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Remains

I am fascinated with structure. From as early as I was capable; no Lego, rock, board or beam has been safe from my hands that seek to construct. This desire has been guided by my love for material but most importantly my passion for bringing concepts into physical existence. My work brings attention to our culture's material past *and* our relationship with the natural world. Through subject, material and form my work, *Remains*, addresses the dire state of our relationship with the natural environment. I chose the steer's skull as a subject for all that it represents as an icon of Americana and American history. Over the previous semester I focused my efforts on understanding the formal qualities; including balance, movement and form, that make a sculpture successful, letting my material and design choices dictate the subject. In my crowning work I chose to step into the realm of an identifiable subject which through design utilizes abstraction to communicate ideas beyond the formal and physical elements of steel sculpture.

Since a young age, working with my hands is second nature. I always place a personal stamp on the tools, toys and objects around me. From a colorful strip of tape around a metal wastebasket, to a name and date hammered into a small piece of sheet-metal on my desk; evidence of my touch is speckled through my life. I cannot begin to explain this tangible evidence of my thought process without acknowledging the very foundation of my creativity. I

spent my first hours on the water, sailing on the river, within weeks of being born. Throughout the subsequent years the boat yard's shop floor provided endless pathways for wheeled-vehicle adventure. Skateboards and scooters wove through stacks of parts, engine crates, toolboxes, boats in slings and empty trailers. While every stray nut, bolt, line and cart was just waiting to become the keystone to the most recent shop fortress. The boatyard of my grandfather's, and the contractor's yard next door with massive pieces of machinery provided the type of playground that young boys dream of. My creative explorations, contraptions and forts were not formed under a specific artistic process, there was no feedback or formal critique; but there was always an eye for form and an energy to create.

Upon entering college, I had not lost any of my creative drive and material wonder, as spending hours late into the night in my basement on any manner of projects was still a common occurrence. Both my pursuits of functional craft work and visual art have reflected this material and mechanically oriented background. Since days where I could barely see over my dad's workbench, I am absorbed in the process. Cleaning my studio, organizing spare stock for a future piece I am still conceptualizing, laying out tools or even switching the mixed Argon and CO2 gas tank on my welder are all parts of my process. Every aspect of a project as it moves towards completion is a part of the creative journey that I enjoy. From the earliest concepts, to the initial sketches, to the first pieces of steel that I tack together, every step is an exercise in creativity and innovation.

From the beginning of this year I set an intense focus on steel sculpture. Fueled by my creative background, I used my initial works to visually explore the sculptural elements that I find important; mass, balance, line and structure. I considered my early, tabletop pieces to be miniatures, as none exceed nine inches in height. Each exists as a sculpture of its own, but due to

its small scale also lends itself as a study for what could be a larger installation. With small works there is a satisfyingly short amount of time invested in each piece and therefore a shorter period of time to consider construction. A piece comes together quickly and with less physical process compared to larger counterparts that require greater investment. These works allow myself to bring my original concept to fruition, in what is ultimately a purer, unadulterated form. Still, my interest in large scale sculpture has persisted throughout the year and I am continuing to explore it's potential.

One influence to my obsession with giant steel sculptures is Mark di Suvero. Through the discovery of di Suvero's work I unearthed a sculptor whose philosophy and approach to making sculpture are similar to my own. Like di Suvero, I too have a passion for working with my hands and am enthralled with the process of manipulating steel to create sculptural works. We both admire the material for the inherent qualities of steel; the strength to hold great weight from a single point of contact, the tension to balance a form through empty space and the physical work that is required to construct sculptural structures. di Suvero acknowledged that through steel he and other sculptors are able to make artworks that, "look as close to magic as we can believe."¹ Works of di Suvero's such as *Pyramidian* and *Mon Père Mon Père*, exhibit this idea as their structures seem defy material and gravitational understanding, seeming precarious and almost impossible. The pairing of strong lines from massive I-beams piercing through space, mixed with the gentle sway of thousands of pounds of steel beams, bolted together and suspended overhead by industrial cables, creates an unsettling yet exhilarating experience. The presence of di Suvero's works is palpable. Each work possesses a sense of structural impossibility as his

¹ *Gates of Steel: Mark di Suvero and His Path to Welding*. San Francisco Museum of Modern Art. 2013

material address of balance through careful construction allows the sculpture to appear as if it defies conventional laws. I witnessed this for myself with a trip to Storm King in New York where I was able to stand in an environment where his works reside. I was able to see the attention to craft and construction that is not lost even on pieces of a monumental scale, allowing for his works to defy concepts of structure.

di Suvero's passion for metal work led him to say: "most people don't know that they live in steel."² This quote reinforces how strongly I agree with di Suvero's approach to sculpture. As a sculptor, I see steel as a lifestyle. I surround myself with objects that serve as inspiration and evidence of creativity and in doing so, sculptures and structural concepts are constantly a part of my thought process. I admire di Suvero and his constructivist and abstract expressionist sculptures for his strong connection to material and physical process. Each of his enormous I-beam monuments display what is a true passion for his craft, a feeling I wish to have emanate from my own pieces.

As I began to work in larger scales and make pieces that occupy space on a scale relatable to the viewer, my works progressed. Mass, balance and structure remained important as my use of line became more present within each sculpture. I branched away from my foundation of steel and experimented with line and the exhibition of natural progression and implied movement through my pieces with a series of minimalist, wall-mounted paper works. Similarly to the construction of the miniature works, the paper pieces gave me the chance to create forms that identify as their own structure while also serving as studies for future works. With my steel pieces I have not been interested in complex surface treatments and my approach to the paper series was no different. Both white and brown papers that I used were left blank with no

² Ibid

additional surface treatment. It was through this process that each piece was able to be interpreted as if it were of another material. The pearl white of the first paper works gave the appearance that they might be made of porcelain, but still maintained the potential to be formed from steel. The brown paper pieces eluded to a more natural, Earthen form, resembling structures such as rock formations.

A careful attention to the construction and craft of each piece, paper and steel, was encouraged through the study of Martin Puryear's sculptures. Puryear is a contemporary sculptor also influential to my work, especially with the creation of *Remains*. Puryear's post-minimalist sculptures address social issues such as identity, culture, history and race; which has influenced my interest to construct an identifiable work that acknowledges a greater issue. Within his works and his attention to issues pertinent to himself, is also a reflection of himself. Much of Puryear's focus is material based, working mostly with wood but also metal and stone; with a clear attention to the traditional craft behind each material. Through material choices his interest in personal investment is apparent as surfaces and joinery bear the evidence of his craft. Like Puryear, my background also lies in craft work. This fine craft background has solidified understanding of and control over material as two important aspects to what I consider successful sculpture.

With a focus on organic form, Puryear's works can be described as suggestive, transformative and playful. Such works include intricate, woven frame structures and solid, gracefully rounded forms. His use of natural materials and his attention to traditional, craft methods in constructing sculptures tie his works to the natural world and to cultural traditions of craftsmanship. Puryear explains the reasoning for this saying, "I'm really interested in vernacular

cultures where people lived a little closer to the source of materials.”³ I share this interest with Puryear in appreciating the history of craftsmanship and the beauty of utilitarian motive found in traditional craft works. According to Puryear, works created without artistic intention still have formal beauty and he incorporates trade-based influence into his works, as can be seen with his piece, *Ladder for Booker T. Washington*. The form and history of the subject matter served as the basis for the sculpture as Puryear notes that the title was decided after completion. The importance of the work lies in the construction as the 36-foot-long, wooded ladder that stretches at an angle from floor to ceiling tapers in width towards the top. Puryear explains the conceptual and material thought behind the work which displaying his relationship with craft and construction. “The work was really about using a sapling, using a tree and making a work that had a kind of artificial perspective, forced perspective that made it appear to recede into space faster than it in fact does.”⁴

The sculptures are a direct result of Puryear’s physical investment and the use of his own hands is a visceral expression of himself and the issues of identity, culture, history and race throughout the environment around him. I also find that through material, process and form my own work is a direct reflection of myself and the issues that I find important. Puryear’s work has helped direct me to use my art as a communicative device. I appreciate Puryear’s craft-influenced approach to creating works with organic form and his attention to material finesse and treatment. But it is Puryear’s conceptual work that has been the most influential to my own and to the progression of my pieces into work that actively pursues a specific issue, such as our relationship with the natural environment.

Throughout my life and studies here I am constantly immersed in dialogue concerned

³ *Martin Puryear in "Time."* Art 21. 2003

⁴ *Ibid*

with environmental issues. The idea of natural form led to my final piece of the first semester as I transitioned back to steel and pushed myself to work bigger still. My desire to work in a large scale was swiftly met with the challenge of successfully doing so. *Formation*, a piece that engaged with the viewer on a personal level as the stacked pieces of folded steel stood at 60 inches tall, breached a personal barrier with scale. In the context of the gallery the piece also illuminated the dire need to work bigger still. The cavern of the gallery swallowed the work; reinforcing the importance of site specificity, context and intention to my work. This final sculpture of the fall solidified my direction for the spring as I worked to express the concept of natural form through sculptural works, in a scale large enough to take control of the viewing environment.

Remains, my body of work from this semester, took a sharp turn from the style of pieces that I was making throughout last semester. Until now I have held an aversion to pieces that utilize abstraction to address an issue through identifiable form as I have preferred to create based on the sculptural elements of mass, balance, line and structure. For the first portion of the semester, I struggled to conceptualize a piece that I felt to be a sufficient culmination of my year's work and college career. My abstract, monumentalist works from the first semester had not satisfied my want to create a piece that challenged me in new ways and engaged with both of my disciplines of study. Organic form had risen out of a natural progression in my sculptures as my fabricated works communicated a material ambiguity and mimicked natural structures but none had truly engaged with the environment around me.

Through the study of artists including Theaster Gates I have recognized the communicative ability of abstraction and my own interest in facilitating dialogue from a sculptural work. With a major in both Art and Environmental studies, my studies pertain to two

topics that I am passionate about and fortunately have been involved with prior to and throughout my college career. Throughout my upbringing I have cultivated an attitude of responsibility towards the environment, which has been buoyed by my time on the St. Mary's College campus. *Remains* is the result of the acknowledgement of personal stewardship and responsibility applied through the material and process I enjoy.

Theaster Gates is a contemporary, abstract sculptor attacking issues of history and race in the U.S. As a modernist and post-modernist sculptor, Gates blends the roles of artist and activist in respect to his ability as an artist and his social responsibility; a view that I strongly agree with. Gates is not a fabricator like myself, or Puryear as the materials that he works with are unique sculptural mediums, such as a firetruck suspended from a gallery ceiling. Through his material decisions Gates is able to create works that point at the world around him. The issues of social justice and environmental justice are strongly connected, which is one way that Gates' work have been influential to my own sculptures and intentions.

“I actually think that the word artist has been too small for too long.”⁵ The quote aptly justifies Gates's approach to art and his multifaceted title of 'artist'. He also says, “while I don't identify as an activist, I do recognize the value of an ethical life and the importance of fighting for things you believe in.”⁶ As others have influenced my forms, process, materials; Gates has shaped my philosophy. The entire basis of *Remains* lies on the notion that as an artist I also have a responsibility. Through his work, I now see my own art as an avenue to exhibit my responsibility to the environment around me. Gates is invested in numerous projects that include architectural works, urban design and social projects; all of which are reasons for critics to discredit his work as an *artist*. But this is where I find the true beauty in his work. There is a

⁵ *Artist Theaster Gates on 'Brilliant Ideas'*. Bloomberg Business. 2015

⁶ *Phaidon. Is Theaster Gates America's Most Exciting Artist?* Phaidon. 2015

passion behind his pieces that gives his work life. His own investment and effort makes his projects unique and through these projects he is able to affect others. In studying Gates's sculptures and the reasoning for his works I have realized some of the reasoning behind my own. His work has encouraged me to try and impact an audience so that they may consider the environment and our relationship with the natural world.

Like Puryear, Gates is also interested in addressing issues of race and history. His piece, *Back Where I Belong*, incorporates wood and decommissioned firehose as a way to address the relationship between the material, history and race. Gates' sculptures are successful as they are able to point at the world around him, an ability that I have honed through the creation of *Remains*. The depiction of a skull possesses a morbid connotation as it is a strong symbol of mortality and is often associated with dark imagery. With the skull comes finality. What once was the pinnacle of life, the head, is slowly being reclaimed by the Earth and completing a cycle into lifeless, organic matter. For these reasons and others, I found the skull to be the perfect symbol with which to illustrate mankind's, and more specifically Americans', relationship with nature.

The steer head itself references the cattle industry, which held a significant role in the growth of the United States. A myriad of issues have and still do surround the industry; from animal rights, to environmental impact and my intentions are to address the human way of declaring right over other organisms and environments. The material maintains an equal importance to the subject matter of the piece. Steel, once a booming industry in the U.S., now flounders⁷ as foreign imports accounted for a record nearly 30% of the U.S. market in 2015⁸, while continuing to be entangled with environmental issues. Just like *Remains*, the steel industry

⁷ *The Crisis Facing the U.S. Steel Industry*. CNN. 2016

⁸ *American Iron and Steel Institute*. The American Iron and Steel Institute. 2015

in the U.S. is slowly eroding away into the environment. The combination of these contextual and material symbols illustrates our relationship with nature. The steer's head itself, as it would be found, sun-bleached, half sticking from the Earth, facilitates a consideration of our relationship with the environment and our historically destructive practices.

Remains served as a return to process. Once set on my intentions, I turned to sketches to determine how I could successfully communicate the topic. My approach to the piece, utilizing an iconic image, was not with the intention of engaging in a dialogue with past artists who have used similar imagery, but instead to utilize an object that is iconic to Americana. Just as a sun-bleached skull may be sticking through the dirt, this piece too is meant to jut forth at an angle from the floor, as if it is nearly swallowed by the Earth. Depending on what angle the piece is approached from, the linear structure may appear to be a round mass on the floor, but slowly the true identity of the piece appears. The process of the piece contributed to the appearance of natural decay within the metal structure. It was important to me that the work not become too calculated; that the process remain the soul of the sculpture. I never measured a component of the skull, focusing only on fairness and the most communicative orientation of the piece.

I work with the most ease and efficiency when I have a pile of stock already cut to useable lengths from which to pull from at will. In doing so I am immediately transported back to a Lego set on the floor as a kid, so absorbed that I would be unable to pull away, even to eat. The skull came together piece by piece, section by section. Piles shifted and shrunk, at which point I would cut more steel. There is a certain amount of chance that comes into the work this way. Humans inherently struggle with randomness and knowing this I did not try to cut pieces to all possible lengths; at no point did I want that manner of concern affect the piece. Instead, I only focused on not cutting stock to *exactly* the same lengths and with a loose uniformity, parts

became a whole. Working in this scale, 10 x 11 x 2.5 feet, forced me to focus on individual sections at a time. The relationship between the individual parts of the skull and the whole became more apparent to me as each intertwined with the other. Spells of time would pass under intense focus on a small section, at which point I would step back to check the fairness of the whole and then fill out a larger section, which inevitably would lead to the next minute detail. This aspect of my process may seem hectic and distracted, focusing in and out, but in doing so I am able to maintain control over the outcome of the piece.

Remains is a culminating body of work that aptly concludes my senior experience. As carbon dioxide levels have in recent years exceeded 400 ppm⁹(parts per million), an address of our relationship with the environment is needed. The argument over human activity as a factor in climate change is dwindling and the concern for the status of the environment is growing. As a result of our treatment of our natural resources, issues of sea level rise and ozone depletion are two of a myriad of issues continuing to worsen¹⁰ and action is necessary. This is why *Remains* is important. The state of the environment is a pressing, global issue and there is no certainty as to what the milestones that we have reached mean for the future of our environment. Attention must continue to be raised, for human action can create solutions just as human action has created problems.

The artists and works that I have been exposed to and the pieces I have had the opportunity to create this year will continue to impact my work in the future. My fascination with structure has persisted and even grown while my intentions have evolved. Recognizing my role of an activist as an artist has been an apotheosis of my career at St. Mary's. My focus on the formal elements of sculpture has transitioned into a focus on identifiable subject but a careful

⁹ *Global Climate Change, Vital Signs of the Planet*. NASA. 2016

¹⁰ *Ibid*

balance of the two is integral to the success of future works. As a result my work has drawn attention to our relationship with the natural world, a direction that I will continue to pursue.

Annotated Bibliography

- Stella, Frank. *Working Space*. Massachusetts: Harvard University Press, 1986. Print. Frank Stella's *Working Space* is a wonderful assessment of abstract art. Stella's two-dimensional works are explorations of line and geometric form that I find visually satisfying in a unique way. While my main focus is on making sculptural works, Stella's use of pattern and line has been influential to my work as I have explored themes of pattern and sequence.
- Goldsworthy, Andy. *A Collaboration with Nature*. New York: Abrams, 1990. Print. Andy Goldsworthy's work can appeal to nearly any audience for the aesthetic pleasure taken from his installations in nature. I enjoy Goldsworthy's artwork as I find it extremely impressive because of the patience and vision that is required to make works through his process. Goldsworthy's artworks, based on the natural environment, whether static or moving possess a sense of natural pattern and progression. Organic form has been an element of my own artwork and referencing Goldsworthy's sculpture has been important to understanding natural form and
- Rose, Barbara. *Alexander Liberman*. New York: Abbeville Press, 1981. Print. Alexander Liberman's monumental artworks, as shown in Rose's book, have left a lasting impression on me. Through her documentation of Liberman's work I have found that I am not only inspired by his style, scale and use of material but also by his process. Much like Liberman, process is an instrumental aspect of my sculptures and materials may sometimes sit for long periods of time before they are finally used in a piece. Having a collection of materials to pick through for a sculpture, like Liberman does, is satisfying to me as it allows for a piece to become a stream of consciousness instead of a calculated and careful design.
- Sweeney, James. *Alexander Calder*. New York: Museum of Modern Art, 1951. Print. Alexander Calder's works are beautiful executions of balancing delicate forms to create graceful sculptures. While my works do not strongly align with Calder's, the guiding elements of his pieces; form, geometry, material and motion are all themes that help to shape my sculptures. Sweeney's presentation of Calder's artwork provided me with information and inspiration that has helped me to find an identity for my sculptures.
- Heartney, Eleanor. *Kenneth Snelson, Forces Made Visible*. Massachusetts: Hard Press Editions, 2009. Print. Kenneth Snelson approaches sculpture with a very different approach than I do. But, like Mark di Suvero's sculptures, I admire Snelson's works for the impossibility of structure that he is able to accomplish. Snelson's artworks place emphasis on constructing lines in space. Through careful suspension his intricate works also communicate a certain balance and structural knowledge that I find impressive.
- di Suvero, Mark. *Dreambook*. Berkeley: University of California Press, 2008. Print. di Suvero's work is extremely important to my art making as I feel a strong connection to his process and artistic intentions. *Dreambook* is an exploration of di Suvero's work, addressing elements of his sculptures including; scale, motion, balance, material, mass, gesture and process.

All of these components to di Suvero's artworks are elements that also pertain to my own sculptures and are ways which his work has impacted mine.

- Carpenter, Elizabeth. "Mark di Suvero." In *Bits & Pieces Put Together to Present a Semblance of a Whole: Walker Art Center Collections*, edited by Joan Rothfuss and Elizabeth Carpenter. Minneapolis, MN: Walker Art Center, 2005.

This essay documents some of the highest praise that Mark di Suvero received for his works and is able to convey the regard with which his sculptures are held. Through this comprehensive assessment and critique of di Suvero's sculptures I have been able to look more deeply into the implications of the compositions of his work.

- *Mark di Suvero Likes to Work with His Hands*. Mark di Suvero. San Francisco Museum of Modern Art, May 2013. Web. November 2015.

As I have never had the opportunity to sit and talk with Mark di Suvero this video interview is the closest that I can get for now. Hearing him talk about why he enjoys making sculptures is an enlightening experience and ultimately what let me realize how strongly I agree with his artistic interests and creative process. The dialogue also gave me pure insight into di Suvero's artwork; allowing me to better interpret his work.

- *Gates of Steel: Mark di Suvero and His Path to Welding*. Mark di Suvero. San Francisco Museum of Modern Art, May 2013. Web. November 2015.

The interview is a wonderful collection of video and audio clips of di Suvero explaining how he came to fall in love with steel sculpture. Every artist's journey to art making is unique but di Suvero and I share a similar backgrounds of material experience as we have both worked with wooden boats and then moved into steel sculpture. Listening to him talk about how he has come to be a sculptor has been an important part of understanding the growth his works have undergone and imagining the growth that mine may see as well.

- di Suvero, Mark. Interview by John Yau. *Mark di Suvero with John Yau*. The Brooklyn Rail, 2005. Web. November 2015.

Yau's interview with Mark di Suvero is relatively casual and candid but provides insight to di Suvero's artwork. The interview provided further perception as to the path di Suvero took to become the sculptor that he is and has encouraged me to consider my own works and path differently. The conversation with Yau is not as influential to my work, artistic or written, as other sources have been but presents di Suvero in a way that has helped me further understand his artwork.

- di Suvero, Mark. Interview by Jan Garden Castro. *To Make Meanings Real: A Conversation with Mark di Suvero*. The International Sculpture Center, 2005: 24-5. Web. November 2015.

Castro's conversation with di Suvero has given me some of the most clear explanations of his influences and artistic process. His commentary of constructivist work was useful not only for understanding his own work but also for understanding my own. The process of creation is so important to me that it is easy to pay less attention to other aspects of the work such as formal intentions. Castro's questions to di Suvero invite him to talk about his own formal intentions and process; helping me to recognize, collect and refine my own intentions.

- Krauss, Rosalind E. *Richard Serra Sculpture*. New York: The Museum of Modern Art, 1986. Print.

Krauss's written portrait of Richard Serra covers the lifespan and progression of his sculptures, documenting his process and finished products. For me, looking at Serra's artworks is not about finding influence from the forms and materials that he uses but instead considering his use of and interaction with the surrounding environment. Serra's installations are entirely unique and admirable for their engagement with the surrounding environment.

- Green, Jon D. "Picasso's Visual Metaphors". *Journal of Aesthetic Education* 19.4 (1985): 61–76. Web.

This writing by Green explains the intention behind elements of Picasso's works, including the reoccurring bull form and other figures. Green also breaks down some of the more general aspects of Picasso's artwork, such as his illustrations in paintings and sculpture of illusion versus reality. Studying the concepts behind Picasso's works, especially his use of the bull as repeated subject matter of lithographs, paintings and sculptures, has been influential to my own pursuit of abstraction and communicating narrative.

- *Artist Conversation: Martin Puryear and Theaster Gates*. Martin Puryear, Theaster Gates. The Art Institute of Chicago, February 2016. Web. March 2016.

Both Puryear and Gates are true masters of creation and conceptualization and this video brilliantly captures the two of them in one place discussing their works with each other. The video allowed me the chance to sit in on Puryear and Gates talking as friends and contemporaries over their artworks and the concepts and drive their artwork. Watching this dialogue has helped to mold what I consider possible through my artworks as I have continued to find new ways in which artists approach their work

- *Martin Puryear in "Time"*. Martin Puryear. Art 21, September 2003. Web. April 2016

This segment illustrates the various challenges that Puryear faces with different installations and his unique intentions with each as well. My sculptural experience so far is fairly limited as the majority of my work has occurred at St. Mary's. Puryear sheds light how process can differ based on each work and explains how he overcomes what may seem to be the simplest of challenges, exacerbated through the process of creating a large sculpture. Puryear also gives further explanation to his interest in and approach to traditional, craft styles of work.

- *Artist Theaster Gates on 'Brilliant Ideas'*. Theaster Gates. Bloomberg Business, November 2015. Web. March 2016.

This video of Gates and his work gives a more detailed look at the reasoning behind his work and what fuels his art. His artwork, although it differs greatly from my own, has been very influential to my sculpture as his acceptance of his role as an activist has allowed me to recognize the same responsibility for myself. This also illustrated the importance of material to Gates's work as medium is inherently connected to message. I am in awe of his command of delivered narrative in his works and have used my study of his art to help shape my own ability to communicate through my work.

- *Phaidon. Is Theaster Gates America's Most Exciting Artist?* Phaidon. Web. March 2016. This article on Gates documents his current works and the process behind his pieces that engage in important historical, cultural and racial narrative. Each of Gates' works are able to point at some aspect of the world that is around him, the world that he chooses to capture. His successful abstraction is possible through the deliberate and meticulous manipulation of materials and execution of installations. Gates' physical and conceptual process has helped drive my own work and shape the way in which I look to use abstraction to examine the world around me.

- J. Gibson, Thomas and Schmitt, Chuck. "The Crisis Facing the U.S. Steel Industry." *CNN*. Cable News Network, March 2016. Web. April 2016.

CNN's article sites information from the American Iron and Steel Institute which provides information about the American Steel Industry. The article explains the issues that are troubling the U.S. steel industry in clearly stated terms. There is also important information provided about the greater issues that are affecting the steel industry, such as trade laws and economic strategies. This information can be complicated and the data that is presented reaches beyond the extent of my work and includes multiple other factors that are unimportant. It is however essential information to communicate the state of the industry whose material I use.

- Shaftel, Holly. *Global Climate Change, Vital Signs of the Planet*. The Earth Science Communications Team at NASA's Jet Propulsion Laboratory. Web. April 2016.

As one of the most respected organizations in the nation, NASA maintains a reputation for being on the forefront of aeronautic and climate research. The data NASA presents quantifies my declaration of our poor relationship with the environment. Through graphs and data, The Earth Science Communications Team clearly depicts the evidence of human activity as a perpetuator of climate change. As my final body of work is created with the intention of bringing attention to the state of the natural environment it is integral to my work that I have accurate information to communicate the worsening state of the world around us.

- *American Iron and Steel Institute*. The American Iron and Steel Institute. Web. April 2016.

The American Iron and Steel Institute provides vital background information to the steel industry. My final piece of the semester addresses our relationship to the natural world but also industry within the United States and the site gives background and current information on the steel industry. I address in my writing that, and as Mark di Suvero suggests, we live in a world of steel. From transportation, to homes, to businesses; steel is the backbone to nearly everything we do. The American Iron and Steel Institute gives information on the history of the steel industry and facts about the current industry as well as providing insight to the processes behind the industry, all of which are important elements to the message of my work