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O N T O L O G Y
R E S T R U C T U R E D L I F E

ORIGINAL CANVAS SIZE : 48 CENTIMETERS X 158 CENTIMETERS

Concept _____

The Recovery

The base concept of this installation is to enact 'the recovery of self', understanding that the presence of form allows for a universal communication. Throughout societies it is thought that the ontological processes of nature are good and right. They project a correctness, lack of bias and of intention onto themselves. Nature is thought to be good, ethical, and moral - good mainly because it's free of human meddling, whether conscious or unconscious. To be more like a cow or a plant is to be a better person, why is this? Conversely the notion that human intervention is by nature, 'unnatural' and humanity as a whole is therefore impure, not good, suspect, is yet to be resolved.

The separation of man and animal date back more or less to the expulsion from the Garden of Eden. Likewise the mind and body- that 'natural' appendage - the soul- are separate from one another as well. Ontogeny seeks to reinforce these connections through bringing man and animal back to one state. This signifies a move backwards, towards the infantile, towards the very first steps in the process of creation. If one is to think of 'infantile' as a condition beyond language, then communication is summed up by the body, the body as an exacting entrance for simply 'being there', it is also a passage, an exit into a place where distinctions do not exist.

Communication through the purity of the body.

This allows one to take the notion of creation to its essence, and condense it into an image, a metaphor for an object or form that enacts communication through its presence only. An image of an organism, of an animal. The animal does not communicate in a rational sense, it does not speak, think, then act, yet it does all the same. The animal form permeates matter, an unspoken language, a universal language. It is reality, a presence, to most. It holds the least possible amount of communication, and at the lowest possible level, it exists as surface, searching for rationale.

This is conceived like a series of detached moments in succession, independent of each other but tied to a tempo. Therefore, the evolutionary process characterized here is fragmented and suspended, crystallized in states of that manifest themselves as celluoids of a larger picture.

Process

Initial Research Phase included a study of the 'animal': insect and biotic life. The evolutionary process of related genus and species from birth to death. A comparison of the reproductive process in insects and humans, and how social structure found in colonies of insects mirror the social structure of humans. | This results in macro views of a hybrid form, a microscopic view of the reproductive process of cells within a human body (the infantile) while embodying macro aspects of the animal. Metaphysically, this flips two worlds upside down the macro becomes micro, or does the micro become macro? Just as well the mind and body- that 'natural' appendage - the soul- become one within this space. No distinctions, an exacting entrance created in order for us to examine our own biology and reality of actually "being there".

*The composition was composed of over 50 different organisms and 500 different appendages. Appendages were abstracted in order to provide clarity and improve visual impact.

Result

A series of created organisms representative of the creative process found within humans and animals, and the space they occupy... or which occupy them.