

DAVID J. WAGNER L.L.C

TRAVELING EXHIBITION



# ENVIRONMENTAL **IMPACT**



ABOVE: Scott Greene, *Cell Pine Snag*, 2010  
Photograph courtesy of Catherine Clark Gallery, San Francisco  
COVER: Robert Bateman, *Carmanah Contrasts*, 1989



ABOVE: Chester Arnold, *The Great Piece of Turf*, 2008  
Photograph courtesy of Catherine Clark Gallery, San Francisco

ENVIRONMENTAL IMPACT is a traveling exhibition curated by Dr. David J. Wagner, author of the reference book, *American Wildlife Art*, and curator/tour director of an impressive list of related exhibitions including *The Art of Robert Bateman* (McMichael Canadian Art Collection Premiere), *Blossom ~ Art of Flowers* (sponsored by the Susan K. Black Foundation, Houston), *Endangered Species: Flora and Fauna in Peril* (which toured to the U.S. Department of Interior, Washington, D.C.), and *The Sea of Cortez* (to premiere at the Arizona-Sonora Desert Museum in 2013). The purpose of ENVIRONMENTAL IMPACT is to heighten public consciousness through the power of art about the intentional or unintentional consequences of environmental exploitation and neglect. Art of natural history traditionally depicts nature in all its glory in beautiful, pristine condition. The paintings, photographs, and sculptures of ENVIRONMENTAL IMPACT are antithetical to that tradition. Instead, they confront pressing issues of our time, from land development to industrial-scale depletion of natural resources, from the Gulf oil spill to the dangers of nuclear energy, the trashing of the American landscape, and the impact of Global Warming.

To heighten public attention on these and other environmental issues, Wagner draws upon connections with organizations and legendary artists such as Canadian painter, Robert Bateman, Swedish-born sculptor, Kent Ullberg, and American artist and poet, Leo Osborne, whose work has collectively shaped and fulfilled The Environmental Movement. The exhibition features iconic works such as *Requiem for Prince William Sound*, Ullberg's elegy to victims of the Exxon Valdez oil spill in Alaska, the worst man-made ecological disaster of its time; and *Still Not Listening*, a poem and sculpture of the same title by Osborne in which he expresses frustration and outrage at the April 20, 2010 Deepwater Horizon oil-rig explosion and subsequent spill in the Gulf of Mexico. While the Exxon Valdez and Gulf Oil spills were single events, they are symptomatic of larger issues and challenges confronting the planet's plants, animals, habitat, and humanity. To address threats to marine life and old growth forests posed by commercial fishing and logging conducted on an industrial scale, Canadian painter Robert Bateman dedicated an entire series to environmentalism beginning in 1989 with *Carmanah Contrasts*, a kind of color-field painting that grew out of a collective effort by artists who gathered on Vancouver Island in British Columbia that year to document the clear cutting of Carmanah Forest, an old-growth area. They subsequently published their work as a collective to create awareness and resistance. Bateman's most iconic work of the period was *Mossy Branches—Spotted Owl*, a potent symbol in the Pacific Northwest where the cornerstone of economic life—logging—was not only effected by but actually impinged upon the bird's status under the Endangered Species Act. At the time, environmental organizations such as Earth Watch and the Sierra Club estimated that old-growth forests in the Pacific Northwest had been so drastically depleted, that only five percent of the region's virgin forest remained. At the cutting rate that prevailed at the time—170 acres a day—these groups also estimated that all old-growth trees would be depleted within several decades. Taking advantage of the opportunity that his success afforded him, Bateman pushed the limits of environmental art even further by creating a controversial painting that contrasted old-growth and clear-cut forest imagery in a new style altogether. Bateman continued his environmental foray with other brave and powerful paintings, notably, in 1993, with *Self-portrait with Big Machine and Ancient Sitka*, and *Driftnet (Pacific White-sided Dolphin & Lysan*

*Albatross*), a painting that exposes the grim realities of commercial fishing. For maximum impact, Bateman overlaid the painting with actual non-biodegradable commercial fishing netting, net that could cut, entangle and kill unintended victims with ease.

ENVIRONMENTAL IMPACT also contains disturbing paintings of the American landscape by Chester Arnold, an apocalyptic panorama by Chris Doyle, an imperiled nuclear power plant by Israel painter Walter Ferguson, a stunning global warming installation by Japanese sculptor Sayaka Ganz, photographs by Peter Goin including his iconic Trinity (site of the world's first nuclear detonation), Scott Greene's surreal satellite dish landscape, powerful photographs by Frank Stewart who documented the impact of Katrina on New Orleans after the US Army Corps of Engineers levy broke and flooded the city, and photographs by Robert Dawson of subjects such as now-former Colorado River wetlands in Sonora, Mexico. ENVIRONMENTAL IMPACT doesn't stop there. Far from it. Cutting-edge paintings and sculptures address a plethora of other environmental issues and concerns ranging from pollution on the Mediterranean, to the recent loss of bee populations, the impact of genetic engineering on food for human consumption, drought and out-of-control western wildfires, dangers to urban wildlife, illegal trade in wildlife skins, and endangered species to name but a few more. ■



ABOVE: Walter Ferguson, *Save the Seashore*  
(Mediterranean beach, Beit Yanai along central coast of Israel), 1993

RIGHT: Kent Ullberg, *Requiem* (detail), 1989



## PRELIMINARY LIST OF ARTISTS WHOSE WORK WILL BE INCLUDED IN ENVIRONMENTAL IMPACT

**Arnold, Chester**, Sonoma, CA  
**Bateman, Robert**, Fulford Harbour, BC, Canada  
**Burtynsky, Edward**, Toronto, ON, Canada  
**Chapel**, San Francisco, CA  
**Dawson, Robert**, San Francisco, CA  
**Doyle, Chris**, Brooklyn, NY  
**Ferguson, Walter**, Beit Yanai, Israel  
**Forsman, Chuck**, Boulder, CO  
**Freda, Britt**, Burton, WA  
**Ganz, Sayaka**, Yokohama, Japan (now US)  
**Goin, Peter**, Reno, NV  
**Greene, Scott**, Bernalillo, New Mexico  
**Heffernan, Julie**, Brooklyn, NY  
**Helpsaple, Mary**, Sedona, AZ  
**Johnson, Cole**, Deposit, NY  
**Kingswood, Ron**, Sparta, ON, Canada  
**deLeiris, Lucia**, Watertown, MA  
**Meihlan, Mick**, Pickett, WI  
**Osborne, Leo**, Anacortes, WA

**Pas, Rick**, Lapeer, MI  
**Sanchez, Diana**, Bogata, Columbia (now US)  
**Santora, Carol**, Kennebunk, ME  
**Smith, Pat**, Reno, NV  
**Stewart, Frank**, New York, NY  
**Stupich, Martin**, Albuquerque, NM  
**Ullberg, Kent**, Corpus Christi, TX  
**Walters, Bart**, Westminster, MD  
**Warhol, Andy** (1928-1987)

Leo Osborne,  
*Still Not Listening*, 1989



### ► CONTENTS

Approximately sixty-five to eighty-five artworks in a range of media

### ► RENTAL FEE

Mid-range rental fee for venues of eight weeks or longer; plus shipping and insurance in-house and in-transit to next destination

### ► SUPPORT MATERIALS

Education, Press, and Registration Materials

### ► SPEAKERS BUREAU

Curator available for presentations pending scheduling

### ► AVAILABILITY

2014 and thereafter

### ► CONTACT

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