

# NEAR AND ELSEWHERE

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**Raymond Attfield**  
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### No 20 Arts

20 Cross Street  
London N1 2BG  
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#### Front cover:

Jo Dennis, Detail of **Memories Are Killing** (2019), acrylic, oil, household and spray paint on found object, glass and wood, 84 x 107 cm (framed)

*NEAR AND ELSEWHERE* is a group show featuring artworks by **Lucien Anderson**, **Raymond Attfield**, **Jo Dennis** and **Georg Wilson**. This exhibition brings together artists who narrate the idea of place, belonging, and territory through paintings, sculptures, and installations. '*NEAR AND ELSEWHERE*' interweaves distinct interpretations of identity to portray a collective experience.



## LUCIEN ANDERSON

Lucien Anderson (b. 1992, Huddersfield) is an artist based in North East England. After completing his BA in Fine Art at Newcastle University in 2016, Anderson was awarded the John Christie Prize. Shortly after, he was shortlisted for the Gillian Dickinson North East Young Sculptor Award. He recently exhibited at Republic Gallery in Blyth. Other exhibitions include “Friends with Benefits” in London, the EKO 8 International Triennial of Art and Environment in Slovenia, and “Continuum” at Allenheads Contemporary Arts in Northumberland.

Anderson’s works are loosely allegorical, sitting as artefacts imbued with a personal narrative. Excited by everydayness, belonging and transience, the evocative forms of houses and boats are reoccurring motifs. See-sawing between purpose and whimsy, any implication of function in Anderson’s work is undermined by an arbitrary playfulness. Considering scale, both physical and in terms of ambition, Anderson is interested in the notion of “the endeavour”, pioneers at frontiers, survival, quiet resilience and the myth of the cowboy.

Lucien Anderson, **Untitled Study** (2022), wood, model boat, 225 x 70 x 50 cm





Lucien Anderson, **Waterworld** (2022), wood, chair, trousers, 115 x 58 x 44 cm

Incorporating quotidian objects and materials, his work is honest and his visual language is muted. Anderson rejects new material, instead he selectively scavenges from what he has around him. Through this, and the honouring of traditional techniques, there is a relinquishment of ego. Anderson accepts and embraces the inherent properties of the material he selects, he gives to it and it to him.



## RAYMOND ATTFIELD

Raymond Attfield (b.1938) is both an architect and a musician. As well as running his own practice, he previously formed the Urban Architecture Research Unit at London's Metropolitan University. His fascination with the relationship between urbanism and natural world began through this body of work.

Exhibited in *Near and Elsewhere* is ten years of creativity in which Attfield revisits fragments of ideas around this relationship. He does not seek to develop any kind of thesis but rather to work physically with his chosen raw materials until they become something else — an object whose physical presence has its own identity and meaning awaiting to be read and interpreted by its viewer's subjective judgement.



Raymond Attfield, **City Plan I** (2015), twigs from various trees, some burned in wild fires on waxed and stained particle board, 50 x 50 cm

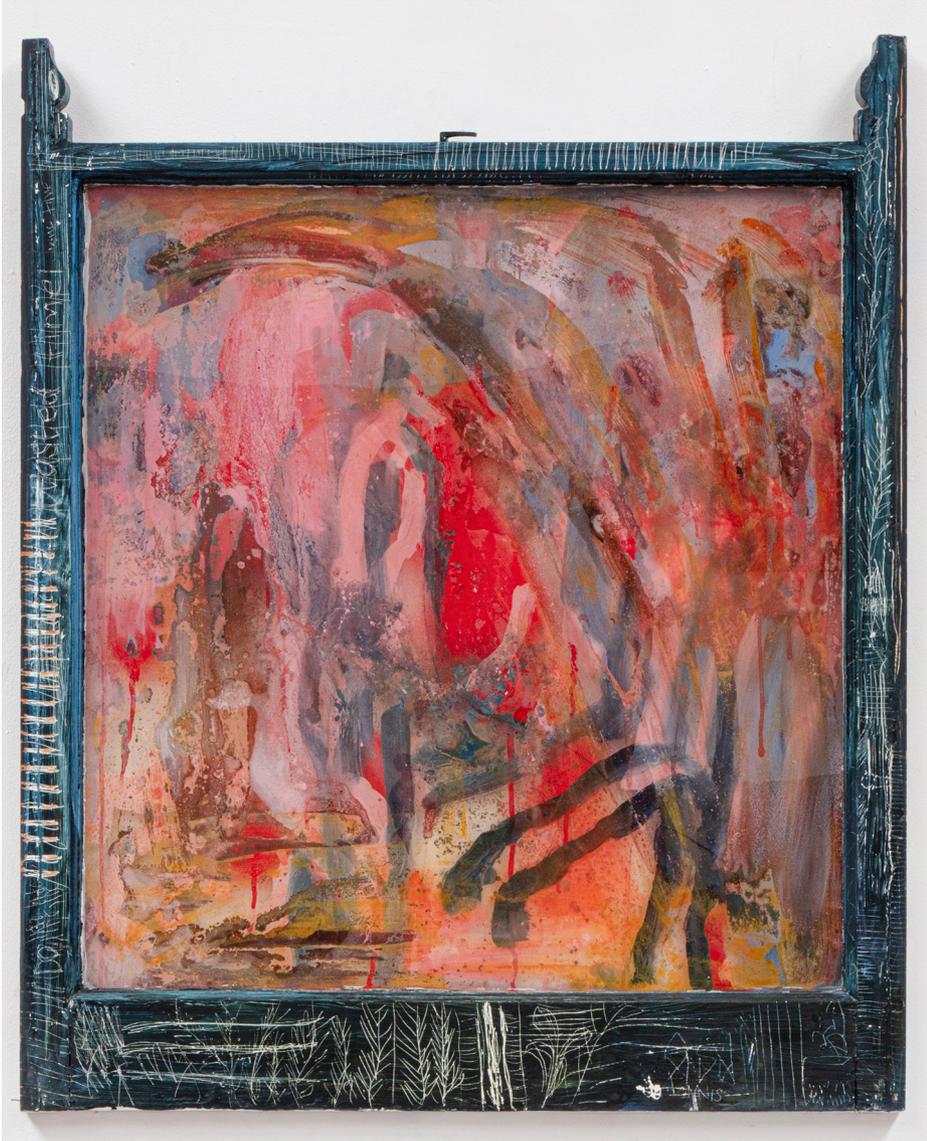
He lets himself be guided by his chosen materials — their physical potential, and their cultural significance; tar relates to earth, wax and silicone to embalming, wood with life and growth.

Of his special relationship with trees, Attfield says:

“Trees have always fascinated me and commanded my respect. With their great life span, their age revealed in a cross-cut, or death expressed in a discarded or burnt fragment. Now that I’m 84, ageing is my preoccupation; time passing, growth and change, uniqueness, loss, eternity perhaps. Newness offers me little”.



Raymond Attfield, Detail of **Tribal I** (2013), twigs, wax and tar, 25 x 25 x 8 cm



## JO DENNIS

Jo Dennis is a graduate of the 2022 MA Painting program at the Royal College of Art, London, and previously graduated from the BA Fine Art and Contemporary Theory course at Goldsmiths College (2002). She co-founded Asylum and Maverick Projects which are artist-run spaces in South East London. She is the director of Peckham 24, an annual photography festival and she co-curates Pigeon Park, a large scale annual exhibition program held in Walworth, London.

Recent exhibitions include her solo shows 'Autonomous Zone,' and 'A Kind of Solid Liquid,' both at Sid Motion Gallery, London, and a group show 'God of War' with OSH Projects, London. In 2020, she self-published her artist's book *I touched this with my hand, I touched that with my eye* accompanied with an essay by the British writer and curator, David Campany.

Jo Dennis, **Warmer 02** (2022), acrylic, oil and spray paint on found object, glass and wood), 94 x 77 cm (framed)

Her series, titled *Solid Liquid*, uses found windows as both the substrate and the conceptual point of departure. The title is borrowed from Mark Pendergrast's book, *Mirror, Mirror: A History of the Human Love Affair with Reflection*, and refers to the materiality of glass and the significance of the window, which has been investigated in art history.

Jo connects the ideas relating to the home, surface, looking through, inside looking out and visa versa. Windows are portals, they are our everyday and invite us to look and see, framing the world on the other side. They function both for us to peer through but also act as a barrier between what is in view and our own position.



Jo Dennis, **From Home 01** (2021), acrylic, oil and spray paint on found object, glass, lead and wood, 59 x 48 cm (framed)

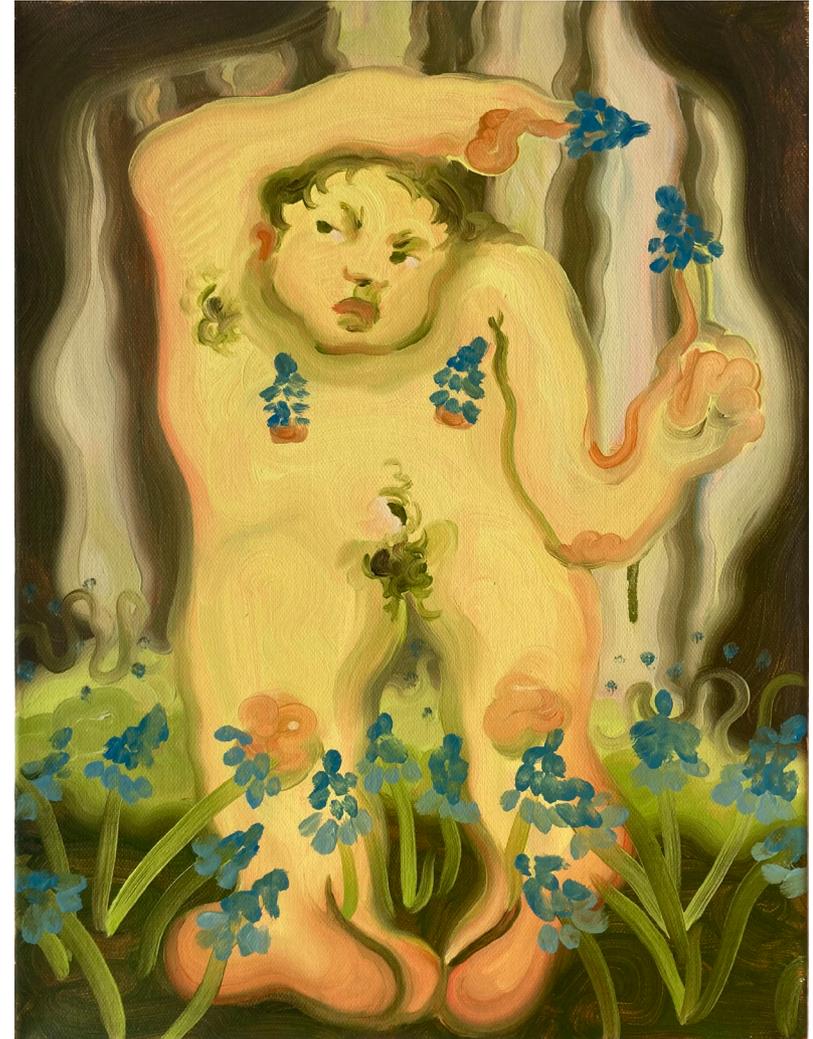


## GEORG WILSON

Georg Wilson is a London-based painter and the co-founder of the artist-led All Mouth Gallery. She attended the Painting MA at the Royal College of Art (2022) and received her BA in Art History at the University of Oxford (2020). Her work has been exhibited internationally by Guts Gallery, Arusha Gallery (UK) and Kravets Wehby Gallery (New York), amongst others, and published in ArtMaze magazine. She is a recipient of the Elizabeth Greenshields Award (2021-2).

Georg says of her work:

“My practice is directed by the cyclical change of the English seasons, from equinox to equinox. Each tiny fluctuation in the landscape, from wildlife, food, to quality of light informs the content of my work. England is a porous land of seeping, oozing layers, where many stories and temporalities can overlap, coexist and touch, all in one place; Where green-hooded things dance every May Day and where I still salute one lone magpie for sorrow. My paintings peer between these intertwined layers of England’s folklore, history, landscape and custom, searching for a way to a strange new home, where this murky mess of weird narratives can intertwine and live together. By teasing this obscured knowledge into the present, I hope to enchant the viewer into a sense of curiosity about this land.”



Georg Wilson, **Muscari Mist** (2021), oil on canvas, 40.6 x 30.5 cm

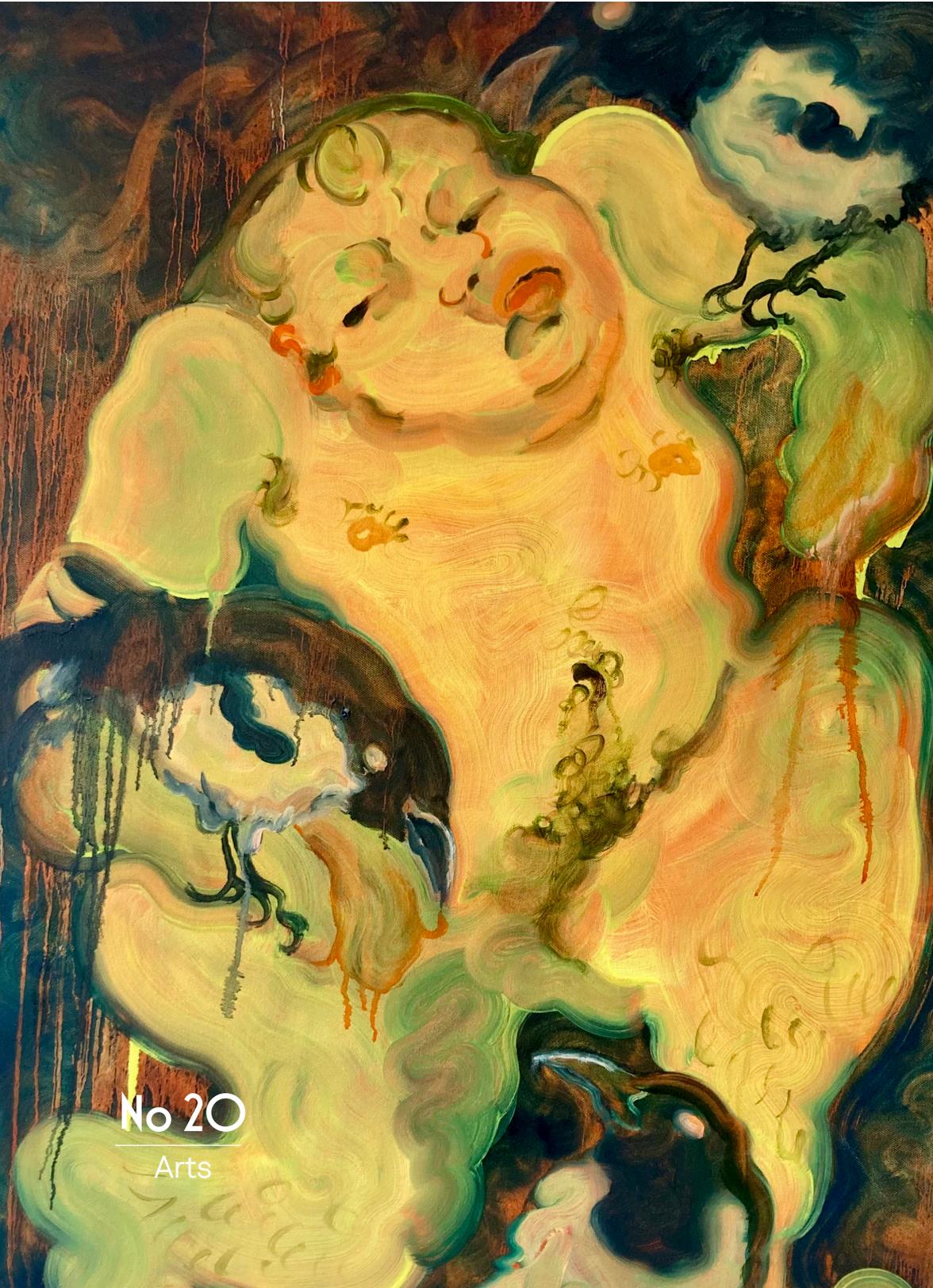


Georg Wilson, **Blood Moon** (2022), oil on canvas, 75 x 50 cm

Using swirling, gestural brush strokes in her oil paintings, Wilson intertwines sumptuous colours to evoke England's metamorphosing seasons: the golden hues of wheat fields, vivid leafy greens, and the reddish oranges of dawn. Known across England as 'devil's oatmeal', Wilson's usage of cow parsley in *Blood Moon* (2022) harks to the plant's folkloric power, and indeed, the historic, magical properties of plants: bad luck befalls anyone who brings it over their threshold.

For Wilson, her referencing of folklore in *Near and Elsewhere* encourages audiences to notice and respect the autonomy of nature, drawing on a range of traditional English customs and stories that are closely tied to the landscape. In *Muscari Mist* (2021), Wilson challenges traditional European depictions of faerie folk associated with flowers. The artist imagines a foggy landscape in which the hyacinth bulb becomes prop to a mysterious spring ritual dance. The stance and expression of the bulging, pale figure in this work conjure uncertainty, slipping in and out of the mist between inviting and forbidding.

Back cover:  
Georg Wilson, Detail of **Three for a Wedding** (2022), oil on canvas, 91.4 x 60.9 cm



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