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PORTLAND * RIO DE JANEIRO

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Live Debris



Escombros Vivos

About Live Debris Sobre Escombros Vivos

Live Debris 2009: Collaboration

With technology and globalization dictating the frenetic consumption of disposable goods around the world, the practice of collaborating and making something by hand has become a novelty. The more subtle consequence of our global consumer culture, though, is the psychological affect of repeatedly consuming and discarding, and the learned belief that something which no longer serves us has no value. How is our relationship to material goods a metaphor for our relationships with other humans? Live Debris was developed to better understand the social affects of disposable culture by illustrating our differing relationships with human and material discards around the world.

Live Debris 2009 is a traveling series of events and installations dedicated to sharing and establishing new reuse traditions as a way of reducing stigmas around garbage, poverty and street culture. Starting and ending in Portland, Oregon, Live Debris 2009 travels to Rio de Janeiro as a bi-lingual, collaborative series of events networking local and international artists and innovators to reflect upon humanity's rapidly changing relationships with garbage. Works of reuse art and design have traveled from Portland to Rio de Janeiro, where Brazilian artists have physically and philosophically added to the same works to express their more polemic and necessity-based attitudes towards humanity's discards. After 5 months of workshops, clothing exchange parties, public installations and exhibitions, the artwork has returned to Portland, Oregon for a series of final events.

Live Debris demands transformation. The project asks artists to try something different- technique, material, content, form, location, collaboration. And it asks the public to find beauty in the aesthetics of garbage, of decay, of taboo, of excess and repetition and of the streets and communities where our discards accumulate.

Why:

- To proliferate international reuse traditions and practices which promote self-sufficiency, alternative economy, inclusive communities, personal empowerment and continued experimentation with reused materials.
- To reduce stigmas associated with garbage and poverty and street culture.
- To demonstrate the social, economic and therapeutic value of recycling and reuse.
- To connect socially-conscious artists and activists of varying background from around the world and to encourage future collaboration between these individuals.
- To investigate the sociological effects of global consumer culture.

Who:

Escombros Vivos 2009 was funded by the Black Rock Arts Foundation and organized by Taylor Cass Stevenson and the artists and groups detailed in this report.

Escombros Vivos 2009: Colaboração

Com a tecnologia e a globalização ditando o consumo frenético e descarte de materiais no mundo, a prática de colaborar e fazer trabalhos manuais tem se tornado uma novidade. A consequência mais sutil da nossa cultura consumidora global é o efeito psicológico da repetição de comprar e logo descartar, e o costume aprendido de que algo que não nos serve mais não tem nenhum valor. Será que nosso relacionamento com os produtos é uma metáfora para nossos relacionamentos com outros seres humanos? Escombros Vivos foi desenvolvido para entender melhor o efeito social da cultura consumidora no mundo.

Escombros Vivos 2009 é uma série de eventos e instalações colaborativas dedicado a trocar e estabelecer novas tradições de reaproveitamento do lixo, reduzindo assim as estigmas ligadas ao lixo, a pobreza e a cultura de rua. Começando e terminando em Portland, Oregon (EUA), uma cidade verde superando os seus estigmas contra o lixo, Escombros Vivos 2009 viaja ao Rio de Janeiro com uma série de eventos bilíngües e colaborativos para ligar artistas internacionais e locais na reflexão sobre os relacionamentos distintos da humanidade com o lixo. Escombros Vivos inclui 8 peças de arte feitas com materiais reaproveitados, que viajaram de Portland ao Rio de Janeiro, onde artistas brasileiros fisicamente e filosoficamente trabalharam nas mesmas peças para expressarem a perspectiva brasileira para coisas descartadas. Depois de 5 meses de oficinas, festas de troca de roupa, instalações públicas e exibições, as peças retornaram a Portland, Oregon para uma série de eventos finais.

Escombros Vivos exige transformação. O projeto pede que os artistas tentem algo diferente: técnica, material, conteúdo, forma, situação e colaboração. E pede que o público procure a beleza na estética do lixo, de decadência, de excesso e repetição e do tabu das ruas e comunidades onde nosso descarte se acumula.

Por quê:

- Proliferar tradições e práticas com materiais reaproveitados que promovem auto-suficiência, economia alternativa inclusão comunitária e experimentação contínua com materiais reaproveitados.
- Reduzir os estigmas contra o lixo e a pobreza e a cultura de rua.
- Demonstrar o valor social, econômico e terapêutico da reciclagem e reaproveitamento de materiais.
- Ligar artistas e ativistas ao redor do mundo e encorajar colaboração futura entre estes indivíduos.
- Investigar o efeito sociológico da sociedade global de consumo.

Quem:

Escombros Vivos 2009 foi financiado pelo Black Rock Arts Foundation e organizado por Taylor Cass Stevenson junta com os outros artistas e grupos neste reporte.

Life Debris



Escombros Livros

Works

These works were started by artists in Portland, Oregon USA, and finished by different artists in Rio de Janeiro, Brazil...then exhibited in both places.



Peças

Essas obras foram começadas por artistas em Portland, Oregon EUA, e depois terminadas por artistas no Rio de Janeiro, Brasil... e depois expostas nos dois lugares.

Participants/Participantes

Artistas de Exposição (Exhibition Artists):

A Mulher de Plástico (The Plastic Woman)

- Vicky DeKrey, Portland
- Manoel Pet, Rio de Janeiro

Árvore Re-Crescida (Regrown Old Growth)

- Ryan Burns, Portland
- Mereide Medeiros, Rio de Janeiro

Grafite Interno (Indoor Graffiti)

- Klutch, Portland
- Ment, Rio de Janeiro

Banneres e Tradições (Banners and Traditions)

- Rebecca Percy, Portland
- Ana Isis de Souza, Rio de Janeiro

Sandalias de Rua (Street Sandals)

- Caveman (Jason Ehlers), Portland
- Rubem e Michelli, Rio de Janeiro

Espaços Recuperados (Reclaimed Spaces)

- Josh Seaman, Portland
- Chantal James, Rio de Janeiro
- Filme colaborativo sobre Jardim Gramacho (Collaborative film about Jardim Gramacho)

Vestido Linhas Aéreas (High-Flying Fashion)

- Emily Katz, Portland
- Jerry Fernando, Rio de Janeiro

Trocas de Roupas (Clothing Swaps)

- Dana Fenwick, Portland
- Aparecida de Jesus Moreira, Rio de Janeiro

Curação (Curation): Taylor Cass Stevenson

A Mulher de Plástico (The Plastic Woman)

Vicky DeKrey



Plastic Woman
Portland, Oregon
Reused, sewn plastic
2008

The Plastic Woman was started by Vicky DeKrey as part of Portland's unique Leave No Plastic Behind project, which challenges artists to reduce their plastic consumption, and use any plastic that they do consume during 3 months to create a work of art.

Portland, Oregon EUA
Plástico, reutilizado e costurado
2008

A Mulher de Plástico foi criada por Vicky Dekney no âmbito do projeto Leave No Plastic Behind o qual desafia artistas a reduzir o seu consumo de plástico, bem como a usar qualquer plástico consumido por eles durante 3 meses para criar uma obra de arte.

Manoel Pet



Manoel Pet
www.artistasderua.com
Trabalho com garrafa pet no Rio de Janeiro
Work with plastic bottles in Rio de Janeiro

My name is Manoel Monteiro da Silva Filho (Manoel Pet), I am 41 years old

When I was 10 years old I was already making my own toys from boards that I found in the open market of João Pessoa.

When I was 25, already here in Rio working as a waiter at a kids party, I noticed that the plastic bottles (pet) were being thrown away, and I grew interested in using them.

My first work was in 1990 when I made a car similar to one I had made when I was a kid, which was a formula 1 car. Afterward, I thought to make something for the girls and I made a table with four chairs. When I showed my coworkers, they encouraged me to make more and bought my first works.

About two years later I passed by a newspaper stand and saw a magazine demonstrating how to make things like flowers and Christmas trees with plastic bottles.

I began to make flowers and sold them on the sidewalk in various neighborhoods during the weekend. People began to buy and compliment my work.

One day I was selling and a man stopped and started asking me all kinds of questions, like if I survived off of my work. I responded that I didn't because I had my profession as a laboratory technician, a job that I performed with much pleasure and dedication. So he asked me if I would like to have my work on the Internet website "Artistas de Rua." I accepted his offer and soon after people began appearing wanting to know about my work.

Since then, there has been more interest in my work. I have given a presentation for the University of Veiga de Almeida, in the Sul América Convention Center and for the Comercio Newspaper. I also participated in "Rio Cidade, a program of the news service "O Globo."

For me, spreading my work and technique is very important. The more people who become interested, the less pollution there will be... including a little bit more money in the pockets of those who need it.

Collaborating Brazilian artist, Manoel Pet, opted to elaborate upon the woman using plastic bottles, one of Rio's most commonly reused materials. Manoel Pet is one of many artisans who have been expelled from the streets by Rio's new government, which aims to eradicate the public presence of the informal market. While Pet would like to sell his work, he is primarily interested in teaching his techniques to others and in reducing plastic waste. Pet is part of the street art collective Artista de Rua, which helps promote street artists in Rio de Janeiro.

Artista brasileiro colaborador, Manoel Pet, optou por se vestir a mulher de plástico utilizando garrafas pet, um material comumente reaproveitado no Rio. Manoel Pet, assim como outros artesãos, foram retirados recentemente das ruas do Rio por funcionários da nova Prefeitura que tem como um de seus objetivos erradicar a presença do mercado informal nas vias públicas. Entretanto, Manoel Pet gostaria de vender seu trabalho nas ruas e ensinar as suas técnicas a outras pessoas, cooperando, desta maneira, com a redução do desperdício de plástico. Manoel Pet faz parte do projeto coletivo Artista de Rua o qual promove a divulgação de vários artistas de rua do Rio de Janeiro.

Meu nome é Manoel Monteiro da Silva Filho (Manoel Pet), tenho 41 anos de idade

Aos 10 anos de idade, já construía os meus próprios brinquedos com tabuas que eu encontrava na feira livre de João Pessoa.

Aos 25 anos, já aqui no Rio trabalhando como garçom numa festa infantil, percebi que as garrafas de plástico pet estavam sendo jogadas fora ai comecei a me interessar em aproveitá-las.

O meu primeiro trabalho foi, exatamente, em 1990 quando eu fiz um carrinho parecido com aquele que eu fazia quando era criança, que era um carro de formula 1. Depois pensei em fazer alguma coisa para as meninas ai fiz uma mesa com quatro cadeirinhas. Ao mostrar aos meus colegas eles me incentivaram a fazer mais, comprando aquelas peças iniciais.

Há mais ou menos dois anos atrás, passando por um jornaleiro, vi que existia revista de trabalho com as garrafas pet como: flores, árvores de natal. Comecei a fazer flores e passei e vende-las nas calçadas de vários bairros nos finais de semana e as pessoas começaram a comprar e elogiar o meu trabalho.

Um dia estava vendendo, quando parou um senhor que começou a fazer várias perguntas, entre muitas, se eu sobrevivia com este trabalho. Respondi que não, porque tinha a minha profissão de Técnico de Laboratório e isto era apenas um trabalho que eu fazia com muito prazer e amor. Então perguntou se eu gostaria que os meus trabalhos fossem para Internet "Artistas de Rua". Respondi que sim e daí em diante começou a aparecer pessoas que se interessavam em conversar comigo para saber como eu fazia.

Com isso a procura começou a aumentar e já dei uma palestra na Faculdade Veiga de Almeida, fiz uma apresentação na Sul América- Centro de Convenções, fiz outra no Jornal do Comercio, participei do programa "Rio Cidade" na Multirio, uma reportagem no Jornal "O Globo" "Rio Show".

Para mim, isto é muito importante difundir este meu trabalho, quanto mais pessoas se interessarem haverá menos poluição e um pouco mais de dinheiro no bolso que de quem precisa.

Árvore Re-Crescida (Regrown Old Growth)

Ryan Burns



Old growth stump rubbing on reused paper collage

Doug Fir, estimated age 134 years
Mike's Gulch Timber Sale, cut in 2006
Rogue River, Siskiyou National Forest
Josephine County, Oregon 2007
47" x 33"

Impressão de árvore cortada, encima de colagem de papel reutilizado

Abeto Douglas, idade estimado: 134 anos
Venda de madeira de Mike's Gulch, cortado em 2006
Mata Nacional Siskiyou em Rogue River Oregon
Condado Josephine 2007
47" x 33" (polegadas)

Ryan Burns' crayon stump impressions on collaged, reused paper reflect Oregon's immense, and disappearing, old growth forests. His work serves to archive the loss of some of Oregon's oldest trees, the age of which can be counted by the number of rings in the stump's impression. This is the smallest of his logged tree rubbings, which typically require entire walls to display. This 134-year-old tree was a Douglas Fir, Oregon's state tree, cut from the Siskiyou National Forest in 2006. Burns is both an artist and an environmental activist, traveling between the forest and the city in an old, veggie oil-fueled ambulance.

As impressões de árvores cortadas de Ryan Burns demonstram as imensas florestas velhas que estão desaparecendo no estado de Oregon. Seu trabalho, gravado com lápis de cera sobre colagem de papel reaproveitado, serve como arquivo das árvores mais velhas de Oregon, a idade de quais podem ser contadas pelo número de anéis na impressão. Isto é o mais pequeno das suas impressões de árvore, que tipicamente exige paredes inteiras para exibir-las. Esta árvore de 134 anos de idade era um Abeto de Douglas, árvore oficial do estado de Oregon, cortado da Floresta Nacional Siskiyou em 2006. O Burns é tanto artista como ativista ambiental, viajando entre a floresta e a cidade numa ambulância velha que anda com óleo de cozinha.

Mereide Medeiros



Made from rolled paper and glue
Feito de papel e cola



Brazilian artist and art therapist Mereide Medeiros created a work of art inspired by Burn's stump rubbing. Medeiros works with women in another of life's precarious ecosystems: the marginalized neighborhoods of Rio de Janeiro. She leads therapeutic groups like "Senhoras Arteiras," a paper artisan group of ladies who live in some of Rio's most dangerous neighborhoods. The mission of Medeiros' work is to provide affection, support and guidance to women while also helping them generate income.

Artista plástica e arte terapeuta, Mereide Medeiros, criou uma obra de arte inspirada nas impressões de árvore de Ryan Burns. Medeiros trabalha com mulheres que vivem em lugares com condições de vida precárias: as comunidades carentes do Rio de Janeiro. Ela dirige grupos terapêuticos, como, por exemplo, o das "Senhoras Arteiras" no qual senhoras moradoras de uma das comunidades mais perigosas do Rio de Janeiro fazem artesanato utilizando papel. A missão de Medeiros é dar carinho, apoio e orientação a essas mulheres, bem como ajudá-las a ter sua própria fonte de renda.

Grafite Interno (Indoor Graffiti)

House paint on an old window shade
Tinta de casa numa persiana antiga

Klutch

www.klutch.org



Painting on an old window shade
Portland, Oregon 2009

Pintura numa persiana velha
Portland, Oregon EUA 2009



Klutch is one of Portland's most respected and dedicated graffiti artists, often reusing discarded materials in his work. The creator of Vinyl Killers, and exhibition of artwork on old vinyl LPs, his most recent work carves creatures out of broken skateboards and scrap wood.

Klutch é um dos mais respeitados e dedicados grafiteiros de Portland. Ele, freqüentemente, reaproveita materiais descartados em seus trabalhos. Foi o criador do Vinyl Killers, e responsável pela exibição de pinturas sobre discos velhos. Seu trabalho mais recente consiste em esculturas feitas com skates quebrados e restos de madeira. Nesta obra foi utilizada uma persiana velha.

Ment

Rio de Janeiro



From the suburban streets of Rio de Janeiro, Ment, a self-taught artist and art educator since 1998, is one of the first generations of graffiti writers in Rio de Janeiro. Well known in Brazil and abroad, Ment is a prolific writer who loves to share experiences with people and institutions related to culture and art. Constantly working on new projects, he is involved with groups like Naçãocrew, ISS-Interferencia Sound System and ACL.

Cria das ruas do subúrbio carioca, auto-didata e educador de arte desde 1998, faz parte da primeira geração de escritores de grafite da cidade do Rio de Janeiro. Bem conhecido no Brasil e no exterior, Ment é um escritor produtivo que ama compartilhar experiências com pessoas e instituições ligadas a cultura e a arte no geral. Constantemente trabalha em novos projetos, estando envolvido com instituições como Naçãocrew, ISS-Interferencia Sistema de Som e ACL-Academia Carioca de Letras.

Banneres e Tradições (Banners and Traditions)

Rebecca Pearcy

Bike pannier made from a used vinyl sign from Portland, Oregon's Pioneer Square 2009

Rebecca Pearcy's bike pannier made from a discarded banner from Portland's Pioneer Square demonstrates Portland's almost obsessive love of bicycles. Pearcy is the co-owner of one of Portland's most successful small businesses, Queen Bee Creations and Chickpea Baby. Run exclusively by women, Queen Bee Creations' distinctive designs are ubiquitous around Portland. This was the first banner bike bag that Pearcy created, but probably not the last!

Cesto de bicicleta feito com lona de um banner descartado de uma placa da Praça Pioneer em Portland, Oregon EUA 2009

O cesto de bicicleta de Rebecca Pearcy foi feito com a lona de um banner descartado de uma placa da Praça Pioneer em Portland. Esta obra demonstra a paixão quase obsessiva que os Portlandeiros tem por bicicletas. Pearcy é uma das proprietárias de uma das pequenas empresas mais bem sucedidas de Portland: Queen Bee Creations and Chickpea Baby. Dirigida exclusivamente por mulheres, as peças da Queen Bee Creations são onipresentes em Portland. Esta obra foi o primeiro cesto de bicicleta que Pearcy criou com lona de banner, mas provavelmente não será o último!



Ana Isis de Souza

Rio de Janeiro

Star made from old banners

Estrela feita com banneres

Ana Isis de Souza é uma artesã que aplica técnicas populares brasileiras em seu trabalho. Os trabalhos que ela criou para Escombros Vivos, embora elaborados com técnicas brasileiras tradicionais, são feitos de um material nada tradicional no artesanato popular brasileiro: lona de banner descartado.

As eleições recentes do Rio, e a mudança subsequente de governo, resultaram na retirada de camelôs ilícitos das ruas da cidade. No entanto, o governo recusa-se a emitir novas licenças ou as emite para áreas onde há pouco consumidores e longe da casa dos ambulantes. Ana Isis recentemente teve todas suas peças apreendidas por funcionários da Prefeitura, enquanto vendia seu trabalho na rua. Ela criou novas peças, mas esta preocupada já que não terá lugar para vendê-las. A história de Ana Isis não é incomum e demonstra apenas um dos desafios enfrentados hoje por artistas e artesãos no Rio de Janeiro.

Ana Isis de Souza is a prolific artisan, employing popular Brazilian techniques in her work. The works that she created for Escombros Vivos demonstrate traditional Brazilian techniques, made from a non-traditional material: discarded banner vinyl, still an uncommon material in popular Brazilian craft

Rio's recent elections, and the subsequent change of government, have resulted in the militant expulsion of unlicensed street vendors across the city. But the government is also refusing to issue new licenses, or issues them in low traffic areas far from the vendor's home. Ana Isis recently had all of her work confiscated by public officials while she was selling her work in the street. She is creating new work, but is concerned that she will have no place to sell it. Ana Isis' story is not uncommon, and demonstrates one of the many challenges facing artists and artisans in Rio



Sandalias de Rua (Street Sandals)

Caveman

Felon Peet Toe
Street sign and an old basketball
Portland, Oregon 2009

Before becoming Portland's most eclectic local shoe designer, Caveman (Jason Ehlers) was one of Oregon's most severely punished graffiti artists, spending over two years in prison for graffiti offenses. While he is no longer tagging, he is still creating work for the streets... and for the fashion runways. But don't be mistaken, while his work is fit for haute fashion, it is deeply influenced by his love for the streets. These fancy shoes were handmade from materials that Ehlers found in the streets, including a traffic sign and an old basketball.

Bandido de Salto Alto

Placa de rua e bola de basquete.

Portland, Oregon 2009

Antes de tornar o designer de sapato mais eclético de Portland, Caveman (Jason Ehlers) era um dos grafiteiros mais severamente punidos de Oregon, preso por mais de dois anos por ofensas de grafite. Enquanto ele não pode pintar mais na rua, ele ainda cria trabalho para as ruas... e para as passarelas de moda. Mas não seja equivocado, apesar de seu trabalho ser adequado para a elite do mundo da moda, é profundamente influenciado pelo seu amor pelas ruas. Estes sapatos extravagantes foram feitos com materiais que o Ehlers achou nas ruas - um sinal de trânsito e um basquetebol furado.



My designs are about claiming the rites of kings and queens. No sweat shop mogul pimp will ever run a block... so why let them? Rural objects and urban inspirations are the common thread of Ehlers' self proclaimed hypocrisy. What the eye can see the foot can tread.



Honesty is admitting to oneself that self absorbed tendencies are fed, fueled and destroyed through consumption. Don't consume what you want, produce what others would die for and everything will be provided. Work, sleep and spend... no shit... The world is full of self loathing, super star, fake haters. I am an artist? My ass...Western Union is a trust fund hell hole not a gallery.



A lady once told me she was addicted to shoes with heels... I don't even wear shoes I just look at them...Heels and patterns.



Inspired by the streets and my everyday self denying privilege to create something.

Facherz Burnell



ehlersproductions.com ehlersproductions.com ehlersproductions.com

Rubem e Michelli

Rio de Janeiro

Sandalias e jóias com pneu de carro
Sandals and jewelry from car tires

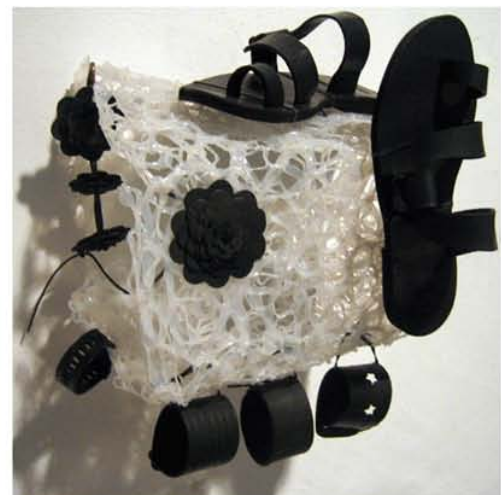


Rubem and Michelli are shoe and jewelry artisans, using car tires and leather scraps in their work. While Rubén has always used old tire rubber in the soles of his sandals, he had not created a pair of sandals entirely from reused materials until challenged to do so for Live Debris. Michelli used the scraps from Rubén's sandal project to create jewelry.

O Rubem, Michelle são artesãos, que usam pneus de carro e restos de couro em seu trabalho. Rubem sempre usou pneus velhos como solas de suas sandálias, mas ele não havia criado um par de sandálias feito inteiramente de materiais reaproveitados o que foi desafiado a fazer para o Escombros Vivos. A Michelle usou os restos de projeto de sandália do Rubem para criar jóias.



Rubem com pneu
Rubem with car inner tubes



Trabalhos que Rubem e Michelli desenvolveram com camara de pneu de carro para Escombros Vivos
Works that Rubem and Michelli made with car inner tubes for Live Debris.

Espaços Recuperados (Reclaimed Spaces)

Josh Seaman

Reclaimed Spaces

Portland, Oregon USA
Photography printed onto a stained bed sheet

Josh Seaman is an artist of many trades. A photographer by profession, he is also an accomplished musician, painter and linguist. His photographs illustrate two of Portland's most mysterious reclaimed spaces.



Dignity Village

Espaços Recuperados Portland, Oregon EUA

Fotografia impressa num lençol manchado

Josh Seaman é um artista multifacetado. Fotógrafo por profissão, ele também é um talentoso músico, pintor e linguísta. Suas fotografias ilustram dois dos mais misteriosos espaços restaurados de Portland.



Graffiti Warehouse

Filmado como um projeto de Escolas Sem Fronteiras, o filme foi filmado por catadores de material reciclável no aterro sanitário de Jardim Gramacho (o maior de América Latina), e produzido por Andrew Lenz.

Chantal James

www.atostudio.com

Filme e os Catadores

Film and Trash Pickers

Canadian photojournalist Chantal James has lived in Rio de Janeiro since 2002. Her work explores various facets of street life around the world, especially street kids and, most recently, the informal recyclers of Rio de Janeiro's Jardim Gramacho landfill.

Chantal James, fotojornalista, mora no Rio de Janeiro desde 2002. Seu trabalho explora várias facetas da vida nas ruas ao redor do mundo, especialmente as das crianças e, recentemente, a dos catadores do Aterro de Jardim Gramacho.

Jardim Gramacho

Rio de Janeiro

Filme colaborativo por (collaborative film by) Sebastião Carlos dos Santos, José Carlos da Silva, Alexandre dos Fritas, Mariano e Andrew Lenz. Música: Andy Gillis.



<https://www.youtube.com/watch?v=9Jq2MKuM9Nc>

Filmes as a project of Schools Without Borders, the footage was shot by informal garbage recyclers in the Gramacho Gardens landfill (the largest in Latin America), and produced by Andrew Lenz.

Andrew Lenz is the regional coordinator for Schools Without Borders in Brazil. The project supports initiatives in marginalized communities in Rio de Janeiro, aiming to promote responsible and sustainable social development.

Filmado como um projeto de Escolas Sem Fronteiras, o filme foi filmado por catadores de material reciclável no aterro sanitário de Jardim Gramacho (o maior de América Latina), e produzido por Andrew Lenz.

Andrew Lenz é o coordenador geral no Brasil do projeto Escolas Sem Fronteiras. O projeto procura apoiar iniciativas comunitárias nas comunidades carentes do Rio de Janeiro, com objetivo de promover desenvolvimento social de uma forma responsável e sustentável.



Oregon's Bottle Bill enables people to return recyclable cans and bottles for 5 cents a piece. Many 'canners' survive off of this income.

No estado de Oregon, os supermercados lhe dão 5 centavos por cada garrafa e lata de alumínio, incentivo legislativo para a limpeza urbana. Muitos catadores sobrevivem dessa renda.



Dignity Village sits alongside a composting facility, which is likely why asthma and allergies are so common among village inhabitants

A Aldeia de Dignidade fica do lado de uma fábrica de compostagem, tendo problemas de asma e alergias como resultado.



Most of the structures at Dignity Village are made from found and reused materials

A maioria das estruturas em Dignity Village são feitas com materiais reaproveitados



Photos by Josh Seaman

Dignity Village- Portland, Oregon USA
Photography printed onto a stained bed sheet

Dignity Village is the United States' first city-sanctioned homeless encampment. It began as a tent village in downtown Portland, and has since evolved into a formalized community of homeless activists who have created small living quarters primarily from reused materials. The village has become a model for homeless encampments and activism across the country.

www.dignityvillage.org

Armazém do Graffiti- Portland, Oregon EUA Fotografia impressa num lençol manchado

O Armazém do Graffiti é um imóvel privado cujo proprietário permitiu que fosse utilizado por skatistas e grafiteiros. A criação de grafites e murais é incomum em Portland, onde o grafite é duramente criminalizado e os murais públicos precisam ser licenciados pelas autoridades públicas. Como a maioria dos edifícios vazios de Portland, esse armazém foi recentemente vendido e, infelizmente, fechado para o desenvolvimento de outro projeto.

www.dignityvillage.org



Josh Seaman

Graffiti Warehouses- Portland, Oregon USA
Photography printed onto a stained bed sheet

The graffiti warehouse is a private building whose owner allowed its takeover by skateboarders and graffiti artists. Elaborate graffiti and murals are uncommon in Portland, where graffiti is heavily criminalized and public murals require a city permit. Like most empty buildings in Portland, this warehouse was recently sold and closed off for development.



Armazém do Graffiti- Portland, Oregon EUA
Fotografia impressa num lençol manchado

O Armazém do Graffiti é um imóvel privado cujo proprietário permitiu que fosse utilizado por skatistas e grafiteiros. A criação de grafites e murais é incomum em Portland, onde o grafite é duramente criminalizado e os murais públicos precisam ser licenciados pelas autoridades públicas. Como a maioria dos edifícios vazios de Portland, esse armazém foi recentemente vendido e, infelizmente, fechado para o desenvolvimento de outro projeto.



Vestido Linhas Aéreas (*High-Flying Fashion*)



Emily Katz
Portland, Oregon

This work of fashion was started by Emily Katz, a young designer who has made a name for herself and Portland as a producer of DIY (Do-It-Yourself) fashion. Katz creates 'sustainable fashion,' employing alternative materials like organics and bamboo. She started this work of fashion as a simple white dress made from disposable airline pillowcases. Despite recycling efforts, the amount of waste produced on flights demands a second look. Plastic and paper aside, airlines produce an immense amount of fabric waste, which is not recycled.

Este trabalho de moda foi realizado por Emily Katz, uma jovem designer que ficou bastante conhecida em Portland como produtora da moda DIY (Do-It-Yourself ou Faça-Vc-Mesma). Katz cria "moda sustentável" utilizando materiais alternativos como orgânicos e bambu. Este vestido branco e simples foi feito com fronhas descartáveis de linhas aéreas. Apesar dos esforços ambientais, a quantidade de desperdício produzido em vôos exige um segundo olhar. Além de plástico e papel, as linhas aéreas produzem um volume imenso de desperdício de tecido, que não é reciclado.



Jerry Fernando
Rio de Janeiro, Brasil

Graduated in fashion design from the Cândido Mendes University School of Design, Fernando started his artistic career transforming garbage into outfits. Some of his work is still on display at Ecomarapendi/Recicloteca and at the National Historical Museum of Rio de Janeiro. He continues designing fashion works under his own label (O Costureiro) and lends product development services to other labels, in addition to assisting seamstresses in a low-income community in Rio. He is the winner of the Natura Formando Moda contest in 2003, and the Moda Mundi do Cittä América contest in 2005, which included a cash prize and a trip to Milan.

Jerry added to this work with little toys that he saved up from kids' parties. They are commonly distributed and generally thrown away after. He also used scrap embroidery string from his sewing studio.

Formado em Estilismo pela Escola de Moda da Universidade Cândido Mendes, iniciou a carreira artística desenvolvendo trabalho de aproveitamento de resíduo sólido transformando-os em peças de vestuário. Mantém parte do trabalho em acervo particular como o da Ecomarapendi/Recicloteca e Museu Histórico Nacional do Rio de Janeiro. Desenvolve ainda, trabalho na área de estilo com marca própria (O Costureiro) e presta serviço de desenvolvimento de produto para outras marcas, além de assessorar grupo de mulheres costureiras numa comunidade carioca. Vencedor do Concurso Natura Formando Moda em 2003 e vencedor do concurso Moda Mundi do Cittä América em 2005 com prêmio em dinheiro e viagem para Milão.

Durante uma época Jerry foi juntando vários desses brinquedinhos que são distribuídos nas festas infantis e as crianças logo descartam. O que mais tinha eram avozinhos e carrinhos. Usou também sobras de linhas de bordar da confecção de ele.

Trocas de Roupa (Clothing Swaps)

Dana Fenwick
Portland, Oregon



One of Portland's most beloved reuse traditions among women, and favorite curiosities among men, is The Naked Lady Party (or NLP). NLPs are regular clothing swap parties inviting women to bring old clothing they no longer wear. Clothes accumulate in the center of the room while ladies chat, eat, drink wine and make new friends. At a determined hour, the women are allowed to attack the pile in search of 'new' wears. Leftover clothing is donated to the host's charity of choice. Naked Lady Party frequenter Dana Fenwick is an accomplished fibers artist who incorporates reused materials into her work. She appreciates the aesthetic and history materials that have been handed down, and created this piece from clothing left over from a Naked Lady Party.

Uma das tradições mais amadas de Portland e mais misteriosa entre homens, é a Naked Lady Party (Festa de Damas Nuas, o NLP). NLPs são festas regulares de troca de roupa convidando mulheres trazer roupa que elas não estão usando mais. As roupas acumulam-se na casa da festa, enquanto senhas conversam, comem, bebem e fazem novas amigas. Numa hora determinada, as mulheres são permitidas a atacar um monte de roupa a procura de "novas" roupas. A roupa que sobra é doada. A Dana Fenwick frequenta as festas de troca de roupa. Ela é um artista de fibras que incorpora materiais reutilizados nas suas obras. Ela aprecia o estético e a história de materiais que foram legados. Ela criou esta obra com roupas que sobraram de uma dessas festas.

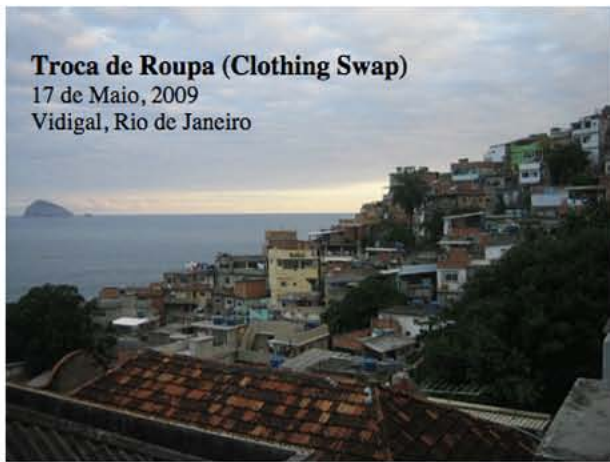
Aparecida de Jesus Moreira
Rio de Janeiro



Aparecida de Jesus Moreira is a seamstress living in Vidigal, an underserved community in Rio famous for its history of violence and its breathtaking view. The community has been violence free for almost three years, and, thanks to artists like Aparecida, is gaining recognition for its many ecological artists. Many of these artists attended a free ladies' clothing swap party organized by Live Debris in Vidigal. Using leftover clothes from the exchange, Aparecida finished this work of art to create a symbol of conversation and feminine affection, a sofa pillow.

Aparecida de Jesus Moreira é uma costureira que mora no Vidigal, uma favela carioca famosa pela sua história de violência e sua vista empolgante. A comunidade esta há quase três anos livre de violência, e, graças a artistas como Aparecida, esta ganhando reconhecimento pelos artistas ecológicos que moram lá. Muitos desses artistas assistiram uma troca de roupa para mulheres realizada por Escombros Vivos no Vidigal. Aparecida completou esta peça com roupas que sobraram da troca e criou um símbolo da conversa e do carinho feminino: umas almofadas de sofá.





Troca de Roupa (Clothing Swap)

17 de Maio, 2009
Vidigal, Rio de Janeiro



Vera, a anfitriã!

Vera, the hostess!



Aparecida, Beth e Ana Isis



A troca começa

The swap begins



Gente aprendendo fazer flores com camara de pneu de bicicleta.

People learning to make flowers with bike inner tube.



Aparecida e Ana trocando

Aparecida and Ana swaping

Resourceful Curation

Curadoria Sustentável



The exhibit was mounted with reused materials, including bike inner tube, plastic bottles, guitar strings, telephone wires and ironed plastic bags, and we have plans for reusing the waste produced.

Plastic cups and spoons used to serve cachaça, water and soup during the exhibition opening will be cleaned and experimented with in search of a new use for plastic waste. Experiments will be conducted by Taylor Cass Stevenson, professor Enéas Valle and his art students at the Federal University of Rio de Janeiro School of Fine Arts.

Spray paint cans used by graffiti artists in the Tiradentes intervention will be used in a reuse installation for the opening of Severo 172, a new graffiti-based gallery space opening in Rio de Janeiro this August.

Paper waste produced by the public during the event will be used in a wheat paste collage by Eduardo Denne on the wall at Rua de Lavradio and Visconde de Rio Branco.

Materials in Rio de Janeiro were transported by hiring informal recyclers with pull-carts.

A exposição de Escombros Vivos foi montada com materiais reaproveitados, principalmente garrafa pet, câmara de pneu de bicicleta, sacolas de plástico passadas a ferro quente, fios de telefone e cordas de violão e nós pretendemos reaproveitar o lixo produzido neste evento.

Copos de plástico e colheres que serão usadas para servir cachaça, água e sopa durante a abertura da exposição, irá ser limpa e levada para pesquisa e experimentação de reaproveitamento de lixo plástico. Experimentos serão conduzidos por Taylor Cass Stevenson, o professor Enéas Valle e seus alunos na UFRJ - Escola Federal de Belas Artes.

As latas de tinta spray usadas pelos grafiteiros na Praça Tiradentes serão usadas numa instalação de reaproveitamento na abertura de Severo 172, um novo espaço de graffiti no Rio de Janeiro, que será aberto em agosto.

O papel jogado fora pelo público durante o evento será usado numa instalação de lambe lambe e stencil feito pelo artista Eduardo Denne na Rua de Lavradio com o Visconde de Rio Branco.

Materiais no Rio de Janeiro foram transportadas por catadores com carroças.



Escombros Unidos

Eventos / Events

Portland, Oregon:

July-August, 2009

[Reuse workshops and environmental education at Ekone Ranch summer camp. www.ekone.org \(Oficinas de reaproveitamento no acampamento ecológico Ekone. www.ekone.org\)](#)

September 19, 2009

Live Debris: Waterfront Found. Public installations and interventions along Portland's East Side Esplanade. Works will be on display September 19-26.

September 11, 2009

Craft Party. (Festa de artesanato)

September 13, 2009

Art workshops at Juvenile Detention Hall (Oficinas na cadeia de jovens)

Rio de Janeiro:

Abril

[Limpando quintão com escola Lycée Molière e fazendo moda com o lixo \(Cleaning dirty lot with Lycée Molière school and making a fashion piece with the garbage.](#)

2a Feira dia 6:

[Oficina de reciclagem com as Senhoras Arteiras, Santa Teresa 9am \(Recycling workshops with the Senhoras Arteiras in Santa Teresa, 9am\)](#)

Sabado dia 4:

[Troca de Roupa \(que virou oficinas\): Vidigal \(Clothing Exchange turned workshops in Vidigal\)](#)

Mai

Domingo dia 3

[Oficinas de reciclagem e a construção colaborativa do cenário de teatro da rua, com Bipolares e Guerrilha Aberta. 10am-8pm. Ligue o escreve se quiser participar: 7524-9281, redsemilla@riseup.net. Gratis. \(Recycling workshops and the co-construction of a street theater set, with Bipolares and Guerrilha Aberta. Contact us to participate: 7524-9281, redsemilla@riseup.net. Free.\)](#)

Domingo dia 17

[Troca de Roupa de mulheres. Na casa da Vera, no Vidigal. Para participar: 21-7524-9281, redsemilla@riseup.net. Confirme agora! Gratis. \(Womens' clothing exchange. At Vera's house, in Vidigal. To participate: 21-7524-9281, redsemilla@riseup.net. Confirm asap. Free.\)](#)

Dias 19 e 20

Palestras e oficinas sobre o lixo e reaproveitamento mundial. Cultura Inglesa. Varios horarios. (Presentations and workshops about world garbage and reuse. Various times, Cultura Inglesa)

Junho

Sabado dia 6

[Grande evento no Barracão Maravilha e os redores- Centro de Rio de Janeiro \(The big event at and around the Barracão Maravilha. Downtown Rio de Janeiro\)](#)

2a Feiras dias 8 e 15:

[Oficinas e experiências com os copos de plástico da exposição. UFRJ Fundação, Belas Artes. 1pm \(Mondays June 8 and 15. Experimental transformation of the used plastic cups from the exhibit. UFRJ School of Fine Arts. 1pm\)](#)

4a Feira dia 17

[Encontro de artistas, post evento, \(Wednesday June 17th. Post event artist gathering\)](#)

Escombros Unidos

Abertura e Intervenções Urbanas - 06 de junho - 10h - 2009
Av. Gomes Freire 242 Centro - RJ - www.redsemillaroja.org



Arte, Lixo e Rua

10-18h Barracão Maravilha (Gomes Freire 242)
11h e 12h Visconde do Rio Branco com Lavradio
11:30-15h Praça Tiradentes
14h Rua do Senado com Lavradio
14h Cinema Nosso (Rua do Rezende 80)
15:30h Praça Emilinha Borba (Lavradio)

Horario completo disponível no Barracão Maravilha



Arca Iêda de Sousa,
Audrey Lima,
Aparecida de Jesus
Moura, Artista de
Rua, Atelier 502,
Bipolares,
Jaques Eilers,
Charrel James,
Cinzema Negro,
Coletivo Pague e
Leve Dança
Contemporânea,
Coletivo Terra Preta,
Coletivo 13 Numa
Noite, Dama
Paradisi, Divino,
Emilly Katz, Filz de
Feitas, Osmo, Jerry
Fernando, João
Sebastian, Klatch,
Leak, Manoel Pat,
Menit, Merilde
Medeiros, Nishor,
Rafa Castro,
Rafaela Puzos,
Robson e Michelli,
Ryan Burns, Taylor
Casa Stronaccini,
Viviane Duque
Eronda, Vicky
Dokroy e Viridiana
Longo



Grande Evento- Escombros Vivos

6 de Junho, 2009

Centro, Rio de Janeiro

Plano de Eventos

Schedule of Events

Contatos:

Taylor Stevenson
Red Semilla Roja
redsemilla@riscup.net
21-7524-9281

Marcelo Velloso
Barracão Maravilha
contato@barracaomaravilha.com.br
21-9128-5284

Pedro Bittencourt
Artista de Rua
contato@artistaderua.com
21-8654-7877

Barracão Maravilha
Gomes Freire 242, Centro

Cinema Nosso
Rua do Rezende 80, Lapa

10h - 18h
Exposição no Barracão Maravilha de obras colaborativas com materiais reaproveitados.

10h
Coletivo Tarja Preta (Raquel Souza e Cássia Lyrio)
Local: Em frente ao Barracão – segue pela Gomes Freire até o Cinema Nosso (Rua do Rezende)
Atividade: Instalação de móveis poéticos.

10h
Manoel Pet
Local: Em frente ao Barracão
Atividade: Exposição de flores e plantas criadas com pet.

10h30
Palhaço Loooonngo
Local: Barracão Maravilha – circula pelos arredores
Atividade: Palhaço com perna-de-pau.

11h
Eduardo Denne (CDR) e Rodrigo Laffite
Local: Esquina da Lavradio c/ Rua Visc. do Rio Branco (terreno ao lado do Rio Scenarium)
Atividade: Carmen Miranda em colagem, com papéis achados na rua durante o evento.

11h30
Grafite
Local: Praça Tiradentes
Atividade: Grafite

12h
Atelier 302
Local: Esquina da Lavradio c/ Rua Visc. do Rio Branco (terreno ao lado do Rio Scenarium)
Atividade: Pintura em vários locais diferentes e instalação/abandono de alguns objetos e cacarecos.

13h
13 Numa Noite
Local: Praça Tiradentes – seguir para Barracão Maravilha
Atividade: Construção de um caminho pela limpeza do chão com pasta removedora.

14h
Gomo
Local: Rua do Senado (entre Lavradio e Gomes Freire)
Atividade: Intervenção "gente pisando gente"

14:30h
Cinema Nosso (informação embaixo)

15h
Hugo Richard, Ivan Henriques, Natali Tubeclak, Robson e Zé Carlos
Local: Praça Tiradentes
Atividade: Desfile de Burro-sem-rabo

15h
Filé de Peixe
Local: Praça Tiradentes (nos pontos de ônibus em frente à Estudantina)
Atividade: Performance

15:30h
Pague Leve Dança
Local: Praça Emilinha Borba (Rua do Lavradio)
Atividade: Performances com venda de dança.

Atividades que ocorrerão nas proximidades do Cinema Nosso (Rua do Rezende 80, Lapa):

14:30h
Cinema Nosso
Local: Cinema Nosso
Atividade: Exibição de filmes e debates. Filmes: "Não Jogue Fora seu Lixo," "Saneamento Básico" e debate com Roberto Adler

Lork
Local: Cinema Nosso
Atividade: Intervenção em três portas reaproveitadas.

Vicente Duque Estrada
Local: Em frente ao Cinema Nosso
Atividade: Exposição de máscaras feitas com material reaproveitado.

Barracão Maravilha
Gomes Freire 242, Centro

Cinema Nosso
Rua do Rezende 80, Lapa

10h - 18h
Exhibition of collaborative works with reused materials.

10h
Coletivo Tarja Preta (Raquel Souza and Cássia Lyrio)
Local: Em frente ao Barracão – continue along Gomes Freire until Cinema Nosso (Rua do Rezende)
Atividade: Installation of poetic mobiles

10h
Manoel Pet
Local: In front of the Barracão Maravilha
Atividade: Exposition of plants and flowers made by Manoel Pet

10h30
Loooonngo the Clown
Local: near the Barracão Maravilha
Atividade: Clown on stilts.

11h
Eduardo Denne (CDR) and Rodrigo Laffite
Local: The corner of Lavradio with Rua Visc. do Rio Branco (Closed off area by the Rio Scenarium)
Atividade: Carmen Miranda collage with paper found on the street during the event.

11h30
Grafite
Local: Praça Tiradentes
Atividade: Grafite

12h
Atelier 302
Local: The corner of Lavradio with Rua Visc. do Rio Branco (Closed off area by the Rio Scenarium)
Atividade: Paintings in various different locations and junk installations.

13h
13 Numa Noite
Local: Praça Tiradentes – continue towards the Barracão Maravilha
Atividade: Washing a path of clean ground

14h
Gomo
Local: Senado street (between Lavradio and Gomes Freire)
Atividade: People Stepping on People intervention

14:30h
Cinema Nosso (information below)

15h
Hugo Richard, Ivan Henriques, Natali Tubeclak, Robson e Zé Carlos
Local: Praça Tiradentes
Atividade: Burro-sem-rabo parade

15h
Filé de Peixe
Local: Praça Tiradentes (As bus stops in front of Estudantina)
Atividade: Performance

15:30h
Pague Leve Dança
Local: Praça Emilinha Borba (Lavradio street)
Atividade: dance menu performance

Activities in and around Cinema Nosso (Rua do Rezende 80, Lapa):

14:30h
Cinema Nosso
Local: Cinema Nosso
Atividade: Exhibition of films and debates. Films: "Não Jogue Fora seu Lixo," "Saneamento Básico" and a debate with Roberto Adler

Lork
Local: Cinema Nosso
Atividade: Installation of three painted doors

Vicente Duque Estrada
Local: In front of Cinema Nosso
Atividade: Exposition of masks made from reused materials

Organizadores Principais:

Red Semilla Roja (EUA e Rio de Janeiro):
www.redsemillaroja.org
A Red Semilla Roja é uma Rede internacional de artistas trabalhando com fins sociais e comunitários.

Barracão Maravilha (Rio de Janeiro):
<http://barracaomaravilha.blogspot.com>
Cooperativo de artistas cariocas e espaço popular de exposição localizado no centro de Rio de Janeiro. Contato: Marcelo Velloso, contato@barracaomaravilha.com.br.21-9128-5284

Artistaderua.com
www.artistaderua.com
O projeto Artista de Rua.com surgiu como oportunidade para distintos tipos de artistas de rua se unirem, terem ao seu alcance um canal de troca de experiências, além de contato direto de suas atividades. Esses artistas incluem mágicos, desportistas, mímicos, músicos, entre outros fazem da rua o seu palco, alegrando os transeuntes com bom humor. O artista Manoel Pet, que faz arte com garrafa pet, é um dos artistas participando na exposição de Escombros Vivos. Contato: Pedro Bittencourt, contato@artistaderua.com , 21-8654-7877

Cinema Nosso
www.cinemanosso.org.br
O Cinema Nosso é uma organização social, cuja missão institucional é "ampliar o universo cultural e contribuir para o desenvolvimento do senso crítico de crianças, adolescentes e jovens oriundos das classes populares através da linguagem audiovisual." Em colaboração com os demais grupos participantes, a Cinema Nosso vai mostrar filmes sobre o assunto do lixo e a cultura de rua em seu local, perto do Barracão Maravilha, no 6 de Junho. de Escombros Vivos.

Guerrilha Aberta (Rio de Janeiro)
www.guerrilhaaberta.com
Guerrilha Aberta é uma revista eletrônica que aborda temas referentes as artes de rua, visando a integração de artistas e produtores de rua com público interessado. Como participantes do Escombros Vivos, vão mandar artistas para brincar na rua e dirigir o público á exposição no Barracão Maravilha.

Bipolares (Rio de Janeiro)
Coletivo Bipolares é um coletivo de jovens artistas que fazem arte voltado para a rua. Realiza uma serie de intervenções publicas como teatro, musica e arte na rua. Como participantes do Escombros Vivos, vão mandar artistas para brincar na rua e dirigir o público á exposição no Barracão Maravilha.

Primary Organizers:

Red Semilla Roja (USA and Rio de Janeiro):
www.redsemillaroja.org
Red Semilla Roja is an international network of artists working for social causes.

Barracão Maravilha (Rio de Janeiro):
<http://barracaomaravilha.blogspot.com>
Arts cooperative and exhibition space located in downtown Rio de Janeiro. Contact: Marcelo Velloso, contato@barracaomaravilha.com.br, 21-9128-5284

Artistaderua.com
www.artistaderua.com
The project Artista de Rua (Street Artist) arose as an opportunity to unite a variety of artists who work in the streets as a way of exchanging experiences. These artists include magicians, athletes, mimes, musicians, clowns, artisans, among others who use the street as their stage, bringing smiles to the faces of passers-by. Contact: Pedro Bittencourt, contato@artistaderua.com , 21-8654-7877

Cinema Nosso
www.cinemanosso.org.br
Cinema Nosso is a media arts-based organization in Rio de Janeiro, Brazil, that uses film and video as a means of education, empowerment and cultural expression from diverse perspectives. Our students, young adults from Rio's favelas and other low-income communities, receive training, voice their realities and gain skills valuable in the film world and beyond. Cinema Nosso will participate in Live Debris by showing garbage and street-related films during the final event on June 6th.

Guerrilha Aberta (Rio de Janeiro)
www.guerrilhaaberta.com
Guerrilha Aberta is a web magazine that speaks to various types of street-based art, and working to integrate street artists and the general public. As participants of Escombros Vivos they will send artists to demonstrate their skills in the streets, while also directing the public to the exhibition at the Barracão Maravilha.

Bipolares Collective (Rio de Janeiro)
Coletivo Bipolares is a collective of young artists who specialize in public interventions, including theater, music and street art. As participants of Escombros Vivos they will send artists to demonstrate their skills in the streets, while also directing the public to the exhibition at the Barracão Maravilha.



red Semilla roja





Life Debris

Waterfront Found

This event is a project of [red semilla roja](#)

Contact:

Taylor Cass Stevenson
redsemilla@riseup.net
503-888-6175

September 19-26

Portland, Oregon USA

Eastbank Esplanade, between Burnside and Hawthorne

Installations and interventions about garbage, street culture and social inclusion

Installation and Intervention Artists (bios below):

- [CAVEMAN \(Jason Ehlers\)](#), sponsored by [Outside In](#)
- Cheryl Lohrmann and [Create Plenty](#)
- [Chris Haberman](#), [John Gracter](#) and Jason Brown
- Christine Claringbold of [Eye Pop Art](#) and Anitra Cameron of [Coffee Pot People](#)
- Douglas Lyon
- [Basurama](#) (Alberto Nanclares), visiting from Madrid, Spain
- [Daniel Dancer](#) and [The Sacred Earth Foundation](#)
- Jenn Reilly and the [Ripple Effect](#)
- [Leave No Plastic Behind](#) and [red semilla roja](#)
- [Klutch](#)
- [Outside In](#) volunteers
- [Rodrigo Laffite](#), visiting from Rio de Janeiro, Brazil
- [Ruth Waddy](#), Heather Schmidt and Leah Bobel in The understory "Trashtastic"
- [Ryan Birkland](#) with [P:ear](#) youth
- Tim Combs and [The Reclamation Project](#)
- [Trash Mash-Up](#)
- [SEA Change Gallery](#), Katherine Ball and Urban Gleaners



Special thanks to [The Black Rock Arts Foundation](#), [The Oregon Electric Group](#), [Outside In](#), [P:ear](#), and [Street Roots](#) for their help with this project

Waterfront Found Installation Bios:

Homeless House

Jason Ehlers (Caveman)

www.ehlersproductions.com

Ehlers' Homeless House was constructed with materials he found in dumpsters and on the streets. The roof was shingles with painted plastic containers and tetrapack boxes. Ehlers wheeled the house from his studio in NW to the SE Esplanade. After Live Debris, the house will be given to whichever homeless person chooses to wheel it off the esplanade. This installation was sponsored by [Outside In](#), a social service agency helping homeless youth and other marginalized people move towards improved health and self-sufficiency.

Dandelion Bench

Tim Combs and The Reclamation Project

www.reclamation-project.com

As The Reclamation Project, Tim Combs attempts to save the universe, one piece of art at a time, through the creation of art and craft from reclaimed and found materials and by spreading a message of reuse, sustainability and community connection.

For Live Debris, I wanted to stretch my craft away from the woodcarvings that I normally make. The Dandelion Bench works as a focal point, a node of intersection for the themes of reuse, sustainability and community by creating an interactive sculpture/bench made from reclaimed materials to explore using the ubiquitous dandelion as a local source of rubber.

Clothing Exchange

red semilla roja and Create Plenty (Cheryl Lohrmann)

www.createplenty.org

Cheryl Lohrmann has been encouraging people to take 3-month long plastic-free challenges with her group Leave No Plastic Behind since 2007. Participants make 12" square patches to add to the LNPB National Plastic Quilt Project. You can, too! LNPB is now a project of Create Plenty, a 501(c) 3 non-profit organization which is getting serious about making waste look silly and innovating among local food systems.

Clothing swap parties, affectionately known as Naked Lady Parties (NLPs), have become a mark of DIY culture. DIY of the punk era has evolved into a movement of tough crafters and creative non-consumers who appreciate getting together and sharing things. Clothing swap parties offer everything from an evening spent with friends to the revitalization of your wardrobe (be that gaining something new or getting rid of something you should have let go ages ago). For this public clothes swap, you don't necessarily need to trade. If you need some 'new' clothes, go ahead and simply take.

Make a t-shirt bag on Cheryl's solar-powered sewing machine:

In an effort to Leave No Plastic Behind, you can have an old t-shirt (perhaps even the one you're wearing) transformed into a reusable grocery bag. Special thanks to Cheryl Lohrmann, for donating the use of her sewing machine today, and to the Oregon Electric Group, for delivering and donating the use of their solar energy module. www.oregon-electric.com

red semilla roja

www.redsemillaroja.org

red semilla roja is an international network for socially-minded artists and creatively-minded activists. The website documents individuals and organizations around the world, including projects like Live Debris, carried out by artist Taylor Cass Stevenson.

Interactive Garbage Weaving

The Sea Change Gallery

seagallery.wordpress.com

SEA = Social Environmental Art. SEA Change is a gallery and community event space in Portland, co-curated by Katherine Ball and Alec Neal. SEA Change's mission is to advocate for environmental consciousness, animal rights, and social justice via art exhibits and community events open to all walks of life. SEA Change is located at the Everett Station Lofts nonprofit artist community in the historic Old Town/Chinatown district of downtown Portland, Oregon. In addition to curating social and environmental art exhibits, SEA Change's space is offered free of charge to community-based groups and individuals for events, lectures, gatherings, music, and performances intent on making the world a better place for us all to share.

One of Sea Change's exhibitions featured Julia Sherman's room-sized loom, which weaves discarded materials into a tapestry. Sea Change and volunteers from Outside In have mounted an adaptation of Sherman's loom with plastic bailing twine from Ekone Ranch (www.ekone.org) and local trash.

Cubic Consumption

Ryan Birkland and P:ear

www.stumptownart.com

Ryan Birkland is a painter living in Portland, Oregon. He has been painting and selling his work in Portland for the last ten years. His primary medium is reverse painting on old recycled windows. He also uses a variety of recycled materials for surfaces of his pieces. For this project, Ryan is working in collaboration with p:ear youth. p:ear is an organization that mentors homeless youth through art, education and recreation. www.pearmentor.org. Cubic Consumption is 160 cubic feet - which is the average amount of trash consumed/discarded by the average American in just under one year.

Rust in Peace

Daniel Dancer

www.inconcertwithnature.com

Daniel Dancer is a conceptual artist who works with people around the world to create massive images for the sky. He then photographs the images from above. This piece, an old television encased in a barbed wire ball, is one of his many works using garbage that can be dangerous when discarded. His largest barbed wire ball sits at Ekone Ranch, part of the Sacred Earth Foundation land trust in Goldendale, Washington. His current project there is helping to manage the White Eagle Memorial Preserve, one of two green burial grounds in the US. www.ekone.org

Trash Mash-Up Parade

www.trashmashup.org

Trash Mash-Up (TMU) is a collaborative community art project from San Francisco, California. Using disposable materials, collected before they enter the waste stream, participants construct "Maskostumes" which are original pageant masks and costumes inspired by traditions from around the world. This project reduces waste and inspires people to see each other and our environment in a new way. TMU shares cultural traditions with diverse communities in public performances and workshops. Reducing waste by using trash to make art, TMU reminds all of that one person's trash could become an entire city's treasure.

Trash Mash-Up culminates with a Mash-Up Bash, a public performance pageant. Transforming parks and city squares with a visual spectacle made of music, movement, and "Maskostumes", spectators enjoy works of art created from things disregarded by one person and then given new life through another's imagination. With trash bag boas and bottle-cap chain mail, Trash Mash-Up builds creative connections and raises environmental awareness throughout our community as a new urban tradition is fostered.

Trash Mash-Up is directed by a sister team both who graduated from the Dell'Arte International School of Physical Theatre. Drawing from their talent for creating original theatrical productions and their commitment to serving their community, TMU creates socially and environmentally conscious art. The McCracken sisters are based in San Francisco, California and continue to work with their community partners on creating a new urban tradition. Next up, TMU will be featured at the San Francisco Green Festival 2009 in the Green Kids Zone.

Wheat Paste Wall

Klutch, international artists and you.

www.klutch.org

This Wheat Paste Wall was started years ago by Klutch, with submissions from artists around the world. It is now being reused and added on to for Live Debris. Please feel free to paste up a paper image of your own.

How to Make Wheat Paste:

Mix 3 Tbsp white flour with just enough water to wet it. Mix it into 1 cup hot water. Bring to boil until mixture thickens, stirring constantly. Let cool and use. Wheat Paste is stronger than white glue.

Record Spinners

Christine Claringbold and Anitra Cameron

www.eyepopart.com

www.coffee-pot-people.blogspot.com

Christine Claringbold of Portland, Oregon is an artist, a teacher, a mom, and a backup singer for local rock & roll spectacle Dartgun & the Vignettes. She launched Eye Pop Art in 2003, featuring mandala art, home decor items, and accessories made from recycled vinyl records and other repurposed materials. Christine sells her eco-friendly work at "green" boutiques, art walks, craft shows, and online at eyepopart.etsy.com. She is also a blogger and you can read about her adventures at eyepopart.blogspot.com. In addition to teaching classes, making art, raising her two awesome kids, and rocking out with the band, Christine also works as the program coordinator for the nonprofit organization Trillium Artisans, helping to provide small-business support to Portland artisans who create with recycled and reclaimed materials.

Anitra Cameron grew up believing in personal creativity as a condition of being human, rather like the ability to think. Living, in and of itself, is a creative act, so to her there are no people who aren't creative, though some may not have realized it. Anitra's art includes: Coffee Pot People; China Blossoms; jewelry, especially using buttons; collaged book makes miniature cakestands, all from recycled materials. (It fits with an often-heard adage from Anitra's childhood: "Use it up wear it out make it do or do without." Live with that long enough, and you'll never want to throw anything away, so instead turn it into art!)



Live Debris

Photos from [Live Debris](#) on Portland's Eastbank Esplanade September 19-27, 2009



Breakfast provided by [Urban Gleaners](#), Sesame Doughnuts and New Seasons Market. Dozens of homeless people were surprised by coffee and breakfast by their camp under the freeway on Sept 19th.



Nearly 200 doughnuts consumed



[Daniel Dancer's](#) Barbed Wire Ball, mounted on a shopping cart lent by one of the local homeless folks.



[Chris Haberman's](#) Bunk Beds



Cheryl Lohrmann ([Create Plenty](#)), [Tim Combs](#) and [Outside In](#) volunteers teach people to make reusable grocery bags with old t-shirts on September 19th. Cheryl's sewing machine was run off a mobile solar module donated by the Oregon Electric Group.



Artist Heather Schmidt brings her own mug



Tim Comb's Dandelion Bench overlooks the river



The Trastastic Tent by Ruth Waddy, Leah Bobel and Heather Schmidt



In one year the average american will produce 200 cubic feet of trash. Inside these two boxes is 200 cubic feet. Ryan Burns created this installation with youth from the homeless arts and education organization Pear.



The Homeless House by Caveman (Jason Ehlers).



Chris Haberman (Portland City Art), Jenn Reilly (The Ripple Effect), Ryan Burns and Luke work on the weaving.



Alberto Nanclares of Basurama rests on the weaving



Basurama's Pallet Swings. In case of crisis, help yourself.



Christine Claringbold and Anitra Cameron's Record Spinners



A public Paste-up wall features work by [Klutch](#) and international street artists. The public added to the wall throughout the week.



[Klutch](#) and Jess do a live painting on September 19th.



Klutch's Love Bird, made from discarded ceiling fans that he found on the Esplanade the week before Live Debris



[Trash Mash-Up](#) traveled from San Francisco to perform a Mash-up Bash on September 19th.





Someone checks out the last of the clothing exchange pile. The box was filled by artists and volunteers on September 19th for local homeless folks to stock up on winter wears.



Douglas Lyon's Alive Debris Altar. Within 5 minutes of installing, the glass was accidentally broken by an aimless biker. Some local homeless folks immediately found a broom and cleaned up the mess, then found garbage and repaired the installation. The Esplanade locals were extremely helpful during Live Debris.



Edward took on the responsibility of changing the altar icons daily: cans and other garbage that we appreciate.



Jenn Reilly's [Ripple Effect](#) Installation of trash cleaned out of the Clackamas River. This trash will be transformed into a work of art, and was left out at Live Debris for artists to come and collect for their future works.



Live Debris is a project of [red semilla roja](#), aimed at dissolving stigma and social conflict through community reuse projects.



On the final exhibition day, works of art craft and design were exhibited along the esplanade. Works were made for Live Debris as collaborations between artists in Portland and Rio. For more info click [here](#).

With technology and globalization dictating the frenetic consumption of disposable goods around the world, the practice of making something by hand has become a novelty. The more subtle consequence of our global consumer culture, though, is the psychological effect of repeatedly consuming and discarding, and the learned belief that something which no longer serves us has no value. How is our relationship to material goods a metaphor for our relationships with other humans? Live Debris was developed to better understand the social effects of disposable culture and to pay tribute to those who are choosing to reuse and make by hand, regardless of their motive.

Live Debris is a series of parties, workshops, interventions, installations and exhibitions that exchange reuse ideas as a means of eliminating stigmas about garbage and people who are similarly discarded by society. The event has taken place in Beirut, Lebanon, Rio de Janeiro and now Portland, Oregon to create community around the idea that the reintegration of discarded materials can also lead to more socially integrated communities.

Live Debris demands transformation. The project asks people to try something different- technique, material, content, form, location, collaboration, or simply a new approach to life. And it asks people to find beauty in the aesthetics of garbage, of decay, of taboos, of excess and repetition and of the streets and communities where our discards accumulate.

Taylor Cass Stevenson (www.redsemillaroja.org)



Live Debris

Caveman's Homeless House



Caveman (Jason Ehlers) built a mobile house for the homeless for Live Debris 2009. After building the structure from scavaged materials (the roof is painted plastic containers and tetrapack boxes), he and some friends wheeled it from his studio in NW Portland to the Eastbank Esplanade, where it was tucked away near the Morrison Bridge. The most subtle installation for Live Debris, the installation is intentionally easy to miss but is perhaps most representative of the spirit of Live Debris.

Once homeless himself, Caveman created the homeless house to provide some comfort to the dozens of homeless who attempt to make a home of Portland's Eastbank Esplanade. The regular homeless folks that participated in the event's opening on September 19th helped watch over the exhibition and stayed in the homeless house throughout the week.



Jason Ehlers works on the house in his studio.



Lucky and Bella ride the Homeless House to the Esplanade



Taylor Cass of **red semilla roja**, Jason Ehlers and Alberto Nanclares of **Basurama** (visiting from Spain) arrive on the Esplanade with the house.



Ehlers with Cuba, the house's first resident.

[This is not what we are speaking about]



Recycle, Reuse, Respect

one response

Originally published in *Street Roots*, Portland, OR, in the number of september 2009.

Article written by Taylor Cass Stevenson.



Garbage is one of the world's most abundant and universal problems. It contaminates our land, water and, for many, our homes and bodies. It is under collected and usually poorly managed. In many world cities like Dar es Salaam, where less than 1% of garbage is collected, waste accumulates in the poorest neighborhoods and creates dangerously unsanitary conditions. But garbage doesn't just sit. It breaks down and leaches into the ground. It explodes with the help of the methane gas it produces. It flows and clogs, oozes and reeks. But in many cases, it is collected and reused or recycled. In the global North we may associate our garbage with green trucks and clean recyclables. But in the South, garbage is more closely related to the marginalized and sometimes dangerous neighborhoods where it most accumulates, and to the often desperate individuals who remove it from the streets, our trash cans and even landfills to resell or recycle. While informal recyclers face a range of challenges and risks, including lack of transportation, housing, sanitation, medical treatment and other basic needs, one of the most complicated problems preventing healthy working conditions for the world's informal recyclers is stigma.

Most of the world looks to industrialized countries like Germany and the United States for effective waste management models, but these models may not be appropriate in countries where their current waste management system relies heavily on the undervalued and somewhat futile work of informal recyclers. In Brazil, close to 100% of informal recyclers will never work a different job. Many cities, like Rio de Janeiro, Brazil, look to more developed cities as a model of cleanliness, aspiring to clean their streets in a similar way, but with little regard for where things go once removed from the street. When waste management models focus on urban cleanliness rather than the development of sustainable solutions for waste, comprehensive recycling is often neglected or undervalued as part of the waste management system. You can see this problem in Lebanon, where the streets are clean but the catastrophic Saida landfill spilled into the Mediterranean Sea; in Brazil, where city-contracted garbage workers must clean the mess that the informal recyclers sometimes leave in search of materials; and even in Egypt, where the government hired foreign companies to collect Cairo's garbage, only mandating that 30% of it be recycled. Ultimately, Cairo's informal recyclers, the Zababeelen, out-competed foreign companies by working together to now collect 40% of Cairo's waste, nearly 80% of which is recycled. Cairo's Zababeelen are probably the world's most successful examples of informal recyclers defying the municipal recycling system. The Zababeelen are among Cairo's Coptic Christian minority, and started collecting garbage in the 1930's to feed organic waste to their pigs. Today, the community is located in the distant Cairene suburb of Moqattam, where they operate a micro enterprise that generates jobs and income for 40,000 people. Visit Moqattam and it is clear that the system is not perfect. Men deliver truck-loads full of garbage to their homes, where women and children sort it in the first story of their houses. They live among rats, pigs, and garbage which includes hospital waste. While the Zababeelen are only slowly being accepted by mainstream Cairo, they are proud of their work. According to the Association for the Environment, a non-profit which helps create programs for the Zababeelen, it is difficult for women in Moqattam to find a husband unless they begin working in the garbage industry. But as Christians and pig farmers, their personal pride, and their successful recycling rates have not impressed Sunni Egyptian president Hosni Mubarak. Mubarak recently ordered the slaughter of all of Egypt's pigs after swine flu scares swept the world; despite that Egypt has not suffered a single swine flu case.

Discrimination against informal recyclers and others working in the streets is universal. In India, they are called 'rag pickers,' part of the 'untouchables,' India's lowest cast. In Buenos Aires they are accused of crimes with little or no evidence. In Brazil, some recyclers will only work at night so as not to be identified by friends of family. Brazilian artisan Rita Aranha, who makes work with recycled materials, described how artisans are defined by their resources. Some artisans make works with clay. In Rio de Janeiro, she said, 'garbage is our resource.' It is not surprising that Rio's newly elected government, infamous for its brutality towards street-dwellers, has undertaken a new form of street cleaning: ousting sidewalk artisans and disposing of their homemade crafts.

It is easy to say that recycling is a good thing and that the world is in need of more comprehensive waste management strategies. Why, then, are the world's informal recyclers so undervalued by the general public and, especially, by government institutions? Organizations like Slum/Shack Dwellers International assert that the world's poor are universally perceived as having little contribution to society. Much like garbage, people assume that they merely sit and accumulate.

But garbage doesn't sit. It breaks down, even explodes, transforms and responds. It is one of our most abundant and important resources, the merits of which we are only beginning to understand. With both garbage and poverty increasing dramatically around the world, it should also be a global priority that we set aside prejudices and begin to formulate development-based waste management models that employ informal recyclers while also alleviating systemic poverty.

In the US, informal recycling is minimal and technology is high. The rest of the world looks to us and to Europe for innovation in recycling. But perhaps it is time we begin to look at the social solutions starting to develop in countries where recycling happens because it has to.

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One Response to "Recycle, Reuse, Respect"

Comments Feed

GARBAGE IS MONEY = garbage is money

[...] a bottle (thus getting all them back), just to sent it to the recycling industry, together with the harassment of the trashpickers, specially in the Countries of the global South, apart as they seem, together bear witness to the importance of trash nowadays, both financially, [...]

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