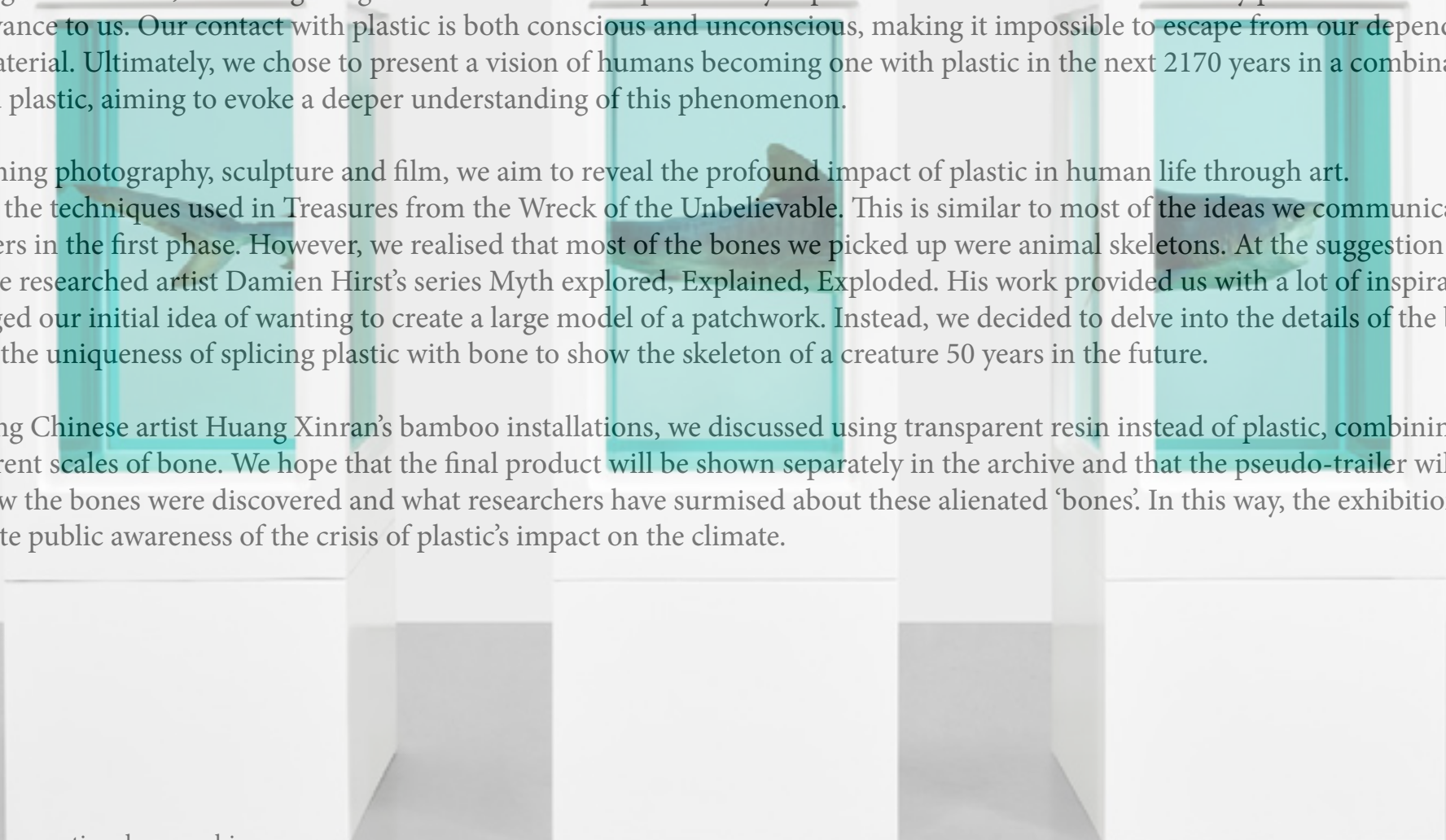




**Are we colo-
nized
by
micro
plastics?**



The background of the page features three museum display cases. Each case is a white rectangular pedestal with a clear glass top. Inside each case, a dark-colored animal skeleton is visible, resting on a dark surface. The skeletons appear to be of different species, possibly birds or small mammals. The lighting is soft, highlighting the contours of the cases and the bones.

Our group consists of five members of different majors, and our team focuses on exploring topics related to the climate crisis. We used plastics (both micro-plastics and ordinary plastics) and bone fragments picked up by the river in our work, documenting the entire process through the camera, and using images and installations to profoundly explain the colonisation of our lives by plastics and the reality of its relevance to us. Our contact with plastic is both conscious and unconscious, making it impossible to escape from our dependence on this material. Ultimately, we chose to present a vision of humans becoming one with plastic in the next 2170 years in a combination of bones and plastic, aiming to evoke a deeper understanding of this phenomenon.

By combining photography, sculpture and film, we aim to reveal the profound impact of plastic in human life through art. Similar to the techniques used in *Treasures from the Wreck of the Unbelievable*. This is similar to most of the ideas we communicated to our teachers in the first phase. However, we realised that most of the bones we picked up were animal skeletons. At the suggestion of our teacher, we researched artist Damien Hirst's series *Myth explored, Explained, Exploded*. His work provided us with a lot of inspiration and changed our initial idea of wanting to create a large model of a patchwork. Instead, we decided to delve into the details of the bones and show the uniqueness of splicing plastic with bone to show the skeleton of a creature 50 years in the future.

Referencing Chinese artist Huang Xinran's bamboo installations, we discussed using transparent resin instead of plastic, combining it with different scales of bone. We hope that the final product will be shown separately in the archive and that the pseudo-trailer will tell the viewer how the bones were discovered and what researchers have surmised about these alienated 'bones'. In this way, the exhibition aims to stimulate public awareness of the crisis of plastic's impact on the climate.















Video Link

https://www.youtube.com/watch?v=zYdyOs_dRuk

Climate-communication 1

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