

LAND EATER

A Travelling Exhibition of Artworks by Jude Griebel



LAND

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The Alberta Foundation for the Arts Travelling Exhibition program
Curated by Ashley Slemming

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The Alberta Foundation for the Arts and the Travelling Exhibition program acknowledges that the artistic activity we support takes place on the territories of Treaties 6, 7, and 8. We acknowledge the many First Nations, Métis, and Inuit who have lived on and cared for these lands for generations, and we are grateful for the traditional Knowledge Keepers, Elders, and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.

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Cover image

Jude Griebel
Small Dissent, 2022
Wood, adhesives, wire, and acrylic
Photography by Blaine Campbell
Photo editing by Ashley Slemming

ABOUT

Travelling Exhibition (TRES) Program

Since 1980, the Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program. The TRES program strives to ensure every Albertan is provided with an opportunity to enjoy fully developed exhibitions in schools, libraries, healthcare centres, and smaller rural institutions and galleries throughout the province.

The TRES program assists in making both the AFA's extensive art collection and the artwork of contemporary Alberta artists available to Albertans. Four regional organizations coordinate the program for the AFA:

REGION ONE – Northwest: The Art Gallery of Grande Prairie

REGION TWO – Northeast / North Central: The Art Gallery of Alberta

REGION THREE – Southwest: The Alberta Society of Artists

REGION FOUR – Southeast: The Esplanade Arts & Heritage Centre

The Alberta Society of Artists (ASA)

The Alberta Society of Artists is a large part of Alberta's visual arts history, through its members, its exhibitions, and other initiatives. The ASA was founded in 1931, making it the oldest society of juried professional artists in the province.

The ASA is an active membership of professional visual artists who strive for excellence. Through exhibitions, education, and communication, the society increases public awareness of the visual arts.

The ASA is contracted by the AFA to develop and circulate the TRES exhibitions to communities throughout southwest Alberta.

The Alberta Foundation for the Arts (AFA)

Beginning in 1972, the Alberta Art Collection was proposed as an opportunity to support and encourage Alberta artists by purchasing original works, as well as creating a legacy collection for the people of Alberta.

The AFA was established as a Crown agency of the Government of Alberta through the Alberta Foundation for the Arts Act in 1991, with a mandate to support the arts in Alberta. This mandate is accomplished by providing persons and organizations with the opportunity to participate in the arts in Alberta; fostering and promoting the enjoyment of works of art by Alberta artists; collecting, preserving, and displaying works of art by Alberta artists; and encouraging artists resident in Alberta to continue their work.

The word "Alberta" is written in a black, cursive script font, followed by a small square icon.

EXHIBITION STATEMENT

Jude Griebel's solo exhibition *Land Eater* invites reflection on human interactions with land and our impact on natural ecologies. While the art conceptually explores consumption and degradation, each work invites whimsical and open-ended curiosity about how we define land and our relationship to it. There is uncanny tension present in Griebel's anthropomorphized landscapes and protesting-insect sculptures, which prompt important questions regarding who is truly holding the proverbial "talking stick" in our current conversations around climate change and consumerism. If the various organisms we share Earth with are bearing signs of resistance, what specifically is at the root of their dissent? If the land is speaking to us, what is it saying? How do we respond in turn?

Each of the artworks in *Land Eater* contemplates incredibly complicated and nuanced relationships that humans are currently navigating related to environmental stewardship. The questions raised within these works allow viewers to speculate on possibilities and encourage curiosity about what the future may hold – not just for humans, but for all natural organisms and the living Earth.

ARTIST BIOGRAPHY

Jude Griebel's work explores humanity's impact on the world by merging anatomies and landscapes into single sculptural forms and drawings. These detailed works provide new and fantastic understandings of eco-anxiety and speculate on possibilities beyond planetary collapse. His works visualize rampant cycles of human consumption and the resulting detriment to both the human self and the surrounding world. The mechanics of consumerism is a driving theme behind his work, with a specific focus on the factory food system and its implications for land depletion and climate shift.

The anthropomorphic qualities of his works borrow from a myriad of histories relating to the reimagined body – from Grotesque representations of the Renaissance era to shape-shifting characters of midcentury popular cartoons. The structuring of his sculptural figures incorporates diorama and display methods from traditional science and didactic models. When applied to Griebel's imaginative introspections, these elements cause his drawings and his sculptures to waver between fantasy and objective understanding.



Jude Griebel
Flame Licked, 2019
24 x 20 in
Acrylic and pencil crayon on Yupo paper
Photography by Blaine Campbell

INTERVIEW WITH THE ARTIST

The following interview with artist Jude Griebel, conducted by curator Ashley Slemming, is intended to provide a more in-depth understanding of the exhibition *Land Eater*.

Ashley (A): You came up with the title of this exhibition, *Land Eater*. Can you describe what this title means to you?

Jude (J): I gravitate towards titles that are simple yet open-ended and evocative, sometimes having double meanings. My images are laden with details and information, and if the titles are too pointed or didactic, I feel they leave the viewer with less agency to navigate the scenes I am creating.

The title *Land Eater* seems quite simple at first glance, but evokes strong imagery. One might think of something monstrous consuming a landscape, machinery and development, or our species' unending appetite for flora and fauna, raw material, and the makeup of our world. This title came to mind when I was reading an article about a municipality wanting more green space but claiming that land possibilities had been "eaten up" by surrounding developments. So in the context of my exhibition, I am using *Land Eater* as a term for humanity's altering or destroying landscapes for capital gain, and the act's rippling effects on diverse species and habitats.

A: How do you come up with ideas for subject matter when planning new drawings?

J: Ideas for the drawings often coalesce from reading I have done, physical places I have visited, and media imagery I have seen. Sometimes I have a very clear image in my mind of how I would like a final sculpture or drawing to appear, but usually the richest elements develop during the process of adjusting, erasing, or completely redrawing something numerous times. It is during this exploratory process, when letting my mind wander through the spaces I have created, that a lot of the poignant details and imagery are added.

Lately, much of the travelling I have done is specific to the content of my work. For instance, I recently worked in residence at an art institution in Tokyo, in order to document the Toyosu Seafood Market: the largest wholesale seafood market on the planet. It was shocking and important for me to see the ocean depths piled there each morning and the subsequent mountain of packaging that was swept away at the end of each day. To witness the vast number of lives gathered and harvested, shipped there – and then away – to sustain global appetites. (Continued next page.)

On a more personal level, I have been sketching a family compost heap as it grows and changes, the organic detritus of our consumption piling up and re-entering the soil. Other sites I have been visiting lately include the Fresh Kills Landfill site on Staten Island, New York, and a spreading housing development outside of Cochrane, Alberta.

Sometimes an idea might slowly percolate over the years until I feel it can be fully realized. This can require watching the alteration of a landscape play out, and thinking around it as I witness changes taking place.

A: When developing your drawings, how do you make aesthetic decisions around what colours to use or what kinds of line styles will best suit the subject matter you want to depict?

J: Colour and line work come pretty intuitively to me, but at times, they are coded. For instance, you might see a lot of colours being used to heighten the dramatic nature of the scenes through light: in skies, reflections, and shadows. This is because I want the quality of light to suggest transition. I am especially drawn to vibrant prairie sunsets and sunrises that flatten shapes into silhouettes. This flattening of shapes on a flat landscape suggests a “stage set,” or a theatre sensibility that resonates in my work – especially within my more dioramic sculptures, where I am playing with flattened and modelled spaces as well as perspective.

In my drawing there has always been interplay between observational work and an imaginative bending of the surrounding world, in order to create my narratives. Over time, this way of working became more seamless, and now it is innate. I suppose this approach, now being so automatic, would make it a style.

A: Much of the work you exhibit in contemporary gallery spaces in Canada and abroad is similar in nature to the procession of insects in this exhibition, but on a much larger scale. Some of your large-scale sculptures resemble the subject matter of drawings present within *Land Eater*. While you are creating your drawings, are you thinking about how they could later become large sculptures?

J: Drawing is the generative part of my art making, so my sculptures are being developed in this way, both as structural drawings and in terms of their content. I might redraw something twenty or thirty times before finally deciding that the idea is ready to push into three dimensions. The final drawings then become finished works themselves, which is what you are seeing in this exhibition.

(Continued next page.)

I did not begin working sculpturally until some years following my undergraduate degree. I initially had a flat practice in which I drew, made prints, and eventually took an interest in painting. My sculptures began more as props and costumes that would appear in my drawings until I eventually began experimenting with pushing them into finished works in their own right. There were some awkward years during this transition. I sought technical support and returned to school for a graduate degree in sculpture and ceramics, which I completed in 2014 at Concordia University. Since that time, my sculptures and drawings have continued to develop simultaneously, the process of each informing the other.

A: In the drawings and sculptures included in *Land Eater*, I see a lot of humour and irony used to portray subject matter that is sometimes foreboding or weighted with heavy emotions. What is your relationship to humour within your art practice? What influenced your artistic approach to unpacking heavy topics in this way?

J: Below the weight of this subject matter is a playful enquiry that steers my work and grapples with difficult subjects in order to better understand them. These subjects have included the horrible messes we make as a species. This results in humour that is often self-deprecating, as I realize that I am operating within a system on which I am casting a critical gaze.

In drawing workshops with children, I have asked them to imagine all the garbage they recall creating in a week and then put it onto a tracing of their body. The exercise is fun and jarring and silly, but it also creates a very personal impact statement. My works are simply doing this to a more complex degree. It is a matter of breaking down barriers between the people we see ourselves as and the far-reaching impact of our consumption habits (which we have learned to psychologically separate from ourselves). Through this process of peeling back layers, many connections are revealed, which I attempt to visualize in my work.

Past series of work have approached other weighty subjects – such as aging and dying, social anxiety, and the sense of being alienated from the natural world – in a similar manner. In all these works, the body has functioned as a site in which dramatic events play out as metaphors for the human experience.

"Below the weight of this subject matter is a playful enquiry that steers my work and grapples with difficult subjects in order to better understand them."

A: Can you describe a few other important influences on the aesthetics and style of your artworks?

J: Many early influences that are especially evident in my drawings include picture-book illustrations, including those by Mercer Mayer and Richard Scarry. These are drawings in which intimate little worlds unfold, and the images can be wandered through without supporting text.

Moving forward in my life, I have looked to many visual artists who have mined the subconscious, allowing rich and unfettered imagery to shape their worlds. Examples of these artists include Renaissance and Mannerist painters, Modern Surrealists, and contemporary artists working from these traditions. My interests extend into theatre props and costumes and museological displays, especially crafted dioramas and models that pertain to the natural world.

The Victorian illustrations of L.M. Budgen and J.J. Grandville provided inspiration for some of the works you'll see in *Land Eater*. They were creating whimsical drawings and engravings of anthropomorphic Bugfolk during the burgeoning age of entomology. In our current era of global insect decline, with hives collapsing and pesticides contributing to monocultures, the sculpted species in my work *Small Dissent* cast a contemporary shadow over Victorian whimsy.



Jude Griebel
Small Dissent, 2022
Wood, adhesives, wire, and acrylic
Photography by Blaine Campbell

A: You split your time between New York and rural Alberta. How do these very different environments shape the way you make art or think through concepts you want to investigate?

J: Although I see myself as an Alberta artist, spending time in New York has been extremely important for the content of my work in terms of seeing the mechanics of human consumption operate on a much greater scale. My studios in Brooklyn have always been in industrial areas, so my daily walks to work have been especially illuminating. Seeing tides of goods moved off loading docks, waves of garbage moved off the street, and cargo being shipped from across the globe to fuel such a concentration of bodies, the subject matter of my work took on a much broader scope.

Access to contemporary art and museum collections has also been truly inspiring in New York, but I recognize the value of working in both rural Alberta and a large centre. Being closer to natural spaces, where I farm and garden, is an important counterpoint to my urban experience. I am also very grateful to participate in the prairie arts community, and enjoy following the unique contemporary work produced here, as well as vernacular and folk-art traditions.

Having worked in both places for many years, I have come to depend on doing so in terms of my art making and well-being.

A: Do you see your artwork as activism? What is your relationship to art as activism?

J: I think that activism and art have the power to deliver similar messages in overt and subtle ways, respectively. Where activism provides direct, and often highly visible, responses to urgent issues, art can slip between the cracks and function in a more subversive manner. This can be important in an age of extremely polarized opinions. When people enter a gallery or stand in front of a work in a public space, they are automatically making room for reflection and the contemplation of new ideas, which is of such importance.

Art can be a healthy way of expanding your perspective without navigating debate or conversation. I make the time to see a lot of exhibitions, and I often return to the ones I feel particularly challenged by in terms of their ideas or aesthetics, wanting to unravel what has unsettled me.

I believe that art should not prescribe pointed answers but should be able to shape new understandings by prompting questions. If an artwork is simply illustrating an opinion, I might question the artist's reasons for creating it. For instance, why put the energy into creating something that serves to narrow a conversation rather than expand it?

A: There are a lot of narrative elements in your artwork, and I see connections to folktales, allegory, and the kinds of hyperbolic ironies that are present in various cultural myths and legends. Does storytelling play a big part in how you plan your artwork? How would you say storytelling influences you and your art practice?

J: I consider my work a form of visual storytelling. It builds on many folktales and allegories that have been solidified in the popular imagination, often using these references as access points for thinking about the contemporary world.

As an example, the anthropomorphized landscape has its roots in many cultures and stories. I am especially drawn to the curious trompe l'oeil trend that emerged during the Renaissance era, in which anatomical elements were concealed within painted landscapes. These anthropomorphic landscapes, created by artists such as Athanasius Kircher (1602-1680) and Matthäus Merian the Elder (1593-1650), were meant to be whimsical and also to underline human dominion over Earth and its resources. I wondered how, in our current era, as world populations swell and the natural world has been interrupted and manipulated, these landscapes/bodies might appear – how their characteristics and attitudes might have shifted. In *Land Eater*, there are many examples of my updating this Renaissance tradition through the creation of sculptural bodies merged with compromised and industrial environments and their resulting waste.

I am interested in how these stories and traditions echo through history into contemporary pop culture, gaining new relevance and casting new perspectives on our changing world. For instance, ideas of the monstrous from medieval marginalia continue to resonate in contemporary films, Jim Henson productions, and modern video games, snowballing as they gain new context and are shaped by new comprehensions.

"I believe that art should not prescribe pointed answers but should be able to shape new understandings by prompting questions."

A: In making art about complicated topics that sometimes produce anxiety, is the process of crafting and making the art helpful for you personally? How so?

J: People often ask me if it is difficult spending so much time dwelling on these subjects, but thinking about and creating art that relates to them seems more progressive and useful than ignoring them. Even if sculpting details and drawing seem like small gestures, they are building towards ideas that have the ability to travel, physically or digitally and, perhaps, affect people's lives. In the least, they are small gestures that assist me in being a more informed and healthier person.

I especially noticed how helpful crafting was to me during the pandemic, when I spent long stretches in my Brooklyn studio. My days were filled with the repetitive crafting of details while listening to audiobooks, essays, and music. This offered a meditative and contemplative state outside of the uncertainty of the health crisis and the accompanying isolation. A lot of friends in the arts told me that during this time, they gravitated towards creating with their hands, even if they had more conceptual or nonmaterial practices. This may be evident in the growing resurgence of bread making and sewing during this period as well: small acts of creation implement feelings of transformation.

A: Investigating topics such as climate change and consumption through the production of art is not a simple or easy task, and within the process of production there are naturally many nuances and contradictions that end up as part of the conversation. How do you navigate the ethics and responsibilities of being a mindful consumer as an artist who needs to use up materials to make your art?

J: In terms of my work, it is a constant weighing of whether the message will transcend the impact of my materials. All materials carry the burden of their production and extraction, and so my greatest responsibilities are awareness and adapting my process alongside newly developed materials. This is especially difficult in terms of creating sculptural detail, though I am encouraged by the rapid development of products such as compostable resins.

It is usually what the viewer does not see in the final work that has the largest impact. This includes all the fuel and energy expended to move artwork and to have an exhibition. People often evaluate artworks objectively in this sense, as though they were created outside of time and space. For artists, it is much more subjective, as the process is often prioritized over the final product. For instance, when I look at a piece of my finished work, I think of all the time and experience that unfolded around its creation. This includes lighting my studio, having materials delivered, and making choices about my consumption and lifestyle. This is all intermeshed in the making of the work. Even if something is made with purely recycled materials, it still carries the energy of the creator having to exist and make waste in this world. (Continued next page.)

I am also aware that various energy companies and corporations – some with questionable ethics and practices – support arts and culture and contribute to spaces where my work is being displayed. As an artist, I need to keep all of this in mind, and balance it, when making decisions about my work.

A: How can we have more mindful conversations about climate change and consumerism through art?

J: Currently, there's so much confrontational dialogue that these topics become difficult to navigate. Art has the ability to present new ideas and to challenge the viewer in subtle but powerful ways. Accordingly, I see tremendous value in art being introduced to public spaces, and outside the gallery context – being more accessible to a diverse public. I have been a great fan of art and science cross-pollination in science museums, institutions, and on expeditions. I have also seen a rise in artist residency programs at important sites such as recycling centres, senior centres, and elementary schools. I think that the TREX program is especially meaningful in this sense, allowing contemporary art to travel to smaller communities and providing access to other ways of seeing and experiencing the surrounding world. These important conversations allow others the space to speak from the context of their own lives and circumstances.



"Art has the ability to present new ideas and to challenge the viewer in subtle but powerful ways."

Jude Griebel
Braced, 2018
25 x 20 in
Acrylic and pencil crayon on paper
Photography by On White Wall NYC

A: When has art played a significant role for you personally, in terms of your learning something socially, politically, or scientifically important about the world we live in?

J: Immediately I think of works by Pakistani American artist Huma Bhabha, who creates monolithic works depicting otherworldly beings that seem to transcend time and place but that are often created from construction detritus from our contemporary world, such as Styrofoam, drywall, and Masonite. I like it when timeless subjects are able to animate everyday and overlooked materials, causing me to reframe how I think about matter and the world we live in. For instance, how might people in the future view these types of materials and how we once worked with them?

I am especially interested in art programs within non-art museums that allow artists to reassess and reactivate collections. For instance, the Musée de la Chasse et de la Nature, in Paris, is a fascinating museum that details humanity's fraught relationship with the natural world. Its programming regularly features contemporary artworks and installations in proximity to historic hunting mounts and trophy displays. We don't often question museum collections, as they have traditionally projected a sense of truth and authority. Accompanying artworks can allow us to question what we are seeing, to open up ideas and understand how artifacts might be speaking to us through voices besides those of the institution.



"I think that as much as we are a destructive species, we are also a highly creative species – which is what sustains me when thinking of our collective future."

Jude Griebel
Uprooting, 2022
14.5 x 11.5 in
Acrylic and pencil crayon on paper
Photography by Blaine Campbell

A: Many of your sculptures and drawings employ the use of anthropomorphism and give humanlike qualities to land masses, critters, or other inanimate objects. Can you explain why you like to do this?

J: As a species, we tend to empathize more with other forms, bodies, and entities when we can imagine ourselves in their circumstances. It is a simple visual prompt that has been employed endlessly across history and cultures, but it carries forward a conversation on interconnection. This is a conversation that has become increasingly important, as we are beginning to witness the vast and devastating effects of our lifestyle and consumption habits on other beings and species.

One could argue that the impact of anthropomorphism has been lessened by commercialized and highly consumable popular entertainment (e.g., Disney), but in today's self-reflective world of social media and online experience, we continue to project ourselves into, and onto, the world at a more rapid degree in order to navigate it.

In my work, landscapes often have human features, as I want there to be a direct correlation between our species creating ruin and experiencing the effects of it. Additionally, I attempt to understand flora and fauna as separate beings with knowledge to impart – an approach that I feel Indigenous belief systems are far more rounded in and that I find inspiring in not being so anthropocentric.

A: If the prairies of Alberta had something to say to us right now, what do you think the rolling hills and oceanlike fields of wheat might say?

J: Perhaps they would say, "I'm exhausted." I am perplexed by the way that the province simultaneously celebrates and threatens its natural spaces. The Rocky Mountains are among the province's most defining and celebrated attributes, yet we allow them to be flooded with tourists, to be overdeveloped, to have pipelines run over them, and to have mining possibilities explored within them.

On the prairies we see the continued push for large agribusiness, the creation of monocultures through the spraying of crops, soil health deterioration, species declining – all in the push for greater yields and profits.

Instead of having green alternatives in the province viewed as simply "anti-oil," I hope to see a common move forward in terms of sustainable solutions. Some initiatives that give me hope in the province include growing support for Indigenous land stewardship; the Young Agrarians organization, for small, sustainable farming practices; and our various Land Trust conservancies. I hold hope that younger generations will see more validity in preserving wilderness areas than in financial gain from their dismantling.

I think that as much as we are a destructive species, we are also a highly creative species – which is what sustains me when thinking of our collective future.

ARTWORKS



Jude Griebel
Buildup, 2022
14.5 x 11.5 in
Acrylic and pencil crayon on paper
Photography by Blaine Campbell



Jude Griebel
Uprooting, 2022
14.5 x 11.5 in
Acrylic and pencil crayon on paper
Photography by Blaine Campbell



Jude Griebel
Braced, 2018
25 x 20 in
Acrylic and pencil crayon on paper
Photography by On White Wall NYC



Jude Griebel
Shifting Visage, 2018
25 x 20 in
Acrylic and pencil crayon on Yupo paper
Photography by On White Wall New York



Jude Griebel
Clearcut, 2022
14.5 x 11.5 in
Acrylic and pencil crayon on paper
Photography by Blaine Campbell



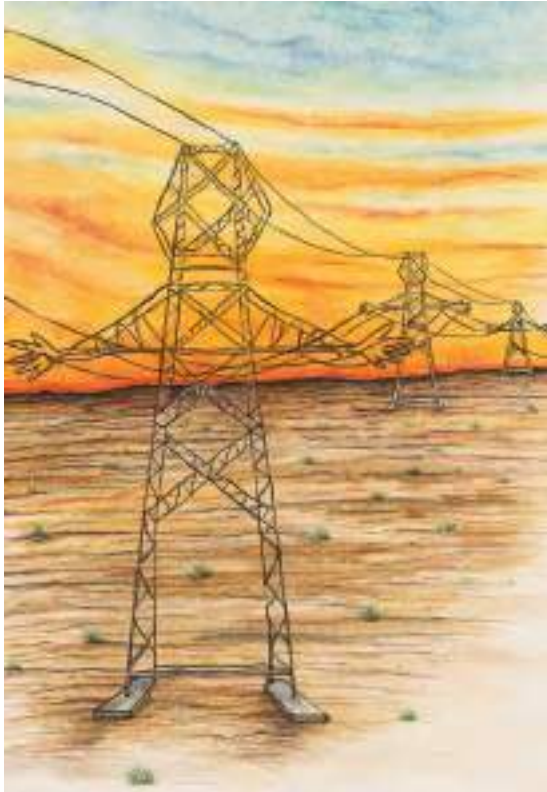
Jude Griebel
Coal Hole, 2021
14.5 x 11.5 in
Acrylic and pencil crayon on paper
Photography by Chelsea Yang-Smith



Jude Griebel
Heap, 2019
25 x 20 in
Acrylic and pencil crayon on Yupo paper
Photography by On White Wall NYC



Jude Griebel
Husk, 2019
25 x 20 in
Acrylic and pencil crayon on Yupo paper
Photography by One White Wall New York



Jude Griebel
Linked, 2021
14.5 x 11.5 in
Acrylic and pencil crayon on paper
Photography by Chelsea Yang-Smith



Jude Griebel
Flame Licked, 2019
25 x 20 in
Acrylic and pencil crayon on Yupo paper
Photography by Blaine Campbell



Jude Griebel
Heavy Skies, 2021
14.5 x 11.5 in
Acrylic and pencil crayon on paper
Photography by Carey Shaw



Jude Griebel
Pulped, 2019
25 x 20 in
Acrylic and pencil crayon on paper
Photography by Chelsea Yang-Smith



Jude Griebel
Rustbelt, 2021
14.5 x 11.5 in
Acrylic and pencil crayon on paper
Photography by Chelsea Yang-Smith



Jude Griebel
Slide Body, 2022
14.5 x 11.5 in
Acrylic and pencil crayon on paper
Photography by Jude Griebel



Jude Griebel
Trash Tide, 2022
14.5 x 11.5 in
Acrylic and pencil crayon on paper
Photography by Blaine Campbell



Jude Griebel
Small Dissent, 2022
Wood, adhesives, wire, and acrylic
Photography by Blaine Campbell

EDUCATION GUIDE

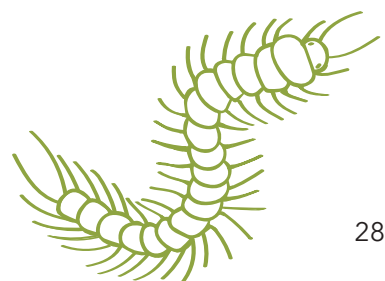
This Education Guide consists of activities to move audiences through the various themes presented in *Land Eater*. The content of the exhibition and the following lesson plans have been carefully developed and designed to enhance the curriculum set by Alberta Education. The guide includes questions for discussion, activities, and vocabulary designed for the level of ability, understanding, and complexity of the participants:

Beginner - participants who are just beginning their exploration of art.

Intermediate - participants who have some experience looking at and creating art.

Advanced - participants who have much experience looking at and creating art.

Throughout the Education Guide, you will find key concepts, words, and terms emphasized that can be found in the Vocabulary section.



DISCUSSION QUESTIONS

Below are questions intended to prompt meaningful discussion about the content presented in *Land Eater*. The questions can be selected and the vocabulary altered to suit the appropriate age level.

Do you personally connect with a particular artwork in the exhibition? Why or why not?

Jude Griebel's drawings make use of *anthropomorphism*. Can you identify which of the landscapes look as if they have bodies or body parts, such as arms and legs or hands and feet? Can you see humanlike faces in forms that wouldn't otherwise have faces? What emotion(s) do you feel when looking at those drawings?

If you imagine Earth and its myriad *ecosystems* as a whole living, breathing *organism*, how might this impact the way you care for nature and the lands we live on?

Many of Jude Griebel's drawings depict *industrial* tools and *machines* or *infrastructure*, such as factories and roads, that are in *tension* with nature. Where do you see this tension existing in each artwork? Pick one artwork and describe how the tension present in the *composition* makes you feel, or describe the story you imagine when viewing the artwork. What tensions do you notice currently coming up in conversations around *climate change*?

What is a *natural resource*? Review the definitions of *renewable resource* and *nonrenewable resource* in the Vocabulary section. Discuss how natural resources come from the land and how the land might benefit from resource extraction that takes *sustainable* practices into account.

Humans *manufacture* many things using both renewable and nonrenewable resources. Identify various manufactured everyday items, such as chairs, pencils, erasers, paper, and glue, and consider these questions: How was the item made? What is it made of? Could it be made with renewable resources?

Which drawings illustrate the industries of *clear-cutting*, *mining*, and *oil and gas extraction*? Which drawings illustrate the industry of *farming*? How much do you know about each of these industries? Which of these industries are most common in Alberta?

How can we get curious about different industries? How can we live in a way that's more eco-friendly and sustainable? What human activities might we pivot away from?

Many people are talking about climate change. Whom should we listen to? Politicians? Earth science experts and observers? The Earth and the many creatures dwelling on it? Indigenous knowledge keepers and land stewards? Who speaks for whom?

Pick a drawing in the exhibition and write down five questions that you have about the subject matter depicted. Use these questions to generate a discussion within a small group.

Consider what kinds of organisms live in our shared urban *habitat*. How do various plants and animals live alongside humans? Now think about these questions: Can you describe your own habitat? Where do you live and what makes that place livable? Where do you get your food, water, and shelter? Discuss how other organisms meet their survival needs and how humans impact their ecosystems.

Discuss *coexistence*.

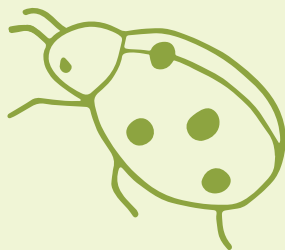
What is *activism*? How can individual actions, such as reducing waste and conserving energy, contribute to climate activism? In what ways can individuals influence larger-scale *policies* around climate change?

What are some ways that young people can get involved in *ecological* activism in their schools or communities?

Why is it important for young people to speak up and act on climate change and ecological care?

How can *technology* and inventiveness be used as a tool for change? Can you think of examples? How can art collaborate with science to connect us with ways we can care for our planet?

What can we learn from global Indigenous knowledge about climate and the environment?



GROUP ENGAGEMENT ACTIVITIES

Tracing Your Trash

Have participants try to recall all the trash they generated in a week and then draw it on a tracing of their body, or have participants collect clean pieces of all the trash they generate in a week and have them add those pieces of trash to fill the tracing of their body. This exercise is fun and jarring and silly, but it also creates a very personal impact statement about *ecological footprints*.

Afterward, ask participants these questions: How can you reduce and minimize the amount of trash you produce? Can you identify at least three reuse or repurpose habits you can start implementing in your life?

Message to Earth

Ask participants to imagine that they could send out a message as a group to everyone on Earth about protecting the planet now and for the future. What would they say? Have them think creatively about how their message can inspire positive change. Guide them to consider what the world they want to live in looks like and how they can create that world together.

Afterward, have the group consider making a video presentation of all the different messages.



Conversations with Nature

In our modern age, many people have become extremely disconnected from nature. This significantly and detrimentally impacts the ways in which we collectively care for the planet we live on. Humans have languages to communicate, but what is often overlooked is that all living things communicate – just not in the same ways humans do. Trees use their root systems and an underground network of fungi to communicate with one another.¹ Bees can communicate by dancing.² There are endless examples of plant and animal species communicating in unique ways, but since humans communicate through different means, we don't always understand what nature is saying.

For this activity, instruct participants to spend at least half an hour sitting quietly in a natural environment listening to nature's sounds and observing nature's visual qualities and movements. Encourage participants to write down in a journal all their observations about what nature shared with them.

After returning indoors as a group, talk to participants about how we can learn to listen to nature and not just other humans. This can help us to have more balanced conversations about how to take care of Earth and each other – and about how we can be stewards of the land for future generations.

Afterward, ask participants:

- What did you notice when you spent time listening to nature?
- What did you hear, smell, and/or see?
- Have you ever thought of nature as having its own voice?
- How can we hold space for Earth's voice in our communal discussions about sustainability?

Other Relevant Group Activities:

- Plan a clothing swap.
- Coordinate carpooling cohorts and find ways to reduce carbon emissions from travel.
- Facilitate a workshop on how to repurpose and upcycle clothing to mitigate the impacts of fast-fashion waste.
- Facilitate workshops on eco-friendly cooking, diets, and kitchen-waste management.
- Fundraise for an environmental charity.
- Attend and learn from Indigenous events related to eco-care and land-based knowledge.

¹ "Talking Trees: How do Trees Communicate?" Let's Talk Science, July 23, 2019, <https://letstalkscience.ca/educational-resources/stem-in-context/talking-trees-how-do-trees-communicate>, accessed July 24, 2023.

² Karin Heineman, "The Bee Dance," *Inside Science*, March 7, 2017, <https://www.insidescience.org/video/bee-dance>, accessed July 24, 2023.

BEGINNER LESSON:

POLLINATOR PRINTS

- KINDERGARTEN TO GRADE 3 -

As *pollinators*, bees are incredibly important in maintaining plant growth that human life is dependent on, and they're also often an *indicator species* of ecosystem health.³ Certain human actions are taking a toll on their populations, including the use of *pesticides* and *insecticides*, as well as the production of *air pollution*.⁴ Bee experts have stated that a third of the world's food production depends on bees.⁵

Artworks such as *Flame Licked* (2019) and *Rustbelt* (2021) draw attention to environmental strains and imbalances that agriculture practices can cause. This educational art activity pays tribute to the importance of bees in assessing those strains and is meant to prompt important dialogue around how we might mitigate our impact.

This activity can help younger participants learn about bees (fun facts can be found at the end of the activity) and encourage them to have respect and reverence for our pollinator pals.

Materials

Black Sharpies (thin tip and standard), white printer paper, and yellow and blue water-based stamp pads

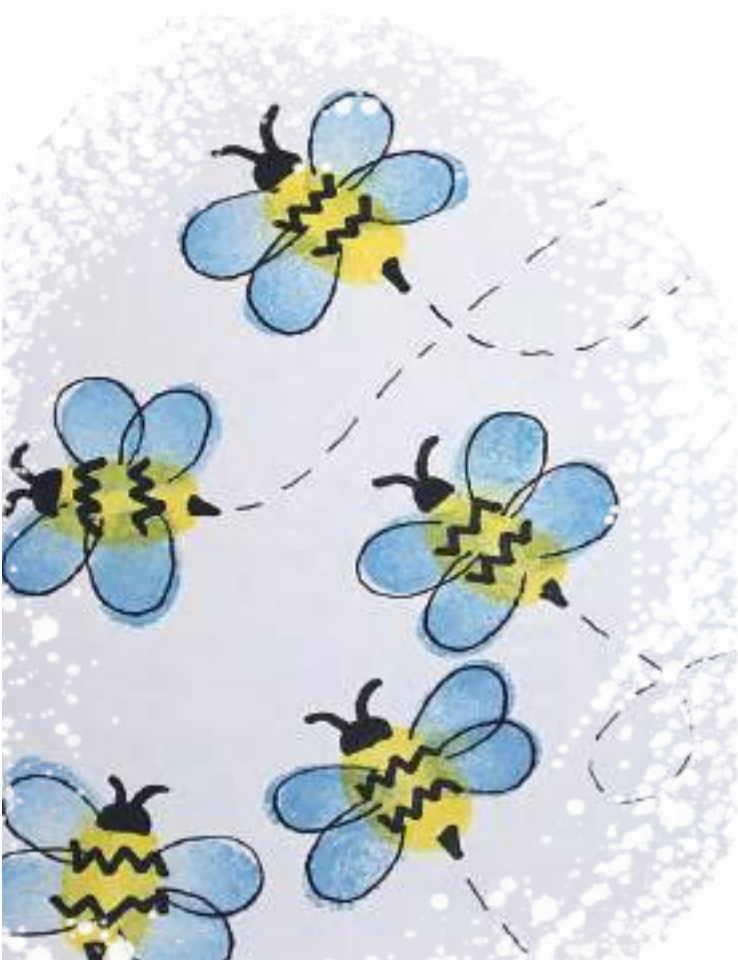
³ Larissa Walker, "Can We Learn from the Bees in Time to Save Them?" Centre for Food Safety, April 25, 2013, <https://www.centerforfoodsafety.org/blog/2126/can-we-learn-from-the-bees-in-time-to-save-them>, accessed July 24, 2023.

⁴ "Why bees are essential to people and planet," United Nations Environment Programme, May 18, 2022, www.unep.org/news-and-stories/story/why-bees-are-essential-people-and-planet, accessed July 24, 2023.

⁵ Ibid.

Instructions

- Step 1** Press your thumb into the yellow stamp pad and print your yellow thumbprint onto the white sheet of paper. Repeat for as many bees as you'd like to have in your pollinator-print composition.
- Step 2** Press a different fingertip into the blue stamp pad and print your blue fingerprint twice on each side of a yellow thumbprint to create wings. You will need to re-ink your fingerprint each time.
- Step 3** Using a standard Sharpie, draw two parallel zigzag lines onto the yellow body of each bee.
- Step 4** Using a standard Sharpie, draw a triangle stinger on one end of the yellow body of each bee.
- Step 5** Using a standard Sharpie, draw a half circle on the opposite end of the yellow body to create the head, and then draw two lines for antennae.
- Step 6** Using a fine-tip Sharpie, outline all the bee wings.
- Step 7** Using a fine-tip Sharpie, draw the flight path of each bee with dotted lines.



Discussion Questions

What did you learn about bees in this activity?

Why are pollinators important?

What can bees help us understand about ecosystems?

Variations

Facilitators may wish to elevate this activity with more advanced *printmaking* techniques, such as *linocut*, *silkscreen*, or *monoprint*, along with a more in-depth discussion about the science of pollinators and their importance in ecosystems. Additionally, this activity can be expanded to include prints of other pollinators, such as bats, birds, and butterflies.



Step 1



Step 2



Step 3



Step 4



Step 5



Step 6



Step 7

Bee Informed! (Fun facts about bees)

- There are more than 20,000 species of bees. ⁶
- A bee's brain is smaller than a grain of rice. Even still, scientists have found that they can train bees to carry out complex tasks, such as counting and playing soccer! ⁷
- As bees forage for nectar, they take note of landmarks. They can remember up to four landmarks to find their way back to a particular location. ⁸
- Bees can recognize human faces after repeated interactions! ⁹
- To share information with each other about the best food sources, honeybees will perform what scientists have termed the "waggle dance." When a worker bee returns to a hive, it will waggle its body in a series of figure-eight movements to communicate to other worker bees where they can find the food source. ¹⁰
- If a queen bee dies, worker bees can grow a new queen by selecting a young larva and feeding it a special kind of nutritional substance called royal jelly. This transforms the larva into a fertile queen bee. ¹¹

6 Adesuwa Okoyomon, "Inside the Small but Mighty Brain of Bees," Science World, May 20, 2021, <https://www.scienceworld.ca/stories/bees-are-small-but-mighty>, accessed July 24, 2023.

7 Ibid.

8 Ibid.

9 Meghan Miner Murray, "Bees can remember human faces – and 7 other surprising facts about these important insects," ideas.TED.com, March 12, 2021, <https://ideas.ted.com/bees-can-remember-human-faces-and-7-other-surprising-facts-about-these-important-insects/#:~:text=Bees%20may%20have%20brains%20the,recognize%20them%20during%20repeat%20interactions>, accessed July 24, 2023.

10 "10 Facts About Honey Bees!" *National Geographic Kids*, <https://www.natgeokids.com/au/discover/animals/insects/honey-bees>, accessed July 24, 2023.

11 Ibid.

INTERMEDIATE LESSON:

BUG PROTEST PALS

- GRADE 4 TO GRADE 8 -

In Jude Griebel's sculptural work *Small Dissent*, we see a procession of bugs holding signs of *protest*, signifying disdain for humanity's excessive *consumerism* and tendencies towards *anthropocentrism*. Amnesty International describes the impact of protests throughout history as being "the driving force behind some of the most powerful social movements, *exposing injustice and abuse, demanding accountability and inspiring people to keep hoping for a better future* [emphasis added]."¹²

In this activity, participants are encouraged to think beyond human protests to consider what kinds of dissent or rebellion are occurring in nature in real time and to think about what we'd see if we just paid more attention to what the many living organisms on Earth are saying. What injustices are the trees upset about? The bees? The earthworms, beetles, and other bugs?

Participants will make a bug protest pal and then place it in a procession with the other bug protest pals – these can be hung on a string or posted in a line along a classroom bulletin board. The intention is to generate discussion around collective care and action.

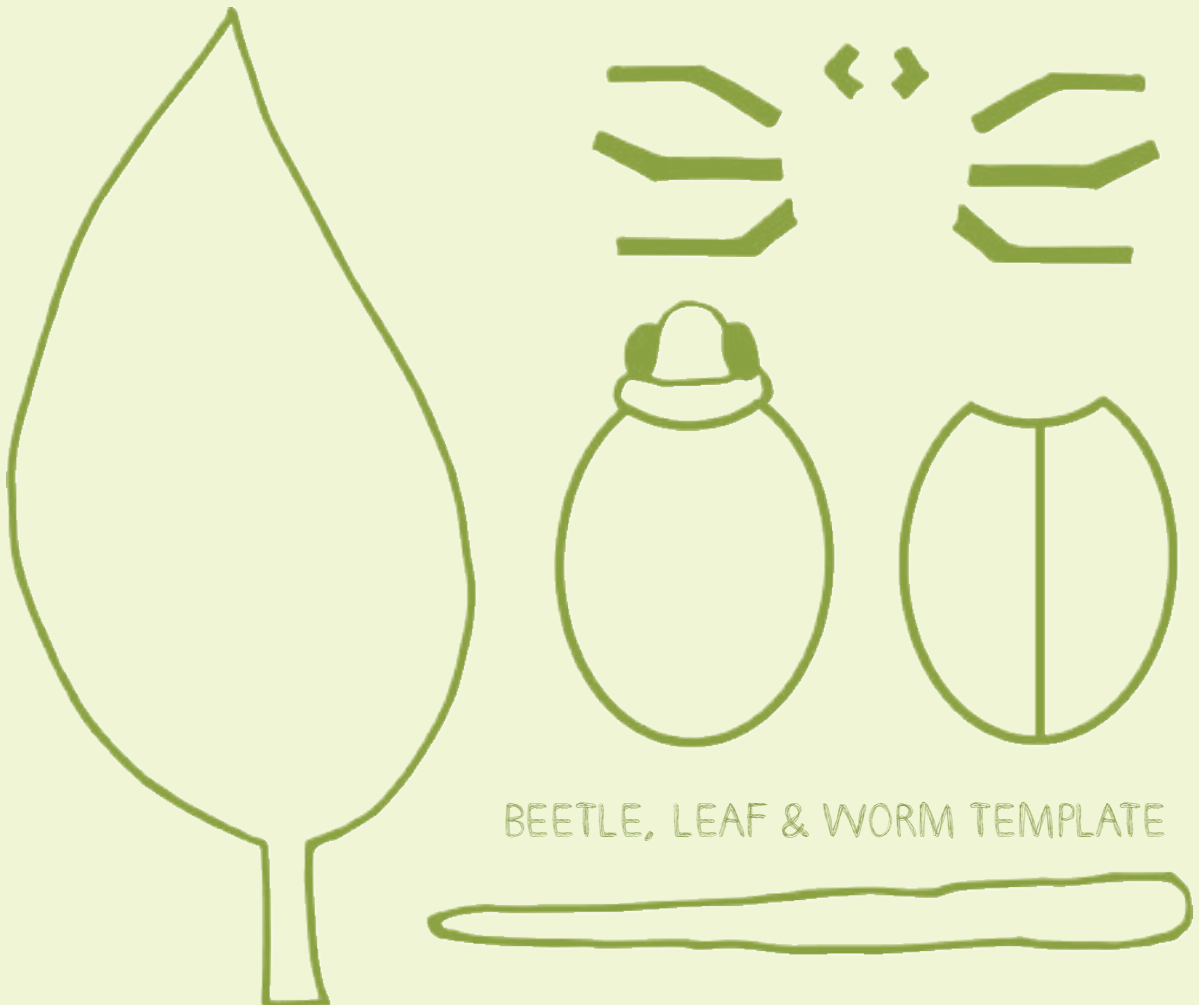


Materials

Bug and leaf template (below), coloured cardstock sheets for cutting up (can be any colours), black Sharpie, pre-cut 1-inch squares of corrugated cardboard, pre-cut 1.5-inch squares of white poster paper, glue stick, scissors, tape, small twigs (about three inches long), and half a sheet of letter-sized cardstock for the backing

General Preparation

Print out the templates for the beetle, leaf, and worm (below.) Show a completed example of the project (opposite page) so that participants can see how the different components of the activity will come together. Have participants decide what kind of protesting bug they'd like to create. We've provided written instructions for both a worm and a beetle composition, but for simplicity, detailed instructional images are provided only for the creation of a beetle.



Beetle Preparation

- Step 1** Cut out the templates for the leaf, the beetle body, the beetle wings, and the beetle legs.
- Step 2** Trace the leaf template onto a piece of cardstock (we used green).
- Step 3** Cut out the leaf from the cardstock.
- Step 4** Trace the beetle body onto a piece of cardstock (we used black).
- Step 5** Cut out the beetle body from the cardstock.
- Step 6** Trace the beetle wings onto a piece of cardstock (we used red).
- Step 7** Cut out the beetle wings from the cardstock and add any patterns or markings you'd like using a Sharpie (we added dots for a ladybug).
- Step 8** Cut out six beetle legs using the template, or fold a piece of 3-inch by 6-inch cardstock in half along the long edge and then cut three leg shapes along the folded edge. You'll end up with three folded leg pieces that you can cut in half into leg pairs – this is often an easier method, but the template can show you what shape to cut.
- Step 9** Gather two pieces of 1-inch square corrugated cardboard, a piece of 1.5-inch square poster paper, a small twig, and half a sheet of letter-sized cardstock to use as a backing. Set all prepared pieces aside for assembly, outlined in the Assembly Instructions (page 41).

Worm Preparation

- Step 1** Cut out the templates for the leaf and the worm.
- Step 2** Trace the leaf onto a piece of cardstock (green recommended).
- Step 3** Cut out the leaf from the cardstock.
- Step 4** Trace the worm template onto a piece of cardstock (pink recommended).
- Step 5** Cut out the worm from the cardstock and then, using a Sharpie, draw vertical lines along the length of the worm in 0.25-inch sections.
- Step 6** Gather two pieces of 1-inch square corrugated cardboard, a piece of 1.5-inch square poster paper, a small twig, and half a sheet of letter-sized cardstock to use as a backing. Set all prepared pieces aside for assembly, outlined in the Assembly Instructions (page 41).



Paper Beetle Material Prep



Assembly Instructions

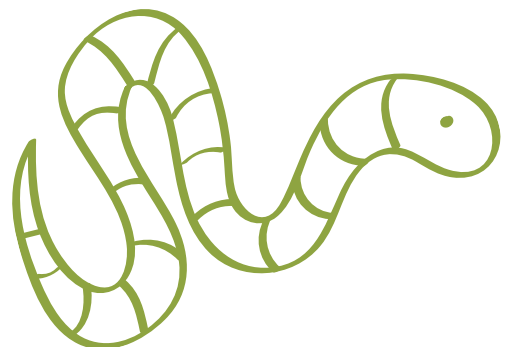
- Step 1** Draw vein lines onto the leaf cutout using a Sharpie.
- Step 2** Glue the two pieces of corrugated cardboard together and then glue them to the middle of the backing cardstock sheet. This will raise the final piece slightly from the background to create depth.
- Step 3** Glue the leaf onto the corrugated cardboard.
- Step 4** Tape the twig onto the leaf.
- Step 5** If assembling a beetle protest pal, glue all the beetle legs onto the beetle body. Skip this step if assembling the worm protest pal.
- Step 6** If assembling a beetle protest pal, glue the beetle body onto the leaf, placing it so it looks as if it's holding the sign. If assembling a worm protest pal, wrap the worm around the twig once and glue either side of the worm onto the leaf so that it looks as if the worm is holding the sign.
- Step 7** Tape the 1.5-inch piece of poster paper onto the stick so it looks like a sign.
- Step 8** If assembling a beetle protest pal, glue the beetle wings onto the beetle body. If assembling the worm protest pal, skip this step.
- Step 9** Write a message of hope and/or resistance on the protest pal's sign!
- Step 10** Hang your protest pal on a string or pin it on a bulletin board with other protest pals, to form a procession.

Variations

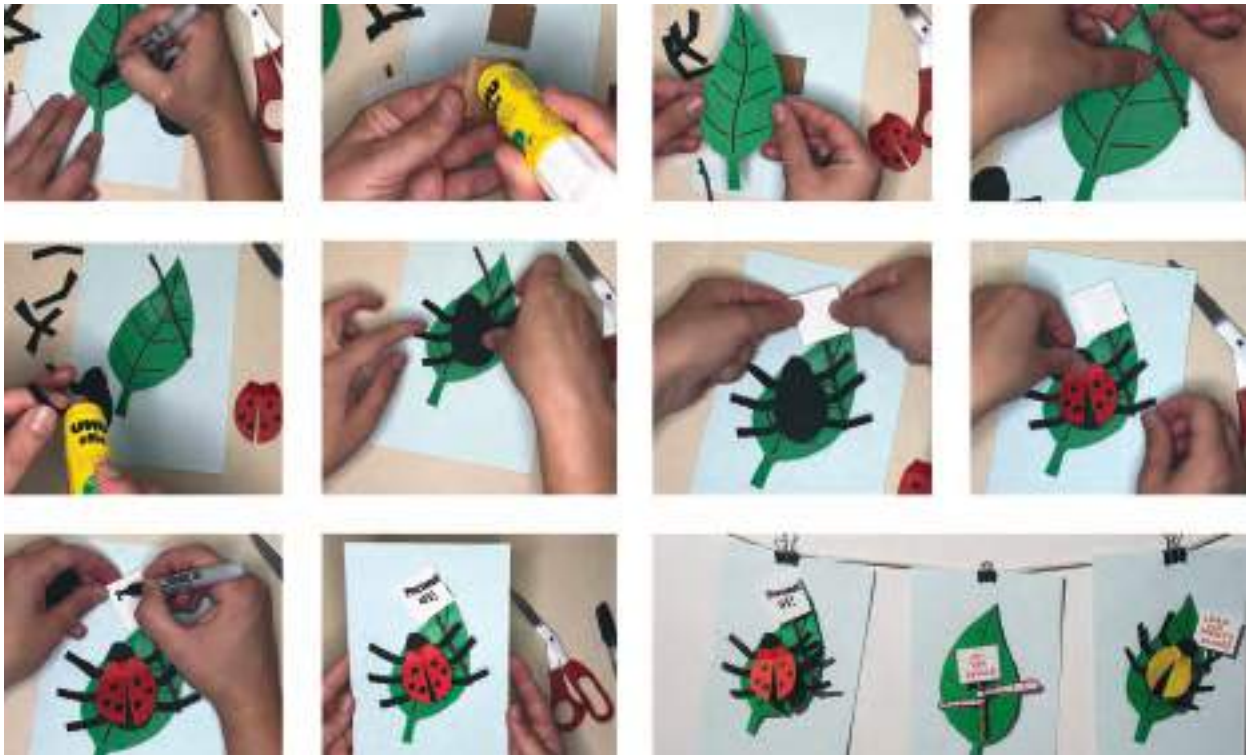
Other kinds of protest pals can be made with different shapes – a butterfly, a grasshopper, a snail, a fly, or any other bug. This activity can also be completed using repurposed trash or recycled newspapers and magazines.

Potential Prompts for Protest Signs

- More global WORMing, Less global warming!
- Climate change should BUG you!
- I have a tiny carbon footprint!
- BEETLE the change you wish to see!



ASSEMBLY INSTRUCTIONS



Discussion Questions

Why do people participate in protests? How can protests bring about social, environmental, or political change?

What are some examples of historical protests that have had a significant impact? How did these protests shape the world we live in today?

How do protests reflect the values and principles of a society? Can protests be an effective way for individuals or groups to express their concerns and advocate for change?

What are some peaceful methods of protest that have been used throughout history? How do these nonviolent approaches compare to more confrontational or violent forms of protest?

What are some ethical considerations that individuals and groups should consider when participating in protests? How can they balance their right to protest with the need to respect the rights and safety of others?

How does nature protest? How can we pay closer attention to nature's voice amid the ecological imbalances caused by human behaviours?

ADVANCED LESSON: TRANSFIGURING TRASH SCULPTURES

- GRADE 9 TO GRADE 12 -

In the artworks *Heap* (2019) and *Trash Tide* (2022), Jude Griebel uses anthropomorphism to create compositions that draw attention to the constantly rising global excess of trash. According to journalist Kadir van Lohuizen, “The world produces more than 3.5 million tons of garbage a day – and that figure is growing.”¹³ It’s clear we’re producing too much trash. In fact, according to scientists, by the year 2050 plastic will outweigh the fish in the ocean.¹⁴

With this kind of extreme overconsumption and trash production, it can be difficult to imagine what a cleaner and more sustainable future could look like. However, our story is still continually unfolding, and it’s important to leave room for imagination. Our individual and collective actions will have a ripple effect on future generations. We’re creating a choose-your-own adventure story, so we must prevail with curiosity and creative care.

In this activity, participants are encouraged to *transfigure* trash into anthropomorphized *mixed-media* sculptures in which nature pushes back against or overgrows trash. In imagining a *dimorphic* nature-trash creature, participants should contemplate the ways in which nature shows itself to be able to re-establish control when faced with various forms of ecological harm or collapse. It’s also an opportunity to reuse trash as a material for artistic creation, which can prompt important conversations.

Materials

Piece of trash (such as a plastic bottle, a can, or any other discarded object), air-dry clay, foam core board or corrugated cardboard to use as a base, chopstick or other reusable utensil for carving or forming the air-dry clay, and a glue gun.

Other mixed-media materials might include wire or newspaper, for additional support or decoration. As well, *organic* materials, such as moss or twigs, are optional embellishments. You may wish to paint your sculpture, in which case you’ll need acrylic paint.

¹³ Kadir van Lohuizen, “Drowning in Garbage,” *The Washington Post*, Nov 21, 2017, <https://www.washingtonpost.com/graphics/2017/world/global-waste>, accessed July 24, 2023.

¹⁴ Ibid.



Preparation

Select a piece of garbage that you can imagine transfiguring from trash into an organically emerging creature. Make sure it's clean and free from any harmful substances that could affect the clay or the environment.

Consider the shape and structure of organic formations, such as those that typically spread over surfaces (e.g., coral, mushrooms, barnacles, moss). Look at images or research different types of organic plants or creatures for inspiration. Visualize how you want the organic form to interact with the piece of trash and plan the placement and arrangement of the clay elements.

Instructions

- Step 1** Glue your selected piece of trash onto the centre of a base material, such as foam core or cardboard, using a hot glue gun. Decide where you want to sculpt your organic form on or in the trash material. For the example provided (page 46), we have opted to sculpt an anthropomorphic coral formation onto a discarded can of pop.
- Step 2** Take a portion of the air-dry clay and knead it until it becomes soft and pliable. This will make it easier to work with and mould.
- Step 3** With the clay, form small balls or cylinders. Then, use your sculpting tools and fingers to manipulate the clay, adding details to the shapes such as branches, ridges, or bumps to mimic the texture of whatever organic material you're intending to represent. Attach the clay pieces to the surface of the trash object, ensuring they adhere securely.
- Step 4** Use sculpting tools, your fingers, and water to smooth out surfaces and blend the clay. Pay attention to the fine details and contours of the organic material, making it as realistic or stylized as you prefer.
- Step 5** Set the piece in a well-ventilated area and let it air-dry. The drying time will depend on the thickness and size of the clay sculpture. Follow the manufacturer's instructions for the specific air-dry clay you are using.
- Step 6** Once the clay has fully dried and hardened, you might choose to paint the sculpture using acrylic paints to add colour and depth. Apply the paint with a brush and allow it to dry between layers.
- Step 7** Add any other mixed-media materials or embellishments you feel add to the sculptural composition, such as moss, twigs, or dried leaves. Glue these on with a glue gun.

Discussion Questions

How might you describe the interplay between the hand-sculpted forms and the trash components of your compositions? What was important for you when you were thinking about how to combine different elements?

In what other ways can you imagine reusing various kinds of trash or discarded materials for creative purposes?

What other creative actions can you take to show care for the planet?



Variations

A two-dimensional version of this activity can be completed using discarded newsprint, magazines, or other print material. Participants can create a collaged anthropomorphic creature using various torn or cut pieces of paper glued on to a paper backing.

VOCABULARY

Some definitions have been simplified, paraphrased, and/or slightly modified for clarity (spelling Canadianized for print purposes).

Activism - The doctrine or practice of vigorous action or involvement as a means of achieving political or other goals, sometimes by demonstrations, protests, etc.

Air pollution - A mix of hazardous substances from both human-made and natural sources. Vehicle emissions, fuel oils and natural gas to heat homes, by-products of manufacturing and power generation, particularly coal-fuelled power plants, and fumes from chemical production are the primary sources of human-made air pollution. Nature releases hazardous substances into the air, such as smoke from wildfires, which are often caused by people; ash and gases from volcanic eruptions; and gases, such as methane, which are emitted from decomposing organic matter in soils.

Anthropocentrism - The attitude that frames human beings as having the highest value and the natural world as simply an environment consisting of resources and systems of support that humans rely on. An anthropocentric view of the natural world frames it in terms of its usefulness to human beings alone. Its value in its own right is sidelined. So are questions of ethics respecting nonhumans.

Anthropomorphism - An interpretation of what is not human or personal in terms of human or personal characteristics.

Clear-cutting - The complete or nearly complete removal of trees from an area of land. The size of the area that is clear-cut varies. Sometimes hundreds of acres are clear-cut.

Climate change - Significant and long-lasting change in the Earth's climate and weather patterns.

Coexistence - Existing peacefully together.

Composition - The arrangement or placement of visual elements in a piece of artwork.

Consumerism - Comes from the verb *consume*, meaning "to use up or to waste." *Consumerism* also refers to a movement that promotes the interests of consumers – that is, people who purchase goods, use them, and then buy more.

Dimorphic – Occurring in two distinct forms or combining qualities of two kinds of individuals in one.

Ecological – Anything ecological relates to the science of ecology, which is the study of how living things and the environment do their thing – how plants and animals relate to each other, in good and bad ways, in specific environments, from the impact of floods on river insects to the impact of smog on humans. Just about anything people do has an ecological impact, for better or worse.

Ecological footprints – An ecological footprint is a measure of the demands made by a person or group of people on global natural resources. It has become one of the most widely used ways to measure humanity's effect on the environment and has been used to highlight both the apparent unsustainability of current practices and the inequalities in resource consumption between and within countries.

Ecosystem – All the plants and animals that live in a particular area together with the complex relationship that exists between them and their environment.

Farming – The cultivation of land for the production of agricultural crops, livestock, eggs, milk, or horticultural crops; the raising of poultry; or grazing.

Habitat – The natural environment in which an animal or plant normally lives or grows.

Indicator species – A plant or animal group whose population reflects the environmental health of an ecosystem. A good indicator species can provide ecology researchers with biotic data that can shed light on current environmental conditions. Environmental scientists can use this data to accurately model climate change and address imbalanced food webs in fragile ecosystems.

Industrial – Of or relating to industry (i.e., factories, the people who work in factories, or the things made in factories).

Infrastructure – The basic equipment and structures (such as roads and bridges) needed for a country, region, or organization to function properly.

Insecticide – Words that end in *-cide* usually have to do with killing. An insecticide is a chemical substance that kills insects. Farmers sometimes use insecticides to keep insects from destroying crops. If you're a bug, an insecticide is bad news.

Linocut – A print that is made from a design carved in relief into a block of linoleum.

Machines - At its simplest, a machine is an invention that does a job better, faster, and more powerfully than a human being.

Manufacture - The process of making wares by hand or by machine especially when carried on systematically with division of labour.

Mining - The industry and activities connected with getting valuable or useful minerals from the ground (e.g., coal, diamonds, or gold).

Mixed media - Mixed media is a term used to describe artworks composed from a combination of different media or materials.

Monoprint - A form of printmaking where the image can only be made once, unlike most printmaking, which allows for multiple originals. Monoprinting allows for expressive and experimental combinations of printmaking, painting, and drawing media.

Natural resource - Industrial materials and capacities (such as mineral deposits and waterpower) supplied by nature.

Nonrenewable resource - These resources include coal, natural gas, oil, and nuclear energy. Once these energy sources are used up, they cannot be replaced, which is a major problem for humanity as we are currently dependent on them to supply most of our energy needs.

Oil and gas extraction - The extraction of petroleum, natural gas, and other related hydrocarbons or minerals from the earth.

Organic - Refers to living things or material that comes from living things.

Organism - A living being.

Pesticide - Words that end in *-cide* usually have to do with killing. A pesticide is a substance used to ward off insects or small animals.

Policies - A policy is a plan developed by an individual or a group. It typically outlines a specific course of action designed to further the general goals of the group. The word can also be used to describe a formal written agreement, such as an insurance *policy*.

Pollinator – An animal that helps fertilize plants by moving pollen from one plant to another.

Printmaking – An art form that involves making designs or images by printing them with ink. In most cases, printmaking allows you to produce many copies of the same picture.

Protest – The act of saying or showing publicly that you object to something.

Renewable resource – An energy source that cannot be depleted and is able to supply a continuous source of clean energy.

Silkscreen – A printmaking process in which an image or design is superimposed on a very fine mesh screen and printing ink is squeegeed onto a printing surface through the area of the screen that isn't covered by a stencil, resulting in a printed image that is repeatable.

Stencil – An impermeable surface area, except for intentional the open sections in the shape of letters or designs: where ink, paint, etc. can be spread over the *stencil*, and the letters or designs are marked on the surface beneath.

Sustainable – Of, relating to, or being a method of harvesting or using a resource so that the resource isn't depleted or permanently damaged.

Technology – All the things science allows people to make and do. Cars, surgical techniques, computers, and robots are all examples of technology.

Tension – An interplay between opposing elements or tendencies (especially in art or literature).

Transfigure – To change or alter something, often so that it becomes even more amazing or beautiful.

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accessed June 18, 2023, <https://www.vocabulary.com/dictionary>.

RESOURCES

Below is a list of resources, some of which were referenced within this exhibition catalogue. Others, not explicitly referenced in this catalogue, may be useful for venue facilitators to share with their audiences to help educate or to develop dialogue about the exhibition's themes.

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