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**LOST &
FOUND &
REBORN**
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Nouf Alnuaimi &
Fatema Nassar &
Ophelia Senfter
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CURATORIAL STATEMENT

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INDEX



6

WHEATFIELD -
A CONFRONTATION

Agnes Denes

8

BLUED TREES OVERTURE

Aviva Rahmani

10

EROSION CASTS

Nasser Alzayani

12

TERRAFORMS

Jamie North

14

OASIS

Guerra de la Paz

16

ACID RAIN CHECK

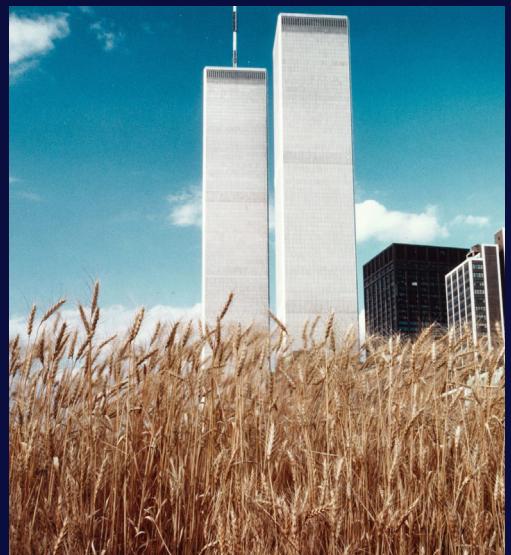
Bright Ugochukwu Eke



WHEATFIELD - A CONFRONTATION

Agnes Denes

Agnes Denes, known for her use of non-traditional materials to create her pieces, planted a two-acre wheatfield in a landfill created after the construction of the Twin Towers as an act against global warming. This wheatfield was planted and harvested in summer of 1982. Denes deliberately picked a location close to Wall Street, where stock exchange of goods such as wheat were traded, to illustrate the world's skewed priorities and to generate irony.



BLUED TREES OVERTURE

Aviva Rahmani

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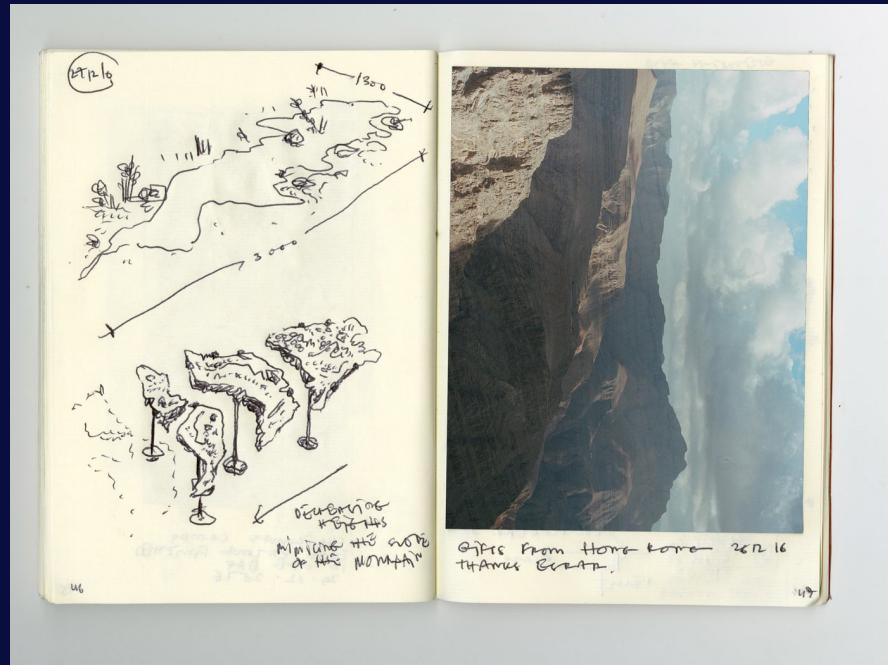
EROSION CASTS

Nasser Al Zayani

Erosion Casts looks into the ephemerality of natural environments as they are constantly shifting, mostly imperceptibly. Focusing Jebel Jais, the highest mountain in the UAE, Alzayani's work cements a specific part of Jebel Jais in a specific time as a way to document its erosion. The work intervenes by illustrating and interacting with the environment by removing spatial-temporal memory through the casts and documentation.

Alzayani's *Erosion Casts* came into being after extensively documenting and taking plaster casts of Jebel Jais. Using the skills and concepts he studied during his architecture undergraduate degree, his documentation of a specific time and place on Jebel Jais comes to life, with the plaster cast earth documenting the rapid and slow changes of the natural environment. The final presentation consists of documentary photographs, spatial illustrations, and the plaster cast earth taken from Jebel Jais.

In his work, Alzayani utilizes research-driven documentation of specific times, spaces, and places through text and images, as well as



found and cast objects gathered. Incorporating themes of factual and fictional archaeology, his most recent work explores alternative narratives of the collective experience. As his involvement is, according to him, “one who is collecting and presenting a narrative, through the lens of the archaeologist, the archivist, the curator or the historian”, he believes that it is difficult to frame himself as the sole creator of his work as it is so dependent on his surroundings.



TERRAFORMS

Jamie North

These sculptures constructed by Jamie North in 2014 are made from cement, blast furnace slags, marble waste, limestone, coal ash, organic matter, and various Australian plants. Due to the nature of plants and their evolution, these sculptures become their own little ecosystem; a new ecosystem made from old debris. North's work evokes the aesthetics of mineral extraction and industrial waste, cultivated garden traditions, and the interaction between nature and architecture through its materials and historical ambiguity. Human interventions on Australia's terrain, both positive and negative, have a significant impact on his work. The artist has referred to his sculptures as 'terraforms,' a sci-fi phrase for landscapes that have been altered to support human life.



Works like Terraforms came about because of the effect the area Jamie North grew up in had on him. Having spent his childhood near an industrial town in Newcastle, that is where he encountered the many materials he currently uses such as slag. Slag, a combination of metal oxides and silicon dioxide left over after steel has been separated from its raw ore, is a major by-product of the steel industry. North first discovered slag as a youngster, and it has since been an important aesthetic and material component of his work. North's ongoing interaction with plants was another key impact on his work. North was raised in a coastal bushland region that was gradually cleared over the course of his childhood. After a trip to Tuvalu, North decided that his creative inquiries will be based on plants, native Australian plants. It was then that North decided to create an intersection between the manmade and the natural be it through photography or sculptures.





OASIS

Guerra de La Paz

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ACID RAIN: SHIELDS

Bright Ugochukwu Eke

After Eke suffered from skin infection due to acid rain caused by oil companies' pollution in his homeland, Nigeria, he has focused on using water as his medium as it links all humans and their environments. In the same vein, Shields raises awareness about the impact petroleum refineries have on drinking water in Nigeria through its exposure to acid rain. In order to consume non-contaminated water, packaged potable water in plastic bags is sold all throughout the country, often ending up as litter after being consumed. Using the indicators of this issue as the material for his work, Eke's acid rain coats and umbrellas do not only draw attention acid rain and its impact, including the waste of plastic, but the coats and umbrellas themselves become a means to protect oneself from environmental hazards. In this way, the work becomes emergency survival gear.

In order to create these shields, Eke and others scoured the streets for plastic bag that held water. When creating the shields the bags were not sanitized, but were instead kept in their natural state of being dirty and appearing as litter to hint at their past consumption and waste. Essential to

Shields was the engagement of the local community who helped create the work, leading to discussions about the state of Nigeria's acid rain and its culprits.

Shields is indicative of Eke's process and art philosophy. His works are generally site-specific, integrating physical and social environments by using materials found locally and working with locals. Utilizing found materials, much of his work recycles the plastic and waste, making his work as much about the environment as from the environment.



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