



ENVIRONMENTAL IMPACT



The sequel, **ENVIRONMENTAL IMPACT II** is now available in November 2023 and after. Its purpose 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 threats imposed by extreme weather cycles resulting in intense hurricanes and drought and wild fires, and rising sea levels on ocean-side population centers, to pressures from land development on wildlife populations, resource depletion from unabated logging and mining, dangers of nuclear waste, non-biodegradable plastics in the oceans and landfills, etc., etc., etc.



Top Row: Bart Walter, *Climate Change*, 2010, Bronze with German Silver (Nickel Silver) Patina; Scott Greene, *Arboreality*, 2019, Oil on Canvas on Panel.
Jeff Frost, 20160623 *LakeFire Milky Way Overlook 35mm d800e-8147*, 2016, Photograph, Archival Inkjet.

Bottom Row: Guy Harvey, *La linea de Basura* (Green Turtle with plastic bag), 2019, Acrylic on Canvas; Karen Hackenberg, *Fossil Feud*, Oil on Canvas, 2016. Collection of Reed & Drinkwine;
Chester Arnold, *Two Corbies* (Two Ravens), detail, 1996, Oil on Canvas, Courtesy Catharine Clark Gallery, San Francisco.



To create and compose *Environmental Impact II*, 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 historic 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*, from Robert Bateman's 1989 environmental series in which he 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; and *Driftnet*, Bateman's 1993 condemnation of industrial scale over-fishing, which portrays lifeless Pacific White-sided Dolphin & Laysan Albatross as bycatch. It also includes more recent work like that 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 recent work closer to home is no less imperiled by the relentless threat of global warming; and some of it in this exhibition embodies 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 II also contains powerful photographs by Martin Stupich including selections from a series documenting open pit copper mining in the Southwest, thought-provoking photographs by Peter Goin including his *Target Bravo 17* (Triptych, Military Bombing Site, Nevada), and eerie stills by Jeff Frost from his film, *California on Fire* (photo). It contains seminal work by Israeli painter, Walter Ferguson (d. 2015) such as his 1992, *Apocalypse* (cover image) of an imperiled nuclear power plant; paintings by Scott Greene known for his Surreal, cell-tree

compositions, e.g. *Arboreality* (photo); disturbing ecological compositions such as *Twa Corbies* (photo) by the incomparable California painter, Chester Arnold; paintings by Pacific Northwest artist, Karen Hackenberg including *Fossil Feud* (photo) depicting a dinosaur confronting a toy pirate combatively defending a cast away bottle of fossil-based petroleum—an allegory for our present day struggle to embrace clean energy; a sculpture by Bart Walter of a polar bear stranded on a remnant of ice, entitled *Climate Change* (photo); and *State of the Forest* (photo), a large-scale installation by Suze Woolf of 30 trees charred by forest fires, with the individual story of each written by wildland firefighter and author Lorena Williams.

Environmental Impact II doesn't stop there. Far from it. Cutting edge paintings and sculptures address a plethora of additional environmental issues ranging from the loss of bee populations, illegal trade in wildlife, and toxic waste to name a few. *Environmental Impact II* is available in November, 2023.

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: November 2023 and thereafter
 A complete catalogue of the exhibition can be viewed online at: http://davidwagnerllc.com/Environmental_Impact.html

CONTACT

David J. Wagner, Ph.D., Curator/Tour Director
 David J. Wagner, L.L.C., Environmental Impact Exhibition Tour Office
OFFICE: 414.221.6878 **EMAIL:** davidwagnerllc@yahoo.com
WEBSITE: davidwagnerllc.com
 Member American Alliance of Museums and International Council of Museums