

## A.6 A recipe for bad environmental art

1 part simple symbolism  
3 parts sticks and stones  
dash of ecology  
a return to a past state of harmony  
half a dolphin  
good helping of guilt about environmental problems  
1 dreamcatcher  
pathetic fallacy/agency

Mix one part simple symbolism with three part materials harmonious to the site. Your use of materials should be ham-fisted. Your art should revolve exclusively around communicating a message to the public.

Select the science of ecology as the criteria for measurement. Overlook the parts of ecology that disagree (eg ecosystems are in constant state of flux)

Represent an environmental problem by *illustrating* it. Don't delve into the underlying causes or wider issues.

Refer back to a pre-existing state of harmony with the environment by prehistoric humans or (patronisingly) indigenous cultures.

Slowly stir in half a dolphin for cuteness.

Add a healthy dash of audience guilt about the environmental problem – but be careful of “artist as martyr.”

Mix in one part pathetic fallacy\* and one dreamcatcher for added mysticism.

Protect from art criticism by utilising a position of moral rightness.

And remember ...leave nothing but footprints.

\*If no pathetic fallacy, substitute *unproblematically* speaking on behalf of non-human things

(Anonymous Artist (who has made both good and bad environmental art), 2005).