



Suze Woolf

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Artist Statement:

Throughout the West, Suze Woolf has watched glaciers shrink and burned forests increase. At first, she painted beautiful landscapes but was compelled to portray their eco-disturbances. Portraits of individual trees became a metaphor for human impact.

Despite her anxiety, she also sees unusual beauty. Fire-carved snags are all the same – carbonized, eaten away; yet different – the fire’s physics and the tree’s structure create unique sculptures. Painting them is a meditation on both causes and effects of climate crisis. There are now 59 in the series.

Hiking through these burned forests, she also sees bark beetles' hieroglyphics. A book is a collection of messages, and incorporating raw materials from nature becomes another meditation on our impact. Eight are part of Bainbridge Island Museum of Art’s book arts collection.

Beetle-kill, like fire, is compounded by climate: heat- and drought-stressed trees are more vulnerable; larvae aren’t kept in check in warm winters. The insects respond to the conditions we created.

Suze works to confront climate in painting, paper casting, pyrography, installation and artist books. Like her best work, the results are beautiful and disturbing.

Artist Biography:

Suze studied ceramics and printmaking at the University of Washington. An early adopter of computer graphics, her career has included print and interface design. Though known as a watercolorist, she explores a wide range of media from painting, paper-casting, artist books and pyrography to installation – sometimes all together.

She has exhibited throughout the Pacific Northwest but also across the US and parts of Canada. Her work is in museums, public collections and many private ones. She has curated a large travelling exhibit, juried competitions for municipalities and artist organizations, and contributed work to non-profit fundraising. An installation of her burned tree portraits on fabric is touring museums 2019-2024.

She has received grants, stipends and exhibits from Artist Trust, Shunpike, The Entrada Institute, Zion Natural History Association, the Museum of Northwest Art, the San Juan Islands Museum of Art, Missoula Art Museum and the University of Montana. She has been artist in residence in Zion, Glacier, Capitol Reef and North Cascades National Parks. She was a test artist resident at the Grand Canyon Trust's remote Kane Ranch. She attended nine annual *plein air* invitationals at Zion National Park. She has also been an invited resident at art colonies such as Banff Centre, Vermont Studio Center, Willowtail Springs, Jentel, Playa Summer Lake, Centrum, Mineral School, Sitka Center for Art & Ecology and Olympic National Park.



The Magnitude of the Problem Fabric print of original painting in three layers: transparent, solid and story by Lorena Willams (2021). As shown at Wildling Museum of Art and Nature, Solvang California. Additional work by David Paul Bayles (left) and Amiko Matsuo (right).



Bark Beetle Book Volume XIV: Ars Datum Est. Artist book, 16.5" high x 4.75" diameter. Teanaway log with fir engraver galleries, laser-cut matboard, image transfers, paint, linen thread. Each page of *Art Is Data, Too* is essentially a bar from a bar chart representing areas affected by bark beetles in British Columbia and Alberta from 1999-2007.