

Rescue: Waste and Redemption

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LYNDON
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EXHIBITION ESSAY

Are we bad for the planet? The answer depends on what kinds of cultural systems spread themselves across the diversity of all human creativity. We have a statistical problem before us. The small number of cultures built on assumptions about human separation from (and domination over) the natural world have managed to unleash exponential and cumulative cultural powers that destroy ecosystems at all scales.

—The Design Pathway for Rejuvenating Earth, Joe Brewer, Earth Regenerators Press (2021)

The sheer scale of environmental degradation caused by industrialization since the 1950s can lead one to outrage and despair. Rather than take the unproductive path of despair, we should seek out and focus on anti-pollution visionaries; savvy individuals developing ingenious Eco-friendly solutions. Who doesn't prefer a biodegradable straw to images of suffering tortoises? You may have seen uplifting videos about water siphons that clean waterways of litter and prevent it from reaching the ocean. Or *Glass Half Full*, about the New Orleans couple that invented a way to grind glass into a soft sand that can be used for much needed levees in the face of a regional sand shortage. The Ekobo company makes 100% bamboo based dinnerware. Jeplan, an inspiring Japanese company, chemically melts fabric down on a mass scale into reusable fibers, preventing a top pollutant from reaching landfills. 120 billion worth of excess fabric sits in warehouses; Queen of Raw monetizes bolt ends, offer-

ing their customers a moral reward—the knowledge that their purchases will save 700 gallons of water per yard. Sustainable garment companies that make clothing from PET are popping up left and right. We need solutions like these and more immediately.

Enter the inventive artists of *Rescue: Waste and Redemption*, each focusing our attention on materiality in the context of reuse. By using difficult or impossible to recycle industrial byproducts they demonstrate that it is possible to make aesthetic objects out of salvaged items. Of course many artists initiated found-object constructions, such as Dada artists, Outsider Artists, and the seminal artist Joseph Cornell who famously did so from the 1930s until his death. But they did not have environmental aims in mind, as many of these artists profess. Unlike the entrepreneurs cited above, the impact of any of these individual artists pales in the wake of our environmental woes. Yet they *do* have an outsized impact as witnesses to industrial travesties. Impressive as well is their commitment to developing novel artistic methodologies that should act as inspiration to manufacturers; for instance Emily Peters' reworking of hotel linens, Heather Bird Harris' use of beach coal or Lisa Schnellinger's kilnformed glass blocks.

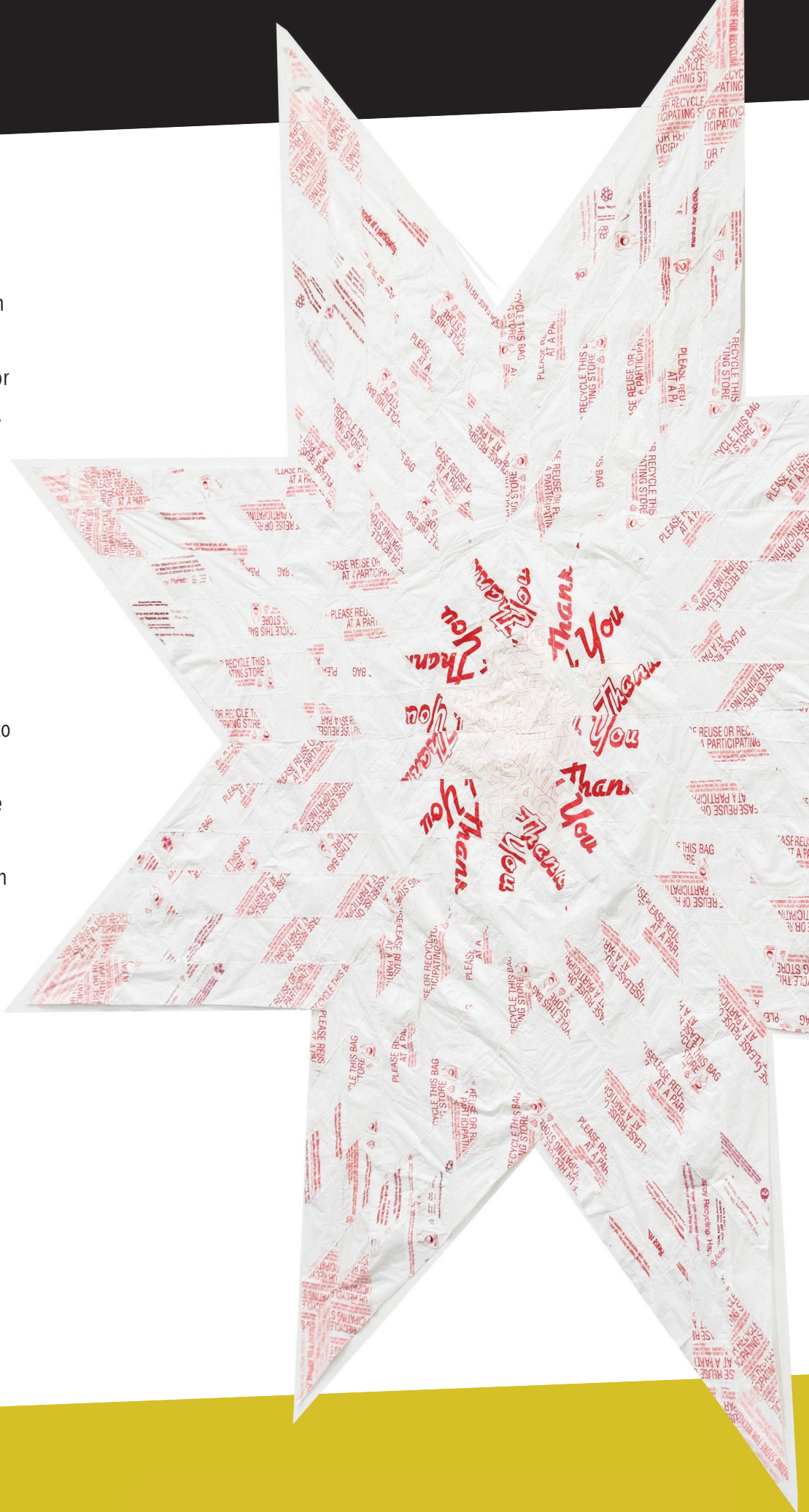
Rather than explicate these artists' works against an art historical background—as we might with objects made using traditional materials and methods—this catalog will more often than not elucidate artists' works in relation

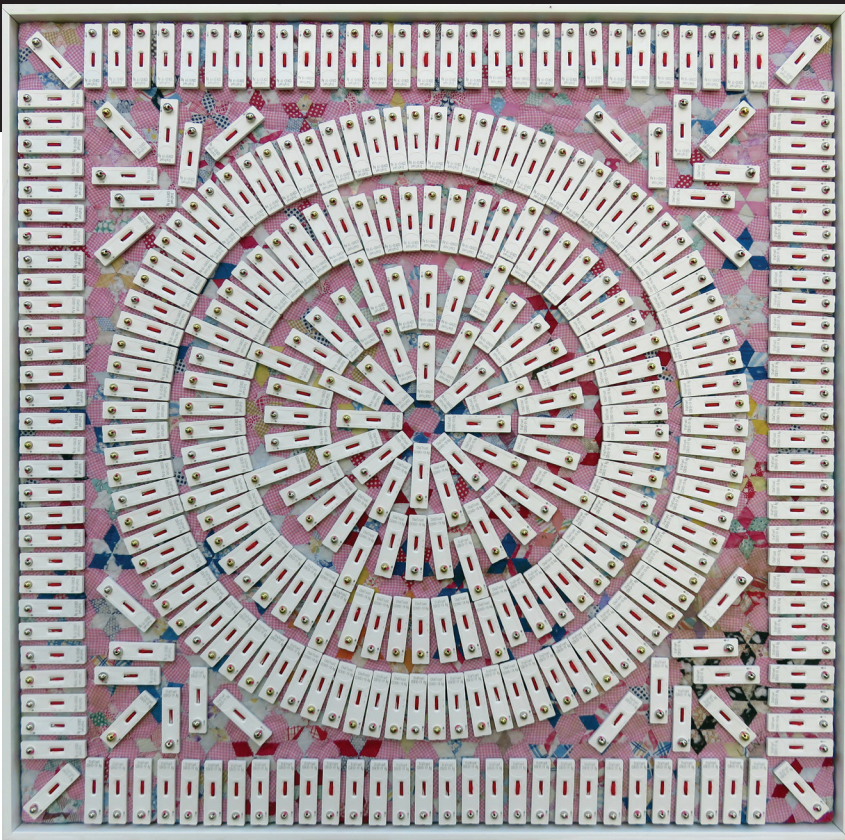
CAVEAT: PLEASE KNOW THAT ALTHOUGH THE CURATOR HAS ANALYZED THE ARTWORKS IN THIS EXHIBITION IN THE CONTEXT OF REUSE, YOUR EXPERIENCE OF THE INDIVIDUAL ARTISTS' CONTENT MAY EXPAND BEYOND THOSE BOUNDS, AS DO THE ARTISTS' OWN INTENTIONS.

to their materials' challenges. For this reason you will find additional information about the materials—metal, fabric, plastics, rubber, glass, un-recyclable wood, paper, or packaging—along with links for later study. Some materials emerge as unexpectedly problematic, such as scrap metal, while others, like plastic, are well-known to be pollutants on an epic scale.

Difficult-to-recycle items require a trip to Athens' Center for Hard to Recycle Materials [CHARM], which many cannot be bothered to take, or may live too far away to make a trip practical [accgov.com/charm.] For those inclined to do the right thing, we are lucky to have our CHARM! Although it has analogues, they are relatively rare, with only three currently open in the state of Georgia; here, Atlanta and Decatur.

The twenty-two artists of *Rescue* convert lowly materials into high art, riding a razor's edge between shadowy dystopias and sunny solutions.





PLASTICS

We begin with artists that utilize hard and film plastics, significant since plastic pollution has emerged as the number one filler of landfills and pollutant of natural areas since 2018. Plastics have literally clogged entire river systems in Asia, and are responsible for animal habitat destruction and corruption of animal food supplies.¹ At last count, plastics caused death across 80 marine species.² To conceive of the scale of the problem another way consider this *Washington Post* headline: *By 2050 There Will Be More Plastic Than Fish In The World's Oceans.*³

In the face of this environmental menace ACC's Solid Waste Advisory Commission has discussed possible solutions to plastic bags and expanded polystyrene; they reviewed data about waste in ACC and looked at what other communities have done and how effective different solutions have been. The Solid Waste Advisory Commission approved the implementation of a bag ban in Athens-Clarke County. This recommendation will

be assigned to the Legislative Review Committee by Athens' Mayor Girtz for further review and discussion by Commissioners.⁴ If it passes Athens would join 500 other cities across the nation.⁵ Bag bans cut single-use plastic bag litter by at least 33%.

Adah Bennion's *Returning Star Quilt*, at an epic seven feet of pieced polyethylene Thank You shopping bags, is the plastic bag crisis writ large. The artist explains that its methodology harkens back to "Depression and wartime eras' practice of making clothes...and household necessities from emptied cloth flour and feed sacks." Her piece is in the form of a handmade quilt top featuring a traditional 8-point star pattern

known as a "Star of Bethlehem" when used by Christians or "Morning Star" when credited to its inventor, Grace Zimiga, a member of the Lakota tribe from the Standing Rock Reservation in the Dakotas.

Ironically, it is made of plastic bags that have phrases printed on them such as: PLEASE RETURN TO A PARTICIPATING STORE FOR RECYCLING or PLEASE REUSE OR RECYCLE THIS BAG AT A PARTICIPATING STORE. As fewer than 11% of bags are recycled here in Athens-Clarke County (ACC) this is a classic example of *Greenwashing*; when businesses attempt to reassure customers that a product is environmentally benign when it is not. Bennion's plastic quilt creates cognitive dissonance, conflating a hundred-year-old beneficial household craft with today's wasteful single-use habits. She even used second-hand thread to sew it together.

Susan Lenz's *Mandala CLX* is made of expired COVID-19 Rapid Tests hand-stitched to a vintage crib quilt. Medical waste

doubles the potential for problematic disposal over other plastics in that its infectious risks may include the spread of drug-resistant microorganisms.⁶ Un-recycled hard plastics can shatter into small pieces that enter the environment as microplastics, ingested by wildlife.

The soothing circular pattern and light pink palette convert the medical materials' dark associations into an alluring mosaic-like meditative wall work. Lenz's image recalls the height of the Pandemic, when our domestic spaces were filled with fear and people came into contact with medical waste on a regular basis. Forward looking corporations might have provided mail-back envelopes for our expended tests so that the plastics could have been melted down. Yet as is sadly typical of Big Pharma, they did not. (Toner cartridge companies' return labels are a positive example.) To put that in perspective approximately 10.7 million home tests were reported to the CDC between October 31, 2021–June 11, 2022.⁷ Lenz's ingenious reuse is a model for crafters everywhere.

Zachary Naylor's *Molted Dream* brings the woods into the gallery; tan plastic bag strips float from delicate branches emerging from the wall. Each ribbon of plastic has dead flowers hand printed on it, reinforcing the artificiality taking over nature. The artist confronts us with our own complicity in polluting natural environments by bringing us where our waste too often ends up. Much has been written about plastic, the most infamous single-use pollutant which takes 20 to 100 years to decompose, floats into the waterways of the world and snags on forest foliage, as we see here.⁸ Naylor's work also proposes plastic bags' potential for decor.

Pilar's *Rescue 1 & Rescue 2* are elegant, stark black, plastic garbage bag 'canvases,' set against austere matte metal. The use of the lowly garbage bag is a challenge to fine art values.



LEFT: Susan Lenz, *Mandala CLX*

RIGHT: Zachary Naylor, *Molted Dream*



Their evocative bubbly-burnt textures, pierced with holes, cheekily mimic early conceptual paintings by Shozo Shimamoto or Lucio Fontana.

They also heighten our awareness of a lamentably inhumane aspect of the plastic industry. Third World ‘pickers’ working in unsafe conditions melt the material down, breathing in noxious fumes as it burns which can generate and release pollutants like microplastics, bisphenols, and phthalates. This is also tragically an equity issue.⁹

In Guatemala 71% of households burn waste—including plastic—representing the single largest risk factor for ill health, contributing to nearly 7 million premature deaths in 2019.

On the positive side, Pilar’s attractive wall works give us an exemplary alternative to reusing a toxic material frequently found littering natural areas. How cool would it be if black plastic bag art became a huge craze? Or better yet, if single-use garbage bags were made of truly biodegradable, non-petroleum based materials?¹⁰

Paula Reynaldi’s *Plastic Labor* focuses on the mesh polypropylene produce bag, a un-recyclable product from big produce producers that end up in our grocery chains. It is difficult to cut and it poses strangulation and gastric obstruction hazards for mammals and marine life.¹¹ The artist’s intent is “To provoke an open reflection on widespread single-use materials and their inherent potential to acquire other functions.” We see this in the video in which she is recovering and manipulating red mesh, producing objects with it while wearing a food worker’s white apron. She transfers the mesh from a basket on one side of her to a pile on the other, as if processing the produce that came in the bags originally. Under the video monitor on the floor is a large pile of ‘processed’ bags.

Although at least one red mesh bag manufacturer laughably tries to claim that this #2 ‘tangler’ plastic is recyclable, it would be impossible to find somewhere that would accept them. Even CHARM cannot accept them. One solution would be to make similar models out of break-away, biodegradable, plant-based materials.

Lenore Solmo’s *Vertas*, made of neon painted, stacked plastic bottle caps, have a playful feel, like pieces in an outsized chess game. Appearances can be deceptive and companies love to *Greenwash* eco-conscious consumers. Loose caps are another example; while the majority of plastic containers are recyclable—which is loudly advertised—most containers have removable lids which often run free in roads and waterways. Loose lids break into smaller pieces that never biodegrade, and are ingested as microplastics by animals, including humans.¹² When caps make their way to the oceans they pose a major choking and toxicity hazard for marine life. This problem is so severe that plastic bot-

LEFT: Pilar, *Rescue 2*

RIGHT: Paula Reynaldi, *Plastic Labor*

tle caps are classified among the top five most deadly marine debris items for sea life. For some perspective, consider that an estimated 583 billion single-use plastic bottles were produced globally in 2021.¹³

When left off, the caps are too small for all but specialty recycling systems, which the layperson is not able to avail themselves of.¹⁴ Rather, most drop through conveyor belts at recyclers; a good reason to *always put your lids back on before recycling bottles!* Solmo raises awareness of the loose cap problem by gathering caps off the streets of her Brooklyn, NY neighborhood. Her vertical structures also resemble towers of industry where manufacturers' decisions like this one produce problem pollutants. They could solicit solutions from Cradle-to-Cradle Designers—such as tops that stay attached after opening, like soda cans—if only manufacturers appreciated the magnitude of this and other single-use waste problems.¹⁵

METAL

Artists who create with metal defy the intuitive but incorrect assumption that it is a fundamentally recyclable material, just melt and reuse, like the common soda can. But it turns out—as with all recycling efforts—there are nuances that complicate the best of intentions. Not all metals are the same and it is generally not cost effective for small to medium companies to burn the fuel needed to melt and reuse scrap. Rather they often

opt to save it up to take to scrap metal companies who will pay them for it. They in turn ship it by efficient trains to behemoths like Nucor Steel near Charleston, SC who *can* afford to expend the energy necessary to melt scrap metal for reuse. This explains why, fortunately, metal accounts for less than 10% of landfilled material in the US. That still amounts to 14,000 tons of metal ending up in landfills between 1960 and 2018; in ACC alone 94.65 tons of scrap metal were recycled in 2023 which is good for CHARM's bottom line. Only cars are not accepted in the ACC landfill.¹⁶ Where does this leave our artists? Often with the scraps that fall through the cracks, those that



are not worth these companies' effort to collect.

How much is illegally dumped in the landscape, polluting the environment, because people do not know how to dispose of metal properly or are too lazy to bother, missing out on revenue and ecological benefits? Metal fishing weights, expended bullets and beverage tops are widespread pollutants that slip through the cracks.¹⁷

How wonderful would it be if artists were given access to salvaged metal scrap of little value to auto shops and other metal companies?

Kelly Thompson's *Beautifully Broken Sub-Frame* and *Beautifully Broken Bumper* are made of recycled metal from an auto collision repair company who gives him access to their dumpster (similar to the one the artist's family runs and that he was once employed at). The parts he crafts into whimsical forms often come from car accidents, so have a morbid undertone, despite their jolly colors. Their strong formal presence reads as contemporary sculptures, partially removing us from their origins. Thompson says, "Creating art from industrial waste is a small way I can contribute to helping the environment, and simultaneously bring my artistic visions to life."

Kelsey Wishik's *Multiplicity*, at nearly six feet horizontal, is similarly crafted from auto body scraps. But her re-working loses any reference to the industrial, rather her crafting of metal scraps into large colorful botanic forms have an aggressively feminine edge and a pro-nature message. She uses "Both abstracted and recognizable imagery to build a bridge between intuitive experience

and personal/collective narrative...[drawing] formal inspiration from elemental and natural occurrences."

Emily Peters' Ethers Series is made from hand-worked, recycled and eco-friendly sterling silver with 'deadstock' rhodium-plated chains. (Deadstock comes from unused, unsold inventory often deemed flawed.¹⁸) The artist takes materials that are usually disposed of and in the process of crafting new objects they assume greater value than the raw materials had.

In Peter's own words she uses "The material mediums of sustainably produced metals, reused natural materials... socially and tangibly, my work centers sustainability, responsible and decolonized ecology conservation, and, not just reimagining the use of our Earth's resources, but departing from the paradigm that views the Earth as a source to be possessed and used. Through my practice I dive into one of the fueling kernels of this misconception of Earth as resource: human beings as resource, and especially white supremacist and patriarchal constructs of black and brown humans and female/feminine humans as free and cheap resources."



Joni Younkins' *Butterfly Mandala* also uses scrap metal, however her large piece at seven feet in diameter was welded together with small shapes called 'drops.' Donated by Dye Sheet Metal, a local company that would otherwise sweep them up off the workroom floor, the 'drops' are metal shapes that result from holes being cut out. To create the overall convex form she placed the drops on a discarded satellite dish along with discards from another artwork. The artist states that her "intervention temporarily sequesters carbon in a tiny effort to offset the adverse effects of making sculpture."¹⁹ Her methodologies, along with the overall circular form, recalls 'Circularity,' a sustainability term that means "A system where materials never become waste and nature is regenerated. In a circular economy, products and materials are kept in circulation through processes like maintenance, reuse, refurbishment, remanufacture, recycling, and composting."²⁰

FABRIC

Sustainability literature is chock full of statistics and academic citations—enough to put a layperson into a fact coma. For instance, the fabric industry is the #6 polluter, with 11,300,000 tons of textiles clogging US landfills as of 2018. Infuriatingly 87% of materials used to make new clothing ends up in landfills, and 60% of dumped clothing is made of plastic fibers! In the US, 66% of all unwanted clothes and textiles are land-filled.²¹ Brand new wares end up dumped by lazy corporations who could be donating to youth homes, un-homed encampments, domestic abuse shelters, thrift stores and more.

But rather than read these stats, how much more impactful is it to see **Johanna Norry's** *Water Never Goes Out of Style*,

which presents us with 100 pairs of Levi's pouring out of a wall-mounted drainpipe. This is particularly relevant in developing countries—where the majority of jeans are made—and where the rivers become polluted. Norry points out that "In the 1980s, Levi's closed 60 of its US manufacturing facilities and moved their operations overseas, where labor was cheaper and environmental laws were more lenient or non-existent." For instance, azo dyes are one the most common dyes, used in 60-70% of clothing manufacturing, which release carcinogens and are a by-product of fiber manufacturing.²²

Norry crafted 2000 denim water drops to represent the 2000 gallons of water required to make every pair of jeans.²³ Norry explains that her piece is "one of many sculptures I've made as part of an effort to zero-waste 100 pairs of damaged Levi's that had been returned to the manufacturer, either because they had been worn out after years of wearing, or because they were damaged by a box cutter when opening a shipment of new jeans. I acquired these unwearable jeans for \$2/pair, the cost of diverting them from the landfill, where there are undoubtedly hundreds of thousands of discarded jeans destined every year."

Emily Peters' Trees Collection transforms reclaimed natural fabrics from hotels and linen services through proprietary techniques as well as using sustainable hand dyes. Like her work with metals, Peters' fashions increase in value well beyond that of the original salvaged materials. Elegant and stylish, one would be hard pressed



to guess their humble origins—damaged hotel linens—which are a plentiful resource. (See her statement above under Metal.) If her techniques were adopted on a mass scale, a dent could be put in this pervasive source of fabric waste.

GLASS

On account of glass's weight and breakability its death knell is often tolled in relation to its recyclability, as many municipalities have discontinued glass recycling. Yet the Southeast is home to the largest US glass recycler, Strategic Materials Inc. [www.smi.com/glass-recycling] In towns like Athens, we can recycle our glass curbside, but tempered glass and window glass, for example, must be taken to places like our own CHARM. Not too many municipalities live nearby such Solid Waste amenities, making glass a constantly changing renewable, confusing to the consumer. For glass recycling sites see the Georgia Recycles dynamic map.²⁴ It is, without a doubt, quite beneficial to make art out of glass!

Paul Blake's *Antebellum 11* is a glass jug he revived by painting decorative floral designs on it and then decouping it. The jug is a canvas for the artist to comment on the cotton trade and its inextricable connection to tragic African American histories. 11 of 29 in his series *Ornamental Bouquets of Antebellum*, cotton blooms adorn the surface along with Ionic columns reminiscent of plantations.

The artist asks "How many blood stained cotton balls might have been tossed out of the harvest and gone unnoticed by the privileged few under the watchful eyes of Jim Crow?" He continues that his "objective is to raise fresh awareness... besides

the backyard ornamental camellias, magnolias, hydrangeas, gardenias, jasmines and roses, there too lie the cotton balls glistening in sunlight across fields of plantation. Rose bushes were less common than cotton bushes, so the pain and the callus from a prick in the cotton bushes were many times more. The swirling, twirling and whipped-lashing nature of the images imply a tempestuous mood." The series is at once a social and an environmental good.

Lisa Schnellinger's *Blue Flow 1-4* was made of fused bottles at the Fused Light Studio in Decatur, which the artist owns.²⁵ The largest Georgia facility specializing in kilnformed glass, it reclaims salvaged glass—from busted patio doors to scratched shelves—in inventive ways. Schnellinger is "passionate about the versatility and technical challenges of kilnformed glass." Her minute *Blue Flow* series packs an outsized punch, with textural surfaces evocative of expressionist art. They were created from blue *Bombay Sapphire* gin bottles and *Bartenura* Italian wine bottles, which could be recycled but increasingly are not. For instance the *Bombay Sapphire* bottles are tempered, which have a different melting point than most bottles.²⁶

Schnellinger also uses tabletops, shelves and even broken shards, which we are lucky to have a CHARM to take to, but which are not accepted by curbside recyclers. As Schnellinger notes "Because consumer glass wasn't designed to be re-fired, special techniques have to be used to create art with it in a kiln." Inventive fused glass like these pieces have enormous potential for commercial architectural uses, and could play an important role in reviving glass recycling on a large scale.

RUBBER

Gregor Turk's *Nomadic Monument: Mini-Conveyor, Rubber Stool* and *Ruched Egg* sculptures are wrapped in used inner tubes. Through form he converts a lowly material into a high modernist one. *Ruched Egg* in particular is reminiscent of artworks by sculptor Constantin Brancusi. While his were made from traditional fine arts materials such as stone, bronze, or wood, Turk's rubber alchemy is as humorous as it is formally striking, a poke in the eye of the art world's material pecking order. While used inner tubes can be recycled, in truth they seldom are, so Turk's use of them is also a kind of rescue.

Intown Bikes of Atlanta saved thousands of used inner tubes for him, as well as friends, who would lay them at his doorstep. For this series he would then cut, wash, and sort the tubes, splitting them longwise. He flat wraps an object using a pneumatic stapler or ruches them in layers, stapling them on their sides to form wavy patterns. Of his *Monument* series he says "It is part of a series that is an exploration of monuments and their ability to mark place... by making them portable, their authoritativeness and effectiveness has been significantly diminished, while increasing their ability to mark numerous places quickly and temporarily." In this way this gallery is marked as a significant geographical area, albeit one of miniature proportions.

There is positive change afoot in the rubber recycling world; the Schwalbe Company has taken on recycling inner tubes: "It's estimated that nearly 10 million used inner tubes are discarded into landfills each year in the U.S... where

they can take hundreds of years to decompose. The production of new tubes also contributes to greenhouse gas emissions and consumes non-renewable resources... Schwalbe's recycling program has been running in Europe for eight years already with great success. Schwalbe claims that they've recycled some 9 million tubes to date and that every Schwalbe standard bicycle tube already consists of 20 percent recycled content."²⁷





COAL

Heather Bird Harris' *Infinite Beginnings and Imprints* uses beach coal from the artist's family home in Matunuck, Rhode Island, along with other materials, to make her prints look as if they were made by nature. Beach coal is a relic of shipwrecks and industrial accidents, polluting the Northeastern United States and the UK. Beach coal is a less known way that the coal industry negatively impacts our environment, accounting for 40% of carbon emissions as of 2021, despite coal's decline.²⁸ The artist found the coal washed up near her family beach home, not far from where her father reported seeing fields of coal on the bottom of the ocean, where he scuba dived near shipwreck sites. Coal is one of the dirtiest fuels to mine and breathe, with a century's long history of lung disease and mortality in its wake.²⁹

Harris struggles with coal's contradictions, "I'm trying to reckon with a material so invasive and damaging being able to create such beauty. It's an artifact of a damaged world, an agent of destruction when partnered with human greed." The artist's

stunning use of coal as an art material shows us one healthy way to dissipate this pollutant.

'JUNK:' TREATED WOOD & MIXED-MEDIA

Painted and treated wood and all manner of discards are un-recyclable; rather than fill landfills they can be recovered by 'Flip Furniture' addicts and places like CHARM's Repair Café. While many artists source from thrift shops they could do themselves one better if their local reuse centers and junkyards officially opened their doors to them. The following artists have been given items by friends and neighbors, or use their own discards, embracing the spirit of reuse.

Lisa Freeman's *Reeling Forward* takes on Climate Change and its denial. Her complex assemblage is encrusted with warnings printed on strips glued to salvaged wood, such as 'In Time of Emergency.' Balanced on a stool, 40+ year-old objects such as globes, damaged books and baby shoes bring us poetic cues from the past. Clock faces, maps, world atlases and miniature ladders accrue; filmstrips loop into a tin bucket nestling an

alarm clock that implores us to wake up. Freeman is like the proverbial canary in the coalmine, with junk as her warning cry.

A real honeybee (gifted to the artist by a neighbor child) lies under glass as a reminder of the dire effects of pesticides and global temperature fluctuations on their populations. Both contribute to Colony Collapse Disorder; nearly 1 in 4 native bumblebee species are at risk of going extinct.³⁰

Although we should strive to reuse and recycle whenever possible, we are lucky to live in a county with a well-managed landfill, with room for 35 years more waste and numerous state-of-the-art features, including a methane recovery system and composting facility on site. The methane is even used to create electricity to sell.³¹

Casey McGuire's *Mobile Acre* makes us aware of the trickiness of material assumptions. Three wooden pallets with Broom-sedge grass growing through them are strewn on the ground, as if abandoned in the woods. Refuse of this nature, attractive and seemingly biodegradable, would normally be little cause for concern. Yet in fact some wooden pallets are treated with chemicals like Methyl Bromide. Although it has been phased out since 2005 in Europe and the US, it is still in circulation internationally; enough so that there are warnings on YouTube for home carpenters who like to use pallets for DIY projects. The 'MB' stamp lets them know that this toxic pesticide—which is linked to health problems such as seizures and environmental ills such as ozone layer depletion—is present. When improperly disposed of, Methyl Bromide also leaches into stream beds, affecting animal and plant life.³² Additionally all pallets have nails in them that

could harm animals as the wood biodegrades. Please dispose of all waste, including treated and painted wood, properly, in a construction and demolition landfill. Never burn it, as inhaling the fumes could be harmful.

Ironically, Broomsedge grass is a beneficial host to species such as the Zabulon Skipper butterfly, highlighting the frequent intermingling of nature with industrial pollutants. The bottom line is that you can't judge a pollutant by its cover, no matter how 'natural' it appears.



LEFT: Kelsey Wishik, *Multiplicity*

RIGHT: Emily Peters, Selections from the *Ethers Series*



In a nice twist, the artist crafted the downsized pallets out of hickory flooring remnants, rescuing them from the landfill, as she routinely does when selecting materials. She says that she uses "Found and recycled materials, images and objects to convey narratives that question the human impact on the strata of the landscape."

Nell Ruby's *5.25.1910: Deconstruction/Reconstruction* presents us with a 3-D recreation of an exploded chair diagram, as if it was in the process of being manufactured, but in reverse. We are used to seeing the image of a product design in an exploded view, but those predict the future not the past, which adds a surreal layer to her installation. (Most new products have no Cradle-to-Grave plan, not to mention a Cradle-to-Cradle Certification stamp; hopefully we will see this change. Cradle-to-Cradle

Certification is given to products and systems that mimic nature and are efficient, fair, and waste-free.³³ Ruby shows us a product in an exploded view at its death, using its actual materials.

The artist came upon the idea when breaking down a chair for disposal and catching sight of its date of manufacture; '5.25.1910.' She soon gained an appreciation of each turn-of-the-century part, most of which could be reused or recycled. This is in contrast to most of today's 'fast furniture,' whose components often include off-gassing foam and un-recyclable fiber board held together by a formaldehyde glue. Ruby writes that she "Was taken by the care of craft of its assembly and primarily by use of materials that involved tying, trussing, wrapping, packing wrapping and NO plastic; its baton had so organically—almost lovingly taken on the impression of the springs that it encased, that I became gentle with the rest of my deconstruction, and discovered layer by layer a beauty and integrity to the whole."

Sharing her love-affair with this handsome chair provides us with an anecdote that encapsulates a century of manufacturing change, away from reusable components and towards landfill-ing pollutants. Hopefully we will see a move toward closed-loop economies. When you shop, look for wood furniture made from reclaimed wood and from wood certified by the Forest Stewardship Council or the Sustainable Forestry Initiative.³⁴

Larry Millard's *File Tower* is an architectonic structure made from official document boxes stacked seven feet high. It is a monument in miniature, bringing the outside in. Its ascending structure has an imposing, almost arrogant presence, one symbolic of our civilizations' obsession with record keeping

and legal proceedings. Their form was influenced by the artist's decade of work trips to Cortona, Italy. Someone cleaning out a deceased relative's house donated the file boxes to Millard; he reworked the would-be trash into a graceful, powerful statement and reuse inspiration.

Made of shellacked, aged paper products, they cannot be recycled. If they had not been shellacked, they still might not join the 11.7% of paper materials that make up the ACC landfill. This is on account of their age. The effect of age on paper quality can play a factor in recycling, as "Aging tests show strength losses for all aging periods. The water retention value decreases with increasing aging time and number of repeated recycling."³⁵

Paper accounts for around 26% of total waste at landfills overall. According to *The World Counts* website "Paper production causes deforestation, uses enormous amounts of energy and water, and contributes to air pollution and waste problems."³⁶ One aspect they are referring to is methane gas. Although recycling, whenever possible, is a great thing to do with your waste, all organics, including paper, produce methane, a huge contributor to greenhouse gasses. Biodegradable materials naturally decompose with help from bacteria and small organisms. Some chemically treated items like wood and paper products can become toxic in the process of breaking down. Biodegradable Products Institute (BPI) certification is a verified third-party mark of true biodegradability.

Michael Webster aims to "recontextualize things already in circulation" and to "work in the amplification of echoes.... often, they appear as mechanical contraptions with no clear function."



In *White Walled Fountain* we see this dynamic at play; an odd assortment of objects—a whitewall tire, level, ratchet strap, Mother’s Day mug, cooler, walnut table frame, running water and water pump—look as if they were thrown together by an insane elf. The whitewall ring doubles as a target, reinforced by the tension created by the ratchet strap and level clamping the quaint upside-down Mother’s Day cup to the tire’s top. (It reads “Thoughts of Mother Bring Memories of Love.”) The ratchet strap and level form a diamond shape that recalls a bow and arrow.

The word ‘Fountain’ in Webster’s title is satiric on two levels; first, it usually refers to a decorative object—not a junky mash up and, second, it alludes to Marcel Duchamp’s 1917 *Fountain*, his famous urinal as Readymade sculpture, the mother of all sculptural objects made from industrially manufactured objects. The sound element of the water trickling over the tire brings to mind a natural stream where an old tire might lay, seeping pollutants. Which is why an old tire does have a place in an exhibit featuring difficult or impossible to recycle items: even though many tires are given a second life as playground mulch, asphalt or alternative fuels and 80% of used tires end up on the market, others end up in rivers.³⁷ Local Georgia Rivers Alive volunteers recovered 2,400 tires throughout ACC waterways over the past decade and a half. In 2022 alone 143 tires were found illegally dumped throughout ACC.³⁸ Webster’s trash contraption both tickles us and acts as redemptive re-contextualizing.

Mathew White’s *All That Glitters Is Not Gold (Other People’s Money)* is made up of 100% salvage, even to the extent that the artist reused the large silver painted, supporting panel from a previous piece (his frequent practice). He notes, “In recent

years I’ve appreciated even more how repurposed and readily available materials provide an unforeseen starting point, idea or a different perspective than something in fresh shrink wrap.” Combining an LCD screen with the large silver panel plus various objects, his accumulation examines materiality and monetary systems. The shiny silver contrasts with the dusty old industrial work light and torn cardboard, highlighting a repurposed LCD screen. On it plays a video loop—low res clips of modern mining operations which the artist notes is a reference to cryptocurrencies. Small electronics often end up in the trash when they could be taken to CHARM where the valuable yet toxic metals would be safely recovered, as well as any batteries saved and sold. There is an active black market for electronics which get illegally shipped to Asia where they are broken down for precious metals, often in unsafe conditions.³⁹

White’s use of landfill fodder is an incisive commentary on societal values.

Jon Vogt’s *Creek Treats* is composed of a custom photo book and painstakingly created field recordings. In the latter he narrates the specifics of trash found littering Cedar Creek near the artist’s house in Athens. We hear him reading the exact copy from product wrappers in a deadpan manner, a track which in turn is layered with the sounds of AM radio, music and static, with the additional audio adding the aural equivalent of pollution. His recordings bring home the sheer volume of garbage that flies out of garbage trucks or is otherwise littered near waterways. (The project was started three years ago and is ongoing.)

Vogt's accompanying photo book has selected images of the creek trash; their aesthetic allure underlines the objects' real world status as pollution. The artist's visual selections are as wry as his recordings; a container displays the word REAL, a smiley-faced fair wristband is nestled in brown leaves with out-of-place cheer.

Vogt's trash collection practice is mirrored by real world efforts at trash control; local Keep Athens-clark County Beautiful (KACCB) is registered on the worldwide Marine Debris Tracker App⁴⁰. The 2023 KACCB's Litter Index of 30 ACC sites shows that 62% of the trash volunteers collected is plastic, single use packaging, such as food wrappers, cans, beverage bottles, and to-go packaging is 55% of the littered items cleaned by volunteers.⁴¹ This proportion is reflected in Vogt's pieces. Through its artistry Vogt's project accentuates the national battle being waged against litter. (ACC runs a Litter Hotline—706-613-3506—which is anonymous and allows citizens to report the tag number of vehicles spotted littering on the roads.)

CONCLUSION

These artists propose an ideal world where depots of salvaged materials would be available to artists, craftspeople and citizens to recover. Our own *CHARM Teacher Reuse Center* gives us a small glimpse at what such a future could look like. [accgov.com/teacherreusestore]

We should strive towards a world where difficult-to-recycle materials are available for creative endeavors. And towards doing small things that can make a real difference, like checking out a Zero Waste Kit from ACC Recycling.⁴²

Businesses who do take the low hanging fruit of reuse through return-deposit systems and simple recycling need incentives, and an injection of the kind of creative thinking that this document and many others embody.⁴³

Imagine such a world, a cleaner, healthier and more beautiful world. Artists are leading the way; it's time we follow.

—Lizzie Zucker Saltz, Guest Curator





ONLINE CATALOG & NOTES AVAILABLE

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LIVE LINKS CAN BE FOUND HERE:



LEFT: Gregor Turk, *Ruched Egg*

RIGHT: Heather Bird Harris, *Imprints*

EXHIBITION WORKS LIST



Adah Bennion

Returning Star Quilt (2022), 84" x 84"

Repurposed plastic 'Thank You' shopping bags, secondhand thread,
Block Pattern: "Star of Bethlehem" or "Morning Star"

Paul Blake

Antebellum 11 (2021), 11.5" x 7"

(from the Series: Ornamental Bouquets of Antebellum)

Decoupaged Jug (2021)

Lisa Freeman

Reeling Forward (2020–24), 47" x 18" x 13"

Mixed Media

Heather Bird Harris

Infinite Beginnings (2023), 6" x 12"

Imprints (2023), 12" x 16"

Clay from the artist's Backyard, Beach Coal from the Artist's Family Home
in Matunuck, Rhode Island, Sumac, Water

Susan Lenz

Mandala CLX (2023), 35.5" x 35.5"

Expired COVID-19 Rapid Tests Hand-Stitched to a Section of a Found
Vintage Crib Quilt on Stretcher, White Floater Frame, Beads, Netting

Casey McGuire

Mobile Acre (2022), 15" x 17" x 2"

Hickory Flooring Remnants from Home Renovations, Brass Tubing,
Broomsedge Grass

Larry Millard

File Tower (2023), 84" x 10.5" x 12"

File Folder (Wood and Paper), Shellac

Zachary Naylor

Molted Dream (2023), 5' x 9' x 2'

Found Branches, Wood Shavings, Hair, Resin, Latex, Screen Printed
Pattern on Plastic Shopping Bags

Johanna Norry

Water Never Goes Out of Style (2020), 68" x 24" x 20"

Repurposed Levi's Jeans

LEFT: Lisa Freeman, *Reeling Forward*, detail

RIGHT: Casey McGuire, *Mobile Acre*

Emily Peters

Trees Collection (2022), various sizes

Sustainably Hand Dyed Discarded Cotton Linens; Original Design, Pattern & Stitching, Reclaimed Fabrics from Local Hotels and Linen Services

Ethers Series (2022), various sizes

Silence set: Hand-Worked, Recycled and Eco-Friendly Sterling Silver with Deadstock Rhodium-Plated Chain

Pilar

Rescue 1 (2024), 12" x 12"

Rescue 2 (2024), 12"x 12"

Black Plastic, metal

Paula Reynaldi

Plastic Labor (2023-24), video, 5.33 min.

Plastic Labor (2023-24), object, 20" x 48" x 30"

Red Plastic Mesh Bags, Video

Nell Ruby

5.25.1910: Deconstruction/Reconstruction (2023), 36" x 36" x 52"

Mixed Upholstery Materials

Lisa Schnellinger

Blue Flow 1, (2023), 5" x 2" x 6"

Blue Flow 2 (2023), 6" x 3" x 9"

Blue Flow 3 (2024), 4.5" x 3" x 6.5"

Blue Flow 4 (2024), 4.75" x 3.25" x 9.5"

Cast Bottle Glass

Lenore Solmo

Twelve Neon Citron Verta (2023), 8" x 3.5 x 3.5

Eighteen Neon Pink Verta (2023), 13" x 4" x 4"

Eleven Neon Lime Verta (2023), 13" x 3.5" x 3.5"

Twelve Neon Orange Verta (2023), 11.5"x 5.5" x 5.5"

Plastic Bottle Caps, Paint

Kelly Thompson

Beautifully Broken Bumper (2023), 28" x 18" x 9"

Beautifully Broken Sub-Frame (2023), 20" x 25" x 12"

Recycled Auto Body Metal & Acrylic Paint

Gregor Turk

Nomadic Monument: Mini-Conveyor (2014), 71" x 16"x 16",

Used Inner Tubes, Wood

Rubber Stool (2015), 18" x 13"x 13", Used Inner Tubes, Wood

Ruched Egg (2017), 12" x 12" x 12", Used Inner Tubes, Plastic

Jon Vogt

Creek_Treats_9_28_21_Parts1-3.mp3 (2018-), 21:33 min.

Creek Treats, Vol. 1 (2018-2023)

Audio Recording, Printed Book (86 images), Listening Device

Michael Webster

White Walled Fountain (2021), 72" x 72" x 36"

Tire, Level, Ratchet Strap, Mother's Day Mug, Cooler, Spray Paint, Walnut Table Frame, Water, Water Pump

Mathew White

All That Glitters Is Not Gold (Other People's Money) (2021), 49" x 49" x 22"

Repurposed LCD Screen, Work Lamp, Consumer Materials with Paint on Wooden Panel

Kelsey Wishik

Multiplicity (2023), 67" x 24" x 5"

Steel Auto Body Scrap

Joni Younkins-Herzog

Butterfly Mandala (2024), 68 " x 76" x 36"

'Scrap Metal 'Drops', Stainless Steel



RESCUE FASHION SHOW

Lyndon House Arts Center

May 23, 2024

6:00 p.m.

ORGANIZERS

Andrea Trombetta

Paula Reynaldi

INCLUDING THESE ARTISTS AND MORE

Emily Peters | Sugar und Salt Designs | Kate Windley

Jon Vogt (Music)



Exhibitions of Interest

Welcome by Gregor Turk

through Fall 2024

Georgia Museum of Art

Athens, GA

georgiamuseum.org

GREGOR TURK's *Welcome* lobby installation uses 77 recycled security cameras to spell out the titular word in a space that stretches nearly 30 feet from floor to ceiling.

CATALOG PRODUCTION TEAM

Writer

Lizzie Zucker Saltz

Layout

Lizzie Zucker Saltz

Editorial Assistance

Mark Callahan–UGA Arts Collaborative

Joe Dunlop–ACC Recycling

Didi Dunphy–Lyndon House Arts Center

Suki Janssen–ACC Solid Waste

Stacy Smith–KACCB

Recycled Aluminum Sculpture by Normando Ismay, through September 6, 2024

Mason-Scharfenstein Museum of Art

1021 Central Ave

Demorest, GA

piedmont.edu

ISMAY is an Argentinian-born multi-media artist





Adah Bennion is an interdisciplinary artist who was born and raised in the rural desert valleys of central Utah. She engages tactile and durational processes of traditional craft and fiber to form intimate and explorative relationships with unorthodox, everyday materials as a means to explore interweaving threads of time, materiality, memory and value within our contemporary context. Her work blurs the lines between craft and contemporary art and seeks to corrupt the loadbearing columns that uphold inherited hierarchies of value, while unpacking and deconstructing notions of 'women's work.' Bennion received her BFA in Sculpture Intermedia from the University of Utah and she is currently an Arts Lab Research Assistant and MFA candidate at the Lamar Dodd School of Art in the University of Georgia in Athens, Georgia.

Paul C. Blake is a contemporary abstract landscape painter and 3D artist, born in the Parish of Manchester, Jamaica. He emigrated to the United States in 1975 and pursued a study in art education at City College/New York City to become an art teacher for several years. He later earned the Doctor of Arts degree from New York University in 1996. He resides in the State of Georgia where he recently retired from teaching and continues to develop his art career. His artwork has been shown in several solo and selected group exhibitions in the United States and abroad—nationally, at the Bronx Museum of the Arts, the Viridian Gallery in New York City, and lately at the Webber Gallery CF/Florida, the Dedo Maranville Fine Arts Gallery/Valdosta SU, Suwanee Arts Center/Georgia,

and the Academy Center for the Arts in Virginia. Internationally, his artwork has been exhibited at S-Huset in Gothenburg, Sweden regarding Art@Climate 2030, Nigde, Turkey, and Bremen, Germany. You may learn more about the artist's career at the following link: www.paulcblakeart.com

Lisa Freeman is a collector of things—her art brings to light the 'mystery of the forgotten.' By collecting objects, both the familiar and the unusual, and assembling them together, she is asking us to look—to truly look—and, hopefully, to see. Freeman was born in Canada, grew up in the Midwest, and landed in Georgia as a teenager. The constant shifting left her feeling a bit like an outsider cloaked in invisibility. Armed with the powerful resource of observation, Freeman watched and witnessed the human spectacle, taking visual notes and collecting—always collecting—along the way. Lisa Freeman works from her home studio in Athens, Georgia where she has exhibited in national and local galleries.

Heather 'Bird' Harris is an artist, curator, and educator who prioritizes caretaking and connection. Her work explores the through lines between history and ecological crises, engaging with communities, scientists, and site-specific materials to investigate land memory, systems of complicity, and possibilities for emergence.

Susan Lenz describes herself as the daughter of German immigrants, a soul mate of a wife, a failed mother, a homeowner, an avid traveler, a custom picture framer, a college graduate, and the servant to an adorable cat. Yet, she is first and foremost, AN ARTIST, a fiber and installation artist using multiples of seemingly mundane objects as a way to bring 'new life' to otherwise neglected things while focusing on environmental issues and sustainable practices. Her concepts are grounded in better ways to care for family textile treasures and warn against wasteful habits. Her work is in the permanent collection of the Textile Museum in Washington, DC, the Department of Interior Museum in Washington, DC, and the McKissick Museum in South Carolina. She has been awarded fellowships to art residencies including The Anderson Center (MN), Hot Springs National Park (AR), Great Basin National Park (NV), Guadalupe Mountains National Park (TX), the Studios of Key West (FL), and Homestead National Monument (NE). Her solo installations have

LEFT: Mathew White, *All That Glitters Is Not Gold (Other People's Money)*

been mounted all over the country including the Mesa Contemporary Museum of Art and the Festival of Quilts in Birmingham, England. She is represented by the Grovewood Gallery in Asheville.

Casey McGuire received her BFA from Alfred University and her MFA in Sculpture from the University of Colorado, Boulder. As the daughter of a taxidermist from rural Vermont, McGuire's installations grapple with ideas of conservation, perception, and hope. She questions home, the damaging human impact on the environment, and the politicization of natural landmarks in her multimedia installations. Her installations have been published in *Sculpture Magazine*, exhibited at the Urban Institute of Contemporary Arts in Grand Rapids MI; 621 Gallery, Tallahassee FL; Terminal 136, San Antonio, TX; Staten Island Arts Center; The Zuckerman Museum, Kennesaw, GA, and Grace Exhibition Space, NYC.. She has also been a resident at Hambidge Center for the Arts, and the Vermont Studio Center. Most recently McGuire is a studio resident artist at Atlanta Contemporary in Atlanta, GA.

Larry Millard has shown nationally and internationally and is Professor Emeritus at the University of Georgia having taught sculpture and design. He was sculpture area chair and served as director of the University of Georgia Studies Abroad Program in Cortona, Italy, for 8 years. He spent 1981-82 as visiting professor at The Ohio State University. He has had 22 solo exhibitions and over 250 group exhibitions and numerous public art venues. He received several awards, grants, and commissions for his creative work and teaching. Recently, served on the board of directors: Mid-South Sculpture Alliance and the Greater Augusta Arts Council. His time is divided between Athens, GA; Philadelphia, PA; and New York, NY. Larry Millard received an MFA, Sculpture, Washington University, St. Louis; a BFA, Sculpture, East Tennessee State University, Johnson City, Tennessee; and Certificate of Historic Preservation Studies, College of Environment and Design, University of Georgia, Athens, Georgia.

Zachary Naylor is a trash obsessed queerdo, based in Columbus Ohio (2025 MFA Candidate at OSU, 2015 BFA in Printmaking, Montserrat College of Art, Beverly, MA), currently exploring the wastescape and how its existence allows for frictionless material and social disposability. Through walking actions, and gatherings, it aims to trouble the mundane spaces where the continued performance of preexisting modes of living and being in the world are reinforced. This troubling is enacted through the phenomenological re-appearance of that which has been

deemed worthy of disposal, of uselessness. Refuse. The wastescapes edges blurred.

Nell Ruby is an Atlanta artist who uses interior and exterior house constructions as a means to explore ideas of exposure/protection, privacy/exposure; and boundaries/transgressions. She is also a Professor of Visual Practices in the Department of Creative Arts at Agnes Scott College, where she's been teaching and learning since 1996.

Johanna Norry is a fiber artist and teaches weaving and textiles at the University of North Georgia. In 2018, she received an MFA in Fabric Design from the University of Georgia, a BFA in Textiles from Georgia State University in 2015, and a BA in Anthropology from Sarah Lawrence College. Her work has been featured in *Photo Trouvée Magazine*, juried exhibitions, and group and duo shows throughout the US and Canada. An article on her collaborative textile artmaking practice with artist Amanda Britton will be featured on TextileArtist.org this coming May, to coincide with their duo show at Westobou in Augusta, GA this summer.

Emily Peters is a sculptor, designer, and musician who creates with the delicate balance of our Earth's ecosystems and the people most



RIGHT: Michael Webster, *White Walled Fountain*

affected by the current imbalances in mind. Emily's Earth-centric works provide a living example of a least-waste-possible creative process. After earning a Bachelor of Science in Clothing Design, with a minor in Fine Art at the University of Minnesota–Twin Cities, she went on to build her creative career through EiY. Her musical education was a result of 15-plus years of in-depth study. She has created 2 meditation music EP's under the name Sat Sukh, and several ambient singles as EiY. Emily creates her sounds and shapes in Miami, Florida. She creates soundscapes with her voice, field recordings, acoustic guitar, mandolin, harmonium, and synthesizers. She constructs her clothing with reclaimed natural fabrics, dyed using a water and energy-saving technique that uses only soybeans and Earth pigments. Emily creates accessories and sculptures by hand with only a jeweler's saw and needle file using recycled sterling silver and conflict-free gold-fill sheet metals. Her art pieces are created from discarded materials. Emily's practices are nourished by body-centered practices, herbalism, horticulture, and the unique subtropical South Florida ecology.

In Pilar's sustainable designs philosophy meets visual art. Based in Atlanta, Pilar aims to use fine art to encourage a redefinition of the word sustainability. Her artwork is a visual metaphor of the possibilities of navigating humanity's current norms concerning overproduction, consumerism, and waste management.

Paula Reynaldi was born and raised in Buenos Aires, Argentina, where she studied music and art. She is a sculptor, installation artist, and art educator based in Athens, Georgia. She has exhibited her work in Athens, Atlanta, Ohio, Kentucky, South Carolina, and Buenos Aires. She was awarded a juror-selected winner prize in the 2019 Gathered Biennial Exhibition at the Museum of Contemporary Art of Georgia and selected for its first Georgia Artists of Hispanic/Latinx Origin in 2020. She has done installations on trails in the woods and other public spaces. In 2022, she joined the Latinx art group and "Something to Declare;" in 2023, she founded the outdoor art collective "Outdoor/Unframed" in Athens, GA.

Lisa Schnellinger is a metro Atlanta sculptor specializing in kilnformed glass. Using textured shapes and abstract figures, Lisa offers new perspectives to explore the distinctions between interior and exterior spaces. Lisa owns Fused Light Studio, Georgia's largest studio for kilnformed glass, where she creates custom glass and teaches. Her art has been exhibited at juried shows in Atlanta and elsewhere in Georgia since 2007. She is a post-baccalaureate student at Georgia State University in the Ernest G. Welch School of Art and Design. Her previous medium was photography, part of her career in international journalism that spanned 22 countries.

Lenore Solmo is a self-taught mixed media artist in Brooklyn, New York. After a decades long career in fast fashion, in 2020 when the world appeared to stand still, Solmo needed a creative challenge with more meaning and started to create up-cycled art using found objects. Currently working with caps and lids from the streets of New York City, stacking them into vertical towers to create imagined cityscapes hearkening back to the city in which they were found. She invites viewers to question trash, packaging, and what we leave behind.



Kelly Thompson has been working as a graphic designer and visual artist for the past three decades. He recently received his master's degree in painting from the Savannah College of Art and Design and is continuing his passion for art-making. Thompson primarily works as a painter, sculptor, and print-maker using found objects and recycled materials as masks for painting with sprayed acrylic mediums. His body of work revolves around narratives of humanity's symbiosis with technology, and imagining how those blurred boundaries may manifest. He currently resides with his wife in historic Savannah, Georgia.

Gregor Turk is known for his public art installations, sculpture, and/or photography. You can see his work in the Atlanta Airport (Gates E33-36), along the Atlanta BeltLine, and currently at the Georgia Museum of Art. If you've been in the museum in the past 7 months, you may recall seeing 77 repurposed security cameras that spell out the word "welcome" in giant letters on the lobby wall. His work is in the collections of the High Museum of Art, MOCA - GA (Museum of Contemporary Art - Georgia), JPMorgan Chase Art Collection and numerous other public and private entities. He received his BA from Rhodes College and his MFA from Boston University. Between degrees he served as a Peace Corps Volunteer in Liberia. Have you heard of Blandtown in Atlanta? His studio is located there and that neighborhood, its name, and its history have been a focus of his work for numerous years. You can see more of his work @gregorturk on IG and at gregorturk.com

Jon Vogt is a local musician, artist, and educator. He teaches at UGA's Lamar Dodd School of Art. He is the Board President and Chair of Exhibitions at ATHICA: Athens Institute for Contemporary Art.

Michael Webster responds to the social organization of space through site-specific projects, sculpture, and lens-based media. His work is context-driven and materially attuned, investigating the effects of power on social geography with a focus on long-term participatory projects rooted in the Southern United States. He was the runner-up for the 2023 SouthArts Southern Prize and was selected as the South Carolina State Fellow. He received a Bachelor of Fine Arts from East Carolina University and a Master of Fine Arts from the School of the Art Institute of Chicago. Currently, he is a member of Tiger Strikes Asteroid GVL and an Assistant Professor at Wofford College in Spartanburg, South Carolina.

Mathew White was first featured as an emerging artist in publications such as *Art Takes Miami* and *Fresh Paint Magazine*. Always

looking to stage projects differently, his 2011 Moon Phase event at King Plow Arts Center in Atlanta combined photography, mixed media works, crowd-responsive sound installation, and live rock performance. In a similarly unorthodox manner, the 2015 #StopInfluenceNow Atlanta Branch Office installation was housed in Atlanta's Ponce City Market. The mock office installation included both social media inspired works and performance. In the waning days of the pandemic, he staged shows in his studio's walk-in vault, safe : space, including For The Ear / Eye and Rearranging Borders. He launched the Brain Fuzz podcast project (<http://brainfuzzpodcast.com>) with painter Joe Camoosa in 2016. Along with his emerging collector-spouse, Jessica, he has supported the artsecosystem as a member of the Executive Committee of Atlanta Contemporary's Board of Directors. White is a Hambidge Fellow, and his work is in both corporate and private collections in the United States and Europe. For more see TheMWGallery.com

Kelsey Wishik is an interdisciplinary artist from the Southeastern US. Her practice includes sculpture, installation, painting, drawing, and design and explores themes of consciousness, shared identity, micro/macro relationships, and transformation. Through sculpture, two dimensional works, music, and movement, she seeks to discover the diverse capacities of creativity as a unifying language and form of responsive intelligence. Her work has been exhibited in public and private settings as well as nationally and internationally including the National Museum for Women in the Arts. More of her work can be seen at worksbywish.com.

Joni Younkings-Herzog is a full-time sculptor with a studio in Athens, GA. Her works are exhibited nationally and internationally with permanent pieces in Ghana, Peru, and Poland in addition to public commissions in Athens and Atlanta. She completed her MFA in Sculpture at Indiana University-Bloomington in 2007 and BFA at UGA. Working in many materials, several projects have been completed using upcycled materials.

Guest Curator-Lizzie Zucker Saltz is a freelance arts worker based in Athens, GA. She is best known for founding the Athens Institute for Contemporary Art in 2001, which she directed for a decade after. She has worked for several local environmental non-profits such as the Athens Land Trust and the Sustainable Forestry Initiative. This is the fourth exhibit she has curated for the Lyndon House Arts Center. Sugar Und Salt Designs, her small business, rejuvenates used clothing.

RESCUE: WASTE & REDEMPTION

4.6–6.15.2024

Lyndon House Arts Center Staff

Didi Dunphy–Program & Facility Supervisor
Kathryn Réfi–Program Specialist–Exhibition
William Stephanos–Art Education
Noah Lagle–Open Studio Monitor
Shelby Little–Visitor Services
John Gelder–Art Prep
Lacy Hamilton–Art Education Program Leader
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UGA Arts Collaborative

SPECIAL THANK YOU TO:

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HOUSE
ARTS
CENTER**

211 Hoyt Street
Athens, GA 30601
706.613.3623
accgov.com/LyndonHouse
Arts Division ACC Leisure Services Dept.



ABOUT CHARM

The Athens-Clarke County Center for Hard to Recycle Materials (CHaRM) is a one-stop drop for items that can't be recycled at the curb or at the ACC recycling drop-off sites due to their chemical composition, hazardous components, size, shape, etc. These materials will be collected at the CHaRM for reuse, recycling and in rare cases, safe disposal. CHaRM is open to anyone, even if you do not reside in Athens.
Tues 7 AM - 1 PM • Wed
12 PM - 6 PM • Friday
7 AM - 1 PM •
Sat 7 AM - 1 PM
1005 College Ave
Athens, GA 30601
706-613-3501 ext. 4
recycle@accgov.com



Keep Athens-Clarke County Beautiful (KACCB) is a nonprofit 501c3 organization offering community support and education regarding issues that affect the health and appearance of our environment.
accgov.com/178/Solid-Waste

