



Anima Mundi
REF 2021 Submission
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Anima Mundi

Simeon Nelson

150 Words

A series of eight sculptures made of laser-cut plywood and cor-ten steel exhibited and commissioned in England and Australia exploring and honing a visual/spatial language of emergence, relationship and becoming, an interplay at the heart of Whiteheadian process philosophy. In the process view things are events in a world of constant change; the connected and evolving forms in this show explore this idea of continual movement and ever changing relations.

Each sculpture is part of a dialogue about what it means to be an entity within a wider system. This dialogue occurs in the sculptures' physical actuality and in their encounters with audience. The sculptures challenge a dominant presupposition of Western individualism - that the world outside the human subject is devoid of agency. They argue that agency is rippling out again beyond the human and radiating into the world to resume its rightful mantle – the anima mundi.

300 words

Building on my research over many years into quantum science, chaos theory and complex systems theory, these works envision a world of interrelated events and ceaseless flux. The radiating semi-detached concentric forms of the works radiating over the wall simultaneously demonstrate discontinuity and process, figure and ground, crystalline and fluid. They demonstrate an interplay that explores how an entity distinguishes itself from its context; why it makes no sense to isolate an element from its parent system. I am trying to both isolate particular structures and iconise them into comprehensible imagery while embedding them in their context.

The four bas-relief works of the *Meiosis* series were a £15,000 commission for Guys Hospital Biomedical Research Institute, London 2014. It was developed in consultation with resident researchers and based on key Guys Hospital Biomedical Institute's research themes, they explore cellular systems and processes involved in disease, including an immune cell arming itself in a lymph gland, a cancer cell dividing, a dendritic neuron growing new branches. They contribute to an argument about becoming and emergence because, being contour maps without imagined solidity, they refute the notion of simple location: an entity as emerging from the flux of process, as an event.

Horns of the Dilemma was exhibited at Mossgreen Gallery and the Sydney Contemporary Art Fair in 2015. It rises from the floor in two Fibonacci curves of cor-ten steel. Each iteration of its form becomes closer to the vertical and the golden mean without ever attaining either.

Moko, *Holarchy* and *Attractor* were exhibited in a solo show, Form and Flux at the University of Hertfordshire Galleries in 2019. The elements of *Moko* may be composed in different ways depending on the space and is like a relief wall drawing or tattoo propagating over the wall. *Holarchy* builds on *Meiosis* by exploring branching structures suggesting they are components of a larger network. It radiates out from the wall, its two-tone emphasises optical vibration. *Attractor* is an interacting two-part system, each element giving rise to the other, each reverberating within the other in dance of attraction and repulsion.

Further info: <http://simeon-nelson.com/index.php/form-and-flux-2/>
<http://simeon-nelson.com/index.php/interlocutor/>
<http://simeon-nelson.com/index.php/meiosis/>

List of Works

Lymphic, 2014

plywood, paint, glazed box frame; 100 x 100 cms x 3cms
Collection; Guys and St Thomas Hospital Trust, London, UK

Chreode, 2014

plywood, paint, glazed box frame; 160 x 100 cms x 3cms
Collection; Guys and St Thomas Hospital Trust, London, UK

Dendrite 2014

plywood, paint, glazed box frame, 90 x 90 cms x 3cms
Collection; Guys and St Thomas Hospital Trust, London, UK

Horns of the Dilemma 2015

Cor-ten steel; 326cm x 90 cm x 100 cm

Exhibited, Mossgreen Gallery, Melbourne, Sydney Contemporary Art Fair, Sydney, Australia

Holarchy 2019

125cm x 125c x 21cm; laser-cut birch ply, dye, paint

Moko 2019

4 elements each 56cm x 37cm x 3cm; dimension variable; laser cut birch ply, paint

Attractor 2019

78cm x 130cm x 3.6cm; laser cut birch ply, dye, shellac



Meiosis Series

Collection; Guys and St Thomas Hospital Trust, London, UK



Meiosis



Meiosis detail



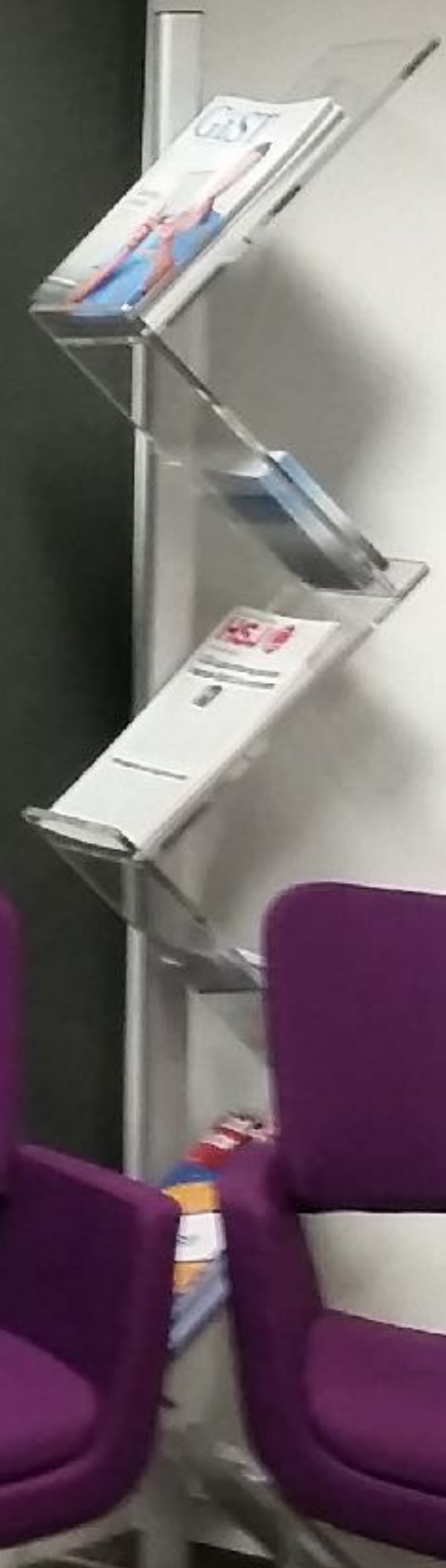
Lymphic



Dendrite



Dendrite detail



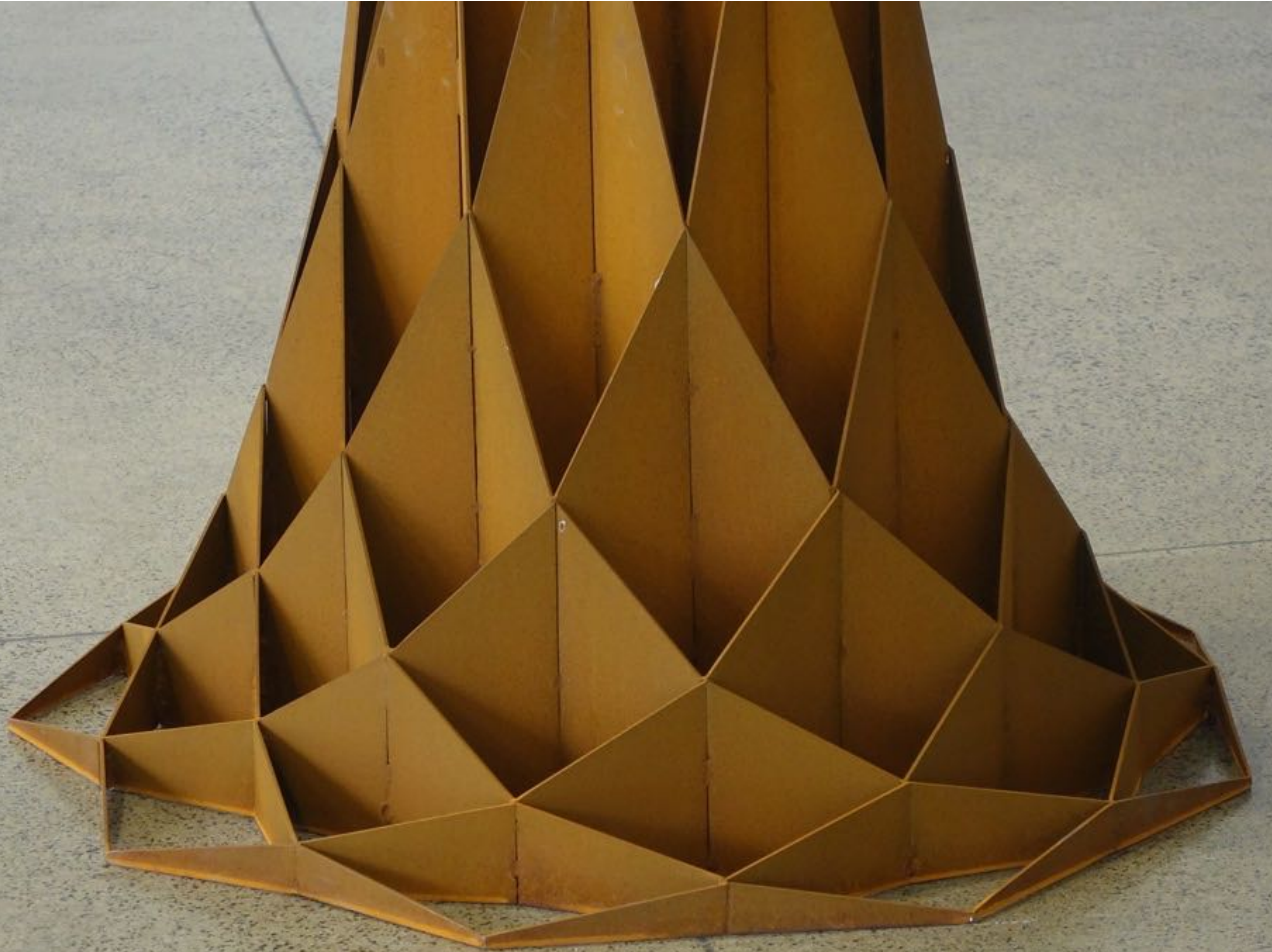
Chreode



Chreode detail



Horns of the Dilemma 2015;
Cor-ten steel;
326cm x 90 cm x 100 cm
Exhibited Mossgreen Gallery,
Melbourne,
Sydney Contemporary Art Fair,
Sydney, Australia



Horns of the Dilemma

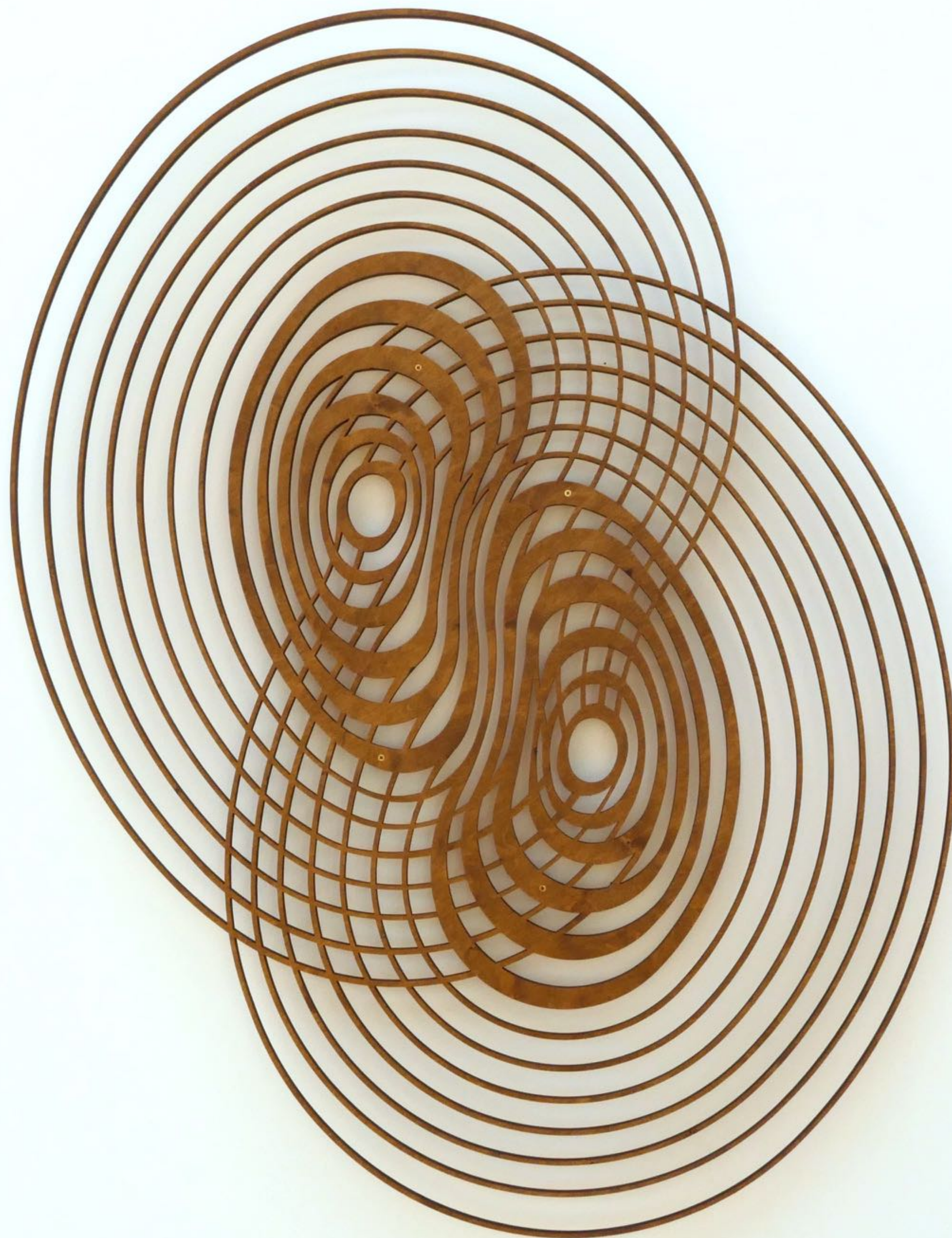
Holarchy, *Moko* and *Attractor* organise themselves into geometric emanating patterns which suggest they are components of a larger network. They occupy a space between 2 and 3D, between drawing and construction.

Arthur Koestler's notion of *Holarchy* refers to a relational and decentralized system of holons; both parts and wholes that reconcile atomistic and holistic approaches. In contrast to a rigid linear hierarchy its parts can be seen to contain aspects of whole as much as the whole contains the parts.

Moko refers to Maori facial tattooing, the elements of this work are like a relief wall drawing or tattoo propagating over the wall.

Attractor is an interacting two part system, each element giving rise to the other, each providing context for the other in a dance of attraction and repulsion. Neither can exist without the other.





Attractor 2019
178cm x 130cm x 3.6cm
laser cut birch ply, dye, shellac



Attractor detail



Holarchy 2019
125cm x 125cm x 21cm
laser-cut birch ply, dye, paint



Holarchy detail



Attractor detail



Attractor detail



Moko 2019
laser cut birch ply, paint
14 elements each 56cm x 37cm x 3cm
dimension variable depending on arrangement

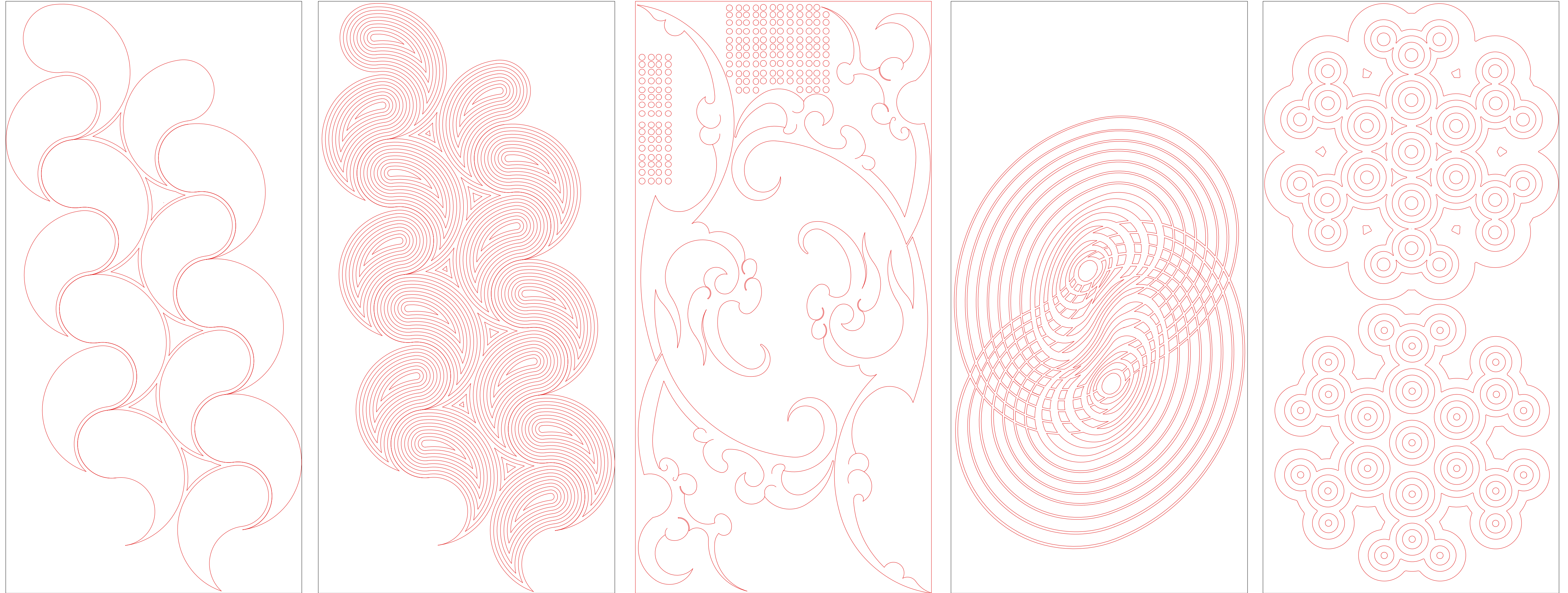


Moko 2019
laser cut birch ply, paint
14 elements each 56cm x 37cm x 3cm
dimension variable depending on arrangement



Moko detail





Cutting patterns for wall sculptures laid out onto 8' by 4' sheets. I draw these in CAD from sketches and experimentation with the jigsaw. When the plywood elements arrive from the laser cutting factory in the studio I assemble, join, surface-finish and prep them for installation.

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