



“Terrasensecircle”
A Skin on Earth piece

Concept Proposal
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Interdisciplinary Arts
Zuyd University
of Applied Sciences

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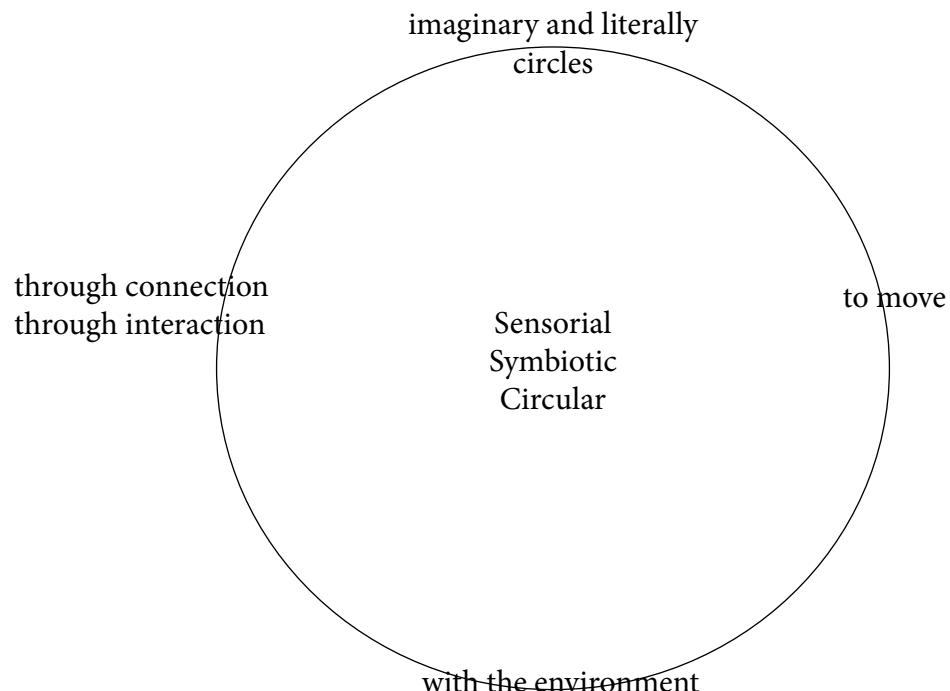
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How our senses communicate with the “Skin on Earth”

By taking a peripatetic approach through using multi-sensorial methods and ecological strategies as well as materials, the trajectory of my current graduation process aims at creating a circular artistic practice that performs a sensitized and symbiotic experience with nature. Within the past months I have been researching different forms of symbiotic and sensorial interactions to explore the multiplicity of ways in which I can work with the landscape, loam (a naturally evolving top layer soil consisting of sand, clay, and silt), vernacular knowledge, and my body as a research instrument. Sensuously I am coming in touch with the “Skin on Earth”, to sensitize with my immediate environment and inhabitants in order to explore what it could mean to live with and as part of nature, convinced that we need to listen to what the Earth is telling us.

As an artist I see it as my responsibility in the time we live in to create Art for the sake of nature, meaning that with the work I am creating I want to offer an experience where I let the audience into this world, invited for intimacy with the Earth.

My work is about:



In current times, fewer and fewer people are working with their hands, in direct contact with natural materials, and not only building and craft knowledge gets lost, but also the impact such a way of working has on the human relationship with the environment. Considering the fact that we live in a hyper capitalistic system that relies on infinite growth on a finite planet (the Earth and its resources), one of the reasons why I work with loam is its infinite possibility to be reused, without any loss of its quality, while having no negative impacts on humans. Loam is a healthy regional material to work with, not just in regard to sustainable construction, but also in the sense of physical and psychological well-being.

global issue → vernacular knowledge & sensorial interaction → back to the regional/local → the body → the hand

the hand → the body → the regional/local → vernacular knowledge & sensorial interaction → global perspective

What matters to me and my process is that no living being on this planet, except the human, works intentionally against nature, meaning against what the environment we are living in has to offer in relationship to us. In times of rapid, interconnected challenges and changes including environmental catastrophes and therefore human disasters, the finite nature of resources, or rising physical and mental diseases including pandemics or depressions, it is clear that the consequences of how we treat the Earth are part of our daily life experience. Though, nature does not need help. Forests would grow without us and I think we are helpless towards nature, but maybe not towards humans living as part of it. I believe that we are paying too little attention to our sensorial perception and its importance, and I am convinced that sensorial attentiveness and stimulations play a decisive role in how humans relate to and finally care about themselves and the Earth.

What stays with people are not facts, clausal structures or content, but emotions. Even if we know all the answers concerning how to deal with the climate crisis, knowing is not enough, we need to feel it. We need to be emotionally connected, involved and touched by the situation to act accordingly. Art has the power to do so. Therefore, I am re -practicing and thinking the relationship between materials, bodies, and their sensorial perception, in order to artistically transform underlying structures in ways that answer to my theoretical, empirical and physical research of the environment, emphasizing and mediating the urgency of living with it.

“Terrasensecircle“

I am creating an ever evolving piece of the “Skin on Earth“ that invites for intimacy and contemplation, coming together in a “Terrasensecircle - Sense Ground“. In this process I focus on intersensorial relationships of ecological materials and their perceptive meaning as well as transformative power in the digital and physical worlds to create a performative multisensorial work. The so-called “Sense Ground“ arises from the archived materials, experiences, and experiments of my research journey, as an accumulated body of work

that builds upon previous works:

www.lucia-keidel.com

and my positioning process of the last months:

[Position Paper: Terrasensecircle](#)

Through this way of exploring, researching, documenting, and experimenting evolves a creation process of sensitizing and learning, leading to ever-evolving outcomes, created works in time and space that only become visible once different perspectives align and underlying structures are shared. The notion of “Gesamtkunstwerk” (Trahndorff, 1827. Wagner, 1849) emphasizes the combination of different artistic elements to create a whole body of work, where my focus lies on the sensorial experience with nature.

This interrelated process is about setting up a way of working, a growing archive and net of knowledge, skills, experiences, experiments, materials, and thoughts, through which a multiplicity of perspectives and pathways evolves, in order to:

- Create closed circles that do not fight any processes of its environment
- Work with natural laws and resources
- Use only regional materials that can be reused

Through:

“The Skin on Earth“

“Everything can talk to me“

“Fruchtkörper“
Archived materials will be
transformed into
“Fruiting bodies“
=
three- dimensional tactile works

“Terrasencircle“
=
“Sense Ground“
=
Transformation into one
performative piece

Terrasomatic performative
acts
(performed process inside
and outside, filmed and
live)

In order to create:

- through the senses
- as part of the performed practice
- a circular, performative, and sensory
environment

Execution (Sharing, Relevance/ Resonance for others)

“Withworld“

I am engaging in the sensorial discoveries in regard to ecological awareness and the experience of our “Mitwelt“ that emerge through it.

Environment in German: “Umwelt“, as in “the world around us“
German neologism “Mitwelt“ as in “Withworld“

Within this collaborative process, serendipities and interfaces that form new perspectives evolve and will be transformed into a tangible experience for the public that might inspire new imaginations or deeper understandings towards a nature-centric and symbiotic approach to live with the Earth. A symbiotic interaction from different disciplines: Architecture/Construction, Biology, and Psychology is essential. This transdisciplinary way of working leads to new perspectives and valuable insights which consequently generate new artistic possibilities. I am specifically incorporating skills and methods from the loam building industry, material ecology and sensorial studies.

A collective framework, open in its resulting forms, but framed through the affordances of the environment.

The Theory of Affordances (1966, James Gibson) describes the assumption that living beings sensorially, through their body, perceive the information or opportunities of the environment in order to guide them through it. Affordances are the perceived features of the environment and therefore the offers of it.

Through working with the affordances of my environment I am collaborating with the immediate nature I am and my collaborators are part of.

Collaborating with and through the affordances of the environment

=

interactions with landscapes, humans, materials, methods, techniques

Collaborative timeline

1. January - May, Huntlosen, Germany

- Base at a house in the forest
- Place for: observation, inside/outside studio work/experimentation, reflection, invites and meetings

2. February: Warffum, the Netherlands

- Loam expert: Frits Hendrikson (www.bouwnatuurlijk.nl)
- Place for: a coached and self organized loam residency to experiment and prototype for the creation of loam+organic materials objects

3. From March on, different locations

- Somatic Practices: Movement and Body awareness: Ulrike Scholtes (www.urikescholtes.de)
- Coaching for: physical research and execution of terrasomatic performative parts

4. April/May

- Sculptor: Jimi Kleinbruinink (www.jimikleinbruinink.com)
- Build up assistance and execution coaching

I am using my camper bus as a tool and research instrument -, it is a mobile shelter, micro studio, observatory and reflection space that allows me to travel with my working materials, as it is vital to stay and move for designated time periods to specific people and places.

Through “knowing in practice” (Wenger 1998), by working in collaboration with others, my immediate surroundings, and natural materials as well as with my own body as a medium and moving research instrument, I am creating an iterative process and exchange between observing, learning, documenting, reflecting, performing, experimenting, and creating.

Throughout the process:

- Artist (life) coaching: Silvia Rutkowski (www.kuenstlercoaching-rutkowski.de)

Furthermore, I will go on forest walks and talks with:

- Laurens Sanderman (Social worker and filmmaker)
- Manfred de Roos (Biologist and craftsperson)
- Elisabeth Poppinga (Environmental researcher: Geography of Global Change)

“Everything can talk to me“

“Formensprache” – “The language of form”

Sensing:

Urge, Time and Duration, Exploration, Play, Labour/Physical work,
Construction/Deconstruction, Framing, Aligning

The creation process (outside work and studio work) is about blurring the line between art in nature, nature in art, as well as the digital and physical environment, experienced through the body. I will dive into the sensorial features of my collected materials to investigate possible forms of creation. My focus hereby lies on surface texture, colour, elasticity, strength, sound, and smell. Experimentation with the made experiences and their documentation or collection is essential to be able to align the different perspectives and find suitable connections to transform them into “Fruchtkörper“, and “Terrasomatic performative acts“ for the “Sense Ground“.



My archived documentation (through film and photography) of my immediate environments form another experimentation layer of the creation process. Through experimenting with beamer projections and interactions I investigate and connect possibilities to combine these different elements in order to possibly implement them in the execution process of the “Sense Ground“.

Iteratively, content creates form and form content

I will be sculpting with composition, movement, rythm, and sound to create a dialogue between environment, body, and time.

Disciplines and mediums:

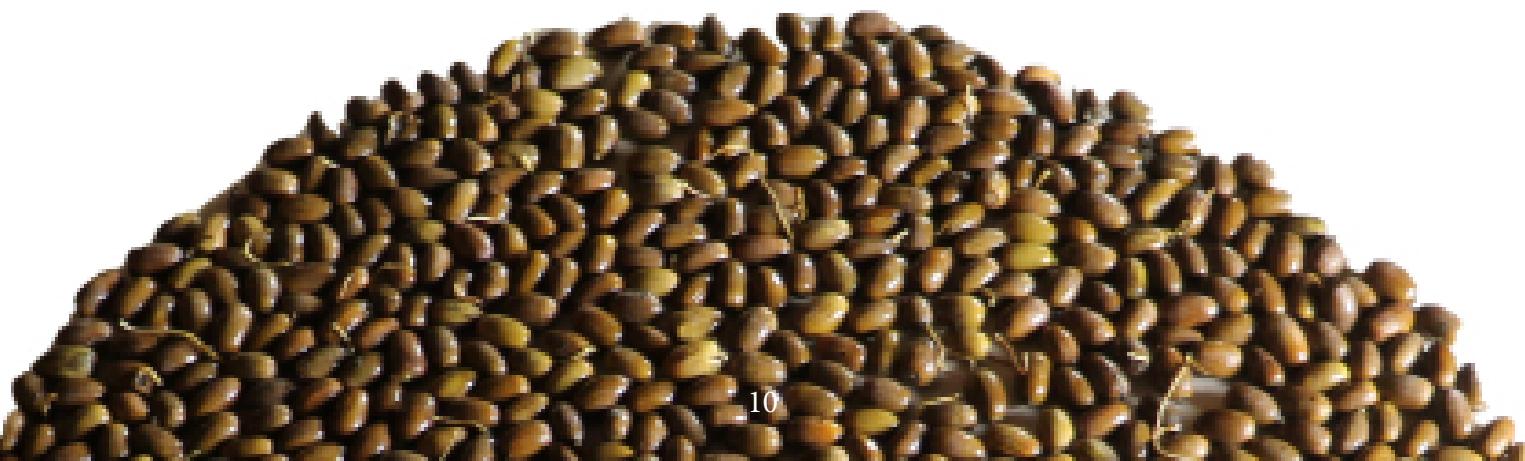
- Installation, sculpture, (macro) film + photography, sound (field recordings), movement + performativity, building/construction

Materials:

- Loam, acorns + capsules, pine cones (shaped by squirrels), fir needles, oak+pine bark, maple fruits(propellers)

Equipment:

- Projector(s), speakers, sensitive microphone, camera

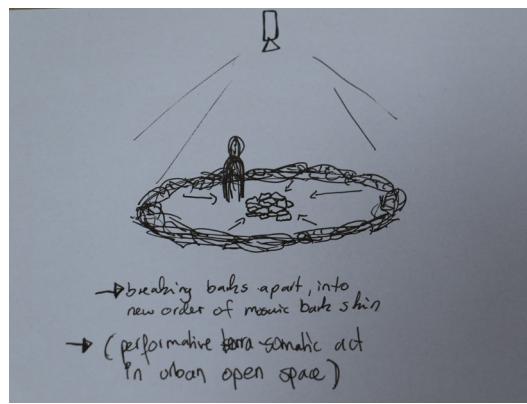
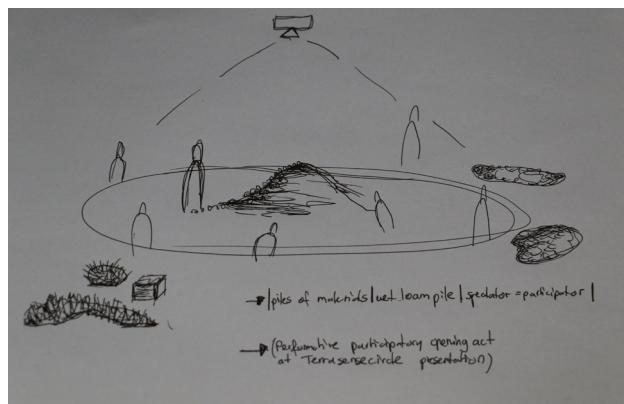
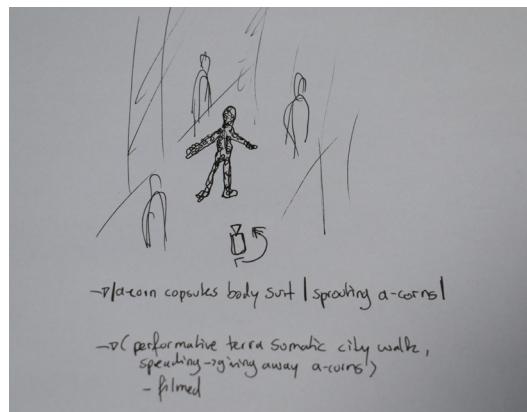
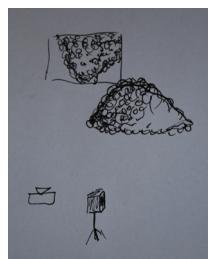
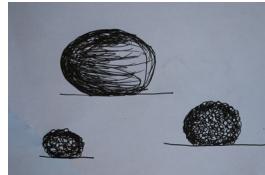
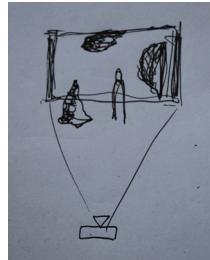




Insights planning sketches for:

Terrasensecircle:

minimum size 6 diameter (depending on the space)



“Everything wants to be touched“

Being seduced to listen, to touch, or to smell can lead to deeper understandings, feelings or imaginations. Art has the power of seduction and reaches our inner feelings, which can inspire change. Therefore, I approach this work as a mediator to unfold structures and perspectives we are not aware of; to make them tangible or imaginable. I am convinced that Art can bridge the interface of the inside and outside of life – between perception, emotion, thought, and action. Through my work I want to create awareness for the importance of caring and building a connection with the nature we live in and are part of.

Furthermore, artists, as well as any other professions, need to be responsible and accountable for their (artistic) choices regarding their use of material and its execution. I am convinced that for the creation of any (art) work, the climate crisis and its encompassing challenges, in this case especially the use of resources, needs to be a priority factor to consider, in terms of the components, its production, reusability, compatibility, and locality. Loam is an unbeatable raw material when it comes to these factors and therefore deserves to be more in the light and have a valued place and use in contemporay art spaces and practices.

Finally, I want to give a stage to the Earth and the audience the opportunity to get in touch with it. Therefore, I will create a “Terrasensecircle - Sense Ground“. A moment in time where I open up my archive and through its artistic transformation let the spectator surrender to nature.

Production plan

Timeline & Tasks

13th March	Presentation of Artistic Concept (video)
17th March on	Travel to Maastricht: Final scouting for location in Maastricht to present “Terrasencircle“
April (beginning)	Two-day visit + meeting: Kyllburg to set location for work at art route
April (end)	Testing final design: Terrasencircle
6th April	Presentation date and location set (send in)
13th April	Send out: invitations
15th April	Order loam, figure out last technical needs
8th May-2nd June	Time span where the presentation needs to take place
May (beginning)	Transport materials and build up on location
13th-29th May	Build up: work Kyllburg art route (2 days)
(11th June)	Opening: Kyllburg art route)

Where

Throughout the pre-creation phase I will work at the beforehand mentioned places (see: Collaborative timeline on p.8). Fragments of the final work get collected throughout this phase. The “Terrasencircle - Sense Ground“ is adaptable and shapeable to and with different environments, aimed at anyone who encounters it. One fixed location where I will show a work of the “Sense Ground“:

- Kyllburg, Germany: Nature & Art route (<https://en.kunstroute-kyllburg.de>)
A freely accessible forest route with artworks to encounter. Build up: May, On show: June - September

Aware of the fact that the final location for the execution in/around Maastricht will determine the final composition of the “Sense Ground“, I am aiming at an indoor space (at least 20m2) where I can build up my work for at least one week to invite for a performative opening of a at least three days lasting exhibition. This location is still in consideration. Possible venues:

- B32 Artspace
- de meldkamer Artspace
- Zuyd University
- rented empty space through anti-kraak (agency for empty places)

PR & Marketing (Entrepreneurial vision)

The “Kyllburg Verein“ will take charge of the PR of my work at the Kyllburg art route. Exhibition booklets with bio and work description will get printed and distributed. For the presentation in/around Maastricht I will send out invitations via Email and possibly use the location’s network for further PR and marketing. My website (www.lucia-keidel.com) will continue to function as an online presence/showcase of my work.

- Entrepreneurial side track: travelling loam worker (mainly plastering).
Includes: having assignments for income in between, while travelling

Budget

Income loam plastering work:

November: 1300 €

January: 650 €

March: 200 €

Art route Kyllburg:

Material and transport costs covered

Honorarium: 500 €

iArts budget: 250 €

iArts coaching budget 1000 €

Expenses:

Transport/travelling costs: 300 €

One big bag (1000kg) loam: 180 €

Rent technical equipment: 250 €

Location Maastricht: possible rent