

Blooming Harmonics: Feminist Ecologies of Process Cinema

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This chapter will explore recent practices of ‘process cinema’¹ that are informed by understandings of plant and animal ecologies, feminist phenomenologies, and entangled temporalities of the planetary. Examining recent films that are deeply situated through techniques of animation and DIY filmmaking, as well as traditions of women’s handy work such as quilting, stitching and beading, the chapter reflects upon recent forms of ‘ecological thinking’ in feminist experimental films. Such works include living systems outside the frame grounded in actions of material making. But first we start with history.

Botany

Anna Atkins (1799–1871) British amateur botanist was the first person to publish a book of photographs with her beautiful *British Algae: Cyanotype Impressions*. The impressions were all developed by hand between 1843-1853. As Larry Schaaf describes:

“Atkins positioned her dried seaweed on the coated paper and placed this under glass in the sunlight. Within minutes, solar energy had worked its sleight of hand and a trace image became visible. Plunged into plain water, the affected iron compounds formed the familiar pigment Prussian blue. Acting the role of photographic “negative,” the specimen was used to make additional copies of that plate, each a faithful translation of the original plant.”²

The images in the book *British Algae: Cyanotype Impressions* were each produced by hand (her hands and with the help of solar energy’s “sleight of hand”) which is why the dozen copies of the book took more than a decade to produce. These represent the first applications of photography for scientific study inspired by the discoveries of two of Atkins’ friends. The first came to her from amateur botanist William Henry Fox Talbot who recommended using photography to study plants. While Atkins had tested Fox Talbot’s silver-based photographic process for her book, she ended up using the 1842 cameraless invention of another friend, John Herschel, “whose cyanotype – or blueprint process – employed the light sensitivity of iron salts.”³ Atkins’ brilliance was to use cyanotypes in a series of scientific studies assembled into books which she gifted to members of her circle of friends.

Botany was the only scientific professional field that women had access to in the 18th and 19th century Anglo-American world.⁴ Atkins’ father John George Children (Director of the British Museum of Natural History) had greatly supported her research and her career as a botanical illustrator. After the death of her father, her close friend, botanist Anna Dixon, who Children had raised alongside Atkins, worked with her to produce several more books in his commemoration. To the study of algae she added ferns, lace and feathers whose patterns were not only complex but aesthetically pleasing. Indeed, as Annemarie Iker has pointed out, the later works of Atkins focus more on aesthetics and abstraction, and less on scientific veracity.⁵ Larry Schaaf wrote the definitive essay on Atkins contributions, stating that she had all but disappeared from history since when gifting her books to friends, she often signed them “A.A.”, which had been interpreted as

“Anonymous Amateur”. Therefore acknowledgement of her work was lost for many years. It is thanks to Schaaf and other scholars that Atkins’ contributions have now been recognized.⁶ Atkins’ extraordinary experiments with plants helps us to introduce the idea of ecological thinking. Joyce Wieland’s mixed media, films and quilts, provide us with powerful examples of ecological consciousness inspired by sixties civil rights movements tied to feminist and black activist struggles, as well as the emerging discourses of environmental politics in North America. We can define ecological thinking as a recognition that takes into account the interconnectedness of all life forms, and depends upon the profound connection between inside and outside spaces. In the films we discuss below, the integration of the outside world expressed through the incorporation of natural elements (the atmospheric and elemental, flowers, plants, animals and the cosmos) is mediated through touch and women’s handiwork. As we explore in the last section of this essay devoted to the films of the Odeimin Runners Club, this notion of the interdependencies of life forms on this planet is profoundly influenced by Indigenous ways of knowing.

Ecology

True Patriot Love by Joyce Wieland, was the title of the National Gallery of Canada’s first solo exhibition of a Living Woman Artist in 1971. As indicated in her artist statement, the central theme of Wieland’s exhibition and exhibition catalogue is “ecology.” The exhibition catalogue was produced as a singular artbook created by appropriating a 1964 government publication devoted to Arctic Flora. The book is striking in terms of its collage aesthetic and material dynamics. In her creation of an ecology, she explores a heterogenous landscape of diverse images, forms of writing, newspaper clippings, a film script devoted to the Canadian painter Tom Thompson, drawings, photographs, poems and songs in different languages (English, French, Inuktitut, and Gaelic). Wieland’s artistic intervention of the collaged government document, resembles a scrapbook that is fastened together by women’s handiwork – pages are sown together, recipes for creating fabric and film dyes and, in reference to those 19th century women botanists, flowers are pressed into the body of the book. The book itself becomes a living document of her handmade art and her relation to Canada as a political territory and an environment. In keeping with the idea of ecology as interconnectedness, an opening to the outside – of bringing the outside in, Johanne Sloan has pointed out that Wieland’s exhibition expanded the institution to include everyday realities: “Wieland treated the gallery as a social space, that is only provisionally isolated from a larger world of politics and everyday life. ... When one newspaper critic sneered that ‘Joyce the housewife empties out her attic and her barnyard and fills. . . the National Gallery with pillows and quilts,’ he was actually close to understanding the artist’s intent. She was urging the nation’s most prestigious art institution to enter into a dialogue with everyday life (even that of housewives!) and to engage with the important political issues of the day.”⁷

The concept of ecology that Wieland was working with no doubt came from her connection with the New Left as Sloan carefully traces and also through a connection to pop art, and its emphasis on media ecology. Wieland has created ecological frameworks that expand traditional forms of film by bringing in traditions specifically belonging to women from embroidery and quilting to fabric dying and tinting. In *Water Sark* (1964-65) Wieland films kitchen objects (crocery, rubber gloves, a tea pot) as well as her own body to discover and define a feminine space; fabric dyes are applied directly to footage, and quilting needles are used to create perforations in *Hand-*

Tinting (1967-68); and small domestic animals such as cats and hamsters appear in her fairytale *Rat Life and Diet in North America* (1968). Her use of media materiality allowed her to expand the film frame and move between cultural and performative spheres. It is the 'home-made' aspects of filmmaking that are emphasized, just as some of her plastic wall hangings are made to look like film strips ('*Stuffed Movie*,' '*Home Movie*,' '*War and Peace 8mm Home Movie*' (1966)). Many of these works across media including her paintings reference the handicraft to recall craft art as an empowering collective (even sacred) activity for women. The politicization of women's labor including craft and handicraft was intrinsic to the burgeoning feminist art cultures in New York that she was connected to before moving back to Canada. Certainly, Wieland was a leader in the emerging field of feminist art in the late 1960s and beyond. Her concept of an expanded image, of an ecology of images set the stage for the next generation of ecologically conscious filmmakers.

When It Was Blue

Jennifer Reeves' work arises from the materialist practices that Wieland helped to initiate. Her foray into working with hand processed film which she tinted and toned occurred when she attended the Independent Imaging Retreat in Mount Forest in 1997 (she attended again in 2011). Colloquially known as "Film Farm", it has been running for over twenty five years and was established by Marian McMahon and Philip Hoffman as a seven-day retreat, combining feminist pedagogy with experimental filmmaking, committed to supporting feminist and queer filmmakers. The workshop initiated a DIY anti-industrial and collaborative way of working with film. Certainly inspired by the work of Wieland and the handmade process approach to working with film through material location based hand-processing of celluloid. Other artisanal approaches at the workshop include scratching, painting, decaying, tinting, toning, solarization, optical printing, and more recently working with native plants and seasonal flowers used in film processing, tinting and phytogram-making. The latter, initiated by a workshop given by visiting artist Karel Doing in 2018, whose teachings carried through into future Film Farm workshops. Many of the participants of these 'eco-film' workshops such as, Franci Duran, Dawn George, Madi Piller, Emily Pelstring, Ramey Newell and Tara Khalili integrate plant-based processes into their film and art making.⁸ The workshop now exclusively supports non or low-toxic approaches to developing and manipulating film.

Jennifer Reeves' short hand-processed film, *We are going home* (1998) is a beautiful surrealistic film work that was made in the early stages of Film Farm's development. The film experiments with numerous DIY cinematic approaches such as in-camera superimposition, optical printing, tinting and split-toning. It is remarkable for its masterful control of color and texture, to create natural landscapes which host queer erotic fantasies and uncanny reveries. Reeves further developed techniques of split toning in 2011, when she returned to the Film Farm and made *Strawberries in the Summertime* (2013), a mysterious view of the natural world from the perspective of her child.

Reeves has become one of the most important film artists working with celluloid through optical and hand painted processes in North America. Her astounding 2008 film projection performance, *When It Was Blue* – a collaboration with Icelandic bass player and composer Skúli Sverrisson to create a superimposed dual projection performance. The work on 16mm film is a breathless one hour experience that provides a stream of hand painted superimposed optically printed images of

ecosystems around the planet from New Zealand, Iceland to the Americas with a focus on Flora and Fauna. The film has been described as a “rapturous homage to the endangered beauty of our blue planet.”⁹ But as Michael Sicinski remarks:

“*When It Was Blue* is a far more complex, more ambivalent work of art. Reeves’ relationship to the natural world, to the world at large, and to cinematic meaning-making conveys a trembling, polyvalent sense of the communicative act. It is a dialectic that cannot resolve, that mere montage will not suffice to explicate. It is visceral, not rhetorical. And it needs multiple images hitting the screen, complicating one another at the same time, at all times. It is one singer singing with two mouths, live.”¹⁰

Sicinski’s essay on Reeves’ performance is a kind of apology for having completely dismissed her films prior to this. However in this review, he apologizes for his earlier mistep. This kind of purposeful omission from the canons of Experimental Film is something that Wieland and other women such as Carolee Schneeman, Barbara Hammer, Barbara Sternberg, Federique Devaux and many others have long suffered. Sicinski notes that Reeves has created a sophisticated dialectical framework of objective (male, western, masterful) and subjective (hand painted and intimate) world images which collide and contradict each other, standing both outside and inside at the same time through live superimpositions with analogue projectors; a dialectic which does not lead to synthesis but to open ended reflections on a world in motion and in the process of disappearing. There is a sense that Reeves is capturing the images and painting with them in order to bring us in as accomplices in imagining new worlds. The film performance is structured in four parts – representing the seasons and traveler’s (the artist) journey across different spaces. There are more animals and fauna in the film than people who we see occasionally present in images often as tourists or spectators of natural wonders such as the ocean seen both from a distance, and in close up from a boat. These diverging sequences represent different temporalities that are superimposed. The film opens with the ocean and the moon – two things that are blue. Across all four parts, a small plane circles, at one time framed by the moon, to survey the land below. It quickly moves us to boat tankers and an oil rig. The stunning hand painted film frames dominate the film and function almost as stained-glass windows through which to view the fleeting worlds, weather events (storms, tornados, fires), plants and animals, oceans and forests. Vibrant red, orange, green and of course blue are painted into the light sections of the images. Alternatively, we are confronted with thousands of paintings (both still and moving) which appear layered, sometimes abstract covering over the images completely that are moving past our eyes in flash impressions. The effect is breathtaking. While stained-glass windows in their medieval incarnations were intended to lift the beholder’s consciousness into the spiritual realm – Reeves’ cinematic windows bridge our consciousness to the outside/inside of her phenomenal perceptions. The painting is an action forward, each frame is sculpted by diverse light patterns captured through images of nature, destruction and climate change – ruins taken over by foliage, oil spills destroying animal life, massive pieces of glaciers melting away – all reflected and mirrored by the actions of the painted frames. The experience of light here is tactile; haptic maneuvers which stream past us. The film performance is based in contingency and/of the present moment of being here together.

When It Was Blue was made just as the term Anthropocene was coming into common usage which signals a new approach to nature and to history defined by the complete entanglement of human history and natural history – the slow history of repetitive cycles has been profoundly

disrupted by the processes of capitalist over production and resource extraction. Historian Dipesh Chakrabarty argues that with human history and geological history so completely intertwined, a new conceptual framework is needed, that combines earth and worlds. Humans are part of “a force” that combines three histories—the history of planetary systems, the history of life on the planet, and the history of capitalism. It is critical to understand that these histories operate at different scales and speeds. Chakrabarty argues that artists will necessarily serve as the creators for a new conceptual framework to help us recognize and reflect on these new entanglements.¹¹ This is precisely what Reeves’s film does – it gives us a glimpse into these complex entanglements and temporalities of earth and worlds, the now time of the performance and the deep time of the natural world without proposing easy solutions or falling back on simple nostalgia or ideology critique. We are beyond that.

While Sicinski points out that Reeves’ work is aligned with an earlier generation of mythopoetic filmmakers such as Stan Brakhage (painting on film), Brenda Longfellow has argued that Reeves’ representational strategies are significantly different from Brakhage’s “adventures” in perception. Not only does Reeves’ sculpt a rich acoustic soundscape for the film (contra Brakhage’s silent films) but her film actively counters the perceptual abstraction characteristic of Brakhage’s cinema. In her contrapuntal sound-image juxtapositions, Reeves’ crafts a “complex and mediated social commentary” on the ecological discourse surrounding the “blue planet”.¹² We would argue with Longfellow that Reeves’ “eco-impulse”¹³ is building upon a feminist tradition of expanding the frame to include the outside world which is beyond her/our control, our grasp and understanding and yet, as we see in the film is often reduced to instrumental extraction – practices which Reeves decimates with her brush. Those feminist traditions are not only found in the media works of Joyce Wieland but also in Carolee Schneemann’s radical performances to “explode the canvas”.¹⁴ *Fuses* (1967) in particular is the best example of this explosion, layering intimate sexual footage of herself with quotidian images of her surroundings, all ‘fused’ with paint, fire, and acid, and other found objects to scratch and create a cine-collage. Schneemann’s diverse works have helped to inaugurate practices of painting on film and also new kinds of embodied performances incorporating diverse media, objects and celluloid.

Reeves is working through the lens of an eco-feminist epistemology which stands quite apart from the mythopoetic tradition. The connection between women, non-human animals and forms of patriarchal domination that Reeves explored in her earlier films and especially in her work which explores agoraphobia and 911, *The Time We Killed* (2004), is very much present in *When It Was Blue*. This ecological thinking involves the interconnectedness of the world which is accomplished in the visual language and musical performance – the entire film becomes music as Longfellow asserts, created out of “the cacophony” of “living, breathing, and sentient matter.”¹⁵ Reeves’ sound mix of the reverberations and harmonics of the natural world along with Skúli Sverrisson’s exhilarating score is superlative .

Not surprisingly this thinking led to Reeves next work *Landfill 16* (2011) a short film whose ‘canvas’ was filled with the extensive outtakes of *When It Was Blue*, which she realized would end up in a landfill. Reeves’ began by burying the footage to let it decompose with the help of enzymes and micro-organisms, after which she hand painted each frame to create an exquisite short abstract film. The film is also “a meditation on the demise of the beautiful 16mm medium

and nature's losing battle to decompose the relics of our abandoned technologies and productions."¹⁶

Tactility

Both Wieland and Schneemann have inspired an international generation of feminist filmmakers who have been experimenting with expanding the frame through multimedia forms of making. They are committed to working with celluloid film through ecological and materialist scaffolds that recall a history of women's crafts. Jodie Mack (USA), Mary Stark (UK), Lindsay McIntire (Inuk, Canada) are inventing unique forms of filmmaking, exploring crafts such as stitching, quilting (textiles), and beading. Each of them reflects on a history of these crafts, researching specific kinds of practices, communities and techniques that each draws upon for their film works. With this in mind, we turn to Kelly Egan's two Quilt films which have been dedicated to Wieland and Atkins respectively. The first, *c: won eyed jail* (2005), an anagram of "joyce Wieland," was directly inspired by Wieland's films, paintings, and media art. For Egan, quilt films offer an alternative language and history to the male dominated structural film genre as described by P. Adams Sitney.¹⁷ Both Wieland's and Schneemann's films were not included in the structural film cannon precisely because they focussed on the personal, on feminine iconography, the more than human life, and the messy elements of physical nature.

Quilts, Egan maintains, operate as a form of feminine visual language: "Quiltmaking with 35mm is an extension of the frame, of the filmstrip, of the surface." But it is also an editing technique that draws on the tradition and long history of women's collective utilitarian craft. In this way, quilt films conjure "a feminist experimental form of narrative" that is made in and through the materiality of diverse elements that come together to create the work.¹⁸ Egan's second quilt film, is most extraordinary. *Athyrium filix-femina* (2016), is a film devoted to Anna Atkins. Egan uses Atkins' 1843 cyanotype recipe to make the film – and faithfully follows the technique, using ferns, vegetation, flowers and a found 35mm film which she contact prints using the cyanotype solution. In order to make the quilt she coats 35mm clear leader with cyanotype emulsion (Atkins' original recipes with the addition of Knox gelatin), lays the filmstrips into "quilt patches" and directly prints plant materials onto each patch. Once the image is stable, she cuts and edits the pieces together to form a queen-sized quilt. The end result is that the quilt film exists in several forms. They exist to be projected and also can be dismantled as a film and made into wall hangings for the home or gallery.

The film images are cyan blue, the coloration that characterizes the cyanotypes. The optical soundtrack is tied to the emulsion, the sprockets and the splices. The fern fragments are intercut with a found film depicting a young girl being terrorized by a boy who holds a spider in a glass jar up to her face. The scene is repeated alongside the ferns which come to resemble spiders in their beautiful twisting shapes. The juxtaposition is striking throughout "Athyrium" – evoking the natural history illustrations to which Atkins contributed and the male dominated institutions of science which excluded her. Spiders are generally seen as feminine emblems – weavers of worlds. In the found footage film, the spider is encased and used as threat, a means to frighten the young girl who does not know her own power. The cyanotypes function as an outside space that both overwhelms and liberates the girl who, like the spider, is also encased in the window of the cinema. The flora (cyanotype impressions on celluloid) seem to act as a protector, for the young protagonist, opposing the abusive instant, in a kind of quilt-covered rescue.

Egan's knowledge of film preservation is evident in the construction of the soundtrack. The sound was derived from the patterns of the plant materials as they pass over the optical head of the projector. On second viewing/listening we were able to understand what we were feeling viscerally from the soundtrack during the first screening. The sharp jabs of sound, created by the more angular details of the cyanotype plants work as a metaphor to the aggressive visuals of the encased spider and the boy's attack. The sound and the images gradually become more calming and tactile, as the beautiful cyanotype floral patterns seem to lead the girl to a more comfortable understanding of the open worlds before her. Egan's archival training has made her especially committed to working with celluloid and to expanding the platforms and situations which support work using analogue media.

Earth Weavings

In this same vein, the Odeimin Runners Club (Debbie Ebanks, Rebeka Tabobondung, Adrian Kahgee), part of a collective project *Everything I touch, I change*, is committed to using film as a collaborative social practice by experimenting with plant based processing imbued with the group's personal histories. The Runners ask: "Is it possible to recalibrate contemporary hemispheric relations outside of colonialism such that the settler position is one of being good guests with responsibilities to the hosts. Can we live more gently with the land and all the living beings that depend on it?"¹⁹ The artists propose to exchange works and share knowledge (rituals, ecologies, art) tied to each other's territories -- Saugeen First Nation (Kahgee), Wasauksing First Nation (Tabobondung) both located on Turtle Island (specifically Ontario, Canada), and Jamaica (Ebanks) to materialize what the group has called the "interdependencies of all my relations."²⁰ In her book *Decolonizing Methodologies* Linda Tuhiwai Smith has explained that "All my relations" has specific meanings within Indigenous communities: .

The arguments of different indigenous peoples based on spiritual relationships to the universe, to the landscape and to stones, rocks, insects and other things, seen and unseen, have been difficult arguments for Western systems of knowledge to deal with or accept. These arguments give a partial indication of the different world views and alternative ways of coming to know and of being which still endure within the indigenous world. 21

All my relations refers to relations between humans, animal others, the earth's flora and everything in the cosmos. *Everything I touch, I change* is Odeimin Runner's first collective project which has multiple components including films, interactive maps, and augmented reality workshops with Indigenous, Black and racialized youth from the different territories. Inspired by the novel *Prophesy of the Sower* (1993) by the Afro-futurist writer Octavia E Butler, the three artists established a "club" that engages with decolonizing methodologies, indigenous knowledges and climate ecologies/crises. Making films through an ecological framework that includes their own collaboration, the artists took the first lines of Butler's novel as their starting point: "All that you touch You change. All that you Change Changes you."²² This is the personal philosophy of Butler's central character Olamina, a young African American woman who conceives of a new religion and a consciousness that understands survival through "autonomous community building." While Olamina looks to rebuild a life on other planets, the Runners'

propose instead to build communities connected to indigenous wisdoms. In her Artist Statement, Rebeka Tabobondung explains that rather than moving out to colonize new plants, the group would re-engage traditional “ceremonies, lodges, offerings, and sacred sites” in order to access the consciousness, knowledges, teachings, and... the messengers that can lend to our survival.”²³

Through workshops with Film Farm (Independent Imaging retreat), the group learned about eco-processing with local plants, and as well as the creation of phytograms. This cameraless process recalls Anna Atkins’ tactile approach, and proposes a method developed by Karel Doing, that lays flowers taken from the land directly onto 16mm or 35mm celluloid film. These impressions are deeply beautiful – sometimes taking on the shape and color of the flowers and at other times generating surprising forms and details. This process enables the group to incorporate the multi-layered histories, atmospheres and temporalities of place into the interpenetrating plant-human materialities of their collaboration.

In “Phytograms: Rebuilding Human-Plant affiliations”, Doing explains the complexity of these interconnections: “...plants respond to a variety of different cues, such as moisture, light, gravity, sun direction, barometric pressure, magnetic fields, nutrient gradients, temperature, colour (wavelength), physical contact, fluid flow, electrical current, darkness and the volatile airborne and soluble waterborne chemical signals exchanged within their ecosystem.”²⁴ The plants and flowers also share nutrients in a communication network that is far more complex than previously understood.

As part of their films, each artist has carefully selected plants, flowers, rocks and bones tied to their life histories. Adrian Kahgee’s *Everything is Right Here* (2021) develops her film with dandelions (a colonial plant) and trilliums (indigenous to the Saugeen territory) to consider their histories (how they came to be on the land) and their medicinal properties. “At the center of my metaphorical bag” writes Kahgee, is “cultural knowledge that is deeply woven into the land.”²⁵ Plants are also connected to understanding the world in terms of change, transformation, survival and interconnectedness. All three films juxtapose phytograms with historical elements— a jingle dress and dance (Kahgee); the place of a Black settlement connected to the Underground Railroad on Saugeen Ojibway Nation Traditional Territory (*The Traveller*, Schlums) and a mammoth bone found years earlier by the artist on a beach (*Mammoth Bone*, Tabobondung). All three films bring together inherent knowledge of the land to produce afro-indigenous relations by looking to the history and future of the planet. This includes the movements of Indigenous nations across the land and diasporic histories of Canada. The “exploded canvas” coined by Schneemann to describe the integration of her own embodied experience into non-representational actions, comes full circle and expands outward to incorporate deeply integrated and relational temporalities. All three women perform in their films just as they work beyond them to animate forms of community building that connect to their own histories and the land. This is also why we see so many women working with “eco impulses” create gathering spaces for pedagogies, screenings and exchanges beyond the films they make. We call these practices ‘blooming harmonics’ because they expand outwards from deeply embedded historical structures, laying the ground for reflexive ecologies.

¹ Scott MacKenzie and Janine Marchessault, *Process Cinema: Handmade Film in the Digital Age* (Montreal: McGill-Queen's University Press, 2019).

² Larry J. Schaaf, "The Cyanotypes of Pioneering Photographer Anna Atkins," National Gallery of Canada Magazine November 26, 2020 November 26, 2020 accessed Oct 10, 2021.

³ Schaaf, *ibid.*

⁴ Ann B. Shteir, "Gender and 'Modern' Botany in Victorian England." *Osiris*, vol. 12, [Saint Catherines Press, The University of Chicago Press, The History of Science Society], 1997, pp. 29–38, <http://www.jstor.org/stable/301897>.

⁵ Annemarie Iker, "Art and Artists," MOMA online <https://www.moma.org/artists/231> accessed October 11, 2021

⁶ Schaaf, *ibid.*

⁷ Johanne Sloan, "Joyce Wieland at the Border: Nationalism, the New Left and the Question of Political Art in Canada," *The Journal of Canadian Art History* (26:2005), 91.z,z

⁸ Other Film Farm alumni have gone on to teach hand processing techniques. The late Helen Hill's famous "Ladies Film Bees" revived the communal idea of "Ladies Knitting Bees" by offering an afternoon of shooting and film processing in Halifax, Canada and New Orleans, US among other locations. Eva Kolcze, Zoë Heyn-Jones and Terra Jean Long created the plant-based processing Site + Cycle workshops (est. 2015) in Jalisco Mexico and Gibraltar Point, Toronto Island.

⁹ Press release Redcat: Calarts' Downtown Center for Contemporary Arts Monday, April 26, 2010. <https://www.redcat.org/event/jennifer-reeves> Accessed November 20, 2021.

¹⁰ Michael Sicinski, "Spotlight | When It Was Blue (Jennifer Reeves, US)," *Cinema Scope* August 29, 2009. Accessed October 15, 2021 <https://cinema-scope.com/spotlight/spotlight-when-it-was-blue-jennifer-reeves-us/>

¹¹ Chakrabarty, Dipesh. "The Climate of History: Four Theses." *Critical Inquiry* 35 (2) (2009): 206. For a longer discussion of art and climate change see Janine Marchessault, *Ecstatic Worlds: Media, Ecology and Utopia* (Cambridge: The MIT Press, 2017).

¹² Brenda Longfellow, "The Immediate Sensuous: The Process Cinema of Jennifer Reeves," in *Process Cinema: Handmade Film in the Digital Age*, edited by Scott MacKenzie and Janine Marchessault, Montreal: McGill-Queen's University Press, 2019, 385.

¹³ *Ibid.* With "eco impulse" Longfellow is quoting critic Sophie Mayer who suggests that the film's influences come more clearly from Maria Menken or Margaret Tait. Sophie Mayer, "The skin, the aging, the imperfection, the colour, the beauty," *Vertigo Magazine*. Volume 4. Issue 2.

¹⁴ Carolee Schneemann, *More Than Meat Joy: Performance Works and Selected Writings* (Documentext 1997), 167.

¹⁵ Longfellow, *ibid.*, 256.

¹⁶ Jennifer Reeves, "Landfill," *The Film-Makers' Cooperative Catalogue* New American Cinema Group <https://film-makerscoop.com/catalogue/jennifer-reeves-landfill-16> access October 10, 2021.

¹⁷ Adams P. Sitney, *Visionary Film*, 2002, Oxford University Press 347.

¹⁸ Kelly Egan, “*c: won eyed jail: Sewing the Divide between Form and Function, Art and Craft, Precept and Concept through the Feminization of Structural Film.*” *Intersections 2006: Hybrid Identities*; York & Ryerson Universities (Joint Graduate Programme in Communication and Culture), conference presentation.

¹⁹ These words are taken from email correspondences with the artists in August 2021.

²⁰ Ibid.

²¹ For a discussion of All my relations see Linda Tuhiwai Smith. *Decolonizing Methodologies*. London and Dunedin NZ: Zed Books and University of Otago Press, 1999.

²² Octavia, E. Butler, *Parable of the Sower*. London, England: Headline Book Publishing (2019).

²³ Rebeka Tabobondung, Artist Statement for *Mammoth Bone* (2021)
<https://cfmdc-tv-preview.netlify.app/works/mammoth-bone> accessed October 15, 2021.

²⁴ Karel Doing, “Pytograms: Rebuilding Human-Plant Affiliations,” *Animation: An Interdisciplinary Journal* vol 15 (1), 26.

²⁵ Adrian Kahgee, Artist Statement for *Everything is Right Here* (2021)
<https://cfmdc-tv-preview.netlify.app/works/everything-is-right-here>