

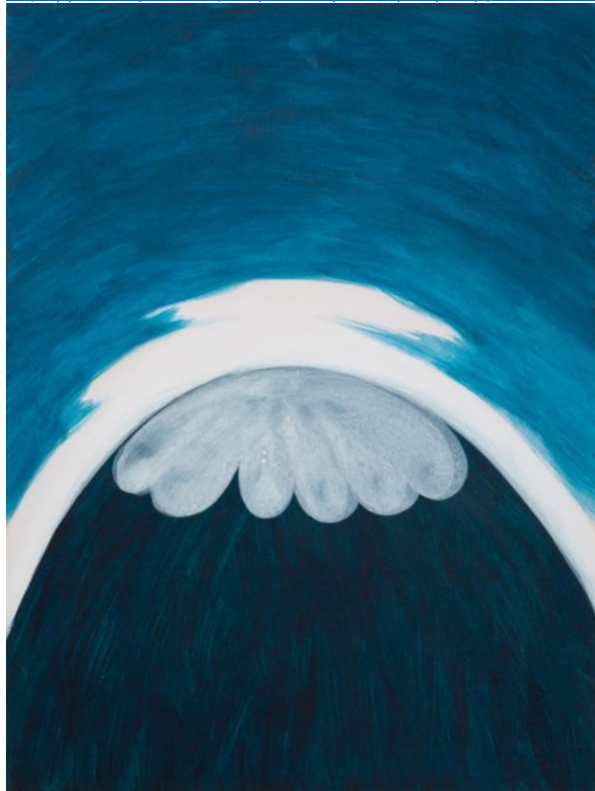
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## Planet Wood: CARBON 12's exhibition aims to inspire environmental think

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The exhibition titled Yours or Mine? (Sept. 18 – Nov. 1) will be hosted by CARBON 12, the contemporary art gallery located in Alserkal Avenue. The show embraces the essence of naturalism and developed material languages, through the works of Edgar Orlaineta (b. 1972, Mexico) and Olaf Breuning (b. 1970, Switzerland), and seeks to weave a narrative of hybridity and environmental consciousness. Breuning's woodcut paintings serve as reminders of the delicate balance between the beauty of nature and the harsh realities of human-induced climate change, while Orlaineta's sculptural forms, moulded through biomorphic shapes and post-war design, invite introspection on the meditative process of handmade creations. In his artistic practice, Orlaineta has rigorously delved into studying the intersection of sculpture and design — the relationship between art, craft and the industrial. Two themes subsequently emerge from this node in his case: humour and craftsmanship.

In his hands, both manifestations belong to the realm of absurd; it results in the creation of something insane, foolish, eccentric and curious. The artist forges a recognisable and universal intimate language in his use of “crafty” materials, especially wood, which he claims as having its own will and resistance. Within these themes, Orlaineta challenges the idea of the seriousness of art. For him, humour and craftsmanship are very serious in their non-seriousness, and are an important part of his conceptual and spiritual commitment to his work.

He considers craft as a way of approaching and conversing with his surroundings - and craftsmanship is the moment and space where the object forms and gives life to an idea. Hands are an extension of the brain; it is the direct and uninterrupted connection that transforms an idea into a tangible object. The moment in which material is transformed into an object goes through the process of transformation that extends from the artist's material, and ultimately enters his body, mind and spirit. In this area, knowledge is acquired and reality is altered and recreated.

The space where a craftsman labours is neither totally dreamlike nor absolutely real, but rather is one that constitutes individually experienced realities: a place where desire becomes form. Orlaineta's sculptures offer a profound reflection on the meditative state essential to the process of making by hand. His artworks serve as gateways to the contemplative mind, organically channeling the

synergy between the thinking mind and the thinking hand. Inside this space and time, an alternate reality unfolds, parallel to the accelerated pace of today's world, keeping in cheeky tune with its rhythms.

Orlaineta does not (necessarily) take himself seriously. In him, humour develops into a sort of rebellion that defies anything we do. It is deeply rooted within his practice in a way that is critical, transparent and honest, and at the same time, since it is so, susceptible and vulnerable. Breuning operates in a similar way. Through his provocative yet playful imagery, he invites viewers to confront the consequences of their actions on the environment. He aims to convey a clear and accessible message about the environmental challenges we face.

Breuning is an intense artist, often ironic, sometimes provocative, yet always rooted in the times in which he lives. His practice indicates the present, with an eye to the future. One notable aspect of his work is his choice of materials. By using naturally fallen tree trunks that have been carved and formed into desired shapes, he directly addresses the detrimental effects of human activity on the environment.

It serves as a poignant reminder of the interconnectedness between human actions and the depletion of natural resources. Breuning's wood cut paintings depict various and direct references to nature. Clouds, rain drops, fire, bushes and trees all recur as motifs in his compositions. The action of using woodblocks painted with acrylic paint then stamped onto canvasses, specify the future and potential problems humans may face with nature. For Breuning, humans have created a world that is too fast paced, for even them to keep up with.

Keeping his visual language direct, the symbolism employed is universal, and the colours used are decidedly vulnerable. The use of nature in the works not only enables the works to talk about nature, but provokes viewers to reconsider their relationship with it: how we use it, how we control it and in turn, how it controls us. Breuning creates a striking contrast between the beauty of nature and the harsh realities of climate change caused by civilisation, as we know it. Both artists use material in different ways; but they intertwine in a manner that merges different artistic approaches and concepts, inviting viewers to contemplate the interplay of design, nature, and sustainability.

Breuning's artworks deals with the "big questions in life" through a language that merges mass-culture and art; he is a past master in creating humorous art, without ridiculing it. He has had over 320 exhibitions worldwide and has many public installations and permanent public sculptures in various locations in North America and Europe. He lives and works in New York, USA. In his practice, Orlaineta focuses on hybrid sculptural forms that draw inspiration from modernism, popular culture, and specific historic moments. He seeks to open design objects to new perspectives through denial of their functionality, historical or cult value, in order to reactivate the legacy of the historical avant-garde. He lives and works in Mexico City, Mexico.