

Creative Terminal Project Report:

ESSENCE OF

Dana Buzzee

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Eternal Flux (installation detail). Dana Buzzee. 2022. PVC, acrylic, stainless and nickel-plated steel hardware, found fence posts.

Towards offering narrative and details on the research and thought which has evolved into my terminal creative project, *Eternal Flux*, this report takes the form of a collection of smaller verses through the methodology of gathering: A grimoire¹ for after the end of the world.

¹ A grimoire is a spell book, a gathering of short entries that lend the ability to cultivate transformation through the symbolic.

Gathering, as a methodological approach within my practice, is a gesture borrowed from Ursula K Le Guin's *Carrier Bag Theory of Fiction*, an essay outlining narratology that challenges hierarchy and heroics (what Le Guin refers to as "prick stories") by way of favouring the container, "... a well-wrought urn or cleverly knotted bag" (Haraway 20), as a way for gathering meaning. By positing the container as a crucial technology, Le Guin cultivates the potential to know the unknown:

"...it is a human thing to do to put something you want, because it's useful, edible, or beautiful, into a bag, or a basket, or a bit of rolled bark or leaf, or a net woven of your own hair, or what have you, and then take it home with you, home being another, larger kind of pouch or bag, a container for people, and then later on you take it out and eat it or share it or store it up for winter in a solid container or put it in the medicine bundle or the shrine or the museum, the holy place, the area that contains what is sacred...."(32)

Working intuitively from a container methodology, I understand art as the physical traces of extra-bodily philosophical pursuits. As such I do not attempt to work within particular mediums and disciplines towards readable outcomes. Rather, my practice utilizes the framework of the container, a method of crafting stories that centres gatherers and the gathered. Borrowing the gesture of gathering as a methodology within my artistic practice is a string of theoretical kinship not only with Le Guin, but also the scholarship of Donna Haraway. In particular, her book, *Staying With the Trouble: Making Kin in the Chthulucene*, which draws on, and expands, Le Guin's *Carrier Bag Theory*. My studio practice is storytelling through gathering, and *Eternal Flux* is a product of this gathering, seeking to generate visual examples that imagine the end of the world and what might follow.

2

Before I begin to sketch speculation about the fertile potential following The Apocalypse, there is another important detail of Haraway's writing to consider that informs my approach: how her self-identification as a Witch is a way to create the world that we must.

Though this focus is often overlooked in popular readings of Haraway, I believe initiation into this 'tradition' is key to facilitating a better understanding of the work of *Staying With*

The Trouble. Within the gathering of *Staying With The Trouble*, Haraway draws resistance to the epistemic limitations of the epoch name-game. She traces out several popular modes that contemporary humans have created for understanding our interconnectedness with Gaia: Anthropocene, Capitalocene, and elsewhere, Plantationocene, and performs a spell of transformation on them: The 'Chthulucene'. While *Chthulucene* seems to be playing a similar game, I argue that Haraway proposes it as an invocation that makes thinking, feeling, and becoming response-able at the end of the world possible.

In chapter two of *Staying With The Trouble*, "Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene", Haraway tells us that she is a Witch. With a polytheistic understanding of Witchcraft in mind, one of our first clues to Haraway's 'coming out of the broom closet', is how she uses the mythology of the ancient Greek Pantheon, tensioning the opposition of Olympian and Chthonian. While somewhat coded in the text, we can find these references in such quotes as: "With all the unfaithful offspring of the sky gods, with my littermates who find a rich wallow in multispecies muddles, I want to make a critical and joyful fuss about these matters. I want to stay with the trouble, and the only way I know to do that is in generative joy, terror, and collective thinking" (Haraway 31). Through Haraway's naming of the "tentacular ones" as "chthonic" she pulls us into an underworld of possibility. The Oxford English Dictionary describes 'chthonic' as meaning "dwelling in or beneath the surface of the earth", taking root in the mythologies of the Chthonian Deities.

Our next clue, and arguably the most blatant one to those sensitized to its reading, can be found in Haraway's description of her relationship with a particular chthonic, or tentacular one: "My first demon familiar in this task will be a spider, Pimosa chthulu"(31). A demon, in the vernacular understanding we are all familiar with, is itself a creature of the underworld, a preternatural chthonic entity, and a familiar is a critter with whom a Witch enters into a mutually symbiotic relationship within support of magic work (Starhawk 161).

Reading this sensitized to the occult possibilities found therewithin, the text becomes a work of resistance on offer through spellwork, that the Chthulucene when activated, is a larger temporal mode that de-centers the Anthropos (and our constructs); a reality shift that creates the future after the end of the world. Symbolically, this word-tool allows us the ability to understand, imagine, and interact with the world in a way suited for maintaining, perhaps even thriving, post-apocalypse. "Tentacular Thinking" becoming a practice for the activation - the spellwork- of the symbol of the Chthulucene. Throughout *Staying With The Trouble*, and alongside the incantation of the 'Chthulucene', is the symbol 'SF', which Haraway defines as "... a sign for science fiction, speculative

feminism, science fantasy, speculative fabulation, science fact, and also, string figures” (10). The narrative in *Staying With The Trouble* is gathered, it takes shape through the symbol of SF, and by performing the magic word [Chthulucene], a shift in pathways and understandings of the future is made possible.

Thus, Haraway’s ‘Chthulucene’ *spells* out aspects of our ecological entanglement, but also *imagines* invokes an approach that subverts the eschatology of our times, presenting a story, a narrative, a gathering, that works to imagine beyond; or, in her own words: “It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories”(12).



Eternal Flux (installation detail). Dana Buzzee. 2022. PVC, acrylic, stainless and nickel-plated steel hardware, found fence posts.

In 2019 when I arrived at the University of Oregon, I was already immersed in research and production invested in radical queer epistemes. In fact, this work was a major factor in my decision to accept the offer to study at UO. Eugene offers a unique geographical site for much of the community archival research I was engaged in, particularly the site of overlap between queer, feminist, and neo-pagan communities of the 1970s and early 1980s. Through my research and studio outcomes, I sought communion with this root and was enticed by the special collections at the UO library, which boasts one of the largest collections of lesbian and feminist periodicals of its kind, as well as a multitude of related collections, many of which were donations from local (separatist utopian) projects.



Bruise Me Softly (installation detail). Dana Buzzee. 2018. Original photograph/screen-printed on news print. 18" x 24".

From 2017 to 2019, the two years leading up to my arrival in this program, my practice was deeply involved, nonmonogamously of course, with Leatherdyke narratives and aesthetics. Informed by archival matterings that, once found, felt like an unlocked cypher to my understanding of both self and community. I was baffled that I hadn't, up

until that point, had access to these histories, that they seemed so disconnected from the contemporary iterations of such countercultural communities that I felt belonging to. I came to recognize the obfuscation of this inter-'generational' connection conformed to a hegemonic pressure that erased, devalued, and destabilized queer-femme communities, and that this force was in fact so effective that it often estranged us from our own timelines. My practice was driven by a commitment to reconnect this link, making visible the narratives and ways of knowing that shaped our community, but that was largely unknown to us. This took the form of seeking out traces of times past, often in the shape of printed matter and art, leading me to the archive. I tend to frame my relationship to the archive as "community-based", as a way to distinguish the site of my research from one with an allegiance to purely institutionally sanctioned collections, connoting instead an expanded, and oftentimes informal, approach—a time of container where temporal communion can phase, where the past haunts and ghosts are real.



Punishment Rituals (installation detail). Dana Buzzee. 2019. Leather, stainless, zinc-plated and nickel-plated hardware. 108" x 156".

This pursuit grew from an initial, and largely accidental, entanglement with a 1981 anthology, titled: *Coming To Power: Writing and Graphics on Lesbian S/M*, compiled and edited by the SAMOIS Collective from the Bay area. The book became a wholly

important guide to me for many years, sensitizing me to the potential of the holarchic² form, as it was created without hierarchical editing decisions, placing critical writing in the same stride as illustrations, erotica, photographs, and poetry.

This sensitization also extended into a keen awareness of the haunting potential of the archive. As outlined by Elizabeth Freeman in *Time Binds: Queer Temporalities, Queer Histories*, “S/M relentlessly physicalizes the encounter with history” (144), I began to engage in a queer hauntological approach of recalcitrant historiographies rooted in perverse desires deemed ‘obscene’ by hetero-overculture. Through this practice my understanding of queer experiences of time, accessed through communion with the archive, allowing for the past to have agency in the present, grew. This approach challenges the extractivist mindset that seems to be easy to slip into when working with archival matters as an artist, offering instead the potential for co-creation with the work of futurity, the aforementioned sensitization also bringing an awareness of the futures dreamed through utopic visionings of the past that never fully arrived in the present.



Punishment Rituals (installation view). Dana Buzzee. 2019. Wood, nylon rope, original photographs/screen-printed on newsprint
Leather, stainless, zinc-plated and nickel-plated hardware. Size varies.

² Interconnected and horizontal

Eternal Flux has grown from a practice of archival research and queer hauntology. A sculptural SF project working to divine beyond the end of time, our time, inspired by the time travel involved with archival research, *Eternal Flux*, overwhelmed by the mounting conditions of the end times, aims to reverse the hauntological flow, to imagine our time as a spectre within the future.



ALTR. Dana Buzzee. 2021. Vinyl, neon thread, original graphics screen-printed with water-based ink. Each shirt is modelled off a Gildan XL unisex blank.

An important category of recent gathering, crucial to *Eternal Flux* and my practice at large, is the visual and material culture of subcultural communities that have staked a claim of resistance against hegemony.

This began, I think, with my archival entanglement, seduced by both what was found within the printed matter and the design and objects that the printed matter gathered. There is an alluring quality to countercultural “stuff”, the tee-shirt that is an inside joke or a protest screen printed in a scrappy basement setup, the title or logo composed from an illegible nest of tangled-root-typography, the rare album with its rare music playing, the poster from the underground queer dance party stolen, presumably when the doorman’s back was turned, stuffed into a mesh shirt or leather harness and found later in a more sober state; this desire drives collective understandings through aesthetic signalling, material belonging, and visual resistance against power.



ALTR. Dana Buzzee. 2021. Vinyl, neon thread, original graphics screen-printed with water-based ink. Each shirt is modelled off a Gildan XL unisex blank.

However, very little exists outside of extractivist capitalist economies. Gathering stuff, regardless of intention or community affiliation, is nevertheless complicated and complicit: That blank being printed in a DIY basement setup was made from industrially farmed cotton, milled and sewn with labour exploited from the global south, shipped to the United States or Canada, held in a warehouse before being ordered with a wholesale account, the tangled-root-type being squeegeed across it with plastisol was designed on a computer made from mined metals, sheathed in plastic, drawing life from electricity; The album playing in the room is pressed literally on vinyl, and when not

spinning on a plastic electrical machine, lives most of its life swathed in paper or plastic; The stolen poster decorating the wall, well, maybe it is just sharpie on a piece of paper, is perhaps the most innocuous of the examples in this list until you consider the production and supply chain of both of these commodities —and that’s not to mention the providence of the mesh shirt or leather harness. The stuff that demarcates a community as “sub” or “counter” is entangled with the very hegemonic systems that the community often seeks to reimagine, reform, subvert, or dismantle. By desiring, fetishizing, or otherwise participating in the stuff of the counterculture, or really any culture, we participate in a dark ouroboros of commoditization, and entanglement of resource extraction, slow violence, globalization, and exploitation.

And yet stuff, and the stuff of countercultures persist, it remains seductive and vibrant.

5

Over the course of my study, I have enjoyed several catastrophes. I am not sure that they all bear repeating, or perhaps it is more so that to name them highlights them as singular in their catastrophic form, when in reality (if I were to pretend that such a condition was available to me), worlds have been ending throughout human history, throughout existence, and likely will continue to³. So, I will simply say that 2020 through 2022 was something of a hellscape, and I am certain that if anyone is bothering to read this nightmare essay, you will likely understand what I mean.

During the summer of 2020, as the world was falling apart, and I was making works of seance with the past—a past that was filled with worlding initiatives, futurity, and dreams of new, different, and better ways of living—it became impossible for me not to consider the act of worlding, of dreaming, or futurity in the context of the apocalypse.

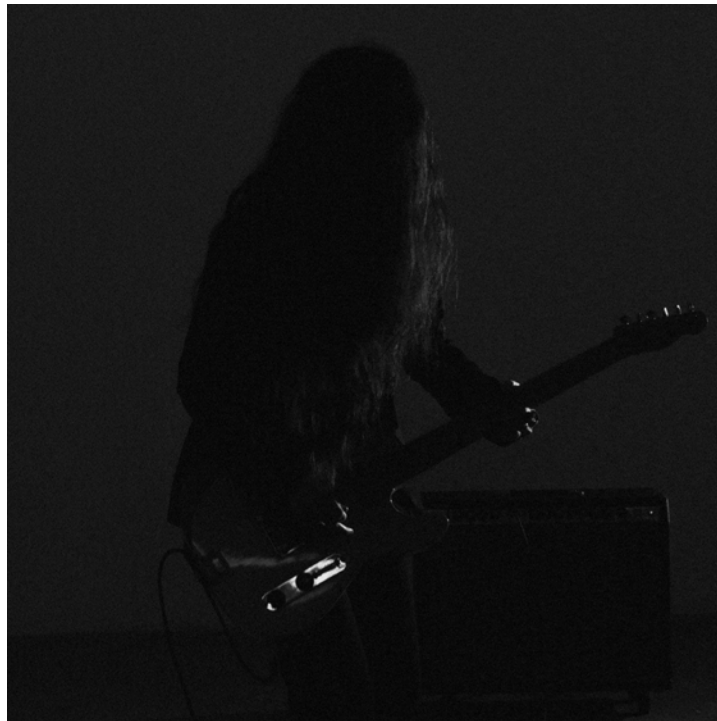
In the fall of 2020, I applied to an online residency that Johanna Hedva, an artist and writer whose work I admire, was the lead faculty for. The theme was Post-Doom. My application was sloppy and incoherent, I was on day 12 of a mandatory two-week quarantine in a small apartment (Canada is literal bullshit) and had only just stumbled across the call the day it was due. I have no idea what I even proposed. I didn’t get the

³ “Apocalypse and its associated narratives are a way to avoid responsibility not least because apocalypse in the total sense is fallacious. The earth and many forms of life will continue past whatever violence humans might enact, the point is the lives that are lived now and intergenerationally.” (Davis 96)

residency, but I did have the pleasure of encountering Hedva's description of the program, a call for submissions found googling her as I was re-reading *Sick Woman Theory* and listening to her freshly released doom metal album *Black Moon Lilith in Pisces in the 4th House*, soothing my pain-filled quarantine. In the context of this gathering, I believe her description is worth quoting at length:

"I started thinking about doom recently because I was explaining to a friend the difference between death metal and doom metal. »Death is fast, doom is slow,« I said. I realized that when we speak of death, it's often scaled to the individual, but doom is always scaled hugely, collectively: »We are doomed,« »Earth is doomed,« etc. The twenty-first century is marked by doom – the climate crisis, the promise that this is »late« capitalism (if only!), that liberalism is dead or dying. In 2020 we've found ourselves weathering many kinds of doom – disease, fascism – the apocalypse is here. We've killed the earth; we keep killing ourselves.

What comes after doom? And what does doom begin? How has it already mutated us? Think of Mark Fisher's assertion that it's easier to imagine the end of the world than the end of capitalism. Is this imagining now upon us? Or has it already been here for a while? What happens when we think of doom as a beginning, rather than an end? To start from the position that, of course, we are doomed – so, now what? Or, does doom foreclose linearity at all? Is it always ongoing and happening everywhere, and if so, what does such a condition produce as a future, or as a past?"



Johanna Hedva's *Black Moon Lilith in Pisces in the 4th House* album art

This framework felt, and still feels, urgent to the context I continue to find myself in. Especially when the threshold for the prefix 'post' is exactly that, a threshold now crossed. The apocalypse/s is here, has been here, will be here, and maybe there is a kind of fertility available when moving beyond it, an opportunity for different kinds of imaginings or possibilities, maybe not, but either way, I want my work as an artist to be an act of divination that seeks those imaginings and possibilities, that sees fecundity post doom, that seances in all directions.

6



The Ecstasy of Saint Teresa. Gian Lorenzo Bernini. 1647–1652. At Santa Maria della Vittoria, Rome

I was really hungover one day in the summer of 2010. Well, I don't know if that is really what made the day so special —I was hungover or strung out most days between 2004 and 2020, but this condition: nauseous, headaching, guts wrenching, vision swimming, brow sweating; seems an important one to mention as an introduction to how I got to see almost 4000 bodies and how it was simultaneously the most grotesque and sublime installation I have ever been affected by. And I was, affected, awed and on the verge of vomiting or fainting, my body literally reacting to the other bodies on display. This body horror experience, this moment of abjection, has been a persistent haunting as a visual artist, one that is particularly relevant to *Eternal Flux's* form and composition. Before the Leatherdyke work I was focused on maternal lineage and domestic handicrafts, knitting as a way of forming *string figures*, so to speak; and an approach to art-making that

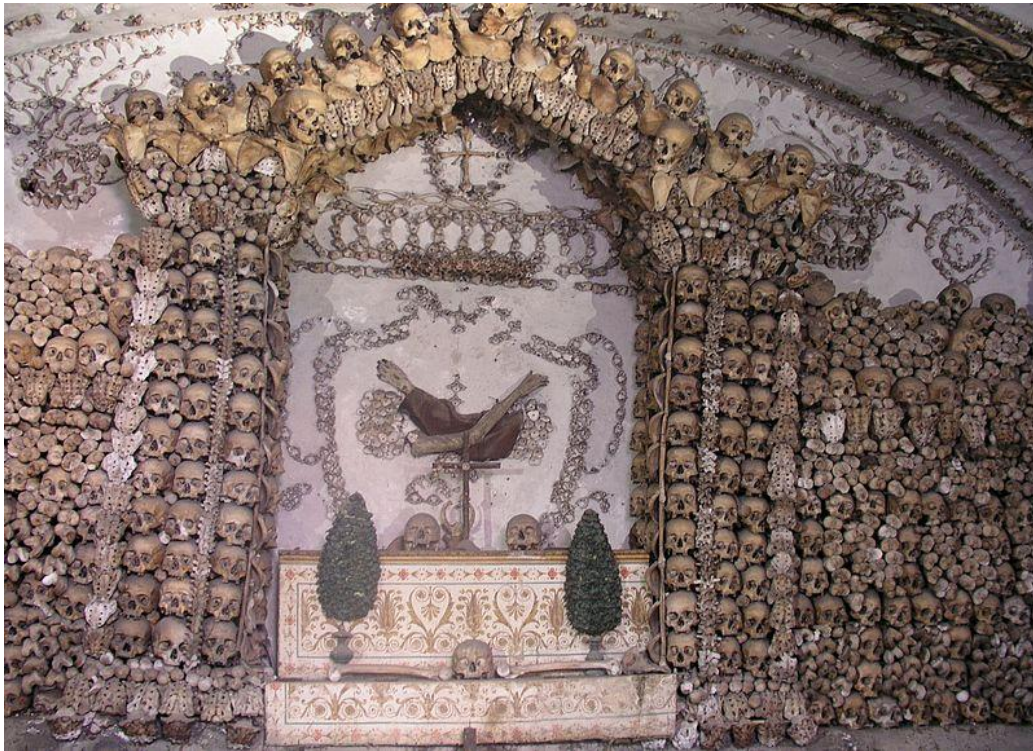
culled a sort of sympathetic magic to the viewer where the work on display suggested a body that was nowhere to be seen, a void to be filled by the viewer themselves within the imagination of their gaze. This foundation bled into my Leatherdyke sculptural pursuits, where my formal interest was concerned with designing pieces that looked wearable, however fantastical their purpose must be, begging for a body to animate and perform them, and leaving that desire raw and unfulfilled in their installation, as a beckoning to the viewer.



Saint Francis in Prayer. Michelangelo Merisi da Caravaggio. Est. 1602 to 1604. At the Capuchin Crypt.

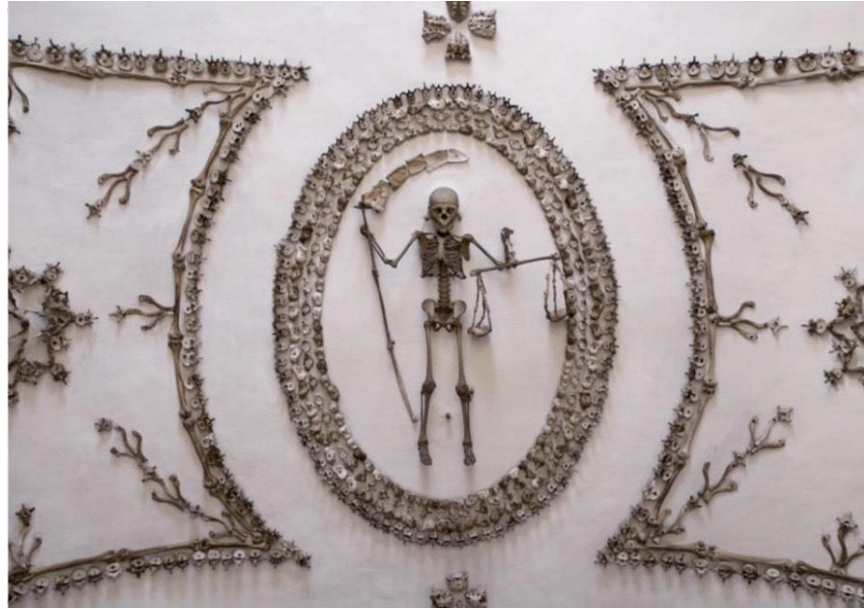
The bodies for the affecting installation in question, were sort of there, sort of not, reduced to skeletal remains and old clothes, dismembered and arranged. It was summer and I was in Rome studying art history between the third and fourth year of my undergraduate degree, digging myself into a very deep hole of debt that at the time I didn't even have the ability to understand. We had lectures in all manner of churches and galleries, with a very heavy focus on Bernini and Caravaggio. It was hotter than hell, somewhere around the 40-degree celsius mark, and I had really fucked my life up the night before with the other Canadians in the program and copious tetra packs of very cheap sangria. No one mentioned before we arrived at the Capuchin Crypts what we were about to walk into:

“This crypt of the "Santa Maria della Concezione dei Cappuccini" (Our Lady of the Conception of the Capuchins) was built between 1626 and 1631 by order of Pope Urban VIII, since his brother Antonio Barberini was a Capuchin brother. As a Cardinal, Barberini had the remains of thousands of Capuchins excavated at the Via dei Lucchesi Monastery and had their bones placed along the walls of the crypt like works of art and symbols. After that, the brothers also began to make their own bodies available. The crypt now houses the remains of about 3,600 brothers buried between 1500 and 1870.” (“The Capuchin Crypt, the bone chapel in Rome”)



Two severed, mummified arms cross one another to make the form of the Capuchin's coat of arms. Photograph © Dnalor 01

I was struck by how the “works of art and symbols” the bones were arranged into were decorative, maximalist, and absolutely the best installation I had encountered—a completely immersive environment, a sacred site shifted apart from the mundane, though edging blasphemy in its decadence and desecration. The remains were gnarly, all this terrible brown colour, stained from the traces of the soft tissue that once surrounded them, some still looked slick and juicy and in process. The decorative schema employed a balanced geometric logic, utilizing multiples of the same bones from different bodies to create a display that portended a more frivolous and baroque effect.



The Bone Chapel at The Capuchin Crypt in Rome.

While I only saw the crypt for maybe half an hour, perhaps a little longer, twelve years ago, it has informed pretty much every installation I have made since. *Eternal Flux* nods more directly to this haunting than most of my work, pulling some of its iconography directly from one of the crypts arrangements, a child's skeleton mounted to the ceiling holding a bone scythe and bone scales, encircled and laurelled with flourishes of bone, a mockery of justice, a harbinger of death.



Eternal Flux (installation detail). Dana Buzzee. 2022. PVC, acrylic, stainless and nickel-plated steel hardware, found fence posts.



Eternal Flux (installation detail). Dana Buzzee. 2022. PVC, acrylic, stainless and nickel-plated steel hardware, found fence posts.

Sigils, textual spells;

Scrawled surfaces, pictographs, graffiti, a cave painting on the side of a train car or across the bust of a tee-shirt;

a sigil is a magical word practice, a spell. A designed moment of text against legibility, performing chiasmus: organic, tentacular, black metal;

Reimagining the protocol of letters into words into meaning, the sigil slips comprehension and summons;

A magical technology for world reshaping;



Flower Eaters (installation view). Dana Buzzee. 2021. Dichromatic PVC, EVA sigils, stainless and nickel-plated hardware. Size Varies.

Through engaging with the seductive nature of counter-cultural “stuff”, and in turn “stuff” at large, my current practice has given in to the lure of working with materials of “progress”, namely the petrochemical par excellence: plastic. We are past the threshold of this synthetic material, it is a hyperobject that we have created, and together we now co-evolve in symbiosis with, for better or for worse. Intoxicating, proliferating, time-shifting and time-spanning, as it is, plastic is both a material substrate and a container central to the work of *Eternal Flux*.

Plastic is a key material container from our current ecology, through which *Eternal Flux* works to devine the future traces created now by countercultural communities⁴. *Eternal*

⁴ “Plastics were originally materials of mimesis, but as time passed, they came into their own, used not just to replace other materials but to invent new ones.” (Davis 22)

Flux isn't a project centred on the morality of plastic, per se, but rather, aims to be one that acknowledges the limited use of this substrate within our current cultural imagination. Though quite literally designed to be trash⁵, plastic has a much longer material narrative, a wider view of becoming response-able, as Haraway might say, and *Eternal Flux* seeks to access this understanding of our future ruins.



Flower Eaters (installation detail). Dana Buzzee. 2021. Dichromatic PVC, EVA sigils, stainless and nickel-plated hardware. Size Varies.

In the summer of 2021 I participated in a residency through the Banff Centre, focused on plastic. This collective research and seminar experience, and becoming more closely acquainted with Heather Davis', lead faculty of the program, scholarship, facilitated much of my understanding of the material entanglement of plastic within my own studio

⁵ "... plastic is made to be wasted. The value of plastic is enacted both in its production and in its disposal... Plastic, especially plastic packaging, is profitable and desirable precisely because it is meant to be thrown away. It anticipates disposal in its design. Plastic becomes profitable because it is possible for industry to externalize its own waste, shifting the problem onto individual consumers and local governments." (Davis 32)

practice, and at large. In particular, Davis' work, *Plastic Matter*, is a site of major research for me on this topic.

While insidious, plastic has permeated our world. It is embedded throughout commodity, whether “handmade” or Industrially produced, lacing out our current ecology with petrochemical affect—a kind of intoxication. We have crossed the threshold of the material reality of plastic, which, understood through the lens of our human temporal sensory abilities, is now a permanent condition of our ecology. As Davis points out, “... despite the fact that plastic was designed as a protective barrier from the earth and other creatures, plastic cannot help but become part of the earth, it is still a material of the earth, even in a purposefully oblique and engineered fashion” (4), and In the words of Michelle Murphy, “In the twenty-first century, humans are chemically transformed beings” (696). This intoxication is a material condition of our current ecology and is the material condition that *Eternal Flux* draws from for its divinatory work⁶.

With a temporality that looms heavily over our own, albeit with intermittent synchronicity, plastic is a portal through which we might access “an unruly relationship to time, one that folds and bends from the deep past into the deep future” (Davis 76). Processed from the mined ancient bodies of plants and animals, plastic is also “deeply imbricated with that of futurity” (Wegner 239), and its cultural narrative is one tangled with progress⁷; “In the 1950s, when plastic was first emerging but quickly coming to define consumer capitalism, it “was marketed as a substance that was not degraded by history or nature” Plastic represented a resplendent new world, free of the demands of death and decay.” (Davis 49). While this narrative persisted, there is a deep irony in it, as Davis points out “[t]he plasticity that plastic embodies is an epistemic plasticity rather than an ontological plasticity. There is little plasticity in the actual objects of plastic, but there is a lot of plasticity in our cultural investment in this object and the epistemologies that came to inform how it was made” (Davis 23), a material reality highlighting the lies of progress promised by modernity.

Initially, my practice was lured to engage with plastic as it embodies a dual consumer fetish potential. This fetish potential phased organically with my artistic explorations of Leatherdyke narratives and aesthetics, expanding the gatherings that compose my current practice. The dual-fetish confluence of plastic is both a consumer-driven concept: the desire to create a network of meaning through objects within our hyperreality-strangeness, to craft both personal and community-based identity and an acknowledgement of the prolific nature of plastic throughout commodity; and fetish in

⁶ “For much of the last century there has been a deep association between imaginings of the future, both near and far, and the temporary industrial material of plastic” (Wegner 240).

⁷ A popular prick story, so to speak

the sense that elicits engagement in transgressing taboo⁸. To openly celebrate or consume plastic is a stance that is becoming more shrouded in taboo. While the reality of plastic consumption is nearly impossible to actually meaningfully extract oneself from, the optics around it have shifted to one of denial. By creating work that directly uses this “arch-synthetic material”(Davis 10) with the aesthetics of BDSM, a site for permissive transgression and play is cultivated.

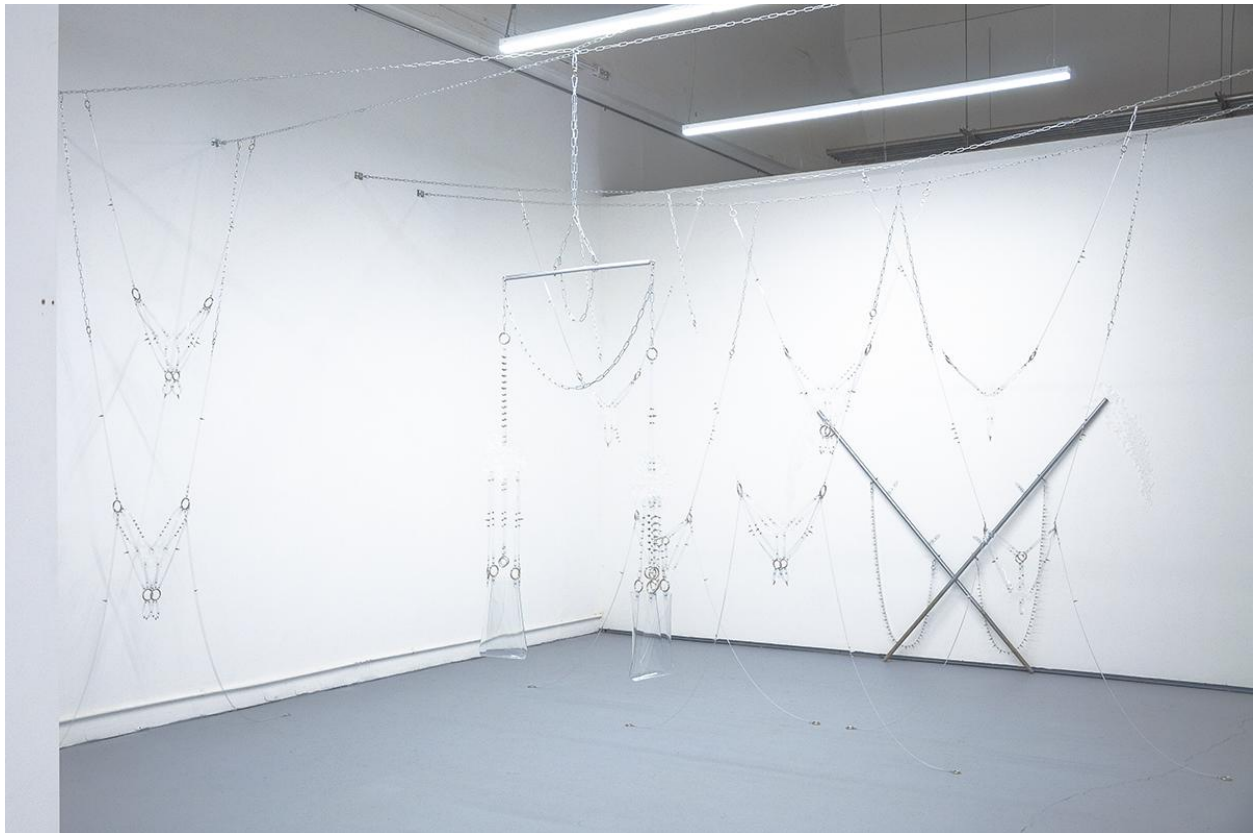


Eternal Flux (installation detail). Dana Buzzee. 2022. PVC, acrylic, stainless and nickel-plated steel hardware, found fence posts.

While abstracted, the forms suspended in *Eternal Flux* take inspiration from harnesses and dungeon furniture. While inert, they offer an invitation for the view to imagine their body engaged within them, a philosophically pornographic proposition, a projection of body through imagination. While this offers a sort of haunting, so does the material itself. Literally synthesized from unearthed ancient bodies, plastic represents “...the effects of oil’s haunting, its afterlife...” (Davis 76). An atemporal “multispecies muddle”, haunting through a fantasy seance. This is the material-narrative concern of *Eternal Flux*, accessed through sculpture, a speculative modality in its own right, using material

⁸ This tension is a site from which I have been creating my recent works, an extension of the study on power and control that I began through my entanglement with Leatherdyke epistemes. Plastic is, after all, something of a hypersitious *vegan* leather that we asked, or perhaps *spelled*, for as a culture.

and symbolic activation for an artistic re-cycling to re-imagine what may take root on the other side of the end of this world.

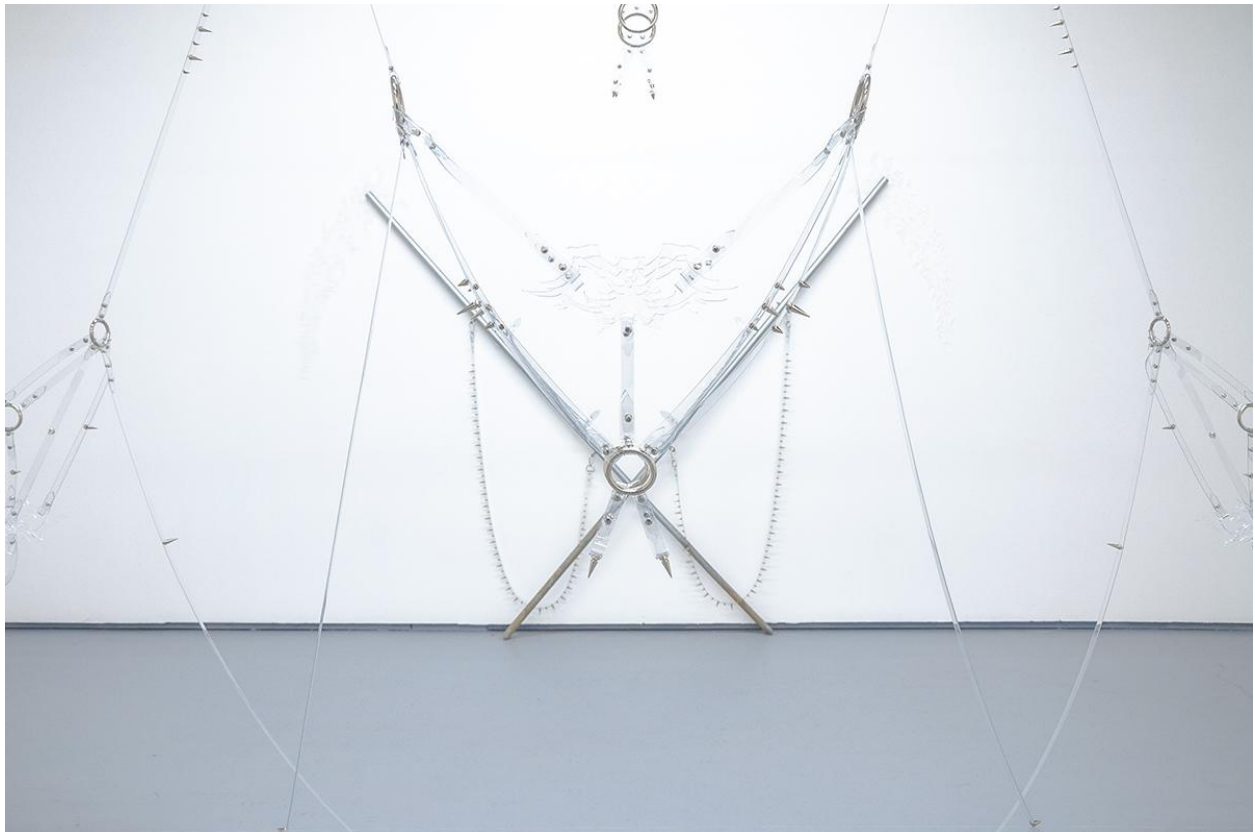


Eternal Flux (installation view). Dana Buzzee. 2022. PVC, acrylic, stainless and nickel-plated steel hardware, found fence posts.

The title, *Eternal Flux*, is a Feminist-Witch defining of chaos, accessed through an expanded archive; the entry for 'chaos' in Barbra Walker's 1983 *The Woman's Encyclopedia of Myths and Secrets* (a work of SF in its own right). Walker defines chaos as the "Great Mother Goddess's" wild menstrual energy that is in a constant state of "eternal flux". Simultaneously flippantly earnest and woefully reductive, I delighted in how, as a title, *Eternal Flux* offers memetics of the attitudes of my research and a

narrative of a particular origin that intersects with the archival research that led me to pursue an MFA.

Eternal Flux, as a work of SF, seeks to divine a futuristic subject position basking in the trash, the eternal trash of our time, in a state of constant flux, seeking out the subversive and radical intent that I turn to the archive for, a cult seeking to make sense of the past, following the downward spiral of apocalypses which they will exist on the other side of.



Eternal Flux (installation view). Dana Buzzee. 2022. PVC, acrylic, stainless and nickel-plated steel hardware, found fence posts.

The PVC that makes up the majority of the material in *Eternal Flux*, is one free of dyes, crystal clear yet scuffed, scarred, and dusted with residue and dirt; virgin but trash. The installation begs logic from sites and architecture of worship, amalgamated with a BDSM sensibility, empty harness as invitations for the viewers' pathos and imaginations. The mirrored forms cut from clear acrylic are gestures towards the work of the sigil in design, branding, and subculture from our current time translated to hardware. Lessons and iconography from the Capuchin Crypt are recycled here, an experience out of time but still holding an edge of death and justice in post-collapse circumstances, a read of agro(cultural) worships surfaces, the chthonic rising.



Eternal Flux (installation view). Dana Buzzee. 2022. PVC, acrylic, stainless and nickel-plated steel hardware, found fence posts.

Eternal Flux is interested in destabilizing conventions of an anthropocentric worldview to consider a more holistic approach to ecology, challenging what an 'apocalypse' might actually mean in a narrative sense by reframing it into a cycle that composes the world we know into one of fecund possibility. By engaging in Haraway's symbol of SF, and supported through material engagement with plastic, this work divines a speculative future, post-apocalypse: a subject position of a retro-counterculture revivalist movement, or at least one attempting to make sense of the ruins left from our time, perhaps this cult is human, perhaps xeno, and possibly of our own making, or perhaps a new species altogether; regardless, this is a speculative narrative of the deep future of the stuff of counterculture and its seductive qualities, entangled in the commodity violence of capitalism, being revelled in and made sense of, out of its time and place.

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