

A photograph of a person with reddish-brown hair, wearing a brown long-sleeved shirt and dark pants, standing in a forest. They are leaning over a large, intricate structure made of many dry, grey sticks and branches, which appears to be a nest or a small shelter. The person is positioned on the left side of the frame. The forest is dense with tall, thin trees, some of which are bare and grey, suggesting a late autumn or winter setting. The ground is covered with tall, dry, yellowish-brown grasses and some fallen logs. The overall atmosphere is quiet and somewhat somber.

*Feminist Bodies in a
Posthuman Mountain
Imaginary*

prOphecy sun

Gallery

Oxygen Art Centre

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Exhibition Statement

Feminist Bodies in a Posthuman Mountain Imaginary, 2020. 7-channel video and sound installation. iPhone film transferred to HD video, 17:05 mins, loops. iPhone environment sounds transferred to line 6 pedal with the addition of processed voice, delay, keys and loop.

From afar, nestled in complex rows, the mountains of the Columbia Basin appear as wondrous, breathtaking and hyper-impenetrable beings. But up close they are vibrant and seem impervious to human touch even after long occupation and mineral mining, holding space for a plethora of organized systems in which trees, plants, water, mycelium threads, linking roots, fungi and other life forms cohabit, communicate and live in a state of consensus. Yet, even then, these systems, organisms and water passages are competing against and challenging each other, and in a way, *co-becoming* other (Dooren, 2016). Theorists describe this complex act as a multispecies

relationship, which continually re-forms and transitions into something new — revealing more-than-human shared spaces of temporality (Kirksey, 2014; Morton, 2010).

Inspired by the multiplicity of regions in the Columbia Basin in southeastern British Columbia, in particular, the ecosystems from Valemout, Nakusp, and Rossland, to the Tobacco Plains and Canal Flats, in the traditional territories of the Ktunaxa, Sinixt and Syllis, Yaqaṇ nukʔkiy, Secwepemc, səʔxwəpməx and ʔakisqnuq people, *Feminist Bodies in Posthuman Mountain Imaginary* (2020) features 7 vignettes filmed in the mountainous communities and water passages surrounding the Basin. The artwork creates artistic accounts and movements between historical, fiction and figuration — all in response to the ever-changing landscape of the watershed. Referencing recent traditions of Art Intervention, Performance Art, Land Art, and the canon of feminist art history and what Donna Haraway calls “vibrant-human actors,” this research seeks to investigate some of these tensions by invoking feminist stewardship

(Haraway, 1988; 1997; Hayles, 2008). Asking the questions: What does a posthuman mountain imaginary look like? How do the watersheds change the ecosystems throughout the Basin region? Can bodies move through these systems without disruption? And, how do the views up close vs. far away change these systems?

Works Cited

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Artist Interview

Oxygen Art Centre (OAC): Please briefly describe your project for those who might not already know of it.

prOphecy sun (ps): The project consists of two projects: 1) 7-channel audio and video work; and 2) a 60-minute sound composition. Both pieces explore my movement and sound investigations through various topographical locations throughout the Columbia Basin region.

(OAC): How do the converging mediums of sound, video, performance, and text interact on this project?

(ps): The various mediums converge to support one another. For example, the field recordings were captured whilst filming and then translated in post. The 7-channels share elongated and granulated snippets from 60-minute composition. In this sense, both pieces communicate with one

another as they share similar tones, sounds, frequencies and rumination on place.

(OAC): How does this project relate to your previous works?

(ps): This project relates to my previous artworks in three ways: 1) in the research, production and presentation of multiple concurrent perspectives and vantage points; 2) the use of handheld capturing technologies; and 3) explorations of the female form in the landscape.

(OAC): How does this project expand and mutate from your previous works?

(ps): In previous work, I have focused on shooting in one or perhaps two locations. However, in this project the goal was to shoot eight or more locations across the Columbia Basin. This in turn expanded my understanding of how to manage time, shoot, mitigate and interact with unknown landscapes.

(OAC): How has this project evolved your artistic practice as a whole?

(ps): This particular project has given me much insight and field research on how to prepare, shoot and traverse in and through a variety of weather conditions and across diverse infrastructures.

(OAC): What is your understanding of feminism? How does it manifest in your practice? In your everyday life?

(ps): I see feminism as a type of stewardship. It is collaborative, vital, and considers everything — including energy, plants, animals, air, water, land, fire, light, spirituality, dreams, stories, bodies, matter, sound, frequencies, politics, literature and culture. I see feminism as a continual conscious and unconscious process of documenting and shining light on unseen moments that would otherwise be ignored or forgotten.

(OAC): Please describe your embodied experience in performing and documenting yourself in these landscapes?

(ps): This research was shot before the first snowfall. The air was crisp, and, in some areas, fragmented patches of winter had already dusted the surface. When I was performing in front of the camera, I was aware of a body-wide response to the cold, the slippery boots on my feet stepping on crunchy grass, and tree debris, the stretchy clothing on my legs, the bright and equally diminished light.

(OAC): How does collaboration and the everyday inform your practice? This project?

(ps): Collaboration and the everyday are very important to my creative practice and inform how I the artwork is made. I take up Bracha Ettinger notions on collaboration being an act of process (Ettinger, 2005). More to that point, I see collaborations as more; as a feminist practice and sensibility that decenters the single voice, embracing

new ways of working with others through interdisciplinary research and skill sharing. Indeed, as Long et al. point out, collaborative efforts allow for human and non-human beings, animals, objects and things to work together over time on shared activities (Long et al., 2018). I think this is important point to consider, and I try and let the creative and collective process that informs aspects of the artwork.

The everyday also informs my practice in a multitude of ways. I like how Stephen Johnson describes the everyday: as an action or event that brings things into focus that are overlooked, or in, “the realm of the unnoticed” (Johnson, 2008, 15). I see my work as chanceful, full of many unknowns. Or perhaps as a process snapshot – capturing breath, light, routine, or, maybe more specifically, banal life...

The Making



Figure 1. The Spit, between Kaslo and New Denver using an iPhone, and tripod. Photo: Darren Fleet.



Figure 12-14. Exploration of various locations around the Canal Flats using an iPhone, and tripod. Photos: Darren Fleet.

The Virtual Exhibition



Figure 25-26. The Spit. Video Still: prOphecy sun.

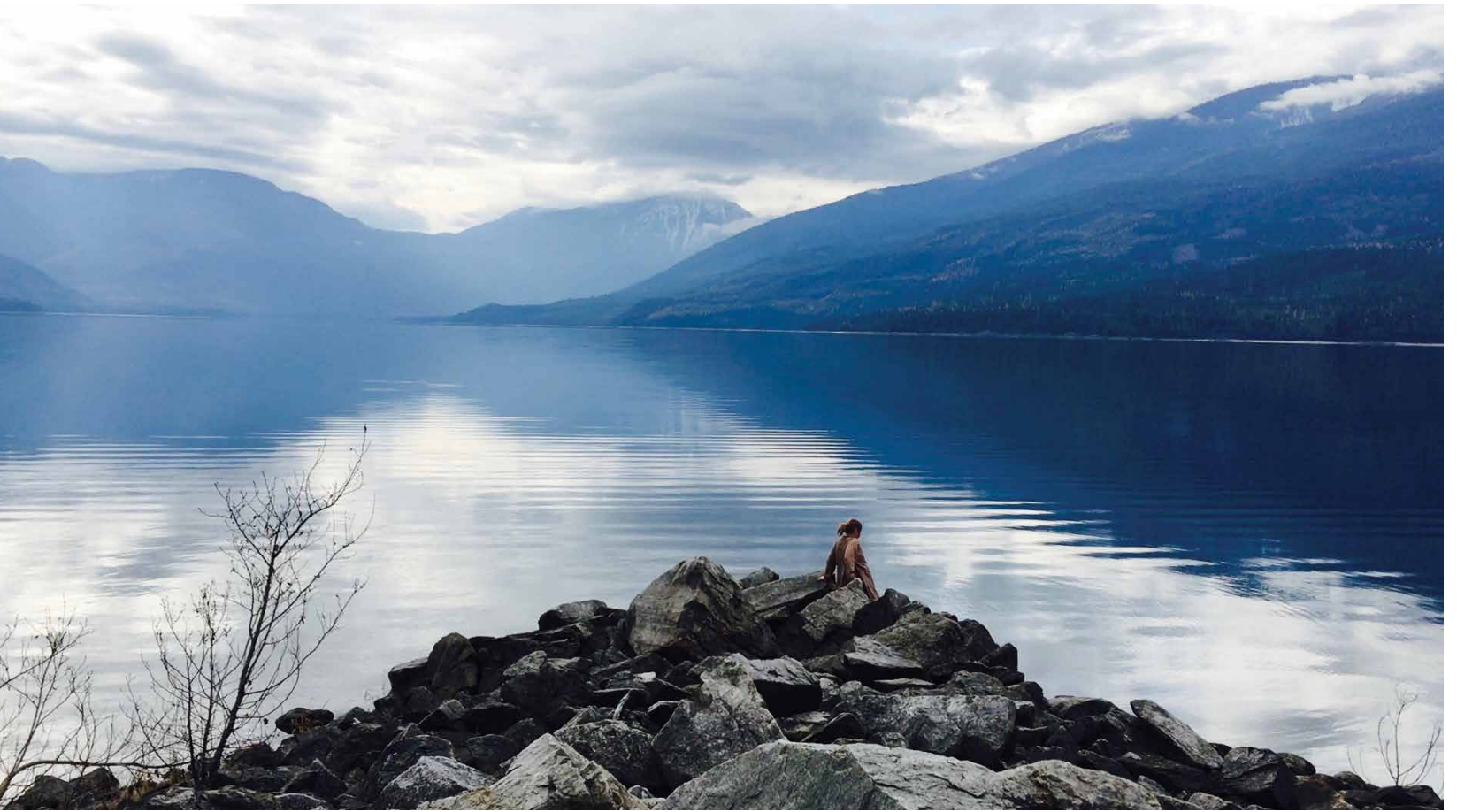


Figure 29. Revelstoke. Video Still: prOphecy sun.

Presentation Text

Feminist Bodies in a Posthuman Mountain Imaginary, 2020. 60 minutes.

iPhone environmental sounds transferred to Line 6 pedal with the addition of processed voice, delay, keys, and loop.

Inspired by the multiplicity of regions in the Columbia Basin in southeastern British Columbia, in particular, the ecosystems from Valemount, Nakusp, and Rossland, to the Tobacco Plains and Canal Flats, in the traditional territories of the Ktunaxa, Sinixt and Syilx, Yaqan nuk?kiy, Secwepemc, sə'xwεpməx and ?akisqnuq people, I present this 60-minute sound composition which was recorded live and in one take using smartphone technology and edited in post. The ambient piece threads together improvised, processed, and looping vocal melodies, keys with environmental snippets taken from the mountainous communities and water passages surrounding the Basin.

www.soundcloud.com/prophecy-sun/feminist-bodies-in-a-posthuman-mountain-imaginary