

GODLESS GODDESSES



Triana Terry

Every women at some stage in their lives has felt trapped in a situation. The vulnerability that makes us strong again is a process and a transition I want to communicate through my art. I want to show how these women coped between the blindness and the realisation of their torment.

This collection explores an obsessive and troublesome nature that can consume any of us at any given time. An obsession can lead to great pain, but through this we learn. Yes, we cry, we laugh, we sigh. I want to take the viewer on a journey of powerlessness, realisation and euphoria.

The idea that someone in any situation can lose control of their emotions. The thoughts that come with it during the action. After one has come out of this perturbing time there's a feeling of godliness that comes from the enlightened state.

Through these images I am trying to demonstrate a heightened state of adrenaline, the fire that makes us who we are and how we deal with that monster that comes our way. All of these women have a story and they have suffered a traumatic event in their lives and I am driven to display the emotions I see within them.

How one shines through their difficulties is intriguing to me and inspires me. We are all searching and exploring for a way out or a way in, that safe place we all crave. Which is yours? Where do each of us like to be in our minds once that difficult time has passed? It also begs the question: Do we allow these events to consume us after our realisation or are these situations presented to us as a test of strength?

Triana Terry



Triana's first love has always been the visual arts, her father Richard Terry, also an artist, owned a commercial studio in the heart of Soho. She has a Spanish mother, Celia de Lamo, a photojournalist and filmmaker.

Triana is a self taught painter and is hugely inspired by human behaviour, faces and emotions. Whether it's portraying a character on film or on stage, painting a portrait or a scenario, she must immerse herself totally to take on that true persona and image.

Surrender

Claudia Santos continually ran with the wrong crowd. Police were knocking at her door because of narcotics, homicide and theft, the list goes on. It wasn't until the birth of her autistic child, Aliyah (now 10 years old) did she surrendered to her other side; A single parent, mother worrier and living carer. Her challenges are never ending. She meets them all with love and skill.

“Always say “yes” to the present moment. What could be more futile, more insane, than to create inner resistance to what already is? What could be more insane than to oppose life itself, which is now and always now? Surrender to what is. Say “yes” to life — and see how life suddenly starts working for you rather than against you.”

Eckhart Tolle

“This painting represents a feeling of complete blindness. We all have a choice to open our eyes to the truth of our current situation. Some choose to ignore the fact. Realising this can bring out a lot of pain which has been buried for a while.

Surrendering to reality is liberating and I want to take the viewer on that journey and to understand that we can all find ourselves in that situation. I thought this composition would illustrate Claudia’s journey of abandonment and realisation.”

Triana Terry



2015
Oil on Canvas
100 x 100 cm

All the world's a stage

Making people laugh whilst crying inside.

"I'm more lost than ever, 'Trapped' indeed."

Comedy is her escapism, her saviour and her keeper

R Cameron

"In this painting Rhona is turning her back on her audience. I wanted to paint the audience like ghosts. I wanted them to represent her past and that the only way to confront those demons is to get back on stage and do what she loves to do. Her microphone is at the ready and you can see she is still, almost paralysed by her past. It's all in her hands and her audience are waiting for her to speak.

When on stage one can only see the outline of the people in the audience, although not seeing their faces accentuates their reactions. I wanted to create that feeling with the ghostly figures and heads in the background. Communicating a sense of theatre, mystery and uncertainty."

Triana Terry



2015
Oil on Canvas
100 x 100 cm

Corridors of Power

“Behind the Iron Curtain, in 1982, I was a six-year old Lithuanian girl and sold seeds at my local market. I would dream of running my own business and trading in the global market. This wasn’t the Soviet way of doing things.

In 1989 freedom came, and the euphoria that followed the sudden collapse of the USSR soon turned to chaos as the currency nosedived, inflation soared and the rule of law almost disintegrated. This was fertile territory for the mafia gangs who viewed legitimate businesses as targets for extortion.

I was a teenager when I built my first business in Lithuania during those turbulent times. It was a successful venture but attracted unwanted attention from the underworld. This was a frightening period and had a big impact on my life and values.

Making my way through the world, I finally found a home in the UK. Britain welcomed me as an entrepreneur and encouraged me to thrive in business. My company Guildhawk and the thousands of people who work for us have become a wonderful success. Every day I live that childhood dream.

In June 2019 Her Majesty the Queen honoured me with an MBE for International Trade in Her Birthday Honours List.

I am not the only woman in the world to have lived through dangerous times and the collapse of their society. However, I am one of the lucky few who learnt the vital survival skills and became a stronger businesswoman as a result.”

Jurga Zilinskiene

“I wanted to create a sense of power within a very ridged environment at the guildhall corridors in the city of london. The juxtaposition between old conventions and the essence of her female empowerment was an interesting composition for me.”

Triana Terry



2015
Oil on Canvas
90 x 81 cm

Motherland.

“This was one of the happiest moments, I’m embracing my womanhood and accepting change, I was excited at the thought of meeting the person my daughter is. I could never have imagined she would be so amazing.

Learning to accept change has been a lesson I’ve had to learn over and over again in my motherhood journey. I live in a society that doesn’t always support change, and refuses to change its view on who a single woman is and how she should operate in society. I’m a mum who co-parents in a society that doesn’t embrace the idea of having a child outside marriage.

In this day and age, I think the choice to have a child should be based upon each person’s ability to be able to protect that child, come what may. I don’t think I’m different or brave. I hope I encourage women in my society that your validation as a person is not based on what the perceived standards are, you are able to set new standards and educate from that. Furthermore, your value is not hinged on what your title is, it’s how you contribute to defining what it is to be a positive example of a woman, a parent, a neighbour and whether your actions emancipate or oppress others.”

Georgiana Edewor - Thorely

“Warm earth came into my mind when painting Georgiana. Her unapologetic and proud glance sat in the nude, gave me sense of incredible strength. I wanted to paint her with a limited palette so that the gold pigment would be more evident. I used a palette knife to apply paint in the background to give raw texture.

I approached this painting with a sense of simplicity and crudeness, aiming to reflect the purity and beauty of motherhood.”

Triana Terry

Painting: 2016 Oil on Canvas 91 x 61 cm



Lady in Waiting

The Almighty Allah states in the Holy Qur'an:

Verse (4:34)

'Men are the protectors of women because of the greater preference that God has given to some of them and because they financially support them. Among virtuous women are those who are steadfast in prayer and dependable in keeping the secrets that God has protected. Admonish women who disobey, do not sleep with them and beat them. If they obey, do not try to find fault in them. God is High and Supreme.'*

Fatima knows that if she is to preserve the very fabric of her society, change is needed...

"With Fatima I wanted to create a sense of intimacy between her and the viewer. With no abaya interfering with her appearance. I wanted to capture calmness with this composition. I had images of the sea flowing through my mind giving me a sense of relaxation and peace."

Triana Terry

*The artist has selected the SARWAR translated version of the Quran to describe this artwork



2013
Oil on Canvas
76 x 122 cm

Breaking Free

An eating disorder makes you a prisoner in your own skin.

“The struggle to know you need help, but the fear of not having your eating disorder to lean on, is all consuming. A never ending voice in one’s head. Never being present, feeling like one is just existing and not wanting to exist at all.”

Jen Smith

“When Jen sat for her portrait I got her to wear a straight jacket because I wanted to create the feeling of constraint and movement at the same time. Her story inspired me to paint her trying to break free from her own existence and the all consuming voices in her head.”

Triana Terry



2016
Oil on Canvas
61 x 61 cm

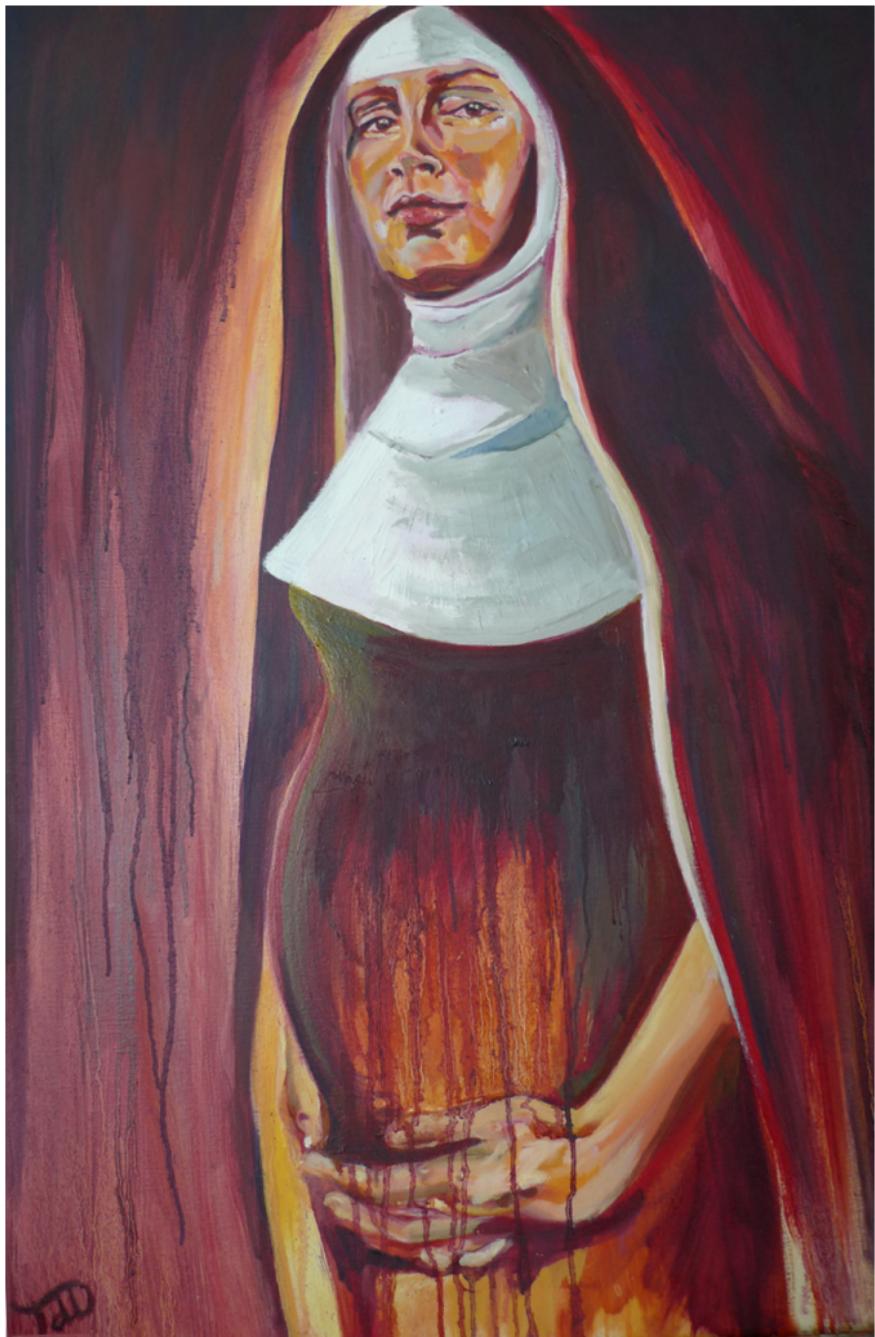
Defiance

Today and throughout the history of the Catholic Church, the clergy are forbidden to procreate. Mother Gloria defied the convention of the Catholic Church.

“I wanted this piece to symbolise passion for motherhood and for religion too. The battle and the sacrifice she had to make between convention and a women’s internal plea. I wanted to create a sense of richness through the palette and her expression. A passionate sacrifice and defiance to the historical belief system the Catholic Church. Where love of Catholic ritual and human needs combine and clash at the same time.”

Triana Terry

2014
Oil on Canvas
100 x 70 cm



My Gilded Cage

“You tried to cage me, you tried to change me, you didn’t want to share me, you tried to break me.

I was under your spell, your charm and sweet smile captured me.

I need to fly free, I need to be me”

Holly Davidson

“I wanted to create a sense of rigidity and longing with Holly. The bars in the background signify her mentality at the time. Being locked in her own emotional prison, finding a way to escape her situation but not being able to. She has the capability to fly away and doesn’t know it.

I painted an impression of a wing behind her coming through the bars, almost apparent but not fully open nor ready to take flight. She has lost her true sense of self. I wanted her to appear as if she were turning into the metal bars of the prison that surround her, slowly disappearing as if her body and face are morphing into heavy metal, not knowing whether she’ll use her wings and escape or stay and be even more unrecognisable.”

Triana Terry



2015
Oil on Canvas
100 x 100 cm

A Pitiful Penalty

'I was in a relationship for 4 years with a man who was emotionally and physically abusive to me. I was young and inexperienced and I was made to think that it was my fault if he treated me that way.

I found out that I was pregnant with his child. He became even more abusive as the time past. I tried to leave him many times but he always found a way to take me back, first by emotional black mail then by threatening me. I was raised in a loving family and I knew this wasn't the way I wanted to raise my child.

One day after an argument in the car, he punched me in the face and knocked my front tooth loose. I had no choice but to stay quiet and let him calm down. He carried on punching me. When he left me later that day, I decided to call the police. I reported what he had done to me and I left with my baby daughter and with help from my family, I moved out.

As soon as the court case came up I finally felt that there could be justice. However, he only ended up with a £300 fine and he didn't get put away for his tormenting, inexcusably violent behavior.

Now I look back on this as a lesson; not to ever stay with anyone who bullies me emotionally or physically, because in the end there is always a bigger price to pay.'

Tilly Coen

"I wanted to communicate strength within the brutality of Tilly's story. To demonstrate acceptance of what had happened and how she was going to take action. I think this captures her state just before she reported her incident to the police. There's no hiding here but a bold testament and I think her pride and courage shines through. Feral yet powerful, hitting the viewer straight between their eyes."

Triana Terry



2015
Oil on Canvas
90 x 90 cm

The Breadwinner

Recently society has created a new derogatory term ‘Cougar’ to address women who are successful, earn a substantial income and who have a younger lover, boyfriend or husband. Roxanne shouldn’t feel judged or condemned for working in a high ranking corporate job. The power struggle between the sexes is shifting and society finds it difficult to accept change. Roxanne Valence always had an unconventional vision working in a male orientated work environment. As time goes on she feels stronger and less apologetic for being a powerful women doing as much if not more than the men in her office.

“Here I wanted to portray a wealthy lady who has a young man totally in love with her. Ready and waiting he has entered her domain. The lady waits patiently and knowingly. I wanted the viewer to reminisce on the character Mrs Robinson in the film ‘The Graduate’.”

Triana Terry



2016
Oil on Canvas
61 x 61 cm

Fragmented

“I’m broken, like Humpty Dumpty. I am broken. I have been broken. I have fallen time and time again whether it’s from toxic relationship or work. I put myself back together. And the cracks, emotional scars and break beneath my skin invisible to others but something I can feel inside. But the breaks have shaped me, not damaged me but helped to give me strength.”

Lydia Hearst

“When Lydia spoke to me of how she felt during her experience I wanted to demonstrate her state of mind. A feeling of complete detachment, fragmentation and her lack of memory that made her lose her sense of self. Cold cut glass and fragmented reflections of her face gives a feeling of unease and disturbance. Her beauty shines continually through this triple separation and fragmented mind. Though In parts almost unrecognisable, she stays strong and holds it together.”

Triana Terry



2019
Oil on Canvas
100 x 100 cm

I Don't have Time to Die

“I was diagnosed by breast cancer in August 2007 when I was pregnant with my third child. I was 36 and happily married with 2 little girls, Hannah, 3 and Emma who was 15 months old. I was fit, didn't smoke and there was no history of cancer in my family.

The cancer was aggressive, so I had to make a decision as to whether I terminated the pregnancy, delayed my treatment till after the baby was born or have the surgery and chemo during my pregnancy and hope for the best! I went for the last option. They warned us that at the very least, the baby would arrive very prematurely. However, Ben arrived naturally on his due date, weighing 7lb 5oz and was and/is perfect healthy.

I had radiotherapy after Ben was born and then received the good news that the cancer had been removed. Amazing! Life carried on for 2 years and everything seemed perfect. But the cancer wasn't finished and in 2010, it returned. The cancer was now incurable. Incurable, but manageable. Over the next 4 years, the cancer continued to spread and I had more chemo. During this time, my husband left, and I was medically retired from my job. It was a tough time but my kids kept me smiling.

More cancer meant my sternum was removed at Guys hospital and since then have constantly been on either a drugs trial or chemotherapy. It's also the last available to me so I don't know what the future holds. But I keep fighting because I have my children and I really don't have time to die!”

Ann Sandeman

“I had just come back from Florence seeing Parmigianino's 'Madonna with a Long Neck' in person at the Uffizi and I was inspired to paint Ann in the same light. Ann passed away on 1st November 2018”
Triana Terry

Painting: 2016 Oil on Canvas 91 x 61 cm



A Blind Awakening

“All my life growing up I dreamed of being a nurse. At the age of 18, I was at university studying nursing and loving every minute, but then suddenly something happened that would make me believe my life had fallen apart.

I woke up one day and couldn’t see out of one eye. Scared and anxious, I went to the eye hospital. I was in hospital for three days and when I woke up on the third day I couldn’t see out of the other eye. Eventually after many tests I was diagnosed and registered as blind. This is where the reality hit. I wouldn’t see again.

I quit university, moved back home and thought I would never do anything I enjoyed ever again. I didn’t leave the house, I became socially awkward and thought I would never work. I was always very sporty but I stopped doing any of that too.

After a few years of unhappiness I reached out to some charities. They gave me practical and emotional support and went on a residential where I rock climbed, canoed and I cooked. Things I hadn’t even thought of doing for years but with their help I did.

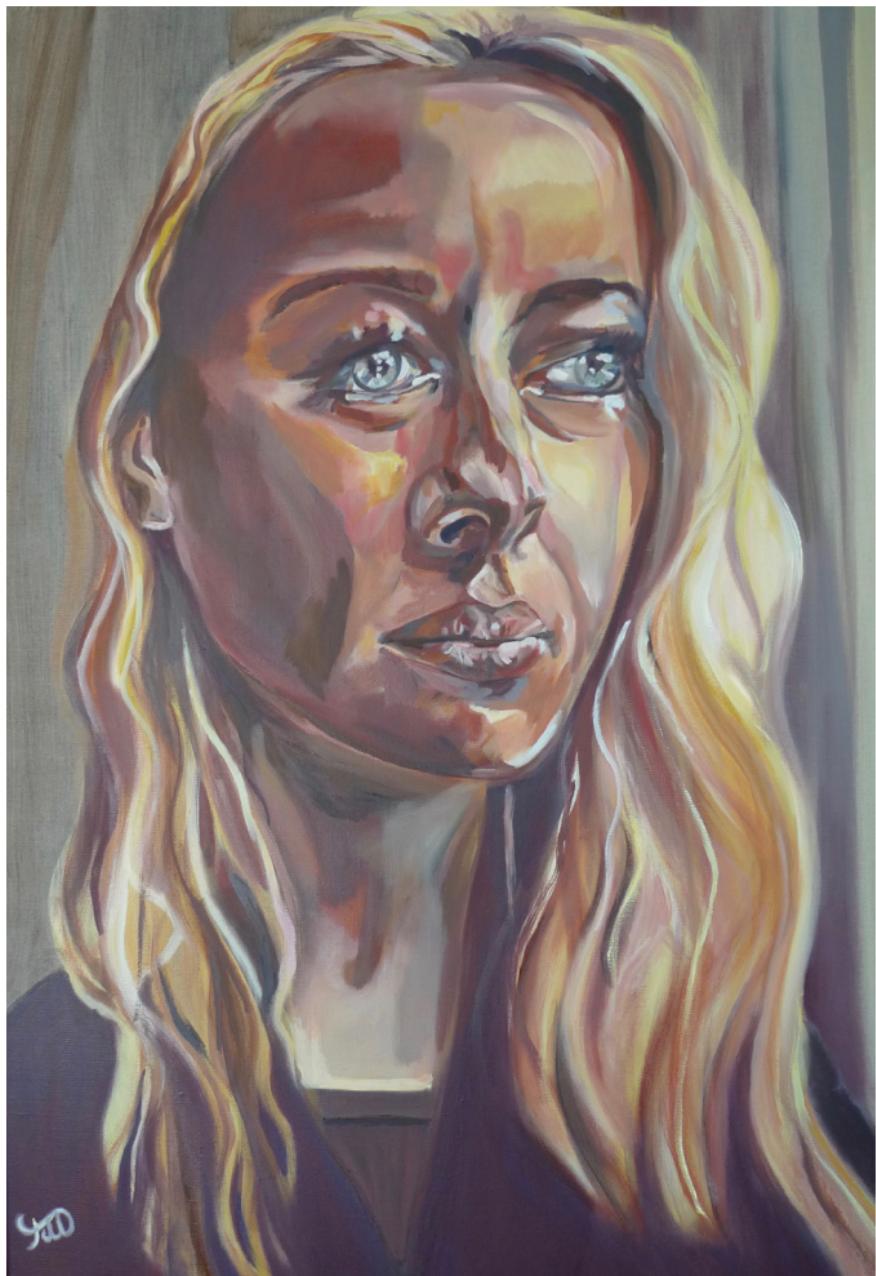
I started to believe in myself again. I started running, travelling on my own and cooking. I got the confidence to apply for jobs. I applied for an apprenticeship with the Home Office and got it!

A year and a half later and I’ve run the London marathon, won a Princes Trust award, been a young ambassador for the charity and I’ve delivered many speeches and countless other activities to push me out of my comfort zone. I’m now permanent member of staff at the home office and I’m like a different person. I’m more confident than ever.

I’m doing things now that I would probably not have done if I didn’t go through what I did. Now I see my life didn’t fall apart. I had an obstacle to overcome and now I have, I am much stronger”

Charlotte McMillan

“I met Charlotte whilst I was working at an event for the Royal Society for Blind Children. She delivered her story with great confidence and I was immediately drawn and inspired by her strength and her incredible journey.” Triana Terry



Into the Abyss

Here I wanted to capture an androgynous figure, naked and vulnerable walking into the abyss of the great unknown. A feeling of openness, freedom and mystery. I wasn't only inspired by my curiosity, but of the uncharted part of the universe which is yet to be discovered and that mirrored my mind at the time of painting this image. So much of the unknown to explore and that gave me courage to move forward. Like the figure, trusting and full of confidence.

Triana Terry



2019
Oil on Canvas
61 x 61 cm

While I was Sleeping

What I felt towards the end of painting the Godless Goddesses collection.

A dream like state, calm within a precarious heated environment. A sense of unapologetic passion. Saying “I am here naked and so what!”

Triana Terry



2017
Oil on Canvas
61 x 61 cm

“Sit for me”, were innocent words, unexpectedly engraved in my mind when Triana uttered them to me across the dinner table in a Covent Garden restaurant. The synchronised thrill and terror eliminated all noise in the trendy, pulsating eatery. My head went into combat with my heart, the battle to defend or relinquish my soul.

Triana is a soul surveillance operative, the creator and master of a craft that visits the sunshine and shadows of the human spirit. Her tools are oil and canvas, her rules veracity and passion.

When I said “Yes”, I knew that her evidence in oil would be truth without prejudice; I was taking confession without knowing the sins I would confess. Bless you dearest Triana, for seeing, saving and helping us to feel.

Jurga Zilinskiene, subject study for ‘Corridors of Power’