

SUMMARY and CODA: April 2020 - April 2021

The five-year journey of the Professional Doctorate is nearly over and in concluding this report comes the opportunity to stand back and review the experience holistically. I have become more confident in my practice and research, and particularly in articulating and presenting my ideas to others. I believe I am more open and less defended when receiving the feedback of my colleagues, able to hear their advice and tolerate ambiguity and uncertainty. What I also perceive is a gradual shift, in which my creative practice has become interwoven with research in psychoanalytic theory and enriched by looking at the artwork of others. My ideas can be inspired by experience, memory or personal history, and my understanding deepened by theoretical enquiry, but the genesis of the work may equally lie in the metaphorical and evocative language of psychoanalysis.

I have been challenged to question why I make what I do, and in researching my family history and the legacies of displacement and migration, have confronted the ethics of making art work in response to trauma that I haven't witnessed or been a victim of directly. I have been fascinated by the idea of 'haunting' to explore concepts of trauma, beliefs and identity transmitted across generations. In researching the notion of post-memory, I have discovered ideas at the borders of psychoanalysis and psychosocial studies which have engaged my empathy and understanding of contemporary issues of trauma, dislocation and exile. In coming to understand how intersubjective relations are reigniting psychoanalysis from a contemporary feminist stance, I appreciate how this might offer a positive way forward through a shared matrixial border-space and connectivity in creative activity.

What has become apparent in charting this odyssey, is a journey from the surface to the depths, from the mind to the body and from thoughts to feelings. The three parts of my thesis, loss, trauma and abjection have each evolved out of the other, revealing new territory of an internal world. However - it has not been straightforward as there have been cycles of retreats, and returns, that mirror the psychoanalytical process of repression, repetition, and revelation. The shift from mind to body has meant letting go of my firm grip on narrative to follow a more instinctive process, feeling my way rather than thinking it. What I have observed is a more bodily engagement with

materiel, and my ideas; trusting my instincts and allowing the work to be more enigmatic and vibrant.

I have always been sceptical of any absolute system, or dogmatic belief. My experience is that psychoanalysis is not a fixed ideology but has the kaleidoscopic tendency to shapeshift from one theoretical idea to the next. Just as I grasp a concept something else will intrude and disrupt my confidence. There is always another layer to uncover or alternative point of view. However, throughout the Doctorate I have been troubled by a fundamental contradiction between two conflicting concepts of the internal world of the psyche. On the one hand is the idea that subject to subject connection is intrinsically flawed, there is always a mistranslation from one to the other. Language, be it verbal, visual, conscious or unconscious is open to misunderstandings and miscommunication - it is always approximate. Therefore, we can never truly know the other. The primal loss is irrevocable. What has to be borne by the subject is 'the capacity to disappear inside itself.' (Baraister and Frosh, 2003, p.780) This internal 'black hole' however does allow the space for difference and at best keeps the colonisation by the other out. Sublimation provides some relief from the anguish of our loss.

Melancholy representation, however, does not pretend to give us access, only to awaken our longing toward what must always remain inaccessible, in the world and in us. It is this longing that so much art contains - not that toward which we long. (Schwenger, 2006, p.14)

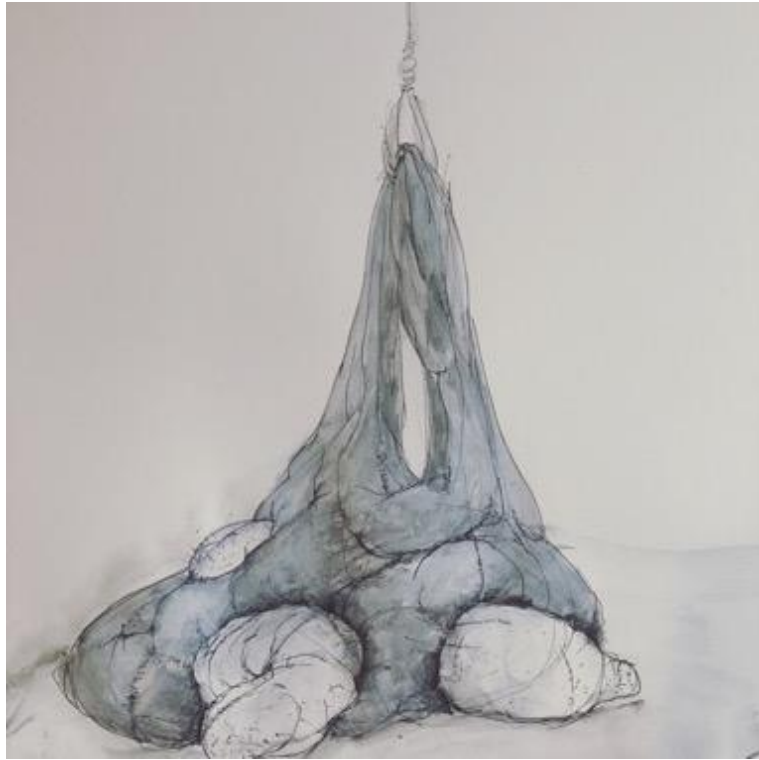
On the other hand, there is the enigma that something hidden exists, behind the object, that is communicated by the parent to the child and rests at the core of the unconscious, so that there is always a sense of an unknown something - an unknown thought that haunts the mind. 'If this model has force, it is very difficult to imagine what a personal, inner space can be; however deep we go, we find the other already there.' (Baraister and Frosh, 2003, p.781) I oscillate between these two positions, desperately hoping there is *something* internal - however dreadful, yet fearing a reality of an empty space. However, if I am brave, the empty space promotes free association unfixed by interpretation and answers that close things down, and permits doubt and questions to keep things moving. Maybe the enigmatic energy of an enduring art practice is in chasing the shadow of the object within the black hole.

CODA April 2020: As I concluded this report in April 2020, the Coronavirus pandemic had spread world-wide and we were in the sixth week of the first 'lockdown'. This dramatically changed our lives and inevitably the impact filtered into my work. Any stable relationship with the world was challenged, politically, ethically, and emotionally. At first, in somewhat denial of this new reality, I was able to cycle to my studio, taking my permitted exercise outdoors and maintaining appropriate social distance, but a bad sprain to my ankle kept me housebound for weeks. New routines evolved. With my examination and final exhibition postponed for a year, time became less 'familiar', less urgent, baggier, with uncertainty a constant companion, the present moment more vivid. As the initial energetic panic waned I began adapting to working within and defining the 'new normal'. Before the start of the lockdown in March 2020, I had begun plans for the show-case exhibition developing work through drawing and 3D material tests. (Figs. 205 - 211)



Figures 205 - 211. Ali Darke, *Drawings: Untitled*, 2020
(pen and ink, watercolour)







The results imagined forms that played with weight and movement; things suspended, hanging, draped or collapsed; their stitched, pinned and bulging forms expressing experiences of the emotional body. As I drew, I questioned how these sculptures might be constructed and displayed. There is a fine balance in this process between allowing an unfolding of ideas, creating the drawing itself as a product, while also keeping in mind the three-dimensional object that I will eventually create. Worrying too much about the end can inhibit the act of drawing to drive the work. As the ideas developed I saw that I needed frameworks for the objects; structures to suspend them from or build them around. I, therefore found an assortment of old metal shop display stands, originally intended for the presentation of clothes and shoes. (Figs. 212 - 213) It seemed resonant that these relate to the body and the notions of display, reminiscent of the domestic glass cabinets from previous work. These stands have informed the next set of drawings and further experiments with fabric, plaster and concrete. (Figs. 214 - 221)



Figures 212 - 213. Shop display stands.



Figures 214 - 217. Ali Darke, *Drawings: Untitled*, 2020
(pen, ink, watercolour)







Figures 218 - 221. Ali Darke, *3D tests*, 2020
(plaster, concrete, stocking, horse-hair stuffing, metal display stand)





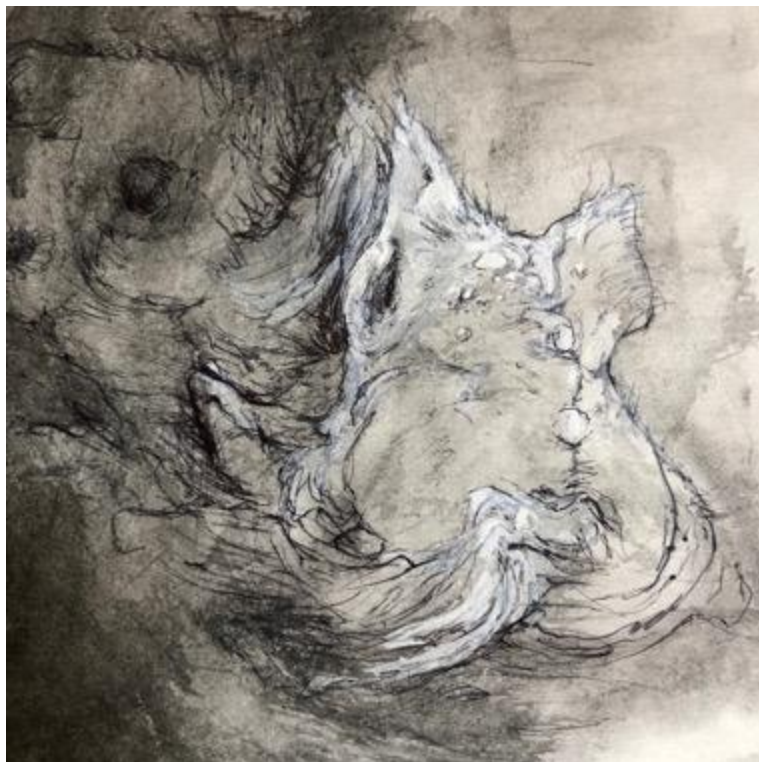
It is at this point in the development of the work that lockdown and social distancing became part of life, with the steady death toll from the virus a daily dreadful count. A heightened fear of the invisible beast out there and the beast, raging within came out in my work. I created different textures, pox blighted skin, hairy growths, and bony forms to embellish the surfaces of these faceless, grotesque bodies. (Figs. 213 - 218) I adapted to working from home, without my usual materials at hand and work-space. I continued to draw and experiment with fabric and stitched samples, and appreciated the intensity of the moment as it unfolded through my work, with fear and uncertainty at its core.



Figures 222 - 228. Ali Darke, *Pox: Fabric tests*, 2020
(linen, fleece, cotton thread, horse-hair stuffing, fur)







Figures 228 - 236. Ali Darke, *Drawings: Untitled*, 2020
(pen, ink, watercolour)









These monsters reflect deeply held terrors - blind, tortured, solitary, withering beasts - I oscillate between identification and rejection. As Mittman claims 'all "monsters" are our own constructions...through the processes by which we construct or reconstruct them, we categorize, name and define them, and thereby grant them anthropocentric meaning that makes them "ours". (2012, p. 1) Monsters are socially constructed, embodying the fears and fantasies specific to time and place. What is deemed monstrous is always other, not us, abject, and therefore as Weinstock explains, 'what is monstrous is always defined in relation to what is human.' (2012, p.275) Contemporary monsters he claims are less to do with a dreadful appearance than a cultural shift that places monstrosity in the intangible. 'A kind of invisible disease that eats away at the body and the body politic.' (p.276) He suggests that in the paranoia of contemporary culture, the monstrous manifests in the anonymous psychopath living among us, a corrupted faceless government, the revenge of anthropomorphised nature and ironically, considering our times, the virus that silently infects the body.

By virtue of its invisibility to the naked eye, not only does the virus have the potential to be everywhere and to bypass all boundaries, but the real concern is that we may already be infected without knowing it. The monster may not only be lurking without, but within, defying visibility until its horrific effects occur. (p.286)

Written eight years ago, this statement is chillingly prescient. Drawn in the early weeks of the pandemic, and as I develop my monsters into the three dimensional 'Beastlies', the viral horrors inevitably becoming manifest in the work. The virus has shaken our notion of any secure future and points to the posthuman. As MacCormack writes, 'It is not so much, what one is but *where* one is in the taxonomical hierarchy that matters and, indeed where one's matter is created'. (2012, p. 293) Our modes of perception as to what we *are* collapse and demand redefinition. 'Temporally the posthuman is past, present, and future contracted into immanent entity, emergent without arrival and fled before it is complete.' (p. 295) Monsters abide in this uncanny temporal collapse. Absolute knowledge in the posthuman is impossible, and teratology, referring here to the study of monster theory, brings a remembered historical past to the present 'while it seeks the future-now, upon which post human theory focuses.' (p. 295)

CODA April 2021: Over the spring and summer months of 2020 as my ankle healed, my routine included longer and longer solitary walks, trailing the Parkland Walk; a disused railway line running from Finsbury Park to Highgate, then on through Queen's Wood, round Highgate Woods, sometimes onto Hampstead Heath and back again. I became obsessed with the wonderful trees, seeing hybrid bodily forms in their gnarled and twisted limbs, collecting fallen branches and sticks. I discovered that Queen's Wood had been a burial pit for the thousands of Londoners that had died in the great plague of 1665-66. These woods grew over their decomposed bodies. My sticks took on a haunted resonance, a collection of arboreal bones. (Figs. 237 - 240)



Figures 237 - 240. Ali Darke, *Arboreal Bone collection*. 2020

During the pandemic, artists became more active online, adapting their work to fit social media platforms and virtual exhibition spaces. There was a pressure to explore these alternative ways of creating and presenting work. However, I was frustrated not to be able to exhibit in real time and space. In July 2020, I participated in a public discussion between six other doctorate artists as part of UEL's 2020 Research Conference, 'Research is Open' - this year being held online. Our debate, 'Virtually (Im)Possible' explored our responses to this dilemma. For some the virtual world was an exciting environment, but for others, particularly those of us creating in three dimensions, the actual texture, shape, and scale, the interaction of the work in a real space and time, is integral to the creation, display and final experience. I decided to follow up my conviction and organise a live event for October, when we hoped some restrictions might be lifted.

'Between Walls' was the title, taken from a short poem by William Carlos Williams. He describes a liminal space behind a hospital, a wasteland familiar to any post-industrial city. Hospitals are liminal places themselves, no-one chooses to stay for long, lingering only in sickness, moving on to recovery or death. Appropriate for this time. The poem ends with a glimmer of hope, found in the shiny green glass shard - a possible metaphor for an imaginative creativity. Between Walls was also how we were living, shut into our homes!

I collaborated with the fellow Doctoral researcher and artist Sue Withers, in the organisation and curation of the show; a particularly creative and inspiring partnership. We hoped to incorporate research events - talks, presentations, artist interviews and discussion throughout the weekend of the exhibition. The venue, Safehouse 1 and 2 in Peckham Rye (the Victorian abandoned terrace houses I had exhibited in before) reflected the catastrophic times we were going through, suggesting home was not always a safe place to reside. Due to social distancing rules we had to restrict our visitors to 10 per hour - creating an online, Eventbrite bookable system of timeslots. We recorded a presentation given by Dr Debra Shaw followed by a discussion restricted to just the exhibiting artists, on the subject of domestic male violence against women. Disappointingly, we had to cancel all the other events. This has however, set in motion a desire to continue an exploration of presenting research and practice.

Our press release stated...

Between Walls is an escape from the online and digital spaces into which we have recently been squeezed. We are resisting exhibiting in the virtual environment in favour of the real; real space, real time and real experience.

The ten artists invited to exhibit had all missed the experience of the physical exhibition, the necessity of material engagement as a form of research vital to the development of our artistic practice. It gave me the chance to test out the development of the Beastlies - incorporating the whittled sticks along with old linen sheets and pillow cases, found objects and the textures I'd been experimenting with.



Figures 241 - 242. Ali Darke, *Beastly I. work in progress*, 2020
(Wire, chicken wire, furniture stuffing, linen, sticks)

I struggled with the internal structure and materials that determined how the sculpture held its shape or collapsed over the metal support, remaking it several times, testing different techniques. (Figs. 241- 244)



Figures 243 - 244. Ali Darke, *Beastly I*, 2020

(Wire, chicken wire, furniture stuffing, linen, sticks, metal display stand)

Searching for a resolution revealed to me a conflict of agency in these monstrous forms. Are they alive, captured in suspended movement or collapsed in death? Or could they be in a process of metamorphosis from life to death and beyond?

The word teratology derives from the Greek noun *teras*, meaning monster. In modern science it refers to the study of the causes, mechanisms and manifestations of gross foetal malformations - embryonic abnormalities in physical and mental development caused by environmental factors, diseases, chemical pollutants, or drugs. There is something chilling in the scientific etymology, naming these tragic fetuses' monsters. By othering, abjecting, we create distance from relating. I am reminded of the psyche's

teratomas, as described by Ferenzci, as parasitic fragments of the mind. Something shameful is provoked by these monsters that we turn away from - they are however the creatures of our own making, if they have agency we fear they may infect or seek revenge like the Minotaur of Greek mythology or the Golem of Jewish folk lore.

In the adjacent room I hung three black birds, above a fireplace. *Strange Fruit* was my tribute to the Black Lives Matter Movement and the collective shame of slavery.

(Fig. 245) I used whittled sticks to create bony heads, dyed pillow cases for their bodies and silver fish knives for their feet. The linen and silver fish knives a hint to the luxuries of the wealthy built on the lives and labour of others,



Figure 245. Ali Darke, *Strange Fruit*. 2020
(Wire, linen, sticks, silver fish knives)

The exhibition was surprisingly well attended and the feedback positive. However, the buildings' inherent atmosphere can over power and dominate art work, upstaging its potential dynamic impact. I look forward to carry on with the creation of the *Beastlies*, and the opportunity to see them presented in different exhibition spaces.

Not much later, we entered the second lockdown and restrictions again prevented me going to the studio. I continued my obsessive whittling of the sticks into skeletal creature/bird heads and started sewing their small bird bodies from linen. At the same time, I was developing ideas for a film that had been gestating since the Wild Woman's last performative act.

These pieces of work, the birds and Wild Woman, were becoming interwoven as other images for the film emerged. I had been using my phone's video camera while out on my walks in the woods to record the birds, trees and water, not knowing how these might feature. A collage of thoughts and images, past and present, coalesced in the development of the ideas. I really had to trust a process of not knowing and naivety, believing I would eventually create something out of these remnants and bits and pieces.

Bracha L. Ettinger and her theory of a matrixial border space continued as a focus of my on-going research. She had studied Lacanian psychoanalysis in Paris, and her writing constantly referenced his complex theories. I decided to embark on a year's introductory course in Lacanian psychoanalysis at CFAR (The Centre for Freudian Analysis and Research). I hadn't appreciated that Lacanian ideas grew out of a close reading of Freud rather than a negation. Lacan tells us in his seminars to pay attention to every nuance of his work, which prompted me to go back to Freud's original texts - re-discovering ideas that I thought I understood well with a renewed wonder at their originality. Any schema of the psyche I had formulated, shape-shifting again to accommodate new concepts of the unconscious and conscious workings of the mind and how we recognise or indeed, misrecognise any sense of our subjectivity.

Lacanian focus on language has intrigued and puzzled me. His claim that the unconscious is the discourse of the Other, brings me back to the idea of a haunting at the centre of my being. As explained by Fink, 'we are born into a world of discourse,

a discourse or language that precedes our birth and that will live on after our death.’ (1995, p. 5) To communicate and enter into the universe of language we must acquire our Mother’s tongue, the system of semiotics, a chain of signifiers, created by the Other, which alienates us into the symbolic order of language. And Lacan goes further, to describe the unconscious as structured like a language - ‘the unconscious is nothing but a “chain’ of signifiers’ over which the ego has no control’. Rather than finding subjectivity here, the unconscious, as understood by Lacan is itself ‘other, foreign, and unassimilated.’ (p. 9)

There is a desire that you take to be “your own” and another with which you grapple that seems to pull the strings and at times force you to act but that you do not feel to be altogether your own. (p. 9)

I have not aimed to illustrate these concepts within the film but am aware that they have filtered in through the choices I have made along the way, consciously and unconsciously.

My title, ‘Fremd bin ich eingezogen’ (A Stranger I came) is the first line of ‘Winterreise’ composed in 1828 by Franz Schubert. It is a cycle of 24 songs for voice and piano - sublime music that I have loved for years. The songs, set to poetry by Wilhelm Müller, tell of a man embarking on a winter journey, his motivation and destination ambiguous, an enigmatic restless quest at its heart, he appears to search the landscape for answers to his existential questions. This wanderer sings of his pain and romantic heartache yet any subjectivity remains mysterious. There is a fragmentation to the psyche of this man, a sense that he has been wandering for ever in some kind of self-imposed exile.

The word Fremd does not have a direct English translation that encompasses all the nuance of meaning. Stranger, but also outsider, foreigner, outcast, not related; the Fremdling is a foreigner in his own land - a wanderer with no place to call home, displaced and disassociated. The wanderer was a common character of the Romantic culture, European-wide, that resonates with our own times of dislocation and human migration. ‘Alienation’, Bostridge tells us, ‘is woven all the way through Winterreise,

that is a pre-echo of so much 20th century philosophy and literature.’ Schubert was composing at the threshold of modernity.

I have listened obsessively over the months of lockdown to countless interpretations of the piece, from the earliest recordings to more contemporary, radical performances. The artist William Kentridge created an animated backdrop to a performance for the Aix-en-Provence music festival, incorporating images from his roots in South African landscape and political culture. ‘*Winterreise*, this production makes clear, reveals the human need for interpretation, for making sense of the outside world through the lens of our emotions.’ (2014, C. da Fonseca-Wollheim)

Another, a film production directed by David Alden, is set in an abandoned house, suggesting we are witnessing the internal, psychic landscape of the wanderer. But most radical is an inter-cultural reinterpretation and orchestration of *Winterreise* by Maximilian Guth and the Asambura Ensemble, which embeds Persian poetry (by Saadi, Rahi Moayyeri and Mehdi Akhavan-Sales) within Schubert’s score and Wilhelm Müller’s poems. The results are illuminating and beautiful.

I describe these performances as they all underline the notion of the wanderer, that simultaneously suggests a psychological alienation in one’s own being, at the same time presenting the social outcast, migrant or refugee. When I began thinking about the film and re-introducing the Wild Woman, I was brought back to my family history, and earlier research of the transmission of trauma through the generations. I had researched my Great-Grandfather and Great-Grandmother’s enforced transportation from their home in Bielefeld, North Germany to Theresienstadt concentration camp, and found photographs of Jewish men, woman and children boarding the trains, laden with sacks and bags of their belongings, unaware of their fate. The Wild Woman carries such a burden, haunting a landscape as she haunts my mind. In performance, I again have the uncanny experience of embodying my ancestors and my own future old age. In that sense she is a phantom returning from the past to haunt the living while beckoning to the fates. Mother, Grandmother and even Great-Grandmother are present - it is unclear who is searching or looking or wandering, subjectivity is blurred. Past traumas return to trouble and disturb. My own acts of making suggest an

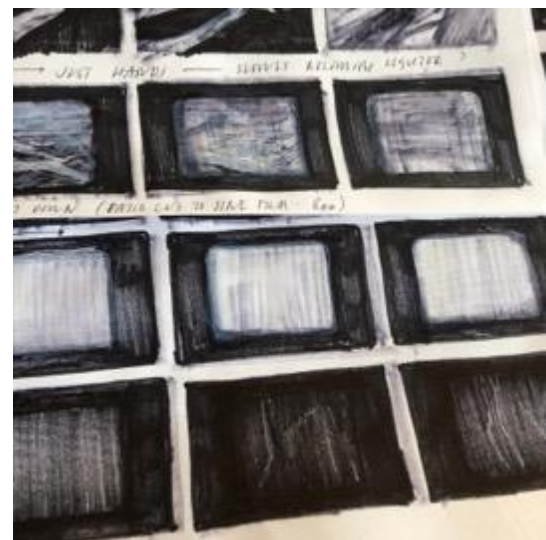
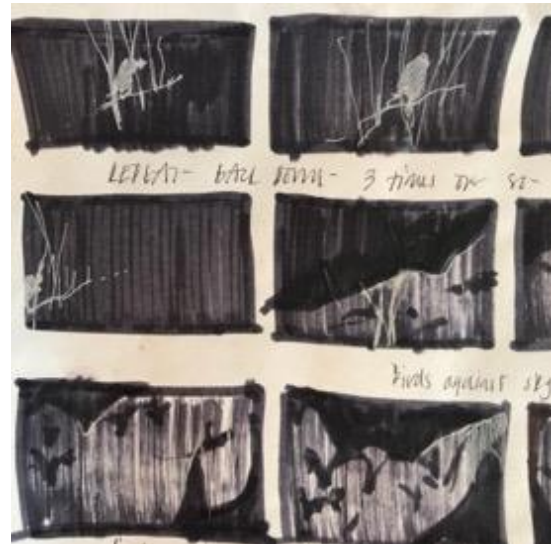
obsessional pathology, cutting, and stitching one hundred plus, linen and bony stick birds.

Bracha L. Ettinger's art working and psychoanalytical theory of the matrixial border-space, points to the domain of the post-trauma.

The matrixial sphere is modelled on intimate sharing in jouissance, trauma, and phantasy in the feminine/pre-birth sphere, and the womb stands for a psychic capacity for share-ability created in the borderlinking to a female body - a capacity for differentiation-in-co-emergence that occurs in the course of separation-in-jointness, where affects and mental waves are continuously reattuned. (2006, p.181)

Her theory positions creativity as a threshold between the art work, the artist and the viewer. 'The aesthetic is the trauma's transformed affectability in wit(h)nessing in/by art, beyond time and in different sites and spaces, yet it has ethical and even therapeutic consequences.' (2004, p. 66) Desire is potentially then for a deeper connection rather than for an object, a recall to an inside and an outside experienced as a shared border-space between two beings unknown to each other yet interconnected.

The images and sounds for my film have been created with minimal technical sophistication. I used my phone and SLR camera to capture video and record sound, a hand torch to light the Wild Woman and trees at night. I have then experimented with overlaying film onto hand drawn landscapes, and solarising the footage to suggest a mirroring of night into day. My Grandfather was a keen cine film maker, and I have used glimpses of them to capture a sense of the past - the gaze oscillates between another's eyes and my own as the artist. As in dreams any narrative, temporal or spatial logic is collapsed. I created a story board *after* having shot the film - to help with decision making in the editing process. However, from the film's inception I was sure it would be shaped by two halves, separated by two, loud gun shots and flashes that bring to stark reality the murder of my Great-Grandparents in 1943. I also knew I wanted the sequence of the film to be repeated on loop - an eternal recurrence.



Figures 246 - 249. Ali Darke, *Film story boards*. 2021

Freud's notion of the compulsion to repeat at the heart of traumatic experience brings with it the concept of a deferred response - Nachträglichkeit, belated, the original traumatic event only constituted by a later occurrence. Nachträglich, has the meaning of additional or secondary, temporally 'later', implying a movement from the past to the future, that something has been implanted into a psyche to be reactivated later. Freud gives the idea that there are two moments in the making of psychic trauma - the event which leaves a trace and its revival later. But, this can also be conceived as a movement from the future to the past, re-experiencing the original trauma over again. 'He (the patient) is driven to repeat the repressed matter as an experience in the

present, instead of remembering it as something belonging to the past'. (Freud, 2003 p. 56) In the compulsion to repeat Freud witnessed something beyond a desire for satisfaction or repair; a destructive impulse he named the death drive - an impulse 'inherent in every living organism to restore a prior state...a manifestation of inertia in organic life.' (p. 76) 'The goal of all life is death'. (p. 78)

Caruth points out that in the unconscious repetition, the voice of trauma speaks of 'the force of an imperative,' bringing an ethical dimension to traumatic experience, 'a command to see or hear that returns, along with the inability to assimilate or simply know.' (2016, p. 131)



Figure 245. Ali Darke, *Fremd bin ich eingezogen*. film still. 2021

I am still immersed in the editing of the film, the process revealing how some of these concepts, thoughts and emotional responses emerge in the piece. Theory and practice continue to have a dialogue each illuminating the other. As Ettinger claims, 'sometimes theory seeps in and anticipates approximations of what will become a future painting - an instigation that will retroactively be revealed'. (2006, p. 94) I am excited to see how my film will unfold in the final editing process, what impact it may have for myself and others.

When a world, internal and external, from which the artist has had to transfer and to which s/he has had to transmit, is shared with-in-difference via artwork, its presence is made felt the instant the work awakens its strange beauty, pain and languishing - a languishing that is both a yearning and an ebbing' (p. 149)

I aspire to engage through my work just such a shared border-space of difference-with-in, opening up the potential for connection with others.

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APPENDIX 1: EXHIBITIONS, AND PUBLICITY MATERIEL


Fine Art Professional Doctorate Research Space

Between Walls

An exhibition in favour of the real; real space, real time and real experience

| | |
|-----------------------|------------------------|
| ALI DARKE | PAUL GREENLEAF |
| ANDREW MOLLER | RALPH OVERILL |
| CARMEN ALEMÁN | RUTH JONES |
| CHRISTIAN GROOTHUIZEN | SUE WITHERS |
| DAVID WATKINS | WILLIAM BISHOP-STEVENS |

9 - 11 October Friday 16.00-21.00 Saturday & Sunday 12.00-17.00

| | | |
|---|--|--|
|  | Safehouse 1 & 2 137 - 139 Copeland Road London SE15 3SN | Peckham Rye Station www.profdocfineartuel.weebly.com insta: @prof_doc_at_uel_between_walls |
|---|--|--|

Between Walls
Safehouse 1 & 2
137 - 139 Copeland Road
London SE15 3SN

9 - 11 October 2020
Open Friday 16.00-21.00 - Saturday & Sunday 12.00-17.00

Between Walls is an escape from the online and digital spaces into which we have recently been squeezed. We are resisting exhibiting in the virtual environment in favour of the real; real space, real time and real experience.

Exhibiting together through their connection to the Fine Art Professional Doctorate at the University of East London, each artist has missed the experience of the physical exhibition, a form of research vital to the development of their artistic practice. Loose

affinities exist between their individual interests and the works shown, but it is the necessity of material engagement which has truly brought this group together.



hARTslane

25th January 2020 12-9pm (All day)
17 Harts Lane, New Cross Gate, SE14 5UP

PASSAGGIATINA ART RESIDENCY IN LONDON
from Cantinone Visocchi, Atina to hARTslane

'Passaggi' can mean the passing from one place to another, or to one phase of life, or from a state of mind to another. It can be a transition.'

©12-3pm: Artists talk about their inspirations for their work in Atina
©6pm: Launch of PASSAGGIATINA e-book
©7:30-9pm: Artists Performances

ARTISTS
Alexandra Santos
Ali Darke
Antonella Vismara
Carmen Alemán
Cassandra Mahoney
Cleaver Boi
Emma Roper-Evans
Geraldine McEwan
Gzillion artist
India Roper-Evans
Julia Maddison
Marisa Polin
Mary Crenshaw
Massimiliano Battista
Matt Scott
Monika Tobel
Natalija Jezova
Nico Mahoney
Ninja Rict
Rachelle Allen-Sherwood
Riitta Hakkarainen
Theresa Caruana
Vanja Karas
Veronica Shimanovskaya

Artist Curators Chris Simpson and Jude Cowan Montague
www.facebook.com/passaggiatina/
Instagram: @passaggiatina



Fine Art Professional Doctorate Research Space

Exhibition 15-28 November 11.00- 16.30
Opening 14 November 17.30-21.00

Embracing the practice of exhibiting as research activity, nine artists from University of East London Fine Art Professional Doctorate show work in progress.

Will Bishop-Stevens
Ali Darke
Xiaolong 'Paul' Fang
Paul Greenleaf
Christian Groothuizen
Andrew Moller
Ralph Overill
Kevin Warren
Sue Withers



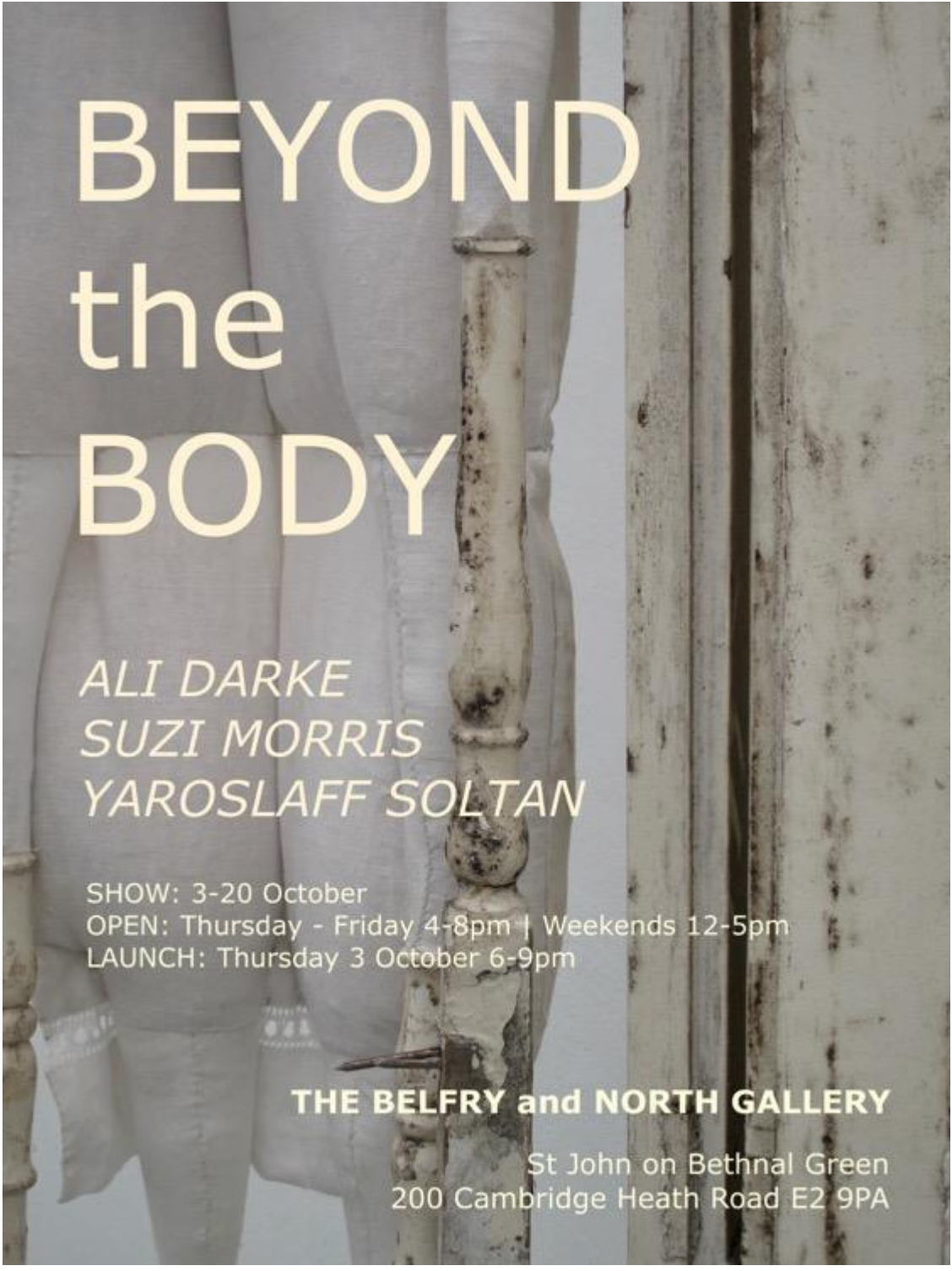
University of
East London



Way Out East Gallery + Project Space
College of Arts Technologies and Innovation
Architecture and the Visual Arts
AVA Building, 4-6 University Way
London E16 2RD

Cyprus DLR

www.profdoctfineartuel.weebly.com
www.uel.ac.uk



BEYOND the BODY

*ALI DARKE
SUZI MORRIS
YAROSLAFF SOLTAN*

SHOW: 3-20 October

OPEN: Thursday - Friday 4-8pm | Weekends 12-5pm

LAUNCH: Thursday 3 October 6-9pm

THE BELFRY and NORTH GALLERY

St John on Bethnal Green
200 Cambridge Heath Road E2 9PA

In the Belfry and North Gallery.

The exhibition of recent work by Ali Darke, Suzi Morris and Yaroslaff Soltan, reveals a shared quest by each artist to bring to light that which has previously remained hidden, un-known, or even un-thought through the creative process itself. They recognise in each other's work an evocation of the fundamental questions of absence and presence. To 'bring something to light' implies not only exposing a truth by an unearthing, a dredging up, or an uprooting from the depths but also the possibility of making apparent, bringing into the mind and materialising that which is intangible and resists representation, defies being and is possibly uncomfortable to behold.

Each artist, through their unique process and medium, be it paint, materiel or object attend to their preoccupations, and through the alchemical process of creation experience a transformation and discovery.

Ali Darke's sculptural installations expose the emotional and unconscious psychological workings of the mind on memory, to reveal a liminal hinterland littered with the residue of lived experience. Suzi Morris draws upon the inherent natural properties of paint to reveal in colour, form and space, a sublime vision, through imaginary ideas on the workings of the body. While Yaroslaff Soltan's fascination with the relationship between psychotherapy and alchemy in Jungian psychology, explores the transformation of material through his imagination to create his visionary sculptures.

While working together as Professional Doctorates in Fine Art, the three artists found elements within their individual practices that enriched the potential for alchemical exchange. Bringing their work together here continues a visual dialogue across this space.

PASSAGGIATINA 2019

ATINA ART RESIDENCY

18 AGOSTO - 01 SETTEMBRE

Lunedì 19 Agosto 8pm: ricevimento di benvenuto e informazioni a Palazzo Ducale. Tutti sono benvenuti

ESPOSIZIONE ARTISTI A IL CANTINONE

Giovedì 29 Agosto - 19:00

Venerdì 30 Agosto (tutto il giorno) 19:00 le performance

Sabato 31 Agosto 09:00 - 13:00

Laboratorio d'arte libero al Il Cantinone. Tutti i cittadini sono benvenuti

Mercoledì 21 @ 10am: Giocando con la Pittura
Con Theresa Caruana.

Venerdì 23 @ 10am: Monotipo/monoprinta
Con Mary Crenshaw.

Sabato 24 @ 10am: Cianotipo

Con Riitta Hakkarainen

Domenica 25 @ 10am: Il disegno Cinetico

Con Rachelle Allen-Sherwood

Lunedì 26 @ 10am: Comunicazioni,

concentrazioni e prestazioni

Con Veronica Shimanovskaya

Martedì 27 @ 10am: Scrittura creativa

Con Emma Roper-Evans.

ARTISTI PARTECIPANTI

Alexandra Santos
Ali Darke
Antonella Vismara
Carmen Aleman
Cassandra Mahoney
Emily Gosling
Emma Roper-Evans
Fyodor Druzin
Geraldine McEwan
Gillian artist
Julia Maddison
Lisa McKendrick
Marisa Poin
Mary Crenshaw
Massimiliano Battista
Matt Scott
Monika Tobel
Natalija Jezova
Nico Mahoney
Rachelle Allen-Sherwood
Riitta Hakkarainen
Theresa Caruana
Veronica Shimanovskaya
Vanja Karas



III edizione curata da Chris Simpson e Jude Cowan Montague
Collaboratori locali: Riccardi Orazio Paolo e Giulia Visocchi

www.facebook.com/passaggiatina/
Instagram: @passaggiatina





BRING TO LIGHT

ALI DARKE | SUZI MORRIS | YAROSLAFF SOLTAN

SHOW: 30 MAY - 2 JUNE | LAUNCH: FRIDAY 31 MAY 7-10PM
OPEN 10-6PM WED-SUN | ARTIST TALK: SUNDAY 2 JUNE 5-6PM

DEPTFORD DOES ART | 28 DEPTFORD HIGH STREET SE8 4AF
DEPTFORDDOESART.COM | @DEPTFORDDOESART

Deptford does Art is proud to present 'Bring to Light', an exhibition of recent work by Ali Darke, Suzi Morris and Yaroslaff Soltan. To 'bring something to light' implies not only exposing a truth by an unearthing, a dredging up, an uprooting from the depths, but also the possibility of making apparent, bringing into the mind and materialising that which is intangible and resists representation, defies being and is uncomfortable to behold. The connections between these three artists enrich the potential for alchemical exchange through a visual dialogue within the space.

BRING TO LIGHT
30 May – 2 June 2019

Launch Night: Friday 31 May 7-10pm

Artist Talk: Sunday 2 June 5 - 6pm

Dan Greenham, co-director of the gallery and also an artist himself will host a panel discussion with the artists followed by a Q&A.

Ali Darke's sculptural installations expose the landscapes, inhabitants and dramas of an inner world. She is seeking to reveal the emotional and unconscious workings of the mind and finds a liminal hinterland littered with the residue of lived experience.

www.alidarke.com

@ali_darke

Suzi Morris draws upon the inherent natural properties of oil paint to reveal imaginary ideas on the 'unseen' workings of the body in her 'human landscapes'. Inspired by genomics and clinical virology, in 2017 she proposed the Viral Sublime as a new category and extension to knowledge within the canon of art history surrounding the concept of the sublime.

www.suzimorrisart.com

@suzimorrisart

Yaroslaff Soltan's works emerge out of a fascination with the similarities between psychotherapy and alchemy in Jungian psychology. He explores the transformation of material and imagination to create his extraordinary sculptures.

www.yaroslaffsoltan.com

Gallery Opening Times: Wednesday to Sunday 10 - 6pm

Deptford Does Art, 28 Deptford High Street, Deptford, London SE8 4AF

www.deptforddoesart.com

FINE ART
EXHIBITION

FRAGMENTS



KAROLINA STONKIENE
MARIE ROBICHAUX
JOAO GILBERTO CIPRIANI
NICHOLAS BALMFORTH
HATTIE COLLINS
NATALIA JEZOVA

ELINA LUCE
ROB REED
TEO GAZDAG
ALI DARKE
AARON DOIG

THE BISCUIT FACTORY

100 CLEMENTS ROAD, BLOCK F,
2ND FLOOR, SE164DG,
31.01-05.02
PRIVATE VIEW: 31-01-19 • 6PM-9PM



THE GLIMPSES

Container Space Gallery, UEL

March 7th - 8th 2018



Yakumo Koizumi (where clouds are born) / Λευκάδιος Χερν (εκεί που γεννιούνται τα σύννεφα)

 YAKUMO KOIZUMI - WHERE CLOUDS ARE BORN · SUNDAY, 7 OCTOBER 2018 ·

16 visual artists from Greece and abroad, travel guided by Lafcadio Hearn, a contemporary Odysseus, presenting their visual journey through the places and countries Lafcadio lived, draining inspiration from his life and work.

Curating-organization : Maria Papatzelou, Visual artist

(with the precious help of mr.Takis Efstathiou)

PARTICIPANT ARTISTS ~ Zefi Athanasopoulou / Carmen Aleman / Lucy Gavriilidou / Ali Darke / Tati Douvana / Eirini Baka / Maria Kompatsiari / Lee Maelzer / Vena Naskrecka / Katerina Xipolitou / Athanasia Papatzelou / Maria Papatzelou / Dimitris Pikros / Zografia Popoli / Veronica Shimanovskaya / Rania Fragkoulidou.



The Kokkalis Project

The Crypt Gallery

Euston Road, London NW1 2BA | <http://cryptgallery.org>

Tube: Euston and Kings Cross. Bus: 59, 68, 91, 168, N91

Private View on Thurs 9th March (6-9pm)

Exhibition open from 10th-12th March (12-7 pm)

In the summer of 2016, a group of international contemporary artists worked alongside each other in the remote village of Psarades in North Western Greece. They brought with them their individual sensibilities and cultural backgrounds and, responding to the history and geography, created an eclectic mix of painting, sculpture, installation, photography and film. Set in the beautiful mountains around the Lakes of Prespes, where the borders of Greece, Albania and the Former Yugoslav Republic of Macedonia meet, this area has witnessed waves of migration, civil war and violence, leaving deep scars on the landscape and memory.

Carmen Alemán • Sofia Antonakaki • Magda Christopoulou • Ali Darke • Tati Douvana • Martha Iliadou
 Nikolaos Kamampatidis • Harris Kondosphyris • Natalja Kondratova •
 Konstantinos Koronaios • Bob Lawson • Joséphine Macri • Lee Maelzer • Olga
 Monachou • Vena Naskręcka • Dimitrios Oikonomou • Maria Papatzelou • Stravros Parcharidis
 Irene Pouliassi • Agisilaos Robolas • Iannis Robolas • Veronica Shimanovskaya • Nikoleta Tsantiki





THE TEARS OF THINGS

Ali Darke

A psychological interior space is the liminal hinterland visited in this work. Here the subjective experience of the external world meets the unconscious workings of the mind and is transformed. Forming a collection, the staging of each cabinet presents a new perspective on this internal landscape. The framework itself becomes a mutable and fragile conveyor of thought. Ever shifting and elusive states of mind, experienced as both mental and embodied sensation, are presented. With hints of the cabinet's domestic origins for the display and preservation of objects, the relationship of the container and the contained is explored. A tension between what is let in, what is revealed, what is kept hidden and what seeps out heightens the psychological drama.



INTERIOR

7-11 March 2016

Private View
10th March
6-9pm
AVA Gallery
University of East
London
Docklands Campus

With an
understanding of
Interior as individual,
geographical,
psychological and or
political, five very
different artists reveal

one or more of these
aspects through a
range of arts
methodologies and
practice.

Photograph courtesy of
Anna Fairchild

Anna Fairchild
Lucy Renton
Mikey Georgeson
Ali Darke
Suzi Morris

*You're invited
to the*

**PRIVATE
VIEW** OCT 15
6.30PM - 9.30PM

**DAILY
FRI - SUN** OCT 16 - 18
10AM - 6PM



An inspiring exhibition brought to you by The Old Truman Brewery of the latest MA Fine Art Graduates, curated by Anna Fairchild

Alison Darke, Anji Archer, Anna Fairchild, Asiya Clarke, Clare Thatcher, Jake Abrams, Jo Lovelock, Lucinda Burgess, Lucy Andrews, Lucy Renton, Mark Williams, Namik Ozturk, Natalia Jezova, Nerys Mathias, Sue McDougall, Suzi Morris, Veronica Shimanovskaya

F Block G4, Ely's Yard, 15 Hanbury Street, E1 6QR
georgina@trumanbrewery.com - www.trumanbrewery.com

ARTBLOCK

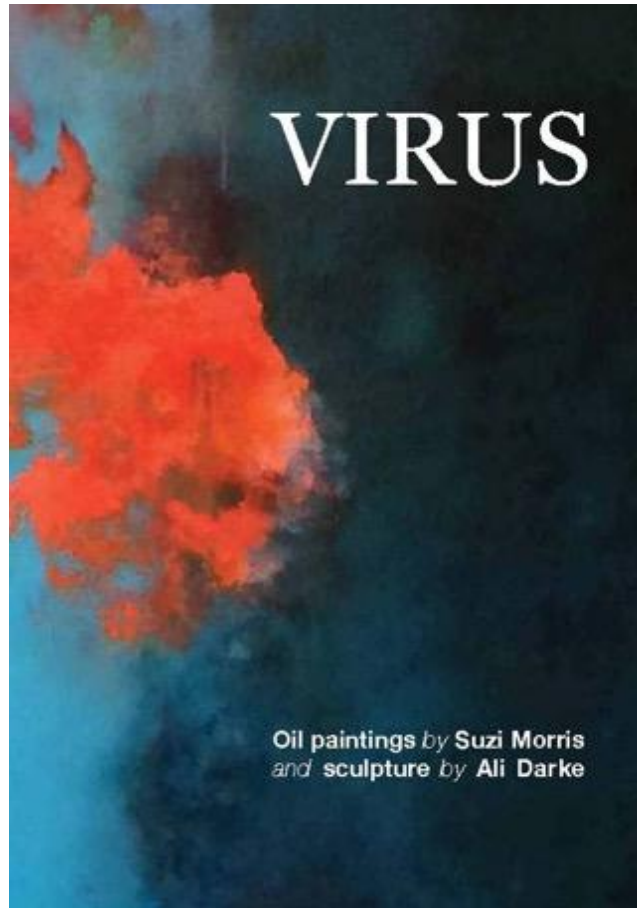
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LARGE FORMAT PRINTING SOLUTIONS

**ART MAP
LONDON**

**ARTS
THREAD**

THE BREWERS PROJECT
ST. JAMES'S GATE, DUBLIN

**THE
OLD TRUMAN
BREWERY**



Public Viewing

9th-12th July 2015 - 2 - 7pm

**Platform 1: James Drive Wandsworth Common Station,
London, SW12 8NL**

Oil paintings by Suzi Morris and sculpture by Ali Darke

Suzi Morris and Ali Darke are currently both working towards Professional Doctorates of Fine Art at the University of East London. It is a unique programme providing a critical dialogue that links the three strands of creative practice, professional practice and theoretical research.

These two very different artists have discovered a common thread in their work – the desire to make visible that which is unseen, to give form to unconscious states of being. Suzi interconnects knowledge from science and aesthetics in synthesising her research interests in viral processes and Ali brings into being the inner world of the mind.

Platform 1 Gallery brings their work together for the first time in a visual conversation.

Reading Stones & Beyond The Body Two Shows – Jude Cowan Montague

9 October 2019 / Art Categories [Reviews](#) / Art Tags [Beyond the Body](#), [Jude Cowan Montague](#), [Reading Stones](#) / / / / /

The stone tower of Saint Augustine is a dramatic setting for an art exhibition and has been host to some interesting shows by alternative London artists over some years. It's also convenient for many East Londoners, being close to Hackney Central. I would recommend a visit to see any show there, just for the chance to walk around this very specific location. From the top, there are great views of London. And each show is a chance to see how people respond to the space.

This is also a clock tower and this is a key aspect that Krinsky, Wyss and Eyre have drawn on the themes of time and materiality for their small group show. They are an appropriate group of artists to show together, producing thoughtful, crafted work, combining modern and traditional media.



Ali Darke Beyond the Body

Wyss revisits her obsessive printmaking, remaking, refolding, repurposing human bones through repetitive printmaking. As a part of her installation, we

get to see her copper printmaking plates for her bones piece that she has presented in diverse locations. The plates are laid on the floorboards in a pattern that uses similarity of shape rather than a position as an organising factor. A more theatrical piece, due to its location on the roof, is the thin copper sheet entitled Osmosis. This is fixed to the pole at the high point of the tower. Being up here in the sunset wind feels like onboard a ship, and indeed, on its first fixing, the copper blew out of place and flapped about in the Hackney air. Apparently getting the ladder up the spiral staircase was extraordinarily challenging. Wyss is not a fainthearted installer. She has dogged determination. She gets an idea in her head and follows it through, despite the physical challenges.

Eyre has a piece on the roof too, in steel, Baetylus which brings to mind a meteorite, those small pieces that often burn up in the atmosphere and become shooting stars. Eyre is concerned with human perception of stones. She emphasises those meteorites that make it through and land on the earth, and how they are thought to have come from the gods. Her video piece installed alongside the clock makes use of its proximity to the mechanism, and an out-of-sync striking of time adds to the mystery of the experience of watching her film of patterns, mechanisms. There is an underlying structure suggested which does not only reference science (the triangular structure of crystal) but also ancient chants, charms, magic. Wood. Stone. Bird. The mystery of the physical, natural world. Where do rocks come from? What is time? The attempts humans make as a social creature to interpret and have a relationship with these non-human elements and the inescapable experience of moving forward through time.

Krinsky has produced a sensible and effective way of working with the structure of the building which is challenging as it is not possible to harm its ancient structure for hanging pieces. She has repurposed the information hoardings fixings and created digitally printed scrolls whose pictures have been created using multiple media techniques, projecting photographs onto painted cells, photographing those, creating a designed piece with depth of colour and layer. Her work has developed through photographing the River Naab in South Germany whose water levels dropped during the hottest June on record. Her interest in documenting the changes to wetlands and waterways is expressed here, bringing the concerns of water management and environmental conservation to this urban location, so close to the new water lands freshly open to visitors. Not so long ago I lived on a boat here in Hackney and enjoyed the sensation being on the waters, close to wildlife, really feeling the slop of the canal beneath me as I slept here in the city. As the pressure of housing accelerates beyond breaking point, more and more are living on the rivers without sufficient infrastructure and support. It's unforgivable of the authorities to have created this situation which is pressurising young people and forcing them into a lifestyle which in turn puts more pressure on wildlife and our wet spaces on which so much birdlife relies.

And if they are there, they need better facilities. Krinsky may not have anticipated this kind of rant to be generated in response to her work, but it shows how her art is connecting to contemporary concerns. It's relevant.

An equivalent space is the Belfry at St John's, Bethnal Green. I'm lucky enough to have exhibited here myself with Miyuki Kasahara, an exhibition we called simply 'The Tower', a joint show examining stories of women in society who are outsiders, vilified for their own community. For this show Kasahara built a spiral staircase from thin wood on which I scrawled in ink words from the Pennine witch trials, having written a series of poems from the court documents. The space at St John's, with its high ceilings, lent itself to this site-specific, atmospheric, dark project and the current exhibition by Ali Darke also uses the space to significant effect, particularly for Yaroslaff Soltan's distorted anatomical pieces that aesthetically reference mummification. One figure hangs dramatically in the centre of the high space of the belfry. I was intrigued by his use of multiple forms, for example, the plethora of toes and by materialism that incorporates hair, wax and a urinate yellow.

Darke's approach to fine art has been developed throughout her career as a designer for theatre. The innovative use of materials, using what is cheap and to hand for effectiveness, is what she does well. She has worked quickly and effectively to make a long series of pieces inspired by the strangeness of the body in creating growths called teratoma that the body makes secretly which contain all pieces of the body. They may have bones, teeth, hair, all kinds of parts, hidden in a ball deep inside the system. In women, they often grow in the ovaries, and indeed I personally had cysts of this sort removed from my ovaries. I had been keen to see them (I still have my old wisdom teeth with their gnarled roots), but sadly this wasn't to be. Darke's pieces disturb and revolt in a pleasingly visceral manner, but have been assembled from what appears to be (mostly) broken bits of toilet and stockings filled with upholstery horsehair and fine sand.

Suzi Morris's paintings also explore the unseen, her recent series 'Bioinfotics' being informed by the recent flood of data from genome sequences. Her works are not so much immediately visceral as the work by Darke and Soltan, but with their pale and watery azure colours, evoke a sense of the heavenly among the exhibition's earthy (even subterranean) sculptures.

Top Photo: from left to right OSMOSIS Carol Wyss / BAETYLUS Susan Eyre / EPHEMERA SCROLLS Anne Krinsky from Reading Stones

Reading Stones – Anne Krinsky, Carol Wyss Susan Eyre (Reading Stones) St Augustine's Tower Gallery, London E8 1 HR

Beyond the Body – Suzi Morris, Ali Darke, Yaroslaff Soltan (Beyond the Body) 3-20 October The Belfry and North Gallery, St John on Bethnal Green E2 0PA

APPENDIX 3: ADDITIONAL IMAGES OF CREATIVE PRACTICE



Ali Darke, *The Leaves have Lost Their Trees*: 2019
PassagiAtina Art Residency Atina

VAL PARKER

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A GROUP-ANALYTIC EXPLORATION OF THE SIBLING MATRIX

How Siblings Shape our Lives



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Ali Darke: Book cover design 2019



Ali Darke, Images for website design *Val Parker: Psychotherapist*. 2019



Ali Darke: *The Wanderings*, 2018
Yakumo Koizumi (Where clouds are born)
Exhibition, Thessaloniki International Art Fair special project.



Ali Darke: *The Wanderings*, 2018



Ali Darke: *The Wanderings*, 201

By ITSELF: In collaboration with composer, Jasper Tygner, 2018





Professional Doctorate Fine Art Showcase Exhibition

The Professional Doctorate in Fine Art has been running at UEL for over 20 years. It is designed for artists working across a range of media and methodologies who wish to make their practice the basis for doctoral study. Undertaken over three years full-time or five years part-time, the programme provides a critical dialogue linking theoretical research with creative practice.

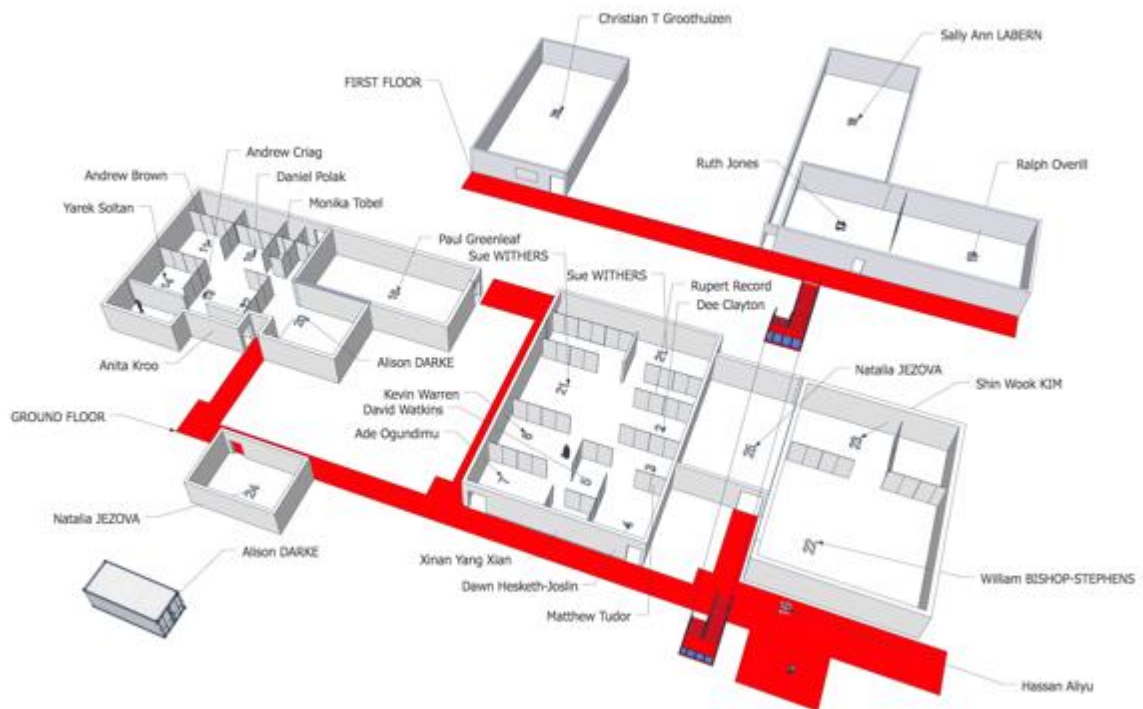
Opening
24/6/2021 4.45pm - 8pm

Exhibition
25/6/2021 - 26/6/2021 9am - 2pm
by appointment only
RSVP r.reed@uel.ac.uk

Will Bishop-Stephens
Ali Darke
Chris Groothuizen
Natalia Jezova
Shin Wook Kim
Sally Labern
Sue Withers

Xinan Yang
Rupert Record
Monika Tobel
Andrew Craig
Daniel Polak
Degard
Andrew Brown
Matthew Tudor
Anita Kroo
Jamie Limond
David Watkins
Ade Ogundimu
Hassan Aliyu
Dawn Hesketh-Joslin
Ruth Jones
K J J Warren
Ralph Overill
Paul Greenleaf
Yaroslaff Soltan

June 2021



EXHIBITION PRINTED HANDOUT

ALI DARKE

Through drawing, sculpture, installation and moving image, Ali Darke's practice has evolved into a scenography of the inner world, responding to personal experience, memory and myth, and the evocative language of psychoanalysis.

A family history of displacement and migration has inspired theories of 'haunting' - echoes of trauma, loss and shame transmitted across generations. Psychic fragmentation has been a starting point to viscerally express pathologies of trauma, in materiality and form.

The work begins collecting discarded material, their meaning transformed, elaborated or obscured by the making processes, playing with their gravity and presence in space. Hybrid bodies vibrantly emerge, while also evoking that which dwells beyond the body.

Testing the unsettling tipping points of beauty, absurdity and abjection, she suggests a hinterland between the mind and the body where the unconscious leaves a trace. Trusting a process of free association and serendipity she discovers the unexpected and uncannily familiar.

website: alidarke.com

instagram: [ali_darke](https://www.instagram.com/ali_darke)

email: ali@alidarke.com



THE BEASTLIES

linen, branches, wire, stuffing



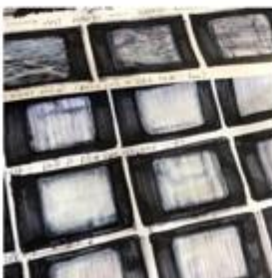
DON'T LOOK AT ME

display cabinets, blankets, tiles, pillow



THE PSYCHIC LIFE OF FRAGMENTS

building rubble, tights, sand, stuffing



FREMD BIN ICH EINGEZOGEN

short film and installation

linen, sticks, salt

(in the Container space)



Ali Darke, *Exhibition view: THE BEASTLIES*. 2021



Ali Darke, *BEASTLY I*, 2021
Linen, sticks, upholstery stuffing, stocking, metal display stand

(exhibition photography by Andrew Moller)



Ali Darke, *BEASTLY II*, 2021
Linen, branch, upholstery stuffing, salt, wadding, metal brackets



Ali Darke, *BEASTLY III*, 2021
Linen, stick, root, upholstery stuffing, salt, wadding, stocking



Ali Darke, *BEASTLY IV*, 2021
Linen, sticks, upholstery stuffing, wadding, stocking, metal stool, wood



Ali Darke, *BEASTLY V*, 2021
Linen, branches, upholstery stuffing, salt, wadding, nails, wire, washing line



Ali Darke, *BEASTLY VI*, 2021
Linen, branches, sticks, upholstery stuffing, salt, wadding, stocking, trestle table



Ali Darke, *Exhibition view: Don't Look At Me*, 2021



Ali Darke, *Don't Look At Me, (1)* 2021
display cabinet, blankets



Ali Darke, *Don't Look At Me, (2)* 2021
display cabinet, ceramic tiles



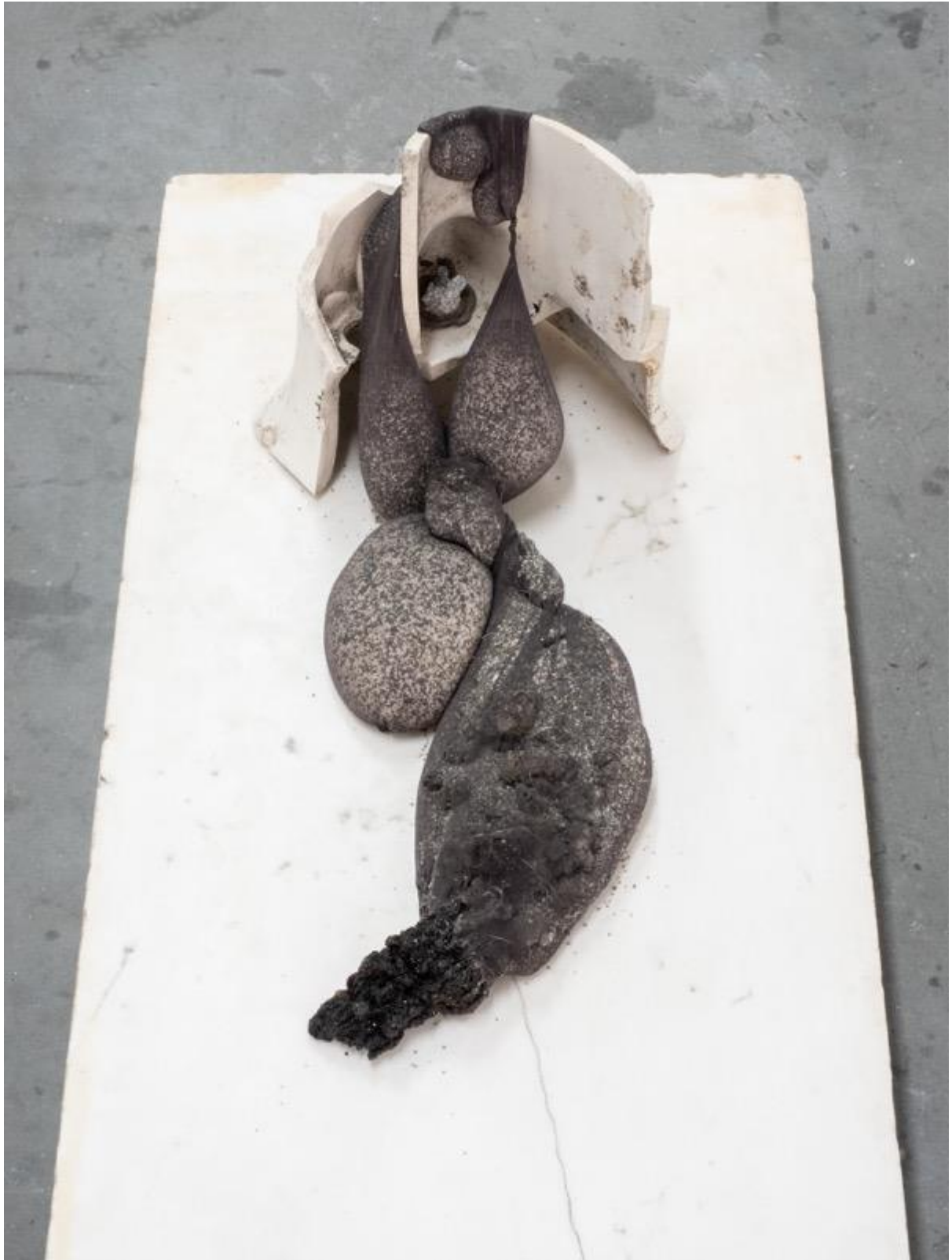
Ali Darke, *Don't Look At Me, (3)* 2021
display cabinet, pillow



Ali Darke, *Exhibition View: Psychic Fragments*, 2021



Ali Darke, *Psychic Fragment*, 2019
sink fragment, plug hole, stocking, builder's debris, sand, upholstery stuffing
marble, metal stand



Ali Darke, *Psychic Fragment*, 2019
Ceramic sink fragment, stocking, builder's debris, sand, upholstery stuffing, marble



Ali Darke, *Psychic Fragment*, 2019
stocking, builder's debris, sand, upholstery stuffing, metal clasp



Ali Darke, *Psychic Fragment*, 2019
sink fragment, plug hole, stocking, builder's debris, sand, upholstery stuffing
marble, metal stand