



The Mother: “Another Super” - Charlotte Gant

This piece was conceived through conversations with Judith around the activism that Judith herself had been part of as part of the charity Gingerbread. Lettice Fisher founded ‘The National Council for the Unmarried Mother and her Child’ in 1918. I hadn’t fully realised quite how far we have come from the aftermath of the First World War when so many women were raising families as single parents with very little support from the Government and faced lives of poverty. The Council also campaigned to end the Workhouses which was where many impoverished single mothers would find themselves, more often than not separated from their children. By 1940 Workhouses of all descriptions were abolished and unmarried women were also entitled to benefits from the Government rather than having to rely on charity.

In 1970 Tessa Fothergill formed a support group for single mothers in London to combat some of the loneliness she felt; Gingerbread was named after the café where the first group met. Judith joined the campaign which petitioned the Government through The Finer Report which made over 230 recommendations for improving single parents lives across areas such as housing, income and the family courts, calling for the state to play an active role in ascertaining child maintenance, which eventually resulted in the creation of the Child Support Agency. Gingerbread was also involved with the repealing of the Bastardy act in 1987;

after 69 years of campaigning; giving the same legal rights to children born outside of marriage as those born within. I was amazed and humbled to learn such an important change happened only within my own lifetime, and the shoulders of the brave women I am privileged to stand upon as I raise my daughter as a solo parent; a choice I was free to make; and the debt of gratitude I owe to each and every one of them.

These historical steps forward represented to me a tipping point forming a fairer society towards women and mothers. I wanted Kali to be in place of Jesus, smashing the patriarchy and all the guests around the table to be women who had contributed to their communities and activism, connected to Liverpool. In Kali's many arms she juggles protest placards with slogans advocating for mothers' rights and social justice. She wears a necklace of severed heads—traditionally symbolizing the destruction of ego and patriarchy—and her pink tongue protrudes in defiance. Her divine, chaotic presence here is a radical stand-in for patriarchal power, replaced by maternal fury and transformation. The placards Kali holds aloft include messages like:

“Childcare must be parent fare!”

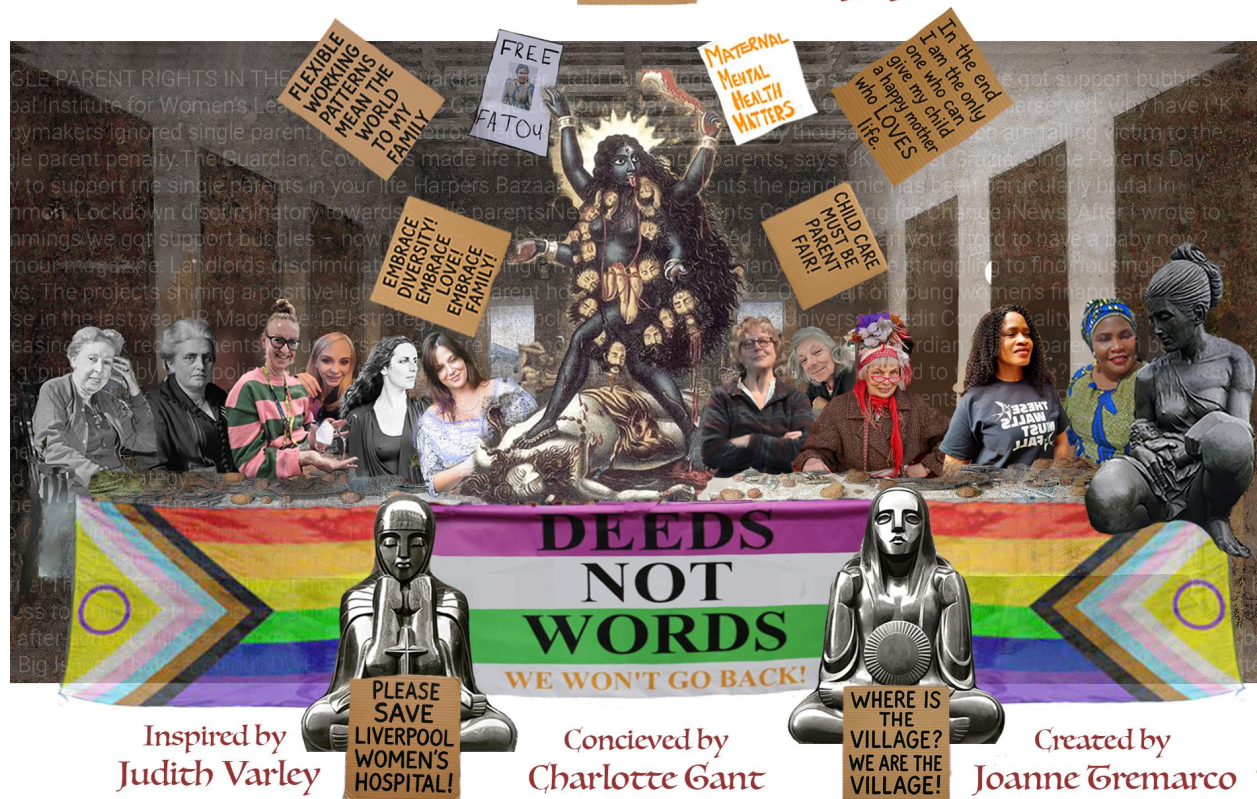
“Maternal & paternal mental health matters”

“Free to eat”

“Just because I am a single mother doesn't mean I cannot be a success!”

These slogans speak directly to ongoing struggles around parenting, poverty, care, and equality.

"Another Supper!"



Seated around the long table are real-life women—activists, community leaders, and care advocates—most of whom are based in Liverpool. Left to right we have the founders of PSS Dorothy Keeling and Eleanor Rathbone, key figures from PSS/ Collective Encounters Co- Production group Sarah Dewick A (another mother), Joanne Tremarco and Charlotte Gant and, founding members of Gingerbread (supporting single parents) Judith Varley, Helen de Jimenez (Bunty), Tessa Fothergill, and Maggy Moyo

From refugee charity These Walls Must Fall Women and guest of honor Fatou Tamba, a woman who, after 18 years living in

Liverpool is being detained and threatened with deportation to the Gambia where her life will be at risk. We include her as refugees will always be welcome at our table. We are particularly disturbed by the cruelty of separating her from her fiancé and children at this time.

These women represent diverse communities and causes, unified in their commitment to parental rights, refugee and migrant justice, and the mental health of carers.

Behind the figures, semi-transparent layers of text document media headlines and societal biases that marginalize or ignore the struggles of single and unsupported parents. These excerpts form a textured wall of lived experience and institutional neglect.

Draped across the table is a cloth made from the Progress Pride flag at either end—celebrating LGBTQ+ rights—and, at the center, the historic Suffragette flag in purple, white, and green. Bold black text across the cloth reads:

“DEEDS NOT WORDS – WE WON’T GO BACK!”

A phrase that bridges past and present trans inclusive feminist struggles.

On either side of the foreground sit two black stoned statues—stylized figures borrowed from Liverpool’s well-known Night and Day sculptures. They each hold protest placards of their own. One reads:

“PLEASE SAVE LIVERPOOL WOMEN’S HOSPITAL”

The other:

“WHERE IS THE VILLAGE? WE ARE THE VILLAGE!”

—echoing a rallying cry from a PSS conference that artist Charlotte Grant recently took part in, highlighting the community’s role in collective care.

To the far right, beside the seated guests, is a sculpture of a mother and child—the real statue that stands outside Liverpool Women’s Hospital. Its presence in this reimagined supper reinforces the central themes: care, birth, resistance, and the urgent need to protect spaces dedicated to women’s health.