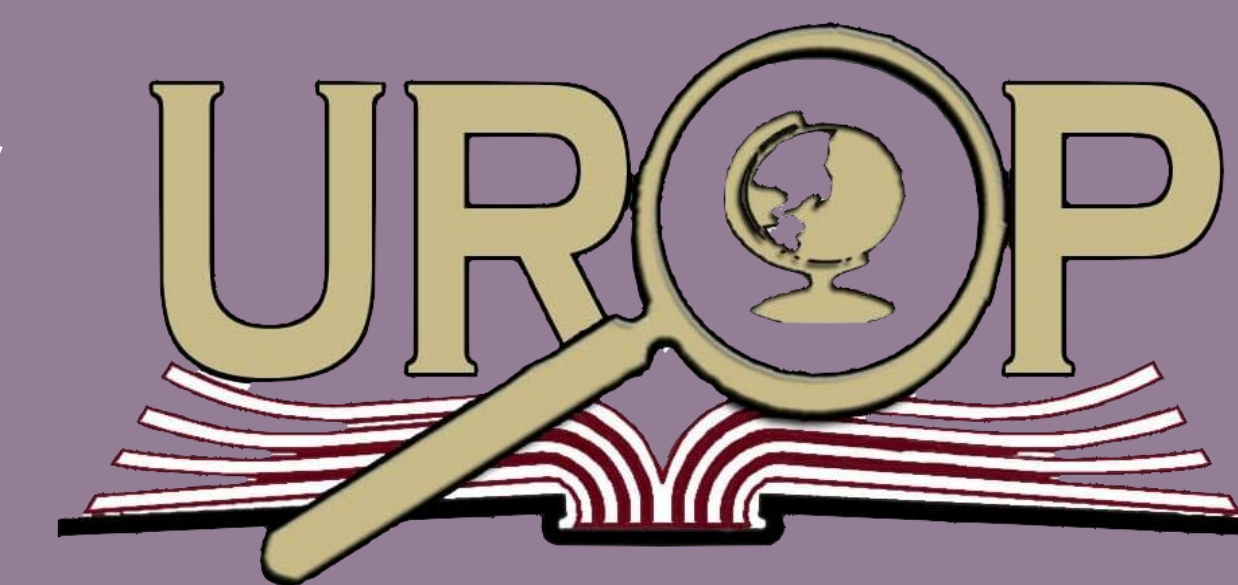




# Salvage Material Supply: Making Eco-Friendly Art Accessible

Audrey Lendvay, mentor, Assistant Professor, Katie Kehoe

College of Fine Arts, Florida State University



## Background

- Rapid environmental degradation in the present climate crisis has wide reaching impacts and requires lifestyle changes from every profession and walk of life.
- Many art materials and their byproducts possess harmful pollutants, with a few milligrams of micropollutants in toxic solvents or paints capable of polluting many thousands of liters of water.
- Art students are taught traditional modes of artmaking in schools and may feel limited or uninspired by the prospect of working with salvaged and sustainable nontraditional media that they have not been instructed on how to work with.
- Aim: To educate and inspire artists to work with sustainable materials without sacrificing their creativity.

## Abstract

Conventional artmaking as we know it is not an environmentally friendly practice. The use of unsustainable and toxic materials, as well as the waste produced in or concurrently with art practices goes largely unrecognized but remains the standard for artists and within art institutions across the world. As caring for the environment becomes more urgent than ever, making environmentally conscious art becomes not only a means to improve our ecological footprint, but also an opportunity to meaningfully engage audiences with current events and inspire them to seek innovative solutions in new or overlooked realms. This became the ethos of research: How can artists be encouraged to work more sustainably with materials, and how can sustainable art practices be made both more accessible and exciting to Florida State University's art community? To achieve this, properties, safe handling, and possible uses of easily obtained waste materials were assembled. Alongside this are relevant artists who work sustainably with found materials. This information is to be assembled and cataloged in a book form. The physical copy will be made available to any member of Florida State University in the Fine Arts Building where it will accompany an organized free supply of salvaged materials that students are welcome to take from and contribute to.

## Methods

The Salvage Supply consists of 3 components.

1. The Catalog: documents the characteristics and safe handling of readily available scrap material. Each page is to be designed and assembled by hand through printmaking and mixed media techniques.
2. The library: curates a collection of various interviews and selections from fine art publications about artists who work with found and sustainable materials as a source of inspiration and reference for visitors to the supply.
3. The Supply: offers a free exchange of found materials among student and faculty artists at Florida State University, organized to more easily promote sustainable art practices.



Fig. 1, Salvage Material Supply Shelves

## Conclusion

- To educate and inspire artists to work with sustainable materials without sacrificing their creativity, the Salvage Material Supply was established with an accompanying catalog and article library.
- The Salvage Material Supply exists in the Fine Arts Building Sculpture Lab where it can be contributed to and taken from freely by students and faculty. It consists of a four tier metal shelf with divisions organized for various kinds of material, such as foams, fabrics, metals, papers, strings, etc.
  - o A wooden sign has been constructed with salvaged wood and materials from the shelf and hangs above it to identify itself.
  - o A laminated sheet details the guidelines for using and contributing material and hangs from the shelf.
- The article library consists of printed interviews and descriptions of artists who work with found and sustainable materials. Located on the Salvage Material Supply Shelves, these papers can be borrowed and returned by students and faculty and currently include artists Rachel Louise Bailey, Michael Dean, Alice Momm, and Deborah Butterfield.
- The Salvage Material Supply Catalog remains in progress, with intentions of publication upon completion.
  - o The pages are to be hand crafted with a combination of printmaking and collage techniques, incorporating material samples and drawn diagrams.
  - o Layout plans and text presently exist for cardboard, plastic bags, and onion mesh bags.
  - o Each page will have categories for information on material characteristics, processing, safety, supply, and inspiration.

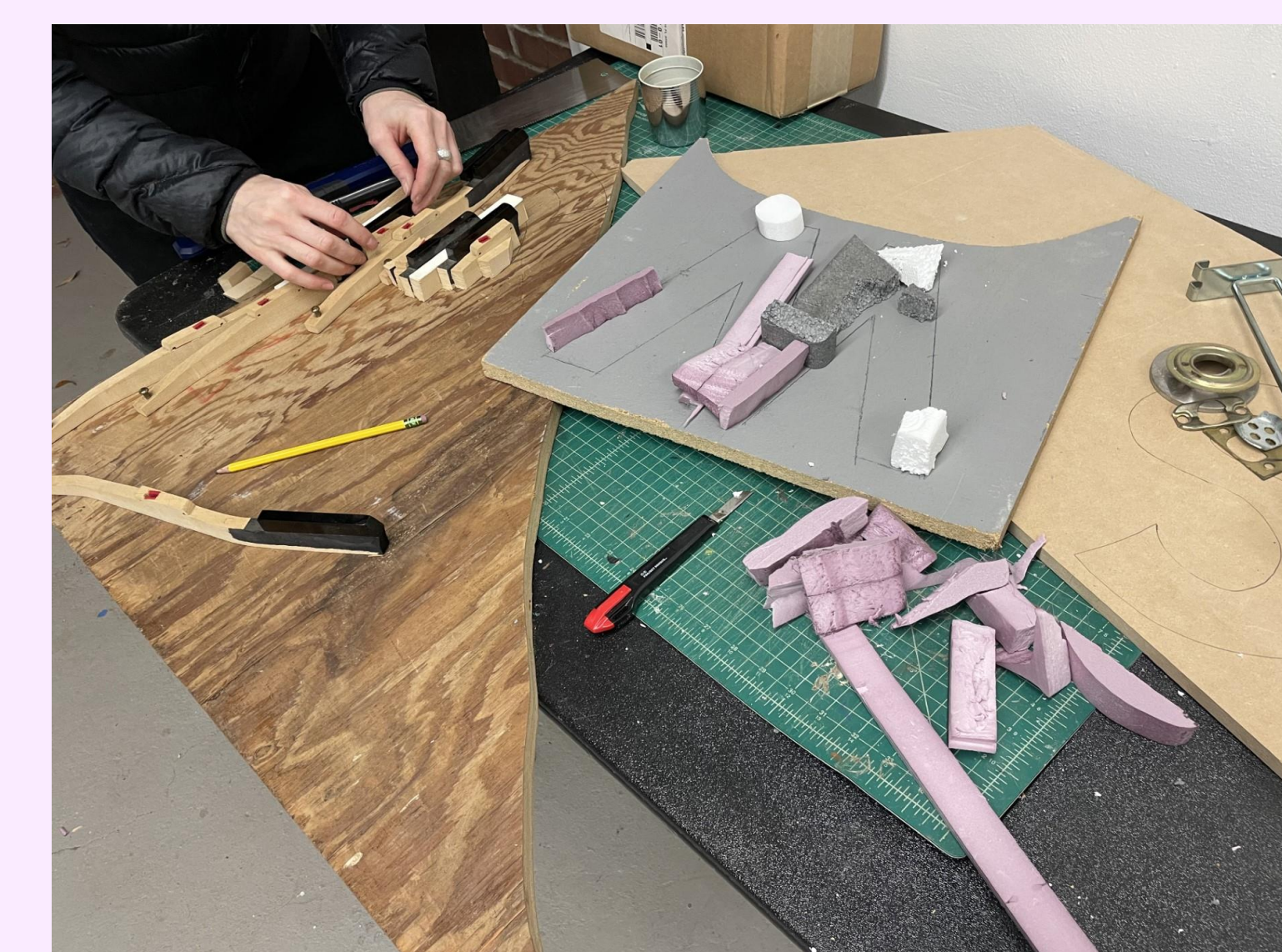


Fig. 4, Supply Sign Process Shot

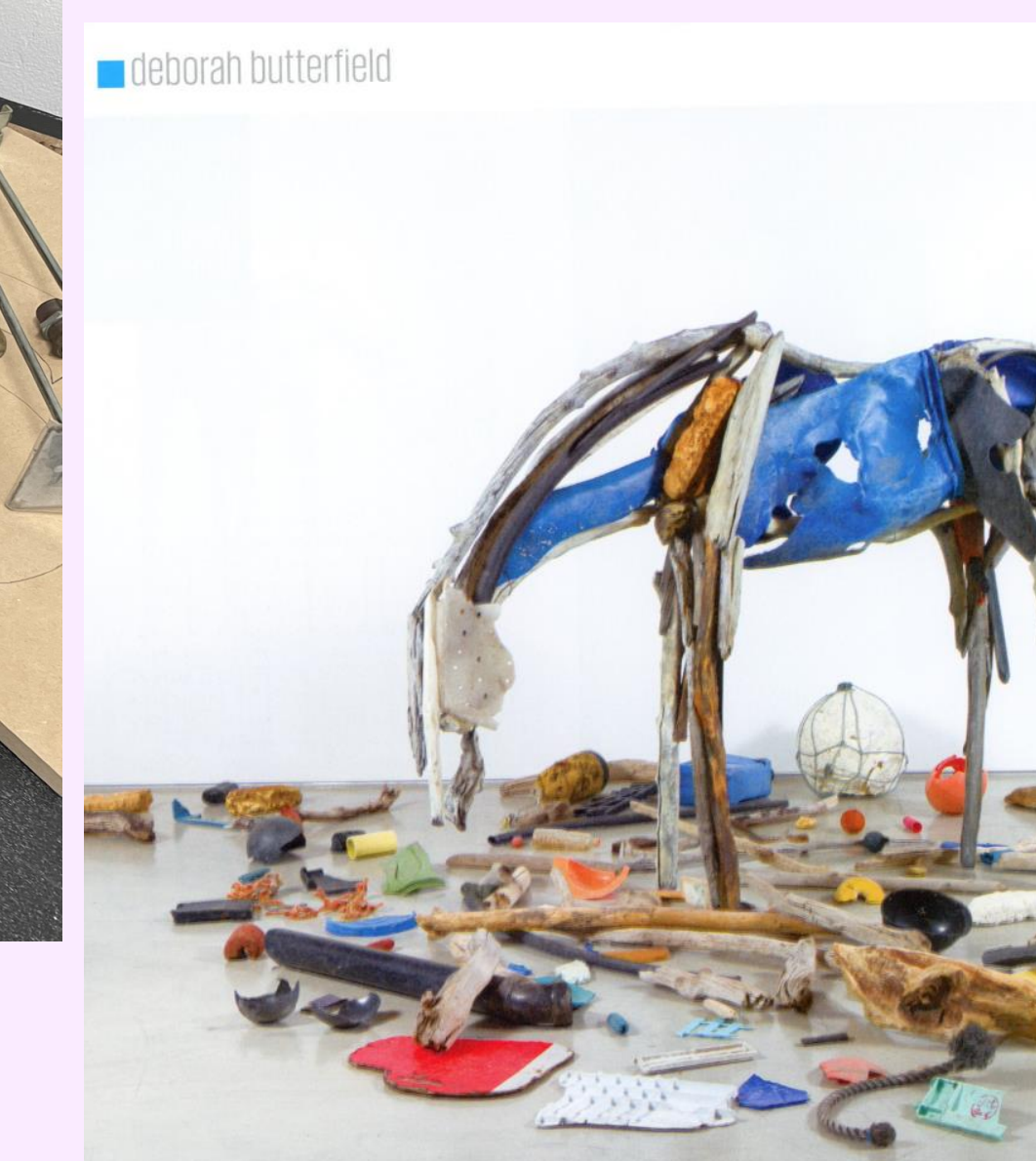


Fig. 3, Deborah Butterfield, artist in library

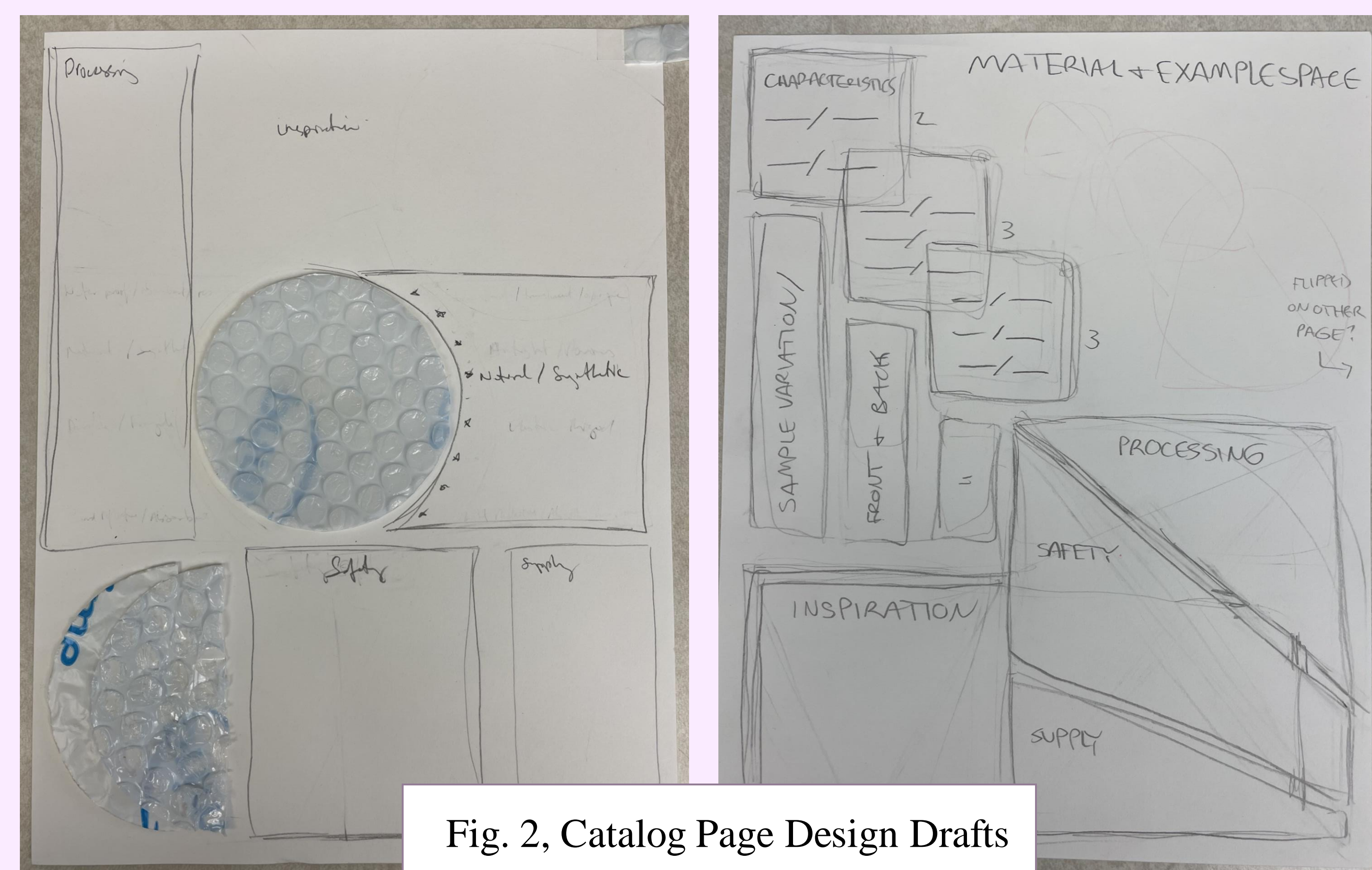


Fig. 2, Catalog Page Design Drafts

## References

- Audouin, Alice, and Philippe Osset. "What Are the Main Environmental Impacts of a Contemporary Work of Art?" *Artofchange21*, 29 Sept. 2020, [artofchange21.com/en/what-are-the-main-environmental-impacts-of-a-contemporary-work-of-art/](http://artofchange21.com/en/what-are-the-main-environmental-impacts-of-a-contemporary-work-of-art/).
- Knipe, Jillian. "All That Remains: A Conversation with Rachel Louise Bailey." *Sculpture*, vol. 41, no. 6, November-December 2022, pp. 8-11.
- Manco, Tristan. "Introduction: The Art of Materials." *Raw + Material = Art: Found, Scavenged and Upcycled*, Thames & Hudson, London, England, 2012, pp. 6-31.
- Preece, Robert. "Into Cacophony: A Conversation with Michael Dean." *Sculpture*, vol. 41, no. 6, November-December 2022, pp. 26-37.
- Whitney, Kay. "From the Smallest Scraps of Nothing: A Conversation with Alice Momm." *Sculpture*, vol. 42, no. 5, September-October 2023, pp. 14-23.
- Yau, John. "Deborah Butterfield: It All Adds Up." *Sculpture*, vol. 41, no. 6, November-December 2022, pp. 36-47.