

Artist Statement

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Come. Look. Look closely. Do you see how we are both made of and a destroyer of nature? Come, let me show you.

I am an interdisciplinary artist who leverages bioscientific techniques with more traditional artistic processes that together bear witness to the fragile nature of our relationship with the environment and our symbiotic interdependence. Avoiding a clinical, matter-of-fact application of bio/sci arts, I rely on a strategy of playfulness and beauty to disguise my activism, to disarm, to increase the susceptibility to messaging that penetrates ingrained beliefs and defense mechanisms. My practice draws inspiration from historical naturalists, humanists, and Eastern philosophies. Through sculptural works, immersive and experiential installations, printmaking, and other two-dimensional mediums, I explore our role in the world and more specifically the relationship between the awareness of our oneness and antithetical feelings of intimacy/universality, healing/loss, epiphany/dread, accountability/apathy, and humanity/nature.

One aspect of my work utilizes photo and video microscopy and draws one into the unseen 'MicroVerse' of delicate microorganisms, cautioning voyeurs that our future follows the fate of these early sentinels of environmental decline (e.g., hibernation tolerances of North Star Corals and rising sea temperatures). Another aspect, inspired by the principles of material-driven design, I grow, fabricate, and use organic materials (e.g., mycelium, SCOBY (symbiotic culture of bacteria and yeast), and bio-plastics). I often deliberately pair organic and inorganic counterparts (e.g., styrofoam vs. mycelium; 3D printed brain coral vs. real brain corals) to provoke conversations about the impact of material choices like forever plastics that will outlast our impermanence. Similarly, I utilize the structure and dynamics of growing algae and slime mold as a vehicle for understanding life systems at multiple scales and across species. I am fascinated by the striking similarity between the forms of microscopic slime mold and macroscopic fan coral, branching structures of human vascularization, root systems and mycelial networks. When combined, each of these aspects of my work synergize to tell cohesive stories. In none of these examples does my art make the message directly explicit. Instead, I intend the message to gain access through softer, less guarded and less aware entrances to the mind, hence my nom de guerre, *SubtleFlux*.

The primary motivation for my work lies in the profound oneness and interdependence of all things, best articulated in the construct of '*interbeing*' by the Buddhist monk Thich Nhat Hanh. From neurons to nebulae, interference patterns on water, in sand, the clouds – all are connected by a single thread, a balanced equation. Beautiful? Yes. Frightening? Yes, as pulling at this thread unravels all. It is this tension between connectedness and interdependence that fuels my creative mantle. Notwithstanding my interdisciplinary and often immersive approach, I strive to maintain internal consistency through unifying conceptual, experiential, and textural constructs regardless of modality, medium, or materiality.