

SWEET 'ART

PRESENTS



# THE ART HUNT

Sweet 'Art presents

# The Art Hunt

## The Boring but Important Stuff.

### Covid

Please ensure that you comply with all current government guidance when taking part in this trail. We recommend that 2m social distancing is adhered to.

We have made sure that most of the art is visible from outside, with just a few exceptions where you may have to view the art through a venue window or doorway if you do not wish to enter. There is also the option to enter venues such as shops, galleries or cafes along the route for some nice stops along the way. Masks or face coverings must be worn when entering any of the galleries or shops or any other venues as requested.

Please be aware that Brick Lane becomes busy on Saturday PM (general footfall) and Sunday (market day). If you are concerned about social distancing ability it may be best to avoid these times.

### You will need to bring

A face mask or covering

The list of artwork locations and/or map.

### We also recommend you bring

A phone or tablet, so you can enjoy the sound and video pieces on the route

Hand sanitiser (always good to have)

A drink or snack. There are plenty of places to buy food on the trail, but if you prefer not to go in anywhere you might want something along the way.

### Accessibility

As most of the art is placed along the public highway, it is fully wheelchair accessible. There are a few areas where wheelchair access may be more difficult, as follows.

- The ramp leading from Bache's Street into Haberdasher Street is narrow – although is just accessible.
- There are traffic prevention bollards on Royal Oak Walk leading to Hoxton Square which may be tricky to navigate in a wheelchair.
- The route includes various uneven areas of paving, including cobblestones. We recommend taking care along the route if you do have any mobility difficulties.
- Many of the works will be displayed in a small size, due to the nature of the trail as a 'hunt'. If you have any visual impairment which prevented you from

enjoying any of the work on display, please let us know on [info@wearesweetart.com](mailto:info@wearesweetart.com)

### Getting to the trail

The nearest station to the trail start is **Old Street**, and is also served by bus routes 55, 135, 205 and 243.

The nearest stations to the trail end are **Liverpool Street** and **Aldgate East** (equidistant), and is also served by bus route 242.

There are various paid-for car parking options around and along the site. Many of these will be free on Saturdays and Sundays. We suggest using an app like Parkopedia to check parking options and times.

### Opening times

Venue opening times have been checked at the beginning of September and are listed against each venue, but please be aware that these may change. If there is an indoor venue you particularly want to visit, please check online for any changes.

### Other info

Although the trail will be checked on a regular basis, and maintained, ultimately the artworks are placed in the street and may be removed or covered between our visits. If there is any artwork you cannot find that you particularly wanted to see, please let us know at [info@wearesweetart.com](mailto:info@wearesweetart.com)

Share your Art Hunt experience with us as you go @we\_are\_sweet\_art on Instagram and @wearesweetart on Twitter.

And finally... we have numbered all pieces envisaging an easily navigable route, from 1 to 32, but of course you are completely welcome to start at number 32 and end at number 1, or start at number 15. You can find all of the pieces, or just go straight to the ones which interest you. Make it your trail and have fun!

## The Art Hunt – List of Artworks

1. **Electra Costa – Doll House (version 1)**. Charles Square. (open 07.30-20.30 daily)
2. **Paul O' Farrell – The Diamond Sorceress**. Outside the Prince Arthur Pub (open Wed- Sat 12.00-22.00 if you need some Dutch courage for the rest of the hunt)
3. **BLANK CANVAS**. 8 Haberdasher Street. This is an ongoing collaborative artworks which we are inviting all artists involved in the trail to build upon over the duration of the hunt.
4. **Robbie O'Keeffe – Coffee Drinkers**. Curious Yellow Kafe. (open Weds – Sun 09.00-16.00 for sit down or take away coffee and food – great veggie and vegan options!)
5. **Jerome Beresford – ins20**. Hoxton Square. (open 07.30-20.30 daily)
6. **Jamie Ashman – Rebel Rebel**. Outside of 333 Mother Bar, Old Street/Hoxton Square.
7. **Ian Law – Ned 02**. Near Ruffian Barbers, Rivington Street
8. **Sons of Incoherence – PISS UP**. By the railway bridge crossing Rivington Street.
9. **Helen Grundy - Gottle O' Geer**. Outside St Leonards Church, Calvert Ave.
10. **Chris Avis – No Pegs**. Boundary Community Laundrette, Calvert Ave.
11. **Dianne Murphy – Anima Mundi**. Arnold Circus.
12. **John Gathercole – See the Children Play**. Camlet Street Playground, Camlet St/Old Nichol St.
13. **Rosie Burns - Health Over Wealth**. Outside A-Z Grocers, Old Nichol St. (open 08.30-20.30 daily in case you need anything)
14. **VJ Von Art – Promise**. Outside The Jago Apartments, Old Nichol St.  
Optional gallery stop. Kate McGarry gallery, 27 Old Nichol St is exhibiting work by Turner Prize winner Helen Cammock until 17 October. (open Wed-Sat 12.00-18.00)
15. **Lidia Lidia – The Waiting Room\_08**. Outside The Owl and Pussycat pub, Redchurch St (open daily 11.00-23.00 if you fancy a quick snifter)  
Optional gallery stop. Studio 1-1, 57a Redchurch St, is an artist run gallery space with a programme changing regularly (open Thurs-Sun 12.00-18.00)
16. **SILVIYAR – La Catrina**. Redchurch St/Chance St.
17. **Mr Tractor Inspector – Worms**. Redchurch St/Chance St.
18. **Karen Byrne – Control Ur Nasty Tone (ii)**. The end of Redchurch St just before it meets Bethnal Green Rd.  
Optional gallery stop. Espacio Gallery, 159 Bethnal Green Road, is run by an art collective and has a weekly changing programme. (opening times vary for each show but usually open Tues – Sun 13.00-19.00)
19. **John Lee Bird – David Bowie is a Doll**. Hunky Dory, corner of Brick Lane. (open daily 11.30 – 19.00 so you can nab a look straight from Bowie's closet)

20. **Gaye Black – Iscream.** Outside Dark Sugars, corner of Brick Lane and Bacon Street.

21. **Dusty Bucket – The Glorp.** Brick Lane, underneath the railway bridge, near the Western Union shop. Stand facing the railway bridge, and watch the 5m 32s video using this link <https://www.youtube.com/watch?v=DVbeuSfaMaA>

22. **Yoo Kyung Shin – ¡Fuego!.** Brick Lane graffiti wall.

23. **Lizette Nin – We will Flourish.** Outside the Truman Brewery, Brick Lane.

24. **Melody Thornton - Polaroid 365.** Outside Analogue Films. Hanbury St.

25. **Emma Davis – Garden.** Libreria. 65 Hanbury Street. A really great selection of books – check out their shelf on intersectional feminism! (open Weds – Sat 10.00-18.00, Sun 12.00-18.00)

26. **Sabrina Fuller – Aflame.** Outside Hanbury Hall, Hanbury St. Image used with kind permission of TUC Library Collections at London Metropolitan University. (find the image then use the link and click play to listen to the sound piece. 5min 4s)  
<https://www.sabrinafuller.com/aflame>

27. **Mia-Jane Harris - Blood, Sweat & Hope IV.** Outside The Golden Heart pub. (open daily 11.00-23.00 if you need to wet your whistle)

28. **Theresa Bradbury – Becoming Woman.** Outside Mac, 103 Commercial Street.

29. **Fragility of Self – Veiled.** Outside Christ Church, Spitalfields, Commercial St.

30. **Victoria General – For Catherine et al.** Outside the Ten Bells Pub, corner of Fournier St/Commercial St. (open daily 13.00-23.00 if you want to drown your sorrows)

31. **Nadia Nervo – F.** Wilkes Street

32. **Lyndsay Martin - The Grown-ups Are Talking.** Corner of Wilkes St/Princelet St (Find the image then watch the full video on YouTube. 4min 29s)  
[https://youtu.be/EmYK6\\_-FBCw](https://youtu.be/EmYK6_-FBCw)

33. **Paul Michael Browne – What is Life For?** Outside Café 1001, Truman Brewery (Find the image then use the link for the 4min 32s version of this sound piece)  
<https://soundcloud.com/paulmichaelbrowne/what-is-life-for>

The End!

## The Art Hunt – Artwork texts, and location hints

### Electra Costa – Doll House (version 1), 2014

**Stop 1** – Charles Square. Hint, look behind the hours panel on the railings of the square.

The piece reflects the 1725 house at 16 Charles Square said to be the oldest house still standing in Hoxton, built as part of a speculative development to encourage rich merchants to live in the area.

Electra Costa was born in London in 1986. She works predominantly in the medium of drawing. Electra completed a BA (Hons) Fine Art degree in 2010 as well as a Foundation Course in art and Design in 2007 at Byam Shaw School of Art at Central St Martins. Since graduating Electra has exhibited her work throughout the UK as well as abroad. She was selected as a finalist for The National Open Art Competition 2014 (NOA) and her work was displayed at Somerset House, with Antony Gormley and Gavin Turk attending the (NOA.) PV. In the autumn of 2021 Electra will have her first Solo exhibition at The Weavers Factory in Manchester.

[electracosta.weebly.com](http://electracosta.weebly.com)

### Paul O'Farrell – The Diamond Sorceress

**Stop 2** – Prince Arthur Pub. Hint, check the lampposts outside the pub.

The piece was sited here to reflect the probable naming of the pub for the 7th child of Queen Victoria. The typically Victorian elements of the piece are subverted by the contemporary hot pink colouring.

“A winged unicorn skull hovers eerily over her diamond scattered scrying glass with her old butterfly familiar. The butterfly image signifies beauty and fragility within the glass dome of the external mind. The glittery sorceress holds the secrets of the past and divines the future with her reflectors.”

[www.facebook.com/paulofarrellartist](http://www.facebook.com/paulofarrellartist)

### Robbie O'Keeffe – Coffee Drinkers, 2020

**Stop 4** – Curious Yellow Kafe. Hint, Peer inside

“Upon re-entering an obscure box like dining area at my Grandad's wake, I was overwhelmed by a hazy muddy vision of my grandparents drinking coffee there, as per their morning ritual. I envisaged the two appreciating a moment in silence, maybe a few glances but no words - just their presence suspended in a moment of time. Yet meeting over coffee with another also lends us well into the art of conversation and connection. The painting is a heavily worked wrangle between architecture and atmosphere and depicting people. After all, we are just these organisms bearing emotions and consciousness, often outlasted by these three-dimensional structures we spend our lives in.”

[robbieokeeffe.co.uk](http://robbieokeeffe.co.uk)

### Jerome Beresford – Ins20, 2014

**Stop 5** – Hoxton Square. Hint, have a look around the green hut

Hoxton Square used to be the site of the local Christmas Tree.

Jerome Beresford is an architect from the UK living and working in Sweden. In his spare time he creates drawings and interactive games as part of developing his design and programming skills.

First created for and exhibited at Sweet'Art's GIF(t) show in December 2014, Ins20 is an animated GIF brought to life, a perfect loop inspired by the waving of a Christmas tree.

[www.instagram.com/algorithminkart/](http://www.instagram.com/algorithminkart/)

### Jamie Ashman – Rebel Rebel, 2019

**Stop 6** – 333 Old Street. Hint, find this piece on the large pink plantpots outside. On the side of this building is a blue plaque commemorating the first meeting of the Terrence Higgins Trust in 1983. The trust is a charity named for Terrence Higgins, one of the first people to die from the AIDS virus in Britain. The piece has been placed here as a reminder of LGBTQ+ history and a celebration of community.

“Rebel Rebel portrays a chic Lesbian Woman in a tiger print trouser suit reclining whilst playing an electric guitar on a rainbow Pride flag floating amongst the stars in the Universe. She is very much a figure of the moment and reflects the movement towards increased acceptance and celebration of diversity in the community and the destruction in some modern culture of gender and sexual stereotypes.”

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

### Ian Law – Ned 02, 2020

**Stop 7** – Near Ruffian Barbers, Rivington Street. Hint, check the black bollards.

“This is one of two paintings I did of Ned. Ned's a crazy Australian bloke who always seems to be high on life. He lives in Folkestone with his wife Rachel. This was part of a set of paintings done while I was placed on furlough during lockdown due to the Covid-19 pandemic. This set of works challenged my own understanding of colour as applied to portraiture. It was also an exploration into the use of dynamic brushstrokes and saturated colours at a larger scale than I am used to.”

[www.ianlaw.gallery](http://www.ianlaw.gallery)

### Sons of Incoherence – PISS UP, 2017

**Stop 8** – Rivington Street. Hint, have a look near the brick wall with the remnants of the blue plaque

An art piece by an unknown artist was situated here for nearly 10 years, a blue plaque bearing the words “This plaque was installed 6 May 2010” it has recently been defaced, but we prefer the Sons of Incoherence version anyway.

Founding members of the Kuntists and Rart and Sete are the Sons Of Incoherence. They have combined to form a nouveau anti art resistance movement where nothing is sacred, everything is acceptable. Having exhibited and sold world wide, causing uproar and chaos along the way, including getting gallery permanently closed, fisticuffs with Tracey Emin, pissing of the Russians and had their collars felt by the gendarmes in France. Their name comes from The Incoherents (Les Arts Incohérents) A French art movement founded by Jules Lévy in 1882, which anticipated the avant-garde and anti-art pre-dating Duchamp and the Dadaists.

[instagram.com/sonsofincoherence](https://www.instagram.com/sonsofincoherence)

### Helen Grundy – Gottle 'O Geer, 2020

**Stop 9** -St Leonard's Church, Calvert Ave. Hint, find the grey electricity box along the church wall

The piece has been placed here due to its religious and theatrical reference. The church was situated near The Theatre, England's first purpose-built playhouse, built in Shoreditch in 1576, and the nearly contemporary Curtain Theatre, so many actors from this period are buried in its crypt.

"A Renaissance Madonna and a ventriloquist dummy sit together, the dummy resting on her lap, her arms gently cradling the bizarre changeling. The sacred and the phoney are joined in an iconoclastic union. Ventriloquist dummies speak words that real people dare not say. They are impish and like to shock. I have created this image to jolt the viewer, to make them laugh but also to ponder on the possible meaning of this strange juxtaposition. Unlike an infant child, the dummy is worldly and cynical, is this version of a messiah the best we can hope for at this time in history?"  
[www.helengrundy.org](http://www.helengrundy.org)

### Chris Avis – No Pegs, 2018

**Stop 10** – Boundary Community Laundrette. Hint, check the litter bin outside the laundrette

"Using a camera as a much-loved tool Chris Avis has an extensive array of images often taken in grouped collections. She is interested in the objects that humans leave behind, they are often carefully placed or grouped making a statement for a passing observer to reflect on. 'No Pegs' comes from a large collection of washing shots. It was found in a poor suburb of Mexico City where the dwellings were small, crumbling, but so colourful. Here we are dawn to children's socks, neatly paired but where are the pegs? Everything is hung using twists in the washing line situated in an abandoned building behind wire."

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

### Dianne Murphy – Anima Mundi, 2018

**Stop 11** – Arnold Circus. Hint, try the green sign just beside the Calvert Ave stairs  
A literal translation for Anima Mundi is 'world soul', but it is also used to mean the vital force of the universe, embracing nature and place. With its lovely canopy of trees and much loved gardens, Arnold Circus seemed a good place to site this piece. The small hill and confluence of 7 roads also add a mystical power to the site. Climb the hill and sit for a moment to experience the spirit of the place.

"Mother Earth/Woman creates and instinctually protects via heightened awareness: mother as primed guardian challenges you to test her. She stares out from within the temenos surrounded by images of fertility and love, safe within an encircling symbol of the goddess."

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

### John Gathercole – See The Children Play, 2018

**Stop 12** – Camlet Street Playground. Hint, have a look at the lampposts on Old Nichol St.

John Gathercole has been working professionally for many years, selling and showing internationally, including both Tate Modern and Britain. Painting is his first love but initially found success as the founder of the Kreative Union of Neo-aesthetic Terrorists, (the K.U.N.T ists, a play on the German word for art). An anti aesthetic anti art punk collective that lampooned the art world.



[www.johngathercole.wixsite.com/artist](http://www.johngathercole.wixsite.com/artist)

### Rosie Burns – Health over Wealth, 2020

**Stop 13** – A-Z Grocers. Hint, check the white brick area along the side of the shop

“This print came about as a result of the social distancing measures put in place over the course of the lockdown. I think the measure was wise, however why this was ever called 'social' rather than 'physical' is completely beyond me - the added implications of separation socially are damaging. The 2m - keep your distance rule however, put health over wealth - stopping transmission through close interaction over the need for business to be open for economic gain. The toilet roll is the backdrop of the series of prints - humour helps - as well as a poke at the crazy panic buying seen globally.”

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

### VJ VON ART – Promise

**Stop 14** – The Jago Apartments. Hint, have a look at the lampposts outside

The area between Shoreditch High Street and Brick Lane was known as the Old Nichol slum in the 19<sup>th</sup> century. The poverty was documented by various writers, including Arthur Morrison, who fictionalised the area in his book A Child of the Jago. The area has now been completely transformed, with the only remnants of the time visible in luxury flat addresses.

“This piece was created while living at the Old Nichol slum. I moved there to document London's Street Art scene and post-party landscape. It was a rather interesting time and Brick Lane was raw and authentic. I miss those days, although it was also scary, dirty and full of dodgy characters”

[www.facebook.com/VJVONART/](http://www.facebook.com/VJVONART/)

### Lidia Lidia – The Waiting Room 8

**Stop 15** – The Owl and Pussycat pub. Hint, check the lampposts

The piece is an homage to Edward Lear's nonsense poem 'The Owl and the Pussycat' with a surreal marriage of two unlikely characters.

“I spent the first 5 weeks of the COVID-19 lockdown reading news obsessively and consequently having a huge pile up of ideas. I passed from indignation, to anger, to frustration and deep confusion. The whole period of the lock down has been an increasing of confusion, hysteria and entertainment... an insane circus where people tried to keep busy doing everything and the opposite of everything.

I am still not sure what is the truth behind the Covid-19 apocalypse, but I am sure that one day, somewhere and somehow, this truth will emerge. It is just a matter of waiting...”

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

### SILVIYAR – La Catrina, 2018

**Stop 16** – Chance Street. Hint, try the lampposts near the hanging shoes

“‘La Catrina’ – Lino Print inspired by one of the strongest and most recognizable symbols of The Day of the Dead celebrations in Mexico. Her name is La Catrina and the essence of her story goes deep into Mexican traditions and roots. Aztecs worshipped a goddess of dead that they alleged protected their departed loved ones, helping them into the next stages.

La Catrina is about living your true self and it is also about not pretending to be someone you are not. No matter what you look like and where you come from you will end up a skeleton in the end with everyone else.”

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

### Mr Tractor Inspector – Worms, 2020

**Stop 17** – Chance St. Hint, it’s a large wall-based piece

Look up and you will see a piece of street art which has been present for some time of some wooden shoes on a wire, but also some actual shoes hanging over the road. These are said to represent either a place where it is possible to buy drugs, or possibly the site where a violent gang-crime related incident has occurred. Could this be the type of ‘worminess’ Mr Tractor Inspector is referring to?

“This artwork depicts how wormy life in London sometimes gets.”

[instagram.com/mr.tractor\\_inspector](https://www.instagram.com/mr.tractor_inspector)

### Karen Byrne – Control Ur Nasty Tone (ii), 2020

**Stop 18** – Corner Redchurch St/ Bethnal Green Rd. Hint, inside the phone booth

The piece has been placed in phone box as a traditional site of sex-worker advertising. The contrast between the hidden and explicit draws an interesting parallel with this form of (mostly) female labour.

“One of a series of digitally manipulated scans of a soft word sculpture. The source piece reads “Cunty” but distortion and constraint makes it unreadable. The sculpture created using horsehair and repurposed sportswear is trapped and squashed against glass. The word is disguised by the repurposed material - it’s potential to shock and harm diffused by the softness. In equal measure it draws us in with vivid colour and yet repulses - a feeling of unease coupled with curiosity is created as though flesh is pressed against the glass. There is sense of the sexual without resolution. The piece seeks to play with our responses to sexuality and language. Can we reclaim a word that describes a source of female pleasure, but which is imbued culturally with disgust and insult?”

[www.karenbyrne.studio](http://www.karenbyrne.studio)

### John Lee Bird – David Bowie is a Doll, 2020

**Stop 19** – Corner Brick Lane/ Bethnal Green Rd. Hint, you should try inside the shop for this one

The David Bowie shown is from the iconic Hunky Dory album cover. Use the QR code to hear one of the songs from the album.

“At the beginning of lockdown, artist John Lee Bird decided to use some scraps of felt he had in his studio to make a David Bowie doll and suddenly found himself rather addicted. As a lifelong fan of David and his music, lockdown provided a great excuse for John to play his entire Bowie collection – albums/7” singles and B-sides, rarities and bootleg recordings...These would provide the musical backdrop to making ‘a few more’ dolls...or so he thought. Several dolls later and the idea was born to make 69 Bowie dolls; one to mark each year that ‘the man who fell to earth’ graced us with his existence. Covering every stage and ‘key look’ of his career these dolls are a tribute to a dearly missed icon and inspiration. Each doll stands at roughly 13 inches tall. Lovingly hand-sewn from

felt...with beads, buttons, wool and occasionally extra fabrics and embellishments: for instance, the Saturday Night Live 'Man Who Sold The World' with Nomi doll required the use of shiny PVC. John has been suffering from a spinal condition and is awaiting surgery. As it's uncomfortable for him to sit still this sewing project provided a great distraction from his pain, the small rhythmic movements of sewing eased his spine...and with Bowie's music in his ears what could have been 3 months of lockdown boredom or frustration without this project to focus on these dolls became his therapy. His lifeline and reason to get up each day.

<http://johnleebird.com/>

### Gaye Black – Iscream, 2020

**Stop 20** – Dark Sugars, Brick Lane. Hint, check low down on the posts opposite Dark Sugars is a local black-owned business and they sell great ice cream!

Iscream is one of a series of ten painting/collages I made during lockdown about the experience of lockdown. It shows our helplessness and inability to control our destinies in the face of the current pandemic, but also how we look out for each other. The faces were formed by the folds in a photo of raspberry ripple ice cream to add an element of humour.

[gayebblack.co.uk](http://gayebblack.co.uk)

### Dusty Bucket – The Glorp, 2020

**Stop 21**– Brick Lane, Rail Bridge. Hint, try the posts directly next to the rail bridge

"This performance was shot at the beginning of quarantine in March, and developed from a performance in a project called Inferno, in which I was representing "The Sullen" bubbling up from the River Styx. Sullenness overtook the best of us during those first weeks when the world came crashing down, but reclaiming this performance and allowing me to experience joy and motivation was crucial.

I made the costume with sticky hands and slime, PVC pipe, and an old dyed wedding dress. The song is Gorgeous/Grotesque by Company of Thieves. This performance won me the title of "Master of Amazement" from Ohio Burlypics 2020."

<https://www.youtube.com/watch?v=DVbeuSfaMaA>

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

### Yoo Kyung Shin - ¡fuego!, 2020

**Stop 22** – Brick Lane. Hint, look at the wall directly opposite the Unite Against Racism sign

"In this work, the soul was buried for a long time and now it is reborn, rediscovered and revealing itself. It is popping out of the dump and waking up. The soul is finally feeling the air, the trees, the water, the soil and feeling how great it is to be alive."

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

### Lizette Nin – We Will Flourish, 2020

**Stop 23** – Truman Brewery. Hint, have a look on the windows of the old brewery building on Brick Lane

The piece has been placed here as the imagery has a reference to grain, used in the brewing process. The site also has a blue plaque to Fowell Buxton, a partner in the brewery who campaigned in the abolitionist movement.

Lizette Nin is a black Latin Caribbean artist working mainly with alternative printing and photography. Growing up as a second generation farmer in a town on the border of Haiti and Dominican Republic, most of her art is permeated with Afro Caribbean experience and its intersectionality tied to gender/race. Her work has been included in exhibitions in NYC, Barcelona and Dominican Republic.

The piece is about the need for rest and nourishment for black men and women, in order to overcome the pain perpetuated by 400 years of imprisonment without reparation.

[https://www.instagram.com/lizette\\_nin/](https://www.instagram.com/lizette_nin/)

### Melody Thornton – Polaroid 365, 1999

**Stop 24** – Analogue Films. Hint, try the lamppost outside

“This image is taken from the series Polaroid 365. In 1999 I decided to take a polaroid of myself every day for one year (long before the ‘selfie’). I was influenced by talent scouts for model agencies that run around London trying to find the next big thing. They would take a polaroid of a girl/woman on the spot and that click of the camera determined their worth as a model or great beauty– it disturbed me. I decided to take an images every day to seek my own beauty and worth but about 6 months in, the images started to become more and more abstract and by the end I was actually seeking out the weird and ugly side of myself, to the point that I almost didn’t have a face anymore. It was a great experiment and taught me to accept myself.”

<https://www.instagram.com/melodythorntonartist/>

### Emma Davis – Garden, 2019

**Stop 25** – Libreria. Hint, have a look in the windows of the shop

“Since Lockdown I’ve taken to making notes of my daily walks through movement drawings. These drawings have evolved. My mark-making which now involves a more sculptural relationship with the book and the spine. These drawings have an almost anatomical quality within the privacy of a notebook.”

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

### Sabrina Fuller – Aflame, 2020

**Stop 26** – Hanbury Hall. Hint, have a look at the drainpipes

A blue plaque on the wall commemorates, among other things that this is where, in 1888, Annie Besant And Eleanor Marx-Aveling held the Matchstick Girls strike meetings, which helped to establish the British Trade Unions.

“Thanks to Sarah Carne, Ivy Johnson, Mary Moss, Ellie Sherwood and Ruby Sherwood-Martin for their voices and Eddie Sherwood for rhythm.

Low pay, long hours, appalling conditions and industrial hazards led, after many years of campaigning, to the 1888 match girls’ strike which saw the beginning of a gradual improvement in working conditions. Strike meetings were held at Hanbury Hall.

The London night cleaners’ strike in 1972 – following a long campaign for unionisation - saw some improvement in pay and working conditions for one of the most exploited workforces: low paid, precarious, isolated and without rights.

Modern slavery is all around us, but often just out of sight. Thousands of women become entrapped: making clothes, serving food, picking crops, working in factories, or as domestic cooks, cleaners, nannies.”

<https://www.sabrinafuller.com/aflame>

Mia Jane Harris – Blood, Sweat & Hope IV, 2020

**Stop 27** – The Golden Heart Pub. Hint, look at the black electricity box directly outside

The Golden Heart is famous as a meeting point for many of the YBA’s in the 1990s and still has various pieces of artwork by some of these artists displayed.

“The 'Blood, Sweat & Hope' series is a tribute to the hardworking NHS heroes struggling through helping us during the covid-19 pandemic. The imagery used is a mix between vintage nursing illustrations and religious symbology. Harris collaged these images together before making unique hand-drawn carbon monoprints from the collages that were then worked in to with watercolour paint. Some originals from this series have been donated to and now displayed at several London Hospitals”

[www.mia-janeharris.co.uk](http://www.mia-janeharris.co.uk)

Theresa Bradbury – Becoming Woman, 2018

**Stop 28** – Mac, Spitalfields. Hint, a small black electricity box just before the shop

“Becoming Woman is an exploration of ideas about the feminine being a social construct. My concerns surrounding the masquerade and performative nature of femininity and the display and objectification of the female body as commodity within Capitalist society. To subvert the prevailing tropes of femininity as prescribed through a patriarchal lens. The work explores the idea by Joan Riviere that femininity can be seen as a mask, a masquerade, performed by mimicking what being a woman is meant to be about. Femininity might be thought of as a decorative layer, the female body concealed behind the mask of a culturally dictated femininity. The surface of the body as the site of cultural inscription, bound by political forces. If the body is a screen to be inscribed upon by cultural and societal forces, what is real? Where is the real self beneath the culturally formed surface of the skin? Is our corporeal outer layer masking the real, acting as a masquerade covering the real? In this masquerade, the woman is concealed by reproducing the dominant image of femininity through the regulation and discipline to societal norms.”

[www.axisweb.org/p/TheresaBradbury](http://www.axisweb.org/p/TheresaBradbury)

Fragility of Self – Veiled, 2020

**Stop 29** – Christ Church, Spitalfields. Hint, look at the bollards

The piece has been sited here as a reference to the Hawksmoor church as a place used for the 18<sup>th</sup> century Huguenot community for life events, in particular weddings.

The artist uses mannequins in her work - their anonymity and uniformity enable her to tackle subjects such as gender-based violence and women’s health on a human but impersonal level. Female mannequins generally conform to male gaze idealism and using them to create work disrupting that cliché and depicting strong women is an important element of her practice. This piece is a continuation of her visual work regarding violence against women and relates specifically to forced marriage.

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

### Victoria General – For Catherine

**Stop 30** – The Ten Bells pub. Hint, try the bollards on Fournier St

The Ten Bells pub is often used as a tourist destination on Jack-the-Ripper walks as it is said to be the last place that either Annie Chapman and Mary Jane Kelly, two of his victims, were seen alive. For an accurate and feminist reading of their story, look at The Five by Haille Rubenhold.

“The piece refers to Catherine Eddowes, one of the five canonical victims of the unknown serial killer Jack the Ripper. Catherine was murdered in London’s Mitre Square in the autumn of 1888. I often think of his victims and the lives they endured under such harsh circumstances, and cringe at how they have become simply part of a puzzle game for modern enthusiasts. Catherine’s murder site has a small plaque in Mitre Square where hundreds of thousands of tourists flock during their ‘Ripper’ tours. Of course, she and the other victims were far more than fodder for the ghoulish - they were real women with real lives and cares and troubles and loves like the rest of us.”

<https://www.instagram.com/victoria.general/>

### Nadia Nervo – F, 2020

**Stop 31** – F, 2020. Wilkes St. Hint, look at the boarded up door on the old textile shop

The female figure features prominently in many of my photographs. In this series I invite strangers to sit for me naked. The project aims to capture intimate portraits of women. Throughout history the nudes has been predominately portrayed by male, I am interested to explore and embrace intimacy between women, between artist and subject that is fearless and empowering.

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

### Lyndsay Martin – The Grown-Ups Are Talking, 2020

**Stop 32** – Corner of Wilkes St and Princelet St. Hint, try the lampposts

On this corner can be seen a plaque to Anna Maria Garthwaite who was a female textile designer and producer in the 18<sup>th</sup> century. She worked mainly floral design in silks. Images from the film of flowers, moths and silk cocoons reflect her history.

“The Grown-ups Are Talking examines the emotional consequences of adult relationships as they unravel within the confines of the home. Moths blemish and soil the stark interiors with their quiet desire and self-destruction, quietly breeding, their destructive behaviour endlessly repeating. The everyday colludes with erotic nature. Dried flowers are fixed and taped in place, whilst mounds of dust take life, become re-animate. Chimneystacks of empty cocoons echo with hushed mutterings that refuse to be given voice. This video piece talks in whispers of the old love and beauty as it is assailed by the stale truths that linger within the walls; sorry, sordid tales of what has happened and what will always happen here.”

[https://youtu.be/EmYK6\\_-FBCw](https://youtu.be/EmYK6_-FBCw)

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

### Paul Michael Browne – WHAT IS LIFE FOR?, 2015-2019

**Stop 32** – Café 1001, have a look at the drainpipes in the outdoor seating area

“As if announced mid-conversation in a contemplative or exasperated tone, this awkward question sought no definitive answer, but to perhaps further explore the rationale of the question itself: What Is Life For? The project remained open to the general public from 2015-2019, who were invited to take part anonymously by leaving any kind of response or interpretation desired, from light-hearted to deeply serious, on a dedicated answerphone.”

You can listen to the full version of this piece on his website:

<https://paulmichaelbrowne.com/what-is-life-for>  
[paulmichaelbrowne.com](https://paulmichaelbrowne.com)