



Let them
Eat
Nothing



SARAH MAPLE

KOCH x BOS
PUBLISHERS

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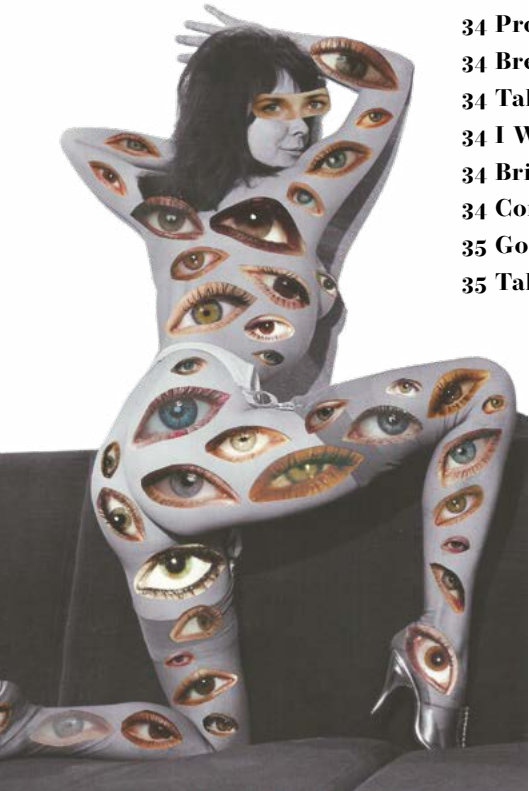


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COVER: SELF PORTRAIT WITH POCKET SQUARE - PHOTOGRAPHY, 76 × 96 CM, 2021
LET THEM EAT NOTHING, PHOTOGRAPHY, 42 X 60 CM, 2022
THE MOST HEIGHTENED STATE OF BEING FEMALE NO.5 - COLLAGE, 29 × 24 CM, 2020
I'M AN EDGY CONTEMPORARY ARTIST - PHOTOGRAPHY, 66 × 100 CM, 2011
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LIFE LOTTERY POSTER HELD UP AT TRUMP TOWER, 2017
BANANA COCK - THE COCK SERIES, PHOTOGRAPHY, 40 × 60 CM, 2008



THE PAST IS NOW

PRODUCT OF THE EMPIRE



SARAH MAGEE

PORTRAITS WITH FANS



CRAYSON PERRY



MARTIN CREED



ANTHONY GORMLEY



DAMIAN HIRST



MATTHEW BARNEY



OLAFUR ELIASSON



ANISH KAPOOR



DAVID ZWIRNER AND JEFF KOONS



MARC QUINN



CHAPMAN BROTHERS



MATT COLLISHAW



In life, I am a teacher's pet. In art, I let it all hang out. My frustration at 'hierarchies' has fuelled much of my work and is probably most evident in 'Portraits with Fans'. In this work, I subvert the powerplay. Instead of me being excited to meet these famous male artists, they are excited to meet me. It took many years for me to make this work. The problem was that I kept asking artists for permission. I realised that was going to get me nowhere. I stopped asking and just made them!



A-NEUTRAL

By Mollie E. Barnes

**Sarah Maple's work begins with a body that is never allowed to be neutral.
A body already named.**

Object.

Joke.

Threat.

Throughout her career, Maple has traced themes that have shaped her practice for two decades: identity, inheritance, feminism, humour, language, motherhood and the violent instability of being seen. Spanning early photographic self-portraits, text works, video and installation, the first gallery gathers works about Muslim identity, Britishness and language. The second focuses on feminism, motherhood and the body. They speak to one another. Who gets to define a body? What does it mean to live inside a world determined to over-read you?

Works are sharp and tender – funny and furious – immediate and deeply worked.







My first engagement with Sarah Maple was when I was the Director at New Art Exchange, first through her nomination and inclusion of the main gallery group show exhibition: Culture Cloud— a NESTA, AHRC, and Arts Council England supported digital experiment where our bond for life cemented.

Skinder Hundal

**SARAH MAPLE-
BLEEDING
BRILLIANT!**



My art school friend reluctantly hands over the Saatchi Art prize



My worldly art manager 'Bruce Bechdel' is 12 years old



Disagreeing with Sonia Boyce over who came up with conceptual piece 'My Plant'



My interview with Nikki Bedi goes drastically downhill

Excerpt from scene with David Tennant at Soho House Crawley. Sarah has previously made a photographic commission for David. She now wants to reprint a copy to show at the Jealous Gallery exhibition.

Her manager has warned her that David has become very attached to this work and will not be happy about it. In this scene, Sarah is trying to persuade him that this is a good idea.

SARAH I've got an exhibition coming up in a couple of weeks at Jealous Gallery. I just wanted to let you know that we will be showing your piece in the exhibition, so...yeah, we'll be showing it.

DAVID Our commission?

SARAH (Nervously) Yeah, so what we'll do is, we'll just print out a copy of it and just have that.

DAVID We just print out a copy?

SARAH Yeah, I'll show you how it will look. Right, so we go. (Sarah shows David a mock up on an iPad)

SARAH Here's a little mock up. So as you can see, it's slightly smaller there. That's not because it's cheaper to do that or anything. It's just, you know, it's an artist proof. And then when the show's done, we'll just destroy that.

DAVID This feels like maybe a slippery slope because you'll want it for this exhibition. And then it's the Serpentine and then it's the Tate, and then it's MOMA, and then it's Pompidou, and then it's Getty LA. And then eventually it's Tate Crawley.

SARAH Well, wouldn't that be great?

DAVID No, that wouldn't be great.

SARAH Well, nothing changes, really. It still belongs to you. It's still one edition. It's just a little cheeky little side copy, you know.

DAVID Oh, a cheeky little side copy?

SARAH Yeah, it's fine, isn't it? It's no problem, is it?

DAVID Check the tone, Sarah. It's not fine.

SARAH Look, there's nothing for you to worry about. It's just printing a copy. It's like rejuvenating, or whatever it's called.

DAVID It's called regenerating, yeah? And that's not how art works because this piece is part of me. And now you're trying to yank it out

SARAH No, no, David, no yanking. Not yanking!

DAVID Yeah, yanking.

SARAH No, not yanking.

DAVID Yeah, yanking.

SARAH No, not yanking.

DAVID Are there gonna be lots of people at this exhibition?

SARAH Well, yes, I hope so!

DAVID Yeah, there you go. Lots of people. Hordes of people, strangers gawping at my picture.

SARAH Please, David, come on. I mean, it'll really help me out and I really appreciate that you own it, your family loves it, that's great. But do you really think I can just go to my studio and work really hard and come up with a new idea?

DAVID Why not? Isn't that what you're supposed to do? What else do you do all day? You literally don't have a job.

SARAH It doesn't work like that. I can't just birth it out whenever I want. (Sarah opens legs and gestures a baby exiting).

DAVID Well, why not? What's so difficult about it? Go in your little room, get your paints out, just, you know, knock something off.

SARAH Well, it's actually harder than you think. I have to...think of an idea.

DAVID Is it though?

SARAH Yes. I have to go to my studio, have all the awkward conversations every morning. Get into the studio, set up.

DAVID Get the coffee machine to work.

SARAH Yes, exactly.

DAVID Paint a coffee machine. Done. I can keep my thing. You can do, you know, Nescafé exhibits.

SARAH You just don't get it, do you? I mean, clearly when you collected this work, I thought it was going to someone who really got it.

DAVID I have got it and I want to hang on to it. Thank you very much kindly. Please, madam.

SARAH You might have got it, but you don't get it.

DAVID I got it by paying for it. Now I own it. I would like to keep it.

SARAH Quite frankly, David, I think you're being a bit of a prick at the moment and I wasn't really expecting it.

DAVID (menacing) Yeah!

SARAH Why don't you let me just print the bloody picture and put it in the exhibition?

DAVID I simply forbid it. David Tennant forbids it.

SARAH Well tough tits, because I've got the files here on this USB stick and I'm getting it printed today. Haaa.

(David grabs USB stick from Sarah and drops it in her water. The stick fizzes).

DAVID Oh, dear. Sorry, my finger slipped. And before you think you're going to download it from the cloud or some technological jiggery pokery, I'm going to speak to my lawyer. Yeah, I'm gonna make sure that David Tennant's copy of this work is the only copy of this work in existence. Checkmate, mate.

(David turns to the waiter).

DAVID I will have the crab soufflé. Thank you very much.

SARAH I'm not paying for that.

DAVID Oh, yeah, you are.



Waiter takes an awkwardly long time to pour a David Tennant a glass of water

FASCISM HAPPENS WHEN YOU'RE BUSY MAKING OTHER PLANS



This idea came to me when reflecting on the state of the world in 2026. I was comparing the current Trump presidency to his win a decade ago. I remembered how chaotic that period felt, as if we were swept along on a daily basis on a rollercoaster of madness, while everything seemed to continue as usual. We worked, made plans, drank coffee, scrolled on. There was a feeling that it was a temporary blip and after this term in office, things would go back to 'normal'.

Unfortunately this was not the case. Only in retrospect has it become clear that this was one of the first signs of the gradual normalisation of the far right in societies worldwide. What once seemed shocking has become part of the present and of everyday life. Language and ideas that would have been unthinkable a generation ago now slip effortlessly into conversations, news feeds, and political debates, often without direct confrontation, because life goes on.

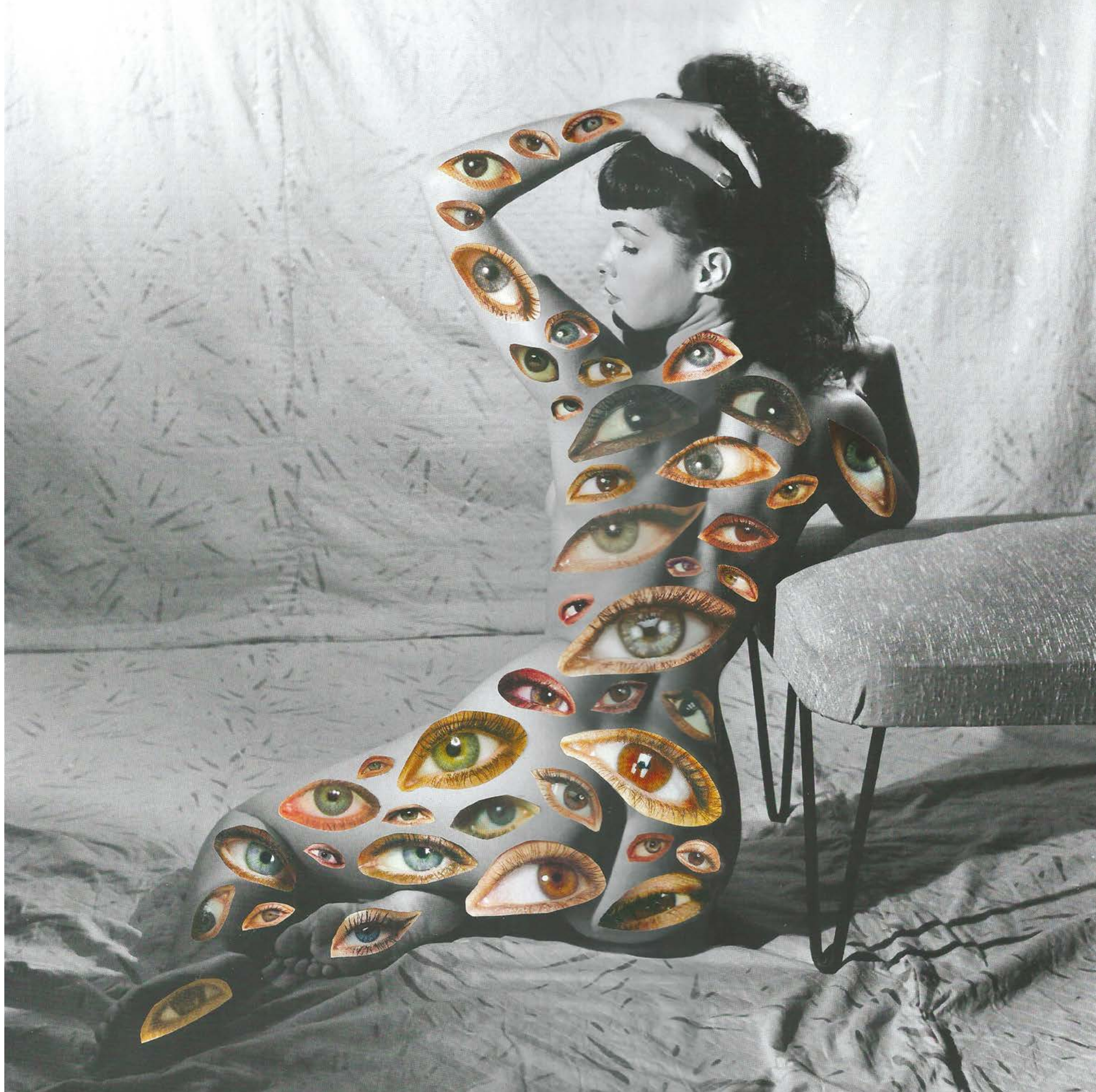
History shows that fascism rarely appears suddenly. It settles in slowly: step by step, explained, normalized, ignored. Not despite our daily lives, but through them. In other words: fascism happens while we are busy making other plans.

After coming up with this version of the phrase, I didn't know what to do with it. A simple text work alone didn't seem enough. Then it came to me. It needed to be present in our daily lives. This idea forms the core of this installation and collaboration with KochxBos Gallery. The exhibition takes the shape of a gift or souvenir shop: a place directly associated with routine, consumption, and remembrance. The space is filled with everyday objects: planners, calendars, lighters, mugs, T-shirts, baby clothes, pins, keychains, posters, and stickers. All items carry the same repeated message: *Fascism Happens When You're Busy Making Other Plans*. These are objects you would normally use, wear, or give as gifts without thinking twice.

By choosing these everyday items, the message infiltrates daily life. Not as a grand gesture, but as a repeated confrontation during ordinary actions: a sip of coffee, a glance at the calendar, a key in the lock. Each object functions as a small interruption, a reminder that vigilance is not an abstract ideal, but something that unfolds amid the lives we are living.

Fascism Happens When You're Busy Making Other Plans is my reinterpretation of the saying 'Life happens when you're busy making other plans', originally written by Allen Saunders and later popularized by John Lennon in *Beautiful Boy*.







LABOUR OF LOVE

The Invisible Made Visible



In 2021 I found out I was pregnant. After years spent dodging the ‘when are you going to have a baby?’ question, my decision to become a mother was a complex one. Life as an artist can be difficult enough without another life to consider – especially for women artists. I always remember something Tracey Emin said (but later retracted): ‘There are good artists that have children. Of course there are. They are called men.’

I was determined being a mother would not get in the way of being an artist. But at the same time, I had no idea how it would affect my life, work and relationships. With this on my mind, my partner and I decided to log every time our baby was fed and the duration of that feed.

Looking back on the data I am astounded at the amount of work put into being a parent. Not to mention all the things I hadn’t logged; the length of my pregnancy, all the doctors’ appointments, the burping, the holding, the worrying etc, the list goes on....

My 2022 installation *Labour of Love* is a visual depiction of this data over a three month period. In total our baby was fed 650 times. The installation is 650 images of myself and my baby, each representing a feed, and each with a hand-finished element covering my face. The aim is to highlight the invisibility of the work that is expected of mothers and to challenge people to rethink the value of that time spent.

This installation was first exhibited at Art Rotterdam in 2022 with KochxBos Gallery. It was an overwhelming feeling seeing the works dominating the space, telling the story of the invisible work undertaken by women for centuries. The primary aim of my work is to start a dialogue, and the conversations I had were incredibly moving and sometimes difficult. It meant so much to me to be able to connect with other mothers reflecting on this period and feeling seen. I spoke with fathers who came away examining their parenting experiences and younger viewers thinking about their own childhoods. A resounding feeling was how this labour is ongoing; that the feeding is symbolic for all the love and care that goes into parenthood throughout a child’s life.





LABOUR OF LOVE

FREEDOM OF SPEECH



I'm going to talk a little bit about some of the themes in my work. And a lot of people are interested in my work culturally as being brought up as a muslim and living in a western society, and through the media and how the media represents women in the western world, and so a lot of my work, the process of the work and how I start is I do a lot of reading and research and then I come up with ideas of how i can kind of um expell my ideas in an accessible way so that I can speak to an audience on a wider level.

And to me that connection with the audience is the most important thing because without that I don't see how they can appreciate the art or take something away from it. And that's why I choose to show my work in humorous ways in um bold ways to kind of grab the viewers attention. In a recent um body of work I did was looking at Disney Princesses and the Disney princess brand and how women are shown in a very passive role in these films and how Disney still markets them to children at this um at this time and even though the films are so - are quite old now it's kind of irrelevant that they're old

'cos um I think that's it's irrelevant that Snow White was kind of made in the fifties and sixties um I mean I think it's irrelevant that she;s been marketed um I think that... basically people say with Disney that um they're trying to make it more accessible to young women today and sort of get away from that passive image of Snow White or Belle or Sleeping Beauty but I don't think that really matters because they're still

marketing the Disney Princesses from the fifties as if they were relevant now so so many young girls are seeing these passive images of young...of women and thinking

and um seeing clear gender roles that men are active and take on the world girls are passive and I think that does feed into how women...how young girls...see gender roles as they go throughout their lives and I suppose how we may treat women as we go into the wider world and I think this does definitely does manifest itself in other ways, through advertising

and the media um for example in advertising um Gap ran an advertising campaign with young children and in these adverts they had um adverts for boys and adverts for girls and in this particular campaign the girls were all

shown as um the girls were shown as um passive wear- um standing still looking at flowers, sort of looking very demure and whereas the boys were all sort of getting muddy and riding bikes and

taking on the world whereas um girls um were shown um as um passive and I think that idea is so

um subconscious um that we don't we're taking in these messages subliminally and we're not really thinking about them so I think in my work

it's matter of pointing out just pointing out these things I think really helps because for example something like page 3, when I was

growing up I just thought that was a standard um I just didn't really

think about it and until um um

um I one day realised what a stupid thing that it was and then only now I can kind of see the absurdity of it and I think that people

are so used to it and so

used to seeing images of women in this in this way that...

we don't we don't notice

we don't notice them

we don't notice them anymore so I think

it's important to point out it's important to point out these things so that we can look to how we can see the absurdity of them and how we can change them. Thank you very much



The *Anti Rape Cloak* is a garment that covers you from head to toe. Once you are wearing it, you are no longer 'asking for it' and safe from assault. I created it whilst on a residency with the 'Sisters of Perpetual Resistance', headed by my dear friend, the inspirational Alannah Currie.

We were tasked with making an object of nuisance. At the time there had been many stories of victim blaming in the news, such as a judge stating in a rape case of an 17 year old girl 'You have to look at the way she was dressed. She was wearing a thong.' When people in positions of power are coming out with this nonsense, how are we supposed move forward? There is so much work to be done on this subject.

At the time this work went a bit viral, which was great to spread the message. One of the online comments read 'who would want to rape her with a face like that?'. I realised this entire time I didn't even need the cloak.



WORDS



Text is such an important part of my practise. I am constantly noting down funny lines and thinking how best to incorporate them into my work. Many of these text works were made when I was straight out of art school. I was navigating whether I should continue to pursue this path. I used text to poke fun at the art world itself, what it means to be an artist and what 'value' we put on creativity.

