



N O N O D E S

*Trond Sebastian Rusten
MFA Medium and Material-based Art
Art and Craft department, Oslo National Academy of the Arts
May 2023*

*Thank you:
Tina Jonsbu, Franz Schmidt, Line Ulekleiv, Signe Irene Berg, Dr. Delores E. Churchill
(Ilskyaalas), Deborah Head (Aanutein), Lily Hope (Wooshkindeinda.aat), Kari
Groven, Steve E. Henrikson, and Sunniva Hårstad.*

*Earth, isn't this what you want: to arise within us,
invisible? Isn't it your dream
to be wholly invisible someday? – O Earth: invisible!
What, if not transformation, is your urgent command?
Earth, my dearest, I will. Oh believe me, you no longer
need your springtimes to win me over—one of them,
ah, even one, is already too much for my blood.
Unspeakably I have belonged to you, from the first.
You were always right, and your holiest inspiration
is our intimate companion, Death.*

*Look, I am living. On what? Neither childhood nor future
grows any smaller Superabundant being
wells up in my heart.¹*

SPEAKING TO THE LAND

I'm in Alaska. I'm kneeling between several large spruce trees near Eagle Beach, a short drive north from the state capital of Juneau.

Our teacher Deborah Head (Aanutein, her Tlingit name), a basket weaver with both Tlingit and Haida ancestry, has brought a small group of students out here to dig for spruce roots that we are eventually going to process and use for basket weaving. We started our morning in a classroom, but Deborah waited until we made it out into the forest before she introduced herself in her native Tlingit. She also introduced us to A'aakw Kwáan, the name of the place, but also of the people who inhabited the Juneau area and parts of Admiralty Island for thousands of years before it became a mining settlement in the 1880's.

¹ Rilke, Rainer Marie. *Duino Elegies*. Leipzig, Insel-Verlag, 1923.

It was an overwhelming thing to be introduced to the land in this way. Having come such a distance to learn about the ancient art of spruce root basket weaving significantly amplified the feeling. The group scattered to find good spots for root harvesting. I was by myself when I found a promising area; I was surrounded by large spruce trees, the ground was soft and uniformly covered in moss, and there were no other bushes or plants to complicate the digging process. I kneeled down and sat for a while, quietly breathing in the moment. According to custom, I thanked A'aakw Kwáan for allowing me to be present and asked for permission to start digging for roots. I felt the embrace of the land. I was absorbed. Maybe it is just a sensation that comes from acknowledging the gift of the moment; maybe A'aakw Kwáan was telling me that everything was just right, A'aakw Kwáan's consciousness arising in my own. Most likely, these are just different facets of our entanglement.

I have rarely felt as close to the land as I did then. While I was in a strange and beautiful place, I do not think the location was the key to the experience. I think it had everything to do with how Deborah Head introduced us to the land and put us in the appropriate state of mind before harvesting. She conveyed the importance of proper harvest; always give thanks and ask the land for permission to dig, only dig within a thirty-degree area of the circumference of a tree, take no more than 10-12 roots from each spot, move beyond adjacent trees when finding a second location, and when moving on, always replace soil and moss to make it look as untouched as possible. Along with this preparation we were also, in taking part in the class, tapped into a tradition that had been developed with the land and practiced there for at least 5,450 years, the dating of the oldest known spruce root basket. All of these elements came together to make communication with the land possible.

I gently stick my hand in the moss, loosen a chunk, and lift it to the side. I put my fingers in the cold earth searching for roots near the surface. I eventually find one that is the perfect size, about the thickness of a pencil. I yank on it carefully. The earth groans gently and stretches upward along the length of the root. I follow it in one direction, carefully lifting chunks of moss to the side. I hit another root, I take note, but keep following my initial root. It eventually meets a larger root that it branched off of, so I cut it off at that point. I go back and follow it in the other direction until it splits off into smaller arms. I keep following one of them until it thins out to nothing. I coil the now free root in a number eight pattern and tie it off with a simple knot so it can be easily untied. I go back and follow the root I ran into before and repeat the process until I have about ten lengths of root. Some thick, some thin, some really long, one was eight meters, but most were about two to three meters. They all have their uses.



Freshly dug spruce roots with bark

ROOTS

I learned about Alaskan spruce root basketry while doing research on possible materials that I could forage and use for basketry and making cordage. Having harvested materials from Norwegian Spruce already, the idea of using spruce roots was intriguing. I learned enough about the technique on YouTube to be able to do some harvesting on my own. The roots I found were fairly short, and had a lot of twists and turns in them, but I was excited just to find anything at all. I managed to remove the bark and split them lengthwise, but weaving with them seemed impossible. I did not realize that I had to split the roots several times and that they needed to be a lot thinner than I had made them. Only the inner part of the root should be used for the *weft* of the basket, the outer smooth part should be saved for the *weavers* so the basket has a beautiful smooth surface. I learned all this in my class with Deborah Head.

The origin of this form of spruce root basketry is said to come from the Tlingit people, specifically the Thlar-har-yeek of Yakutat in South East Alaska. G.T. Emmons² retells the myth of its origin:

*Legendary lore treats it as a divine gift from Yehlh, the raven creator and benefactor. Tradition says that in the early days of the world, when spirits were seen of men, there lived in the clouds a woman whose only daughter possessed such beauty that she was the desire of all mortals. Their wooing, however, was in vain, until one day the Sun looked into her eyes, and kissed her with his soft breath; and when his day's labor was ended, he sought her in the form of a man, and took her to wife. For long years they lived happily together, and many children came to them; but these were of the earth, and their future filled the mother's mind with anxiety. One day, sitting idly thinking, she picked up some strands of a root, and carelessly plaited them together, twisting them in and out until a small basket was formed. The Sun increased its size until it was large enough to contain the mother and her eight children, and in it they were lowered to the earth near Yakutat. This was the first basket, and from it was learned the art of weaving.*³

Alaskan spruce root baskets come in a lot of varieties. A set of four baskets were traditionally used for berry picking and processing. The first, *segä-tä'na*, or *neck-carrier*, was a small basket suspended with a cord around the neck for picking berries; when the *segä-tä'na* was full, it was emptied into the *yä'nah*, or *packer*, a larger basket hung on the back with a single packstrap; when the *yä'nah* was full, it was emptied into a large stationary basket call *qä'ku*, or *tāh-ton'*, meaning *bottom-rest*.⁴ A fourth basket which was rounded and shallow was used to swirl and toss the berries into the air to get rid of leaves and sticks. Open weave baskets were used for collecting clams and shells, small lidded baskets were used for storing personal items, tiny telescoping baskets were used by shamans to store ceremonial items. Spruce root baskets can be course and thick or extremely finely woven and delicate. Most had bands of geometric designs representing animals, spirits, natural phenomena, stories, or clans. Some used died roots

² G.T. Emmons (1852-1945) was an ethnographic photographer and a U.S. Navy Lieutenant. He wrote the first anthropological account of Tlingit basketry in 1903. ("George T. Emmons." Wikipedia. Wikimedia Foundation, February 17, 2023. https://en.wikipedia.org/wiki/George_T._Emmons)

³ Emmons, George Thornton. *The Basketry of the Tlingit*. Memoirs of the Museum of Natural History, Volume III. July, 1903. 229.

⁴ Shotridge, Louis. Tlingit Woman's Root Basket. *The Museum Journal* XII, no. 3 (September, 1921): 162-178. Accessed January 12, 2023. <https://www.penn.museum/sites/journal/936>.

in the weave, but it was much more common to make patterns using a technique called false embroidery where additional fibers from grasses and ferns are woven in throughout the root weaving process. Tightly woven baskets could be made completely waterproof by rubbing a bear's tooth on the inside of the basket to spread the fibers. These were used as cups or buckets. There were even specially made baskets used for cooking. These were partially buried and filled with water, food, and hot rocks for heat.



Tlingit spruce root basket with false embroidery. Three bands of patterns were common for Tlingit baskets, the central motif is called the leaves of the fireweed while the bottom and top motifs are called butterfly. <https://mnch.uoregon.edu/collections-galleries/tlingit-spruce-root-baskets>



Tlingit telescoping spruce root basket with false embroidery

In a backwards way, research on spruce root basketry led me back to the traditional craft of *tægerbinding* which has been practiced traditionally in Norway for centuries. Finds have been made in the Oseberg ship going back to year 820 CE, but also several hundred years earlier. *Tægerbinding* is a craft where roots from primarily birch, but sometimes also spruce and juniper, are used to make coiled baskets. It is not woven like the spruce root baskets in Alaska or the classic wicker basket, but roots that are split in half lengthwise bind a single unsplit root into a spiral shape. This technique of coiling exists in cultures all over the world and can be done with all kinds of materials.

A quick internet search led me to basket maker Signe Irene Berg who has been making baskets for over fifty years and is extremely knowledgeable when it comes to *tægerbinding* and traditional fiber, textile, and wood craft in general. She holds courses every now and then, but I was lucky enough to visit her to get an introduction to the craft and was given some materials to get started. I managed to start making a few baskets on my own, trying different techniques, also trying the techniques with spruce roots I had harvested on my own. I was eventually able to join her bi-weekly *tægerbinding* group with Lørenskog Husflidslag. It has been very rewarding to learn from Signe Irene and exchanging knowledge on different forms of basketmaking with the entire group. During spring and throughout the summer and fall I will harvest roots with the group. Harvesting is usually done near bogs where the birch roots can grow long and straight unhindered by rocks, other trees, or plants.



The beginning stages of a *tægerbinding* basket using contour binding to create patterns



A collection of baskets made by Signe Irene Berg

PRACTICING LINEAGE

When learning traditional crafts that come from native traditions, like with spruce root basket weaving, it has been important for me to be conscious of how the knowledge can be brought into my artistic practice as I do not have a native background. My stay in Alaska was made possible with the help from the Sealaska Heritage Institute, which is a native non-profit organization founded by the Sealaska Corporation⁵ to perpetuate and enhance Tlingit, Haida, and Tsimshian cultures of South East Alaska. SHI has a general policy of sharing openly of their culture to make it possible for the culture to survive and thrive, though native people are always a priority.

In the case of my learning about spruce root weaving in Alaska, knowledge was shared freely from a direct source, my teacher Debbie Head, who has both Tlingit and Haida heritage. Even so, it still comes with a responsibility to the source and the lineage of the knowledge; in presenting the work as my own in an exhibition it becomes a difficult challenge. One that I do not think I am ready to figure out yet. The exhibition situation can be worked with and against, but the context of the white cube still has a feeling of a finality or an irrevocable statement that also cements the idea of an artist as an individual separate *from*. The source of this feeling lies within the western conception of art as something separate from everyday life. This idea has been continually challenged for at least a century in the western art world, but it is so engrained into our culture and there are enough people that benefit from this idea that it still remains intact. Because of this, even with extensive contextualization, it becomes problematic and takes away from the source of knowledge. Any use of indigenous craft in an exhibition setting should honour and further its power, I think the only way for me to be involved in such a thing would have to be in the form of a collaboration with the indigenous community itself. I do not think this should be seen as impeding on artistic freedom, but rather an opportunity to push the boundaries of how we see art and a wonderful opportunity to build relationships.

I do, however, feel comfortable bringing the knowledge into how I practice and even making baskets in the traditional way as a practice behind the practice. It can be a way of showing gratitude and respect to the land and the lineage. In this sense traditional spruce root basket making can exist as a practice that informs how I work. My experience in learning spruce root basketry now informs how I relate to the land, how I can harvest respectfully, and how to honour the materials when working with them. A reverence for the lineage, knowledge, and craft builds a familiarity with the material that creates space for improvisation, intuition, and even irreverence in creating new material connections and relationships.

⁵ Sealaska Corporation is one of thirteen Alaska Native Regional Corporations created under the Alaska Native Claims Settlement Act of 1971 (ANCSA) in settlement of aboriginal land claims. Sealaska was incorporated in Alaska on June 16, 1972. Headquartered in Juneau, Alaska, Sealaska is a for-profit corporation with more than 23,000 Alaska Native shareholders primarily of Tlingit, Haida, and Tsimshian descent. ("Sealaska Corporation." Wikipedia. Wikimedia Foundation, June 24, 2022. https://en.wikipedia.org/wiki/Sealaska_Corporation)

PRACTICE

From an early age and well into becoming an artist drawing was my preferred medium. Spending some time away from visual art after high school, I returned to it around 2008 doing ink illustrations and album covers for friends. I used reference photos and used an ink dot technique favouring the thinnest pens, ideally slightly dried so they would leave the smallest mark possible. I was obsessed with detail.

I did a lot of hiking at this point, and I took a lot of photos on my hikes. I liked the tiny worlds that grew in old growth forests. Old fallen trees covered in moss, lichens, and fungi. I wanted to draw these worlds and convey the serenity they provided me. I also wanted to find an objective way of portraying these worlds. This was the focus at Einar Granum School of Fine Art and throughout my bachelor at Oslo Academy of the Arts.

My bachelor project was based on the idea of making a one-to-one scale map and discussed the relationship between sign and signifier, drawing heavily on *Simulacra and Simulation* by Jean Baudrillard⁶. I ended up drawing a *map* over a 76x62cm area that I showed alongside a photo of the same area, but where the mapped area was dug up and discarded; in a sense, the sign replaced the signifier. Obsessing over drawing this way was exhausting, I spent over a year drawing, and still did not finish. I kept working on it after I left KHiO, but never saw it as complete. I did not stop drawing entirely, but it seemed less possible to continue like I had. It also felt very limiting at that stage.

⁶ Jean Baudrillard (1929 – 2007) was a French sociologist, philosopher and poet with interest in cultural studies. He is best known for his analyses of media, contemporary culture, and technological communication, as well as his formulation of concepts such as hyperreality. ("Jean Baudrillard." Wikipedia. Wikimedia Foundation, April 29, 2023. https://en.wikipedia.org/wiki/Jean_Baudrillard.)



From the exhibition *1:1* at Harpefoss Hotel, 2016



Detail from drawing in the exhibition 1:1



1:1, photo of remaining hole after removal of motif used for drawing

During my bachelor I also found new ways to work with nature. I made a series of photographs where I transplanted small squares of forest floor in different places. I got my hands dirty; the soil got under my fingernails and entered my skin through small cuts. When I showed this series, I also placed a big slab of forest floor in the middle of the room. It was 120x120x30cm, it was wet and vibrant green, there were bugs and earth worms, the room smelled like the forest, it was sensuous and irresistible. Working this way made me realize that I needed to be in touch with nature in a more direct way.



N 60.72447° E 008.55081°, N 60.72562° E 008.55685° (2014)



N 60.72390° E 008.54538°, N 60.76215° E 008.51360° (2014)



SITE:SITE exhibition (2014)

This experience made me want to continue working with the forest floor as a material. Engaging with the woods in this new way eventually developed into a practice based on relating and communicating with a non-human world through foraging and craft. It is a continuing exploration of self in relation to a more-than-human world. I observe how collaborating with materials can aid me in perceiving differently and create a sense of symbiosis with the materials I engage with. Working with traditional crafts like basketmaking, weaving, and woodwork allows me to connect to ancient knowledge and lets me tap into ways of *becoming* with a more-than-human world. Building relationships with materials through craft creates a basis for this connection.

The way this practice has developed has also made it hard to separate life and art. My practice has become the lens through which I view and understand the world and how I can find a place in it. Practice seeps in everywhere, and life is re-evaluated accordingly. The way it has developed has also entangled it with an intensely spiritual journey. The spiritual is difficult to discuss in an art context, I even find it kind of embarrassing, but it feels impossible to keep them apart, so I try to not shy away from it.

I grew up with Buddhism, I think I also considered myself Buddhist as a child without really understanding what it meant. My mom wrote her thesis on the Tibetan new year ritual and was a practicing Buddhist, but less so as I grew older. I did not directly participate much, but I remember being around it. I remember spending time at the Buddhist temple Karma Tashi Ling at Bjørndal outside of Oslo. I remember being afraid of Lama Talo. I remember my mom reading me the children's book version of Prince Siddhartha, the story of the Buddha.

I gradually re-engaged with Buddhism in adulthood and eventually adapted a daily meditation practice. The way Buddhism has become a part of me affects my artistic practice and vice versa. I cannot really see them as separate anymore, so my foraging and artistic practice has become a spiritual practice, which means that, to me, the materials I work with also become loaded with spirit. Not a specific charge, but an added heaviness that affects me in relating to them.

MATERIALS

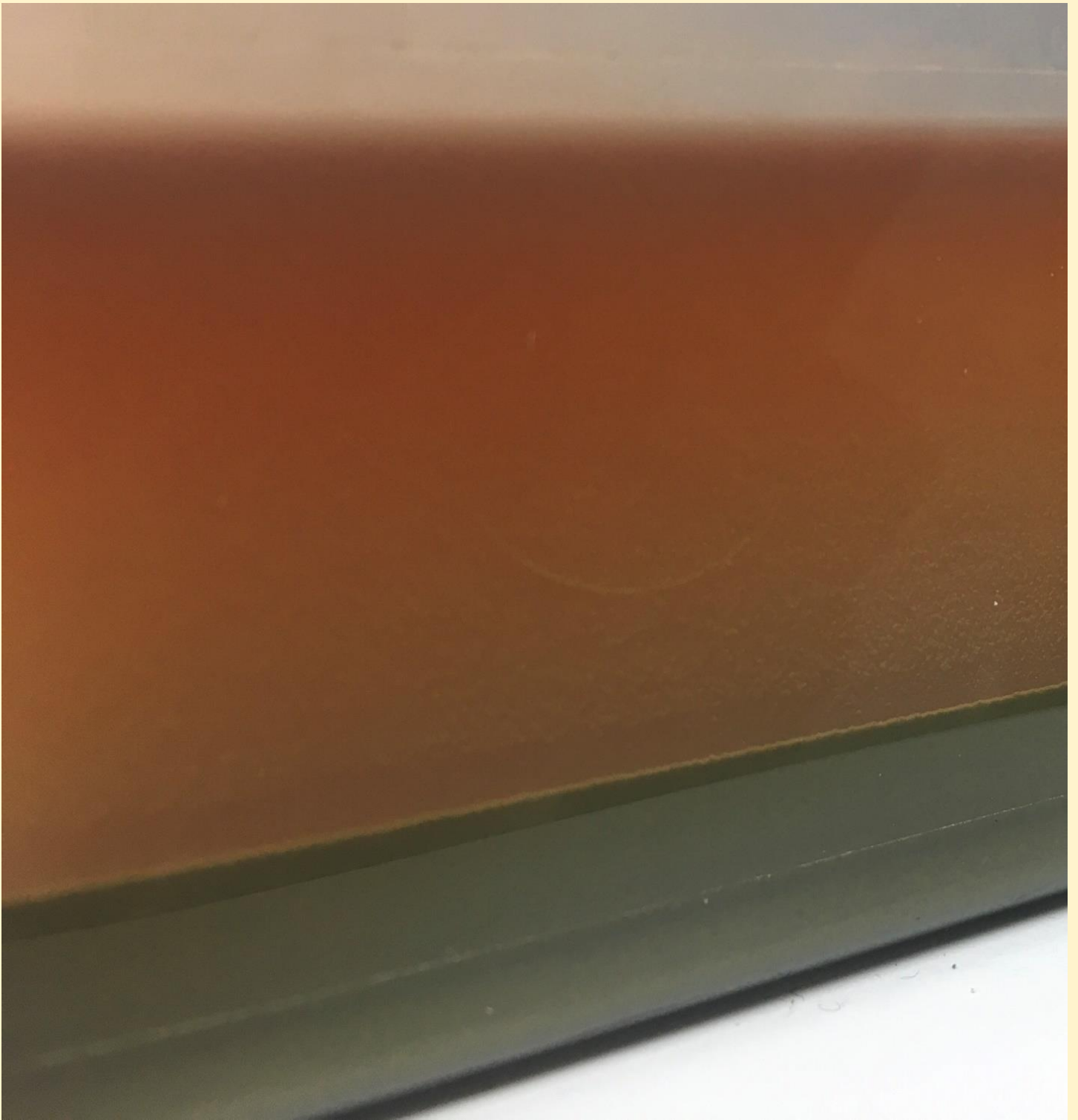
Along with roots, I have also been working with spruce needles, wood, sap/resin, spruce bark, birch bark, tinder fungus, Bryoria lichen and other things I come upon in the non-human world. One of the things that started my foraging practice was a desire to pulverize plant materials.

In my first pulverizing experiment, I put spruce needles from my mom's Christmas tree in a blender with enough water to make all the material move. I put the resulting mush in a colander to drain out the water. I kept the water in a container and spread the spruce needle mush on a baking sheet and put it in the oven on low heat. The dried spruce needles became a fragile but cohesive mass resembling a board, or in my mind, a rug. It also had an intense and sweet smell quite different from that of fresh spruce. Initially I saw these boards as a surface I could paint on and I tried painting them with watercolours before deciding to make a board with glue added in the mix to stabilize it. This resulted in the work *Hull Opp*.

The water that I drained out of the spruce needles was left to sit and I noticed that a fine silt with a deep green color settled at the bottom and the water turned a rusty red, probably from oxidation. I wanted to get the green silt. I managed to pour a lot of the water out and boiled down the green leftovers to a thicker substance which I then put in the oven on a baking sheet so it would dry without burning. I put the resulting dry green mass in a coffee grinder and made a beautiful green powder.



Hull Opp (2019) 99x66,5cm. Crushed spruce needles mixed with glue, painted with ink and acrylic paints



Water used in process of blending spruce needles. Green silt at bottom and red oxidized water



Powder extracted from spruce needles

Wanting to stick to natural materials, I moved away from using glue and paint to make boards and focused on the materials I could forage and what their properties lend themselves to. I like the idea of using natural materials as a limitation as it forces me to do research and results in discoveries that take me in new directions.

In creating works, I have looked for ways that the materials can come together in temporary assemblages. I try to highlight materiality and the sensuousness inherent in them. Working this way also means that works only last the length of the exhibition period. Ground spruce needles form surfaces that dry where it is placed and crumbles if moved. Powder images are not fixated and mix in with the yellowing spruce needles. Temporality is a limitation built into this mode of work, which also allows me to reuse materials and experience how they change when inevitably mixed. It also makes it harder to get caught up in a materialistic culture, and gives me more agency, potentially, in creating a role for myself where my practice interferes with the art world.

I have started harvesting and doing research on uses for both birch and spruce bark and I am figuring out ways that I can use them. Birch bark is quite common to use wherever it exists, while spruce bark can be used in a lot of the same ways, but is not as commonly used in crafts. Collecting bark is ideally done in a fairly short window during spring when the sap runs in the tree. At this point the outer bark, which is most commonly used for craft, separates quite easily from the inner bark and collecting large pieces is quite easy without damaging the tree. Bark has a lot of potential uses; baskets, boxes, canoes, roof cover, shoes, clothes, etc. Different forms of containers, baskets, and canoes have been of particular interest to me. Bark has been used for making canoe type boats all over the world, but has particularly thrived and is still alive amongst native peoples in North America. Bark work is also rarely seen without the accompaniment of root work. Birch and spruce bark canoes are usually stitched together using spruce root and stitching is then sealed using a mixture of spruce or pine sap mixed with animal fats. So, it is natural to see how these materials can come together and be combined in interesting ways.



Spruce bark harvested autumn 2022



Heaps (2022) spruce needles, wood from two Christmas trees, spruce sap/resin, tinder fungus, spruce root, Bryoria lichen

HEAPS

For the MA1 exhibition in the spring of 2022 I created the work *Heaps*. The main rectangle measured 210cm x 120cm, the tree trunks measure approximately 270cm each, and stick out about 100 cm on each side. *Heaps* consists of materials foraged in forests and mountains in Hallingdal and the forests around Oslo, but most of the materials came from two Christmas trees collected by Ring 2 near Sagene in Oslo, a short walk from where I live. Extending my harvesting/collecting practice to these discarded trees seemed at first to be mostly a matter of practicality, since I can gather a lot of materials with ease. There is also a joy in using materials that have been discarded or have been neglected, and I do not think these materials are worth less than other foraged materials just because they have been grown industrially and are left out in the street. A big point in my work is expressing the sameness that connects the materials to each other and to myself, so blending needles from discarded Christmas trees collected on the street with those foraged in the woods seems like the natural thing to do. These trees are otherwise collected by the municipality and turned into compost for soil improvement or production of soils. These are good uses for dead trees, but it is also nice to honor the trees, and it does feel like it is a part of the human-non-human collaboration that these trees have told me to use them in this way. In many ways, these are the trees that lead me on this path.

Heaps consists of two Christmas trees de-branched and de-barked with an axe and whittled with a knife. Ground spruce needles created the *rug* base layer. The twenty small figures are made with Bryoria lichen tied/braided with spruce roots; a technique usually used to finish the edge on *tægerbinding* baskets. Finely ground powder extracted from spruce needles mixed with water into a paste form the smooth raised surface in one corner. The slow drying of this component caused it to crack and form mold during the exhibition period. Pulverized spruce needles, pulverized sap from spruce, and spores from dried and rotted tinder fungus were used to make the rectangle with the zig zag pattern by using stencils. The pattern is taken from an old weaving by an unknown maker from Sogn in Norway. The processed spruce needles and pulverized sap combined to create a dense and sweet smell that filled the gallery space and the reception area at KHiO beyond it, so whoever entered the school through the main entrance was met by the presence of spruce. When the show ended, the piece was dismantled; all the spruce needle parts were dried completely and crumbled into a mass to be used in future works.



Heaps detail



Heaps detail



Heaps detail



Heaps detail at the end of exhibition. Slow drying caused cracks and mold

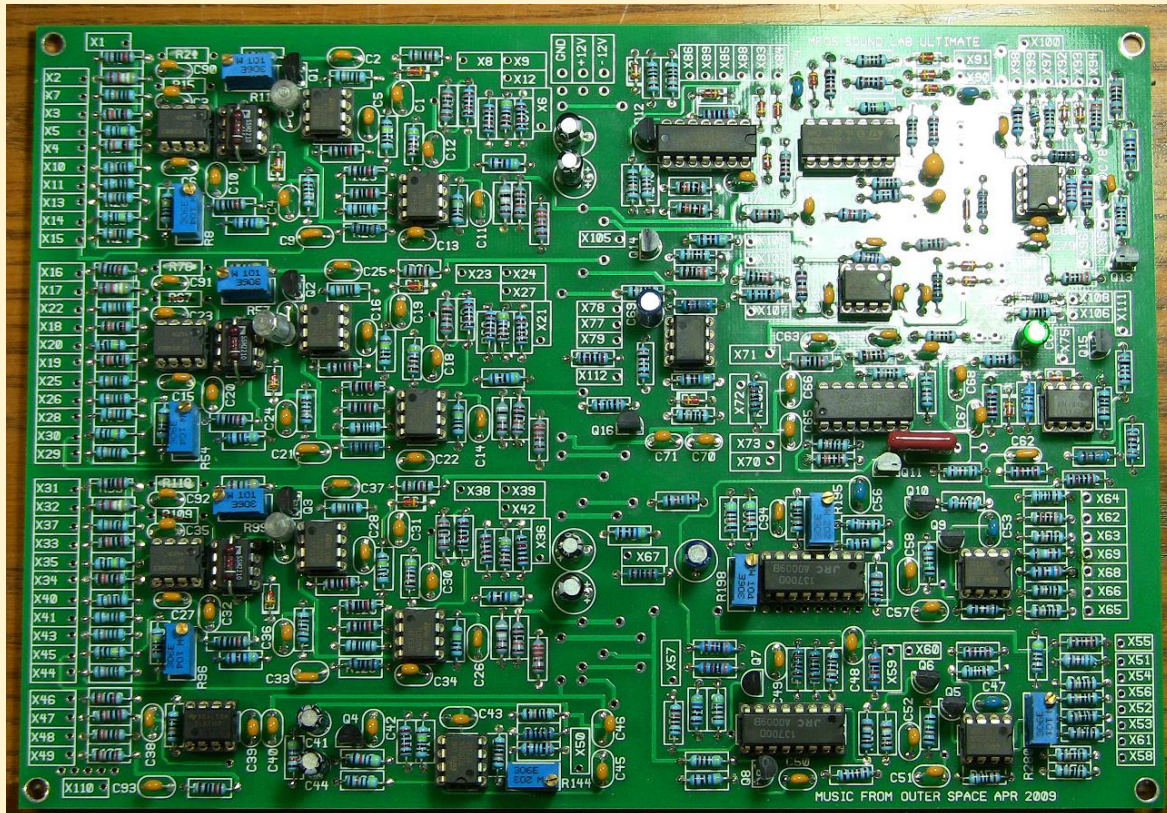
The title *Heaps* refers to the Buddhist concept of the five *skandhas*, which in English translates into aggregates or heaps. According to Buddhism, suffering is said to arise from attachment; there are several forms of attachment, but they are said to all stem from an attachment to the idea of a permanent self. The five *skandhas* provide a template for the elements that make up our notion of self. They are: form, sensation, perception, mental activity, and consciousness.⁷ These again have several sub-categories. The idea of the *skandhas* can be used in meditation as a way of de-constructing the idea of self in search for an essence, what some might call a soul, something permanent that lives on after death. The intended result of the five *skandhas* meditation is that there is no essence to be found anywhere. We are assemblages of these different heaps of *stuff*, or processes which are always evolving and interacting with each other. Not only within ourselves, but also with other heaps outside our idea of self. So, there is nothing permanent in us, the only constant is change.

Heaps became a physical manifestation of this meditation for me. Different aspects of a non-human world foraged, de-constructed and re-assembled to expose its different parts and a lack of essence even in an effort to extract material essences.

⁷ "Skandha." Wikipedia. Wikimedia Foundation, October 22, 2022. <https://en.wikipedia.org/wiki/Skandha>.

VIBRATIONAL MATCH

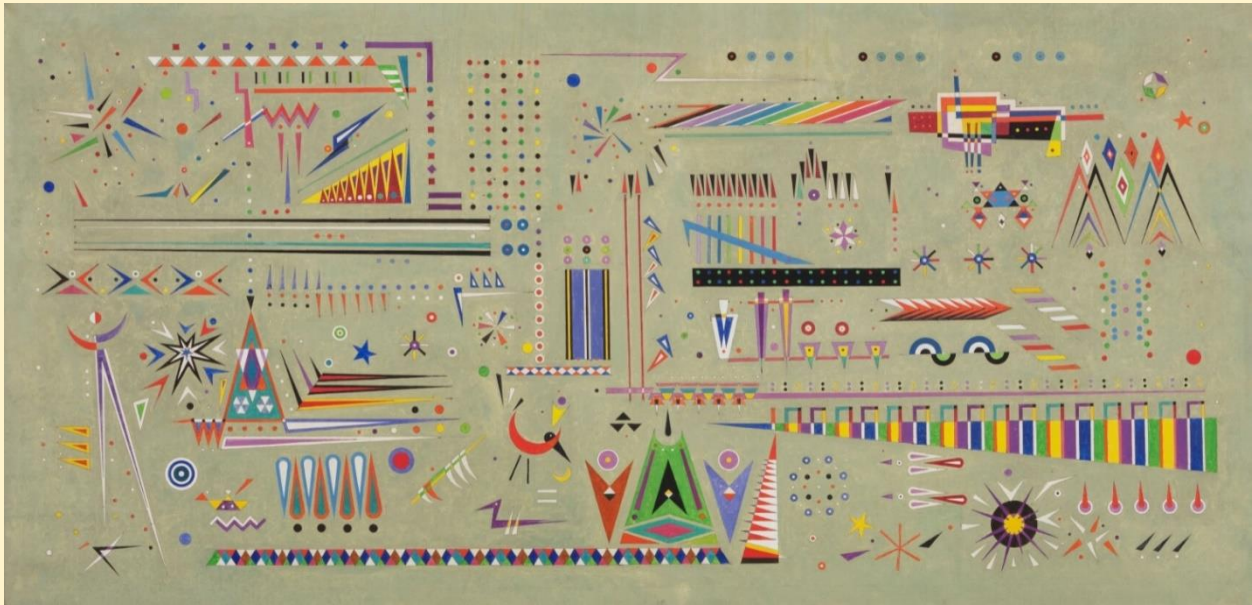
The esthetic of my method, in addition to a focus on zig-zag patterns and partially copying from specific woven textiles, comes from my interest in textile and basket patterns, analog circuit boards, modernist geometric art, land art, and minimalism. A throughline is geometric patterns and an esthetic of organization on a surface. In this, traditional compositional ideas are also important; finding pleasing asymmetric ways of combining elements at various scales that can draw the eye to different focal points.



Circuit board of an analog synthesizer. <http://10rem.net/blog/2012/01/04/mfos-synth-6-pcb-complete>

I keep returning to the paintings of Yves Laloy.⁸ I am particularly drawn to his geometric work which was, among other things, inspired by Navajo sand paintings. Using simple geometry and repetition he created intricate paintings that ooze a buzzing energy that I also get from Navajo wedge woven textiles and Norwegian textiles like the one I copied in *Heaps*. His paintings exist in a flat space, but a flatness that hovers; and they have a feeling of elements being placed in a system. They can at once seem randomly put together and chaotic, but also seem to have a strong intentionality and desire to have the elements interact with a purpose. This strange balance seems to be the source of the energy that the paintings exude. They also remind me a bit of early drawn animations; the vibrant color, the mark making, and the use of composition and color makes it feel like the different elements are about to start moving around and blink in and out of existence.

⁸ Yves Laloy (1920-1999) was an architect, but started painting later in life and was considered part of the surrealist movement. ("Yves Laloy" Perrotin. Accessed April 12, 2023. https://www.perrotin.com/artists/Yves__Laloy/355#biography).



Yves Laloy - *Untitled* (ca. 1959). https://www.perrotin.com/artists/Yves__Laloy/355/untitled/63141

Ana Mendieta⁹ is also a heavy continuous presence for me. In her *Siluetas* series she creates silhouettes in nature. Sometimes the silhouette is her own body, sometimes an imprint in the earth, sometimes lit gunpowder, and sometimes mounds of dirt. There is video documentation of some of them, but they most commonly exist as beautiful photographs of an event. She placed herself or her imprint in nature, to mark that she was a part of it, and like nature, she seemed to hold a wildness and unpredictability in her. It bonded her to it. The *Siluetas* series has an energy similar to the one that vibrates off of Yves Laloy's paintings, but it is wilder and more unhinged. The silhouettes vibrate as if they are secret portals into a parallel dimension, and they do it so frenetically that they make me gleefully afraid that they will swallow me up. Ego does not seem to exist on the other side of those portals and it is beautiful and terrifying. They are buzzing with spirit. It is clear to me that she had a deep spiritual connection to the non-human world and the materials she worked with. I feel the spirit in those haunting images, and I feel her feeling it.

⁹ Ana Mendieta (1948-1985) was a Cuban-American performance artist, sculptor, painter, and video artist who is best known for her "earth-body" artwork. She is considered one of the most influential Cuban-American artists of the post-World War II era. ("Ana Mendieta." Wikipedia. Wikimedia Foundation, March 28, 2023. https://en.wikipedia.org/wiki/Ana_Mendieta.)



Ana Mendieta – *Siluetas Series - Arbol de la Vida* (1977). <https://www.dazeddigital.com/artsandculture/gallery/16688/2/ana-mendieta>

ZIG-ZAG

A recurring theme that I work with is the idea of a space in between; a space consisting of an invisible connective tissue that contains infrastructures, languages, hyper objects, non-human communication, spirits, and dark matter; all connected in the same web. It is a heterogeneous, ever evolving, and constantly changing *substance* which we are already entangled in and a part of, but are simultaneously completely detached from. It is a space-in-between in the sense that it is all around us and inside of us, but it exists in a dimension or dimensions that we can only access indirectly or in *letting go* as opposed to actively seeking them out. So, occupying this space requires an active practice of *letting go*.

In exploring the space in between, I have come to see the zig-zag as a symbol for movement or a way of navigating it; a connecting movement back and forth between the material and the immaterial, active and passive, birth and death, fact and fiction; exposing apparent opposites as points on the same surface. It helps me inhabit this vague and hard to access place. The zig-zag can also be seen as a wave form, it represents waves of sound and light; it is an oscillation that creates and carries energy. It can even be an expression of matter at the subatomic level, electrons are in a constant state of movement and have charges that attract or reject each other causing matter to be in a constant state of vibrational movement. In representing all these universals, it is a symbol that becomes all-encompassing and ultimately becomes a representation of life and consciousness. The zig-zag is the buzzing energy that fills me when I feel connected to the earth; when I lie down in a field, on a mountain, on a patch of moss, when I sit down to meditate, or as I touch the earth when I am foraging.

In art the zig-zag is also a pattern that is omnipresent; it appears in rock carvings, cave paintings, weavings, and baskets from all over the world. The earliest known occurrence of a zig-zag pattern seems to even outdate the modern human. A zig-zag was scratched into a fossilized shell found in Java, Indonesia in the 1890s. It dates back 430,000 to 540,000 years. The marks were likely made by a homo erectus individual using a shark tooth. This is the oldest known engraving and arguably even the first piece of art of any kind by several hundreds of thousands of years.¹⁰



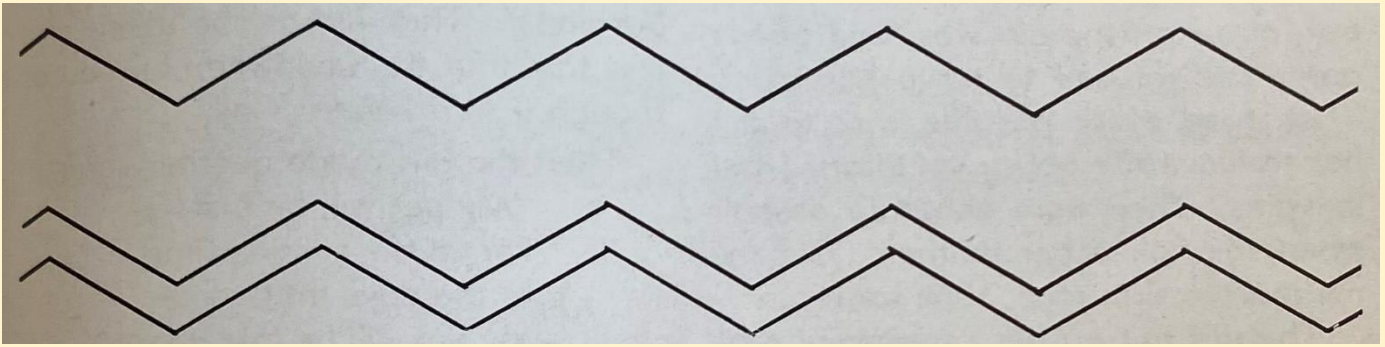
Engraving on fossilized shell. <https://www.smithsonianmag.com/science-nature/oldest-engraving-shell-tools-zigzags-art-java-indonesia-humans-180953522>

¹⁰ Thompson, Helen. "Zigzags on a Shell from Java Are the Oldest Human Engravings." Smithsonian.com. Smithsonian Institution, December 3, 2014. <https://www.smithsonianmag.com/science-nature/oldest-engraving-shell-tools-zigzags-art-java-indonesia-humans-180953522/>.

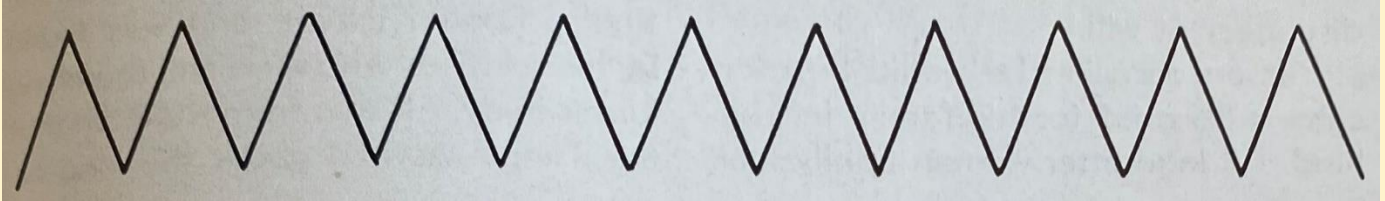
In Tlingit spruce root basketry, there are several varieties of zig-zag patterns, all with a different name and meaning, usually relating to some animal or phenomena in nature, and often, a specific myth.

In the grid structure of the weave there is infinite variation to how fibers can interact, and varieties of the zig-zag appear quite frequently. It is a pattern with a simple rhythm to it and it occurs naturally in a grid structure. It appears wherever weaving happens.

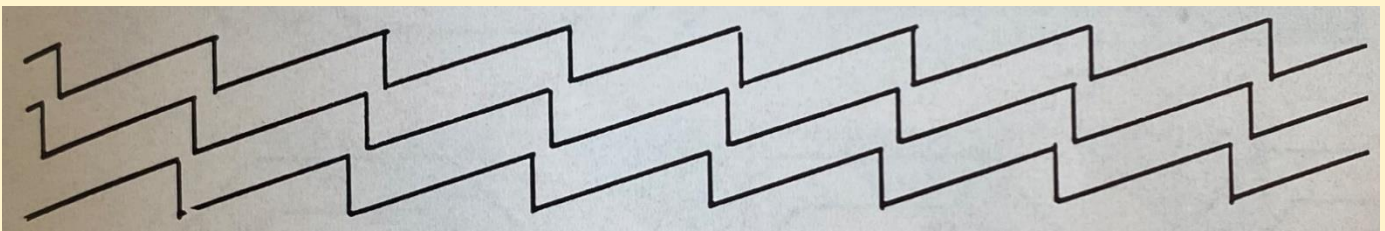
Using recreations of zig-zags from textiles in powder form on surfaces of ground spruce needles is an attempt to evoke the buzzing energy that draws me to these objects. Powder as a material has an ephemerality to it, you can blow on it and it is gone. It is an assembly of innumerable particles assembled temporarily in an image or illusion of a textile that will inevitably disappear into the surface it is lying on.



Mouth Track of the Woodworm (dlukh-ge-eety)¹¹



The Intestine of a little bird (tsutsk-nah-sy)¹²



The Lightning or Tongue of the Firebird (haylh-thlu-dy)¹³



The Track of the Land Otter (koosh-da-kus-eety)¹⁴



The Hood of The Raven (Yalhl-tuh-kuh)¹⁵

¹¹ Paul, Frances. *Spruce Root Basketry of the Alaska Tlingit*. Haskell Press, 1944, 47.

¹² Paul, Frances. *Spruce Root Basketry of the Alaska Tlingit*. Haskell Press, 1944, 49.

¹³ Paul, Frances. *Spruce Root Basketry of the Alaska Tlingit*. Haskell Press, 1944, 49.

¹⁴ Paul, Frances. *Spruce Root Basketry of the Alaska Tlingit*. Haskell Press, 1944, 49.

¹⁵ Paul, Frances. *Spruce Root Basketry of the Alaska Tlingit*. Haskell Press, 1944, 55.



Navajo wedge-weave blanket ca. 1875. <https://www.shiprocksantafe.com/items/38123?exh=true>



Åkle from Sogn. 1910. <https://digitaltmuseum.no/011023134585/teppe>

ABSORBING AND BECOMING ABSORBED

The idea of a practice of *letting go* is a core idea in Buddhism and is an integral part to meditation. It is baked into the four noble truths, a core teaching in Buddhism, which basically states that: 1. Suffering exists, 2. Suffering arises from desire, or attachment, 3. Suffering can be ended through a practice of non-attachment, or *letting go*, 4. The eightfold noble path can lead you out of the cycle of suffering. The practice of the five *skandhas*, for example, is a meditative tool that should, ideally, lead to the *letting go* of the idea of an essential self.

Letting go can also be explained through the Buddhist concept of the two truths; it states that there are provisional truths and absolute truths. There are many different views on this idea, but according to Nāgārjuna, the founder of the Madhyamaka school of Mahayana Buddhism:

the two truths are epistemological truths. The phenomenal world is accorded a provisional existence. The character of the phenomenal world is declared to be neither real nor unreal, but logically indeterminable. Ultimately, all phenomena are empty (śūnyatā) of an inherent self or essence due to the non-existence of the self (anattā), but exist depending on other phenomena (pratīyasamutpāda).¹⁶

They are two different modes of truth or reality, and through following the eightfold noble path, one can approach absolute truth through provisional truth. At the same time, provisional and absolute truth are seen as dependently arising phenomena, meaning that one cannot exist without the other, or that they are simply different aspects of the same thing. The Dzogchen tradition in Tibetan Buddhism holds that the two truths are ultimately resolved into non-duality as a lived experience and are non-different.

The final aspect of the eightfold noble path is *right samadhi*, meaning meditation. To achieve enlightenment through meditation requires a vigorous academic approach to Buddhist scripture, philosophy, and psychology, and a consistent meditation practice of alternating between analytical meditation, *vipassana*, and mindfulness meditation, *samatha*. The academic approach and insight meditation provides familiarity with provisional truth and in turn letting go of the provisional truth through mindfulness meditation provides connection to absolute truth. The alternating pattern of intense study and engagement with material, and letting it go, are both necessary to absorb or *let go* into absolute truth.

Engaging with material through craft is a way to simultaneously be active and passive. Somewhat like an alternating current that constantly switches, oscillates, or zig-zags between two states. An alternating vibration that stimulates and connects realities. The active is knowledge that over time becomes more and more engrained into the hands as tacit knowledge. It becomes instinctive and intuitive. It is what people talk about as the meditative aspect of a repetitive skilled action. This is an active approach, but the more engrained the skills become, the more it opens up for a simultaneous passive aspect to it. The mind is allowed space which is exactly why the intuitive becomes available. Knowledge of the material is also a necessary aspect for these

¹⁶ "Two Truths Doctrine." Wikipedia. Wikimedia Foundation, March 16, 2023. https://en.wikipedia.org/wiki/Two_truths_doctrine.

conditions to arise. But, to be prepared for the states that come up when practicing a skilled craft, it is also necessary to practice passivity.

A consistent meditative practice can add to or create space in practicing craft and in engaging with the non-human world. Just as Deborah Head prepared me to dig for spruce roots in Alaska, a daily meditative practice cultivates a mindful state of being. It grounds me in the body through attention to the breath, awareness of sensations in the body, awareness of the senses and the different ways it allows me to absorb and *become* with the world that surrounds me.

TO WEAVE AND SING

In *To Weave and Sing*, David M. Guss¹⁷ presents his anthropological work with the Yekuana in the Venezuelan rain forest. His research started in 1976 when he set out to translate the creation epic *Watunna*, only to realize that the telling of the story could not be communicated in a single storytelling setting. It was a story engrained in the culture that could not be taken out of the context of Yekuana culture. Realizing this, Guss eventually started focusing on basketry, specifically the round serving trays known as *Waja*. He observed that there was rarely a conversation happening without someone making a basket.

*It was the principal activity of almost every male while in the village and, as such, orchestrated each dialogue, with pauses and transitions paralleling the critical moments of a basket's construction. To really communicate it often seemed one had to be making a basket.*¹⁸

When he eventually entered into a basketry apprenticeship with Yekuana teacher Juan Castro, it changed everything. Guss could now take part in a tradition that eventually led him to the origin myth of the *Waja*. The myth created a parallel symbolic structure to that of the *Watunna* epic he originally came to translate. Eventually it became apparent that the stories were interwoven with life amongst the Yekuana, not only through basket weaving, but through all acts the symbols of the stories were present. In this sense, Yekuana culture could be refracted in any single act or object, and as these acts and objects were in constant evolution, so was the culture. It is a *becoming* together, a constantly fluctuating and moving interconnected system.

*I was able to participate in this process of transformation, to experience culture not as the distillation of a set of abstract ideals but as an ongoing act of creation. To understand the *Watunna* I had originally come to learn demanded much more than just verbal skills. It required the use of all my senses or, more precisely, a reorientation to the nature of meaning and the manner of its transmission.*¹⁹

¹⁷ David M. Guss is a writer and anthropologist who has lived and worked in various parts of Latin America and Europe. He is also a published poet and translator. ("David M. Guss." Pan Macmillan. Accessed April 12, 2023. <https://www.panmacmillan.com/authors/david-m-guss/22376>.)

¹⁸ David M. Guss, *To Weave and Sing Art, Symbol, and Narrative in the South American Rain Forest*. Berkeley, California: Univ. of Calif. Press, 1990, 2.

¹⁹ David M. Guss, *To Weave and Sing Art, Symbol, and Narrative in the South American Rain Forest*. Berkeley, California: Univ. of Calif. Press, 1990, 4.

Life becomes plural in that all are acting and creating it simultaneously; human and non-human alike. The baskets are weaving us as much as we are weaving them, and it is actually possible to exist within the awareness of that.

DIFFERENCE AND BECOMING

Gilles Deleuze,²⁰ in arguing against structuralism and phenomenology, proposed the concepts of difference and *becoming*; not in relating to some object or subject of being, but as fluctuating streams of indiscrete systems in a constant state of change. Deleuze's idea of difference is not as a function of a stable identity; he proposes that difference in itself is all encompassing and not based on some other thing. In the nature of this difference is a constant movement, not a static being, but a *becoming*. Not a linear *becoming*, but a chaotic *becoming* where all processes are interacting differently according to what they are interacting with. In much the same way Buddhism describes the world as aggregates, or *heaps*, of interacting processes, humans as well are just heaps of interactions in a state of constant change.

Deleuze emphasized the lack of a point of origin in these interactions. He introduced the concept of simulacra to differentiate his point from that of phenomenology where a phenomenon is an appearance of some world. Deleuze removes the world from the equation and we are left with appearances. Claire Colebrook²¹ elaborates in her work *Gilles Deleuze*.

*If we really want to accept the appearance of the world without judgement or presupposition then we will not refer to appearances as appearances of some world; there will be nothing other than a 'swarm' of appearances – with no foundation of the experiencing mind or subject.*²²

Our *becoming* is, along with appearances, just as much a part of this flow. We are not nodes in the flow, we *are* the flow, or, we are *just relatively stable moments in a flow of becoming-life*.²³

The idea of dependent arising in Buddhism relates to Deleuze's ideas of difference and becoming. It states that if a phenomenon is caused by some other phenomenon, then they must arise dependently on each other and in turn they must be empty, with no origin, or essence. It also states that no *thing* arises independently and all *things* must therefore be empty. There are no constants, there are only ever evolving processes interacting with each other. So, much like in Deleuzian thought, in some schools of Buddhism, the world only consists of inherently empty appearances with no origin.

²⁰ Gilles Louis René Deleuze (1925-1999) was a French philosopher who, from the early 1950s until his death in 1995, wrote on philosophy, literature, film, and fine art. ("Gilles Deleuze." Wikipedia. Wikimedia Foundation, February 17, 2023. https://en.wikipedia.org/wiki/Gilles_Deleuze.)

²¹ Clair Colebrook (1965-) is an Australian cultural theorist, currently appointed Edwin Erle Sparks Professor of English at Pennsylvania State University. She has published numerous works on Gilles Deleuze, visual art, poetry, queer theory, film studies, contemporary literature, theory, cultural studies and visual culture. ("Claire Colebrook." Wikipedia. Wikimedia Foundation, August 25, 2022. https://en.wikipedia.org/wiki/Claire_Colebrook.)

²² Colebrook, Claire. *Gilles Deleuze*. London: Routledge, 2002, 6.

²³ Colebrook, Claire. *Gilles Deleuze*. London: Routledge, 2002, 125.

In my practice I try to embrace this way of *becoming* as a part of a more-than-human world. I *become* the process and the materials I interact with and the processing of the materials and following assemblages resulting from these interactions are new *becomings* that are influenced by interactions with traditions and histories. The momentary assemblages are, like us, as Deleuze would say, again, *relatively stable moments in a flow of becoming-life*. The relative stability of these moments are attempts at emphasizing the flow of difference that they are a part of. The assemblages are deconstructed and re-enter the flow and reappear in future works in a different form.

BECOMING IMPERCEPTIBLE

Deleuze introduces the notion of an atom as a possible way to relate to perception. The atom does not make choices, it is pure reaction to its perceptions. In this, Deleuze proposes the atoms imperceptibility and using the idea of *becoming-molecular* or *becoming-imperceptible* as a method for art and philosophy in which:

approaching or imaging the inhuman point of view of animals, machines and molecules we no longer take ourselves as unchanging perceivers set over and against life... We immerse ourselves in the flow of life's perceptions. The human becomes more than itself, or expands to its highest power, not by affirming its humanity, nor by returning to animal state, but by becoming-hybrid with what is not itself. This creates 'lines of flight'; from life itself we imagine all the becomings of life, using the human power of imagination to overcome the human.²⁴

Becoming-molecular brings to mind the image of Indra's net, a metaphor whose earliest known source is the Hindu text Atharva Veda, dating back to between 900 and 1200 BCE. Indra's net is an infinitely large net owned by the Vedic deva Indra, which hangs over his palace on Mount Meru, the axis mundi of Buddhist and Hindu cosmology. In every intersection of the net hangs a jewel, and when looking into each jewel, every other jewel is reflected.²⁵ Each jewel contains everything, but is simultaneously dependent on every other jewel; there are no jewels in the same way that the molecules are pure reaction with no origin. It is all net, only relationships relating. *Becoming-molecular* or *becoming-imperceptible* are then, in Buddhist terms, acts toward understanding emptiness; steps toward enlightenment.

MANIFESTING IN TIME

Understanding what something is means understanding its duration, its power to perceive and contract the differences of its milieu. Human memory for example, can perceive not just its own time and past, but a whole time well beyond its actual perceptions. For Deleuze, we should take this power of memory, this power of the human, to become inhuman. We can think from the present or actual world to a virtual world or future that is not yet given.²⁶

²⁴ Colebrook, Claire. *Gilles Deleuze*. London: Routledge, 2002, 128-129.

²⁵ "Indra's net." Wikipedia. Wikimedia Foundation, October 15, 2022. https://en.wikipedia.org/wiki/Indra%27s_net.

²⁶ Colebrook, Claire. *Gilles Deleuze*. London: Routledge, 2002, 8.

So, Deleuze sees the power of memory and our perception of time to be tools that can extend our senses into the non-human. A power of imagination that we have maybe, at least partially, been cut off from in our, generally speaking, modern mode of living. Living with time and temporality in my work now also means foraging in time with the seasons, in this sense, the non-human sets precedents for how I can work. Cycles are introduced, and there are intense harvesting periods. Bark for instance, as mentioned earlier, has a very short window for harvest when the sap runs in the tree during a week or so in the spring. Grounding my practice in the context of the non-human world and its becoming in time enmeshes me into it. *I absorb myself into its web.*

Donna Haraway,²⁷ in making a distinction between fact and fiction further elaborates on the enmeshment of our becoming in the world and the potential in, as Deleuze's idea of difference would have us do, refusing to remain the same:

Etymologically, facts refer to performance, action, deeds done – feats, in short. A fact is a past participle, a thing done, over, fixed, shown, performed, accomplished. Facts have made the deadline for getting into the next edition of the paper. Fiction, etymologically, is very close, but differs by part-of-speech and tense. Like facts, fiction refers to action, but fiction is about the act of fashioning, forming, inventing, as well as feigning or feinting. Drawn from the present participle, fiction is in process and still at stake, not finished, still prone to falling afoul of facts, but also liable to showing something we do not yet know to be true, but will know.²⁸

There is a tremendous potential power in releasing oneself to this way of *becoming*. Letting go of the static-ness of facts or of things as dead and unchanging makes the world infinitely more compelling, as if it was not already. Deleuze, in embracing this idea, spoke of how limiting language was and tried to write in a way that was as free as his view of the world. His language was experimental and the definition of his terminology was never nailed down, and if he felt it became too defined, he changed it or simply abandoned it.

In *The Spell of the Sensuous*, David Abram²⁹ explores how perception and language weave us into the web of the more-than-human world. He explores ideas of how the fabric of time and space are seen by oral peoples in aboriginal Australia and indigenous peoples in North America. In discussing the Hopi of North America, he relates linguist Benjamin Lee Whorf's study revealing that the Hopi have no separate notion of time. Time is instead a factor of space. They do however, according to Whorf, have two different modalities of living; he named these modalities

²⁷ Donna Haraway (1944-) is an American Professor and a prominent scholar in the field of science and technology studies. She has also contributed to the intersection of information technology and feminist theory, and is a leading scholar in contemporary ecofeminism. Her work criticizes anthropocentrism, emphasizes the self-organizing powers of nonhuman processes, and explores dissonant relations between those processes and cultural practices, rethinking sources of ethics. ("Donna Haraway." Wikipedia. Wikimedia Foundation, March 26, 2023. https://en.wikipedia.org/wiki/Donna_Haraway.)

²⁸ Haraway, Donna. *The Companion Species Manifesto: Dogs, People, and Significant Otherness*. Chicago, Prickly Paradigm Press, 2003, 19-20.

²⁹ David Abram (1957-) is an American ecologist and philosopher known for his work bridging the philosophical tradition of phenomenology with environmental and ecological issues. ("David Abram." Wikipedia. Wikimedia Foundation, October 5, 2022. https://en.wikipedia.org/wiki/David_Abram.)

manifested and *manifesting*. *Manifested* comprises anything available to the senses, and included, but made no distinction between past and present. *Manifesting* however, referred to that which had yet to be, but also everything we would call mental; or as the Hopi would say, of the heart; not only of humans, but also of plants, animals, things, and nature as an entity itself. I think Deleuze would refer to this space as the area of imagination. Our power of memory put into action to access the *manifesting*.

Fortunately, at least according to David Abram, we are created for this exact purpose:

Our bodies have formed themselves in delicate reciprocity with the manifold textures, sounds, and shapes of an animate earth — our eyes have evolved in subtle interaction with other eyes, as our ears are attuned by their very structure to the howling of wolves and the honking of geese. To shut ourselves off from these other voices, to continue by our lifestyles to condemn these other sensibilities to the oblivion of extinction, is to rob our own senses of their integrity, and to rob our minds of their coherence. We are human only in contact, and conviviality, with what is not human.³⁰

Therein lies the beautiful paradox of trying to be more in touch with or an inseparable part of the non-human, you have to become more human. The Buddha asks us to live in the moment through the awareness of the in and out breath. In this moment there is no need for metaphysical speculation. There is no longer human and non-human, only *becoming* together.

AN ENDING

In creating these ephemeral *heaps* where materials are chopped and ground into a mush, they embody my attempt to disappear into the world by engaging intensely with it. I pile ground spruce needles and all matters of ground plant material (some which have already been ground up and processed through the body of an animal), along with pulverized antlers, mushroom spores, and woven and bound objects made from roots and plant fibers. I put them together in a system so they can all be seen, if only for a moment, before they blend together again, hopefully letting me come along.

In his *Ninth Duino Elegy*, Rainer Maria Rilke³¹ speaks of the earth arising invisibly in us, much like Deleuze describes *becoming* molecular as a way to become imperceptible. This is not imperceptible as in something not seen, but a melding with the earth, a sensation of being one with or being an indistinguishable strand of difference interacting both inward and outward erasing borders and the idea of a discrete individual separate from.

I return to the moss-covered spruce forest in Alaska, for a moment I let go completely and the earth arises invisibly in me and pulls me back in.

³⁰ Abram, David. *The Spell of the Sensuous: Perception and Language in a More-Than-Human World*. New York, Vintage, 1997, 22.

³¹ Rainer Maria Rilke (1875-1926) was an Austrian poet and novelist. ("Rainer Maria Rilke." Wikipedia. Wikimedia Foundation, April 9, 2023. https://en.wikipedia.org/wiki/Rainer_Maria_Rilke.)

BIBLIOGRAPHY

1. Rilke, Rainer Marie. *Duino Elegies*. Leipzig, Insel-Verlag, 1923.
2. Emmons, George Thornton. *The Basketry of the Tlingit*. Memoirs of the Museum of Natural History, Volume III. July, 1903. 229.
3. "George T. Emmons." Wikipedia. Wikimedia Foundation, February 17, 2023. https://en.wikipedia.org/wiki/George_T._Emmons.
4. Shotridge, Louis. Tlingit Woman's Root Basket. *The Museum Journal* XII, no. 3 (September, 1921): 162-178. Accessed January 12, 2023. <https://www.penn.museum/sites/journal/936>.
5. "Sealaska Corporation." Wikipedia. Wikimedia Foundation, June 24, 2022. https://en.wikipedia.org/wiki/Sealaska_Corporation.
6. "Jean Baudrillard." Wikipedia. Wikimedia Foundation, April 29, 2023. https://en.wikipedia.org/wiki/Jean_Baudrillard.
7. "Skandha." Wikipedia. Wikimedia Foundation, October 22, 2022. <https://en.wikipedia.org/wiki/Skandha>.
8. "Yves Laloy - Artist." Perrotin. Accessed April 12, 2023. https://www.perrotin.com/artists/Yves__Laloy/355#biography.
9. Thompson, Helen. "Zigzags on a Shell from Java Are the Oldest Human Engravings." *Smithsonian.com*. Smithsonian Institution, December 3, 2014. <https://www.smithsonianmag.com/science-nature/oldest-engraving-shell-tools-zigzags-art-java-indonesia-humans-180953522/>.
10. Paul, Frances. *Spruce Root Basketry of the Alaska Tlingit*. Haskell Press, 1944.
11. "Two Truths Doctrine." Wikipedia. Wikimedia Foundation, March 16, 2023. https://en.wikipedia.org/wiki/Two_truths_doctrine.
12. "David M. Guss." Pan Macmillan. Accessed April 12, 2023. <https://www.panmacmillan.com/authors/david-m-guss/22376>.
13. Guss, David M. *To Weave and Sing Art, Symbol, and Narrative in the South American Rain Forest*. Berkeley, California: Univ. of Calif. Press, 1990.
14. "Gilles Deleuze." Wikipedia. Wikimedia Foundation, February 17, 2023. https://en.wikipedia.org/wiki/Gilles_Deleuze.
15. Colebrook, Claire. *Gilles Deleuze*. London: Routledge, 2002.
16. "Claire Colebrook." Wikipedia. Wikimedia Foundation, August 25, 2022. https://en.wikipedia.org/wiki/Claire_Colebrook.
17. "Indra's net." Wikipedia. Wikimedia Foundation, October 15, 2022. https://en.wikipedia.org/wiki/Indra%27s_net.
18. "Donna Haraway." Wikipedia. Wikimedia Foundation, March 26, 2023. https://en.wikipedia.org/wiki/Donna_Haraway.
19. Haraway, Donna. *The Companion Species Manifesto: Dogs, People, and Significant Otherness*. Chicago, Prickly Paradigm Press, 2003.
20. "David Abram." Wikipedia. Wikimedia Foundation, October 5, 2022. https://en.wikipedia.org/wiki/David_Abram.
21. Abram, David. *The Spell of the Sensuous: Perception and Language in a More-Than-Human World*. New York, Vintage, 1997.
22. "Rainer Maria Rilke." Wikipedia. Wikimedia Foundation, April 9, 2023. https://en.wikipedia.org/wiki/Rainer_Maria_Rilke.