

# *Learning to Unlearn: Installation*

The installation presents dried specimens of Giant Hogweed covered in thin copper plates. A plant commonly associated with fear, toxicity, and eradication is transformed into an object of attraction, interrupting habitual reflexes of rejection and opening space for a different kind of encounter. Copper functions here as a symbolic conductor, not of electrical current but of attention, resonance, and spiritual energy, a material long associated with healing and transmission. Without denying the plant's invasive or dangerous nature, the work allows beauty, threat, and vitality to coexist, reframing how value and care are assigned.

The installation would function as an umbrella for conversations with the public, inviting dialogue rather than prescribing meaning. It would feature conversations with me as the artist, a social science professor from The New School, a sound healer, and a synthetic ecosystems engineer and professor at Parsons School of Design.

Placing the Hogweed within newly built, human-made exclusive and excluding architecture designed to isolate and protect humans from perceived natural danger becomes an additional symbolic gesture. The work stages a tension between controlled interiors and unruly life, between defense and exposure. In this context, resilience emerges not as withdrawal or eradication, but as the ability to remain in contact, to negotiate vulnerability, and to imagine coexistence within spaces built to exclude it. Following installation views within a Baroque palace.



