



In a Country far, far away

A CROSS BORDER GROUP ART EXHIBITION
INSPIRED BY FAIRYTALES, MYTHS AND LEGENDS
FROM COUNTRIES IN WAR AND CRISIS

THE ART PAVILION, LONDON, 1-17 MARCH 2018

Afsoon
Alertz-Rosendahl, Birgit
Bailey, Ian
Baker, Andrew
Battershell, Hannah
Blackburn, Lynne
Bestic, Liz
Bisset, Anna
Bollmann-Koch, Bettina
Bradt, Bettina
Braithwaite, Rehette
Brouet, Uta
Callau, David
Capelastegi, Monica
Christensen, Catalina
Coleman, Rosy and Vaswani, Kiran
Cooper, Lauren
Creber, Margy
Creber, Frank
Dana-Haeri, Neda

Farooqui, Ahmed
Farooqui, Ferha
Gebert, Ursula
Gowdy, Carolyn
Hand, Richard
Hans. Patsy
Hanselaar, Marcelle
Höltkemeier, Philomena
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Ishaq, Farah
Ishaq, Vivienne
Johne-Sander, Manuela
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Kremer, Jitka
Lapeyre, Pascale
Lapp, Friedgund
LeBer, Wendy
Lee, Nel
Löchner, Ellen

Long, Julieanne
Marine, Nuri
McKinlay, Sheenagh
Merker, Isolde
Morgan, Stella
Mulch, Astrid
Neslen, Esther
Nielsen, Louiz
Northwold School / Amaya Trust
OK, David
Pál, Erika
Parsons, Christine
Perez, Beatriz
Perspectives Art Group
Petsikopoulos, George
Prieto, Judit
Rapp, Peter
Rosenberg, Katja (Wiesbaden)
Rosenberg, Katja (London)
Salomon, Gigi

Schulte, Annelene
Shrestha, Sanyukta
Sprute, Bernhard
Sprute, Rosemarie
Storebo, Katrine
Sultan, Kamal
Subicka, Kinga
Wallen, Renée
Wade, Gini
Weinberg, Ruth
Whitman, Rosalind
Whitney, Joe
Williams, Philip
Zanara
Zappone, Sisetta
Zhang, Johanna



Afsoon, Iran/UK
Middle Eastern storytelling traditions

SEEING WAR, WEAVING PEACE

Archival print on canvas
80x80cm
POA, edition of 4

In most Middle Eastern countries, weaving has been a tradition going back a long way. No matter where you live, from a modern high rise to a Bedouin tent, the carpet always adorns the floor. Weaving is almost like telling a story, with each knot a new clue is given, a new door opens. The weavers of these carpets are story-tellers. They look around them and weave what they see and leave a part of themselves in each carpet, be it a small mistake that only they can see, choosing a colour they like or leaving their little signature somewhere among the patterns.

As our region is becoming more and more involved in one war after another, the weavers see nothing other than destruction. However, the carpets are meant to be beautiful, they are meant to be where we sit with friends, where our kids play, where our babies learn to walk, where we eat, where we pray, where we are happy with our family and where the stories are told.

My carpets are telling stories of kids who play with real guns, of kings who want more power through wars, of leaders who send the young men and women to their death, of the helplessness of the masses waiting for peace to land on their patch, but as true to any weaver, I have tried to tell my stories while weaving a happy and beautiful carpet.



Birgit Alertz-Rosendahl, Germany
The rat who became a bat, South Africa

THE RAT WHO BECAME A BAT

Artist book
30x20x15cm
£150
100% of the proceeds will go towards the charity "Whisper von Soul e.V."
supporting parents in bereavement

I have chosen the South African tale "The Rat who became a Bat" as inspiration for my artist book as it encourages to not give up when faced with seemingly unsolvable situations. The rat is old but it has visions and manages to turn these around with support.

The tale also tells me to respect age. Unfortunately our Western culture does not do this much. I wish for more respectful behaviour towards older people in society, that we listen to them and take to heart what they can teach us.



Ian Bailey, UK
The Legend of Black Shuck, UK (East Anglia)

LEGEND OF BLACK SHUCK

Hand screenprinted wallpaper, single drop
59x230cm
POA

Most countries have their own myths and legends based on a monster that with one look from its giant red eyes can turn human flesh to stone.

In East Anglia, where I hail from, they have the legend of Black Shuck, a huge black dog who roams the countryside at night favouring churches and graveyards.

In this wallpaper design, Black Shuck is depicted alongside an equally terrifying monster.

The Dunglet

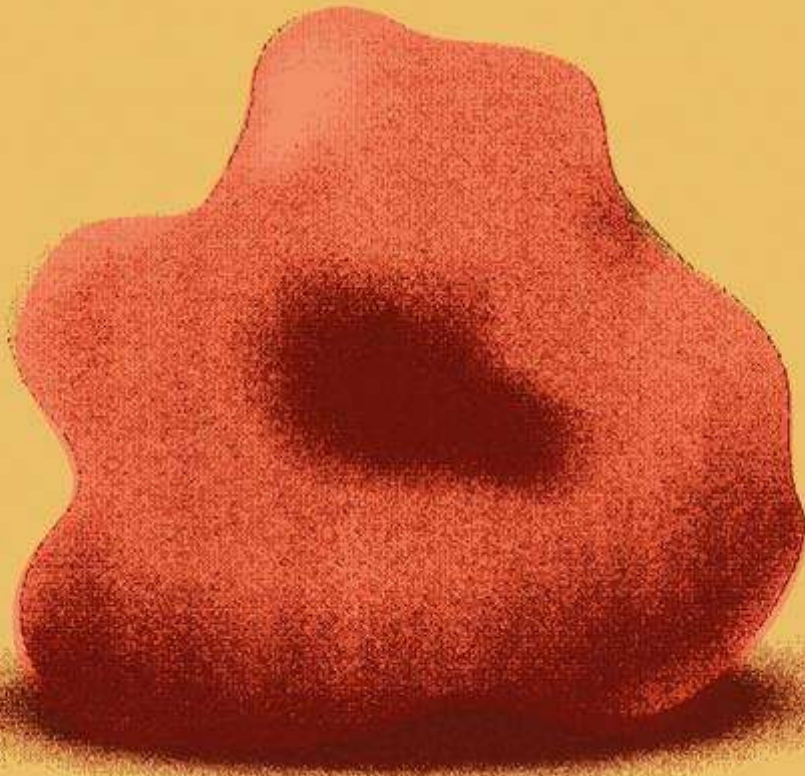
Once there was a woman who had no children. Her husband was a ploughman. They had a few sheep and one day, sweeping out the pen, the wife cried, "May I become pregnant and have a boy, even if it is a piece of dung!"

When she gave birth, she delivered a pile of dung.

All those present gathered the dung and threw it outside.

But a tiny piece had rolled under the wardrobe.

And there, it bided it's time.



Andrew Baker, UK
The dunglet, Palestine

THE DUNGLET

Printed comic strip
40x50cm
£150

The Dunglet is a Palestinian folk tale, concerned with the issue of who consumes whom. It still resonates today. Many of the Palestinian villages where this tale was once told have themselves been consumed, their very names being erased from the maps.

I have worked with comic strips for recent exhibitions and The Dunglet lends itself perfectly to this narrative format. Stateside comics of the fifties, with names like *Uncanny Tales* presented a kind of pot-boiled folk tale to the impressionable children of all-American families in four or five page bursts of madness. It's worth noting that many of the greatest practitioners of the American comic book were themselves the sons and daughters of immigrants and refugees.



Hannah Battershell, Zimbabwe/UK
Pfuko ya Nevanji, Zimbabwe

PFUKO

Clay, Concrete, Acrylic, Zimbabwean Coins
18x12 cm (widest points)
£280

My work is based on the magic pot 'Pfuko ya Nevanji' found near Great Zimbabwe by the white explorer/collector, Harry Posselt in 1901 after he persuaded local people to reveal its hidden location. An earlier explorer Karl Gottlieb Mauch refers to the pot in a diary entry from 1871:

'The pot is supposed to have four legs and to be filled with a yellow substance and it also walks on the mountain from place to place. One man, it is said, once encountered it and wanted to push his hand inside to extract some of the shiny matter, but then the two sides suddenly clamped shut and cut off his hand.' (Burke, E. E. 1969. *The Journals of Carl Mauch: his travels in the Transvaal and Rhodesia 1869-1872*. London: Routledge as quoted in Matenga, E. 2011. *The Soapstone Birds of Great Zimbabwe: Archaeological Heritage, Religion and Politics in Postcolonial Zimbabwe and the Return of Cultural Property*. Uppsala: Department of Archaeology and Ancient History, Uppsala University).

My sincere thanks go to Edward Matenga (Dr), principal researcher, Archaeological and Heritage Services Africa, Johannesburg, South Africa and Dr Joost Fontein, Director of the British Institute in East Africa (BIEA), Nairobi for their comments and thoughts during the research for this project.



Lynne Blackburn, UK
News accounts of war torn Syria

MIDDLE EASTERN LANDSCAPE

'Middle Eastern Landscape 14 (not shown), 20 & 35
Each: screenprint and monoprint, unique
25x25cm
£145 framed

'Lynne's 'Middle Eastern Landscape' series is based on images and accounts of the bombing and destruction of peoples homes in war torn Syria. Images of collapsed buildings, revealing their interiors to view, tell the stories of the lives of those who lived there.'





Liz Bestic, UK
The Pied Piper of Hamelin, Germany

THE PIED PIPER OF HAMELIN

Watercolour
30x45cm.
£250

One of the fairytales I remember vividly from my childhood was the German story of the Rattenfänger von Hameln-the Rat Catcher of Hamelin in English. The earliest reference to this folk tale was from the Middle Ages where a piper dressed in multicoloured (pied) clothing who was also a rat catcher was hired by the town to lure rats away with his magic pipe.

When the citizens refused to pay for his service he retaliated by using the pipe's magic powers to lead away the children of the town. This tale found its way into the writings of Goethe, The Grimm Brothers and Robert Browning among others.

There are many different interpretations of the Pied Piper. It has been suggested he was a symbol of hope to the people of Hamelin which had been attacked by plague. By driving the rats from the town he saved the townspeople from the epidemic.

My interpretation shows the Prime Minister of the UK as a symbol of hope for all of those who felt left behind by the decimation of industry by successive governments. However, for those of us who wanted to remain she is a divisive figure with her five Brexiteers leading us out of Europe and to an uncertain future.



Anna Bisset, UK
George and the Dragon, Palestine

GEORGE AND THE DRAGON

Drawing, charcoal and chalk on paper
60x85cm
£395

Painting, oil on canvas
50x76cm
£595

George of Lydda was a Christian martyr (died around 313AD) from Palestine. George entered the Roman army and rose to the rank of Tribune. He tore up Emperor Diocletian's orders to persecute the Christians. He was imprisoned, tortured and beheaded.

When the early Church recorded his life they embellished it with local legend including the slaying of a dragon, "Evil made flesh" and saving a princess from certain death. George finally kills the dragon after converting the princess and her citizens to Christianity.

The legend of the dragon-slayer predates Christianity and may have originated from a Greek myth in which Theseus slew a sea monster on virtually the same spot. The story of good prevailing over evil is timeless. The iconography has been used widely throughout the Christian world.

In my version of George, the dragon has been slayed by a knight who is as dark and threatening as the dragon. The image of George comes from a photo by Ahmed Gharabli that shows an Israeli mounted police officer dispersing protesters in East Jerusalem after Trump's formal recognition of Jerusalem as the capital of Israel.



Bettina Bollmann-Koch, Germany
The Thistle Flower, Catalonia

SEIZURE OF POWER

Stone sculpture
Galastone, gold leaf
16x36x32cm

The Thistle Flower is a Catalan fairytale about a king's succession. He poses a task to his three sons which can only be solved by the youngest as he has a heart and shows love to his neighbour. The resulting envy causes to murders between brothers.

Seizure of power without scruples brings you no honor.

This focal message has inspired me to create this work which reaches beyond this fairytale into the mechanisms of nowadays' politics, social life and private relationships.

A hand representing envy, resentment and hunger for power reaches powerfully into the rock. Which seems to turn into a crown through this action. The tipped edges are golden. They are the seduction reaching out to the hand. Power and honor are seen to be the ultimate, represented by this crown.

But this crown is not the manifestation of honor. It is not from pure gold, finely sieved, beautifully formed. It does not rest on a cushion of velvet, ready for the crowning.

The hand pulls it out of the rock, out of nothing, with force. It seizes a power not meant for the owner.

Such seizure of power might to this day bring us earthly power, but never real honor.



Bettinaa Bradt, Germany
The Legend of Saidnaya, Syria

SAIDNAYA

Two collages on wood, paper, wax, textile, thread, acrylics, oil, pigment
30x40cm each
POA

I currently carry out art projects with women and girls who fled their countries, most of them from Syria. 13 year old Hala has told me the story of the Syrian town Saidnaya and how it gained its name.

Her version goes as follows: A prince went on a hunt, when he saw a gazelle he was looking directly into the eye with the effect that he could not kill it. That led to the gazelle turning into a beautiful princess who he married. Her name gave the place its name.

I found the following version: The Byzantine emperor Justinian I (482-565) was hunting north of Damascus. Then he had a vision: A gazelle he hunted turned into Mary the mother of God and gave him the order to build a convent on the very spot of their meeting. He did this straightaway. The first convent is registered having been built 547.

The convent "Our Lady of Saidnaya" exists to this day. It is still lived in and run, and the inhabitants call it the oldest convent lived uninterruptedly in history.. After Jerusalem, Damascus and Maalula, Saidnaya is an important destiny for Christian pilgrimage where many people are said to have been cured from their ailments.

Interestingly, the place is venerated by Christians and Muslims alike.

Sadly, Saidnaya has recently been heard of in the media for the reason that it holds the biggest Syrian military prison. The personal contact to human beings who fled from the region has led me to working with this story despite or maybe because of the knowledge stories known about the other side of the town.



Rehette Braithwaite

EXPRESSION / COMPOSITION

Screenprints and laser engravings
38x38cm/framed 50x50cm
Expression: £250, Composition: £210

These two interdisciplinary prints are partly inspired by the Caribbean children's book, entitled 'The color of my words' by Trinidadian and Tobago born, author Lynn Joseph.

A twelve-year-old girl called Anna grows up in the Dominican Republic in the Caribbean and tries to adapt to changes. She thought about her identity and what made her feel like herself in her environment.

One of the things she enjoyed doing was dancing but most of all she loved reading and writing. My printmaking has a new language by combining two disciplines, with abstract, linear, sculptural figures. I wanted to share my own passion for printmaking and contemporary dance 'in my own colourful words'.





Uta Brouet, Germany/UK/France
 "Im Land der Seele: Märchen", Ursula Seghezzi, Germany

A HERO'S JOURNEY

Jesmonite sculpture
 42x23x13cm
 Sculpture in jesmonite: £980, ed. of 8
 Also available in polished bronze: POA, ed. of 8

VENUS FRUIT I

Sculpture
 8x12x9cm
 Sculpture in jesmonite: £200, ed. of 8
 also available in bronze : £860, ed. of 8

VENUS MATERNITY

Sculpture
 36x14x12cm
 Sculpture in jesmonite: £450, ed. of 8,
 also available in bronze : £1600, ed. of 8

TRANSCENDENCE

Sculpture
 8x12x9cm
 Wood, glass, photograph, NFS

In her new book "Im Land der Seele: Märchen", the author Ursula Seghezzi reimagines 19 fairy tales of the Brothers Grimm as a hero's journey.

A young man or woman on the brink of adulthood leave their home to enter the forest, the land of the soul. Lost, hungry and frightened they meet their mentor, the wise woman. Through experience of trance or near death (the dark belly of the wolf, the deep waters of the well, the silence of a glass coffin), they surrender all personal perceptions and convictions and are reborn gilded in gold into the realm of Holle, the all-knowing Earth Mother.

This anthropomorphic totemic sculpture is an intuitive response during a time of my life where I had to abandon everything I knew to trust my intuition as a gift of connection to a wisdom greater than myself.

In Old German "hel" meant holy, bright, healing, all-encompassing. "Hel" became "Hell", the wise woman was made the wicked witch or the evil stepmother. The witch trials appear to be the last battle between Paganism and Christianity and a victory of patriarchal society over women. The value system of the occidental world trivialises emotional truth and intuitive wisdom. The demeaning control of the woman in many countries today can be seen as misplaced hatred of the unknown, of the uncontrollable, of the magical.



David Callau, Catalonia
The Legend of St Jordi, Catalonia

HISTORY OF IMPRISONED BEAUTY

Wood, iron and mixed media
40x40cm
£360

According to legend, there was a terrifying dragon located in the village of Montblanc, south-west of Barcelona. The dragon was always hungry, so the people in the village gave him one animal a day to keep it from attacking the village. However, one day the dragon ate the last of the animals, and then it started eating the people of the village too. In order to satisfy the hunger of the dragon, the people of the village decided to randomly chose a person every day to be sacrificed to the beast.

One day the princess' name came up, and although that made the King very sad, he sent her to the dragon. But just when the dragon was about to eat the princess, a brave and handsome knight, known as Sant Jordi, rode into town and killed the beast with his spear, saving her life.

The legend of St Jordi seems fitting with the current situation of my Catalan country, delivered to forces beyond our reign or control. It is difficult to live with the uncertainty of chapters yet to unfold.



Monica Capelastegui, Spain / UK
Holzfräulein, Germany

LETHARGIC FOREST FAIRY

Mixed media
30x70cm
£200

The piece is based on the Moss Ladies that appear on ancient folk, this tradition comes from Germany and were originally called Holzfräulein.

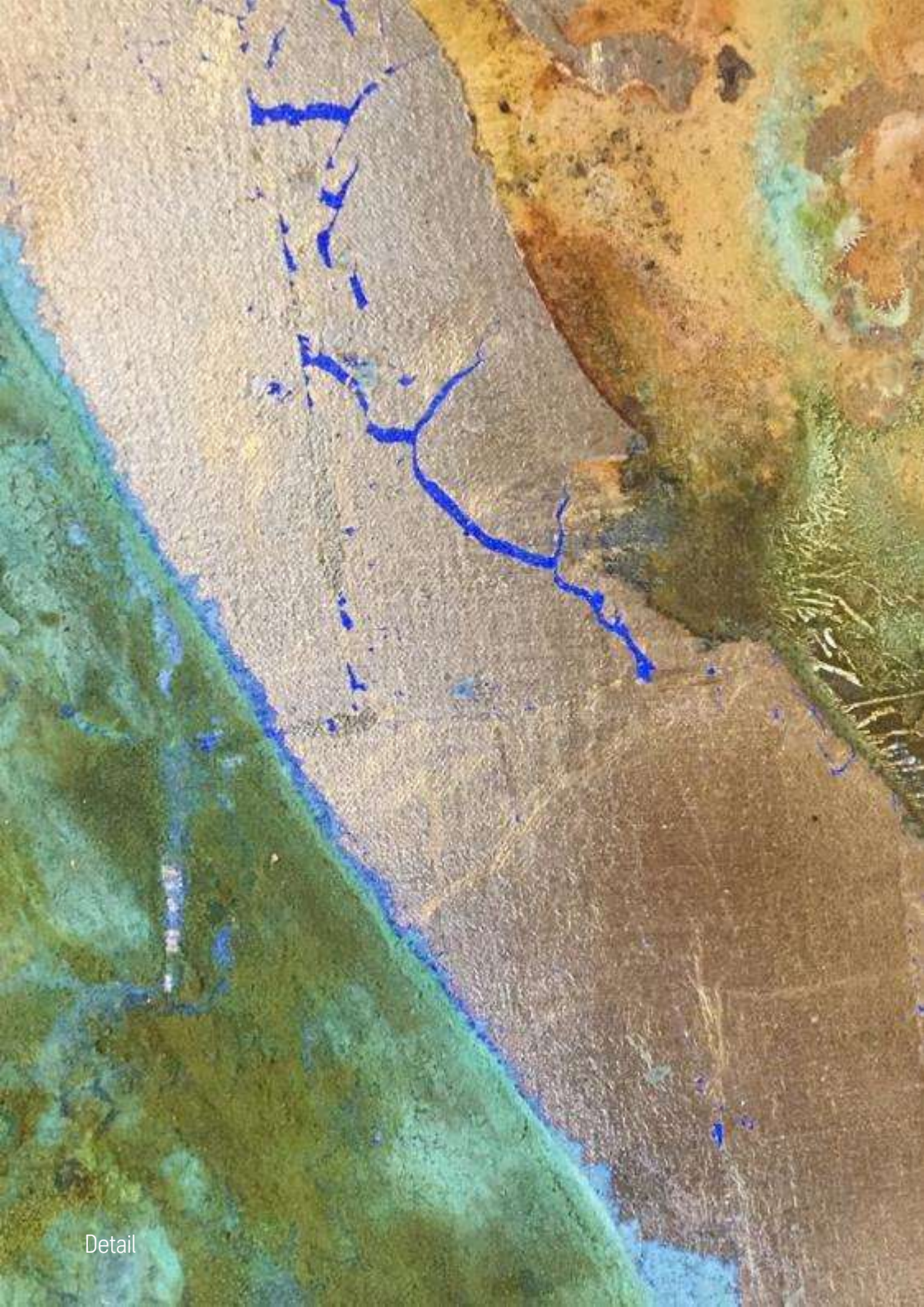
According to legend, these fairies would occasionally borrow items from people or ask for help but would always compensate the owners generously, often with either good advice or gifts.

It was, however, easy to anger such wood-sprites, either by spurning their gifts or by giving them caraway bread - of which they had a particular hatred, often being heard to utter the doggerel rhyme "Kümmelbrot, unser Tod!" ("Caraway bread, our death!")

During epidemics the Holzfräulein would emerge from the forest to show the people which medicinal herbs could cure or ward off plague.

My inspiration has been the trees of Epping Forest and their mysterious shapes and cavities, that appear to me to conceal many stories.

In my piece, the Dormant Wood Fairies are mimicked with the tree. They have been very kind to me, showing me part of their beautiful beings and gifting my hands to reveal their blessings to you.



Catalina (Morales) Christensen , Colombia /UK
The Cosmology of the Embera People , Colombia

THE PLIGHT OF THE EMBERA PEOPLE

Metal powders, indigo dye, gold leaf and egg tempera on canvas
90x90cm
£1200

The Embera Universe has three worlds: “World of Blue Things” where primordial beings and the souls of the dead reside.

“World of Man”, where the Embera reside. They are in constant confrontation between the ‘Jai’ and the primordial beings.

“World of Trtruica” - The Underworld. It is located under the World of Man and it is inhabited by the ‘Jai’ (spirits). The ‘Jaibaná’ (Shamans) interact with the Jai and with the different worlds.

Water is the mediator between the World of Trtruica and the World of Man. That is why their communities settle near them.

Sustainable ecosystems, used and guarded for generations by the Embera, are being transformed by destructive mining practices that damage the environment through deforestation and chemical pollution. Critically for the Embera, these practices damage not only the forests but also the sacred water courses. These indigenous people are profoundly tied to their lands; they believe that their ancestors, along with other magical beings, reside within the earth and water of their ancient territories. Their displacement therefore threatens not only their livelihoods, but their entire way of life – for the Embera, the loss of land is synonymous with the loss of tradition, the eradication of culture, and the erosion of their fundamental identity as a people.

I believe that indigenous people have the right to remain in and to protect their ancestral lands, and this conviction is only strengthened when I see the manner in which we treat the lands we take from them. The survival and protection of the Embera ensures also the survival and protection of the environment that they revere – on this point at least the world has much to learn from the Embera.



NUANNCES 4

Metal powders,
indigo dye and egg
tempera on canvas
40x40cm
£450

This work showcases the main pigments (created by combining oxidizing metal powders and indigo dye) used in the creation of The Plight of the Embera People.



Rosy Coleman, UK
Kiran Vaswani, UK
Pots of Sadness, Arab World

POTS OF SADNESS: AN ARAB STORY

Colour block monoprints, 57x76cm
Text print, 43x70cm
£90 each

Ceramics (group of five), various sizes
£100

A man went with his son to the forest. In a grave accident his son was killed. On his return, he told his wife that she could prepare the food he had gathered, but only in a pot never used for anything sad. The wife looked at every pot and then having rejected them went to neighbours who said, "this pot was used when my father died" or "my friend was sick when pregnant and I made good soup". She returned without a pot and to find her son's body in the kitchen. Though she grieved, she found some solace in knowing that everyone experiences sadness, and in being able to share her own with her community.

The art work is a joint one, which is symbolic of the spirit of the story. We hope the spirit will continue as a component part will become "Stones" with their own embedded stories, made by others during our workshop, Tell Tale Pots.

Rosy Coleman: I have made prints with pages of a book relating to when my grandson was on chemotherapy. I have also made Stones and fragments of pottery (enlarged), based on ones that I found whilst out on picnics to the old sites of settlements in Iraq. This was a mixed time as we lived through much civil unrest, yet we were introduced to objects that had survived centuries.

Kiran Vaswani: My monoprints are based on borders and maps from areas both within and surrounding Iraq. These areas are defined by blocks of colour that resonate beside each other, rather than with lines or labels which divide up the land. The pot is a family one.

TELL TALE POTS

Art Pavilion, Saturday 10 March 2018, 2-4pm

Workshop for families based on their exhibit "Pots of Sadness" about sharing food at times of sadness. You will have the opportunity to put down their own stories on paper, to then encase them in clay. Since the theme is based around the kitchen, we encourage you to bring in own (small!) kitchen utensils, which you can mould the clay with. Whilst some pieces can be taken home to be painted later, we hope to add others to our display. The workshop activity costs £3 per participant for those who can easily afford it. Please do not wear your best clothes.

rosymcoleman@icloud.com



Lauren Cooper, US
Of the Pretty Stranger who Killed the King, Nigeria

JUDITH AND HOLOFERNES

Watercolour and pen
28x43cm
£130

A Nigerian king from Old Town, Calabar terrorizes the city Itu – killing and enslaving the people there. In response, a witch from Itu transforms herself into a beautiful woman in order to grab the king's attention in the hope that she can kill him. This works very well and she feeds him a meal that has been laced with sleeping medicine. She cuts off his head while he sleeps and returns to Itu. While the people of Old Town mourn, the soldiers of Itu attack, kill and enslave the people of Calabar.

News reports about Boko Haram and its treatment of women were instrumental in my decision. The story follows a woman who saves her village. Her face is all that matters to this man and because he dismisses everything else about her, he meets a less than savory fate.

I wanted to focus on the woman, both the beautiful stranger and the ugly witch. The king is turned away from the viewer, utterly focused on the beautiful side of the woman and completely unaware of her true face and the danger that she poses to him.



Margy Creber, UK
Swan Stick On, European

SWAN STICK ON

Oil on canvas
40x50cm
£300

The Painting 'Swan Stick On' is based on "The Magic Swan" that is an European wide fairy tale collected by Hermann Kletke. I chose "The Magic Swan" as an allegory of the Brexit crisis, Peter the Hero of the story is given a swan and is told that every one would fall in love with its plumage, but when they touched it, he would say "Swan, stick on" and they would be prisoners. With this, he would make a princess laugh who had never laughed before. Her father, the King then offered him a choice of land or gold; and he took the land. Then he trapped the princess with the swan and won her as his wife, but the swan flew off.

The painting refers to the magical moment in 1993 when the European Politicians bought the European countries together to form the European Union. In 2016 the results of the referendum were like a shock wave and, like the swan at the end of the story, the magic has flown away and is lost for ever.



Detail

Frank Creber, UK
The Four Puppets, Myanmar

GREEN OGRE PUPPET

Oil on canvas
76x76cm
£300

The Myanmar puppet theatre tradition dates back some three hundred years, in its hey day it was sponsored by the monarchy, the puppets were spreading news, as modern media would do today, unlike people the puppets were allowed to voice grievances and thus were helping to deflate civil unrest.

One traditional tale, the Four Puppets tells the story of the Puppet maker's son who goes off to make his fortune, in the company of the King Puppet - wisdom, the Green Ogre - strength, the Hermit - goodness and the Sorcerer - knowledge. The puppets come to life during the tale, his father's suggestion is that Strength and Knowledge should be at the service of Wisdom and Goodness, the tale ends happily once the son finally remembers this advice.

My painting is driven by a passion for the idea of art as a community narrative. In the painting the Green Ogre Puppet mingles with the people around, just as the Green Ogre Puppet creates havoc in the story; the painting is also a response to the current expulsion and refugee crisis of the Rohingya people of Myanmar that belies the truth held by the this very old tale.

I am based at Bromley by Bow Centre in London, and will also be creating a series of puppets with a disability art group that I run called Arteast, this is an exciting collaboration with Sue Agyakwa the Family project manager and the Creative Esol Group, who will be re-writing the story and putting on a puppet performance in April 2018.



Neda Dana-Haeri, Iran / UK
Tuesday in Red Dome (Turandot), Persia

TUESDAY IN RED DOME (TURANDOT)

3 pieces of scroll, ink and watercolour
120x35cm each
£1800

I have chosen the story of Turandot, the original story from the Persian epic poem Haft Peykar (7 beauties) by Nezami (12th century Persian poet).

Puccini's first read Friedrich Schiller's 1801 adaptation of the play but his work is based on the earlier text 'Turandot' by Carlo Gozzi. The name of the opera from Turan-Dokht (daughter of Turan), a common name in Persian poetry for Central Asian princesses.

The opera is set in China and involves Prince Calaf, who falls in love with the cold Princess Turandot. To marry her, a suitor must solve three riddles; any wrong answer brings death. Hope, Blood and Turandot are the answers.

I am fascinated by fairy tales, how they change, transform and the journey they take. The same with this story from Persia to France, Italy and Germany. At the core it is the human elements (Angela Carter called the spirit of fairy tales 'heroic optimism') which speak to me alongside their colours and imagery.

My work is an abstraction of emotions. The Red dome, passion, search and hope. This work is on 3 scrolls, each scroll symbolising a riddle, unfolding as the riddle is solved. The 3 scrolls will be shown at different lengths.

I was born in Iran and have lived in England since 1977. I studied Psychology and Fine Arts and live and work in London.



Ahmed Farooqui, India / UK
Sleeping Beauty, Germany

SLEEPING BEAUTY

Mixed media
60x60x8cm
POA

The tale I picked is Sleeping Beauty, the origin of which can be traced back via the Brothers Grimm (1812), Charles Perrault (1697), and Giambattista Basile (1634) to Perceforest (1330-1344) which describes a fictional origin of Great Britain. It can of course also be traced forward to Walt Disney.

It is the tale of a cursed and hapless princess locked away in an isolated tower awaiting rescue by a Prince Charming. I think it's a good metaphor for the current state of politics in Britain. The Brexit vote has created an inward-looking fortress mentality in UK politics, and reactionary forces that fear foreigners want to build walls around us. At the same time progressive forces are frozen, unable to act, waiting for some Prince Charming to come and rescue us and bring us back to life.

The installation consists of a 3m sea green tower pierced by windows through which a bright red interior is revealed. The Tower is surrounded by a collar of rusted barbed wire. Symbols of the old British Empire prevent us approaching it.



Ferha Farooqui, India / UK
Sweet as salt, Afghanistan/Lithuania/England/South Sudan

SWEET AS SALT

Oil pastel on four silicone paper panels
160x90cm
950 (£250 each panel)

A vain and foolish King asks his daughters how much they love him. Each says they love him more than the sweetest thing. But the last daughter says "Father, I love you more than salt"! The King flies into a rage and banishes her from his kingdom. I was fascinated by this folktale, which has been adapted by many cultures from India, Pakistan, Afghanistan to Russia and across Europe to England. Shakespeare used the old English version in his great tragedy, King Lear. In the some versions of this story the King banishes salt from the Kingdom causing illness and death among his subjects (Russia/Lithuania). In other variations he creates feuds leading to terrible consequences (England) and in some versions reconciliation is achieved as the King realises his foolish mistake (Afghanistan).

The last story is a Mundari folktale from South Sudan. Mr Mosquito tries to compete with Giraffe and melt the fat on his leg to season the "Logudi" beans (rather than using salt), with tragic consequences. Mr Mosquito did not have an understanding of relative proportion. This story was used as a veiled criticism of the previous President, who adopted strict fundamentalist laws without understanding the composition of his society, and predicted his demise.



Ursula Gebert, Germany
Damascus Nights by Rafik Shami, Syria

THE SECRET COLOUR OF WORDS

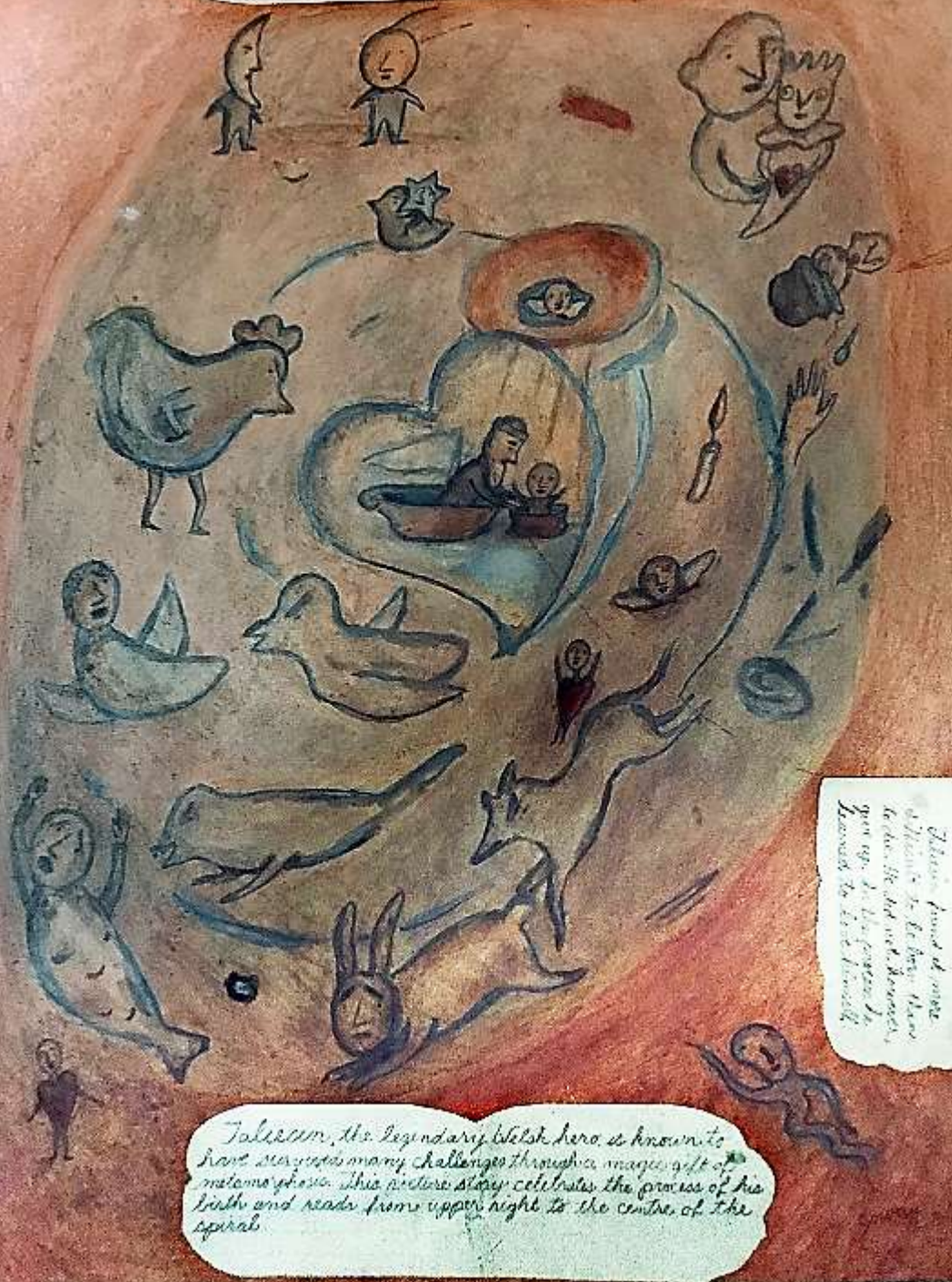
Paper, wax, collage
23x43cm
POA

The title of my work is a term from the book 'Damascus Nights' and it references the ancient art of oriental story telling.

In my piece characters from old stories are visible, parts of old books, blackened by war and no longer possible to decipher.

It is an expression of hope for communities who fled their countries and live in camps or otherwise taken on by a foreign country. Maybe slowly the stories can be pieced back together in order to create a new feeling of home and belonging.

Taliesin is a hero.
THIS IS HIS STORY



Carolyn Gowdy, US/UK
Taliesin, Wales

TALIESIN

Oil paint, pencil, collage on paper
30x45cm
POA

Taliesin, the legendary Welsh hero, is known to have survived many challenges through wisdom, courage, vision, and a magic gift of metamorphosis. Despite the odds, he simply did not give up his passion for life and creativity. Taliesin learned that it is much more difficult to be born than to die.

This picture story celebrates the process of Taliesin's birth and reads from upper right to the centre of the spiral.

The metaphor of creative process seems somewhat relevant to the process the UK currently faces over Brexit challenges.



Richard Hand, UK

The three Oracle Heads and the Medicinal Well, UK / Italy / Middle East

THE THREE ORACLE HEADS AND THE MEDICINAL WELL

Digital print

100x80cm

POA

At the western end of East Ham's Central Park Road, 250m from where I live and work there existed a mineral spring known as the Miller's Well. It was famous for its alleged medicinal properties. It reminded me of an English folktale about a daughter who searched for a fortune provisioned with brown bread, hard cheese and beer. She saw an old man sitting on a stone and when he asked what she had to eat, she offered him some. After they had eaten, he told her how to get through the hedge and find three golden Heads in a Well and to do whatever they requested. The Heads ask her to comb and wash them and after she does so, one says she shall be beautiful, the next that she shall have a sweet voice and the third that she shall be fortunate and become Queen to the greatest Prince.

While researching this project, I came across the history of an ancient mineral spring, which local people would visit for healing and good fortune. This project led me to create this image of the East Ham Miller's Well, as the location of the ancient wellspring for the three Heads.



Patsy Hans, UK
The Legend of Daphne, Greece

WOMAN INTO TREE (THE LEGEND OF DAPHNE)

Lithograph (edition of 15)
67x54cm
£350 framed, £275 unframed

I have taken as my inspiration the Greek myth of Daphne, who escapes the threat of rape from the sun god Apollo by changing herself from woman into tree.

Many fairytales involve change from the human form to other forms in nature - a bird, a tree, a beast - sometimes permanent, sometimes temporary. The idea of a woman who resists unwanted pressures from the outside world by seeking sanctuary in nature, appeals to me on many levels.

In the wild wood (so often a challenging place full of dangerous but thrilling knowledge in folklore) a woman makes the choice to seek self-knowledge through solitude and immersing herself in nature. Her ribs turn to branches, her feet take root in the ground. She merges her own life force with the powerful trees, exploring the strength of her creativity in the dark, dark woods.

My country of residence is England. My deep connection to nature was largely formed in Ireland, during my childhood.



Detail

Only shown at German Fairytale Museum Bad Oeynhausen, Germany

Marcelle Hanselaar, Netherlands / UK
The King and the Three Maidens or The Doll of Patience. Iraq

THE DOLL OF PATIENCE

Drawing, pencil, oil paint on board
50x4cm
POA

Grimm's fairy tales shaped my life. Perhaps the harsh punishment for those who maliciously did wrong and the redemption of those who did unknowingly good was very reassuring in a world that, as a child, was so bewildering.

The tale I based my drawing on is an Iraqi tale, as told by a professional storyteller. There were several strands within this story which were familiar to me from Grimm's: the fisherman who finds the abandoned children in his catch, the jealous sisters who replaced the wife's babies with puppies or the request of the punished wife for a gift which gives the King insight in the truth.

What struck me was how there seems to be a collective shorthand in people's imagination through which certain moral points are entertainingly taught.

I have a longstanding interest in Arab culture, from music to literature; they have after all had a great influence on shaping western culture, history and sciences. This tale, I feel, is a wonderful example of the intermingling of both our cultures.



Linda Hughes, Scotland / UK
The Bat, the Birds and the Beasts, Aesop, Greece

THE BAT

Giclee print
42x30cm
£80 unframed, £110 framed

I have chosen 'The Bat, the Birds and the Beasts' an Aesop's Fable from Greece. The birds and beasts are about to have a conflict and the bat doesn't know which side to join - is he a bird or a beast? Luckily peace is made, but because he didn't help, both birds and beasts turn against the bat and he has to fly away.

I chose this tale, thinking of Alexis Tsipras, the Greek Premier who offered the people a referendum on more austerity measures. Sixty one per cent voted 'no', but 7 days later Tsipras signed up for the very measures he'd fought against. He compared the negotiations to war. In the tale the bat finds out 'he that is neither one thing nor the other has no friends'. For ordinary Greeks the tragedy continues. There have been 13 cuts to pensions since 2010 and youth unemployment is at 48%.

I have created a giclee print, with birds on one side, beasts on the other and the bat caught in-between.



Farah Ishaq, UK
You have to work to make your bread, Mauritius

YOU HAVE TO WORK TO MAKE YOUR BREAD

Lithograph
42x40cm
£175, variable edition of 10,
Giclee prints: numbered edition of 50: £50

Inspired by a Mauritian lullaby my mother sang to me as a child, and now as a grandmother to her grandchild – I have interpreted the song into an original print.

The traditional folk song's origins are unknown but are likely to trace back to the Indian Ocean islands' slave days. Still sung as a contemporary sega dance, the lyrics and melodic tune bely a sadder meaning. The lyrics speak from an old woman's point of view. Telling the child, whilst river fishing in the city, that it is so important in life to be educated and to have the courage to work hard for your bread, as no one else will.

La Rivier Tanie

(creole, Mauritian mother tongue language)

Mo passé la rivièr Tanié
Mo zouène ène vié gran mama
Mo diman li ki li fer la
Li dir mwa li lapès kabo.

Way way mo zanfan
Fo travay pour gagne son pain,
Way way mo zanfan
Fo travay pour gagne son pain.
Grand dimoune ki wa pé faire
Sa ki vié rest dans lacaz
Li dir moi
Moi bien mizere, mais mo ena
tout mo couraz.

English Translation

I went by the Lataniers River
I met an old grandma.
I asked her what she was doing there,
She said she was fishing chubs.

Alas, alas, my children,
One must work to earn one's living,
Alas, alas, my children,
One must work to earn one's living.
Old woman, what are you doing,
The old ones stay home
She told me
"I'm very poor but I have all my
courage".



Vivienne Ishaq, UK
Real life stories, UK

TEDDY (MY COMPANION)

Screenprint
21x30cm
Variable edition of 50
£15 each

Designed, cut and hand printed on a homemade jig. Young artist Vivienne Ishaq has taken the theme of the exhibition and found her truth. No matter where you live or what stories you hear, most of us have or had a special toy. Hers is Teddy, a bear who has been her companion for all of her seven years and is a very special bear indeed.

Her favourite tales are Hansel and Gretel, Little Red Riding Hood and the Three Little Pigs.



Manuela Johne-Sander, Germany
The Great Wall, China

DIE GROSSE MAUER

Ink on bamboo paper
2x240x60cm
POA

The Great Wall is a Chinese folklore tale about the great border construction built 700 b.C. To protect the Chinese Empire from threats from the North.

We see this means of self protection repeated very much in our time to get protection from enemies and those fleeing war. The great dream of dissolving borders has burst.

My art piece symbolises a wall from two perspectives. The split into two halves of the work expresses what happens in front of and behind the wall simultaneously, expressed view the perspective of the wall itself: fields that look the same at first but gently change the closer you get.

In spite of the separation, new things can grow on both sides. Both sides once belonged together and that stays contained in whichever way they change.

It is the same with fairytales. They get passed on from generation to generation and develop a new identity everytime a new storyteller creates it. The core remains the same nevertheless.

The way a story gets created in people's head and then passed on, so the walls also get created in the heads and then passed on.



Jessica Koppe, Germany
1001 Nights, Persia

ONE THOUSAND AND ONE

Mixed media and paper collages
Between 10x15 and 15x25cm each
£55 per piece

One Thousand and One Nights is a collection of Middle Eastern folk tales framed by the story of Shahryār and Scheherazade. The ruler Shahryār has been betrayed by his wife, and for revenge, he marries a virgin each day, and has them executed in the morning so he is never betrayed again. Sheherazade is the last remaining virgin and wants to end this. They get married, and to avoid her own execution, she tells Shahryār a story a night without finishing them when the morning comes. The king, curious about how a story ends, is thus forced to postpone her execution in order to hear the conclusion.

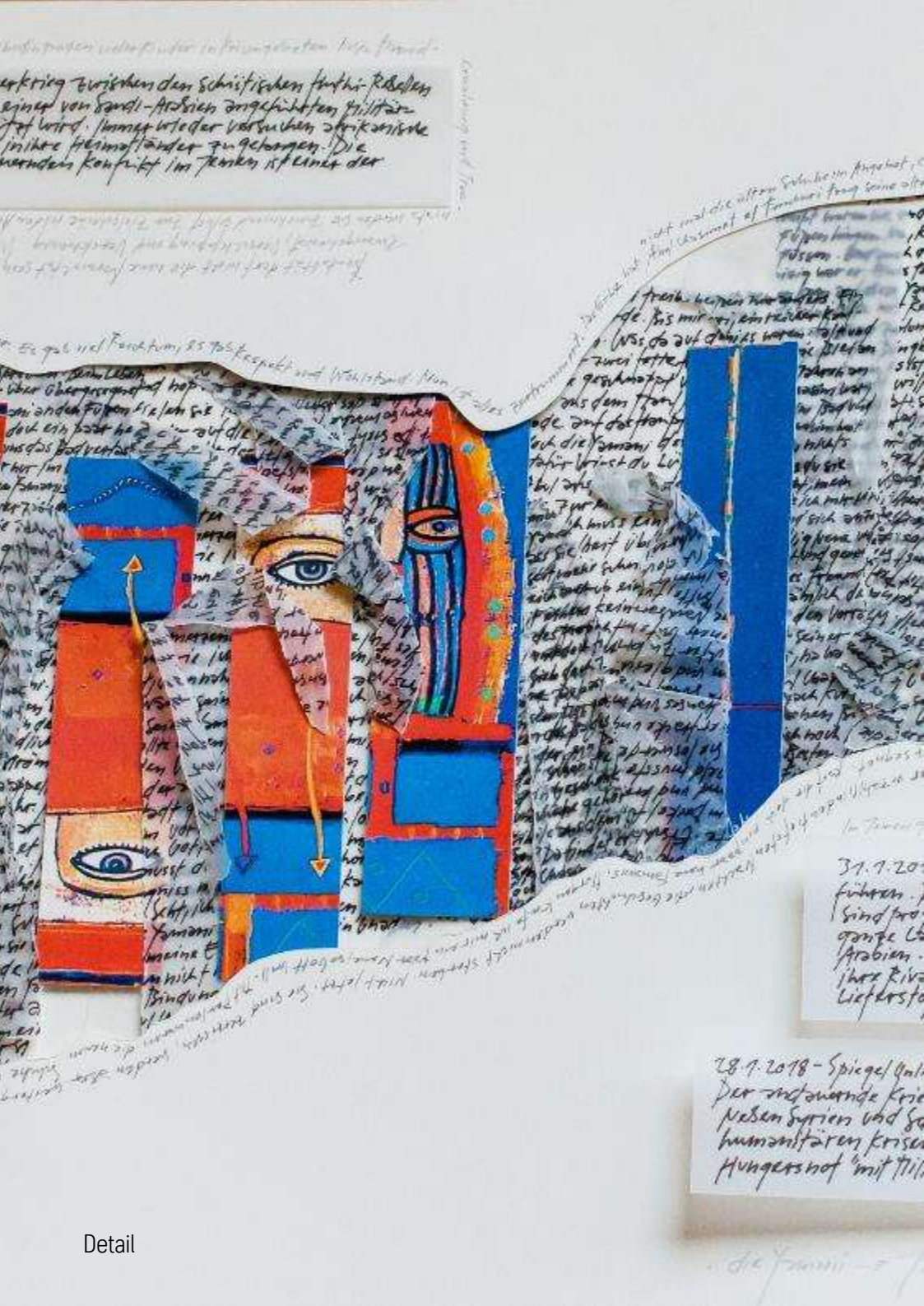
Sheherazade is the prototype of a modern artist: she tries to change a situation through art. That collection of stories is a fine example of what art is capable of: to change someone's life, to rescue someone and to transform a society. Art isn't something far, far away – it's here, and we desperately need it as a person and society changing fuel.

I create (literally or metaphorically) one thousand and one collages from painted papers from my daily practice to translate that story into a contemporary artwork that – ideally – connects and changes us, too.

The collage features a photograph of a multi-story apartment building in Ukraine that has been severely damaged by conflict. The building's facade is grey and pockmarked, with many windows shattered or missing. Debris is visible on the balconies and around the base of the building. A red sign with a white skull and crossbones and the text "СТОП МИН!" (STOP MINES) is prominently displayed in the foreground. The entire image is overlaid with handwritten German text in various colors and styles, some of which are cut out to reveal the background. The text includes:

- Top left: "chke fahrung die karantenen bil. 2000"
- Top center: "Wir lassen auch nicht im Stich. Für uns ist dieser Konflikt weder noch vergessen, sondern hochaktiv und brandgefährlich. Die Ukraine sollte ein Zeichen der Solidarität sein. Sigmund Freud"
- Top right: "Himmelfahrt, vertrieben, nicht, was 1933 ist, kann 2022"
- Center left: "11.12.9 a. Hilfe der Lok"
- Center right: "STOP MINES"
- Bottom left: "am 17.12.17 Unicef schlägt Alarm: Im Osten der Ukraine die Gefahr, Opfer von Landminen zu werden. Die durch Minen belasteten Gebiete der Erde, die Organisation der Uno, laut Unicef wurde zwisch jeder Woche ein Kind in der Ukraine verletzt. Seien Landminen oder Blindengänger."
- Bottom right: "17.12.17 Unicef schlägt Alarm: Im Osten der Ukraine die Gefahr, Opfer von Landminen zu werden. Die durch Minen belasteten Gebiete der Erde, die Organisation der Uno, laut Unicef wurde zwisch jeder Woche ein Kind in der Ukraine verletzt. Seien Landminen oder Blindengänger."

Sirko's story is a tale about solidarity. The pushed out dog is taken back in, and he shall never forget who helped and protected him.



Jitka Kremer, Czech Republic / Germany
Die Yamanis, Jemen

VERGESSENE KONFLIKTE II. - JEMEN

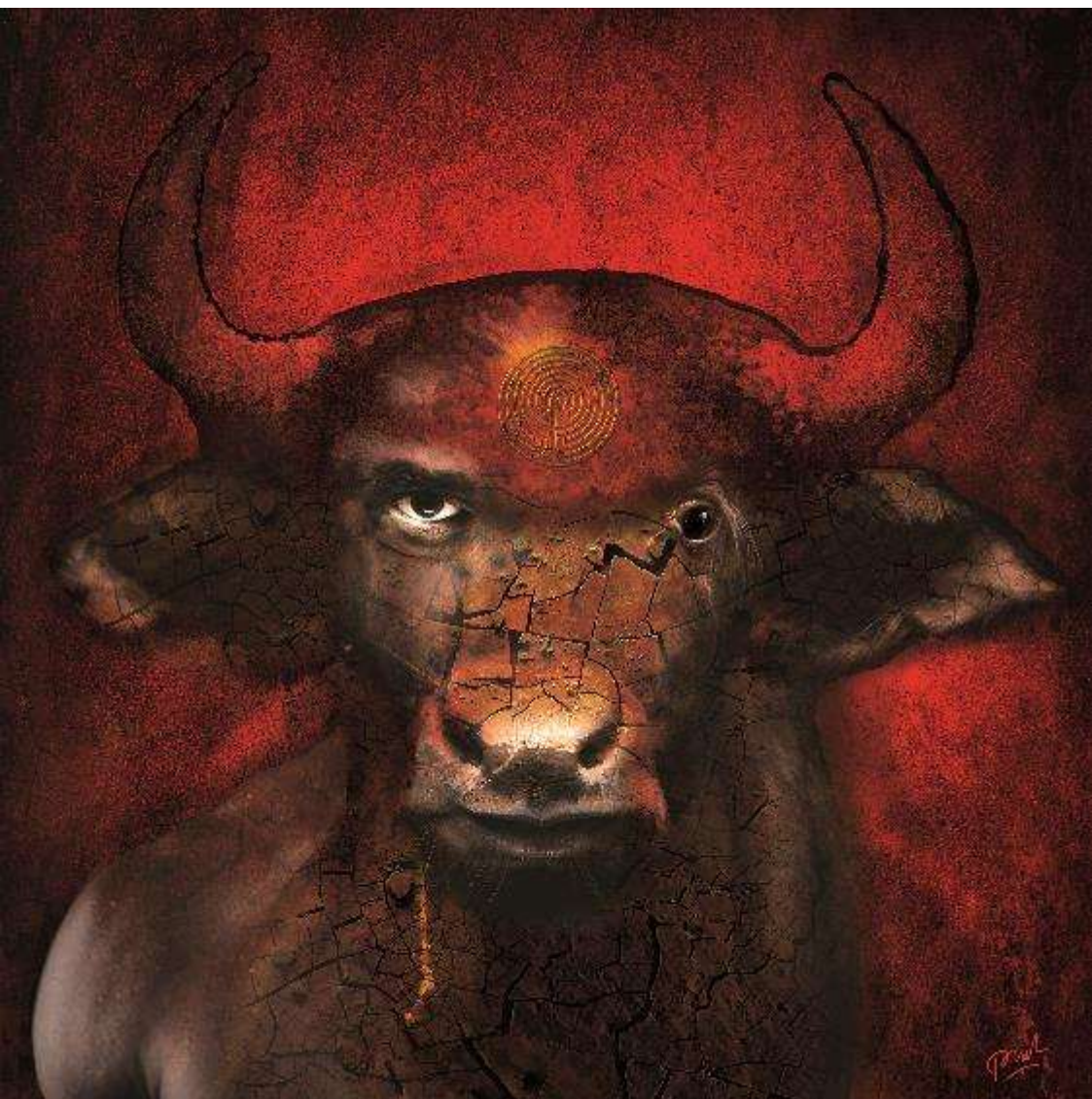
Mixed media collage
50x70cm
POA

A wealthy salesman owned old shoes, called Yamanis. It had been time to replace them for a while, but because of his wealth and lifestyle, the owner was very stingy. The story tells the journey of these old shoes which results in creating great difficulty for the owner.

Spiegel online: 28 December 2017

The placeholder-war has been lasting since 2014 and a victory is not in sight for either of the conflicting parties. This is one of the reasons why the conflict is called „Saudi-Arabian Vietnam“ by some.

The country is in a desolate state, the wealth is long forgotten about and broken into pieces. Power has learned to ignore human beings. Yemen is experiencing a conflict that is simply forgotten about.



Pascale Lapeyre, France
The Minotaur legend, Crete

MINOTAUR

Digital print on Dibond support (aluminium)
50x50cm
£400

According to the legend, the Minotaur was given birth in punishment of king Minos of Crete to have deceived Poseidon, god of the sea who had promised him the kingship in exchange for the sacrifice of a magnificent white bull. Minos sacrificed another animal. Minos's wife, Pasiphaë, blinded by the god, fell in love with the bull and gave birth to a boy with a bull's head. Pasiphaë took care of him while he was small, but he grows up fast and became wild. Minos, having asked for advice from the oracle of Delphi, ordered to Daedalus the construction of the gigantic labyrinth to lock him.

In my interpretation, I wanted to highlight the suffering of the Minotaur, the monstrous but innocent, powerful but fragile creature, expiatory victim .

In this coexistence of the man and the beast none of the two beings is complete, none of the two can choose. His whole existence, until his confinement is due to passion, errors and conflicts of the human beings which precede him.



Only shown at German Fairytale Museum Bad Oeynhausen, Germany

Friedgund Lapp, Germany
1001 Night, Persia

THE SILK THREAD

Paper, thread, rocks, silk cocoon
48x23x25cm
POA

The Persian king Schahrayâr is being twotimed by his wife with a slave. It leads him to the conviction that no woman can ever be truthful and he has a new virgin visit him every night which he kills the next morning. There will be no more love behind his back.

To end this situation, Scheherazade, the vizier's daughter, asks to be taken to the king, although she is aware that her life hangs on a silk thread. For 1001 nights she tells the kind stories that are never finished in the morning. This is how she saves her life as the king wants to know how the stories end. He lets go of planning to murder Scheherazade and together they have three children.





Wendy LeBer, UK
Calif Stork, Middle East
The Caravan, Germany

FRAGMENTS OF REALITY

Paper mache base with acrylics, collage, pen and metal leaf
36x8cms
£200

The fairytale I've chosen is called the Calif Stork, it is commonly told in the Middle East. But the earliest recorded version is in The Caravan, a book of original fairytales by Wilhelm Hauff.

The tale tells the story of a Calif and his Vizier tricked into taking snuff that turns them into storks, in order that the Calif's brother can attempt to take his throne. In the end the Calif finds the antidote, marries a princess who had also been turned into a bird and banishes his brother.

I was drawn to the story as the central theme of people being turned into birds intrigues me, and similar tales are found around the world.

I am also interested in how ceramics have told stories through out history and my art work called Fragments of Reality, mixed media, represents a ceramic bowl that tells the fairytale. It also includes fragments of ancient Persian ceramic designs and other ceramic patterns, such as the Willow Pattern where lovers are turned into birds. These fragments can also be seen as the breaking of culture and society by war.



Nel Lee, Korea / UK
Two Brothers, Korea

A TALE OF TWO BROTHERS

Paper mask
25x22x20cm
NFS

This folktale is about brotherhood. It is not a story that ends in feuding for family funds nor is it a warning against the dangers of sibling rivalry. It is a story of affectionate siblings who surprise each other with their generosity.

They valued and respected each other so much that the brothers came up with same idea to put sacks of rice in each brother's house. It is because they both thought that if each brother has more rice, their life will not be so hard.

This folktale showed their love and concern for each other even though they have their own lives. In the end, they both saw that their love for each other still remains after all those years of being separated.

In August 1945, the Korean peninsula divided along the 38th parallel between the USSR in the North and the US in the South. The Korean War came to a conclusion in 1953 when an armistice was signed and a heavily armed border was drawn between the two states.

I believe that this folktale portrays the spirit of Korean people. In the year 2018, the brothers have been separated for 73 years.

I dream of a united Korea.



Ellen Löchner, Germany
Kawa the Blacksmith, Kurdistan

KAWA THE BLACKSMITH

Animated film (playing time of about 15 minutes)
and silkscreen prints on acrylic glass
Various sizes
POA

This artwork portrays the Kurdish version of the legend of “Kawa, the Blacksmith”. The legend forms the basis of the original story of the New Year’s and springtime feast, Newroz, as celebrated nowadays by Kurds on March 21st. It symbolizes the reawakening of Spring, as well as the original connection between nature and all people living in the Mesopotamian region. Legend has it that Kawa, a simple craftsman, defeated the tyrant Dahak and then lit a great fire as a symbol of victory and joy.

The feast is popular in the whole Mesopotamian region and was first celebrated in about the 6th century BC. Today, approximately 25 million people of Kurdish origin have been scattered over many countries, victims of oppression and forced displacement. They are united by this experience of flight and expulsion – and, of course, by the celebration of Newroz, connected with the symbol of the big fire. In jumping over the fire, young Kurdish men and women show their bravery. For Kurds in all their diversity, this special day is as much politically charged as it is a day of remembrance, unity, and joy.

The stop-motion animated film is related to fairytale films of German paper-cut artist Lotte Reininger (1899 - 1981) as well as to the abstract fairytale leporellos of Swiss designer Warja Honegger-Lavater (1913 - 2007). The legend of Kawa is treated in an artistic way, allowing the political nature of the material to evoke other associations. Author and designer Ellen Löchner collaborates here with camerawoman, editor, and picture director Dorle Voigt and composer and sound director Jorge Porrás-Alvarado. Michaela Palzer performs the narration.

The silkscreen prints on acrylic glass combine stills from the film with extracts of the poetic text.



Julieanne Long, UK
The Wise Tsarina, Ukraine

THE WISE TSARINA

Mixed media textiles
Tsar cloth 54x49x6 cm
Tsarina Cloth 60x52x3 cm

The tale tells of a peasant's boast about his clever daughter. The Tsar summons the man and sets a series of seemingly impossible tasks for the girl to do with the threat of death for both father and daughter should she fail. The girl of course succeeds and is rewarded by marriage with the Tzar.

This raises questions; how can you love someone who has threatened to kill you. Can you love/trust someone whom you formerly threatened to destroy?





Nuri Mariné, Catalonia
Catalonia

UNTITLED

Painting on canvas, wood, starfish
32x42cm
£180

This is not a far far away country, this is my country, my home. And they are no myths, legends or fairies, we are people who want a true democracy, who want to decide about how we would like this small country to be. Catalonia.



Sheenagh McKinlay, UK
The Return of Agamemnon, Greece/Turkey

THE RETURN OF AGAMEMNON

Stained glass
52x90cm
£500

Agamemnon returns from Troy (modern day Turkey) to his wife Clytemnestra and his Kingdom Mycenae, (modern day Greece) by boat, loaded with loot and slaves. Ten years earlier Agamemnon sacrificed their daughter Iphigenia to raise a wind to drive the Greek fleet to Troy and war. Clytemnestra will kill Agamemnon on his return.

I take pieces of old broken stained glass and remake them into pictures from my imagination, often inspired by great myth cycles such as the Mabinogian, King Arthur, the Iliad and the Odyssey.

The image is of Clytemnestra in 1/4 profile watching a distant boat approaching.

Stella Morgan, UK
Detaining a Crocodile on Land, Sierra Leone

THERE WERE 3 OF US, THERE WERE 4 OF US

Etching and burnished foil
75x57cm
£280 framed, £190 unframed, variable edition of 5

'Detaining a crocodile on land', is a humorous tale from the Mende people in Sierra Leone, which is the tribe of my son's father.

The blacksmith of a village turns himself into a crocodile by wearing its skin, catches a woman as she washes dishes in the river and takes her to the bottom of a whirlpool. She is happy there and he persuades the husband to share his wife in exchange for the ability to use the crocodile skin. Later she even takes another lover until he gets nervous and scarpers.

I have taken designs from the traditional country cloth, woven in strips, to represent the blacksmith, the husband (two of a kind) and beside them the woman, while the lover is ostracised mid right. The burnished metal is both the arc of the story and the descent under the river. The Mende mask is used to initiate girls into the Sande, the women's secret society, which is feared by the men. The story ends with a song for the initiation ceremony, "there were three of us, there were four of us, but my companion has gone away".





Only shown at German Fairytale Museum Bad Oeynhausen, Germany

Astrid Mulch, Germany

BELLA AND AMALIA

Coloured terracotta

40x50cm

POA

Clothing, hairstyle and head wear give us an impression of the feudalist structures and society's division into classes at the time of a tale told. Women would be found at the lower end of hierarchies.

Numerous fairytales are stories about breaking out of these structures in order to improve status and opportunities. Focus and inner strength as well as the help of outside forces and magic powers, like talking animals, play an important part in the protagonist succeeding.

What you see at the same time are two women outside a historical context, two people who are aware of life and who respond to it in their body posture, gesture and facial expression.



Esther Neslen, UK
The Golem, Jewish

A GOLEM FOR THE WORLD

Clay sculpture
POA

This story of the Golem originated in Germany in the 19th century, but took place in 16th century Prague. Rabbi Loew magically brought life to a human form made from mud. It was soulless and could not act independently, but was instructed to defend the Jews from anti-Semitism and pogroms. When all of the threats had been exposed and disarmed the Rabbi undid the spell and the golem returned to mud.

The desire to be protected, and also to protect those in need, is a very potent force. We are going to collectively make a Golem for the world, a concrete monument to protection against racism of all kinds.

I am an Ashkenazi Jew, and the tale of the Golem of Prague is a common folk tale in our traditions. My family are from South Africa, Canada, Poland and Denmark but I was born in the UK.



Louiz Nielsen, Denmark / UK

The Steadfast Tin Soldier. Hans Christian Andersen, Denmark

TIN SOLDIER

Screenprint, embossed and paper-cut by hand

57cmx57cm

Edition of 10

£225 unframed, £300 framed

Denmark hasn't been spared from the effects of war. Over the last decade Europe has found itself drawn into conflict that are from other parts of the world. France, Germany, Belgium, UK and others have all tasted this conflict at first hand. As part of this international turmoil Denmark has taken in refugees, sent soldiers to fight and has had deaths on it's own soil.

The story of the steadfast tin soldier tells us that no matter which wars or battles we face, in the end, we will defend and fight with our life for the one or the ones we love.

This little tin soldier only had the one leg to stand on. Yet when his world fell apart, he kept standing brave and firm through dangers and troubles with this one vision in his mind; of his home, the Kingdom castle with the most beautiful little ballet dancer.

She too balanced on one leg. She too was steadfast. This touched him so deeply that he would have cried tin tears, but soldiers don't cry! Sadly the story ends with the tin soldier being thrown into the fire by a careless little boy - he did it for no reason at all! Then a window opened and the wind blew the dancer into the fire as well. The beautiful little dancer disappeared in an instant and the tin soldier melted into a lump in the shape of a little tin heart. They were both gone, but the one thing that remained was his love. Love endures forever.



Children from Years 3, 4 and 5 at Northwold Primary School, UK
The Honest Man, Middle East

TELLING TALES: THE HONEST MAN

Two panels 80x100 cm
Paper, cardboard, cloth, willow and string
POA, proceeds benefit Northwold School creative projects

Hundreds of years ago, grandparents, parents, aunties and uncles, cousins, friends and neighbours are listening and watching as the story of 'The Honest Man' unfolds:

Ali is a man who has vowed never to tell a lie in his whole life. The King tries to trick Ali into lying but Ali outwits him.

This tale has been retold countless times through the generations and so is with us today.



OK David, UK / Portugal

The Book of Chameleons, Jose Eduardo Agualusa, Angola

DREAM SCENES FROM THE BOOK OF CHAMELEONS.

Paintings in gouache on the sides of an old cardboard box
£600 each, framed

Firefly / Vaga Lume

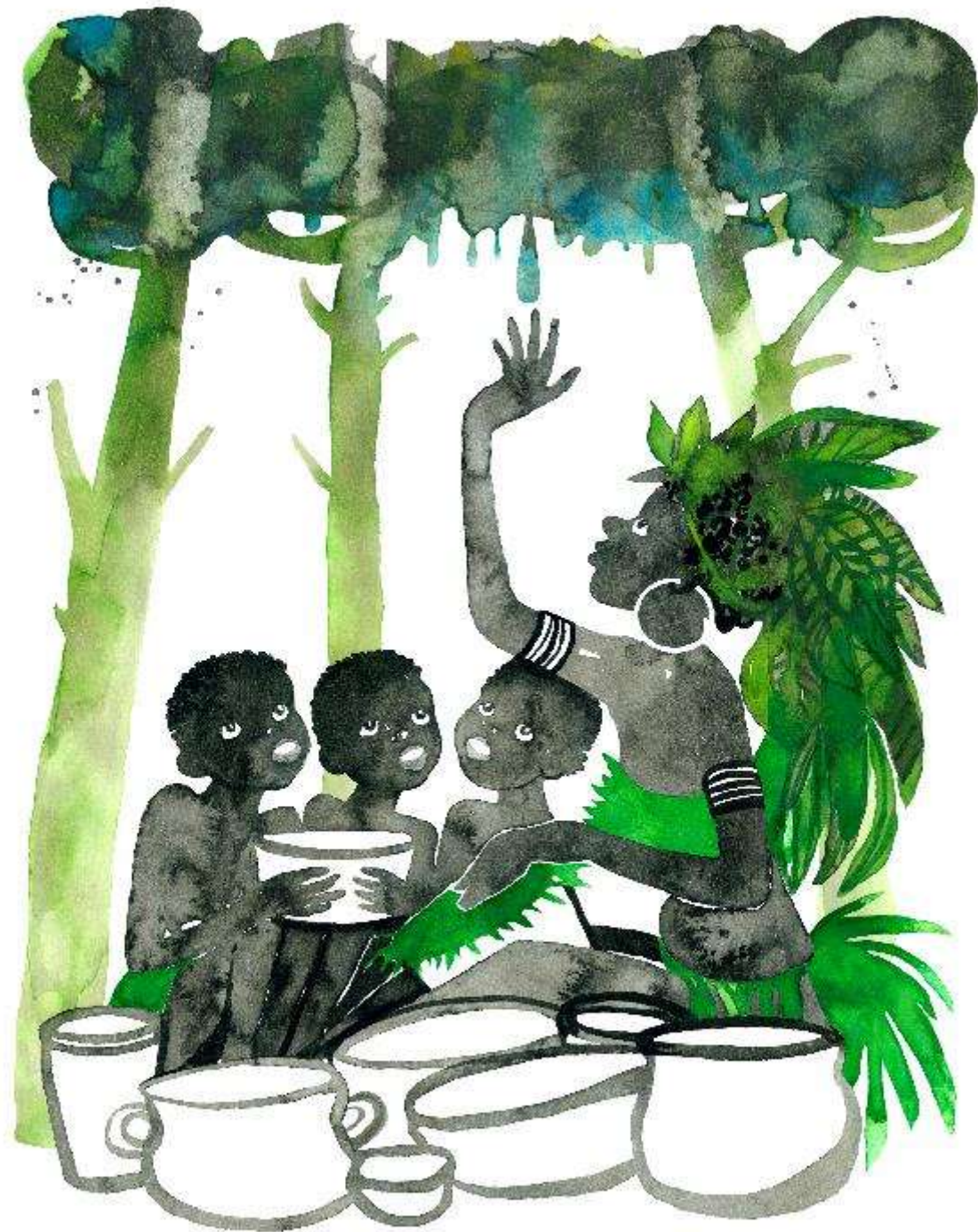
"There was a young man crouched by the wall. He opened his hands and I saw they were filled with a furtive green glow, an enchanted substance that quickly disappeared into the darkness. "Fireflies," he whispered.

There was a river flowing behind the wall, opaque and powerful, panting wearily like a watchdog. Beyond it the forest began. The low wall, in rough stone, allowed a view of the water, the stars running along its back, the thick foliage in the background..."

The Fruit Thieves / Os Ladraoes das Frutas

"It's full of crates of books... bats sleep upside down, wrapped in their black capes. The wild grasses grow between the rosebushes. A huge, leafy avocado tree rises up in the centre of the yard.

There are tall medlar and papaya trees, laden with fruit. The garden is closed off by a wall, the top studded with shards of glass in different colours held in place with cement. They look like teeth. This fierce device doesn't prevent boys from occasionally climbing the walls to steal avocados, medlar fruit and papaya."



Erika Pál, Hungary / UK
Ethiopian ritual

RAINMAKER

Watercolour and ink, giclée print on stretched canvas
50x70cm
£350, edition of 20

£350 Rain is a major concern of African societies which depend on it for their food, sustenance and their livestock's survival. Lack of rain and drought in East Africa bring millions to the brink of starvation. As a consequence of climate change causing disturbances in the cycle of rainy seasons, repeated famines uproot many African communities, forcing them to leave their homelands.

In African folklores rainmakers predict and invoke the rain with simple rituals. My rainmaker is performing a prayer or ritual aimed at the polluted rain cloud, in the hope of clean water for her and the children.



Christine Parsons, UK
The Emperor's New Clothes, Hans Christian Andersen, Denmark

TWO HUNDRED AND EIGHTY

Porcelain
15x7cm
POA

The Emperor's New Clothes fascinated me as a child. I couldn't understand the collusive behaviour of the adults in the story and found it bizarre. I have always and am still the child who says, "he's naked." This is a story which echoes across time and place. For me, it is about perceiving and telling the truth beyond the agreed consensus.

"Three men make a tiger" is a proverb from China which tells of the tendency for individuals to believe absurd information as long as it is endlessly repeated by enough people. I am engaged in an analysis of truth in a fake-news era and am fascinated how power, truth and reality are constructed through the sharing of information in social media.

This piece is my response to 'the Emperor', 'the tiger' and trust in a post-truth era, and an era of lies.



Beatriz Perez, Spain
The Weeping Woman, Venezuela

TRIPTYCH: AREPA HUNGER / FOLDS OF HONOUR / ALONE TOGETHER

Digital Archival Photographic Prints
60x80cm
£250 each Unframed

La Llorona is a prominent legend in Venezuelan folklore. It has been part of Latin American culture since the days of the conquistadores. Legend portrays her as a tragic figure driven by visceral emotions. She is an omen for a terrible fate; a metaphor to represent the crude reality facing Venezuelans today. After decades of political mismanagement and months on the verge of economic collapse, the fate of Venezuela looks dire.

My work explores the parallels between La Llorona, The Weeping Woman, and Venezuela, The Weeping Motherland. The excoriated face of the woman depicted represents the anguish experienced by mothers not having food to feed their family; and the harrowing grief of mothers, whose children were murdered during numerous protests in Venezuela since 2014. With media severely controlled by the government, any glimmer of hope is reduced to mobile phones as a means to shape opinion and action internationally.

Model / stylist: Sonia Guzzo

Make up artist: Cristina Nogales

Assistants: Shaira Khan / Andres Montero



Perspectives Art Group, Athens

ART IN TRANSITION

Pictured: Untitled

Kurosh Dadgar., acrylics, 50x70cm, POA

An independent unfunded collective of about 25 local, refugee and (a few) international artists in Athens. Countries of origin include Syria, Pakistan, Iran, Afghanistan, Sierra Leone, Eritrea, and Kenya, with painting, drawing, collage, handcrafts, photography and video. We welcome new members, and have a studio base with Communitism in Athens. Initiated early 2017 by Caroline Halliday, with coordinators/volunteers at different times: Mar Salada, Marije Mutter, Genny Cartilier, Inge Coolser, Chloe Tsernovitch, Maria Rente. Donations of art materials + money for materials, heaters, and travel costs of refugees, always welcome.

Previous exhibitions in Athens (Vryssaki café 2017, Meme at Communitism 2017, and at TAF, Monastiraki, Athens, 2018). Artists: Hussain Badran, Kurosh Dadgar, Elias Sharifi, Erwin Zareie, Jameel Khan, Mehrdad Mehrabpour, Muhammed Azam, Mustafa Alkabur (Chios)

IN TRANSITION

Art Pavilion, Saturday 3 March 2018, 11am-1pm

Film and discussion with Perspectives Art. A breakfast coffee will be served. Donations are gratefully received.

www.perspectives-art.co.nf
www.facebook.com/perspectivesart
perspectivesartathens@gmail.com
For UK, contact Caroline Halliday 07811 494656



George Petsikopoulos, Greece
Fante Asafo flags, Southern Ghana

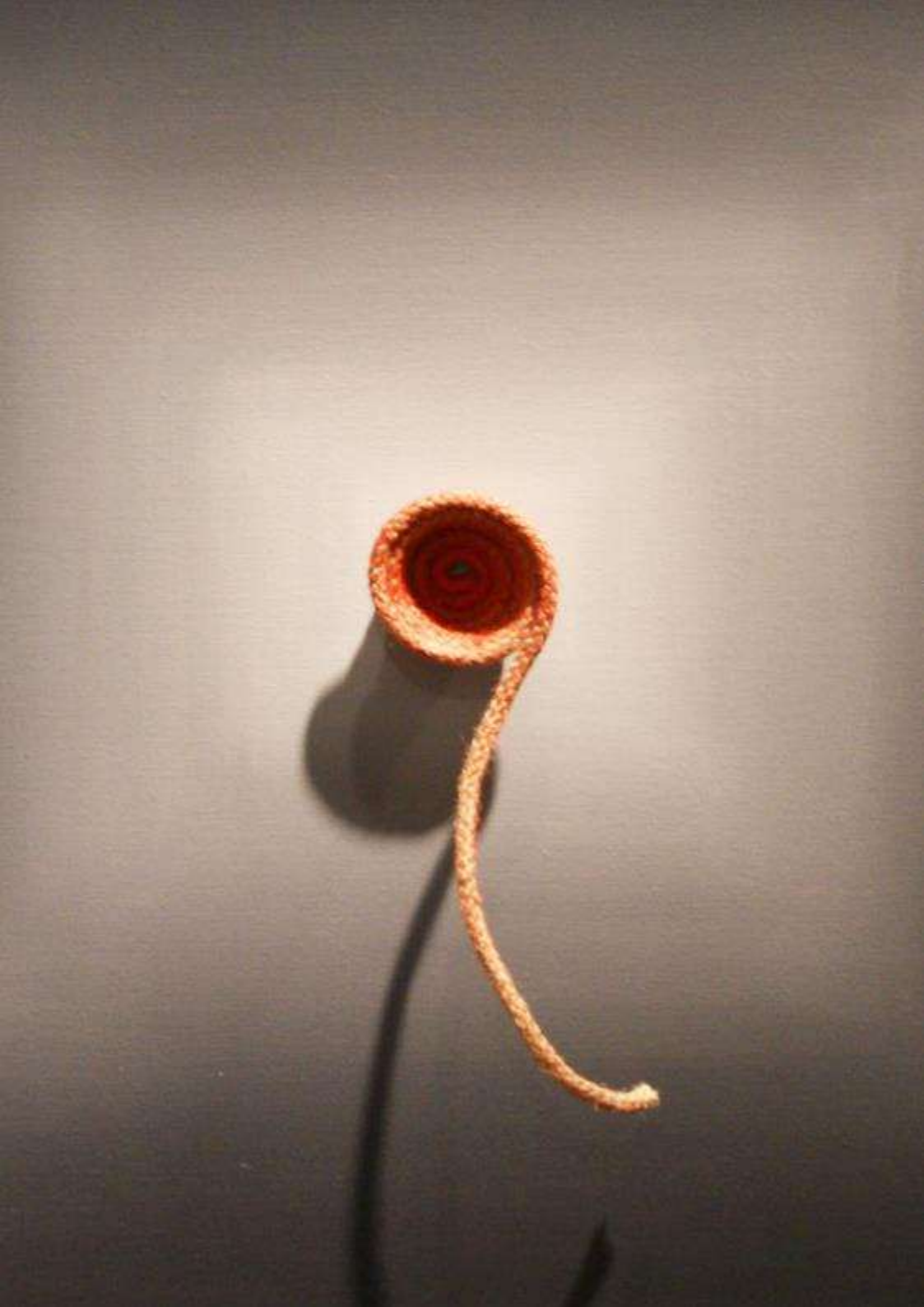
FLAG NO 9

Handspun strips of Malian cotton and cotton figure cutouts sewn together; enriched with natural Indigo vat dye

A flag as an object of pride and symbol, emits the shared values and ideas of a nation.

Taking inspiration from Fante Asafo flags, used to send messages of defiance and opposition; as well as from 'Karagiozis' Greek shadow-puppet theatre and folklore, Flag No.9 carries highly symbolic imagery, whose role is to depict the current political situation of my home country Greece, forming a visually compelling contemporary narrative.

The figures on the flag represent 'Alexander the Great and the Cursed Snake', similar to 'Saint George and the Dragon'. The Greek shadow theatre's heroic scene of 'Alexander the Great and the Cursed Snake' can be interpreted in less obvious ways. I am drawing parallels between fiction and reality by comparing political leaders of Greece with 'Alexander the Great' and their obstacles as the 'Cursed Snake'. The 'Cursed snake' embodies all the misfortunes of the people and works as an expedient for the politicians to prove themselves 'heroic' by achieving a misleading victory, particularly when the root of the misfortune lies elsewhere.



Judit Prieto, Catalonia
The Legend of St George, Catalonia

LA LLEGENDA DE ST.JORDI (THE LEGEND OF ST GEORGE)

Oil painting, rope and, glue on canvas
60x60x5cm
£350

Saint George is the patron saint of the former Crown of Aragon, since King Peter I of Aragon won the Battle of Alcoraz with his patronage. He is also patron of several cities. In most cases, the reason for those cities' relation with the Saint as their holy Patron is linked to historic events during the Reconquista period. The legend of St. George is a very popular piece of folklore in Catalanian culture. The day of the Rose on the 23 of April has been a tradition to celebrate since middle XV century.

This painting is an abstraction representing the years of repression of the Catalan culture during the Civil war and dictatorship, from the dark days of oppression to the release of people, traditions and culture.

The rope is a simplification of the rose as a symbol of a new blossoming period. It links to the legend of the dragon's blood getting transformed to roses, at the same time we must not forget the damage that it can still do as an object of possible torture.

That war and repression finished a long time ago, but the conflict between Catalan and Spanish people is sadly still evident, for their differences between their cultures and politics.



Peter Rapp, South Africa / UK

A True History, Lucian of Samosata, Greek-speaking Assyrian

CAULOMYCETES

Linocut

25x30cm

£140 framed, £100 unframed

I have chosen A True History by Lucian of Samosata who was a Syrian (Assyrian) writer active c120 AD to 200 AD. The story is a first person narrative about the author and fellow travelers embarking on a voyage and being caught up in a war between the inhabitants of the moon and the sun.

Considered by some as the first science fiction story, the tale was written as a parody of the mythological literature of its time, the truth of the title being that it admits its untruth. Although much of the humour is lost on a modern reader, I chose this story because it offers abundant and varied imagery. In an age where "post-truth" and "fake news" are frequently discussed, a tale which is honest about its lies appeals to me.



Katja Rosenberg, Germany / UK
Creation Myth, Cherokee

DÂYUNI'SĪ'S TRAVELS INTO THE UNKNOWN

Linocut
32x32cm
£120, edition of 10

I have teamed up with my artist namesake Katja Rosenberg in Wiesbaden, Germany, to pick various scenes from a creation myth and illustrate them simultaneously in our separate studios and parallel universes.

We have decided on the Cherokee creation myth, paying tribute to native cultures that have been pushed aside or enslaved through invasion in North America and around the globe through the centuries.

The Cherokee creation belief describes the earth as a great floating island surrounded by seawater. It hangs from the sky by cords attached at the four cardinal points. The story tells that the first earth came to be when Dâyunî'sî (Beaver's Grandchild), the little Water beetle came from Gălûñ'lătî, the sky realm, to see what was below the water. He scurried over the surface of the water, but found no solid place to rest. He dived to the bottom of the water and brought up some soft mud. This mud expanded in every direction and became the earth, according to the account recorded in 1900 by the Bureau of American Ethnology.

I liked how the lack of solid ground under Dâyunî'sî feet forced him to dive into a whole new world to experience and explore and how his mere presence in this new surroundings had a fundamental impact on same.



Katja Rosenberg, Germany
Creation Myth, Cherokee

DEPARTURE

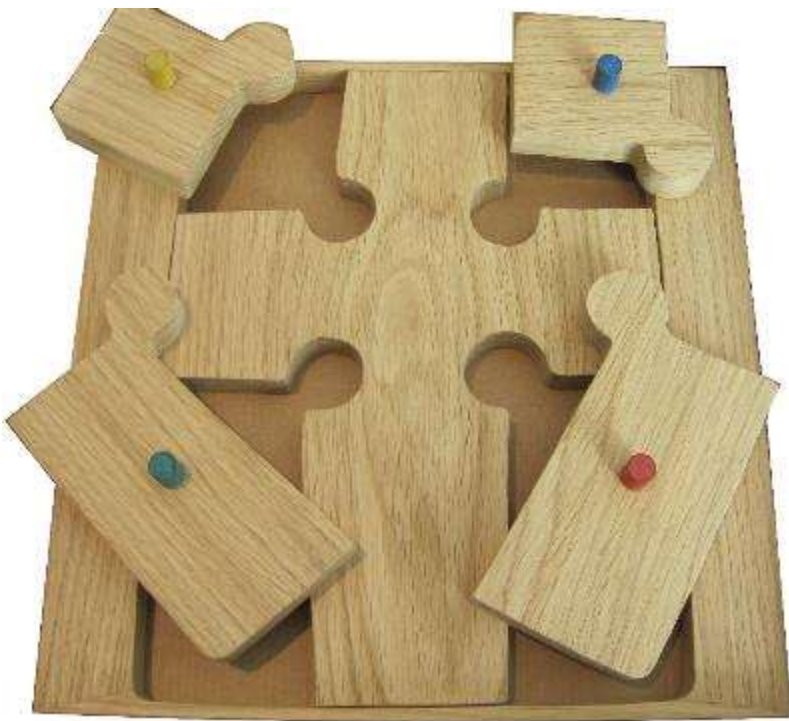
Drawing and watercolour
32x32cm
NFS. Print on demand

I have teamed up with my artist namesake Katja Rosenberg in London, UK, to pick various scenes from a creation myth and illustrate them simultaneously in our separate studios and parallel universes.

We have decided on the Cherokee creation myth, paying tribute to native cultures that have been pushed aside or enslaved through invasion in North America and around the globe through the centuries.

The Cherokee creation belief describes the earth as a great floating island surrounded by seawater. It hangs from the sky by cords attached at the four cardinal points. The story tells that the first earth came to be when Dâyunî'sî (Beaver's Grandchild), the little Water beetle came from Gālûñ'lătî, the sky realm, to see what was below the water. He scurried over the surface of the water, but found no solid place to rest. He dived to the bottom of the water and brought up some soft mud. This mud expanded in every direction and became the earth, according to the account recorded in 1900 by the Bureau of American Ethnology.

The Cherokee creation myth touches me because it takes animals and plants very importantly. In our world with an alarming loss of biodiversity caused by mankind due to economical priorities, we should wake up to the respect we owe nature and environment.



Gigi Salomon, UK

The Legend of Triduana and Bishop John, Scottish chronicles and Norse sagas

THE LEGEND OF TRIDUANA AND BISHOP JOHN

Oak and found objects

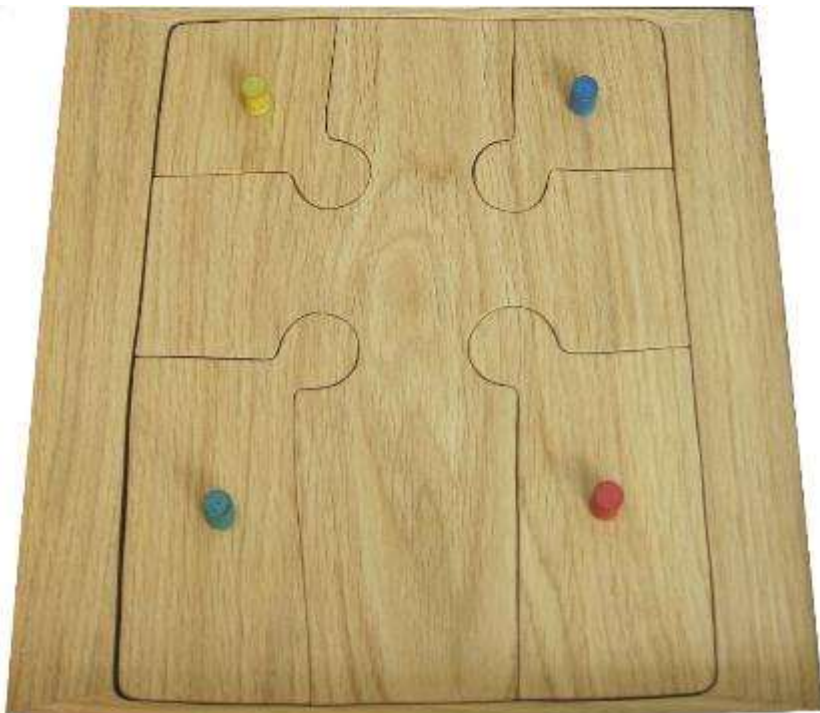
29x29x7.5x3.5cm

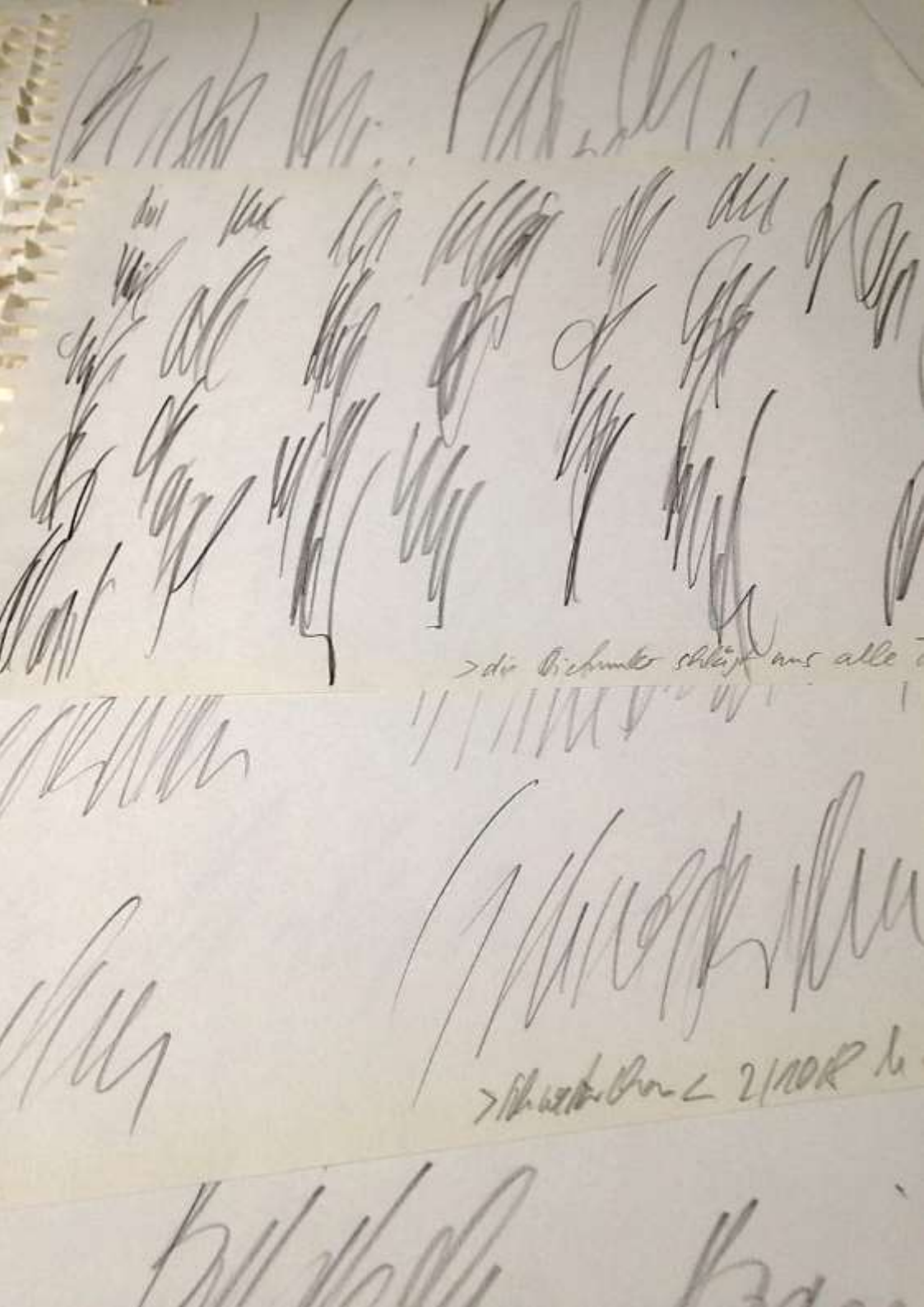
£550, edition of 4

This legend is told in early Scottish chronicles and Norse sagas. John of Scrabster, Bishop of Caithness, was trying to make peace with Earl Harold of Orkney in order to save the people of Thurso. Purporting to be friendly, Earl Harold then ordered that John's eyes and tongue be cut out. His monks called out to Triduana (Tröllhwæna) to help their Bishop. He was told to go to a cleft of a rock where he found a woman sitting alone. On seeing his blood Triduana ordered silence and that Bishop John be carried to where she was buried. There he recovered his speech and sight and was made whole.

The power of this story recalls the wild unforgiving context of invasions and the early Christian life in such a remote part of Scotland. The monks' invocation to this virgin martyr in the 6th century demonstrates the early peoples' need for both Christianity and the continuing power of nature.

I have created a wooden puzzle inspired by a slab cross from early 7th Century found in Caithness. It exemplifies humans' continuing interconnectedness with religion – and the importance of finding a solution in something bigger than themselves. The simple outlying elements of the puzzle resemble humans in discussion around the cross.





Annelene Schulte, Germany
The Brother and Sister, Brothers Grimm, Germany

THE BROTHER AND SISTER

Charcoal on paper
21 pieces on A4
POA

A brother and sister go out into the world to survive.
A fairy tale told in 21 pictures:

1. little brother
2. little sister
3. the step-mother beats us every day
4. our hearts were weeping together
5. high in heaven
6. if I only knew where to find a brook, that I might go and drink
7. do not drink
8. the first drops
9. be quiet
10. Deeper
11. long long
12. fresh grass
13. Prayer
14. the King
15. oh, do let me go to the hunt, I cannot stay behind any longer
16. little sister, let me in
17. She washed him from the blood
18. heavy heart
19. the King went in
20. more beautiful
21. the end



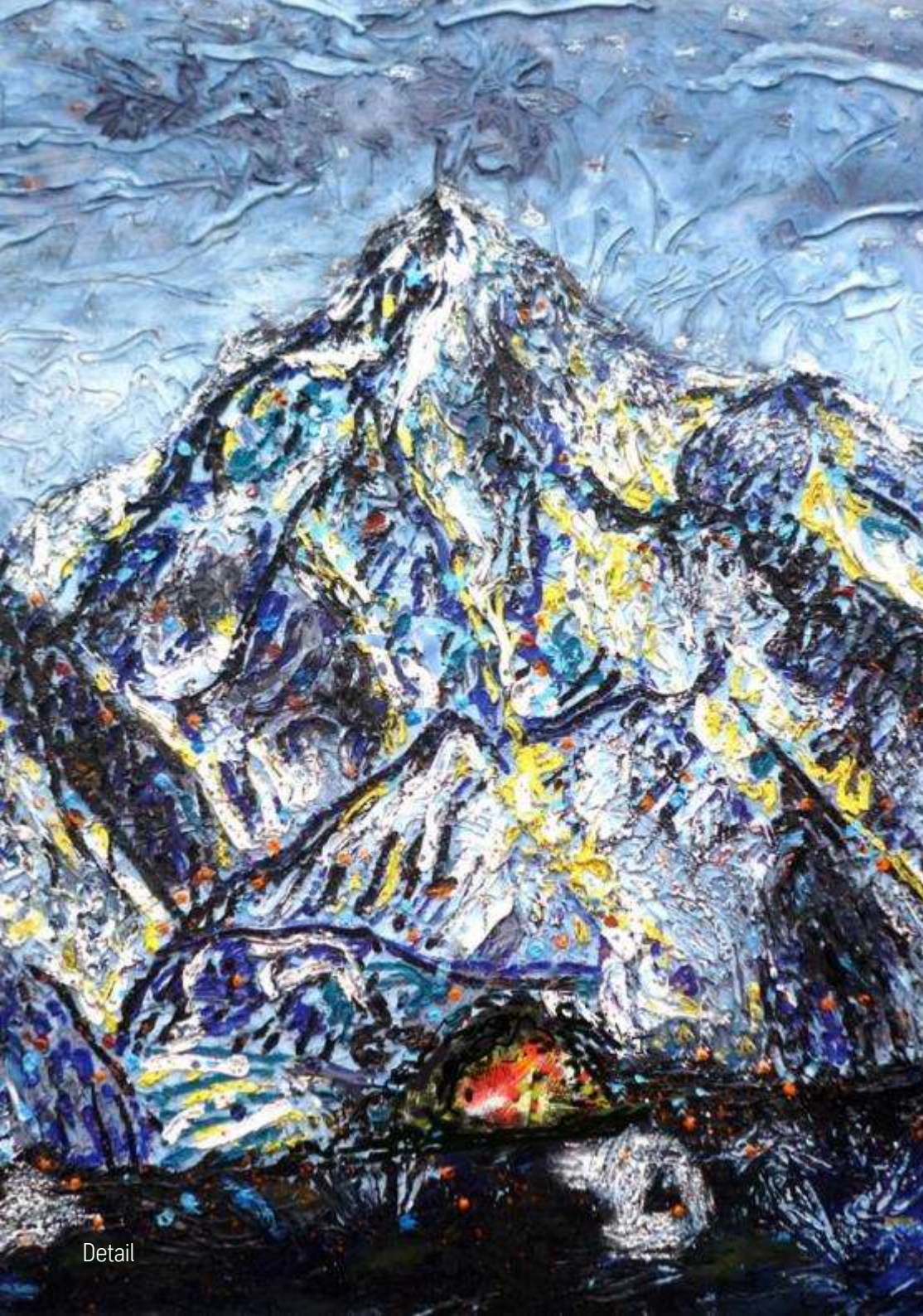
Sanyukta Shrestha, Nepal / Uk
The Demon Lakhay, Nepal

LAKHAY, THE DEVIL GOD

Acrylic on Lokta paper
91x61cm
£350

Lakhay fell in love with a human girl and got caged, and later freed on the condition that he saved kids of Kathmandu from diseases.

Since that day, he is worshipped as God, and his dance is a big annual holiday with extravagance in the centre of town.



Detail

Only shown at German Fairytale Museum Bad Oeynhausen, Germany

Bernhard Sprute, Germany
Ali Baba and the Forty Thieves, Persia
Similiberg, Grimm Brothers, Germany

MOUNT SIMELI

oil, fixing adhesive, dispersion paint, wood-stain on canvas

100x100cm

€ 2,500.00

The Brother Grimm's fairy-tale "Mount Simeli" bears a strong resemblance to the tale "Ali Baba and the forty thieves" which is contained in the first translation of 1712 of "One thousand and one nights".

The phrase "Open Sesame!" in "Ali Baba" will open the thieves' den. In Grimms' 1812-15 collection of Children's and Household Tales the spell is "Mount Sems, Mount Sems, open up!"

Most likely the Arab original of "Ali Baba" is of Syrian origin, passed on orally by Syrian storytellers.

The tale of Ali Baba has in many ways influenced European culture, e.g. classical music, drama, films, and visual arts.

Both tales share common themes like justice, moral standards, distribution of wealth, a clash of opinions, being alive, and being killed.

The civil war in Syria is a continuous armed conflict of various groups waging proxy warfare where international forces are involved.



Only shown at German Fairytale Museum Bad Oeynhausen, Germany

Rosemarie Sprute, Germany
Sibyls, Turkey

SIBYL

Oil, oil chalk, wood-stain on canvas
140x120cm
POA

According to reports of antique authors of myths sibyls were age-old prophetesses, superhuman but not immortal. Their home was in Asia Minor where inspirational divination connected to certain places of oracle was widespread. Due to their augury sibyls were later on highly respected in Hellas and the antique Rome. Religiously they became important in the late mediaeval Christian age too. They were ascribed to having predicted certain events in Christ's life. Quite often sibyls are depicted in Renaissance paintings.

This sibyl is part of a not yet completed series of ten paintings, which were inspired by works of the painter's dynasty Tom Ring from Munster in Germany.

The antique Asia Minor is in a large part identical with today's Turkey. Political conflicts, religious terrorism and conflicts with Western nations are the order of the day.



Katrine Storebo, Norway
My Angry Cat, Nizar Qabbani, Syria

ROSARITA

Oil on board
40x60cm
£450

The poem that inspired my painting is My Angry Cat by Syrian diplomat, poet and publisher Nizar Qabbani (1923-1998). His poetic style combines simplicity and elegance in exploring themes of love, eroticism, feminism, religion, and Arab nationalism.

I am inspired by old photos, period dramas and Victorian exoticism. I enjoy portraying strong women with focus on expressions and atmosphere.

My Angry Cat

You're repeating yourself
for the twentieth time.
Is there another man in my life?
Yes. Yes. What did you think?
Even graveyards have visitors.
There are, my dear sir,
a lot of men out there,
and no garden is ever devoid of birds.
You're just an experience I had,
and here I am,
tired and bored from this experience,
out from under your spell.
I'm cured of all
my weakness and gullibility.
Niceties do, after all, always end.
You love me!
There you go again,
dredging up all that ancient history.
And since when did you ever show
the slightest interest in me
outside the contour of my hips?
Where does this sudden gush of love
come from?
I was never anything more
than a forsaken chair
among your expensive furniture,
a garden you chose to raze
without shame or repentance.
Why are you staring at my breasts
as if you owned them?
And why do you weep as if you
stood before a lost kingdom?
Your glorious kingdom, dear sir,
has just crumbled.
There. I've settled my score
in an instant.
You tell me now
who's losing the game.
I opened myself to you
like the Garden of Eden,
gave you all the sweet fruit
and green grass you desired.
Today I offer you
neither heaven nor hell.
This is what you get
for acting the ungrateful.
You faithless. If you'd only treated me
like a human being - just once -
this other man wouldn't exist

قط عني الفضيحة

للمرة العشرين كررتها
"هل في حياتي رجل آخر؟"
نعم.. نعم .. فهل تصورتني
مقبرة ليس لها زائر

ما أكثر الرجال .. ياسيدي
لاروضة إلا لها طائر

تجربة كانت .. وها أنني
تجوت من سحر ك ياساجر
شفت من ضعفي ومن طيبيتي
فضيحة النفس لها آخر
تحبني !! لبتك ماقلتها
هذا حديث غابر.. غابر
منذ متى ؟ أصبحت تهتم بي
منذ متى هذا الهوى الغامر ؟
هل كنت إلا مقعدا مهملا
يضمه اثنائك الفاخر ؟
مزرعة نهبت خيراتها
لأنه تنهي ولا زاجر
ترنو الى مفاتي مثلما
يرنو الى امواله التاجر
يا أيها الباكي على ملكه
لقد تناهى ملكك الزاهر
حسابي القديم .. صفيته
بلحظة .. فمن بنا الخاسر ؟
كانت لك الجنات مفتوحة
ثمارها .. وعشبها الناضر
واليوم .. لا نار ولا جنة
هذا جزاء الكفر بالكفر

لو كنت انسانا معي مرة
ماكان هذا الرجل الاخر



Kamal Sultan, Iraq / Catalonia
From a land far away, May A. Muzaffa, Iraq

THE BUTTERFLY

Acrylic and mixed technique
30x30cm
£360

They all came to kill the butterfly.
They came in armies, shields and fleets
spread in the deserts and the seas.

They came to root out the Butterfly
from the orchards of palm trees
and the butterfly in the mat of the sun
lay down and took a shelter.

My feelings in this poem are reflected in this painting. When I read the poem for the first time, I felt that the butterfly was the symbol of my country, including its culture, the Mesopotamian civilization and its future too. And I also felt that the objective of this war was killing the beauty (the art, the dignity, ...). Someday, this butterfly that now is hidden, will fly up to the sun.

I use the Arabic calligraphy in most of my paintings. In that case, I wrote this poem mechanically. I used the half-moon symbol to represent Mesopotamia's culture. I wanted the message to be clear and simple.



Kinga Subicka, Portugal
Set and Osiris, Egypt

TOWARD THE WITHIN

Oil on canvas
Diptych 80x80cm and 65x81cm
Diptych £2500, individual piece £1300

The country I have chosen is Egypt, and my inspiration is Nut and her sons, Set and Osiris. Nut was the goddess of the sky and all heavenly bodies, protector of the dead as they made their way to the Afterlife.

The Egyptians believed the heavenly bodies – such as the Sun and Moon – which made their way across her body during the day, would be swallowed at dusk, pass through her belly during the night, and be reborn at dawn. Nut saved her son Osiris, who was killed by his brother Set and scattered over the earth in 14 pieces so he could not be resurrected.

After his sister-wife Isis gathered the pieces and put him back together, Osiris climbed the ladder into his mother Nut for safety and eventually became king of the dead. Nut was also the barrier separating the forces of chaos from the ordered cosmos. Nut's destiny was to save the world from the evil but she couldn't protect her own sons from themselves.

Brother killing brother is the most violent, harshest crime imaginable and brings unbearable pain to the mother. Unfortunately, human nature has changed little over the years and we keep on making the same mistakes.

...is Enheduanna and
I love being the High Priestess -
The people stand in awe, while
I devote my time to Inanna. And th
as the goddess herself
with my gold-ribboned head-dress
and crescent earrings: moon-shaped, s

I'm an ornament of heaven!
I jot down my hymns, carnelian bracelets ja
I script the words myself.
In Cuneiform.
For practice.
For fun.
Wonder if my children's children
ll remember me by them.
r they will. And her words will last well.
an Temple Hymns place her in future days;
o distant to contemplate.
st author, ahead
re-dating the Greeks
dyssey and unwritten Bible lie ab
ript
et speaks

Renee Wallen, UK
Enheduanna, Mesopotamia/Iraq

THE PRIESTESS POET: A WOMAN OF HER TIME; A FRAGMENT OF OURS

Poetry, digitally printed
80x40cm
£90

Enheduanna is the earliest recorded poet. She was the High Priestess of the Goddess Inanna and the moon god Nanna, living in the Sumerian city of Ur (Mesopotamia), which is now southern Iraq.

This beautiful and respected princess lived from roughly 2285 to 2250 BC, during which time she was involved in some form of political turmoil, expelled, then eventually reinstated as high priestess. W

hile Enheduanna was a real person, her history is wrapped in ancient stories and subsequent folklore.

This poem speaks in three voices: the poet, her scribe and an oracle.



Gini Wade, UK
The Sheik of the Lamps, Syria

SHEIKH OF THE LAMPS

Watercolour
33x48cm
£250

I looked for a fairy tale from Syria as I visited the country twenty years ago when it was at peace. I loved the country and its people. I chose The Sheik of the Lamps as the title immediately appealed to me.

The Sheik of the Lamps is a classic fairytale that contains themes echoing tales familiar to us in the West, such as a transgression having consequences, (as in Beauty and the Beast) and the prince's search for the girl (as in Cinderella)

Once the prince has married the beautiful heroine, their trials really begin, as her father, the Sheik of the Lamps, forbids her to speak until her husband acknowledges him. The last section of the story deals with this problem, which ends very badly for the second and third wife, but happily ever after for our heroine and her handsome prince.

I have long loved Islamic art and literature, and this story exemplifies an aspect of that beautiful culture. My artwork is not an exact illustration, but explores the difficult relationship between parent, child and new lover.

*By the life of the Sheik of the Lamps that shed light
And by the seven bright stars that shine in the night
Will you not speak and give delight
To him who loves you as his sight*





Ruth Weinberg, UK
Rudāba, Persia

GATHERING ALL THE THREADS

Wooden embroidery hoops, thread and wax
34x129cm
POA

Embroidery hoops of dark/golden thread sewn, knotted, twisted, hook & eyed then finally plaited together. Hair is used in the tale as a metaphor for the female body. It is also a symbol of life, strength, regeneration. It is linked to the magical thread of life which is spun, measured & finally severed.

The act of cutting hair is also used as a punishment for women. 'the witch wound the braids of her beautiful hair around her left hand, and grabbed a pair of scissors, and the beautiful tresses fell to the ground'.



Rosalind Whitman, UK
Noah and his Sons, Bible

THE VIEW FROM SAM CITY

Etching
76x56cm
£280

Travelling in Yemen, some years ago, I became entranced by the magnificent view of a mountain which I could see from the rooftop of the hotel where I was staying. I made a careful study of this stunning scene, and upon my return to England worked from my drawing to create the etching. I later read about the fabled significance of the mountain in Carolyn Han's introduction to her book, 'From the Land of Sheba'. Han writes:

Legends tell us that Sana'a, Yemen's present-day capital was established by Noah's son, Shem. After the Biblical flood Noah sent his three sons to populate the world. Shem travelled south until he found a likely spot to begin a city at the base of a mountain. He took out his plumb-line, but a bird picked up the line and flew away. Shem followed. The bird dropped the plumb-line, where Sana'a stands today, and the rest is history.



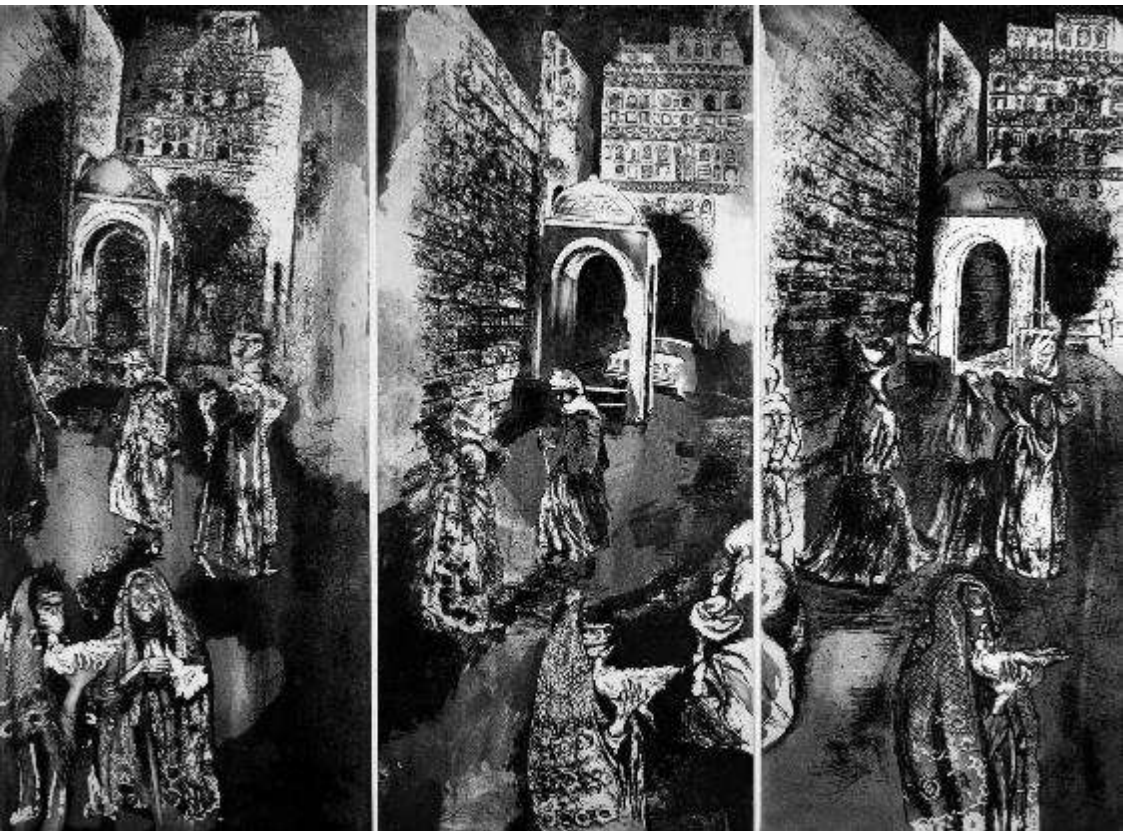
Rosalind Whitman, UK
The Jinni of Wadi Dar, Yemen

ROCK PALACE, WADI DAR

Etching, hand-coloured (32/75)
56x76cm
£265

A short distance from Sana'a there stands, dramatically ensconced upon a rocky outcrop, the famous Dar al-Hajar (Rock Palace), a typical example of the Yemeni 'tower-style' architecture. I composed a study of this building, showing its intricate windows peppered with coloured glass, decorated and outlined with white gypsum, and afterwards developed the work as an etching.

Caroline Han retells the folk-tale of The Jinni of Wadi Dar, in which a tribesman who has inherited this grand property takes up residence there, only to discover he shares his house with an unwelcome spirit. At first, the two inhabitants of the palace quarrel bitterly, each demanding that the other leave. Finally however, the story goes, that, on taking the advice of the local shaykh, the two become reconciled to sharing the dwelling - to their mutual advantage.



Rosalind Whitman, UK

From the Land of Sheba: Yemeni Folk Tales, Caroline Han

THE GREAT MOSQUE, SANA'A

Etching

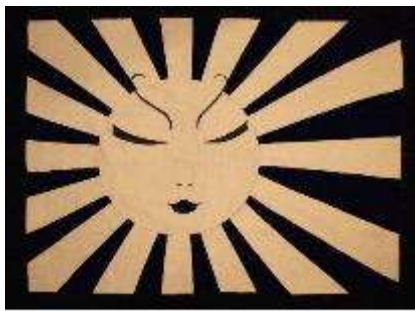
56x76cm

£295

One of the oldest mosques in world, al Masjeeda'l Akbar (the Great Mosque) is situated in the heart of the old city in Sana'a. Part of the UNESCO World Heritage Site, the Prophet Muhammad is said to have been associated with its planning and construction in around 630 AD.

During my sojourn in Sana'a, I frequently had occasion to walk around the high walls surrounding the mosque, and where possible I sketched the busy Sana'anis as they came and went. This mosque is not only the sacred centre wherein ablutions are carried out, and prayers are offered to Allah five times daily, its outer precincts are also the social hub of the Old City. There is a market where news and stories are exchanged, where often urban Sana'anis meet up with rural visitors to the capital, offering them food and hospitality. Business transactions also take place in the immediate vicinity.

My etching, which resulted from studies of the street in front of the Great Mosque, is composed across three plates: I wanted to suggest the same view, featuring those persons frequenting the area, passing at different times of the day; but to suggest also, those lives which have been lived in the past, across the centuries.



Joe Whitney, UK
British drinking tradition

FLAG OF THE RISING MOON
FLAG OF THE DRUNKEN NATION
FLAG OF THE HEARTLESS NATION
FLAG OF THE HEARTBROKEN NATION
FLAG OF THE HUNGOVER NATION

Fabric applique
109x76cm
£200 per flag

This is a tale that is frequently told in England, the country of my birth and residence. Here “the waters of life” are enjoyed to a level that may sometimes surpass an elegant sufficiency.

1. Like a cheering glass, the moon will rise over the sunset skies and pour forth her beams of intoxicating silver.
2. Such beams will pale the rosy cheeks of the hedonist and her bottle of rose-tinted liquor...rising in the hands of many in this land, casting down rivulets of intoxication to warm the depths of all who celebrate.
3. However, the barred and hardened heart of the unloving may deflect the tipsy affections of an intoxicated celebrant...
4. Leading to the heartbreak of the one who's illusory love is seen distorted ~ like the moon ~ through the bottom of a glass...
5. And ending in the head ~ cracking angst of those who are condemned to hangover the yawning trap door of The Morning After.



Philip Williams, Levant / UK

Jacob's Ladder, Bible, Torah and Koran

LADDERS

6 ladders of various lengths and colours

Up to 244cm

POA

Jacob's Ladder is the tale of Jacob who, in a dream, saw a ladder that stretched between heaven and earth. It appears in various interpretations in the Bible, Torah and Koran.

Whether as a result of this myth, or simply due to a ladder's inherent purpose to help us move up and move on, ladders embody a sense of movement, progress, optimism and opportunity. As a counter to the widespread negative characterisation of the movement of people from the Levant, "Ladders" expresses a sense of the optimism and opportunity that all movement, including migration, can entail.

Ladders itself is a set of diversely coloured ladders clustered together in a group.



Zanara, Bulgaria / UK
Mythology of Nut and Ra, Egypt

THE SLIT

Pencil, pen and ink on paper
102x70cm
£1500

My work is based on mythology of Egypt and in particular how Ra has placed a curse on Goddess Nut.

In the days before Ra had left the earth, before the great God had begun to grow old, his great wisdom told him that if the goddess Nut bore children, one of them would end his reign among men. In order to break the spell and have children, she asked Thoth to help her. Thoth, the God who maintained the Universe, managed to trick the Moon-god and gather light for five extra days from him.

This is how the year now has 365 days and this is how Nut gave birth to five children in these five extra days.

My work represents the myth of the origins of Ancient Egypt. I have used the symbolic language and the aesthetics of the mythology of ancient Egypt.

The work represents Ra who holds the whole world above his head while creating it. Inside is Nut and Thoth and Khonsu, the Moon-god.

I would like to challenge the audience to explore how and what would be different if we have 5 extra days in our life?

What can we give birth to, what will happen if the whole has been disassembled?



Johanna Zhang, China / UK
The Painted Skin, Pu Songling, China

ALLEGORY OF PAINTING

Oil on linen
46x46 cm
£700

The Painted Skin is a story written by Qing Dynasty Chinese novelist Pu Songling, in which a ghost who desires to become a human being seduces a man by disguising herself as a beauty in fugitive.

This is the moment when the ghost is thoroughly absorbed in the process of touching up her painted skin in lifelike colours. A ghost painting a self-portrait can be seen as an allegory of painting, in which painting becomes the agency of fulfilling corporeal desires.



Sisetta Zappone
Ancient Aztec manuscripts, Mexico

ILUIKATL

Unique print combining the techniques of drypoint and collagraph
80x80cm
£700

IluiKatl means Cosmos or sky in the ancient Nahuatl language .

Sources for my pieces are ancient manuscripts and archetypal myths with a focus on natural elements and creatures. I have an irresistible fascination for Mexican culture, history and craft. I lived in different regions and came closer to people beliefs and traditions. Pre-hispanic myths, fairytales and ancient religion is full of supernatural beings as dwarfs, monsters and animals.

The 12 constellations forming the exact Mayan calendar are divine animals, each of them have different powers and qualities.

Other remarkable creatures triggering my inspirations are Nahuales and Alebrijes.

It is common belief that each of us has an animal alter-ego we share essence and characteristic with. Our animal double is called Nahual. Shamans can transform themselves in their Nahual. Legends and fairytales about them are widespread.

Oaxaca state is homeland of Alebrijes. Alebrijes are magical, powerful and colourful animal hybrids, with the most fantastic features and combinations. Their skin is covered in rich geometrical patterns and their adventures are mums and kids bedtime favourite.



Een land heel ver weg
Հենու, հենու երկրի մը մէջ

「遙遠異域」

من بلادٍ بَعِيدَةٍ جَدًّا

I et land langt langt væk

Umano eghe breue

I et land langt, langt borte

V dǎLEKE CIZI ZEMI

En un país molt, molt llunyà...

Dans un très très lointain pays

Σε μία χώρα μακρινή

In einem fernen, fernen Land

In een verafgelegen land...

Im oghe breue
Im un paese molto molto lontano

Tiul az Óperencián

ताया दमम्

در سرزمینی

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Background image: 'The Slit' (detail) by Zanara