



About Entropic to Anthropic Landscape and Its Points of Confluence¹

If we search in the Dictionary of Spanish Language (RAE) the definition of “Entropy” we discover that according to physics, is the “measure of disorder in a system”. A mass of a substance with its regularly ordered molecules, forming a crystal, has a smaller entropy than the same substance in the form of gas with free molecules and in disorder” (Real Spanish Academy, 2001). Given this definition and extrapolating its meaning to the natural environment, it could be said without a doubt that nature in its more primal aspect has a higher degree of entropy than, for example, a cultivated field, “anthropized” space, that is to say, altered by man’s actions where natural chaos has been substituted by the order imposed by human manipulation.

From what has been stated above we can deduce that the more entropy the less anthropy and vice versa. Nevertheless, this doesn’t always follow, since there are specific spaces, generally situated at the outskirts—in which entropy and anthropy meet. We are talking about sites that have been abandoned by man, where there are still remains of his presence but where we can observe the re-appropriation by nature. Francisco Careri defines them as “zones (...) condemned to oblivion (...), territories in which the transitory character of matter, time and space can be perceived, and where nature recovers a new wilderness, a wild hybrid, ambiguous and anthropized state, which escapes from human control in order to be able to be re-absorbed by nature” (2002, p. 174). These spaces are connected to the second definition of “entropy” according to RAE: “Thermodynamic magnitude that measures the non usable part of the energy contained in a system” (2001), since they are useless areas for man, and thanks to that, “they assume the features of a new entropic nature” (Careri, 2002, p. 170).

The exhibition *Naturofagia. Or How to Enjoy Nature Without Leaving Home* is the first of a series of exhibitions whose main goal is to reflect on the connections established between human beings and nature in the spheres of home, city, suburbs, and spaces far away from metropolitan areas, as well as on landscapes generated by this relationship (which could be entropic, anthropic and enanthropic²). Beyond raising ethical or ecological issues, the intention is to give visibility to this fact; it is left entirely to the viewer to judge its transcendence and implications according to their personal opinion.

The artistic project *Naturofagia* focuses specifically on the anthropization of landscape, on how man is progressively imposing his order on nature, appropriating its territory, taming, manipulating, and reducing it to small and easily to control units or to mere representations and simulations, characterized by its artificiality, in the most extreme cases.

Similarly to how man seizes nature in an act of symbolic cannibalism, in the works that make up this exhibition I appropriate the photographs of virgin landscapes—handed kindly over by photographers Domingo Campillo García and Borja Morgado Aguirre—altering not only the

¹ Text included in the catalogue of the exhibition *Naturofagia. Or how to enjoy nature without leaving home*, held in the Exhibition Hall of the House of Culture of the El Campello City Council, Alicante, from November 22, 2014 to January 3rd, 2015.

² Term created by the author from the union of entropy and anthropy.

represented reality but also their creators' point of view and intention, and the technique and chosen format. By digital and pictorially intervening on these borrowed images, I make them my own, transforming the chaos, heterogeneity and the original wilderness of the captured nature into order, homogeneity, and modularity; I impose limits, confining it to a mere series of simplified representations—inspired on wall paper and upholstery fabric—which without a doubt are far away from the richness and biodiversity of real nature.

Progressively, throughout the different works that make up the show, the level of anthropization—of devouring—increases at the same time that the level of iconicity decreases; going from works in which painting and added floral motifs have a minimal presence in the composition to others in which the photographic image has practically disappeared, swallowed almost in its totality by the painting and vegetal patterns. In some works, this expansive tendency can be appreciated even outside of the perimeter of its format, affecting the frame, which also succumbs to the presence of artificial nature.

The unifying idea of this project has its origin in the workshop *Transigrafías*, taught by the artists Carlos Albatalá and Ignasi López at the Center Damián Bayón in Santa Fé (Granada) on April 2014 and specifically in the collective work developed together with the artist José Luis Nieto and the teachers of the workshop, and which we titled *Blowup: The Metaphor of the Donut*. The artistic proposal came about from a walk and a photographic mapping of the city and its surroundings, in which we observed different examples of cohabitation between nature and human beings, which could be contained within the typologies and its multiple gradations of landscape pointed out previously.

A walk in the city and nature can turn into a creative experience if the person walking is sensitive to the particularities of the surrounding environment and to the events that could happen during this wandering, and such an example is this exhibition. I hope you enjoy the tour.

Aurora Alcaide Ramírez, 2014.

References

Careri, F. (2002). *Walkscapes. El andar como práctica estética*. Barcelona: Gustavo Gili.
Real Academia Española (2001). Entropía. *Diccionario de la lengua española* (22ª ed.). Accessed on Nov 1 2014 at <http://lema.rae.es/drae/?val=entropía>