Seeing Green: Recycled

Encouraging the use of alternative, more earth-friendly, "greener" methods to art creation.
Mission:
The Artists Archives of the Western Reserve is a unique archival facility created to preserve representative bodies of work by Ohio visual artists. Through ongoing research, exhibition and educational programs the AAWR actively documents and promotes this cultural heritage for the benefit of the public.

The Artists Archives of the Western Reserve, a nonprofit visual arts organization dedicated to preserving the art and art history of Ohio and its artists, welcomes you to “Seeing Green: Recycled” taking place September 23 – October 28, 2011.

The show has two goals:
1) Create awareness among artists about sustainable art practices and possibilities so they may create art using ecologically responsible materials, processes, and techniques and infuse their artwork with environmental concepts.
2) Promote a wider public understanding of green artistic practices and ecological responsibility and sustainability as it relates to the visual arts.

Through the exhibition, the AAWR strives to heighten awareness of environmental issues surrounding art and encourages the use of alternative, more earth-friendly, “greener” methods to art creation. Artists have conceptually addressed environmentalism and sustainability as it relates to the visual arts. Artworks have been creatively made using non-toxic materials, reclaimed, recycled, or otherwise ecologically sound materials and techniques.
The title of the work is a reference to the Neo Expressionism art movement of the 1980s marked by narcissism, incredible excess and the most expensive art materials that money could buy. In the Neo Expressionism art world, artists are more concerned about how to save the environment by reusing, reclaiming and transforming the materials that are already here and to give them a new life and purpose as a work of art.

Earth Legacy
The blackbird symbolizes foreboding and dread as our Mother Earth struggles to survive the man-made mass of debris and clutter. By creating more awareness to this problem, we can change the way we treat our natural resources and create a greener and healthier world.

Oxidized Diagonal Copper
Recycling My House: when the roof was replaced, sixty-year-old sheets of eight-feet-long oxidized copper had been torn off and thrown into the trash heap. Since the price of precious metals has sky-rocketed, that copper trash was now treasure. And in my eye, that treasure was now art. Riddled with nail holes, roofing tar, and caulking, this beautiful building material that once covered the draining valleys between roof peaks had emerged with a fascinating patina – patterns found only in nature when precious metal meets air and time. By weight, the piece contains over $300 worth of raw materials. Sheets are arranged and mounted on panel board with copper nails. The board is covered with black acrylic paint to provide a neutral “frame”. Recycled hardware (bolts, nuts, washers, copper wire) were used to create ready-to-hang industrial artwork.
**Susie Frazier**

**Proceed**

When we connect with the earth, healing begins. This is something anyone learns when spending significant amounts of time in nature. It teaches us to slow down and appreciate the unprocessed, authentic elements around us... and within us. For the past twelve years, I’ve produced fine art and home decor using organic refuse found along forests, beaches, and urban landscapes. At first glance, my work seems to be a resourceful way to bring the outside inside. But once you feel the sense of calm it fosters in your space, you’ll understand that it’s also an aid to your well-being. Simply put, my pieces are more than just recycled. They’re restorative.

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**Barbara Gillette**

**American Landscape/Wind Turbines**

**Windpower Sketch**

The paper used for my drawings accepted in this exhibit are Strathmore windpower smooth bristol. Energy produced by wind turbines was used to manufacture this paper. Charcoal, pastel and erasers are the drawing tools. The drawings depict scenes we passed on our trip out West two years ago. When a line of wind turbines comes into view in the distance as you are traveling, the immense scale of the turbines and the number of them is unforgettable.

They give me hope that we may finally be addressing this most critical issue — green energy. This is a sketch I did while in the car on our trip out West last year. Energy to produce the paper was supplied by wind power.
**Tom Hubbard**

**Discarded II**
Mixed-media – Archival pigment print & encaustic on panel, oil paint, salvaged materials from the greenhouse (wood & wire). "Verworpen" translated from Dutch meaning discarded.

**Duivenvoorde #4**
Mixed-media – Archival pigment print & encaustic on panel, oil paint, salvaged materials from the greenhouse (wood & wire). "Verworpen" translated from Dutch meaning discarded.

**Duivenvoorde #7**
Mixed-media – Archival pigment print & encaustic on panel, ink, salvaged materials from the greenhouse (wood, glass, twine, clothes pins and ground cover fabric).

The inspiration for this body of work came from the discovery of a derelict greenhouse near our new home in Voorschoten. Like the farms and barns I worked in growing up in the Midwest, this greenhouse had a sense of history, place and integrity in spite of its outward condition. This body of work is comprised of photographic images and mixed media works incorporating found objects, colors, textures and salvaged materials from the site and documents a rapidly changing Dutch landscape. In some ways this work is a time capsule, recording a portion of the history of the area and my emotional state at the time.
Suzan Krause

Earth & Wings

Materials used: re-claimed cigarette tin, assorted pieces of metal found on the ground, seed pods, found butterfly wing, found frog skeleton, old postcard advertising my opening in College Station, TX.

Process: The various items were carefully arranged and adhered using non-toxic acrylic mat medium. After drying, a thin layer of encaustic was applied over the entire box to secure the items.

Relevance to sustainability: All pieces of this box were either found or re-claimed. They hold special meaning for me as many of the items were discovered on the ground from trips that I have taken.

Remedy Box

Materials used: Re-claimed cigarette tin, reclaimed essential oil bottles, re-claimed old primer cover and pages from old books, old nail polish, dress pattern, moss, bottle caps, finch wing.

Process: The unlikely elements were carefully arranged and adhered using non-toxic acrylic mat medium. After drying a top coat was applied.

Relevance to Sustainability: All items in this assemblage were re-claimed or found or given to me!

Alice Kiderman

Stairway to Heaven

The piece consists of found objects; the “staircase” was found in the dumpster of the same stone fabricating company, having been discarded. Initially, I wasn’t sure what to do with it, but one day it became steps, which later inspired me to create something attempting to go upwards, which is how these little people (found toys) appeared aspiring to reach to the top. However, perfection is unattainable, which is why they ended up where they ended up – at various ‘levels’ dealing with personal issues. The rocks represent the basic level of human evolution.
Mario Kujawski

**Genesis**
The wasp nest serve as a counter to the linear quality of this piece as well as a comment of impending dangers. A prayer was added for the healing of the earth.

**Center of the EYE**
Made as a response to eye surgery, a prayer for healing was added to the amulet.

**Relic**
The relic is my tooth and the incident that prompted this piece is dental surgery. Even though the piece is personal it also reflects spiritual connotations.

All these pieces are the result of a ceremonial way to address HEALING in my personal life. I have been challenged by having to live with cancer as well as other health issues in the past ten years. In response to this challenge I began making pieces with the intent of bringing healing to myself and others. I felt my way into making pieces from natural materials, tree branches, hand made paper, jute, stones, wasp nests, bark and grape vines.

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Janet Mikolajczyk

**Recycle**
This piece speaks to recycle because it uses found materials that were gathered from the street and yard. It shows an interest in finding beauty in things that might otherwise be discarded.

**What is Your Relationship to Red?**
This is part of the Elements of Form Series. They all refer to the elements of space, but here the color is red. The viewer is asked to question in a playful and punning way. The plastic is attached to the wall from inside the plastic box. "Relationship to Red?" supports your theme because I work to find materials relevant to the 21st Century and ways to expand our ways of seeing.
The Artists & Their Art

Susan Parente

Green Tea Ceremony
Recycled paper, wax, wood, shelf liner. Non-sustainably harvested trees are generally used to manufacture greeting cards. Companies are taking down forests for so many mundane uses. As I cut and wove the strips of paper this meditative form appeared.

John Ranally

North Coast Kachina #2
Saved elements from many projects which are reassembled, some found objects, wire, electronic parts and bone parts! This artwork focuses on artwork which redefines individual elements reforming to become a talisman, a sense of rebirth and new energy. Each work allows us to use extraneous materials as new material for sculpture. Color and forms come alive in an exciting new assemblage! We must look anew at all the things around us to better see and reuse and think again of all that surrounds us to move more efficiently forward into a better future!

Mary Stone

Oil Spill
Found papers were used for magazines and newspapers which is a form of recycling. Layers of these papers were glued onto an old canvas board. I tried to simplify the artistic process by using minimal acrylic paint. There is no mat which saves paper as the frame exactly fits the board. This piece aims to show, in visual terms, the impact and duration of an oil spill such as happened with British Petroleum in the gulf. This collage is an abstract representation of the resulting environmental damage and how the ecosystem is harmed.
About the Artists

Anna Arnold
Anna is an American artist, muralist, jewelry designer, entrepreneur and educator. Anna was born and raised in Cleveland, Ohio. She earned her Bachelor of Fine Arts degree in drawing and video from the Cleveland Institute of Art and a Master's degree in Art Education at Case Western Reserve University in Cleveland in 2010. Her works are in the collections of the Progressive Corporation Art Collection, the Western Reserve Historical Society, the Cleveland Public Library, Akron Art Museum and the Center for Art and Religion, Washington, DC.

Margaret Arthur
A native Clevelander, she has long been on the area art scene. In 1997 she had a solo show at Cuyahoga Community College's Metro Campus in Cleveland. She has exhibited in the Butler Institute of American Art's Mid-Year show, at Ursuline College, and several times at Gallery West in Parma, Ohio. From 1984-1998 she was an Art Instructor at Cuyahoga Community College, and from 1995-1999 an Art Instructor at Orange Art Center in Pepper Pike, Ohio.

Joseph Borsuk
Joseph owns Borsuk Design, a graphic design and marketing business in Parma. He is a graduate of Cleveland State University in Art and Psychology, and has additionally studied under Sharlene Green of The Cleveland Museum of Art and Tri-C. Joseph is a world traveler and uses his travel photos as inspiration for expressive cityscapes and pop art. In addition to his industrial precious metals piece in this Artists Archives show, he paints traditional impasto in oil and acrylic. Joseph resides in Parma with his family and is active in community initiatives.

Barbara Gillette
Akron-area artist Barbara Gillette, primarily works in pastel and monoprints. Her focus subject is landscape with an emphasis on Medina County and also rural Ohio. She states that she is “especially interested in the tension between suburban and rural areas.” Barbara received her Bachelor of Fine Arts degree in drawing from the University of Akron and is represented by the Harris-Stanton Gallery, Akron.

Susie Frazier
Susie Frazier is a Cleveland artist and designer who transforms organic matter into environmental art for interiors. Made from salvaged earth fragments gathered from different habitats, Frazier's fine art, furniture, and home décor emphasize the imperfect, unprocessed beauty of the natural world. By wandering through forests, beaches, and prairies at a very slow pace, she searches for visual patterns and textures that stimulate her mind while soothing her soul. The raw materials she collects are mindfully assembled into her designs, whether they're melted into encaustic (hot wax), crafted into accent furniture and accessories, or styled for photographic prints.

Tom Hubbard
Tom is a mixed media artist whose work spans a variety of mediums and blurs the lines between the disciplines of photography, ceramics and graphic design in which he is trained. His works are multifaceted and highly personal from his own experiences, be it a personal quest to learn about his father killed in the war in Vietnam or simply to connect with his home in The Netherlands. Hubbard was born in San Francisco, CA in 1964 and received a BFA from Indiana University in Bloomington, Indiana. He currently lives in Northeast Ohio with his wife and their two children.

Seeing Green: Recycled
Suzan Kraus
Suzan Kraus is a contemporary multimedia collage artist. Kraus creates mixed-media works with handmade papers from around the world, accentuating them with found objects, to convey subtle sensitivities about life that would normally not be evident in a painting. “Each piece of work that I get involved in is a metaphorical symbol of where I am mentally, physically and spiritually in my process of coming to consciousness. I truly feel that because of some very auspicious star alignment, I have been awarded this grand opportunity to be an artist and teacher.”

Mario Kujawski
Kujawski’s work is directly related to his life in South America. His early memories of carnival masks and costumes and heavily textured city walls bring forth his palette of vivid primary colors. In his words, “In my work I use bright colors and I paint, scrape and slash to expose the layers of paint and to create texture. I create a skin, not just a colored surface.” Kujawski received a B.A. from Brown University, and an M.A. from Ohio State University. Recently his work has been exhibited at the Beck Center for the Cultural Arts, Art at the Powerhouse and Cleveland State University Art Gallery.

Susan Parente
Cleveland artist Susan Parente has worked commercially and as an artist for over twenty-five years. She earned a BFA from the School of Visual Arts, NYC and continued her education and drive to learn new skills at various other institutions such as Ursuline College and Notre Dame of Ohio. With several artists that have an eye for design, Parente began working at the American Greetings Corp from 1989 to 2005. Whether it be advertising, designing, developing creative projects for heARTworks or making ceramics Parente has always found a way to incorporate her passion for art in every commercial opportunity that has come her way. Parente uses her energy and talents to volunteer for many organizations that are close to her heart. Throughout the years she has taught private lesson and given classes at Hathaway Brown and Hawken Middle School.

Mary Stone
Mary Stone is a collage artist that uses acrylic-painted papers, found papers, watercolor pencils and crayons. Intuitively Stone creates and paints abstractly. She holds a BA degree from Vassar College and an MA in Education from New York University, with additional graduate study in art and anthropology at the University of California at Los Angeles and the University of New Mexico. For the past dozen years, Stone has actively participated in the open studio workshops with Katherine Chang Lui in California or at Springmaid Beach, SC. In 2004, she moved to Cleveland to be near her family. Stone exhibited her artworks in a one woman exhibit here at Judson Park in the Howson Gallery in February of 2008. In NEO, among other art activities, she juried the annual Barbara Luton Competition exhibition at the Shaker Heights Library in 2009 and has shown at the Valley Art Center and with the Ohio Collage Society as well as in the AAWR May and Holiday shows.

Alice Kiderman
Alice is a Russian-born artist who lives in Cleveland, Ohio. “My work is a blend of the realistic and the abstract in shape, though I believe that the abstract is just an extension of the world around us. It is my hope that my sculpture evolves emotions and projects the victory of the spirit…untamed.” Contemporary abstract figures and shapes in stone - marble, alabaster, limestone, soapstone, have been the main focus of Kiderman’s work. Her earlier work was mostly abstract, yet her more recent focus has been figurative abstract, such as a series called “Le Jardin des Femmes” (Female Garden).

Janet Mikolajczyk
With a BA in Studio Art from Barat College, IL, and a Masters Degree in Art History from Kent State, Janet Mikolajczyk has many years of experience with studio art and art history. Since 1993, Mikolajczyk has taught Art History at Cleveland State University, the Cleveland Institute of Art, Ursuline College and Akron University. She resides in Hudson, Ohio and has exhibited her art throughout the northeastern Ohio area.

John Ranally, Jr.
From 1974 to present John Ranally, Jr. has sculpted in wood, steel, bronze and precious metals. Works range from the figurative to the abstract. Commissions as well as personal studies take form in my hands. I work on a monumental scale for outdoor public projects.
**What is sustainable art?**

How do we create art in an era in which everyone should be concerned about their impact on the environment? This includes:

- Graphic artists and printmakers developing and using non-toxic, non-polluting, and new safer and healthier methods.
- Fiber artists using natural fibers and incorporating ecological themes and artists creating installations of environmental interest.
- Photographers exploring the natural and social environment, and utilizing digital techniques.
- All fine artists using organic, natural, sustainable, or recycled materials.

**General Tips**

- Use earth pigments. They are cheap and don’t require much manufacturing, reducing your carbon footprint. If time permits, you can try your hand at making your own pigments.
- Buy local if you can. This cuts down on shipping, supports local economy, and these paints are sometimes manufactured by hand.
- Get creative about recycling. Use leftover strips of canvas from stretching, reuse your solvents by letting the silt settle and pouring the clean solvent off, recycle old “failed” drawings or paintings to create new and innovative works of art.
- Use environmentally friendly products. Look for alternative solvents with non-toxic ingredients, or products that are water soluble.

- Be smart with your materials. If you use toxic materials, promptly remove unused portions and dispose of waste properly. Try dumping used solvents or other chemicals into a plastic bucket and take it to a hazardous waste dump. To reduce your waste, avoid using disposable palette paper. Use soap, water, or vegetable oil to clean your hands or supplies. Transform old clothing into rags for your studio. Get creative about how you reduce waste.

**Safer Cleaning**

There is a simple, non-toxic substitute for using naphtha (turpentine substitute, white spirit, etc.) to clean inked plates, tools, brushes, inking slabs, hands or any other surface covered with oil-based printing ink. First, you use a vegetable-based cooking oil, and then a biodegradable domestic washing fluid. To clean a plate or slab, simply cover the inked surface with the vegetable-based oil, let sit for approximately fifteen minutes, and wipe off. Follow this procedure with biodegradable domestic detergent. For ink that is more difficult to remove, you can also use a vegetable cleaning agent (VCA) to help dissolve it. Vegetable cleaning agents are also a great alternative to using naphtha— but try to avoid contact with the skin. Just like the vegetable-based cooking oil, spread a small amount on the inked surface and let sit. You can let VCA's stand longer than cooking oils. VCA's can also be used to clean hard and soft grounds, and some quick-drying oil varnishes.

**Acknowledgements**

This catalog was created for the AAWR's 2012 Seeing Green: Recycled exhibition. The exhibition was intended to heighten awareness and promote the adoption of practical green art creation techniques and materials so that all of us may enjoy the benefits of a healthier environment. We thank the participating artists for their contributions in making this show possible. The exhibition sparked an ongoing conversation between artists and the public about the benefits that green art creation promises for us all. The AAWR also trusts that the sustainable art creation concepts explored in this exhibition resonates with an emerging generation of artists and inspires them to create compelling works in this vein.

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