

Dear Mother Earth,
How can we stop the world from
burning? Despite all of the warnings
from environmental advocates and
scientists, fires and drought continue
to run rampant. The climate
technologists have said we can
climate change, but I see the
edge of the lake, and no
woods, the edge of my seat! My
mistake, but I see the
of change.



LETTERS TO THE EARTH: Between Despair and Hope



SPRING, 2025
Chapter 4

We need to reset our relationship
with nature — we would be wise to have
First Nations

We express gratitude to the Indigenous peoples of the lands from which we came for their efforts to keep earth-based wisdom alive, and to our own ancestors.

We acknowledge and give great thanks and honour to the First Peoples of this land, Canada, which we now call home. They have been the stewards, wisdom, and spirit keepers of the land for thousands of years. We acknowledge their suffering and are grateful for the important contributions they have made, and continue to make, today.

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Cover Image: Handwritten Letter to the Earth by Linda Finn (RIP)

"The more clearly we can focus our attention on the wonders and realities of the universe about us, the less taste we shall have for destruction."

Rachel Carson

LETTERS TO THE EARTH: BETWEEN DESPAIR AND HOPE

at the

Old Town Hall Gallery, Newmarket, Ontario

March 6 to April 11, 2025

BETWEEN DESPAIR AND HOPE





Dear Earth – to my Grandchildren;

I am the Mayor of Newmarket, a Town of 90,000 people, in the year 2022. Every week, almost every day I am faced with decisions that can have an impact on climate change and on your future. I know that as Mayor I bear an even greater responsibility to act – to take action. I know now that we, the adults of the present and past, have failed to do enough and as a result your future will be far more challenging than our present. And if you live near the ocean or you are poor or you live in a developing country your future will be one of constant uncertainty and even crisis. I feel responsible for that future and we should all feel responsible for your future.

It is not a future without hope. If each of us now become bolder in our actions. If we understand and act with urgency, we can lessen the impact you will feel. It is too late to eliminate the impact but we are still responsible...we are not off the hook 'because it is too late'. We must act now to lessening that impact you will experience in 2050. Every megaton matters. It really does. So should we wait to electrify our transit fleet because it is too expensive now? Should we demand greener buildings now even though it is more costly? Should our next vehicle be electric even if it costs more? How we answer these questions will impact your future. How we answer these questions will cost you and your generation in ways we have not yet fully grasped.

I live with hope, always. I believe we can be bolder and act with more urgency and we can finally treat our planet in a way that starts to leave you a world you deserve. By the time you, my grandkids, read this I hope you are proud of us for finally taking the action that showed respect for your future. I hope you are living on a healthy planet.

Sincerely,

John Taylor
Mayor of Newmarket
January 5th 2022

Dear Friends of the earth,

As this fourth chapter of the LETTERS TO THE EARTH campaign ends, and I look at all the work contributed for this exhibition, I realize how fortunate we are to have such amazing artists contribute to this project. And yet in these last weeks I am feeling extremely despondent. Everyone is distracted. Our conversations are being drowned out. The threat from the south worries our country, the political infighting, and the wars around the globe that go on and on. We cannot focus on what is so very important - the future of our children.

The year, 2024 was listed as the hottest year and record! That is a warning. We need to shut out the distractions, keep the conversations going and put our money into action, to save our future. Look at what is spent on exploring space, fighting wars, and running elections. The funds are available. People are concerned about affordability, housing, health care. What happens when the climate temperature rises and fires and flooding, and other disasters happen? The housing will be gone, the prices will go up and health care becomes a moot point.

Is this conversation still "an inconvenient truth"?

How can we make our intentions heard, our creative output more forceful, our visions more impactful? How can we tip the scales of potential future disaster so that the light of hope burns brighter?

Then again, I am reminded and encouraged by the participants in this project and their artwork, the creative people, the artists, my friends, and I have hope once again. We are doing this together as a community and together we have power and the strength to move.

This catalogue is dedicated to the artist, participant, Linda Finn, who died this year from ALS. She always had hope for the Earth and in her letter wrote, *"As artists we have the power to implement change. We have the power to reach people on an emotional level and open their hearts to new ideas. With images, stories, music, and performance, we can move people to new ideas and possibilities, one person at a time. There is hope."* We will continue with the spirit of hope to guide us.

Sincerely,



Carmel Brennan,
Curator,

Letters to the Earth: Between Despair and Hope

March 26, 2025



"We have the power to shift course. It's our disconnectedness—and lost understanding about the amazing capacities of nature—that's driving a lot of our despair, and plants in particular are objects of our abuse. By understanding their sentient qualities, our empathy and love for trees, plants, and forests will naturally deepen and find innovative solutions. Turning to the intelligence of nature itself is the key. It's up to each and every one of us."

Suzanne Simard, Finding the Mother Tree

PARTICIPANTS

- Kim Atkins
- Diana Bennett
- Lynn Bishop
- Michael Black
- Lillian Yano Blakey
- Carmel Brennan
- Nancy R. Chalut
- Sharron Corrigan Forrest
- Sharon Dembo
- D. Ahsén:nase Douglas
- Jean Eng
- Carlos Ferguson
- Cesar Forero
- Carol Grant Stevens
- Heather Grindley
- Janet Hendershot
- Sabrina Leeder
- Bert Liverance
- William Lottering
- Brandon Lutterman
- Ian Mackenzie
- Francis Muscat
- Mary Ng
- Christl Niemuller
- Aileen Ogilvie
- Gordana Olujic Dosic
- Katherine J. Palmer
- Victor Paluck
- Frances Patella
- Janet Read
- Susan Ruptash
- Susan E. Scherbak
- Charles Stevens
- Roger Sutcliffe
- Judith Tinkl
- Grazyna Tonkiel
- Noriko Yamamoto

KIM ATKINS



The Gulf of the St Lawrence 11 x 14 inches oil on canvas 2025

Since the 1980s each decade has been warmer than the previous one and the year 2024 was the world's hottest on record. Studies which began seriously around 1955 suggest that 90% of Global warming is now taking place in the ocean, seriously affecting commercial fishing; this warming could eventually lead to the collapse of the Gulf Stream. Warm water also known as lighter water is due to the buildup of fresh water from melting ice coverage; it will not sink- weakening the Gulf Stream. Temperatures recorded in 2022 in the Gulf of the St. Lawrence, even at a depth of 300 metres, registered 7celsius, a record high. Salmon are not coming into the Gulf to spawn, rather staying out in the deeper colder water.

DIANA BENNETT

Dearth/ of Milkweed #1

mixed media

12 x 36 inches

2024



Dearth/ of Milkweed #2

mixed media

12 x 36 inches



BETWEEN DESPAIR AND HOPE

The Dearth/Death of Milkweed:

Over seven decades, I've lamented seeing fewer and fewer stalks of this precious plant on sandy dunes, field edges and roadside ditches. It is precious because it is the only food source for the endangered Monarch Butterfly. Milkweed has toxic stems and leaves. Herbicides have been used to eradicate the plant from farmers' fields since 1990 under the 'Ontario Weeds Act'. Now, with the understanding of the importance of this food source for egg laying and larval development, farmers are managing containment to 'natural areas.' Even city gardeners who have patches with sunshine are planting Milkweed to welcome Monarch Butterflies.

LYNN BISHOP



Moose on the Loose # 10 – Waterways

20 x 16 x 1.5 inches mixed media

A dramatic wildlife shift, linked to climate change, has been the moose migration primarily along rivers and streams that flow northward. Across the circumarctic, Shrubs have doubled in size since 1850, indicating warming summers for over 175 years of data collecting and modelling.



Massive Derelicts

20 x 16 x 1.5 inches mixed media

Space and Climate Change: Orbital debris of defunct satellites and rocket bodies are circulating in the Low Earth Orbit, where according to the UN Office for Outer Space Affairs, imminent and inevitable collisions are unavoidable. The phrase "Massive Derelicts" was coined by scientists to describe the huge objects left in space during the last third of the 20th century.

MICHAEL BLACK

Reclaimed

60 x36 inches

acrylic/mixed media on canvas

Like the rest of my Garden Stories body of work, this piece is an analogical construction that intends to convey something of the tension between the natural and the built environment in our time. It is a meditation on the possibility of rewilded spaces

Resurgent Bloom

36 x 48 Inches

acrylic on canvas



This piece is one of two recent works based on an incident. Some years ago, as I found myself walking through the back streets of a European city, I came upon a drab block of flats, with no vegetation in sight. However, out front, between the cobbles and the asphalt, a single hollyhock had struggled up to reach full height. While this is obviously not 'a picture of that', it conveys to me the same gritty determination. And hope for an uncertain future.



LILLIAN YANO BLAKEY



In Sync in Sink

acrylic on canvas 24 x 36 inches

I had been drinking "bottled" spring water, thinking it was much better than tap water. I was also giving it to my cat. I noticed that every day, there was a hard deposit on the dish. I thought that the cat must be dipping his paw with kitty litter dust into the water. I switched to tap water. NO DEPOSIT. I googled microplastics in tap water vs bottled water. WOW! A plastic 1L of bottled water has 240,000 plastic particles compared to 5.5 particles in tap water. We are 60-70% water. Risks to us include inflammation, cell damage, insulin resistance, reproduction health, and cancer. In sync?

CARMEL BRENNAN



The Uninhabitable Earth

encaustic on wooden cradle with inks (Diptych)

24 X 48 inches (2022)

Inspired by the book, The Uninhabitable Earth, the author, David Wallace-Wells states that when his father was born in 1938 the climate system appeared to be steady. Scientists understood the greenhouse effect but had not indicated the impact. By the time his father died in 2016, the climate system was tipping towards devastation. We still are heading in that direction at an increased pace.

NANCY R. CHALUT



Transitions

oil on canvas

30 x 20 inches

Through environmental observation, I seek to explore vanishing landscapes and human exploitation. One might notice the re-colouring of our "for rests". Local Ever Greens are tinging in colours of yellow, russets and browns pre-empting premature death as they become naked skeletons on snow covered pastures of questionable future. Transitions explores the life span of a White Pine, once the mast of Canadian Economy. The green growth of maturity, death and harvesting are observed everywhere. One tree provides oxygen for four people.

SHARRON CORRIGAN FORREST



Birch Trees Series #1 & Birch Trees Series #2

16 x 16 x 3 inches

water-based inks, sekishu banshi & other kozo washi papers sized with konnyaku starch,
mounted on birch panel

As a child, I loved the awe-inspiring wildness and spiritual beauty of the ancient forest that surrounded my home in Northern Ontario. When walking through the bush, I always felt welcomed, loving the sound of the wind sweeping through the trees. It seemed to speak an archaic language that whispered, "be still and listen to my tree friends, they are speaking to you". Interestingly in Celtic folklore, the birch or Beithe, is the first tree of the Ogham, the Celtic tree alphabet, symbolizing rebirth and new beginnings. Perhaps these gentle spirits of nature will continue their offer of HOPE!

SHARON DEMBO

Esmeralda, the dancer swirling around to the Flamenco tune. She is green: an emerald, a jewel, a powerful beauty. She is also connected to this earth and hence the images of vegetation created through collagraph textures. They are evocative of fields and forests that this artist loves to wander through.

Esmeralda II

29.75 x 22.75 inches
collagraph



Ice Floe

21 x 17 inches

screen print with encaustic monotype

Walking along the waterfront on a blustery day, I marvelled at the ice puddle formations at my feet: Wondrous circuitous shapes. I photographed them and later created a screen print. I was struck by the image being a microcosm for huge ice floes I imagined up in northern Canada. I then began layering green foliage tones over the screen print using encaustic monotype, thus creating an overlay of landscapes of our beautiful earth.

D. AHSÉN:NASE DOUGLAS



Laying Down Tobacco 24 x 36 inches oil on canvas

This artwork serves as a representation of a cultural perspective that emphasizes the importance of considering the impact of our decisions on future generations. In contemplating the implications of our actions on the environment, social equity, and personal health, it is essential for each individual to remain aware of the needs of their descendants. By adopting this mindset, we can make informed decisions that will guarantee that all children have access to the resources necessary for a fulfilling and healthy life. The gaze of the child portrayed in this painting invites the observer to reflect on their decisions, as she implores for the preservation of the next Seven Generations.

Seven Generations

oil on canvas
24 x 48 inches



As a Mohawk person, I have been taught that we were given tobacco to engage in communication with Creation. This practice is not intended to seek personal gain, but to express profound gratitude for the blessings we have received. We strive to lead lives filled with gratitude and a Goodmind. When we burn tobacco, we do so with a sense of thankfulness that reflects our awareness of our interconnectedness with creation. We recognize ourselves not as superior beings, but as siblings with all Creation, acknowledging our dependence on it for our well-being. Tobacco acts as our medium for this dialogue with Creation.

JEAN ENG



Sleepless

8 x 8 inches

acrylic on cradle panel

Increasing urban expansion creates cities "that never sleep." Buildings, signs, ad boards etc., lit at all hours, consume electrical power needed to generate and maintain these illuminations. This disrupts, intrudes upon the circadian rhythm of all creatures who rely on darkness for optimum rest and rejuvenation.

CARLOS FERGUSON



Existence of Love

18 x 24 inches digital collage

The existence of a quiet, serene space that persists even with the chaos and confusion that surround us, gives me hope. Despite the overwhelming sense of hopelessness that can cloud our world, there is always a calm, a stillness, a gentle thought that offers solace and clarity. This small presence of peace serves as a grounding force, a reminder that in times of tension and uncertainty, a moment of tranquility is never entirely out of reach. Through my art, I seek to capture this contrast — the turbulence of life balanced by a tender, quiet reflection of love

that offers relief. The piece invite viewers to pause, to find that small but powerful space of calm within themselves, acknowledging the complexities of our world while recognizing that moments of beauty and inner peace can coexist within it.



Future Thoughts

18 x 24 inches digital collage

This digital collage was done in 2014 and still reflects that profound awareness of the shifting tides of our collective future, one marked by both awe and unease. Humanity stands at a pivotal moment, where the rapid acceleration of technological advancements reveals a troubling paradox: our unprecedented capacity for creation is shadowed by an equally potent potential for destruction. The artwork captures this delicate tension, illustrating the precarious edge we tread as we propel ourselves toward a future where progress

and peril are increasingly inseparable. Through this piece, I invite viewers to confront the ambiguity of our trajectory, questioning whether we are advancing toward salvation or self-destruction.

CESAR FORERO

Polar Bear

6 x 6 x 10 inches bronze

These extreme ecological situations continue to heighten my awareness of the importance of environmental protection. My most recent paintings and sculptures bear witness to the unjust treatment of animals around the world. The killing of dolphins, whales, seals and sharks is sanctioned as an economic necessity. While the ethical ideal of respecting cultural



diversity is naturally associated with compassion for human life, many traditional cultures tolerate savagery towards animals, such as cockfighting or the barbaric bullfights of Spain and Latin America. Camel or horse "wrestling" sees two males fight to the death, and illegal dogfighting persists around the world.

Starfish and Octopus

8 x 8 x 12 inches bronze



CAROL GRANT STEVENS

BETWEEN DESPAIR AND HOPE



This is meant to be a thought-provoking work of art that lets the viewer ponder the interplay of texture and form. An almost celestial landscape, which was inspired by a single drop of water on a beach. A poignant reminder of the preciousness of water. Hopefully it will urge the observer to contemplate the intimate and essential connection to this life-giving element. Let's appreciate the beauty of even a single droplet of water.

Evaporation Lamentation

gouache

9 3/8 x 7 3/8 inches



Tears of a warming world, is meant to be a visual meditation on the theme of water scarcity, prompting a deeper awareness of the fragility of our natural resources. The work invites viewers to reflect on their relationship with the environment and our urgent need for climate action. Let's not let the rivers run dry.

Tears of a Warming World

watercolour

9 3/8 x 7 3/8 inches

HEATHER GRINDLEY

Climate change has been a concern of mine for many years. With disaster events occurring yearly due to global warming, we must pay attention now! The melting in the Arctic is a dire warning to our Earth.



LETTERS TO THE EARTH

Arctic Ice

37 x 29 inches oil on paper

JANET HENDERSHOT



The flowers arrive and offer their beauty from May to October. The detritus of stems leaves and petals of death follow the blooming. What happens to this cycle and all life which depends on this cycle when the timing of it is altered due to climate warming? We are losing blooming landscapes including crops, animals and insects with a perceptible change in the migration of many plants, birds and animals. In addition to the more subtle change in plant, bird and animal migration, there are dramatic floods, fires and drought. Living and Dying is being altered by the changing climate.

Living and Dying

30 x 22 inches
watercolour, dead peony and polymer

SABRINA LEEDER



Can't See the Light from Behind the Curtains

digital photography

36 x 24 inches

"Can't See the Light from Behind the Curtains" brings to the forefront the desecration of nature, instead tearing it down to build what society views as valuable. The Trees represent a future that appear on the surface no path forward to navigate through. It is a stark reminder of the urgent need to stop our destruction and reconnect with the natural world before it's too late.

BERT LIVERANCE

**Trumpoleon – Drill
Baby Drill**
30 x 23 inches
oil on linen

Drill Baby Drill is an extremely naive response to a serious issue. The United States has only 4% of the world's population yet consumes about 25% of the world resources. 97% of Canada's crude oil exports are sent to the US. 60% of oil imported into the US is from Canada. Perhaps that is why Donald Trump wants to take over Canada.



BETWEEN DESPAIR AND HOPE

WILLIAM LOTTERING



BC2023AD

52 X 72 inches

acrylic paint on canvas

This work on the theme of Fire on Earth is a reaction to recent enormous out-of-control wildfires on the planet, in a never-ending cycle of life, death and rebirth. It is a landscape of burning trees. The damage to the environment is both beautiful and horrible - through my paintings, sketches, and dynamic conversation, I invite my viewers to join a discussion that advocates for societal awareness and change for these critical issues.

BRANDON LUTTERMAN

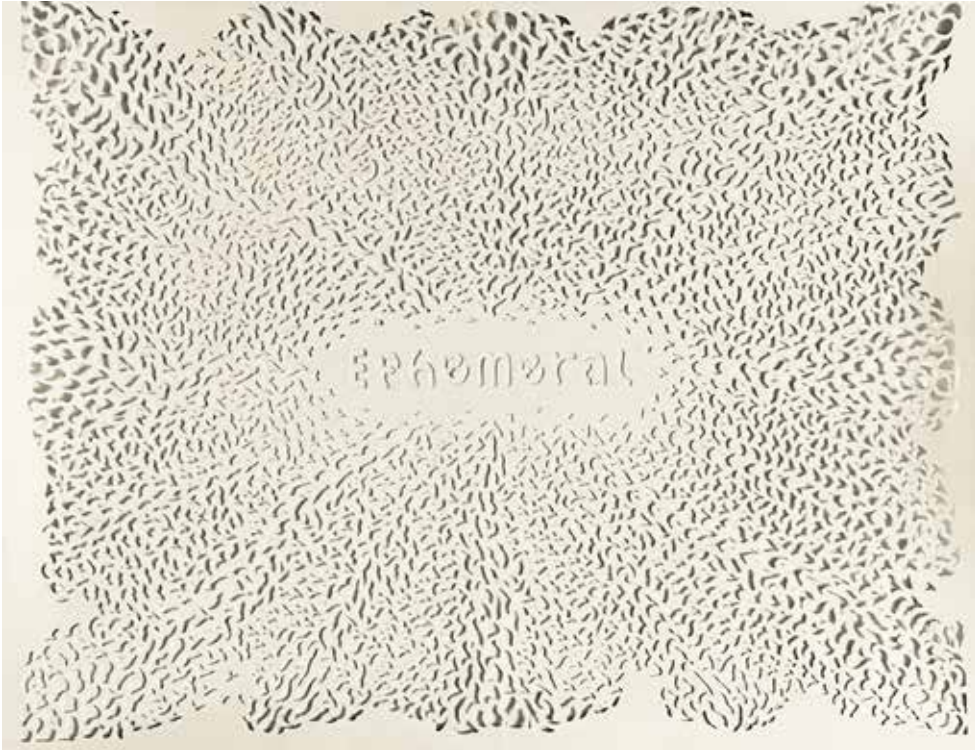


"Breaching" is a ceramic vessel that celebrates the majesty of the ocean's largest mammal, the whale, a keystone species essential to the health of marine ecosystems. The breaching whale on the lid captures the creature's strength, grace, and beauty, while the whale tail-shaped handles further root the piece in its marine inspiration. The vessel's design and oceanic hues evoke the fragile beauty of underwater habitats. As climate change and pollution threaten these ecosystems, this artwork serves as a reminder of our responsibility and urgent need to protect the oceans and their inhabitants, preserving the planet for future generations.

Breaching

17 x 14 x 14 inches
ceramics

IAN MACKENZIE



Ephemeral

19 x 24 inches cut paper

We are bombarded by negative news of climate change daily. Or worse, when the news cycle ignores it completely. While overwhelming, one way to cope is to be in nature. In our busy lives, it is difficult to stop and appreciate moments of fleeting beauty. I learned of the Japanese word, Komorebi, from Wim Wenders' profound film, "Perfect Days". It refers to sunlight filtering through the leaves of trees. It describes the beauty of nature's play of light and shadow. That a peaceful moment can be ephemeral makes it more precious. Being fully present in nature, provides a respite.

FRANCIS MUSCAT



What's Next?

2019

wood, steel

4 x 4 x 75 inches

Part of "Beaver Tales" series this piece speaks of the outcomes possibly beautiful (the gold) from devastation done both by man and nature.

MARY NG



There is no better way to make people realize our earth with all its varieties in landscape is the most beautiful asset we have. The lush green pastures, the majestic mountains, the vibrant fall colours, the awe-inspiring deserts and the cascading waterfalls are all there for us to enjoy. A walk in the park in the fall is heavenly. It is utterly unconscientious of our generation to heavily damage this beautiful planet. Don't you think it is our duty to work hard to preserve our planet earth so that we can pass it on intact for those who come after us?

Beautiful Earth
acrylic
27 x 68 inches

CHRISTL NIEMULLER



Dear Earth,
 Nurturing and healing
 Taken for granted
 Fires Floods Heat Waves
 Drought
 We can change but we don't
 Nightly news showing faraway
 lands
 Gaunt faces staring at
 cameras
 Someone else's tragedy not
 ours
 No longer
 YouTube clips of massive fires
 moving like runaway trains
 across the globe
 Incomprehensible infernos
 that's para tree, a house
 But through loss comes a
 journey
 Amidst the smoke and ashes,
 hope persists
 When we seek to find it
 When we will ourselves to
 change.

BETWEEN DESPAIR AND HOPE

From Ashes to Hope

13 x 13 inches acrylic
collage on board

2025

AILEEN OGILVIE



Fairge

video

1 minute 50 seconds

Available to view at the following link: <https://vimeo.com/1005946375?share=copy>

Fairge (farr-ah-geh) meaning turbulence of the ocean in Scottish Gaelic, is a short film poem documenting the impact of climate change on the Northeast Coast of Scotland. The film encourages the viewer to listen (Eist!) to the changing sounds of the sea and consider the muffled voices among the waves. This new work was created in response to the coastal erosion issues the villages of Golspie (named as one of Scotland's 10 Most Endangered Areas) and Brora faced during storms experienced in late 2023 and early 2024.

SCAN ME



GORDANA OLUJIC DOSIC

"Emergence" is the commentary on the ecological disaster as well as social upheaval we are currently facing around the world. The two are inevitably related. Through the process of shredding once structured paper is transformed into chaos. Out of the chaos an entity emerges, mysterious, ambiguous. Is it just a manifestation of our collective anxiety? Is it ominous or does it bring some new paradigm? It is the question this piece is dealing with.



BETWEEN DESPAIR AND HOPE

Emergence

15 ¾ x 15 ¾ x 15 ¾ inches
mixed media

KATHERINE J. PALMER



Bystanders

36 x 40 inches

Acrylic on canvas

A bystander is a person "who is present at an event or incident but does not take part". These onlookers are out on the water for a dramatic show, to see something cool. Oblivious to the immediate and long-term danger, they are disconnected from the reality of it and their responsibility for the destruction caused. A terrible beauty.

Falling Bodies

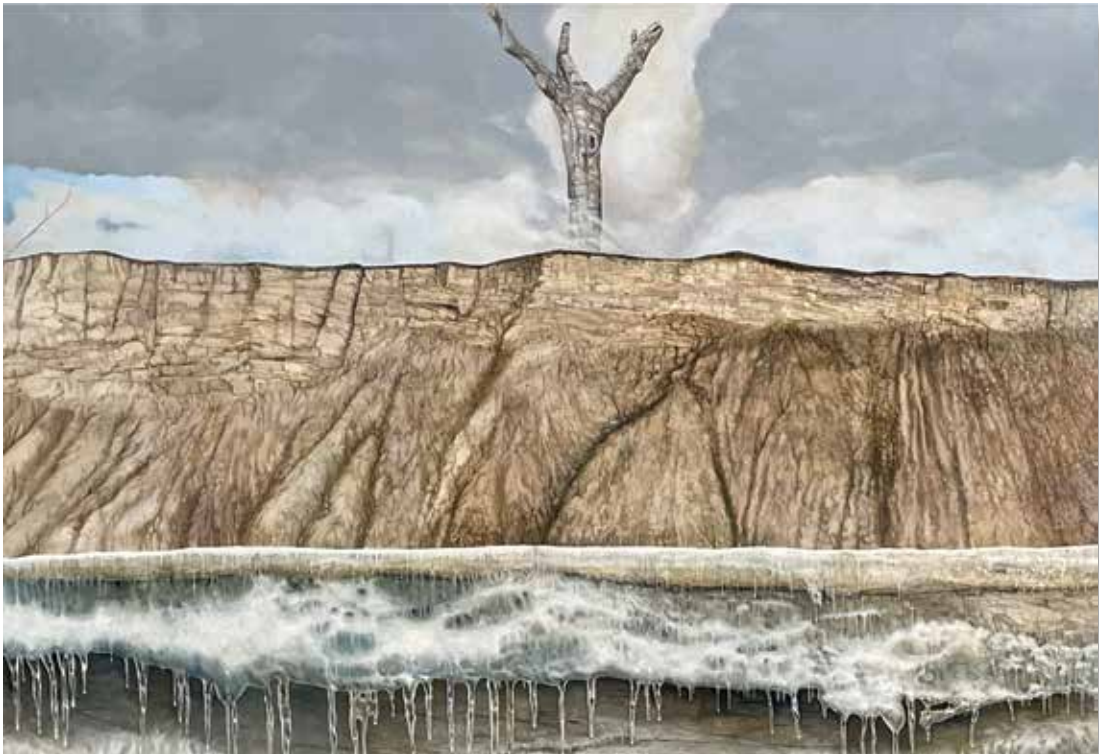
16 x 7 inches

human hair, glass dome, wood



This piece is about both the fragility of life and the strength or resilience of life forms. The material - human hair is delicate and it is shaped into seedlike forms that suggest a transitory state. They are performing a fleeting task with a goal to generate new hope, new life. Although human hair is delicate, it is durable, and it has long been used in the arts suggesting resilience and longevity.

VICTOR PALUCK



BETWEEN DESPAIR AND HOPE

Money Grows on Trees

36 in x 48 inches

water soluble oils on hard board panel

In Genesis 1:28-31, the Creator (God) speaks of stewardship. For those who follow faith practices based on Biblical narratives, a moral obligation to maintain the proverbial Garden of Eden is presented. Around the 1400s in Europe, an atmosphere of privilege gave birth to a manufactured authority called the Doctrine of Discovery. The Nations of Europe awarded themselves license to exploit the unspoiled land and resources (and the peoples) of the Nations of "Turtle Island". This initiative was sold as a religious duty...removing any sense of guilt. Environmentalism isn't just a secular responsibility nor a selective exercise in convenience.

FRANCES PATELLA

LETTERS TO THE EARTH



West of Parkside Drive, High Park

36 x 48 x 1.5 inches mixed media, photography and acrylic paint on canvas

My photo based, mixed media work explores time and transformation in the landscapes of prescribed burns. Toronto initiated burns to regenerate the rare Oak Savannahs. The urban nature of the Golden Horseshoe has squeezed these ecosystems into specially designated areas, including High Park. Fire stimulates the germination of savannah species and controls invasive ones. During the burns, the Savannahs are transformed into ephemeral places by fire and smoke. These urban areas have responded to the burns by slowly reverting to their natural ecologies. Numerous indigenous species have returned and are thriving in High Park, including the Red-Tailed Hawks.

JANET READ

I found this nest on the side of the road on our daily walk after strong winds pummeled our area in the fall. Plastic twine from packaging and bits of polyester/synthetic cloth fragments, line the nest. A hybrid of natural materials and man-made trash combine in this bird's home. Our refuse permeates the natural world, is woven into the lives of creatures to their detriment. Plastic detritus persists through generations of birds and humans, breaking down into microplastics. We can and must change this, find other ways. The content, graphic and linear elements of the bird's creation sparked the photo.

Trash Nest: our trash, their treasure?

20 x 30 inches photography



SUSAN RUPTASH

Swathe

26 x 30 x 5
inches

usu kuchi, chiri
kozo, kitikata
and inshu
mitsumata
washi with
konnyaku,
linen thread,
red dogwood.



The livability crisis in our cities is a complex issue that demands new ways of thinking. Swathe evokes responses through its similarities on several planes – from the cocoons of insects and the nests of birds, to the simplified yet technical bivouacs of mountaineering, to the human space pods of science fiction. The enrobing comfort of Swathe reminds us of the importance of the emotional power of shelter. The enduring resilience and beauty of Japanese washi reminds us of the need to find our solutions through sustainable natural materials in our quest to reverse our climate emergency.

SUSAN E. SCHERBAK



BETWEEN DESPAIR AND HOPE

Ms. Blue Dasher #1

16 x 20 inches

indoor/outdoor metal art

This piece reminds me that the world could be a more fragile place if we didn't take climate change seriously. She is a Blue Dasher and she, being a dragonfly of the skimmer family, can devour hundreds of insects every day. She is a carnivore and relies on calmer bodies of water, ponds and marshes to thrive, to exist off her prey. By keeping our waterways devoid of pesticides, we as humans can help them thrive.

CHARLES STEVENS



Menagerie de la Morte #1

mixed media. 10 x 8 x 11 inches

2024.



Menagerie de la Morte #2

mixed media. 10 x 5 x 5 inches

2024

As a child, I was profoundly influenced by two significant figures in my life: my father, who was both an aircraft mechanic and a sculptor, and the film "The Undersea World of Jacques Cousteau," which ignited my curiosity about the mysteries of the underwater realm. These early experiences helped shape my artistic journey and continue to inspire my work today. Embracing technological advancements and advocating for environmental consciousness, I aim to create art that not only captivates but also contributes positively to our planet.

ROGER SUTCLIFFE

But man is a part of nature, and his war against nature is inevitably a war against himself. – Rachel Carson, 1962. As I printed Letters to the Earth #8, wildfires relentlessly swept across Southern California. While the actual ignition source may never be known, a significant factor is climate change. California's very wet years (2022-23) brought about a huge growth of vegetation, which dried out in the drought of last year, creating abundant kindling. These years created conditions ripe for wildfires thanks to a combination of an exceptionally dry period and powerful offshore gusts known as the Santa Ana winds.

LETTERS TO THE EARTH #8 1/1

18.375 x 25.375 inches

woodcut on stonehenge steel grey paper, graphic chemical oil-based ink, lettering coloured pencil



JUDITH TINKL

LETTERS TO THE EARTH



This work is constructed using the leftovers from a series of Denim Mined works. Various scraps of fabric are layered on larger scraps to make 9 small landscapes in a forest. The fog is made from the threads which were taken from the seams of the jeans. They are usually white or ochre or black. I love to find uses for everything.

Mother Nature

quilt

55 x 50 inches 2009

This work is a depiction of Mother Nature – a face spewing out the source of life. Swarms of life forms sail out into the world and evolve into all the life forms which have inhabited the earth since the beginning of time. A flexible form of hexagonal geometry allows a moving surface to depict earth, plant life and the sky. A mix of various beads and found objects makes the swarm.



Trees and Fog, Denim Mined Series

textile

29 x 29 inches 2020 recycled denim and threads, machine stitched.

GRAZYNA TONKIEL

The Earth is in the 6th Mass Extinction crisis. Harvard scientists estimate that 30,000 species are driven to extinction annually, equivalent to three species per hour. Human activities, such as habitat destruction and climate change, are the primary causes. The only solution to halt this crisis is conservation.



BETWEEN DESPAIR AND HOPE

Shattered – Every Species Counts

19 x 19 inches art pencil & gold leaf

NORIKO YAMAMOTO

Mime-Dance piece called **3-11-11**, which refers to the date of the big earthquake and tsunami in Fukushima, Japan in 2011. Artwork performed at the opening reception.



LETTERS TO THE EARTH

<https://youtu.be/vGSKNveb-X4?feature=shared>

Photo by **Carlos Ferguson**

NORIKO YAMAMOTO

Ephemeral #3, #4 and #5 have been combined into a single artwork, Ephemeral, which speaks to the fragility of human life, and by extension, to all life. Ideally, this piece is meant to be hung from a ceiling away from walls so the individual parts can freely move, showing ephemerality and the two disparate sides of life – the thin line that separates light from dark, order from chaos, life from death. Though often forgotten, we need to take heed. Individual and collective decisions, natural disaster, war, climate change, disease amongst others can have catastrophic effects.

BETWEEN DESPAIR AND HOPE



Ephemeral

125 X 18 inches

washi, sumi ink, konnyaku powder,
driftwood, nylon thread

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Thank you to all the participants in this project, those who have written Letters to the Earth, exhibited in our various exhibitions and have supported us continually with enthusiasm.

neighbours.

We need a new covenant with you,
Mother Earth.

As artists, we have the power to
implement change. We have the
power to reach people on an
emotional level and open their
hearts to new ideas. With images,
stories, music and performance,
we can move people to new ideas &
possibilities, one person at a time.

There is hope.

♡ Linda Finn

