Love Mother Earth

As is true for humans and all other living beings, Indigenous Expressive Arts (such as story/history-telling, sewing, carving, weaving) are dependent upon a healthy ecosystem in order to thrive. First Nations peoples have always understood their/our home/land bioregions by knowing names for plants, animals, insects, elements, and their personal traits, behaviors, personalities, and characteristics. Knowing is part of a relationship. If we all learned to know the names and faces of the living Beings of our place, what would change in this modern time to ensure a healthy and sustainable lifestyle? Love Mother Earth. To Love Mother Earth is to know and to be in relationship.

Love Mother Earth is the practice of craft and of relationship, to think and make expressive arts that are rooted in HomeLand. First Nations environmental logic is the knowledge of place; one we learn from in our practice of place.

Who we are: First Nations artists/mentors, students at Simon Fraser University, and community members.

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* annie ross
My work investigates sign and cultural identity. This inquiry merges basic elements of basket designs from my ancestral home, the Inland Plateau region of the Columbia River Basin, with urban imagery to speak to the perception of land. What was once the traditional source of a pattern like the marking of a snake track in the sand is replaced with new marks made by SUV tire tracks. New names for tires include Timberline, Wilderness, Firehawk, in this case, Eagle - names that speak of a romanticized, idealized West.
The Science of Decomposition

I believe that visual traditions and themes create a kind of language that exerts a powerful effect on social consciousness. I explore landscape representations from different cultures in search of a language for landscape distinct from "Western tradition" in its relentless desire for control, and its efforts to distance the viewer from the outdoors and other people. I like to use the term bioecology because it is the study of communities and member interactions in nature; it is an exploration of systems, part of the science of ecology.

The technologies of symbol making reiterate our participation in communities. Artists can catalyze the imaginations of everyday artists with our presence. Employing kitchen table technology to create this print edition in the park, I shared this experience with park visitors and staff, as I drew inspiration from comparing my home ground to this land of collective heritage.
Billions Lost

The further we as humans get from traditional, local, and organic forms of agriculture, the closer we get to destroying biodiversity, indigenous cultures, and sapping the land of all future nutrients. The agribusiness of the major fast food companies decimates forest land, particularly in North and South America, to produce inexpensive beef and soy in vast quantities. We have created thousands of acres of "green parking lots" for mega crops to support the global community, but at what cost?

My print "Billions Lost" is a comment on this destruction by simply pairing endangered plant species such as running buffalo clover, and *Lupinus diffusus* with an authentic McDonald’s cheeseburger wrapper. I want this work to ask its viewer a question about their eating habits, and what they are really supporting when pulling up to a drive through.
Alison Fisher
Nanaimo, BC, Canada

Dream Image

This image entered my consciousness as a dream I had just before waking one morning well over a decade ago. At the time I was researching human connection to nature. Though I find it difficult to impose a fixed definition on the image, it has remained meaningful to me and resurfaces in my art practice from time to time. I sense that it may represent in some way the depth of our connection to the Earth. In the dream the three linked figures were distinctly different in form (which might represent biodiversity), but all shared a common connection which was deeply rooted into the ground. I believe the Earth is a being of which all living things, human and non human alike, are an integral part.
Are skyscrapers a part of nature? I see them that way. For all of our grand delusions and aspirations, we are still animals. Nature cannot destroy nature, because whatever results from destruction remains a product of nature — thus, our skyscrapers do not destroy nature, they supplant it. The eventual extinction of our species (no doubt due to our own foibles) is inevitable. To mourn our own extinction - or the extinction of any number of other species at our own hand, is pointless from the perspective of one who objectively appreciates nature. The essence of nature is not permanence, but cycles of destruction with creation.
This print reflects on the necessarily constructed nature of our environment. The earth has been more changed by “us” than we have by it, but at this point neither means anything without the other; such is the nature of parasitic relationships. There comes a time when parasite cannot be distinguished from host, so complete is the transformation of the original. It also challenges the assumption made clear by the assignment that everyone must feel the same way about the earth, and respond with similar political gumption. There is a comfort, the equivalent of a sugar teat for a crying baby, in believing in a community of like-minded and concerned citizens; those who will rally under the same banner and produce global change, in this case through printmaking. It equates to a wistful harkening-back, a refusal to embrace the changing planet we inhabit. It is distilled in this case through the romanticizing language of our great mother, her endangered species and endangered art forms.
To Whom It May Concern,

In today’s world, people are often consumed by their everyday activities and forget to enjoy the spectacular, and intelligently designed creation around them. Maybe one way to prevent the extinction of endangered species is to merely take the time to appreciate the beautiful nature that surrounds us, and think about how our actions affect the environment.

My print depicts a peaceful landscape that almost looks unreal. I want to show how we can interact with nature by enjoying its splendor, respecting and preserving it.
The creation by humans with the greatest affect is one of destruction – nuclearism and its others - mining, processing, waste, bombs, firestorms, destroyed Home/Land. This piece shows the act of weaving, meaning, humans have to actively work to put everything back together to replace and heal what nuclear fission, in act and theory, has broken apart – the forests, streams, air, land. We have to replant the forest, restore the soil and streams. We have to actively “weave”, all day every day, for the Earth to be healed. The image of Sasquatch symbolizes the possibility of species that may exist in the wild(ness) of Earth, in the big trees. Who lived in the dense cattail springs, wild sage plains, and marshes that used to be the Nevada test site? Nuclearism is the ultimate violence. When all is a radioactive waste site, what or whom can exist? Under the burden of nuclearism, the future is a fantasy. Sasquatch is about the supernatural affect of possibility, the need for miracles, and the impossible, for our planet to heal. Peace and harmony with all Living Beings.
I had the privilege to be born in Panama, a country encompassing one of the Americas great rainforests. As a small boy I possessed a naiveté of the outside world. That world had the potential for not only destroying the tactile essence of my daily reality, but my dreams as collateral damage. The honor of that intrusion became painfully obvious on subsequent sojourns to my jungle home. The dispiriting act of deforestation had given way to rolling hills of imported grass, fancifully called sugarcane. In Nature’s Babies, I am optimistic the viewer will glean either of the scenarios within the image. Man has risen above equal status on earth, and nature is in his omnipotent hands and ministry. Or will man have a natural heritage, an embryo of a brother animal to pass on to the next generation?
Corn

The biggest part of maintaining the planet and making it sustainable is food. Food is a necessary evil. The type of farming we employ can destroy land or help maintain it. So often it is about destruction, every type of farming is completed on an industrial scale, especially cattle farming and crops such as corn. Often, industries do not employ crop rotation, and a cattle farming unnecessarily destroys topsoil for future generations. Why do farmers lack the ability to do these things? Now we have destroyed this land, it is unable to feed cattle or sustain crops. The most easily genetically altered crop is corn. It is considered necessary for feeding the masses, especially in countries that have no sustainable agriculture. In Africa, genetically modified corn could be viewed as necessary in order to survive. Survival is the struggle to attain adequate food, shelter, and clothing, yet so many don’t have that opportunity. The only opportunity might be through a sustainable food supply, starting with crops like corn.
Go Barefoot

Horses were not kept in stalls until humans began riding them to war. People began to nail metal to their feet to prevent direct contact between the stall and the inside of the hoof. However, horses that are not allowed to go barefoot at least part of the year can have serious difficulty moving. They can suffer back pain, health and behavioural problems from improperly managed hooves. Natural hoof care practice is one of sustenance. A clean, trimmed hoof reflects how wild horses maintain their feet by constantly moving over rugged varieties of terrain. This practice draws me back to the fundamentals of life. That is why I tried to make this horse look powerful, unburdened by domestication. The lines are free and full of energy, and the horse is the focus of the image, when he is running, playing, or fighting, you can’t see anything but this incredible subsection of the overwhelming intensity of Earth life. Without metal and nail damage, horses can move comfortably without restraint or control.
"I Keep On Raping the Earth and I Keep On Getting Pregnant," is a piece articulating the relationship man has with the Earth. Man requires the Earth for the species to survive, but does not treat the planet in a respectful way. Through our slow destruction of nature, man destroys himself and creates an unnatural way of life.
The Adaptive Survive

This image is one that I frequently see driving on 1-5, a hawk utilizing a streetlight as a perch to spot prey living in the grassy area along the major road. This aerial predator has adapted to human encroachment and has made use of the developed land, carving out a niche despite the changes in habitat. I often wonder why some species are able to adapt successfully to living with humans and why similar species do not. Bald eagles have struggled to thrive among populations of people. Coyotes are frequently seen in suburban areas eating pet food left outside. These opportunistic creatures have adapted well to the presence of humans.

The ability to adapt is a characteristic that ultimately leads to survival. As the population grows, we need to be conscious of the affects it will have on the sensitive species. If conservation organizations continue to protect these species and their habitats, future generations will be able to enjoy them.
Bees

Without insects, bees, the plants of your planet cannot carry on the work that they do. Without plants our planet cannot have oxygen. Without oxygen the animals, insects, fish, and humans will no longer exist. We are all a part of this planet's Life. We all live and thrive together or we all die – together.
Carrie Hodge
Burnaby, BC, Canada
Cherith Mark
Burnaby, BC, Canada

Northern
Malformed amphibians are being studied as indicators of the health of our environment. There may be many reasons for these malformations, but some scientists think they are due to the increase of UV rays. Others blame polluted waters for causing multiple limbs, missing eyes, missing limbs, etc... None of these indicators are good news.*

* information comes from:
Meyteyer, Carol U.
Field Guide to Malformations of Frogs and Toads.
USGS National Wildlife Health Center
Madison, WI 53711
Chuck Taylor  
Olympia, WA, USA

**Gweduc-Fingerprint-Trees**

If this linocut print has anything to say to future generations on how my generation, and those before me handled the loose interpretations of ecology, low impact forestry, and genetic sustainability, it is this...

They were here: inhabiting home and the center of our universe.
They existed: as true architecture, as natural human excretion.
They were young: showing us how natural and manmade ideas embody meaning, giving the spirit a youthful place.
We were happy: with our natural environments, in knowing someone cared enough about us in this world to let us attune to them.
This is a subjective look at the little things that materialized from being touched by humans.
Under One

The Earth is our home. Many civilizations have come and gone on it. There are many cultures that are developing and ebbing on it. Earth is something that sustains us. It nurtures us and provides us with nature and beauty. It is also increasingly riddled with technology. This print was made with many symbols in mind to represent some of these ideas. The Earth is shown as a heart under a sort of crude roof, referring to the saying, “Home is where the heart is.” Home is a place where one is nurtured. It shapes our lives and influences who we are, how we act and react. Earth is the same, it is our home. The environment one lives in affects how we live. The vein-like structures stand for the technology that has progressively risen, and the vines are for what is left of nature. The different icons floating around the heart symbolize different cultures and ideas that exist or have existed.
David Roh  
Salt Lake City, UT, USA

**Twisted Timbers**

I have always been fascinated with trees and how they reflect the changing cycles of nature. The active shapes of leaves and branches as they rise vertically against the horizon line, is striking in both the prairies lands, and Rockies of the Western United States. I find it reassuring, that trees can provide beauty in both urban and rural environments.
New Species

This print is about maintaining endangered species. Humans have been developing fixed environments to assist creatures on this planet. This practice might be ironic to some. Survival of the fittest explains the extinction of species. Exploitation and environmental changes have caused some species to die out. These natural causes are ignored by those focusing on saving endangered animals. The panda represents all endangered species. With food and offspring, it is “ideally” raised in an artificial garden and no longer needs to fight for survival, or adapt to the environment. I use the word “Utopia” ironically, to represent a domesticated “ideal life.” A DNA spiral floats on top of the panda separating natural and nurtured worlds. No one doubts captive breeding for animal preservation. Humans protect animals by putting them in cages, but they become more dependent on people and cannot survive on their own.
ALGAE

These images are based on microscopic pictures of fresh water algae. These algae must be magnified 1000 times to be visible to the human eye. I am interested in earth’s naturally beautiful forms, unseen to the naked eye and often un-noticed.

There are many parts of the earth being destroyed of which we remain unaware. Some of this destruction is visible to those who care. The remainder of the damage, its affect on us and future generations, will be revealed in time. Algae is just one of the earth’s organisms which is completely self sustainable with water and light. It provides us with ninety percent of the oxygen we breathe. It is capable of flourishing rapidly. Similarly, I hope the practice of printmaking will remain alive and active along with the earth.
Humans, of all cultures, have paired animal’s personalities with their own. My print is a self-portrait of myself wearing a hat of two horses. Hidden in the forest, I take on the attributes of the noble horse hoping to leave the inhuman world of glue factories.
Erin Genia
Olympia, WA, USA

Healing & Nurturing

My focus is the deep energetic healing that must occur in order for humans, and the natural world to coexist in harmony. This piece underscores the reciprocal relationship between humankind and plants. We derive our sustenance from the life-giving capacity of flora. We, in turn, must revitalize our stewardship of this planet and all life.
unwanted

Art is a feeling inside of me that needs to be expressed. Art surrounds me; it is visible in the community in many ways. Architectural design, the arrangement of furniture, and the colors of the wallpaper in my room, all of these relate to the community around me. Material, patterns on my clothes, every color around me fits into the community. Notes, beats, the types of music that I listen to are forms of art.
What I expect to do is strengthen the relationship between my art and the rest of the world. I remind myself that everything around me, every plant, every creature, every building, and every object is art.
This piece is about the prohibition of animal skin accessories. Therefore, I used animal print material, and a stamp that says "denied."
Modernized culture’s relationship to nature has become parasitic. We’ve evolved enough to become aware of our actions. Yet, we are so entrenched in systems of consumerism that even though we can project the consequences, we cannot pull ourselves out of the hole we’ve dug. We are forced to leach nature’s resources from the soil until we simply don’t have enough to sustain our rapid proliferation.

Since time immemorial, nature has been anthropomorphized into the Mother archetype. I think that portraying nature as Mother makes it easier to empathize with her as something tangible and deserving of love. Who would physically treat their own mother the way we treat nature? If we thought of nature first as our Mother, perhaps humanity would afford her greater respect. Right now, her children are taxing her. We ask too much of her, and struggle to control her resources. We must open our eyes to our Mother’s despair, instead of our mouths to her dwindling milk.
We are a group of nine artists who, for approximately twelve years, have collaborated on large-scale works, usually in a mural-size format. While our *modus operandi* varies, the single-most common feature of our approach is that we all work simultaneously on the same piece. Within our discussions regarding this submission, we discovered that we share similar mind-sets on the subjects of earth science, ecosystems and their spin-offs. We are, as Californians living in this coastal state, aware of annual torrential rains, landslides, drought, firestorms, mudslides, and of course the ever-present threat of earthquakes. Add to these, concerns over global warming and environmental degradation.

As artists, we are also enthralled by the micro/macro beauty that constitutes the patterns of nature, and the wondrous interconnectedness of everything. We wove our sensibilities into the small surface, reflecting our feelings for the planet and all its bits and pieces.
Heather Bryant
Chesapeake, VA, USA

On Earth

In my print "On Earth," I portray a primordial creature on top of a screaming rock form that is symbolic of the earth. The creature is composed of essential forms. This primitive portrayal of the beginning of time is meant to convey timeless struggle that unites all beings.
concomitance

My work is the metaphoric representation of nature, and a translation of my life’s experiences and memories. This work also refers to the fragile and dynamic nature of our individual and collective experiences, memories and societal history. In my work I am representing my relationship with India, my homeland. My work incorporates self invented symbols using traditional and contemporary art practices. My symbolic language consists of organic forms, lines and dots. These symbols such as circle, sphere, and henna motif, have personal and cultural meanings. The circle (or sphere) is considered a symbol of the "self." It expresses the totality of the psyche in all its aspects, including the relationship between man and the whole of nature.
Jacqueline Koala
Olympia, WA, USA

New Routes Old Roots
Jennifer Hsu
Burnaby, BC, USA

Untitled
Jennifer McGowan  
Vancouver, BC, Canada  

**I spotted a towhee!**

This is a three-colour reduction linocut on Japanese paper. The spotted towhee is a beautiful bird, you can see at Lost Lagoon in Stanley Park. There you can spot the towhee along with many other birds. These birds commonly feed over the stone bridge and under the shady trees. They tend to stay close to the ground.

I have been learning about birds in Vancouver over the last couple of years. My grandmother taught me about different regional birds when I was little, but I’ve only recently renewed my interest. Hearing birdcalls while walking around town piques my curiosity and I want to discover the source. When I move close enough to the bird to identify its markings then I learn its name and characteristics. I have joined a birding group at Stanley Park to learn more from others. Learning about these little creatures makes me feel that I am just beginning to uncover a great mystery of which I am a part.
Jenny Craig
Seattle, WA, USA

**some he pinned...**

I was thinking about the idea of collection — collection for conservation, collection for documentation, collection for preservation, and how that strays over the line into harmful acts. How do we react to the endangered? And is the collection impulse, as part of protection, the right one?

**Medium:**
This is a smoke printed woodcut on handmade abaca paper. Smoke printing is a traditional method of proofing punches from the earliest days of letterpress. In this case the wood block was suspended over a candle until sufficient soot built up on it to print it. I used a baren and a wooden spoon to transfer the soot to paper. The paper was then tea-dyed and stained with homemade cochineal ink. The only part I did not perform in my kitchen was the papermaking (and it would have worked just as well on a commercial paper).
Nature of the Beast

This image represents our relationship with the earth and its inhabitants with whom we coexist. The group of sheep beneath the grand scale architecture represents the human relationship with nature. It symbolizes both the use of livestock, and physical encroachment upon natural habitat. Furthermore, the sheep represent human nature and social organization.

The political architecture in the center symbolizes political organization, and its power to affect the earth, its environment and the beings within. The towering buildings on each side of the composition represent the structure, organization, and impact of society on the environment. They also imply motion representing the fast pace of society, and the quickly diminishing natural resources of the planet.
Untitled

The influence of tribal and graffiti art inspired me to produce this piece. Living in a neighborhood of Los Angeles, California, graffiti art is common. At every turn you find graffiti art on walls, trains, buses, and anywhere you can imagine. I am not referring to ruthless tagging, but actual graffiti art; graffiti art that is well designed with the consideration of ideas and concepts. Every individual artist has their way of expressing themselves. An artist by Banksy said, “The key of making great art is all in the composition.” I believe that is true because no matter where art is located, it can only be interpreted by the individual viewer.

This design shows tribal and graffiti characteristics, giving the piece a touch of graphic art in printmaking. The usage of white ink on black washy paper gives it a skeletal effect. This represents the feeling of death and the rebirth of nature.
Four crows

When I was a child, I used to see thousands of bird species migrating in the sky. Crows were very common then, but now I’m afraid they are extinct in my homeland. This is homage to such beautiful birds.
I took a road trip to the Grand Canyon, and stopped to buy some ornamental corn from a local gardener selling her produce by the road side.
On returning to Tucson, I learned about the Zuni tribe who carved fetishes from stone. Most are animals such as fox and bear, but I was intrigued to discover that one was a corn maiden. Fetishes offer protection to their owner. So, I made my print based on corn, prompted by its beauty, and its significance as subsistence food. I also ponder over the fragile nature of all growing things, how they rely on climate and human intervention to reach fruition. I am spending the summer in Arizona, but live and work in Wales.
Every Rose Has Its Thorns

For the print exchange, I wanted to talk about my own relationship with the earth, as well as leave the image open to interpretation. I used a woodprint to develop an image of three life stages of a rose. I think that the image of roses illustrates the respect and beauty I feel toward the earth. I chose the title "Every Rose Has Its Thorns" to represent the duality of roses, their beauty and pain. I also wanted to create the feeling of pain through the hand done wash I applied. I think that in the horticultural world, roses demonstrate a struggle in the use of pesticides.
Kate Zisman
Burnaby, BC, Canada

Play Fight
Kayo Miwa  
Marquette, MI, USA

Home

"Home" is my response and thanks to the inspirational environment of northern Michigan. The untamed natural beauty has captured my heart. I now have two homes, my home in my native Japan, and Michigan's Upper Peninsula (UP).

"Home" expresses my joy in returning to the love of my life. I spent eight months in Japan before I returned to Michigan, to marry an UP native. Accompanying my husband to his regular fishing stream reminds me of the familiar north woods that I based my artwork on for several years prior to my departure.

My print, my art journey, my life, is only a small thing in relation to Earth, but the life of my artwork thrives on what Earth offers. The emotion in my work, I believe, is universal among those who share a love of nature. When a piece of my artwork touches someone's heart, like the many gifts of Earth have inspired my art, I am fulfilled.
Jaws

My work is created to provoke the imagination. It is meant to be interpreted in any way the viewer wishes. This print was made to represent anything, from the destruction of small business, to the natural cycle of life. My art is meant to be light hearted, funny and allow the viewer to relax, so enjoy.
I am concerned about the loss of natural space in our urban habitats. “Growth and prosperity,” is the mantra of our Federal government and local legislatures that claim our urban green areas, and surround natural habitats at an ever-alarming pace. The incessant need to develop land for profit through subdividing, rezoning, annexing, and expansion of urban growth is changing our value systems, further removing us from our connection to the land. I used the international symbol of the waste receptacle to reflect the sensibility of growth over green habitat.
Laura Naylor  
Hauula, HI, USA

My Garden

I moved to Hawaii from New York City three years ago. Having grown up in a city, moving to the country was a big adjustment. When thinking about the print exchange topic, I considered my relationship to my immediate surroundings. It is a delicate balance, living with all the greenery and insects. I am surrounded by them; living in Hawaii means living with bugs. Being surrounded by lush greenery also means being surrounded by the insects that thrive there. I try to keep them out of the house when possible, but I have also accepted living with them. There is something very comforting about living in a place where you are surrounded by nature.
River Rage

This print is a direct response to the emotions I feel when thinking about how rivers are being abused and polluted. I grew up swimming in the Willamette River that runs through Eugene, Oregon. Now when I return home, the filth that creates a layer of film over the once beautiful water is disgusting and disheartening. I chose to use the color red to represent the intensity and immense pain that our natural world is enduring as we continue to destroy it.
Lila Smith
Burnaby, BC, Canada
Trees are what make us live and thrive. It is not as if we eat them for subsistence, however there are more complex interactions that occur between trees and other things. Trees protect us from harm as they clean the air and enrich the soil. This is basic, but trees help us in other ways. Trees have more perceived uses when they are cut down and made into different products. They can generate considerable profit. This is problematic because it takes so long to grow a mature tree. Therefore, they are in danger because they are cut down in such tremendous amounts. I made this print to express my sympathy for trees, and because I find tree stumps extremely beautiful. Every circular shape is irregular, yet unified.
Margaret Nauss
Olympia, WA, USA

Fallout

Recently, my uncle Dr. Stephen Wheatcraft traveled to Kazakhstan to study groundwater contamination, and how the fallout patterns from Russian nuclear testing relate to groundwater contamination in wells. Many thousands of people die from radiation poisoning and many people today suffer from disease and birth defects as a result of radiation. In our culture of science and technology often we forget to consider the effects our “advances” have on the environment, and as part of the environment, on ourselves.
Mary Lejewski
Hamilton, New Zealand

**Kiwi**

While hiking through New Zealand two months ago, I often saw signs that read “Kiwi Reserve—Endangered Species.” No one I asked had ever seen one. Therefore, my curiosity led me to research what a kiwi looks like.

The kiwi cannot fly, has loose hair-like feathers and long whiskers. It burrows in the ground, and is the only bird known to have nostrils at the end of its bill. It literally sniffs out food. Only 50,000 kiwis remain. Introduced predators are the biggest threat. Stoats and cats kill 95 percent of kiwi chicks before they are six months old. Adult kiwis are often killed by ferrets and dogs.

I used a circular background because New Zealanders are very connected to the ocean; a curved line represents the waves. I employed traditional techniques of collagraph and linoleum block printing to reinforce the traditional Maori native art. The layering of images gives subtle nuance, and enrichment to the simple layout.
Walking to balance

My work brings the essence of the forest to inside spaces. It evolved out of a time spent in the city surrounded by concrete buildings and little green space. This work is an attempt to explore another layer of my existence in the world. This print begins with a transparent layer to represent the underlying cycles that govern our existence in the world. The next layer—spiralling leaves into the four directions—introduces the movement of the earth’s creatures and beings, and how much bigger than humanity they really are. The final printed layer is a microscopic magnification of a fingerprint, a glorious pattern, but representative of something that can be misused. How does each of us find the balance between leaving an imprint on the world, and flattening it with our carelessness? How do we share with others the joy that comes from balanced living?
I have always been enamoured with flowers, namely orchids, and their function within the eco-system. They are one of the most unique and beautiful blossoms in the world and they function as a fungus. It saddens me that they are now mostly cultivated in green houses and private residences, when at one point they grew wild on every continent.

This print is in reverence to the wild orchid. I chose shades of orange because they are some of the more rare hues found in natural plant life.
I went on a trip to Hawaii this summer and while I was there I had a chance to touch a sea turtle. It was one of the most spiritual moments I have ever experienced. Later, I found out that it is illegal to touch sea turtles because they are endangered. While I was there it became apparent why this law exists. When I went snorkelling in certain locations, all I could see was dead or dying sea coral due to so many tourists in the area. This experience has changed my life forever. Now I want to do everything I can to help turtles. Yet the question remains, how can we interact with the wonders of Mother Nature without destroying them?
Natalie Couch
Waitakere City, New Zealand

Te Taha Tiaki

The vessel that nurtures.
The bird (Kereru, native wood pigeon) in this image visited me in a dream after planting a garden with my two year old daughter. The bird was regurgitating some seeds into my hand. This image brings home the importance of nurturing our children alongside seeds of yesterday. Restoring and maintaining a relationship with Earth is the essence of what it is to be indigenous to this land.
The vessel at the top of the image represents a gourd which reminds me of those used in traditional Maori child birthing rites. The placenta is placed in a gourd for burial in the place of the child’s origin, linking them through whakapapa (line of ancestry) to their Earth Mother, Papatuanuku. The child’s connection to their parents and the Earth sustains and nurtures them physically and spiritually. Acknowledging this, as children become adults they become involved in a reciprocal relationship as nurturers or caretakers (kaitiaki) of the Earth.
Sustainable Living

While living in New Mexico I have seen endless creative possibilities for sustainable living. Earth ships, adobe construction (Pueblo Indian technology), and wind and solar energy are some of the current explorations here. During an Okan ceremony I realized the sustainability of the tipi. Built-in insulation, heating and cooling, spacious living, mobility and extreme weather resistance. Sustainable living.
I decided to develop an abstract, rather than literal, image of an endangered snake because abstract art gives the viewer an opportunity for interpretation based on personal life experiences. With my print “self protecting snakes,” the viewer knows that circular forms represent snakes, but their reasons for being intertwined can vary from person to person.

We discussed my print in class, but before I explained its meaning the instructor asked someone else for an interpretation. It was interesting to hear what others had to say. To me, this makes art interesting because I feel connected to others, yet I also feel like an individual by seeing something they do not.
Renee Amtai  
Lake Balboa, CA, USA

Selenicerreus

In a few decades half of the planet’s succulents will be lost. In the plant kingdom the more you propagate, the more you keep for the world. We have to make our philosophy and ideology one of love and respect for plants and their fragile beauty. Earth is a being.
Spotted Owl

The spotted owl is my focus for this print. This dark-brown owl with white spots has made its home in the old-growth forests of the Pacific Northwest. Deforestation threatens these amazing creatures, as well as many others in this region of the world. Owls are agile predators, feeding on small mammals. They need to perch in old-growth forests because they offer cool, damp conditions, with plenty of places for roosting.

The northern spotted owl at the center of one of the most heated environmental debates in history. It is estimated that only two thousand pairs of owls still exist in this small region of the world. These animals have superb night vision and can see small objects at quite a distance. This print focuses on the eyes of the owl, which is what makes them so spectacular.
Absorb

My connection with the earth is the feeling of being absorbed into a larger wholeness. I get this feeling both when I am making work and when I am in the forest. I can release the constant pressure required to make the world make sense, and allow myself to be swept away into the place where there are no boundaries between things.
Todd Russell  
Van Nuys, CA, USA

**A Skewed Perception**

While there are so many different types of endangered species in the world, humans tend to forget that we, as a species, may become endangered. Each day our planet is being polluted, and we are ultimately compromising our ability to survive.

With my piece I tried to incorporate these elements. I deliberately left an 1/8 of an inch off the right side of the print, symbolizing that from afar our planet may seem fine; however, there is something "off," that until examined more closely, is unexplainable.

I feel that we are watched all the time, yet nothing is done to fix the problems that are causing our inevitable downfall as human beings.
Laurie Kraege  
Olympia, WA, USA

Gift

I had a dream when I was very young, about a tree standing alone in a field that had extraordinary power to help or hurt those who touched it. As humans, and mammals, we are dependent on trees not only for oxygen, but also to provide a crucial element to ecosystems that have fed, housed, comforted, and calmed our species for thousands of years. Growing up in the Pacific Northwest, trees have always been a symbol of nature in general and how it sustains us. When it's gone, it's gone. So often people forget that we are dependent on the planet. The planet is not dependent on us. With this piece, I intended not only to highlight this relationship, but also to give thanks to that which provides us with what we need to survive.
Rosy Eun-Jeeng Bang
Long Beach, CA, USA

Tears

Emotions fuel my creativity, allowing me to communicate without words. Seeing curious things and visiting exhibitions or galleries motivates me to create new works of art. I am a student and amateur artist. To strengthen the relationship between my art and the rest of the world, I attempt to relate my works to society. Through this work, I learned another way to express my emotions and learn patience.
I try to express the Earth in this print. Each object symbolizes a connection between humans and nature. Two hands represent a mountain, the eye represents the sun, tears symbolize rain, and the lines on the bottom represent wind and waves. The tree represents the human lifecycle, there is no beginning or end, just as one cannot explain whether the chicken or the egg came first...
Emergence

The idea of surfacing from our experiences and transforming into something new has always inspired me, which may be why I find the dragonfly so fascinating. It experiences both underwater and land in its lifetime. Like the dragonfly leaving the water, we must emerge from our current murky environmental situation with our adult knowledge, in which sustainability awareness is second nature, and conservation of our existing resources is prioritized.

Through education and awareness new ways to save what we have left are in development, however, parts of our environment remain threatened with extinction. Land marshes that create housing for so many different species, like the dragonfly, are being threatened by economic development. We each must do our part to protect and stand up for those who cannot speak, in order to ensure that future generations will experience a tomorrow.
Rock Rabbit

I have chosen to depict the endangered rock rabbit. The rock rabbit, also known as the "pi" or "coney," is a small mammal related to rabbits and hares. It is also called the "whistling hare" because it makes a high-pitched alarm call when it dives into its burrow. Rock rabbits live in cold, dry areas of western North America, southeastern Europe and parts of Asia. Recently, it was discovered that a number of rock rabbit populations that had lived in the United States Great Basin, were extinct. The rock rabbit is just one of many alpine and subalpine species which might be lost within a few short decades.

This print was created in a technique based on traditional Japanese printmaking, or hanga, incorporating Japanese carving and printing tools, and techniques with my own imagery, and a few modern variations. I hand-colored each print using gouache and watercolor paint.
Sarah Magaddino  
Santa Ma, CA, USA

Deterioration

This print, produced to illustrate the theme of Mother Earth and her inhabitants, relies on the found images of a cityscape and a flowering plant font. A generic cityscape was selected to convey aspects of the mechanical and engineered structures present on Earth. The geometrical construction of the city is strongly contrasted with the organic, flowing shapes of the plant. However, the strength of the straight, building lines was lessened in intensity to illustrate an overall unity within the print. The two images were chosen to represent the extreme opposition of their characteristics. The handmade paper expresses the organic world, while the high-intensity of the ink shows the artificiality of man-made structures. The composition of the print is based on the concept of how these two worlds clash with each other, resulting in the deterioration of the organic world, due to its inability to withstand the constant spread of mankind’s fortresses.
Target

The scene in this print represents a carnival shooting gallery where two female figures, a mother and daughter, are holding targets. The mother is holding the world in her arms, which is actually a target with an elephant bull's eye. This image also represents a pregnant woman, illustrating how humans and animals are coming together as one in this world. Our world seems very different from that which we knew as children, when it looked very mysterious, beautiful, and peaceful. Now that we are grown, we can see that we, as humans, are destroying the earth with our own hands.
Making Paper

We are losing Earth’s greatest biological treasures just as we are beginning to appreciate their value. Rainforests once covered 14% of the earth’s land surface; they now cover a mere 6%. Nearly half of the world’s species of plants, animals and microorganisms will be destroyed or severely threatened over the next quarter century due deforestation. There were an estimated ten million Indians living in the Amazonian Rainforest five centuries ago. Today there are less than 200,000.

My print is a representation of how paper making and producing art conflicts with our responsibility to stop deforestation. It is a reflection of a tribal chief protecting his land, and inadvertently protecting everyone. Despite his past status, he now stands helpless, watching as we destroy his and our own home and resource. I feel it is ironic that to produce fulfilling works of art, we must subtract from the fount that provides balance and harmony for life.
Ne Plus Ultra

Ne Plus Ultra means attaining the highest state of being. Every time I step into woods, pure nature, I feel like something in me has changed. It is not a hard feeling to capture, and since I have never been one for pictures, I tried a technique that was simple, yet achieves what I want portray; which is to give the essence of beauty and freedom in nature to others, that may or may not already feel it.
Sue Kim
Fullerton, CA, USA

I'm Sorry

This print is about endangered species. The skull represents the dying Earth, and humans who are killing themselves due to pollution. This piece is a confession and apology to the ruined natural environment.
Thomas Walton
Olympia, WA, USA

Urban Growth

I am concerned about the loss of natural space in our urban habitats. “Growth and prosperity" is the mantra of our Federal government, and local legislatures that claim our urban green areas, surrounding natural habitats at an ever-alarming pace. The incessant need to develop land for profit through subdividing, rezoning, annexing, and expansion of urban growth is changing our value systems, further removing us from our connection to the land. I used the international symbol of the waste receptacle to reflect the sensibility of growth over green habitat.
Waxing

To prepare for the SFU Print Exchange I left the city to spend a weekend without the distractions of my daily urban life, so that I might begin to visually articulate my own relationship to the planet more clearly. I gathered leaves and ferns in the intense green landscape of the Olympic Mountains. Back in the city, I traced the veins of the leaves, their bones, and arranged the visual forms of their skeletons into compositions I used for this print series.
Waning

I was immediately drawn to the scientific connections between myself and the planet. I decided to reference scientific images and concepts by exploring things like the big bang and string theories, evolution and astronomy. I researched scientists, such as Einstein and Hawking, hoping some of this information would permeate my print imagery.

I used vellum for one edition, and classic archival BFK Reeves for the other. Together, these prints illustrate how I currently envision my relationship to the planet.
There’s a Polar Bear in My Closet

The recent issue of rapidly disappearing polar bears has been weighing on my mind. It makes me terribly sad. Sad for the polar bears who have no hand in the situation but are the ones who will pay the ultimate price. I am also sad for the generations to come who will be without the species, such as the children who will grow up believing the polar bear was a magical, mythical creature. They will view polar bears the way we view other long extinct creatures. In a child’s mind polar bears will be larger than life, and although they will know that these bears were once living breathing creatures, children will not quite grasp the realness of them. Polar bears will be relegated to stories, illustrations, and photographs. Children’s books will be written about them, and animated movies created, but that is where it will end.
This woodcut depicts a buckeye butterfly drying his wings in a sunny garden. I am a big fan of all things found in a garden. Allowing life to thrive without interference of herbicides or pesticides is essential for a healthy planet. Growing flowers, herbs, and vegetables organically benefits all life, and allows nature to do the work evolution has designed.
The Roots of Our City

It began with trees and became a city; the roots grew upward to conceive towers. I myself am a mix of the green and the gray, the rural and the urban. I grew up in the margin and need both to function completely. Want to see my power animal? Fix upon the root's ends.
"Parallel Worlds" depicts the occasional invisibility of the natural world around us. We are disconnected from the real world and do not realize what effect our actions have. I have attempted to bring to mind a ghost world, a co-existence, in particular the drowning of a polar bear because of a disappearing polar ice cap.
Senol Sak
Bolu, Turkey

Deeps, The other world
The theme of this piece is compost. I am fascinated with the process of decomposition. When I was kid, I would collect squashed frogs and lizards off the side of the road, storing them in a shoe box in my backyard until they were reduced to a pile of bones. It was great. Today I carry on this ritual with a compost pile. It is the same idea, but instead of using road kill as an ingredient for decomposition, I use organic waste like fruit rinds and coffee grounds. I believe that composting is important because it reduces the amount of garbage that is thrown into landfills. It is amazing how much biodegradable waste is thrown into landfills every year, what a waste of space! Instead of wasting nutrient rich organic material, one can compost it and use the by-product as a yard fertilizer or mulch, it's that easy.

With this piece I intend to honor the delicate process of decomposition, and admire the beauty that it gives birth to.
Donna Champagne  
Aliso Viejo, CA, USA

**Snow Leopard**

My print is inspired by the book of the same name by Peter Mathiessen, who journeyed on foot in Nepal and Tibet with his friend, naturalist George Schaller.

The elusive and protected snow leopard lives in the mountainous regions of Central and South Asia. Despite laws, it is hunted for its beautiful fur by poachers, and for its bones which are used in oriental medicine. Sometimes local people kill cats to protect their herds. It is estimated that there are 4500 to 7000 snow leopards left in the world. Exact figures are impossible to determine because of the inaccessibility of much of their terrain, the solitary nature of the cat, and its fur which camouflages it very well on the rocky landscape.

In this print I tried to convey the beauty of the leopard’s stark environment, as well as the unusual markings of its fur.
Nubian Ibex

Many species found in Jordan are threatened globally. A total of forty-nine different species and subspecies are listed in the IUCN 2000 Red Data List. One of which is the Nubian ibex (*Capra ibex nubiana*), a rocky desert dwelling goat antelope found in the mountainous areas of Jordan, Saudi Arabia, Oman, Egypt, and Sudan.
were-Mesoamerican

The spotted jaguar, *Panthera onca*, is one of many endangered species. It is the third largest feline, and the most powerful in the Western Hemisphere. Spotted jaguar’s range from northern Mexico to Central America, across to southern Paraguay, and Argentina. Jaguar populations are currently declining. There are approximately 15,000 jaguars left in the wild.

Historically, jaguars played a pivotal role in the beliefs and practices of many Mesoamerican cultures. The Olmecs, for example, often used a stylized “were-jaguar” motif representing jaguars or humans with jaguar characteristics. This print pays homage to the endangered jaguar and the endangered Mesoamerican cultures who worshipped it. It is an allegory of my roots, and a metaphor for the virtual extinction of these Mesoamerican cultures.
Realities

Humankind is separated into many worlds; bigger spheres, such as the country we live in, the languages we speak, the religions we practice, and the close knit ties of family. I think that every human being lives in their own world, or better yet, has their own very personal reality resulting from experience and background. Every one of these "realities" has connections to others, and they have influence on each other, which is important. I truly believe that one can never enter entirely into someone else’s reality. There are people who don’t want to connect with others, and don’t want to understand another’s world. These people are caught up in their own reality and have no understanding of others. This is the starting point for arguments and wars. It is essential to become familiarized with different realities and other worlds to keep the entire planet healthy.
Negin Farsian
Burnaby, BC, Canada

Gluttony
I was always fond of the seashore. The sound of the waves and the smell of the ocean make me feel relaxed. This linoleum piece was sketched and carved at El Capitan beach located in Southern California near Santa Barbara. I was challenged to capture this scene on the linoleum block free hand.
Jenni Tiles
Burnaby, BC, Canada

Have Respect
Jennifer Stoesz
Koala

To Whom It May Concern,
I made this art work because Koalas are an endangered species. There are fewer than 100,000 Koalas left in Australia. Koalas used to live in the trees in the forest. My art work illustrates that the natural way of the Koala is to live in harmony with the forest. Ten years from now, will Koalas still exist? The children of the future will not see how beautiful the Koalas were.
Love of Nature

My art expresses something close to me, experiences, unforgettable memories, or family and friends. I usually find my motivation through the richness of daily life. I hope that my art work gives people happiness. I think making art with specific themes such as social problems, or environmental pollution, is a way to easily affect positive change among people.

In my print, the theme is love of nature. I want to show the relationship between nature and humankind through hands forming a heart, and only one sprout. The single sprout represents nature's value. Also, I think the background, with its irregular lines, gives a powerful and mysterious impression.
Regal Horned Lizard

I remember “horny toads” from twenty-five years ago when I first came to the Sonoran Desert. They were everywhere, so sweet and gentle. I seldom see horned lizards these days. I had almost forgotten my old friends. Seeing one recently reminded me that it has been about fifteen years since I last came across one. A friend said she thought they were on the endangered species list...they are disappearing. Horned lizards are so small they seem easily overlooked. And yet, they are indicators of the surrounding environment's health. By protecting the animals we are trying to protect ourselves, through realizing our interconnected relationship with this Earth. When I am in balance, I feel a strong connection to all plants and animals. When I think of regal horned lizards, I wonder if my descendants will know them.
Kimiko Miyoshi
Long Beach, CA, USA

Fur is Murder

When fur traders came, furbearing animals became commodities. Trapped animals are often left more than a few days, and sometimes much longer. Many animals chew off their own legs trying to flee. They die from loss of blood, starvation, hypothermia, or are eaten by other animals. Too many animals are senselessly murdered for what some regard “fashion.”
The theme of “The Third Day” describes the creation of the earth's flora. 
GENESIS: Chapter 1: 9 (King James Version):
"And the earth brought forth grass, the herb yielding seed, and the fruit tree yielding fruit of its kind, whose seed is in itself, after its kind: and God saw that it was good. And the evening and the morning were the third day".
GENESIS: Chapter 1:20:
"Let the waters bring forth abundantly the moving creature that hath life... And God saw that it was good... And the evening and the morning were the fifth day."
As I created the prints I thought about the wonders of the earth which include a myriad of living things. I added color and shape to the plants in order to express the beauty of the infinite variety of shapes and hues which we are able to experience in nature.
Vivienne Bessette
Delta, BC, Canada

**Untitled**

I chose green because it is the color of fertility. Present day legislation reflects society's false division between nature and culture. I am interested in how language and culture address binary opposites, production and sustainability. There is a ridiculous division between the two that does not assist in the creation of helpful laws encouraging a symbiotic relationship with nature. Despite the popular ideology that nature must be "returned to," nature has been continuously compensating to achieve balance with atmospheric pollution. I wanted to make a print that had a feeling of ridiculousness to it, a black and white statement in a grey world.
Transmigration of Species

Plants and animals are born, they grow, change and then die. Through that death, all plant and animal life is born again. That is what Nature does. Cities are built and continue to grow until a Natural disaster tears them down, they don’t die.

I am demonstrating the interconnectedness of humanity’s desire for progress, and the natural world’s ability to survive. My message is that growth happens through destruction and rebirth, not annihilation. No matter what humanity does, the natural world will survive, humanity might not.
Fish Kill 9-19-06 Hood Canal

This print documents the widespread fish kill that occurred in Hood Canal in September 2006. Extremely low oxygen levels resulted in the deaths of more than thirty species of fish, crustaceans and other animals, including ling cod, flounder, rock crabs, spot prawns, and octopus. Witnesses reported seeing fish that normally live in deeper waters struggling to breathe near the surface. Scientists are struggling to understand the complexity of Hood Canal. They strongly suspect that human activity contributes to low levels of dissolved oxygen in the long, hook shaped, glacier-cut fjord. Pollution from septic tanks and other sources provides nutrients for explosions of microscopic algae consumed by plankton. This results in an overabundance of waste in the bottom of the canal, creating low dissolved oxygen zones. In September, these zones were pushed to surface layers by southerly winds and many fish were unable to escape.
The Uncomfortable Frog

Our world is still in summer. While the trees have shed their leaves, and the calendar insists that the season has changed, the Pacific Northwest is still suffering from a dry heat. As a native Seattleite, I miss the ominous gray clouds and rain showers. Even more, I miss the seasons when global warming was not a tangible threat.

To approach the issue of an ever-sweltering earth, I decided to depict an uncomfortable frog against the omnipresent sun. He is boiling because the sun has shrunken his habitat. He is boiling because the chemicals in the air have polluted his underwater home. Most importantly, he is boiling because it is just too hot. If our world remains in the summer, then I fear that I too, will boil along with our dear frog.
Sunrise

My two-block linocut depicts a pair of zebras at a waterhole. I chose this scene because an adequate supply of clean, fresh water is absolutely necessary to sustain all animal, as well as human life on Earth.
For some nations around the world mother earth is a box, a coffin that embraces their persistence to have the right to resist and live with honor, or die with honor. Those coffins haunted me for days before I decided to put them into a spoken language that might tell the viewer the history of a country, Lebanon, and the brutal reality of Mid-East conflict. Thirty-four days were enough to turn the country into rubble. The Israeli army has occupied various portions of the country for over Twenty-Five years. These coffins symbolically hold a debate between Nasser (victory) and Khissara (defeat), represented with the numbers seven and eight written in Arabic language, which resume Lebanese life on the border between occupied Palestine and Lebanon.
Melanie Yazzie
Boulder, CO, USA

Watch Us

The animals in nature keep things in balance, and we need to look to them to see what is happening on a global level. This print is focused on smaller animals that are often seen as cute and decorative. We forget that the presence of too many of these little creatures tells us that feeding cycles are out of balance; too few of these creatures tells us that we are over extending into their natural homelands. Here in the print they are presented in a happy moment. Please be aware of them in our everyday lives.
A friend and a factory in southern Minnesota inspired this print. This is the first print I have made in about four years, and I had forgotten how meditative it could be.
Rahman Mohamed
Peneng, Malaysia

The Manager

We have only one earth to share, not only with other human beings, but also with whole systems, including animals and other living organisms, plants, soil, water etc... As human beings, we are the ones who manage the systems, besides The Creator. It is in our hands either to maintain the systems and preserve them for our next generation, or manipulate them to fulfill our greedy desires, leaving nothing. We are the managers!
Rebecca Hsu
Burnaby, BC, Canada

*Baby Harp Seal*
Warring Factions

"Warring Factions," is a piece that represents the idea of mankind and nature caught in a struggle over the remnants of our planet. One side represents the organic form of nature, while the opposing side represents the technological conquest of man. The Negative/Positive space in the middle of the piece symbolizes the area of earth that is still left to be fought over.
Stephanie Mercado
Los Angeles, CA, USA

The Pecking Order

Los Angeles has introduced me to a world of economics and hierarchical systems that exist among all living creatures. It is a city that can be brutally honest with its inhabitants. I used the pigeon as a metaphor for homeless people in Los Angeles. It has a large homeless population, who are discriminated against. I tried to personify the pigeon as a creature with human characteristics, in search for both a home, and the dignity that they may have lost due to ridicule and discrimination. Though pigeons are not endangered, affordable housing is. Recently, bringing wealth to downtown Los Angeles has been met with increasing interest. The actions against the homeless, among others are insensitive and inhumane. Their homes are being bulldozed and the message that they are not wanted is evident. Hence, they are forced to wander like birds perching from ledge to ledge; they have nowhere to call home.
Aimee McFarlane
Olympia, WA, USA

Aqua Alto I

I spent four months in Venice doing my best to live like a Venetian. There are many problems plaguing the city, but the most pressing is the sinking of the city and the rising of the water. The city is naturally sinking on its own, but global warming is causing the annual floods to be more frequent and more severe. To counter this, a series of movable “gates” will control the amount of seawater that is allowed to enter the lagoon. These gates will have a potentially devastating effect on the fragile ecosystem of the Venetian lagoon, but will most likely prevent the complete destruction of Venice herself.
Corwin Clairmont
Pablo, Montana, USA

**Buffalo Crossing**

The “Buffalo Crossing” print represents our Indian Tribes, the Confederated Salish & Kootenai People who spent nine months in the high Northwest plains hunting buffalo. Buffalo were a main food source and supplied materials for basic survival. This most respected animal was nearly brought to extinction, as were many of our indigenous Indian people in waves of genocide and destruction that started more than 500 years ago. The bright color and symbols reflect strengthening in numbers, the spirit of the buffalo, and Indian people as we move toward the many tomorrows.
Endangered Species, Endangered Printmakers

In the last several years, oak trees in Northern California, as well as the Midwest have begun dying out due to an uncontrolled disease. My first thought about endangered species was of oak trees, which are a significant part of the landscape. Similarly, I thought of how the digital age and the increasing use of technology might impact traditional artistic methods, and whether technology might endanger traditional printmaking and print media. This print illustrates oak trees and printmakers as potentially endangered species. The image of leaves falling to the ground seemed best to represent the oak trees. As I reflected on leaves falling off dying trees, I thought of the word and visual play that leaves can represent; literally leaves falling to the ground, as well as leaves of paper; using this idea to represent the discipline of printing as a tree shedding its leaves.
Glory Tacheenie-Campoy
Tucson, AZ, USA

Umbilical Cord

My mother used to show me where umbilical cords belonging to our family members were buried. The ritual practice of returning a baby’s umbilical cord to the earth establishes the baby’s relationship or kinship with Mother Earth. Mother Earth and Father Sun are recognized as family members and treated with respect. The woodcut I created for this print exchange is printed on handmade free bark paper then collaged on Rives BFK paper. The handmade free bark paper is natural and uneven, and each print varies due to the texture and uneven thickness of the bark. I also added cornsilk prints onto the woodcut image. I’ve attempted to communicate our relationship with Earth, Sun and Universe in this woodcut print “Umbilical Cord”.
Yue Jin Park
Los Angeles, CA, USA

Raining In Winter
Foodtray

The "FOODTRAY" image printed randomly over the map, superimposes a suggested distribution of those landmasses underneath. The icon of the "FOODTRAY" operates as an image that could be understood as either profane or sacred. On the one hand, the literal reading can be of a food tray that has been brought to a gathering or party to be casually consumed by guests. On the other hand, the way the image is presented could read as a mandala or a religious stained-glass window. Each of the fifteen prints has a different section of the food tray physically removed from it. The food tray is complete, or whole, only when the edition is together in one place. I intend for this work to suggest boundaries or borders, both physically and psychologically, that we build between one another and the world.
I worry that there will come a day when I can no longer venture out into the wild, sit by a stream and hear the birds sing. This interaction is so important to me. I feel alive and centered when I am with nature. The smells, the sensation of the wind on my face, the feel of the soft grass under my feet, these are things that I hope will always be accessible to me and to others.

I know enough about the environment to realize that it may only take small steps to make a change. We must each take those steps, no matter how difficult or inconvenient it may be, to make the world a better place for ourselves and for our children. Before we know it, the future becomes the present. We do not have any more time to debate our effect on this world. We do, however, have the responsibility and the resources to keep our world healthy for all of us.