

## **Dale's RESEARCH INQUIRY: WHAT RESONATES FOR YOU IN RELATION TO THE UNIT 2 STUDIO PROJECT THEME AND WHY? See my notes in red below...**

STEP 1 - **DUE: MARCH 13** - REVIEW ALL THE RESOURCES PROVIDED BELOW AND TAKE NOTES (YOU CAN DOWNLOAD THIS DOCUMENT AND WORK DIRECTLY IN IT).

STEP 2 - **DUE: MARCH 20** - ASSEMBLE YOUR RESEARCH USING THE INQUIRY QUESTION ABOVE AS YOUR STARTING POINT. POST YOUR ASSIGNMENT TO WORDPRESS (DIRECTLY OR UPLOAD A PDF)  
ASSIGNMENT CRITERIA:

1. USE YOUR OWN WORDS TO DESCRIBE WHAT RESONATES FOR YOU IN RELATION TO THE U2 STUDIO PROJECT THEME
2. QUOTE THE ARTISTS
3. INCLUDE THE LINKS AND EXAMPLES OF IMAGES. IDENTIFY THE IMAGES
4. POST TO YOUR WORDPRESS SITE OR MAKE A PDF | UPLOAD TO WORDPRESS UNIT 2 RESEARCH ASSIGNMENT

CONSIDER: Artists use recycled materials, waste, and upcycling techniques to create thought-provoking installations and artworks. The work shows the aesthetic potential of discarded materials and can raise awareness about consumerism and environmental issues and sustainability.

### **Artists + Exhibitions**

- [Disturbing the Meaning of Objects | Artist Jessica Stockholder | Louisiana Channel](#)

Website: [Jessica Stockholder](#)

"Construction, or assemblage, uses found, manufactured or altered objects to build form. Artists weld, glue, bolt and wire individual pieces together to create a new and unique form. Duchamp's Readymades are the historical predecessors for this type of work, as are Rauschenberg's Combines from the 1950's. Contemporary artists bring not only form but theory to their work in this technique."

Additional research: search artist - video [link](#)

I love the "Assist" items – assemblages that cannot stand on their own but that are married to another base – like a metal sculptural element that only stands up because it is duct-taped to the side of a fridge. She's exploring the meaning of the term "assist"... also symbiosis, hinge, alliance, teamwork. My curiosity gets piqued anytime someone seeks visual representation of a word or concept I think I know – yet the visions change my knowledge of the word. From there, more wordplay as she sprung off into visual puns. Instead of "assist" she named one object "a cyst" and showed us a car with a growth attached! I like the way she thinks about words...

- Leonardo Drew's Assemblage Installations: Known for his abstract language and assemblage-based installations, Drew has been making notable contributions to the field since the 1990s. [Leonardo Drew in "Investigation" \(SEGMENT\) | Art21](#) Best line... "I don't know what the works are actually going to be about, but they find their way". Also enjoyed the video moments of him sitting atop a big ladder, just contemplating the work in progress below him, hanging out with what he'd done to date to decide what next. He commented that certain sections of the work were in conversation with other sections, telling him what needed to happen next, where. Like Jessica Stockholder, he is creating or translating language, or rather he is co-creating it with / translating it from the objects. [Behind the scenes: Installing Leonardo Drew at Art Basel Unlimited 2022](#)  
Since the 1990s, Leonardo Drew has been making assemblage-based installations and sculptures in his distinctive abstract language. [An Interview with Leonardo Drew](#)

- Tan Zi Xi's "Plastic Ocean": Offers an immersive experience into the realities of ocean pollution, aiming to spark consciousness about waste through art. [NJ Spotlight News Feature on Artist Turning Waste into Beauty](#). [Plastic Ocean by Tan Zi Xi on Vimeo](#) my response here was sadness, melancholy. Couldn't quite get to the hope

[Tan Zi Xi | | Sassoon Dock Art Project](#)

[For those who pursue: Creating social impact with Tan Zi Xi](#)

- Guerra de la Paz, a collective of Cuban artists, creates sculptures from recycled clothing. Their work explores the political and social implications of consumer society's discard culture.

[Guerra de la Paz Studio Visit part ½](#)

[Guerra de la Paz pepe video – Art Works for Change](#)



I responded to the humour in this piece, with the coloured rubber boots anchoring the base of the rainbow runners. Comparing this with the Plastic Ocean, it is a similar kind of commentary, but this is packaged with more of a “surprise”, that makes me see it more freshly. Or perhaps discarded coloured fabric is easier for me to take than discarded plastic

- Willie Cole: Known for encouraging new perspectives on familiar objects by breaking them down to explore their parts and potential for reimagination. His work exemplifies the ethos behind community engagement and the power of installation art to address social issues

[Willie Cole, Artist \(1997\)](#) “If these things weren’t art materials, they would definitely just be junk”. When he spoke about his project with irons, he commented that he repeatedly encountered a cast-off part of an iron (the base, the hot part) where it had been discarded on the street, and it took several “noticing it” moments until one time when he looked at it he saw a “Dan mask” (a mask associated with an African religious ritual). The longer he kept pondering the iron, the more he collected some others, the more he extended the metaphor to domestic labour, racism, cultural issues, political and personal histories.

- I keep noticing with all these artists, their “open-ness” to the possibility of something being something else, as per our assignment title.... You’ve got to keep your mind propped open!

[Black History Month Portrait: Willie Cole](#)

[State of the Arts | Willie Cole, Artist | Season 37 | Episode 6 | PBS](#) I love that he directly parallels jazz improvisation with his art – letting the materials or the objects lead him to new connections. I’ve definitely felt those parallels too.

[Willie Cole - Sculptor, Printer, and Perceptual Engineer](#)

[Artist turns 'waste into beauty' to highlight water issues | Video | NJ Spotlight News](#)

- HA Schult's Art with Garbage: Emphasizes ecological consciousness through works critiquing consumerism and environmental impact.

[Extreme Recycling Ideas | HA Schult's Trash People | Eurocell](#)

HA Schult is a German conceptual artist, known primarily for his object and performance art and more specifically his work with garbage. His best-known works include the touring work, [Trash People](#), which exhibited on all continents, and the Save The Beach hotel, a building made of garbage. “We produce trash, are born from trash, and will turn back into trash”.

- [Bharti Kher "The Unexpected Freedom Of Chaos" At Perrotin New York](#)



"I break things... to discover and reveal something that is not apparent when something is whole"

For this work, I respond immediately to the large angular shapes, the negative space between them, the tracery of cracks and spaces. As she discussed the coloured dots, I learned they are bindis as worn on the third eye of Indian women, so she has encoded vision and interiority into these objects. While I liked this imagery a lot, I found myself mourning the use of thousands of produced plastic stick-ons for the project. Also the mirrored glass appears that it may have been pristine before her damages, rather than being a found, broken object. Overall, this piece is attractive to me in its design and ideas, but less of a fit with the ideas of castaway or lying-about objects.

[View of the exhibition "The Unexpected Freedom of Chaos" NEW YORK Gallery LLC, New York \(USA\), 2020 | Bharti KHER | PERROTIN](#)

- [Recycle, Reuse, Repurpose: Making Sculpture with Nontraditional Materials | School of Visual Arts | SVA NYC](#)

- Yun-Woo Choi Makes Extraordinary 3-D Sculptures Out of Recycled Magazines

<https://inhabitat.com/yun-woo-choi-makes-extraordinary-3-d-sculptures-out-of-recycled-magazines/>



Love that this is made from recycled magazines. The cityscape twisting, rising, apparently changing dimensions, is a pretty great fit with the unlikelihood of making a convincing cityscape from recycled magazines.

As with many of these projects, I also get hits of melancholy at so much stuff. God we have a lot of stuff.

- Firelei Báez [Firelei Báez at Art Basel Unlimited](#)

profound dialogue on cultural heritage and environmental consciousness.

- [Tim Noble and Sue Webster – Art Works for Change](#)

Tim Noble and Sue Webster are known for their "shadow sculptures." These works, at first glance piles of rubbish, cast detailed and realistic shadows when illuminated, transforming discarded materials into visual narratives. [Tim Noble & Sue Webster – Artwerks](#)



I respond to this one because of the "surprise" or "unexpected" moment, when you realize the apparently random pile of garbage makes the shadow humans, by dint of "shining a light" on the garbage. FANTASTIC

- [https://www.youtube.com/watch?v=ISCSnKqBNHg&ab\\_channel=LouisianaChannel](https://www.youtube.com/watch?v=ISCSnKqBNHg&ab_channel=LouisianaChannel)  
<https://www.pacegallery.com/artists/tara-donovan/>  
<https://www.taubmanmuseum.org/exhibition/tara-donovan-untitled/>

Everyday materials like drinking straws, tooth picks and needle pins are elements used by American artist Tara Donovan, when she creates her amazing sculptural works: "Inspiration is a joke, real artists sit down and work" Donovan says. Tara Donovan (b. 1969) is fascinated by everyday materials, which she turns into sculptures. She regards herself as a kind of scientist, investigating the potential of different materials, transforming and shaping them, making them transcend themselves and turning them into holistic Gestalten of their own. The element of light plays an important role in Donovan's artworks, as her materials take light in and reflect it different ways. "My sculptures become activated by the movement of the observer" Donovan says. Her works vary in size, depending on the surrounding architecture



and the size of the room, they are shown in. She goes on to explain how the magic happens within the sculptures, underlining that her sculptures are artworks rather than critical comments. "I feel like my work is mimicking the ways of nature, not necessarily mimicking nature per se." Donovan states.

I liked this object a lot – having recently watched Jeff's orientation videos for the metal shop, this object had me imagine turning sheet aluminum into pom-poms or spheres for our class monster...

- Rodney McMillian's "Recirculating Goods" at Petzel: Featured abstract landscapes on found blankets, highlighting themes of class, race, and gender through repurposed materials. [Rodney McMillian - Recirculating Goods - Exhibitions - Petzel Gallery](#) I liked his use of found crocheted blankets, because of the intimacy of a hand-crafted item, quite possibly made as a special gift for someone, and the idea of its use before it got to a second-hand store – draped over someone's lap, cuddling with someone, seeking warmth. It changes how the work feels because the history of the object is so imaginable and so personal, contrasted with, say, broken mirrors...

- [Mycelium – Barb Hunt](#)

*Mycelium* represents the underground network that connects and symbiotically nurtures trees. I sewed vintage buttons on linen strips to spell out quotations about the environment in Morse Code.

- Nevelson in Process, 1977 [Nevelson in Process, 1977 | From the Vaults](#)  
[Louise Nevelson: Persistence / Solo exhibition at Procuratie Vecchie in Venice, Italy](#)



As a collateral event to the Venice Art Biennale 2022, the Louise Nevelson Foundation presents the exhibition "Louise Nevelson: Persistence" in the historic rooms of the Procuratie Vecchie, Piazza San Marco in Venice, Italy. The show marks the 60th anniversary of Louise Nevelson's representation of the United States in the American Pavilion at the Biennale Arte in 1962. The presentation includes more than 60 works created by Louise Nevelson between the 1950s and the 1980s. It features painted sculptures alongside little-known examples of her important collages. The exhibition is the first major show of Louise Nevelson's work in Italy since 2013 and runs until September 9, 2022. What I enjoyed about this was the shift to planar layers, how the silhouette gives so much info from one angle, making a hybrid animal... but from a different angle, say head-on, it would be perhaps meaningless or pure abstract...

- Tanya Aguiñiga's CROSSROADS Episode: Explores the intersection of sculptor and fiber art with upcycling themes. [YouTube Video](#).
- "Entangled: Threads & Making" at Turner Contemporary: Focuses on female artists and their relationships with materials, showcasing innovative uses of recycled and found objects. [YouTube Video](#).
- Christopher Lutter-Gardella's Eco-Conscious Installations: Highlights large-scale installations with an environmental message. [YouTube Interview](#). Waste plastic bags into butterfly bodies – very elegant, hopeful if perhaps a little dreamy, and I love that viewers could interact with the piece by tugging on a rope to make the giant butterfly wings flap. The colour, the movement, the interaction, the swirling shapes all definitely pull attention to the work. Yet, here it is in a MALL (okay, The Mall of America has some advanced waste policy BUT it's the uber-symbol for consumerism!!)
- **Construction/Assemblage Art:** Inspired by Duchamp's Readymades and Rauschenberg's Combines, contemporary artists use found and manufactured objects to create new forms rich in both aesthetics and theory. OPTIONAL VIEW: <https://art21.org/watch/art-in-the-twenty-first-century/s3/structures/>
- **Contemporary art focused on repair, thrift, and upcycling:**  
For artistic repairs and creative restoration of broken objects, you can explore the work of artists who give new life to damaged and discarded items through innovative means:  
Yeesookyung [Works | yeesookyung](#)  
Bing Wright, Aganetha Dyck <http://www.aganethadyck.ca/>  
My Modern Met: Artistic Repairs Creatively Give New Life to Broken Objects. <https://mymodernmet.com/artistic-repairs/>

### Assemblage

"Artists George Herms and Betye Saar and MOCA Chief Curator Helen Molesworth discuss assemblage. Assemblage, a practice of art production that combines disparate everyday objects and materials to create new meanings and forms, rose to popularity among American artists following World War II. Artists like Herms and Saar aim to produce work that recycles, recontextualizes, and refashions relationships between objects leading to the reconsideration of art's role in society."

Exploring the Intersection of Art and Sustainability: An in-depth look at how sustainability serves as a muse for eco-artists around the world, inspiring creations that highlight urgent environmental challenges. [Cause Artist Feature on Eco-Artists](#).

Figure 6. Tomás Saraceno, Museo Aero Solar, recycled bags, Prato, Italy, 2009.1 P



D. Straus , '23 Link:



<https://works.swarthmore.edu/cgi/viewcontent.cgi?article=1337&context=theses>

Summary: This exploration invites a reevaluation of waste, advocating for a perspective that recognizes the dynamic and intra-active nature of materials. It encourages artists to engage deeply with the materials they work with, seeing them as collaborators with their own stories and potential to influence the creative process. This approach not only enriches artistic practice but also contributes to broader discussions on sustainability and the ecological implications of waste.

Proposals: transformative power of perception in discerning waste at RAIR and Revolution Recovery, emphasizing how terminologies and categorizations significantly impact the materiality of waste. Through a "process of discernment," individuals at these organizations engage in a dynamic interaction with waste, demonstrating that objects in the waste stream can indeed become different entities depending on the viewer's perspective. This interaction is described using Barad's concept of intra-activity, suggesting that materials and words do not have pre-determined boundaries but are continually shaped through their interactions. This perspective challenges traditional views of matter and emphasizes the active role of materials in their own materialization.

The discussion further explores how artists distinguish between "objects" and "material" within the waste. Lewis Colburn differentiates his approach to selecting waste based on whether he perceives items as raw materials for manipulation with his woodworking tools or as complete items significant on their own. This distinction underscores the idea that how waste is perceived and categorized influences its potential use in artistic practices.

The narrative also delves into how objects and materials carry stories of their past owners, adding layers of meaning to the artistic process. Artists at RAIR become storytellers, using waste to evoke stories of life, loss, and memory. This approach highlights the intertwined nature of objects, people, and stories, where materials act not only as the medium for art but also as participants with their own narratives to tell.

This conceptual framework urges us to reconsider the relationship between humans and objects, suggesting a more nuanced understanding of materiality that transcends conventional distinctions. Through this lens, waste is not merely discarded matter but a complex web of interactions and stories waiting to be explored and reimagined in creative practices.