

Jerry Ross Barrish

Morning Bird, 1990

found materials assemblage

20 x 25 x 9 inches

photo by Mel Schockner

Morning Bird is constructed of various plastic things, with a blue body, white legs and a yellow head. The bird stands on a piece of very weathered wood, and the blue beak points down as if the bird was looking for the next meal. 20 inches tall, 25 inches wide, 9 inches deep.

Jerry Ross Barrish

Green Crane, 2007

found material assemblage

33 x 28 x 29 inches

photo by Maximage

Green Crane is constructed of plastic objects in various shades of green. This large 33 inch tall bird with an outstretched head forming a big arc from the tip of the beak to the feet standing on some sort of plastic box cover. The little triangular wings are outstretched to create a moment of tension in the gesture. 28 inches wide, 29 inches deep.

Jerry Ross Barrish

Ancient Bird, 2013

found material assemblage

34 x 32 x 21 inches

Ancient Bird might not achieve flight with its short outstretched wings; it leans forward on a base of weathered wood. The bird's beak is created from a large vacuum nozzle, and the bird's posture captures that of a startled creature. 34 inches tall, 32 inches wide, 21 inches deep.

Jerry Ross Barrish

Scales of Justice, 1999-2020

found material assemblage

72 x 40 x 18 inches

photo by Mel Schockner

A 72 inch tall and slender black blind-folded female figure represents the iconic *Scales of Justice*. Her outstretched right arm curves like a cane to dangle two unbalanced disks that represent the scales. Her left arm holds a large sword pointed downward toward the ground. Width is 40 inches, depth is 18 inches.

Jerry Ross Barrish

Spying Liberty, 2008

found material assemblage

48 x 39 x 20 inches

photo by Wilfred J Jones

A standing figure wearing a green plastic drape represents the iconic Statue of Liberty. On her head red cone-shaped plastic objects form a spiked crown. She stands gazing through a black telescope with her lowered right arm holding an extinguished red torch. The telescope is made of plastic parts and stands on the base with a long telescopic lens. The Liberty figure stands on a red, white and blue patriotic looking plaque, and both the figure and telescope are placed on an old white weathered board.

Jerry Ross Barrish

Climate Change Denier, 2021

found material assemblage

53 x 18 x 19 inches

This is a figure of a guy in a bowler hat who is covering his eyes with thin white arms and hands, and blocking his ears with red headphones. As he stands there in obvious oblivion to his locale, rising blue seawater covers his ankles. 53 inches tall, 29 inches wide, 20 inches deep.

Jerry Ross Barrish

Everywhere You Go...I Will Follow You, 2022

found material assemblage

27 x 14 x 24 inches

Depicted from the waist up, an entirely green Statue of Liberty holds a grey telescope to her eye with both hands. She is attired in a green plastic drape and wears a green spiked crown. 27 inches tall, 14 inches wide, 24 inches deep.

Irene Carvajal (Carvahall)

Homo Zophobas Morio, 2022

Slave Labor Series

Digital print on back light film

8.75" x 12.5"

An abstract image with a background comprised of black and white interconnected circles, approximately 1/8" in diameter. Random areas are lighter and almost completely white. These white areas are predominantly present in the middle of the image. One of these lighter areas creates diagonals and vertical lines throughout the image. The foreground has four 4" , orange and blue circles organized in the corners of a square. These circles also are created by 1/8" interconnected circles. Image is printed on translucent paper and illuminated from the back. The image is 9" x 12".

Irene Carvajal

Styrax Appetitus, 2022

Slave Labor Series

Digital print on back light film

8.75" x 12.5"

An abstract image with a background comprised of black and white interconnected circles approximately 1/8" in diameter. Random areas are lighter, almost completely white. The foreground has two parallel vertical lines 1" x 11" made up of orange and blue 1/8" interconnected circles. Image is printed on translucent paper and illuminated from the back. The image is 9" x 12".

Irene Carvajal

Dominus et Servus, 2022

Slave Labor Series

Digital print on back light film

8.75" x 12.5"

An abstract image with a background comprised of black and white interconnected circles approximately 1/8" in diameter. Random areas are lighter, almost completely white. The foreground has a large hot pink X and an orange and blue circle approximately 9" square made up of orange and blue 1/8" interconnected circles. Image is printed on translucent paper and illuminated from the back. The image is 9" x 12".

DeWitt Cheng

Wrapped Tree, Wawona Street, San Francisco, 01/31/22 (#0606).

Photo on metallic paper mounted on styrene

12"x18"

A sidewalk scene, in which the street, and the white lines of a pedestrian crossing, comprise the lower third of the photograph. The upper third is the concrete side of a building, painted tan. A row of green weeds grow alongside the building's wall. In the center of the photograph is a discarded Christmas tree flocked with artificial snow. The tree is fully wrapped in a transparent plastic bag, and lays behind a white fire hydrant, stained with rust marks and tagged with black graffiti.

DeWitt Cheng

Scooter, Collins Street, San Francisco, 9/2/21 (#1229).

Photo on metallic paper mounted on styrene

12"x18"

A photograph of a hilly city street, on which a parked scooter stands at the foot of a concrete stoop and in front of a brick wall. The scooter is fully covered in a silver plastic cover marked with the cursive Prima logo. The short walls of the stoop are painted yellow tan and weeds grow along the stoop's bottom step. At the top of the steps, a plant in a ceramic pot sits on a ledge.

DeWitt Cheng

Draped School Building with Mural #1, Ortega Street, San Francisco, 11/24/21 (#9824).

Photo on metallic paper mounted on styrene

12"x18"

The wall of a building is draped in transparent plastic, allowing us to see the painted surface beneath. The surface seems to be a mural of a city scene, comprising brick and concrete high-rise windowed city buildings. Off-center, taking up much of the right half of the image is what looks like a metal exterior door, painted with a mural of an older architectural scene. The protective plastic is taped down in places with long strips of white or yellow tape, which bunch and wrinkle the sheets of plastic.

DeWitt Cheng

Draped School Building with Mural #2, Ortega Street, San Francisco, 11/24/21 (#9823).

Photo on metallic paper mounted on styrene
12"x18"

The wall of a building is draped in transparent plastic, allowing us to see the painted surface beneath. The surface seems to be a mural of a city scene, comprising brick and concrete high-rise windowed city buildings, and a bridge over a blue river. Spaced along the bridge are two street lamps. Over the mural, the protective plastic is taped down in places with long strips of white or yellow tape, which bunch and wrinkle the sheets of plastic. In the center of the photograph, a large tear in the plastic exposes the mural underneath.

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Antonio Cortez

Breaking the Plastic Wave

Volumetric data visualizations of ocean plastic pollution sources and advice from the Pew Charitable Trusts Report to reduce 80% plastic pollution by 2040.

MOV format video: 5 minutes, 32 seconds.

An animation detailing data documenting plastic pollution by sources and projections for 2040. Differences between country income, leakage route, plastic-type contributions are presented in volumetric form. Each dataset is presented in between coastal waves rendered after the "The Great Wave off Kanagawa" a Japanese famous wood print. A final graphic illustrating advice from the Pew Charitable Trusts detail needed efforts to reduce plastic leakage into the ocean by 80%.

Tess Felix

Courtney, 2022

Standing series

Plastic beach debris on painted wood panel

72"x 24"

A portrait of a brown sixty-five year old man standing. He is wearing a pink shirt and turquoise shorts with white Vans shoes. His posture has him folding his arms across his heart and his face has a large warm smile. The materials used for the color palette are strictly ocean plastic pollution collected from beaches, mostly Marin County beaches. The background is painted white with acrylic paint. The ocean plastic has been cut to fit in some areas but there is no paint on the plastic.

Tess Felix

Milan, 2018

Standing series

Plastic beach debris on painted wood panel

72" x 24"

A portrait of a twenty two year old white man standing. He is wearing a green t-shirt and grey-purple shorts and is barefoot. His arms are crossed in front of him in a confident stance. He is smiling a friendly smile. The materials used for the color pallet are strictly ocean plastic pollution collected from beaches, mostly Marin County beaches. The background is painted white with acrylic paint. The ocean plastic has been cut to fit in some areas but there is no paint on the plastic.

Michal Gavish

Entanglement, 2022

Acrylic on Fabric

3 panels, 7 feet H x 5 feet W x 2.5 inches each

The work is a large layered hanging installation. The first layer is painted on paper in acrylic of an abstracted world map with the poles on both sides. Each continent is in a different pastel color: America is blue, Asia is purple, Africa is green, and Australia is blue-gray. In front, there are fabric layers with painted areas describing the current and projected accumulation of plastic materials in the seas and on the coast. The painting is red and orange.

Tanya Knoop

Shame, 2022

Inkjet print on Hahnemühle FineArt Pearl paper

24" x 35.75"

In this photograph, a beach at low tide fills the bottom two-thirds of the image. The beach is covered with huge piles of plastic waste, including bottles, cups, packaging, mixed with some small pieces of driftwood. In the distance, the tide is going out, and a large tree branch has washed ashore. A cloudy sky fills the upper third of the image. To the left of the center, a figure that appears to be a Native American man in a feathered headdress, a fringed jacket, a blanket, and moccasins, stands with a horse, looking over the scene. The figure and the horse seem to be painted, and, perhaps, added digitally to the image.

Tanya Knoop

The Legacy of Adam and Eve, 2022

Inkjet print on Hahnemühle FineArt Pearl paper
24" x 35.75"

In this photograph, two nude figures, a man and a woman, lie on their backs on a trash-covered beach at low tide, each reaching a hand out to the other. Plastic containers and packaging are piled on, and embedded in, the sand that surrounds the figures, filling almost the whole frame. Like the beach, the pair's bodies are piled with plastic trash. Between them is a circular, dark pool of water or oil in which rests a large curving pale snake. The woman is handing a browning, mostly eaten apple to the man.

Tanya Knoop

All In This Together, 2022

Inkjet print on Hahnemühle FineArt Pearl paper
24" x 35.75"

This artwork appears to be a photograph of the ocean with mountains in the background. The water and the mountains are shades of blue. The photograph has been taken on a bright, sunny day and in such a way that the curvature of the earth shapes the ocean's surface and the landscape beyond. In the foreground, the ocean is filled with plastic waste - including bottles, packaging, and plastic bags - which forms a floating island, stretching into the distance. Floating on their backs around, and nestled in, the island of trash are six human figures, who are also almost entirely covered in plastic waste.

Tanya Knoop

The Truth About Plastic, 2022

Inkjet print on Hahnemühle FineArt Pearl paper
19.5" x 24"

This artwork shows a grid of photographs that depict plastic packaging in different categories of our life. The title at the top of the artwork reads "Plastic in our Lives". Above each photograph, smaller titles read "in the store", "in the house", and "in the recycle bin". The final statement at the bottom reads "Final Destination: The Ocean". The entire composition appears against the backdrop of the ocean coastline covered with plastic waste.

Liz Mamorsky

Boofoot Camo Waders, 2014

Reclaimed materials

55" x 20" x 2"

Tout Uncommon, 2015

Reclaimed materials

67" x 18" x 4"

Techie Green, 2009

Reclaimed materials

53" x 18" x 5"

Dianne Platner

Discredit, 2021

Expired credit cards, acrylic grid

37" x 46" x 1.5"

On loan from the collection of Louise Sampson

A large work, approximately 3 feet high x 4 feet wide built with expired credit cards folded in half and constructed on a grid to form a diamond quilt image.

Dianne Platner

The Shroud, 2022

Woven Wires, Cords, Cables

72" x 32"

A large work, approximately 6 feet tall and 3 feet wide, woven with cords, cables, and wires from electronic waste to form a checkered black and white pattern with touches of red throughout. Dangling from long strands at the bottom of the weft are adapters, chargers, plugs, connectors, earbuds, and useless endings.

Ruth Tabancay

Adapting to New Substrates 2.1, 2021

Hand embroidery. Polystyrene, plastic bags, plastic cups, bubble wrap, face masks, vegetable tags, straw, takeout food container.

32" x 42" x 2"

This work consists of 19 separate pieces of various single-use plastics pinned to the wall in a diagonal square arrangement. Plastics such as black and white Styrofoam trays (some cut into smaller pieces), white, blue, and maroon plastic bags, bubble wrap, red plastic cups, blue face masks, purple and white vegetable tags and a white and red striped straw are hand-embroidered with stitches that resemble bacteria, larvae, fungal colonies and fungal structures.

Ruth Tabancay

Adapting to New Substrates 3.0, 2022

Hand embroidery. Polystyrene, plastic bags, plastic cups, bubble wrap, face masks, vegetable tags, straw, takeout food container.

26" x 33" x 3"

This work consists of 10 separate pieces of various single use plastics pinned to the wall in a rectangular arrangement. Plastics such as a black styrofoam tray (cut into two pieces), a red plastic cup, a white and a green plastic bag, blue face masks, orange bubble wrap, white takeout food box, purple vegetable tag, and white straw with red stripes are hand-embroidered with stitches that resemble bacteria, larvae, fungal colonies and fungal structures.

Ruth Tabancay

Bleached, 2022.

Crochet, assemblage. Yarn, needle caps, needle sheaths, vial caps, tubing caps, oxygen tubing, nasal prong tubing, polystyrene, pins.

36" x 40" x 6"

This work is made of crocheted wavy, curled, and coiled strips of white, off-white, beige, and gray yarn pinned on edge to the wall with pieces closely touching. The crochet surrounds two styrofoam half spheres covered with coils of yarn held flat to the surface with pins. Five half spheres are uniformly covered with one or two types of plastic medical waste such as vial caps, needle caps, or needle sheaths. Two chunks of Styrofoam are uniformly covered with similar plastic pieces, one also with oxygen tubing. One circular crocheted piece and a group of crocheted discs have plastic tubing protruding from them.