

**'Tip of the Iceberg' Group Exhibition**  
**The Schuylkill Centre for Environmental Education, Philadelphia PA**  
**November 10 , 2007 – January 31, 2008**

*"By failing to see that the Earth regulates its climate and composition, we have blundered into trying to do it ourselves, acting as if we were in charge. By doing this, we condemn ourselves to the worst form of slavery. If we chose to be the stewards of the Earth, then we are responsible for keeping the atmosphere, the ocean, and the land surface right for life. A task we would soon find impossible—and something before we treated Gaia so badly, she had freely done for us."*

**James Lovelock, "The Revenge of Gaia"**

Scientists are now predicting serious consequences from global warming within our lifetimes. And within the lifetimes of our children, there will no longer be ice caps—the planet photographed from above will no longer appear white, but as blue as the rest of the globe. This is a startling realization as well as a significant new iconic image to comprehend, considering it is only since the latter part of the twentieth century that we have been able to accurately visualize the planet via satellite photography.

It would seem to be the moment for being "green". Glossy magazine covers tout celebrity environmentalists, IBM has eco imagination ads, BP now stand for Beyond Petroleum – even reluctant politicians are finally joining the bandwagon. However, environmentalists have been predicting an impending disaster of immense proportions for decades now. Al Gore first introduced legislation on global warming when he was in the senate 25 years ago. Are we finally listening? Will we be able to avert planetary collapse if the earth becomes truly unable to sustain life?

There is an ever growing, world-wide movement of artists who are looking at and responding to ecological concerns. Using a variety of means including site-specific remediative works in the landscape as well as installation, photography and traditional painting and sculpture, these artists are taking on the role of visionaries. They are proving that art can contribute to society by inspiring others to think about needed change in the world. Art, as it always has, can help us reconnect our senses to the beauty inherent in the natural world and can provide an alternative vision for our future. Works such as those included in *Tip of the Iceberg*, though intimate in scale, can bring an awareness to the viewer of the need for protection, preservation and the preciousness of what remains on our planet.

The work of these five artists explores ideas about the impact of climate change on their local environments.

Deb Hoy's work juxtaposes the natural and the industrial in an attempt to have them co-exist, pointing a way to the possibility of post- industrial transformation and hybrid species. Her piece titled "Timebomb" parodies the proximity of a catastrophic collapse. "Eye of the Storm" looks at our environmental crisis through the lens of economics and suggests a high price for the "liberty" we pursue here and around the world.

Carla Liguori's delicate grouping of cast sheep portray the fact that all life forms share the same matter. She is showing the interconnectedness between animals and humans, though the latter often follow one another blindly, right or wrong. Liguori feels that the sheep symbolize the best of human nature and that we might look to them and perhaps all of animal life as an example.

"City Root Maquette" by Keiko Miyamori uses tree roots embedded in blocks of clear resin. This symbol of preservation unites the natural with the man-made and suggests the possibility of living in harmony. If unheeded, the implicit warning here might be that the petrified state of this root is an example of what used to live and thrive.

Emily Sullivan's delicate and poetic works made from wire and black velvet are tender and playful - evoking a mood that is both uplifting and somber. They convey presence and absence, their blackness absorbs light but also reflects on the beauty and perhaps impending tragedy of the natural world.

The fired and glazed clay works of Austin Tremellen physically convey the intensity of extreme heat. The clay serves as a metaphor for the earth itself and the heating process of firing the clay represent the increased temperatures we feel as a direct result of global warming. The work titled "Malaria" also comments on the possibility of spreading disease caused by insects as their populations increase and migrate to areas of the globe that are warming.

Ultimately we need to feel hopeful regarding our future if we are to help bring about a livable future for generations to come. The artists in *Tip of the Iceberg* demonstrate that each of us in our own small way can and must take action on whatever level we are capable of doing.

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September 2007