



100x MADONNA

7–17 September 2016

The Crypt Gallery, St Pancras Church

100 artistic perspectives on the icon of the Mother of Christ

An interdisciplinary exhibition based on a concept by Jennifer Bush,
curated by Katja Rosenberg.

The exhibition will be accompanied by workshops and events.
Please consult the webpage at www.artcatcher.co.uk for details.

This document presents all artists and works
in alphabetical order by surname.

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artcatcher.co.uk
stpancraschurch.org

Moich Abrahams
London, UK
moichabrahams.co.uk

Madonna

Collage and acrylic on canvas
75.5x52cm
£750

The collaged image, drawn from an early Victorian anonymous poster portrays an unknown individual 'praying' in a way conventional to her days.

The background marks and dribbles of my collage piece invite further enquiry: They hint at the childlike naivety through which we have to receive spiritual myths in order for them to become our religion and worldview. They also pay homage to modern artists such as Edwin Parker "Cy" Twombly, Helen Frankenthaler or Jackson Pollock, all of who release this innocence into the realm of the secular without attaching it to a belief or purpose other than art itself.

My work is pre-eminently intuitive; central to my process is the art of letting go.



Steff Adams
Cologne, Germany
steffadams.de

Maria International

Papier maché
120x50x80cm
£625

The sculpture "Maria International" emerged from the statue of the Madonna. This Maria is earthly: A confident, independent, cosmopolitan young woman.

Maria is made of paper and her skin from international newspapers. She speaks many languages such as Turkish, Spanish, Chinese, English, German, Italian, French and Arabic. Understands herself as Mrs. International.

Humbly awaiting for the fulfilment of her destiny.



Martin Adams
London, UK
stolen-image.co.uk

Mantis (Gottesanbeterin)

Asked about my Praying Mantis Adams said, "pray, if the prayers you pray prey on you, but pray the prayers for prey if prey is preying on you, for preyers praying, preyers pray falling prey will pray be upon you, and what, pray, would be the purpose of that prey?", he then went back to eating his mushrooms.

On loan from Crowhurst Sculpture Garden, with the kind permission of Valerie Grove and Neil Patrick.



Nitin Kumar Amin
London, UK
nickyamin@btinternet.com

Madonna series #1

Fine Art Analogue Photography, signed on reverse. Edition of 4
41x31cm
£375

I have featured myself in this piece, using self timer and a remote control.

The starting point for this piece was a general search on Google. This resulted in a series of three self portraits, using performance and designing three sets of wardrobe, hair pieces, make up and designing millinery with sets and background created in my studio.

Using analogue photography is hit and miss, I experimented with 35mm films from Fuji and Kodak to get the right colours and effects needed in this project to reflect a conglomeration of all the emotional experiences while meeting Madonna on the world wide web.



Liz Bestic
London, UK
thesurgerycat.com

Heartbreak

Mixed media
38x48cm
NFS

Like many women who were brought up Catholic I have an uneasy relationship with the Madonna. We were taught that she was saintly, pure and the embodiment of an “ideal woman”.

In fact she was poor, a refugee and an unmarried mother. She also lost her only son and knew that kind of heartbreak. So I see huge parallels between the “paragon of virtue” and mothers who have lost their sons to the perilous journey across the Mediterranean seeking a better life.

My Madonna is grief stricken, not knowing whether her son is alive or dead and looking for answers she may never have.



Brigitte Boldly
London, UK
brigitteboldy.com

I am Madonna / Forget me not

Digital photographic print
29x38cm
£125 framed, £95 unframed

This piece was made following the death of an 8year old child bride on her wedding night in 2013 in Yemen. It is estimated that by the end of this decade 10,000,000 million girls will become child brides equivalent to one every fifteen seconds. These girls are often traded against family debts or exchange for livestock.

Why have these children become the modern equivalent of the “forbidden fruit”? banished to a life of misery and slavery? Should the iconic pictures of “Madonna” be replaced by images of Young Brides for the 21st century?



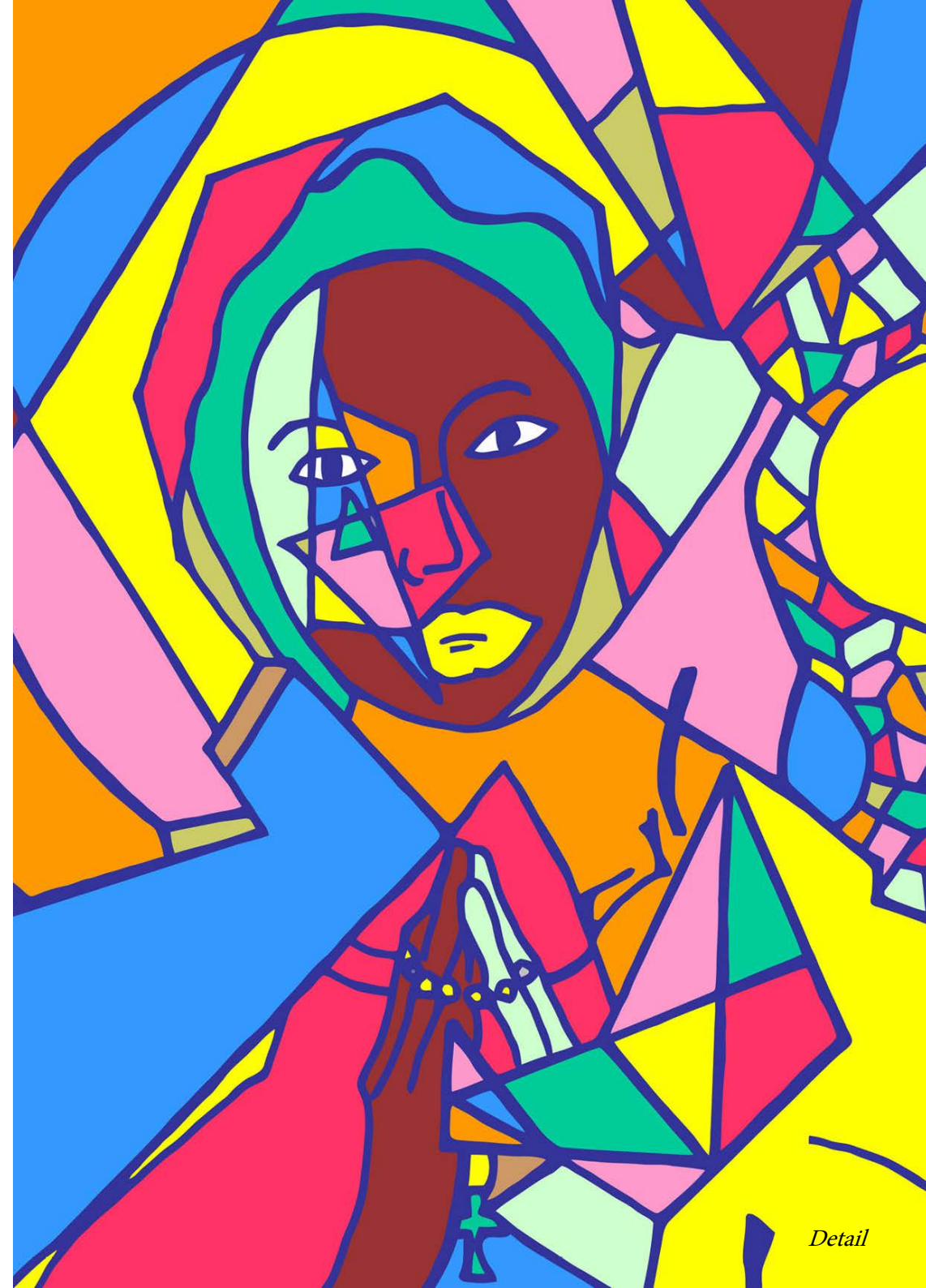
Ree Braithwaite
London, UK
ree_info@yahoo.co.uk

Composition of Exquisite

Giclee print, edition of 12
30x30cm
£75 framed

I am inspired by mosaic patterns and colours from Rio de Janeiro.

I wanted this print to reflect their vibrancy, creating a contemporary Madonna. When a woman is seen by men and women as righteous it can be very powerful. I have created an abstract, contemporary digital art piece while thinking how women see themselves as righteous in a modern world relating to their own values and perception of righteousness.



Judy Breen
London, UK
judybreen.com

Mary's Tears (Triptych)

Oil, Wax and Thread on Linen
60x45cm and 2x 20x20cm
£450 unframed

*Drowning in a sea of tears
In grief so deep and wild
Is Mary, Mother of Jesus
And Every Mother who's lost a child*



Detail

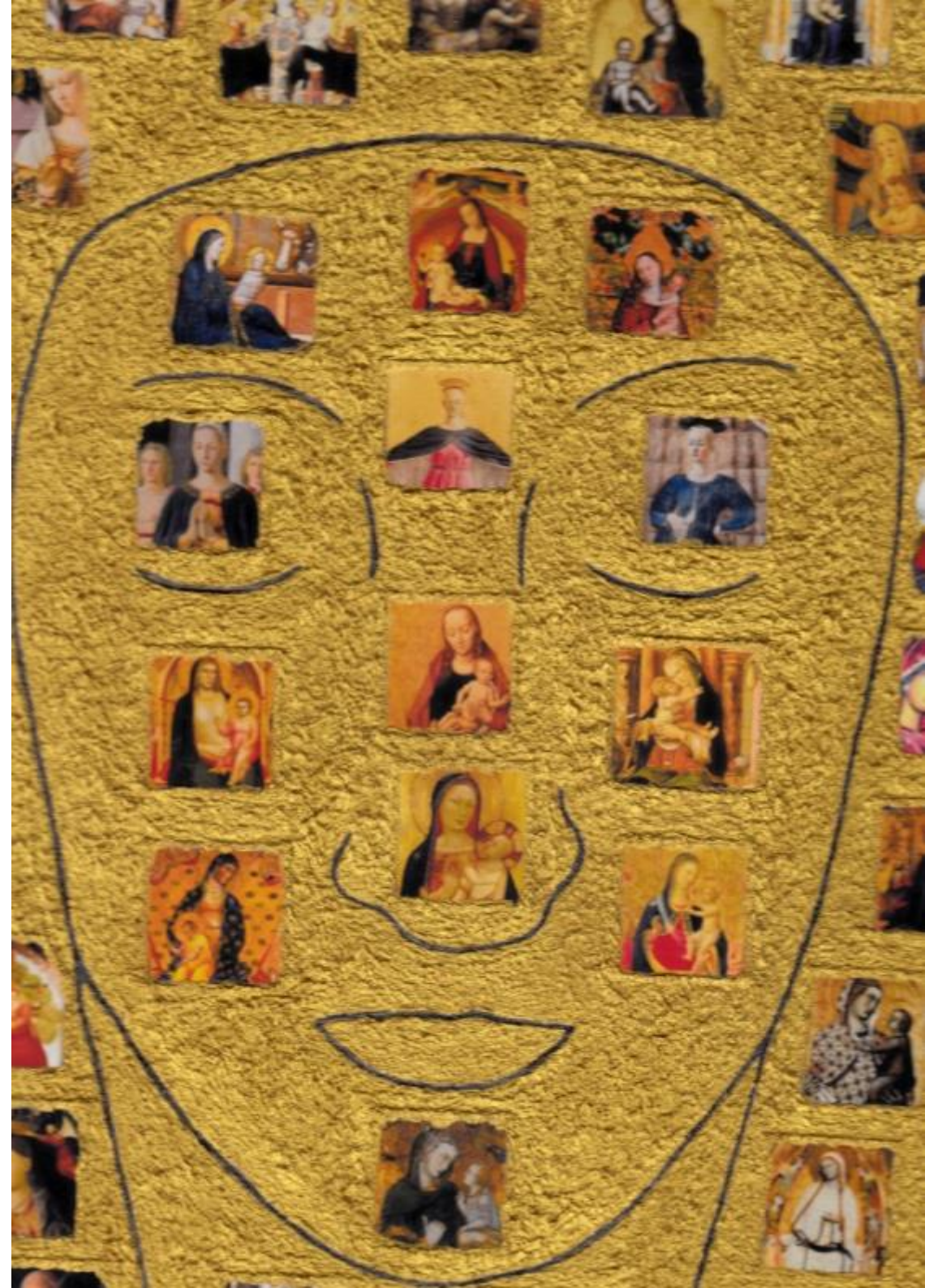
Jennifer Bush
London, UK
jennybushartist.co.uk

100 Madonnas

Acrylic on gesso canvas, pen and printed Hahnemühle archival paper
41x41cm
£550

Each of us at some stage in our lives will come across images of the Madonna because they are embedded into global history.

I have taken 100 images of the Madonna from art books and cards that I have in my possession and embedded them onto canvas. I have chosen images from the early religions to the mother and child all of which have embodied the spirit of the Madonna for different cultural groups over the centuries.



Amy Byrne
London, UK
amyn_byrne@hotmail.co.uk

Paradise is at the Feet of the Mothers

Photographs on mirror
50x80cm
POA

Using a mirror and a series of photographs that I took in God's Own Junkyard, a kaleidoscopic warehouse of neon signage situated in East London, I created a collage portraying Madonna amid a myriad of serrated neon images, questioning the fragile line separating sin and innocence.

Through the use of the mirror, I wanted to reflect the fragility of women in today's modern society with reference to both religion and the male gaze.



Detail

Ursula Chaoul
Stuttgart, Germany
ursula.misia@web.de

The Broken Hearted

Wax, paper print, gold leaf
15x20x4cm
NFS

The central element of this artwork is a detail of a religious mosaic. The picture – taken in the Church of the Holy Sepulchre in Jerusalem – shows Mary embracing the dead body of Christ, with mourning women behind her. Like Jesus himself his mother Mary, the so-called Madonna, became a symbol of loving devotion.



Marta Claret
Cambrils, Spain
martaclaret.blogspot.com

Lacrimosa

Clay, oxides, glaze, acrylics and epoxy resin
32x22x20cm
£333*

My Madonna represents the Virgin as I see her. As a child I went to a Catholic school where the books I read, the images I saw and the tales I heard left me seeing the Virgin as a very sad and suffering woman.

From the moment she got pregnant immaculately, until the death of her son, her whole life seems to me to contain all the pain of this last moment. For that reason and because most of my pieces are plant containers, the cross shaped cactus is part of the piece.

* I think this number (trinum in latin) has a strong connection with the Virgin. She became pregnant because the grace of one of the consubstantial persons of the Holy Trinity, 33 were the age of her son when he was killed, he died at three o'clock... In that sense, I have made 33 small Lacrimosas to be sold in the gallery shop for the price of 33 pounds each one.



Bernie Clarkson
London, UK

saatchiart.com/account/profile/153101

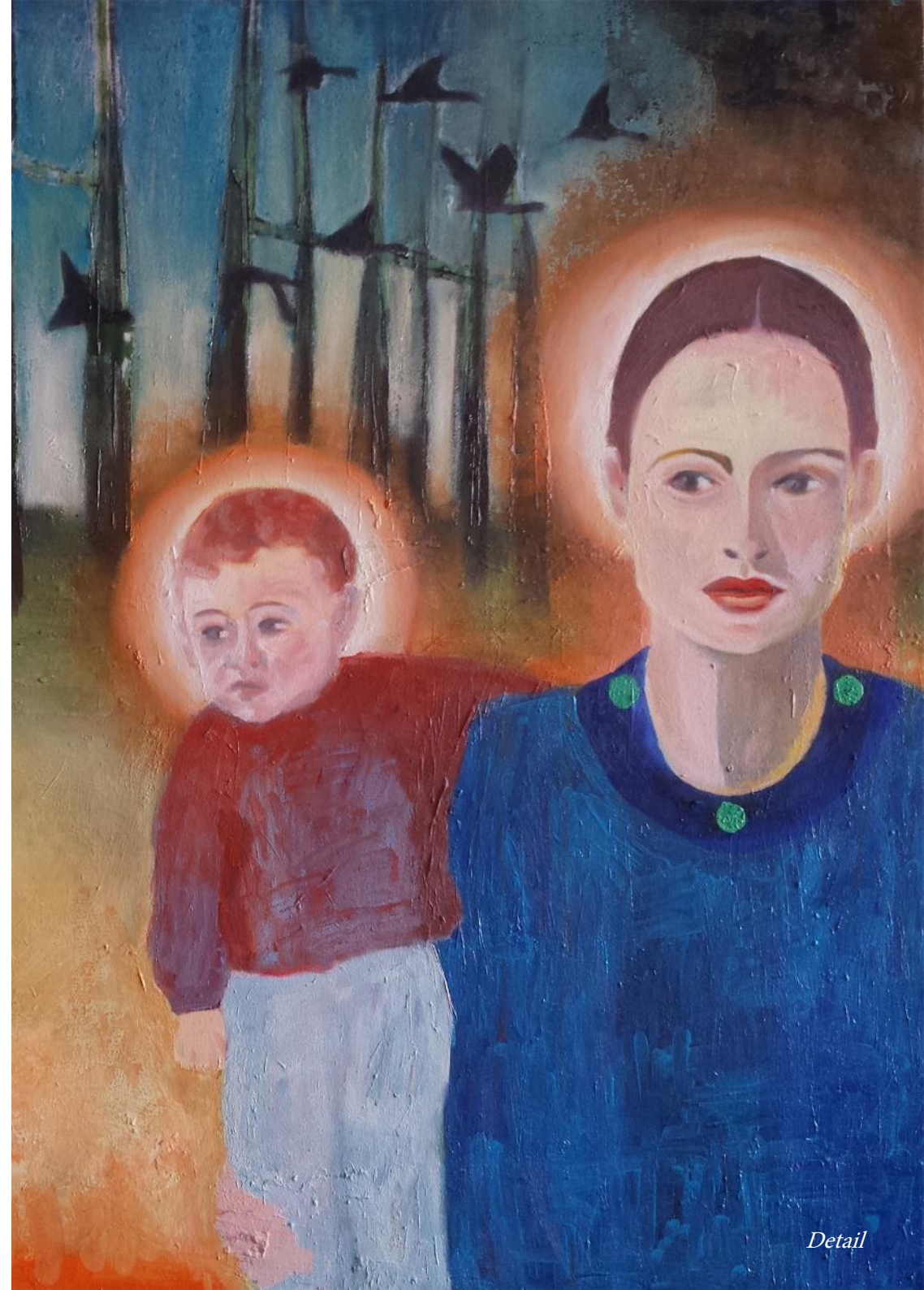
Madonna with Pylons and Poppies

Oil on hand stretched canvas
100x80x4cm
£1250

This painting began life as an image of a young mother and child which I painted a year ago standing at the edge of a field.

The figures are placed in front of a line of imposing electricity pylons and a flock of barnacle geese fly across the empty landscape between them. A small corner of the field is filled with an image of blurred poppies which the mother and child look at from the corner of their eyes.

As the painting developed the gentle notion of a Madonna and child glimpsing their future took shape and while the visual metaphors inside the painting evoke a great sadness, the rich jewel-like colours echo the pleasure of stained glass and religious painting.



Detail

Ken Cox
London, UK
kencox.co.uk

Lady Madonna

Mixed media
51x92cm
£850

This artwork came out of a series of guitar assemblages made from found materials. These embodied the iconic nature of the instrument, its versatility, characteristics and sonic qualities re-imagined in visual form as if glimpsed briefly and rendered as fetish object.

This piece is however conceptually the opposite, being a real guitar that is disassembled and reconstructed as portable shrine.



Margot Cox
London, UK

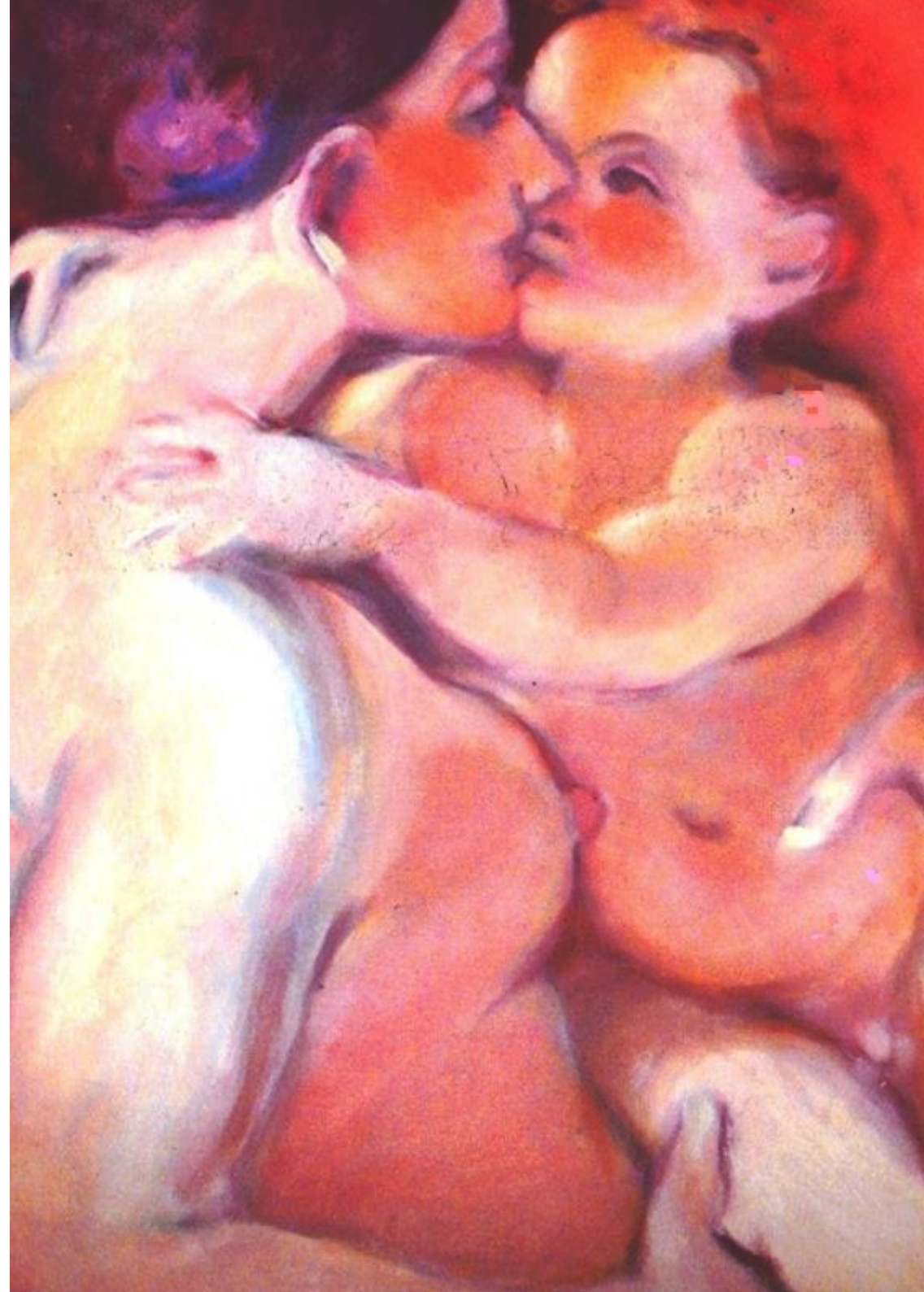
putneyartists.org/margotcox.html

In the Pink

Acrylic
61x71cm
£600

This pastiche is from a painting in the Dulwich Picture Gallery.

By Giovanni Batista Paggi 1554-1627, it has been updated to show a Madonna of today. She is a loving, caring mother juggling with the mixed agendas of the modern age.



Brenda Coyle
London, UK
brendacoyle.co.uk

The Offering

Assemblage
50x40cm
POA

Using ancient colour symbolism and homemade organic medium I tried to represent the sense of giving...a mother's sacrifice to the world.

*[...] Her own tearful gaze touched the child
and told of the foreboding future of
suffering and melancholy that would reach
into the infinite realms of life...*

*and as if drawn by a celestial magnet from
the earth itself - a casting shadow masked
her – which told that **'One day she must
share what was given unto her'***

*With her mighty arms
outstretched, her dark hair
fluttered in the void of darkness.*

*The folds of her garments swelled
grandiosely, holding affectionately
the sins of mankind.*



Detail

Eugene Coyle
London, UK
eugen3.coyle@gmail.com

Silent Memories

Bricolage/slate, glass, wire, putty
30x15cm
£750

I can still clearly remember childhood moments standing apprehensive and silent in the cool, stark, unlit interior of our parish church, waiting outside the confessional box.

From those memories were born the inspiration for this art work and these words:

*My lady why does it grieve me so,
Your heart seems so silent.*

*Why do you sleep so still,
I will wake you tomorrow.*



Detail

Pauline Cushnie
London, UK
pacushnie@yahoo.co.uk

Madonna through the Times

Mixed media plaster & gold leaf
46x31x26
POA

Traditionally, the Madonna is referenced as a woman of important standing and reverence.

The figure of the Madonna does not cease to prompt controversy & interesting debate. The Madonna, The Immaculate Heart & The Virgin Mary & Mother of Jesus is particularly important in the Catholic religion. As a significant & respected Catholic icon, believers pray to Hail Mary...The Madonna. Today's Madonna is all around as we seek to display our own and personal versions of inner peace.

Artists tend to choose the modern & significant materials of their time. The Madonna I created however is plaster and gold leaf and therefore honouring her timeless powers.



Work in Progress

Caroline Davidson
Bury St Edmunds, UK
www.carolinesomerville.com

Contemporary Home Altar

Drawing, silkscreen print and digital print

Armchair
62x73x48cm
£295

Wallpaper
250x52cm
£80 per 10 metre roll

Cushion
20x20cm
£52

There are many beautiful Home Altars to the Madonna all over the world today and the scale of Madonna memorabilia still sold every day is astounding.

This piece is an imaginary extension of this. The importance we place on the decoration of our homes inspires yet another range of Madonna products; a collection of fabrics and furnishings for the Modern Home. The life of the Madonna is recreated as a design for a contemporary fabric, a 'worship' wallpaper and other products for the home. The collection is displayed as it would appear on a sales stand in a Home Furnishings exhibition or as shot for a glossy Interiors magazine.



Emma Douglas
London, UK
emmadouglas.com

Cato's telephone number pre 14th December 2010 Cato's telephone number post 14th December 2010

Watercolour on paper
33x44cm each
£750 framed

These two watercolours are my son Cato's telephone number, the colourful one is from when he was alive and the dark one is since he has died.

He was born on Christmas day 1988 and he died on 14th December 2010 just short of his 22nd birthday.

I am not religious but his dates had quite a cross over with Jesus's; his birthday, he became ill on epiphany and was christened on that day in intensive care and had major surgery on Good Friday.



Cato's telephone number pre 14th December 2010

Sophie Dury
London, UK
sophydury@hotmail.com

Madonna Monk 2

Painted Terracotta
30x40x28cm
£2000

I have made images of the Madonna over many years as part of my practice.

I am interested in the image of the Madonna as a vestige of the Great Earth Mother who was worshipped globally for thousands of years. The concept of a loving, non-judgemental Goddess who inspires respect for all living things including the Earth is a concept we need to remember deeply in the 21st century.



Steve Edwards
London, UK
stevedwardart.com

Sedes Sapientiae II

Etched and cut lino
36x58cm
£380 framed, £280 unframed

This print references a common 12th-century sculpture the “Seat of Wisdom” which depicts Mary sitting on a throne or seat looking directly ahead with the Christ child sat on her lap, also looking ahead. There are many versions of this statue which convey different moods: playful, serious, loving, sad...

My impulse was to replicate this image portraying my mother and myself, but reversing it so that my mother sits on my lap. I originally intended the piece to express pain and loss, but in the preparation and making these feelings transformed into forgiveness, acceptance and love.



Pauline Evans
London, UK
paulineevansartist.com

One Hail Mary

Mixed media
32x32cm framed
POA

This picture is one of the series of One, Three and Ten Hail Marys.

I sewed or planted little invocations or prayers into the back of some of them. I am a Catholic and I am glad that the Catholic Church really reveres Our Lady and other women as part of the faith and I was touched that some people also found the image significant. I wanted to create an innocent yet beguiling, gentle image. I was inspired by early Icons of the Madonna.



Ferha Farooqui
London, UK / India
ferhafarooqui.weebly.com

Secular Altarpiece

Acrylic on four wood panels
160x200cm
POA

*She is more beautiful than the sun and the army of the stars;
compared to the light she is superior.
She is truly the reflection of eternal light.....*

This tetrptych is a homage to the secular family with the mother as the central incarnation of collective harmony. Five children sing in praise, while two Doners (the patrons who commission the painting and appear in it) look on and crowds of readers mingle in a garden where knowledge is not forbidden. Beneath is a manifestation of the Ideal City, where spaces of knowledge, public service and worship converge around a point of enlightenment. I've been working on these individual panels for two years and have now finally have been able to bring them together to tell their story.



Rebecca French
London, UK

rebeccafrenchillustration@hotmail.co.uk

Emma Chipperfield
London, UK

emmajanechipperfield@gmail.com

Alba Roses

Mixed media
40x40cm
NFS

The Madonna is associated with many flowers, most notably lilies and roses. Whilst researching the many stories behind these flowers and her associations with them we were most taken with a story connected to the annunciation; when the angel Gabriel came down to inform Mary that she would give birth the Son of God. Alba is Latin for white, and as such Alba Roses are usually white, but it was said that when Gabriel informed Mary she was to conceive Jesus, she blushed, and so did the roses.



Carolyn Gowdy
London, UK

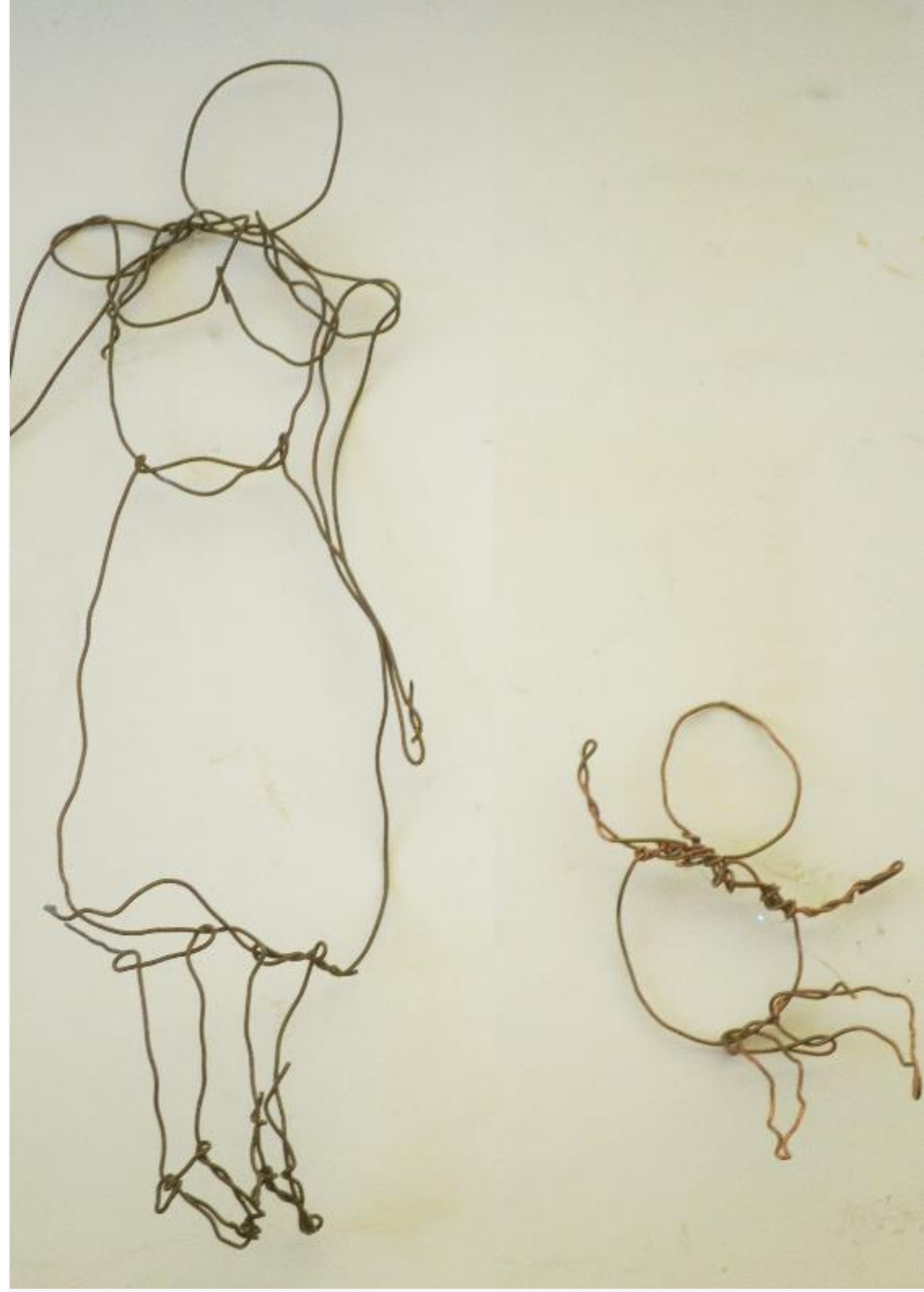
englandgallery.com/carolyn-gowdy-life-is-an-adventure

Humanity is a work in progress

Wire
23x28cm
POA

This Madonna and child just emerged in the most spontaneous way.

Now they are both going out for a stroll. I feel there is a special bond between them and that this is a joyful moment.



Adam Graff
London, UK
adamgraff.com

Gottle of Gear

Papier-mache and mixed media
36cm high
POA

This three-dimensional artwork has been inspired by third and fourth century Gothic statues of the Virgin Mary seen at the Museu Frederic Marès in Barcelona. Not having researched the museum's content and expecting something quite different from the collection, I interpreted the numerous carved wooden figures posing with a little man sitting on their knee as ventriloquist & dummy before making the religious connection.



Preparatory sketch

Dawes Gray
London, UK
dawesgray.co.uk

Lady Madonna

Screenprint
50x60cm
POA

My print is inspired by the Beatles song from 1968 of the same title. It is based on the story of an overworked, exhausted mother, facing a new problem each day. The lyrics include each day of the week except Saturday. When later questioned many years later about the missing day McCartney suggested that given the difficulties of the other six days, "It's likely that that she went out and had a good time".

*Lady Madonna, children at your feet
Wonder how you manage to make ends meet
Who find the money when you pay the rent
Did you think that money was heaven sent*

Lennon – McCartney 1968



Preparatory detail

Louise Gridley
Bury St Edmunds, UK
louisegridley.com

Blind Faith; Template for a Modern Miracle

Glazed Ceramics
£900

My personal homage to Madonna and child focuses on the experience of bringing a child into the world prematurely. Eternally grateful for my good fortune, and acutely aware of the alternative outcome, I have often questioned the reasons for success. Medical intervention? Divine intervention? Perhaps both.

Blind Faith; Template for a Modern Miracle, addresses the personal circumstances of my millennium miracle. Drawing upon traditional biblical imagery, Madonna's robe relates to the shawl that I used to cover my modesty whilst bonding with my premature baby. The sculptural shroud is suggestive of a prayer shawl, representing all of my silent prayers. The patterned surface encompasses words and motifs relating to the equipment and procedures used by Neonatal intensive care.

The accompanying music, Wires, by Athlete, is a song about the singer's premature baby. The song is so poignant for me as it was released at the time of my daughter's birth. The lyrics were akin to a spiritual mantra as they played on continuous loop in my head.



Richard Hand
London, UK
rchrhand@aol.com

Moment of Encounter

3D assembly, mixed media, print
84x189cm
£750

"Myth is the history of its authors, not of its subject; it records the lives not of superhuman heroes, but of poetic nations."

Mary, our lady, appears dressed in ultramarine garments, arms up lifted in prayer, but how do we approach the woman Mary? A young woman of 15 summers, a virgin & engaged to be married. Where is Mary, her hopes, her dreams, her expectations of her life. We may find her beneath the myth, the icon, under the ultramarine vestments a young woman still there after 2000 years.



Patsy Hans
London, UK
patsyhans@talktalk.net

Immaculate Conception

Mixed materials, including christening statue, contraceptive pills
and acrylic on wooden panel
30x40cm
NFS

This piece is about contradictions in my upbringing.

My mother was an Irish Catholic, my father was a Gynaecologist and Obstetrician with no religious beliefs.

His work involved delivering babies *and* carrying out abortions. She gave us an education that was against contraception.

Purity and Motherhood versus sexuality with the choice to be childfree – themes that all catholic girls and women have struggled with forever.

Visually it echoes the holy shrines to Our Lady that I adored as a child.



Marcelle Hanselaar
London, UK / Netherlands
marcellehanselaar.com

Black Madonna

DW19, oil and pencil on board
30x35cm
£700

Although I am not a Christian I have all my life loved black Madonna's and have made many special trips to visit her shrines all over Europe and also here in London.

The BMs are truly mystical, they are connected to a pre-patriarchal time, she is ancient, mysterious, self sufficient and has a core presence I am in awe of. The church has an uneasy relationship acknowledging her and in some cases, like in Chartres has painted her face white. The fact that the BMs sit uneasily within organised religion yet are deeply venerated by the faithful is another aspect of my affinity with her.

Half the money of the sale I will donate to the Black Madonna in Willesden, who was reinstated in her church in the sixties.



Pamela Hare
London, UK
pamelahare.com

Scooter Santuario di Napoli

Screenprint
21x28cm
£250 framed

My inspiration for this urban Naples screenprint is the juxtaposition of three iconic and cultural images deeply ingrained in the Neapolitan psyche:

Spirituality, sport and speed. On a crumbling wall behind a glossy Piaggio scooter are faded graffitied images of the Madonna heading a football and of a Madonna and Child street shrine in trompe l'oeil detail.

There is a simple, respectful spirituality about these delicate graffitied images situated in a gritty authentic neighbourhood.



Detail

Paula Haughney
London, UK
paulahaughney.co.uk

The Silent Cry

Limestone
88x35x21cm
£1200

The Silent Cry is a Madonna of the Sorrows reminiscent of the terracotta lamentation on death in Bologna. It is hand carved from a single piece of limestone reclaimed from a vicarage window in Wimbledon. It depicts the feelings of loss and despair of losing a loved one. The figure is drowning in the flowers of sympathy. Lost language or signs of hope and regrowth?

Made by the direct carving method, the image is painted onto the stone, and then chiselled away. No model to follow. The carving progresses as a response to the stone and thoughts on the theme.



Work in Progress

Amelie Hegardt
London, UK / Sweden
ameliehegardt.com

Skins I,II & III

Ink on paper
30x40 cm
£350

The series began by looking at the body flat on. It is a medical perspective without angles or light. This disarming composition makes it unclear if these bodies are standing or hanging or laid out for our inspection. The body is reduced to two dimensions, to its housing - the skin. As such the person that each skin belongs to is present and absent.

This work references the two-dimensional nature of the iconographic imagery we use to create a connection to another human or superhuman entity to embrace the divine. What is this human or saintly "other" we claim to perceive?

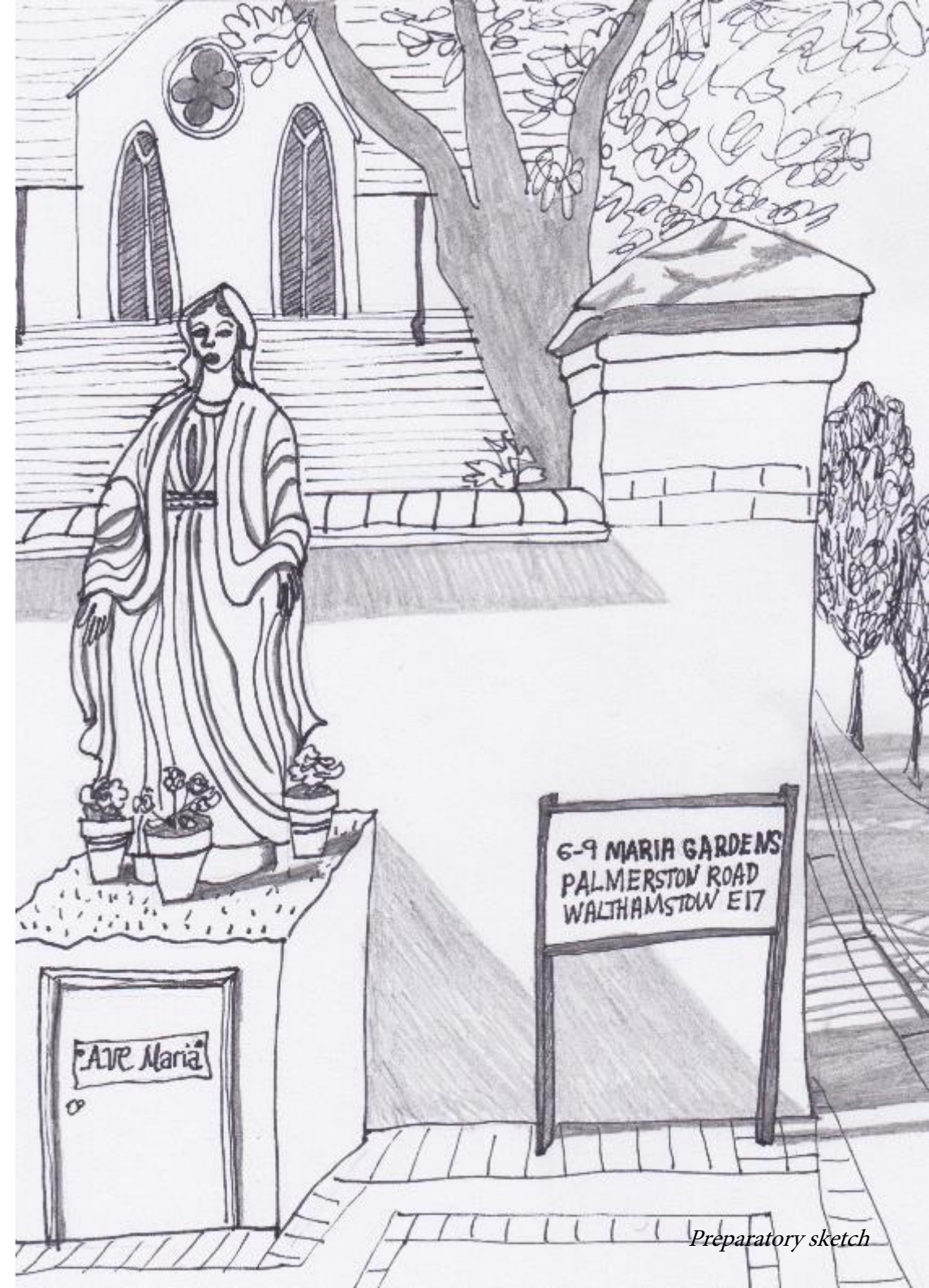


Linda Hughes
London, UK
lindahughes1@gmail.com

Maria Gardens

Giclee print
30x42cm
£145 unframed, £175 framed

'Maria Gardens' is a small development of ten houses, near my home in Walthamstow. The finishing touch was a statue of the Madonna on a concrete box, with fake grass and some plants around her. She disappeared soon after being installed, then mysteriously reappeared. She remains vulnerable to theft or vandalism, but I enjoy passing her on my daily walks (despite being an atheist). She's an interesting addition to our diverse borough.



Jill Hughes
London, UK
hughesjill@hotmail.com

Madonna of the Mediterranean

Acrylic, mixed media on canvas unmounted
42x60cm
POA

Like many people I have been haunted by the images of desperate refugees landing on the shores of Europe.

This painting of a mother in a blue survival blanket, sheltering her young child, is in stark contrast to serene images of The Madonna.

As the poet Warsan Shire wrote:
No-one puts their children in a boat unless the water is safer than the land.



Detail

Claire Hynds
London, UK
clairehynds.co.uk

Mother and Children

Graphite on paper
21x28cm
NFS

I have long been fascinated by the symbolism of Madonna and Child imagery, in particular where one, or both subjects are depicted with their eyes closed, symbolic of Jesus' future death and passion. This sense of premonition struck a chord with me as, since becoming a mother, I have been acutely aware of mortality, time passing, the realisation that ultimately one day soon my children won't need me the way they do now. The well intended reminders of friends and family to "enjoy this precious time" seems to add to the already overwhelming demands of keeping my child safe and happy, the pressure to make every moment perfect, memorable.

Using the format of the selfie, the means by which I record the most honest pictures of my family, in this work I explore the experience of these fleeting moments of love, chaos, giggles and tantrums.



Preparatory drawing

Farah Ishaq
London, UK
farahishaq.com

Degrees of Motherhood

Pen and Ink Anaglyph (3D glasses will be supplied)
42x59.4cm
£100 unframed, £160 framed

A modern day Madonna embodying the sense of continuity of 'motherhood'. This drawing is based on my own daughter, at the most vulnerable point of her life so far, moments before going into an operating theatre. The classic styling of the Madonna portrays a spirit of healing and an aura of forgiveness. My child captured all of that in a brief moment of time, cradling her beloved Teddy. The anaglyph red and blue lines (to be seen with the 3D glasses) is to give the portrait a glow of spirit, as in the original church paintings.



Preparatory drawing

Yoko Iwaya
London, UK / Japan
tomekichiart.wordpress.com

Kishibojin 鬼子母神 (Literal translation :Demon child mother god)

Mixed media
85x55cm
POA

This art work is influenced by one of the Japanese goddesses.

According to myth, Hārītī (Kishibojin) is Hindu Mother of Child-Eating Demons. She had hundreds of children of her own, whom she loved and doted upon, but to feed them, she abducted and killed the children of others. The bereaved mothers of her victims pleaded to the Buddha to save them. So, the Buddha stole the youngest of her son and hid him under his rice bowl. After desperately searched for her missing son throughout the universe, Hārītī finally appealed to the Buddha for help.

The Buddha pointed out that she was suffering because she lost one of hundreds of children, and asked if she could imagine the suffering of parents whose only child had been devoured. She replied contritely that their suffering must be many times greater than hers. She then vowed to protect all children, and in lieu of children's flesh, she would henceforth only eat pomegranates. She became the protector of children and women in childbirth.



Mary Knight
London, UK
artcontemporary.co.uk

Casting Shadows on the Borders of Illusion: Where are you now?

Mixed media
200x150x200cm
POA

Using plastics from the beaches and markets, (where refugees and other travellers so often end up, on the borders of countries and consumerism), I use 3D symbolism to tell stories. This installation replicates the plight of refugees. The sun, a universal traveller, represents growth and light but also darkness and death: hope and hopelessness, the tale of so many who fight their way to other places and meet with the awfulness of rejection and discrimination of all sorts. Other borders: severe mental health problems, instability, poverty: these are counter-balanced by extreme strength and survival against the odds.

To the women, men, young adults and children whose struggles so many of us are unlikely to experience, other than as observers of this show of amazing strength and determination. Deep respect.



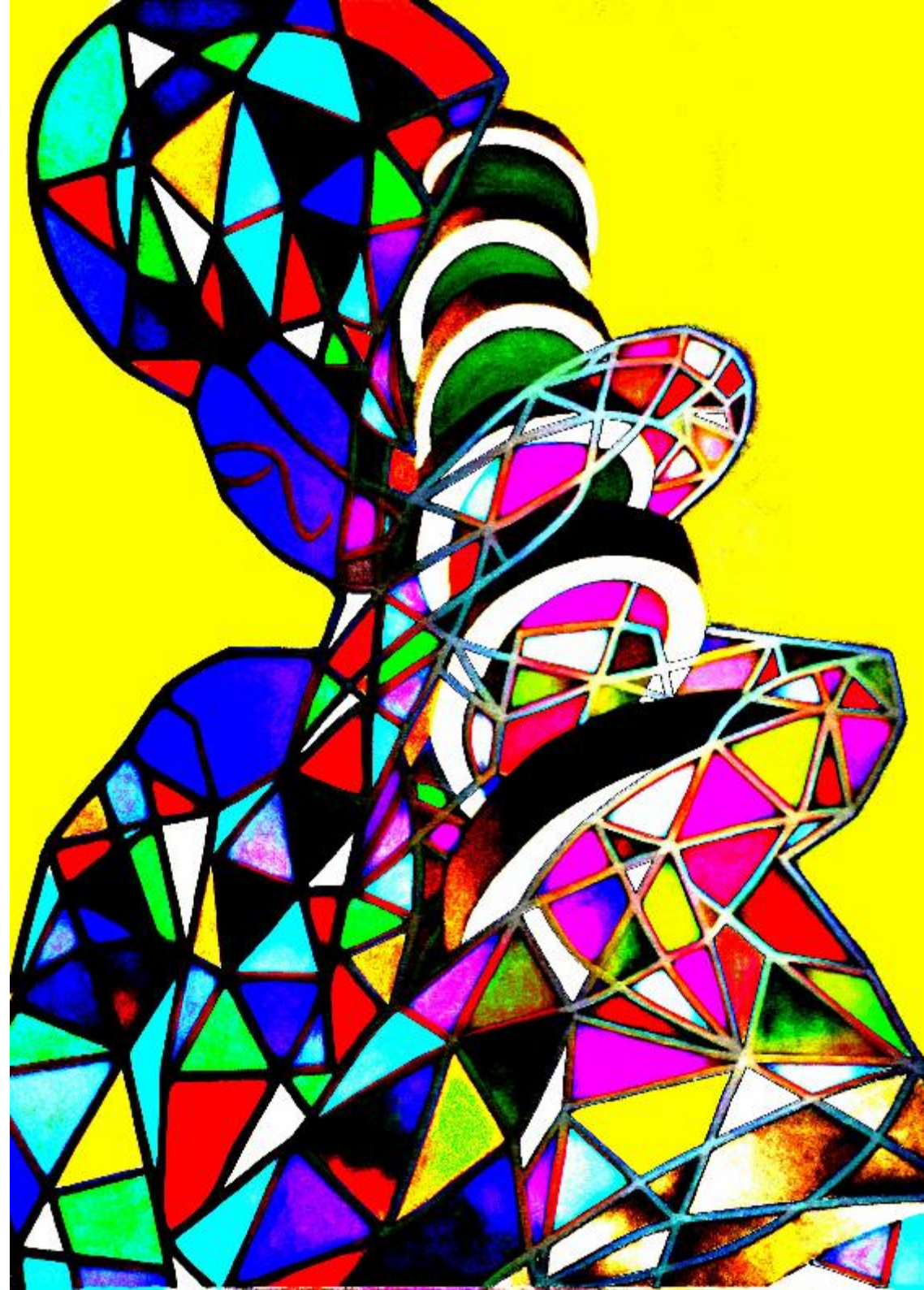
Ann Kopka
London, UK
www.artcontemporary.co.uk

Lady Orbit

Digital print
42x33cm
£85 framed

Lady Orbit is inspired by the Orbit tower made for the 2012 London Olympics.

The image is a digitally manipulated photograph of an original painting. The figure feels very feminine, evoking feelings of nurture and caring and her robes remind me of a stained glass window. The vibrancy of the colours is a response to the energy, hope and inclusiveness generated during the Olympic Games.



Niloufar Lamakan
London, UK / Iran
www.niloufarlamakan.com

Baroque Madonna

Unique Monoprint, ink on paper
28x38cm
£120 unframed, £165 framed

This work re-imagines how the Madonna may have looked if born into an aristocratic family in the 17th Century. It was produced by taking an imprint of a wallpaper sample and netting fabric, onto an inked acrylic plate.

The technique and materials used produce a strong image with fine detailing, often with unexpected results. The rich black colour represents the theatricality associated with the Baroque period.



Detail

Nel Lee
London, UK
rainbownel@gmail.com

Some Children / A Mother and her Child

Screenprint
42x60cm
£80 unframed

Both my screen print images are from refugee camps in different parts of the world. I purposely used these images from either social media or photographs I had sourced.

This refugee crisis has existed for some time and I wanted to portray a compassionate mother to another mother. My work also has another alternative interpretation which can be related to biblical paintings, symbolising Mary holding her child (Jesus).

If the most perfect human love is the love of a mother for her child, then every human is loved as her own child. Then I thought what if you and I have to go through the same as those desperate mothers in refugee camp... What if there is no tomorrow for my child? What if there is nothing but the bitter struggle? I hope we never have to see a time where our children's future looks so bleak.



1/9

a mother and her child

A Mother and her Child

Ellen Löchner
Mainz, Germany
ellenloechner.de

Icon

Screenprint on mirror surface
40x60cm
€500

The citizens of Mainz are surrounded by domestic depictions of Madonnas. In the remains of a Roman Isis- and Magna-mater-sanctuary, a small Madonna-like figure with her child gives proof to a pre-Christian cult that the Roman legionaries brought from North Africa.

Also at the county museum, my place of work, there are many Madonnas, sculptures as well as paintings. Did I really think they would bear no meaning for my personal life? Each one of us is the child, and many of us are the Madonna. In my mirror we see past, present and future. The drawings of the Madonnas of Mainz from the late medieval age connect to become the original image of the love of a mother.



Julia Maddison
London, UK
juliamaddison@yahoo.co.uk

The Museum

Found Objects
33x38x10cm
NFS

This old drawer, from a long lost piece of furniture, is full of the flotsam of somebody else's life; a broken icon, an empty bottle of happy holiday liqueur, a torn school photograph, the schoolgirls therein long since deceased.

Once precious souvenirs are squirrelled away in a private museum, their significance and the personal memories they once stirred, extinguished.



Nuri Marine
Cambrils, Spain
nurimarine.com

Sant Suplici 7 Desembre

The Holy Martyrdom of December the 7th

Painting collage photography
32x42cm
£180

My piece is a revision of the woman's condition in the XXI Century. The day before of the Immaculate celebration, this modern woman tries to camouflage the passage of time by colouring her hair.



Neil Martinson
London, UK
martinson.neil@gmail.com

Madonna in the city London AD 2012

Photograph
102x76cm
POA

This was a chance image. Walking across London Bridge taking photographs of commuters I saw a young woman begging. It was raining and it was cold. Her pale skin and red hair seemed to be radiant against the grey city. The commuters ignored her, their eyes averted, the woman almost an apparition. When I returned thirty minutes later she was gone.



Detail

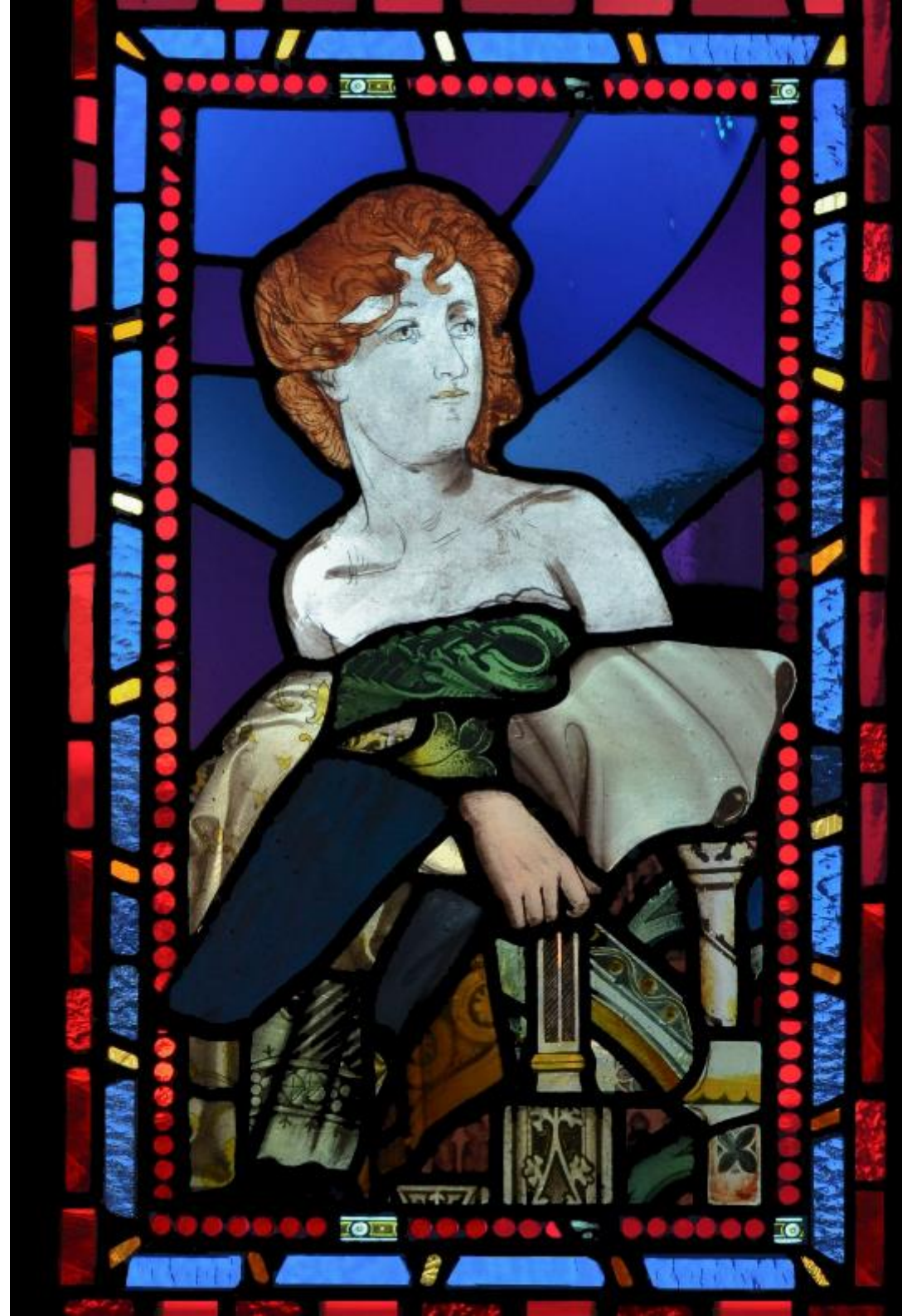
Sheenagh McKinlay
London, UK

flyoverarts.com/sheenagh-mckinlay

Madonna of the Ruins

Stained glass panel
48x73cm
£600

A composite collage of salvaged antique painted glass shards and contemporary coloured glass, re-configured to form the image of the eponymous woman raising her robe to expose the ambiguous ruins of an Archaic city. The image is contained within a multiple border referencing the Trinity.



Valerie Medlicott
London, UK
valeriemedlicott@gmail.com

A Nossa Senhora II

Acrylic and ink on canvas
40x40cm
£350 framed

This is the second in a series of three paintings finding their inspiration in the early Christian triptych tradition.

It is a contemporary, figurative work, focusing on the classic struggle between good and evil as viewed from an ecclesiastical perspective. The underlying swirling, multi-layered red and green background with its six serpentine images, symbolises the malevolent forces and turbulence within our material world.

Against this agitated aspect, the semi-opaque Madonna is seen to float serenely cradling the Christ child and surrounded by yellow, pistachio and golden flecks, representing the omnipresent forces of good – a powerful traditional sacred image.



Detail

Fabienne Monnot
Fontenay-sous-Bois, France
fabman@club.fr

Child who Opens the Sky and Madonna

Acrylic on paper and fabrics
210x112cm
£550

I am interested in Madonna's motherhood. I used the portrait of my daughter and me to represent that state. I consider that a mother does not have a child for her own comfort, her role is to support and accompany him or her.



Stella Morgan
London, UK
stellamorgan.artspan.com

Hannah Chaplin

Etching
46x57cm
£180 framed

Hannah Chaplin, a London music hall artist, had three sons by three different fathers, the first from prostitution in a South African gold rush town, the second an alcoholic actor who was Charlie Chaplin's father. She left him for another actor, but he abandoned her taking her third son with him, so she made a living as a seamstress, entertaining her two remaining sons with her songs. Charlie Chaplin adored her and called her "divine-looking".

She was diagnosed with syphilis in 1898, which may have caused her recurrent mental breakdowns and Charlie aged 7 was removed to an orphanage school when she had to enter a Lunatic Asylum.

A flawed Madonna, she was a crucial inspiration to Charlie Chaplin, the still powerful comedian of silent film.

I have included a third eye under her hat on the shadow side of her face to suggest the hallucinations and incoherence of her psychosis.



Astrid Mulch
Bad Oeynhausen, Germany
astridmulch.com

Annunziata / Mother and Child / Mater Dolorosa

Coloured terracotta
20x30cm each
£1000 (whole tryptich)

My work is inspired by renaissance reliefs and consists of three relief pieces, capturing a moment in the life of Mary Mother of Christ, but possibly any woman's life for that matter.

1. Annunciation

The inner conflict between acceptance and rejection of life changing circumstances which could be illness, death of a loved one

2. Mother and Child

The relationship between mother and child is carried not only by notions of security and comfort, but similarly so by strangeness, misunderstanding and loss.

3. Mourning

The loss of one's own child or a loved one creates unimaginable pain. To live through it and turn it around is one of all of our lives' big challenges.

My focus in this piece is on the figure of Mary. On each piece she is the only portrayed character.



Esther Neslen
London, UK
estherneslen.wordpress.com

Liberty

Gilded jesmonite and broken pushchair
111x71x51cm
POA

This piece was made to outline the contradictions of nurturing the most precious thing and being economically punished for it, of being a singular slave to this tiny body, of the unending potential (of both of us) trapped in a broken machine.



Valeriya N-Georg
London, UK
valeriya-n-georg.com

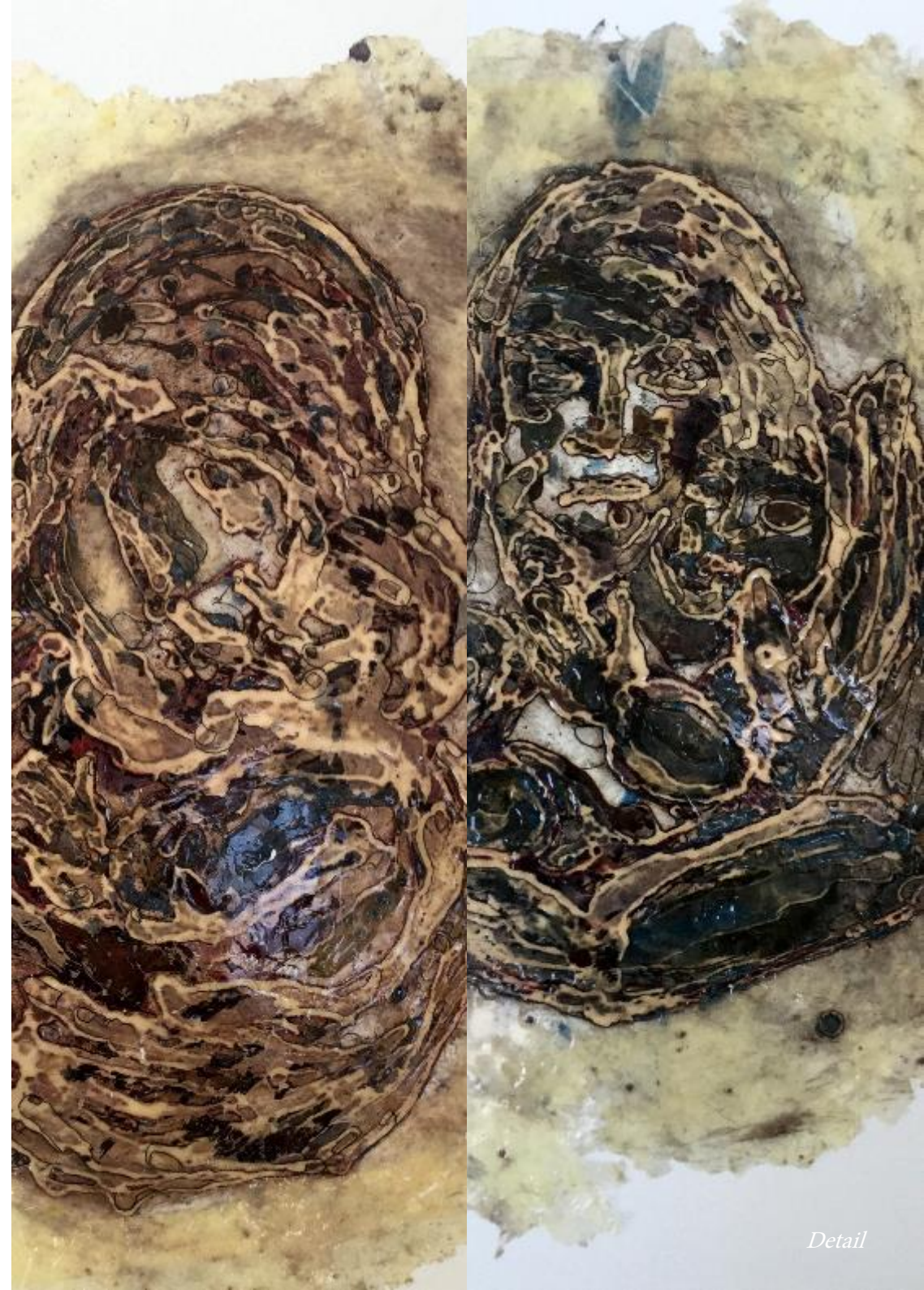
Deepest Imprints

Deepest Harmony / Anxious Touch

Each
Monotype Layered Gel with Ink Drawings on board
46x61cm
£990

‘Deepest Imprints’ is created for an Art & Science Project at the Houses of Parliament Westminster in London. It was created in collaboration with Scientist Kitty Hagenbach and captures the baby’s emotional movements in the womb during pregnancy.

The drawn fingers represent the very unique touch and emotion exchanged between the mother and the baby. ‘The Perfect Harmony’ shows the mother and the baby in a harmonious relationship, which is result of the mother’s happy state of mind. ‘Anxious Touch’ shows the mother that is stressed from the life’s difficulties, result of an unsupported pregnancy. The baby feels all the emotions and feelings experiences from the mother.



Detail

Louiz Nielsen
London, UK / Denmak
louiz-kirkebjerg-nielsen.com

Where on Earth is He?

Screenprint, embossed & paper-cut
37.7x37.7cm
Edition of 15
£190 framed / £140 unframed

Worried mother Mary finds her twelve year old son Jesus, after he had gone missing.

After three days they found him in the temple courts, sitting among the teachers, listening to them and asking them questions.

When his parents saw him, they were astonished.

His mother said to him, "Your father and I have been anxiously searching for you."

"Why were you searching for me?" he asked. "Didn't you know I had to be in my Father's house? Luke 2.

Mary should have known but she was a human being.
Where else would he be than in His Father's house?



Nelleke Nix
Seattle, USA
nnix.com

Madonna van Staten Island NY revisited

Watercolour
46x97cm

After arriving at my Staten Island Studio from Seattle, which is a 3000 miles trip, I was too wound up and jet-lagged to sleep. I simply began getting the studio cleaned and readied for work the next day.

A tall narrow piece of canvas stood in a corner and I began painting after cleaning the house was finished. At some point I fell asleep. The portrait that greeted me the next day could well have been seen in a niche at the local church I often had passed on the way to the studio.

The painting soon thereafter was carried during a church festival in a procession. It is so different from my regular work that it has never been exhibited.



Detail

Elvira Rose Oddy

London, UK

cargocollective.com/elviraroseoddy

Walk in the Park

Oil paint, mixed media

42x60cm

POA

While walking in the park this summer I was drawn to paint this scene which evoked thoughts of the Madonna and Child in an everyday contemporary setting .

The figurines painted on the pathway leading into the distance – a naïf depiction of a grown-up leading a child, or a grown-up and a child leading one another, on a path which is there to lead and direct – struck me as being eloquent in their simplicity: this flattened image, in the flat heat of a summer's day, casting shadows which themselves are flattened contours, somehow bearing the weight and depth of the complexity of the relationship. The presence of mother and pram, walking down in the opposite direction, incorporates - semi accidentally a mise en abyme element which really interested me.



Yvonne Overton
London, UK
yvonneoverton.com

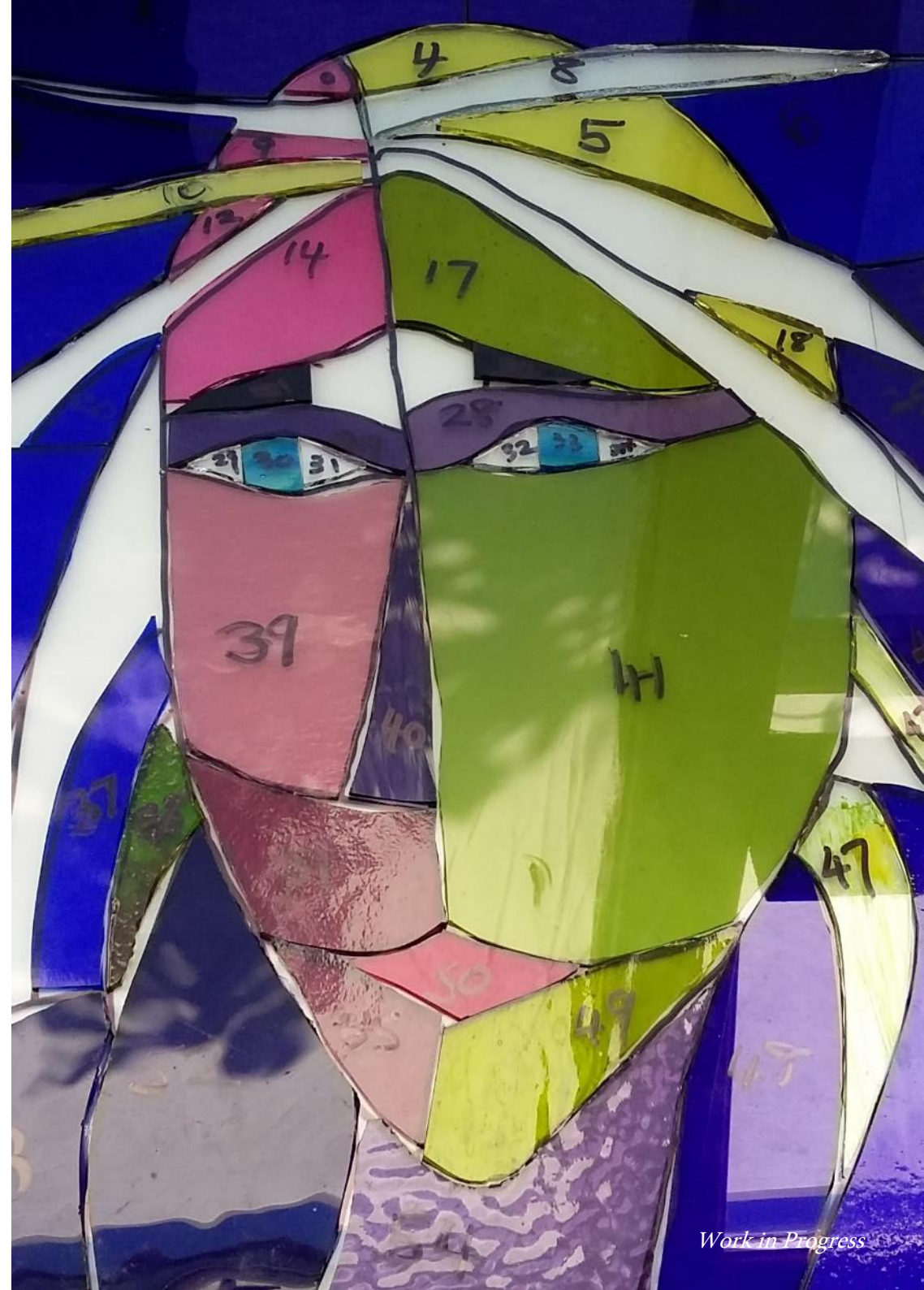
Fragile Grasp

Leaded Glass
60x44cm
£400

My interpretation of the Madonna has developed from a small drawing I made a few years ago that has ever since looked back at me with curiosity and saintly compassion. The fragile, ragdoll face on a tiny scrap of paper held an authority, demanding full resolution, an identity; do I stitch felt, or cut glass?

I am trusting my experience with glass and lead to bring her the light and life she commands. I am making the panel to the exact lines of the original, naive drawing, it's perfect.

I cannot explain why this wonky ragdoll Madonna moves me so, she just does; and offers a glimpse into how a representation of the Mother of Christ touches those of Christian faith.



Work in Progress

Will Parker
London, UK
worldofparker.com

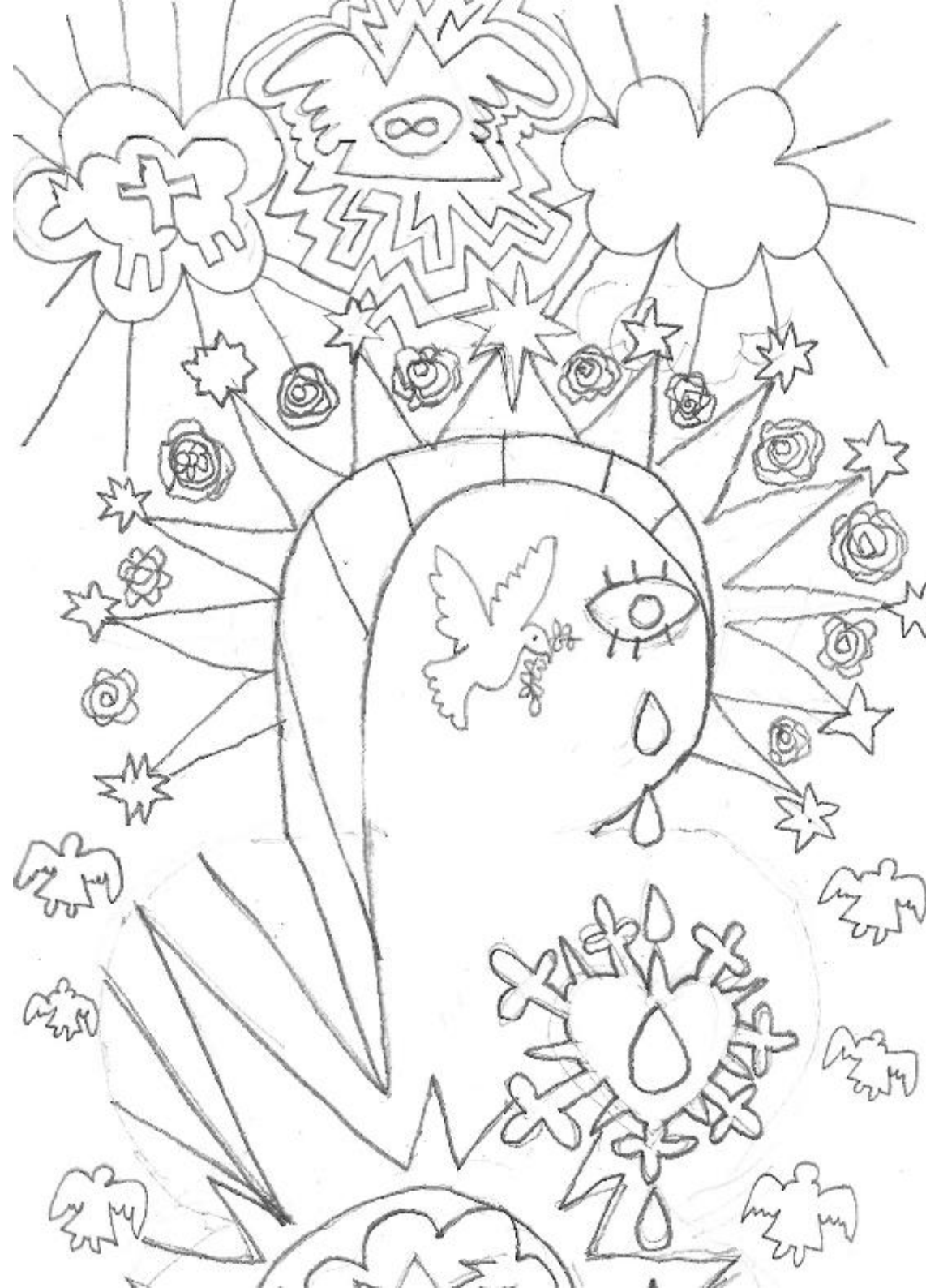
12 Stared, Seven Sword Hearted, Sun Wearing, Serpent Stamping, God Bearing Virgin

Medium tbc
Dimensions tbc
POA

Why does the benign looking Mary wear a bleeding heart with a sword, or seven in it?

Though these listed attributes have been depicted countless times, and were once instantly recognisable metaphorical symbols of her attributes, they are surreal images when viewed literally, but they are normalised by their frequency.

I want to make a respectful but non religious picture that revels in the fantastic imagery as if it were just fairytale.



Christine Parsons
London, UK
christine.wp@btinternet.com

Madonna of the Manicure

Plaster, modroc and acrylic
23x20x30cm
NFS

This sculptural piece has been inspired by the serene representations of the Madonna contrasted with the macabre bejewelled skeletons of the 'catacomb saints' and the exploration of the rituals that exist to achieve the beauty ideals promoted in our society.

In this piece, the Madonna's skeletal hands are linked to ritual by the shackles of socially constructed ideas of beauty.



Detail

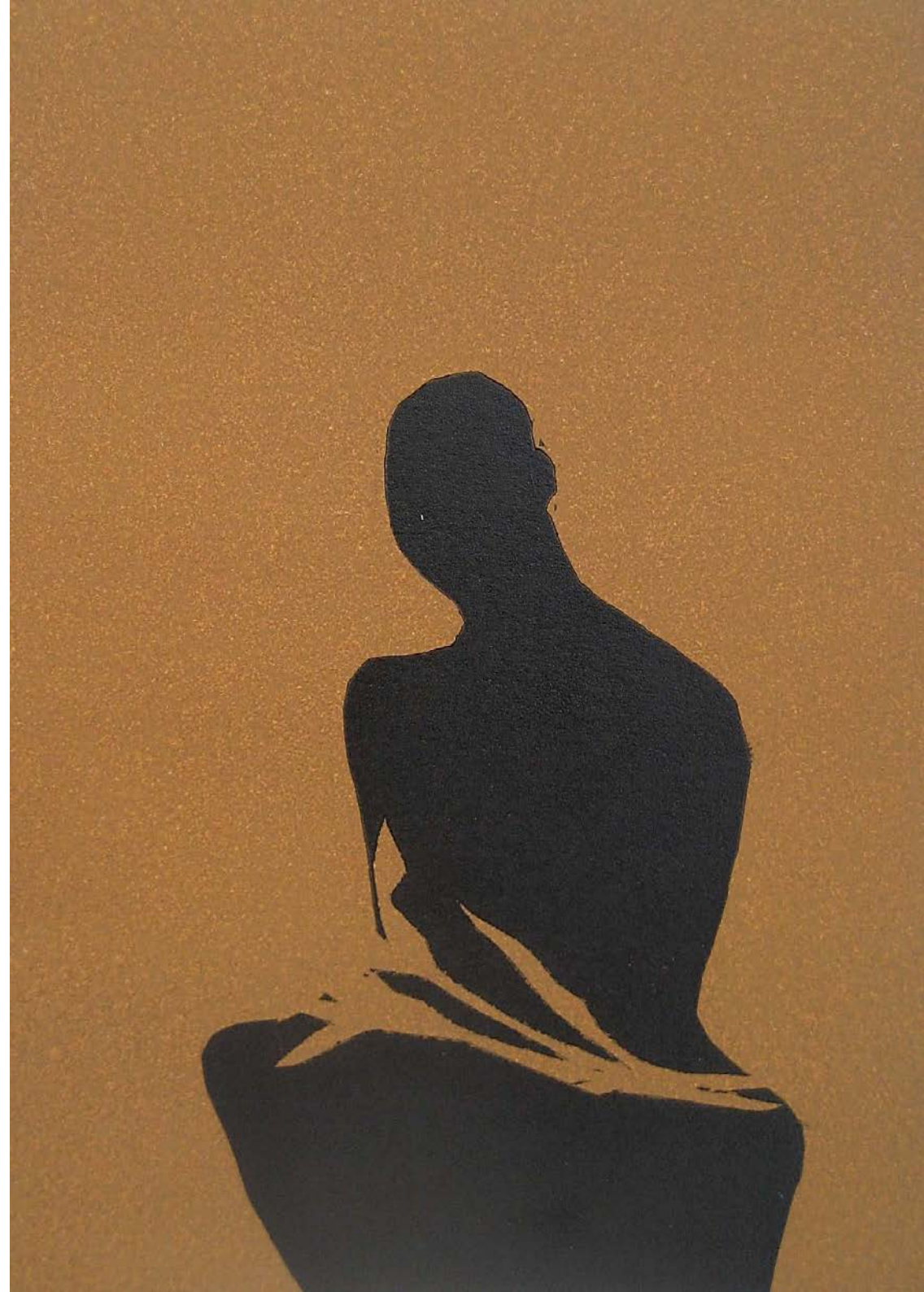
Janet Patterson
London, UK
janetpatterson.co.uk

Madonna of the Desert Lilies

Mixed media
20x10cm
POA

My 'Madonna of the Desert Lilies' is uncomplicated, and having tried a number of different versions, this last very simple image seemed to say everything.

Having spent some time in Australia on an art study tour, I had made some paintings which related to the desert, and the isolation of the desert. She is not defined - there is an isolating anonymity about the image. In many ways I think there is a sort of isolation about the Holy Family.



Nadiya Tokarska
London, UK / Ukraine
saatchiart.com/nptokarska

Study of Pieta

Oil painting on canvas board
12x16in
£120 framed

My study of one of the world best known sculptures is an ongoing reflection on the issue of motherhood and this very special bonding that we develop with our offspring.

Comparing two of my encounters with “Pieta”, first back in 1994 when I was single and much younger I “appropriately” reacted to the overwhelming beauty of this masterpiece as somewhat expected.

On my second visit to St Peter's Basilica in March 2015, after experiencing my own motherhood for almost 14 years I found my response to “Pieta” became much deeper and more relevant than during the first visit.

The 100 X Madonna exhibition gave me the opportunity to clarify not just the meaning but the state of becoming one.???

I'm very much looking forward to visiting the site in the future in order to depict my emotional evolution in relation to this great creation.



Detail

Joanna Pavlovska
London, UK
jpawlowska.co.uk

Toutes les Femmes sont Madonna

Paper on canvas, acrylic
21x26.5cm
£350 framed, £300 unframed

My Madonna was inspired by the self portrait (1789) of the French female artist Vigee Le Brun with her daughter. Vigee Le Brun (1755-1842) was taught the art of painting by her father and became famous by being a court painter of Marie Antoinette. After the French Revolution she fled the country and settled in Russia for a while where she painted many celebrities and, among others, the portrait of the last Polish King, Stanislaw August Poniatowski.

In my work I have appropriated her original image adding haloes to both: mother and daughter's heads and changed the background of the painting to a more "heavenly" colour.

[clarify as per email]



Sumi Perera
London, UK / Sri Lanka
saatchionline.com/sumiperera

OUR LADIES-Undoer of (K)nots

Mixed media
Variable dimensions
POA

This work reflects on the role of women in the church.

Mixed media assemblage pieces extend from inside the crypt to the outside, reflecting on the paradoxical importance given to women in the Catholic church. On the one hand, the subordination of women in the church hierarchy and regressive Catholic dogma relating to women's bodies and sexuality are at odds with feminist principles. Yet, the Virgin Mary is so highly venerated as 'the Mother to whom God entrusted the undoing of knots.'



Jai Preece
London, UK
jpreece123@gmail.com

When you grow up
people will know your name

Acrylic and ink on wood
53x37cm
£300

Madonna contemplates what her son will do with his life and the trials he may face.



Anthony Pujol
London, UK
anthonymcpujol.wix.com/home

Those who pray together, stay together

Digital photographic print
40x30cm
£70 framed, £90 unframed

This piece was taken from a series work entitled 'You have to be broken in order to be fixed', which documents the day in the life of Anthony's father. The picture depicts the family sitting in front of the altar as they are about to pray the Rosary.

The Rosary is considered a powerful prayer reciting a sequence of prayers that postulates understanding and reflection on the life, death and ascension of Jesus, in addition to prayer that provides forgiveness and compassion.

Mary is believed to be an intercessor with Jesus and through praying and interceding with her, the Rosary is considered a helpful and uplifting way to pray for people that they love.

There is a tradition among Filipino Catholic communities where devotion to the Blessed Virgin Mary serves an important part in understanding not just the miraculous conception, but also Mary's role as a loving mother to Jesus and the sacrifice she went through during Jesus's life on earth.



Detail

Birgit Rehsies
Minden, Germany

aktuelle-kunst-ev.de/index.php/birgit-rehsies.html

Madonna – forever

Mixed media on canvas
30x30cm
£125

Until last year I had never thought about the Madonna. Then I went on a journey through Mexico/Yucatan.

At the church of San Antonio, Izanal, I met a group of young men. They were on their pilgrimage on bicycles. Everyone of them had decorated their bike with pictures of the Madonna und carried a large and heavy statue of the Madonna with them. I was deeply impressed with their mission.

This experience kept my mind occupied and I began to think about what the meaning of the Madonna would be in my own life...



Detail

Daniela Rizzi
London, UK / Italy
galleria63.com

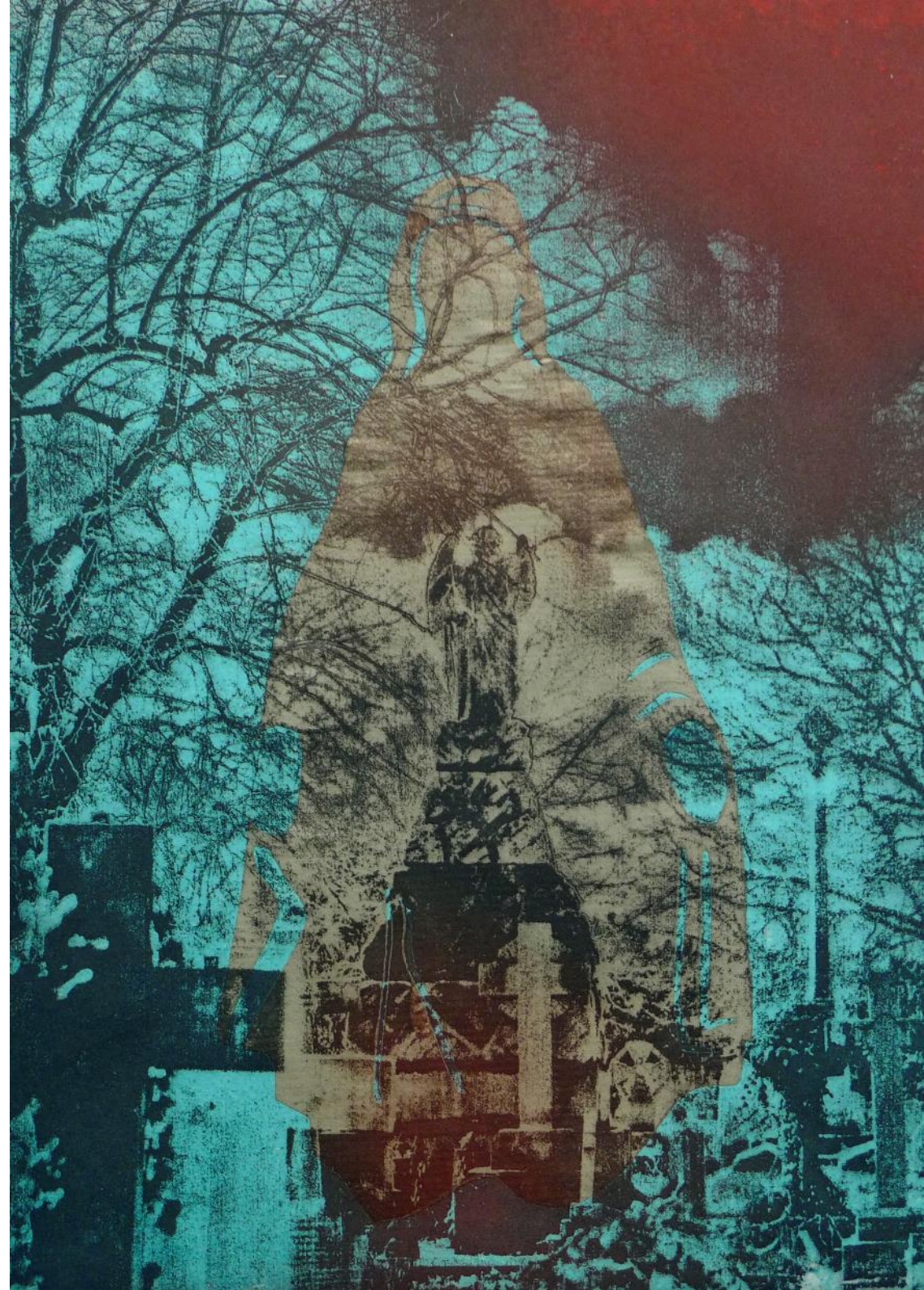
Annunciation

Photo Etching with Chine Colle`
60x45cm
£185 framed, £145 unframed

Birth and death are one and the same. There is no certainty in life but for one exception.....'Life Is.... Followed By Death'. My piece tries to represent this certainty. I have no idea what follows after our passing.

I do tend to ponder from time to time, nevertheless, for a while there have been a number of rumours going about things to come thereafter, and that marvellous book of fiction that has kept us entertained over some millennia, now, has worked it all out.

Well, we shell find out when the time comes.



Katia Salvany
São Paulo, Brazil
facebook.com/katia.salvany

Mother and Child

Lithograph
37x46cm
£180 unframed

In 1992 an old friend of mine became a widow and her daughter developed a serious mental disorder due to her father's absence.

Mother and child went through multiple difficulties since nothing was the same as it was before the death of the father. They had to find their way out from all life's obstacles, but despite all the sentimental turmoils, mother stood by her daughter until the little girl became a woman.

This is the story behind this lithography and for me this is a way to remind people of the importance of love related to all living beings.



Detail

Alke Schmidt
London, UK / Germany
alkeschmidt.com

A Madonna for our Times

Graphite, charcoal and pastel on paper
59x84cm
POA

The most important woman in Christianity is a pure, idealised virgin; a mere instrument to bring Christ into the world. I believe this reductive image was created by men who feared women's power and sexuality - and once created, it reinforced women's inferior place in society.

My Madonna aims to redress this imbalance: She celebrates the female body and sexuality, and is inspired by the strong, powerful, wise and sometimes fearsome goddesses in Hinduism and Greek mythology, in particular the warrior goddess Durga, whose divine shakti – positive, creative feminine energy - protects humankind from evil and misery.



Julja Schneider
Berlin, Germany
juljaschneider@web.de

Searching for

Mixed media on canvas
18x24cm
POA



suchnfindn

Detail

Annelene Schulte
Bad Oeynhausen, Germany
anneleneschulte.weebly.com

Haiti

Mixed Media on transparency paper
30x42cm
POA

Women are affected by wars and natural catastrophes and other crises. Women are constantly exploring new opportunities for their family's survival in every given situation.

Being able to survive and handle this intense trauma, womankind is for me the Madonna of our world.



Detail

Rod Shone
London, UK
rodshone..com

Children at Your Feet

Relief Print
13x8.7 inches
£110 unframed, £150 framed

The subject of the Madonna is in some ways quite daunting . It is a subject that embraces both compassion and mass iconography.

I decided to steer a course somewhere in between Giotto and co. and the Beatles and their take on this universal subject. The piece is called 'Children at Your Feet', the second line of the Beatles' song Lady Madonna. I also tip my cap in the direction of Peter Blake.



Martina Simonic
Semič, Slovenia
my8shadows.com

SHE - ME - YOU

Mixed media on fabric
Variable dimensions
£80

*We are all visitors to this time, this place. We are just passing through.
Our purpose is to observe, to learn, to grow, to love... and then we return home.*

Aboriginal proverb



Detail

Nik Anikis Skusek
Semič, Slovenia
anikis.com

I Protect, I Love, I Am

Oil on canvas
70x50cm
£4497

There is a great power in the love of the Mother, the protection is unconditional. The toy lamb that she is holding is telling us that we as human beings give meaning to everything. We protect people and things that have greater meaning for us even if in the end it is just a toy.

I chose the model based on who this woman is, the emotion and the depth of her being, beauty and love she exudes. I am blessed by the possibility of being a channel of divine beauty.



Claire Smith
London, UK
axisweb.org/p/clairesmith

Relativity

Plaster of Paris
Three elements, variable arrangement
Each element 20x10cm
NFS

This is an ongoing project , composed at present of a self-portrait made in 1980, a portrait of my son made in 1981 and a portrait of my daughter made in 1989.

My two grandchildren will in time be included in the work, and my aspiration is for it to be developed by successive generations.



Bernhard Sprute
Bad Oeynhausen, Germany
bernhardsprute.de

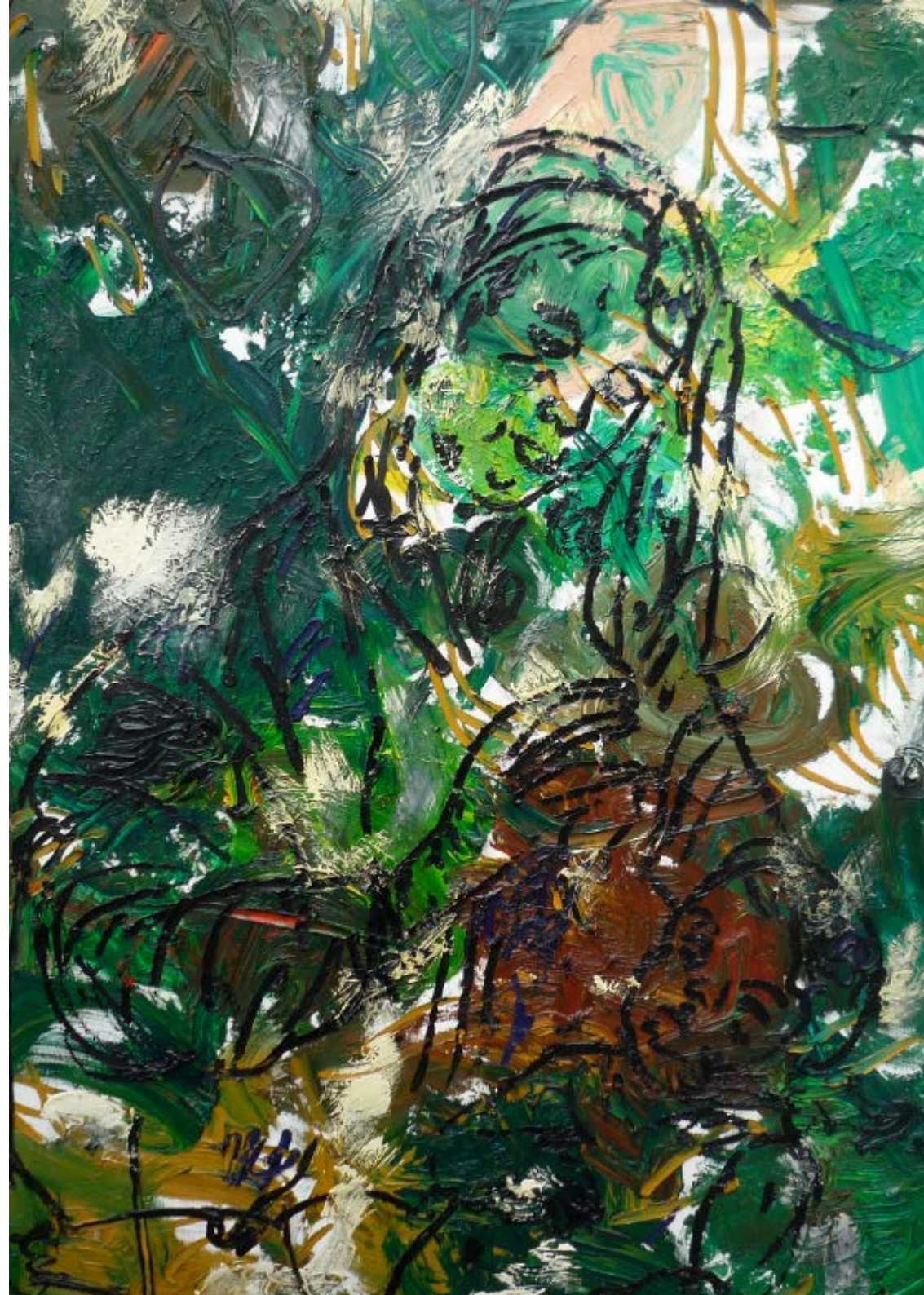
Madonna after Giovanni Bellini

Oil, emulsion, stain, lacquer on canvas
100x80 cm
£1800

My work is an homage to the painting „Madonna der Wiesen“ by Giovanni Bellini (1437-1516). Bellini places the Virgin Mary with the Child Jesus into a secular landscape, free of characteristics like saints, popes, angels or representations of benefactors. We look at a Madonna who seems to be one of us.

The work also presents the correspondence between flora and mankind. This meeting follows the principle of harmony, mediates between connections of content and form, goes over to a kind of “social system”.

Abstractions of form and colour make associations possible and may open up new perspectives.



Rosemarie Sprute
Bad Oeynhausen, Germany
rosemariesprute.de

Jesus sagt Mama (Jesus says Mama)

Letterset piece in three parts
70x50 cm
€300

This typographic work refers to two sources:

One source is Saint John's Gospel 1:1 according to the Luther Bible: "Am Anfang war das Wort" - a sentence of outstanding importance for the Christian philosophy of religion.

The other source is a work of the German concept artist Timm Ulrichs: "Am Anfang war das Wort am" dated 1962/71. Ulrichs calls his work a "word-materialistic interpretation". He reduces the textual implications of St John's sentence to a kind of word-formal logic trying to get to the bottom of powerful historical model-interpretation.

My composition simply adds a forgotten female aspect to this traditional context.

am anfang war das wort

am anfang war das wort am

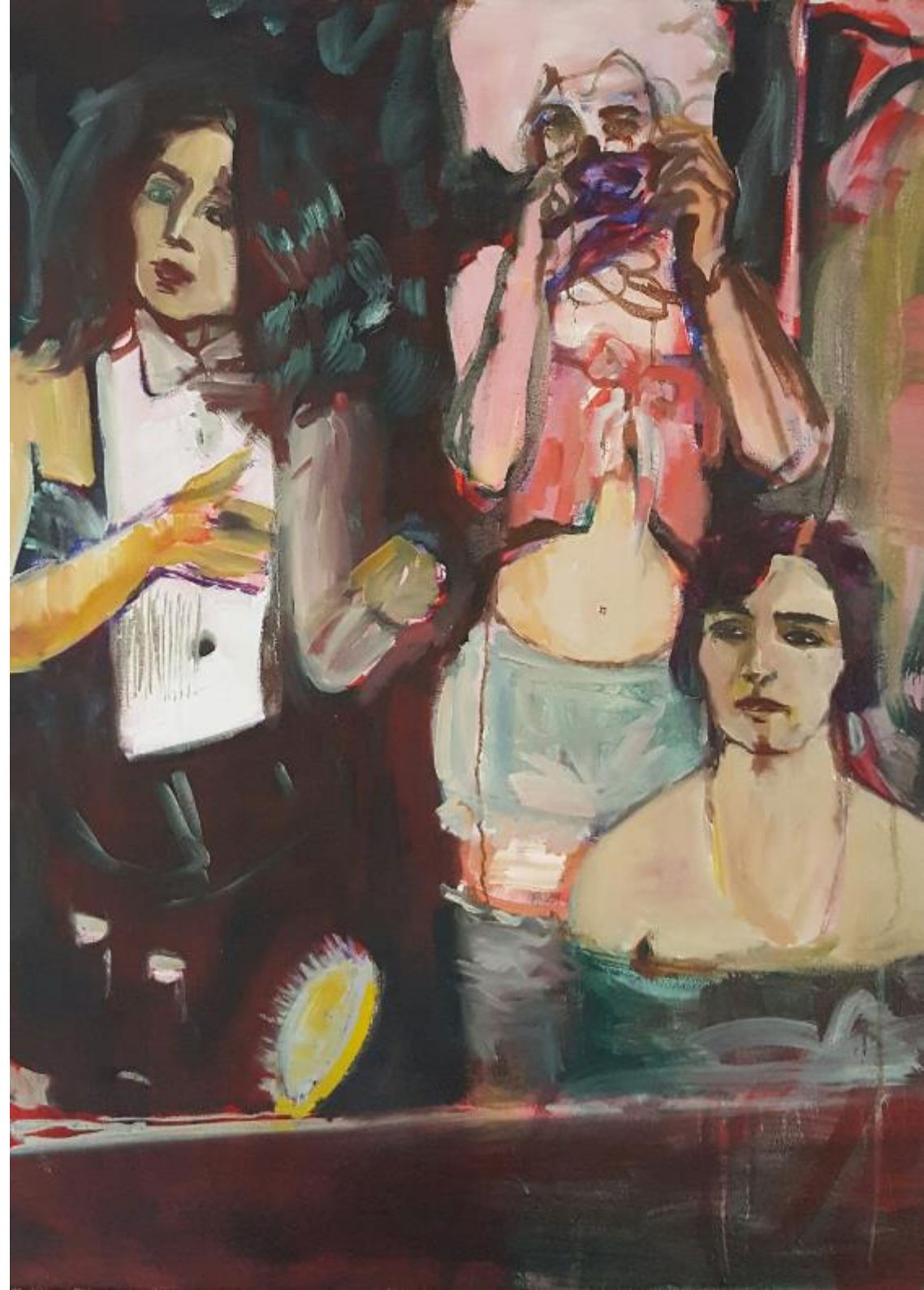
amanfangwardaswortamamanfangwardasworta nfangwardaswort:
mama

Katrine Storebo
London, UK / Norway
katrinestorebo.myportfolio.com

Dolores, Julienne & Thelma

Acrylic and oil on canvas
70x80cm s
£850

My paintings describe the energy of a moment with vivid colours and energetic brush strokes. Inspired by fictional worlds and dressing-up, I like to explore dark yet exotic and decadent scenarios. I have a particular penchant for the glamour of the roaring 20s.



Sabine Tramp
Düsseldorf, Germany
sabine-tramp.de

The First Bed

Oil, acrylic on canvas
40x40cm
£80 unframed

Our Madonna has yet to lay us in a crib where our new skin would be exposed to scratchy straw. We sincerely wish she would remain forever what she had become as of her impregnation onward: The First Bed. Our Madonna strikes us as a person nearly sent from paradise, chosen by God the way she is. Does she really hold a promise?

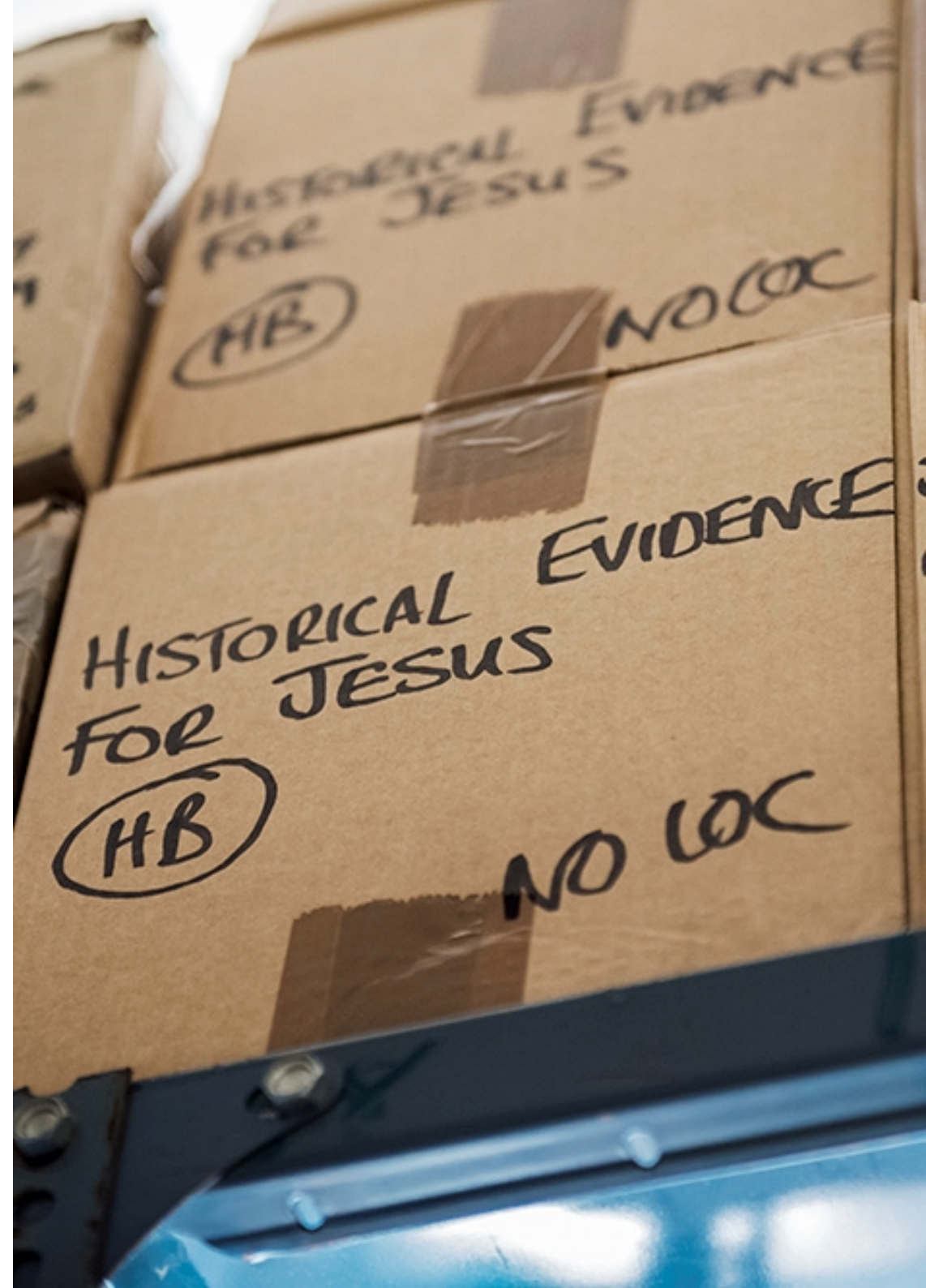


Paul Tucker
London, UK
paultucker.co.uk

Madonna

Ctype digital photograph
20x30cm
£75 unframed

In the context of this exhibition, this image alludes the possibility of something not necessarily intended or expected. Taken from an ongoing project, 'Madonna' raises the question of belief or non belief; and is it filed away to be seen or not seen?



Julie Turner
London, UK
julieturner.org

The Forgotten Madonna and Child

The Forgotten Madonna and Child
Mixed media textiles
110x170cm
Price £450

The Madonna is a symbol of woman and mother. Here she is shown with the Christ child in a frame to be carried in a religious procession. The icon has been abandoned, the rust and indigo dyed fabric is frayed, the rust she wears is symbolic of loss.



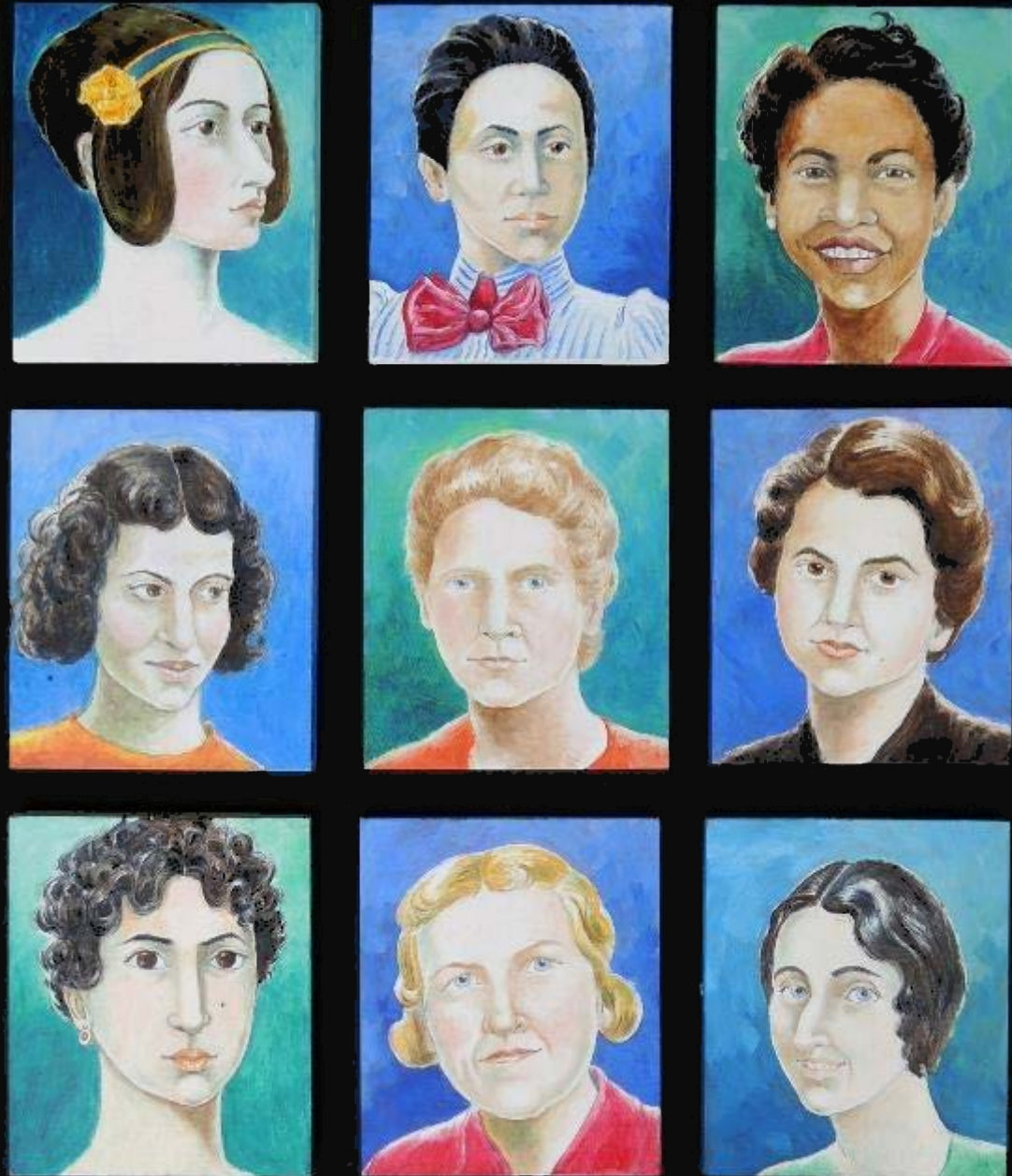
Gini Wade
London, UK
giniwade.com

Madonnas of Science

Oil on board
Each painting: 10x12cm
Installation: 40x45cm
POA

Madonnas of Science is an ongoing feminist project consisting of portraits of women scientists. Traditionally, women were actively discouraged from pursuing scientific studies. Despite this barrier, there have been many extremely important contributions to science made by women. However, these female scientists have very rarely been given credit due.

This installation aims to highlight these women, and make their achievements better known.



Renée Wallen
London, UK

imaginativetraining.com/poetry

Four Voices: My Mother, My Son, My Soulmate, My Soul

Typeset poems
200x41ccm
£375

2000 years ago, this family lived, loved and struggled just as we do today. The minutiae of their lives is long-since lost – and irrelevant; the persistence of the overriding religious portrayal lays claim to what followed. Yet while Mary is universally revered in the role in which she was cast, in her own time she was simply a young woman existing in a harsh reality; a daughter, a mother, a wife, sister, friend... Her world was compact, insular; her familial relationships creating the boundaries of her existence.

These were ordinary people with extraordinary legacies. These words snapshot their world.

Mary, my mother

This beautiful woman
Her angelic smile
Soothing me to sleep
My short years as a child

This funny, smart, insightful maid
Smoothing the hay where my young head laid
Offering wisdom
Teaching me life
Encouraging positivity
Throughout the strife

Garnering trust
Raising hope
Keeping the family strong
And warm
While father worked

Chopping his wood
While she...
She chopped through life
Never beaten
Eschewing defeat
Pushing me forward
My destiny to meet

My mother
My life
The blueprint for my future wife

This woman is my hero
Her Jewish heritage grounding me
The seed is sown
My roots have taken, my branches spiralling forth
A determination to make this world my own

Charmaine Watkiss
London, UK
maraboustudio.com

Madonna

Lithograph and screenprint
29x35cm unframed
POA

In the 21st century women are still predominantly the primary care givers, the mother energy is embedded in all women regardless of whether they express it or not, so for me the Madonna is about women's strength.

Within my own family, my grandmother was incredibly strong, she raised nine children, most of her grand children, as well as taking care of other people's children.

All this on top of farming the land she and my grandfather owned, so my Madonna is a tribute to her strength and fortitude.



Julie Westbury
London, UK
juliewestburyartist/axisweb.org

London Madonna

Postcards and paper tape
51x44.5cm
£400.00

The Madonnas that inspired this series of work are on display in the Monasterio de las Delcalzas Reales, Madrid. These iconic displays set in formal structures, radiate colour and pattern.

'Postcard Madonnas' have been exhibited extensively, the Madonnas shown in the Crafts Council exhibition 'Pattern Crazy' were all made from John Hinde postcards. The Madonna's fan-like robes are decorated using adverts, signs, buses and cars found in the photographic image. My own photographs of Margate and Ramsgate, made into postcards, have also been used to make Madonnas.

In these Postcard Madonnas, the photographic image of the original postcard becomes subordinate to the object, images are obliterated and made abstract by repetition and manipulation.

The technique used to create this work originates in a 'Folk' craft tradition popular in the 50s. The use of postcards signify both romance of travel and a mass throw away culture.



Detail

Rosalind Whitman
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Three Maries and Eve: The Disclosing Virgin, Virgin of the Annunciation, Expulsion from Paradise, and Adoration

Bronze
Disclosing Virgin 30x20cm (open)
Virgin of the Annunciation 25x20cm
Expulsion from Paradise 30x23cm
Adoration 32x23cm
POA

This set of bronzes is part of a project exploring aspects of the feminine image in religious mystery. The image of the Disclosing Virgin detailed in the catalogue is inspired by the *Vièrge Ouvrante*, a medieval wooden prototype of the Virgin Mother, in the Cluny Museum, Paris. My interpretation unites the person of the Virgin Mary with the Great Mother archetype of pre-Christian traditions.

It refers to her incarnation in the form of a tree goddess, an image later adapted in the Biblical story of the Fall.

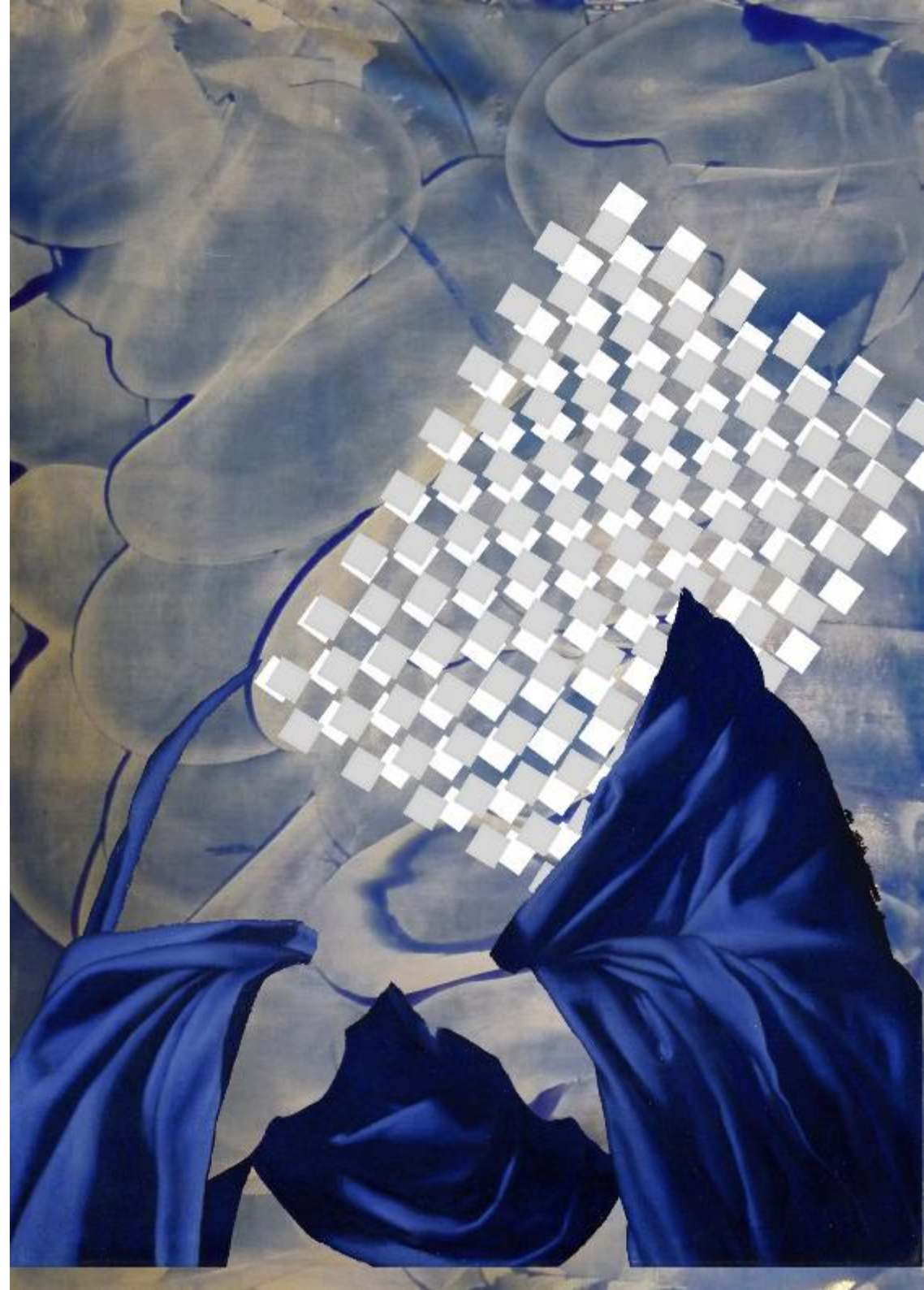


Philip Williams
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Madonna in Paint

Oil on Canvas
90x70cm
£750 unframed

One of the most striking characteristics of paintings of the Madonna is the blue of the material that she wears. "Madonna in Paint" takes this material, its folds and pleats, and the depth of its colour as its subject creating a contemporary, near abstract, representation of this iconic element of classical painting.



Jon Williams
London, UK

jonwilliamsceramics.co.uk

Little Donkey

Terracotta
28x34x65cm
£1400

As my friends became fathers, I admired their selfless embrace for coming change. Sloughing off weary burdens to begin their new role and responsibility.

The expectant mother is one of our earliest symbols of fertility, they connect with a primal and instinctive idolism.

This journey, role and relationship before parenthood became the initial thoughts behind this work.



Ralf Witthaus
Crailsheim, Germany
www.ralfwitthaus.de

The M-Trace

Lawnmower drawing
ca. 37x10m
NFS

The M-Trace is a site-specific drawing cut into the lawn. It creates a connection between the entrance of the garden and the red side doors of the church.

Through the relentless heaving traffic created by office workers, vehicles and tourists, the garden of St Pancras Church is gently reclaiming a gentle aura of spiritual context and reflection. Please explore the drawing to discover and explore the various pictorial and typographic elements.



Photograph: Oliver Harges 2009

Mali Yash
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Two Madonnas & Child

Mixed media
3.8x18x14
£500 unframed

For more than 20 years I have been working on the book subject and all my work is based around this. The book is the thing, the great symbol of communication in an incoherent world.

These two pages of my book reference the old masters using my pencil drawing of Christian art relating to Mary and Baby in juxtaposition to the famous musician artist Madonna with a child; the child which references her work with the charitable support she does with children across Africa.



Sisetta Zappone
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Tryptych: Virgin's Body Parts

Lithography on Mexican marble

El Sacro Pie de Guadalupe, The holy foot of Guadalupe

43x58cm

£350 framed, £280 unframed

El Soplo de la vida, The Breath of Life

35x38cm

£250 framed, £180 unframed

La mano alquemica, Alchemic Hand

35x45cm

£250 framed, £180 unframed

I've chosen three body parts to represent the Virgin Mary. This is a tryptich taken from a larger set of works: "Mis Milagros, mystic-anatomical sketches". Each drawing displays a different organ and illustrates its main function along with its symbolic meaning. The Iconography of the Virgin Mary is particularly rich of universal references, present among myths and cultures of all times. The parts I picked up are the ones that better condense all these aspects.



Johanna Zhang
London, UK / China
johannazhang.com

Night Train

Oil on board
61x50cm
£500

I was on a night train back from a wedding in Cambridge a few summers ago. The parents of the bridegroom are Chinese exiles whose son graduated from Cambridge University, where he also met his bride. I was thinking of the happy mother, when the seat opposite the aisle was occupied by a mother with a sleeping child in her arms. I liked the way they cuddled each other. I sketched them and made the painting back in the studio based on that drawing.



Zanara
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zanarasabina.com

God-Bearer

Ink, pencil, pen and acrylics on paper
50x70 framed
£750

Theotokos specifically excludes the understanding of Mary as Mother of God in the eternal sense. Christians believe that God is the cause of all, with neither origin nor source, and is therefore without a mother or father, or any relation except the persons of the Holy Trinity. He is ontologically separate from all other beings, as Creator to creation.

