

THE PROCESS AND PATTERNS OF CREATING A TRASH FREE LIFESTYLE

A CREATIVE PROJECT

SUMMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIRMENTS

FOR THE DEGREE MASTER OF ARTS

BY

MAGGIE ROSS PRICE

HANNAH BARNES - ADVISOR

BALL STATE UNIVERSTIY

MUNICE, INDIANA

DECEMBER 2014

Abstract

CREATIVE PROJECT: The Process and Patterns of Creating a Trash Free Lifestyle

STUDENT: Maggie Price

DEGREE: Master of Arts

COLLEGE: Fine Arts

DATE: December 2014

PAGES: 26

A majority of the human inhabitants of our world are unaware and out of touch with the realities of our disposable culture. Non biodegradable plastics overflow our landfills and break down into microscopic pieces in our waterways, fields and oceans. The plastics are routinely digested by the same animals we consume and contaminating the soil where we grow our additional food. Because our unwanted objects are quickly taken from our surroundings to environments far away, we never see the magnitude of our waste creating habits. The problem is catastrophic, yet oblivious to our mainstream culture. An individual can become overwhelmed trying to comprehend and devise solutions on such a large scale, questioning if it is even possible to live trash free. By examining and documenting the trash my individual family creates, I have become acutely aware of the magnitude of objects I am accountable for leaving on this planet after my body biodegrades. My goal then became to eliminating my family's trash in six months, and observing and maintaining these lifestyle changes for the next six months to see if they prove sustainable. My intent during the first six months was to simplify my

needs, and then explore reusable alternatives for the remaining consumable objects.

The project became a test in my discipline, focus and ability to devise a system to test and change wasteful habits.

Table of Contents

Title page

Abstraction

Table of contents

Chapter 1: Statement of Problem

Chapter 2: Influences

Chris Jordan

Andrea Zittel

Bea Johnson

Chapter 3: Description of the Artwork

The Trash Project

Goals, Rules and Time Allotment

The Presentation of the Trash Project

Visual Patterns

The Net

Chapter 4: Conclusion

Works Cited

Appendix: A Few Recipes for *an Almost* Trash Free Life

Statement of the Problem

“Collectively we are committing a vast and unsustainable act of taking, but we each are anonymous and no one is in charge or accountable for the consequences.”

Chris Jordan (Artist Statement, 2005).

Several years ago, I embarked on a journey to simplify my life. I have always been an organizer of objects and appreciate a clean and tidy living space. Organizing my stuff *was* a hobby. I thrived on seeing the end result. It was not until we moved all our items three times in one summer that I realized it did not matter how organized I was, having too much stuff was a lot of work. Since the birth of our daughter, I became more aware of how much stuff I was moving, shifting and organizing on a regular basis. All of a sudden, I was losing things and forgetting where I set them. Did I put it in this bag or that bag? I always needed to move objects before I could get to the desired object, to cook a meal, get dressed, or sit and relax, all with a crying baby strapped to me or at my ankles after a very long day at work.

Around this time, I also started to notice how many times I went to the store to buy napkins, paper towels and other disposable items. I would haul the loaded bags upstairs to our apartment, along with my daughter and all her gear, resulting in several trips. Many of the items would be used very briefly, then tossed into a plastic garbage bag (that I also had to buy and haul up the steps) and dragged down the stairs to the dumpster on the other side of the apartment building, again with my baby in the other arm. I had killer strong arms but I was so tired, *all* the time! Eventually, I realized how this repetitive cycle of buying,

using, tossing was wasting a lot of my money, as well as wasting a lot of my time in the transportation and disposing of these things. The need to step off the financially and physically wasteful cycle of consumerism propelled an investigation into alternative lifestyle choices.

Digging into my collection of scrap fabric, I made a few simple cloth napkins and cut up several old shirts for rags. It took a while to get into the habit of opening up a drawer and reaching for a napkin or rag to wipe up a spill, but eventually it became habit. I placed a crock below the sink, beside the trashcan, to catch all the cloth napkins and rags once they were used, and then collected them when I washed towels or bed sheets. These small habit-changing actions initiated *The Trash Project*. I started to add up how much I was saving each month, and then each year by simply not using disposable napkins and towels. I became hooked. I started looking into my trashcan and pondering what to change next.

Originally my research into the world of reusable alternatives was motivated by a financial incentive, as well as a means to simplify my consumer patterns. Quickly, my search brought to light the extreme environmental problems our society is able to ignore. The Great Pacific Garbage Patch as well as the overflowing landfills quickly consumed my research. I began looking into the process of recycling; I discovered that many items considered “recyclable” can only be ‘down-cycled’ into materials that still end up in landfills. The solution to these environmental issues our society finds itself in seems extremely daunting and complex. As I pondered solutions, I wondered whether it was possible to live

without making trash. I also wondered whether living trash free would simplify my life or further complicate it. The more I questioned the possibilities of living trash free, the more I noticed the trash surrounding me everyday, on the roadside, overflowing the trashcan at the park, in peoples hands as they walk, or on the grocery store shelves. Once I became mindful of the trash or the future trash around me I could not, in good conscience, continue to take part in this throw away world.

I set a goal of eliminating the rest of my family's trash in six months, and then observing and maintaining these lifestyle changes for the next six months to see if they prove sustainable. My intent during the first six months was to simplify my needs, and then explore alterative options for the remaining consumable objects.

My research unearthed a community of online individuals conducting similar experiments. Each person or family has their own style and motivation for their project but deemed helpful as I analyzed every piece of trash I created.

My artwork is the display of all my failures for the first 6 months of the experiment. It serves as both a document and an artifact of my daily life as I attempted to eliminate all trash. By displaying my trash on simple white shelves, shadowed by the documentation, I am inviting my audience to take a glimpse into the creative ways I have altered my lifestyle to produce very little trash.

Influences

Many of our daily activities create trash. Some items are used and discarded daily, some weekly, monthly, annually or biannually. The average consumer can see patterns of daily castoffs by observing what is on the top of their trashcan. The true magnitude of the waste we are responsible for making is only made visible by the size of our trashcan. We hide our discards under sinks, in closets or behind toilets. If out of convenience, or necessity, the trashcan needs to be in a visible location, we often make sure it matches the décor of the room, with convenient foot levers that open and close the lid so we do not have to touch what we now view as useless and dirty. When the container is full, or when it casts an unpleasant odor, we remove it from our sight and smell by transferring it to a larger and more distant receptacle, further detaching our need or care for the objects inside. We absent-mindedly push the objects through the trash system from our house, to our garage and then weekly off our property. We never give ourselves the opportunity to step back, add up and analyze the patterns of our waste production. In my *Trash Project*, my goal is to use strategies of collecting, documenting, categorizing, and display to make the global waste problem fully visible to myself and others.

In designing this experiment, I looked to artists whose work uses similar strategies to explore issues of consumption and waste. I had read and heard statistics related to our consumerist and disposable habits but did not fully grasp the scope of the problem until viewing Chris Jordan's photographs. His work invokes the viewer to question the permanence of the disposable items as well as the magnitude of how little items add up to generate catastrophic problems. I am

drawn to the work of Andrea Zittel because of her drive to analyze and simplify her life by questioning cultural norms and experimenting with lifestyle changes. Many individuals are making a difference in their personal lives in order to promote change in other people's behaviors and habits. Bea Johnson, author of the book and blog titled, *Zero Waste Home*, provides inspiration and solutions for individual changes that have the potential to collectively make a large difference in our consumerist society.

Chris Jordan

"...when we reflect on a difficult question in the absence of an answer, our attention can turn inward, and in that space may exist the possibility of some evolution of thought or action. So my hope is that these photographs can serve as portals to a kind of cultural self-inquiry. It may not be the most comfortable terrain, but I have heard it said that in risking self-awareness, at least we know that we are awake."

Chris Jordan (Artist Statement 2005).

In the series *Intolerable Beauty: Portraits of American Mass Consumption*, Chris Jordan takes statistics such as "hundreds of millions," "billions," "trillions" and visually documents what the numbers look like with common landfill waste. When we toss one cell phone into a trash we think it is a small piece of trash and we only replace our phone every two years, but millions of people do this individual act every two years creating a huge problem in our landfills and oceans. Chris Jordan takes the data and makes it visual since the problem is invisible after our personal trashcan is taken to the curb. "What I'm really interested in is feeling. That's the power of art. It reminds you how you feel about something." (Bennett, 2).

In his body of work *Midway: Message from the Gyre*, Jordan juxtaposes the decomposition of baby Albatross birds with the permanence of man-made items. The partially decomposed bodies revile the plastic contents of the bird's belly having mistakenly been fed these objects by their mother. Through this series he simplifies his messages by presenting the facts, visually. This straightforward documentation of the effects our waste products have on another living being is powerful. He bypasses the use of statistics by creating a series of photos with the same type of baby bird over and over, dead, with a belly full of recognizable human trash. The photo can tell the whole story without the need for words.

Chris Jordan's photographic study of the Albatross birds on Midway Island, thousand of miles away from any continent, was quite possible the most eye opening experiences for me. It is embarrassing to say but the first reaction upon viewing these horrific images was to state that thank goodness I don't make much trash. But after further investigation of the contents found in the bird's stomachs, I recognized several items of trash I had collected in the last six months. Who's to say that isn't my pen or bottle cap? Chris Jordan successfully presents a catastrophic problem to his viewers and our society. My *Trash Project* analyzes the pollution problem from an individual standpoint. I am systematically searching and testing possible solutions in order to share my results with others who can integrate them into their lives.

Andrea Zittel

"...when you look at all the norms and assumptions about daily living, how many of these are arbitrary and made up? I am trying to show there are other ways of doing things, not just my way or that way. (I'm showing) there are oppositional ways of living, and I'm breaking that open a bit but with the assumption that people would see the flaws in my proposal and maybe come up with their own."

Andrea Zittel (Row, 2008).

Andrea Zittel performs life as she conducts a lifestyle experiment on herself. She questions her wants and needs and pairs them down to the most basic form. A personal narrative arises from her lifestyle experiments in the form of objects. She is a problem solver and experimenter, constantly searching to obtain harmony. Her two bodies of work that I find the most captivating are her series of dresses and her living system units.

Living in a society where the norm is to have an over stuffed closet of clothes in which changing an entire outfit everyday is expected, provides ample inspiration for Zittel's *Six Month Uniform* project. Starting in 1991, Zittel created and wore one dress for the duration of six months. With each dress she altered the design to meet the functional needs of the season, and the occupation or events in her life. Simplifying the process and material of the dress became imperative. Working with one strand of yarn and a crochet hook transitioned into hand crocheting, eliminating the need for a tool. The work then progressed into felting the raw fiber directly into the dress form, eliminating seams and allowing the fiber to retain its purest, simplest form. The personal narrative inscribed in her dress creations forms a body of work that not only creates a story but questions social norms.

The second body of work created by Andrea Zittel that I find the most conceptually intriguing is her living system units. Zittel designs and creates minimal furniture to perform maximum functions, challenging the cultural norm to have separate spaces designated to different daily tasks. I find her kitchens, especially her tables, the most intriguing. By hollowing out the surface of the table, she eliminates the need for plates and bowls. By having a built in cooking surface at the table, she and her guest can cook and eat in the same space. Taking the concept of simplifying the eating experience to an extreme level, Zittel created *Food Prep Station*, a piece in which she dehydrated all of her food so that she could dish it out similar to dog food and get all of her nutritional needs in one bowl without the need of refrigeration or cooking appliances.

I find myself connecting with Andrea Zittel's work because we use our daily life experiences as our medium. By tossing cultural norms upside down in order to fully question their relevance, our life experimentations develop and alter our object making. In my *Trash Project* I came to the realization that I was buying several different products that essentially did the same thing, but created a lot of clutter and plastic waste. Our society has conditioned us to believe we need different soaps to cleanse different parts of our living space and objects we surround ourselves with everyday. For example our cultural norm is to purchase a separate soap for our clothes, dishes, floors, bathrooms, windows, exterior of our car, interior of our car, as well as a different soap for our hands, hair, body and our pets. Most of us buy, use and store all of these products because we have been conditioned to do so.

During my research and experimentation I greatly reduced the different kind of soap need to simplify my needs as well as create less physical waste.

Bea Johnson

“What we consume directly affects our environment, our economy, and our health, by supporting specific manufacturing practices and creating a demand to make more.”

Bea Johnson (Johnson, 9).

Bea Johnson tests the extremes of living her life, along with her husband and two children, essentially without creating trash. As author of the book and blog, *Zero Waste Home*, Johnson documents and shares her research and experience living life trash free. Her writing discusses everything from shopping with reusable jars in the bulk food aisle, to eliminating junk mail from her mailbox, to navigating the holidays; and her readers gain insight into her life living outside cultural norms, yet every much a part of society.

Similar to Andrea Zittel, as well as my own lifestyle project, Bea Johnson uses a set of guidelines to guide her daily life choices to reach the goal of becoming a zero waste home (Johnson, 15).

1. Refusing (what we do not need)
2. Reducing (what we do need)
3. Reusing (what we consume)
4. Recycling (what we cannot refuse, reduce and reuse)
5. Rotting (composting what can be composted)

Several months into her experiment she took time to step away from her Zero Waste project while visiting her extended family, to reevaluate the purpose and sustainability of her own practices. After reflection, she realized she needed to let go of some extremes, for example, making her own butter and cheese as well as the idea of going Zero Recycling. She found balance by using the grocery store's deli and bringing her own jars. The pre-made food incorporated back into her life still creates trash in its production, but Johnson eliminates the need for individual packaging by using her own jars and bags. Finding this balance has allowed her to simplify her life and gained more time for experiences outside the kitchen and home. Johnson believes living absolutely zero waste is currently impossible; however, as consumers we can create demand by refusing excessive waste. She has also given up on going zero recycling, but is constantly working on reducing the quantity. As I reflect on my own trash free practices, I use her experiences to guide my lifestyle experiment to insure its sustainability for the future.

In my *Trash Project*, I created rules for myself to help determine which items would be considered trash. I decided to consider plastic objects marked recyclable #3 through #7 as trash because it is very difficult to find a recycling facility that will take them, and whether or not they are used to create new products is questionable (Johnson, 25). I also relabeled plastics #1 and #2 as downcyclables because they can only be recycled one time, and the finished product is landfill trash at the end of its functioning life (Johnson, 25). I included them in my *Trash Project* because I want to reduce my need of these objects to question the need for recycling. My only exception was aluminum, glass and steel products. These materials can be recycled

and used again in the creation of a similar object. My *Trash Project* rules are different than Johnson because I am interested in seeing the full scope of my waste first before allowing them to become apart of the downcylable system. My approach to my *Trash Project* is similar to Johnson's as I utilized the deli and bulk food selections knowing that the item I am purchasing does create waste, but I am avoiding individual waste in packaging. Similar to Bea Johnson, I am also using an online format to document and archive my experiments to share with a public audience.

Description of the Individual Artwork

The Trash Project

Goals, Rules and Time Allotment

For several years, researching and testing out simple alternatives to disposable items had been commonplace in our household. Blocking off a six-month time frame to focus on the more challenging alternatives to eliminating our trash took the project to a new level. The months of August and September were considered trial/observation months, where I collected and examined every piece of trash we created and quickly realized how large the project was developing into. Similar to Zittel and Johnson's guidelines, I set out to create the following list of rules and guidelines for my lifestyle experiment. As Zittel said, "Rules make us more creative". (Zittel, 2009). By setting limits to achieve an end result, I set myself up to reexamine the cultural norms of our disposable prone culture.

Goal: To completely eliminate trash from our family's life.

Objective: Eliminate the items that are not necessities.

Find reusable alternatives for the remaining items.

Time Period: October 1, 2013- April 1, 2014

Rules:

1. Replace the trashcan with a composter. Any item that cannot go into the composter must be collected, documented and an alternative must be found and tested.

2. The recycling bin will be used for glass, aluminum and steel. These items can truly be recycled.
3. #1 and #2 plastics will be considered downcyclables, meaning they can only be “recycled” one time and are turned into an item that will end its life in a landfill. Downcyclables will be considered trash during this experiment and alternatives will need to be found.
4. All donations to second hand stores must be in good condition; otherwise, they will be included in the trash documentation.
5. When visiting family and friends use discretion.

Ex: Do not leave a dinner party with every piece of trash created by the host who made the meal. However, if offered a plastic wrapped mint, refuse or bring home the wrapper for documentation.
6. This is a lifestyle experiment that incorporates the entire family. This is, however, my project and family members may back out of the experiment at anytime.

The Presentation of the *Trash Project*

I used the Atrium Gallery at Ball State University to display six months worth of objects that I have used and have lost their intended functionality. Simple white shelves lined the walls of the gallery displaying each artifact that could not be composted. Each previously used item is evenly spaced on the shelves with the object’s documentation either directly behind or above the object. Along with the white shelving wrapping around the gallery, five Plexiglas-covered pedestals

displayed small trash objects such as product stickers, staples, second hand clothing stickers, etc. Each object was documented in the same way as the larger trash objects on the shelves.

Throughout the process of collecting and documenting each object, every item was photographed and displayed using an online format titled, *Tossing Consumerism*. While analyzing each object, I recorded the answers to the following questions:

The name of the item.

The date the item became trash.

How did the item come into my possession?

How long was the item in my possession before it became trash?

What is the future of the item?

What possible alternative do I have available for the future?

Each object was photographed, uploaded and presented on the blog in chronological order. Presenting the item to a larger audience while the lifestyle experiment was being performed opened my research up to quick feedback from viewers. This information became the documentation for the gallery display.

In displaying six months of failures, I wanted to do so without making more trash. Obviously the irony of making trash to display trash is unacceptable. The simple, clean white shelves lining the gallery created a display surface completely in

contrast to the appearance and receptacles associated with a collection of trash objects. The white paint was retrieved from a landfill as well as from a relative's home project leftovers. The shelves were created with the intention of being reusable and sellable, increasing their functionality before they enter a landfill. Cardstock and biodegradable tape were used to present the analyzed report of the object on display. These materials will eventually be composted. A drill bit extender was purchased to install the shelves and did create a hard plastic piece of packaging. The drill bit itself will be reused and enter my collection of tools.

Visual Patterns

I had conducted the project through a logical, systematic lens. During the trial/observation months, I observed, collected, analyzed and categorized our trash and its patterns. I tackled the largest categories first, which included trash received in the mail, as well as, trash received at restaurants. I then moved on to food packaging, bathroom products, and holiday byproducts. Once an alternative had been researched, tested, adapted if necessary, I moved on to the next item or category. I predicted the repetition of some items for a period of time before they could be eliminated. For example, last January I found an endocrinologist willing to work with me using my diet to stabilize my thyroid production, and slowly wean myself off the medication in order to create a healthier me, as well as, eliminate a weekly source of landfill trash. Becoming trash free cannot happen overnight and

be sustainable. In many cases, several rounds of trial and error take place before the trash pattern is broken.

Each item is placed on the shelves in chronological order, based on the date it became trash. As the viewers progress around the gallery, they will notice items begin to repeat themselves, with most of them finally disappearing. A viewer will be able to spot trash from Halloween, birthdays, Thanksgiving, Christmas and Valentine's Day. The last shelf was left bare and the pedestal with March's trash was left uncovered to symbolize the continuation of time and the project.

This project became a journal documenting the changes and challenges associated with the ever-changing circumstances of life. When I began the project I had no idea I would be forced to deal with the surfacing of my husband's affair, the unexpected death of my best friend, an abrupt move to a different town to live with other family members not participating in the project, as well as, being away from my home base for two and a half weeks. This is life. Granted most people do not experience all these changes at this intensity within the span of a couple months, but changes and challenges are woven throughout everyone's life. Just because you have a source of trash free cheeses or breads today, does not automatically cross that trash off your list for eternity. The original solution can dissolve and a problem can boomerang back as a result of life constantly changing in small ways as well as in large dramatic ways. A viewer can note these pattern disruptions when viewing the display.

The Net

The Net is a large sculpture constructed of several months' worth of plastic grocery bags. The bags have been cut into strips and hand-knotted into the form of a fishing net. In the gallery, it floats above the viewer's head, suspended by line from the ceiling and walls. When installing the sections of the installation, care was taken to immerse the viewer in a sea of plastic. Strategically placed lights cast shadows on the walls and floor, creating an experience that envelops the viewer and further illuminates the feeling of depth. Observant viewers will even detect a light odor from the abundance of plastic.

I choose the grocery bag as my medium because of its familiarity to my viewers. An estimated 1 trillion plastic bags are made in the United States every year which averages out to a family of four consumes sixty bags in only four trips to the grocery store. This does not count the numerous plastic packages (bread bags, bagel bags, chip bags, cookie bags, produce bags, apple bags, celery bags, etc.) being carried inside these grocery bags. Most viewers greatly underestimate the number of bags they come into contact with each day because we live in a culture completely oblivious to the amount of trash we are surrounded by. In addition to the abundance of plastic bags in our society, the fact that they never biodegrade drove me to use them to physically surround the viewer within the installation. Because plastics do not biodegrade but can break down into microscopic fragments, once created they are always present contaminating soil, waterways and animals upon digestion. This means that we then digest these plastic toxic chemicals through the

vegetables we eat, the water we drink and the animals we get our meat and dairy from. The disregarded plastic bag surrounds and engulfs our world without its human inhabitants consciously being aware of its trapped surroundings. In doing so the plastic bag provides the perfect medium for *The Net*.

Conclusion

Creating a large-scale narrative such as *The Trash Project* documents my daily life and utilizes materials and concepts that are not usually considered art. By visually displaying the process and patterns of eliminating my trash, viewers acquirers the resources and inspiration to create individual changes thus enhancing social change. Creating this body of work has altered my lifestyle and how I relate to the objects that surround me. Although the first part of the experiment (collecting, documenting and altering my daily choices) ended on April 1, 2014, I used the next six months to observe and reflect upon whether the lifestyle changes are sustainable. I have come to the conclusion the changes I have made have naturally become embedded into my lifestyle. Although new situations arise regularly that cause me to investigate unique trash free alternatives, I now have the skills to shift my perspective and adapt alternatives into my daily life. Given time and flexibility to try different solutions, each modification becomes second nature and sustainable. It is my hope that the project I conducted this year is not just a work of art, but also a tool to promote social change.

Works Cited

Jordan, Chris. www.chrisjordan.com. Artist Statement- Intolerable Beauty: Portraits of American Mass Consumption. 2005

Bennett, Lisa. "An Abiding Ocean of Love: A Conversation with Artist Chris Jordan." Center for Ecoliteracy. Web. 3 Feb. 2014

Row, D.K. http://Blog.oregonlive.com/visual_arts/208/10/interview_andrea_zittel.html. Web. 10 Oct. 2008.

Johnson, Bea. *Zero Waste Home the Ultimate Guide to Simplifying Your Life by Reducing Your Waste*. New York: Scribner, 2013. Print.

Zittel, Andrea. www.zittel.org. Web. 2009

Appendix: Recipes for a Nearly Trash Free Life

Toothpaste

2TBS Baking Soda
2 Stoppers of Liquid Stevia
¼ tsp Peppermint Flavor
(sunflower oil or peppermint oil)
1/8 tsp Mint Extract
Mix and place in a jar, Shake out

Deodorant

1/3 cup Corn Starch
1/3 cup Baking Soda
10 drops of Antibacterial Essential Oil
(tea tree, lavender, or eucalyptus)
10 drops of Antifungal Essential Oil
(tea tree, peppermint, sandalwood, or eucalyptus)
2 tablespoons Vitamin E Oil
3 tablespoons Coconut Oil
Mix everything up in a bowl until it forms a thick paste. Transfer to your storage container and then allow 24 hours to 'set up'.

Use your fingertips to apply. Sometimes it flakes off, so lean over the sink when applying. For the first week or two after making a batch, the oil will separate and rise to the surface. When this happens I just mix it with a fork or my fingers before applying. Then I wait a minute before putting on my shirt.

Cleaning Solution

½- 1 gallon of hot water
1 cup Vinegar
Few tablespoons of Baking Soda

Used for cleaning bathrooms including the shower and toilet, kitchen counters and stove, floors and the interior of the car.

Bread and Pizza Dough

1 cup warm water
2 TBSP olive oil
1 TBSP honey
2 cups whole wheat flour
1 tsp salt
1 TBSP yeast

Combined the flour, salt and yeast into a bowl.

Dissolve the honey into the warm water and pour over the dry mixture.
Then add the olive oil.
Mix together by hand.
Knead the dough for 10 minutes.
Let the dough rise in a covered bowl for 1 hour until it doubles in size.

For bread buns, divide into 8 pieces.
Roll out into flatten circles.
Take the opposite ends and pull together and repeat with the other side.
Place seams side down in a cast iron skillet and cover with towel for 1 hour.
Bake 375 degrees for 15 minutes.

For pizza dough, divide into 2 pieces.
Roll out slightly larger than the base of the cast iron skillet.
Lay the dough in the skillet and roll up the edges.
Do the same with the other ball of dough.
Add pizza topping and bake for at 375 degrees for 15 minutes.