



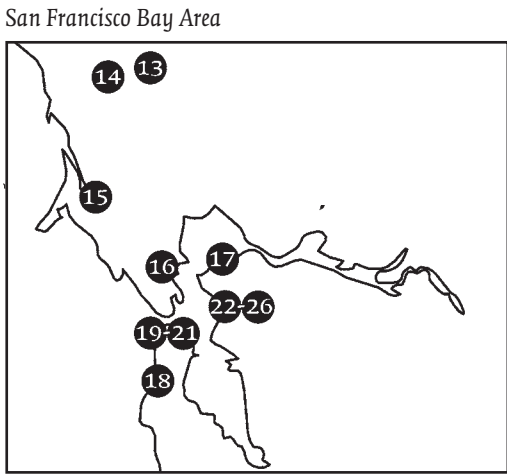
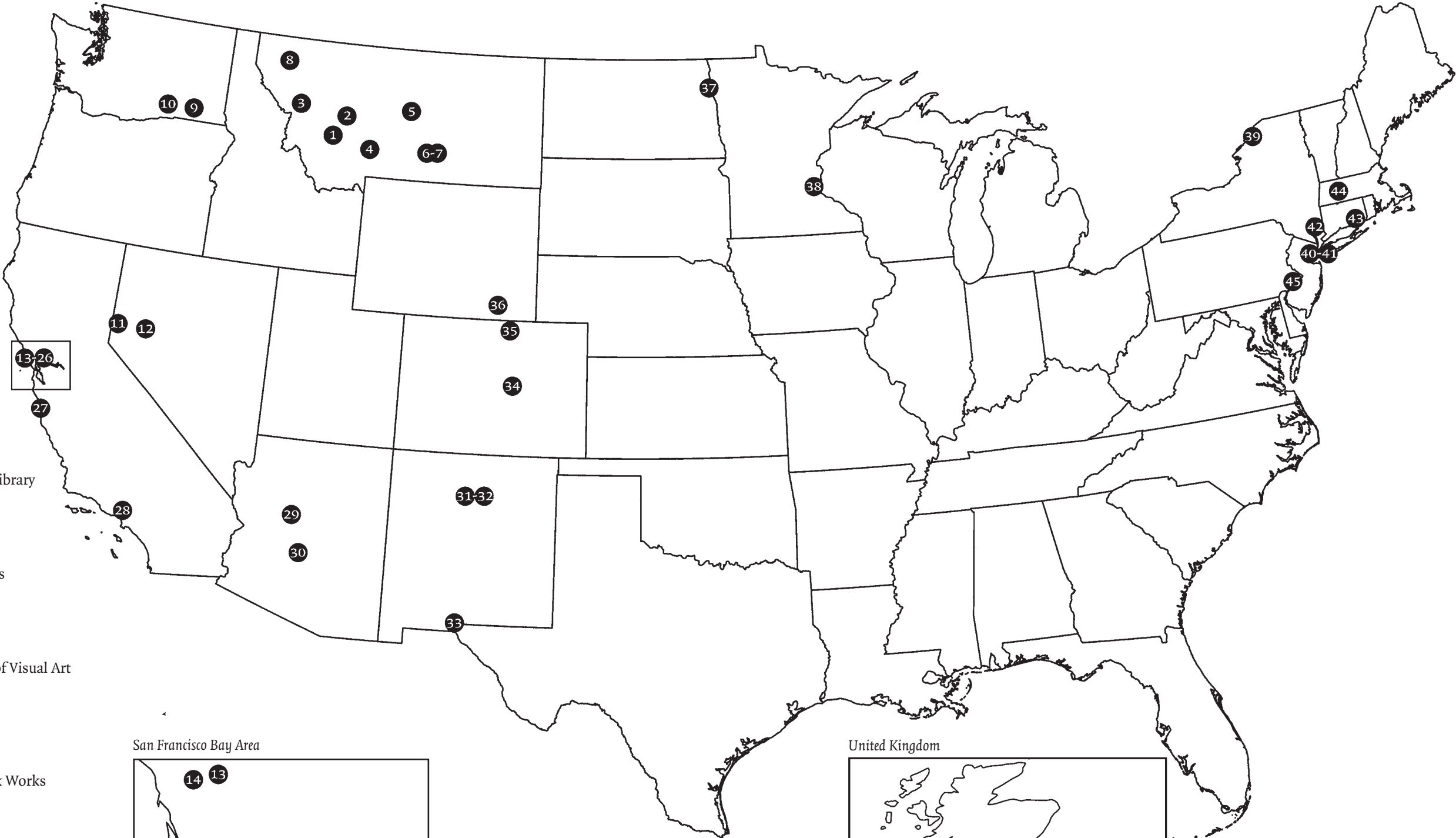
SELECTED
EXHIBITIONS
AND
EVENTS

“So many lives are on the line right now. This system is crashing. It’s crashing economically and it’s crashing ecologically. The stakes are too high for us not to make the absolute most of this moment.”

—Naomi Klein

Left: Ryan Keith Parker
Cairn at Grinnell Glacier, MT (I)
2019, archival pigment print

- 1. The Berkeley Pit
- 2. Holter Museum of Art
- 3. Missoula Art Museum
- 4. Old Main Gallery
- 5. Lewistown Art Center
- 6. Yellowstone Art Museum
- 7. Northcutt Steele Gallery
- 8. Hockaday Museum of Art
- 9. Maxey Museum
- 10. Gallery at the Park
- 11. Nevada Museum of Art
- 12. Churchill Arts Council
- 13. Calabi Gallery
- 14. Sebastopol Center for the Arts
- 15. Gallery Route One
- 16. Seager Gray Gallery
- 17. Richmond Art Center
- 18. Sanchez Art Center
- 19. San Francisco Center for the Book
- 20. SF Camerawork
- 21. Jack Fischer Gallery
- 22. Women Eco Artists Dialog
- 23. David Brower Center
- 24. KALA Institute
- 25. The CODEX Foundation
- 26. UC Berkeley Environmental Design Library
- 27. Center for Photographic Art
- 28. SUPERCOLLIDER
- 29. Natural History Institute
- 30. Phoenix Art Museum
- 31. Museum of Contemporary Native Arts
- 32. Santa Fe Poetry Garden
- 33. Rubin Center for Visual Arts
- 34. UCCS Galleries of Contemporary Art
- 35. Gregory Allicar Museum of Art
- 36. University of Wyoming Department of Visual Art
- 37. North Dakota Museum of Art
- 38. Minnesota Center for Book Arts
- 39. Richard F. Brush Art Gallery
- 40. Center for Book Arts
- 41. A.I.R. Gallery
- 42. No. 3 Reading Room and Photo Book Works
- 43. Cummings Art Center
- 44. Zea May Printmaking
- 45. Library Company of Philadelphia
- 46. Groundwork Gallery



By the time this book has been printed additional venues may have been added to the roster. Please check for updates at www.extractionart.org/directory.

EXHIBITION DIRECTORY

WWW.EXTRACTIONART.ORG/DIRECTORY

1.

THE BERKELEY PIT, BUTTE, MT
2.

HOLTER MUSEUM OF ART • 12 E Lawrence St, Helena, MT 59601
3.

MISSOULA ART MUSEUM • 335 N Pattee St, Missoula, MT 59802
The Space of Hope: A Collective Response, June 15 – October 16, 2021
Edge of the Abyss: Artists Picturing the Berkeley Pit, May 18 – October 2, 2021
Jerry Rankin: Golden Sunlight, May 18 – September 2, 2021
Pennies from Hell: Selections from the MAM Collection, May 18 – September 2, 2021
4.

OLD MAIN GALLERY • 129 E. Main St, Bozeman, MT 59715
5.

LEWISTOWN ART CENTER • 323 W Main St, Lewistown, MT 59457
Cataclysm, July 1 – July 31, 2021
6.

YELLOWSTONE ART MUSEUM • 401 N 27th St, Billings, MT 59101
Extraction, June 2021 – May 2022
7.

NORTHCUTT STEELE GALLERY • Liberal Arts Building, 1st Floor, 1500 University Drive, Billings, MT 59101
8.

HOCKADAY MUSEUM OF ART • 302 2nd Ave E, Kalispell, MT 59901
The Last Glacier, 2021 dates TBD
9.

MAXEY MUSEUM • 413-461 Boyer Ave, Walla Walla, WA 99362
Along the Columbia River: Maya Lin and the Confluence Project, April 23 – July 30, 2021
10.

GALLERY AT THE PARK • 89 Lee Blvd, Richland, WA 99352
11.

NEVADA MUSEUM OF ART • 160 W Liberty St, Reno, NV 89501
Extraction, May 11, 2019 - September 15, 2019
12.

CHURCHILL ARTS COUNCIL • 151 E Park St, Fallon, NV 89406
13.

CALABI GALLERY • 456 10th St, Santa Rosa, CA 95401
EXTRACTION: Art on the Edge of the Abyss, May 29th – July 31st, 2021
14.

SEBASTOPOL CENTER FOR THE ARTS • 282 S High St, Sebastopol, CA 95472
Ecstasy: Breathtaking Beauty of Nature, January 9 – February 14, 2021
Recycling, February 20 – March 28, 2021
Favorite Things: TREES, April 3 – May 9, 2021
Black/White and Shades of Gray, June 19 – July 25, 2021
FIBER ARTS X, July 31 – September 12
EXTRACTION: Art on the Edge of the Abyss, October 23 – November 28
15.

GALLERY ROUTE ONE • 11101 CA-1, Point Reyes Station, CA 94956
Extraction: Response to the Changing World Environment, June 2021 – August 2021
16.

SEAGER GRAY GALLERY • 108 Throckmorton Ave, Mill Valley, CA 94941
Materiality Re_Mined: The Cell Phone Looking at Itself, July 2021
17.

RICHMOND ART CENTER • 2540 Barrett Ave, Richmond, CA 94804
18.

SANCHEZ ART CENTER • 1220 Linda Mar Blvd # B, Pacifica, CA 94044
Extraction: Response to the Changing World Environment, June 2021 – August 2021
19.

SAN FRANCISCO CENTER FOR THE BOOK • 375 Rhode Island St, San Francisco, CA 94103
Reclamation: Artists Books On The Environment, dates TBD
20.

SF CAMERAWORK • 1011 Market St floor 2, San Francisco, CA 94103
21.

JACK FISCHER GALLERY • 1275 Minnesota St, San Francisco, CA 94107

22.

WOMEN ECO ARTISTS DIALOG • 4227 Martin Luther King Jr Way, Oakland, CA 94609
23.

DAVID BROWER CENTER • 2150 Allston Way, Berkeley, CA 94704
24.

KALA INSTITUTE • 1060 Heinz Ave, Berkeley, CA 94710
25.

THE CODEX FOUNDATION • 2203 Fourth St, Berkeley, CA 94710
Extraction: The Book Works of Peter Rutledge Koch, by appointment through the end of 2021.
26.

UC BERKELEY ENVIRONMENTAL DESIGN LIBRARY • 210 Wurster Hall, Berkeley CA 94720
Spectacles Of Small Scale Gold-Mining in Indonesian Borneo, January 12 – May 15, 2021
27.

CENTER FOR PHOTOGRAPHIC ART • San Carlos at, 9th Ave, Carmel-By-The-Sea, CA 93923
28.

SUPERCOLLIDER • 808 N. La Brea Ave, Inglewood, CA 90302
EXTRACTION: Earth, Ashes, Dust, dates TBD
Artificial Ecologies (Virtual Exhibition), July 5 – August 31, 2020
29.

NATURAL HISTORY INSTITUTE • 126 N Marina St, Prescott, AZ 86301
30.

PHOENIX ART MUSEUM • 1625 N Central Ave, Phoenix, AZ 85004
31.

MUSEUM OF CONTEMPORARY NATIVE ARTS 108 • Cathedral Pl, Santa Fe, NM 87501
Exposure: Native Art and Political Ecology, August 13, 2021 – January 23, 2022
32.

SANTA FE POETRY GARDEN
33.

RUBIN CENTER FOR VISUAL ARTS • 500 W University Ave, El Paso, TX 79902
34.

UCCS GALLERIES OF CONTEMPORARY ART • 5225 N Nevada Ave, Colorado Springs, CO 80918
35.

GREGORY ALLICAR MUSEUM OF ART • 1400 Remington St, Fort Collins, CO 80524
Reclamation: Recovering our Relationship with Place, July 7 – September 19, 2021
36.

UNIVERSITY OF WYOMING DEPARTMENT OF VISUAL ART • University of Wyoming, Laramie, WY 82072
Extraction: An Expansive Survey of Land Use Through the Lens of Consumption, June 1 – September 3, 2021
37.

NORTH DAKOTA MUSEUM OF ART • 261 Centennial Dr, Grand Forks, ND 58202
38.

MINNESOTA CENTER FOR BOOK ARTS • 1011 S Washington Ave #100, Minneapolis, MN 55415
39.

RICHARD F. BRUSH ART GALLERY • 23 Romoda Dr, Canton, NY 13617
Rachael Marne Jones and Ryan Keith Parker, August 15 – October 11, 2021
40.

CENTER FOR BOOK ARTS • 28 W 27th St, New York, NY 10001
41.

A.I.R. GALLERY • 155 Plymouth St, Brooklyn, NY 11201
artists@HOME, dates TBD
42.

NO. 3 READING ROOM AND PHOTO BOOK WORKS • 469 Main St, Beacon, NY 12508
43.

CUMMINGS ART CENTER • 270 Mohegan Avenue, New London, CT 06320
FIRE and ICE, September 1 – October 15, 2021
44.

ZEA MAY PRINTMAKING • 320 Riverside Dr, Florence, MA 01062
EXTRACTIONS: Green to the Extreme, October 4 – November 1, 2020
EXTRACTIONS: Green to the Extreme, 2021 dates TBD
45.

LIBRARY COMPANY OF PHILADELPHIA • 1314 Locust St, Philadelphia, PA 19107
Coal: Time, Material and Immensity, May 3 – August 28, 2021
46.

GROUNDWORK GALLERY • 17 Purfleet St, King’s Lynn PE30 1ER, UK

Additional venues will likely be added to the roster after this book has been printed. For the latest updates and exhibition information please visit www.extractionart.org. Due to the changing situation of the ongoing COVID-19 pandemic, certain events and exhibitions are subject to postponement and/or cancellation.

MISSOULA ART MUSEUM

WWW.EXTRACTIONART.ORG/MAM

THE SPACE OF HOPE: A COLLECTIVE RESPONSE

Carnegie Gallery

June 15 – October 16, 2021

The title of this exhibition is taken from a quote by author Rebecca Solnit: “We don’t know what is going to happen, or how, or when, and that very uncertainty is the *space of hope*.”

Rather than focus on the devastation wrought by the intertwined processes of industrialization, extraction, climate change, cultural displacement, and colonization, this juried group exhibition will imagine solutions and amplify voices that serve as a counter-narrative to the historical power structures that are inherent with extraction. MAM invites feminist approaches, Indigenous voices, and underrepresented viewpoints. Artists are encouraged to submit works that focus on healing, reparations, nurturing, cooperation, unity, and problem solving as a global society.

The exhibition is open to artists of all backgrounds, working in any fine art or craft medium. Submissions can be for single- or multimedia projects by solo or collaborative practitioners. Submissions of up to three works to be considered are due April 2, 2021 with notification by April 30, 2021 and work due at MAM on May 28, 2021. Selected artists will receive an exhibition honorarium, as well as support for shipping and transit. MAM is grateful for project support from the Cultural Vision Fund.

EDGE OF THE ABYSS: ARTISTS PICTURING THE BERKELEY PIT

Aresty Gallery

May 18 – October 2, 2021

Contemporary artists living and working throughout the region have a history of making creative works and actions in response to the largest open pit mine in the state of Montana, the Berkeley Pit in Butte. This exhibition assembles, for the first time, projects by Jean Arnold, Eben Goff, Kristi Hager, Marcy James, Peter Koch in collaboration with Didier Mutel, and Nolan Salix. These artists present a dynamic range of perspectives in reaction to this undeniable feature of the Western landscape and psyche—from awe at the grandeur of landscape to concerns about land use and environmental impact. Arnold’s (Salt Lake City, UT) acidic abstractions of the Pit connect the history of modernity to copper mining, energy consumption, and globalization. Goff (Los Angeles, CA) presents part of his *Butte Speculator* series, a decades-long response and documentation of a poetic performance at the Berkeley and Continental Pits. Hager (Missoula, MT), lived and worked in Butte from 1984 to 1997 and created the *Cool Water Hula* art action (performed in 2000 and 2010) which assembled 150 dancers to celebrate water and to connect with each other and the Pit. James (Missoula, MT) also lived in Butte and her photos celebrate the community and its losses. Salix (Dillon, MT) paints images of industrial impact onsite using materials or byproducts gleaned from industrial processes. In addition, EXTRACTION organizer and artist Peter Koch (Berkeley, CA), in collaboration with Didier Mutel (Orchamps, France), presents *The Atlas of Hell*, a large-scale, multi-sheet etching that makes comparisons between the Pit to the layers of hell described in Dante’s *Inferno*.



Left: Jean Arnold, *Berkeley Pit: Legacy* (MT, copper), 2012, oil on canvas, 42 by 42 inches, courtesy of the artist;
Below: Eben Goff, *Butte Speculator*, 2015, 24 Framed archival pigment prints, 17 1/2 by 20 3/4 inches each, 76 by 136 inches overall, courtesy of the artist





Top: Kristi Hager, *Cool Water Hula*, 2000, performance, image courtesy of the artist; Bottom: Marcy James, *Pilot Butte*, fuji provia film, 4 by 5 inch pinhole camera from a sheet of cardboard, lens broken window from site, courtesy of the artist

JERRY RANKIN: GOLDEN SUNLIGHT

Shott Family Gallery
May 18 – September 2, 2021

Rankin is one of Montana's most significant living artists. He was mentored by two of the titans in Montana's early modernist art movement, Rudy Autio and Robert DeWeese. Rankin earned his MFA in printmaking from the University of Montana in 1972 before pursuing postgraduate work at Montana State University, studying primarily printmaking, painting, and sculpture. His career as an art teacher and professor began in Alaska in 1964, before returning to Montana to teach in the Great Falls school system. Since 1985, he has devoted his life to painting full-time. During the course of his decades-long career as an artist, Rankin has developed a distinctive visual language. His endless curiosity and investigation of the natural world through his studio practice continues today. Rankin's images are meditations on the land and this newest print series focuses on the environmental threats posed by the Golden Sunlight Mine near his home in Whitehall, Montana.

"Ecological residue from hard rock mining has scarred and poisoned land and water far beyond its boundaries. These actions playing against the friction of seismic plate shifting create strong visual metaphors and figure prominently in my latest work. In 2015, I began a series of drawings, which I developed into prints exploring the expansion of the Golden Sunlight mine near Whitehall, Montana. After attending the Lucy Lippard lecture on the effects of mining on landscape and the environment at the Missoula Art Museum [in 2017] I recognized that there was an audience in Montana for this information. Within each block or panel of the exhibit I've illustrated the progressive vandalized and irreparable landscape, the increasingly toxic waste pond lake, and the chewing and tearing at the seams of the earth caused by rock removal; the devastation occurring without conse-



Jerry Rankin, *Golden Sunlight VII*, 2016, collograph, 22 by 30 inches, courtesy of the artist

quence, without imagination. Centered in an earthquake zone, a four point quake could easily slide the entire poisonous mass down the mountain and into the Jefferson River, a stream feeding first into the blue ribbon fishing waters of the Madison and Gallatin Rivers and joining the Missouri within a few miles. Points of stress are indicated by magenta symbols. The waste pond lake is shown in acidic layers of virulent greens and reds. The increasing network of lines throughout might represent an EKG map of the circulation system of the mountain. The work is another response to the dangers that Montana's industrial climate poses to the entire range of ecological systems."

— Jerry Rankin

This exhibition was organized by the Missoula Art Museum (MAM) and is touring the state under the auspices of the Montana Art Gallery Directors Association (MAGDA).



Jerry Rankin, *Golden Sunlight I*, 2016, collograph, 22 by 30 inches, courtesy of the artist



Edgar Smith, *Butte vs. the Grand Canyon*, 2008, oil on panel, 13 by 26 inches, Missoula Art Museum, Bequest, David Moomey, 2019.03.11

PENNIES FROM HELL: SELECTIONS FROM THE MAM COLLECTION

Autio Gallery

May 18 – September 2, 2021

Included are featured pieces from the MAM Collection which focus on the effects of extraction, including George Gogas' enigmatic painting *M-M Cocktail: Ingredients: 1 Part Missoula Air, 1 Part Milltown Water* which refers to the inversion pollution in the Missoula Valley, coupled with the problematic legacy of Milltown, a blue-collar community which lies seven miles to the east of Missoula. The Milltown dam at the confluence of the Clark Fork and Blackfoot rivers historically aided timber extraction and the nearby sawmill. The dam, downstream from

the open-pit mines of Butte and the smelter in Anaconda, retained mine waste laden with heavy metals from the Clark Fork River, and was declared a Superfund site, resulting in years of remediation. Also included in the exhibition are photographer Mark Abramson's vibrant semi-abstract aerial views in the *Montana Legacy Suite*, such as tailings, settling ponds, and Superfund sites, Gennie DeWeese's iconic rendering of Montana clear cuts using cattle markers, Edgar Smith's stunning landscape painting contrasting the Berkeley Pit to the grandeur of the Grand Canyon, Susan Barnes' hand-painted photographs of impacted sites and communities, and drawings of the Hanford nuclear site in eastern Washington, whose fallout has moved on downwind through air currents and aquifers to Montana, by Karen Rice, among others.

CORWIN CLAIMONT: TWO HEADED ARROW/ THE TAR SANDS PROJECT

2020, 64 pages, color images, published by the Missoula Art Museum, 2020.

Corwin Clairmont (Confederated Salish and Kootenai Tribes of the Flathead Nation) is one of the most important contemporary Native artists to use print-making, photography, assemblage, and collage to call attention to interrelated environmental and governmental injustices through his artwork.

A new catalog documenting Clairmont's recent project and exhibition *Two Headed Arrow/The Tar Sands Project* is now available. The exhibition was on view at the Missoula Art Museum (MAM) from March to August, 2018, and the catalog—part artist's book, part project documentary—includes essays from Dr. Kathryn Shanley (Nakoda), Gail Tremblay (Onondaga/Mi'Kmaq), Stephen Glueckert, and Jaune Quick-To-See Smith (Salish-Kootenai, Métis-Cree, Shoshone-Bannock) and Neal Ambrose Smith (Salish-Kootenai). The essays focus on the environmental disaster caused by Tar Sands mining, Clairmont's career as a conceptual and installation artist, his indigenous identity, and his continuum in the cannon of contemporary Native artists and art history.

Two-Headed Arrow/The Tar Sands Project, a wide-ranging conceptual and performative piece that covered nearly 900 miles and is the culmination of more than two years' work. In his essay, MAM Curator Emeritus Stephen Glueckert states, "[Corky's Tar Sands] journey began the summer of 2014 in Missoula, Montana and ended at Suncor mining operations at the Athabasca Tar Sands in Alberta, Canada. It is significant that the Missoula Art Museum presented this project, as the museum vision is to embrace contemporary art and regional works of integrity. Importantly, MAM's mission also has a stated commitment to contemporary Native artists."

Every fifty miles along the route, Clairmont stopped and repeated the same act. First he placed a print of a two-headed arrow on the ground oriented north to south. Then he positioned a gummy bear on each cardinal point surrounding the arrow. Clairmont photographed each installation at its outdoor site and documented the environment with photographs reflecting the cardinal directions—North, South, East, and West. Then, Clairmont ripped the printed arrow in half, leaving one head pointing north with the gummy bears in place to disintegrate in the weather, taking the other half with him. At his final destination in Fort McMurray, Clairmont chartered a plane and took aerial photographs of the tar sands mining sites—gray landscapes barren and bereft of wildlife or forests.



Confederated Salish and Kootenai Tribal flag flying over Standing Rock

In the exhibition, the half-prints that Clairmont retained are used to create new works related to each of the thirty-seven sites along the Missoula-to-Fort McMurray trip. Using the same process, Clairmont created unique works from sites around the country and in China. One site is at Standing Rock in North Dakota, and connects the Dakota Access Pipeline controversy to this project, years after Clairmont's visit to the tar sands. These works remind the viewer that the consequences of deci-



Left: Corky at First Friday; Right: Corwin Clairmont on the steps of the Missoula Art Museum



sions made in one place and time affect all life on the planet.

Dr. Kathryn Shanley, Chair of Native American Studies (NAS) at the University of Montana (UM), reflects in her essay *Spatializing 'Heart': Corky Clairmont's Journey to the Tar Sands and Back*, "Because Corky Clairmont is an enrolled member of the Confederated Salish and Kootenai Tribes who grew up on the Flathead Reservation, he invites us to see the world along his road trip to, from, and at the tar sands site through his Indigenous perspective. And although he would be the first to admit he does not speak for other Indigenous people, we can trust that he has an understanding of what "homeland" means. We can, therefore, readily surmise that he is tackling the question regarding what has happened to the Indigenous people of northern Alberta whose homelands are being and, in many senses, have been, destroyed."

Artist, writer, and poet Gail Tremblay writes in her catalog contribution, *Art to Help Save the Earth*,

"Indeed, this focus on Indigenous cultural values certainly remains true of the exhibition *Corwin Clairmont: Two-Headed Arrow/The Tar Sands Project*. This exhibit documents a major conceptual art series he began working on in 2010 when he noticed [350 foot long, 664,000 pound Megaload] trucks on Montana highways near his home moving massive equipment to companies mining tar sands in Canada. Aware that producing oil from the tar sands is extremely destructive to the environment, Clairmont began to do extensive research on the issue. He took trips to the Suncor Company, a fifty-square mile tar sands mining site near Fort McMurray in Alberta, first in 2011 and then in 2014. On both trips he took photographs and toured the site. Before he traveled to the Suncor Company in 2011, Clairmont had never seen the massive environmental destruction caused by tar sands mining, and immediately realized why it is called the "dirtiest oil in the world" by activists like Winona LaDuke. He was shocked by the scale of the devastation of the habi-



Photograph courtesy of Corwin Clairmont

tat caused by the waste produced by this method of producing oil. He went home and began to formulate plans to design artworks he could use to help viewers understand the need to protect the plants, animals, and humans from the massive pollution caused by tar sands mining.”

Artist Jaune Quick-To-See Smith and her son Neal Ambrose Smith, Department Chair and Professor at the Institute of American Indian and Alaska Native Culture (IAIA) in Santa Fe, co-write on how Clairmont’s process is an inseparable aspect of his Indigeneity:

“In speaking to Corky [...] he related that we touched on an important aspect of his work—nomadic travel. Corky went on to say that several of his current and past works have involved travel and specific site activity as well as the documentation that

related to the project concepts. He went on to say that our mention of DNA as it applies to historical/ancestral nomadic travel makes perfect sense as a factor in understanding his artwork or projects from a tribal perspective. Corky stated that “The nomadic life was about survival. The political and social commentary found in my work is about the preservation of indigenous culture, place/environment and our homelands.” We see Corky’s art tied to this process in the deepest way. He may be using modern-day tools or media or what is titled conceptual art like Fluxus, an art group that was anti-art, anti-commercial, and experimental, but we see Corky following a pattern with his art that moves across the land much in the same way we did in the ancient, age-old process with a planned mission and with a social relevance. Corky’s work does both; in fact, it



Corwin Clairmont, *Standing Rock*, installation, Missoula Art Museum

does more than that. Corky goes about each phase of his deeply thought-out construct with insightful, possibly scientifically-rendered projects, mapping and naming and making planned trades of taking something from each site and leaving something there for posterity, always knowing that it will have a half-life and eventually join the earth again. He photographs, makes molds, charts, sews things, prints signage, constructs maps, talks to people on his journey, keeps journals, flies in planes to view the land, and calculates mileage between test sites. He is doing what we would have done in tracking a buffalo herd across the prairie. Yes, there is a similarity, there is a continuum.”

Clairmont’s commitment to environmental activism and opposing the destructive practices of environmental degradation and extraction on such

a massive scale results in thought-provoking art actions where he physically engages in a whole process documented in this publication. Of the project, Clairmont says, “The work is also a commentary on the Indigenous People’s close relationship to the land/environment. It is a site-specific artwork starting at the MAM, then continuing the journey with random fifty mile stops to the Fort McMurray, Canada tar sand mining sites. At one time there were no borders and the resources provided in the natural world order was to be understood and respected. Keeping the balance was the rule and that impacted all important decisions to be made. A high standard of living.”

Catalogs are available by order through the Missoula Art Museum.

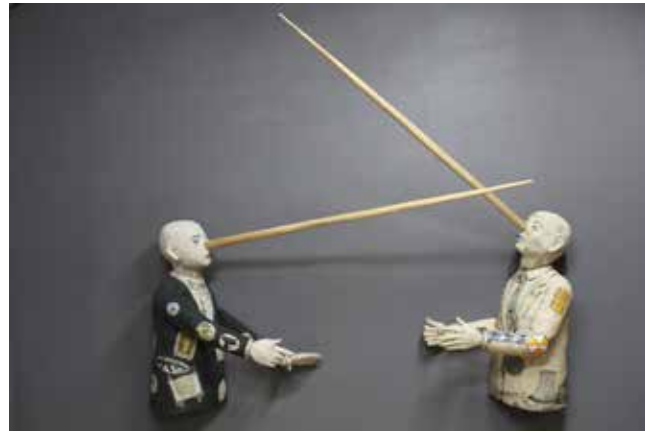


MONTANA LEGACY

CERAMIC WORK BY STEPHEN BRAUN

Montana-based ceramist Stephen Braun's wall-based sculpture *A Montana Legacy* (2011), in the collection of the Missoula Art Museum, depicts environmental destruction, land use issues, the mining, timber and oil industries, and humanity's disassociation from nature. MAM acquired this work because it is an important reflection of Rocky Mountain West by a nationally-renowned contemporary artist. The work was acquired in 2014 as a purchase with partial support from Virginia Moffett, Dan Weinberg, and Roger Barber.

Constructed from ninety-one separate bas-relief ceramic tiles that collectively form a map of the state of Montana, *A Montana Legacy* presents a grim picture of the inheritance from this "Last Best Place." Using the medium of raku—often perceived as delicate, low-fired, and decorative—Braun details oil pipelines, derricks, and refineries that reference the Yellowstone Pipeline, fracking, and the refineries near Laurel and outside of Billings such as CHS Assembly Site 1, Exxon Mobil, Phillips 66, and the most nefarious sounding, Jupiter Sulphur. The pipeline has a history of spills into the Yellowstone River, the longest undammed river in the lower forty-eight. Research into the history of Yellowstone oil spills provides a volley of evidence of just how prevalent these disasters are—2011, 2015, 2017 and 2019.



Also depicted in *A Montana Legacy* are images such as the distinctive downward spiral of open-pit mines, jumbled heaps of barrels—whether filled with oil or other chemicals is unclear—scenes of clear cut forests, and tires sinking into a morass of effluence. Braun illustrates species of concern, the wildlife impacted by these changed and toxic environments and whose status is endangered or threatened, the pallid sturgeon, bull trout, and grizzly bears. The northern border of Montana, the division between the United States and Canada, is represented as a barbed wire fence, a prescient comment on the politicization of the border that pervades current affairs.

Braun says, "I love the planet and all of its beauty. But all I see is loss. I see the scars we leave to support our consumptive nature. We leave a landscape of heartache... it breaks my heart to see how ubiquitous we've been in radically changing our environment."

Braun's solo exhibition at the Missoula Art Museum *Hindsight and Foresight Are 20/20*, on view through winter 2020, serves as a prologue to the following summer's Extraction Project. Braun created much of the work for this exhibition at his home studio and as a resident at the LH Project in Joseph, Oregon. MAM has enjoyed a long relationship with the artist, who has participated in several past MAM exhibitions including the 2015 Montana Triennial and *Persistence in Clay* in 2011.

—Brandon Reintjes, 2020



Above: Stephen Braun, *A Montana Legacy*, 2011, raku ceramics, approx. 4 by 6 feet, Missoula Art Museum Collection, purchased in part with support from Virginia Moffett, Dan Weinberg, and Roger Barber © Stephen Braun; Facing page, left: Stephen Braun, *Map of Montana*, 2013, 36 by 48 inches, raku ceramics; Right: Stephen Braun, *Dueling Liars*, 2019, raku ceramics, approx. 4 by 5 feet



Stephen Braun, *Choices*, 2017, 24 inches by 39 inches by 12 inches, raku ceramics



Stephen Braun, *The Hoarder*, 2009, 24 inches by 30 inches by 8 inches, raku ceramics



Christopher Boyer, *Antelope*, aerial photography

HOLTER MUSEUM OF ART

WWW.EXTRACTIONART.ORG/HOLTER

BEYOND THESE MAPS: PORTRAITS OF EXTRACTION LANDSCAPES

Christopher Boyer

We are overwhelmed by landscape data today. The popularity of GIS, advances in remote sensing, and the universal accessibility of Google Earth allows for the aggregation and communication of huge volumes of landscape data. But by abstracting physical form and process into code and representing it symbolically, we sometimes forget what the landscape actually looks like, and lose sight of the small individual realities that contribute to complex landscape stories.

I have always been drawn to the often indistinct lines between trash and treasure on the landscape—open pit mines, farm dumps, and unexamined in-

frastructure of modern culture. In 2013, I flew Edwin Dobb, a co-founder of the Extraction Project, on an aerial tour of the massive oil and gas development in the Bakken oilfields of Eastern Montana and the Western Dakotas. His narrative of the social transformation that was woven into the remaking of that landscape further reinforced my appreciation for the realities beneath the abstractions.

The minute detail of my maps—revealing footprints, discarded trash, and people engaged in the dailyness of actually transforming the landscape—incorporate an element of time, and consequently, a human scaled narrative that conventional photo maps do not possess. I think of them as an archaeological excavation of the cultural artifacts beneath the abstractions of landscape data. My oblique or angled images show the broader landscape with the inherent objectivity unique to aerial photography. Because selective framing is not possible, the images capture instead the context of a subject and remind us of the exchange of influences between

natural or managed processes and their adjacent landscapes. At a time when language about how we integrate our cultural and ecological systems is marked by shrill exaggeration, I feel that photographs present important quantitative and ethical principles with quiet, irrefutable dignity.”

TRACY LINDER: SHILL/SHELL

Tracy Linder’s *Shill/Shell* installation consists of hollow resined bird forms covered with cottonwood leaves jutting out from the wall on brass cradles. Alternating a face-up or face-down position, each bird is flightless, no legs or eyes to reveal life or lifelessness; a sedentary pose that allows for introspection. Parts of each bird have been cut away where the leaves do not meet showing the hollowness of the form. The cottonwood leaf was chosen as a signifier of strength and survival. Cottonwood trees dot the prairie as towering signs of water presence and roots that run deep enough to survive years of drought. These trees are often a sole opportunity for nesting.

Each bird in the *Shill/Shell* series is unique, allowing for individual circumstances in strife and survival. The birds are displayed at different heights and positions with the shadows becoming an integral part of the overall installation. The title “*Shill/Shell*” suggests both impostor and protector as a means to consider the balance or imbalance in each act we take. Are we friend or foe to our environment? Most often the answer is complicated. We have used the bird as a sentinel species justified to save human lives. Early miners had no other way of measuring the toxicity of the air than to bring along a canary. Yet the practice continued well after science and technology could detect the presence of carbon monoxide, as the birds had become a cultural tradition. The canaries had become beloved associates.

New studies disclose that we have 3 billion fewer wild birds than in 1970; while many wetland bird populations are flourishing. Thus, our priorities are revealed. A silent, hardly noticeable decline in our



Tracy Linder, *Shill/Shell*, hollow resined bird forms covered with cotton leaves

everyday awareness points to our collective complicity. There are simple steps to address much of this crisis, such as altering window appearance or monitoring cats. Loss of habitat, chemical use, pollution, and climate change, however, are all difficult to remedy.

Shill/Shell offers the opportunity to learn about our native bird species, to consider their history, learn of migration pathways and to find ways of participating in keeping them safer or increasing their populations. Although birds are vulnerable to many human-caused obstacles, they can also be exceptionally resilient and adaptable in certain environments. From building nests on buildings, to utilizing waste as nest material, to moving to new areas, birds are far cleverer and more adaptable than we give them credit.



Above: Bently Spang, Still from performance: *Stratum Reset*, 2019; Top: Tracy Linder, *Who's Counting? (Abandoned Disc Scraper)*, 1996, Acrylic, oil, wax, straw, photograph on canvas; 30 by 60 inches; Collection of the Yellowstone Art Museum



David Hanson, *#C-111-9 Coal Strip Mine, Power Plant and Waste Ponds*, 1984, Color print, 11 by 14 inches. Collection of the Yellowstone Art Museum



Above left: Sukha Worob, *Someone, Somewhere is Watching and Laughing*, woodcut, 14 by 18 inches; Above right: Melissa Dawn, *Forget/Remember*, image transfer relief, 14 by 18 inches

LEWISTOWN ART CENTER

WWW.LEWISTOWNARTCENTER.NET

CATACLYSM

Mary Callahan Baumstark

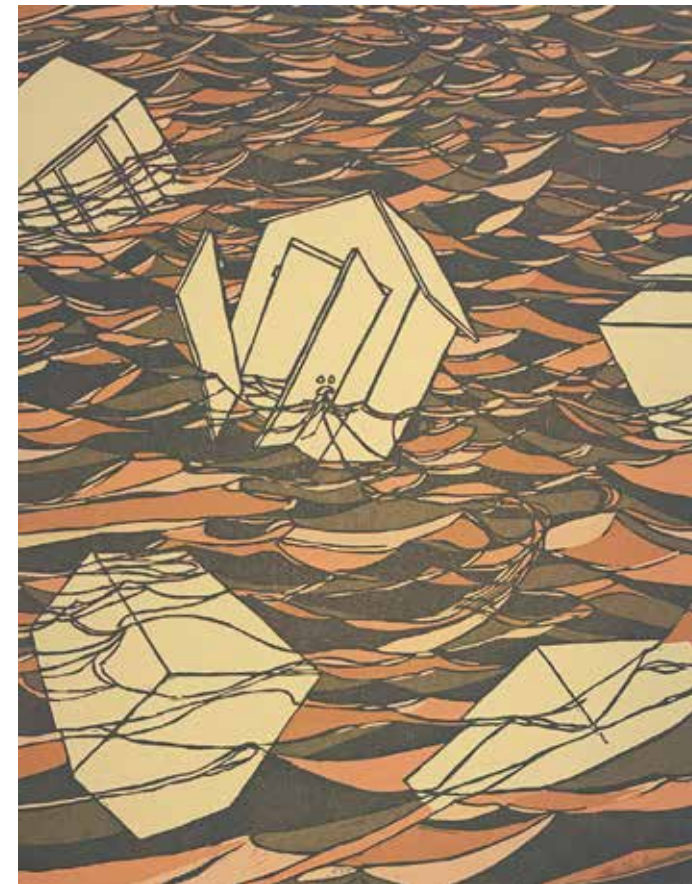
CATACLYSM, sponsored by the Robert & Gennie DeWeese Gallery at Bozeman High School, is a portfolio exchange curated in response to the current global political climate. It includes artists from around the country and Canada who were asked to create work based around their hopes and fears given the current global state of affairs.

In 2012 Nicole Geary brought together a group of artists with the intention of creating works in response to the potential of a doomsday event. The exchange asked participants to explore their experience of the global phenomenon of doomsday predictions. CATACLYSM is a response to the ebb and flow between angst and hope that many of us are experiencing both nationally and globally. We are emerging out of what was experienced by many as a time in American history defined by movement

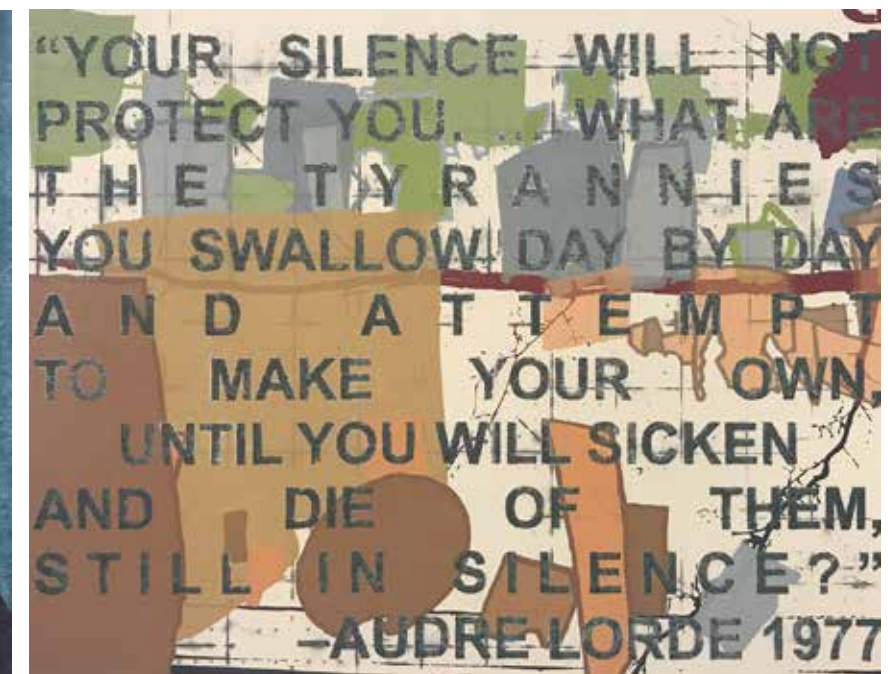
toward a brighter, more inclusive and, at the very least, more tolerant future. In a divisive post-2016 (and post-2020) U.S., the climate feels, once again, charged with the possibility of cataclysm. This portfolio is in no way unbiased. It is meant to be a platform for those of us that feel angst about the direction of our country. It is meant to stand in the face of darkness and acknowledge both our fears and give voice to our hopes as we tread into the weeks, months, and years ahead.

Artists include Douglas Bosley, Barry Roal Carlsen, Christa Carleton, Todd Christensen, Melissa Dawn, April Dean, Stefanie Dykes, Lena B. Ellis-Boatman, Leslie Friedman, Nicole Geary, Sanaz Haghani, Jon Irving, Karl LeClair, Gregory Martens, Abe McCowan, Stephanie Newman, Matthew Pressutti, Andrew Rice, Seth Roby, Melissa Schulenberg, Shelley Thorstensen, Summer Ventis, Eric Wilson, and Sukha Worob.

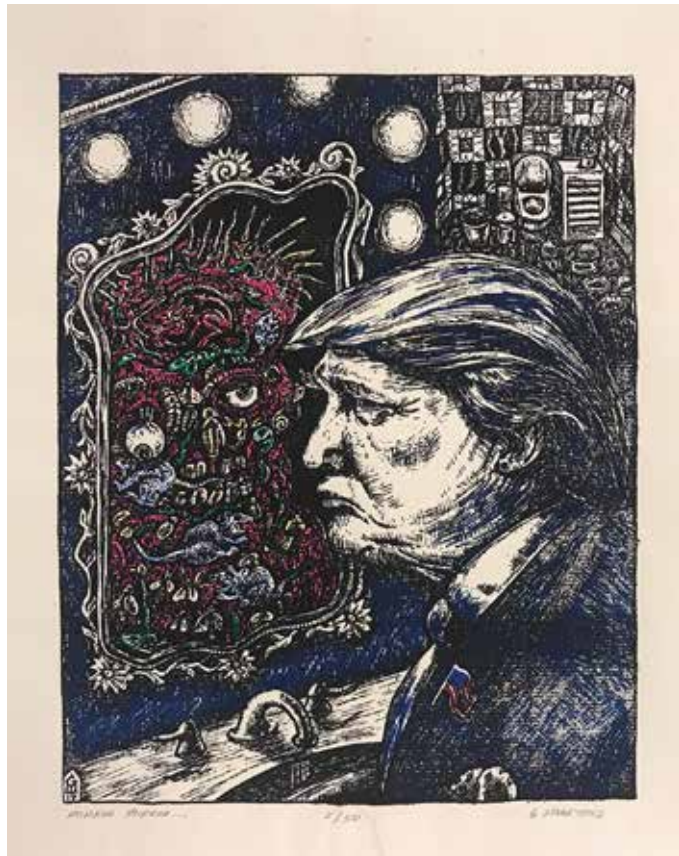
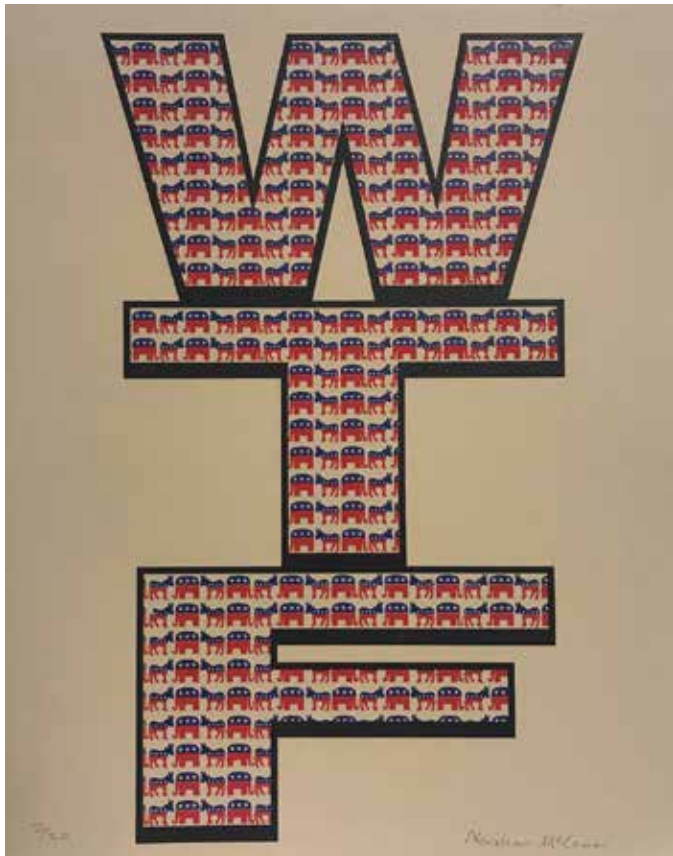
CATACLYSM is on view from July 1, 2021 to July 31, 2021 at the Lewistown Art Center.



Above left: Todd Christensen, *Flood*, relief, 14 by 18 inches; Above right: Eric Wilson, *Don't Get M.A.D. Get Even*, lithograph, 14 by 18 inches



Above left: Christa Carleton, *That's Just How it Is*, pressure print relief, 14 by 18 inches; Above right: Lena B. Ellis-Boatman, *No Ban, No Wall (DTW)*, digital (folded print), 14 by 18 inches



Above left: Abe McCowan, Untitled, silkscreen, 14 by 18 in; Above right: Gregory Martens, Mirror, Mirror, 6-color silkscreen, 14 by 18 in



Above left: Stefanie Dykes, GSEMN Cataclysm, etching, 14 by 18 in; Above right: Stephanie Newman, Waiting, letterpress, 14 by 18 inches



Leslie Friedman, Some Very Fine People, silkscreen, 14 by 18 inches



Melissa Schulenberg, Precipice, reductive silkscreen, 14 by 18 inches

HOCKADAY MUSEUM OF ART

WWW.EXTRACTIONART.ORG/HOCKADAY

THE LAST GLACIER

In spring of 2021, the Hockaday Museum of Art is hosting an exhibition of work from *The Last Glacier* Project. Photographer Ian Van Coller describes the project (www.thelastglacier.com):

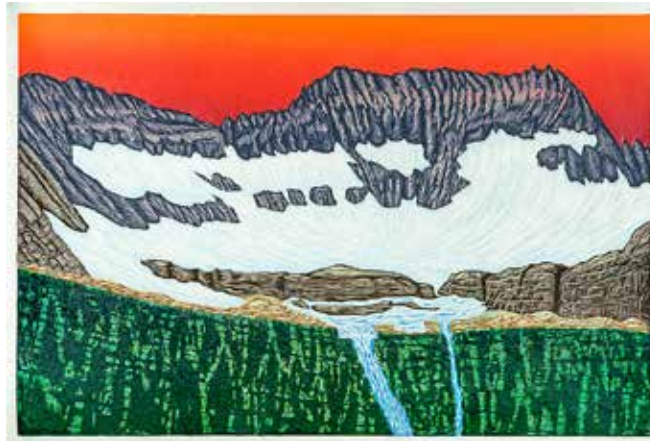
The Last Glacier is an ongoing project-based initiative that creatively documents the effects of global warming. This enterprise unites visual artists, scientists, and literary figures who create convergent research on specific wilderness environments that are experiencing tangible and dramatic ecological changes. For the last several years the project teams have focused on areas of the world affected by glacial retreat.

The Anthropocene suggests the arrival of an uncertain future. Snowpack melts and is no longer replenished; ecological collapse is imminent. We must progress our understandings of nature.

The Last Glacier books, artworks, and exhibitions share emotive-analytical visions of the twenty-first century that are real and true. Climate change is categorical, yet beauty, however temporal, still remains. As real time passes, *The Last Glacier* projects transform into multi-generational artifacts that share stories of mortality and resiliency in the face of a changing planet.

The Last Glacier is overseen by three visual artists: printmakers Todd Anderson and Bruce Crownover, and photographer Ian van Coller. Past, present, and future project collaborators and contributors include: Dr. Douglas Hardy and Nancy Mahoney.

An important part of the Hockaday's mission is to preserve the artistic legacy of Glacier National Park. Most of our exhibits show the park's beauty



Bruce Crownover, Thunderbird Glacier, Glacier National Park, The Last Glacier Project, reductive woodcut on Okawara paper

and grandeur, that complex and changing landscape made still and pleasant to hang in our living rooms. These beautiful paintings tell only part of the story.

Images from the park of disappearing glaciers—photographs that compare the appearance of the glaciers in the early twentieth century to that in the early twenty-first century—are shocking to view. Dan B. Fagre, USGS Research Ecologist at Glacier National Park, notes that “the glaciers are right on track for leaving us in a few decades.” Looking at these photographs, it is clear that much has already been lost.

The Hockaday Museum and much of northwestern Montana are dependent on Glacier National Park: it is an economic engine for our region, bringing nearly 3 million tourists to northwestern Montana each year. It is the sacred home of the Blackfeet Nation.

We are also dependent on the park and its ecosystem in ways perhaps less obvious to our visitors: it is the source of our crystalline water, our jewel-like summers, and shimmering snowy winters. Glaciers, like the clean water they produce and the ecosystems they support, cannot be replaced. *The Last Glacier Project* brings our attention to this critical ecosystem and the challenges it is facing, using the creative process to evaluate climate change's visual impact on the landscape and its emotional impact on us.

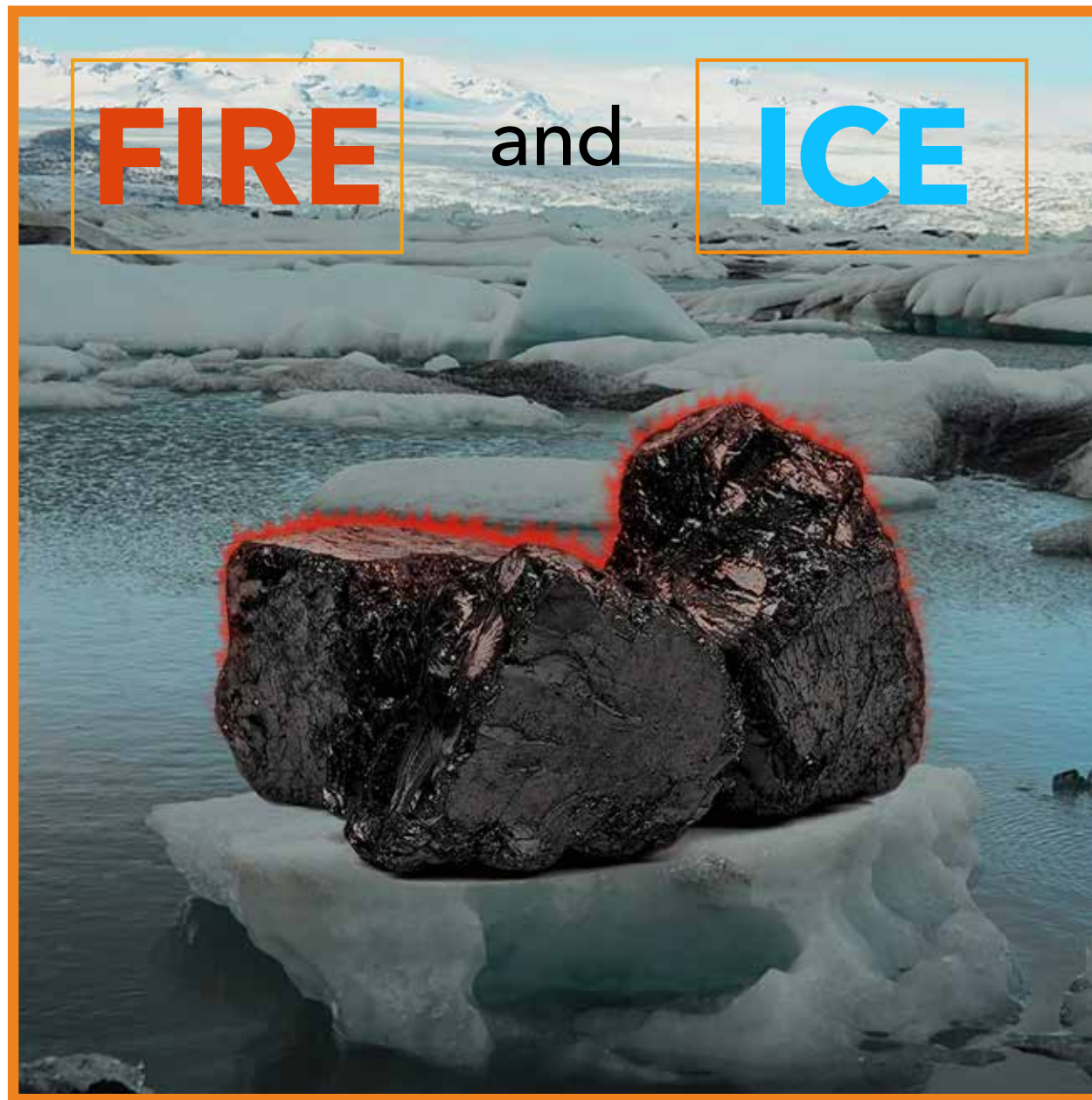
—Pat Roath, Curator, September 2020



Todd Anderson, Tyndall Glacier, ROMO – *The Last Glacier*, 2017, Rocky Mountain National Park, Colorado, Reductive jigsaw woodcut on Okawara Washi paper, 9 runs and 10 colors, 17.25 by 24 inches



Ian Van Coller, Northern Icefield, Kilimanjaro, Tanzania, *The Last Glacier Project*, 2016



SEPTEMBER 1 – OCTOBER 15, 2021
CUMMINGS ART CENTER
 CONNECTICUT COLLEGE, NEW LONDON, CT

WWW.EXTRACTIONART.ORG/CUMMINGS-ART-CENTER

FIRE AND ICE

Barbara Zabel

An exhibition curated by Timothy McDowell and Barbara Zabel

"Some say the world will end in fire, Some say in ice."

—Robert Frost

Robert Frost's poem *Fire and Ice* aptly underscores the focus of the exhibition at Connecticut College: our galleries will feature artists working in various media and on multiple fronts to address the urgency of the global climate crisis. The overriding theme of the exhibition is nature's fragility in the face of untamed capitalist growth. Given the magnitude of this global crisis, artists face a daunting dilemma: how to represent the damage unleashed by the extractive industries—oil spills, plastic pollution, global warming and rising seas, habitat loss and extinction, not to mention the unequal social impact of these disruptions.

The surge of climate activism around the world has spurred visual artists to join the ruckus. And the global reach of the artists in the show speaks to the scope of visual activism. In his *Minas* series, Bob Nugent grapples with the devastation wrought by strip mining in the Amazon River Basin. Lynda Nugent's *Honey to Ashes* addresses the destruction of habitat and indigenous cultures in Brazil caused by fires condoned by political leaders. Chris Barnard's *Deep-water Horizon* references the largest marine oil spill in history in the Gulf of Mexico; and Nadav Assor's *Ground Effect* transports us to Israel for a performative video mapping "a global border region defined by ecologically-entangled conflict and instability." Other artists trek to the ends of the earth to gather visual material, to the Arctic, Antarctica, and other locations where the effects of global warming are most visible.

Also increasingly visible is plastic pollution, which has made its way to every corner of the world's

oceans and shores. Pamela Longobardi travels widely not in search of melting glaciers and landscapes but rather to collect objects. In works like *The Crime of Willful Neglect (for BP)*, Longobardi sources "vagrant oceanic plastic from Greece, Hawaii, Costa Rica and the Gulf of Mexico" and re-assembles the found objects in her installations "to see what it could teach us about the ocean's decline." Longobardi models her art practice on a "Circular Economy," upcycling discarded plastics. Working more locally, Gregory Bailey constructs works like *Rain-Collecting Water Cistern* from parts of old sculptures, repurposing them for practical purposes. These artists interrogate the capitalist cycle of purchasing, consuming, and rapidly discarding material goods. Such interventions advocate for a more responsible stewardship of natural resources. In a sense, these artist-ecologists are re-energizing the back-to-nature ethos of the late 1960s. According to Michael Harvey, "Artists were drawn to the land as an intuitive recognition of its life-giving natural beauty." Harvey's *Rattan River* of 1967, to be recreated for the exhibition, features an earthwork made of bamboo, a material now valued for its sustainability.

All artists grapple with the question of how to communicate their ideas most effectively. Some visual activists choose abstraction, which raises the question asked by Chris Barnard: "What role does abstract painting play in the face of concrete social and ecological crises?" Though largely abstract, works by Barnard, Bob Nugent, Pamela Marks, and Rachel Abrams carry allusions to natural landscapes in crisis, which serves to intensify their cautionary message. Marks' *Safety in Numbers*, for instance, gradually draws us in to reveal its message of species loss wrought by human activity. To create her *frazil* series, Abrams uses plastics and glass, pollutants of the sea, to simulate gases trapped in glaciers, which are indicators of the health of the eco-system.

John Boone's wall of small paintings operates more conceptually. Emblazoned on each painting is a word or idiomatic phrase: *PARADIGM SHIFT*,



Nadav Assor, *Ground Effect*, 2016, single-channel video, 13:45 minutes

HEADS UP, SEA CHANGE, ASAP. The words “read like the brain trying to process the massive amount of information” bombarding us daily. Like Boone’s idioms, the images in Timothy McDowell’s *Daily Concerns* work synergistically: charred forests, toxic runoff, rising seas, viruses transmitted by mosquitoes, the fate of migrant children, etc. The work is a litany of damages touching on the complex and disproportionate impact of these quotidian anxieties.

Other artists operate in the mold of traditional landscape painters, like nineteenth century romantics, depicting faraway sites as primeval and sublime. Christopher Volpe’s *Any Human Thing* presents an apocalyptic vision of a ship consumed by a dark foreboding sea. Borrowing his title from *Moby Dick*, Volpe executes the painting in tar “to evoke a connection between the industrial revolution, climate change, and fossil fuels.” Zaria Forman’s monumental *Arctic Ocean* is equally sublime; executed with mesmerizing exactitude, such drawings are alluringly beautiful but disquieting images of nature doomed by humans.

To enhance the impact of their work, many artists engage senses other than the visual: Nikki Lindt’s installation incorporates sound recordings of permafrost thawing; Andrea Wollensak integrates poetry into her immersive sound and video environments; Emma Hoette’s video performance *Unravelling* features the artist slowly unraveling the knitted garment encircling her neck while standing nude facing an Arctic landscape. This jarring juxtaposition of flesh and ice drives home the metaphorical link between fossil fuels and glacial melting. A sense of the vulnerability of nature is made that much more visceral by this incorporation of sound and movement. Artists bring different ways of knowing to their art, engaging all the senses with the goal of communicating the interconnectedness between living things and the natural world.

In order to access remote places like the Arctic, artists often embed themselves with scientific expeditions, which serves a dual purpose: artists find a means of transportation to their chosen sites, as well as gaining access to scientific data, to knowledge

that they transmit through their art. Zaria Forman has taken flights with NASA’s IceBridge Operation to research how scientists are mapping the Arctic to gather information about how polar regions are responding to climate change. Nikki Lindt traveled to the Toolik Field Station in northern Alaska, where she recorded the look and sound of permafrost melt; Andrea Wollensak’s residency in Iceland gave her time to access local environmental and scientific data through the Icelandic Meteorological Office; and closer to home, Wopo Holup collaborated with well-known geophysicist Klaus Jacob to calculate and depict future water levels in the East River in New York and elsewhere. Her exquisite scrolls invite viewers to consider geological time. Never has the Art/Science nexus been so relevant. Visual activists are becoming transdisciplinary, relying on scientific and other knowledge to refine their visual understanding of the Anthropocene, of human impact on the planet. A “whole systems” awareness has become a vital part of understanding and representing the implications of global change.

This “whole systems” awareness also informs artists’ commitment to working in concert with grass-roots social movements to avert climate catastrophe. While the artworks in *Fire and Ice* are alternately ravishingly beautiful, poignant, and tinged with irony and humor, the overriding emotional resonance is of anger; anger toward petrocaptalist influence, social and economic injustice, and human obtuseness. Like the global Extraction Project, the synergistic energy of the *Fire and Ice* exhibition voices a resounding call to action to help catalyze social, political, and economic change. After all, there is no “Planet B.”



Wopo Holup (1937–2017), *East River*, 2013, Japanese colored and aluminum leaf on Denril vellum, 7 by 2 feet



Top: Emma Hoette, *Unravelling # 20*, 2018, Video, 12 min 29 sec; Right: Chris Barnard, *Deepwater Horizon*, 2015, Oil on canvas, 72 by 54 inches



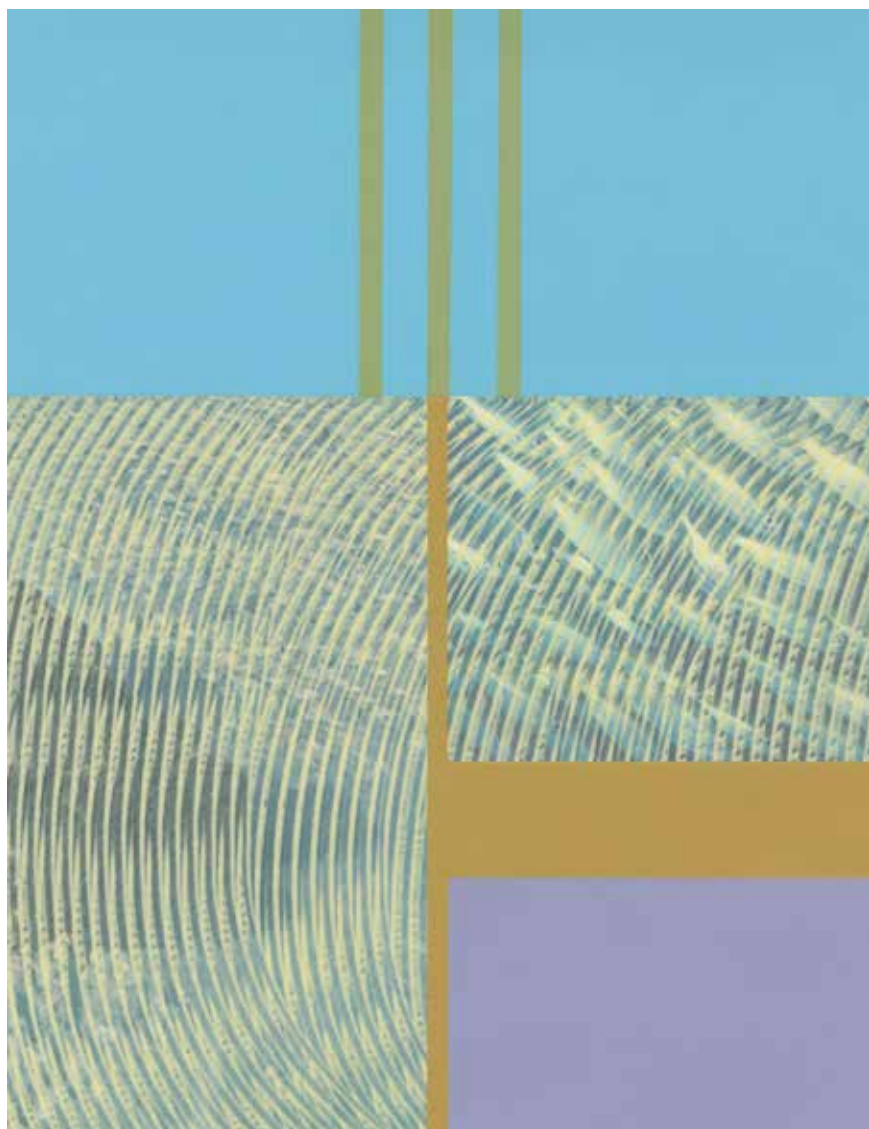
Clockwise from Top: Zaria Forman, *Arctic Ocean, (Northwest off the coast of Ellesmere Island, CAN) 83° 19' 44.976" N, 79° 18' 22.957" W*, July 17, 2017, 2018, soft pastel on paper, 40 by 60 inches; Timothy McDowell, *Daily Concerns*, 2019, oil on wood panel, 48 by 48 inches; Michael Harvey, *Rattan River*, 1967, c. 200, 16-foot lengths of bamboo



Clockwise from Top Left: Andrea Wollensak, *Open Waters* (North Polar Context/Plastic Glut), 2015–2019, NOAA database map, 17 laser-etched glass plates and post-consumer plastic, 105 by 68 inches; Rachel B. Abrams, *Untitled (frazil XLI)*, 2019, paper on recycled matte board, 19.75 by 10.75 inches; Pamela Longobardi, *The Crime of Willful Neglect (for BP)*, 2014, 429 pieces of va- grant oceanic plastic from Greece, Hawaii, Costa Rica and the Gulf of Mexico, 84 by 138 by 6 inches

Facing page: Clockwise from Top: Christopher Volpe, *Any Human Thing*, 2017, oil and tar on canvas, 36 by 48 inches; Gregory Bailey, *Rain-Collecting Water Cistern*, 2018, reclaimed steel, cones repurposed from old sculpture, garden hose, among other recycled material, 94 by 116 by 62 inches, capacity 580 gallons; John Boone, *Paradigm Shift*, 2012, acrylic on canvas, 30 by 30 inches





Clockwise from Top: Nikki Lindt, *Permafrost Thaw Series, Tumbling Forests of the North*, 2019, marker and acrylic pen on paper, accompanied by soundscape, 4 sketches, each 9 by 6 inches; Lynda Nugent, *Honey to Ashes*, 2019, watercolor on yupo, 15 1/2 by 23 inches; David Dorfman, *A (Way) Out of My Body*, 2019, promotional photo by Maria Baranova from DDD (David Dorfman Dance Company) performance; Pamela Marks, *Safety in Numbers*, 2018, Acrylic on paper, 9 by 7 inches



Bob Nugent, *Mina de Ferro de Carajás*, 2019, oil, charcoal on linen, 50 by 70 inches



Maya Lin selects basalt for the Fish Cutting table at Cape Disappointment, April 29, 2005.

MAXEY MUSEUM

ALONG THE COLUMBIA RIVER: MAYA LIN AND THE CONFLUENCE PROJECT

Maxey Museum, Whitman College, Walla Walla, WA.
April 23 – July 30, 2021

Over twenty years ago, renowned sculptor and architect Maya Lin was commissioned by a group of arts patrons and tribal leaders of the Columbia River Plateau and the Pacific Northwest to create a major work of public art in remembrance of the bicentennial of Lewis and Clark's 1804–1806 journey to the Pacific Ocean. The result is the Confluence Project, a series of six earthworks installed at important historical locations along the Columbia in Oregon and Washington. Each site carefully integrates environmental

concerns with an awareness of, and sensitivity to, the massive transformation of the landscape and its inhabitants since the Corps of Discovery expedition.

In 2018, the Confluence Project donated their archival materials to Whitman College. These include blueprints, site surveys, models and maquettes, drawings and sketches by Lin and the artists, architects and engineers with whom she collaborated. The Whitman College and Northwest Archives collection also includes documents related to an ongoing educational outreach program, "Confluence in the Classroom." Over the past two years, students in ARTH 352 Art/Environment, along with Matt Reynolds, Associate Professor of Art History and Visual Culture Studies, Penrose Library archivists Ben Murphy and Dana Bronson, and Libby Miller, Senior Adjunct Assistant Professor and Maxey Museum Director, have been planning an exhibition of this material on Whitman's campus in collaboration with



Artist rendering of Interpretation Pavilion at Celilo Falls, Oregon, Maya Lin Studio, 2012

the organizers of *Extraction: Art at the Edge of the Abyss*. The results, *Along the Columbia: Maya Lin and the Confluence Project*, will be on display at Whitman's Maxey Museum from April 23 to July 30, 2021.

Lin is most famous for her memorials, including the Vietnam Veteran's Memorial in Washington, D.C., and the Civil Rights Memorial at the Southern Poverty Law Center in Montgomery, Alabama. Her career is characterized by socially and environmentally conscious work, about which she says: "I create places in which to think, without trying to dictate what to think." From the Confluence Project's inception, Lin sought to present a counter-narrative of the Corps of Discovery expedition. Instead of reifying the myth of a heroic journey of intrepid explorers, Lin envisioned something radically different. At every stage, Lin has worked carefully to incorporate the broader historical context of the Columbia River into the sculptural objects installed at each location. And while the figures of Lewis and Clark are important to this history, Lin has worked diligently to place their story within an expanded timeframe that stretches back millennia and includes Native and Indigenous myths, customs, languages, and iconography. Over the last two decades, the Con-

fluence Project has become more than a series of earthworks. These sculptural art environments provide the ground for additional, ancillary efforts that include educational outreach, ecological restoration projects, and a living archive of the experiences of those who inhabit the region at a time of crisis.

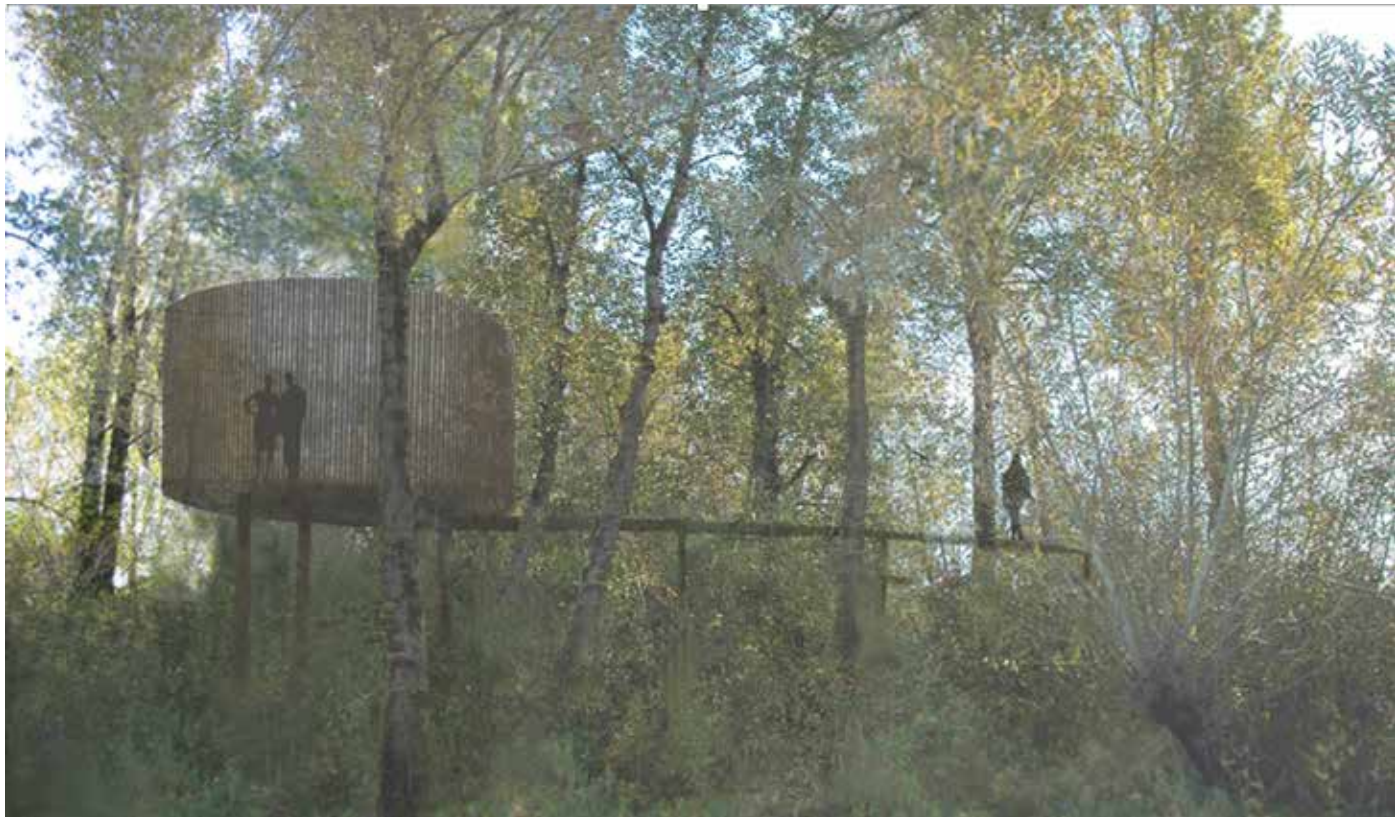
The remote, rural settings of Confluence's earthworks are also places to contemplate the extractive industries that rely

on the Columbia River's steady, managed flow of cheap water: nuclear and hydropower, agribusiness and farming, transportation, tourism and leisure, server farms and data centers (aka, "The Cloud"). In her book *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West*, critic Lucy Lippard writes: "Out on the margins, where local scars cover for global perpetrators, we live in a distorted mirror image of the center, which perceives our 'nature' as primarily resource. Here negative space can be more important than what's constructed from its deported materials elsewhere." *Along the Columbia: Maya Lin and the Confluence Project* will ultimately provide a unique view of the entanglements between the Indigenous peoples and cultures of the Pacific Northwest, the creative process of one of today's most important artists, and the Columbia River's ongoing development, exploitation, and sustainability.

—Matt Reynolds, Whitman College



Basalt Fish Cutting table at Cape Disappointment inscribed with Chinook creation legend, n.d.



Artist rendering of bird blind at Sandy River Delta, Oregon, Maya Lin Studio, n.d.



Maya Lin, Story circle, Sacajawea State Park, Pasco, Washington, 2015

RECLAMATION:
RECOVERING OUR
RELATIONSHIP WITH PLACE

WWW.EXTRACTIONART.ORG/COLOSTATE

Gregory Allicar Museum of Art, Colorado State University,
Fort Collins, Colorado, USA
July 7 – September 19, 2021

Resource extraction created the world as we know it. Without fossil fuels, we would not have computers, airplanes, or electricity. Yet, these technologies have come at a severe cost to global ecosystems, climate stability, and human health. Some of the most complex and diverse environments—and the animal and human communities who inhabit them—have been sacrificed for the mobility and comfort of the industrialized world. Every light we turn on implicates us in this complex paradigm.

In the vernacular of extraction industries, “reclamation” signifies restoring post-extraction landscapes to a “natural” state, or even better, to an economically viable one. Lego-like terraforming processes that give way to the seeding of monocrops are par for the course. Often the work of reclaiming extraction sites falls on the shoulders of the extraction companies themselves with aid from state and federal governments. Engineers and scientists use computer modeling and the latest in agricultural science to reenvision the mine site post-extraction. Key decision makers consider future use and development. It is all very practical.

Reclamation: Recovering our Relationship with Place asks what might happen if artists, instead of mining companies, engineers, and scientists (or artists working alongside engineers and scientists) are given the reigns to envision a post-extraction world. By nature, artists are visionaries. They can challenge cultural preconceptions and even our best logic. In doing so, artists propose possibilities that at times feel far-fetched, or even ludicrous. Their work is not

subject to scientific peer-review, economics, or law. It is the disassociation from such constraints that allow artists to shed light on new ways of thinking, opening the door to hope. It is often artists that propose the clearest view forward.

The artists featured in this exhibition were chosen because their forward-thinking perspectives are both visionary and vital. They use humor, poetry, beauty, and science to present a future where the land reasserts its rights and the extraction of fossil fuels is a dark and distant memory. Do not misunderstand—this isn’t a world that disaffirms humanity. The artists featured in *Reclamation* are keenly aware that humans are an integral part of the great ecosystems of the earth; human rights are directly entwined with the rights of the land. The way forward implies human action.

Although processes of healing and repair are essential on a global scale, this exhibition focuses on reclamation of land currently within the political borders of the United States. Artistic voices from various regions represent diverse perspectives and localized issues. The artists in the exhibition embody the West, North, Southwest, Pacific Coast, Appalachia, and the Eastern Seaboard. Their work spans the realms of painting and drawing, performance, video, sculpture and installation.

—Erika Osborne, 2020

The artists represented in *Reclamation: Recovering our Relationship with Place* include:

Beth Stephens and Annie Sprinkle
Matt Kenyon
Cannupa Hanska Luger
Mary Mattingly
John Sabraw
Cedra Wood

Curated by Erika Osborne



John Sabraw, *Bat Gate Cave AMD Seep Sulfer Springs*, OH, photograph courtesy of Ben Siegel



Beth Stephens and Annie Sprinkle, *Boda Negra*



Matt Kenyon, Supermajor No. 3



Cannupa Hanska Luger, The One Who Checks & The One Who Balances, Taos, NM, Photograph by Dylan McLaughlin



Mary Mattingly, Remediating El Cerrejon



Cedra Wood, Plot Kluane



John Sabraw, Chroma S3 1

IAIA MUSEUM OF CONTEMPORARY NATIVE ARTS (MoCNA)

WWW.EXTRACTIONART.ORG/MOCNA

EXPOSURE: NATIVE ART AND POLITICAL ECOLOGY

Anne and Loren Kieve Gallery

August 13, 2021 – January 23, 2022

Exposure: Native Art and Political Ecology is a major traveling exhibition that documents international Indigenous artists' responses to the impacts of nuclear testing, nuclear accidents, and uranium mining. The exhibition and its accompanying scholarly catalog give Indigenous artists a voice to address the effects of these man-made disasters on Native communities around the world. The first international exhibition of its kind, *Exposure* was organized during the 75th year anniversary of the first nuclear bomb test explosion in New Mexico as well as the bombings of the Japanese cities of Hiroshima and Nagasaki in 1945. Even though there have been important exhibitions related to this subject, these shows mainly focused on specific nuclear tragedies in their own countries, including Burrinja Cultural Centre's *Black Mist Burnt Country* (Australian touring exhibition 2016–2019); *Hope + Trauma in A Poisoned Land* organized by the Flagstaff Arts Council (August 15–October 28, 2017); *Hiroshima-Nagasaki Atomic Bomb* exhibitions organized by the Hiroshima Peace Memorial Museum and Atomic Bomb Heritage Section, Nagasaki City Hall; *Atomic Histories: Remembering New Mexico's Nuclear Past* (New Mexico History Museum, June 3, 2018 – January 19, 2020), and *Don't Follow the Wind*, an exhibition initiated and organized by the Japanese artist collective Chim↑Pom in response to the Fukushima Daiichi Nuclear Power Plant disaster (2015 – present).

The main goal of the traveling exhibition and publication is to provide a platform for internation-

al Indigenous artists to address the long-term effects of nuclear testing, nuclear accidents, and uranium extraction on Indigenous communities and the environment, both in New Mexico and around the world. Much of the atomic testing and related disasters happened many decades ago, with little public knowledge and even less of an understanding of the effects. For this reason, another goal of the exhibition is to create greater awareness of the potentially deadly consequences of nuclear exposure. This includes shedding light on the fact that radioisotopes from nuclear test explosions end up in every living human being's body.¹ Many of these disasters are either forgotten, overshadowed by other environmental catastrophes, or covered up by the companies or governments responsible for them.

Although the United States component of this exhibition focuses primarily on Native American artists from the Southwest, the problem of uranium extraction in Indian Country is widespread: the Environmental Protection Agency (EPA) has identified 15,000 abandoned uranium mine locations with uranium occurrence in fourteen Western states. About 75% of those locations are on federal and tribal lands.² There are over 1,000 uranium mines and mills on the Navajo Nation, and over 500 abandoned uranium mines on Navajo and Pueblo lands in New Mexico alone. Before 1962, Native American miners worked in the mines without any protective equipment and lived in houses constructed from contaminated material. Many of them and their family members have died as a result of uranium related illnesses. Generations later, family members continue to suffer from cancer and birth defects resulting from uranium contamination. New Mexico also became notorious for the development of the first nuclear weapons in Los Alamos and the first atomic bomb test, in Trinity, which ultimately led to the first nuclear bomb detonations in Hiroshima and Nagasaki, Japan in 1945.

Nuclear colonialism is an international problem; Australia is the second largest uranium producing



Anna Tsouhlaraskis (Diné/Creek/Greek), *Breath of Wind*, 2017, film, running time: 3:18

country in the world. The country's atomic history began in the 1950s with twelve major British atomic bomb tests. From 1953 to 1963, there were also more than 100 "minor" test explosions on the Montebello Islands, in Emu Field, and in Maralinga. The contamination from the tests and uranium mines have poisoned Aboriginal people and the land: those who were exposed suffered from miscarriages, disfigurement of children, cancer, lung disease, kidney damage, or death. In 1953, uranium was discovered near the Serpent River First Nations Reserve, Canada, in the heart of a sacred mountain. The waste materials of uranium mining have forever poisoned the Serpent River and its watershed. The French nuclear bomb testing in French Polynesia along with the American atmospheric testing 900 miles from Hawaii and in Micronesia had severe consequences for Tahitians (m-'ohi), Marshallese (majol), and other Pacific Islanders. Such consequences included forced migration and subsequent discrimination against immigrant Micronesians in Hawaii, not to mention health issues from radiation exposure and gaps in medical care for Pacific Islanders. On Au-

gust 6 and 9, 1945, the United States detonated two nuclear bombs over the Japanese cities of Hiroshima and Nagasaki. Over 210,000 people died due to the atomic bombings—most of them were civilians. Finally, because Greenland's ice is melting rapidly, uranium deposits are more accessible than ever before. In 2013, Greenland's parliament ended the zero-tolerance policy for uranium mining. 88% of the population are Inuit, and many of them rely on fishing, hunting or farming for their livelihood, which could be jeopardized by toxic and radioactive waste from the proposed Kvanefeld mine. These are just a few examples of how nuclear exposure affects Indigenous communities worldwide.

The *Exposure* exhibition examines the creative responses of international Indigenous artists to these deadly legacies. Among the artists are Carl Beam (Ojibway), De Haven Solimon Chaffins (Laguna/Zuni Pueblos), Miriquita "Micki" Davis (Chamoru), Bonnie Devine (Anishinaabe/Ojibwa), Joy Enomoto (kanaka maoli/Caddo), Solomon Enos (kanaka maloli), Kohei Fujito (Ainu), Kathy Jetñil-Kijiner (Marshallese-Majol), Alexander Lee (Hakka, Tahi-



Mallery Quetawki (Zuni Pueblo), *DNA Damage*, 2017, acrylic on watercolor paper, 16 by 20 inches, Collection of University of New Mexico



Mallery Quetawki (Zuni Pueblo), *DNA Repair*, 2017, acrylic on watercolor paper, 16 by 20 inches, Collection of University of New Mexico

ti), Dan Taulapapa McMullin (Samoan), David Neel (Kwagu'l), No'u Revilla (kanaka maoli/maoli-Tahitian), Mallery Quetawki (Zuni Pueblo), Chantal Spitz (maohi), Adrian Stimson (Blackfoot), Anna Tsouhlarakis (Diné/Creek/Greek), Munro Te Whata (Maori/Ninuean), Will Wilson (Diné), as well as other Indigenous artists from Australia, Canada, Greenland, Japan, the Pacific Islands, and the U.S.

These artists make significant contributions to the contemporary art world with their innovative practices and thought-provoking content. Many of

them utilize local or tribal knowledge while integrating a mixture of Indigenous and contemporary art forms as visual strategies. Several of the artworks explore the contrast between Indigenous cultures' and mainstream Western culture's very different relationships to uranium and nature. These works are a reminder of the fatal complacency of the colonial mindset. The artists' creative responses to nuclear disasters along with the detailed analyses by the catalog authors represent attempts to understand the causes and effects of these deadly tragedies. However, for many artists these artworks also reveal a deeper expression of their Indigenous identity in connection with the suffering, pollution and destruction caused by nuclear exposure.

Exposure: Native Art and Political Ecology was co-curated by iBiennale Director Dr. Kōan Jeff Baysa (Ibanag); Hokkaido Museum of Modern Art Chief Curator and Vice Director Satomi Igarashi; Greenland National Museum curator Kirstine Eiby Moeller (Inuit); independent curator Tania Willard (Secwepemc, Canada); Art Gallery of New South Wales Assistant Curator of Aboriginal and Torres Strait Islander Art Erin Vink (Ngiyampaa), and MoCNA chief curator Dr. Manuela Well-Off-Man. The development of this exhibition was shaped through conversations, studio visits and roundtable discussions with Indigenous artists, museum professionals, and health and environmental experts. The exhibition, public programs and catalog will serve as a platform for ongoing dialogues between artists, curators, scholars, and activists on these issues. MoCNA is known in the field for promoting contemporary Native art that addresses environmental and political issues. *Exposure: Native Art and Political Ecology* is supported by generous grants from the Ford Foundation and the Andy Warhol Foundation for the Visual Arts.

Among the Native American artists in the U.S. section of the exhibition are Mallery Quetawki (Zuni Pueblo), Anna Tsouhlaraskis (Diné/Creek/Greek), and Will Wilson (Diné). Zuni artist and biologist



Will Wilson (Diné), *Autoimmune Response #5*, ca. 2005, archival pigment print, 44 by 110 inches, MoCNA collection

Mallery Quetawki creates paintings to help members from New Mexico's Native American communities affected by uranium exposure to discuss their illnesses. Some Native cultural traditions and religious beliefs prevent patients from openly discussing these uranium related health concerns. In her paintings, *DNA Damage* and *DNA Repair*, Quetawki uses traditional Native designs and art forms to help patients visualize how proteins deteriorate when in contact with heavy metals such as uranium. According to Quetawki, "DNA damage can occur naturally or by environmental factors such as chemical carcinogens, reactive oxygen species, radiation, and certain atmospheric pollutants." In her artist statement for *DNA Damage* she explains, "In this painting each type of factor is a literal 'wrecking-ball' causing damage to a strand of DNA. The painted designs are taken from Pendleton blankets that are used both in gift giving, trade, and ceremony. These designs are from a collection of tribes throughout the southwest and beyond, so it is used in this painting to signify how we are all connected."

The painting *DNA Repair* also creates awareness about how certain customary Southwestern Native American foods, such as blue corn, assist in healing the damaged DNA proteins, symbolized by turquoise beads, since they contain zinc. The artist explains, "DNA has the ability to repair itself through complex mechanisms and pathways when damage occurs. Its intricacy of repair can be compared to the

creation of beaded items in Native Culture. Designs are thought out ahead of time and require skill and patience to be able to bead such intricate pieces. When a beaded necklace comes undone, the stones/beads are restrung by using what is already there. The design used is from the Crow Nation. The use of the flower design symbolizes the idea of regrowth."

Anna Tsouhlarakis' film *Breath of Wind* explores the long-term effects of uranium exposure near Church Rock, New Mexico. She explains in her artist statement, "While not much visible evidence is left of the Church Rock uranium disaster, the catastrophe resurfaces every time the wind blows and sends radioactive particles to the homes and corrals of local residents." The 1979 the explosion of a dam near Church Rock, New Mexico sent uranium mining waste through the water system which had devastating consequences for the local population. The cancer rates are the highest where radioactive dust is blown in the wind.³

Diné photographer Will Wilson draws inspiration from the many years he spent living on the Navajo Reservation as a child. The Navajo Nation has one of the world largest deposits of uranium ore, which has been mined by outside companies since the 1940s. Wilson's reflections on uranium mining, the resulting pollution of nature and death of Native American miners and their families were part of his *Auto Immune Response* series (2005–2019). Featuring himself as a fictional post-apocalyptic narrator, these



Will Wilson (Diné), *Mexican Hat Disposal Cell, Navajo Nation* (detail of triptych from the *Connecting the Dots* series), 2019, drone-based digital photograph. Collection of the artist.

large panoramic photomontages of Navajo landscapes are both incredibly scenic and dangerously poisonous. *Connecting the Dots*, his new body of work, is a further development of his *Auto Immune Response* (AiR) series. The photographs are drone-based aerial views of uranium pollution and abandoned uranium mines on or near Navajo Nation. The photographs are presented as panoramic triptychs, accompanied by app-activated portrait photography that allows “Diné people to re-story their narrative,” according to Wilson. The *Connecting the Dots* series combines traditional photography processes, historically used to document Indigenous people, with augmented reality technology to create portraits that spring to life via a video overlay through Wilson’s Talking Tin-type app. As part of this project Wilson “re-storied” a map of the Navajo Nation that marks the location of 521 abandoned uranium mines. He connects the dots with a photographic survey that includes data, portraiture, and multi-vocal testimony.

Among the disaster areas documented by Wilson are Mexican Hat uranium disposal cell, Church

Rock uranium mill spill, Babbit Ranch uranium upgrader, and White Mesa uranium mill. Through engaged practices such as AiR and the *Connecting the Dots* series, Wilson uses photography to present the unsettling evidence of ecological colonization and social poverty. Historically, photography has been used as a tool for racial, social, political, and economic colonization of Native North America. Wilson turns the tables and uses his photography as political intervention and to reclaim a sense of agency. His works can be interpreted as strategies for environmental remediation on Navajo Nation and “platforms for voices of resilience, wisdom, and vision for a transition to restorative systems of economy and memory making.”

Wilson’s hope is that these projects “will serve as a pollinator, creating formats for exchange and production that question and challenge the social, cultural, and environmental systems that surround us.” He explains, “Re-telling stories of the land by those most impacted by the false logic of extraction will enact what the Climate Justice Alliance has referred to as a ‘Just Transition’... practices that build economic and political power to shift from an extractive economy to a regenerative economy.”⁴

—Manuela Well-Off-Man, PhD
Chief Curator, MoCNA

NOTES:

1. Dr. Ross Farnell, “Introduction,” in *Black Mist Burnt Country: Testing the Bomb*. Maralinga and Australian Art, edited by Jan Dirk Mitmann (Upway, VIC: Burrinja Dandenog Ranges Cultural Centre, 2016).
2. “About Abandoned Mines”, United States Environmental Protection Agency, accessed August 23, 2020.
3. Traci Brynne Voyles, *Wastelanding: Legacies of Uranium Mining in Navajo Country* (Minneapolis: University of Minnesota Press, 2015), 4–6; 139–140.
4. Will Wilson in an email to the author, August 28, 2020.



Yhonnie Scarce (Kokatha/Nukunu), *Glass Bomb (Blue Danube)*, 2015, 8.66 by 25.20 by 8.66 in, National Gallery of Australia. Image courtesy of the artist and THIS IS NO FANTASY, Melbourne.

THE GREAT AUSTRALIAN SILENCE

Erin Vink

In 1968 W.E.H. Stanner coined the term, ‘the Great Australian Silence’, referencing the conscious ‘forgetting’ of Aboriginal people by Australia’s history.¹ The term bore witness to the dark, secretive events of dispossession and the atrocious acts of colonial violence that had slipped from view. And so it has been since the 1950s in parts of the Southern, Central, and Western Desert regions of Australia, when Australia’s mother, the United Kingdom of Britain and Northern Ireland, strove to join the nuclear arms “club.”

Australia’s history of nuclear colonialism began in 1952 when the British military exploded three large-scale nuclear weapons along the Montebello Islands archipelago as part of Operations Hurri-

cane (1952) and Mosaic (1956). Then, in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, a desert country of South Australia, at a seemingly uninhabited place called Emu Field, they exploded two additional weapons under Operation Totem (1953). At Maralinga, perhaps the most well-known location of Australia’s atomic weapons sites, the British detonated seven major bombs as part of Operations Buffalo (1956) and Antler (1957). From a First Nations perspective the story of Great Britain’s atomic weapons testing program is the violent dislocation of the Pitjantjatjara, Yankunytjatjara, Kokatha, and Nukunu people from their lands.

Because the British atomic weapons testing program was so secretive and deadly, it remains at the heart of discussions around Australia’s nuclear problems. As a nation we are extremely fortunate that in the past decade, the few remaining Anangu who experienced these tests first-hand have begun



Betty Muffler (Pitjantjatjara), *Ngangkari Ngura (Healing Country)*, 2017, Acrylic on linen, framed: 167.8 cm by 244.5 cm by 5.2 cm, 66.06 by 96.26 by 2.05 inches

making art about their experiences. One prolific artist still living is Betty Muffler (b. 1944), a senior Pitjantjatjara artist, a strong *kungka* (woman), and *ngangkari* (traditional healer), who currently works out of Iwantja Arts. Muffler brought particular attention to these atrocities in 2017 when she won the Telstra National Aboriginal and Torres Strait Islander Art Award for her painting *Ngangkari Ngura (Healing Country)*. This complex painting depicts places of healing in her Country following the devastation caused by testing and juxtaposes notions of anxiety and the unknown against the therapeutic.²

Another prominent artistic voice speaking out about the negative consequences of nuclear weapons testing program on the Indigenous people of Australia is contemporary glass artist and Kokatha/Nukunu woman Yhonnie Scarce (b. 1973), who since 2015 has produced a number of works that bring attention to the program's legacy. Her major works include the series *Blue Danube* (2015), *Thunder Raining Poison* (2015), and *Death Zephyr* (2017). The most recent of these, *Death Zephyr*, is an ambitious work comprising over 2,000 small hand-blown glass yams, delicately suspended in a cloud-like formation that recalls the black rain or *puyu* that fell on people, causing immediate sickness and early

deaths. In manufacturing the glass, Scarce mimics the extreme heat created at the bomb sites during explosions, where the desert sand was irradiated and crystallised.³ If you visit Maralinga, the ground still crunches underfoot.

Unfortunately, Australia's nuclear problem did not end with the final weapons test; today it is the second largest uranium producing country in the world. In the late 1970s, uranium was first mined in Australia's North region on Mirarr Country. At this time it was common for Aboriginal and Torres Strait Islander peoples' native

title rights to be extinguished in favour of pastoral and mining companies, and while the Mirarr very clearly opposed the development of a mine at site called Ranger, mining still went ahead in a World Heritage Area.

Australia has yet to fully engage with and accept the events that are a direct result of its nuclear colonisation, so it is extremely fortunate that our First Nations artists and activists are offering valuable discourse and visual insights into Australia's concealed history of nuclear violence and mining. Let us hope that they continue to encourage dialogue for Australians to engage in and learn lessons about how we treat Traditional Lands and our Indigenous peoples.

NOTES:

1. W.E.H. Stanner, *After the dreaming: black and white Australians – an anthropologist's view*, Australian Broadcasting Commission, Sydney, 1969.
2. Erin Vink, 'Betty Muffler', *Art Collector*, issue 90, Oct-Dec 2019.
3. Daniel Browning, 'Artist Text' on Yhonnie Scarce for 'The National: New Australian Art' 2017.

STONES, SPIRITS AND THE UNMASKING OF THE COLONIAL IN NUCLEAR NARRATIVES

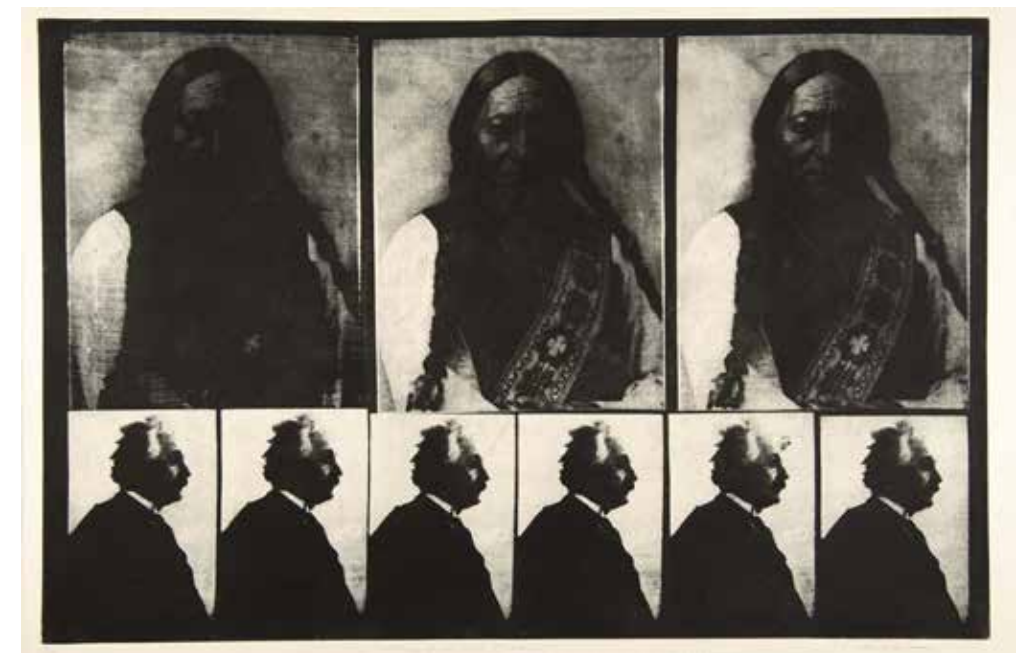
Tania Willard

I am not sure I can imagine what my ancestors would have thought of nuclear energy or the nuclear bomb. Even today, I am not sure that I can fully conceptualize their awesome power and destructive capabilities. Maybe none of us can. Still, artists and their work can help us do more than just conceptualize the incomprehensible—they remind us that nuclear time extends far beyond our time, affecting entire generations of our future ancestors. Perhaps we really can feel “earth-time” in our bones; perhaps it leaves a permanent imprint on our lives in the same way that radiation stains everything it touches. What then remains of the signature of spirit? In *Exposure: Native Art and Political Ecology*, Indigenous artists Carl Beam, David Neel, Bonnie Devine and Adrian Stimson bring this “marrow memory” into the forefront: a warning in our blood, a sickness that makes your hair fall out, a process of healing that requires earth-time to bear fruit.

Canadian curator John O'Brian has conceptualized the atomic bomb within the lexicon of photography and art through exhibitions like *Camera Atomica* (2015), at the Art Gallery of Ontario and *BOMBHEAD* at Vancouver Art Gallery (2018). In his catalogue essay for *BOMBHEAD*, O'Brian says, “Art tells us about nuclear threat by making it visible

through representation,” in contrast to the invisibility of radiation.¹ Indigenous art makes visible the untold stories of Indigenous peoples and lands and the damage they endure from nuclear testing and mining, as well as the spirit of the sickness that Indigenous people saw long before the splitting of the atom.

The late Carl Beam, an Anishnaabe printmaker, featured famous physicist and forefather of the atomic bomb Albert Einstein several times over his career. One striking image, *Sitting Bull and Einstein* (ca. 1990), features a juxtaposition of photographic images of Einstein and Sitting Bull. While Western audiences might normally place the German physicist in pride



Carl Beam (Ojibway), *Sitting Bull and Einstein (The Columbus Suite)*, ca. 1990, etching in black ink on paper, 31.5 by 48 inches (35 x 51 inches framed), Collection of Carleton University Art Gallery, Ottawa, Ontario: Purchase 2003, photo by Patrick Lacasse

of place at the top of the image frame, instead they are treated to an inversion of the established Western order. The viewer is asked instead to value Indigenous ways of knowing which warn against the disconnected rationalism that Western science represents. Here, spirit is stronger, and in this image we are not vanishing. Sitting Bull assumes a ‘visual sovereignty’ that destabilizes our common attributions of the coming of the Atomic Age.²



Adrian Stimson (Blackfoot), *Fuse 3*, 2010, oil and graphite on canvas, 60 by 84 inches (62 by 86 inches framed), Collection of the Alberta Foundation for the Arts, 2016.028.004

In Adrian Stimson's work *Fuse 3* (2010), the artist restores the buffalo to the plains, with a distant mushroom cloud from a nuclear explosion in the background. This work represents a hierarchy of image which places Indigenous rights, histories, and knowledges ahead of atomic representation. Lyn Bell, in an essay about this body of work, states, "Stimson crumples and folds time, bringing the past of the buffalo holocaust and the present moment of nuclear time together in the space of the gallery. In these atomic visions, the past keeps returning as the future, invoking the hidden history of "radioactive colonialism:" a history of nuclear tests, uranium mining and nuclear waste disposal on Indigenous lands across North America, including Northern Saskatchewan."³ In this body of work, Stimson examines the history of uranium mining in Canada within Indigenous lands and territories and equates the impacts of uranium extraction with the destruction of the Buffalo. As a representation of colonialism, this is yet another invisible sickness infecting the land. The trauma represented by the mushroom cloud is on equal footing with the trauma we observe in archival images of inconceivable mountains of Buffalo bones from the mid 1800s that signaled the progress of settler colonialism. Those archival photographs of piles of buffalo bones are mushroom clouds.⁴



Bonnie Devine (Anishinaabe/Ojibwa), *Phenomenology*, 2015, chunk of gneiss, 92 hardwood stakes draped in muslin, and sample of uranium, Collection of the artist, Toronto, CA

In Anishnaabe artist Bonnie Devine's installation *Phenomenology* (2015) a simple stone accompanies ghostly figural muslin sheets. This stone is a uranium rock from Serpent River, Ontario, part of the artist's home territories. In 1953 uranium was found in a mountain sacred to Anishnaabe people near the Serpent River First Nations Reserve, and the subsequent mining led to a poisoning of the entire Serpent River watershed. Another mountain of bones, an extinction of spirit that ushered in the death culture of colonization. The emittance—the radioactive signature of this stone—sits silent and loaded in the center of Devine's installation. It holds story; it holds the weight and spirit of the stories of the lands and waterways poisoned. The figural muslin sculptures that accompany the stone read both as specters—specters of colonial history—and as flags of peace and of surrender simultaneously. They are a surrendering to the power of the land, a commitment to respect the power of this stone.

This animate universe of Indigeneity, wherein a uranium stone demands respect, is also a universe where the intangible (in contrast to what is measurable in Western thought) serves as an important carrier of knowledge, whether in song, in art, in music or in dance. Through these artforms, these knowledges can be released and/or revealed. In this way a mask is not only a disguise but a becoming. In David Neel's *Chernobyl Mask (Allusion to Bakwas)*

(1993), a Northwest Coast style cedar mask is painted with large nuclear power plant cones in the center of its forehead. Referring to the proliferation of nuclear energy and to the recent memories of nuclear disasters like Chernobyl, Three Mile Island, and Fukushima, Neel's mask can be thought of as animate, as a being in itself. In Neel's artist statement he explains, "In 1988, when I began creating masks about contemporary events and issues my work was controversial. [...] I believe that it is the role of a Native artist to create work that is both contemporary as well as traditional art. This is based on my early research and having seen the pieces that were made by the old masters. I based this mask on the Bukwis, or Wild Man of the Woods, which is a character from Kwakwaka'wakw culture. He is the Chief of the Ghosts and he tricks people into eating his food, which may be disguised as a delicious salmon but is in fact grubs or rotten wood. Afterwards, his victims are trapped in the land of the ghosts."⁵ Is this where we find ourselves today in the post nuclear age, a land of ghosts?

The mushroom cloud is not only a visual symbol of the atomic bomb. It is a reinforcement of Indigenous prophecy, and an oral and mnemonic archive of both the destruction of the past and the awareness that the same power that created the bomb rests in the land and water still today. We need to return to a culture of respect. We need a resurgent power to heal these scars, these piles of bones, this ongoing genocide of spirit. A stone, a surrender, an inversion, a conversion, a mask. All of these may yet help us feel the incomprehensibility of our crimes. If we let these spirits speak what will they tell us?



David Neel (Kwakwaka'wakw, Canada, British Columbia), *Chernobyl Mask (Allusion to Bakwas)*, 1993, cedar wood, cedar bark, acrylic paint, 28 by 14 by 8 in, Margaret E. Fuller Purchase Fund, 97.55, Seattle Art Museum

NOTES:

1. BOMBHEAD, exhibition catalogue Vancouver Art Gallery, 2018.
2. Rickard, Jolene. "Diversifying Sovereignty and the Reception of Indigenous Art." *Art Journal*, vol. 76, no. 2, 2017, pp. 81–84.
3. Lynn Bell, Adrian Stimson: Redemption exhibition catalogue, Mendel Art Gallery, Saskatoon SK, 2010.
4. LH-2823 Pile of buffalo bones. – 1890. Classification: BUFFALO. Location: Exhibition Collection / Negative Collection / Slide Collection / Subject Collection. Courtesy Saskatoon Public Library – Local History Room.
5. David Neel artist statement from personal correspondence with the artist, Aug. 31, 2020.

AINU ART: OKI KANO AND KOHEI FUJITO

Satomi Igarashi

MARCH 2011. Invisible demons spread to Japan. They had no sound, no color, no odor, riding on the wind, flying in all directions, over the Pacific Ocean, seeping into the earth and flowing into the sea.

On March 11, a nuclear power plant in Fukushima suffered a major accident due to the earthquake and tsunami that hit Eastern Japan. The radioactive substance, cesium-137, released into the atmosphere from there was said to be 15,000 terabecquerel. This is equivalent to the radiation of 168.5 Hiroshima atomic bombs. Along with Chernobyl, the Fukushima disaster was the worst nuclear accident in history.

Hiroshima, where uranium was dropped in 1945; Nagasaki, where plutonium was used; and Fukushima, where the nuclear accident occurred in 2011—these are all Japanese cities that have suffered enormous damage from nuclear pollution. The memories of Hiroshima and Nagasaki are conveyed in sculptures, paintings, literature, movies, etc. Fukushima has also become an important theme for artists living in Japan. For example, some artists visualize invisible radioactivity or describe it as a problem that they must face. One such artist is the musician and producer, Oki Kano, who plays the Tonkori, a traditional Ainu instrument.

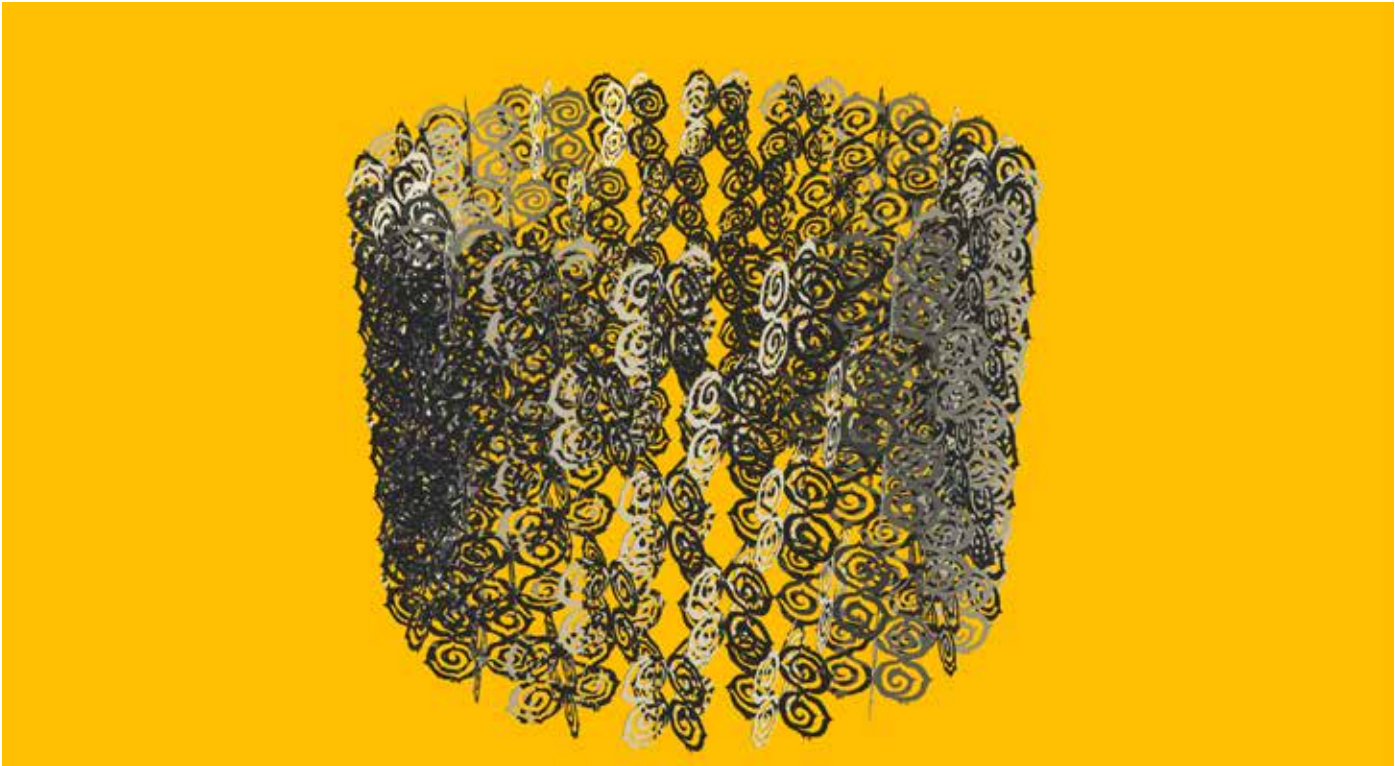
Oki said in May 2011 at the (UN) Permanent Forum on Indigenous Issues in New York, “Uncontrollable radioactivity is like a vicious god.” He suggested that the indigenous people should work together to push forward the abolition of nuclear weapons. It was a statement on behalf of the Ainu. In addition, he produced the song *You can’t see it, and you can’t smell it either* under the name of Rankin Taxi & DUB AINU BAND, and widely spread the message of denuclearization.

Hokkaido artist Kohei Fujito foregoes the more traditional tools of wood and knife and instead cuts patterns into iron plates using a laser cutter, or creates forms using a 3D printer. Kohei is not particular about tradition when choosing materials and methods. “I don’t think past Ainu craftsmen would have hesitated to adopt new materials, tools, and methods,” he says.

A spiral pattern with protruding thorns. In traditional Ainu costumes, these patterns are repeated to decorate the collar, sleeves, and hem. Just as a thorn plant protects itself with sharp needles, a thorny Ainu pattern prevents evil spirits from creeping up on people.

Kohei designed a guardian pattern and created an installation using iron plates. The starting point of the image was his inability to protect his family from invisible demons after the Fukushima nuclear accident occurred. The wind is one of the gods of the “Rera-kamuy”, the Ainu language, but in the aftermath of Fukushima, the wind god carried invisible radiation. It was his first experience of fearing the wind. In Kohei’s sculpture, one side of the iron plate has been left unprotected and has started to corrode due to invisible oxidation processes, a metaphor for nuclear radiation. It is as if the wind of radioactivity is blowing.

What appeared at first to be a safe temple that could produce clean energy forever, instead turned out to be populated by evil gods who spit out deadly poison.



Kohei Fujito, maquette for *The Singing of the Needle*, 2020, iron, acrylic, and deer skull, height 2.1 m; outer diameter 2.7 m, weight 314–350 kg, photo courtesy of the artist.



Rankin Taxi, *You Can't See It, and You Can't Smell It Either*, lyrics: Rankin Taxi, video: Takahiro Morita FESN, music: Dub Ainu Band, producer: Oki Kano



CEDING THE MUSHROOM CLOUD

Kōan Jeff Baysa, M.D.

“My island is contaminated. I have three tumors in me, and I’m frightened. I don’t know whether I should have children or not, because I don’t know if I will have a child that is like a jellyfish baby. All I know is that I must travel the world and share our story of the bombs, so that we can stop them—before they get you.”

—Darlene Keju, (1951–1996)

Marshallese activist and educator

HAWAIIAN ISLANDS. At 0807 on 13 January 2018, an alert was issued of an incoming ballistic missile threat. Recent saber rattling of nuclear threats from North Korea put Hawai’i squarely within striking distance.

It was ultimately a false alarm but nonetheless Pacific Islanders, especially the older Marshallese who number among the roughly 15,000 individuals forced to migrate to the Aloha State, cringed as the specters of radiation sickness, malformed babies, and cancers

from downplayed radiation exposure loomed in their memories, and fears were kindled anew.

From 1946 to 1958, the U.S. conducted 67 nuclear tests within the Marshall Islands with devastating human and environmental consequences, reverberating today. Runit Dome, on Enewetak Atoll in these islands, is a repository of more than 3.1 million cubic feet of U.S. produced radioactive soil. Cracks have appeared in the collapsing concrete shell and rising seas due to climate change are about to lap at its margins.

From 1960 to 1996, France carried out 193 nuclear tests in French Polynesia. The French government denied responsibility and the extent of plutonium fallout was kept hidden. Radioactive material was dispersed and detected in the Cook Islands, New Zealand, Niue, Fiji, Tokelau, Samoa, Tonga, Tuvalu, and Guam.

Born and raised in Hawai’i, I worked as a curator with native artists Kathy Jetñil Kijiner (Marshallese Islander), Alexander Lee (Hakka, French Polynesia), and Miriquita Davis (Chamorro, Guam) in Honolulu Biennial 2017; with Solomon Enos (kanaka maoli,

Hawai’i) in Honolulu Biennial 2019; and with Dan Taulapapa McMullin (Samoa) in iBiennale 2019.

Firebrand Kathy Jetñil Kijiner is a poet, performance artist, educator, and climate change activist from the Marshall Islands. She collaborated with director Daniel Lin on the film ANOINTED (2017), exploring the nuclear testing legacy of the Marshall Islands through the legends and stories of Runit Island.

Solomon Enos (kanaka maoli) collaborated with Jetñil Kijiner and the University of Edinburgh on the graphic novel, *Jerakiaarlap*, which posits a futuristic return of Marshallese, after their forced migration, to their now-transformed ancestral islands. Munro Te Whata (Maori-Ninuean, Aotearoa, Niue), Edinburgh University academic Michelle Keown, and Jetñil Kijiner collaborated on the graphic adaptation *History Project: A Marshall Islands Nuclear Story*.

Honolulu-based activist Joy Enomoto (kanaka maoli and Caddo Indian) presents her mixed media work *Nuclear Hemorrhage: Enewetak Does Not Forget*, a reflection on the forever changed lands and waters of the Marshall Islands. Her work is synchronous with *Basket*, verses by poet No’u Revilla (kanaka maoli and maohi-Tahiti).

The curtain and mural installations by Alexander Lee (Hakka, Tahiti) reflect on the nuclear history of French Polynesia through *Pere*, the Polynesian goddess of fire, and breadfruit tree leaf motifs, metaphors for transformation.

Tahiti-based Chantal Spitz (maohi) will read from her novel *Island of Shattered Dreams*, set against the background of French Polynesia in the period leading up to the first nuclear tests.

Indigenous Samoan Dan Taulapapa McMullin is a painter, poet, writer, and filmmaker whose video poem installation, *Clouds*, addresses nuclear testing and settler racism in Micronesia and French Polynesia utilizing the metaphors of clouds as erasures of peoples and the environment.

Miriquita “Micki” Davis (Chamorro) presents *Pacific Concrete: Portrait of Christian Paul Reyes*, an in-



Above: Miriquita “Micki” Davis (Chamorro), *Pacific Concrete: Portrait of Christian Paul Reyes*, 2019, mixed media, photographs, postcard stand, fabric, guafak; Facing page: Alexander Lee (Hakka, Tahiti), *Te atua vahine mana ra o Pere (The Great Goddess Pere)*, 2017, curtain (detail of installation)

stallation about her cousin with multiple congenital anomalies who survived only a year from his birth. It is highly suspected that his health anomalies were caused by his mother’s radiation exposure in Guam during her pregnancy with him.

The artist reflects, “Christian Paul Reyes was only with us for a short time, but the love that his family gave him continues to this day. I remember him very clearly as a child, and later when his father would speak of him he would never refer to him in the past tense. He is present then, as he is today.”



Anointed (film still), 2017, digital video, 6m8s, written and performed by Kathy Jetñil Kijiner (Majol-Marshall Islands), directed by Daniel Lin



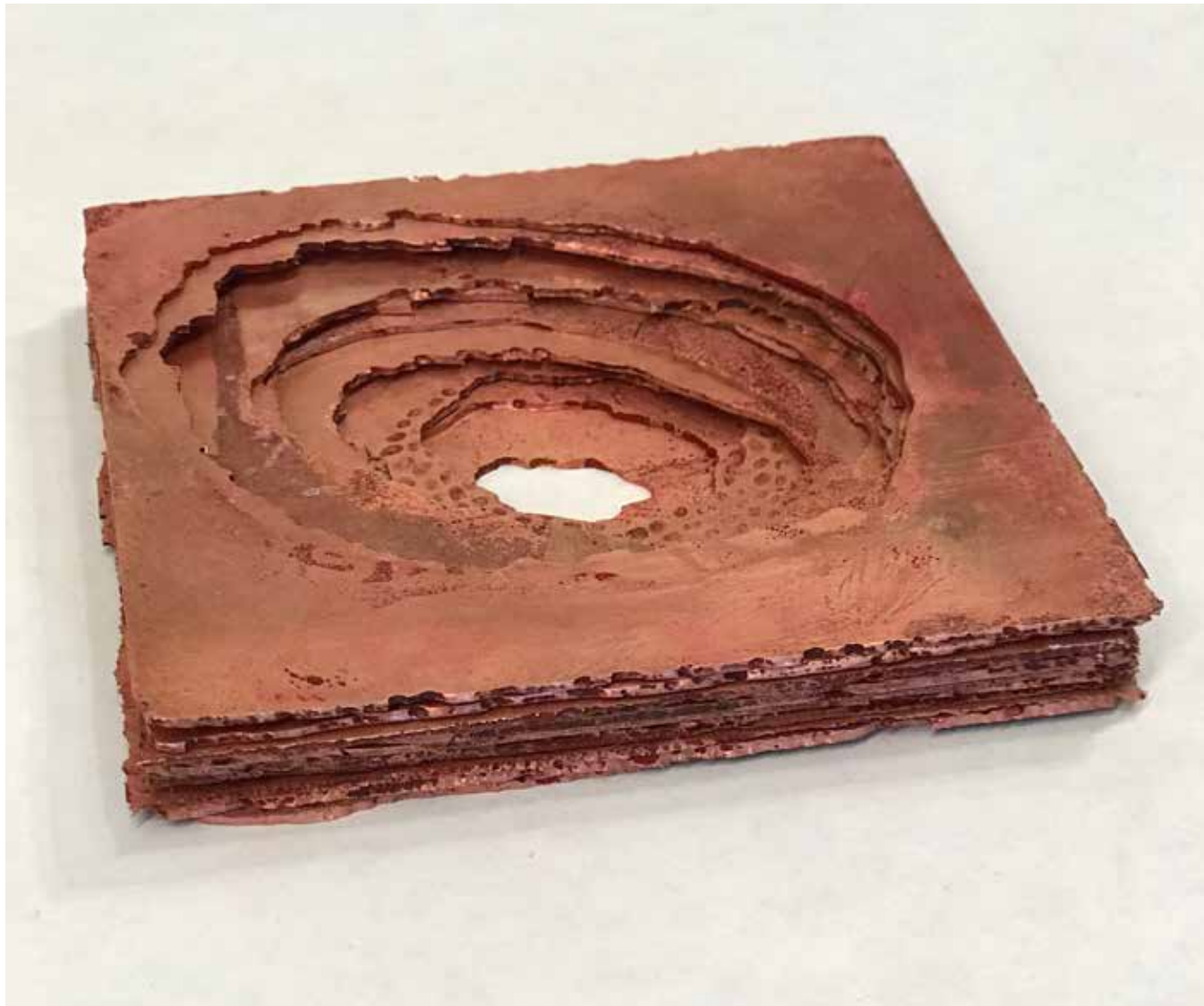
Joy Enomoto (kanaka maoli), Nuclear Hemorrhage: Enewetak Does Not Forget, 2017, watercolor and thread, 14 by 12 inches (unframed), Collection of Brandy Nālani McDougall



Dan Taulapapa McMullin (Samoa), Rain, photo-collage, 2020, 8 by 10 inches



Solomon Enos (kanaka maoli), illustrations for Jerakiaarlap (graphic adaptation), oil on paper, each page 12 by 8 inches (unframed)



Liz Chalfin, *Pit 1 (in progress)*, 2020, repurposed copper plates with etched text about the Berkeley Pit Copper Mine, Butte, MT, 4 by 4 by 3 inches

ZEAMAYS PRINTMAKING

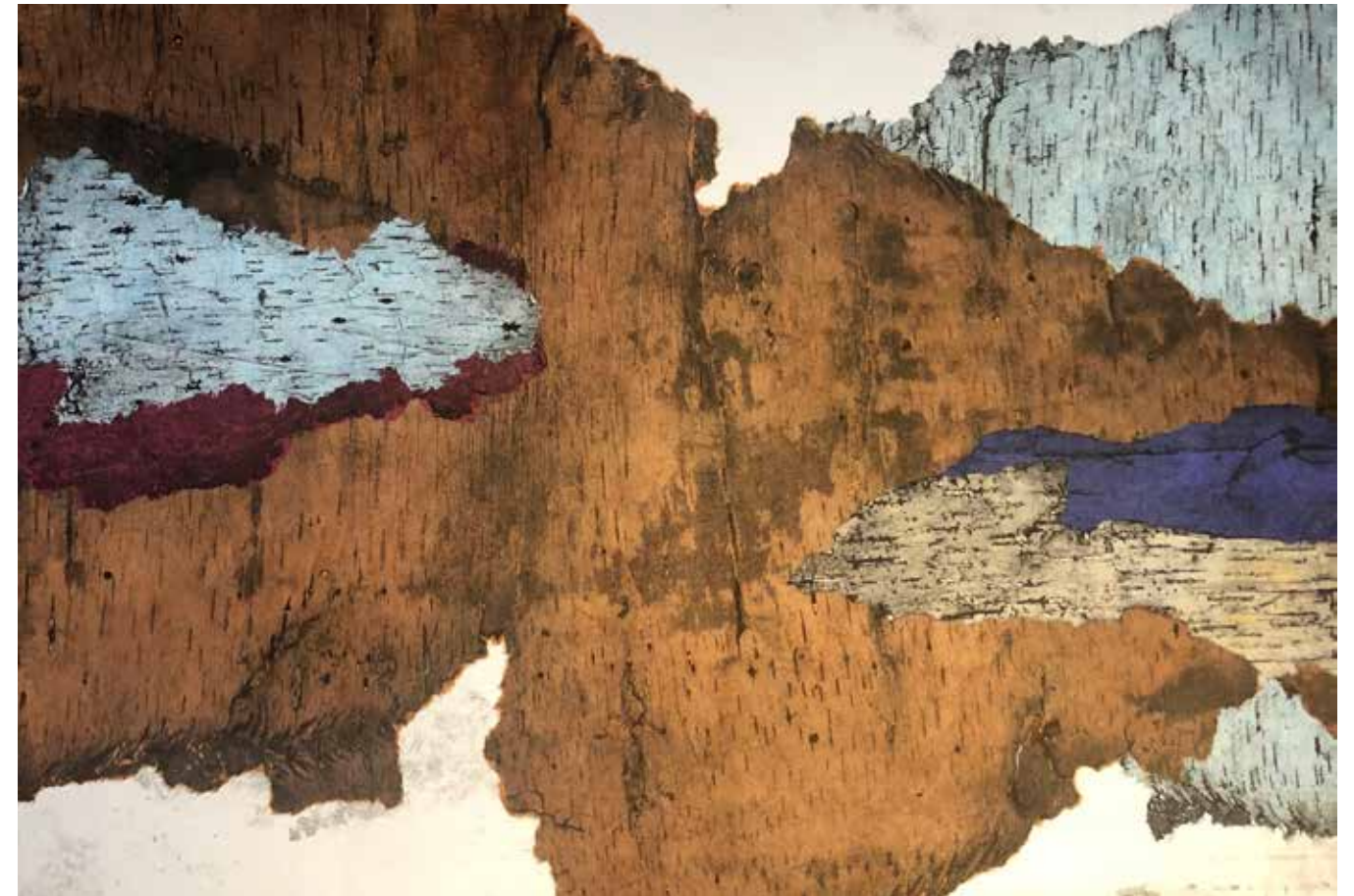
WWW.EXTRACTIONART.ORG/ZEAMAYSPRINTMAKING

GREEN TO THE EXTREME

Established in 2000, Zea Mays Printmaking (ZMP), a recognized global leader in safer printmaking practices, continuously engages in ongoing research to develop new techniques, and teach best practices in printmaking.

Located in Western Massachusetts in a spacious two-story repurposed former factory, ZMP is a professional printmaking facility that provides studio

access and services not only to its 100+ members but also to artists worldwide. ZMP utilizes the latest equipment, technology, workshops, residencies, internships, artist mentorships and contract printing services to promote and advance safer, high quality printmaking. Since its inception, Zea Mays Printmaking's core mission has been to create artwork that utilizes methods that focus on environmental sustainability and non-toxic materials. The success of this approach is borne out repeatedly as ZMP's members exhibit and curate challenging, experimental, provocative and aesthetically pleasing work in intaglio, relief, serigraphy, photopolymer,



Helen Schmidt, *Map I*, 2019, Intaglio, Collograph and Chine Collé, made from materials that were found on walks the Artist has taken: fallen birch bark from the woods, sheet metal rusting on the side of railroad tracks, wooden boards taken from a discarded old-fashioned suitcase, 20 by 28 inches

monotype, collagraph, and mixed media printmaking. Taking into account Zea Mays Printmaking's dedication to health and the larger natural world, participating in *EXTRACTION: Art On The Edge Of The Abyss* is an opportunity to expand a cornerstone of its organization. A volunteer Extraction committee was formed to assure its involvement is comprehensive and long lasting.

The membership of ZMP is a community of working artists united around a common commitment to create substantive art while attempting to rectify the toxicity of printmaking materials that are most often pillaged from our environment.

ZMP's contribution to *EXTRACTION: Art On The Edge Of The Abyss* is a multi-year, multi-pronged program that includes education, practice and exhibition. This plan is composed of three major compo-

nents: challenging ourselves as artists to re-examine our personal practice; community education about alternative ways of making prints; exhibitions to "raise a ruckus."

We challenged our community of artists to make artwork works employing materials that were repurposed, plundered, rescued, recycled, upcycled, traded, appropriated, or found. To facilitate this concept, Zea Mays Printmaking launched *Unlikely Materials Swap* held in September 2019 and February 2020. Members descended on the studio with used materials ranging from papers to used copper and zinc plates that could be sanded down. There were half tubes of ink, wood scraps, plastic pieces, drawing tools, and more. All materials were free. The first event was such a success a second was scheduled for February 2020, but with an added pre-



Arch MacInnes, *Black on Green*, 2020, monoprints

sensation of the mission of *EXTRACTION: Art On The Edge Of The Abyss*. A discussion followed that highlighted some of the projects in progress including formulas for making inks and paper, to the results of mining and its inevitable repercussions on the labor movement, to examples of extinction, to the reuse of extracted materials such as copper that is repurposed as a sculpture and print simultaneously. A membership potluck dinner concluded the event to strengthen our nexus and share concepts.

As with the rest of the world, ZMP's physical space came to a halt in March due to the Coronavirus pandemic. Committees continued to work via Zoom bringing the first exhibition, *EXTRACTION: Green To The Extreme* to fruition. The show will present thirty-eight member artists' work and their response to the call to "raise a ruckus." *EXTRACTION: Green To The Extreme* will be on view at A.P.E. (Available Potential Enterprises, LTD), Northampton, MA from October 4 through November 1, 2020. In 2021 our Extraction program will conclude with a final exhibition at Augusta Savage Gallery, UMASS Amherst. In addition, alternate preparations for speakers and other exhibitions are in the process of reconstruction to accommodate social distancing, safety, and online support.

Zea Mays Printmaking has placed a bull's eye on the unconscious violence of waste and overconsumption in daily routines. Artists have a responsibility to acknowledge their contribution to the degradation of the earth and the social repercussions that result. Every new tube of cadmium, every recently purchased copper and zinc plate, every newly acquired toxic medium contributes to this irreversible calamity. Through mindful examination of habits and routines day-in and day-out, the capacity to change becomes possible. Day-to-day practices = best practices = social practices. As the late Honorable John Lewis is often quoted, "Make trouble, good trouble." Using our platform as artists, raising a ruckus to save our planet and prevent apocalyptic disasters seems to be the least we could do.



Elisa Lanzi, *Stone Washed (in progress)*, 2020, cloth book, upcycled denim jeans, scraps of cotton discarded fabric, and handmade paper made from used blue jean pulp



Sara Farrell-Okamura, *One Mountain, Two sides*, 2020, paper (remnants from Crane Paper Co.), rejected silkscreen prints, drawing executed using oilbars from unlikely materials exchange, 40 by 26 inches



T. Klacsmann, *Extraction 1*, 2020, linocut and polyester lithography with ink and thread on repurposed map, 19.5 by 24 inches



Olwen Dowling, *Giant Kelp Bed*, 2020, watercolor, monoprint, drypoint with draped waxed mulberry rice paper, 16 by 20 inches



Lynn Peterfreund, *Chickadee/Chaos*, 2020, Etching, Aquatint, Monotype on repurposed copper plate, 6 by 7 inches



Angela Earley-Alves, *Ocean Afghan (in progress)*, 2020, A baby sized blanket woven from repurposed dyed gloves



Sarah Creighton, *untitled*, 2020, printed from repurposed photopolymer and aluminum plates, re-imagined previous work using old cut-off papers to dye for chine colle inlays

MATERIALITY RE_MINED:
THE CELL PHONE LOOKING
AT ITSELF

WWW.EXTRACTIONART.ORG/SEAGERGRAY

Brooke Holve and Catherine Richardson

During July of 2021, Seager/Gray Gallery of Mill Valley, CA will feature: *Materiality Re_Mined*; *The Cell Phone Looking at Itself*, an installation by two Sonoma County artists, Brooke Holve and Catherine Richardson, that looks at the impact of cell phone usage on the environment. The cell phone will take a “selfie” of itself in the context of a multi-media installation—its shape inspired by the “teardown” diagrams of a cell phone and its materials informed by the minerals extracted and processes used in the manufacturing. Mini projectors (that resemble cell phones) will be installed as integral parts of the installation, projecting still and moving images that reference processes of mining.

Two-thirds of the world’s population (of 7.69 billion) are connected by mobile phones according to data from the GSMA Company. There are more cell phones than people. Cell phone usage is rampant and versatile as users make and receive calls, texts, and emails, take photos and videos, record audios, conduct research, play songs, download and use apps, and navigate their environments. But how many users are aware of what is involved in the making of them, the environmental impact on the earth, and the effect on ones’ relationship and attention to the natural environment?

The artists state, “We are implicated users as the cell phone has become an important tool for our work. However, as we researched this topic, we became aware of how little we knew about this tool that we daily hold in our hands—how it was made, and the materials, sources, and resources that went into its making.”

Mobile phone devices could not exist without mineral commodities. More than one-half of all components in phones—including its electronics, display, battery, speakers, and more—are made from mined and semi-processed materials. Looking at the periodic table, of the eighty-three stable (nonradioactive) elements, at least seventy of them can be found in smart phones. Metals are what make smartphones so “smart” and phones may contain up to sixty-two different types of metals. The installation will highlight three: two of the ten top minerals that power phones—copper and lithium—and one rather obscure group, the rare-earth metals—that play a vital role.

ABOUT THE ARTISTS:

BROOKE HOLVE

WWW.BROOKEHOLVE.COM

Brooke’s latest work is about the nature of shaping processes. She is a Sonoma County artist living and working out of her studio in Sebastopol, CA.

CATHERINE RICHARDSON

WWW.CATHERINERICHARDSONART.COM

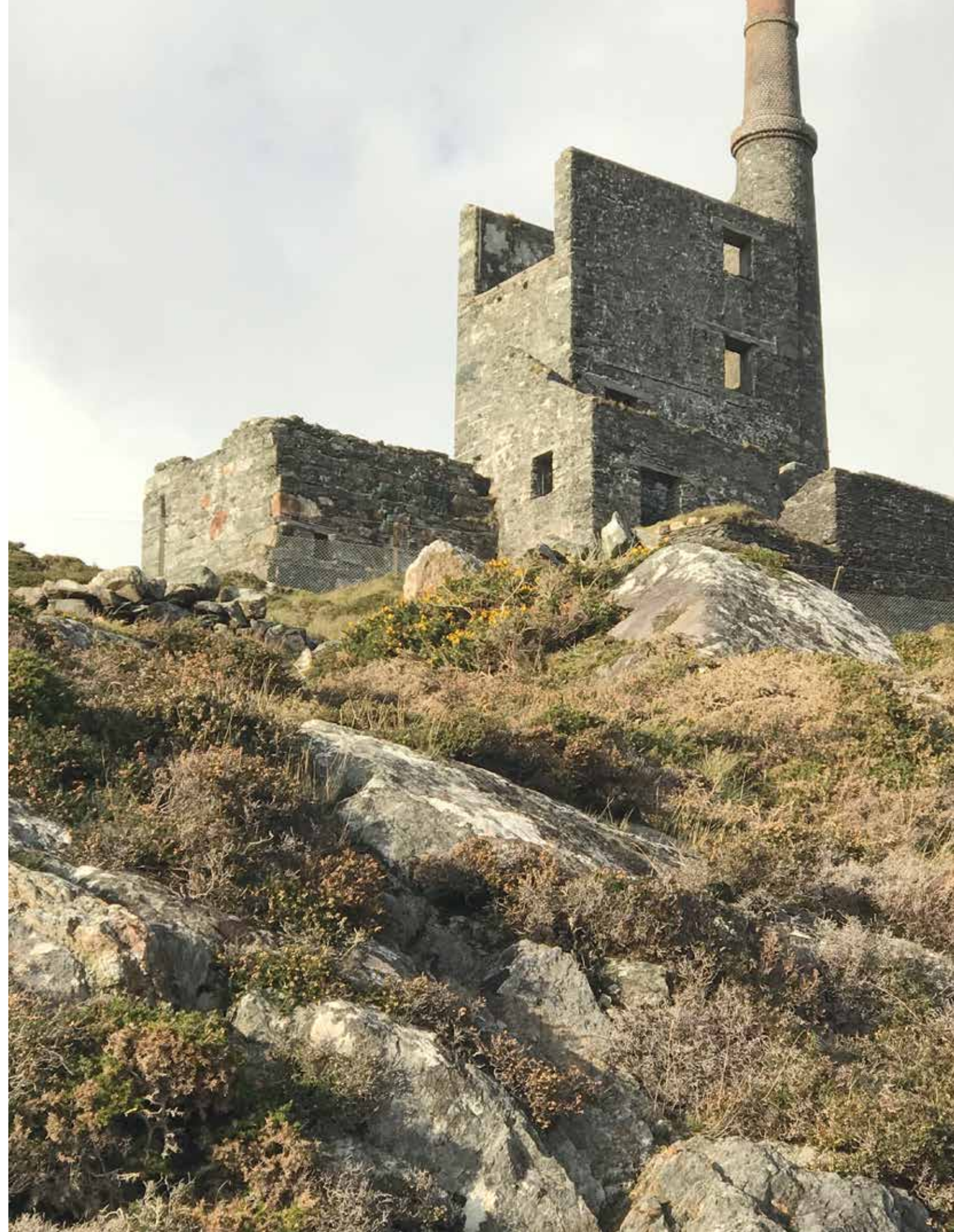
Catherine, whose work scopes the landscape genre, is a British citizen currently living and working out of her studio in Sonoma county. She earned a BA from Art college in London, England and an MA from JFKU, Berkeley Annex.



Digital sketches of artwork for the project *Materiality Re_Mined*



To gather inspiration and material for this project, Holve and Richardson traveled to artist residencies in Iceland and Ireland, visiting mines when opportunities surfaced. One was the Allihies Copper Mine on the Beara Peninsula in County Cork, Ireland. During the visit, the artists were surprised to learn of the mine's connection to Butte, Montana, home to both the Berkeley Pit and Edwin Dobb, one of the originators of the Extraction Project. When the Allihies Mine closed in the 1880's, there was a diaspora of miners and many emigrated to Butte to work in the Anaconda Copper Mine.





KALA INSTITUTE

WWW.EXTRACTIONART.ORG/KALA

SIX ARTISTS SHARE THEIR VISIONS FOR EXTRACTION

Elizabeth Addison Robin McCloskey
 Archana Horsting Jenny Robinson
 Barbara Foster Beth Davila Waldman

We are a group of six one-time California-based artists responding to the effects of industry and climate change on landscape and cultures. Coming from different generations, but with a shared experience as artists at Kala Art Institute, we present here a selection of works for the CODEX Foundation’s special project EXTRACTION: Art on the Edge of the Abyss.

Elizabeth Addison’s artwork highlights global interconnected environmental and societal degradation by responding to exuded toxins of past and present, from Lower Manhattan to Seattle’s Gaswork Park, to the former Berkeley Pacific Steel Casting industry that shut down in 2018.

Kala’s founder Archana Horsting’s artworks on paper reference David S. Wilson’s 2002 photographs of the Oriental Mine Stamp Mill near Allegheny, New York.

Barbara Foster presents a selection of works from her clamshell book *Hanging Fire* documenting the effects of the Arizona Copper Queen Mine on over a century of family history going back to 1895. Her work draws parallels between this American mine and the famous Voreux Mine in Denain, France.

Robin McCloskey’s works on paper study the effects of climate change on sites throughout California, particularly patterns of migration and the extreme weather conditions plaguing our state.

The works of Jenny Robinson’s *Gasometer Series* have become unintentional historical records as many, including the one presented here, have been decommissioned and sadly removed from London’s Skyline. The series was inspired by the massive power stations along the Thames and the seemingly unnoticed structures around them.

Beth Davila Waldman’s relationship to the shifting landscape of her maternal homeland (and the world’s second largest exporter of copper), Arequipa, Peru, inspires her 2019 mixed media photographic and painterly works on commercial tarp within the context of prosperity, poverty, and abuse of power.

Facing page from left to right:

Elizabeth Addison, *Gasworks Seattle-Mandala* 042519, 2019, image size 16 x 16 in, paper size 30 x 22 in, edition of 10

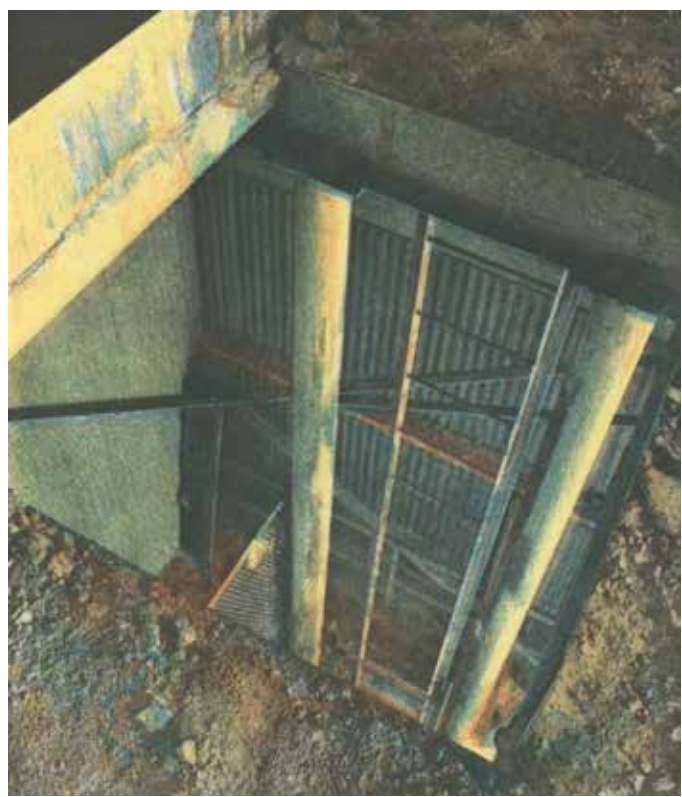
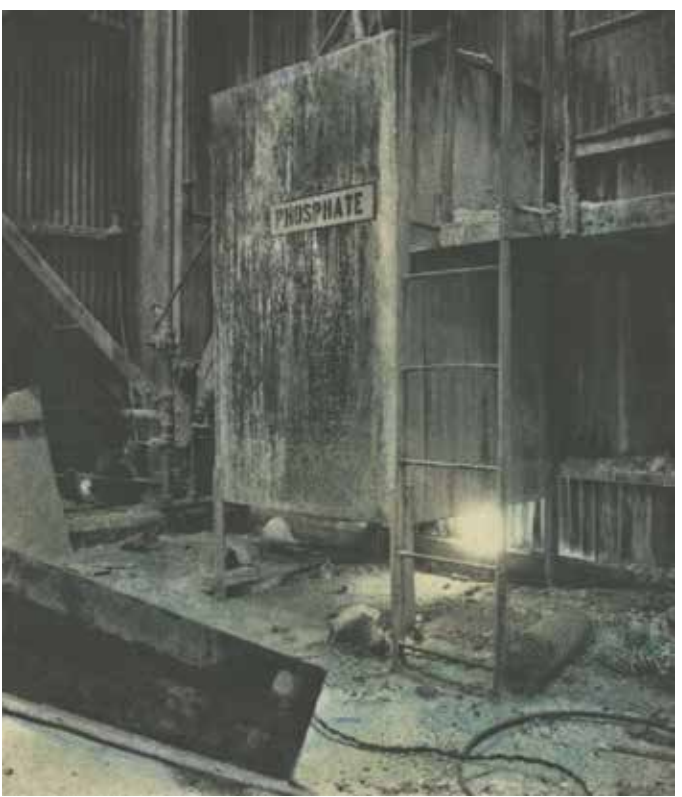
Elizabeth Addison, *High NYC-Mandala* 082419, 2019, image size 16 x 16 in, paper size 30 x 22 in, edition of 10

Elizabeth Addison, *Meteorite-Mandala* 081819, 2019, image size 16 x 16 in, paper size 30 x 22 in, edition of 10

Each *Daily Practice* artwork represents a day in my life and responds to real-time happenings—environmental, political or social issues, my inner life and observations. For the past two years, I’ve learned to work smaller, without a studio, and to transform images digitally, accommodating for frequent travel. Many experiences have highlighted interconnected and global environmental and societal degradation.



Above: Archana Horsting, *Mine* (Referencing David S. Wilson’s Oriental Mine Stamp Mill near Allegheny, NY), 2012, paint stick on paper



Left: Barbara Foster, *Hanging Fire* #9; Right: Barbara Foster, *Hanging Fire* #5

Hanging Fire is a clamshell book that includes letterpress-text and hand-printed photogravure/lithographic images, documenting a century of family history dating from 1895. At the center of this effort is Arizona’s Copper Queen Mine with its auxiliary buildings, and offices in Bisbee and Douglas. For several years, my aunt, Helen, guided me through our family’s connections to the mine with stories and tours of the area, and I credit her with instilling in me the desire to tackle this subject matter. The title of my book is derived from her use of the term hanging fire (hanging meaning pending or delayed).



Robin McCloskey, *Florida #1*, photopolymer etching, monotype 22 by 15 inches

This print was made shortly after Hurricane Irma caused the evacuation of the Florida retirement community where my mother lives and significant damage to the entire area. Climate change is predicted to have devastating effects on Florida. Increasingly larger storms wreak havoc on a landscape that has been over-developed, resulting in loss of habitat for numerous species including the Northern Mockingbird, the State bird of Florida as well as the loss of homes for its human residents. As Meghan Mayhew Bergman wrote in *The Guardian* in February 2019:

“The climate change-induced real estate crisis is imminent in the south, and it’s going to have a brutal impact on those who can’t afford new insurance, relocation, lowered property values, or bandages such as private sea walls.”



Robin McCloskey, *California #1*, photopolymer etching, monotype, chine colle, 36 by 21 inches

This print pays homage to the California landscape and the working people who have made our state what it is. While we celebrate their industry, we must recognize that progress comes with a cost. Our farms in the fertile Central Valley are starved for water during drought years, our buildings pave over fragile environments and our technological advances come with unexpectedly high costs to our privacy and threaten our democracy.



Left: Beth Davila Waldman, *La Ocupación No. 2*, 2019, Acrylic Paint and Pigment on Tarp Mounted on Panel, 60 by 87 inches



Right: Beth Davila Waldman, *La Ocupación No. 3*, 2019, Acrylic Paint and Photo Transfer on Tarp Mounted on Panel, 40 by 58 inches

The theme of sanctuary, of shelter—of home—is at the root of Beth Davila Waldman’s work, primarily in relationship to the shifting landscape of her maternal homeland in Arequipa, Peru. Arequipa is the second largest exporter of copper in the world. Here, prosperity is dependent on extractive industry, and abuse of power runs strong. The scars left by these operations are not only visible on the landscape, but also on the individual. Waldman’s 2019-2020 series “*La Ocupación*” uses commercial tarp as her canvas, referencing the tarp materials literally used as the walls of people’s homes in the developing communities on the outskirts of Arequipa. In her mixed media paintings, the colors and textures of the tarp support peaks through printed and painted pigments. The photographic imagery of the local landscapes and the walls of local homes merges with acrylic painted abstractions. The scarred skin quality of the paint echoes the experiences individuals and society at large have absorbed as a consequence of extraction on industrial and domestic levels.

Right: Jenny Robinson, *Gasometer London*, 2012, Monoprint with Drypoint, 60 by 40 inches

The Battersea Gasometer, built behind the massive edifice of the now decommissioned coal powered Battersea Power Station on the River Thames in London, is from a series of prints I made about the massive power stations along the Thames and the unnoticed, but to me, beautiful, structures around them. These prints have now become unintentional historical records as many, including this one, have been decommissioned and, sadly removed from London’s Skyline.

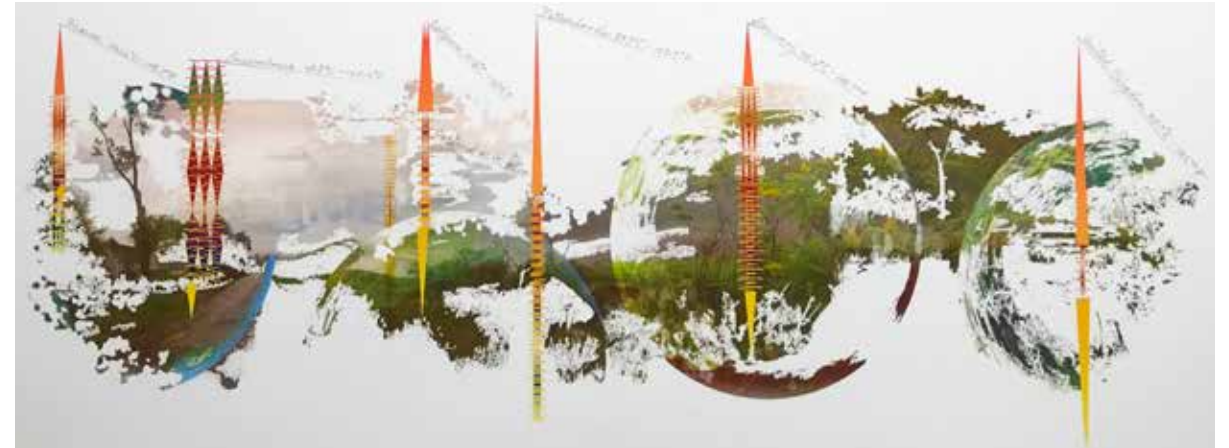
Built to store gas from the nearby gasworks to use for lighting houses and streetlights, Gasometers were a well-known part of the British urban landscape and are historically important as a reminder of the world’s dependence on fossil fuels.

In 2019, the rise of renewables has edged out coal and gas plants with low-carbon energy used to generate more than half of the electricity used in the UK. But with developed countries like America, China, India and Germany increasing their coal use as well as Australia coming in 1st per capita as a coal using nation, the world has a long way to go before renewables are the norm.



artists@HOME

saying **NO** to industry destroying the place we call home

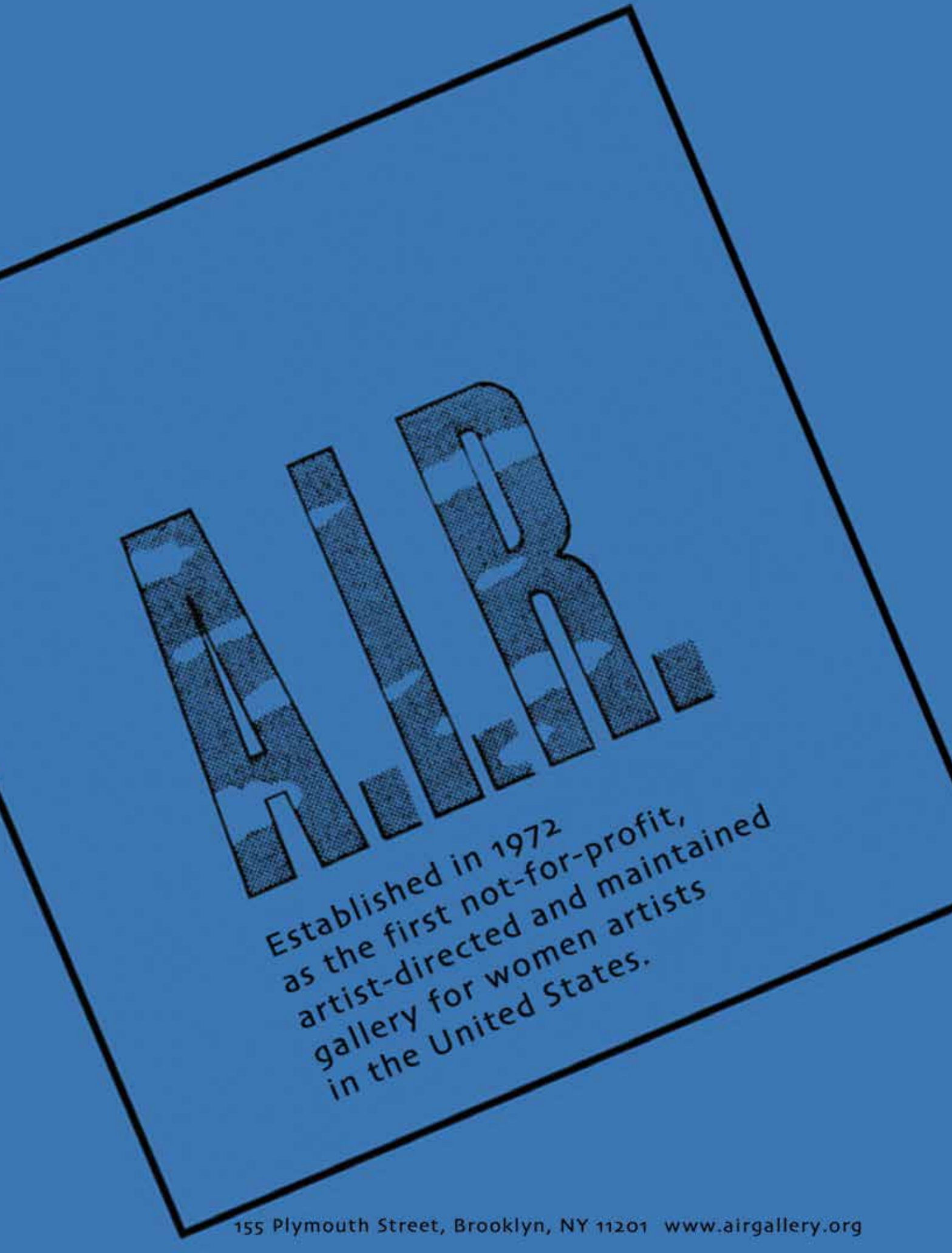


Daria Dorosh, detail from *Haunted habitat*, July 2019.

Artists @HOME is a large-format book project by artists in the A.I.R. collective to address the impact of extractive practices on our home environments.

2020 is the year of sheltering in place. Economic activity, that under normal circumstances is unstoppable, has been slowed to a halt. Amidst the lockdown, smog clouds are reverting to blue skies, dolphins are reappearing in Venice lagoons, and large cats are napping on highways in Africa. COVID-19 has imposed a slowdown on economic activity world wide and interrupted the fragile social ecosystem that we took for granted.

In the midst of the human tragedy of lives lost and financial disruption brought on by the pandemic, we take this opportunity to challenge the imperatives of the linear progress that we live by. Our home environments are interconnected. The imminent creation of a high pressure fracked gas transmission pipeline underfoot in Brooklyn, the displacement of entire communities from the city, the threat of rising seas, all in the name of economic development, are only a few of the points of pressure. This project is an open invitation to the artists of the A.I.R. collective to think about where they find those points of pressure in their personal and community environments, and to bring awareness to them through their work.





Left: Tammy West, *Stay Put*, Site specific installation created at Solheimajökull, a glacial tongue of the larger Mydalsjökull glacier, Iceland with a glaciologist from Háskóli Íslands Institute of Earth Science; Right: Raheleh Minoosh Zomorodinia, *Destruction of Nature, Destruction of the Human being*, Maranjab, Iran, 2008

WOMEN ECO ARTISTS DIALOG (WEAD)

WWW.WEADARTISTS.ORG

Women Eco Artists Dialog (WEAD) is a pioneering network of feminist ecoartists, educators, curators, and writers working toward the goal of a just and healthy world. We focus on women's unique perspective in ecological and social justice art. WEAD maintains an invaluable website that serves as a virtual directory of eco artists' work, connects artists and curators with exhibition opportunities, and educates and enlightens through its ground breaking WEAD Magazine.

As a 501(c)(3) nonprofit WEAD's purpose is threefold: To provide information regarding the ecoart and social justice art fields to artists, curators, writers, art and public art administrators, educators in art and ecology, cross-disciplinary professionals, and others. To facilitate international networking among artists working with ecological and social justice issues. To further the fields of, and the understanding of, environmental and social justice art.

WEAD does not subscribe to a single definition for ecofeminism or ecoart, nor one set of cultural, political, or social beliefs. Instead, WEAD celebrates a spectrum of differences under the colorful collective umbrella called ecofeminist art. Here women speak in their own voices, define their own work and map their place in the world. Together we work toward a just, sane, healthy world for all.

Environmentally focused exhibitions and events scheduled for 2021 include: *Emotional Numbness: The Impact of War on the Human Psyche and Ecosystems*, an international exhibition—on view at Platform 3, Tehran, Iran in the Fall of 2020—which continues online in a 3D interactive gallery. Other offerings include *Traces*, at the Danville Theatre Gallery, Danville, California in early spring; a summer extraction-themed exhibition; a fall exhibition at Gallery Route One in Point Reyes Station, California; a robust series of online programming on ecoart and environmental themes; and finally, our annual magazine which is published each fall.



Christina Berteau, *Caution Tape: Do not take what has not been offered*, Assemblage of leather suitcase, plywood, globe, antique wallpaper, text on parchment, luggage labels



Bonnie Peterson, *Permafrost Distribution*, Embroidery on silk



Beatriz Jaramillo, *In Between: Wetlands in L.A. (detail)*, 2020, engraved aluminum, porcelain and iron

SUPERCOLLIDER

WWW.EXTRACTIONART.ORG/SUPERCOLLIDER

EXTRACTION: EARTH, ASHES, DUST

Curated by Isabel Beavers + Sharon Levy

SUPERCOLLIDER presents *EXTRACTION: Earth, Ashes, Dust*, an exhibition exploring themes of extraction. The works in this exhibition examine the overarching power structures that dictate methods of extraction as they relate to cultural, natural, and ecological capital. Artists challenge notions of the map, explore both healed and broken landscapes, and embody methods of extraction and generation. Using a range of media, the work challenges systems that co-opt embodied experiences with the land and disrupt the biophilic nature of the human experience. Through their work, these artists ask: what possibilities exist for human's place in the pluriverse?

What results from this exhibition is a constellation of artistic expressions that uniquely consider the many facets of the late-stage capitalist zeitgeist: drawing connections between disparate entities—land, body, community—that expire in the pursuit

of progress, the excitement of the new, and the movement of dominating forces towards mechanisms of control and erasure.

SUPERCOLLIDER believes in a future where art, science, and tech collide to inspire social and environmental responsibility. We create immersive science + art experiences—including (inter)nationally curated satellites for pop-ups, festivals, and research institutes—that vividly reclaim our future and explode our present.

Located at the Beacon Arts Building in Los Angeles, CA, SUPERCOLLIDER is the Mothership (HQ) for sci+art+tech exhibitions in greater Los Angeles and beyond. We feature bi-monthly exhibitions and extend our curations via Satellites to local and (inter) national spaces. Our mission is to drive persistent conversation about the future of our home planet.

FEATURED EXHIBITING ARTISTS:

Beatriz Jaramillo

Isabel Beavers (*Artificial Ecologies*)

Julian Stein (*Artificial Ecologies*)

Katie Gressitt-Diaz and Zane Griffin, Talley Cooper

Maru Garcia (*Artificial Ecologies*)

Richelle Gribble (*Artificial Ecologies*)

Sarah Jenkins



Beatriz Jaramillo, *Broken Landscape 3*, 2015, porcelain and paraffin

Beatriz Jaramillo's porcelain and mixed-media sculptures address the interior and exterior tensions that are produced from breaking one's connection with the natural world. What transformations and degradation of land results?



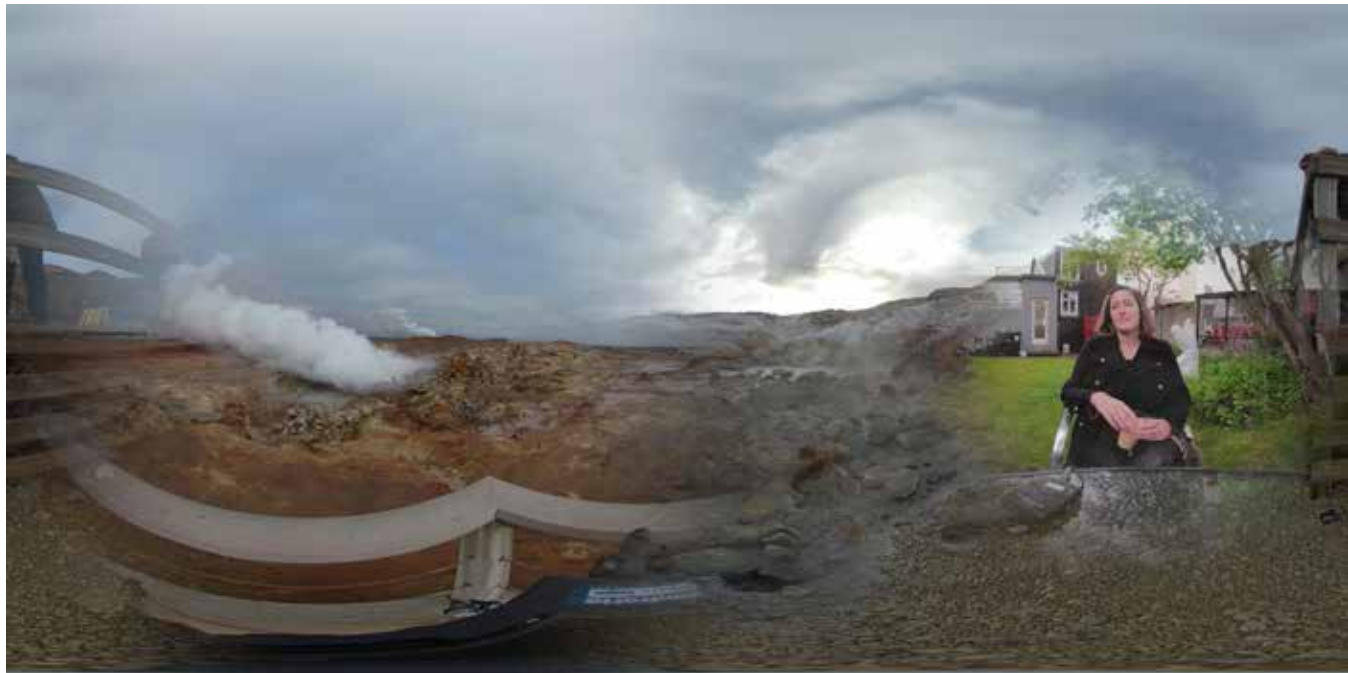
Sarah Jenkins, *Patch Work*, 2017, stop motion animation, video, sound

Sarah Jenkins' stop-motion films consider the unseen labor in Appalachia. Jenkins touches objects thousands of times, a hand invisible to the camera. The work speaks to the inherent contradictions in extractive industries: they at once generate wealth while also deeply scarring the land and the body. This work presents a troubling dynamic of our reliance on, and abuse of, ecological systems.



Sarah Jenkins, *Patch Work*, 2017

Sarah E. Jenkins (b.1989) is a multidisciplinary artist and educator from northern Appalachia. She has attended artist residencies at MASS MoCA (Massachusetts Museum of Contemporary Art) and Stiwdio Maelor in Corris, Wales. Most recently, she was awarded a MacDowell fellowship in Film/Video arts for the summer of 2021. Jenkins is an Assistant Professor of Digital Media & Animation at SUNY Alfred State College, and lives/works in Wellsville, NY.



Zane Griffin, Talley Cooper and Katie Gressitt-Diaz, *Alchemical Infrastructures: making blockchain in Iceland*, 2020, 360° film and soundscape

The 360° film and soundscape *Alchemical Infrastructures*, by Zane Griffin, Talley, Cooper and Katie Gressitt-Diaz, exposes the blockchain industry in Iceland, juxtaposing the promise of emerging ‘democratic’ technologies with their immense demand for natural resources.

CURATOR BIOS:

ISABEL BEAVERS is a multimedia artist and educator based in Los Angeles. Her work explores ecologies, examines environmental histories, and postulates about climate futures through multimedia installation and new media. She is a co-founder of Great Pause Project, Sci Art Ambassador with Supercollider Gallery, and 2019-20 Resident Artist with CultureHub LA. Her work has been exhibited at: SPRING/BREAK Art Show (2020); CultureHub LA (2020); SUPERCOLLIDER (2020); MIT Museum (2019); New York Hall of Science (2019); Icebox Project Space (2019); Boston Cyberarts Gallery (2019); Adelson Galleries (2019); Art Science Exhibits, Humboldt-Universität zu Berlin (2018); Mountain Time Arts (2017); Emerson Contemporary Media Arts Gallery (2017). Upcoming Exhibitions include Maiden LA (2020); and Umbrella Center for the Arts (2021).

SHARON LEVY is from Atlanta, GA and graduated from Bard College with a B.A. in Studio Art and from the University of California San Diego with an M.F.A. in Visual Arts. She has had solo shows at the CSUF Grand Central Art Center in Santa Ana, CA in 2019 and the Santa Monica Museum of Art in 2007. She has participated in group exhibitions in New York, San Diego, Atlanta, Austin, Tijuana, and the Los Angeles area. She received an Acquisition Award as a West Prize finalist in 2010 and was a member of the Torrance Art Museum Forum cohort in 2019. She is a member of the artist collective Museum Adjacent, and a Sci-Art ambassador for SUPERCOLLIDER.



SUPERCOLLIDER

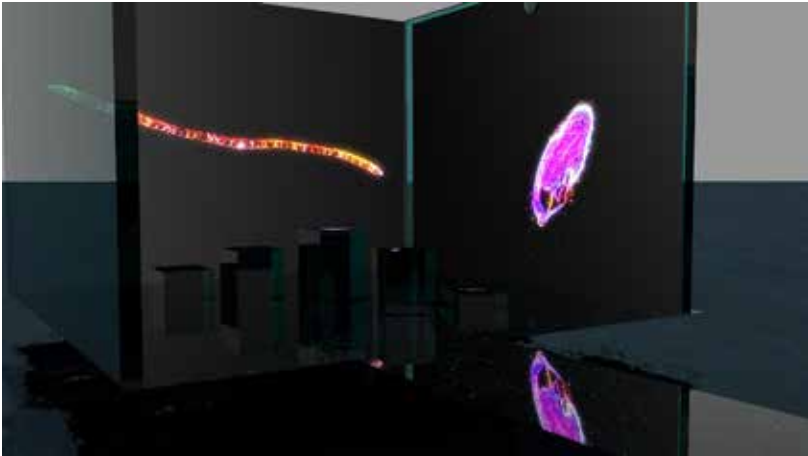


Richelle Gribble, *Left Behind*, 2020, 3D scanned drawings on recovered plastic from the Arctic Ocean, part of *Artificial Ecologies* (Virtual Exhibition), image courtesy of Isabel Beavers



Artificial Ecologies (Virtual Exhibition), image courtesy of Isabel Beavers

The group virtual exhibition, *Artificial Ecologies*, includes four artists: Maru Garcia, Isabel Beavers, Richelle Gribble, and Julian Stein. The works in this browser-based interactive art exhibition interrogate artificial materials in existing ecologies, position humans as remediation, and speculate future hybrid techno-ecologies following the impact of climate on local biodiversities.



Isabel Beavers, *Seed Bank*, 2020, virtual rendering of sound and video installation, part of *Artificial Ecologies* (Virtual Exhibition), Image Courtesy of Isabel Beavers

SAN FRANCISCO CENTER FOR THE BOOK AND SAN FRANCISCO PUBLIC LIBRARY

WWW.SFCB.ORG WWW.SFPL.ORG

RECLAMATION: ARTISTS' BOOKS ON THE ENVIRONMENT

June 2021 – September 2021

San Francisco Center for the Book and San Francisco Public Library will host *Reclamation: Artists' Books on the Environment*, a juried exhibition of artists' books exploring our relationship to the environment at this moment on the planet.

We live in a time of extremes. Nearly two decades into the twenty-first century thousands face uncertainties over food, shelter, and safety. Environmental concerns demand increasing attention, from rising temperatures and dangerous weather events, to crises in water quality, to multiplying fires... the list goes on, echoed around the globe.

Book artists create works that involve, educate, and inspire action. Book art takes many forms. Sculptural bookworks, for example, command attention so that viewers are compelled to reflect upon the issues explored in the work. Paginated artists' books rely on a reader's touch to encourage a measured exploration of complicated topics, one page opening at a time. Many compelling works integrate pagination with sculptural and material richness to create a multi-sensory reading experience.

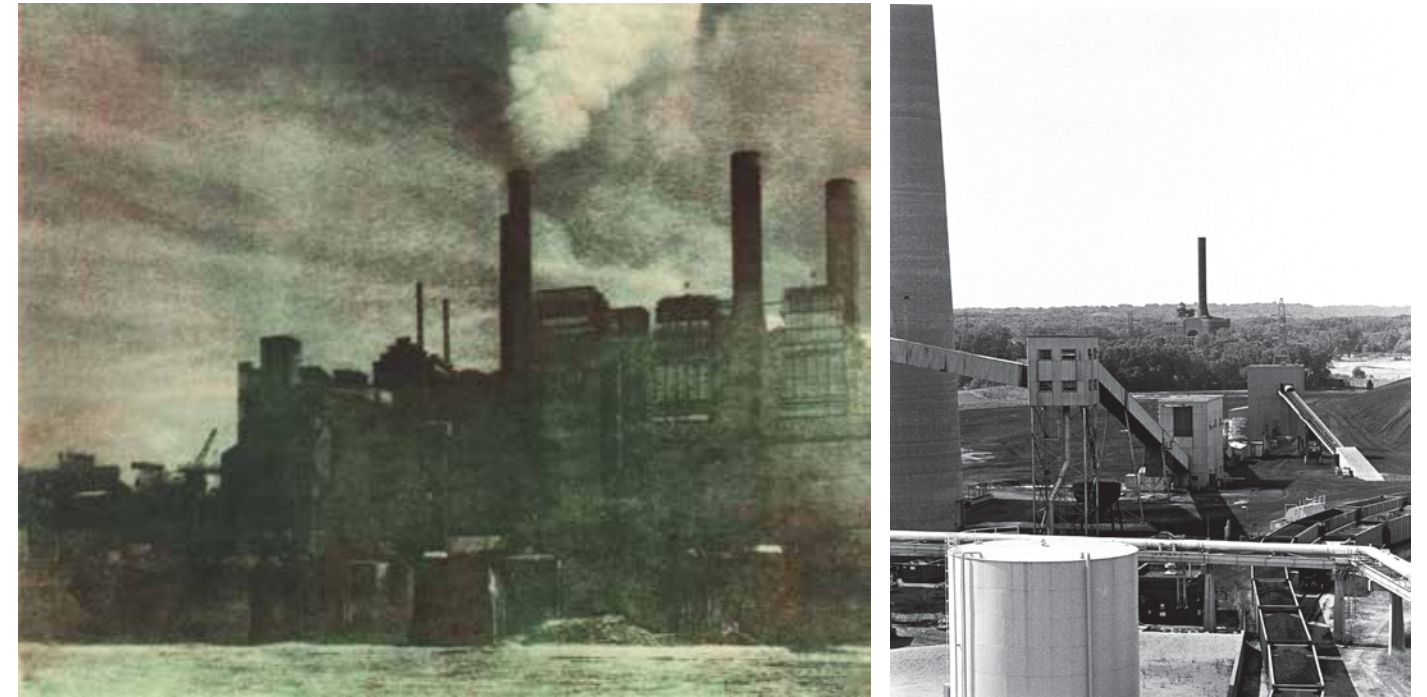
Reclamation: Artists Books on the Environment seeks to inspire and educate viewers to reflect on climate change and its impacts locally, nationally, and internationally. At the same time, the exhibition endeavors to avoid dualistic arguments common to today's divisive political scene.

Curated by Betty Bright (*Independent Curator and Historian specializing in book art*) and Jeff Thomas (*Executive Director at San Francisco Center for the Book*).

Jurors: Betty Bright, Mark Dimunation (*Chief of the Rare Books and Special Collections Division at the Library of Congress*), and Ruth Rogers (*Curator of Special Collections at Wellesley College*).



180 degrees of Palm Beach Headland 05/12/2010 by Nigel Howe is licensed under CC BY 2.0



Left: Kyle Gallup, *Union Electric Power Plant*, 1997, lithograph transfer print; Right: Paulette Myers-Rich, *High Bridge Power Plant #3*, 2007

NO. 3 READING ROOM & PHOTO BOOK WORKS

WWW.PHOTOBOOKWORKS.COM

Paulette Myers-Rich

No.3 Reading Room & Photo Book Works will be presenting a number of works on paper and photographs in its storefront windows, at 469 Main St., Beacon, NY. The reading room will also display and make available rare and unique artist and photo books that examine our relationship with place, the environment, displacement, nature, the impact of environmental degradation on indigenous peoples, as well as essays and poetry on these issues. Of particular interest is the book *Black Diamond Dust*, a documentation of the exhibition in 2014 that responded through art and installation to the extractive industries of Vancouver Island. This book was the inspiration for *Extraction: Art on the Abyss*. Artists who will be exhibiting their work at No.3 Reading Room include Ronnie Farley, Kyle Gallup, Zac Skinner, Mariam Aziza Stephan, and Paulette Myers-Rich.

No.3 Reading Room & Photo Book Works is an artist-run venue located in a Main Street storefront in Beacon, NY. Featuring select artist's books, works on paper, photo books and poetry from small, independent and artist-run presses, it's a site where readers can experience by hand, limited edition, handmade and innovative projects not widely found in traditional bookstores or galleries. Curated and focused, the program encourages visitors to spend time reading and exploring these selections. An archive of rare contemporary books and prints may be accessed by appointment. Please visit photobookworks.com to learn more. Contact photobookworks@gmail.com to make an appointment, or if you have any questions.

A project by Paulette Myers-Rich & Traffic Street Press.

PIETÀ

LAMENT AT THE EDGE OF THE ABYSS

For Violin solo, Chamber Orchestra and Prerecorded Sound.
By Jerry Mader, composer, Whidbey Island, WA

Pietà will be premiered by The Sound Ensemble, Bobby Collins, director, with Karen Bentley Pollick, violinist, in Seattle, Washington, September 2021.

REFLECTIONS ON A WORK IN PROGRESS

Jerry Mader

In September, 2018, amid a lively conversation with violinist, Karen Bentley Pollick, I first learned about the Extraction Project. Having just mentioned to her that I was a Montana ex-pat, Karen asked if I knew Peter Koch. I hadn't thought of him for years but I certainly did know him. We had traveled the same social circuit in the shadows of the University of Montana in Missoula during the 1960s and 70s, and then went our separate ways; me to Seattle, him to Berkeley.

Karen then outlined what she knew about the Extraction Project, and, since we had just talked about a possible collaboration (I said I would like to compose a piece for her), we wondered if a piece performed at the Berkeley Pit in Butte, MT would be worth pursuing. The rest, as they say, is history.

I reconnected with Peter who in turn connected me with Ed Dobb, who immediately took great interest in the notion of new music performed at the Pit. Subsequently, Ed and I spent many hours on the phone and many emails exploring all manner of issues, especially the physical and political ones we would encounter in mounting an on-site performance. At the core, however, was Ed's profoundly simple question—one which forced me to

deeply consider my position as an artist in relation to my society and our collective response to the environmental catastrophe we all confront. Ed asked, "What kind of piece do you have in mind?"

I had to go deep. I had to define what I believe is the function of "Art" in society and, is political/social comment/pronouncement part of that function or, is "Art for Art's sake" all that should concern the so-called artist? "Going deep" meant I also had to re-examine my personal artistic and socio-political history.



My composing life began at age twelve and was spurred by the life and music of Beethoven. His life, driven by musical ecstasy and his conquest of encroaching permanent deafness was fuel for my young idealistic mind. "I will take fate by the throat... how beautiful it is to live, to live a thousand times!!" And: "Anyone who really hears my music will never again know unhappiness." He might not have said the latter, but it fits within the extravagant expanse of his artistic persona. It was certainly enough to inspire me to become an artist—a composer who believed that music can and does transform the hearts and minds of humankind.

Indeed, Beethoven's *Ode to Joy* as the finale of his Ninth (and last) Symphony was his plea for "brotherhood" in the wake of all he had witnessed in his lifetime; the French Revolution and its subsequent "Terror" of the guillotine, the rise and fall of Napoleon Bonaparte, and the emergence of Democracy in America. With his *Ode* he turns his back on the ills of humanity and directs us toward the pristine fields of Elysium and the embrace of a benevolent humanism.

I took Beethoven at his word and for fifty years produced art as celebration; of life, of humanity with all its moral ambiguities, and of art itself. Honesty of expression has been my only compass; i.e., to make humanity aware of itself and refuse

to falsify my report. From that position I have also abjured all manner of social protest or political art or any form of purposeful social comment. I still find that these are trite polite lies and self-serving efforts to be on the right side of "good" and "evil." Anthems for a Revolution or an Inquisition have never interested me. It is ironic and daunting, therefore, to find myself now attempting an art work in response to the planetary crisis we all confront and the invitation to contribute to the "Extraction Ruckus." Edwin Dobb's question looms large.

At this juncture, after 50 years' observation of human behavior, my opinion of it has led to misanthropy. This is because over the long reach of human history, we have failed to define or agree upon what we are, where we came from or where we are going. Rather, we cling to elaborate delusional fantasies and hallucinations about human nature, the origins of life and the natural world, despite all the evidence from science. We would rather believe in fictions and imaginary beings than know the truth, and our beliefs are literally killing us; in particular, the one which claims our rightful dominion over nature and our right, therefore, to survive at its expense. Indeed, it is our rampant drive for self-preservation through technology that has brought the ultimate collapse of the environment into the realm of possibility. It is clear, in fact, that we have passed the "tipping" point to stop global warming. The best we can hope for is a way to adapt and somehow abate the cascade of climate change. In the end, accepting as I do, the theory of evolution as the correct story of life, I cannot see humanity as anything more than another branch (albeit a toxic one) on the evolutionary tree with no overarching value over the rest. Indeed, the remainder would be better off without us.

Finally, in the face of it all, my twelve-year-old self's idealism has crumbled. If I ever really did believe it, I do not now believe that art is the means for change in human behavior. The famous *Ode* itself has become food for advertising jingles and the



Photo courtesy of Stephanie Mader

"go-to" programming choice for New Year's concerts and Fourth of July fireworks displays alongside the 1812 *Overture*. It is obvious to me that the usual displays of moral outrage, appeals to save Gaia, or our so-called "better nature" have born little more than the thoughtful nod, the pitiful sigh, denial or a renewed faith in applied science and technology as the only solution. What kind of music could possibly redirect this quagmire of misunderstanding and hubris? Why then compose a piece of music as part of this "Ruckus," which may well be just "preaching to the choir?"

Because...

I find myself drawn, from those first conversations with Ed Dobb, and Peter, and Karen and, from the music in Beethoven's late quartets written as death approached amid the silence of his total deafness; drawn to say "something." To make something. To bring all of my despair and helplessness to fruition... Somehow... In the only way I know... In music.



The Berkeley Pit in Butte, Montana is a grave; an unsealed tomb containing the ghosts of humans and their gods who raped and murdered the very organism that gave them life. Ghosts whose residue

floats in the toxic waste that fills the 7,000 foot long, 5,600 foot wide, 1,600 foot deep cavity; a wound, a fistula on the bowels of the earth that will not heal. I've seen the pit when it was a functioning mine and again now as it leeches its poisoned memory into the Gallatin Valley. I did not see the hundreds of dead snow geese floating on the surface of its lethal pond after they mistakenly landed for a rest during their annual migration in 2016.

I have come to the edge of the pit again and know it now as a metaphor for “The Abyss”—Dante’s “Inferno,” Homer’s “Hades” with its own Styx and all the other mythical locations for Hell. And, I have come to mourn; to mourn for that which has been murdered; a murder in which I am complicit as is every other human on this earth. And my mourning has become a Lament. I am composing a Lament for the mother of us all. I have little choice but to cry out and sing for that which is gone and beyond the illusion of resurrections; an unredeemable death. I will sing it through the voice of a violin, an orchestra, human voices, sounds of nature, birds and the quaking of the earth itself. Beyond this I cannot say here what it will be in the end. As Isadora Duncan said, “If I could say it, I wouldn’t have to dance it.”

My Lament is a Pietà; in the spirit of the mother who cradles the body of her martyred child at the base of the tree... The tree of life... The cross of death. It is a Lament without promise. It will exist only to bear witness—

This is where we are—this is what we are—this is where we came from—this is where we are going.
Misanthrope? Yes. Negativist? Certainly. And yet...
And yet...



“In the end, the negativist is no nihilist, for he affirms the void. Having endured a vision of the meaninglessness of existence, he retreats neither into self-pity and aggrieved silence nor into a realm of beautiful lies. He chooses, rather to render the absurdity which he perceives, to know it and make it known. To know and to render, however, mean to

give form; and to give form is to provide the possibility of delight—a delight which does not deny horror but lives at its intolerable heart.”

— Leslie A. Fiedler, “No in Thunder,” 1963.

Chorus: Did you perhaps go further than you have told us?
Prometheus: I caused mortals to cease foreseeing doom.
Chorus: What cure did you provide them with against that sickness?

Prometheus: I placed in them blind hopes.
— Aeschylus, “Prometheus Bound”
5th cent. BCE

Pietà

Before she is turned away
for the last time in the moment
before the new world begins
harrowing her like a field

and the sun and moon disappear
and the stars and the houses
suddenly become illustrations
in a book no longer to be

believed burning to ashes—
before the earth beneath her
rises up through her body
slowly, every green cell

yellowing in the aftermath—
just before this begins and
it begins constantly over
and over in the secret nucleus

of mothers quietly humming
at every second continuously
she breathes the odor of honey,
his hair still the odor of honey

— Steve Scafidi, 2001

A page from the score of Pietà. Photo courtesy of Jerry Mader



Catherine Daley, *The Source*, Photography, 31 by 25 inches. A traditional Wappo woman honors the land in Pepperwood Preserve and Mount St. Helena. The Wappo, who lived in balance with their environment for hundreds of years, consider the mountain to be the sacred source of life.

CALABI GALLERY

WWW.EXTRACTIONART.ORG/CALABI-GALLERY

EXTRACTION: ART ON THE EDGE OF THE ABYSS

May 29th – July 31st, 2021

Our voracious consumption of natural resources is destroying the earth. There has been a collective denial and lack of action to respond to this crisis, especially among politicians. Artists have traditionally been in the avant-garde of thinkers and are uniquely positioned to translate the science of the situation into more visceral terms, which hopefully would have an impact on folks who have failed to grasp the gravity of the situation.

Calabi Gallery will be showing a group of artists with quite diverse responses to the crisis, all with powerful messages delivered through a variety of artistic mediums. Featured artists include Mima Cataldo, Catherine Daley, Robin A. Dintiman, Holly Downing, Molly Eckler, Art Hazlewood, Iva Hladis, Tyler James Hoare, Bernadette Howard, Evri Kwong, Emmanuel Catarino Montoya, James Spitzer, Bambi Waterman, and other artists to be added.

The gallery will also be hosting one or more poetry readings and folk music concerts in support of the concept of Extraction, featuring poets Elizabeth Herron, Maya Kholsa, Jack Crimmins and Lucy Day, singer songwriters Hugh Shacklett, Brendan Smith, and others.

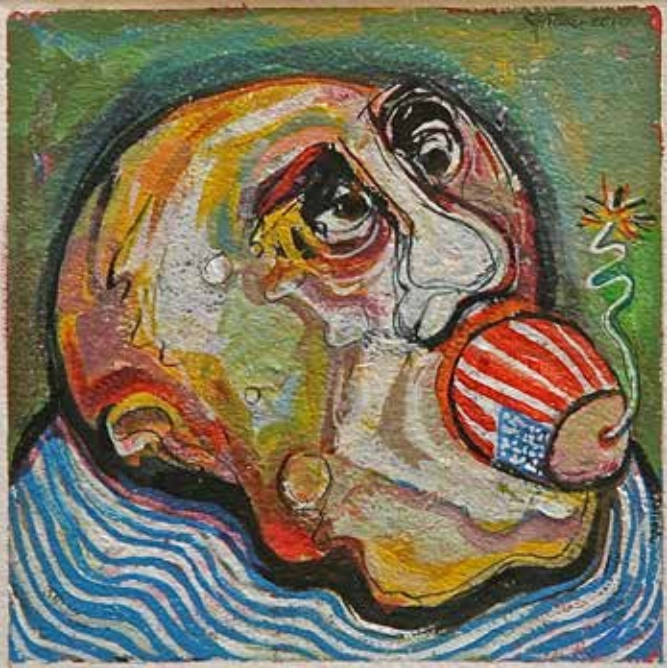
CALABI GALLERY



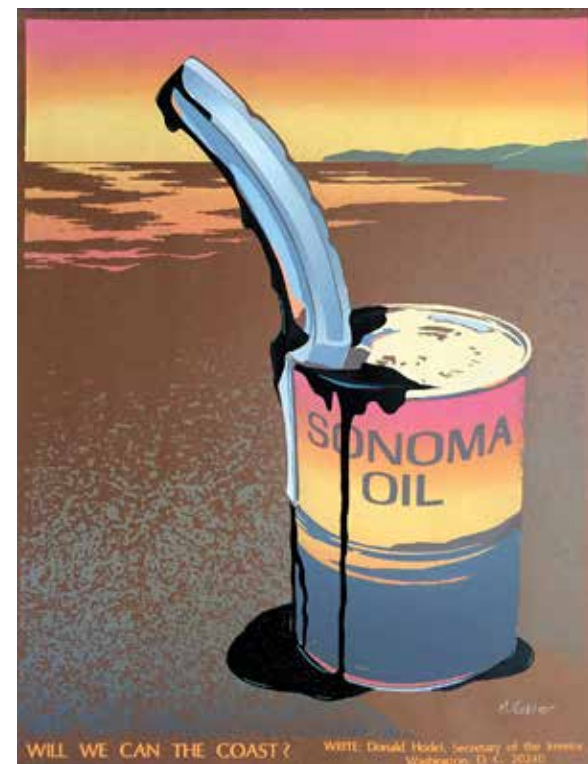
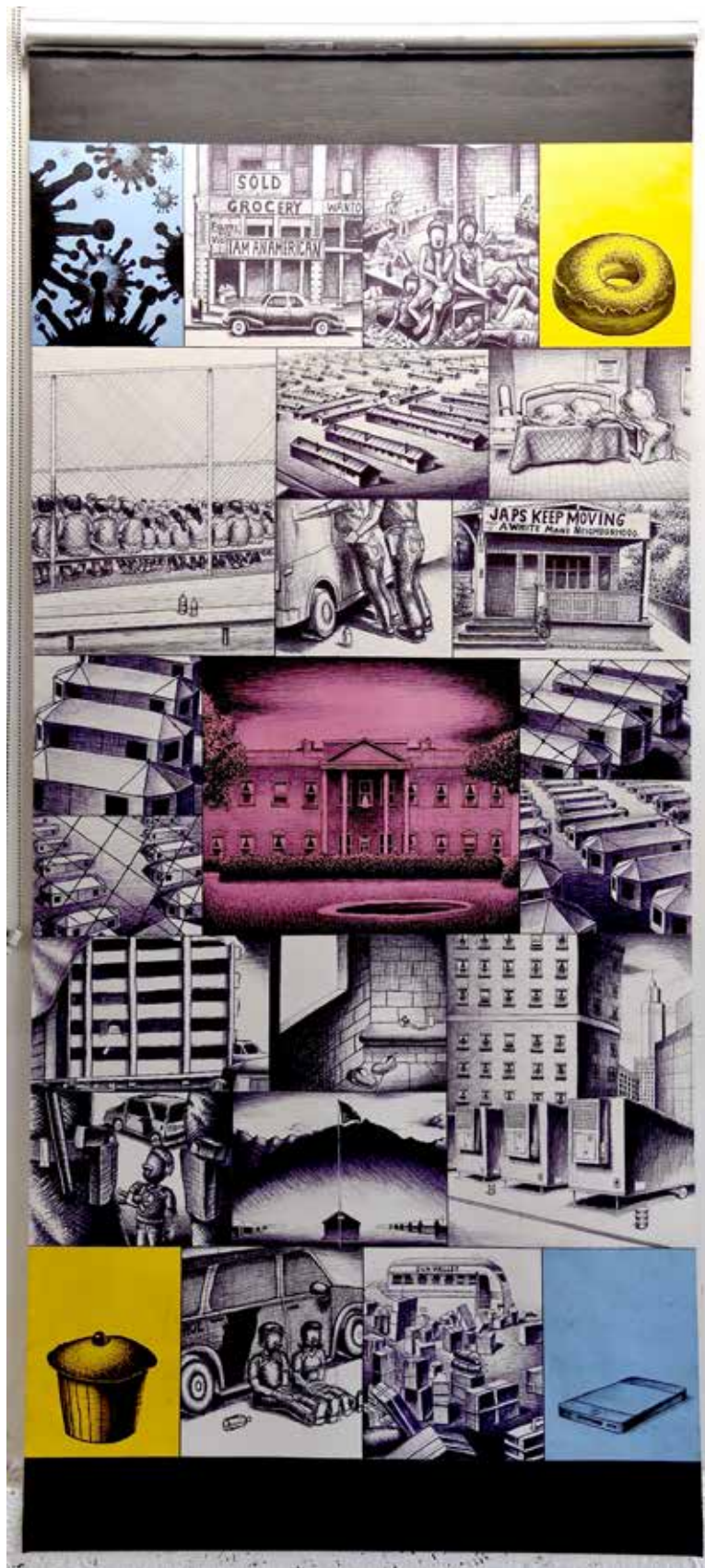
Bernadette Howard, *Deposit*, acrylic & pumice on fine cotton paper, 30 by 41 inches



Bambi Waterman, *Reflection, Rhinoceros, Positive*, Chalk on Blackboard, 48 by 48 inches, *Once Upon A Time There Were?*



Jim Spitzer, *Your World Is All Fucked Up*, 2010, Acrylic on paper, 8 by 8 inches.





Bambi Waterman, *Coral Polyps series*, 2015–16, porcelain sculpture



Robin A. Dintiman, *Lost Innocence*, dried and crystalized rose bud, 4 by 2.5 by 3 inches



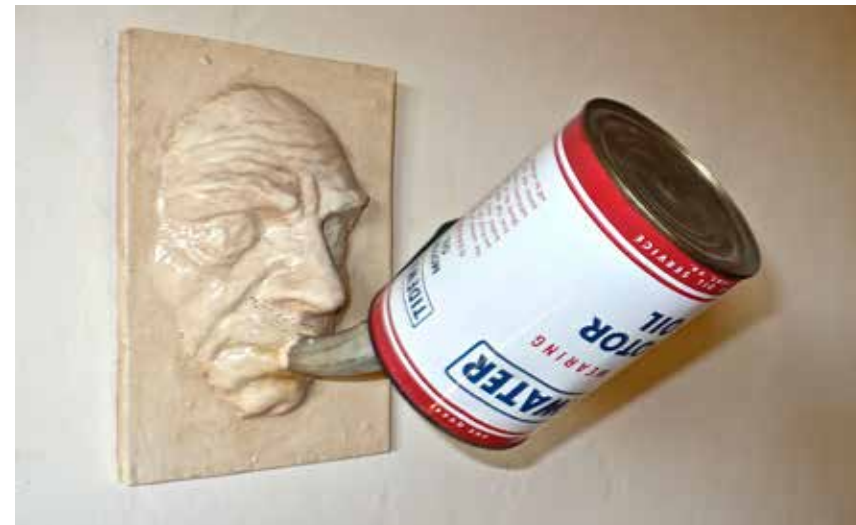
Iva Hladis, *Origins Extinct #26*, 2006, Mixed media on recycled wood, 7 by 7 inches



Holly Downing, *Vanishing IX: The Stag Beetle*, 3 by 3 inches, mezzotint



Art Hazelwood, *Parade of Global Warming Deniers*, 2012, woodcut & screenprint, 24 by 122 inches



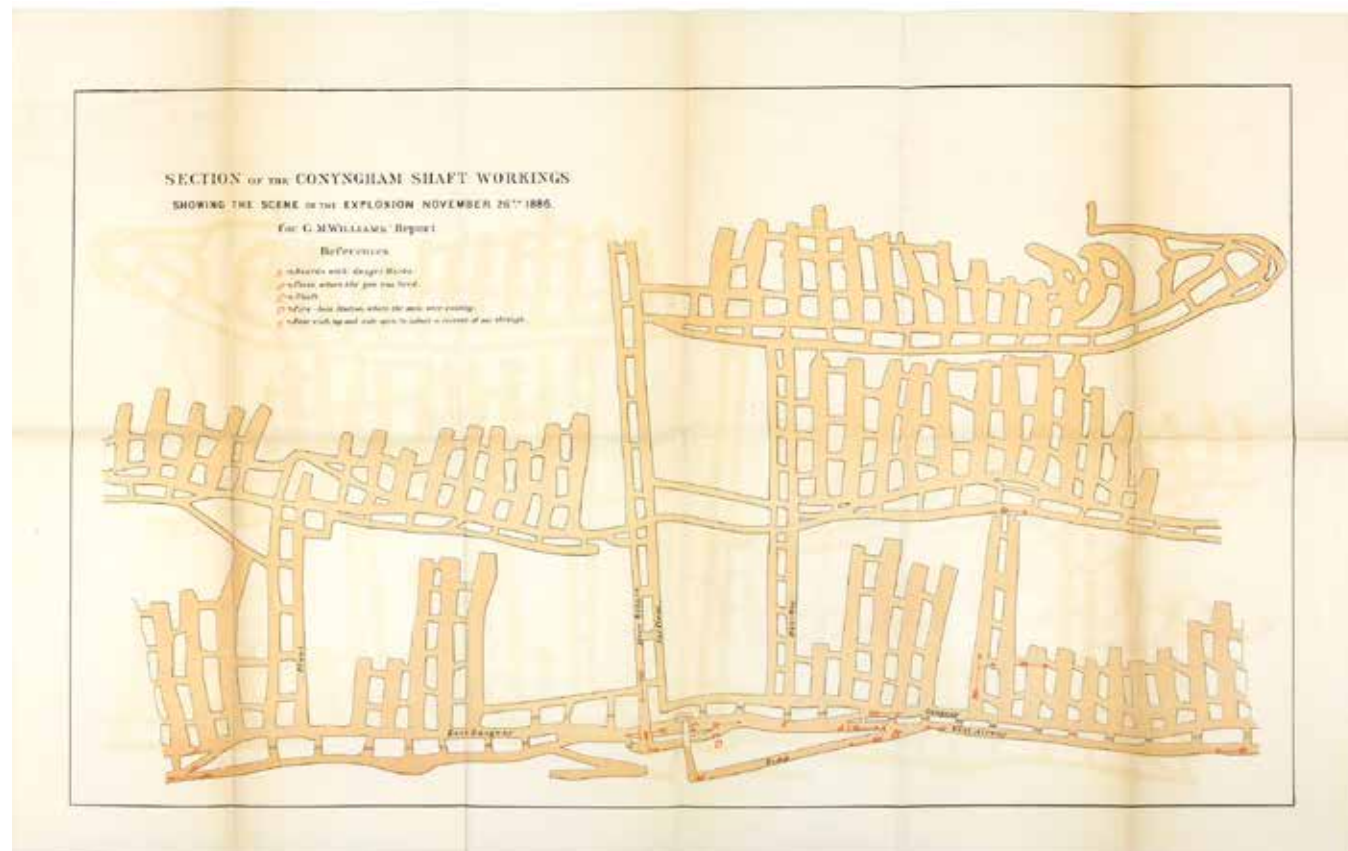
Tyler James Hoare, *Tide Water*, 2005, oil can & plaster on wood, 12 inches by 12 inches by 16 inches



Emmanuel Catarino Montoya, *Homenaje a Leopoldo Mendez: Contra la Benediction del Poder Nuclear*, 1987, woodcut, edition of 50, 15 by 24 inches



Mima Cataldo, *Historic Stornetta Dairy Headquarters, Sonoma County, CA (after the Tubbs Fire)*, 2017, archival pigment print, 8 by 14 inches



LIBRARY COMPANY OF PHILADELPHIA

WWW.LIBRARYCOMPANY.ORG

COAL: TIME, MATERIAL AND IMMENSITY

May 3 – August 28, 2021

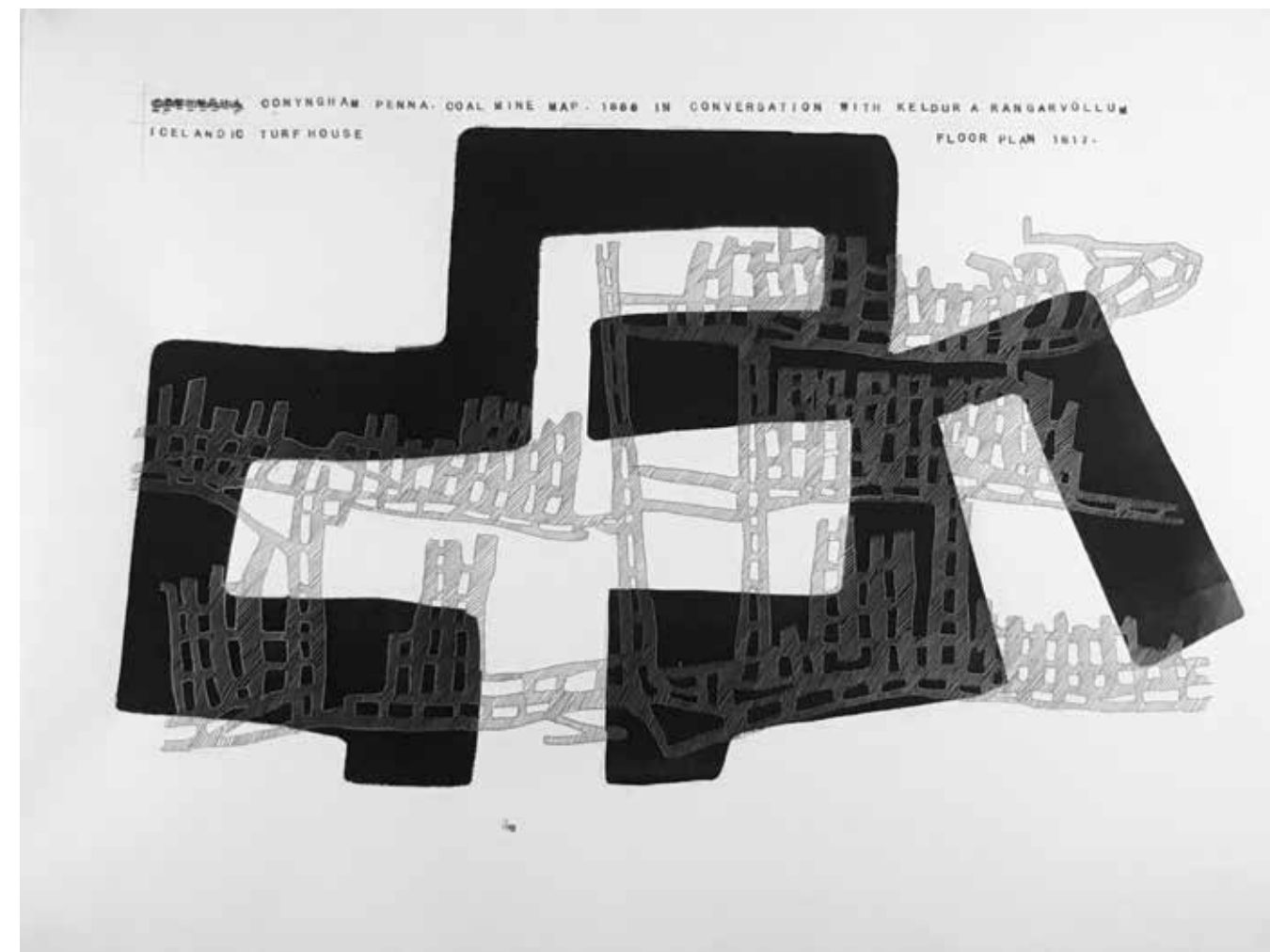
1314 Locust Street
Philadelphia, PA 19107

An exhibition that explores coal's temporal, material and cultural presence. Part historical visual culture study, part creative material exploration, this exhibit helps us look beyond extraction to appreciate coal's fascinating materiality.

Two global-scale events are shaping life on Earth in profound ways: climate change and the COVID-19 pandemic. As we contemplate the immensity of these crises, we are faced with numbers and facts that are so large they challenge our ability to “get

our head around it.” To confront these mind-bending threats requires that we think about scale. Understanding scales of time and material helps us gain perspective on what we are experiencing: a period of profound disruption and change, but one of many in a history that extends generations beyond and before self.

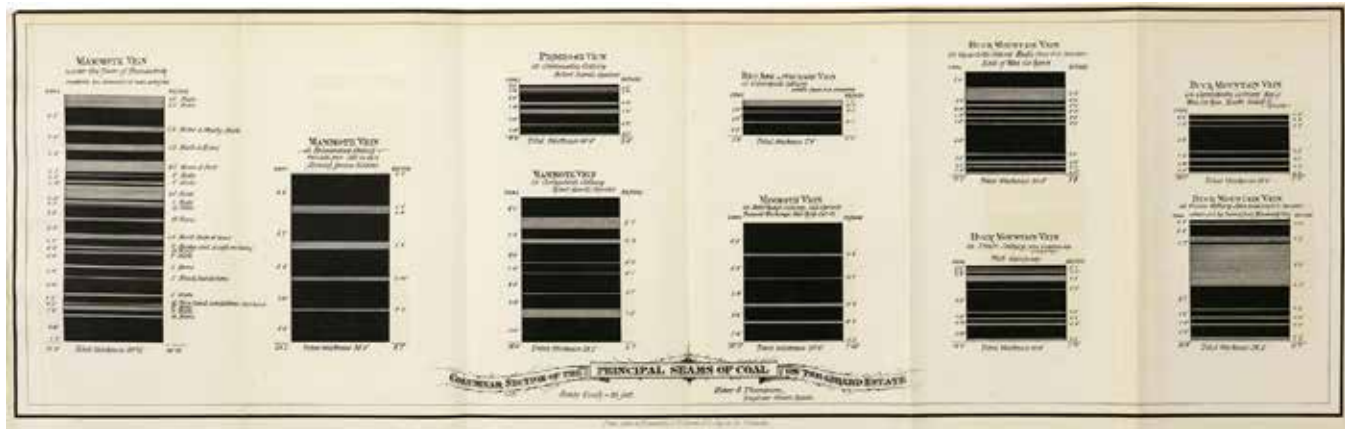
Thinking about coal helps us embrace immensity. Holding a piece of anthracite coal bridges a 300-million-year gap. Through coal we imaginatively leap across time and space to span geologic eras, epochs, and ages. Our species is at the same time small and large, fragile and powerful, depending on which framework of scale and context we have in mind. This conceptual trick, imagining extra-human scales, both micro and macro, helps us find our place and re-define our role within a complex planetary system: Nature. What the future of life on Earth will look like depends on our ability to co-exist within Nature's systems.



Facing page: From the Library Company of Philadelphia. Reports of the Inspector of Mines of the anthracite coal regions in Pennsylvania for the year 1886. Harrisburg, 1887. Section of the Conyngham shaft workings. Above: Andrea Krupp, 2020, 19 by 25 inches, Acrylic, graphite, stamped letters. Conyngham coal mine in conversation with Icelandic turf house.

Coal is one of Earth's most influential materials, and Pennsylvania anthracite coal is famous the world over as the purest, most carbon dense of all. A beautiful and fascinating material, it is sometimes called black diamond because its brilliant glassy surface flashes black and silver. It's easy to imagine coal as a precious rarity. But for the past two hundred years, though it seems like forever, coal has been the primary driver of industrial development, urbanization, and climate change. As we assess the environmental toll of burning fossil fuel and project into the future, the end of coal extraction is in view. It is time to shift perspective and imagine coal exerting its immense and benign influence—sequestering carbon underground into a far distant future.

Coal: Time, Material, and Immensity explores coal's temporal, material, and cultural presence. Part visual culture study, part creative and material exploration, this exhibit will look at coal in a new way. A selection of natural history books, geologic surveys, mine inspector's reports, and coal mining maps from the Library Company's collections will be displayed alongside contemporary artwork by Andrea Krupp. A visual artist, curator of this exhibit, and Conservator at the Library Company of Philadelphia, Krupp created works on paper, artist's books, and a vitrine installation as imaginative counterpoint to the nineteenth century documents. Her artwork uses soot and graphite, as well as grit and powders that she produced by hand from Pennsylvania an-

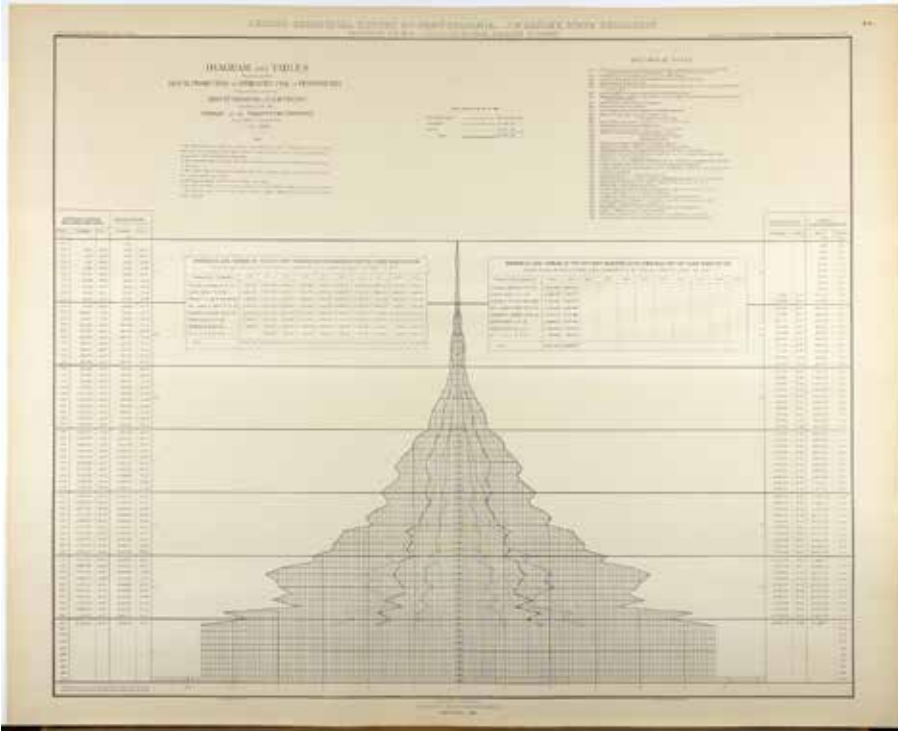


Top: From the Library Company of Philadelphia. Sixth annual report of the Board of Directors of city trusts... for the year 1875. Harrisburg, 1876. Columnar section of the principal seams of coal in the Girard Estate.

thracite coal. Material samples of coal, lignite, peat, and graphite will also be displayed.

About the artist:

ANDREA KRUPP is a visual artist whose practice traces ongoing experiential, emotional, and intellectual engagement with nature. Her work as rare book Conservator brings expertise in visual and material culture, and historical grounding to her creative practice. She has a BFA in Printmaking from the University of the Arts. In 2017 she was an Independence Foundation Visual Arts Fellow. In 2018 she was a Ballinglen Arts Foundation Fellow, and an Arctic Circle Residency participant.



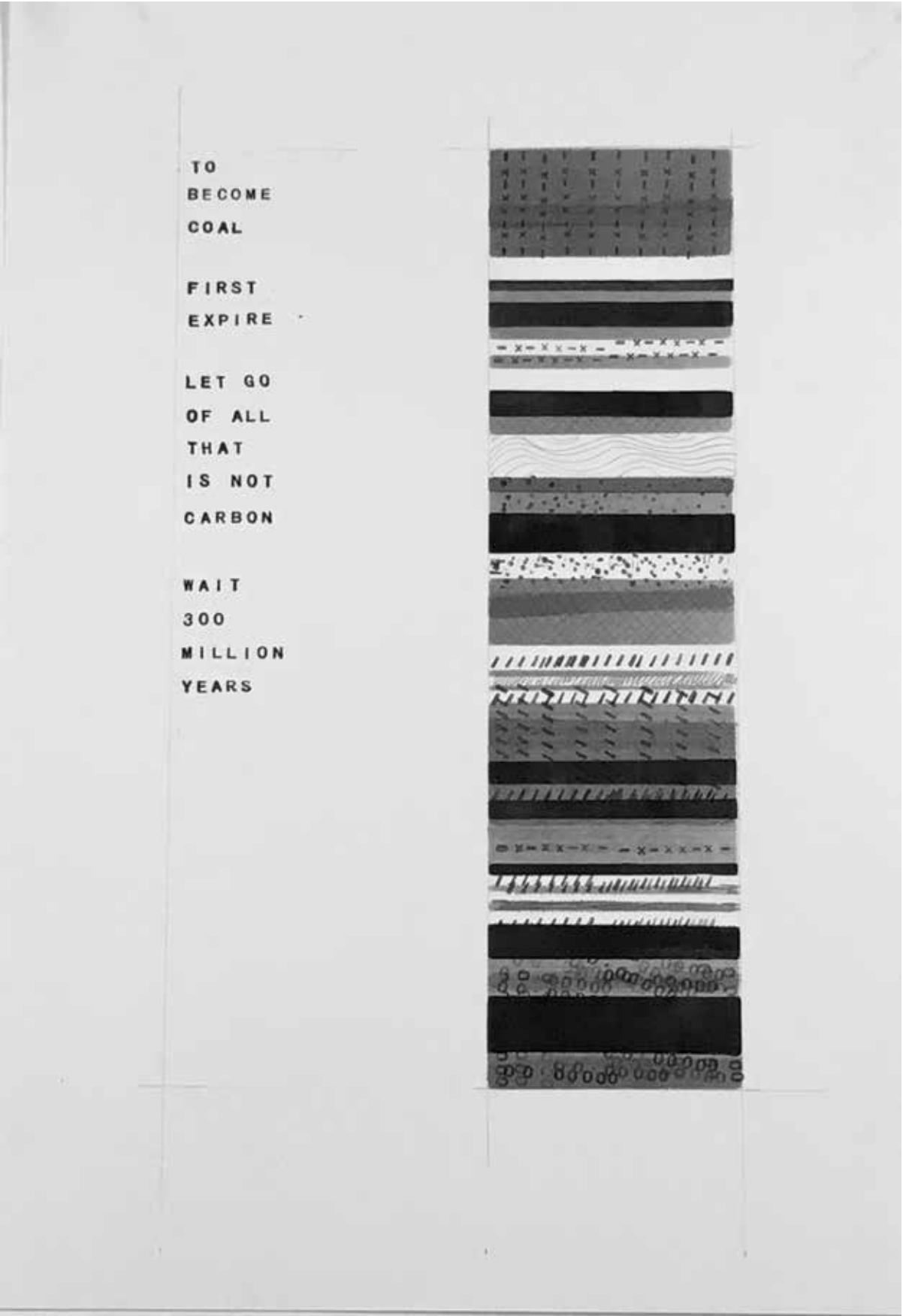
From the Library Company of Philadelphia. P. Lesley. Second Geological Survey of Pennsylvania – Anthracite Coal Fields Part I, Harrisburg, 1884. Diagram and tables showing the annual production of anthracite coal in Pennsylvania.

About the Library Company of Philadelphia:

Founded in 1731 by Benjamin Franklin, the Library Company of Philadelphia is America's oldest cultural institution. The Library Company is an independent research library with an extensive collection of rare books, manuscripts, broadsides, ephemera, prints, photographs, and works of art.



The Library Company OF PHILADELPHIA



Andrea Krupp, To become coal, 2020, 19 by 13 inches, Acrylic, graphite, stamped letters



Rachael Marne Jones, *Landmarks 1 & 2 (detail shot)*, 2019, porcelain, slip-cast granite rock & insulator fragment and Lichen Glazes

RICHARD F. BRUSH GALLERY

WWW.EXTRACTIONART.ORG/BRUSHGALLERY

Rachael Marne Jones and Ryan Keith Parker

Richard F. Brush Gallery, St. Lawrence University
23 Romoda Drive, Canton, NY 13617
August 15th – October 11th, 2021

Weaving together the archaeologic fragility of ceramic sculpture with the silent freeze of landscape photography, Rachael Marne Jones and Ryan Keith Parker examine humankind's ineffectual mark on the environment. Using the remains of intention to construct a path through the future, Parker and Jones explore quiet moments left in the wake of humankind's simultaneously ambitious and destructive drive to evolve. This exhibition will be at the Richard F. Brush Gallery at St. Lawrence University,

August 15th – October 11th, 2021 in conjunction with *Extraction: Art on the Edge of the Abyss* intervention of 2021.

RACHAEL MARNE JONES

Through empty pockets, the negative skins of life long past, we glean a glimpse of what once was, within fossil remains. What objects will tell our story?

The bits of modern detritus, geoteric landscapes, and anachronous technologies that reveal the vast discrepancies within a world where capitalism's breath is both hollow and colossal, tapping the pulse of every living being on this planet. Built up, and broken down, teetering on the edge of an existence so fragile that a silent wind seems to threaten what once felt rooted and stable beneath our outstretched palms.

Particles come from the earth, with long histories already embedded; once again broken down, reworked, and polished into something new—pass-



Ryan Keith Parker, *Cairn at Grinnell Glacier, MT (II)*, 2019, archival pigment print

ing through our hands, leaving our bodies, to return to the earth. How will these engineered reconstructions inherently alter the essence of their particles' cycles? What small epiphanies can be revealed from what we hold, build and break with our fingertips? And what of the oily prints we leave behind? Who will be the ones to piece together the stories of our negative skins, whispering in the wind?

RYAN KEITH PARKER

It was just a pile of stone upon a mountain. Now we watch as the pebbles flow into the sea.

It is not without hope, that we gaze upon the piles of rubble. Rather, it is in indulgence of the irregular act of yearning for the land that was. As the

tide comes in to take away more asphalt and return bits of long-forgotten plastic to the shore, the exchange is a reminder of the breath of human-altered landscapes. There is no observable part of our world that does not wear a mark of humanity.

This series reflects upon that fact. It examines how the world was by considering what it will become. Each photograph is intended to be an explicative, meditating on the altered environment. A gust blowing seeds of milk weed inspires us to continue changing and adapting with our environment. As the sun sets over a lake which will soon dry up like the many rivers which no longer reach the sea, we know that change will bring something new, something to be revealed in the lakebed.



Rachael Marne Jones, *Spines dispel to level valleys*, 2019, porcelain, slip-cast granite rock & insulator fragment and Palladium glaze



Rachael Marne Jones, *Spines dispel to level valleys (detail)*, 2019, porcelain, slip-cast granite rock, insulator fragment and Palladium glaze



Bailey Russel, *Untitled From Violent Landscape Series*, 2020, silver gelatin print



LAND REPORT COLLECTIVE + FRIENDS

WWW.LANDREPORTCOLLECTIVE.COM

EXTRACTION: AN EXPANSIVE SURVEY OF LAND USE THROUGH THE LENS OF CONSUMPTION

Hosted by the University of Wyoming Department of Visual Arts, June 1st – September 3rd, 2021

As a participant of *Extraction: Art On The Edge of The Abyss*, the Visual Arts Main Gallery will explore this concept through the lens of land use. What can our observations of the landscape tell us about our priorities as a society, and can this make us better informed about how we navigate our future? This exhibition looks to explore the theme of extraction, not only through the industrialized landscape, but also the broader human presence seen within the landscape. Conceptually, the human presence ties back to extractive industries based on the premise that much of the manmade seen in the landscape would not even be possible without extractive industries. Gravel pits, limestone mines, oil fields, dams, wind

farms, clear cuts, etc. are all part of what have made for modern society to exist as we know it. Therefore, as we look to our future in the Anthropocene where the effects of climate change are being felt, where is it that we hope to be? What can the landscape and our surroundings tell us about what we have gotten wrong and what can we do to make things better as we look to the future?

—David Jones

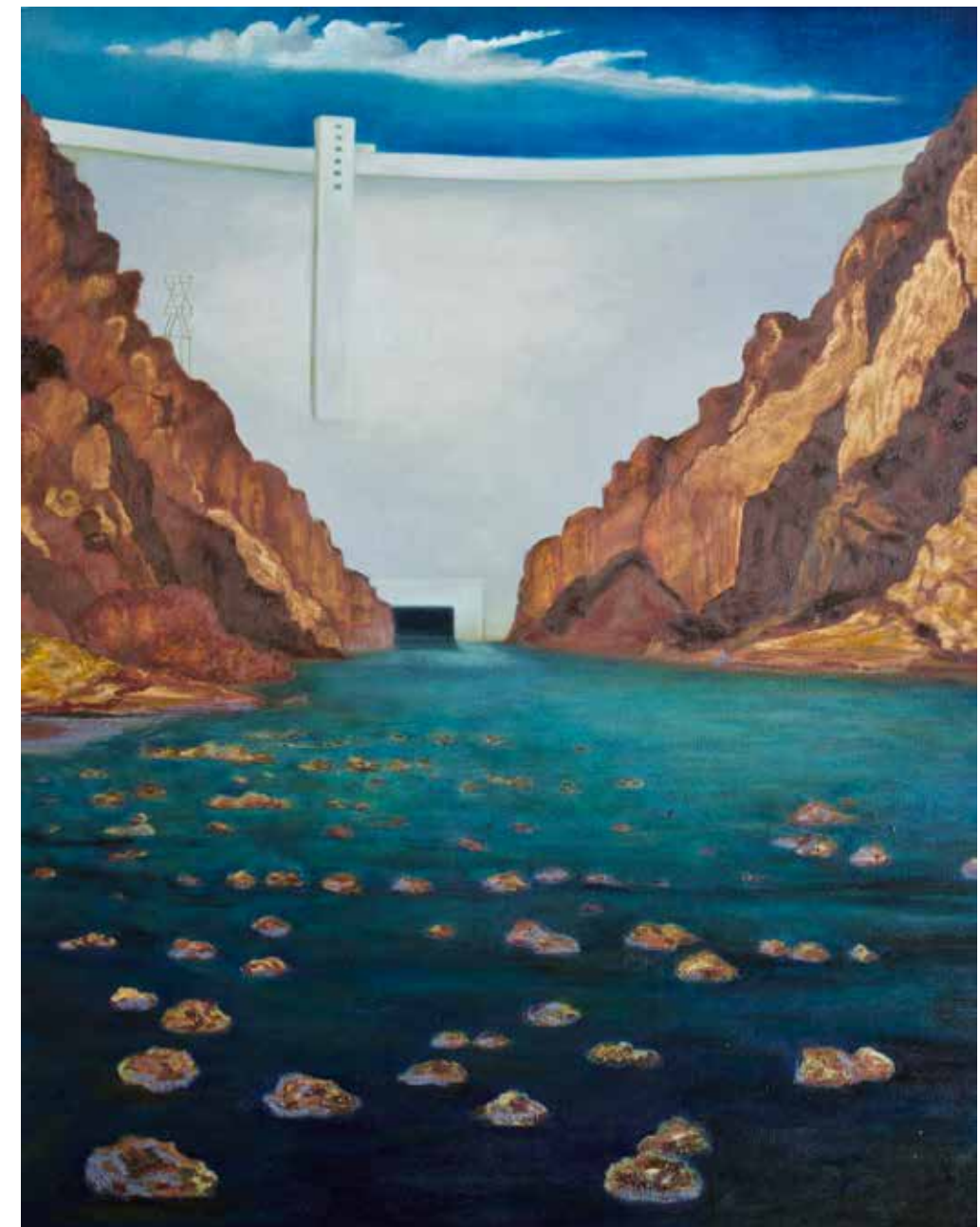
LRC member and exhibition organizer,
Instructional Art Technician,
University of Wyoming Department of Visual Art

PARTICIPATING ARTISTS:

Patrick Kikut, Laramie, WY
Jason Brown, Knoxville, TN
Greg Pond, Sewanee, TN
Leticia Bajuyo, Corpus Christi, TX
Nina Elder, Santa Fe, NM
Shelby Shadwell, Laramie, WY
David Jones, Laramie, WY
Bailey Russel, Laramie, WY
Léonie Pondevie, Lorient, Brittany Region, France
Brian Jobe, Nashville, TN



Léonie Pondevie, *Kaolins, Manufacture du Paysage*, 2019, inkjet print.



Patrick A. Kikut, *Flaming Gorge Dam—Green River*, 2020, oil on canvas

EXTRACTION
RESPONSE TO THE CHANGING
WORLD ENVIRONMENT

WWW.EXTRACTIONART.ORG/CSP

California Society of Printmakers

THE CALIFORNIA SOCIETY OF PRINTMAKERS is pleased to announce a multi-venue exhibition to take place conjointly at Gallery Route One in Point Reyes, CA and the Sanchez Art Center in Pacifica, CA next summer from April through August 2021. Both galleries align with and promote our mission to provide a space for artists exploring new directions in contemporary print methods. We are also proud to report that Dana Harris Seeger, an award winning local printmaker and co-founder of the School of Visual Philosophy, has agreed to serve as juror.

Believing artists can be messengers and have purpose through recording world events, we are inspired to create these two forums for us to show our expression through various printmaking techniques. Many of our members currently work on environmentally conscious subjects in their practice and now even more are feeling called by recent challenging events to join the conversation. This exhibition will allow us a platform to artistically communicate concerns about the future of our changing world environment.

“The Exxon Valdez oil spill in 1989 triggered our fledgling art organization to start a yearly series of exhibitions focused on threats to the environment, both global and local. Since the summer of 1989, Gallery Route One has committed to exhibiting artists whose work examines environmental issues in three exhibitions yearly. We have also organized workshops, panel talks and multi-venue events connected to these environmentally focused exhibitions.”

—Gallery Route One, Zea Morvitz and Mary Mountcastle Eubank, Co-Directors, assisted by Betsy Kellas.



Sara Woodburn, Channel Islands, woodcut

“With an interest in bringing home the connection between the world’s changing climate, stemming from the extraction and burning of fossil fuels, to the escalating need for the community to address the impacts including sea level rise, Sanchez Art Center is thrilled to collaborate with the California Society of Printmakers on an exhibition for Extraction: Art on the Edge of the Abyss.”

—Sanchez Art Center, Cindy Abbott, Director, assisted by Janet Barker.

Jami Taback, President, California Society of Printmakers, Press Release, 2020, with Karen Gallagher Iverson, Cynthia Rand Thompson, Ashley Rodriguez Reed.



Jami Taback, Separation Anxiety 3, collagraph



Standby Snow, Chronicles of a Heatwave, Chapter One at Story Mill Grain Terminal, 2019, Comma-Q Media

MOUNTAIN TIME ARTS

WWW.MOUNTAINTIMEARTS.ORG

Mountain Time Arts is a nonprofit organization based in Bozeman, Montana. We produce inventive, place-based public art projects to enliven our relationship to people and place. MTA is committed to social and environmental justice. Our artworks call attention to indigenous voice, climate action, and the people and resources integral to this region. We understand collaborative and inclusive inquiry as a means to generate new knowledge and work toward solutions for all. We exist thanks to community support.

“As a guide for Gabriel Canal in 2017, I was able to give an Indigenous perspective on farming and irrigation. Much of the time, the Native voice isn’t present nor heard. Being part of Gabriel Canal alongside ranchers and farmers taught me that they often feel left out of the conversation, too.”

—Francesca Pine Rodriguez, Apsáalooke/Crow & Tsitsistas/Northern Cheyenne, Guide for the performance of Gabriel Canal, 2017.

“Our role as artists and activists is to challenge our community and youngsters to think in an ancient way, but also a brand-new way, about how to celebrate and cherish water, by creating ceremonies and ways of interacting with water that include all people.”

—Dr. Shane Doyle, Ed.D., Apsáalooke/Crow, scholar, professor, and advisor for MTA.

SEBASTOPOL
CENTERARTS
FOR THE
EXPLORE • ENGAGE • CONNECT

282 S. High Street
Sebastopol, CA
95472

(707) 829-4797
Info@SebArts.org

Sebastopol Center for the Arts (SCA) pledges its responsibility to the community by dedicating the entire 2021 exhibition program to the topics of the environment and climate change. In memory of Edwin Dobbs and honoring his vision, we are proudly participating in the "Extraction" movement, giving voice to all artists ready to create a ruckus.

All national and international artists: visual artists, poets, musicians and dancers with the courage to reflect and expose the disastrous effects of climate change on our Earth and its resources are invited.

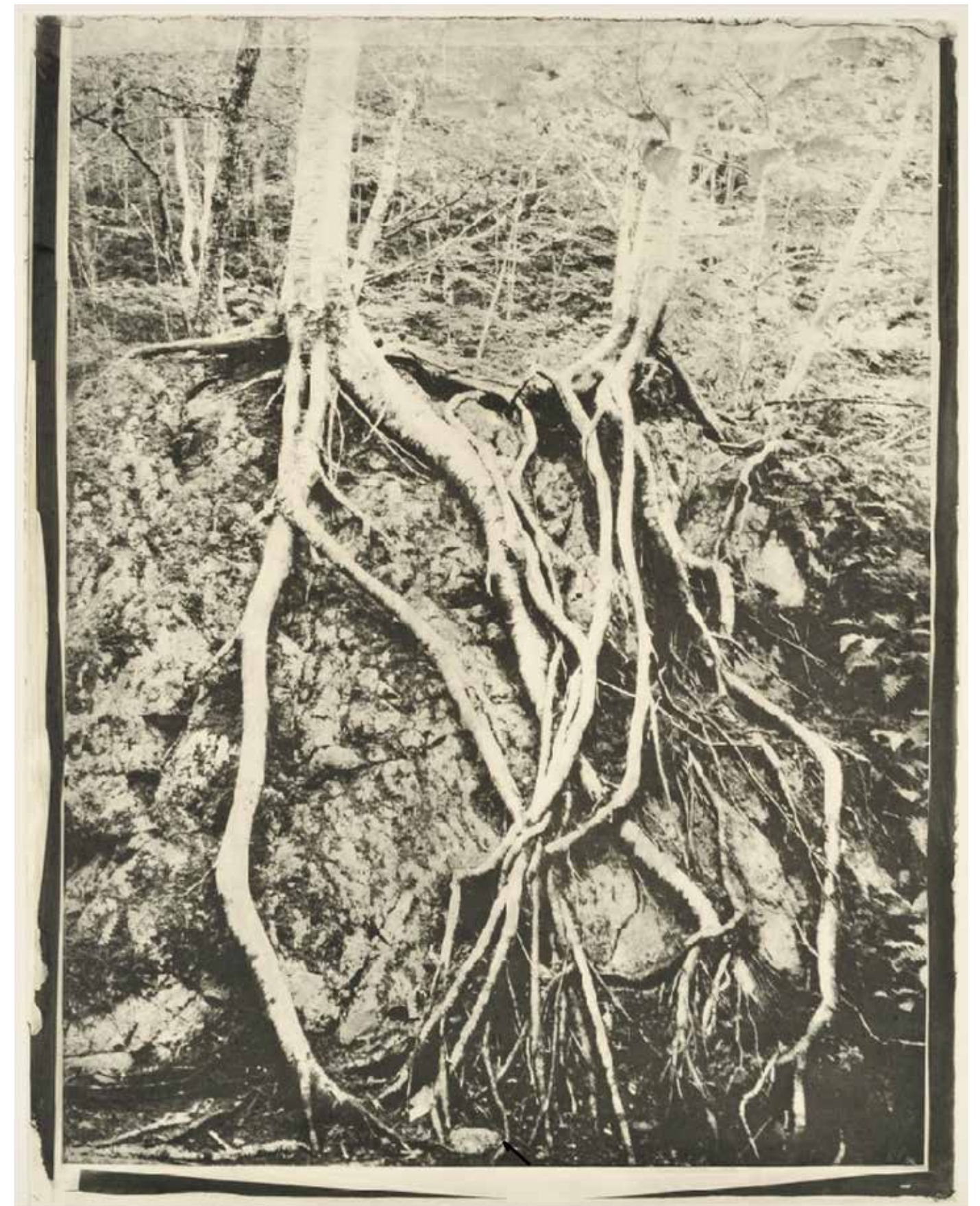
Closer to 2021, we will post on the SebArts.org website, details for application to engage in parts of this year long event.

We invite speakers, specialists in their field, to come and join the discussion or debate diverse topics of climate challenges and possible messages of hope.

Every opportunity to collaborate with other art-related community organizations, as well as with schools will be accepted and strongly encouraged.

If trees can communicate and display solidarity, so we believe that each individual can participate, collaborate, pledge and bring forward movement for change. SCA wants to grow in our community a sense of loving responsibility for future generations by creative awareness thru the arts.

Catherine Devriese – Creative Director
282 S. High Street, Sebastopol, CA
SebArts.org



Robin A. Dintiman, *Nature's Will; Will to Live*, photogravure, drawing, 24 by 30 inches

CALL FOR ENTRIES

Sebastopol Center for the Arts (SCA) is a dynamic, community, non-profit arts organization, committed to cultivating creativity and inspiration. Since its inception in 1988, SCA has grown to be one of the most vibrant arts organizations in Northern California. It has been a destination for artists and arts enthusiasts, dedicated to offering high-quality arts programming and serving as a platform for local, regional, national and international artists: visual artists, performers, filmmakers, poets and writers. Find below the gallery schedule, which is a guideline to the year programming. We invite you to check the SebArts.org website and sign up for future alerts for the latest events and applications.

"Ecstasy: Breathtaking Beauty of Nature"

January 9 – February 14

In this international, juried exhibition we ask you to share your vision on the magnificent and inspiring beauty of Mother Earth. Show what your artistic, wondrous mind sees in nature, from macro to microscopic. *Deadline for submissions: 12/1/2020*

"Recycling"

February 20 – March 28

International, juried exhibition showcasing art crafted from cast-off, discarded and re-purposed materials. This is a celebration of artistic ingenuity and imagination and the importance of conserving our limited natural resources. Join the upcycling art movement ... recreate, reinvent, repurpose. *Deadline for submissions: 1/27, 2021*

Favorite Things: "TREES"

April 3 – May 9

The theme for our yearly non-juried exhibition "Favorite Things" is TREES. We are looking for all interpretations from tree-loving artists.. *Deadline for submissions: 2/22, 2021*

"Black/White and Shades of Gray"

June 19 – July 25

This juried exhibition showcases work in the powerful and creative contrast of black and white tones and, or includes complex and subtle shades of gray. *Deadline for submissions: 5/3, 2021*

"FIBER ARTS X"

July 31 – September 12

Our famous Bi-Annual International Fiber Art juried exhibition is once again inviting artists, designers, and creatives from all over the world to enter this celebration of Fiber Arts. This Sebastopol Center for the Arts exhibition is co-sponsored by the Surface Design Association. Jurors are: Carol Beadle, fiber artist and teacher, Melissa Levenson, curator and specialist in textiles and costume, and Tom Grotta, photographer, and gallery owner. *Deadline for submissions: 6/7, 2021*

"EXTRACTION, Art on the Edge of the Abyss"

October 23 – November 28

This is a call for most eccentric, outrageous work. We invite work that is pushing boundaries. When nature's true forces get unleashed there is no hiding: tornadoes, heatwaves, rain deluges, fires, floods, earthquakes... What is the value of human intervention when we think of atomic warfare, depletion, extinction, poisoning, pollution, virtual omnipotence, data extraction, big brother control...? Let your brain, your guts, your heart speak through your deepest artistic expression. Be bold and go beyond your personal safety and boundaries. Bring your work on The Edge of the Abyss! Curators are: Robin Dintiman, Holly Downing, Catherine Devriese. *Deadline for submissions: 8/8, 2021*

CHURCHILL ARTS COUNCIL

WWW.CHURCHILLARTS.ORG

MISSION STATEMENT

The Churchill Arts Council (CAC) is dedicated to enriching the cultural and social life of our community and region by providing educational and experiential opportunities in the arts on a variety of levels including a performing arts series; visual art exhibitions; film programs; and literary readings, lectures, talks and conversations with contemporary artists. Through innovative programming, CAC serves as a cultural resource for the region by providing vision, leadership, information, support, education and enjoyment of a diversity of art experiences.

BRIEF HISTORY

ARTISTIC EXCELLENCE

CAC was founded in 1986 and began conducting artists' residencies and presenting performing arts events that same year. Over the last three-plus decades our programming has grown to become an ongoing forum for the exploration of a wide range of creative ideas including: an annual performing arts series; visual art exhibitions; literary readings and conversations with artists in all disciplines; screenings of classic and foreign films; a juried local artists' exhibition; scholarships to pursue studies in the arts; publication of print and online visual arts catalogs as well as a monthly newsletter and other educational-informational materials. We also actively participate in a number of organizations dedicated to enhancing the development of the arts statewide. Funding for CAC programs and activities has been received from a diverse range of public and private sources including the Andy Warhol Foundation, National Endowment for the Arts, the Nevada Arts Council, the Nevada Commission on Tourism, the Western States Arts Federation, the City of Fallon, Churchill County, and many private foundations, local businesses, and individuals.

OATS PARK ART CENTER

Efforts to provide a permanent home for CAC's programs began with a series of community and regional meetings in 1989 which identified the historic Oats Park School building in Fallon as a potential candidate to house a multi-discipline community arts center. The structure was nominated to the State and National Registers of Historic Places in 1990 and a Feasibility / Concept Study was commissioned and completed in 1992. The Study was extremely positive about returning the building to community use and—thanks to the funding from the National Endowment for the Arts, Arts Facilities Design Program—a Design Development report was completed in 1993. Construction documents for the entire art center were completed and construction and renovation began in 1996. In July, 1999, Oats Park was designated as an Official Project of Save America's Treasures—a public-private partnership of the White House Millennium Council and the National Trust for Historic Preservation. As such, Oats Park joined a very select group of historic resources that have been chosen to represent America's treasures in need of support for their preservation and renovation. To proceed in the most cost effective manner and to accommodate available funding, construction and renovation has been implemented in a series of dovetailing and/or overlapping phases. The theatre opened in 2003, visual art galleries in 2006, and the final portions, including a café and catering kitchen was completed in 2016. To date, over \$7.5 million has been raised and expended on the renovation.

The Churchill Arts Council is committed to holding an exhibition in connection with *Extraction: Art on the Edge of the Abyss* in 2022.



The studio and gallery of Peter Rutledge Koch and the home of the CODEX Foundation

THE CODEX FOUNDATION GALLERY

WWW.CODEXFOUNDATION.ORG

All throughout 2021 the studio space and gallery of Peter Koch, Printers and the CODEX Foundation—the birthplace of the Extraction Project—will be open to viewers by appointment. To make an appointment please email contact@codexfoundation.org.

On display will be the extraction-related book works of Peter Koch, including *Nature Morte*, *Liber Ignis* and *UR-TEXT, Volume II: Speculum Mundi*. The exhibition will also feature the *WORDS on the Edge* broadside portfolio of printers and poets.

The CODEX Foundation exists to preserve and promote the contemporary hand-made book as a work of art in the broadest possible context and to bring to public recognition the artists, the craftsmanship, and the rich history of the civilization of the book.



The original “Extraction Map” in Peter Koch’s studio, with recruited participants represented as pins



The studio and gallery of Peter Rutledge Koch and the home of the CODEX Foundation; Next page: Two-page spread from *UR-TEXT, Volume II: Speculum Mundi*

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incipit Ecclesiastes

EMPTINESS, EMPTINESS, EMPTINESS
all is empty. What does a man gain from all
his labour and his toil here under the sun?
Generations come and generations go, while
the earth endures for ever. The sun rises and
the sun goes down; back it returns to its place



and rises there again. The wind blows south,
the wind blows north, round and round it
goes and returns full circle. All streams run
to the sea, yet the sea never rises; back to
the place from which the streams ran they
return to run again. All things are wearisome;
no man can speak of them all. Is not the eye
gorged with seeing, and the ear benumbed
with hearing? What has happened will happen
again, and what will be done will be done
again, and there is nothing new under the sun.

displacement of the body by the air pressure wave. A number of cases
of ruptured eardrums were reported among the survivors in Hiroshima
and Nagasaki, but the incidence was not high even for those who were
fairly close to ground zero. Within a circle of 0.31 mile (1,640 feet)
radius about 9 percent of a group of 44 survivors in Nagasaki had
ruptured eardrums, as also did some 8 percent of 125 survivors in the
ring from 0.23 to 0.62 mile from ground zero. In Hiroshima the

Abram per visionem dicens: Noli timere, Abram: ego protector tuus sum, et merces tua magna nimis. Dixitque
Abram: Domine Deus, quid dabis mihi? ego vadam absque liberis, et filius procuratoris domus meae iste Damas-
cus Eliezer. Addiditque Abram: Mihi autem non dedisti semen, et ecce vernaculus meus, haeres meus erit. Sta-
tunque sermo Domini factus est ad eum, dicens: Non erit hic haeres tuus, sed qui egreditur de utero tuo, ipsum
habebis haeredem. Eduxitque eum foras, et ait illi: Suscipe caelum, et numera stellas, si potes. Et dixit ei: Sic erit
semen tuum. Creditur Abram Deo, et reputatum est illi ad iustitiam. Dixitque ad eum: Ego Dominus qui eduxi
te de Ur Chaldaeorum ut darem tibi terram istam, et possideres eam. At ille ait: Domine Deus, unde scire possum
quod possessorus sim eam? Et respondens Dominus: Sume, inquit, mihi vaccam triennem, et capram trimam, et
arictem annorum trium, turturcm quoque et columbam. Qui tollens universa haec, divisit ea per medium, et
utrasque partes contra se altrinsecus posuit; aves autem non divisit. Descenderuntque volucres super cadavera, et
abigebat eas Abram. Cumque sol occumberet, sopor irruit super Abram, et horror magnus et tenebrosus invasit

eum. Dictumque est ad eum: Scito praenoscens quod peregrinum futurum sit semen tuum in terra non sua, et
subicient eos servituti, et affligent quadringentis annis. Verumtamen gentem, cui servituri sunt, ego iudicabo: et
post haec egredientur cum magna substantia. Tu autem ibis ad patres tuos in pace, sepultus in senectute bona.
Generatiōne autem quarta revertentur huc: necdum enim completae sunt iniquitates Amorrhaeorum usque ad
praescens tempus. Cum ergo occubisset sol, facta est caligo tenebrosa, et apparuit clibanus fumans, et lampas
ignis transiens inter divisiones illas. In illo die pepigit Dominus foedus cum Abram, dicens: Semini tuo dabo ter-
ram hanc a fluvio Aegypti usque ad fluvium magnum Euphratem, Cinacos, et Cenezacos, Cedmonacos, et Heth-
acos, et Dherezacos, Raphaīm quoque, et Amorrhacos, et Chananacos, et Gergesacos, et Jebusacos. ¶ Igitur
Sarai, uxor Abram, non genuerat liberos: sed habens ancillam aegyptiam nomine Agar, dixit marito suo: Ecce,
conclusit me Dominus, ne parerem. Ingredere ad ancillam meam, si forte saltem ex illa suscipiam filios. Cumque
ille acquiesceret deprecanti, tulit Agar aegyptiam ancillam suam post annos decem quam habitare coeperat in
terra Chanaan: et dedit eam viro suo uxorem. Qui ingressus est ad eam. At illa concepisse se videns, despexit
dominam suam. Dixitque Sarai ad Abram: Inique agis contra me: ego dedi ancillam meam in sinum tuum, quae

overpressure depends on the orientation of the individual to the blast
wave. If the subject is against a reflecting surface, e.g., a wall, the
effective overpressure for **direct blast injury is equal to the
maximum reflected overpressure**, which may be a few times
the incident peak overpressure. On the other hand, in the open at a
substantial distance from a reflecting surface, the effective overpres-
sure is the sum of the peak incident overpressure and the associated



videns quod conceperit, despectui me habet: iudicet Dominus inter me et te. Cui respondens Abram: Ecce, ait,
ancilla tua in manu tua est, utere ea ut libet. Affligente igitur eam Sarai, fugam initi. Cumque invenisset eam ange-
lus Domini iuxta fontem aquae in solitudine, qui est in via Sur in deserto, dixit ad illam: Agar ancilla Sarai, unde
venis? et quo vadis? Quae respondit: A facie Sarai dominae meae ego fugio. Dixitque ei angelus Domini: Revertre
ad dominam tuam, et humiliare sub manu illius. Et rursum: Multiplicans, inquit, multiplicabo semen tuum, et
non numerabitur prae multitudine. Ac deinceps: Ecce, ait, concepisti, et paries filium: vocabisque nomen ejus
Ismael, eo quod audierit Dominus afflictionem tuam. Hic erit ferus homo: manus ejus contra omnes, et manus
omnium contra eum: et e regione universorum fratrum suorum figet tabernacula. Vocavit autem nomen Domini
qui loquebatur ad eam: Tu Deus qui vidisti me. Dixit enim: Profecto hic vidi posteriora videntis me. Propterea
appellavit putrum illum Duteum viventis et videntis me. Ipse est inter Cades et Barad. Deperitque Agar Abrae
filium: qui vocavit nomen ejus Ismael. Octoginta et sex annorum erat Abram quando peperit ei Agar Ismaelem.
¶ Postquam vero nonaginta et novem annorum esse coeperat, apparuit ei Dominus, dixitque ad eum: Ego Deus
omnipotens: ambula coram me, et esto perfectus. Donamque foedus meum inter me et te, et multiplicabo te vehe-
menter nimis. Cecidit Abram pronus in faciem. Dixitque ei Deus: Ego sum, et pactum meum tecum, erisque
pater multarum gentium. Nec ultra vocabitur nomen tuum Abram, sed appellaberis Abraham: quia patrem mul-
tarum gentium constitui te. Faciamque te crescere vehementissime, et ponam te in gentibus, regesque ex te egre-
diuntur. Et statuam pactum meum inter me et te, et inter semen tuum post te in generationibus suis, foedere semp-
piterno: ut sis Deus tuus, et seminis tui post te. Daboque tibi et semini tuo terram peregrinationis tuae, omnem
terram Chanaan in possessionem aeternam, croque Deus eorum. Dixit iterum Deus ad Abraham: Et tu ergo cus-
todies pactum meum, et semen tuum post te in generationibus suis. Hoc est pactum meum quod observabitis
inter me et vos, et semen tuum post te: circumcidetur ex vobis omne masculinum: et circumcidetis carnem
praeputii vestri, ut sit in signum foederis inter me et vos. Infans octo dierum circumcidetur in vobis, omne mas-
culinum in generationibus vestris: tam vernaculus, quam emptitius circumcidetur, et quicumque non fuerit de
stirpe vestra: critque pactum meum in carne vestra in foedus aeternum. Masculus, cujus praeputii caro circumcisa
non fuerit, delebitur anima illa de populo suo: quia pactum meum irritum fecit. Dixit quoque Deus ad Abraham:

depends on the rate of increase of the pressure at the blast wave front.
For wave fronts with sufficiently slow pressure rise, the increase in
internal pressure due to inward movement of the body wall and air
flow in the lungs keeps pace (to some extent) with the external
pressure. Consequently, quite **high incident overpressures** are
tolerable. In contrast, if the rise time is short, as it is in nuclear
explosions under appropriate terrain and burst conditions, the

ceiling, floor, and walls as well as to the incident wave entering the
structure. Since the reflected waves would reach him at different times,
the result would be a step loading, although the rise time for each step
might be quite short. In such cases, where the initial blast pressure is
tolerable and the subsequent pressure increase is not too great or
occurs in stages (or slowly), a certain peak overpressure is much less
hazardous than if it were applied in a single sharp pulse. Apparently

Is there anything about which one can say,
‘This is new?’ No, it has already existed, long
ago before our time. The men of old are not
remembered, and those who follow will not be
remembered by those that follow them. And
when he had opened the seventh seal, there
was silence in heaven about the space of half
an hour. And I saw the seven angels which
stood before God; and to them were given
seven trumpets. And another angel came and
stood at the altar, having a golden censer; and
there was given unto him much incense, that
he should offer it with the prayers of all saints
upon the golden altar which was before the
throne. And the smoke of the incense, which
came with the prayers of the saints, ascended
up before God out of the angel's hand. And
the angel took the censer, and filled it with
fire of the altar, and cast it into the earth:
and there were voices, and thunderings, and
lightnings, and an earthquake. And the seven

The Tower
of Babel
c. 1563

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