

Email to Kelly Jessiman from Mindy Lee  
during *Declarative Language* exhibition at Amici Gallery, Hastings  
22 April 2026

Morning Kelly,

I have been thinking a lot about George's comment *quietly holding a space for others* and about how this applies to our work. I think there are lots of overlaps between our practices and hope my interpretations are helpful. Your work is brilliant. The more I see them, the more I unravel and the more I want to look.

### Your work



Your clay physically creates a space as a stand in for your children. Creating a roundish, cylindrical place, like a cocoon, armour, shield or a safe shell. They're organically built up and grown, embracing their imperfections and wobbles. (Just as you nurture your children and encourage their growth.) You're the protective guardian of that boundary space, an interface between an inside and outside world. It's protected with talismanic drawings, warning/ deterrents (e.g. telling the viewer to f\*ck off) as well as images of desire (e.g. interest in dogs

a potential pet) and care (e.g. holds and embraces.) They are rightfully not a complete story, but glimpses into experiences. Covering and reworking images, tells of a journey of adaptations and adjustments.

Walking around the pot allows for a cyclical narrative, stories evolving and flowing into each other with no beginning or end. Depending on where you start to read them will shift how you receive the next bit of information. Their story changes dependant on the side you begin on. Three pots together triple's the complexity of reading, as your eye moves between and around the pots, cross referencing motives, colours, shapes and words.

The handles are a little touch of genius. I read them as little arms or ears. They're another sign these vessels need handling differently to first assumptions. If you pick the pot up with these handles they'll break. Handle with care, handle with the body... physically become involved/ exposed. You can't interact at arm's length. The arms drawn around the pot show us an alternative way to be close, as well as how to bear the weight.



## Connections with my work



I create a circle with the embroidery hoop, as a temporary safe space to hold a moment of connection. It creates an implied inside outside boundary/edge. I see the hoop as a hold, a hug, or a grip that encourages/ asserts stillness, as well as a support to hold something up. It's not a closed circle and doesn't fully contain the silk but rather helps part of the image be read more easily. Hoops are placed over the silks at the end of the process, pinning the painting layers together. I gently adjust as the silks wriggle about, reluctant to be pulled straight.

My edges are also imperfect, embracing an irregular shape. I'm also not sharing a complete story. I've physically cut away the bigger picture and removed a lot of other information, (such as place, colour and solid forms) only sharing fragments of bodies, glimpses into my world.

These paintings share connection through touch, around love, care and challenges. I'm drawn to tipping points between emotional states. There are no answers, no one way, so the reading of the work changes depending on the viewer. I also make in a series, often shown in clusters, so I can encourage cross referencing without linear narratives.

My paintings grow across surfaces. Scattered moments that come together and are compressed and cut back, to focus in. Your pots grow out from a central core point. The information on the surface also shares, scattered moments that are covered (rather than cut back) and then reworked over. The pots form focuses the eye in.



There are also lots of other intriguing overlaps across artists practices throughout this exhibition which I am looking forwards to exploring more.

Mindy

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