

SWEET 'ART PRESENTS SALON

An exhibition inspired by the history and current use of our gallery as a hairdresser, and now art salon.

Art Bypass Gallery, London E8
29 November - 14 December 2024
Opening party, 28 November 6-9pm
email info@wearesweetart.com for
address, guest list for party or
appointment during show run.
wearesweetart.com

Exhibition Introduction

The terms hairdressing salon/beauty salon/beauty parlour are often interchangeable in the UK. Salon, derived from middle-ages French originally meant large hall – a place to welcome and entertain guests. Parlour has a similar root, coming from ‘parler’ to speak, and was a room in which people would gather to have a conversation. In the late 1600’s, salon was in use for the recurring ‘Salon Carre’ the recurring annual exhibition at the Académie des Beaux-Arts in Paris (and the original exhibition bringing us the ‘salon hang’ which you can see nowadays at the Royal Academy Summer Show). From the same idea, of a recurring artistic gathering, the art-world ‘Salon’ was born. These salons were regular get-togethers, hosted almost exclusively by women and usually for women, in which art and culture was discussed. Much has been made of these spaces as early feminist hubs, which allowed the intellectual and conversational freedom of women at a time when they were bound by society and law to be controlled by men. As well as art and literature, women discussed science and politics, and women’s opinions and tastes were prioritised. The domestic setting of these salons also allowed discussion in an informal way, allowing the women’s physical and emotional comfort. However, we shouldn’t forget who would have been excluded from these salons, due to poverty, ethnicity or general lack of access to knowing the right people, and who’s voices and opinions were NOT heard at that time.

So, how do we get from the root of the ‘salon’ or ‘parlour’ as a space for the French high-society to hang out and discuss the new piece by Manet, to the local Tony & Guy hair salon? Well, we don’t think it’s that far of a leap. Both the art salon, and the hair/beauty salon were spaces where femininity is established and celebrated. Even when owned or staffed by men, (and, in the 20th century, when being Queer was still societally and/or legally dangerous, lots of men or male-presenting hairdressers were from the LGBTQ+ community) it allowed people of any gender and sexuality to embrace the feminine in their aesthetic and creativity as well as through caring for others, and forming relationships through conversation, (modes of communication) traditionally ascribed to women. The modern salon in the era in which we knew and know it, from the 1980’s to the present day, is a place where the lonely can come and enjoy the company of others from their community for a few hours, where you are offered a cup of tea or a prosecco when you walk through the door, where the space is made to feel comfortable and homely – some comfy seats when you come in, some nice art on the wall. In all of these ways it replicates the artistic salon. During my time in hair salons, I’ve discussed books, art, the latest films, places to go and, what’s happening locally (as well as more personal things about family, money and work). I know all of the other people around me are having similar conversations, I’ve heard them over the years. And it doesn’t matter where the salon is in the world, whether it’s in Bond Street or Barking, people are there discussing what’s important to them, their cultural interests, on their terms.

These ideas of care for each other and our community, and the prioritising of the cultural viewpoints of our diverse group of artists is what we always aim to do with Sweet ‘Art, and what we want Salon to show.

We knew that our beautiful Art Bypass Gallery had been built as a shop, but when we looked back into the records to find out some of the history of the space, and discovered that in the late 19th and early 20th Century it had been a hairdressers salon, we formed the idea for this exhibition. We’d like to remember Albert Urban and Perry Roberts Lamb of Mr Urban Hairdressers who we know worked as hairdressers here, and we suppose are now post-mortem members of the Sweet ‘Art team.

- Charlotte Elliston

The Artists

All artist texts written by Corrina Eastwood, Charlotte Elliston and Ella Shevchenko Knight from information supplied by the artists.

Abigail Norris

Cellular Dreams, Grooming I and II

POA

Abigail Norris presents two pieces, Cellular Dreams, Grooming I & II which come from a body of work known as 'The Parlour', a sculptural installation where the artist presents her concept the 'Morphogenic Real'. She proposes that the fabric of existence is not static but ever-shifting in response to the forces acting upon it, and human perceptions of reality are shaped by such dynamic unseen forces. Her work communicates through the language of the 'body', and investigates the complex and entangled relationships between humans and other living beings.

After a 20-year career in filmmaking, Abigail embraced a lifelong ambition to study an MA in sculpture at the Royal College of Art, where she graduated in the summer of 2022. She was the winner of the Ingram Prize 2023; has conducted a Tate Late Talk, was shortlisted for the Mark Tanner Sculpture Award in 2023 and the BBA Artists Award, Berlin 2023. She has exhibited widely in the UK and Europe and was tipped as 'one to watch' by Waldemar Januszczak, The Sunday Times, June 2022, quoting "a powerful lament to the despoliation of nature".

Bettina Erland

Scissors

£75

Bettina Erland's work is defined by its simplicity, restraint, and a profound engagement with the interplay of destruction, construction, and re-creation. While her visual style may appear minimalist, it emerges from a deeply complex process that often results in fragmented rather than cohesive forms. Her practice frequently draws on physical and mental impressions of landscapes, seascapes, and urban spaces, translating these into works that embody the tension between structure and disintegration.

Erland's approach prioritizes interpretation over representation. She deconstructs images, working backward to their origins by breaking them down into elemental forms, shapes, marks, and lines. This reductive process transforms her imagery, giving rise to works with a distinct architectural quality that reflects the cyclical nature of creation and destruction.

Through this methodology, Erland's pieces evoke themes of memory, the passage of time, and the traces humans leave behind. Her exploration of image interpretation challenges the boundaries between reality and illusion, stripping images to their essence until they become nearly abstract. In this way, her work bridges the tension between recognizable reality and the imaginative, often blurring the lines between perception and abstraction.

CW Stubbs

Waiting

£150

CW Stubbs is a self-taught artist whose work weaves striking visuals with themes that challenge and provoke. Born in England, raised in Canada, and now based in East London, Stubbs began her artistic career creating monumental video projections. Her large-scale visuals—rooted in her own drawings, paintings, and collages—lit up underground raves and the international club scene, immersing

audiences in her vibrant, otherworldly imagery.

Over the years, Stubbs's artistry has expanded across mediums, from group exhibitions both local and international to book and album covers. Her subjects, ranging from balaclava-clad, crying demon beauties to apocalyptic children and botanical skulls, balance vibrancy and beauty with an unflinching gaze at unsettling themes.

In the early 2020s, Stubbs returned to digital art with a renewed focus. Her recent works—spanning large canvases, digital installations, and prints—engage with flashpoints of protest, politics, and futurist ideologies, all enriched by her signature use of celebratory colour. This body of work has found a home in futurist conferences and digital galleries, cementing Stubbs's place as a boundary-pushing artist exploring the intersection of aesthetic beauty and cultural tension.

Emma Davis

To the Side

£500

Emma Davis' practice is primarily concerned with the qualities and process of drawing. Challenging desires and expectations to get drawings 'right', she lets chance and somatic response take over from the ego and more surfaced concerns of authorship in her work. She has evolved a practice where she plays with the concepts of time, machinery, chance and with materials. Her influences include the abstract private language of Howard Hodgkin and the filmic mark making of Dryden Goodwin. Her piece 'To the side' is a quiet, unobtrusive portrait, presented sideways. The portrait cleverly plays with the use of portrait vs landscape display and invites the viewer to question the agency of the subject in her positioning. Is she herself laying on her side or has her 'uprightness' been disturbed by the fixity and chosen framing of her as art object. Despite this questioning the artist notes: "her focus is oblique, thoughtful, apparently unaware of the viewer. One of the infamous rejections by the Paris salon was Manet's Olympia, her direct gaze shocked the public. My portrait keeps her own counsel, thinks her own thoughts. She resists being an object of desire or scandal. She has a room of her own."

Helen Albion

Body X

Not for sale

Helen Albion is a London-based artist and has been making analogue collages as part of her practice for the past 5 years. She studied at Central St Martin's and completed an MA in Art Psychotherapy at Goldsmiths in 2010. To collage she uses magazines and creates templates made from magazine imagery. These are then drawn around and individual parts are cut out and manipulated, to create a final composition. She notes the collages are both conscious and unconscious expressions and influenced by her art therapy training. They reflect what she describes as an unsettling world, and in particular address themes such as identity, fear, anxiety and isolation. There is also an element of Helen's work that explores and comments on the imagery used in the fashion world and fashion magazines. Her piece 'Body X' utilises the type of magazines that are provided to customers in hair salons to read. Helen notes that she often finds the images in such magazines disturbing, with women being frequently objectified and visually distorted, all possessing unrealistic depictions of unattainable beauty standards. With 'Body X' the uncanny nature of the initially familiar and unquestioned image, slowly reveals itself to the viewer. Something indistinguishable at first eventually becomes clear, the woman is contorted, strange and perhaps even monstrous. The viewer may be shocked at the prospect that the woman depicted has in fact been this way all along. An impossible

body type is revealed, not fit for comfort or function. Helen notes that her artworks hope to call attention to the insidious nature of the images used in the fashion industry and advertising. She says of the piece: "Two images are combined. The stilettos and gloves like pincers contrast with the soft fleshy middle. The images misfit and the arms are held across the body in a protective manner. I question why a crouched image has been used."

Henryk Terpilowski

Breaking the Grid

£400

In his piece 'Breaking the Grid' Henryk Terpilowski comments on the pressures from the beauty

industries to conform to societal gendered and often unattainable beauty standards. The hair and fleshy form much like skin encased within the cage construct, evoke associations with body parts that are often a focus in the fashion and beauty industries, particularly regarding women. The captivity and uncomfortable restrictive nature of the containment of these forms could be seen to represent this pressure felt by us in society to fit a generic, Eurocentric standard of attractiveness and beauty. Henryk notes about his piece; "The fleshy form can also represent the human body / self in its vulnerability, struggling against the constraints imposed by these industries. Additionally, the grid can be seen as representing the salon-style hang itself."

Henryk Terpilowski studied three-dimensional design at Wolverhampton Polytechnic, and sculpture at the Academy of Fine Arts in Warsaw. After moving to London he worked for Harvey Nichols display dept, designing and producing window displays and has worked as a freelance prop maker and decorative artist. He now uses an experimental, intuitive and process driven approach in his fine art practice, producing a range of works including sculptural assemblages and installations.

Jane Andrews

Hat #2

£1,500

Jane Andrews' paintings use character, allegory and tragicomic mottos to explore, interpret and laugh at the complexities of life. Her paintings evolve organically where she approaches each composition as being a conversation between herself and the viewer, using symbolism, both established and personal, and narratives without definitive beginnings or endings. She looks for humour to subvert and the ridiculous in the heroic. Jane's paintings position us in the middle of a story ongoing. There is something of myth, dark fairytale, urban legend and a compelling archetypal familiarity. As viewer-participants we are drawn to question what narrative surrounds the unique, yet strangely recognisable, curious and sometimes beautifully grotesque characters portrayed. We ponder the here and now of Jane's piece exhibited in Salon, yet also the surrounding and potentially troubling narrative of what may be revealed from beneath Hat #2.

Jasmine de Silva

The Salon

£200 (edition of 30)

The Salon series or works focus on the obsessive and sometimes absurd actions we undertake through the physical construction of ourselves to achieve an unnecessary level of perfection. Within the images she has created handmade surreal settings that draw upon one of our habitual beauty pursuits, inspired by retro hair routines. She notes: "Referencing hair within this series recognizes the salon as a physical space humans frequent to beautify one of their most dominant features. By deconstructing the women

and extracting the hair from their crowns, we are left with a bold yet striking sense of beauty. We cherish our hair as it serves as our personal security blanket, but when it is all stripped away, women are more beautiful than ever before. They are pure, they are fearless, and they are embracing their truest form.”

Jasmine de Silva is a London based photographer and Director. Combining retrofuturism, hyperreal aesthetics, pop-art style colours and diamond studded female bodies, she playfully satirises the desire for physical perfection, holding up a mirror to our own dehumanising obsession with appearances, aiming to expose society’s unrealistic standards of beauty. Jasmine studied at the London College of Fashion, completing a BA and MA in Fashion Photography. Her photo and film series *How to Build Your Human* has won awards for emerging talent in both Photography and Directing. Her short film *Quality Control* was nominated for a Channel 4 Random Acts award, and her ongoing series *Crystal Queens* was selected as a winner of the 2022 British Journal of Photography Female in Focus Awards. She works as a freelance photographer and director for music videos, commercials and narrative, and is currently developing her debut feature film to discuss the question of identity and self-destructive pursuit of perfection on a larger scale.

Leena McCall

Study of masked woman and Bouquet
£450 and £350

Leena McCall’s work draws on historical painting tradition. Her paintings are reminiscent of masterpieces of the 18th and 19th centuries, and could have been presented in the original Salon of the French Académie. Whilst celebrated as spaces where women were able to exhibit on equal terms with men, with no difference in how their artwork was displayed and talked about, it was still the case that women were excluded from much art education (for example, they were not allowed to join life-drawing classes). Any (nude) life studies of women shown in the early Salons were always created by men, and probably with men in mind as viewers. With her piece ‘Study of Masked Woman’ Leena McCall brings us a salon-style portrait created by the female gaze, where the sitter is masked but can look back at the viewer. The power of choice and autonomy over how, and if she is seen is given back to the woman in the portrait ensuring she is more than an objective female ‘body’.

Leena says of the work “Drawing inspiration from the historic Salons of the 18th and 19th centuries...I seek to create a visual dialogue that challenges conventional norms and celebrates diversity in emotional and sexual expression. I explore themes of sensuality and agency, reclaiming the body as a site of autonomy and self-expression. My figures—often women in candid, self-possessed poses—are portrayed with a raw vulnerability that invites the viewer to question traditional narratives around femininity, desire, and power. These portraits aim to disrupt the gaze, offering instead a moment of mutual recognition between subject and viewer. By reinterpreting the atmosphere of the Salon, I hope to evoke a space where both historical and contemporary ideas of freedom—whether intellectual, emotional, or sexual—can be explored openly. Through a mixture of realism and symbolic elements, I strive to capture the complexity of human interaction, unmasking the layered relationships between self, society, and the deeply personal realm of desire. This body of work is not just a reflection on intimacy; it is an invitation to engage with it in a way that is honest, inclusive, and unafraid of vulnerability”

Lito Apostolakou*CLOTHES YOU'LL NEVER WEAR*

£35

CLOTHES YOU'LL NEVER WEAR is an art book presenting a collection of unwearable couture; garments made out of paper, packaging and fabric remnants, based on the artists' meaningful memories of clothing. With visual nods to contemporary fashion magazines such as Vogue, (or similar magazines, so often provided in the waiting areas of beauty salons) in its design and layout, instead of presenting objects which are mass-produced and consumable, the book brings together garments which are the opposite of this. They are deeply personal and meaningful to their creators, they are created from recycled and remnant materials, and they are un-wearable, so are unfit for purpose as fashion garments. The collecting of these together in a glossy publication might be seen as both reference to and rejection of, the fast fashion industry.

Lito Apostolakou is a London-based artist working with installation, drawing and moving image producing pieces that are often fragile and ephemeral engaging with space, identity and the multi-layered narratives of memory and place.

Madison Luetge*As the Whole World Turns*

POA

Although this painting was of an ash tray the artist spotted in a bar, it has been included in the exhibition due to the personal experience of the Sweet 'Art team. Both Corrina and Charlotte have hairdresser parents. Growing up being a part of salon (and home-salon) life in the 1980's, they both remembered the ubiquitous ashtrays which formed an essential part of the experience. Where there were people chatting, socialising and spending time in the 1980's, there were overflowing ashtrays; in the waiting areas, in the staffrooms, beside the customer's hand. We both remembered the smell of perm solution, hot hair and fag ends mingling and felt this piece had to be included for our personal enjoyment.

Madison says of her work "I believe that every person shares in some universal commonality that is deeply rooted within the core of our humanity. In an attempt to pinpoint and reveal that connection, I collect remnants of our lives that reflect our desires and feelings. Our existence can be summed up in what we leave behind, the written word, fleeting expressions and where we choose to place personal value....I take these effects and convert them into a montage of paintings and assembled found objects to serve as extensions of ourselves....Throughout this process of collecting anonymous ephemera, I find that we are not strangers and we never were."

Madison Luetge graduated from Texas A&M University-Commerce in December, 2015 with a Bachelor of Fine Art degree in Studio Art with an emphasis in painting. She earned her Masters of Fine Art in painting at the University of Houston in 2019.

Romana Ashraf*Your integrity is wearing thin*

£600

Romana writes, "In 'Your integrity is wearing thin', I employ sugar as artistic medium, heating it into a hard caramel which serves as a surface to engrave into. Each engraving illustrates the destructive influence of both sugar and global capitalism, through images and words carved into the sugar. Images of slave ships and plantation owners represent

the violence of the slave trade. Meanwhile, slogans such as 'you are what you eat' and 'eye candy' reference today's endemic obesity and diabetes - as well as the aesthetic consumer culture which drives modern day consumption. Each engraving is photographed, then the surface is wiped clean for a fresh engraving. The integrity of the surface weakens with time, until the plate of sugar thins, cracks and dissolves into nothing. The installation situates our consumer appetites within larger arcs of culture, history, power, economics and emotion. It highlights the sticky and sweet nature of global capitalism and questions if what we are consuming can truly nourish our bodies and souls."

Romana Ashraf is a multidisciplinary conceptual artist exploring issues of consumerism, materialism and food production in the context of today's capitalist society. She received a B.A. in English Literature from Queen Mary University of London in 2016 and an Essential Cooking Certificate from the Leiths School of Food and Wine in 2021. She is currently studying at the National College of Art and Design in Dublin. Romana says "The idea of both food and words as material undoubtedly seep into my practice... Drawing from my culinary background, I see the ubiquity of food as a universally understood mode of communication and therefore a conceptually rich artistic medium. My current practice encompasses the interdisciplinary mediums of painting, sculpture, engraving, installation and cookery. I also engage in research surrounding the evolution of food cultures, slow food movements and the aesthetics of digital culture." Her work has been exhibited in Paris, Dublin, London and various other locations in the UK.

Sal Jones

Haunted

£300

Sal Jones' work 'Haunted' shows an almost ghostly face emerging from the darkness of the canvas. The portrait is inspired by the actress Marion Cotillard, playing singer Edith Piaf in the film *La Vie En Rose*. The piece was selected for Salon as it reflects on the idea of masks created by make-up (in this case stage make-up). The whiteness of Marion/Edith's face, created by the thick stage make-up Edith Piaf would have worn to stand out to a crowd on stage in the early 20th century creates the dramatic 'haunted' look Sal Jones has captured. Sal also informs us that "Cotillard spent five hours in makeup to be transformed into Edith Piaf. Her lip-synching and portrayal of the French singer in action was so convincing that viewers thought Cotillard was really singing. In an interview Cotillard said she found it unusually hard to shake off the character and that she was 'haunted' by her for a long time after playing the role, hence the title." The ideas of physical transformation assisting with the creation of persona and character are a theme running through this exhibition. As an aside, the internet tells us that Edith Piaf's last husband was a hairdresser!

Sal Jones is a painter who lives and works in London. Her paintings are primarily portraits of fictional or notorious women, and are created from photographs, film and other found images rather than from life. Sal says of her work "I find painting a visual way to comment on contemporary life. I want to take a moment to connect; by capturing a glance, a look, an emotion that unites us. I select the subjects and expressions for that instant of sensitivity, something we can relate to as viewers. These will often defy the usual portrait genre and gender stereotype. Whether or not the subject is recognisable is not as important as the moment of connection. A visual portrayal of emotion that one can identify with, whoever the subject portrayed might be."

Sancia Brims*The Old Hairdresser*

POA

Sancia Brims' *The Old Hairdresser* is a nostalgic exploration of memory, place, and storytelling, inspired by a Glasgow bar once known as Broomfield's Hair and Beauty. This former art nouveau salon, influenced by the designs of Rennie Mackintosh, serves as the backdrop for Brims' richly textured work. Fascinated by the eccentric tales that unfolded in the shop during the 1980s and 1990s, Brims crafts imagery using fabric upholstered onto wooden frames, drawing directly from the salon's distinctive style. The project transports viewers back in time, evoking the sights, sounds, and conversations that once animated the hairdressing space. It captures a sense of shared memory, sparking recollections for those familiar with similar environments. Central to the work is Brims' father, Christopher Broomfield, the founder of Broomfield's Hair and Beauty, whose reminiscences bring the history of the salon vividly to life. By blending personal history with communal nostalgia, *The Old Hairdresser* bridges past and present, offering a sensory journey that celebrates the vibrant stories, sounds, and culture of a bygone era.

Sasha Palfreyman

Venus

£1,100

Sasha elaborates on their work "For this painting I was inspired to capture the portrait of Venus Xtravaganza who stars in the 1990 documentary 'Paris is burning'. This film captures the real and touching, behind closed doors lives of LGBTQ+ people living and expressing themselves in New York (1980s). It focuses on educating its viewers on what gay culture was like, facing discrimination and in cases poverty/prostitution for people to survive in these harsh times. As a trans man myself this documentary speaks volumes to me and I find it very important to educate myself on individuals who fought for where we are now. Venus Xtravaganza, a wonderful person and trans drag performer is seen in the documentary explaining 'reading', by the end of the documentary the viewers learn that her body was found in a hotel room four days after being strangled to death. Her murderer is still unknown but was believed to be a client for sex work. She is still remembered and highly regarded in gay culture today, so I wanted to commemorate her legacy in oils, a medium that in itself is hard to abolish. In this oil portrait it could be argued that the focal point is her hair; whilst painting it I was transfixed by all the reflecting colours and tones, thinking about Venus as a trans woman and wondering how important this wig or having her own hair grown out would mean to her."

Sasha is a recent Fine Art graduate from the University of Westminster, and works predominantly in oil paint.

Sharon Bennett*Margaret Rose*

£300

Sharon Bennett's piece is a celebration of hairdresser's salons of the past. From the iconic hood hairdryer, to the tight rolled hair, the elbow-length gloves and platform shoes, this piece will speak to a generation familiar with the idea that you'd pop into a salon before a night out, to get your 'do sorted. Sharon tells us that the piece is inspired by her mother, Margaret-Rose, a 'fiercely glamorous' woman.

Sharon is a Cambridgeshire based self-taught artist . Although her painterly style is light and playful it can tackle more thoughtful and difficult topics. In 2020 her painting of a baby crow 'Trevor' was chosen to be part of Grayson Perry's art club, and she subsequently exhibited in Manchester Gallery alongside the likes of Maggie Hamblin and Anthony Gormley. She has exhibited in London, Cambridge, Manchester and Ramsgate.

Sharon James

Can't Touch My Hair

£750

Sharon says of this work “My hair has always been a very big part of my identity. I have had dreadlocks, braids, mohicans, mullets etc and last November it all fell out. This portrait is taking ownership of my new identity.”. For us, this work makes us consider the norms society places on individuals, and women in particular with regard to their hair. We love the way in which Sharon has portrayed herself in this work, looking confidently back out at the viewer with one eyebrow slightly raised as if to challenge any assumptions and ask “So what?”.

Sharon James holds a BA Hons in Fine Art Printmaking at Loughborough and an MA in Printmaking from Camberwell School of Art. After a successful career as a lecturer in Art and Design, she spent ten years as a gallery owner and is now a full time artist.

Stela Brix

Hairline Fracture and Hair after Hair

POA and £220

Stela is presenting two works in Salon; Hairline Fracture is from a series of ceramic dishes that appear to be broken, laced by thin lines of cracking. These fractures, however, hang beyond the boundaries of the objects, as in reality they are not cracks but separate strands of hair. The series explores the way the living body colonizes its environment, and plays on the notions of imperfection, misleading fragility, and damage that can be peeled off.

Hair after Hair is a small tablecloth which has been cut into pieces and sewn back together with the artist's own hair. The piece explores the ability of the body to hold things together, and an attempt to stitch oneself back together with what one has left. Born from months of patience, quiet rage, and imbued with almost magical fairytale quality of accomplishing an impossible task, the tablecloth spreads out as a strange offering of peace.

Stela Brix is an emerging artist, born in Slovakia and currently based in London. She graduated from an MFA at Goldsmiths (2022). She specializes in sculpture and installation across all media, often using found domestic objects, playing with subtle interventions and pushing the limits of fragility. She has exhibited in the UK and abroad, most recently at The Art House, Wakefield (2023). Her work includes a sculpture at Lindisfarne Castle commissioned by the National Trust (2018) and an outdoor site-specific installation for Hunter Region Botanic Gardens in Australia (2019). She was also an artist-in-residence at Allenheads Contemporary Arts in the Pennines (2019).

Wendy Kriz Evans

Mini Alignment

£45

Wendy Kriz Evans creates abstract compositions exploring colour, texture and light, Her art is designed to evoke an emotional response from the viewer, with the aim of communicating an energy via the choices she makes in her paintings. Wendy says “The square-ish forms represent my HRT patches which have become a life line. Throughout my experiences with peri-menopause, the salon has been a refuge—one of the few places where I can speak openly about my experiences.”

Wendy originally studied art but had a 30-year career in the insurance industry. During a challenging period in her life she rediscovered a love for painting. She then joined the prestigious Lloyd’s Art Group, which she says “felt like a natural fit given my role as a consultant to insurers, including Lloyd’s syndicates”. This winter she will be exhibiting work in the Lloyd’s building, in The House of Smalls gallery in Edinburgh as part of The Time of Her Life IV, as well as in The Fronteer gallery in Sheffield and The Open Gallery in Halifax. She is a member of the Making Waves Collective as well as several local art societies.