



Kaitlin Bryson

Artwork

Forests of symbiotic revolutionary collapse, forcing nurturing collaborations

2023, organic linen, hemp, and cotton dyed with indigo, madder, eucalyptus, marigolds and cochineal. Fibers inoculated with *Pleurotus ostreatus* (oyster mushroom) mycelium.

16" x 20" NFS

RESTOR(Y)ING SOIL

Words by Beata Tsosie-Peña (Santa Clara Pueblo) from her poem, "Transform" as part of Restor(y)ing Soil: Facilitating Succession Post-Wildfire.

Copies of the zine are for sale for \$15

The Intimacy of Strangers

2021. vintage synthetic fibers inoculated with *Pleurotus ostreatus* (oyster mushroom) mycelium. Mycelium fibers "stitch" the pieces together as they grow into the fibers.

dimensions variable (3 pieces). NFS

Artist Statement

My artworks are queer, entwining multispecies agents in transformation, play, and their own dynamic processes. It is my goal that at the "end" of these artworks their comprising materials become compost, offering nutrients to multispecies and land. I endeavor to make work that is materially low impact and does not create harmful waste or participate in a global, capital economy. I seek to instead participate in the reciprocal economy of the more-than-human world by creating habitats, ecosystems, and microbial forms of nourishment.

My artistic practice is committed to dreaming new futures through decay. To visually decompose/metabolize/process harmful systems such as violence on bodies and land, the exploitation of precious resources, and white supremacy to instead cultivate collective care and fertility. Working with fungi, multispecies, and other humans, this practice nurtures posthuman environments and dialogues that foster inclusion and justice, celebrate (bio)diversity, challenge myths of individualism, and center alternative ways of learning, knowing, and being.

Bio

Kaitlin Bryson is a queer ecological artist concerned with environmental and social justice. She primarily works with fungi, plants, microbes, and biodegradable materials to engage more-than-human audiences, while also facilitating human communities through social practice and environmental stewardship. Her practice is research-based and most often collaborative, highlighting the potency of working like lichens to realize radical change and justice. She received her MFA in Art & Ecology from the University of New Mexico in 2018, where she concurrently studied art and mycology with research in ecotoxicology. Currently she works as a practicing artist, land-worker, and radical educator. She has worked on multiple land and bioremediation projects with Tewa Women United and Communities for Clean Water in New Mexico, USA. She has received support from the Lannan and Andrew W. Mellon Foundation(s) to create ecologically remediative artworks nationally and internationally. She is a recipient of the 2022 Anonymous Was A Woman Environmental Arts Grant, as well as the 2022 Future Art Award: Ecosystem X from Mozaik Philanthropy, and a 2022 Fulcrum Fund from 516 Arts. Bryson has exhibited throughout the United States and Europe, and in Mexico, Ireland, and Nepal as well as in notable festivals such as Ars Electronica (AT) and Politics of the Machine (DE). Her artwork and activism have been featured in books such as "In Search of Mycotopia: Citizen Science, Fungi Fanatics, and the Untapped Potential of Mushrooms", by Doug Bierend and The New Farmer's Almanac "The Grand Land Plan" and in the Autumn 2022 Edition of *Antennae: The Journal of Nature in Visual Culture*. In April of this year, she was selected as one of the "12 Artists to Know In New Mexico" by Southwest Contemporary.