

*Cover Essay*

## West Africa, 2014

My mask is misted; feet, aswim in sweat–  
it's thirty-seven centigrade within  
this thickly gilded condom of a suit  
whose pissy, jaundiced hue engenders fret  
among those safe outside and peering in  
who gasp at vomit born of spoiled fruit.

Mark Olival-Bartley

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## ABOUT THE POEM & THE POET

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Written in iambic pentameter, a sestet such as this—with its rhyme scheme of *abcabc*—is a stanzaic form most often associated with the lesser half of a Petrarchan sonnet. Evinced by an unwritten prelude, the missing octave, this truncated form of the genre is meant to speak to what is not told (of, say, what terror the epidemic has wrought or, worse, of what is still to come).

Mark Olival-Bartley lives in Munich, where he writes, translates, and studies poetry. He is presently anatomizing Robinson's sonnets for his dissertation and translating Rilke's *New Poems*. Additionally, he tutors writing, teaches literature, and freelances as an editor. Further information about Mark and his work can be found at [www.olivalbartley.blogspot.de](http://www.olivalbartley.blogspot.de).



## ON THE COVER

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“The Evocative Story of Our Earth” (2014) by Jesus Ramos Tejada. Mixed media on paper. 24 × 17 in. This artwork was the second place winner of the 2014 *EcoHealth* Journal Cover Art Competition.

## ABOUT THE ARTIST:

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Jesus Ramos Tejada has always been fascinated with the energy and joy of color that surrounds him. He began art classes at the age of 6–18 years and attended University to study ecology and health, and gradually developed an interdisciplinary background. Throughout his academic career, he has been enthusiastically engaged in interdisciplinary studies and international programs addressing human health, environment sustainability, women empowerment, and social and environmental justice, notably in low-income countries. His interdisciplinary background provides the origin of his multifaceted nature of art. Tejada uses several materials on the same canvas (acrylic paint, collage, beads, sand, and ocher) to amplify or to materialize a phenomenon and uses color and shape to represent emotions. Indigenous symbols are omnipresent in his artwork. Tejada sees his artwork as the spiritual story of his journeys around the world.