



Conversation Archive

A View from Patience Hill

Shannon T. Lewis · Solo Show at Wentrup Gallery

Presentation & Symposium

29 July 2026 · Wentrup Gallery, Berlin

A recorded curatorial encounter from the Mae circle

Mae stages art experiences and keeps an archive of the conversations that follow. This document records a Mae visit to Shannon T. Lewis's solo exhibition A View from Patience Hill at Wentrup Gallery: an artist presentation, questions from the circle, then a symposium on how memory, place and story still shape the self.

Names are corrected from the Mae guestlist (GET /tickets/6a46ccba0e855d0002c6d377/all) where the match is clear. Spoken answers are kept close to the recording.

Executive Summary

On 29 July 2026, Mae gathered at Wentrup for Shannon T. Lewis's solo show. Shannon spoke about collage, diaspora, fragmentation, and making home across geographies—paintings that slow the eye and leave a déjà vu of the world. After a short break, the circle answered a shared prompt: what memory, place or story still shapes how you see yourself today, even if you don't realize it.

What surfaced: migration and legal distance; Peruvian food and Inca heritage as portable home; identity as a daily sculpture; grandmother's lace and craft; Paris as an art education; portals and the present moment; roommates who carry another history; Curaçao and Dutch craft memory; childhood lanterns and Halloween shadows; the oval face that changes with its neighbours; a grandmother's house in Turkey; Dostoevsky and childhood as ground; Shannon closing on self-making and a face that holds every emotion.

Circle — Participants

12 people checked in on the Mae guestlist for this encounter.

Amir Mahdian, Angelica Gutu, Assia, Cem Dogan, Francis Kalathoti, Lea Kramhöller, Liz, Mareike WULF, Rebecca M, Renata Baldárrago, Vanessa Emanuela Guarino, Ömer Güngörmüs.

Also named in the room / turn order beyond strict guestlist spelling: Mattia, Paris, Lisa (passed), Angelica Gutu; Franzis → Francis Kalathoti; Maraike → Mareike Wulf; Omer → Ömer Güngörmüs.

Artist Presentation — Shannon T. Lewis

Shannon's spoken introduction to the work, from the recording.

I just wrote some things down just so I remember what I want to say about the work. Maybe I can start with a little bit talking about my own practice and how I'm a painter and I do installation, but I also think of it in terms of collage and like putting together pieces of things and how things have different meanings when they're together. And fragmentation and collage is kind of important to my work because I'm an immigrant and I come from an immigrant background. So it's a lot about taking pieces from different places and somehow mashing them up and making them make sense together. And especially where my family is from in the Caribbean, it's very much about bringing together cultures in a way that were almost never meant to be around each other from different parts of the world. And it was basically work camps and somehow we made a culture on top of it that was something beautiful. So for me, it's also about bringing together pieces of something and then reconfiguring them to make something beautiful on top of something that was never meant to be. So that's kind of the strategy of how I start my work. And I like to use a lot of shadows and arches and stairs and doors because for me, these are sort of portholes to other worlds and other times. So it's very interesting for me to talk about how different histories can play out on the present. And maybe also the work is a little bit immersive. So maybe also I wanted to get you guys to even walk around in the space as well too so you can see the paintings from the back before I start talking about them as well too, if you're interested. Do you want to come? Yeah. Thank you. Thanks. So as I said before, my work is a lot about migration and moving from place to place. Thanks. And so I kind of think about the figures in my work as these shapeshifters. So sometimes depending on where they're going, they're gaining a limb or losing a limb or pulling a piece of environment with them into a new space or gaining a new environment. And so the whole point of the work is kind of about the adaptations we make when we move from place to place. And so, and how much of yourself you can bring into each place. And I think about this in terms of also like the long history of mobility. So for example, my family is from Trinidad, which is a former British colony. And I grew up in Canada, which is also a former British colony. So there's somehow a lot of material culture that passes on even in a way that you don't realize. So you, there are some objects that are in the same place, but then have different meanings. So for me, that's always been kind of central to my work. And also growing up as an immigrant in Canada of that generation, there was always, it was always, you can come in, it's fine. Hi. Some seats. There was always attention to how you behave outside of the home and how you behave where you are and how things are back home. It's okay. It's fine. Yeah, it's fine. It's fine. It's fine. Yeah. And how you behave at home. So it's this idea of the performance of moving between spaces was always really important growing up. And we're all kind of doing this anyway, but somehow because we were from an immigrant background, it was really sort of at the forefront. And I mean, the same thing when all of us, you know, maybe I don't know how many of you are actually from Berlin, but like how you found yourself navigating Berlin and the people you met along the way that helped you adapt and how maybe even things about you shifted as you move from where you were initially. And then also, so for me, it was growing up in Canada and then moving to London and then seeing this sort of effect of British sort of architecture, British ideas all of a sudden became apparent to me. I just grew up in it. So you don't really see the structures of where you're from. But then moving to London, I all of a sudden understood I was living in an Anglosphere in a way. And then myself moving to Berlin and Germany, realizing, okay, you know, yes, my upbringing was very Anglo and my eyes were very Anglo. But even how language affected what I saw, or even in terms of how capitalism functioned, things that I took as sort of inherent when I moved somewhere that had a different history, all of a sudden I saw those things differently and how class functioned. So it's also about how removing yourself from an environment, you can see an environment clear where you were.

And so this show sort of started, it's called A View from Patience Hill because it's about making home and relationships, but across distance. And I started to think about this during the pandemic, even though I'd always been thinking about it my whole life, because I've always had family here, family there. If you're a diaspora person, you've always had this. But maybe having citizenship different from the people that you love, you were all of a sudden forced apart for an extended period of time. And then it really made me reflect on having family or a household across geographies and the idea is that well what is the quality or the measure of a relationship before you take that measurement and I sort of thought about this in terms of like I don't know if any of you are interested in like quantum physics and the quantum world in terms of the smallest particles in like the whole universe that basically when we measure them we're affecting the outcome of where they are so it's this idea that like the state that we're in is always kind of in flux until we make a measurement and the universe makes a decision where it is so relationships across distance also kind of have that you're constantly renegotiating the past and sort of thinking about how it used to be you're in a flux in the present and then you're always dreaming of when you'll see each other again so the relationship is always existing in these multiple states so that's where this kind of work this whole sort of series started yes and also I was thinking about correspondence too across distance I was reading this book about when Mandela was in prison in Robben Island and he and his wife Winnie were writing letters back and forth and a lot of it was oh do you remember when things were like this and then the other one saying oh no I don't really think so and so this idea about how memory is also something that we all make together like it's an active thing that we do and there's never sort of like a clear thing of what happened but it's always again something that's in flux so I kind of wanted to play with that and that's where also the double-sided paintings came into the mix because you also in some ways can't keep what's on the other side of it exactly clear that's in your head so you're constantly kind of walking around to one side and saying okay was it like this or was it like that and for me that's how memory kind of functions as well too so you know there's an image that I have repeated but maybe slightly different on one side and so it's like oh maybe the last time I saw them you know no she was wearing a red sweater oh no it was like this and so it's kind of like playing with this yeah the slipperiness of relationship and memory and then I was also thinking too about so especially in the Caribbean a lot of people left because of economic opportunity in like the 60s and 50s and for example a lot of women it was easier for them to leave because you could get domestic visas to places so women would migrate and start to be anchors for communities and this could also mean maybe leaving your partner behind or even leaving your children behind as well too so it was also this kind of negotiation that where it had to seem worth it that you left so there's always this kind of idea of this hope on the horizon that was all worth it but also trying to remember how things were and then historically in my community too the reunification of these families also came with new negotiations like was it worth the distance was it worth the time but then as I said maybe they were new they were economic anchors for several generations of people like you know my family we were all in Toronto because an aunt got a visa just randomly to Canada and then now maybe there's like a hundred of us who live there and change the course of the history of who we are as a family so I also started the series with that kind of thing in mind with maybe like the mother and the child and the woman as an anchor and I was also thinking too of like the writing desk as well and so that's how this installation sort of came about growing up as well when you would get the mail there would be a special air mail envelope that had a red and blue around it and when you saw that in the stack like you knew it was something coming from home and so it was almost like a hand reaching out from another location another time and sort of affecting your life in the present so it's all these little objects of material culture that you collect along the way that kind of tell the story of distance and relationship and then I also started thinking about these doilies and I started painting them

because my grandma had them all over the house and my grandma used to make them and you would put them everywhere on everything it would be on like a desk here flowers anything like if there's empty space there's a doily and it was about beautification but also that you had things to take care of as well too so thinking about care and time because also these were objects that took quite a long time to make and you would make them with people and you would talk and somehow you'd get a whole family history in that time you were spending together making a doily or making something and where maybe people were more off guard and you know kind of candid and tell you something you've never heard before that you know kind of explains like it's a mystery you know so I also think there's some kind of like aura embedded in these objects as well too so they almost become like little shrines where you kind of mix the sacred and profane together just a question how you develop your communication language between surrealist and this community that perhaps appears distanced and disconnected why you had to make division into connection so like why surrealism in a way or yeah just trying to understand your process right okay so I'm always starting with I'm always cutting out things and I'm taking photos of things and I'm collecting them so in a way I'm creating an archive that I've had for maybe 15 years that I'm constantly like sifting through and in a way of like it's kind of interesting because I've kind of created a little encyclopedia of time or oh yeah I remember when things were like this or this door like this so it's also kind of like an archive and I'm somehow intuitively maybe mixing up a space in a hand or a color and when I feel that I found the right part that goes with it the right shadow that tells the story I'm trying to tell about that painting in that moment then I will make a collage like physically make a collage and then I will kind of play around with it and then I will paint it and sometimes I'm repeating these objects and sometimes in another painting they kind of have a different meaning as well too or maybe one half of an object is in one painting and then five years later the bottom half of somebody can show up in something else and then for me it also makes this connection across time because I'm also trying to tell a really long story I think as well to answer your question do you think yes yes and how do you think that you are depicting this woman is it a way for you to depict love for your culture and your past or you are figuring out a possible future back I think somehow I'm making now that I'm saying all of this to you like I'm making a family album like an extended family album so it's a very quiet personal family album but it's also like historical historical archive as well too I think that's what I'm doing I think somehow I'm weaving the history of these places and the history of migration with a tiny family story and one of my first loves is also really literature and for me I love like a family saga where they're talking they're following a family for like 500 years or something like this which one I mean my very first one to be perfectly honest was like Sweet Valley High I think like when I was like 11 years old and it followed her family from Sweden to America but you know anywhere lots of them Queen the Caribbean anything to do with the Caribbean John Rhys I'm really interested in how all these different worlds kind of meld together Isabel Allende I'm just thinking off the top of my head does this Jamaica Kincaid does this really well and so for me it's about telling the history of the world but also in a way that has meaning because it's interpersonal and it's families and it's relationships and not necessarily abstracted any question so you mentioned that you use collage is it just to help you visualize the work before you paint so you first make a collage and then look at it and start your painting yeah so in the past I'd actually incorporated the collage into the work I was painting and collaging at the same time but then like you said I kind of realized it was really more like sketching for me in a stand in so I can make a collage and I'm not necessarily exactly depicting the thing in the collage so I can kind of change it but it's just a way for me to get the idea and the form or the narrative or the story that I'm trying to tell can you explain of course you're a painter you could also just have a sketch but you choose to look at the collage so what do you get from it that you would not get from the figures of your imagination or a simple sketch because also what I'm also trying to

do is I think pick out things in the world I think that we're very also inundated with images in general like we're always taking this in and I think what I'm trying to do is somehow inject recognizable things that are in the world to also trigger in the viewer like maybe this is a thing that I saw and for the viewer to have like a slower read so to say like oh did I see this is this from somewhere and I want the viewer to kind of think about that in a dreamlike in a dreamlike sort of way because I can just kind of make up a whole world and I can invite you in but I also somehow want this world to somehow be a little bit grounded for the viewer as well too because I want them to think it could possibly be something they could enter or have seen before maybe that's it

Questions to the Artist

Exchange after the presentation, in the order of the room.

Amir

QUESTION I personally am trying to understand what that is. And as you explain, it does help me, but still there is something about them that just makes me want to understand it, and I feel like I'm not able to, which is a feeling that I don't typically get. I mean, for example, when you were explaining about the migration and so on, I could not see that. But when you said about the past finding its trace in the present, that I can see, like these hands that come, it does not belong to this place, and as if it's just imposed on it, but at the same time, it's part of the scene. So that I could see. Maybe that girl also I would see as a migrant feeling that just doesn't belong also to the place. But like I said, it's a bit too profound for me. It just gets my attention, and I am thankful that you also give explanations. Maybe your technique also, that just basically what I see is a reflection of what you had seen in a collage, and because I don't see that part, to me it's just like a mystery, but I just get the effect of it. I very much like your work.

ANSWER Yeah, I think that's an interesting thing that you're saying. I think there's like somehow an aura of something that still exists in something that I've seen in my translation of it that I think somehow still exists in the work because I pulled it from the world. I think that might be true as well. And it's funny you say about, okay, it makes you stop, and maybe you don't understand it, and then you want to think about it further. I also like to think about that too, like top-down processing versus bottom-up processing, because our brain filters out things that we think we know all the time. It goes, got it, that's a table, got it, that's a face, and we're focused on a task. But when we don't understand something, our brain kind of stops and slowly does sort of a search and be like, do I have something in my archive that matches this? And so that's what I think I'm also trying to do with the work as well by bringing out things in the world or creating a *deja vu*. I had one painting in a show where somebody came up to me and said, I know this is like a really weird question, but is that Diana Ross's hand? And I said, yeah, actually it is. And I thought, this is like the thing I kind of like live for, this kind of weird algorithm, because she had seen this painting of Diana Ross sort of holding the cheek of her daughter in this photograph from like maybe 10 years ago, but she had this memory that she had seen it. And so it really clicked, and it's those type of things that kind of like give me goosebumps. So you say like, oh yeah, maybe if I made it all up, maybe there aren't these moments, but I kind of like that thing where, okay, maybe spooky, yeah, the ghost of something you'd seen kind of shows up.

Liz

QUESTION Do you have a feeling tone associated with these different paintings or a general feeling tone with your paintings? A feeling like a vibe of sadness, happiness, I don't know, being strange, not belonging or whatever.

ANSWER I think for me, I think the feeling is like a, do you know like Sodade, this kind of music from Cape Verde, but like Lusophone, and it's this thing where you have a longing for something, it's more than longing, it's like longing for a place and like home, but maybe you'll never really reach home, but you're also kind of enjoying this feeling of attempting to find home as well too. And so I think a lot of my work is about how you make home in different places because it's about moving. So this idea of trying to make home or yeah, a longing or Sodade, I think describes my like whole practice, maybe actually now that I think about it.

Paris

QUESTION We know that Caribbean has a very big background of knife painting, if you go back all this area, we witnessed that all these people are tough painting without any education or school. Do you have any connections to that or do you learn somewhere painting in the school or something?

ANSWER I went to school for paintings, but I also grew up with a father who did not go to school for painting, but always did watercolors and was very beautiful and they were great. And also like you said, painters from the Caribbean as well too, who had no training, but painting and making marks of like how we lived, like was still really important. And there was this artist called David Moore, who in some way my family like might be connected to from Tobago. And if you go to like any Caribbean person's house in like the seventies and eighties, like all across the diaspora, they will have a print of these David Moore paintings because it was something you could take that reminded you of home. But for me, yeah, there was always this kind of, now that you think about it, this like depiction of trying to find home and bringing home with you. But for myself, yeah, I trained in painting.

QUESTION I mean, this education of this figurative painting, where do you think that you get it from? You went to the school of art or you get it by yourself?

ANSWER I was always, before I went to art school, I was always even just drawing and painting by myself. And I only had a teacher say, oh, you should go to art school. And I was like, what is an art school? This was not mentioned to me in an immigrant house that there is such a thing as like an art school to go to. It was very much like, you know, do something very secure that, yeah, to make yourself, yeah, financially secure, but also like societally secure. So it's just something I always grew up loving because we were around it somehow, but yeah, turning it into a formal education only came later with teachers saying something to me.

QUESTION Do you have a specific way that you start your paintings and you finish them or every painting has a different start or finish?

ANSWER I think I work in groups in a series of painting. So like this series of painting will have like a style or something that I'm trying to say. I almost think of it like a novel, like I'm writing like a novel. And so everyone, every series of work kind of has a different feeling or thesis, I think. And my idea is you write also. Pardon? Do you write? I used to write and I write a little bit. I'm thinking of ways actually now to incorporate that writing back into the work actually. Okay, thank you.

Cem Dogan

QUESTION I have two things to say. First of all, I really resonated with what you said about the yearning and making a place like home because you're forced to through all the migration and moving up the family. Because I feel like that's a trait of people who live in the now. You have like this endless now, but also that causes you to yearn for something permanent that's like infinite. So I think then you have like a constant yearning for something that's maybe not there, like a perfect situation that will not exist. But you don't need it because you make the best of what you got. The other thing I was going to say is I can see that a lot of your paintings incorporate perspective and framing in a very interesting way. Particularly that one, obviously, because it has a lot of depth, but especially the one with the face behind the bed, because the blue is first it's in front of the bed and later it's in the back, and then there's like this, you know, like it's like a little bit percut here, but that's not the... It's a bit surreal because that's not the perspective of the room, right? I wanted to ask, does that... Do you only see, use, and appreciate that as like an aesthetic thing, or do you have something else with perspective and depth that you like to incorporate?

ANSWER Yeah, I think what I'm trying to do is aesthetic, but also somehow I think I'm trying to connect different worlds, and each of the worlds may have a different set of physics and a different set of perspective, and then somehow if they were all kind of mashed together, your brain is trying to make sense of like how you can navigate like a path through. So yeah, I think that's on purpose. Yeah. Okay.

QUESTION I was completely interested in both, but I wanted to ask you if you also have an archive of objects, because they also look somehow personal, if you bring them from somewhere, or you, for the project that you work at, you go look for it, and then like a collage, it becomes part of...

ANSWER Yeah, so I used to have an archive of objects as well too, but then there is something about like moving from space to space, then you end up shedding so much stuff. You really make decisions about what you're going to carry. So that's made me kind of shed it. So maybe I have an archive of objects at my mom's house, you know, or like someone's house in London or something, that I might think, okay, I have a project coming up, and I might come for that object or something like that. But like you had when, like for this, did you have in mind, like the object that you wanted to have, and then you went to look for it, or you were more like kind And she was like, okay, and now I want them back, by the way. So some of them are temporary objects as well too.

Symposium

Guiding prompt in the room: What memory, place or story still shapes the way you see yourself today, even if you don't realize it?

Shares kept in speaking order. Text close to the transcript.

Amir Mahdian

SHARE So I'm not from here and I think it influences my life a lot like where I grew up. And also some views that I still don't fully share with Europeans from the EU. And I think it's something that I kind of have to work through every day and also some obviously legal stuff. And yeah, I think it's something few of my friends.

Renata Baldárrago

SHARE So first of all, I think I like most that picture. It was the painting. It was really beautiful because I think it also goes really deep. And talking about the other thing that how these kind of memories are connected to me, I will say it's mostly I feel really connected to my roots. Like I'm from Peru. So it's like I don't live in Peru either. I don't live here for now, but I'm living in Panama. And despite of being the same like continent, there's like so many variations. But this is going to sound a bit probably silly, but it's something that is really important for me. And no matter where I am, it's something that like about the culture, but also the heritage, the things that we have with the Incas about how we connect also the soul and these kind of things. But at the same time, it comes combined with the food. So it's something that is really important for me. And no matter where I am, I'm always like trying to seek these kind of things or remembering how my mom used to cook these kind of things or like connecting it. And also remembering how it was with that. This has a story behind because this food is prepared this way because of la la la la. So I think these kind of things are always like with us, depending also how much we want to keep being truthful to our roots. So that's from my side. Thank you very much.

Rebecca

SHARE I'd like to pass if that's okay.

Passed when invited to speak.

Vanessa Emanuela Guarino

SHARE The question was how memories, places shape us. I don't feel that there is a particular one. I feel very much with I think it's also connected with what Shannon explained so far that identity is not something fixed. It's something that gets shaped every day. And as it's also been as told has been explored for a very long time in literature and philosophy about sculpting your identity every day. And what contributes to that is basically everything that surrounds us and the way that we relate to it. I feel that the more like, oh, at least I don't know if it's my sensation, but it's something that always really touched me or people that age and the more that they become older. But this is also an experience with my grandma when they experience something like the men sell one of these like very bad illness. They're very on this neurodivergent problems. The things that stay the most fixed in the memory is just the childhood. Like you don't remember anymore what happened in your adulthood or the last memories would really stay fixed as rather like the first distance that you had in this place. And I've always felt that that's true and somewhat telling because all the first experiences that we have are what shaped afterwards or reactions, how we adjust. So especially the first dynamics that you have with your family, the first dynamics that yeah, I think in the first nucleus independently, if it was of course positive, negative, abusive or non abusive, it's also it's what starts sculpting you in a way because it's very hard to have also non language objectives that define a person in an absolute way. It's mostly relative. You're intelligent where you face with a problem, you're generous if you do something with somebody. So I feel that this dynamic with the object, with people constantly defines you and shapes you across the time. So at least that's how I see it. At least I also saw it connected with the perspective of this room from the day of the different sort of play with this realism and the faces in the mirror. So I don't know. This is what at least I feel. And recently I was also reading a book, but this was stayed in my mind and there were the last words. It's a bit like a misused. It's not even certain historically, but of François Rabelais, this French poet, that says that when he was dying, he was saying, I go after a great perhaps. And I feel that that's a little bit also in life that you always search for this great perhaps also in your identity. So, no. Thank you.

Paris

SHARE Look, from, okay, it's a painting. I'm a painter. It's a connection. But it's also automatically the memories that you have. You cannot organize them in your mind and say, now I'm going to be connected with something specific. This happened automatically in all the human species. Maybe also to animals, I don't know, about the memories. But the thing that really captured me is these things around from your grandmother, you said, the handmade. In Greece, there is a tradition. We have it also a lot. And you prepare for your grandsons, granddaughters. It's like something that you get in your wedding. And my grandmother, she has a month of it for me. So I don't know what to do with it. So seeing that, I said, that's a good idea to use it on our first and stuff like that. Because I have a lot. You know, that's all.

Francis Kalathoti

SHARE I really like your paintings. They're very surreal in nature. That's the big theme, and I think that one was my favorite because I lived in Paris for a couple of years. So I think that subconsciously came to my mind because as a student, that was one of the free things to do, just go and sit in front of the park or the Eiffel Tower, drink some wine and just lay down. And I think Paris was also the city that introduced me to art because before that I was not super into it. And I had a student visa which allowed me to get into all those famous museums for free, so it really helped with the exposure. And yeah, I think probably that city shaped me quite a bit in getting to know art and getting more into it.

Assia

SHARE Yeah, I think as I already told you, I think my favorite is this one because even if it's maybe, it looks a little bit out of composition maybe with the others because it's not as surreal, but it actually is the most surreal for me because it's really like a portal to another world. And I already complimented you on the shadow. This is the best part, I think. That's what makes it surreal. And I think it relates also a lot with what you were saying with the time connecting. Like you are here and there at the same time. And it did remind me if I have to make the connection with the question you did, like of the first moment I realized about the present, which is a realization like you know that the present is the only thing that exists. But there was a moment in which I actually realized that I didn't have to care about past or future. You just have to care about what you do right now. So like the present moment, it's just like a connection of present moments and you can be in many different places like with the painting at the same time. So yeah, that's the connection I can do with this. Thank you.

Lea Kramhöller

SHARE So I actually do have to answer your question today with a personal anecdote because what is absolutely wonderful to me about your work is that it reminds me of one of my very dear friends who has a quite similar family history to yours. And she was my first roommate when I also left Germany. So we both ended up living together in a new culture. And I just remember her being or having such a fundamental impact on me because of how rich her personality and her insights into life were just based on her heritage as well and her approach to life. And I always really admired her and I love the fact that I see so much of her personality also in your work, which is fantastic. So thank you very much.

Mareike Wulf

SHARE I'm Mareike and thank you so much for the presentation and the water and everything. It's really very nice. But for me, also a little overwhelming experience, actually,

because I think there's so many things that my mind at the moment is connecting from your work. My personal experiences, maybe somehow, but also like, yeah, time, culture, history. I just speak freely. I don't know if this makes any sense, but for example, I remember being on Curaçao. I have been there twice and there also have visited art museums, but also other museums about the history of Curaçao. And this is something that I'm at the moment reminded of. And then it's also that I, yeah, I have also very sweet memory. Maybe that's now connected to this identity thing I took from the group, like that's also connected with it. Because so when you have memories, and in this case, this is my personal experience, but it's always like, how do they make you feel? Kind of, maybe. And I liked what I heard from the group, that it's about you to maybe think about what kind of identity you would like to have today, you know, so that it's not about being shaped from the past and all the history, history, history, but also about the question, like, who do I want to be today? Maybe also kind of like, how do I want to feel today? But then there's for me always a question, like, can you really guide yourself through it? Because you have been shaped by so much, like culture, like history, like, I don't know, and the minds of people also, like there's so much from that outside, which has been there in your brain, if you want or not. And yeah, that's a lot, kind of. But I take this all into consideration. And actually, I would love to have some kind of written things from the things everybody said in the group, if this is possible. I mean, we talk. We're gonna, yeah, yeah, yeah, share an article about it. Maybe, I don't know, but I really would like to read some of the things you said again, just to, because it's so much, you know, like I, my mind is still trying to make sense of it kind of something like that. And so I would really like to read that if it's possible. Of course, of course, Mareike. We will see. I mean, no pressure. That's the purpose of recording. Yeah, perfect, perfect. And last but not least, I was also thinking about the craftsman's work, like these little things you have everywhere. So thank you so much that you also told this because I was really like, it was the first thing in my head that it took my attention. And I think this is maybe something I was wondering, like, where did this start? Because you had this also in other parts. Is it something from, I don't know, from the Netherlands maybe in that sense? Or is it something that's universal, like that has been everywhere? I don't know. So where does exactly this maybe, but I mean, like craftsmanship, this was everywhere kind of, but exactly this, like I think it's very specific. So I think it's Dutch, but I'm not sure. And I also have it in my family. So from my grandmother's side, and this was so sweet. This is such a sweet memory to see it in your work. So, okay. Thank you so much.

Cem Dogan

SHARE I mean, it's amazing. I love your play with surrealism and perspectives. And obviously also the deep history behind it. Considering the question, I think like you said, implied in your question, there's so many things that shape us in such a subtle and indirect way that we probably don't even notice it most of the time. I think for me, it's a lot like the vibes of the situation that was created when I was a child for me. Because when you have children or when you are a child, everything seems a bit more magical because people, like your elders, hopefully, they create it in a way that's magical for you. For me, it was always Halloween, for example, that would turn all the lights off and I would get a lantern with a candle in it and then I would just walk around and look at the shadows that would cast on the walls. And I think it's these small things. It's not like the things, like the objects, but it's the feelings you had in those moments. And they always come back to me. I always have experienced some moment where I come back to that moment in my childhood because of that, even though it's very indirect. And somehow I feel that with your art too. What I didn't say earlier about the perspectives, for example, the mirrors over there. Because I think it's obviously a very nice touch with the gloves too. But, for example, this is a moment, even though it's not part of my history, it enacts some form of nostalgia in me because I understand, okay, someone had a mirror like this and it was a part of their daily life and I

can emphasize with the nostalgia that invokes in somebody from that family or that person experienced it. So I think it's those vibes that make or break it for me. That's such a point.

Angelica Gutu

SHARE First of all, thank you one more time for this great experience. The painting I resonated the most is that oval one. And as you mentioned in the pause we had after the presentation that the emotion pictured on this painting can be perceived differently depending on what other paintings are put near to it. And it really made me think of how actually memories can be fragmented and how the attitude towards those memories can change depending on the situation you associate them with or you are currently experiencing. And this is I feel somehow connected to this idea of the collage and this is one of the reasons why I really found this idea of the collage interesting because this memory can be changed And this perceiving of it can be changed. And sometimes it can be even forgotten. It can be even fabricated. So many things can be done to it. And so different feelings can arise and different attitudes towards it. And yeah, that's all.

Spoke after Cem; checked in on the Mae guestlist.

Ömer Güngörmüs

SHARE I think my parents are from Turkey, and a lot of this picture especially reminds me of the house of my grandmother, how the light reflects the floor and the wooden shape. Thank you very much.

Amir Mahdian

Follow-up on what Vanessa and Cem said about childhood memories.

SHARE What Vanessa and Cem said about the childhood memories, I think the great Dostoevsky in Brothers Karamazov, there is a line that says nothing is more, I don't remember the exact adjective that he used, but more important and more nicer than childhood memories. And the best among us are the memories that you have in your parents' home. And so I'm not grandpa old yet, but I also feel that as I'm getting older, I also get this effect of childhood memories. It's not exactly happy. It's even deeper. And I feel like that state of being exists by itself somewhere deep in my subconscious, probably it also has changed. So I have some snapshots, and they become more and more influential in my today's being. And if I'm really stressed or for whatever reason not feeling that good, it's just the most grounded that I can be. I can just remember one of the snapshots, and I don't remember being that happy at the time. So when you're a kid, you always also think, oh, it's not that nice. But now when you look back, it feels almost, I wouldn't say magical. It's not like whimsy, because when you say magical, it makes it like fantasy or not deep. It is very profound. It makes you grounded, and it becomes even more valuable for me. Actually, I've never talked about this to anyone. I do like to see if other people also feel that way, because I did not feel like that like 10 years ago. Of course, you always have memories. Okay, I went somewhere, and I had fun. But now this starts to become some root that I can actually feel. It might have to do with the fact that I'm also a migrant. So it's not exactly nostalgia, but maybe for me it is more valuable. Maybe if you are still living, I don't know, in the same hometown that you were born, you don't feel that special about those memories. But for me, it's like basically it's forming some part of my character, even though not literally. So I don't see the world as I would see if I was living there. But still, I feel I'm really in the ground itself, like the air itself is in me. And this is not something that I would feel at the time. But now I feel like I'm still like the air that I breathe, I don't know, 20 years ago, 30 years ago is now in me talking now, which is a very interesting feeling, and it's very nice

default status that you can go into if you need to. I talk too much today. No, no, Amir, it's always a pleasure. And yeah, thank you so much for your contribution. And

Shannon T. Lewis

Closing the circle.

SHARE Yeah, I just wanted to say thank you for your comments as well, too, because it also brought up a lot of things in me, too, that I didn't realize that I was thinking about. So also thank you for that. And yeah, this idea, maybe it's because I'm very far from the place that I grew up, that I go back to these moments or these grounding moments that somehow make you who you are now and think about what it means to have grown up in that time and place and how it makes me who I am now and how I navigate the world. If I was to pick a piece, if that's what we're doing as well, too, that shapes. I mean, I think it's hard to say I keep vacillating. Like a lot of my childhood memory is not exactly sitting at that desk, but a type of desk and watching my aunts and my mother get ready and go out in the world and trying to make sense of, okay, who am I supposed to be and what am I supposed to do? And I realized it was looking at women or people in the act of self-making and trying to figure that out and really understanding, okay, people actually construct themselves. I get it. Like that's interesting. And how am I going to construct myself? And I think I maybe keep going back to this painting, too, because I've had a conversation with a few people. And, yeah, the emotion on this person's face changes from time to time when I come in. And if it's, you know, if she's sad, if she's enchanted, if she's scared. But I liked your word also, too, divine. And I think somehow there's this element of it in it for me, too, that it's all the emotions wrapped in one somehow, and that's connected to, like, all memories, and it's the porthole to all the things somehow. So, yeah. Maybe I'll sort of close with that, I think. Thank you. This was really interesting. Thank you so much. Thanks, everyone.

Closing

The circle closed with Shannon's thanks—childhood desks, women in the act of self-making, and a face whose emotion keeps changing. The recording was made so the group could return to what was said.

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Participant names: mae-app-backend /tickets/:idThread/all.