

## Curatorial Rationale

Beauty is shown through vitality in this exhibition, and the motif used in the artworks to show vitality transitions from being more obvious to less obvious. There is also a transition in the amount of details from artworks having more detail to having less detail.

Moss is a recurring motif representing vitality. In my biology class I investigated moss and noticed that moss is very abundant when I thought I would have trouble finding them. This led to the idea of connecting moss with beauty. People don't usually connect moss with beauty, but like all weeds, it live and grow in places other plants cannot, like places where there is little or no soil. Also, mosses reproduce both sexually and asexually, which means they reproduce readily and efficiently, combined moss exhibit vitality, thus beauty.

The texture of the clouds and waves in *Solar Power* is, taken together, ambiguously both watery and cloud-like. Oil painting is used to manipulate realistic texture like painting of the human figures, because young and healthy nude female figures have certain vital and erotic quality. Multi-color multi-block, hand manipulated woodcut layering is used for *The Cambrian Explosion*.

The scale/feather of *Excluded* lacks an identifiable texture which makes it harder for the audience to identify the subject matter. The image of the feathers/scales comes from the green peacock, which is becoming extinct due to human ignorance. The peacock acts as an imagery to show how something beautiful may not be significant; this is helped with the composition where I created an eye-path with the neck and the beak.

The artworks are arranged around the corner bend joining 2 walls so that the first and last artworks are *Worshippers* and *The Cave* both containing a subtle moss perimeter. The line formed between *The Cave* and *Worshippers*, along with the 2 walls, create a orifice-like opening similar to the circular one present in *The Cave*, thus relate to moss imagery across the exhibit. The sundial will be placed near *The Cave* so that the light imagery as sun in *The Cave* may affect the sundial. The artworks that contain more circular composition are placed towards the left, and the artworks that are more rectangular towards the right. *Excluded* is place on top of *Solar Power*, as they are a transition of artworks from bring more rectangular to being more circular and they both contain triangular and circular motifs.

(399 words)