

ISSUE 10 | SUMMER 2022

THE CHANGING TIMES

NATURE CONNECTION - CLIMATE ACTIVISM
CREATIVITY - EDUCATION - CULTURAL CHANGE
TRADITIONAL KNOWLEDGE - LOCAL FOOD



ART. ● ● ●
ARRESTS BENEFITS
CREATES DREAMS
EVADES
FREES
GRAPPLES HOLDS
ILLUMINATES
JOKES
KINDLES LEADS
MOLDS NEEDLES
OPENS
PEERS QUEERS
RESETS STEADIES
TAINTS UNVEILS
VOTES
WONDERS EXPANDS
YELLS
ZESTS

This world is beautiful and scary.
Art can show us the beautiful and
help us hold and navigate the
scary.

May you find in these pages what
nourishes your soul - wherever
you are, however you are.

May you find community, space,
art, kindred spirits, celebration.

Welcome to the annual art issue
of The Changing Times.

We're so honored to share these
voices with you.

Thank you for being here.

— Meg Smith, Editor

Cover Photo: Dylan Albans
Rhododendron Boy
Ektar 100 - Olympia, WA - May 2022
Processed by The Dark Room of Montana

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#TCTGetOutside

SARAH LUNDQUIST

FOR THE SECOND SUMMER IN A ROW, WE ASKED OUR READERS, FOLLOWERS, AND EDITORS TO GET OUTSIDE AND CAPTURE HOW THEY ENGAGE WITH THE WORLD. FROM NEIGHBORHOOD WALKS AND BACKYARD HANGOUTS TO REMOTE HIKES, WE EXPERIENCED THE VAST MORE-THAN-HUMAN COMMUNITY THAT STARTS OUTSIDE OUR DOORS.

Having grown up in an area with mild winters, Montana winters can be a bit harsh for me. The neverending snow days, the icy sidewalks, the long hours of darkness - it always makes me question why I even live in Montana. And then, the sun starts to hang around more and more. The snow and ice melt, green returns. I can put away my winter coat and gloves. The wildflowers bloom. And I'm reminded of the Montana summer landscape that I love so much.

It's no secret that Montana is a beautiful place - mountains, forests, lakes, and many so-called "wild" spaces surround us. We are fortunate to be within a relatively short distance of so many stunning walking and hiking trails, lakes and rivers, camping spots, hot springs, fishing sites, and other natural wonders. It certainly is a treat to engage with these spaces - and often helps me recover from the harshness of winter.

But I've also come to realize that engaging with nature doesn't have to mean making a trip to a designated "wild" space. Nature is everywhere. Nature is the trees on the side of the road; nature is the birds chirping outside our front door; nature is the dandelions invading our lawn. Nature is both extraordinary and mundane. Nature is us.

When I graduated from my graduate program, our featured student speaker shared the adage, "We are not defending nature, we are nature defending itself." These words reminded me of the intimacy that exists between humans and the world. It's more than just a relationship; it is who we are. Seeing nature in our everyday lives and within our very selves is an act of resistance - it changes our perception of the far-off, abstract environment that needs protection, to an essential and innate component of each of our personal stories.

In this issue, we offer various manifestations of nature. From the "mundane" backyard view, to the "extraordinary" mountainscape. The stunning balsamroot, and the humble snail. Through our #TCTGetOutside campaign, you shared your photos and stories with us. We are delighted to see nature through - and within - your eyes, and it is an honor to share these interactions with our community.



SARAH LUNDQUIST



JAMIE MEDLAND



ELIZABETH KWAK HEFFERAN



PENELOPE BAQUERO



KATELYN SCHOLLE

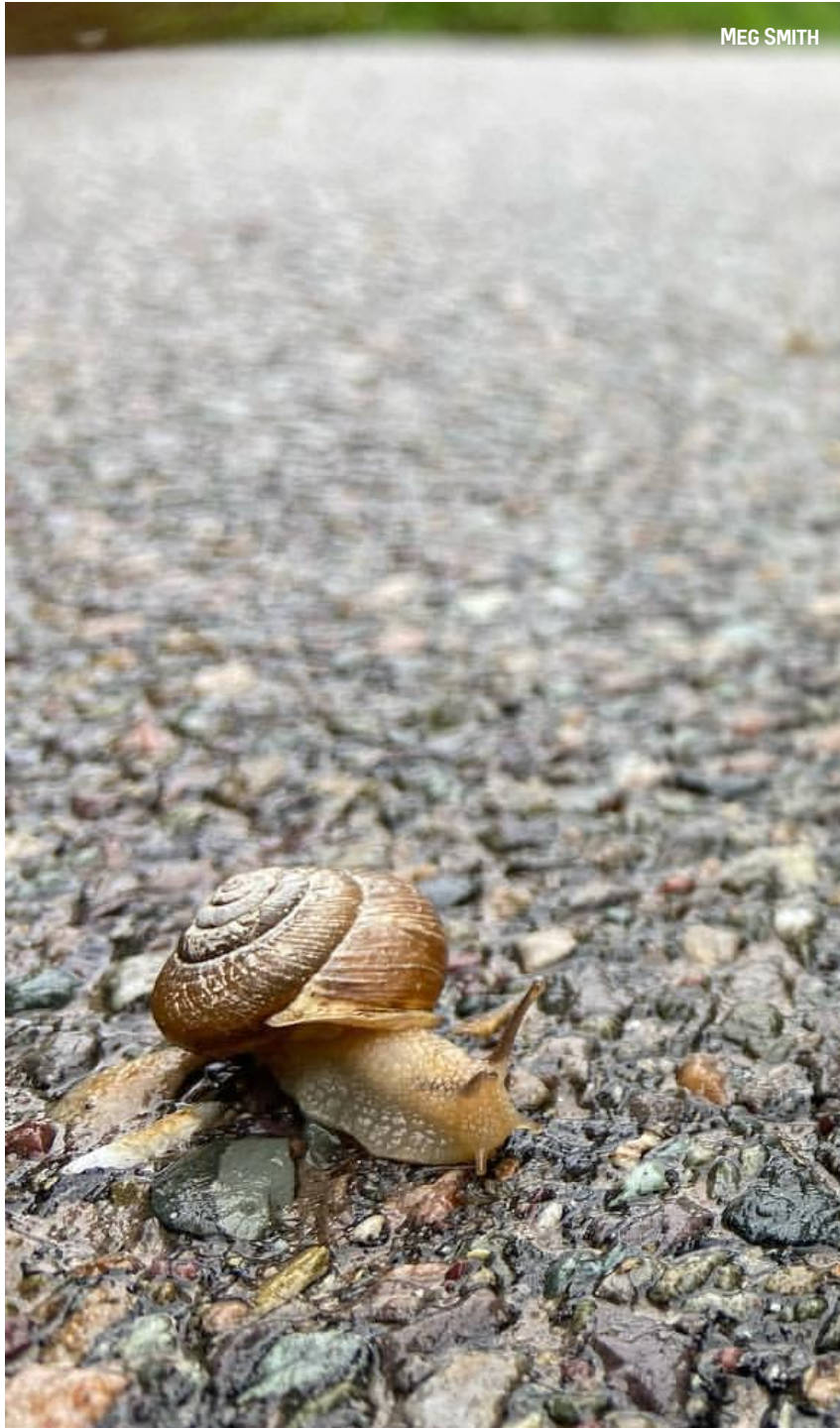


HANNAH HERNANDEZ



SYDNEY BOLLINGER

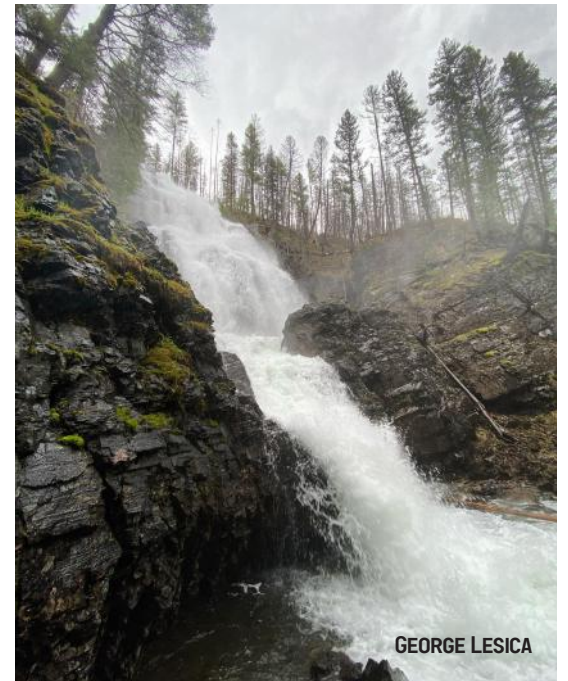
MEG SMITH



ALLISON DE JONG



SARAH CAPDEVILLE



GEORGE LESICA



MNI WICONI

PHOTO + WORDS BY HANNAH HERNANDEZ

MNI WICONI

EL RIO DULCE DE LA VIDA NUESTRAS VIDAS SON UN RIO

Drip, drip, drip, mountain bosom meltwater, drip, drip, drip

Small, imperceptible, single drip drop drip drop Slow, rhythmic, drum, cadence in a stone cathedral

Hollowed choir, aria, serenade, sing life along

Coalescing, coming together, forming a current

Steady trickle, harmonious chimes, gentle, rolling, flowing over rock

Great excitement, infinite possibility, celebratory energy, hurtling toward a gradient change

A precipice, a shear drop, a waterfall, cascading

Our mass becomes a churning, frothing spray, unrecognizable

Boundaries of form, identity, definition dissolve

Water bursts forth, everywhere, cosmic life erupting

Rowdy, raucous, raging torrent, creating

EL RIO DULCE DE LA VIDA NUESTRAS VIDAS SON UN RIO

Merging, converging, diverging, braiding, dendritic tributaries

Logjams, landslides, flooding, collapsing banks, dams, breaching

Sweepers, strainers, boulders, boils, whirl pools Fluvial morphology, certainty of change

No river remains the same

Water never resists change

There's always a new way downstream Song of the river sing us to the sea

NUESTRAS VIDAS SO UN RIO EL RIO DULCE DE LA VIDA MNI WICONI

FREE FLOWING RIVERS ARE A GIFT

Elizabeth Mami



Phoenix Rising (above) was painted after a traumatic car accident..The accident caused me to have chronic nerve dystrophy.. progressive and nasty..I was able to work at a hospice and HHA until 2019 and the disease spread, so the pain no longer allows me to work..I'm still in pain, but I just wrote a trilogy, did two murals, make t-shirts and other items..It took a long time to recover from the ashes of the car accident, then my art studio of 25+ years burned to the ground with a lifetime of art within.. Phoenix Rising was a literal and spiritual interpretation of what I was going through in the decade from hell.



Message from Grandmother (above)

All of my work comes from a place of love for Mother Earth. The attempt to reach people's heart and soul has driven my work, in all its forms, to portray a picture of emotion and passion for who and what we are. So much to do yet...so many things that need to be done. The only way to achieve this goal is to understand we are all connected to one mother. And that's Mother Earth...a breathing, moving, shifting alive planet.

PATTEE CANYON

JOAN LUNDQUIST

dead needles
scattered on the worn
trail—
spring lilies nod
snow pellets—
wind rumbles through
larch and pine

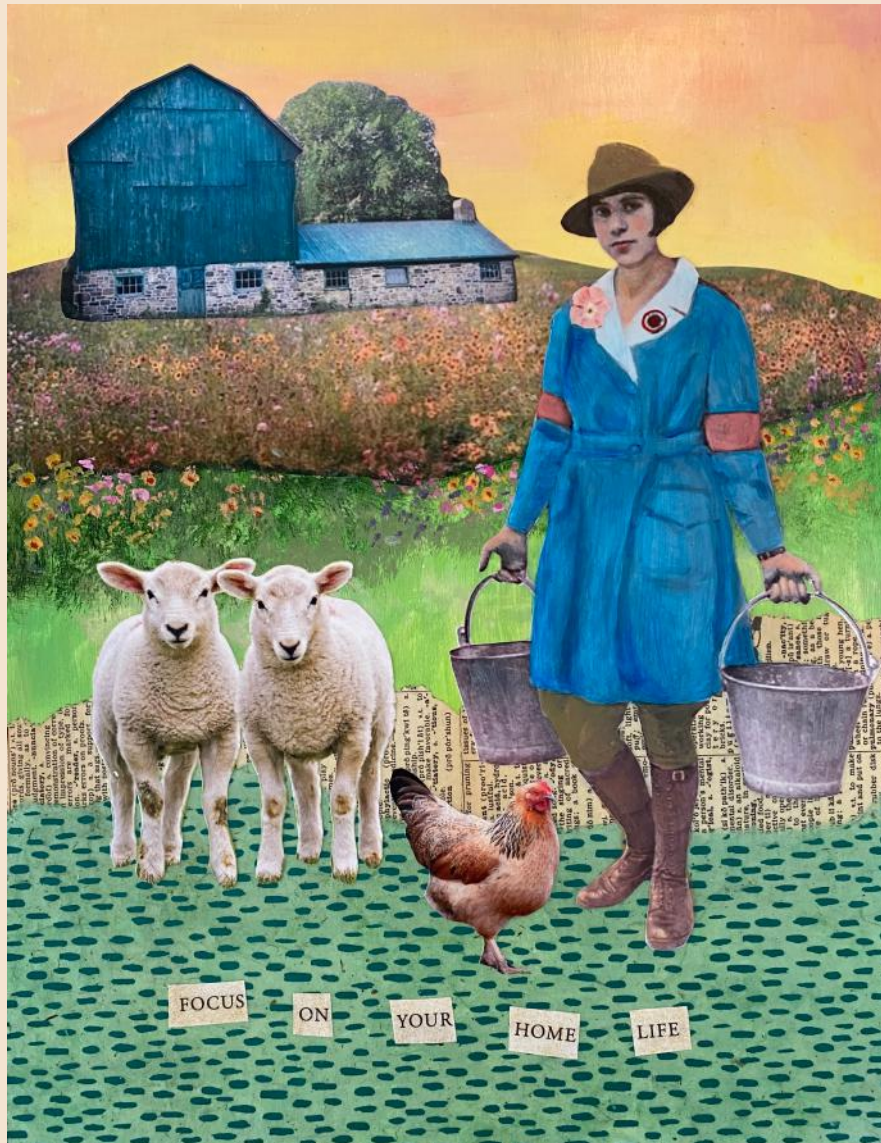
RATTLESNAKE CREEK

JOAN LUNDQUIST

fallen tree
unveils web of wood—
spider dangles
spring melt
joins turbulent creek—
lone pine cone
massive butte
with layers of rock
hues—
blue flowers cling

NAOMI THORNTON

FOCUS ON YOUR HOME LIFE



THERE'S ONLY SO MUCH SAND

JULIAN COSTANTINI

I could take my bare fingers
and pet the silken moss on mountain sides
I could brush my teeth
with needles of pine

I could hide my legs in the lake
as it takes its time,
tide rising to lick
the tips of bridges

I could look down in the shower
and see cascading waterfalls over jagged rocks
and submerge myself in the froth gathered at my feet

I could hug my knees
so tight and be thrown
like a stone along the surface
of the water until...1...2...3 skips
and I sink to the bottom

I could squeeze my shoulders
and unfurl down rolling hills
in a fit of laughter until
the land becomes flat
and my head spins off my neck

I could lie face down
and block out the light until
the ground absorbs me

like a worm and I'm left
writhing under the earth

I could give my body away
by the pound, like Flathead cherries
at sweet summer stands,
and leave myself
with pits and stems

I could hold my breath
until I stop needing air
and watch my lungs shrivel
like dying herbs pinned
to the clothesline to dry

I could pack myself into
cardboard boxes and let my parts
collect dust in some storage closet
where I know no one can touch them

I could stand outside my skin
and watch from the corner
of the room as I
disappear into smoke

I could do anything, really
but I'm running out of time

To learn more about the story of the Women's Land Army go to www.spiritisaboneart.com and click on this image in the Warrior Women Gallery.

DYLAN ALBANS



Emergency Use Only
Fujifilm 400 - Missoula, MT - June 2021
Processed by The Dark Room of Montana

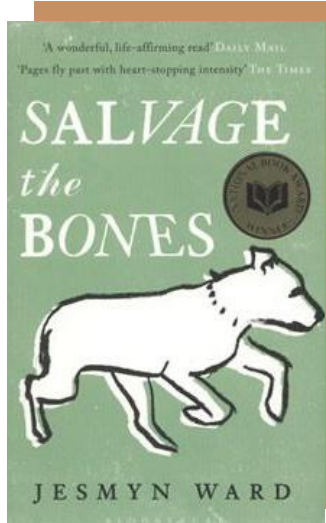


Mahogany
Portra 400 - Holland Lake Waterfall - April 24, 2022
Processed by The Dark Room of Montana



Fujifilm 200 - Chester, NJ - Oct 2021
Processed by The Dark Room of Montana

READING CLIMATE CHANGE



FICTION

Salvage the Bones

by Jesmyn Ward

Review by Sydney Bollinger

Jesmyn Ward's second novel *Salvage the Bones* does not look like climate fiction as we've come to understand it in the past few years. Lauded cli-fi books of late have looked into the future at a world recovering from the effects of warming. Whether reading about the dark futures in Jeff VanderMeer's worlds or Becky Chambers's solarpunk optimism, these stories predict our uncertain future.

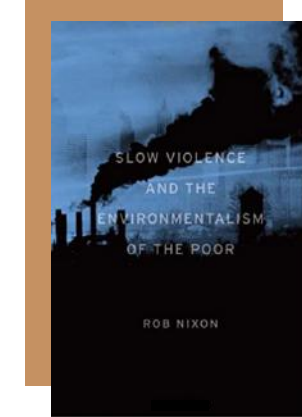
In contrast, *Salvage the Bones* looks at the very real impact climate change already has on a New Orleans family. It's 2005 and Katrina hasn't hit yet — but for a Black working class family, its threat looms in the background. Esch (the family's daughter) narrates the novel, focused on situations the family faces before the hurricane: a pregnant dog, an unplanned pregnancy, and complicated interpersonal relationships, to name a few.

As a climate novel, the book paints a stark picture of the climate crisis effects people are already experiencing. In particular, it shows how many marginalized communities do not have the same access to information or the

same ability to evacuate in the event of disaster as more privileged communities. Ward's writing invites readers in to experience Esch's life with her — and to try to explain how these climate change-fueled storms affect her community.

It's worth saying that the family at the center of *Salvage the Bones* is disproportionately affected by climate change, even though they hardly contribute to the exacerbation of the climate crisis themselves. This is the truth for most marginalized communities. The American South — and more expansively, the Global South — is at higher risk for these impacts and not just because of location. While the South may be fast-growing, it's also one of the poorest, if not the poorest, regions in the U.S.

Understanding what we need to do now starts with compassion and understanding of what our global community is already facing. Ward's novel zeroes in on an oft-ravaged place and reminds readers that the effects of the climate crisis are already here, whether we feel them or not.



NONFICTION

Slow Violence and the Environmentalism of the Poor

by Rob Nixon

Review by Meg Smith

I'm currently in my first semester of the Master of Public Administration program at the University of Montana. In my Policy Analysis class we're doing a semester-long project on the Flint Water Crisis — learning the history, the players, and the consequences.

It's hard to articulate what's happening in Flint. It doesn't photograph dynamically and it lacks the immediacy of most disasters or crises.

Cue Rob Nixon's *Slow Violence and the Environmentalism of the Poor*. Nixon's book offers a new language to describe the slow-moving, and often invisible, effects of environmental disaster and degradation. Slow violence "occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all" (2). It also offers critical insight into how such "slow violence" often disproportionately affects those experiencing poverty - particularly in the Global South.

What Nixon's work adds to environmental studies and activism is a new framework to discuss and validate the different kinds of violence that can be propagated with environmental

disaster.

Flint is a good example of slow violence because it swarmed media headlines with "lead in the water" and when residents contracted Legionnaires disease. Soon, though, both the media attention and the money ran out. As Nixon would say, the media venerates the "spectacular" and when Flint's crisis stagnated, coverage ended. The crisis is by no means over, but is continuing in a timeframe outside the attention span of modern media.

Nixon's book uses geographically diverse examples and authentic language to bring attention to a kind of violence ignored by the media, the general public, and until recently, some activists. It offers a dynamic new framework through which to evaluate and consider environmental crises, and a reminder that violence is not always quick or immediate, but can happen across various temporal scales.

More than anything, this book is a powerful reminder of the way in which privilege can protect groups of people from environmental consequences and a robust new language around which to describe the impacts on the less powerful.

IN THE SHADOWS

CAROL "KATE" WILBURN

In the shadows of the Fort
Native plants root on rubble soil
Chokecherries, bluebunch
Seliš voices echo
Ghosts of vanished bitterroot, buffalo
Settler. I tend this Earth. Love it too. Where is
Wholeness?
Grapple beyond shame. Behind hidden stories.
Below confusion.
Seek. No gold star. No magic wand. Inquire.
Ravens cry, mountains ring, river runs
Silent sweet holding
What if we stand together this time
Toward a different shared ground
Just a whisper comes on the gentling air
What if?

FROM THE DIRECTOR

This summer, I have needed to get really quiet and just breathe into my stormy feelings about what's been happening at the federal level, looking for a thread to follow out of my despair toward engagement because action is what gives me hope.

Everywhere I have turned for guidance, there has been water. In *An American Sunrise* by Joy Harjo, she offers in her poem "Weapons, Or what I have taken in my hand to speak when I have no words" (each stanza begins with a color):

"RED - Each of us is a wave in the river of humanity. If we break we bleed out. If we move forward together we are bound together by scarlet waters of belief. One side is war. One side feeds the generations. We are bright with the need for life."

Then, in the amazing *emergent strategy*, adrienne maree brown quotes Aisha Shillingford's Intelligent Mischief, offering:

"Water is versatile. It can be big and powerful, it can quench thirst, it can be healing, it can drown us. It finds its own level, always. That is, water is always seeking balance and has a place it has to go. It can be scarce, it is necessary. We're utterly, devastatingly dependent on it. It's beautiful and tragic and it feeds us sometimes. When we hold water back we can create power but there is danger when we remove the dam unexpectedly. It's really flexible and adaptable. It takes the form of our containers. Bruce Lee says 'Be like water...' If we can fully understand the nature of water we can understand what we're doing here."

Getting out to gather signatures on [our letter to NorthWestern Energy's Board of Directors](#) in July at the Helena Farmers Market and Butte Folk Festival reaffirmed for me how many people are concerned, and ready to join in for change. It was a great reminder that when we are isolated and alone with our thoughts and fears (and doom scrolling), we are like a lonely rain

droplet on the window, but joining together in public spaces in conversation and



Director Winona Bateman and volunteer Elisabeth Kwak-Hefferan visited the Helena Farmers Market, to gather signatures for our letter to NorthWestern Energy's leadership asking them to invest in clean, renewable energy for our shared future.

collective action, we have the potential to become a wave.

Isolation and despair are the tools and messages of oppression, we reject them when we reach out and connect. Let us be like water. Let us adapt and keep flowing. Let's fit into tight places and apply pressure, let's pool together peacefully and release a tidal wave of change toward a

Winona Bateman, Director

You can connect with our community at upcoming events! Join us this fall for our Second Annual Climate Protector Ride on Sept. 17, a day of action during the Global Climate Strike on Sept. 23, and a very special discussion of Katharine Hayhoe's book, "Saving Us" with the author (virtual statewide event) on Sept. 27. **Details at livableclimate.org/events.**

Become an FLC BOARD MEMBER



I so appreciate the opportunity to come together with other families who care about creating a livable future for our children.

- Julie

Calling all parents, caregivers in any field: Join our board of directors!

We envision a statewide Board of Directors that will support our program work and our fundraising efforts in an advisory capacity, with some hands-on work throughout the year. Our board will meet three times a year. We will meet in person in May, and then virtually in September and January. We are asking for a three-year commitment.

Interested?

Submit an email to Director Winona Bateman at director@livableclimate.org. Please include your contact information (email, phone, address), and short answers to the following questions:

- Why do you want to join our board of directors?
- What interests you most about our work, and how would you like to support it?
- What specific skills, experience, or insights would you like to bring to the work?

If you have any questions or would like to visit a bit first, please reach out to Winona at director@livableclimate.org. Thank you for your interest!

who we are

"The Changing Times" is a seasonal (quarterly) publication of Families For A Livable Climate that invites community-wide response to these turbulent and revolutionary times, seeking submissions from people of all ages and backgrounds. In this space, we share stories, express love for the world around us, and offer ways for everyone to get involved in answering the call to change - in ourselves, our families, our communities, and our country. We know this work happens by challenging our systems and leaders; conversing on racial justice, resiliency, grief work, activism, youth empowerment, education, intergenerational support, local living, and traditional knowledge; and connecting with one another through our relationship with nature and the creative arts. While the magazine is based in Missoula, MT we consider "conversations with the peripheries," throughout Montana and beyond to be vital, so anyone is welcome to subscribe and/ or submit.

Families for a Livable Climate is a project of Social and Environment Entrepreneurs (SEE) a non-profit public charity exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code.

our team

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Editor Editorial Designer

Winona Bateman Sarah Lundquist
FLC Director FLC Communications & Outreach Coordinator

contributors

DYLAN ALBANS, (they/them), 27, is a film photographer and activist for worker & renter rights in Missoula, MT. Since shooting on film comes with a cost & a limited number of exposures, they appreciate that the medium gently asks them to shoot patiently and intentionally. They try their best to capture people in the ways they feel beautiful and rarely edit their photos. Please support them on Patreon at patreon.com/dylanalbans & on Instagram @DylanAlbansPhotography.

SYDNEY BOLLINGER, 26, is a Charleston, S.C. writer. She has an MS in Environmental Studies from the University of Montana and works on the editorial staff of two regional climate magazines: *The Changing Times* (Western Montana) and *Surge: The Lowcountry Climate Magazine* (South Carolina Lowcountry). Her writing has been published in *HASH Journal*, *Dunes Review*, *Filmmakers Without Cameras*, *Charleston City Paper*, *INTO*, *The Underscene*, & other outlets.

SARAH CAPDEVILLE, 29, is an alum of the University of Montana and Chatham University in Pittsburgh, Pennsylvania. A nonfiction editor at *The Hopper*, her writing has been published in *Orion*, *The Normal School*, *Flyway*, *Fourth Genre*, *Camas*, and others. Always in search of wild places, she's rambled high desert, glacial basins, and boreal forests two-hundred miles north of the arctic circle. For five seasons, she was wilderness ranger in the Absaroka-Beartooth Wilderness, Welcome Creek Wilderness, and Rattlesnake Wilderness, her home of homes. Currently, she lives in Missoula, Montana with her partner, greyhound, and chaotic kitten, where she navigates chronic illness and daydreams about the crosscut saw.

JULIAN COSTANTINI, 26, is a gender fluid poet who came out to MT to serve as an AmeriCorps VISTA on the Flathead Reservation. They now reside in Missoula and work with nonprofits on development & community engagement. Julian is a founder of the Honeybee Poets Society, a poetry collective that aims to foster creative collaboration and queer identity. They hope to spend their time in Missoula organizing for collective action around housing instability. They value bringing together many voices for empowerment, inspiration, & artistic expression.

ALLISON DE JONG, 42, is the Communications Coordinator and Editor of *Montana Naturalist* magazine and *Field Notes* on Montana Public Radio at the Montana Natural History Center. In addition to finding ways to make her home more sustainable and nerding out over everything from renewable energy to botany to Harry Potter, she loves exploring Montana's mountains, forests, and rivers with her husband, Greg, and four-year-old son, Rowan.

HANNAH HERNANDEZ'S, 44, roots are firm in the Cabinet Mountains, traversing the Precambrian metasedimentary talus slopes and extending deep into the bedrock in a symbiotic, dendritic web. It is in these mountains that she first discovered who she is and she continues to unravel in the wild landscape, as geologic

forms are warped by the elements of wind, water, and fire. Every experience in the mountains has been transformative, a catalyst for growth and connecting with the primal energy of existence. These days her experiences are guided by reciprocity and the intention to give back to wilderness mountains and waters that have given her so much. It is through ceremony and honoring the spirits of the land that Hannah's spiritual journey has grown the most. Infinite gratitude to the Cabinet Mountains, may the next seven generations be fortunate enough to experience the abundance she have been afforded.

JOAN LUNDQUIST, 69, is a musician, teacher, and mother from the Seattle area. After school one day, her son shared a gem - the shortest short story: *For Sale- Baby booties never worn*. Hearing that evoked powerful emotions, inspiring her to compose a song and join a writer's group. During pandemic isolation she began writing poetry, eventually settling into haiku. She enjoys the challenge of capturing moments of holiness in few words.

ELIZABETH MAMI, 60, is an artist and writer, living in the Catskill mountains of New York. A lifelong animal rescue person, she has a house filled with rescued cats and works with local animal charity groups and the ASPCA. She is a lifelong hospice and healthcare worker and climate advocate who's protesting government and inspiring communities to do what they can. We are all in this together.

MEG SMITH, 28, is local Montanan with a deep wonder for the more-than-human world. She has a BA in English Literature and Teaching from the University of Montana and an MA in Environmental Humanities from Bath Spa University, Bath, England. When she isn't out finding new trails, she loves to write poetry, cook without recipes, and find new ways to use less.

NAOMI THORNTON, 73, is a mixed media artist, grandmother, and psychotherapist living in Missoula, Montana. In her art, she explores the juxtaposition of these roles. Naomi finds her passion close to the earth having lived off the grid and in community while raising her three children. She was a longtime director at a local feminist organization, that worked to create community and address issues of poverty, discrimination, and injustice. As a psychotherapist in private practice, she joins with others to address the emotional impacts of climate crisis as we face a changing environment.

CAROL "KATE" WILBURN, 68, cherishes the wild Land, is keenly aware of legacy across generations. Her life's terrain is diverse: engineering, homesteading, single parenting, permaculture design, teaching, activism. She endeavors to stand as an Earth-protector and as a settler-ally to Indigenous neighbors. A naturalist at her core, she celebrates nuanced life and its intense beauty. Her art & poetry offer vivid contrasts in words, strong shapes, light, dark. Passionate over current challenges, she also illustrates & writes children's stories that imagine new possibilities.

UPCOMING ISSUES

We invite the stories, images, brush strokes, and poetry of those who love this earth, feel grief at the loss of it, and are excited to shift the status quo towards more sustainable ways of living.

We're looking to connect as a community during this time of climate crisis by sharing our voices, be they young, old, or in-between, while focusing on adaptation, resiliency, grief work, climate activism, youth empowerment, education, intergenerational support, traditional knowledge, and connecting with one another through our relationship with nature and the creative arts.

Our hope is that the many voices and varied content of *The Changing Times* can play one very small part in the incredible cultural and spiritual shifts unfolding on our planet.

SUBMISSION DEADLINES

Fall 2022: October 3

Winter 2023: January 8

Spring 2023: April 3

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