

# PRIESTLEY COLLEGE: PROTEST

Warrington Museum & Art Gallery  
15 February - 27 April 2025

## Exhibition Guide



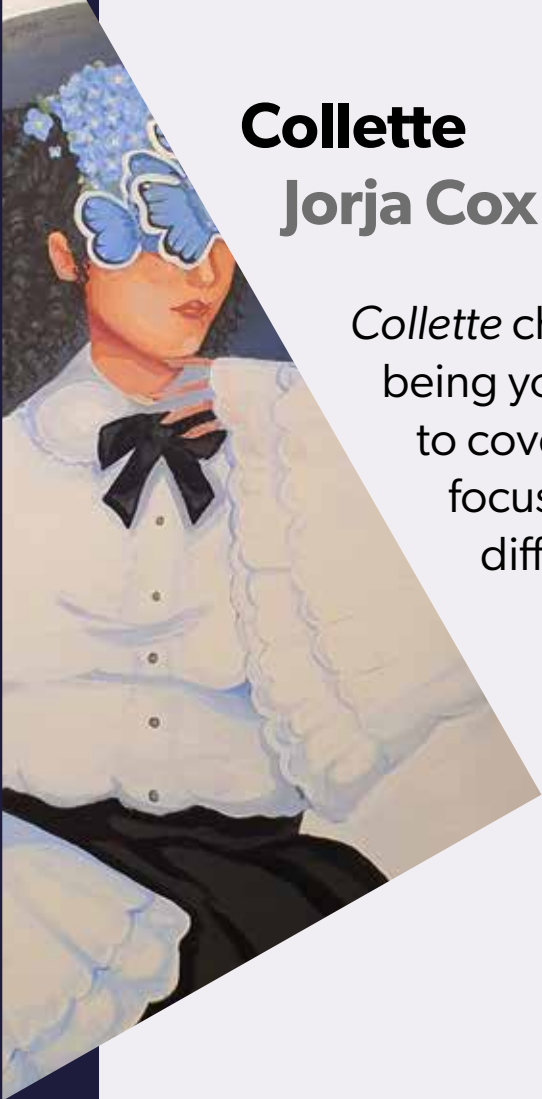
## **Unladylike**

### **Nell Marshall**

This work explores the presence of women in traditionally male-dominated spaces. Marshall depicts a woman dressed in clothing typically associated with menswear, posed outdoors in front of a car, an object often considered a “male interest.”

This juxtaposition challenges the notion that women’s interests are limited to activities such as sewing or cooking, suggesting instead that they can engage with and enjoy pursuits traditionally associated with men.





## **Collette**

### **Jorja Cox**

*Collette* challenges social norms and the assumption that being yourself is weird or undesirable. The decision to cover the face symbolises how people frequently focus on pointing out and mocking someone's differences rather than the person themselves.

Cox utilised butterflies and flowers as symbols of beauty to convey the message that everyone is beautiful, regardless of society's standards and perceptions of normalcy.

# Forbidden Freedom

Olivia Warburton

*Forbidden Freedom* explores the persistent perception of parents or carers disregarding and sometimes hindering their children's desire for independence. The contrasting imagery within the artwork represents the differing feelings and emotions surrounding this transition, experienced by both young adults and their parents.

The separate elements of the composition symbolise the opposing beliefs: the child's longing for independence and freedom as they mature, and the parent's reluctance to relinquish control. The colours within the depicted "waves" embody the range of emotions experienced by the young adult during this journey towards independence and adulthood.





## Can I leave yet?

### Mollie Gartland

Gartland intentionally captured these photographs at night to highlight the struggles and pain associated with insomnia. The positioning of one figure in a reclining pose emphasises this theme, while the other two figures, situated around the room, symbolise the restless wait for sleep.

Their placement also evokes a sense of isolation and the absence of companionship. For this piece, Gartland employed a monochromatic palette, using only blue pigment diluted to create varying shades, which were then built up through layering. Jennifer Packer's work, particularly her use of monochromatic colour and layered painting technique, served as inspiration.

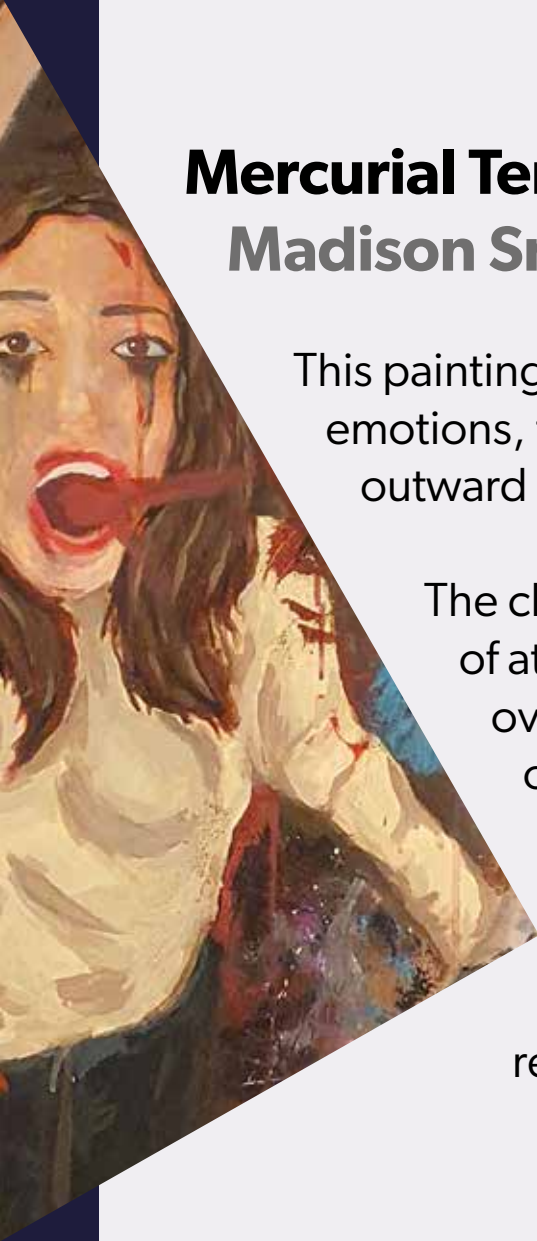
## **Love is Easy**

**Libby Ball**

This piece challenges the pervasive stereotype that love is easy. Ball sought to illustrate the naivety of this assumption by depicting an abusive and controlling relationship.

The artist intends for viewers to interpret the work individually, inviting them to consider the complex emotions — comfort, torment, rage, or sadness — that can exist within relationships, and how appearances can be deceptive.





## **Mercurial Tendencies**

### **Madison Sneyd**

This painting explores the internal struggle to balance emotions, the tension between simmering anger and outward calm.

The chaotic background represents the frustration of attempting to maintain control when already overwhelmed, while the more defined portraits offer a clearer depiction of the nuanced emotions Sneyd seeks to convey.

Contrasting red and blue hues surround the figures, acting as visual auras of their respective emotional states.



# Expectations of Women

## Katy McGuire

*Expectations of Women* explores the weariness inherent in the experience of womanhood. McGuire aimed to create a work that evokes curiosity, achieved through the subject's distinctive pose and the symbolic elements incorporated within the composition.

The bright yellow cleaning gloves represent the expectation that she maintain the household chores. Her elegant red dress and hair rollers suggest the pressure to conform to ideals of beauty and sex appeal for her husband. The inclusion of Louboutin heels symbolises her financial dependence.





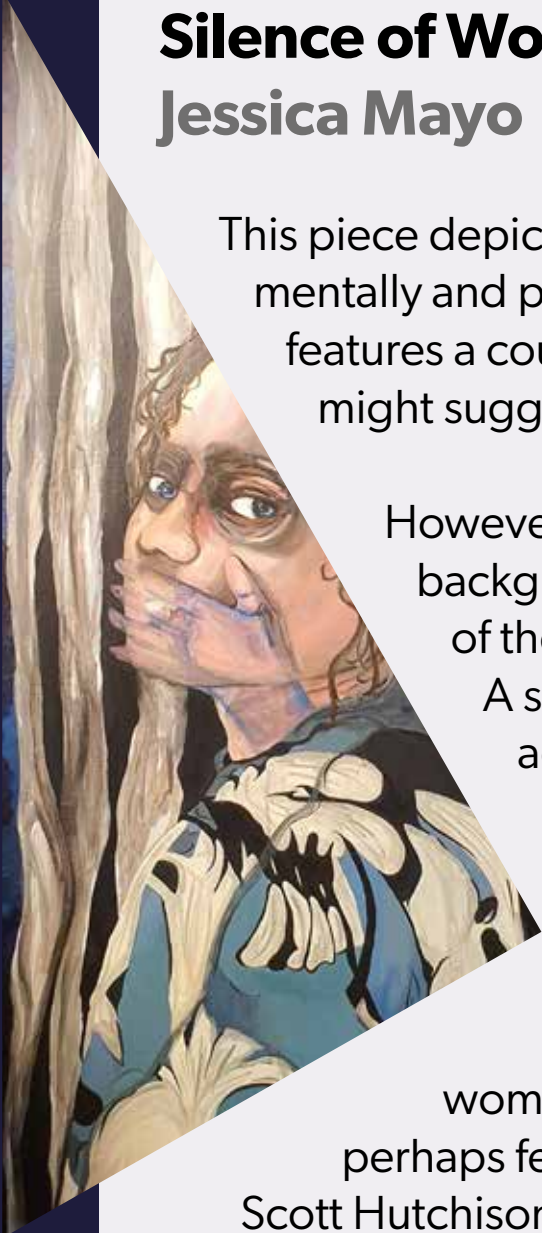
# Silence of Women

Jessica Mayo

This piece depicts the suppression of women's voices, both mentally and physically, within relationships. The painting features a couple embracing, an image that, at first glance, might suggest a happy partnership.

However, Mayo employs shadows and a dark background to create a metaphorical representation of the woman's inner emotional and mental state. A spectral hand, superimposed and translucent against her mouth, further emphasises her lack of agency.

The contrasting expressions of the figures also contribute to this theme: the man's closed eyes convey contentment, while the woman's open eyes suggest a deeper emotion, perhaps fear. The work draws inspiration from the artist Scott Hutchison.



## **Duality of Emotion**

### **Mia Pravackaite**

*Duality of Emotion* explores the pervasive societal stereotype, “Boys don’t cry.” This maxim is imposed on young men from an early age, encouraging them to suppress their emotions in order to conform to a perceived ideal of masculinity.

Pravackaite translates this concept onto the canvas through the technique of glitching, revealing the complex, mixed emotions of the youthful figures depicted. The blue slips represent the character’s happy yet concealed side, suggesting that it is more acceptable to display sadness without facing criticism.



## Isolated Vision

### Ben Carlile

*Isolated Vision* expresses a sense of isolation and loneliness brought on by vision impairment. Everyday tasks that others take for granted are never easy, and Carlile wanted to illustrate how isolating living with low vision can be.

Carlile's piece is a true representation of their reality; the crowded car park signifies the fact that they will likely never have the privilege to drive, which is something they have had to accept.

The piece is inspired by Peter Doig's paintings of lone figures and the use of a blurred background reflects Carlile's everyday visual struggles.



# Predictable

## Martha Roper

*Predictable* explores the irony of societal expectations placed on women to wear makeup, maintain a conventionally beautiful appearance, act “ladylike,” and remain composed at all times.

While the artwork depicts the potential for chaos and freedom women can experience with tools like makeup, it also highlights the restraints imposed by these very “rules.”

Roper integrates collage and acrylic paint, using fashion magazines such as *Cosmopolitan* and *Vogue* to create layered backgrounds and to weave imagery into the model, illustrating how these expectations are ingrained within individuals and their identities.





## Teen Rebellion

### Charlotte Crawford

*Teen Rebellion* explores the transition between childhood and adulthood as well as the common experience of dissatisfaction and rebellion among teenagers.

Crawford uses pink as the primary colour to represent childlike innocence, which is further supported by the teddy bears and blankets that create an infantile environment.

This contrasts with the darker theme of disobedience, which is represented by the alcohol bottles hidden in the backdrop, the cigarette, and the face tattoos. This composition symbolises change and the difficulties that many teenagers encounter.

# Why Not Purple?

## Millie Purkis

This painting explores the restrictive nature of pink and blue as signifiers of gender and its impact on individuals during childhood and beyond.

The stark contrast between the pink and blue sections of the canvas, along with the inclusion of objects typically associated with “feminine” and “masculine” identities, encourages viewers to consider their own experiences with this pervasive stereotype.

Purkis challenges the notion that its influence is limited to childhood, prompting reflection on its lasting effects. So, why not purple?







## Flowers in Acquiescence

### Florrie Bearman

*Flowers in Acquiescence* references the centuries-long oppression of women. A woman kneels and presents herself with flowers in this piece, symbolising the innocence and purity that society expects of her and the way misogyny seems almost natural.

Bearman believes that, particularly in light of recent global events, the perception of women as lesser and inferior is infiltrating modern culture. Bearman wanted to address this with their piece to emphasise that discrimination does not end so quickly.



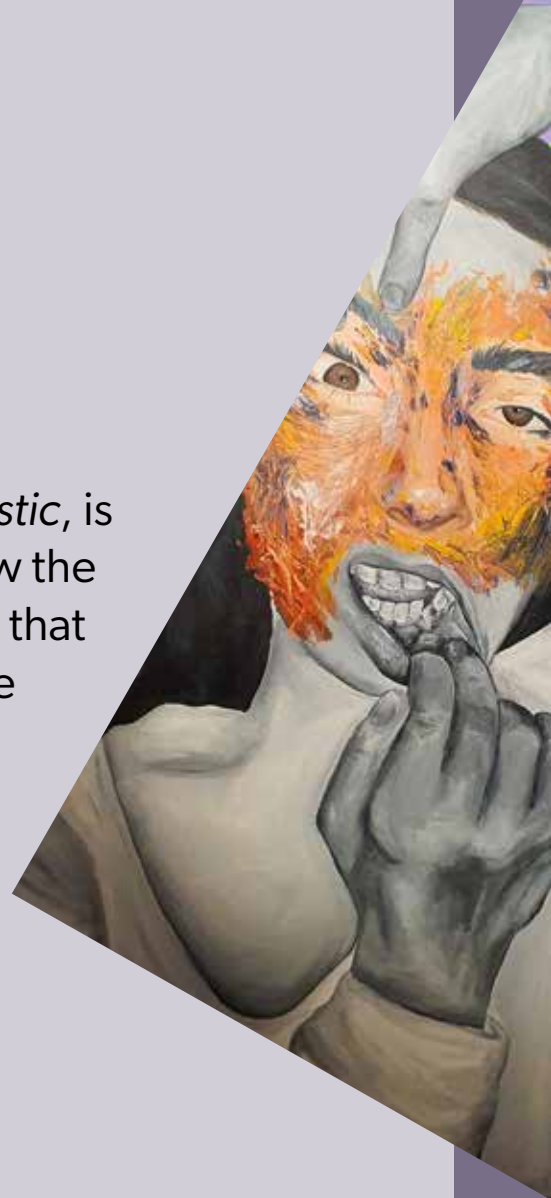
# **Pretty Autistic**

## **Clodagh Hughes**

“But you don’t look autistic...”

This piece explores societal perceptions of neurodivergent individuals. The title, *Pretty Autistic*, is intentionally ambiguous. Hughes highlights how the word “pretty” can be interpreted as suggesting that individuals deemed conventionally attractive are somehow exempt from neurodivergence, as if society believes one can be “too pretty” to be neurodivergent.

The work aims to challenge this negative stereotype and reclaim it in a positive light.



## **Men Don't Cook**

**Erykahn Donnelly**

*Men Don't Cook* challenges the assumption that women are the main 'owners' of the kitchen, with the responsibility of cooking and cleaning, as well as the assumption that men don't belong in the kitchen.

In contrast, Donnelly's piece illustrates that men are just as capable as women at cooking, cleaning, and working in the kitchen. The piece is inspired by Alai Ganuza's vibrant use of colour.



# **Do Women Belong in the Kitchen Too?**

**Maddyson Lunt**

This work uses an outdated stereotype to highlight how some women are still expected to manage all household duties, including cooking and cleaning, while simultaneously holding down a career to support their families.

Lunt uses traditionally feminine colours to celebrate the hard work, strength, and capacity of these women, recognising their power and ultimately portraying them as superior.



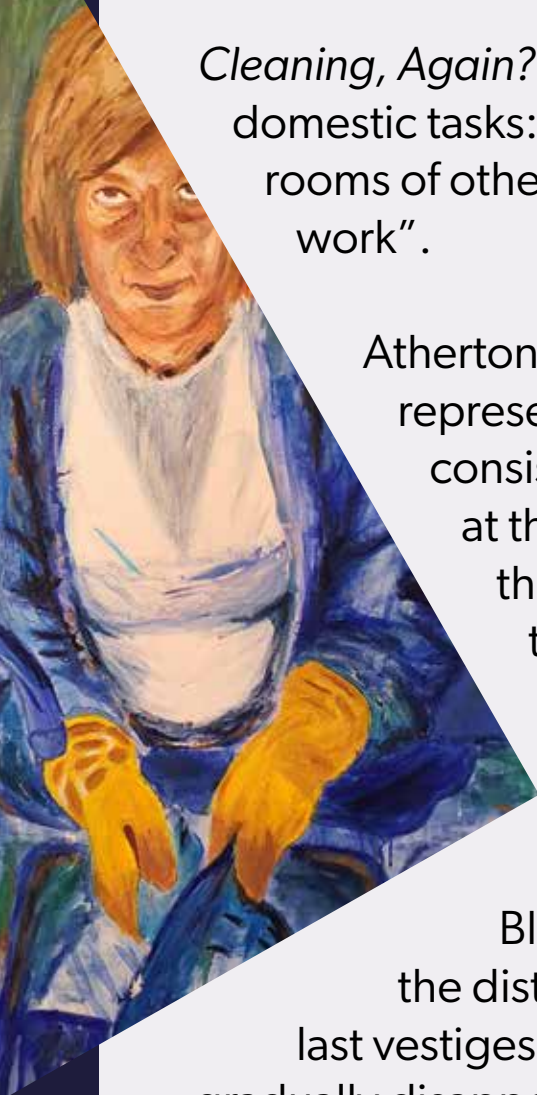
## Cleaning, Again?

Jess Atherton

*Cleaning, Again?* depicts a woman perpetually engaged in domestic tasks: cleaning, drying, washing, and tidying the rooms of others; labours traditionally considered “women’s work”.

Atherton surrounds her figure with yellow, perhaps representing thoughts of happiness or hope. Yet, she is consistently drawn back to the sink, her gaze directed at the viewer. This glare conveys her distaste for the tasks she feels compelled to perform in order to fulfil societal expectations of a “good wife,” “good mother,” or “good lady.”

The painting suggests a questioning of whether these roles are truly suited to her. Blue encroaches upon the yellow, signifying the distress caused by these unending chores, as the last vestiges of hope, symbolised by her yellow gloves, gradually disappear.



# Bound by Tradition

## Suzy Jordan

*Bound by Tradition* explores the stereotype of women belonging at home, caring for others. Jordan depicts a young figure to represent how these ideologies are instilled from an early age.

The artist employs a bright, seemingly childish colour palette, creating a stark contrast with the wire and the deeper meaning of being trapped in a situation of domestic confinement and responsibility.

The prominent use of orange embodies the figure's inherent desire for freedom, radiating throughout the background and also symbolising childhood and innocence.

Jordan's style draws inspiration from Joan Sloan, Chantal Joffe, and Ruth Asawa.





## **Natural Beauty**

### **Rachel Harrison**

*Natural Beauty* challenges traditional societal stereotypes of beauty. The work embraces diversity in form, texture, and colour, encouraging viewers to recognise beauty beyond narrow, conventional standards.

Harrison's painting celebrates the raw, unfiltered beauty inherent in all individuals. The golden glow within the piece evokes the warmth of the sun, a natural phenomenon symbolising the connection between human beauty and the natural world.



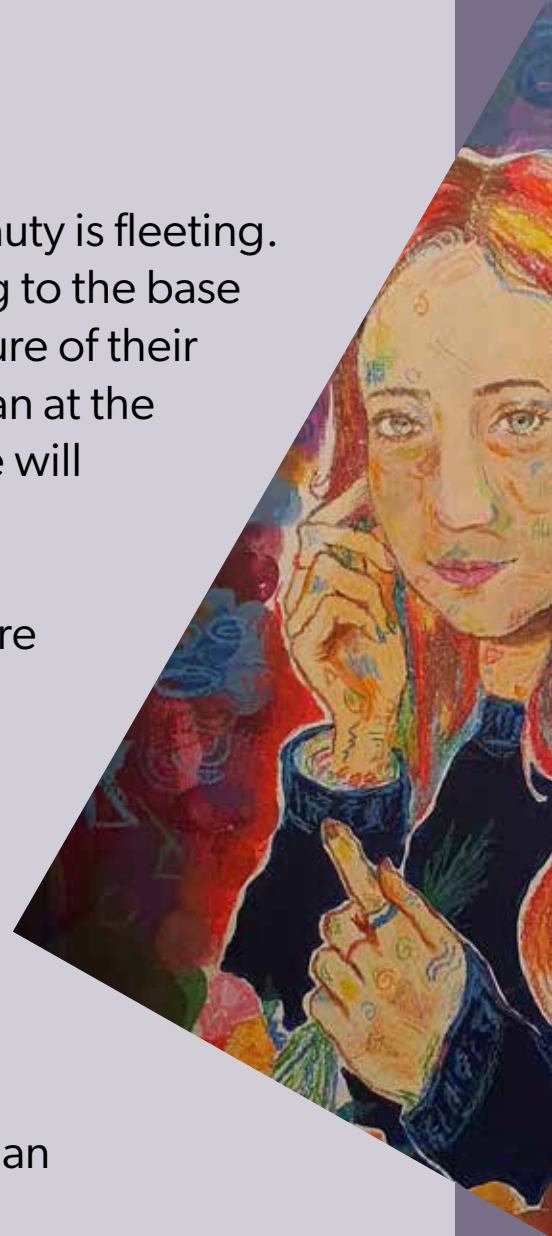
## **Eliza**

### **Ellie Clarke**

*Eliza* explores the pervasive stereotype that beauty is fleeting. The wilting and dying flowers, with petals falling to the base of the composition, symbolise the transient nature of their beauty, drawing a parallel with the young woman at the centre of the piece, whose youthful appearance will inevitably fade.

The dark, swirling patterns surrounding the figure create a sense of foreboding and heightened emotion, while simultaneously drawing the viewer's eye, like a spotlight, to the central subject. This crowded and chaotic background represents the multitude of stereotypes and challenges faced by young people, particularly young women.

Clarke cites Andrew Salgado's compositions as an inspiration for this work.







## Lady Man

### Hannah Goulding

*Lady Man* explores the rise of “ladette culture” in the 1990s. Goulding uses traditionally gendered colours to depict how women shed conventional femininity and adopt a more masculine approach.

This shift, which began in social settings, has become normalised in everyday life, allowing women to express themselves through dress, posture, speech, and body language in ways previously associated with men.

Goulding suggests this societal change has had a positive impact on women, lessening the stigma surrounding traditional expectations of feminine behaviour. This piece challenges the enduring stereotype that women are, and should be, “ladylike.”

## Reflections

### Matthew Whittaker-Mahoney

This painting explores the pressures placed upon queer individuals by society, and the resulting internalised homophobia they may experience. The feeling of being pulled in multiple directions, forced to conform to a multitude of differing expectations, creates a sense of overwhelming fragmentation.

Whittaker-Mahoney suggests that refusing to sacrifice one's authentic self to a more "normal" ideal can lead to further marginalisation, as if prioritising personal happiness is somehow more selfish than conforming to the expectations of others.

This internal conflict and reflection on societal pressures manifests as the monstrous figure depicted in the artwork, a creature born from the contrasting thoughts and expectations imposed upon the individual.





## **The High Price of Speed**

### **Joseph Webster**

*The High Price of Speed* explores the notion of motorsports, and Formula One in particular, as a sport exclusively for the wealthy.

Webster chose this subject matter due to a personal interest in Formula One, recognising that access to the sport is impossible without significant financial backing.

The work draws inspiration from artists such as David Johnson and Paul Oz.

# Blood, Sweat, & Tears

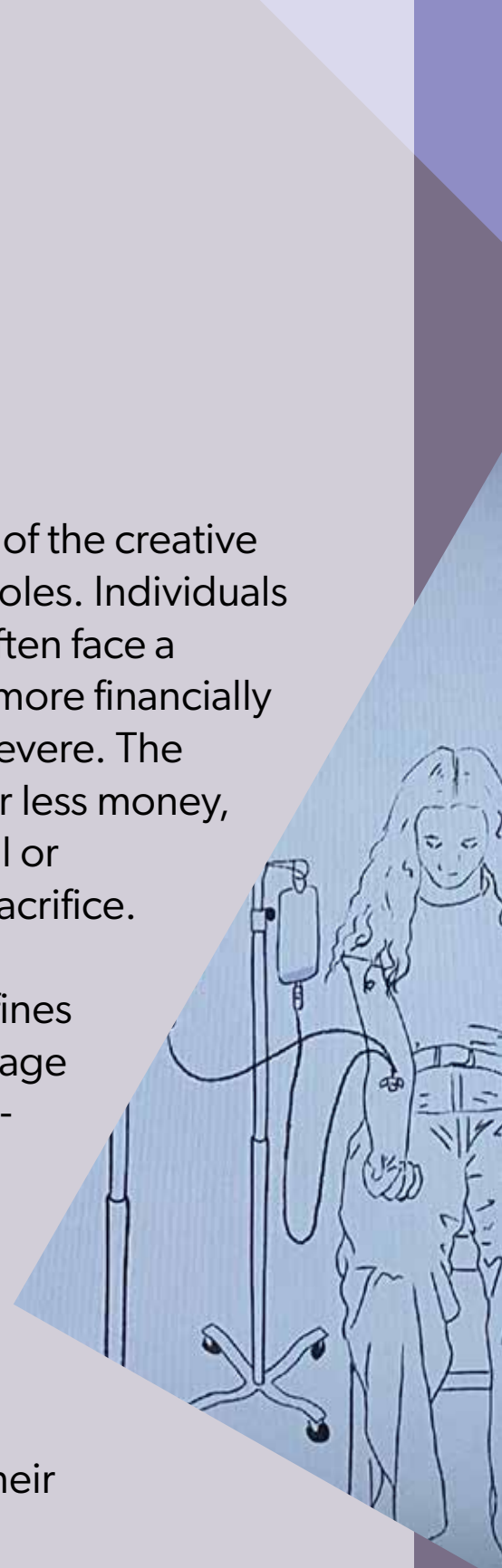
## Syrelene Lovence

*Blood, Sweat, & Tears* explores the bleak reality of the creative industry's impact on artists and those in similar roles. Individuals driven by a genuine passion for creative work often face a difficult choice: abandon their craft in favour of more financially secure and higher-paying employment, or persevere. The assumption is that while the latter path may offer less money, the intrinsic love of the work provides emotional or spiritual fulfilment that outweighs the financial sacrifice.

However, this is rarely the case. The significant fines levied against companies like Walt Disney for wage and hour violations - totalling millions of dollars - reveal a stark reality.

For many creatives, being overworked and underpaid isn't just a possibility; it's their lived experience. Lovence's work questions whether artists without a financial safety net, without influential connections, and with only their passion to fuel their work, can truly succeed.

Will blood, sweat, and tears ever be enough?





# Madness

Chris Sabir

*'The Modern American Dream Never Ever Stops Shining, Immerse yourself through the average day of jolly old family man Donald of the 34 Felonies and his male wife, Elon of the Third Reich and see the types of zany shenanigans and adventures these lovebirds get up to during their wacky life that definitely won't be oppressive or unconstitutional in any way!'*

This stop-motion animation, employing a choppy, humorous style with collaged heads on various bodies reminiscent of Cold War Steve or South Park, mocks and protests the current political climate in the United States. Sabir's work highlights the perceived threat posed by the Republican party, particularly in the context of a second Trump term, and the influence of the wealthy individuals surrounding him.

The piece adopts the black-and-white Americana aesthetic of 1950s television shows like *The Golden Girls* and *I Love Lucy*, subverting the concept of the "American Dream" by imbuing every element of the narrative with negative connotations, allegorically representing the perceived decline of America.

The artwork suggests that Trump and Elon are now inextricably linked, and that their past actions and future plans will be detrimental to America and its people.

# Boys Don't Cry

## Anna McLaughlin

This is the final piece in a series of three charcoal drawings exploring the stereotype that 'men don't cry'. The series depicts the same man, progressing from an expressionless state to happiness and then to extreme sadness, with a feeling of isolation present throughout.

McLaughlin created this series to portray the range of emotions men experience, to highlight how society teaches men to conceal these emotions, and to convey the harmful effects of this stereotype.

*Boys Don't Cry* draws inspiration from Frank Auerbach's expressive use of charcoal and the powerful emotions his pieces convey, as well as the animated charcoal drawings of William Kentridge.



# There is no Sweeter Innocence than our Gentle Sin

Carlie Leckie

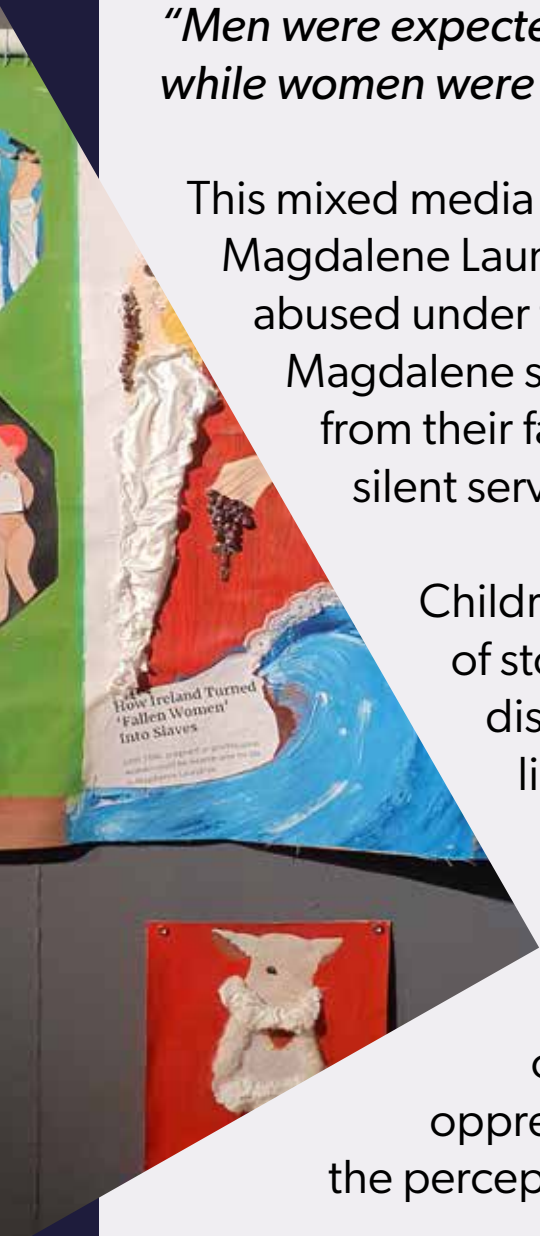
*"Men were expected to avoid sin at any cost, while women were the sin."*

This mixed media piece confronts the horrors of Ireland's Magdalene Laundries, where women were enslaved and abused under the guise of redemption. At its centre, Mary Magdalene symbolises the thousands of Irish women torn from their families, renamed, and condemned to lives of silent servitude, punished for being deemed impure.

Children with price tags represent the trafficking of stolen infants, many sold for adoption, others discarded in unmarked graves. Women hanging like laundry reflect their dehumanisation, while the bound, crucified figure embodies their suffering and physical abuse.

The Hound of Heaven, traditionally a symbol of divine pursuit, here represents the Church's oppressive control. Nuns with devil horns challenge the perception of piety, exposing their concealed cruelty.

Inspired by Alison Lowry and Catie Cook's work on institutional and Catholic trauma, this piece refuses to ignore the Church's sins. It forces viewers to confront the decades of silenced suffering and acknowledge that these women were not sinners; they were sinned against.





# Zine

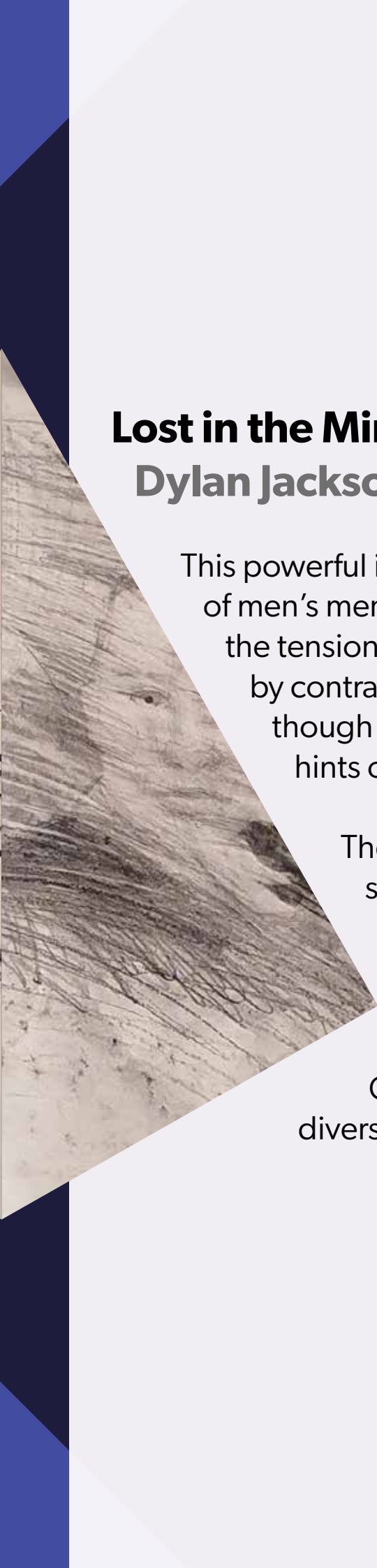
## Charlie Taylor

Taylor's illustrations oppose capitalist ideals and explore the consequences of prolonged greed on the human psyche, the planet, and its animal inhabitants.

Inspired by acts of community and a shared sense of rebellion, each illustration is hand-printed, enabling its reproduction and dissemination through flyers and self-produced magazines, or 'zines'.

Taylor draws inspiration from artists such as the Guerrilla Girls, who utilise similar methods of rebellion and message sharing.





## **Lost in the Mind**

### **Dylan Jackson**

This powerful illustration captures the often unseen struggles of men's mental health. The artwork portrays a man caught in the tension between strength and vulnerability, symbolised by contrasting dark and light elements. His posture, though strong, conveys a sense of burden, with subtle hints of emotional weight pressing against him.

The piece aims to challenge the stigma surrounding men's mental health, inviting viewers to reflect on the importance of openness, self-care, and seeking support.

Jackson drew inspiration from the artists Gyobeom An and Francis Bacon, and their diverse techniques and styles.

# Women in Literature

## Lucy Oseman

This work explores the struggles and celebrations of women in literature, focusing on their fight for recognition as comparable and powerful writers, as well as their significant contributions to the literary world—ultimately becoming some of the most prolific names in the field.

Oseman uses Anne Brontë's *Agnes Grey* to convey the theme of female independence, highlighting Agnes' escape from mistreatment in her place of employment to forge her own path.

This was a controversial work for its time, challenging societal norms and prompting readers to reconsider their treatment of those they deemed to be of "lower value."





## There's Bigger Fish to Fry

### Maddie Rudd

Rudd's oversized salmon sculpture is inspired by the outdated law against "handling salmon under suspicious circumstances," originating from the Salmon Act of 1986. While likely intended to address issues such as poaching or overfishing, the law now appears incongruous within modern legal systems.



The notion of being apprehended for suspiciously handling a fish seems comical rather than practical, prompting Rudd to explore this absurdity. This exploration involved Rudd walking through public spaces with the salmon, deliberately choosing ironic locations such as a fish and chip shop, a police station, and a fishmonger.

# Glitch

## Scarlett Slaven

This painting, inspired by the theme of Artificial Intelligence (AI), explores the glitched distortions that occur during technological errors. Slaven drew inspiration from vibrant colours and stacked straight lines, aiming to create a deliberate, man-made interpretation of this aesthetic.

Focusing on the negative aspects of AI, Slaven transformed its errors into something creative through textures and layers. Within these layers, a 'hidden' figure emerges, revealing the image of the once-popular cat meme, 'El Gato'.



# Mary

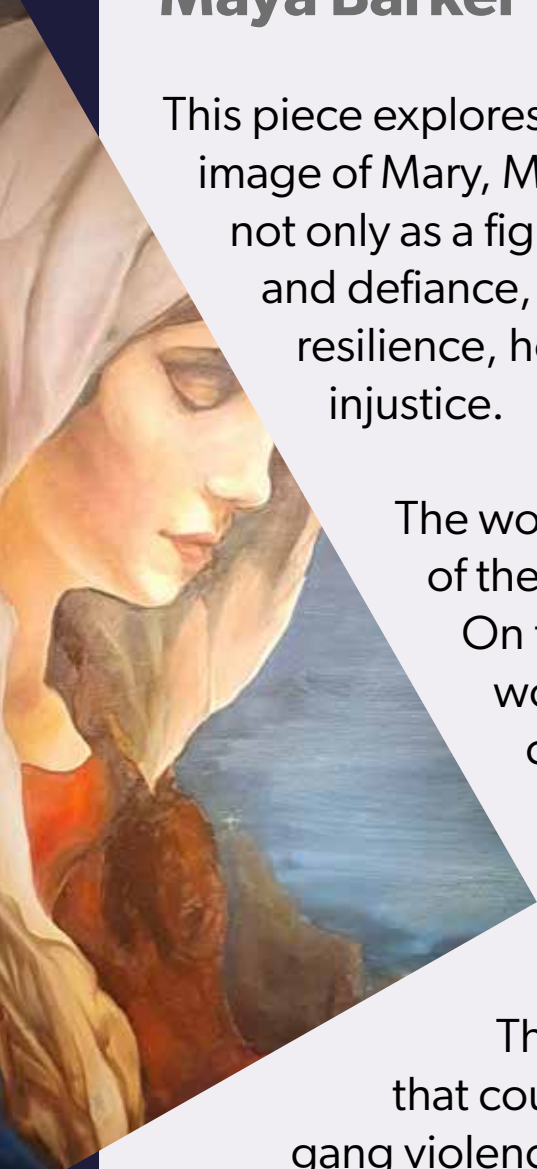
## Maya Barker

This piece explores the connection between protest and the image of Mary, Mother of Christ. Barker sought to capture her not only as a figure of faith, but also as a symbol of strength and defiance, using colour, expression, and form to convey resilience, hope, and the power of standing up against injustice.

The work examines the image of protest in the context of the negative impacts of the 2016 Rio Olympics.

On the 5th August 2016, nearly 12,000 of the world's best athletes gathered in Rio de Janeiro to compete in the Games. In the seven years since Rio was awarded the Olympics, with promises of a safe city for all, Rio's security forces killed over 2,500 people.

The city lost \$2 billion during the Games, funds that could have addressed issues such as housing and gang violence. Instead, this money was spent on a project that resulted in 22,059 families losing their homes, with many more displaced.





# Unravelling Identity

Rene Ion

This piece captures a deeply intimate moment of self-reclamation: a trans person cutting his hair, severing ties with societal expectations and embracing his true self.

The strokes of green and blue reflect the struggle and liberation inherent in transformation.

The act of cutting is symbolic, a declaration of autonomy and identity. This painting represents change and resilience.





## Women Get It Easy

### Jennifer Rowbotham

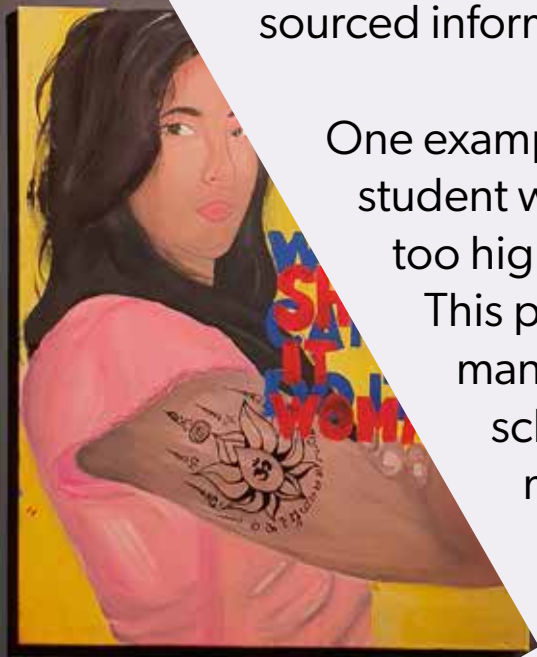
Rowbotham's small pieces are condensed narratives, each with its own disturbing story. Inspired by Betty Tompkins, Rowbotham sourced information from the website *everydaysexism.com*.

One example used is the case of a young high school student who was reprimanded for wearing her socks too high, deemed "distracting for male teachers."

This project aims to illustrate the experiences of many women on a daily basis - on the streets, in schools, and in workplaces - where they are often mistreated and demeaned by men.

Rowbotham's work seeks to challenge the notion that women lack a voice and that men speak for them. The central piece is in the style of a 1930s American World War II poster, referencing a time when women took over men's jobs.

The project aims to expose the unfairness of society, both historically and currently, and to advocate for change.



## **Juicy Temptation**

### **Gracie Sayle**

Sayle's project, based on protest, focuses on the objectification of women and how everyday activities, such as eating, working, and exercise, can be sexualised.

Specifically, this work examines the act of eating. The main spray paint image, depicting Sayle consuming a banana in a "seductive" manner, draws inspiration from the photographic work of Natalia LL.



# Feminism and the Male Gaze

## Jessica Warwick

This artwork explores feminist themes and the objectification of women by men. Warwick highlights this by creating an oil painting inspired by Johannes Vermeer's *The Milkmaid*.

The artist chose this particular painting because it depicts a woman in a domestic setting from the 17th century. This era, like many others, including the present day, presented significant challenges for women, a point Warwick aims to convey. The work illustrates how men's historically greater power has influenced and often restricted women's lives.



# Comedic Relief

## Evan Harrison

*Comedic Relief* explores the precarious state of mental health services in the UK, examining how these services sometimes appear to treat mental health as a mere gimmick, a subject for ridicule and amusement.

This video project presents two contrasting perspectives. The first depicts the suffering teenagers may endure as they desperately seek help during times of crisis. The second presents a satirical game show, highlighting the harsh realities of the UK's mental health services.

Harrison uses the depiction of a game show host mocking families' trauma to symbolise the UK government's approach to the teen mental health crisis. This satirical segment serves as a "comedic relief" from the sombre opening, underscoring the work's central critique.





## Isolation

### Mia Pieton

*Isolation* explores the theme of social relationships, taking inspiration from pack animals with a social order and hierarchy. During the photographic process for the project, Pieton observed the isolation of some of the animals.

Humans tend to project human characteristics onto animals, and Pieton focused on the rejection of a wallaby isolated from the group, contrasting it with the huddled wallabies in the background.

Pieton drew inspiration from a range of artists, including Inga Makarova, whose use of colour and expressive mark-making is of particular interest.

## Failed by the System

### Seth Eames

This piece symbolises the lack of adequate training provided to educators across the UK in addressing the needs of children with learning disabilities, and the frequent absence of appropriate facilities in schools to ensure these children's success.

Eames' work also represents the lack of drive and care displayed by some teachers in ensuring these children receive necessary support when neurodivergence is a potential factor.

These children are often labelled "uncaring" and "problem children who will amount to nothing" by authority figures who should instead be advocating for the help they may require.







## **Early Bird Gets the Oil Spill**

### **Kiaya Bennett**

This painting explores the lasting impact of oil companies and their actions on marine life.

Bennett chose to depict a kingfisher diving into oil for a polluted meal to convey how even creatures not directly inhabiting the ocean are affected by oil spills.

This image also suggests that humans and their food sources are similarly impacted by the actions of oil companies.

# Pursuit

## Holly Humphries

This piece comments on the unbalanced sexual dynamic between men and women globally. The painting depicts a woman, clad only in ill-fitting underwear, bearing bruises and bite marks inflicted by pursuing wolves. These wolves, symbolic of predatory men, are shown closing in after a prolonged chase, intimidating the woman as she appears to surrender to their desires. By accepting this cruel fate, she seemingly convinces herself that she desired it, as if she were "asking for it".

This scene reflects a young girl's journey of sexual discovery and her realisation of a lack of autonomy. The painting draws upon the concept of women being objectified, likened to prey for predatory animals.

The girl in the painting makes direct eye contact with the viewer, seeking help in a final attempt to escape the chase, while simultaneously implicating the viewer in the narrative and reminding them of their own vulnerability.

Humphries' inspiration stemmed from personal experiences as a young woman growing up around older men, and the learned behaviour of 'playing into' their predatory nature as a form of self-protection.



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## To be a Woman Molly Connor

This piece imitates classic 1950s adverts, depicting the expectation that women should serve and obey their husbands.

Connor drew inspiration from the “Man vs. Bear” debate, using the bear as a symbol that can be substituted for the man, representing a similarly aggressive and dangerous force.

# Untitled

## Erica Harper

Harper's work explores themes of feminism and the importance of equal rights for women.

The pieces are inspired by a range of artists, each with distinct styles, including Tracey Emin, Betty Tompkins, and Jenny Holzer.

Harper has chosen to work with different media, reflecting the practices of these artists. One piece features embroidery on a shirt, incorporating vibrant floral patterns to create a feminine aesthetic. A second piece, a spray-painted t-shirt, draws inspiration from Jenny Holzer's practice of presenting messages in accessible formats such as signs, posters, and clothing. A third work is inspired by Betty Tompkins, known for her direct depictions of the female body, sexuality, and sexual desire.



# Tenalach

## Amaara

*Tenalach* is an old Irish word meaning the relationship one has with the land, air, and water - a deep connection that unites one with nature, allowing one to literally hear the Earth sing.

This work serves as a visualisation of nature, signifying how society needs to relearn how to reconnect with and appreciate nature in its full form, as humans once did, rather than taking it for granted and treating it as an inconvenience in the modern world.

Amaara suggests that humankind has allowed nature to pay the price for its destructive actions, citing plastic pollution, deforestation, climate change, water pollution, and the use of fossil fuels as examples of how the planet is being destroyed.

The artist warns that if climate change is not addressed, it will soon become irreversible, with devastating consequences for the planet and its inhabitants. Amaara emphasises the beauty of nature and the need to remember, perhaps even revere it, as humans once did.

# Labels

## Theo Lloyd

This project symbolises the divisions within the LGBTQ+ community caused by labels that categorise individuals based on body type, weight, masculinity, hair, and other characteristics.

Lloyd aims to highlight how these categories can lead to feelings of rejection, frustration, loneliness, and body dysmorphia among those who do not conform.


The use of spray paint represents these intense emotions, and the artwork conveys the idea that the community is fragmented into jigsaw pieces that will never fully connect due to imposed labels.






## The Stigma

### Lennon Larkin



Larkin's artwork explores themes of masculinity and its potential for toxicity, particularly the damage inflicted on men's mental health when they suppress their struggles. The work highlights the burden of unspoken emotional pain.



One piece features professional fighter "Paddy the Baddy," who, following a victory, delivered a heartfelt speech addressing men's mental health. His message challenged the long-standing stigma surrounding male vulnerability and the expectation to never show weakness.

Larkin also expresses admiration for Bob Ross, who is cool.

# **Result of the Human Race**

## **Kyra Worthington**

This tapestry explores the relationship between humanity's reliance on fossil fuels (coal, oil, and natural gas) and the resulting effects of climate change, such as wildfires, floods, and droughts.

Worthington draws inspiration from Grayson Perry, Morgana Wallace, and Ralph Steadman. Wallace's influence, for example, can be seen in the tapestry's use of paper collage techniques.



# Always the Homemaker

Chloe Burns

*Always The Homemaker* explores gender equality and challenges traditional stereotypes surrounding men and women. These pieces examine the common perception that men are limited to an appreciation of traditionally “manly” objects, while women are confined to an affinity for floral patterns and bright colours.

Burns prompts the viewer to consider the origins of these assumptions. Inspired by the artist Natalie Baxter, whose work uses patterns to feminise everyday objects, Burns connects Baxter’s approach to the theme of gender equality.

By subverting traditional gender roles, Burns aims to demonstrate that women can openly enjoy the same things typically associated with men, and vice versa.



# Man Made Animals

Lauren Talbot

*Man Made Animals* visualises the unnatural conditions of intensive farming, highlighting the extreme control humans exert over animals in these systems. The pieces focus on the detrimental practices of dairy farming and the restrictive farrowing crates used for female pigs after giving birth.

Both processes are highly unnatural and largely human-managed, supporting the notion of animals being treated as objects. Talbot drew inspiration from Rocky Lewycky's approach to representing mass-produced cows and Nick Mackman's techniques for constructing the pig sculpture.

Wires are used to symbolise the animals' control by human-created technologies within these processes. It was important to Talbot that these pieces appear deformed and disturbing, conveying the intense impact of these man-made systems on the animals.





## **Coral's Last Breath**

### **Meg Reynolds**

*Coral's Last Breath* depicts the devastating effects of coral bleaching caused by climate change and rising ocean temperatures. As the ocean warms, the increased stress on coral leads to the loss of their vibrant colour and a reduction in size, revealing their stark white skeletons.

Reynolds drew inspiration from Michael Frank Peterson's technique of using multiple Perspex sheets, painting different shadows on each to create a heightened three-dimensional effect.

# Captivity

Nikolas Sutton

*Animals in Captivity* presents a striking commentary on the captivity and exploitation of animals. The piece incorporates several key elements: a muzzle, designed for a human face yet resembling a dog's snout; a heavy chain, symbolising the ways in which animals are ensnared; a burger placed on a mousetrap; and a bear trap containing and surrounded by money.

These elements collectively reinforce themes of control, entrapment, and commodification. The muted tones of the metallic textures contrast with the vibrant burger, heightening the tension between survival and manipulation.

This juxtaposition compels viewers to reflect on the ethical dilemmas surrounding animal captivity and human influence over animal life.





# You Should Smile More

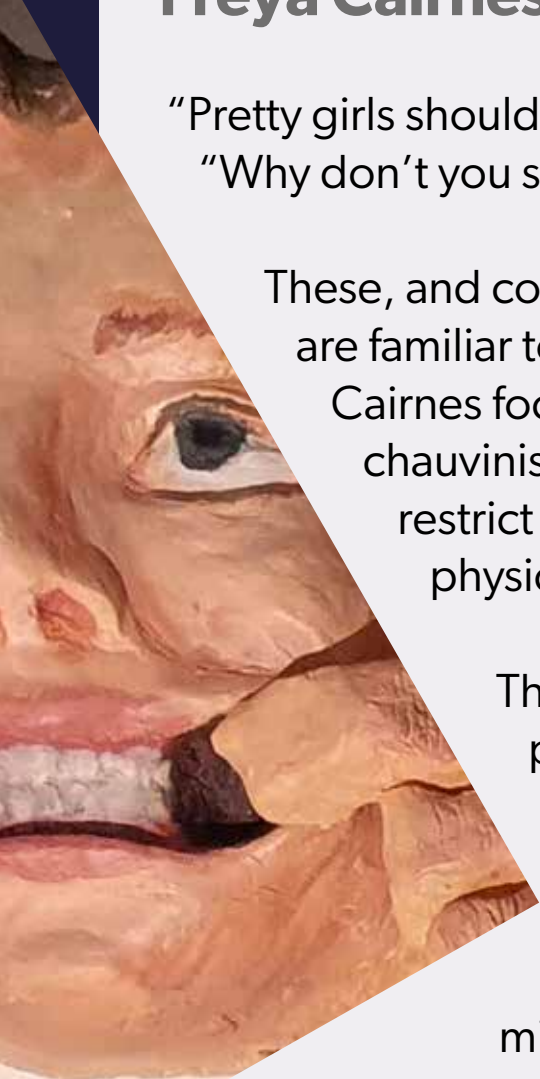
## Freya Cairnes

“Pretty girls should always smile,” “Give us a smile, love,”  
“Why don’t you smile more?”

These, and countless other variations of sexist remarks, are familiar to almost every woman. This piece by Cairnes focuses on the impact of such misogynistic and chauvinistic language, illustrating how these words restrict and discomfort women, both literally and physically.

The artwork depicts male hands yanking and prying a smile onto a woman’s face. The graphic depiction and unsettling realism of her forced smile are intended to evoke the same discomfort in the viewer as the woman experiences, directly confronting the original misogynistic connotations.

Cairnes drew inspiration from artists such as Johnson Tsang and S H Sadler, whose works similarly feature sculpted heads manipulated into uncomfortable expressions.



# Hostile Grounds

Ashley Hill

*Hostile Grounds* explores the hostile nature of certain forms of architecture and their impact on specific groups, such as the homeless. Hill's work highlights how inhumane design elements, like curved benches and spikes, create an uneasy atmosphere and exacerbate the difficulties faced by those experiencing homelessness.

Constructed entirely from recycled materials, the piece prioritises environmental responsibility. To capture the hostile nature of this architecture, Hill drew inspiration from the favelas in Brazil, incorporating aspects of their vibrant colours through fabrics and imagery. This creates a striking contrast with the dull, gritty texture of the cardboard used.

The chaotic arrangement of shapes and forms encourages deeper engagement, prompting viewers to look beyond the initial impression and examine the hostile architecture depicted. The resulting piece is explosive, chaotic, and complex.









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