

A CATALOGUE  
OF ART, NATURE, AND OURSELVES

I,  
**PRESENT**

CURATED BY VERONICA  
REVUELTA



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# 1, WHAT IS PRESENT' ?

The climate crisis is the greatest ever threat to human rights. The economies of all nations, the institutional, political, social and cultural fabric of every state, and the rights of all your people, and future generations, will be impacted. For a better and sustainable future, this call to action should be based on participation, collaboration, and engagement.

This important action is reflected in the exhibition with a sensory methodology applied in the arts. You don't remain passive, your senses are involved having a holistic perception, your body takes a new meaningful process through movement and engagement, and that's the optimum state of learning. And discovering how nature stimulates our senses. Sensory experiences drive emotions, and emotions determine wellbeing.

This exhibition explores the Climate Emergency through the senses, while learning about its dimensions and effects with involvement in, with, and through art, making suggestions to create links between disciplines to support meaning-making and metaphors and bring in a wider solution for climate change.

***“This seems clear enough: When truly present in nature, we do use all our senses at the same time, which is the optimum state of learning.”***

Richard Louv

Richard Louv is a journalist, author of ten books, helping the launch of an international movement to connect children, families and communities to nature. He speaks internationally on nature-deficit disorder, on the importance of children's and adults' exposure to nature for their health, and on the need for environmental protection and preservation for greater access to nature and the health of the Earth.

# POOJAN GUPTA

 [@created\\_poojangupta](#)

"The question I continually respond to as an Indian artist is how the ordinary can be transformed into something special. On the one hand, I am interested in how everyday human actions can, through ritual, appear to be transcendent and divine, and on the other hand, how trash materials can take on an aesthetic value through the processes of contemporary art. I work with throwaway medical blister packs, and growing up in India, my own culture's daily ritualistic practices suggest that, when handled meaningfully, these disposable packets can take on a significance of their own. There are aesthetic and ethical qualities that exceed their quotidian status. I find that the handleable dimension of the damaged plastic packets generates an enhanced form of attention. Consequently, the punctured and buckled surfaces of blister packs have become my primary mode of expression, and it is the implied sensation of touch that motivates everything I do.

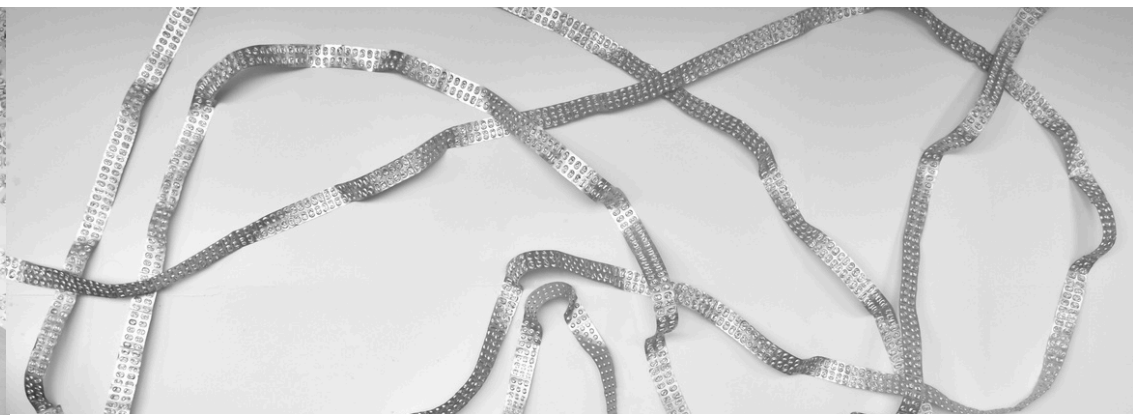
The value we attach to used blister packs depends in good part on our understanding of their past function, the packaging loses both functionality and meaning. If you are used to throwing the packs away, then an alternative function and an unexpected understanding creates questions. The difference between a routine attitude and an unfamiliar value is, perhaps, the most creative tool a contemporary artist can employ. With these thoughts in mind, the immersive aesthetic experien-

ce created by the Walked installation is not expected. It involves a sensorial encounter in which the disposable packs are no longer disposable. They are experienced differently and become something that they were never intended to be. They were meant to be landfill. And this difference is important if you are concerned about the amount of landfill generated by medical packaging. I find myself responding to an environmental emergency of empty blister packs, not as a direct political statement, but as an ongoing, and ever-changing, experiment with artistic representation.

To create Walked I estimate that I stitched together over 600 discarded packs. Here my visual vocabulary mirrors the repetition of mass production. They are attached end to end. Day after day I did this. It was a step-by-step journey in which a boring, repetitive task became more and more interesting. Each pack had a history. Its particular condition was a reference to the time in which it provided unit-dose medicine. I felt as though I was in a constant conversation with this past. It follows, then, that the installation I have made with the strips take exhibition viewers on a similar journey, a physical and metaphorical 'walk'. Along the way there are changes in expectation, and it is these kinds of changes that I want to put at the heart of my practice as an artist. Moving from everyday experiences to the values of art and aesthetics the work allows us to question what is actually 'there'. We are prompted to look at ordinary things more closely - provisionally, at least."



©Photograph by Rudresh Arora




# EKTA BAGRI

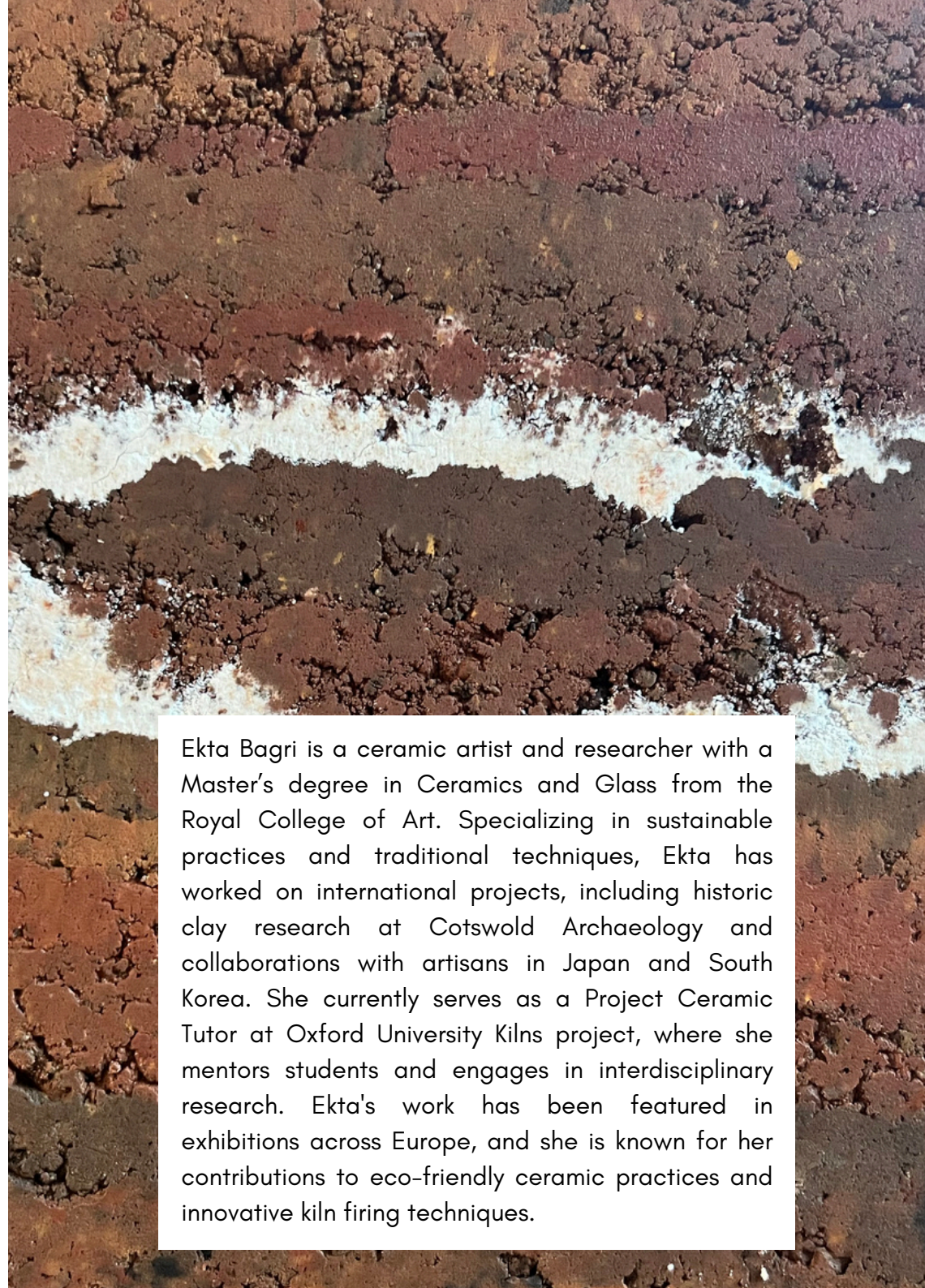
## *"The clay cycle"*

"The heart of the research I undertake revolves around the exploration of materials, aiming to provide a solution for the prominent issue of waste generation, a problem particularly prominent in the field of crafting. Unfired works serve as the core showcase of the project, which deeply investigates themes such as location, provenance, and the materiality of Earth.

The raw materials for the works come from waste soils, collected predominantly from construction sites and rich in wild clay. The technique of rammed earth and bacteria concrete, an intriguing bio-material, is the key in creating an ecosystem within the art pieces. Sculptures crafted from Earth initiate a 'clay cycle' - born of Earth, returning to Earth.

The heavy influence of material research is evident in the works, shaped by many conversations with researchers, professors, students, construction workers, and local residents. Drawing from these exchanges and personal experiences, the intention is to weave a space that bridges the gap between the human and the non-human world."

 [@ceramica\\_ekta](https://www.instagram.com/ceramica_ekta)



Ekta Bagri is a ceramic artist and researcher with a Master's degree in Ceramics and Glass from the Royal College of Art. Specializing in sustainable practices and traditional techniques, Ekta has worked on international projects, including historic clay research at Cotswold Archaeology and collaborations with artisans in Japan and South Korea. She currently serves as a Project Ceramic Tutor at Oxford University Kilns project, where she mentors students and engages in interdisciplinary research. Ekta's work has been featured in exhibitions across Europe, and she is known for her contributions to eco-friendly ceramic practices and innovative kiln firing techniques.

## ENCARAMADAS

***“Human movement is inherent to life itself, there is no action possible without at least the tiniest particle of us moving.”***

“Interpersonal relationships are marked by superficiality but with different limitations than in the past. The lack of physical contact between bodies is evident. This disconnection can be transferred to social encounters and self-relationships. Touching has become an action. We are in search of corporeal communication, without words. Touch is essential for interpersonal relationships, non-verbal communication and survival. Touch becomes a source of regulation of our nervous system and in this, dance provides great resources.

En-cara-amadas arises from friendship, profession, a passion for dancing. We have known each other since we were kids and various projects have brought us together, such as the school where we began to discover dance, the university, workplaces and other environments. Now, we feel the need to synchronise as teachers and artists, taking the reins of our own projects. We focused on our similarities as well as our differences, especially the latter, our physical and emotional contrasts to create together, to transcend and to continue developing ourselves in movement, creativity and emotions.

Climate change, global warming, gas emissions, recycling, European Green Pact, greenhouse effect, renewable energy, and blue, green, yellow containers... What to do with all this? How can dance be involved in



the care of our planet? How to build from waste? How to give visibility to what is happening around us? These are some of the questions that have led us to create the live performance and the short film for the exhibition. It is hopeful at times, fatalistic and discouraging at others. We dance wrapped, covered and supported by a net made by a collection of dozens of net scraps. With the image in mind of the women of the sea tying the nets, those women from our hometown, from Cadiz, we make a presence of our roots and a craftsmanship that is disappearing, joining together the small pieces to create a mantle that gives colour and meaning to the film. A film that explores the contamination of our oceans, the restriction of movement and migration of the sea life, the rising of sea levels, and how our well being, life, and our hometown is in danger.”

# MAHIM JANA

“For the past ten years, I have been working with the idea of how textiles comes with consumers' needs and their lifestyle. But my work deals with the fundamental aspects of textiles.

I like the concept of the three- dimensional. To me, anything that is in the “round” is far more appealing than a two- dimensional work. One gets to look at it from so many perspectives. So, the three- dimensional aspect, combined with dyeing and weaving, both challenges me and allows me to express myself freely. In terms of colour and dyes, I use non-toxic, biodegradable options that create vivid and lasting colours. Natural dyes are also gentle on fabrics and won't damage the environment. It is also fun and creative, it is an eco- friendly way of creating beautiful and lasting art. Not only is it an environmentally conscious decision, but it also helps me think about nature in a much more conscious way.

The installation on display is an adaption of a site- specific installation in Li Jiang, a river in the northeast Guangxi province of China, in 2023. This project harmonised the natural climate of that place. Besides, the natural objective of the project was to provide a social message in light of the present- day global warming and irregularities in nature's system.



 @copper\_labor


The basic idea originates from the use of sails in ancient days. Sails were used on boats to harness the wind's energy for navigation or to propel the boat from one place to another. With the advancements in science and the evolution of human thinking, the use of sails in boats has almost disappeared, replaced by various types of motor-driven machines. The installation was carried out using the flow of water and the force of the wind on the Li Jiang River.

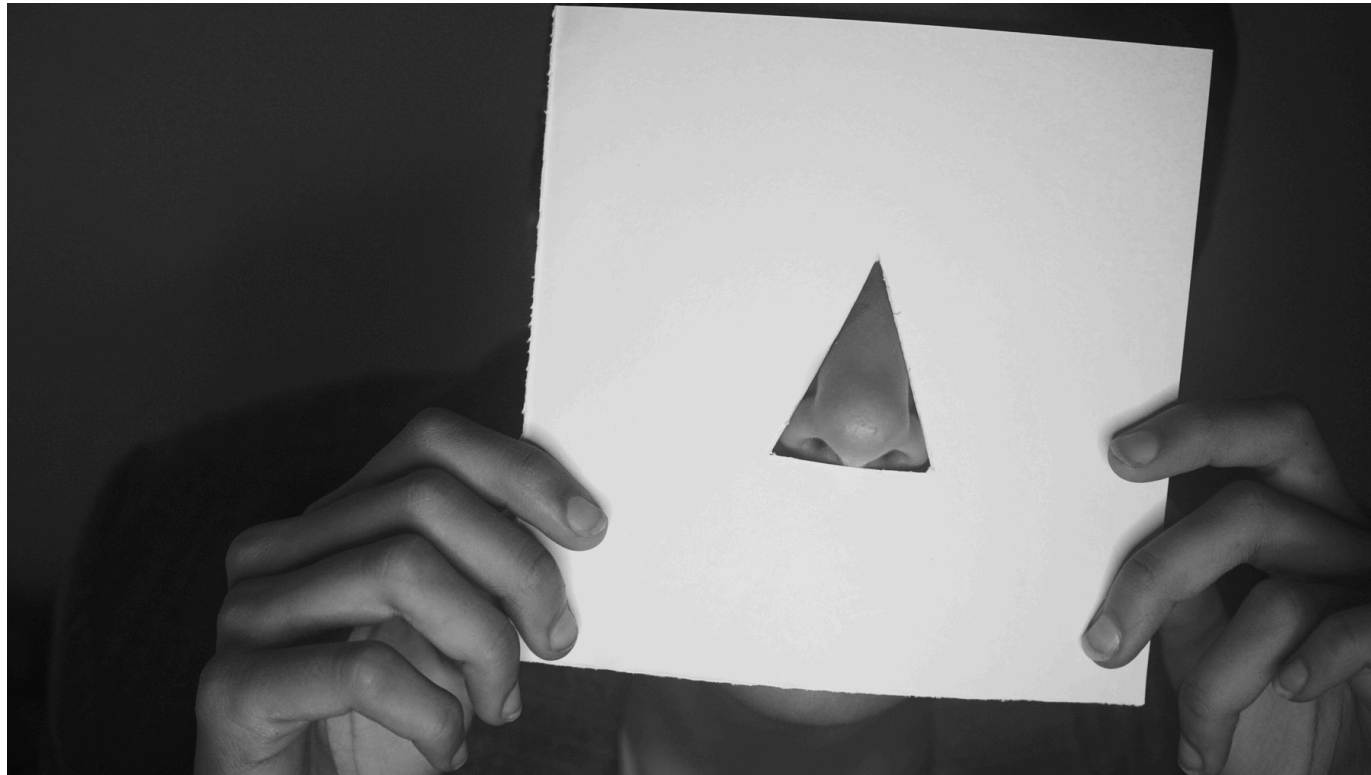
For ‘I, Present’ the installation creates a juxtaposition between both places (water-desert) but also the work itself under the same foundation (performance-collaboration) with the aims to establish a relationship between humans and nature, delivering a message on the subject of global warming within our human society.”

# NASTRÉ

*"We box up our memories,  
we carry them around. Not  
a sigh, not a sound. If I  
stand here and do nothing,  
the world might frown. So  
for a second, let us put this  
weight down."*

***Come! Breathe with me...  
Together, in Nosetalgia we  
shall drown."***

 [@enastre.in](https://www.instagram.com/enastre.in)



Nastré is a transdisciplinary artist, a lover, and a philosopher from India. They work across mediums exploring the possibilities of multidisciplinary manifestations of accessing and stimulating the sensorium.

While Nastré is an entity in itself, it is steered by Bhakti, a 25 year old gender fluid being from New Delhi. Their practice is rooted in awareness such that it builds on a base of movement and visual arts, blends psychology and spirituality which makes for a strong heart note while the vocabulary of perfumery and understanding of body mechanics add hints of science to the top note.

"Nosetalgia" is a particular work started out as an olfactory exploration around olfactory motifs from daily life that have a strong interrelation with embodied memories.

The performance action is a continuation of the exploration started through the exhibit. For this work, 10 fragrances were formulated, put inside boxes without mentioning their names. The impetus was to place importance on breathing as a collective experience of healing as in the post-covid era, breathing and olfaction have taken on a different meaning. Something that, perhaps, we are losing with climate change too.



# GARETH JONES

*"I have always found inspiration in the combination and contrast of the distressed industrial being consumed by the organic. Mother Nature reclaiming and smoothing out the harsh edges of the man-made."*

"Metal is the material I am drawn to as an artist. I have worked with various materials as a prop-maker, set builder and now for many years as an art college workshop technician but it's metal and primarily steel that I'm most comfortable working with for several reasons. The visual qualities possible with steel suit the imagery I strive for within my work whether it is a distressed industrial piece or something more organic and minimal. It can be strong while looking fragile, spindly or elegant and with the right equipment it can be malleable, formed, fabricated, and finished with a wide variety of textures.

I have always found inspiration in the combination and contrast of the distressed industrial being consumed by the organic. Mother Nature reclaiming and smoothing out the harsh edges of the man-made. Discarded, broken machined components taking on organic forms. The worn out, the weathered, the corroded and eroded. Resurrected detritus from a dystopian future. Definitely Sci-fi and junkyard influenced along with the natural world.



"Once Upon a Tree" is a tongue-in-cheek, dark view of the future. A humanoid tree from an imagined time. It is a replica of a tree according to people from a dystopian future after mankind has destroyed the natural environment.

Using materials available they have replicated a tree to the best of their knowledge with the references they had. In a similar way to palaeontologists and archaeologists of our time finding dinosaur bones and assembling them to the best of their knowledge, but occasionally getting it wrong. However, true to mankind, in their continued self-importance they have based the construction on the human form with representations of a trunk, torso, limbs, branches, bark, fingers and leaves all jumbled up.

The serious point is that losing all trees, although improbable, is not impossible. If it did happen, there wouldn't be a mankind to replicate anything."



 @gareth.c.jones

# KATE SHOREY

Kate Shorey is a multi disciplinary artist focusing on social and environmental issues, specifically ecology, neurodiversity, evolution and queerness. She graduated from her MA in Fine Art from Central Saint Martins in 2023 with distinction and from her first degree in Photography at Falmouth University in 2017. Following her first degree, she started working with alternative processes as an alternative to the ecologically harmful traditional photographic process, and chose to work with processes that instead collaborate with nature and utilise natural materials. This manifested as ecosystem cyanotypes, seaweed bioplastic, anthotypes as well as hand processing film using plants such as rosemary, and waste materials such as coffee grounds.

Kate is particularly interested in fungi, with this being one of the main focuses of her MA research. Fungi are important to our ecosystems, decomposing dead or dying matter in the forest and returning nutrients to the soil to pave the way for

new life. Mycorrhizal fungi connect trees and allow them to send messages to one another and share nutrients.

Prehistoric art shows fungi have been worshipped by our ancestors for thousands of years, and evidence shows we've evolved symbiotically with fungi. Today we are confronted with a mushroom renaissance, with modern science showing the significance of fungi that our ancestors and indigenous people recognised, though this knowledge and awe were largely lost due to colonisation.

Kate's research into fungi led her to biodata sonification, a process that converts the micro electrical signals emitted by fungi into sound, what has often been called 'mushroom music.' This process has been used to produce the soundtrack to the film being exhibited, along with field recording from Epping forest. The 8mm film has been processed with plants and waste. It was shot largely in Epping forest, London's largest green space and ancient woodland and site of specific scientific interest. It is a place that is not only significant due to it's history and ecosystem, but also in what it provides to those who can visit.

# JAMIE PAZMINO

*"When the sun vanished, I got lost".*


"Sometimes I think I was born in the mountains, in the Middle of the World, to grow closer to the sun. Even with my eyelids closed I know what time it is. What I don't know is whether my feelings come first and then the sun, or whether it is the sun that provokes my actions and emotions. After several days of observing us from dawn to dusk, I have found a pattern that makes me question my own will. The light at 6am warns me that the day is about to begin, but continues to lull me. At noon the shadow of everything disappears. I reach my highest energetic level. Anything is possible, everything is more present. The most ephemeral is the light from 16:00 to 18:00. Each flash is unique and fleeting. I feel more contemplative. I choose to go for long walks or sit outside and watch the rapid change from yellow to orange, to pink and finally to purple. Then the sun returns to hide between the edge of the Andes, now blue. I follow its trail of light until it gets dark. I imagine where the sun is going and what is on the other side. What other lights-emotions-lives can it project? What does the sun become in interaction with other human and more-than-human beings?"

The sun is a vital source of energy that shapes life on Earth. Throughout history, astronomical observation and our relationship with the sun have been fundamental to human life. Various cultures have revealed the sun as a powerful force that brings abundance, joy, and life through rituals, monuments, and festivals. Despite the fact that the sun illuminates and affects the entire planet Earth, our relationship with the sun and light is unique depending on our geographical position. The sun shapes us physically, spatially, and emotionally.

The famous sundial motto 'I count only the sunny hours' is the inspiration for the title of the project. It aims to reconstruct my relationship with the sun after my migration from Quito to the northern hemisphere in London. Through fictional speculation and the creation of a scientific-emotional map, I intend to develop sensitive strategies to reconnect with the sun and observe its light from different perspectives. In this sense, I am interested in the return to the sun as a political stance which involves cultivating a relationship with a mixture of multiple, subjective, uncontrollable and even overflowing temporalities.



# MOLLY MACLEOD

 [@emollymacleodstudio](https://www.instagram.com/emollymacleodstudio)

“In the Amazon rainforest there is no word for nature, we are not separate but endlessly intertwined.

Evolve is grown from grass roots, imagining the moment before our ecosystems collapse. A vision of our speculative ecological future, where rising CO2 levels have pushed root structures into excessive growth and plants have evolved to mirror human anatomy in a final cry for our empathy. It explores the concept of reconnecting our human forms with nature through imagining a speculative future, where the line between human and plant becomes blurred. As our knowledge of their sensorial world and the complexity of how plants experience their environment increases, does our responsibility to give them their own legal rights as sentient beings within our society also increase?

Evolve was inspired by conversations with scientists from the Amazon Face project whilst on residency at Labverde in the Brazilian Amazon rainforest. Amazon Face aims to predict the impact of increasing

carbon dioxide levels on our rainforests. Their predictions include an initial growth spurt, with root systems taking over the forest floor, desperately searching for any available nutrients to support this rapid acceleration. This will be followed by the inevitable 'tipping point' being reached, where our ecosystems become overwhelmed and subsequently collapse.

Can we adjust the current trajectory of the Anthropocene by reawakening a predominately forgotten feeling of ecological intimacy?”

Molly Macleod is a multidisciplinary artist exploring scientific concepts through collaborative projects with researchers and scientists. Through creative interpretation and distilling meaning via her use of unconventional, signifying materials, her artwork invites intimate and philosophical engagement combined with accessible simplicity. Locating her practice within the intersection of art and science she employs the scientific method to examine and question cultural phenomena.



# BEING PRESENT

The majority of art practices are centered around vision, which leaves the full power of engagement to standby. The same goes for learning and, perhaps, even for inclusion for those with visual impairment. That's how '1, Present' started last year, during late August 2023, a research based project as a critical approach to explore how passive have we remained while interacting with art only by the act of seeing.

If we break the pyramid of the senses, where vision crowns itself, there are no senses above or below, and we can find endless possibilities for rethinking ways of perception. A global perception. A meaningful connection between the art and the body and expanding the different experiences that the public has with art. That's the most impactful, without a doubt, learning and wisdom experience of the body, with you being present as a whole.

This breakthrough of the senses creates accessible versions of artworks, and accessibility is the key factor for inclusion. It develops equality, greater engagement, raises awareness in and within the artwork, and you are the one that develops that. You are the only one that can activate the true meaning.

Most of the time, rationalised art is what makes people feel like they don't understand it. Like it is elitist, too complicated, you need to study for it, you need to have money...and that comes with "it is too exclusive and not inclusive enough". But if we promote engagement, that action of the senses, the body, ourselves, we could look at an art world that re-thinks and breaks with what is established. Sensory methods take actions for a change.

With all of this, how do we give sense to this project? What is the topic that can be fully connected to the senses, keeps us present and calls for action?

Climate change, although it is such an abstract topic, is a global problem which needs a global response, a global action. It is the responsibility of all of us along with the help of, hopefully, more socially-focus governments to take coordinated and adapted actions to reduce climate impacts. Communal actions can have a positive impact in society. How many times do we say "recycling is not enough". And it is not. However, understanding nature, how we are part of it, the benefits of connection and opening a dialogue about the dimensions of climate change and how that will affect us can help us to re-think how everything works, how we can be more resolute, flexible, and dynamic; how to re-see our surroundings, to know more about our communities and what they need; and how do we take action more meaningfully, more practically, and more consciously.

This project along with the site-specific exhibition finds its meaning as a whole. The months of research filled with books and exploration about the senses and nature cannot be separated from its creative and "visual" side, one is the result of

the other and vice-versa. They flourished together.

The artworks are different, from different forms and different artists, but they build a dialogue between them and with you, creating an experience and adding a new layer of meaning onto each work depending of each individual encounter. They find common ground through a multicultural bridge between India, UK, Spain, and Ecuador.

But also the labels are different in relation to the artwork. In fact, it is totally the opposite of what you see. This is for opening a dialogue about whether we are really present and connected to nature? Are we totally conscious about what is happening and how this will affect us? Is it too late? How can we prevent the impact of what I am exploring in the exhibition?

The space creates a playful homage to challenging the white cube, it reflects an artistic vision as a metaphor of the now and the future, a love letter to keep ourselves grounded and together. A space that exists because we have opened our creative practices to collaboration as something aligned and ethically related to the project's roots, and to our human roots. A process of learning while we have been present through communication, expanding, growing, and activating each of our practices.

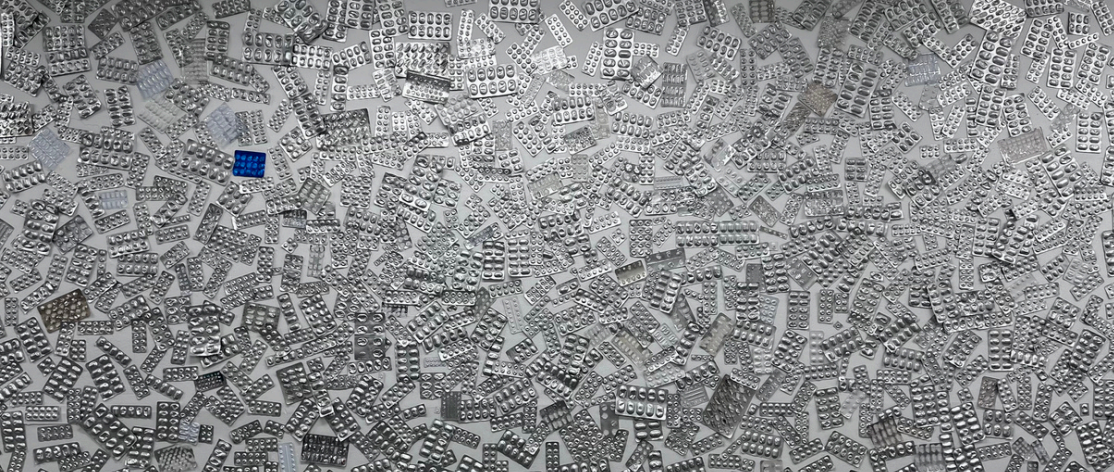
And last but not least, in the pursuit of the combination of sustainability and art, the melting point where both factors become one, artists can lead by example through their practices. Many artists are turning to unconventional materials, including recycled and repurposed items, to create their works. This not only reduces demand for new resources but also transforms waste into a powerful artistic statement. It develops sustainable socio-economic campaigns, follows and supports a

sustainable cause, connects us with nature and our surroundings, innovates solutions through creative thinking, it promotes community engagement and development, acts as a catalyst for environmental advocacy, brings forth new reflections of cultural perspectives on sustainability, and represents that call for action through artistic activism. And to find that, to find those solutions, to take action, and create meaningful encounters with art, the nature, the world, it is only possible because you are there, you are present.

Written by Veronica Revuelta

Independent curator

 [@theactivistcurator](https://www.instagram.com/theactivistcurator)



# SAVE THE DATE! COME AND JOIN US

**29th June "I, Movement" 11am - 1pm led by Encaramadas**

Explore different options about moving your own body through the manipulation of waste materials.

**5th July, "I, Ephemeral" 6-7.30pm led by Sierra Plastica**

Creation of ephemeral art with organic materials found in the surroundings of the exhibition space along with personal objects/waste brought by the participants.

**7th and 14th July "I, Fanzine" 12-6pm**

Using recycled paper, you will create and design your own fanzine while you are exploring the multi-sensorial exhibition.

**12th July "I, Forum" 6-8pm**

Debate climate change and find different creative opportunities with a dynamic, participative, and collaborative round table.

4. Save the date

**19th July "I, Artist" 6-7.30pm**

Artist's talk

**21st July, "I, Self" 11am-12.30pm led by Poojan Gupta**

Focuses on self-reflection through drawing and a consecutive game.

**26th July "I, Present" 6-7.30pm**

Curator's talk

**28th July "I, Weaving" led by Sara Kelly**

Weaving with nature

**2nd August "I, Ending" 6-8.30pm**

Closing party

©"Adentro, Afuera, Arriba, Abajo y Viceversa"  
installation by Sierra Plastica in Quito

❤️ [@sierra.plastica](#)

© Sara Kelly's workshop

❤️ [@studiosarakelly](#)



Thanks to...

Hypha Studios and British Land for such an opportunity, trusting the project and awarding it with an amazing space at Euston Tower. Thanks for the support during these long months. It is a pleasure to work with charities and organisations that act as an incubator for creatives to test new ideas and open the art sector.

London Climate Action Week, which aims to demonstrate the whole of society engagement needed to support the delivery and resilience of a climate action plan. Thanks for believing that, through the arts, this can be possible too.

To our individual donors and collaborators. Thanks for supporting and believing in our vision and practices, and coming with us all the way.

Donors: Laura León, Carmen Fernández, Pinar Kirdar, The Grapa. Collaborators: The Grapa, Art Lune, Mayor of London, Office for Cultural & Scientific Affairs - Embassy of Spain in the UK, Gallery Climate Coalition, Sierra Plastica, Sara Kelly, Elvira Fabregat, Celie Pernet, and Bethany Haysom.

To the artists, for trusting in my practice and for jumping into a project that evolved thanks to our dialogues and collaborations. I will be forever grateful. I am looking forward to seeing you grow.

And to you, our audience. Thanks for joining us in this adventure, for taking action, and for exploring and understanding what it is ahead of us. If we are present, we can.

Best wishes.



***"Nature is not a place to visit, it is home"***

Gary Snyder

Gary Snyder is an American poet, essayist, lecturer, and environmental activist. His early poetry has been associated with the Beat Generation and the San Francisco Renaissance and he has been described as the "poet laureate of Deep Ecology".

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