

Eco Echo: Unnatural Selection

Exhibition Guide

Gallery Route One, Point Reyes, 2019

Exhibition Statement

We live in a time of heightened ecological awareness and denial. Climate change, environmental degradation, species extinction, bio-engineering, and genetic modifications are just a few of the issues in which actions, decisions and consequences are engaging our social and political conversations.

Anne Beck

Barbara Boissevain

Ginger Burrell

Judith Selby Lang

Richard Lang

Kent Manske

Michelle Wilson

Nanette Wylde

Ecology also refers to a sort of housekeeping—the manner and nature with which environments are cared for. Technology and the increased scale of our actions has resulted in ecological effects which transcend physical borders, often causing individual entities to lose control of the care and quality of their physical existence; and providing others opportunities for both care taking and/or exploitation.

Our understanding of ecological issues is tied to the wonder and magnificence of science; the scope and reach of which has permeated our existence. Science continues to discover, uncover and invent phenomena beyond common comprehension, often inserting these into our personal lives without our knowledge, consent, or well-being as priorities. The scientific paradigm provides many positive outcomes yet these often include harmful and sometimes unacknowledged negative effects. Monoculture, medical interventions, genetically modified foods, robotics, and pharmaceuticals are obvious examples. These manipulations of nature encircle our planet, and with each minute movement, create waves of both concern and delight—echos which reverberate in the lives, if not the minds, of earth's inhabitants.

Eco Echo: Unnatural Selection presents an array of artists who respond to aspects of our ecological environment in unexpected and diverse ways. Each artist is grappling with some ecological concern, creating echoes which are celebratory, poignant, beautiful, complex, and provide opportunity for audience examination and reflection.

Exhibition History

Gallery Route One, September 13 - October 20, 2019
Point Reyes, California

ARTLab at Cubberly, September 15 - 23, 2018
Eco Echo: Art and Environment Laboratory
Palo Alto, California

WORKS/San José, March 3 - April 15, 2018
San José, California

Anne Beck



All the King's Horses

2016
Handmade Cotton Rag Paper & Mica
39" x 42"
\$2000

Living in the coastal Redwood Forest, I've come to see the ancient behemoths as the ultimate pacifists, willingly succumbing to their relatively puny, shorter-historied consumer. The Redwood Forest, like any still-functioning ecological system is complex beyond our comprehension, sentient, interconnected. For *All the King's Horses*, I pressed cotton rag pulp into a round of a recently harvested Douglas Fir (*Pseudotsuga menziesii*)—an economic equal to the *Sequoia sempervirens*, and an integral part of mycorrhizal networks in the Redwood Forest underworld.

Until the desire to have is transmuted into the desire to give

2019
Stump print, screenprint, mica, beeswax on mulberry paper, thread & foxglove stalk
28" x 21"
\$1200

This particular stump print comes from 2017 when the city of Fort Bragg removed mature trees to build perimeter fencing for the stated purpose of increasing safety and reducing transiency. In the time between cutting and stump removal, I was able to make some documentary prints.



The Intention to Know

2019
Stump print, screenprint, & mica on mulberry paper
Handmade cotton rag paper, ink & wood
Handmade cotton rag paper, natural inks & copper oxide
variable sizes
\$200 each

Until the desire to have is transmuted into the desire to give and *The Intention to Know* are ongoing meditations of looking at and listening to the land, both wild and anthropogenic, as an act of learning and healing.

Anne Beck & Michelle Wilson



The Rhinoceros Project: Navigating Extinction series

Cut handmade paper, pulp painting and pulp stencils, mounted on handmade paper colored with natural inks and screen prints
Approximately 12" x 16"
\$400 each framed

Himalayan Quail (*Ophrysia superciliosa*)
Great Auk (*Pinguinus impennis*)
Sextant
Cardamom
Navigational Star Map
Pink-Headed Duck (*Rhodonessa caryophyllacea*)
Dodo (*Raphus cucullatus*)
Alabra banded snail (*Rhachista aldabrae*)
Cardamon

The impetus for this work is the effect of colonialism on the environment, particularly how it leads to the extinction of species.

In the first *Eco Echo* iteration, *The Rhinoceros Project* explored the journey of the rhinoceros from India to Portugal that inspired Albrecht Durer's infamous woodblock. This journey was due to Portugal's conquest of India, as Portugal attempted to gain a foothold on the spice trade. During the second iteration of the *Eco Echo* collective, the Rhinoceros Project began a material investigation of the spices, dyes, inks and botanical colors that drove the colonial conquest and spice trade. Building on these past explorations, we present *Navigating Extinction* for the community of Gallery Route One. This series reflects on the colonial conquests that led to the extinction of some of the wildlife along the colonial routes to India.

Barbara Boissevain

The Trees Will Outlive Us series

2019

Archival inkjet print on Japanese Washi paper, some with Gold Leaf

Edition of eight

13" x 19"

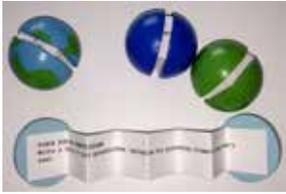
\$950 each framed, \$650 unframed



In my series *The Trees Will Outlive Us* I explore abandoned human structures as they decay and transform. Through the process of investigating these sites I look for clues alluding to their pasts and imagine how they will be further altered by the passage of time. In post-production, I layer location specific elements highlighting the tension between the present beauty and the future evolution of these relinquished sites. I began this series in 2016 when I started documenting the metamorphosis of a dilapidated family farm located on Montauk Highway in Long Island, New York. During the Summer of 2018 I continued this series in France and Germany photographing structures being consumed by forest and forgotten by their former inhabitants.

I am very grateful to the A.I.R. program, Galerie Huit (Arles, France) for their support and resources that have enabled me to complete this work while I was an artist in residence in France (Summer of 2018).

Ginger Burrell



Biosphere

2017

Artist's book and dispensing machine

Biosphere Book with 4 Spheres in a Wooden Box. \$500

Biosphere Dispensing Machine with a Full Set of Biospheres and Biosphere Book. \$4000

Even as the facts of climate change are becoming more evident, more stark, and more frightening, people are turning away from learning more and taking action. For many, climate change seems too big and too overwhelming.

Biosphere uses the approach of Yoko Ono's "event scores" to provide instructions to save the planet. With 65 different instructions ranging from serious to humorous to shocking, this artists' book is meant to reach the viewer and inspire action through short, thought-provoking statements. Edition of 10.



Climate Change Coloring Book

2017

Artist's book

\$250

Although found in most every store today as a means of meditative relaxation, coloring books for adults had their origins in 1961. During the sixties and seventies they were produced as a means of commentary, humor, and information. With topics such as post-war workplace conformity, Communism, and birth control, these coloring books were meant for reading and education – not actually filling them in with crayons.

Climate Change Coloring Book, while certainly colorable, pays homage to sixties-style adult coloring books with its message of urgency and education regarding climate change. It also comments on our current cultural tendency for adults to resist growing up and choosing to pursue childlike activities rather than deal with what is arguably the biggest humanitarian and ecological crisis we have ever known. Edition of 50.



Metamorphosis

2015

Artist's book

\$500

Metamorphosis began when I was playing with Hedi Kyle's Fishbone binding. A mistake reminded me of a stalk of corn. Since my current work deals with climate change, and since food scarcity is a part of that topic, that corn stalk led me to think about a series of books which, when viewed from above, evoke the many elements that are already changing. The Spiral hurricanes and the effects of increased ocean temperature and sea mass. The Pivoting clouds the overabundance or complete lack of rain. The Piano Hinge our relationship with the sun and how, through our alteration of the atmosphere, that relationship is changing. The Flag book the wave element, the changes to our oceans. The modified Fishbone bindings the issues of food and our tree of life, our animals. Finally, there are four animals in danger of extinction, set in resin in the center of the box much as we find extinct animal parts in amber today. Edition of 10.

Judith Selby Lang & Richard Lang



What's for supper?

2010

Archival pigment prints on Tyvek

40" x 40"

\$1500 each

Also available in the following custom print sizes: 30 x 30, \$1000; 20 x 20, \$750

All of the plastic we dish up was found on 1,000 yards of one beach, Kehoe Beach, Point Reyes National Seashore. It is not being left by negligent picnickers or wayward infants it has been at sea a long time before washing up to shore. Along with the news about BPA and the chemicals leaching into our food from plastic we have learned that every human being on planet Earth has traces of plastic polymers in their bloodstream. *What's for supper?* makes visible what are we feeding to ourselves and to our children.

Judith Selby Lang



Black Foam Bracelets

2019

Beach plastic

5" x 3" x 1"

\$20 each

When a 72" tube of rubberized plastic foam washed up onto Kehoe Beach, it was not surprising that instead of a piece of trash, I saw a rare collector's item of great value.

Given the rich uneven texture of the exterior and the soft imperfect round of the center, when cut into 1" slices, each section of the tube makes for a distinctive yet comfortable bracelet.

When wearing such a curious piece of jewelry admirers will take note, wanting to know the story about this unique bangle. And there are many stories to be told about its journey across the sea, its arrival on the beach, its transformation in the studio and finally, the wearing of the timeless mystery of this piece of plastic.

Available in the gift shop.

Kent Manske

All Cells from Cells

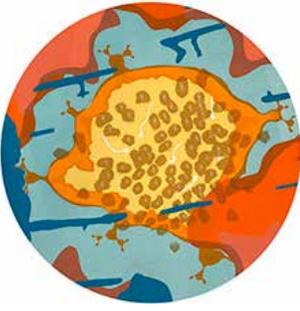
2018

Variable installation of screen-based monoprints

21" x 21"

\$360 each cell

All Cells from Cells is a variable wall-mounted biological landscape juxtaposing invented organisms, membranes, bacteria, genes and cancers. Individual cells explore wonder, beauty, interconnectedness, reason, traits, evolution and death. It is a celebration of the 50 trillion cells working to keep our bodies alive. I am inspired by epistemology, the cosmos, biology, health and aging. The work is fueled by science writing from Epicurean philosopher Lucretius to modern and contemporary science authors including Alexander von Humboldt, Siddhartha Mukherjee, Michael Pollan, Lisa Randall, Matt Ridley, Mary Roach and Rebecca Sklott. The process of making cells is a meditation and a therapy to harmoniously cope with present day issues including the human destruction of species biodiversity and the greed and ignorance that sustains such practices.



Nests

2016

Screen-based monoprints

22" x 30"

\$900 each framed, \$400 unframed

The *Nests* series reflects how many living organisms respond to their external environments. They examine, filter, select and build—to the best of their abilities—to create comfortable protection sanctuaries, otherwise known as homes.

Prints evolve from the physical act of repetitively printing a single pattern into a more complex circular structure. Ink is squeegeed through a single stencil over and over while rotating the paper with each successive squeegee pull.



San Francisco Bay

2012

Screenprinting on hand-made paper

31" x 23"

\$900 each framed, \$400 unframed

The San Francisco Bay has lost an estimated eighty-five percent of its historic wetlands to fill or alteration. Environmental consciousness and restoration projects aim to reverse over a century of man-made destruction. These three maps trace the edges of water from a global perspective to the tidal marshes of the South Bay where several restoration projects are currently taking place.

Since 2010, Cargill Incorporated has been seeking to fill 1433 acres of zoned title marsh in Redwood City with a development called "Saltworks." In 2012, vocal opposition from residents and environmental groups forced withdrawal of the proposed development. In March of 2019 the Trump administration overruled the findings of the EPA's Region 9 and declared that the salt ponds are not "waters of the United States," in spite of the fact that they are part of the San Francisco Bay. Additional Trump administration rulings on the Clean Waters Act are encouraging development in ecological sensitive areas.



It is my hope that common sense prevails and our tidal marshes be restored, not developed with houses below sea level. Our tidal marshes provide habitat for thousands of non-human species and protect our cities from flooding due to climate change and sea level rise.

Kent Manske & Nanette Wylde

Meaning Maker: Relationship to Nature

2006 - 2019

Audience participatory fill-out-form pamphlets, wall kiosk, vinyl
21" x 16" x 3"

NFS

Meaning Maker is a conceptual art project providing users opportunity to reflect on personal and societal issues. Fill-out-form brochures guide users through specific topics. Completed Meaning Makers are not collected, but kept by participants for future reflection. Ten editions are currently available at meaningmaker.org. These include American Citizenship, Art Viewing Experience, Control, Family Gathering, Food, Higher Education, Periodic Personal Evaluation, Relationship to Nature and US Presidential Elections. We believe making distinctions is essential for human survival.



Nanette Wylde

Fish Bowl Facts

2018

Fishbowl with take-away facts and website resource
12" x 12" x 12"

This information is free and may assist in improving air quality, lowering fuel usage, awareness of various issues surrounding climate change and planetary health.

Idling engines drive me insane.

fishbowlfacts.org



O Humboldt, O Muir: World Views

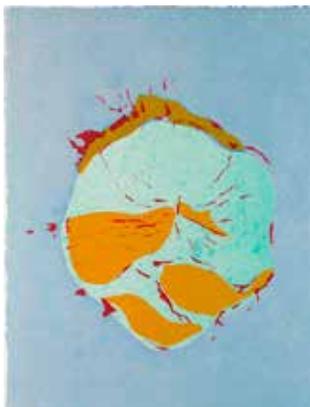
2019

Cut stencil monoprints, oil-based ink on Rives BFK

11" x 15"

\$340 each, framed

O Humboldt, O Muir: Worldviews is a series of 33 unique monoprints based on my photographs of severed tree trunks. While making this work I was thinking of these individual trees as microsystems, or complete worlds unto themselves, and how they may have interacted with other trees and lifeforms to create a universe of treeness. I was also thinking about Alexander von Humboldt's explorations and mapping of eco systems across our planet, and John Muir's activism to keep wild places safe from destructive human practices. Peter Wohlleben's *The Hidden Life of Trees* has informed my understanding of trees and the worlds that they are.





On Longing series

2016

Cut stencil monoprints, oil-based ink on Rives BFK

20" x 20"

\$700 each framed, \$300 unframed

On Longing is a series of 50 unique monoprints. Each print is a mandala which contemplates and celebrates the natural world. I had been wondering if I could make work about our global situation of mass extinctions that was not negative, sappy and "in-your-face political." I am particularly affected by the fact that the African elephant is expected to be eliminated from Africa in about seven years if the current rate of poaching for ivory continues. And then there are the huge issues surrounding colony collapse disorder for one of our primary pollinators, bees. It has been challenging for me to make work about such losses that is positive. I wanted to create a series of prints which celebrate non-human life and also has the potential to bring attention to these issues in meaningful or thoughtful ways.



Remembering Elephants

2014

Artist's book: Pigment prints, oil-based intaglio, and oil-based wood relief on Awagami IJP Bamboo paper

8" x 7.5" closed

\$280

Original text laments irrevocable loss.

Comissioned by Awagami Paper, Japan. Edition of 5.