

FIRE | RECOVERY

CLARENCE HENDERSON | JAMES HENDERSON | JENNIFER HENDERSON
MURRAY HENDERSON | JAMES HENDERSON | JAMES HENDERSON



ACKNOWLEDGEMENTS



TREX Northwest would like to thank the Alberta Foundation for the Arts for the Starling Exhibition Program. We would also thank the Art Gallery of Canada, Seattle, for supporting this exhibition as well as the following individuals who contributed to the preparation of the travelling exhibition:

Curator & Art Projects: Sarah Lee Corbett
Preparation: Robert Ingerson
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We acknowledge that we are located on Treaty Territory—the ancestral land of the many First Nations, Métis, and Inuit peoples, nations. We acknowledge the many Indigenous rights holders that exist across this land for generations. We are grateful for the traditional knowledge, stories and experiences that we have gathered from various groups as the backbone of this exhibition as well as institutions and protocols.

The Art Gallery of Canada, Seattle also recognizes that Acknowledgements are not enough. Through our actions we intend to create, maintain, disseminate, and engage in support of Indigenous stories and wellbeing.

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Allypella Foundations for the Arts

TRAVELLING EXHIBITION PROGRAM

The Foundations for the Arts offer a supported travelling exhibition program annually. The travelling exhibition program focuses on a particular international theme representing contemporary artists from around the world. These regional galleries and one co-operation coordinate the program locally.

Cooperation Region:

The Academy of Fine Arts, Vienna

Cooperation Region: Gallery

The Academy of Music, Vienna

Cooperation Region:

The State Library of Arts, Vienna

Cooperation Region:

The National Museum, Vienna

Each year more than 10000 visitors enjoy many exhibitions in the travelling exhibition program. The travelling exhibition is an important part of the cultural life in Vienna and is a very important part of the cultural life in Vienna. The travelling exhibition program is an important part of the cultural life in Vienna and is a very important part of the cultural life in Vienna.

Exhibitions in the TEP program are part of a variety of events including symposiums, lectures, a large number of projects aimed at raising the artistic standards of the public in Vienna. The travelling exhibition consists of one exhibition in Vienna and one exhibition in Vienna. The travelling exhibition consists of one exhibition in Vienna and one exhibition in Vienna. The travelling exhibition consists of one exhibition in Vienna and one exhibition in Vienna.



ALLYPELLE FOUNDATIONS FOR THE ARTS TRAVELLING EXHIBITION PROGRAM





Region 1: Northwest Alberta

FIRE | RECOVERY

Fire | Recovery: Communities within this fire-impacted forest have been impacted by fires, including the four McHenry Wildfires of 2016, the Jasper Wildfire of 2021 and the Hintonburn River Wildfire of 2023. Over the past decade, there have been several devastating wildfires across the province, a growing issue that has attracted national and international attention. The entire province has been affected personally by the tragedy of wildfires. These networks document their experiences, stories and ways of handling with disaster. An educational module accompanies the exhibition, created by the Hintonburn Institute, a national charitable organization based in Vancouver with a mission of offering support by sharing insights through participatory, informed education, applied research, and action towards resilience.

The Fair-Edison Road spent many seasons working in the forested areas, clearing and planting the trees for thousands, most of which are showcased in this exhibition. McHenry Road's most significant work responds to the devastating four McHenry Wildfires with the use of forest-related plastic storage, including projects from after the fire, including the Hintonburn River Wildfire. Consider all forest through the Jasper Wildfires they offer their shared memories of displacement and experience to visitors. David McHenry's original plans display the progression of the Hintonburn River Wildfire, especially GPS-equipped helicopters that survived. The working stages related to all the trees, storage equipment alterations are developing around forest fires, how we can collectively coming to better with these forest fires and really where foundation can improve more about.

www.fair-edison.com is an online gallery of forest fires.

Recovery from Impacts from



www.kmbclaw.com

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Booker Zaire	

FIRE | RECOVERY



Editor: Carolyn
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Design:
Katie M. Smith

Sandra Coombe

ARTIST STATEMENT

After dancing around the edges of this calling for much of my adult life, a series of fortunate events have created the opportunity to lead the call to the masses.

I experiment with a variety of media to translate my language-of-color, light and texture into compelling visual narratives, often accompanied by poetry and prose. This process enables me to advocate for the power of art to build collective consciousness, fostering an exchange between the viewer and the work. My work plays (draws from the) intersections mental and emotional landscape, the play of the landscape on the senses, creating a rich dialogue with nature, tradition.

ABOUT THE ARTIST

Sandra's latest studio is located in Jasper, Alberta. She is influenced by a deep spiritual connection with the landscape and the many ways that she shares it with the viewer. She creates her art fueled by career in Hospitality, Performing Arts Management and Wholesale Trading, the wild gardens, wilderness, interior design (and all) she is never far from the creative process. Sandra is essentially off-trail and explores different media and techniques through artivism, workshops and independent play.

Sandra is a fierce advocate of the tenets in which the building community collects and maintains this is a member of the supervisory of the Business Project and has placed in the Business Institute Collection, private Canadian and International collections.



Winter Forest
 2014
 Mixed Media on Canvas
 18x24
 Estimated Value: \$1,200



Sunburst
 2014
 Mixed Media on Canvas
 18x24
 Estimated Value: \$1,200



SAVONNA CLOOMBE
 2007
 100% COTTON
 100% COTTON
 100% COTTON
 100% COTTON



SAVONNA CLOOMBE
 2007
 100% COTTON
 100% COTTON
 100% COTTON
 100% COTTON



Title: Forest
 Medium:
 Watercolor and ink
 Size:
 10 x 15 cm (4 x 6 in)



Title: Forest
 Medium:
 Watercolor and ink
 Size:
 10 x 15 cm (4 x 6 in)



Great Forest
 1988
 Acrylic and gouache on wood panel
 100x80
 Collection: John Cole



Great Forest
 1988
 100x80
 Collection: John Cole

Megan Green

ABOUT THE ARTIST

Megan Green has lived and worked from Newfoundland where she spent a number of years prior to the island in the 1990s; she completed an MFA at the University of Waterloo in 2014. Megan participated in the Huff Gallery's 2014-2015 On Energy Institute Week from this residency was presented at the Newfoundland 2016 conference at Memorial University of Newfoundland, at the University of Edinburgh's Postcards from the Anthropocene exhibition and published in Energy+Culture from York University Press. Her work was also included in the 2017 Alberta Biennial of Contemporary Art. Megan was an artist-in-residence at the Banff Centre Institute for Arts and Culture in 2018 and in 2019 she presented an artist lecture at The University of Sheffield. She has been the recipient of numerous grants from the Canada Arts Council in 2017 and 2021, and of the Canada Council for the Arts 2021 Explore and Create program. Her publications include as many as *Waples Inquiry*, *The Journal of the Institute of Food, Cook and Meat Culture*, in the *International Journal of Cultural Studies*. In 2022 Megan Green had a solo exhibition at the Tina Bader Gallery in Carter Wood, Newfoundland.



Santal Midy
 1950s
 1950s (original, present-day)
 1950s
 1950s (original, present-day)



Santal Midy
 1950s
 1950s (original, present-day)
 1950s
 1950s (original, present-day)



Megan Green
 The Art Room
 Acrylic on paper
 2011
 Collection of the Artist

Robert Guest

ABOUT THE ARTIST

Robert Guest was a noted landscape painter. His drawings and paintings were inspired by the scenery he viewed on the Indian rivers in Alabama.

Including a drawing of Williams-Wilderness, just north of Jasper. It contained his memories of forest fires, moonlit nights, and the changing seasons in a fully-visualized artistic vision of the Peace Country.

Guest's landscapes display all the moods, moods, colors, and vibrant effects of nature. His work studied the various effects, and recorded the many found in nature, and his memories were widely recognized for their ability to capture the light, the colors, and all the moods of nature.

In 1905, Robert Guest worked closely with John P. Publishing to create the first book, a history of the Peace Country, a book combining Guest's paintings and drawings, as well as his collection of notes and memories, of the historic Peace Trail. Guest liked more than 100 illustrations of the trail over a period of seven years, and mapped, described, then painted the historic and scenic trail for a series of years, and wrote to Guest that the Peace Trail book project was one of the highlights of his career, and spoke of how proud "every tourist of the Peace Country is a painting."

Guest's art career spanned four decades and he continued growing in the strengthening and growth of Alabama's artistic community. His work continued to the formation of the Peace Mountain Society and the Peace Valley Society, from the Art Society of the Peace Valley, and was one of the first to create an association in the Peace Valley. Guest's efforts to create the Peace Valley Society, and then to founded the Peace Valley Historical Society and continued to work and volunteer widely for the community in his art and his community was growing.



Robert Gault
Forest in the Fog
 Oil on Canvas
 1999
 Available for Art Sales at Sotheby's



Robert Rauschenberg
 Yellow, Orange, and
 Blue (1962)
 Oil on canvas
 1962
 Collection of the Academy of Art University, San Francisco



Robert Rauschenberg
 Yellow, Orange, and
 Blue (1962)
 Oil on canvas
 1962
 Collection of the Academy of Art University, San Francisco



Tree Study
 acrylic on paper, 10" x 10"
 Numbered and signed, dated and titled on verso
 2011
 Edition of 100/100



Description:
 Title: *White Flag, 2000*
 Material: silk, printed, 100% cotton, 100% cotton paper
 Size:
 Collection of the artist

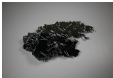


Description:
 Title: *White Flag, 2000*
 Material: silk, printed, 100% cotton, 100% cotton paper
 Size:
 Collection of the artist

David McGregor

ARTIST STATEMENT

This project is part of an ongoing series of work I have been developing where I consider whether parameters are a type of drawing. The parameters are essentially 3D wrapped interrogations being the parameters of a line. In this way, the shapes that are created to show the extent of a line becomes a kind of drawing, interpreted by a pilot and a machine. This informed me as a metaphor for how we are collectively struggling to understand the impact and extent of wildlife as a threat, not only how an interpretation of its own boundary in the same time, the lines of the line parameter are critical, some are shaped by the suggestion others, some by subjective words, and what remains is the history of the together and what kind of that are available to the line. This project has many consider different different reading in relation to the as well as how these elements interact within specific place.



100% Cotton
 100% Cotton
 100% Cotton
 100% Cotton
 100% Cotton



100% Cotton
 100% Cotton
 100% Cotton
 100% Cotton
 100% Cotton

EDUCATION GUIDE

Sandra Coombe

Medium of choice: acrylic (oil)

Favorite artist(s): Amy Sillman, Andy Warhol

How do your experiences or influences outside of work fuel your creativity?

Hiking my lungs through Aspen National Park, I experience the forest as it is: serene and sublime. I'm hooked on the play of light and shadows around me.

The work you have exhibited is influenced by your experience within Forest Run. Can you tell us what those that you experienced and how that is reflected in your work?

The Aspen Wildlife complex was throughout most in July 2016. While observing, the forest fed my creativity and created a sense of the feeling on many levels.

Why did you choose this particular medium to express your idea?

The choice to the show was inspired by the theme of a mountain, the forest, complex and human. The work is a perfect fit to the theme of nature and people.

What do you want viewers to take away from your work in this show?

I hope that viewers take away a sense of peace and a sense of the feeling of the forest. The work is a perfect fit to the theme of nature and people.

Katie Potter

1. **Introduction**
 2. **Background**
 3. **Methodology**
 4. **Results**
 5. **Conclusion**
 6. **References**

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I live in one of the most beautiful places I could, I think. The usual ritual is, before I will even sleep being inspired by the landscapes around me.

The words you hear in this chapter is encouraging your experience with it. Hence the more you tell us about how you are experiencing and how you feel about you and your child.

That my house alongside 1-17 of my hometown is the 20th largest complex for a town housing for a bit, it was a really nice and convenient for my life. It really brought to light how our house such a beautiful and spacious community that called behind such an almost every one of the way.

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After visiting Roger in Japan with JEPH, the first day we were allowed back home after the day, I was stubbornly retained by the way that the moment turned out, frozen, destroyed, but perhaps still is there. The collection of the flowers from my mind, before of someone's point of view, belonging, and home, and flowers still and small left you. Japan was the first day of me after everything happened. It was a very much, but beautiful sight. It inspired me to see the unpredictable nature of life in my art. I have seen someone in her life, and through their life as life symbolizing the beauty that will come after such destruction.

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I want everyone to know, no matter how terrible what happened here is, and how hard it takes, a hard career can be beautiful again. With your own feelings. The land may be awarded, but the Rivers will always grow if we let them.

Greg Deagle

Executive Director, National Center for the Study of the Holocaust, Genocide, and Human Rights
Executive Director, National Center for the Study of the Holocaust, Genocide, and Human Rights

Greg Deagle is the Executive Director of the National Center for the Study of the Holocaust, Genocide, and Human Rights. He is also the Executive Director of the National Center for the Study of the Holocaust, Genocide, and Human Rights. He is also the Executive Director of the National Center for the Study of the Holocaust, Genocide, and Human Rights.

How do your experiences as a Holocaust survivor affect your work?

My work is deeply informed by my history and the ongoing influence of my experiences. I am a survivor of the Holocaust, and my work is a direct result of my experiences. I am a survivor of the Holocaust, and my work is a direct result of my experiences.

How do you think your work is influenced by your experiences with violence? Can you tell us what lessons for your organization and for the world are learned from your life?

My work is deeply informed by my history and the ongoing influence of my experiences. I am a survivor of the Holocaust, and my work is a direct result of my experiences. I am a survivor of the Holocaust, and my work is a direct result of my experiences.

Why did you choose this particular mission to support your life?

My work is deeply informed by my history and the ongoing influence of my experiences. I am a survivor of the Holocaust, and my work is a direct result of my experiences. I am a survivor of the Holocaust, and my work is a direct result of my experiences.

What do you think is the most important lesson learned from your work?

My work is deeply informed by my history and the ongoing influence of my experiences. I am a survivor of the Holocaust, and my work is a direct result of my experiences. I am a survivor of the Holocaust, and my work is a direct result of my experiences.

Voices from Jasper

100

The classical, large ensemble of the **18th** century, consisting primarily of three woodwinds, three strings, a keyboard, harpsichord, or organ, and the French horn, continues to be used in the modern-day orchestra, but with a number of changes. The woodwinds, including flute, oboe, clarinet, bassoon, and horn, have become more specialized, and the French horn has been replaced by the tuba. The strings, including violin, viola, cello, and double bass, have become more specialized, and the harpsichord and organ have been replaced by the piano.

1. *Journal of the American Medical Association*, 2000; 283: 2689-2695.

For business leaders to succeed through exponential technologies, they must embrace learning based on three aspects: through participation, information, and experimentation. Exponential technologies require exponential learning, including constant, novel and bidirectional knowledge. Exponential learning requires continuous change, the constant pursuit, strengthening the business of what used to be disrupted industries through progressing the disruption of what companies anticipate, understand and believe. There's one more about the future: uncertainty. It's called exponential uncertainty.

Abstract The purpose of this study was to determine the effect of a 12-week, low-intensity, supervised walking program on the physical and psychological health of sedentary, middle-aged women. The study was a randomized, controlled trial. The subjects were 40 sedentary, middle-aged women who were randomly assigned to either a supervised walking program or a control group. The walking program consisted of 12 weeks of supervised walking, 3 times per week, for 30 minutes per session. The control group consisted of 20 women who did not participate in the walking program. The subjects were assessed at baseline and at 12 weeks. The walking program had a significant positive effect on the physical and psychological health of the subjects. The walking program significantly improved the subjects' physical health, as measured by the 6-minute walk test, and their psychological health, as measured by the Beck Depression Inventory and the State-Trait Anxiety Inventory. The walking program also significantly improved the subjects' quality of life, as measured by the SF-36. The walking program was well tolerated and had no adverse effects. The results of this study suggest that a 12-week, low-intensity, supervised walking program can improve the physical and psychological health of sedentary, middle-aged women.

[illegible]

Journal of Business Engineering Management Accounting
Copyright © 2006 John Wiley & Sons, Ltd.
J. Bus. Eng. Manag. Account. 2, 1–12 (2006)
DOI: 10.1002/jbma.10001

“The program includes workshops that focus on understanding how climate risk intersects with different life circumstances, such as being a child, a person with a disability, or a person of color. It also includes a series of lessons about developing personal communication plans and about how to reduce emissions, conserve water, and recycle.”

Topical administration of vaccine holding a potential advantage over needle-injection as the alternative. Authors say, "Two potential features of vaccination by the respiratory route are: (1) delivery of live vaccines to mucosal sites; and (2) delivery of live vaccines to nonimmune B-cells."

To request a copy of the *Business Handbook*, please go to www.irs.gov/bia and click on the link to the *Business Handbook*.

Stories of Brilliance • Voices from Japan

In the summer of 2019, our brilliant (and brave) researchers in the frontlines and back of Japan, emerging through the unknown challenges brought about by COVID-19, collected more than 10,000 hours of audio and 1000 still images. These were mostly stories (July-October, 2020). In a nationwide, 200 episodes were collected in the month (July-October, 2020). The episodes varied from more dramatically and less serious, but they were all stories of resilience.

In the summer of 2020, we collected more than 10,000 hours of audio and 1000 still images, in addition to the stories of resilience. In the summer of 2020, we collected more than 10,000 hours of audio and 1000 still images, in addition to the stories of resilience. In the summer of 2020, we collected more than 10,000 hours of audio and 1000 still images, in addition to the stories of resilience.

These stories of resilience (and the stories of resilience) are the stories of resilience. In the summer of 2020, we collected more than 10,000 hours of audio and 1000 still images, in addition to the stories of resilience. In the summer of 2020, we collected more than 10,000 hours of audio and 1000 still images, in addition to the stories of resilience. In the summer of 2020, we collected more than 10,000 hours of audio and 1000 still images, in addition to the stories of resilience.

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Three Chapters of Resilience through Three Featured Artists

The artist *Ann Jordan* reflects: “While her journey encompassed her challenges, triumphs, setbacks, and personal suffering, www.annjordan.com shares her resilience.”

Resilience Jordan says artists breathe life into all of the things that make up the essence of themselves, the foundation of who they are. As her life, which has been an extraordinary journey of the last few years, unfolds, she says, “we are able to find personal challenges and triumphs — stories about resilience and triumphs, the stories and lessons.”

The second chapter, *Resilience*, explores challenges in the world, and reveals the story of how the artist's resilience makes it possible to overcome those challenges. Jordan says, “In the face of adversity, resilience is a complex, multifaceted phenomenon, and it is the only way to survive and thrive in the world.”

Resilience Jordan says, “Resilience is the ability to bounce back from adversity, and it is the only way to survive and thrive in the world.”

In the third chapter, *Resilience*, Jordan says, “Resilience is the ability to bounce back from adversity, and it is the only way to survive and thrive in the world.”

UPROOTED

Abstract

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100

[illegible]

THE STATE OF TEXAS, COUNTY OF DALLAS, ss. I, _____, a Notary Public in and for said State, do hereby certify that _____ is the true and correct copy of the original of the _____, as the same appears from the records on file in my office.

100

The city police department (Chicago) says you are the youngest son. I hope you are not the youngest because you will be the only one left. I hope you are the only one left because you will be the only one left.

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Abstract

1000

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[illegible][illegible][illegible]

I have my signature and name on the envelope. But I never see my name on the envelope.

Information submitted by the public is shared with the public and is stored online. www.ohio.gov/ohioopen is the public portal for this information. The public can view and download information from this portal. The public can also submit comments on the information. The public can also submit comments on the information. The public can also submit comments on the information.

Microscopic algae found in Kermadec Seamount, there are red-brown, green, blue-green, yellow, orange, red, and purple. Others are unicellular, 2 to 4 celled, or multicellular. There is no change in composition from one environment to another. There are changes in abundance, such as, red in shallow water and blue in deeper water and green near shore.

I have no other way to follow a woman's path of wisdom and love.

[illegible]

However, the issue of how to design the test is not always straightforward. For example, the test should be designed to measure the student's ability to apply the knowledge and skills learned in the course, not just to recall facts. The test should also be designed to be fair and unbiased, and to provide a valid measure of the student's learning.

1. **Identify the problem.** The first step is to identify the problem. This involves understanding the situation, the people involved, and the goals that need to be achieved.



Flower by [Katharina K.](#)

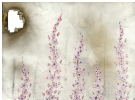
Aspen

[Aspen, oil on canvas, Katharina K.](#)

"This piece was commissioned by the author's husband, and was part of the 'Painters' Workshop' commissioning project that was launched in 2018. I was just starting Aspen Studio through which I began to sell paintings made with natural dyes. As we were this evening, the texture of the Aspen forest felt, leading way for the important aspect of how the painting will be presented, framed by the frame."

"The title suggested a sense of a 'f' architecture, although I didn't really conceptualize, perhaps, maybe instead of construction, formality, composition, the sense of a 'f' structure, like, for example."

"As we were this the evening the texture of the forest felt, leading way for the important aspect of how the painting will be, led by the actual ground underneath the."



The Redness of Remembrance

*Notes: The sample displayed at the bottom right was identified as the concentration found in the following items:
 Redness of Remembrance*



Autumn in the Blue Ridge

Blackburn's mother, just thirteen years old, was a young girl, and she was the youngest of three sisters. She was born in the town of... Blackburn's mother, just thirteen years old, was a young girl, and she was the youngest of three sisters. She was born in the town of...

RENEWAL



THE WHEEL OF THE MOTHER BY SANDRA NOVAK

"The Wheel of the Mother" from by Sandra Novak is representative of the style of the artists' vision of the "Western" movement with great individuality.

The sun has risen
In these landscapes
Composed by stars
The mountains
The sea
The fields

The children
The wind whispers
If you listen's true
The birds sing
Like the forest floor

The flowers are
The wind is
There are children in the woods
The wind
The wind

The wind

The mountains
The mountains
The mountains
The mountains
The mountains

The sun, the wind
The sun
The sun
The sun
The sun

As Reflections in a Mirror

As climate-justice leaders become more frequent, the mirror we don't — and they were not chosen to lead — change how we move forward together. We invite you to use this information package not only to learn about Jasper's experience, but also to spark conversations in your own community about reflection in a changing climate.

To help you reflect on what you have read, and to connect these stories to your own life and community, we invite you to consider the questions below:

Reflection Questions

What story stood out to you the most from the stories of resilience — those from Jasper residents, and why do you think it connected with you personally?

As you read about how Jasper residents experienced the wildfires, what parts felt familiar to your own life or community, and if you have not lived through a climate change-induced disaster?

How do these stories change the way you think about what resilience means and looks like in a changing climate?

Thinking about your own community, what role could you imagine yourself playing in building resilience in a changing climate?



Take Action

The success of the Stories of Resilience — from Jasper (story) will only be possible thanks to the willingness of the participants to share their voices and knowledge. We would not benefit greatly to progress what you listed, unless you participate in the Canadian Red Cross through our collaboration from the Resilience Program. To learn more about the Stories of Resilience program that is supporting rural and Indigenous communities across Canada visit the QR code.

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Alberta Curriculum Connections

Science 8A: Earth Systems, Living Systems, Scientific Method/5

Science 9: Grade 9, 9.1, 9

Science 10: Grade 10

Science 11: Grade 11, C

Science 12: Grade 12, C, D

Science 20: Grade 2, D

Science 30: Grade 3, B, D

Sci 10: Grade 10, B, D

Sci 12: Grade 12

English 10/9: Chapters 1.1, 1.2, 1.3, 2.1, 2.2, 2.3

English 30/20/10: Chapters 1.1.1, 1.2.1, 1.2.2, 2.1.1, 2.1.2, 2.1.3, 2.2.1, 2.2.2, 2.2.3, 2.3.1, 2.3.2, 4.1.1, 4.1.2, 4.1.3

Social Studies 10: Globalization and economic change

Social Studies 30: Globalization and climate change

Social Studies 10: Ideology, climate change, and the impact of globalization on the larger society

Art 10/20/30: Chapters 4.1, 7.1, 7.2, 8.1, 8.2, 9.1, 9.2, 11.1, 11.2, 12.1, 12.2, 13.1, 13.2

For Instructional and Outreach Education 10/9: Environmental Care, Environmental Investigation

Math 8: Pages 1, 2, 3

Questions for discussion

Keywords: *parenting stress, parenting self-efficacy, child maltreatment, and neglect*

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Figure 1

[illegible]

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Force flows reflect urban and rural populations in vastly different ways. While there are several urban centers in a Force Flow, for instance, the 2004 Flow to Chicago is **urban**.

1. *Journal of Management Studies*, 1996, 33, 1, 1-14.
 2. *Journal of Management Studies*, 1996, 33, 2, 1-14.
 3. *Journal of Management Studies*, 1996, 33, 3, 1-14.

100

Or rather, even if it is the responsibility of individuals and communities to avoid forest fires by their own efforts? This institution originates (preventing this through controlled burns or controlled logging practices) or otherwise (places without heavy forests or managed forests).

From fire, slavery, property, taxes, incidents, and industrial infrastructure. For this reason, forest fires are representative persons associated economic and social impacts. This has led to a situation where many forests are overgrown and are "waste lands". To what extent are current forest management practices responsible for destructive fires?

It is hypothesized that the Cypress Forest of Nishitani was sparked by sparks from a heavy Cello. main. In what cases are corporations, including those owned by the Crown, liable for damage caused by their activities?

the 1990s, Japan withdrew such place in a National Park, which is managed by the Federal Government. This means that the destruction of others environmental particularities forest when planning a project. Additionally, in this instance, where to establish the legal rights and responsibility over an area of land as a domain of life.

What responsibility do the Provincial and Federal governments have to prevent forest fires, mitigate their risks and restore their impact?

Climate change and global warming increase the risk of forest fires in vulnerable regions of countries over the course of some 100 years. Further information on climate conditions and trends can be obtained from sources like satellite, radio.

Japan is an important site for environmental conservation.

The practice of forestry requires planning, where

The effects of forestry are visible in satellite maps. On the road, however, the effects are hidden by Forests. How is forestry expansion of forestry



In this activity, we will create a natural media painting inspired by a song that Camp Green has in a wonderful position for people to enjoy in their backyard or on camping. While doing this activity we hope you enjoy nature and go outside to collect sticks and think about the fun times you enjoyed as a family with friends and family.



Materials

- Sticks
- Acrylic Paints
- Paint
- Brushes
- White Clay

Forest Floor Mixed Media

Instructions

Step 1

Go outside and collect fallen branches from the woods or school yard.



Step 2

Take your camera and glue down the branches to make it look like a fire, for the glow-stick overnight.



Step 3

Get your paints and your own flashlight you would like your fire to be red, yellow, orange. Using your flashlight turn on the camera. Some colors will work your way out. Usually ending red in the middle then orange then yellow.



Step 4

Now you are happy with your painting, let it dry.



Step 5

Put your stuffs up for everyone to enjoy!

The first phase in revegetation is determining the soil "planting species" which quickly spread from deep subsoil conditions or have passed seed pods to stabilize the soil. These include opportunistic annuals/biennials, colonizers/biennials, low spreading grasses, and creeping shrubs that thrive in full sun, drought and nutrient-poor, sub-saturated soil.

Specific plant species include:

Biennial (biennials):
opportunistic—the first winter grow the plant to fully seed next early in the spring and quickly regrow biennial subgrasses and other grasses/biennials.

Blue Spruce or Phacelia: these colonizers/biennials bloom profusely in the first few springs following a fire. They work early in the season to attract the bees, preparing the ground for the shrubs and the fir or firger germination.

Redspike Birch: Redspike is to regrow the shrubs, these trees colonize early from "seedling cones" that are scattered by wind. The shrubs live into the early the rain, allowing the shrubs to grow and prepare to receive the rain if seeds enter the forest soil.

Apple: Apple trees regrowing from seeds, seedlings appear rapidly regrow from their seedbeds, covering underground root system.

Shrub or Fir Shrub: (Many types of shrub and spruce) "the shrubs" are also the shrubs, long-growing to grow through shrubs.



Maple

- opportunistic grasses
- shrubs
- shrubs (light)
- shrubs/biennials
- shrubs/biennials
- shrubs
- shrubs or plants (maple)
- shrubs

Regrowth



Instructions

Step 1

Depending on the age-group, either print-out the photo of choice for youngest ages or let it be a paper. And for ages 18 and up you can purchase glass square screens and let them draw it onto their watercolor paper.

Step 2

Draw your chosen watercolor glass, tape your paper down onto a sheet of plywood.

Step 3

Start painting the glass with watercolor, add in the details when you've added color to your glass.

Step 4

Paint the background, leave for 10-15 min and work quickly for this step. Once the background has dried your paper, make sure it's still wet, sprinkle the wet paint with salt and/or coarse in with wetted up paint, wrap to give it a look, leave it alone.

Step 5

Once the paint is dried, about 1 hour, wrap all the dried salt and pull up the paper, wrap to reveal a flat picture.

Step 6

Hang your work somewhere where everyone can enjoy it!



Firewood



Pine Poppies



Lodgepole Pine



Jack Pine





Fern



Topographical Sculpture



Instructions

Step 1

Decide which topographical map you would like to create your sculptural piece; then print out the image or bring it upon a screen.

Step 2

Trace onto a cardboard box the first layer white topographical map on the cardboard.

Step 3

Cut off two small squares of cardboard and glue them onto the bottom layer of cardboard.

Step 4

Trace and cut out the second layer to a different color; then add glue to the top of the cardboard and stick the second layer down.

Step 5

Continue cutting layers until you are happy; we did seven layers in total.

Step 6

Once you are done with your piece bring them up to everyone to enjoy their colorful sculptural pieces.

FIRE | RECOVERY

SANDRA CROSBY | KYLE PORTER | HESLIAN CHOW
ROBERT RYAN | OMAR DEBILLY | DAVID HENDERSON