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HOME/SICK

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HOME/SICK

By

ELIZABETH PEARL FONTENOT, Master of Arts, Bachelor of Fine Arts

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

For the Degree of

Master of Fine Arts

STEPHEN F. AUSTIN STATE UNIVERSITY

May, 2022

Home/Sick

By

ELIZABETH P. FONTENOT, Master of Arts, Bachelor of Fine Arts

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## ABSTRACT

This paper is a supporting document that discusses the conceptual and technical aspects of the artworks in the accompanying exhibition, *HOME/SICK*. The work in the exhibition consists of selections from different series of work that are inspired by related subject matter. The content driving the work responds to anecdotal experiences of people living in communities near oil refineries and chemical processing plants and how events at these facilities affect their way of life. Many times, these are communities of color which strive to voice concerns and protect homes from harmful toxins. In one series, original and appropriated imagery serves as a foundation for screen printed and collaged elements, creating a layered image that is shown behind reclaimed windows. Another series consists of editions of monoprints made from plastic shopping bags. Single use plastics are petroleum-based products with a variety of chemical compounds added to bestow useful material properties. They are easily used, discarded, and forgotten. We forget or intentionally ignore some of the harmful consequences of their mass manufacture and disposal.

## ACKNOWLEDGEMENTS

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## INTRODUCTION

*HOME/SICK* is an exhibition of visual art works of different series that share themes in subject matter and research. The impetus for this work is the 2019 TPC Group (formerly Texas Petrochemical) plant explosion in Port Neches, Texas. Having lived near and having worked in an oil refinery myself, I explore other people's experiences and their relationships with refineries and chemical plants through research aspects of the work. This investigative process reveals that not all people benefit from living nearby these facilities, and many suffer harmful consequences. The content and imagery in the printed elements draw from anecdotal experiences of people who live in communities located near chemical plants, oil refineries, and other industrial facilities; they are often named *fenceline communities*. Original and appropriated printed imagery coupled with reclaimed windows form the foundation of the work.

A complementary series explores the ubiquity of single use plastic objects in contemporary culture. Plastics are products often created from petroleum refining processes, and upsets to the industrial processes can result in emissions of harmful toxins such as benzene and toluene.<sup>1</sup> Easily discarded and forgotten, we often consider these objects as a necessary evil, or the price for convenient living. Created for one-time use, they spend the greater part of their existence as trash. In a similar way, the people who

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<sup>1</sup> Karen Riveles and Alyssa Nagai, "Analysis of Refinery Chemical Emissions and Health Effects," 03/2019, p. 33.

live near refineries and chemical plants are too easily forgotten, ignored, and dismissed. Their homes are located in *sacrifice zones*. Environmental, social justice activists, and community residents are protesting Formosa Plastic's Sunshine Project, which will build a new plastics plant in St. James Parish Louisiana.<sup>2</sup> Formosa Plastics is facing fines for unauthorized releases of vinyl chloride, which is a known carcinogen, over a period of seven years.<sup>3</sup> At the cost of their health and well-being, they and their children bear the burden for convenient products.

Books, articles, and interviews provide first-hand accounts of experiences from people who live in these communities. Appropriated images come from social media and digitally published articles and photographs. I also conduct virtual explorations and image gathering of the neighborhoods bordering oil refineries through internet-based mapping sites, such as Google Maps and ProPublica's interactive online cancer risk map. These appropriated images merge with original images to suggest new meanings.

Several artists have impacted my personal aesthetic and approaches to making the work. Robert Rauschenberg's combine paintings serve as art historical precedents for pairing three-dimensional objects with two-dimensional surfaces, and the use of appropriated imagery in his silkscreen paintings highlights the influence of mass media in visual culture. Colombian artist Doris Salcedo often uses home furniture to draw connections to identity and socio-political topics. The works of modern painters Mark

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<sup>2</sup> Sharon Levigne, Julie Simmonds, Diane Wilson, Center for Biological Diversity, 9/14/2021.

<sup>3</sup> Kali Venable, "State fines Formosa \$334K for air quality violations," *Victoria Advocate*, 01/27/2021.

Rothko and Agnes Martin focus on the formal elements of art so that color, material, texture, and shape inform the content of the work. I strive to find a balance between these two approaches in my art-making practice.

The images joined with reclaimed windows are composites of appropriated and original sources; screen-printing is used for some elements and archival pigment prints often serve as the foundation for the final image. A combination of layered paint strokes and photographic sources gives the work a feeling of immediacy but also ties in feelings of nostalgia and memory. Plastic shopping bags function as positive and negative stencil shapes in monoprints on paper. Unlike the deliberately constructed combinations of inkjet and screen-printed imagery, the variable results of building monoprint layers invite me to respond to formal art elements such as shape, color, value, and texture.

Printmaking processes are the foundation for building the work. The series of printed imagery combined with reclaimed windows uses these three-dimensional structures as portals through which the audience can view an imagined place. Archival pigment prints, acrylic screen prints, and paint make up the layers of the completed imagery. The images are broken up by gaps and patterns and sometimes interrupted by adjacent images or underlying layers. Monoprints made from the impressions left by plastic shopping bags are formal explorations into color, shape, texture, and value.

The windows act as frames through which the viewer experiences the printed composite imagery, but they also represent the homes of individuals who share their experiences of living near oil refineries and chemical plants. Digital manipulation and

processing photographic images into screen-print matrices moves the source image from the factual realm into one of personal memory and collective experience. The monoprint process transforms discarded plastic shopping bags into aesthetic images. Each impression represents the bag in a different stage of its imagined life.

## SUBJECT MATTER AND RESEARCH

Anecdotal experiences of people living close to chemical and industrial sites form the core subject matter of the work. Brought together, these accounts form a tapestry through which one may understand the concerns and issues faced by these communities. The term *sacrifice zones* dates to the decades of the Cold War when government officials designated areas as dangerous or toxic due to contamination caused by uranium mining and processing. More recently, environmental justice advocates are using this phrase to describe regions that face a broader range of toxic exposures.<sup>4</sup> African Americans, Latinos, and first nations peoples form the majority of inhabitants in these zones of sacrifice.<sup>5</sup> Their residences have been historically segregated and/or restricted by biased laws, inequities in real estate practice, and financial limitations. More affluent and whiter neighborhoods are able to challenge the building of new industrial plants near their homes with greater success than communities of color.

Residents of *fenceline communities* do not always have access to transparent information about the hazards of living near oil refineries and chemical plants. The toxic damage caused by a wood treatment plant in a Pensacola, Florida community was so extensive that the Environmental Protection Agency classified it as a *Superfund site*,

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<sup>4</sup> Steve Lerner, *Sacrifice Zones: The Front Lines of Toxic Chemical Exposure in the United States*, (MIT Press, 2012), 3.

<sup>5</sup> Lerner, 2.

allowing emergency removal work to begin without notifying the public or nearby residents. A local activist, Frances Dunham, describes a scene where clean-up workers are wearing protective gear while children play only fifteen yards away.<sup>6</sup> In a separate case, to improve the air quality in Port Arthur, Texas, local refineries and plants agreed to install updated emissions monitoring systems. Resident and activist Warren Kelley describes this step forward as “having the means to know instantaneously” whether “a release is harmless or deadly.”<sup>7</sup>

Properties close to communities of color become the new home to *local unwanted land uses*, often referred to as LULU’s.<sup>8</sup> Generation after generation of families occupy the homes, holding onto them as assets for the future. From the outside, it may be easy to tell these people to leave when new developments threaten to bring more pollutants and toxins into the local environment, but it is not an easy decision for long-time residents to leave their generational homes. Not every family has the resources, both financially and socially, to relocate.

Many times, representatives of chemical industries or officials in local and state governments minimize the concerns of these residents or attribute declining health to their lifestyle choices. In St. James Parish Louisiana, organizers and environmental justice advocates are fighting the “Sunshine Project” which will bring a new Formosa Plastics plant to the historically black community. Senator Bill Cassidy of Louisiana

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<sup>6</sup> Lerner, 46.

<sup>7</sup> Lerner, 91.

<sup>8</sup> Lerner, 8-9.

claimed that his state's higher rates of reported cancer are consequences of "cigarette smoking, obesity, and viral infections."<sup>9</sup>

Social media sources provide immediate impressions of the events through which people are living. Like ripples in a pond, when one user shares an experience, others will elaborate on the initial response with their own perspectives of the event. In one social media post made three days after the TPC plant explosion, a friend shared a picture of a dirty paper towel she used to wipe down the hood of her car after washing it. Another person commented, "If that's on your car, what's in your lungs?" My friend sarcastically replied, "According to most setx residents: nothing because we are safe." A local newspaper shared an article on the same day: "Asbestos seen as new threat from TPC fire."<sup>10</sup> A shared narrative emerged through the filters and layers of individual accounts.

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<sup>9</sup> Stephen Mufson, "Huge plastics plant faces calls for environmental justice, stiff economic headwinds," *The Washington Post*, 04/19/2021.

<sup>10</sup> Jacob Dick, "Asbestos seen as new threat from TPC fire," *Beaumont Enterprise*, 11/30/2019.



Witnesses documented this event on a variety of social media platforms, and that documentation preserves evidence for their collective experiences (see figure 1).



Figure 1. Window damage to home caused by TPC explosion. Photo: Maria D. de Jesus/Houston Chronicle.

The significance of identifying with a home is a central theme in the work. Art historian and scholar, Gill Perry describes how the home acts as a tool for self-identification, “A home does not simply specify where you live; it can also signify who you are ... and where you belong.”<sup>11</sup> I use Street View in Google maps to take virtual

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<sup>11</sup> Gill Perry, “Dream Houses: installations in the home,” *Themes in Contemporary Art*, (New Haven and London: Yale University Press, 2004), 237.

walks around the blocks of neighborhoods near the chemical and refinery complexes.

Screenshots taken on these walks form a background for the collaged story.

Images of people are not present in Google Street View. This figural emptiness leaves room for the Google user to imagine the people and families who might live behind the doors and windows seen on these virtual tours. On a symbolic level, the portals themselves represent their inhabitants.

It is easier for people to understand events through personal narratives rather than through large amounts of data and information. People see emotion on faces and hear it in voices, and they can empathize or sympathize with others. It is much more difficult to feel the effects of an event through impersonal numbers, figures, graphs, and charts.

## ARTISTIC INFLUENCES

Sources of artistic influences range from modern American painters whose work focuses on the formal elements of art to artists who use content-rich imagery and materials to instill visual forms with deeper meaning. Appropriated and mass media images are integral elements in some of my work, Robert Rauschenberg is of particular interest because his series of combine paintings blurs the distinction between painting, print, and sculpture. These works merge physical objects with two-dimensional surfaces. One well-known example is *Monogram* (1955-1959), a work that combines a taxidermy goat, a tire, paint, canvas, and wood. Unlike traditional paintings that are displayed on a wall, *Monogram* is situated on the floor.

In a series of silkscreen paintings, Rauschenberg uses paint and screen-printed images taken from mass media and popular culture that, when put together, generate new meanings. *Retroactive II* (1963) pairs a printed image of President John F. Kennedy with that of a blue-toned descending astronaut. In the surrounding picture plane, there are references to famous art historical works, a mass of fruit, a weather predicting device, and other mechanical objects. White paint applied around President Kennedy's pointing finger emphasizes the gesture. Images of different sizes and scales are organized in grid like format on one surface. The process of stacking and gridding images creates visual structure so that the viewer may consider ways in which the images are connected. Several of these strategies form the foundation for my work in the exhibition.

Another artist who has made a significant impact on my aesthetic and material choices is Doris Salcedo. The connection between identity and home is a theme in her work, which often addresses contemporary social and/or political issues. Salcedo is a contemporary artist who uses furniture and other domestic objects in combination with textiles, metal, and textured cement to build meaningful art works. Examples of these objects are doors, chairs, cabinets, and dressers. In *Untitled* (1995) Salcedo fills the void of missing dresser drawers with cement and adds scratches on the surface, evidence of the object's history. Perry goes on to suggest that these objects take on part of the subject's identity.<sup>12</sup> Many of her works poetically balance of form and latent meaning. In *Atrabiliarios* (1992), a collection of women's shoes is enshrined, or perhaps entombed, within cutout spaces in the gallery wall. A veil of vellum placed over the wall openings hides the physical objects. The meanings of these works are not explicit; they are open to the audience's interpretations.

I am drawn to the color-field paintings of Mark Rothko and Agnes Martin's grid-based work that focuses on color, line, and material. Their works address an aesthetic experience produced by application of materials, such as paint, pencil, and gold leaf, in response to surfaces and light. Mark Rothko is known for his large color field paintings. The surfaces of the paintings are broken up into soft-edged rectangular swatches and bands of color. Transparent washes of color are layered to heighten or lessen the

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<sup>12</sup> Perry, 266-268.

luminosity of the pigments on the canvas surface. The paintings' scale envelope the viewer. Agnes Martin frequently uses a grid to organize the surface of the work, theoretically giving each section equal attention. The visual experience is uninhibited by serious subject matter, narrative details, or allegorical meaning. In the monoprint series, the limited palettes and emphasis on textures and shapes come from these two artists.

It is this balance between form and content that drives my practice. It is not enough for the work to give the viewer an obvious answer or clear resolution. And while formal aesthetics create lasting impressions on the senses, I feel they need grounding connections to contexts beyond the visual art world. The interplay between form and subject matter generates questions, critical thinking, and thoughtful response.

## PROCESS AND METHODOLOGY

The ease and efficiency of building layers of color and imagery in printmaking processes corresponds to the building of connections among shared experiences of the people living in the *sacrifice zones*. The visual information about the work changes as each layer is printed, and I must respond to new and unexpected results. Experiments, accidents, and miscalculations shed light on new ways of examining the subject matter. Explorations into using appropriated imagery and commercially produced scrapbooking paper lead into larger scale works that incorporate domestic objects.

Printmaking processes facilitate the sharing of ideas and images. The reproducibility afforded by these methods make them ideal in the manufacture of mass-produced goods and media, and through their widespread use, we become familiar with their visual characteristics. With the rise of digital photography and advancement of inkjet printing technologies, the hallmarks of printmaking processes, such as the dot patterns used in commercial screen-printing, can embody a sense of nostalgia or memory or reference images shared through news media sources. The work in the exhibition draws the viewer in with these familiar qualities.

Through the screen-printing process, dot patterns transform the tonal transitions found in photography into the binary black or white dots, open or closed areas of the mesh. The visual language of the dot pattern reminds me of mass-media products like newspapers, magazines, and advertisements. There is an implicit acceptance that these

images document real events and objects. As news outlets rely more on digitally based outlets, these visual nuances capture a sense of nostalgia. In recent years, information shared via social media sites continues to blur the line between factual documentation and subjective views of reality. The blending of manipulated digital images and transformation of photographic imagery into dot patterns in the imagery beyond the windows reflect this trend.

My exploratory process has roots in a class assignment to repurpose appropriated imagery through screen-printing, a method in which water-based acrylic ink is squeezed through the matrix of a stretched nylon mesh screen that holds a stencil pattern. The open areas of the mesh stencil let the ink pass through to the surface below. The closed areas of the mesh are created by a photosensitive emulsion that hardens within the mesh fibers when exposed to ultraviolet light. These hardened areas prevent ink from passing through the screen. Because the ink is water-based, it is easy to clean from the screen, modify its properties, allow it to dry, and then print a subsequent layer. *Evening Tanks* consists of one appropriated image screen-printed on twelve-by-twelve inch scrapbooking paper (see figure 1). The image of the oil storage tanks is scaled so that it is printed once across the lower half of the scrapbooking paper and then printed a second time over the top half of the paper. The tops and bottoms of the tanks along the seam are used to align the two screen-printed layers. This creates an interesting space in the top right corner where the scrapbooking paper is revealed. These compositional surprises



provide spontaneity in the creative process, and some of them become parts of larger versions.



Figure 2. *Evening Tanks*, 2021, screen print on scrapbooking paper, 12 x 12 inches.



The small scale of the scrapbooking paper allows me to experiment with formal components and the content of the imagery. Intimate scale invites the viewer to examine the work closely. Scrapbooking paper emphasizes ideas of memory, documentation, and storytelling.

Printing from a digital media file becomes a stepping-stone into an arena where I transform appropriated and original images. I simulate imagery found on commercial scrapbooking paper by making pigment prints on matte inkjet paper. Large format printers and digital imaging applications facilitate the design, manipulation, and production of the images behind the windows. The scale of the work increases to explore the imagery in a way that causes the viewer to become a participant rather than an intimate observer. This larger presence, paired with the three-dimensional windows, engages the physical space of the gallery and challenges viewers' comfort zones.

To balance the methodic process of composing the inkjet-based images, I began working on a series of monoprints using single-use plastic shopping bags (see figure 2). Making monoprints from a matrix of plexiglass allows layers of ink to be applied on top of each other, but not every element is reliably repeatable in this process. The impression left by each ink layer is unknown to the artist until the paper is pulled away from the matrix. The spontaneity of the results is energizing, and it is easy to be absorbed in their production.

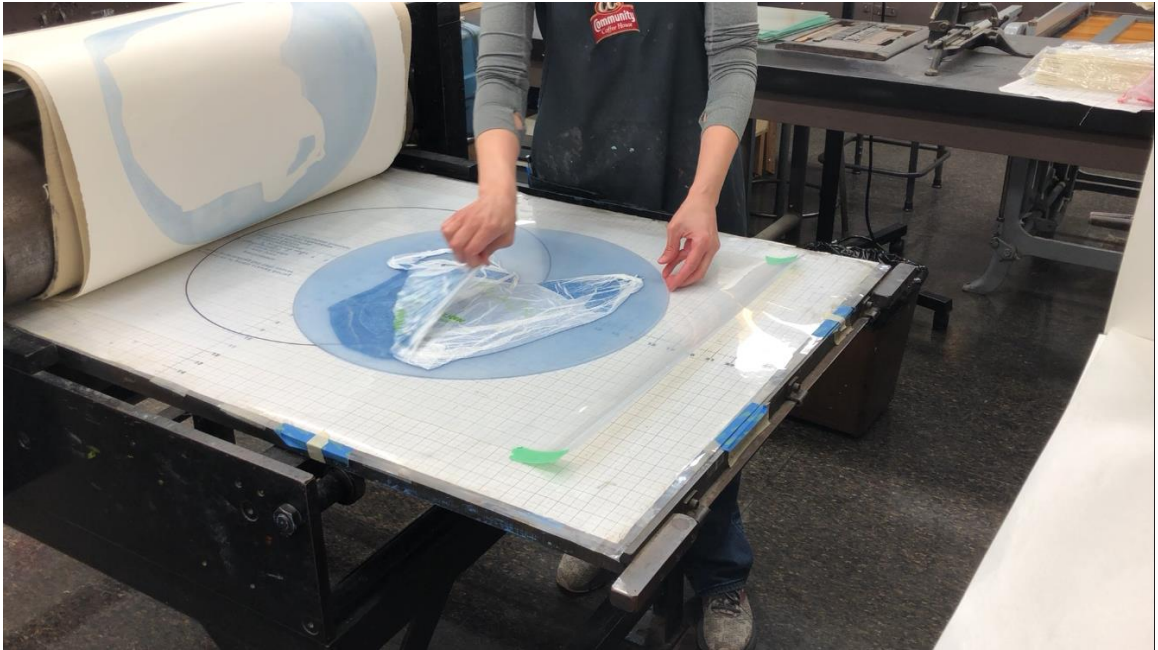


Figure 3. Monoprint process.

In the creation of the monoprints, focus is placed on formal art elements. Color, shape, texture, and materials play central roles in aesthetic decisions. The plastic shopping bag acts as a stencil. In the beginning stages it is clean and blocks the ink on the surface of the plexiglass from transferring onto the paper. As the bag is reused to make the following ink layers, it becomes full of ink itself and leaves textured impressions upon the surfaces of both the plexiglass and paper. With planning, the bag's shape reads as positive while at other times, it reads as negative space.

Because the materials, processes, and subject matter are limited in the series of monoprints, formal elements like color, pattern, and value become the focus of the work. The colors come from the lighted and shadowed areas of black plastic trash bags. The beginning for this series questions whether one can distinguish between impressions

made on black paper from those on white paper. The hexagonal paper is first torn to shape by using a template. The sheets of white paper are then printed with a base layer of black ink. The plexiglass used as a matrix is larger than the torn edges of the paper, allowing a transfer of ink onto the very edges of the paper. The addition of red or blue ink modifies the original black ink to create warmer and cooler hues. These two variations help to initiate the interplay between positive and negative shapes. A metallic-like graphite ink and white are added to the remaining black inks and printed on top of the previous layers. The lighter values created by the gray inks highlight the textures left behind from the plastic bag. The individual prints are mounted to painted plywood panels displayed on a wall.

This initial edition leads into a second series of monoprints based on common colors found in plastic shopping bags: tan, grey, white, blue, and red. The matrix for these prints is a circular shaped plexiglass that leaves an embossed impression in the paper's surface. These prints are float framed in a more traditional presentation for works on paper.

Gestural paint strokes and layered patterns bring creative spontaneity back into the inkjet and screen prints. In *Accumulation Trickles Up*, for example, a broad stroke of white paint obscures the oil tanks screen-printed below and a paint drip travels through the right edge of the image and comes to a stop amid bright orange dots (see figure 3).

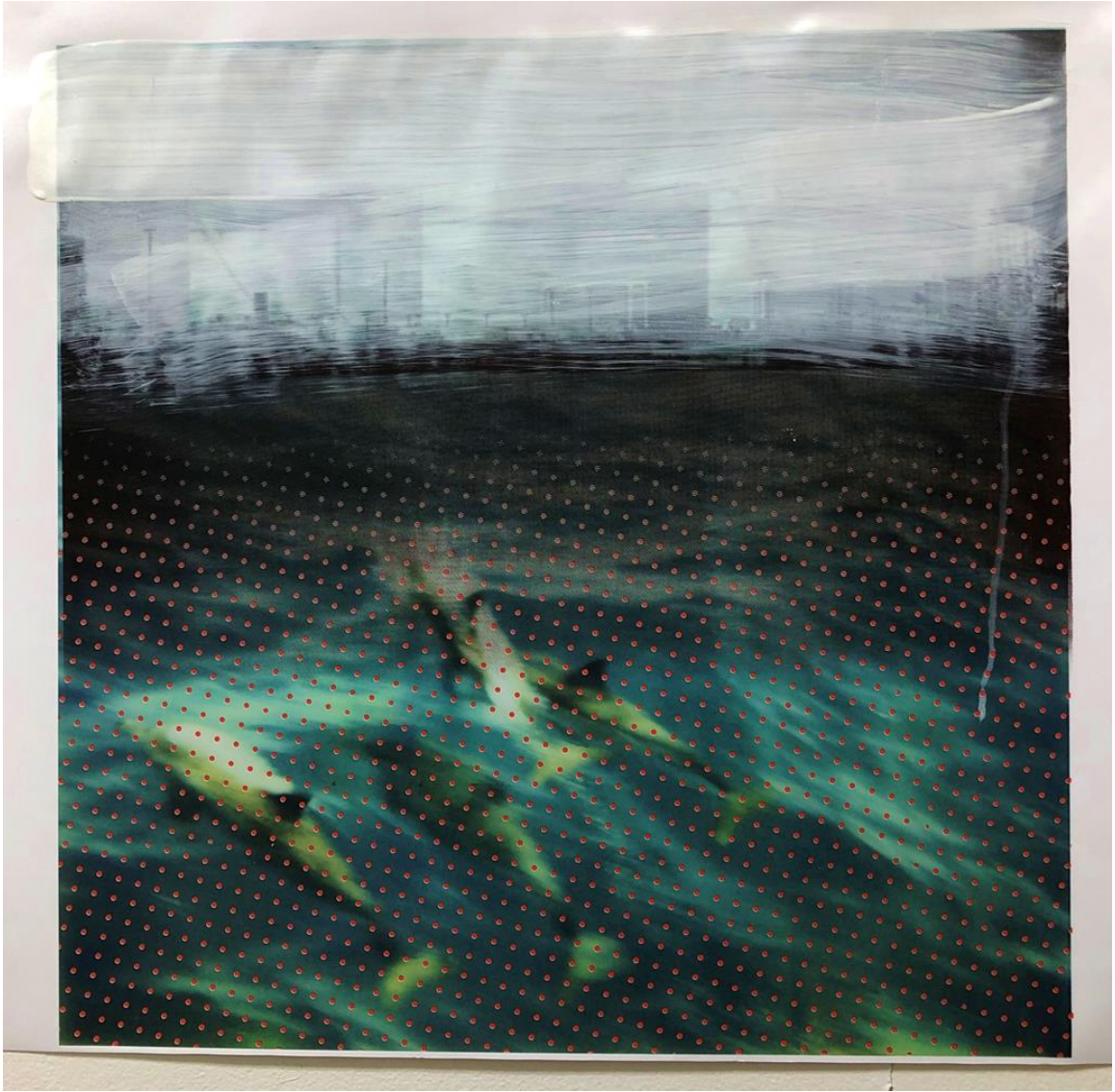


Figure 4. *Accumulation Trickles Up*, 2022, screen print, archival pigment print, and house paint on paper.

Printmaking processes facilitate the building up of layers, and sometimes surprises in later work can provide an approach or solution to an earlier incomplete work. As I shape the final state of one image, it informs the following work. The decorative

orange dots in *Accumulation Trickles Up* opened the door for my use of hexagonal patterns in screen-printed layers and shaped paper in a series of monoprints. Organizing images into a grid-like pattern creates opportunities for unexpected results. This process reflects the endless resharing and repeating of biased information and media that creates echo chambers of belief among media consumers. Many times, the final form of the work deviates from my original intentions.

## FORMAL ANALYSIS

The reclaimed windows function as viewing portals into an imagined space but also represent the people who inhabit the home. The windows themselves bear the marks of living: paint is chipped, surfaces are repainted, and caulk is dried and cracking. These structures tell a story of the individuals who lived inside the house but also give the audience a view of the world beyond the home. Rather than including figures in the work and establishing the audience as a voyeur, the active viewer becomes a participant who witnesses the images through the windows.

The ease of taking, manipulating, and sharing images with wide audiences is part of our contemporary culture. In the work, I combine scanned personal Polaroids, photographs taken with my phone's camera, and low-resolution pictures sourced from social media sites to create grainy pigment prints, blurring the lines between individual and collective experiences. The resulting images are not clear, distinct, or accurate reproductions of reality; they are instead digital alterations filtered through memory, story-telling, and personal aesthetics. The prints become settings for suggested and implied narratives.

Screen-printed imagery is layered on top of the pigment prints. Splits, gaps, and superimposed patterns interfere with the observation of inkjet-printed layers. The top right corner of purple sky in *Evening Tanks* creates a visual break from the repetition of the oil storage tanks and a place for the eye to rest (see figure 1). Metallic inks and

transparent washes entice the audience to examine the work as a physical object. As the viewer engages with the formal aspects of the work, the content within the imagery becomes a secondary interest.

The gaps in visual information represent withheld information concerning toxic risks and hazards.<sup>13</sup> The white and black marks censor parts of the image as if redacting information from the viewer. Visual omissions leave openings for the audience to fill in those elements with their own ideas and expectations.

Breaks in the visual surface play a large role in the hexagonal monoprints. This shape comes from the diagrammatical representation of the six-sided carbon ring which forms the molecular base of benzene. Benzene is a known carcinogen and a harmful byproduct of oil refining processes. The hexagonal shape of the support is a departure from traditional rectangular formats and echoes the honeycomb structure of beehives and quilting patterns. Dark values speak to the seriousness of the subject matter and contrast with the spontaneous play between negative and positive shapes created by the bag's form. The floating forms on the wall create a sense of levity that provides relief from the serious subject matter.

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<sup>13</sup> Lerner, 8.

The circular monoprints use variations of greys and tans that reference single use plastic shopping bags; the impressions are printed on an off-white paper. These soft hues are familiar and warm, echoing textures and colors that might be found in a home. The images do not threaten the viewer. The circle also forms the basis of the dot pattern used to translate a continuous tone image, meaning one that has transitions from white, to greys, to darker values, into a black and white image that can be used to make a screen print.

The bag forms are contained within a circular shape that often signifies wholeness, completeness, and cyclic processes. The impressions transform with each layer of ink while the bag itself maintains its structural integrity. The impressions made by the bag are ambiguous and leave interpretation open to the viewer. Circles imply ideas of completeness, perfection, cyclic processes, and the infinite. The shape is a subliminal reminder of the continued life of plastic bags after their use and disposal.

Each monoprint is a snapshot in the life of the plastic bag used to create the edition. The modularity of the monoprints permits one part to be exchanged for another. In a similar process, the disposability of plastic bags makes one easily replaced by another without concern for the fate of the first.



## CONCLUSION

The works in *HOME/SICK* are visual interpretations of the stories and lived experiences shared by people living in *fenceline* communities. They are my impressions of what it is like to live in these areas with an awareness of the long-term health risks and possibilities of industrial disasters. Reclaimed windows merge with original and appropriated photographic imagery and together present views of lived experiences within these *sacrifice zones*. Like the discarded windows, it is easy to forget or overlook the people who live with the everyday consequences of industrial and chemical processing.

Strategies from modern and contemporary artists influence the way the work is constructed. There is a constant challenge to find a balance between expressing a personal aesthetic and sharing relevant content in my own work. The production of monoprints provides a creative outlet that satisfies my interest in the formal elements of art and balances the carefully planned images paired with the windows. The spontaneous qualities of the monoprints remind viewers that new information can change our understanding of the world and influence how we respond to the environment around us.

## WORKS



Figure 5. *No Place Like Home*, 2021, reclaimed window, wood, screen print and archival pigment print, 36 x 39.75 inches.



Figure 6. *Rising*, 2021, reclaimed window, screen print and archival pigment print, 36 x 35.5 inches.



Figure 7. *Night Lights*, 2022, reclaimed windows, screen print, and archival pigment print, 42 x 20 inches.

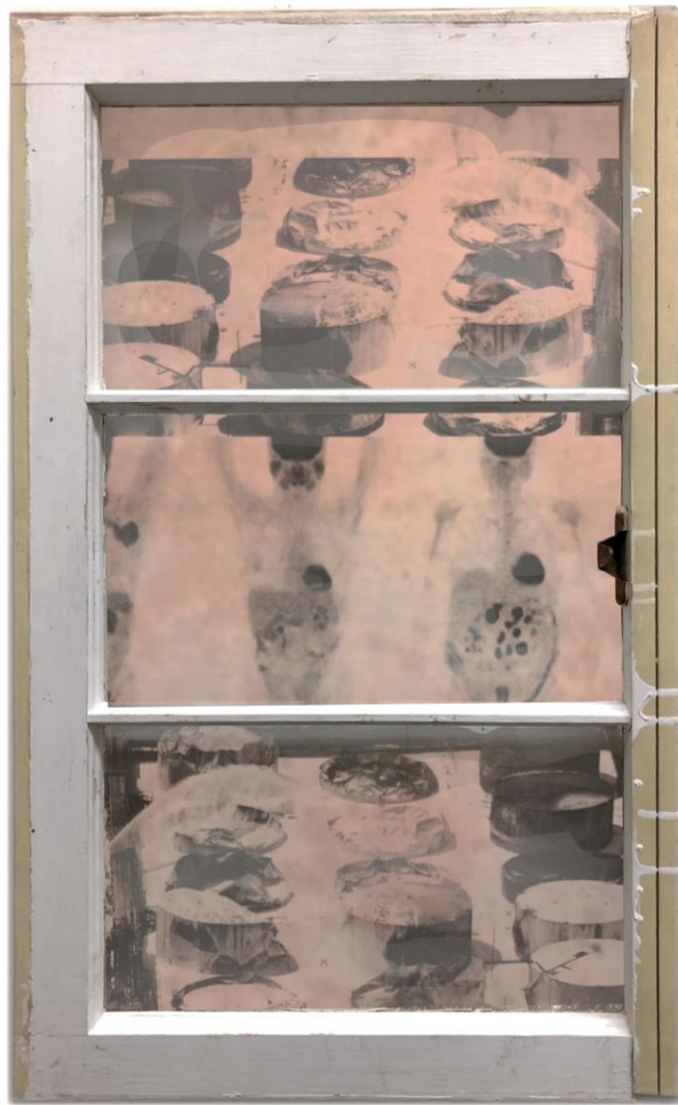


Figure 8. *Acceptable Risks*, 2022, reclaimed window, screen print and archival pigment print, 17 x 27.5 inches.



Figure 9. *No Hard Evidence*, 2022, reclaimed windows, screen print, archival pigment print, and house paint, 59 x 32 inches.





Figure 10. *Permissible Exposure Limits*, 2022, reclaimed window, screen print, archival pigment print, and house paint, 32 x 23 inches.



Figure 11. *Ever After* (installation view), 2022, selection of plastic bag monoprints on paper, each 24 x 24 inches.



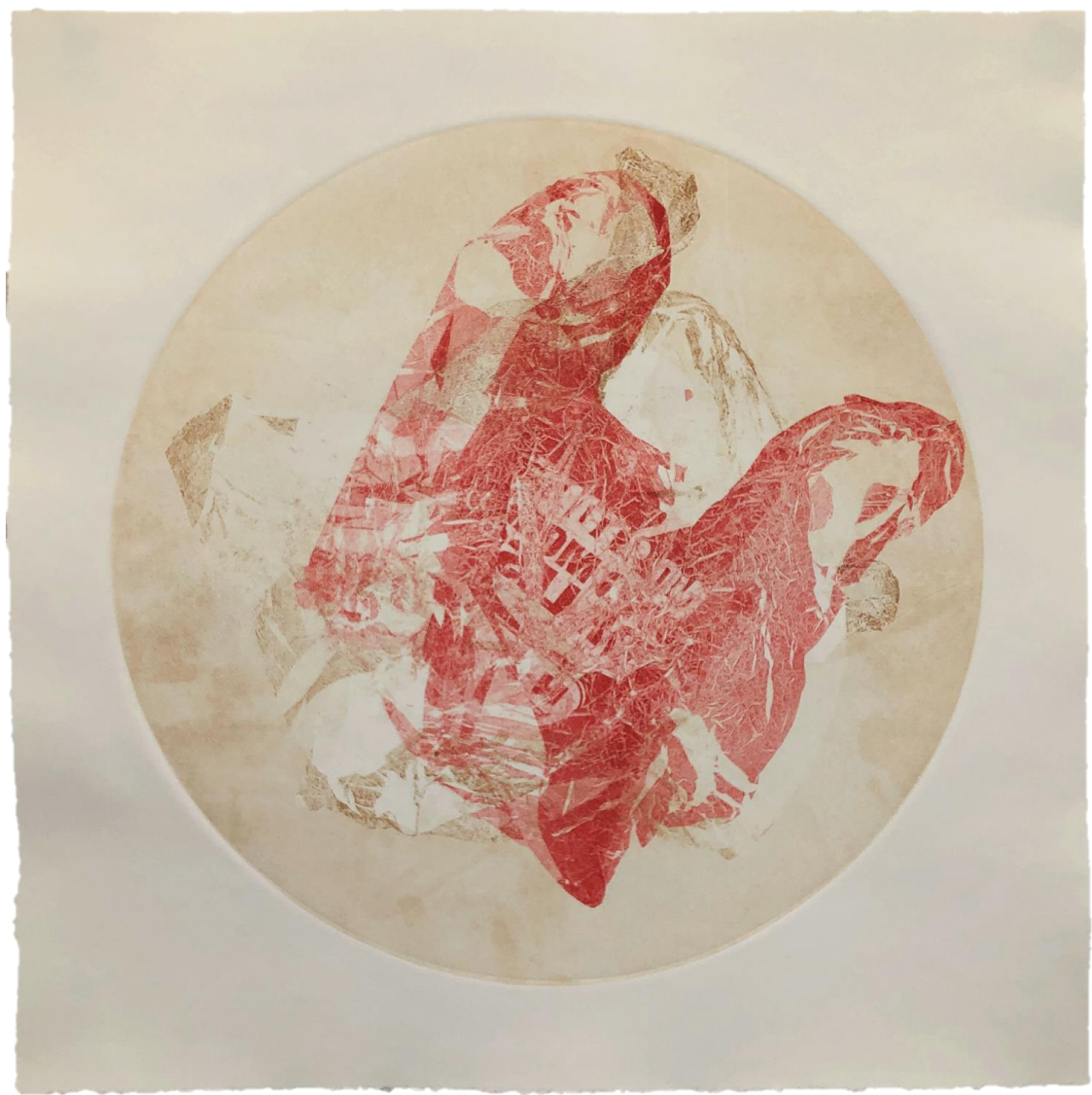


Figure 12. *Ever After* (detail), 2022, plastic bag monograph on paper, 24 x 24 inches.



Figure 13. *Nothing Lasts Forever* (detail), 2021, plastic bag monoprints on paper mounted on panel, each panel 15.5 x 13 inches.



Figure 14. *Nothing Lasts Forever* (installation view), 2021, plastic bag monographs on paper mounted on panels, dimensions variable.



Figure 15. *HOME/SICK* exhibition installation, 2022.

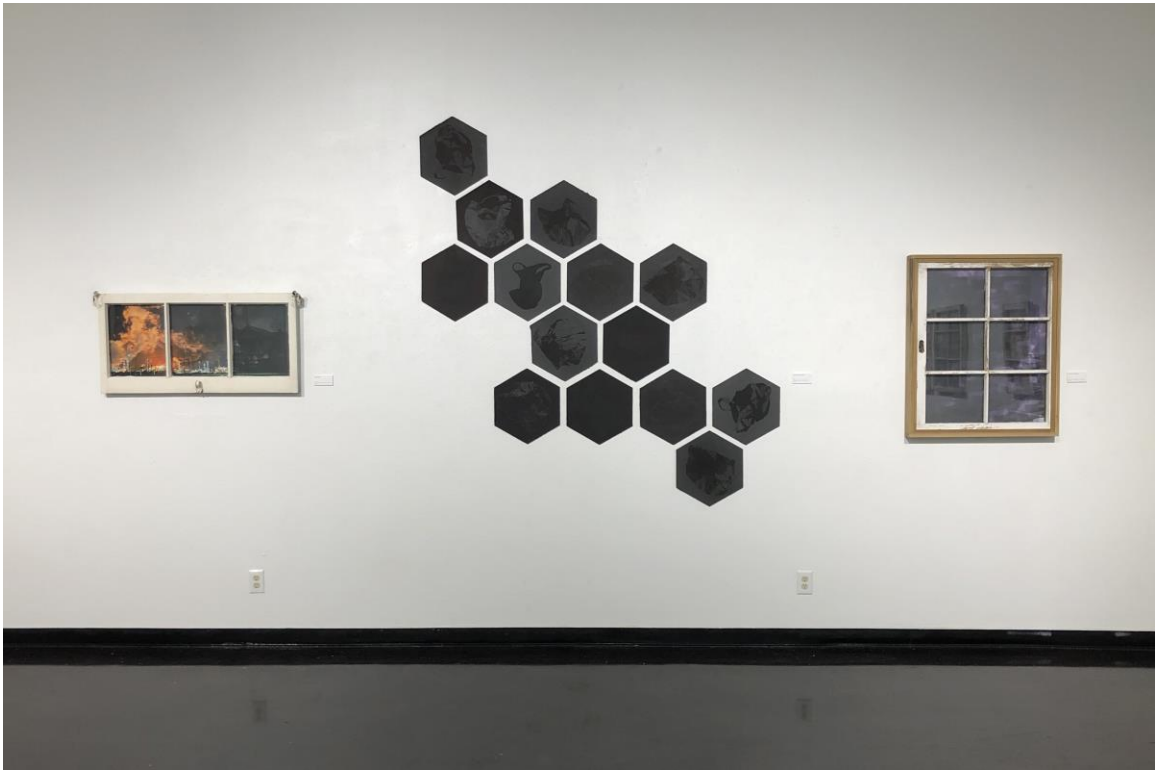


Figure 16. *HOME/SICK* exhibition installation, 2022.



Figure 17. *HOME/SICK* exhibition installation, 2022.

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## VITA

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