

The WILDER WEST...

the Art & Wit of DAVE WILDER



Theodore Roosevelt
by Dave Wilder

On January 11th, 1908 Theodore Roosevelt used the powers granted the President by the Antiquities act to create Grand Canyon National Monument in Arizona Territory (Arizona did not become a state until 1914). Using these words, and the stroke of a pen, he sought to set aside this wonder of nature forever: "Leave it as it is. You cannot improve on it. The ages have been at work on it, and man can only mar it. What you can do is to keep it for your children, and for all who come after you, as the one great sight which every American should see." Then he went and shot something.

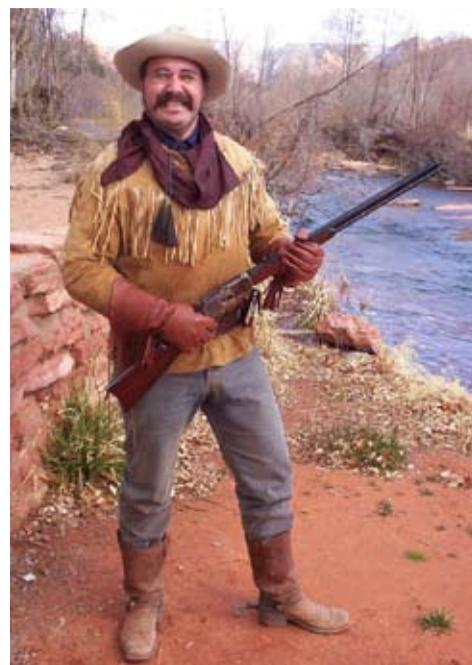
Of course, nothing is ever protected forever. We have to keep on fighting the same battles of conservation over and over again. Today, the Western Grand Canyon is threatened with a ludicrous development scheme to bring tourists down to the Little Colorado and Colorado River confluence via a Disney-esque arial tramway and river-walk. The excuse used is economic development for the Navajo Nation. Some Navajo's seem to be in favor of development while many that live in the immediate area are deeply apposed. The Hopi, who also hold this area sacred, are not at all crazy about the idea either. Back in TR's day there were any number of cockamammy ideas to develop the Grand Canyon, up to and including an impossible railroad to be built through the inner gorge along the Colorado. Guess they'd never seen it during spring flood. But the Great Outdoorsman's words are just as true today as they were back in 1908. We can only mar it. My plea to the noble Diné is, please, let's not do that. Let's agree to never do that.

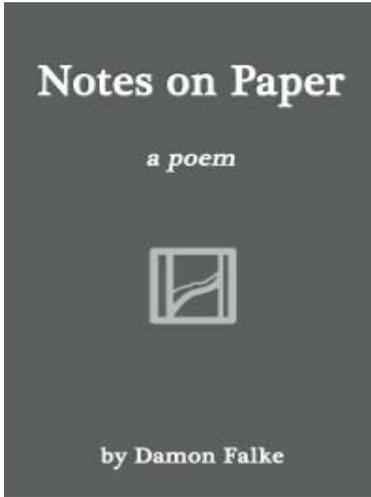
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Dave Wilder's art can be seen at:
<http://www.wilderarts.com>

and at the
Laughing Raven Gallery
417 Hull Ave.
Jerome, Arizona

and on facebook:
"David Wilder Arts"





In Notes on Paper, Falke walks us through the landscape of one man's mind, which contains both his past and an awareness of our common future. From within private memories the narrator reaches out to us with 'we' and 'you', and each spare line invokes the hope that we, like him, are worthy of return to our most longed for places. And if to return is not our fate,

and really it never can be, the narrator bids us survey our own memories, taking time in the present for the winds, and the words, that move the world.

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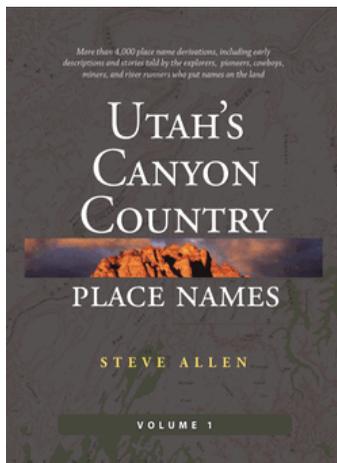
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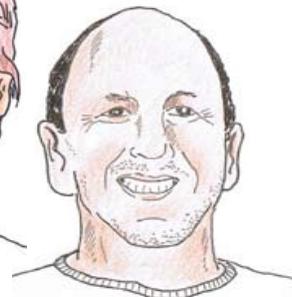


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