



Moth Migration Project

Hilary Lorenz

About the Moth Migration Project

The Moth Migration Project, a multi-sensory installation featuring thousands of hand-printed paper moths crowd-sourced from around the world, the moth, a nocturnal pollinator, becomes a symbol of communication in both the physical and digital world and a tool for building communities of diverse cultures, ages, and nationalities.



Cross Pollination

The Moth Migration Project founded by Hilary Lorenz is a crowd-sourced collection of hand printed, drawn and cut paper moths exhibited in multi-sensory installation. Choosing moths, a nocturnal pollinator, as the vehicle for cross-pollination and international exchange, and using social media Lorenz invited people to create paper moths native to their geographic location. The moths become a symbol of the global network with currently over 20,000 submissions from 26 countries. The MMP created a spirit more significant than any single community by fostering authentic connections and engaging public participation through a synergy of shared experience and embracing mutual respect for personal uniqueness and creativity.

The Moth Migration Project spans all cultures, ages, countries. It is a tool for community building in both physical and digital worlds. Components of the MMP include free printmaking workshops for adults and children given by me, along with dozens of "moth ambassadors." Moth ambassadors organize people to create moths specific to their region, then send the moths to join the carefully cataloged collection used for traveling exhibitions. I highly encourage educators to adopt the moth migration project to their classrooms as it is an excellent tool for STEAM learning as the inroads to both the sciences and art are tremendous.

The spirit of belonging is elevated when each moth making participant receives their own postcard certification of recognition acknowledging their outstanding contribution. The MMP website lists all the artist's name and highlights their location on a world map further fostering inclusion. A Facebook page, which you are welcome to join, connects artists who may live in isolated or remote areas. It also allows for the sharing of individual's moth making process. The moths from community workshops are collected into small portfolios and duplicates can be sent out to friends and families in nursing homes and healthcare facilities to bolster their wellbeing. In the first six months, 53 organizations, 675 individuals from 24 countries created over 15,000 moths demonstrated the deep passion and desire to connect in straightforward yet powerful ways. The paper moths became the symbol of sharing and community which will continue to grow and develop with workshops and exhibitions.

Adopting crowdsourcing as a form of artmaking dramatically changed my role and my practice. As an artist, I almost always work alone. Now, I feel like a conductor holding it together,

encouraging each person to roll with their idea. I could not, nor do I want to control everything while building the Moth Migration Project. I let the project evolve, grow, and change. I have a vision, and I know that if I welcomed everyone in, it would be far more magnificent.



Exhibition Details and Fees:

OPTIONS

Size – The MMP can be adapted to gallery spaces based on size, budget and installation crews. It is recommended to exhibition no less than 2,000 moths with the option of exhibiting the entire collection of 20,000. Photographs of Gympie Regional Gallery include 5,000 moths on 47 linear meters of gallery walls.

Hanging Specifications - Wall attachment: Moore Brand, #100 Series medium round head map tacks or dress pins installed with a pin pusher. (Provided by the gallery)

Number of hours to install: 90-120 person hours (Myself plus four to five installers over four days)(Installation crew provided by the gallery)

This is an important consideration, and should not be overlooked. It will take 100 or so person hours to install, just 4,000 moths.

Moth Cataloging: Each moth submission is alphabetized and put into an envelope with the artists name, city, country and number of moths. At the end of the exhibition, moths should be returned to their individual envelopes.

De-installation: To make de-installation efficient each moth has been assigned a color coded dot according to what country it originated and letter and or number, which corresponds to individual envelopes. When taking down the installation one only needs to match the color dot, letter and number with an envelope. However, be aware that deinstall is approximately 200 hours for 5,000 moths.

Average International shipping costs: Based on 4000 moths.
\$150 from US to Canada

\$225 to \$350 from US to Europe

\$350 from US to Australia

(GALLERY IS RESPONSIBLE FOR ALL SHIPPING COSTS)

Fee to artist: Negotiated based on venue. Fee goes to the development, administration, and preparation of exhibition and supports continuation of project. This may be negotiated based on artist travel to exhibition.

Travel: If you wish for artist to be present at gallery for installation, exhibition reception, all travel and accommodations are paid by the gallery. It is not required that Lorenz travel with the exhibition.

Workshop: Artist fee and travel accommodation includes a three hour adult community printmaking social.

Insurance: Upon arrival to the gallery and through the duration of the exhibition and return shipping, the gallery shall cover all insurance.



EXHIBITIONS:

516 Arts, Albuquerque,, NM, 2017

Heard Natural Science Museum Exhibition, McKinney, Texas, 2018

Sunbury Shores Arts and Nature Centre, St. Andrews by-the-Sea, New Brunswick, Canada 2018

Bundaberg Regional Galleries, Bundaberg Australia. April -June 2019

Gympie Regional Gallery, Gympie, Australia, April -June 2019

Quotes

Bernadette Knight, Art Specialist Teacher, Palmyra Primary, Palmyra West Australia "I involved the kids and parents in my school community because I thought this project was a great

authentic task through which I could reach the whole school community and teach a variety of printmaking processes but also because it illustrates beautifully how the arts can enhance learning and communicate ideas across other learning areas, like science. Many people believe art and science are incompatible but I believe there is an overlap as this project clearly shows. In an educational climate that is pushing STEM subjects it's important not to forget the role and importance of the Arts in enhancing learning and communication in these subject but also for the learning and benefits of the arts in their own right."

Robin Holder, Brooklyn, NY, USA, Hilary Lorenz's moth project is an inspiring way to join an artistic event focused on nature and global movement! robin holder

Louise King Deano, Christchurch, New Zealand , The thought of cross pollinating art from around the world was too good to pass up plus I love moths!

Virginia C. Aspinwall, Aberdeenshire, England The Moth Migration Project has been an inspirational opportunity to focus on a seemingly modest subject and to understand it is a part of such a critically important ecological interaction. Being a part of a creative communal migration was an added bonus to the usual static and solo activity of working away in a studio.

Tetyana Chkyrya, Lison, Portugal "The human being is accustomed to linking the word - butterfly - to something very beautiful and colorful, but in the world there are so many species of butterflies, and not all of them are colored.

With this project we want to show people the unknown beauty of what they are afraid of, approaching the nocturnal and mysterious world, showing a part of life that we do not know. Try to make people notice more of the nocturnal beings around them and try to notice the variety and beauty of each species."

T. Chkyrya, Portugal.

Sue Warren, West Yorkshire, UK It is a wonderful way to highlight the diversity and wonder in the natural world. The project's shared creativity also shows that, even with our human diversity, as Jo Cox said: "We are far more united and have far more in common with each other than things that divide us."

Wilma Saran, Albuquerque, NM, USA

After several losses since the beginning of the year I found myself walking past the closed door of my studio every day, avoiding unfinished projects and feeling like I also lost my creativity. Hilary Lorenz, and her invitation to join in her Moth Migration Exhibition re-lit the spark to create and I was able to open my studio door with anticipation instead of dread. Thank you Hilary for allowing me to be a part of your vision.

Magdalene Andres, Minto, Manitoba, Canada, This project was appealing to me as a Science, Math, and Art teacher. It was an excellent way to work in a cross curricular way! As a tiny school

in a rural area, it was also a wonderful way to participate in a bigger project that connects people from all over the country, continent, and world. It exposes students to the world of art and shows them that art is something that we all can do, and that it can be bigger than one person. I loved the theme of cross-pollination!

Lindsay Brenner, Albuquerque, NM, USA

An amazing project to be a part of, working together with other artists from around the globe and converging in my home- Albuquerque. What could be better?!

Amanda Brown, Guildford, West Australia, I wanted to do this project as I have a online community page and the city I live in Midland has closed the art school and there are no gallerys. Any artists in the area remain quite isolated and so with the community page 6056 Pick Up Stix I want to bring them together on this project whether it is working solo/together as a group or in a small country town.I would also like to see people that have never done any art experience the joy of creating.

Chris Goforth, Raleigh, NC, USA I'm an entomologist working at a natural history museum who enjoys printmaking as a hobby. I loved this project because it allowed me to share something I love to do - making prints of insects - in a meaningful and public way. I also loved the way this project encouraged people on the other end of the spectrum, the artists who do this sort of work much more seriously than I, to explore their local moths to the extent that many were driven toward a greater appreciation for the beauty and important role of moths in our world. The way people blended art and science in this project was a beautiful thing and I'm glad I had a chance to be a part of it.

Jackie Bennett, Colchester, Essex, UK I'm not an artist. To have a piece of my work, however small, in an art exhibition is just fantastic. This project has given everyone an opportunity to contribute.

Morag Thomson Merriman, Edinburgh, Scotland, UK I had discovered Hilary Lorenz's incredible global vision through another artist's Facebook page and instantly I knew I had to contribute. I subsequently had a rather special moment the day I went out in training for a charity walk. Halfway through my training, as I walked, a beautiful Cinnabar moth, in glorious black and red, fluttered down at my feet, causing me to stop and gaze at it in wonder. It settled nearby enabling me to watch it for a while and take photos. I had no idea that moths could be so beautiful and when I got home, I did my research and discovered its identity. I am now a moth addict!

Avril Wilkinson, Norfolk, UK Each little piece of art, carefully catalogued and marshalled by Hilary from countries all around the world is building bridges and links between people who would never otherwise have met.

Future Akins, Lubbock, TX, USA An invitation to learn about moths with other artists from around the world

Denise Gillies, Dardanup, West Australia In an age where we are bombarded by bad news and encouraged to focus on our differences, this project showed that we can all come together to be part of something inspirational.

Cynthia Woolever Molinari, Wynantskill, NY, USA This project became very personal. A few weeks after mailing my moths, I lost my Aunt Patricia, who earned her Ph.D. in Entomology from the University of California in 1965. Her research interests included wax moths. The sympathy cards I sent to family members featured my printed moths. Thanks!

Lynne Mitchell, DARDANUP, West Australia As an artist and a scientist I loved the idea of a project that combined the two. It also became a wonderful experience to be part of something that on the surface appeared to be a simple project but instead has grown in to a worldwide phenomenon which brought people together and is truly inspirational.

Helen Darling , DARDANUP, West Australia, To me the randomness of finding Hilary's project at all was so inspiring! I mean, what were the chances? I had never really taken any notice of moths before and I hadn't drawn or printed anything for many years, and here I am, part of a project about all those things! Ah, the World Wide Web is an amazing tool for bringing people together, don't you think?

Nancy Mastalir Ruder , Plano, TX, USA, I love the concept of cross-pollinating art and environmental awareness with the synergy of a group effort. Finding the Moth Migration on Facebook was a challenge to work in a new medium with one of my favorite subjects, moths. No way I could ignore the chance to participate in this project! I love how we all became more invested in the future of pollinators and our planet.

Katie Sandison, Adelaide, South Australia The concept of migration across many parts of the world through the art process of printing and drawing moths, has been defining for me as an artist through the connections shared.

Joyce Stewart, Dripping Springs, TX, USA In a world of divisiveness, it was humbling to be a small part of a project that had the potential to create a spirit larger than any single community

Alanna Baird, St Andrews, New Brunswick, Canada, I love that a crowd sourced project asked for a small work of art instead of funding, and the idea of thousands of tiny moths flying in from around the world is fabulous. Many hands making light work into a huge project. Glad to be able to participate.

Sophie KB, CONDER, Australia, In a world of flashy butterflies, I want to be a moth. Moths are underrated, and unexpectedly beautiful. They flit around (often at night) unnoticed, however, when you look closer you notice their well thought out, understated palettes complimented with beautiful patterns and textures. They are furry, powdery and will often have an extraordinary flash of brightness hidden somewhere under their hindwing for those who dare to be inquisitive and patient. Next time you see one, look closer. I was delighted to have the opportunity to submit some local moths to this wonderful global project, and overwhelmed to see so many others that adore these brilliant little creatures as much as I do. The diversity and beauty is utterly remarkable. Sophie Kristine, Oh Little Spark Art.

Gae Fishlock, Rutherford, NSW, Australia How often in life are we given the opportunity to contribute our own personal artworks to a major exhibition, let alone connect with others all over the world who share a love for the preservation of the earth and art . Firstly this would not have been possible without FB and most importantly without the invitation from Hilary and her courageous challenge. How wonderful it has been as she has accepted work from all ages, ability levels and walks of life unconditionally. Hilary has definitely invited us into a wonderful new world learning about moths and the pollinating world as well as sharing our art. Absolutely stimulating.

Amanda Perry, Sudbury, Ontario, It was amazing to be a part of this project. In this day and age it is so important to bring awareness to the environment and pollinators since they're integral to the health of our planet. I especially loved the focus on moths as many people consider them pests and not as important as they are to our ecosystems



Join

Would you like to join the Moth Migration Project and be included in exhibitions? You do not need to be an artist. Individuals and groups are encouraged to apply. Everyone from any part of the world is welcome. Please follow the details below.

Specifications

- **Color:** black, white or grey paper and or/ink (off-white, cream or light tan is fine) – No color
- **Size:** No larger than 6" (15.25cm) and no smaller than 1" (2.5cm).
- **Paper weight** can be variable, from about 30g/m to 270g/m.
- **Matte paper** only please – No Glossy Paper – No "printer paper"
- **Species:** Please consider researching and making your own regional moth.
- **Mediums:** Cut paper, linocut, lithography, etching, laser cut, silkscreen, letterpress, drawing, watercolor, paint; *Please no photograph no digital prints, no computer printouts, no origami*
- When in doubt *keep image plain and simple*
- Please make at least 5 of the same moth for visual grouping, you may make as many moths as you like.
- Please print name, city or town, state or province, country on the back of each moth.
- Please click this link to fill out the **Moth Migration Form:**
<https://goo.gl/forms/PKZSiinnwNcS53ug2>
- **Documentation:** All artists locations will be documented at MothMigrationProject.Net. A text sheet and diagram with all participants will accompany the installation.
- **Important:** Moth shape must be cut out of paper. Please do not send moth with any background image or paper. Just the outside contour as seen in the top image.
- Please share your photos progress and completed moth photos on our [FB group page](#), [Moth Migration Project](#)

Fine Print: Due to the volume of expected contributors I am unable to return the moths. The exhibition will be well documented and all photos will be available from my website. Your contribution will also be noted on my website. There are no fees and no exchange of money involved.

If you have any problems, please email me at mothmigration@gmail.com

