

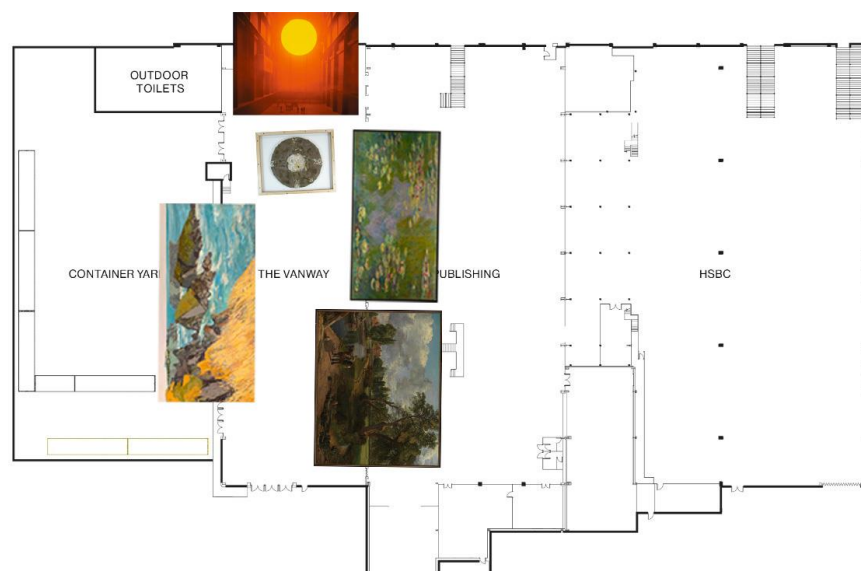
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Ways of perceiving

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My exhibition looks to explore the relationship between nature and humanity and how artist depictions throughout time have decayed just like our relationship with nature, humans have slowly destroyed what was once something beautiful and breath-taking and turned it into something chaotic and toxic in the modern-day. My show is meant to be informative of the current crisis we face and the narrative I aim to display in my show is the idea of “What was” and “What can be” still if we make the correct decision as a society and through my curation. Some of the artists that I will be using in my exhibition is the works of Hieronymus Bosch in his ‘Earthly Delights’ which perfectly depicts what nature was to what it is in the modern day, other works that I will be using in my consist of a combination of artworks and physical depictions from a number of artists like Richard Wilson, Rosa Damasecna and Claude Monet all of whom all aim to depict nature however, depending on their time frame their interpretations of nature change drastically.



My exhibition will be held in the Vanway measurements for this setting are L 67M W21M H 6M with and area of 1407m2.

The theme for my show is natures decay, this theme is meant to be a deeper exploration of how society has got to the point we have with nature, our ‘relationship’ with nature has almost reached a point of no return. My theme is meant to make the audience realise the value of nature; this concept is what the narrative of my curation relies on. My Exhibition is also meant to the history of the environment of nature itself and how its beauty was interpreted by artists in the past and almost juxtapose it with how artists from that art in the modern day to deliver my message clearly in my exhibition that natural beauty lies in the past and if we continue its decay lies in the future. The choice of my artists is meant to connect to my narrative, it is intended to take the viewer on a journey of nature and how we have slowly come to view it, however, for example, my choice to use an artist like Olfaur Eliassons work from the “weather project” this work has been purposefully chosen to hinder the intended

beauty of the other paintings within my exhibition it is intended to show that we as a race have destroyed what was once viewed in art as an almost untouchable beauty, we have managed to damage this image nearly to a point of no return. Another view that I want to evaluate through my Exhibition is that of nature's power, and nature's unwilling nature to bend to any power as referenced in ways of seeing, "nature as-a-whole defied possession" (*Ways of seeing pg 123*) this is another underlying theme that I desire to explore in my exhibition as despite the destruction of the beauty that is seen throughout the flow of my exhibition nature has an undeniable ability to 'defy' any interference, it cannot be bent nor broken and in that idea itself is a sense of beauty. Another theory that I seek to allude to throughout my exhibition is that of the Anthropocene, this theory references back to when humans started to manipulate "1610-1964" but as referenced by Lewis and Maslin "there are misunderstandings across several disciplines" (*Perspectives Defining Anthropocene 2015*) which often calls into question when their theory originated. The way in which I want to explore this is to reference when humanity began to trigger the destruction of our own natural beauty when we adjusted the geological conditions so much that we began looking at and representing nature in an increasingly noxious fashion.



Mel Chin's Revival field plant and field study (aka Carulescens Cross), 2015.

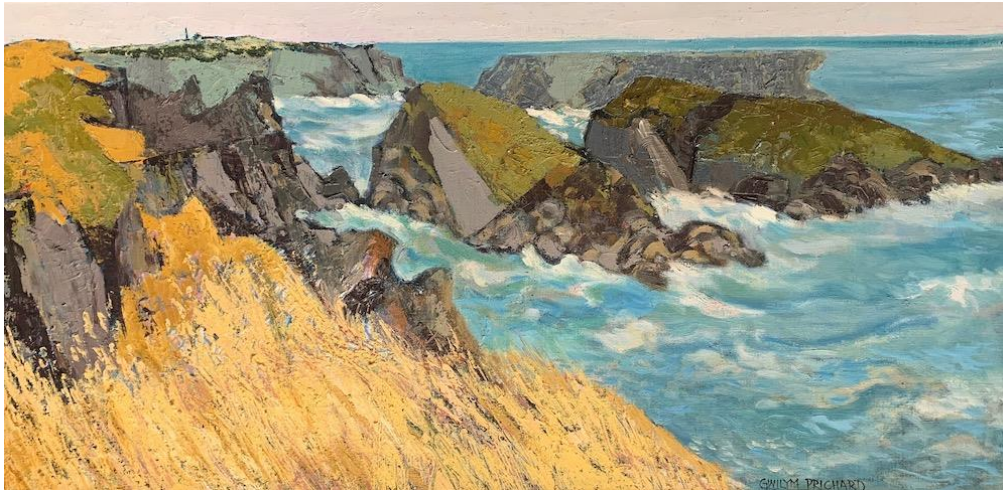
This piece of work is a sculpture of an art installation created by Mel Chin, she sought to show how we could use the environment that surrounds us to source sustainable solutions to heavy metals produced by industry, that then contaminates the soil. With it being made during the 21st century it is relevant as it can make a direct connection to our own fight to reverse our effects on the environment which chins Work with her revival field which she created in 1991 demonstrates our efforts are ongoing to restore our own. Chin's work in relation to my own exhibition is to represents a sense of hope, her work demonstrates that we can use nature to fix own damage that humanity has caused, her sculpture is to stand at the end of my

exhibition as a statement that artists can revert back to that contemporary style of landscape art and demonstrate the beauty of our nature once again.



Olafur Eliasson's Weather Project 2003 Tate Modern

Ólafur Eliasson is an established Danish-Icelandic. Eliasson's 'The weather project' intended to explore how humans interact with the weather, it is a common question 'what is the weather' Eliasson wanted to take this idea and show how weather shapes our cities and everyday lives through a gallery medium. This project was produced in 2003, this was a time of time turmoil for both the environment and socially, in the western hemisphere particularly one of the notable events was Europe experiencing the hottest months on record in August, which is relevant to Eliasson's 'Weather project' as he intended to demonstrate these effects through his project in the Tate. Eliasson's work relates to my idea of nature's destruction as through time and artists' impeded view, Eliasson is a modern example of this impeded view of nature it also links back to the theory of Anthropocene as Eliasson's work clearly demonstrates humans' effect on geological change and therefore carries my narrative that artists' view has become obstructed of nature's beauty as does this project in my curation it will hinder the beauty of my other art works carrying my narrative of nature's beauty being impeded.



Gwilym Prichard – Rough seas, Belle Ile (oil on canvas 1992).

This work above is formally a painting of the Belle Ile Coast in France, it was painted by Gwilym Prichard a Welsh landscape painter from the 20th century, his passion for painting was born from love for another, and most of his works were still lives. Prichard's work once again is relevant for my works due to his perception of nature, he once again alludes to this earlier interpretation of beauty, and this work shows how in such a fleeting time artists' perception of nature began to change along with the earths itself. This work can also be associated with the idea of Hyper objects, you understand this idea we need to “drop the concepts of humans and nature” (*Thomas Morton Hyperobjects 2013*) that each of their beauties is associated with each other, through my exhibition I want to demonstrate that our own chaos is intertwined with nature's destruction.



The Water Lilies, Claude Monet (1916).

The Water Lilies by Claude Monet is part of a series that he spent over three decades producing, these works were inspired by his own home in Normandy and the water garden he had created. This work was created as a gift for the French government and was one panel of what would be a greater piece, he completed this work 2 years later just as the armistice was signed for World War I his works represented the very idea of peace due to the timing of when it was completed. This work demonstrates the own beauty that can be inspired through one creation in nature as Monet created the water garden that inspired this series, Monet once again carries my theme of nature's beauty and its interpretations being adjusted throughout history and various artists, but it is consistently demonstrated even through Monet's work that nature's beauty lies in the past.



John Constable, Flatford Mill ("scene on a navigable river"), 1817.

This painting is based on the scenery of Constable's childhood in Suffolk although much of it is based in its original East Bergholt. Constable has added elements so the relation with his childhood is stronger. Constable was a notable landscape painter in the 19th Century; he used his paintings as a study of nature itself. He painted it as it was, which at the time was untouched by human elements; nature remained pure and untainted. Constable's work shows the early contemporary views of nature during a time when landscape painting was a trend among artists; it demonstrates how we have destroyed nature until the Anthropocene in the 21st century when we could clearly start to see the future of nature itself being threatened. Constable is a clear signpost for my exhibition of what nature was.

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