

Press Release

felt, expressed, chosen

Ingrid Berthon-Moine | Dyana Gravina | Polly Penrose |
Mia Wilkinson | Kate Williams

13 Feb - 22 March

SLQS
Gallery



Where Have I Gone 4, courtesy of Polly Penrose and SLQS Gallery

felt, expressed, chosen is a group presentation marking the first exhibition in the permanent home of SLQS Gallery, situated in the heart of London's Shoreditch.

In a world facing a resurgence of far-right ideologies and the rapid growth of the “manosphere”, the hard-won rights of women and the queer community are facing erosion. In this regressive moment, inspired by bell hooks' *All About Love: New Visions* (1999), this exhibition offers meditations on love and desire which interrogate preconceptions and widen perspectives.

Opening on the eve of Valentine's Day, when couples are lured to consume their love through the prism of capitalism, the exhibition offers a parallel interpretation where 'there is no special love exclusively reserved for romantic partners' (hooks). Love is felt, expressed, chosen and acted upon.

Known for producing arresting faceless self portraits in disused spaces, **Polly Penrose** was invited to take photographs in the gallery before renovations began, in which she responds to the exhibition's theme. This special commission forms part of the artist's Curtain series in which Penrose collaborates with her mother

to create a collection of visceral photographic collage works, cut with the precision of a surgeon's scalpel and stapled together to reflect the complexity of the mother-daughter relationship and how it changes over time. This important series powerfully pieces together the beautiful, the raw and the ugly, alluding to the constant opening up and healing of the deep wounds experienced in this formative bond.

Like Penrose, figurative painter **Mia Wilkinson** tends to position her body at the centre of her work, though typically contextualised within dark, bizarre and humorous domestic scenes. The voyeuristic element to the work is set against the thick materiality of each brush stroke, conveying a myriad of details which draws the viewer into a strange, intriguing world where a woman's self-love and sexual desires are intertwined.

'Possessing the courage to claim our grief as an expression of love's passion' (hooks) is the core sentiment in *Second Cycle*, a series of watercolours by **Ingrid Berthon-Moine**, created during a recent period of personal grief while embracing a sense of

renewal and reawakening. These unique flower paintings transcend traditional associations with romance and celebration, inviting fresh meditations on sensuality and new beginnings.

Can true love be found within ourselves? The quilted textile works by **Kate Williams** offers a reflection on intimacy and the suffocating impact of overbearing emotions and affections. With its cocooned, soft pink hues, Williams' wall sculpture is reminiscent of what lies deep within.

With the launch of her first book, *Embodied histories: Medicalised Sexuality, Childbirth, and Subversive bodies* (2025) **Dyana Gravina** presents a performance ritual that embodies their somatic and transhistorical research into the political and physiological connections between childbirth and sexuality. Through art, somatic practices, writing and radical subjectivity, it subverts the conventional notion of femininity (and masculinity), inviting a return to the body's rhythms as a path to reimagining sex, birth, and liberation.

SLQS

All quotes from bell hooks, *All About Love: New Visions*, 1999

SLQS Gallery is a contemporary art gallery committed to platforming women and queer artists across generations. Founded by Sarah Le Quang Sang, SLQS Gallery emerges at a pivotal cultural moment when the need for unapologetic spaces for women and queer voices has never been more urgent. Through a considered and targeted programme, SLQS Gallery aims to foster an inclusive and intentional ethos. The gallery looks to disrupt outdated frameworks, such as neatly defined industry classifications "emerging" and "mid-career", which often exclude artists balancing caregiving responsibilities or working outside conventional timelines.

SLQS Gallery

20 Club Row, London E2 7EY

OPENING HOURS

Thursday - Saturday, 12-6pm

And by appointment

EVENTS

8 March: Book launch & Performance by
Dyana Gravina

ENQUIRIES

Sarah Le Quang Sang

sarah@slqsgallery.com

PRESS

Jessie Cohen

jessie@jessiecohencomms.com

INGRID BERTHON-MOINE

Ingrid Berthon-Moine (France) lives and works in London. Her artistic practice, spanning sculpture, drawing, and video, explores the physical and cultural dimensions of the human body. Drawing inspiration from diverse sources such as language, psychoanalysis, and feminism, Berthon-Moine weaves personal narratives into her work, challenging conventional understandings of human experiences like sexuality, illness, and death, whilst proposing a new language for female subjectivity. Combining the strange and the familiar, her work defies conventional gender binaries with anthropomorphic forms, immersing viewers in a realm of ambiguity and disquieting sexuality. Her hybrid, manifold subjects signal new subjectivities, hierarchies and anatomies.

Berthon-Moine completed her MA in Fine Art at Goldsmiths University, London, UK, in 2017 and her MA in Photography at the LCC, London, UK, in 2019. She is the recipient of Hogchester Arts Residency, 2024; Unit 1 Gallery Radical Residency VIII, 2024; a-n Artists Bursaries, 2023; the Jerwood 1:1 Fund, 2022; the London Bronze Casting fellowship 2022; and the Barbican Art Trust residency, 2019.

Solo exhibitions: It's Getting Clawser, Fitzrovia Gallery, London, UK (2022); You Tear Us, Kelder Project, London, UK, (2018). Selected group exhibitions: Gate of Horns: Myths of Resistance, Symbols of Defiance, Carl Freedman Gallery, UK, (2025), Mirror of Mysteries: Women Artists and the Surreal Legacy, La Boulangerie, Paris, FR, (2024); Hypha Studios, London, UK, (2024); Unit Gallery, London, UK, (2023); TJ Boulting, London, UK, (2022); Open Mic selected by Abbas Zahedi, Frieze Art Fair, London, UK, (2022); 55SP, Sao Paolo, Brazil, (2022); Drawing Room, London, UK, (2021); Galerie Paris-B, Paris, France, (2021); Stadtmuseum München, Munich, Germany, (2019).

DYANA GRAVINA

Dyana Gravina (Italy) is an interdisciplinary artist, curator, birth Doula, activist, mover, and community builder who lives and works in London. She is the founding director of Procreate Project and the Mother House Studios. Gravina has developed for over a decade curatorial and activist practices that pushes the boundaries of what we showcase, where we showcase it and how people experience it. Their interdisciplinary artistic and socially engaged practices highlight themes including politics of migration and class, intergenerational feminist collective organising, care, sexualities and genealogies, pushing for decentralised networks of knowledge sharing and collective memories.

Gravina completed her MA Gender Sexuality and Culture at Birkbeck University. Their performance actions, performative lectures, writing and images, have been seen and heard in the UK and internationally, collaborating with East Street Arts, Wellcome Collection, The Science Gallery London, The New York Times, Venice International Performance Art Week,

Institute Centre of Photography ICP (NYC), Art Basel / Richard Saltoun Gallery, Minusoffspace (Vienna), Unit London, Menoparkas Gallery (Kaunas), Gruentaler9 (Berlin).

Selected live performances and exhibitions include: *Subverse/ive bodies*, Hypha Studios, London (2024); *Collective birth of subversive subjectivity*, Venice International Performance Art Week, Italy (2023); *(Re)production*, Open Eye Gallery, London (2022); *The Mothers Of Social Hygiene #1 and #2*, Unit London (2023); Menoparkas Gallery Kaunas, (Lithuania (2022); *The Poison of a Thousand movements' #1 and #2*, performance Omnibus Theatre, 2023, Persona Festival, UK (2022), Artist in residence Domus Artists Residency, Italy, (2022), *Naked Life*, Spill Festival, UK (2021); *Misplaced, Score #3: Becoming One With a Bag, Mis(s)placed Women?* Performance Weekend and Community Gathering in Belgrade (2021).

MIA WILKINSON

Mia Wilkinson (UK) lives and works in London. She toys with Western stereotypes of the domestic female in her art. She undermines the performative nature of women as “the angel in the house,” electrifying her figures with a grotesque, playful sexuality and situating them in caricaturised, lurid domestic settings. Shaped by a strong but complex patriarchy, the artist learned that a female body holds both social currency and relative social invisibility. The experience of paternal absence, and its ramifications for her racial identity, combined with the dominant female forces that raised her, find presence and voice in the bawdiness of the women she depicts—skewing and skewering culturally imposed expectations and artistic traditions. Wilkinson is currently studying MA Painting at the RCA. She has BA Painting at Wimbledon College of art UAL.

Solo exhibitions: Domesticated Henny, KoKo Camden, London (2023); This is not porn, Public Gallery, London (2018) ; Plus Size, Espacio Gallery, London (2016). Recent selected group exhibitions: In Fleeting Moments, Secession Gallery, Hastings (2025); Kunsthall UG, Augsburg Germany (2024); Rejects, Art Friend , London (2024); Lilacs out of the Dead Land, Donya Gallery, London (2024); The Way of all Flesh, SAATCHI, London (2024); Sweet Potion, Artistellar Gallery, London (2023); Two Doors, The House of St Barnabas, London (2022); Retrospect, The Art Bypass Gallery, London (2022); Art Alike, Clerkenwell Green, London (2017); The Benabai Expo, OXO Wharf Tower, London (2017); T'ART, Bones and Pear Gallery, London (2017); SHE international, Tanner st, London (2016); Hand Maid, Sweet'art Hoxton 402 Gallery, London (2016); The Art Takeaway Charity Auction, Sweet'art Espacio Gallery, London (2015); Y-Not, Sweet'art Espacio Gallery, London (2015); From Dada to Influx, Espacio Gallery, London (2015)

POLLY PENROSE

Polly Penrose (UK) lives and works in Somerset. Penrose's self-portraits explore themes of identity at the intersection of the physical and emotional self, using her own body as both the subject and the medium. She contorts and positions herself in unusual, often precarious ways that challenge traditional representations of the human form, underscoring the idea of adaptation, struggle, or belonging. The environments she chooses, such as abandoned buildings, unfurnished domestic spaces play a significant role, emphasising contrast, harmony, or discord between the human form and the spaces it occupies. Her pictures are a microcosm of how we fit, fold ourselves, change our shape to squeeze into the myriad of roles we are expected to play.

Penrose studied Graphic Design at Camberwell College of Arts in London. She won the London Photographic Association Awards (2008). She was shortlisted for the D&AD Next Photographer Award (2015) and for the Hellerau Photography Award (2016). Her work has featured in The Guardian, Dazed Digital, The British Journal of Photography, The Huffington Post, Ignant and many other influential blogs and Magazines. Five of her works feature in the Hyman Collection, two in Michael Hoppen's personal collection and Baroness Kingsmill's collection.

Solo exhibitions: Body Language, Messums, Wiltshire, UK (2022); Self Obscured, Benrubi Gallery, New York, USA (2018); Ten Seconds, the Hoxton Gallery, London (2016); A Body of Work, Downstairs at Mother Gallery, London, (2014). Selected group exhibitions: Writing her own Script: Women Photographer from the Hyman Collection at Photo London (2023); Spring Break Art show, New York, USA (2018); Image, Messums, Wiltshire, UK (2018); Dear Sylvia, the Australian Centre for Photography, Sydney, Australia (2015); Self Reflection, The Untitled Space, New York, USA (2016); All Inclusive, HVW8 Gallery, Berlin, Germany (2016).

KATE WILLIAMS

Kate Williams (UK) lives and works in London. Her practice is concerned with artifice and illusion, and the eerie yet pleasurable sense of derealisation they can provoke. Drawing on her own experience of a psychoanalysis, her latest body of work Soft explores comfort - its capacity to soothe, but also to seduce or suffocate - and themes of atomisation and self-estrangement in a wholly mediated culture.

Her series Soft Cell examines the allure of relinquishing agency in return for a soothing softness or sense of weightlessness - an anaesthetic against postmodern culture. Soft Core explores 'self-soothing' in the context of imagery, consumption and sensation - what is at stake when we consume to be consumed, or subsume the erotic into a pornotopia whose images refer only to themselves? Williams was previously a film-maker, producing visual essays in cultural analysis.

Solo exhibition: Softcore, 74 Beulah Rd E17, London (2024). Group exhibitions include: Something Quickening, Panrucker Gallery, London E17 (2024); Permission to touch? The Dot Project, 4 Cavendish Square W1, London (2024); Pourquoi London - Gertrude X Canopy Collections, 4 Princelet St E1, London (2024); Quilts: A Material Culture, Batsford Gallery, London (2023)