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Ecocene Arts



Temporal Resistances

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Temporal Resistances

by prOphecy sun



About the Artist

prOphecy sun (PhD) is an interdisciplinary performance artist, queer, movement, video, sound maker, and mother of three. Her practice celebrates both conscious and unconscious moments and the vulnerable spaces of the in-between in which art, performance, and life overlap. Her recent research has focused on ecofeminist perspectives, co-composing with voice, objects, surveillance technologies, and site-specific engagements along the Columbia Basin region and beyond. She is the Arts Editor for *Ecocene: Cappadocia Journal of Environmental Humanities* and a sessional faculty at Emily Carr University of Art + Design. She performs and regularly exhibits in local, national, and international settings, music festivals, conferences, and galleries and has authored several peer-reviewed articles, book chapters, and journal publications on sound design, installation, performance, and domestic spheres.

Temporal Resistances

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It is not as if an 'I' exists independently over here and then simply loses a 'you' over there, especially if the attachment to 'you' is part of what composes who 'I' am... On one level, I think I have lost 'you' only to discover that 'I' have gone missing as well.

At another level, perhaps what I have lost 'in' you, that for which I have no ready vocabulary, is a relationality that is composed neither exclusively of myself nor you, but is to be conceived as the tie by which these terms are differentiated and related.

—Judith Butler

Nostalgia, a longing for a previous time or place, is acquiring new urgency in environmental and ecological research-creation contexts. As species and biodiversity vanish, climates shift, ecosystems collapse, and lands are irrevocably altered, transformed, or commodified, nostalgia emerges as a potent emotional and conceptual tool, as well as a hauntology, for understanding what once was, what may no longer exist, and what shapes our present (Derrida 1993; Fisher 2014). It is evoked through sensory traces—scents, textures, sounds, or remembered species—activating a lived connection to place. As Donna Haraway (2018) urges, we should stay with the trouble, and nostalgia can be one way of doing so, attuning to what remains, including the traces, the absences, and the subtle shifts of ecological unravelling.

The tenth installment of *Ecocene Arts* features two pieces, *I'm Here Now* (2025) and *Between Places and Passages: Examining Fractured Identities through Nationhood, Memory, and the Archive* (2024), which provide affective responses to loss, displacement, and change in human and more-than-human worlds. These pieces prompt us to consider important questions: What is grief? Which materials can amplify and convey grief through ecologies, systems, and maps? In what ways do care and labor help us attune to and perceive grief differently? Who needs to remember your artwork and why? How do we relate to memory, and how are the tensions between remembering and forgetting expressed?

In the first piece, David McGregor recounts noticing a leak in an oil and gas company's hose and the splatter of frozen water from the drill line extending beneath the

site where he had recently carved an hourglass sculpture from a decaying tree. This experience highlights the uncanny overlap between industrial extraction and artistic practice. Time does not flow in a straight line; it feels unpredictable and tangled, like sand slipping through a narrow opening. His artwork, which initially seemed separate from the drilling work, later emerges as a kind of memory or sign created by following his instincts and reflecting. This layered sense of meaning connects to ideas of being haunted by the past or present—watching environmental damage unfold and noticing small details as a way to resist destruction and cope with fear.

In the second piece, **Andrew Ina** writes about unexpectedly discovering a Google Street View image of his Lebanese grandparents outside their suburban home in Cleveland, Ohio. Captured by an automated system without their knowledge or consent, the photo preserves a moment of their everyday life—gardening and preparing food—deeply rooted in traditions from their mountainside village in Lebanon’s Bekaa Valley. The image, along with others like it, serves as a poignant representation of diasporic life, illustrating the intersection of family history, cultural continuity, and the experience of living between worlds. Rather than reproducing sentimental myths of return, Ina’s immersive artworks foreground rupture, longing, and critical self-examination. The interplay of sensory triggers, including sound, and moving and static images, does not serve to escape the present, but instead destabilizes time and opens space for layered, contested histories. In this way, nostalgia becomes not a retreat, but a generative method for exploring memory, displacement, and identity in flux.

Together, these contributions present a myriad of ways to critically reflect on loss, remembering, and forgetting, while also celebrating quiet resistance to assimilation and committing to cultural practices in new and unfamiliar lands. These concepts hold special relevance in light of the ongoing challenges posed by climate change, biodiversity decline, and the irreversible transformation of ecosystems. The longing to return to familiar landscapes, seasonal approaches and cycles, or once-abundant species is shaped by both individual memories and collective ecological grief.

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