

Walking Between Worlds

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Walking Between Worlds

Judith Noble and Sarah King: Artists' Presentation

Artists Judith Noble and Sarah King engage deeply with the interplay between the human and the more- than- human.

Noble's work, rooted in lunar and tidal cycles, springs from the wild landscapes of Ynys Mon conjured through trance walks into the otherworld, guided by spirits known since childhood. This animist perspective informs works including text and image, moving image and artist's books co-created with the elements, allowing tidal action and marine life to shape the work.

King delves into the emotional duality of loss through the lens of theories of abjection and the uncanny. Her exploration of gathering, caring and repairing uses found fabrics as metaphors for lost objects, embodying a sense of fragility; magic through materials of memory, connection and loss.

Noble explores relationships between place, memory and deep time, re-photographing geologist Edward Greenly's rock drawings and placing them in rock pools where they are transformed over time. King collects materials from coastal sites and dresses rocks with fabric, creating assemblages that memorialise individual and collective histories.

Both artists perform acts of conjuring, caring and repairing, seeking a place where the human and more-than-human can co-exist, navigating a vulnerable place between worlds at the edge of the deep imaginal.

In this presentation, Noble and King will present their recent work. The presentation will contain performative elements.

walking between worlds

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Signature of intimacy, human hair and mirror. Sarah King



Twins, 2020, fabric assemblage. Sarah King



Balance, 2020, fabric assemblage. Sarah King



Caught II, 2021, Fabric, found rags. Sarah King



*Dressing rocks, 2021,
Intervention; found rags, rocks.
Sarah King*



*Dressing rocks, 2021,
Intervention; found rags, rocks.*
Sarah King



Veiled sight, 2024.
Leather, silk, metal, concrete.
Sarah King



(detail of) Veiled sight, 2024



walking between worlds

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Walking Between Worlds: A Performance Lecture on Rituals of Gathering, Caring, and Repairing

For me to remember not to say: Step into the liminal. We begin not with words, but with gestures.

**** for me to do:** unwrap a fabric-wrapped object, revealing a stone. Take a moment of silence, place the rock on the floor.

For me to say: The uncanny is a threshold space, a fragile balance between what is known and what is unknowable. In my practice, I traverse this space through acts of gathering, caring, and repairing. The found object, the washed-up fabric, the forgotten fragment—each carries an imprint of time, a resonance of what was and what remains. This is the work of conjuring: calling forth material memory and inviting the unseen to reveal itself.

Freud speaks of the uncanny as that which is both familiar and strange, a doubling that unsettles. A lock of hair, once a marker of childhood, is now severed, transformed into a keepsake. A bandage, once an instrument of healing, now discarded, stained with past wounds. These are materials of intimate estrangement, carriers of the abject.

**** for me to do:** lift a lock of preserved hair. Hold it to the light, place it in a box opened on the floor

For me to say: Julia Kristeva reminds us that abjection is the rejection of what was once part of the self. It is the visceral reaction to that which was intimately known, now rendered other. In my work, I explore these tensions through fabric and hair assemblages, each an attempt to mend the impossible, to reconstruct what cannot be restored. The act of piecing together, of binding and wrapping, becomes a ritual of care. To gather is to witness. To repair is to grieve.

**** for me to do:** wrap a stone in cloth, cradle it while speaking

For me to say: The sea, relentless and unyielding, erases and remakes. On the South West coast of the UK, I collect remnants: washed-up textiles, remnants of bodies unknown, narratives unspoken. These materials have endured, tumbled by the waves, softened by salt, reshaped by forces beyond human intention. They return not as what they once were, but as echoes, as spectral traces of their past forms.

Mary Douglas speaks of dirt as matter out of place, an idea that lingers in the tension between care and rejection. The fabric found on the shore, its edges frayed, becomes a record of displacement.

The rock, dressed in cloth, becomes a body—held, seen, tended to. The site of ritual emerges in these acts of dressing and redressing, a quiet insistence that nothing is ever truly lost, only transformed.

Kristeva's words echo: "*The lost object is not an actual person but an internal object.*" What, then, are we truly mourning? The object? The self reflected in it? The histories that have slipped through our grasp?

Through these gestures—wrapping, binding, assembling—I attempt to navigate this fragile terrain. The assemblages become offerings, memorials to incomplete histories. In the act of gathering, there is an invocation. In the act of caring, a reckoning. In the act of repairing, a ritual of return.

** for me to do: set the stone down on the floor

For me to say: To work in this space is to embrace the deep imaginal—the space where the human and more-than-human converge, where loss and presence coexist. The tides move in cycles. The fabric drifts, is lost, is found again. And so, we gather. We care. We repair.

**For me to do: Pick up the hand held mirror

For me to say: In *Veiled Sight*, the work turns upon itself, looking, reflecting, questioning. The mirror holds the gaze, yet fractures the self. In these layers—fabric, reflection, shadow—there is a quiet insistence that to see is also to be seen. The uncanny lingers here, as the self becomes estranged from its own image, glimpsed through veils of cloth, through time-worn material, through the ephemeral traces of presence and absence.

As Ricoeur writes, memory is an act of witnessing, an encounter with the suddenly made strange. Here, the fabric does not merely cover; it unveils a deeper way of seeing. The act of layering, of obscuring and revealing, becomes a meditation on the porous boundary between memory and forgetting. Who is it that looks back? Who crosses the threshold between worlds? A self remembered, or a self lost to time?

**For me to do: Place the mirror against the rock on the floor

End



ANNUAL CONFERENCE



2025

PROGRAMME & TIMETABLE

Timings within sessions are provided as guidance. Individual sessions may run to a different schedule.

DETAILED PROGRAMME

LUNCH BREAK

SLB102

Being Present: Art, Work & Wellness

Simon Willems

**Understandings of Wellness
in Higher Education
through a Pedagogy of
Walking**
Rachel Epp Buller

**CLASSANOIA or
Falling Up – A Handbook
for Class Migrants**
Paul O’Kane

**Weeds Grow Tall:
Self-Care Culture and
Aesthetics of Protest in
the Work of Kata Mach**
Zuzana Jakalová

SLB103

Resistance Through Absence: Strategies of deculturalization, separatism, refusal and withdrawal

Giulia Schirripa
Elena Sinagra

Parallel Withdrawals
Luisa Lorenza Corna

**Valerie Desmore’s
Refusal(s): Art Practice as
Biomythography**
Nontobeko Ntombela

**‘Disintegration’ and
‘deculturalization.’ Art
Criticism as Social Critique
in 1969**
Frida Sandström

**What Silence Equals:
Zoe Leonard and Refusal**
Jamie Danis

**“I Would Prefer Not To:” Two
Case Studies in U.S. Artistic
Solidarity with Chile and
Vietnam Between 1970 and
1974**
Patricia Manos

PL002

Art, Esotericism and the Ecological Imagination

Michelle Foot
Natasha V. Moody

**This Means Something:
Navigating the Liminal
Space of Not-Yet-Knowing
in Academic Research**
Anna-Maria Hällgren

**An Exploration of Spirit
Art: Mediumism and Plant-
Human Entanglement**
Emily Leon

**From Margins to
Mainstream: Gender,
Environmental Knowledge,
and Esoteric Traditions in
Central Asian Art**
Alexey Ulko

Waking Between Worlds
Judith Noble
Sarah King

BREAK

Navigating a Complex Tool | Decolonising approaches to Art History and Visual Culture |
Poles Apart: Bringing Cultures together | The Art of Medicine / Tour | Centre of Ceramic
Art (COCA) | Evening Walking Tour of Historic York

**Some workshops/tours have
different timings – please refer
to pp.12-21 for further details*