

Anna Peterson

“DoEs ThAt CoUnT aS nAtUrE?”  
(probably)

Fall, 2020

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Sara Seistreem

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For my thesis, I propose to explore the definitions of “nature” and “natural” and what those definitions do to our conception of ourselves and interaction with the world we navigate. I will then take that information and explore new ways to better define nature and natural. Going into this I am exploring and acknowledging the definitions I hold of those words from my past, from what I was taught, because no matter how invalid I may feel they are sometimes, they will always be with me and hold some sort of truth. They have influenced me to get here and I thank them for that. In that same breadth, we need to redefine nature and natural, to better reflect the vast amount of matter they describe.

“Nature”-> General -> Programmed and early learned definitions

**Synonyms:** outdoors, space for the coexistence and thriving of multiple species, symbiosis, the way of things

**Antonyms:** concrete, lots of rectangles, more space for human and human gadgets

“Natural”-> General-> Programmed and early learned definitions

**Synonyms:** “organic”, healthy, more “genuine/authentic” from nature, the way it is supposed to be or happen (i.e. “oh that’s natural”), normal

**Antonyms:** un-natural, synthetic, further removed from its “original” form, not normal, wrong

I am interested in these words and subsequent definitions because they guide and dictate our lives in subtle ways. I grew up in the woods outside of Sisters, Oregon. I would often take myself on walks through the pine trees, through the dusty high desert sage and rock piles with sunbathing lizards. I knew I was nature; I knew I was a part of all of this, that everything influenced each other, but I was told otherwise by authority figures trying to guide my understanding of the world. Separating human from nature and dictating for another what is natural and what is not, has a variety of consequences from “nature elitism” (which is heavily tied to the history of white supremacy and colonialism enmeshed within ideas of “nature/natural/ and wilderness” and is the idea that time in “nature” and “wilderness” for leisure is for the privileged and access to these spaces that are deemed as such is limited, difficult and somehow considered more authentic than spending time with a tree in a city park), to feeling as if actions do not impact the whole.

I have been exploring these definitions already, and plan to continue this line of inquiry through the semester. I have simultaneously been workshopping ways of redefining those terms, but I plan to focus on this the most over the winter, and through the making of my body of work in the spring term

“Nature”-> New perspective, stripped down reality, working definition

**Synonyms/definition:** Everything around you, beings and objects and souls and entities that talk through lamps, and old buildings and lawns (even though they kind of suck), and the redwoods and weeds in the sidewalk

“Natural”-> New perspective, stripped down reality, working definition

**Synonyms/definition:** YOU, ME, WE, Any way it goes, whatever your reality is, it all is but that doesn't mean things can't or should not be changed

Analyze and decide what is natural in your life (?)

I will create objects that are meant to be felt and explored. Objects that educate, start dialogue, and keep the collaborator (viewer) asking questions after the interaction. They would ideally be experienced in groups, but one on one time between the collaborator and the piece is great too and could be safer. The physical connection to the work is important because it allows the collaborator to think through their hands as well as their brains. Although a lot of interconnectedness is not always physical, this is a good jumping in point. I will have instructions for interaction, simple so as to create variety in response and experience, but direct enough to accomplish something.

I am going to use fabric and the processes screen and relief printing, and am going to use the scraps and assorted other scrap fabrics to make Swedish knot/rag rugs. I am also going to use the process of printing with pulp (from scrap paper), which I have already started creating prints with.

At the beginning of the first Covid-19 shutdown I was living alone and began making Swedish knot rag rugs (also commonly identified as toothbrush needle rugs or Amish knot rugs). As a third-generation immigrant from Sweden on my father's side, with other Swedish and Polish ties on my mother's side, I knew that I had a connection to this way of making but it turned out to be much stronger than known. I could not stop making the rugs, and when I spoke to my Mom about it, she informed me that my great great great grandmother used to make them all the time. I was accessing the natural canister that is me, unpacking ancestry through motion

without knowing. This exploration has and will continue, unpacking more each day with this new awareness.

I plan to complete 2-3 knot rugs, 4-6 pulp prints ranging in size, and a multitude of cyano-type and screen-printed fabric pieces. The fabric pieces will consist of a visual list of the nature I am surrounded by, to see the interconnectedness of things that I consider “nature”, things I interact with in my daily/weekly life. This will become a quilt/blanket that reflects the natural system I am a part of, the rugs a reflection and embodiment of the nature we carry with us, and the pulp prints a representation of surrounding nature as well as the ever present opportunities we hold to change the definition, to modify the mode.

These pieces will broaden the definition of nature/natural for collaborators that interact, it will help catalyze that rabbit hole thinking around the objects, beings and thoughts we surround ourselves with every day (the things that make up our immediate nature, which when explored quickly becomes something much larger). They will encourage the collaborator to redefine these terms for themselves, or at the very least give them some agency and re-assure them that they can unpack and re-define problematic terms in their lives.

## Artist Statement

WHAT: I make prints, I dance, I repurpose many items, I observe, I document, I RECORD, I process, I write, I take photos, I collage, I sketch, I love beings, I work in my community, I listen and learn; never stop learning, I walk, I make food, I share, I listen to music, I play music, I sew, I grieve, I love.

WHY: I make prints because it makes art more affordable and holds a radical history of information/ idea dissemination, and activism. I dance because I need to and because it brings me back to the body, helps me think and discover by not thinking. I repurpose because objects have souls. I observe and record to share my experiences and because history should be written by the masses. I take photos because it is a magical form of witchcraft. I collage because it allows me to document multiples moments and rearrange/recontextualize meaning. I work in my community because I have to, because I would die without them and because I owe a lot to this universe. I make food as resistance to big agriculture and to nourish those I love. I walk to reset, discover and exist. I love because I have to.

My practice is walking, hearing stories  
making prints, collage  
processing processing processing  
writing, dancing in the morning  
talking to the trees  
drawing nonsense  
trying to communicate  
weaving materials, weaving thoughts  
patching, connecting  
deep listening  
always learning  
constantly modifying the mode

My name is Anna and I am just trying to find my path as I go along. My mediums change, but I mainly work with some type of printmaking because I fell in love with the process and demand for use of my body. My work is how I process the world around me, and often how I communicate, with myself and others. I am currently trying to modify the language I use to more effectively connect and communicate. I am also currently trying to make works about healing, trying to redefine health and nature, and normalize mourning as part of the process, part of life.

## Abstract

In this work, I am joining the conversation about the illusion of nature and natural. Through weaving, sewing, carving, blending, collaborating with the sun, collaborating with the material, collaborating with my ancestors (kind of on accident, thanks for reaching out ya'll).

This blanket represents a brief snippet of my nature, what is natural to me and the beings I love in this world. A collaboration with my memory through object and photo, a collaboration with my environment.

In the large pulp print I am printing it from a piece of "nature" from my home that I have carried with me a long time, commenting on the felt change of the "nature" at home and solastalgia, that missing of a home that no longer exists, that is forever entwined with your place of belonging. A collaboration with immediate selected nature, with written matter of past nature, and especially, a collaboration with the trees.

The rag rugs are a way to think, with motion. They were made by my great great great grandma Sweetie, and my mom, now me, but all in very different contexts, the nature of change and time. By collaborating with my ancestors through this medium I am exploring the natural canister that is me

Redefining nature and natural for ourselves is important, because ridding of the rigid barriers present in the current definitions and encouraging the already mutating and working ways of language, will highlight the ever-present interconnection. Many people already know that the interconnection is there, and many people do not. They follow and enforce the very real in terms of impact, but fabricated barriers that degrade the environment, and uphold fucked up systems of power in this country

Please explore the natural canister that is you. Take note of all the parts, pieces of the mesh, the blanket, you touch, all the pieces that touch you. Bring awareness to all the ways you weave in and out of the systems, the ways you intake, bring awareness to listen, digest and create new visions, new definitions with a pile of pulp that came from your gut.

-love, and destruction of the old power structures always,  
anna peterson

## Writing for Oral Presentation

Though not everything touches, everything does connect, every part's state of being and connection to the whole has a ripple effect, great or small, on every other piece.  
This is both stressful and exciting

thank you all so much for coming to my thesis defense today

NEXTSLIDE 2

I would like to start off by acknowledging that Portland, Oregon lies within the traditional homelands of the Multnomah, Oregon City Tumwater, Watlala, and Clackamas Chinooks and the Tualatin Kalapuya Peoples who were relocated to the Grand Ronde Reservation under the Kalapuya etc., 1855, ratified treaty (also known as the Willamette Valley Treaty, 1855). Today, these Tribes are a part of the Confederated Tribes of Grand Ronde. The Grand Ronde people continue to maintain a connection to their ancestral homelands and maintain their traditional cultural practices.

I am a guest on stolen lands, and I thank and recognize the numerous bad ass and active indigenous members of my community

Breath, pause, breath

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NEXT SLIDE 3

Intro

Hi my name is Anna, my pronouns are they/them/dad and I am majoring in printmaking, and minoring in art and ecology, but my thesis holds a mix of other mediums and topics as well.

My practice is walking, hearing stories  
making prints, collage  
document  
processing processing processing  
writing, dancing in the morning  
talking to the trees  
record  
drawing nonsense  
trying to communicate  
weaving materials, weaving thoughts  
patching, connecting  
deep listening  
always learning

constantly modifying the mode

I wish I could easily walk you all through this process, perfectly the ahahs and oh shits,  
How do I take you through these feelings, of ultimate despair and then hope for the future, then a  
mix of enough of the two to “stay with the trouble” as Donna Haraway would say  
I am going to try my best, so here we go

NEXT SLIDE 4

Segway into my project

For my thesis, I have been interrogating, attempting to redefine, and joining the conversation  
around the problematic terms Nature and Natural.

When I was very young, I knew I was nature, that everything influenced each other, but I was  
told otherwise, and sometimes convinced, by authority figures trying to guide my understanding  
of the world.

Figures willingly or unwillingly  
Knowingly or unknowingly perpetuating the continuation  
white supremacy  
burying the past  
continuation of capitalism  
commodification of nature

Nature and Natural hold little function in useful defining. They are always shifting, depending  
upon the status quo, overarching hierarchy and ideology of the time, and who holds the power of  
defining it.

NEXT SLIDE 5

The current definition of nature, the one commonly agreed upon in popular western culture and  
mainstream media/marketing can occasionally hold useful distinctions, because while we are all  
nature and natural, there is a felt difference in those different spaces. That being said, the current  
definition and the way it is being used implies borders between nature and human, and separation  
where there is none, well there is with the way it is being laid out, but there really isn't.

It also allows for the perpetuation of nature elitism which is heavily tied to the history of white  
supremacy and colonialism enmeshed within ideas of “nature/natural/ and wilderness” and is the  
presence of the major polluters providing solutions for the climate crisis, solutions that are  
impractical, out of reach and call upon the consumer. Solutions that try to save the elite. This  
idea of nature elitism can also be tied to the early climate movement, and to art in the early  
environmental and sustainability waves of making (that are taught in the western cannon), it is  
tied to that idea that time in “nature” and “wilderness” for leisure is for the privileged and access

to these spaces that are deemed as such is limited, difficult and somehow considered more authentic than spending time with a different type of nature.

NEXT SLIDE

Natural is similar in its restrictions but is used more so to control bodies/ beings and instill a hierarchy (nature does this too).

Quote “The positioning of an external nature rationalizes and justifies the unprecedented exploitation of nature (human *cum* nonhuman), the ‘massive racket’ that capitalism, historically and geographically, represents.”-end quote geographer Neil Smith

Labeling something as un-natural is a power move to remove that action, actant, or feeling from the whole, a way of othering. It has been used throughout history to other groups, regions, races, cultures, and the list goes on. This action enforces a hierarchy and a system of belief that the un-natural is removed, discarded, less than, and therefore okay to do what you like with.

NEXT SLIDE

Trouble will arise from redefining and calling everything nature, everything natural. Like anything, it will be co-opted and manipulated to justify or actively harm or exploit. But we just need to accept those distinctions are kind of bullshit, and not use them as much, just be descriptive and create terms in the context of each moment

For this steppingstone of a project, I have made, with much help of material and knowledge and tools from many around me, thank you, A quilt, two Swedish braid rag rugs, a Swedish braid basket and a few various pulp prints

I love working with fabric, less wasteful processes, and all things experimental. I enjoy re-using and repurposing materials, because it is both ethically important and helps inspire creativity. My favorite mode of working is with a group when I can collaborate, because my community is the only way I can keep moving forward. I enjoy “plugging in the mic” and “setting up chairs” for people

Throughout this project, I’m also using a broadened definition of collaboration, but I do miss human collaborations, this does not feel like enough of a collaboration, but it helped me get through, knowing I was not working alone.

NEXT SLIDE

influences

My father taught me a lot about the messiness of everything, subjectivity and context, how there is no ultimate good or bad, the forgiveness of self. My mother taught me about pushing forward, knowing when to fix a hole and not rid of the fabric, knowing when you have to fix a hole. My

Siblings taught me about growth, being a human, unconditional love, and when to put the fabric away for a while, even if there is holes, and that sounds like a bad thing but it really is not, it is self-care.

The grandparents /spirits of the blood have also been guiding, in more ways than I know, and in ways I am finding out

NEXT SLIDE

Citing my influences and sources stresses me the fuck out. In a I want to do all that has amalgamated in me and helped spark these views and ideas and pieces honor and pay them my time and words as thanks for their guidance, that's hard when its so much, when intake is so prolific. Readings from classes, and readings found by self, readings recommended from friends or found in an old box or computer file. Donna Harraway's book Staying with the Trouble: Making Kin in the Chtulucene, chapters and paragraphs and pages from Robin Wall Kimmerer's book Braiding Sweetgrass, The Burgess Shale Chapter from Stephen Jay Gould's Wonderful Life book, T.J. Desmos and the art and politics of sustainability. Kimya Dawson's music, my friends and peers, My mentor Sara Seistreem, Past teachers, reddit nonsense, Pema Chodran, the portland painter Mo, Textiles, The artist Giova Brusa, Pinar and So and their social justice project Queer Nature, Printmaker Edith Chavez, The amazing printmakers I am taught and surrounded by, and the list goes on and on, but there is a glimpse.

NEXT SLIDE 8- NEED SEGWAY

Going into this I was exploring and acknowledging the definitions I hold of those words from my past, from what I was taught, because no matter how invalid I may feel they are sometimes, they will always be with me and hold some sort of truth. They have influenced me to get here and I thank them for that.

NEXT SLIDE 9/10/11

The quilt/blanket

Fabric is important because of its connections to and embodiment of:

- comfort
- history
- storytelling
- tracking time/documenting
- the universal mesh/the blanket or whatever you want to call it, all the innerworkings and molecules of this universe.

NEXT SLIDE

The pieces of the quilt,

- handmade and printed negatives, plants, garbage, tape transfers
- how it relates to my Tyvek quilt

Stitching techniques

A mix of intuition and intention

Started with intention and weaved back and forth between the two

NEXT SLIDE

The back holds a textual repeat pattern that i made this semester

NEXT SLIDE

This blanket represents a brief snippet of my nature, what is natural to me and the beings I love in this world. It was hard to put together and finish the edges in the end because I wanted to add more patchwork pieces to it, it didn't ever feel complete, pieces I had not yet physically made but are still in my mind and can be called upon in the future.

NEXT SLIDE

Spending time with images of lost loved ones, places, spaces, feelings in the imagery of the quilt was needed. It allowed me to cope in healthier ways than I have in the past, and reminded me to stop fucking off and to spend more time with the people I love, in whatever ways possible, I have been really bad at that this past year.

Working with cyano is a collaboration with the sun, a collab with light. It is magical and witchcraft and makes me go outside even if I don't want to.

Collaborating with my memory through object and photo, and changing it further by working with it, calling upon it

NEXT SLIDE

The pulp prints

Talk about why the pulp prints, how they connect to your nature

The pulp prints, what I have come to call them, are made with a really basic paper making process

My first pulp prints

NEXT SLIDE

I started making them because when I carve blocks, I also fall in love with the indent, with the intaglio marks they hold, marks that are lost in solely printing the relief, some of the marks and textures of the relief surface are lost in the pulp prints, but I'm not very good at constructing an image in only the relief, so it works out

NEXT SLIDE

here there is a collaboration with immediate selected nature, with written matter of past nature, and especially, a collaboration with the trees (woodblocks)

Some of the pulp in these pieces consist of leftover plants from exposing the cyano-types, old drafts of my thesis proposal, notes no longer need, paper scraps from the past months, some sturdy paper from Yoshi

NEXT SLIDE

In the large pulp print I am printing it from a piece of "nature" from my home that I have carried with me a long time, commenting on the felt change of the "nature" at home and solastalgia, that missing of a home that no longer exists, that is forever entwined with your place of belonging. Felt whether one is close or far, and even when those spaces, places were mutated and mitigated when you first grew your roots.

NEXT SLIDE

The rag rugs/basket  
begging of first shutdown and I didn't know why, couldn't stop  
Talked to mom  
Trippy moment

NEXT SLIDE

Great Great Great gma sweetie - Swedish/Polish, 13 kids  
fabrics for home, bread bags for cabin/outdoors-> that's why I made the plastic basket, well it was going to be a rug, but ill explain that in a second  
Mom made them too, out of gum wrappers, but did the sew method  
By collaborating with my ancestors through this medium  
I am exploring the natural canister that is me

NEXT SLIDE

Rag rug history: Keep in? or have posed as a question

Fun twist, my grandmothers cousin, Rebeca Meloy is an artist and I just found out, learned that she quilts, makes prints, makes paper and paints, and does many other things in the social practice arena like teaching (ages 5-100) and gardening for the community. Another one of those very trippy moments, like ohhh, that's why.

NEXT SLIDE

The basket became the basket because it asked to become a basket through my body, through my weaving. In installation, it holds the evidence of practice and so called "waste" or scraps in the making of this project, and also the some of the small but important tools in it. This is to get the mind thinking further about the ripple effects and the past and future of these materials.  
The thank you bags in the basket

NEXT SLIDE

All these pieces, at first, feel like far reaches to call nature and natural, but they are, and the connections are strong and so so so fucking expansive. The works, the non-living beings that I decided to collaborate with, came about because of the nature of the world at the time. I shifted my practice even more to scraps because I kept having nightmares about the climate crisis (of course this still happens but ehh, that's the way she goes haha, because it's the systems of power we need to address, our solitary change of habits cannot fix it, but we still have to try) I shifted my work to something I could do at home, and in turn on the go which has been a helpful thing to build practice in.

NEXT SLIDE

The places this has lived and that importance/ceremony  
I joked about installing this work in the gravel pit behind our house during my proposal, and for some reason feel head over heels in love with that idea. There is a tree out there that I was going to install under, some metaphorical bullshit for the depletion of so-called nature or wild (whatever that is). But more than that it holds layers, the layers of that tree probably not being here a while ago, and the fact that the land had already been manipulated by the city, filling in the soil here covering the swamp it once was for city development.  
So yeah, that's where I was going to install, but the owner of the property (and a good chunk of the rest of the block including our home) wouldn't allow it.

A no, hidden under the guise that they wanted to protect my safety from the garbage and houseless that inhabit the space  
but really they didn't want to open up access to the community to that land, "their land". I remedied the sitch by just installing it in our driveway, nodding to the past situation by framing the keep out sign, and printing out my email correspondence with the landlord, and posting it on the fence.

NEXT SLIDE

Also on the fence are woven windows to look through, perspective changed at different vantage points

Different ways of framing nature, depending how you come into the space, the situation

Juniper and sage from home hang with the quilt, two smells forever tied to home

Funny cat pee thing about juniper

A cozy space of reflection, a space of thank you and space of i can make things different

NEXT SLIDE

It currently living in the school

settled on atrium for access but my real connection there is to the print studio, yall are amazing and working in there keeps me inspired to print even when I'm feeling really shitty. All the talks and smoke breaks and troubleshooting has made me a much stronger person and I thank you for that.

NEXT SLIDE

I want this work to live more in and with my community, my loved ones and friends, and those I share the places I cross and inhabit.

The non-living beings, the quilt/prints/and rugs, will carry food and water with them to share on their travels, because that is important. I haven't gotten near figuring that out yet,

But I think I'm almost there, just need to keep thinking and trying things and talking to people about it. this year took a toll, on everybody, but I think I'm getting back on my feet.

NEXT SLIDE

Mourning has also been a big part of this process, tears and pain and acknowledging pain. I feel the spirits or ghosts or whatever you want to call them, speaking to me stronger at the end of this process. Maybe it has been me slowing down and listening more, but I don't even think I have been doing that. it feels nice to have them around right now.

The rugs and the quilt and prints hold a personal power for me, they let me put a lot of things to rest, to sit with them and decide on how to approach them, tucking them away like a hidden seam or intricately and intimately taking time with their stitches. Tracking the nature and the natural of me, because all these bits and pieces, this goofy, curious, sometimes quiet sometimes too loud, un-gendered, floating body is completely 100 fucking percent natural. A part of the nature of the city, of the nature of central Oregon and the cascades, of the nature of Scandinavia.

A part of that nature in so many ways I wish I could change, all the waste I participate in producing, the shitty companies find my money going to sometimes. Everything creates waste but there are big discrepancies on the scale, and yeah, it is definitely not just the singular person creating this issue, not the singular can change it by being zero waste or what have you, but the singular (me) (you) a part of this system of power, can join those millions of brilliant beings already trying to dismantle it.

We are going to mess up trying to find equitable, anticapitalist, anti-racist, non-anthropocentric modes/ways of living and dying because we operate within all these systems, but we have to try!

NEXT SLIDE

We have to navigate the fake green politics thrown to us  
A politics that is concerned about managing the perception of environmental health rather than actually being concerned about the health of the environment or the regulation of industry-  
Hardcore greenwashing all around

So as I kind of broke down earlier, Nature and Natural are not realll, not real in what we believe them to be  
how can we unlearn those definitions and collaboratively create a constantly working definition to better reflect the world around us all of its interactions, actions, reactions and webbings?

NEXT SLIDE

In my proposal, I stated a redefinition related to so called nature and non-nature  
-Operating/curated for majority human population  
-Operating/curated for majority non-human population  
Of course, there are still grey areas, and a multitude of iterations  
This seems really dumb to me now. It's TOO DAMN BINARY, it doesn't accurately describe places/spaces. It can still be a jumping off point, but to be added to, built upon, and contextualized for the space it is describing.

We need to be quote“addressing it...[the environment]...as a contingent assemblage of biological, technological, economic, and governmental concerns whose boundaries and agencies are perpetually exposed to conflict.”-pg.52 end quote, And perpetually shifting

There's this myth that there was some holy “balance of nature” in the past that we can return to. No the change has happened, was always happening, keeps happening, that's its thing I guess, but where do we go from here?

NEXT SLIDE 25

Redefining nature and natural for ourselves is important, because ridding of the rigid barriers present in the current definitions and encouraging the already mutating and working ways of language, will highlight the ever-present interconnection. Many people already know that the interconnection is there, and many people do not. They follow and enforce the very real in terms of impact, but fabricated barriers that degrade the environment, and uphold fucked up systems of power in this country

Fighting the climate crisis IS in turn fighting late stage capitalism, neo-colonialism, and of course the systems that promote the rapid climate change

Please explore the natural canister that is you. Take note of all the parts, pieces of the mesh, the blanket, you touch, all the pieces that touch you. Bring awareness to all the ways you weave in and out of the systems, the ways you intake, listen, digest and create new visions, new definitions with a pile of pulp that came from your gut.

We are all naturally nature, but we still need to observe our impact, observe the impacts around us, and decide the right rules, the right language, the right definitions.

NEXT SLIDE

THANK YOU!

My mentor Sara Siestreem

My family and friends and sweetheart and their understanding and support

My housemates

The amazing print studio staff

Everyone who has helped me

Everyone who came today

Thank you!

I would now like to open it up to conversation and questions

## Bibliography

### Artists

-Ali Ferguson

+embroiderer, telling stories on cloth

-CA Conrad

+poetry/writing/performance. Somatic

-Donna Haraway

+Professor, writer, thinker, badass, making connections, highlights human and non-human entangling

-Edith Chavez

+printmaker in Oaxaca México, make huge woodcuts, light inking to show the grain, explores suffering and nobility in domestic life

-Eric Avery

+Doctor/printmaker/aids activist. Prints with paper pulp, introduced to pulp printing from this artist. Don't agree with all his ways of making/ subject matter, but one of the only printmakers I have seen using this print method.

-Giova Brusa

+ Amsterdam based artist; fabric always involved in their memories. Work documents struggles with religion, and explores experience and memory, and nurture and love. Hankie series, found hankies -Katija Bogdanic

+sculptural painter, sculptor, graduated from OCAC in 2019, working back at home in Croatia

-Monique Janssen-Belitz

+Bookmaker, beautiful textural accordion style with unique binding, image based

-Naomi Klein

+Author, climate crisis writings, generates work quickly

-Oreet Ashery

+Interdisciplinary artist, records of happenings, big collaborative projects, multimedia -

Paintalica (collective)

+The collective Gordon Barnes is a part of, really sick huge collective/collaborative murals, social commentary

-Queer Nature

+ An education and social sculpture project headed by Pinar and So, place based survival skills, workshops

-Ralph Pugay

+Portland Painter, fun colors and use of space, playing with space on the page

-Uta Barth

+Out of focus photos, only out of focus to the average eye, plays with color, ways to differ our perception

## **Books**

- Demos, T. J. *Decolonizing Nature: Contemporary Art and the Politics of Ecology*. Sternberg Press, 2016.
- Gould, Stephen Jay, and Stephen Jay Gould. "The Iconography of an Expectation." Essay. In *Wonderful Life: The Burgess Shale and the Nature of History*, 23–52. New York, NY: W. W. Norton & Company, 1989.

Evolution DOES NOT mean advancement or progress. Evolution is not a tree or a cone, rather a bush that explodes and decays and explodes and decays. If we hit reset, it would all look very different.
- Haraway, Donna Jeanne. *Cyborg Manifesto*. Victoria, British Columbia, BC: Camas Books, 2018.

Exploring the rigid boundaries between "nature" and "the natural", "human" and "animal" and "machine".
- Haraway, Donna Jeanne. *Staying with the Trouble: Making Kin in the Chthulucene*. Durham, NC: Duke University Press, 2016.

"making kin" as a way to consider multiple species and interact in a multiple species' world.
- Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*. Minneapolis, MN: Milkweed Editions, 2013.

About plants and botany from a current indigenous standpoint, but there is so much more in there too. A personal bible of sorts
- Morton, Timothy, and Timothy Morton. "Thinking Big." Essay. In *The Ecological Thought*, 21–58. Cambridge, MA: Harvard University Press, 2012.

Thinking macro about social and ecological issues, scaling up to look at it from a universal and galactic perspective. The mesh!
- Old personal journals/writings/phone notes
- Pollan, Michael. *The Botany of Desire: A Plant's Eye View of the World*. New York, NY: Random House, 2014.

Did we really domesticate plants? Or did they domesticate us? Decentering humanity's ego in evolution and domestication.

## **Research Papers**

- "Anthropocene Unseen: A Lexicon." (2020) punctum books:  
<https://doi.org/10.21983/P3.0265.1.00>.  
Lexicon of terms related to the Anthropocene, research and inquiry on those term and the idea of the Anthropocene as well.
- Cronan, William. "The Trouble with Wilderness; or, Getting Back to the Wrong Nature." *Uncommon Ground: Rethinking the Human Place in Nature*, 1995, 69–90.  
Unpacking the history to the words "wilderness" and "nature", highlighting prejudiced and racist entanglements with the creation of the idea wilderness in the west.

## **Short Films**

- *Mothlight*. Youtube. Stan Brakhage, 1963. <https://www.youtube.com/watch?v=S5P5vkegmvU>.  
Beautiful film, abstracting "nature". Don't love the filmmaker, but a beautiful piece.

## **Movies/Documentaries**

- *I Heart Huckabees*. DVD. USA: Twentieth Century Fox, 2004.  
Existence. Is it connected? Is there a point? Is it all just random cruel chaos? Oh honey, it's a bit of errythang. The blanket!
- *What You Gonna Do When the World's on Fire*. HBO Max, 2018.  
Powerful film about racism in America, told from the perspective of two young boys growing up and facing all the bullshit of the world, juxtaposed with footage of New Orleans after Hurricane Katrina

## **Exercises**

- making a beaded curtain with roommates and friends
  - documenting process, exploration in repetition
- Weekly dances (At least!)
- Karaoke at the Bubble Bunker (home)
- cataloguing my nature

## **Walks**

- notated/dated walks
- memory of walks

## **Dreams**

- Dream journal kept on the side of the bed, updated whenever dreams are remembered. When not accessible, phone notes used and transferred into journal at a later time.