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Weather Permitting

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Studio Art

by

Acadia Kandora
Shepherd University
Bachelor of Fine Arts in Studio Art 2017

May 2021
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

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Abstract:

Weather Permitting is an exhibition of objects and printed matter, primarily in the form of publications that examine my relationship to nature and the idea of nature as both sanctuary and armor. At a young age, my parents would take me on a hike every Sunday instead of going to church. The hikes acted as a weekly pilgrimage deep into the woods and a ritual instilling the idea of nature being a place of spiritual refuge and retreat. A sanctuary—of course, weather permitting.

As I grew up and experienced hardship, my first instinct has always been to go hide in the woods. Through publication and installation, I use landscape theory, deep ecology, ecofeminist themes and modes of disruption such as the glitch to share personal narratives. These publications wander through the strain of personal experience, the ephemeral and nature's role in day-to-day life. To create these publications, I have been hiking, researching the effects of climate change, creating my own archives and utilizing the University of Arkansas Special Collections. Hiking and being in nature is a very important part of my studio practice where I recharge, observe, and remember why these publications need to exist.

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Introduction:

"Today is the first time since the pandemic started that I have been able to go to my old spot by the lake without it having to rain.

In the past month I've been here twice navigating the now-not-so well kept and poison-oak-lined trails. Petting the soft wet moss and hearing the rain drips hit the leaves in a way that created a soothing rhythm.

Today there is a different rhythm. One that I have not heard in a while. It's loud with small moments of complete silence. A symphony of a different sort, and probably the closest to the complete silence I heard last summer in Finland. No one is here. The birds, the wind rustling the trees, the bugs. Bloops of water splashing from time to time.

I didn't realize how much I missed the feeling of a cold breeze blowing through my hair, the smell of honey suckle and especially mud. You wouldn't think mud out in nature would smell so nice but it just does. To me at least. It's natural, earthy, and mild. Smells like an old friend calling you back home.

I'm just sitting here next to the water trying to be present. Feeling the sun on my face. Smelling all the mild natural smells. I watch all the ripples of muck in the water, the leaves rustling, and the neon blue dragonflies zip by. I observe how the light shines through the leaves of trees illuminating them to become my absolute favorite light yellow green that just pulses with energy and highlights all the intricacies of the veins almost as if it is under an x-ray."

— journal entry from May 29, 2020

Weather Permitting is an exhibition of objects and printed matter (mostly in the form of publications) that examine my relationship to nature and the idea of nature as both sanctuary and armor. At a young age, my parents would take me on a hike every Sunday instead of going to church. It became a weekly pilgrimage deep into the woods. This ritual instilled the idea of nature as a place of spiritual refuge & retreat—a sanctuary— weather permitting, of course.

As I grew up, my first instinct has always been to hide in the woods during times of hardship. The forest has been a place of comfort. It was in the woods that I realized that I was bisexual. It was in the woods that I silently cried about my Dad's cancer. It was in the woods that I ran away from my physically, emotionally, and sexually abusive ex. Nature gave me my power back when I was at my most vulnerable. These publications explore, navigate, and wander through the strain of my narrative, the ephemeral, and nature's role in day-to-day life.

Through publication and installation, I use landscape theory, deep ecology, ecofeminist themes and modes of disruption such as the glitch to share personal narratives. The series of publications wander through the strain of personal experience, the ephemeral and nature's role in day-to-day life.

To create these publications, I have been actively hiking, researching the effects of climate change, creating my own archives, and utilizing the University of Arkansas Special Collections. I found that looking for inspiration and information using various methods helps round out the topics and challenge commonplace research norms. Hiking and being present in nature is also an essential part of my studio practice, where I recharge, observe, and remember why these publications need to exist.



[Figure 1] Spread of 5 publications from Weather Permitting, Risograph 2021, Photo by Author

Part 1: My Studio Practice: Walking, Collecting & Personal Archives:

Walking:

“Walking, ideally is a state in which the mind, the body, and the world are aligned, as though they were three characters finally in conversation together.”¹ —Rebecca Solnit

Walking in the woods is essential to my studio practice. The woods are where I can be both physically and mentally present; as soon as I enter, my anxiety decreases, and I become physically aware of my body instead of my usual feeling of detachment. As Solnit states, “Walking allows us to be in our bodies, and in the world without being made busy by them. It leaves us free to think without being wholly lost in our thoughts.”²

When I walk, I usually walk around the same places: the trail behind my apartment complex, Lake Fayetteville’s Nature trail, and if I am lucky, Devils Den. Most of these spaces are in urban nature—a strange combination of nonhuman nature with human intervention. There are moments along some of these trails where I feel like I am in the middle of nowhere with only trees and moss to keep me company. Simultaneously, there are others where it is a hybrid space full of artificial structures along the lake created to look at ducks. I’m drawn to these places due to their accessibility and conversations between humans and nature in these spaces that echo a mutual respect. These spaces feel like peace treaties where nature and people can coexist outside of the white patriarchal colonialist perspective.³

Continuously going back to revisit these places brings back memories and strains of consciousness. I almost feel as if I am continuing the journey and working towards completing some story arc each time I return. An extreme example of this would be my time in Finland. I lived in Helsinki for two months in 2017 and would frequently walk in these hybrid nature spaces at the very end of the Helsinki Metro. One, in particular, was a nature preserve called Uutela. I would visit multiple times a week whenever I felt homesick and had specific places where I would sit amongst the trees and watch the Baltic sea. I traveled back to Finland in 2019 and revisited Uutela. It was like I never left. Streams of consciousness

¹ Solnit, Rebecca. *Wanderlust: a History of Walking*. London: Granta, 2014. (Page 5).

² Solnit, Rebecca. *Wanderlust: a History of Walking*. London: Granta, 2014. (Page 5).

³ It is important to note that Indigenous Peoples have coexisted peacefully with nature for millennia.

returned to me as I had this wonderful nostalgic feeling, “when you give yourself to places, they give you yourself back; the more one comes to know them, the more one seeds them with the invisible crop of memories and associations that will be waiting for you when you come back.”⁴ Some of my publications such as “Wander” [Figures 35-37] and “Lost” [Figures 9-11] Where I document a walk through imagery alongside hints of my streams of consciousness.

Additionally, walking allows you to access your internal mental landscape. As Solnit writes, “[walking] creates an odd consonance between the internal and external passage. One that suggests that the mind is also a landscape of sorts and that walking is one way to traverse it.”⁵ I tackle this notion inside the publication “In My Head,” in which I transverse my internal landscape [Figures 2-4]. This imagined landscape acts as both an escape and a prison. I explore this duality by using a French-fold & drum-leaf binding alongside opposing imagery. Before unfolding a page of the book, the viewer encounters a version of myself walking amongst dreary grey walls and sterile architecture. These walls have cut-out windows with views of vibrant landscapes that serve as an escape. The viewer can access these landscapes by unfolding the page to reveal the internal landscape. As the viewer turns the pages, they join me as I explore this landscape with the quote, “Walking is a subversive detour, the scenic route through a half-abandoned landscape of ideas and experiences,”⁶ in mind.

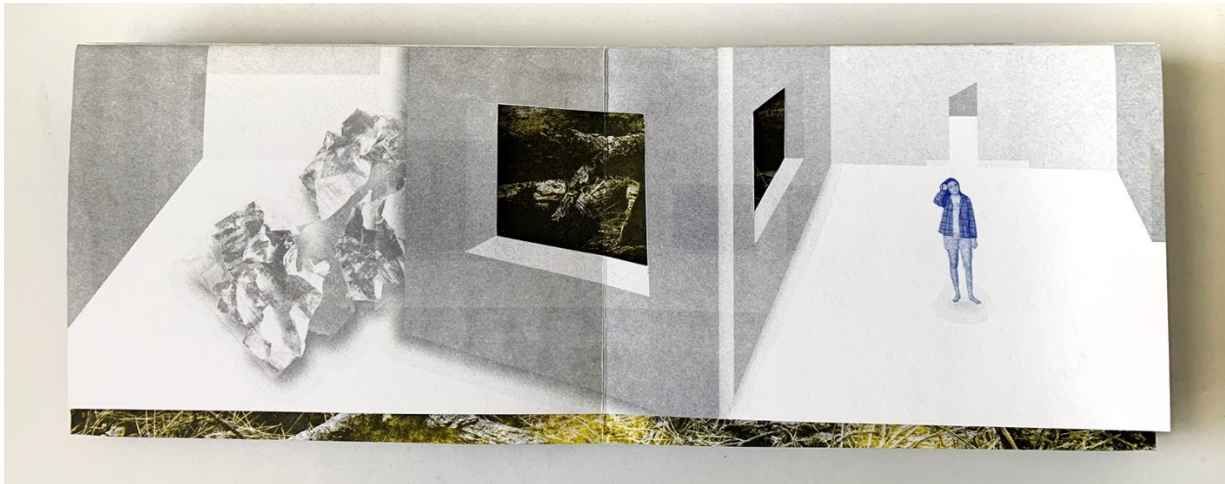


[Figure 2] Inside Spread from *In my Head*, 9 Page- French fold/Drum Leaf Hybrid Bound Risograph Publication 2020, Photo by Author

⁴ Solnit, Rebecca. *Wanderlust: a History of Walking*. London: Granta, 2014. (Page 13).

⁵ Solnit, Rebecca. *Wanderlust: a History of Walking*. London: Granta, 2014. (Page 6)

⁶ Solnit, Rebecca. *Wanderlust: a History of Walking*. London: Granta, 2014. (Page 12)



[Figure 3] Inside Spread from *In my Head*, 9 Page- French fold/Drum Leaf Hybrid Risograph Publication 2020, Photo by Author



[Figure 4] Unfolded Inside Spread from *In my Head*, 9 Page- French fold/Drum Leaf Hybrid Risograph Publication 2020, Photo by Author

Collecting and Building Personal Archives:

I started collecting at the age of three—rocks shoved into the pockets of my overalls; then it was marbles, Pokémon cards, and dragons. My current collecting habits include mostly rocks (still), houseplants, artwork, and Dungeons and Dragons dice (also known as math rocks). I suppose I am a kind of magpie, finding things that I love, scoop them up on my travels, and then bring them back to my nest. When I do bring an object back from nature, I make a conscious decision to make sure it is small and not on sacred or protected grounds.

When I travel or go on a hike, there is a good chance that I'm going to bring something back with me. I have a shelf in my studio full of rocks, pinecones, and seeds that have piqued my interest. I associate these with emotions and place. I have rocks from a remote island in Finland, marble from Greece's coast, and pinecones from that little tree in that plant pot that we moved around with (9 times) when I was a kid. To some, they are just rocks and pinecones, but in my eyes, they are pocket-sized monuments to memory and personal histories.

Since 2015, I have been creating my own digital nature archive alongside my collection of physical objects. Each time I go on a hike or explore a place, I document all the magical things I see. In total, I have over 12,000 pictures of nature that I have taken over the past six years. These include pictures of subjects such as rocks, moss, cliffs, landscapes, trees, bugs, and fungi.

In *An Archival Impulse*, Hal Foster talks about why and how artists use archives, and the importance of protecting and preserving information from being lost. As he puts it, "archival artists seek to make historical information, often lost or displaced, physically present."⁷ This preservation is key. Further, he says, "it not only draws on informal archives but produces them as well, and does so in a way that underscores the nature of all archival materials as found yet constructed, factual yet fictive, public yet private...it often arranges these materials according to a quasi-archival logic, a matrix of citation and juxtaposition, and presents them in a quasi-archival architecture, a complex of texts and objects."⁸

⁷ Foster, Hal. "An Archival Impulse." October 110 (2004): 3-22. Accessed April 17, 2020. www.jstor.org/stable/3397555. (Page 4)

⁸ Foster, Hal. "An Archival Impulse." October 110 (2004): 3-22. Accessed April 17, 2020. www.jstor.org/stable/3397555. (Page 5)

I create my own personal archives to protect these psychological experiences and connections to nature from being lost. Additionally, the archives of physical objects and photographs create a pool of material to pull from. I deconstruct, alter, and collage these elements of landscape and memory together alongside pictures of objects [Figure 5 & 6] in my physical collections to create most of the imagery present in my prints and publications. Sometimes I focus on specific entities in my archives. *"For the Love of Moss"* is an example of 28 full-bleed pages of my favorite moss snapshots, printed in green Risograph ink to unify the selection into a singular pamphlet-bound collection [Figures 7-8].



[Figure 5] Cast Resin Rock from my Rock Collection, Resin with Radish Inclusion from my Garden 2020, Photo by Author



[Figure 6] Faux Pinecone within Weather Permitting Installation, 3D-Printed PLA Plastic 2021, Photo by Author



[Figure 7] Spread from *For the Love of Moss*, 28 Page Pamphlet-Stitch Risograph Publication 2020, Photo by Author



[Figure 8] Spread from *For the Love of Moss*, 28 Page Pamphlet-Stitch Risograph Publication 2020, Photo by Author

Part 2: Human-Nature Relations, the Anthropocene & Climate Change as a Hyperobject:

The Anthropocene:

The Anthropocene is the geological era in which humans are the most significant geological force impacting climate. Paul Crutzen coined the term Anthropocene in 2002, when he stated, "It seems appropriate to assign the term 'Anthropocene' to the present, in many ways human-dominated, geological epoch, supplementing the Holocene—the warm period of the past 10–12 millennia. The Anthropocene could be said to have started in the latter part of the eighteenth century, when analyses of air trapped in polar ice showed the beginning of growing global concentrations of carbon dioxide and methane. This date also happens to coincide with James Watt's design of the steam engine in 1784."⁹

In *The Sixth Extinction an Unnatural History*, Elizabeth Kolbert simplifies Crutzen's criteria for the Anthropocene as:

- Human activity has transformed between a third and a half of the land surface of the planet
- Most of the world's major rivers have been dammed or diverted.
- Fertilizer plants produce more nitrogen than is fixed naturally by all terrestrial ecosystems.
- Fisheries remove more than a third of the primary production of the oceans' coastal waters.
- Humans use more than half of the world's readily accessible fresh water runoff."¹⁰

In all of these cases, humans have utilized and altered a vast majority of Earth's resources, thus having the most significant impact on the planet's overall ecosystem and health. A base understanding of the Anthropocene is essential to understand humans' relationship to nature and the theory associated with ecology, landscape, and the environment.

⁹ Crutzen, Paul J. "Geology of Mankind." *Nature* 415, no. 6867 (January 3, 2002): 23–23.
<https://doi.org/10.1038/415023a>.

¹⁰ Kolbert, Elizabeth. *Sixth Extinction: an Unnatural History*. New York, NY: Picador Usa, 2015. (Page 108).

Landscape Theory:

As we approach the sixth great extinction event in response to the Anthropocene, it is crucial to examine and reevaluate the human/nature relationship. This relationship can be summed up in one word: landscape. *Landscape* is a term that involves human intervention, interaction, and destruction of nature. Two specific landscape theorists frame much of the conceptual background in my research and how I view the idea of landscape: William Gilpin's *Three Essays on Picturesque Beauty, on Picturesque Travel, and on Sketching Landscape to which is Added a Poem on Landscape Painting*; and Margaret Grose's *Constructed Ecologies Critical Reflections on Ecology with Design*.

Gilpin viewed landscape as a picture that we can frame, curate, and alter from nature. It isn't a direct representation of the environment. Humans use the word landscape as a middleman between humans and nature, thus making nature a commodity for human consumption.¹¹ I am continually thinking about this human relationship to landscape while creating my smaller artist books. While creating them, I am recycling, sampling, and altering found images, which, while it is not necessarily making nature a "capitalist" commodity in my eyes, it does make those experiences accessible in a new format. I think it is essential to recognize that Gilpin's view of landscape and the exploitation of nature is extremely problematic and has contributed to the white settler colonial history of dominating land and the Indigenous people who inhabit it.

Grose believes that nature has its own consciousness, its own being that will exist with or without humans. Grose states, "Nature is not a human construct dependent on our own limitless imagination, but is one of physical limits and finite resources."¹² She points out how nature and landscape are a separate entity that will continue to exist with or without humans and how it is non-negotiable. It doesn't listen to policy decisions; it does not have ambassadors. Instead, it has deadly storms.

¹¹ Gilpin, William. 1794. *Three Essays on Picturesque Beauty*. London: R. Blamire, In the Strand.

¹²Grose, Margaret. 2017. *Constructed Ecologies Critical Reflections on Ecology with Design*. New York, New York: Routledge. (Page 4).

Climate Change as a Hyperobject

Using hyperobject logic, climate change in itself is a hyperobject— an invisible complex system with dire consequences. This system touches almost every aspect of our lives, yet through the cultural effects of the Anthropocene is objectively removed from our daily human experience. As Timothy Morton writes, “Reality itself intervenes on the side of objects that from the prevalent modern point of view—an emulsion of blank nothingness and tiny particles—are decidedly medium sized. It turns out that these medium-sized objects are fascinating, horrifying, and powerful. For one thing, we are inside them, like Jonah in the Whale. This means that every decision we make is in some sense related to hyperobjects”¹³

What is a hyperobject? They are derived from Object-Oriented-Ontology and according to Morton, hyperobjects “are not simply mental (or otherwise ideal) constructs but are real entities whose primordial reality is withdrawn from humans”¹⁴ I like to think of them as giant, frequently invisible domes that encase our planet, and in some hyperobjects’ cases— the universe. These domes have rouge-like stealth, and they impact almost everything we interact with. Both natural and artificial, their stealth allows them to sneak up on us and yet allows us to live in denial of their existence. Timothy Morton describes five key qualities of hyperobjects: Viscosity, Non-locality, Phasing, Temporal Undulation, and Interobjectivity. For the purposes of my artwork, I will focus on the aspects of Viscosity, Non-locality, and Interobjectivity

Viscosity refers to what Morton calls the “stickiness” of hyperobjects. He puts it best when he states, “‘Objects in the mirror are closer than they appear.’ The mirror itself has become a part of my flesh. Or rather I have become part of the mirror’s flesh, reflecting hyperobjects everywhere.”¹⁵ In essence, hyperobjects stick to and blend into objects that we interact with daily. For example, in regard to Climate Change, a huge hyperobject, one can say that it “sticks” to weather, food production, and gas prices. In the case of my work, Climate Change sticks to the health of the local

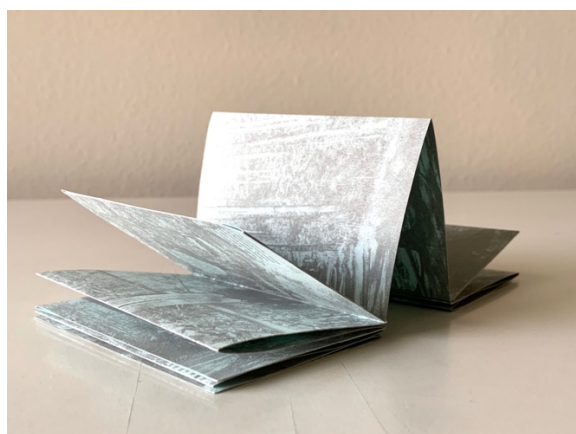
¹³ Morton, Timothy. *Hyperobjects: Philosophy and Ecology after the End of the World*. Minneapolis, MN: University of Minnesota Press, 2017. (Page 20).

¹⁴Morton, Timothy. *Hyperobjects: Philosophy and Ecology after the End of the World*. Minneapolis, MN: University of Minnesota Press, 2017. (Page 14).

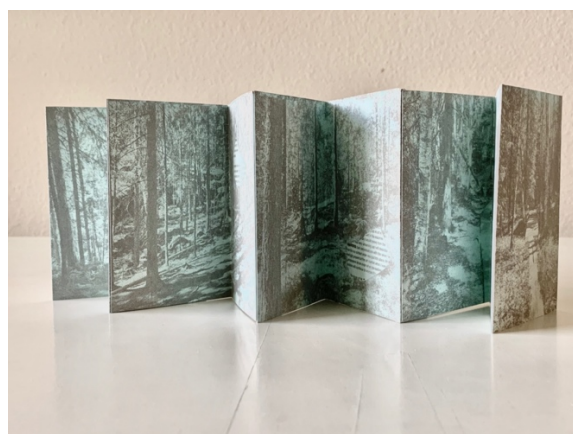
¹⁵ Morton, Timothy. *Hyperobjects: Philosophy and Ecology after the End of the World*. Minneapolis, MN: University of Minnesota Press, 2017. (Page 28).

woods, the weather, and my ability to go outside. Viscosity essentially means that hyperobjects have a hand in each of these buckets, much like a puppet master.

Secondly, Morton talks about the non-locality of hyperobjects makes them hard to discern and identify; because it is almost impossible to see them directly. We instead see their effects. As Morton states, “When I look at the sun gleaming on the solar panels on my roof, I am watching global warming unfold. Carbon compounds and other molecules in the upper atmosphere magnify the burning intensity of the sun...Yet I do not see global warming as such. I see this brilliant blade of sunlight, burning the top of my head as I watch it with half-closed eyes reflecting off the burnished, sapphire surface of the solar panels.”¹⁶ With the idea of non-locality, these hyperobjects are not visible or present in the way we typically think of objects. They are invisible and hard to discern, and therefore are hard to confront because they are not actively, physically, or visibly present. You can not punch Climate Change. Non-locality inherently creates apathy and denial of the hyperobject, such as climate change deniers, but as Morton states regardless, “Hyperobjects are real, whether or not someone is thinking about them.”¹⁷



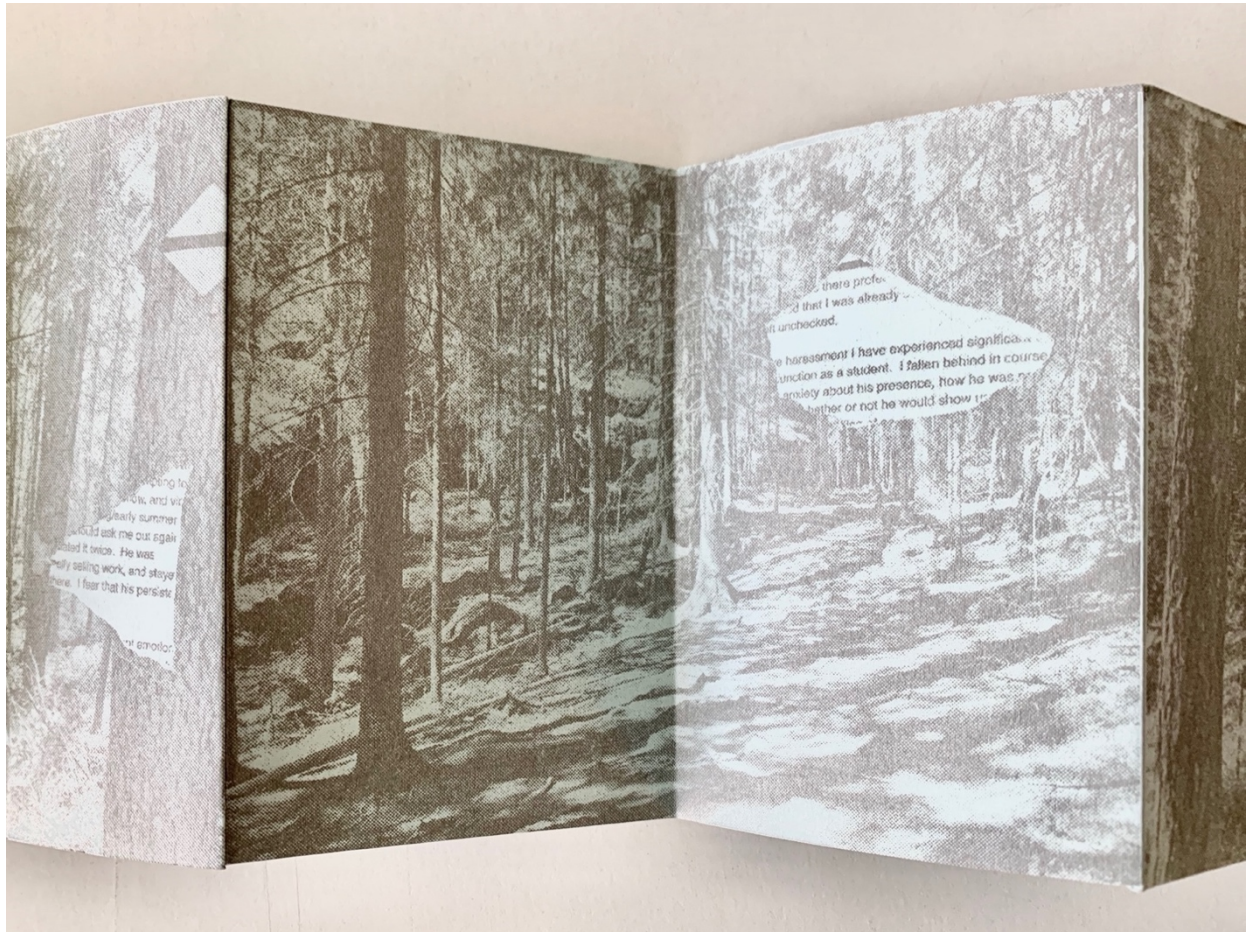
[Figure 9] Side-view of *Lost*, Risograph Publication 2020, Photo by Author



[Figure 10] Side-view of *Lost*, Risograph Publication 2020, Photo by Author

¹⁶ Morton, Timothy. *Hyperobjects: Philosophy and Ecology after the End of the World*. Minneapolis, MN: University of Minnesota Press, 2017. (Page 38).

¹⁷ Morton, Timothy. *Hyperobjects: Philosophy and Ecology after the End of the World*. Minneapolis, MN: University of Minnesota Press, 2017. (Page 2).



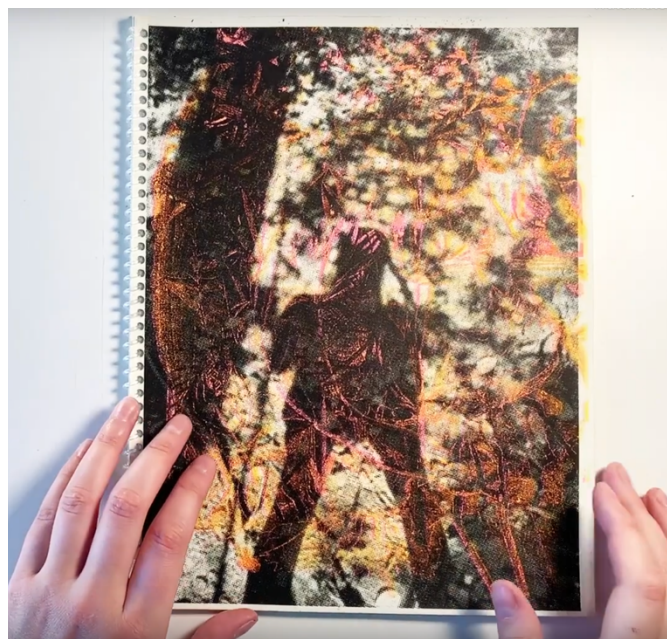
[Figure 11] Spread of *Lost*, Risograph Publication 2020, Photo by Author

Within my work, I use the idea of non-locality in conjunction with my personal narrative, and as someone with PTSD, how the trauma I have experienced leaks into and affects my everyday life. This is seen in books such as *"Lost"* [Figure 9-11] which follows my journey on a day that I became very lost trying to find Nuuksio National Park during my time in Finland. This imagery is superimposed with torn parts of my opening statement for the student conduct hearing in which I confronted the abuse I experienced in front of my abuser.

Thirdly, Interobjectivity is all about the space between objects. As Morton puts it, "the abyss in front of things is *interobjective*. It floats among objects, 'between' them' through this between is not 'in' Spacetime—it is space-time." This pocket of space between objects, how hyperobjects touch each other and interact with other objects is of great interest to my work. I explore my connection to nature within my publications and how my experiences and emotions interact. If you think of it as a venn diagram, the points I'm exploring with my work are where all these objects overlap. I'm interested in how they bounce off and interact with each other. I experience this in my studio practice when I go out

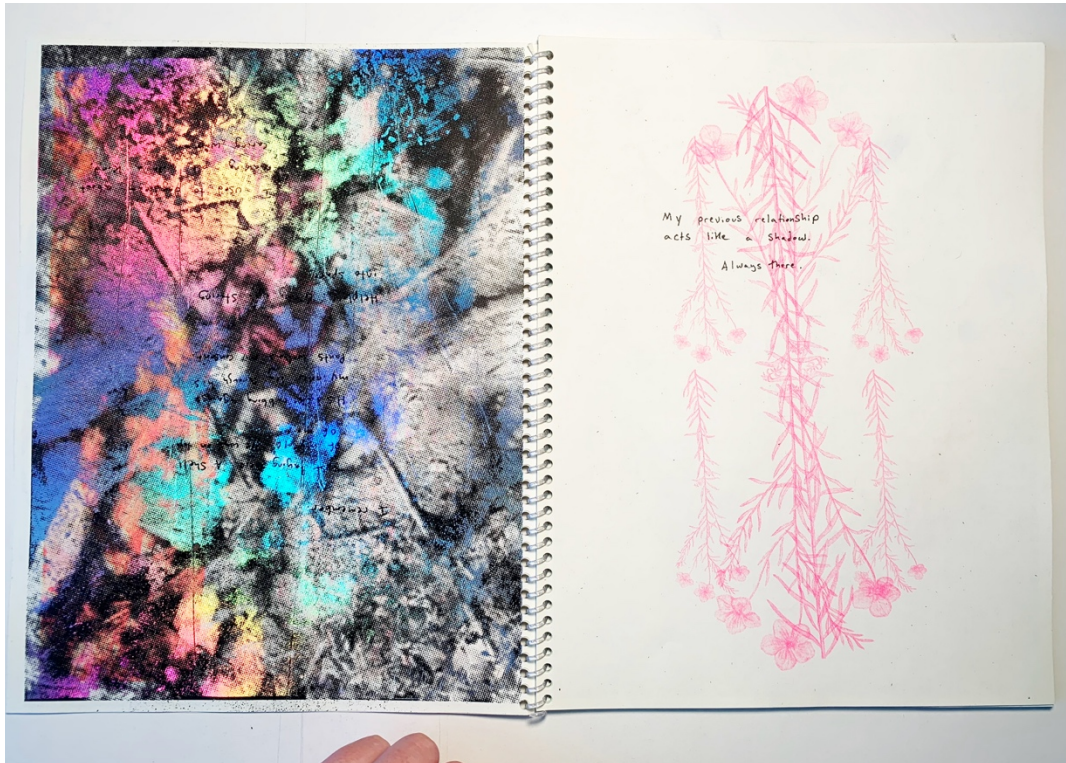
on hikes in nature. I walk and let the passing trees' visuals and the feeling of dirt and roots under my feet react to my thoughts as I allow them to wander freely. I examine where they go, and sometimes publications such as "*Wander*" and "*Shadows*" [Figures 12-13] are created as a result.

Additionally, interobjectivity and the interactions between objects leads to a sense of interconnectedness or as Morton references a mesh, "Meshes are potent metaphors for the strange interconnectedness of things, an interconnectedness that does not allow for perfect, lossless transmission of information, but is instead full of gaps and absences. When an object is born it is instantly enmeshed into a relationship with other objects in the mesh."¹⁸ This mesh and the interconnectedness of everything is reflected in how I approach time in nature in conjunction with Deep Ecology. I achieve this during both spend time out in the woods trying to blur the line between myself and the local nature and how I approach art media with an interdisciplinary approach, blurring the line between printmaking and sculpture.



[Figure 12] Cover of *Shadows*, Risograph, Laser Print, and Foil Publication 2020, Photo by Author

¹⁸ Morton, Timothy. *Hyperobjects: Philosophy and Ecology after the End of the World*. Minneapolis, MN: University of Minnesota Press, 2017. (Page 83).



[Figure 13] Spread from *Shadows*, Risograph, Laser Print, and Foil Publication 2020,
Photo by Author

Part 3: Deep Ecology, the Body, & Ecofeminist Theory:

Deep Ecology & the Body:

Within my publications, I utilize the theory around Deep Ecology to merge my body with the environment in order to reclaim emotional and internal power back through my experience with nature. Deep Ecology involves the identification of self within nature. Before going into a critique of Deep Ecology in her essay, *Nature, Self, and Gender: Feminism, Environmental Philosophy, and the Critique of Rationalism*, Val Plumwood describes the essence of Deep Ecology the best, "Deep ecology locates the key problem area in human-nature relations in the separation of humans and nature, and it provides a solution for this in terms of the identification of self with nature."¹⁹ Most Deep Ecology theory can be divided into 3 categories: indistinguishability, expansion of self, and the transcendence of self. For the purposes of my work I will focus on the indistinguishability aspect.

Indistinguishability is about removing the barrier between that of the self and the other (the other in this case being nature). As Peter Madsen puts it, "Deep ecologists often call that conception of human nature the 'ecological self,' and it represents humans acting and being in harmony with nature, not in opposition to it."²⁰ The ecological self, is essential to Deep Ecology. Even though Wendell Berry does not necessarily identify as a Deep Ecologist, his writings are in tune with the essential Deep Ecological point of Indistinguishability. In the book *The Unsettling of America: Culture and Agriculture*, he talks about getting rid of the barriers between us and what we call our environment, and stating this barrier is actually non-existent, "our land passes in and out of our bodies just as our bodies pass in and out of the land; that we and our land are part of one another, so all who are living as neighbors here, human and plant and animal, are part of one another, and so can not flourish alone; that therefore our culture must be our response to our place, our culture and place are images of each other and inseparable from each other, and so neither can be better than the other."²¹ Before making this statement, he details how we as humans use language to separate ourselves from the environment

¹⁹ Plumwood, Val. "Nature, Self, and Gender: Feminism, Environmental Philosophy, and the Critique of Rationalism." *Hypatia* 6, no. 1 (1991): 3-27. Accessed January 18, 2021. <http://www.jstor.org/stable/3810030>. (Page 12).

²⁰ Madsen, Peter. "Deep Ecology." *Encyclopædia Britannica*. Encyclopædia Britannica, inc. Accessed January 18, 2021. <https://www.britannica.com/topic/deep-ecology>.

²¹ Berry, Wendell. *The Unsettling of America: Culture & Agriculture*. Berkeley, CA: Counterpoint, 2015. (Page 24).

(through a very human centered viewpoint), and that is where a lot of problems lie. We too are a part of the complex ecosystem; we are not separate from it. We are a part of the food chain, not just observers of it. It is a very beautiful statement that I cling to as I make my work.

I approach Deep Ecology through the use of my hands. They are prevalent both throughout the series of publications and within the documentation of the work itself. I use hands as a narrative tool to insert my body into the landscape, an invitation to explore and interact with the book, and as a reminder of how I used to get bruises on my wrists from being pinned down when other more violent things would happen to my body.

In books such as "*Lend me a Hand*" [Figures 14-17], I use this dual approach to counter one of the stranger, more controlling requests my ex had: for me not to wear long sleeves. In order to access the book the viewer must interact and move my hand that is bent at the wrist. It can be seen as holding my hand in order to access the content, as well as commentary on power dynamics and a choice that the viewer has to make. The hand can't fight back; it is cardstock. Inside and on the back of the publication I juxtapose his comments by merging my body with landscape, an example of the indistinguishability category of Deep Ecology in action. And thus, reclaiming power through a merger with nature.



[Figure 14] Cover of *Lend Me a Hand*, Risograph, Publication 2020, Photo by Author



[Figure 15] Side-view of *Lend Me a Hand*, Risograph, Publication 2020, Photo by Author



[Figure 16] Unfolded outside of *Lend Me a Hand*, Risograph, Publication 2020, Photo by Author



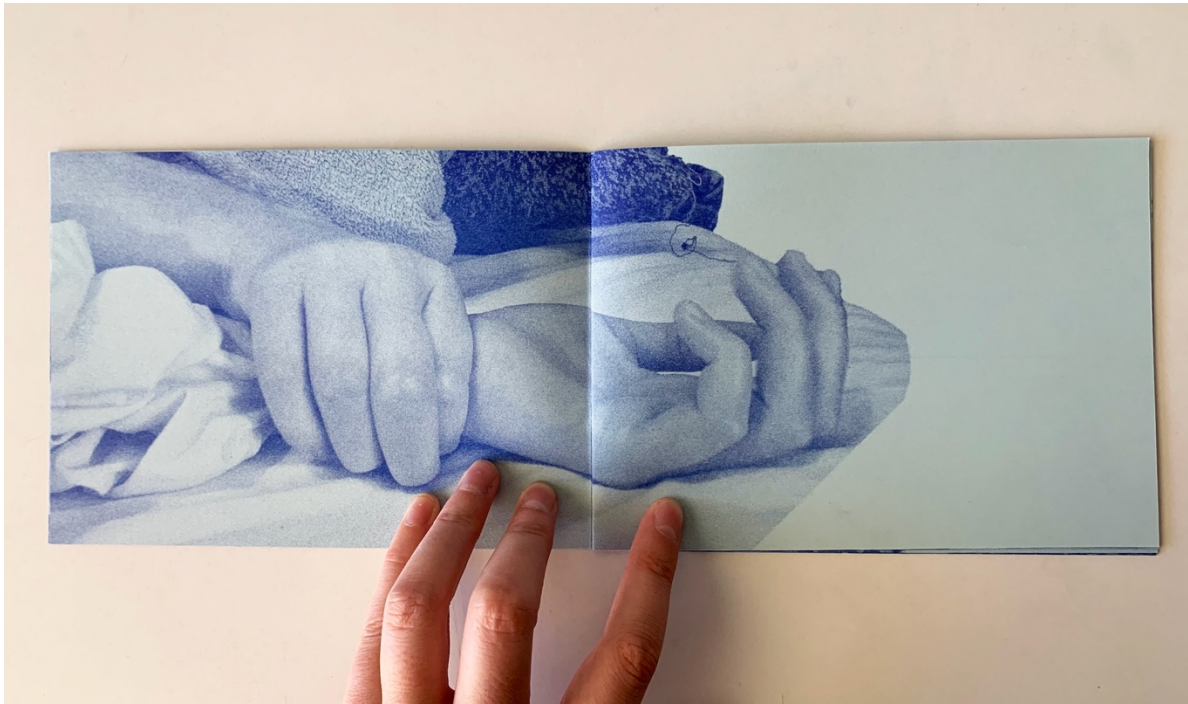
[Figure 17] Unfolded inside of *Lend Me a Hand*, Risograph, Publication 2020, Photo by Author

In *Glitch Feminism*, Legacy Russell states, “in order to reimagine body, one must reimagine space.”²² In conjunction with Deep Ecology, within my work I challenge the traditional view of where my body starts and where it ends. In my piece “*Reclaiming my Bed*” [Figures 18-21], hands are used at first to imply the actual violence that took place. Limp and pinned down, my hands reenact fragments of memories amongst my sheets. However, later in this publication in another indistinguishability Deep Ecology move, I merge both my blankets and my body with landscape in order to try to create a new safer space. A newfound sanctuary filled with trees and plants to replace one of trauma and memories associated with my bed that still deprives me of sleep.



[Figure 18] 3 copies of *Reclaiming my Bed*, 20 Page Risograph, Publication 2020, Photo by Author

²² Russell, Legacy. *Glitch Feminism: A Manifesto*. Brooklyn, NY: Verso, 2020. (Page 85).



[Figure 19] Inside spread of *Reclaiming my Bed*, 20 Page Risograph, Publication 2020, Photo by Author



[Figure 20] Inside spread of *Reclaiming my Bed*, 20 Page Risograph, Publication 2020, Photo by Author



[Figure 21] Inside spread of *Reclaiming my Bed*, 20 Page Risograph, Publication 2020, Photo by Author

Even though I utilize the ideas surrounding Deep Ecology in my work, I think it is important to recognize some of its shortfalls. There are some elements of Deep Ecology that have been criticized as having a male, Eurocentric gaze. As Christine J Cuomo puts it, "Deep Ecologists tend to view humans as an undifferentiated monolithic species, and hence to regard environmental destruction as resulting from 'human' action, 'human' attitudes, or even a 'human' teleology which aims inevitably towards total domination over and exploration of the nonhuman realm."²³ Additionally, Val Plumwood warns about how a large unified group makes the individual segments of that whole less aware of the dangers affecting other entities within the larger whole. She states, "but because care for others, understanding of them, are only possible if one can adequately distinguish oneself from others. If I see myself as 'indistinct' from you, or you as not having your own being that is not merged with mine, then I cannot preserve a real sense for your well-being as opposed to mine."²⁴ Essentially Plumwood argues that indistinguishability leads to a lack of awareness and thus a lack of empathy within the ecological

²³Cuomo, Christine J. "Ecofeminism, Deep Ecology, and Human Population." Essay. In *Ecological Feminism*, edited by Karen Warren and Barbara Wells-Howe, London: Routledge, 1997. (Page 95).

²⁴ Plumwood, Val. "Nature, Self, and Gender: Feminism, Environmental Philosophy, and the Critique of Rationalism." *Hypatia* 6, no. 1 (1991): 3-27. Accessed January 18, 2021. <http://www.jstor.org/stable/3810030>. (Page 14).

self. She also brings up the larger argument about Deep Ecology's lack of doing it's due diligence to denounce and move away from some of the larger oppressive frameworks present in our society, "Deep ecology does not question the structures of rational egoism and continues to subscribe to two of the main tenets of the egoist framework—that human nature is egotistic and that the alternative to egoism is self-sacrifice."²⁵ I bring up these criticisms because even though Deep Ecology states that it champions diversity on paper, I believe it is important to acknowledge the shortfalls and inequities present in academic literature, and strive to bring attention to these issues.

Ecofeminist Theory:

Karen J. Warren describes Ecological Feminism as, "an umbrella term which captures a variety of multicultural perspectives on the nature of the connections within social systems of domination between those humans in subdominant or subordinate positions, particularly women, and the domination of nonhuman nature."²⁶ I utilize many ideas associated with Ecofeminist theory within my work conceptually. These are present mostly regarding the relationship between my narrative of abuse and what is happening the the Earth as a whole. Plumwood writes, "And it is not only women but also the earths wild living things that have been denied possession of reason thus construed along masculine and oppositional lines and which contrasts not only with the 'feminine' emotions but also with the physical and the animal."²⁷ Thus connecting the experiences of the nonhuman natural and the feminine.

Within my works I use the idea of personal narrative to disrupt the stereotypical female experience. As Plumwood states, "This account [regarding Paul Taylor's ethical position on the Western Treatment of Nature] Draws on the familiar view of reason and emotion as sharply separated and opposed, and of 'desire,' caring, and love as merely 'personal' and 'particular' as opposed to the universality and impartiality of understanding of 'feminine' emotions as essentially unreliable, untrustworthy, and morally

²⁵ Plumwood, Val. "Nature, Self, and Gender: Feminism, Environmental Philosophy, and the Critique of Rationalism." *Hypatia* 6, no. 1 (1991): 3-27. Accessed January 18, 2021. <http://www.jstor.org/stable/3810030>. (Page 15).

²⁶ Warren, Karen. "Introduction." Essay. In *Ecological Feminism*, edited by Karen Warren and Barbara Wells-Howe, London: Routledge, 1997. (Page 1).

²⁷ Plumwood, Val. "Nature, Self, and Gender: Feminism, Environmental Philosophy, and the Critique of Rationalism." *Hypatia* 6, no. 1 (1991): 3-27. Accessed January 18, 2021. <http://www.jstor.org/stable/3810030>. (Page 5).

irrelevant, an inferior domain to be dominated by a superior disinterested (and of course masculine) reason."²⁸ Plumwood is stating that here that "Reason and the Rational" are inherently masculine oppressive forces that have been used in conjunction with each other to oppress both women and nonhuman nature in a similar fashion. Plumwood continues by stating, "The particular and the emotional are seen as an enemy of the rational, as corrupting, capricious, and self interested."²⁹ Essentially here emotion, the feminine, and the personal are in opposition to the status norm. These features are seen societally as inferior but can be taken advantage of to disrupt the system. I use my own personal narrative in conjunction with ideas associated with Deep Ecology to disrupt and highlight these oppressive abuses both in terms of the treatment of the environment as well as my experiences as a bisexual female with relationship violence and being physically and sexually abused.

Additionally Ecofeminism also talks about the dualities that exist within the Western framework. As Plumwood states, "Western thought has given us a strong human/nature dualism that is part of the set of interrelated dualisms of mind/body, reason/nature, reason/emotion, masculine/feminine and has important interconnected features with those other dualisms."³⁰ She continues with, "In this dualism what is characteristically and authentically human is defined against or in opposition to what is taken to be natural, nature, or the physical in the biological realm."³¹ This highlights an important duality phenomenon that is present within our society. Where the systems in place pin entities against each other. In essence, rationalism in society puts humans against nature and masculinity against femininity, "humanity is defined not as a part of nature, but as separate from and in opposition to it."³² I challenge this notion and refute the dualism with some of my publications such *"My Garden and I are in a Symbiotic Relationship"* [Figures 22-25] In which not only refutes the human opposition to nature,

²⁸ Plumwood, Val. "Nature, Self, and Gender: Feminism, Environmental Philosophy, and the Critique of Rationalism." *Hypatia* 6, no. 1 (1991): 3-27. Accessed January 18, 2021. <http://www.jstor.org/stable/3810030>. (Page 5).

²⁹ Plumwood, Val. "Nature, Self, and Gender: Feminism, Environmental Philosophy, and the Critique of Rationalism." *Hypatia* 6, no. 1 (1991): 3-27. Accessed January 18, 2021. <http://www.jstor.org/stable/3810030>. (Page 6).

³⁰ Plumwood, Val. "Nature, Self, and Gender: Feminism, Environmental Philosophy, and the Critique of Rationalism." *Hypatia* 6, no. 1 (1991): 3-27. Accessed January 18, 2021. <http://www.jstor.org/stable/3810030>. (Page 10).

³¹ Plumwood, Val. "Nature, Self, and Gender: Feminism, Environmental Philosophy, and the Critique of Rationalism." *Hypatia* 6, no. 1 (1991): 3-27. Accessed January 18, 2021. <http://www.jstor.org/stable/3810030>. (Page 10).

³² Plumwood, Val. "Nature, Self, and Gender: Feminism, Environmental Philosophy, and the Critique of Rationalism." *Hypatia* 6, no. 1 (1991): 3-27. Accessed January 18, 2021. <http://www.jstor.org/stable/3810030>. (Page 11).

but I go so far as to establish a relationship to my balcony garden. One that benefits both of us. I watered and gave it nutrients and in return it nourished my mental state.



[Figure 22] Inside spread of *I'm in a Symbiotic Relationship with my Garden*, 12 Page Pamphlet-Stitch Risograph, Publication 2020, Photo by Author



[Figure 23] Inside spread of *I'm in a Symbiotic Relationship with my Garden*, 12 Page Pamphlet-Stitch Risograph, Publication 2020, Photo by Author



[Figure 24] Inside spread of *I'm in a Symbiotic Relationship with my Garden*, 12 Page Pamphlet-Stitch Risograph Publication 2020, Photo by Author



[Figure 25] Inside spread of *I'm in a Symbiotic Relationship with my Garden*, 12 Page Pamphlet-Stitch Risograph Publication 2020, Photo by Author

Part 4: Disruption Tactics: The Glitch, Specimen Logic & Drawing as Intervention:

The Glitch:

The glitch is one tool that can be used to disrupt and challenge the status quo. It is an intervention into normatively and what is possible. In *Glitch Feminism*, Legacy Russell states, "The Glitch challenges us to consider how we can 'penetrate...break...puncture...tear' the material of the institution, and by the extension of the institution of the body"³³ Russell further states, "Skin is a container. It is a peel that contains and cradles wildness. It gives shape to bodies. A break, tear, rupture, or cut in skin opens a portal and passageway. Here, too is both a body and a wound."³⁴

I take these statements literally in books such as "*Peel Back*" [Figures 26-30] I use the hands as an element to physically interact with the surrounding space. By physically peeling back, crumpling, and covering up a picture from a hike in Finland to reveal redacted ripped up sections of the evidence from the title-nine case involving my ex. The glitch involved in the hands' actions in this case represent my internal struggle with flashbacks and triggers that act as portals back to those difficult moments. Almost like a band-aid, In this case nature is able to cover up sections of outlined evidence in these events. Evidence that reminds me open wounds. Nature provides a safe space to heal and not bleed out.



[Figure 26] Cover of *Peel Back*, 12 Page Pamphlet-Stitch Risograph Publication 2020, Photo by Author



[Figure 27] Inside Spread of *Peel Back*, 12 Page Pamphlet-Stitch Risograph Publication 2020, Photo by Author

³³ Russell, Legacy. *Glitch Feminism: A Manifesto*. Brooklyn, NY: Verso, 2020. (Page 25)

³⁴ Russell, Legacy. *Glitch Feminism: A Manifesto*. Brooklyn, NY: Verso, 2020. (Page 101)



[Figure 28] Inside Spread of *Peel Back*, 12 Page Pamphlet-Stitch Risograph Publication 2020, Photo by Author



[Figure 29] Inside Spread of *Peel Back*, 12 Page Pamphlet-Stitch Risograph Publication 2020, Photo by Author



[Figure 30] Inside Spread of *Peel Back*, 12 Page Pamphlet-Stitch Risograph Publication 2020, Photo by Author

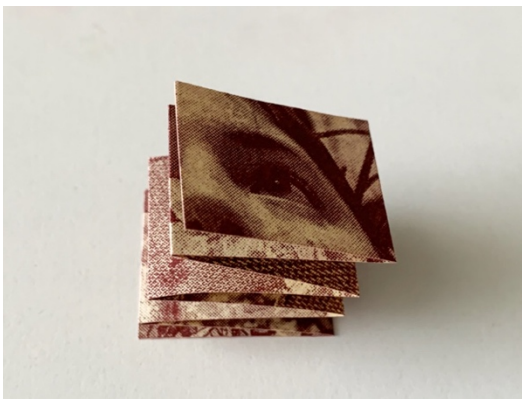
In publications such as "*Scars*" [Figures 31-34], I play with scale and found objects to try to cover and patch up these portals through the use of scanned bandages with the caveat that bandages are temporary. The imagery consists of a landscape who's covered in bandages that are holding back hands that are gripping the background or held in a fist who's breaking through is imminent. The scale being so small (one inch tall) make the piece incredibly intimate and fragile, once again bringing up the idea of power dynamics.

Secondly, I use bold saturated color in some of my books such as "*I'm in a symbiotic relationship with my garden*" [Figures 22-25], "*Wander*" [Figures 35-37], and "*Between a Rock and a...*" [Figure 38] as a reference glitch. Highly saturated Fluorescent pinks, greens, and blues populate the pages to act as a disruption and reference to visuals associated with poison and radioactive waste. In the case of books such as "*Wander*" color works in conjunction with burned emails and texts from my ex acts as a reference to the toxicity and dire consequences of the situation I was escaping from in the

woods. Nature was acting as a temporary detox shielding me from what was awaiting upon my return.



[Figure 31] Unfolded Spread of *Scars*, Risograph Publication 2021 , Photo by Author



[Figure 32] Folded *Scars*, Risograph Publication 2021 , Photo by Author



[Figure 33] Spread from *Scars*, Risograph Publication 2021 , Photo by Author



[Figure 34] Unfolded Spread of *Scars*, Risograph Publication 2021 , Photo by Author

Thirdly, I utilize the glitch to reflect upon the non-linear trajectory of memory. As someone with PTSD, I frequently relive many of my past traumas, and this memory isn't necessarily chronological. I mostly have flashbacks to events out of order. One will trigger another, and my mind will zip back and forth through time. For example, someone touching my wrist can trigger a flashback to me being pinned down to a bed unable to move in one moment, then the next I'm in my Grandmother's house being dragged into the kitchen with the so called "death-grip," and my mind could go back to resisting

being grabbed by my ex. It all depends on a combination of brain chemistry and my environment, and I consider these flashbacks glitches in my mind. They disrupt my daily routine in a way not so different than a line of code being a little funky in a computer program. I reference this similarity both through the use of the glitch as stated above and in quantity and distribution of content of my publications. Each holds a small portion of narrative, in a non-linear fashion. Which individually may not mean much, but in context to the other publications the viewer if they choose can put the puzzle pieces together and can get large chunks of my experiences.



[Figure 35] 3 Copies of *Wander*, 12 Page Risograph Publication 2020, Photo by Author



[Figure 36] Spread from *Wander*, 12 Page Risograph Publication 2020, Photo by Author



[Figure 37] Spread from *Wander*, 12 Page Risograph Publication 2020, Photo by Author



[Figure 38] Spread from *Between a Rock and a...*, 8 Page Risograph Publication 2020, Photo by Author

Specimen Logic & Isolation:

Specimen Logic “turns nature into object by decontextualizing select creatures and items—that is, by removing them from their habitats, environments, and settings.”³⁵ I use specimen logic by isolating landscape images from my archives or plant and rock specimens into flat white voids or boxes in order to deconstruct and separate out natural elements from their environmental context. I recontextualize them for the purposes of visibility and analysis of the individual components.

Additionally, Specimen Logic is present in some of my smaller 3D works, my rocks in particular. Many are modeled after existing rocks within my rock collection. Some are 3D-Scanned and then 3D-printed, others have silicone molds made of them and are cast in resin [Figures 5-6 & 51-52]. Regardless just through the process of reproducing a copy of the rock within my collection is decontextualized from the natural rock from which it came. It may have a similar shape, but through the transformation of color, inclusions, and environment is an entirely new space to examine the difference in feel and emotional response to these objects in relation to the original.

Drawing as Intervention:

Much like how photographic imagery of my hands are used to intervene within the work, the mark made from my hand acts in a similar way. The elements of drawing present in these publications are my intervention into the image. In these narratives of abuse, I lose power and/or am powerless, and therefore reasserting my personal bodily autonomy is essential. Drawing allows me to do this by uniquely altering, highlighting, or changing the dynamics of the image to regain control of the narrative usually in the form of bold outlines emphasizing the position of my hand or the inclusion of plants adding to the Deep Ecological theory of Indistinguishability by literally merging myself with nature in a way that starts to reference rebirth and metamorphosis. This is present in Publications such as *“My Garden and I are in a Symbiotic Relationship”* [Figures 22-25] where I draw bold outlines on the hands and alter their color by drawing on top of them to make them one with my garden plants as my hands and feet emerge out of the soil.

³⁵ Neri, Janice. *The Insect and the Image: Visualizing Nature in Early Modern Europe, 1500-1700*. Minneapolis: University of Minnesota Press, 2011. (page XIII)

Part 5: Publications & Why Printed Matter Matters

Why Publications? Print and Zine culture as an act of resistance:

Historically speaking, zines, otherwise known as self-published magazines and fanzines, exist outside of patriarchal publishing norms, and have created a community around a variety of topics such as social justice, human rights, bodily autonomy, etc. The do-it-yourself self-publishing attitude creates a humble, raw, and accessible atmosphere around the work that large-scale corporate publishing just can't achieve. When I read a zine, I tend to see the author as an equal, instead of someone who is out of reach.

One of the most visible zine movements would be Riot Grrrl; a feminist a punk rock, art, and culture movement that called for activism, "The Riot Grrrl movement believed in girls actively engaging in cultural production, creating their own music and fanzines rather than following existing materials. The bands associated with Riot Grrrl used their music to express feminist and anti-racist viewpoints. Bikini Kill, Bratmobile, and Heavens to Betsy created songs with extremely personal lyrics that dealt with topics such as rape, incest and eating disorders."³⁶ When creating my zines I look to theirs for inspiration. They are raw, powerful, and bold, and as a sexual assault survivor, not only were the printed objects themselves empowering, but so are the stories behind them, "In private and semi-private spaces at concerts, in letters, and in bedrooms, they called out sexual objectification and harassment. They shared stories of sexual abuse and provided space to heal. Through discussion and deliberation, these women and girls created a community of support and protection—a community that challenged sexual assault and the cultural pillars that permit it to continue unabated."³⁷

In the spirit of Riot Grrrl and zine culture, zines and publications became my medium of choice to communicate my narrative of abuse, resilience, recovery, and survival with the aid of nature acting as my armor. Within my work I define a publication as a handheld tactile tool that consists of a collection of prints strung together to be an information/narrative delivery system that uses the form of a self-

³⁶Feliciano, Stevie. "The Riot Grrrl Movement." *The New York Public Library*. The New York Public Library, October 27, 2015. <https://www.nypl.org/blog/2013/06/19/riot-grrrl-movement>.

³⁷ Doty, Kendra "Girl Riot, Not Gonna Be Quiet"—Riot Grrrl, #MeToo, and the Possibility of Blowing the Whistle on Sexual Harassment, 31 *Hastings Women's LJ*. 41 (2019). Available at: <https://repository.uchastings.edu/hwlj/vol31/iss1/4>. (Page 44).

publishing as empowerment. With the sensitive content of my publications, it is extremely important to be in charge of what is revealed vs concealed, and I am in control of my narrative and achieve autonomy without being handcuffed by others through the power of the press.

This personal narrative is complimented with the medium of risograph, which is a printing process that exists somewhere between screen printing and xeroxing, in which you can photocopy things with specific drums of colored ink that are pushed through a stencil. Besides the haptic quality of risograph that I've been drawn to, I find risograph as being more humble and accessible medium to a larger audience, with the ability to produce more copies of these publications, and distribute them more widely. As Mark Todd and Esther Watson state in their book *Whatcha Mean What's a Zine*, "The ephemeral quality of zine publishing and the form itself make zines precious but fleeting objects."³⁸

In addition to the content, the tactile nature of the self-published book provides a commentary on power dynamics and makes the viewer have to physically interact with the object in order to progress through the narrative and access the content. Which creates a different level of intimacy, especially since some of the pages of my publications include my body, my evidence from a title-nine case in undergrad, and nature.

³⁸ Todd, Mark, and Esther Watson. *Whatcha Mean, What's a Zine?: the Art of Making Zines and Mini Comics*. Boston, MA: Graphia, 2006. (Page 18).

Part 6: The Final Exhibition:

The Main Exhibition:

For the Final Installation, I had to figure out a way to display my publications that:

1. Took up physical space
2. Was transportable
3. Complimented the publications reflecting on the idea of nature as both sanctuary & armor
4. And in the spirit of Riot Girrl, reject as many patriarchal “white cube” norms as possible.

This ranged from deciding to have my exhibition both outside and off-campus at the Botanical Garden of the Ozarks, to the unique structure of a week of pop-up exhibition events, to the invitation being made on seed paper [Figure 39] to refusing to have local gallery standard Le Croix as a beverage option.



[Figure 39] *Weather Permitting Invitation* (Front) Risograph Print on Paper infused with wildflower seeds, 2021, Photo by Author

After much deliberation, I decided to create a modular structure that consisted of 13 panels that would bolt together to form a space that would both act as a printstallation and display to compliment the books [Figures 40-43]. Each panel was constructed of wood and had a full bleed teal-foiled laser print on the inside of the panel and a large-scale flat black laser print on green paper adhered to the outside. The purpose of this was twofold. One, to speak to the juxtaposition of the internal and external landscape and have the internal one's foil reflect and highlight the books in the sun. And two, for the outside panel faces to act like a fortress. The fortress requires the viewer to move around the structure to access the publications and acted as an ephemeral monument to experience in the garden's outdoor space. The panels' imagery was from my personal archive of digital nature photos that I took on walks, altered and collaged with each other. Some of this imagery appears in the publications, creating a bridge between the books and the main structure.



[Figure 40] *Weather Permitting Installation*, 2021
Photo by Author



[Figure 41] *Weather Permitting Installation*, 2021
Photo by Author

The structure stood at it's highest point 8' high, 4' long, and about 4' wide. The 8-foot side consisted of one large image that covered two panels: a collage of images of flowers and the sky from Korpo,

Finland, and moss from Lake Fayetteville in Arkansas. I scaled up the moss, so it looked like otherworldly tendrils that were swaying in the breeze and reaching for the sky [Image 40]. On the adjacent side of the large print was a zine rack that stored an array of some of the publications towards the ground constructed of wood [Figure 43]. This added color and asked the viewer to move and take a closer look at some of the publications. Picnic blankets were provided around the structure as a place for viewers to view the publications on the lawn.



[Figure 42] *Weather Permitting Installation*, 2021 Photo by Author



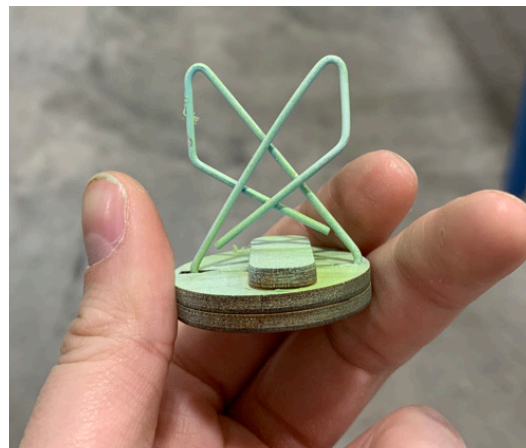
[Figure 43] *Zine Rack Detail from the Weather Permitting Installation*, 2021 Photo by Leah Grant



[Figure 44] *Zine Garden Detail from the Weather Permitting Installation, 2021* Photo by Author



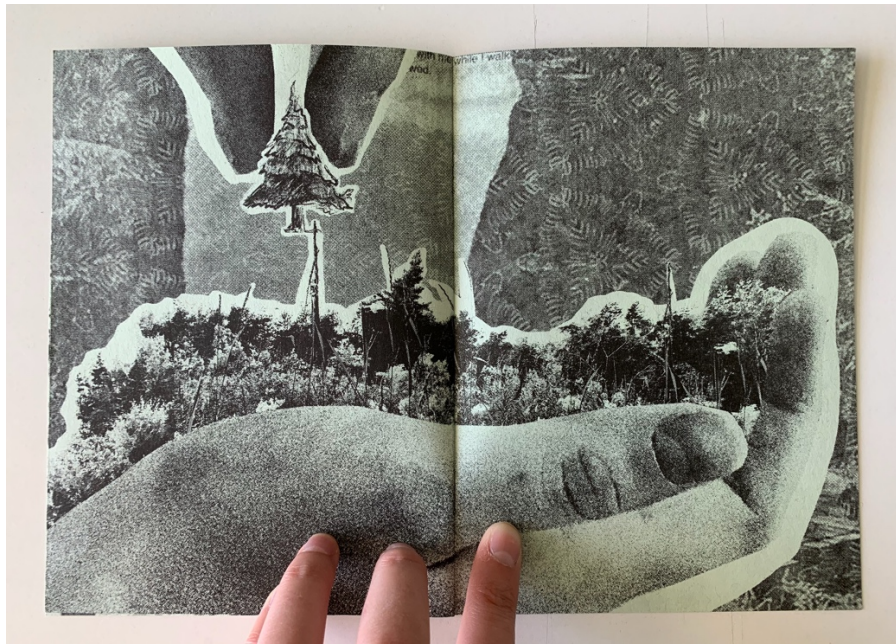
[Figure 45] *Zine Garden Detail from the Weather Permitting Installation, 2021* Photo by Author



[Figure 46] *Wind Guard without the Paper Lettuce, 2021* Photo by Author

A prominent feature of the structure was a zine garden [Figures 44-45], inspired by my balcony Garden from the previous summer, complete with laser-cut lettuce made out of scrap risograph material from the *For the Love of Moss* publication. The lettuce was attached to a small wind guard made by laser cutting $\frac{1}{4}$ in plywood and a butterfly clip [Figure 46]. Viewers were invited to pick a zine to read

from the garden, much like how someone would harvest vegetables from a garden bed. This invited the viewer to interact and become connected with the work by using their own hands to pluck something from the installation. The plucking and Pinching motion itself is seen across a few of my books, such as *Reforestation* [Figure TBD] and *Afterwards* [Figure 48].



[Figure 47] *Reforestation*, 12 Page Risograph Publication 2021 Photo by Author



[Figure 48] *Afterwards*, 12 Page Risograph Publication 2021 Photo by Author

In addition to the garden, I made paper flowers out of scrap risograph material from the *Peel Back* [Figures 26–30] and *Afterwards* [Figure 48] publications and placed them within the structure. These publications, in particular, housed hidden scraps of evidence in my title-nine case against my ex. I see these flowers as a metaphor for resilience and residue. Even though I have worked hard to grow, overcome and move past that trauma, it is still there. The residue still lingers. Daily I have to remind myself that those traumatic events did indeed happen and that it wasn't my fault. With the frustration that there's nothing I can actively do about it. I have to make the best with what I have, learn to live with it and try to turn it into something that isn't as outwardly debilitating, something that I can make peace with—like a flower.

In some places these flowers were presented in clusters [Figure 49]. It can be seen as both a hidden moment, much like coming across a small, beautiful patch of moss on a hike, or something more ominous like a tumor. In other places, they were more sporadic and were presented alongside other publications growing from a Finland patch of lichen alongside one of the books that comprised it [Figures 50–51]. This reflects the push and pull of these previous events, much like how they present themselves within my daily life living with PTSD. Some days those memories and triggers are more concentrated, while others are more spread out.



[Figure 49] *Detail From the Weather Permitting Installation*, 2021 Photo by Author



[Figure 49] *Detail From the Weather Permitting Installation, 2021* Photo by Author



[Figure 50] *Detail From the Weather Permitting Installation, 2021* Photo by Author

In other installation areas, I include other smaller sculptural objects derived from my archives that are monuments to memory. These include cast-resin rocks [Figures 51–52], the forms of which were molds taken directly off of minerals in my collection to a CNC milled topographical map [Figure 53] cut into slices and placed in multiple areas across the installation. This map combines the three landmasses that are the most influential in my work: The Appalachian Mountains where I grew up, an exaggerated section of Nuuk National Park from Finland, and an exaggerated outlook of Acadia National Park (my namesake). I see it as paying homage to those places that have played such a huge role in my life.



[Figure 51] *Detail of Cast Resin Rocks, From the Weather Permitting Installation, 2021*
Photo by Author



[Figure 52] *Detail of Cast Resin Rocks From the Weather Permitting Installation, 2021*
Photo by Author



[Figure 53] *Detail of Cast Resin Rocks From the Weather Permitting Installation (test install), 2021*,
Photo by Shelby Fleming

Rain Check Events:

In addition to the one-day outdoor exhibition I held a series of events across Fayetteville, Arkansas for the following week that served as other chances for the public to see the work, allow the work to take up more space, and the opportunity to present it in other non-traditional spaces. These events were as follows:

- A weeklong exhibition in the University of Arkansas Fine Arts Center Display Cases
- A weeklong presence in the zine-take-away-box at Public Storage
- Two Hang out and Read with Me events outdoors. One of them was at Wilson Park, the other was at Lake Fayetteville Veterans Memorial Park



[Figure 54] *Weather Permitting Rain Check Event at the University of Arkansas Fine Arts Center Display Case, 2021* Photo by Author



[Figure 55] *Weather Permitting Rain Check Event at the University of Arkansas Fine Arts Center Display Case, 2021* Photo by Author



[Figure 56] *Weather Permitting Rain Check Event at Wilson Park, 2021* Photo by Author



[Figure 57] *Weather Permitting Rain Check Event at Public Storage, 2021* Photo by Author

Epilogue:

"It's absolutely gorgeous outside today. It's sunny with a lot of wind. I love the wind. I love how it blows through my hair. How it feels smacking my face. How it rustles through the leaves and makes this soft textured sound. I even feel it go through my leg hair that I haven't shaved since the pandemic started. Which has become a weird marker of time.

When I entered the forest and went below the trees the temperature dropped drastically. I could feel the cool earth come up at my toes. The shadows through the wind are mesmerizing. It almost moves with the flow of water. Like ripples going through the forest.

I'm still thinking a lot about shadows. People occasionally use it as a metaphor for something lingering or as something haunting them which can be part of it, I suppose. But they are also unobstructive portals that allow us to place ourselves inside the silhouette of landscape."

— Journal Entry from June 10, 2020

Without realizing it, I started making this body of work in the midst of the pandemic when I was stuck alone, anxious in my apartment, longing for nature. I was living within an internal world inside my head, longing to be outside, and trying to find ways to feel connected to the land. That longing turned into journaling after three months of being stuck inside, and that journaling eventually turned into these publications.

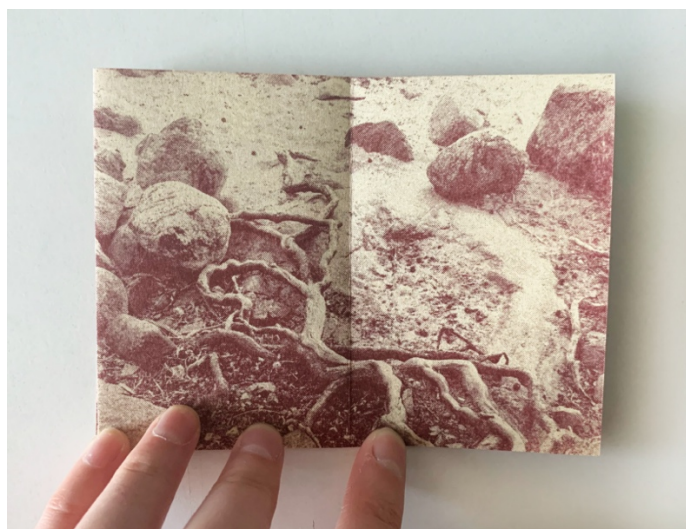
I was craving a tactile physical connection to the earth—a sanctuary away from the world that was literally on fire. Somewhere where I could just be present. Ironically, only being able to venture out into the woods at first when it was raining or extremely early because there would be fewer people around. The book ended up being that tactile connection that I needed. I could merge myself with nature between the pages and start to tackle the ever-increasing anxiety that isolation resurged in my head.

The night before the exhibition I felt incredibly vulnerable. However, now as I examine these publications, I find the ability to take up space to share my experience with others. This has led to a sense of empowerment; something that has been lacking in my life for the past 6 years. But this isn't the end. These publications will continue to live on and be widely distributed with the hope that they will inspire others to share their stories in the spirit of zine culture. I feel as if I wandered into this body of work at first by accident, got lost, went through some prickly bushes, and then returned with a renewed sense of self, appreciation for local nature and the power of printed matter.

Images of Publications Not Referenced, but Are Still a Part of the Exhibition:



[Figure 58] Cover of *Roots*, Risograph Publication 2020 Photo by Author



[Figure 59] Inside Spread of *Roots*, Risograph Publication 2020 Photo by Author



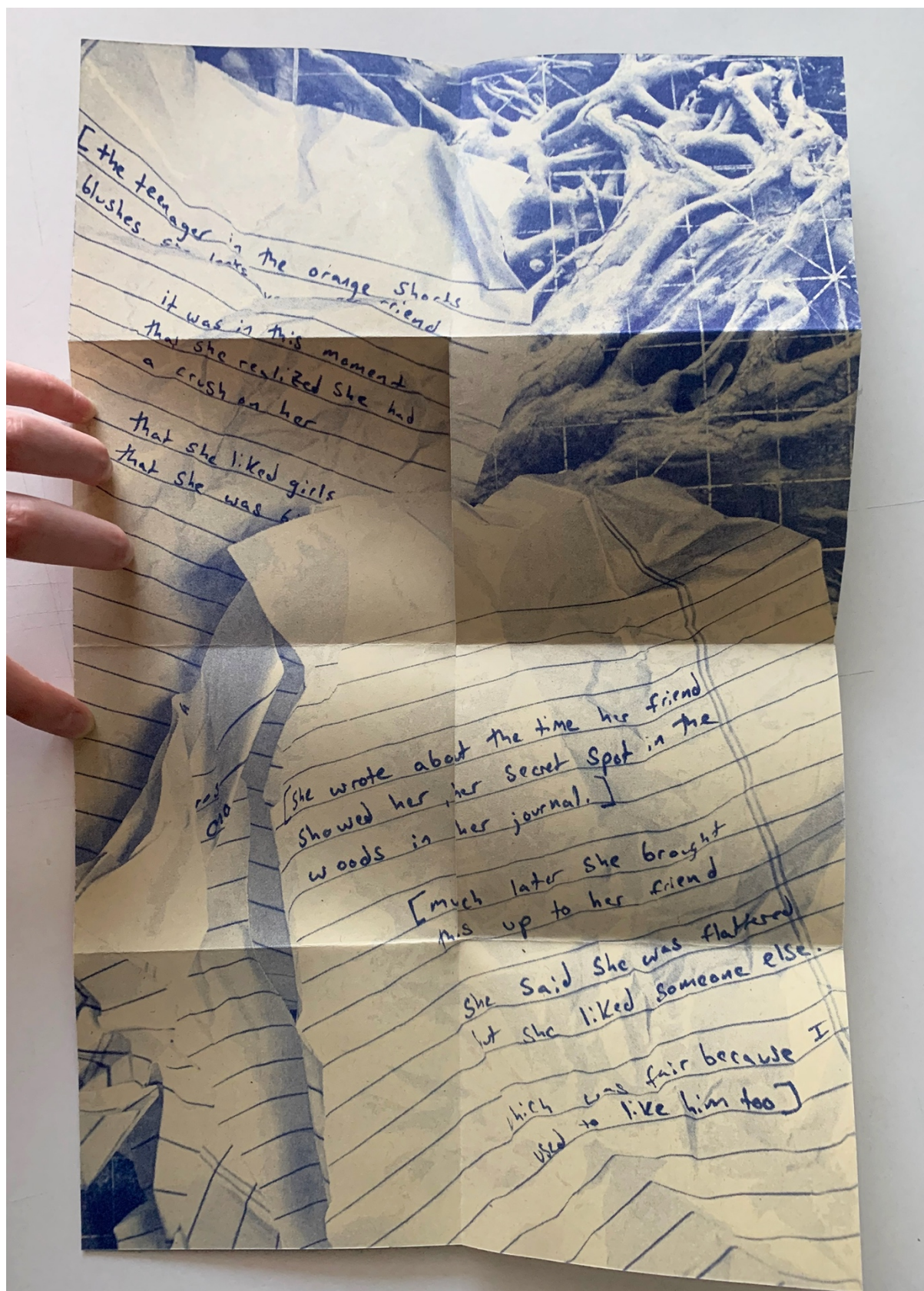
[Figure 60] Inside Spread of *Roots*, Risograph Publication 2020 Photo by Author



[Figure 61] Inside Spread of *Two Teenagers*, Risograph Publication 2020 Photo by Author



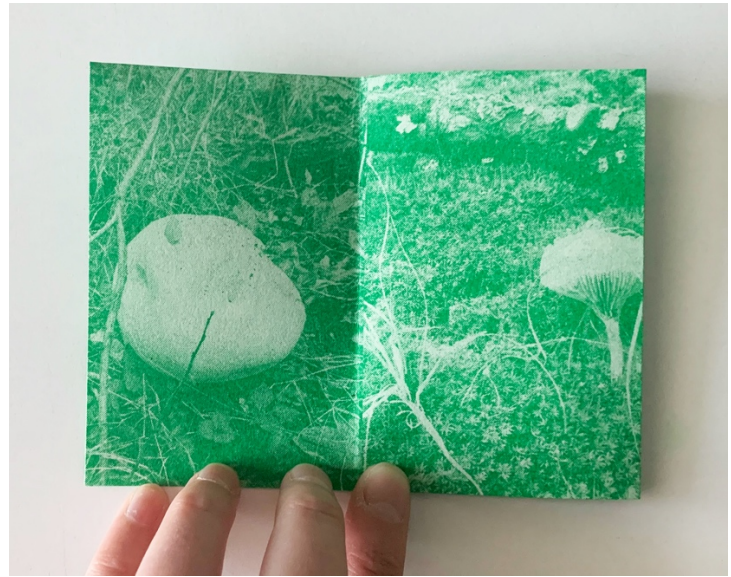
[Figure 62] Inside Spread of *Two Teenagers*, Risograph Publication 2020 Photo by Author



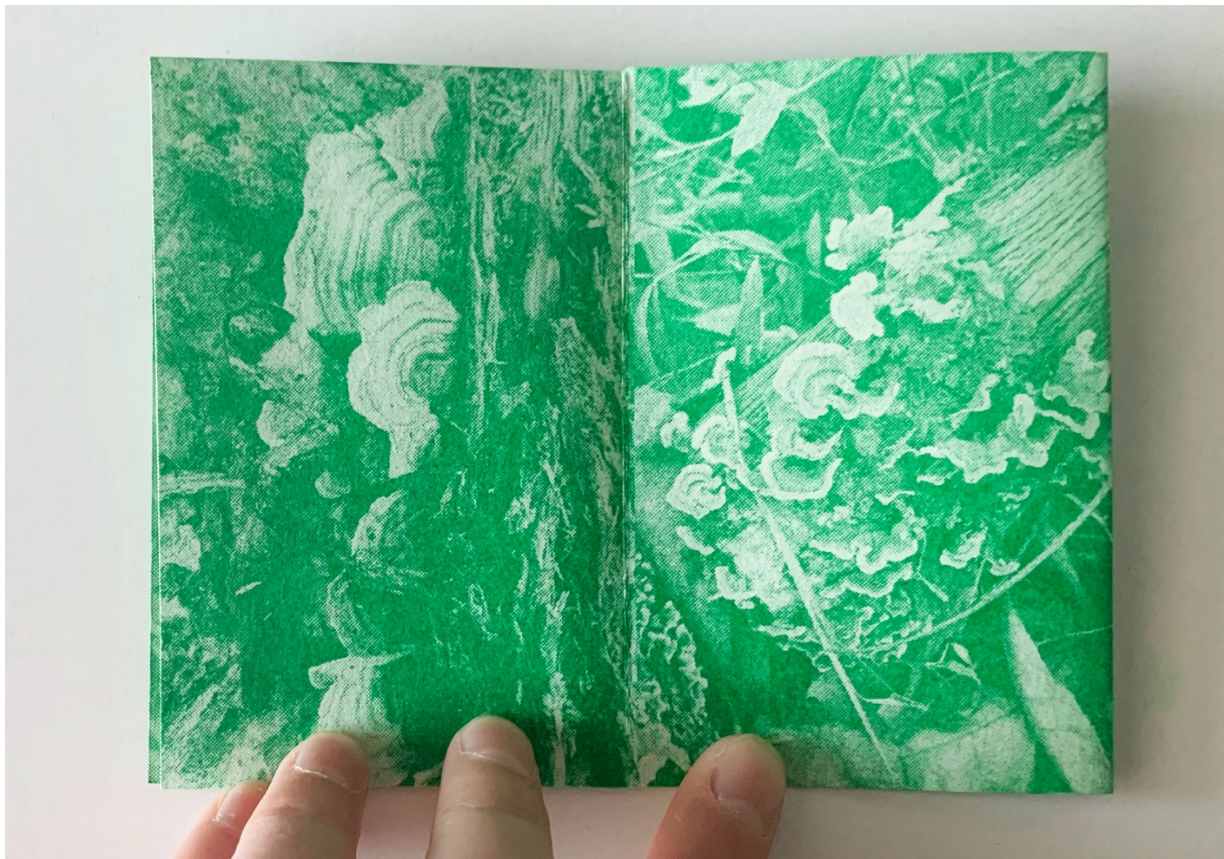
[Figure 63] Unfolded Inside of Two Teenagers, Risograph Publication 2020 Photo by Author



[Figure 64] Cover of *Fungi*, Risograph Publication 2020 Photo by Author



[Figure 65] Inside Spread of *Fungi*, Risograph Publication 2020 Photo by Author



[Figure 66] Inside Spread of *Fungi*, Risograph Publication 2020 Photo by Author



[Figure 67] Inside Spread of *Alone*, Risograph Publication 2020 Photo by Author



[Figure 68] Inside Spread of *Alone*, Risograph Publication 2020 Photo by Author



[Figure 69] Inside Spread of *Buried Feeling*, Risograph Publication 2021
Photo by Author



[Figure 70] Inside Spread of *Buried Feeling*, Risograph Publication 2021
Photo by Author



[Figure 71] Inside Spread of *Buried Feeling*, Risograph Publication 2021 Photo
by Author



[Figure 72] Inside Spread of *Buried Feeling*, Risograph Publication 2021 Photo
by Author



[Figure 73] Reveal of hidden Spread inside *Buried Feeling*, Risograph Publication 2021
Photo by Author



[Figure 74] *Weather Permitting Stickers*, 2021 Photo by Author

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