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MOTHERCAKE: DRAWING FROM A DIALOGICAL ORGAN

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MOTHERCAKE: DRAWING FROM A DIALOGICAL ORGAN

Sam Loe

'Mothercake' is the verbatim translation from my German mother tongue of the word 'mutterkuchen,' meaning placenta. The placenta is an organ that has fascinated me since I first grew one in my own body alongside my eldest child 18 years ago. This intrigue has evolved into a central theme in my artistic practice, allowing me to explore both the Bodily and the Self while moving into a more relational space with the Other.¹ As a third body formed between mother and child, the placenta embodies what I consider a dialogical organ – an intermediary space where individual boundaries dissolve into shared existence and meaning emerges through embodied interaction. Siri Hustvedt, art critic and author, describes the placenta as the least understood of all human organs. It has been overlooked both from a scientific and philosophical point of view but contains rich possibilities and new perspectives – not least, intercorporeal, intersubjective models through which to think about making as well as viewing art. Through what I term 'somatic abstraction',² my drawings and paintings investigate the physicality, emotionality and psychology of the mother-child experience within and beyond the traditional Madonna and Pietà tropes and the domestic subjects historically assigned to and associated with mother-artists. This essay summarises my postgraduate diploma research and studio practice at the Dunedin School of Art resulting in a final exhibition at Project 100, Nelson, in December 2024.



Figure 1. Sam Loe, *Tender Inheritance*, 2024. Acrylic and oil paint, 540x635mm framed.

THE MOTHERCAKE SERIES

I exhibited a series of painted and collaged works rendered in a soft, fleshy mucous palette that reveal cartoonish compositions where external and internal body-parts and abstracted, intuitive gestures and textures emerge and overlap, with paint serving as a “flexible glue holding everything together.”³ I explore tensions between opposites, notably cohesion and disintegration, creating what has been described to me as “retinal residues and ‘art dust’ striving but never quite permitted to resolve.”⁴ Two of the larger works are cut-out pieces presented on unstretched canvas and velcroed directly onto the wall, exploring installation relationships between body and space. The paintings on stretched canvas speak to symbolic narratives that open into imaginary interior landscapes. My paintings begin with a deep empathy and visceral response to mother and child imagery from art history, and in this essay, I explore both the historical context of motherhood and art making as well as the relevance of continuing to engage with these themes in contemporary art practice.

Somatic abstraction allows me to continue the interoceptive and exteroceptive inquiry of inhabiting my body that I have developed over many years of Yoga and somatic inquiry. By working with abstraction, I explore the internal, embodied experience of motherhood – the sensations, emotional turbulence, physical transformation and psychological complexity – without being constrained by how motherhood ‘should’ look. There’s also something powerful about abstraction’s refusal to make motherhood consumable or comprehensible to the male gaze. I come to drawing and painting with a curiosity about physicality itself and from the perspective of my reproductive body. Biologically, a reproductive body requires ongoing ‘re-inhabiting’ because it continues to change so much over a lifetime, including menarche and menstruation, pregnancy, birthing, breast-feeding, matrescence, perimenopause and menopause; each stage requires adaptation to new physical and emotional experiences. This re-inhabiting could be considered analogous to making a painting. Just as a body changes over time, a painting evolves through a series of both subtle and bold shifts from blank canvas to finished artwork. Each stage requires a response, layer or adaptation to what’s already there. This process obscures some of what came before, but also perhaps still reveals some of the initial layers or even blank canvas, much like the way our bodies retain traces of earlier stages.

The term ‘mothercake’ frames my methodology and work. When I divide the word into its two constituent parts, it seems that the ‘mother’ part informs my subject matter and concepts through critical theory, art historical methodologies, feminism, community of practice as well as auto-ethnographical exploration and is what I aim to speak to through this text. The mother-child relationship is particularly potent for me as my oldest child is stepping into adulthood after a life of medical complexities, hospital visits and terrifying experiences, which I as his mother have navigated alongside him. The ‘cake’ part is about the making – recipes, ingredients and methods that form my studio research and therefore the materiality and physicality of the work. When ‘mother’ and ‘cake’ come together they offer a dialogue and collaboration that births my placental paintings.

THE PLACENTA AS A DIALOGICAL NOTION

The dialogical placenta referred to in the title of this essay goes beyond language to include bodily sensation. Philosopher Mikhail Bakhtin emphasises that meaning emerges through interaction rather than existing in isolation. For Bakhtin, dialogue transcends verbal exchange: “in dialogue a person participates wholly and throughout his whole life: with his eyes, lips, hands, soul, spirit; with his whole body.”⁵ This embodied understanding of dialogue directly informs my somatic approach to painting, where the placenta serves as both subject and methodological metaphor. My work often plays with calculated shapes as well as more spontaneous and intuitive gestures, hard edges against soft smudges and texture versus flatness to engage with the allusiveness of this subject. I am feeling my way through a personal language of abstraction using my ‘mother sense’ to explore the space between two bodies, in this case mother and child – a kind of third body that speaks to an intercorporeality.⁶

The placental subject naturally leads to the question of what happens in the space between the painter's body and the viewer's body. As Hustvedt points out, "The act of space between is how human beings develop over time."⁷ Beyond its biological importance as an organ body that forms between mother and child, the placenta continues to exist figuratively after birth through social space and the nurturing of parenting. Hustvedt argues that ignoring the placenta correlates with disregarding the maternal, the driving force of life itself. For Hustvedt, "The placenta is the dialogical organ, and it symbolises humanity's maternal origin, our radical dependence on others, and the terrifying borderlines between male and female, between human and animal, and between body and soul."⁸

A similar idea is prominent in te ao Māori where Papatūānuku, the earth mother, represents the maternal origin and the relationship humans have with the land. The word 'whenua' in te reo Māori means both placenta and land, showing the deep connection between people and their environment. This connection includes soil, rocks, plants, animals and the people of the land (tangata whenua), highlighting the umbilical tether between people and place. It is customary practice to bury a newborn's whenua (placenta) and pito (umbilical cord) in a significant place, often under a native tree. This ritual, connecting child to land and ancestors to future, inspired me to do the same for my own children birthed here in Aotearoa. Having called three countries home in my lifetime, I've grappled with the notion of belonging and at times felt unmoored from any single cultural or national identity. In response, I've turned inward, seeking to map my sense of home and spiritual connection within the landscape of my own body.

The dialogical notion of the placenta allows me to explore a shared aliveness that connects my soma as a painter to the viewer's soma, raising questions about balancing personal subjectivity and experience with the objectivity required by critical research. As art critic Edward Hanfling notes, there is a difference between creating art for oneself and producing research with academic rigour and relevance.⁹ My challenge lies in framing auto-ethnography or my own personal narrative as research that carries a duty to an audience and a discipline, ensuring that my work transcends mere self-satisfaction or therapy. In other words, I want my work to get from ME to WE.

In her essay 'Painting Bodies,'¹⁰ artist Helen Johnson describes how the full-bodied engagement of painting serves the subject matter so that "the vulnerability of this moment is carried forth on another register."¹¹ She suggests that when we paint bodies, they show us our unconscious selves in ways we can't anticipate or control; "inhabiting one's body in order to carry out a subjective outpouring is perhaps paradoxically, a useful means to help us find a way outside ourselves".¹² Johnson discusses how one might make paintings that reflect experiences of motherhood in their intimacy and generosity; and, I would add, speak to the experience of holding and caring and to the verb of mothering that requires ongoing adaptation, transformation and re-inhabiting. As both artist and writer, she speaks to the challenges still presented to mother-artists: "I have internalised an idea that mothers and art don't mix, that art about motherhood is boring. This idea remains entrenched in the artistic canon though there are points of rupture."¹³ The word 'rupture' stands out to me here as it speaks simultaneously to destructive and creative forces. It alludes to the physical violence of birth – the breaking of membranes – while also describing the metaphorical breaking of artistic conventions that have excluded maternal experience. From an empowering perspective, 'rupture' represents the breaching of aesthetic boundaries and the disruption of a male-dominated canon in art history.

ADDRESSING THE MATERNAL BLIND SPOTS IN ART HISTORY

Early depictions of mothers were heavily influenced by male perspectives, often disregarding the complexities of maternal experience.¹⁴ Catherine McCormack, in her book *Women in the Picture*, writes about the limited and often idealised representations of motherhood in classical art, particularly Madonna and Child imagery, typically demure and young European women "unruffled by motherhood's physical and emotional strains and attentive to the male infant on her lap, at her breast, or in her arms."¹⁵ Purity and virtue have continued to drive the mother narrative through the twentieth century, not just within art or religious contexts but deep into secular perceptions of what it means to be a 'good' woman. The serene aesthetic applied by male artists to motherhood and the pregnant or maternal body kept it controlled, contained and non-threatening. Perhaps this is why the moment of

birth itself has been a blind spot in the story of art, a taboo or too obscene to contemplate, the opening of one body to produce another being the ultimate in abjection. The act of giving birth blurs the boundaries between self and other, as the mother's body expels a being that was once part of herself but is now separate.

Julia Kristeva points to the human reaction of horror to the threatened breakdown in meaning caused by the loss of distinction between subject and object or Self and Other.¹⁶ Her writings on the abject and development of 'herethics' offer feminist artists a mode of interpretation that challenges patriarchal norms in art history by embracing the ambiguous, bodily and relational aspects of maternal experience.¹⁷ Louise Bourgeois has explored these themes extensively, evident in her 2007 series of red gouache drawings, which centre birthing and breastfeeding and carry titles such as *The Good Mother*, *The Bad Mother*, *The Hysterical Mother* and *The Feeding*. Hustvedt admires the way Bourgeois "addressed the push and pull of intimate human relations, the bonds formed, as well as the separations, breaks or cuts that occur in the zone between people – a space that is not the self and not the other, but a third thing."¹⁸ It is this third thing that I am grappling with portraying in my own work through the process of somatic abstraction.

The ongoing challenge of integrating motherhood into the broader artistic discourse is surprisingly visible within the history of abstraction. Post-war American abstraction was led by "the ejaculations of [Jackson] Pollock,"¹⁹ despite the fact that many women artists also made abstract expressionist work at this time, including Lee Krasner, Helen Frankenthaler and Joan Mitchell. Male critics celebrated masculine qualities such as large scale, energy and genius when in fact Pollock's work could easily have been seen as lyrical and optical and embracing more feminine principles. Often described as trailblazers or "Mothers of Abstraction,"²⁰ only one of the key abstract expressionists actually gave birth – Grace Hartigan, who quickly and absolutely rejected the role of mothering, leaving her son Jeffery to be raised by her parents.²¹ Decades later Hartigan openly declared that she "hated being a mother."²² She felt motherhood was incompatible with an art career, an attitude that was shared by Joan Mitchell who had several abortions because of this belief.

In Aotearoa New Zealand, the second wave of feminist critique around motherhood and painting evolved in earnest during the 1980s with the seminal *Mothers* touring exhibition, mounted by the Women's Art Gallery. The exhibition catalogue contained two pivotal articles by Bridie Lonie and Juliet Batten that highlighted both the under-represented traditions of nurturing and mothering in New Zealand's art history and contemporary motherhood concerns. Batten concluded prophetically that the next stage for art was to unlock the female experience and explore every aspect of women's fertility. "From the still birth to the live birth, from the deformed child to the healthy child, from the joy of a growing infant to the torment and rage of it – all these subjects remain like unborn infants themselves, curling in the shadows of a dusty closet, waiting to be released into the light of day."²³

Today, despite ongoing challenges, we do reassuringly find increasing representation of the realities of motherhood in contemporary art. The touring exhibition *Acts of Creation: On Art and Motherhood*, curated by Hettie Judah, addresses the disturbing blind spot in art history, asserting the mother-artist as an important cultural figure. The show included, many contemporary works, such as the child-mother paintings of Marlene Dumas, Chantal Joffe's double portrait of herself naked next to her clothed daughter and Caroline Walker's still life of feeding bottles and pumps – all of them using fast, expressionistic brush strokes to map out the anxiety of their subjects. Bobby Baker's *Timed Drawings* attempts to convey the dark humour of motherhood through a series of sketches, one of which depicts crisps on the carpet done in five snatched minutes, another a "captivatingly tragicomic" drawing of her own head suddenly exploding as she attempts a self-embrace, entitled *Comfort Yourself, all within 20 lonely minutes*.²⁴

Another recent exhibition, *Maternal Inheritances* at La Trobe Art Institute in 2023, took as its underlying theme the phenomenon of mitochondrial DNA transference from mother to offspring, examining complex relationships with time, memory and identity. The exhibition linked ancestral connections to future visions of hope and possibility, linking reproductive and ecological care and echoing some of the matriarchal notions of Indigenous knowledge, where the land is acknowledged as the life-giving Mother Earth. One of the artists, Jahnne Pasco-White, hung her

fleshy, organic paintings, entitled *Milky Ways*, in an outdoor courtyard as if they were stained sheets hanging on a washing line. The works have no central focus but rather a bodily wash of colours that speak to postpartum leakiness. Using natural dye and staining processes, fabrics are cut, interlocked and overlapped into assemblages that hold the feeling of repair and restructure. Many of her paintings reveal flux and vulnerability, yet convey solid competence and trust in the process, recording the re-inhabiting that I am so interested in.

PROCESS, EVALUATION AND RESEARCH OUTCOMES OF THE MOTHERCAKE SERIES

Like Pasco-White, though with a different aesthetic sensibility, I use collage and cut-out shapes to speak to rupture, repair and re-inhabiting. The shapes are often those that I have made with my own body or that I see and feel in historical paintings depicting motherhood, which, when I interpret and transpose them, feels like a conversation across time. Abstract forms emerge as visual manifestations of my exploration of placental subject matter, suggesting connections that go beyond the biological to embrace societal, metaphorical and philosophical dimensions of motherhood. I find myself returning again and again to the emotive and progressive works of mother, artist and social activist Käthe Kollwitz (1867–1945). Her work addresses war, poverty and hunger as well as women's rights such as the abolition of anti-abortion laws. Her most famous work, *Woman with Dead Child* (1903) shows the two figures entwined into a highly visceral portrait of maternal love and grief. The artist served as her own model; she sketching herself in front of a mirror, while cradling her seven-year-old son Peter, who heartbreakingly met his premature death a few years later in the First World War. In an era when many children did not live past the age of five, Kollwitz gave public expression to the primal pain that mothers suffered in private. She drew on personal experiences but managed to speak to society as a whole. Sadly, more than a century later, her themes are still highly relevant, especially when it comes to war, refugees as well as women's rights on abortion.²⁵

Kollwitz's drawings, etchings and lithographs became the starting point for my *Mothercake* series. Considered a "Konnerin – master of her craft,"²⁶ her technical and graphic renderings of form and shape, often through cross-hatching techniques, are particularly effective in communicating the emotionality of her subjects. In Elizabeth Premingers's 1992 essay "Kollwitz Reconsidered,"²⁷ I appreciate the invitation to view her works in terms of a continual interaction of oppositions. "She was at once conventional and unconventional, conservative and progressive, reflecting an unresolved duel that was played out in her life and her art. These contradictory elements account for the richness of her work as well as for some of the confusions surrounding her accomplishment."²⁸ These oppositions and contradictions create an umbilical pull and push in me, as well as nourishing seeds of inspiration for my own drawings and paintings.

Pietàs, especially those of Kollwitz, speak very directly across history to my personal contemporary experience. As someone who has watched my own child survive several near-death experiences due to medical complications, I connect deeply with this imagery of maternal grief and fear. *Tender Inheritance* (Figure 1) responds directly to Kollwitz's etchings. With a felt sense of figure and body, I drew from the shapes and connections in her artworks but continuously rotated the canvas as I worked, allowing new abstract, organic forms to emerge, some ugly and repulsive, some pleasing to me, through a pastel colour palette that adds a stark contrast to the black marks that reference the originals. Additional layers in oil paint develop through emotional engagement with the sensory entanglement of bodies as touching, pulsing shapes and gestures keeping the figurative present. I also bring to the canvas memories and a practice of observation of embodiment through many years of life drawing as well as through teaching Yoga and somatics.

With *Physis* (Figure 2), titled for both the philosophical principle of nature's growth and the medical term for bone growth plates, I wanted to speak more to the re-inhabiting of the reproductive body through a multilayered approach. Each medium, from charcoal to gouache to acrylics and finally oils, remains partially visible as shapes build upon the overall form, creating an entanglement of medium, shape, colour and gesture that evokes the bodily



Figure 2. Sam Loe, *Physis*, 2024.
Charcoal, housepaint, gouache, acrylic spray paint, acrylic and oil on canvas, 900x1600mm.

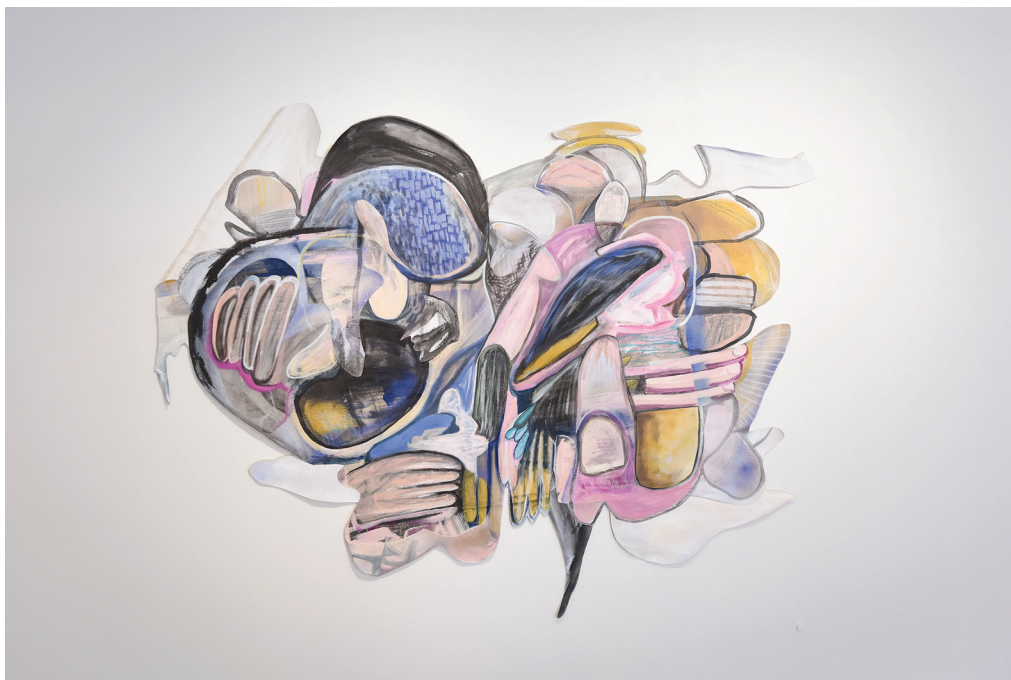


Figure 3. Sam Loe, *Sometimes things that come apart can be glued together*, 2024.

Charcoal, gouache, acrylic, acrylic glue, oil and oil stick on rabbit size soaked canvas, 1350x1700mm.

whilst letting go of the figurative, embracing the placenta as an organ of relationship.

In my assembled shape paintings or cut-pieces, such as *Sometimes things that come apart can be glued together* (Figure 3), I further develop the tension that emerges between sharp edges and expressive gestures by using scissors as a drawing tool, marking the rupture and repair around the original forms before reassembling and adding another layer of paint. These cut-out shapes also allow me to push the forms out of the frame, from centre to the edge, and feel the paintings as new organ objects or bodies developing in relationship with the architectural space and the viewer. I have become increasingly interested in creating something along the lines of what philosopher Alexander R Galloway calls an “intraface.”²⁹ This speaks to a modernist painting strategy dealing with the centre/edge relationship, where framing conditions migrate inwardly whilst the image pushes outward to create a “zone of indecision” where the subject and object hover and interweave. I see this as a key concern emerging from this body of work and my research intention – to develop somatic abstraction and its capacity to inhabit and invite a physical response and dialogue with the viewer, returning to the placental notion of a third, relational space.

I observed people's different interactions with the stretched canvas works and the cut pieces in my postgraduate diploma exhibition. They seemed to respond more viscerally to the latter, moving around them, stepping back, leaning in and walking along them as they tried to position their bodies in relationship to the shapes. Teetering between painting and object, the cut-pieces activated the architectural space and so, for me, more successfully mediated between internal and external worlds, bringing in the placental theme as lived experience rather than depiction. I'd like to think that in this way sensations of nurture, care and mothering (as a verb) are present in the space between the artist and the viewer.

To conclude, ‘mutterkuchen,’ or ‘mothercake,’ encapsulates the duality inherent in my practice; the ‘mother’



Figures 4 and 5. *Mothercake* installation views, 2024.

aspect informs my conceptual subject matter while the 'cake' leads me to the embodiment of the making process. I continue to be fascinated by shape versus form and developing a personal painting language, especially through being curious about how 'to mother,' the verb, might cross over into the verbs 'to draw' and 'to paint.' I hope that my collaged, abstracted, placental paintings create some cohesion whilst allowing for oppositional tensions: the inside and outside of a body, recognisable and abstract elements, hardness and softness of mark and paint, darkness and lightness of feeling as well as movements of contraction and expansion. Such disparities and contradictions can create a feeling of tension akin to the strange somatic sense one might experience on the edge of something – like a sneeze, a yawn, a burp or any other abject action that is simultaneously grotesque and beautiful in its release. This is also felt in encountering something private in a public space, mirroring the complexities of motherhood itself. I find myself feeling grateful to mothercake as nurturing and supportive subject and matter. It allows me to delve into both the joy and the shadows of my relationship with motherhood and womanhood through somatic abstract mark-making, while simultaneously engaging in dialogue with the universal mothering experience. As Hustvedt says, "In play, the person establishes an umbilical connection between self and world. The artist carves out her work in intermediate space."³⁰

This research has expanded my artistic practice by embracing both figuration and abstraction to work in tandem, resulting in a collision of forms and bodies allowing for both an interiority and an exteriority to be birthed in my paintings. The theory, history and community of practice illuminates the ongoing need for diverse representations of motherhood in contemporary art. By embracing the dialogical nature of the placenta as a metaphor, my work aims to contribute to a broader conversation about the interrelationships between bodies, representations and experiences.

Sam Loe is currently studying for her MFA in painting at

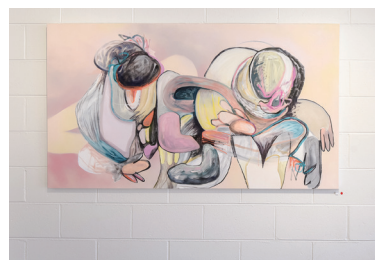


Figure 6. 'Symbiosis' on the wall as part of *Mothercake* installation view, 2024.



Figure 7. 'Mothercake' at Project 100, Nelson.

Whitecliffe College, Auckland under the supervision of Anoushka Akel and Noel Ivanoff. Her practice continues to explore the interplay between embodied presence and visual expression, where sensory landscapes manifest in material form as a way of exploring 'in-betweenness' through liminal states of consciousness and the relationships of body, ground and space.

- 1 These terms are capitalised to signify their specific meaning in philosophical discourse: the Bodily points to experiences around bodily awareness; the Self refers to eastern meditation traditions that speak to the higher Self; and the Other refers to the ways we separate from other people who are different from us.
- 2 This was the topic of my Postgraduate Certificate in Visual Arts Research Methodologies essay in completed in October 2023, "A Practice of Somatic Abstraction."
- 3 Jo Addison, a friend and art lecturer in London, gave me this feedback on my work.
- 4 Thomas Koed, writer and friend, provided this written feedback.
- 5 Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, edited and translated by Caryl Emerson (Minneapolis: University of Minnesota Press, 1984), 293.
- 6 'Intercorporeality' is an important concept proposed in the 1950s by French philosopher, Maurice Merleau-Ponty, in his essay "The Philosopher and his Shadow" as well as in his unfinished work "The Visible and the Invisible." This concept focuses on the potential relationship in which two or more bodies are always and already embedded. See "Intercorporeality: What Is It?" accessed 23 June 2025, <https://youtu.be/ttk1Jxr9zjU?si=ggxnQtVrEatPtEol>.
- 7 Siri Hustvedt, "Both-And," *Mothers, Fathers and Others* (London: Sceptre, 2021), 197.
- 8 Sinéad McCausland, "A Meeting of Minds," *Three Souls Conference*, Columbia Global Centers, 23 October 2018, accessed 17 October 2023, <https://globalcenters.columbia.edu/news/meeting-minds-and-bodies-three-souls-conference>.
- 9 Edward Hanfling, "Where Do I Come From? What Am I? Where Am I Going? The Problem of Self-Discovery in Art Making as Research Inquiry," *Scope: Art and Design* 25 (August 2023): 87.
- 10 Helen Johnson, "Painting Bodies," in *The Dialogics of Contemporary Art: Painting Politics*, ed. Simon Ingram, et al. (Berlin: Kerber Verlag, 2022): 92–103.
- 11 Ibid, 96.
- 12 Ibid, 97.
- 13 Ibid, 99.
- 14 Sarah Moroz, "How Women Artists Are Shaping the Way We See Motherhood," *Artsy*, 6 May 2021, <https://www.artsy.net/article/artsy-editorial-women-artists-shaping-way-motherhood>.
- 15 Catherine McCormack, *Women in the Picture: Women, Art and the Power of Looking* (London: Icon Books, 2021), 81.
- 16 Philosopher and psychoanalyst Julia Kristeva developed these now well understood and represented themes of the abject in her 1980 book, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 2024), accessed 24 June 2025, <https://www.jstor.org/stable/10.7312/kris21457> (originally published in French as *Pouvoirs de l'horreur: Essai sur l'abjection*).
- 17 See Julia Kristeva, "Prelude to an Ethics of the Feminine," *The Feminine: The International Psychoanalytical Association's 51st International Congress and The International Psychoanalytical Studies Organization's 25th Conference*, London, 24 July 2019, <http://kristeva.fr/prelude-to-an-ethics-of-the-feminine.html>.
- 18 Hustvedt, "Both-And," 209.
- 19 Ibid.
- 20 One example is *Mothers of Abstraction*, 12 June 12 – 25 September 2016, Denver Art Museum, giving 12 female abstract expressionists the show they should have had during the art movement's heyday.
- 21 "New Book Traces Artist Grace Hartigan's 'Magpie Borrowings,'" *Washington Post*, 9 April 2015, https://www.washingtonpost.com/entertainment/books/restless-ambition-grace-hartigan-painter-by-cathy-curtis/2015/04/09/2ab66ac6-d154-11e4-ab77-9646eea6a4c7_story.html.

- 22 Ibid.
- 23 Juliet Batten, "Mother and Child in Western Art: The unrealised Theme," in *Mothers*, exhibition catalogue (Wellington: Women's Gallery, 1981).
- 24 Laura Cumming, "Acts of Creation: On Art and Motherhood Review – All of Life Starts Here," *The Guardian*, 17 March 2024, <https://www.theguardian.com/artanddesign/2024/mar/17/acts-of-creation-on-art-and-motherhood-arnolfini-bristol-hayward-gallery-touring-review>.
- 25 Hannelore Fischer, director of the Käthe Kollwitz Museum in Cologne, has stated that "Kollwitz deals with such basic human themes that the world always returns to them." Alan M. Jalon, "Why Käthe Kollwitz's Art Remains Shockingly Resonant 150 Years Later," *Forward*, 3 August 2017, <https://forward.com/culture/art/378185/why-kathe-kollwitzs-art-remains-shockingly-resonant-150-years-later/>.
- 26 Elizabeth Prelinger, "Kollwitz Reconsidered," in *Käthe Kollwitz* (Washington: National Gallery of Art, 1992), 13–86, accessed 24 June 2025, 14, <https://www.nga.gov/content/dam/ngaweb/research/publications/pdfs/kathe-kollwitz.pdf>.
- 27 Ibid.
- 28 Ibid.
- 29 This is a concept discussed by David Joselit, "Marking, Scoring, Storing, and Speculating (on Time)," in Isabelle Graw and Eva Lajer-Burcharth, *Painting Beyond Itself: The Medium in the Post-medium Condition* (Berlin: Sternberg Press, 2016), 18.
- 30 Hustvedt, "Both-And," 209.