



It is a magnificent thing to be alive in a moment that matters so much.
-Ayana Elizabeth Johnson and Katherine K. Wilkinson, *All We Can Save*

**AO Roberts, Cheryl Zubrack, Chimwemwe Undi,
Colleen Cutschall, Darren Stebeleski, David
Heinrichs, Helga Jakobson, Jamie Wright, Jona-
to Dalayoan, Moneca Sinclair, Phil Brake, Reza
Rezaï, Sarah Ciurysek, Sarah Anne Johnson, Son-
ny Cai, Shawna Dempsey & Lorri Millan, Toby Gil-
lies, Victoria Mamnguqsualuk, Yvonne Carlson**

PLANET LOVE

8 SEPTEMBER – 19 NOVEMBER 2023

"It is a magnificent thing to be alive in a moment that matters so much" -Ayana Elizabeth Johnson and Katherine K. Wilkinson. "Onward," All We Can Save

Love enables us to do things we might otherwise think impossible. A force to be reckoned with, one of the most amazing things about love is its variety. You can love a subject at school, you can love your family, your friends, your lover, your pet. You can love your coffee mug or a painting, a street or a building, your toes or skiing, a lake, river, fox ...

Planet Love is grounded in the belief that most people love our planet; although many might not use those exact words. People living on Turtle Island especially pride ourselves on its landscape and animals—its ecosystems—indeed they are embedded in many national identities here. I'll never forget the video featuring an epic montage of moose, bears, beavers, and whales accompanied by very enthusiastic musicians that was played during my citizenship ceremony.

Perhaps it is because of this love that the climate crisis and mass extinctions we are experiencing can feel totally overwhelming. When you are losing something (or someone) you love, that you need and rely upon, it can result in utter despair and paralyzing grief.

"It's a critical turning point for life on this planet, and we can reach it only by stopping heat-trapping emissions and supporting nature's carbon sinks, which draw carbon back down to Earth. ... We could reach it by mid-century." 1

In this profound crisis there are a lot of purveyors of hopelessness and yes there is so much that is going wrong—extreme weather, terrible air quality, species of plants and animals disappearing, energy crises, deforestation, unbelievable poverty and inequity, corruption and extreme disinformation. Of course the crises seem impossible to tackle and those who speak of hope seem either totally out of touch, naïve, wildly privileged, or nuts.

We are hemmed in by stories that prevent us from seeing, or believing in, or acting on the possibilities for change. 2

And yet. *"We can learn the difference between hopelessness and helplessness ... what if courage is what leads to action and hope is what comes next?"*³ I would extend this: what if love leads to courage, action, and hope? Before moving to Canada, I was pretty cynical about hope, believing that one would invariably be disappointed, but it was while watching a hockey game, the Jets at the then MTS Centre, that my mind was changed. They were getting pulverised and at the end of the second period I thought, "Oof, they're done for." I was pretty much ready to leave but my girlfriend at the time was not; so, I stayed, slightly pained at having to watch the home team get eviscerated. But in those last twenty minutes the Jets clawed their way back and triumphed. I was stunned. Not only about what had seemed an impossible turn-around but by the fans. They never stopped rooting for their beloved Jets despite it seeming almost ridiculous; love fed their hope and the team. I realised that it was easier for me to give up and avoid an emotional rollercoaster, but that this was a self-serving approach that actually diminished me and my own sense of possibility. From that night on, I have worked on believing in the possibilities of the last period, the last minutes, the last seconds. It's not easy, but it's a much more fulfilling way for me to live.

However, with the terrifying losses that millions of people have already experienced around the world—floods, wildfires, extreme heat—how can a person possibly feel hope when they are bereaved and displaced? We need action: food, shelter, money, and longterm support not only to survive but to live full lives. When someone cannot act, let alone find hope, for themselves, we can try to find it for them. When hope and action are entangled, important lifesaving things happen.

The causes of the climate crisis and mass extinctions have deep roots in colonialism, imperialism, industrialisation, and unrestrained capitalism. Not only have these things created mindsets of extraction and racial and cultural superiority but they've also imposed massive inequality in and between nations. Although these roots may be deep, a great many people have a sense of fairness and reciprocity that is deeper—taproots, that connect us to the aspects of our humanity that outweigh self-interest, fear, and greed. The narrative about life being "red in tooth and claw" and solely an exercise in the survival of the fittest are being shown to be over-emphasised or simply misunderstood. There is just as much evidence for mutual support among animals and plants. ⁴ Reciprocity is an important element in healthy ecosystems.

Talking of ecosystems—all of us have a vital part to play in preventing total catastrophe from engulfing our communal home, Earth.

You don't have to retrain as a climatologist or chain yourself to an ancient redwood—as important as those things are. Think about what you love doing, about what nourishes you. Perhaps it's your job or cooking or working on your car or watching movies. Then think of ways that activity connects to the planet and to climate crisis. You will find ways that you can make a difference. It might start with shutting your computer down at the end of work instead putting it in sleep mode, or trying some vegetarian and vegan recipes, or bringing a reusable cup to the cinema for your drink, or listening to an eco-focused podcast once a week. These do help. But we are in the final period of this crisis and are close to irrevocably changing the climate and all life on Earth—so we also need to think bigger. Does your workplace or child's school have a green strategy? Are the people you vote for centering the climate emergency in all of their policies? Can you reduce the amount of animal products you consume? Take public transit or bike? Can you advocate for these things as an individual or by joining a group?

*Transformation is not achieved by tentative wading at the edge.*⁵

This exhibition, *Planet Love*, is part of a global movement that rejects “doomer dudes” telling us it's all over and there's no point in trying to save anything. That's total rubbish. Art can be a riposte to that narrative and help us engage in the crisis in productive, even joyful ways. Art embodies stories which help us think for ourselves and make us resilient; it helps us to connect with nature and understand that we are nature, we are not separate from it.

Each of the artists in *Planet Love* really brings the love. How they express relationships with the Earth—with life— is replenishing, provoking, and wonderous. Immerse yourself in it, feel your own love for your home rise within you and find a way that you can refuse the doom. All of us are implicated in and impacted by this crisis. There's profound injustice in the distribution of pain, loss, and responsibility—historically and currently. But, as R. O. Kwon has written:

*I want to live on a planet that can hold us. I believe we can all still help it, us, do so. If nothing else, why not try? Why not hope, and act as if? This is our one wild, lone home; what other choice do we have?*⁶

1 Ibid, 377.

2 Solnit, Rebecca. “If you win the popular imagination, you change the game: why we need new stories on climate.” The Guardian Long Read. 12 January 2023. Accessed 23 July 2023.

3 Mary Annaïse Heglar. "Home is Always Worth It." All We Can Save, 279.

4 See: Mutual Aid by Peter Kropotkin; "Mutualism: eight examples of species that work together to get ahead" By Emily Osterloff, Natural History Museum, UK. <https://www.nhm.ac.uk/discover/mutualism-examples-of-species-that-work-together.html>. Also see, Ursula K. Leguin's "Carrier Bag Theory of Evolution".

5 Wall Kimmerer, Robin. Braiding Sweetgrass. (Minneapolis: Milkweed Editions; 2013), 89.

6 R. O. Kwon. All We Can Save, 165.

See galeriebuhergallery.ca for more details or scan the QR code.



AMOUR DE LA PLANÈTE

8 SEPTEMBRE AU 19 NOVEMBRE 2023

Être en vie à un moment qui importe autant est une chose extraordinaire. - Ayana Elizabeth Johnson et Katherine K. Wilkinson. « Onward », tiré de All We Can Save.

L'amour nous permet de réaliser des choses qui pourraient autrement nous sembler impossibles. Une force à ne pas négliger, l'une des caractéristiques les plus incroyables de l'amour est sa variété. On peut aimer une matière scolaire, on peut aimer sa famille, ses amis, son amoureux, son animal de compagnie; on peut aimer sa tasse à café, un tableau, une rue, un édifice, ses orteils, le ski, un lac, une rivière, un renard...

Amour de la planète repose sur la croyance que la plupart des gens aiment notre planète, bien que ces mots ne soient pas toujours exactement les paroles choisies. Les habitants de l'Île de la Tortue sont particulièrement fiers de leurs paysages et de leurs animaux, des écosystèmes qui sont intégrés à beaucoup d'identités nationales. Je n'oublierai jamais le montage vidéo d'originaux, d'ours, de castors et de baleines sur une trame sonore très animée, qui a été présenté lors de ma cérémonie de citoyenneté.

C'est peut-être à cause de cet amour que la crise climatique et les extinctions massives que nous vivons peuvent nous sembler si consternantes. Lorsque vous perdez quelque chose (ou quelqu'un) que vous aimez, dont vous avez besoin et sur qui vous comptez, vous pouvez ressentir un désespoir total et un chagrin paralysant.

La vie sur cette planète approche d'un point de retour critique; nous ne pourrions l'atteindre qu'en freinant les émissions qui retiennent la chaleur et en soutenant les puits de carbone naturels qui ramènent le carbone à la Terre. ... Nous pourrions y arriver vers le milieu du siècle. 1

Dans cette crise profonde, les porteurs de désespoir sont nombreux et il est vrai que beaucoup de choses vont mal - climat extrême, piètre qualité de l'air, disparition d'espèces végétales et animales, crises de l'énergie, déforestation, pauvreté et inégalités renversantes, corruption et désinformation extrêmes. Bien sûr, ces crises semblent impossibles à résoudre et ceux qui parlent d'espoir semblent totalement déconnectés, naïfs, follement privilégiés, ou tout simplement cinglés.

*Nous sommes entourés d'histoires qui nous empêchent de voir
les possibilités de changement, d'y croire et d'agir en conséquence.2*

Et pourtant. « Nous pouvons apprendre la différence entre le désespoir et l'impuissance... et si le courage était ce qui conduit à l'action, à l'espoir, à ce qui vient ensuite? »³ J'irais même plus loin : et si l'amour conduisait au courage, à l'action et à l'espoir? Avant d'arriver au Canada, j'étais plutôt cynique en ce qui concerne l'espoir, persuadé qu'il menait invariablement à la déception, mais c'est à un match de hockey des Jets au Centre MTS à l'époque, que j'ai changé d'avis. L'équipe adverse pulvérisait les Jets et à la fin de la deuxième période, je me suis dit : « Bon. Ils ont perdu la bataille ». J'étais prêt à partir, mais ma copine de l'époque ne l'était pas; je suis donc resté, légèrement peiné d'avoir à regarder l'équipe locale se faire éviscérer. Mais pendant ces vingt dernières minutes, les Jets se sont accrochés et ont triomphé. J'étais ébahi. Non seulement d'assister à ce revirement qui paraissait impossible, mais en voyant les partisans qui n'ont jamais cessé d'encourager leurs Jets, même si cela semblait presque ridicule; l'amour alimentait leur espoir et l'équipe. J'ai compris qu'il était plus facile pour moi d'abandonner et d'éviter les montagnes russes émotionnelles, mais qu'il s'agissait d'une approche égoïste qui, en fait, me diminuait et réduisait mon propre sens des possibilités. Depuis cette soirée, je m'efforce de croire aux possibilités de la dernière période, des dernières minutes, des dernières secondes. Ce n'est pas facile, mais c'est une façon de vivre beaucoup plus satisfaisante pour moi.

Cependant, avec les pertes terribles que des millions de personnes ont vécu à travers le monde — inondations, feux de forêts, chaleurs extrêmes — où peut-on trouver de l'espoir quand on est en deuil ou déraciné? Nous avons besoin de gestes concrets : nourriture, abris, argent et mesures de soutien à long terme non seulement pour survivre, mais pour vivre des vies bien remplies. Lorsqu'une personne ne peut pas agir pour elle-même, et encore moins trouver de l'espoir, nous devons tenter de le faire à sa place. Lorsque l'espoir et l'action s'entremêlent, il se produit des choses importantes qui sauvent des vies.

Les causes de la crise climatique et des extinctions massives sont ancrées dans le colonialisme, l'impérialisme, l'industrialisation et le capitalisme effréné. Ces phénomènes ont non seulement créé des mentalités d'extraction et de supériorité raciale et culturelle, mais ils ont également imposé des inégalités massives au sein des nations et entre elles. Malgré le fait que ces racines soient profondes, de nombreuses personnes ont un sens de l'équité et de la réciprocité qui l'est encore plus — des racines pivot, qui nous lient aux aspects de notre humanité et l'emportent sur nos intérêts personnels, nos peurs et notre avidité.

Les propos au sujet de la vie ayant « les dents et les griffes rouges » et étant uniquement un exercice de survie des plus forts se révèlent être exagérés ou tout simplement mal compris. Il y a tout autant de preuves de soutien mutuel parmi les animaux et les plantes.⁴ La réciprocité est un élément important des écosystèmes sains.

À propos d'écosystèmes, nous avons tous un rôle vital à jouer dans la prévention d'une catastrophe globale de notre foyer commun, la Terre. Il n'est pas nécessaire de devenir climatologue ou de s'enchaîner à un séquoia ancestral — malgré l'importance de ces gestes. Pensez à ce que vous aimez faire, à ce qui vous nourrit. Il s'agit peut-être de votre travail, de cuisiner, de fignoler votre voiture ou de regarder des films. Pensez ensuite aux façons dont l'activité est liée à notre planète et à la crise climatique. Vous trouverez des moyens de faire une différence. Vous pourriez commencer par éteindre votre ordinateur après le travail au lieu de le mettre en mode veille, ou essayer quelques recettes végétariennes et végétaliennes, ou apporter un gobelet réutilisable au cinéma pour votre boisson, ou écouter un podcast écologique une fois par semaine. Tous ces gestes sont utiles. Mais nous sommes dans la phase finale de cette crise et nous sommes sur le point de changer irrévocablement le climat et toute la vie sur Terre, c'est pourquoi nous devons aussi voir plus grand. Est-ce qu'une stratégie verte est en place à votre lieu de travail ou à l'école de votre enfant? Les personnes pour qui vous votez placent-elles l'urgence climatique au centre de toutes leurs politiques? Pouvez-vous réduire la quantité de produits d'origine animale que vous consommez? Prenez-vous les transports en commun ou votre vélo? Pouvez-vous défendre ces causes à titre personnel ou en vous joignant à un groupe?

La transformation ne se produit pas en patageant au bord de l'eau. ⁵

L'exposition *Amour de la planète* s'inscrit dans un mouvement mondial qui rejette les fatalistes croyant qu'il est trop tard et qu'il ne sert à rien d'essayer de sauver quoi que ce soit. C'est de la foutaise. L'art peut être une riposte à ces paroles et peut favoriser notre engagement productif, voire joyeux, dans la crise. L'art incarne des histoires qui nous aident à penser par nous-mêmes et nous rendent résistants; il nous aide à être en lien avec la nature et à comprendre que nous sommes la nature, que nous n'en sommes pas séparés.

Tous les artistes de l'exposition *Amour de la planète* montrent vraiment l'amour. Leur mode d'expression des liens avec la Terre — avec la vie — est ressourçant, provoquant, formidable.

Plongez, sentez monter en vous l'amour que vous portez à la Terre, votre maison, et trouvez un moyen de refuser la fatalité. Nous sommes tous impliqués et touchés par cette crise. Il y a une profonde injustice dans la répartition de la douleur, de la perte et de la responsabilité — historiquement et actuellement. Mais comme l'a dit l'auteur R.O. Kwon :

*Je veux vivre sur une planète qui peut nous accueillir. Je crois que nous pouvons tous encore l'aider. Qu'est-ce qu'on perd à essayer? Pourquoi ne pas espérer et agir comme si on pouvait? Cette Terre est notre seul foyer; avons-nous vraiment le choix?*⁶

1 Ibid, 377.

2 Solnit, Rebecca. If you win the popular imagination, you change the game: why we need new stories on climate. The Guardian Long Read, 12 janvier 2023. Accès le 23 juillet 2023.

3 Mary Annaïse Heglar. Home is Always Worth It. All We Can Save, p.279.

4 Voir : Mutual Aid par Peter Kropotkin; « Mutualism: eight examples of species that work together to get ahead » par Emily Osterloff, Natural History Museum, R.-U., <https://www.nhm.ac.uk/discover/mutualism-examples-of-species-that-work-together.html>. Également Ursula K. Leguin's « Carrier Bag Theory of Evolution ».

5 Wall Kimmerer, Robin. Braiding Sweetgrass. (Minneapolis: Milkweed Editions; 2013), p.89.

6 R. O. Kwon. All We Can Save, p.165.

Consultez le site galeriebuhlerygallery.ca pour obtenir de plus amples renseignements ou scannez le code QR.



ABOUT THE ARTISTS

AO ROBERTS

Thinking about the dire state of the earth, while holding on to hope is a difficult task. In our conversations about Planet Love, hannah mentioned the term "Doom Bros" as a descriptor for the predominately white wealthy men who shrug why bother, proclaiming that we are all doomed to catastrophe anyway, and chide those earnest enough to work toward climate justice. Based on the terror of what is already here and what is to come, I might sometimes slip into Doom Bro territory, but I do my best to drag myself back. This cyclic return is fed by the work of disability justice activists and prison abolitionists, by Mariam Kaba's reminder that "Hope is a discipline"; by the lesson-continuously-learned that contending with climate crisis means pulling down the seemingly interminable walls of the prison industrial complex, means dismantling extractive racial capitalism. My work in this show is part of a long-term speculative sci-fi-inspired project that plays with our relationship to plants, the planet and healing, starting with the voice. I write voice-overs before creating any objects, allowing the scripts to guide me to worlds unknown, to hopefully be able to envision creatively that which is just beyond this horizon, however, clouded it might be by smoke and fire.*

*coined by Alexis Shotwell Against Purity: Living Ethically in Compromised Times.

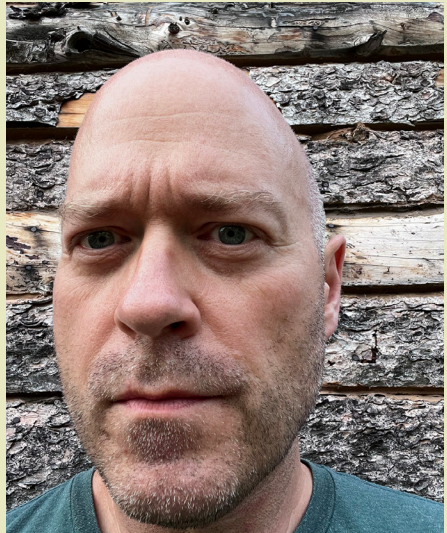
AO Roberts is a multidisciplinary artist and musician based in Treaty 1 territory, Winnipeg known for sculptural installations and sound works that contend with the voice, embodiment, illness, and belief within techno-capitalism. Roberts' recent solo exhibitions include Sickroom (The University of Manitoba School of Art Gallery, Winnipeg), The Stridents (TRUCK Contemporary, Calgary), and The Yolk of Menial Light (aceartinc, Winnipeg). A 2022 MacDowell Fellow and 2021 Sobey Longlist awardee, Roberts performs with VOR, a solo experimental project and holds an MFA from California College of the Arts (2014) and a BFA from the University of Manitoba (2011).



DARREN STEBELESKI

The print For Every Rooftop a Garden was created as part of a 2010 exhibit entitled Reklama Mechano: Novi, which imagined the fictional country of Novi employing a design studio (Reklama Mechano) to create a series of hopeful and vibrant posters outlining a series of exceptionally ambitious environmental policies. In 2010 the proposed ideas seemed radical, impossible: eradication of all plastic packaging; expropriation of vacant buildings to create urban vertical gardens; using dirigibles for travel and shipping. Today these ideas have gone from radical to necessary. Each year the planet grows hotter, and though we may like to believe recycling and electric cars will save us, they will not. It is abundantly clear that we need to radically restructure every aspect of society to guarantee not only a just transition to clean energy for all, but to ensure our continued existence on this paradise that we have been gifted.

Darren Stebeleski is a Winnipeg-based graphic design educator. He has worked as a graphic designer with several local design studios and was a cofounder of the branding firm Honest Agency. After attaining a Master's of Design from the University of Edinburgh, Darren worked in community outreach and social design before joining the Communication Design faculty at Red River College in 2011. His recent personal work has involved the application of design toward political agitation.



DAVID HEINRICHS

This fire bag is a type of traditional Metis bag that is meant to hold dry fire starting supplies, ensuring you always have what you need to start a fire. Being able to start a fire ties into the ability to spend time on and connect with the land. The beadwork in this piece represents places, people, and specific plants that are important in my life, telling a life story while also capturing information about the land. In the bag are a mixture of modern and vintage glass seed beads. Some of the vintage beads are from the late 1800s, a time when the Metis Nation had not yet gone through the years of dispossession. Including these beads

There were many people along the way who helped me create this fire bag with memories of each person being sewed into this bag. Marsii to Jennine Krauchi for her unending generosity as she helped me through the process from start to finish; Lawrie Barkwell for his advice, tips, and general conversation and company for many of the hours spent beading; everyone at the MMF Flower Beadwork Circle; Dr. Maureen Matthews for bringing us closer to our ancestor works; Nicole, Shayne, Bronwyn, and many more friends and family; and my partner Juanpa for his support through so much of this journey.



David Heinrichs (he/him) is a Queer Michif beadworker from Winnipeg. His family names include Poitras, Champagne, Fisher, and Grant with family connections to St. Vital and St. Boniface. With an academic background in biological sciences and a passion for connection with land and plant kin, David incorporates these knowledges into his beadwork

through selection of plants and an attempt to convey environmental information through the designs and patterns. Thinking about the flowers that go into a pattern creates an opportunity to learn even more about how, where, and when they grow. As a queer man, creating beadwork allows him to subvert colonial gender roles and expectations while creating beadwork for the women in his life. He is a citizen of the Manitoba Metis Federation and a founding member of the Two-Spirit Michif Local who lives in Winnipeg with his partner, cat, and dog.

JAMIE WRIGHT

I am a visual artist and musician based in Winnipeg, Manitoba. I hold a BFA Honours from the School of Art at the University of Manitoba (2008), and an MFA from the Glasgow School of Art (2010).

This body of work has been developed over the past five years. I use a direct approach to render scenes I have experienced in my travels through the backcountry. Each piece depicts an often frenetic sky, and gestural landscapes filled with minute detail, rendered in vibrant and somewhat unfamiliar colours. My hope is to upset the balance of strictly representational depictions of natural scenes in an effort to impart a feeling of the space in the viewer.

Research for my drawings and paintings takes place on annual multi-day backcountry hikes and canoe trips.. During these excursions I sketch scenes and record my feelings in drawings using pen and ink. I also periodically photograph areas with convenient iPhone cameras and a first generation GoPro. Footage is never used directly, nor is it planned in advance. I refer to the documentation to identify forms and patterns, and to trigger a remembrance of being in the environment. The sketches also form the basis of drawings tangentially, establishing compositions and identifying details and patterns.



Humans have an incredible capacity for self-preservation in the face of catastrophe and disaster. Perhaps viewing the works in this show will lead some to a realization that we do not exist apart from nature, and should instead act responsibly to ensure a habitable future on our planet.

JONATO DALAYOAN

ADAPT & EVOLVE is a piece derived from how our planet will continue to rotate and revolve regardless of the successes or challenges we face. Like nature, adapting to each situation is part of our survival and from that growth, evolution is inevitable. I believe we are all connected and from the day an individual is born and takes their first breath to their last, they have made an impact on this planet physically and spiritually. Through the connection and love we have for nature and our planet, the Planet Love exhibition, is a great reflection of the growth in our community and the synchronization and common ground, we as artists share.

Thank you to our Indigenous communities for sharing your land and giving us an opportunity to grow our families with you all.

Jonato Dalayoan is an award-winning Graphic Designer and Visual Artist whose work is distinguished by a unique blend of street art and professional design sensibilities.

With an appreciation for all types of design, Jonato prides himself in being versatile in his works, conceptually, aesthetically and

while working with different mediums and materials. Drawing inspiration from his family, faith, heritage, nature, community, and artistic interests, Jonato's work has blessed canvases from sides of buildings to billboards – and all points between. With two decades of experience in a number of leading agencies in the Prairies, he is currently the owner/operator of 4two Design Inc. Jonato's mandate is simple... Produce meaningful work while contributing positively to our society using his talents and skills.



MONECA SINCLAIRE

The branches were painted to cause one to gaze upon the sticks and be reminded of the power and beauty of nature. The global climate crisis touches all of us and it is easy to forget this in the daily hustle and bustle of life. We must learn to reuse, recycle and re-purpose any object so that less 'stuff' is put into the landfills. It is hoped these 'magik stiks' remind one to respect 'Earth the Mother.'

Moneca Sinclair is a multi-media recycle artist who has Nehinan(Cree)/Scottish/En-

glish heritages and used found objects to transform them into works of beauty. As a self-taught artist she has learned to 'do' art from observing her paternal grandmother make exquisite art pieces from household objects. Her artistic expression is a combination of her love of art and

the environment; and how these two meld together to reduce the waste that goes into the landfills. Her grandmother used to say, "we have to help the earth she has only so much room in her belly."

PHIL BRAKE

My art is always about Planet Love! Everything I paint centers around my love of nature and the beauty of this planet.

This painting was inspired by an ancient, abandoned orange grove my wife and I wandered through near Agrigento, Sicily on a holiday in the spring of 2023 I paint with DYE on SILK which is a very challenging yet rewarding medium. The final steam set colours are crisp and vibrant but the flowing dye is difficult to control and many things can go wrong during the process. Patience and planning are essential, and I limit my production to keep it fun and interesting. My work is represented in public and private collections both locally and abroad.



Reflective pools of clean, cold water surrounded by mossy rocks, turning leaves, tree roots, overhanging plants and flowers are often reflected in my painting's themes. Creating art is just a way to restate and release the beauty I have encountered on this journey through life. All my painting's themes, from flowers in my back garden to morning light on a lake in the Canadian Shield, rise from moments on my journey with friends and family. I imagine those who are drawn to my art share similar memories of beauty from their journeys as well.

Photo credit: Lorraine Brake

SHAWNA DEMPSEY & LORRI MILLAN

As performance artists, we work in an essentially ethereal form, so for us the permanence, cost and status of brass is really a foreign concept. History is memorialized in this precious metal... .. surely it is not for the likes of us! We came of age at a time when our queer selves were

constantly being negated and rendered invisible, so to have the Rangers' saucy, satirical anthem cast in brass is a testament to how far the 2SLGBTQ+ community has come.

A few years ago, we lost everything, including all the Rangers' uniforms, gear and publications in a massive studio fire. With this project, we are particularly honoured to see the Lesbian Rangers live on.

Collaborators since 1989, Shawna Dempsey and Lorri Millan are among Canada's best-known performance artists. Their work has been acclaimed by Border Crossings Magazine as "one of the high-points of

contemporary Canadian artistic production" and is held in collections including the National Gallery of Canada, the Canadian History Museum and the DIA Centre. They were catapulted into the international spotlight in their 20s with the performance and film



We're Talking Vulva. Since then, their live work and videos have been exhibited in venues as far-ranging as women's centres in Sri Lanka, the Istanbul Biennial, and the Museum of Modern Art, New York City. This duo has created installations (such as Archaeology and You for the Royal Ontario Museum) and books (such as Bedtime Stories for the Edge of the World, Arbeiter Ring Publishing). To most, however, they are known simply as the Lesbian Rangers.

SONNY CAI

When winter is here, how far will the spring be? After sunset, The sun will rise as usual. The seasons change, and the alternation of day and night is the most common yin-yang phenomenon in nature, which shows the incomparable beauty of living on this planet. My thoughts on the Yinyang philosophy, and the inspiration for my art creations, are deeply rooted in my love for this planet.

Sonny Cai is a visual artist from Shanghai, China who has a BFA degree from the California College of the Arts with a major in photography and studying for his MFA degree at the University of Manitoba. His photographic work has been exhibited at SF Camerawork, The Midway art space, Isabelle Percy West Gallery, and LP Artspace. He uses visual art to explore philosophical concepts, creating physical manifestations of intangible things.



CHERYL ZUBRACK

As our family's very wise and very grounded Baba used to say, "You catch more bees with honey."

I am processing the profoundly overwhelming state we find ourselves in by exploring and visually sharing the gloriousness of this planet - in the hope that we will collectively find clarity and a restorative, sustainable path forward.

My artwork is an expression of my experience with, understanding of, and connection to, water. I am curious about what is under the water, just below the surface, as well as my own interactions with this element and the ecosystem it hosts. By capturing the viewer's attention with colour, light and texture, I invite them to to contemplate and wonder about the interwoven imagery, find a connection to, and reflect on, their personal relationship with water.

Water as an integral part of the environment.

Water as the source of all life.

Water as a human right.

Water as creative inspiration.

Cheryl Zubrack is a visual artist based in Winnipeg, Manitoba. She received her BFA from University of Manitoba. Following a career in art education she has delved far deeper into her art practice.



Cheryl has exhibited in a 2-person show at at NorVA Gallery, Flin Flon, Manitoba, and in several group exhibits at MAWA (Mentoring Artists for Women's Art) in Winnipeg. Her work has also been exhibited at ARTlington Studios. Cheryl was Artist-in-Residence at Falcon Trails in Whiteshell Provincial Park, MB in October, 2018.

TOBY GILLIES

I feel joy and wonder from the idea that what I sense in the world around my body is a part of me, and find hope in witnessing the universality of togetherness on the planet. I am terrified by findings in climate science, and the priorities of humans in large groups. What it means for my children and everything I can imagine caring about gives me grief. The grief I feel is met by the beauty I see around me, and I am choosing to focus on that, as I feel energized towards hope and action. I feel honoured to present an exploration of wonder and connectedness in regards to the planet through my work in this exhibition.



Toby Gillies is a multidisciplinary artist, the third generation in his family of art makers, enjoyers, facilitators and educators living in Winnipeg. Toby's practice is rooted in a playful exploration of materials and ideas, and experiments in collaboration. Recent projects have taken an interest in filmmaking and animation, drawing, installation, mural, ceramic, cardboard, parties, collaborative art experiences and art for social change.

For a decade, he has facilitated art experiences within 2 km of his home, where he served as Studio Programs Manager at Art City (2013-2022) and as an Artist in Residence at Misericordia Health Centre (2012-present).

Currently Toby is co-directing (with Natalie Baird) and animating a short film "Don't Let the Sun Catch You Crying" in production with the National Film Board.

YVONNE CARLSON

I am thrilled to be asked to participate in this exhibition. Climate change and global warming was very much on my mind while creating this artwork. Icebergs are our early warning signs and we need to pay attention to save the planet for future generations.

Icebergs are truly the Jewels in our oceans. Climate change will have long reaching effects. As the planet climate changes and icebergs grow fewer and smaller, what will the implications be?

Yvonne is a teacher, quilter and fibre artist. Her art is inspired by the beautiful prairie around us, by Canadian landscapes and by her travels. Yvonne currently has artwork touring with FAN (Fibre Art Network), with Textile and Fibre Artists of MB and was in the 2018 Quilt Canada Show and the Grand National Quilt Exhibition in 2019 and 2021. Yvonne also has a technical background and loves using modern technology in her art practice.



HELGA JAKOBSON

It's challenging to find ways of navigating the ongoing grief and despair that living on a damaged earth can cause. The complexity of overlapping systems impacting the earth and the ability to create meaningful change on an individual level can leave you feeling hopeless and anxious, to say the least. Through speculative fabulation, I've found an outlet for those fears and help in reframing and thinking-with this complexity. In Donna Haraway's Staying With the Trouble, she puts forward that the game's not over, not yet. She reminds us of the power of imagination and care and the importance of relational worlding. Planet Love, for me, is a space of being with and relating through care; fostering compassion and motivating thoughtful and imaginative ways of being.

The idea of a graphic score, a readable gesture, aids in the playability/repeatability of a piece of music. Spiders layout scores in the form of webs which are not only an illustration of a spider's interior landscape, but an instrument it plucks and plays. These structures are at once scores and instruments unreadable/unplayable by humans, but interpretable through speculative fabulation, in the case of the -

recordings I create.

When the webs are harvested, my hand affects their original form. They then become a game of Cat's Cradle between the spider and I; not quite a collaboration but rather an exercise in ongoingness. This process is complicated and tenuous, as most human relations with companion species are. The recordings I make of webs are an act of commemoration, and as Myers and Hustak propose; "This requires reading with our sense attuned to stories told in otherwise muted registers."



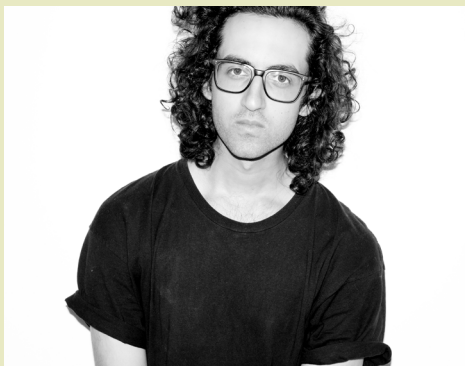
Helga Jakobson (she/her) is a transdisciplinary artist living on Treaty One Territory, often working in new media, with a particular affinity for sound as medium. Her practice focuses on loss, death and ephemerality. Lately her research has centred around this sixth mass extinction that we are living in, as well as how to live on a damaged earth and how to make tangible the almost invisible and inaudible losses that are occurring all around us.

REZA REZAI

I at times, like others (I presume) have had this incessant unsettling feeling of what is to come to this mote of a pale blue dot that we call home. There is an undeniable darkness that is present, sitting around us, creeping within us, that comes out from time to time + reminds us of the senseless, destructive nature of humanity (or individuality I suppose). But there are moments, these faint lingering flashes of moments where I am reminded of the blissful warmth, the saccharine serenity + the purring playfulness that is ever so present. And from them, a slice of the quiet light + lightness that exists, that remains here, which has made (+ makes) life on this (at times unbearable) weighted planet somewhat liveable.

And utterly loveable.

Reza Rezaï is a Winnipeg based artist, writer + educator. He is currently working on his first photo book *louix-louislewis* as well as a series of large scale paintings under the working title of a poor man's wanda koop.



SARAH CIURYSEK

In short, nature renews and inspires me; it makes me happy. It is wonderful to be in an exhibition that expresses that, as well as works to protect nature, in its own way. I also love the exhibition's emphasis on the local - besides being importantly connected to eco-activism, it feels celebratory, grounded, proactive, real. Just writing this short text has been an affirming action, which matters.

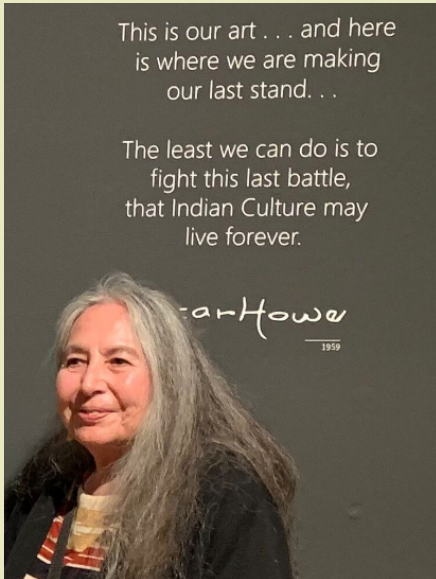
Sarah Ciurysek is a Canadian settler-descended visual artist exploring the relationships we have with the ground. Soil figures prominently in works that reference graves, voids, and death, as well as the life-giving components of the earth. Sarah's practice centres around photography and how it intersects with audio, film and video, textiles and glass. Installation is often used to disrupt and refresh the viewer's experience of the ground.



Sarah's work has been exhibited across Canada, in the US, UK, Austria, and South Africa. Sarah holds a MFA from Concordia and a BFA from Emily Carr University. She lives in Treaty 1 Territory in Winnipeg, where she is an Associate Professor at the School of Art.

COLLEEN CUTSCHALL

I love Planet Earth and feel privileged to have my time on it. I think trying to make climate a crisis is a bit nutty and takes away our ability to enjoy it. I hope to remain adaptable to any climate impacts that may effect my life and to try and help and pray for those who have been adversely impacted.



Colleen Cutschall (Oglala-Si-cangu Lakota) is a dual US/ Canadian citizen living in Spearfish. She is a designer, painter, sculptor and installation artist. She is Professor Emerita from Brandon University, Brandon, Manitoba, 1985-2012, where she established a BFA with majors in Drawing, Painting, Ceramics, Digital Design and Aboriginal Art. She is the designer of the Spirit Warriors sculpture for the Aboriginal Memorial at the Little Bighorn Battlefield in southeastern Montana and contributed to a public group sculpture for the Vancouver 2010 Olympics. Cutschall's works continue to be influenced by her knowledge of

Aboriginal creation myth, astronomy, and space-time concerns. More recently she has concentrated on drawing series focused on chemtrails and a billboard drawing marking the Treaty 1 and 2 boundary just outside of Brandon. Her many interests include serving as board member for arts and culture institutions, writing, curating, and jurying arts awards in Saskatchewan, Manitoba and for Canada Council for the Arts.

CHIMWEMWE UNDI

Like many others, I tend to despair and am frequently wracked by anxiety about the future of the earth. In those times, I turn to the poets and climate activists who I admire, and who emphasize and centre hope in their work. I am honoured to think alongside others about the cruciality of holding hope alongside our grief: clear-eyed hope, or resolve, or persistence, or love -- whatever tells us to wake up each day and try and try and try.

Chimwemwe Undi is a poet, writer and editor based on Treaty 1 territory in Winnipeg, Manitoba. Her debut full-length collection, *Scientific Marvel*, will be published by House of Anansi Press in 2024. She is Winnipeg Poet Laureate for 2023 and 2024.



VICTORIA MAMNGUQSUALUK

In this piece Mamnguqsualuk has depicted animals and people on a snowy landscape living, working, and playing in harmony.

Victoria Mamnguqsualuk spent her childhood in the Back River area of the Northwest Territories and moved to Qamani'tuaq (Baker Lake), NU, in 1963. She is one of the best-known Inuit artists of her generation. Mamnguqsualuk practiced her art in many forms including drawing, printing, textiles and sculpture. She was one of artist Jessie Oonark's (1906–1985) children, many of whom became well-known artists including Janet Kigusiuq, Nancy Pukingrak, Peggy Qablunaaq Aittauq, Mary Yuusipik Singaqti, Joshua Nuilaalik, Miriam Marealik Qiyuk and William Noah.



As a child Mamnguqsualuk learned to sew by watching her grandmother make caribou clothing, and by sewing slippers and the sleeves of parkas. Once Mamnguqsualuk settled in Qamani'tuaq, NU, she became involved with the artist co-op where she learned to sew wall hangings as well as carve and draw.

Mamnguqsualuk is best known for her wall hangings but was dedicated to expanding her artistic practice, actively learning new styles or techniques in graphic arts and textiles. Eight of her prints were a part of the first Baker Lake Print Collection in 1970 and her pieces have appeared in many collections since then.

From: <https://www.inuitartfoundation.org/profiles/artist/Victoria-Mamnguqsualuk>

Courtesy Inuit Art Foundation

SARAH ANNE JOHNSON

I'm excited to participate in Planet Love as it beautifully combines art and activism, fostering deeper awareness and appreciation for the planet we collectively cherish.



Sarah Anne Johnson was born in 1976 in Winnipeg, Manitoba. She received her BFA from the University of Manitoba and completed her MFA at The Yale School of Art. Johnson's work has been exhibited in numerous solo and group exhibitions internationally. She is the recipient of numerous grants and awards and is included in several distinguished collections. Currently, she lives in Winnipeg. She is represented by Yossi Milo Gallery in New York, Stephen Bulger in Toronto, and Division Gallery in Montreal.

Planet Love logo **MATEA RADIC**

Planet Love designer **MEGANELIZABETH DIAMOND**



Hôpital St-Boniface Hospital

FONDATION • FOUNDATION

Galerie **G**
B Buhler
Gallery **G**

PLANET LOVE ACTIVITIES

Planet Love Exhibition, Galerie Buhler Gallery

8 September – 19 November 2023

Opening reception 7-9 pm, 7 September

Manitoba Chamber Orchestra concert series

See galeriebuhlergallery.ca for dates and full program

Free Bike Tune-Ups by The WRENCH

(staff & volunteers only)

Tuesday 12 September, 12-4pm

Native Plant Identification Walk by Jenna Vandal

(staff & volunteers only- email to register)

Tuesday 19 September, 12.30 - 1.30pm

Planet Love Brasses – free take home art!

23 September – 19 November

Millennium Library, Forty Whyte Alive, GBG, Artspace, University of Winnipeg

Climate Hope Circle - Hannah Godfrey

(staff & volunteers only- email to register)

Weekly in October for 4 sessions

Canadian Coalition of Green Healthcare presentation

St. B. Environmental Committee presentation

Friday 27 October, 10.00 -11.00 am

Galerie Buhler Gallery and live streamed

Building a Future Beyond Fossil Fuels: Organizing for a Just Transition in Manitoba- Laura Cameron

(staff & volunteers only- email to register)

Wednesday 8 November, 6.30-7.30pm

GALERIEBUHLER.GALLERY.CA