

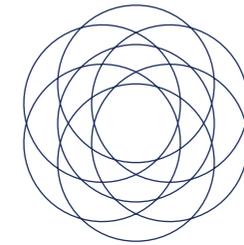
SageCulture™

ANDREW
PARKER

CONSCIOUSNESS

Guest Artists

KUSTAA SAKSI / ÁLVARO NEGRO
ORLANDA BROOM / FILIPA TOJAL
SASHA FERRÉ / MICHAL FARGO
GWEN HARDIE



CONSCIOUSNESS

ANDREW PARKER

SageCulture™

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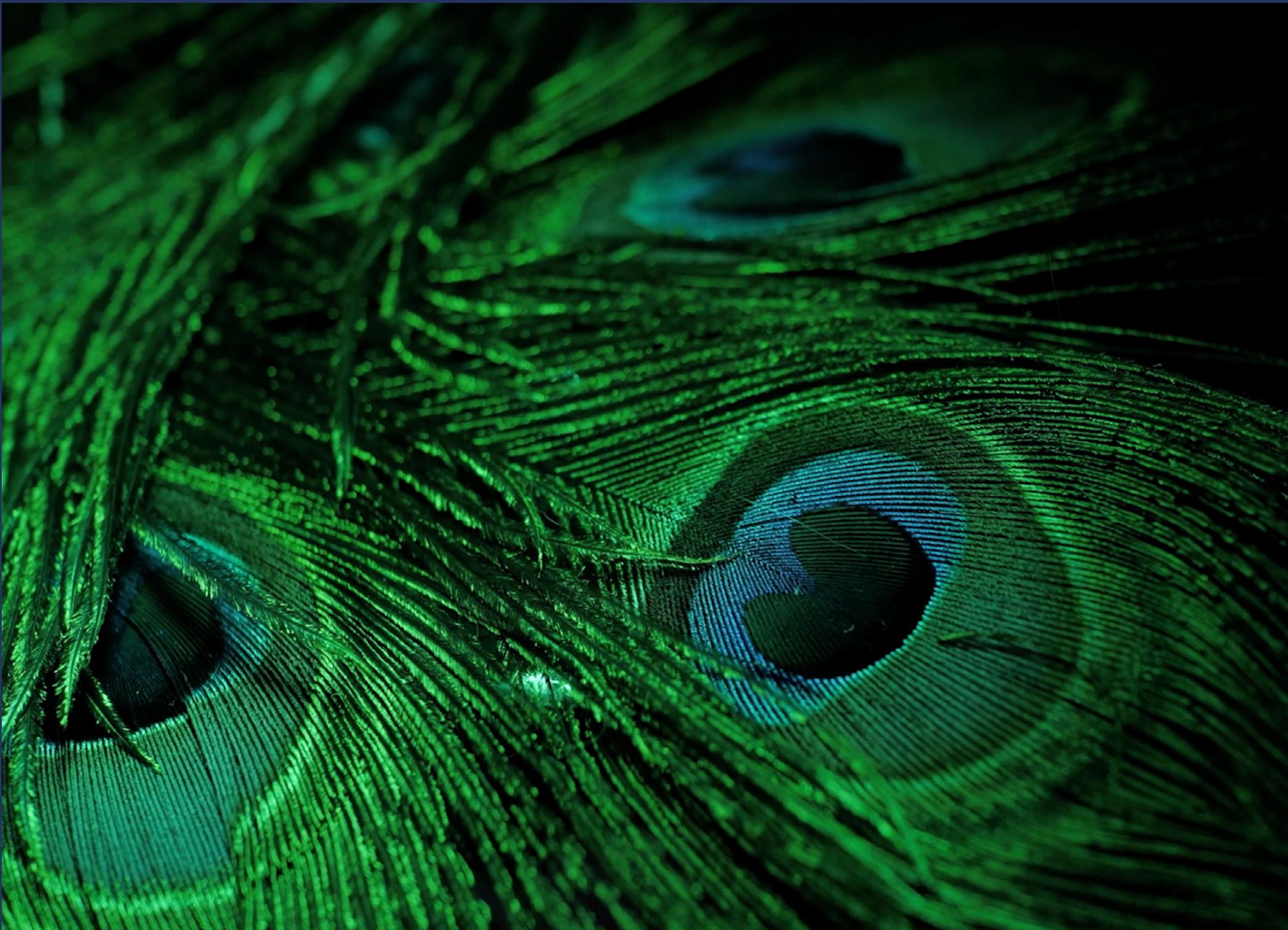
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ANDREW PARKER

CEO OF LIFE SCAPED



Andrew Parker, CEO of Lifescaped

Sage Culture is honored to present "**Consciousness**," an exhibition realized in collaboration with Andrew Parker, CEO of Lifescaped and Senior Research Fellow at Green Templeton College, University of Oxford.

The gallery is especially proud to showcase for the first time in the United States the work of Professor Parker, a scientist and artist who has been, over the past 25 years, dedicating his life to researching photonic structures and eyes: evolution, development, and biomimetics. His main field of study is the diversity and evolution of structural color in nature.

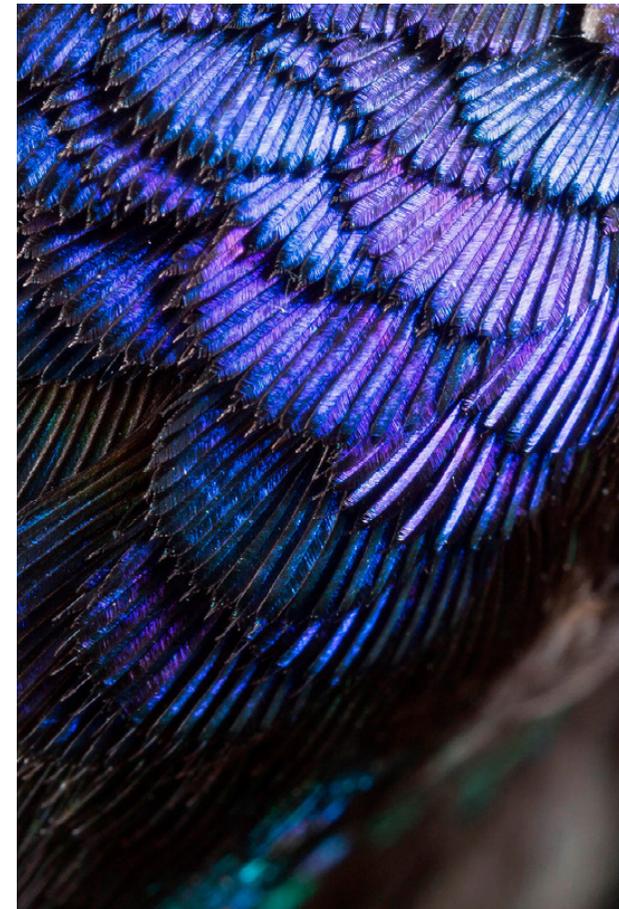
Very early in his career, Andrew began identifying microscopic structures in animals and plants that reflect the light like tiny prisms and holograms. As a result, the colors perceived by the human eyes have a vivid and bright hue that, until now, could only be found in nature.



*Structural Color in Ammonite Fossils: Iridescence as a result of preserved multilayer optical reflectors
The earliest known optical reflectors—diffraction gratings—are 515 Myr old*



Structural Color, found in hummingbirds, considered the brightest color visible to the human eye



Hummingbird's structurally colored feathers

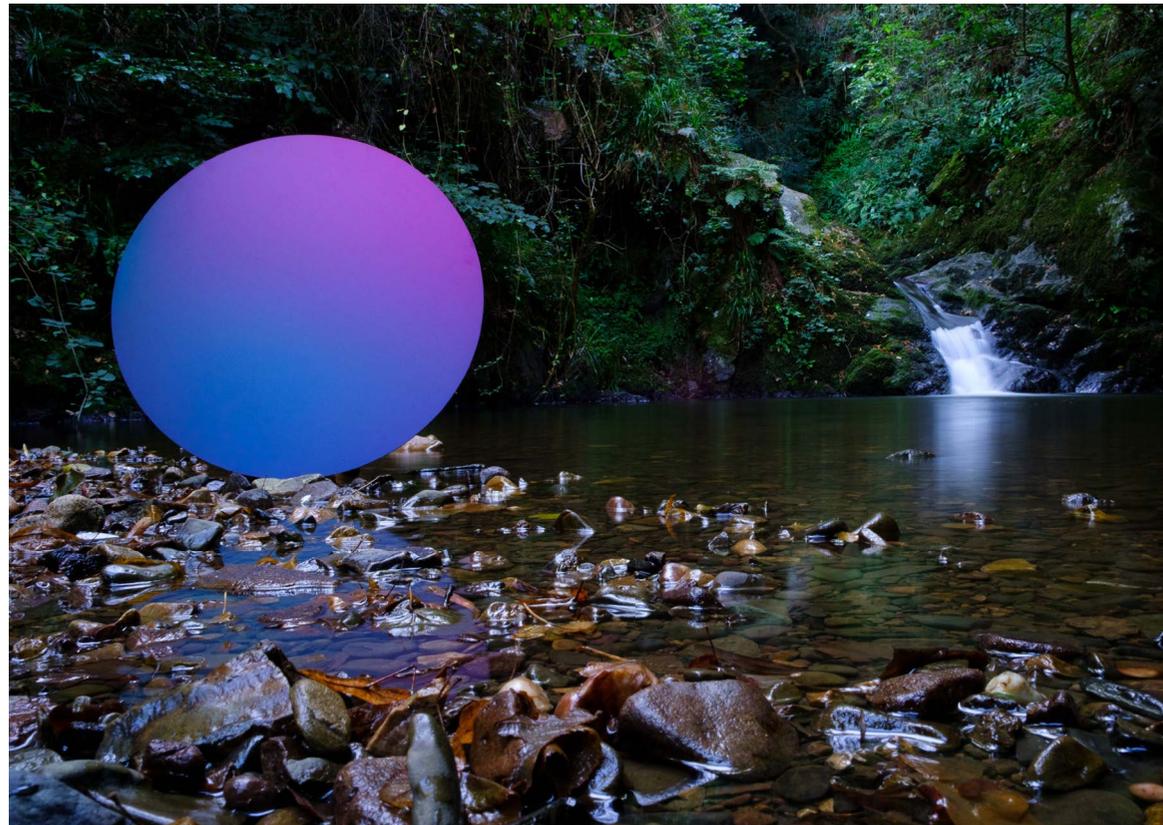


Natural photonic structures of insect exoskeletons

After many years of experimentation, Andrew succeeded in reproducing these colors in his laboratory using industrial machines.

These are considered the world's brightest coloration and became known as **Pure Structural Colour®**.

As an artist, Andrew Parker has developed a vast body of work inspired by nature, evolutionary events, and the developmental processes of bodies. His scientific background goes hand in hand with his artistic development. After his discoveries with Pure Structural Colour®, he began using it in his artistic creations to replace standard pigments.



Naturally Brilliant Colour at Kew Gardens, 2021

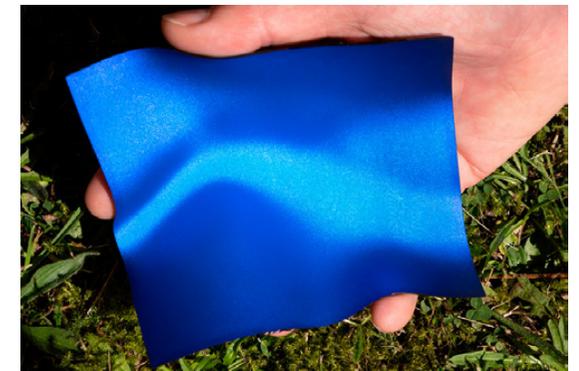
In 2015, Professor Parker founded his lab and studio Lifescaped with the outstanding support of King Charles III. Through Lifescaped, Professor Andrew continuously researches the intersections between science, art, and design, focusing on bio-inspiration. He constantly explores Pure Structural Colour[®], its potential applications, and implications for sustainability, which includes helping reduce our environmental footprint and, ultimately, protecting biodiversity and life on Earth.

" I feel that biomimetics is a far better solution in terms of sustainability and integration with Nature than relying on transgenic technologies, which can have real potential complications. Nature has the best answers, without waste."

King Charles III



Lifescaped's Launch Event, Clarence House, 2014



A test sample demonstrating how Pure Structural Colour[®] can be applied to flexible materials, such as silicone rubber



Blue Morpho Butterfly wing detail. These nanostructures, act as a diffractive structures which causes the blue color.



Naturally Brilliant Colour at Kew Gardens, 2021

In 2021, Andrew Parker exhibited his artistic work and Pure Structural Colour® at KEW Gardens in London, one of the greatest botanical gardens in the world. The exhibition, entitled Naturally Brilliant Colour, showcased Andrew's cutting-edge technology in a gallery setting for the first time and was highly appreciated by the general public and critics.

Professor Parker has also partnered with Nike, launching a special sneaker in collaboration with the brand. The RTNA coating, used in different 'zones' across Air Jordan 3, was described as a step towards "the future of color." The coating was applied to the shoe's surface without mixing it with any other materials and then cut and sewn to the pattern.



The Nike Air Jordan 3 RTNA



Andrew Parker's *Light Blue Pure Structural Colour® Disc*

For the "Consciousness" exhibition at Sage Culture, Andrew produced seven 50cm-diameter Pure Structural Colour® discs in different hues. Each hue represents an aspect of the human psyche that evolved within the brain's regions dedicated to vision.

According to Andrew's *Line of Sight* hypothesis, As our ancestors evolved, our brains extracted and acted upon increasing information from our retinas, which ultimately led to higher consciousness.

Made using only transparent materials, each Pure Structural Colour® disc reflects a hue in the white spotlight with optimal brightness, triggering effects in our visual system that seemingly captures the psychological aspect portrayed.

In addition, there couldn't be a better place for Professor Parker to start his exhibition tour in the United States than California, as the Light and Space Movement strongly influences his work.

The West Coast Minimalist art Movement of the 1960s and 1970s was concerned with how geometric shapes and the use of light could affect the environment and perception of the viewer. It emerged in Los Angeles due to the city's radiant light and tempered atmosphere. Artists like John McCracken, Larry Bell, and Robert Irwin are part of this movement, alongside James Turrell, Helen Pashgian, and Lita Albuquerque. The legacy of the Light and Space movement can also be seen in the work of influential contemporary artists, such as Olafur Eliasson, Gisela Colon, and Casper Brindle.



Andrew Parker in studio

For the concept of "Consciousness," seven special guest artists were invited to present an artwork exploring the subject of one of the featured colors and its subjective meaning for each of them. Sage Culture is thrilled to showcase the work of Kustaa Saksi, Álvaro Negro, Orlanda Broom, Filipa Tojal, Sasha Ferré, Michal Fargo, and Gwen Hardie.

The dialogue between the evolutionary aspect of each color and its pure form found in nature with the artist's perspectives enhances the sensation of the psychological aspect of each color.



CONSCIOUSNESS

THE EXHIBITION

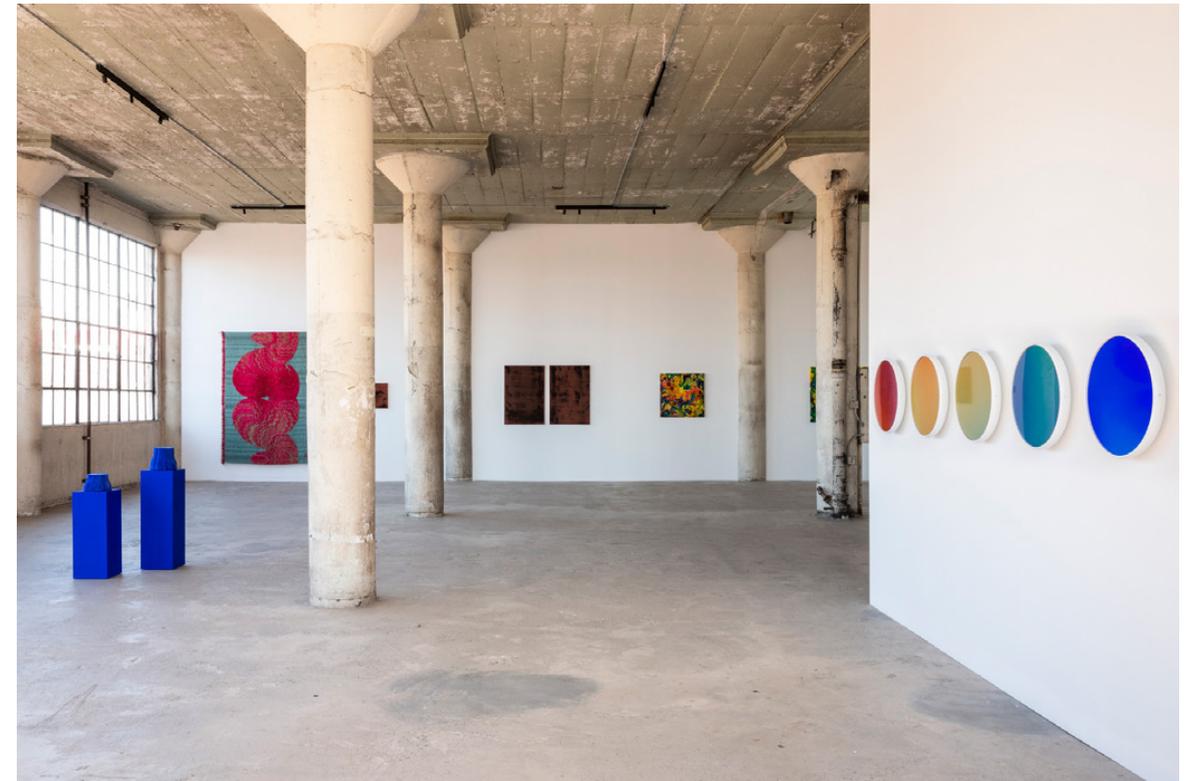
"To be an artist is not a matter of making paintings or objects at all. What we are really dealing with is our state of consciousness and the shape of our perceptions."

Robert Irwin, one of the original Light and Space artists.

This exhibition comprises a novel contribution to the Light and Space movement of Southern California. Here, Pure Structural Colour® is introduced; a uniquely rich and intense form of color, of seemingly infinite depth, that can captivate and mesmerize the observer. But this visual experience is generated within the mind of the observer, and has co-evolved with the visual system over eons of time.

Andrew Parker began his career as an artist and a scientist, two callings he united through his fascination with, and heightened sense of, color. As a PhD student in the 1990s, he examined tiny marine animals famous for their nocturnal bioluminescent light displays (light given off during a chemical reaction, as in the case of fireflies).

Working at the Los Angeles County Museum, Andrew discovered that some of these animals exhibited another type of light display – iridescence, or structural color. From tiny body parts, colorless surfaces containing microscopic structures reflected mesmerizing blues and greens. These surfaces were selectively reflecting some of the hues contained within the white illumination (a prism would split the white light into all the colors of the spectrum, for example).



Installation view, Andrew Parker: Consciousness, Sage Culture Gallery, Los Angeles, 2022

It was the precise architecture of those microscopic structures that determined the hue to be reflected. And that architecture was new to biology.

Andrew began to identify micro-architectures in animals and plants that produced a type of structural color with an ultra-bright yet velvety hue, like those of the Californian hummingbirds. Andrew found that in many of these cases, the general principles of light reflection were the same, and he sought to reproduce them himself in his lab and studio.



Álvaro Negro & Orlanda Broom - Installation view, Andrew Parker: *Consciousness*, Sage Culture Gallery, Los Angeles, 2022



Seven Discs - Installation view, Andrew Parker: Consciousness, Sage Culture Gallery, Los Angeles, 2022

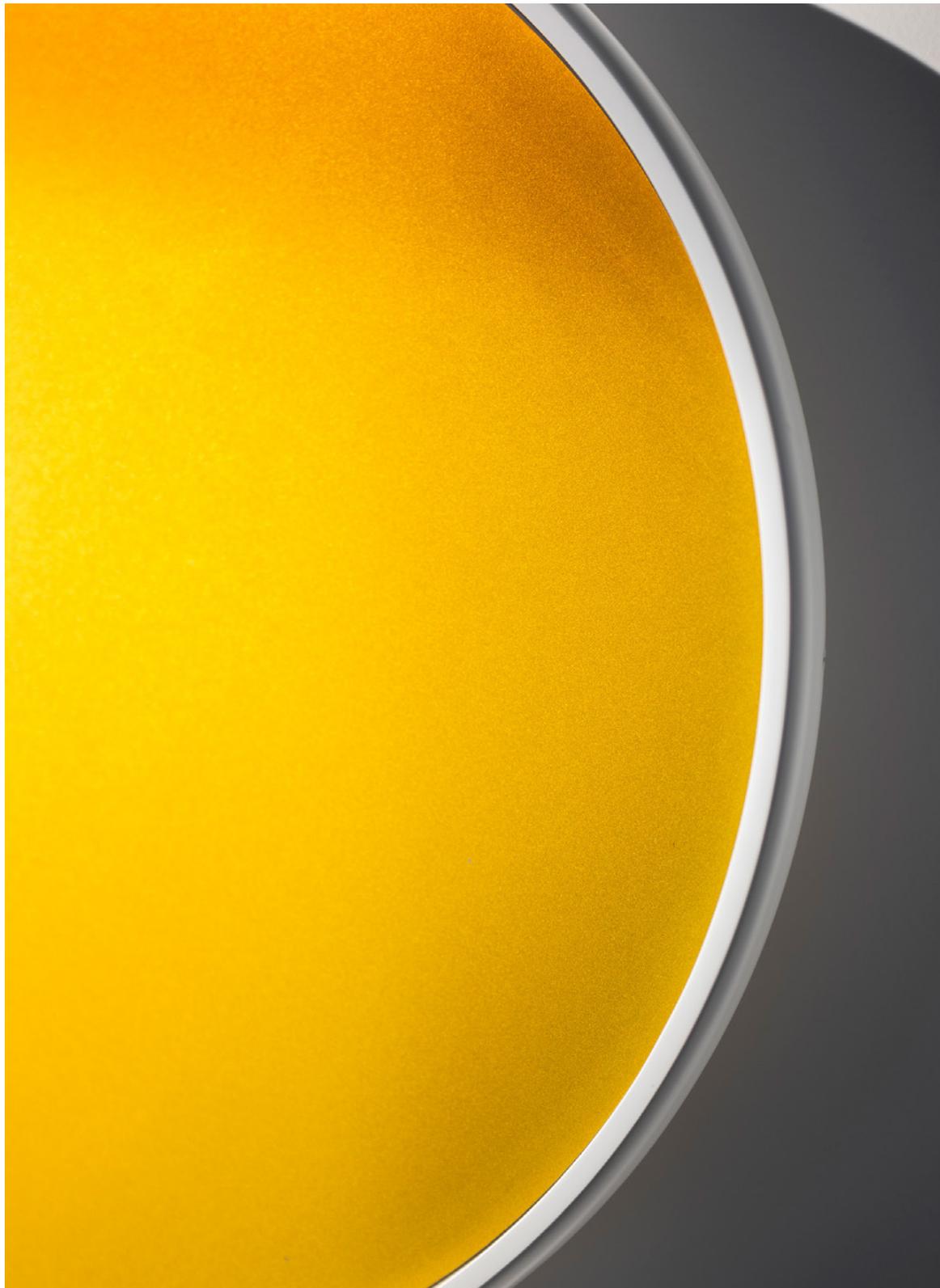


Andrew Parker - Green Pure Structural Colour® Disc, 2022

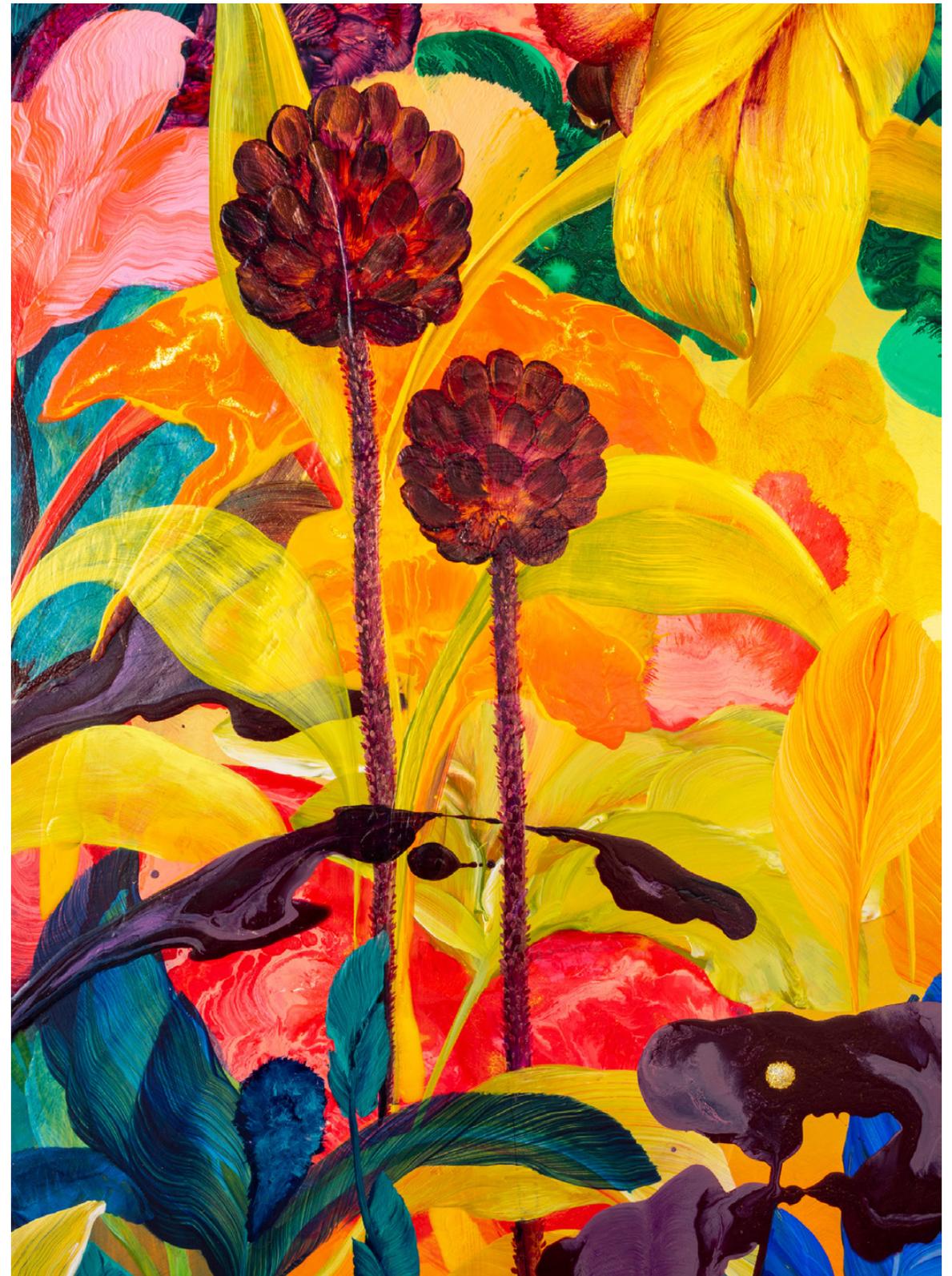
After many years of experimentation, Andrew succeeded in making this color using industrial machines in conventional manufacturing works. The same deep, luxurious yet intense color effect as seen on a Morpho butterfly's wing or a peacock's neck plumage sprung from workshops in a complete spectrum of hues. This could be considered the world's brightest coloration, and became known as Pure Structural Colour®.

Andrew returned to his original artworks, which had been inspired by natural events, and replaced the standard, pigmented paint with Pure Structural Colour®. The patterns immediately leaped from the canvases in a new lease of life. But he soon identified with a particular art faction born out of Southern California – the Light and Space movement. This taught him that such a captivating and thought-provoking type of color could serve as an artwork by itself, if produced as a large surface.

The Light and Space movement relied upon new materials largely influenced by the flourishing aerospace industry of the 1950s and 60s. Cast acrylic and polyester resins, for instance, could be highly polished to create large-scale surfaces that interact with ambient light to generate an unearthly atmosphere. New technology was adopted, along with an understanding of the science of human perception and psychology.



Andrew Parker - Orange Pure Structural Colour® Disc, 2022 (detail)



Orlanda Broom - Under Yellow Covers, 2022 (detail)

One of the original Light and Space artists, Robert Irwin, forbade the photography of his artworks because reproductions in print offered a lesser visual experience. Ambient light interacted with the molecules in his chosen materials in a way that generated signature color effects and, consequently, psychological experiences. Print on paper represented different materials, and so the signature effect was lost. The same is true for Pure Structural Colour®.



Deep Blue Pure Structural Colour® Disc, 2022

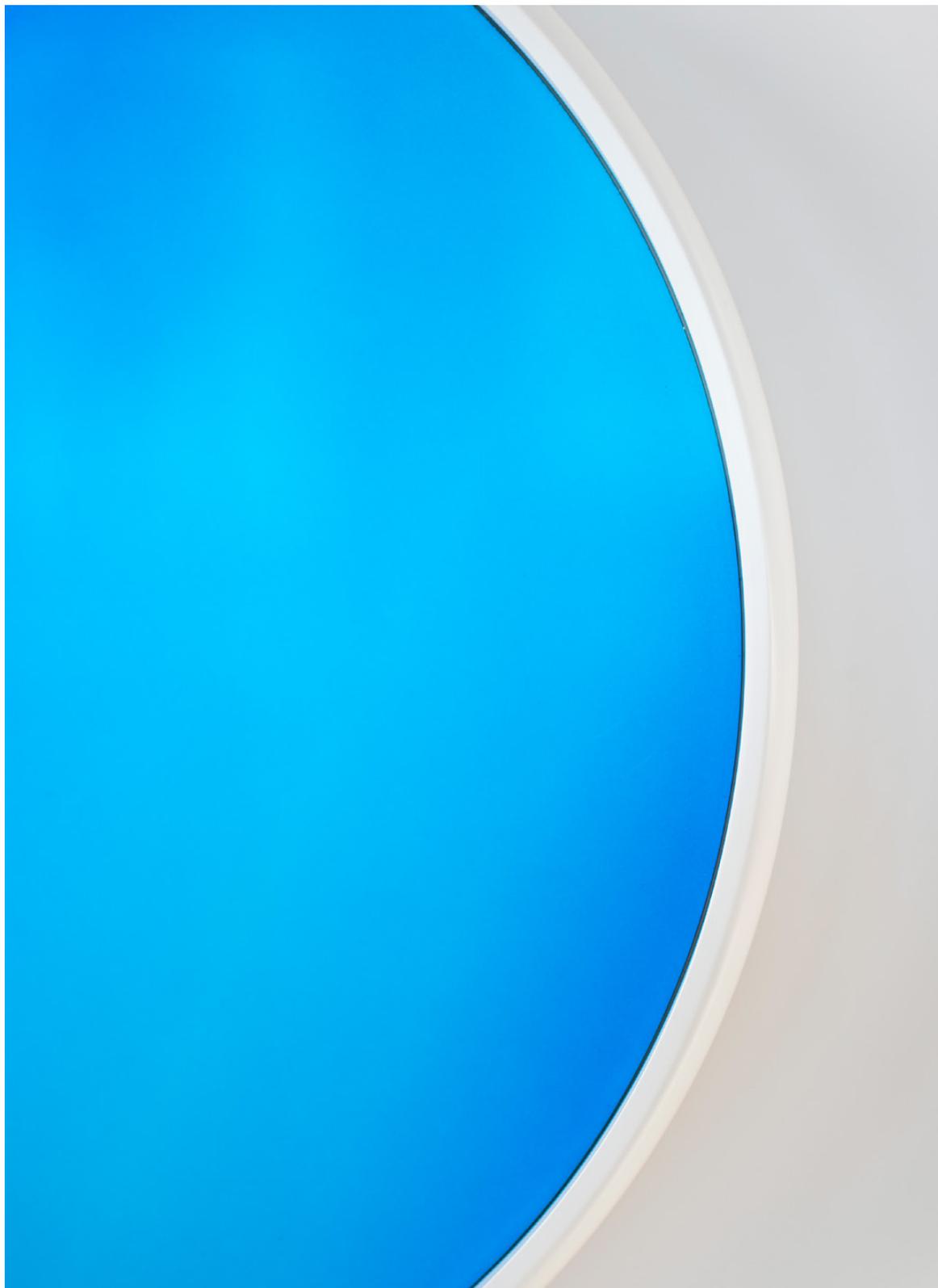
Nonetheless, Andrew experimented with photographing large Pure Structural Colour® discs, and although the genuine visual effect of Pure Structural Colour® can only be gained from observing the material and artworks themselves, something interesting did emerge. As the angle of viewing changes, the discs themselves reveal slight changes in hue. Since the discs were large, a photograph can effectively capture slightly different viewing angles for the center and the perimeter. In other words, a photograph will capture color changes across the surface of the disc. These color changes are unique, and can only be achieved by the complex technology behind Pure Structural Colour®. Unlike the discs themselves, though, the photographs do not change with varying viewing positions, but have become valuable for their contrasting effect.

Andrew began to realize that the reason for our attraction to Pure Structural Colour® was that the human visual system was wired up to see this color best. He constructed a thesis whereby humans and their ancestors had evolved not only to detect and be attracted to nature's brightest colors but to be affected by them emotionally (to be published in 2023).

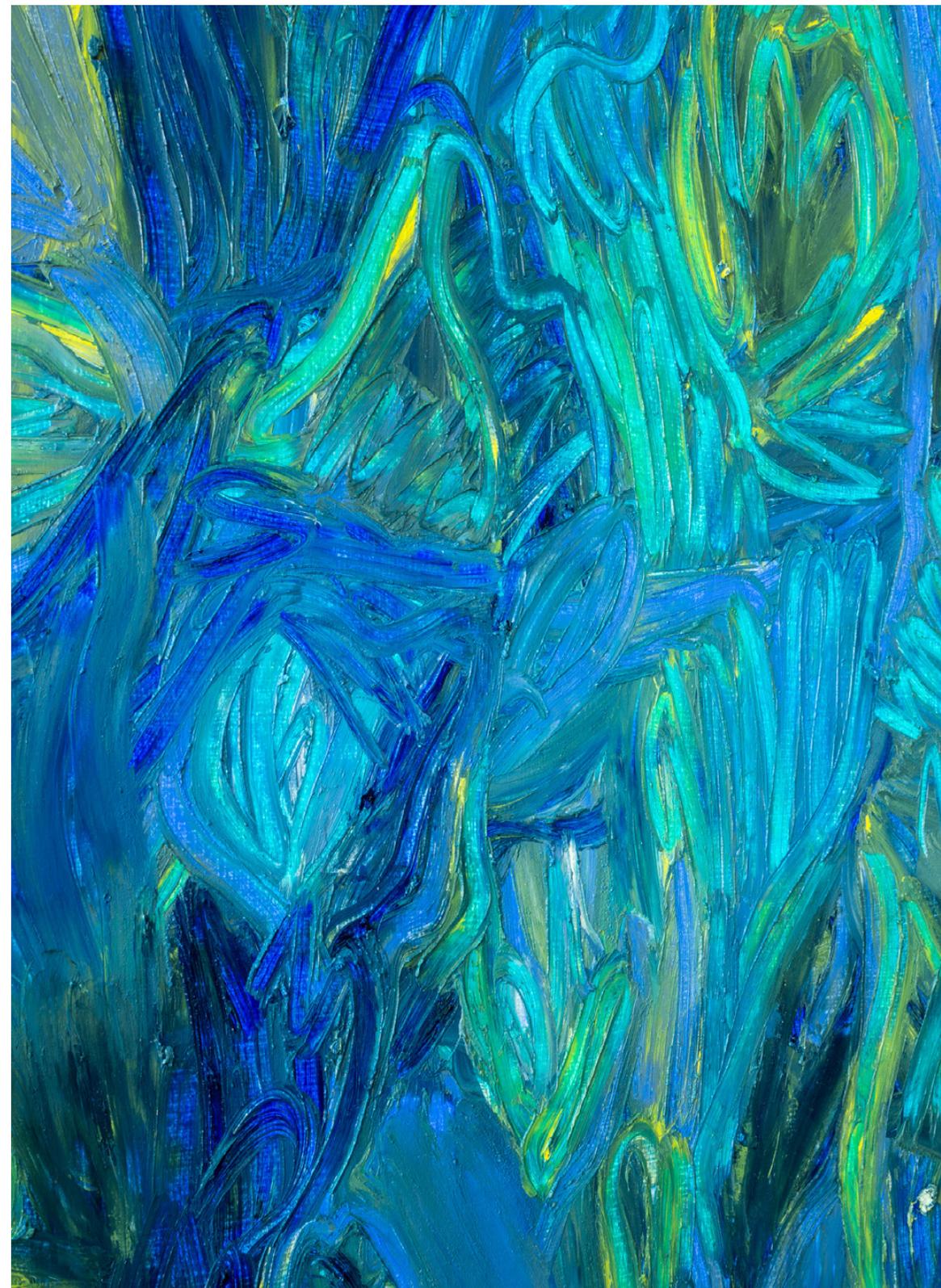
This evolution took place gradually, and involved building new parts of the brain or aspects of the human psyche to help humans better survive. This could be through raising their morale at the sight of nature, or to offer a new emotion to prepare early humans for danger, for example.



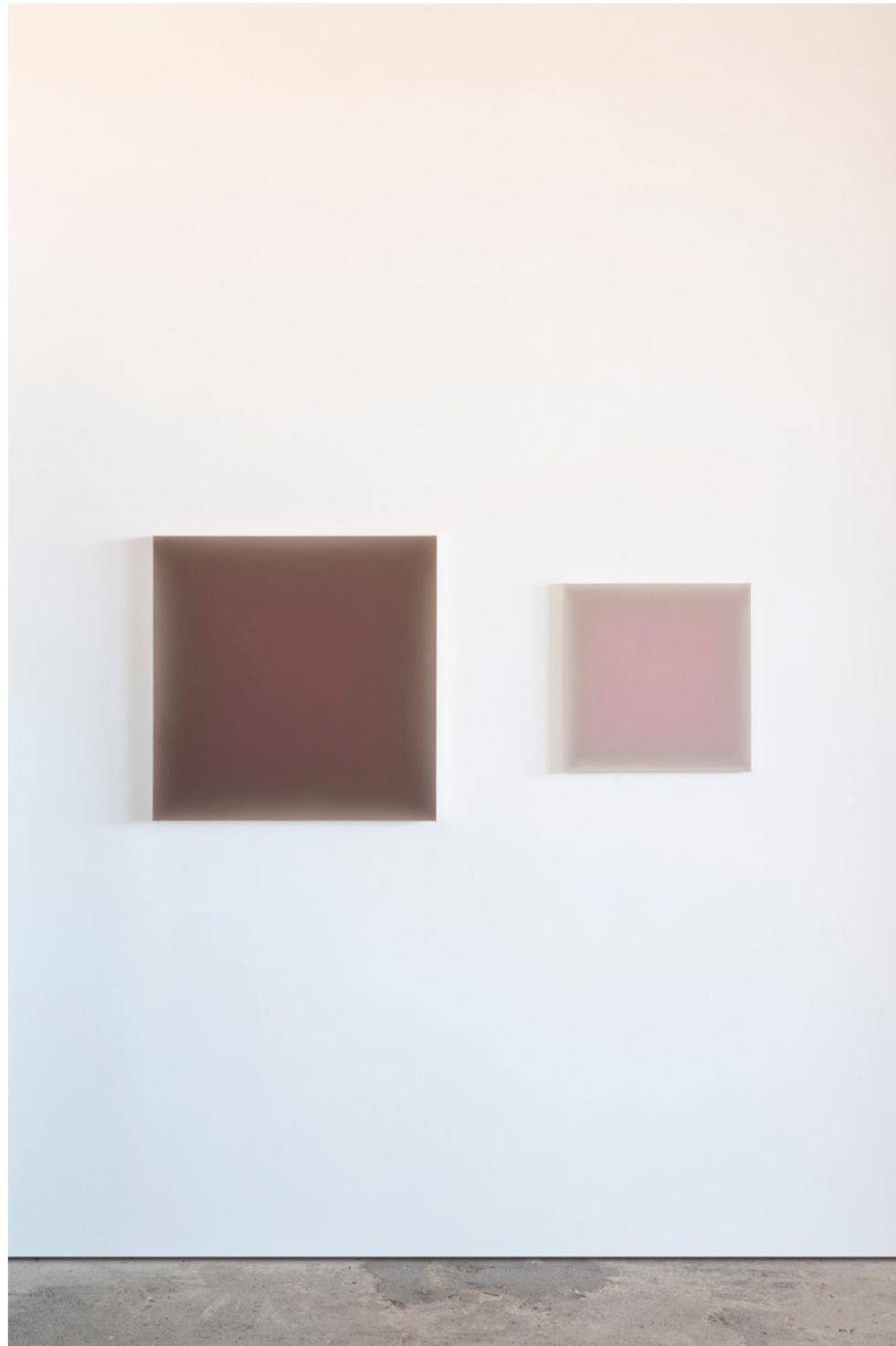
Michal Fargo - Dumbbell II & Dumbbell I Sculptures, 2022 - Second Nature Series



Andrew Parker - *Light Blue Pure Structural Colour® Disc*, 2022 (detail)



Sasha Ferré - *Connective Tissue (blue)*, 2021 (detail)



Gwen Hardie - Installation view, Andrew Parker: *Consciousness*, Sage Culture Gallery, Los Angeles, 2022



Andrew Parker's Disc concave frame profile

To celebrate this process of human evolution, Andrew began further experimenting to make seven large discs of Pure Structural Colour® in different hues, where each represents an aspect of the human psyche that evolved within the brain's regions involved in vision and its actions (which is the majority of the brain). This followed work to find how best to present Pure Structural Colour® to the viewer.

Further, novel frames were designed for the large discs of Pure Structural Colour®. These were given a concave form, to symbolize the eye. In keeping with the natural theme, they were made using CNC Machining, a 3-axis machine that has 3D capabilities, to prevent the production of waste material. The technical design of the frame was enhanced by the addition of anti-reflective Tru Vue® Optium Museum Acrylic® face plate – the complete counterpart to Pure Structural Colour® – where further microscopic structures prevent glare.

Regarding the theme for each colored disc, the evolution of the brain culminated in higher consciousness, a character that is unique to humans. Without the step-wise addition of other psychological characters, though, we would have not reached this stage of evolution. Indeed, the story begins with the appearance of the first eye, without which, color would not exist.

"(Parker's) arguments seem very plausible to me."

Francis Crick, co-discoverer of the structure of DNA, 22 April 1993 (commenting on Andrew Parker's "Light Switch Theory" (the introduction of vision) for the cause of the Big Bang of evolution)



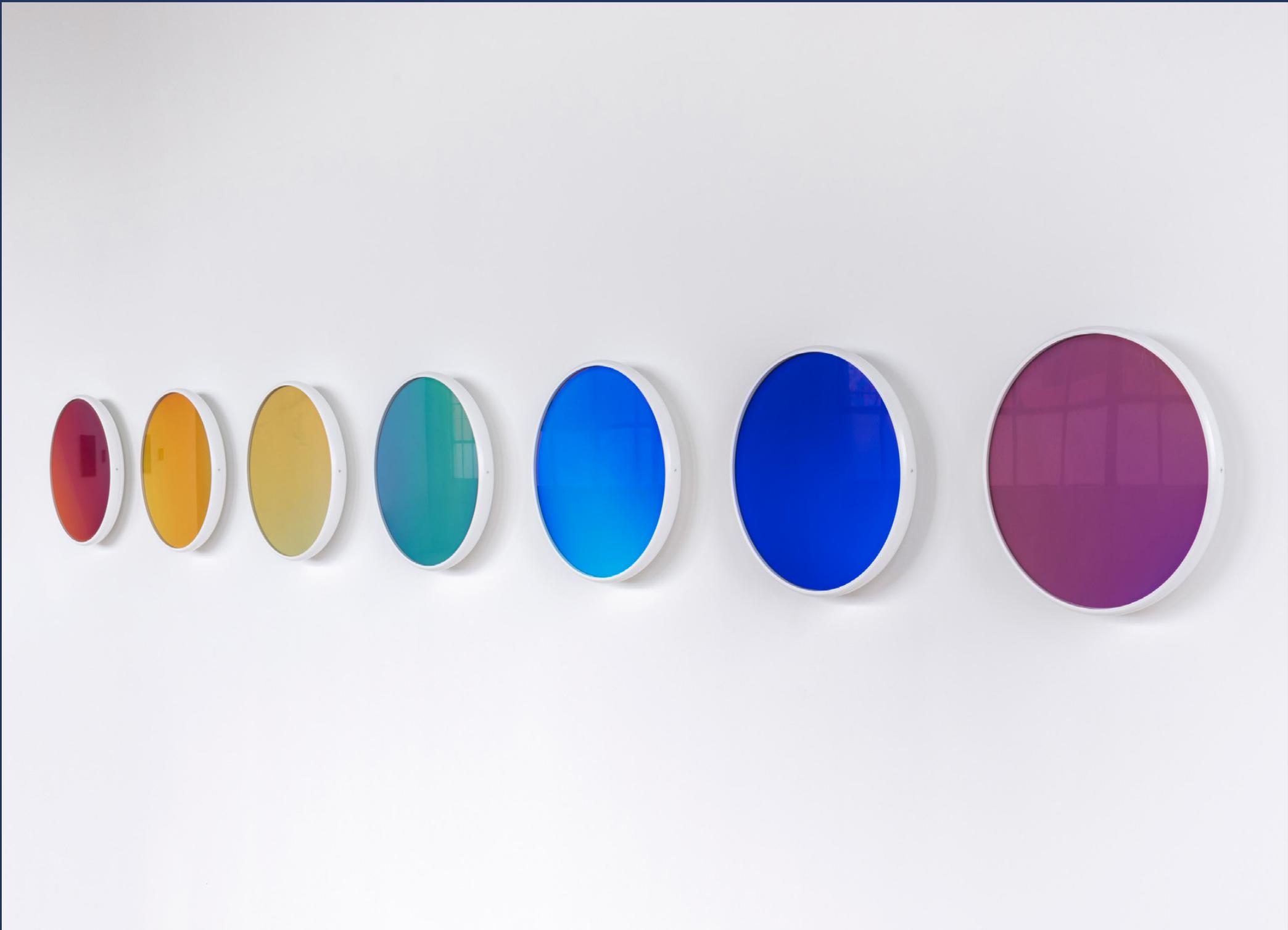
Filipa Tojal - In soils, in waters, among plants - contemplation, 2022



Andrew Parker - Green Pure Structural Colour® Disc, 2022



Sasha Ferré & Michal Fargo - Installation view, Andrew Parker: Consciousness, Sage Culture Gallery, Los Angeles, 2022



SEVEN DISCS

PURE STRUCTURAL COLOURS



ORIGIN

The Deep Blue Disc



Deep Blue Disc, 2022.

Pure Structural Colour® Disc (transparent micro-structured polymer and nano-layers of metal oxides) in a concave CNC (3D capabilities axis machine) frame with Tru Vue® Optium Museum Acrylic® face plate. 19 3/4" x 19 3/4" in (50 x 50 cm)

Life began in the sea, around 3,900 million years ago. It remained single-celled for 3,000 million years. The first animals with bodies containing multiple cells appeared around 1,000 million years ago. But these bodies were all soft, like worms and jellyfish – it is economical, in terms of energy, to have and maintain a soft body.

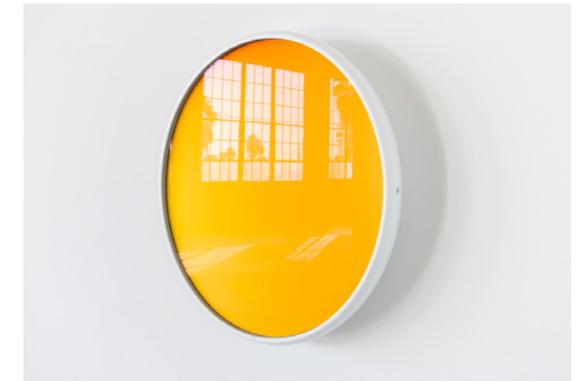
Around 520 million years ago, one group of animals – trilobites – evolved image-forming eyes. Trilobites also evolved hard skeletons and swimming and predatory capabilities. The other animals became exposed as defenceless chunks of protein. Vision and color were born and were introduced to life on Earth in a relatively sudden blow. Colour is "virtual reality" in that it is a construct of the mind – it exists only in the brains of animals with eyes.

The evolutionary reaction to the presence of the fleet-footed trilobites was dramatic. Other animal species rapidly evolved hard, protective body parts and changes to their behavior (such as agile swimming) to survive the new threat posed by vision. Some species even evolved eyes and predatory instincts themselves. This event became known as the Cambrian explosion, or the Big Bang of animal evolution.

A visual system had formed in many animals consisting of eyes, an optic nerve, a visual cortex and other brain centres capable of reacting to the visual image constructions. The very first eyes, though, may have seen only blues, the most common color in the sea (the color in sunlight that best penetrates water).

TIME

The Orange Disc



Orange Disc, 2022.

Pure Structural Colour® Disc (transparent micro-structured polymer and nano-layers of metal oxides) in a concave CNC (3D capabilities axis machine) frame with Tru Vue® Optium Museum Acrylic® face plate. 19 3/4" x 19 3/4" in (50 x 50 cm)

Around 500 million years ago, animals began to move onto land. On land, all the colors of sunlight exist, and in particular, orange/red/yellow pigments could evolve relatively rapidly. Animal eyes were equipped to detect these colors and were employed to spot predators and prey.

The tracking of moving prey was aided by a concept of time, which may have evolved for this purpose. Around 500,000 years ago, in Africa, the ancestor of modern humans, *Homo heidelbergensis*, made stone spear tips used on throwing spears, which were an advance on the thrusting spears of its predecessors. But throwing spears called for an advanced conception of time, in order to

know where to throw when hunting moving prey (many with orange-brown colors). When *Homo sapiens* evolved around 320,000 years ago, also in Africa, their brains had doubled in size. They evolved more complex neural networks and, consequently, more functions assigned to vision.

Neural networks developed to connect the parietal cortex part of the brain (which integrates visual input and motor skills) to the adjacent frontal cortex (involved in eye movements and visual perception), for example. These networks achieve attention, useful for tracking prey and pursuing predators. Then the V5 part of the visual cortex evolved, which could perceive time and became useful in calculating the speeds of prey and the target positions at which to aim with a throwing spear.



EMOTION—FEAR

The Crimson Disc



Crimson Disc, 2022.

Pure Structural Colour® Disc (transparent micro-structured polymer and nano-layers of metal oxides) in a concave CNC (3D capabilities axis machine) frame with Tru Vue® Optium Museum Acrylic® face plate. 19 3/4" x 19 3/4" in (50 x 50 cm)

In essence, the human brain was developing to better use the information collected by the retinas in the eyes (in the form of rays of radiation of different wavelengths). As such, the brain was also drifting further from reality. The images pieced together in the human minds had the sole purpose of better survival. First, the images were given color, to improve the contrast between objects – this was our ancestors' first removal from reality. Then it all became increasingly complex.

Emotion – another characteristic that exists only within the brain – evolved in early vertebrates. By baring their teeth, dogs trigger fearful emotions in observers, for example. Indeed, fear was probably the first

emotion to evolve, and became increasingly developed in humans as a warning of potentially harmful situations, thus buying time to escape.

Red colors became a trigger of the emotion of fear. This may have been a consequence of the color of blood. The sight of blood justly heightened levels of fear. The apes took advantage of this, when they evolved bare faces. Unlike their hairy-faced, primate ancestors, the blood vessels in the ape's faces were visible. A rush of blood to the face during a moment of aggression would have turned the skin red. This would have triggered a fearful response in an observer, and the likely avoidance of physical conflict.

EMOTION—JOY

The Yellow Disc



Yellow Disc, 2022.

Pure Structural Colour® Disc (transparent micro-structured polymer and nano-layers of metal oxides) in a concave CNC (3D capabilities axis machine) frame with Tru Vue® Optium Museum Acrylic® face plate. 19 3/4" x 19 3/4" in (50 x 50 cm)

Humans possess the most emotions. Fear is an example of a negative emotion, but positive emotions evolved to balance these, including happiness or joy.

Our ancestors evolved the ultimate array of muscles in the face, which allowed for a greater repertoire of facial expressions. These expressions portrayed the different emotions, which could be read by others.

This facilitated group behavior – humans were able to express a felt emotion so that it could be understood by others. And this was all controlled by the visual system, since it began with visual images. It was a sign that the visual system was becoming ever more complex, and so too the human psyche. We were developing a complex psychological interpretation of the world around us, as we read more and more into the simple light rays that fell upon our retinas.



ASSOCIATION

The Green Disc



Green Disc, 2022.

Pure Structural Colour® Disc (transparent micro-structured polymer and nano-layers of metal oxides) in a concave CNC (3D capabilities axis machine) frame with Tru Vue® Optium Museum Acrylic® face plate. 19 3/4" x 19 3/4" in (50 x 50 cm)

The only hue that comes with an inherited meaning is red, which signals danger or serves as a warning. But as we as individuals grow up during our lifetimes, we begin to associate colors with objects, scenes or events. The color of those that we like most can become our favorite color (in addition to hue, brightness and saturation are important here, too).

So-called color meanings in different countries are a reflection of the different cultures. We have not evolved regions in our brains that assign meanings to colors. As such, in Europe, the sun has become the most famed source of yellow, and so Europeans learn to associate yellow with happiness and enlightenment. In Mexico, on the other

hand, maize (which eventually turns brown) is the most influential object considered as yellow, and has taken on a meaning of death in Mexican culture.

One hue that seems to have been assigned a universal meaning, at least in most cultures, is green. The association of green with nature is agreed upon worldwide – perhaps an obvious choice. The connotations of this natural theme have been extended further, however, and green has also become a symbol of hope, for example. The sights of nature, and in particular the color green, probably functioned to raise morale in our ancestors, such as to get them through challenging climatic periods, or through difficult times in their lives in general.

DREAMS

The Pink Disc



Pink Disc, 2022.

Pure Structural Colour® Disc (transparent micro-structured polymer and nano-layers of metal oxides) in a concave CNC (3D capabilities axis machine) frame with Tru Vue® Optium Museum Acrylic® face plate. 19 3/4" x 19 3/4" in (50 x 50 cm)

At some point in our evolution, our ancestors evolved the ability to dream. This was probably enhanced in our Homo sapiens ancestors, such as the development of lucid dreams, and that's because dreams serve a purpose.

Dreams offer rehearsals for reality. Elements of our everyday lives, or of new encounters, are stored in our memory and used to generate possible future events in our dreams. For example, a common dream involves falling. This may have begun when our early hominin ancestors lived in trees partly to avoid large predators on the ground.

During this period in our history, falling was a dangerous possibility. The dream would have served as a warning to prompt our ancestors to take care as they negotiated the treetops.

The Pink disc of Pure Structural Colour® most evokes feelings of dreaminess, maybe since it contains reds, which are associated with danger, as well as white which in most cultures represents purity or innocence – maybe red steps in to remind us of our naivety.



LANGUAGE

The Light Blue Disc



Light Blue Disc, 2022.

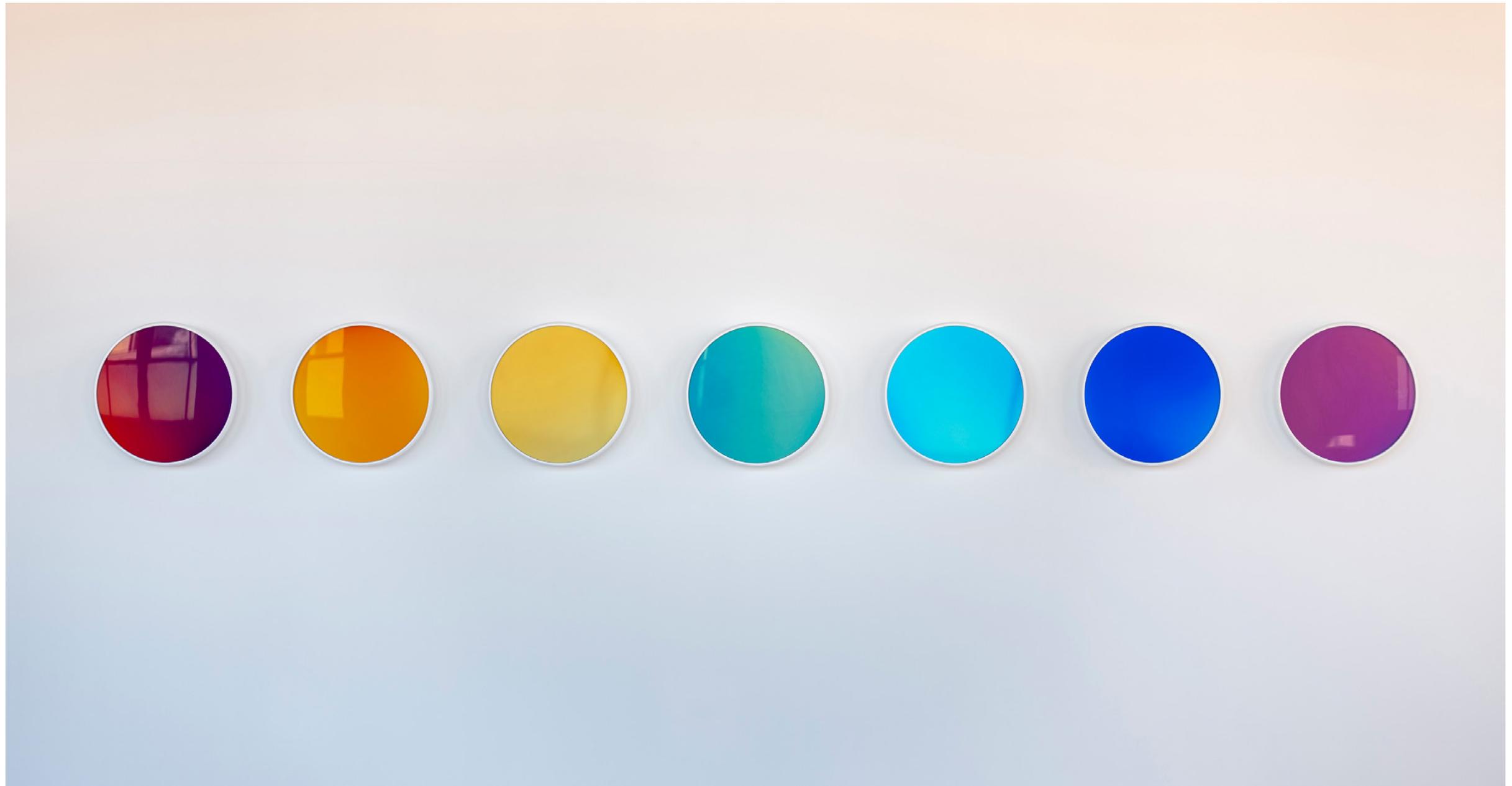
Pure Structural Colour® Disc (transparent micro-structured polymer and nano-layers of metal oxides) in a concave CNC (3D capabilities axis machine) frame with Tru Vue® Optium Museum Acrylic® face plate. 19 3/4" x 19 3/4" in (50 x 50 cm)

As primates and, subsequently, hominins evolved, their methods of communication became increasingly sophisticated. Eye movements and hand signals became enhanced by facial expressions and, eventually, language. Spoken language had developed in the Broca's area of the visual region of the brain, since language had built upon visual means of communication, and this area of the brain would expand through evolutionary time.

When Homo sapiens set foot on their main migration out of Africa, around 70,000 years ago, they were equipped with a primitive language. As they settled in different parts of the world, this language developed independently, hence we have different languages today, including some rudimentary types in indigenous cultures.

The Light Blue disc of Pure Structural Colour® evokes a feeling of sophistication, almost as if the original, Deep Blue disk has passed through a series of evolutionary stages to become refined. It seems a fitting color to represent the last in the evolutionary sequence of the characteristics that make us the way we are – language.

The narrative behind each of these seven discs collectively explains why Pure Structural Colour® appears so captivating. It evokes the virtual reality that has evolved in our visual system, to make us believe we are seeing the world's brightest, most captivating color. But really, we are viewing only molecules that form microscopic structures on a material's surface. Yet, thanks to those combined parts of the brain that offer psychological interpretations of what we really sense, we are drawn into that material's surface and are treated to an ethereal and atmospheric experience.



SEVEN PURE STRUCTURAL COLOUR® DISCS INSTALLATION

*Pure Structural Colour® Discs (transparent micro-structured polymer and nano-layers of metal oxides)
in a concave CNC (3D capabilities axis machine) frame with Tru Vue® Optium Museum Acrylic® face plate.
19 3/4" in (50 cm) diameter each disc*

GUEST ARTISTS

CONSCIOUSNESS EXHIBITION





KUSTAA SAKSI

NETHERLANDS



Mythology – A series of woven art works based on mythologies folk tales and legends around the world

Kustaa Saksi (b. 1975 Kouvola, Finland) is a multidisciplinary visual artist based in Amsterdam.

Over the last ten years, he has mainly worked with textiles, particularly tapestries, carried out on a computer-operated Jacquard loom in cooperation with the TextielMuseum's TextilLab in Tilburg, The Netherlands. Its activity is strongly reminiscent of the progressive weaving workshop of the German Bauhaus Art School, which was active between 1919 and 1939, striving to combine art, handicraft, and industrial production.

In Saksi's tapestries, the interface between the virtual (digital) and the material is mixed. The tapestries are woven with natural materials and synthetic ingredients, such as mohair, wool, cotton, silk, viscose, rubber, copper, and polyester fibers. The materials create a rich and vivacious surface and texture.

With a background in graphic design, illustration, and pattern design, Saksi has created his visual language based on the artistic observations of our mental structures and forms of perception.



*Kustaa Saksi
(b. 1975 Kouvola, Finland)*

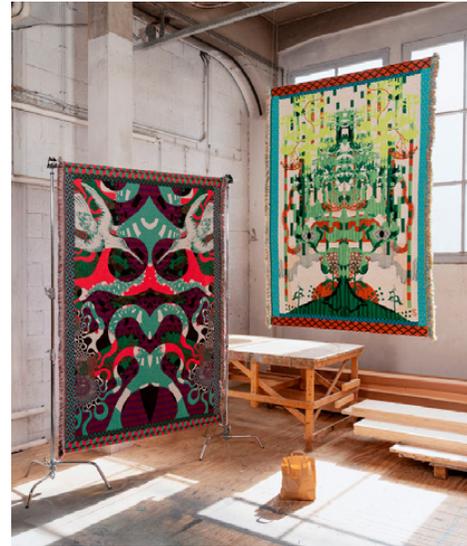
His style combines organic forms found in nature and recurring structures appearing in the world. His works are image collages layered with many different pictorial motifs: zoological and botanical illustrations, the visual illusions caused by migraine, geometric shapes, cultural patterns, weave diagrams, and psychedelic imagery.

Saksi is interested in the mental liminal spaces where stimuli emanating from the surrounding world mix with one's inner experiences.

The piece "Aftermath" featured in this exhibition is part of The First Symptoms series (2019) and depicts migraine sensations.

The artist has been suffering from migraines with aura since he was seven years old. Undoubtedly, Saksi's migraine has given him a special insight into our sensations. To the artist, the experience of hallucinations, the "bending reality" he sees with his own eyes, influences the way he creates images. Saksi's works are visually enjoyable while at the same time depicting forms appearing in our surrounding reality, as well as our mental and perceptual structures.

The artist has exhibited previously in several museums, including the Victoria & Albert Museum, Cooper Hewitt Museum, San José Museum of Art, TextielMuseum, Museo Poldi Pezzoli, Kunsthall Stavanger, and Helsinki Art Hall. In addition, Saksi's works are in the Victoria & Albert Museum collection, The National Museum of Finland, TextielMuseum, and the Royal Academy of Arts.



Mythology - Collection of 13 large scale woven artworks executed at TextielMuseum & Lab in Tilburg, Netherlands, 2021

Hynopompic Exhibition - at Korjaamo Gallery, Helsinki, Finland 2013 and Teylers Museum, Haarlem, The Netherlands 2013

FEATURED WORK

KUSTAA SAKSI



AFTERMATH, 2019

Jacquard Weave

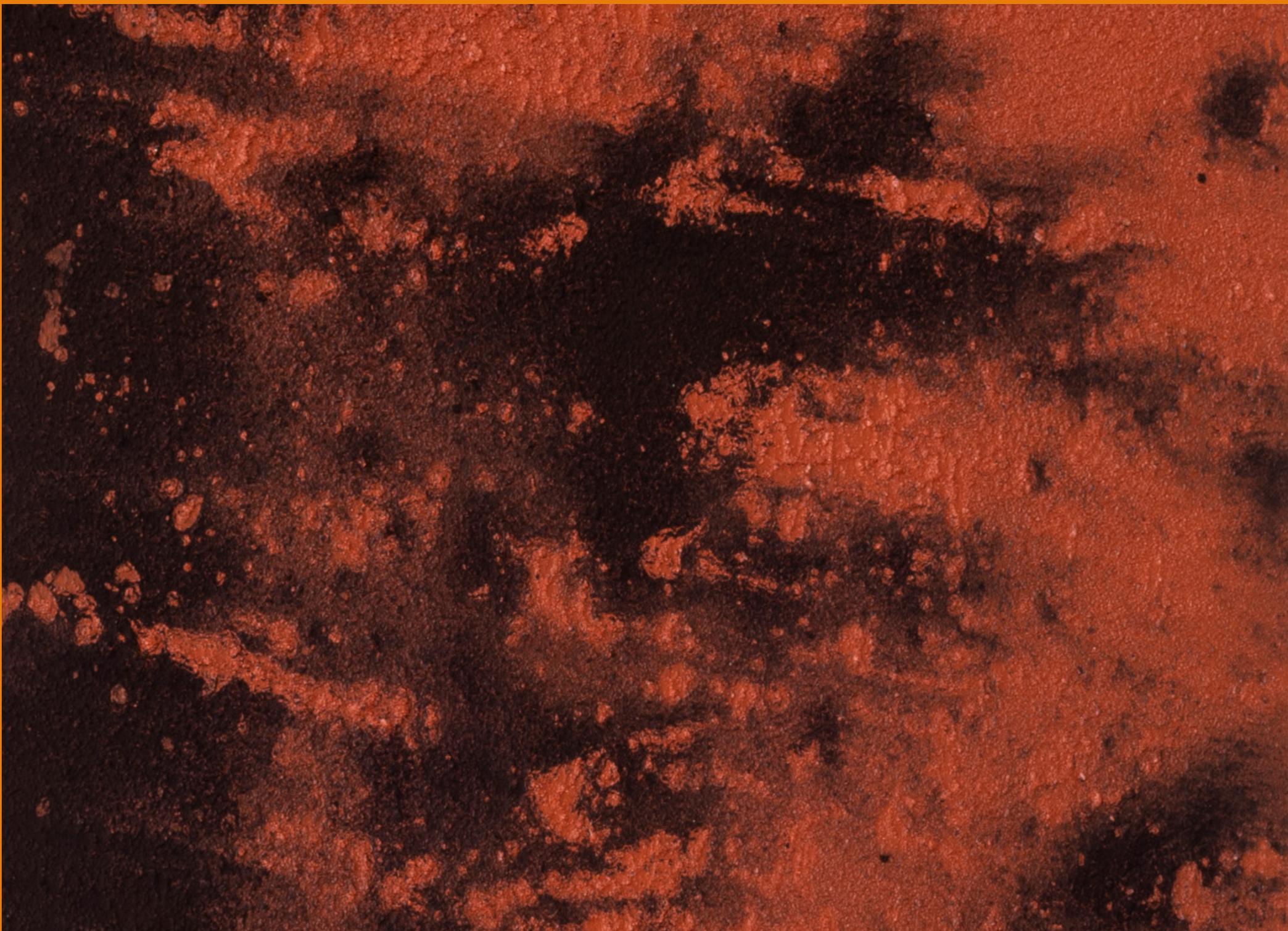
*Mohair, Wool, Acrylic, Copper - Edition of 6
67 ¾ × 93 in (172 × 236 cm)*



Installation view, Andrew Parker: Consciousness, Sage Culture Gallery, Los Angeles, 2022

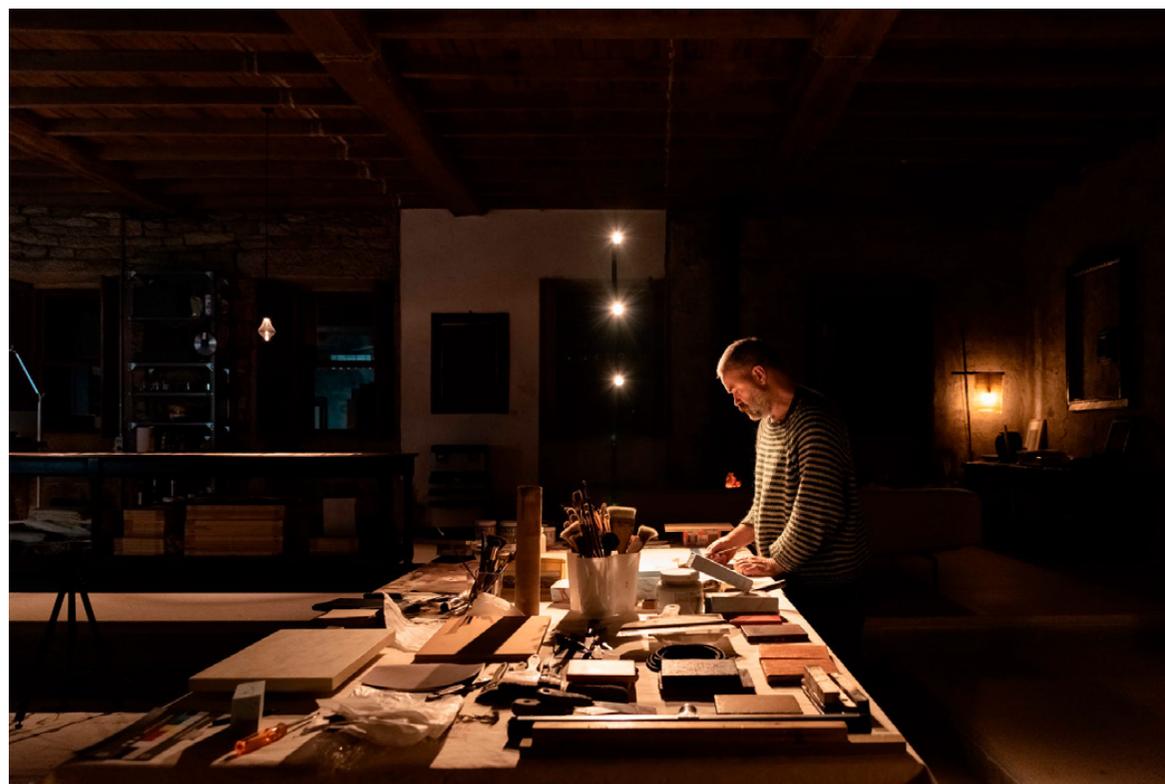


Kustaa Saksi - Aftermath, 2019 (detail)



ÁLVARO NEGRO

SPAIN



Ávaro Negro (b. 1973 Lalín, Spain)

Álvaro Negro (Lalín, 1973) is an artist who has been analyzing the pictorial genre without losing sight of the historical issues that, by similarity or contrast, are relevant to his contemporary status. Thus, in his works, we can find references to light in Renaissance painting and awareness of color as regards its historical connotations, a formal display that goes beyond the composition—in photography or video—as well as a constant concern for the modulation of space and architecture. His images are rooted in the temporal space issue, and even though they are often abstract, they establish a connection with everyday experiences. His field of action also extends to writing essays and texts on other artists and curating.

I find very interesting the connection with the evolution of species in relation to their environment and how perceptual development concerning colour has had a lot to do with it. I consider the choice for orange to be related to a solar spectrum from which to discern not only space but also time in relation to distance and movement opens many possibilities toward questions about why art, and specifically painting, is relevant in a time in which the appearance of visual and technological devices has accelerated so exponentially. It is true that painting has evolved according to the appearance of new media, but it is still a question to analyze what we find, for example, in a painting by Rothko, which continues to seduce us in such an emotional and existential way.

I recently revisited a conference on colour in this painter and, specifically, on his insistence on "red" – The speaker, Art Historian Ben Street, reviews various influences and interpretations, from the ruins of Roman frescoes to Matisse's red spaces, concluding with the following interpretation:

"color... when used sensitively, when used spatially, can speak to us in a way that seems to collapse time. I think that Rothko's intention of him was to collapse time, and I think that red was the medium through which he was able to do that."

Beyond the debate that we could establish on this, the temporal question seems pertinent as Prof. Andrew explains it concerning the colour "orange." I don't know if a viewer in front of a painting feels that time is collapsing, it is certainly a possibility, or maybe we can also describe it as a time that dilates, not sensations of slowness-speed in the movement as for a tempo

where consciousness is fully perceptive in relation to the concept of duration.

About my works brought specifically into this exhibition, they were crafted under the influence of Professor Andrews' writings. Even though there was not a straightforward use of orange, the mixture of pigments such as "washed dark ochre" with "natural red" (iron oxide) produced a similar hue. The use of powdered pumice stone also gave the mixture a "mortar" density similar to that of a fresco painting.

As a way of anecdote, I should say the diptych Untitled (deserto Cassel) was painted outside, with the evening light drawing the chiaroscuro highlighted by the "Cassel Washed" pigment. The shadows drawn by this color then went into the work Untitled (deserto laranxa), or that sunlight that opened a little window into the work named Untitled (deserto). I have used all the above references in the titles, embracing more sensorial than environmental meanings.



Dea Roma Exhibition - F2 Galería, Madrid, 2020



Dea Roma Exhibition - F2 Galería, Madrid, 2020



Dea Roma Exhibition - F2 Galería, Madrid, 2020

FEATURED WORKS

ÁLVARO NEGRO



UNTITLED (DESERTO CASSEL), 2022

Diptych
Acrylic on canvas
42 1/2 × 29 1/4 in (108 × 74 cm)



UNTITLED (DESERTO), 2022

Acrylic on canvas
5 ½ × 4 in (14 × 10 cm)

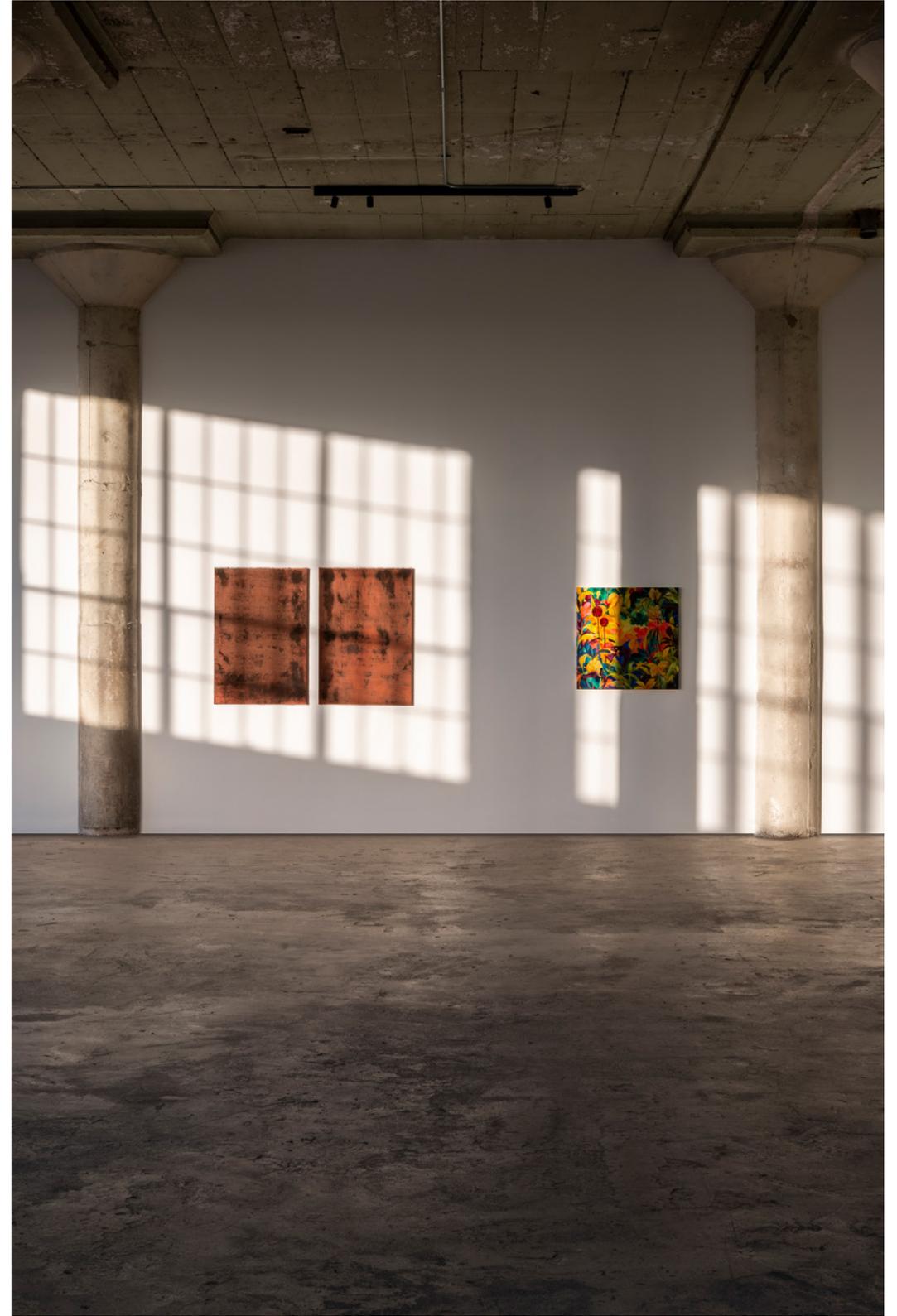


UNTITLED (DESERTO LARANXA), 2022

Acrylic on canvas
18 × 13 in (46 v 33 cm)



Álvaro Negro - *Untitled (deserto Cassel)*, 2022 (detail)



Installation view, Andrew Parker: *Consciousness*, Sage Culture Gallery, Los Angeles, 2022



ORLANDA BROOM

ENGLAND



Manna-Hata - Large-scale commission (4 × 4 meters painting) for the lobby of the Four Seasons Downtown New York, 2016

British artist Orlanda Broom is known for her landscape paintings depicting wild places that offer a glimpse of the paradise that is potentially lost to us. Broom graduated with an MA in Fine Art from Winchester School of Art (Barcelona) in 1997. Her studio is based in Hampshire, UK, and she regularly exhibits in London and internationally.

Her work has been selected for Royal Academy Summer Exhibition, Columbia Threadneedle Prize, Wells Contemporary, and Royal West Academy. Commissions have included large-scale works for Four Seasons Downtown NYC, Corinthia, and Mandarin Oriental in London. Her work is held in private collections internationally.

The initial warm rush that the colour yellow can bring, a feeling of joy and warmth, can also belie something more intriguing. Publishers of the late 19th Century used bright yellow book covers as a marketing a tool for their more risqué books; yellow was a signifier of the modern and decadent, or sinful, depending on the views of the day. Oscar Wilde was arrested in 1895 and it was noted in the Press he carried a yellow book under his arm.

The title 'Under Yellow Covers' refers to the yellow book covers in this piece of history – the power of the colour taking on deeper meanings and differing interpretations.

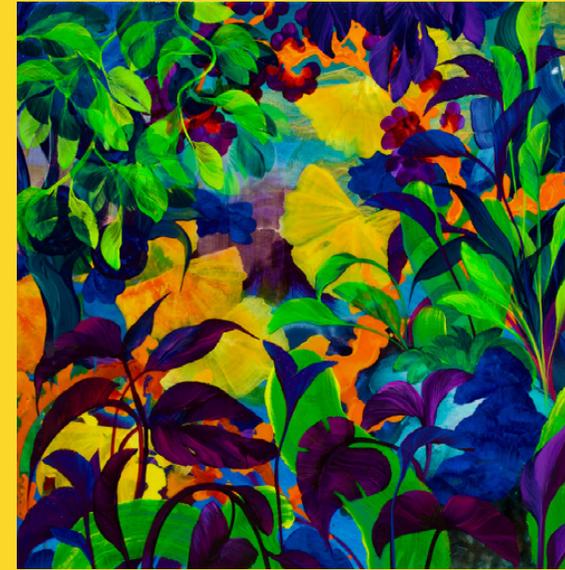
This also relates to my paintings more generally... I use a highly saturated palette and bright, warm colours to entice. The surface joyousness is tempered by an uneasy feeling of abandonment. 'Tangled Joy' also reference this idea of conflicting interpretations and juxtaposed emotions. I dream of walking through these lush, exotic landscapes which are given over to wilderness ... but actually would I feel lost and entrapped? Could these places even exist now and when are they set in terms of past or future? I think more and more of these landscapes as 'future-scapes', on a planet that has effectively re-wilded. And I use yellow in my palette to convey this idea of celebration and joy but also of something slightly off-kilter and surreal.



*Orlanda Broom
(b. 1974 England)*



Manna-Hata - Acrylic and resin on canvas, 154 × 165 in (391 × 421 cm), 2016 - Four Seasons Downtown New York



Orlanda Broom's floral landscapes paintings - Hyper-color view of the natural world

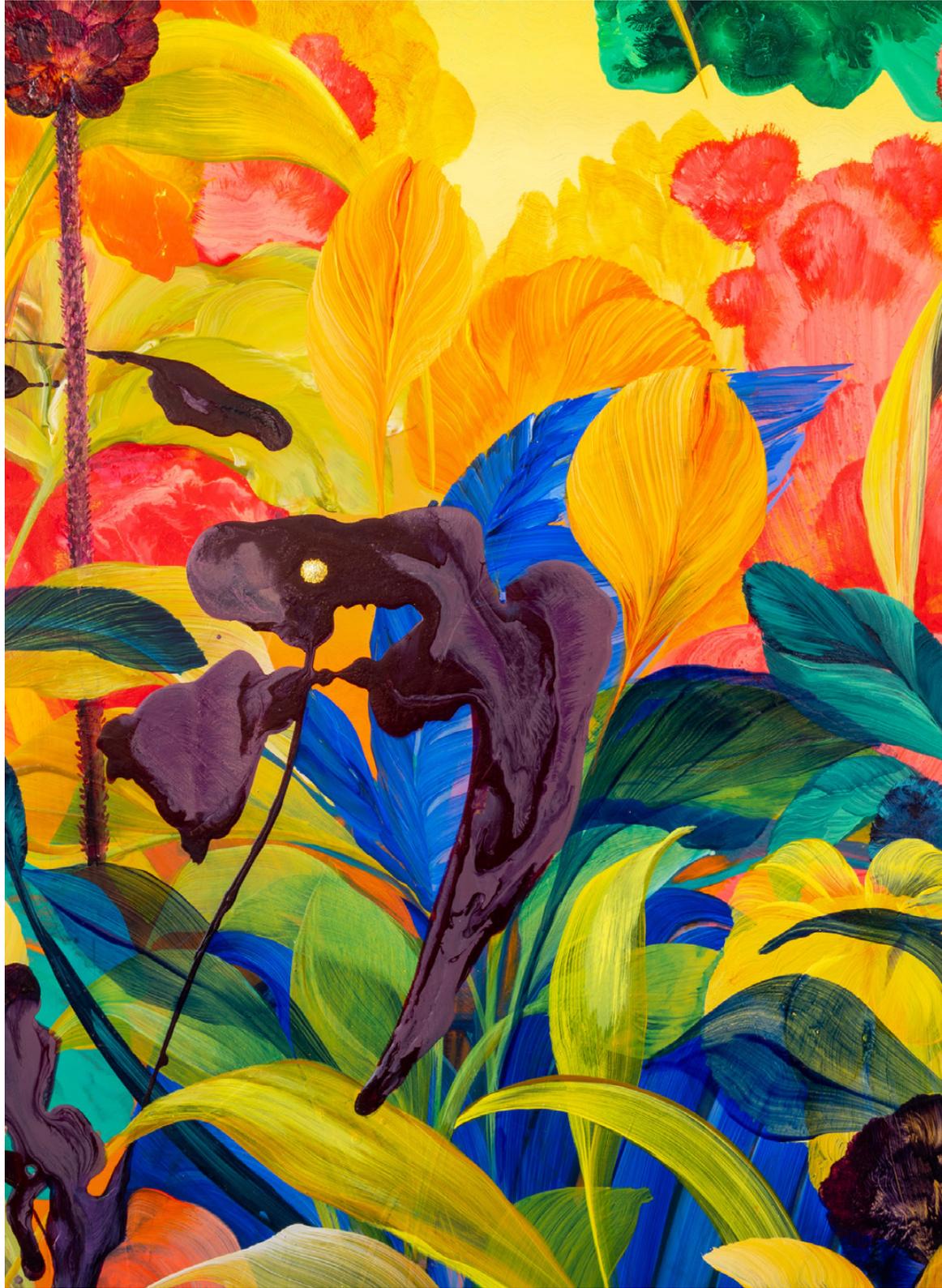
FEATURED WORKS

ORLANDA BROOM

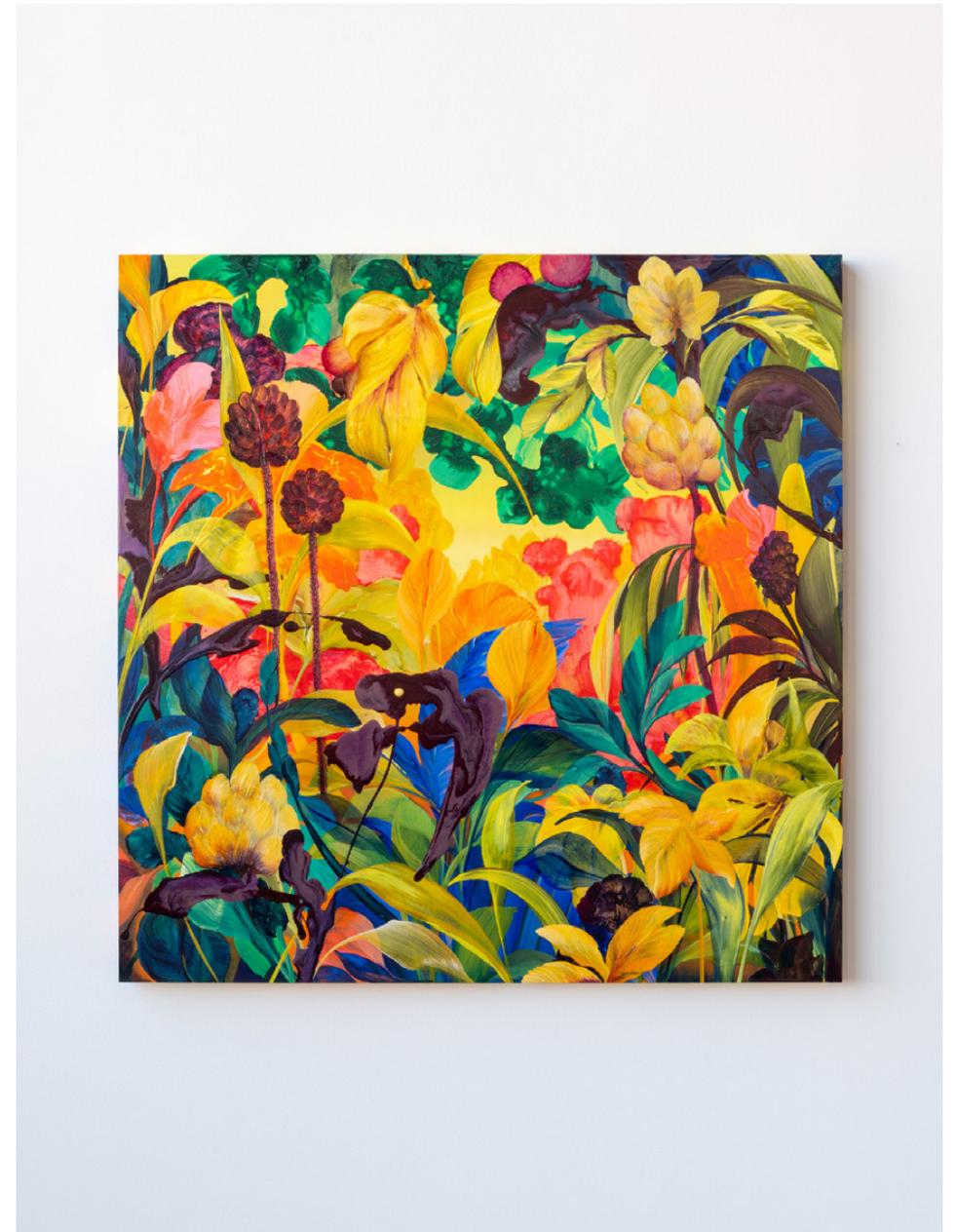


TANGLED JOY, 2022

*Acrylic with particles of
yellow Pure Structural Colour® flakes on canvas
39 1/2 × 47 1/4 in (100 × 120 cm)*

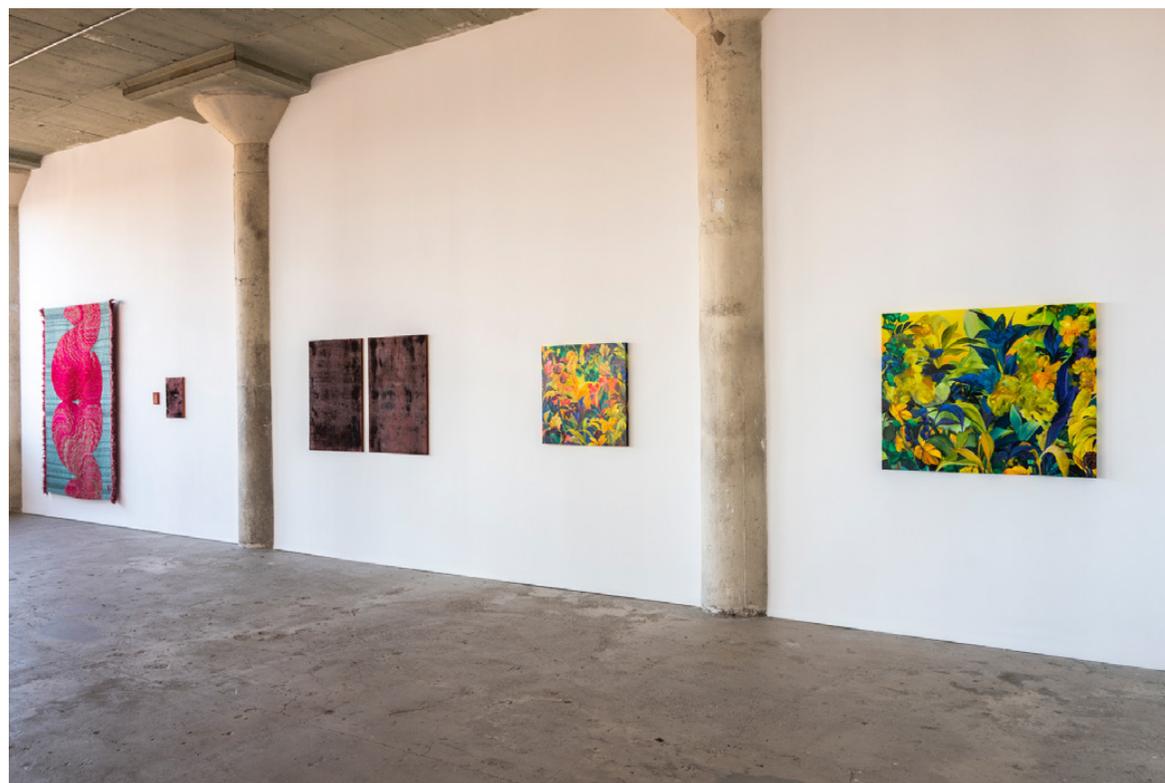


Particles of yellow Pure Structural Colour® flakes detail - Orlanda Broom - Under Yellow Covers, 2022



UNDER YELLOW COVERS, 2022

*Acrylic with particles of
yellow Pure Structural Colour® flakes on aluminium
31 ½ × 31 ½ in (80 × 80 cm)*



Installation view, Andrew Parker: Consciousness, Sage Culture Gallery, Los Angeles, 2022



Particles of yellow Pure Structural Colour® flakes detail - Orlanda Broom - Tangled Joy, 2022



PORTUGAL

FILIPA TOJAL



Filipa Tojal's studio in Porto, Portugal

Filipa Tojal (1993, Porto, Portugal) is a visual artist working primarily in painting. Filipa holds a BA in Fine Arts from the Faculty of Fine Arts of Porto and completed a Master's Degree in Painting at Tokyo University of the Arts.

She has lived and worked in Japan for four years on a fully-funded scholarship from the Japanese Government. While using Western and Eastern techniques and questioning the differences between these two worlds, she

embraces a visual and meditative process having as her poetic and visual influence the changing surrounding scenarios.

Filipa has exhibited her work solo and collectively in Europe and Asia and has participated in artist-in-residency programs throughout the globe, like in France, India, Indonesia, Germany, and Portugal.

I found myself wondering what if there was no surrounding green, no pigmented earths of its varying hues. Green, the color that for me, even its greyish coats, suggests growth and regrowth, life itself.

There was a time when we couldn't yet perceive this color, and our morale was clearly weak. It was then, when facing challenging times, such as the ice ages, that we truly needed it.

I imagine the solace - the happening in our body. Seeing those tones of vitality, plants sharing their sense of longing, springtime, abundant woodlands, forests - finally accomplished and completing the poetic cycle of nature with its real green.

These two works were completed after a visit to the Daintree Rainforest (Queensland, Australia), one of the most diverse and oldest rainforests in the world. This unique sensory experience allowed me to imagine this first envision of green.

In many walks and trails of observation, it was clear the whole intersection of abundant shapes and green tones, facing each other in total harmony. So dense and so powerful - the unbelievably complex landscapes of this scenery, so fruitful to imagination, reminded me that at the end of every landscape there should always be a time for contemplation, for appreciation.

If in "The beginning" there is still a blurred unperceptive landscape, a delicate atmosphere of smooth brushworks, hopeful view of the world, the painting on its right confirms it all.

"In soils, in waters, among plants - contemplation" pretends to suggest a vision of clarity - a confirmation of our new positive understanding of green, almost as an entity that will now, foremost, allow us to sense the world accurately and travel through new paths, strengthening our will of exploring and respecting what grows around us and allow us to live.



Filipa Tojal
(b. 1993 Porto, Portugal)



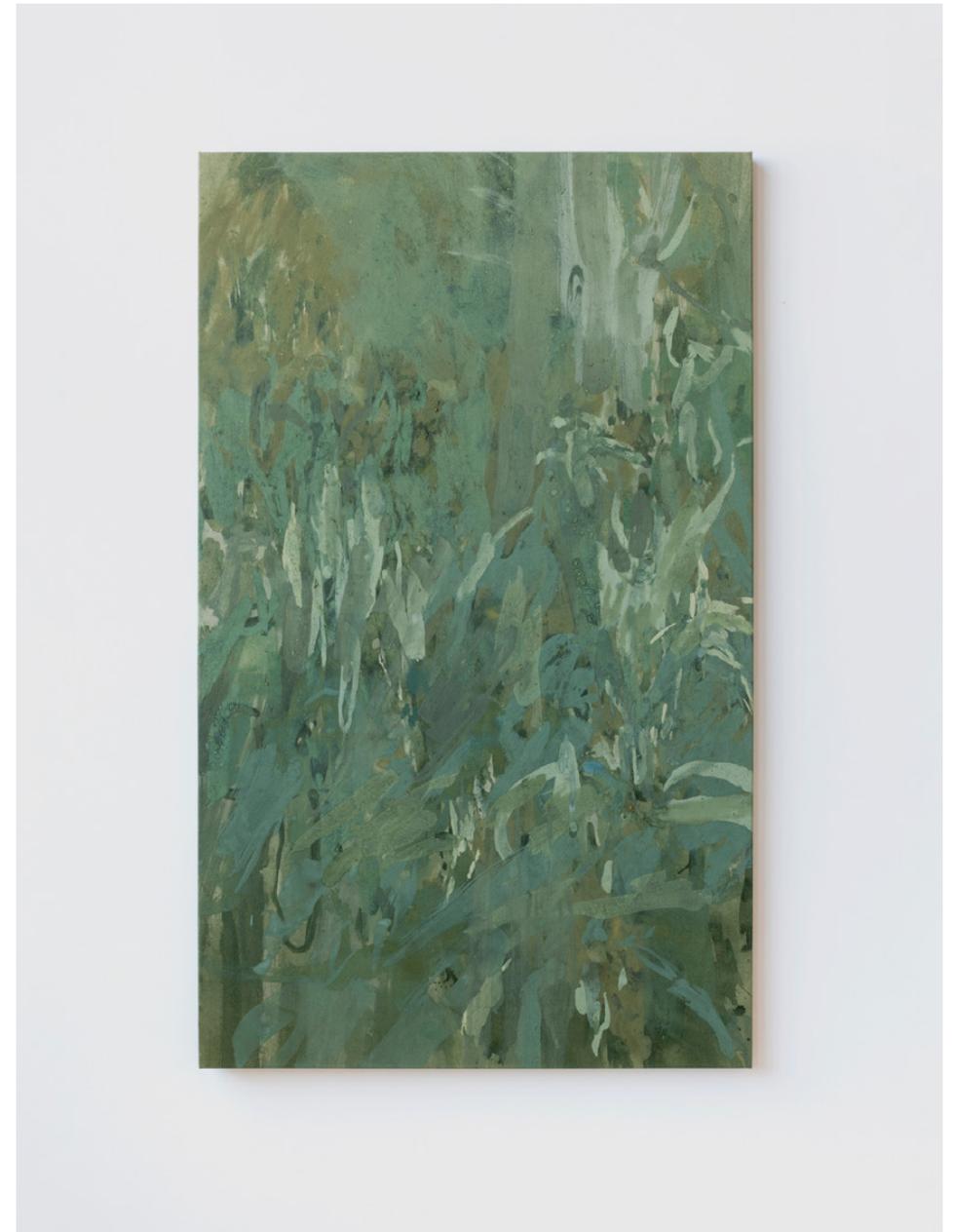
Filipa Tojal's Studio in Porto, Portugal



Verdant Exhibition - Filipa Tojal's first Solo Exhibition in the US - Sage Culture Gallery, Los Angeles, 2021

TEXTURED WORKS

FILIPA TOJAL



IN SOILS, IN WATERS, AMONG PLANTS - CONTEMPLATION, 2022

*Mineral pigments with particles of
green Pure Structural Colour® flakes and acrylic binder on canvas
55 1/2 × 33 1/2 in (140 × 85 cm)*



Particles of green Pure Structural Colour® flakes detail - Filipa Tojal - The Beginning, 2022



THE BEGINNING, 2022

*Mineral pigments with particles of
green Pure Structural Colour® flakes and acrylic binder on canvas
55 ½ × 33 ½ in (140 × 85 cm)*



Installation view, Andrew Parker: Consciousness, Sage Culture Gallery, Los Angeles, 2022

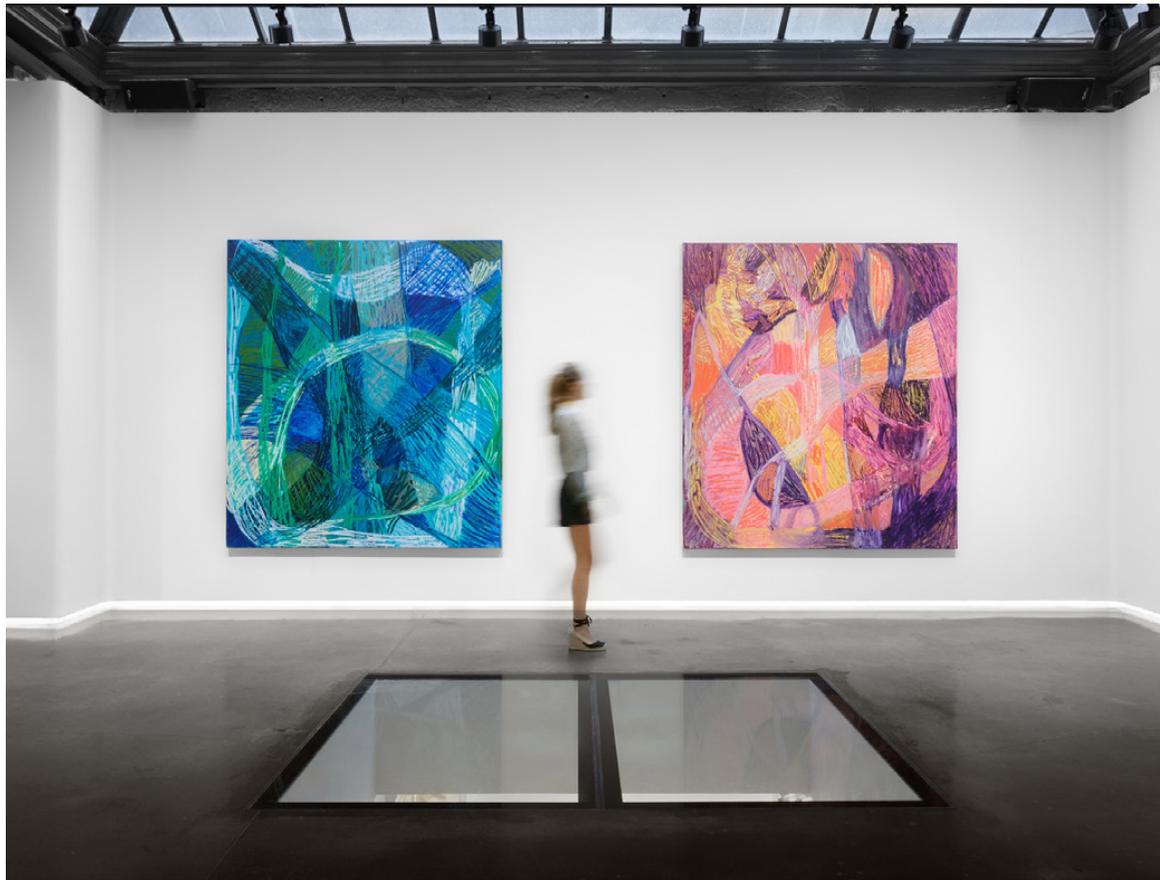


Particles of green Pure Structural Colour® flakes detail - Filipa Tojal - In soils, in waters, among plants - contemplation, 2022



FRANCE

SASHA FERRÉ



Installation view, *Rites of Passage*, Group Exhibition, Unit London Gallery, 2021

Sasha Ferré is a visual artist working and living between London and Paris. She has exhibited in the US and Europe and is the recipient of the Hine Painting Prize in 2020. In 2022, she made her debut in Asia with a solo show at The Anzai Gallery in Tokyo, Japan. She was featured in the New American Painting Pacific Coast edition and was selected for exhibitions in London at Saatchi Gallery, Fold Gallery, Unit London Gallery, Daniel Benjamin Gallery, and Josh Lilley Gallery. She holds an MA in Painting from the Royal College of Art (London).

It's quite difficult for me to speak about the colour blue. One reason is that the word "blue", just like "red" or "yellow" might mislead us to consider Blue as a univocal concept. Instead, as a painter, I am aware that "blue" means an infinity of potential nuances, some of which don't exist yet. There are so many different hues of blue, from the warmest to the coldest, from the darkest to the lightest. Even today, new hues of blues are being created through chemical research. Blue can easily tend towards green or purple when mixed with a little dash of another colour, yellow or red. These mixes and combinations know no limit. When considering the intensities of the blue colour, it can vary from a very deep dark blue to a neutral greyish blue, to the lightest of blues. Blues are multiple in their infinite variations.

I still don't know if there is something like a pure blue and this is not something I'm very interested in. To me blues reveal their fullest beauty when interacting with other colours. It's always going to be blue in relation to red or in relation to yellow or to another kind of blue that will interest me more.

Then Blues remind us that the colour first emerged over 4000 years ago from mineral origins, literally from rocks. Blues speak about what we owe as humans and as artists to the mineral world.

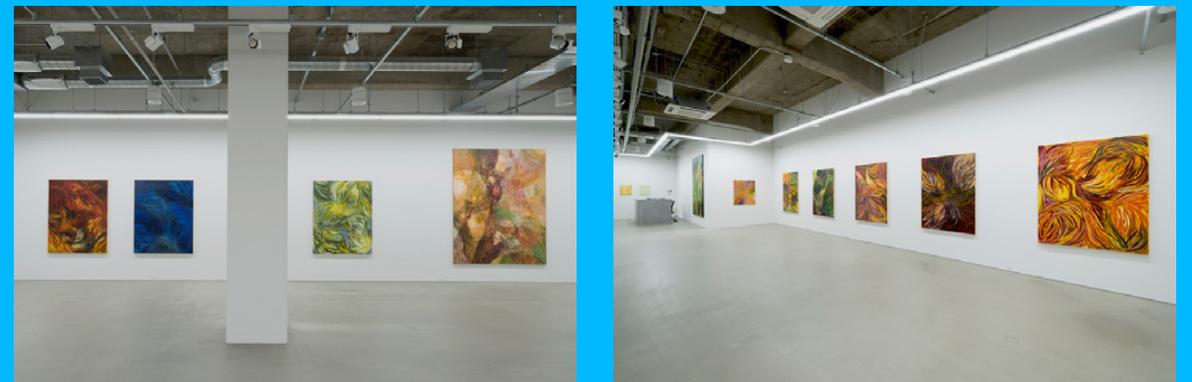
When painting with blues I try to remember their terrestrial origins. When painting with blues, we mobilise telluric forces that perhaps - if done consciously - can resonate in our paintings.



Sasha Ferré
(b. 1985 France)



Connective Tissue, Solo Exhibition - The Anzai Gallery, Tokyo, Japan, 2022 - © Courtesy The Anzai Gallery



Connective Tissue, Solo Exhibition - The Anzai Gallery, Tokyo, Japan, 2022 - © Courtesy The Anzai Gallery

TEXTURED WORK

SASHA FERRÉ



CONNECTIVE TISSUE (BLUE), 2021

Painting
Oil Sticks on wood panel
20 × 16 in (51 × 41 cm)



Sasha Ferré - Connective Tissue (blue), 2021 (detail)



Installation view, Andrew Parker: Consciousness, Sage Culture Gallery, Los Angeles, 2022



MICHAL FARGO

GERMANY



Flora Exhibition - Sage Culture Gallery, Los Angeles, 2022

Michal Fargo's inspiration comes from the natural world combined with elements of progress. Dealing with the thin line that lies between imitation and interpretation, Fargo achieves a distinct aesthetic through her unique process.

Authenticity plays an essential role in her practice. Born in Israel, she attributes her endless curiosity and improvisation abilities to her cultural heritage. In the artist's words: "Being born in Israel, a young country with a short secular cultural heritage, I found working in a vacuum with relatively little predefined aesthetic history to be an empowering experience. The ease of making mistakes, as well as improvising, are great tools that I attribute to my culture.

"Second Nature" is a body of work that delves into topics such as non-linear time perception and the idea of human-made vs. naturally formed.

This project is the result of constant questioning of time's structure, trying to introduce past and future into a single dimension while considering the role of human civilisation in the formation of plausible tragic scenarios that convey dystopia while celebrating the beauty in the decay.

Professor Parker's Pure Structural Colour® made me consider the use of color in my work.

My colour decisions are made with a certain sentiment that is driven by form and a consideration of visual weight - where some colours might convey ease and lightness, others are heavy, optically defining, making a form's silhouette to be emphasised.

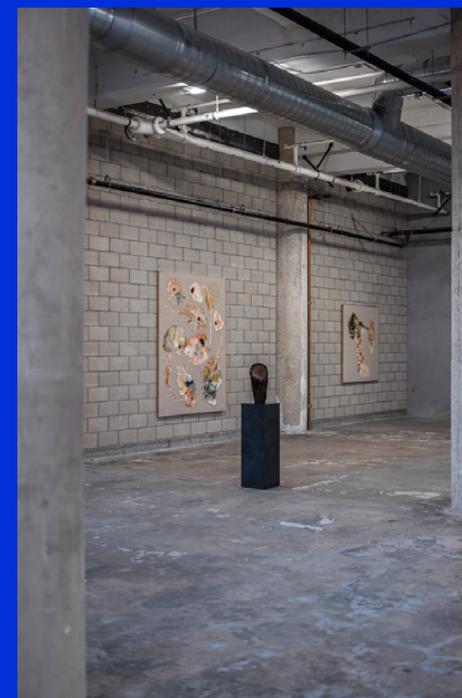
Weight is a term that probably would have never existed without gravity, and the physical connection between time and gravity fascinates me and informs my work greatly.



*Michal Fargo
(b. 1984 Tel Aviv, Israel)*



Loewe Craft Prize exhibition at Isamu Noguchi's indoor stone garden 'Heaven' - Sogetsu Kaikan building - Tokyo 2019



Landscapes of Gaia Exhibition - Sage Culture Gallery, Los Angeles, 2020

FEATURED WORKS

MICHAL FARGO

**DUMBBELL I, 2022***Second Nature Series**Stoneware ceramics and textile fibres (Flocked)**7 ¾ × 8 ½ × 8 ½ in (19 × 21 × 21 cm)*



Michal Fargo - *Second Nature II*, 2022 (detail)



DUMBBELL II, 2022

Second Nature Series
 Stoneware ceramics and textile fibres (Flocked)
 5 ½ × 8 ½ × 8 ½ in (14 × 21 × 21 cm)



Installation view, Andrew Parker: Consciousness, Sage Culture Gallery, Los Angeles, 2022



Michal Fargo - Dumbbell II & I, 2022 - Second Nature Series



GWEN HARDIE

UNITED STATES



The artist at her studio in New York, with paintings for Sage Culture Gallery

Scottish painter Gwen Hardie lives and works in New York City. After graduating from Edinburgh College of Art in 1984, she was awarded a DAAD scholarship to study with Georg Baselitz in Berlin. Hardie moved to London in 1990 and NYC in 2000, where she lives and works.

Gwen Hardie's work engages with figuration and the act of perception. She first gained attention with her large-scale tightly-cropped portraits of women.

Her magnifications of skin lit by natural light resemble light effects in the landscape and micro/macro views of cells/earth. Intimate and monumental, the body image shifts back and forth perceptually between an atmospheric illusion and a thing of gravity, real and tangible.

Hardie's work is in private and public collections such as The Metropolitan Museum of Art, New York, the British Council, London, and the Calouste Gulbenkian Modern Collection, Lisbon.

It's illuminating to consider color through the eyes of our earlier ancestors. The association between pink and dreaming in Andrew Parker's essay took me by surprise. Still, when I think of the combination in his explanation of red (danger) and white (innocence), I can see a connection to life (the color of blood and danger) and white which is also associated with light.

I have always been attracted to Iridescent color in nature- it's a gorgeous thing to see - as if you are catching a movement, an ever-changing radiation of different colors as the angle changes - it registers as living movement as well as color, so its no surprise to me that this is in fact' structural color."

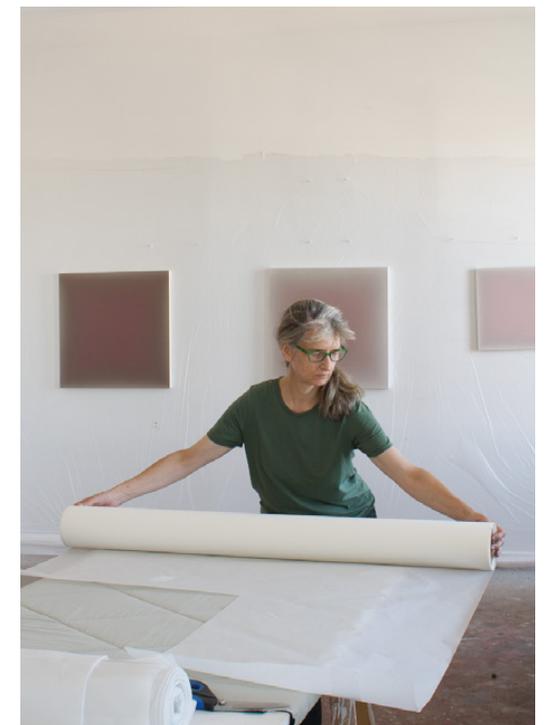
Pink belongs in my palette, with orange, red, and yellow as 'warming' foreground colors that radiate heat and give a sense of proximity and intimacy. 'Cooling' colors such as grey, blue and green counter this warming effect and evoke distances and atmosphere. Leonardo da Vinci's invention of "Sfumato" - blending warm and cool colors to control the depths of field - is an influence. The New York school is another - in particular Mark Rothko, Ad Reinhardt, and Josef Albers - who demonstrated the phenomenon of color itself, showing us how one color is determined by another in our perceptions.

My most direct source of inspiration is, however, simply nature, sunlight, moonlight, shadows, the earth and my own eyes and experience of living - Color and light are so vital to life - like water and earth, it gives the conditions for our survival.

When I think of pink, the immediate association is skin - though, in fact, it's flushed skin where blood is close to the surface of a living person. - actually, the range of skin tones around the world is more like a 'sienna rainbow' of muted browns with a slight yellow, orange or pink tint - remarkably similar to earth tones. Pink is also evocative of the sky at sunset across a vast distance, giving warmth against the darkest greens and browns of the

earth as night falls - this ethereal airborne pink is reminiscent of the feeling of dreaming.

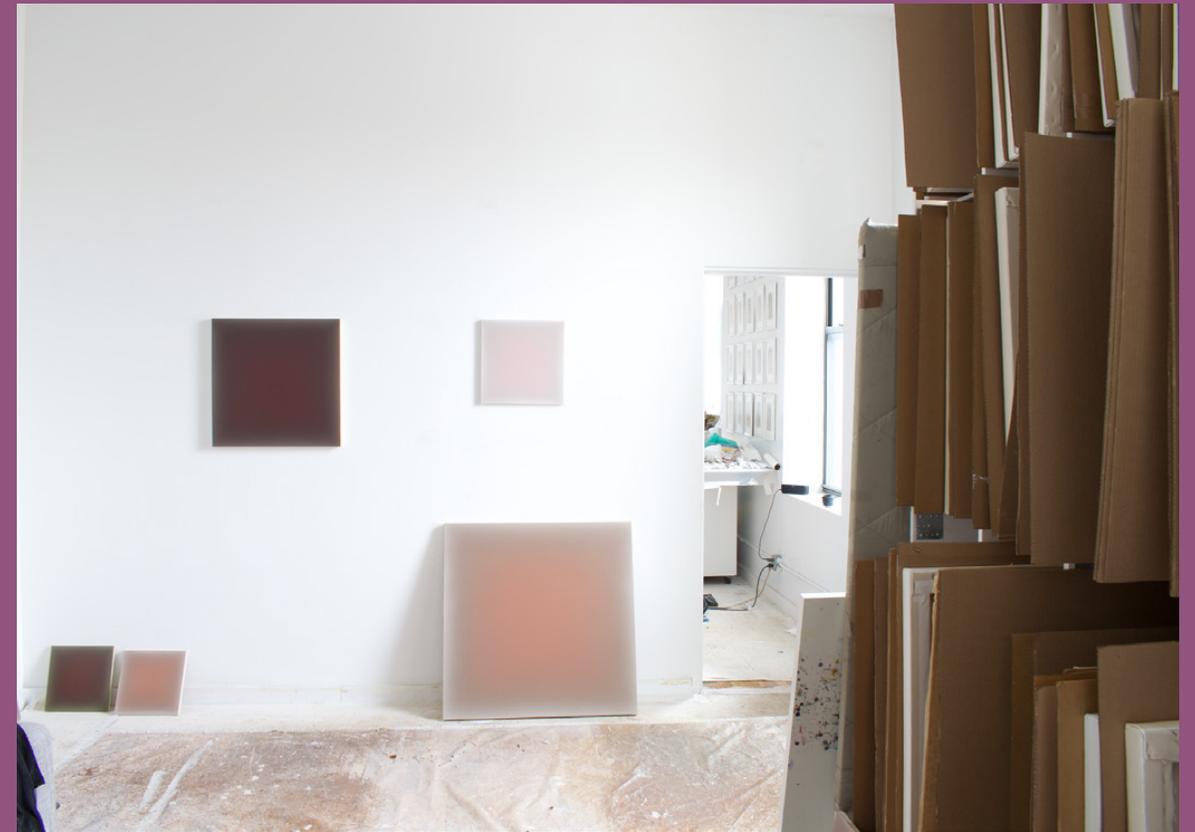
Color brings our attention easily into the present moment because it is so active in our perceptions- for me, color is a living phenomenon, and I am delighted to contribute to this exploration of iridescent color that weaves together the past and present, science and art. For this show, I ask how dark, light, muted, and radiant pink can be and still retain its identity as pink. My work generally consists of a dominant foreground color set within the context of a background color. I invest tremendous energy and focus in blending these transitions as this seems to be where the magic occurs - where something surprising happens - the color starts to do its own thing, eventually corresponding and exceeding my intention.



Gwen Hardie
(b. 1962 Fife, United Kingdom)



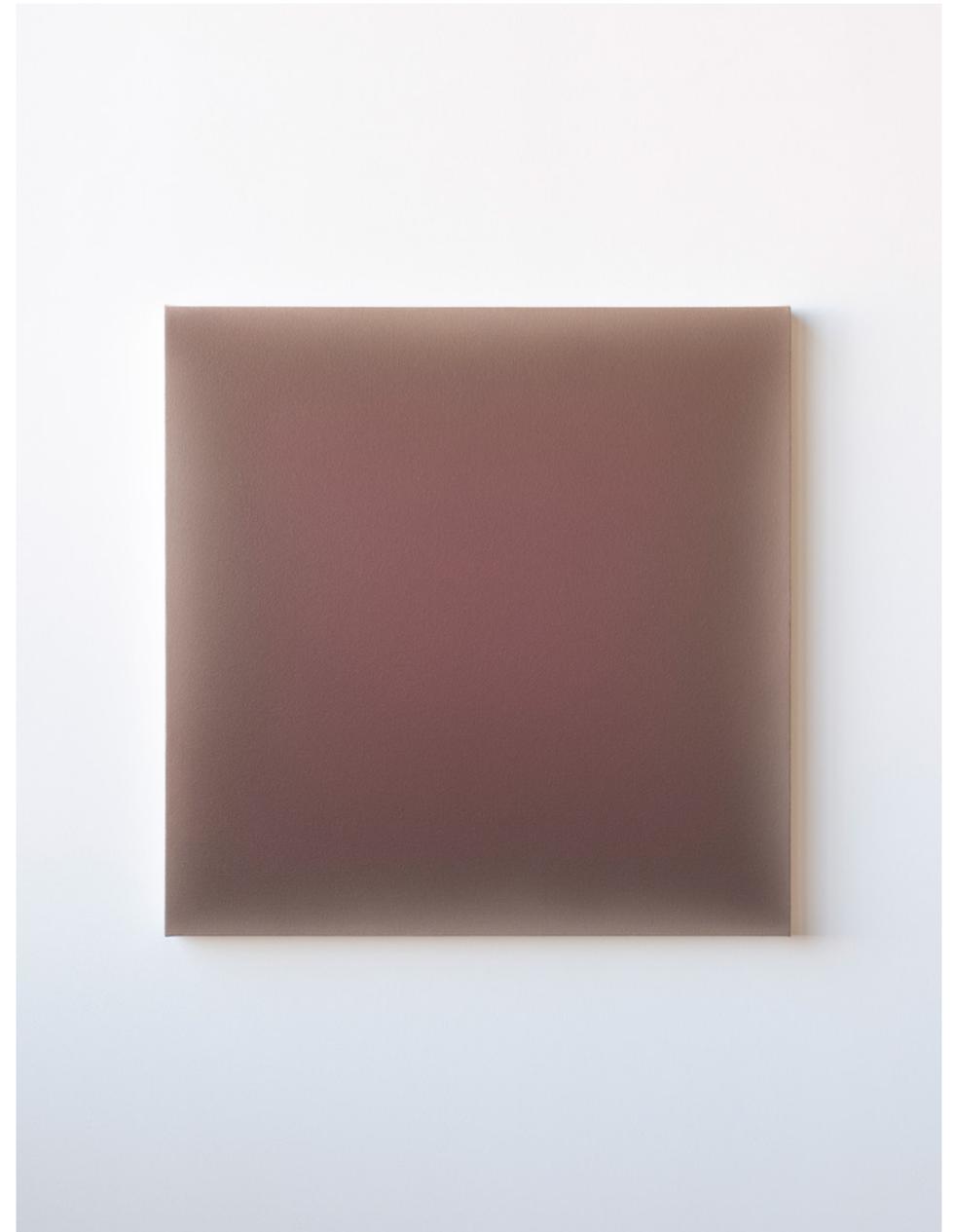
Human Boundaries - Solo Exhibition at Galerie Pugliese Levi, Berlin, Germany, 2022 - © Courtesy Galerie Pugliese Levi



Gwen Hardie's Studio, New York, 2022

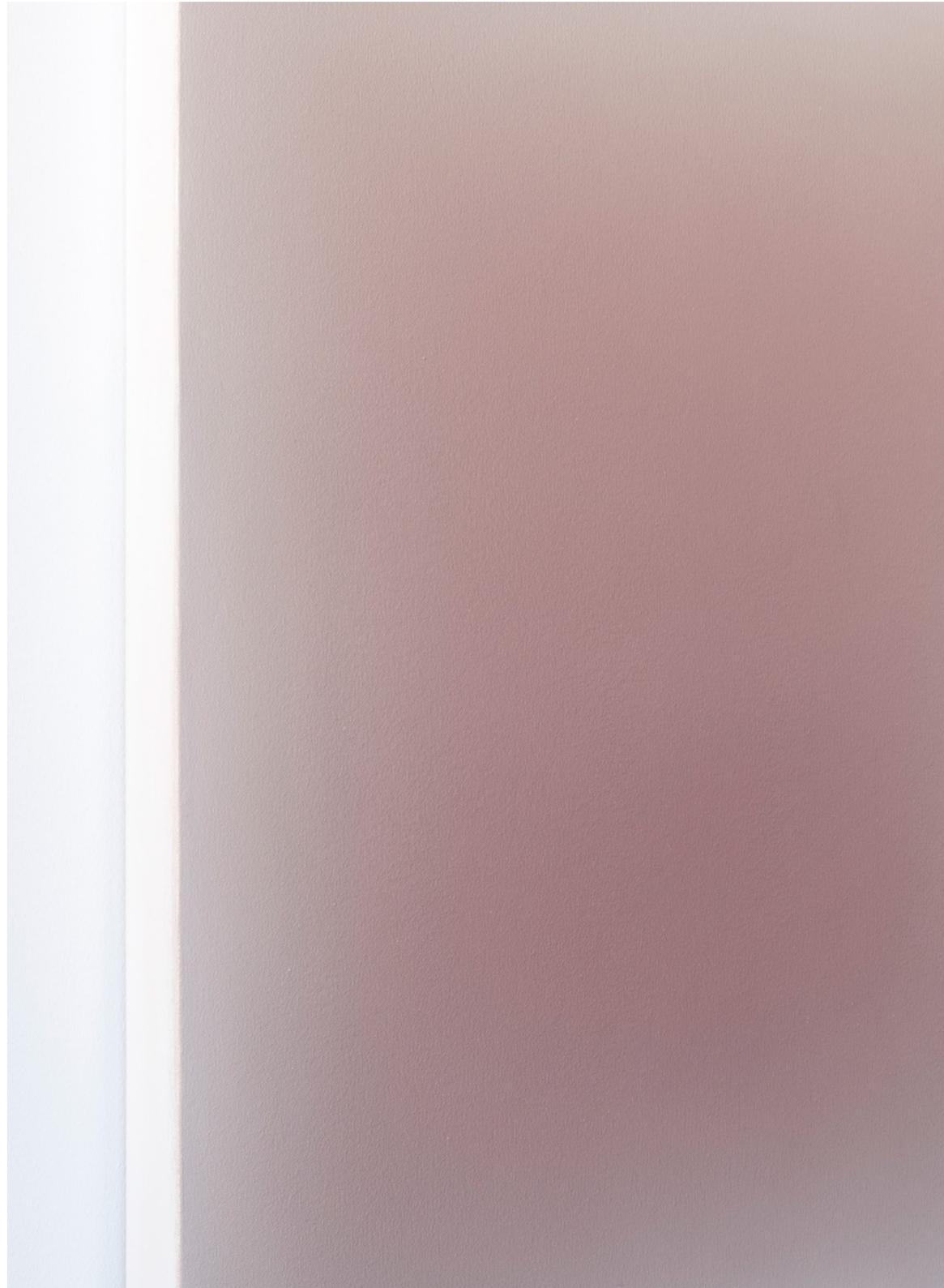
FEATURED WORKS

GWEN HARDIE

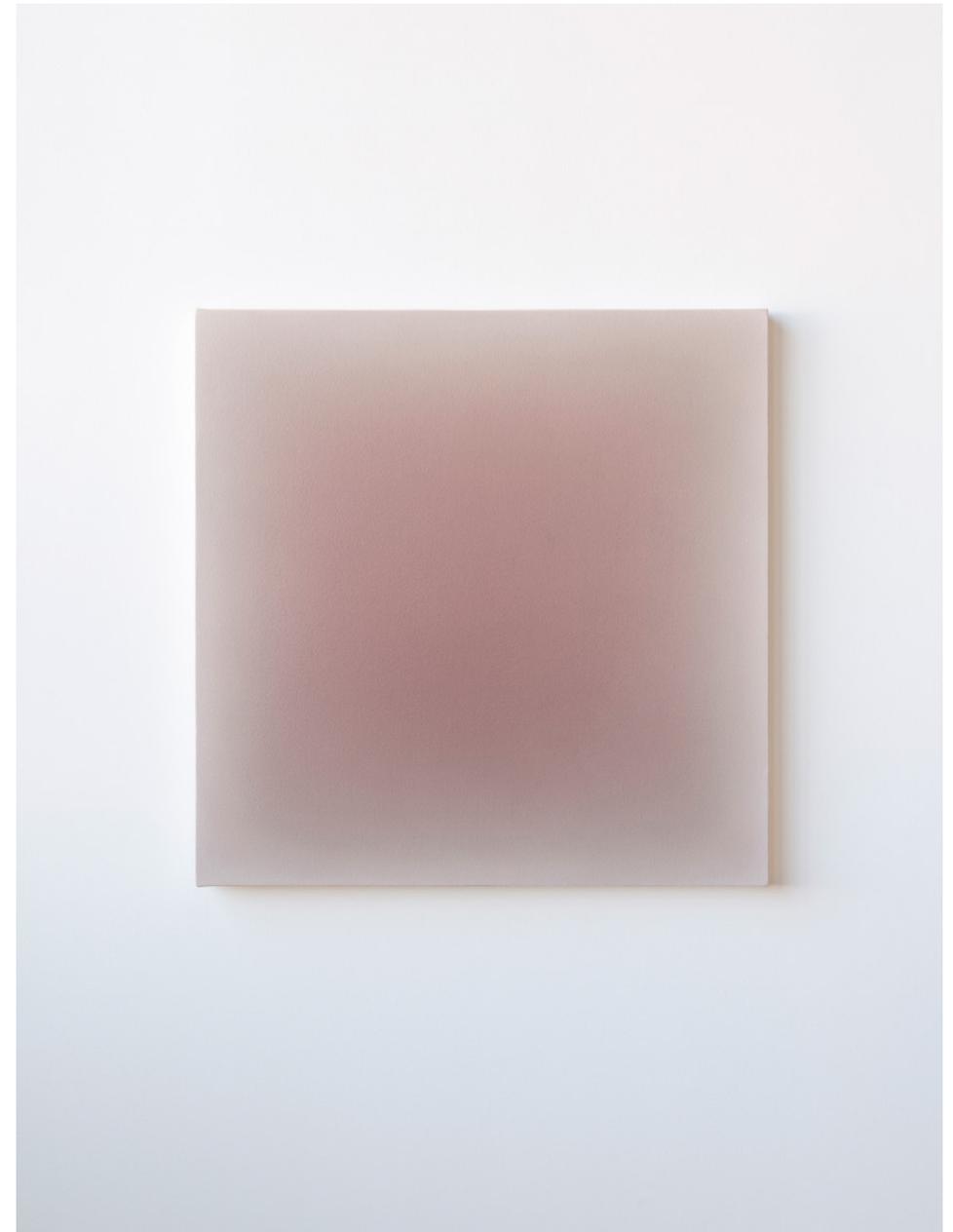


09.05.22, MUTED DARK PINK ON OPAQUE RAW UMBER, 2022

Painting
Oil on canvas
30 × 30 in (76 × 76 cm)



Gwen Hardie - 04.06.21, cool pink on raw umberl, 2022 (detail)



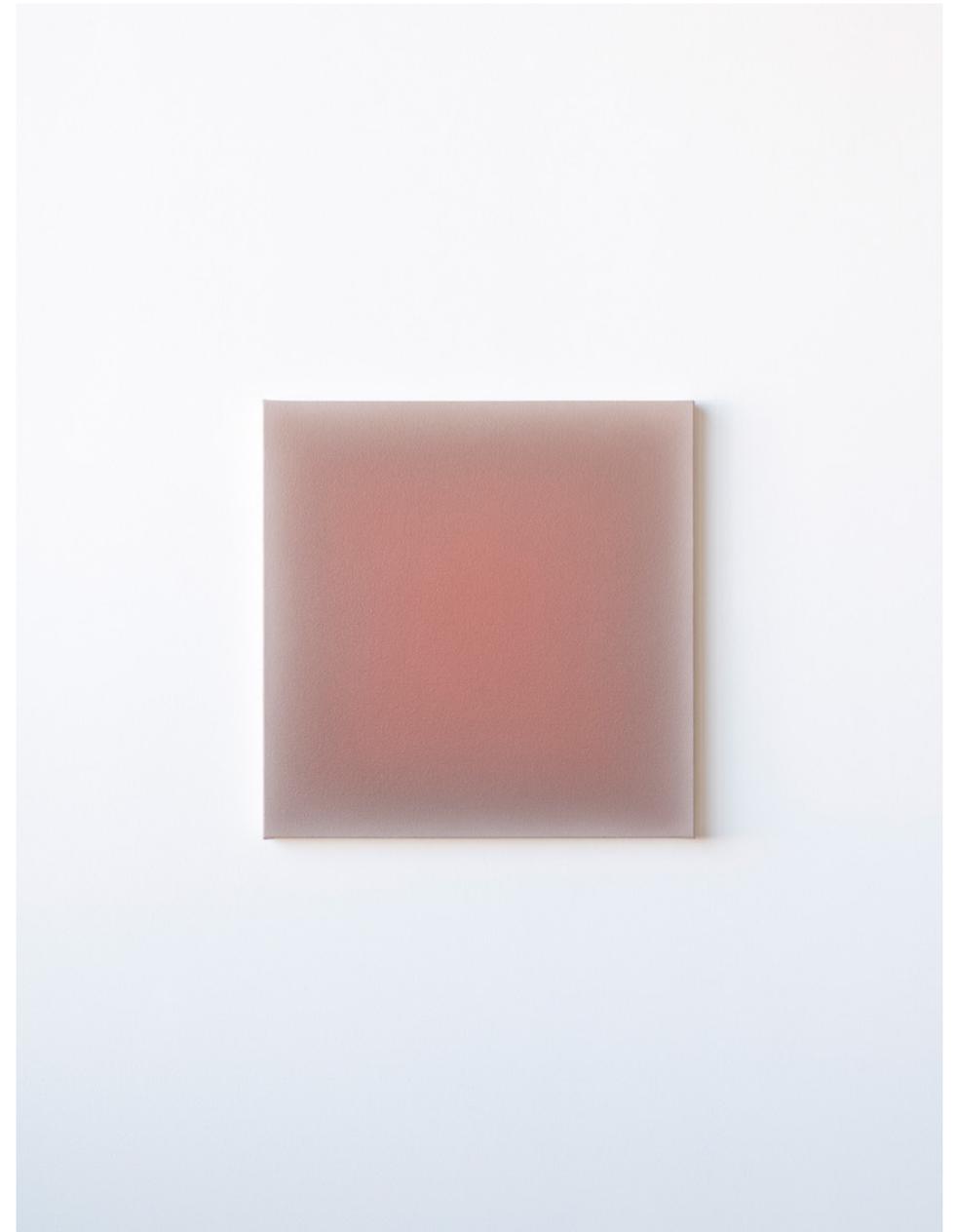
04.06.21, COOL PINK ON RAW UMBER, 2022

Painting
Oil on canvas
30 × 30 in (76 × 76 cm)



06.01.22, PALE RADIANT PINK ON RAW UMBER, 2022

Painting
20 × 20 in (59 × 59 cm)

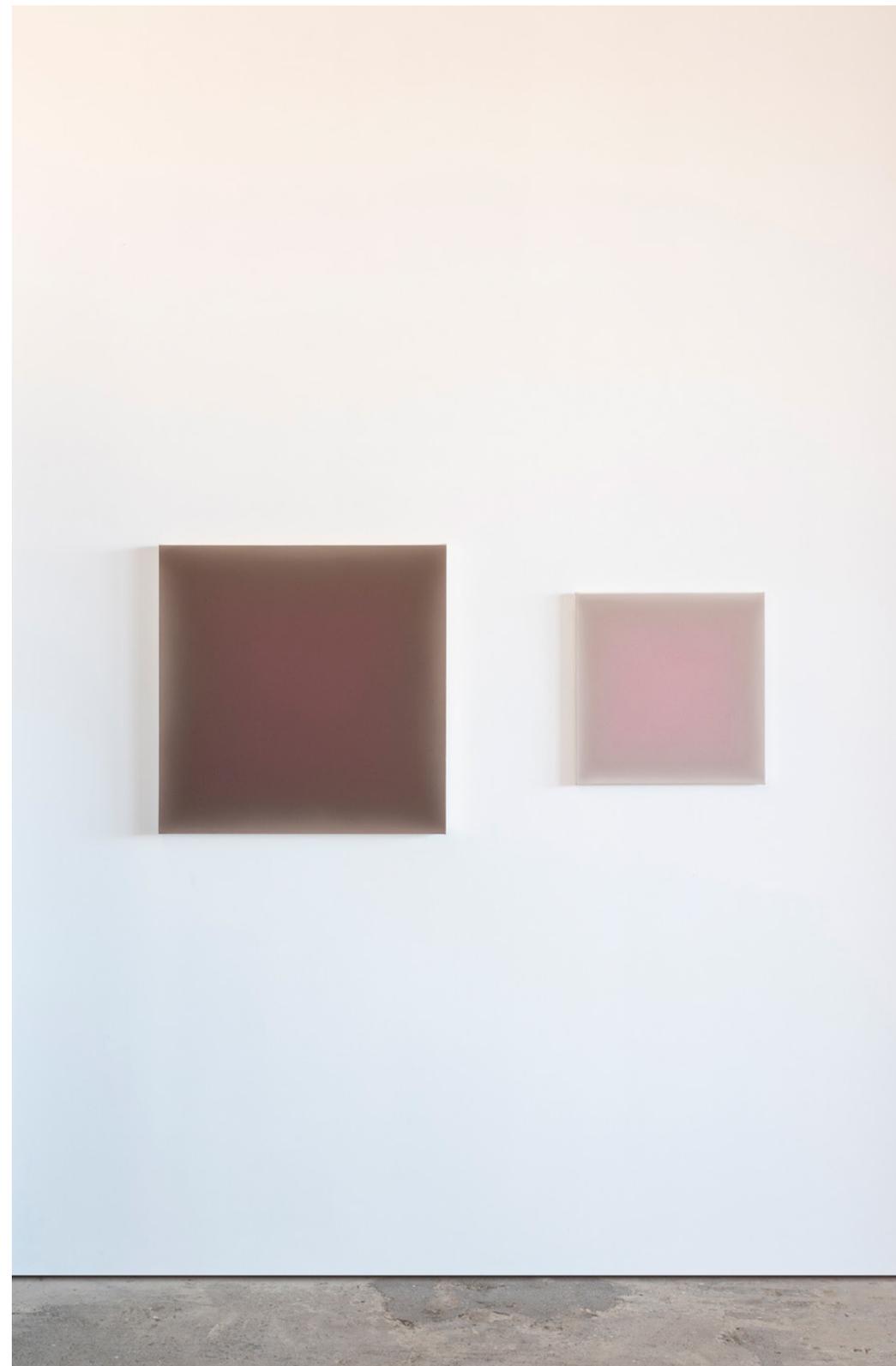


02.18.22, RADIANT VENETIAN RED ON RAW UMBER, 2022

Painting
20 × 20 in (59 × 59 cm)



Gwen Hardie - 09,05.22, muted dark pink on opaque raw umber; 2022 (detail)

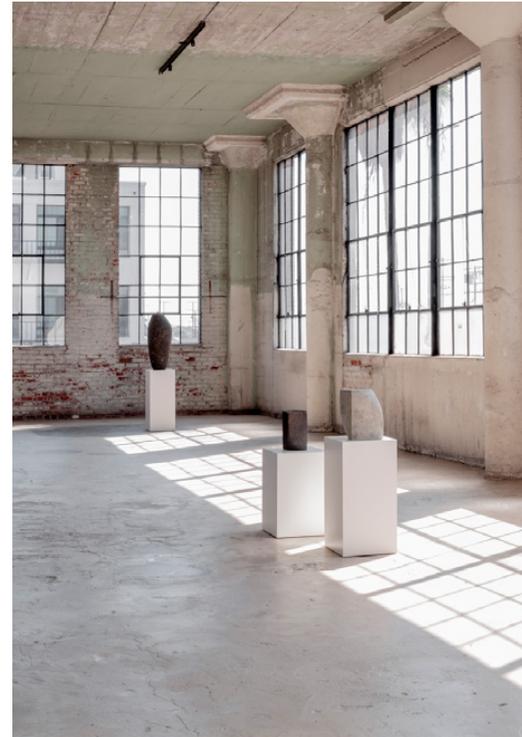


Gwen Hardie - 09,05.22, muted dark pink on opaque raw umber & 06.01.22, pale radiant pink on raw umber



SAGE CULTURE

ABOUT THE GALLERY



Climatopia Exhibition, 2021

Sage Culture is an art gallery based in Downtown Los Angeles. Founded in 2017, it comprises art exhibitions and a diverse range of projects within the arts and cultural sector.

The appreciation of nature and wisdom in translating this experience into artistic expressions define the gallery's mission, curation, and aesthetics.

A visit to Easter Island was the starting point and primary inspiration for developing the early concept of Sage Culture. The remote island's rich history and how ancient art forms have always acted as a powerful transformation tool for humankind profoundly inspired the founders throughout the creative process.

The result is a constant attempt to artistically portray the relationship between people and nature – from observing humanity's primordial cultures and its complete integration with the environment to the recent efforts to make sense of this relationship today.

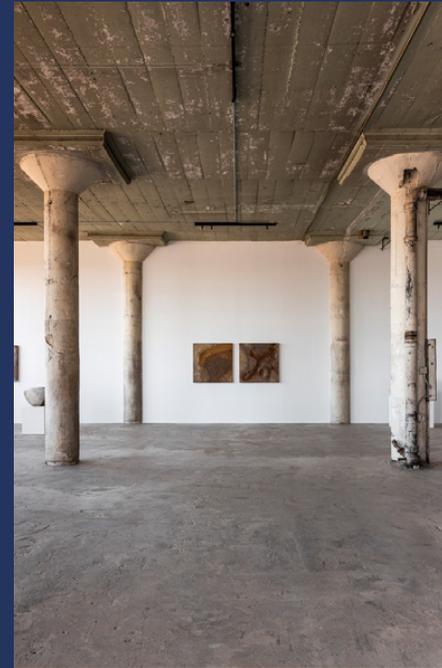
In the age of the Anthropocene, our marks on the planet are the subject of constant debate, and Sage Culture intends to make this debate permanently present in its program concerning Art & Environment.



Diagenesis Exhibition, 2022



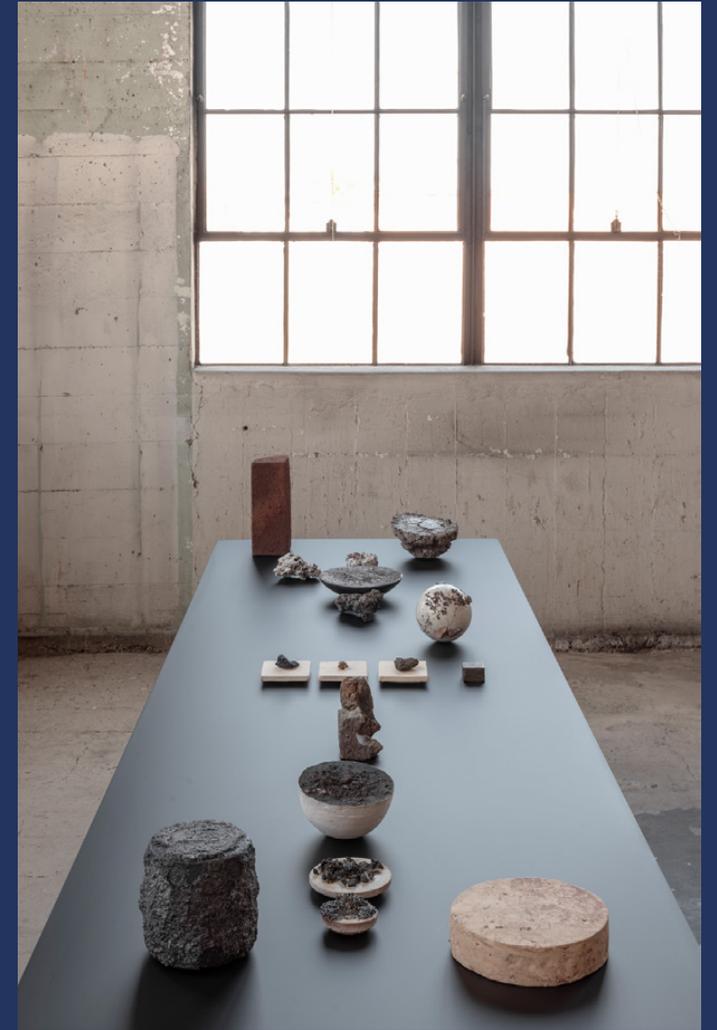
Traces Exhibition, 2022



Diagenesis Exhibition, 2022



Climatopia Exhibition, 2021



Climatopia Exhibition, 2021



Verdamt Exhibition, 2021



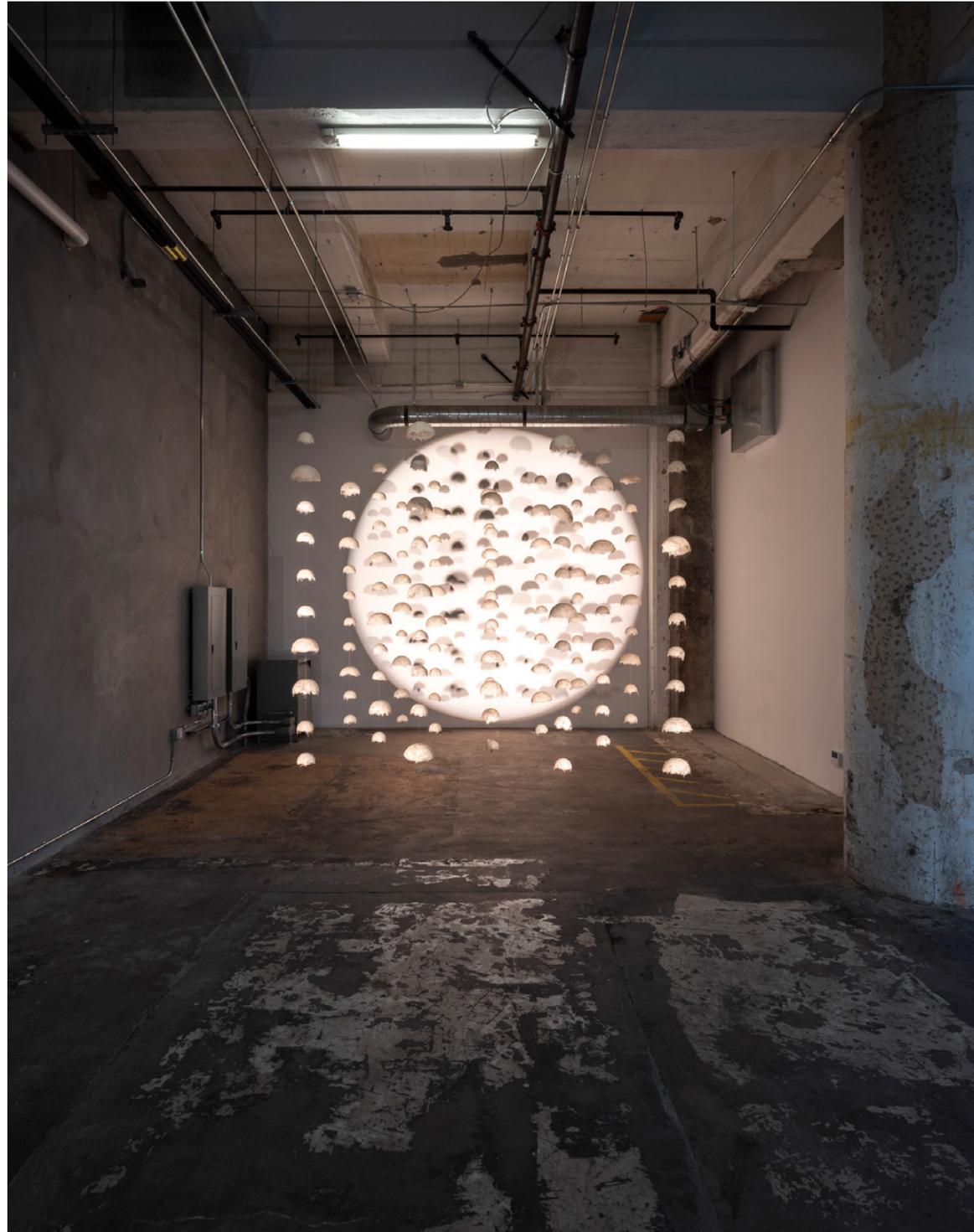
Flora Exhibition, 2022



Landscapes of Gaia Exhibition, 2020



Ephemera Exhibition, 2021



Landscapes of Gaia Exhibition, 2020



Climatopia Exhibition, 2021

Sage Culture's concept relates to the land and oceans, our deeper soul, and the transformative power inherited from our most primitive ancestors. It is the ancient wisdom connected to the present and future through contemporary artistic expressions.

In line with its concept, the gallery represents artists whose deep connection to nature serves as their primary source of inspiration. By using natural materials or promoting discussions on the subject, they contribute to reimagining this crucial but endangered bond with Earth.

These artists are particularly focused on their processes, which are often challenging and sometimes defy traditional practices and techniques. The results frequently blur the lines between media and the established boundaries of art, craft, and design.

The gallery embodies the human intent to understand Nature constructively and to reconnect with the environment through artistic contemplation.

For further information on bio-inspiration:

www.lifescaped.com - More about the work of Andrew Parker and the application of bio-inspiration projects in research, education and commerce.

Dennett, Daniel C., Roy, Deb. (2015). *How Digital Transparency Became a Force of Nature*. *Scientific American*. March, pages 64-69. *www.scientificamerican.com*

Mueller, Tom. (2008). *Biomimetics: Design by Nature*. *National Geographic Magazine*. April, pages 68-91. *www.nationalgeographic.com*.

Professor Parker's notable achievements:

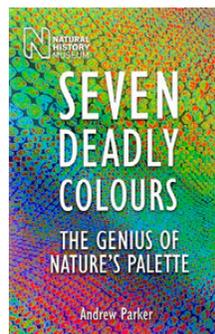
Lifescaped came first in the UK's IP100 (Intellectual Property) awards for "Patents" in 2018.

Scientist for the New Century, awarded by The Royal Institution

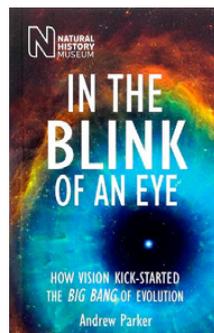
Feature film made by NHK, based on *In the Blink of an Eye*

TEDx Talks - *Does Colour Exist?* at TEDxSydney 2013

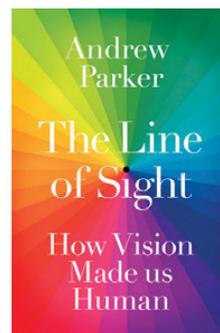
For information on color in nature, the different forms of colors, the impact of the evolution of vision, and on Andrew Parker's art exhibition at Kew Gardens, London, see:



Seven Deadly Colours
Andrew Parker, 2005
(reprinted 2015)



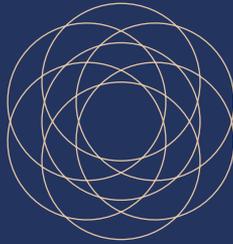
In the Blink of an Eye
Andrew Parker, 2003
(reprinted 2015)



The Line of Sight
Andrew Parker
(will be published in 2023)



Naturally Brilliant Colour
Kew Publishing
London, 2021.



CONSCIOUSNESS

ANDREW PARKER



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