

120 MINUTES A WEEK IN NATURE

21 to 25 February 2023

Vernissage: 21 February 2023 from 18:30 to 21:30

22 February 2023-25 February 2023 from 10:00 to 17:00

IESA Gallery, 1 Cité Griset - 75011, Paris

ACKNOWLEDGEMENTS

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Eos Cultural events

Designed by:
Celine Aouad

NOTE FROM CURATOR



My name is Christian Carmello Fabri.

I am the curator and organizer of this exhibition.

Nature has always fascinated me with its beauty, wonders, covert and overt benefits. Unfortunately, there is little serious work at the decision-making levels for its preservation, coupled with minimal public awareness of the importance of environmental sustainability.

As I myself love to spend time in nature, I invite you all to revisit your thoughts concerning nature, home to all humanity. When we spend time in nature, we should not only be observers but also cognizant of the consequences of our actions toward it. Therefore, this exhibition is a call to preserve and protect our home that is neglected and abused by us humans. This exhibition, with its sensorial engaging experience is conceived as a holistic poem on nature.

ABOUT THE EXHIBITION

Amidst increasing threats to our natural world resulting in large part from human activity, coupled with an increasing concern for environmental sustainability, this exhibition is a humble contribution to the ongoing efforts by artists worldwide to raise awareness on nature's beauty, its benefits, and the pressing need to protect it. Through providing the viewer with a sensorial experience and engagement, this exhibition is an invitation to the public to rethink about their relation with and behavior towards nature.

This exhibition displays the works of five artists whose works reflect commitment to sustainable development and the role of art in helping achieve it. Inspired by nature, and/or by the threats posed to it, they use different art forms and mediums to express their vision and appreciation of nature, their concern for it, and the messages they want to send out. Displayed works include photographs, vegetal and natural sculptural installations, as well as textiles and jewelry "the wearable sculpture". Their works tackle issues of nature's resilience and response to human activity and control, the intertwining and interdependence between nature and man, nature's beauty, protection of forests and the marine life. Through portraying the arts' continuous confluence with poetry, philosophy and science in service of the natural world and its inhabitants, and engaging the viewers, this exhibition echoes international calls for the preservation and protection of our natural world, especially those embodied in the often forgotten World Charter for Nature.

CURATORIAL RESEARCH

Nature: A source of inspiration for philosophers, poets, and artists

Nature have been a source of human fascination, inspiration and reflection since ancient times. Poets, philosophers, and artists, from different epochs in human history, have approached nature and its manifest and latent gifts with awe, curiosity, appreciation, and reverence. According to Jean-Jacques Rousseau *"It is in man's heart that the life of nature's spectacle exists; to see it, one must feel it"* (Emile, or on Education). Artists throughout history have connected with nature and were inspired by it. This inspiration materialized in art and literary works that have depicted nature's beauty, its forces and fury, and highlighted its benefits for the human mind and body, Art and literary movements that developed throughout history responded to the impact of the then prevalent socio-political and economic conditions on the natural world using available tools and mediums. The threats to the natural environment, which started with the industrial revolution and intensified with successive fast development of technology, have been deeply felt by artists and acted as another source of inspiration. This exhibition presents the works of artists who have turned their vision of nature and concern for it into different art forms using different mediums. Their works echo poets' and philosophers' calls to admire, value, and protect nature's magnificence, beauty, gifts and benefits. The title of this exhibition **"120 minutes a week in nature"** is derived from the findings of a scientific research conducted in 2019 on the benefits of human exposure to nature. The study found that spending 120 minutes a week in nature is associated with good health and wellbeing, both physical and mental. *"Nature is not only nice to have, but it's a have-to-have for physical health and cognitive functioning."* (White et al. 2019).

Other researchers stress that exposure to nature should not be limited to experiencing it visually. Deeper and more immersive forms of interaction with nature are needed to understand it, appreciate it, and feel the duty to preserve it. This exhibition, targeting the general public and the young generation, aims at sending a message to value nature, connect and immerse in it, and feel the duty to protect it.

Dissenting from the Enlightenment's worship of progress, and considering cultural progress leading to moral decadence, Jean-Jacques Rousseau called for reclaiming human freedom through return to the state of nature, respect and appreciation of nature's beauty and healing power, and for being at peace with

nature. He saw this as the means for curing social and human tribulations and end the increasing social inequalities. He wrote *"Oh providence! Oh nature! Treasure of the poor, resource of the unfortunate. The person who feels, knows your holy laws and trusts them, the person whose heart is at peace and whose body does not suffer, thanks to you is not entirely prey to adversity"*. Rousseau highlighted the role of arts and sciences in enhancing the move away from virtue, and considered nature (the wilderness) as the best source of learning and education., Describing the beauty of the Swiss mountains and their effect on the individual he wrote: *"There is a kind of supernatural beauty in these mountainous prospects which charms both the senses and the minds into a forgetfulness of oneself and of everything in the world"* (J. J. Rousseau On Education). Besides highlighting Rousseau's belief in the healing power of nature, this quote appears a lot in the narrative on verticality theory and on verticality/horizontality in arts.

Rousseau's position on nature was shared by poets and philosophers of the Romantic movement (1837-1798), often described as a "Return to Nature" movement, that appeared in large part in reaction to the industrial revolution and its political, economic, and social implications, as well as disillusionment with the French Revolution. Romantics' call to return to nature embodied a political and philosophical ideology based on love of simplicity and distrust of sophistication on one hand, as well as connection with external nature and its spectacles, and understanding and valuing nature's laws and processes on the other. Most famous among those are many English poets, especially the poets of Lake District, mainly William Wordsworth (the high priest of nature), Samuel Taylor Coleridge, Percy Bysshe Shelley, and Robert Sothey, as well as John Keats. and Lord Byron.

All sought solace, inspiration, and the healing power of nature and its sensuous pleasures, even when turbulent and wild Though with varying degrees, most Romantics worshiped and spiritualized nature, considered it the Universal spirit that guides and teaches anyone ready to connect with her. Memory and imagination of nature played an important role in Romantic poetry and in the poets' venture for self-realization. This appears in Wordsworth's poem "Daffodils", which reveals a connection with the self, nature and the world through imagination. Starting his poem with the simile *"I wandered lonely as a cloud"*, and continuing to describe the scenes he saw on his trip through imagination, Wordsworth describes the daffodils he sees from above and what the scene does to his pensive mood

*"For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude; And then my heart with pleasure fills,
And dances with the Daffodils".*

Romanticists' emphasis on the role of nature as a guiding spirit and educator, shared with that of Rousseau and Wordsworth, appears in Coleridge's poem "Frost at Midnight", in which he entrusts nature with educating his child who will

*... see and hear
The lovely shapes and sounds intelligible
Of that eternal language, which thy God
Utters, who from eternity doth teach
Himself in all, and all things in himself.
Great universal Teacher! he shall mould
Thy spirit, and by giving make it ask.*

Poets of this period and movement did not only portray nature's beauty and benefits. They did highlight fear of nature's fury, Lord Byron considered nature as a powerful complement to human emotion and civilization and a companion to humanity. He expressed deep love and appreciation of the beauty of the natural world on one hand, and acknowledged its cruelty and dangerous and harsh elements on the other. These two views of nature appear in his poems *Childe Harold's Pilgrimage* and *the Prisoner of Chillon* where nature is linked to freedom and is a refuge from human conflicts and oppression, its fury, as manifested in avalanches, floods and volcanos, is deadly.

This return to nature by poets and philosophers was accompanied by Romantic artists who enhanced romanticism through their emphasis on nature, emotion, attaching metaphorical meanings to the natural elements in their paintings, man-nature relation, individualism and even political ideologies. This period with its appreciation and depiction of nature, witnessed the development of landscape art as an independent genre of art in the West (Europe and USA) after it has been established as such in the Eastern tradition, mainly in China, since the 4th century. Artists in various European countries created paintings of detailed scenic views that celebrated nature, its beauty and fury. Among those are Richard Wilson, J. M. W. Turner, Francisco Goya, Caspar David Friedrich, Albert Bierstadt, Caspar David Friedrich, Albert Bierstadt, Joachim Patinir, Albrecht Altdorfer, and Pieter Bruegel the Elder of the Danube School.

The late 19th and early 20th century saw a move from romanticism and realism towards impressionism, post-impressionism, and expressionism both in Europe and USA. Artists of these movements favored a more subjective form of expression, and emphasized color and its power as a tool to capture the effects of natural phenomena such as light and weather. The emphasis on color, its inventive use, non-traditional approaches and the use of newly invented tools appear in the works of Claude Monet, Camille Pissaro, Pierre-Auguste Renoir, Paul Cezanne, Paul Gauguin, Vincent van Gogh, and Georges Seurat and Paul Signac who used Pointillism.

A known scientist and naturalist who has long been forgotten is Alexandre Van Humboldt (1769- 1859). His published works on nature inspired many artists of this and later periods. He promoted a holistic view of nature, stressed the importance of subjectivity in approaching and understanding nature, and rejected treating the nonhuman world as a realm of mindless, unfeeling objects. A current response to this call appears in the works by artists which aim at highlighting nature's resistance and resilience to human construction, i.e., nature's reclamation of its stolen rights.

The 20th century witnessed continued interest in non-traditional approaches as well as the development of new tools, mediums, and technologies that artists can use to express their vision of, and feelings towards nature, The use of bold lines and colors continued, but more as a mode of expression than a tool for admiration and appreciation of nature. Cubism was invented and new forms of art appeared mainly abstract art and surrealism. Surrealists probed into the subconscious for subject matter, and developed works that featured juxtapositions between the natural and imagined world. The most famous in this regard is Dali's "The persistence of Memory" (Blumberg, 2020).

Due to technological developments and the availability of new tools and techniques, artists of the 20th century and the first two decades of the 21st century, enjoy more freedom in expressing themselves in different art forms and mediums. They are combining painting with other media to produce three-dimensional designs, use collage, and experiment with unconventional material to extend their boundaries of expression, and concern for nature. This resulted in a succession of new art movements, "stimulated by the swift interchange of ideas by means of international art journals, traveling exhibitions, and art centres. Such exchanges accelerated in the 21st century with the explosion of international art fairs and the advent of social media. The latter offered, not only new means of expression, but direct communication between artists and their followers (Owen, 2022).

Poets of the 19th and 20th century continued to glorify nature, its forces, gifts and benefits. Charles Baudelaire's book *"Les Fleurs du Mal"* included a poem titled *"Correspondences"* in which he portrays nature as a temple and uses sensorial imagery to glorify its beauty. A modern poet Gary Snyder, considered the poet laureate of deep ecology, links nature with spirituality. Two of Snyder's poetry collections *Riprap* (1959) and *Myths & Texts* (1960), are narrations of his life working in the natural world. He considers that "Nature is not a place to visit. It is home." This exhibition will display on the wall of the gallery Baudelaire's poem with its imagery that catches our senses alongside Gary Snyder's quote and one from Noble prize winner American physicist Richard Feynman in which he says *"I think nature's imagination is so much greater than man's, she's never going to let us relax"*.

The second half of the 20th Century witnessed intensifying threats to the natural environment, mainly climate change and air, land and sea pollution, brought about by human activity. The acknowledged repercussions of those threats for human and animal life and survival, as well as for the natural world, lead the UN General Assembly to adopt the UN Charter for Nature (often referred to as the forgotten Charter) in 1982. These repercussions also lead to the birth of many art movements such as eco-art, land-art, and environmentalism, that, besides showing the beauty and benefits of nature, are using art to raise awareness and send messages on the need to protect and preserve nature and its resources.

Many exhibitions have been held around the world and in France with nature as their main theme. An exhibition titled *"Reclamer la Terre"* was held at Palais de Tokyo which tackled the theme of preserving nature and reclaiming it is one example. To date, botanical artists are on the rise, and so are artists who utilize natural materials in their art work. The field of environmental and eco art in France gives homage to Marinnette Cuecco, who is known for her beautiful aesthetical works which she creates with vegetal materials. The work of artists who use endangered plant species in their work to raise awareness on the topic is highly valuable.

THE WORLD CHARTER FOR NATURE: THE FORGOTTEN CHARTER

The World Charter for Nature was adopted by the United Nations General Assembly on October 1982 ,28. Its Preamble reiterates international concern for the repercussions of excessive exploitation and destruction of natural habitats, warfare, and competition over scarce resources on the lasting benefits from nature. It stresses the facts that

- Mankind is a part of nature and life depends on the uninterrupted functioning of natural systems which ensure the supply of energy and nutrients,
- Civilization is rooted in nature, which has shaped human culture and influenced all artistic and scientific achievement, and living in harmony with nature gives man the best opportunities for the development of his creativity, and for rest and recreation.

Calling on states and other public authorities, international organizations, corporations, groups and individuals to cooperate and coordinate efforts to conserve nature and disseminate knowledge and build public awareness on the topic, the Charter proclaims five general principles of conservation by which all human conduct affecting nature is to be guided and judged.

1. Nature shall be respected and its essential processes shall not be impaired.
2. The genetic viability on the earth shall not be compromised; the population levels of all life forms, wild and domesticated, must be at least sufficient for their survival, and to this end necessary habitats shall be safeguarded.
3. All areas of the earth, both land and sea, shall be subject to these principles of conservation; special protection shall be given to unique areas, to representative samples of all the different types of ecosystems and to the habitats of rare or endangered species.
4. Ecosystems and organisms, as well as the land, marine and atmospheric resources that are utilized by man, shall be managed to achieve and maintain optimum sustainable productivity, but not in such a way as to endanger the integrity of those other ecosystems or species with which they coexist.
5. Nature shall be secured against degradation caused by warfare or other hostile activities

The Charter's lack of any binding force, a regime of sanctions attached to it, and its wording accorded states the discretionary power to follow these guidelines or not. Weak states' respect and compliance with its provisions, led to terming this Charter the Forgotten Charter. Despite the widely acknowledged benefits of our natural world and its high association with the UN Sustainable Development Goals, international and local efforts to preserve nature and ensure sustainability are far from what is needed. Human, social, and economic development and sustainability cannot be achieved without taking natural systems into account.

ARTISTS

MORGANE PORCHERON

Born in 1990 in Lyon, Morgane Porcheron lives in Paris and works in Ateliers du Midi, a shared artists studio in the nearby Montreuil. After training in Fine Arts in Lyon and obtaining her Fine Arts degree in Toulouse with a semester in Shanghai, she finalized her studies at Beaux Arts de Paris in 2016. Since then she has taken part in residencies both nationally and internationally: Casa Lool in Yucatan (Mexico) in 2016, Zone Sensible in Saint-Denis (France) supported by [N.A!] Project in 2019 and La Menuiserie 2 in the Oise region (France) in 2021.



Her work has been recently shown at: CAC La Traverse (2022), Centre Tignous d'Art Contemporain (2021), 24 Beaubourg (2020), Musée de la Piscine in Roubaix (2019), Grande Halle de la Villette (2018) and Louvre Museum (2017). Her artwork has been recently featured in the American magazine BlueDot Living.

Inspired by the writings and concepts of Yona Friedman, Gilles Clément and Emanuele Coccia, Morgane Porcheron's work investigates the impact of nature on human constructions. It highlights the living force that nature has to develop, in particular in an urbanized landscape. A resilient and resistant Nature, growing on manufactured elements and reshaping architectonic creations. Using different forms and mediums, relying both on construction and natural material related to our surrounding space, Porcheron observes the tension established between human intervention and nature, constantly regaining its rights.



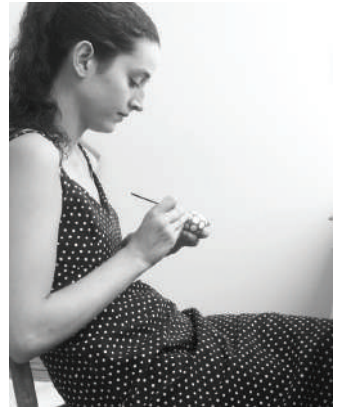
Son Jardin#2021- 2- Terre crue, terreau, plantes- Dimensions variables



Fissure figée #2022 – 2- Plâtre, silicone, végétaux et matériaux divers- 145 x 54 x 5,5 cm

SILVANA MC NULTY

Born in 1995, lives and works in Paris. Between 2013 and 2015, she enrolled at AFEDAP where she acquired technical know-how in the field of jewelry. This was followed by three years at the Gerrit Rietveld Academie (Amsterdam, Netherlands). After graduating in 2018, she continued her artistic apprenticeship at the Haute école des arts du Rhin (HEAR) in Strasbourg (2020-2019) before settling in Paris. Her art works were featured at various exhibitions and galleries in France and Netherlands such as Tilde Space, the 2021 edition of the Bienvenue Art Fair, Salon de Montrouge, and the Fiber art Gallery where she was a guest artist in the Aurelia Jaubert/Make Tapestry in 2021.



In producing her work, whether it is sculpture, objects, tapestry or jewelry, she mostly uses the ordinary, i.e. organic or artificial objects and materials that we are likely to encounter in our daily life but rarely, if ever, stop to think about. Her work immerses the viewers in details and provides them with food for thought on what one tends to take for granted as it is something “ordinary”. Through her work, Mc Nulty aims to “question and blur the frontier between the ordinary and the extraordinary, the banal and the sacred”. The flexible, unstable, hybrid and formless artworks that Mc Nulty creates lead to confusion and the urge to inquire about how much we take for granted most of what surrounds us.



Photo credits : ©Marie Deteneuille
Sans titre-2022-Technique mixte- 200x15cm



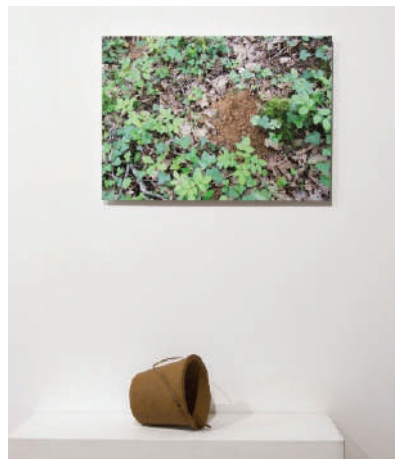
© Diego Diez
Things to consider- 2021- Technique mixte- 100x150cm

ESTELLE CHRETIEN

Born in 1988, lives and works in Nancy, France. Inspired by the expansive lawns, fields, and wooded ravines around her home and places where she is invited to work, Chretien turns them into sites for her playful, whimsical, and mischievous mixed-media interventions. To her “the word environment carries with it a major misunderstanding by insinuating a separation. We would thus be detached; we would not be part of anything. I prefer the word landscape. A landscape is a whole without limits. Are bodies not porous? How to take part?”

Chretien examines the way we interact with our environment . “ Devenirs paysage attempts to remove the contours between oneself and this environment, so that nothing is external. I try, empirically, to attach myself to the ground by gestures, desperate, derisory, poetic, humorous or childish, resulting from associations of ideas, assemblies. Through this posture, I explore ways to form a common body. Little by little, like a slow erosion, I crumble the walls.

The pieces present in this exhibition were created during the residency of the Aveyron Culture 2020 prize in partnership with Atelier Blanc, on and with the Aveyron area. The uprooting piece is composed of a photograph showing the fingers of an earthen hand emerging from a small mound of clay soil flush with a forest floor and a small lying bucket modeled from this same raw earth. In the photography devenir paysage, lit, it is a question of a mattress fabric following the thread of a watercourse. Dry stones come to cover feet stopped in the grass in the photograph devenir paysage, pantoufles . On the ground, Parure is a very large and heavy necklace made of used slates and hemp rope. The deaf monotype represents a stone and a dried thistle foot in the form of a stethoscope. This residence was an immersion in the rural landscape near the Moulin des Arts of Saint Rémy, a dialogue with him”.



© Adagp, Paris, 2023-
Photo: ©Estelle Chrétien / Adagp Paris
Arrachement- 2021- photographie, encres pigmentaires sur papier Hahnemühle sur dibond- 70×50 cm- modelage en terre argileuse crue et éclisse de ronce- 25×20×20 cm



© Adagp, Paris, 2023- Photo: ©Estelle Chrétien / Adagp Paris
Parure-2021- lauzes et corde de chanvre usagées-: 140×145 cm

EMERIC CHANTIER

A self-taught French sculptor, born in 1986 in Montreuil, France. Lives in Paris and have his workshop in Montreuil. Chantier started his career in 2006 in workshops with teams of artists creating decorative works for architects, private individuals and prestigious brands. The last decade witnessed the featuring of his work in numerous solo and group exhibitions at various galleries and art fairs in France, Belgium, Hong Kong and Japan, such as A2Z Art Gallery, Grand Palais, Belgique Galerie Sebban, Macadam, and the Biwako Biennale.



Committed to the environment, inspired by humanism and poetry, and using molding and collage techniques, Chantier creates animal, human, and botanical sculptures. Most of his works have carved resin as a base, covered with painted and varnished synthetic and natural elements such as real flowers, twigs, roots and leaves. His "green" work reflects the passion, commitment to nature, attention to detail, and meticulousness that characterize his creation process. Avoiding to be critical, Chantier questions the consumer society with positive subliminal notions. He invites and challenges us to rethink our inevitable strong connection with nature. He incites us to question ourselves on how we as humans place ourselves in relation to nature. In his own words: "My work is related with nature and a human being's relationship with nature, a confrontation with our origins, an ecological awareness of the preciousness of our "mother nature", the source of all life, a subject that is important to me and should, in my view, be part of a collective consciousness"

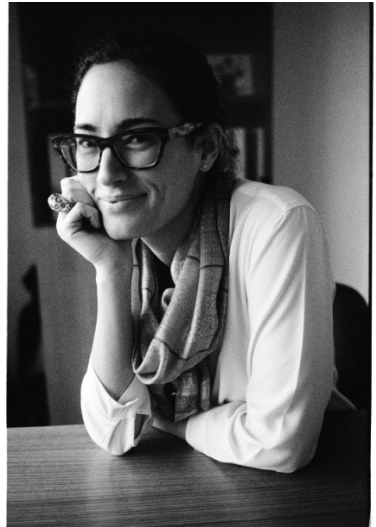


Homo Sapiens- Adult male, -2017 -
Techniques mixte-175 x 50 x 52 cm

CECILIA MARTINEZ AMANZI

Cecilia is an Argentinian born architect and jeweler currently based in France. She entered the world of jewelry in Buenos Aires in 2011 when she started taking private lessons while working as an apprentice bench jeweler, participating in the exploration process of lost wax techniques as well as in workshops with several Argentinian textile artists. While working as an architect in Rio de Janeiro (Brazil), Lagos (Nigeria), and Pointe Noire Congo) until august 2019, she kept developing her knowledge about lost wax. During the pandemic, she started to explore new ways of transforming the principles of basketry into pieces of wearable art. Her textile jewelry was featured at various exhibitions in Argentina and New York in 2021 and 2022. She has recently developed a set of jewelry pieces for the 2023 collection of a famous Lebanese fashion designer.

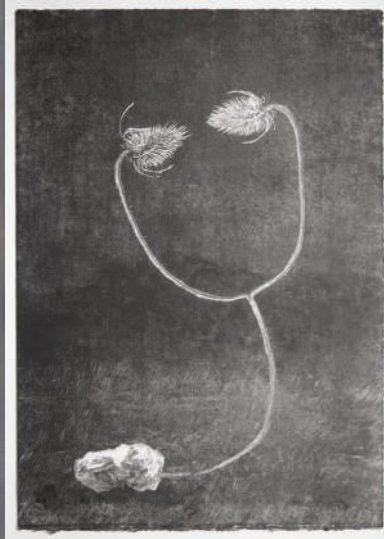
As an architect who loves to work with her hands, Cecilia travels the world contemplating her surroundings, mindful and observing; mesmerized by colors, textures, and patterns. She finds beauty in pieces of fallen branches, twigs, eucalyptus fruits, or shapes resembling "empty pots". Nature inspires her; motivating her to create pieces that could preserve this magnificence after time. Nature is the source of her creative energy and vision, the creative process is a collaborative effort, the artist is responsible for the ultimate outcome, but in the end the work is a partnership with Nature. With her architect's eye and using mixed techniques, she conceives a world of metallic nature, where fruits are made of stones; and colors or shapes bring the enchantments into each piece. In this series, fallen branches of eucalyptus were turned into unique pieces of jewelry, that will preserve the original aesthetics of these branches for future generations.



Nature surréaliste, collier- 2022-
casted brass- Swarovski
stones-16 x 17 x 5, 3 cm



Nature surréaliste, bracelet-
2022- laiton coulé, Swarovski
stones.- 10 x 6 x 5, 3 cm



© Adagp, Paris, 2023- Photo: ©Estelle Chrétien / Adagp Paris
Sourds- 2021- monotype-25x35cm (cadre 30x40)

*Listen to my heartbeats
and SAVE ME calls*