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Diasporas of Flesh, Fiber, and Bloom

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Diasporas of Flesh, Fiber, and Bloom

by prOphecy sun



About the Artist

prOphecy sun (PhD) is an interdisciplinary performance artist, queer, movement, video, sound maker, and mother of four. 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 Lecturer 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.

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To engage in practices of critical listening positionality, then, requires that we learn to notice different moments of intersection. It requires becoming better attuned to how race, class, gender, ability, cultural background and sexuality guide our listening capacities, habits and biases.

—Dylan Robinson

Bodies remember places our feet no longer reach. Like limbs, wood, and roots searching through fractured ground, diaspora stretches between loss and possibility, between the ache of departure and the invention of new forms of home. It lives in accents, recipes, rituals, songs, stories, sounds, smells, seeds, fibers, fauna, blossoms, molecules, materials, touch, and gestures across time and geography. It is remembered in quiet and subtle ways, in bends that resonate, absorb, vibrate, and return. What survives is not always the exact form or body but the frequency of belonging. Memory endures in the body and through continual acts of carrying and being carried across distance. A scattering that still longs for connection. A way of belonging to many places without ever fully arriving in one.

In pluriversal terms, memory requires flexibility, an understanding that reality does not move in one direction, operate uniformly, work in one rhythm, or speak in one language (Medrado and Rega 2026; Bauwens et al. 2026). Memory necessitates adaptability and an acknowledgment that reality does not progress linearly, operate uniformly, or communicate through a single perspective. Rather, it manifests through numerous modes of listening, sensing, recollecting, relating, evolving, and permitting multiple realities to coexist and inform one another.

The twelfth installment of Ecocene Arts features three interdisciplinary creative contributions: *Arriving at Now* (2026), *Sound as a Memory of a Performer's Presence* (2026), and *Perpetual Dowry: Fiber Art as Continuation of Thread Craft Lineage* (2026), which each explore communication beyond fixed language systems. The pieces are grounded in questions of displacement, memory, and belonging: How do we cultivate a sense of

home and build community in unfamiliar places? What traces do we carry across media, borders, landscapes, and generations? Additionally, how might these movements contribute to future forms of living and relating?

In the first, **Marnie Temple** writes about her lived experiences as a biracial woman, weaving personal narrative, genealogical research, and reflection to examine identity, ancestry, and belonging. Her multidisciplinary practice, spanning painting, sewing, and installation, features recurring lines that appear as asemic writing, gestures that move like uncensored words, oscillating between coherence and fragmentation, and between silence and expression. Rather than functioning as text to be decoded, the marks become carriers of resonance and affect, inviting viewers into spaces of personal interpretation and embodied reflection on the Transatlantic Slave Trade's enduring historical and emotional impact. Through storytelling, archival inquiry, and introspective commentary, she reflects on the complexities of heritage and displacement, using soft, meandering, and unstable forms that mirror the rhythms of conversation, emotional residue, and the experience of not always being heard or understood.

In the second piece, **Gemma Crowe** explores how sound propagates through resonant, porous, and flexible surfaces that maintain pressure along their grain. Certain sounds become amplified; others fade away, transmitting frequencies unevenly throughout their structure. Like Temple, Crowe's auditory compositions exhibit comparable behavior, fluctuating, pooling, and interrupting themselves much like fragments of conversations that are partially maintained and partially lost. Aiming to prioritize resonance over clarity, each gesture serves as a residue of movement, emotion, and sonic memory embedded within the materials and the performer's body.

Tatjana Mirkov-Popovicki's artwork combines weaving, painting, and installation-based gestures to reflect on her layered relationship to memory, migration, and belonging, drawing deeply on her Serbian heritage and her present life in Canada. Thematically, the work moves fluidly among historical narratives, speculative futures, and intimate recollections of home. Threaded representations of geometric forms, houses, patterns, and symbolic motifs recur throughout her pieces as visual markers of place, ancestry, and emotional memory. These forms function not only as architectural references but also as embodied maps or sites of familiarity and intuition, deeply inscribed in her body and lived experience.

Collectively, the artworks evoke both permanence and displacement, inviting viewers to consider how memory, heritage, and material culture shape one's sense of self and home. Together, they ask us to listen across differences, across skies filled with overlapping constellations, and to recognize that multiple truths, cosmologies, and experiences can coexist without collapsing into a single dominant form of knowing.

Each world glows with its own rhythm, memory, and embodied logic, yet remains connected by invisible threads of relation.

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