



Future fossils

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While walking on the soils which
scape the landscape of a land I refer
to as my home, I feel my feet slip
in the clay that forms the ground and
feel my body sinking in the
past. The ground shows us a past
beyond human eyes. It shows connections
in a scale of geological time hard to
imagine from human perspective. Even
though the landscape is still rebound-
ing from the past ice age -very slowly
bouncing back from the weight the ground
had to encounter- our present is shaping
the matters of what will become past.
It shapes a narrative that will be told
when our future, the future of humans
and non-humans currently inhabiting the
earth, becomes the past.

As my body weight is marking my walk,
I sense myself to wonder of the trails
I leave behind. The trails that are
shaping the environment with such an
influence they become fossils for a new
life to discover. It makes me feel
uncomfortable, ashamed, thinking of my
trails in the present of our capitalistic
life. Our narrative, our disturbance
expressed worldwide, with compounds
created that are not able to decompose.
Spreading through water, soil, food
and bodies, which makes my body a
messenger of trails. Trails who will
show a narrative of interactions that are
slowly decomposing,
a present slowly becoming a fossil.

In my art practice, and also captured in this thesis, I research the intricate web of life within our planet's holistic ecosystem, Gaia, to which we all belong. I approach this thesis, like my art practice, as a collective formed by all matters. In this collective, the body works jointly, with all life and rhythms, inside and outside the environment it encounters.

Therefore, the thesis is a bundle shaped by writings from different perspectives and their embodying forms of life. They are writings I have encountered on my journey, transformed into a new kaleidoscopic narrative. The encountered stories taught me about the perception of life in its entangled circularity. As it captures the narrative, the bundle can be read in the same way. It is a circular story where new encounters can unfold into new perspectives. It unravels my personal and artistic research, where the texts of the bundle are guiders, to reshape the narrative I tell with my trails

-the trails that represent the behavior influence on earth, as they are our future fossils.

The four parts of the bundle,
float to wander; memory in our flesh;
the encounters while listening;
luring, tempting and inviting;
embodying stages of my artistic
process that is in close connection
shaped by knowledge, environment and
culture. As the texts shaped under-
standing they formed my artistic
practice.

- float to wander -
The human mind is floating, as it
got separated from nature over the
time of our existence.
The industrialization of our society
wiped out our connection to the in-
tricate web where all life is connected.
It made nature into a backdrop for
their resources and thereby gained the
possibility of concentrating wealth,
stimulating its growth. A capitalistic
system that is build on elements which
are life processes outside of control.
Detaching a society from nature is
impossible as they are embedded through
evolution.

My work researches the understanding
of these life processes outside of
control, as the work is not just
created by myself, but with all rhythms
that are part of the intricate web.

Trying to understand the encounters while researching wool, a natural material that now finds its way back into the work a lot, showed a process outside of control. As my body learned how to spin wool an installation was created together with sculptures of clay. ~~sm~~ small handpalm shaped sculptures were hanging on self-spun strings from a beautiful grape tree, creating movement in the wind. Next morning the installations had changed, a few sculptures had fallen on the ground as the wool un-spun itself by the wind and force of gravity.

A new work was created; a new understanding had been shaped.

The understanding of these processes can be hard to see as they are taking part in a society that is alienating the living-space entanglement. We need the body to wander and stumble across encounters which show the unfathomable power of nature.

In my artistic practice, the understanding starts with the material. Researching material with hands and mind they slowly embed in a collective act.

Working with materials asks for a communication in which you work together on creating. You learn from their life processes, how they shape or can be shaped. This collective ~~act~~ act

discovers new encounters as it thereby unfolds a narrative of an entangled world.

- memory in our flesh -

The evolution built within our skin is circular. Our bodies only show a fragment of the evolution of the core cells, which can now be perceived as our flesh. It is a past that shows vessels changing identities through their encounters in life. The habits that shaped the past will become the future again - the circularity destroys and thereby creates new life.

The movements of glacier pasts, as they can be seen as a rhythm in deep time perspective, are visible in the landscape we perceive in our present. The alternating movements show the attempts of the climate to cool down the earth. Not only the scratching of the ice over the ground as it is growing, also the melting of the ice shaped the ground on which we walk.

At the top of the province of Prentne I find myself to walk on clay. Clay created by the melting of the ice which for a long time formed a glacier border. The continuously grinding and shaping of the melted streams of ice are the start of a material. The material use becomes a collective act with the happenings of the past. The finding, processing and snapping of the clay harvested is a collaboration with time. It is a material that is shaped by time. The time of nature, its rhythms, as it keeps trying to let the inhabitants of earth alive.

The sculptures that are made are only air-dried and thereby circular in their use.

The building of life is something we do collectively. Sympoiesis is a word for worlding with, in company creating. The earth is shaped in sync with the rhythm of sympoiesis. It is the shaping of their sympoiesis that makes us live on earth. The seasonal rhythms of crops show a symbiotic relation to the harvest as part of an act of balance.

Embodying the season, the rhythms of crops show a symbiotic and the growing time they hold can become guiders in our understanding. To the perspective where we harvest by sculpting the landscape, locally, considerable and in gratitude. We are participants in an environmental sculpture in progress, where the act of nourishing oneself regenerates and shapes the landscape in which we live.

My artistic process works analogously to the sculpting of the landscape. The materials part of the works are found, harvested or grown from natural resources. They sculpt part of the work with their characteristics and time that the materials holds. They grow, evolve and break down again, as the way they are build in circularity of nature. So the art will do too, the works can changes shape as it will eventually be giving back to their source -decomposing into new life. With the possibility to add other relations, the collectivity can make the rhythms multiply. A polyphonic assemblage is shaping rhythms as they form world-making projects, human and not human.

- the encounters while listening -

The importance of lives entanglement is shown in the way knowledge is perceived. The assumption of self-containment created an understanding that made it possible to organize knowledge through logic alone. An entangled understanding is needed to escape this bias perspective as life is connected and very interdependence.

As knowledge is spreading, mutating, merging or rejecting, the rhythm you listen to is important. They are not just patches, but spores that are traveling the globe.

They all search for their way of becoming, their perspective of understanding as they shape lives.

They reveal how our past might be inextricably connected, yet our future is too. The collective memory represents generations of human and non-human activity.

We need to shape better practice of responsibility and memory of our placement in relation to the past, our implication in the present and our potential creation for different futures. Culture, heritage and tradition is shaped by the collective memory. The knowledge perceived has spread from body to body, from generation to generation. As my body inherits, it is a rooting which it holds onto.

An understanding must be created where the tradition is embraced without fixing evolution. Holding onto a past is integral against nature, it creates an ecological friction in which human society is stuck today. The past changes as life changes,

the evolution shapes the formation of life. The importance of tradition finds itself in the connection, as they are not supposed to be preserved but merge to new encounters. The knowledge inside the body is there to flourish as it is creating a future.

In gratitude we learn, we listen, as culture can make you listen through generations of embodiment. They multiply the rhythms of understanding, shaping and living. The craftsmanship thereby created is forming the basis of my work I take guidance in the techniques created to shape material. The time that needs to be invested, with gratitude and collaboration. As they not only shape material but also connections. Connections in the now and from the past. The knowledge in craftsmanship, joining generations, gives shape to the collective work.

-luring, tempting and inviting -

The idea of dominating nature must be freed from human understanding, as it has never been and is not possible to dominate. Same as in our bodies, the earth is regulated by all stimuli shaping life. The regulation system is referred to as Gaia. As it is powered by the sun, Gaia regulates the climate at what is near optimal for whatever life happens to be inhabiting it. We are inhabitants of an interdependence globe were we need to understand our role of shaping it.

Our role can be reflected on in small scale when you look at fermentation in a jar. Kombucha, a form of fermentation I worked closely with in my work, shows its characteristics. It is a nature that cannot be pushed, controlled and dominated. You learn from its form of life, how the x bacteria and yeasts feed off black tea and sugar. You see life buzzing without having control, you can only guide the fermentation, tempt and invite it to new life.

Our role can be felt here in the same way as in our body. Energy is needed to shape life, it is our digestion that puts the energy from food to our bodies. The current energy is consumed by a rhythm that we have given to productivity and the idea of progression. The delusion that the world is growing in a rising line and therefore we as humanity too. The rhythm of nature is distorted and the balance act on how to merge with nature and forming progression is difficult to define.

The progression in which society, in the present, shaped is not possible for art to pursue. It is a rhythm the artistic process can not keep up, so I take nature's rhythm as a guider.

A guider of defining the balancing act in which I merge but create at the same time. As it is a challenge so complicated I return back to the use of material, as they ~~do~~ define their own process of time.

Growing material as I did with kombucha asks for the ability to adjust. The growth of the bacteria and yeasts kombucha is shaped off is fascinating to follow. The scoby, which is the tissue of the fermentation, creates a firm layer on the liquid that can be taken out and dried. Once dried it is a material able to use and decompose when not.

In my artistic practice there are a lot more processes which need the adjustment to material's time. The processing and shaping of clay, wool, paper, wood, printing matters, they all need tuning into a non-human rhythm, as they are shaped by it. As the past has taken a long time to shape it matters, processing asks for the ability to continue. The time and circularity embedded in the materials through evolution asks for you to join the rhythm. The works need to be able to autodestruct themselves, recycle or decompose in nature as it will rise new life -in the same way the material does.

Decay is part of the process in life and the material cycle. As nature is capturing the life of pasts, new lives are able to grow. As the ground can guide you through a time travel full of past lives its decay is important. The transformation of decay is what shapes new, and thereby all present, life on earth. The human purity is an illusion as all decomposers that are changing life cannot be defined in good and bad. This illusion represents the feeling of stability in the present life, but the cycle of life in geological perspective shows that the human species is only a fragment of existence.

This introduction shows the embodiment of understanding, guided by the stages encapsulated in the bundle, as well as in my artistic practice. These texts have shaped my body and thereby the creation of works. The bundle itself is formed from multiple perspectives, showing the entanglement of understanding.

In the bundle I have interwoven handwritten fragments and works about my search with the encountered writings. It represents a rhythm on which one's own perspectives can be formed. I therefore would like to invite you to wander through the bundle,

as our encounters may shape new understandings.

