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Residual Traces of Attunement

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Residual Traces of Attunement

by prOphecy sun



About the Artist

prOphecy sun (PhD) is an interdisciplinary performance artist, queer, movement, video, sound maker, and mother of two. 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 a sessional faculty member at Emily Carr University of Art + Design. She performs and exhibits regularly 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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The repetition of walking allows for an eventual disconnection from the apparatuses at play in daily life. Distractions are avoided by means of focusing only on what I am seeing, when I will break, where I might find water, what I will eat, and where I will sleep. In this endeavor, a headspace of increased awareness of the body, its perceptual mechanisms, and its surroundings becomes more readily reached.

—Annie Briard

Residual traces of industry are present everywhere—in the air we breathe, the water we drink, and the land we walk upon. Layer upon layer of historical sediment is collecting and cultivating a complex landscape of posthuman entanglements, increasingly affected by the climate crisis. Leanne Simpson and Vanessa Watts highlight the fallacies of the Western concept of land as a space of leisure and argue about the importance of relating to earth through ritual and embedded and embodied interactions that value all species, collectivity, and that eschew individualism (Simpson 2014; Watts 2013).

The fourth instalment of “Ecocene Arts” builds on these notions of caring for and attuning to our environments. It features diverse creative perspectives on reimagining other ways of living in and thinking through notions of the Anthropocene. They are asking: How can artists, makers, activists, and scholars reconcile, care for, and imagine ways of being with the land, materials, histories, and deep time sensibilities and understandings? What about care and more-than-human traumas and multispecies viewpoints on the environmental changes taking place? Macarena Gómez-Barris reminds us that colonial approaches are profoundly implicated in the climate emergency, devastating our planet and negating territories, cultures, histories, and multispecies communities (2017). While much is being talked about, little is being done by large institutions and governments regarding meaningful action.

This issue explores such tensions through five interdisciplinary pieces—*Wild Figurations* (2021), *A Holding Space* (2021), *Travelling Through Troubled Landscapes* (2022), *A*

Wilderness of Smoke and Mirrors: Exploring Interstitial Spaces in the Anthropocene (2021), and *On Walking in Possible Lands* (2022). Collectively, the works explore practices of walking, storytelling, listening, and attunement through material and digital approaches to other bodies. Attunement practices open our senses to react and respond to the environment and to attend to the invisible roles and responsibilities of care work. Together, the artists' utopic, dystopic, imaginative, and vulnerable propositions draw attention to the more-than-human relevancy of walking and land art practices. In particular, the works aim to push, unsettle, acknowledge, reveal, and reconfigure romantic views about care and the environment.

The first piece, by **Sara Maston**, presents alternative viewpoints on life and the small animals and species that surround her. In *Wild Figurations* (2021), she articulates how she sees, hears, and re-imagines environmental notions of care through slow practices of painting, digging holes, sensing, unlearning, and echolocation that offer unconventional results and extend hope in uncertain futures.

For **Vicky Hunter**, the pandemic lockdown reinforced how important contact with other bodies and species is to the human psyche and the intense feelings that arise from separation. Touch and proximity to other beings is explored through a DIY site-specific micro-choreographed dance piece in a woodland site in West Sussex, UK, and participatory workshops in Kingley Vale Nature reserve and The South Downs Green Fair in Petersfield, UK. Hunter reminds us about the unseen entanglements between humans and nonhumans, and how, through actions of holding space for others, we can navigate the new landscape together.

A similarly potent curiosity about the fates of discarded paper memorabilia shapes **Monique Motut-Firth's** print works and animations. As Eve Tuck and Marcia McKenzie articulate, place is a concept rooted in colonial viewpoints that take land for granted (Tuck and McKenzie 2015). Her transmutable archival-based and cultivated print compositions speak to the legacy of land, colonial capitalism, and trash. They bring each piece of paper to life. By activating hordes of paper from their original homes, she imbues them with an agency to live on in other forms and entanglements. Images here are thus cared for, reconsidered, recodified, organized according to their carbon footprint and sent off into new liminal, material, and digital realms and imaginaries.

Keith Langergraber's interdisciplinary works focus on a subalpine clearing, Monument 83/Holdover Peak, which is situated on the traditional territories of the Stó:lō and Similkameen First Nations, bordering Canada and the United States. Care here is wrapped in material and meditative processes that explore the transitional time right

before nightfall and the potent allegoric potential and physiological and psychological refuge of these spaces. Drawing attention to the indeterminate state of our present and the impact that wildfires have on our landscapes, the work reimagines border spaces and the climate emergency through multiple vantage points and perceptual lenses.

Care takes many forms and is often invisible. Hildegard Westerkamp, one of the inventors of the soundwalk, describes listening to the unique rhythms of the city and our immediate acoustic environment as a heightened exercise that aids us in understanding the small and the larger components of life. As Stephanie Springgay and Sarah E. Truman articulate, a multiplicity of rhythmic patterns is revealed through a combination of walking, thinking, and writing practices (Springgay and Truman 2018). Walking thus allows for deeper engagements with the land and disconnection from apparatuses. In Annie Briard's walking and photographic practices, these tensions are explored through stereoscopic anaglyph montages, projection, and stories. For her, walking invites intertwined perceptual realms of sight, memory, and imagination to come into full view—animating the tiny entanglements and the sublime.

Together, the artists' works foreground a sensitivity to their surroundings that unfolds over time and questions privilege, matter, and the accountability of all species. Through the acts of walking, listening, archiving, making, and attunement, these contributions unsettle norms, showcase dynamic practices, and elicit multispecies engagement within the liminal environmental spaces between sight, sound, and geological time scales.

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