

TAKING IT TO THE NEXT DEGREE

**Rising action to meet
rising heat, drought, and wildfire**



LA Urban Center
Rooted in Research

Bringing Together Art+Science:

Avenue 50 Studio and the Los Angeles Center for Urban Natural Resources Sustainability

Juried by: Avenue 50 Studio, US Forest Service, and the LA Urban Center

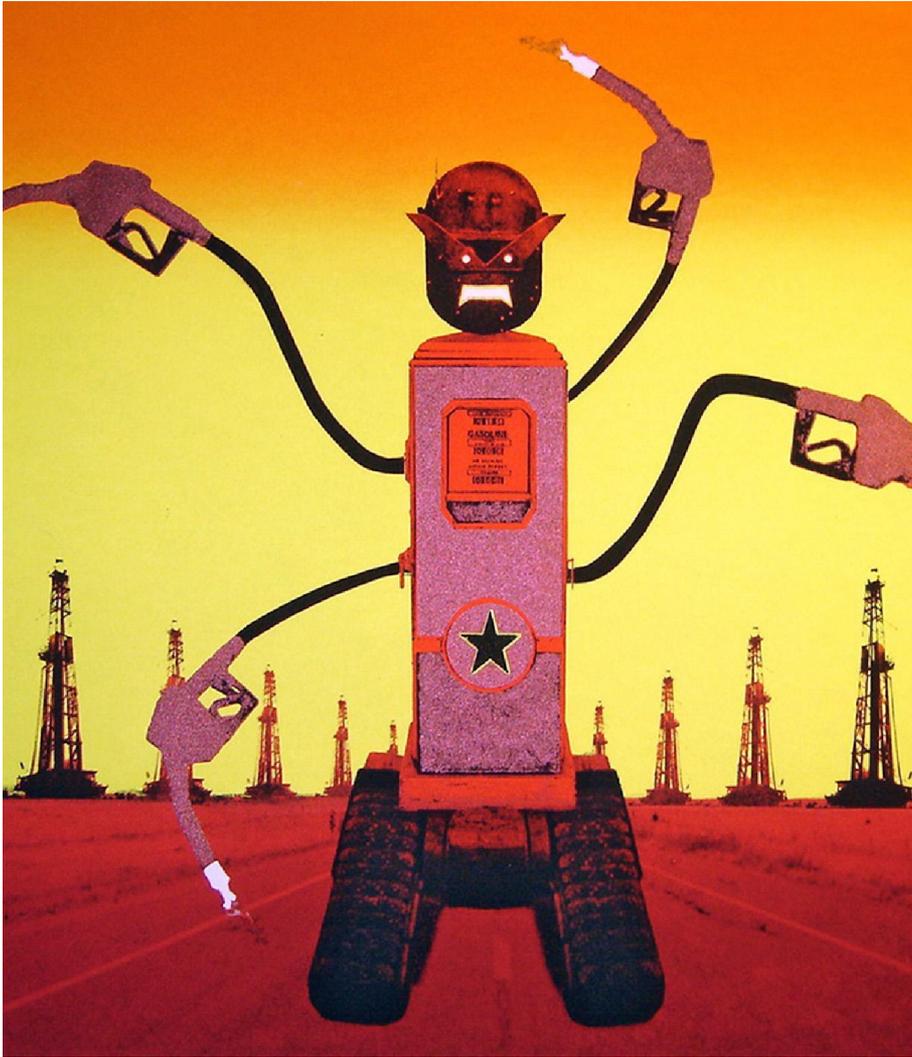
Featuring:

Anakaren Andrade, Anne Tryba, Annli Tico, Arni Tecson, Arielle Navarrete, Corina Gamma, Diana Kohne, Emily Wallerstein, Gwen Freeman, Heather Hoggan, Henry R Glovinsky, Jennifer Gunlock, Joey Angel Montoya, Joey Thom, Jose Flores, Karen Fiorito, Laurie Shapiro, Lisa Tomczeszyn, Paula A. Prager, Patricia Mas-Anderson, Patty Sue Jones, Sarita Zaleha, Trevor Coopersmith, Victoria Arriola, & Yvette Nicole Kolodji

Avenue 50 Studio Exhibition: August 6 through September 17, 2022

Gateway to Nature Center Exhibition: October 1 through October 29, 2022

Karen Fiorito



Petrolocon, 2006, Screen Print, 20"x26"
(Unframed), \$350

We are in a climate emergency, and our dependency on oil is killing the planet. Not only that, but oil is a leading cause of war: between one-quarter and one-half of interstate wars since 1973 have been linked to oil. No other commodity has had such an impact on international security. For these reasons, we must end our dependence on fossil fuel and develop more renewable energy sources in order to secure our future on this planet.

Patricia Mas-Anderson



Conscious Omen, 2022, Digital Print on Archival Paper, 16 x 16 3/8, \$375

The window is my world to the outside. If I were on one side or the other, would I see things differently or just the change? Would I feel safer and more content inside, or would it be better to be on the outside looking in? My intent is to make the audience uncomfortable with my photo for this project and elicit an emotional response. It is moody and mysterious, which expresses my feelings. We can also contemplate on the reality of how we got to the conditions reflected in this photograph. My photographs highlight the brink of our planet's impending devastation and put you inside a moment to experience the sadness, confusion, and fear of the crisis of global warming.

Emily Wallerstein



Traffic 6, Covid Fires 2020 Rush Hour; HWY 10W, 2020, Oil on Canvas w/Metal Frame, 16"x20"; \$650

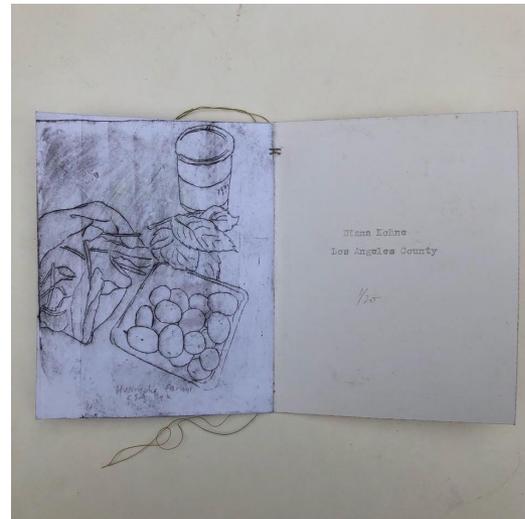
“Traffic 6, Covid Fires 2020; Rush Hour HWY 10W” captures the time of the fires and Covid in LA, September 2020, where the lack of rush hour traffic and hazy, smoke-filled skies symbolize the dark and eerie times of the combination of California wildfires and quarantine. The vast, yellow skies haunt everyday life below, as we continue on as best we can in these uncertain times.

Diana Kohne

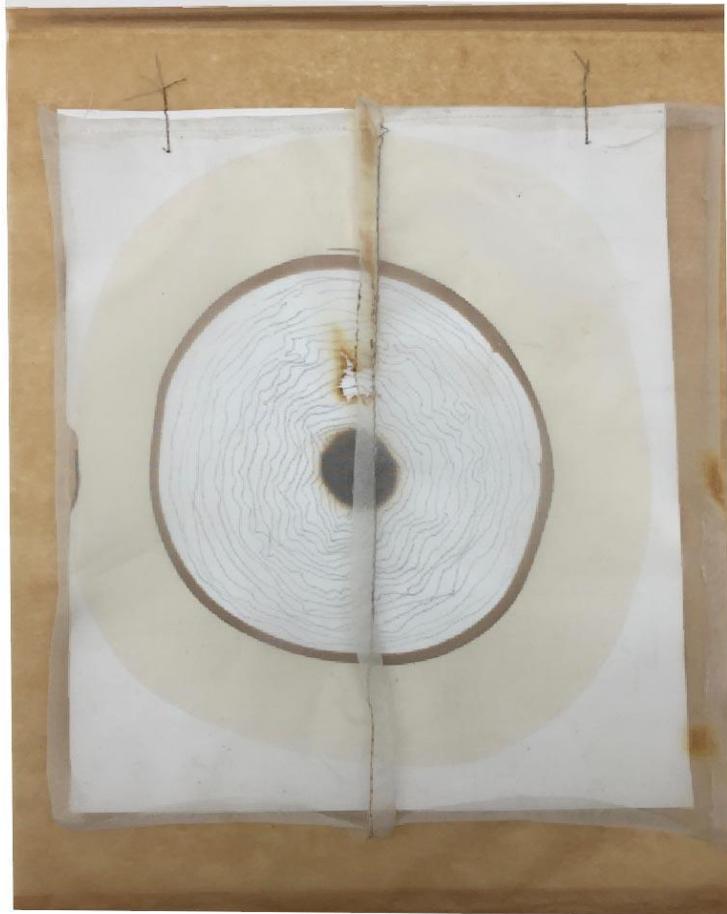


Climate Action Still Lives, 2022, handmade book of hand pressed prints, 4.25" x 5", \$15 (edition of 20)

A small edition of handmade books containing hand pressed etching still lifes that portray accessible climate actions to respond to the increasing heat, drought, and wildfire. The book features drypoint etchings of a rain barrel, native flowers and food bearing plants, and a local community supported agriculture bounty. The book itself is low impact, made with soy based printmaking ink and entirely handmade processes, from the hand pressed covers, typewritten text, hand pressed illustrations and hand stitched binding using thread from Reminders Creative Reuse.



Victoria Arriola



concentric combustion (framed) mixed media, layered recycled baking paper, thread, marbled paper, pencil, silk organza 15 x 17" / \$950, 2019

To visually represent the vulnerability of trees and forests in a world of rapid and dramatic climate change, the sun was employed to burn holes in an image of the cross-section of a tree. I started by sewing and drawing a pattern of concentric rings directly onto marbled paper. A magnifying glass was then used to direct sunlight onto the paper and layered silk organza. I studied how the intensity of the heat from the sun easily burnt holes through the surfaces. This burnt cross-section of a tree trunk reveals and addresses the fact that our forests, especially those in the Western United States, are drying out, burning and beginning to disappear as humans continue to contribute directly to climate change.

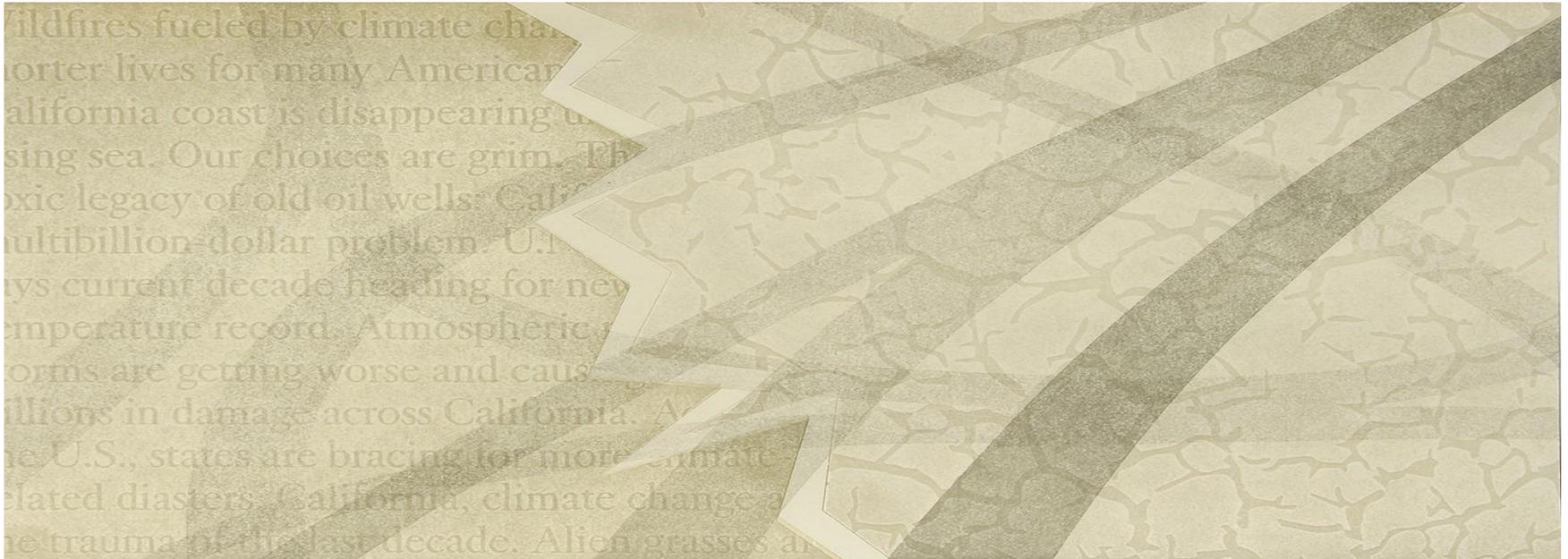
Trevor Coopersmith



Remains of a Home, spray paint and oil pastel on wood, 24x21", 2021, \$480

Embodied figure within General Sherman giant in Sequoia National Forest to personify the 2,200 year old tree. The world's largest tree by volume was protected from a wildfire which spread in 2021 but the tree is still at risk of damage by human intervention, fire and climate catastrophe.

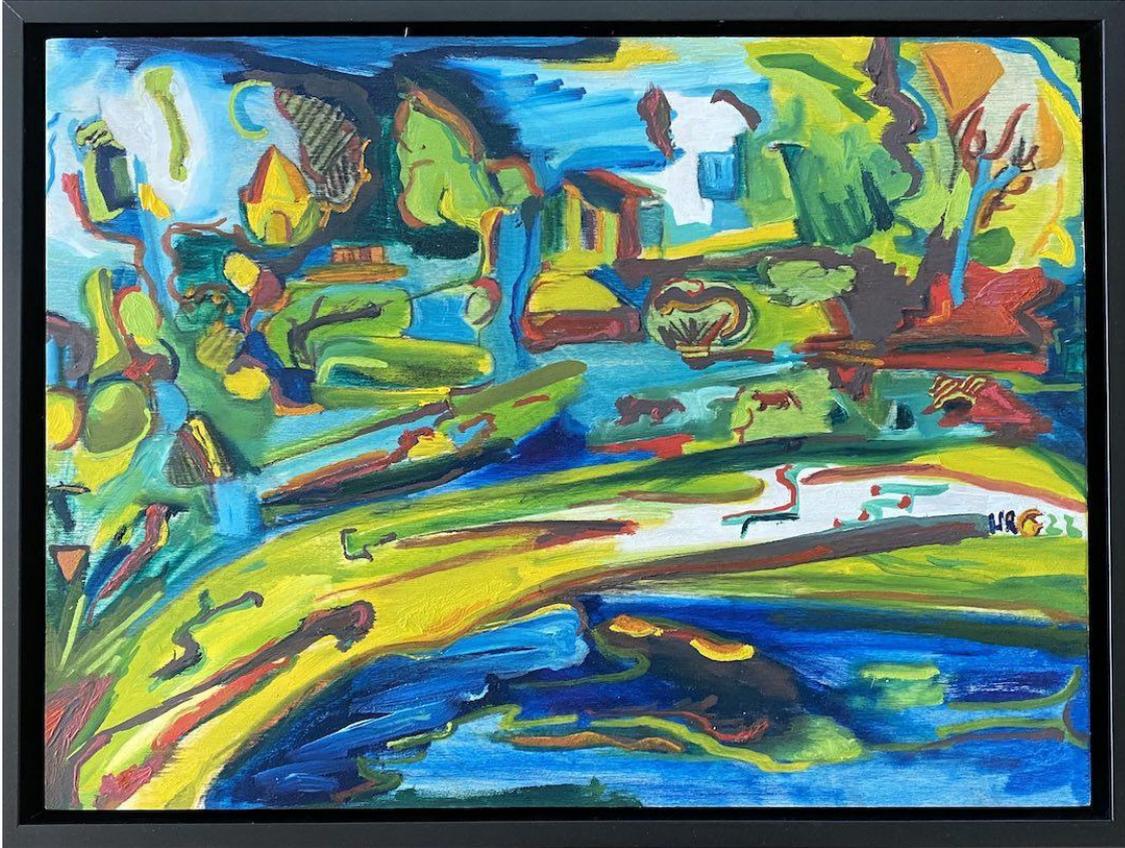
Sarita Zaleha



Mapping the Anthropocene: California, letterpress print, 10x22", \$300

This print explores anthropogenic climate change and environmental degradation in California. LA Times headlines describe California's climate crisis from increased intensity of wildfires, pollution from old oil wells, and disappearing coasts due to sea level rise. Freeways span the print and the dry soil of desertification takes over.

Henry Glovinsky



Ivanhoe Reservoir, 2022, Oil on Luan, 1x2", \$800.00

This is a Oil on Luan painting of Ivanhoe Reservoir. The water level has been visibly low for many years and yet there is still so much wildlife, cranes and coyotes to name a few. I find the density of the houses surrounding Ivanhoe res to be an Ideal that gives the impression of humans meshing with nature. This is of course an illusion because the reservoir is made by humans as are the layout and landscaping of the surrounding neighborhood. The houses and the artificial body of water seems to satisfy the progress impulse in the human brain without overwhelming.

Karen Fiorito



Hummersaurus Wrecks, 2008, Screen Print, 22"x28" (Unframed) \$350

Hummersaurus Wrecks is about how our actions and consumerism cause climate change. Published reports dating back to 1970 found that at least 90% of environmental damage and disruption around the world could be explained by rising temperatures driven by human activity. Some biologists estimate that 35% of animals and plants could become extinct in the wild by 2050 due to global climate change unless we can sufficiently reduce greenhouse gas emissions.

José Flores



Evacuación, 2017, Oil on Linen, 13 x 20 in., \$1,500

Evacuación depicts a disturbance in the woods where birds are responding to a wildfire. As birds fly around in chaos, on the lower left corner a bird pushes a wooden stroller with four eggs. As an immigrant, I wanted to include a reference to migration. In this occasion as a response to an unsought disaster. A silhouette of a human being brings attention to our contribution to such events. By making it blurry I wanted to depict us as initiators and rescuers.

Arielle Navarrete



Calafia Speaks, Watercolor and Colored Pencil on Paper, 18 in. x 24 in., \$150

Calafia, representing the personification of the land of California, confronts the perpetrators of the fiery violence against her with her piercing golden eyes. "You let it eat me away," she seethes, burned away and covered in soot. And yet, she regrows, green blooming at the roots of her hair, unrelenting.

Karen Fiorito



Ghosts, 2022, Monoprint with Screen Printing, 14.75"x26" (Unframed), \$500

"Ghosts", is a tribute to all of the wildlife we have lost due to wildfires, habitat destruction and climate change.

Anakaren Andrade



Paayme Paxaayt Persists,
2022, Acrylic on Canvas,
11x14in, \$250

This painting demonstrates Paayme Paxaayt's (Los Angeles River) persistence despite people's attempt to displace and remove the river. The river is represented as a woman to show the belief that the way nature is treated is tied to the way women are treated. Just like nature, women are often the subject of violence and exploitation. Once the river and women are allowed to be, they will flourish and continue to contribute to the world's healing. The distorted clock represents the idea that we will one day reach the point of no return if we do not change the way we treat nature. It is inspired by the "Doomsday Clock" which represents the likelihood of a man-made global catastrophe. Behind the river, a wildfire ravages the San Gabriel Mountains. The clock is ticking.

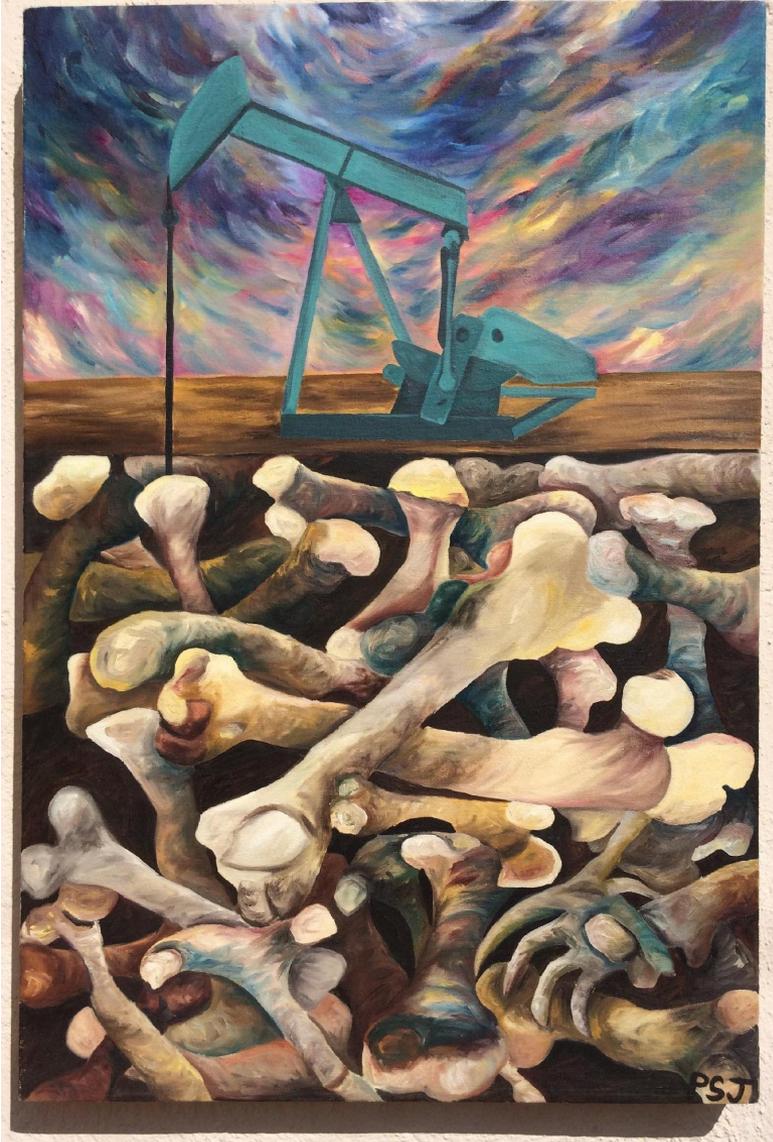
Anne Tryba



Forest Phoenix, 2022 Mixed Media Sculpture 28” High x 12” Deep x 14” Wide \$500

This sculpture celebrates the resilience of a forest after a wildfire has turned it into a desolate, charcoal colored graveyard. Eventually, there is rejuvenation like a mythical phoenix: tiny buds begin to appear and life--and hope--is reborn. I serendipitously found a uniquely twisted and “naturally sculpted” piece of wood on a local horse trail. I felt that it contained a botanical spirit, and as I worked with it, a feminine spirit of renewal emerged, grounded in roots and rocks, with a multi-limbed body reaching up to the sky, revealing a new and colorful beginning. The piece is a combination of natural and “man-made” material, found objects, epoxy clay and paint.

Patty Sue Jones



Once We Were Living, 1991, oil/canvas, 24" x 36", \$800.

The focus of *Once We Were Living* is the buried bones. Above ground, fields lie barren, and an abandoned oil derrick stands against a fiery sky. The painting issues a warning to us.

Corina Gamma



NatureMorte #3, 24"x24", Chromogenic Print, \$1900 framed

This image was taken after native plants and vines began to wrap around the charred stems.

Jennifer Gunlock



Red Flag Warning, Mixed media paper collage, sawdust and drawing on panel, 24 x 18 inches, \$1,300.

This particular work is a portrait of a Southern Californian suburban skyline during a wildfire. It also refers to the domestication of nature to conform to Western civilization's aesthetic paradigm. This was made while I was living in Long Beach in December 2017 while a distant wildfire raged, whose smoke had dispersed over the entire LA region. The application of sawdust conveys for me the increasingly familiar sight and smell of a sky polluted by particulate matter from wildfire smoke.

Yvette Nicole Kolodji



Aflame, 2022, Assemblage with babybel cheese wax, wood, and lantern, 5" x 5" x 11", \$350

Aflame utilizes a lantern to encapsulate a wildfire. The space that this manmade tool typically holds a flame now holds a birch branch on fire. This allows the viewer to contemplate our effect on these wildfires from our misuse of fire to the tools we use that may produce fires. The flames engulfing the tree is sculpted from babybel cheese wax. Not only does the vibrant red of the wax produce contrast between the brown branch and the black lantern but also it can help facilitate a conversation about how wildfires may impact the agriculture in California.

Jennifer Gunlock



Urban Planning, Mixed media paper collage, sawdust and drawing on panel, 24 x 18 inches, \$1,300.

Commenting on humanity's ever present need to colonize, this piece references early California ghost towns, the futuristic city of Dubai, and other juxtapositions between population-compressed cities and the desert. The application of sawdust conveys the increasingly familiar sight and smell of a sky polluted by particulate matter from wildfire smoke.

Joey Thom



Consume Series, 2022, Color Pencil and Acrylic,
12x18", \$80 each

This series of 3 framed paintings titled "Consume" was inspired by reckless modern consumerism. Each 12x18 work includes a burning item (Burning Food, Burning Phone and Burning Box) and a handwritten poem on the back.

Joey Thom



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Paula A. Prager



**The Foundation is Shifting,
Old Structures are Drifting,**
Circa 2015, Acrylic on canvas,
24" x 30", \$500

Glaciers are melting, forests being destroyed by fire, and communities are being decimated by war and famine. The desecration of our environment is leading towards the desecration of how we, as human beings, must learn how to survive.

Annli Tico



Blue Moon, 2021, Textiles and Embroidery, 22"x36",
\$1800

This is a textile piece constructed with scrap fabric and found materials. The piece juxtaposes the beauty of the natural landscape of Isla Vista with the blood-red sky, which has been caused by a nearby fire. It also reflects the concerned, yet helpless emotional state of the viewer within the stressful atmosphere.

Victoria Arriola

the forest thinks, mono-body-print, ink on Japanese paper, 2009, artwork 20 x 15" / \$850 (w frames)



This series is inspired by vivid memories of my conversations and close connections with trees. Whether these conversations take place in my local California mountains, or amongst the dense forests of Scandinavia, surrounded by ancient Nordic folklore; they provide a sense of inner peace, spiritual healing, wonderment and humility. The existence of trees cannot be taken for granted; they have fueled our lives physically and have nourished our well-being since the beginning of time. We often forget that trees live with us on this planet and that the planet was theirs for tens of thousands of years before humans arrived on the scene. The beliefs and practices of indigenous people from around the world, and throughout time, have always exhibited the ability to directly communicate with the trees, plants and animals that make up the forest community, and live with them in harmony and balance. As drought and heat intensify, along with the steady impact of damage cycles, forests are disappearing and struggling for their lives. It is our responsibility to fight for and protect them, and to listen. I created these prints by covering my hands and arms with ink and then used them to physically manipulate Japanese tissue paper. I worked with various types of paper to try and bring out the essence of the texture with the materials applied.

Joseph Montoya



Red Sky, Oil on canvas, 18 x 24",
2021, \$800

City fires

Arni Tecson



"The Concrete Trail," 2022, Acrylic on Canvas, 18" x 36", \$150

In this painting I seek to explore the theme of man removed from nature. Living in the concrete jungle has had severe consequences for our health, and also for Mother Earth. The pollution from our cities and technological living has caused an unnatural increase in the planet's temperature, which is having a serious effect on all life on the planet. The rising temperatures have upset a delicate balance in nature that is necessary to support life. Studies have shown that being around nature improves our overall well being. In fact doctors in different parts of the world are actually writing prescriptions for people to spend time in nature. Instead of more psychotropic medications, doctors are prescribing hiking or camping. The top of my painting depicts a picturesque scene that is modeled after a Bob Ross painting tutorial. The bottom part depicts a bleak concrete environment. The jetting waterfall shrinks to a trickle as it heads down the concrete wall. Drought is something we constantly deal with in our city. At the very bottom of the painting is a cactus. Like a cactus in the desert, we live in an arid concrete jungle.

Gwen Freeman



Death of the Russian River, Oil on canvas, 2022, 20" x 24", \$850

Painted from a devastating photo that appeared in the Los Angeles Times depicting the state of the Russian River after our prolonged drought.

Heather Hoggan



Didn't See It Coming, Fiber, 24"x17",
\$500

We take for granted that something so huge as the water that covers this Earth will stay blue and vibrant and filled with life forever. But when the ocean environment changes, gets too hot, the environment stresses out and fades. If the temperature continues to stay high, due to our complacency, the environment will die.

Lisa Tomczeszyn

Fire Season #4, watercolor on paper,
6" x 16", \$350



Anne Tryba



Santa Ana and the Beast (Wind and Fire), 2020 Mixed Media Sculpture 20" High x 7" Deep x 7.5" Wide \$600.

This sculpture was created after the "Bobcat" fire came within a couple miles of my Foothills community in September, 2020. I wanted to express the unnerving, unpredictable relationship between the capricious Santa Ana winds, the wild dragon-beast of fire, and "human civilization," symbolized by electrical light bulbs which are "containers" of energy, and a suggestion of a roofline. Santa Ana can move whimsically in all directions, and in fact, the column she is perched upon can be twirled on its base, which disturbs and changes the compass seen inside the glass. The piece is an assemblage of both found and hand-sculpted objects. I use epoxy clay for the sculpting and lots of texture. The last step is to paint with acrylics in a way that pulls all the disparate objects together, highlights the textures and directs the viewer's attention.

Laurie Shapiro



Happy Place, 2022, printed drawings and water based paints on paper, 22 x 26 inches, \$2400.

We are part of nature. We are all connected through nature.