

POST COMPLEX

Post Complex is post-hope, post-activist, and sees the unfolding Anthropocene as a choice between action and resignation. Creating an underground portal to a world in which we want to live is a radical gesture of defiance in a global polycrisis.

Create nodes that work outside the system with us. Connect them in communities locally and globally. Come to shows, film nights, Sunday dinners, and talks. Propose something wild or tender or both. Let go of perfection. Meet doers planting the seeds of a better timeline through nourishment of land, self, and community.

This is your invitation to be rewild at heart,

- Post Complex

REWILD AT HEART I

Rewild at Heart is the first installment of an ongoing series of exhibitions focused around themes of rewilding both inner and outer worlds. This first exhibition brings together experimental works by seven GSA MFA artists, showcasing a range of practices that challenge conventional approaches to making and displaying.

Featuring a diverse range of approaches, the show resists a single tone. Craft-based approaches and material experimentation play a key role, with artists working through tactile and unconventional methods that blur distinctions between art, labor, and land. Collectively, the exhibition invites you to consider alternative ways of imagining our relationship to our material worlds.

Across the exhibition, artists explore themes of rewilding not only in relation to land, but also in how we think and live our everyday lives. Through speculative worldbuilding, examinations of the relationships between natural environments, human intervention, and transformation, or simply through play, artists offer their own distinct voices. Unfolding across two rooms, each expresses a unique aesthetic language, inviting us to consider our place within the narrative as humans.

Rewild at Heart is a space to gather and celebrate experimentation. We invite you to explore the works and ideas of peers as we launch into the semester <3

- Jeff + Serena

From the Artists

Adana Mirza Garrote

Adana Garrote creates her work by setting rules for herself as a maker; these guidelines aid in an exploration of mark-making, and using her drawings and works with paper as a compilation of physical record-keeping. These records are the products of Garrote's fixation on specific patterns; finding that the only way to move on from them is to create as many variations and interpretations within a body of work until she finds new patterns to engage her.

Garrote aims to embrace primal natural senses when making, to not be completely driven by the need for absolute perfection. Through the use of traditional processes, she attempts to show more of the maker's hand in the work by means of knitting, piecing, drawing, and paper-making techniques. She emphasizes the naturally occurring imperfections and tensions between the rigid and the handmade.

Garrote is from Miami, FL, US. She received a BFA in Fibers from the Kansas City Art Institute in Kansas City, MO, and is currently pursuing an MFA at the Glasgow School of Art in Glasgow, Scotland, UK.

Amara Karapas

Amara Karapas is a Greek American artist currently living in Glasgow. Their work uses experimental media through play to find aberrant combinations and inherent meaning. The materials are often at odds with each other. These works push deeper, a continued experimentation furthering a creative inquiry process. Karapas strives to work as sustainably as possible and draws upon themes from ecology and the natural world. A desire to be repulsed by plastic or synthetic media, but often finding these toxic items to be pleasing, even beautiful. The contrast and conflict in the work is representative of the divergence seen in daily life across the globe today. Those daily choices can affect our future in a positive or negative way. Amara takes inspiration from regenerative design ideas and "journeying", along with the entropic arrangements of organic material and forms

Annie Donaldson

Annie Donaldson is an artist based in Glasgow, Scotland. Their practice navigates ideas of wildness, play, material vibrancy, and the carnivalesque, with a focus on how objects and stories shape or subvert systems of power. Situated between sculpture, toy-making, and archival research, their work asks how we play, imagine, and might re-wild the narratives we inherit.

Paradise Gardens

This work is a print based on a Persian Charbagh garden rug, a fourfold symmetrical design traditionally representing paradise and order. The original pattern's geometric precision and formal symmetry are central to the composition, with repeating motifs of flora, fauna, and architectural structure creating a sense of controlled harmony.

In this print, I have intervened by introducing hand-drawn figures and playful forms across the structured pattern. These "wild figures" disrupt the symmetry, inserting movement, narrative, and unpredictability into a space that is normally static and formal. The work explores the tension between order and play, where a highly codified design becomes a site for imaginative storytelling.

Euan Leven

My work is primarily concerned with biology and entropy. The forces of the world are writ large in the flesh of its inhabitants and for me this is of great interest. The small and underrepresented aspects of the world offer a great range of niche forms and images to be used and explored. Those forms that exist in the undergrowth, the mud and the dark. Where there is great activity at a miniscule scale.

I use both photography and mixed media works to express my interest in biological form, though photography especially allows me to express the idea of captured entropy in a delicate way. The small moment just before decay sets in is preserved forever on paper or glass.

My piece presented in the *Rewild at Heart* is an image of a decaying sunflower on glass, using a cyanotype emulsion. The inner glow of this backlit piece represents the energy of decay and the power of biological processes.

Frank Waterton

Frank Waterton is an artist based in Glasgow, Scotland. Grounded in a material response to the natural world, his work addresses themes of movement through space and place. His work acts as a human response to the natural world and is concerned with the relationship between land and human engagement both to and within it through its built environments and its interactions with the materiality of wild or natural spaces.

Passing Place

In *Passing Place* (2026), part of a walking route within the Arrochar Alps is represented by two lines of soil, formed into simple geometric forms which mimic both the archetypal form of a mountain and a line between places. On a micro level the sculptures replicate the effects of geological time in mountain landscapes and will shift and entropy as the exhibition goes on, losing their man-made form and becoming more natural in their appearance.

Centrally to the piece, these two lines of soil are connected by a shared mountainous form which expresses the transmutational effects of mountain landscapes, attempting to flit between mountainous form and the human connection to place through the built environment, evoked through the form of a dwelling. Finally, it attempts to become a passage between location, historical connections to land and something devotional in its approach.

Serena Zena

Sculpture, bioplastics, and digital media form the core of Zena's practice. Her artistic work is deeply intertwined with her curatorial approach, blurring conventional distinctions between artist and curator, placing collaboration at the heart of her process. Her career spans multiple continents, with works and partnerships across Canada, South Korea, Japan, and now Glasgow.

Her work has been exhibited in both solo and group contexts through her central role in the research project *The Sari-Sari Xchange*, where she served as head curator, facilitating international collaborations including Woosong University in Daejeon, South Korea. Through this research, she presented at ISEA International in Seoul as the youngest member of the Canadian research team. She has also collaborated on research-creation projects with the McMaster Museum of Art and the Art Gallery of Hamilton, presenting her findings at the Universities Art Association of Canada Conference. Zena is currently expanding and reorienting the boundaries of her practice as a Master of Fine Art candidate at the Glasgow School of Art.

The Toxic Forest

The planet that raised us
Everything we know
Everything we love

The future
And all it holds
Where will we be

Jeff Frost

Jeff Frost is a contemporary artist working to rewild time itself by reconnecting humans to inner and outer worlds through work that is both rooted in nature and inspired by science fiction and art history. He explores nonlinearity, time scale manipulations, and hidden realities as strategic methodologies to create a better timeline through shared ritual and love of nonhuman kin.

Time and sound are Frost's primary mediums, often articulated through a host of secondary mediums including photography, painting, cinematic video art, installation, murals, sound art, textiles, robotics, and music. His work appears in museums, exhibitions, film festivals, and publications worldwide, including Mana Contemporary, Palm Springs Art Museum, Artnet, Art Forum, Deir Speigel, CERN, NY Times, and National Geographic.

In 2024 & 2025, he exhibited alongside figures Ed Ruscha, and Robert Smithson. His time lapse film project California on Fire was in two touring museum shows from 2021 to 2024 and won the Audience Award at the largest short film festival in the world, the Clermont-Ferrand International Film Festival. He is currently growing his practice into new organic futurisms at the Glasgow School of Art (GSA) where he is a graduate student in the Masters of Fine Art (MFA) program.

Pine Portal

From the sixth floor with wide open windows on an unusually warm winter day I exclaimed, 'Good afternoon trees!' and I blew them kisses (my daily ritual). Then, as an afterthought, 'You know what? I'm going to come down to see you,' and I swear to god they bristled with delight.

Robin Wall Kimmerer asked, 'What if the land loves you back?' on Atmos' The Nature Of podcast recently, and I can't help but think that while humans are wrapped up in ideas of retributive justice (two words that mean one: revenge), nature will simply adjust with love when we come into right-relation with land. It's not like human culture in this sense. We can recalibrate and the land will respond with love and support, as it always has.

The forms of this optical illusion were derived from macro photography of my favorite pine tree in the mountains near Big Bear, California. It's a transportation technology leading to a place and time in the forest where I found myself hiding in the shadows of the past; a place where I expected to meet harrowing darkness but instead found nourishment and support with the help of a mature pine.