

Crossing Into Darkness

Curated by Tracey Emin

David Altmejd Georg Baselitz Louise Bourgeois Marlene Dumas Tracey Emin Laura Foote
Antony Gormley Francisco Goya Gilbert & George Celia Hempton Anselm Kiefer
Joline Kwakkenbos Mark Manders Danielle McKinney Juanita McNeely Lindsey Mendick
Edvard Munch Hermann Nitsch Janice Nowinski Anna Pakosz Johnnie Shand Kydd

CARL FREEDMAN GALLERY | 18 JANUARY – 12 APRIL 2026 | 28 UNION CRESCENT MARGATE

An Exhibition Review
by Crystal D. Evans, MA Fine Art
for **Artphoria.co**

Photography by Crystal D. Evans & Elz Savage

Crossing into Darkness

Carl Freedman Gallery
Margate, Kent, UK
18 Jan – 12 Apr 2026



Crossing into Darkness, curated by Dame Tracey Emin at Carl Freedman Gallery, Margate, is an emotionally immersive group exhibition that frames darkness as a necessary threshold toward renewal rather than something to be feared.

The show brings together an exceptional roster including Tracey Emin, Louise Bourgeois, Edvard Munch, Anselm Kiefer, Marlene Dumas, Antony Gormley, Lindsey Mendick, Francisco Goya, and others, creating a dialogue across media and time that confronts the depths of human experience.

Extracted works in the featured photo:

Background: Tracey Emin, **I Am Protected** (2025), Acrylic on canvas, 203 x 281 cm

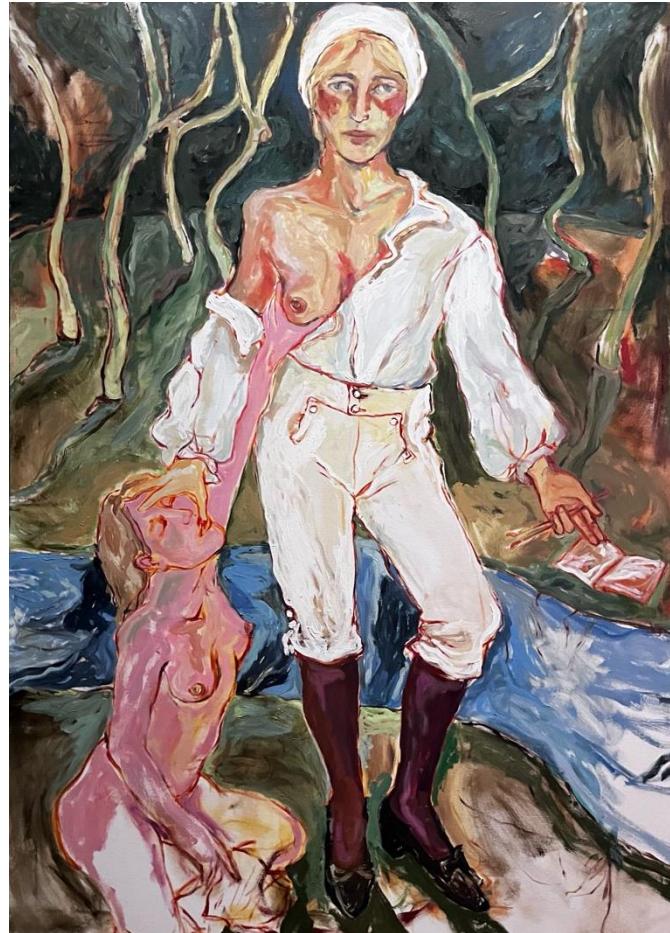
Foreground: Mark Manders, **Monument** (2024), Painted bronze, 49 x 33 x 30cm (Sculpture)



In **Gallery 1**, Joline Kwakkenbos' recent oil portraits – *Portrait of a Woman Between Romance and Creativity* (2025), *Hetaira arriving in Margate* (2025), and *Self-Portrait as a Painter as Lucretia* (2025) – explore identity, desire, and narrative.



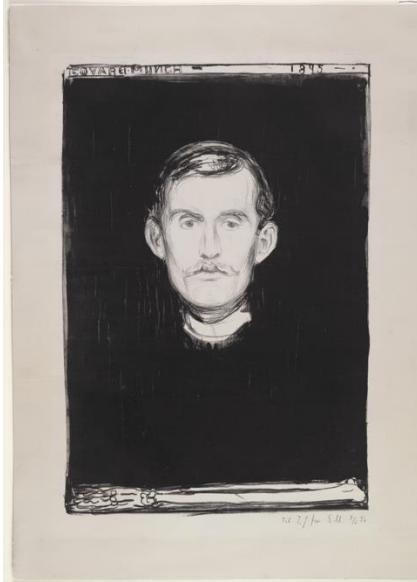
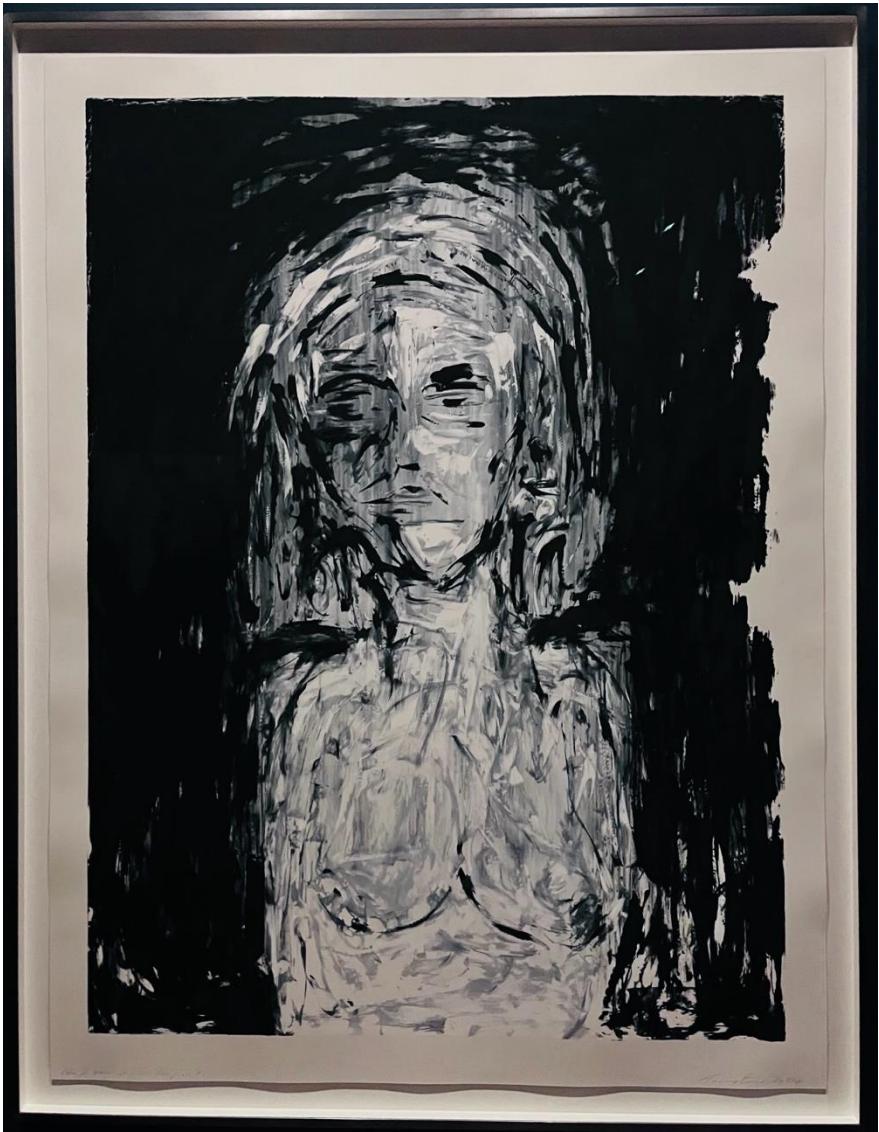
Joline Kwakkenbos
Hetaira arriving in Margate (2025)
Oil on canvas
190 x 130 cm



Joline Kwakkenbos
Portrait of a Woman Between Romance and Creativity (2025)
Oil on canvas
195 x 140 cm



Joline Kwakkenbos
Self-Portrait as a Painter as Lucretia (2025)
Oil on canvas
195 x 140 cm



Antony Gormley's concrete figure *Home of the Heart II* (1992) and David Altmejd's intricate sculpture *God* (2017) establish a corporeal, almost mystical presence, while Tracey Emin's monotype *Like I Vanished and Reappeared* (2024) pulses with intimate energy. Edvard Munch's *Self-Portrait* (1895) offers a historical counterpoint of psychological tension.

Clockwise from left:

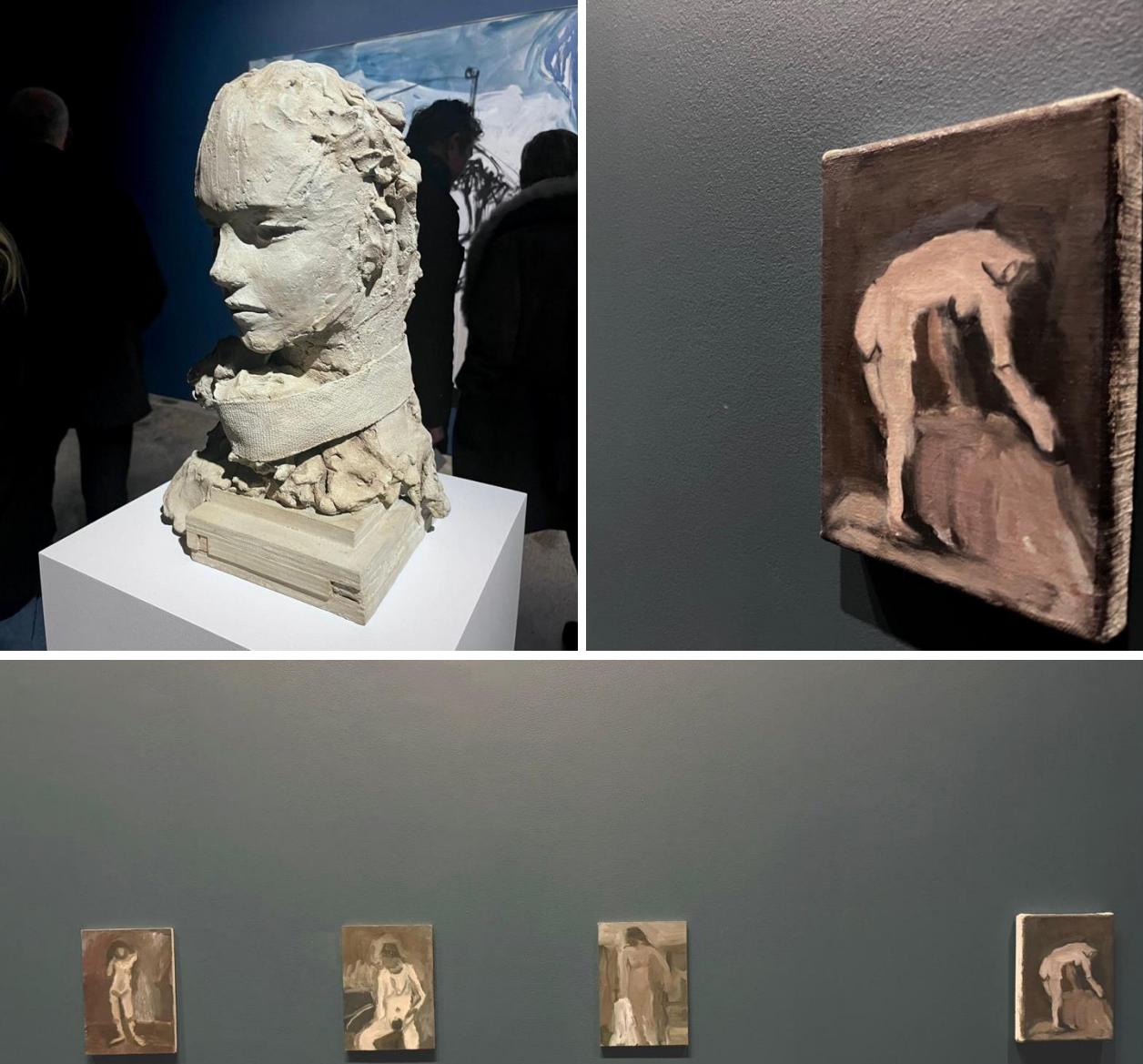
Tracey Emin, **like I Vanished and Reappeared (2024)**, Unique Monotype, 149 x 117cm
Edvard Munch, **Self portrait (Sch. 31; W.37) (1895)**, Lithograph, 83 x 69cm
David Altmejd, **God (2017)**, Polyurethane foam, aqua-resin, epoxy clay, epoxy gel, resin, steel, quartz, acrylic paint, rhinestone, 66 x 38 x 38cm (Sculpture)

Gallery 2 presents intimate studies of the human form and emotion. Janice Nowinski's small-scale nudes evoke vulnerability through delicate brushwork, subtle gestures, and restrained palettes, capturing quiet, introspective moments that balance exposure with resilience.

In contrast, Mark Manders' painted bronze *Monument* (2024) introduces a weightier, contemplative presence. Its sculptural solidity and careful composition provide a reflective counterpoint to Nowinski's immediacy, encouraging viewers to consider space, form, and permanence. Together, these works create a dialogue between the personal and structural, where intimacy meets monumentality.

Clockwise from top left:

Mark Manders, **Monument** (2024), Painted bronze, 49 x 33 x 30cm (Sculpture)
Janice Nowinski, **Bending Nude** (2025), Oil on linen, 18 x 13cm
Janice Nowinski, **Nude with Long Black Hair** (2025), Oil on panel, 18 x 13cm
Janice Nowinski, **Bather** (2025), Oil on panel, 18 x 13cm
Janice Nowinski, **Nude Holding Towel** (2025), Oil on panel, 18 x 13cm



Emin's expansive [4m] *I Am Protected* (2025), Marlene Dumas' *Utoya* (2018–2023), and Louise Bourgeois' fabric-and-steel sculpture (1998) confront trauma and resilience, drawing viewers into the complex emotional landscapes of memory, vulnerability, and survival. These works are complemented by contemporary pieces from Celia Hempton, Anna Pakosz, Danielle McKenney, and Lindsey Mendick, whose varied approaches – from Hempton's textured demolition studies to Mendick's quietly powerful glazed ceramics – amplify the exhibition's exploration of human fragility, endurance, and intimate, lived experience.



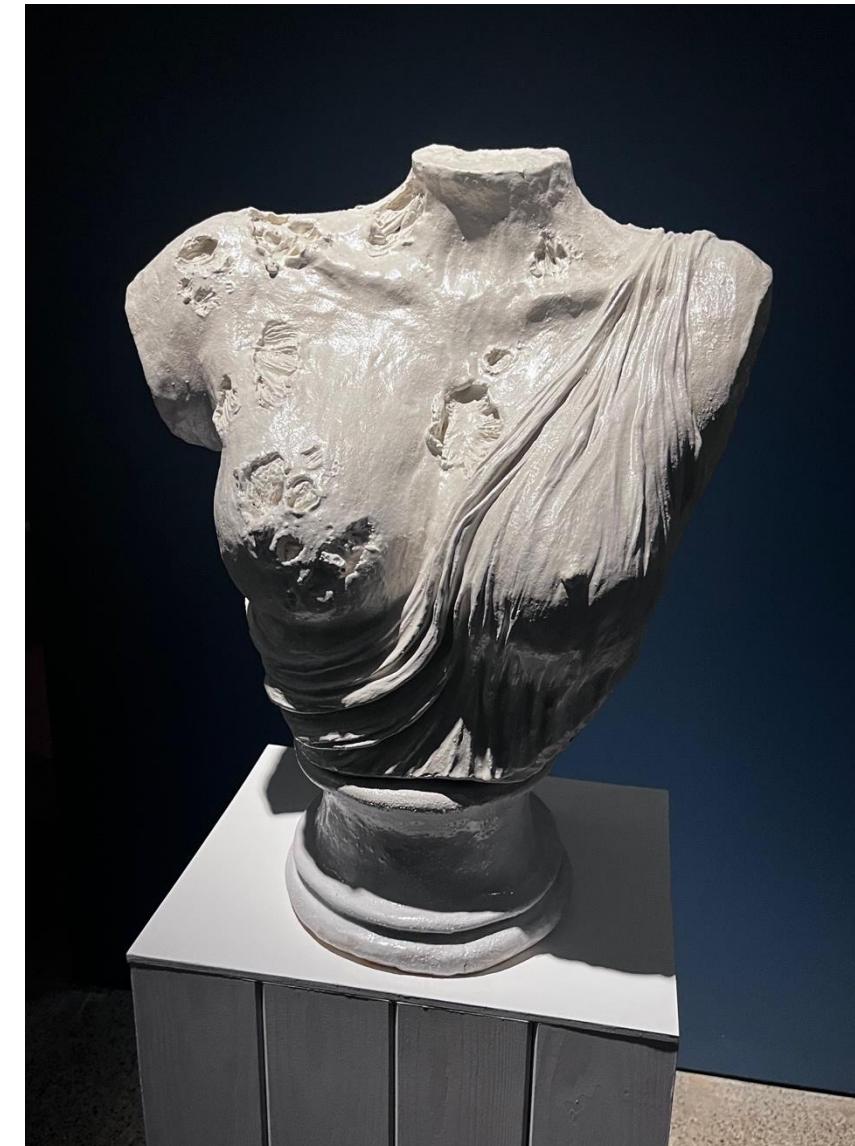
Clockwise from top:

Tracey Emin, *I Am Protected* (2025), Acrylic on canvas, 203 x 281 cm

Marlene Dumas, *Utoya* (2018-2023), Oil on canvas, 40 x 50cm

Louise Bourgeois, *UNTITLED* (1998), Fabric and steel in stainless steel, glass and wood vitrine, 178 x 61 x 61

Notably, Mendick's glazed ceramic sculptures *Spitting Pins* (2025) and *It Eats Away at Me* (2025) were quietly extraordinary – poised between vulnerability and defiance, resonating long after this viewer left the gallery. Their raw physicality and emotional charge transform clay into a language of endurance, where humour, discomfort, and tenderness coexist without resolution.



Left to right:

Lindsey Mendick, **Spitting Pins (2025)**, Glazed ceramic, 41 x 43 x 26cm (Sculpture)

Lindsey Mendick, **It Eats Away At Me (2025)**, Glazed ceramic, 42 x 72 cm (16.5 x 28 in)

Gallery 3 moves into darker, mythic and historical territory. Francisco Goya's etchings, Anselm Kiefer's monumental sculptures, Georg Baselitz's *Ein Werktätiger* (1967), and Gilbert & George's **BOWERY** (2008) explore mortality, labor, and urban life.

Johnnie Shand Kydd's *Deben* series and Hermann Nitsch's marker drawing *Design for "Grablegung (Burial)"* (1983–2007) deepen the show's ritual and existential register.

Clockwise from top left:

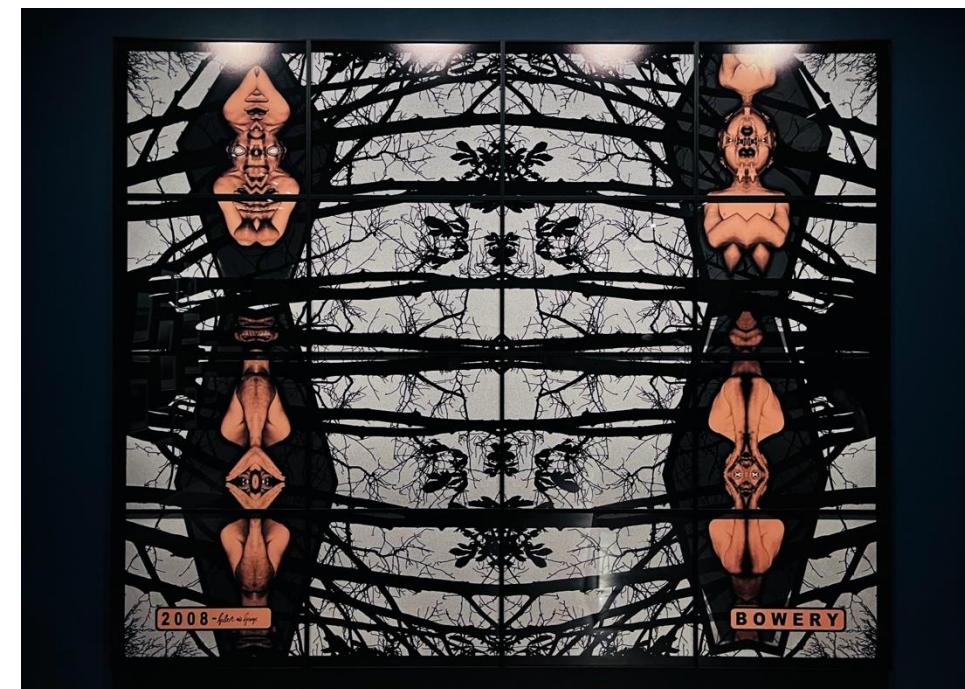
Goya, **Y Aun No Se Van!** (1881-1886), Etching with aquatint, 41 x 33 x 3cm

Goya, **El amor y la muerte!** (1881-1886), Etching with aquatint, 41 x 33 x 3cm

Goya, **A Caza De Dientes** (1881-1886), Etching with aquatint, 41 x 33 x 3cm

Gilbert & George, **BOWERY** (2008), Mixed Media, 254 X 302cm

Hermann Nitsch, *Design for "Grablegung (Burial)"* (1983-2007), Relic, drawn on with marker on board, 210 x 122cm



Laura Footes' panoramic *The Castle and the Citadel* (2025) offers sweeping contemplative space, providing a reflective conclusion to the exhibition's journey.



Laura Footes, **The Castle and the Citadel** (2025), Oil on birch wood cradled panels, 152 x 362cm

The preview was packed, the gallery alive with conversation. Artphoria founders and artists Elz Savage and Crystal D. Evans attended, and the pictures featured here are taken by them. They also had the pleasure to chat with Lindsey Mendick, Dame Tracey Emin, and gallery director Robert Diament, whose long-standing engagement with contemporary art enriches the space.

Set against Margate's winter light and crashing waves, Crossing into Darkness is a must-see exhibition. The gallery is wheelchair accessible, making this intense, thought-provoking journey open to all visitors willing to linger, reflect, and be moved.

Crystal D. Evans

Crossing into Darkness

Carl Freedman Gallery, Margate
28 Union Crescent, Margate, Kent, CT9 1NS

18 January – 12 April 2026

12-5pm Wed-Sun, Free entry



On Accessibility:

This venue is wheelchair accessible – follow the signage outside the venue near to the steps, ring the bell for the Gallery, and a staff member will be able to show you around to the accessible entrance.

Gallery Contact:

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Crossing into Darkness features works by David Altmejd, Georg Baselitz, Louise Bourgeois, Marlene Dumas, Tracey Emin, Laura Footes, Antony Gormley, Francisco Goya, Gilbert & George, Celia Hempton, Anselm Kiefer, Joline Kwakkenbos, Mark Manders, Danielle McKinney, Juanita McNeely, Lindsey Mendick, Edvard Munch, Hermann Nitsch, Janice Nowinski, Anna Pakosz and Johnnie Shand Kydd.