

Water Over the Bridge: Contemporary Seascapes

Morean Arts Center
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Acknowledgements

Collaboration can be tricky, especially in the art world. With artistic egos in the mix, working with others can be a disaster, or a headache at the very least. Collaboration with Dominick Lombardi, however, is a joy. He is kind, smart and generous, and many thanks go to him for proposing this exhibition, writing the essay and selecting the bulk of the artists for the show. As for our other collaborators, thanks also to Kelsey Nagy, who rules the details of each exhibition, keeping us all on track. Undying gratitude to the faithful Betsy Orbe Lester and Tom Kaltenbaugh, who make all of our shows look stunning. And finally, thank you to the artists in the exhibition (25 plus from 9 states!) who were willing to tackle this important contemporary issue and share their vision with our community.

Amanda Cooper
Curator of Exhibitions

Water Over the Bridge: Contemporary Seascapes

Climate Change is as real as the political battle is to deny it. The data is overwhelming. In an October 21, 2009, open letter to United States Senators from the American Association for the Advancement of Science, which at the time cited 18 separate scientific organizations including the Association of Ecosystem Research Center; the Ecological Society of America; the American Chemical Society; the University Corporation for Atmospheric Research and the American Meteorological Society; stated that "Observations throughout the world make it clear that climate change is occurring, and rigorous scientific research demonstrates that the greenhouse gases emitted by human activities are the primary driver."

In a June 11, 2015 article in the *Guardian*, Susan Goldenberg writes: "Oklahoma senator James Inhofe, who now chairs the Senate environment and public works committee despite famously



Swimmers, Holly Sears



Big Weather, Central Florida, Tim Daly



Invisible Site, Rieko Fujinami

calling global warming 'the greatest hoax ever perpetrated on the American people,' took a star turn on Thursday at the Heartland Institute, whose conferences function as a hub for climate deniers. His message—that 'God is still up there' and that Pope Francis should mind his own business—sent a clear signal to his fellow conservatives: climate skeptics have a loyal—and newly powerful—friend in Congress." More recently, President Donald J. Trump announced "We're Getting Out" of the Paris Accord, eliminating any federal restrictions on damaging and dangerous carbon emissions created by utilities and businesses here in the U.S.

Regardless of the side of the aisle you stand politically, it is almost impossible not to notice water levels rising due to the melting polar caps. And it is getting harder and harder to predict the extreme changes in weather events and their surprising new locations. I have personally witnessed three different tornadoes come through Westchester County in the last 20 years, one just missing my home, and that is just not normal. Yet, there is an intensely contentious political divide. There is and always will be big business prodding politicians with their sizable contributions to keep the oil flowing, the fracking going and the coal burning as long as there are humans willing to consume.



Destiny's Metaphor, Jay Herres



Sea Change, China Marks

On the other hand, contemporary artists can very often be like the canary in the coal mine warning of the presence of deadly gases. Artists can bring to light the changes in sea levels, and the industries that contribute to the problem by simply exposing, with visual and written references, a very troubling reality that we are in the thick of a political battle for our very future, and the futures of the animals and plants we

love. We must know and express what is going on. It is necessary to be aware of what we, and our forthcoming generations will inevitably come to face if we continue on our current destructive path. We can never compete directly, one-on-one, with powerful big business, and the legislation and legislators they finance, but we can spread the word by contacting our local legislators and expressing our concerns.



Fish Out of Water, Carol Cleere



Dominion Under (Bound and Loosed), Kenny Jensen



Untitled, Dominick Rapone



And Not a Drop to Drink, Dale Leifeste



Dream Collector, Bill Gusky

For this exhibition, we have selected a number of artworks that reveal the changes in the contemporary seascape. Pictures can open eyes and the best, and most prominent place to start is our seas and waterways. This is where things are happening quickly, this is where it is obvious and tangible and this is the focus of *Water Over the Bridge: The Art of the Contemporary Seascape*.

Curators:

D. Dominick Lombardi, Valhalla, NY
Amanda Cooper, St. Petersburg, FL



Gulf Oil, Anne Bowen

<http://botany.org/Resources/ClimateLetter20091021.pdf>

<https://www.theguardian.com/environment/2015/jun/11/james-inhofe-republican-climate-denier-pope-francis>

<http://www.cnn.com/2017/06/01/politics/trump-paris-climate-decision/index.html>

List of Works

Todd Bartel (Watertown, MA)

Sublime Climate
(*Landscape Vernacular Series*) 2011
Mixed media
13 x 13 inches

Anne Bowen (Leesburg, FL)

Gulf Oil 2015
Mixed media
108 x 84 inches

Stephen Bradley (Catonsville, MD)

Between Land, North Sea 2018
Digital photograph
28 x 36 inches

Carolina Cleere (St. Petersburg, FL)

Fish Out of Water 2009
Mixed media
64 x 48 inches

Timothy Daly (Hoboken, NJ)

Big Weather, Central Florida 2012
Acrylic
48 x 72 inches

Don Doe (Brooklyn, NY)

Flood No. 72 1996
Oil and acrylic on linen
18 x 21 inches
It Came Like a Thief 1999
Oil on canvas
34 x 75 inches

Rieko Fujinami (St. Petersburg, FL)

Invisible Site—After 2016-18
Glass engraving and lighting stand
45 x 58 inches
Invisible Site—Another 2018
Glass engraving and lighting stand
11 x 17 inches

Bill Gusky (Canton, CT)

Dream Collector 2014
Watercolor on paper
12 x 16 inches

Scott Hatt (Mishawaka, IN)

*The Longer Range Ranger—
Lazy Twin Pulls a Boner...*
Learns Mistake too Late 2014
Collage and acrylic on
prepared panel
20 x 16 inches

Bones 2015
Collage and acrylic on
prepared panel
40 x 30 inches

Kate Helms (Largo, FL)

Colony 1
Resin, cloth, sandpaper and
found chaise
74 x 28 x 35 inches

Jay Herres (St. Petersburg, FL)

Destiny's Metaphor 2017
Oil
20 x 24 inches

Tom Hooper (New York, NY)

Transmogrification 2017
Ink, graphite, latex, acrylic and
watercolor on showcard
20 x 24 inches

Button Hands 2017

Ink, graphite, latex, acrylic and
watercolor on showcard
20 x 30 inches

Kenny Jensen (St. Pete, FL)

Dominion Under
(*Bound and Loosed*) 2018
Mixed media
variable dimensions

Dale Leifeste (St. Petersburg, FL)

And Not a Drop to Drink 2017
Digital photograph
12 x 18 inches
Remains 2017
Digital photograph
12 x 18 inches

Margaret Lejeune (Peoria, IL)

Growth Pattern 09 2017
Bioluminescent bacteria photogram
20 x 16 inches

China Marks (Long Island City, NY)

Sea Change 2005
Fabric, thread, screen printing ink
and fusible adhesive
31 x 32 inches
Game Day in Oceana 2018
Fabric, thread, screen printing ink
and fusible adhesive
27 x 34 inches

Brant Moorefield (Jackson Heights, NY)

Parapet 2013
Oil and acrylic on paper
mounted on canvas
14 x 11 inches
Graft 2015
Oil and acrylic on panel
18 x 14 inches

Outside the Lines Collective

Trouble in Paradise 2017
Mixed media
48 x 25 inches

Steven Purtee (Cortlandt Manor, NY)

The Aldabra Banded Snail Question
2008-2018
Acrylic
20 x 32 inches

Dominick Rapone (Raleigh, NC)

Untitled 2009
Silkscreen
15 x 22 inches
Untitled (Skull) 2009
Silkscreen
15 x 22 inches

Babs Reingold (St. Petersburg, FL)

The Last Sea 2018
Mixed media
variable dimensions

Selina Roman (Tampa, FL)

Untitled (Tube) 2013
photograph
21 x 28 inches
Untitled (Bend) 2011
photograph
21 x 28 inches

Holly Sears (Brooklyn, NY)

Swimmers 2011
Oil on paper, laminated on board
15 x 21 inches

Roman Turovsky (Astoria, NY)

Marshland 2010
Oil on wood
36 x 30 inches

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Lisa and Perry
Everett

