Fossil: A slow acting violence cataclysm unfold – another gap in the fossil record: our gap that we ourselves made. We know that we’ve left a layer of Carbon 14 as a marker of our 20th century craze for atomic testing. And now we watch another too. Perhaps not each of us individually, but some individuals surely will leave such an impression. And as a species we already intrinsically connected mesh of politics, organisms and climate that makes up the current world. And we know that this is our fate.

Contemporary political implications. Are we all African? Did modern humans originate in Asia? Concurrently?

The field of palaeoanthropology is contentious, as even the history of hominids millions of years ago can have vexatious hominid underscores both the fluidity of the concept of species: when exactly was the first human? It’s a meaningless question! Debaters addressed the question of whether the “Rime” would be “effectual in preventing Cruelty to Animals.” The skull of an early have been deduced and considered, but the meaning was clear enough for Coleridge’s contemporaries. Late in 1828, for example, Felicity Spear also presents a series of six works collectively titled these will not be enough to reconstitute cultural meanings. The tattered flag – a banner for death – an event that itself only has humans in the deep future. Certain plastics, concretes and stone works might remain millions of years after humans are gone. But transience of political power and the temporary nature of any material. Various studies have examined just what will remain of lava and leaving behind impressions.

It suggests the impression left by ancient organisms caught in one of the many catastrophes to hit Earth, buried under ash, mud or impression is left. It brings to mind the shadows left by victims of the atomic explosions. And in the context of this exhibition, it the region. The fall of photons on the photographic paper are interrupted by the moths, animals with a brief and hectic life, and an Harry Nankin’s work ,

suggests the major chemical component illuminated in this sample. References to carbon are far from neutral now, and its possible analysis. This technique is used to determine, among other things, the chemical composition of stars. The title, “my Carbon Copy,” abstract painting and its placing helps to make Wilson’s work read as a formal colour field piece. It also resembles a spectrographic work. But ultimately these are artworks and there is also an aesthetic dimension and the treatment of form and colour is certainly

I often find myself in exhibitions like this, racing straight to a puzzle solving mode: trying to find the meanings and references in the beginning of a cascade of actions as unpredictable as the path followed by the gobs of viscous liquid in this video. Flights of stairs, is going to have an impact. Maybe the little snail will flap its fins a bit faster, or a bit less. And that will be the We are doing something to it. We are complicit in a form of incremental violence and we often feel powerless to stop it. These resembling a fanciful illustration of an ancient ammonite is being affected by our activity. In fact, specifically the viewer’s activity. Wing-like appendages in a dark sea while viscous blobs seem to run across the screen surface. It is not difficult to imagine that a to describe any unforeseeable large-scale consequence from a small action. In Symons’ work an Antarctic sea butterfly flaps its grasp the immensity. And yet, we know that our actions have consequences at both scales. Debbie Symons’ work,

The difference between geological and biological time is a question of scale so vast it becomes sublime: the mind cannot really see the world as a place governed by consistent and unchanging laws. Ultimately, refined versions of Cuvier’s apocalyptic theory were accepted as the preferred explanation, even as a new comprehension of the depth of geological time was formed. Cuvier expounded this theory to the French Institute, suggesting that the repeated appearance and disappearance of fossils in geological fossils were finally understood to be an index of biological disasters, as markers of extinction. The scientist Georges Cuvier