The background of the image is a close-up, abstract painting of a woman's face. The color palette is dominated by various shades of blue, from deep navy to bright cyan, with white highlights. The woman's eyes are closed or looking down, and her lips are painted a vibrant red. The texture of the paint is visible, giving it a tactile, almost sculptural quality. The text is overlaid on the left side of the image, following the curve of the face.

You're Not Alone: Women in Art 2025

You're Not Alone: Women in Art 2025



Muzeum
Śląskie

You're Not Alone: Women in Art 2025 gromadzi artystów wizualnych; ich doświadczenia jako kobiet spoza głównego nurtu sztuki i edukacji oraz eksponowanie ich znaczącego wkładu w sztukę współczesną.

Wystawa prezentuje spektrum różnych podróży przez malarstwo, rysunek, tekstylnia i instalacje, stworzonych przez samouków, artystów z klasy robotniczej, z niepełnosprawnością intelektualną i neuroatypowych, a także przez kobiety, które czują się wykluczone z powodu systemów i struktur, które są nieodłączne w świecie sztuki. Prezentując prace artystów mieszkających na południu i południowym zachodzie Anglii, w tym: Mahlię Amatinę, Kate Bradbury, Ann Churchill, Yvonne Mabs Francis, Sarah Jane Hender, Delaine Le Bas, Kim Noble, Elinor Rowlands, Patricję Shrigley i Kwagę Sillingi, które badają wspólne i różne doświadczenia dotyczące tego, jak są rozumiane, ich osobiste podróże i ich relacje z przynależnością.

Wystawy odbywają się w dwóch przestrzeniach site specific w Muzeum Śląskim w Katowicach, w Polsce, oraz Boscombe Arts Depot w Bournemouth, w Wielkiej Brytanii. Są częścią wydarzeń zaplanowanych na Festiwal UK/Poland 2025 zainicjowany przez British Council. Siostrzane wystawy, odbywające się równocześnie i prezentujące różne prace tych samych dziesięciu artystek, podkreślają szeroki zakres kreatywności kobiet. Prace poruszają ich relacje ze sobą nawzajem i społecznościami, w których żyją, jednocześnie wzmacniając więzi i opowiadając się za dalszą świadomością różnych doświadczeń dzisiejszych artystek.

You're Not Alone: Women in Art 2025 brings together ten visual artists; their experiences as women outside mainstream art and education and foregrounding their significant contributions to contemporary art.

The exhibition showcases the spectrum of different journeys through painting, drawing, textiles and installation, created by self-taught, working class, learning disabled and neurodivergent artists, and by women who feel excluded because of the systems and structures that are inherent within the art world. Featuring works by artists living in the South and Southwest of England it includes: Mahlia Amatina, Kate Bradbury, Ann Churchill, Yvonne Mabs Francis, Sarah Jane Hender, Delaine Le Bas, Kim Noble, Elinor Rowlands, Patricia Shrigley and Kwaga Sillingji who explore shared and different experiences of how they are understood, their personal journeys and their relationships with belonging.

Situated across two site specific spaces at Muzeum Śląskie in Katowicach, Poland and Boscombe Arts Depot in Bournemouth, United Kingdom, the exhibitions are part of the events programmed for the UK/Poland 2025 Festival initiated by the British Council. The sister exhibitions, running simultaneously and presenting different works by the same ten artists, highlights the breadth of women's creativity. The works navigate their relationships with each other and the communities they inhabit, whilst fostering stronger connections and advocating for further awareness of the different experiences of women artists today.



A Spectrum of Journeys

Sonia Boué

You're Not Alone: Women in Art 2025, are twinned exhibitions showcasing a 'spectrum of different journeys' undertaken by ten women artists, living in the South and Southwest of England. Gloriously prismatic, they form part of the British Council Poland/UK Festival 2025; with works by all ten artists being shown in both Katowice in Poland and Bournemouth in the UK. You're Not Alone is a title borrowed from the lead poster image; a brooding androgynous portrait by the artist Sarah Jane Hender, in which a third eye near the collarbone resembles a wound. A quotidian phrase, thus, hints at deeper, perhaps, darker meanings, certainly, that art is a medium for the inner eye. It signals a boldness, which is evident throughout and finds a match in Patricia Shrigley's charismatic and satirically confrontational portrait *Breeding Pigeon*. We will witness art that transforms and empowers — portraiture, figurative works and inner landscapes feature strongly.

Carol Maund, the Director of BEAF Arts, has conceived and researched the exhibitions, to arrive at a rich, often gritty, kaleidoscope of works, reminding us there are many ways to be humanly connected, that art can be real — integrated in life and not merely a cultural confection. Intersecting marginalities are naturally mediated through female and feminist perspectives, and questions around identity include female masculinity and also encompass the concept of bodyminds, which relates to disability studies and activism. Here, the female bodymind presents a unifying subject amidst an array of artistic expressions, in which embodiment and meditative states are often entwined. Viewed through ten female lenses, we encounter a promenade of figures and mark-making, which include human alter egos and animal spirits. A melange of imagery and a chorus of disparate voices swell, suggesting a collective experience of female creativity and resistance. Together, they withstand conventional feminine ideals, bat away prejudices, and strive for emotional survival. A range of life spans are also represented, opening a discourse on womanhood in the 20th and 21st centuries.

Spectrum is sometimes code for autism and other neurodivergences. Here, it is applied broadly to describe a gamut of lived experiences, including autistic identities, Romani heritage, learning dis/ability, and the challenges of navigating misogyny, mental illnesses and socio-economic stigmas. Maund's encircling and inclusive spirit is also a call to justice; this is a gathering-in of women who have (in some form) traversed the edges of the art world, so-called. The self-taught and artschooled sit together, levelling what is often uneven ground. Importantly, they are selected for their fascination to us as artists, and together they form a multifaceted cluster of cultural constellations; there is an emphasis on hand-rendered work in accessible materials.

This pluralistic vision, which, values and considers process, naturally embraces vivid and encrusted works on paper by Kwaga Silling, emerging instinctively as they do through repetitive looping gestures. Silling's intense artistic methodology produces flat planes of densely linked oval forms, like painterly chainmail. Parallels can be drawn with works by Ann Churchill, whose meticulously rendered and intricate 'doodles' elevate and reclaim the form, opening out a vast chromatic universe replete with imagery and pattern. Works like Covid Times are simply breathtaking in demonstrating what can be mined and rendered from interior realms. The same must be said of monochrome works by Kate Bradbury like Sump and Thrum, which are laser-focused on the minutely drawn at a significant scale, representing epic levels of absorption for the eye to enjoy retracing. Art-making can transport us spiritually. It can also shield and deflect, protecting stigmatised identities. Beyond these powers, it allows our precious idiosyncrasies to flourish; we can world-build, accrue self-knowledge and transmit data from unsung places.

We find echoes with Silling, Churchill and Bradbury in enigmatic multi-sensory abstracts by Mahlia Amatina, and in stimming practices explored by Elinor Rowlands. Stimming describes an infinite variety of repetitive self-soothing gestures and vocalisations, central to autistic culture. Previously misunderstood, stimming is fast being integrated into the autistic canon, as it is native to us and allows haptic knowledge to be formed; through it, we also achieve creative flow. Rowland's emotionally wrought and highly saturated portraits, support periods of burnout, and can be read alongside Delaine Le Bas' pillowcase bearing the Declaration of Human Rights. Hierarchies of art and knowledge are shifted and disrupted to make way for fresh perceptions — thus, Amatina proposes a visually melodic language for the autistic experience, with which she invites interactions and builds bridges. A right to engage in multi-modal and sensory forms of communication surfaces. Shrigley further provides a visual manifesto for breaking 'high-art rules' and social stereotypes with a defiant and dignified cast of 'breeder' pigeons and 'feral' foxes. She deftly rebuts slurs against working class women, in particular, in the guise of magnificent birds. 'Bird' was at one time used as a patronising term for women in England. Shrigley upends class condescension with wit.

A spectrum of journeys also suggests a series of scenic routes meriting time taken — the interest and intrigue of roads less travelled, and pathways (old and new) beaten, to reveal that which has been discarded or obscured by shade. The Archipelago on Fire installation is a major work by Le Bas using collage, embroidery and painting techniques. Suspended textiles float as though in a glade, illuminated yet untouched by modern life. We've crossed an eerie threshold where death and decay seem to linger. Like benign spectres, they drip with text (bodies, bodies, bodies) and unworldly mythological and hybrid creatures. Skull-headed figures and scarlet flowers form a dialogue with oil paintings such as *The Time Machine* by Yvonne Mabs Francis, one in a series detailing an experience of mental breakdown. A Madonna-like figure bears within her body a lifecycle of nested female forms, wearing a sumptuous cloak decorated with floating heads and pink roses. Her feet rest portentously on a skull while two putti look on. We face mortality and the far side of reason — the turmoil is contained by the promise of creative renewal.

These are also journeys of the self/s. *Am I A Real Woman?* by Hender, features a woman in the grip of some emotion — a shadow face pinned under her chin, suggesting another voice, persona or nested entity. The jewel-like bricolage embroidery *Damaged Goods* by Le Bas is safety-pinned (as though it is provisional) elevating the everyday. We are all just passing through it seems; lives (and minds) dally and meander with or without purpose — all have value. At times, this is delicate and fragile. *Amatina* articulates life on the verge of meltdown when there are 'too many tabs open' in our heads. It can feel that we live many, and, sometimes, crowded, lives. Kim Noble literally does, and we will meet two of her thirteen artist alter egos resulting from a Dissociative Identity Disorder. Abi is a young adult and Judi is a teenager, each presents work in acrylics with startling stylistic contrasts and emotional registers. Abi's meticulously controlled brushstrokes depict isolated figures, their backs often turned. These solitary figures seem to rest or walk away, almost swamped by pared-back minimalist backgrounds. Contrariwise, vivid and visibly anguished front-facing portraits and figures dominate pictorial space, which are rendered in broad strokes of impasto by Judi. When we are strangers to ourselves, art binds the fragments, allowing us to inhabit and articulate alternate personas.

It's impossible not to feel invested in these journeys. *You're Not Alone: Women in Art 2025* offers a timely mapping and foregrounding of works generated in marginal spaces. The margins are fertile and the mainstream, so-called, would do well to take notice.

Sonia Boué

Sonia Boué is a multiform neurodivergent Anglo-Spanish artist and Paul Hamlyn Foundation Award nominee 2024. Her practice explores the dualities of neurodivergence and a heritage of forced migration and exile, leading to a BBC Radio 4 programme and Tate Britain short film. Through a series of Arts Council England awards, Boué has articulated a process of autistic identity transition for a generation, culminating in the publication of *Neurophototherapy: Playfully Unmasking with Photography and Collage* (2023).

Boué is also a writer, an experienced guest lecturer and a consultant. She has worked with the Plus Tate Network, the Tate disAbility Network, the Royal College of Art, Goldsmiths College, the City Lit/National Gallery, the Royal Society of Sculptors, the National Portrait Gallery, the V&A, and the Wellcome Collection. She is currently an A-N Artist Board Member and NDACA acquisitions committee member.



Photo courtesy of Sonia Boué

Mahlia Amatina

Mahlia Amatina (b.1984, Reading, UK, lives and works in Reading, UK) is an artist whose practice began just before she was diagnosed with Autism in 2015. Her work is focused on themes around neurodiversity, and she uses multi-sensory experiences to give insight into life on the autistic spectrum. Her practice includes immersive interactive installations, abstract mixed media paintings and digital art work. She has undertaken residencies, and had her works displayed in both fine art and community venues in seven countries, as she pushes for artwork to be experienced by a wider variety of audiences.

Mahlia has exhibited across the UK and has been awarded Arts Council England (ACE) funding several times, including the 'Developing your Creative Practice' fund. She has been featured as one of the 'Top 50 Influential Neurodiverse Women' by Women Beyond the Box and is one of Scope's selected artists. Mahlia also has a special interest in autism and the workplace and building neurodivergent-friendly workspaces.

mahliaamatina.com



Mahlia Amatina with work
'Transitions I', acrylic on canvas in the
background

Mahlia Amatina, Another beat
working between the normal rhythm
of life, 2019, mixed media on canvas,
120 x 80 cm, part of the collection 'Life
on a Spectrum', courtesy of the artist



Kate Bradbury

Kate Bradbury (b.1961, Ibadan, Nigeria, lives and works in London, UK), is a prolific creator of a diverse range of artworks. From detailed ink drawings over a metre in length to sculptural twirling dervishes made from found objects, her style of work is ever changing. Since 2003, the motivation for her work comes from a variety of sources, but is particularly drawn from objects she finds. She gathers endless supplies of discarded industrial and household waste that she places in relevant boxes around her home, where they stay until the opportune moment arises. Bradbury's work goes through phases, sometimes focusing on figures and characters and sometimes on more abstract forms.

Each piece tells a story plucked from her imagination. Having no formal art training, Bradbury learns through trial and error, experimentation and by observations of how others work. Intuitively working day and night, Bradbury creates her pieces losing all sense of time, getting lost in the details of her drawings or sculptures. Several private collectors now own Bradbury's work across the UK and her work featured and sold in the Royal Academy of Art's Summer Show in 2016 and 2021.

outsidein.org.uk/galleries/kate-bradbury/



Kate Bradbury in her studio,
photograph by George Maund

Kate Bradbury, Sump and Thrum
(detail) 2021, ink and fineliner on
Chinese paper, 41 x 129 cm (framed)
courtesy of the artist



Ann Churchill

Ann Churchill (b.1944, Oxford, UK, lives and works in Bath, UK) is a self-taught artist and maker whose output encompasses drawing, painting, knitting, batik and beading. Churchill views her practice as a meditative process that supports her own inner, spiritual journey. Her practice developed during the 1960s through daily black and white automatic drawings. During the 1970s Churchill's process grew to encompass vibrantly coloured inks, creating complex works on paper which combine swirling, interlacing lines and forms with passages of labyrinthine pattern. Her most recent works evoke the natural world, incorporating earthly forms, invented landscapes and sacred imagery. Made without intention or plan, the works unfold and develop automatically through the intricate and subtle interplay between the hand and the unconscious. Ann is interested in how the term 'doodle' is derided or understood negatively, to her doodles are a way to express the personal unconscious imagery that we all have within us.

Selected solo exhibitions include GRATITUDINOUSLY J.M.Churchill & Ann Churchill, Quench, Margate (2023). Ann Churchill: Works on Paper: 1974-78, Richard Saltoun Gallery, London (2019); and GRANDINE, London (2018). Her work was also included in a Hayward Touring Exhibition: Not Without My Ghosts: The Artist As Medium, Drawing Room, London (2020), Grundy Art Gallery, Blackpool (2021), Glynn Vivian Art Gallery, Swansea (2022) and Millennium Gallery, Sheffield (2022).

annchurchill.art



Ann Churchill at home in Bath, 2019, photograph by David Bebbler

Ann Churchill, Untitled Large Scroll (Feathers), 2012-14, watercolour on stitched paper, 265 x 124 cm, courtesy of the artist



1998 *Journal of Interpersonal
 Violence* 13(4)
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and information
to read
Bibliography and
all the rest
nothing to do

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Yvonne Mabs Francis

Yvonne Mabs Francis, (1945 - 2025, Oxford, UK, lived and worked in Bicester, UK) trained in fine art at The Slade School of Art in the sixties. A year after she left art school her beloved father died. Immediately she had obsessive thoughts, and suffered the mental hell of psychosis. She admitted herself to the Warneford Hospital in her home town of Oxford where she spent three months. Following this horrendous experience Yvonne designed clothes, manufactured them, and retailed her garments under the name MABS. After eleven years, she returned to painting. In 2000 she decided she needed a subject in her paintings. It was only then she thought of her suffering during her breakdown, and how little people knew, even doctors of the exact experience. She wanted an image which would arrest you and encourage you to read the text. The text is an integral part of the work. The paintings shown in this exhibition are one of a series of eight.

Yvonne exhibited in John Moores 1968. She has exhibited across Oxford and London, are most notably the Mexico Gallery, 2004, 'Wild Old Women' Novas Gallery 2008, 'Dare to Wear' St. Pancras Gallery 2010, London. Barbara Herbin wrote an article on her for the international Outsiders magazine Raw Vision 2017.

outsidein.org.uk/galleries/yvonne-mabs-francis



Yvonne Mabs Francis in her studio

Yvonne Mabs Francis, The Madness of Medication, 1999 oil on canvas, 182 x 152 cm, courtesy of the artist



"During my illness I was given many drugs. I thought then, as I do now, that these drugs worsened my condition. After four weeks I was sent from an open ward to a locked ward where I was put into my own small room and on several occasions locked in. While I was still on an open ward I decided one night I wished to return home to my mother at Garsington. Dressed only in my nightdress, I pointed myself in the Garsington

direction and ran across the hospital lawn believing if I could get enough acceleration I could take flight. While I ran I became conscious of a figure following me. I was convinced it was my dead father. His body formed a silhouette of drug capsules, surrounded by light. In the picture he lightly and tenderly touches my shoulder as the pursuing nurse blunders her way forward oblivious of the apparition." Yvonne Mabs Francis

Sarah Jane Hender

Sarah Jane Hender's (b.1972 Dorset, UK, lives and works in Bournemouth, UK) work draws from personal experience and often offers a tragic, fragile perspective. Her human figures derive from the shadows of fatalistic hedonism, the uncanny and feminist principles parry with gender violence. Hender's fascination with the figure stems from her early obsession with self-image and the fetishisation of the body and face. More recently, she has been drawn to depictions of female masculinity, androgyny and the blurring of identity.

Sarah Jane spent many years in London where she was part of an art collective that converted disused buildings into art studios and exhibition spaces. Whilst in London, she explored lo-fi wearable fashion and public performative interventions. At the core, her work has been driven by experimentation within a wide breadth of materials that include hand-sewn garments, clay-clad figurative soft sculptures and video. Her practice spans over twenty years with the past ten years as a full-time parent and home educator.

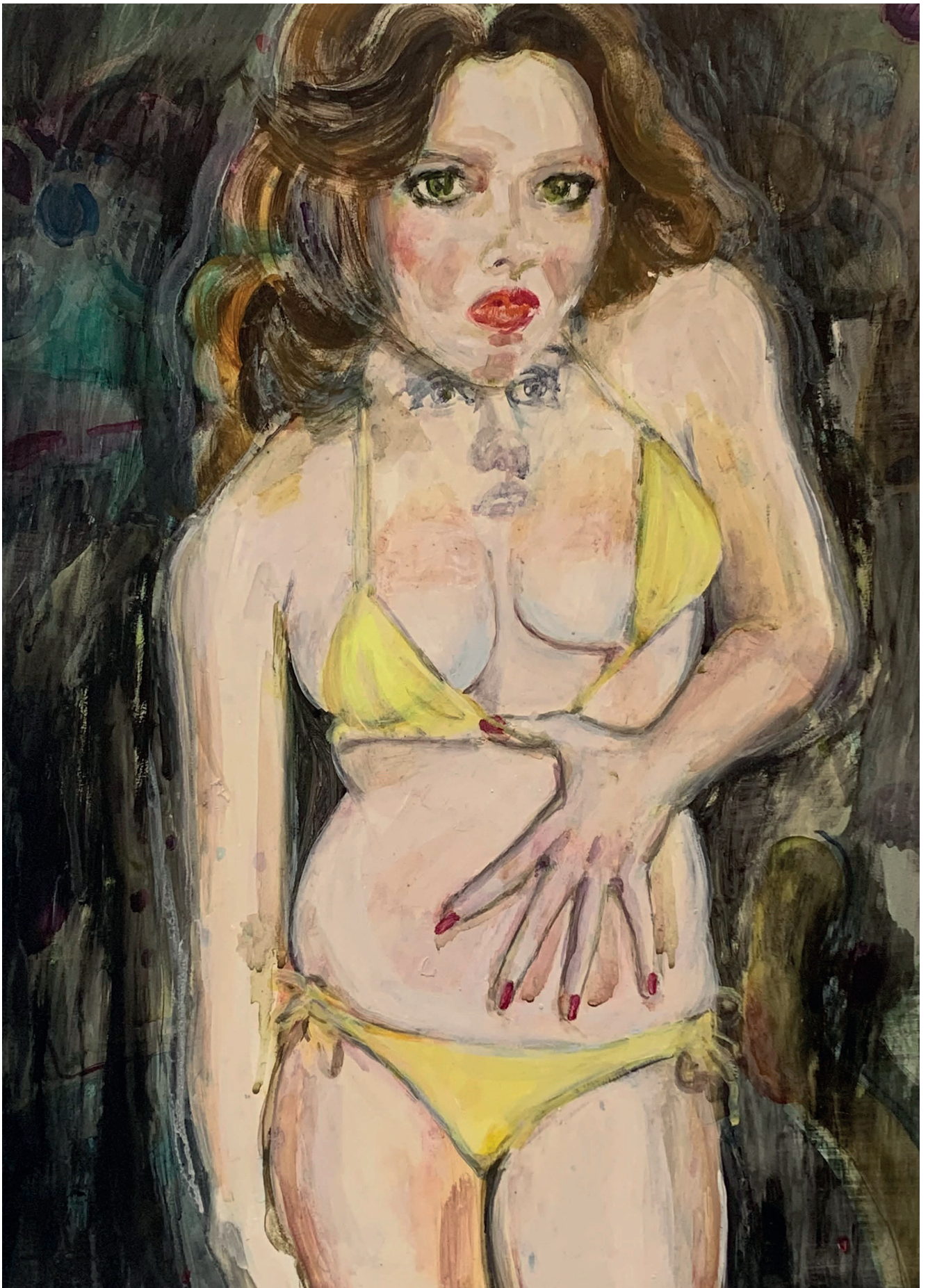
Graduating in 2024 from Central St Martins with a Distinction and winning the Cass Art Painting Prize. Her works have been included in Dangerous Women at The Russell Cotes Museum 2024, Surface Skin, Gramercy Park Studios, London 2025 and one of the artists selected by Sarah Maple for Seeing the Unseen, as part of the UAL showcase CSM alumni curation.

Sarah is represented by Gertrude
gertrude.com/artists/sarah-jane-hender



Sarah Jane Hender with 'Nike' 2024 in the background, photograph by Sam Jackson

Sarah Jane Hender, Am I a Real Woman, 2023, 50 x 40 cm, oil on gesso board, courtesy of the artist



Delaine Le Bas

Delaine Le Bas (b. Worthing, UK 1965, lives and works in Worthing) is a British artist whose work addresses nationhood, land, belonging and gender across diverse media including fabrics, film, performance, photography, texts and sculpture. Her art explores her experience of growing up in the Romany community and the cultural history of Roma heritage, people and mythologies. “I try and express myself in many ways,” she says. “I want to show people how it feels to be ‘othered’ and where we fit when we are not part of a community.”

Le Bas was shortlisted for the Turner Prize 2024 and presented large scale immersive installation works for the exhibition “Turner Prize’ at Tate Britain. She has exhibited extensively both in the UK and abroad, including solo exhibitions at Tramway, Glasgow (2024), Secession, Vienna (2023), Whitechapel Gallery, London (duo show with Damian Le Bas) (2023). She created a commissioned work for a group exhibition ‘Radical Landscapes’ for Tate Liverpool (2021). Le Bas collaborated extensively with her late husband Damian Le Bas (d. 2017), creating installations including ‘Safe European Home?’ and musical stage designs and costumes for Maxim Gorki Theater (Berlin) (2017). Her works were included in the first Roma Pavilion at Venice Biennale (2007). Le Bas will be a subject of a solo show at NCA Newcastle in summer 2025.

Delaine is represented by Yamamoto Keiko Rochaix London
yamamotokeiko.com



Delaine Le Bas, A Stranger in Silver Walking on Air, 2025, photograph by Alexander Christie

Delaine Le Bas, L'Archipel en Feu 240324 250424 (detail) 2024, acrylic, sequins, plastic film, collages on fabric, 400 cm x 380 cm, courtesy of the artist and Yamamoto Keiko Rochaix, London. Photograph by Alexander Christie



Kim Noble

Kim Noble (b.1960 London UK, lives and works in London UK) is a mother, artist and author who has Dissociative Identity Disorder (DID). DID is a creative way to cope with unbearable pain. The main personality splits into several parts each having an amnesic barrier between them. In and out of hospital from the age of 14, with no formal art training, Kim and her alters became interested in painting in 2004 after spending a short time with a support worker and trainee art therapist at the time. The resulting 13 artists each have their own distinctive style, colour and themes that they work with. Many are unaware they share a body with other artists.

Combined, they have had over 100 exhibitions, nationally and internationally. Noble was the first Artist in Residence at Springfield University Hospital in Tooting, South West London. Her book 'All of Me' was published by Piatkus in 2011. Noble has had many TV and radio appearances, including the Oprah Winfrey Show, This Morning Show, Anderson Cooper Show and BBC Radio1 with Victoria Derbyshire.

kimnobleartist.com



Kim Noble in her studio, photograph by George Maund

Kim Noble/Abi, Man with Suitcase, 2009 acrylic on canvas, 29 x 65 cm (framed), courtesy of the artist



Abi is a young adult.

The style of Abi stands out as technically detailed with near photographic realism achieved in the figures and objects she paints. Abi uses smooth shading and highlights, crisp textures and natural tones. However, there is a minimal aesthetic to her work, which is achieved mostly by the cloudy, empty looking backgrounds she creates.

While Abi's work looks quite subtle and minimal, the themes and subject matter they touch upon are quite potent often depicting a sense of loneliness. They almost represent a fleeting moment, a split second of an emotion or scene that you can apply to almost any situation, allowing once again plenty of room for personal interpretation.

Though when it comes to Abi's paintings depicting different people, you may have noticed a pattern by now. Which is that most of these figures have their backs turned towards the viewer, or they are walking away in the opposite direction. Whether this provides a significance or insight into the personality of Abi or not is hard to tell. However, they certainly seem to strike a specific chord within.

Elinor Rowlands

Elinor Rowlands (b.1984 Luxembourg, lives and works in London, UK) is an award-winning UK-based artist and multi-disciplinary maker, whose work combines elements of sound art, composition, drawing, painting, spoken word, and AV. As a Fine Art practice-based PhD candidate at Nottingham Trent University's Artistic Research Centre (ARC), her research focuses on autistic stimming as an artistic methodology. Rowlands explores how her experiences as an autistic individual informs her artistic practices.

Through her drawings, paintings, and films/soundscapes, Rowlands creates dreamlike worlds, inspired by ritual, magic, and trans-feminist perspectives. Her work also engages with psychogeography, hauntology, and autoethnographic narratives, often incorporating highly sensorial and fictional elements. As an autistic/ADHD individual with synesthesia, Rowlands' work is shaped by their/her unique perspective, which they/she expresses through repetitive and rhythmic gestures. Rowlands' paintings are often created during periods of burnout, where highly saturated colours, mark-making and strokes flow freely onto paper and canvas creating tacit knowledges. She collaborates with others to develop new languages, investigate folk histories, and build temporary communities. Her practice encompasses radical approaches to making, revealing, hiding, overlapping and collaging, accompanied by poetic language and ancestral whispering.

Rowlands' work has been supported and presented by organisations including: Canal and River Trust, The Supporting Act Foundation, Arts Council England, Creative Health Camden, Nottingham Contemporary, Unlimited, LADA, Shape, Tate Modern and Disability Arts Online.

elinorrowlands.com



Elinor Rowlands at home in her garden, 2025

Elinor Rowlands, Sitting at the table, 2023, oil pastel on paper, 54.5 x 45.5 cm (framed) courtesy of the artist



Patricia Shrigley

Patricia Shrigley (b.1960 Liverpool, UK, lives and works in London, UK) is a working class neurodivergent artist who challenges the discrimination and stereotypes perpetuated by politicians and the media. She employs foxes and pigeons in her work to reveal class-based prejudices—foxes represent the so-called ‘feral’ youth, while pigeons are associated with negative narratives about the poor ‘breeding for benefits.’ Through her art, she critiques these dehumanising labels and emphasises resilience and dignity.

Her films have been exhibited internationally in galleries and film festivals, and she has been interviewed by The Hospital Club and Filmarmalade. She exhibited one of her films, Estate Face, at the Petrie Museum of Egyptian Archaeology, and she received the Light of Day Prize from Artquest. She recently worked as an artist animator on the Emmy-winning Create Together series for YouTube Originals and exhibited at Sotheby’s London as part of the Outside In National Open Exhibition.

linktr.ee/Patriciashrigley



Patricia Shrigley at home in bird mask, photograph by George Maund

Patricia Shrigley, Toxic Breeder, 2025, oil on canvas, 101 x 108 cm (framed), part of the collection ‘Breeding Ground’, courtesy of the artist



Kwaga Sillingi

Kwaga Sillingi (b.1991, London, lives and works in London) is a painter who combines paper collages and acrylic to create bold large-scale paintings. She has developed her artistic practice at ActionSpace's studio in Studio Voltaire since 2018.

Through her practice, Kwaga repeatedly explores densely layered colour combinations and formations of circular shapes. Frequently working across four paintings at a time, Kwaga has developed her own systematic painting process; initially collaging pre-painted circles into ordered patterns as a base layer before applying varying layers of paint. Each layer has its own unique approach. Over time the patterns laid down have shifted from tight order into looser, diagonal formations with layers of thick painterly loops. The work gradually evolves as Kwaga assertively applies thick brush marks, revelling in the rich colours and paint texture. As each layer is added the underlayer of collaged circles disappears, leaving an echo of dense, looped circles. Kwaga's work feels like an ongoing expression of bonding, a relentless, intuitive and loving exploration of colour, texture and above all the circular form.

Kwaga has exhibited annually at Open House, Studio Voltaire, London since 2021. Recent exhibitions include Vital Mix (2024), Wandsworth Arts Fringe, London, x3 Ritual Patterns (2021), online exhibition, ArtWorks Together (2021), online exhibition and Where The Heart Is (2019), Cockpit Bloomsbury, London.

Kwaga Sillingi is a Resident Artist at ActionSpace
actionspace.org/artists/kwaga-sillingi/



Kwaga Sillingi in her studio, 2023, photograph courtesy of the artist and ActionSpace

Kwaga Sillingi, Painting Collage 26a and 26b, 2024, acrylic, paper collage and PVA glue on paper, 133 x 73 cm, courtesy of the artist and ActionSpace



You're Not Alone: Women In Art 2025

Muzeum Śląskie, Katowicach, Poland
19 June – 26 October 2025
muzeumlaskie.pl/

Boscombe Arts Depot, Bournemouth, UK
28 June – 17 August 2025
gotbeaf.co.uk/

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Front cover image Elinor Rowlands, Portrait in Blue (detail) 2022, mixed media on paper 51 x 43 cm (framed) courtesy of the artist

You're Not Alone: Women in Art 2025



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