



# NARRATIVE SPACE

AN ECOSYSTEM EMBODIMENT

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IN ASSOCIATION WITH:

# 'MIT HABITAT'

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# “What if climate change is not a case to be made, but a sound to be heard?”

“What if climate change is not a case to be made, but a sound to be heard?”<sup>1</sup> poses English storyteller Martin Shaw. Sitting with this notion provokes another question. Are we making enough time to listen? To notice the effects of our collective and daily efforts. To respond with intention to the exchange we are creating with our surroundings; the sum of holding all of these notions together is what creates the conversation we are having everyday with our environments, our collective home. The way we impact our landscapes has a direct effect on how we might imagine them. Over time, the implications of all these fragmented parts begin to influence how we might teach ourselves to see them. The concept behind the making of our ecosystem embodiment, ‘Narrative sSpace’ is central to activating a sharpening of this awareness. How can we compose an immersive experience in which we gain insight of ourselves experiencing our environments?

In her publication, “Quantum Listening”<sup>2</sup>, Pauline Oliveros considers carefully what elements are needed in social reformation. She writes that the role of deep listening is potentially the foundation for a radically transformed social matrix, in which

compassion is utilized as a core tool towards guiding both creative decision making and our actions in the world. When addressing the gravity found in the macrocosm of climate change, there is seldom a felt sense of long lasting agency in offering finite and fixed solutions. Perhaps meeting our nuanced planet with a consistent and subtle attitude of questioning is how we can make room for more reciprocity. When it comes to the pace at which humanity is evolving, we must consider the ever changing complexity we enlist in its resources. Four cross-medium students from the RCA found that value is located in examining the roots of how we move through the world, how we see ourselves as agents of change within the ever evolving intersection of our desires and their physical manifestations.

We often forget the role of the physical body when attempting to learn something new. Through its niche and adapted sensory systems, we have a very profound and unique ability to make contact with the offerings of the physical world. Texture, sound, and visual stimulation all distinguish the experience of Narrative sSpace. Marked by the material of earth itself, participants will inhabit and navigate an expanse of

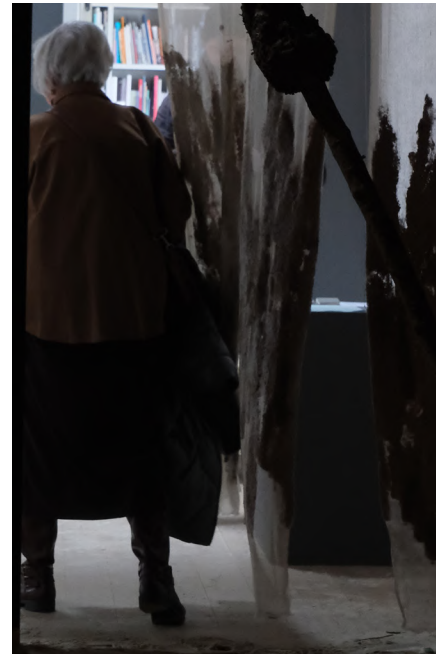


clay phenomena. As the viewer enters the building and descends into the varied margins of sustainability conferences, a process of witnessing, destruction and decomposition occurs. In this first encounter with the space, the participants will be left much to their individual filtering and sensations to decipher how they will penetrate the environment and make their way to the exit on the far end of the room. After endeavoring the interiors of the gallery and sequential conferences, the participants will be given a second chance to traverse the installation. Upon their final exit, participants will be given the chance to examine their experiences in the space in a moment where they can engage with written questions.

Through the creation of a conceptual environment, the viewer has the agency to position themselves within the work, submerging themselves inside of it rather than remaining speculative and separated. The action of participants moving through the environment creates inevitable and dire changes. In this way, the installation itself offers the viewer a mirror to their own cataloged behaviors. The role of humans as agents of change is meant to be seen in a neutral lens. Through this

installation we are seeking to engage the individual's experience of itself within its environment. It is up to the individual to translate this information through their own criticality and arrive at a place in which further action can be deciphered and negotiated. It is our hope to foster a reclaiming of agency over our awareness of this relationship between the human and its environment. To ask ourselves does the pace at which we construct and maintain our lives include time where we are simply able to notice this relationship at work. In building a space intended for fluid interpretation we aim to spark and fuel curiosity among its participants about their own role as agents of change. As viewers collectively experience this reconciliation with their own presence within the spaces that give backdrop to their lives, a communal awareness is given way to. It is our hope that this installation engenders a shared response of solidarity and an applied examination of our place within our environments.

- 1 Martin Shaw, *We Are In The Underworld And We Haven't Figured It Out Yet*, 2019.
- 2 Pauline Oliveros, *Quantum Listening*, Ignota Books, 2022.

















*Philip Hedegaard\_ in-situ  
painting\_ clay on wood*

