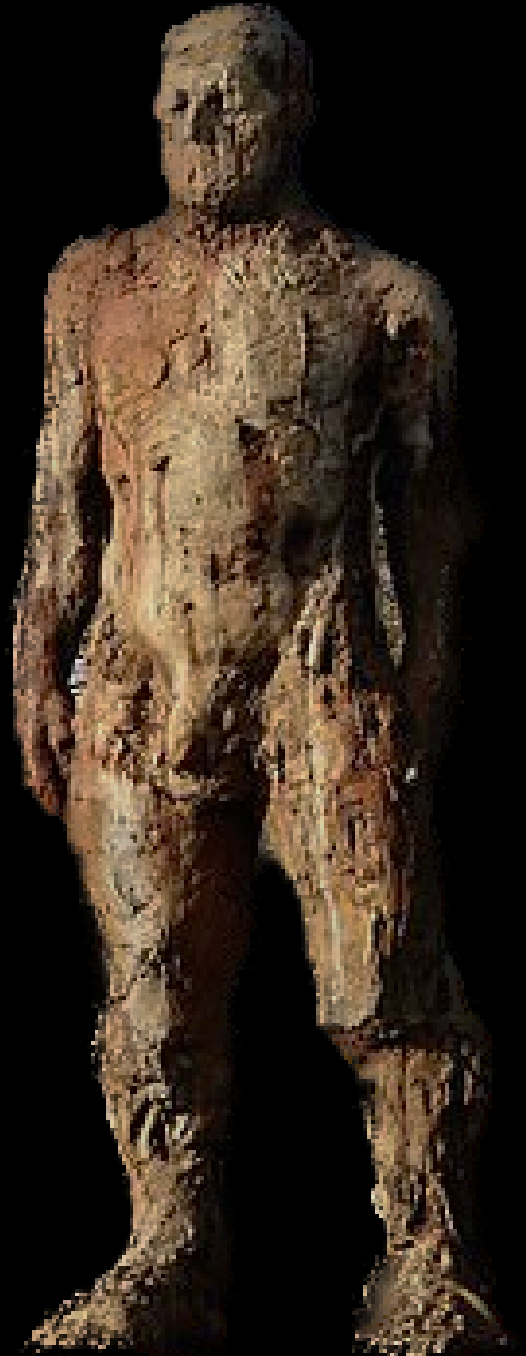


HUMAN_xNATURE

Introduction - This exhibition is presented in relation to the connection between human form and nature. I plan on showing this relationship through presenting pieces of work by artists who utilise the use of natural resources but are presenting the human form. My aim here is to show how there is a clear link between us as people and the things around us. I believe that this exhibition is important as there is a clear lack of appreciation for nature in today's society which has led to serious abandonment of our natural landscapes. My aim with this exhibition is to connect people back to that landscape by showing that there is life in both nature and human form. I hope this will inspire a newfound appreciation by showing the similarities and connection between us, relating people back to the world around us.



List of Artworks

Mathilde Rousell:

- *Lives of grass*
- *Mues*

Laurence Edwards:

- *Walking men*
- *The Yoxman*

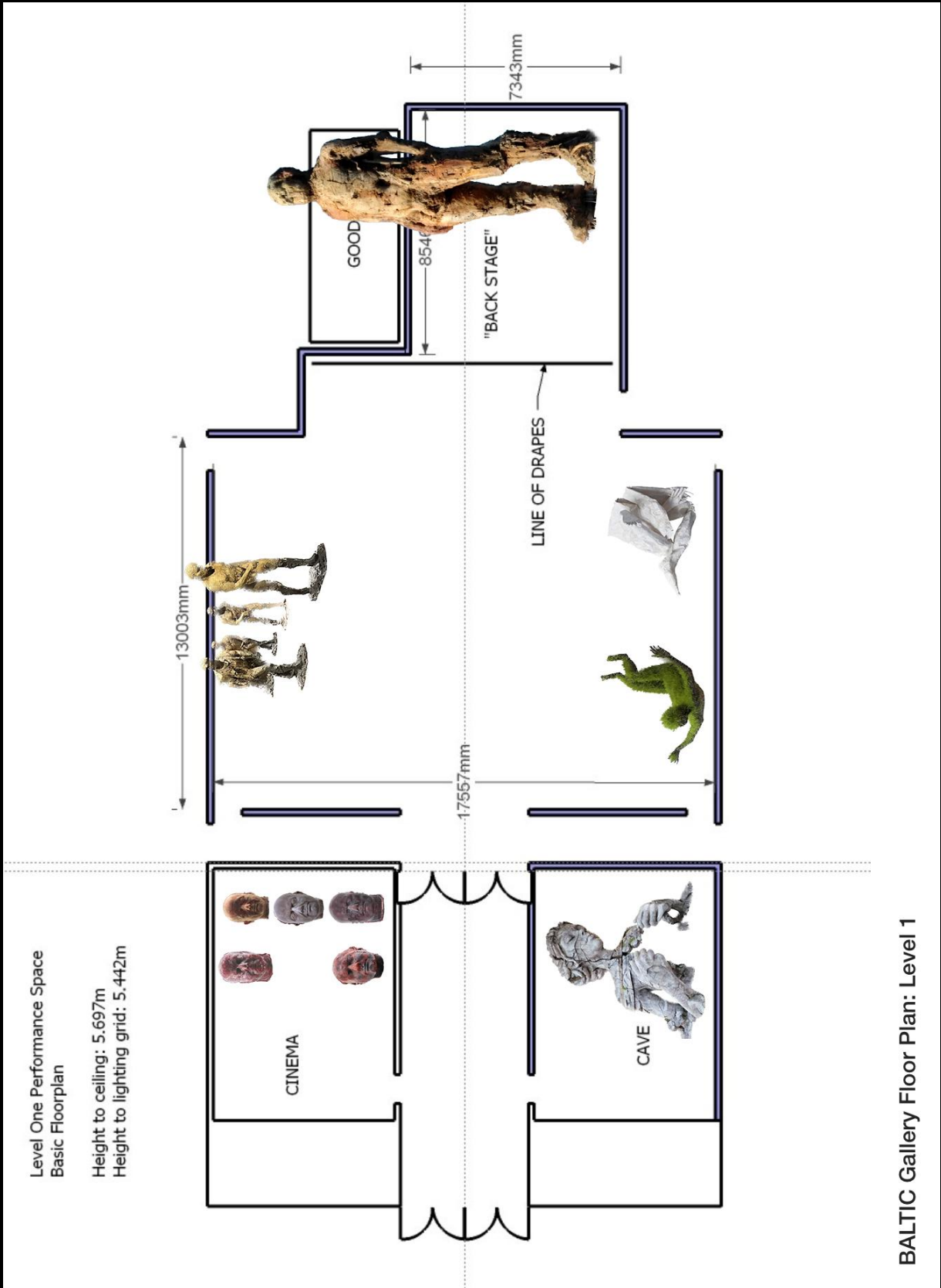
Marc quinn:

- *Self 1991*
- *Self 2001*
- *Self 2006*
- *Self 2011*

Daniel Popper:

- *Hallow*

Gallery Floor Plan and Layout



Context

This exhibition is one I have curated in hopes of portraying the connection between people and nature. I call this exhibition Human x Nature. My passion for this subject derives from seeing the connection between humans and nature deteriorating and some of my favourite places being ruined by humans polluting them. This topic is very important to me which is why in this exhibition I wish to show that humans are a lot more connected to nature than we might first think. I hope to do this by showing how we as humans will use natural materials in a way that represents the human form. This should create a subconscious link for the viewer from humans back to nature. The artists I am using all link to this general idea in different ways. This is a powerful form of showing this message as it is a direct indication that nature is within us or that we are a part of it. A theory that I have considered while researching these artworks, the anthropocene theory which states that we are now in a stage of the earth's existence where humans have primary control over planetary systems, this theory was created by Eugene Stoermer and chemist Paul Crutzen and is important to this exhibition as this Anthropocene is the very thing that my exhibition is challenging. This theory states "the cumulative sum of human activity is disrupting many aspects of planetary functions". Although the theory I am mainly focusing on in this exhibition is the theory of Biophilia which in turn means "the passionate love of life and of all that is alive" (Fromm, 1973, p. 406) this is a theory that proves the main drive of my exhibition, this theory is applied to my artworks subconsciously as the viewers are encouraged to gain an appreciation for the materiality of the artworks whilst also realising that these forms represent life and the life that those materials once had themselves. As Edward O. Wilson says in *Biophilia*, "Humanity is exalted not because we are so far above other living creatures, but because knowing them well elevates the very concept of life."

Mathilde Rousell, *Lives Of Grass*

Date: 2010-2012

Materials: soil, wheat seeds, recycled metal, fabric, thread, cable, water

This piece shows a symbiotic relationship between man and plant, this is a clear representation of how nature is present within us and its importance to life as we know, I believe that Andy Goldsworthy has the perfect statement for this artwork in his book *Hand to Earth* where he states "I couldn't possibly improve on nature. I'm only trying to understand it by an involvement in some of its processes." This shows how important it is that we accept nature and relate it to our own states of life rather than treating it as a separate entity. In my opinion, this piece also shows opportunity for growth as the grass can symbolise that growth. This means that going forward as humans can regenerate and re-establish our connection with nature. Strengthening that bond that was once there. This would help nature and humans to grow, and to improve.

Mathilde Roussel, *Mues*

Materials: tissue paper, newspaper, rice glue

Tools: brush, solar oven

Energy: human, solar

“Mues are a group of works constructed around different attempts to archive a body surface. Mues are the result of a casting made directly on the body of Roussel each year, and then carefully archived in large cardboard boxes.” This piece shows a derivative of nature, using paper and glue made from rice to create the human form. This is also a representative of time as these are archives of the body created with natural materials to emphasise how time passes and how humans and nature experience similar effects, once again proving that we are more connected than it may first seem.

Laurence Edwards, *Walking men*

This work by Lawrence Edwards *Walking Men* shows one aspect of my intended message, "Whenever I see a new work by Laurence Edwards, I feel I am being confronted by an ancient and archetypal myth: something to do with metamorphosis and transformation and the nature of what it is to be human – part angel and part beast." Julia Blackburn. This quote shows how the artwork was received in one of his first exhibitions and this sort of reaction is what I aim to receive at my exhibition to make people think that these pieces are half human and half something, that something being nature in this case. This piece is also created in a way to inscribe nature's movements into the artwork. This is done through letting bronze casting happen naturally, this means letting the bronze drip and move in its own fashion after the casting process is done. This is done using wax and bronze to create a muddy and natural effect.

Laurence Edwards, The Yoxman



This artwork by Laurence Edwards shows the effect of natural processes on the human form and how nature relates back to us. This piece emphasises how much we affect each other as the piece is man-made but has been put into a natural landscape to see the effects that nature has on it but through a physical representation. This physicality and scale really emphasises these effects to the viewer which I believe works well with the artworks in the space. This is reinforced by John Grande who states “Duchamp once said : man invented art, it wouldn't exist without him. Art has no biological source. It's addressed to taste. Yet who could now deny that art has always been a part of nature?” in his book *Balance : Art and Nature*. And i think this highlights what i am trying to convey with this exhibition as it is a common misconception that we as humans assume power over things that have long outlived us, such as nature and art, these things have had a presence in this world long before us yet we enforce our dominance over them rather than embracing their beauty and longevity.

Marc Quinn, self 1991, self 1996, self 2001, self 2006, self 2011



These artworks are a juxtaposition to all of the other artworks, as they are trying to redirect the viewer's mind into believing that the artworks are nature themselves. That blood is a form of nature. Blood is meant to be seen as a natural material in these pieces, and I wish to show this to the audience as it creates a subconscious link to materiality which will bring the viewers mind into a space of consideration. This is only effective within this exhibition as these artworks are shown between other natural processes and natural materials used to create the human form. I believe that even though these artworks might be the most unmatched to my theme, that they will create the strongest message to the viewers.

Daniel Popper



Hallow is an artwork created by Daniel Popper in which the piece displays a human form infused with nature, this placement of the shrubbery is vital to the artwork as it is coming from the heart suggesting that without nature we wouldn't survive. This is important to consider as humans cannot survive without nature as a fact, whereas nature can survive without humans. This emphasises how important it is that we realise how we are affecting nature through our anthropogenic era. The anthropocene is the era in which humans take over in leading causes of effects to the environment. This is important to recognise as it highlights what I aim to discuss in this exhibition, that humans are neglecting nature when we should be nurturing it and this piece is enlightening that importance through direct indications and semiotic gauges.

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