

mother curator

10th – 31st January 2026

Josie Williams

Josie Williams is a painting and printmaking student, in her final year of study at GSA. As an artist, she works across printmaking and sculpture: drawing on natural materials, scorched paper, and fragmented forms to explore the thresholds between fragility and strength, tenderness and ferocity, collapse and renewal. Her work holds space for the overlooked and the endangered, inviting viewers into a charged world where loss, protection and the possibility of re-making press closely together.

Chantal Balmer

Chantal Balmer is a woven textile designer based in Glasgow. Her practice centres on exploring and experimenting with geometric patterns and structural woven forms. Reflecting the body's transformations throughout motherhood and its aftermath, her exhibition work interprets these changes through light, woven structure, and the interplay between natural and man-made materials. The tension and interaction between these materials cause her textiles to undulate, distort and folding into organic forms that often shape themselves and determine their own final form.

Lindsey McAulay

Lindsey McAulay is a visual artist who specialises in printmaking and works as a Screen Printing Technician at the Glasgow School of Art. She is interested in the meditative headspace of making, particularly with process-based work such as papermaking and printmaking and the juxtaposition of the freedom and constraints these processes bring.

For Mother Curator she has collaborated with her two daughters; Sophie who is currently studying photography and Kim who is studying graphic design. The work is a composite

of handmade paper with screen printed elements, a synergy of mother and daughters coming together in a celebration of the creative bond.

Emma Scarlett

Emma Scarlett is a Scottish contemporary artist based in Glasgow. Through printmaking, painting, assemblage and installation Emma explores themes of connection, identity and effect between domestic and non-domestic spaces.

'Iconic' is a mixed media work reimagining a traditional Icon of The Virgin Mother Mary. The fabric of Iconic highlights the contrast between the imperfect reality of motherhood and the projected image of perfection in classical Iconography. Wool, thread, wood and discarded medical packaging.

'Sink' elevates the humble kitchen sink to art piece, documenting the constant presence of maternal duty. Photolithograph on Japanese paper and a discarded sink with the addition of a metal chain.

Fiona Robertson

Fiona Robertson studied at Chelsea School of Art, London, Glasgow School of Art and Warsaw Academy of the Arts. She has been a Lecturer in the Painting and Printmaking Department at the Glasgow School of Art since the late 1990's. Her experimental film works have premiered at International Competitions including Oberhausen Short Film Festival and Go Short. Recent Solo exhibitions include 'more than a feeling...', Beacon Arts Centre (2025), SALTHOUSE (2024), Garnethill Gallery, GSA, and titbits also Glasgow (2023).

She regularly collaborates with performance and theatre makers and has curated exhibitions and events (see beggarsteeth.com). Her site-specific sculpture 'GREEN MAN' is located in Glasgow's Necropolis. Recent publications include a book of drawings 'INSIDE JOB, Memories of an Art School'.

Artist website: <http://fionarobertson.co.uk>

Vimeo Site: <https://vimeo.com/fionagrobertson5091374>

Susan Roan

Susan Roan is a lecturer in Communication Design and a PhD researcher in the School of Fine Art. Her practice-led PhD research project (Listening to Languages of Labour – Between Body, Text and Image) engages in first-hand narrative interviews with women and people who birth, midwives and birth-workers about their experiences of planned home birth. The project explores the language, imagery and narrative constructions that those who have experiences of home birth turn to, as a way of giving expression to birth-giving in a home setting. By paying attention to 'ways of telling' and what is, perhaps 'beyond coherence' in oral testimonies of home birth, the project aims to excavate this rich, subjective, and embodied knowledge around labour and birth beyond 'ordinary' language.

Informed by narrative interviews of homebirth, 'Nessie' is concerned with shifting rhythms in the birthing body and an altered state of consciousness during the liminal phase of labour (traditionally described by midwives as 'transition') as birth-giver and baby work together towards separation.

The text in 'I See Circles. I Do.' is an excerpt from an 'I' Poem made from (participant) Poppy's homebirth narrative interview. The work is influenced by The Listening Guide, a voice-centred and relational method of narrative enquiry (Gilligan, C., et al).

Maya El Nahal

Maya is an artist, writer, and mother based in Glasgow. Their multidisciplinary practice explores spiritual, social, and scientific ecologies, often creating unexpected alliances to invite alternative perspectives.

www.mayaelnahal.com

Kate Davis

Kate Davis has used drawing, moving image, printmaking, installation and bookworks to create new conversations with the complexities of the past. Reconsidering what certain histories could look, sound and feel like, this has often involved responding to the aesthetic and political ambiguities of historical art works and their reception.

Anna Almqvist Romanus

Anna Almqvist Romanus' practice begins in drawing and extends into oil painting and woodcuts where materials guide rhythm and intention. She works between observation and intuition, focusing on figures, gestures and the psychological subtleties that often slip by unnoticed. Her imagery grows out of a vivid inner world shaped by human behaviour, relationships and shifting power dynamics.

Working with both hands allows Romanus to move between precision and impulse, and mixing her own pigments helps define the emotional tone of each piece. She uses surfaces such as glue-primed linen and Fabriano papers as specific entry points into the work. Influences such as Carl Fredrik Hill, Edvard Munch, music, nature and literature infuse the atmosphere of her practice. She aims to bring the immediacy of my sketchbooks onto canvas, allowing the work to remain open, searching and alive.

Rosie Morris

Rosie Morris is a visual artist, who makes large scale installations, painting, film, photography, print, and sound, in gallery and heritage locations in the UK and internationally. Her background is making site responsive artwork that explores how we experience architectural atmospheres to access bodily memory and feeling.

Recent work moves away from the specific histories and aesthetics of a building, exploring the body as site and shelter by creating womb-like den spaces to access emotions relating to 'daughtering', memory and grief. These works take the form of miniature and large-scale soft sculptures and photographs, resembling dens, wombs, tombs and objects emblematic of personal nostalgia, gesture, and the body cared for.

www.rosiemorris.co.uk

Fiona Glen

Fiona Glen is a Glasgow-based textile designer. She graduated from DJCA with an Honours Degree in Textiles and later from GSA with a Master's degree in Textiles as Fashion. Specialising in both knit and embroidery, Fiona has spent 18 years at GSA as an Embroidery Technician. A member of the society of Designer Craftsmen she regularly exhibits and sell her work in small shops and galleries. Fiona's textiles hold the value of true craftsmanship and are a rebellion against the mass produced.

Embroidery Mum is a textile piece which combines hand and digital machine embroidery to explore the relationship between past and present. The piece reflects on Motherhoods across generations, inspired by a motherhood book which belonged to Fiona's Grandmother. A comparison of Motherhood then and now.

<https://societyofdesignercraftsmen.org.uk/our-makers/fiona-glen>

Shauna McMullan

Shauna McMullan is an artist and educator whose practice spans sculpture, drawing, installation & text, using socially engaged methods to explore feminism, geography, and collective authorship. A Lecturer in Sculpture and Environmental Art at Glasgow School of Art, she investigates visibility, memory, and the politics of spatial representation, focusing on lives and voices often omitted from history. Born in Northern Ireland during the 1970s, McMullan's perspective is shaped by experiences of sectarian conflict and migration, inflecting projects that use mapping—both literal and conceptual—to propose counter-narratives. Works such as 'I Gladly Strained My Eyes to Follow You' (Glasgow International, 2018), 'The Albert Drive Colour Chart' (Tramway, 2013), and 'Travelling the Distance' (Scottish Parliament, 2006) employ feminist storytelling, collaboration, and site-based research to animate overlooked histories. An elected member of the Royal Scottish Academy, she contributes to the Reading Landscape research group at GSA.

Sara Barker

Sara Barker is Head of Sculpture & Environmental Art at GSA. Major solo exhibitions include: a weak spot in the earth, The Approach, London (2017); CHANGE-THE-SETTING, Ikon, Birmingham & Fruitmarket Gallery, Edinburgh (both 2016); for myself & strangers, Gallery of Modern Art, Glasgow (2014). Sara Barker is part of the Feminist Methods Research Group at GSA.

Lesley Punton

Lesley Punton is a visual artist working in text, photography, film, painting and drawing. Her work explores how we translate our lived experiences of landscape and place. Much of her work emerges through the act of walking and spending extended periods within remote places, with an especial focus on mountain climbing. Recent works have focussed on aspects of time and duration in relation to place – the intimacy of lived time in contrast with deep time or geological time.

She has shown her work in the UK, Germany, Italy, Sweden, Slovakia, Bosnia, Australia, USA & China and has been represented by 511 Gallery, New York City, and ROOM Artspace, London.

She is an active member of and contributor to the research group, Reading Landscape at GSA.

<https://www.lesleypunton.com/>

Bex Šik and Jennifer Wicks

Bex Šik is an artist and tutor based in Glasgow. Their practice and research wanders between sound, music, installation, moving image, writing and publishing, often working collaboratively. Recent exhibitions and performances explore the echo, electromagnetic phenomena and technologies, invisible forces, and peripheral spaces as ways of understanding the body's relationship to constructs of time and state.

Recently they were artist in residence at the National Library of Scotland's sound archive spending time with the Women in communism Interview collection recorded by Neil

Rafeek. Listening to lifetimes of activism and community organising, re-picturing their own memories – playing, learning, and dreaming with experimental forms of sound, archiving as conversation, as scattering and as ways of unlocking and growing (potential) from what we perceive to be defeat.

Jennifer Wicks is a Glasgow-based interdisciplinary artist and musician. Her work is shaped by experimental processes and the interplay between analogue and digital media. Her work is largely inspired by experimental listening and compositional practices from musique concrète, avant-garde, and contemporary experimental music, alongside sampling and cut-up techniques. She is currently undertaking a practice-based PhD at the University of Glasgow, supervised by Prof. Louise Harris and Prof. Nick Fells. Her practice spans installation and live audiovisual performance, moving image, sound art releases, and creative-critical writing.

Her current research, *Re-mediating Memory: Shaping Memory through Media Archaeology, Audiovisual Performance and Expanded Cinema*, examines how expanded cinema and live audiovisual performance can reshape our understanding of memory. She is interested in how technology mediates memory, particularly in an era where algorithms influence what is remembered, excluded, or erased. Her practice engages with the materiality of obsolete and reappropriated media, not as nostalgic artefacts but as temporal structures with their own operational logics.

Louise Donnelly

Louise Donnelly is multidisciplinary artist and educator originally from Ireland but currently based in Glasgow. With over a decade of experience in both studio practice and arts education. Her practice is concerned with materiality, primarily through the mediums of painting and ceramics, but often expanding beyond these, creating work that reflects a deep connection to process, form, and storytelling. Most recently, Louise's practice has evolved through the lens of motherhood, wellbeing and a deeper spiritual connection to the intuition inspired by ancient Tarot.

www.louisedonnelyart.com

Niketa Shetty

Niketa Shetty is a British Indian artist based in Glasgow, Scotland. Her interdisciplinary practice encompasses painting, drawing, printmaking, sculpture and installation, challenging conventional boundaries while positioning itself at the intersection of contemporary art, craft, and design practices. Shetty's methods are rooted in an embodied knowledge of her homeland; drawing on cultural memory and lived experience as critical frameworks. Her practice weaves Eastern and Western thought, while critically engaging with the shifting structures of socio-economic and political global interconnections.

Shetty holds a BA(Hons) degree in Painting and Printmaking and a MLitt in Fine Art degree in Painting, Drawing and Print Media from the Glasgow School of Art, where she is currently a third-year PhD researcher in the School of Design.

Felicity Steers

Felicity's works are often abstract and dreamlike, but the starting point is observation and study of real places, often her surroundings in Glasgow or in rural Wales. Felicity's work is about physical connection to place and to other people in a rapidly changing and fragmented world. She distills the essence of place through an iterative process of observation and abstraction, drawing out the qualities that haunt us.

Felicity Steers trained as a landscape architect at Edinburgh College of Art graduating in 1993. She is a director at Erz Landscape Architects and 2025 graduate of the Master of Letters in Fine Art Practice at the Glasgow School of Art.

Lorna Macintyre

Macintyre's recent projects include: Love on the Dole, Queens Park Railway Club (2024) RSA Residency for Scotland at Stills, Edinburgh (2023/24), Exercises in Style, Glasgow International (2021), Pieces of You Are Here, Dundee Contemporary Arts (2018/19), Rothko Foundation Residency, Daugavpils, Latvia (2018), Spolia, Cample Line, Dumfriesshire (2017); Much Marcle, Chapter, Cardiff (2016); Material Language or All Truths Wait in All Things, Mary Mary, Glasgow (2015) and Four Paper Fugues, Mount Stuart, Isle of Bute, part of GENERATION, 25 Years of Contemporary Art in Scotland, (2014).

Thomai Pnevmonidou

Thomai Pnevmonidou is an interior design educator and researcher whose work explores how identity, culture, and material practices shape our relationship with objects and interiors. Working across analogue and digital methods, she investigates the narratives embedded in everyday artefacts and the performative ways people interact with them in public and retail environments. She collaborates with SpaceKraft and contributes to the research cluster SHOPPING, which examines the potential of Glasgow's vacant urban spaces. Her practice highlights the cultural significance of interiors and the ways objects influence spatial experience.

'Part-Time Mothering' (12m video)

This video weaves personal reflections with excerpts inspired by Lucy Jones's *Matrescence* (2024), exploring the fragmented experience of caregiving alongside professional life. Time is compressed and disrupted, mirroring the constant interruptions on motherhood that often remain unseen. Moments collapse into one another as time seems to vanish, emphasizing its finitude and the awareness that this period of intimacy with a child is temporary. The work reflects an attempt to hold onto everything at once, even as time continually slips away.

'A 'Good Enough' Mother' (6hr video with sound)

Inspired by Donald Winnicott's concept of the 'good enough' mother, this work takes the form of a clock combining audio and video. Every thirty minutes, an audio voice announces the time in English or Greek while the screen accumulates an additional layer of drawing. Over the course of six hours, these layers build toward a final image, making visible the slow, imperfect, and ongoing labour of care. The work measures time not as efficiency, but as presence, repetition, and endurance.



Stephanie Smith (SMITH/STEWART)

Stephanie Smith is an artist who works collaboratively with partner Eddie Stewart, as SMITH/STEWART, exploring interdependence and the relationships we have with one another, starting with their own. Ideas around trust, power, connection, synchronicity. Constructing pared back intimate or confrontational situations, which seek to implicate the viewer as an active constituent, as they encounter the work.

SMITH/STEWART have exhibited widely. Stephanie was born in Manchester and studied in London & Amsterdam. She lives and works in Glasgow, teaches in Sculpture Environmental Art and is the mother of a teenage daughter and son.

www.smithstewart.co.uk

Emma Keogh

Emma Keogh is a lecturer in Communication Design and a Graphic Designer. As a mother of a daughter who has Type 1 Diabetes, she is interested in the hidden labour of care that is specific to Type 1 in early childhood and the support to be found in the unofficial communities of mothers who care.

Top Left: *First Blood Glucose Diary*

(Carbon transfer on tissue paper)

At the age of two, our daughter was diagnosed with Type 1 Diabetes, and so began a new way of life. Days were sliced into blood glucose and carbohydrate events, all noted down by hand in the Blood Glucose Diary. Before breakfast. Before morning snack. Before lunch. Before afternoon snack. Before tea. Before Supper. Before bed. Midnight. 3am.

Top Right: *The First Four Days At Home Food Diary*

(Carbon transfer on tissue paper)

All food and drink was accurately weighed or measured and carbohydrates were calculated using nutritional chart ratios. Insulin doses were calculated and administered by injection five times a day.

Bottom Left: *Two Hundred And Ten Beads*

(Gloves aged 2–3 years, plastic beads, carbon transfer on tissue paper)

We used a lancet device called Fastclix, to prick her finger and test her blood glucose levels at least 9 times each day. Click. A bead of blood appeared on her fingertip, 51 drops in the first week. Click. Click. Her finger gently pressed until just the right amount is squeezed out, 46 drops in the second week. Click. Click. Click. Her fingers start to harden, the needle is dialled up, to go a little deeper. 51 drops in the third week. In the first 6 weeks we made 210 finger prick blood checks.

Bottom Right: *What To Do, What To Do, What To Do? Keytone Chart*

(Carbon transfer on tissue paper)

Many children and young people are not diagnosed until they are in ketoacidosis, which is life threatening and requires urgent medical attention. Learn the symptoms of Type 1 Diabetes in children by visiting the Diabetes UK website [here](#).

Kim McNeil

Kim McNeil is a multifaceted creative working in digital art, graphic design & design research.

www.kimmcneil.co.uk

Annabel Sharp

Annabel Sharp is a textile maker living in west-central Scotland. She studied Printed and Knitted Textiles and has since worked as a knitting technician at GSA for 26 years.

Her work reflects the realities of motherhood and the emotions woven into daily life as a mother of three. She often feels the irony of "not having time" to be present, even though most of her time is punctuated by doing things for her children.

Early childhood is measured in moments: feeding time, nap time, snack time, play time, dinner time, family time, bath time, bedtime. There is no time. Make time. Me time. Where has the time gone? Motherhood is both the longest and the shortest time.

Blankets appear at life's key moments. A knitted blanket becomes a symbol of comfort, security, tradition, new beginnings, love, loss, and memory. The maker's time becomes fabric – each stitch holding layered, complex emotions.