

MUSEUM OF ENCAUSTIC ART · ENCAUSTIC ART INSTITUTE

Proudly Presents the

5th Annual

Global Warming is REAL



NATIONAL JURIED ENCAUSTIC/WAX EXHIBITION

JUROR: SHANNON AMIDON

ARTIST STATEMENTS

SHARY BARTLETT



BRINY HYACINTH, encaustic and alcohol ink, on cradled panel, 16 x 12 inches

Who isn't mesmerized by the pulsing translucence of jellyfish or the gently flowing wave of algae? But there's a scary side to such tranquil beauty. Over the last 20 years, jellyfish and algae have proliferated to dangerous levels worldwide. Rising levels of greenhouse gases and climate change have caused oceans to warm, and jellies and algae to grow out of control, causing huge "blooms" which dramatically alter the marine environment. Higher carbon dioxide in the air and water further affect the temperature and chemistry of seawater, causing devastating effects on human, animal, and shellfish habitats and aquaculture.

As ecosystems, oceans cover 70 percent of the world, providing most of the oxygen we breathe and absorbing 90% of the global warming we create. While seas are widely taken for granted by most of us, their protection is critical.

This painting depicts that liminal place of juxtaposition where a body of water meets the surface of the air. The captivating beauty of algae rises above the water, and its distorted reflection below mirrors the future growth of the planet.

LYN BELISLE



RIVER OF NO RETURN, beeswax, pigments, ink, non-copyright images, found objects, 300# watercolor paper on panel, 12 x 12 inches

This work, called *River of No Return*, suggests extreme negative impacts – droughts, floods, famine – on populations whose vulnerability to Global Warming put them at extreme risk. The looming climate change is catastrophic for third-world countries that rely more directly on rivers, rain, and oceans for their agriculture and survival. The colors of ash, bone, and rust in the work serve as metaphors for the decline and corrosion that will affect every lifeform on our planet, not just people in industrialized countries.

KATHY BRADSHAW



MORE PRECIOUS THAN GOLD, encaustic, oil stick, and gold leaf on panel, 16 x 16 inches

"More Precious Than Gold" is a tribute to the bee and offers critical commentary on the human quest for wealth in the face of declining bee populations during our global warming crisis. Using beeswax and gold leaf is central to this painting's message as is the magnified image of the bee. The truth is clearly before us and is quite simple: a third of the world's food production depends on bees therefore we must reconsider what is truly valuable and take action as if life depended on it....because it does.

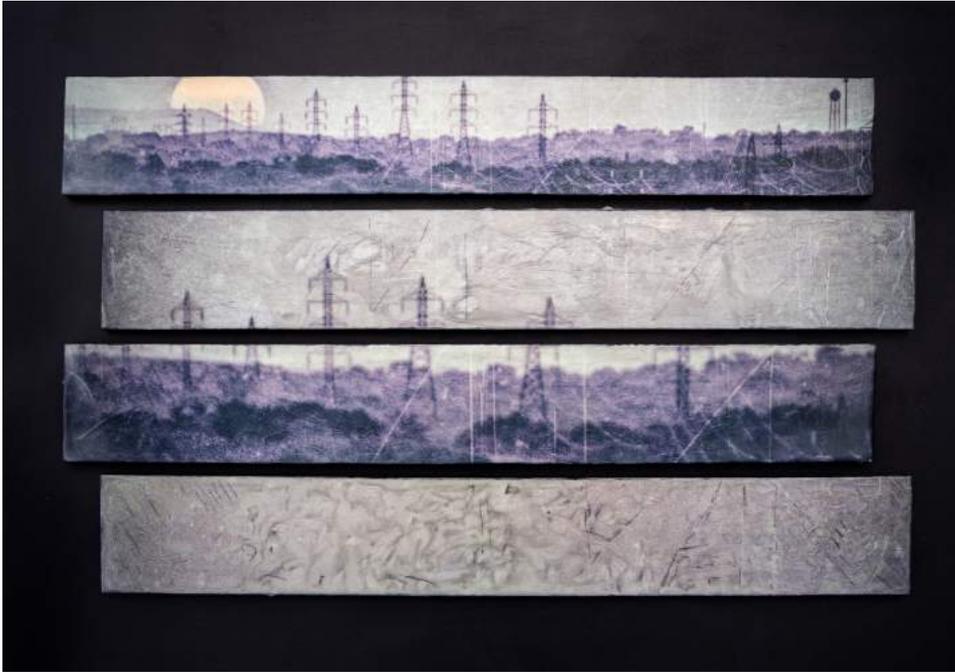
TRUDY CALLAHAN



FIRE ABOVE, FIRE BELOW, mixed media: eggshells mounted on poplar plywood, layered with encaustic wax, oil pigment sticks, 8 inch diameter

"Fire Above, Fire Below" This piece represents the Sun, but arose from seeing an aerial view of a Southern California wildfire scorching the drought parched earth. The pieces and many cracks represent our drying land. Intense reds and yellow-orange hues represent both the Sun's heat from above which warms us and supports all life and the raging fires below.

LI CANORRO



CONSUMPTION, encaustic, photography, oil stick, marker, 16 x 22 inches

We go about our lives with little thought to the energy we consume. While we financially pay a cost, we think little about the true cost of our consumption. Who really pays down the line, whether here in the U.S. with Mountaintop Mining, Fracking, Coal fired plants, or in a country with less resources? Someone inevitably pays with loss of land, clean resources, livelihood, and even loss of life, human or otherwise. We have an opportunity to live simpler lives without so much stuff, in the end is it a need or a want?

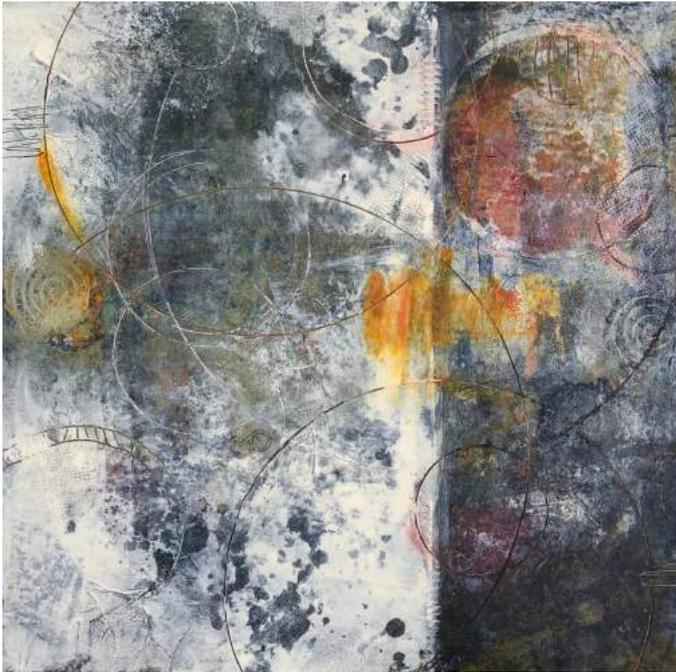
KIM CARDOSO



SHATTER, encaustic and oil on cradled panel, 16 x 16 inches

Living the beautiful heaviness of my roles as a midwife and mother on a planet in peril, I paint to create a space of peace. These pieces about climate change are my way of working out reverence and sadness for the planet. The very literal melting, dripping wax icebergs are obscured by more wax and incised lines, like cracks on a fragile pond – a world about to break. All is somewhat obscured- just as climate change, or “global weirding,” as my kid’s fourth grade teacher used to say, is imagined away by some.

SHERRY DEGENNARO



RIGID EVOLUTION, cold wax, mixed media, oil sticks, on wood panel 16 x 16 inches

Evolution has been a continuous natural phenomenon for millions of years. Earthquakes, volcanos, floods, and hurricanes shaped the planet. The sun created life. Man also evolved and the earth simmered. And so, Earth's protective veneer fades into a diaphanous film, seared by the relentless shards of fire from the sun. Has technology become the agent of destruction? Who will speak for the Earth?

LINDA DEMPSEY



BUTTERFLIES AND FLAMES, encaustic on cradled wood panel,
12 x 12 inches

Monarchs are important pollinators for our planet's food production.

Climate change affects the increasing frequency of extreme weather events such as drought, severe storms, and extremes hot-cold temperatures. When coupled with the loss of breeding and hibernation habitat and the use of toxic agrochemicals, the future of the Monarch Butterfly is dim.

Conservation efforts should include restoring and increasing the extent of Monarch habitat with appropriate milkweed species and nectar sources. *The public can contribute to this effort by planting backyard habitats and significantly reducing or eliminating the use of herbicides and pesticides.*

PENNY FLICK



THE FIRST WATER WAR, encaustic, paper collage, artist's photos, oil pastel, on cradled panel, 16 x 12 inches

Rising temperatures. Rising tempers. Rising population pressure. For this show, my work reflects the effects of temperature. I have lived long enough to see the changes; they scare me. I take a look into the future. 'Power Breakdown' reflects the results of rising temperatures all over the globe causing a massive breakdown in the power grid. Forests are going up in flames so voracious they reach towns and agricultural land too. What will happen when there is 'Fire in the City'? I may live to see 'The First Water War.'

ALLISON GUMBER



THE TRICKLE DOWN THEORY WORKS (JUST NOT THE WAY THEY EXPECTED), encaustic on cradled birch panel, 14 x 11 x .75 inches

As global warming is still ignored by many, we see events now occurring that will trickle down our ecosystem to the destruction of life as we know it. My painting reflects the "trickle down theory," once used by Reaganomics, which is now more suited to describing our current global warming situation. I fully believe that artists have the ability and a duty through visual art, music and film to encourage and empower those who already believe, into action. Together, we can create a stronger voice and movement to overcome the deniers, who continue to clutch their purse strings and policies.

Starting at the top, susceptible permafrost and glaciers melt away towards a drowning cityscape in the middle. As events bleed down towards the bottom, farms become fruitless wastelands, no longer able to feed our billions of people. This is a simplified overview of the effects of global warming, as it trickles down to its inevitable conclusions.

DONNA JOHNSON



WHERE HAVE THE FORESTS OF OUR CHILDHOOD GONE?, cold wax and oil on cradled wood panel, 20 x 24 inches, (Framed 22 x 26 inches)

We have all watched the effects of global warming spawning hurricanes of increasing severity. Creeks, streams, and rivers in the storm's pathway have swollen beyond their banks flooding towns, etc. I painted *Where Have the Forests of Our Childhood Gone?* in response to the consuming fires of 2020 in California worsened by the drought from global warming.

JOHANNE A. LAMARCHE



WHO WILL CRY FOR THE ICE?, cold wax and oil, on multimedia paper, 14 x 11 inches, (15 x 12 inches framed)

Having grown up in the far north of Canada in the Arctic Watershed, I was always acutely aware of the impact of climate in my life. The reverence for and dependence on natural resources was always a constant in my life. As is the case globally, I have witnessed the impact of Global Warming in Canada in my own community and at large with rising temperatures, rising sea levels, and receding glaciers. I believe art is a powerful tool for change and awareness. It can compel us to action for the betterment of the planet.

JULIANNE MARTIN



SCORCHED DESERT OCOTILLO, photo encaustic, with dry pigments on birch cradled panel, 16 x 12 inches

The rising temperatures and prolonged droughts are greatly impacting fragile desert ecosystems. The Ocotillo is a beautiful desert shrub that will produce vibrant flowers with honey nectar if there is sufficient rainfall. Hummingbirds are greatly nourished by these flowers. Only humans can stop global warming. We have learned this past year that we can collectively act to reduce our carbon footprint, resulting in positive changes in nature for the benefit of all living things, including the Ocotillo that can live up to 100 years.

This encaustic creation captures the otherworldly beauty of the Ocotillo, but it also can evoke a haunting feeling of dread in knowing how global warming endangers our planet as we know it.

BOBBI MILLER



PLEASE, cold wax medium and oil, on deep cradle gessobord,
20 x 16 inches

Global Warming encompasses human negligence in many environmental issues. Red tide lingers on the Florida coastline and cyanobacteria is spreading through inland waterways. Nutrient-rich discharges found in fertilizer, septic tanks, sewage spills and urban run-off continue to fuel the red tide with algae blooms. These toxic blooms destroy seagrass, the main source of food for the beloved manatee. Manatee deaths in Florida could reach 1,000 by the end of the year.

DEANNE PALMER



TIDAL FLOOD, encaustic, oil pigment stick, shellac, on cradled wood panel, 11.81 x 11.81 inches

My artwork is a reaction to the high-tide flood waters that are having an impact on a growing number of coastal towns. The ocean is rising at about 3.3mm a year, mostly due to the melting of land-based ice and the thermal expansion of ocean water, according to NASA. This rate is accelerating over time. This is no longer an esoteric discussion. Global Warming is Real.

This painting evokes the essence of the scene, of tidal flood, the changing energies, and rhythms of the ocean and takes the viewer on a journey of exploration and deeper thought about our altered natural environment.

JENNIFER PRETZEUS



THE LAST HIVE, encaustic, wire, ash, charcoal, pan pastel, joss paper on board, 12 x 12 inches

We have bees and other pollinators to thank for about 1 out of every 3 bites of food we take. Globally, 75% of crops which produce fruits or seeds for human consumption depend on pollinators. In the U.S., honeybees alone pollinate \$15 billion worth of crops each year.

Due to climate change, populations of bees and other pollinators are steeply declining in many parts of the world, with recent figures suggesting by as much as 30% per year. Over 10 million hives disappeared from 2014-2017.

Bees are severely vulnerable to extreme weather, and climate change has caused flowers to emerge and bloom earlier. This creates a potential mismatch between the period when flowers produce pollen and the time when bees are ready to feed on that pollen. Even a small difference of 3 to 6 days can mean they are unable to pollinate flowers and, therefore, do not obtain nectar for their hives to use during the harsh winter months. This also makes them less likely to reproduce.

Bees are also extremely susceptible to certain mites and gut parasites. These parasites have been steadily increasing due to warming weather conditions, which is leading to shorter lifespans and colony collapse. Already impacted by habitat loss as native vegetation is being replaced by our ever-expanding human sprawl, bees' territory is also shrinking as they have fewer cooler areas to migrate to in order to establish new hives.

If these pollinators continue to decline, further damage will be inflicted on our food industry as quantity decreases and healthy food becomes more expensive as a result. The incorporation of ash in this piece is symbolic of the bees' decline, while Chinese joss paper, traditionally used as an offering to deities, recognizes their contributions as one of the most important pollinators in the world.

REGINA B. QUINN



UNCERTAINTY, encaustic with oils and beeswax, over watercolor, on cradled panel, 8 x 8 inches

Uncertainty is about this moment when the sustainability of life on this planet, hope for democracy, and the fabric of human connection all are tenuous. The subject is a receding glacier with a dark, foreboding background illuminated by ambiguous light. Themes of darkness and unexpected glimmers of light permeate work I created during COVID isolation. The minor key of this piece, with notes of deep sadness, unease and a degree of hope, reflects a tenuous moment in time, tempered by resilience, infused with urgency.

GARY REED



CAUSE AND EFFECT, encaustic medium, oil bar, pan pastel, and photos, on cradled board, 12 x 12 inches

My concept is addressing global warming issues by illustrating the weight of the dirty air and acid rain covering the lands and smothering an American icon. As 2020 wore on this piece also took on even stronger meanings for me in Colorado reflecting the many wildfires ravaging Western states including the falling ash, charred landscape and devastation to the people and the environment. It also made me reflect not only on the political arena we find ourselves in but also the racial inequality in the USA.

LEAH ROBERTS



CHANGING HORIZON II, encaustic, bone, seeds, on cradled board,
5 x 5 inches

In all geography, in all of nature, in all its forms and in all seasons, let us strive to see the divine. Our fragile earth and warming climate still reveal the grandeur, beauty and truth that bring peace to our souls and inspire us to protect our changing horizons.

JOSIE RODRIGUEZ



THE JOURNEY OF MIGRATION, encaustic, ink, paper with text and images, 24 x 12 inches

My work, *The Journey of Migration* speaks to the millions of people all over the world who want to migrate to a better life. Global warming isn't an urban, industrial, or nature issue but an economic and social issue as well. How we treat our planet affects our health and mental well-being. Extremes of weather are becoming more so and that affects crops, hunger, disease, and homelessness.

Ink and wax came together using a technique migrating inks from one surface to another much like the migration of people from one area to another, never quite sure where they will end up.

KATHY BLANKLEY ROMAN



TOXIC, encaustic, oil paint, sun print on silk,
on cradled panel, 12 x 6 inches

TOXIC adj. tax·ic | \ 'tāk-sik Containing or being poisonous material especially when capable of causing death or serious debilitation (toxic waste, a toxic radioactive gas, an insecticide highly toxic to birds)

-Merriam Webster Dictionary

1.of, pertaining to, affected with, or caused by a toxin or poison (a toxic condition)

2. acting as or having the effect of a poison;
poisonous (a toxic drug)

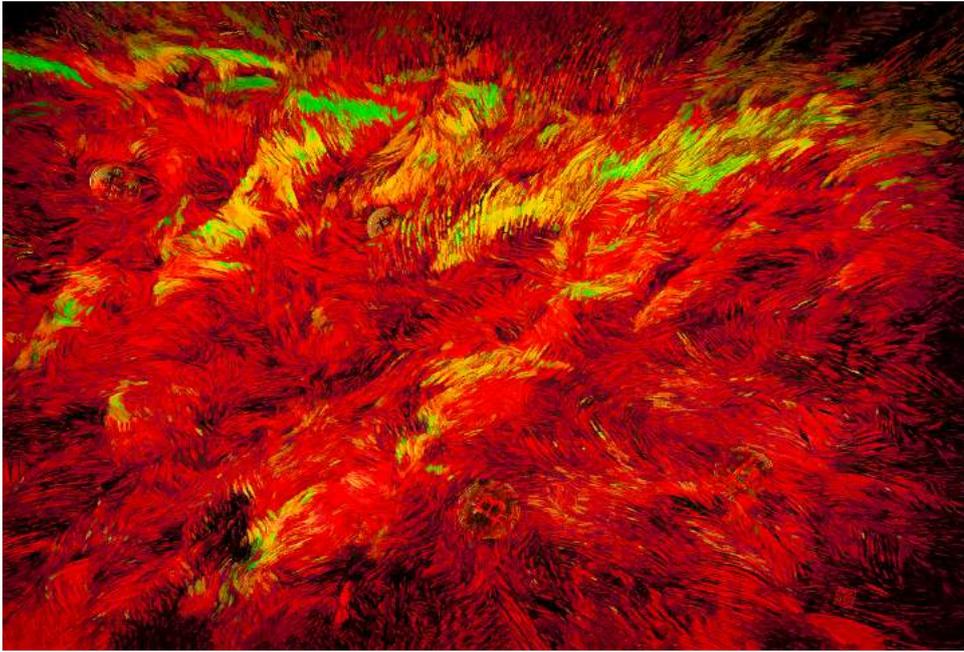
-www.dictionary.com

1. Poisonous. (the dumping of toxic waste)

2. Relating to or caused by poison (toxic hazards)

-Oxford Dictionary.

LARRY L. ROSE



BITCOIN: ITS CARBON FOOTPRINT EXCEEDS ENTIRE NATIONS', encaustic infused digital art with archival inks, paper on cradled birch panel, 14.5 x 21.5 inches

wealthy investors' multi-million dollar windfalls and disappointments. But mainstream media has given little space or time to the digital coin's soaring CO2 contribution, even though its power consumption is hop-scotching entire countries' total energy output.

One of the world's richest men, Tesla CEO Elon Musk, who in February announced that buyers of Tesla cars could pay in Bitcoin, in May rescinded the offer. Bitcoin would no longer be accepted, he said, because of its damaging and soaring carbon footprint.

Mainstream media picked up that story, not because of damage to the environment, but because Musk, after buying \$1.5 billion in Bitcoin, and selling cars for Bitcoin, did a quick about-face.

But it's most concerning that much of the world's energy-hogging Bitcoin computing is driven by coal-fired plants.

China accounts for more than 75% of world Bitcoin "mining," said academics from the University of the Chinese Academy of Sciences, Tsinghua University, Cornell University and the University of Surrey, in a published peer-reviewed article in the journal, "Nature." Chinese power plants heavily use polluting lignite coal, and 69 percent of China's power comes from those plants, according to FluoroConsultants.

(Continued on next page)

I conceived my Global Warming piece in March, prepared it, then decided it may be too obscure and did not submit the entry. Recent events changed my mind.

Scientific journals describe cryptocurrency Bitcoin's large and phenomenally surging carbon footprint. Financial journals cover the new world currency and

(Artist Statement Larry Rose, continued)

There are a few institutions watching Bitcoin's environmental implications, such as Digiconomist's Bitcoin Energy Consumption Index. But there are not many stories on how to contain its rapidly expanding carbon footprint.

The sheer level of energy required by so-called miners, who release new coins into circulation, moved Bitcoin's annualized energy consumption in February, 2021, where its consumption was equal to that of Chile, number 40 power user in the world, past number 31 Netherlands by May, 2021. In three months, it shot past the total energy consumption in each of 10 countries, according to Digiconomist's Index.

Bitcoin's power usage is surging and with it, the fossil fuels it consumes, and the CO2 those fuels emit.

"The more successful Bitcoin gets, the higher the price goes; the higher the price goes, the more competition for Bitcoin; and thus the more energy is expended to mine," said Charles Hoskinson, a cryptocurrency entrepreneur who co-founded Ethereum, the world's second-most valuable digital coin.

Some say the effect is overblown as the use of energy is not bad in itself. But Bitcoin is no ordinary energy user, it's a huge lignite coal user.

Andrew Hatton, head of IT at Greenpeace U.K., told CNBC that the issue at hand is that "we're largely powering 21st-century technology with 19th-century energy sources."

"Bitcoin's spiraling energy usage is largely down to the huge amount of data-crunching needed to create and maintain this cybercurrency," he said. "But their fast-growing hunger for electricity is just an early symptom of a much bigger problem to come."

I submit: *Bitcoin: Its Carbon Footprint Exceeds Entire Nations'*, showing Bitcoins engulfed in flames, as in so many wildfires in the American West.

HEIDI RUFEB



THE IMPACT, encaustic and oils on wood panel, 32 x 22 inches

My submittal deals with issues of global warming including deforestation, rising water levels, and climate change effects.

JIELA RUFEB



END OF DAYS, encaustic, archival ink, photo, oils, on wood panel, 20 x 24 inches

Fiery scenes represent a world of possible outcomes of climate change- if mankind and society do not tend to Mother Earth more carefully. If all nations do their part of being more mindful of their carbon footprint, we can leave a beautiful earth for future generations to come.

HILDIE SPAUTZ



TEMPLE OF THE RED SANDS/AFTER THE FIRE [depending on orientation] encaustic mixed media on cradled wood panel, 8 x 8 inches

Climate change is the most critical issue of our lifetimes, and during my day job as a restoration ecologist, I think about it every day. Increased levels of carbon dioxide in the atmosphere are already changing the global climate – causing increased temperatures, more erratic rainfall patterns, and unprecedented ecosystem changes. Glaciers, ocean ice, and the polar permafrost are melting. California, where I live, is experiencing more frequent, more destructive, and more widespread wildfires.

My submission can be viewed in two orientations: the ruins of a mysterious dark temple in a red sandy desert, or, turned 180 degrees, burned tree trunks surrounded by embers, fire, and smoke.

ANNE STINE



MISSISSIPPI AND ILLINOIS RIVERS FLOOD, cold wax, mixed media on paper, mounted on cradled wood panel, 8 x 8 x 1.5 inches

The phrase, "a picture is worth a thousand words," sums up perfectly the dramatic images captured by NASA satellites of the changes in our environment as a result of global warming. Most striking to me, are the images revealing the visual signals of a changing climate in beautifully colorful, yet devastating detail.

This painting depicts the flood captured by satellite in May 2019, after heavy rains fell on saturated ground in the Midwest and Plains states, flooding the rivers near St. Louis, Missouri.

LISA WALKER



WANTED: CLEANER AIR, encaustic
mixed media, 8 x 12 inches

Welcome to Texas, where crude oil production is the largest in the United States. Oil is extracted from wells that also produce less lucrative natural gas. To be rid of the gas, producers can vent it or flare it. Venting releases methane gas into the atmosphere, whereas flaring burns it off, leaving carbon dioxide still. Both processes harm the environment and the health of all living creatures. The lesser of two evils is depicted. Gas emissions must be better regulated to decrease toxic atmospheric changes. We can try harder to make changes for clean air.

Artist's note: I know carbon dioxide is colorless, which makes it even more treacherous. For dramatic effect in this painting, it is not portrayed as clear.