

# Lands and Symbiotic Futures



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**[weadartists.org](http://weadartists.org)**

2327 5th Street  
Berkeley, CA 94710

Front Cover: Vicki Gunter, *One Nest - Canary & Elephant Series*

Back Cover: Petra Kuppers, *Crip Tree Poem* and Wendy DesChene, *Lii Buffoo - Buffalo*

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# Lands and Symbiotic Futures

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Human relationships with lands and soils are deep and complex, sometimes based on listening and reciprocity, sometimes scarred by exploitation and toxicity. From colonization, war, and industrial agriculture, to reciprocity, stewardship, and respect; from minute microbial life to vast landscapes; lands and soils reflect choices to live in unity with, or in subjugation of the natural world.

We are interested in stories of land and soils and visions of the future, both ecological and cultural.

For this international online exhibition, WEAD seeks visual work and poetry/short literature that directly address these issues.



## Our Mission

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 ([weadartists.org](http://weadartists.org)) that serves as a virtual gallery of ecoartists work, connects artists and curators with exhibition opportunities, and educates and enlightens through its groundbreaking WEAD Magazine.



# WEAD Statement

We at WEAD believe in the power of artists to provoke cultural change. Our annual exhibition is an opportunity to invite artists to research, investigate, and share their own concerns, with the goal of bringing greater public awareness to topics of ecological and social justice. This year's focus is on our human relationships with lands and soils, both ecological and cultural.

Maru Garcia is our Juror of Visual Art in recognition of her work bridging art and soils sciences. Maru holds an MFA in Design & Media Arts from UCLA, an MS in Biotechnology and a BS in Chemistry both from Tecnológico de Monterrey, México, and has won numerous awards.

For the first time, our exhibit includes a literary component. Poet Kaylin Lemajeur is our Literary Juror in recognition of her integrated art & environmental activism with non-profit organizations, academic entities, and tribal governments. She is currently pursuing an MFA in Prose & Poetry at Northwestern University and holds a B.S. in Environment & Sustainability from Cornell University.

WEAD's exhibition programs include online artists' presentations about their work, including topical research, and an Art & Science panel to bring artists, scientists, and other passionate allies together to discuss our understanding of, and visions for, lands. Recordings of these events are available on WEAD's website.

Major funding and support for WEAD has been provided by the California Arts Council, the Brabson Family Foundation, Blick Art Materials, and Alameda County Arts Commission. We thank all of our supporters and volunteers, the members of WEAD, and especially the artists for their participation.

Thank you,

- WEAD Board and Exhibition Committee

# Juror Statement



Soil is Mother. This life-giving material has roots in the Latin Mater meaning Mother (or Madre in Spanish). She is the vital living ecosystem that sustains plants, animals, and us humans. Soil feeds us, filters our water, captures carbon, and helps regulate Earth's temperature. Lands and Symbiotic Futures includes works demonstrating how Soil is the common ground that connects us all, as the starting point and ending point of life. The works selected for the exhibition show the complexity of this ecosystem,

bringing our attention to the minerals, microbial communities, and creatures that live in the Soil. They demonstrate that Soil is alive. Works that speak about the beauty and importance of Soil are complemented by works that talk about the problems Soil faces through exploitation. Soil has been degraded through extractive development, losing valuable nutrients, microbial diversity, and releasing carbon into the atmosphere. Soil has been destroyed by mining, tilled by industrial agriculture, and contaminated by toxic waste. The current rate of Soil degradation outpaces regeneration. Researchers have found that it takes around 10,000 years to form 3 feet of Soil. This exhibition thus serves as a call to action, featuring artists doing the urgent work required to regenerate Soil. Experiments inside and outside the lab, site-specific installations, and performances are all included as ways to move from the scientific to the poetic and everywhere in between.

- Maru Garcia, Visual Arts Juror

# Juror Statement

The creation of ecopoetry and eco-writing is often reflective, relational, and ambivalent, mirroring the present challenge of existing in and relating to a shifting environment. In an unsettling climactic reality, I am drawn to literary works that unveil beauty in the urgency, where despite fractures, an enduring relationship with the Earth exists. Works that balance alarm and harmony, admiration and pain, uncertainty and reimagination generate the vital questioning present environmental challenges necessitate.



In curating the literary pieces for the Lands and Symbiotic Futures exhibition, I sought complexities held within each piece as well as across selections to create a literary landscape that when traversed, is diverse, challenging, and breathtaking, like the lands we call home and our ever-evolving personal and collective relationships to them. The exhibition features literary works that grapple with looking into ourselves, the lands, and soils not only as a reckoning with our past but as a construction of a reconciled future.

I extend my gratitude to WEAD for the essential work they're doing in amplifying women's unique perspectives in art and appreciate the opportunity to be a part of this exhibition.

- Kaylin Lemajeur, Literary Juror

# Featured Artists

Jane Ingram Allen

Nancy Gesimondo

Abby Perry

Salma Arastu

Vicki Gunter

Deanna Pindell and  
Valarie St. Pierre

mary babcock

Kristie Hansen

Pamela Pitt

Sarah Bachinger

Betsy Jaeger

Kamala Platt

Christina Berteau

Rhonda Janke

Janet Powers

Katherine Binns

Cynthia Jensen

Lisa Reindorf

Barbara Boissevain

Elizabeth Kenneday

Joanne Ross

Lauren Bon

Maria Klos

Eliza Thomas

Lorraine Bonner

Kate Kuaimoku

Jen Urso

Caroline Borucki

Petra Kuppers

Emily Van Engel

Bonnie Borucki

Isabella La Rocca  
González

Juniper Vaughn

Pamela Casper

Qinqin Liu

Michelle Waters

Reiko Goto and  
Tim Collins

Angela Marsh

Mary White, Lukas  
Martinelli and  
Sonia Pang

Catherine Daley

Perry Meigs

Alyssa Wigant

Wendy DesChene

Judit Navratil

Carol Elkovich

Jo Pearl

Anne Yoncha

# Jane Ingram Allen



*Living Pepperwood Leaf*

2022-23

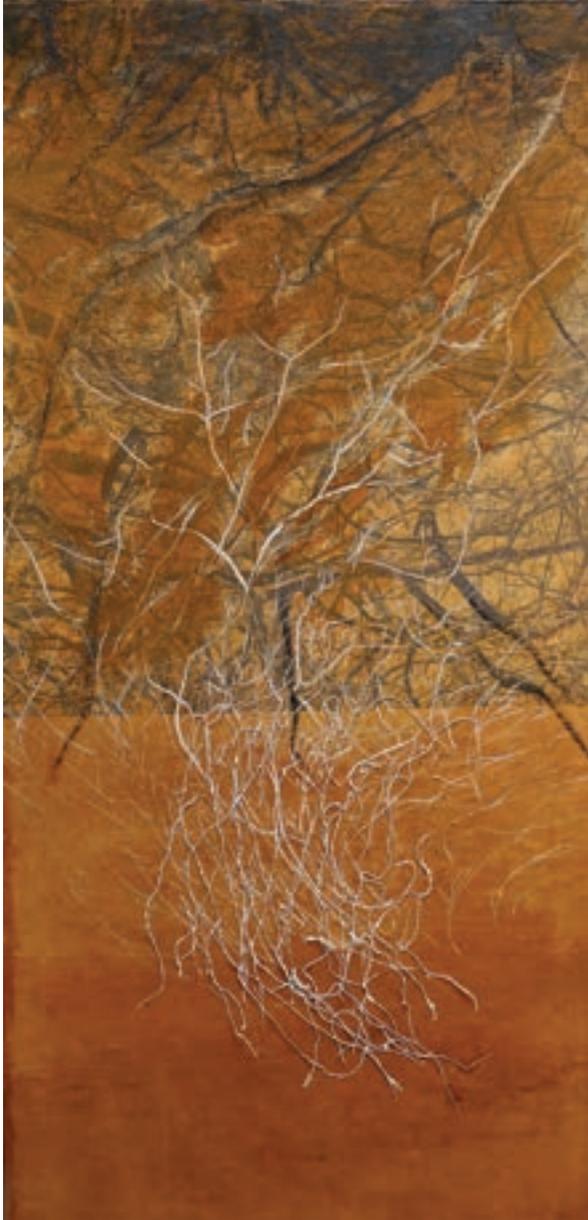
Handmade paper, dye, cotton thread, seeds for native grasses, soil

36 x 120 x 12 inches

Living Pepperwood Leaf is a land art installation that celebrates the pepperwood tree and native grasses of Northern California. The installation in the shape of a pepperwood tree leaf is a quilt of handmade paper with seeds for 4 different native grasses that will transform into a bed of living grasses.

I make art that is in harmony with nature and encourages public awareness of environmental issues and our relationship with nature. I use all natural and biodegradable materials such as handmade paper I make from local plant waste materials and seeds for native plants in the pulp to produce continually evolving artworks. Working with nature as a partner, the handmade paper and seeds artwork is installed on the earth. Over time the handmade paper dissolves as compost to nourish the earth, and the seeds sprout and grow...

# Salma Arastu



*Reaching Out-I*

2022

Mixed media on board

60 x 30 inches

The word mycelium meaning “more than one” serves as a metaphor that no justice work is done alone. There are no solo acts and everything and everyone is interconnected into the web of the whole. Each organization or movement, like mushroom spores, develops individual and flexible characteristics, but always in connection with the communal body.

My works are lyrical, spiritual, figurative, and calligraphic. As a visual artist I am seeking connection through humanity, soil, and soul. Mycelium is my new muse! I hope to bring humanity together with lessons learned from nature. A new ray of hope is rising from the mycelium networks and mycorrhizal

consciousness. We are literally soil beings and fungi are the mycelial magicians that interconnect life in the soil and self-organize the decomposition system of the life cycle that recycles and regenerates organic life.

# mary babcock

*Kajjitok in aō ñan kwe kiō (These are the questions I have for you still)*

2022

hand-stitched and laminated household wax paper, thread

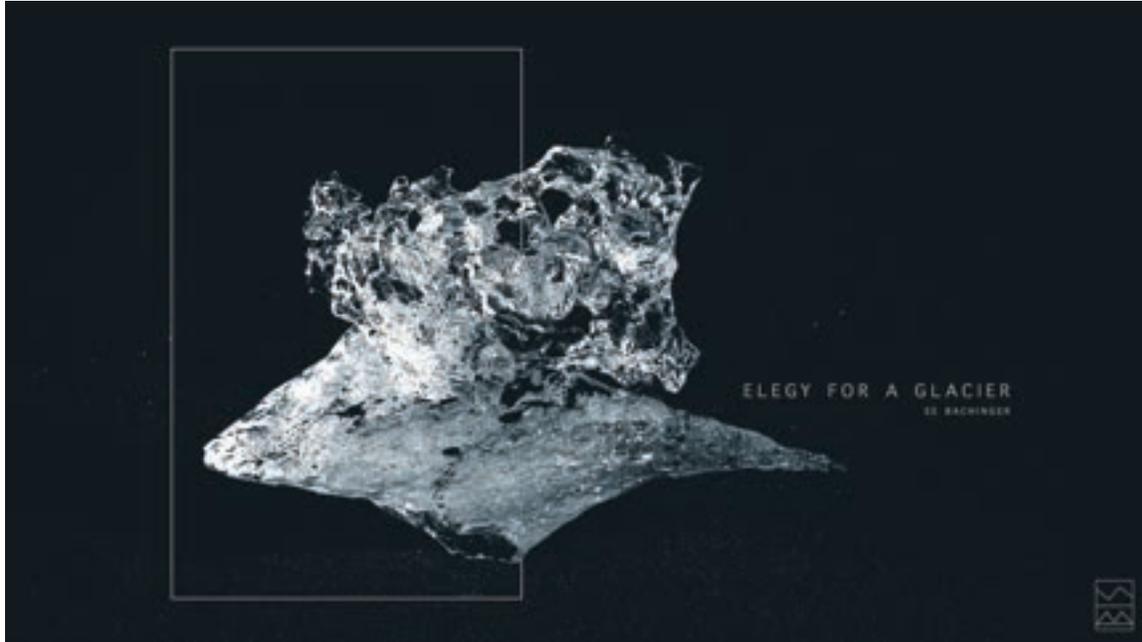
100 x 86 in

Patterned after Runit Dome, a concrete dome containing debris from extensive US nuclear testing in the Marshall Islands, the work references the ongoing human and ecological costs of the US's nuclear legacy. With sea level rise, the dome is cracking. Contamination has led to thyroid disease in women, impacting vocal chords & voices. Embroidery diagrams the impact on vocal chords.

Based on studies of human interventions across the Pacific, these works address our often myopic attempts to harness nature's power for self-interest and the reverberations of such arrogance. They also explore the concepts of absorption and dissolution in the context of sea level rise and climate change. Household wax paper, the primary medium, is chosen for its paradoxical and metaphorical nature - wax paper is meant to preserve and protect yet is itself fragile and impermanent.



# Sarah Bachinger



*Elegy For A Glacier*

2023

Video: <https://vimeo.com/sebachinger/elegyforaglacier>

È L È G È [S] embodies a collection of multimedia “poems of affection and sorrow,” originating from a distant epoch, dedicated to the Earth and our interconnected companions beyond the human realm, during the era defined as the Anthropocene. As humankind grappled with the ramifications of its insatiable desire for progress, the resonance of these compositions reside within the fading echoes of sound, capturing the final expressions of feminine, human tenderness and veneration for the intricate network of the more-than-human.

# Christina Berteia



*DOUBLE VISION: Bringing Groundwater Recharge into Focus*

2024

Ink on archival board

11 x 11.3 inches

This ‘ad’ details a new view of how we can recoup depleted groundwater. Planting hyperdiverse cover crops can support diverse soil microbes who sequester carbon and aggregate soil particles into a ‘soil carbon sponge’. That “sponge” soaks up water and enables aquifer recharge. This diversity enhances resilience to drought and flood, and all those plants transpiring feeds small water cycles and cools the local climate.

Studying life in the soil has been a revelation for me! Plants and microbes are Nature’s Technology for removing CO<sub>2</sub> from the atmosphere and sequestering it in a “soil carbon sponge” that absorbs and holds water, trickling it down to refill aquifers.

Calming climate chaos requires restoring microbial life to soils, then continuously feeding it via living plant roots. No plowing / monocropping / fallowing / poisons! My pieces remind us that microbes (and earthworms) can be partners in creating healthy soil, climate, and healthy living beings.

# Katherine Binns



*In These Hands*

2024

acrylic paint, paper, canvas,  
upcycled styrofoam

20 x 15 inches

An exploration of 'forest bathing', this offers an alternative, anti-capitalist perspective on time and existence. I saw how much my children thrived when we slowed down to appreciate the details in nature and be 'wild' and curious. The work highlights the interconnectedness of mental health, social issues, and climate concerns.

My goal is to convey the profound connection between the land and our physical, mental, and spiritual well-being. My focus lies in exploring the potential for humans to re-establish a respectful relationship with nature, emphasizing how

this symbiotic rapport is essential for the well-being of all who inhabit the Earth. Can we reintegrate humans into the ecological system in a post-capitalist world, rather than continuing to consider ourselves separate from it and if not, at what cost to our health?

Look! A family of raccoons.

Exploring every crevice of the river with their clever hands. We are so similar, are we not? Tiny nimble hands explore details of the forest floor. Collecting treasures of delight.

What if hands hold memory? Where every crease and wrinkle are evidence of past lives lived- then look. look at how gently you hold and examine forest life.

In your hands, I see my grandmother's hands. My mother's hands.

If hands hold memory, then they can bend time and space. Now I'm your age holding my grandma's hands, with her fine crepe paper skin.

"Look", she says, her hands folding dough. "Just like so, till blistered".

"Our hands or the dough?" (Here are my mom's hands now, folding the dough) We laugh, together remembering her.

Hands planting gardens.

Hands sewing. Hands sharing. Traditions. knowledge.

Hands with Strength.

Hands of mothers who give everything.

Hands that work to make it through another hard year.

Hands that birthed their first child, alone on the farm.

Gentle hands that cared.

Hands that worked, raw and rough. Hands of tough bitches who get shit done. Doing the best they could with what they had on hand.

Did the land heal them too? Not just physical sustenance, but mental sustenance too?

(But for them, The song of a Meadowlark, the smell of hot sage.)

Heavy hands of mom guilt. Mothers. Nature. Nurture. Destroy(h)er.

And now, mine holding yours as we walk through the forest.

Hand in hand, through time.

Softly, gently

time slows down. Drip.

# Barbara Boissevain



*Usine de Charbon V*

2023

Photography: Archival Pigment  
Print on Japanese Washi Paper

24 x 18 inches

This decommissioned factory 'Völklinger Hütte' is the world's only fully preserved ironworks from the heyday of industrialization. The Nazi's extracted iron ore from coal which was used for weapons of mass destruction in World War II. After the war the German people decommissioned the factory and it is now a UNESCO world heritage site where the forest is slowly engulfing the factory.

In my ongoing photographic series "The Trees Will Outlive Us" I explore abandoned human structures as they decay and transform. Through the process of investigating these sites I look for clues alluding to their pasts and imagine how they will be further altered by the passage of time. This body of work is the first chapter of my investigation of what I call the "post-apocalyptic sublime." This is an imagined future where human artifacts are the only remains of the Anthropocene.

# Lauren Bon

## *Relocated 1*

2024

Photodocument of Public Art:  
Un-development 1



## *Moving Mountains*

2024

Photodocument of Public Art:  
Un-development 1



150 truckloads (1500 cubic yards) of soil from the Topanga Canyon landslide have been rescued and transported to the Los Angeles State Historic Park and Metabolic Studio's 'Un-development 1' site for cultivation, experimentation and beneficial re-use. This landslide soil, which was categorized as a 'disaster' and would have otherwise been disposed of in landfills, has been reimagined into a reparative opportunity.

My art practice, Metabolic Studio, explores the principles of thermodynamics and the consequences of ignoring these laws, particularly in the context of the industrial era. My work centers around the concept of speculative ecologies—a vision for a new way of existing that strives to replenish as much as it extracts from our planet. In my exploration of nature, I embrace the hybrid nature we inhabit—a world shaped by both human intervention and geological time.

# Lorraine Bonner



*The Goddess Bestows The  
Gift Of Photosynthesis*

2010

Ceramic

19 x 13 inches

Carbon and mineral life forms of this planet have been in deep collaboration since the first cyanobacterium received the gift of photosynthesis from the Goddess. Photosynthetic organisms evolved, filled the ocean and spread to land. They settled to the ocean floor and rose as mountains, whose erosion has enriched the sophisticated system of energy exchange between light, mineral and organic life.

Our planet formed about four and a half billion years ago, and life emerged about a half billion years later. Within another billion years some of these single

cell organisms developed photosynthesis, which led to the first great extinction event and turned the earth into a snowball. From then on, life and the planet have interacted in increasingly creative ways, in cycles which are ongoing to this day.

I Know That My Redeemer Liveth

Lorraine Bonner

When our great grandparents  
our grandparents  
our parents  
and our children  
our children's children  
our brothers and sisters and cousins  
aunties and uncles  
our enemies and friends  
the people who live on our block  
and people who live in countries other than our own  
all are gone

when the cattle and chickens, pigs and sheep  
which we have enslaved branded castrated tortured  
crowded together in pens standing in their own filth  
are gone  
and the billboards advertising their dead flesh gone too

when cages that hold birds and women and men  
and dams that cage rivers  
are broken  
and gaping mines and petroleum spilled

like cum on the skin of the earth  
are washed away  
coastlines swallowed up  
as the sea enters and renames the continents  
and mountains awaken as blankets of ice slip from their shoulders  
and there will be no more ice for a million years

then there will be  
a time of great silence  
of grief and relief  
at the bottom of the turning

then there will be doulas  
ushering the dead into the soil  
fungi and microbes turning us into food  
a deep compost waiting  
for the return of flowers

then will be a time for the ancestors  
of those who are to come  
violently orange bacteria  
in the steaming springs of Yellowstone  
indifferent to our greenhouse heat  
translucent crickets creaking in deep cool caves  
who know nothing of what has happened  
white tube worms clinging to volcanic vents erupting from the ocean floor  
will bear children whose forms we cannot imagine  
and lichens, those ancient stone eaters  
will prepare a cradle for new moss  
as they have for hundreds of millions of years

# Bonnie Borucki



*Macrofauna/Mesofauna  
Planter*

2021

Public Art: Acrylic paint  
on concrete

48 x 48 x 48 inches

I've listened to many of Dr. Elaine Ingham's webinars on the soil food web, a natural system of microorganisms that enhances soil fertility, productivity and resilience. Working with the theme of beneficial soil organisms, this planter was painted to evoke soil and the organisms that can be seen with a magnifying glass in healthy living soil. The live foliage in the planter is integrated into the design.

My current work is a response to learning about living soil and its relationship to other life forms, as well as a desire to enliven the urban industrial reuse site where I care for the plants. I painted 7 mini-murals, on 4'x 4' concrete planters located at Urban Ore in Berkeley California. Two depict soil organisms that support plant growth and healthy soil, and three illustrate local pollinators. The last two imagine the land and watersheds that flourished in the area, and the once free-flowing creeks, now in culverts.

# Caroline Borucki



*Rhizobium  
Leguminosarum*  
2016  
Mixed media:  
cotton, paper,  
linen, pine  
needles, reclaimed  
elastic  
14 x 22 x 7  
inches

Rhizobium leguminosarum is a bacterium symbiotic with legume crops. It fixes atmospheric nitrogen to ammonia, allowing the plant to flourish and lowering the need for synthetic fertilizer. This piece is an enlargement of a nodule that would develop on the roots of rhizobium leguminosarum crops. Being a very protective endophytic bacterium, this sculpture has exceptional cushioning throughout.

Imagining the potential of our world's landscape motivates my work. My curiosity about evolution is the foundation of my interest in fruiting forms that stubbornly survive amidst turmoil. My work depicts hybridized host plants with integrated mycorrhizal filament systems. In nature, these filaments link to root structures and can stimulate growth—this is known as endophytic colonization. Rather than the pathogenic harm caused by unequal distribution, perhaps our future can be beneficially symbiotic.

# Pamela Casper



*Forest Orchestra*

2022

Watercolor on paper

40 x 26 inches

The painting envisions cutting a slice into the earth to reveal how tree roots interconnect with fungi, animals, and other underground organisms. The painting shifts perspective below the roots, beyond what the human eye can observe—an invented map of the diversity of life in a hidden world.

My paintings explore tensions between environmental health, our drive to dominate nature, and the unsus-

tainable use of natural resources. I combine imagination with the physical world and science. A Tornado motif symbolizes natural forces and the momentum of climate change. The “Underground” paintings are spontaneous and intuitive and capture the unseen energy and dynamics of soil life, a realm of roots, fungi, insects, and microscopic organisms thriving in a cycle of decay and restoration.

# Catherine Daley



*After the Inferno: Reclaimed and Transformed From Pepperwood Preserve*

2018

Granite, Bronze, Charred Wood

16.5 x 9.5 x 6.5 inches

Salvaged after a fire from an iconic oak tree on Three Tree Hill in Pepperwood Preserve, the bark, which shows Sudden Oak Death, was cast in bronze with some of the wood retained. While the wildlife and vegetation are making a remarkable recovery, data from both fires and the introduced pathogen are being studied by Pepperwood scientists to better understand and manage the land.

My love of nature is central to my artwork: my artworks are both an homage and a warning. I hope to persuade the viewer into a greater awareness of our environment, and a deeper appreciation of nature: from awe to personal activism and better stewardship of the land. Often my artworks refer to better management of the land, and are sometimes directly about soils.

# Wendy DesChene



*Lii Buffoo - Buffalo*

2024

Oil on Polytab Mounted on Wood

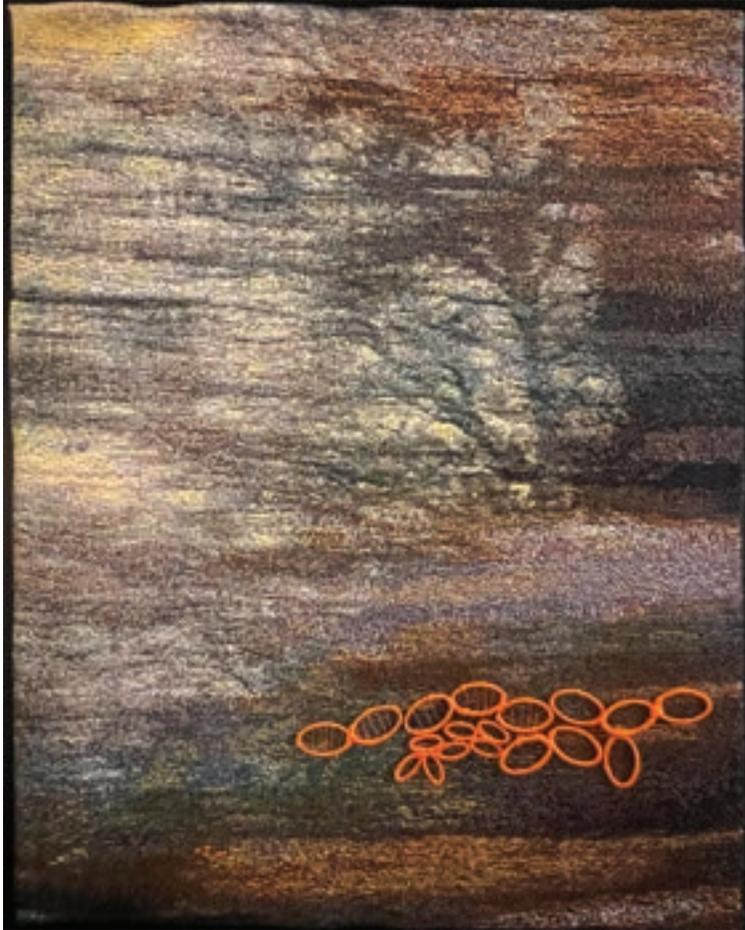
42 x 60 inches



Since the antidote to the erasure of identity is the uniquely indigenous experience of reclamation, this artwork is essential in that process as it merges iconic depictions of North American landscapes from colonial plein-air painters, with representations of the original people of North America. Employing digital algorithms, indigenous motifs like animals and plants growing from the soil, intertwine with Eurocentric environmental depictions of land, breaking them down and methodically reconstructing the scenes.

Analogous to the work in beadwork, concentrating on the new details of the land represented through the re-mix allow healing through the very act of making.

# Carol Elkovich



*Highland Winter Road*

2024

Polyester and Natural  
Fibers, Metal

20 x 18 inches

During my Fulbright tenure in the Scottish Highlands, this work traces my ancestors' westward path from Loch Lomond. The woven tree symbolizes my DNA connection to a family tree—land, people, and craft I had never known. It reflects the conflicted histories of colonization, diaspora, and the discon-

nection of a digital age, all present in the land's stories and scars. Fulbright London Collection.

Capturing fleeting images of the landscape at high speeds and using digital, mechanized production, I juxtapose this with the slowness of geology and hand embroidery, to reflect the tension of rapid progress with the timeless rhythms of nature. Though my DNA roots me in Scotland and my heritage is steeped in textile tradition, I am a transient wanderer in the ancestral land from which this work stems. I contemplate diaspora, lost knowledge of land and craft, and fragmented identities. This work weaves a new relationship.

# Nancy Gesimondo



*Salton Sea - Barren Land*

2023

Photograph on enhanced matte paper; archival c- print in vintage convex glass oval frame.

11 x 14 inches

This series of performative-based photographs was made possible from the 2023 Queens Art Fund Grant administered by New York Foundation for the Arts. The images shot on the shore of two remote inhospitable bodies of water on opposite ends of the United States depict eerie dystopian landscapes. Dead Horse Bay, a leaking landfill with radioactive contamination in New York City and the Salton Sea, a landlocked, highly saline lake in Southern California - both evidence man's poor stewardship of the natural environment.

# Reiko Goto and Tim Collins



*O'Donnell's Rock Field Work*

2024

Video: <https://vimeo.com/988466189>

O'Donnell's Rock, a steep limestone hill with historic turbary rights on the plateau, is a well worked bog with remnant wet areas. Here, Reiko performs with HAKOTO, a body instrument comprised of a water-resistant backpack with sensors, computers and speaker. A walking stick with sensors attached by tubes to a 10cm sphagnum chamber completes the instrument. Our creative intent is to hear the subtle breath of a living peatland.

In this work for Leitrum Sculpture Centre our strategies include ideas about empathy and the use of sensors, technology and sound to reveal the life signs in a small clump of sphagnum, embedded in a larger ecology, an Irish peat bog. In the construction and preparation of HAKOTO for bog work we have a performative instrument that focuses our attention on field work, bog process and context. Artwork emerges as a critical, creative reflection of experiences that are uniquely true.

# Vicki Gunter



*One Nest - Canary & Elephant Series*

2020

clay, stains, underglaze, glaze, beeswax, plastic grocery ties

9 x 15 x 15 inches

All life is precious and fragile. Babies are hungry for a healed world. Our earth-nest is flooding as the parched earth cracks. Our babies are joining the cautionary canary-in-the-coal-mine. Yellow plastic twisty ties and overall stop-sign-shaped red boundary are warnings to stop the fossil-fueled-profitting elephants-in-the-room. Originally inspired by the Yemen famine. We must honor our One Nest!

As a native of California, the clay state, I love turning clay to stone. I feel an urgency to create art in this revolutionary time and value clay's infinite potential- mirroring our own. I enjoy enchanting the viewer into guardianship. My art in clay draws from the knowledge that everything...us, our food, home, clothes, tools, toys all come from the 'clay' of the earth. My hope—we will seek nature-based solutions to grow, gather, love and consume with justice for ALL. Leaving the smallest fingerprint.

# Kristie Hansen



*Revolution 1*

2019

Wood and leather

18 x 21 x 2 inches

Revolutions symbolize the interconnectedness of all beings and the cycle of life. These works were created using dried invasive weeds secured with recycled belts from organic materials. Wildfires transform the landscape, and the incinerated weeds later rejuvenate the forests.

San Francisco-based Kristie Hansen is a conceptual artist working primarily in sculpture. Her work reflects a tension between the restorative energy of nature and the fragility of its resources. Concerned that the manufactured landscapes of destruction, exploitation and greed have displaced our relationship to nature, she aims to express our shared stories and the aspiration for a more harmonious bond between humankind and the natural world.

# Betsy Jaeger



## *Neighborhood Changes*

2011

Ink jet print,  
papier maché,  
twigs, encaustic,  
and oil pastel on  
wood panel.

18 x 24 inches

Stella's house, as seen from our house on a beautiful fall day, is contrasted with the view on the left as the ground is being overturned to expose a coal seam. Trees must be removed first. The complexity of topsoil is lost. Wildlife habitat is lost. Birds and trees become ghosts.

Moving the earth to get at coal seams is why West Virginia is one of the poorest states in the country. The wealth from the coal goes elsewhere, leaving us with the cost of profound ground disturbance. Topsoil and flora are so disrupted that nothing but scrub vegetation will grow there again and acid mine drainage will forever flow. My work shows views of the farm across from us being turned upside down. After the coal was removed, the site was abandoned. Reclamation is expensive. Pasture becomes industrial wasteland.

# Rhonda Janke



*Ancient Soils*

2024

cotton cloth

108 x 63 inches

The large pieces in this quilt were from experimental plots comparing various farming methods and smaller pieces are from farmers' fields, some of which have been farmed for over 2000 years. The geometric design was inspired by Omani Bedouin traditional weavings.

Two of these pieces were made from cloth buried in the soils of Oman, and the quilt patterns were also inspired by traditional weavings and the agricultural fields in Oman.

*Soil Health Index*

2015

cotton cloth

77 x 13 inches

This scroll was created using identical pieces of cotton cloth buried for one month in different soil mixes and composts. A white unburied cloth is at one end, and vermicompost, the healthiest soil, is at the other end.

In these works, cotton cloth is buried in soil, but the microbes are the creative energy revealed in the markings, colors and patterns. In a series of recent projects, I work with time and with soil to explore the decomposition of cotton canvas, which reveals a beauty in a process that is often hidden from view.



# Cynthia Jensen



*Fracked*

2019

clay, steel, wood

21 x 11 x 4 inches

The large, found drill bit penetrating the pile of rocks in my piece represents the manner in which hydraulic drills used in fracking brutally tear through the land and soil. I made the rocks from clay which I textured and painted to look as much like actual rocks as possible.

My sculptures exemplify the impact industry has on soil and our environment. Fracking

operations, for example, release harmful chemicals and metals into the soil and groundwater. The possibility of earthquakes is increased as well when fracking is allowed. GMO's and engineered seedlings also release chemicals into the soil and into our food, changing the makeup of the soil and of our crops.

# Elizabeth Kennedy



## *Runoff and Mitigation*

2024

Pigment Ink Print

20 x 32 inches

Since 1980, urbanization has altered the south flank between Peavine Peak and the Truckee River (providing 80% of Reno's drinking water) in northwest Nevada. Steep mountain gradient and loamy clay soil have created polluted runoff water from construction/residential activities that eventually enter the river. Bioreactors were instituted to cleanse pollutants before they reach the river; stone canals facilitate drainage; trussed hillsides prevent landslides; ornate terracing preserves homes in the cliffs of Peavine Mountain.

This piece provides sample images documenting runoff and mitigation efforts associated with urbanization on Peavine Mountain in northwest Reno, Nevada.

# Maria Klos



*Green Glacier*

2023

Watercolor &  
Gouache

12 x 24 inches

The Great Plains prairie grasslands face a growing threat from encroaching redcedar trees. Over the past 30 years, tree cover in these grasslands has surged by 50%. This painting illustrates the impact of inadequate land stewardship on the grassland ecosystem. The encroachment of woodlands alters the landscape, displacing native species that rely on this habitat for survival.

Maria is a scientific illustrator based in Santa Cruz, California. Her artwork supports organizations that are working on goals to support conservation and educate communities about the value of the natural world. Humans have a choice in how we engage with the natural world; how we choose to do so has a direct impact on the health of the land. Maria believes in the value of art as an agent to inspire respect and to ultimately reestablish people's connection with the environment that we all share.

# Kate Kuaimoku



*The Tie That Binds*

2023

Video: <https://vimeo.com/842951028?share=copy>

In the video performance piece titled 'The Tie That Binds', Kuaimoku presents her film, an exploration of entrapment and the merging of human and non-human entities. Drawing inspiration from the fairytale Rapunzel and Arachne, a weaver in Greek mythology, she investigates how we interact with nature through the creation of a new myth. She challenges conventional narratives by reimagining history, encouraging viewers to reconsider our relationship with the environment and raising urgent questions about the built environment.

# Petra Koppers



*Crip Tree Poem*

2024

Video: <https://vimeo.com/929317674/b0775852a2?share=copy>



A video poem engagement with an Aleppo Pine in the harbor of Cassis, France: a crip drift, with attention to mobility, disability, interdependence, temporality, pulse and sun song. A collaboration between Petra Koppers and the tree.

Petra Koppers (she/her) is a disability culture activist, writer, dance video maker and community performance artist. Petra grounds herself in disability culture methods. She uses somatics, performance, speculative writing and media to engage audiences toward more socially just and enjoyable futures. She uses crip drifts as one of her core methods for moving through the world as a disabled person living with pain: touching, being-with, sensing in a world that is likewise disabled, compromised, thriving in complexity.

# Isabella La Rocca González



*Solanum Carolinense, Native to Southeastern USA*

2023

Archival pigment print

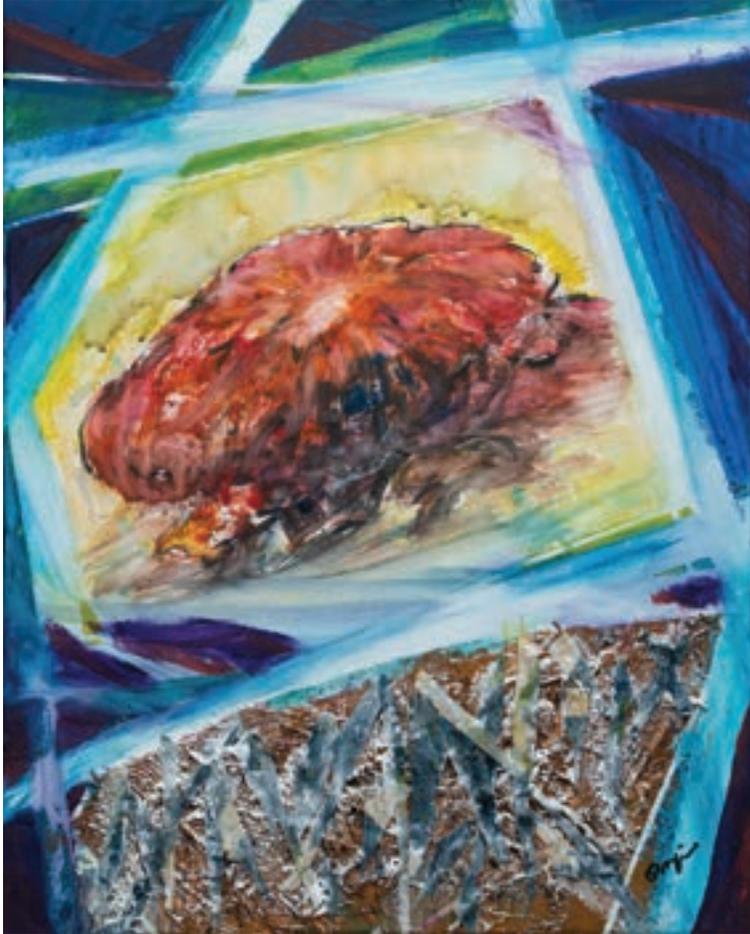
19 x 13 in

Native plants are biodiverse and resilient. Their deep roots break up heavy clay soil and store water. They add organic matter to the soil and support microbial life. Natives are super beneficial to pollinators and wildlife. Homes in much of the US are surrounded by lawns that require watering, fertilizers, herbicides, and pesticides. Pollinators and wildlife are treated as pests. Lawns are a colo-

onialist practice that has decimated precolonial polycultural ecosystems and is connected to the ethnocide of Indigenous people.

Several years ago, for the first time in my adult life, I moved to a home where I could grow a garden. I've filled my garden with native plants. This image is created from my photographs of *Solanum Carolinense* in my garden and of a lawn on the road where I walk. Edition of 25 prints.

# Qinqin Liu



*Invisible root symbiosis*

2021-2023

Mixed media collage with  
roots and soil

24 x 18 inches

My interdisciplinary art practice is inspired by my Ph.D in botany and ecology study, and I enjoy my art accomplishments connecting humanity's heart and soul to nature. My art examples depict relationships: 1) symbiosis under forest soils, 2) nature and indigenous roots, 3) climate vulnerability with drought and fire. My experimental art process enables me to translate invisible soils-mycorrhizal symbiosis, indigenous ecological knowledge, and climate science to eco-art work. Here, roots and soils are collected from mycorrhizal forest environment to create mixed media collage.

# Angela Marsh



*The garden of  
creations of  
all good*

2024

Recuperated  
structures and  
wild plants, earth  
pigments

My project is an art-rewilding field in Baie-Saint-Paul, Quebec, Canada. I am integrating botanical with visual and textual interventions: transplanted endemic-indigenous plants that were destined to be mowed down; a repurposed bed frame installed around a found pile of wood chips to create refuge for bees, mushrooms and other life; and stencilled citations in earth pigments of the inspiring philosophy of the Franciscan nuns who previously worked and cared for the site and for the marginalized in the community.

This image shows the installation of recuperated headboard structures, painted in natural earth pigments and installed around a detritus wood chip 'bed', with the transplanted plants.

# Perry Meigs



*'Green Spaces' for Indie,  
Bay Area, CA,*

2024

Acrylic on canvas

17 x 11 inches

Parks and green spaces are my sanctuary, offering mental relief from daily life. I use maps and floor plans as a framework for observing and showcasing these areas, grounding my observations in a spatial context. Through my drawings and paintings, I explore human movement and formal elements like color, pattern, and texture, presenting them compellingly. By emphasizing these spaces, I invite viewers to reflect on their connection with nature and public parks.

This painting tracks my journey to find green spaces while driving to Marin to visit my mother-in-law, who has Alzheimer's. It reflects my search for solace amidst the challenges, using maps as a framework to ground my observations.

# Judit Navratil



## *Long Distance Somersault*

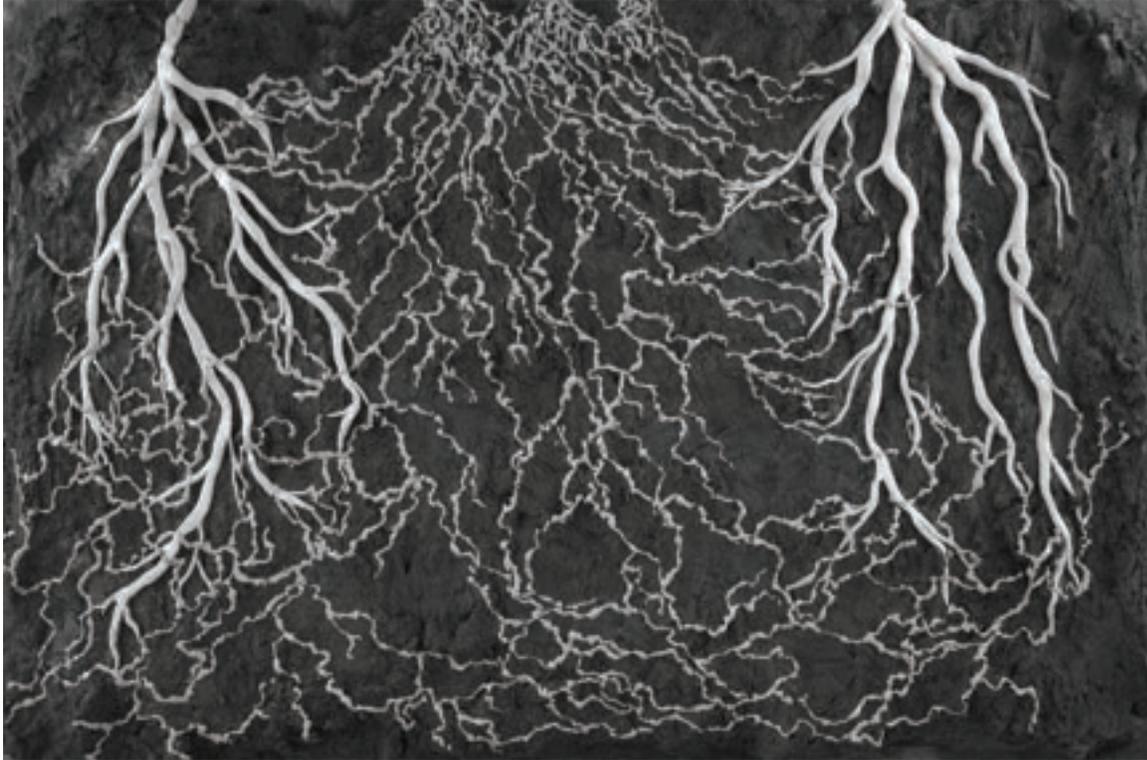
2015 - current

Performance art

The meditative cycles of tumbling through rose thorns, goose poop or whatever the ground offers help me to deeply connect with land. Long Distance Somersault is the perfect tool to process arriving to foreign countries where I quickly have to create a cozy home for my children, trying to grow new friendships and connections, understanding where I am and inhabit space in a good way.

I have moved between several countries and cultures, and as an immigrant, my work centers growing roots in different soil, creating and recreating 'home' and community. I developed the Long Distance Somersault practice to move through my path with the mindfulness of this other perspective. Tumbling through time (since 2015) and space (in XR) reveals many layers of connecting with, respecting and protecting land and place. Rolling as far as I can helps me to gaze in the Eye of the Hurricane and seek higher alternatives.

# Jo Pearl



*Unearthed*

2023

Stop frame animation

Video: <https://vimeo.com/845338944>

Unearthed is a campaigning, yet whimsical, clay stop frame animation and series of ceramic sculptures. Using natural clay, itself from the earth, it celebrates and explores healthy soil, teeming with life. We zoom down and focus in on ever-more tiny beings that inhabit this largely unknown biome beneath our feet.

In a germophobic world, where soil is mostly considered 'dirt'-- an ecosystem whose insects and pathogens often disgust humans-- Unearthed encourages us instead to fall in love with the tiny beings living there, and whispers an SOS - to 'Save Our Soil'.

# Abby Perry



*Corporate Rats II*

2010

Graphite on Cut Paper and  
Acrylic Board

20 x 16 inches

The Corporate Rats Devised a Plan to Profit from the Land the Bunnies Called Home.

Nature Wars is a series created about corporate rats and citizen rabbits in conflict over social and ecological issues. Problems develop when the corporate rats make a business plan that impacts the health and well being of a forest the citizen rabbits call home. In three mixed media pieces, the corporate rats research, design, and execute a business plan that leads to destruction of the forest in the name of profit and at great cost to the well being and health of the citizen rabbits.

# Deanna Pindell

In collaboration with Valarie St. Pierre



*Language of the Land: Lushootseed Language Place-markers. 'Joyful'*

2019-2023

carved ceramic tiles, concrete

18 x 18 x 18 inches each, eight placemarkers total

Carved ceramic tiles inscribed with Lushootseed, a Coast Salish Indigenous language, translate to 'I am Joyful'. Coast Salish artists were commissioned for the design of the tiles. This marker and seven others, each with different language and designs, are located along busy walkways on campus.

Collaborative partners Pindell and Valarie St. Pierre, Apsaalooke, sought to enrich our college campus with Lushootseed, the local indigenous Coast Salish language, through this public art project. Over 4 years, we involved Indigenous, Ceramic, and Ecology Students Clubs; together we carved tiles and poured concrete. We commissioned Coast Salish artists for designs and learned language basics. S'Klallam, Suquamish, and Makah tribal members gave a ceremonial blessing when the markers were ready to install.

# Pamela Pitt

*Pangea*

2017

Mixed Media Collage  
with Acrylic

16 x 20 inches



My past work for oil companies and my travels, including to Iceland where you can stand where the Eurasian and North American tectonic plates are splitting make me concerned for how people of the earth share the land. The saying, 'Land is the source of all wealth,' can be seen all over the planet. People did not create the earth, yet some own more than their share while others are homeless. There are wars over beliefs of rights to occupation. Monetization of the sacred earth is unhealthy for the earth and its people.

This piece combines creations of earth forming itself with creations of humans to claim for themselves the earth's creations.

# Kamala Platt

## Letter from our Westside Garden of Good Trouble

June 21, 2021

Dear Mayor & Councilwoman,

This letter regards an urgent personal dilemma that reveals deep-seated ecological/environmental/social & climate justice inequities in my neighborhood.

My permanent home has been [REDACTED] 417 NW 20<sup>th</sup> St. As I wrote in my family's annual letter, last winter: "I jumped on the opportunity to buy a nearby vacant lot-- I had my eye on it for years [REDACTED] my quiet resistance to the habitat destruction, gentrification and impervious development pouring into our neighborhoods."

My plans: more native pollinator habitat, fruit trees and garden and improving the soil activity that provides a much-needed carbon sink and microbes." Since December, I have been working [REDACTED] at the east end of my block, becoming familiar with [REDACTED] natural and cultural histories, its strengths and current "weaknesses" and its legacies in the neighborhood and on the continent. I have seeded and transplanted. I protected early plantings during the February deep freeze and some of them survived.

On Monday, June 14, I received a citation from the CoSA Development Services Department Field Services Division stating that my lot at 417 NW 20<sup>th</sup> St. was in violation of a rule in Chapter 14, Sections 61-65 &/or Chapter 6, Section 172 of the City Code of San Antonio: "*All lots shall be kept free of vegetation over 12 inches in height.*"

[REDACTED]  
I am writing to you now because Monday, June 28<sup>th</sup> is the date the City is threatening "abatement"--if I do not slash my vegetation to the ground by then, they will.

As of today, flourishing fruit tree saplings include loquat, peach, Jujuba, Satsuma tangerines; (I fear these have not yet reached the circumference for Tree Ordinance protection and will be sacrificed.)

To date, I have harvested and am eating and sharing with neighbors: Spaghetti & Zucchini squash, tomatoes, onions and peppers of various kinds; okra, potatoes & leeks are coming on soon-- all of them have vegetation above 12 inches, already. Sweet potatoes, melons and calabaza will produce, soon, if allowed to live.

I have planted native perennial understory and groundcover plants—have milkweed for Monarch butterflies, of course, and some perennials picked especially as memorials for my mother and my tocayo in Odisha (Orissa) India. I planted annual wildflowers that reseed themselves if seed is allowed to form. [REDACTED] experimental "milpa mix" seeds donated by a friend-- a mezcla like seeds in soil already—a mix of seeds intending to grow together. I have been observing and documenting the insect,



# Janet Powers



*Imagining the Invisible*

2018

Wax and oil pastels on mixed media paper

12 x 18 inches

So much of what brings life forth is invisible, but it is there and it is fun to imagine.

ME-WE: Disconnection from earth is an impossibility, even if we don't feel it, know it, or act like it is.

# Lisa Reindorf



*Rooting Down*

2024

Oil on canvas

38 x 50 inches

The natural world anchors down against rising tides and floods. Mangroves are a natural protection.

For the WEAD exhibit of Land and Symbiotic Futures there is dichotomy of land and human intervention. As stated, lands affect choices to live in unity with, or in subjugation of the natural world. Often human interventions into the landscape are not in harmony with natural patterns that keep the system in balance. As an architect and artist I am depicting how nature can be in harmony with the built environment and even enhance and protect it.

# Joanne Ross



*Gihon River, Johnson, Vermont Flood 3/7/24, 11:13:52 AM*

2024

Archival Pigment Print on Cotton Rag Paper

34 x 44 inches

This image documents geographic narratives embedded in riverbank soil after flood waters recede. The image captures traces of river memories, serving as a collaboration with nature that reflects global warming, displacement, and ecological change.

Turbulent Margins 2024- documents geographic narratives embedded in riverbank soil after floods. Water force and rising temperatures disturbs sediment, debris, and plants, creating tableaux as waters recede. Photographed from a ground-level perspective with no horizons, these close-focused images resemble aerial shots.

# Eliza Thomas



*Do you hear that Sound?*

2024

Watercolor on paper

62 x 48 inches

A rabbit in high alert stands before land that leads to the sea. The land is parched and olive tree's burnt. The tree itself is inhabited by white doves among green olives, but as they get further up the tree they become skeletons with a burning sky.

Gaza. A flock of doves inhabits an ancient olive tree, referring to universal symbols of peace.

Uprooted poppies flank this tree of life, reminding us of the people of Palestine's lack of autonomous land. A key figure in this work is a rabbit in a state of alert, distressed. The earth it lives on is burned, scarred by war, and enforced colonization. There is no safe direction to go. Rumbling is on the horizon, a sound most sinister, the sound of no life among the ancient olive groves.

# Jen Urso



*Yard Work*

2024

Performance,  
coveralls, soil,  
sweat, plants

Video: [https://youtu.be/\\_YoLD-VoeqR8?si=7Yo-jHGbyN7qplEWn](https://youtu.be/_YoLD-VoeqR8?si=7Yo-jHGbyN7qplEWn)

I am a multi-disciplinary artist who uses my body as the direct point of experience with mundane materials, actions and spaces, elevating them to a higher level of attention. I make invisible moments visible to bring a greater appreciation to moments we often ignore. This has included creating a welcoming, public space for grief during COVID-19, logging, illustrating and growing forgotten native plants and initiating kind contact with complete strangers. I utilize drawing and mapping to document my performance actions or all.

‘Yard Work’ is a slow action performed under a larger project titled ‘Leaving Land to Itself’. Wearing white coveralls, I perform actions in my front yard including careful weeding, drawing and writing about the seasonal plants I find onto my coveralls. I wear just one set of coveralls for each season as they collect stains, dirt and notations.

# Emily Van Engel



*What If There  
Were No Sacrifice  
Zones*

2022

Watercolor on  
Paper

15 x 22 inches

In this painting I imagine what it feels like to live sustainably on Earth. The palette contains colors that match with how I want to feel about various aspects of living in society. Hot pink resonates with happy and radiant housing, indigo blue resonates with regal racial justice, and so on. Words within the painting offer that no place on Earth should experience air or water pollution.

I yearn to live sustainably on Earth. I don't know what sustainability will look like, but I plant a seed by imagining what it might feel like. Each color in my painting matches how I want to feel about a healed earth, considered ecological practices, radiant housing, and more. Some paintings directly incorporate the lands where I live with hand-made paint from rocks near my home. I paint abstractly in search for harmony, as a hope or prayer for sustainability and stability for humans on Earth.

# Juniper Vaughn



*Carbon Dendrites -  
Enchanted Series*

2024

Purple-gray clay and  
charcoal in watercolor  
binder

32 x 26 inches

This is an abstract painting made with natural pigments in a homemade watercolor binder from the Enchanted Circle of Northern New Mexico on raw, hand-stretched canvas.

“Carbon Dendrites” and “Genesis” are part of a series in which I showcase pigments from around the Enchanted Circle, a famous highway that loops around Northern New Mexico. Each roadside color comes with a rich geologic and cultural history and unique ways of behaving as a watercolor paint. The pigments repeat patterns, especially dendrites, which exist on macro and micro scales within nature, including our own bodies, the land, and the cosmos. My aim with this work is to create the conditions for their material expression.

# Michelle Waters

*Manifest Destiny*

2002

Acrylic on canvas

40 x 40 inches



Manifest Destiny portrays masses of construction equipment coming in from outer space to invade and chew up the Earth, and is a response to our insatiable appetite for squeezing all value from the land. It is simultaneously a science fiction piece, but sadly it's also realistic because this is what the capitalist drive to consume more and more is doing to our beautiful planet.

Our overconsumption is destroying the Earth's life-support systems. More and more scientists are saying that we have no time left to change our ways; we are watching ecosystems collapsing around us from overdevelopment and the climate crisis. Given the dire straits of our time I feel an urgency to produce images which are "in-your-face" and uncompromising in their indictment of capitalist greed and avarice as the source of environmental catastrophe we are facing. My work is offered as cultural resistance to ecocide.

# Mary White

In collaboration with Lukas Martinelli and Sonia Pang



*There can be no life without soil, no soil without life: they evolved together (image 1)*

2021

soil, compost, hand-blown glass cylinders

24 x 36 x 12 inches

For nearly 30 years the Berkeley Marina was a landfill, now converted into a 90-acre park. Lukas Martinelli and Sonia Pang found high petroleum levels in the fill dirt. Striving to define the future decade as one of renewal, they began restoring some of the soil in order to create a garden. Four soil samples were taken, 2018 to 2022, showing how rapidly soil can be cleaned to become fit for food production. Mary met Sonia and Lukas at the Marina in 2020 and proposed creating the soil cylinders to visually interpret the process.

In 2018, (Image 1), atop bay mud, decades of garbage and 12" of fill dirt, a replication of forest floor function and diversity began. Truckloads of wood chips were spread 6" thick, along with green waste, compost, leftover organic mushroom growing media. These layers of raw organic materials enabled organisms in the soil to transform oil into a source of nutrition for plants.

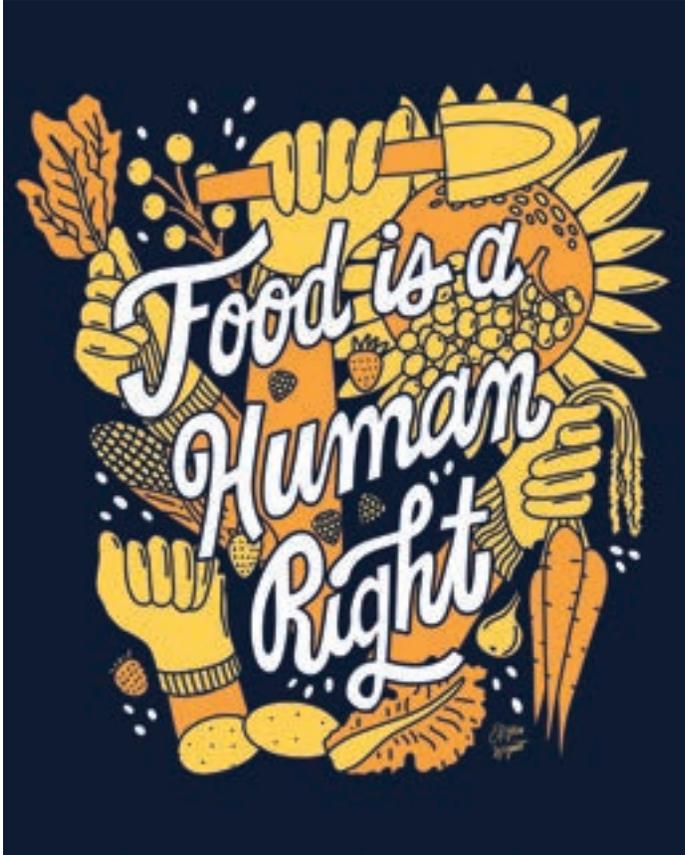
*There can be no life without soil, no soil without life: they evolved together (Image 2)*



In December 2019 life began to proliferate as habitat for worms, bacteria, and birds—a more mature ecosystem—emerged. Mushrooms as essential decomposers metabolized wood and oil into plant food, carbon dioxide and water. Once compacted earth became spongy and dark: life recomposing itself via decomposition. Lab results confirmed the ground was now safe for growing food.

In 2022, (Image 2), two varieties of Fava beans were planted in soil from each yearly stage of remediation. Findings: While their foliage looks similar, there was higher nutritional density and root abundance in the plants grown in the more remediated soil due to the higher organic content. This underscores the importance of testing soil and improving the organic matter. Soil builds roots, roots build plants.

# Alyssa Wigant



*Food is a Human Right*

2024

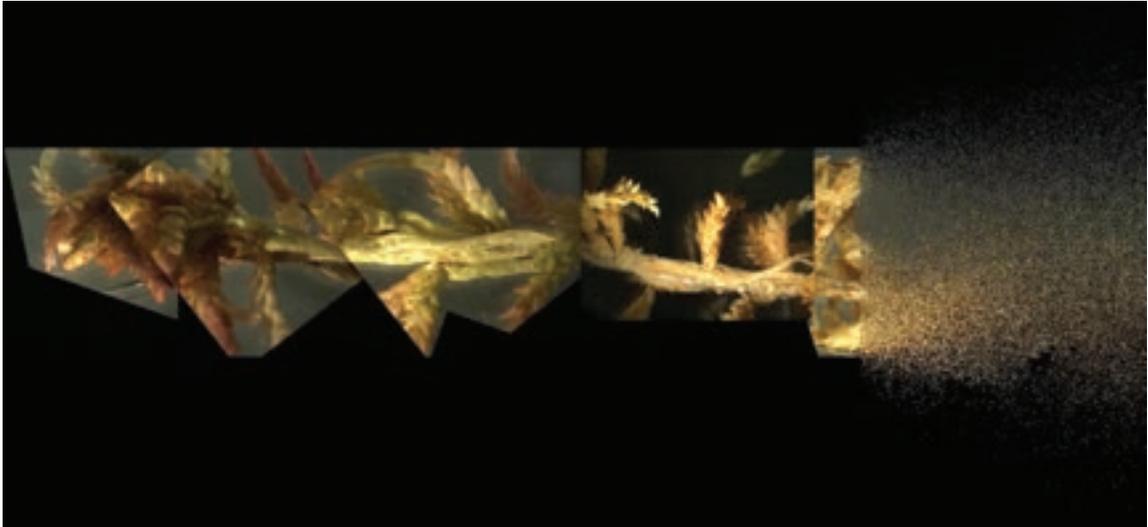
hand drawn digital design

11.5 x 9 inches

This piece was commissioned by Veggielution, an urban farm in San Jose, CA, that mobilizes volunteers to grow and distribute healthy crops to volunteers and local neighborhoods. Printed on T-shirts for a fundraising event, it supports their mission of food and farming education in the South Bay Area. As a former volunteer, I was honored to create this piece to support an organization making a huge difference since 2008. Using my art to amplify causes I believe in is important to me, and this opportunity benefits everyone.

‘Food is a human right’ is a core value of Veggielution. The artwork intertwines food and farm work with histories of resistance, featuring crops from famous farmworker strikes like the Delano Grape Strike. It also acknowledges forced starvations like the Irish Potato Famine. Garden-gloved fists, symbolizing resistance and strength, hold crops and a shovel.

# Anne Yoncha



*Suon Laulu (Song of the Swamp)*

2023

Visual Score based on soil data from peatland extraction sites

Video: [https://www.youtube.com/watch?v=P\\_6bDu7FGj0](https://www.youtube.com/watch?v=P_6bDu7FGj0)

Suon Laulu is a graphic score, choral performance, and programmed video visualizing and sonifying 160 years of soil data from post-extraction peatland landscapes. This research is part of Re:Peat, a multifaceted eco-art project made in collaboration with sphagnum moss on site. The moss directs the composition of the visuals and sounds we hear, a non-human neighbor who is an agent and collaborator.

This research translates data about landscapes we have permanently altered into multisensory experiences, to build affinity with our non-human neighbors and question unintended consequences of ecosystem interventions in changing climates. Peatland is a rare ecosystem where Sphagnum moss slowly decomposes and creates an anaerobic, water-logged desert where only it can survive and thrive. In this way the plant is similar to us. The moss as archivist sequesters carbon; preserves climate and pollen records; holds onto lost objects and bodies.

## Jurors' Awardees

