

boho

a new american spirit

issue
No. 10
SPRING 2011

Organic
living

from food
to fitness
to fashion

vintage
fashion
recycled styles for Spring

URBAN
bohemian
living green in the city

PRINTED IN THE USA

\$5.99US/CAN

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Regardless of mediums, bohemians are artists at the core. The heart's brush is limitless, leaving nothing unexplored.



We fell in love with Brooklyn-based artist Madeline von Foerster for her earth-saving masterpieces using oil and egg tempera. Read her story and other Brooklyn artisan's stories in this all new section.

classic beauty
The artist is as much
of a classic beauty as
her work. Her exquisite
tattoo reflects her
love of nature.



(text by gina la morte) photography by andrew kist and steve prue

earth's GOLD

Eco-artist *Madeline von Foerster* paints classic masterpieces that showcase her contemporary view on the environment.

When we learned about Brooklyn-based artist Madeline von Foerster, we felt like we had discovered gold. Her incredibly detailed, luminous paintings celebrating women and nature are put together like a renaissance masterpiece. Von Foerster is a passionate environmentalist that finds it fitting, if not always easy, to express her love of nature in her work "At the absolute core of my work is my love of nature, and my desire to honor and protect our beautiful planet. This is not abstract or theoretical for me. For example, a painting I did in 2009 of a rhinoceros. It is a portrait of an actual Indian rhino, which survived for twenty hours after being shot and having her horn cut off by poachers. I cried while I was painting her. That might sound overdramatic, but for me, this is the heartfelt passion, which inspires my work. The same painting also has a bouquet of medicinal plants, which have been found to have similar properties to rhino horn, for use in Chinese medicine. Since that is the main threat to rhinos, these plants bring hope to the painting". Inspired by

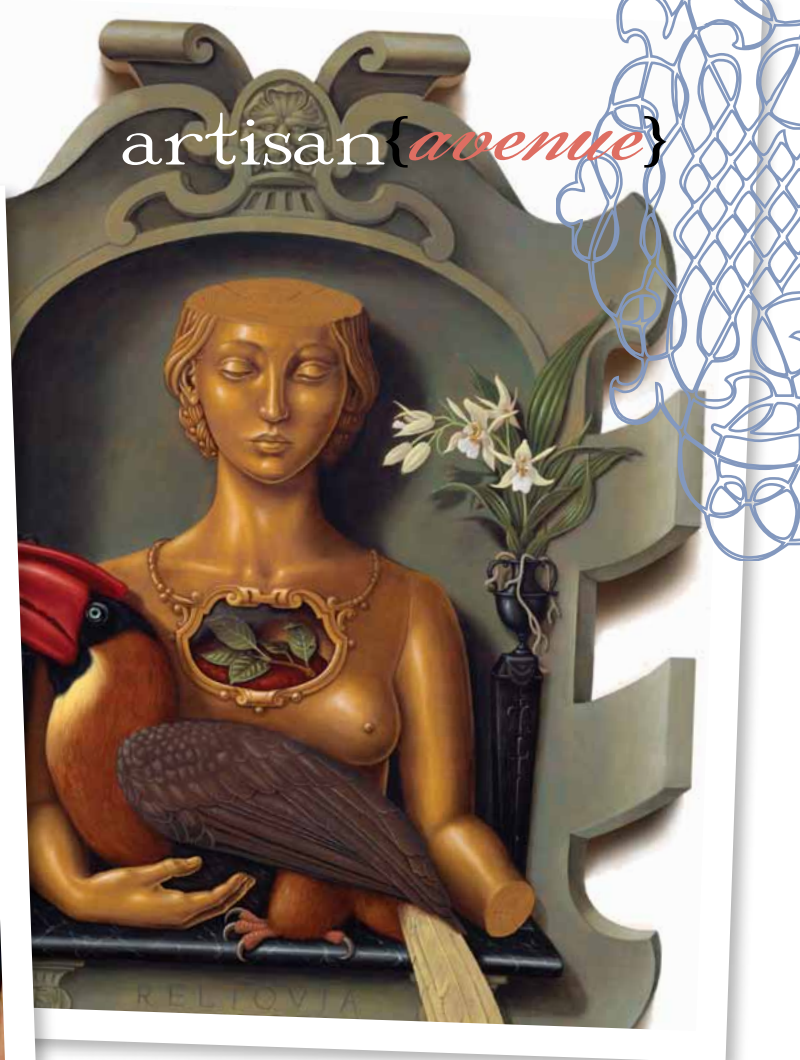
reliquary chambers she visited in German churches, she uses a 15th century oil and egg tempera technique. Her use of reliquaries, which are containers to store relics popular in medieval times, serve as the central symbol in her work. She says, "We create living reliquaries in the form of zoos, for animals, all but extinct in the wild...and our Natural History Museums are repositories for remains of the vanished and vanishing." While von Foerster knows her paintings alone can't change the world, they can ignite a fiery passion in others to make their own world changing effort. She says, "A women's desires are the force that will change the world. We can do so much more than we think. It's not always a comfortable feeling when you are going for what you truly want and believe; it feels very scary. If we recognize that, we can begin to relish that experience, rather than run from it". Her show, in July is at Roq La Rue gallery, Seattle. www.madelinevonfoerster.com

preservation cabinets

(below) redwood cabinet, 2008

24 x 32.5. (right) felled forest reliquary 2008, 24 x 32.5.

A reliquary woman, carved out of wood, represents the devastated rainforests of the Philippines. Her hand is cut off, making her less able to protect the endangered hornbill in her care - a metaphor for what is taking place around the world, as habitat is destroyed.



artisan{avenue}

(below) the red thread

The Red Thread depicts a tug of war played between life and extinction. The "reliquaries" on the left are mementos of human-caused extinctions (Dodo, Xerxes butterfly, Huia), and species feared to become extinct in the wild during our lifetimes, such as the tiger and rhinoceros. On the right are species whose prognosis is more robust, though several are also threatened. The two women - one representing life, and the other, reliquaries - each try to claim an endangered amazon Seven-Colored Tanager. The Red Thread, 2010 Oil and Egg Tempera on Panel 48 x 62 inches.



the cuckoo in cuckoo clock

"Imagine the perversity of cutting down a tree, then carving it to look like a tree. It's so strange. I don't mean to put it down because I'm crazy about my cuckoo clock. It was the genesis of all these paintings because I was staring at it and it made me think so much about this strange urge that people have. We love nature, we kill nature, and we can't quite figure out our relationship with it." von Foerster

