



AFTER
THE ISLAND
OF DR MOREAU

“Long after Dr Moreau’s death, his island has been left to the Beast People. These strange humanoid creatures, which were the results of his cruel experiments in vivisection, now live peacefully in shanty towns in amongst the clear streams and lush forests. Without Dr Moreau’s tyrannical rule, the hell which Prendick found himself during his time as the protagonist of H.G. Wells’s classic novel ‘The Island of Dr Moreau’ has become a paradise...”

After the Island of Dr Moreau invites the audience to arrive at the island ten years after the disastrous events which ended the novel. The spirit of Dr Moreau’s failed utopia is celebrated in this exhibition and the selected artists consider the potential landscape, plants and creatures that this warped paradise might now contain.

Zoey Andreas’ installation *Garden of Eden* playfully imagines what the animals would be doing on the evening before humans were created on the sixth day of the Christian creation story. This work sets the scene on the island by contemplating the happy lives that the Beast People might live when left to their own devices. **Nadia Attura’s** digital collages continue to create an impression of the environment by representing the potential flora and fauna seen on the island. Her dreamlike images, which are produced by layering fragments of her photography taken in exotic locations, help to build an image of this fictional tropical paradise.

Hannah Battershell’s painted collages tell stories which are inspired by folk customs and fairy tales. *Keeping the Monsters Out* features one of the humanoid Beast People performing a magical protection spell in defence against the island’s more dangerous inhabitants. **Efrat Merin’s** *They Walk by Day* details another of the Beast People’s rituals, this time in the worship of a tree which gestates a time travelling child. **Kit Marlowe (deceased)’s** *Alchemical Wedding* depicts the island as an enchanted utopia where the plants, Beast People and animals live in harmony together. **Dana Kerr’s** *Birds of Paradise* expands upon this representation by considering some of the fantastical hybrid animals which Dr. Moreau created to roam freely on the island.

Celine Baumann’s digital collage *Parliament of Plants* reflects on another important aspect of life on the island: political negotiations between the Beast People and the Plant People. Through compromise and mutual respect these two otherworldly species co-exist agreeably. **Isabel Rock’s** series of ink drawings *Thoughts and Feelings* speculate on the surreal day to day activities of the Beast People. They sell ice cream, play the piano and go on fishing trips. Each drawing illustrates the pleasant, playful lives of these gentle creatures which Dr Moreau once terrorised.

The exhibition speculates on the possible afterlife of the world which H.G. Wells created with *The Island of Dr Moreau*. In doing so it proposes a utopian sequel to Wells’s novel which considers the wider question of how disrupted lives can continue in unexpected directions after a traumatic episode.

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