

Climacteric

[klī'maktərik, ,klī,mak'terik]

noun a critical period or event.

adjective having extreme and far-reaching implications or results; critical.

Our climate crisis produces symptoms as varied as heat and drought, disappearing ice, sea-level rise, habitat destruction and species extinction.

Four artists' work in areas of ice sheet retreat, forest fires and insect outbreaks, threats to salt water and all water, represent a kind of confluence – a joining of concerns.

By drawing visual attention, they evoke awe and anxiety – moved by both a sense of sacred trust and a belief in scientific method.

Most of all, they want people to choose healing over harm—and be inspired to act. It is no coincidence that the exhibit is takes place before, during and after Earth Day.

Each artist has also assembled a set of actions anyone can take to address the crisis. Look for posts from Columbia City Gallery at

CONFLUENCE

noun the junction of two rivers, especially rivers of approximately equal width.

Anna McKee

Planar Retreat (Time)

Though we can only experience the present moment, we strive to share our memories of past events or projections into the future through the replica of stories. Deep geologic time is illusive. Events compact into layers sometimes visible, but often perceived only through chemical analysis. I enjoy the struggle to capture ephemeral change in land through time, even though the effort to depict and share this inevitably results in fractured or faded facsimiles.

These drawings are part of a larger installation I am creating in response to an art/science residency in West Greenland. It is designed as a collection of ephemera for the viewer to ponder, either as a puzzle with clues that convey a story, or as a visual environment enjoyed as an experience. I was inspired by the accretion and recession of an ice sheet through multiple dimensions of time and space, pulsing, recursive events that speed up and pause, but are never static. The lake drawings are based on field sketches to capture a fleeting experience and linger there. They include paint I made from mud samples taken at the site. This pigment encodes the drawings with residue, like memory fragments, becoming literally and figuratively the bedrock of the drawings. They provide a narrative that.

About Snow on Ice

In July 2018, I joined a team of women geologists to collect lakebed sediment cores in Western Greenland for the research project, *Snow on Ice*. The project brought together experts from different institutions and scientific disciplines to explore fundamental questions about Arctic climate change. A primary goal was to create a more accurate model for predicting past and future Greenland Ice Sheet growth and retreat. The field team was led by Dr. Elizabeth Thomas, University of Buffalo. For more information: <https://blog.ldeo.columbia.edu/snowonice/>

Biographic Information

Anna McKee holds a master's degree in Landscape Architecture from the University of Washington. She has received several awards for her artwork, including an Artist Trust GAP grant, 4Culture Grant, and the National Science Foundation Artist and Writers Program to travel to Antarctica. Her work has been widely exhibited throughout the Northwest and nationally.

Anna has devoted her work during the past decade to deepening her understanding of climate change and what it means for our planet. This work has taken on greater meaning and urgency with the rise of fear and denial. She strives to create work that expresses both the beauty of the earth's gyrations and the power of deep geologic change. The work also provides a framework to learn about and discuss climate change in a unique context.

Anna McKee

www.annamckee.com



Lake Rosea Triptych

Watercolor, lakebed sediment, graphite, 2020

23.25"Ht x 79"W overall

Image: Art and Soul



Lake Gus Diptych

Watercolor, lakebed sediment, graphite, 2021

23.25"Ht x 52"W overall



Flight View 1

Watercolor, lakebed sediment, graphite, 2021

19.5"Ht x 16.5"W image size

Suze Woolf

I explore and confront climate change in painting, paper-casting, pyrographic drawing and artist books, sometimes all together. Nature, science, and working in series are my muses. I have watched glaciers shrink and burned-over forests increase all over the West.

Closeup studies of individual burned trees and artist books made from beetle-killed trees became my metaphor for human impact: our predilection for cooking the planet. For all my fear and grief, I see unusual beauty. Wildfire fighters call fire-carved snags totems: all the same--carbonized, eaten away; yet each different--the fire's physics and the tree's biological structure create unique sculptures. Char is initially iridescent, reflecting local light and color.

Winters are no longer cold enough to keep bark beetle outbreaks in check. Beetle galleries, as their chewed paths are called, look like an unreadable alien script, a message we just don't seem to get – hence books made from their leftovers. The COVID-19 pandemic, another kind of ecological disturbance, has given us new appreciation for the need to act globally. It has only slightly slowed anthropogenic warming but at a terrible price for many. It strengthens my resolve to work with scientists towards a healthier future for humans and their environment.

Biography

Suze Woolf's work is about human relationships to nature. A painter, she explores a range of media from paper-casting and artist books to pyrography and installation, sometimes all together.

She has exhibited throughout Washington but also in British Columbia, Maryland, California, Colorado, Montana, Oklahoma, Utah and Washington DC. Her work is in regional public collections as well as many private ones. She has received awards from arts organizations and residencies in Zion, Glacier, Capitol Reef and North Cascades National Parks, the Grand Canyon Trust; and art colonies such as the Banff Centre, the Vermont Studio Center, Willowtail Springs, Jentel and Playa.

www.suzewoolf-fineart.com



Melissa Koch

Water is crucial for the existence of life, transporting nutrients through our body, flowing in rivers and oceans feeding the plant and animal kingdoms. It inhabits all areas of our lives, we drink it, we bathe in it, we are made of water and over 70% of our earth's surface is covered by water.

And yet humanity looks at water as a resource rather than seeing water as alive and sacred, a home to divine beings and divine animals. To many indigenous people's water has a deeper meaning rooted in its spiritual connection with nature.

My installation is inspired by this understanding that water is sacred and is the element that connects us to all of life. The work is also a result of my conviction that art and advocacy are a vehicle to generate conversations focused on the impact human habitation has upon the planet. The work focuses in particular on the plight of the Salish Sea, the Chinook salmon and the orca whales from such issues as shipping, pollution, overfishing and dams on the Snake River.

The installation is made by combining repurposed single-use materials such as plastics— employing them addresses their impact on the well-being of the planet. Through the process of making and exhibiting installations, I am motivated to inspire individuals and communities to metamorphose—to live more sustainably and compassionately with the earth. My goals are to raise awareness and question issues of consumerism, climate change and the destruction of natural habitats and species

Biography

Melissa Koch is a visual artist and an advocate for Mother Earth and for all species. Melissa uses her art as a vehicle for telling stories, transmitting messages, and as a way to stimulate positive conversations that bring us to a greater awareness of the need for us to become good caretakers of the earth, live in sustainable ways on the planet and develop a balanced relationship with the natural world and understand our connection to the natural environment and all of life with whom we share this planet.

Melissa spent her formative years on the island of Cyprus surrounded by the luscious Mediterranean landscape filled with butterflies, pink flamingos, wild flowers and migratory birds. These were major influences that carried over into her work as sources of inspiration. Her love of the natural world, its innate beauty and ability to adapt and transform external influences in creative ways and how we connect with it through story has found diverse expressions in her artworks. Much of her work is made from found and up-cycled materials.

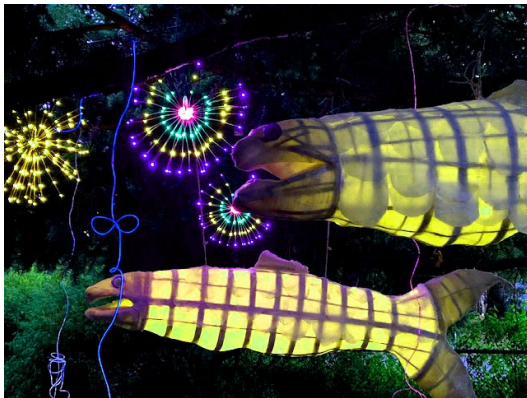
Melissa is also an arts educator. She began teaching in London, England back in the 1980's when she taught architecture at The Architectural Association, The American College and at Oxford school of Architecture. She left London in the early 1990's and headed to Bruxelles, Belgium where she was launched into the visual arts scene mentoring young adults there on a number of major projects over a seven-year period.

Upon returning to the USA, Melissa was invited by a Haida Master canoe carver to co -create a program at the Center for Wooden Boats called 'Carving Cultural Connections'. This program involved carving

ocean going canoes from cedar trees with children, youth and community members, teaching about social and environmental justice, taking care of the earth, respecting nature and working together as a community of diverse age groups and backgrounds.

Her creative work continues to bring humanity together around important issues such as saving the orca, the salmon and the Salish sea, stopping the use of single use anything, and reminding us that we are all part of an intricate and delicate web of life. She is currently launching a series of online art workshops for children that will bring them into this new holistic story using art as a tool for exploring their voices and place the world.

www.melissakochfinearts.com



Juliette Ripley-Dunkelberger

Water surrounds us
Is over us
Is under us
Is a part of us

Our consciousness flows creating systems
Water flows throughout life as a single system
We are water
Water is not us

If water disappears, we disappear
If we disappear, water thrives
To exist we must protect water as ourselves

Did you know we are 65% water? Water is an essential element in our environmental systems and ourselves. Without clean, drinkable water we cannot exist. Growing up in the NW I have always been attuned to the water around us. Playing outside as a child I didn't wait for it to stop raining, getting wet was simply a part of the experience. I was the kid that jumped into a pool before I could walk and wanted to spend all day there. For me water is home. It can range from a place of quiet introspection to a dazzling display of power and force which we cannot contain.

My work comes from my inner worlds where my experiences, sense of place, and connection to community reside. Through my kinesthetic awareness clay becomes an extension of myself. I often find myself making things I had no intention of making, with marks that seem foreign and familiar at the same time. These works were created with water in mind.

You are 65% water, just like these pieces represent.

This confluence of works reminds us of our connection to the planet and motivates us to deepen that connection through action. Pick out a couple of our tips to try out and make a change for the planet.

www.JulietteRipleyDunkelberger.com

