



McColl Center resident Ashley Lathe utilizes home-made technology via constructed machines that guide the natural patterns of wind and rain to create images. The paintings themselves are artifacts or “fingerprints” of these forces. By linking the process of art with these ecological processes, the invisible becomes visible. They also challenge the assumptions of ecology and sustainability by harnessing these forces outside of the context of natural phenomena, while reinforcing the same messages.

The paintings are titled *Artifact 1.1*, *Artifact 2.3*, etc., scientific terms that allude to the works as specimens. This naming system utilizes scientific language we are familiar with to reinforce the notion that these are indeed fossils of a time, place, and process.

A more traditional exploration of land preservation is shown in **The Wilds**, photographs of Oregon State Parks, where the mission is to protect outstanding natural, scenic, cultural, historic and recreational sites for the enjoyment and education of present and future generations. The concept for this series by Wendy Given stems from the artist’s interest and concern with our dwindling relationship to and understanding of nature, the flora and fauna within it, and the waning utilization of folklore that notes the phenomena in Western society. The words “wilds” or “wilderness” derive from the notion of wildness; that which is not controllable, or the geography that is uncultivated and uninhabited by humans.



Untouched mountains, remote riverbeds, old growth forests, these are the hidden places in the natural landscape where animals and plants live a disparate existence from the human experience. **The Wilds** is a parallel universe to our man-made reality with unfixed borders. In the remote and seemingly uninhabited areas, the language is very different from our own; it is ancient and wholly innate.

Water collection was of course crucial to her survival. She experimented with various techniques of water collection, one of them being a slightly altered version of a solar still, with which she was distilling salt water into drinkable (but definitely not great tasting) water. Ultimately, collecting rain turned out to be the most effective way to obtain drinking water. Since eight glasses of water a day are considered to be ideal intake, she decided to set up eight clear glasses and wait for the rain to fill them. The photographs in the exhibition are the documentation of the experiment.

Imagination is an artist’s greatest asset. It can produce bold visions of what a sustainable future might be like. People can be moved and aroused by powerful environments, innovative designs, and practical demonstrations of active engagement. More importantly, however, is the fact that the majority of design, development and progressive thinking emanates from the individual artist’s creative spark. A spark that is often unrecognized in the moment, and often unrewarded. This exhibition is dedicated to all artists who dream and create tirelessly for a future that the earth can sustain.

GREEN LIGHT

Bank of America Plaza (A Behringer Harvard property)

101 South Tryon Street Charlotte, NC

Behringer Harvard | Asset Services

VP of Property Management: John Murray

Property Manager: Mary Cook

Chief Engineer: Tony Auten

Asst. Chief Engineer: Allen Cameron

Asst. Property Manager: Marnita Tolbert-Stinson

Exhibition information

Curator: Joie Lassiter

Assistant Curator: Irina Toshkova

Installation Director: Michael Lassiter

Joie Lassiter Gallery: 704.373.1464

info@lassitergallery.com | www.lassitergallery.com

Special Thanks to Pace Wildenstein Gallery, Pavel Zoubok Gallery and Solomon Projects for loaning work to this exhibit.

EXHIBITION ARTISTS

- A. Michele Brody | **Land – Scaping**, 1999
mixed media • courtesy of the artist
- B. Kendall Buster | **Parabiosis III**, 2005
shadecloth, steel • courtesy of the artist
- C. Tara Donovan | **Untitled (Paper Plates)**, 2006
paper plates and hot glue • courtesy of Pace Wildenstein Gallery
- D. Wendy Given | **The Wilds: Study No. 7**, 2008
c-print • courtesy of Solomon Projects
- E. Dodi Wexler | **Many Merging Moons**, 2002/2004
paper, photos, stamps, bleach, string, plastic, ink • courtesy of Pavel Zoubok Gallery
- F. Anne - Katrin Spiess | **Water Collection (One Glass of Collected Rainwater)**, Maine 2003
c-print • courtesy of the artist
- G. Ashley Lathe | **Artifact 2.2b (October 24-25)**, 2008
watercolor on paper • courtesy of the artist
- H. Gregg Schlanger | **B.W.R. (basic water requirements) 50 liters**
mixed media • courtesy of the artist

GREEN LIGHT

The signal has changed. In response to gathered information and a collective awareness, the environmental sustainability movement has gained a particular momentum in recent times. It was once the platform of sidebar grassroots organizations, and for a half century the subject of the artist’s dialog; but now responsible major corporations are investing resources into sustainable practices that lower operating expenses and their carbon footprint by making significant improvements to their buildings. Behringer Harvard, the owner of Bank of America Plaza, is one such corporation. In an effort initiated by Behringer Harvard and supervised and implemented by the local management team, the 34-year-old Bank of America Plaza obtained an Energy Star Rating of 91 (a high rating) and is awaiting LEED (Leadership in Energy and Environmental Design) certification, anticipated this year. Although new buildings can be built to these standards, the advantages of inhabiting an older building brought up to eco-standards have innumerable rewards. The 1970s building has an excellent location, along with a timeless quality, both in design and materials, with open floor plates and majestic grand halls. A further benefit is that of working with a seasoned management team who for years have taken measures to control and lower operating expenses and have recently devoted a difficult 11 months to investigate and apply for LEED certification—this being evidence of Behringer Harvard’s intention to further their environmental stewardship. In this, the 18th art exhibition at Bank of America Plaza, we bring together eight artists working in environmental themes into a building implementing sustainable procedures. “Green Light” is the result.



GREEN LIGHT

Many of the artists in this year's exhibition "Green Light" are the recipients of some of the highest awards in the Visual Arts, and have shown together in numerous museum and institutional spaces over the last years, both at home and abroad. The works exhibited fall into several categories; art that engages with the land including urban planning; art that incorporates sustainable practices such as recycling; and art that responds to social issues through the production of objects or discourse. We are encouraged to look and contemplate these ideas as these eight artists with extraordinary vision inspire us as to how we can aesthetically reclaim, restore, and co-exist within our natural environment.

Concerned with the urban environment, Kendall Buster, who works out of Richmond, Virginia, but travels extensively to exhibit her work, creates structures that reveal conflict between the natural and the constructed.

Parabiosis, the name she gives to her membrane-like structures, literally means the joining of two entities, either artificially or naturally. It is within the framework of this concept that the artist builds a visual language to discuss the complexity of space and an ideal functioning that might bring together the man-made and organic aspects of a city. Generated from the notion of a cluster of distinct enclosures, *Parabiosis* is an architectural model of interlinked structures—a complex form suggesting either an unruly fusion of independent organisms or a system of interdependent organs. Each structure housed a



A



B

different part of what came to be regarded as a city: a block of flats, a cinema, an opera, a stadium, a cathedral. Nature is referenced through the biomorphic forms and green shade cloth covering, implying an elemental force that is always present.

The availability of water is artist Gregg Schlanger's sustainability concern.

B.W.R. 50 Liters (basic water requirement) refers to domestic water usage per person per day—this includes water for drinking, hygiene, sanitation services and food preparation. The data used in this project is based upon information from the World Resources Institute and is the standard used by most organizations to calculate that 50 liters of water per day will cover basic human needs. Twenty percent of the world's population is able to use only around 5 liters each day - more than 1 billion people do not have access to clean drinking water and consequently do not have access to the ideal minimum. It is of note that that this is a shifting issue—even though a particular country may have more water now, this does not mean that it is guaranteed continued water supply.

Dealing with several overlapping issues simultaneously, Michele Brody's sculpture installations utilize the process of hydroponics to create a fabricated, self-contained environment allowing for grasses to sprout, grow and decay. Her work often makes references to domestic qualities of landscape, reminders that we reside within the natural world and rely upon it for sustenance.



C



E

The essence of Michele Brody's work is to understand how we live with change and the constant flux of our environment - inspiring the viewer to more awareness of the tenuous relationship between ourselves, nature, and the urban environment.

Land-Scaping developed out of some of Brody's older work, which were rooms that the viewer was invited to enter into and experience an alternative sense of space through the use of light, fabric, and growth. This installation has been adapted for Behringer Harvard at Bank of America Plaza, where one can imagine sitting in the interior chair, with a view of the outdoor space through rows of grass growing within the fabric. The viewer is thus left with the challenge to consider the urban/natural landscape available outside the window, while being blocked by a fabricated/natural landscape inside.

Recycling and re-using ordinary everyday things to turn them into exquisite glamour-infused objects of art and design is a practice that has become increasingly popular in contemporary art.

Tara Donovan's inspiration comes from mundane, everyday materials such as Scotch tape, drinking straws, paper plates, and fishing wire, often found in dollar shops and surplus stores, which she molds and teases out sensual, abstracted landscapes and forms, be they pencils forming a haunting terrain of golden majesty, styrofoam cups congealing to create billowy, luminescent "clouds" overhead, or paper plates creating undulating, romanticized strands of DNA. An installation artist who uses common materials to achieve the effect of natural phenomena, the artist describes herself as "fascinated with creating chaos out of something and then restructuring it and giving it new order."

A renowned interartional artist, Tara Donovan was the 2008 recipient of the MacArthur Foundation "Genius" Award and her work has appeared in numerous solo and group exhibitions at such venues as the Metropolitan Museum of Art, the UCLA Hammer Museum, the Museum of Contemporary Art, San Diego, and the Institute of Contemporary Art, Boston.



D



F

Also utilizing found and discarded objects, Dodi Wexler cuts, stitches, burns, pastes and punctures old stamps, photographs, maps, handmade Japanese papers, string, wire, beads and bottle caps and miscellaneous snippets into a contemporary collage, yielding a group of intricate creations that seem at times to be living organisms.

Wexler also builds large scale, grand urban landscape like works, using detritus from the street such as cardboard boxes, old newspapers, building materials, and used plastic. These exhausted and abandoned scraps arrive inside, re-created, and are brought to the attention of the public, initiating a dialog on the issues of waste and mass consumption.

In this exhibition Wexler shows a finely detailed work composed of of paper scraps, vintage stamps and fabric, which according to the artist might symbolize "terrestrial and celestial realms."

Many artists have conceptual ideas for their work but not many of them translate these ideas into personal action. As she worked in nature, Anne Katrin Spiess became increasingly aware of the complex environmental issues developing. She realized that her work would be void of any real significance unless she dedicated some of her projects to the preservation and protection of natural environments. In the summers of 2003 and 2004 Spiess worked on several projects on a barren island off of the coast of Maine. One of her main interests was to explore how she could live on the island whilst securing the major necessities for survival such as food, shelter, and of course water.