

# GREEN REVOLUTION



Jan. 18- May 25



*Geographies of Memory* by Lisa Sipe

Green Revolution is a green-themed exhibition from the Smithsonian. This eco-friendly exhibition engages visitors by addressing critical environmental issues concerning the local community. Green Revolution is based on an exhibition originally created by Chicago's Museum of Science and Industry, from which the TCA has been challenged to create a "Tempe" version.

Tempe is working with local artists and organizations to create an interactive exhibition that combines the arts and sciences, teaching community members about "going green" in Arizona. To date, this exhibition has not been brought to the Southwest and has been displayed in zoos, libraries and science centers – making the Gallery at TCA the first arts institution in the nation to offer this Smithsonian project. "Green Revolution" addresses the following themes: carbon footprint, energy, gardening, recycling and hybrid home.

## Artists

(Scroll down for information on each artist.)

Julie Anand

Stacy Marko

Joan Baron

Christy Puetz

Dan Collins

Lisa Sipe

Mitch Fry

Samuel Troxell

Kyle Jordre

Sherrie Zeitlin

Laurie Lundquist

The exhibition also features student art by the ASU Art and Ecology class and Desert Vista High School painting program.

## Phoenix

Anand studied ecology and evolutionary biology with a minor in geosciences at the University of Arizona and received a master of Fine Arts degree in photography at the University of New Mexico. The *Material Histories* series was created by taking long walks and gathering artifacts encountered along the way. Some of the items were found on walks along the Tempe canals and sidewalks. Anand photographs the objects and adds them to a larger collage. She says this process “strips the materials of their context for careful observation, the collections then point back to the inhabitants and places from which they derive.” Today Anand continues to combine the arts and sciences while teaching at ASU and exhibits her work nationally at places such as the University of New Mexico Art Museum and Soho Photo in New York City.



*Untitled*

## Herberger Institute for Design & the Arts

The display includes works created in 2012 in conjunction with in an upper level Art & Ecology course at Arizona State University led by assistant professor of photography Julie Anand. In addition to readings, field trips and slide lectures on artists who engage with environmental issues, artists respond with self-directed independent projects. Today some of the artists are finishing degrees at ASU while others have graduated and are working on their own careers.

### **Sean Deckert**

Deckert was born in California and grew up in small town in Southern Illinois near a large farming community. Much of his work is about the intersections between natural landscapes and the urban environment. *Smoke and Mirrors* uses lenticular photography (illusion of 3D movement) to create images of the local weather and environmental effects, such as the “heat island” and haboob wind storms. Deckert earned a Bachelor of Fine Arts in photography from ASU in 2012 and is currently a member of eye lounge Gallery. [www.seandeckert.com](http://www.seandeckert.com)

### **Matthew Garcia**

Garcia grew up in the Southwest, and much of his ongoing work investigates the subjectivity of American ecology and visual culture. *Displacement Tour* is about cultural identity shifts in local community. Garcia created a bicycle tour of Tempe and accompanying website dedicated to the lost stories and historic images of the community and its Hispanic heritage. Participants are invited to revisit ideas and inquire about cultural displacement. Garcia is an ASU graduate and is currently an assistant professor of digital/new media at Kansas State University.

### **Teresa Miro-Martin**

*Bus Project* booklet is fashioned after the transit books available to riders of the local bus system. She interviewed riders about their personal experiences with the public transit system and integrated these human stories within the design along with the schedules and route maps one would expect to find. Her interviews and drawings put a human face on the challenges and triumphs of public transport. Currently, Miro-Martin is a Master of Fine Arts candidate at ASU and an adjunct faculty member at Mesa Community College.

### **Lauren Strohacker**

*No(where), Now(here)* is a book that documents Strohacker’s temporary installation of 50 wolf silhouettes in Tucson reflecting the number of wolves in the Southwest. The installations were designed to incite awareness about the Mexican Gray Wolf, which remains an endangered species. The concept of urban and wildlife “cohabitation” became center point for the works which the artist describes as “a form of advertising for animals.” From Strohacker’s website:

*Animals Disappear*

*Some literally in the wake of human expansion.*

*Some metaphorically, becoming ubiquitous and fading into the urban landscape...*

[www.animalrevival.org](http://www.animalrevival.org)

### **Christopher M. Torrez**

Torrez is a ceramics artist who creates miniature landscapes called *Progressions*. In this particular porcelain and mixed media piece, he used an LED light source to help create changes to the quality of light and, in turn, a perceived weather cycle. Torrez received a Bachelor of Fine Arts degree from the University of Colorado Boulder and recently graduated with a Master of Fine Arts degree in ceramics from ASU. [www.christophermtorrez.com](http://www.christophermtorrez.com)

### **Nic Wiesinger**

Wiesinger is originally from Indiana and studied secondary education at Ball State University and photography at the Herron School of Art and Design in Indianapolis, Ind. His piece *Water Log* is an interactive piece that uses a website ([www.waterlogged-canals.com](http://www.waterlogged-canals.com)) and a system of “geo-caches” hidden along the route. (Geocaching is a popular outdoor treasure hunt that allows players to utilize smartphones and GPS coordinates to find and/or leave behind items for others to discover.) Wiesinger’s project encourages viewers to explore the local canal systems. [www.nicwiesinger.com](http://www.nicwiesinger.com)

## Scottsdale and Tempe

This collaborative installation was created by local artists Joan Baron and Laurie Lundquist. Both are active artists and environmentalists, the two have shared a friendship and creative bond for several years. Baron received a Bachelor of Fine Arts degree from Washington University in ceramics and a Master of Fine Arts degree from The Chicago Art Institute. Most recently, Baron received a 2012 SEDA award (Scottsdale Environmental Design Award) for The Edible Landscape Project.

“Generating and preserving a connection to people and places resides at the heart of my work as both an artist and an educator. I identify themes, materials and techniques that speak to an awareness of history, geology, culture and the environment.

[www.joanbaron.com](http://www.joanbaron.com)

Lundquist earned a Bachelor of Fine Arts degree from the Maine College of Art and a Master of Fine Arts degree from Arizona State University. For nearly 20 years, she has been creating art in public places such as the Tempe Town Lake Pedestrian Bridge, the Rio Salado Bike Path and the Rain Shelter at Mesa Arts Center.

“Connection to place is a powerful elemental relationship that influences our way of being in the world. As an artist I aspire to design landscapes, built forms or circumstances that will deepen our understanding of and affinity with a given place.”

[www.laurielundquist.com](http://www.laurielundquist.com)



*In Seeds We Trust*

## Tempe



Dan Collins earned his Bachelor of Arts degree in Art and Art History at the University of California, his Master of Arts degree in Art Education from Stanford University, his Master of Fine Arts degree from UCLA and his Doctorate degree in Interdisciplinary Humanities from Arizona State University (ASU). He is currently Professor of Intermedia Studies at ASU, Co-Director of the Deep Creek summer art program and Co-Director of the PRISM Lab, an ASU Partnership for Research in Spatial Modeling. The PRISM Lab combines research efforts from numerous disciplines from ASU including Industrial Technology, Archaeology, Anthropology, Biomechanical Engineering, Bioscience, Computer Science, Architecture, Industrial Design and Sculpture. He has served as president of the Board of Trustees of the Telluride Institute, a “high altitude think-tank” in the San Juan Mountains of Colorado, since 2008. In his “spare time” he is a father, artist and environmental advocate.

“I draw upon a range of interdisciplinary approaches to art theory and production, including site specific sculpture, performance, 3D visualization, rapid prototyping and GIS mapping. I situate my work in the gap between the body and technology – between the handmade and the high-tech. Recent work focuses on interactive media, ethnographic research methods and community mapping. For the current show, ‘Green Revolution,’ I wanted to create a true ‘participatory map’ that captured the aspirations, struggles and successes of individuals and groups who are working to develop a more sustainable urban environment. The resulting map, ‘Atlas of the Rio Salado,’ is an evolving portrait of our shared landscape.”

## Scottsdale

Mitch Fry was born in Wichita Falls, Texas, and was raised in Wheaton, Ill. His interest in art began at an early age as his father was a professional artist and his proximity to Chicago enabled him to take classes at the Art Institute. Although he received an art scholarship to attend Arizona State University (ASU), at first he pursued engineering with ASU Environmental Design. His interest in design led him to England to study industrial design, though he eventually came back to ASU to finish his degree at the School of Art. Fry was a designer and manufacturer of custom residential, commercial and retail furnishings for more than 33 years. Fry, acting upon his desire to return to his love of art, has been showing his works in galleries and museums such as Bonner David Gallery in Scottsdale, Phoenix Art Museum and the California Academy of Arts and Sciences.



*Holiday Tree*

“In my art, repurposed and recycled materials always have been at the forefront of my vision and a deciding factor in my material choices. This is partly by necessity but also because the beauty of an object’s original purpose is a foundation from which I can mentally jump to new and intriguing forms. The repurposed materials bring a visual story that I shamelessly embrace. I personally enjoy the process of the ‘return to noble service’ for items that have been retired from their first round of use.”

## Phoenix



Kyle Jordre began his career as a middle school social studies teacher in Minneapolis where he worked for almost 10 years. He eventually sought a career change and worked as a corporate trainer in the technology industry in California and North Carolina for several years. It was while renovating his house that he discovered the possibilities of being an artist. He needed a piece of art for his walls, so he painted one himself with some leftover paint. The experience took him and his career in a new direction. In 2006, he moved to Arizona where he has been working as a full-time artist ever since.

“I consider myself a green artist, using the ‘oops’ paint (paint that has been mis-tinted) from paint and hardware stores, as well as old paint buckets, lids and stirrers. I use everything but a paintbrush to create these vibrant pieces and when the paint is gone, I utilize all the parts of the can. When I paint, I get lost. I get lost in a world where I wonder about things that trouble me. I express myself without reservation. Fear and anxiety don’t paralyze me – problems arise, solutions abound. Time does not drag, nor is it fleeting. Anger subsides, and frustrations grow. My mind is made up, and my beliefs are challenged. Arguments become heated. Justice and peace are ideals for those (who) dream; pessimism and reality don’t allow the dreamers to sleep. I forget. I remember. When I paint, I find myself again.”

## High School students of Stacy Marko

Following the dam burst of the Tempe Town Lake in 2010, local artists and schools were offered pieces of the old rubber dam to create recycled artworks. Stacy Marko, a local artist and instructor at Desert Vista High School took the opportunity to let her painting students explore the use of alternative materials in art as well as chance to work with small pieces of “Tempe history.” Marko and her students completed these paintings in 2012 with an overall theme focusing on the Arizona landscape.

### **Nick Cagnetti, Not Too Far**

“I live very close to the desert, and I can walk right over and be surrounded by cacti and large hills. I find it soothing – that unique and calming scenery.”

### **McKenzie Carey, Think About the Sun ‘til it Sets**

“I was walking down the road and stopped to watch the sunset. It was the most beautiful thing. The best part about painting is feeling the colors temporarily take over your mind.”

### **Ellie Craze, Sedona**

“I’ve always really loved the look of mountains and trees, and I find them inspiring to paint.”

### **Tatum Dean, Grand Canyon**

“I hiked the Grand Canyon and noticed how preserved its beauty was, and that made me realize that the rest of Arizona has been damaged.”

### **Sarah Embrey, Lumière du Soleil**

“Lumière du soleil is French for ‘sunlight.’ I painted a sunflower that had unexpectedly grown in my backyard because I wanted to send the message that even the most beautiful things can grow in the dry land of Arizona.”

### **Brendan Grey, Alpine on Asphalt**

“When you’re walking around an urbanized city, you see canvases everywhere. It could be the sidewalk, an alley wall or a broken-down car. Abstractions are everywhere just waiting to be used artistically. This piece is just the beginning.”

### **Sara Huntley, Bull Horns**

“I have grown up with the desert and these buildings all around me. It is nice to know that the old rubber pieces from the dam don’t clog a landfill, but are turned into beautiful works of art that reflect upon our desert.”

### **Rupika Kapur, Jackrabbit**

“I have lived in Arizona my whole life, and after traveling to

other states I have grown to appreciate my life here. I love how the sun is always shining. Among all the desert creatures, the Jackrabbit is my favorite.”

### **Eva Marino, Nightbreak**

“I was inspired to paint after a tiring softball practice, around 6 p.m. The sun was just about to set, and the way it shone behind the clouds was breathtaking. I can never get enough of the beautiful Arizona sunsets.”

### **Mickey Melosi, Dam in the Desert**

“I am an Arizona-born child who has spent the past 17 years in the desert. While it may not be the greenest place in the world, we have our cacti and desert landscapes and work extra hard to not be wasteful.”

### **Micah Musheno, Worn-Down Sneakers**

“Hanging out with my friends in the open desert air (when the weather’s not too hot) is one of the best ways I’ve found to pass the hours. This painting seeks to remind people of the importance of the public parks.”

### **Samantha Park, Sunrise**

“I love the Arizona sky, especially the sunrise and sunset. They make me feel happy and calm.”

### **Damien Saenz, Life is Hard**

“The earth is my mother. She gives warmth in her bosom. We need to care for her. That’s why my piece is on the recycled dam: everything becomes everything.”

### **Hannah Stevens, Ahwatukee Sunrise**

“Every morning when I wake up I admire the beautiful sunrises. The dark shadows of the cacti and trees really gave me inspiration.”

### **Jack Thornton, Black and Blue Chop Suey**

“I think Arizona has many unique natural beauties. Its lightning storms are particularly awe-inspiring. I also wanted to include the saguaro cactus, another one of Arizona’s unique characteristics.”

## Phoenix



*INFLUX project*

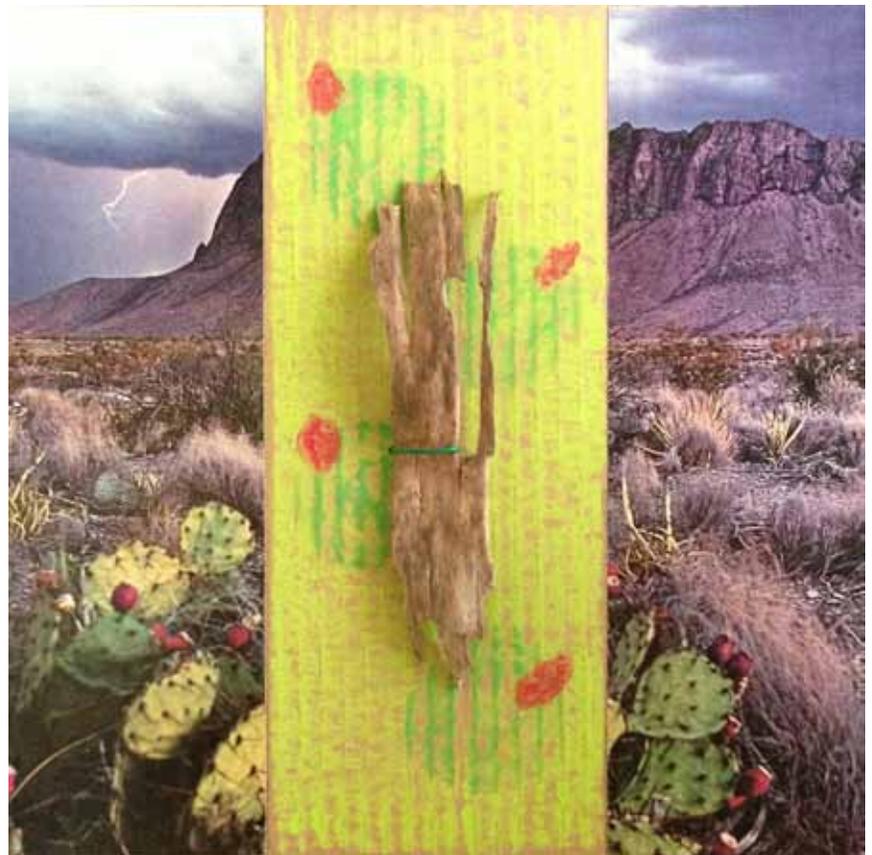
Puetz received a Bachelor of Fine Arts degree in Fiber Arts from the University of North Dakota. As well as producing and exhibiting her artwork around the country, she is involved in the local arts and education community. She is a freelance teaching artist in schools and organizations and currently serves as Program Director and Artist-in-Residence for Beads of Courage, Inc., a non profit organization that creates arts-in-medicine programming for children coping with cancer and other serious illnesses.

“The inspired concepts behind my installation entitled ‘Mind Forest’ are based on creatures from around the world and their living environments. The majority of the animals are either lesser known or have unique ways of moving through space, camouflaging themselves or defending themselves when faced with danger. The work is very tactile, colorful and engaging. My current direction focuses on three dimensional, animal-based forms covered in materials like silk pods, leather, paint, felted wool and glass beads. The artificial forest is covered in Astroturf with many twisting tree branches, which help to pose the animals as if they are climbing or hiding in plain sight. The animals appear to be frozen and holding their breath, waiting for the viewer to pass by, only to exhale when alone again.”

## Bend, Ore.

Lisa Marie Sipe grew up in the suburbs of Chicago and first studied art and fashion design at The School of the Art Institute of Chicago and William Rainey Harper College in Palatine, Ill., before switching to graphic design and earning a Bachelor of Science degree in design from Arizona State University. She has shown her work nationally at places such as the Tucson Museum of Art, Scottsdale Museum of Contemporary Art and the Orange County Center for Contemporary Art in Santa Ana, Calif. Today she lives with her husband in Bend, Ore., where they are avid hikers and she continues to work as a graphic designer and a fine artist.

“The destructive force that burned through areas of Arizona and New Mexico to create the largest wildfire in Arizona history scorched the land my husband grew up on in the White Mountains of Arizona. The Wallow fire didn’t take family photo albums or ranch structures, but the scars it etched into the landscape now will be the backdrop for all new memories. At a time when we are trying to reduce our carbon footprint, the mis-managed campfire of two men turned 841 square miles of plant material that naturally absorbs carbon dioxide into a carbon source. As the land starts to rebuild itself, the immature forest will not absorb nearly as much carbon as the mature forest. The increased amount of sunlight in the canopy accelerates decomposition releasing more carbon dioxide into the atmosphere. The artwork captures imagery, wood, rock and soot from Rudd Creek, Riggs Mountain and the brome fields at Sipe White Mountain Wildlife Area. The work is about what is precious, natural and unnatural.”



*Geographies of Memory*

## Gilbert

Samuel Troxell grew up surrounded by nature in the bluff lands of Wisconsin along the Mississippi River. Later in life he traveled the world from the Arctic Circle to the Andes Mountains, seeing nature in all its power. Today, he volunteers with several organizations, including Liberty Wildlife with whom he has assisted with the treatment of injured eagles and owls. Troxell earned a Bachelor of Science degree in Art from University of Wisconsin in La Crosse and a Masters in Fine Arts degree from Arizona State University. Currently, he is a sculpture instructor at the Mesa Art Center. Portions of Troxell's works in the exhibition include remnants of the rubber dam from Tempe Town Lake, which he used primarily for structural support and bases.



*Ill Fated*

“Determination has been the driving force in my life and is a favorite aspect of mine for working with metal. Metal by nature is tough and resilient and only by understanding its nature can I learn to work with it, not against it. Recycling metal and other materials has forced me and my work to be varied and resourceful. It has given me the chance to work with things not always readily available such as rubber as thick as a plank of wood (Tempe Town Lake Dam remnants). My determination to recycle has pushed me to further my understanding of my materials and processes. It also allows for a future where the things I enjoy will still be around.”

[www.talonforge.com](http://www.talonforge.com)

## Phoenix

Sherrie Zeitlin is a fiber and ceramic artist who has been working in the arts community for more than 30 years. She has a Master of Fine Arts degree in clay from Arizona State University and maintains a clay studio in the Phoenix area. She also has a strong commitment to arts education and has worked as an artist-in-residence more than 50 times around the Valley in local schools. Today, Zeitlin continues to serve children and adults through her efforts with the Art Resource Center, a non profit organization located in Tempe. The Art Resource Center collects reusable items from individuals and industries and offer them free of charge to schools and other non profit entities for the purpose of making art.



*Bag Weaving*

“Plastic bags are ubiquitous in our society. At the grocery store the milk is plopped into a plastic bag without the old questions of ‘paper or plastic?’ before I even get the chance to say, ‘I brought my own bag.’ Our streets are littered with plastic; the bags fly through the air on windy days and end up in our canals, fields and lakes. It is my hope that by presenting these items in a different light people will start to think of plastic bags in a new way. I want everyone to realize that we use way too much plastic and that it is necessary to rethink our usage of it. Most importantly, we need to take a reusable bag with us to any store we frequent. It is a bit of a dichotomy to use plastic in an art piece that will last for a very long time but that is exactly what sets up the premise for these woven constructions and the dialog that I hope will follow.

[www.artresourcecenter.org](http://www.artresourcecenter.org)