



PS

FREMANTLE
WESTERN AUSTRALIA
17 OCT - 14 NOV
2020

DARK SWAN EXHIBITIONS PRESENTS:

Imaginary Territories



Dark Swan Exhibitions Presents:

Imaginary Territories

Opening Night Friday 16th October

WA Visual Artists;

Lucille Martin + Jo Darbyshire + Toni Wilkinson + Kelsey Ashe + Rebecca Paterson

Exhibition 17th October to 14th November 2020

3 Sisters of Air, Fire, Water; First Nation Spoken Word Artists


Led by Barbara Hostalek

Dark Swan Ensemble;

Brendan Giambazi: Arco Double Base and Guitar + Michelle Smith: 45 String Harp
+ Cathy Woodhouse: Soprano + Nicholas Duff: Piano and Violin

Cherish Marrington Surrealist Bonbonniere

**PS Art Space, 22 Pakenham Street,
Fremantle Western Australia**



Imaginary Territories explores the concept of a 'territory' as a domain of the inner world – a representation that expresses an 'internal truth'. Through this Surrealist lens, the artists' territories are simultaneously real and imagined, explored into being; a place where both conscious and subconscious realities are envisioned.

Imaginary Territories allows artists to imagine topographies that overcome earthbound borders, barriers and displacements. The exhibition embarks on an odyssey that is global in outlook, acknowledging the centenary of the emergence of Surrealist modes of artistic inquiry from Paris in the early 1920s, which spread worldwide, right to the ends of the earth, into the far-away Antipodes.....



Kelsey Ashe, 2020, Sculpture Involontaires, Shell, Plastic, Metal, Leather. Image courtesy the Artist.

The exhibition is also timely in that 100 years on, its influence and legacy is experiencing unprecedented levels of revisionist attention worldwide from curators, artists and writers, particularly for women artists, including Australian artists who have found its strategies for artistic enquiry essential to their practice. And why is that? Because engaging with Surrealism is a means to explore the threshold space where the sacred, hidden and uncanny, meets with the real and rational, mundane and earthly.

It is a space deeply sought in the present era of global instability, just as it was initially a reactive movement in the 1920s, as the Surrealists opposed vehemently the horrors of war fought under the supposed banner of rationalism. If this is what rationalism brings to the world, then the Surrealists were determined to look in the opposite direction.

Surrealism in modern and contemporary art has been synonymous with manifestations of the sacred within the mundane. The philosophy has asked again and again since Andre Breton⁽¹⁾ first wrote his Manifesto's in the 1920s; how can we access what is beyond our normal senses and merge it with our normal daily lives?

How can this be represented in art? It relies on metaphor and symbol, the poetic messages of the unconscious, dreams, epiphanies and moments of awe in nature. It actively seeks the paradox of an understanding that transcends rational knowledge previously gleaned by conventional art historical approaches. The western concept of knowledge, based in Cartesian rationalism, has long relegated powers of insight, intuition or imagination to illegitimate experience – not so for the insightful surrealist mind.

“how can we access what is beyond our normal senses and merge it with our normal daily lives?”

This language of insight was developed many hundreds of years before Europeans by Chinese and Japanese scholar artists, where an invocation of transcendent perception was highly prized and sought after. This legitimate religious language encompassed a fathomless aesthetic and spiritual philosophy that many artists have used as avenues to engage with the surreal. The Romanticists and Symbolists in their pursuit of the sublime, provided the ground work for Surrealism, a well documented art history.

As it has become increasingly more acceptable, if not imperative to seek other realities than what is ‘fact’ – via means such as Eastern and alternative religions, self-psychology, theosophy, phenomenology or occultism, experiential knowledge is seen as a valid area of study in art.

Breton himself wrote passionately about his vision for a world where women had greater political power. Although orthodox surrealism laid out by Breton, largely failed to meet the needs of the women involved, he did envision a ‘New World Order’ characterised by a secular spirituality and harmony and time of inter-connectiveness. (See Arcane 17 Andre Breton, written in 1944).

Surrealism has a commonality with these aforementioned pursuits in that the drive is to understand the modern experience beyond Empirical rationalism. In fact we live in a society now where even the most acclaimed scientists and quantum physicists cannot agree, define or prove what is real or ‘unreal’, whether within our own minds, the solar system or here on earth.

“[the] phenomenological elements of surrealism continue to compel the contemporary imagination and create forms to express the modern experience of the sacred... The Surrealist vision emerges from this peculiar sense of premonition infused with a longing or desire.”

(Rabinovitch, 2004)

The movement has been prone to many interpretations but at its centre is the drive to represent and evoke a special state of mind; the surreal – a term which can encompass many unusual states of knowing and being, in objects, moods, events, places and people. It has been used by artists to explore the revelatory, archaic myth, the enigmatic and ungraspable mystery. Author and Artist Celia Rabinovitch sites contemporary surrealism as a methodology in visual art that can embody a peculiar type of spiritual experience; a grasping of the unknown. She states; “[the] phenomenological elements of surrealism continue to compel the contemporary imagination and create forms to express the modern experience of the sacred... The Surrealist vision emerges from this peculiar sense of premonition infused with a longing or desire.”(Rabinovitch, 2004)

It is relevant and more timely than ever, to look within and conceive new realities on micro and macro levels from the view point of contemporary women. It also reverses the usual North to Southern Hemisphere trickle down theory and places ‘the far away Antipodes’ as the centre of activity for this project. That Surrealism has been central to some of Australia's most acclaimed contemporary women artists represented in our major galleries, including Pat Brassington, Polaxini Papapetrou, Heidi Yardley and Petrina Hicks, to name a few, does not surprise me. It is this ability to imagine, to interrogate one's own mythic territories that I find so interesting and central for the curatorial planning of *Imaginary Territories*.



Jacqueline Lamba, 1934. Aquarium Dance. Underwater performance at Coliseum on rue Rochechouart, Paris. Photograph Rogi André

In setting out the parameters for curatorial content for this exhibition in Western Australia in 2020, amidst the turmoil of Australian bushfires, COVID closedowns and recessive economies, I asked artists to respond to the idea of a 'territory' as a domain of the inner world – a representation that expresses an 'internal truth'.

The artists' in *Imaginary Territories* were approached due to their practice which related to surrealist enquiry or their interest in the legacy of Feminist Surrealism established by iconic artists such as Dora Maar, Leonora Carrington, Louise Bourgeois, Frida Kahlo, Leonora Fini, Jacqueline Lamba, Remedios Varo, Kay Sage, Hannah Hoch and Francesca Woodman.

Lucille Martin's cinematic scale printed landscapes merge the artists practice in collage and photo-media with surrealist strategies associated with space in the landscape. Strange deserts and empty space have long been important references for Martin, who lists Salvador Dali and Rene Magritte's illusory landscapes as early influences. In her work, 'New Worlds, Other Worlds' optical prompts, distorted or repeating backgrounds, negative space and constructed archways and paths, shed with the necessity for a completely rational mode of thinking and depiction. These are landscapes that have slipped beyond 'realism'; where the distinction between real and imagined became blurred and spaces could be read as metaphors of inner space or the subconscious.

Martin remarks "I look to the symbolism of water as a 'fluidity' of the physical, spiritual and sexual transformation - as frequent themes in my work and by the work by the female Surrealists. Self-perception and self-affirmation is a spiritual journey of life

connected through my search for a new way into reality and dream-like, visionary elements." (Lucille Martin, Interview with author, 2020).

Jo Darbyshire's career as an artist has been informed for decades by the work and lives of Surrealist women artists such as Toyen, Eileen Agar, Meret Oppenheim, Frida Kahlo and their fearless exploration of female eroticism, the use of organic found objects such as feathers, hair and bone, painterly automatism and the abiding curiosity into the psychological worlds of women.

Darbyshire's commanding six metre long work 'Pelt' for *Imaginary Territories* holds us in awe in the tenacity of the installed found feather collection and the viscous resinous tang that reminds us that these feathers once flew in the sky on winged creatures. Symbolising the most heavenly of creatures, the bird; feathers endow this work with associations of freedom, mobility and balance, but also the link between heaven and earth, when we understand that birds evolved from the primordial scales of reptiles. Feathers have been used shamanically for eons, the accoutrements of ceremony and ritual – hinted at in Darbyshire's title for the work. Paired with the eye symbolism, a powerful hybridity emerges. The eye is the fire, the sun, the all-seeing, the window to the soul, the small organ that contains all the images of the universe. The feathered eye then, directs our gaze inwards and sees all.



Kay Sage, 1947. Margins of Silence, Oil on Canvas.

For Toni Wilkinson, a photographer, it is in moments of frisson, the threshold of ambiguity that produces the intriguing image. Wilkinson captures risk and possibility, beauty and menace and the ephemeral nature of memory and moment. In capturing lived experience, for example in witness to her children clambering rocks in 'Shot into the Sun', Wilkinson has candidly captured her daughter swept into the obliteration of the sublime, swallowed by light and refractions splayed in perfect geometry of light hitting glass in the lens flare. The fleeting flash.

Rebecca Paterson has engaged with Dadaism as a staple to her established textile, garment and visual art practice. Dada forged the groundwork to abstract art and sound poetry, was a starting point for performance art, a prelude to postmodernism, an influence on pop art and anti-art to be later embraced for anarcho-political uses in the 1960s and the punk movement and of course Surrealism. Paterson's textile processes of staining, eroding and layering of text draws on the anarchy, provocation and montage of these movements and she has been well recognised for her contribution to the contemporary field.

'Sculpture Involontaires' (2020) is an invitation to be carried back to the sea and the watery state of 'beyond' via shell-audio. The ocean hushes and roars inside the shell-phones, reminding us of our own molecular structures, our eternal selves.'

This writing is an extension of creative practice and a record of rich conversation and research between and with the artists and creatives involved through this most strange time we travel as humans. Parts of this essay also appeared in *The Debutante: Feminist Surrealist Odysseys*, a UK based Arts Journal. Massive change is nigh, so what do we see? Surrealism favours the questions we have no answers for and the images that provoke further questioning into the mysterious. The artists in this exhibition are urged on by a fluid and reflexive art practice that is in motion via written word, discussion and interdisciplinary practice.

The surrealist impulse has circulated and dipped, been revived/buried and re-surfaced in successive



Lee Miller, 1937. Portrait of Space. Photo, Egypt. Private Collection

waves as it has done in all parts of the globe, including here in Australia. The enthusiasm by artists to engage with the irrational has never abated as evidenced in the work of these Australian women artists in *Imaginary Territories*.

Dr. Kelsey Ashe
Curtin University
September 2020

References:

- Allmer, P. (Ed.) (2009). *Angels of Anarchy*. Manchester Art Gallery: London.
- Campbell, J. (1991). *The power of myth*. Anchor Books Random House: New York.
- Caws, M. Keunzli, R. Raaberg, G. (1993) *Surrealism and Women*. MIT Press: London.
- Chadwick, W. (2017). *The Militant Muse*. Thames & Hudson: London.
- Chapman, C. (1993). *Surrealism in Australia*. National Gallery of Australia: Canberra.
- Choucha, N. (1991). *Surrealism and the Occult*. Destiny Books: Vermont.
- Foster, H. (1993). *Compulsive Beauty*. MIT Press: London.
- Marsh, A. (2007). A surrealist impulse in contemporary Australian photography. *Papers on Surrealism*, 6(Autumn), 1 - 13.
- Picabia, F. (2012) *I Am a Beautiful Monster: Poetry, Prose, and Provocation*. MIT Press: Cambridge USA
- Plunkett, T. (2018). Melusina after the Scream; Surrealism and the Hybrid Bodies of Leonora Carrington and Remedios Varo. Volume XCV, Number 5, *Bulletin of Spanish Studies*: Dublin.
- Rabinovitch, C. (2004). *Surrealism and the Sacred; Power, Eros, and the Occult in Modern Art*. Westview Press: Oxford.



Barbara Hostalek

Born and grew up on Larrakia land and now calls Noongar boodjar home. Her family connections are with language groups Yawaru and Gija on her Mum's side and Territorian, Czech and Greek on her Dads side. She has been writing short plays with Yirra Yaakin (Standing Tall in Noongar Language) Theatre Company's Writers Group since 2015. Titles of short works include *Cracked* (2015), *Banned* (2016), *Go Fish* (2017), *Turtle Pool* (2018), *Thirst* (2019) and *Perpetuity* (2020). *Cracked* was directed by Eva Grace Mullaley, produced by Yirra Yaakin Theatre Company and Playwriting Australia in 2019. In July 2020 Black Swan State Theatre Company produced *Own Way* as part of the Unsung Heroes monologue series. And in June 2020, Playwriting Australia with Yirra Yaakin Theatre Company collaborated to produce a short monologue *Burning* as part of the *Dear Australia* postcard series online at Australian Plays.



Jessie Ward

Is a strong, proud Noongar woman. Born in Mackay, Queensland and raised in the Country town of Toodyay she caught the acting bug at a young age. After a few years acting in local Toodyay theatre productions she travelled to Perth and studied screen performance at WAAPA and a Certificate 4 in Aboriginal performance. Since graduating in 2017 Jessie has been performing in Yirra Yaakin Theatre Company productions, Freeze Frame Opera and Constable Care. Jessie's love of acting, is now spilling into a passion for writing with a short film and 10 minute stage play (*A girl boxed*), now crafting her voice with Yirra Yaakin Theatre Company's 'Which Way' poetry group facilitated by Jennifer Compton.



Brianna Collard

Born in Bunbury and raised in Perth. Her participation in Arts events during her school years encouraged her to complete the Certificate of Aboriginal Performance at WAAPA. Since leaving WAAPA, she has been involved with Yirra Yaakin Theatre Company as an intern, scribe and Assistant Director. The skills developed during these performing arts activities coalesces with her passion for writing prose of a humorous nature

3 Sisters of Air Fire Water



“If I told you my story, would you see into my words?
For her brother, who is wanting to join a flock
If I told you my story, would you see into my wounds?
For her sister, who the flock mocked
If I told you my story, would you see into my skin?
For her Mother, who didn't leave
For I am dancing and leaping unconstrained ignited by heated ray...”

Exquisite Corpse

from the original French term 'cadavre exquis'

A surrealist parlour game and method by which a collection of words or images is collectively assembled. Each collaborator adds to a composition in sequence by being allowed to see only the end of what the previous person contributed.

An opening night performance will involve the 'birthing' of a life size 'exquisite corpse.'

The performance will involve four artists working on a section of a woman's body (Head, torso, womb, feet) independently for 3 months, only revealing the body in its entirety for the first time as a Live installation on opening night.

The piece aims to explore the spirit of the original surrealists' motivations to access collective consciousness through collaborative making and highlight both individual and collaborative practice via an insight into the inner worlds, thoughts and imaginings of the artists during an unprecedented era of global upheaval and change.

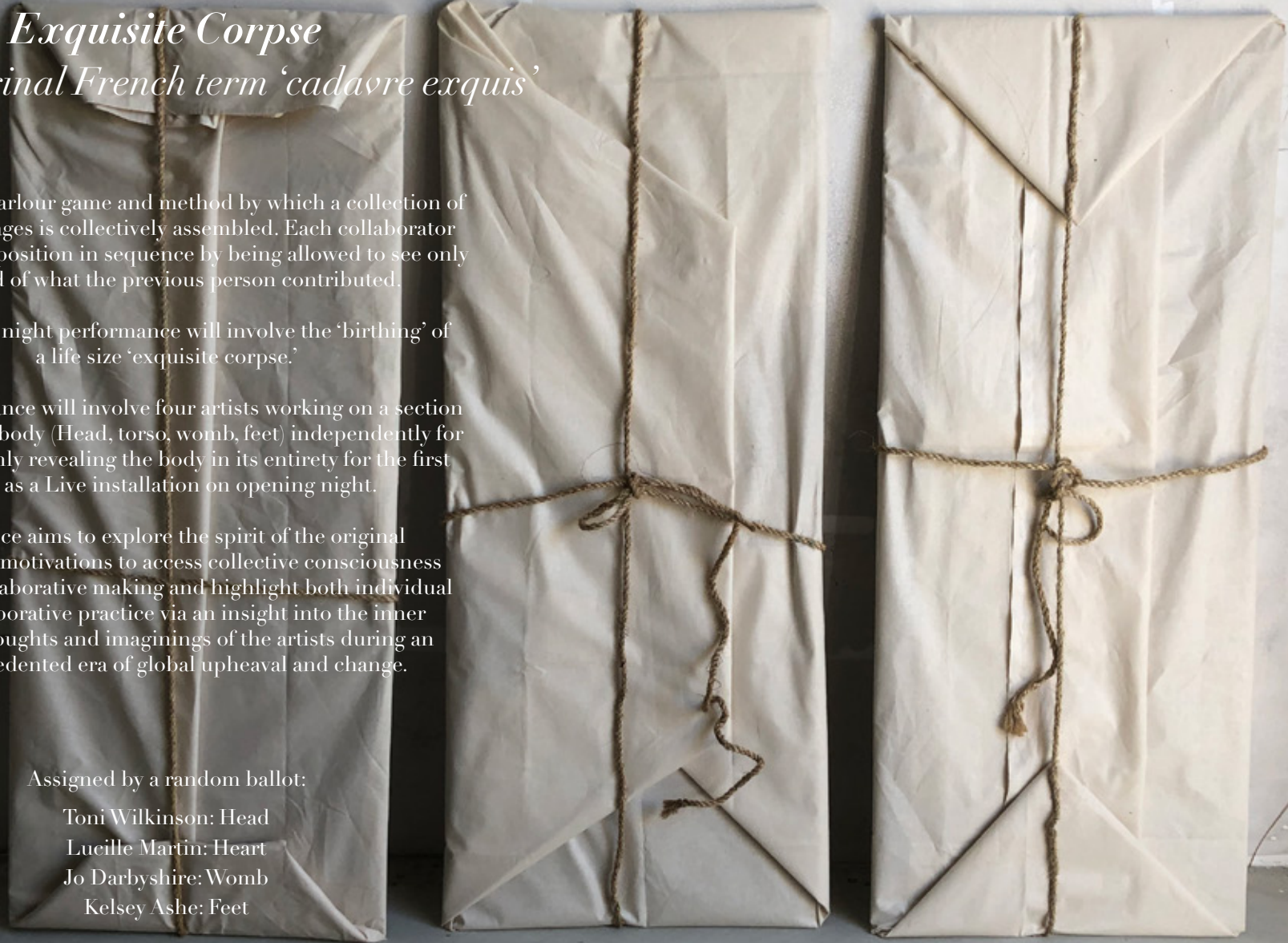
Assigned by a random ballot:

Toni Wilkinson: Head

Lucille Martin: Heart

Jo Darbyshire: Womb

Kelsey Ashe: Feet



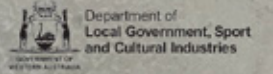
The Dark Swan Ensemble 2020

Michelle Smith: 45 String Harp,
Nicholas Duff: Violin Piano,
Brendan Giambazi: Arco Double Base, Piano and Guitar
Cathy Woodhouse: Soprano.
Original Music for *'Imaginary Territories'* composed by Brendan Giambazi, Dark Swan
House Composer.

Dressed by HOODEDWEPT



Dressed by HOODEDWEPT. Photographed at PSAS by MATSU Photography @masufotos



Dark Swan Exhibitions Presents:

Imaginary Territories

OPENING NIGHT

Friday 16th October 6:45pm
RSVP ESSENTIAL
tracy@trpx.com.au by 28 Sep

3 SISTERS OF AIR FIRE AND WATER
First Nation Spoken Word Artists
Jessie Ward, Brianna Collard
and Barbara Hostalek

LIVE INSTALLATION of
LIFE-SIZE EXQUISITE CORPSE

DARK SWAN ENSEMBLE
Dark Swan House Composer
Brendan Giambazi ARCO BASE +
Michelle Smith 45 STRING HARPIST +
Cathy Woodhouse SOPRANO +
Nick Duff PIANO + VIOLIN
Dressed by: HOODEDWEPT

SURREALIST BONBONNIERE
Cherish Marrington

In Editorial Partnership with

**The
Debutante**

Women's Surrealist Art Journal
Edinburgh, Scotland UK

[@thedebutante_](https://www.instagram.com/thedebutante_)

VISUAL ARTISTS

Lucille Martin
Jo Darbyshire
Rebecca Paterson
Toni Wilkinson
Kelsey Ashe

PS

PS Art Space
Fremantle
WESTERN AUSTRALIA

17 OCT - NOV 14
2020

www.psas.com.au

[@darkswanexhibitions](https://www.instagram.com/darkswanexhibitions)

Image: Kelsey Ashe, 2019 'Sculpture Involontaires' Shell, Leather, Plastic, Image Courtesy the Artist.



Jo Darbyshire 2020, Pelt. Feather, Wood, Installation. 6 m x 1.8 m



Jo Darbyshire; Pelt

The work of Surrealist women artists, has been a major influence on Jo Darbyshire's work as an artist and a social history curator. Her abstract paintings, which usually reference the social and environmental history of place often suggest a poetic and sensory connection. She has always been interested in how the Surrealists, in using 'found objects', encouraged the audience to identify on a kind of bodily level and to consider unconscious desires and unspoken possibilities.

"Darbyshire's response to the old impasse between pedagogy and pleasure is to take Surrealism's love of the fragment, the curious and the unexpected, its desire to defamiliarize the everyday, and unleash such impulses... like a wild, undisciplined, feminist unconscious." Josephine Wilson, Catalogue essay for *Tales of the Surreal*, Heathcote Gallery, WA 2019

Darbyshire studied Fine Arts at Curtin University (1981), Canberra School of Art, ACT (1991) and a Master of Creative Arts in Cultural Heritage, at Curtin University of Technology, WA in 2004. Darbyshire is based in Fremantle WA, is represented by the Art Collective WA.

For other projects and exhibitions please visit www.jodarbyshire.com @jodarbs



Lucille Martin, 2020. *New Worlds Other Worlds*. Detail.

Lucille Martin; New Worlds, Other Worlds

Lyrical and dark, Lucille Martin's new series of landscape photcollages brings viewers into a well-timed and powerful encounter with the mystery of the natural world.

The photographic fragments that comprise each work are the result of Martin's omnivorous documentary approach, collected over 18 months of residencies across Australia and New Zealand, from Cradle Mountain to the geysers of Rotorua. In the studio, Martin digitally (or with paper and scalpel) stitches together the wild architecture of natural portals like caves, tree hollows, craters and swamps to form mega/meta-landscapes. These forms beckon viewers through sumptuous surface terrain into shadowy, unknown states beyond. Each work proposes a different Pangea, merging coastal, subterranean, wooded and botanical realms.

Withdrawn to our homes during lockdown, Martin's panoramas quickly take on a monstrous vigour, as we remember and renew our instincts for the deep age, capriciousness and peril of the natural world. "These worlds are a conduit between us and the feelings and conversations happening in our communities currently," says Martin. (Sheridan Hart, 2020)

Lucille Martin is an established Australian Multi-disciplinary Artist working with iPhoneography, photo-media, textile & performative practice to navigate the intersections of art, science and technology in themes related to identity and ecology. Her application of iPhone-capture during the last 10 years acts as an extension of the body in a performative and documentary practice by capturing image while walking the Australian and New Zealand natural landscape.

New World, Other Worlds, explores Martin's long interest in the social psyche through photo-based work into ecological connections between our own existence and the ecology of our Earth as our planet is poised like no other time in human memory. Conceptually Martin's themes draw on a deeper understanding of identity, memory and place, meandering through past, present and future as documenter and witness to the temporal existence of these fragile environments.

Lucille Martin would like to acknowledge funding and AIR support from the Department of Culture & the Arts WA, Fremantle Art Centre, Vancouver Art Centre, Bundanoon Trust, UTAS-School of Creative Arts and Wilderness Gallery-Cradle Mountain National Park

www.lucillemartin.com @lucillemartinartist



Rebecca Paterson; 33 Poets

Coming into 'Imaginary Territories' I considered my practice to be possible through experiencing and working with Dada and Punk. These two movements are pivotal to my life and art practice. So Surrealism? Is Dadaism her Uncle or eccentric sibling? Is Shibori Surreal? I have played with the beauty of washes of dye like skies, like oceans and rivers. Dreams and story-telling in nature are ongoing sites of Surrealism. What narratives do I invoke? 'DELPHIC ORACLE' was presented as a punk sign but double loaded to invoke something ancient. In the Installation work for this Exhibition I'm collaborating with the wonderful Surrealist Artist Ish Marrington and Graf Story teller Olly Oe. It has been an opportunity to play with the dimensions of the great art movements that have shaped our world Earth's aesthetics.

From the late Associate Professor Bonnie English, acknowledged for her academic research into Australian and International Fashion:

'Both innovative and experimental Australian fashion designer Rebecca Paterson is known for her counterculture influences inspired by Punk/post-punk discourses. Her design world plays with text and interacts with experimental textiles. She has worked with the renowned Japanese textile engineer Junichi Arai and initiated bringing him to Australia. Arai worked for many of the great Japanese designers including Issey Miyake and Rei Kawakubo of Commes Des Garçons. Pieces of Rebecca Paterson's work were exhibited at the National Gallery of Victoria in Melbourne in 'CULTURE 2004'. Paterson's work has been exhibited and collected by National and International galleries and Museums including the National Gallery of Victoria, the Victoria Albert Museum and the Powerhouse Museum with her Shibori wool burnout work inspired by Mr Arai'.

www.33poets.com @33poets

Kelsey Ashe; The Jetty

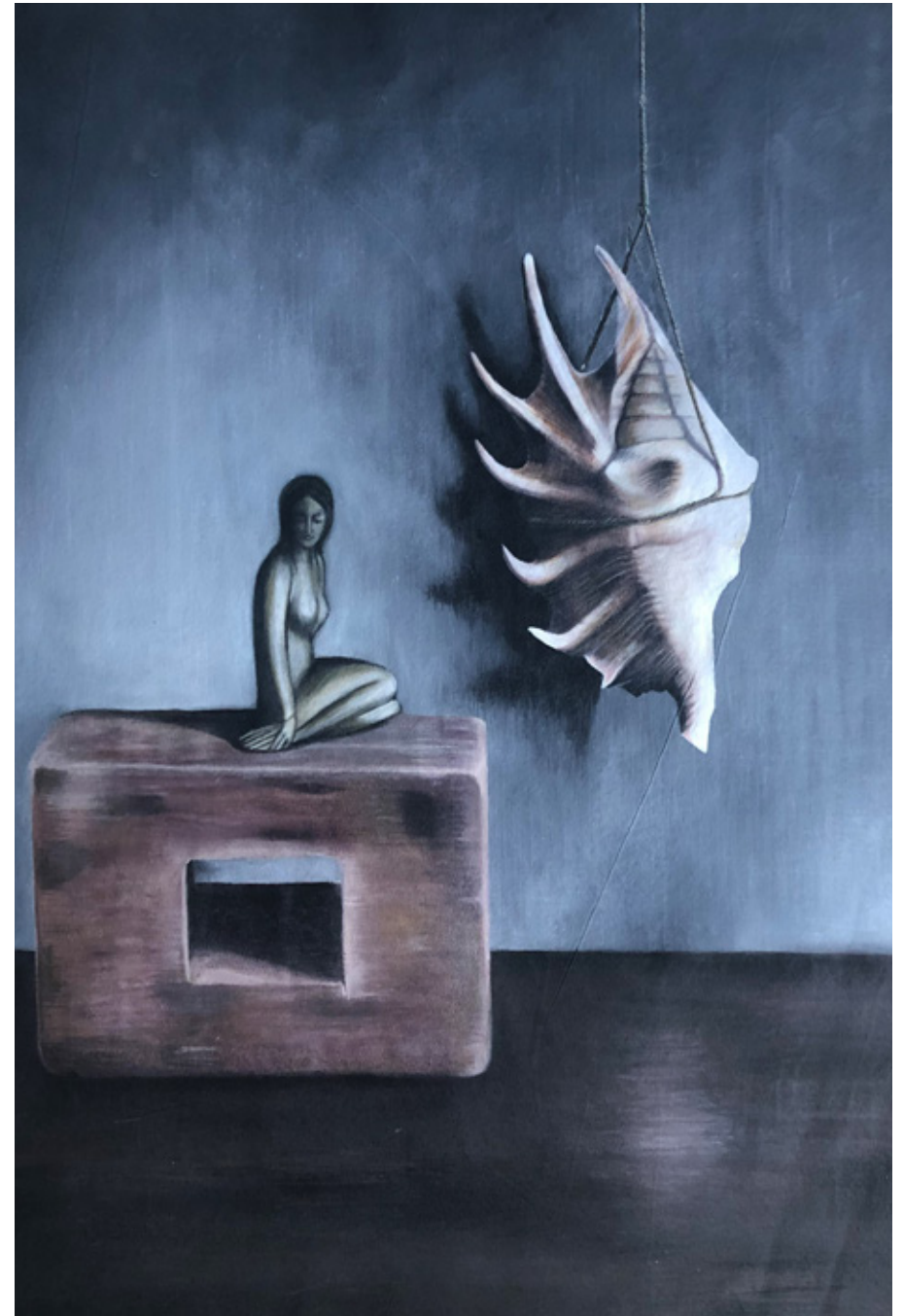
During the 2020 lockdowns, I painted and arranged little gothic/religiosa vignettes; 'holy pictures' because it felt natural. Everything ceased. I photographed my shell collection and the empty streets of Fremantle which were reminiscent of a Delvaux or de Chirico painting in their lyrical desertion. I found it beautiful. Like the city was resting and allowing the world to heal. Planes, cars, trains, everything stopped and the hush was lovely. The quiet windows, like eyes, blinked at me, their mysterious interiors hiding the life within. The giant shell became symbolic of the forced retreat inside, the soft and delicate animal protected. In its emphatic femininity and sacred geometry, it represented a return to nature in focus and the eternal echo of the Fibonacci sequences' golden ratios. It's smooth orifice-like curves also symbolise the ear; a giant listening vessel or the soft folds of a woman, the powerful creative spark of the Universe.

The Melusine figurine in 'Purification of souls' is intimately linked with the depths of consciousness and the nature of the imaginary – her hybridity suggests the links between nature and culture, animal and human, conscious and unconscious. In myth, her identity and appearance can shift and change, defying gender and moral codes, she transgresses all boundaries set for her. She represents the constraints of femininity, impossibly contained sexual impulse but also a supreme unity of all of the above.

Sanctification of our own landscapes and territories is a main function of mythology and ritual but also of art. Hovering around the soon to be dismantled Ammo Jetty on the WA coast whilst making 'The Jetty' I'm trying to find my own mythologies and my own fitting-into-the landscape, by looking for dwelling places, safe places to land, where I can build my holy pictures that capture my pursuit of the sublime.

Kelsey Ashe is a cross-disciplinary artist who has exhibited nationally and internationally, including at the Scottish National Gallery of Modern Art Edinburgh and Leith Theatre (UK), Barrett Art Centre New York, Site: Brooklyn New York, Sedona Art Centre, Arizona (USA) the National Gallery of Victoria and WA Maritime Museum (AUS).

www.kelseyashe.com @worldofashe





Toni Wilkinson, 2020. Shot into the sun. Photograph. 100x150cm.

Toni Wilkinson; Shot into the Sun

I wouldn't call myself a surrealist but I do love Lee Miller's work, Exploding Hand and Women With Fire Masks are killer photographs. I think that they might have unconsciously influenced a few of my pictures over the years. I'm fascinated with photography's capacity for ambiguity, and surrealism is rooted in uncertainty. Most of the works in Shot into the Sun were taken in the Great Southern this year. I was drawn to the way the glare from the light seemed to render the granite rocks in the landscape impermanent, and how the heptagons formed by the light crashed into the lens, almost as an assault, like the waves of the sea. There was something beautiful and terrible about the atmosphere on the days that I shot. Georgia was nearly obliterated by the light barely held by the landscape, and a rainbow falling on an island in the Sound appeared at the margins of visibility, almost snuffed out.

Toni Wilkinson is a photographer whose work is exhibited widely and has been collected in major institutions nationally and internationally. She coordinates Photography and Illustration in the School of Design and Built Environment at Curtin University and is represented by the Art Collective WA.

www.toniwilkinson.com @toniwilkinson

HOODEDWEPT



HOODEDWEPT, 2020. Feminist Shirt. Photo Courtesy HOODEDWEPT, Neil Sherrif

“If you believe in equality, then you’re a feminist. Sorry to tell you.”

Emma Watson

HOODEDWEPT are a WA based directional concept brand producing trans-seasonal women’s /men’s /unisex collections. HOODEDWEPT will dress the Dark Swan Ensemble for Opening Night of *Imaginary Territories*.

www.hoodedwept.com @hoodedwept



Cherish Marrington, 2020. Detail, Playing Card Set, Surrealist Bonbonerie. Image Courtesy the Artist.

Cherish Marrington

For *Imaginary Territories*, Marrington presents (in collaboration with her creative team at Chinoiserie Fine Art Printing) a complete deck of playing cards; adorned with drawings and words, these explore the darker side of the human condition. Her writing reflects upon the intimacies of an internalized struggle in slow-dance with triumph. The original content may encircle itself or, when combined, the foreplay of ‘outcomes variable’ lends to enchanted strangeness
Which one will you be given?

“The fascination that Cherish has for the horrific aspect of the erotic, what she calls the ugly-beautiful, has deep cultural roots into the dark, rich soil of the past, and our fear of what shows its wriggling self to the daylight when it is dug into.”

– Dr Christopher Crouch, 2016.
Essay for ‘Unclean and Hateful Birds’, Marrington’s first solo exhibition.

@ishmarrington
info@chinoiseriefineart.com

Imaginary Territories Artists 2020

L to R: Cherish Marrington, Rebecca Paterson, Jo Darbyshire, Michelle Smith, Lucille Martin, Nicholas Duff,
Neil Sherrif (HOODEDWEPT), Brendan Giambazi, Barbara Hostalek, Kelsey Ashe.
Absent: Cathy Woodhouse, Toni Wilkinson, Brianna Collard, Jessie Ward.

Photographed at PSAS by MATSU Photography @matsufotos.



The Debutante

Issue 02

Dark Swan acknowledges the Whadjuk Noongar people as the traditional custodians of the land on which this exhibition sits and pays deep respect to elders past and present.

Dark Swan is a not-for-profit WA Artist Organisation dedicated to producing platforms for WA artists to present new works across a broad range of arts practice, including Visual Art, Written Word, Film, Music, Installation and Performance. We enjoy collaboration across creative practices and across cultures and progressive discussion about themes in contemporary society.

Imaginary Territories was financially supported by the WA Government via the Creative Development Grants Program delivered by the Department of Local Government, Sport and Cultural Industries (DLGSC).

Dark Swan would sincerely like to thank the Centre for Aboriginal Studies at Curtin University, Jo Quake and Anne Farren, Interdisciplinary Design Staff in the School of Design and Built Environment Curtin University, Michael Fletcher (Sound), Lana Gartrell (Film) Tracy Routledge (Media) Molly Ryan, Bryan Smith, Amber Telfer and Amra Bellatella (Project Assistants), Annabelle Jenkins (Graphic Design) Guilhem Therond, Laure Bernard, Tom Muller (PS Staff) and Aly May (DLGSC) for your assistance and expertise in making this event happen. To all the artists and creatives involved in this Exhibition, thank you for your vision and dedicated practice, your good company and conviviality!

Imaginary Territories was delivered in Editorial Partnership with The Debutante; A UK based Feminist Surrealist Arts Journal Edited by Molly Gilroy and Rachel Ashenden. The Print and On-line Journal was launched at the National Scottish Gallery of Modern Art in Edinburgh in 2020 and aims to redress the balance in the patriarchal recording of historical and contemporary instances of women in Surrealism.

Issue 02: Feminist Surrealist Odysseys was co-edited by Dr. Kelsey Ashe and is forthcoming in October 2020.



**Feminist-Surrealist
Odysseys**