



THE BANANA FACTORY

THE FOWLER
Arts and
Education
CENTER

BANANA
FACTORY
ARTS CENTER

Exhibition Guide

Welcome to the Banana Factory Arts Center!

We are home to ArtsQuest's Visual Arts and Education programs, a 501(c)(3) nonprofit organization providing access to art, culture and educational programs for the diverse residents of the Lehigh Valley and others who seek access to our community. The Banana Factory Art Center was founded in 1998, in efforts to mold, encourage, and support the artist via the cultural spirit of the Lehigh Valley.

What's Inside:

- 30 Resident Artist Studios
- 5 Art Classrooms
- 3 Galleries
- 3 Resident Organizations
- ArtsQuest Glass Studio

Our Galleries

The Banana Factory has three gallery spaces within the building: The Crayola Gallery, the Banko Gallery, and the Corridor to the Arts. Each gallery space features approximately five to six exhibitions per year, with a mix of group, juried and solo exhibitions. Annual exhibitions include our Resident Artist Exhibition, Compendium Juried Exhibition, ArtsQuest Staff and Teaching Artist Exhibition, and the InVision Photo-Based Art Juried Exhibition. Every November, all our galleries feature artists who work in photography and/or photo-based art to celebrate photography month in the Lehigh Valley and our InVision programs.

We also have a permanent selection of artwork by our current Resident Artists on display on the second and third floors of the building.

For More Information

All of our exhibitions are currently available digitally online through the Banana Factory website: bananafactory.org. In-person tours of our exhibitions are also available through our website. Additional inquiries on tours and digital exhibitions can also be sent to visualarts@artsquest.org. Don't forget to follow us on our social media pages below!

 @bananafactory_pa

 @TheBananaFactory

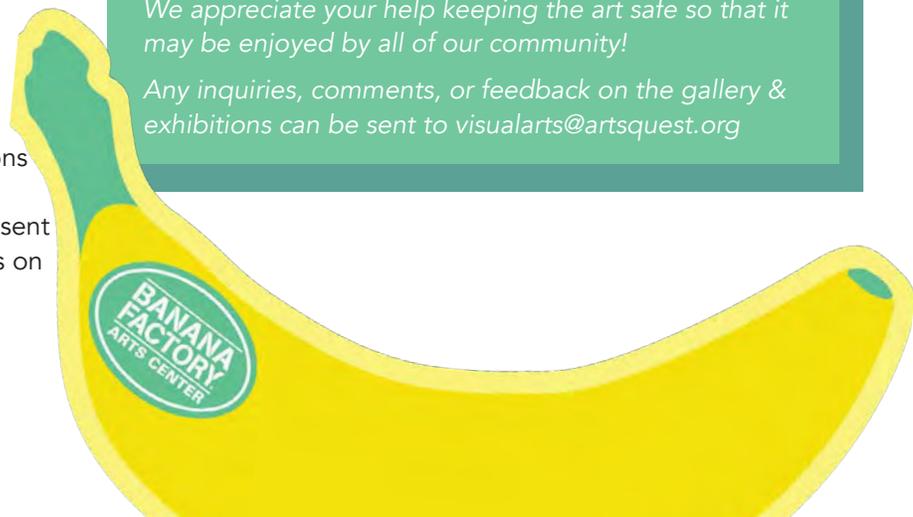
Banana Factory Arts Center Gallery Guidelines

Please help us protect our artworks by respecting the following guidelines:

- Please do not touch the artworks on display; the salts and oils naturally produced on your hands are damaging to artworks.
- Avoid running, shoving, or horseplay, as they endanger the safety of both the artworks and other visitors. Children should be supervised at all times.
- Keep a safe distance between you and each work of art. This helps to avoid accidental touching or bumping.
- Strollers are welcome in our gallery spaces!
- Please do not lean on walls or cases (either to write or for physical support) or place any objects on pedestals or cases. This helps keep works of art hung on the walls or displayed in cases safe. Feel free to sit on the benches or the floor as you talk, write, or draw.
- We love food and we love art, but please help us keep them separate. Outside of supervised events, please no eating or drinking in our gallery spaces. We have patio tables available outside our building for eating/drinking, decorated in beautiful mosaic works by Resident Artist Kim Hogan!
- Use only pencils when sketching or completing activities in the galleries. If an accident should occur, a pencil mark is easier to remove than a pen mark. Be careful not to point with your pencil or other objects; this can endanger works of art.
- Handheld photography for personal use is permitted throughout the building and galleries. If you are photographing for use in publications or promotional materials, please first get in contact with the ArtsQuest Public Relations team by emailing pr@artsquest.org

We appreciate your help keeping the art safe so that it may be enjoyed by all of our community!

Any inquiries, comments, or feedback on the gallery & exhibitions can be sent to visualarts@artsquest.org



Banko Gallery Current Exhibition: Mallory Zondag, *What Will Become of Us?*



About the Artist:

Mallory Zondag is a Mixed Media Fiber artist. She graduated from Pratt Institute with honors, a BFA in Fashion Design and a minor in Art History. While at Pratt she focused on creating handmade one of a kind textiles for her collections. Since graduating, she has built a career as an independent artist and arts educator. Her work involves felting, dyeing, weaving and other mixed media fiber practices to create sculptural wall hangings and installations. The growth and decay of the natural world, the duality of discomfort and attraction we feel towards it and humanity's place within this dichotomy informs her creations of dimensional textures and sculptural pieces.

Mallory shares her passion for handmade one of a kind textiles through various educational programs and residencies. Many of these programs involve a collaborative element where the entire school works together on a single project. These programs bring an exciting and hands on artistic experience to the students as well as emphasizing community and collaboration through art.

Previous community work has included creating a fiber living wall with 500 elementary students in Easton, PA where students learned about fiber art, sustainability and

worked together to create the leaves and flowers of the living wall. Another recent project involved weaving a twenty foot mural from recycled tshirts during a community arts festival. Most recently, Mallory created a mixed media fiber art installation for The Allentown Art Museum's Artways. The installation looks at the structures of racial inequality in America through the metaphorical lens of nature. Mallory creates decorative textile wall pieces and moments of nature made from a variety of sustainable fibers in her studio when she isn't involved in one of her many community art projects.

Mallory has exhibited in galleries, participated in artist festivals, residencies and collective shows in New York and Pennsylvania.

About the Exhibition, *What Will Become of Us?*

This collection of work from Mallory Zondag, spanning 2018 to 2021 reflects on a question that constantly informs her practice, "What will become of us?"

"Nature is no longer only a remote peak shining in the sun or a raptor hunting over birch woods, it is also tidelines thickened with drift plastic or methane clathrates decomposing over millions of square miles of warming permafrost. This new nature entangles us in ways we are only beginning to comprehend." - Rob McFarlane. Underland

"Our influence on the natural world is no longer a question, but a fact. We live in the Anthropocene age, an age defined as "The period during which human activity has been the dominant influence on climate and the environment." We cannot separate ourselves from nature or think of the human world and the natural world as separate spheres that occasionally overlap where we see fit. We are inextricably entangled and enmeshed, there is no turning back.

Our impact on this planet can never be undone, but we too easily forget that human existence on this earth is neither permanent or enshrined. We have not always existed on this planet and it's possible we will not always remain, but nature and our impact on it will. In some form or another, as single cells, as rock consuming lichen, as communicating mycelium, as communal trees or ever adapting animals, life continues on with or without us. We will be gone one day and I continually wonder, then, what will remain?

The questions I sculpt my work from are these; What does the natural world look like when we are gone? What does our legacy of pollution and waste look like once it has had time to heal and reclaim? What do our bodies become when they are being reclaimed by the earth's continuous cycles of growth and decay, what is our place in this cycle and why do we insist on destroying it? I have no answers, only interpretations, no concrete statements, only felted and fibrous love notes for our planet. Infused in these is a small plea for our collective humanity to see past our preconceived notions about nature and our place within the world to an honest view of our impact on it, our destruction of it and the tenacity of a world that will continue on with, or without us." -Mallory Zondag

Selected Works

The quintessential image of a bee has a pretty standard look: one can immediately picture a tiny yellow and black insect, buzzing around flowers and backyards. All these bees make honey, all can sting you, and bee's die once they have used their stinger. In fact though, the world has over 20,000 species of bees, and only a few make honey and look the way we assume.¹ Of all these species of bees, the one's humans are most familiar with for the production of honey and other food chains, is the European honeybee.²

Bee's play a large role in our modern food supply chain- 1 out every 3 pieces of food in the standard American diet is a product of honeybee pollination.³ On average, honey and wild bees contribute more than \$20 billion each year to agriculture industries.⁴ Within the past

decade, bee populations, especially species that play a large role in pollination, have seen massive declines.⁵ Scientists are working to uncover all the sources for the decline in populations, including factors such as habitat loss, climate change, disease, and pesticide use.⁶

Zondag uses her personal connection to the subject as inspiration for her piece "A Disappearance of Bees". She states:

I come from a family of beekeepers. My mother is a fourth generation beekeeper, my grandfather is a third generation beekeeper. His yard is full of hives and swarm boxes and a solar wax melter that he built. My mothers garage has stacks of supers, the boxes that build a 21st century beehive, a honey extractor and shelves of tools used to care for the honeybees she houses.



A Disappearance of Bees
Recycled fibers, wool, cotton, silk, gold leaf, beeswax, cellulose.
8" x 18" (6 frames) 11" x 18" (3 frames), 2021

¹ <http://www.bbc.com/earth/story/20150615-the-truth-about-bees>

² <http://www.bbc.com/earth/story/20150615-the-truth-about-bees>

³ <https://www.nrdc.org>

⁴ <https://www.abfnet.org>

⁵ <https://www.psu.edu/impact/story/protecting-pollinators>

⁶ <https://www.psu.edu/impact/story/protecting-pollinators>



Through my mother's journey to become a beekeeper, I gained insight and knowledge into the world of honeybees with her. I began to understand their importance in our ecosystems and their continuing decline due to human invention and intervention.

Zondag's work frequently incorporates natural elements into her fiber creations, such as moss, shells, leaves/twigs, etc. Like many of the pieces featured in this exhibition, this series also includes recycled elements as well:

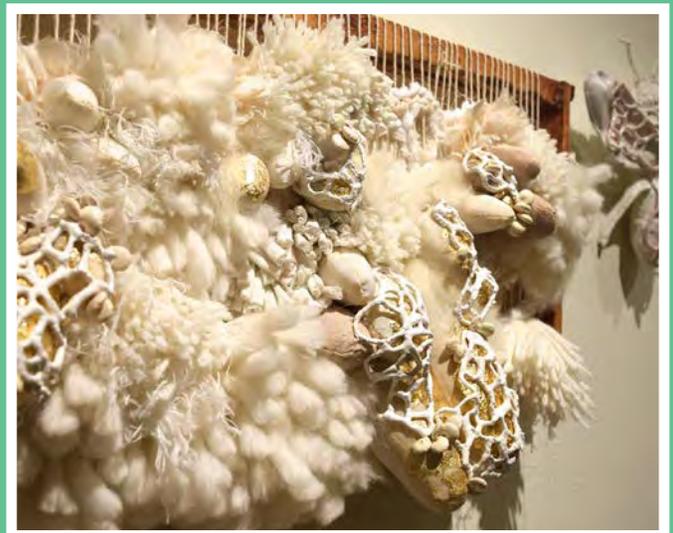
The series "A Disappearance of Bees" was woven on old frames from my mother's beehives. The wooden frames are built for the bees to build their comb on, to fill with honey and brood (baby bees). I built my own vision of the inner workings of the honeybee hive on these frames. This vision wasn't of a healthy hive, but one that succumbed to the plight of wax moths. A plight I've watched my mother battle with for years with her hives. A battle to keep the invaders at bay and preserve the wooden frames filled with comb for her future hives.

I used all natural and recycled fibers to create these weavings as a way to state the need for more natural agriculture and less chemical pesticides. I created pustules of recycled fabrics that reminded me of wax moth cocoons and the fear of invasive, uncontrollable growth. The pattern of interlocking white vines woven into some of the frames and applied to the pustules is a pattern I've worked with many times in the past and most likely will for the rest of my life. In this context, it felt like the elegant stretch of white webbing left behind by the wax moths across the honeycomb. Some of those pieces are dipped in beeswax from my grandfather's hives. In my work, material choices are just as integral to the storytelling as the imagery of the final piece itself. The bits of gold leaf found on some of the frames are the remains of a once healthy hive full of golden bees and golden honey, slowly being taken over by the white webbing, signaling collapse.

Zondag's piece asks us to consider the bee in a new light, and to bring awareness to an environmental crisis all connected back to one small yet mighty insect.

Here are some action items as listed by [savebees.org](https://www.savebees.org) that anyone can do to help support healthy bee populations!

- **Support small, local farms.** Try supporting a local farmers market in your area! Small and local growers tend to support biodiversity and better bee health.
- **Try growing some of your own food!** This helps give bees in your neighborhood different plants and flowers to cross pollinate, and helps the ecosystem as a whole.
- **Buy honey from local beekeepers!** Beekeepers help keep healthy bee populations. You can find some available on-line, or again try local farmers markets near you.
- **Participate in local, region, and national programs focused on helping bees and other pollinators,** such as The Great Sunflower Project.
- **Support bills and other environmental initiatives that help bees and pollinators.** Voice your support and your concern to local and national political representatives.
- **The most simple thing of all- learn more about bees and the challenges they face today from climate change, pollution/pesticide use, and habitat loss.** Maybe start by checking out what's available in your local library!



Questions to Consider

Spending time just observing the artwork in our galleries is fun and important, but art is more than just looking at an image! To really enhance your experience of this exhibition, use these questions below as a start. Feel free to use the space provided to write down any additional thoughts or questions that come to mind as you walk through the exhibition

1. Climate activists often describe the need for ways to visualize the current climate crisis, outside of charts and graphs. How does having visual objects impact the way the viewer thinks about climate change and/or the natural world? Is there a particular piece in this exhibition that you are drawn to or made you consider these issues in a new way?
2. Consider the materials used in this exhibition; mainly natural, fiber-based materials mixed with some recycled and man-made materials, such as plastics. How does the juxtaposition of these materials relate back to the overall themes in this exhibition?
3. What role does art and culture about environmental concerns play in shifting society towards a more sustainable future?



Slow Art Challenge

On average, a person only spends about 15-30 seconds looking at a work of art!⁷ While considering these questions, we challenge our guests to spend a longer time looking at one or pieces that speak to you in this exhibition. Try setting a timer or stopwatch for one minute to start, and really focus in on one piece for a whole minute. Challenge yourself to try for two minutes, or even up to five minutes!



⁷ <https://www.artsy.net/article/artsy-editorial-long-work-art-it>

Vocabulary Terms for Mallory Zondag's *What Will Become of Us?*

Environmental Art | Environmental art is art that addresses social and political issues relating to the natural and urban environment. Environmental art often takes the form of installation. The term came into use in the late 1960s and is often closely related to land art.⁸

Climate Change | Climate change is a long-term change in the average weather patterns that have come to define Earth's local, regional and global climates. These changes have a broad range of observed effects that are synonymous with the term, such as Global Warming (the long-term heating of Earth's climate system observed since the pre-industrial period (between 1850 and 1900) due to human activities, primarily fossil fuel burning, which increases heat-trapping greenhouse gas levels in Earth's atmosphere.)⁹

Anthropocene Age | Anthropocene Epoch, unofficial interval of geologic time, making up the third worldwide division of the Quaternary Period (2.6 million years ago to the present), characterized as the time in which the collective activities of human beings (*Homo sapiens*) began to substantially alter Earth's surface, atmosphere, oceans, and systems of nutrient cycling. A growing group of scientists argue that the Anthropocene Epoch should follow the Holocene Epoch (11,700 years ago to the present) and begin in the year 1950. The name Anthropocene is derived from Greek and means the "recent age of man."¹⁰

Apiarist/Beekeeper | Apiarist is a fancy word for a beekeeper.¹¹ The term beekeeper refers to a person who keeps honey bees in beehives, boxes, or other receptacles. The beekeeper does not control the crea-

tures. The beekeeper owns the hives or boxes and associated equipment. The bees are free to forage or leave (swarm) as they desire. Bees usually return to the beekeeper's hive as the hive presents a clean, dark, sheltered home.¹²

Colony Collapse Disorder (CCD) is a term used to describe the mass disappearance of worker honey bees from the hive. The result is a breakdown of the colony and insufficient workers are present to maintain the colony.¹³

Felting | a consolidation of certain fibrous materials by the application of heat, moisture, and mechanical action, causing the interlocking, or matting, of fibers possessing felting properties. Such fibers include wool, fur, and certain hair fibers. Wool can produce felting even when mixed with other fibres. Unlike bonded fabrics, felts do not require an adhesive substance for their production.¹⁴

Fiber Art | refers to fine art whose material consists of natural or synthetic fiber and other components, such as fabric or yarn. It focuses on the materials and on the manual labor on the part of the artist as part of the works' significance, and prioritizes aesthetic value over utility. The 1960s and 70s brought an international revolution in fiber art. Beyond weaving, fiber structures were created through knotting, twining, plaiting, coiling, pleating, lashing, and interlacing. Artists in the United States and Europe explored the qualities of fabric to develop works that could be hung or free standing, "two or three dimensional, flat or volumetric, many stories high or miniature, non objective or figurative, and representational or fantasy." Since the

1980s, fiber work has become more and more conceptual, influenced by postmodernist ideas. For fiber artists, in addition to long-standing experimentation with materials and techniques, this brought "a new focus on creating work which confronted cultural issues."¹⁵

Soft Sculpture | Sculptures composed of soft materials, such as rubber, latex, or cloth. Such works undermine traditional ideas about sculpture, namely that they are durable and made from "noble" materials like marble or bronze.¹⁶

⁸ <https://www.tate.org.uk/art/art-terms/e/environmental-art>

⁹ <https://climate.nasa.gov/resources/global-warming-vs-climate-change/>

¹⁰ Rafferty, John P. "Anthropocene Epoch". Encyclopedia Britannica, 28 Mar. 2020, <https://www.britannica.com/science/Anthropocene-Epoch>. Accessed 6 April 2021.

¹¹ <https://www.vocabulary.com/>,

¹² <https://en.wikipedia.org/wiki/Beekeeper>

¹³ <https://www.amentsoc.org>

¹⁴ Britannica, The Editors of Encyclopaedia. "Felting". Encyclopedia Britannica, 24 Feb. 2016, <https://www.britannica.com/technology/felting>. Accessed 24 March 2021.

¹⁵ https://en.wikipedia.org/wiki/Fiber_art

¹⁶ <https://www.artsy.net/gene/soft-sculpture>

