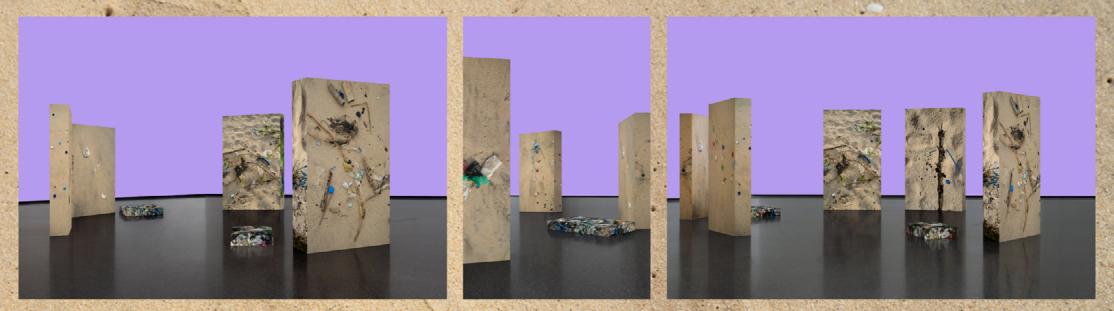
one fine day soon EVA MARIA OCHERBAUER

one fine day soon displays the complex relations between nature and civilisation centering on plastic debris at the Elegushi Beach in Lagos, Nigeria. As a result of human conducts elemental forces are dissolving these objects, ultimately gathered up by the waves of the ocean and initiating a cylce of decomposition which leads to micro-plastic contamination in the global environment. As an artistic approach to this phenomenon the plastic materials mutate into monumental objects. The stage set is inspired by the Stonehenge cult site erected during the Neolithic period, displaying the photographic objects arranged like the standing or dropped stones within a circular structure, motivated by the historical setting. Stonehenge is purported to have had many functions, a place of religious worship, a main burial site and an astronomical observatory amongst others, all of which can be associated with one fine day soon. The cycles, the transformation, the ritual as such.



The installation comprises 7 parts, 5 standing and 2 laying on the ground, in varying sizes. 2 blocks standing: 160 x 106 x 30 cm, 3 blocks standing: 140 x 94 x 20 cm, 1 block laying: 90 x 60 x 10 cm, 1 block laying: 60 x 40 x 10 cm. Material: Archival digital prints, mounted on medium density fibreboard.

INSTALLATION VIEW: FOTOHOF Salzburg, Austria.



Additionally there are single images, archival digital prints on Hahnemühle paper in varying sizes, up to 140 cm x 92 cm the largest. For exhibition purposes they are mounted on carrier material or occasionally framed.



demonstrates the power of nature in terms of an animistic approach. Animism is applied to the worldview which allows seemingly no division between nature and culture, the entire cosmos is observed as one big impressed organism, still a provocation to the conception of Western mindsets related to the common principle of reality. The work basically aims to change this perception, claiming for a deeper understanding of the natural world, as required for sustainable living on the planet earth. Next to the images showing the residues situated on the sand, there are cutouts focussing on the actual pieces getting disassembled. Traces of spiderwebs, a bone circle and a totem incorporated complete this series, a gesture to draw attention to superordinate references. Most of the images have been subjected to artistic manipulations, eluding so called real world representation. Objects become icons of themselves and raise questions about the possibilities of photography as a medium, but also about the fraying edges of human civilisation. There is no way out if we do not go for radical change.