



environmental art for collective consciousness

Published in conjunction with the exhibition



environmental art for collective consciousness

California State University, Fullerton
Nicholas and Lee Begovich Gallery
31 August through 4 October, 2013

Published by
Nicholas and Lee Begovich Gallery
And Grand Central Press

Printed by
Permanent Printing, Ltd., China

Distributed by
Ginko Press, Inc.
1321 Fifth Street
Berkeley, CA 94710

Copyright 2015
Book © Nicholas and Lee Begovich Gallery
Artwork © the artists

No part of this publication may be reproduced or transmitted in any form
without the written permission of the artists, the authors and the publisher

ISBN 978-0-935314-91-5

CONTENTS

Foreword, Mike McGee	5
Curators’ Statement, Allison Town and Emily D. A. Tyler	6

Essays	
EgolEco Logic, Patricia L. Watts	8
Collective Consciousness: Thinking About Thinking, Emily D. A. Tyler	12
Environmental Consciousness: the Convergence of Tupperware and Earthworms, Allison Town	16

Artist-in-Residence	
Nicole Dextras at the Begovich Gallery and Fullerton Arboretum	22

Artists	
Vaughn Bell	54
Terry Berlier	58
Jim Cokas	62
Fallen Fruit	66
Green Patriot Posters	72
Helen & Newton Harrison	78
Jacci Den Hartog	84
Chris Jordan	88
Alison Moritsugu	94
Robert & Shana ParkeHarrison	100
Esther Traugot	106
Andre Woodward	112

Installation	118
---------------------	-----

Opening Reception	128
--------------------------	-----

Exhibition Checklist	134
-----------------------------	-----

Acknowledgments	138
------------------------	-----



DIRECTOR'S FOREWORD

Mike McGee

Concern for man's relationship to nature and the well-being of the planet has, perhaps since the cave paintings at Lascaux, been an integral part of the artist's lexicon. As humankind has increased its capacity to impact the earth and scientists have increasingly expressed alarm about that impact, it makes sense that artists have increasingly engaged our relationship, on both a micro and macro level, to the planet. As Patricia Watts points out in her articulate essay for this publication, addressing these issues coalesced into an identifiable, albeit elusive to define, movement in the 1960s and 70s. *Ego/Eco* takes a fresh look at the this phenomenon, combining work by original participants such as Helen and Newton Harrison, who began exhibiting as a husband and wife team in the 1960s, and new views on these subjects by younger artists such as the artist collective Fallen Fruit.

Much to their credit, cocurators Allison Town and Emily Tyler organized an exhibition of works that are esthetically stunning and intellectually engaging while inspiring us to consider the planet and environment in which we live. I want to thank all the artists who participated in the exhibition.

I especially extend a heartfelt thank you to Nicole Dextras. In addition to participating in the exhibition, she was an artist-in-residence who collaborated with the curators, students, and staff at the university's Fullerton Arboretum to engage the community and create works using beautiful organic materials grown on campus.

I thank Greg Dymont, Director of the Fullerton Arboretum, and his staff for their thoughtful and energetic involvement in the project. I also thank the models who volunteered for Dextras' project, including my wife, Andrea Harris-McGee, whose charisma and commitment to arts engagement inspired her draft into the cause. By their very nature, all of our projects involve collaborations, but this project involved an unusually large number of people. To that end, the exhibition curators effectively coordinated all the parts of the project with tremendous support from the Begovich Gallery, including Marty Lorigan, Preparator; Jackie Bunge, Gallery Programs Curator; and Art Department staff. Finally, I extend a note of congratulations to the exhibition curators for the success of this project.

CURATORS' STATEMENT

Allison Town and Emily D. A. Tyler

EgoEco: Environmental Art for Collective Consciousness invites viewers to engage in a global conversation about human relationships with the earth, encouraging individual reflection and collective environmental mindfulness. We hope that viewers will be empowered to evaluate and change ego (self) and eco (environment) partnerships in their own lives through self-evaluation, sustainable practices, community involvement, and the strength of collective consciousness.

To understand the complex role one must take on as a steward of the environment, it is necessary first to evaluate the self from all angles. We ask viewers to remain aware of how they view each work in this exhibition and how their own interaction influences their understanding of the artist's message. In remaining aware of the act of perceiving—thinking about thinking—an individual can become more actively engaged and open to the critical digestion of ideas.

The term “collective consciousness” is used by sociologists to explain how autonomous individuals identify with a larger group through shared beliefs and attitudes. We live in an

era in which mobile technologies and social media outlets make this kind of sharing exceedingly easy. The ease of anonymity, mobility, and speed with which people access information can drastically divert one's ability to focus attention on an individual issue and carry through with effective action. So, what does our contemporary collective consciousness look like? Is it in our power to reform? We propose that in order to remediate a collective consciousness, it is essential to revitalize human relationships and community.

EgoEco encourages commitment to the slower digestion of ideas and to real action and participation rather than apathy. While the gallery space functions to enhance viewers' understanding of collective consciousness in regard to global environmental sustainability, the artist-in-residency collaboration and associated programming events generate the means for community engagement and meaningful action, which extend beyond the gallery setting and into our local environment.



Photograph by Eric Stoner

EGO|ECO LOGIC

Patricia L. Watts

Nature is the art of which we are a part. — Nils-Udo

After two decades of consideration about what to name this kind of work—art inspired by the Earth and Land Art movements of the 1960s and 1970s—*ecoart*, *ecological art*, and *environmental art* have become the most common labels. Now, could you get a roomful of artists and curators to agree on what type of art this is? Can it be performance-based work? Is it environmental restoration? Or what about painting and sculpture? These are questions that at least one hundred artists, art historians, and curators who have engaged in an online dialogue, called “ecoartnetwork,” have continuously debated since 1999.

Ruth Wallen, one of the dialogue’s founders, summarized for the network a collective definition: “Ecological art, or eco-art, to use the abbreviated term, addresses both the heart and the mind. Ecological artwork can help engender an intuitive appreciation of the environment, address core values, advocate political action, and broaden intellectual understanding.”¹ During my participation with the network, since its inception, I have remained committed to the idea that all artworks in any medium that focus on environmental issues can be considered ecoart. However, a few dialogue members who have written their PhD theses on ecoart

insist that it consists primarily of work that remediates or restores a specific site in the landscape and that it does not include objects.

It was Lucy Lippard who first acknowledged, in her book *Overlay* (1983), a new movement of artists who were ecologically conscientious. “Ecological art—with its emphasis on social concern, low profile, and more sensitive attitudes toward the ecosystem—differs from the earthworks of the mid-1960s.”² The emerging artists she referred to saw the potential to work outdoors, to collaborate with scientists, and to create “art” that was mostly invisible. One of the earliest examples of this “new” work was Alan Sonfist’s *Time Landscape*, sited in lower Manhattan, which was conceived in the mid 1960s and fully realized in 1978. It consists of a vacant lot, which he transformed into a living monument of precolonial indigenous trees. Yet, after thirty-plus years of this type of restoration-based work and of more recent (since the millennium) smaller-scale social-practice and dialogic artworks in the urban public sphere, there is also—and always has been, and always will be—the desire to contemplate the art object.



Photograph by Esther Traugot

Suzanne Lacy, a socially engaged public artist and editor of the book *Mapping the Terrain* (1995), who named this movement of art in the public sphere New Genre Public Art, has pointed out to me on several occasions that, before ecoart, disciplines known as Activist Art and Community Arts were practiced. These movements also represented a form of engagement with the public and advocated action for social and environmental betterment. However, this type of participatory art focused more on the process through which the art engaged the public than on the subject matter, an important distinction that was recently examined in an essay by Scottish artist Andrew Schrag.³

Another example of this yet-unnamed ecoart movement is Bonnie Sherk’s *Crossroads Community (the Farm)* of 1974–80, a collaborative work done in San Francisco that was an environmental statement about the lack of connections to nature in the urban environment. *The Farm*, which was sited underneath a freeway interchange, was considered a community arts project and alternative space. At the time, Earth Art or Land Art was acknowledged, but a separate category for ecoart had not yet been established.

The more recent name for art in the public sphere that seeks to effect social change is Social Practice; in fact, several art departments nationally offer academic certificates and degrees in this field. So, has Community Arts been coopted by Social Practice? Or is it different? And can ecoart be considered its own movement, or is it simply Social Practice focused on environmental issues? And can more traditional object-based arts be a part of this dialogue? In 2010 Sam Bower of Greenmuseum summarized a wide range of labels applied to ecoart, and he feels we need as many perspectives as there are approaches.⁴ And although many of us in the art

world understand the evolution of Community Arts and the current development of Social Practice, the desire, among both artists and curators, to retain the object—remains a dilemma. It is a unique opportunity in both commercial and nonprofit gallery settings to create a safe haven where an object relation can be developed to consider the grand scale and consequences of environmental devastation.

We are all ego-driven beings, and no matter how successful we are at recycling and at growing our own food, we are continually faced with our own desires to communicate through tools (objects, if you will), such as computers and smartphones, and to travel around the world. These instruments and activities expend natural resources and counter our wish to walk lightly on the planet. And who’s to say, even with a large movement of people moving off the grid (which Lucy Lippard did when she moved from New York City to New Mexico several years ago), that seven billion of us (and counting) could live modern lives sustainably? Hasn’t James Lovelock, the scientist and prophet of doom who proposed the Gaia Theory, already decided that it’s too late, or almost too late—that we can’t reverse what has been done and should consider all acts of remediation useless? One of his famous quotes is “Let’s make hay while it lasts.” However, in 2012 he backtracked to confess, “I was an alarmist about climate change.”⁵

In the exhibition *Ego/Eco: Environmental Art for Collective Consciousness*, cocurators Allison Town and Emily Tyler selected a wide range of works that fall under the many categories of ecoart. Some of the installations and environments created by the artists were documentations or representations of projects that originated at a different time and place. Included were nine of Fallen Fruit’s maps

of neighborhoods in Los Angeles where fruit trees grow in public spaces or hang over fences and sidewalks, and fifty of Green Patriots’ climate-change posters from the 2010 New Activism competition. On view also were an oversized handmade book by Helen and Newton Harrison (1984) with painted photographic images of lagoons, and an ongoing series by Jim Cokas of “visual poetry,” including letterpress broadsides. Conceptual sculptures by Allison Moritsugu, Andre Woodward, Jacci Den Hartog, Terry Berlier, and Esther Traugot included a variety of objects: paintings on log segments, a network of steel and audio speakers mounted on a large redwood slab, paintings on modeled paper on steel, plywood representations of tree rings, and fiber-covered tree roots and seeds. A series of framed archival inkjet prints of vast amounts of toothpicks, paper bags, and plastics, all by Chris Jordan, were displayed, as well as a photogravure series of scientific surrealist narratives by Robert and Shana ParkeHarrison. The two most interactive of the works included Vaughn Bell’s hand-size biospheres, which visitors could adopt after signing adoption papers, and Nicole Dextras’ Urban Forager dresses, which integrated live plants cultivated from the Fullerton Arboretum during her artist residency, including edible fruits and vegetables that the public was invited to sample and care for by watering.

At this point in my understanding of the evolution of this type of work, and with the knowledge of the dramatic shift of baselines related to the environment since the 1960s, I have come to the conclusion that art alone cannot save the planet nor can I as an individual. That said, I do believe that the actions, in all forms—public, private, and professional—of each and every one of us collectively are going to make the real difference. I’m not sure how this groundswell is to happen, but I’m certain that it will not be from a narrowly

defined art movement. It will probably take an increased level of consciousness across large populations that only some apocalyptic event could inspire—but hopefully not. In the meantime, exhibitions such as *Ego/Eco* capture the heart of what environmental art, ecological art, or ecoart is about, as it seeks to connect with arts patrons both inside and outside the museum setting, where artworks both ephemeral and object based can be contemplated and digested on one’s own time.

Patricia Lea Watts
Founder/Curator, ecoartspace
Graduate of the CSUF Exhibition Design Program, Class of 1992

-
1. <http://www.ecoartnetwork.org>.
 2. *Overlay: Contemporary Art and the Art of Prehistory* (New York: New Press, 1983), 229–30.
 3. “The Artist as Social Worker vs. the Artist as Social Wanker,” <http://conflictsocialconflict.wordpress.com/2013/11/28/the-artist-as-social-worker-vs-the-artist-as-social-wanker/>.
 4. “A Profusion of Terms,” Greenmuseum website, 2010, http://greenmuseum.org/generic_content.php?ct_id=306.
 5. MSNBC Interview, April 23, 2012, http://worldnews.nbcnews.com/_news/2012/04/23/11144098-gaia-scientist-james-lovelock-i-was-alarmist-about-climate-change.

COLLECTIVE CONSCIOUSNESS: THINKING ABOUT THINKING

Emily D.A. Tyler

It's not what you look at that matters, it's what you see. — Henry David Thoreau

According to art critic and writer John Lane, we have reached an “artistic crisis,” which requires the redefinition of art in contemporary society. Lane states, “The five-hundred-year-old Humanistic tradition of art for the elite, art cut off from society, from nature and the sacred cannot serve the needs of our future society.”¹ Environmental sustainability is fundamentally important to future society. It is the promise of a future. If the arts are viewed as a means for communicating meaningful experiences that resonate over time and across disciplines and cultures, then in theory the arts should also be acknowledged for holding value as a model for sustainability.

Lane also addresses concern about the alienation of creativity or the artist within ourselves² as playing a major role in the current “crisis.” A 2010 *Newsweek* article, “The Creativity Crisis,” identifies the fostering of creativity as imperative in the fight to change human neurological patterns for accommodating new ways of thinking.³ Based on studies conducted in the United States that utilized “the gold standard in creativity assessment”—the Torrance Creativity Index—the article explains that while new generations evidence increased intelligence (known as the Flynn effect), a reverse trend has been identified for American creativity scores.

Facing implications of “artistic crisis,” “creativity crisis,” and “environmental crisis,” there has never been a more vital time to examine the role of art in society. How has the cultural value of the arts changed over time? Can art bring about social transformation or does it simply reflect larger sociopolitical shift?⁴ Can the arts inspire a new ecological worldview?

To even begin to tackle a response to these lofty questions, it was essential to examine aspects of how the past has informed the present. Of particular inspiration to the development of *Ego/Eco: Environmental Art for Collective Consciousness* were dialogues presented by curator Harald Szeemann (1933-2005) and curator, critic, and historian Hans-Ulrich Obrist (b. 1968), both of whom introduced new paradigms for artists and their viewing audiences beginning in the 1970s.

Szeemann is often acknowledged as innovating the contemporary model for exhibition-making. Promoting cross-disciplinary art, nonchronological exhibitions, and experimental museum spaces, Szeemann helped initiate a change in the relationship between artists and their artwork. For an exhibition of conceptual art in 1971, Szeemann chose works “because of their pictorial and plastic qualities or their intensity of method, concept, intention,



Photograph by Emily Tyler

obsession.”⁵ This approach signaled a shift of interest away from a result: instead, the activity and process of the artist became prioritized above that of the medium.

The artworks exhibited in *Ego/Eco* reflect a commitment to cross-disciplinary approaches and intensities of method, concept, intention, and obsession. The exhibition acknowledges a critical examination of not only the relationship between artist and artwork, but also unique relationships with viewers. Highlighting the act of viewing contemporary art—awakening awareness of the significance of a responsive relationship—in turn urges us to think about how we think.

According to contemporary artist, educator, and theorist Tim Collins, a major cultural value of art lies in “its ability to question the canon, the rules, the principles and standards that both confine and authorize the thinking of other disciplines.”⁶ Many neuroscientists assert that consistently participating in creative activities allows for those participants to “recruit their brains’ creative networks quicker and better,”⁷ enabling the analysis of new and different perspectives. Through an inherent ability to straddle the line between divergent⁸ and convergent⁹ cognition, the arts occupy a privileged position for promoting creativity and problem solving. As the *Newsweek* article suggested, *how* we think matters. An effort to bolster the creativity factor in our everyday activities should be embraced if our society aspires to envision a new ecological worldview.

Obrist asserts his own arguments for assimilating art into everyday life. He proposes that viewing art is a cultural activity and, according to one source, he believes that “with the sub-

traction of normal barriers and boundaries associated with the exhibition of art, the viewer’s experience of the work is purified, and [their] access to it increased.”¹⁰ Art that functions in a manner similar to everyday human activity creates diversely open-ended experiences in which emotional sentiment and poignancy are activated through viewer participation.

The artists included in *Ego/Eco* take the physicality of viewers into careful consideration; many of them challenge the notion that spectatorship is rooted in a polarity between an observer and the observed. This distinction starts to become porous when viewers are encouraged to be active participants in the works presented inside and outside the gallery setting. The curators and artists in *Ego/Eco* advocate the idea that community-based forms of artistic practice help develop a sense of collective authorship and the possibility for the mediation of new social meaning. Encountering art in this social context might change current attitudes held by viewers, enabling them to envision a larger reality beyond the sum of their individual experiences.

Ego/Eco assigns value to the thoughtful digestion of ideas, slow technologies, human relationships, and participation in cultural activities rooted in compassion, action, and community. The potential for envisioning environmental remediation and a new ecological worldview may lie in the ability to embrace a more progressive integration of creativity, art, and society. A society that is willing to take creative risk, forge new connections, and cross disciplines and cultures consciously and collectively will be able to positively change its relationship with the environment.

Author’s Note

I carry forward with me many of the legacies of my previous Quaker school education, including a passion for championing stewardship of the environment and valuing time for thoughtful reflection. As life proves progressively more complicated and as I fall forever victim to the limits and cadence of technology, I find myself increasingly drawn to the idea of taking pause for reflection. Actively engaging in decelerated and thoughtful digestion is something that many people take for granted. But it is within these moments we are more likely to make meaningful and empathetic connections.

1. John Lane, *A Snake’s Tail Full of Ants: Art, Ecology and Consciousness* (Devon, U.K.: Green Books, 1996).

2. Lane, *A Snake’s Tail...*

3. Po Bronson and Ashley Merryman, “The Creativity Crisis,” *Newsweek*, July 10, 2010, <http://www.newsweek.com/creativity-crisis-74665>

4. This particular question, posed by Lippard, is part of a larger discussion about the role of contemporary art and globalization. Quoted by W.T.J. Mitchell, “World Pictures: Globalization and Visual Culture,” in Jonathan Harris, ed., *Globalization and Contemporary Art* (West Sussex, U.K.: Wiley-Blackwell, 2011), Part 4, Ch. 16, p. 285.

5. Quoted in Kaldor Public Art Projects, accessed March 23, 2011, <http://kaldorartprojects.org.au/project-archive/harald-szeemann-1971>

6. “The Future: Could it be Ecohumanist Arts?,” in Robert France, ed., *Healing Natures, Repairing Relationships: New Voices on Restoring Ecological Spaces and Consciousness* (Cambridge, MA: MIT Press, 2003).

7. Bronson and Merryman, “The Creativity Crisis.”

8. “*Divergent thinking* is a thought process or method used to generate creative ideas by exploring many possible solutions.” (Wikipedia, accessed April 10, 2013)

9. “*Convergent thinking* is a term coined by Joy Paul Guilford as the opposite of *divergent thinking*. It generally means the ability to give the ‘correct’ answer to standard questions that do not require significant creativity. It is the type of thinking that focuses on coming up with the single, well-established answer to a problem.” (Wikipedia, accessed April 10, 2013)

10. From the website for the The European Graduate School, accessed March 23, 2013, <http://www.egs.edu/faculty/hans-ulrich-obrist/biography/>

ENVIRONMENTAL CONSCIOUSNESS: THE CONVERGENCE OF TUPPERWARE AND EARTHWORMS

Allison Town

Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has.
— Margaret Mead

When I was eight, I assumed all families saved food scraps for their earthworm boxes. By the time I was ten, I realized weeding my vegetable patch was not a common activity that I shared with classmates. Homegrown lunches secured in Tupperware were my unofficial trademark, and by the time I graduated from high school, I was infamous among friends for having the best-preserved sandwiches, salads, and orange slices.

My mother established this sense of eco consciousness early in my childhood. Composting, planting, harvesting, and recycling were regular occurrences in our home. Her dedication to sustainability began when she was in college during the late 1970s—an era rich with social reverberations from the Vietnam War, the Civil Rights movement, and the advancement of space exploration. Environmental art emerged in the 1960s and slowly built traction into the next decade. Artists were shifting away from the commodification of art and toward a new way of thinking. The concept of experiencing art rather than collecting material work began to change the art scene significantly. The contextual information behind a piece, combined with the residual, lingering effect of the work, drove artists to experiment and develop event-based art. As a result, Process Art and Minimal Art paved the way for artists to explore alternative spaces; Robert Smithson, in *The Spiral Jetty* (1970), Walter De

Maria, in *The Lightning Field* (1977), and Christo and Jeanne-Claude, in *Running Fence* (1976) embraced the change and took their art out of the gallery space and into the landscape.

Emerging concepts such as Happenings, an idea that would lead to Social Art practices, further changed the art scene in the 1960s and 70s. Evolving with Pop art and Environmental Art, the performance-inspired Happening incorporated themes of nontraditional assemblage art with elements of action painting. Society began to witness art outside the confines of a gallery, beyond the walls of a traditional museum. Happenings brought tangible artistic energy to the public. The idea that artwork had to be mounted to a wall or pedestal was forever altered.

The exhibition *EgoEco: Environmental Art for Collective Consciousness* was crafted to address human relationships with the earth and the value of establishing sustainable habits as a community. The ideals and foundations of the Environmental Art movement greatly influenced *EgoEco* and the collaborations that were established for the concurrent artist-in-residency. Social Art practice became a vital component and was infused into the exhibition through works by Vaughn Bell and Fallen Fruit and the imaginative couture creations of artist-in-residence Nicole Dextras.

During the five-week residency, Dextras, a Canadian environmental artist and advocate for sustainability, researched native California plants, gathered organic materials, and created new eco dresses from plant materials she obtained at the sprawling Fullerton Arboretum. Dextras, much like Smithson, De Maria, and Christo and Jeanne-Claude, took her artwork out of the gallery space and into the landscape and community, incorporating natural, site-specific elements into her *Little Green Dress Projekt*. Her installation series incorporated sculptural gowns made from palm trees, berries, citrus peels, and leaves. The Arboretum staff and patrons who stumbled upon the installation work were encouraged to visit *EgoEco* in the Begovich Gallery on campus, perpetuating a connection between the Arboretum community and the on-campus student body.

The organic resources Dextras used from the Fullerton Arboretum launched an engagement with the community that we strove to carry into the gallery space. Dextras' work and her drive to educate individuals through social art practices were achieved in part by her *Urban Foragers* project, a series of wearable architectures that supported a sustainable lifestyle for the new urban nomad: *The Mobile Garden Dress*, *The Nomadik Harvest Dress*, and *The Traveling Seed Bomb Dress* were garments that could be transformed into a temporary shelter and also enable the growing and gathering of local foods.¹ The *Urban Foragers* garments were worn by models

who showcased them throughout campus and spoke with students about sustainable food practices and the various layers of the exhibition.

Rooted in environmental activism, *EgoEco* encouraged viewers to contemplate their personal ecological footprint. Just as conceptual artist Barbara Kruger used text to explore controversial identity themes in the 1970s, the *Green Patriot Posters* also combined writing and an overall sense of call-to-action, in this case to confront issues of environmental degradation. The colorful, punchy graphics of the posters align with the exhibition's theme of collective consciousness; thought-provoking language combined with dynamic imagery produced a myriad of voices advocating a change in human attitude for the sake of environmental sustainability.

The campaign for eco justice expressed by the *Green Patriot Posters* was echoed in the work by Fallen Fruit, an art collaboration that explores the social and political implications of our relationship to fruit and the world around us.² Building on Fallen Fruit's community-focused efforts, my cocurator and I decided to invite Seattle-based artist Vaughn Bell with her work *Pocket Biosphere Adoption* to continue the conversation. Bell's socially driven work amplified the topic of environmental responsibility by dissecting the concept of land ownership and human accountability. These ideals blended seamlessly into Sebastopol artist Esther Traugot's seed

protection series, which focused on the relationship between nurturing and controlling nature. Traugot's intricately crochet-covered seeds—harvested from the Fullerton Arboretum gardens—mimicked the instinct to protect germinal sources that are becoming scarce on earth. Moments of personal reflection such as this were infused into *EgoEco* to perpetuate the themes of ecological consciousness and sustainability. Whether inside the gallery or outside surrounded by natural elements, the various art practices pulled individuals together from our university and from the City of Fullerton and beyond, and encouraged the community to strive to live consciously.

When I take a lunch break and pop the lid off my Tupperware bowl these days, I have to thank my mother's unwavering persistence for eco-friendly living. Admonitions like "Don't toss those food scraps! We need to feed the worms" will forever be ingrained in my subconscious. So, save those orange peels, weed those vegetable patches, and recycle that water bottle—we're all in this together.

1. www.nicoledextras.com/wptest

2. www.fallenfruit.org



ARTIST-IN-RESIDENCE



NICOLE DEXTRAS

BEGOVICH GALLERY AND FULLERTON ARBORETUM

August 18 — September 21, 2013

Nicole Dextras is an environmental artist from Vancouver, B.C., Canada who works in a wide variety of mediums including sculpture, performance art and photography. Through her commitment to promoting slow technologies and use of local resources, Dextras creates a concept that is easily accessible and collaborative. She cleverly uses the principles of socially engaged art practice to promote her message of self-sufficiency as an alternative method for sustainability.

The curators invited Dextras to California State University, Fullerton, for five weeks to develop work for two of her ongoing series. The two projects exhibited in conjunction with this exhibition were 1) *Urban Foragers {house of eco drifters}*, displayed at the Begovich Gallery and the Fullerton Arboretum, and 2) *Little Green Dress Projekt*, which was developed and installed at the Fullerton Arboretum.

During her five-week residency, Dextras researched and collected materials at the Fullerton Arboretum in order to complete work on both series. Her three *Urban Forager* dresses were featured in a video documentary created on campus and for display in the Begovich Gallery. Dextras helped the curators coordinate live modeling of the Foragers at the exhibition's opening reception. Dextras also produced three organic *Little Green Dress* installations at the Fullerton Arboretum and coordinated an in-situ photo shoot of models animating the dresses. Additional exhibition programming led by the artist included a public presentation on campus about her research and artistic process as well as instruction of a children's "Botanical Costume Creations" workshop at the Fullerton Arboretum.

Pictured on opposite page: **Nicole Dextras** | *Mobile Garden Dress* (detail) | 2013 exhibition opening reception performance | Photograph by Eric Stoner



URBAN FORAGERS {HOUSE OF ECO-DRIFTERS}

Traveling SeedBomb Dress | 2013

Alice Tokunaga as “Agent SeedBomb”

Cedar, Baltic birch, hand-painted canvas, seedbombs, glass vials of seeds, and glass spheres and metal containers of live sprouts

The *Traveling SeedBomb Dress* was created by the artist for this exhibit as the final dress in a series of three. The architectural and cultural references are a punk-teepee hybrid equipped for the storing and sharing of seeds. Its design is based on a conical shaped skirt, which converts into a larger shelter with the aid of hinged struts. The selection of seeds integrated into the skirt reflects natural flora of the Fullerton area.

Photograph by Nicole Dextras



Nomadik Harvest Dress | 2012

Andrea Harris-McGee as “Ms Cornucopia”

Baltic birch, bamboo, moss, canvas, cotton, repurposed wool sweaters, a variety of local fruits and vegetables, stove, and porcelain-on-steel pot

The inspiration for the *Nomadik Harvest Dress* is a Mongolian ger (yurt). For the skirt portion, Dextras has used second-hand wool sweaters in place of a traditional felt membrane, which provides warmth and waterproofing. The patchwork pockets support the storage of foraged edible plants, fruits, and vegetables of all shapes and sizes. This dress is also equipped with a pot and stove for cooking a delicious soup from items stowed in the skirt.

Photograph by Eric Stoner



Mobile Garden Dress | 2011

Megan Eras as “Madam Jardin”

Willow, woven Tule reeds, cattail and basketry reed, canvas, cotton, cornhusks, Peruvian peppers and a variety of edible plants cultivated at the Fullerton Arboretum

The *Mobile Garden Dress* is based on the shape of a hoop skirt and supports more than forty potted herb and vegetable plants. It transforms into a light domed tent for summer climates. This garment is 100% compostable and recyclable, constructed from natural materials such as willow and basketry reed, materials traditionally used to construct seventeenth-century undergarments.

Photograph by Eric Stoner

Pictured on opposite page: *Mobile Garden Dress* installed at the Fullerton Arboretum. Photograph by Emily Tyler



CREATING A NEW URBAN FORAGER: AGENT SEEDBOMB AND THE TRAVELING SEEDBOMB DRESS

Agent SeedBomb is the name of the character who wears the *Traveling SeedBomb Dress*; an eco agent-provocateur with good humour and style, advocating for self-sufficiency through food independence and sustainable practices.

The dress houses 50 glass vials filled with enough seed to plant over an acre of vegetables, grains and herbs to feed a family for one year, which were purchased from the Sustainable Seed Company in California. In this role, Agent SeedBomb aims to inform viewers on the identification and preservation of seeds while also engaging the community in activities such as seedbomb making and sidewalk stenciling with grains. In addition to being an avid sprout grower, he or she prepares delicious protein snacks from recipes using primarily seeds and nuts.

This piece was developed for the *EgoEco* exhibition at Cal State University Fullerton during the month of August, 2013 and it was joined by its two sister pieces for the first *Urban Forager* communal meal. The Foragers set up camp beside Richard Turner's *Wall Gazing Gallery* (1988), an environmental sculpture reminiscent of Asian shrines found along country roads, and they prepared dishes with produce supplied by the adjacent Fullerton Arboretum. The dress was then installed in the Begovich Art Gallery for the duration of the exhibition. On opening night Agent SeedBomb, played by Alice Tokunaga, dispersed *Seed Money* to the public.

— Nicole Dextras



Seed embedded paper *Seed Money* by Leafcutter Designs. Photograph by Esther Traugot



Alice Tokunaga as "Agent SeedBomb." Photograph by Nicole Dextras



Agent SeedBomb distributing her seeds. Photograph by Nicole Dextras

MAKING OF THE TRAVELING SEEDBOMB DRESS



Rendering and photographs by Nicole Dextras



Photographs by Eric Stoner and Emily Tyler



VIDEO DOCUMENTARY

The three *Urban Forager* dresses, called the *Traveling SeedBomb Dress*, *Nomadik Harvest Dress*, and *Mobile Garden Dress*, are wearable architectures designed for the artist's concept of an urban nomad. Each dress adapts to a variety of climate changes and transforms into a temporary shelter, supporting a mobile and sustainable lifestyle. The wearers of these dresses are able to harvest local edible plants, grow their own food supply, and preserve seeds for long-term sustenance and sharing of resources. The urban nomad is able to thrive through self-sufficiency, adaptability, and community.

The *Traveling SeedBomb Dress*, *Nomadik Harvest Dress*, and *Mobile Garden Dress* are specifically designed by Dextras to promote the preservation and sharing of seeds, planting and harvesting of local edible plants, and growing a sustainable food supply. The accompanying video documentary was created on site for the exhibition and highlights artist-in-residence Nicole Dextras' concept and artistic process and the functionality of the *Urban Forager* dresses. The video portrays everyday activities of the Foragers, "Agent SeedBomb," "Ms Cornucopia," and "Madame Jardin." They have made camp in an abandoned urban setting and are cooking and sharing their cultivated and foraged foods. Their collective meal consists of a hearty vegetable soup, mixed greens salad, fruit salad, and energy chews. All of the ingredients, with the exception of the coconut flakes, were grown at the Fullerton Arboretum and harvested from the dresses.



Urban Forager Video:

Artist and Director: Nicole Dextras

Videographer: Kurt Dickson

Makeup Artist: Dusty Germano

Models: Alice Tokunaga as "Agent SeedBomb," Andrea Harris-McGee as "Ms Cornucopia," and Megan Eras as "Madame Jardin."

Installation and Support Crew: Gabriela Castillo, Marty Lorigan, Martha Lourdes Rocha and Mark Upson

Photographs by Nicole Dextras





Photograph by Emily Tyler



Shot taken from the ladder vantage point (shown on left). Photograph by Nicole Dextras

LITTLE GREEN DRESS PROJEKT AND QUEENS IN THE DESERT PHOTO SHOOT

Little Green Dress Projekt | 2012-Ongoing

From head to toe and from palm fronds to citrus peels, the *Little Green Dresses* gracefully reflect their surrounding landscape and organic materials foraged from within the grounds of the Fullerton Arboretum. Working closely with Chris Barnhill, Living Collections Curator, and Harriet Bouldin, Development/Membership and Volunteer Manager, Dextras selected installation locations and created garments to be used as educational tools promoting concepts of sustainability, organic processes, and plant identification. The project, originally conceived as an extension of her *Weedrobes* series of 2005, also elegantly advocates DIY culture and Eco Fashion.

The three *Little Green Dresses* were installed in situ. At the end of her residency, Dextras coordinated an evening photo shoot with live models animating the dresses and characters they represent. She called this her *Queens in the Desert* photo shoot.

Pictured on opposite page: (left to right) Allison Town, Emily Tyler, Greg Dymment, Fullerton Arboretum Director, Chris Barnhill, Living Collections Curator, Nicole Dextras, Artist-in-Residence, and Harriet Bouldin, Development/Membership and Volunteer Manager.

Photograph by Nicole Dextras, assisted by Peter Lang



QUEENS IN THE DESERT

Set in the not so distant future, where California’s water supply has evaporated and the economy as we know it has crashed, three women rising from the ashes of the SoCal elite gather one evening to parade their latest fashions. They have turned to artists to create their outfits as the design houses have all but vanished. As nature rebounds from years of being paved over, organic elements proliferate and the previous yards of jewel-encrusted fabrics of haute couture are replaced with the exotic shapes and textures of the desert world. Five-inch long bright yellow thorns of the Palm leaf are used as pins and orange Dracaena sheaths make up a not so billowy shirt flounce. These Queens in the Desert have an aura of eccentric determinism about them. Conjuring up the charm of their royal predecessors, they exude the Grand Dame worldliness of the original Gertrude Bell with a dash of the campy drag of the fictional Priscilla of the Desert. It’s Mad Max au Naturel with a touch of withered Rodeo Drive prestige.

— Nicole Dextras

Queens in the Desert Photo Shoot:
Photography and Design: Nicole Dextras
Photo Assistant: M. O. Quinn
Makeup Artist: Adrienn Ihasz
Models: Rachel Burkert as “The Mandarin Princess,”
Cosmo D’Aquila as “Queen Gabriella” and Megan Eras
as “Dame Dracaena”
Light Painting crew: Emily Tyler, Marty Lorigan and Peter Lang

Pictured opposite page: *Queens in the Desert* Photo Shoot at the Fullerton Arboretum. Characters from left to right: Mandarin Princess, Dame Dracaena and Queen Gabriella.



The Mandarin Princess is the great great-great granddaughter of Citrus tycoon Charley Chapman, who was himself a descendant of the legendary Johnny Appleseed. She is nostalgic for the lazy days of summer when what is now the Fullerton Arboretum was an orange grove and the fruit dominated the development of the SoCal area. She also likes to reminisce about her childhood visits to the now abandoned Magic Kingdom in Anaheim. Subsequently the short curved sleeves and the puffy overskirt of her dress evoke the cartoon design of Mary Blair’s Cinderella costume. This SoCal belle of the ball wears a party dress festooned with dried Mandarin peels within a lapelled bodice and overskirt of Palm sheaths. Her high collar is covered with the lace-like *Miscanthus sinensis* (Maiden Grass) and the skirt is made from the long succulent leaves of the Aloe (Canaria), held together with long palm thorns, which act as guards for her shattered sun-kissed dreams.

— Nicole Dextras

Pictured opposite page: The Mandarin Princess was installed in front of the Dr. George C. Clark Heritage House. Materials for this dress were collected from the surrounding orange trees and palms. Photograph by Nicole Dextras



Above: Mandarin Princess shoe | Photograph by Emily Tyler | Below: Dracaena leaf | Photograph by Nicole Dextras



Dame Dracaena La Puente, heiress to the great Shelly oil conglomerates, is still seeking paydirt with her fashion savvy. Oblivious to the environmental repercussions of her family’s over one-hundred-year legacy of natural resources exploitation, she still dresses to the nines to impress. Even though the oil wells dried out years ago, her privileged LA upbringing entitles her to the finest luxuries. She favors the exotic pedigree of the Dracaena Draco leaf, often called Dragon’s Blood, a red resin extruded from the plant, which was used in ancient times as varnish, medicine, incense, and a dye. Inspired by the deep red brown of the Stradivarius Dracaena stain, her skirt echoes the lines of the famous Red Violin with round luscious curves, constructed from the fallen sheaths of the Palm tree. The color scheme continues with the addition of woven Philodendron Seloum sheaths with their flame-like spiked ends.

— Nicole Dextras

Pictured opposite page: The Dragon’s Blood dress was installed in the Fullerton Arboretum’s Desert Collection. The orange chest piece and collar were constructed from the Dracaena leaf, shown in the far left of the image. Photograph by Nicole Dextras



Palm sheaths sewn together with waxed thread detail | Photograph by Nicole Dextras



Dracaena leaf detail | Photograph by Nicole Dextras



Queen Gabriella San Nicholas is a direct descendant of Juana Maria, sole survivor of the Channel Islands massacre of 1814. It is said that when a fur trapper finally rescued Juana Maria, she wore a skirt made of greenish cormorant feathers. Today Queen Gabriella imbues the fierce survivor instincts of her ancient native ancestor by dressing in a simple but elegant dress made from Palm tree husk. The rich toned fibre is accented with rosettes made from Araucaria, New Caledonia pine needles, and strings of red Palm Berries. Her wide rolled collar is festooned with clusters of pods from Firmiana Simplex, the Chinese Parasol tree, and to top it off she accentuates her eyelashes with turquoise feathers. Juana Maria would be proud of this revival, especially in light of the fact that she died only seven weeks after her arrival at the Santa Barbara Mission due to the richness of the foods in the New World. It might also compensate for the fact that her feather dress was apparently sent to the Vatican, but it appears to have been lost.

— Nicole Dextras

Pictured opposite page: Queen Gabriella San Nicholas stands at the entrance of the Fullerton Arboretum. Pine rosette applique materials were collected in the adjacent Woodlands section. Photograph by Nicole Dextras



Araucaria, New Caledonia pine needles and red Palm berries detail | Photograph by Nicole Dextras



CHILDREN'S WORKSHOP
BOTANICAL COSTUME CREATIONS



Photographs by Emily Tyler



ARTISTS IN THE ARBORETUM

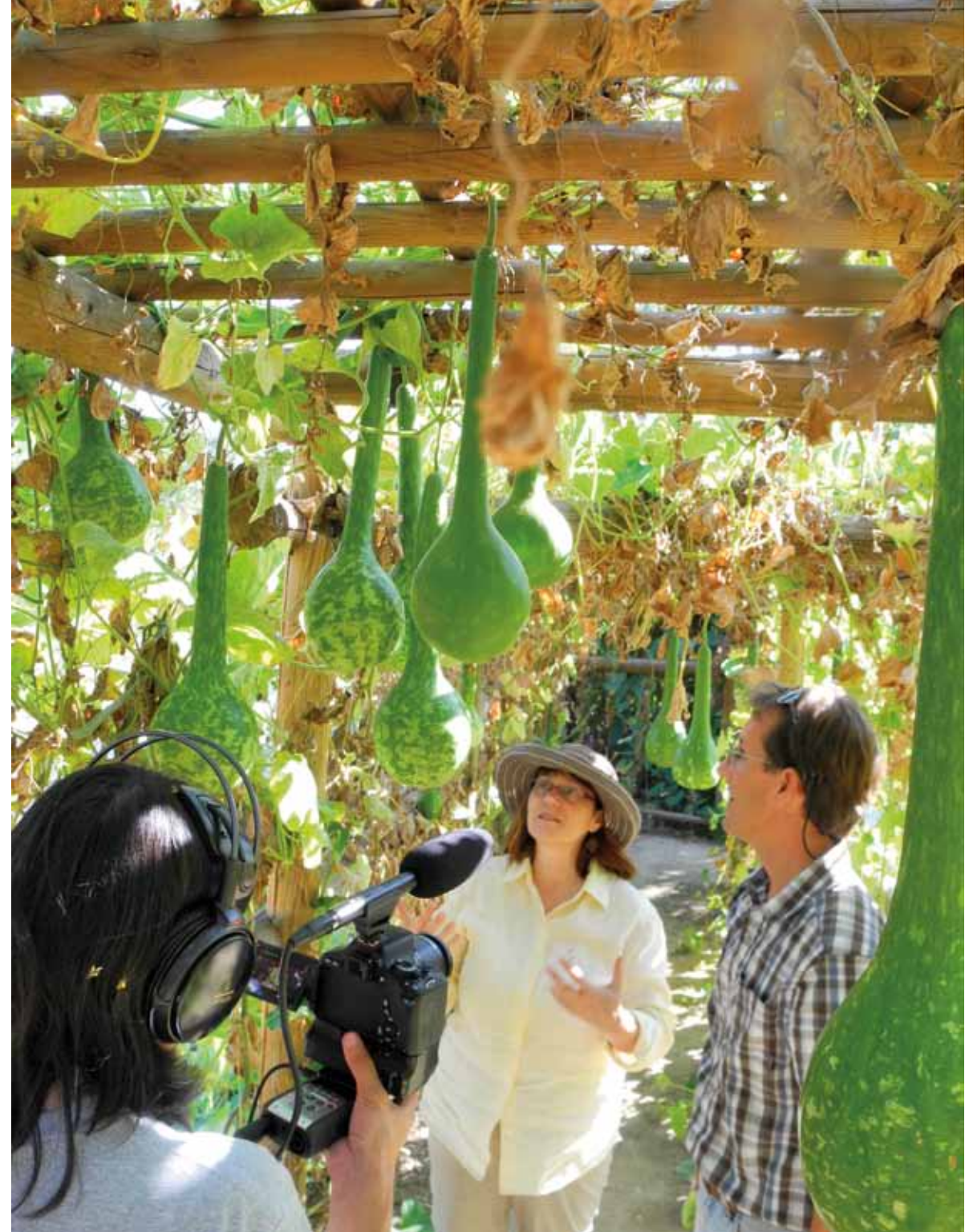
Working closely with the arboretum's staff, artists Nicole Dexas and Esther Traugot collected organic materials from the grounds to complete their original series artwork for the exhibition.

Inspired by 26 acres and more than 4,000 unique species of plants, both artists had their hands full researching and identifying materials. With the expert help of the arboretum's Living Collections Curator, Chris Barnhill, as well as Nursery Manager, Greg Pongetti, Dexas and Traugot utilized a wide variety of seeds, leaves, pine needles, thorns, berries, grasses, bark, gourds, harvest vegetables, citrus peels and flowers from a majority of the arboretum's living collections including: Mediterranean, Farm, Rare Fruits, Deciduous Orchard, Cultivated, Desert, Sub Tropical, Palm, and Conifer Woodland collections.

The Fullerton Arboretum continues to inspire artists, students, researchers, school groups, home gardeners and the general public alike, to promote stewardship of worldwide plant diversity and sustainability practices. Their mission to serve as a leading regional resource for knowledge and appreciation of the plant world is reflected in their commitment to providing relevant and innovative educational programming and scholarly activities to the greater Orange County community.

This and following page: Photographs by Emily Tyler







ARTISTS

VAUGHN BELL

I explore the miniaturization of landscape, the separation of one piece of “land” from the whole, and the relationship of care and control that this embodies. A tiny mountain or a small piece of land is suddenly within the scale of the human body, implying a different relationship from the one of awe, alienation or domination that is present in many encounters with our surroundings.

Vaughn Bell nurtures environmental consciousness and understanding through immersive and ongoing participatory projects. Her series of interactive performance-based works called *This Land is Your/My Land* focuses on themes of ownership and human accountability. *Pocket Biosphere Adoptions* are an extension of the series that explores the concept of land ownership. As participants sign Bell’s adoption form, they pledge to become caretakers of their own “pocket biosphere”—a miniature landscape. The process of exchange encourages reflection on how participants are accountable for their relationship with their immediate environments.

Bell’s work is influenced by her study of an expanding array of histories and ideas ranging from sustainability practices to property rights, public space uses, and ecological function. Her investigations offer insight into the local sites, art histories, and cultures that inform the framework of her site-specific public performances and art installations. Bell’s work, rooted in a spirit of playfulness and generosity, creates opportunities to link care and responsibility between artist, participant, and living plants and soil.

Biography

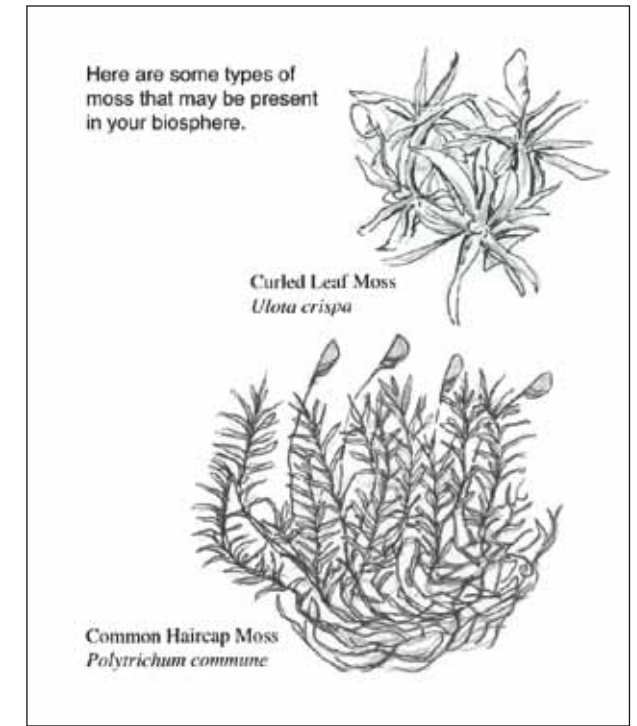
Seattle-based artist Vaughn Bell completed an independent concentration undergraduate degree from Brown University in Nature and Culture: Human Perspectives on the Natural Environment and completed her Master of Fine Arts degree from the Studio for Interrelated Media at Massachusetts College of Art, Boston. She has exhibited her sculpture, installation, performance, video, and public projects nationally and internationally, including recent commissions for the Massachusetts Museum of Contemporary Art in North Adams and the Edith Russ Site for New Media Art in Oldenburg, Germany. Awards include a 2009-2010 Jack Straw Productions New Media Gallery Residency, a 2007 Kamiyama Japan International Artist in Residence, and a 2006 Full Fellowship at Vermont Studio Center. Solo and group exhibitions include *Village Green*, Lycoming College Gallery, Williamsport, Pennsylvania (2009); *From Sea to Shining Sea*, SOIL Gallery, Seattle, Washington (2008); and *Badlands*, Massachusetts Museum of Contemporary Art, North Adams (2008). Her work has also been featured in *Art News*, *Afterimage*, and *Arcade Journal*, among many others.



Vaughn Bell | *Pocket Biospheres for Adoption* | 2004 - ongoing | Acrylic spheres, mosses and organisms each accompanied by adoption papers | Dimensions variable | Photograph by Eric Stoner



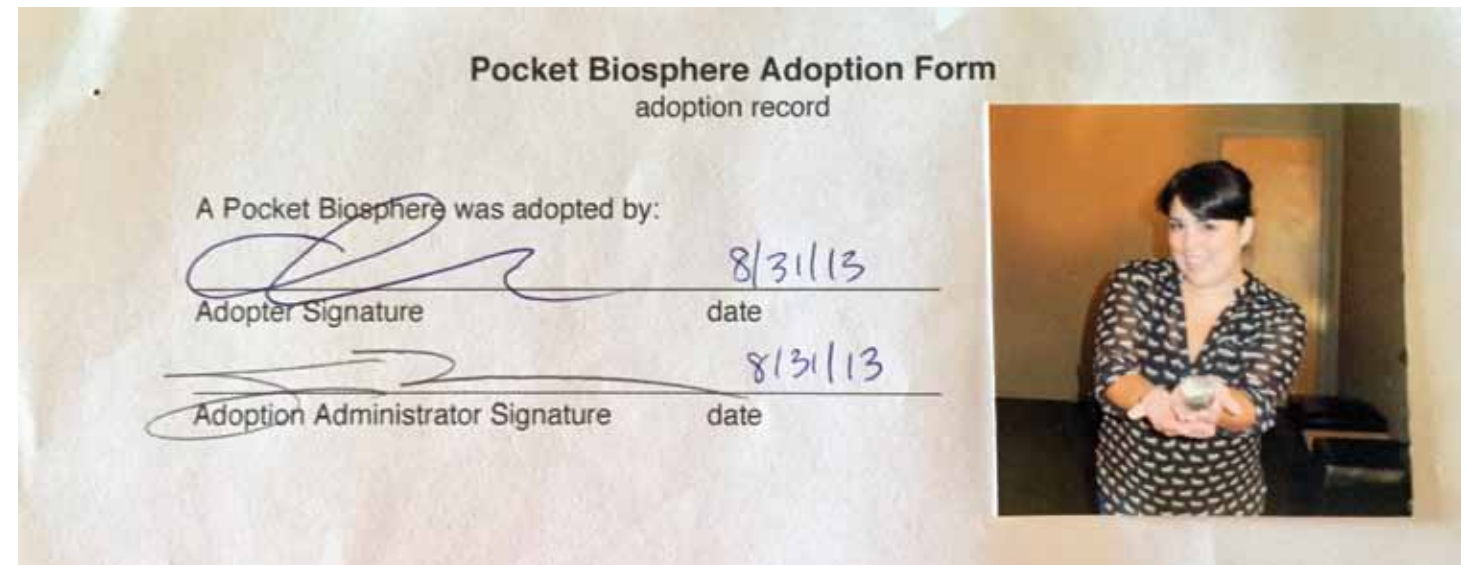
Pocket Biosphere detail



A page from the artist's biosphere care manual



Six of twenty-six Pocket Biosphere adopters | Photographic Documentation by Exhibition Design student volunteers



Signed adoption paperwork representing the performance from the night of the exhibit opening

TERRY BERLIER

As innovations alter how we perceive and interact with the world, are we coming closer to or farther from understanding each other and the world around us? In continually mining this question, I find the memory of time and history preserved in the natural environment surrounding us as a major theme in my practice. The traces and clues discovered in this investigation reveal quasi-cyclical patterns of the past and remind us at the same time to question how we might use that evidence to move forward ethically.

Terry Berlier is an interdisciplinary artist who works primarily in sculptural, installation, and sound-based mediums. Kinetically inspired, often environmentally focused and interactive, Berlier's work investigates how the passage of time and the construct of history mediate our understanding of ingenuity and progress.

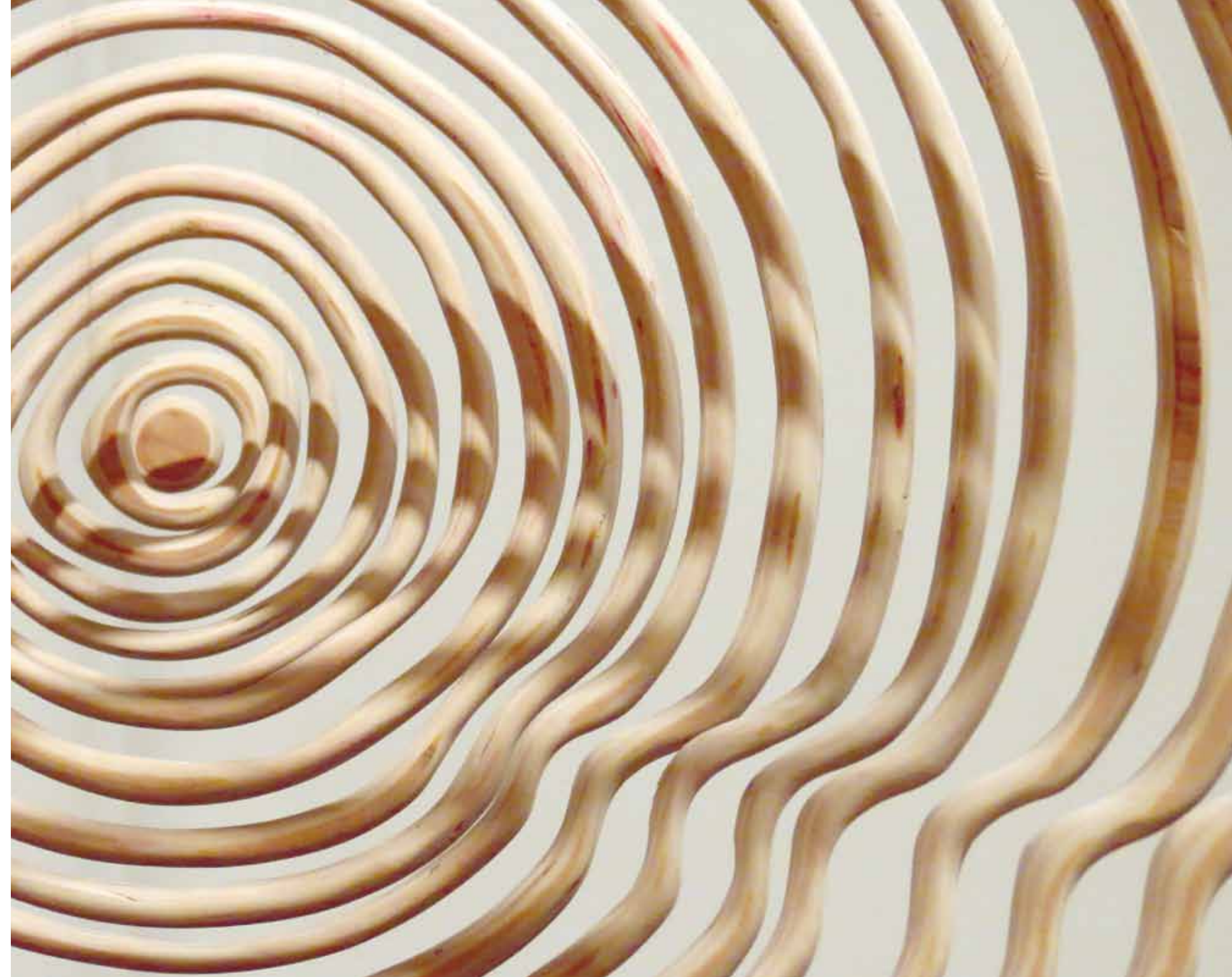
The installation *Long Time I* is composed of what resemble 27 crosscut sections or growth rings of a tree evenly spaced and suspended in midair. The layers gradually extend through space to reflect the physical implication of time—the projection of “long time” and long-term thinking, into the past and into the future.

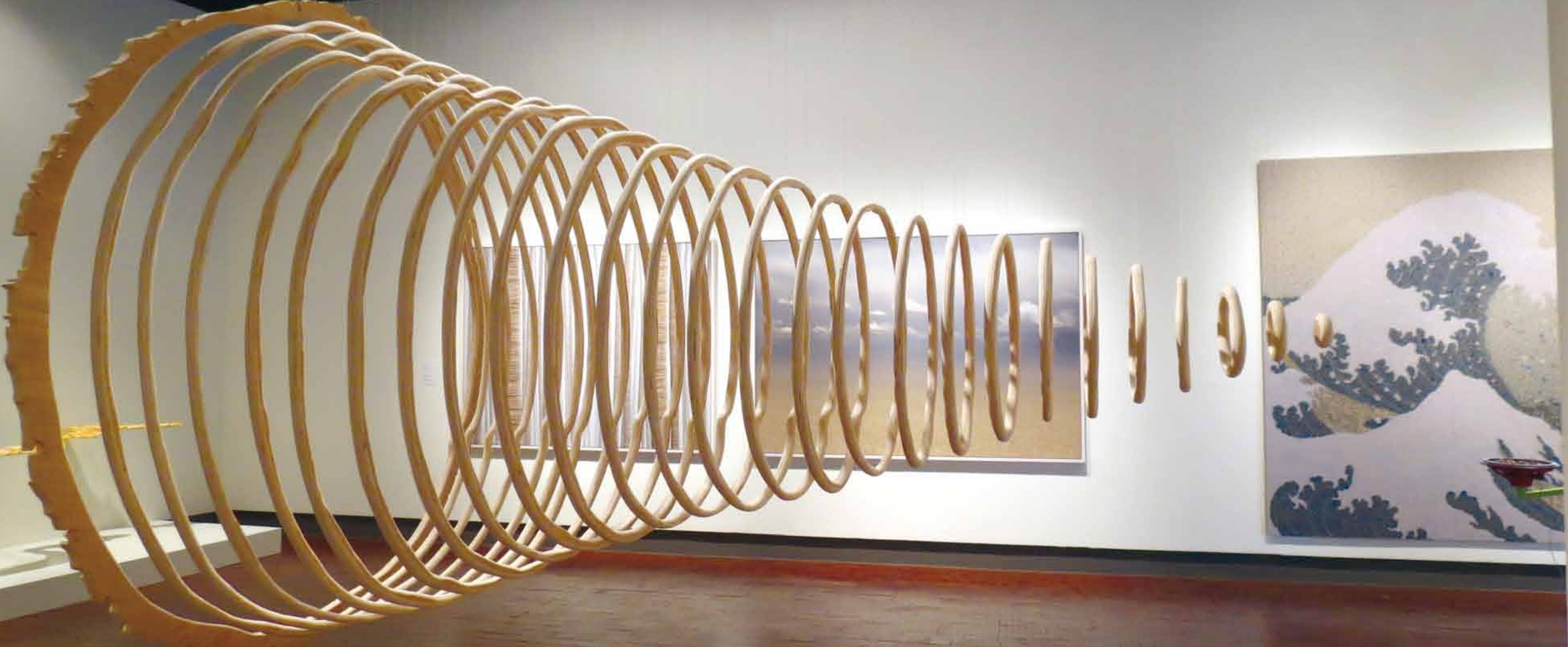
Wonderfully playful and profound, *Long Time I* demonstrates Berlier's concern with cultural memory and environmental ethics. The piece encourages viewers to slow down and discover new vantage points while circumnavigating the piece. The elegant configuration also evokes the time flow of natural processes. Through the act of viewing this piece, the participant experiences the pace of a human life juxtaposed with the cadence of nature.

Biography

Terry Berlier earned a Bachelor of Fine Arts degree from Miami University in Oxford, Ohio, and a Master of Fine Arts in Studio Art from the University of California, Davis. Berlier has exhibited in numerous solo and group shows nationally and internationally, at venues in New York, Chicago, Washington, D.C., San Francisco, Los Angeles, Sacramento, Australia, Spain, Norway, and Israel. She has been awarded numerous fellowships and residency programs, including a 2012 Artist-in-Residence, Lademoen Kunstnerverksteder (LKV) in Trondheim, Norway, and a 2011-12 Recology Artist-in-Residence Program in San Francisco, California; she received the Kala Art Institute fellowship and residency for 2009-10 in Berkeley, California, and a 2010 residency at the Hungarian Multicultural Center in Budapest, Hungary. Berlier lives in Oakland, California, and teaches Sculpture at Stanford University, Palo Alto, California.

Pictured on opposite and the following page: **Terry Berlier** | *Long Time I* | 2009 | Plywood, monofilament | 48 x 48 x 72 inches | Photographs by Glynis Brown





JIM COKAS

To paraphrase John Muir: tug at a single thing in nature, and you'll find it attached to the rest of the world.

Jim Cokas creates an intersection of art and literature with this series of prints created for the Tuolumne Meadows Poetry Festival, an event that takes place every August in Yosemite National Park. Cokas creates two new editions of prints each summer. The prints are signed by the poet laureates who inspired his designs. Historically known as broadsides, this type of letterpress print is a form of graphic communication that has its roots in the sixteenth century. Cokas updates traditional production methods by integrating new technologies such as digital color printing (a.k.a. giclée). His *Broadsides* series extends the interaction time between the viewer and the prose, encouraging deliberate reflection and immersion in the text.

In *The Conversation*, a three-dimensional original poem, Cokas translates experience into text. This piece explores how new contexts and perspectives can affect comprehension. His artistic process begins with time spent in natural settings. The intuitive way Cokas directs a viewer's eye to read the flow of his words on paper is much like the experience of watching a fallen leaf yield to the flow of a river's current. Viewers navigate the meandering text by reorienting their eyes along the way. The original poem communicates a relationship between the boulders in a river and the river itself, between the earth and the water that courses over it and the artist's experience in nature. Within the poem, Cokas references the role of natural forces and systems such as water, erosion, and time. Through the use of language, interpretive typography, and imagery, Cokas forges a link between these forces and humanity.

Biography

Jim Cokas earned his Bachelor of Arts in Art, Master of Arts in Photography, and Master of Fine Arts in Design degrees from California State University, Fullerton. Cokas worked as Adjunct Faculty at Cal State Fullerton in Graphic Design, Digital Photography, and Typography from 1988 to 1998. He has also taught arts courses at Rancho Santiago College and the Fashion Institute of Design, both in Santa Ana, California, and as at the University of California, Los Angeles. Cokas has exhibited extensively in solo and group shows in Southern California, including California State University, Fullerton; Irvine Fine Arts Center, Irvine; Laguna Art Museum, Laguna Beach; and Orange County Center for Contemporary Art, Santa Ana. Cokas has received several communication design awards, including an ACE Award of Excellence, an Award of Excellence from Simpson Paper Company, and an Award of Excellence from the Graphic Arts Recognition Committee at Consolidated Paper, Inc. His current design clients include Arts Orange County, Bowers Museum, Laguna Art Museum, California Coastal Commission, California Department of Parks and Recreation, and National Forest Service. Cokas currently lives and works in Costa Mesa, California.

Pictured on opposite page: **Jim Cokas** | *The Conversation* | 2010 | Hard Maple, granite river stones, and archival digital print | 8 x 11 x 11 inches | Photograph by Jim Cokas

Pictured on following pages: **Jim Cokas** | *The Conversation* | 2010 | Hard Maple, granite river stones, and archival digital print | 8 x 11 x 11 inches | *Mike Burwell: Your Land* | 2011 | *Joseph Stroud: Homage to the Presence of the Mystery Among Us* | 2009 | *Bob Hicok: The Maple* | 2010 | *Dorianne Laux: Cello* | 2007 | *Jane Hirshfield: Late Prayer* | 2013 | Signed, limited edition poetry prints | 13 x 10 inches | Photograph by Jim Cokas



Two small informational cards are mounted vertically on the left wall. The top card contains text in a single column, and the bottom card contains text in two columns.



FALLEN FRUIT

David Burns, Matias Viegner & Austin Young

Fallen Fruit uses fruit as a common denominator to change the way you see the world. [We] invite a broad public to [experiment] in personal narrative and sublime collaboration.

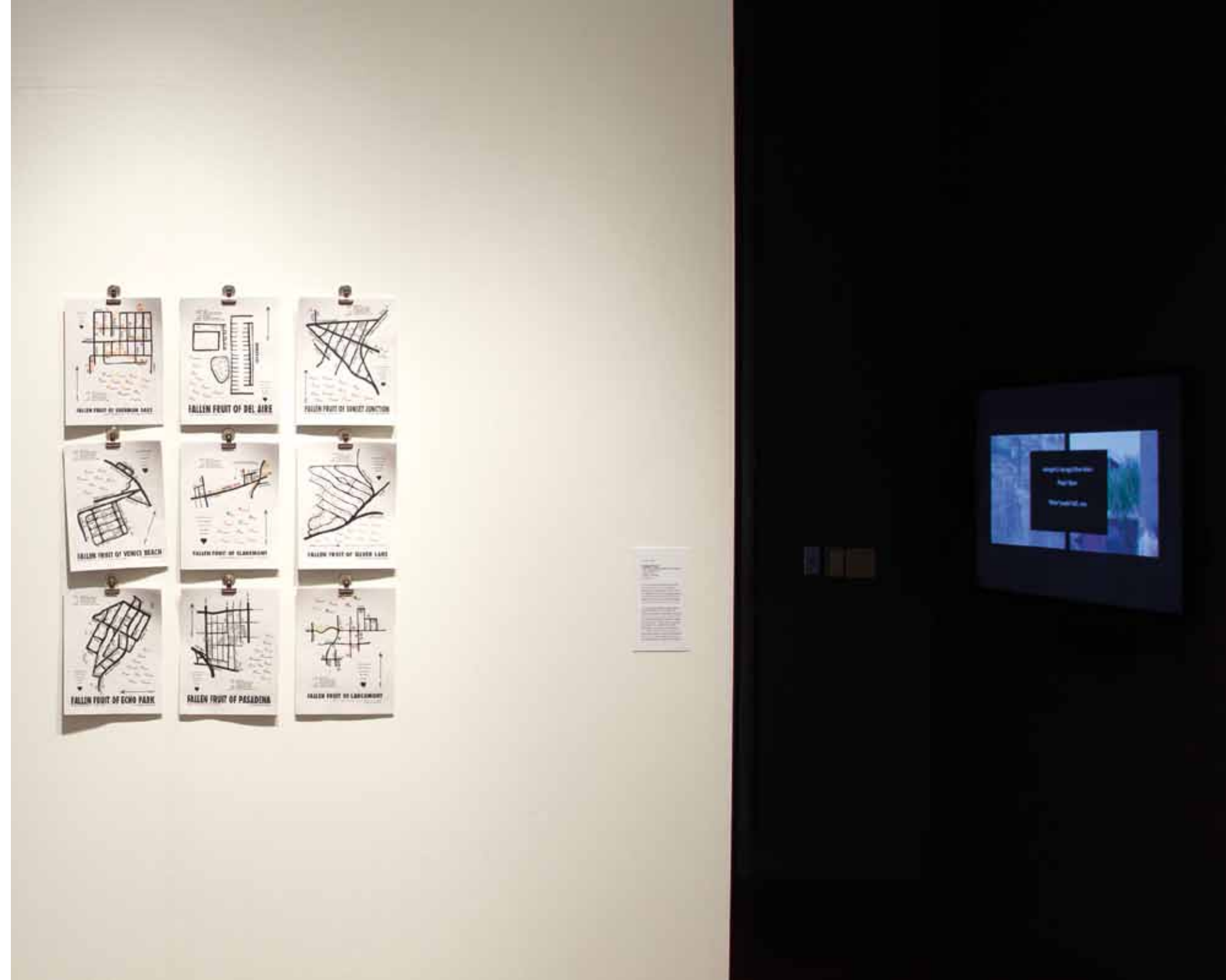
The Fallen Fruit collaboration began in 2004 with the mapping of fruit trees growing in and extending across boundaries of public spaces in Los Angeles and other United States cities with goals to cultivate a vision of community engagement, a regional esthetics, social awareness, and biodiversity. Participatory projects have included Public Fruit Jams, Nocturnal Fruit Forages, Neighborhood Fruit Tours, and Public Fruit Tree Adoptions. The artists of Fallen Fruit investigate urban space and the concept of neighborhood and community, examining the nature in and the nature of the city.

Rooted at the core of Fallen Fruit’s manifesto is an ethos of awareness, activism, and responsibility. Their simple motto, “eat local, think global,” charges urban communities with the mission to understand how people relate to the food they eat, to their environment, to each other, and to a collective future. In this age of do-it-yourselfers, Fallen Fruit also provides a vehicle for unambiguous social activism in its exploration of art extending beyond the walls of a museum or gallery space. Through public participation, the community-at-large becomes educated about what they are eating and how to maintain urban diversity, biodiversity, and sustainable habitats through the stewardship of their local environments and community-building activities.

Double Standard uses a clever two-channel video format, exhibiting unedited documentary footage of a Neighborhood Fruit Forage in Silver Lake (a community within Los Angeles); the video is screened with a text overlay of public comments responding to the same event footage edited by PBS and posted on YouTube. The comments create an alternative, cynical narrative to the events, with crude, homophobic, and racist comments mixed in with a few acute observations. The literal juxtapositions of reality versus “real-time,” and action versus commentary, challenge the authenticity of participants’ and viewers’ experiences. The slippery space between these two narratives highlights the correspondence between the public walking on the tour and the anonymous public of the Internet.

Ego/Eco also exhibited a selection of nine Southern California Neighborhood Fruit Maps printed on banana fiber paper, available for public distribution.

Fallen Fruit | *Neighborhood Fruit Maps* (Public Fruit Maps project) | 2004–Ongoing | LACMA, CSU Long Beach, Venice Beach, Bel Aire, Echo Park, Sherman Oaks, Sunset Junction, Larchmont, Silver Lake | 11 x 8.5 inches | Images Courtesy of the artists | *Double Standard* | 2008 | High Definition Video (30 min) | Photograph by M.O. Quinn



Biography

Fallen Fruit is an art collaboration originally conceived in 2004 by David Burns, Matias Viegener, and Austin Young. Since 2013, Burns and Young have continued the art collaboration. Fallen Fruit receives sponsorship from the Pasadena Arts Council’s EMERGE Fiscal Sponsorship Program, a Creative Capital Emerging Fields Grant, and a Muriel Pollia Foundation Award. Fallen Fruit events, installations, and artworks have been experienced and exhibited internationally as well as nationally. Participating institutions in Southern California include the Los Angeles County Museum of Art (2010), San Diego Museum of Contemporary Art (2009), Machine Project, Los Angeles, CA (2009), and Los Angeles Contemporary Exhibitions (2009). Participation in the Bay Area includes Yerba Buena Center for the Arts (2008). International participation includes locations in Denmark, Austria, Spain, Norway, and Colombia. The collaboration has received additional awards from MetLife (2010), Andy Warhol Foundation, Project Award (2009), Art Matters Foundation, Project Commission (2008), Good Works Foundation (2008), YouTube (2008), Yahoo! (2006), and rhizome.org (2006).

David Burns

Cofounder and artist David Burns is a lifelong Californian and native of Los Angeles. He earned a Master of Fine Arts degree in Studio Art from the University of California, Irvine, and a Bachelor of Fine Arts degree from California Institute of the Arts. Prior to his work with Fallen Fruit, Burns was on

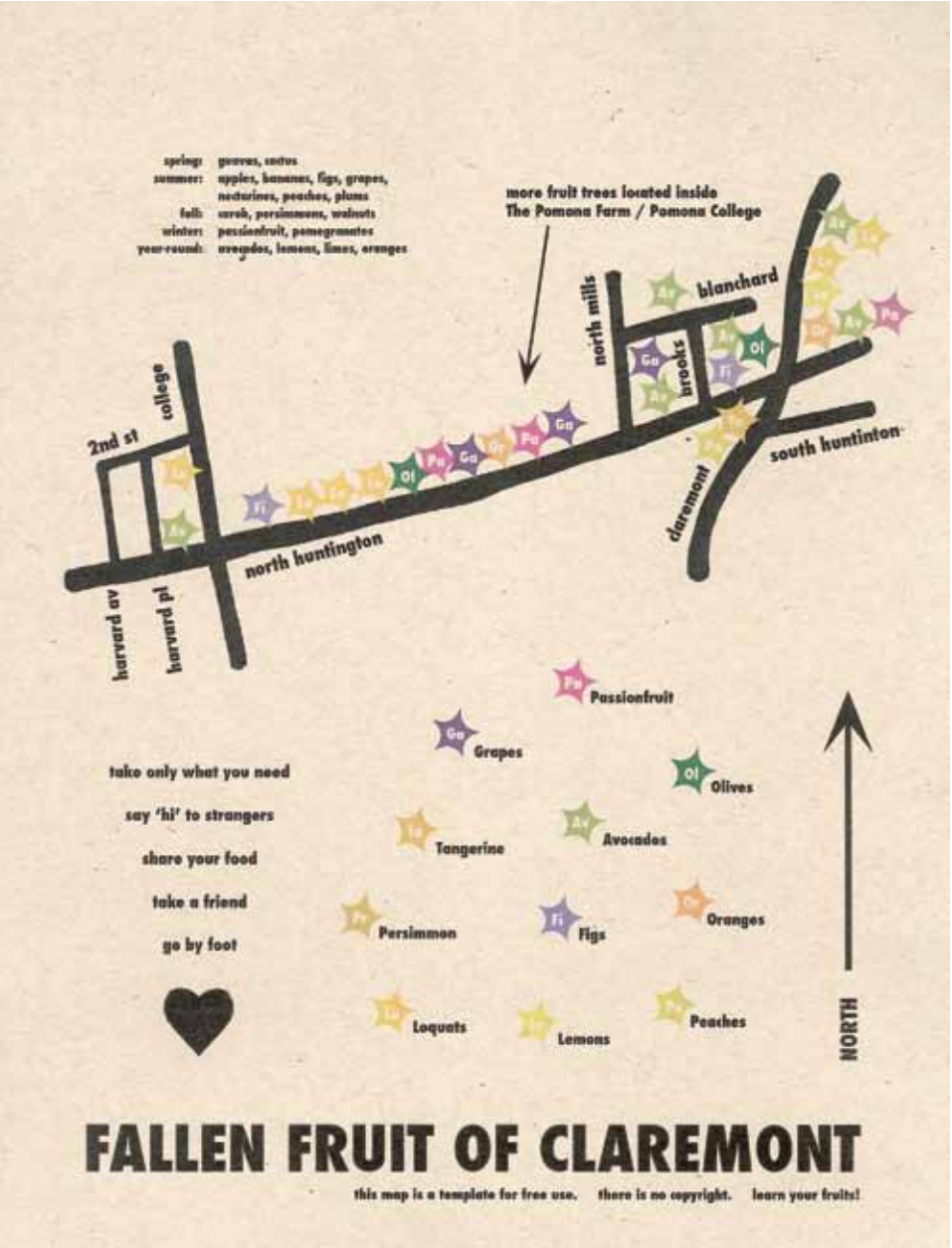
the core faculty in two programs at CalArts from 1994 to 2008. Currently, he teaches in the Social Practice graduate program at California College of the Arts in San Francisco. He has also built expertise in corporate branding strategy, advertising, and television as a technical consultant for projects with Mercedes Benz, Discovery Channel, and SEGA Gameworks.

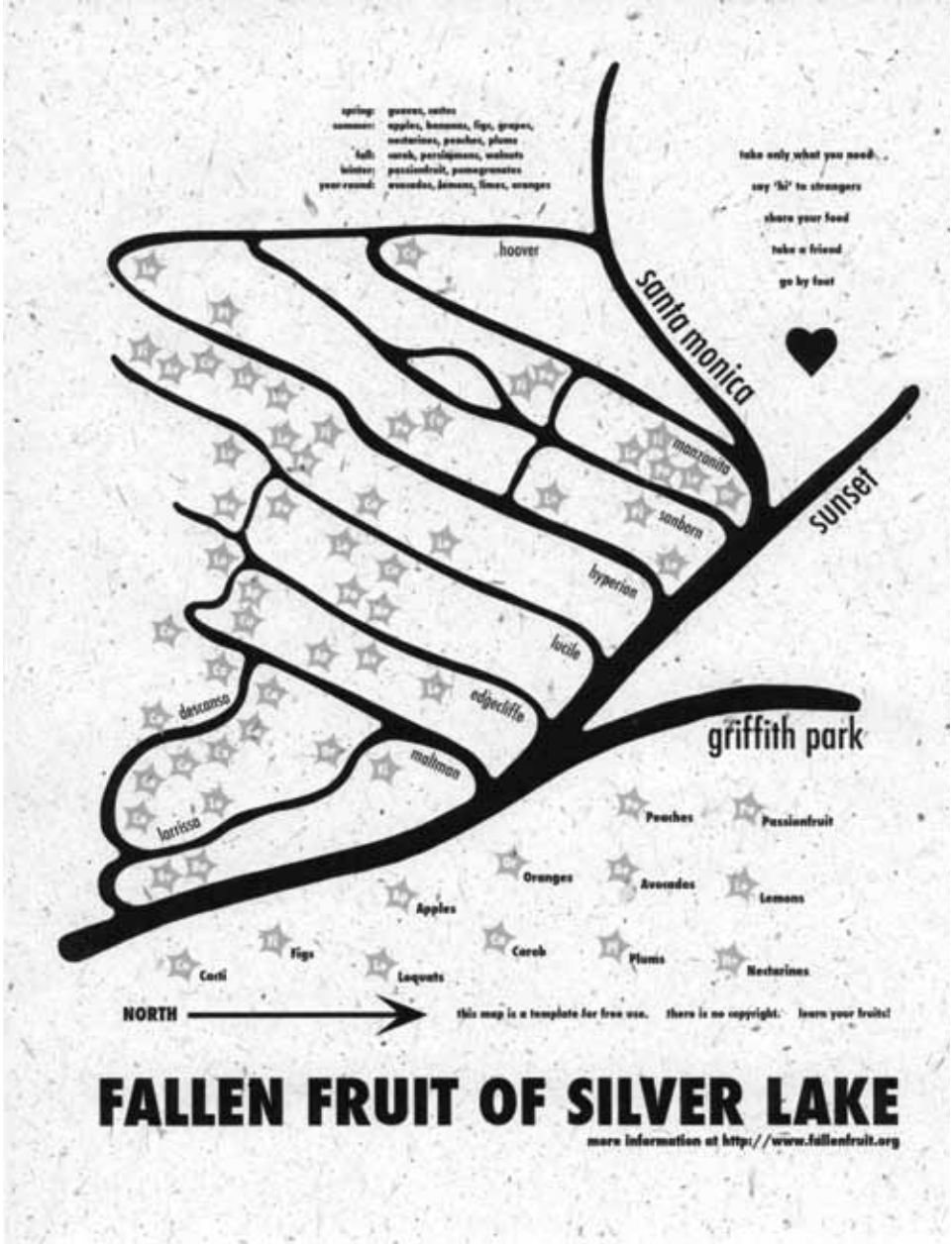
Matias Viegener

Cofounder and artist Matias Viegener works solo and collaboratively in the fields of writing, visual art, curating, and social practice. He is the author of *2500 Random Things About Me Too*, a book of experimental nonfiction hailed as the first book composed on and through Facebook. He teaches at CalArts and was the recipient of a 2013 Creative Capital Grant.

Austin Young

Cofounder and artist Austin Young grew up in Reno, Nevada. He studied painting at Parsons in Paris, France, and currently lives and works in Los Angeles. Young’s portraiture practice has become a reality TV subject, with the artist featured as a recurring character on *The Real Housewives of Beverly Hills* and *Gene Simmons Family Jewels*. He directed and produced a feature-length documentary, *Hadda Brooks, This is My Life*, about torch singer Hadda Brooks, and has completed production on his second feature film, a crowd-sourced musical titled *TBD*, and a musical play and video by *EVERYONE who comes*.





GREEN PATRIOT POSTERS

Dmitri Siegel & Edward Morris

The Green Patriot Posters starts with graphic artists and great designs. But the project is emphatically NOT just a design exercise—it's about reaching people and changing our culture. That's why we have launched campaigns aimed at getting the designs out into the world. With the help of like-minded groups and organizations, we aim to provoke public dialogue and actively promote the building of a sustainable economy.

Produced by the nonprofit organization The Canary Project in New York, and led by creative directors Dmitri Siegel and Edward Morris, the Green Patriot Posters project was developed in response to an urgent need for awareness and activism in confronting issues of environmental degradation and climate change. Siegel and Morris have compiled a book, *Green Patriot Posters: Images for a New Activism* (2010), consisting of 50 popular posters submitted as part of the Green Patriot Posters project. These posters are crowd-sourced through a website where open submissions can be downloaded, rated, and critiqued by the public.

Green Patriot Posters: Images for a New Activism includes detachable pages for easy distribution. Employing strategies of agit-prop, or “agitation propaganda,” the posters transcend this genre rooted in consumerism and politics, and mobilize the energy of grass-roots activism to demand social change. Each poster is directed toward delivering a message empowering a change in attitude and encouraging action in championing environmental sustainability and remediation. Every unique design takes its part in a kind of chorus, responding to global environmental concerns; the resulting

visual symphony becomes a representation of “collective consciousness”—an art motivated by ethics, creativity, and sociopolitical activism.

Equally impressive is Green Patriot Posters' commitment to educational programming and promotion of creative, community-based public campaigns. The intersection of community, artistic creativity, and activism forms the foundational platform from which the organization tackles global and local sustainability problems. The organization succeeds in engaging large audiences with the arts as an empowering, inspiring, and unifying force. Increasing public access to education and awareness of the issues of sustainability can only lead to an increase in the overall recognition of these issues on the worldwide social and political agenda.

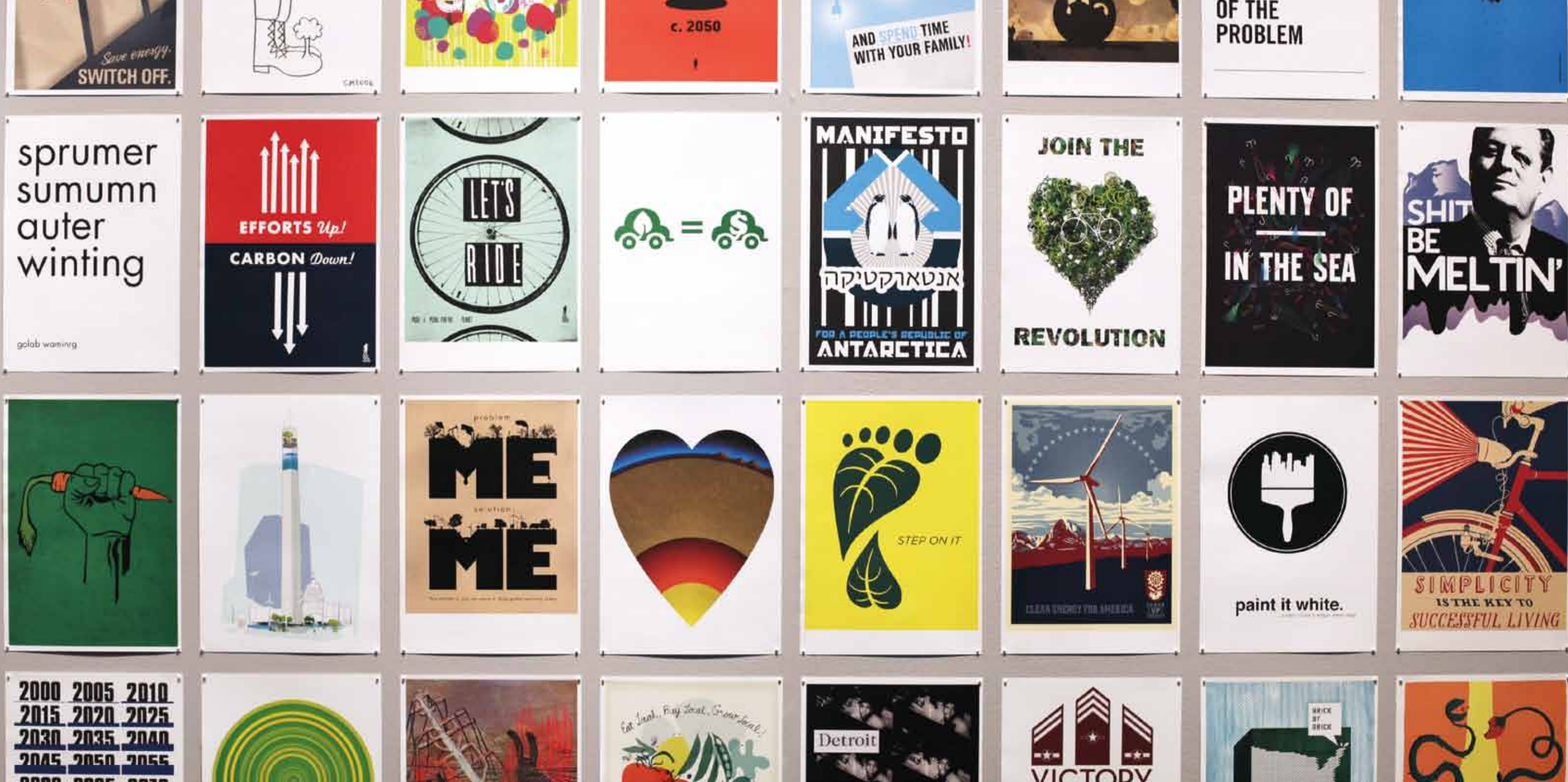
Pictured on opposite page: **Dmitri Siegel & Edward Morris** | *Green Patriot Posters: Images for a New Activism* (book cover, detail) | 2010 | Compilation of 50 crowd-sourced posters submitted on www.greenpatriotposters.org | 12 x 8.5 inches | Image courtesy of the artists



Biography

The Canary Project was cofounded by Edward Morris and Susannah Sayler as a nonprofit organization in New York in 2006. Creative directors Dmitri Siegel and Edward Morris head up the Green Patriot Posters project with the backing of volunteers, students of all ages, designers, and community partners. The collaboration has developed numerous successful campaigns all over the nation, including *Green Patriot Bus Adverts* in Cleveland, Ohio (2006-ongoing), *Green Patriot Poster Camp* in Los Angeles, California (2010), *Green Patriot Poster Camp* in New York, New York (2010), *There Is No Away* in Syracuse, New York (2010), *LoudSauce* in San Francisco, California (2010), and the U.S. Chamber of Commerce (national) Campaign (2010-ongoing). Green Patriot Posters and associated educational programming have participated in the 2013 *Graphic Design: Now In Production* exhibition at the UCLA Hammer Museum in Los Angeles, California, and the 2014 *Green Patriot Posters: The Revolution Will Be Designed* exhibition at the Design Museum Boston, Massachusetts.

Pictured: **Dmitri Siegel & Edward Morris** | *Green Patriot Posters: Images for a New Activism* (Installation detail) | 2010 | Photograph by Eric Stoner



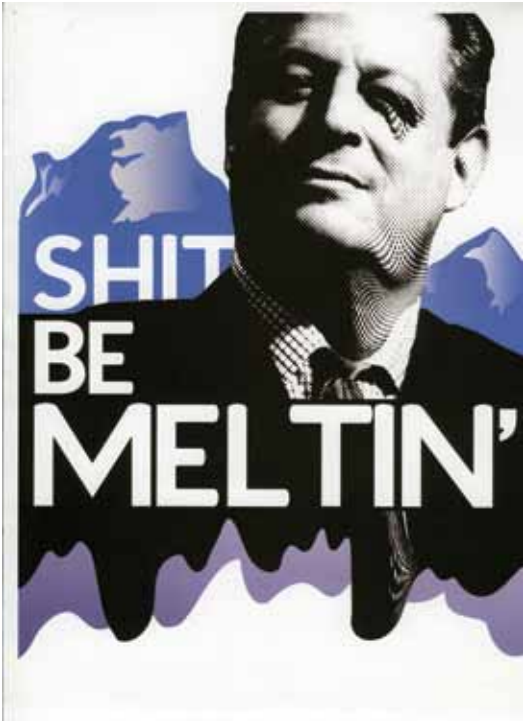
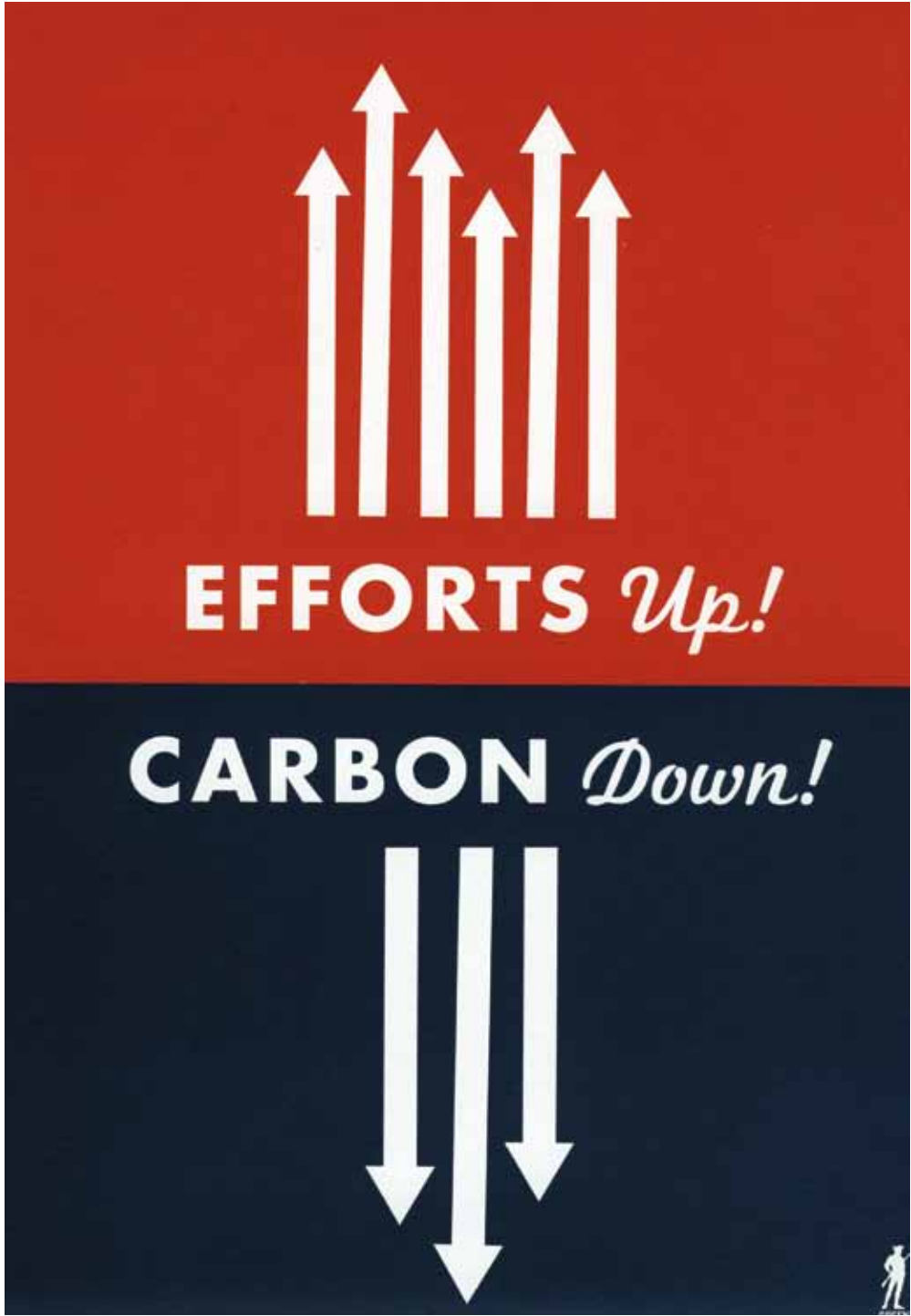
Ryan Arruda | *Efforts Up! Carbon Down!*

“I was very struck by the notion that climate change has the power to affect not only our environmental conditions but our social parameters as well; indeed, democracy itself is threatened by the chaos that unchecked climate change promises to bring. As democracy is a hallmark of our American identity, I felt that drawing attention to its precarious situation in the face of climate change would resonate with a mass audience.

“My goal was to create a classic-looking and bold graphic statement. I wanted the visual elements to be secondary to the typographic imperative. Succinct slogans—such as ‘This Cannot Wait,’ ‘Sustainable Resources Sustain Democracy,’ and ‘Efforts Up! Carbon Down!’—coupled with simple renderings of national symbols (such as the United States’ Capitol) helped reinforce the authority and urgency of the message.” — RA

Designed for Green Patriot Posters studio in Bachelor of Graphic Design program at Rhode Island School of Design, 2009, taught by Nancy Skolos and critiqued by Edward Morris.

GO FURTHER: www.climate.org/topics/climate-change/pentagon-study-climate-change.html



Xander Pollock | *Shit Be Meltin'*

“Al Gore is right: Shit be meltin’. Would his face be more convincing than factual charts and graphs? How much proof do we need before we make a change?” — DS and EM

GO FURTHER: www.realclimate.org/index.php/archives/2005/03/worldwide-glacier-retreat

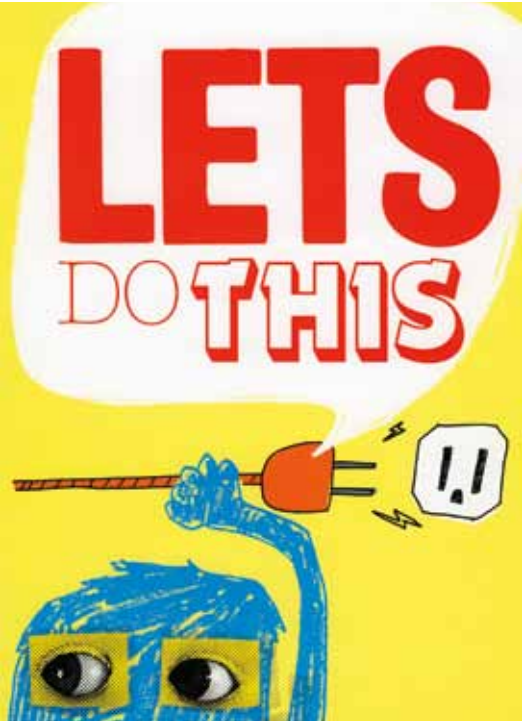


Chris Sials Neal | *Eat Local, Grow Local!*

“Solving the world’s energy and food problems would do a great deal to strengthen the global economy, prevent disease, and reverse the effects of climate change. The original victory garden program was designed to ease pressure on the public agriculture supply and support the war effort by encouraging families to grow their own food. I wanted to expand this idea to broader concept of buying and eating local food.” — CSN

Design appeared in *Readymade* magazine, 2009.

GO FURTHER: www.slowfood.com



Jeremy Dean | *Let's Do This*

“Jeremy Dean’s poster is a contemporary take on the classic Rosie the Riveter poster We Can Do It!, which was one of the primary inspirations for the Green Patriot Poster project.” — DS and EM

GO FURTHER: www.theeyesmen.org



The text, which is integrated with the imagery, is both dialogical and poetic and communicates in metaphor about tensions that arise between nature and culture, self and world, and art and science. The sequence of events represented by the written word does not necessarily match the chronology of events that it recounts. The Harrisons' use of nonlinear narrative challenges notions of chronology. An immersed reader might consider the possibilities of a future that is open to revision.

The Harrisons' work has been exhibited nationally and internationally in solo and group exhibitions, including *Under the Big Black Sun: California Art 1974-1981*, Museum of Contemporary Art, Los Angeles (2011); *State of Mind*, Orange County Museum of Art (2011), Newport Beach, California; *The Missing Peace: Artists Consider the Dalai Lama*, organized and traveled by the Committee of 100 for Tibet and the Dalai Lama Foundation (2006-08); *Made in California*, Los Angeles County

81



Newton & Helen Harrison | *Portable Orchard: Survival Piece #5* | 1972-73 | Photographic documentation of the original installation commissioned by California State University, Fullerton | (Image detail exhibited) 72 x 59 inches | Image courtesy of California State University, Fullerton Visual Arts Department Slide Library



Newton & Helen Harrison | *Portable Orchard: Survival Piece #5* (Image not exhibited) | 1972-73 | Image courtesy of California State University, Fullerton Visual Arts Department Slide Library

JACCI DEN HARTOG

The Western North American Landscape for me is foremost a place.... However, it is also a vast screen, willing to receive every kind of cultural projection and idea, from Westerns, to Earthworks, to power struggles, to visions of wealth and prosperity, and so on. I [want] to attempt to resolve how to form occurrences in nature that tie me to a particular place in the Western landscape.

Jacci Den Hartog’s technically challenging sculptural work evidences a careful consideration of the physicality of a viewer and has been described as “extravagant[ly] merging the combustible energy of Baroque sculpture with the meditative space of Chinese landscape painting.”¹

Den Hartog’s study of Chinese landscape painting has strongly influenced her approach to the construction of her sculptures. Sung Dynasty master landscape painters depicted the mountains and rivers from a perspective of nature as a whole and on the basis of their understanding of the laws of nature. The Chinese word for “landscape,” literally translated as “mountains and water,” is linked to the philosophy of Daoism, which emphasizes a harmony with the natural world. This perspective is nonhierarchical, based on the familiarity of human integration with natural surroundings rather than a separation from them.

Den Hartog presents a viewer with a complex space in which to enter, meander, and experience. The dreamlike, gravity-defying calligraphic landscape of *Trip to Big Sur* (2009) invites the eye to wander. The Chinese phrase *woyou*, or “wandering while lying down,” expresses this ideal. Den Hartog’s perceptual investigations are also informed by the 1960s and 70s California Light and Space and Land

Art movements. Through her use of phenomenological vocabularies, she elicits a strong resonance with the act of experiencing the California landscape.

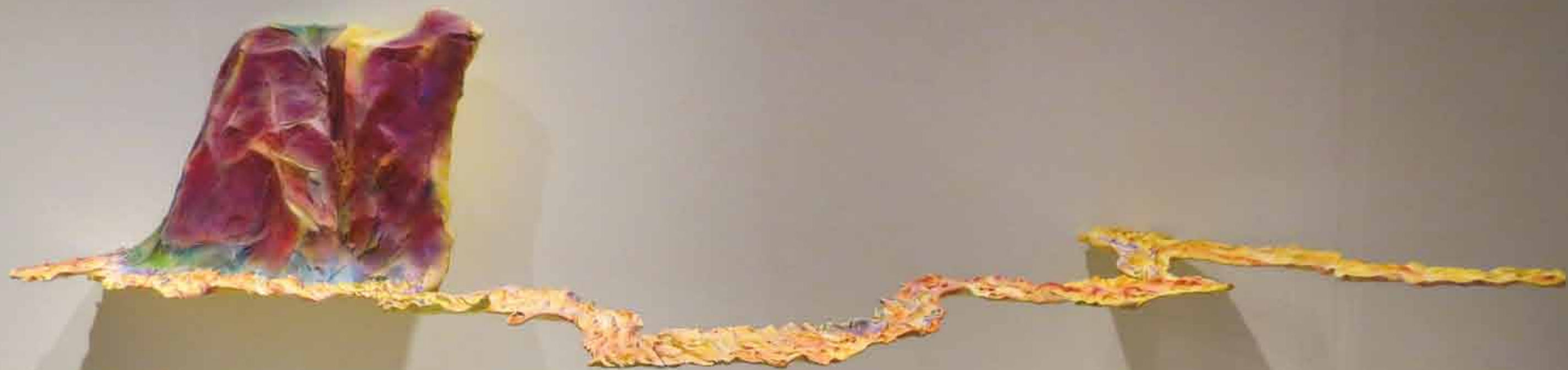
Biography

After receiving her Master of Fine Arts degree in Sculpture from Claremont Graduate School, Claremont, California, Den Hartog received the 1987 Pollock-Krasner Foundation Artist Grant. As an instructor at Otis College of Art and Design, Den Hartog was awarded the 2008 Faculty Development Grant to explore methods of airbrush painting. Den Hartog has been commissioned for many public projects including a 2004 fountain installation at Lux Art Institute, Encinitas, California. Her numerous national and international group and solo exhibitions include *Elegant, Irreverent and Obsessive: Drawing in Southern California*, California State University, Fullerton (1993); *Painting Outside Painting: 44th Biennial Exhibition of Contemporary American Painting*, Corcoran Gallery, Washington, D.C. (1995); and *Drawing the Line*, Museum of Contemporary Art, San Diego, California (2006).

1. Artist Tom Knechtel, in Den Hartog’s solo exhibition catalogue, *Come and Show Me The Way* (Santa Monica, CA: Rosamund Felsen Gallery, 2012).

Pictured opposite and following page: **Jacci Den Hartog** | *Trip to Big Sur* | 2009 | Acrylic on paper-based polymerized modeling medium and steel | 23 x 121.5 x 34.5 inches | Photographs by Eric Stoner, Glynis Brown





CHRIS JORDAN

The opposite of beauty is not ugliness, but indifference. For me this means that to live ethical lives, we are called to turn toward the staggering enormity of human-caused catastrophes.... I want to learn to stand in the paradox of these conflicting realities, turning more fully toward each of them despite the anxiety involved, as they generate their respective teachings about what it means to live as an engaged citizen in our times.

Chris Jordan's large-scale works in digital photography force viewers to interpret representation and abstraction simultaneously. A visceral connection is forged with viewers as the uncomfortable beauty in Jordan's *Running the Numbers* series makes visible our contributions to an unsustainable lifestyle. Based on annual statistics, his compositions break down these unquantifiable numbers, cleverly depicting an American "landscape" reflecting the unsustainability of the contemporary mass culture in which we are all so dangerously complicit. The result is a "self-portrait" revealing the current status of our collective consciousness.

The dramatic use of scale, mediation of "landscape," oscillation between the visible and the suggested, and the undeniable call for action that characterize Jordan's work all beg comparison with the monumental gesturalism of the 1960s and 70s Land Art movement. The notion that technology combined with art can make visible the invisible, simultaneously dematerializing fields of vision while expanding visions of possibility, strongly resonates with the gestalt of such works as Robert Smithson's *Spiral Jetty*, 1970.

Jordan asks viewers to evaluate their own roles within a larger system, and by providing a visceral connectedness he activates this consciousness.

Pictured on opposite page: **Chris Jordan** | *Paper Bags* (detail) | 2007 | Archival inkjet print | 60 x 80 inches | Image courtesy of the artist

Biography

Jordan attended the University of California, Santa Barbara, but completed his undergraduate degree at the University of Texas, Austin. After receiving his law degree and working as a corporate lawyer for ten years, Jordan returned to his home city of Seattle, Washington, in 2003, and opened the Chris Jordan Photography Studio. His work is exhibited nationally and internationally in solo exhibitions, including *Chris Jordan: Running the Numbers* at the University of Michigan, Ann Arbor (2012), at The David Brower Center, Berkeley, California (2010), and at Simon Fraser University Gallery, Burnaby, British Columbia, Canada (2010); his solo show *E Pluribus Unum* was held at Other Gallery, Shanghai and Beijing, China (2011). Select group shows include *Infinite Balance: Artists & the Environment* at the Museum of Photographic Arts, San Diego, California (2011). Jordan's numerous awards include the 2012 Trailblazer Award, Sustainable Path Foundation, Seattle, Washington; the 2010 Ansel Adams Award for Excellence in Conservation Photography, Sierra Club; and the 2007 Green Leaf Award, Natural World Museum and United Nations Environment Programme, Nobel Peace Center, Oslo, Norway. Select collections include the Getty Museum, Los Angeles, California; Los Angeles County Museum of Art, Los Angeles, California; Museum of Fine Arts, Houston, Texas; Santa Barbara Museum of Art, Santa Barbara, California; and San Jose Museum of Art, San Jose, California. Jordan has also contributed to numerous publications, including the *New York Times*, the *Seattle Times*, the *Los Angeles Times*, *Innovation*, and *ArtWorks*.





Chris Jordan | *Gyre* | 2009 | Archival inkjet print | 96 x 132 inches | Image courtesy of the artist



Chris Jordan | *Gyre* (detail) | 2009 | Image courtesy of the artist



Chris Jordan | *Toothpicks* | 2008 | Archival inkjet print | 60 x 90 inches | Image courtesy of the artist



Chris Jordan | *Paper Bags* | 2007 | Archival inkjet prints | 60 x 80 inches | Image courtesy of the artist

ALISON MORITSUGU

It becomes evident that we must establish a relationship with nature that comes not from idealized imagery, but from dirt, wood, decay and a more direct and humble interaction with the earth.

Alison Moritsugu’s ongoing series of log paintings embody a critical examination of human relationships with the environment as well as artistic movements associated with traditional landscape painting. Upon initial glance, *Landscape with Waterfall* (1997) appears to be a tribute to the Hudson River School painters or the European pastoral tradition, presenting the artistic strategies of Luminism. The timeless and romantic composition belies underlying themes of conquest and contemporary environmental concern that challenge the very nature of these traditional landscape genres.

The unilateral gaze conveyed by eighteenth-century Cartesian theory conditions viewers to experience a landscape painting in exactly this way—as a framed, single-point-of-entry, idealized, and *ego*centric, or humanistic, rendering. Through a fragmentation of composition, Moritsugu interrupts a viewer’s “dominant gaze” and a worldview deeply rooted in political construct and idealism. Replacing canvas with log segments, Moritsugu presents a somber remembrance of a destructive and commodified postindustrial legacy as well as a hopeful celebration of a relationship based on balance and harmony with the environment. The physicality of these painted “trophies” offers viewers a multitude of vantage points, of both parts and whole, while emphasizing a more honest or direct connection with nature.

Much like Moritsugu’s paintings, her installation *Chaparro Repeat* (2008) depicts beautiful scenery that acknowledges a more complex and precarious human relationship with the natural environment. Pulling inspiration from her

surroundings in Southern California during a 2008 residency at Lux Art Institute in Encinitas, Moritsugu references both the past and present. The wallpaper is a nod to 1940s-1960s popular culture, with scenes representing quotidian activities like cocktail parties, dancing couples, and barbecues. Images of the California lifestyle, which epitomized the “good life,” were popular in that era. In reality, her wildfire motif alternates vignettes of native chaparral with scenes of fire-strewn invasive plants. Previous to human intervention, the fire interval for chaparral was approximately 30 to 150 years. Over the past century, fires have increased dramatically as a result of the weedy, non-native specimens that have replaced the chaparral. As more unchecked development extends into areas where fire is part of the natural environment, catastrophic fires will continue to cycle with increasing frequency.

Biography

Alison Moritsugu was born and raised in Honolulu, Hawaii. She left Hawaii after high school and attended Washington University in St. Louis, Missouri, where she received a Bachelor of Fine Arts degree. She went on to earn a Master of Fine Arts degree from the School of Visual Arts in New York. She lives and works in Beacon, New York. Moritsugu’s artistic background is rooted in printmaking and graphic design. An artist residency in 1993 at Yaddo in Saratoga Springs, New York, initiated the development of her current body of work as a painter. She has completed numerous residencies including

Pictured on opposite page: **Alison Moritsugu** | *Landscape with Waterfall* (detail) | 1997 | Photograph by Jim Cokas



one at the Lux Institute, Encinitas, California (2008). Her public projects and commissions include a mosaic for the Arts for Transit program of the New York City Metropolitan Transportation Authority. Moritsugu was awarded a 2002 New York Foundation for the Arts Painting Fellowship. She has shown nationally in many group and solo exhibitions, including *The Intimate Brush*, Palo Alto Art Center, Palo Alto, California (1997); *Imaging the River*, Hudson River Museum, Yonkers, New York (2003); *Paradise Revisited*, Honolulu Museum of Art at First Hawaiian Center (2007); and *Hudson River Trilogy: Alison Moritsugu*, Katonah Museum of Art, Katonah, New York (2009). Select collections include the Hudson River Museum, the Knoxville Museum of Art, Knoxville, Tennessee, and the U.S. Department of State, Art in Embassies, Monrovia.

Alison Moritsugu | *Chaparro Repeat* | 2008 | Digitally printed Epson enhanced synthetic wallpaper | Variable Dimensions (installation 165 x 66 inches) | Image courtesy of the artist



Pictured on opposite page: **Alison Moritsugu** | *Landscape with Waterfall* | 1997 |
Oil on log segments | 23.5 x 31 x 2.5 inches | Photograph by Glynis Brown



ROBERT & SHANA PARKEHARRISON

People take the earth for granted. They don't see how essential it is to their daily lives. Some people don't even have a clue that there are limited resources and that the earth is overburdened. When people don't have that consciousness, they don't have a relationship that they feel is worth saving. We try to remind people of that relationship.

Over a span of 15 years, husband-and-wife team Robert and Shana ParkeHarrison have produced a unique photographic series based on staged environmental performances. The protagonist of their *The Architect's Brother* series, the Everyman (played by Robert ParkeHarrison), pulls an audience into surreal constructed landscapes through a “choreography”¹ of humorous and gestural open narrative. The Everyman's earnest activities address issues of environmental degradation, suggesting a parallel role as the earth's protector or healer and mankind's responsibility to remediate damages.

Focusing on a point of action and emphasizing *doing*, the ParkeHarrisons engage a hybrid of artistic disciplines—painting, sculpture, performance art, and photography—blurring the boundaries of these mediums to reinforce their message. The photomechanical photogravure process, traditionally used at the turn of the twentieth century for mass-reproduction of photographs in books and periodicals, is representative of the over-taxation of the earth. Props used in support of the narratives are either handmade or found objects. The ParkeHarrisons' process is as labor intensive as the Everyman's task is arduous, and after working 15 years in the face of overwhelming circumstances, they do not give up.

Pictured opposite page: **Robert & Shana ParkeHarrison** | *The Source* (*Architect's Brother* series) detail | 2005 | Photogravure on paper | Photographic documentation by M.O. Quinn

Biography

Robert and Shana ParkeHarrison began their collaboration in graduate school at the University of New Mexico, Albuquerque, in 1994. They received a John Simon Guggenheim Memorial Foundation Fellowship in 1999 and several research and publications grants for work on their 2000/02 monograph, *The Architect's Brother*, among many other awards and artist grants. Their work has been exhibited extensively in the United States and internationally in both group and solo exhibitions. Group exhibitions include *Current Fictions: Work by Emerging Artists*, Museum of Photographic Arts, San Diego, California (1997); *Portrait of the Art World: A Century of ARTnews Photographs*, Smithsonian Institution, Washington, D.C. (2003); *Envisioning Change*, Nobel Peace Center, Oslo, Norway; *Bozar*, Palace of Fine Arts, Brussels, Belgium (2007); and *L'Objet-Nuage*, Musée Réattu, Museum of Modern and Contemporary Art of the City of Arles, France (2013). Their work is in collections including the Los Angeles County Museum of Art, the Whitney Museum of American Art, New York, the National Museum of American Art, Washington, D.C., the San Francisco Museum of Modern Art, and the Museum of Photographic Arts, San Diego, California.

1. In their online artist statement, the ParkeHarrisons characterize the performance element as “visual improvisation that unfolds choreographically.”





Robert & Shana ParkeHarrison | *Study for Procession (Architect's Brother series)* | 2004 |
Photogravure on paper | 8.25 x 8.25 inches | Courtesy of Catherine Edelman Gallery,
Chicago, Illinois



Robert & Shana ParkeHarrison | *Study for Gardener (Architect's Brother series)* | 1993 |
Photogravure on paper | 10.5 x 8.75 inches | Courtesy of Catherine Edelman Gallery,
Chicago, Illinois



Robert & Shana ParkeHarrison | *Study for Hi-Rise Planting (Architect's Brother series)* | 1993 |
Photogravure on paper | 11.75 x 10.25 inches | Courtesy of Catherine Edelman Gallery,
Chicago, Illinois



Robert & Shana ParkeHarrison | *Sweeping Study (Architect's Brother series)* | 1994 |
Photogravure on paper | 10.5 x 8.75 inches | Courtesy of Catherine Edelman Gallery,
Chicago, Illinois



Robert & Shana ParkeHarrison | *Study for The Lesson (Architect's Brother series)* | 2005 | Photogravure on paper | 7.5 x 9 inches | Courtesy of Catherine Edelman Gallery, Chicago, Illinois



Robert & Shana ParkeHarrison | *The Source (Architect's Brother series)* | 2005 | Photogravure on paper | 22.75 x 18.5 inches | Courtesy of Museum of Photographic Arts, San Diego, California

ESTHER TRAUGOT

My interest in the objects extends from the notion of landscape and how we not just experience, but also negotiate with the natural world. Do we feel warm and fuzzy, or do we distance ourselves? How do we “care” for that which we depend upon?

Esther Traugot caringly and expertly crochets hand-dyed, golden thread coverings around reclaimed objects of nature—in the case of *Ego/Eco*, seeds she collected from the Fullerton Arboretum, manzanita roots, and twigs. Often displayed beneath glass bell jars, the smaller “gilded” objects are presented as a precious archive, imbued with a preserved vitality that reflects the artist’s interest in investigating how people choose to negotiate with the natural world.

Traugot dyes her own cotton thread and bamboo yarn, and through repetition and the process of wrapping individual objects, she becomes familiar with the unique contours, textures, and shapes presented by nature. As a medium, needlework such as knitting and crocheting suggests the visualization of the passage of time. Traugot’s work skillfully “stimulates a more intimate connection with the natural world.”¹

While marveling at her meticulous process, viewers are guided to comprehend the fine line between notions of nurturing and controlling nature—just as Traugot sees herself as an intrinsic part of the natural landscape as well as an observer of it. It is fascinating that her actions elevate each object in such a way that they become simultaneously “adorned and erased.”² She has gathered and reclaimed lost, forgotten, or concealed objects of nature. Each piece becomes recontextualized by its thread covering, implying a need to “prop up” or “put back” what has been abandoned or broken.

Working closely with the Fullerton Arboretum’s Living Collections Curator, Chris Barnhill, Traugot spent several days on campus researching and collecting her specimens for this exhibition. She worked tirelessly for nearly four months to crochet coverings for the seeds, roots, and twigs in the *Eco/Ego* exhibition.

Biography

Esther Traugot received her Bachelor of Fine Arts from the University of California, Berkeley, and her Master of Fine Arts from Mills College, Oakland, California. Traugot’s work has been included in exhibitions in the Bay Area at venues such as the Mills Building in San Francisco, the College of Marin Fine Arts Gallery, the *Cream, from the Top* exhibition at the Marin Museum of Contemporary Art (2010), the Sonoma Valley Museum of Art, the David Brower Center in Berkeley, the Bedford Gallery in Walnut Creek, and the permanent collection at Neiman Marcus in Walnut Creek. Internationally, her work has been exhibited at *Florilegio*, Bogota, Columbia (2010), celebrating the United Nation’s declaration of “The Year of Biodiversity.” Represented by Chandra Cerrito Contemporary Gallery in Oakland, Traugot lives and works in Sebastopol, California.

1. Oakland Art Enthusiast, 2014, www.oaklandartenthusiast.com
2. Stephen Cummings, 2012, www.goseeart.blogspot.com

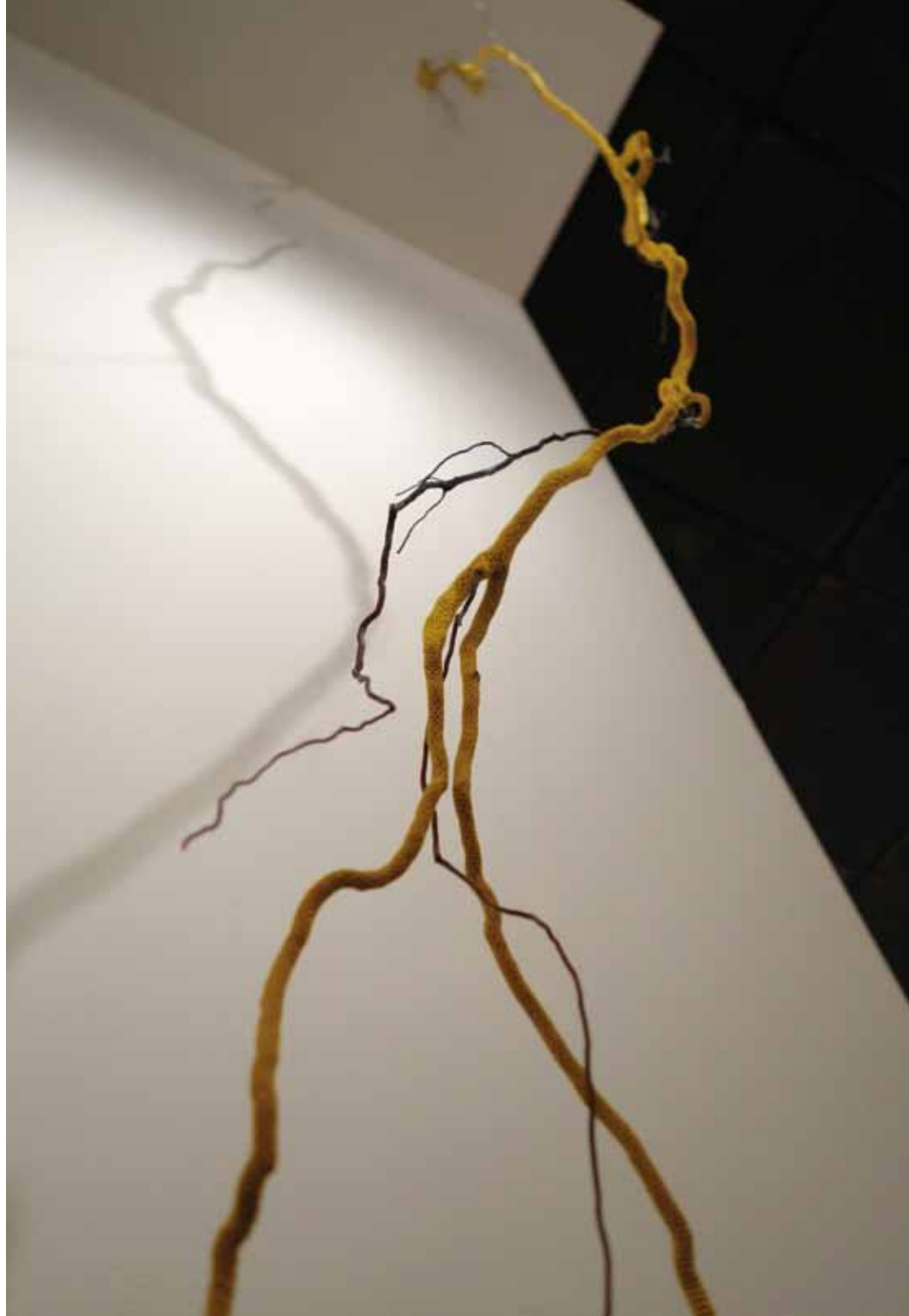
Pictured on opposite page: **Esther Traugot** | *Seeds (Fullerton Arboretum)* | 2013 | 25 sets of seeds, hand-dyed cotton thread | .125 to 1.5 inches | Photograph courtesy of the artist





Pictured above and on opposite page: **Esther Traugot** | *Seeds (Fullerton Arboretum)* detail | 2013 | Photographs by Emily Tyler (left) and Eric Stoner (right)





Opposite page: **Esther Traugot** | *Root* | 2012 | Manzanita root, hand-dyed bamboo yarn and cotton thread | 168 x 9 x 7 inches | Photograph by Jim Cokas
 Pictured above: **Esther Traugot** | *Rootsy* | 2012 | Tree root, twig, hand-dyed cotton thread, and ebony shelf | 23 x 9 x 4 inches | Photograph courtesy of the artist

ANDRE WOODWARD

There is a romance in our idea of nature and our need to control and dictate it on our terms. Oddly, we often overlook the unlimited number of outside stimuli that act upon our best-laid plans. ...[My] main goal is to personify ecological facilitations between nature, technology and man.

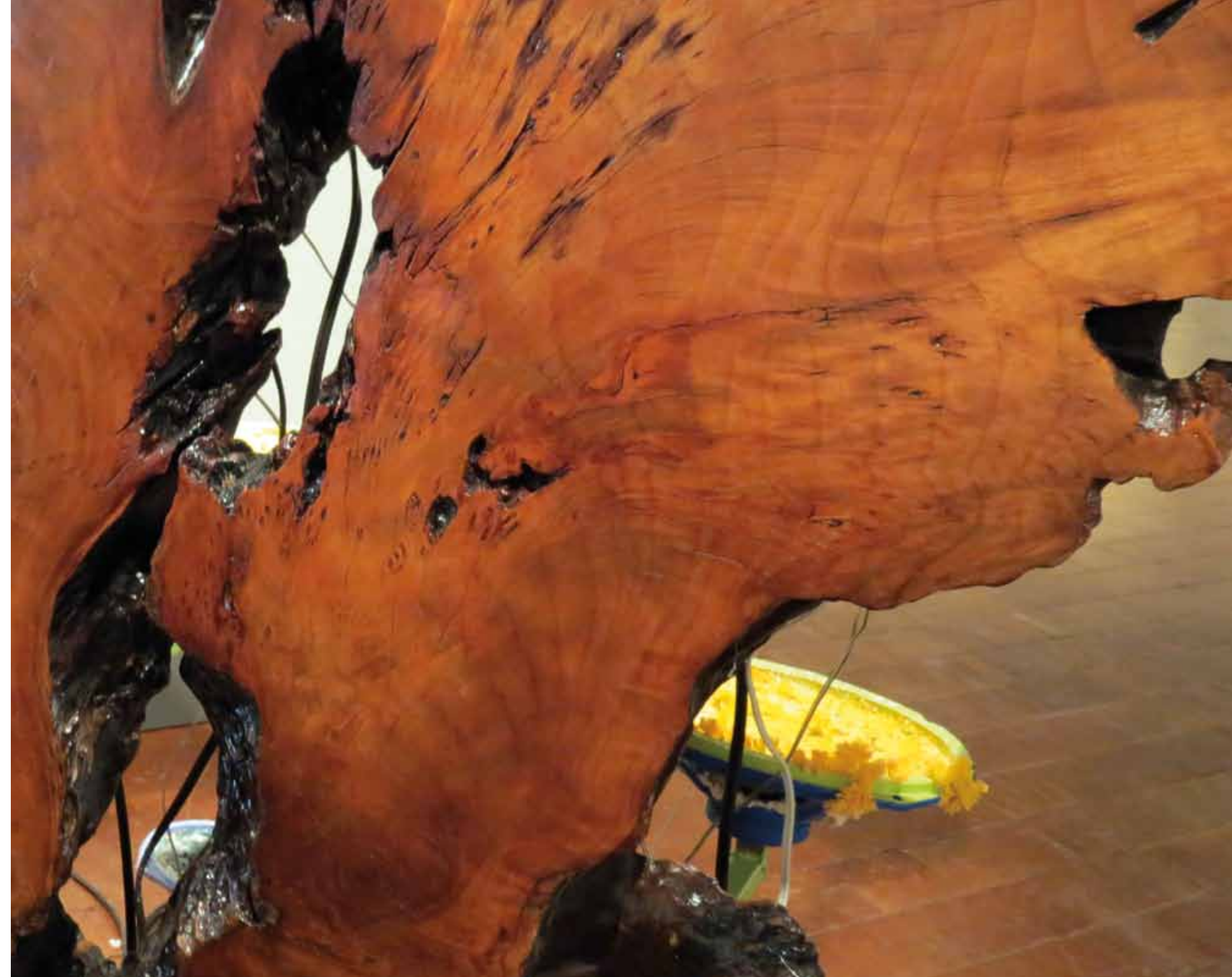
Andre Woodward's artistic career is influenced by his study of both microbiology and art. His sculptures explore the intersection of human impact and the environment through the integration, tensions, and equilibrium of organic and man-made materials. He creates microenvironments in which his structures act as a kind of "life-support" to stimulate and control the natural plant material. Woodward explains that living in Los Angeles and spending so much time on the highways has made him more aware of neglected places on the road where man and nature intersect. He notes that the increase of carbon dioxide helps plants to thrive, and he considers how his awareness of this phenomenon and of the vibrations he has experienced on the road (also related to the frequency of earthquakes in Southern California) has inspired his work.

How do man-made stimuli affect organic growth? These concepts manifest in different ways in Woodward's work. A self-taught electrical engineer, Woodward often wires his sculptures with audio—attempting to control environmental stimuli. *Don't Ever Change* incorporates looped audio playing through exposed speakers, which provides the

seismic stimulation and support from which organic crystals grow. His digital audio output, comprising both analog and digital recordings, forms a base track of ambient noise. Additional audio inputs are included, the sources of which are extremely personal to Woodward. The external stimuli that shaped the artist's personal development are used to control the environmental stimuli imposed on the growing crystals.

Woodward also juxtaposes his sculpture's environmental controls with the growth cycles of the large redwood tree slab. For Woodward, the tree embodies what he calls "nature's hard drive." He views this idea of recorded memory as related to the history and passage of time evidenced by the growth rings of a tree. "The work functions not as a single stagnant moment, but a function of infinite moments that are unique and dependent." Woodward is exploring how the convergence of the natural and man-made can evolve into its own unique existence. The balance Woodward observes between biodiversity and complex systems continues to inspire his work.

Pictured opposite page: **Andre Woodward** | *Don't Ever Change* (detail) | Photograph by Glynis Brown



Biography

Andre Woodward was born in Newport Beach, California, and lives and works in nearby Costa Mesa. Woodward received a Bachelor of Arts degree in Studio Art from the University of California, Irvine, and a Master of Fine Arts degree in Sculpture from California State University, Long Beach. His work has been exhibited in both alternative and traditional gallery settings in California, including as part of an artist-in-residency at the Orange County Great Park (2013), Irvine; *Geometry and Friends* at Huntington Beach Art Center (2013); *Common Balance: Impossible Dream'n* at Montalvo Arts Center, Saratoga (2011); and *Hardest You Taste Just Some Psychocandy* at COMA Alternative Space, Los Angeles (2008). Woodward has received several awards, including a 2013 Outstanding Artist from Orange County Arts Awards, a 2011 Visions from the New California Award, and a 2009 Hoff Foundation Grant.

1. Interview, *Sculpture Magazine*, May 2012.

2. Artist Statement, Source: <http://aswoodward.com>.

Pictured on this and opposite page: **Andre Woodward** | *Don't Ever Change* | 2012 | Redwood slab, steel, speakers, sugar crystals, and iPod | 60 x 52 x 48 inches | Photographs by Glynis Brown





INSTALLATION



Photographs by Eric Stoner





Photograph by Eric Stoner



Photographs by M.O. Quinn



Photograph by Eric Stoner



Photograph by Eric Stoner



Photograph by Esther Traugot



OPENING RECEPTION

August 31, 2013

On the day of the exhibition's opening reception the weather was unseasonably hot, yet loyal patrons of the Begovich Gallery and the Fullerton Arboretum were in attendance, along with many of the featured artists. At this community gathering, art, performances, activities and food all contributed to the dialogue initiated by the exhibition. In part, this dialogue was sustained through subsequent public art installations at the Fullerton Arboretum throughout the run of the Begovich Gallery display.

Much of the food provided for the opening reception was generously donated by downtown Fullerton's Green Bliss Café. Fully committed to sustainable business practice, Green Bliss sources local-to-California ingredients, composts its

food scraps, uses only 100% recyclable to-go containers, prints only soy-based, eco-friendly marketing materials, and uses a web host that is 100% powered by wind energy.

Most of the menu items at the reception were made with seasonal ingredients harvested from Ray's Ranch, Temecula, California, and Tanaka Farms, Irvine, California. Both partners are local farms following organic farming practices. Green Bliss partner, Spring Hill Jersey Cheese in Petaluma, California, produced the homestead, artisanal cheese selection. Their "estate produced cheese" - a term used for cheese that is manufactured from a single location where the cows are pasture-grazed and milked - is made, aged, cut, and distributed all at the same dairy.



Photograph by Eric Stoner



DIY Seedpod Activity

Visitors to the exhibition opening reception at the Begovich Gallery were invited to get their hands dirty while crafting their own California native species seedpods. Many artists in the exhibit advocate a humble, personal, and more intimate relationship with nature. It was important to the curators to include an educational, hands-on, and socially engaging activity at the opening reception. The concept of Seedpods, also commonly referred to as “seedbombs,” helps to reiterate the curators’ interest in encouraging grassroots or guerrilla activism, an approach addressed by several of the artists.

Photographs by Eric Stoner



EXHIBITION CHECKLIST

Vaughn Bell

Pocket Biospheres for Adoption Installation and Performance | 2004-Ongoing
26 acrylic spheres filled with soil, moss and ferns collected from the artist’s home state of Washington; accompanied by adoption papers and caretaker booklets
Dimensions Variable
(2-inch diameter spheres)
Courtesy of the artist

Terry Berlier

Long Time I | 2009
Plywood and monofilament
48 x 48 x 72 inches
Courtesy of the artist

Jim Cokas

The Conversation | 2010
Hard Maple, granite river stones, and archival digital print
8 x 11 x 11 inches
Courtesy of the artist

Mike Burwell: Your Land

(Broadsides series) | 2011
Signed, limited edition giclée and letterpress poetry print
13 x 10 inches
Courtesy of the artist

Bob Hicok: The Maple

(Broadsides series) | 2010
Signed, limited edition giclée and letterpress poetry print
13 x 10 inches
Courtesy of the artist

Jane Hirshfield: Late Prayer

(Broadsides series) | 2013
Signed, limited edition giclée and letterpress poetry print
13 x 10 inches
Courtesy of the artist

Dorianne Laux: Cello

(Broadsides series) | 2007
Signed, limited edition giclée and letterpress poetry print
13 x 10 inches
Courtesy of the artist

Joseph Stroud: Homage to the Presence of

the Mystery Among Us
(Broadsides series) | 2009
Signed, limited edition giclée and letterpress poetry print
13 x 10 inches
Courtesy of the artist

Nicole Dextras

Urban Foragers Documentary | 2013
Video documentation of the artist and her series, *Urban Foragers {house of eco-drifters}* at California Sta te University, Fullerton
7:25 minutes
Courtesy of the artist

Mobile Garden Dress Performance

(Urban Foragers {house of eco-drifters} series) | 2011
Willow, woven Tule, cattail and basketry reed, canvas, cotton, corn husks, Peruvian peppers and a variety of edible plants
Dimensions Variable
Courtesy of the artist

Nomadik Harvest Dress Performance

(Urban Foragers {house of eco-drifters} series) | 2012
Baltic Birch, bamboo, moss, canvas, cotton, repurposed wool sweaters, a variety of local fruits and vegetables, stove and porcelain-on-steel pot
Dimensions Variable
Courtesy of the artist

Traveling SeedBomb Dress Performance

and Installation (Urban Foragers {house of eco-drifters} series) | 2013
Cedar, Baltic Birch, hand-painted canvas, seed packets, and seedbombs
Dimensions Variable
Courtesy of the artist

The Mandarin Princess

(Little Green Dress Projekt series)
Fullerton Arboretum Installation | 2013
Organic materials foraged from the Cultivated living collection at the Fullerton Arboretum
48 x 24 x 24 inches
Courtesy of the artist

Dame Dracaena La Puente

(Little Green Dress Projekt series)
Fullerton Arboretum Installation | 2013
Organic materials foraged from the Desert and Cultivated living collections at the Fullerton Arboretum
48 x 24 x 24 inches
Courtesy of the artist

Queen Gabriella San Nicholas

(Little Green Dress Projekt series)
Fullerton Arboretum Installation | 2013
Organic materials foraged from the Woodlands living collection at the Fullerton Arboretum
48 x 24 x 24 inches
Courtesy of the artist

Fallen Fruit

A collaboration of artists David Burns, Matias Viegner and Austin Young
Neighborhood Fruit Maps (select maps) | 2004 - Ongoing
Inkjet prints on banana leaf fiber paper.
Nine California neighborhoods selected: Claremont, Venice Beach, Bel Aire, Echo Park, Sherman Oaks, Sunset Junction, Larchmont, Pasadena and Silver Lake.
11 x 8.5 inches (each)
Courtesy of the artists

A collaboration of artists David Burns, Matias Viegner and Austin Young
Double Standard | 2008
High definition video
30 minutes
Courtesy of the artists

Newton & Helen Harrison

Book of the Lagoons | 1985
A handmade book of 45 pages; hand-painted photographic images and pen on paper
21.5 x 55.5 x 2.75 inches (open)
Courtesy of the artists

Book of the Lagoons (select pages) | 1985

Two pages; hand-painted archival photographic images on paper
20 x 24 inches (each)
Courtesy of the artists

Portable Orchard: Survival Piece #5

(blueprint) | 1972-73
Architectural rendering on vellum of the original installation commissioned by California State University, Fullerton
24 x 36 inches
Collection California State University, Fullerton

Portable Orchard: Survival Piece #5 (detail)

(Photographic documentation) detail | 1972-73
Photographic documentation of the original installation commissioned by California State University, Fullerton
72 x 59 inches
Collection California State University, Fullerton

Jacci Den Hartog

Trip to Big Sur | 2009
Acrylic on paper-based polymerized modeling medium and steel
23 x 121.5 x 34.5 inches
Courtesy of the artist and Rosamund Felsen Gallery, Santa Monica, CA

Chris Jordan

Gyre | 2009
Archival inkjet print
96 x 132 inches
Courtesy of the artist

Paper Bags | 2007
Archival inkjet print
60 x 80 inches
Courtesy of the artist

Toothpicks | 2008
Archival inkjet print
60 x 90 inches
Courtesy of the artist

Alison Moritsugu
Chaparro Repeat | 2008
Digitally printed Epson enhanced
synthetic wallpaper
Variable Dimensions
(Installation 165 x 66 inches)
Courtesy of the artist

Landscape with Waterfall | 1997
Oil on 18 log segments
23.5 x 31 x 2.5 inches
Courtesy of the artist and Littlejohn
Contemporary, New York, NY

Robert & Shana ParkeHarrison
The Source
(*Architect's Brother* series) | 2005
Photogravure on paper
22.75 x 18.5 inches
Courtesy of Museum of Photographic Arts,
San Diego, CA

Study for Procession
(*Architect's Brother* series) | 2004
Photogravure on paper
8.25 x 8.25 inches
Courtesy of Catherine Edelman Gallery,
Chicago, IL

Study for The Lesson
(*Architect's Brother* series) | 2005
Photogravure on paper
7.5 x 9 inches
Courtesy of Catherine Edelman Gallery,
Chicago, IL

Sweeping Study
(*Architect's Brother* series) | 1994
Photogravure on paper
10.5 x 8.75 inches
Courtesy of Catherine Edelman Gallery,
Chicago, IL

Study for Hi-Rise Planting
(*Architect's Brother* series) | 1993
Photogravure on paper
11.75 x 10.25 inches
Courtesy of Catherine Edelman Gallery,
Chicago, IL

Dmitri Siegel & Edward Morris
*Green Patriot Posters: Images for a New
Activism (book)* | 2010
Publication of 50 crowd-sourced
poster designs
12 x 8.5 inches
Courtesy of greenpatriotposters.org

Green Patriot Posters (select posters) | 2010
48 crowd-sourced posters from *Green
Patriot Posters: Images for a New Activism*
12 x 8.5 inches (each)
Courtesy of greenpatriotposters.org

Esther Traugot
Seeds (*Fullerton Arboretum* series) | 2013
25 sets of seeds from the Fullerton
Arboretum, hand-dyed cotton thread, frosted
glass stands and glass domes
14 ft shelf, various size seeds in bell jars 8
inches x 4.5 inch diameter
Courtesy of the artist

Rootsy | 2012
Tree root, twig, hand-dyed cotton thread, and
ebony shelf
23 x 9 x 4 inches
Courtesy of the artist and Chandra Cerrito
Contemporary, Oakland, CA

Root | 2012
Manzanita root, hand-dyed bamboo yarn and
cotton thread
168 x 9 x 7 inches
Courtesy of the artist and Chandra Cerrito
Contemporary, Oakland, CA

Andre Woodward
Don't Ever Change | 2012
Redwood slab, steel, speakers, sugar crystals,
and iPod
60 x 52 x 48 inches
Courtesy of the artist



Photograph by Eric Stoner

ACKNOWLEDGMENTS

Allison Town and Emily D. A. Tyler would like to extend special thank-yous to the many generous contributors to our cause. Much of this exhibit was made possible by donations from individuals and organizations that share our passion for encouraging sustainable practices, art and community. We are so humbled by and grateful for your support.

Through your backing, we were able to collaborate with a community business that shares our passion for environmental stewardship, expand our gallery audience by extending the exhibit beyond its walls and into the Fullerton Arboretum, and last but certainly not least, contribute to the career of an exceptional artist. A heartfelt thank you: **Wylis Allen, John M. Darman, William Darman, Kate Nielson and Michael Darman, Dorothy Hume and H. Alan Hume, M.D. and Laurie Goldberger and Leslie Kogod**. For their generous in-kind donations and community support: **Bootleggers Brewery, COSTCO Fullerton, Green Bliss Café, Fullerton Observer, Orange Coast Magazine, Orange County Register and Titan News**. For so graciously opening your homes and providing accommodations for our resident and visiting artists: **Lou Arnwine, Fullerton Arboretum Member, and Martha and Renaud Bartholomew, CSUF Art Alliance Members**. For your expertise and above-and-beyond assistance in this special Begovich Gallery and Fullerton Arboretum artist-in-residence collaboration: (from the Fullerton Arboretum) **Greg Dymont, Director, Harriet Bouldin, Development/Membership & Volunteer Manager, Chris Barnhill, Living Collections Curator, Evalyn Brown, Education Manager, and Gregory J. Pongetti, Nursery Manager**. For the enormous amount

of time and effort developing and embracing your *Urban Forager* characters and for so gracefully enduring days of live modeling, video shoots, photo shoots and the exhibition opening reception during a brutal heat wave: **Alice Tokunaga** aka “Agent SeedBomb,” **Andrea Harris-McGee** aka “Ms Cornucopia,” and **Megan Eras** aka “Madame Jardin.” For all your time spent not only shooting exceptional video footage, but for your work with Nicole Dextras after hours, making sure her vision came to life on screen: **Kurt Dickson, Videographer**. For developing and running such a fun and engaging DIY Seedpod Workshop at the exhibit’s opening reception: **Juliana Rico**. For designing such an organically beautiful, sculptural living title wall and floral arrangements: **Janelle Wylie, Lavenders Flowers**. For your support, and warm beds and meals on the road during multiple art transport trips: **Shannon Biederman and Ryan Harbert, Tina and Greg Tyler and Brenda and Mike Haggarty**. And last, but not least, for your amazing efforts both supporting the curators and setting up the exhibit’s Opening Reception in record high temperatures: **Laurence Allen, Spencer Darman-Allen, Janet Anderson, Jacqueline Bunge, Lynn Darman, Lauren Haisch, Aki Kadotani, George Latapie, Joanne Mace, Pam O’Neil, Wendy Sherman, Anna Town, Beth Town, Mary Town, Randy Town, Aaron Tyler, Janelle Wylie and ART 453 Exhibit Design student volunteers**.



Exhibition and Programming Sponsors

Cal State University, Fullerton, Art Alliance
Cal State University, Fullerton, Department of the Visual Arts
Fullerton Arboretum
Wylis Allen
John M. Darman
William Darman
Kate Nielson and Michael Darman
Dorothy Hume and H. Alan Hume, M.D.
Laurie Goldberger and Leslie Kogod

Dean, College of the Arts

Dr. Joseph H. Arnold, Jr.

Chair, Department of Visual Arts

Jade Jewett

Director, Nicholas & Lee Begovich Gallery

Mike McGee

Graduate Committee

Mike McGee
Joanna Roche

Gallery Technician

Marty Lorigan

Gallery Programs Curator

Jacqueline Bunge

Exhibition Curators

Allison Town and Emily D. A. Tyler

Nicholas & Lee Begovich Gallery Assistants

Dustin Balke, Gabriela Castillo, Martha Lourdes Rocha and Mark Upson

Installation and Art Transport Assistants

Kelly Chidester, Marty Lorigan, Martha Lourdes Rocha, Joanne Mace, Aaron Tyler, Mark Upson, Janelle Wylie, and (mini) Andy Warhol, our Patron Saint of Art Transport

Exhibition Design Progam

Kelly Chidester, Alice Emmons, Jennifer Frias, Rhonda J. Gawthrop, Lauren Haisch, Marty Lorigan, Kimberly McKinnis, Trina Moreno, Martha Lourdes Rocha, Concepcion Rodriquez, Wendy Sherman, Mark Upson, Matthew Blanco, Amena El-Mekhgiane, Raven Arrabella Kalicki, Carose Le, Cheng Hang Yang, and Ayako Kurimoto

Catalog Design

Glynis Brown

Photography

Eric Stoner, M.O. Quinn
Contributions by Glynis Brown, Jim Cokas, Nicole Dextras, Esther Traugot and Emily Tyler

Editor

Sue Henger

Typeface

Gill Sans & Times

