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Artist Exploration on Media and Materials Towards Environmental Issues

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ABSTRACT

This paper explores the materials and media in environmental issues through the production of artworks. Due to our destructive behaviors to environment, we are facing many environmental issues, such as climate change, ocean pollution, Industrial waste pollution and many other problems. Environmental issues are not only causing a great concern of scientists, but also attracting the interest of visual artists. Artists all around the world are taking the opportunity to express their views through visual interpretation. These issues have been a prominent concern expressed in the theme of artworks. Through the exploration of media and materials, they construct a visual form representing environmental issues. Furthermore, by using descriptive analysis, all relevant artworks are examined to reveal the meaning behind their practices. Artists such as Néle Azevedo, Tomas Saraceno, Chris Jordan Marina DeBris, Jason DeCaires Taylor, Benjamin Von Wong, Shang Yang and Yao Lu will be discussed later to unveil what are those environmental issues through their artistic perspective. This article highlights what roles the artists are playing in environmental issues, and how their artworks influence our understanding about the environmental problems. The contribution of this article is to expand the understanding of environmental issues and recognize the importance of the usage of media and materials in artworks.

Key words: Environmental issues, Artists, Artworks, Media and Materials

INTRODUCTION

Environmental issues have been a concern for humans for many years. The increase of the world's population and per capita consumption of natural resources will have a greater impact on these environmental issues (Frances Harris, 2012). Human activities are causing environmental problems, for instance, climate change, acid rain, air pollution, ocean pollution, urban sprawl, biodiversity reduction,

industrial waste, ozone layer depletion, which bring many disturbances to our lives. This study focuses on environmental issues which are currently occurring in society and how artists choose and use media and materials related to these issues. By exploring the media and materials presented in artworks based on different environmental issues, the paper aims to identify the different artworks created by different artists with certain environmental issues as their topics. Adams (1990) said that if we accept the statement that solving environmental problems requires changing attitudes and subsequently behavior towards the environment, then we should acknowledge the role of those subjects that are concerned with the emotions, hence art is of importance here. Artists use professional knowledge and technology to study the relationship between humans and the environment through their artistic practice, they engage in nature through a new way of working outdoor or placing natural materials in a new setting. Their works will make you think deeply about the world around you (Angela Andaloro, 2020). In this article, artists highlight environmental issues through their own unique perspectives. Some of them use household waste as a material that resonates with the audience, while others use sustainable materials to make people realized it's magnificent quality in relevance to environmental problems. The paper is an overview of the media and materials related to environmental issues with a broad of samples intending to illustrate art and general environmental issues.

METHODOLOGY

The paper uses Edmund Feldman's Art Criticism Methodological Model to describe, analyze, interpret and judge artworks. This approach is the most prominent and in-depth form of art criticism (Hamblen, 1985). By describing, analyzing, interpreting, and judging artworks, we can transform the intangible concept in the work into something tangible. The Feldman's system of criticism is an inductive process of extrapolating conclusions from the available evidence (Subramaniam, M., Hanafi, J., & Putih, A. T., 2016). Feldman stated, "interpretation is the most important part of the whole process of art criticism; we have to explain not only the meanings involved in an artwork, but also the relevance of those meanings and the implications for our lives and for the human condition" (Feldman, 1982). This study will discuss and interpret the important role and value of media and materials in the production of the artist's artwork. It is helpful for researchers to dig out the important role of media and materials are playing in the artworks with environmental issues theme.

Media And Materials In Artworks

The exploration of media and materials in works has always been a matter that artists are keen on experimenting with. Different properties of materials have different symbolic meanings, even humble and cheap materials gain unique value in the eyes of artists. In the early 20th century, Marcel Duchamp introduced the concept of ready-made: any manufactured object that has been slightly modified, or discarded, can be selected for exhibition as a work of art (Camfield, W. A. 1990). Artist Antoni Tàpies put collected newspapers, scraps of paper, used cardboard boxes and other abandoned things into an artistic perspective, he also gave the materials a new value and reflection. From a philosophical perspective, the combination of different materials in a work of art suggests that art, like life, is made up of many different pieces that come together in a way that the artist understands to present a synthesized world. Western artist Anselm Kiefer used materials such as straw, clay, sensitizer, and wood

panels as secondary media when creating his works. Media and materials have a strong sense of quality and texture (Wu Shoufeng, 2020). The material is also a medium of artistic communication. Through the shaping of the materials, artists bring the viewer not only visual impact, but also his own inner thinking about the artwork.

In artworks, media and materials play an important role to express artists' thoughts and emotions, they have a great significance for expressing the subject. The new experiments in art are a series of reflections of an era in which consumption, information, knowledge and memory, personal experience and consciousness are closely linked. Thus, any material can find the place for itself in a work of art, whether that material is something common, banal, or conflicting. Alan Kaprow points out that after breaking down the barriers between life and art, every object is a material for the new art (Allen, C. 2015). Finding or identifying the most appropriate method of expression is a difficult part of creating art, and the media and materials are very important in achieving this goal (Alex Lee, 2020). The type and color of the materials can inspire the artwork and even influence the whole way of thinking about art. The media and materials used by the artists in their artworks influence the form and content of the work. At the same time, by using ever-changing materials, artists have influenced artistic techniques. In fact, many of the changes in art history were based on the use and development of new materials. Martin Buber (2002) pointed out that there was a strong desire within each person, a strong emotion that was realized by dominating the material to create artistic ideas.

Significance of Media and Material in Artworks

Form, color and material are the basic elements that make up a painting, with the development of science and technology and the change of people's concept, people are more and more aware of the role of the material itself and its rich spiritual connotation, the concept of material has been extended (Zhang Zhe, 2019). For the discovery and use of materials in artworks, we should not only draw on history, but also combine the themes of the times and current issues, so that the materials can be used to a greater extent. The use of materials in artworks can enhance the artistic expression of the work itself and highlight the theme of the work stronger. The form, structure and texture of materials have different aesthetic expressions and produce various aesthetic effects. For example, the use of bark as a material in the work and the use of plastic as a material will give the viewer a different visual experience. Generally speaking, bark makes people feel the vicissitudes and magic of nature, and plastic makes people think of the convenience it usually brings to life as well as plastic pollution (Cui Li, 2012). Moreover, even the same material can bring different feelings to the viewer depending on the artist's method of expression. Therefore, to explore the value of the material and let the material play its own role is the trend of the artist's continuous exploration.

Over the past few decades, artists have used unconventional materials in conjunction with related environmental issues to create aesthetically challenging works. Many of them have repurposed plastic waste and transformed it into aesthetic and thoughtful works through collage, installation, and sculpture. Today, environmental issues are becoming increasingly serious, and artists are choosing environmentally relevant media and materials to express this theme, reflecting the tension between man and nature. These artworks reflect not only the damage caused to the environment by individual actions, but also the destruction of nature by industry which is driven by profits. In short, the materials themselves are what can make the works more persuasive and expressive.

Artist Perspective Through Climate Change

Among the global environmental issues, climate change has always been a concern for us. Climate change includes global warming and large-scale weather changes. Although there was a period of climate change in the past, in the mid-20th century, humans disrupted the Earth's climate system and caused global climate change (IPCC 2013; Allen et al ,2018). At the same time, global warming has occurred frequently, such as Hurricane Sandy in the United States, the floods in Queensland, Australia, and the accelerated depletion of the Arctic ice sheet. Climate scientists predict more impacts in the future if the temperature rise at the end of the 21st century is not contained to a few tenths of a degree Celsius (Hansen, J., 2006).

Faced with such climate change issues, artists are also exploring the impact of future climate on man and the natural environment (Taplin, R., 2014). The art related climate change is making the public rethink the role of human beings in changing the climate system (Nurmis, 2016). Kathryn Yusoff and Jennifer Gabrys (2011) emphasized, “arts and humanities play an important role in allowing us to think about environmental issues. The visibility of artistic works can enrich our imagination and let people unconsciously receive the information about climate change. This is difficult to be achieved in other disciplines”. In recent decades, art has emerged as a means of cultural significance, it conveys the problem of man-made climate change and transcends the interpretation of this problem in politics, environment, or science (Nurmis, 2016). In this section, several artworks related to climate change are discussed in order to understand how the media and materials are being used in the works and better represent the issues involved.



Figure 1. Néle Azevedo. *Melting Men*. 2009, ice sculpture. Gendarmenmarkt, Berlin, Germany
<https://www.designboom.com/awareness/melting-men-by-nele-azevedo/>

Néle Azevedo is a Brazilian sculptor, visual artist and independent researcher who was born in 1950. She is best known for her “Melting Men” installations (laura Moss,2017). The project has been repeated in dozens of cities since its initial implementation. For her artwork “Melting Men” (Figure 1), she chose ice as the material from which she made a thousand small men and women in 20 cm high, who were taken to the Gendarmenmarkt square in northern Germany to be exhibited on a staircase, where the ice would melt for about 30 minutes during the summer in northern Germany. Interestingly enough, the artist would adjust the scale of each installation to different public spaces.

The artist’s work is very different from traditional monuments. Generally, monument figures have fixed facial features, and their postures are mostly standing or walking. In the choice of materials, traditional monuments mostly use bronze or iron. But in this artwork, the characters have no facial

expressions, and all people are sitting. Néle Azevedo chooses ice as a material to highlight the problem of climate warming. Ice looks fragile and will gradually melt. Likewise, facing the problem of climate change, both humans and ice share common characteristics. The image of the “Melting Men”, which took place in September 2009 at the Berlin Gendarmenmarkt, attracted the world’s attention and became a symbolic warning of global warming.

The viewer feels the threat to his or her body as he or she views the artwork. As Phillips (1989) claimed, “The encounter of public art is ultimately a private experience, perception outlasts actual experience”. Néle Azevedo said, “this work is not reserved for great heroes, nor is it reserved for great monuments. In a sense, it belongs to all those who participate in it and observes the melting process” (Long, K. 2013). Her artworks are considered by environmentalists as a visual representation of the fate of human beings under climate change. The World Wildlife Fund thought her artwork will effectively prove the impact of global warming on the earth and its impact on the inhabitants of the earth. Global warming is not only a problem of a certain country or nation but is related to everyone on the earth (Long, K. 2013).



Figure 2. Tomas Saraceno. *Biosphere*. 2009, installation. Statens Museum for Kunst, Copenhagen.

<https://www.pinterest.com/pin/536843218065336075/>

The next artwork which also utilizes climate change as the main theme is made by Tomas Saraceno. He is an artist with an architectural background who was born in Argentina in 1973, he has built numerous large-scale projects focused on climate change that work across disciplines. In 2009-2010 Anne-Sophie Witzke curated the RETHINK-Contemporary Art & Climate Change exhibit in Copenhagen, the artwork which is the largest installation in RETHINK was made by Tomás Saraceno. His artwork does not directly address the phenomenon or effects of climate change, but a quest to imagine new developments and the way we all live together or live in our environment. “Biosphere” (Figure 2) shows a large transparent balloon hanging from the ceiling with black threads attached to the balloon, these lines end in small balloons (Latin America Bureau,2009). He chooses the materials of transparent balloons made of plastic, string, plants to simulate the planet we live on. “Biosphere” creates complex geometric shapes by weaving and twisting elastic cords, which often resemble spider webs. Saraceno, is similar to what is describe by French philosopher Felix Guattari in *The Three Ecologies* (1989) ‘extends the definition of ecology to social relations, human and environmental issues’ (Distanz Verlag, 2011). People can move in the balloon, but the more people come in, the less air there is in the

balloon, it needs to be re-inflated to make more people enter the balloon. Tomas Saraceno says this is the role that art plays in the fight against climate change. The artwork reflects how personal behavior influences on others and the climate.

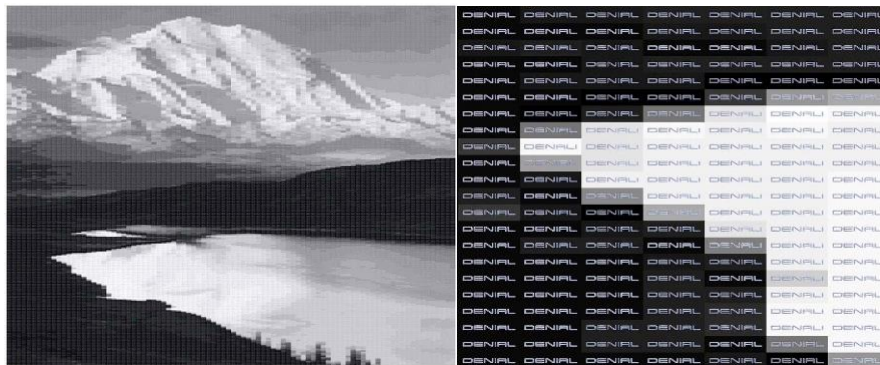


Figure 3. Chris Jordan. *The Series Running the Numbers: An American Self-Portrait*. 2006, archival inkjet print. 60 inches by 75 inches.

<https://www.kopeikingallery.com/exhibitions/running-the-numbers-an-american-self-portrait/images/1392>

For contemporary artists, information is both a subject and a raw material. An American artist, photographer, Chris Jordan, whose artwork use information as material is about unconscious behaviors in our everyday lives. The series, *Running the Numbers: An American Self-Portrait* is an artwork which is exhibited in the *Weather Report: Art and Climate Change Exhibition*. The exhibition is regarding climate change (Dunaway, F. 2009). Unlike the mass media's depiction of global warming, the exhibition reinterprets the environmental issue in an illuminating way. This artwork shows the localization of local ecological art in the global environment. The work (Figure 3) depicts the famous Ansel Adams photograph in 1947, Mt. McKinley and Wonder Lake, the snow-capped mountains are in the background and the calm lake is in the foreground and reflects the white of the mountains.

This digital image was composed of the word “Denial” along with “24,000 logos from the GMC Yukon Denali, equal to six weeks of sales of that model SUV in 2004. While Adams celebrates the sublimity of majestic mountains, Jordan uses that sublimity to draw out the consequences of the SUV’s superior carbon emission capacity on climate change (Dunaway, F. 2009). His work encourages viewers to integrate their daily lives into the ecosystem and to consider how personal energy use affects climate change (Bateson, M. C. 2007).

Chris Jordan's work reflects the effects of car emissions on the climate, and he visualizes an abstract issue that can help the viewer understand it better. These artworks convey climate change issues that are difficult to convey in other fields and can fill the most important gaps in the human imagination (Nurmis, 2016). These artists mentioned above employ different kinds of media and materials to express the theme which is the climate change. They highlight the seriousness of the climate change issue and emphasize the intense relationship between human and the nature.

Mind Of Artist Towards Ocean Pollution

Most of the world's plastic waste ends up in the oceans. As ocean currents rotate, plastic waste builds up over time at the center of major ocean eddies, creating a massive floating mass of trash that continues

to accumulate in the oceans. Today, at least 8 million tons of plastic flow into the ocean each year - and that's just a fraction of the plastic spill. Plastics that seep into the ocean and other natural systems can be there for centuries, incurring high economic costs and causing damage to natural systems (Chertkovskaya, E., Holmberg, K., Petersén, M., Stripple, J., & Ullström, S. 2020). In this part, several artworks that are significantly engaged with ocean pollution. National Geographic magazine conveys the urgency of this issue through artistic visualization. Le Guern (2017) stated, “most of the plastic waste in the world ends up in the ocean, with the movement of ocean currents, plastic debris will accumulate in the center of the ocean vortex. Eventually a large amount of floating plastic garbage will continue to accumulate in the ocean”. Artists choose related materials to express ocean pollution problems, especially ocean plastic pollution. Some of them use ocean plastic waste as a medium and material to create artworks and present their understanding of ocean pollution.



Figure 4. Marina DeBris. *White Trash*.2016, Clothes from Debris. Bondi Pavilion Gallery, Sydney’s Bondi beach. <https://www.theguardian.com/artanddesign/gallery/2016/sep/13/trashion-designer-marina-debris-turns-ocean-rubbish-into-high-end-outfits-in-pictures>



Figure 5. Marina DeBris. *Takeaway Queen*.2016, Clothes from Debris. Bondi Pavilion Gallery, Sydney’s Bondi beach. <https://www.theguardian.com/artanddesign/gallery/2016/sep/13/trashion-designer-marina-debris-turns-ocean-rubbish-into-high-end-outfits-in-pictures>

Marina DeBris is a name used by an Australian artist. Her uses plastic waste picked up from beach to reflect ocean pollution. The ocean brings plastic garbage to the beach, the fashion she made all from garbage collected from ocean and beach. These works are DeBris' wearable series "Beach Fashion: Advanced Chaos"(2016). “White Trash” (Figure 4) is made to look like a corset with lighters, straws, single-use utensils and bottle caps, plastic forks etc. “Takeaway Queen” (Figure 5) uses the

materials of take away containers found easily everywhere. Fashion and garbage are two things that do not intersect at all, but the artist turned the collected garbage into a fashion. All the materials she chooses are usually things we can find in our everyday lives. Her artworks combine plastic waste with fashion which is a comparison with the fashion in everyone's impression. She said, "my work has changed my view of the world, this makes me feel even more frustrated with the increase in the number of single-use plastic items". Although the problem of ocean pollution is serious, many people still think it is not their problems. Marina DeBris turns the various types of trash found in the ocean into intricate clothing. She is an advocate against ocean pollution and through her artwork she hopes to show that "the waste we create keeps coming back to us". She is listed in the Women Environmental Artists Directory (Marina DeBris, 2013). She is also named by EcoSalon as one of the four artists whose artworks prompt people's attention to environmental issues (Duncan & Jamie, 2016). Her fashion show highlights the issue of plastic and asks people the question "Do I need it? Can I reuse it? What happens at the end of life? Are there species damaged during production? What chemicals are used?" and so on. Her creative methods are designed to shock people and force them to face problems. The materials what she chooses visually reflects the causes of ocean pollution.



Figure 6. Jason deCaires Taylor. *Vicissitudes*.2007, Man-made reefs Sculpture. Duke University, The Black Atlantic. <http://sites.duke.edu/blackatlantic/>

Jason deCaires Taylor is a British sculptor and environmentalist. His sculptures explore the modern theme of ocean pollution. He creates dynamic sculptural installations on the ocean floor to promote ocean conservation. Working in marine concrete, he combines the traditions of Land Art with the sensibility of street art, producing ever-changing works full of surprise, compassion. If most artists depict the issue of ocean pollution itself, Jason deCaires Taylor highlights positive social concerns through action, he proposes concrete and feasible solutions to give marine organism a place to live and breed when they are suffering ocean pollution. The materials he uses are man-made reefs which are made of non-toxic, ph-neutral ocean cement, do not contain impurities, it becomes an integral part of the local ecosystem. These artificial reefs can help the creatures in the ocean, the corners and darkrooms formed by the folds provide homes for fish and crustaceans (Jason deCaires Taylor, 2006). "Vicissitudes" (Figure 6) shows Grenadian boys and girls, they hold hands in a circle, the different casts on them will change differently over time, Taylor states, "this work is about how we are affected by our environment". He installs his work in an area where the seabed was mainly barren - only sand - but the currents would allow marine organism flourish. Algae, corals can make their home here. Each piece is anchored to the seabed to ensure it stays in place during tropical storms and hurricanes (Kate Torgovnick May, 2015). The final work, therefore, is partly made by him and partly made by the ocean. His sculptures and choice

of materials offer us a new way of thinking about the problem of ocean pollution.



Figure 7. Benjamin Von Wong. *Mermaids Hate Plastic* project.2017, photography work.
<https://blog.vonwong.com/mermaidplastic/>



Figure 8. Benjamin Von Wong. *Strawpocalypse*. 2019, installation.
<https://blog.vonwong.com/strawpocalypse/>

The artwork by Benjamin Von Wong raises awareness of people in environmental issues. His artwork is a combination of fantasy and photography. Benjamin Von Wong said "the reason why I do environmental projects is that I want to do a positive impact on the world. That's how I stumbled on it. I just want my work to be useful. For me, creation for the sake of creating doesn't make sense and creating for the sake of making a lot of money for another company is kind of lame". Benjamin Von Wong's *Mermaids Hate Plastic* project (Figure 7) is a mermaid curled up in blue water droplets, however, this blue water drop is pieced together with twisted plastic bottles. It is in contrast with the beautiful scene in the fairy tale, the work vividly presents the serious environmental issues of ocean plastic pollution. In another artwork called "*Strawpocalypse*" (Figure 8), the images are made of discarded plastic straws. Countless discarded straws shape a wave, a man who jumps up and pushes the wave away with both arms. A pair of plastic waves 10 feet high, frozen mid-crash.

The materials of this work are made of 168, 000 plastic straws which are collected from volunteers on the beach (Kate Bratskeir, 2019). Before starting this series of works, he proposes a hypothesis. If American use 167 plastic bottles in a year, then he will use 10,000 plastic bottles in 60 years. He borrowed 10,000 plastic bottles from the waste management center, in the next process, the volunteers removed the label from the plastic bottle, opened the cap and cleaned the inside of the bottle.

With the help of volunteers, this series of works was completed. The materials he chooses are plastic bottles and plastic straws which we often see and use in our daily lives, and they are easy to resonate with the viewers. He arranged an ocean-like scene, the protagonist in this artwork is a model dressed up as a mermaid in a fairy tale, and all of them are recorded with a camera. Benjamin Von Wong (2017) said, "as far as I know, most cases of ocean pollution are boring, but I found a way to make it interesting." He uses discarded plastic waste to build large-scale artworks, and through the presentation of these disposable plastics, he allows viewers to rethink the relationship with single-use items (Kate Bratskeir, 2019).

Through using of ocean plastic trash, he attracted the public attention about ocean pollution. Confronting with the problem of marine pollution, some artists choose plastic as the material to emphasize the cause of marine pollution; some artists choose environmental protection materials to reshape the marine ecological environment in response to the pollution the marine life are suffering. No matter what kind of materials the artists are selecting, the ocean pollution problem always makes us reflect the problem itself.

Reflections Of Artists On Industrial Waste Pollution

Since the Industrial Revolution, human activities have caused enormous damage to the Earth's surface. In China, the rapid economic development has made this effect particularly evident. Whether in remote areas or on the fringes of cities, a post-industrial China is being presented, human activities have caused significant environmental issues. In China, artists are highlighting this problem through their work, and they have chosen the vehicle of landscape.



Figure 9. Shang Yang. *Sheng Shui Tu-1*, 2015. Mixed media, Ready-Made, Multimedia Device.
http://art.china.cn/exclusive/2015-10/26/content_8325119.htm

Shang Yang, a Chinese artist, always takes landscape as the theme of his creation and expresses his deep concern about the destruction of the environment. *Sheng Shui Tu* (Figure 9) shows the impact of the Three Gorges Project on the natural environment, this work is also an ongoing concern for global sustainability issues, these destroyed mountains and waters are the damage done to the environment by the operation of power and capital. This work is composed of multiple media, including painting, ready-made, sound, etc. The artist collected the tools used by the local people, such as stretcher and iron hook. There are also corrosive water valves and industrial materials such as paint, asphalt and resin. On the left side of the picture, a pile of rusty iron pipes, now abandoned underwater, have become a silent rusty memory. On the right side of the picture, the six stretchers leaning on the picture with their iron hooks lying on the ground, state the vicissitudes of the Three Gorges pickers' survival for generations (Yang

Lian,2019). This is the situation in the post-industrial and globalization era, where the consumption of nature exceeds its ability to repair itself, causing environmental problems in human settlements. The work describes reflections on the Three Gorges migration, modern Chinese history, and the encounter with nature (ShangYang&MaoWeiqing, 2018).



Figure 10. Yao Lu. *Early spring on lake Dong Ting*. 2008, photography work.
https://i.cafa.edu.cn/sub_artist/fac/show/?ai=110728&c=211&x=4&n=1368

Yao Lu, born in 1967 in Beijing, is a Beijing-based artist and Professor of Photography at the Central Academy of Fine Arts. “Early spring on lake Dong Ting” (Figure 10) depicts green dust cloth covered with construction debris, forming a layout like a Chinese landscape painting, and the colors are reminiscent of ancient Chinese green and blue landscapes (Yao Lu & Gu Zheng, 2008). The artwork also shows the Dong Ting lake, sea of clouds and trees. In ancient China, artists used blue and green to express the magnificent mountains and rivers. But today, we must accept the fact that the green dust net on construction sites and the construction waste covered by it have become the new symbol of contemporary China. Yao Lu noticed the green dust net covered everywhere on the construction site. The reason for this environmental problem is that China has entered the period of globalization and been employing marketing economy for its economy, which make the mountains and rivers of the motherland over-exploited.

The theme of this series of artworks shows the destruction of the environment in the process of urbanization (Bai Weisheng, 2020). The media Yao chooses is photography, he used superior digital technology to compose the photos of construction waste into a kind of ancient Chinese landscape painting. Yao Lu uses his unique photography to highlight the problem of industrial waste pollution. Industrial waste pollution is often accompanied by regional economic development. In this section, Chinese artists use traditional landscape painting, which makes people contemplate the problem, as a reference to show the harm which has been done to the nature because of the rapid growth of local economics.

CONCLUSION

Environmental issues are a common problem faced by people all over the world and have received broad attention from scientists, environmentalists, and artists. Through the artworks which are related to environmental issues, the artists concretize and visualize the abstract and complex issues of climate

change, ocean pollution and industrial waste pollution. With the slogan of art as life, artists began to make up the gap between art and life, they used materials from life as a means of painting, and even equated the media and materials to the language of art to express the corresponding themes and present the meaning of their works in the context of daily life. The artist uses materials that can be found in life, and the properties of the materials themselves are more likely to create an emotional connection with the viewer. Therefore, in the face of increasingly serious environmental problems, artists choose suitable materials to show their concern of the environmental issues. We found that the materials themselves can play a more important role in activating the viewer's sensitive emotions, awakening their environmental awareness and social responsibility. By observing and handling these media and materials, the artist creates works that resonate with different presentations. Artist Mark Dion says that art is the perfect way to express complexity, paradox, uncertainty, contradiction, and despair, which means the role of the artist is the same as that of a catalyst. Environmental problems cannot be solved by relevant environmental agencies, scientists, and artists respectively, but require the cooperation and efforts of everyone. Environmental problem seems like far away from our daily life; however, artists make people recognize that the environmental problem has close relationship with our behaviors by using materials and media which is relevant to the environmental issues. The artwork is to highlight the problem, to bring the public closer to the environmental issues through relevant media and materials, to make people rethink the relationship between man and nature, and to reflect the role played by human daily activities which are causing environmental problems.

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