



The Women's Darkroom + Gallery
36 Waverly, suite 403, Brooklyn, NY 11205

For Immediate Release:

Allana Clarke

Relative Semblance

Nov. 9 to Dec. 21, 2019

Exhibition Opening and Artist Reception: Saturday, Nov. 9, 6–8 p.m.

For press information, please email: lisa@thewomensdarkroom.com

On Nov. 9, 2019, The Women's Darkroom + Gallery will open "Relative Semblance," an exhibition of five new "sculptural poems" by Allana Clarke.

For her first solo show with The Women's Darkroom + Gallery, Clarke considers what is inherited, what is given, what is passed down, and the cultural distilled and held within the individual. One of the sculptural poems on view reads "Meh muddah teach me to hate blackness in myself and in others." In her essay for the exhibition catalog, Aruna D'Souza astutely deconstructs this statement: "Clarke casts cocoa butter in letter-shaped molds. She creates poetry with these letters, yet the words belie the soothing quality of the material in which they are formed ... a pale yellow array of block-style text installed on a chocolate brown wall. The [aforementioned] statement is painful but perhaps not shocking to anyone living in a body that is marked in ways that precede her existence in the world—ways that in the West have always connoted the things one should not be. Blackness and femaleness preexist the self—they are categories that people enter into when they emerge into the world." Clarke takes us on an intimate and often uncomfortable recollection of ephemerality associated with her being. Speaking directly to the overlapping and intersectional experiences of women of color, Clarke asks us to engage in a process of healing, of making ourselves whole again.

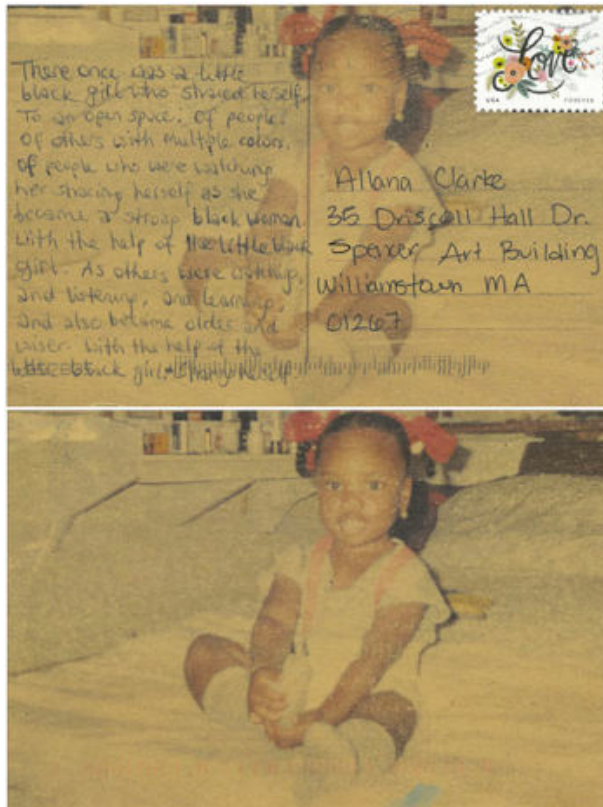
About the artist:

Allana Clarke (1987—Trinidad and Tobago) is a conceptual artist working in video, sculpture, installation, and performance. She has completed residencies at the Skowhegan School of Painting and Sculpture, The Vermont Studio Center, Ordinary Projects, Lighthouse Works, and Yaddo, and she has an upcoming residency at the Women's Studio Workshop to create her first book of photographs and poems. Clarke is also a recipient of several grants including the Franklin

Furnace grant and the Puffin Foundation grant, as well as the Toby Devan Lewis Fellowship. Her work has been screened and performed at Gibney Dance; Invisible-Exports; New School Glassbox Theater in New York; Frac des Pays de la Loire in Nantes, France; and SAVVY Contemporary in Berlin and was featured in the Bauhaus Centennial edition of “Bauhaus Now: Is Modernity an Attitude?” Her artistic practice is informed by postcolonialism, cultural criticism, art history, and her experiences as a Trinidadian immigrant growing up in the United States, contending with ideas of Blackness and the binding nature of bodily signification. Clarke received a Master of Fine Arts in interdisciplinary practice at MICA and is currently a visiting lecturer at Williams College.

About the gallery:

The Women’s Darkroom + Gallery is dedicated to bringing forth to a larger public artists and ideas that have not had ample exposure in New York. The gallery will not be defined by a medium, an era, a sex, a race, or a class. While there will be a focus on women’s art, the gallery will not solely show women’s art. The Women’s Darkroom + Gallery sees ideas as nonlinear, time as a fluid entity, and art as a conduit for speaking across generations.



A Recollection of Memories Associated with My Being
Postcard, 2019

The Women’s Darkroom + Gallery has produced a limited-edition catalog (perfect bound, 24 pages, 5" x 7") of 100 numbered copies to correspond with the show.