

Salmon Arm Art Gallery Presents

Le7Tmicw

Secwepemctsin, meaning *good earth*

An exhibition of hope, these artists highlight acts of healing in the current climate crisis.

Leilani Ambrose

Lex Bryson

Jennifer Chernecki

Lisa Figueroa

Linda Franklin

Hop You Haskett

Sarah Hope

Frieda Martin

Jose Narbona

Clea Roddick

Valerie Rogers

Mary Thomas

Gordon Wallace

Kamloops PrintMakers Society

July 8 to September 9, 2023

Opening Day Saturday, July 8, 11am to 1pm

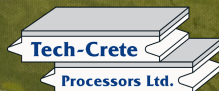
Gallery Hours Tuesday to Saturday, 11am to 4pm

Coffee Break & Artists' Talk Thursday, July 20, 2pm

Secwepemc Storytelling with Kenthen Thomas

Saturdays July 22 and August 12, 1pm

Exhibition
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Linda Franklin, The Marrow of Nature

CITY OF
SALMON ARM

 **BRITISH COLUMBIA
ARTS COUNCIL**
An agency of the Province of British Columbia

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COLUMBIA**

You are standing on the unceded and ancestral lands of the Secwépemc people.

The board and staff of Shuswap District Arts Council acknowledge that they have benefited from the systems and structures that have oppressed Secwépemc people for nearly two centuries.

We pledge to support reparations and reconciliation through our mandate, using the arts to build respectful relationships, create cross-cultural community engagement, and to make space for Indigenous cultural and artistic expression. Our policies reflect the importance of supporting Indigenous voices, as well as guiding the education of settler cultures by including Indigenous perspectives in every exhibition and program.

Curator Tracey Kutschker wishes to personally thank Secwépemc Knowledge-Sharer Louis Thomas, as well as artists and storytellers Dolan Badger, Mary Thomas, Delores Purdaby, Aaron Leon, Gerry Thomas, Kenthen Thomas and Geri Matthew for their generous guidance, advice and wisdom over the past 20 years. It is now time for settler cultures to take on the re-education of our collective history, and to make the changes that are needed to decolonize our systems and structures.

The Art Gallery supports the implementation of the Truth and Reconciliation Commission's 94 Calls to Action, and specifically works to advance Calls #14 (support the revitalization and preservation of Indigenous languages), #80 (honour and recognize Residential School Survivors with a public commemoration), and #83 (collaborative arts projects that contribute to reconciliation).

Curator's Statement

Tracey Kutschker

The first line of *The Uninhabitable Earth* reads “It’s worse, much worse than you think.” David Wallace-Wells’ 2019 book was assigned reading in my daughter’s first year English class at Okanagan College. Reading it sent her into a weeks-long sadness that affected everything about her life and our household. One evening when we were talking about it, she said “I feel like my future has been stolen from me.” I realized then that the lack of hope is what separates this global crisis from any that has come before it – war, nuclear threat, or looming natural disasters. There is no avoiding this one, the science is clear. The ecological grief being experienced by people today, especially young people, is overwhelming. The goal of this exhibition is to alleviate climate anxiety by showing just a few of the inspiring acts of healing that are happening throughout the world.

The arts have always been a significant tool in pushing society forward, and in this case, toward less consuming, less convenience, less carbon output, and an overall lower negative impact. Here in our beautiful small city, we can do so much to change our community, but we are not affecting the world the way that mega-corporations and decades of fossil fuel dependency are impacting it. Yet small cities, small organizations, families and individuals are collectively making change, and that is what the artists are highlighting in Le7 Tmicw.

Artists in this community were asked to find those acts of healing, and communicate them through their art. Through these small acts, the climate catastrophe can be slowed. Solutions can be discovered, and humanity can move away from carbon-producing habits and activities. There is hope.

The title of this exhibition is a Secwépemc word which means “good earth.” It was selected by Secwépemc knowledge-sharer Louis Thomas, and is pronounced “leh (hard stop) tm-ewh.”

Leilani Ambrose

1.	Rooted	<i>acrylic on wood panel</i>	\$250
	Winters' Reflection	<i>acrylic on wood panel</i>	\$250

Our marshlands, estuaries, and peatlands are essential for carbon sequestration and are a haven for wildlife. Conserving these wetlands is a vital way to continue to control the CO2 levels in the atmosphere and allow ecosystems to thrive. Leilani wanted to highlight our local Salmon Arm Bay Nature Enhancement Society which has been dedicated to ensuring that 4 kms of our local shoreline of the Shuswap Lake are preserved since 1988. This bay, which is primarily made up of a shallow estuary of the Salmon River, is a sanctuary to approximately 230 bird species and is teeming with life. The water tolerant grasses are an essential part of the food chain, feeding invertebrates which in turn feed first year salmon. As all wetlands do, this local area absorbs carbon, prevents erosion and flooding and provides water filtration. Leilani wanted to not only draw attention to these healing properties of our environment, but also showcase its rich beauty. She frequented the foreshore trail to observe how light plays on the marshy water's surface, creating reflections and patterns and exploring how the landscape changes between the lush green growth of Spring/Summer and the cool muted tones of Winter.

Leilani Ambrose is an acrylic and watercolor artist from Salmon Arm. From 2006 to 2008 she studied Fine Arts at Langara College in Vancouver. She strives to portray the simultaneous sense of peace and wonder that nature brings in her work. Having spent some of her formative years living overseas in Papua New Guinea, she draws inspiration from both tropical environments and the more temperate local flora and fauna. Her goal is to capture the beauty of our environment, showcasing the intricate patterns and vibrant colors that nature abundantly provides and to bring awareness to how precious and important it is to preserve.

Frieda Martin

2.	Complexity	<i>mixed water media</i>	\$650
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What a wonderful world! We are fortunate to have some amazing natural living beings that help heal humanity's impact on our planet. The Mangrove tree is one such amazing organism. It is capable of helping stabilize coastlines through reducing erosion and protecting from storm damage, it improves water quality by filtering pollutants and trapping sediment, and it provides a habitat for a wide range of ecosystems. Mangrove trees grow in warm saline or brackish water, thriving in tropical and subtropical climates. They grow in and out of the water with long, intertwined and twisted roots that have adapted to grow in low oxygen conditions like waterlogged mud.

Frieda's depiction of the Mangrove tree focuses on those long roots that provide so much of the filtering action. In addition to being a valuable part of the ecosystem, the tangle of beautiful lines and form found in the roots of the Mangrove tree provided ample

inspiration for artmaking. Frieda chose a circular platform and overlapping paper to represent the eternal cycle and connectivity of all living things. Change in one link of the chain inevitably leads to change in the others.

Frieda Martin is a self-taught ink and watercolour artist. In her practice, she uses a technique that involves wrapping watercolour paper around cradled wood panels and protecting the finished paintings with a cold wax medium instead of traditional framing. Growing up near Victoria and moving to Salmon Arm in 1982, Martin's work is informed by the natural world around her. She enjoys depicting the small and delightful encounters with birds, animals and wild spaces.

Clea Roddick

3. Walking the Deer Path: Resonant Relations with Place *audio, 8:56*

Place-responsive practice seeks to heal human relationships with land by listening to the living systems in our local places. An emerging environmental education theory informed by Indigenous perspectives, the practice considers local systems to be a respected source of knowledge. Deepening reciprocal relationships with place has been found to influence human behaviour toward taking better care of where we live.

These audio pieces were made in collaboration with two environments: a southwest-facing rock bluff located within walking distance of the artist's home and the Anstey Arm of the Shuswap Lake, where the Inland Temperate Rainforest is regenerating from wildfire. What you will hear includes field recording and song created onsite, with and in response to these environments. Clea conducted a MA research project through continual connection with these sites over a period of several months using place-responsive, arts-based research to listen for resonant sustainability stories.

Clea Roddick was born in Athabasca, Alberta and raised on an off-grid ranch in Treaty 6 territory, where snow makes a scrunching sound in winter and prairie crocus is the first sign of spring. Her ancestors came mainly from the British Isles. In over 15 years as a recording and performing songwriter, Clea's music was licensed for TV and film and featured on independent radio stations across North America. Her work as an artist and community arts advocate has been supported by Creative BC, Arts Starts, The Banff Centre, The Alberta Foundation for the Arts, and FACTOR. She pays attention to intersections between arts and ecology, with a diploma in Contemporary Music and Technology, B.A. Interdisciplinary Studies, and M.A. Environmental Education and Communication. She is the director of a community arts space called Song Sparrow Hall, located on Secwépemc land in Salmon Arm, BC, where she lives with her family.

Lex Bryson, in collaboration with Barb Belway

4. The Steaks Are High *clay, soil and edible plants* \$800

The “steaks” may be high, but a plant-based revolution is quietly happening all around us. Not only can that plant-based burger reduce greenhouse emissions, it also spills over into other significant healing acts for the planet, such as reducing/reversing natural habitat loss and destruction of wild spaces, preserving native wildlife species, improving our water systems, and alleviating pressure on the healthcare system from diets high in saturated fats. In fact, reducing our intake of beef by even just 50%, in combination with responsible/sustainable farming practices, would render the 3rd largest producer of greenhouse gasses in the world (yes, cattle!) to carbon-neutral status. An incredible statistic!

When deciding on materials for this piece, clay; a natural, earth-based material, was chosen to sculpt the cow, grounding the piece and symbolizing the earth itself. The edible herbs; basil, oregano and thyme, emerging from within the earth-based cow represents the global shift in how we view protein in our diets, with the visible growth of the herbs themselves over the duration of the gallery's Le7 Tmicw exhibition serving as a visual representation of our own growth as we move towards these healing acts. Through this work, Lex and Barb hope to inspire the viewer to explore how dietary choices made today by the average consumer contribute directly towards a healing phase for our planet. Even the food industry itself has recognized this potential, which is reflected in the ever-growing and extensive plant-based protein choices now available in virtually every supermarket, restaurant and cafe. Adopting a more plant-based diet has never been easier, more delicious, or more important.

Lex Bryson is a self-taught artist living in Tappen, BC, whose deep love of the natural world can be found reflected in their work. Lex is drawn to animal and human portraiture and realism, and while they predominantly work in graphite and ink, they have recently been exploring form and anatomy through 3D sculptural processes. Lex thinks of art as a tool that can be used to express that which is not easily expressed with words. When not making art, Lex spends their time outdoors on their small farm, gardening and hanging out with their rescued, senior roosters. Lex has enjoyed a solely plant-based diet for the past seven years.

Barb Belway is a sculptor, painter and potter living in Salmon Arm, BC. Working out of her storefront studio, Barb has had the opportunity to not only introduce beginners to the wonders of sculpting and claywork, but also the privilege to mentor local young, emerging artists. You will find themes of wonder, humour and the obscure woven throughout Barb's personal work, often with the incorporation of found items and unconventional materials. When not in the studio, you will find Barb hanging out with her flock of parrots living life to the fullest in the beautiful Shuswap.

Lisa Figueroa

5. Resilience: Working Landscape TFL56 – Womb Tree *acrylic on wood* \$3800
Resilience: Working Landscape TFL56 – Protector *acrylic on wood* \$3800

Lisa Figueroa paints in praise of the Good Earth. Tree Farm License 56, held by the Revelstoke Community Forest Corporation (RCFC), is in the rugged Columbia Mountains one hour north of the city of Revelstoke in the Downie Creek and Goldstream River drainages. While walking specific areas of TFL56, it became apparent to Figueroa that planted forests can be grown in ways that mimic nature. Planted forests growing similarly to nature's way provide the best opportunity for the forest to achieve longevity, healthy habitat for animals, and beautiful recreation areas for humans. Figueroa states, when walking in these planted forests it feels more like a provincial park than a plantation. It takes time, skill, and empathy to respectfully steward the land and manage the forest. Often the hulks of old growth trees are left intact to provide shelter and nurture the new forest, and natural ground cover is encouraged to grow. Attention to detail, and a nature-led approach, brings the RCFC into an ethical management style, where the bottom line is not money but what is best for the earth and the town of Revelstoke. The management team has taken the time to explore the best possible scenarios for logging TFL56 with the most modest impact on the land. The forest area Figueroa is painting is halfway through its growing cycle and will be harvested in 45 years. RCFC has been mimicking nature with fabulous results, and Figueroa's art expresses the beautiful way these planted forests have been nurtured and loved by the caring team at RCFC, including Michael Coppertwaite (RPF General Manager) and Kevin Bollefer (RPF).

Growing up in Toronto, Lisa Figueroa enjoyed life drawing for hours on Sunday afternoons at the Toronto School of Art. She was particularly fond of the "Canadian Room" at the Art Gallery of Ontario where, as a young adult, she could visit her favourite Canadian artists. At the age of 21, Lisa travelled by train from Calgary to Vancouver, while on the train she fell in love with the view from the VIA train window of Shuswap Lake. Lisa moved to the Shuswap shortly thereafter. Lisa loves the diversity of the Western Canadian landscape. Her work is based on and in praise of nature and the welfare of the environment. This enchantment with the natural world invigorates Lisa to explore and create art of the alchemy of any given place allowing others to see what she sees, the beauty of the good earth. Lisa works in her studio on the lower level of the Arts Centre in Salmon Arm, and lives in Sicamous with her husband in a cedar shingled home that hugs the mountainside and provides glimpses of Mara Lake.

Mary Thomas

6. Bringing Back the Wapato *photography* \$50 each

The wapato is an important Indigenous food plant. It disappeared in the bay in the years following the construction of the railway in 1885. The bay was once thick with bullrushes along the foreshore, but all of that disappeared between the highway and railway

construction. The reserve system meant that Indigenous people could not leave to go harvesting in their traditional territory, so the plants that nature provided were not being propagated or maintained after the Indian agents arrived and restricted movement of Indigenous people.

Wapato is a tuber that grows in shallow wetlands, usually at river mouths. It is harvested in the late fall, generally the last food to be harvested of the year. To harvest it, one would wade along the muddy shoreline, using one's feet to dislodge the tuber. It would float to the surface and be collected into baskets. It is cooked whole, and resembles a baked potato in flavour. Projects to restore wapato and other Indigenous food plants are underway in the Thompson Okanagan region, giving hope that these resilient plants will once again nourish the humans who live here.

Mary Thomas was born and raised in Salmon Arm. She is a Kamloops Indian Residential School survivor – 10 years. As an adult, Mary reconnected to the land in her walks between Neskonlith and Salmon Arm along the foreshore. Mary began her career as a Native Internship worker in the 70s, and worked in many outreach roles until in 1982 became a Client Service Representative at Service Canada, where she worked for 30 years. Mary walked to and from work nearly every day until she could afford a car. She began taking photos with her instamatic camera back in the early days, and discovered digital photography in 2015 when she got her Samsung phone. Many of Mary's images are a documentation of the changing landscape, water systems, creatures and trees.

Kamloops PrintMakers Society

7. Trees for Healing *intaglio prints* \$1000

Kamloops PrintMakers collaborated to produce an installation of etchings that reflect their thoughts and reactions to the 2019 Canadian government promise to plant two billion trees. The etchings look at relationships with trees in this time of climate change.

The Government of Canada's pledge states: "The 2 Billion Trees (2BT) program provides financial support to organizations to plant trees over 10 years. Planting two billion trees is taking a significant step forward in Canada's approach to tackle the dual crises of climate change and biodiversity loss. These trees will capture and store carbon from the atmosphere, improve air and water quality, help to restore nature and biodiversity, cool our urban centres, and create and support thousands of green jobs. Healthy forest ecosystems are home to thousands of living organisms. Forests supply us with food, provide shelter and shade, and hold spiritual significance for many, particularly within Indigenous cultures. Together with provinces, territories, non-profit organizations, businesses, and Indigenous governments and organizations, we will reach our two billion trees goal."

For this installation, nine PrintMakers worked with copper plates and natural fibers to create intaglio prints. Most used an innovative non-toxic ground called BIG which replaces traditional asphaltum ground that requires harsh solvents. Aquatints and lifts of

BIG can be accomplished with icing sugar and coffee solutions, cleaned up with safe solvents and dish detergents.

The Kamloops PrintMakers are eleven professional artists living between Kamloops and Sicamous. PrintMaking requires a variety of media tools. A shared studio provides the ability to exchange and experiment with professional equipment and knowledgeable colleagues. The Society's objectives include offering artists a well-equipped studio to produce print-related artwork, establishing a global network for printmakers to connect with like-minded individuals, promoting printmaking as an art form to the general public, and providing educational workshops to artists, schools, and the community. Kamloops PrintMakers was established in 2007 as a non-profit society and accepts professional artists as members. One can get information about public workshops and contribute to the Studio by purchasing a Friends membership through kamloopsprintmakers.ca.

Individual prints of this installation are available for purchase at the front desk.

Linda Franklin

8. The Marrow of Nature *acrylic on canvas* NFS

Exposing the gallery visitor to beautiful images of swamps may function as a reminder to, and a metaphor for, slowing down and embracing the natural world. David Henry Thoreau described the swamp as “the marrow of nature,” and the phrase is borrowed for this body of work under development by Franklin.

A swamp is a wetland area in which trees are inundated by water for part or all of the calendar year. These works bring focus to this previously under-valued ecosystem, so vital to the health of our own surroundings. Swamps store twice as much carbon as forests, yet cover only 6% of earth's surface. Since the 70s an estimated 1/3 of earth's wetlands have been lost. 40% of species use wetlands at some point in their life cycle. They stabilize our climate, filter our water and nourish humans and animals alike. Wetland rehabilitation and conservation can only succeed if citizens understand their value. Shuswap Watershed Council is developing a Wetlands Strategy to address identification, conservation and restoration of wetlands. Linda supports their efforts and points to their Phosphorus Action Plan to improve water quality in Shuswap Lake as integral to our understanding of this wetland.

Linda Franklin was born in the Shuswap to a family of landscape painters. She has studied fine arts in England and Canada and in the BFA program at Thompson Rivers University. She is part of a continuing studies group of scholars pursuing a course of studies that pertains to the making of art relevant to the Secwépemc area. For ten years, Linda was a blue-water sailor and returned to the Shuswap each year with new eyes. She has a lakeside home with the ever-present view of Mt. Ida, where she had an architectural design studio, now devoted to painting and printmaking.

Gordon Wallace

9. Living Roof *acrylic on canvas* \$440 each

When considering the theme of Le7 Tmicw, Gordon Wallace was reminded of the vertical and rooftop gardens he had seen in numerous large cities, notably Singapore. In large urban areas where concrete can heat to 50+ degrees celsius, green rooftops offer lower temperature “cooling islands”, as well as pollinator habitats and food sources. Not only do they provide ecological services for urban gardeners, but they help reduce the building’s electricity or gas requirements for heating and cooling through natural temperature regulation. In this work, Gordon has chosen to highlight the beauty and benefits of such gardens by drawing and photographing three structures from his hometown of Vancouver over a six month period.

Vancouver Convention Centre: This 24 acre 'living roof' sustains plants native to coastal BC, as well as the bee colonies that depend on them. Meanwhile, an artificial reef brings together aquatic species and a kelp forest that makes use of irrigation from the wastewater treatment plant.

Vancouver Aquatic Centre: Through intentional design choices involving building material, location and allowing the space to grow wild, the living roof of the Vancouver Aquatic Centre is completely natural. Covered with moss, small creeping plants and lichen, it changes its colour and complexity shifts with the seasons.

Robson Square: An innovative, progressive design by a renowned architect, this concept put government offices and courts below ground level and built atriums, gardens, waterfalls and the Art Gallery above for people to gather and enjoy.

Gordon Wallace was born in Edmonton, Alberta in 1953. Wallace graduated with honours in painting from Emily Carr College of Art in 1979, before going on to exhibit in group exhibitions in Victoria, Toronto and Japan. Active both in the gallery and behind the scenes, Wallace has helped produce both art studio tours and collaborative public art projects. Gordon moved to Salmon Arm in 2020, and has recently relocated to Nanaimo as part of a never-ending journey of art adventure.

Jennifer Chernecki

10. Yard Doughnuts *mixed media* \$1000

Yard Doughnuts explores one of the oldest building materials known to humankind, that which is called Cob, a simple mixture of sand, clay-dense soil and straw. Cob is an ancient building material with examples found around the world dating back thousands of years. It is currently enjoying a resurgence as builders and artisans alike recognize it as an inexpensive and locally available material with virtually no carbon footprint. In fact, it is often mixed by the maker’s feet!

Jennifer's interest in learning cob crafting originated out of goals to create large-scale, permanent or semi-permanent sculpture on little or no budget - referring both to the wallet and to the ecological footprint large-scale décor often costs. Still, Jennifer wishes to make oversized, whimsical, and perhaps, somewhat ridiculous sculptural works to decorate her yard and community. Thus, backyard soil, raked up dried grasses and locally sourced sand were employed to create this summer-fun sculpture. After the season, 98% of this artwork could be composted, and the rest recycled into toppings for next winter's ice cream snow sculptures.

Jennifer explores sculptural artworks with an interest in dynamic aesthetics, pop culture iconography, sweet treats and a sense of fun. Yard Doughnuts is a follow-up artwork to a series of giant ice cream cone snow sculptures she created in the winter of 2023.

Jennifer Chernecki is a visual artist and designer newly making her home and studio in Salmon Arm. She began her professional career around the age of 10 when she won the first of several gold and silver medals in Parksville's famous International Sand Castling Competition. She graduated from the Emily Carr Institute of Art and Design in 2008, where she focused her studio practice on drawing, oil painting and sculpture. She has exhibited and sold her work widely in the lower mainland and is looking forward to exploring the Okanagan and Shuswap's arts and culture offerings. Jennifer also has extensive teaching and programming experience, has worked for several Museums as a curator, preparator and in conservation and enjoys freelancing in design. She has big goals and wide eyes for the future.

Jose Narbona

11. Relational Biology

video documentation

NFS

Jose's work strives to explore methods for restoring balance and fostering harmony between humans and nature. By employing his body as a conduit for healing energy, he delicately focuses on specific points within the forest, mirroring the approach used in healing the human body. Through this process, Jose aims to revive equilibrium while prompting viewers to contemplate their own connection to the natural world and their capacity to contribute to the ongoing efforts of protecting and restoring the planet.

Committed to exploring the intricate relationships between all things, Jose's current video project documents his efforts to heal a portion of the Larch Hills Traverse forest affected by logging using acupuncture. His decision to undertake this work arose from the desire to find artistic ways to express the interconnectivity between humans and non-humans and how our actions are disrupting the natural balance of the world.

Jose Narbona is a contemporary multidisciplinary artist who resides and works in Salmon Arm, BC. Originally from Barcelona, Spain, he has nurtured a profound interest in both science and art from a young age. With a background in pharmacy and traditional Chinese medicine, he is currently in the final stages of completing his Bachelor of Fine Arts degree at the Open University of Catalonia.

Jose seeks to engage in a meaningful dialogue about the complexities of the world and the human experiences at the intersection of art and science. He draws inspiration from a diverse array of researchers and artists, continually exploring new avenues of knowledge and self-expression. Unrestrained by any particular style or medium, each of his projects guides him towards the most fitting materials and methodologies for its unique exploration.

While primarily showcased within academic circles, Jose's participation in the upcoming Le7 Tmicw exhibition marks a significant step as his debut in the public art sphere. With his steadfast commitment to innovation and ongoing artistic exploration, Jose Narbona aspires to make a meaningful contribution to the ever-evolving contemporary art scene.

Sarah Hope

12. Her Voice Gives Hope to the Future of Biodiversity *mixed media* NFS

Sarah is exploring the relationship that women have with the land and ecosystem health, and how bringing women's voices back from erasure relates to curbing the world's current mass species extinction. Feminine aspects can come from any gender, and these aspects can include seeing the bigger picture and connections, nourishing and care-taking of others, empathy and gentleness. *Her Voice* encompasses the thoughtful use of paper, recycled cloth fibres, natural dyes and inks, often found in Sarah's own backyard. The paper is reflective of human and ecosystem vulnerability and biodegrades, pointing towards themes of impermanence.

Two women Sarah has looked up to have informed her artwork in this exhibition. Suzanne Simard is a professor of Forest Ecology and has spent her life researching the interconnectedness of the forest, mycorrhizal fungi, and biodiversity. In doing so, Simard has proven what she had already intuited as a child and what Indigenous people already knew as fact. Her voice has heralded change in settlers thinking of the forest as an inanimate resource, and instead shown scientifically how trees and forests are like us. Not only are trees intelligent beings that form families and societies with other plant species, they also look after one another and communicate with neurotransmitters just as our own brains do. She continues to work on changing peoples view and forest management policies through her "Mother Tree Project" which researches biodiversity, forest intelligence and carbon capture in forests.

Elaine Sedgman is a Kamloops author, illustrator and artist who has worked tirelessly to promote biodiversity and habitat preservation in BC's wild bee population. She visits schools and speaks about the importance of native pollinators. She has also helped Kamloops and area gardeners and landscapers re-imagine pollinator friendly habitat, while also working with researchers from Thompson Rivers University to organize pollinator counts on behalf of the Thompson Shuswap Master Gardeners. Her latest book is a story about the mining bee, which is among the 70% of bee species that live underground.

Sarah has been questioning why humans need to leave a permanent mark on the earth and believes this is associated with our fear of death and being forgotten. She is exploring change and loss through her personal journey of grief. As a beekeeper, she has an interest in food security and landscapes that support pollinators. Her work often highlights the importance of water and biodiversity and human interaction and reaction to how fast these precious resources are changing. Sarah experiments with foraged and recycled materials which allows the work to be directed by the medium. She creates with bone and rock pigments, papers and plant-based inks to portray vulnerability and qualities that change over time, challenging the need for art to be archival by exploring the beauty of impermanence.

Hop You Haskett

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| 13. | The Whole Earth is Connected | <i>cedar, mixed media</i> | \$8500 |
| | Spirit of the Sky | <i>cedar, mixed media</i> | \$900 |

Hop's message is about how water, plants, animals and humans are all connected, and how helping one means helping all. With cooperation and commitment, humans can make a big difference. For example, since the 1980s, the thinning of the ozone layer has been a recognized threat to the whole planet. Now after 25 years of regulations to reduce ozone-harming chemicals, science shows that the planet has started to heal its protective atmospheric blanket. The ozone layer, which blocks ultraviolet sunlight from reaching Earth's surface, is slowly thickening. UV-B radiation damages plants and limits their ability to store carbon dioxide. The ozone's recovery should serve as proof that societies can join together to solve environmental problems and combat climate change.

Hop is a self-taught wood carving artist gifted with a background in two cultures. Hop's mother is Secwépemc te Splatsin and his father is Chinese. His creations bring to mind the special relationship with the animals around us. His deep understanding of Nation and Secwepemc ancestry are reflected in his numerous carved texts and wall plaques on Splatsin buildings. The Splatsin and Salmon River cemeteries are dotted with crosses made by Hop to mark the passing of loved ones. Hop works quietly but his works are of enormous significance to all Indigenous people in the area.

Valerie Rogers

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| 14. | Reclamation | <i>acrylic on canvas</i> | \$2575 |
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An intense awareness of the animals of the world has always been a large part of Valerie's art practice. She ties animal well-being to her own health and happiness. To walk in the woods and feel that life around her reinforces her connection to nature and the creatures that live with us on this awesome planet. EarthMates, as she calls them, share this earth and we therefore have an obligation to both respect and protect them.

The endangerment of species is a difficult challenge to face. This painting encompasses a whole earth view and depicts a few recovering animal species in gold to feature their intrinsic worth and highlight our successes in saving these wonderful creatures. The canvas was originally a family collaboration project from many years ago, and reclaiming this surface to depict a number of recovering species supports this theme and helps to pass on to the next generation the goals and tasks that will help heal this planet.

If you would like to challenge yourself to identify all the species in recovery, below is a list of the animals depicted within *Reclamation*.

Trumpeter Swan	Siamese Crocodile
Blue Whale	Sea Otters
Spix Macaw	Blue Iguana
Sea Turtle	Northern Pool Frog
Pangolin	Oriental Stork
Rat Kangaroo	Green Backed Cutthroat Trout
Murray Cod	Panda Bear
Cheetah	Singapore Wild Boar
Przewalski Horse	California Condor
Peregrine Falcon	Rodrigues Fruit Bat
Bison	Pink Pigeon
Harp Seal	Columbia Basin Pygmy Rabbits
Black Footed Ferret	Australian Oyster
Barbary Macaque Monkey	Golden Lion Tamarin
Checkered Skipper Butterfly	Stellar Sea Lion
Arabian Oryx	

Valerie Rogers was born in North Vancouver and moved to the Shuswap in her teens. An artist from an early age, she naturally combines her aptitude for creating with a love of animals, often focusing on nature in her paintings.

Valerie is a dedicated supporter of many conservation organizations, and 50% of the proceeds of the sale of this work will be donated to World Wildlife Fund Canada.
