



LETTERS TO THE EARTH: Between Despair and Hope



**STATION
GALLERY**

**FALL, 2024
Chapter 3**

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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To contact the Publisher, email Carmel Brennan: cbrennan@sympatico.ca

Cover Image: Letter to the Earth, by Lillian Yano Blakey, Canada

*"But man is part of nature, and his war
against nature is inevitably a war against
himself."*

Rachel Carson

LETTERS TO THE EARTH:
BETWEEN DESPAIR AND HOPE
at
STATION GALLERY, Whitby
October 7 to November 23, 2024

MESSAGE FROM STATION GALLERY :

Station Gallery is a point of entry for contemporaneous dialogues to help confront and understand issues at the forefront of society. This exhibition, titled Letters to the Earth, brings together a collective of artists whose works speak to our complex relationship with the environment. Each piece is a testament to the artists' reflections on ecological fragility, human impact, and the urgent need for sustainable practices. Through diverse mediums and deeply personal narratives, these artists invite us to confront the pressing issues facing our planet, from climate change and pollution to resource exploitation and the loss of biodiversity.

These works are not merely artistic expressions; they are calls for action. Artists like Dara Aram and Valerie Ashton address themes of human connection to nature, while others, like Diana Bennett, Grazyna Tonkiel and Carlos Ferguson, use symbols like the Monarch butterfly or digital collages that vacillate between loss and hope. Through her work on Blue Carbon, Kim Atkins emphasizes the natural resilience of coastal ecosystems, reminding us of their essential role in capturing carbon and mitigating climate change.

On behalf of the Station Gallery team, I would like to thank each contributor for graciously sharing your vision. Together you have amalgamated an exhibition that calls attention to relations with our environment; the ever-changing perceptual shifts in the world that surrounds us. Here is a rich collection of visual and textual moments that conjure the palpable and imperceptible beauty implanted in our lived experience on this planet. My felicitations extend to artist, educator and guest curator of this project, Carmel Brennan. Her perspicacious knowledge base, professional stance and deep devotion to the topic at hand are truly inspiring.

As you move through this exhibition and its accompanying publication, we encourage you to consider not only the beauty and creativity on display but also the deeper message woven into each piece. This collection serves as both a mirror and a road map, urging us to reflect on our choices and inspiring us to preserve the planet we call home. Let these Letters to the Earth resonate, sparking conversation, reflection, and, ultimately—action.

Olexander Wlasenko

Curator, Station Gallery

MESSAGE FROM THE GUEST CURATOR:

Welcome to this third chapter of our project, Letters to the Earth: Between Despair and Hope. Considering the climatic events over the last year, the droughts and flooding, and the increase in hurricanes, I am feeling the increasing urgency that the earth is calling for us, the caregivers, to help restore the land and the water. Helen & Newton Harrison were inspirational in support of my intentions for the Letters to the Earth project. Beginning in the 1980s, the Harrisons were the pioneers of the eco-art movement and worked to initiate collaborative dialogues to uncover ideas and solutions which support biodiversity and community development. I wondered how we can explore creative projects that will, as the Harrisons did, "challenge the short-term, profit driven response (that's too costly!)" with what they call the other answer: that in the long term it's far more costly to destroy your total ecology." (G.Kester, Conversation Pieces.) As artists and creative individuals, we are doing exactly that, challenging the profit driven response. Public museums and art galleries have the opportunity and responsibility to the community to match that challenge.

The theme of our project is focused on keeping the conversation in the foreground, about climate change and our individual responsibility to act. In the four years that the project has been taking place, there have been more and more environmental and political extremes. It is challenging to think that there would be any one person on our planet denying those events and the causes. All we can do is keep talking, and hoping, and maintaining our spirit of community, encouraging the world to join us in our efforts to heal the environment. As artist, Cesar Forero, entitled his sculpture, we really are "At the Edge".

Thank you to all the artists and creative participants who continue to support the cause and share this project. Thank you to Olex Wlasenko, curator at Station Gallery for creating a space for our conversations and to all the staff of this gallery for their part in hosting the project. Thank you to the viewers who encourage us to go on with this task. And thank you to Grade Five students who shared their artwork and letters with us. You are the seeds of the next generations, our future and our hope.

Carmel Brennan, Curator



"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

1. Dara Aram
2. Valerie Ashton
3. Kim Atkins
4. Ron Baird
5. Lara Band
6. Diana Bennett
7. Lynn Bishop
8. Michael Black
9. Lillian Yano Blakey
10. Carmel Brennan
11. Nancy R. Chalut
12. Sarah Cowley
13. Sheila Davis
14. Gordana Olujic Dosic
15. D. Ahsén:nase Douglas
16. Alice Edwards
17. Jean Eng
18. Sue Ennis
19. Carlos Ferguson
20. Linda Finn
21. Cesar Forero
22. Sharron Corrigan Forrest
23. Janet Hendershot
24. Dr. Robin Kingsburgh
25. Sabrina Leeder
26. Bert Liverance
27. Tom Loach
28. Ian Mackenzie
29. Francis Muscat
30. Joseph Muscat
31. Mary Ng
32. Aileen Ogilvie
33. Katherine J. Palmer
34. Frances Patella
35. Dominique Prevost
36. Mark Puigmarti
37. Janet Read
38. Heather Rigby
39. Wiley Saunders
40. Quan Steele
41. Carol Grant Stevens
42. Charles Stevens
43. Dr. Roger Sutcliffe
44. Dr. Joanna Swann
45. Judith Tinkl
46. Grazyna Tonkiel
47. Noriko Yamamoto
48. Akira Yoshikawa
49. Ms. Sarah Brennan-Massey's Grade 5 student artwork from St. Isaac Jogues Catholic Elementary School, Pickering



DARA ARAM

Let us “work together
in creating, harmony,
health, beauty and
peace in our most
precious world.”

Human Connection with Earth

acrylic on canvas 36 x 36 inches

VALERIE ASHTON

I am an environmental
artist working with...
focus on the amount of
waste produced in our
society and its toll on the
environment.



Disturbed

laser cut on cardboard 10 x 19 inches

VALERIE ASHTON



Floating Away

Ink print on paper 36 x 24 inches

The idea that our refuse is away, out of our sight and mind allows us to continue consuming and exploiting our environment without perceived consequence.

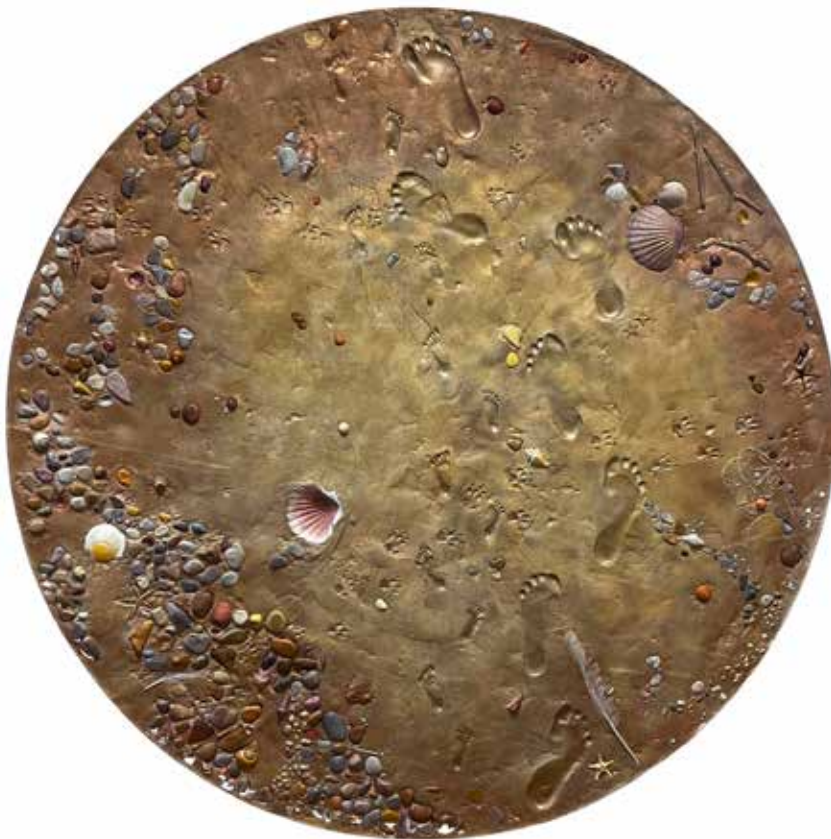
KIM ATKINS



Blue Carbon

oil on canvas 12 x 16 inches

Carbon dioxide, captured by the coastal ecosystems, is known as Blue Carbon, is stored in the sediment, vegetation and soils of salt marshes and sea grasses which give us nature's way of reducing greenhouse gases. Preserving and saving these salt marshes is a key to slowing climate change.

RON BAIRD & SARAH COWLEY

*Footprints in
the sand,
Whispers of
past journeys
made,
Left behind
for tides to
wash.*

Beach Combers
mixed media
72 inches diameter

LARA BAND

SK2 (The Silent)

2024 sound piece

4 minutes 27 seconds

Produced during a residency on the 2024 excavation at Skail Farm, Rousay, Orkney, Scotland, SK24 (The Silent) uses field recordings from contact and electromagnetic microphones and a homemade shortwave receiver. A response to the long slow web of relations that created, and still create, the site: from the laying down of geology to microbial and vermicular formation of soil and present-day archaeological activity, the piece, and the process of creating it, also became a way to think through the unintended and devastating consequences that human sonic activity has on fellow beings.



https://soundcloud.com/band_l/sk2...



DIANA BENNETT



Earth Goddess With Monarchs

Diptych - mixed media
36 x 20 x 10 inches

My Earth Goddess is witness to the fragility of life. She has presided over centuries of death. She mourns but, she celebrates. She feels great joy when we work to protect our planet and sustain its creatures. The Monarch Butterfly is a symbol of this hope.

LYNN BISHOP



Raven

acrylic 48 x 48 inches

The raven is an engineer of survival. Symbolic importance is not lost on this truth seeker.

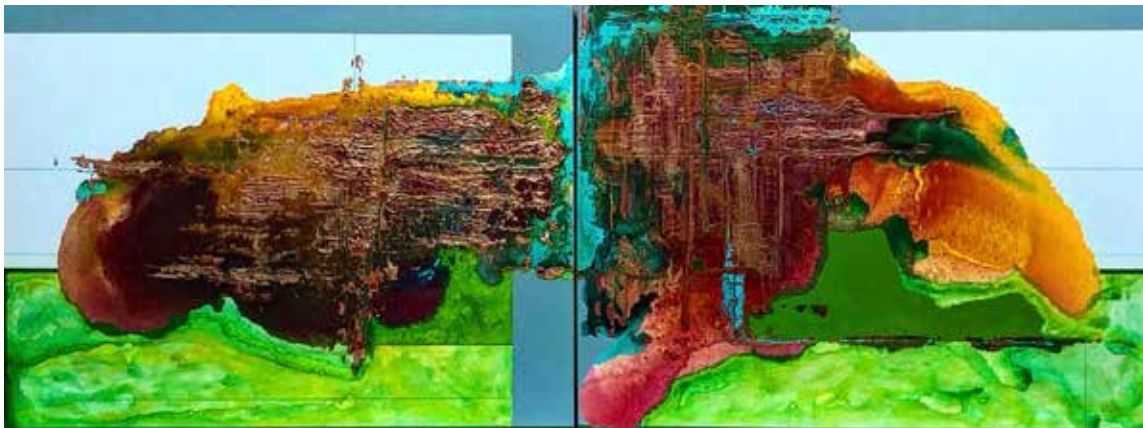
Our Moon

Mixed media / steel scraps
60 x 48 inches

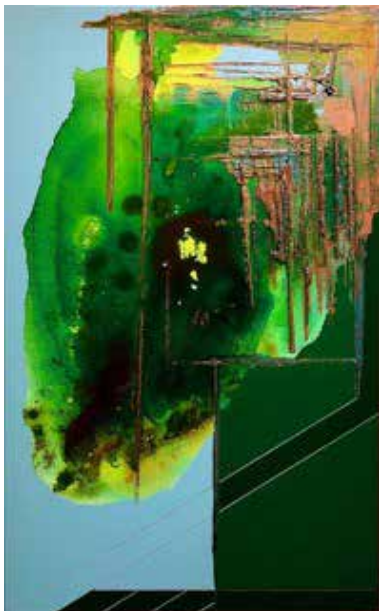
The Lunar Conservation Act ensures that industrial, scientific, and illicit sites are constructed on the moon's dark side, preserving the natural beauty of the moon as perceived from Earth.



MICHAEL BLACK



Moraine acrylic on canvas 30 x 80 inches



Moraine is a meditation on the fate of the Oak Ridges Moraine, including elements that may suggest fragmentation and the imposition of a built environment on a natural landform.

Ravine acrylic on canvas 48 x 30 inches

The impetus for Ravine, came from the announcement that the Ontario Science Centre was to be closed and is based on the childhood wonder of descending the hillside on the escalators and into the leafy green, to learn about the natural environment.

LILLIAN YANO BLAKEY

With global warming and unstable environmental conditions as well as war between many nations, we could eventually experience nuclear holocausts worldwide.

Fallout

sumi ink on shoji
paper with metallic ink
& white ink
72 x 39 inches



The Last Drop

4 panels each, sumi ink on
Japanese paper
36 x 24 inches



Power
consumption
of water will
eventually kill
every living
thing on
earth... in one
child's lifetime.

CARMEL BRENNAN

Al Gore divides his most convincing arguments about climate change, between “two canaries in the coal mine”. The first canary is in the Arctic where the permafrost is thawing. The pipeline is in trouble.” The other canary is in Antarctica, where the ice shelves are melting. Sea levels worldwide could rise by about 20 feet if these shelves melt.

(Gore 2006:138/190)



The Dissolving North

oil and cold wax 24 x 24 inches



The shock of seeing this bird lying in an unusual spot, a school parking lot, reminded me of the consequences suffered by nature with our human interference.

When Sky Collides with Earth

photography
18 x 24 inches

NANCY R. CHALUT



Lithium Lanes

oil on canvas

18 x 30 inches

One Tree Oxygenates a Family of Four.



Dead Edge Face ash slab 18 x 28 x 2 inches

With the use of glass, the ash rings are magnified and burned in at the equinox and solstice of 2023 and 2024. Father Sun's fire is harvested to expose an ancient, documented tale. Someone said, "Talk to the Trees", one might now ask "When is it time to listen?"

SARAH COWLEY

"Food, industry, consumption are all subjects of serious debate concerning our world's environment whichever way you choose to slice it!"



Cattle Beast & Innocent Victim

oil on canvas
12 x 16 inches



SHEILA DAVIS

Temagami Pond oil 10 x 30 inches



In the Temagami Region of Ontario, a beautiful untouched region is still relatively pristine. Ontario is dependent on this water. The Beaver Pond, and many like it are important

placeholders, filtering and absorbing overflow. They feed and house many species of flora and fauna in the chain of life. This beautiful place will die if the forestry and mining industry has its way with the land. This land must be protected.

GORDANA OLUJIC DOSIC



Triptych
mixed media, assorted sizes

The contents of the jars are my "archival" materials, such as paper from old letters, audio and videotapes, film negatives are simultaneously destroyed and preserved. It is my small contribution to

treading lightly on this beautiful and endangered planet of ours.

D. AHSÉN: NASE DOUGLAS



Seven Generations

oil on canvas 24 x 48 inches

Strength in Community

oil on canvas 48 x 36 inches



This is a visual representation of the cultural values and mindset of the Onkwehon:we people, emphasizing the importance of considering the impact of our decisions on future generations. Through the gaze of the child portrayed in this painting, viewers are urged to reflect on their actions and strive for a better future for the next Seven Generations.

The best chance for change lies in the unity of like-minded people who stand up for the well-being of the environment and the community. Indigenous communities have long understood the power of collective action.

Fragile mixed media 40 x 30 inches



Our Mother Earth's great beauty and fragility affects us, all the two legged, four legged, winged ones, swimmers, creepers and crawlers, diggers and burrowers, our children, their children, their children's children ... What can you or I do to help her survive? If I just pick up my own litter.

ALICE EDWARDS

All around us, we see the evidence of the destruction of our Mother Earth, but some of us are re-imagining her, clean and pristine once more. We are "Dreaming A New Earth"

Dreaming A New Earth
mixed media 40 x 30 inches



This portrays a futuristic, ruined city dandelions are about to reclaim. It alludes to a donation of time and plants unintentionally planted. Nature itself is a great healer given the chance.

JEAN ENG



Volunteers acrylic 18 x 36 inches

SUE ENNIS

Flowers have been shown to experience alterations in colour, nectar production and pollen when temperatures rise. These changes impact the behaviours of the pollinators and threaten food production.



Ghost Flowers oil 30 x 30 inches

CARLOS FERGUSON



Here is a contemplative environmental portrait that explores our past and anticipates our future as a civilization. It concerns what lies ahead.

Faces of Jane

photography, digital art
16 x 24 inches



Silly Thoughts

photography, digital art
16 x 24 inches

This image is a blend of nature and human intervention, an interpretation of nature's artistry, profound and meaningful in its simplicity.

LINDA FINN



Map of a New World Order
acrylic on canvas 33 x 43 inches

Maps are not only a record of geography and identity, but also an abstraction of the world around us. We must collaborate globally to slow climate change or Map of a New World Order could be a harbinger of what is to come—a drying up of resources, weather extremes, and crumbling infrastructure. The text on the frame offers my hopes for the future.

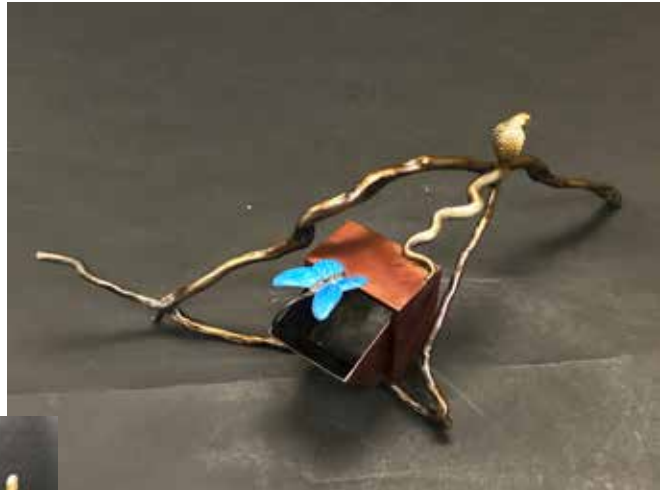
CESAR FORERO

The Blue Butterfly Out of The Box

bronze 12 x 15 x 9 inches

At The Edge

bronze, wood
12 x 18 x 18 inches



These sculptures portray multiple scenes in which humans and animals relate and depend deeply on each other. Combining wood and bronze, this series portrays animals with specific personalities and behavior not far different from what we characterize as human-like behavior. I hope that individually and collectively we choose actions that can rescue our planet and return the balance between humans and the natural environment.

SHARRON CORRIGAN FORREST



Northern Old Growth Series #2

Water-based inks, Kurotani HW
& other Kozo Washi papers
sized with Konnyaku starch to
size trees, branches & leave,
mounted on birch panel
20 x 20 x 3.5 inches



Forest Detritus #2

My work references childhood recollections of the quiet beauty of the northern Ontario forest and what is now a portrayal of a forest that is under threat. Its once elegant and rich stands of old growth trees are sadly being replaced by lone survivors, the result of an imperiled, ever-changing global climate trend. Perhaps, the detritus that remains on the floors of our forests will offer hope for future renewal old growth forests.

JANET HENDERSHOT



Bees watercolour, Arches paper/wood panel, acrylic, origami, wooden spoons
20 x 16 inches

The origami bees are foraging in a varied meadow. The spoons which frame the image are painted with acrylic paint and suggest clover which is one of the many flowers which attract bees. The spoons remind us of the small amount of honey a bee can produce in a lifetime, one twelfth of a teaspoon.



Birch bark collage (green)



Birch bark collage (blue)

birch bark and acrylic on birch panel 10 x 10 inches

ROBIN KINGSBURGH

‘Birch bark collage’ is a meditation on colour and presence. Seeing brings connection and restoration. Restoration of our relationship with nature is integral as our lands are threatened by urban sprawl.

SABRINA LEEDER



We All Need Ego Suicide
photography 40 x 28 inches

My goal is to inspire a sense of introspection and ignite a dialogue about the urgent need for sustainable living in an age where man-

made fuel plants threaten to overtake the once pristine natural world.



Is This a Place That We Call Home?
photography 20 x 24 inches

BERT LIVERANCE



Butt Out
oil on canvas
19 x 26 inches

One third of the plastic in the Great Lakes is from cigarette butts. 4.5 trillion cigarette butts or 8,000 tons are littered per year. The UN Environment Program claims that cigarette butts are the most littered item in the world.

TOM LOACH



The Raven observed all we did, all we learned, and eventually, all we destroyed. I made the piece tall, so it is apparent that WE are the ones being viewed. The circle of spirit Ravens represents the lineage of witnesses, as well as conveying the message that this wise old bird misses nothing!

The Witness

mixed media 168 x 60 inches

IAN MACKENZIE



Compass & Missing Peace

recycled road map and graphite on wood panel
14 x 11 inches

As an environmental artist, I have frequently used recycled materials to convey and highlight my message: the importance of recycling and my concern for the earth. When it comes to the environment, we have lost our way – and our moral compass.

FRANCIS MUSCAT



William Kamkwamba 1
glass, metal, found objects
38 x 10 x 15 inches



William Kamkwamba 2
glass, metal, found objects
21 x 12 x 6 inches

In 2002, a devastating drought struck Malawi that left thousands dead and left Kamkwamba's family on the brink of starvation. Gathering scrap parts from a junkyard, he began to build his windmill. He used old bicycle parts, a tractor fan blade and an old shock absorber. William flattened and shaped PVC pipes into blades by heating them over a fire. When the 12-watt prototype was finally complete, the blue gum tree tower stood 16 feet tall. As the blade spun, the bulb grew bright, lighting his family's mud brick home.

"In the midst of darkness, light persists" Mahatma Gandhi
The quintessential metaphor for Despair and Hope is Darkness and Light. This is the essence of this archetype where the presence of light cuts through a foggy darkness yielding a sense of relief and direction. As the human race stumbles toward this somber abyss of our earth's degradation, let us embrace those moments of light to guide us through this dangerous path.

MARY NG

The most common cause of fish kill is suffocation due to lack of dissolved oxygen. Most dissolved oxygen is produced by algae and aquatic plants through photosynthesis.



Fish Kill
acrylic 27.5 x 19 inches

JOSEPH MUSCAT



**In The Midst Of
Darkness Light
Persists**
photography
16 x 12 inches



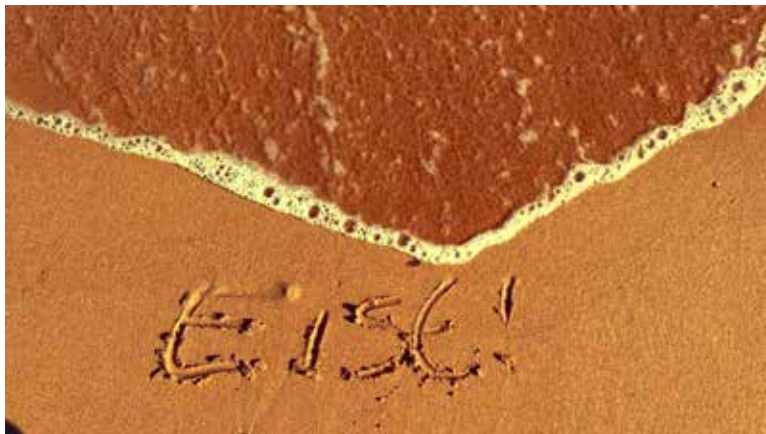
**Post tenebras lux -
Light after darkness**
photography
16 x 12 inches



Wildfire In A Dying Forest
acrylic 27.5 x 19 inches

Climate change is impacting the frequency, size and range of wildfires in Canada.

AILEEN OGILVIE



Fairge video (film poem) 2 Minutes



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 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.

KATHARINE J. PALMER



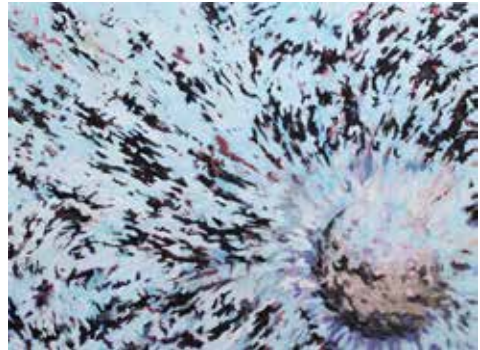
Atomic Shield copper 35 x 30.5 inches

I created this Atomic Shield to "protect humans and the land underneath their feet from the rays and weird particles of an atomic blast". It is just that easy!

FRANCES PATELLA



This rock conjured up the patterns created by a magnet and iron filings on a piece of paper. Rocks are considered somehow to be immutable, when in fact they are always changing.



Magnetism and the Kettle Rock
acrylic on canvas 30 x 40 inches

These urban areas have responded to the prescribed burns by slowly reverting to their natural ecologies.

Under photobased 9 x 13 inches

FRANCES PATELLA



Fire stimulates the germination of Savannah species and controls invasive ones, transforming the landscapes into ephemeral places.

Cosplay mixed media 16 x 20 inches

DOMINIQUE PREVOST



Ash Stand VIII

wood, paper
45 x 32 x 36 inches



Ash Stand Wrap VII

wood, paper
48 x 42 x 15 inches

These components pack embedded history, reminding me not only of where I found those precious bits, but also of nature's life cycles and purposes they may have fulfilled.

JANET READ



Bellot Strait

26 x 26 inches oil on linen

Bellot Strait links the western Arctic to the eastern Arctic. Ice free in 2023, we sailed through as the light dimmed on the headlands and highland ever receding in front of us. Often choked with ice and multi-year ice due to global warming, the strait has taken its toll on early adventurers seeking a northwest passage to the East. Sublime beauty, evidence of climate change and historic significance unite in this sea route.

Using antique maps, stone, gold leaf, hand forged iron nails, these “icons” memorialize the loss of the cod fishery in Newfoundland pointing to the loss of a keystone species that has fed our country and others for centuries.



Harvest & Plenty Plenty

12 x12 inches each, mixed media, wood, transfers, hand forged nails, rock



MARK PUIGMARTI



Fly is an abstract figurative sculpture of a Heron that draws upon the subject's renewal and hope. The work consists of a gangly Heron with its stunted wings about to take flight like a Phoenix reborn.

Fly

forged and fabricated steel and bronze
96 x 24 x 10 inches

HEATHER RIGBY

Life is a flow, like the tide, governed by the electro-magnetism of the motion of the sun and the moon. The image of the Temple containing a pile of salt mirrors the fleeting transitions of our life force.

Salt of the Earth (Temple of Salt) photography
17.5 x 21.5 inches



WILEY SAUNDERS

Floods are a stark reminder year after year of our delicate relationship with the planet. Pivot Irrigation is a way that humanity alters the face of the planet with technology creating an alien landscape on Earth.



Pivot Irrigation
acrylic on canvas
12 x 16 inches



Central German Flood
acrylic on canvas 16 x 20 inches

QUAN STEELE

This is an on-site installation of an extinct, imaginative bird, symbolizing loss due to human negligence. The most alarming issue is microplastics entering human blood, posing serious health risks. Humans may not die of starvation like wildlife but may face increased cancer rates and infertility due to plastic contamination.



Rainbows for the Last One mixed media 3D installation, wood, bone, paper, sand, plastic, acrylic on canvas
8 x 46 x 46 inches

CAROL GRANT STEVENS



Extinction/Extraction

acrylic on canvas 18 x14 inches



You Think You Have Time acrylic

13 inches diameter x 5 inches deep

I am driven by a deep sense of distress as I witness the devastating effects of climate change and the destructive actions of mankind upon our precious Mother Earth. Time is slipping away, and the urgency to rectify the damage caused by our carbon-guzzling world is ever-present.

CHARLES STEVENS



Ménagerie de la Morte #1
mixed media 10 x 8 x 11 inches



Ménagerie de la Morte #2
mixed media 10 x 5 x 5 inches

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



Letters to the Earth #2 woodcut on legion paper, graphic chemical oil-based ink, lettering coloured pencil 15 x 22 inches

Letters to the Earth #2, is a woodcut reflecting on what will remain if we allow the warming of the climate to continue, and resulting impact on forests, and ultimately on nature, and human health.

JOANNA SWANN

To save the planet as we know it, we need new attitudes, new thoughts, new processes. What are you giving up? What are you going to do differently?



To Whom It May Concern, 2023 handstitched version of letter. Unbleached and undyed single-stranded linen thread, unbleached and undyed Khadi cotton fabric, and (unseen) unbleached and undyed organic cotton thread. 8.9 x 8.6 inches

JUDITH TINKL

Pandanus Palms photographs transferred to fabric, quilted 45 x 45 inches

The organic structures in nature are complex, and fascinating. I feel that I have just scratched the surface of the amazing possibilities.



A Cold Spring machine pieced and hand-quilted cottons, polyesters and recycled obi fabrics. Hanging elements may be manipulated to reveal a hot underside. 58 x 60 inches

Winter to spring is one of the most anticipated times of the year. Suddenly everything cold, white, brown and grey starts to green. The sun makes red and orange lights. This work is a way of celebrating this and the reversal back to winter which comes and goes.



GRAZYNA TONKIEL

The creation of a Mandala signifies the transformation of Universal suffering into joy. This is a portrait of the species found in my garden. Protecting them and other insects is imperative to preserving the entire interconnected and vital web of life on earth.



My Garden Butterflies Mandala

art pencils & gold leaf on drawing board
24 x 24 inches

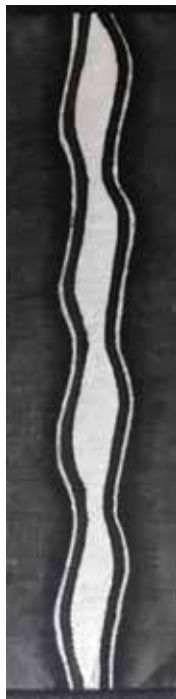
NORIKO YAMAMOTO

Still Waters Run Deep #1 and #2

58 x 14.5 inches each

Washi, Sumi Ink, Konnyaku Powder

In pursuit of wealth and power, we have been willing to sacrifice the environment, the earth, our home. Our lakes, rivers, and oceans have plenty to say about this. We can hear them – the problem is we are not listening. Is there still hope?



AKIRA YOSHIKAWA

In 2019 I visited the renovated Hiroshima Peace Memorial Museum. The purpose of this research museum is to inform the world, of the inhumane devastations caused using the atomic bomb in the name of war to gain superiority control. The focus is on survivors' personal experiences and memories attached directly to the objects on display.



Irreversible Sorrow plaster, found rock, flour, pencil 2023 6 x 48 x 48 inches

The world is ruled by chaos and political upheavals. And the earth is shattered by unusual climate changes. This is the ideal time to reflect on our spiritual ideals and question our existence and values. Keep in mind to be grateful for ordinary and small things in life. Life is always about moving forward toward an enlightened and elevated state.

Be Grateful for Ordinary Things in Life found rock, string, plaster 96 x 30 x 48 inches (approx.)



GRADE 5 STUDENT ARTWORK

from **St. Isaac Jogues Catholic Elementary School, Pickering**
with the guidance of the teacher, **Ms. Sarah Brennan-Massey**



SAMANTHA



RAFAEL



KAITLYN



SOFIA



EL



KAILYN



ELIZA R



LAURA



MILES



JOSHUA



ELIZA



ORIANA



MEGAN



CHRISSELLE



JOSH



RAZIELA



SARAH



JAEMARLEY



SKYLAH



NOAH



JOEL



HAILEY



LANA



EMMANUEL

The # 1 supporters of **Letters to the Earth: Between Despair and Hope** are the enthusiastic participants in this project!



**STATION
GALLERY**



THE GEORGINA CENTRE
FOR ARTS AND CULTURE



NATURE HARMONY



York Region Environmental Alliance
raising awareness of sustainability issues

CNC PROFILES INC.
WATERJET / LASER / WIRE EDM

**Hume
MEDIA**



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... helping Dad swallow-feed his y
Red and black ants in battle, carrying off their wounded
Horses and barn cats lining up in the run-in shed to watch
... silently, in awe
A Great Dane and a filly playing on either side of a fence, how
and forth
Mares mourning the death of their leader, nevertheless the same
A squirrel who clung onto the screen door, craning her neck
in a crowd of visitors
A Katydid who fought to live on my sideview mirror for 150
My cat who laid beside my husband as he passed away

Who says animals are dumb? People who say this have never
time to look at the wonders of the world around them. I have le
from each animal who came into my life - some by my choice, o
chose me. Most people think that we are the ~~supreme~~ beings, th
exists for our use. What human beings don't see is that each spec
own intelligence with a multitude of variety. Even trees help
in trouble, trees unlike themselves, by sending nourishment to
Every animal I have ever known taught me to see their inn
They are not lower than us. They are just different. There
infinite worlds apart from the world of humans. Each one
Some are kind, some are mean, some are selfish, others are bullies
special ones care for others unlike themselves. All of them
part of nature's mystery. They are fellow travelers. All of them
is dumb. We are just deaf.
I speak for them... all living things, great and small. I moan
those lost to the earth forever... in a nanosecond of time.
cause of us. But there is still time to hope if we remember
are related to everything on earth. If ever we
s, we also will die. The earth is infinite. If ever

