

Creative Students and Artists in Eugene: New Visions for a Healthy Planet

**Exhibition Catalog
March 1-31, 2007, Erb Memorial Union
University of Oregon, Eugene, OR**

**by
Sterling Israel**

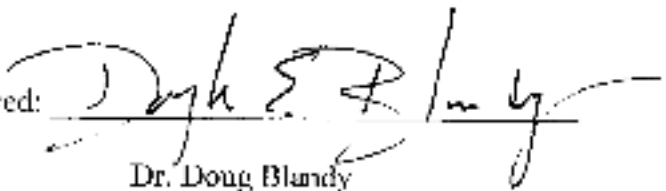
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Creative Students and Artists in Eugene: New Visions for a Healthy Planet

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Approved: 

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Sterling Israel, 2007

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Abstract

This project explores current artist participation in the environmental movement. Eco-artists create functional artwork using concepts from the fields of art and ecology to analyze the impacts of industrial development, consumption and waste on our contemporary landscape. Because interdisciplinary work is well suited to community efforts for environmental vitality, the environment and reuse exhibit took place during the University of Oregon's 2007 Public Interest Environmental Law Conference. As a partner in sustainability work, eco-art has the potential to create alternative environmental and cultural views through new concepts for materials use. Based on knowledge and consideration of our relationship with nature, eco-art helps us recontextualize the environmental movement's three r's- reuse, reduce, recycle.

The term eco-art is short for ecological art and the movement is connected to the growing presence of 400 creative reuse centers around the globe. These centers receive and sort donated scrap and waste materials and provide low cost public access and education for the use of these materials. Creative reuse centers also provide substantial public education in reuse practices and the arts and are valuable partners in global sustainability work. Eco-art work is rooted in science, socio-economic politics and environmental change. It is not yet clearly defined as separate from the Environmental Art movement, which has been an active partner for the environmental movement since the nineteen sixties.

Keywords: Community Arts, Creative Reuse Center, Earth Art, Environmental Art, Environmental Movement, eco-art, Land Art

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Table of Contents

Chapter I. Introduction: The Role of the Artist in the Environmental Movement	
Statement of Purpose	1
The Role of the eco-artist	1
The Environmental Movement	2
Community Art and eco-art	4
Creative Reuse Centers	7
Art Education and eco-art	8
Chapter II. The eco-art Movement	
What is eco-art?	12
From Earth Art to Land Art, from Environmental Art to eco-art	13
eco-art is Interdisciplinary and Community Centered	14
Chapter III. Conclusion	
The eco-art Movement is Newly Defined	16
Ideals for Ecology and Art	17
Chapter IV. Exhibit Catalog	
MECCA's Environment and Reuse Exhibit at the University of Oregon's Public Interest	
Environmental Law Conference	
Introduction to the Exhibit	18
Works Shown	22
Artist Statements and Biographies	24
Images	35
V. References	64

Chapter I. The Role of the Artist in the Environmental Movement

All citizens are needed on deck, but a particular place has been reserved for artists. It is at the helm. As commanders of our culture's vision, imagination, creativity, and inspiration, artists can steer a cycle-logical course. This logic proceeds from artists' familiarity with material processing and their originality in mental processing (Weintraub, L. & Schuckmann, S. p. viii, 2007).

Statement of purpose

This project explores and attempts to justify the value of artist participation in the environmental movement. As a community arts project, the arts are being defined here by events and work occurring in an educational and public format. The function of the artist in this context is to lead the community in new conceptual views for "environmental reform" (Weintraub, 2007, p.33). Artist leadership in ecological concerns is about finding solutions toward zero waste ideals through conceptual projects, education, or creative materials use.

The Role of the eco-artist

Artists are a vital part of an interdisciplinary effort to make sustainable choices in consumerism and in how we view culture. Questions about the future of global society and the environment are profound and extensive. Many fields of study are working towards environmental sustainability, public education and awareness. The United Nations Educational, Scientific and Cultural Organization web site (n. d.) reports that "The UN Conference on Environment and Development in 1992, the Earth Summit, gave high priority in its Agenda 21 to the role of education in pursuing the kind of development that would respect and nurture the natural environment".

The same report by UNESCO says that the 2002 Earth Summit in Johannesburg confirmed the global drive toward ecological balance with "The Decade of Education for

Sustainable Development”. Around the world, participants in environmental projects include “acclaimed seminal eco-art figures ...historians, ecologists, diplomats, cultural analysts, organizers, activists and ethicists” (Thomas, 2002). These interrelationships between disciplines are related to the way in which sustainability mirrors ecology and its study of relationships between aspects of the natural environment.

The developed, industrial landscape is multifaceted in character. At once it may seem inevitable, useful, attractive, daunting, dirty, imposing, mysterious, deteriorated, or imprinted on the natural landscape. These contradictions are stirring to many artists, who are naturally curious about the potential of the materials in their environment. By sharing their examination of the contemporary environment in their work, artists may help others in society change the way we view common culture.

Combining concepts from the fields of art and ecology, eco-art helps us see more clearly the impacts of industrial development which is sometimes entrenched and anonymous in the contemporary landscape. Instead of a necessary evil that we turn our gaze away from, eco-art may help us look at waste as a surprising new aesthetic. Embracing discarded aspects of our culture may help us to choose more sustainable aesthetics for the future.

The Environmental Movement

The environmental movement has been involved in legal battles with industrial corporations for over four decades, and has finally become a topic of mainstream discussion and importance around the globe (Deal, 1993, p. 6). In the early twentieth century important authors like John Muir, a wildlife preservationist, and Henry David Thoreau, conservationist, have shared their concerns with the public about the threats

posed to ecology by industry. Since the 1960's, after Rachel Carson's famous book *Silent Spring* (1962), environmental activists have also been aware that corporate economics consistently pose environmental threats in global areas that lack financial resources.

In the arena of environmental justice, issues of representation are now at the forefront of the environmental activist effort. "Companies create deep monopolies that become harder to see over time, shutting down our choices in the food, water, clothing we use" (Shiva, 2007). Women, children, poor people, and minority populations around the globe are the most deeply affected by the pollution and skewed resource distribution system that results from the environmentally unsound business and agricultural practices of corporate enterprise.

It is important for communities to gather information about correct forms of environmental stewardship from transparent, community based, or non-profit organizations. The use of environmentally friendly language to sell products does not always signify that those materials are environmentally sound. Many businesses are now aware that the environment is a shared value for the majority of Americans, regardless of political party association, through information gathered from decades of statistical studies (Deal, 1993, p. 9). Environmental education must occur on a grassroots level so communities may discern what groups and practices truly serve environmental health.

In popular American culture corporate media interests have affected our level of involvement in the environmental challenge. "Five corporations decide what we see and hear through our networks" (Kennedy, 2007). Whether or not these organizations are intentionally downplaying or ignoring environmental issues, the media does not work to

represent long-term issues, but responds to breaking news. The environment is not newsworthy as a long-term challenge. Attempts to make it appear a short-term issue create illogical forms of environmental education. Nisbett and Mooney (2007) warn of the ineffective efforts of politicians who are “focusing in on specific climate impacts that might be scary or frightening, such as the possibility of more intense hurricanes...where the science is still uncertain, you open yourself up to the counter argument that this is just simply alarmism” (pg. 56). The public is in need of new forums for information about environmental issues.

Community Art and eco-art

As a tool for awareness, community arts come into play in sustainable democracy, providing the dissenting or unique voice and making new spaces for dialogue and debate. “The societal conditions which help foster a successful democracy include a responsible and vibrant press, some type of universal public education system, and a populace literate enough and with enough political awareness to take advantage of the press and education system to educate themselves politically” (Sarup, 2007). Art can create alternative environmental and cultural views through new concepts for materials use. An example of finding healthy solutions for waste is artist Betty Beaumont’s (b. 1946) *Ocean Landmark*, 1978-80. Beaumont’s project “transformed five hundred tons of an industrial waste product into an underwater sculpture, which has since become a thriving reef environment and fishing grounds” (Lippard, 1995, p. 261). Projects like *Ocean Landmark* help inspire us to balance our immediate priorities with long-term goals for a sustainable community.

Many artists recognize that we need new public concepts for resource management, and are actively exploring our relationship to the environment in this context. The artist Joseph Beuys (1921-1986) “was one of the first to employ performance art to articulate both the interconnection between human life and nature, and art’s capacity to render radical social change” (Spaid, 2002, p. 22). Beuys is credited with having had a profound impact on sustainable urban planning in Germany (Spaid, p. 29). The impact of Beuys’ work helps demonstrate how art can help change the way we view and discuss social concepts and processes.

In the context of human ecology, culture is not isolated, but connected to an evolving web of history, traditions and events. Eco-artists are “inclusive beyond multiculturalism and diversity, since they embrace all factors of place, not just the human component” (Thomas, 2002). Without eco-artist participation the environmental movement might be left to political debates around difficult to decipher scientific texts or escapism by the disillusioned to rapidly diminishing rural areas.

Individual eco-artists often work in both urban and rural settings to promote a sustainable society (Spaid, 2002). In the context of the human community’s place in global ecology, activist and world leader Vandana Shiva believes that “diverse ecosystems give rise to diverse life forms, and to diverse cultures” (Shiva, 1993, p. 65). The eco-art movement preserves diversity as it involves the employment of traditional arts and crafts knowledge from local cultures. Artist Heidi Leugers educates the public about environmental sustainability by selling hand-made, traditional, and collectible ornaments and gift items produced in her “zero-waste studio” (Weintraub & Schuckmann, 2007, p. 75).

As the environmental movement becomes a part of mainstream dialogue, innovative methods of creative materials reuse are increasing around the globe. An improved understanding of the environmental impacts of human consumption is potential in eco-artists who have recontextualized art mediums into art materials;

“Medium” is approved in art vocabularies. “Material” is rejected. This verbal preference reveals the deep-seated expectation that art should transcend the “material” realm of everyday pragmatism which is tangible, measurable, and structured. Art functions more like “mediums” who conjure otherworldly forces and “mediums of exchange”. They are conduits. Mediums in art shed their materiality by absorbing, and thereby conveying, the artist's mental, moral, spiritual, imaginary, and intellectual transmissions. When ecology joins art, materiality sheds its banal connotation and asserts its place beside the elevating role of medium. Knowledge of the material environment is empowering to artists. It enables them to synchronize their studio practice with the structural and organizational strategies that pervade the biosphere (Weintraub, L. & Schuckmann, S., 2006).

Human industry has impacted the natural environment to such an extent that many communities are beginning to consider how the work they do affects local and global ecosystems. “Pioneering economists...are recognizing that there are critical environmental constraints to conventional analyses, and that standard economic growth forever cannot have that much longer to run” (Myers, 1991, p. 175). Artists and business people are now frequently interested in adopting sustainable practices, a viewpoint that previously was limited to arenas of environmental science and policy. According to Van der Ryn and Cowan (1996) “designing for biodiversity will require us to break free of our monocultures of the mind and see clearly our embeddedness in the living world” (p. 142).

The eco-art movement focuses on reuse and resourcefulness and reflects the substantial imprint of industry on the natural landscape. Eco-artists work to help communities see beyond the established and often veiled technological support system that our communities live within. “The design of garbage should become the great public

design of our age...recycling facilities, transfer stations, trucks, landfills, receptacles, water treatment plants, and rivers” (Ukeles, p. 193, 2001). Unconventional and even humorous in its visionary potential, eco-art can provide us with possibilities for sustainable community development through creative and conceptual examinations of the built environment.

Creative Reuse Centers

The growth of the eco-art movement seems connected to the growing presence of 400 creative reuse centers around the globe. Creative reuse centers receive and sort donated scrap and waste materials and provide low cost public access and education for the use of these materials. For example, “The Artist In Residence Program at SF Recycling & Disposal, Inc. is an innovative program that inspires and educates people about recycling and resource conservation by providing local artists with access to materials, a work space, and other resources at our Solid Waste Transfer and Recycling Center” (Fresina & Munk, 2006). There are over a dozen national reuse centers that focus on providing low cost art materials to schools, artists, and families.

In Eugene Oregon we have both the Materials Exchange Center for Community Arts (MECCA) and the BRING Recycling Center. These organizations are cutting edge participants in creative reuse and recycling practices as part of conservation and economically sound resource management. “More than 15,000 people a year learn about waste reduction, reuse and recycling through presentations, tours and workshops provided by BRING” and many families in the Eugene area take advantage of MECCA’s low-cost recycled art workshops and events. (Bring Recycling, n.d.). Creative reuse centers are contributing to public education in the field of sustainable art and architecture.

Many major U.S. cities have substantial programs for creative reuse (U.S. Environmental Protection Agency, 1997). On the west coast, a few notable organizations are SCRAP, the School and Community Reuse Action Project in Portland Oregon, a second SCRAP, the Scroungers' Center For Reusable Art Parts, in San Francisco, and the East Bay Depot in Berkeley California. These programs provide low cost materials to artists, teachers and builders. They also widely participate in public educational programs. In Oregon we also have the Sitka Center for Arts and Ecology, whose "mission...(is)...to expand the relationships between art, nature and humanity through workshops, presentations and individual research projects" (Sitka Center for Art and Ecology, n.d.). Sitka is not a reuse center, but is certainly a participant in community eco-art education. Educational programming is a large part of the value creative reuse centers bring to their communities in planning for a sustainable future.

Art Education and eco-art

Art is a great tool for teaching youth about culture, and is also very helpful in the development of problem solving skills (Wachowiak & Clements, 2006). Children age twelve and under are the people who will experience the greatest challenges in environmental and resource conservation issues. It is vital that they develop an awareness of the creative potential in materials that past generations have viewed as waste. Current resource development technologies cannot contain all of our consumer garbage and the planetary ecosystem is increasingly stressed by human waste.

In response to this issue, MECCA works with students of all ages to incorporate reuse in art making and learning. At MECCA we have confirmed (as many art teachers have discovered before us) that the younger the student, the more open they may be to the

full potential of a new medium (Wachowiak & Clements, 2006). Recycled materials can be unattractive or confusing to older students who have only experienced working with traditional, store bought art media.

Early education in reuse and the arts may become a key partner in creating global sustainability. Elementary age children are full of faith and dreams; as students they are extremely open to materials reuse for reaching their visionary goals in art making. I believe that with diligent fostering of creative reuse methods in early childhood education, we will create adults who see the former generations throwaways as resources. This belief is based on the idea that the environment will be best served by those who have learned about their world in the ecological context, as a whole system.

The global, human and planetary environment is undergoing a great deal of strain due to human waste, global warming, and the depletion of natural resources. I believe that educators serve us in facing community challenges by helping to form our foundation from which to explore the world around us. Our teachers give us the tools that allow us to navigate freely and confidently through our personal course of education in cultural, institutional, or creative achievements.

We need resourceful, creative people in our future communities. “Moving recycling from the cultural periphery and installing it in the cultural hub demands taking a life-long pledge to banish the notion of ‘waste’ and install the concept of ‘resource’” (Weintraub & Schuckmann, 2007, p.15). We need to teach young people how to be innovative and to help them develop a fearless approach to creativity. If communities can learn to see potential where we have seen waste, we may have a chance at finding

environmental solutions yet unknown. Sustainability will be achieved by students who have been informed by their own explorations in creative improvisation.

We need artist citizens to help lead community efforts for a healthy environment. Artists need to be recognized and sought as part of the solution. We cannot create true sustainability without a respect for the potential and diversity of human culture. Cultural awareness is brought about naturally through the study and appreciation of art forms.

Our global economy is oppressive where it needs to be reflective of diverse interests. Western society has inherited a view of nature as our servant or as a source of unlimited resources. This belief is changing slowly as natural resources have diminished more rapidly in the last century than in all planetary history. For example, it is predicated that by 2020, ten million species of organisms will be extinct, a number that while it may replenishable, will create a biologically impoverished world for 200,000 future generations” (Myers, 1990, p. 34).

Biodiversity as a goal for sustainable living is equivalent to cultural diversity for a sustainable society. Cultural values must be recognized so they may become equally respected. Our nation is deeply involved in the forms of industry and technology that has led us to our current state of global environmental challenge (Kennedy, R. Jr., 2007). Nabhan (2004) reminds us that in the past, “advocates for the arts successfully convinced President Kennedy that extravagant investment in the sciences had created a disequilibrium in America that diminished its citizens’ creative and moral status in the world at large” (p. 40). Through promotion of our national arts and culture we can return to celebrate the positive democratic traits that make our local communities special and unique.

Through the arts we can explore our individual interests and celebrate our differences. In art we are given the freedom to transform others through personal testimonials to the shared human experience. Using art to work with ecology allows us to move out of the rigid regulations and methodologies of science. We can display our enjoyment of nature and life, we can tell each other about how we each find value. No one can tell us that our self-expression is not art. Art is not science, but science may partner successfully with art. Art may take the constructs of science and boldly improvise to create visions of the future, collective consciousness, or the nature of perception.

The inspiring potential of art as a partner in creative community solutions for our environmental health and protection needs to be recognized by environmental scientists, attorneys, politicians, and activists. In the face of such environmental issues as global warming and rapid community resource depletion “bright, well-equipped scientists are meeting the limits of what they can accomplish as long as they stay within the paradigms of their own disciplines” (Nabhan, 2004, p. 49). We need access to the ideas and solutions from all fields of study if we are going to repair or halt the damage that our civilization has done to our environment.

I believe that the values we are taught as children determine much of our adult lives. Early instruction in the arts insures that the child will have improved quality of life, the capacity to be a critical observer and creative problem solving abilities (Wachowiak & Clements, 2006). The ability of future generations to think creatively and the development of a willingness to improvise in the face of challenges will serve the life of individual and the planet as well.

Chapter II. The eco-art Movement

By breaking out of the traditional confines of what is considered art and engaging in real world issues - ecoartists are allowing their art to have a function. They are reaching out across disciplines and helping to bridge the gap between art and life by raising awareness and appreciation for our natural resources (Lipton & Watts, 2006).

What is eco-art?

Eco-art is based on knowledge and consideration of our relationship with nature (Green Museum, n.d.). Eco-artists often work to help us recontextualize the environmental movement's three R's- reuse, reduce, recycle. The term eco-art is short for ecological art (Ecoartspace, n.d.). Human ecology calls for an awareness of our connectivity with culture as well as the environment. Eco-artists usually work in a community or educational setting. Eco-art is functional art. Its goals are for change, not just representation, awareness, not just observation, and public education, not just artistic expression.

Eco-art is centered in interrelationships with the total environment and is aligned with ecology and environmental justice. By redefining waste, eco-art embraces consumer discards to create more sustainable aesthetics for society. Along with “environmental justice eco-art...takes on issues of race, class, gender and eco-colonialism in the unequal distribution of environmental problems and benefits within the US and around the globe. (Washington State University Environmental Justice Cultural Studies, n.d.). An example of environmental justice issues which extend categories of the unrepresented to species outside of human society is Alida Line's performance piece, *Wasteless Waste*, 2005 “inspired by the National Geographic photo of a baby albatross

which starved to death because its belly was full of plastic and metal fed to it by its mother” (Thompson, 2005).

From Earth Art to Land Art, from Environmental Art to eco-art

Humans have been making art in nature since ancient Earth Art. Examples of Earth Art are as old as Stonehenge and the cave paintings of Lascaux. The ecologically inspired contemporary art movement was Land Art. In the nineteen sixties, Land Art was motivated by the drive to work outside of the confines of the studio. Robert Smithson’s (b. 1938, d. 1973) famous *Spiral Jetty*, April 1970 is a good example of Land Art. The land art movement was aimed at interacting with a natural or wild landscape. “These out-of the studio movements...involved an exploration and sometimes a celebration of the artist’s relationship to the environment” (Sonfist, 1983 p. 86). There is some mixing of the term Land Art with Earthworks, but both ideas seem to be about artists working in the sixties and seventies, with “large-scale, non-natural forms sited in wide open spaces” (Spaid, 2002, p. 11).

Closely linked to eco-art is Environmental Art, which began in the sixties and continues through the present. Environmental art reflects the environmental movement, portraying and exploring the world around us (Grande, 2004). The eco-art movement is also responding to a broadening level of awareness of human and industrial impact on the natural landscape. There is often little distinction made between the terms, except that Environmental Art reflects nature or uses natural materials and eco-art tends toward waste materials. Currently, a debate about what is eco-art or Environmental Art is available online at Greenmuseum.org, in a forum for artists and members.

Eco-art is Interdisciplinary and Community Centered

Eco-art may explore, re-envision, or attempt to heal aspects of the natural environment that have gone unnoticed or reflect human neglect. The work may challenge the viewer's preconceptions and/or encourage them to change their behavior. Metaphor is often a key element of ecological art. Metaphors help both to make apparent existing patterns of relationship and to envision new types of interaction.

Ecological art exists in a social context. While the work may express an individual vision, the work is created to communicate, to stimulate dialogue, and to contribute to social transformation (Wallen, 2007).

Eco-art is a community-centered movement that reflects a heartening shift in western consciousness towards a global sense of basic human values. Democratic principles evolve naturally from an ecological context as it is centered in the interrelationships that compose our total environment. This holistic perspective shows how we all may experience suffering or growth depending upon the community's care of our planet and its resources. The eco-art movement is an opportunity for people to create work as part of a social dialogue. This dialogue reflects how "individualism—which disposes the individual to isolate his own interests from the mass and to leave the rest of society to look after itself" has served to create a society that is largely unprepared for a globally healthy future (Gablik, 1984, p.32).

Eco-art has grown from a focus on both concrete and conceptual land use issues to incorporate many cultural and traditional reuse techniques in art and education practices. Artists and teachers have often found methods of conserving financial and material resources. The reuse centers that are multiplying in many national cities are an asset to limited teaching budgets as they provide many affordable classroom supplies. Most of these centers provide educational information about conservation and the

environment to the public, helping teachers to efficiently share these ideas with their students.

Many artists and teachers are drawn to reuse and conceptual reflections of the environment in their work.

A growing number of artists are concerning themselves with environmental issues and finding ways to express their concern through their art. Some dedicate their work to the cause. Others may not see themselves as "eco-warriors," but consider the impact of the materials and methods that they use on the environment (Almy, 2005).

The built environment provides interesting ecological dramas as well as useful and cheap waste products. Ongoing environmental dialogue has brought new possibilities to the attention of people working in a variety of creative mediums. Artists often examine their surroundings in the process of art making. The convenience of reuse practices is that they can provide both artistic, creative advantage and a lowered materials cost. An example of reuse in art that is not necessarily environmentally focused is artists using pieces of scrap wood or metal for painting instead of traditionally stretched and framed canvases.

Chapter III.

The eco-art Movement is Newly Defined

This new art movement is still not completely understood as separate from environmental art (Green Museum, n.d.). Eco-art is rooted in science, socio-economic politics and environmental change. It is defined by human, not just natural ecology in its examination of the natural and constructed systems that we live in. Often it has a feminist ethic, as the politics around taking care of nature rather than exploiting it require a shifting of thought from consumerist capitalism toward environmental stewardship and conscientious management of the human home (Women Environmental Artists Directory, n.d.).

Since the Land Art and Environmental Art movements, the eco-art movement has been evolving politically along with social consciousness around environmental issues. There is an important contemporary and global movement in art making that is centered in environmental concerns. Individual artists, community projects, and creative research are some of the formats in which we can see art making occur in the context of reuse and sustainability.

This research project helped to clarify what eco-art is and how new it is as a category or movement. In the current debate among artists online the majority of forum participants, as well as the newest published author and teacher on the subject, Linda Weintraub (2007), agree that eco-art is about no waste. Zero waste is very hard to achieve in traditional art making, as it is in daily life as well.

Ideals for Ecology and Art

The eco-art movement's functional purpose is both humble, as its lack of capitals denotes, and grand. Beyond cost concerns, eco-artists specifically choose trash as materials, removing those items from the waste stream. Environmental artists do the same, yet their artwork is often put together with the help of toxic materials such as paints and glues, that are consciously chosen, with the knowledge that they at heart desire alternatives to those useful toxics.

Communities working in an interdisciplinary capacity are most likely to find sustainable solutions for healthy world ecology. Eco-artists know that there is potential in interdisciplinary artistic/scientific research to implement non-toxic substitutes or replacements for our current creative tools, and that artists are necessary to help us dream up our ideals and goals throughout the process. "Artists have begun to expand their relationship with materials...(as)...knowledge of materials is a prerequisite for conducting this work" (Weintraub & Schuckmann, 2007, p. 36). Creative interpretation of the "aesthetic and expressive potential of each new entry in the inventory of materials" is how we may begin to perceive of a sustainable future, a new and inclusive way of living (Weintraub & Schuckmann, 2007, p. 36).

Chapter IV.

MECCA's Environment and Reuse Exhibit at the University of Oregon's Public Interest

Environmental Law Conference:

Exhibit Title: Creative Students and Artists in Eugene: New Visions for a Healthy Planet.

This exhibit's focus is on Reuse and Resourcefulness as a widespread trend in contemporary artwork.

Introduction to the Exhibit

After my summer internship with the director of MECCA in 2006, I continued with the organization as a board member and family workshop instructor. I chose MECCA as a sponsor for representing the community's vision of a healthy environmental future (or impressions of the environmental challenge) at the Public Interest Environmental Law Conference of March 2007. Selected artwork was featured in an exhibit that opened on March 1st at Eugene's renowned yearly Public Interest Environmental Law Conference (PIELC, 2007). In the 25th anniversary of the University of Oregon Law School conference, the student planners welcomed artists into their community effort towards environmental vitality.

I believe environmental and eco-artists are valuable environmental advocates who deserve a place at the table with scientists, attorneys and activists in the program of change for environment. We all want a healthy place to live in. The mission of the 25th annual Public Interest Environmental Law conference is appropriate for all environmental advocates. Artists are important to the cooperation necessary if society is to succeed in making lasting changes for ecology.

Following is the statement of hope offered by the planners of the conference:

Cultivating Corridors for The People

We expect the conference to enhance the success of environmental lawyers and to contribute to a more vigorous movement that resonates across society.

In the next 25 years, social and environmental advocates will create a unified movement for justice with a booming voice and unprecedented political power. Walking together, we will reduce our footprint to combat global warming. Clean water and clean air will flow freely from mountaintops to inner cities. Ranchers and recreationists will work together to restore the range. Grizzlies will resume the long walk from Yellowstone to Yukon. The corridors leading to this vision require extraordinary human commitment to cooperation and innovation. We invite you to join us as we take the next step (PIELC, 2007).

MECCA facilitates recycled art making for local artists and families, and believes that artists are necessary to serve as visionaries who help temper our reality with idealism. The Public Interest Environmental Law Conference covers sensitive environmental issues over an intense three-day period. Participants and attendees tend to welcome creative outlets. Art expands our boundaries and deepens cultural understanding; it can help us gain confidence to express ourselves, and to become involved in our lives in a multi-sensory capacity.

Exhibit participants had expanded access to resources from Mecca's Materials Exchange and the opportunity to have their artwork viewed by the 3,000 conference attendees during the opening weekend of the exhibit! The exhibit was installed for the conference opening speeches on March 1st, 2007. It remained in place through the month of March.

During the opening weekend, the majority of the conference attendees saw the exhibit. This is because the gallery space is located by the main ballroom used for keynote speeches and special meals throughout the conference. Most attendees participate in these important events throughout the conference. The strategic location of

the gallery includes a walk through the space for all those who wish to use the restrooms, and a number of couches in the middle of the space, which people often gladly sit upon to rest or socialize away from the press of the crowd in the main ballroom.

One of the successes of the exhibit was when I discovered that a photographer who was engaged in taking photos of the exhibit was working at the request of an important keynote speaker who was very interested in the artwork. The keynotes coordinated by the University law school are often powerful and notable figures in the environmental movement. The woman who sent the photographer to make a record of our artwork was an internationally renowned activist from El Salvador, Marta Benavides.

Benavides “is a co-founder of the International Institute for Cooperation Amongst Peoples-IICP-El Salvador and she travels and speaks internationally at numerous conferences” (The Pluralism Project, Harvard University, 2004). She is the founder of Ecological House, a community reuse, art and educational center. She frequently meets with important political figures as a consultant for environment and community. During her keynote speech she mentioned having most recently worked on some international concerns with Colin Powell. She also offered insight as to how community and conceptual views of society are integral to creating positive environmental change. She told us, “people in a healthy environment are the pillars of society/democracy, and we must exercise peace scientifically, changing the language that determines how we then think” (Benavides, 2007).

I approached her after the speeches were over and told her I was pleased she had taken note of our exhibit. I was immediately enveloped in her warm embrace. She asked me if I would find out about the Ecological House, her creation in El Salvador, and I

promised I would. She expressed admiration for the exhibit and was excited about the photographer's images of the artwork. She said that she is always interested in how people around the world are involved in creative reuse (Benavides, 2007).

The exhibit and project changed the way that I see art and the environment. As I planned the eco-art exhibit sponsored by our creative reuse center, MECCA, I thought the concept of Environmental Art was interchangeable with eco-art. I saw the work of art as environmental and the creator as an eco-artist. In practice, there are many fewer eco-artists than environmental artists. Even those who call themselves eco-artists often make Environmental Art work instead.

Ruby the Resourceress is one of the only artists in the exhibit who consistently makes eco-art, recycling waste materials and crafting work without purchased supplies, glue, or other toxic agents. Lindsey Hansen's *Unwasted Paper Basket*, 2007 is another example of eco-art from the exhibit. The artists from MECCA, Ruby the Resourceress, Mija Marie, Marilyn Kent and myself, all share an eco-art ethic. We either teach recycling practices, reuse waste materials in our work, or both. Yet we aesthetically often make environmental art, working with natural materials towards a statement about the world around us, but not creating sustainable solutions for waste. It is very likely that my own artwork will now begin to change from this exploration of the creative community, environmental ethics and zero-waste aesthetics of the eco-art movement.

Works Shown

Deborah Allen Born 1975

Accretion I & Accretion II

2 1/2' x 1 1/4' x 1' Recycled material; paper, magazines, corks, pins, and foam.

Pgs. 43, 44

Moss Driscoll Born 1983

The Upper Green River Basin, Bublette County, WY: A Sense of Place, 2005-2007

10" x 12" Digital photographs on paper.

Summer Journal Excerpts 2005-2006

Paper.

Pgs. 45, 46

Jody Dunphy born 1980

Vinyasa 2006

18" x 24", Diptych: Collograph/monotype/gouache.

Pg. 47

Jennifer Fogarty-Gibson born 1970

Shadow Box Shrines 2007

5" x 7" & 8" x 10" Wood, recycled mixed media.

Pg. 48

Rick Gersbach born 1977

Untitled Bird 2006

Untitled Bones 2006

12" x 16" Digital inkjet prints.

Pg. 49

Lindsey Marie Hansen born 1986

Unwasted Paper Basket 2006

11"x11" Recycled notebook paper.

Pg. 57

Wade C. Harris born 1972

Earth Mother 2006

6'6" x 3' Wood, wire, light cables, rubber, glass, steel, living plants.

Pg. 50

Terry Holloway born 1981

The Leak 2006

5' x 5' x 3' Recycled plastic barrels, silicone, light bulbs, cords, fixtures.

Pg. 51

Sterling Israel born 1973
My Sister as an Icon 2005
 4' x 3' Acrylic and sharpie on canvas.
 Pg. 52

Marilyn Kent born 1957
Paintings with Birds 2006-2007
 4' x 3' Recycled materials; cardboard, cards, canvas, fabric, ornaments, paint, and glue.
 Pg. 53

Mija Marie born 1968
Artist Trading Cards 2007
Art Doll Shrines 2006
Altered Book: Raven 2005
 Recycled materials; paper, fabric, paint, feathers, beads and glue.
 Pgs. 54, 55, 56

Lauren Meltzer born 1986
Artpeace 2007
 Recycled pizza box, pastel, spray paint.
 Pg. 57

Elizabeth Parr born 1978
It's No Fun Being Stoic when there's no one there to Watch 2007
Untitled 2007
 36" x 49" & 35" x 43" Recycled paper, pastel, charcoal, tape.
There are Two Kinds of Rat 2006
Untitled 2006
 Recycled materials; wood, mixed media, and acrylic.
 Pgs. 58, 59

Ruby the Resourceress born 1958
Tin Crown, Bottle Cap Jewelry, Cleo the Snake, Untitled Dresses, Recycled Rugs, T-shirt Bag, Tin Clock, Danger Flowers, Dolls, Pegleg Pat 2005-2007
 Recycled materials; bottle caps, fabric, rubber, tin, t-shirts, plastic, metal lids, corks, wire.
 Pgs. 60, 61, 62

Sean Wyman born 1984
Spike, Trapped Rock, Rock in Sand, Shrubbery 2006
 Photographs on paper.
 Pg. 63

Artist Statements and Biographies

Deborah Allen: Artist Statement

Like the bag lady and magpie, I find potential in the detritus around me and am compelled to resurrect the throw-away. My sculptures are characterized by an unconventional use of materials and cumulative processes, as well as an ongoing exploration of pattern. Systematizing the accumulation of small-scale recycled items that respond to and permeate the surrounding architecture, I express my deep concern with materials and materiality. These sculptures have a tendency towards obsessive working processes in which these materials are put to use in previously unimagined ways.

Recent exhibitions include:

"BFA Terminal show," Laverne Krauss 2007

"The Moon Garden" at the DIVA Center, Eugene, OR, 2006

"Edge Effect," at the DIVA Center, Eugene, OR, 2006

Lumps in an outdoor show "The Yard," Eugene, OR 2006

Laverne Krauss Spring and Fall, 2006

Moss Driscoll: Artist Biography

Moss is currently a first-year law student at the University of Oregon. Originally from Vermont, Moss grew up on a sheep farm, where he first fell in love with the outdoors. As a biology major at Rhodes College, in Memphis, TN, he specialized in ecology and natural resource management. Every summer break, Moss would head west, to spend a few months in the mountains. A summer as an expedition leader in the High Sierras, another conducting research in Colorado's Front Range, and two summers living in a silver mining ghost town in the Elk Range of Central Colorado - Moss came to call

the West home. It was during this time, and in this landscape, that Moss developed his interest in photography.

Realizing that photographs are a story in and off themselves, Moss has a different perspective on natural photography. A good naturalist can teach another how to listen to the landscape, see the story it has to tell, and make one feel at home in nature. In many ways, photographs can have that same effect.

Jody Dunphy: Artist Biography

Jody's connection to the cycles and energies of the earth began when she was born. She had a natural birth in a small town in Wisconsin, delivered by her aunt Virginia. Growing up she spent much time in the forest and lakes of northern Wisconsin fishing, hunting, swimming and walking with her father. Her mother taught her to draw, sew, cook, grow, and preserve food. At ages 7, 10, 13, and 16 she witnessed the pregnancy and home births of her four younger siblings. Through these experiences Jody has developed a deep understanding of the connectedness between humans and the natural environment. The core of her art has always been nature.

In 1998 Jody moved to Milwaukee, Wisconsin attending and graduating from the Milwaukee Institute of Art and Design with a BFA in Printmaking. Living in an urban environment served to define her connectedness to the nature. In contrast, it also made clear the devastation that humans inflict upon the environment and their separation from the natural world. She also became aware of the disconnect in our culture between body and nature. During her sophomore year in college she took an Eco Psychology class, which served to further her understanding of environmental degradation and separation.

The following year Jody participated in an exchange program and attended the Pacific Northwest College of Art in Portland, Oregon. The land and culture of the West Coast proved to be very inspiring and nourishing for her and she vowed to make her home there.

After graduating she returned to Oregon, as an Artist in Residence at the Sitka Center for Art and Ecology. Her time spent at Sitka further deepened her understanding of the interconnectedness of organisms in ecosystems, especially those in the coastal rain forest. The “Organic Compassion” series reached its pinnacle at the Sitka Center, as Jody explored symbiosis and other partnerships in nature through the making of prints and artist books.

During the fall of 2004 Jody began practicing yoga and meditating. Her practice has served to be a well of inspiration and tool for art making—it assists in informing the content and process of her work.

In 2005 Jody moved to Oregon permanently, working at the Sitka Center for some time and then moving to Eugene, where she currently resides. Jody lives and makes art in a self-proclaimed tree house. She works part-time for Living Tree Paper Company, an environmental paper company, dedicated to reducing deforestation, and protecting biodiversity. In addition to her art she is a freelance designer, working for sustainable businesses and non-profit organizations.

Jody Dunphy: Artist Statement

In my work I seek to reveal the connections and intersections that we, as humans, share with the natural world. I begin with the connections that intersect a common place: the body. Breath, structural similarities between plants, trees and organs, energy, cycles

and patterns, are all places where I find and explore connection. I am especially intrigued by the way that humans are connected to the nature through breath. In doing this work I was inspired by the similarities of structure in plants and human lungs. Trees, leaf veins, and the bronchi of lungs share a similar branching pattern. The connection between humans and plants goes even deeper. Plants and animals engage in a symbiotic process, exchanging oxygen and carbon dioxide through breathing. The earth breathes as a whole-Inhalation and exhalation in plants is regulated as cycles of dark and light affect the rate of photosynthesis. (Plants and trees inhale in the day, using carbon dioxide to photosynthesize, and exhale in the evening releasing oxygen, the by-product of photosynthesis.) On a spiritual level, many ancient religions use techniques to regulate the breath in order to attain higher states of consciousness. In these belief systems breath is considered a part of the spirit energy that animates life. This aspect of breath is intriguing to me as it elevates a basic bodily function, and element of nature to a spiritual plane. These aspects of breath and the intersections between them are at the core of the visual exploration in my current body of work.

The imagery ebbs and flows between texture, pattern, and representation. It is punctuated by a symbolic language. I developed this symbolic vocabulary organically, through researching ecology, religious artwork, anatomy, and natural science. It is manifested in the form of diagrammatic compositions, botanical elements, anatomical representation of the body, and systemic markings including arrows, dots, and type. I also find inspiration for my visual vocabulary in nature through spending time outdoors gardening, hiking, photographing, camping, and walking. Time spent outside with nature nourishes my creative energy and replenishes my visual well. It also strengthens my

awareness of being a part of the whole of nature. My yoga and meditation practice is also a rich source of nourishment for my work, and my work has become a meditation on the connections between the body spirit and natural world.

I engage the multiplicity of the printmaking process to develop my imagery. For this series my matrix is composed of roughly forty-five plates and stencils which I interchange and layer. A combination of collagraph and monotype creates rich textures and complex visual relationships. I incorporate hand-painted and drawn additions when I feel that it is appropriate. The materials I use for this include graphite, gouache, and metallic pens.

In my work I encourage the viewer to experience a deeper partnership with him/her self and the energies and entities of nature. To me it is important to recognize and honor our interconnectedness with nature, as disconnect is a root cause of environmental degradation and exploitation. Through revealing connections and presenting a visual juxtaposition between the body and nature, I present an integrated view of the physical, natural, and, spiritual.

Jennifer Fogerty-Gibson: Artist Statement

My work is about me. It is movable work, personally transformative, biographical and emotional. It's not very pretentious or ordered, not very structured or fixed. When I get started with a new piece, I let the moment of inspiration guide me, I feel the flow of the paint, I use my bare hands. I'm patient with work that doesn't appear quickly. Sometimes paintings go through many layers before I feel they are done. Sometimes they are finished in one studio session. I know creativity is flowing openly when I am

suddenly surrounded by a flurry of papers, paint and rags and my studio floor is a shambles. Time seems altered in those moments. My work isn't "about" one thing; rather it is about the process that goes into creating it. Often I name a show first, and then go about painting with the title in mind. Sometimes I choose a color theme to explore and that becomes the unifying thread in the work. I put my paintings and assemblages out for viewing with naked trust-I welcome your thoughts, feelings and associations. One of the most enjoyable parts of creating new work is witnessing and experiencing people's responses to it. In the end, all of my art is bits of me; thoughts on canvas, memories in boxes, dreams in paint.

Thanks for being a part of it.

Lindsey Marie Hansen: Artist biography

Born 1986 in Los Angeles, CA. In 2004 moved to Eugene, OR. Lindsey is currently a 3rd year Art major at the University of Oregon, with a focus on printmaking. She looks forward to a future in Art Education.

Wade Chandler Harris: Artist Biography

Born June 2 1972, Portland Oregon. High school graduation 1990 from Wilson in Portland. AA degree from Portland community college 2006, art major at University of Oregon class of 2008. Background in architectural woodworking, custom home remodeling and interior design. Currently run Wade Harris construction was first licensed by state of Oregon in 1999 as specialty contractor. Have played in a jam band since 1993. Influences include the ocean, mountains, and a taste for wild urban nights.

Terry Holloway: Artist Biography:

Terry Holloway is an artist and filmmaker from Slaughterville, Oklahoma. He received his Bachelor of Fine Arts from the University of Oklahoma in 2004. Besides narrative filmmaking, he works with video and sound installation, as well as written word. He deals with issues of cosmic and romantic connection and how that chaos relates to human existence. His work often trails mysteriously into the conceptual realm but never leaves the narrative backbone. In his short film work, he examines comedic humor and over exaggerated instances, characters and obsessions influenced from his own life. Terry currently lives and works out of Eugene, Oregon.

Sterling Israel: Artist Statement

My Sister as an Icon, 2005

Political divisions of the globe affect society with shortsighted consciousness. The environment is a long-term issue that unites all people in similar concerns. This piece is an interpretation of the illuminated manuscript work called St. John the Evangelist, Gospel Book of Abbot Wedricus.

As a modern messenger and icon, my sister sits on a throne between poles, looking to the south while conflict surrounds her. She is guarded in four directions by the same openhanded gargyle. Around the edges of this world, cold and warm boundary ocean currents flow, keeping ancient time in patterns that bring life to borders and shores everywhere.

Marilyn Kent: Artist Statement

Paintings with Birds, 2006-2007

This small group of paintings and constructions are made using paper bags, scrap papers, and various trims that I found. I try and use free, scavenged or thrift store materials whenever possible, and used canvas when available. Anything can be fodder for a collage. I presently am welcoming spring by using lots of bird imagery.

Mija Marie: Artist Statement

Mija Marie is a mixed media artist who has dabbled in many art mediums from oil painting to charcoal drawing to technical illustration. With an education in graphic production and design, she was a graphic artist for 10 years working for newspaper, magazine and software companies. Now with a family, she feels a great need to preserve a future for her child and hopes to send a message thru her artwork containing recycled elements.

Lauren Meltzer: Artist Statement

Artpeace, 2007

The ebbing flow of life, creating all that which surrounds us, inspires me everyday. Using ready-made materials as canvas (pizza and cereal boxes, newspapers and other materials that one might simply toss into the garbage), I express myself in an environmentally friendly way. I hope to encourage others to recycle art with my peace.

Elizabeth Parr: Artist Statement

All things are impermanent. Even things that have all the earmarks of substance—things that are hard, inert, solid—present nothing more than the illusion of permanence. All comes to nothing in the end. Everything wears down... even intangible things eventually fade into oblivion. All things are imperfect. Nothing that exists is without imperfections. When we look closely at things, we see the flaws. All things are incomplete. All things, including the universe itself, are in a constant, never-ending state of becoming or dissolving.

The closer things get to nonexistence, the more exquisite and evocative they become (Leonard Koren, *Exquisite Decay*).

My work deals with the modern world and my sense of alienation as science and technology continue to force human beings apart from one another. We are destroying each other and ourselves through our constant efforts to dominate, to live faster and longer. Despite these negative feelings, however, I find that decay has its own comforting aesthetic. To acknowledge that something is part of nature's cycle of growth and decay lends it a certain authenticity and genuineness. Decrepitude is fragile and delicate; decomposition is warm and familiar. These things are beautiful to me.

I try to express this dichotomy by creating beautiful forms with materials that are non-precious, readily available and easily destroyed, such as trash and scraps of paper, white glue, masking tape and graphite. With my colors, I try to invoke warmth and familiarity and comfort, but my abstraction of the figure conveys the fragile, and sometimes painful, imperfection of life and our bodies.

Every one of my works is the product of an exercise in looking at the underside of matter, the subtle imperfections that are almost invisible at first glance. In doing this, I reassure myself (and hopefully some of those who look at my work) that there is an intense beauty in imperfection.

Ruby The Resourceress: Artist Biography

Pain into art. Junk into art. Love and faith into art. Ruby The Resourceress recycles her life experiences into projects that replenish the soul.

Ruby has been making recycled art since she was tall enough to peer over the edge of trash bins. Growing up poor, compulsive, and Catholic was a great foundation for a recycler. Ruby submerged her shy self in embroidery, spinning and natural dyes, crocheting, glassblowing, beadwork, sewing, and tailoring. Reading was her other refuge, and many of the images Ruby chooses reflect heroines she imagined from the books she read as a girl. Back then, few stories were available starring girls as adventurous characters. Ruby had to dream herself into male roles as she read of sailors, pirates, and spies. She wants her work to give women and girls models of those exciting characters, both naughty and nice, in female form. To honor women whose images are not often found in the mainstream, Ruby ensures that her work represents lesbians and women of color.

Ruby has lived more lives than many of her recycled creations. She has survived addiction, disability, and abuse. The last person who had a negative influence in her life told her, “You’re never gonna be an artist.” These six words changed Ruby’s life. She promptly entered some of her concrete-and-found-object yard art in the Eugene Earth Day recycled art show, sponsored by M.E.C.C.A. (Materials Exchange Center for Community Arts), a recycled art supply exchange in Eugene, Oregon. Ruby immediately began selling her work to the public.

Encouraged, Ruby began to volunteer at M.E.C.C.A., where she happily traded work for art supplies. Upon her return home, she used her treasures to build mosaic

garden walls. Beautiful boundaries. For Ruby, it was not just an art project, but a means of rebuilding her self-esteem.

When her last child graduated high school, Ruby collaged a couple of suitcases, packed her bags, and moved to Seattle for a fresh start. She trained as a writer, editor, and tutor following a disabling car accident in 1999. But M.E.C.C.A. revived her love of recycled art, and soon Ruby was making bottle cap jewelry. Artists she met in Seattle urged her to apply to fairs and submit her work to galleries and stores. Finally, Ruby surrendered to the fact that while she wasn't making it in the literary world, people seemed eager to pay for her art.

Ruby now lives in Eugene, Oregon, where she can often be found cycling from bar to store to restaurant in her trademark red cowgirl boots and pink bike helmet, harvesting bottle caps.

Sean Wyman: Artist Statement

Sean Wyman was born and raised in Portland, Oregon. He is currently living in Eugene, and studying art at Lane. An outdoorsman to the extreme, the focus of most of my work is nature oriented. It's what I love so why not focus on it. I am a conservationist, always looking towards the future to see what can be done to help. In this age of consumption, and our individualist culture, something needs to be done to inform the masses that this way of life is not sustainable. I am trying to capture the beauty of nature with my photography, and spread the word of self-sustainability. If more people don't wake up and open their eyes, we could lose everything we hold dear to us, even our lives.

Images

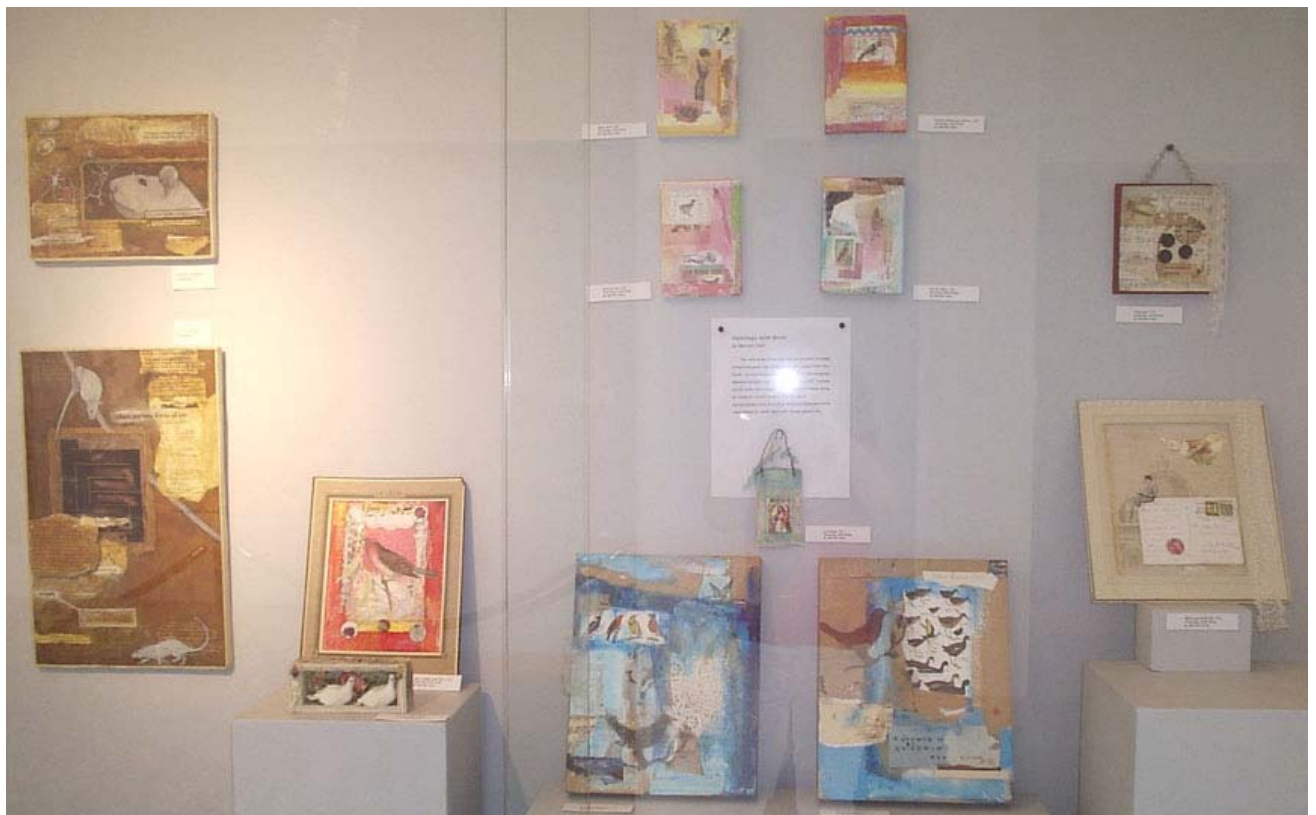
Environment and Reuse Exhibit Gallery Entry



Case One: Ruby The Resourceress



Case Two: Liz Parr & Marilyn Kent



Case Three: Mija Marie, Lauren Meltzer & Lindsey Hansen



Case Four: Sean Wyman, Jennifer Fogarty-Gibson & Jody Dunphy



Case Five: Rick Gersbach, Jennifer Fogarty-Gibson & Sterling Israel



Case Six: G. Moss Driscoll & Deborah Allen

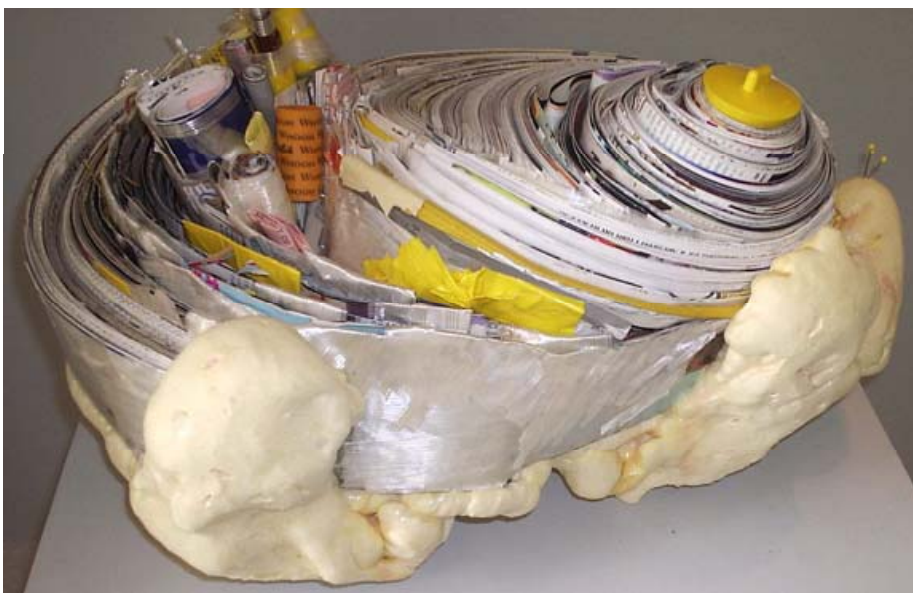


T-Shirt Bag, Ruby The Resourceress *Unwasted Paper Basket*, Lindsey Hansen



There are Two Kind of Rat, Liz Parr

Danger Flowers, Ruby The Resourceress *Painting with Birds*, Marilyn Kent



Deborah Allen, *Accretion I*, 2006



Deborah Allen, *Accretion II*, 2006



G. Moss Driscoll, *The Upper Green River Basin, Bublette County, WY: A Sense of Place*,
2005-2007

G. Moss Driscoll, *Excerpts, Summer Journal, 2005-2006*

Mink, I found out later, exclusively inhabit marshy riparian areas. The field guide says that they are sensitive bioindicators in this fragile ecosystem. Here, in the Upper Green River valley, wetland areas represent the rich bottom land on which cattle ranchers depend for winter feed. Subsequently, much of the flood plain has been cleared and put into hay. Cattle graze the willow complexes that are too wet. As a result, not only has the actual size of the riparian areas been diminished, but the cattle have also severely eroded much of the streambank - the exact area where a mink would be likely to build its den.

How is it that Cora and the Upper Green has remained so wild in spite of the encroaching human presence? This is what has always captivated me about this place. It still, somehow, remains wild. Nowhere else that I have been has ever possessed this quality. Life, it appears, is pretty damn resilient and those little pockets where it can still hold on, it'll fight tenaciously for its place.

Moss Driscoll

Summer Journal, July 27, 2005

Late July and it's full summer on the Upper Green. What is it about this place?

I have always felt bumbled by mountains. Yet, just as powerful is the danger and mystery of the desert. Perhaps it's the combination of mountains and prairie that makes Cora so important to me as a place. The scarcity and aridity that Stegner wrote of are present even here. Life clings to water. Even at the height of their bloom, the wildflowers are patchy and the country initially appears to contain little besides dense thickets of sagebrush.

Still, walk down to the river, and the landscape reveals itself to be far more alive than it initially appeared. Cinque flower, barebells, arrowleaf balsamroot, fairy trumpets, grouped penstemon, yarrow, wild geraniums, and roses line the dirt roads and game trails alike. After seeming so dry and barren, one can easily be overwhelmed by the true diversity. Yellow paintbrush dominates the sagebrush "understory" of certain hillside, yet it is a type much smaller and concentrated than those of the Colorado. Even the simple buckwheat comes in a variety of colors, from the pure white to a pink and even an unmistakable red. The purple shade of lupine, despite the flowers being slightly past their peak - with ragged edges and browned stems - still dominate the hillsides due to their sheer concentration.

Journal Entry, October 15, 2005

Walking up on Black Butte yesterday afternoon with my brother, I felt once again overwhelmed by the beauty of this place. The elk were calling from the southerly adjacent hill. The Green was stretching out before us, and a band of pronghorn were feeding below us. As we slowly descended towards them, they suddenly bolted. Moving out across the field, we looked at each other and all agreed that we felt as though we were on the African savannah. By the time we got back to the house, the sun was setting and the Winds were in full color.

For the second night, I took a moment to listen to the coyotes start up their moonrise call.

And, it snowed too.

Moss Driscoll

Journal Entry, September 9

It is truly looking and feeling like fall out here. The river is so low, flowing at only around 170 cfs. - the sandbar from which I've caught hundreds of fish is now lying bare and exposed, bird tracks littering the ground. The aspens on the lower Black Butte are mottled with golden yellow leaves and it won't be long till the gold overtakes the green. Above all else, the sage brush - what literally defines the landscape - is browning out. Some of the tips are new growth with a strong pungent odor, but even those are beginning to fade. Ducks lie around every bend of the river, and while I was scrambling to understand the raptors when I was out here in July, now I must start in on the waterfowl. Watching birds on the river, however, I must be wary - moose tracks (I think) line the river bank. I'd hate to come across one with her calf, I don't think, after all, that I can run very fast in my waders.

Moss Driscoll

Summer Journal, August 12, 2006

Yesterday, during the course of two fishing excursions down on the river, I spotted a mink (my first ever), a cow moose, the juvenile bald eagle that has grown up just behind the house, an osprey, a bannock, antelope, beaver, muskrats, and numerous ducks. One other large hawk I could not identify.

Summer Journal, July 27, 2005

Up on the Butte, the eaglet that was yelling from the nest all last summer is a juvenile now. It'll be some time before she acquires her adult plumage, however, for now she seems more concerned with the challenge of flight. She still sits in the woods and calls to her mother, yet, they go mostly unanswered. Perhaps this is the parents' method of pushing the young bird to fly.

She lands on the fence at the end of the porch and a bald eagle, even a juvenile, is quite impressive from twenty feet away. The family of bald eagles are just one group of the many raptors species that call this stretch of the river home. While we are there, a merlin, two kestrels, and a pair of hawks that are either Harlan red-tails or rough-legged hawks are all seen patrolling some part of the Butte. Down on the river, the ospreys still rule the sky, although during the first night we were here, a kingfisher had stolen the ospreys' usual perch - sitting quietly and very nearly motionless on the fence post.

Moss Driscoll



Jody Dunphy, *Vinyasa*, 2006





Jennifer Fogarty-Gibson, *Shadow Box Shrines*, 2007



Rick Gersbach, *Untitled Bird, Untitled Bones*, 2006





Wade Chandler Harris, *Earth Mother*, 2006-2007



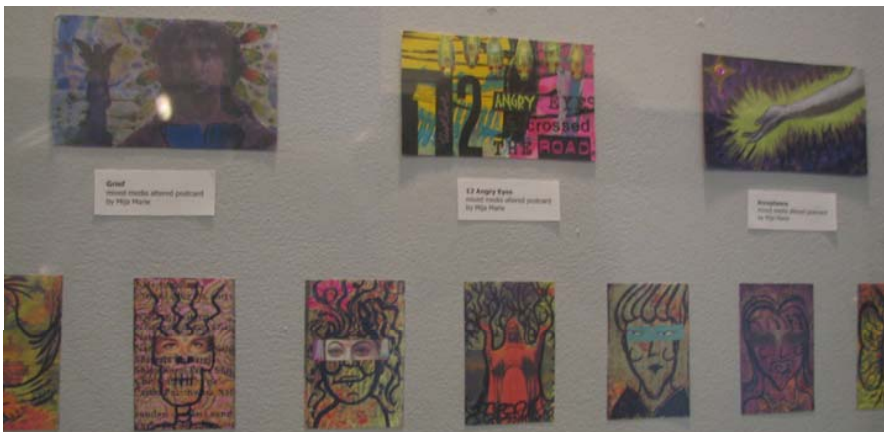
Terry Holloway, *The Leak*, 2006

Sterling Israel, *My Sister as an Icon*, 2005





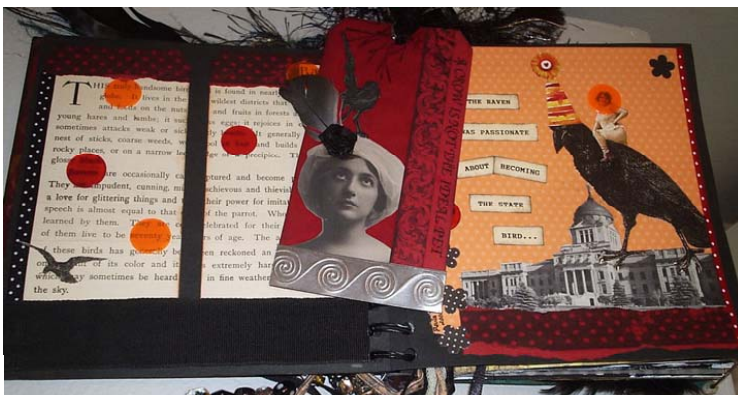
Marilyn Kent, *Painting with Birds*, 2007



Mija Marie, *Art Doll Shrines & Artist Trading Cards*, 2006-2007



Mija Marie & Friends, *Altered Book: Raven*, 2005



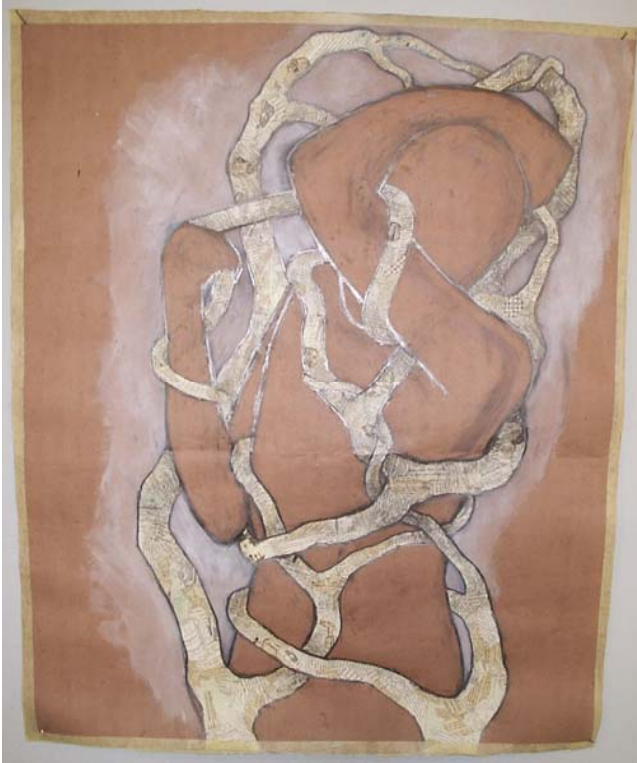


Mija Marie & Friends, *Altered Book: Raven*, 2005

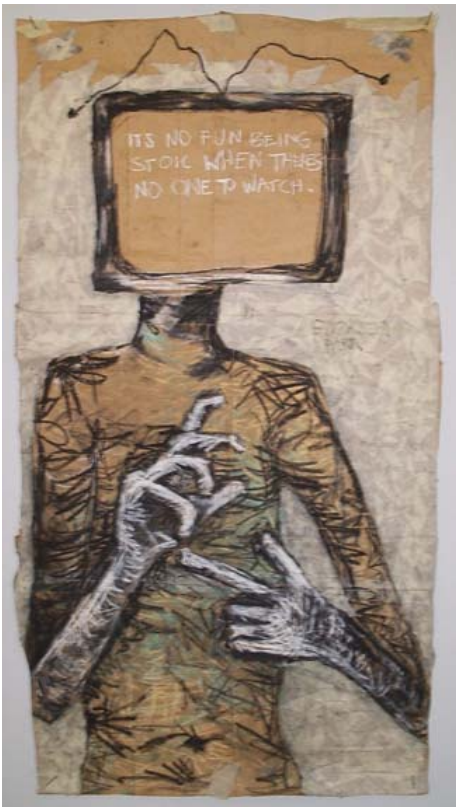


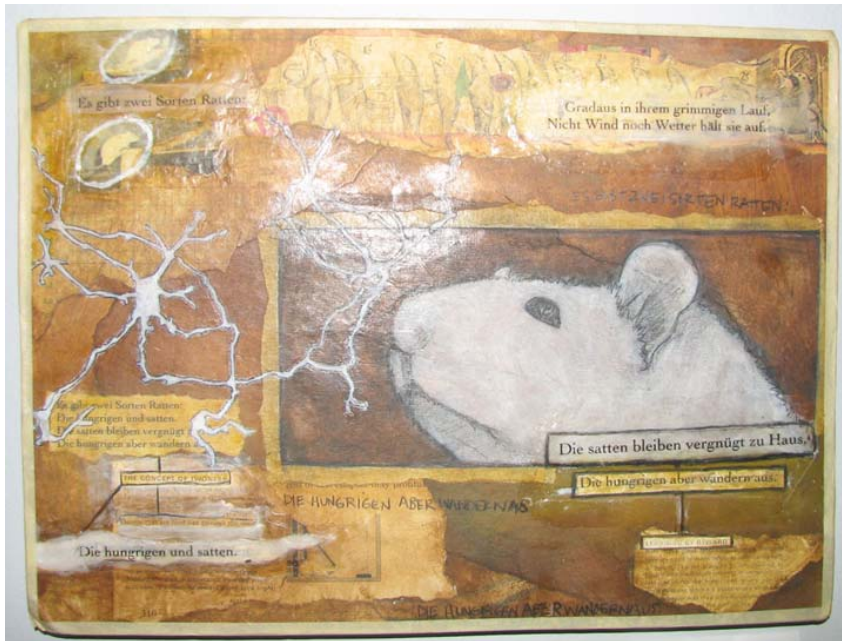
Lauren Meltzer, *Artpeace*, 2007

Lindsey Hansen, *Unwasted Paper Basket*, 2006

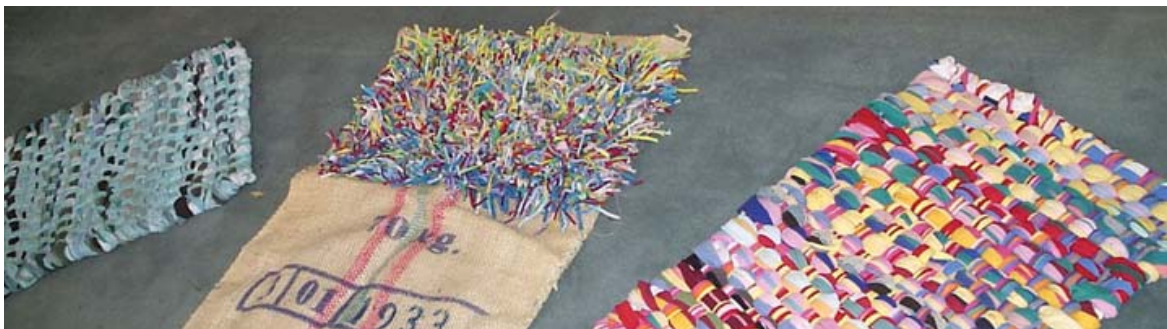


Elizabeth Parr, *Untitled & It's No Fun Being Stoic When There's No One To Watch*, 2007





Elizabeth Parr, *Untitled & There Are Two Kinds of Rat*, 2006



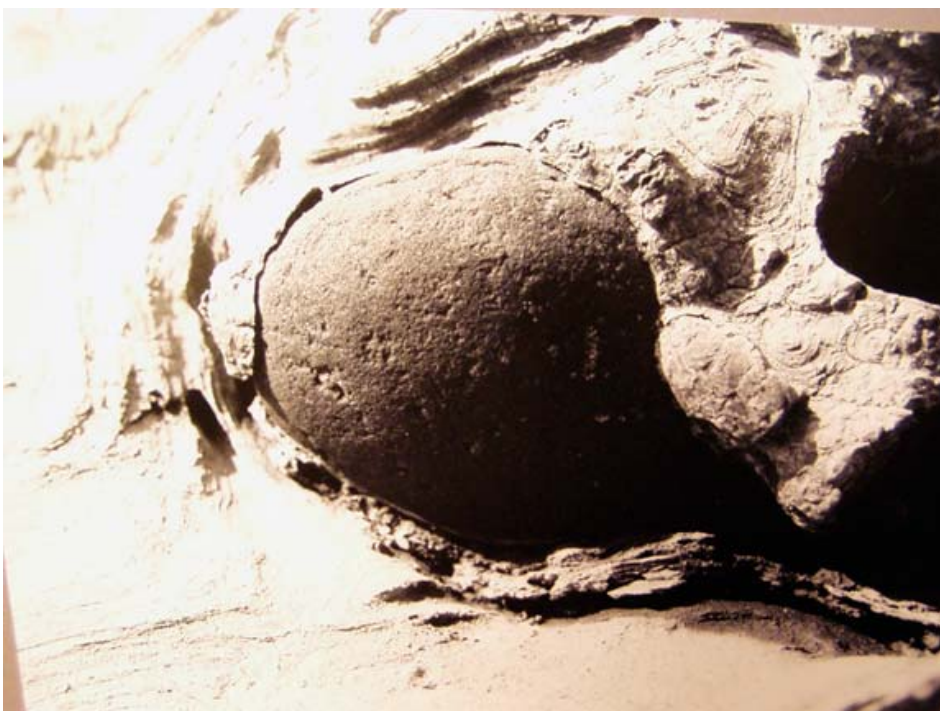
Ruby The Resourceress, *Pegleg Pat & Recycled Rugs*, 2006



Ruby The Resourceress, *Rubber Dolls, Recycled Dress, Tin Clock*, 2006



Ruby The Resourceress, *Recycled Plastic Dress, Tin Crown, Bottle Cap Belt & Cleo the Snake*, 2006



Sean Wyman, *Spike, Trapped Rock*, 2007

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