



Chlorophyllia

of light and the vegetational

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an exhibition exploring the substantiation of sunlight

Every day we inhabit the vegetational world. It forms a living interface essential to our existence as biological organisms. In its physical form it represents the substantiation of sunlight through photosynthesis into frondescence, verdure and greenery. Locked within the chemical matrix of every plant are the molecules that give us the perception of 'green'. The chemical formula for this is $C_55H_72MgN_4O_5$, or chlorophyll, and it engages in complex reactions to convert the Sun's energy into living organisms.

Paradoxically, magenta light also occupies a function in this process and is an essential component in the health of plants. To artists, such a contradiction elicits curiosity and a pathway to phenomenological exploration. International artists working in various media will be invited to respond to the theme of light and the vegetational. Each will bring their own interpretation of what the chlorophilic world means to them.

For Aristotle, philia excluded a love of inanimate objects. We propose that a love of foliage, and a fascination with the process of its becoming through sunlight, is a basis for artistic investigation in many different media as chlorophilia.

In many ways this project parallels the transformations that are occurring in the plant world. Who can say where a seed will take root or where a tree will fall in a forest. The history of the vegetational on Earth is redolent with false starts and incredible advances, responses to niche environments and global genetic re-interpretations.

Will we ever understand this complexity? It is a field that will literally never stand still long enough for assumptions to become complacent. As the world enters a new epoch of global greening, we are proposing a new revolution in our understanding of Chlorophilia.



An exhibition for the UNESCO International Year of Plant Health



An exhibition which took place between the 3rd to the 6th of December 2020 at the APT Gallery, Deptford, London.

Curated by Paul Malone and Nicola Rae

Sponsored by Kenneth Donaldson and Cathy Dean

Participating Artists

- Alexandra Dementieva
- Alistair McClymont
- Alma Tischlerwood
- Chris Marshall
- David Bloor
- Demelza Woodbridge
- Hanna Rut Neidhardt + Joachim Raab
- Jheni Arboine
- Liz Harrison
- Marcia Michael
- Marlena Novak + Jay Alan Yim
- Nicky Hamlyn
- Nicola Rae
- Olga Koroleva
- Paul Malone
- Richard Lawrence
- Roei Greenberg
- Steven Scott





Chlorophilia by night



Chlorophilia looking in

the artists

about the artwork

For several months I have been watching an amazing animal that caught my attention many years ago and since then has never let me be indifferent to it.

This creature is the Tardigrade - small but extremely resistant to situations that can be lethal to almost all other animals. There are about 1,300 known species and they have populated the Earth for more than 500 million years. Their other name is Moss Piglets, as they dwell mostly in moss.

Mosses form a group of plants that contains 13295 species. This group has been around since the Silurian Period. Mosses are photo-autotrophs and contribute to producing and maintaining the oxygen content of the Earth's atmosphere and can create bio-coenosis.

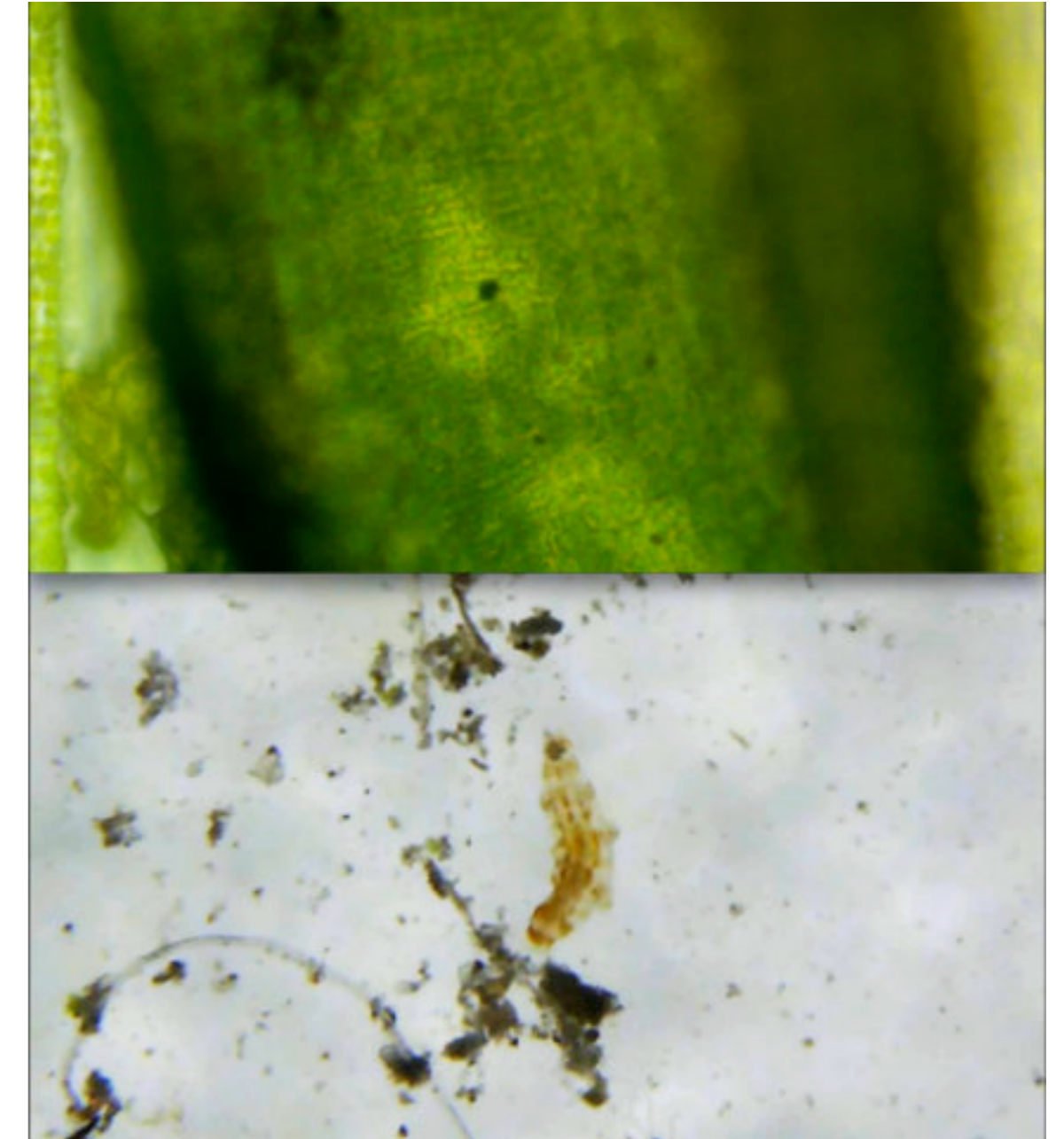
A common point between tardigrades and mosses is their presence everywhere and, since they have survived all mass extinctions, there is a chance that they will stay here forever. I made a video diptych inspired by their 'eternity' working with microscopes. The first screen is moss in the process of being saturated with water, and the second is a tardigrade looking for a large island of moss among its small parts.

<https://alexdementieva.org>

about the artist

My research process happens here and now, in the increasingly technologized present, it is deeply rooted in cultural and scientific context.

Photography and other digital media always record a trace, which indicates the former presence of something. Attesting to a certain event the trace at the same time enshrines the technology in use, thus acting as a witness to contemporaneous culture.



Moss and its piglet

Video diptych
Soundtrack – live performance
by Carl Michael von Hausswolff

about the artwork

Magenta is colour we see, but one that does not exist in a physical form, it reveals something internal. Our relationship with the 'real' world is through our senses *and* an internal interpretation. Our eyes are sensitive to wavelengths of light at particular wavelengths, each wavelength of the visible spectrum can be called a colour, using a prism reveals all of these available colours, but magenta is missing.

Isaac Newton noticed that combining the light from 2 prisms and overlapping the blue and red ends of each spectrum creates magenta, this artwork recreates Newton's experiment. Magenta is an extra-spectral colour, meaning it is missing from the spectrum because there is no wavelength for magenta, but our eyes see the combination of two wavelengths and magenta is created by our brain interpreting the two colours in this way.

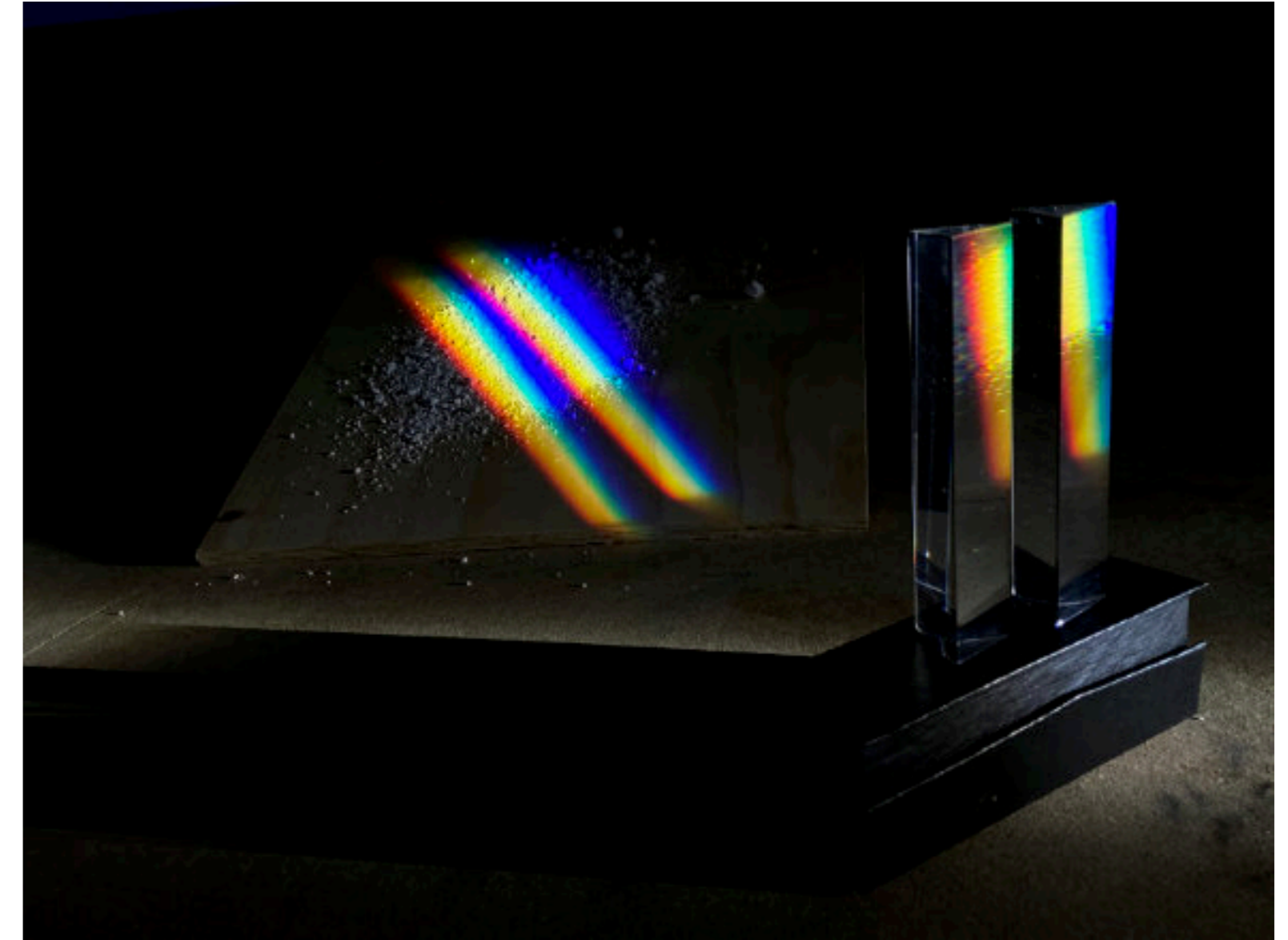
This simple act demonstrates that our interpretation of the world differs in incredible ways from 'reality', we view the world through a narrow band of senses and even then create an internal image that differs again from this given information.

www.alistairmcclymont.com

about the artist

Alistair McClymont's work is a continuing process of discovery and experimentation, ranging across a variety of materials and practices. Each piece follows the last in a continual journey of investigation into cultural and physical phenomena. Recent work is underlined by a search for what it is to be human.

At times artworks take the form of direct demonstration, or experimentation: phenomena are removed from the world and reduced to their essence. At other times the artworks are formed by phenomena: the sculpture, or image is created by a process that is out of his control and the final work points to that process. Underlying all the work is a deep concern for beauty and reason.



'Magenta' Prisms, projected light, titanium oxide

about the artwork

I did not plan to make this short film. It happened when I was working alone in Kearsney Abbey Gardens, in Kent, during the Summer of 2019. I built 'Alice' - a saucer-shaped public art installation made from recently felled trees.

The afternoon was warm and still. I reached into my bag for a peach and was surprised by the nearness of the sound. As surface dwellers, we tend to forget that, under every green tree, shrub or blade of grass, there is a subterranean world of unimaginable horror.

Presumably, the creature was as reluctant to look at me as I was fearful of seeing it. Our brief meeting ended as it began; with an embarrassed shuffling sound. Fresh earth is all that is between us now.

about the artist

Alma Tischlerwood is a visual artist and founder member of artist collective foreign investments. Her work deals with disturbance on many levels, including the interference between colours and patterns. In which we can sometimes discover a refreshing dash of irony and humour. The work is realised through paint, performance, lines, room installations and film.

Tischlerwood's individual and collective works have been shown at Tate Liverpool, the Bluecoat, the Freud Museum, the 5th Istanbul Biennale (Fringe), the 48th and 51st Venice Biennales and in 2018 during a month-long residency at the Hafnaborg Museum in Iceland.



<https://southlondonmuseum.com>