

# Family and Other Ties, Foyer Gallery, University for the Creative Arts, Farnham, Surrey

27<sup>th</sup> October – 9<sup>th</sup> December 2022

This exhibition celebrates the ten-year anniversary of the Family Ties Network (FTN), a research group of artists, filmmakers and writers who explore memory, space, place and the family in photography and moving image. The show features works by seven FTN co-ordinators alongside photographs and books by nineteen artists, selected from an open call to the wider network.

Many of these works reflect on what is meant by family in the aftermath of the global pandemic. Consequently, haunting stories of absence, trauma, and loss are interwoven with notions of cultural identity, feminist revisions of personal histories and the celebrations and challenges of modern family life.

A closing research seminar with invited speakers from past FTN events will be held on 9th December 2022. The day will include talks by filmmaker, Sarah Pucill, visual anthropologist, Professor Shawn Sobers and photographic artist, Andy Wiener, in addition to contributions from FTN coordinators.

FTN co-ordinators: Suze Adams, Nicky Bird, Jacqueline Butler, Rosy Martin, Caroline Molloy, Lizzie Thynne and Sally Waterman.

Selected artists: Sara Andersdotter, Eszter Biro, Bethé Bronson, Kate Carpenter, Marysa Dowling, Clare Gallagher, Phil Hill, Miranda Hutton, Rachel Maloney, Celine Marchbank, Heather McDonough, Ines Rae, Dawn Rodgers, Assunta Ruocco and Daniel T Wheeler, Mandy Simpson, Mo White, Andy Wiener and Amanda Whittle.



**Exhibited Works:**

**FTN Co-ordinators:**

**Suze Adams**

*Generation*, 2012/13

*Generation* was made on the Hebridean Isle of Mull, home to Adams' maternal ancestors, a place to which her mother regularly returned during the artist's childhood. After her mother's death, Adams' journeyed to the island to be close to her – to 'find' her – and to visit significant familial locations. This image was taken close to the start of the ascent to S'Airde Beinn, an extinct volcano with a hidden lochan, the site of regular family walks and picnics. This site is also where a cairn marks the place where coffins were rested en route from the north-western peninsula to Tobermory.

*Café Solo*, 2022

*Café Solo*, made a decade later, will become a photobook. The double page spread exhibited is a preview printed for this exhibition. It is a marker in time in so many ways – of Adams' life, of FTN, of life after family.

Suze Adams is an artist and writer. Her work centres on the relationship between bodies and spaces, the physical and psychological resonances of embodied experience. She completed her practice-led PhD at UWE Bristol in 2012.

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**Nicky Bird**

With Jan McTaggart and Mark Scott

*Sites of Personal Archaeology*, 2005-2010 / 2020



Nicky Bird considers contemporary relevances of 'found' photographs and latent histories of specific sites, investigating how they remain resonant. Her work incorporates new photography, oral histories and collaborations with people who have significant connections to the original site and its photographic archive. These diptychs, one of which was produced collaboratively with two individuals who had experienced significant change to a childhood place, reflect enduring notions of personal archaeology in relation to revisiting present-day sites.

Nicky was previously Reader in Contemporary Photographic Practice at the Glasgow School of Art. She had a retrospective solo exhibition at Street Level Photoworks Glasgow in 2021. Her writing has been published widely, including chapters in *Collection Thinking: Within and Without Libraries, Archives and Museums* (Routledge, 2022); *Proximity and Distance in Northern Landscape Photography: Contemporary Criticism, Curation and Practice* (Transcript Verlag, Bielefeld, 2020); *Picturing the Family: Media, Narrative, Memory* (Bloomsbury, London, 2018) and *Home/Land: Women, Citizenship, Photographies* (Liverpool University Press, 2016).

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## Jacqueline Butler

*Feeding the Family 1940/2020, 2021*

Commissioned and funded by Bury Art Gallery and Museum and the Arts Council England

1. *Noodles and Peas*
2. *Potato Floodies with Fried Egg*
3. *Sausage Apple*
4. *Rice Pudding with Fruit*
5. *Peanut Salad*
6. *Mock Haggis*
7. *Breton Pears*



The British government of 1940 introduced food rationing, to ensure fair share for everyone during a time of national food shortage. In 2020, in response to COVID19, the first of a series of national lockdowns caused food shortages in supermarkets, resulting from panic buying alongside furloughing, job losses and wage cuts. The growing reliance on foodbanks to feed families counters the wartime rationing policies. Rather than creating a level playing field where everyone shares hardships, foodbanks of the millennium divide society, highlighting the shame of food-poverty in one of the richest nations in world.

Jacqueline Butler is an artist and educator. Her work explores what a photograph can be in hybrid form, querying the thingness of the medium through technological convergence. Jacqueline recently completed her PhD at Glasgow School of Art. She is currently Dean of the School of Art, Design, Culture and Media at UWE Bristol.

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## Rosy Martin

*The End of the Line (Morden)*, 2004-2006

After her mother's death, alone in the empty house, Martin photographed through her tears. The images are not about how it looks, rather how it feels as it appears, as if

fleetingly. These images are about the act of looking and contemplating rather than the objects of that gaze. Light, rather than the objects became the subject, as if looking at something known and familiar, it becomes almost invisible.



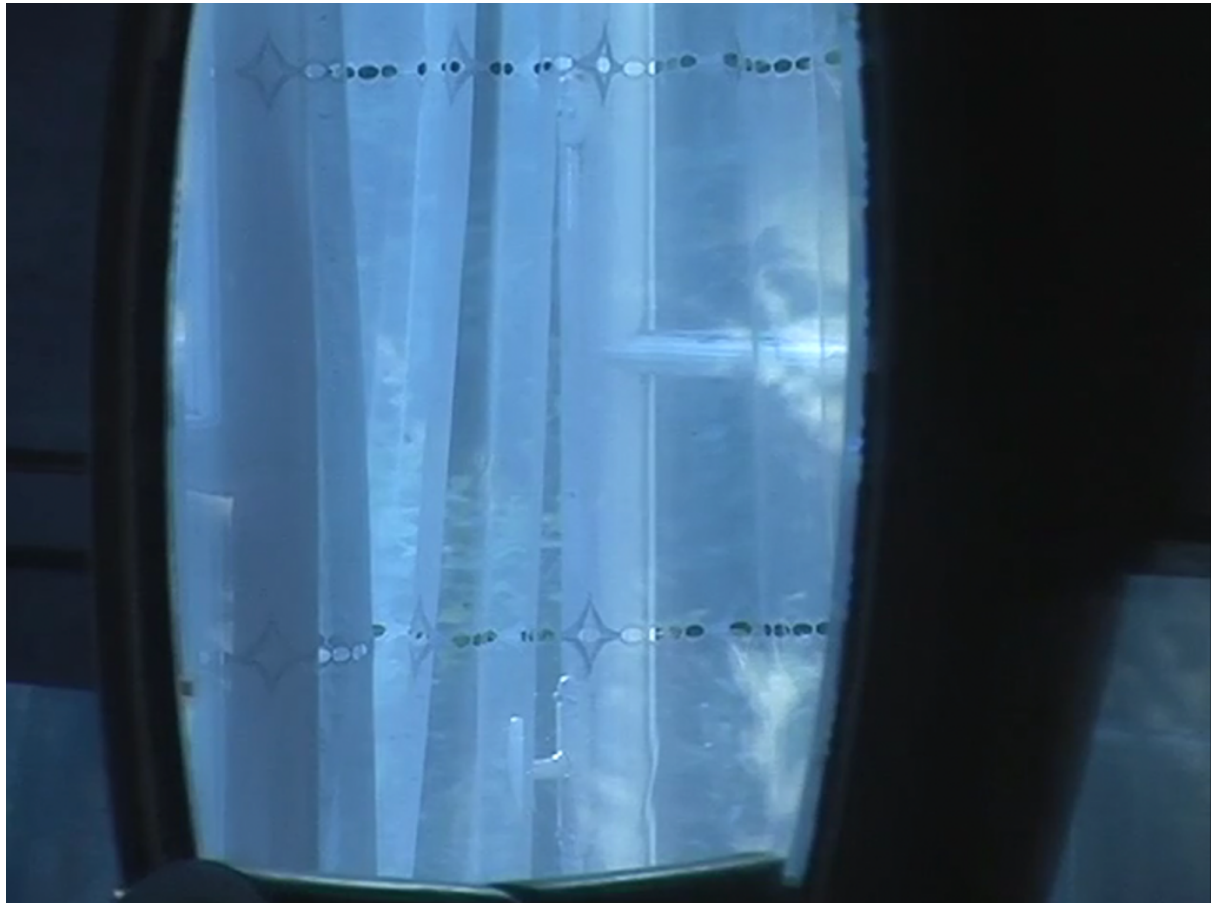
*Stuff: All that Remains*, 2006/2014, 7 min, 48 secs

*Stuff: All that Remains* focuses on over 70 years of careful collecting and the emptying of the family home. Martin's parents were of the 'make do and mend' generation, this work is a poignant excavation of their roots and hers. Taking a melancholic and meditative 'being with' the beauty of natural light upon things once precious, the camera searches and lingers, as memories arise. This reverie is cut by the harshness of the finality of 'the end'.

Rosy Martin is an artist-photographer, psychological-therapist, lecturer and writer. She explores relationships between photography, memory, identities, and unconscious processes using self-portraiture and still life. From 1983, with Jo Spence, she pioneered re-enactment phototherapy. Her research has been published extensively and she has exhibited internationally, including Tokyo Metropolitan Museum of Photography; Documenta 12, Germany; Tate Britain and Arnolfini Gallery, Bristol.

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## **Caroline Molloy**

*The Portrait Rooms, 2022*

This selection of prints and the artist's publication *The Portrait Rooms*, evolved from close reading of a large sample of British carte-de-visite portraits (1854-1868) collected by Molloy as part of her PhD she undertook at the Centre for Photographic History and Theory at Birkbeck. Working on the premise that the studio portrait is made up of allegoric elements, such as the codified gestures of the sitter, bourgeoisie apparel, alongside the studio background and props, specific parts of the photograph have been omitted to emphasise the socio-cultural aspirations of the sitter.

Caroline Molloy is an artist, academic and writer. Her research interests are focused on the marginalised voice in both gender and post/decolonial colonial contexts. She is currently the programme director of Fine Art, Digital Arts and Photography at University for the Creative Arts in Farnham and acting programme director of Fine Art in Canterbury.

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Installation shot, Four Corners, London 2021

## Lizzie Thynne

*Voices in Movement*, 2014, 15 min

The audio-work *Voices in Movement* draws on memories from women recorded for *Sisterhood and After: The Women's Liberation Oral History Project*. Oral history focuses on individual stories; Thynne experiments with bringing these stories together to evoke collective, yet diverse, perspectives. Archival images are fleetingly glimpsed only to disappear, mimicking the process of memory itself, refusing to anchor the women's speech in the visual.

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Lizzie Thynne is a film-maker and writer. She has made a number of films on women's history, gender and sexuality. In 2018, Lizzie was awarded a major grant by the Arts and Humanities Research Council to lead a project about the life and work of one of the earliest women documentary makers in the UK – Jill Craigie (1911 – 1999), The film, *Independent Miss*

*Craigie* (2021) has been screened internationally, including BFI Southbank, London. She is currently Professor in Film at Sussex University where she leads the MA in Digital Documentary

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### **Sally Waterman**

*Past Present*, 2005 (from *Waste Land* project)

This series *Past Present* derived from T. S. Eliot's 1922 poem, 'The Waste Land', employs literary adaptation to address the experience of parental divorce. The closeness implied by the snapshots taken around the artist's childhood home with family and local friends from the cul-de-sac is tainted by the subsequent knowledge of her father's infidelity.



*Willow*, 2020, 11 min

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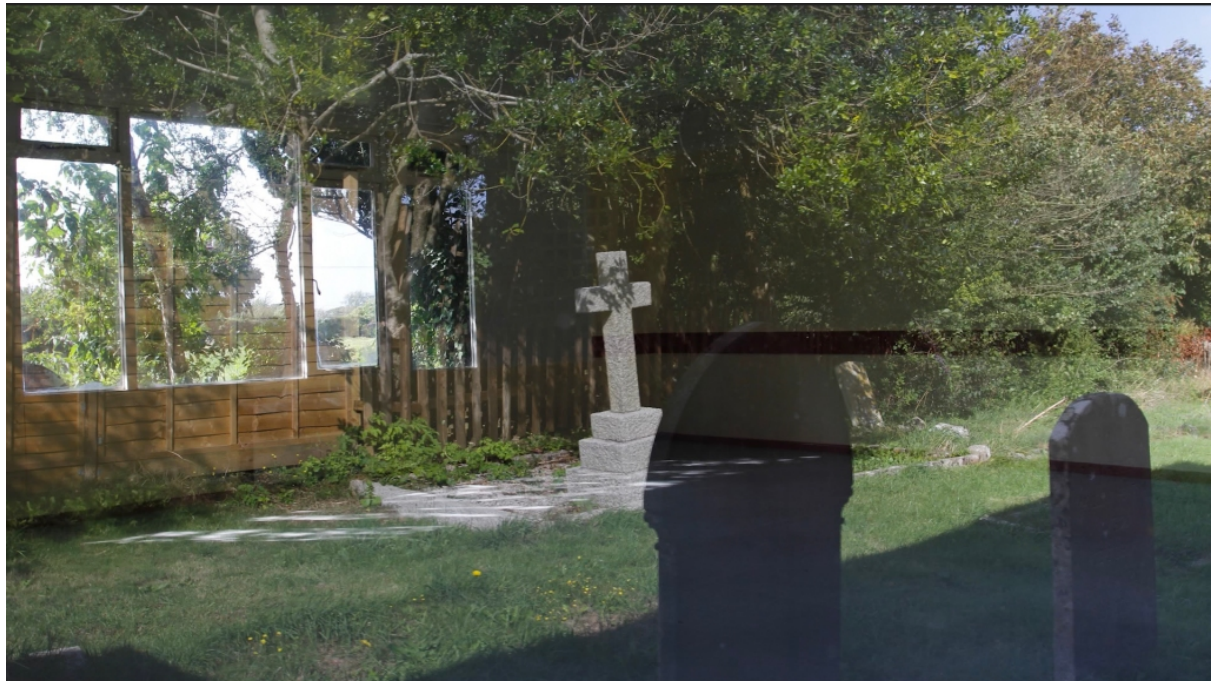
*Willow* dwells upon place, ancestry, mortality and religion, triggered by the redevelopment of Waterman's late Grandfather's Baptist church on the Isle of Wight. Extracted quotations from T.S Eliot's poem, 'Four Quartets', along with a telephone conversation with her mother, recorded during the lockdown, illuminate themes of time, memory, life cycles through this English village community.

Sally Waterman creates autobiographical photographic and video works to explore memory, place and familial relationships. She was awarded her PhD in Media & Photography from University of Plymouth in 2011. Sally is currently a senior lecturer in Fashion Photography and Photography at University for the Creative Arts, Rochester.

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## Books:

### Clare Gallagher

*Second Shift*, 2019

'Second Shift' is the term given to the hidden shift of housework and childcare primarily carried out by women on top of their paid employment. It is physical, mental and emotional labour largely absent from family photographs. The book titled *Second Shift* attempts to recognise its complexity and value, calling for resistance to the capitalist, patriarchal and aesthetic systems which ignore it.

Clare Gallagher's arts practice examines ways of making visible the unseen work of home and family, through issues including motherhood, care and domestic abuse. Clare has exhibited internationally, including at Photomuseum Ireland, Dublin and the Finnish Museum of Photography, Helsinki for which she was nominated for the Deutsche Börse Photography Prize 2021. She is currently a Lecturer in Photography at the Belfast School of Art, Ulster University.

[www.claregallagher.co.uk](http://www.claregallagher.co.uk)

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## **Phil Hill**

*Unreliable Narrator, 2022*

*"Why do you keep a photograph that wounds so deeply?"*

In January 2021, whilst looking through a family album, Hill came across a page that stood out from the rest – one of the photographs had been cut. The aging 6×4 photograph was defaced to keep its silence, yet the spectre of the missing piece shouted loudly. The person missing from the photograph was the artist's grandmother, the person who made the cut was his mother. Hidden in this family photograph was a complex narrative of historic abuse and trauma.

*Unreliable Narrator* is a reflexive interrogation of stories that are told to each other but also ourselves. Using personal archive as a starting point, the work explores estranged relationships within family and how trauma can continue to impact subsequent generations.

Phil Hill is a photographic artist. His practice is concerned with how photography impacts on identity and its constructions through narrative interpretation and exploring different forms of narrative with photography.

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## Rachel Maloney

*Matriarchive*, 2021

The book *Matriarchive* was created during Maloney's practice-led Research Fellowship with the V&A Museum Research Institute (VARI) and the University of Brighton between 2019-2021. The aim of the Fellowship was to investigate photographic materials that represented the often-marginalised memories and experiences of women in the home. The work was inspired by two historic photograph albums, one belonging to the collections at the V&A Museum (the Burnip Album), and one that belonged to the artist's great grandmother (the Laycock Album). This inspired Maloney to seek out research participants who shared their own family albums and photographs during workshop sessions. The result of the workshops and sharing of family collections is documented in the *Matriarchive* album.

Rachel Maloney is an artist, researcher, and filmmaker. She investigates the ways in which memory and family history permeate natural materials and landscapes in relation to domestic interior spaces and material collections.

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EMERIC: 8th April 2021



Photographs from Emeric's private collection in an album created by his daughter. Images reproduced with permission.

Emeric discusses photographs of his mother, the beautiful Marta, and the family albums that document her early life in Hungary before she moved to the UK in 1947. The image above shows Marta aged 18, wearing a dress she designed herself whilst working and modelling for a fashion house in Budapest.



Photograph album from Emeric's private collection. Images reproduced with permission.

One of the albums brought to England from Hungary by Emeric's mother has been damaged and the photographs inside have been ripped, stabbed, or speared through the middle by bayonets. This violence was inflicted by Russian troops who invaded Marta's family home after the end of the Second World War. On finding the home empty, the soldiers stole or damaged all of the family's personal belongings - including the family albums and photographs.

Emeric's mother died when he was a boy, but he remembers looking at these family photographs with her when he was young. He remembers the album with the bayonet hole right through it, a visual reminder of the trauma inflicted upon the family.

The damaged album was preserved and photographed. These photos together with others Marta had brought with her, were put into a new family album organised and created by Emeric's daughter who is also called Marta, named after her grandmother.

This 'album of an album' will ensure Marta's story can continue to be shared and seen.

## Celine Marchbank

### *Stranger in my Mother's Kitchen*, 2022

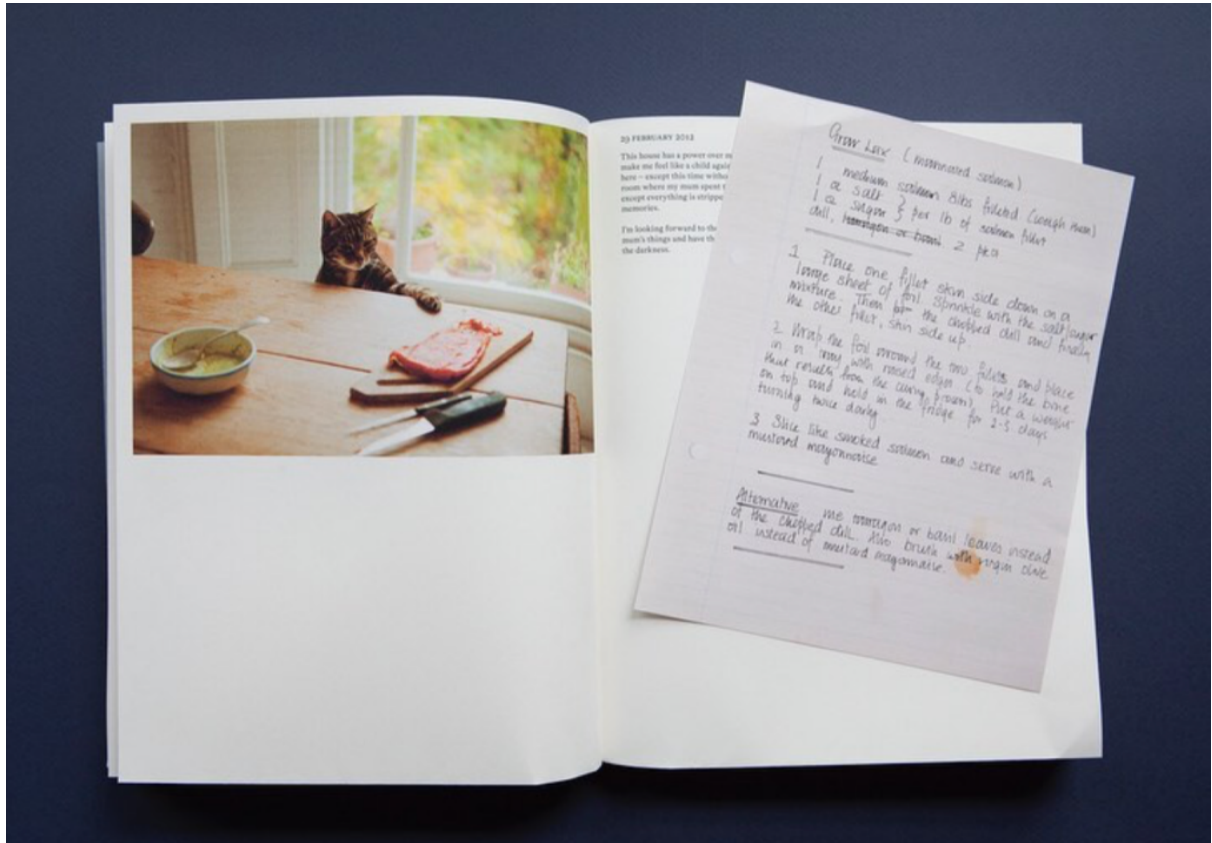
The book, *A Stranger in my Mother's Kitchen* is a five-year exploration into the grieving process told through photographs, writing and cooking of the artist's mother's recipes, sharing a universal story of loss whilst also celebrating a food legacy.

Celine Marchbank is an award winning British photographic artist. Her practice explores everyday life, fascinated by the quiet details of domesticity, with a particular interest in home. This new book follows on directly from Celine's first successful critically acclaimed book *Tulip*; the story of the last year of her mother's life, published by Dewi Lewis (2016).

Celine is a Fellow of the Royal Society of the Arts (RSA), and is currently a lecturer in Photography on the BA (Hons) Photography at Falmouth University and the MA Photojournalism & Documentary Photography at London College of Communication (UAL).

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## Heather McDonough

*Conservatory*, 2020

The book, *Conservatory* acts as a catalogue to accompany a would-be archive or display case inside an imagined, dusty, and forgotten natural history museum. It is an ossuary; a cabinet of curiosities; a place where memories reside and decay. The collection began when McDonough's mother was alive.

The collection continues to grow. Photographing the insects and working in the space that the artist's mother occupied, connects McDonough to her mother. She cannot let go of objects that were gifts from her mother; her prized possessions where powerful memories continue to inhabit.

Heather McDonough is an artist, photographer, and educator. Her work is about relationships and absence. She is currently a lecturer in Photography for the BA Photography and BA Fine Art courses at London Metropolitan University.

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## Dawn Rodgers

*Sorrow*, 2022

The book *Sorrow* tells the story the absolute sorrow that you only feel when you lose someone and the inevitable desolation of their absence and is centred around the loss of her brother. Each image is laid on a facsimile of her brother's only surviving schoolbook, many pages are left blank illustrating the loss of potential and the artist's own inability to find words to describe her feelings surrounding his death.

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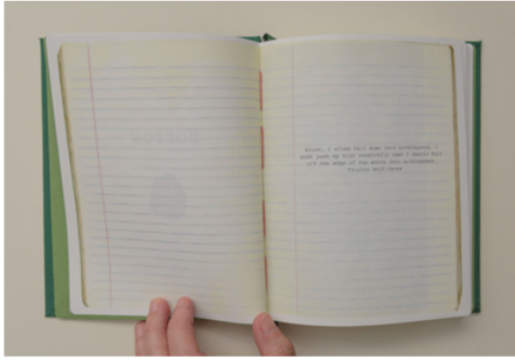
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Dawn Rodgers is a visual artist and educator. Her practice utilises the landscapes of Berkshire, Oxford and Dorset and deals with the paradoxical feelings that grief leaves and give voice to the things that felt unspeakable through storytelling. Rodgers is the Head of Photography at Bradfield College in Berkshire and is currently completing her MA in Photography with Falmouth University.

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## Andy Wiener

*Visitation Scenes*, 2020

*Visitation Scenes* explores the lives of members of Wiener's family using photographic masks made from archive images from a family album. Wiener travelled with the masks, to places where his relatives lived many years ago, and asked participants to wear the masks, to lend their identities to these people from the past. The book, *Visitation Scenes* was published by Dewi Lewis in 2020.

Andy Wiener has worked in the staged photography genre for 30 years, often using photographic masks of himself, of dolls, or of his family members. His work has been widely exhibited and published and is in the collections of the Victoria and Albert Museum and the Scottish National Portrait Gallery.

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## Photographic Work:

### Sara Andersdotter

*The politics of looking: 12 gestures from an archive (XX), 2022*

This series is part one of two works consisting of cropped photographs from an inherited family archive. These 12 photographs depict hands of women in Andersdotter's family; a configuration of 12 nurturing, fertile, obedient gestures of muliebrous perfection.

*The politics of looking: 12 gestures from an archive (XY), 2022*

This series is part two of two works consisting of cropped photographs from an inherited family archive. These 12 photographs depict hands and poses of male family members; a silent theatre of 12 potent, paternal, virile and authoritative gestures.

Sara Andersdotter is a Swedish-born artist, academic and researcher with interests in photography, memory, belonging, vision, archives, power, gender and experiences of 'minor' groups. Andersdotter is currently co-editing a book on contemporary writings on photography and autobiographical memory, due to be published in 2023. She is currently a Senior Lecturer in Visual Communication at the University for the Creative Arts.

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## **Eszter Biro**

*From Silver to Dust*, 2021

Lockdown had a profound impact on Biro's relationship with her family. She lived in Scotland, they lived in Hungary. In the event of an emergency, she wouldn't have been able to make it home. Until then all the family had was digital communication. This method of communication couldn't convey emotions or body language, often even the most innocent intentions were misunderstood. In time, the taken-for-granted trust broke down.

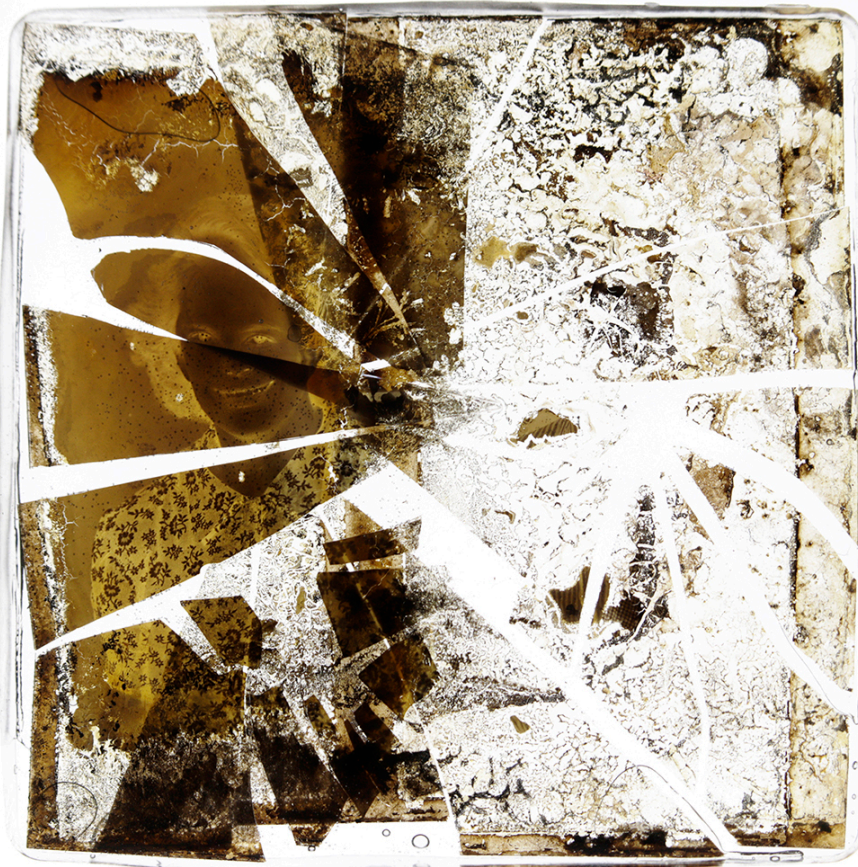
During the lockdown, Biro found a box of discarded glass negatives; with broken pieces covered in dust. She tried to piece them together, but the material resisted a perfect reconstruction. *From Silver to Dust* finds an analogy between the limits of materials and the state of relationships.

Eszter Biró, is an artist and researcher. Her doctoral research, *Beyond The Memory* (2015-2019) focused on storytelling of family photographs, exploring methods of excavation of painful pasts through archival strategies, material re-enactments and reactivation. Biro won the Hungarian National Museum's inaugural Rosti Pál Photobook Award in 2020.

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## **Bethe Bronson**

*Daughter's Room After She Left, 2021 (from Absence series)*

Exploring the passage of time and how the past and present influence one another, Bronson uses long exposures to document places, events, and the presence and absence of people. When her youngest child left home for university last in Autumn of 2021, the family home was devoid of children for the first time in almost 35 years, so the artist created a nine-week long pinhole exposure of her daughter's empty bedroom to document her absence.

Bethe Bronson is a mixed media artist. Her work is informed by processes and concepts relevant to photography and moving image. Originally from the US, she now lives and works in UK, and has recently completed an MA in Fine Art from Wimbledon College of Arts, UAL. Select exhibitions include: The Photographer's Gallery, Kettles Yard, The Philadelphia Museum of Art, and The Baltimore Museum of Art.

[www.bethebronson.com](http://www.bethebronson.com)

[@bethebronson](https://www.instagram.com/bethebronson)





## **Kate Carpenter**

*Sisters*, 2021, from the series *Kaleidoscope*

Recently widowed, Caroline lives with her older sister Pat, each sister battling her own losses and form of dementia, as their mother did in her turn. Caroline's daughter Kate Carpenter is making a book of images celebrating her mother and the history of photography within the family; a way of holding on to all the stories, old and new, and to all the joys that, despite everything, still remain.

This image taken from Carpenter's project, *Kaleidoscope*, is part of her final major project for an MA in Photography at Falmouth University. Her work, both documentary and landscape, is largely autobiographical, and is centred around the themes of family, memory, and forgetting. Carpenter's photographic work has been exhibited in the UK and the USA and has featured in various print and online publications.

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## **Marysa Dowling**

*The Conversation, Banna, Co Kerry, Ireland, 2021*

*The Conversation* investigates longing for family and the landscapes that connect in the west of Ireland, becoming a constant throughout the lockdowns. This was intensified by the death of Dowling's mother shortly before the pandemic. Being born in London and never having lived in Ireland, the artist was taken aback by the intensity of desire to return to those spaces, to see and experience the landscapes that bind family, that had become her second home and where her mother had started her own journey. Marking Dowling's first return to Ireland to be with family, she started a new piece of work *The Conversation* trying to reach into those feelings

Marysa Dowling is a British photographic artist. Her practice is centred on human behaviour, relationships, forms of communication and exchange. Dowling's practice has participation at its heart. She has worked with regional and global organisations on funded projects, commissions, exhibitions and residences including Belfast Exposed, Tate, The Whitechapel Gallery, The Photographers' Gallery, Los Angeles County Museum of Art, The Courtauld Gallery.

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## **Miranda Hutton**

*Searching for the Kingfisher, 2022*

*Searching for the Kingfisher* tells the story of mourning, a journey of losing a father. From finding him dead in his kitchen to the selling and letting go of the family home, Hutton began to explore the home as a piece of architecture containing personal histories. The work explores how domestic interiors communicate with the living and the dead.

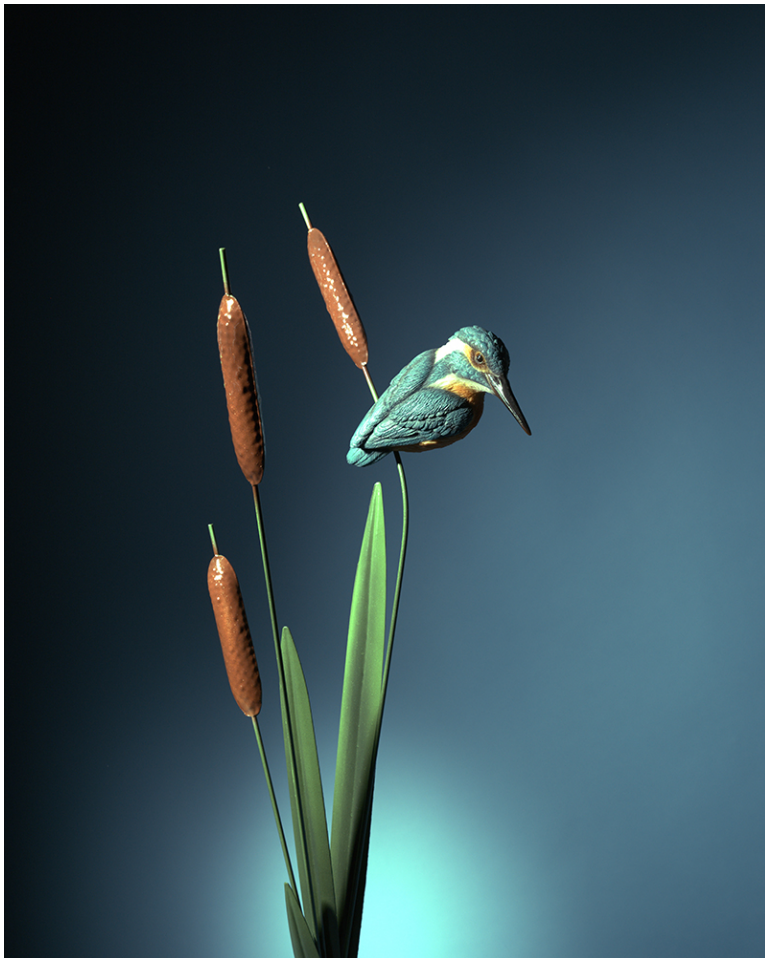
Whilst taking photographs in her father's local park Hutton was often asked if she was searching for the kingfisher. The kingfisher is an unusual resident of this suburban landscape, and soon came to reflect what the artist was seeking to capture; a loneliness, a transience, a being living on the outskirts. The kingfisher symbolised what it felt like to lose a father and family home, it also reflected a mediation between internal and external worlds.

Miranda Hutton is a photographic artist. Her projects have been exhibited in magazines such as *Stella*, *Vice*, *Esquire*. Hutton combines interests in anthropology and photography. She is currently a senior lecturer at Canterbury Christ Church University.

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## Ines Rae

*Portrait of a Woman/Retrato de mujer, 2022*

*(Portrait of a Woman / Isobel / Isobel with camera)*

After Rae's mother's death she inherited photographs and letters which pointed to an interesting family history: She discovered that her grandfather, Leopoldo Savignac, had been a photographer in the Basque area of Spain. At the works' centre are memories of life in Spain in the 1930s embedded in particular stories passed down to the artist by her mother. There is a potential detective story here as Rae's mother is invisible in this history because she was illegitimate. There is a photograph in *Lux* magazine from 1921, which contains an image of a woman who bears a striking resemblance to the artist's grandmother, who is also invisible in this history as a mistress of the photographer Savignac.

Inés Rae's publications include *Kurl up n Dye*, (Wild Pansy Press, 200X), and exhibitions including *A Real Work of Art* (XXXX). Solo and collaborative works have been exhibited at ICA, London, ImagoLucis, Porto Portugal, *Project 10 00 22* Stockholm, Cornerhouse, Manchester;

Aronson Gallery, New York; Brighton Photo Biennial. She is currently Lecturer in Creative Media (Photography) at Plymouth University.

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### **Assunta Ruocco and Daniel T. Wheeler**

*Our Days of Gold*, 2019

This project reflects on issues of artistic control within shared authorship and collaboration, and how technology expertise mediate emotion, intimacy, fiction, and loss. Ruocco documented her life in Italy between 2002-2007, collaborating with her family, making thousands of images within the confines of their homeland. Previously unseen photographs became the basis of an Instagram account, the film rolls shared in their entirety, without editing or censorship. Wheeler, photographer and skilled lab technician, was invited to select and print negatives, creating the opportunity for alternative narratives.

Assunta Ruocco settled in the UK in 2006 after growing up in Italy and Belgium. Her

photography explores the power dynamics within intimate relationships, dramatising conflict, compromises, negotiations and tenderness, through the visual languages embodied in families. She is lecturer in fine art at University of Lincoln.

Daniel T. Wheeler is a photographer, darkroom practitioner and teacher. His first book of photography 'Normanton' was published in 2015 and selected for the 'East Meets West' exhibition for FORMAT International photography festival in Derby and GRAIN Birmingham in 2016.

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@ourdaysofgold



### **Mandy Simpson**

*Robin Remembering Valentine, 2022*

*The Visit* – Dad holding a projected image of my mum's car door, taken 58 years ago in the spot where she parked in the farmyard.

*1970's Bathtime* – Baby Mandy projected into the same bath 54 years later.

This series is a collection of slide projections produced from Simpson's father's memories and image archives in an attempt to spiritually and visually preserve the ever-present hauntings of his life. Using slides and cine film taken at the family farm during the artist's



childhood and her father's brief marriage to her mother before her death, *Robin Remembering Valentine* connects his past with the present using altered images and photo-weavings. The projections create an illusion of the 'ever-present' faded past and resuscitates his recollections.'

Mandy Simpson is currently an MA Photography student at Falmouth University.

@theimagewitch



## Mo White

*TOAST, 2022*

1. *Small shovel*

2. *Tea scoop*

3. *Tin box*

4. *Chicken plate*

This is selection of photographs from an artist's book that records a number of objects from White's parent's home in Ireland, left after their deaths in 2015 and 2020. These serve as a reminder of a life lived with these objects and are a celebration of their lives. In other words, a toast.

Mo White is an artist and educator; her art practice is in film, video, still photographic media and print, and she works across a number of different locations including traditional and non-traditional gallery networks as well as on socially engaged projects in community settings. Her research interests are in gender, diasporic and queer identities and recent concerns address themes of desire, memory and dislocation, reflections on the experience of Irish migration.

[www.axisweb.org/p/mowhite/#info](http://www.axisweb.org/p/mowhite/#info)

[www.lboro.ac.uk/schools/design-creative-arts/people/mary-white/#tab1](http://www.lboro.ac.uk/schools/design-creative-arts/people/mary-white/#tab1)



### **Amanda Whittle**

*The Last Portrait, 2020*

Whittle's mother died in December 2020 after an eleven-day fierce battle with Covid-19. After much negotiation the family were permitted entry to their mother's hospital room. They were told to leave after 30 minutes, and instead stayed for four hours. The artist's mother died whilst being washed the following morning.

*Empty Room, 2021*

Self-portrait – January 2021, numb, lost, Whittle standing in her mother’s rented flat of 54 years, our home – full of light but suddenly so empty.

Amanda Whittle studied multi-disciplinary design at North Staffordshire Polytechnic, continuing studies in Ceramics and Glass at the RCA, followed a few years later by Art Psychotherapy at Goldsmiths College and latterly Conservation at Camberwell College of Arts. She is a mother and works as an art therapist and reflective practice facilitator.

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