



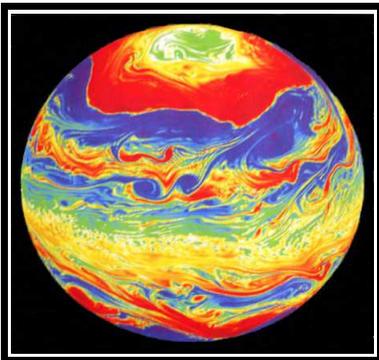
CLIMATE ART EXHIBITION

GREENHOUSE GALLERY

42-46 Bethel St. Norwich

Every Tuesday - Sat. 2nd October to 21st November

THEN: THE FORUM – NORWICH 25th - 29th November



In the 30 years since British scientists announced the discovery of the ozone hole and Antiques Roadshow first appeared on television, as much as three-quarters of the floating sea-ice cover at the top of the world has melted. In the very near future, the Arctic could be ice-free for the first time since humans began to walk the continents. Arctic ice helps keep the planet cool, stabilising the weather systems that support the enormous diversity of life on planet Earth.

The climate change challenges that are being generated are huge, and without precedent. The global crisis for many is incomprehensible. On one hand the impacts are discussed as being in the future and not for us, whilst on the other hand, it is clear what we do right now will determine whether future generations are condemned to 2°C or 4°C or 6°C of global warming. All climate scientists agree humans can live with the impacts of some warming, but beyond 2°C the likely impacts will condemn humans and the millions of other species on this planet to the prospect of mass extinction.

Melt began life as a design competition, inviting local artists and writers to explore some of the immediate, and long-term impacts of the changing climate. We hope the exhibition informs and inspires you to discuss the issues with your friends and family, and encourages you to engage in the climate change challenge in whatever ways are right for you. The Climate Art Fund is being created to local environmental art projects, we hope you will want to join in.

MELT 2014



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

Brings together Norfolk and Suffolk artists to visually explore issues of relevance to their communities, ranging from the effects of global warming on the Norfolk Broads, to the decline of local wildlife species and the impact on Sizewell nuclear power station of predicted sea-level rises. The artists were also invited to write short texts to accompany their works, and these can be found on the following pages.

The styles, subjects and voices are truly distinct, but taken together, the works in this exhibition combine to offer powerful messages, or, as one exhibitor puts it – signal – that is anything but negative. As the artists grapple with the enormity of climate change and its effects, they scale it for all of us and in doing so, push open a door for us to join the effort.

Vanna Bartlett - Marking Time

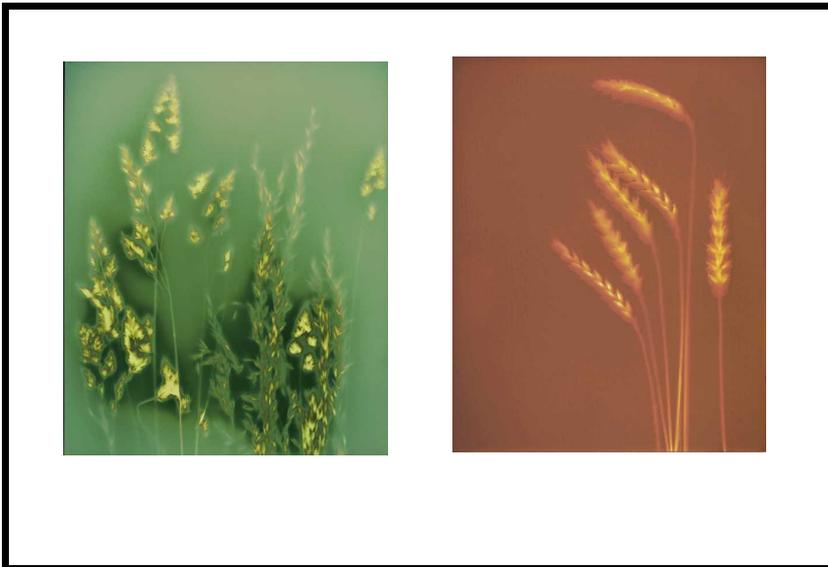


Erratic weather patterns and extreme weather events can have devastating impacts on wildlife. Flooding and sea level rises will put even greater pressure on land availability and its uses. While a lot of conservation focus is on high-profile species, the alarming declines in our own 'backyard' species often goes unnoticed and under reported.



My lino cut 'Marking Time' depicts the Small Tortoiseshell butterfly feeding on a dandelion. While most people appreciate the butterfly in their garden the same can't be said for the 'pernicious weed' even though it is an extremely important source of nectar, especially early in the year when butterflies and other insects (such as bees) emerge from hibernation. The repeated pattern in the print represents the four quarters of a clock face, as does the

dandelion whose seed head is commonly called a dandelion clock. It also stands for the four seasons and the cyclical nature of life. The butterflies are spiralling inwards but the broken pattern of leaves gives the possibility of escape. Climate change needs to be tackled on a global scale but individual actions can come together to create the momentum for change.



Erika Best - It's not one or the other

In placing these two plant portraits side by side in calm equilibrium, I hope to draw attention to the relationship between the wild and the cultivated in our region and to make a plea for balance.

To see a wild meadow on a bright summer's day is surely a great delight to all. We now

know how important meadows are to a healthy ecology, supporting as they do a huge variety of beneficial insects, particularly bees. There are hundreds of species of wild grass but that biodiversity is fast disappearing because of the demands of agriculture.

Cereal-growing is central to the identity of this region, and with world trade in wheat now being of greater monetary value than all other cereals combined, the pressure on the land is immense. This food crop is under threat from climate change.

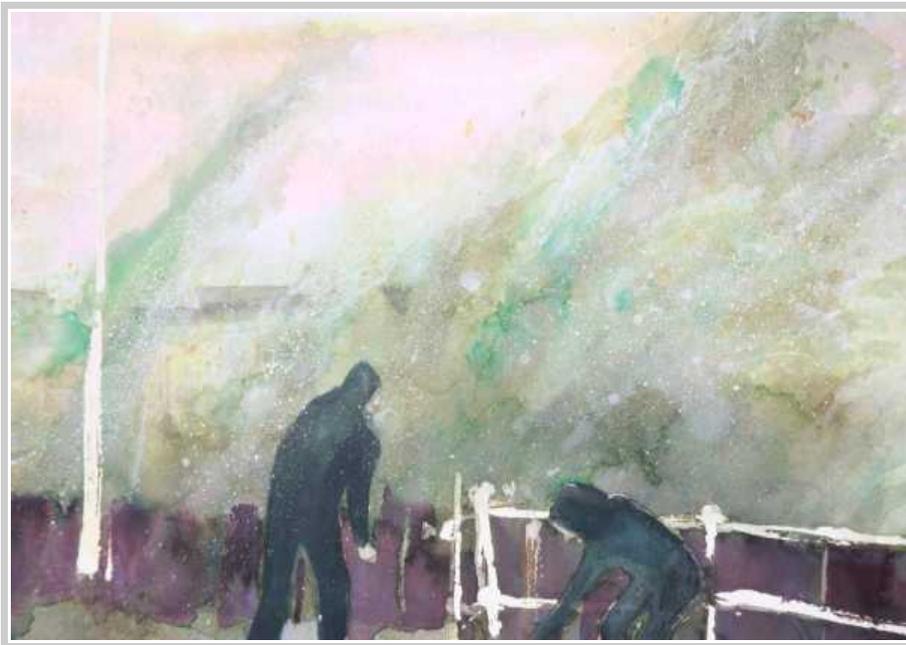
Both the wild plants and the cultivated are essential to our survival and need to be given equal status. However, as economic factors tend to prevail, we need to be vigilant in protecting and defending our wild and natural landscapes.



Louise Bird – Pratorum XIV

Natural history has always been the main inspiration behind my work. By examining many of the life cycles in the natural world, I have been able to create images that I hope display many layers of meaning. During my studies for a degree in Fine Art Printmaking I became obsessed with bees, looking at their language, habitat and behaviour. Ever since, I have found the subject of insects – particularly bees – to be my main

inspiration, and my concern for the conservation of bees has led me to continue producing work on this subject, hoping to make people more aware of the need to conserve our natural habitats.



Moyra Byford – Storm Surge Southwold

Watching the sea during this surge was a frightening experience. The waves were massive and the spray virtually obscured all vision. Only between waves could we briefly see the beautiful pink sunrise and that the angry sea was as high as the pier walkway, looking as if it would engulf the buildings. The noise was incredible as each wave

full of sand and stones crashed against the concrete promenade with a huge plume of spray.

Two men valiantly continued to put sandbags into place against the inadequate flood barrier boards, getting drenched every time a wave broke. They did their best but their efforts seemed so feeble against the ferocious might of the sea.

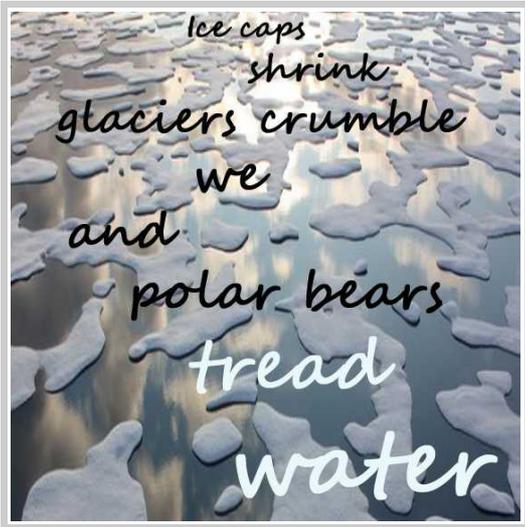
I wanted to give the impression of all of this so painted mainly in watercolour to start with and then created the spray with layer upon layer of splatters of paint and ink. If you look carefully you can see the pink sky and the pier.



Keith Chater - Here I Saw

I started with the purely abstract idea of making two images, one drawn with charcoal on white paper, the other drawn with chalk on black paper. Each was to be a drawing of the other. As I progressed, I was intensely reminded of a railway cutting and tunnel that I often went to in the 1950s, when sooty-smelling steam trains used the track. The surrounding area was rich in the characteristic wildlife of chalk downs, which I was entranced by. Reinforced by the use of chalk and charcoal, the two parts of the drawing seemed to represent a lost past and its ghost in the future. It then felt inescapable that I should frame the central image with evocative names of some of the butterflies and birds that I saw there, most of which have undergone rapid decline in numbers in the chalk-lands of southern England, in part due to climate change brought about by the industrial civilization symbolized by steam trains.

It is exactly 100 years since Edward Thomas wrote "Adlestrop", a poem about a steam train stopping at an idyllic little station surrounded by the timeless English countryside – a vision about to be overtaken by the global catastrophe of the First World War.

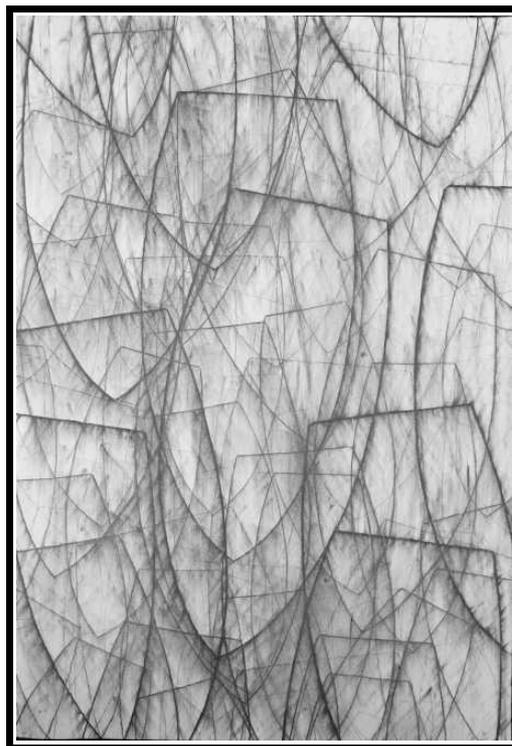
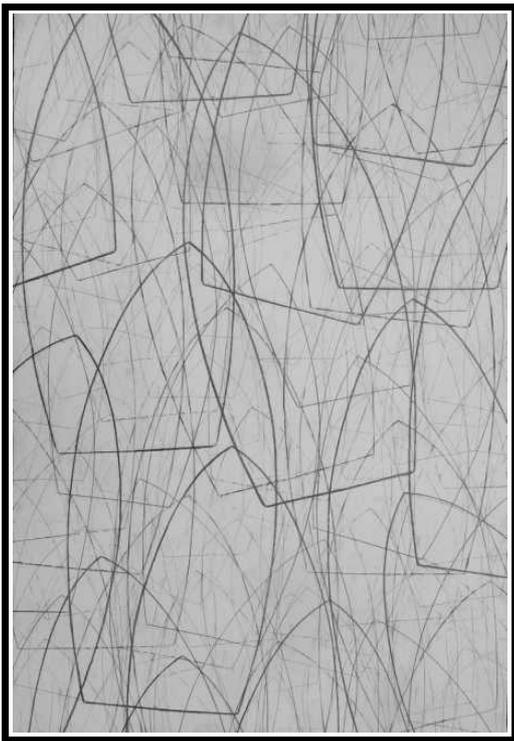


Dot Cobley – Treading Water

Combining a beautiful melt water image with the global warming theme proved challenging, until a photograph of polar bears swimming underwater reminded me of the loss of habitat of these creatures – and others closer to home.

Having lived on the North Norfolk coast for over forty years, I am only too aware of the threat to the natural environment and coastal communities. 'We', in the poem, encompasses everyone from those who live on the clifftop at Happisburgh to the seals and terns on Blakeney Point.

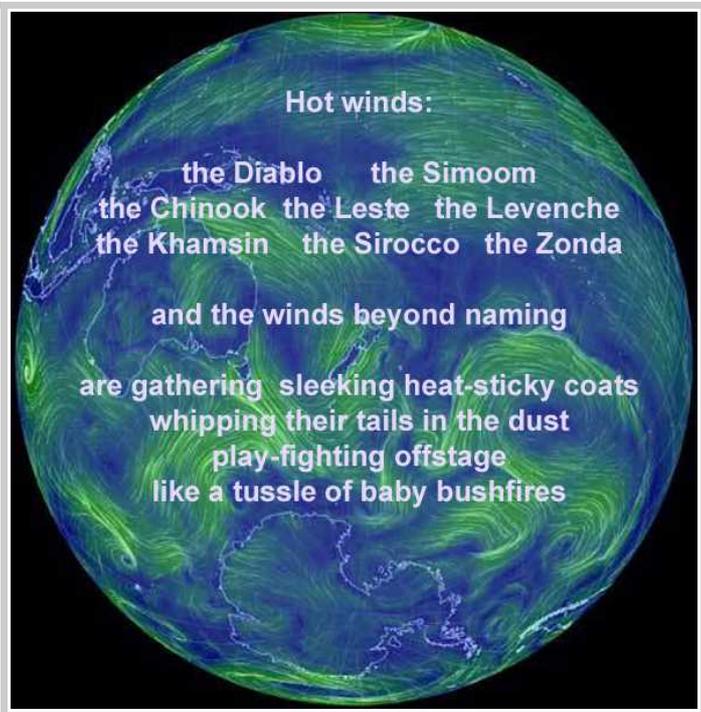
I have begun to explore themes from my poetry in paint and collage, so creating visual poems proved an exciting extension of this. With inspiration and support my little poem finally skips across the ice the way I hoped it would.



Chris Hann – Rise and Fall

These two drawings are about the fishing industry in the UK. They refer to the Rise of the industry, which reached its peak in the 20s and the Fall of fishing as a livelihood, which has been taking place since the 30s. The titles also refer to the movement of boats on the sea.

The layering and changes of scale of the boats is a metaphor for time, memory and history.



Ramona Herdman – Hot Winds

Hot Winds is mostly made up of the names for warm or hot regional winds. The beauty of the words seems like a sort of chant or incantation to me. I am interested in the way we name things (even something as difficult to grasp as the wind) in order to make sense of the world and feel in control, like a spell.

Yet we know the climate is changing, including the characteristics of these winds themselves. The winds in the image look to me almost like Chinese dragons – this inspired the later part of the text, which implies the changed winds are readying themselves to bound 'onstage' and cause havoc.



Jacqui Jones – Broad Minded

"My work encompasses many different mediums and focuses on environmental issues and life's certainties and insecurities. Recently, I have produced a body of work using deconstructed barometers as a metaphor for climate change issues. The work on display here brings these issues closer to home, focusing on the potential effect of sea level rises on the Norfolk Broads and coastal areas."

Climate Change III incorporates a working timer in the shape of an alarm clock, adding a ticking element to the piece, whereas

Broad Minded considers the precarious extremes of weather and sea level changes in ways that are both playful and powerful.

'Creativity is the power to reject the past, to change the status quo and to seek new potential.' Ai Weiwei



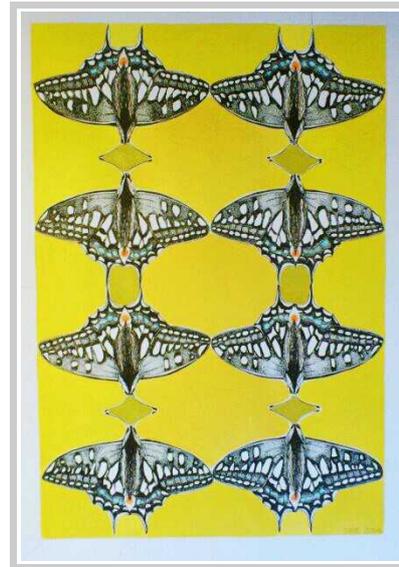
Jane Ironside - Cocktail Chaos

Butterflies and Beetles
Elephants to Edelweiss
We have no regard,
We are drunk with,
Getting,
Having,
No respect for the gifts.



Karen Isaac – Horsey Storm

I have chosen to explore the migration patterns of birds and animals affected by extreme weather conditions. My painting is set in Horsey, which experienced coastal surges last winter. I have symbolized man's destruction by depicting a broken-down red car.



Evie Janssens - Woodpeckers

I have always taken pleasure in repeat patterns. I like the way things are lost and then discovered.

The Green Woodpecker is such a bright and beautiful bird. Woodpeckers are in recovery after a huge population crash in the 1980's. They have done well despite the loss of woodland and changes in farming methods that affect their food supply. The increased numbers are thought to be due to recent milder winters and this is one of the success stories.

Swallowtails – The Swallowtail Butterfly is the largest and one of the rarest butterflies in England and it is only found here on the Norfolk Broads. These amazing butterflies are slowly on the increase as more reed beds are being cut for thatching. This clears the way for Milk Parsley to grow, the primary food for their caterpillars. The best place to see these beautiful butterflies is at Wheatfen Broad in Surlingham near Norwich.



Kim Stephens - Porla Crataegi last sighted in England 1925

My drawings often depict wonders of the natural world: animals, plants and insects. The beauty and mathematically precise patterns that occur in nature constantly amaze me.

I have a hive full of bees and love to watch them buzzing in and out of the hive gathering goodness.

These drawings of extinct butterflies on beautiful blooms are a response to the fact that many species of butterfly have died out in England in recent years, leaving only spirits.



David Sullivan – Landscape

Ultimately the purpose of practice is to discover and work out those rare moments of possible success, and the set of conditions that make for good painting. It's important to realise that not all painting is equal – the more technical paintings help me work through problems. There are always the formal aspects, and then there are those elements concerned with content. An image is simply that, a painting is something else entirely.

Artists live in the world like everyone else and adopt a political position whether conscious of it or not. The prejudicial idea that artworks should somehow sit outside society's frame of reference is absurd. Artists are compelled to reflect upon their lives and the world that is shaping it. Significant art always has signal – the rest is just noise.



Heather Tamplin – Dark Glasses

The main material used to make millions of sunglasses is derived from oil, prime culprit in warming the planet. It's a dark future for polar bears.

The sunglasses were part of a display that I photographed when Chapelfield Mall opened.

Global warming is driven by over-consumption along with clever advertising and big business, and I see shopping malls as part of this problem.

I believe we can really affect how quickly the planet warms. Currently we are being urged constantly to consume: to buy cheap and change everything often. All we have to do is resist the pressure.



Martin Thake - Sizewell

"Whenever I've been to the beach in the Aldeburgh area, the power station always seems at odds with its surroundings. I like that juxtaposition of what is natural and what is the complete antithesis of nature. My aim was to show a representation of the Sizewell power station that, rather than being at odds with its environment, was blending in. That doesn't mean that I agree with what it stands for, as we can harness power in ways that have much less impact on the environment.

In this illustration I'm trying to convey the idea that we use much more power than we really should and even though we are going to run out of fossil fuels at some point, governments of the world seem to have very little interest in green solutions. So I'm asking people to think about how much energy they use. Because if we go on using and wasting it as we do, we will see even more Sizewells on the coast before long. "



Laura Winstone – The Sunset Of The Starling

This work represents the decline of certain species in Britain.