



ECOCENE

CAPPADOCIA JOURNAL OF ENVIRONMENTAL HUMANITIES



Volume 4/Issue 2/December 2023

Ecocene Arts



Impressionable Impressions: Believing, Existing, Feeling

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sun, prOphecy. 2023. "Impressionable Impressions: Believing, Existing, Feeling." *Ecocene: Cappadocia Journal of Environmental Humanities* 4, no. 2 (December): 94–96.

<https://doi.org/10.46863/ecocene.101>.

Arts Editorial Introduction/ Received: 22.12.2023 /Accepted: 24.12.2023

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Impressionable Impressions: Believing, Existing, Feeling

by prOphecy sun



About the Artist

prOphecy sun (PhD) is an interdisciplinary performance artist, queer, movement, video, sound maker, and mother of three. Her practice celebrates both conscious and unconscious moments and the vulnerable spaces of the in-between in which art, performance, and life overlap. Her recent research has focused on ecofeminist perspectives, co-composing with voice, objects, surveillance technologies, and site-specific engagements along the Columbia Basin region and beyond. She is the Arts Editor for *Ecocene: Cappadocia Journal of Environmental Humanities* and sessional faculty at Emily Carr University of Art + Design. She performs and regularly exhibits in local, national, and international settings, music festivals, conferences, and galleries and has authored several peer-reviewed articles, book chapters, and journal publications on sound design, installation, performance, and domestic spheres.

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*They all think it's about more detail. But that's not how memory works. We
recall with our feelings. Anything real should be a mess.*

—Ana Stelline, *Blade Runner* 2049

Memories are a series of connected experiences and events. Encapsulated, fragmented, and narrative, each thread shapes the foundation of our personhood and transports us to particular moments in time. Some memories are vivid, beautiful, and continuous, and some are devastating and tragic, while others fade into the recesses of the body, hidden and awaiting. Things like artifacts, sounds, photographs, and objects—such as letters or other childhood mementos—remind us of past experiences and trigger responses (Colombetti and Roberts 2015).

As the opening quote reminds us, we recall memories with our feelings (Villeneuve, *Blade Runner* 2049 2017). Memories are also social, collectively stored, processed, and shared in events or encounters (Harris et al., 2014). For example, as Wegner et al. writes, married couples often recall their partner's names, dates, and memories—events that only one of the partners experienced (1991). In recalling, they insert themselves into one another's histories.

The seventh installment of *Ecocene Arts* explores these themes and tensions through two pieces from international artists and researchers—*Wāhkôhtowin: Gestures in Kinship, Reciprocity, and Rematriation* (2023) and *Regarding Your Visual Attitude, and Mine—Embodied Vision in a World of Screens* (2023). The pieces focus on the interconnectedness of bodies, sensations, the environment, and more-than-human species. They ask the questions: Can memories be shared with other species? What materials or forms are the most effective tools to help us converse with the land? How can we move beyond relational approaches like data keeping (classifying and

counting data sets and information) and embrace the knowledge gained from sensing and feeling through our eyes, ears, and skin? Will caring actions transform our behaviors and systems?

In the first piece, Métis artist **Lara Felsing** offers an Indigenous perspective on coexisting with plant memories and caring for the land. She patiently plans her moments, listening to the cyclical patterns and changing of the seasons and harvests berries, leaves and melds them with canvas, second-hand fabrics, and garments. She leaves tobacco as an offering to the earth in exchange for her actions. Each moment is a form of memorial reciprocity. The objects speak across time. The artist listens, responds, and engages in an osmosis of experience—sharing and experiencing memory by co-inhabiting space with one another.

The second piece by **Ariel Kirk-Gushowaty** takes an expanded cinematic, philosophical, and physically led approach to reality that explores the liveliness of things. Inspired by Buddhist text and Aikido soft vision practices (relaxed and open eyes), she foregrounds how memories, consciousness, and visual experiences are documented through limbs, eyes, and media devices (Hatchel 2013). Her film *Regarding Your Visual Attitude, and Mine* (2024) builds on Thích Nhất Hahn's notions about sight as a set of complex processes that embedded memories within visual information systems (2019).

Together, the two contributions question how we see, feel, and exist in the world and reconsider how to research and make more sustainable and environmentally aligned art. By challenging us to consider how we capture, harvest, make, cultivate, and disseminate our memories of our experiences with the land and other bodies. Memories, again, are real and have much potential to show us the interconnectedness of all species.

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