



ENVIRONMENTAL IMPACT



A sequel to the traveling exhibition, **ENVIRONMENTAL IMPACT**, has been scheduled at the North Carolina Arboretum Museum in Asheville. A tour is now being planned for 2019 and 2020. The purpose of *Environmental Impact* is to heighten public attention and concern about environmental abuse as well as the unintended consequences of human interaction with nature and neglect. Traditional art generally depicts natural history subjects in all of nature's glory in beautiful, pristine conditions. The paintings, photographs, and sculptures in *Environmental Impact* differ from traditional natural history art because they deal with pressing environmental issues of our time, from Global Warming and its impact on the planet, such as the threat it imposes from rising sea levels on ocean-side population centers, to extreme weather cycles resulting in intense hurricanes, drought and wild fires, to the Gulf oil spill, to land development pressures on wildlife populations, unabated logging and mining, dangers of nuclear waste, etc., etc., etc.



Martin Stupich, *Rio Tinto Bingham Open Pit Copper Mine, Near Salt Lake City, UT (View to Northwest Corner)*, 2012, Pigment Inkjet on Acid Free Fine Art Photo Paper, 23x32.



Chester Arnold, *The Great Piece of Turf*, 2008, Oil on Linen, 70 x 84. Photograph courtesy of Catherine Clark Gallery, San Francisco.



To create and compose *Environmental Impact*, Curator David Wagner has drawn upon a diverse range of artists whose work has collectively shaped and fulfilled the Environmental Movement. The exhibition features iconic environmental works such as *Requiem for Prince William Sound*, Kent Ullberg's 1989 elegy to victims of the Exxon Valdez oil spill in Alaska, the worst man-made ecological disaster of its time. It includes *Still Not Listening*, a sculpture based on a poem of the same title by Osborne which expresses continuing frustration and outrage such as that directed at the April 20, 2010 Deepwater Horizon oil-rig explosion and subsequent spill in the Gulf of Mexico. It includes *Carmanah Contrasts*, in which Robert Bateman expressed his concern about the loss of old growth forests in the Pacific Northwest by contrasting old-growth and clear-cut forest imagery in a new, post-modern style. (The first in Bateman's 1989 "environmental series," *Carmanah Contrasts* grew out of a collective effort by artists who gathered on Vancouver Island in British Columbia in that year to document the clear cutting of Carmanah Forest, an old-growth area.) And it includes recent work of Lisa Lebofsky who traveled with fellow artist Zaria Forman to document the impact of Global Warming on The Maldives an island nation with an average elevation of about 5 feet above sea level, making it the most susceptible nation on earth to the impact of rising sea levels. Lebofsky's current work is closer to home but no less imperiled by the relentless threat of global warming, in this case, resulting in erosion of Long Island's vulnerable shoreline and a personal back-story of depression and loss which humanizes her work and makes its dark imagery, metaphorically powerful and incredibly menacing as a new paradigm of Environmental ideology in art.

Environmental Impact also contains powerful photographs by Martin Stupich including selections from a series documenting open pit copper mining in the Southwest, and panoramic photographs by Peter Goin including his iconic *Trinity* (site of the world's first nuclear detonation). It contains paintings by Israeli artist Walter Ferguson including his 1992, *Apocalypse*, of an imperiled nuclear power plant; paintings by

Scott Greene known for his Surreal, cell-tree compositions (e.g. *Cell Pine Snag*, above); and by Julie Heffernan known for her dark, medieval-looking exodus landscapes. It also contains disturbing ecological compositions by California painter, Chester Arnold; paintings by Pacific Northwest artist, Karen Hackenberg including *Shades of Green*; *Amphorae ca. 2012* (front), which expresses her concern about non-biodegradable plastics in oceans of the world; and a sculpture by Bart Walter of a polar bear stranded on a remnant of ice, entitled *Climate Change* (above).

Environmental Impact doesn't stop there. Far from it. Cutting edge paintings and sculptures address a plethora of additional environmental issues ranging from the recent loss of bee populations, to the impact of the science of GMO's (genetically modified organisms) on food, illegal trade in wildlife, and toxic waste to name a few. *Environmental Impact* is available in 2019 and 2020 for a mid-range fee on a first-come/first-serve basis.

EXHIBITION SPECIFICATIONS

CONTENTS: Approximately 55 Artworks in a Range of Media

RENTAL FEE: Mid-range fee for venues of eight weeks or longer; plus shipping and insurance in house and in transit

SUPPORT: Education, Press, and Registration Materials

EDUCATION: Artist Lectures, Demonstrations, Workshops may be possible for a fee and travel-related expenses pending scheduling

EXHIBITION AVAILABILITY: 2019 and thereafter

A complete catalogue of the exhibition can be viewed online at:
http://davidjwagnerllc.com/Environmental_Impact.html

CONTACT

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