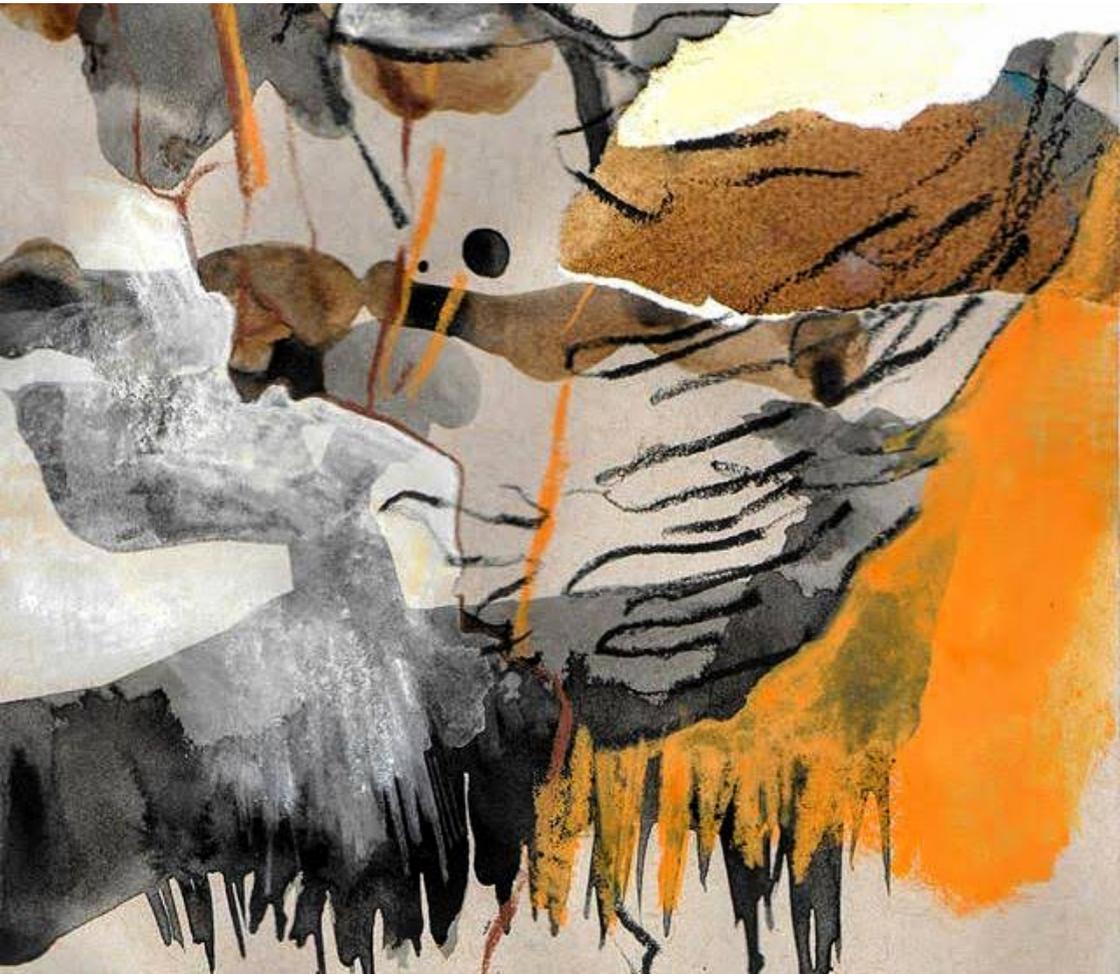


DARK YELLOW DOT

PRESENTS

EMMA THERESA JUDE

VARISCAN



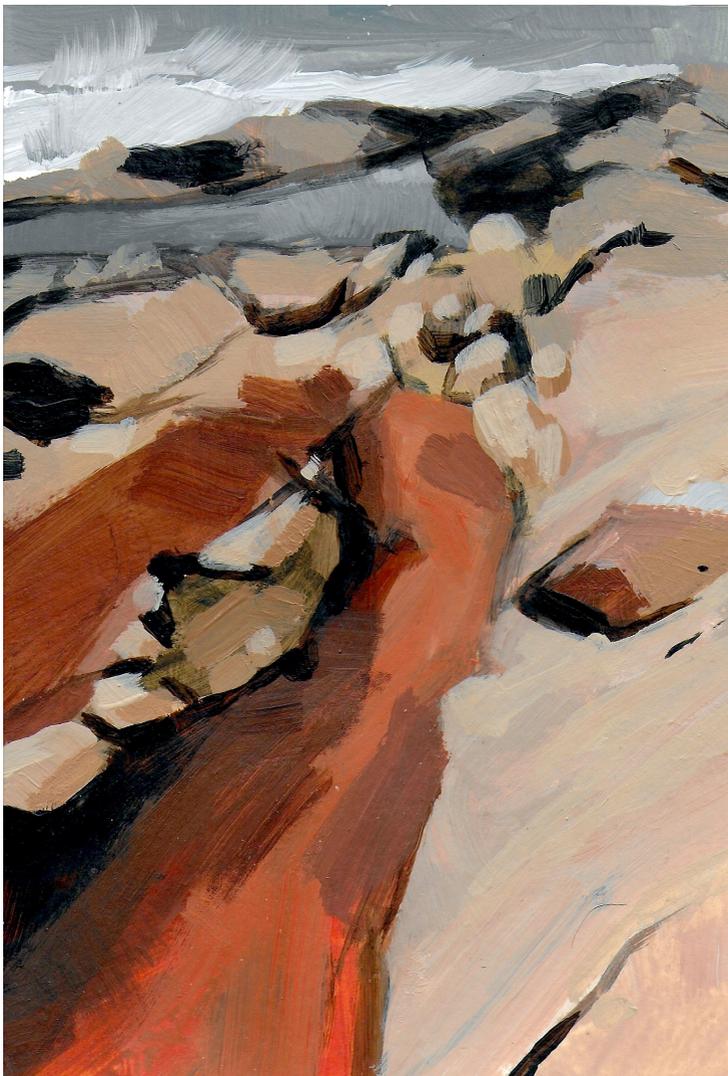
With sincere thanks to Dark Yellow Dot for hosting and curating VARISCAN, and for offering so many opportunities to emerging artists in London and worldwide.

D A R K Y E L L O W D ● T

Dark Yellow Dot is about supporting and making space for new artists and creative beginners. This artist-run platform provides opportunities for emerging artists by partnering with organisations that care about bringing real artists into real spaces, making art accessible to real people. They're proud to have given many artists a chance at their first ever exhibitions or online publications.

Dark Yellow Dot is more than an artist-run platform for sharing, it's an entry point into the arts community, offering exhibitions, creative workshops, events and more.

darkyellowdot.com



Pressure III, 2020
Acrylic on paper 17x13cm

This exhibition centres around Variscan deformation structures - the folds, faults and altered rocks - in the Tor Bay area of Devon. The Variscan orogeny ('mountain building event') was a time in Earth history covering about 100 million years, from 380 to 280 million years ago. The continents of Laurussia and Gondwana collided together to form the last supercontinent, Pangaea. The mountains formed from this great crash were thrown up across Western Europe and North America.

In the UK, the great mountains have long since been washed away. The evidence for them remains, if you know where, and how, to look. This show is a love letter to my profession and calling - geology - and the thousand little signs we use to read a modern landscape and see deep time.

Variscan I, 2020
Charcoal on paper 74x14,2cm

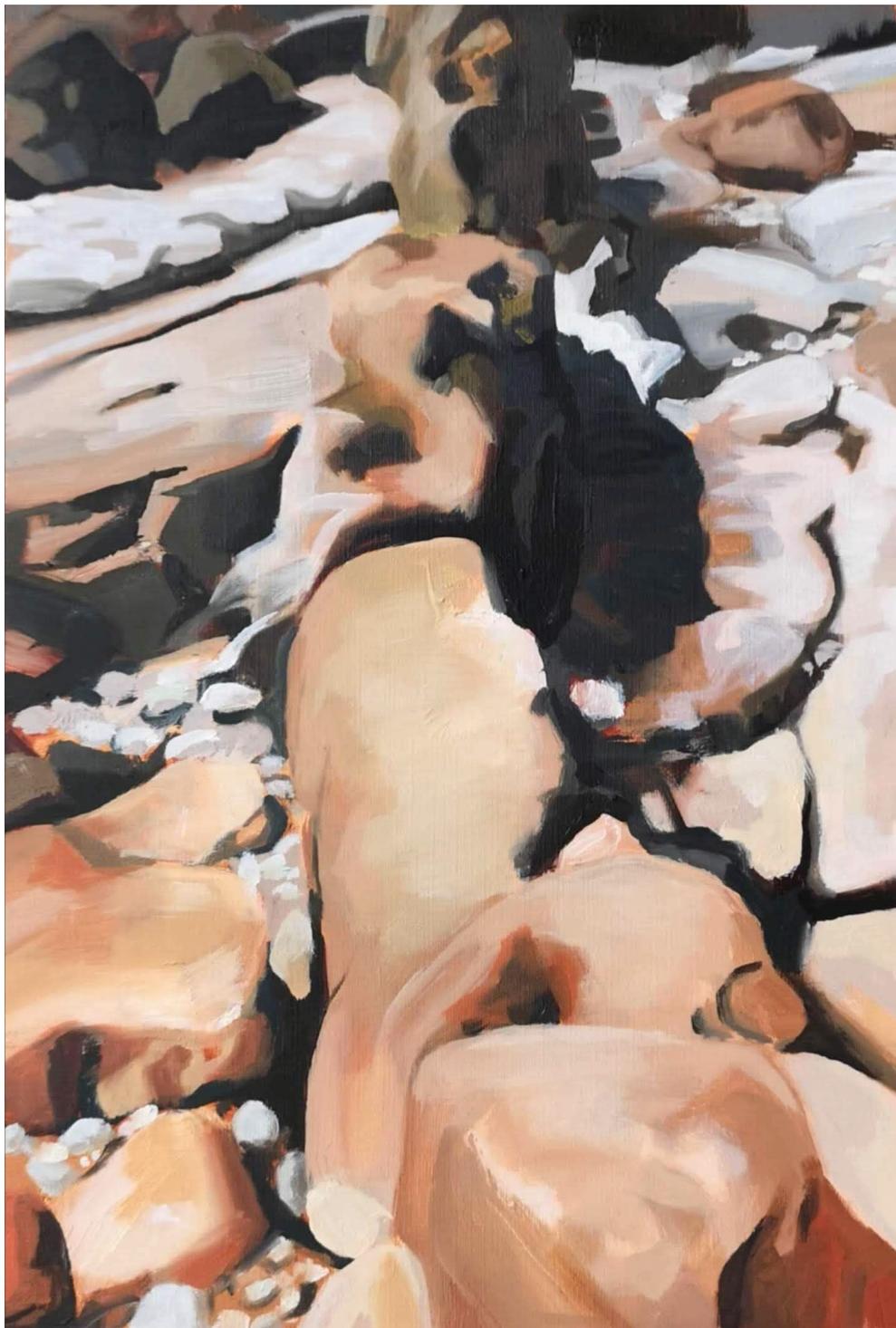


DR. ANDY EMERY

OROGENY

Orogeny, a word rooted in deep time and immense stature. From the obscure, Caledonian, Penobscotian, Grenvillian, ancient mountains whose peaks still withstand weather, wind, rain, accumulating snow and fighting ice-age ripping and tearing, to the more familiar, the recent, the ongoing, Pyrenean, Alpine, Himalayan, nascent mountain ranges of stunning grandeur and lofty, sky-puncturing peaks. Then there's the Variscan. A jagged word that has in itself an air of mystery, conjuring images of unimaginable, sharp-edged aretes, mythical, mystical, misty mountains long lost. Little trace of the Variscan still exists to the untrained eye, hiding in coves and points along rugged Atlantic coasts. Warm, pink granites, radioactive, radiating in summer sunbeams, Armorican, Breizh, Cornish. Whin and broom, the bright yellow goblets of flower, low lanes lined with hawthorn where yellowhammer bask under an artist's clear blue skies, above azure ocean. Hydrangeas, vivid pink and pastel blue, illuminate the evening in cottage gardens. It doesn't seem the setting for collision of tectonic force. Perhaps the only hint is the swell and surf of endless crashing waves. They mirror the fury and strain of continental jostling, a rucking of rock, bending, fold and thrust, stacking skywards, stresses exerted as rocks heat and change, deformation and destruction, fluid flow through fault and fracture, exploited in subsea seams by nickel, copper and tin miners two hundred and fifty million years later. Devonshire, now the site of cream teas, beach balls and holidays, Tor Bay holds secrets of sediments deposited in dry deserts, red rocks, smashed and shattered into shapes, blocks, beautiful geometries clinging to the coastline, hanging on to a precipice, before tumbling into the sea to continue their cycle of grain to rock to grain to rock. One day those same grains will end up in the mountains again, and we shall be long gone, no need to name this new orogeny.

t: @AndyDoggerBank



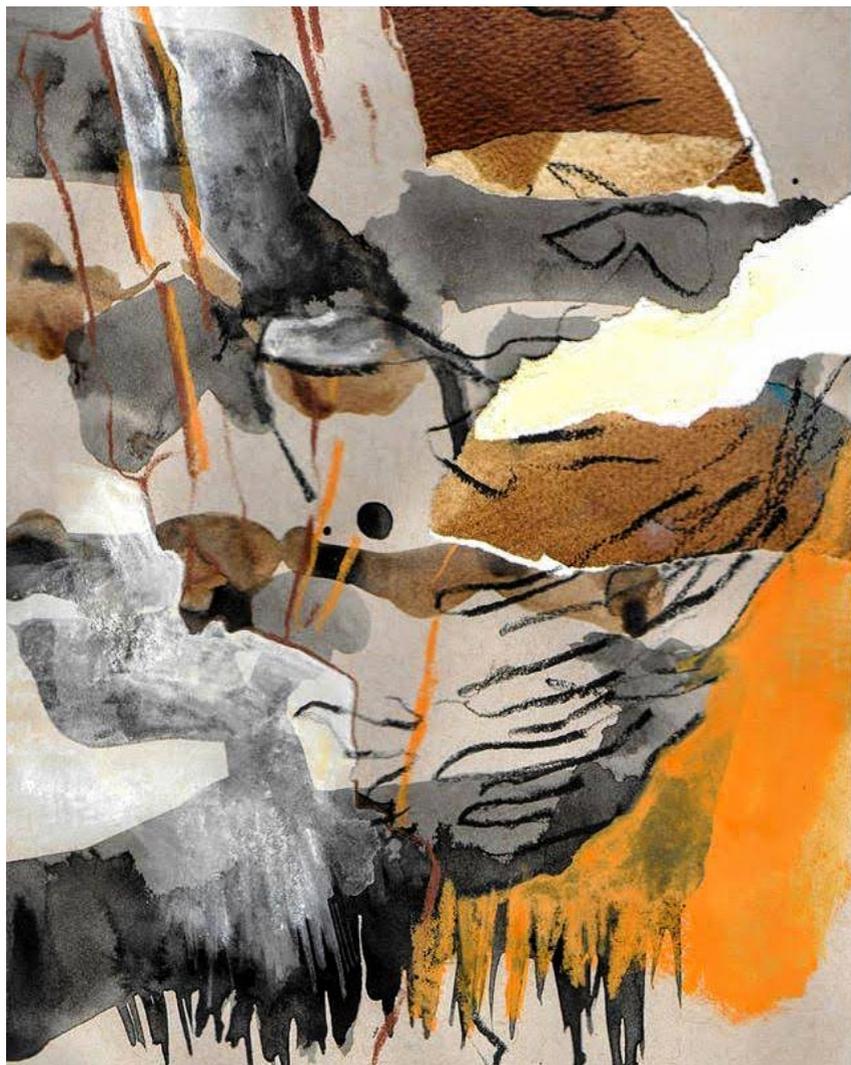
Pressure, 2020
Oil on board 30x42cm

Platform, 2020
Graphite on paper 40x80cm

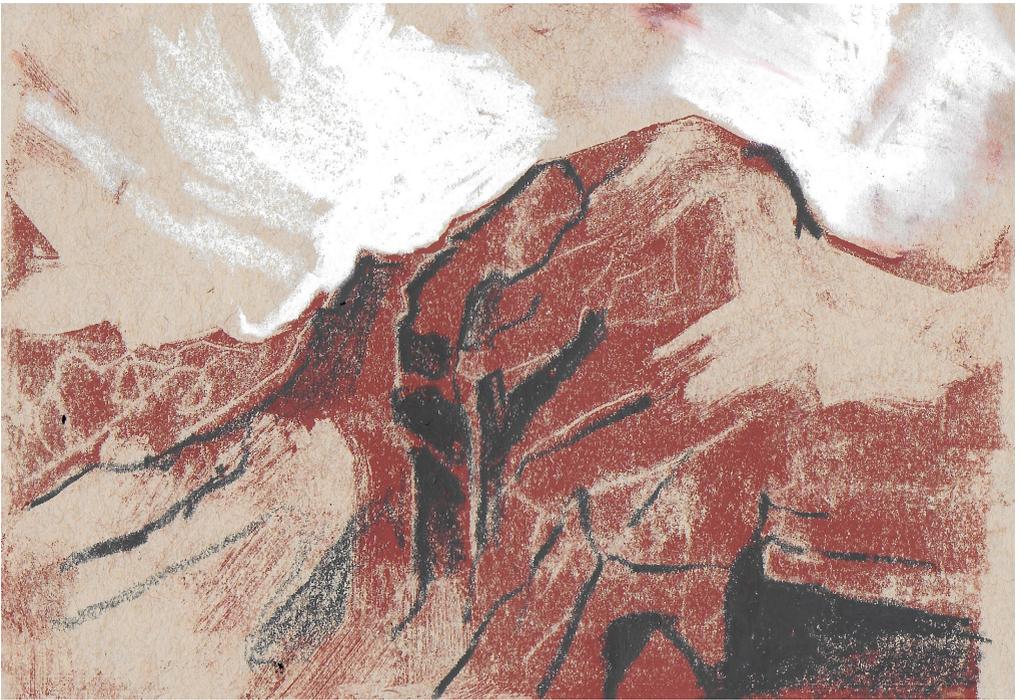




Lost Mountain, 2020
Ink and oil pastel on paper 28x20cm



Fracture Fill, 2019
Ink and oil pastel on paper 21x29cm



Swell, 2020
Monoprint and oil pastel on paper 18x14cm



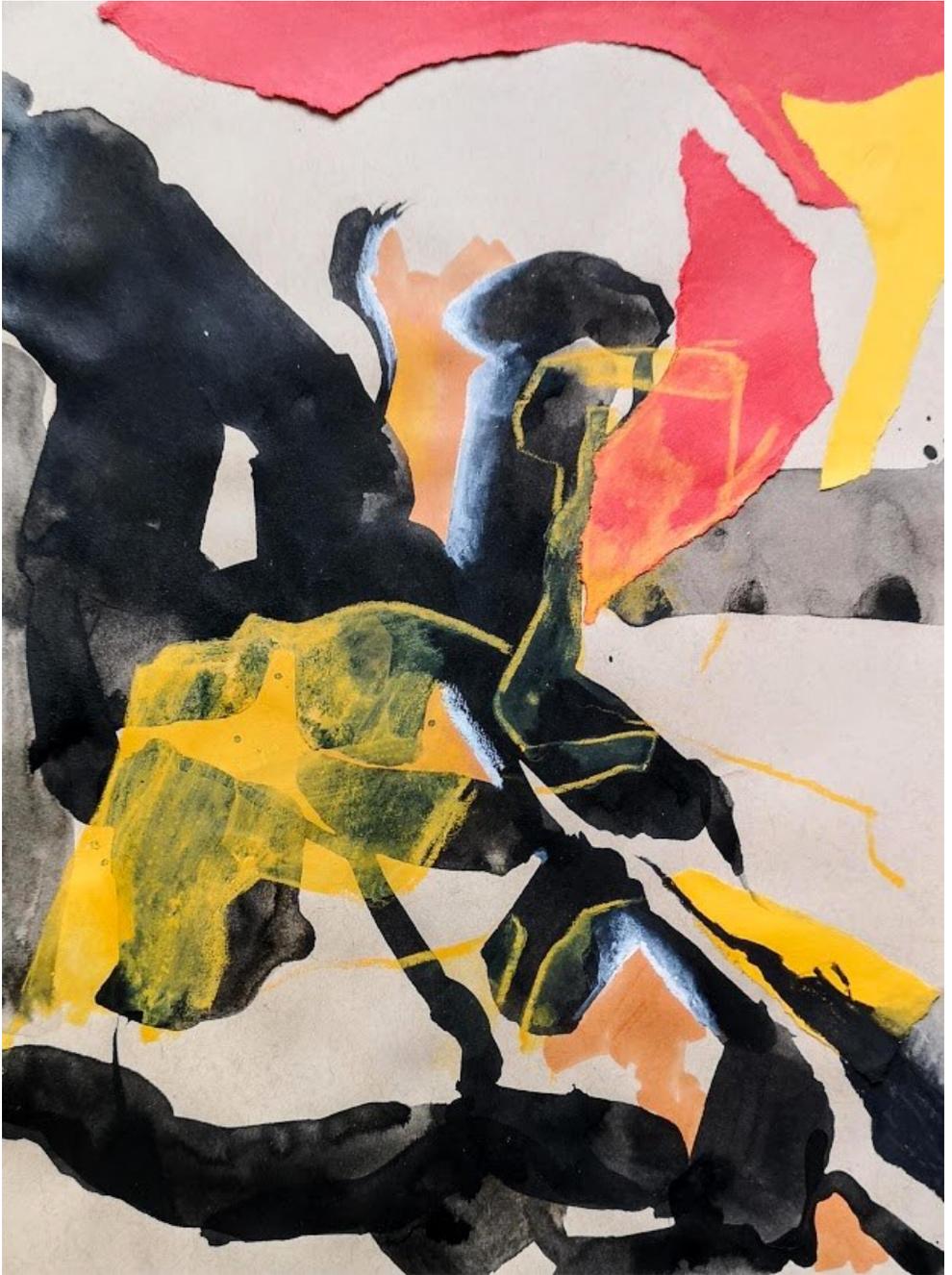
Crash, 2020
Oil on paper 12x17cm



Untitled, 2019
Field sketchbook

Variscan II, 2020
Charcoal on paper 91x132cm





Untitled, 2019
Ink and oil pastel on paper 21x29cm



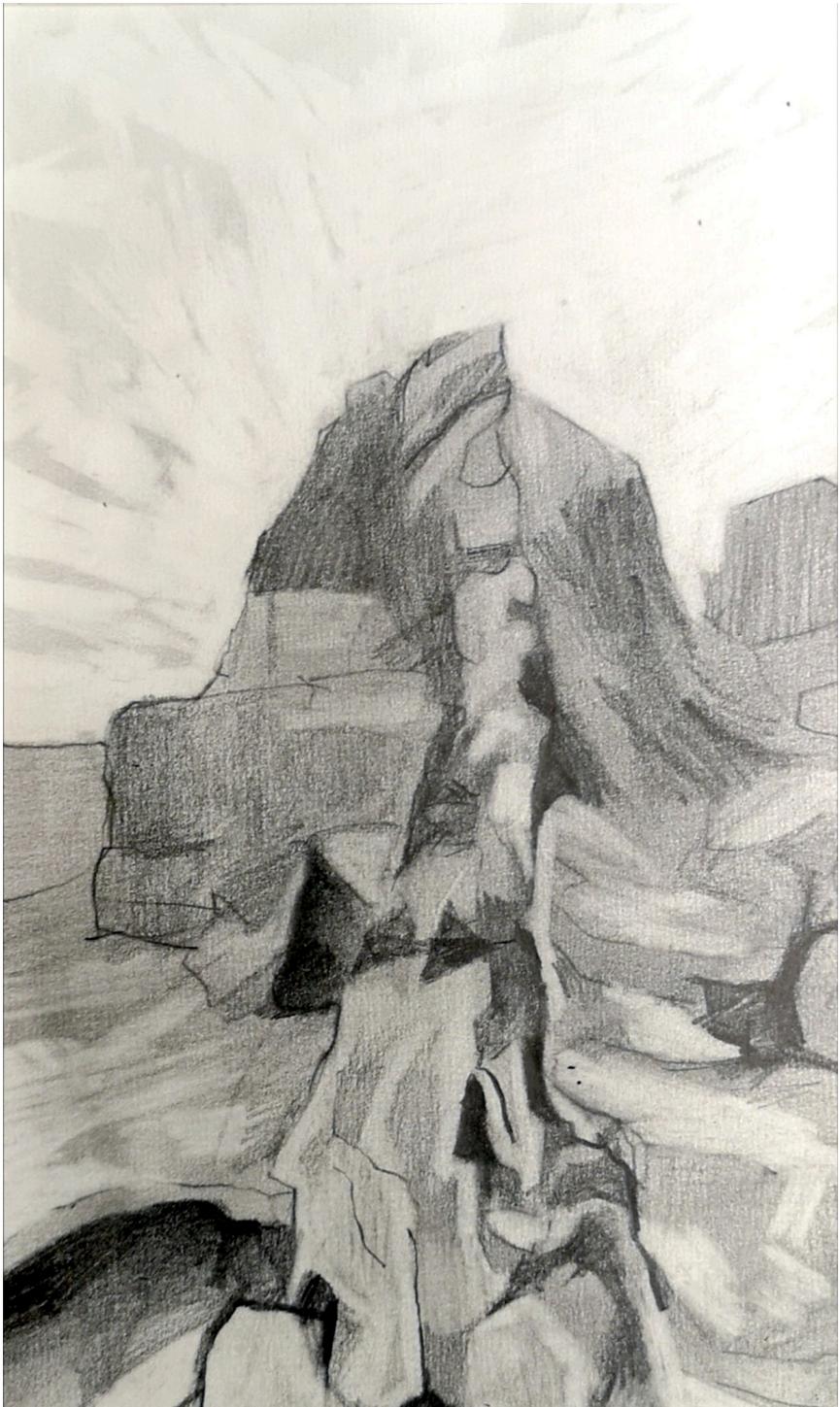
Corridor, 2020
Ink and charcoal on paper 50x36cm



Fieldwork, 2020
Ink and charcoal on paper 26x18cm



Untitled, 2019
Field sketchbook



Pressure II, 2020
Graphite on paper 13x21cm



EMMA THERESA JUDE

Emma is a full-time working geologist, and has been painting and drawing alongside her fieldwork her entire career - from Mallorca to Oman, from Caithness to Utah, from Bermuda to Northumberland. She seeks to bring together the unique 'way of seeing' that comes from a purely scientific view of the landscape, along with a deep-seated love of the process of observational drawing. As an artist, she is largely self-taught, and favours multilayered works in ink, charcoal, oil and mixed media.

She also runs the Draw Out Project, a non-profit dedicated to engaging adults in the natural sciences through experimental drawing techniques. She works with natural history museums, scientific organisations and third spaces, including the Geological Society of London, Geologists' Association and the Sedgwick Museum, Cambridge.

emmatheresajude.com

emmatheresajude@gmail.com

twitter: [@emmatheresaj](https://twitter.com/emmatheresaj)

instagram: [@emmatheresaartist](https://www.instagram.com/emmatheresaartist)

D A R K Y E L L O W D ● T