GALLERY OF SOLUTIONS

ARTISTS RESPOND TO HUMAN BEHAVIOR & THE ENVIRONMENT

The exhibition GALLERY-OF-SOLUTIONS: Artists Respond to Human Behavior & the Environment at the Luckman Gallery, June 1-15, 2015

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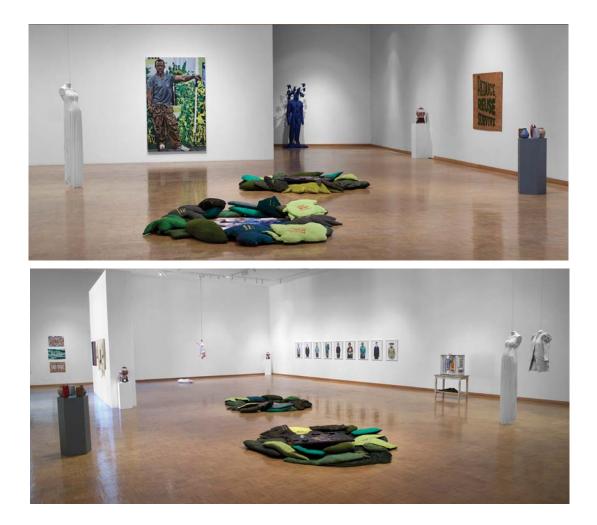
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Artists Respond to Human Behavior 8 The Environment

Luckman Gallery

California State University, Los Angeles 2015 Luckman Project artist Kim Abeles, faculty mentor professor Richard Wearn, graduate student mentor Albert Vitela, and Luckman Project students in the Department of Art





GALLERY-OF-SOLUTIONS: Artists Respond to Human Behavior & the Environment

Introduction

Each year, the Luckman Project provides a unique space for the interaction of students, professors, and a guest artist. Professors from the Department of Art select the students, seventeen this year, and I worked with them for two months to develop an exhibition, catalog, website, and a series of related events. The process became as much a metaphor for the intention of the show as the exhibit itself. Innovation, problem solving, and solutions are natural aspects of art production; students and the visitors to the exhibit had the opportunity to discover artwork that is visually potent and meaningful.

Background

In December 2014, I was a presenter with EcoArts Connection at the Behavior, Energy, and Climate Change Conference in Washington, D.C. and had the fortunate opportunity to meet with Dr. Elke Weber. Dr. Weber is part of the Center for Research and Environmental Decisions and a professor at Columbia University. She was instrumental in the development of the workbook, *Connecting on Climate: A Guide to Effective Climate Change Communication* (2014). The book begins with a brief overview of the way we have viewed climate change, and presents practical approaches for improving our behaviors within communities large and small. I was drawn to the idea that art can be part of the direction toward solutions for the ways that our daily living patterns effect the causes of climate change. The book provided me with a guideline for the Luckman Project, and *solutions* became the central focus.

Snooze you lose

As the *GALLERY-OF-SOLUTIONS* continued to develop, I ached every time I thought of *climate change*, wanting to drop the word from the mix. It simply sounded too big, too uncontrollable. I think my personal wrestling match with the idea of climate change is a testament to where many of us are now. This moment is one of opportunity. We don't have to be distracted by skeptics, and we can direct our attention to personal changes and choices, to acknowledge our potential influence on corporate and governmental decisions. Make a shift in our awareness as citizens, and positive change moves in a beneficial direction.



Art, human behavior, and climate change

This sort of exhibition brings up the issue of effectiveness. Do art projects like this help to make change? There is much to be learned from the students through our process and the resulting artwork. First, self-observation of behavior, and the way we move through each day, jumpstarts transformation. The more typical head-in-the-sand approach effects our actions more than we imagine, and self-reflection goes a long way toward improving crummy habits. Our attempts, awkward and inefficient at first, begin to shape more smoothly. Working together in groups creates unexpected relationships between shy and the bold inventions.

Making artworks about subjects related to human impact on the environment evokes an undeniable change in the individual. One student in the exhibition, Lorren Ashley Lowrey, returned to vegetarianism after creating the two life-size, ceramic pigs for the installation, *Auribus Teneo Lupum*. The goal is to have the viewer find an entry into such tough subjects as factory farming, the environmental impact of grazing cattle for beef, and meat's relationship to clear cutting of forests. Lorren would be the first to admit that it is idealistic to think that all

of us would transform into vegetarians, but she advocates that one meat-free day a week is not too tough for anyone to tackle. Cumulatively, we move like a herd, ourselves, in a more substantial direction. Not a crash diet, but a philosophical change in attitude.

Calista Lyon photographed every person in her agricultural hometown in Australia, and selections from the 160 images of *Living Home* are presented in the exhibition. The power of this action, encouraging each person in the agrarian valley to participate in a portrait session, is truly profound; here is the act of acknowledgement, recognizing each individual, the importance of each person. As workers and farmers, this portrays a sense of trust in the photographer, and resists our world of Andy Warholian 15-second selfies.



Calista Lyon, Celina from the project, Living Home



Cayetano Talavera and Alexander Lucero share some connections because of their use of making wearable art and fashion from fabrics that would have ended up in a purgatory in the local landfill. Cayetano used test fabric strips that are used as samples in the garment industry. In a skillful, highly detailed reworking of the fabric strips, he creates a high couture ensemble that is runway ready and born as a Chanel. Both of the students transform scrap into something meaningful. Alex's work retains its somber origin. His sculptural costume shouts with its Yves Klein Blue, and yet it is assembled from remnants from the construction of prison uniforms at the Pitchess Detention Center in Castaic, California. Pitchess has one of three sustainability programs in the California prison system, and everything from plastic recycling to re-purposing rice bags for making aprons, is part of the program. At the time I went to retrieve cast-off supplies, the blue uniforms were in production; and, Alex's piece can't help but teeter between the upbeat attitude about re-use, and the realities of the source of this fabric. The interrelatedness of our society and our environmental future are woven tightly together.

Sarah Evans, Thomas Nguyen, and Jesse James Alvarez used the language of materials to enhance their messages. All three of them are from Graphic Design and Visual Communication, so it makes sense that they worked through ways



Cayetano Talavera, detail of R3generation



Alexander Lucero, detail of Airforce



to push words into the physical, tactile plane. Moss, refuse, fabric scraps, and recycled wood fragments transform sustainability terminology into a combination of typography and texture. Each of these artists also had the parallel desire to replace toxic art supplies, like spray paint, with materials that promote an alternative. Jesse's silkscreened t-shirts emphasize in message and material, the use of soy waterbased inks rather than Plastisol ink on natural fiber. Their art becomes a model and sets an inspired example for others. All this is through an effort of research and experimentation. Jesse explains the issues with polyester fiber vs cotton, and in hindsight, hemp t-shirts would have been optimum because of the issues



Jesse Alvarez, from the series, Live in Color

related to farming cotton, depletion, and pesticides among them. Printing on used t-shirts emerged as an alternative also. It brings up the fact that we feel our way through solutions. As we work through one solution, new issues arise.

Several approaches considered future generations, emphasized by formats related to kids. Jonathan Roy Kendall Winter's animatic uses the format of a children's cartoon and creates a narrative that shifts an apocalyptic world to one of hope. Story-telling and symbolic characters reshape a polluted world into an image of renewal. John Chen and Judith Contreras both looked at the polluted world and ways to select a more positive image. Each used an interactive approach by creating large-scale puzzles that the viewers can assemble as a visual, physical, and symbolic gesture about pollution and alternative thinking. With the help of these puzzles, for visitors seated on the pillowed, gallery floor, the exhibition functions as an interactive space for viewers, a place to pause and reflect about one's own role in behaviors that lead to the human impact on climate change.

Cristina Solis Bracamontes' *Sweet. Wild. Free.* also required interaction. Her modified gumball machines contain seeds embedded in recycled paper, and pay homage to Kathryn Miller's *Seed Bombs* created in the 1980s. Cris was one of the students who participated in a Cal State LA



Farmer's Market where passersby could make their own "seed bombs". These activities created in tandem with the exhibit were intended to make a ripple effect for the projects' influence. Call it an ice breaker to start the conversation on tough subjects.

Julian Hsieh's suite of vessels entitled, *Wu Xing*, presents both a metaphoric and physical expression. He has created *Wu Xing*, the five elements from Chinese culture. Each vessel presents one of the phases - water, fire, earth, wood and metal - and the presentation speaks of the interconnection between these elements. That which may overpower is also reliant on the others in the next moment. This describes a spiritual connection that we need to cultivate in our search to return to a healthy world. If one does not love the world, that same person will not feel a need to protect it. Albert Vitela's assemblage sculpture and installation shares a similar desire. For Albert, the focus on peace and a world without weapons is imperative. He suggests a discussion about power and balance from a historical perspective, with images of Kennedy in a speech shown on a distorted television screen, and Kennedy as a monument, urging us to sanity. The sword in Albert's piece becomes a plow, and calls to mind Kurt Vonnegut's novel, *Player Piano*, when the mechanized world collapses yet the first thing the remaining people think to do is to put pieces back together to build something. Like *Wu Xing*, our ability to destroy is in balance with our desire to restore.

Bryan Ortiz and Colin Ryan work in very different ways, but their interest in the inventive leader or role model touches similar chords. Colin's piece is based in a feasible character, oneself, who builds a backpack made to protect and galvanize the natural world with DNA from specimen samples. His piece gives us an imagined individual, the protector of the natural world, who is in the realm of labs and organizations that do indeed save seeds, for example, unaffected by the genetically modified organisms that have swiftly changed our food and fields to unrecognizable something-orother. An artwork like Colin's, forces us to rethink our role in these changes we so easily accepted until now. What will you save?



Colin Ryan, vials from Genesis Project



And, Bryan's larger-than-life painting is a portrait of Ron Finley, the "renegade gardener." Ron Finley is well known as a TED-talk speaker who has been instrumental in rallying for cities to allow vegetable gardens to grow in the small plots of land adjacent to sidewalks. Turning all those tickets he received for "illegal gardening" into a platform for dialogue, he continues to set his goals on changing "food deserts into food forests." Bryan's monumental, expressive portrait draws us into an energetic possibility of change. Who are these insightful people who really lead us each day? Maybe it's my neighbor and maybe it's me.

Faith and pedagogy

Ryan Nicole Meehan's artwork presents an "instructional" embroidered panel to portray foraging of local plants to cook and prepare for natural dyeing. All the artists in the show were directed to seek the best route in terms of materials, processes, and reduction of waste. In the case of Ryan's artwork, everything about it kept to a pure value of observance. In addition to the natural elements within the work (local plants), everything she used was re-purposed, and anything she needed to "buy" was attained through barter. This pertained also to the hiring of a local guide who helped her find plants in the Angeles National Forest.



Ryan Meehan's natural dyeing in process

Ryan's work is emblematic of many of the other artists in the show when it comes to the power of learning. Rather than coming to issues about climate change with preconceptions, the artists transformed through investigation, experimentation, and openness. Our challenge is to come to problem-solving with a humble core within ourselves. Our best bet is to see our place within community, to learn from each other, to be fearless about trying new approaches.

I was looking to see what solutions would look like for students in this project, looking to them for answers. The interconnectedness of everything requires positive energy and consideration to come from multiple topics, directions, and temperaments. Process is messy and requires faith in the accumulative power of the good efforts by many, despite the odds. The key is really awareness, and not in the sense of "me" as we usually think of that, but in the sense of "me" as one part in the bigger picture. This is a fruitful time for students to see that potential.

> Kim Abeles Visiting Artist, 2015 Luckman Project



Luckman Program Artists

Jesse James Alvarez **Cristina Solis Bracamontes** John Chen Judith Contreras Sarah Evans Julian Hsieh Lorren Ashley Lowrey Alexander Lucero Calista Lyon Ryan Nicole Meehan **Thomas Nguyen** Bryan Ortiz Colin Ryan Cayetano Talavera Albert Vitela Jonathan Winter





Live in Color 24" x 18" each Soy water-based ink silkscreened on 100% cotton t-shirts





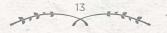
JESSE JAMES ALVAREZ

Statement

Live in Color is a series of organic cotton t-shirts printed with soy water-based ink for informative typography to show issues critical to our environment. Using 100% cotton and this type of ink allows us to reuse this product by re-dyeing the material so we can avoid stuffing these garments into a landfill. This will not only better our environment, but avoids purchases overseas where less legal labor rights are given.

Solution

Many designers do not realize the damaging affects of Plastisol ink that is used most frequently when printing garments. It's one of the hardest materials to recycle and reuse than almost any type of ink. Instead, we toss it into landfills where it decomposes the area more extensively than the product itself. Polyester t-shirts alone carry a type of plastic within the thread, which makes it even more difficult to separate the two. Because of this, most materials we produce and print tend to sit underground and damage future locations for agriculture and other benefits for our world.





Sweet. Wild. Free. 17" x 10" x 10" Repurposed gumball machines, handmade "seed bombs" made from recycled paper





Cristina Solis Bracamontes

Statement

Due to the urban development and harsh chemical applications, many native plants and wildflowers have disappeared from our environment. These wildflowers are important because other forms of wildlife, such as birds, butterflies, bees, and many other insects, depend on them. My intention for this piece is for visitors to take handmade "seed bombs", made with recycled paper, from the repurposed free-spin gumball machines and plant them in their homes or communities. Each seed bomb is filled with drought resistant wild flowers native to our area. Gumball

machines are typically used as a station of commerce. The elimination of the exchange of money for goods promotes the idea that nature is free. If every visitor takes a free seed bomb, we can all take part in reviving several populations of wildflowers, restoring the ecosystems and wildlife that live among us.

Solution

Human activity has played a big role in eliminating vital parts of our environment. My work promotes the restoration of ecosystems that sustain us. Everyone is welcome to take a seed bomb and help revive our first home, the land and environment where we live. With this solution, people can take part in planting native wildflowers in their communities to help restore several communities of organisms that play vital roles in our environment.





Artificial

38" x 26" Acrylic paint, ink, and pencil on wood





John Chen

Statement

Humans and other living organisms have coexisted for the last 200,000 years. Human beings have evolved to sustain themselves while contaminating the environment with minimal consideration for wild animals. We put forth effort for our own pleasures and not enough to manage the very ecosystem that provides for the entire world and generations to come. The mentality of a small fish in a big pond is the reason why people do not believe their actions can affect the outcome of an entire population. We believe that sustaining ourselves, and only ourselves, is sufficient. The world does

not belong to a single person, but to everyone and everything in it. Therefore, the decisions and opportunities to cleanse the environment we inhabit is a responsibility. As a whole, the sustainability of life must come from us.

Solution

The solution is not an invention. The solution is not another method of cleansing the world. As ironic as it sounds, people are the solution. People do not realize they can change the outcome because they do not think their actions affect the entire population. Why? We believe we are too small for the world. People need to realize that the start comes from them. How do they re-evaluate where their trash goes? How do they re-evaluate how they are using their materials? How much of it are they using? The big picture is to sustain the world we are living in. We can monitor our consumption of certain products and shift the way we do things to different alternatives. The outcome, or the flip side, is to see the Earth grow instead of perish under our own contamination.





Insoluble 36" x 36" Digital image on recycled plywood





Judith Contreras

Statement

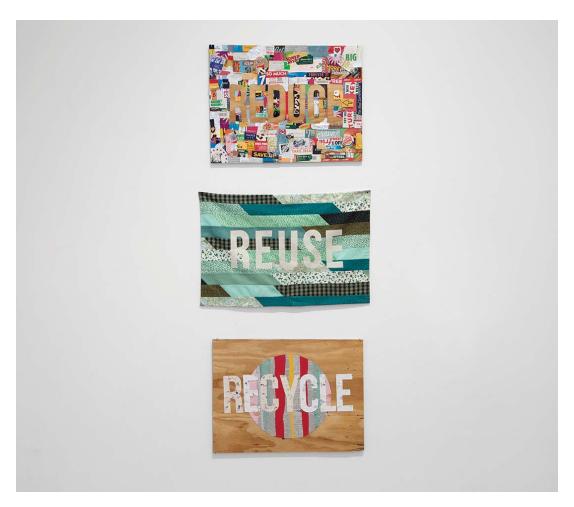
Water covers 71% of the earth's surface. The ocean is a very important ecosystem that contributes to the survival of the human race, yet we keep destroying it by throwing trash and dumping chemicals into our precious waters. This piece is intended to show the viewer the horrific reality that we are all drowning inside our own waste with the inability to escape. By realizing this reality, it encourages the viewer to motivate themselves, and others, to take immediate action and help cleanse our oceans. Instead of placing pieces of our trash into the waters and causing its ecosystems harm, we should

take a moment to replace the trash littering our oceans, and cleanse them from our filth. There is a solution to every puzzle, and the only method of solving it includes motivating oneself to take a piece of the answer and place it on top of the problem. Becoming self-aware is the first step, while taking action to find new ways to cleanse and purify our environment, is the second step. Much of our trash does not dissolve, but our oceans will if we do not take care of them.

Solution

Insoluble presents a solution towards climate change by the use of recyclable materials to create a form of artwork. It demonstrates how we can create new things by reusing materials previously used, thus helping our environment reduce waste. By informing the public and helping them to realize the reality of the importance of our oceans, it provides motivation for others to become a part of the solution.





"Reduce", "Reuse", "Recycle" 18" x 24", 18" x 27", 18" x 24" Paper trash, textile scraps, and recycled plywood





Sarah Evans

Statement

As a designer and typography student, I am often concerned with and fascinated by the power of communication to influence the thoughts and actions of society. Words naturally became the focus of my work for this exhibit. I began to wonder, What words are most catchy, memorable, or helpful in regards to changing our behavior toward the environment? As a child, I was always taught to "Reduce, Reuse, Recycle." These words have always made me feel a sense of hope. They remind me that even when the situation seems bleak, methods still exist that can help lessen our environmental impact. To me, this phrase contains the essence of sustainability.

Solution

Awareness is the first step toward meaningful change. My series of mixed media "posters" portrays this progression from awareness to action, using the mantra of "Reduce, Reuse, Recycle" as its source of inspiration. A collage of literal garbage produced over the course of one week, *"Reduce"* is a tangible metaphor for the multitudes of waste that humans produce, and a solution for how to ameliorate this issue. *"Reuse"* a quilt made from abandoned fabrics, offers another solution for reducing waste by creating something new and useful from preexisting products, instead of using more resources. Lastly, *"Recycle"* is a collage of paper foliage and flowers made from recycled and seed paper, dually representing one more solution to the issue of waste, and the natural healing process of renewal.

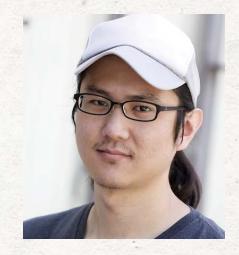




Wu Xing

Water 7.5" x 5"x 5", Fire 9.5" x 3.5" x 3.5", Earth 7.5" x 5" x 5", Wood 7" x 4" x 4", Metal 7" x 4"x 4" Porcelain, stoneware, high fire glazes, Palladium luster, and metallic paint





Julian Hsieh

Statement

These five vessels are created based on the five elements of water, fire, earth, wood and metal; also known as *Wu Xing* in Chinese culture, meaning the five phases. Each vessel shows the unique characteristic of the element through varied forms, textures and colors. Water is soft; fire is bright; earth is rough; wood is dense; metal is flexible. By using ceramics as a medium I experience the magical relationship of the five elements through the processes of making the art. The final results are five vessels standing on a pentagon shaped pedestal. This artwork interprets the five phases and their interdependent relationship with each other.

Solution

Wu Xing presents a solution towards climate change in an intangible way. Interactions between the five phases form two cycles: "Generating Cycle" and "Overcoming Cycle". "Generating Cycle" explains that water nourishes wood; wood feeds fire; fire creates earth; earth bears metal; metal enriches water. "Overcoming Cycles" explains that water extinguishes fire; fire melts metal; metal cuts wood; wood penetrates earth; earth absorbs water. Natural resources provided by Mother Nature are precious and need to be balanced; too much or too less will both affect the earth's operation. Environmentalism has been an issue for a long period of time and we need to realize its severity. We should be aware of our daily behaviors and habits and the impact they have on the world we live in. If every individual could make small changes that benefit and protect our environment then it will lead us to a better future.





Auribus Teneo Lupum 41" x 15" x 16", 43" x 17" x 19" Stoneware, acrylic paint





Lorren Ashley Lowrey

Statement

With a conceptual approach, I make ceramic sculptures that generate diverse meanings. Associations and meanings collide. Much of my work is responding to the surrounding environment and uses everyday experiences as a starting point. This particular installation is a direct response to the mass production of the meat industry and factory farming, which inherently results in the ruthless exploitation of farm animals and our precious environment. Ironically, these sculptures are framed instances that would go unnoticed in their original context, Similar to a

slaughterhouse, this installation radiates a cold and latent violence. It challenges the binaries we continually reconstruct between Self and Other, between our own 'cannibal' and 'civilized' selves. The Latin title *Auribus Teneo Lupum* translates as "holding a wolf by the ears" which is used to describe an unsustainable situation in which doing nothing and something are risky. The current state of meat production is not a sustainable one, and though doing something about it may cause temporary upheaval, doing nothing about it will result in perpetuating the irreparable damage to our environment.

Solution

This piece is a direct response to the environmental problems caused by the factory farming industry. Pigs, for the duration of their short lives, are confined to small metal crates and concrete floors with slates for their waste runoff. This runoff is then collected into waste lagoons which contaminates the groundwater and depletes our natural resources. According to the EPA, the agricultural sector is "the leading contributor to identified water quality impairments in the nation's rivers and streams, lakes, ponds, and reservoirs. Additionally, factory farming accounts for 37% of methane (CH_4) emissions, which has more than 20 times the global warming potential of CO_2 ." The solution to this is simple: not only is factory farming inhumane and cruel, but cutting back on our meat intake can significantly contribute to the fight against climate change.

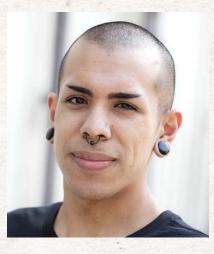




Airforce

76" x 29" x 34" Polyester twill scraps obtained from Pitchess Detention Center, fencing wire, scrap sheet metal





Alexander Lucero

Statement

In order for any solution to begin, people need to first care about the issue. *Airforce* represents care for the air in the world, and ultimately reminds us to care for others. The idea came from an Air Force pilot jumpsuit and parachute, and it evolved from there. We need to be the force that cares for the planet we live on and the air that we breathe.

Solution

The suit draws attention to the fact that most people overlook the environment, and the result if we don't care. My work represents the first step to change: actually caring. The first step to fixing anything is to recognize and care that it is broken.



Living Home 30.5" x 23", 58.5" x 44" Archival pigment print





Calista Lyon

Statement

Living Home centers on the small farming community of Tallangatta Valley, my childhood home in Australia. My identity is deeply rooted in this space as well as in the relationships among the inhabitants of this community. Throughout my work I consider the different ways communities navigate the spaces they occupy, exploring the relationship between land, marginally built environment, and people. My interest revolves around the narratives of communities like Tallangatta Valley, as they capture both personal and objective currents of change, revealing the presence of transformative forces

in traditional forms of life, particularly aspects of cultural mythology associated with rural life. Rural communities are small, and are often dictated to by larger and distant political and cultural agencies. The narratives of these communities unearth a significant juxtaposition of past and present, traditional and modern, local and global. I explore the potential for meaningful connections to both the land we inhabit and the experiential learning attainable through a greater connection to each other and the spaces we occupy. *Living Home* shares a view of my history; a personal archive that is embedded in memory.

Solution

The Tallangatta Valley community is a collection of individuals possessing knowledge and skills that are valuable to understanding and creating a healthy collaboration with each other and our environment. Agriculture in Tallangatta Valley is centered on family-run farming. This community, like many others in the area, relies on the land to nurture their livelihoods. In rural and remote areas, community involvement is essential. It is this connectedness to both the land and each other that is an integral element to the solution.





To Forage & Dye in Los Angeles

35" x 65" Embroidery thread, cast bronze pins, and natural dye muslin tea towels





Ryan Nicole Meehan

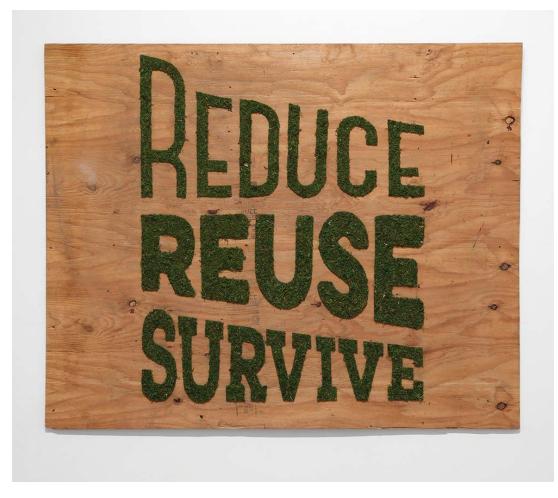
Statement

Natural dyes were obtained for this work through foraging for plants in the Angeles National Forest. Presented is the artist's research come to life as a layout sketch in thread, cotton, and bronze. All materials used were either obtained through bartering or purchased from small businesses.

Solution

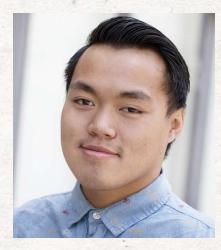
The textile industry is one of the largest greenhouse gas emitters on Earth due to its size and scope. Apparel and textiles account for 10% of the total carbon impact. While foraging, one's mind is already focused upon the idea of "only taking what is necessary" from the land. Keeping this idea intact, consumption is a major factor of climate change. If one continues with this behavioral influence of only taking or purchasing what is necessary, then their overall consumption will gradually decrease. By using natural dyes, creating your own textile products, keeping consumption to a minimum, and shopping at small businesses, you are making a stand against the massive carbon footprint that the textile industry needs to leave behind.





Reduce, Reuse, Survive 48" x 59" Moss on recycled plywood





Thomas Nguyen

Statement

This piece is created with the intention to encourage the use of recyclable materials and alternative mediums to aerosol paints. Alternative mediums can consist of natural plants that are supplied by earth's natural resources. These natural plants not only benefit the environment it surrounds but also reduce toxic chemicals released by aerosols into the earth's atmosphere. By combining recyclable materials and an alternative medium together, the end result is a natural form of art. Art that has given waste a new life and reason to be reused while also using earth's natural resources as a medium. It is a piece that is given by the earth and recreated into a new form.

Solution

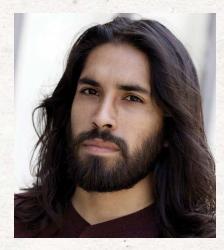
Reduce, Reuse and Survive presents a solution towards climate change by utilizing recyclable plywood and earth's naturally preserved moss as mediums to create new forms of artistry. I'm seeking a form that breathes new life into wood and moss as materials while also reducing toxic chemicals being released into the earth's atmosphere from aerosol paints.





Ron Finley 96" x 60" Oil on canvas





Bryan Ortiz

Statement

This series puts a spotlight on individuals who have led grassroots efforts to reduce the environmental impact of society. Although these people spend years attempting to change policies, ideas, and community awareness they are not always recognized for their work. These portraits hope to bring more awareness to the figures as well as show them in a scale relative to the work they are doing. The portraits are painted in a style that is related to the societal change these individuals create. The brush strokes, light, and colors shift dramatically just like ideas and society can change when people are proactive and initiate positive efforts to improve the world around them.

Solution

The work hopes to bring awareness of individuals who have made efforts to improve society in an innovative way. By seeing these portraits, my hope is that the viewers will ask why these people are presented at such a grand scale, and begin to ask questions about who these people are and what do they do. People looking to make improvements in their community, the environment, or society as a whole, will hopefully get motivated to do so by being exposed to these persistent and noble individuals.





Genesis Project - Environmental Stabilization

24" x 14" x 9" closed, 24" x 30" x 9" open Flora and fauna samples in vials, recycled plywood, and mixed materials





Colin Ryan

Statement

I view my artworks as conceptual prototypes, proposals for products that are humanitarian, utilitarian, and technologically advanced. I begin my creative process with a narrative of the near future, and work to fabricate the objects that make the narrative believable. For this installation I was inspired to create a narrative of the responsible use of technology to rebuild the environment that we have deteriorated. My piece is an environmental healing kit that equips the operator to repopulate ecosystems using collected DNA samples.

Solution

This work explores a futuristic narrative in which science and technology have developed the means to stabilize ecosystems through the cloning of DNA. *Genesis Project* presents the fiction of the science, a Father Nature story where the operator can reintroduce various flora and fauna back into the wild. This project is meant to inspire the vision of understanding our genetic makeup, and learning to harness it to create stable ecosystems.





R3generation

 $18" \times 38" \times 34"$, 17.5" x 11" x 84" Fleece, crepes, jerseys, interlocks, thermals, and novelty knits from test swatches





Cayetano Talavera

Statement

The transformation of a sketch on paper to a garment has always intrigued me. There is something fascinating about the way fabric begins to take form and embodies character through stitching. My designs tend to be romantic, an escape from the reality of life. I pay great attention to detail and like to create focus on specific places on the garment. Though my work might vary in themes and materials, the attention to precision is constant. The focus of this project is the environment and an approach to solving the problem of large textile waste in our landfills. The fabric used to create the garments

featured are color-and-finish, knit test swatches that get discarded after meeting specifications and approval for production. In essence, I have regenerated an evening gown and coat out of scraps. This project challenged me to create elegant pieces out of textile material that would have been sentenced to the landfill. I have combined both my fashion and textile design skills in the construction of these pieces. Textile techniques such as weaving and macramé were used. In order to weave at such scale, a frame loom $(3.5' \times 5.5')$ was constructed out of recycled wood.

Solution

Although much of the textile production happens overseas, the Los Angeles area still houses local mills. The textile industry uses large amounts of water when dyeing and their production process emits gases. During the dyeing process they use heat boilers for color, prints, and finishes. Natural gases are used to bring the dyes to the high temperatures needed to permanently penetrate the fabric, and eventually emitting greenhouse gas (GHG) in the process. GHG has an effect on the temperature of the Earth, which leads to climate change. On the other side of the spectrum, manufactured textiles are also causing problems. According to the Council for Textile Recycling, the U.S. generates 21 billion pounds of textiles waste per year, and this includes clothing, footwear, accessories, towels, and bedding. Not only should we be conscious of what we are producing but also of we already have. The U.S. sets strict laws governing both water and air quality, and organizations are trying to clean up the waste. But are we doing enough?





Swords into Plowshares

4' x 6' x 3.5', 16" x 20" Mixed media assemblage readymade and digital prints





Albert Vitela

Statement

My work is a solution to the ancient vision of World Peace by taking the most obvious weapon, a sword, and re-purposing it into farming equipment. In addition, the triptych reinforces the idea of the problem (nuclear war) and the solution (the negation of all weapons.)

Solution

War itself is a disaster that can destroy all life as we know it and can induce climate change at such an advanced rate that it can destroy, in the words of John F. Kennedy, "human, animal, vegetable" life. If we do not act as artists to impress this upon humanity, there will be no more humanity to enjoy nature in future generations. Our aggressive behavior is the root cause of the problem. War is not a solution for world peace, but world peace is a solution to war itself.





Yamuna The Mermaid Musician Duration 5:15 Animatic with sound





JONATHAN WINTER

Statement

Art is the bridge between dreams and reality, and the artistic process of seeing our dreams come into the real world as a tangible, physical, and spiritual experience. Though this process is different for everyone, it speaks to us all equally and hence must be shared.

Solution

The inspiration for the technologies and innovations of tomorrow comes from the imagery of the artwork of today. The imagery I chose to represent my views of saving the environment are filled with metaphoric fairytale, shared through the medium of animation, and seasoned with a drop of Steampunk iconography and mentality.

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Professor Tim Ebner Associate Chair, Department of Art

Professor Richard Wearn Faculty Mentor, 2015 Luckman Project

Kim Abeles Visiting Artist, 2015 Luckman Project

2015 Luckman Project students in the Department of Art

Jesse James Alvarez, Cristina Solis Bracamontes, John Chen, Judith Contreras, Sarah Evans, Julian Hsieh, Lorren Ashley Lowrey, Alexander Lucero, Calista Lyon, Ryan Nicole Meehan, Thomas Nguyen, Bryan Ortiz, Colin Ryan, Cayetano Talavera, Albert Vitela, and Jonathan Winter

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Tommy Luong Resource Manager, College of Arts and Letters

Adrianne Ferree

Assistant Director, Jail Enterprises Unit, Los Angeles County Sheriff's Department





KIM ABELES Visiting Artist, Luckman Project 2015

Kim Abeles' installations and community projects cross disciplines and media to explore biography, geography and environment. She received the 2013 Guggenheim Memorial Fellowship, and is a recipient of fellowships from J. Paul Getty Trust Fund for the Visual Arts, California Community Foundation and Pollack-Krasner Foundation. She has created artwork in conjunction with a unique range of collaborators including California Bureau of Automotive Repair, California Science Center, Department of Mental Health, and

natural history museums in California, Colorado and Florida. In 1987, she innovated a method to create images from the smog in the air, and *Smog Collectors* brought her work to national and international attention. She has exhibited in twenty-two countries; and, *Kim Abeles: Encyclopedia Persona A-Z* toured the USA, and throughout South America sponsored by the United States Information Agency. Abeles' journals, artists books and process documents are archived at the Center for Art + Environment, Nevada Museum of Art.



Richard Wearn

Faculty Mentor, Luckman Project 2015

Born in Christchurch New Zealand, Richard Wearn has lived in the US since 1993. He was trained at the Elam School of Art, University of Auckland graduating BFA in 1993. In 1996 Richard received an MFA in Sculpture from the Roski School of Art, University of Southern California. He has produced projects that have been exhibited at Teststrip Gallery, Auckland, NZ, The Chinati Foundation Marfa, Texas, The Cincinnati Contemporary Art Center, Headlands Center for the Arts, San Francisco, The National Center for the Arts, Mexico

City, Hillary Crisp Gallery London, The Los Angeles Contemporary Art Fair, Amsterdam Center for Visual Art, and Michael Lett Gallery, Auckland. Richard is represented by Gow Langsford Gallery Auckland, New Zealand. Prior to joining the faculty at California State University, Los Angeles in 2005, Richard has held various teaching positions in the US. Since 2009 he has based his practice in Amsterdam and Los Angeles.



