

Exhibition Proposal

WYRDINGS

ecologies of entanglement

Harry Mayston

Take a breath

feel the air flow in
and out of your lungs

Somewhere, somehow, the world
breathed in response.

air flowing between human
and non human.

You are a part
of something

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CURATORIAL TEXT

Caught Up In Time

Wyrð is the old English precursor to the word weird. Alongside ideas of the strange and the uncanny, it primarily referred to destiny. A future fate.

Wyrð (weird) is magic. The past, the present and the future overlapped and twisted into the shape of a word. Entrenched in history in the way that it describes what lies ahead, we are offered a glimpse of the world through eyes and narrative more than our own.

The artists in this exhibition are held within time in a similar way. Bringing the past, the future and the present into one space, they unearth narratives of the planet, bringing light to the ways we understand nature and the world, within the context of climate change and disaster.

As they explore ecological time for all its strangeness, weird worlds develop that find harmony within discord. Looking to lithic histories, uncanny realities of the extreme past give voice to the buried histories that we experience beneath our feet. Exploring the future of life, actions in the present emerge as future fossils as they span into the time ahead. We look at ourselves with the eyes of the future, evaluating the objects that we leave behind, and the forms of unfamiliar life that live in the remnants. Lastly the realities of the present are posed together as we recognise ourselves as part of interconnected systems of capitalism, the Anthropocene, and entanglements of reciprocity as we find kinship with the weird.

Delving further into the past, Wyrð originated from an old Norse word *Urth* meaning a twisted loop, where all parts are interrelated and embedded in a whole.

This exhibition seeks to reveal how every individual is part of a reciprocal network of giving and sharing, with actions that fossilise into the future. The choices we make in the present shape the world around us and form the future. Fate becomes fluid and the past becomes present as we find ourselves entangled in ecologies of time and space, both human and non-human.

CURATORIAL METHODOLOGY

The curatorial decisions discussed throughout the progression of this proposal have been guided by theories of critical ecological discourse. Firstly, key concepts of reciprocity have been identified, giving a direct relevance to the exhibition theme: entangled ecologies. Secondly the concept of 'friction', though not directly tied to the theme, has been conceptualised as a technique to guide the gallery participant towards the exhibition goal:

To build a visitor awareness of their position within a network of humans and non-humans throughout ecological time.

Reciprocity.

Reciprocity describes an entanglement. It is a concept based on the recognition of individuals as part of a greater system of meaning. Taking should be reciprocated with sharing as networks of connections emerge that form relationships and create a whole greater than the sum of its parts.

Within the gallery, the exhibition experience has been conceptualised in much the same way. Individual components of meaning form a network of knowledge, considered for their contribution to the overall exhibition, whilst not compromising individuality. The experience of the viewer is twofold. Initially their interaction with the exhibition is expected to be a result of an interweaving of multisensory phenomena. However, they are also viewed as a participatory agent within the space. The gallery attendee is a collaborator of knowledge formation, able to develop new forms of wisdom and thought in constructivist paradigms of learning.

By recognising the curatorial process as a reciprocal practice, the following sections in this proposal, though divided for ease of reading, are deeply interconnected. Reciprocity is a reflective practice where decisions within one area of curatorial process are appraised for the ripples it sends across other disciplines. This will be further emphasised as the target audience becomes defined by ethical responsibility, and the constraints of exhibition space inform the selection of artists.

CURATORIAL METHODOLOGY

Friction.

Friction is a term that, in this context, will refer to narrative dissonance that leads to the evolution of new ideas and a reappraisal of the world we currently reside in. By selecting and arranging artworks in a way that focus on exposing the viewer to a set of different themes and narratives, they will have a chance to inspect where they believe their own values lie, possibly prompting an introspective awareness to reevaluate entrenched narratives associated with the dominant presentation of climate emergency.

Alongside an evaluation of their values, it also leads the participant to question what they want the world to look like in the present and the future. Participants have the chance to change the way they interact with the world.

The biggest barrier between climate change and restoration is limited imagination. In this exhibition 'imagination' is not conflated with innovation. It is not about creating new restorative ideas to make life within the Anthropocene easier, but instead to recognise the ability to think outside of the established and prescriptive forms of thinking that have emerged from capitalist contentions.

Through friction and reciprocity, the viewer begins to experience themselves as part of an interrelated network of art, space, and interpretation, reflective of the systems that we find ourselves a part of in the world. The audience is given the chance to look beyond their preconceived notions of what the world has been, what the world is, and what the world could be.

FORMAT OF DELIVERY

This curatorial project proposes a group exhibition held at the Strange Field warehouse gallery in east Glasgow. Lasting for a duration of two weeks and featuring 6 artists, the exhibition will explore themes of ecology and climate change, including two discursive artist led workshops, and two curatorial talks. The exhibition will be supported by a free publication, describing the displayed works, focusing on creating an approachable and accessible experience.

As a socially engaged project an exhibition is the most suitable form of delivery for this curatorial subject. The exhibition has historically cemented itself as a common ground between the institution and the public. Based on this notion, the gallery space has evolved beyond these means, becoming a location for the sharing of ideas and the construction of knowledge. Artist Richard Paul Lohse in his writing in *New Design in Exhibition* (2014), states that an 'exhibition is an ideal medium for influencing the public', representing an opportunity to engage with people in a way pertinent to peoples lives. Art becomes a setting for collective meaning and constructive education. Further, Marco Borsotti (2020) states that the exhibition is a space that poses existing objects within new contexts and theories, creating a 'superstructural viewpoint'. An exhibition becomes a place for the generation of new ways of thinking, rather than the reproduction of already established ways of knowing.

The experience of the physical exhibition is one that causes people to lose a sense of chronology through the inspection of art and the objects that surround it (Porchaykina, N. 2012). A sense of meditateness is incurred, that is especially important and will become clear in the following sections of this proposal as the temporally twisted nature of the exhibition is clarified.

As more elements are implicated into the space, artwork is simultaneously decontextualized, recontextualized and enmeshed into a web of interrelations and new forms of meanings. The established history of the public exhibition is based on a foundation of generating new ideas that defy presupposed standards, that relies on a process of entanglement and reciprocity.

MEDIUMS

Artworks have been selected from a variety of mediums, focusing on an interdisciplinary exhibition design.

Many pieces engage with embodying mediums, such as tactile or sound-based work designed to situate the participant within the gallery space.

The themes of entangled ecological times are difficult to comprehend. Concepts, like *Deep Time*, specifically refer to scopes of history that subvert human comprehension, thus formats of presentation that are equally intangible, and immaterial would do little to solidify meaning to the viewer. Analogue grounding materials are conceptualised as an access point for the viewer, basing the complexity and unfamiliarity of alternative forms of ecological thinking in comprehensible sensory experiences.

Human progress is viewed through a technological lens. Society as we know it is built on scientific foundations, with advancements shaping human life. As a result, it is difficult for us to imagine a world where progress is not dictated by the advancement of technology. We have been led to believe that the solution to a rapidly warming climate is further investment in these infrastructures. However, often overlooked is the fact that the infrastructures of capitalism and colonialism that have supported industrial innovation, are also the structures that have contributed to pollution and climate change, establishing our current ecological era as the Anthropocene. The use of analogue materials steers a viewer toward other forms of innovation, looking past the dominant historical narrative of capitalistic progress, and finding meaning in the ways that alternate forms of thinking can shape our response to crisis.

Within analogue mediums a variety of materials have been selected to bring about a sense of friction. Different materials offer distinctive voices to pieces in the exhibition. Further cognition is deeply tied to material engagement. New forms of thinking emerge as the viewer is moved from one medium to the next. Friction emerges as cognitive dissonance is encouraged and fostered. The viewer is left to establish new connections of meaning.

SITE

With a framework of reciprocity, the exhibition space is acknowledged as a vital component, within a network of discrete elements, that form the exhibition experience. This section will consider a description of the chosen gallery space, followed by a comparison to conventional white cube gallery spaces, highlighting Strange Field's unique components that have made it the ideal location for *Wyrdings*. Lastly, Strange Field's institutional priorities will be identified for their relevance to this exhibition.



Strange Field Gallery Exterior. Image sourced from:
<https://www.strange-field.org/copy-of-about-1>

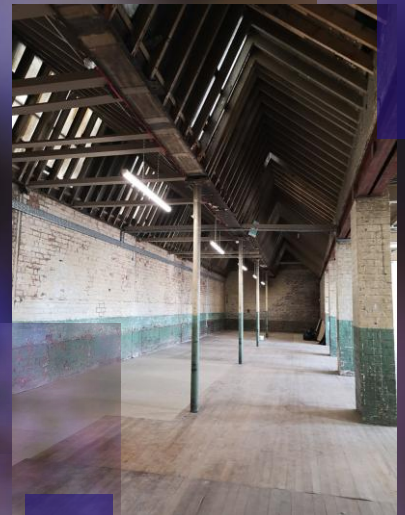
Contextual Information.

Strange Field is a small visual arts association located in the east end of Glasgow, located at 105-109 French Street, a 5-minute walk away from the Dalmarnock train station, and has been a registered Scottish charity since 2012. Strange Field is situated in a listed building with walls consisting of uncovered brick; structural support beams divide the space and destructive forms of wall mounting are prohibited. The gallery space presents a non-conventional warehouse expanse with high ceilings, large windows to the left wall of the entrance, and wooden floors. The space holds the history of its industrial past that offers unique opportunities for conceptual commentary.

SITE



Strange Field Gallery Interior View 1. Image sourced from:
<https://www.strangefield.org/hire>



Strange Field Gallery Interior View 2. Image sourced from:
<https://www.strangefield.org/hire>

Comparison to the White Cube Gallery.

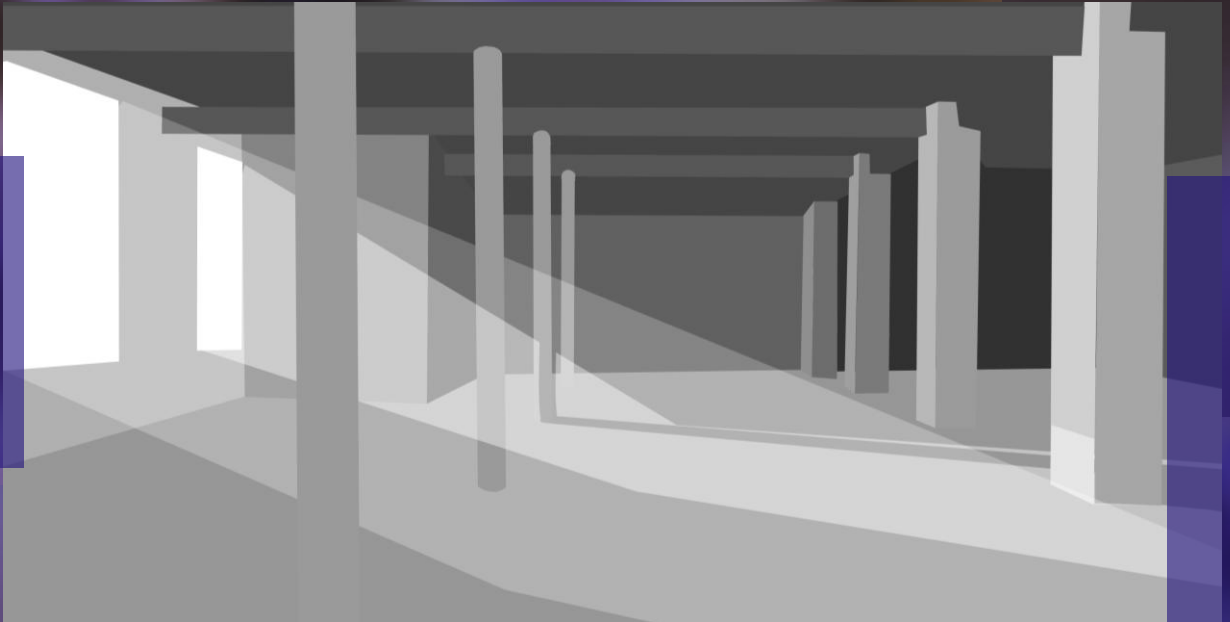
The white cube gallery is the conventional modern gallery, minimalist and uniform; its plain walls are intended to serve as a clear distinction between the space as a non-art object, and the art pieces positioned within it. Conceptualized as a neutral space, it is intended to contribute nothing to the thematic exploration of the exhibition but also compromises nothing. Value is found for its universal application. However, despite contributing little to the conceptual components of the exhibition, the architecture and associated sensory perception of the gallery still influence the way that the audience interprets the gallery experience and the individual works of art that it holds.

Strange Field on the other hand, is a non-conventional space. Unlike the white cube gallery, the material architecture is purposefully implicated as a thematic component of the exhibition. The location history as a place for industry immediately creates parallel notions of the man-made; by contrasting the production coded environment with analogue natural inspired pieces of art and themes of ecology, a frictional sense of place is defined by an intertwining of human and natural worlds. The exhibition simultaneously queries the industrial history baked into the architecture, and forms humanitarian and ecological entanglements through the dialogue that emerges between the exhibition theme and the exhibition space.

S I T E

Strange Field Priorities.

Though not explicitly stated, Strange Field operates through a network of reciprocity. Rejecting the traditional hierarchical organisational structure, a horizontal framework focuses their methodology on collaboration as a key formative concept. They hold a diverse network which prioritises experiences and opportunities for the local East End community. Further the gallery was specifically selected in response to their commitment to embedded accessibility, and support for under-represented and early career artists within their arts programming, offering subsidized fees for programmed events that share these goals.



Strange Field Gallery Interior Rendering.

Conclusion.

Strange Field offers a non-conventional space, which implicates the architecture and sensory experience of place into the exhibition experience. The locational history itself becomes implicated within the network of meaning that spans the gallery space and throughout the exhibition. Strategic organizational priorities present mutual concerns that *Wyrdings* will treat with a similar importance within this proposal.

ARTISTS AND EXHIBITION LAYOUT

The artists selected for *Wyrdings* represent a diverse array of perspective, all approaching ecology and climate change from unique viewpoints. All individuals are early career artists graduating from UK universities within the last five years. Accounting for the friction and harmonies that emerge between pieces, the exhibition is divided into three conceptual times throughout the space with each artist's work forming a component of past, future, or present.

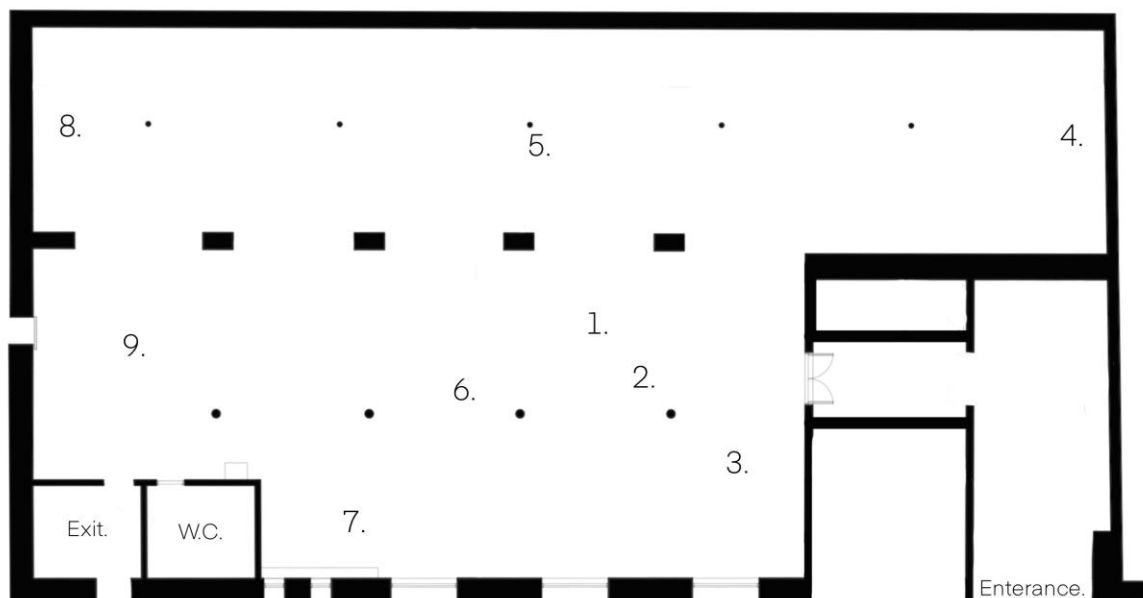
The artists are detailed in the order that they appear in the exhibition, and though a narrative has emerged, and networks of meaning have been analysed based on an anticipated path of audience engagement that progresses through the exhibition, the space is also left purposefully open to allow for visitors to explore in a self-constructed route, finding their own meanings as they progress. Additionally, though there is a heightened discussion about the meaning of artwork as a collective, the exhibited pieces are still intended to be represented as individual pieces with inherent value outside the context of the pieces that surround it.

Friction is embraced through the open gallery space. From any one point, while in the exhibition, all other pieces will be visible, meaning that as gallery attendees move around the space different pieces will be posed together dependent on their eyeline. Meaning making is not constrained to only one form of perception, even if the anticipated progression is followed.

Accessibility.

Accessibility is embedded into the selection of artists and the arrangement of space. Pieces of art are placed with a consciousness of how individuals with differing mobility may navigate through the space, with enough room on the floor to comfortably house aids, as individuals navigate the exhibition. Additionally, initiatives to incorporate more than visual arts have resulted in multiple gallery pieces that offer tactile and audio experiences, ensuring that visitors will be able to participate with the exhibition regardless of individual impairments. Disability Equality Scotland's network will be used to find consultants living with disabilities with whom to consult about the exhibition design.

EXHIBITION MAP



1. Charlotte Alexandar, *We can't go over it* (2023), Photograph, Found Object, Oil Pastels
2. Charlotte Alexandar, *Untitled* [pressed clay piece] (2023), Pressed Clay Ceramic
3. Charlotte Alexandar, *Untitled* [found object piece] (2023), Found Object
4. Siân Landau, *Compress* (2024), Wall Mural, Photography, Audio Installation, Projection
5. Molly Wickett, *In Another Life!* (2025), Wood Elm ash and chains
6. *If I Listen Closely, I Can Hear the Sky Falling Too* (2023), ,Elm, oxidised steel, salt, soil, sand, ash, steel, aluminium, and lichens
7. Aria Dudhia, *Future Fossils* (2024), Ceramic
8. Paola Bascón, *Lithic Encounters* (2024), Sound installation, Found Object
9. Layla Knox, *Chapel Paintings* (2024), Watercolour on paper, Breezeblock

ARTISTS AND EXHIBITION LAYOUT

Section 1 Past.

This section forms a connection between the audience and the exhibition. As the first section that a visitor experiences, the art pieces in this area serve to establish connections based on a shared history and an enhanced attention to the land that we live on.

ARTISTS AND EXHIBITION LAYOUT

Charlotte Alexander.

Images Sourced From:
<https://sdcashow2023.lboro.ac.uk/student/charlotte-alexander/>



1. *We can't go over it* (2023)



2. *Untitled 1* (2023)



3. *Untitled 2* (2023)

Alexander's work consists of arranging an archive of natural resources that correspond both to a sense of beyond-human deep-time, and personal histories. Focusing on the concept of *Solastalgia*, a term associated with distress with changing climate and global warming, she presents nature through a personally nostalgic lens, exploring the role of natural ecologies within an individual sense of self making and becoming. Deep time objects from a past far beyond human conceptions of time become overlapped with a sense of personal sentimentality. Alexander presents climate change and ecological destruction through the self-referential lens of personal loss.

These pieces will be positioned at the beginning of the exhibition. The self-referential qualities allow for the hard-to-conceptualise to become solidified through a tangible interaction with the art. Piece 3 *Untitled* 2023 will be a tactile art piece, allowing visitors to pick up and physically interact with it.

Additionally, the pieces of archive will be extended throughout the space, using small bespoke shelves to distribute lithic items throughout the exhibition, defying the time-based structure of the space. This display embraces the notions of deep time that Alexander incorporates into her work. Items become hyper objects within the gallery spanning across both the physical space and conceptual time structure. Anthropocentric notions of time are questioned as the archival material becomes an unchanging motif while the viewer moves between areas. Note that these are not listed on the exhibition map as they would be subject to in situ installation by the artist.

ARTISTS AND EXHIBITION LAYOUT

Siân Landau.

4. *Compress* (2024)

Images Sourced From:
<https://sianlandau.com/compress-decompress>



Landau explores concepts of deep time in a more direct way, focusing on lithic layers of rock and stone as part of the landscape, as a point of excavation of histories of human and nonhuman interventions. *Compress* consists of a large-scale wall mural depicting rock formations in black and white. A projection is mapped over these formations to create an uncanny and unnatural image, layering light over the wall to develop new shapes and associations of the land. Sound work is developed from field recordings taken at the sites depicted in the large-scale image and projection.

Landau's process gives a voice to the land, offering a degree of 'personhood' to the rocks and stones that are depicted on the wall. Further they express an interest in the eeriness that emerges from creating agency and voice for the ancient land that resides beneath us.

The abstract sound piece should permeate the gallery, representing the scale of the land like a transient hyper object throughout space and time. Landau notes that a component of their practice is giving a voice to the land, resisting apathy and ignorance to the world. The rocks are given agency through an embodied voice, projected into the space, commanding to be heard no matter where the viewer stands.

Situated in the back corner of the gallery, *Compress* will embrace the eerie and find home in the dark of the gallery. While exerting a more abstract incarnation of deep time narratives the viewer will travel across this entangled connection from Alexander to Landau.

ARTISTS AND EXHIBITION LAYOUT

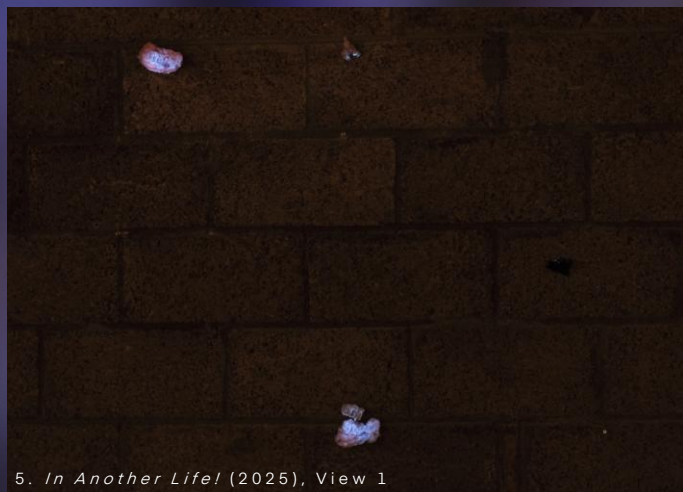
Section 2 Future.

Within this section two contrasting imaginings of the future are presented. The goal here is for the viewer to become immersed, examining their own beliefs in thinking about what they do and don't want the world to become.

ARTISTS AND EXHIBITION LAYOUT

Molly Wickett.

Images Sourced From:
<https://mollywickett.co.uk/>



5. *In Another Life!* (2025), View 1

Wickett deals with ecological post-apocalyptic futures, providing an important perspective of climate crisis and ecological time from a Queer, Disabled, Feminist perspective. Contrasting themes of grief and hope, Wickett combines the suggestion of human extinction through the charred remains of a post-Anthropocene world, whilst offering a thread of hope in the form of new fungal life emerging from the ashes. Although Wickett creates dystopian themes of loss and grief, the promise of strange new life acts to symbolize hope, within the theme of climate emergency.



5. *In Another Life!* (2025), View 2



6. *If I Listen Closely, I Can Hear the Sky Falling Too* (2024)

In Another Life!, and *If I Listen Closely, I Can Hear the Sky Falling Too* will reflect the conceptual themes of hope and grief, emerging from the eeriness of the back of the gallery, as defined by Landau. Extending towards the windows at the front of the gallery, the dual nature of this work is reinforced, whilst offering a point of cohesion to lead the viewer into the conceptual future of the space without feeling disjointed or disconnected from the overall gallery experience.

ARTISTS AND EXHIBITION LAYOUT

Aria Dudhia

Images Sourced From:
<https://www.instagram.com/ariadudhia.design/>



7. *Future Fossils* (2024)

Dudhia cites careful attention to detail and an intimate trace of the act of touch at the heart of her process. Working within a methodology of sustainability, she seeks ways of reducing waste whilst developing outcomes that are intended to last.

Working with ceramic, she develops shapes that are organic and natural. She then carves into the surface with excavation tools to remove clay creating swirling and winding patterns that seem to dance over the surface. Over multiple iterations of form, she uses glazing and surface techniques and constructs a false history upon the surface of the clay, shattering some whilst others remain intact. The display resembles that in an archaeological museum. Titled *Future Fossils* (Figure 19) Dudhia presents her sculptures from the lens of the future, treating the present as the past. The care imbued in the construction and adornment of the surface becomes fossilised.

Ceramics create a hopeful future, where the present is remembered for its artifacts of care. This piece asks the viewer to think about what they leave behind as fossils, and how the future will remember our society.

ARTISTS AND EXHIBITION LAYOUT

Section 3 Present.

The viewer will become embodied in the gallery space. Acting as a direct conclusion to questions of what the future could be, the audience is reminded that the future is made in the present. This section is intended to activate the viewer to action and directly lead on to the public engagement sessions.

ARTISTS AND EXHIBITION LAYOUT

Paola Bascón

8. *Lithic Encounters* (2024)

Images Sourced From:
<https://paolabascon.com/about>



Bascón's practice focuses on subverting modern and colonial narratives through somatic and intimate processes to bring participants closer to ecological forces, highlighting the connections between humans and non-humans.

Lithic Encounters instructs participants to connect with stones and mountains through their bodies, guiding the listener through sensory tasks of feeling and understanding the forms of naturally occurring geological phenomena. The instructional tasks are supplemented with stories about natural formations derived from both information and folklore. The earth is established as a non-human person with a history and form, that has been exploited as a resource. The visitor establishes a holistic connection between themselves and the world through embodied processes of listening and feeling.

Opposite *Compress* by Landau the pieces reflect each other, both offering personhood to the lithic, and facilitating a form of connection with sound, whilst also connecting with *Future Fossils* by Dudhia, highlighting senses of reverence and care. *Lithic Encounters* becomes symbolic of forms of care-taking that lead to a hopeful future.

Lithic Encounters exhibits an embodying experience, where the participant becomes situated in the present time and space of the gallery, grounding themselves through somatic tasks. Unlike Landau's *Compress*, *Lithic Encounters* will make use of headphones to create a more personal and intimate connection with the rocks and stones.

ARTISTS AND EXHIBITION LAYOUT

Layla Knox

Image Taken Mycorrhizal Exhibition,
Invitro Gallery Summerhall, image
captured by Harry Mayston (06/04/2025)



9. *Chappel Paintings* (2024)

Knox's work is expressed as a process in the present, made clear from her use of recently found objects, and reference to contemporary issues of infrastructure and capitalist extraction. Knox depicts natural forms delicately; the detail suggests a certain reverence offered in the process, as though the artist is painting a portrait of the world. Natural forms are depicted in the negative space of the paper, suggesting absence, possibly because of the infrastructure and construction associated with the breezeblocks that these pieces find themselves mounted on.

The paintings are arranged on four breezeblocks and mounted on plinths that frame the exit. The viewer will walk through the central divide. The piece is entangled with notions of appreciation and extraction as the symmetrical plinth arrangement brings about aesthetic parallels with tombstones.

As the exhibition's final piece Knox's work acts as a composite for the themes expressed throughout the exhibition, holding notions of hope and grief, appreciation and destruction. The viewer is left dissonant, emerging from the gallery to consider their role within the interconnected world.

ETHICS AND EDI

Artist Ethics.

Wyrdings recognises the two forms of value that an art piece has within the exhibition. First is the reciprocity of the piece, how it contributes to the exhibition in constructing a collective meaning, the second is the inherent and individual value as a piece. To ensure that both spheres of value are represented and balanced the artists will be worked with closely to ensure that their vision is realised.

Artists are frequently under compensated for their engagement with institutional operations. The rental fee that the artist is offered is often not reflective of the additional labour that they have undertaken to prepare, package, ship and coordinate exhibition details with a curatorial/technician team. Additional labour will be compensated based on standard industry fees for graduate artists.

The featured artists represent a diverse array of perspectives and underrepresented voices within the Contemporary Art world, presenting counter culturally dominant narratives as early career artists. *Wyrdings* will be presented to embrace a universal selection of visitors ensuring that these voices are heard, and that artists receive deserved exposure to the Glasgow public.

Equality, Diversity and Inclusion.

Wyrdings aims to promote an inclusive and welcoming exhibition environment for artists, collaborators, and gallery attendees.

Within ecological discourse the term 'Anthropocene' has received criticism. Directly translating to 'the era of the human', the Anthropocene suggests that humanity in its totality should be held equally accountable for the disasters of climate change and global warming, without recognising that the institutions of colonialism and capitalism have subjected societal groups of people to marginalisation, exploited alongside the earth. Further, ecological disaster is a crisis that affects the world regardless of social background or identity. As a result, a multitude of narratives and diverse perspectives have been fostered throughout the exhibition to promote equality, equal opportunities, and develop a comprehensive approach to the ways we interact with contemporary ecologies.

PUBLICS

A Defined Audience

Everyone has a role within climate change, whether it is in the form of felt changes from global warming or contributing to pollution through plastic waste. *Wyrdings* seeks to make us aware of the repercussions of our actions as an interconnected web of humans and non-humans. As a result, regardless of individual identity or societal standing, anyone will be able participate, relate, and find introspection through engagement with this exhibition.

To facilitate the experience of a universal audience, *Wyrdings* assumes that the audience will have no pre-existing knowledge of ecology or the specifics of climate discourse. An educational format will be supposed, aiming to give the audience a comprehensive experience of the gallery. Referencing the Getty Museum's hypothetical model for the universal viewer, *Wyrdings* will anticipate these following qualities to shape supplementary text and guiding materials to suit all visitors:

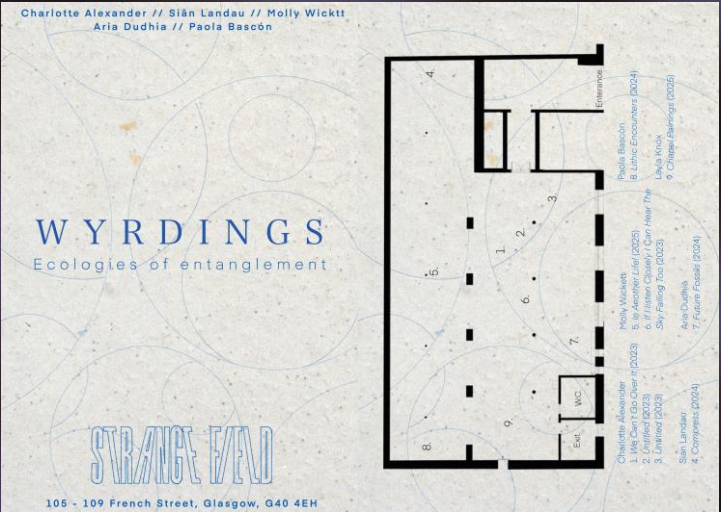
- Is curious and motivated to learn
- Spends less than 30 seconds looking at an object
- Has underdeveloped perceptual skills
- Is unfamiliar with art terminology
- Expects a quick pay off ('art should grab me')
- Senses that their knowledge is limited and limiting to their enjoyment
- Lacks confidence in their ability to make sense of what they see
- Makes emotional and personal associations with the object first
- Wants to connect with the people associated with the object

PUBLICS

Gallery Guide Publication.

A free gallery guide will be offered on entrance to the gallery. Including interpretive material, this will act as an accessibility feature, describing the anticipated exhibition route though a printed exhibition map, alongside interpretive material written by the artists to aid in the understanding of the work. Individuals who may be unfamiliar with gallery experiences/feel overwhelmed by the open space will be able to have a more structured interaction with the exhibition.

The publication will be risograph print on recycled seed paper. This paper has plant seeds, so if the publication gets thrown away, it will have a beneficial ecological impact. This acts as an extension of the exhibition, directly offering the participant the opportunity to take part in restorative action by planting seeds.



Gallery Publication Mock Up: Front Cover

Gallery Publication Mock Up: Back Cover



Gallery Publication Mock Up: Page 1

Gallery Publication Mock Up: Page 2



Gallery Publication Mock Up: Page 3

Gallery Publication Mock Up: Page 2

PUBLICS

Public Engagement Workshops.

Event 1:

Lance Laoyan is a Filipino artist living in the Netherlands, whose practice revolves around creating experimental site-specific research that acts as an investigation into a specific location. Using multimodal methods of listening, the results of his research manifest as situated walking pieces, focusing on the act of listening to the land and fostering a closer intimacy with natural surroundings through acts that are intended to create an increased awareness of space and empathy with ecology.

Laoyan's workshop would take place in Dassie Park and act as an extension of the 'Present', guiding participants to put the goal of the exhibition into practice as they physically situate themselves in a green space, and find an awareness for themselves as 'rhizome' within an interconnected network of humans and non-humans.

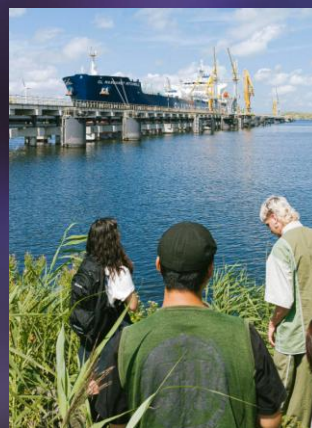
Event 2:

Layla Knox would lead a group through a foraging exercise, sourcing natural materials from nearby green spaces, followed by the process of combining yarn and plant matter to form artifacts of care. Like the Laoyan event, I anticipate that this will serve as an activity that both grounds the participants in the 'Present', whilst generating the call to action that is suggested through the 'Future' section.

Following the exhibition attendees may be left questioning the direction that they could take to realise the forms of future they wish to see. A workshop focused on mindful attentiveness through craft can act to direct us to a methodology of care.



Lance Laoyan, *Fluid Listening* (2024), Workshop Still 1, Sourced From: [Laoyan](#)



Lance Laoyan, *Fluid Listening* (2024), Workshop Still 2, Sourced From: [Laoyan](#)



Layla Knox, *Nettle Weaving* (2025), Found Object and Wool, Invitro Gallery, Summerhall, Photo Taken By Harry Mayston.

PUBLICS

Accessibility:

The publications will be reviewed by consultants from the Disability Equality Scotland network and Ambitious about Autism youth network, to assess the readability of the text based on the graphic presentation of information as well as the accessibility of the language used.

Furthermore, two curatorial tour sessions will be offered, allowing individuals who would like to attend the exhibition to have the option to receive a spoken description that guides a group through the space as part of a more structured experience.

B U D G E T

Funding will be acquired through the *Ways of Repair: Loss and Damage* Grant for emerging UK curators who seek to undertake a research project engaging with the issue of loss with the climate crisis.

The Southall Trust Environmental Action Sustainability Grant would provide additional funds for supporting public community centred programmes.

Income.

Ways of Repair Grant	£10,000.00
Southhall Trust	£2,000.00

Total = £12,000

Expenditure

Gallery Hire	£600.00
Artist Insurance	£600.00
Artist Communication Fee	£564.78
Postal Costs	£200.00
Artist Fee	£4,702.21
Public Engagement Workshops	£2,301.45
Material/Construction Costs	£490.00
Lighting Fees	£0.00 (ECA – Bookit)
Graphic Design and Printing	£360.00
Accessibility Consultant Fee	£160

Total: £9,978.44

Emergency Reserve Fund: £2,021.56

CURATION TIMETABLE

Date	Action
01/09/2025	Apply for funding
01/01/2026 – 31/01/2026	Receive funding
26/01/2026 – 02/02/2026	Contact Artists
09/02/2026 – 02/03/2026	Initial Meeting with Artists and Collaborators
03/03/2026 – 08/03/2026	Begin Graphic Design
09/03/2026 – 23/03/2026	Individual Artist Meetings
10/04/2026	Deadline for Artist Texts
02/05/2026 – 11/05/2026	Promotional Design Development
11/05/2026	Accessibility Consultancy Session
12/05/2026 – 18/05/2026	Design Amendments
19/05/2026	Promotional Material Sent to Print
20/05/2026	Begin Hiring External Technicians
21/05/2026	Book Equipment
22/05/2026	Artists Post Work
01/06/2026	Meet With Event Artists
15/06/2026	Begin Installation
20/06/2026	Lance Laoyan Opening Event
21/06/2026	Curatorial Tour 1
27/06/2026	Layla Knox Event
04/07/2026	Curatorial Tour 2
05/07/2026	Deinstallation
08/07/2026	Artwork posted back to Artists.

EXHIBITION SCHEDULE

This is the public facing schedule that will be presented to visitors

W Y R D I N G S

ecologies of entanglement

Opening Saturday 20th June 2026 - Saturday 4th July 2026

Saturday 20th June

Fluid listening

11:00-1:00

Walking & Listening Workshop
with Lance Laoyan

Meeting at Strange Field - durational walking and standing is involved

Saturday 27th June

Yarn Craft Workshop

11:00-13:00

Forage and Crafting Workshop with Layla Knox

Meeting at Strange Field

durational walking and standing is involved between 11:30 - 12:00

Sunday 21th June & Saturday 4th July

Curatorial Tour

11:00-12:00