

# Artists taking part in *New Doggerland*

## Information on works and contact details

**1 The Elaborate Kingdom *Lloxi* 2020** Latex, clothes/contents of travel bag, tape.. Borne from the bogs of the lowland heath that extend from East Anglia into New Doggerland, an ancient amphibian girl with an inverted digestive system. A girl that gave herself to the watery land and became a god. The Elaborate Kingdom, aka Guy Holder, makes sculptures and written material correspondently. Modelling clay and telling stories, invariably involving animals and pastiche, is central to this process. From 1992 Holder exhibited regularly, most notably; *Standard Bottle* solo Fabrica, Brighton, *Model Life* Brighton Museum and Art Gallery and *Art Futures*, the Barbican, London. In 2013 he was shortlisted for the Jerwood Makers Open. A founding member of Red Herring, Holder, as part of the collective initiated numerous exhibitions. He has had work published by the Crafts Council and his work is held in the collections of the Arts Council, the National Trust and the Historic Royal Palaces. Holder earned a BA Hons from Brighton University. Until very recently he has been a primary carer. email [holder.wilson@gmail.com](mailto:holder.wilson@gmail.com) website [www.guyholder.com](http://www.guyholder.com) instagram @elaborate.kingdom

**2 Virginia Verran Left: *Succubus 2*, 2018 Right: *Succubus* 2011**, oil on wood.

Virginia Verran's paintings and drawings suggest multiple perspectives, from body to land; vestigial remains in deep space, aerial scanning and surveillance, virtual mappings that show the tracing of action and process; a personal world of invented motifs and symbols suggestive of flags, tiny bombs, rooftops, ladders, outlying islands, with lines and motifs that track back and forth between nodes. Virginia Verran was born in Cornwall in 1961 and studied at Winchester School of Art and Chelsea College of Art and Design where she teaches as an AL and also at Falmouth University and Turps, London. She won the Jerwood Drawing Prize in 2010 and has exhibited at the John Moores Painting Prize, 1999 and 2017/18. Solo public gallery exhibitions include Francis Graham-Dixon Gallery, London, Newlyn Gallery, Cornwall, Henie-Onstad Kunstsenter, Norway. She has also exhibited at the Royal Academy, London, Frueshorge Gallery, Berlin, Centre for Recent Drawing, London, Cheng Centre for Contemporary Art, Beijing, Wakayama, Japan, Transition Gallery, London, Collyer Bristow, London, Artery Gallery, Stuttgart, Hepworth Gallery, Wakefield, Tintype Gallery, London.

**3 Freddie Robins's piece, *All the same*, 2017**, is produced using automated, digital, knitting technology. A technology developed to achieve perfect repetition, removing all human touch from industrial production. Why is this desirable? Why do we want everything to be the same? Why can't we accept different as equal? This work continues Robins's questioning of conformity and her resistance to notions of 'normality'. Freddie Robins (b.1965) is an artist who challenges our perception of knitting. Her work is internationally renowned, her practice crossing the boundaries of art, design and craft. Her work is held in private and public collections including the Victoria & Albert Museum and Crafts Council, London. She is Senior Tutor and Reader in Textiles at the Royal College of Art and lives and works in Essex and London. [www.freddierobins.com](http://www.freddierobins.com)

**4 Melanie King's** anthotypes show the B46 iceberg which has detached from the Pine Island Glacier in West Antarctica - a clear indicator of global warming. The anthotype is a photographic print using plant matter to create an image, which will slowly fade with time, mirroring the fragility of our environment.

Melanie King is an artist and curator with a specific focus on astronomy. She is co-Director of super/collider, Lumen Studios and the London Alternative Photography Collective. She is a lecturer on the MA programme at the Royal College of Art, and on the BA Photography course at University of West London. Melanie is a PhD Candidate at the Royal College of Art. Melanie is based at Resort Studios in Margate, UK. Instagram: @melaniekatking [www.melaniek.co.uk](http://www.melaniek.co.uk)

**5 Artist Sarah Sparkes work *Heroes and Villains* 2020** is drawn from both archaeological and science fiction mythologies. She has imagined her work for New Doggerland as a manifestations from the sentient ocean in Stanislaw Lem's *Solaris* - a Post-Anthropocene dream of hunter-gatherers. Sarah Sparkes is a London based artist and curator exhibiting in the UK and internationally. Her work 'The GHost Formula', 2016, commissioned by FACT (Foundation for Art and Creative Technology), toured to NTMoFA (National Taiwan Museum of Fine Arts) as part of the exhibition 'No Such Thing As Gravity' curated by Rob La Frenais. Her film 'Time You Need' received the MERU ART\*SCIENCE award 2015 has entered the collections of GAMEC (Galleria d'Arte Moderna e Contemporanea di Bergamo). With Ian Thompson, she was awarded a funded BEYOND artist residency at Allenheads Contemporary Arts, Northumberland 2018. She exhibits with New Art Projects

London. Thank you to sound recordist Ian Thompson. Instagram: @the sarahsparkes E: shedlady@hotmail.com

## **6 Jo Lawrence *Marottes of New Doggerland 2020*** Porcelain paper clay, plaster, mixed media

The imagined formation of New Doggerland from accumulated waste washed up in the North Sea gives rise to a future culture inspired by the visual overload of plastic detritus.

Carried during processions 'marottes' (heads on sticks with articulated mouths) are used to disseminate news and ideas through song. Jo Lawrence re-imagines rejected rubbish as precious archaeological finds of the anthropocene. Jo Lawrence, filmmaker, animator and maker has produced work for exhibitions residencies and commissions with screenings at galleries, festivals and for broadcast nationally and internationally. Residencies include Digital Media Artist at the V&A and the National Science and Media Museum Bradford. Her most recent project, Datacosm, created in collaboration with Cambridge Consultants integrated animation and AI. [www.jolawrence.com](http://www.jolawrence.com) Instagram: @jo\_lawrence\_

## **7 Clare Burnett *Let Me Go 2020*** Stainless steel, steel, jesmonite, paint.

Clare Burnett takes the wheel as a symbol of past and future development, a fossil of the past and hope for the future as a new Doggerland emerges. She scavenges lost wheels that steered boats across the North Sea and transforms them into absurd yet functional objects. Clare studied Architecture and Social and Political Studies at Cambridge University and Fine Art at the Byam Shaw School of Art. Solo and group shows include Leighton House Museum; William Benington Gallery; the University of Leeds; Contemporary Sculpture Fulmer; the Royal Academy; the National Gallery; the Jerwood Space; the RIBA; and the Royal Society of Sculptors in the UK; Sanyi Wood Sculpture Museum in Taiwan and Brooke Benington and Studio Block M74 in Mexico. She has completed site-specific installations in spaces such as Le Corbusier's Unite d'Habitation, France; Brompton and Norwood Cemeteries and Bishopsgate Square. London. This year her first public sculpture was installed in China. Clare is President of the Royal Society of Sculptors. [www.clareburnett.net](http://www.clareburnett.net). Instagram: @clareeburnett

**8 Alison Cooke's** work includes a fragment of sediment core from 3m below the North Sea bed, and ceramics made of clay collected from the edges of Doggerland's UK and European borders. An ongoing project, her work here examines future remnants of the human race. With thanks to the research team behind Europe's Lost Frontiers.

Alison Cooke is a London based ceramic artist. She works with clay excavated directly from the ground from interventions such as mining or exploration for scientific research. She uses the clay in its natural state to make ceramics based on the history and future of the location. Her work is self initiated and project based. Alison is a previous winner of the Henry Rothschild Ceramic Bursary and is co-founder of ceramics collective the Associated Clay Workers Union (ACWU).

[www.alisoncooke.co.uk](http://www.alisoncooke.co.uk) Instagram @alison.cooke

## **9 Deborah Gardner *Silver Tree and Blue Planet 2020*** (base by Molly Wright), *Comet Tree 2019*

Mixed media. Sculptor Deborah Gardner considers future shifting plant environments from the local to the alien and imaginary plants in space, partly inspired by recent images of NASA's experiments with growing plants on space craft and visions of extra-terrestrial colonisation. Deborah Gardner is an artist whose sculptural practice is process and materially led. She has exhibited in galleries, museums, hospitals, cemeteries, sculpture parks and industrial regeneration sites. She lectures at the University of Leeds and is a member of the Royal Society of Sculptors. Recent exhibitions include: *Monument* at the Musee des Beaux Arts, Calais, France; *Conway Actants*, Conway Hall, London; *Landscape, Art & Uncertainty*, Southampton City Art gallery; *Textures of Place* at the Galeria Strefa Erasmusa, Łódź, Poland and *Texturen des Ortes*, Inselgalerie, Berlin. Recent funded research projects include: an Arts Council funded body of work, permanently sited at the Biomedical Research Centre, Leeds, a Leeds Museum Innovation funded project at Leeds Discovery Centre and an Arts and Science Platform organised in collaboration with the Zoological Society, London. [www.deborahgardner.co.uk](http://www.deborahgardner.co.uk) Instagram: @\_deborah.gardner

## **10 Nicky Hodge *Adrift 2020*** Acrylic on unprimed canvas

Nicky Hodge's cluster of minimal abstract paintings has a bareness around the edges and a focus on the margins and boundaries. Indicative of an indeterminate process, the work reveals something about a sense of becoming as a response to an uncertain future.

Nicky Hodge graduated from Central St Martin's in 1992. In the early 2000s her paintings were exhibited at Danielle Arnaud Contemporary Art, including a solo exhibition in 2001. Recent exhibitions include Low plains

drifter, a solo exhibition at No Format Gallery London SE8, 2018; Exceptional, Collyer Bristow, London 2018, A Tapered Teardrop, Terrace Gallery, London 2019 and Six Days in December, Thameside Galley, 2019.  
www.nickyhodge.com Instagram: @nickyhodge4

### **11 Sula Hancock *Petit paracosm* 2020** Plaster and pigment

Sula Hancock's detailed installation takes a playful look at how geographical environments and life forms influence each other, paying particular attention to the cultures that might develop when the life forms, whilst as intelligent as humans, are not concerned with the 'I want more' and 'this is mine' mentalities.

All installation parts have been handmade, specially for the New Doggerland exhibition. They are fun building blocks used to create an environment where ideas can be explored. Sula lives and works in the English Lake District and is inspired by the surrounding natural environment, absurdism, storytelling and toys.

Instagram: @sula\_hancock\_art

### **12 Sarah Kogan *Nebula* 2019** Acrylic on canvas.

Sarah

Kogan's paintings revolve around ideas of landscape, abstraction & memory. In her imagined resurgence of New Doggerland, she evokes memories of forgotten lands, like an amputated limb that has re-grown. Its' physical manifestation symbolises a newly extended version of ourselves and our relationship to feelings of absence and loss. Sarah Kogan is a British artist represented by Tom Rowland at Karsten Schubert. Current exhibitions: *Royal Academy London Print Fair 2020*; *Supernova*, Imperial College London curated by Sarah Kogan; *Room 2*, Karsten Schubert London; *Miniscule Venice* during the 58th Venice Biennale. From 2016-18 Kogan's First World War art installation, *Changing the Landscape*, was supported by Arts Council England, exhibiting in four international and national venues. www.sarahkogan.com Instagram: @sarahkogan

### **13 Stephen Nelson *MATERA* 2020** Bronze and roof tiles

British

artist Stephen Nelson makes strange and highly personable objects and constructions, often playfully domestic and comedic, using a wide variety of salvaged materials selected for their colour, texture and character. Working with anything from sea worn plastic toys, clay pipes, wire, painted drift wood to cloth, carpet and leather. "Nelson's sculptures have an improvised and makeshift attitude, forming part of a curious world of 'possible objects' which defy critical context by reaching out through their physicality." Paul Hobson. Stephen Nelson was born in Liverpool. He has shown his work internationally and he is also a curator including two exhibitions for the British Council in Eritrea and Tanzania. In 2017 he participated in and curated with Martin Holman Poor art/Arte Povera at the Estorick collection. Since 2015 he has run a self funded not for profit gallery space MACC in southern Italy. In 1999 Stephen was appointed the Arts Council of England Helen Chadwick Fellow in Sculpture, he developed a series of works about wolves that related to his time spent at the British School in Rome and as a research fellow at Oxford. www.stephenelson.com

**14 Richard Ducker's film 'URGENT: SLEEP BETTER' (2019)** evokes a sense of paranoiac dislocation and loss. Part filmed on an iPhone, and part found footage, it forms a tone poem to establish a montage of emotional disconnect. The film's psychological relationship to the topography of landscape articulates, often through counterpoint, the emotionally driven narrative.

Richard has been working as an artist / curator since completing his MA from Goldsmiths in 1991 and has exhibited throughout the UK and internationally, including: Kettles Yard, Serpentine Gallery, Royal Academy, Edinburgh; Mappin Gallery, Sheffield; The Yard Gallery, Nottingham; The Kitchen, New York; Katherine E Nash Gallery, Minnesota, USA; Cell Project Space, Café Gallery (CGP), Anthony Reynolds Gallery, Arthouse1, Angus-Hughes and dalla Rosa Gallery, London. In 2006 he founded Fieldgate Gallery, and ran it as curator / director for 2.5 years. He has since continued to curate under the Fieldgate Gallery name at various venues." www.richardducker.com

### **15 Oona Grimes *the chorus* 2020** clay

Oona's chorus of bird heads fuses bird and clown, Neorealism and Etruscan. The avian profile of the Italian comic actor, Toto, is discernible in many of these unhinged puppet-like heads - trickster and sub-proletariat Neapolitan. Like her drawings of snotty children, faces pinched and frozen, these bird heads ooze emotion from cartilage, beak and glassy eye. "...all archaic mythological figures and events are available as a thesaurus of glyphs or token symbols" (Ted Hughes, *Shakespeare and the Goddess of Complete Being*). Oona Grimes is a London based artist, primarily a chaser of language through drawing and clay making. Recent solo shows: Hail the new Etruscan #1 : Danielle Arnaud 2019 Hail the new Etruscan #2 : Matts Gallery 2019 Hail the new

Etruscan #3 : The Bower 2019 Hail the new Etruscan #4 : Danielle Arnaud goes to Venice 2019 Oona Grimes is represented by Danielle Arnaud [www.oonagrimes.com](http://www.oonagrimes.com) Instagram @grimesoona

**16 Fran Burden *Everyday and Ceremonial* 2018-2020** Stitched textiles and mixed media

Fran Burden's stitched pieces and works on paper range from the uniformity of Orwell and Huxley to the wild Egyptian glamour of Earth Wind and Fire, to explore the common cultural themes of a future imagining about the look of dress and costume. Her pieces here are a sample selection for the everyday and the ceremonial.

Frances Burden is a Yorkshire-based artist and graduated with an MA in painting from the Slade School of Art in 1986. She works mainly in textile media and has exhibited extensively: selected exhibitions include the 2009 Jerwood Drawing Prize, Jerwood Space; *Against Idleness*, Solo project at Danielle Arnaud Contemporary Art, 2012; *Curious*: a site-specific art trail in West Norwood Cemetery, London, curated by Jane Millar; *The Curious Exchange*, Dulwich Festival 2013; *Craze Golf*, Tintype, London, and *1d For Abroad*, Tintype, London, 2019.

Currently showing work in *4AM*, Hastings Contemporary, Curated by Anne Ryan. Instagram:

@fran.burden\_textile

**17 Sarah Kogan *Evolution* 2019** Acrylic on canvas

**18 Jane Millar *Test Beds and embryo bodies* 2020** wall based ceramic

Jane Millar's wall and floor based ceramic sculpture for this exhibition envisions a future crisis of lost knowledge. Her wall-based 'test beds', guessed-at planets, and a Werkbund type traveller's teaching and display case triggers unrecovered knowledge and memories, and soothes feelings of loss. Jane Millar has curated site-responsive funded exhibitions and projects including *Curious* art projects at West Norwood Cemetery (2012 and 2013), *The Curious Exchange* Dulwich Festival, and ACE funded project *Conway Actants* at Conway Hall. Recent shows include the Creekside Open 2017, selected by Alison Wilding; *More in Common* at APT Gallery; *Votive*, with the Clayworkers Union for the Thames Festival; *Space Shift* at APT Gallery; *The Ghost Tide*, Thameside Gallery; *50 Celsius*, ASC Open, selected by Tabish Khan, and Creekside Open 2019 selected by Brian Griffiths. She is working within a new context of contemporary ceramics, and devised and developed *New Doggerland*.

**19 Stephen Nelson *Glory* 2019** Bronze

**20 Jane Millar *Teaching Case* 2019** Floor based ceramics, foam and plastic fleece