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Natures Reconstruction :

An exhibition on specified movement and
ecocriticism.

Labelled 'Natures Reconstruction' I have planned to curate an exhibition in collaboration with five designers and artists to highlight movement through specific space and ecocriticism. Throughout this essay, I will explore the relations between the spectator and curated pieces as I intend for the spectator to feel displaced from their Urban environment. I will focus on William Rueckert's ecocriticism theory and ecology throughout my work. My goals are to allow spectator to develop their relationship with nature and adopt a more ecological approach to life.

Throughout five locations in London, my exhibition will be placed within urban areas, I believe this is essential to my theme of movement through specific space as this will allow spectators to access my exhibition in multiple areas. I intend to grow my exhibition using mycelium whilst maintaining a consistent form throughout the structure by using a wooden frame. This relates to my theme of ecocriticism as we humans must "find ways of keeping the human community from destroying the natural community" (Rueckert, 1978, p. 107) The structure of my exhibition serves as a pathway of resolving the paradoxical attitude we as the human community have towards nature.

By using natural materials, the structure itself becomes the framing of my curated pieces, allowing for the spectator to explore the relations they have with the natural community. Hans Ulrich Obrist explores and reflects on Monet paintings having their frames removed by curator William C. Seitz: "The gallery itself began to be understood as the frame" (Obrist, 2014, p. 29). This provokes artists like Marcel

Duchamp to engage with the expanded space around them, thus allowing “the exhibition itself as the relevant carrier for meaning” (Obrist, 2014, p. 29).

I have chosen five pertinent pieces which supports the theories and concepts of my exhibition whilst enhancing the engagement between the spectator and curations.

The intended exhibition dimensions are 1900cm x 1500cm x 2300cm. This allows for the structure to be appropriately sized in comparison to my curation creating a specified route the spectator will follow thus creating a one-way system. My intentions behind the specified is so the spectator will become immersed with each curated piece thus changing the anthropocentric views of the spectator.

I propose that rather than the human community maintaining their anthropocentric view towards nature that we should develop an ecocentric perspective instead, and in turn hopefully conform the paradoxical attitude the community has.



Fig one: Byles. S.(2015) untitled (Forest Sculpture) (A Year in a French Forest) la colle sur loup, France

At the entrance of the exhibition, I intend to place 'Untitled Forest Sculpture' by Spencer Byles - Fig One this piece will bring prominence and lay down the foundation of the exhibition's intentions through specific space. My intentions for this piece is to serve as a transitional space from an industrialized environment to a natural one, shifting the view of the spectator from an anthropocentric to an ecological perspective. The spectator will walk through this tunnelling entrance into the main hall of the exhibition serving as a gateway. Made from natural foliage and wooden materials this piece acts as a creation between man and nature.



Fig two: Oliveira. H. (2011) Organic Structure Galerie Vallois, Paris, France

As depicted above Henrique Oliveira's 'Organic sculpture' – fig two will be placed in the main hall of my exhibition, this will be the only curated piece featured within the main hall. My intention for this piece is to allow the spectator to observe the sculpture as an organic twisted tree rather than a man-made one. Oliveira's work plays on organic materials and anthropomorphic qualities resulting in sculptures which are fluid like in form. This curation serves as a grounded piece connecting my exhibition to my curations in hope to continue the fluid organic forms Oliveira's work portrays.



Fig three: Eliasson, O (2014) Riverbed (landscape), Louisiana Museum of Modern Art, Humlebeak, Denmark,

Located at the back of the exhibition I will place Riverbed (landscape) by Olafur Eliasson- fig two. Eliasson's work provokes the primal instinct of nature and questions the relationship between the spectator, gallery, and curated piece. The spectator can interact with the curation allowing the "experience, the activities you do, also become exhibited" (ArtReview -Herbert. M, 2014). The curated piece will be the flooring of the exhibition allowing for an immersed experience. I have chosen to place this piece at the back of my exhibition as I want to gradually build the ecological relationship allowing the spectator to experience the exhibition rather than witness. This piece links back to my theme of specific space and how the spectator can only witness the curation through engaging with the environment.



Fig Four: Hegarty. V (2007) Fallen Bierstadt, Brooklyn Museum, Gift of Campari, USA

Made by Valerie Hegarty, *Fallen Bierstadt* is a contemporary art piece inspired by the work of Albert Bierstadt who was a renowned landscape painter. This curated piece will be placed in a stairwell within the exhibition bridging together fig three (Riverbed) and fig five (Torus). I have chosen this piece for my exhibition as I believe this lends to my theme of ecocriticism. The canvas “appears to decay, as if affected by the ravages of nature” (Brooklyn Museum, 2007) This depicts how despite the human community having an anthropocentric view that nature will always decay our attempts to control it. “we should consider that our relationship with nature, despite its outward empiricism, is not that different” (White. L, 1996, p. 20)

The reason I chose this curated piece to be located on the stairwell is due to the boundary between the spaces of fig three (Riverbed) and fig five (Torus). My intentions throughout this exhibition is to create a seamless passage where the spectator is observing and engaging with the curations at all times throughout.



Fig Five / Six: Ernesto, N (2012) TorusMacroCopula, espace louis Vuitton, Tokyo, Japan

Placed above Riverbed (landscape) by Olafur Eliasson- fig two This interactive sculpture by Ernesto Neto, (2012) Will be the last passage of the exhibition creating a one way exit for the spectator. I have decided to place Ernesto's sculpture here, this relates back to his intentions for the sculpture. Ernesto's sculptures have a close relation to the human body often representing parts of the anatomy, in this instance, the artist designed his sculpture based on a spermatozoon, and the spectator which represents an ovum. This links to my theme of specific space as the spectator explores their relation between themselves and human biology 'nature' whilst travelling through this tailored space of pathway.

The sculpture is made from thousands of recycled plastic balls and crochet which totals 780 x 786 x 1486 cm, this allows for the spectator to think and digest the curations they have engaged with and understand how we as humans should an ecocentric view rather than an anthropocentric one. This thought process will hopefully be reinforced through the quick exit of the exhibition where the spectator will witness their urban environment and clearly see the contrasts between the

visualized perceptions of anthropocentrism and ecocriticism. “It prefigured installation art, in which an artist works on the entire environment of a space” (Obrist, 2014, p. 38) The outside environment acts a final piece where the spectator realizes how through our anthropocentric acts that we as the human community have disfigured our true natural environment.

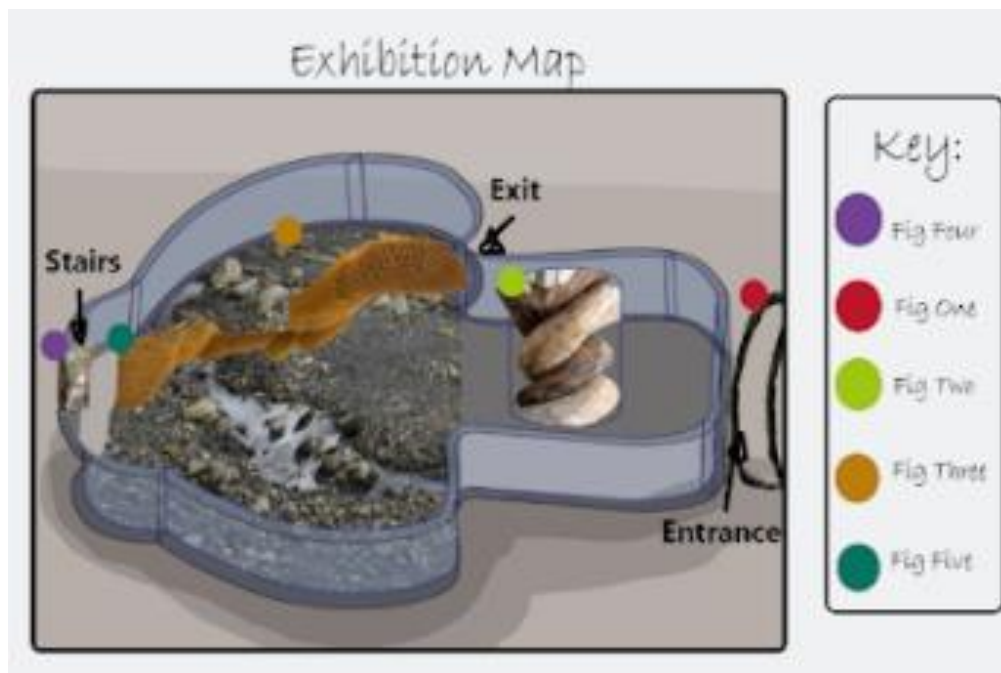


Fig seven

As portrayed above in Fig seven, my exhibition is designed to follow a one-way system. This links back to my theme of specified space and creates specific environments in which the curated pieces can be experienced. This refers to James McNeil Whistler's work where he works with his entire environment thus influencing how curations are designed within an exhibition.



Fig eight

Located above in fig eight, the destinations of my exhibition will be placed around London, each destination is placed within urban areas whilst still maintaining a close distance to parks. This refers to how we cannot escape nature and depicts the definition of ecocriticism, according to the Oxford Bibliographies the definition for ecocriticism is as follows:

Ecocriticism is a broad way for literary and cultural scholars to investigate the global ecological crisis through the intersection of literature, culture, and the physical environment. (Gladwin, 2017). The map also follows a mycelium like structure where the locations are placed representing roots of a tree. I believe this links my destination choices to the theme of specified space.

By placing these locations around multiple areas my intentions are for the spectator to develop and change their relationship to nature 'ecology' and rethink the anthropocentric attitude we have to ecocriticism within the human community.

Figures

Fig. One: Byles. S.(2015) untitled (Forest Sculpture) (A Year in a French Forest) la colle sur loup, France, Accessed from: <http://www.spencerbyles.net/about> ,Accessed on: 3/05/21

Fig. Two: Oliveira. H. (2011) Organic Structure Galerie Vallois, Paris, France, Accessed from:http://www.henriqueoliveira.com/portu/comercio_i.asp?flg_Lingua=1&cod_menu_obras=1&cod_Serie=5&cod_Artista=1, Accessed on: 18/04/21

Fig. Three: Eliasson, O (2014) Riverbed (landscape), Louisiana Museum of Modern Art, Humlebeak, Denmark, Accessed from: <https://olafureliasson.net/archive/artwork/WEK108986/riverbed> Accessed on: 20/04/21

Fig. Four: Hegarty. V (2007) *Fallen Bierstadt*, Brooklyn Museum, Gift of Campari, USA Accessed from: <https://www.brooklynmuseum.org/opencollection/objects/184064>, Accessed on: 20/04/21

Fig. Five: Neto. Ernest, (2012) TorusMacroCopula, espace louis Vuitton, Tokyo, Accessed from: <https://www.designboom.com/art/ernesto-neto-madness-is-part-of-life/>, Accessed on: 24/04/21

Fig. Six: Neto. Ernest, (2012) TorusMacroCopula, espace louis Vuitton, Tokyo, Accessed from: <https://www.designboom.com/art/ernesto-neto-madness-is-part-of-life/>, Accessed on: 20/03/21

Fig. Seven: Merson, M. (2021) Exhibition map [Digitally generated]

Fig. Eight: Merson, M. (2021) Exhibition Locations [Digitally generated]

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