by looking at things from a cross cultural and multi-time coded perspective confined mindsets can be opened up.

In this context art is useful as its value is social and cultural (beyond market terms), yet it is inter-discursive, formative and

agenda setting or at least self-exposing. Therefore it becomes relevant for a female artist to ask, 'Can I just make art, like a man can just make art?'

Context does not leave us alone; we are still the 'other'. So, I call a metronome 'Equality' and gild it with 24carat gold. My reflection stands witness as I wind the key on the side. Its shape sits comfortably with ancient pyramids and artefacts and yet its simple lines and conceptual undertones are relevant today and I ask, 'Aren't we there yet?' The answer is of course 'No' and the piece, through sound and movement, swings between past and future. Neither the question nor the answer is that simple, or that complicated.

'And somehow we're meant to be perfect..' stands alone as an art object of three golden mirrors with a gap for a fourth, and yet it is also process art. The process takes the act of learning the ancient technique of water gilding and compares it to the process of learning to become, or trying to become, perfect at life. To start with I researched many (often contradictory) methods for mastering the technique, in the end I found my own way. I then realised as I improved in one area, weaknesses in others became more apparent. However, in working on the third board, I came across an unexpected dynamic, the base layer of gesso started to bubble when I was applying the bole (the soft clay you apply before you add the gold). I had no idea what I was doing wrong.

After a flurry of research and calls with master gilders I understood that the problem was fairly common. The bubbles were in the gesso on the boards, there is no technique to get around this and it was not my fault – I had not applied the gesso. The process took over and I made the best of it. Looking at the boards now, the third is my favourite. The gilding is indeed better than the other two boards and the imperfect surface created by the bubbles is the most interesting. The bubbles rose to the surface opening the unexpected depth of the piece, an insight into life and the feminine journey.

Geri Obler's response to the catalogue and exhibition**Wonderful news**

Geri Obler <oblerart@aol.com>

sáb, 08/08/2020 20:23

Para: Inês Mourato <ines_mourato_98@hotmail.com>

Dear Ines,

It was very exciting when the package finally arrived. The cover is amazing and I'm pleased you were able to get the Nancy Spero print from me.

Once upon a time and now is a creative and informative document. You, along with Diletta and Junwei went to great lengths to put the work together. I can only imagine the amount of time and effort spent on your extraordinary project including the virtual exhibition.

The information and illustrations are truly amazing and professional. The comparisons between then and now are extremely insightful.

Thank you so much for including me in the credits. Please keep in touch.

My very best,
Geri

FREELANCE ARTIST
AND CURATOR

Phone +44 (0) 7 802 457 187
Email ines_mourato_98@hotmail.com
Address 107 Station Road West, Canterbury, CT2 8SE
Website <https://imouratoart.co.uk>

M O U R A T O I N Ê S

PROFILE

Ascending artist and curator. Recently graduated from MA Curating and History of Art. Strong knowledge and big passion in the subject of arts. Great capacity to organise, create and communicate ideas and projects. Efficient worker and quick adaptation to any subject, area or job. Experience in coaching and leading on the workplace. Skilled in teaching art to children. Creative and full of initiative, open to learn new things. Fluent in Portuguese and English.

EDUCATION

MA Curating and History of Art

University of Kent, 2019 - current

BA Fine Art

University for the Creative Arts, 2016 - 2019

A-levels : History of Art, Portuguese, Descriptive Geometry

Santa Maria do Olival Secondary School, 2013 - 2016

WORK EXPERIENCE

UCA Graduate Professional Development Programme: Galleries, Research and Teaching (Canterbury)

Studio 3 Gallery Assistante (Canterbury)

Freelance artist at Future Foundry (Dover)

Volunteer at the Canterbury Festival (Canterbury)

Freelance Drawer at the Bons Sons Festival (Portugal)

Kitch waiting staff (Canterbury)

Commis Chef Café Rouge (Canterbury)

Crew Trainer McDonalds (Canterbury)

CURATED SHOWS

2020 – Self.identify

2020 – Once upon a time, and Now!

2018 – Inês Mourato & Elena Pereló

FREELANCE ARTIST AND CURATOR

INTERESTS

History of Art
Project management
Curating
Feminism
Painting and Printmaking
Photography
Adobe Photoshop
Adobe InDesign
Teaching art
Media management

PARTICIPATED IN

2020 – Virtual Print Fair
2019 – Waste to Wealth event
at Turner Contemporary
2019 – Talk with Alex Noble
2019 – UCA Fine Art Auction
2018 – Student Makers Market

GROUP EXHIBITIONS

2020 – Out of Isolation (Herbert Read Gallery, Canterbury)
2020 – Intimists 7 – From Earth to Sky (La Fenice Art Gallery)
2020 – Wall without walls (a with space, online exhibition)
2020 – Together (SKT Gallery, online show)
2019 – Derek's Room (Studio 3 Gallery, Canterbury)
2019 – Corner to Corner (Graduate Show, UCA, Canterbury)
2018 – Inês Mourato & Elena Pereló (Bay Art Gallery, Herne Bay)

ABILITIES & SKILLS

Interested in History of Art and its importance to Fine Art studies
- have been invited to give a talk to college students about this subject

Great ability in drawing, painting and printmaking - successfully maintaining an artistic instagram page (@imourato_art)

Produced two exhibition catalogues from scratch in InDesign

Interviewed various contemporary artists in an exhibition context

Negotiated artwork loans with museums, galleries and collectors

Proposed exhibitions to museums and gallery spaces

Designed posters and managed media marketing (@self.identify and @onceuponatime_andnow)

Comfortable with Adobe InDesign and Adobe Photoshop

Great teaching and leadership skills

- Trained multiple new starters at a restaurant
- Was the area leader multiple times
- Independently organised art classes with children

Took initiative to start the project *Self-identify*