THE STARVING ARTIST

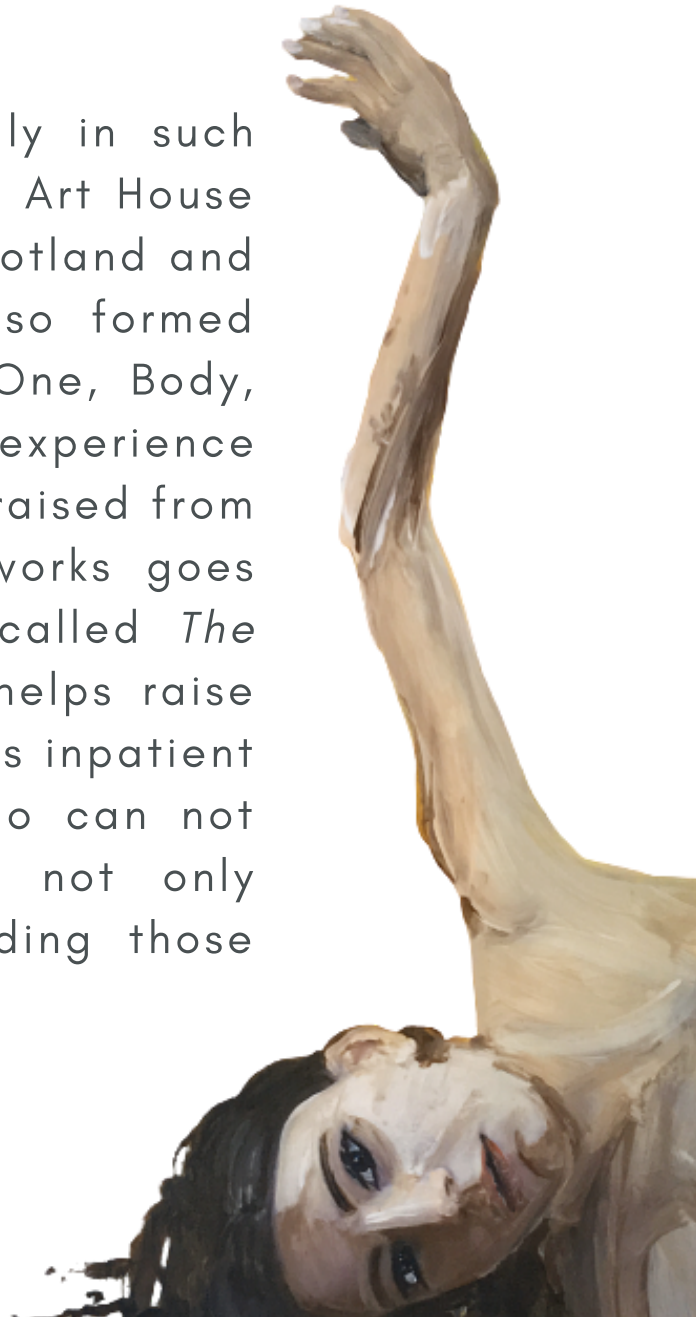
ALLY ZLATAR

The Starving Artist

This exhibition addresses: To what extent can contemporary art concerning eating disorders enlighten us about perceptions of self-identity within a broader context of mental health and well-being?

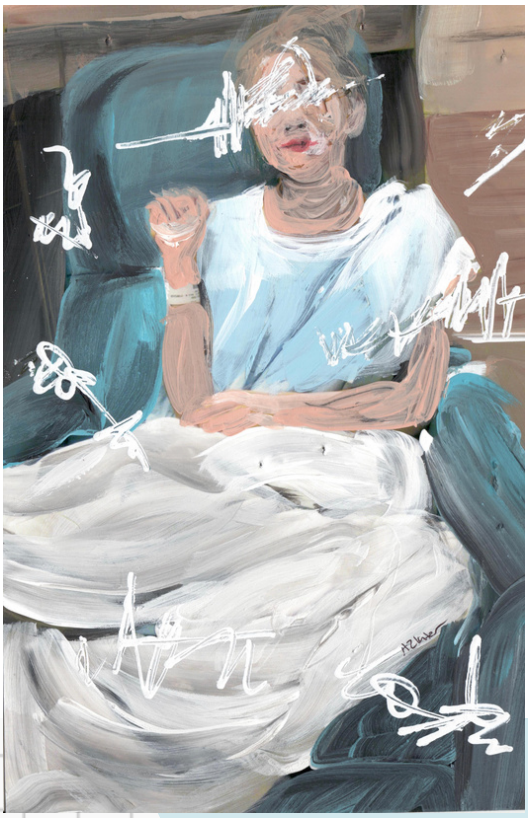
Central to this exhibition is Ally Zlatar's own positioning as a female artist who has been diagnosed with an eating disorder. The work involves a process-driven inquiry involving auto-ethnographic artwork production concerning her lived experience with an eating disorder.

The work has been toured globally in such institutions as Belgrade Art Studio, Art House Holland, The Herald in Glasgow, Scotland and London Drawing Group. It has also formed into an Artist Publication titled "One, Body, My Body, No Body" on the lived-in experience with an eating disorder. The funds raised from sales of the publication and artworks goes towards the charity she started called *The Starving Artist Scholarship* which helps raise funds for females globally to access inpatient treatment for eating disorders who can not afford so. This exhibition helps not only through advocacy but directly aiding those who need support.



Artist Statement

For such a long time, I thought if I was thinner, I would be happier. Instead, quite the opposite occurred, and I became confined to my body. While my eating disorder began at the age of 13, I was formerly diagnosed with anorexia with a binge purge subset at the age of 17. My condition further developed into bulimia two years later and then followed by orthorexia within the following year. Since then, I have developed a distorted relationship with food, weight, and body image. My central problem was not so much the external physical ramifications of the illness, but rather the internalized psychological and emotional struggles that I have experienced. The reality of living with the 'inner torment' deriving from these diseases is unbearable. It is incredibly difficult to express how having an eating disorder can impact self-identity and self-image of someone who is ill. As an artist and curator, my practice-led research emerges from this personal experience of these eating disorders and how I represent my body within my artworks as well as how I curate representations of the female body within art more broadly.



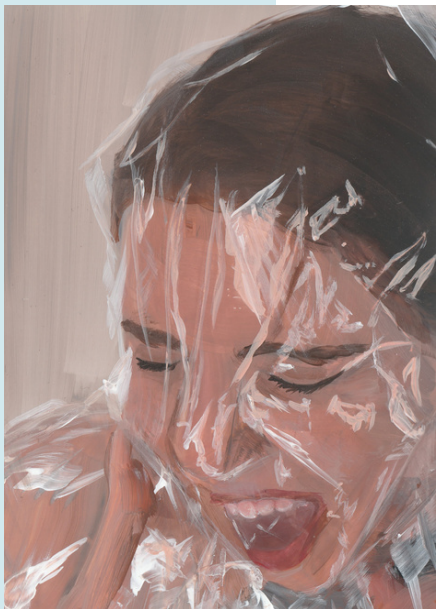
KEY QUESTIONS

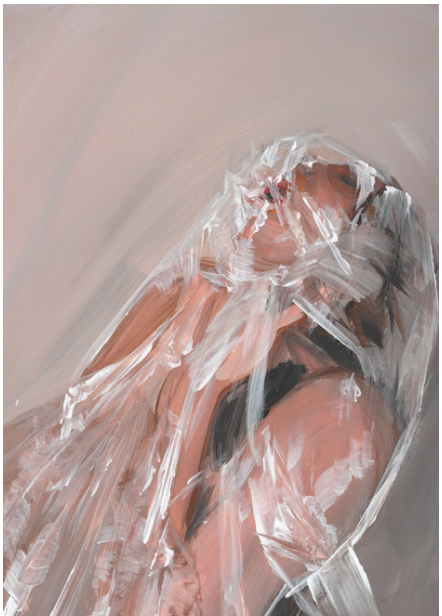
Who are the beneficiaries?

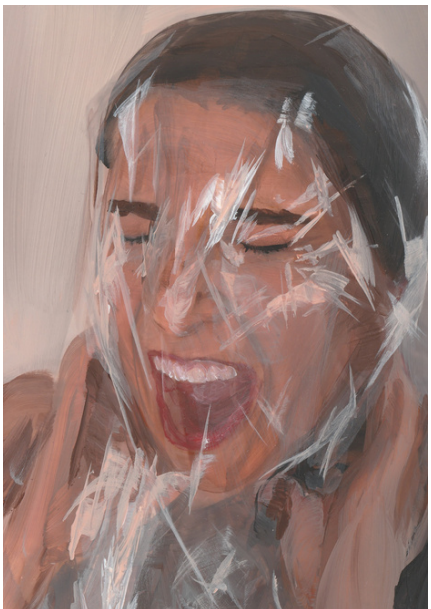
The beneficiaries are two-fold. The first is those who have the lived-in experience of mental illness, body image issues and eating disorders. This audience would be engaging on a personal level, they would have someone with whom they can share and discuss their experiences with. The second audience is the peers, family and those external of the illness. It will give them a glimpse into what their loved ones have undergone and broaden their perspective. Additionally, this project helps students in the females, males and LGBTQ+ understand their body experience through a mental health lens. Furthermore, the visual arts approach helps students utilize their voice through art and they can see how they can start a conversation through artistic endeavours.

What is the practical application?

In terms of the practicality of the project, global and diverse representation is a central factor I will strive to feature as it illustrates the expansive experiences people can endure from the illness. An exhibition and publication allow for intimacy and reflection while also being a wide-reaching way of bringing together the work ranging from the perception of body, the value derived from thinness, the challenges someone with an eating disorder faces and more.







The Starving Artist

Why is it important?

The lived experience of females, males, LGBTQ+ and youth with an eating disorder is so commonly misrepresented within contemporary society (Betterton, 1996,). My artistic practice seeks to address these discrepancies between the relationship between a physical body and one's notion of self-image. It creates a unique opportunity to provide a reflective analysis on this illness and what we can learn about the human condition.

The output would be to create an exhibition and workshops on the art pertaining to mental illness and eating disorders. This approach will shine light on the often neglected psychological torment, emotional isolation and its repercussions. Through theoretical discourse the research will deepen the understanding of what it means to live within a body with a disordered relationship with food, by exploring the challenges and mental processes one could endure through a comprehensive case study analysis from those living with the illness.

Especially after the pandemic mental health needs to be taken care of now more than ever. What I hope to convey through my work is that we need to critically address our wellbeing.

About The Artist:
Exploring art-making as a methodology that suggests the human condition is more complex than it is currently understood. Ally Zlatar examines, instigates and provokes notions of the individual experience through focusing on the themes of illness, vulnerability, and authenticity of one's lived-in experience. She utilizes an auto-ethnographic approach to her contemporary figurative painting. Zlatar explores her personal narratives and life experiences to guide her exploration of self-identity and self-perception in our modern discourse. She acknowledges power within the un-well body and believes there is tremendous value and potency by examining it through the contemporary art lens. Born in Mississauga, Canada. She holds a BFA in Visual Art & Art History from Queen's University & an MLitt Curatorial Practice and Contemporary Art from the Glasgow School of Art. Currently, she is a Lecturer at the University of Glasgow (GIC) and is pursuing her Doctorate of Creative Arts with the University of Southern Queensland. She has been involved in many exhibition creations and personal works shown globally. In her artistic practice, she is continuously interpreting, communicating and facilitating her work to make a difference in society.

Research
At University of Glasgow, she teaches Philosophy, History and Visual Culture which focuses on the history of ideas and key figures throughout humanity. My research is concerned with histories of body representation, feminism and art. She is currently working on a book project on Eating Disorders and the Auto-Ethnographic Experience which emerges from her PhD thesis 'The Starving Artist: Understanding Eating Disorders in Contemporary Art' with the University of Southern Queensland.

Artist Website: https://allyz.cargo.site/

SIZE OF EXHIBITION:
Approximately: 50+ sq ft
(walls) + open areas for suspended or pedestal works

The exhibition may be sized to suit your gallery specifications

NUMBER OF WORKS:
10-30 Acrylic paintings (All 4 x 6 inches) (flexible)
Wall Mounted works

1 optional floor installation
(Scale on low podium)

3 optional small installation variables (your choice to include)
(3 small parts: Pill bottle, children's dinner set, work out equipment)
to be installed on pedestals, shelves or in cases

1 optional large installation
(yoga matt and shoes)
ito be mounted on wall

Optional inclusions: Artist Book One Body, My , Body, No Body
Customizeable exhibition catalog based on your artwork selection

ADDITIONAL SUPPORT MATERIAL PROVIDED BY VENUE:
Signed contract, pedestals, frames (preferablly white(invitations, mailing, e-invites, gallery signage and labels, press material to appropriate media list, reception, installation / de-installation / repacking, security, (guard/gallery attendants during the day),
alarmed doors/windows at night) , onsite insurance with transit
insurance to next venue, and a non-refundable fee of $3000 paid at point of booking.

Exhibition Availability (Recommend time 1-3 Months)

July 2021: Available
August 2021: Booked Art-Reach & Journeys International Festival
September to December 2021: Available
January to February 2022: Available
March 2022: Booked - Art House Jersey
April 2022 to December 2022: Available

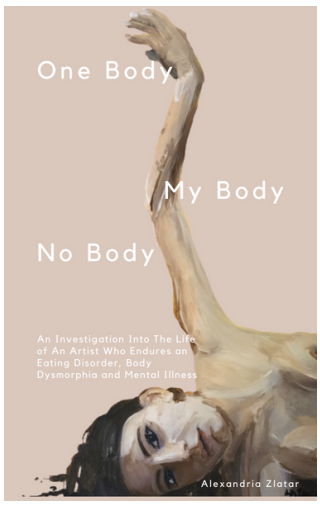
TRANSPORT:
Mailed in tracked packing envelopes (acrylic on print works), boxes for larger works.

Each venue provides one-way insured shipping to the next venue.
Free shipping estimates available through:

- Artisan, Inc
- TCI International

AVAILABLE ON REQUEST:
High-Resolution Digital Image Files / Press PacketGallery Talk / Panel presentation/workshops by artist when funding permits

Ally Zlatar can attend workshops, artist talks or panel events when funding permits.



Extra Artist Publications/ Available at venue expense through:
https://www.blurb.co.uk/b/10739057-one-body-my-body-no-body
SOFTCOVER: Flexible, high-gloss laminated cover- £24.99
INSTANT EBOOK: Viewable on any device - £9.99

Exhibition Requirements

- Wall-to-wall Fine Arts insurance and certificate of insurance
- Pedestals for sculptures, with or without vitrines as required by Artist
- Trained art handlers for installation and de-installation
- Standard facilities report
- 24-hour security surveillance, and security guards when the exhibition is open to the public
- Temperature and humidity controls
- Works should not be exposed to direct sunlight
- Members of the public may take photographs or make videos for personal, non-professional use without flash or selfie-stick
- Professional use may be considered on request

Installation Instructions:
Wear gallery gloves when handling artwork. Free choice of how you choose to display works. Ideally white 6x4 frames and some larger white frames with white border mounting (samples attached).

Costs:
Shipping Cost: Exhibitor pays for incoming shipping
Exhibition Fee: $10,000 (negotiable)
Artist Participation: Ally Zlatar to attend events/ workshops $500 per day + travel/accomidation (negotiable)

EXHIBITION ENAGEMENTS

This project could unfold in various ways. Outlined below are some of the key concepts that could be pursued. I am happy to adapt and pursue any direction with the project. My main objective is to utilize art as a method for helping audience engage with their mental health and I believe any combination of these could effectively achieve the goal.

Phase 1: Exhibition
Length of Time: 1 week to 1 month
Utilizing the gallery space, and display the show

Phase 2: Artist Talk
Length of Time: 1 hour
An artist talk done possibly in a gallery or lecture hall with a slide show of wors would be done by the artist herself to explain and engage the works shown with the context of mental health and share her personal story with an eating disorder and how art can help through recovery and form a better relationship with one's body. This could also be done as a Closing Reception.

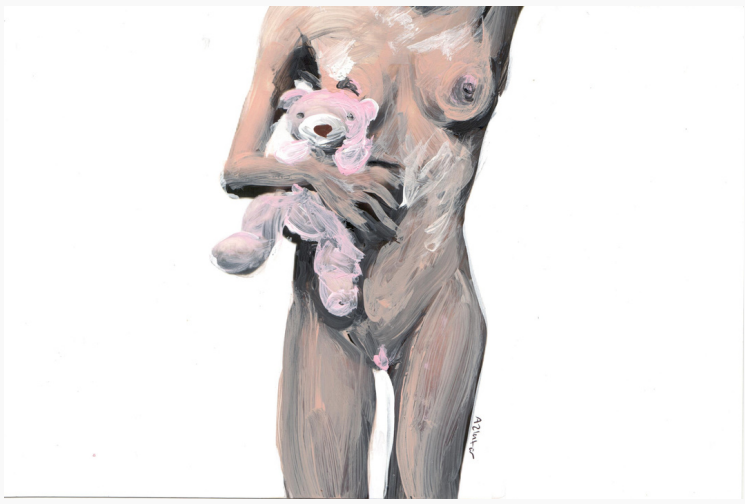
Phase 3: Possible Mental Health Awareness Week
Length of Time: 1 Week
We would help organize and situate the work within a week of mental health awareness promotion throughout the venue. This would be a week-long of activities and events relating to mental health. By partnering with local organizations and Mental Health charities, my work could fit in the context of events on the subject.

Phase 4: Panel Discussion
Length of Time: 1-3 hours
Zlatar alongside other artists/ practitioners can attend and discuss their work to engage with the public. We have some artist who could be considered such as Anne Labovitz (large scale abstract expressionist, founder of I Love You Institute) or Jean Claire Dy (Film Maker on Body and Identity).

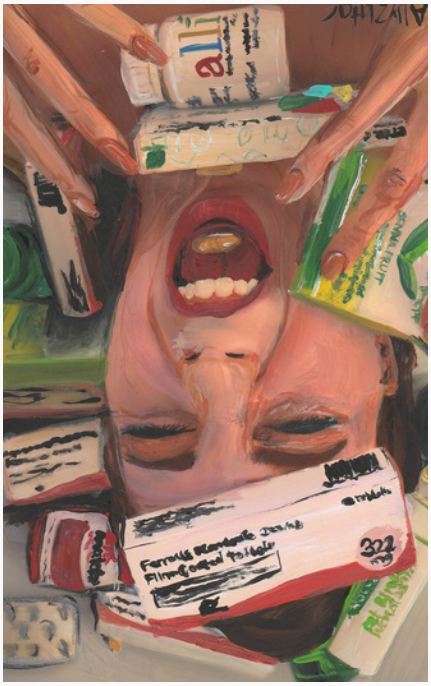
Previous Exhibitions of The Starving Artist

Artworks Checklist

Installation Instructions



alli
Ferrous Fumarate
Film-Coated Tablets
322 mg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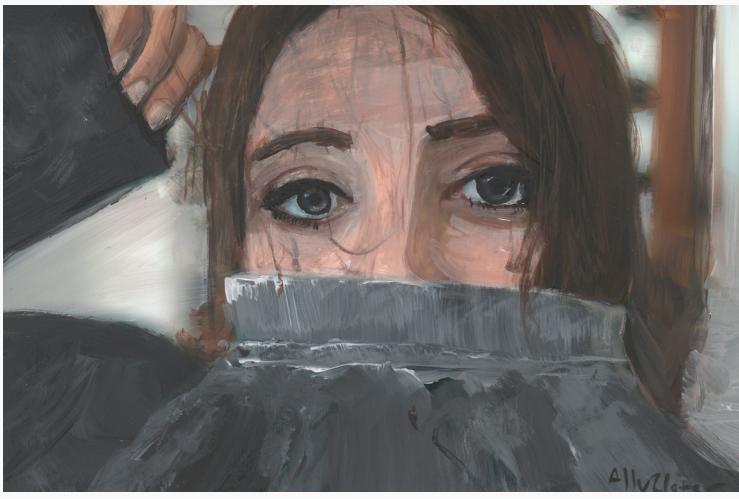

"you have perfect
boobs, why do
this?"
-Doctor

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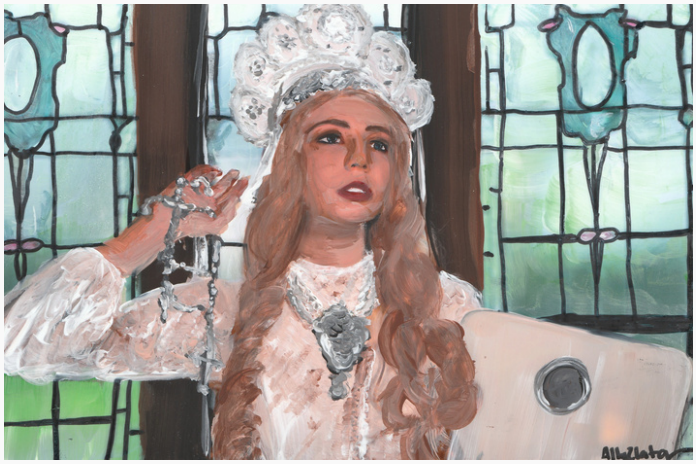

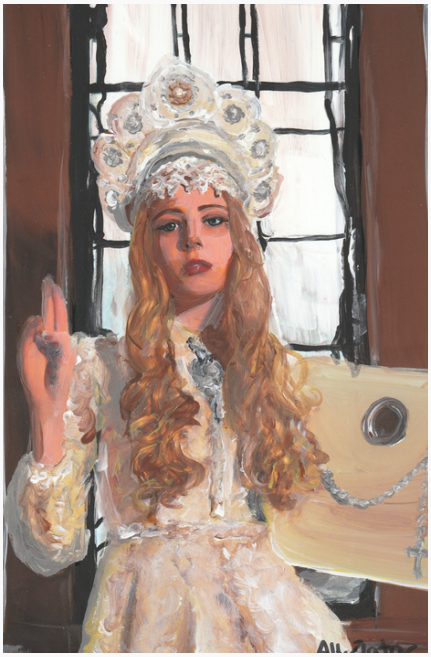

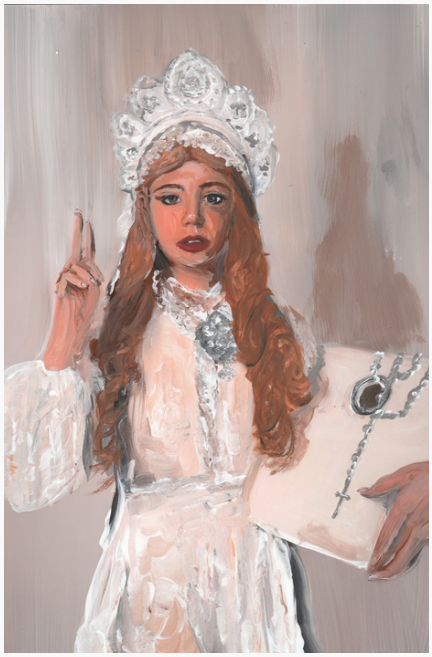

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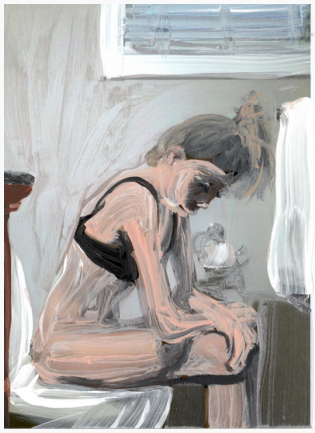

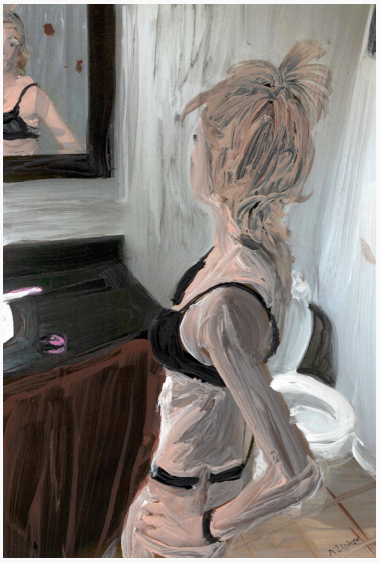

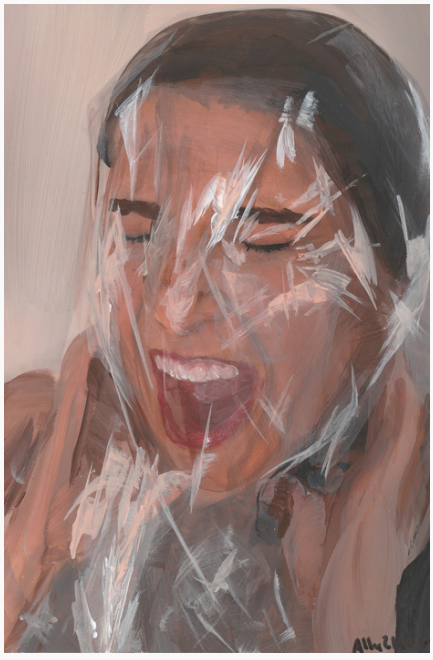
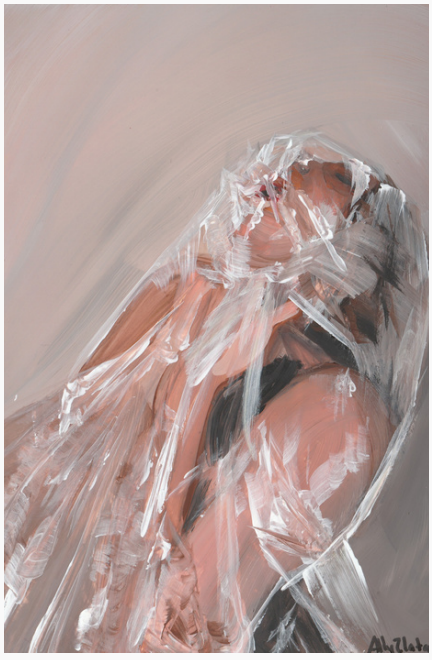
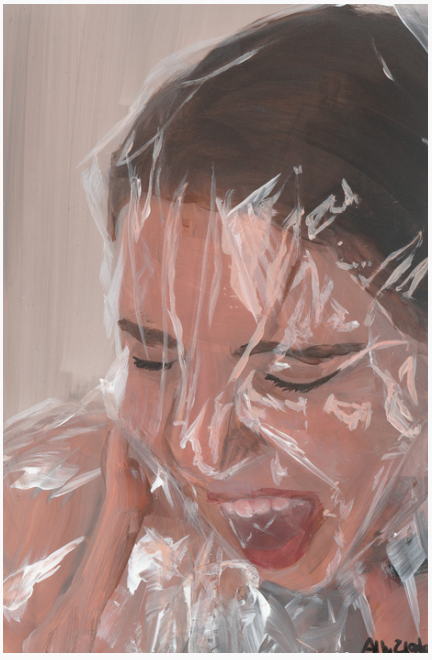

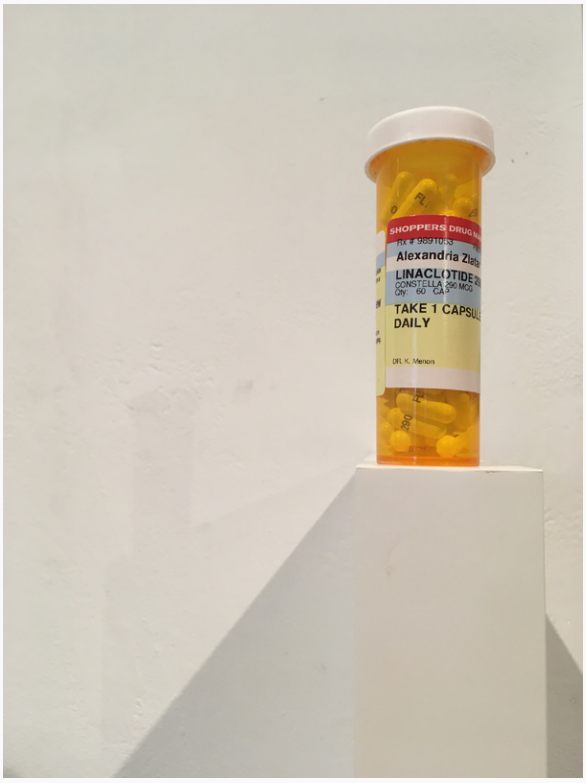
SHOPPERS DRUG
Alexandria
TAKE 1 CAPSU
DAILY

Image List

Page 1
Sometimes Memories Never Leave your Bones (1-6), Alexandria Zlatar, 6 x 4'', acrylic on print, 2020.

Page 2
Get Me Out, Alexandria Zlatar, 6 x 4'', acrylic on print, 2020.
Painting The Past (1-4), Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.

Page 3
Popping Pills, Popping Bills (1-3), Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
Creature Comfort (1-4), Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.

Page 4
The Price You Pay (1-2) Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
Cut me Up, Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
Bread and Pain, Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
The Price You Pay (3-4) Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.

Page 5
The Church of Thin (1-4), Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
Devil of Mine, Alexandria Zlatar, 4 x 4'', acrylic on print, 2021.
Sunday Service, Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.

Page 6
Weighing in my options, Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
The Bones of Paradise (1-2), Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
No matter how many laxatives I take, I still feel like a piece of shit, Alexandria Zlatar, 6 x 4'', acrylic on print, 2020.
Anhedonia, Alexandria Zlatar, 6 x 4'', acrylic on print, 2020.
Live and Die by The Scale, Alexandria Zlatar, 6 x 4'', acrylic on print, 2020.

Page 7
The Value of Lightness (1-3), Alexandria Zlatar, 6 x 4'', acrylic on print, 2020.
Is this a cult?, Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
Eat it all, Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
Every damn day, Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
I can't take this anymore, Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.

Page 8
Worshipping the Porcelain Throne, Edition 1: (1-4) Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
Worshipping the Porcelain Throne, Edition 2: (1) Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
Worshipping the Porcelain Throne, Edition 1: (1-2) Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.
Suffocating in Suffering, Alexandria Zlatar, 6 x 4'', acrylic on print, 2021.

Samples of Additional Object Features

6 x 4'' double mounted work of ''Get Me Out'' (good for statement works)
Zlatar's Pill Bottle on Display Shelf (Vertical)
Zlatar's Body Scale on floor podium
Zlatar's Children plate and utensils wall mounted
Zlatar's teddy bear on shelf with ''Sometimes Memories Never Leave Bones''

TO INQUIRE FURTHER ABOUT THE AVAILABILITY OF ALLY ZLATAR: THE STARVING ARTIST

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HELLO.THESTARVINGARTIST@GMAIL.COM