

Practitioner's Statement

The Pile

Wilson Adams

My piece shows an Indian factory woman with her fist raised in the air to convey that she is a victim of environmental racism. This is still a significant symbol today in advancing civil rights. The woman is sinking into *The Pile* because she is disenfranchised and is a victim of her oppressor, environmental racism. I was influenced by the Viva La Revolution and French Revolution paintings. I noticed this painting explored the grotesque side of war but I wanted to explore the grotesque side of consumption and the exploitation of our environment on ethnic groups and minorities.

I first got a wooden board to attach the waste to. Then, I collected a range of materials including, foam, wire, glue, and cardboard to form the rubbish and waste mound. This was painted with numerous coats of paint and hot glue. The woman was made from wire, with tape, and clay and her face was painted with a base coat of acrylic paint and then outlined with a felt tip pen. Her sari was added to her body and then she was attached to the top of *The Pile*. During this process, I was creating each of the pieces of rubbish on *The Pile* so it would look more realistic. Lastly, these pieces were stuck onto *The Pile* and painted to look grotesque.

I learnt during this process of how to use clay effectively in creating the trash on *The Pile* and the Indian women. I incorporated my visual aesthetic of detail in the rubbish on *The Pile*. I have also developed a used and a weathered and distressed visual aesthetic in my work, which I am pleased with. I believe this piece is effective at communicating the effect on environmental racism has upon ethnic groups and minorities.