

Carmella Karijo Rother

Exposed

2012

Felt installation

Felt, silk, inorganic matter

Curator's Response

Carmella Karijo Rother's installation "Exposed" functions along a simple, fundamental principle: for every action, there is a reaction. As Karijo Rother highlights, ours is a society in which resources are seemingly abundant and where the goal is endless accumulation. As the old adage goes: *Only when the last tree has died, and the last river has been poisoned, and the last fish has been caught, will we realize that we cannot eat money.* Karijo Rother takes the 'bigger picture', the interconnected 'web of life', 'ecology'—and renders it visual and interactive, such that this very simple, yet oft overlooked idea becomes glaringly obvious—continue to take away, and soon there will be nothing left. Throughout the exhibit, pieces will be removed and marked with a big red "x" (reminiscent of those used to log forests). The members of her biosphere could be anything—plant, animal (including the *human* animal), rock, water—her forms are intentionally abstract, removing any sense of hierarchy. Made from sheep's wool, Karijo Rother's sculptures are warm and inviting, tactile, 'organic', and reminiscent of their 'natural' origins.

The interactive aspect of "Exposed" gives it an important temporal dimension that is crucial to understanding the human relationship to 'nature'—that our impact is not static, but functions over time. Human actors are important to completing Karijo Rother's work—when we create change, the whole is affected. Of course, the question comes back to Cronon—how can we exist in a world in which our very presence in nature represents its fall? Is there a way in which we can reverse the destructive quality highlighted in this installation?

These questions remain unresolved.