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Ecocene Arts



Concentrated Fragmentations

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Concentrated Fragmentations

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 a sessional faculty member 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.

Concentrated Fragmentations

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... In and out of the punched holes of automated looms, up and down through the ages of spinning and weaving, back and forth through the fabrication of fabrics, shuttles and looms, cotton and silk, canvas and paper, brushes and pens, typewriters, carriages, telephone wires, synthetic fibers, electrical filaments, silicon strands, fiber-optic cables, pixeled screens, telecom lines, the World Wide Web, the Net, the matrices to come.

—Sadie Plant

Care is often associated with maternal bodies because they provide soothing or comforting actions. However, care work is complex and goes beyond the body and is critically important for every one, species, and thing (de la Bellacasa 2010). A great deal of recent work has emphasized how mothering is an institutional cultural practice: hard, oppressive, patriarchal, yet liberating, non-binary, intersectional, multifaceted, and experiential.

As the opening text articulates, repetitive actions like punching holes, spinning and weaving, canvas, paper and mark-making create something new together. Indeed, they are intertwined—integral parts of a deeper and more important process of carework.

The eighth installment of *Ecocene Arts* presents a unique exploration of the latent impacts of the COVID-19 Pandemic. Through the lens of three international artists and researchers, *Value Studies* (2023), *A Pandemic Pregnancy: A Postpartum MFA* (2023), and *Buffer Forever* (2023) the works delve into a variety of thematic subjects, including care and production, racialized commodification, and our reliance on both analogue and digital technologies. The pieces pose thought-provoking questions: How can immobilized bodies be seen or heard? How can constraints foster the development of new systems and ways of making?

In her piece, artist **Thea Canlas** shares her insights in creating *Value Studies* (2022–ongoing). This interdisciplinary installation series sheds light on the exploitation of Filipino migrant workers in the United States. The sculptural works, crafted from human hair and organic materials, depict traditional Philippine utilitarian objects, such as brooms, soaps, and flags, as well as hung translucent uniforms of ghostly apparitions.

Carla Ann Lipkin writes about the transformative experience of nurturing a small child during the pandemic. Her vibrant paintings and journalling speak to the omnipresence implicit in care work and how everything happens concurrently with no division, rest or recuperation (2024). Lipkin's research highlights the untethered space of mothering and the convergence of actions, bodily memories, and experiences.

The third piece, by **Lucas Anderson**, offers a unique perspective on the initial lockdown in 2020. He shares his artistic process of creating a series of visual looping GIFs over the course of 31 days. Each piece is a meditation on the perceptual discomfort of living and waiting in a time of unknown uncertainty. As Roy Ascott and Edward A. Shanken articulate, bodies are activated within mediated environments, and telecommunication systems and tools extend our gaze onward (2007). Anderson's piece, *Loading* (2020), builds on these notions, exploring how virtual spaces offer us distributed modes of authorship and collaboration.

Collectively, the three contributions highlight many dimensions of care and affective and relational engagement. In particular, the artworks remind us about the deep impacts of isolation on mental health and well-being and model ways to care for ourselves in times of emotional, environmental, and existential distress.

References

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