

Does Art make pollution acceptable?

Within this essay, the main topic to explore is the history of plastic within the Art world.

Linking connections from the early uses of plastic used to invent artistic instruments, with the presence of synthetic material within Artists languages and oeuvres. Plastics have helped the development of certain Art movements; however it has had a recent shift in profile. Plastics began as an innovative material, a material of the future, since the first period of plastic production the industrial push lead to more plastics being produced every year. At present Plastics are becoming considered to be a poisonous land filling epidemic.



Tim Noble and Susan Webster
Dirty White Trash (with Gulls), 1998

From the paper being read now, to the input of characters, plastic was involved within the function every step of the way. For writing an essay on plastics, would one say it would be impossible to get the same message across announcing no contact with the poisonous material? Plastics are used frequently in contemporary Art practises, even with the scurrying attempts made to raise awareness of the harmful material. Plastic articles all over the internet are entering the day to day life of the web surfer, social media tools like Facebook and blogging websites are shared all over the internet, giving an unsatisfactory name to the material, appropriating the plastic's profile as if it was a global pandemic.

Does Plastic as an Art form not contribute to this epidemic? It strikes a question for the roles of an Artist within society, raising global consciousness in many different ways, has this one slipped through their fingers to an extent where they forget the material they are using are polluting the planet? Is what Artists are making viable for the pollution that the Artist can create?

Does using plastics in the Art work pollute the whole essence of it? All these questions will be discussed within this essay, using art movements that use plastics within their practises.

Plastics are, the sustainability of the material is often debated within the day to day world, resulting in the countries of Europe enforcing a fee for the purchase of any plastic bag. The overuse of the material is getting to a point where the law is changing, “In 2011, Wales started charging 5p per bag and saw a 71% drop in the number used by customers.” (5p Bags, BBC News, 2015).

Arguably this dramatic enforcement through the plastic bags brought out a broad awareness of the material, as much as blogs and social media are concerned. The usage of plastic is becoming provocative. Something so accessible like shopping bags has become challenged by Wales and even England.

The countries have responded to their use of plastic and decided to act upon these terms, for instance a ‘bag for life’ is the product of a government's attempt to cull the over uses of plastic, what attempts have artists made in order to promote the over uses of plastics?

Where plastic meets culture and design shows an enormous paradox. The way it helps to shape the landfills of the earth, to the life-giving addition it has given to cultures around us.

Art, music and Science for example, have all benefited from plastics, furthermore having discouraged the uses of the material. We as a society have been sculpted on a basis of 20th century innovation, the ingenuity of the 19th century discovery has reached every form of life, in 2014, we globally produced created 300,000,000 tons of plastic. (ALLDAYEVERYDAY, 2015) From designs of hand held objects to the material that enter the Art world. This unsettling argument of the global presence of plastic is becoming more and more debated. From the beaches full of plastic in Hawaii and the crisp packets left along the roads we walk, to the Birth of Art forms and plastics influence within Design. Is this the time we asked this question, Does Art make pollution acceptable?

Shortly after the birth of plastics, the history of plastics in Art begins. As early as “the birth of Celluloid Nitrate plastic in 1872” (Rich, 1963, p.365) it began its industrial journey for the creative genres as well as the scientific. Debatably, the first uses of plastics within the art world are within Photography.

The late 19th century scientists used photography to record scientific practices, in this great era of Victorian inventions Photography’s great journey had reached another milestone.

“During the 1870s and 1880s Eadweard Muybridge, an English pioneer in photography was at the forefront of technical advances that, for the first time, enabled the camera to record movement in split-seconds, and in the process captured images that the human eye had never seen before.” (Tate, 2015)

Muybridge “pushed the limits of the camera’s possibilities, creating world-famous images of animals and humans in motion.”(Tate, 2015)

One can imagine that due to the advanced instruments that were produced by Muybridge such as; Gelatine silver prints, Muybridge’s creations gave a profile of possibility within Photography that was put to the test by the pioneers of the late 19th century. Amiably the subject was true to its inventor, unless skilled in chemical processes of Photography; the uses of gelatine silver prints were not as obtainable for artists as the future manufactured plastics were.

Using Muybridge as the starting point is to show the situation before plastics became manufactured and distributed on a wide scale. One can consider that the role of becoming a Photographer at this point in time is similar to the role of an alchemist.

It wasn’t until 1889, just eleven years after plastics very own creation, the course of Photographic history would have reached another one of its climaxes. In 1889, Photography became domestically accessible, holding George Eastman, Founder of the Kodak Camera Company of New York responsible. Eastman of Kodak saw an opportunity which began to manufacture plastics. Providing the right equipment to extend the uses of Photography, the medium became more accessible for more people.

The subsequent Celluloid Nitrate film of 1889 within Eastman's domestic excursion of Photography arguably began turning a lot of potentials into possibilities. It can be argued that the phrase; "You press the button, we do the rest" (Eastman, 2015) gave Artists and Scientists of this era a greater of accessibility within photography.

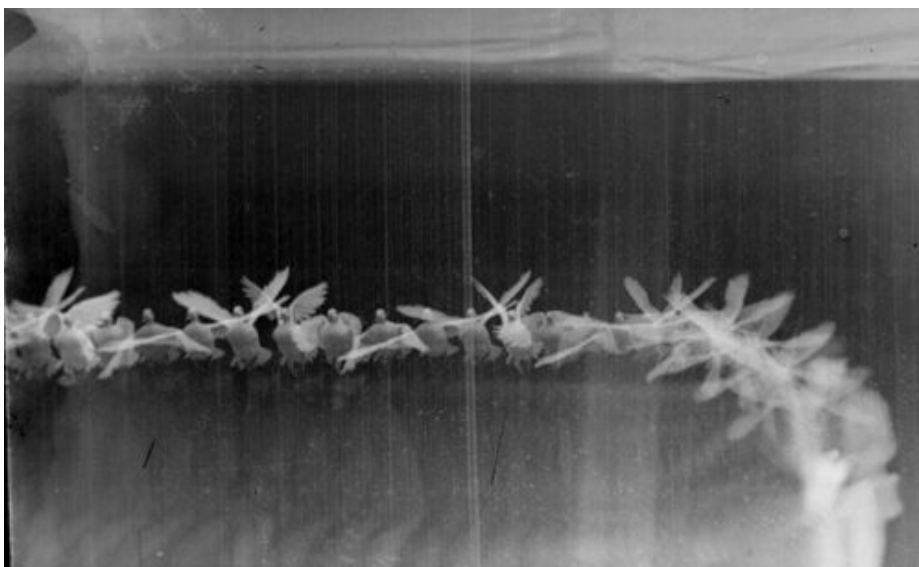
A great era was born with the lens based media.

"One of the first to take advantage of the new material was Etienne-Jules Marey, who using it though his camera inventions, found that the greater toughness of celluloid enabled him to take pictures at a speed of up to hundred pictures per second."
(Harding, 2015)

Marey was a French Scientist and Physiologist, using Chronophotography to record movements that were too fast for the naked eye.

Progressing from the Zoetrope, the movement was true to its subject and arguably become more appealing for the scientist due to the use of Celluloid Nitrate.

Marey displayed the first filmed images of Chronophotography to the public in 1888, where he showed the flight pattern of a pigeon and the function of a hand. Capturing images at 1/500 of a second in order to obtain the images. (Braun, 1992)



Etienne-Jules Marey, Analysis of the flight of a seagull, 1887

One can argue that Marey's approach directed photography in the same way that was recording the *Animal Locomotive* of 1878 by English photographer Eadweard Muybridge.

However due to the use of Celluloid Nitrate film, the possibilities to capture the movement within one image gave Marey a different approach to study the dynamism of form.

During this time that plastics were used within photography to invent instruments; instruments that gave a deeper investigation into Marey's professional subjects. Still remaining true to its early properties the plastics used by Marey are still being manufactured by Ilford photo company today. (Ilford, 2015) The Victorian Era and its inventive encouragements of plastics have shaped the way we communicate with Art in our day to day lives. For instance, the public can interact with artist's shows and exhibits via: Video and Photography. The predominant ways to engage with the Art world is to either see the exhibit through your own experience, to hear about it, or to see it through some kind of lens based medium. It can therefore be argued that plastic makes Art more accessible to a greater audience.

Tenably, the current perceptions of plastics are being viewed through a global scope. However putting the material into the perspective of its 19th century arrival, it is possible that the manufacturing of plastics has contributed greatly to Artist's practices and even Art movements themselves. Not just as instruments, but as iconic mediums and processes giving a taste of innovation and future. From the Photographers of the 1880's, the presence of plastic is heavily evident in the Art timeline. Through the material came an era of Artists that started using plastics as a visual language, In addition to fuelling a synthetic industrial revolution.

From the Futurists of the early 20th century, coinciding with the Constructivists of the same era, plastics started entering the oeuvres of Artists within these movements simultaneously. For the Constructivists of Russia, c. 1914, Plastic employed sculpturally, happens to be the first of its kind on the art timeline (Rich, 1963, p.354)

The brittle decaying celluloid of now debatably would have been considered radical and futuristic within 19th century manufacturing. “The Constructivists believed Art should directly reflect the modern industrial world.” (Constructivism, Tate, 2015) By using the plastics that were produced by the industries during this era, the synthetic material became a common medium for Naum Gabo’s sculptural pieces.

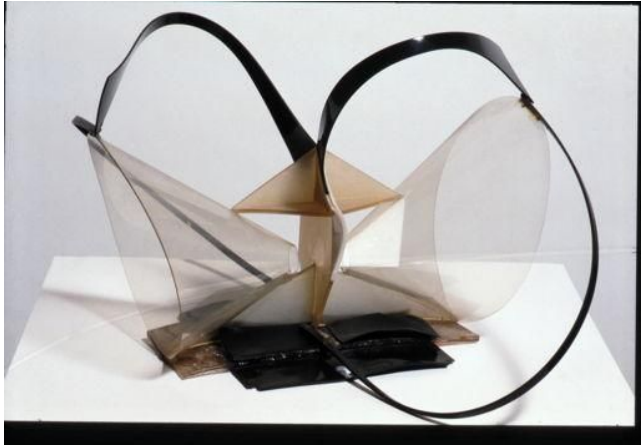
“In the interwar years new types of plastic became widely available. Believing that artists should make use of these new materials to bring the ‘constructive thinking of the engineer into art’, Gabo seized upon Celluloid Acetate for its transparency and malleability.” (Tate. 2015)

As well as being sculpturally aesthetic, the use of plastics in Gabo’s replicas indicates an ideological presence. The aesthetic precept of plastic wasn’t just about the practicality of the material, the artist used plastics in a particular terminology, as a symbolic residue reflecting the modern state of the world in Russia within early 20th century.

Although the reference to ideology; Gabo began revamping his early ideas through new mediums, giving the Artist more innovative outcomes. Gabo began reproducing works such as *Square Relief*, (1920). This is not because the earlier plastic didn’t hold successfully at the time of making it, “but because Perspex emulated the marvellous transparency and translucency of glass but was far more flexible.” (Tate, Naum Gabo and the Quandaries of the Replica, 2015)

As of now, the shattering oeuvre of Gabo and the replicas made arguably can begin to portray the modern world precept of plastic, in its own deteriorating message, the Tate Gallery states:

“In 1936 he used this machine-made material to make *Construction in Space: Two Cones*, an abstract sculpture that combined geometry with a sense of movement. The work was bought by an American collector and later given to the Philadelphia Museum of Art. By 1960, however, the plastic had begun to warp and crack.” (Tate, 2015)



Naum Gabo, Construction of Space: Two Cones
Seen in 1990



Naum Gabo, Construction of Space: Two Cones
Seen in 2007

Gabo denied evidence stating there “was an inherent problem in the manufacture of Cellulose Acetate he used.” However it is now presumed that this particular sort of plastic can start to collapse, “transforming its pristine and translucent surfaces to discoloured shards.”

“Gabo was not among those artists who are content to use materials they know will not survive: he hoped and believed that the new industrial materials he was using would have longevity. The sad fate of the now lost *Construction in Space: Two Cones* shows the risks sometimes inadvertently run by artists who use new or unconventional materials.” (Tate, 2015)

The profile of the material within this piece arguably reflects the greater profile of plastics as a whole within the present, relating to its manufacturing stages through the ages. This innovative material within Gabo’s piece *Construction in Space: Two Cones* has failed the test of time. The exerting insight that Gabo and the Constructivists contribute to, is that of an industrial advance, even within Art.

The industrial advancement noted by the constructivists can be debated to be more tame effort, reflecting the modern situation instead of fuelling it solely, unlike the Artists of the Futurism period.

The industrious approach of F.T. Marinetti with his 1909 manifesto *Manifesto of Futurism* arguably gives a sense of recklessness; within the fiery manifesto the Artist announced some challenging views, especially towards the planet. Marinetti stating that Art should be nothing but “violence, cruelty and injustice” really is an attack on Artists and Art. Fuelled at speed of the described car that was crashed, within in the manifesto. (Danchev, 2011, p.7)

“The Futurists rejected anything old and looked towards a new Italy, wanting to free Italy from her innumerable museums.” (Futurism, Tate, 2015) One can conclude that Marinetti wanted to ransack the old world for a greater age of humanity. Arguably this attack on Italy is due to a developed sort of speed syndrome, but nevertheless the movement pursued. The Futurists rebellion towards Art and Humanities unconsciously involved nature too. The taste for mass-production in Boccioni’s 1910 manifesto shows an affinity to:

“The iron network of speedy communications which envelopes the earth, the transatlantic liners, the dreadnoughts, those marvellous flights which furrow our skies, the profound submarine navigators and the spasmodic struggle to conquer the unknown.” (Danchev, 2011, p.7)

This conceivably converts them into mass consumers. Although referencing the way that Boccioni's legacy arguably influenced the Futurist movement, for up to half a century prior to his death, the push in the synthetic dynamism, “was their efforts to shock the world into a modern, machine-age utopia.” (GUARDIAN, 2015)

“Support and glory in our day-to-day world, a world which is going to be continually and splendidly transformed by victorious science.” (Danchev, 2011, p.13)

Around the time of the Futurists and after the birth of Constructivism there was a true response to manufacturing, with the artists showing clear patterns of an industrial influence. In a more innocuous way to the radical artists of Futurists beliefs, and a more subjective way than the Constructivists ideology, Companies started manufacturing Art pieces on an industrial scale, which contributed hugely to the movement of Art Deco. The movement was influenced by styles from all over the world, instead of using social-like philosophies and Avant Garde approaches like the modernist movements, Art Deco was completely devoted to pure decor. The designers of the decorative arts in 1920-30s began confining the world in its own fashion, and within its pallet of materials and styles were plastics.

“In their attempt to reach new consumers from around 1930, manufacturers took iconic elements of the Art Deco styles and simplified them for mass production. Married to modern machine age materials such as Bakelite and chrome, this style heralded an era of 'modern' design for mass consumption of affordable consumer goods.” (V&A, 2015)

Bandalasta and Bakelite was foreseen as fashionable in the late 20's, for its plastic colours and it's plastic decorative feel. It began to reach the high streets of Britain. Beginning it's industrious recognition at Brompton road, London. “This colourful range with its distinctive marbled effect was introduced to the public at Harrods in 1926.” (Brookes & Adams, 2015).

The quote is relating to the first window display by Brookes and Adam, the Birmingham based cooperation that encouraged the movement we know so well. One can assume that at this time, due to drive of fashion industries, people were lured into contact with plastics. “In its myriad forms and formulae” plastics had become a living entity, “in our kitchen utensils, Jewellery and boudoir accessories, our lamps, radios, television sets and even furniture.” (Bayer, 1988, p.163) Seemingly since this era, a continuation of consumerism and plastic production are complimenting each other, extenuating the potentials of both outcomes.

“It was Synthetic Plastics that brought commercial mass production up to date, in a way unimaginable within the previous decades before Art Deco’s arrival. Plastic that had been introduced early in the twentieth century, however its usage became widespread only in the 1920s and 30s.” (Bayer, 1988, p.163)

In the decorative Arts movement, plastics were pushed onto the public as a desirable object. The cheap utilities like Xylonite stayed true to style of Art Deco. Xylonite, like Bakelite and Bandalasta created a replicated effect of nature. “The cellulose-nitrate plastic, displaying a shimmery pattern, was an attempt to replicate the veining of marble.” (Bayer, 1988, p.165)

Within this flux of plastic manufacturing was presumably the birth of the movement “Kitsch art”. Kitsch Art is considered a low-brow trend of mass-produced Art or Design, using popular or cultural icons or shapes.

“Repin, or kitsch, is synthetic art.” (Greenberg, 2015)

“Our emergent world society, with its particular qualities of speed, mobility, mass production and consumption. Rapidity of change and innovation, is the latest phase of an ongoing cultural and social revolution.” (Dorfles, 1969)

Relating to the synthetic designs which Brookes and Adams displayed to the public; Plausibly this movement developed by promoting the less precious materials, such as mass-produced plastics, eliminated the profile of precious metals and certain precious stones. Kitsch art allegedly opposed an attack on the ‘small taste-making elites’, which apparently held back the consumer from ‘plurality of goals and preferences of a whole society’. (Dorfles, 1969). This

indicates that a new age of Arts were to be manufactured excelling further away from the human hand, to a wide variety of mass-produced machine age designs.

Within John McHale's writings about *The Plastic Parthenon* (Undated), the artist relates to the uses of mass-production within the art. Although talking about Art, the Professor of Sociology commits personal interests in favour of plastics and mass-produced art. McHale speaks of a production line that suits everyone, not just the style of the particular crafter, however Art that applies to everyone. An innovative insight for the innovative material and process, nevertheless the duplication of materials that are washed up in fragments along the Hawaiian coastline, advertise the success of mass-production to date.

The once considered fashionable 'relics' arguably have become less desirable, it's only function now is to contribute to the planet's pollution. (Dorfles, 1969).

Kitsch art arguably started to change the public's appetite from handmade originals to plastic replicas. "This was the beginning of the plastic age" (ALLDAYEVERYDAY, 2015)

At the beginning of the 1930's within this representational era of using plastics as a mass-produced Art form. Artists started looking at the qualities that only plastics can achieve. The rich vibrant colours and the straight planar lines became the main medium of Artists like Charles Joseph Biederman. "As early as 1938, artist Charles Biederman used plastic sheeting to create the planar forms of his work *New York, Number 18* (1980.419). This shallow relief uses plastic as the main medium." (Mustalish, 2004)



Charles Biederman, #6, New York. 1938

“Biederman was a twentieth century abstract American artist best known for his Constructivist, cubist-inspired reliefs. Biederman, Influenced by the aesthetic of Russian Constructivism and De Stijl, he dubbed his vivid geometric three-dimensional reliefs “New Art” favoured synthetic materials such as plastic and aluminium, most often coated with bright oil-based paint.” (Zelaya, 2015)

The Abstract Structuralist Charles Biederman advocated the plasticity of Geometricism, by using painted wood constructions. Mentioning the work #6, *New York*, (1938).

Biederman; “Believes that only non-representational art can be purely creative, describing his work as an 'Art of Light'.” (Tate, 2015) Arguably plastics were the right ammunition for Biederman as well as Gabo’s, Marey’s and so many Artists since the birth of Plastics.

The progressivity of Biederman’s oeuvre was down to the use of the material within the work, the thought provoking depiction of the natural world using plastic was the artist’s departure from influenced styles of De Stijl artists.

De Stijl’s platform of Neo-plasticism studied by Mondrian gave a new set of rules to the art practise, for instance;

“The new plastic idea cannot therefore, take the form of a natural or concrete representation – this new plastic idea will ignore the particulars of appearance, that is to say, natural form and colour.” (Neo-plasticism, Tate, 2015)

It can be concluded that Biederman’s whole productivity was due to the insight of synthetic materials. Biederman’s studies of plastics gave his sculpture a whole new outlook on the aesthetics of his subjects, advocating a non-representational period of Biederman's practises, the artist found ways to represent social qualities through abstract forms and abstract materials, which one can assume, is Biederman's complete objection to the laws of decorative design and Kitsch Art. (zelaya, 2015)

It wasn't until the 1960s that Artists recognising plastic for its global effect, instead of its material qualities which influenced artists such as Biederman.

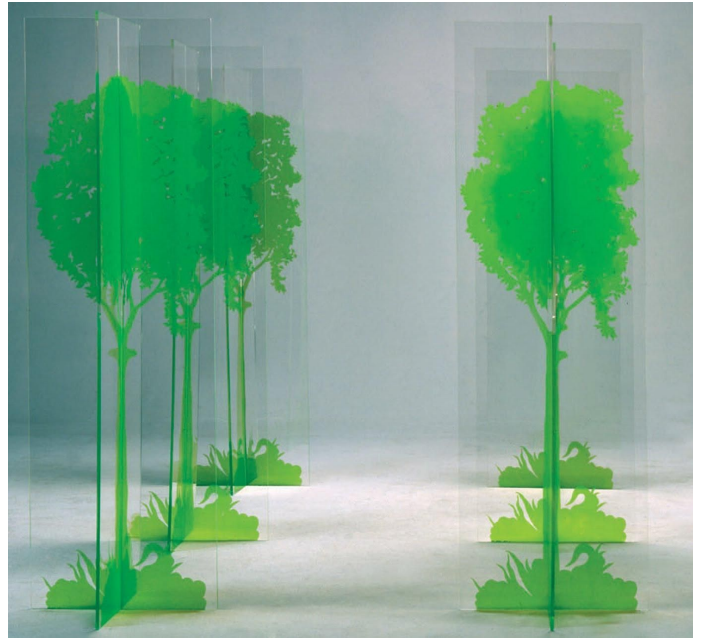
Within Exhibition at the Museum del Novecento, which is devoted to a continual show of the Futurist period onwards. At the end the final stages of the exhibit, is a section completely devoted to a clear opposition of everything that the Futurist began favouring. It can be said that Nuove Figurazioni (New Figure) which was within this section relates to the industrial presence within the nineteen-sixties, becoming one of the first conscientious objectors to the man-made war created between industry and nature. Responding directly opposed to the industrial approach of the Futurist's. Futurism one can assume influenced Nuove Figurazioni to act against it. The static sculptures of Nuove Figurazioni that are made within the 1960s and seemingly challenge the effect that industry is having on the natural world.

The modern depiction of the natural worlds role and the state of the industrial mass production is portrayed within the Nuovo Figurazioni movement by Artist Gino Marotta. Even though information on the Artist in English is scarce, it is clear through a small amount of resources to declare the drive behind Marotta's sculptures such as *Naturale Modulare* (1967) as a synthetic depiction of the natural. Although due to its translucent qualities that attracted artists of Art Deco and Constructivists, the way that the art is created gives a particular elucidation that is objecting the mass-production of plastics. "His is a vocation, the unusual use of new materials has even found new technical solutions that were subsequently applied by the industries themselves." (Gino Marotta, Artapartofculture, 2015)

Marotta's ways in sculptures and theories of the material world were challenging the Industries as well as showing them a great deal of influence. One can imagine the miscommunication within the age, as Marotta is detesting the influence of the industry, almost a cock a snook on the consumers, the industries are incorporating the artist's style into further development of industrial mass-production. It can be said the legacy of the Piece *Naturale Modulare* is uncertain.

Marotta's uses of plastics were to create a certain symbology within the material. One can assume that the process that the piece is made with is an attempt to raise awareness; indicating the mass-fabrication of plastics within the 1960s.

Linking with the Constructivists, in the way which Gabo used the manufactured plastic to make the sculptures of the movement ideological. Marotta's contribution to pollution was for a purpose; Diligently advertising the war that industry is having with the natural, by creating works such as by using the same methods that industries undergo to mass produce. Marotta, arguably has made a clear point that portray the viable circumstances



Gino Marotta, *Natura Modulare*, 1966

undertaken to achieve *Naturale Modulare*, programmatically asserting the addition to pollution created, within the title of the piece.

“The artist assembled imaginary natural spaces of life-size transparent animals and trees that almost seem large toys or hunting trophies. In this way, Marotta's work always holds a memory, or better nostalgia, for true nature, questioning its possibility in confrontation with the urban world.” (Christies, 2015).

Arte Povera came later in the exhibit in Museum del Novecento, and one can relate to its progression from Nuovo Figurazioni. Arte Povera Artists used the link of Life and Art, bridging the distance between the two by using ‘poor’ materials within their language.

It can be said that Arte Povera artists started a movement which directed Art in a way of seeing what effect artists have with the materials artists use. 1967, Turin, Italy.

“Critic and curator Germano Celant, created the term Arte Povera, to denote an art made without restraints, a laboratory situation in which any theoretical basis was rejected in favour of a complete openness towards materials and processes.” (Arte Povera, Tate, 2015)

In this radical Art movement of Arte Povera, the change in consciousness was transferred from using desirable materials manufactured specifically for Art, to making use of simple materials to achieve their artistic statements, as a reaction against the commercial pressures of the art market in the late 1960s. This movement, one can argue was one of the formative movements in the development of contemporary postmodern Art. Many art forms prior to Arte Povera have adopted the approach that artist like Kounellis and Marotta displayed in their practises; For example; an ecological question, not against the Art market, but against the overpopulation of plastic within the oceans. (Arte Povera, Tate, 2015)

Artist John Dahlsen, as well as the Arte Povera uses collected materials to make the sculptural pieces that exhibit around the world. Currently showing; *GYRE The Plastic Ocean*: in the Museum Atlanta, Georgia. From January 26– June 19, 2015. (John Dahlsen, 2015)

Dahlsens work was extenuated by the plastic debris found along the coastline of the artist's native country of Australia. In a biography by the artist it states:

“The objects cast from the sea and deposited to the shore were endless in amount, shape, colour and content. This medium, it occurred to me, could supply an endless array of possibilities.” (John Dahlsen, 2015)

The Environmental Artist’s language portrays the unabated disused vast amounts of plastics within the ocean, evidently expressing in the Artist’s works. Dahlsen returned to the beaches on a regular basis to find tools to complete his manifestations.

“Many artists are now highlighting environmental concerns in their work, including climate change. I am always hopeful that art can help shift awareness in a positive direction. I firmly believe that at present we need all the help we can get to address the current ecological needs of our planet. If a fraction of this viewing public experienced a shift in their awareness, by virtue of exposure to my work, then all the labor and intention in the artistic process is for me justified. Our planet is in a fragile ecological position, and global warming hastens unprecedented change. Never have we so urgently needed art and activism to boldly promote consciousness shifts around the health of our planet.” (John Dahlsen, 2015)

Seemingly there is a clear message arising, that Marotta was concerning the public about. The conflict that industries produce is having an unsettling effect on the climate to present. One of the global issues that are becoming more and more advertised is that of the plastics floating around the five Gyres within the oceans. (ALLDAYEVERYDAY, 2015) Concentrating on the beaches of islands like Hawaii in the Pacific Ocean that are collecting plastic on level where Artists are responding to the epidemic. In the Style of Arte Povera, the beach-found objects displayed in *Out to Sea*, an exhibition in the Museum Fur Gestaltung, 2015.

“The real cause of the plastic pollution of the seas is our thoughtless way of using plastics. Making use of plastic where it may not be necessary, littering, and the lack of waste management all lead to increasing amounts entering our waters.” (Plastic Garbage Project, 2015).

“Action must be taken by individual consumers as well as designers and producers. More effective results can be achieved by sustainable design, doing without unnecessary plastic, good recycling solutions, improved material cycles as well as by using alternative materials.” (Plastic Garbage Project, 2015)

“The exhibition aims to convey facts about the plastic pollution of our seas and rivers in an illustrative way, to examine important questions in this context, and to animate consumers of plastic goods to take action.” (Out to Sea, 2015).



The Plastic Flotsam Project, Out to Sea, 2014

One can assume that ‘Out to Sea’ 2015, is a clear opposition to the consumer fitting designers that gave plastics a domestic role in the Art Deco movement onwards. Relating to Marotta’s; *“Question of nature’s possibility in confrontation with the urban world.”* (Christies, 2015) *Out to Sea* is using the waste, possibly some remains from Art Deco era within the exhibit, to physically show the public, how much plastic the project transported within one visit to the beaches of Hawaii.

Although the situation with the oceans, London based artists Tim Noble and Sue Webster have responded to the same dilemma but with a progressive feel. The trash artists have collected their materials from the streets of London, in order to compose work that can be noted as ‘Upcycling’. The shadow from the sculptures give a particular imagery, within work *Dirty White Trash (with Gulls)*, the figures in the background portrays two human figures one smoking a cigarette and one drinking from a wine glass. A clear indication which speaks with intent to put juxtaposition between the rubbish that lies on the floor and the human presence within the shadow relief. The trash found around the cityscape gave the artists enough material to indicate the whole meaning for its creation, the consumer shadow on the natural world gives the rubbish found over a six month period a pre-existence, some trace of human activity.

The Artists are using the plastics that are forgotten by us after its purpose to benefit the anti-pollution campaign. It can be said that one of the ways that we communicate with our predecessors activities are through the objects we find in the ground. In future, the human creation of the un-biodegradable material will stay in the ground long after our lifespans. The vision of future archaeology is that we as a society will leave a thick blanket of plastics that smother the land. (ALLDAYEVERYDAY, 2015) Arguably the sculptures that Noble and Webster created with the debris was structured into a synthesis that depicts its human creators, imaginably something that archaeologists of 3015 will create to sum up our existence in the 20th and 21st century.

From Environmental Artist’s to London Trash Artist’s, a move toward a more sustainable approach to use of plastics in the artwork is apparent. The message is clear, alike the Plastic Garbage Project’s action-plan; Reduce, Reuse, Recycle. (Plastic Garbage Project, 2015). Noble and Webster are almost churning the plastics approach, the full bins of London’s Victoria could be perceived as a bank of information.

‘For a real collector all of an object’s background participates in a magical encyclopaedia whose quintessence is the destiny of the object itself’. (Vergine, 2007)

Environmental artists one can think ‘are concerned with the way both time and natural forces impact on objects and gestures, in an alternative aggressive and nurturing towards the landscape.’ Among many things that define human condition, a connection with the environment is primary. Within the whole essence of all our activities, may it be Religion, Art, Futurism etc. the bigger picture is the nature. We work for it, we are disgusted by it, we consecrate it, and destroy it at the same time. (Kastner and Wallis, 2005, p. 15)

Within Robert Smithson’s Spiral Jetty project the transporting 6,500 tonnes of material was considered necessary to form the spiral. Smithson, responded to the history of the region, ‘where the continental railroads met and the golden spike was ridden’. Smithson adds that the land was devastated by industrial endeavours, in pursuit for profit from the land in the Great Salt Lake Region, Utah.

Smithson added ‘A great pleasure arose from seeing all those incoherent structures. This site gave evidence of a succession of man-made systems mired in abandoned hope’. (Kastner and Wallis, 2005)

Smithson like the Futurists moved away from what the artist would call "mausoleums for art", too bound up with commodification and commercialism, which were alien to the true and free artistic spirit; (Phaidon, 2015) Relating to the conformism that the gallery offers. A less radical approach to the Futurists, Smithson revived and transported the abandoned materials from the early ravagers with the intention of creating a piece that reconnected the artist with the environment. The materials and the artist's own intentions, “which reflected his interest in science and geology.” (Phaidon, 2015) Arguably is a step in the right direction.

Using something old and abandoned is upcycling, although the land suffered some abuse by the bulldozers that created the big scale work, gives a new outlook on the way that we produce art. In the same directions as Noble, Webber, Moretta and the Plastic Flotsam Project, a more sustainable profile has been put onto plastics, the recycling elements are finding ways into the industry, and although the situation is getting worse. More people are becoming aware of it through certain Medias.

In an attempt to make recycling foreseen to the industries, a video by ALLDAYEVERYDAY, involving musician Pharrell Williams is showing the public through the accessibility of YouTube, a message of what's going to happen, and displaying some alternatives to this happening. For instance within the documentary is a fashion show, curated by Pharrell Williams showing the new product from G-Star RAW *For the Oceans* that incorporate recycled bottles from the Oceans within the manufacturing of Denim jeans. Pharrell Williams, the creative director of *Bionic Yarn* is using the material made by the organisation to lure industries into sustainability, and by doing that the question of sustainability becomes publicised. Arguably through this attempt to raise awareness to the masses, the use iconic fashion labels gives a sense of superiority to the industry, in the bigger picture, departing them from other competition by having a nurturing global scheme in mind.

“We aim to raise awareness. No-one who has played this game will ever throw a plastic bottle in the ocean again" (G-Star RAW, 2015)

One can assume that Artists should have a certain set of principles that recognise the effect that the materials they use have on the environment.

The action-plan created by the Plastic Garbage Products allows the reader to engage with a *Reduce Reuse Recycle* scheme. **Similar to Williams' movement** the conclusion is to reuse what industry has already created. The way in which Pharrell Williams embedded the environment within his schemes, gives the fact that globally recognised figures can help cause a greater awareness of these issues. Although the thread isn't made from Williams' own hands, the promotion that got as far as a fashion show in the New York Fashion Week 8th of February 2014, advertising G-star RAW's For the Oceans campaign. Using a certain set of principles that benefit the environment, and reducing the Oceans from toxicity by a fraction, globally raising awareness of nature. One can agree that this is a step in the right direction. "Plastics require proper selection and knowledgeable use so that the artist's intentions can be fluently expressed". (NEWMAN, 1973, p.11)

Don't you think it's time that them certain Artist's asked themselves does Art make pollution acceptable?



Gstar RAW, Raw for the oceans, 2014

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