



PINK CITY,
GREEN BRANCHES

Yael Brotman
Libby Hague



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GREEN BRANCHES



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Libby Hague

A Collaborative Installation



As to me, I know nothing else but miracles,
Whether I walk the streets of Manhattan,
Or dart my sight over the roofs of houses toward the sky...
Or stand under trees in the woods...

— Walt Whitman, *Miracles*



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CARE AND REPAIR

Rebecca Travis

IN MANY WAYS we have never been more reminded of the precarity of the world and our position within it than through the unprecedented events of 2020. Libby Hague and Yael Brotman's installation *Pink city, Green branches revisited* took place at Open Studio during the small sliver of time between Toronto's first and second Corona virus-induced lockdowns. Against this backdrop of local, and global uncertainty, and as an installation with temporality and a delicate balance of care at its core, it was in many ways aptly reflective of the instability of the time in which it took place. It was also, in part, the antithesis of what we had adapted to in the eight months prior – an artwork created collaboratively, constructed through hands on, labour intensive physical processes, an immersive experience best viewed in person. *Pink city, Green branches revisited* reflected a wider state of 'in-betweenness' but also found a position of harmony between chaos and control, urban structures and natural forms, honest structural practicality and quiet utopian vision.

As the exhibition's title suggests, *Pink city, Green branches revisited* represented a 'reimagining' of an installation previously shown. Its first iteration was created for the Impact 10 International Printmaking Conference hosted in Santander in 2018,



Installation, *Pink city, Green branches revisited*, Open Studio Printmaking Centre, Toronto, Canada, 2020

an event which saw “450 delegates from more than 40 countries”¹ gather for a ten-day event celebrating printmaking and its practices on the northern Spanish coast. Fast forward to late 2020 for the ‘revisited’ Open Studio installation, and with distanced, individual gallery viewings in place and limited opportunity for the month-long installation to be seen in person, it could not have been a more different setting for the work to be placed.

To give some necessary background context, *Pink city, Green branches* is the first directly collaborative piece created by Brotman and Hague, though they have shown in exhibitions adjacently and have both been artist members at Open Studio’s printmaking studio since the 1980s. Their roles as artists, curators and educators have intertwined in various instances over the years, and they both tend toward print-based construction in their practices, exploring the pliability and potential of paper and printmaking, but also embracing its ultimate ephemerality.

Yael Brotman’s work explores architectural forms through printed textures, often etched or screenprinted onto Japanese paper, which are used as surfaces on sculptural structures and as visual elements in two-dimensional, mixed media works on paper. Her ongoing interest lies in the human drive to build and the ingenuity we employ to enact our architectural wants and needs, while acknowledging that this drive can veer both into the uncomfortably aggressive and the absurd². Libby Hague, meanwhile, is well-known for her expansive woodblock-printed installations through which narratives exploring social connection, crisis and community play out within room-sized printed environments. Over years of creative practice, she has accumulated a library of woodblocks, printed figures and scenery that can be re-worked into new contexts. As a result of this, her prints are rarely ‘finished’ in the traditional sense, and often have life beyond one installation. Behind these elaborate and large-scale installations, Hague is concerned with examining what she describes as the “fragility of goodness”³.

Within *Pink city, Green branches revisited* each artist’s particular visual language remained identifiable and each retained a sense of aesthetic autonomy within the exhibition. However, neither



part functioned as a whole without its alternate counterpart to offset it. Together, their co-created installation instigated a wider exploration of care and co-existing life support systems, as Hague observed in the exhibition statement: “both the natural and constructed landscapes support each other as do the two collaborating printmakers.”⁴

For the installation at Open Studio, Brotman’s spindly cardboard architectural structures, industrial grey on one face and screen-printed with a hot pink, floral surface pattern on the reverse, formed a kind of visual backbone, clinging to the gallery walls in impossibly top-heavy configurations. They were criss-crossed by Hague’s palm-like natural forms, woodblock printed and rendered with graphic, black outlines, which were strung across the space to form a web of papery plant growth festooned across the cityscape. Much like when urban and natural environments collide in the outside world, a tension was generated in the gallery space between these two differing environments. Brotman’s ad hoc architecture could have been on the verge of overdeveloping the ecological forms, just as Hague’s greenery had the potential to explode and overtake the city. However, at the moment in which it was fixed through the installation, both environments – the pink city, and the green branches – worked together as one.

Each element of the installation drew from the other to aid in this aesthetic harmony. Brotman’s scaffolding-like building frameworks had a rhizomatic, organic quality to their growth patterns. Fixed directly into the gallery walls they seemed to blossom outwards and upwards, forming offshoots and nodules, or rooting into the ground. Alternately, Hague’s paper-cut flora had a somewhat mechanical feel. The simple engineering of the green-fronded canopies was openly apparent and they hung on stark black cords, using the full height of the gallery’s ceiling to swoop down towards the lower reaches of the space where they suckered, starfish-like to the wall.

Nestled at the foot of this chaotic, yet symbiotic, environment was a cluster of three small figures – two women and an infant – organised from oldest to youngest and offering gestures of care toward each other. It is notable that these figures occupied so little space.



They were physically dwarfed by their surroundings, decentering the human presence in the installation and instead situating them as a diminutive part of a much larger, interconnected world. In a shift from the first *Pink city, Green branches* installation in Santander, which was shown in a linear formation within a corridor-like exhibition space, the ‘revisited’ Open Studio iteration was self-contained within its own room. This allowed for additional intermingling between the two habitats of the installation, and prompted viewers to be – like their miniature counterparts in the installation – fully enveloped within the gallery space and the environment that Brotman and Hague created, rather than travelling through it.

It is significant, too, that the small-scale figures shown in the installation were female. Whilst Brotman and Hague’s artist text accompanying the exhibition does not frame this collaborative work as outwardly ‘feminist’, it does undoubtedly continue both artists’ explorations and implementation of alternative, and broadly-speaking ‘feminine’, approaches towards building, growth and materiality. That is, through *Pink city, Green branches revisited*, they eschewed permanently fixed form in favour of renewable and adaptable approaches to construction, and promoted the notion of growth as generative for wellbeing, rather than driven by aesthetic competition or economics. This unification of their individual practices presented an alternate, aware and unobtrusive approach to the generally aggressive thrust of the built environment into natural flora and fauna, albeit in the comparatively freeing arena of a contemporary art exhibition, rather than the external world.

Angelika Fitz and Elke Krasny apply a similar, if more urgently poised, mode of thinking to the future requirements of architecture in their book *Critical Care: Architecture and Urbanism for a Broken Planet*, published to correspond with their exhibition of the same name held at Architekturzentrum Wien in 2019⁵. Through collected essays on the subjects of care, ecology, labor and economy, and a selection of worldwide architectural case studies, Fitz and Krasny put forward the argument that a more care-centric approach to



the built environment is vital in order to begin to repair the social and environmental damage that humans have perpetrated upon the earth. Underpinning their introduction to the subject is Joan C. Tronto⁶ and Berenice Fisher's definition of care, as follows:

On the most general level, we suggest that caring be viewed as a species activity that includes everything we do to maintain, continue, and repair our 'world' so that we can live in it as well as possible. That world includes our bodies, our selves, and our environment, all of which we seek to interweave in a complex, life-sustaining web.⁷

This notion of care and repair was exuded through the *Pink city, Green branches revisited* installation, which itself had the aesthetic quality of a futuristic architect's maquette. It could be felt through the exhibition's carefully hand-crafted aesthetics, which were somehow equally exacting and alluringly shambling, and in the gentle body language of its tiny human inhabitants. It was apparent through the exhibition's 'soft' hardware – pushpins tacking the structures to the gallery walls – and in the entwined shadows from the installation's architectural and natural components, which shimmered across the gallery's surfaces and were quietly animated by a fan tucked away in the rafters.

An excerpt from Walt Whitman's poem 'Miracles', lightly etched in pencil directly onto the gallery wall, greeted viewers upon entry into the exhibition space. Full of admiration for both the "city" and the "trees in the woods"⁸, Whitman's words served to ground the installation in a contemplatively positive outlook from the outset. They set the stage for Brotman and Hague's vibrant and overwhelmingly compassionate vision for the built environment and the natural world peacefully coinciding together, a vision that found joy and fascination in the many tiny interconnections that keep the "life sustaining web"⁹, identified in Tronto and Fisher's definition of care, still spinning.

At this time of immense global unpredictability, as we lurch between overlapping crises – from climate disaster, to conflict and brutality, political division, and the still unfolding pandemic

– Brotman and Hague presented a much-needed temporary microcosm built conceptually around goodness and care. Through the *Pink city, Green branches revisited* installation, they invited us to share in it.

NOTES

- 1 Andrea Juan and Gabriel Penedo Diego, "Impact 10 Encuentro Statement," SM Pro Art Circle, accessed February 28, 2021, <https://www.impact10.es/>.
- 2 Yael Brotman and Libby Hague, "Artists' Statement: *Pink city, Green branches revisited*," Open Studio, accessed February 10, 2021, <https://openstudio.ca/exhibition/pink-city-green-branches-revisited/>.
- 3 *Ibid.*
- 4 *Ibid.*
- 5 Angelica Fitz and Elke Krasny, eds., *Critical Care. Architecture and Urbanism for a Broken Planet* (Vienna, Cambridge, MA and London, England: Architekturzentrum Wien and The MIT Press, 2019). The exhibition *Critical Care. Architecture and Urbanism for a Broken Planet* was shown at Architekturzentrum Wien, Vienna, from April 24, 2019 to Sept 9, 2019.
- 6 Joan C. Tronto also contributes the essay, "Caring Architecture," to the book's opening chapter, *Care*.
- 7 Joan C. Tronto and Berenice Fisher, "Toward a Feminist Theory of Caring," in *Circles of Care: Work and Identity in Women's Lives*, eds. Emily K. Abel and Margaret K. Nelson (Albany, NY: State University of New York Press, 1990), 40, quoted in Angelica Fitz and Elke Krasny, "Introduction: Critical Care. Architecture and Urbanism for a Broken Planet," note 5 above, 13.
- 8 Yael Brotman and Libby Hague, "Artists' Statement," note 2 above.
- 9 Joan C. Tronto and Berenice Fisher, "Toward a Feminist Theory of Caring," note 7 above.



FANTASÍA
Y
REALIDAD

Andrea Juan

LA INSTALACIÓN *Pink city, Green branches / Ciudad rosa, Ramas verdes*, de Brotman y Hague nos invita a ingresar a un mundo de fantasía y realidad, nos invita a ser partícipes de un juego, donde la naturaleza es parte de nuestra vida y nosotros somos naturaleza.

Tuve la posibilidad de ver crecer la instalación, y de disfrutar de ese proceso creativo, en la exhibición del Centro Cultural Doctor Madrazo. La instalación fue una de las exhibiciones seleccionadas para formar parte de Impact 10 (International Multidisciplinary Printmaking Conference) en septiembre de 2018, en la ciudad de Santander, Cantabria, España. Las artistas tenían todo un desafío por delante, la de dar forma a los bocetos y diseños que habían propuesto y hacerlos realidad. Y lo han hecho con creces.

El entusiasmo, energía y alegría de ambas llenaban las salas del centro. Era momento de jugar el juego más esperado. Dar vida a esta maravillosa instalación!

Libby y Yael crean un nuevo mundo, con sus manos, diseñan y dan forma a las estructuras básicas de la naturaleza, generan un diálogo entre las flores, las ramas y los edificios troquelados.

FANTASY
AND
REALITY

Andrea Juan

THE INSTALLATION *Pink city, Green branches / Ciudad rosa Ramas verdes* by Brotman and Hague invites us to enter a world of fantasy and reality. It invites us to become participants in a game where nature is part of our life and we are nature.

I had the opportunity to see the installation grow and to enjoy the creative process of the exhibition at the Centro Cultural Doctor Madrazo. The installation was one of the exhibitions selected to be part of Impact 10 (International Multidisciplinary Printmaking Conference) in September 2018, in the city of Santander, Cantabria, Spain. The artists had the challenge of shaping and realizing their proposed sketches and designs. Ultimately their vision and goals were exceeded.

The enthusiasm, energy and joy of the work filled the room of the Centre. It was then time to play the game of anticipation: to give life to this wonderful installation.

Libby and Yael created a new world through handcrafted precision. They designed and shaped the basic structures of nature; they created a dialogue between flowers, branches and die-cut buildings.

Flowers and tangled branches are major elements of this installation. The branches are connected to each other, feeding



Installation, *Pink city, Green branches*, Centro Cultural Doctor Madrazo, Impact 10 International Multidisciplinary Printmaking Conference, Santander, Spain, 2018

Flores y ramas enmarañadas, son el elemento primordial de esta instalación, las ramas se conectan entre sí, alimentándose de savia, desde el suelo hasta el techo, y hacia los lados, concibiendo un espacio único de ensoñación y sorpresa. Flores, hojas, pétalos y ramas, transformadas en energía y recortadas en papel en diferentes formas geométricas. La vida siempre se abre camino. Y en este caso, cobran vida a través de los tallos que emergen hacia el espacio.

La ciudad rosa, calada, impresa y enlazada. Crece también desde los cimientos y se multiplica hacia el cielo. Se enreda en sí misma, es como la vida ... que se va desarrollando, multiplicando y tomando direcciones nuevas a cada tramo.

Cada una de estas piezas impresas en rosa y gris, son eslabones que se entrelazan y van conformando una estructura que se fortalece. Es la ciudad que crece, se expande y se multiplica en este espacio de fantasía. Es la creación humana, que se une a la creación de la naturaleza, conviviendo y buscando un nuevo lugar. En la instalación de Hague y Brotman, la naturaleza prevalece por sobre la irrupción de las ciudades, conviviendo pacíficamente en este universo.

La obra cuenta con unos planos de color, montados sobre el muro, que funcionan como horizontes lejanos, como abstracciones de paisajes minimalistas que aparecen en escala reducida, son soles, cielos de amaneceres y atardeceres o praderas. Juegan en la instalación como recortes de los espacios hacia otras realidades, apartadas, como si estuvieran en otras dimensiones.

La vida fluye, es la metáfora que Libby y Yael, nos transmiten en su obra. La instalación tridimensional nos da la posibilidad de recorrido y de tener diferentes puntos de vista, de ponernos en puntillas de pie, o en cuclillas, a nivel del suelo para percibir y disfrutar de cerca los detalles – una de las múltiples metáforas que nos ofrece la obra acerca de la vida.

Pink city, Green branches sorprende por su frescura y espontaneidad. Nace de una idea feliz, que es basarse en la belleza de

on sap, from the floor to the ceiling and to the sides, conceiving a unique space of dreams and surprise. Flowers, leaves, petals and branches are cut out of paper in different geometric shapes. They are transformed into energy. Life always makes its way. In this case, it comes to life through the stems that emerge into space.

The *Pink city* is composed of printed modules that are linked. It grows from the foundation and multiplies as it grows toward the sky. It becomes entangled in itself. It is like life ... that is developing, multiplying and taking new directions at each intersection.

These modules printed in pink and grey are links that interlace and form a structure that is strengthened by its own accumulation. It is the city that grows, expands and multiplies in the fantasy space. It is the human creation which joins the creation of nature, living together and looking for a new place. In Hague and Brotman's installation, nature prevails over the irruption of cities, coexisting peacefully in this universe.

The work includes three squares of softly-coloured theatre gels mounted on the wall that function as distant horizons, as abstractions of minimalist landscapes that appear on a reduced scale. They are suns, skies of sunrises and sunsets or meadows. They act in the installation as cutouts from the spaces of other realities, set apart, as if they existed in other dimensions.

Life flows, it is the metaphor that Libby and Yael transmit to us in their work. This three-dimensional installation gives us the possibility of traveling and having different points of view, of standing on tiptoe, or squatting at ground level to perceive and enjoy the details up close. One of the multiple metaphors that it offers us is that the work is about life.

Pink city, Green branches surprises with its freshness and spontaneity. It is born from a happy idea which is based on the beauty of nature and life. The work has a positive energy that emanates and radiates toward the viewer, who enjoys it and is nourished by the installation. The visitor is attracted; the work does not go unnoticed. There is an aura that surrounds the



la naturaleza y de la vida. La obra tiene una energía positiva que emana e irradia hacia el espectador, quien la disfruta y se nutre de la instalación.

El visitante se siente atraído, la obra no le pasa inadvertida, hay un aura que rodea el espacio y se introduce entre los intersticios de los papeles, flores y edificios, que genera magia en el lugar. Ese intercambio de energías entre el espectador y la obra, hacen que ésta vibre y palpite.

Las cosas más importantes y trascendentes de la existencia, a veces nos pasan inadvertidas. Ellas ponen el foco de atención, para mostrarnos y ser espectadores de la maravilla que es la vida. Las artistas nos hablan del milagro cotidiano de la existencia, de la estructura básica del ser, de lo pequeño que se transforma en inmenso.

Nos hacen detener un instante y reflexionar sobre nosotros, sobre nuestras vidas, darnos cuenta lo asombroso que es vivir!!! Nos conectan desde el corazón con la naturaleza, con la tierra en sí que es pura vida en movimiento y ebullición. La Gaia está viva, y nosotros somos una parte ínfima de toda esa diversidad. La tierra está llena de maravillosos seres que convivimos desde hace muchos años todos juntos.

Según los científicos hace más de 4000 millones de años, habitó la tierra LUCA (last universal common ancestor). LUCA fue nuestro último antepasado común universal. Después de LUCA las especies comenzamos a evolucionar diferenciadamente. El planeta se habitó de una infinidad de maravillosos seres, plantas, animales, bacterias – seres con los que compartimos nuestra corta existencia en la tierra. LUCA fue nuestro origen y todos los seres vivos provenimos de él, vivimos todos en el mismo y sorprendente planeta. Esencialmente no somos distintos – todos contribuimos a que la vida continúe y somos engranajes en este extraordinario planeta.

La visión de Libby y Yael, resume esta idea, y quedamos atónitos frente a esta reflexión, y agradecidos por este fragmento en el

space and enters the interstices between the papers, flowers and buildings, and which generates magic in the place. This exchange of energies between the viewer and the work makes it vibrate and beat.

The most important and transcendent things in existence sometimes go unnoticed. The artists put the focus of our attention on showing us how to be spectators of the wonder that life is. They speak to us of the daily miracle of existence, of the basic structure of being, of the small that becomes immense.

They make us stop for a moment and reflect on ourselves, on our lives, and make us realize how amazing it is to live. They connect us from the heart with nature, with the earth itself which is pure life boiling with motion. Gaia is alive and we are a tiny part of all that diversity. The earth is full of wonderful beings that have lived together for many years.

According to scientists, more than four billion years ago, LUCA inhabited the earth. LUCA stands for “last universal common ancestor.” After LUCA, the species began to evolve differently. The planet became inhabited by an infinity of wonderful beings, plants, animals, bacteria – beings with whom we have shared our short existence on earth. LUCA was our origin and all living beings came from it. We are all cogs that contribute to life on the same extraordinary planet.

The vision of Libby and Yael summarizes this idea. We were astonished at this reflection and grateful for this fragment in which time stops and the viewer standing in front of the work can enjoy this essential visual thought.

The work suggests that life runs in several directions. We not only see it in the branch structures that move away from the wall, but in the small but great detail of the image of the baby, his mother and grandmother, which tells us about generations of life and its perpetuity into the future. This provides a moving hope in these days of uncertainty about our own species, in the midst of an international pandemic that makes us rethink our responsibility

que el tiempo se detiene y el espectador queda frente a la obra, disfrutando de lo esencial.

La vida discurre en varias direcciones, no solo lo vemos en las estructuras de ramas que se alejan de la pared, sino en el pequeño, pero gran detalle de la imagen del bebé, su madre y abuela, que nos habla de generaciones de vida y la perpetuidad de ésta hacia el futuro. Una esperanza conmovedora, en estos días de incertidumbre acerca de nuestra propia especie, en medio de una pandemia internacional que nos hace repensar nuestra responsabilidad en el medioambiente, nuestra negligencia, nuestra falta de humanidad. Una esperanza como punto de partida hacia las generaciones próximas ... Un bebé es siempre ilusión, futuro, esperanza, genera expectativas, sueños y da amor. Y aunque pequeñito en la base de la instalación, pone en perspectiva a toda la obra, otorgándole una mirada tranquilizadora y esperanzadora hacia el futuro de todos nosotros.

Encontramos en la instalación elementos naturales que funcionan como anclajes. También a modo de metáfora Libby y Yael se han valido de estos anclajes naturales, para el amarre de su obra. Han encontrado piedras blancas de cantos redondeados y gastados que denotan el paso del tiempo, en su montaje en Santander, o de piñas silvestres halladas en algún bosque de Toronto. En ambos casos, la energía de la materia se suma a la energía del papel y sus formas en la instalación.

Libby y Yael nos acercan, con su obra, a un encuentro especial con la naturaleza, reflexionando desde nuestro interior hacia el mundo exterior.

Pink city, Green branches es el milagro de la vida, la magia de la existencia, en proyección hacia un futuro esperanzador donde todas las especies conviviremos en armonía. Nos recuerda que el arte puede salvarnos de nosotros mismos. Que el arte y la naturaleza pueden conjugarse y hacerse obra para brindarnos esta esperanza en estos momentos tan inciertos.

Muchas gracias Libby y Yael!

to the environment, our negligence, our lack of humanity. Such a hope is a starting point for future generations. A baby always embodies hope, the future, belief. It generates expectations and dreams and gives love. Additionally, although appearing tiny at the base of the installation, the baby puts the entire work in perspective, giving it a reassuring and hopeful look into the future of all of us.

We find natural elements in the installation that function as anchors. Also, as a metaphor, Libby and Yael have used these natural anchors to tie up their work. They have found white stones with rounded and worn edges that denote the passage of time, for their assembly in Santander, and pinecones found under trees for the Toronto iteration. In both cases, the energy of the matter is added to the energy of the paper and its forms in the installation.

With their work, Libby and Yael bring us to a special encounter with nature, reflecting from our inside to the outside world.

Pink city, Green branches shows the miracle of life and the magic of existence in its projection towards a hopeful future where all species will live together in harmony. It reminds us that art can save us from ourselves. That art and nature can be combined and transformed into artwork to give us this hope in these uncertain moments.

Thank you very much, Libby and Yael!



PINK CITY,
GREEN BRANCHES

Alisha Kaplan

in a corner of the globe
there is a city built of wonder

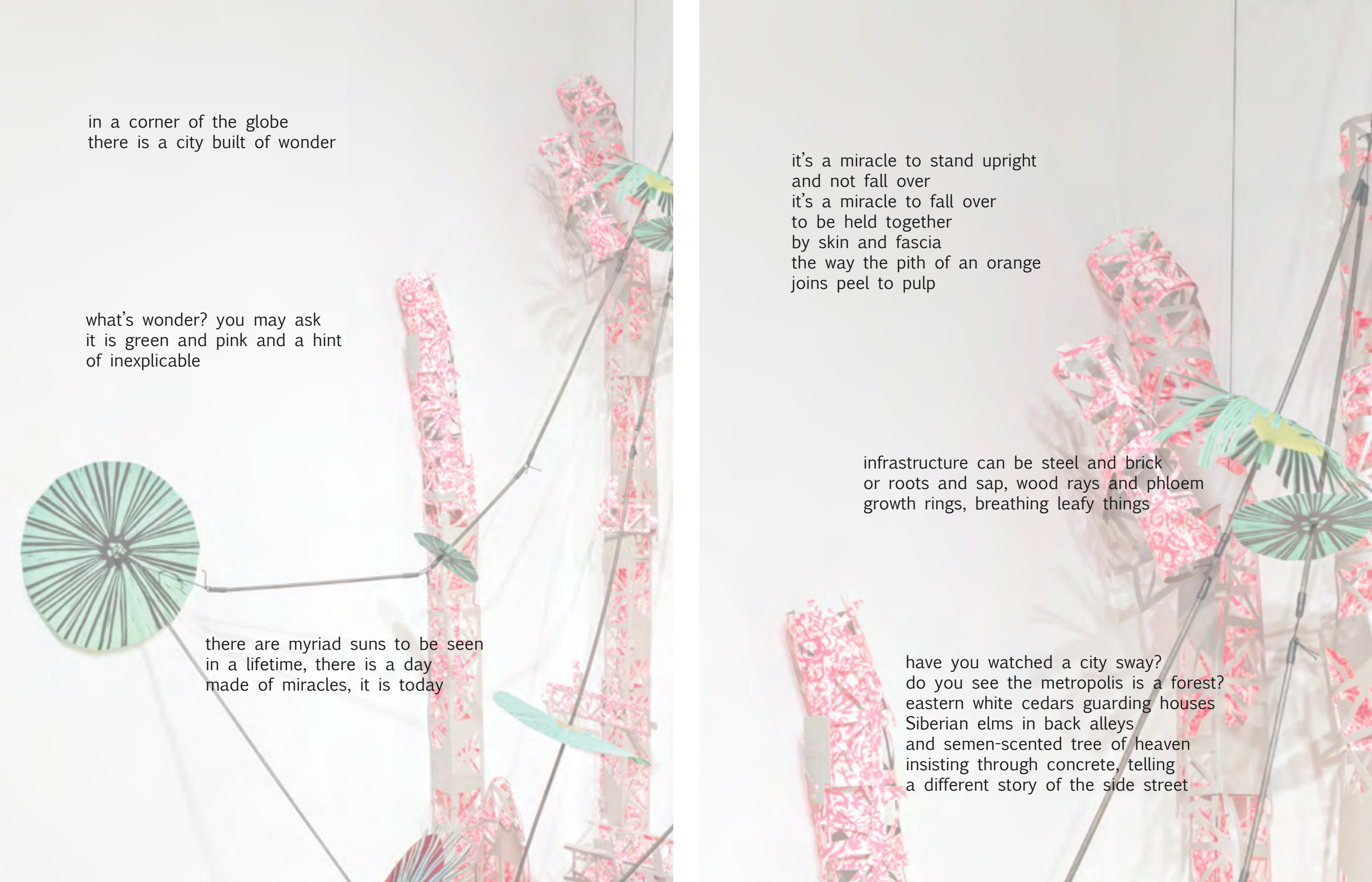
what's wonder? you may ask
it is green and pink and a hint
of inexplicable


there are myriad suns to be seen
in a lifetime, there is a day
made of miracles, it is today

it's a miracle to stand upright
and not fall over
it's a miracle to fall over
to be held together
by skin and fascia
the way the pith of an orange
joins peel to pulp

infrastructure can be steel and brick
or roots and sap, wood rays and phloem
growth rings, breathing leafy things

have you watched a city sway?
do you see the metropolis is a forest?
eastern white cedars guarding houses
Siberian elms in back alleys
and semen-scented tree of heaven
insisting through concrete, telling
a different story of the side street





homes, families, stories are not linear
they bough back in time and forward and toward
drawing something out of you
revealing another sky
over a town in the old country
or a landscape in a children's book
from your memory

and there I am at the centre of
a photograph in a yellowed album
my mother brushing my grandmother's
hair as she brushes my hair, her back bent
from the years, mine still growing
she said you are made of stories
inextricable from my mother's and her mother's
and maybe, I wonder, all mothers

their stories are more than shadows
they are the kite ties, the steel beams
shadows are more than shadows

in fact, the shadows are my favourite part
there's something about their softness
as they brush the surface

see everywhere the light hits
and doesn't, every pinecone resting
every cube and frond of space, a miracle



BIOGRAPHIES

Yael Brotman

RCA (Royal Canadian Academy of Arts), MVS (Master of Visual Studies), BA (Honours), is an artist living in Toronto. She has a practice based in printmaking and expanded into sculpture and installation. In her work she employs architectural vocabularies, highlighting themes of control, chance and instability. Brotman has held residencies across Canada and internationally. Recent exhibition sites include Graphic Arts Triennial, Krakow, Poland; Smokestack Gallery, Hamilton; Central Booking Gallery, New York; Centro Cultural Doctor Madrazo, Santander, Spain; Bibliotheca Alexandrina, Alexandria, Egypt; Open Studio, Toronto. Brotman is an advocate for artists' rights serving on arts boards, including CARFAC National. www.yaelbrotman.com [@yaelbrotman](https://twitter.com/yaelbrotman)

Libby Hague

RCA, BFA (Honours), Concordia University, is a Toronto printmaker and a member of Open Studio. Her curiosity and inventiveness inform her hybrid practice of large, immersive print installations examining human and social relationships in our precarious world. Recent exhibitions include a retrospective, *The past is never over*, Art Gallery of Mississauga; *Every Heart can Grow Bigger: make room*, O.D.D. Gallery, Dawson City, Yukon; *On this Wondrous Sea*, Karachi Biennale, Pakistan; *Every Heart can Grow Bigger*, Gallery Stratford. In 2021, International Print Triennial, Krakow, Poland; Open Studio, Toronto; 3rd Novosibirsk International Triennial. www.libbyhague.com [@libby_hague](https://twitter.com/libby_hague)

Andrea Juan

International artist and curator based in Cantabria, Spain. Since 2000, Juan has illuminated environmental concerns through her artworks created in Antarctica and other magnificent scenarios. She is a recipient of the Guggenheim Fellowship, NY and international prizes such as *IV Beijing Biennial*, China; Gold Amazons Award, Benin; Canadian Studies Faculties Research Program Grant; UNESCO Fellowship, France; among others. She

was invited to participate in the Biennials of Casablanca; Beijing; Havana; Rotterdam; Yeosu and Shanghai. Her artworks are in private and public collections including the Guggenheim Foundation; the Museo del Barrio; W.C.P.U.N.; Building Bridges and the Royal Caribbean International. www.smproart.com [@smproart](https://twitter.com/smproart)

Alisha Kaplan

Alisha Kaplan is a poet and practitioner of narrative medicine. She has an MFA in Poetry from New York University and a BA in English and Creative Writing from Barnard College. Honours she has received include the Hippocrates Prize in Poetry and Medicine, a Rona Jaffe Fellowship, and a Lenore Marshall Barnard Poetry Prize. She is also a winner of the W. B. Yeats Society of New York Poetry Competition and the Eden Mills Writers Festival Literary Contest. Kaplan's writing has appeared in *Fence*, *Lilith*, *Diagram*, *Prism International*, *Carousel*, and elsewhere. www.alishakaplan.com [@alishakaplan](https://twitter.com/alishakaplan)

Rebecca Travis

Rebecca Travis is a writer, editor, and curator originally from the UK and based in Toronto since 2014. She has contributed to publications including *Apollo Magazine*, *The White Review*, *Canadian Art*, *Momus*, *BlackFlash*, and *Aesthetica Magazine*, and was previously Profiles Editor at *Prefix Photo*, and Managing Editor of online contemporary art magazine *this is tomorrow*. Currently, she is Sales and Archive Manager at Open Studio Contemporary Printmaking Centre, where she recently curated the exhibition *Press Record: Prints from the Open Studio Archive*, and the public art exhibition *Day Tripper* at the Jack Layton Ferry Terminal in Toronto. <https://writing.rebeccatravis.co.uk>

ACKNOWLEDGEMENTS

The artists wish to thank the following people: our insightful contributing writers, Rebecca Travis, Andrea Juan and poet Alisha Kaplan; Pamela Dodds, designer and layout artist, for her good humour, focus on detail, and perseverance; Toni Hafkenscheid for his clear-eyed documentation of the Toronto installation; Michael Brotman for his constant support (YB) and great assistance during the installation in Santander, Spain and in Toronto; Philip Anisman for a half century of unwavering support (LH); Stephanie Payne and Margot Gutierrez-Payne for their Spanish translation of the original proposal for Impact 10, Santander; Pat Macaulay for his generosity and vision as Director of Open Studio, Toronto; and Laura Bydlowska for her enthusiastic social media posts of the Open Studio installation.

CREDITS

Photographs: Toni Hafkenscheid: cover, pp ii-iii, iv, vi, 2-3, 5, 7, 9, 26-27, 28-29, 30-31; Michael Brotman: pp 12-13, 16-17, 20, 21, 37

Design & Layout: Pamela Dodds

ISBN: 978-1-7777967-1-6

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