

Art x Climate is the first art gallery to be featured in the National Climate Assessment. The US Global Change Research Program issued a call for art with the understanding that, together, art and science move people to greater understanding and action. The call received more than 800 submissions, and the final collection features the work of 92 artists. Their work, which represents all 10

NCA regions, offers a powerful depiction of climate change in the United States—its causes and impacts, as well as the strength of our collective response.

[View Award Winners](#)[View Full Collection](#)

Jurors: Jessica Allen (North Carolina State University), Lacey Baradel (National Science Foundation / National Portrait Gallery), Allison Crimmins (US Global Change Research Program), Bradley Dean (Department of Homeland Security), William L. Fox (Center for Art and Environment, Nevada Museum of Art), Jack Heide (Federal Emergency Management Agency), Valentine Kass (National Science Foundation, retired), Allyza R. Lustig (US Global Change Research Program / ICF), Anais Reyes (The Climate Museum), Mika Tosca (School of the Art Institute of Chicago).

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Award Winners



TAELYN B.
YOUTH ENTRY, GRADE 11

ENDANGERED WEST
 (2022, COLORED PENCIL)

Artist's statement: My drawing depicts 11 endangered species and their different ecosystems found in the Western United States. The most difficult challenge was making this piece cohesive, even across different habitats that normally wouldn't be found together. I live in Boise, Idaho, and am surrounded by wild places that I consider part of my home. I want to ensure that these ecosystems are protected. I hope viewers come away with an appreciation for our Western wild places and the importance of biodiversity and healthy ecosystems threatened by climate change and habitat loss.



KATHARINE CARTWRIGHT

ALTERNATIVES
 (2022, WATERCOLOR)

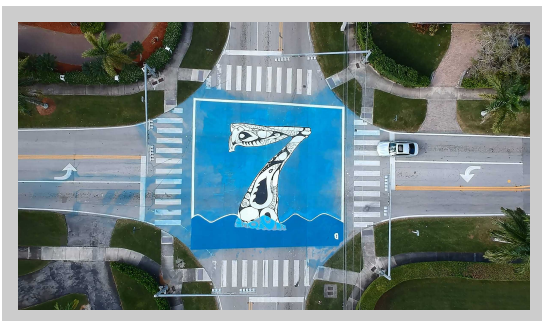
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SIMONA CLAUSNITZER

IN THE EYE OF THE STORM
 (2020, LINOCUT PRINT)

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XAVIER CORTADA

ELEVATION DRIVE: 7 FEET ABOVE SEA LEVEL

(2018, WATER-BASED PAINT ON ASPHALT)

Artist's statement: This street intersection mural in Pinecrest, Florida depicts the location's elevation above sea level. Painted intersections, coupled with Underwater Markers (elevation yard signs) that residents place in their front yards, make the issue of climate change impossible to ignore. Mapping the topography of their community, neighbors reveal an alarming reality: declining property values, increased flood insurance costs, failing septic tanks, compromised infrastructure, climate gentrification, and collapsing ecosystems. The socially engaged art work is aimed at revealing the vulnerability of coastal communities to rising seas, sparking climate conversations, and catalyzing civic engagement.



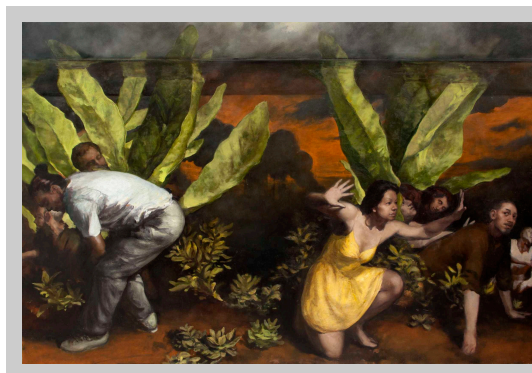
AMELIA K.

YOUTH ENTRY, GRADE 10

CAUTIONARY TALE

(2023, GOUACHE)

Artist's statement: In my piece, I focused on air pollution and fossil fuels. I showed factories pumping toxic gasses and fuels into the air. I also included a figure drawing childlike images of factors that have or will be destroyed by climate change. Broken green crayons symbolize the destruction of nature as climate change worsens. This is a completely possible future for our planet, with bumblebee death tolls rising due to climate change and clean water becoming



JAMES KEUL

FISH IN TROUBLED WATERS

(2013, OIL ON CANVAS)

Artist's statement: This painting is about the effects of human-caused climate change and sea level rise on island and coastal populations. The people trapped within the composition, like fish in an aquarium, are disproportionately affected but not responsible for their circumstance. This piece was inspired by the noticeable effects of climate change in Polynesia. I witnessed eroding coastal areas and a reduced ability to provide agricultural subsistence due to saltwater infiltration when I returned to Samoa after 25 years.

inaccessible for the less fortunate. Without action this problem will only worsen.



REE NANCARROW

SPRUCE SMOKE
(2012, QUILTED FIBER)

Artist's statement: Fire is a critical factor influencing the ecology of the northern Boreal Forest. Wildfires remove the duff and soil layers that insulate permafrost, and as the permafrost melts it releases methane and carbon dioxide into the atmosphere. This quilt depicts a flashback of burning spruce trees inset into bare ground and dead trees smoldering after a fire.



RITIKA S.
YOUTH ENTRY, GRADE 8

REDRAWING THE EARTH
(2023, COLORED PENCIL)

Artist's statement: In my art, I try to convey that we can help reverse the effects of climate change. One hand is erasing the pollution caused by industrialization the world over, and the other is redrawing actions to restore the Earth's beauty. I have always tried to help out the Earth, through stream clean ups and more. I hope people learn from my art that they can help change the world by just doing simple things like driving less, not littering, and maybe even setting up solar panels or wind turbines. The effects of climate change are only in our hands, so we should do whatever we can to help.



IAN VAN COLLER

DR. AVILA HOLDING CUT ANTARCTIC ICECORE
(2017, PIGMENT PRINT ON WASHI WITH ANNOTATIONS)

Artist's statement: Climate change has compressed and conflated human and geologic time scales, making it essential to find ways to conceptualize "deep time." This work seeks to make notions of deep time comprehensible through visual exploration of glacier ice, as well as other earthly archives. This project includes intimate collaborations with paleoclimatologists by having them annotate directly onto my photographic prints — a contemporary taxonomy of ice and climate. This portrait was photographed in a cold/clean lab at Montana State University. The ice shown is 10,827 (left side) to 10,833 years old.



TAMMY WEST

KEEP IT TOGETHER

(2021, SITE-SPECIFIC ENVIRONMENTAL ART)

Artist's statement: Texas and much of the Western United States have been experiencing climate change-induced severe drought. This site-specific piece focuses on our collective climate grief. "Keep It Together" conceptually wills climate change and the drought to end by literally tying cracked earth back together. I wanted this piece to convey the desperate situation that we are in by mimicking surgical sutures or stitches with red string and nails. If we must

resort to tying our world back together, we have nothing.

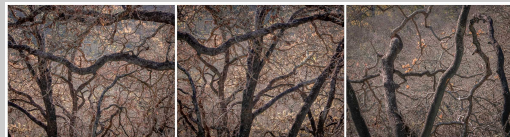
Full Collection



ANANYA A.
YOUTH ENTRY, GRADE 9

A DESPERATE OCEAN
(2023, ACRYLIC)

Artist's statement: The North Atlantic right whale is a critically endangered whale that inhabits the east coast waters of the United States. Human activities and climate change have driven down their numbers. I hope this piece will be a cry for help, something that will leave people with a sense of urgency. I also wanted to bring hope; the whale is escaping the entanglements. The sorrowful situation of the North Atlantic right whales can only be solved by us, humans, and if we all commit to it, I believe we can do it.



JENNY HELBRAUN ABRAMSON

**OAK FOREST, EIGHTEEN MONTHS
AFTER THE FIRE (TRIPTYCH)**
(2022, DIGITAL PHOTOGRAPHY)

Artist's statement: The 2017 Tubbs Fire traumatized my home community, Sonoma County, California, with the breathtaking speed of its spread. Dozens of lives were lost and more than 5,000 homes. Over the following three years, we experienced three more major wildfires. Once the burn areas reopened, I began to record the state of our beloved oak woodlands and my shock at what fire left behind. Recurrent disasters, including ongoing drought, record-breaking heat spells, and unusually heavy winter rains, have wrought a new sense of fragility and responsibility after our naivete was crushed.



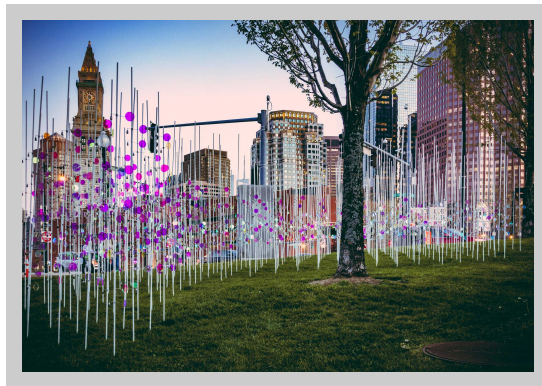
ELLEN ANDERSON



TODD ANDERSON

ANDREWS GLACIER: ROMO, THE
LAST GLACIER
(2021, WOODCUT ON WASHI)

Artist's statement: For over a decade I have endeavored to tackle one single question: in what ways can my artistic practice contribute to larger discussions and actions that address the climate crisis? This artwork is part of a larger project that documents



CAROLINA ARAGON

HIGH TIDE
(2016, DICHROIC ACRYLIC, FIBERGLASS)

Artist's statement: High Tide was a temporary art installation inspired by Boston's original marsh landscape to visualize projected flooding due to sea level rise. The installation represented future flood levels as a marsh of color-changing circles moving around vertical rods. High Tide is part of a series of temporary

CHERYL
(2021, OIL ON CANVAS)

Artist's statement: Cheryl is a very real person in Milwaukee, Wisconsin. She works at a social services non-profit and is a member of our gay community. I painted her to show her confidence and triumph over urban challenges. This painting depicts the density of urban life and the spirit of the individual in it. The power of the individual, for climate change, social change, and personal change is embodied in this painting.



TAELYN B.
YOUTH ENTRY, GRADE 11

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(2022, COLORED PENCIL)

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the last remaining (and rapidly retreating) glaciers of Rocky Mountain National Park in Colorado. The artwork insists that climate breakdown is categorical while beauty remains. It speaks to our contemporary moment and aims to help future generations understand the challenges we faced in the early 21st century.



JESSICA BESHEARS

CONCRETE JUNGLE
(2023, *DIGITAL COLLAGE*)

Artist's statement: Battling climate change will require a radically imaginative perspective on the world around us. What

installations designed to engage the public with the science of climate change through unexpected moments of wonder. Placed in public spaces, the artworks provide site-specific information about flooding impacts through non-threatening embodied experiences.



TANYA BEYER

ICE-BURST IN A GHOSTMARSH
(2022, *WATERCOLOR*)

Artist's statement: This artwork depicts the meltdown of traditional northern winters' icy streams and lakes. The sun rises, heat trapped by cloud cover. The river forms a flooding current, invading an abandoned building. Red-throated loons, normally migrants south from the Arctic, ride the current. Remnants of swamp trees, common in the boreal bogs of the Upper Midwest, pose themselves like goblins, totems of the past, part of the region's lingering character. I work in watercolor, gouache, colored pencil, and ink, often

part of my home. I want to ensure that these ecosystems are protected. I hope viewers come away with an appreciation for our Western wild places and the importance of biodiversity and healthy ecosystems threatened by climate change and habitat loss.



ELLEN BLUM

WATER PAINTING
(2021, *MIXED MEDIA ON WATERCOLOR PAPER*)

Artist's statement: When the pandemic hit, pools closed, and I took up open-water swimming. I started to feel connected to nature in a new way and began a series

would it look like to create fully biophilic additions to buildings that already exist? How many jobs could be created through the planning and upkeep of a green city? How would gardens on every balcony and rooftop benefit people in food deserts? I used photos of common house plants tucked into an image of 30th Street and 5th Avenue in New York City for a fantastical view of a concrete jungle.



JON BRADHAM

DROUGHTS EDGE ILLUMINATED
(2021, OIL ON LINEN)

Artist's statement: This painting shows the beauty of the huge built environment and the colors and forms of nature. It also shows the stark problem of drought and overuse of water as populations grow, particularly in areas that are not predisposed to large human cities and agriculture. The bone-like wall of the shrinking lake should be a wakeup call to us all.

taking weather into account to create a mood.



DIANE BRONSTEIN

FEAR ST. PT. 1.
(2022, ORIGINAL PHOTOS, EMBROIDERY FLOSS, STRETCHED CANVAS)

Artist's statement: I'm intrigued by the overlooked public spaces: alleys, parking lots and intersections are spaces that could originate from any city. In this work, I took images of these places and collaged them into a street scene. Although the buildings, curbs, and streets are what we associate with normal life, they're off-kilter. I use thick, dimensional embroidery in bright colors to add plants, rocks, and sky. Eventually, nature

about 'mostly water,' and what it means to be human – and sentient. Aquatic environments have since been the focus of my practice. I think about how nature informs our lives as a species, as well as on a personal, soul level. I started using water from oceans, lakes, rivers, and harbors in my color washes, as a symbol of life, resiliency, and renewal.



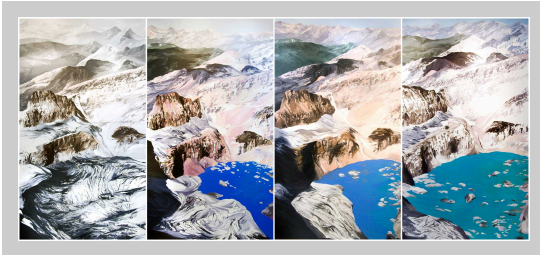
CASEY LANCE BROWN

JACKSON COUNTY INDUSTRY
(2022, INFRARED PHOTOGRAPHY COMPOSITE)

Artist's statement: Originally trained as a landscape architect, I rework abandoned sites, invasive species zones and decaying ruins as a way of navigating human folly. Individual works juxtapose something highly artificial with something organic, and/or something jarring with something reassuring. Forged from multiple medium format images, this scene of industry in a

will win this battle, but we may not be here to enjoy it.

forested, mountainous area combines landscape visualization techniques (infrared sensors) with more traditional light photography (dodge/burn, compositing) to bring out atmospheric details and place the manmade and vegetation in high contrast.



DIANE BURKO

GRINNELL MT. GOULD QUADTYCH
(2009, OIL ON CANVAS)

Artist's statement: This work portrays Grinnell Glacier in Glacier National Park, Montana in four time periods between 1920 and 2006, with the glacier losing mass in each painting. The piece considers the marks that humanity leaves on the landscape, reflecting the impact of industrial and colonial activity on those same landscapes. While these paintings deal with impending climate catastrophe, rather than lingering in dystopia they celebrate the sublimity of the landscape by honoring the intricate geological and political webs that shape the identity of a place.



KATHARINE CARTWRIGHT

ALTERNATIVES
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after Maria. The impacts are still being felt years later. As the eye of the storm, we witness all.



MARGARET COLARELLI

MONUMENT

(2017, GRAPHITE ON PAPER)

Artist's statement: "Monument" was inspired by a foggy drive along stretches of farmland. Striking, modern wind turbines are embedded in fields, hovering behind old houses and barns, jutting out from behind trees, lining highways, and pairing with the power lines they feed. They have changed



MICHELE COLBURN

WHERE THERE'S SMOKE

(2021, WATERCOLORS, GUNPOWDER RESIDUE, CHARCOAL ON ARCHIVAL PAPER)

Artist's statement: In the summer of 2021, I created a work Where There's Smoke while wildfires raged uncontrolled in California. I have lived in Colorado and Arizona in my life and am aware of such natural events, but also know that those of late are more dangerous and larger due to climate change. It was devastation that surpassed anything I had witnessed in my lifetime.



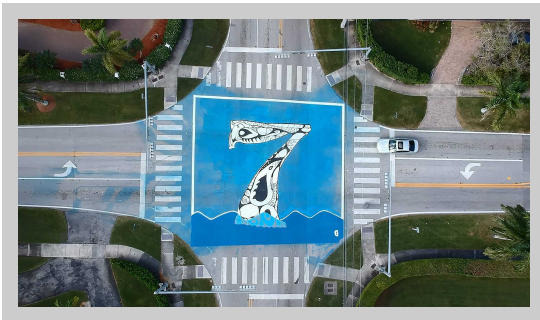
CONSTANCE COLLINS

CORAL CONUNDRUM: DEAD OR ALIVE

(2023, HANDMADE PAPER, UPCYCLED WARP YARN REMNANTS)

Artist's statement: Coral reefs are being threatened globally from climate change, unsustainable fishing, and land-based pollution. This piece recalls coral reefs and their inhabitants. As reefs deteriorate, they lose their vibrant color and their ability to provide nutrients and shelter to thousands of marine species. Here, the gradation from color to monochrome represents the bleaching that occurs as coral dies. We need to protect these crucial ecosystems, or we lose them. I used upcycled remnant warp yarns for the coral clusters and created handmade paper.

the lived experience of farmers who now supply a vital source of energy along with the crops they raise. I hope to attune the viewer to see this changing landscape as hopeful progress. "Monument" honors the power and grace of these important sources of renewable energy.

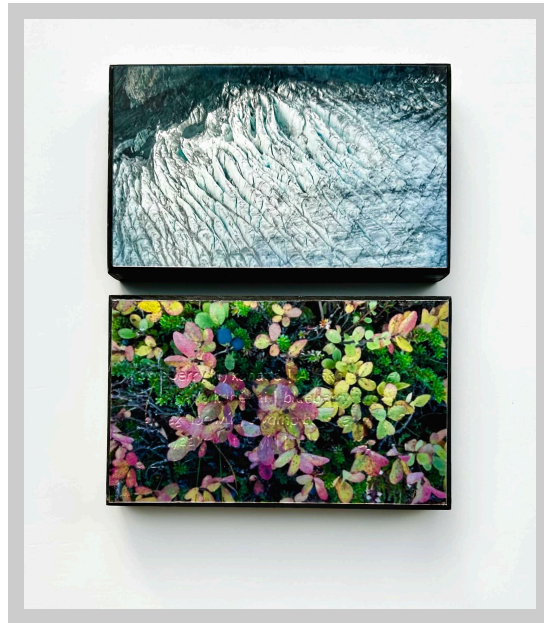


XAVIER CORTADA

ELEVATION DRIVE: 7 FEET ABOVE SEA LEVEL

(2018, WATER-BASED PAINT ON ASPHALT)

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KATIE IONE CRANEY

SÍT' // KANAT'A
(2023, SILVER FOIL, PHOTO
TRANSPARENCIES)

Artist's statement: Glaciers sing. Blueberries listen. Informed by the work of Julie Cruikshank and Dr. Janelle Marie Baker, this piece considers how place and beings are defined, and seeks collective action towards equitable, livable futures. Embedded underneath the images are



KELLY CURL

DEFORESTATION
(2023, OIL PAINT)

Artist's statement: I record the landscape through paintings, drawings, photography, and mixed media, highlighting landscape form, process, texture, and natural patterns at varying scales. This work illustrates an aerial version of deforestation. Forests are home to wildlife, significant carbon banks, controls for flooding and erosion, and a source of filtration and clean air. Land use is

communities to rising seas, sparking climate conversations, and catalyzing civic engagement.

translations of “glacier” and “blueberry” from English to Lingít Yoo X’atángi, the language of my home in Lingít Aaní, also known as Southeast Alaska. As a non-Native living within these lands, learning the Lingít language is a step towards decolonizing. Definitions come from the Tlingit Dictionary, edited by X’unei Lance Twitchell.

a difficult topic, as farming is critically important to feed our growing population.



OLIVIA D.
YOUTH ENTRY, GRADE 11

UNDERWATER WATERCOLOR
(2023, WATERCOLOR)

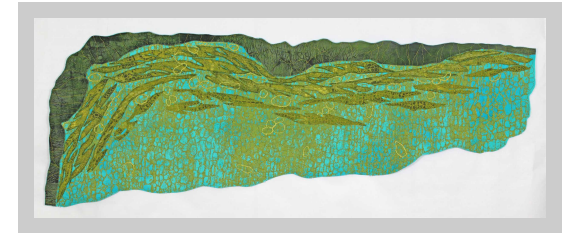
Artist's statement: The idea behind this specific painting is to show the beauty and vibrancy of our ever-deteriorating oceans. I was inspired by the beautiful colors and livelihood of our oceans. The fluidity of movement, saturated colors, and detailed patterns all draw inspiration from familiar underwater scenery. The purpose of this piece is truly to inspire people to protect what is beautiful. I myself learned how important the oceans are to me, and I hope



CAROLINA D.
YOUTH ENTRY, GRADE 11

UNDERWATER WATERCOLOR
(2023, WATERCOLOR)

Artist's statement: I was inspired by crabs because they're always seen as aggressive creatures, when really they're simple creatures just trying to get by like everyone else in life. I hope that people will learn that these animals have lives too, they're so complex and I'm sure they have thought processes just like humans do but we'll never know. I learned that all life is beautiful and deserves to be protected because we all



PAT DARIF

COASTAL BLOOM II
(2020, FIBER)

Artist's statement: In this piece I use paper lamination, dyeing, painting, flour paste resist, screen printing, and stitching to create work about human relationships with the earth. I live on the western edge of the Lake Erie watershed where fertilizer runoff from farms and lawns has resulted in the development of huge algae blooms on the lake. To me, these blooms can appear eerily beautiful at times, but they pose a serious danger to the life of the lake. This problem is an issue in many places throughout the country.

that respect can be reflected to the rest of the public through my artwork.

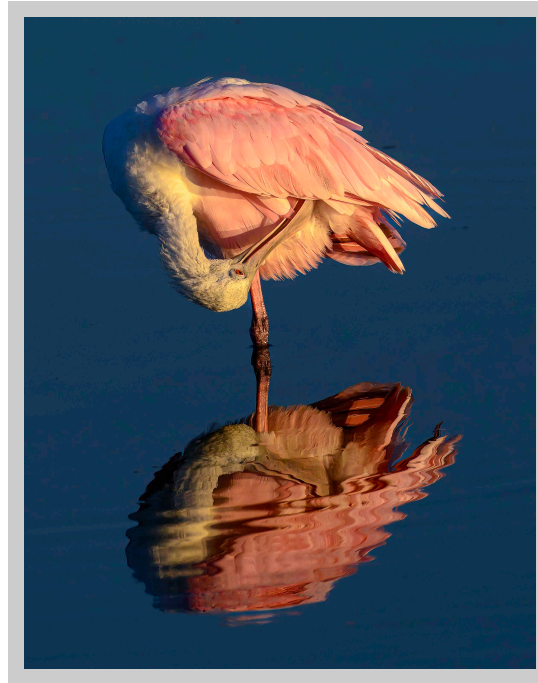
take granted of how animals and how much Earth provides for us.



PIA DE GIROLAMO

INVASION
(2020, ACRYLIC ON CANVAS)

Artist's statement: My painting depicts a polar bear in the Arctic viewing a distant cruise ship. I was on such a ship, visiting the Arctic Circle in 2019. The polar bear's look is wondering and poignant; the cruise ship seems innocent, but it represents another human incursion into this place of beauty. Climate change has already affected the area; the ice that allows the polar bear to travel and find food is shrinking. Bear and boat are on opposite sides in this painting. We need to be on the same side as the bear.



PAMELA DECHELLIS

REFLECTIONS IN PINK
(2022, DIGITAL PHOTOGRAPHY)

Artist's statement: Early in the morning at Huntington Beach State Park in South Carolina, I found myself alone with this beautiful spoonbill, who was gently wading and preening in the morning light. Traditionally the spoonbill is most common in coastal Florida, Texas, and parts of Louisiana. Recently, we have seen spoonbills expand their range into South Carolina, in part because of climate change. As more northern areas get warmer they



CARA DESPAIN

IT DOESN'T LOOK LIKE PARADISE ANYMORE (CAMP FIRE 2018)
(2019, CARBON RESIDUE FROM COLLECTED BURNT DEBRIS ON MUSLIN)

Artist's statement: For the last four years, I've collected burnt debris from wildfires and fires in the urban-interface zone in the western United States. I use them to create "carbon paintings" that serve as markers of a changing climate and sustained forest mismanagement, existing in memoriam of the consequences of human habitation on the planet. The text is the location of the fire, in this case Paradise, CA. These pure black expanses of soot still smell of smoke and are meant to conceptually inhabit the lineage of landscape painting while conveying the new reality of western lands' spent/wrecked vistas and places.

'flock' to these areas. As the sea level rises, the more southern waters also get too deep for them to forage.

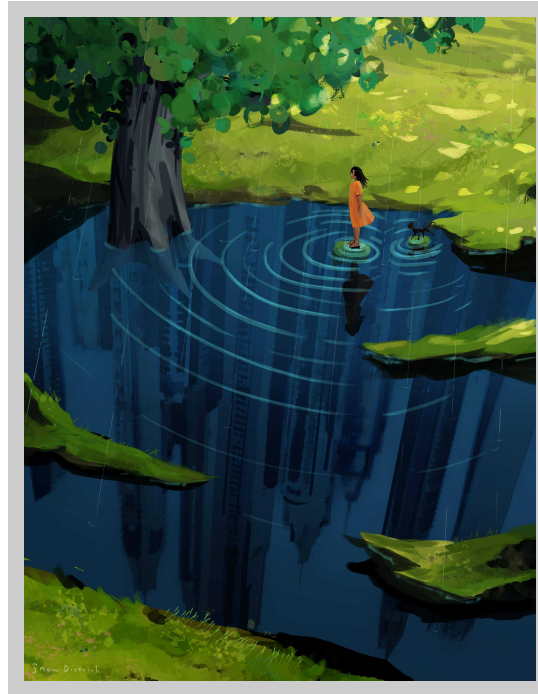


ALYSE DIETEL

FRAGILITY

(2023, PEN, WATERCOLOR, ACRYLIC)

Artist's statement: "Fragility" expresses the delicateness of our natural world and ecosystems. The vintage Heisey teacup, historically owned by the wealthy, represents how people have affected the environment for generations and continue to do so. Two of the whales are humpbacks, which in some cases are still endangered. The third whale is a North Atlantic right whale. North Atlantic right whales are critically endangered and are expected to become functionally extinct in just a few decades. Above the whales float several icebergs, which are spilling over the edge of the cup bit by bit. The earth is losing approximately 1.2 trillion tons of ice per year due to climate change.



SNOW DIETRICH

REFLECTING ON WHAT COULD BE

(2023, DIGITAL ART)

Artist's statement: As natural areas are replaced with human development, we are stealing from future generations the right and joy of feeling a connection to the natural world. This piece shows a girl yearning for the experience of exploring a waterway, but the cityscape reflected in the water suggests the reality in her environment is different. I hoped to not only convey a



PHYLLIS EWEN

POLAR MELT

(2021, SCANNED WEATHER CHARTS, MIXED MEDIA)

Artist's statement: In Polar Melt, I scanned charts and weather maps, altered them, and printed them digitally. These prints are then cut and reassembled to form imagined waterscapes that highlight the changing nature of our seas: rising waters and melting glaciers, the effects of global warming and human intervention. Although maps imply a viewer looking down at the landscape, I

solemn feeling, but also the optimism of youth to imagine what could be.

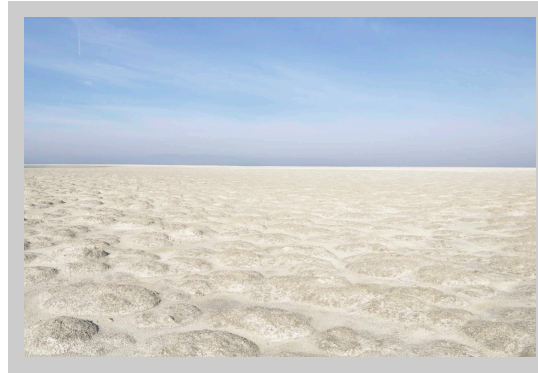
hope that the dimensional qualities of my images allow us to imagine ourselves within it and to inhabit the seas as another way of understanding.



SPENCER FRAZER

STREAM OF CONSCIOUSNESS
(2020, OIL ON CANVAS)

Artist's statement: My painting depicts the results of human impact on nature and has us question what is and will be. The work bridges the literal and the imaginative, informed by Northwest Indigenous art, as well as that of other traditions. One of the underlying principles of the work is to create pieces where the whole is greater than the sum of its parts. Often in the background I use written language for viewers to decipher



KATELYN GARCIA

THE DUST WE WILL BREATHE
(2022, INKJET PRINT)

Artist's statement: The Dust We Will Breathe is a photograph of the drying lakebed of the Great Salt Lake, a graveyard of once underwater mounds made of microbial organisms. Human consumption is mostly to blame for the lake reaching historic lows, which is compounded by climate change and the west's current megadrought. If no drastic changes in consumption are made, the lake will be gone in 5 years. Every day that more lakebed is exposed, we will breathe in more of its toxic dust.



LINDA GASS

THE LIVING SHORELINE PROJECT
(2017-2023, *JUNCUS PATENS*, WOOD CHIP MULCH)

Artist's statement: The meandering line of dark green plants is a living art installation that marks the historical shoreline of San Francisco Bay at Cooley Landing, a former landfill site in East Palo Alto, CA. From 1932 to 1960, the wetlands were filled by a garbage dump, creating an artificial peninsula. Using maps from 1857 and present-day satellite images, the artist located the historical shoreline. Youth and adult volunteers joined her to plant a California native plant, *Juncus patens*, along this placement.

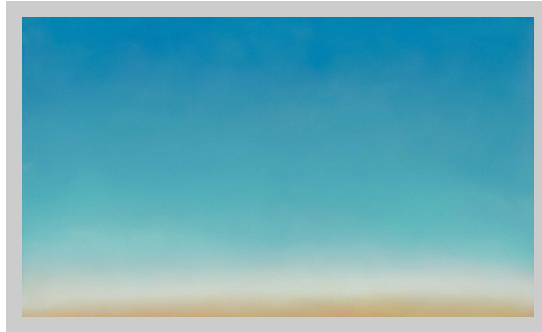
and interpret. I am fascinated by how the mind searches to recognize the familiar.



JANE GOLDMAN

TEETERING ON THE EDGE
(2020, *WATERCOLOR MONOTYPE*)

Artist's statement: "Eco-anxiety" is an ongoing series of watercolor monotypes (2018-2023) that addresses global warming. Dark humor sets the tone, inspired by silent film era comedians. In this context the figures represent Everyman, experiencing ongoing, slow-motion, climate catastrophes. In various iterations in the series, the silent comedian is caught in a situation right before the worst occurs (the present), implying that it's not the fall that hurts, it's the sudden stop (the future). As an apocaloptimist, I hope the future proves less grim.



LINDSY HALLECKSON

SKY PARAMETERS: CARBON MONOXIDE
(2019, *ACRYLIC ON CANVAS*)

Artist's statement: My minimal paintings reference sky and weather. I find inspiration at the edge of day. The quiet, liminal, and changing space is full of possibility. Most recently, my work has been infused with atmospheric data. This piece depicts a subset of air quality data from Hennepin County, Minnesota, where I live and work. Using data from the 2014 State and County Emissions Sources published by the EPA, this piece portrays sources of Carbon Monoxide emissions, which are roughly: Mobile 89% (blue); Miscellaneous 6% (white); Fuel Combustion 5% (ocher).



LISA HARRINGTON

A VISION OF FIRE
(2023, *DIGITAL*)

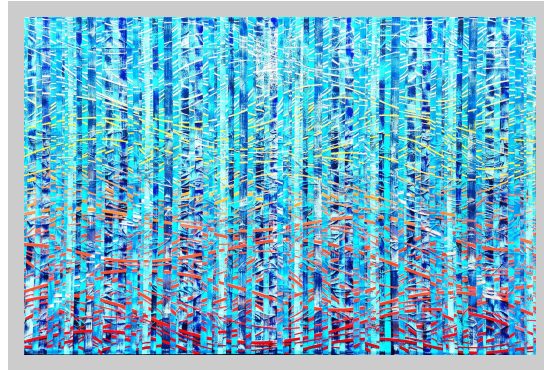
Artist's statement: This piece, 'A Vision of Fire,' was created with several layered and manipulated photographs, the key one being a photo of healthy forest in Oregon in 2018. By layering it over flame and dust-colored photos, a view of the potential fate of the forest was achieved. This work follows several years of drought and catastrophic fire in the Pacific Northwest. It also follows my career as a geography professor, where I focused on human-environment relations,



JOAN HART

AFTER IRMA
(2022, ACRYLIC ON CANVAS)

Artist's statement: This painting was inspired by aerial photos of damage in the Florida Keys following Hurricane Irma. As hurricanes become more powerful due to climate change, and as people continue to build along the coast in vulnerable areas, these scenes will repeat. My intention with this painting was to draw people in with strong colors and what seem, at a distance, to be abstract shapes. Upon closer look, the damaged houses, boats, and debris left in the wake of this horrendous storm become apparent. Can hope be found amidst disaster?



DODD HOLSAPPLE

REFLECTIONS SERIES BLUE CURRENT
(2022, MIXED MEDIUM ACRYLIC PAINT ON CANVAS)

Artist's statement: This piece combines rigid, measured definitions of space with the lush organic movements of nature. The Reflections Series speaks to issues such as ocean awareness, threatened species, and water temperatures. Ultimately, the piece seeks to amplify today's contemporary landscapes in crisis.

climate change, and rurality. This work connects such academic views with imagination and emotion.



LARA A. JACOBS, CORAL AVERY, KATHRYN CHAMPAGNE, RHODE GRAYSON

THE SEVEN RS
(2022, BEADWORKS)

Artist's statement: This beaded art piece represents the figures of a collaborative paper titled, 'Unsettling marine conservation: Disrupting manifest destiny-based conservation practices through the operationalization of Indigenous value systems.' Each section of the piece represents one of the "the seven R's" of Indigenous value systems which is used to frame the paper: respect, relevancy, reciprocity, responsibility, rights, reconciliation through redistribution, and



EMALINE K.

YOUTH ENTRY, GRADE 11

SLEEPING AMONGST THE FLOWERS
(2022, *EBONY PENCIL*)

Artist's statement: This drawing is a self-portrait. I created it to show the connection between humans and nature, and how it's all connected. She is sleeping in the grass, and as she lies there, her hair slowly turns into wildflowers. This slow transition from a human to grass and wildflowers shows how we coexist. I hope people will understand how humans are a part of nature, and that we need to do anything to protect it, because without nature we wouldn't be human.



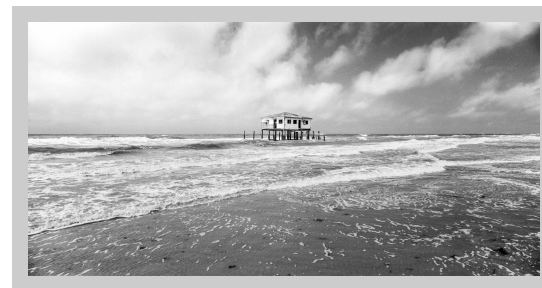
AMELIA K.

YOUTH ENTRY, GRADE 10

CAUTIONARY TALE
(2023, *GOUACHE*)

Artist's statement: In my piece, I focused on air pollution and fossil fuels. I showed factories pumping toxic gasses and fuels into the air. I also included a figure drawing childlike images of factors that have or will be destroyed by climate change. Broken green crayons symbolize the destruction of

relationships. This framework underlines the need for marine conservation efforts to center Indigenous voices and futures and Tribal management of marine systems.



DANIEL KARIKO

LAST CAMP ON ISLE DERNIERE,
LOUISIANA
(2017, *PHOTOGRAPHY*)

Artist's statement: Louisiana is experiencing the highest rate of coastal erosion in America. Major storms, including Katrina and Rita in 2005, and Ida in 2021, have drastically changed the geography of Louisiana's coast. Many of South Louisiana's communities, including Indigenous Americans, Cajuns, and Asian Americans are affected by loss of natural resources, economic impact, and direct loss of property. People of Louisiana are closely defined by the landscape they inhabit. Yet every year, small local communities gradually sink into the wetlands. This subject is a proverbial "canary in the mine" for issues that affect the entire planet.

nature as climate change worsens. This is a completely possible future for our planet, with bumblebee death tolls rising due to climate change and clean water becoming inaccessible for the less fortunate. Without action this problem will only worsen.



NATHAN KENSINGER

MANAGED RETREAT
(2015, PHOTOGRAPH)

Artist's statement: Over the past decade, I have documented the first “managed retreat” from climate change and sea level rise in New York City, photographing and filming as three neighborhoods have been demolished and returned to nature. This body of work explores the sacrifices that are being made, as communities face the reality of increased flooding, erosion, and storm surges caused by climate change and sea level rise.



JAMES KEUL

FISH IN TROUBLED WATERS
(2013, OIL ON CANVAS)

Artist's statement: This painting is about the effects of human-caused climate change and sea level rise on island and coastal populations. The people trapped within the composition, like fish in an aquarium, are disproportionately affected but not responsible for their circumstance. This piece was inspired by the noticeable effects of climate change in Polynesia. I witnessed eroding coastal areas and a reduced ability to provide agricultural subsistence due to saltwater infiltration when I returned to Samoa after 25 years.



OXANA KOVALCHUK

TRANSCIENCE
(2021, MIXED MEDIA COLLAGE)

Artist's statement: My collage reflects our urban aesthetics and how small we feel inside a big city. To survive in an urban climate means to adapt to visual boundaries, noise, and low-quality air and to create a more human-friendly, green environment. I created this cardboard-based mixed media collage using paint, colored pencils, and decorative paper. My inspiration was Zaha Hadid's architectural masterpieces - their unexpected curves and unconventional shapes. Like the refracted reflections of curved mirrors, space has



MICHAEL KRONDL

PORTRAIT OF THE APOCALYPSE 1
(2022, CHARCOAL ON PAPER)

Artist's statement: The subject of my work is our relationship to the natural world, as a society and as individuals, and has focused on rising temperatures that come with climate change. In the 'portraits' series I have turned to making drawings of burned forests, specifically in the form of life-sized 'portraits' of individual fire-ravaged trees that almost seem to return the viewer's stare. The drawings are based on detailed photographs taken in Mesa Verde National Park. Using burnt wood (charcoal) seems the only logical medium here.



MAGGIE L.
YOUTH ENTRY, GRADE 11

CLEVELAND, OHIO
(2022, ACRYLIC PAINT, GEL PAD PRINT)

Artist's statement: 'Cleveland, Ohio' is a printmaking triptych that depicts Godzilla attacking the Cleveland skyline; to its sides are UFOs picking up cows and planes flying around. Godzilla is a good example of humans' effects on the environment. I hope that when people see my art they look into Godzilla like I did: it shows how not just with nuclear, but also with things like oil and coal burning we negatively impact the environment in many ways.

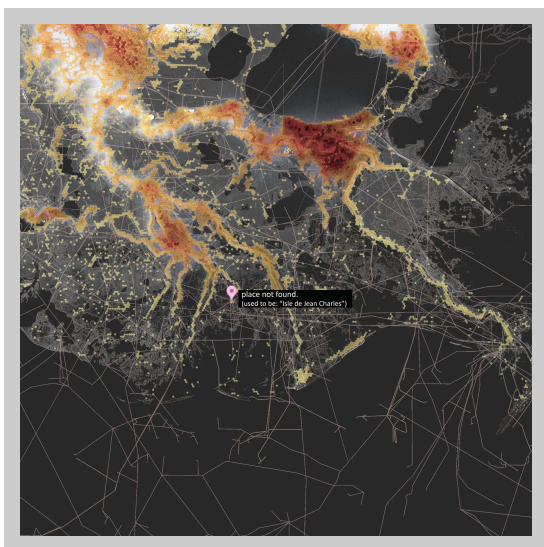
ceased to be linear, offering an even greater variety of forms.



JULIA LAUER

CALIFORNIA
(2020, PAPER, INK)

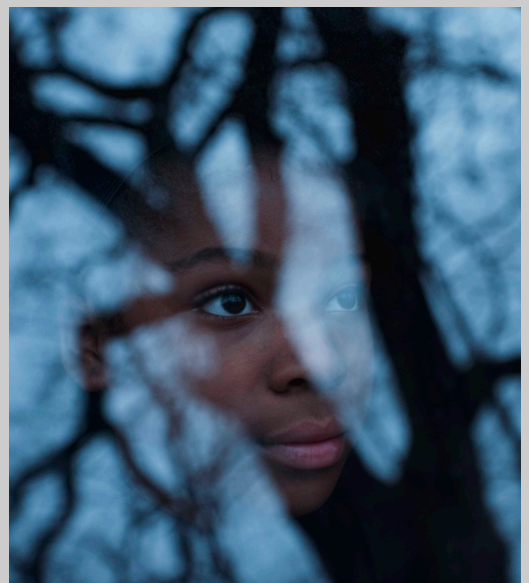
Artist's statement: 'california' is a five-layer reductive woodcut that depicts an immense blaze trailing from a mountain range to a burning house. The piece was born in response to the California wildfires. The contrast between the bright flames and the dark sky is representative of the dramatic change between El Niño and La Niña years, which have a cyclical influence on fire in the region. The burning house speaks to the impact wildfires have on people, while the burning plains and mountains comment on the effect fire has on the planet.



CHANGSONG LI

USED TO BE: 'ISLE DE JEAN CHARLES'
(2023, DIGITAL)

Artist's statement: The Isle de Jean Charles Band of Biloxi-Chitimacha-Choctaw Tribe are widely recognized as having been displaced by climate change. Their home, the Isle de Jean Charles in Terrebonne Parish, Louisiana is no longer habitable, and they are being forced to relocate. There has been a long history of relocation for people who face racial discrimination and deep economic inequality. Those groups are also usually the first to experience climate change. The map marks their former home and includes lines of gas and oil, population density, and elevation.



JASON LINDSEY

REFLECTING FORWARD NO. 12
(2019, PHOTOGRAPHY)

Artist's statement: This project was inspired by my 13-year-old son who asked about climate change and what the world will look like in the future. I had only murky visions of that future myself and could not give him a clear answer. As a father, I hated that I could not provide much clarity for my son and knew I needed to explore this idea with a photography project. These portraits explore the uncertain futures of the next generation that will be struck the hardest by the impacts of climate change.



TAINA LITWAK

NEWS STREAM VI - REFLECTIONS
(2022, ACRYLIC AND NEWSPAPER COLLAGE ON CANVAS)

Artist's statement: In January 2020 I began a series of paintings in acrylic and collaged newspaper. In this painting, I use deciduous forests, and their annual leaf fall, to document issues of the climate change and environmental damage we are causing. Each cut and painted leaf is a flash of content, a voice demanding our attention, only to drift away and be replaced by the next days' urgent headlines, an unending stream. The stone below, slow to change, is juxtaposed against the transparent fluidity of the water and evanescent character of the leaves/bites of information.



GEORGE LORIO

SEA RISE

(2016, PAINTED, SCALED, CARVED, AND CONSTRUCTED WOOD)

Artist's statement: Water supports life and can cause destruction. I grew up in New Orleans and worked in water-surged areas of Florida and south Texas where hurricanes result in widespread flooding. Even without a tropical storm, global warming is forcing inundations on coastal areas, which has become the norm. Climate change is occurring. The piece is composed of wooden water motifs surrounding a three-quarter scaled roof section of a house which alludes to a flooded neighborhood.



AMALIYA M.

YOUTH ENTRY, GRADE 11

SWIMMING WITH MANATEES

(2023, WATERCOLOR)

Artist's statement: Manatees are aquatic animals that are often impacted by human activity. Whether it's interference by ships, fishing equipment, or even habitat destruction, they remain a threatened animal. I wanted to depict manatees in their usual habitat, peacefully swimming through the water. We should be taking steps in order to coexist with sea life, without causing them harm. We should be working to protect sea life, to respect their environments-- instead of damaging them. I hope that I can bring awareness to this issue, and inspire better appreciation for marine life.



SILAS M.

YOUTH ENTRY, GRADE 11

HOPE

(2023, DIGITAL)

Artist's statement: The urbanization of the modern world has led to a disconnect between people and nature. People find themselves living in isolation from each other and from their environments. Climate trends project more extreme weather. Environmental disasters such as sea level rise and forest fires alienate people from one another as they choose to use land to build concrete cities, and destroy ecosystems to protect their feelings of safety. Despite this, new generations bring

hope for a unified humanity that craves natural landscapes and seeks out nature.



AUDREY MARTIN

THE WAY WE WERE
(2022, PAPER SCRAPS, ACRYLIC,
CHARCOAL, GOUACHE)

Artist's statement: "The Way We Were" is a reflection on the connecting elements of the human species. As a climate-aware mental health care provider, it's clear to me that attending to the planet means attending to each other. I see collaboration - weaving between disciplines, partnering between diverse ways of thinking - to be the key component in our response to climate change. This piece represents the awkward and dreamy wonder of our species and offers that we are, in connection to other life on this planet, a species worth saving.



J. MATT

**STRUCTURE FAILURE ON O'AHU IN
THE GLOBAL WARMING ERA**
(2022, PHOTOGRAPHY)

Artist's statement: The Ke Nui structure failure illustrates the complexity of coastal climate politics. The owners are native Hawaiians who have kept the building in the family for five generations — descendants of a thriving kingdom overthrown under threat of U.S. arms. Receding coastlines will force reckoning with not only issues of historical Indigenous exploitations and wealth concentration but also community, individual, and states' rights pertaining to physically indefensible coastal private property. Without a coastal action plan, property owners in Hawai'i rely on illegal courses of action when responding to catastrophes such as this one.



MIA MERLIN

MARIA
(2017, OIL ON PAPER)

Artist's statement: This piece was painted after the devastation of Hurricane Maria in Puerto Rico. The reality of the climate crisis and its impact on those experiencing poverty was visually clear in the reference photo I used. As I painted, I connected even more with the violence and rawness of the losses Puerto Ricans faced. My intention in painting is to stir up the empathy in others. This woman's vibrant clothes and home seem to defy the hopelessness of her stance and circumstance. I don't want her to feel alone in this crisis.



MELANIE MILLS

CLIMATE CHANGE - HURRICANE
(2021, MIXED MEDIA WITH MAPS AND BLUE TARP)

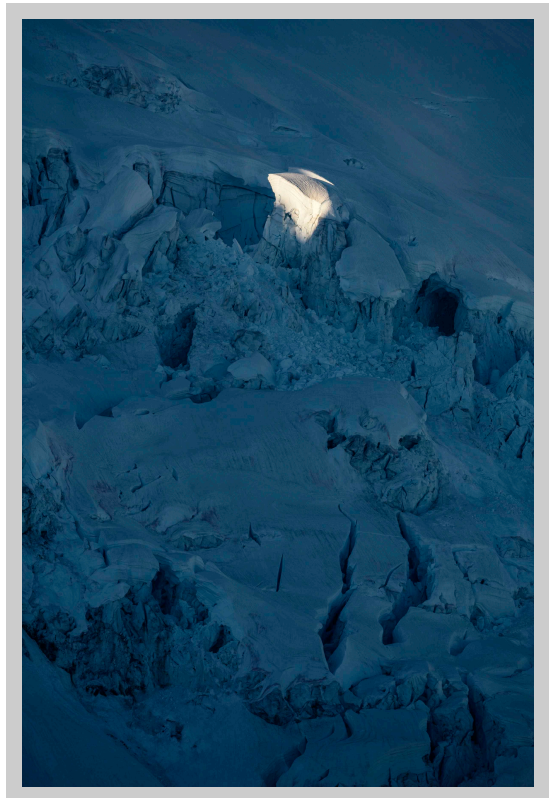
Artist's statement: 'Climate Change - Hurricane' explores human influence on climate forces, which in turn impact the human environment. The collage piece reads from left to right and includes mixed media, maps, and blue tarp material, which is pervasive in areas that have lost roofs from high wind. The piece concerns sea level rise and the increased intensity of hurricanes, particularly in Puerto Rico and the Caribbean islands. Of note is the impact on populations that repeatedly face displacement, loss, and hardship, and are economically ill-equipped to fully recover.



AMURI MORRIS

SHELTON JOHNSON CALLS
(2021, OIL PAINT)

Artist's statement: This piece reflects Shelton Johnson's life mission to encourage Black people to reconnect with the natural world. People of disadvantaged groups need to be invited into the space of imagining what a just world is so we can begin to craft it, ensuring positive interactions between different groups of people and their environment. As catalysts for change, we have to look towards ways to include disadvantaged groups in the conversation for planetary change and to foster positive relations between all groups of people.



CHRISTIAN MURILLO

GLACIERS, LAST CALL
(2022, PHOTOGRAPHIC PRINT)

Artist's statement: The Sulphide Glacier on Mt. Shuksan receives the last ray of light, resembling a glimpse of hope for the glaciers in the North Cascades. As a landscape photographer, I am constantly searching for wilderness areas that provoke the juxtaposing themes of power and fragility, particularly in the context of climate change. I aim to draw my audience in with the beauty of the landscapes and inspire them to contemplate the intrinsic value of wild spaces. We cannot truly protect

something we do not love, and we cannot love something that does not move us.



REE NANCARROW

SPRUCE SMOKE
(2012, QUILTED FIBER)

Artist's statement: Fire is a critical factor influencing the ecology of the northern Boreal Forest. Wildfires remove the duff and soil layers that insulate permafrost, and as the permafrost melts it releases methane and carbon dioxide into the atmosphere. This quilt depicts a flashback of burning spruce trees inset into bare ground and dead trees smoldering after a fire.



MEREDITH NEMIROV

RIVERS FEED THE TREES #467
(AQUIFERS)
(2022, ACRYLIC ON HISTORIC
TOPOGRAPHIC MAP)

Artist's statement: Rivers Feed the Trees is a series of works on historic maps where blue is painted into the topography to create an abundance of rivers and streams. Since the turn of the 21st century, Colorado has experienced periods of extreme drought. This inspired me to create works where I imagine a CO with no drought. I hope these images will encourage people to learn more about where our water comes from and to



CODY NORTON

0.64
(2020, CONSTRUCTION GRADE SIGN,
METAL POST)

Artist's statement: The Texas Blackland Prairies spans from North Texas to San Antonio. This ecosystem has been nearly destroyed by modern agriculture, urbanization of the land, and climate change, leaving less than 1% of the original ecosystem protected (some estimate only 0.64% remains). The current generation may be the last with the opportunity to preserve even small remnants of the once-extensive natural ecosystem. Unless action is taken, this essential prairie for the Central Texas region will be lost.

look for solutions to the dire situation we are facing regarding the future of our water.



SPENCER OWEN

CATCH / RELEASE
(2022, EMERGENCY BLANKET,
WATERCOLOR, PRINTER INK, MAGAZINE
COLLAGE)

Artist's statement: This piece shows a worker catching or releasing water droplets, and I use emergency blankets to represent disaster relief. Climate change has increased the intensity of natural disasters, which destroy water infrastructure (for example Hurricane Maria in Puerto Rico). Clean water has also been prioritized for affluent neighborhoods. The residents of Flint, MI, who are mostly low-income and



DIYA P. YOUTH ENTRY, GRADE 9

SUNRISE OVER CHOLLA
(2022, PHOTOGRAPHY)

Artist's statement: This photo was taken in Joshua Tree National Park on a road trip with family including all of my grandparents. I was inspired by the fleeting nature of time and the tenacity of mother nature as illustrated by the cholla cactus, which nourishes desert creatures in the harshest conditions. Watching the sun rise over the Pinto Basin and light the humble cholla



JUDITH PECK

COASTAL COMMUNITIES
(2021, OIL PAINT)

Artist's statement: Coastal communities feel the effects of climate change often more drastically than the rest of the county. My painting shows a figure in an inconvenient landscape, on a roof in a flooded town. Global sea level has been accelerating, and the United States has witnessed increasing numbers of intense rainfall events. Ignoring this is no longer an option.

African American, did not have clean water for years. It is a human necessity to have human water, to catch it, yet people are still being forced to release their right to clean water.

cactus on fire, I remembered that as families pass on through the generations, nature is here to sustain us. We all have a duty to protect her



JILLIAN PELTO

REPLANTING RESILIENCE (DIPTYCH)
(2022, WATERCOLOR AND COLORED PENCIL)

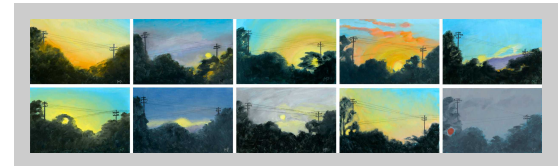
Artist's statement: This work addresses the ways humans and natural habitats are responding to climate adversity in the Gulf of Maine. Three line graphs are incorporated into the painting. They depict, from bottom to top: historic sea level rise from 1950-2021 and projections for future rise to 2050; the increase in National Wildlife Refuge acreage in Massachusetts, Maine, and New Hampshire from 2001-2020; the increase in the percentage of US adults who supported policies to protect the environment from 2008-2019. Together, these data show how public efforts are rising to meet the tide.



TAMI PHELPS

METHANE BLUES
(2021, COLD WAX AND OIL PAINTING)

Artist's statement: My cold wax painting focuses on catastrophic ecosystem change in my home state, Alaska. "Methane Blues" shows melting ice wedges in permafrost under the tundra, weakening land and flora above ground. Collapsing earth creates methane-releasing thermokarst lakes across Alaska. Methane gas occurs when microbes digest decayed plants and animal remains. Their waste product, methane, is a 25-80x more potent greenhouse gas than CO₂.



MARGARET PLUMLEY

TEN SUNSETS FROM MY STUDIO WINDOW
(2021, OIL ON CANVAS)

Artist's statement: This is a series of ten oil paintings, done daily as the sun went down, from my studio in Monterey, California. Every evening was different, with color lighting up the sky, or, if the fog was thick, then glimpses of color around the edges. When there was a wildfire, the air was thick (even by the ocean), hard to breathe, and you could look directly at the sun: a deep red-orange ball trying to break through a mass of gray. Those days are becoming more common around the world.

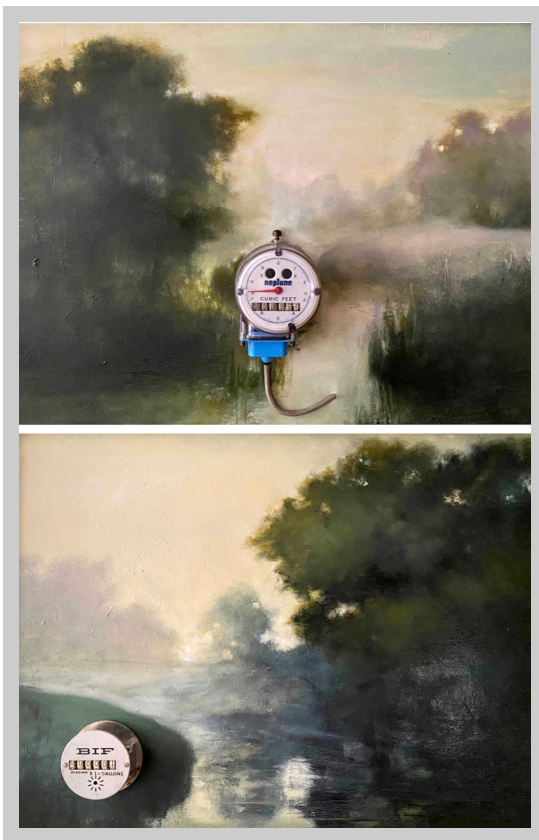


DEBORAH PRESSMAN

DRIFT ICE

(2020, INK, OIL STICKS ON PAPER)

Artist's statement: How to depict glaciers and ice floes? I form large pieces of paper into topographic representations of landscapes. The tactile features of the work change the perception of the image from flat representation to a semi-sculptural form. The polar regions are the most fragile and consequential for climate change and so far from population centers. Creating images that viewers can almost touch, that gives them a sense of the land, might help to foster shared responsibility for these fragile, vital areas.



JULIA PURINTON, TIM PURINTON

GO WITH THE FLOW

(2021, MIXED MEDIA)

Artist's statement: The health of the natural world is not always clearly observable – a verdant landscape may in fact be badly damaged. Utilizing a romantic landscape vernacular, referencing paintings in which the natural world evinced awe, this diptych depicts a flow-stressed river compared to its natural stage. Nature tempers climate change but can we ask her to keep buffering, tempering, and sequestering? Combining images of bucolic serenity with



MIKAELA R.

YOUTH ENTRY, GRADE 9

SUNDAY IN THE PARK WITH CLIMATE CHANGE

(2023, WATERCOLOR)

Artist's statement: My painting is a take on the famous 'A Sunday on La Grande Jatte' painting by Georges Seurat. In the original painting, people are enjoying a nice day in the park. My reimagined painting includes a fiery sky, polluted water, and suffering people. These are all effects of climate change that have begun to occur. My painting also shows a wealthy person, who has the luxury of ignoring the problems. I believe this will all worsen if something isn't done to reverse this tragedy.

conventional scientific instruments, we draw attention to the loss in idyllic settings and what is boiling below the surface.



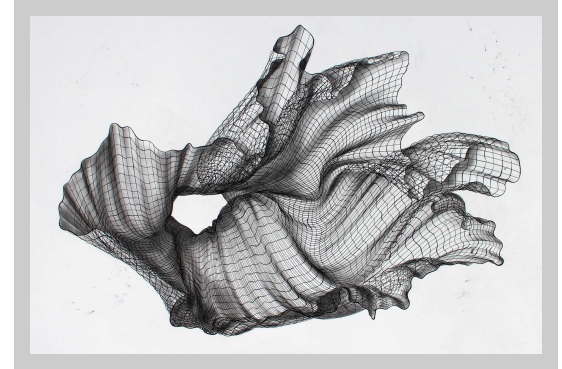
RITIKA S.
YOUTH ENTRY, GRADE 8
REDRAWING THE EARTH
(2023, COLORED PENCIL)

Artist's statement: In my art, I try to convey that we can help reverse the effects of climate change. One hand is erasing the pollution caused by industrialization the world over, and the other is redrawing actions to restore the Earth's beauty. I have always tried to help out the Earth, through stream clean ups and more. I hope people learn from my art that they can help change the world by just doing simple things like driving less, not littering, and maybe even setting up solar panels or wind turbines. The effects of climate change are only in our



CLAIRE SEAMAN
IMAGINING CLIMATE RESILIENCY IN THE PACIFIC NORTHWEST
(2021, OIL ON CANVAS)

Artist's statement: This piece was commissioned by the University of Washington Climate Impacts Group. Developed in collaboration with scientists and tribal representatives, the work acknowledges the inevitable while highlighting how we can cultivate good. From the urban West Coast to the shrubsteppe of eastern Washington, resiliency looks different in every landscape. True resiliency is not bound within the realm of science; social justice is equally as vital to every solution. The piece aims to make climate resiliency concepts more accessible. After all, before any goal can be accomplished, it must first be envisioned.



ADRIEN SEGAL
RIM FIRE PROGRESSION
(2020, INDIA INK AND CHARCOAL ON PAPER)

Artist's statement: I created the Wildfire Progression Series sculptures and drawings using geographic data to reveal the shape of wildfires as they grew over time. Wildfire is both a necessary process for a healthy forest ecosystem and very destructive to human lives. I bring attention to the dissonant forces at play in wildland areas that have regularly burned throughout history, and are increasingly being developed by humans, whose presence in turn disrupts the wildland ecology.

hands, so we should do whatever we can to help.



KATIE SHAPIRO

UNTITLED
(2010, ARCHIVAL INKJET PRINT)

Artist's statement: This work explores the complex interactions between humans and nature as I have observed them along an exclusive stretch of beachfront property in Malibu. Homeowners in Broad Beach erected sandbags in front of their properties to block the rising sea. The work aims to explore the economic concerns that rising sea levels and eroding beaches provoke in even the most affluent communities.



ABHIJEET SHRIVASTAVA

CITIES AND CLIMATE CHANGE
(2022, CHARCOAL)

Artist's statement: This artwork portrays a city ravaged by the devastating effects of climate change. Floodwaters and debris have taken over the streets, while plumes of smoke from wildfire fill the air. It serves as a stark warning of the potential consequences if we fail to address the root causes of these hazards and protect our communities from their impact. I am passionately dedicated to tackling these challenges head-on and call on all of us to take urgent action to mitigate the effects of climate change before it's too late.



MICHAEL O. SNYDER

THE COMING COAST
(2021, PHOTOGRAPHIC PRINT)

Artist's statement: "The Coming Coast" documents a journey along the 11,000-mile coastline of the Chesapeake Bay as it may yet be in the year 2100. Along the way, I use blue tape to mark the path of the coming coast as it snakes through neighborhoods that are sometimes miles away from the water. I also meet a diverse group of people

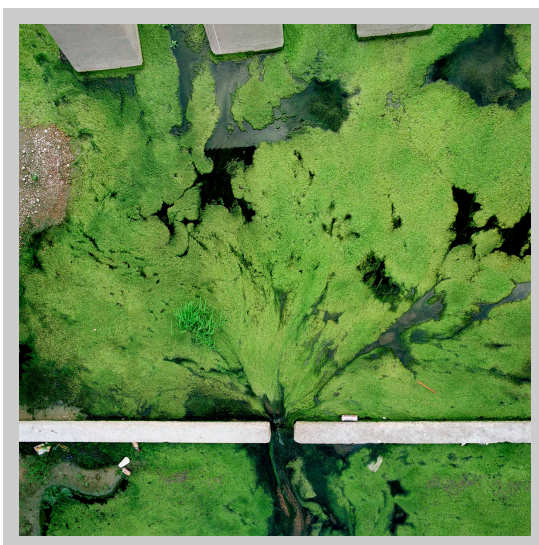


LAURA TANNER

DISH

(2022, *INK AND GOUACHE ON HAND-CUT MYLAR*)

Artist's statement: 'Dish' reflects my ongoing research into eating habits, culinary practices, and social justice in the American South. This has long been a region in flux with the arrival of diverse migrant communities displaced by climatic and social changes. Southern history is reflected in the evolution of its cuisine. I gather oral histories from farmers, chefs, restaurant patrons, and home cooks to better understand the challenges facing this region. Using their stories as inspiration, my drawings present a visual archive of the rituals, recipes, and traditions of communities across the Southeast.



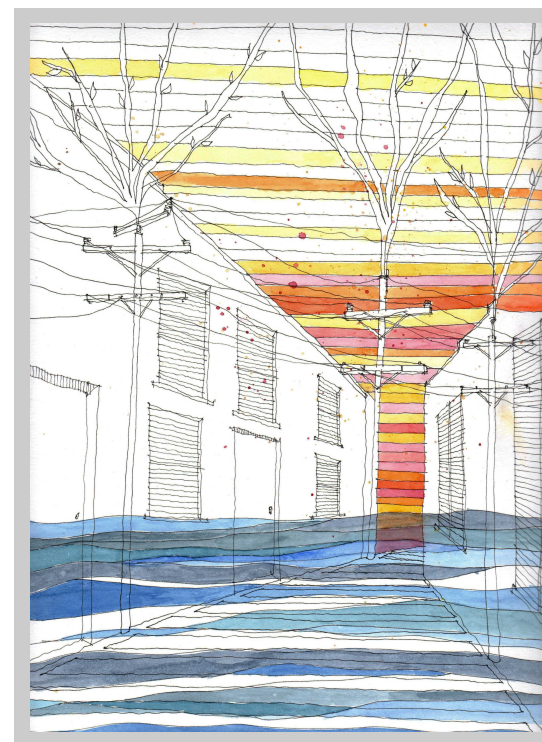
ERIC TOMBERLIN

EUTROPHICATION

(2007, *PHOTOGRAPHY, ARCHIVAL INKJET PRINT*)

Artist's statement: Built infrastructure aims to tame the forces of nature, but it can also be hugely disruptive. This image was made in downtown Austin, TX on the Colorado River. Standing water is a breeding ground for the mosquitoes that carry West Nile virus and for algae, which feed off agricultural fertilizer and cattle waste washed into the water supply.

who are working to adapt to the rising tides. I aim to understand how individuals from different backgrounds and perspectives can, quite literally, find common ground and work together to protect a shared resource.

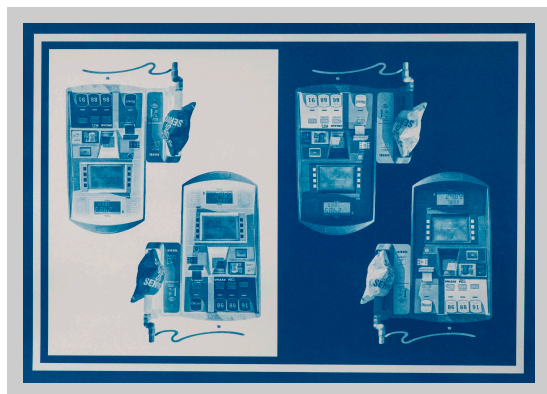


ANDREA RUEDY TRIMBLE

UNDER PRESSURE

(2023, *INK AND WATERCOLOR ON PAPER*)

Artist's statement: "Under Pressure" represents the stress that a changing climate is placing on our built environment. Heat, depicted with warm colors, descends upon the city, increasing in intensity. The blue of the rising flood waters meets the heat, resulting in compounding



MARIA TRUNK

POSITIVE/NEGATIVE

(2022, CYANOTYPE PRINT FROM DIGITAL NEGATIVE)

Artist's statement: From 2019 to 2022, I photographed the pump every time I filled my car's gasoline tank. I extracted the pumps from their surroundings and printed them as cyanotypes; the blue and white of cyanotype yields unconventional images that invite closer attention. This process helped me recognize that while fuel pumps are designed for a practical function, they also serve as interfaces between individual humans and vast, impersonal networks of



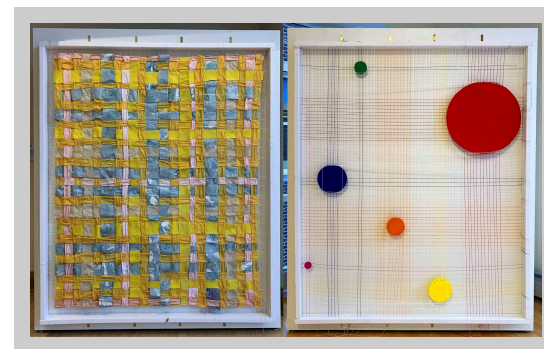
IAN VAN COLLER

DR. AVILA HOLDING CUT ANTARCTIC ICECORE

(2017, PIGMENT PRINT ON WASHI WITH ANNOTATIONS)

Artist's statement: Climate change has compressed and conflated human and geologic time scales, making it essential to find ways to conceptualize "deep time." This work seeks to make notions of deep time comprehensible through visual exploration of glacier ice, as well as other earthly archives. This project includes intimate collaborations with paleoclimatologists by having them annotate directly onto my

consequences. This piece also represents the pressure that we need to put on ourselves to respond. The intersection of natural elements - water, light, and trees - emerging from human-made infrastructure elements, signifies hope that we can quickly act to reduce emissions and transition towards more nature-based, renewable solutions to improve quality of life for all.



JOSHUA VORBRICH

WALL HANGINGS: POLLUTION TARTAN AND ACCOUNTABILITY ABACUS

(2019, WOVEN STRING AND FABRIC ON WOODEN LOOM)

Artist's statement: In Pollution Tartan (left), each color is proportionate to the carbon emissions of one of the six most polluting countries. They form a tartan, symbolizing the legacy of environmental destruction. In Accountability Abacus (right), each string represents 50M of the 7.8B people in the world and the circles are proportionate to the corresponding peoples' carbon emissions. The oversized circles push the surrounding white strings—the populations

global finance and energy. The arrangement of "Positive/Negative" emphasizes the ambivalence I feel as a participant in this relationship.



SCARLETT W.
YOUTH ENTRY, GRADE 12

POLYCHROMATIC CAST
(2023, WATERCOLOR)

Artist's statement: My piece depicts fish traveling in a school. I'm trying to express positive energy moving forward. The fish move against currents and through waves, though it is not meant to be scary. The waves capture the light of the sun, which shines onto the fish. In a future that is cast with an environmental water crisis—with rising sea levels, floods, and droughts—the only way to go on is forward. The future should not be scary, as we are together and can only make a change as a collective.

photographic prints — a contemporary taxonomy of ice and climate. This portrait was photographed in a cold/clean lab at Montana State University. The ice shown is 10,827 (left side) to 10,833 years old.

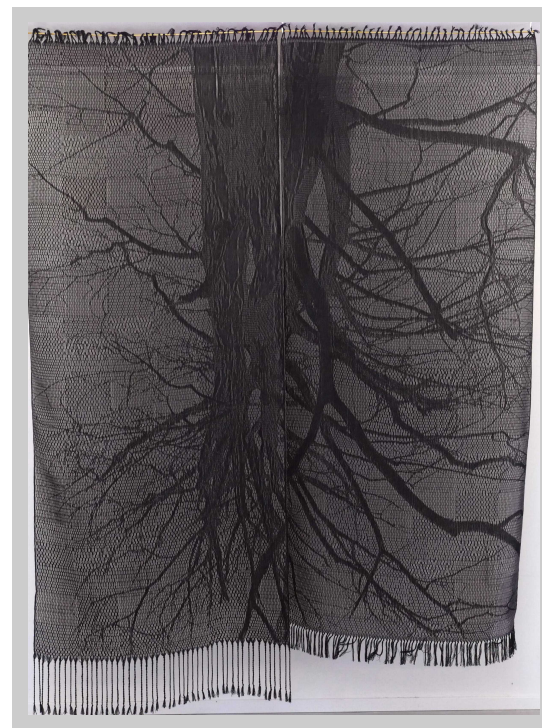


NIKKI WAY

SNOWED/ICED IN
(2021, WATERCOLOR COLLAGE)

Artist's statement: The Great Lakes region is considered a future refuge area against the extreme heat to come. However, there is much uncertainty about the future of our weather. Climate change may bring more intense lake effect snow and ice storms, even as snow and ice cover decrease overall. Our homes, ecosystems, and economies are at risk and we need to be more prepared. Water levels are already sweeping away houses, mangling infrastructure, and disrupting Indigenous

of other countries—out of the way. The burden of adapting to climate change often falls to those who do not create the problem.



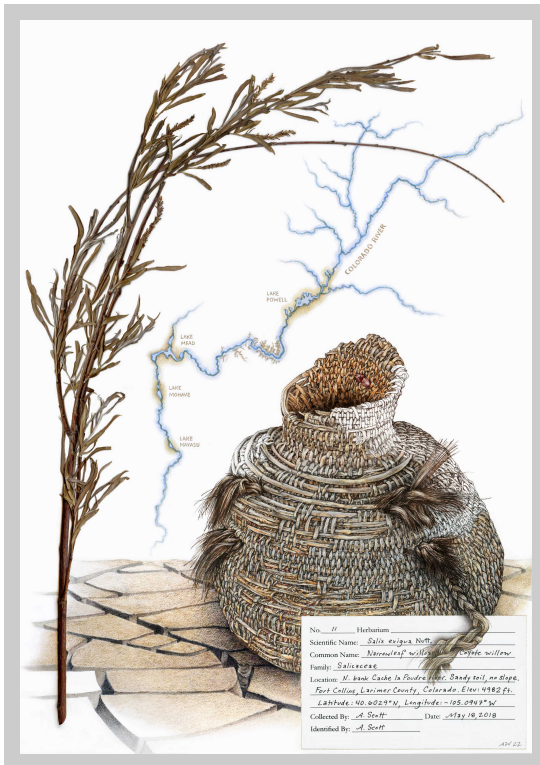
TALI WEINBERG

LUNGS
(2022, WOVEN PLANT FIBERS,
PETROCHEMICAL-DERIVED DYES,
MONOFILAMENT)

Artist's statement: I create weavings and sculptures that explore the interdependence of ecological and human health in the context of the worsening climate crisis. These works trace relationships between

traditions. This piece reflects my fear and uncertainty around climate change in the Great Lakes region.

personal and communal loss, and between corporeal and ecological bodies. In “Lungs,” I materialize photos I took of trees in a fire-scarred landscape into a woven plastic form that references human anatomy. This is part of a larger body of work examining the interconnections of life-sustaining circulatory systems inside and outside the human body—from lungs and arteries to forests and watersheds.



AMY WENDLAND

PARCHED

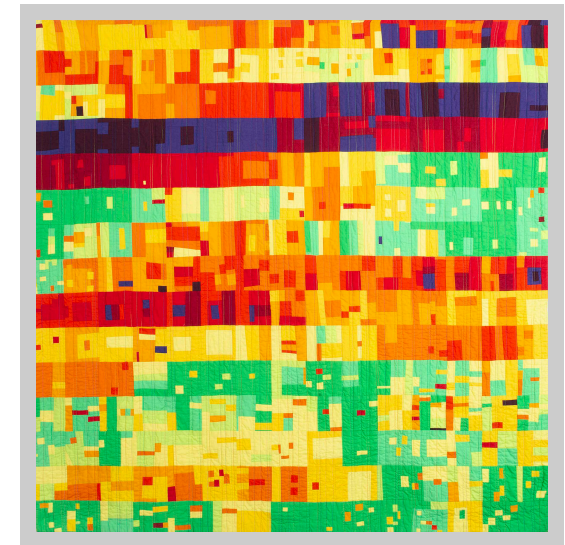
(2022, SALIX EXIGUA HERBARIUM SAMPLE, INK, COLORED PENCIL)



TAMMY WEST

KEEP IT TOGETHER

(2021, SITE-SPECIFIC ENVIRONMENTAL ART)



LORRAINE WOODRUFF-LONG

SAN FRANCISCO AIR QUALITY FALL 2020

(2020, FIBER)

Artist's statement: This quilt was made as the fires raged in Northern California from September 3 through the first rains of the season on November 8, 2020. Each four-inch square was modeled from the PurpleAir.com outdoor Air Quality Index

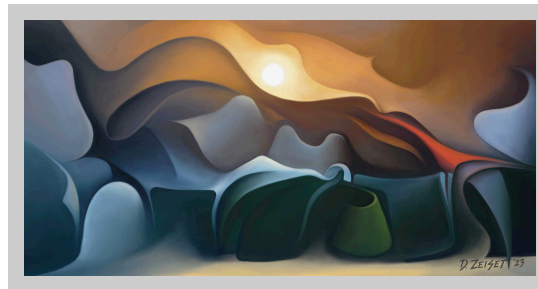
Artist's statement: "Parched" is a narrative about drought and water management in the Colorado River Basin. Under the willow is a drawing of a 19th century Paiute water storage basket. This hard-used vessel was made with *Salix exigua* willow rods, braided horsehair handles, and pinon pitch waterproofing. Family groups used these baskets to store water for several days, refilling only as necessary. Water rights were established in the early 20th century, but allocations were insufficient. Compounding the problem is water loss from current versions of water storage baskets - reservoirs.



JULIA Y.
YOUTH ENTRY, GRADE 9
THE OVERTAKER
 (2023, PAINT)

Artist's statement: I was trying to convey the atmospheric pollution caused by agriculture and livestock. The yellowed wash

Artist's statement: Texas and much of the Western United States have been experiencing climate change-induced severe drought. This site-specific piece focuses on our collective climate grief. "Keep It Together" conceptually wills climate change and the drought to end by literally tying cracked earth back together. I wanted this piece to convey the desperate situation that we are in by mimicking surgical sutures or stitches with red string and nails. If we must resort to tying our world back together, we have nothing.



DAVID ZEISET
FIRESTORM'23
 (2022, DIGITAL RENDERING)

Artist's statement: This work aims to bring greater awareness to the strength and power of fire and its ability to influence the environment. This work was created after studying many media images of wildfires throughout the country and the world. It aims to capture the terror of wildfires, implant a memorable image in our minds,

(AQI) of San Francisco. The higher the AQI value, the greater the level of air pollution and the greater the health concern. Air quality ranged from purple/red (hazardous/unhealthy), to orange/yellow (unhealthy for sensitive groups/moderate) to green (good/satisfactory.) San Francisco's microclimates cause variety across the city, as indicated by the varied confetti and bar colors.

was meant to be an ode to older paintings, which in my viewpoint, produced a somber mood. The thriving issue of climate change was what I wanted to visually stimulate in my piece. The longstanding battle of protecting the earth we share feels reminiscent to the battles we had, and still have, amongst society. The opponent has not differed and it is still us.

and give us an opportunity to have a meaningful relation to nature.

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