

SEASONLESS: SUTURING THE GAPS OF AN ENVIRONMENTAL DECOUPLING

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Abstract

Seasonless is a textile-based interdisciplinary installation and MFA research-creation thesis project that confronts the profound physical, psychological, and cultural impacts of climate change, with a particular focus on Bangladesh—one of the world’s most climate-vulnerable nations—while extending resonance to my adopted homes in England and Canada. By blending autobiographical narrative, sustainable material practice, and diasporic perspective, *Seasonless* serves as an elegy for a seasonless world. Drawing on my personal experiences of disrupted seasonal cycles, witnessed during field research, the work mourns the erosion of ecological integrity and cultural heritage in the Anthropocene.

Rooted in the traditional Bengali quilt-making technique, the installation transforms the Gallery into an immersive, body-like space that evokes Timothy Morton’s concept of climate change as a “hyperobject”. Large-scale fabric works incorporate photo transfers, Bangladeshi jute fibres, repurposed materials, dry foliage, and palm-leaf hand fans. Most intimately, I sew with strands of my hair¹—a biomaterial carrying my DNA—to stitch organic, fractal forms inspired by human organs. This act of stitching metaphorically enacts healing, mirroring surgical suturing and nature’s regenerative processes. Guided by Janine Benyus’s² principles of biomimicry—learning from nature as model, mentor, and measure—the project positions the human body as both microcosm of the planet and agent of its potential restoration. A call for reciprocity and mindful attention to the living world, *Seasonless* advocates a shift from

¹ Human “hair” is a filamentous “biomaterial” that grows from follicles in the dermis of mammals — composed almost entirely of the tough protein keratin, it serves protective, sensory, and (evolutionarily) thermoregulatory functions, while today carrying deep cultural, aesthetic, and symbolic significance. A hair shaft is remarkably strong for its diameter. It can support about 100 grams of weight, yet is flexible and elastic.

² Janine Benyus (born 1958) is an American biologist, natural sciences writer, innovation consultant, and the pioneering figure widely known as the “Godmother of Biomimicry.” She popularised the concept of biomimicry — the practice of consciously emulating nature’s time-tested designs, patterns, and strategies to solve human challenges in sustainable ways — through her ground-breaking 1997 book *Biomimicry: Innovation Inspired by Nature*.

exploitation to biocentric care, countering what Amitav Ghosh terms “the great derangement”—the collective denial and failure of imagination surrounding the climate crisis. Through slow, affective immersion, the installation invites viewers to recognise the intertwined fates of bodies and ecosystems, fostering contemplation, dialogue, and ethical awakening.

To my father.

[Who lost his mother in his childhood, became a mother to many.]

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I am also remembering my best friend, artist *Ismat Moni* (1974 -1998).

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Exhibition Description

Seeing comes before words. – John Berger³ (2008, 7)

Seasonless ঋতুহীনতা is a textile-based interdisciplinary installation, presented at the Gales Gallery, York University, Toronto, from 30th March to 3rd April 2026. Conceived as an MFA research-creation thesis project, this exhibition is accompanied by an *ekphrasis* that further contextualises and reinforces its thematic concerns. The installation occupies the entire gallery, including the walls, the floor, and the negative space, thereby engaging viewers in a fully immersive experience.

The exhibition features ten large pieces, including six palm-leaf hand fans, each suspended from the ceiling. Two fabric works are positioned on the floor, while the remaining pieces are installed on the gallery walls. Selected works are suspended so that they cast shadows on the walls or, perhaps, partially on the floor, emphasising the interplay between materiality and light. Certain fabric pieces are designed to move in response to viewers, while others allow observation from multiple vantage points.

The larger-scale works could come up to the floor to create folds. Some pieces are vertical, some are horizontal and rectangular, and a few are in organic shapes. The installation encourages prolonged engagement and contemplative observation, inviting viewers to both approach closely and observe from a distance. The work's affective dimension is foregrounded, with lighting used as a critical element to enhance the shadow effects integral to several pieces. The ethereal quality of the suspended fabric works contributes to a sense of spatial layering, as

³ John Berger (1926–2017) was an English art critic, novelist, painter, poet, screenwriter, and storyteller — one of the most influential and provocative cultural thinkers of the late 20th and early 21st centuries. A committed Marxist and humanist, he challenged traditional ways of understanding art, society, and vision, insisting that images are never neutral: they are shaped by power, politics, gender, and history.

these pieces are juxtaposed with those displayed directly on the gallery walls. The photo transfers are embedded into layers of fabrics, which are sewn with my hair, creating a complex composition of quasi-abstract surfaces.

The Gales Gallery is a square space. To convert it to a more organic or non-geometric shape, the curation demands breaking one or two corners. The four walls of the gallery, in a closed space with one open door, very much resemble the inside of a human body. Space, light, and air are crucial to my curation in creating a visual rendering of “hyperobject”, and inspired by nature, the biological forms of human organs echo the practice of “biomimicry”.

The world was void,
 The populous and the powerful was a lump,
Seasonless, herbless, treeless, manless, lifeless,
 A lump of death—a chaos of hard clay.
 -Lord Byron⁴

Byron composed *Darkness*⁵ 200 years ago, substantiated by his personal encounter with the climate crisis, which remains pertinent in our anthropogenic⁶ era (Byron 1993, 27). It eloquently expresses what a climate cataclysm can do to our only "blue planet", which faces an existential crisis—the rapidly accelerating catastrophe of climate change. It also echoes Rachel Carson's (1998, 100-101) words⁷: "Those who contemplate the beauty of the earth find reserves of strength that will endure as long as life lasts. There is something infinitely healing in the repeated refrains of nature—the assurance that dawn comes after night, and spring after winter". Once, my homeland, Bangladesh, was called a land of six seasons⁸; due to a decline in ecological

⁴ English poet Lord Byron (1788-1824), was one of the most iconic and controversial figures of the Romantic era in English literature. He became a literary celebrity whose life was as dramatic as his poetry—filled with scandal, adventure, passion, and rebellion.

⁵ The title *Seasonless* was inspired by the Romantic English poet Lord Byron's (1788-1824) poem *Darkness* (1816), written during a period often referred to as the "Year without a Summer," a phenomenon caused by the catastrophic climatic effects following the 1815 eruption of Mount *Tambora* in the Dutch East Indies. Byron narrated a chilling, apocalyptic vision of a world enveloped in eternal darkness, mirroring both the environmental despair of that era and his own fascination with human suffering, mortality, and the sublime forces of nature. The eruption released massive quantities of volcanic ash into the stratosphere, creating a "volcanic winter" that plummeted global temperatures and caused widespread crop failures and famine across the Northern Hemisphere. This atmospheric gloom served as the literal and metaphorical backdrop for Lord Byron's poem *Darkness*, which he composed during this "seasonless" period while staying at Lake Geneva.

⁶ We are now living in what many call the "Anthropocene" — an era in which humans have emerged as the planet's single most dominant force. Our species is profoundly reshaping the Earth, driving rapid global warming along with sweeping transformations to landscapes, ecosystems, oceans, biodiversity, and the atmosphere itself. The term combines "anthropo-" (human) and "-cene" (new), formed from Ancient Greek.

⁷ American biologist, author, and conservationist Rachel Carson (1907-1964), known for her book *Silent Spring* (1962), which exposed the devastating environmental and health impacts of indiscriminate pesticide use, especially DDT.

⁸ I learned and experienced as a child all six seasons of Bangladesh, those were: Spring (*Bashanta*), Summer (*Grishma*), Monsoon (*Barsha*), Autumn (*Sharata*), Harvest (*Hemanta*), and Winter (*Sheetkala*). The heavy rains following summer were distinctly different from a drier summer, and after autumn comes the harvest, when people harvest their crops and store food for the winter; those were the additional two seasons.

integrity, six seasons have now dwindled to four, or even less.

Besides, the global climate has been fundamentally altered in the Anthropocene by human activities, creating what Timothy Morton defines as a "hyperobject"⁹—a phenomenon so vast and multidimensional that it eludes human comprehension [a quintessential example is the *El Niño*¹⁰]. *Seasonless* springs from personal experiences, interweaving the physical and emotional damage wrought by a warming planet to explore how climate disasters reshape individual and collective identities and which the act of stitching becomes a desperate attempt to suture together a seasonal calendar being torn apart by global atmospheric currents. This

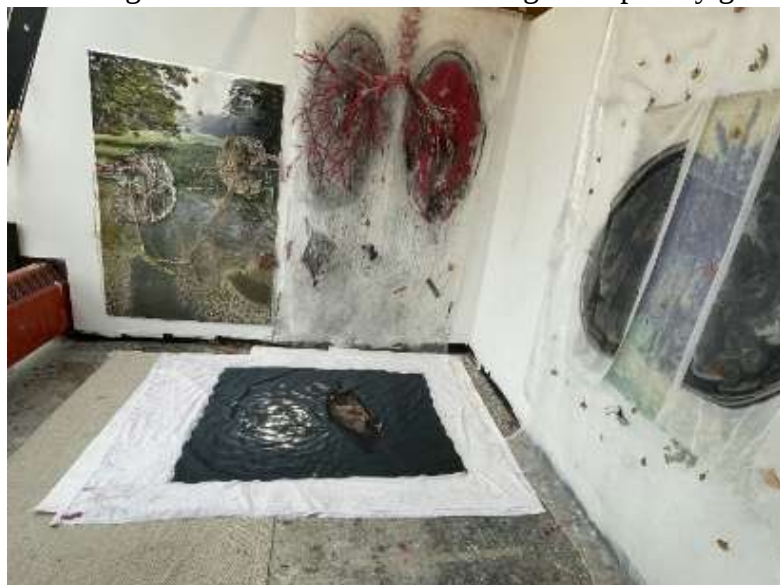


Fig. 1: Creation of *Seasonless* in Progress, My studio at York University, 2024-2026.

visualisation allows us to witness how a global force reflects a climate reality on a local, intimate scale. With this notion of scale in mind, while rooted in personal experiences of the climate disaster, this project seeks visual modalities by which the interconnected

⁹ A "hyperobject" is a concept introduced by Timothy Morton (b. 1968), to describe entities or phenomena that are vast, complex, and distributed across time and space, and that exceed human cognition and conventional ways of thinking about objects. "Hyperobjects" are not just large in scale, but they also function in ways that challenge our understanding of reality, causality, and locality. As a key figure in object-oriented ontology (OOO), Morton challenges anthropocentric views of the world, arguing that humans are just one type of object among countless others — all entangled in strange, uncanny ways.

¹⁰ *El Niño-Southern Oscillation (ENSO)*, a periodic climate pattern characterised by the unusual warming of surface waters in the central and eastern tropical Pacific Ocean, typically occurring every 2–7 years and lasting 9–12 months. It disrupts global weather patterns, often causing increased rainfall and flooding in parts of South America while bringing drought to Southeast Asia, Australia, and southern Africa. During *El Niño* years, the rhythmic arrival of the monsoon—the lifeblood of the delta—is delayed or reduced, leading to drought-like conditions that paralyse agricultural cycles and displace the rural people. While non-local in origin, its "viscous" effects manifest physically in Bangladesh through erratic monsoon cycles and record-breaking heat waves. This atmospheric force "sticks" to the local landscape, refuting fixed boundaries and effectively eroding Bangladesh's traditional six-season cycle.

physical and psychological impacts of environmental degradation on my body and the planet can be illuminated. In particular, how can the healing of our planet be achieved through the protocols of Biomimicry¹¹?

Seasonless (**Fig. 1**) depicts vital human organs—the kidneys, brain, heart, liver, and lungs to symbolise the homeostasis¹² required for both human bodies and global ecosystems. It is conducted through a combination of theoretical, practical, and field-based approaches that shape its conceptual and visual development. This hybrid process integrates environmental philosophy, cultural practices, and sustainable art-making to explore the interconnected physical and psychological impacts of climate change, while advocating for planetary healing. By rendering vital organs and other organs such as the uterus, placenta and blood vessels in textile form, my work positions the human body as a biological mirror of the Earth's ecosystem. Just as these organs maintain homeostasis through synergetic balance, the natural world requires equilibrium to sustain global life. Through a biomimetic lens, the lungs reflect oxygen-producing forests, and the circulatory system mirrors the fractal networks of river deltas. This corporeal visualisation serves as a vital cognitive tool to grasp the “hyperobjective” nature of climate change. Because a hyperobject is too vast to perceive, the body provides a manageable scale to witness its effects—from heat stress on the skin to health issues triggered by deteriorating air quality. Morton (2013, 51) said, “We are all burnt by ultraviolet rays. We all contain water in about the same ratio as Earth does, and salt water in the same ratio that the oceans do. We are poems about the

¹¹ We can use nature as a model, a mentor, and a measure; this process is called "Biomimicry", originating from the Greek *bios*, meaning "life," and *mimesis*, meaning "imitation." According to American scientist Janine Benyus (b. 1958), "Biomimicry is innovation inspired by nature. In a society accustomed to dominating or 'improving' nature, this respectful imitation is a radically new approach, a revolution really. Unlike the Industrial Revolution, the Biomimicry Revolution introduces an era based not on what we can extract from nature, but on what we can learn from her."

¹² “Homeostasis” refers to the body's capacity to maintain internal conditions—such as body temperature and blood glucose levels—stable and balanced, even when the external environment changes.

hyperobject Earth.”

I view *El Niño* as a "deranged" weaver unspooling the delicate threads of our climate; by documenting these shifts through the “slow” method of sewing on textiles with my hair (**Fig. 2**), I attempt to capture the physical reality of this phenomenon—the way it clings to the human body through heat stress and food insecurity. The unpredictability of this hyperobject serves as the "dark ecological"¹³ backdrop for *Seasonless*; confronting the calamitous impacts of climate disasters, predominantly in Bangladesh, and, more subtly, in my adopted countries, England and Canada. It employs interdisciplinary artworks to elucidate the intertwined physical and psychological tolls of environmental decline in my lived lands, a tactile textile installation inspired by Bengal's traditional *Nakshi Kantha*¹⁴ (**Fig. 3**). It inspired me to use a visual storytelling method to provoke "recognition", reflection, and dialogue about this urgent global issue, as Amitav Ghosh¹⁵ urged us to "recognise" the ongoing catastrophe to start healing ourselves of "the great derangement" (Ghosh 2017). Ghosh (2017, 4) informed us that

¹³ “Dark ecological” (2016) refers primarily to a philosophical and aesthetic concept pioneered by literary scholar Timothy Morton (b. 1968), far from implying gloom or despair, “dark” here evokes irony, melancholy, the uncanny, and a refusal of romanticized purity—a goth-inflected attunement to the weird, sticky, and irreversible entanglement between humans and the nonhuman world. Morton describes dark ecology as an approach to ecological awareness that embraces the uncanny, ironic, and often depressing realities of our entanglement with the planet—rather than retreating into romanticised, “green” visions of harmonious nature.

¹⁴ *Nakshi Kantha* (*Nakshi* means Patterns, and *Kantha* means quilt), traditionally crafted by Bengali women from recycled fabrics, is a type of flat, unwadded quilting made from multiple fabric layers. Used as bedcovers, mats, or wrappers, it features embroidered patterns—ranging from simple floral designs to intricate scenes—combined with running-stitch quilting in a colour that matches the fabric. Those are made from repurposed fabric, and after they are worn out, they are used to make new *Kanthas* as inner layers. Old quilting was called “echo quilting”, where stitches outline the embroidered motifs.

¹⁵ Amitav Ghosh (b. 1956) is a Bengali novelist, essayist, and thinker whose work masterfully intertwines history, migration, empire, ecology, and the climate crisis. His fiction is renowned for its epic scope, multilingual richness, and deep engagement with postcolonial identities and global entanglements. Ghosh was born in Kolkata, India. Then, he came back to Bangladesh for his father's profession; he also spent his childhood in India and Sri Lanka. Ghosh and I both have the same first language, which is Bengali or Bangla. Ghosh's ancestors were "ecological refugees" from Bangladesh, and my ancestors migrated from India; migration happened in South Asia for many reasons. The place where Ghosh was born and the place where I was born are not very far from each other. We share a common history, culture, language, and atmosphere. Therefore, he is aware of the climate issues in that region very well. He is nostalgic about Bangladesh, and in his writing, he mentions recurring issues in Bangladesh.

"Recognition is famously a passage from ignorance to knowledge."

Knowledge creates memories; the archive of lived experience, but where do we store our memories? In our brain or heart, or both? I had a photo showing me standing in front of the house that was lost in river erosion; however, the memory of the house and the image are preserved, though my memory is almost blurred. I scanned that tiny image, enlarged it, and then transferred it onto an organza curtain. For the top layer, I used my brain image, printed on chiffon. I used Bangladeshi flower petals, shaped like teardrops, to place on the surfaces of the transferred image; they resemble the island where the house was situated.

Trees are the heart of nature, producing oxygen to sustain life; to compose this, I utilised medical images of my chest and heart (**Fig. 10**), printed in monochrome on semi-transparent chiffon. I stained the fabric with tea, imparting a brownish hue that evokes the visual qualities of human organs. My experiences with cardiovascular and respiratory issues, which are exacerbated by extreme heat, have resulted in chronic health issues. Dry leaves (**Fig. 4**) and fragments of worn quilt layers are positioned between two layers of semi-transparent fabric, which are incorporated to resemble clotted blood, arterioles, or other subcutaneous bodily elements; stitched together with strands of hair to reinforce the somatic dimension of the work. The ongoing deforestation, alongside global ecological crises such as wildfires, underscores the



Fig. 2: My Discarded Hair, 2026.

gradual depletion of the world's oxygen bank.

My childhood was characterised by the abundance and affordability of freshwater fish, which could be purchased for only a penny;

today, even spending thousands of *taka* does not guarantee access to fresh fish—a loss that parallels the extinction of numerous animal, bird, and tree species due to environmental degradation. The ongoing damage to nature, compounded by pollution, adds further to the 'hyperobject.' For this work, I created an organically shaped representation of the “liver” by cutting and assembling quilt fabric. I incorporated images of ecological destruction, stitching them into the composition with hair, thereby layering personal and environmental narratives. My experiences in Bangladesh were marked by significant respiratory distress attributable to pervasive air pollution and acute dust allergies, both of which were exacerbated by outdoor activities such as landscape study. The physical impact of this environment was made evident by the expulsion of grey mucus, a direct consequence of inhaling airborne particulates and smoke. This piece articulates the deleterious effects of air pollution on the human respiratory system and draws a parallel to the broader environmental context—if the 'lungs' of nature are compromised, collective breathing becomes increasingly precarious. I used an organza curtain, ink-dyed black, and repurposed quilt materials to construct fractal (**Fig. 6**) representations of lung tissue. Printed and transferred images of trees and mangrove roots further reinforce the metaphorical and ecological significance of the lungs. Bill Bryson¹⁶ (2021, 420–425) mentioned, “We also produce and breathe in a lot of nitrogen dioxide, polycyclic hydrocarbons, semi-organic compounds, and miscellaneous particulates. Even the cooking of food and the burning of candles can throw off particulates that may do us no good at all. Although no one can say to what extent pollutants in air and water contribute to cancers, it has been estimated that it may be as much as 20 per cent”.

¹⁶ Bill Bryson (b. 1951) is an American-British author, journalist, and humorist renowned for his witty, accessible nonfiction on travel, science, language, and history. His book *The Body: A Guide for Occupants* (2019) is a head-to-toe tour of human biology; a must-read for every human being.

I used a 6-foot-long Bangladeshi cotton Sari, tea-stained with mehndi, tea, and turmeric, in earthy warm colours, and transferred printed images onto it. I burnt the sari to evoke the impact of heat on our skin. The water bodies of the earth function like kidneys in our bodies, maintaining and circulating water. Jute (**Fig. 15**) cultivation in Bangladesh required abundant water; Bangladeshi jute, known as the golden fibre, was once world-famous. Jute (*Pat*) requires consistent rainfall during March–May, but intensifying floods and erratic monsoons have repeatedly damaged crops. Due to water shortages, jute cultivation has suffered, as evidenced by references to the kidney’s blood vessels. In this work, I merged two images—one of the lake at my parents’ home and another of a nearly dry river. I printed images of exposed mangrove roots on fabric and sewed them onto a photograph printed on Japanese paper. Flower petals, shaped like kidneys, are displayed as a metaphor for the original sources of life. The rivers are metaphorically analogous to veins within the human body, sustaining both ecological and human life. I incorporated an image of a dying, abused river (**Fig. 7**) into a quilt; by removing the



Fig. 3: *Nakshi Kantha* from Bengal, Early 20th Century, Victoria and Albert Museum, 2024.

original threads, I created negative spaces and needle holes that evoke the rippling effects of water, symbolising the absence and loss of these waterways. I manipulated printed river maps of Bangladesh, tracing them onto a white cotton quilt with a red marker and appliquéing red quilt layers sewn with hair. The motif of red rivers serves as a cartographic metaphor, mapping the veins of both the body and the land. Rivers carry water, veins carry blood; if either is damaged, the system as a

whole suffers—underscoring the interdependence between human health and environmental integrity. Ghosh (2017, 159) stated, “Insofar as the idea of the limitlessness of human freedom is central to the arts of our time, this is also where the Anthropocene will most intransigently resist them.”

To create the placenta, I used images depicting both the shifting seasons and areas affected by pollution. By incorporating medical imagery of my organs, I can further reinforce the bodily metaphor. These images and materials are sewn onto a used quilt, whose earthy tones and stains from tea and food colourings, such as turmeric, evoke the ground itself. The finished assemblage, circular in form, references both the placenta and the lotus leaf—symbols of fertility and life—and is intended to be displayed on the gallery floor. This visual metaphor suggests that 'Mother Nature's' placenta is now scarred by anthropogenic damage. Six palm-leaf hand fans, burned to evoke further environmental loss, are suspended above the work; they represent the six seasons Bangladesh has lost and simultaneously allude to the necessity of artificial cooling in the face of persistent, excessive heat. I hang those fans from a handmade long pipe that resembles an umbilical cord, using a long piece of fabric from a Sari, staining it, drawing on it, and sewing with red thread and hair.

I created an ovum using two transparent curtains, between which I placed dry leaves,



Fig. 4: Collected Dried Leaves and Moss, 2025.

earth, strands of hair, threads extracted from used quilts, and fragments from older layers. These elements were stitched together with hair and cut into a circular form to resemble an ovum; yet, the resulting object also evokes the

imagery of microscopic organisms—a visual manifestation of the concept of the hyperobject. I utilised worn layers of reddish-pink quilt, deliberately splitting them to evoke the visual and material qualities of blood, flesh, and veins, creating a giant but overused Uterus. The conceptual framework of the Uterus is predicated on the notion that Mother Nature embodies a healthy uterus, symbolising fertility. Materials are sewn together with hair and threads extracted from the same quilt. This somatic metaphor extends to the botanical realm, where flowers are the reproductive organs of trees, and plants provide both oxygen and sustenance essential to corporeal and spiritual well-being. Benyus (2020) said, "Life has learned to create conditions conducive to life. That's really the magic heart of it." The umbilical cord connects the child and the mother; are we deliberately cutting off that cord with our mother nature?

I used biological "fractal"¹⁷ shapes that mirror the great forces of nature within the human body, illustrating a profound connection between humans and the cosmos. Strawn Martha¹⁸ (2016, 237) states that "Fractals are possibly a link between indigenous intuitive knowledge and contemporary highly developed computer knowledge". Similarly, the fractal network of a river



Fig. 5: Field Trip, Brick Kiln, Dhaka, 2024.

delta is reflected in our circulatory system, with main arteries dividing into countless smaller capillaries to distribute life-sustaining materials to every cell. This universal, repeating pattern of structure highlights that we are not separate observers of nature, but an intricate part of it,

¹⁷ Fractals are complex geometric shapes that repeat patterns at every scale (self-similar). Coined by the mathematician Benoit Mandelbrot (1924-2010) in 1975. Mandelbrot derived the term from the Latin fractus, meaning "broken" or "fractured," reflecting their fractional (non-integer) dimensions.

¹⁸ Strawn Martha (b. 1945, Washington, D.C.) is an acclaimed American photographer, visual ecologist, and Professor of Art Emerita at the University of North Carolina at Charlotte. She is internationally recognised for her work that blends fine-art photography with scientific and cultural inquiry into place, which she terms "visual ecology" — a practice that documents how humans, nature, and cultural traditions interact across landscapes.

fundamentally built by the same elegant mathematical rules. In this sense, the repeating patterns inside us resonate with the patterns outside, giving more profound meaning to scientist Carl Sagan's¹⁹ (1985, 190) famous observation: "The nitrogen in our DNA, the calcium in our teeth, the iron in our blood, the carbon in our apple pies were made in the interiors of collapsing stars. We are made of starstuff."

We carry nature in our bodies; biomimicry in art refers to artistic works inspired by the



Fig. 6: *Fractals Form in my Work, Work in Progress*, 2025.

same nature's patterns, processes, and structures, aiming to produce creations that are both aesthetically pleasing and environmentally sustainable. Although Leonardo da Vinci²⁰ explored biomimicry through his experimental drawings, inspired by his close observation of nature, most of his designs were not implemented during his lifetime. Nonetheless, his work revealed the intricacies of human and animal anatomy, making it easier for us to understand these concepts today with the aid of modern science and technology.

¹⁹ Carl Sagan (1934–1996) was an American astronomer, planetary scientist, cosmologist, astrophysicist, and one of the most influential science communicators of the 20th century. His ability to convey the wonder of the universe made him a household name, inspiring generations to look up at the stars with curiosity and humility.

²⁰ Leonardo da Vinci (1452–1519) was an Italian polymath of the High Renaissance — painter, draftsman, sculptor, architect, scientist, engineer, anatomist, inventor, musician, writer, and visionary — widely regarded as one of the greatest minds in human history. Vinci is one of the earliest and most profound practitioners of what we now call "Biomimicry" — the practice of observing nature's forms, processes, and systems to inspire human innovation and solve problems. Although the term "biomimicry" was coined centuries later, Vinci's approach perfectly embodies it: he viewed nature as "the master of all masters," insisting that human inventions could never surpass its elegance, economy, or efficiency.

Vinci is my central inspiration for practising biomimicry; he pioneered the concept centuries before the term was coined, regarding nature as the ultimate teacher. Perhaps his most notable example involves flight: da Vinci meticulously studied birds and bats—dissecting wings, analysing anatomical structure, observing flight patterns, and exploring the dynamics of air. He then designed ornithopters with flapping, twisting wings powered by human muscle, aiming to replicate the mechanisms found in nature. Although these designs were impractical due to weight limitations, his Codex sketches laid the groundwork for modern aviation. Beyond flight, da Vinci drew extensively from both human and animal anatomy for engineering and medical science purposes, consistently striving to emulate nature's functional wisdom. Notably, however, the Chinese invention of the umbrella by Lu Ban in 1700—reportedly inspired by children using lotus leaves to shield themselves from the rain—is one of the earliest examples of biomimicry.

In the realm of visual arts, biomimicry is still not widely practised; through my project, I aim to introduce it as a potential new perspective. Furthermore, climate change remains unfamiliar, mainly in Bangladesh, and diasporic artists from the Global South seldom engage with the climate crisis affecting the region; this study seeks to open up numerous new avenues in this area. To investigate, I sought inspiration from the works by artists addressing the ecological crisis throughout the history of art, such as Olafur Eliasson's²¹ immersive installations, including *Ice Watch* (2018), which highlight ecological fragility and foster the project's emotive and sensory engagement with viewers. The ice blocks for Eliasson were harvested from Greenland after calving from the ice sheet—fragments of the 200–300 billion tonnes the island now loses

²¹ Olafur Eliasson (b. 1967) is a Danish-Icelandic contemporary artist renowned for his immersive, large-scale installations that explore perception, light, colour, water, movement, and the relationship between humans and their environment. His work transforms viewers into active participants, making them aware of their own act of seeing and sensing — a concept he often describes as "seeing yourself sensing."

annually due to warming, driving the rise of the sea-level. Each 1.5–5-tonne block was shipped to London at a carbon cost equivalent to one person flying round-trip from London to the Arctic. Arranged in a clock-like circle outside Tate Modern and City Hall, the ancient ice slowly melted over weeks, allowing visitors to touch, hear, and witness its disappearance firsthand—transforming distant climate data into an immediate, physical encounter. In his words, Eliasson (2018) urged "Put your hands on the ice, listen to it, smell it, look at it – and witness the ecological changes our world is undergoing." Nonetheless, Natalie Loveless (2019, 101) criticised his intent, stating that, "One requires massive petrodollars to ship arctic ice to urban locations (e.g., Paris), and installs it sculpturally for aesthetic and dramatic effect."

The impact of artistic work often manifests as anguish, a response that arises from the revelation of an unsettling truth concealed within a falsehood. Morton posits that the concept of the hyperobject itself constitutes a lie. In contrast, John Keats²² asserted an intrinsic connection between truth and beauty: "Beauty is truth, truth beauty."²³ Perspectively, lies may harbour truths at their core; if truth is equated with beauty, then lies are inherently ugly. My creative practice seeks to embody a beauty that bears a profound, uncomfortable deception—one that obscures truth. This paradox mirrors the inherent complexity of nature, as Morton suggests that everything around us may be considered a hyperobject. The visual aesthetics and poetic qualities of my work invite viewers to contemplate, observe, and reflect. I maintain that truth possesses an inherent beauty—even when it is painful, its ultimate effect is transformative. The significance of beauty is paramount in my artistic expression. Life is ephemeral and, consequently, beautiful,

²² John Keats (1795–1821) was one of the greatest English Romantic poets, whose brief life of just 25 years produced an astonishing body of work marked by sensuous beauty, philosophical depth, and an intense pursuit of the ideal of beauty. Despite poverty, illness, and critical hostility during his lifetime, his poetry — rich in imagery, melody, and emotional nuance — has secured his place among the immortal voices of English literature.

²³ John Keats, in his renowned poem "*Ode on a Grecian Urn*," asserts an intrinsic connection between truth and beauty: "Beauty is truth, truth beauty."

as is our singular planet, which we must cherish in the absence of alternatives. Although my work communicates narratives of pain, it simultaneously highlights the beauty of existence, echoing Benyus's assertion that nature has undergone millions of years of experimentation and adaptation, whereas humanity is comparatively recent. We ought to learn from nature's problem-solving and evolutionary processes. While audiences may perceive beauty in my art, many remain unaware that its poignancy derives from the underlying truth. The visceral quality of my work prompts viewers to pause, question, and depart with a lingering affective experience.

Another artist I admire most is Robert Smithson²⁴, who is widely regarded as one of the most influential pioneers, particularly in Land Art, his iconic work, *Spiral Jetty* (1970)—a 1,500-foot coil of mud, rocks, and salt crystals in Utah's Great Salt Lake—connects the land and the water body, and its appearance transforms with the light, day, night, and seasons. This organic shape resembles biological spirals ubiquitous in nature, such as DNA, the three-dimensional structure of proteins, and the Milky Way galaxy. (Lailach and Grosenick 2007, 50)

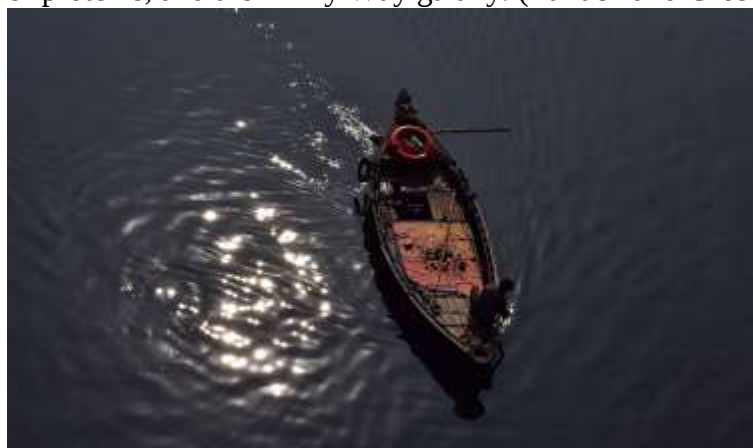


Fig. 7: A Climate Crisis Impacted / Polluted River, Dhaka, 2024.

I was looking for any non-Bangladeshi artist who worked with Bangladesh's environmental crisis, and Famous Canadian artist Edward Burtynsky²⁵ is the best example for

²⁴ Robert Smithson (1938 – 1973) was a short-lived, pioneering American artist, sculptor, writer, and theorist widely regarded as the founder of Land Art (also called Earth art or Earthworks). His work challenged traditional gallery-bound art by moving into vast landscapes, embracing entropy, geological time, industrial ruins, and the inevitable processes of decay and transformation.

²⁵ Edward Burtynsky (b. 1955) is a Canadian photographer and artist celebrated for his monumental, large-format colour photographs that document the profound, often disturbing impact of human industry on the natural world. His work reveals the scale of resource extraction, manufacturing, urbanisation, and environmental transformation, blending sublime beauty with stark warnings about the Anthropocene. He documented Bangladesh's environmental

that his photography series *Shipbreaking* guides the artist's approach to documenting pollution and environmental decline in Bangladesh. His works are characterised by their visually striking and aesthetically compelling nature; however, the underlying connotations may be subject to varied interpretations. Following the 1989 Exxon Valdez disaster, which exposed the dangers of single-hulled tankers, Burtynsky travelled to the ship-breaking yards of Bangladesh to photograph the massive dismantling of these decommissioned vessels; best known for his large-scale images of industrialised landscapes around the world, Burtynsky (2026) has described the intent behind this anthropocentric body of work (and much of his practice) as follows: "These images are meant as metaphors for the dilemma of our modern existence [anthropocentric]; they invite a dialogue between attraction and repulsion, seduction and fear." Burtynsky is relevant to my research because he views Bangladesh's environmental issues from a perspective different from mine. Although his subject matter does not directly address climate change, the "hyperobjectivity" of the crisis in Bangladesh is evident in his photographs.



Fig. 8: Edward Burtynsky, *Shipbreaking -7*, Bangladesh, 2000, Image Source: <https://www.edwardburtynsky.com/projects/photographs/shipbreaking>

In the realm of visual art, engaging with the climate crisis is far from a recent development; German Romantic landscape painter Caspar David Friedrich²⁶ painted *The Sea of Ice* (1823-25); the ship in

issues primarily on his iconic *Shipbreaking* series (2000–2001), a landmark project in his career-long exploration of industrial landscapes, resource cycles, and human impact on the environment. These large-scale colour photographs document the massive shipbreaking yards along the coast of *Chittagong*, where decommissioned ocean-going vessels — oil tankers, cargo ships, and freighters — are dismantled by hand using basic tools like hammers, acetylene torches, and sheer manual labour.

²⁶ Caspar David Friedrich (1774–1840) was a German Romantic painter, draftsman, and printmaker, widely regarded as the most important artist of German Romanticism. His haunting, atmospheric landscapes — filled with mist-shrouded mountains, vast seas, ruins, and solitary figures — capture profound feelings of awe, melancholy, spirituality, and the sublime power of nature.

the Arctic ice is a symbol of the Industrial Revolution and the beginning of the destruction of nature (Koerner 2009, 210-244). The power of sublime nature destroyed anthropogenic existence. British contemporary environmental artist Andy Goldsworthy's²⁷ use of organic and inorganic material, in his process, [resembles mine]; he works repetitively, thus he practices mindfulness, which is an approach contrasting with Burtynsky and Eliasson.

Maya Lin's²⁸ environment-related work, specifically *Ghost Forest* (2021), one of my favourites and a great source of inspiration. It is a powerful, temporary public artwork



Fig. 9 : Leonardo Da Vinci, Water waves Study, Image Source: <https://www.rct.uk/collection/912660/studies-of-water>

memorialising nature, which informs the project's elegiac tone and reverence for environmental loss. It featured a stark grove of 49 towering (up to 45-foot-tall) dead Atlantic white cedar trees transplanted from New Jersey's Pine Barrens, where they had been killed by saltwater intrusion from rising sea levels and storm surges—a classic Ghost forest die-off caused by climate change. Nevertheless, both Lin's and Eliasson's works involved long-distance logistics and were collaborative projects. In

contrast, my project is “personal”, Morton would call it “personal” or “phenomenological²⁹”. It shows that, in the

²⁷ Andy Goldsworthy (b.1956) is a British sculptor, photographer, and land artist renowned for his ephemeral, site-specific works created entirely from natural materials — leaves, twigs, stones, ice, snow, sand, flowers, thorns — that he carefully arranges and then documents through photography before they inevitably dissolve, melt, blow away, or decay. I admire his work profoundly.

²⁸ Maya Lin (b. 1959) is an American architect, sculptor, and environmental artist whose ground-breaking designs blend minimalism, landscape, memory, and ecological awareness. Lin has created a body of work that explores themes of time, nature, loss, and human impact on the environment.

²⁹ Phenomenological (adjective) most commonly refers to phenomenology, a major philosophical approach (and later research methodology) that focuses on describing and understanding phenomena exactly as they appear in conscious experience, from the first-person perspective.

“petrocultural era”, we are inevitably part of this “hyperobjectivity”. (Morton 2013, 3)

Born five years after Bangladesh’s independence amid widespread kidnappings; kept me indoors, where I became introverted and taught myself to draw, read, and write. My solitary play with plants and flowers fostered an early connection with both nature and art. Bangladesh at that time was distinct from its present state—population density was lower, and pollution and climate change were less severe. In my childhood, I often depicted gardens, children at play, and fences in my artwork, symbolising the care and protection I desired for myself and, by extension, for the Earth. My father was supportive throughout my life; when I was a child, he taught me to draw, demonstrating techniques such as sketching Tagore’s portrait or a cat in a single stroke.

Although professionally engaged in law and writing, he possesses a nurturing instinct, having



cared for his three children, my mother, and others. As an orphan who lacked maternal affection, he nevertheless embodied these qualities himself. This nurturing instinct is not confined to biological mothers; it may also be cherished and expressed by individuals without children, like myself. Like my father, I extend my care to children beyond my immediate family and to the broader welfare of the planet. My parents instilled in me a profound sense of morality and responsibility, with my

Fig. 10: Creation of *Seasonless*, Mixed Media, 2026.

father serving as a particularly significant influence. A committed judge by profession, he is kind, honest, and deeply dutiful in character; through his guidance, I learned to discern right from wrong. Extending this ethical framework, I believe that fostering environmental justice requires cultivating a collective sense of responsibility.

Seasonless urges a collective awakening to heal our shared world while mourning Bangladesh's fading ecological and cultural heritage. Through embroidery with hair, Bangladeshi jute, palm leaf hand fans, dry foliage and repurposed materials, inspired by Janine Benyus's "biomimicry", I am creating organic forms that will accentuate the human role in biocentrism,³⁰ which involves nurturing planetary health. As a biophilic³¹, this fading heritage concerned me, and I was eager to learn what measures were taken to tackle the issues. The answer is more alarming than the crisis itself, in that the majority of the population in Bangladesh (in some cases in the world) is "deranged" and in denial of the scale of the climate crisis, denying even its very existence. Simultaneously, I cannot disregard the leniency I detect in the Global North. In recent years, we have witnessed widespread wildfires in Canada alongside unprecedented heat waves in Europe, underscoring the tangible impacts of ongoing climatic shifts. Robin Wall Kimmerer³² (2013, 229) emphasised the significance of being mindful of our environment; expressing her concern for nature by saying, "The land is the real teacher. All we need as students is

³⁰ Biocentrism is an ethical stance that extends equal moral consideration to all living organisms.

³¹ Biophilic (adj.) refers to the innate human tendency to seek connections with nature and other forms of life — a concept rooted in the biophilia hypothesis, first articulated by psychologist Erich Fromm in the 1960s and popularised by biologist Edward O. Wilson (1929 – 2021) in his book *Biophilia* (1984).

³² Robin Wall Kimmerer (b. 1953), an American biologist, emphasised the significance of being mindful of our environment, and is also a member of the Citizen Potawatomi Nation; she is very proud of her Indigenous identity. By profession, and passion, she is a botanist, writer, and professor known for her work blending Indigenous knowledge with scientific understanding of the natural world. Kimmerer is also the founding director of the Centre for Native Peoples and the Environment, which focuses on integrating Indigenous and scientific perspectives in environmental conservation.

mindfulness. Paying attention is a form of reciprocity with the living world, receiving the gifts with open eyes and open heart.”

I witnessed unprecedented changes in Bangladesh’s weather patterns, which instigated an extended reflection on the climate crisis in the Global South: extreme heat waves, humidity, land erosion, river erosion, erratic monsoon rainfall, and relentless thunderstorms. I was absent from Bangladesh during the summer and monsoon seasons for more than two decades; in summer 2024, I had the opportunity to observe firsthand the damage to the climate and environment over the years. Previously, the monsoon was profound; as a tropical country, Bangladesh is known for its heavy rain. But in 2024, what became immediately apparent to me was a marked decoupling of thunderstorm activity from precipitation. My seventy-seven-year-old father described the current prevalence of intense lightning with little or no accompanying rain as a relatively recent phenomenon, one perceived as novel and increasingly hazardous. In a tropical monsoon climate, thunderstorms have historically been associated with heavy precipitation that saturates the soil and vegetation. Under the earlier pattern I recall from childhood, lightning was typically followed by torrential rain that mitigated fire risk and cooled the environment.

Using my body as a metaphor for the world, I see it as a biological entity inherently part of nature—one that is both enduring and evolving. As Benyus (2002, 3) mentioned, “After 3.8



Fig. 11: Detail from *Seasonless*, Mixed Media, 2026.

billion years of research and development, failures are fossils, and what surrounds us is the secret to our survival.” I use my hair to stitch materials together, creating embroidered patterns depicting human organs. This approach addresses specific creative challenges, with the act of

stitching also embodying the concept of healing. In nature, spiders produce their own silk, and silkworms spin their cocoons. Similarly, I use my hair as a material to tackle creative problems; I stitch two pieces of fabric together with it, which serves as a mucilage akin to surgical catgut³³. Metaphorically stitching relates to the healing of wounds—just as medical stitching is essential, my work symbolises the healing of our wounded Earth.

Long, dark black hair is a mandatory feature of female beauty in Bangladeshi culture. I inherited my hair's quality from my paternal family; I cherish that culture and treasure the legacy through my art—my hair contains my DNA, and represents me above everything else. I gather my hair from the comb after combing, or I cut my hair intermittently, save the clippings, discard the uprooted strands, and store everything carefully; I treat them with a tenderness I have rarely received from others. The process of collecting, cleaning, and storing each strand feels ritualistic and, akin to the careful attention required when caring for an infant. The care we take of our bodies, we should do for our only one planet; this metaphor, inspired by biomimicry, positions humanity as the "vital organs" of the planet, responsible for nurturing its health. Kimmerer also advocated that this reciprocal process is learning from nature by giving back to her.

Therefore, in the Anthropocene, we must acknowledge that humans are not the only inhabitants of this universe. Human beings, along with the myriad of flora, fauna, and inorganic³⁴ entities, constitute our environment; each possesses inherent rights and obligations to safeguard ecological systems, atmospheric integrity, and climatic stability. The implications of climate

³³ "Catgut" is a natural cord material famously named despite having no connection to cats; it is prepared from the serosal layer (outer wall) of the small intestines of sheep, goats, cattle, or occasionally other ruminants like hogs, horses, or mules.

³⁴ Inorganic matter is defined as substances that typically lack carbon-hydrogen (C-H) bonds, including minerals, metals, salts, and water. These materials are generally not derived from living organisms, although certain simple carbon compounds, such as carbon dioxide (CO₂), are classified as inorganic. Inorganic matter constitutes the foundational components of rocks, soils, and oceans, and is fundamentally distinct from organic matter, which originates from biological entities such as plants and animals.

change extend beyond geographical boundaries, encompassing global interconnectedness as we share a collective atmosphere. This phenomenon poses looming challenges, including displacement, migration pressures, housing instability, food insecurity, unemployment, and the erosion of cultural identity. For temporary migration, Canadian birds fly far in winter to Bangladesh, while I came to Canada from Bangladesh, and we each have our own reasons—many of those reasons are actually quite similar; I was mimicking birds without knowing. Benyus (2002, 3-5) is aware of this and reminds us of posthumanist principles³⁵; by stating, "The more our world functions like the natural world, the more likely we are to endure on this home that is ours, but not ours alone."

Likewise, Kimmerer suggested that we must move beyond exploitative relationships with the Earth and embrace a harmonious relationship, like many Indigenous cultures of the world. As a biophilic, I observe nature, take note of it, and integrate my findings into my work. She also encourages the integration of Indigenous and scientific knowledge to achieve a comprehensive understanding of the environment and to develop more effective solutions to the ecological crisis. I combine traditional methods with modern knowledge, such as the "Bengali traditional



Fig. 12: *Las Nubes*, York University Eco Campus, Costa Rica, 2025.

quilt stitch," and modern visual art methods, such as photography and painting.

Bangladesh is predominantly a low-lying delta region formed by the confluence of many major rivers, including the Ganges,

³⁵ Posthumanism is a broad philosophical, cultural, and critical movement that challenges traditional humanism — the idea that humans are exceptional, autonomous, rational beings at the center of everything. Instead, it asks us to rethink what "being human" means in a world where boundaries between human, animal, machine, nature, and technology have become profoundly blurred.

Brahmaputra, and Meghna; this geographic position predisposes it to flooding and other climate disasters. It is one of the most vulnerable countries to the negative consequences of global warming; people are at risk from rising sea levels, floods, cyclones, river erosion, community displacement, loss of biodiversity, and fertile land. *Seasonless* springs from those experiences, interweaving the physical and emotional damage wrought by a warming planet to explore how climate disasters reshape individual and collective identities. Bangladeshis take pride in the diversity of the seasons and the natural beauty of the land, especially compared to places that experience only four seasons. During the monsoon, in rural Bangladesh, women sit together and make quilts a collective effort and with repurposed materials. Through their storytelling quilts, they tell their stories, using folk motifs such as their pets, gardens, surroundings, and different seasons. Often, they record cultural, religious, and historical events, such as weddings, Eid, Puja, and war. I respect the tradition of repurposing resources; I also learnt it from nature, as does Kimmerer. While women are making quilts, men work in the fields and are exposed to weather and climate disasters.

Textiles and embroidery are a rich cultural component of Bangladeshi heritage; my work represents that part of ancestral identity with a contemporary wrench. Women create these



Fig. 13: Close-up of Work in Progress, 2025-2026.

beautiful works of art by recycling old, worn-out garments; these garments are layered and stitched together to form the base. The quilts are then beautifully embroidered with the *kantha* stitch, making them practical for everyday household use. Originally, quilts were crafted by women for everyday family use, but they have since undergone a remarkable revival, now produced commercially to preserve and share this rich cultural heritage with

the world. An exquisite form of folk art, *kantha* involves embroidering vibrant patterns and motifs onto quilts using a simple running stitch called the *kantha* stitch.

Many museums and institutions around the world feature *nakshi kantha*, with one of the most renowned examples originating from Jessore, where I was born. There are dedicated quilt-making stitches named after Jessore; my family is also from Jessore. My mother is a skilled crafter; she taught us embroidery during our winter school vacations. She lovingly created all of our *kanthas* and dresses, reflecting her deep care and nurturing spirit for our family. Kimmerer likens sweetgrass to Mother Nature's hair, suggesting that braiding it symbolises our commitment to caring for nature, much like we would comb or braid the hair of someone we love. I embrace this idea to nurture our bodies, our environment, and indeed, Mother Nature herself. In my childhood, whenever we got hurt, we would use Marigold leaves for instant healing by crushing the leaves in our palms and applying them directly to the wounds. In times of distress, we seek comfort not only from our mothers and nature but also from our teachers, who are like healers to us.

Palm leaf hand fans³⁶ are traditional Bangladeshi handicrafts made from palmyra palm leaves. These eco-friendly fans have long provided cooling in rural areas, especially before electric fans became common. The fans comfort us in the heat, whereas the quilts comfort us in the cooler weather. I have collected organic palm-leaf hand fans from Bangladesh for my project with my father's assistance. In Bangladesh's warm climate, hand fans are commonly used.

Traditionally, summer was the season when people mainly relied on fans for relief from the heat,

³⁶ Palm leaf “hand fans” known as *haat pakha* (হাত পাখা) or *tal patar pakha* (তাল পাতার পাখা), decorative *nakshi pakha* feature intricate embroidered motifs (e.g., flowers, peacocks) and serve as wall decor, gifts, or ceremonial items. Artisans handcraft them by drying and shaping a large palm leaf into a round or semi-circular form, reinforcing edges with bamboo strips and thread, and adding a handle from a palm stalk or bamboo—fully sustainable and biodegradable. Key production hubs include *Chadshi* village (*pakhar gram*) in as well as areas in *Magura*, *Bogra*, *Faridpur*, *Khulna*, and *Jessore*. They symbolise enduring, sustainable Bengali craftsmanship.

especially in areas without electricity; nowadays, they use fans year-round. To collect palm leaves to create fans, men climb nearly 100-foot-tall trees. I learned to draw and write from my father, while my mother taught me to embroider and make quilts. Both the fans and the quilts represent the nurturing we require from our parents to cultivate a healthy family dynamic and a healthy world.

I am employing non-toxic, repurposed, and recycled materials, including personal items (e.g., clothing, used quilts), Bangladeshi jute fibre, cotton³⁷ fabric, palm leaves, and dry leaves.



Fig. 14: Image transfer, Work in Progress, 2025-2026.

Also, I employ photographs printed on fabric and paper and experiment with various image-transfer techniques. These choices reflect biomimicry's emphasis on sustainable practices and align with the project's ecological ethos, minimising environmental impact while mourning ecological losses.

I learn from nature and nurture it as much as I can. To ensure authenticity and firsthand insight, I have conducted field research in regions impacted by the climate crisis. In the 1980s, my family lived briefly on Sandwip³⁸, a teardrop-

³⁷ Bangladeshi cotton has a rich history, particularly with Dhaka Muslin, known as the world's finest cotton fabric. Renowned for its sheer and lightweight quality, it was often referred to as “woven air.” This exquisite fabric, produced in Bengal (primarily in Dhaka) from a unique local cotton variety called Phuti karpas, achieved its peak popularity during the 16th to 18th centuries. It was exported globally and favoured by royalty worldwide. Bangladeshi cotton may be connected to the thousands-year-old Indus Valley civilisation.

³⁸ Sandwip (সন্দ্বীপ) is a historic, fertile riverine island in southeastern Bangladesh, part of Sandwip Upazila in Chattogram District. Located in the vast *Meghna* River estuary near the Bay of Bengal, it is one of the country's most ancient inhabited islands, with settlement traces over 3,000 years old. In my childhood, my father was

shaped island off Bangladesh that has since lost 40% of its eastern land to erosion by the Bay of Bengal; the house we lived in disappeared into the ocean. I documented severe pollution at Dhanmondi Lake and the Buriganga River, clogged drains, and flood-prone slums where half the city's residents live. I also went to Keraniganj's brick kilns, where thick smoke and dust blankets contribute to a lot of premature deaths yearly. I travelled to my parents' and my birthplace; the Kumar **(Fig. 17)** River³⁹ near my father's ancestral home now runs nearly dry in the lean season and overflows in the monsoon, while industrial and human waste slowly kill it. In Kimmerer's words, "To love a place is not enough. We must find ways to heal it." (Kimmerer 2013, 335)

Through photographs and video, I recorded riverbank erosion, dying rivers, air and water pollution, heat stress, and displacement across the country. These materials directly inform my textile installations and underscore the climate distress. The field trips **(Fig. 19)** reinforced the urgent need for equitable, locally driven solutions and more substantial global climate justice. While Bangladesh's nature is silently screaming "save me," I have encountered a different



Fig. 15: Work In Progress, 2024.

scenario in Costa Rica, a country famous for its biodiversity; in my empirical opinion, Costa Rica's symbiotic nature is a bio-laboratory. Where nature is thriving, as if nature is in a race of life, and people are climate conscious, not entirely deranged like in Bangladesh, Costa Rican nature made me think more about the climate crisis, and acknowledge how beautiful our planet is and how we must protect our only planet, the way we

Sandwip's assistant judge, and we lived there in a cottage for less than two years. We could not live there for its harsh weather.

³⁹ Kumar River (কুমার নদী) is a historic distributary river in south-western Bangladesh, part of the vast Ganges-Padma delta system. It is an old channel that once carried a significant flow but has been significantly altered by human intervention and seasonal changes.

have only one life, body and planet.

In the autumn of 2024, temperatures were unseasonably high, causing spring bloomers like Forsythia to begin flowering in the garden on the York University campus. Climate-driven trends reveal that wildfires in Canada represent a significant natural phenomenon exacerbated by global warming. In 2025, the Canadian wildfire season was among the most severe on record, ranking as the second-worst in history for area burned, surpassed only by 2023. The season commenced early and featured intense activity from May through the fall, driven by dry conditions, heat, and lightning. Given my heart and breathing issues, the deteriorating air quality during this time can often trigger health problems for me.

I had a pet parrot; on several occasions, the parrot broke through the cage and flew to the



Fig. 16: Experimenting with Light and Shadow, 2025.

nearest giant rain trees, and we searched for our lost parrot. Last summer, I encountered numerous parrots in an East London park, which reminded me of my childhood in a tropical country; therefore, I was surprised to find them in London, as I had never seen them there before. While parrots are typically associated with tropical climates, they have adapted to England's colder, rainier weather, a shift influenced by global warming that has led to a warmer Earth overall. They thrive due to mild winters, urban food sources (e.g., bird feeders), and

few predators, though peregrine falcons increasingly hunt them. While adding exotic vibrancy to the city and enjoyed by many, there are concerns about competition with native birds for nest sites and potential future crop damage. No widespread cull is planned, as impacts remain limited so far; the "green invasion" continues to expand across the UK. (Helen and Tom 2026)

Everyone can observe the subtle changes around them; there is no need to visit a laboratory or library to research the climate crisis; our imagination can serve as a powerful tool for inquiry, while our senses provide the means of exploration. We can harness the biological resources inherent in us from birth by engaging our senses; by connecting more deeply with nature, we can focus on and commit to the healing process. Kimmerer argued that love is not enough; we must care for what we love.

It is challenging to disentangle my artistic practice from my lived experience; my lifestyle and my art are inextricably linked. Emotional investment is the catalyst for the sustained effort required to achieve mastery. Artistic inquiry permeates my daily existence, as my thoughts continually revolve around creative exploration. My mind operates as a site of ongoing experimentation and evolution, a dynamic laboratory for artistic development. This inseparability



Fig. 17: Dying River Kumar (কুমার) 2022.

informs not only the content of my work but also the methodological approaches I employ. Each decision, from selecting materials to final details, reflects my life experiences and personal trajectory. Although temporal constraints prevent me from exhaustively documenting every idea, I frequently produce rapid sketches or digital mock-ups to envision potential outcomes. Nevertheless, these studies rarely represent the completed work. More often, my process is intuitive and

improvisational, synthesising mental imagery with manual execution and iterative revision. Such a fluid methodology enables authenticity, allowing my practice to remain responsive to my affective state and evolving thoughts. The immersive nature of this approach affords me the temporal space necessary for sustained creation and refinement.

The selection of materials within my practice extends beyond mere sustainability; it constitutes a deliberate response to the pervasive techno-saturation characterising contemporary society. In a socio-economic context in which capitalist structures conflate time with monetary value and privilege convenience over environmental stewardship, my material choices serve as a critique of these prevailing paradigms. Through the intentional use of sustainable and organic resources, I interrogate the influence of technology and capitalism, foregrounding the necessity of deceleration and renewed engagement with the natural environment. This methodological stance not only reflects my personal ethical commitments but also reinforces the intrinsic relationship between my artistic production and lived experience. The materials incorporated into my practice are also imbued with considerable personal and thematic significance. Substances such as *mehndi* dye and Bangladeshi tea operate as cultural signifiers, bridging ancestral heritage and contemporary creative expression. The inclusion of turmeric, beets, and pomegranate—locally sourced from Toronto's seasonal markets—underscores my ongoing commitment to sustainability and the valorisation of organic aesthetics. Bangladeshi tea, recognised



Fig. 18: Close up, 2025.

internationally, is emblematic of my homeland, symbolising both the fertility of the land and the labour-intensive processes central to agricultural production, much as jute does.

These material selections construct a broader

narrative, juxtaposing traditional organic media with industrially manufactured components, including acrylic ink, textiles, markers, prints, and paper. In orchestrating this interplay, my work articulates a dialogue between nature and industrialisation, embedding themes of identity, environmental awareness, and critical reflection on the accelerated tempo of modern existence. In pursuit of less toxic artistic processes, I began integrating hair as a medium into my practice in 2012. The use of my hair to construct organ-like forms on a diminutive scale carries symbolic resonance, signifying a corporeal connection that bridges the boundary between external reality and introspective experience. Through the fabrication of organs that metaphorically reference pain and health-related concerns, my work interrogates the visceral dimensions of vulnerability and the broader human condition, establishing an affective dialogue between organic materiality and thematic exploration.

My process involves printing photographic images onto paper and then transferring them to fabric with acrylic gel. This transfer process is inherently unpredictable and often results in partial or uneven image transfer. I am particularly drawn to the resultant textural complexity, which introduces an additional layer of materiality and visual interest to the work. Even after transferring (**Fig. 14**) images onto fabric, I may further manipulate the material—distorting, cutting, or staining it as required by the composition. For instance, I have employed burning techniques on hand fans to evoke the visual and conceptual effects of heat and combustion. These fans are then suspended from the ceiling, their movement activated by ambient air currents, creating an interactive spatial installation.

I collected fig leaves and dry moss from my friend's quasi-abandoned garden in London; their distinct shapes, colours, and textures inspired me to include them in my artistic practice; my desire reflects a deeper longing to connect intimately with the natural world—an impulse that

feels as if an invisible umbilical cord links nature and my being. I noticed a sweet floral fragrance, atypical of English flora; it came from a large Rain Tree in front of his neighbour's house, evoking childhood memories of similar trees, where our parrots would become lost among their branches. Encountering parrots in an English park accentuated the sense of life's unpredictability. While the presence of a tropical tree thriving in London initially brought joy, it also prompted reflection on the implications of a warming climate. I also collected some dry leaves from a park near my parents' residence in Dhaka. Gardening forms a familial bond with my mother, who maintains a balcony garden; these collected botanical elements have become integral to my work.

Severe environmental pollution has diminished the beauty of the ground in urban Bangladesh, compelling me to seek beauty in the untouched upper reaches—trees, flowers, birds, and butterflies. The act of picking fallen flower petals, especially those of Krishnachura, has become a meditative practice, akin to the intimate gesture of collecting hair from my apartment floor. This process blurs the boundary between the natural world and my body. The petals, once misplaced or drifting, now serve as vessels of memory for lost nature and beauty. This experience underscores the interconnectedness of all living beings: as I inhale oxygen from nature and exhale carbon dioxide, trees reciprocate, sustaining the cycle that binds us together. The arrangement of leaves collected from Bangladesh, England, and Canada was meticulously organised within a defined outline, subsequently printed on chiffon fabric that displays an X-ray image of my chest and heart. This arrangement was placed atop a *Kantha* rendered in soft pink tones, sewn with hair. Each component of this work is imbued with profound significance, reflecting on themes of life's preciousness and the search for meaning. *Mehndi*, a plant-based dye, holds considerable cultural significance in South Asia, where it is traditionally applied to

hands to create intricate patterns as a sign of affection and care.

Similarly, I employed *Cha* as a staining agent by boiling it in water and immersing cotton sari fabric for extended periods to achieve a desirable sepia tone. This process yields a colouration reminiscent of aged, burnt, or earthen surfaces, evoking a sense of temporality and transformation. Most of my materials are sourced from Bangladesh, while the curtains were purchased from Canada. The process of transferring images onto fabric intentionally alters their appearance, rendering them distorted and detached from their original context. Fabric printing presents a considerable challenge, particularly in Toronto, where there are few facilities for printing textiles suitable for subsequent sewing and manipulation.

The capitalist society's disconnection from nature leads to environmental degradation; to restore it, we have to reconnect with nature. Kimmerer suggested that by observing and appreciating the roles played by plants, we can lead ourselves toward sustainable living. Kimmerer echoes Benyus and addresses "biomimicry" as more than just borrowing nature's technologies; it's a profound change in perspective, viewing nature as a mentor, model, and measure. She emphasises reciprocity, a gift-based economy, and a circular, waste-free system, as well as the healing, "As we work to heal the Earth, the Earth heals us." (Kimmerer 2013, 327)

Biomimicry is a revolution against the Industrial Revolution; a systematic approach to innovation that seeks to emulate nature's time-tested patterns, strategies, and designs to solve human problems sustainably. These frameworks guide the exploration of climate impacts on Bangladesh's ecological integrity and global ecosystems, providing a lens for interpreting personal and collective experiences. By observing and analysing biological processes, structures, and systems, biomimicry provides a framework for creating solutions to anthropogenic crises that are efficient, resilient, and environmentally harmonious. It typically involves steps like

identifying a challenge, studying relevant natural models, abstracting principles, and applying them to design and implications. Historical precedents for integrating natural observation into artistic practice can be found in the work of figures such as Vinci, who meticulously studied natural phenomena—including wave patterns and water currents (**Fig. 9**)—to inform his creative output. Similarly, John Constable⁴⁰ engaged in systematic observation and documentation of clouds and atmospheric conditions, producing detailed records and sketches as foundational elements of his art. Analogous to other cultural traditions, Bangladeshi poets and philosophers have historically derived profound inspiration from the natural environment, integrating ecological motifs and metaphors within their intellectual and artistic pursuits. Tagore⁴¹ mentioned the nature of the monsoon in his poetry as he experienced it in his lifetime;

*The sky seems to ride fast upon the madly-rushing rain;
the water in the river is loud and impatient;
women have hastened home early from
the Ganges with their filled pitchers.
The evening lamps must be made ready.
O child, do not go out!*

Creating a single quilt often involves the dedicated effort of multiple women over many months; the labour of quilt-making is both time-consuming and meticulous. I invite the audience

⁴⁰ John Constable (1776–1837) was an English Romantic painter renowned for his revolutionary approach to landscape painting. He is celebrated for capturing the fleeting effects of light, weather, and atmosphere in the English countryside with unprecedented naturalism, directness, and emotional depth. He annotated the clouds with dates, times and characteristics with meteorological precision. In the process of composing a single pictorial idea, he collected endless visual data on landscape and, moreover, created several compositions.

⁴¹ Rabindranath Tagore (1861–1941) was a towering figure in world literature — poet, novelist, playwright, musician, painter, philosopher, and educator — the first non-European to win the Nobel Prize in Literature in 1913. Revered as *Gurudev* in India, he reshaped Bengali literature and culture while embodying a universal humanism that bridged East and West. Personally, I have visited his cottages in Bangladesh, seen his artworks there, as well as in the British Museum, London. *The Rainy Day*, Rabindranath Tagore.

to take a moment to appreciate my work slowly, fostering mindfulness throughout the process. This experience encourages them to observe nature when they step outside the gallery, to be attuned to their surroundings, and to engage in introspection regarding their body and mind in a meditative way. The *Kantha* stitch produces a ripple effect reminiscent of rivers, water, or waves; this repetition resembles the practice of chanting the same mantra continuously, fostering mindfulness in the process. Anoka Faruquee and David Driscoll⁴² advocated for a method of engagement with artwork characterised by "slow looking," emphasising its importance over a superficial understanding derived from merely reading wall texts. This approach encourages viewers to immerse themselves deeply in the artistic experience, facilitating a more nuanced appreciation of the work's complexities and underlying themes. Within this slow practice, I embrace what Lutz Koepnick⁴³ calls "aesthetic slowness"⁴⁴; the temporality and fragility of human life leave traces of grief that often displace our recollections of the past (Koepnick 2014, 14). He emphasises that such slowness is timely and untimely at once: it interrupts the dominant rhythms of speed without turning away from them. By taking the time to observe minutely, we discern the multiple dimensions of history and motion that shape our present ecological reality.

⁴² Anoka Faruquee (b. 1972, Ann Arbor, MI) and David Driscoll (b. 1964, Steubenville, OH) are American painters who have collaborated as partners since 2012, creating mesmerising abstract works that explore optical phenomena, colour theory, materiality, and the interplay between precision and human imperfection. Their *moiré* paintings (layered concentric circles that shimmer and shift) are deliberately designed for prolonged looking; the optical effects only fully unfold after several minutes as the viewer moves and the interference patterns evolve.

⁴³ Lutz Koepnick (1963) is a prominent German-American scholar, critic, and academic specialising in film, media arts, sound studies, aesthetic theory, and contemporary visual culture. As a leading voice in interdisciplinary media studies, he explores how art, technology, and perception intersect in our accelerated, mediated world — from the politics of attention and slowness to the resonances of sound in installation art.

⁴⁴ "Aesthetic slowness" refers to a deliberate artistic and perceptual strategy that engages with time, duration, and attention in opposition to — yet firmly within — the accelerated rhythms of contemporary life. Rather than a nostalgic retreat into slowness or a simple rejection of speed, it involves an active, modern practice of pausing, lingering, and intensifying our experience of the present amid relentless velocity. The concept was most systematically developed by Lutz Koepnick in his influential book *On Slowness: Toward an Aesthetic of the Contemporary* (2014). Koepnick argues that slowness should not be dismissed as conservative or anti-modern; instead, it emerges as a critical strategy of the contemporary — one that confronts and reflects upon the dominant temporality of acceleration head-on.

My artistic practice has become increasingly autobiographical, informed by personal experiences and the limited freedom of expression characteristic of Bangladeshi society. My political and religious perspectives have at times posed risks to my personal safety in this context. The postcolonial era is characterised by ecological crisis, with eco-criticism emerging as a relatively recent field of inquiry. The "derangement" to which Ghosh refers has deep historical roots; figures such as Tagore and other Bengali poets and philosophers long ago identified a persistent disorder in problem-solving approaches across the nation; they consistently articulated concerns about environmental stewardship and advocated an ecological philosophy in their writings. Despite this intellectual legacy, the general populace became deeply invested in Middle Eastern Islamic culture following its introduction in the early thirteenth century. This development represented a significant divergence from pre-existing cultural practices and customs that, for millennia, had fostered a harmonious relationship with nature. The contrasting geographical and climatic conditions of Bangladesh—a tropical environment—and the Middle East—characterised by arid extremity—are reflected in their respective cultural attitudes toward nature. Islamic traditions, originating in a desert context with limited access to rivers or arable land, do not emphasise environmental stewardship to the same extent. Religious practices, such as the requirement to pray five times daily and restrictions on mobility, particularly for women, further distinguish contemporary customs from those of pre-Islamic Bangladeshi society, in which women actively participated in social, political, cultural, and agricultural life. We must have political resilience and a stable identity to take care of ourselves and our surroundings. Tagore's pointed critique of Bengali society—exemplified in his assertion, "You [Mother Bangla] have kept them as Bengalis, but haven't made them human"⁴⁵ (Tagore *Chaitali* চৈতালি,

⁴⁵ *O enchanted Mother,*

1896) reflects that he recognised the characteristics of Bengalis long ago. Nonetheless, scientist Jagadish Chandra Bose⁴⁶ demonstrated that plants exhibit characteristics similar to those of other living organisms: they possess distinct life cycles, reproductive systems, and a particular awareness of their environment. Similarly, Kimmerer encourage us to treat nature with the same respect we accord humans, emphasising that Indigenous cultures view humans and nature as equals.

The labour-intensive nature of embroidery and the fragility of organic materials may limit



Fig. 19: I am working in my studio, York University, 2026, Photo: Jenny Kim.

the scale and durability of my artworks. Access issues and socio-political factors, including ongoing disruptions, can often constrain field research in Bangladesh. The pollution and poor air quality exacerbate my existing health issues, and my political stance puts me at risk of being visible there. I also receive minimal support from my community to pursue my artistic journey or practice. Travelling from Canada to Bangladesh by aeroplane is time-consuming, burns more fuel, and contributes to the climate crisis.

Moreover, the metaphorical approach risks

*You have kept your seven crore children
As Bengalis alone,
But you have not made them human beings.*

[সাত কোটি সন্তানেরে, হে মুগ্ধ জননী, রেখেছ বাঙালি করে, মানুষ করনি ।]

Chaitali (চৈতালি), 1896 — one of Tagore's early mature poetry collections, written during his period of intense reflection on Bengal's social, cultural, and political condition under colonial rule.

⁴⁶ Jagadish Chandra Bose (1858–1937) a Bengali scientist, one of the rarest minds of our culture, demonstrated that plants exhibit characteristics similar to those of other living organisms: they possess distinct life cycles, reproductive systems, and a particular awareness of their environment.

misinterpretation by audiences unfamiliar with the cultural or theoretical context.

Seasonless, with its visceral nature, aims to encourage the audience to break the silence surrounding "the derangement" and confront the pressing climate crisis; my firsthand experiences could open new avenues and ignite meaningful conversations. I believe we can tackle the issue of climate catastrophes—rooted in nature—by leveraging the solutions nature offers while also recognising its limitless potential through biomimicry. This perspective is crucial to my project, since a few Bangladeshi artists are currently addressing the climate crisis or engaging within a diasporic context. Blending rigorous research, sustainable practice, and ethical engagement, *Seasonless* serves as both a personal lament for ecological decline and a universal call to action, urging viewers to recognise and address the climate crisis through art that heals, one stitch at a time. Regarding treating nature as our own body, Benyus (2002, 296) asserts that, "The deep ecologists say, 'The world is my Body.' If we act on our ability to mimic life's genius, we have a chance to protect both world and body. If we succeed, evolution will not have produced this giant brain in vain." Living in a "dark ecological" moment (Morton 2013, 139, 16), replete with a tsunami of issues, our only hope is an apology to Mother Nature, and the magic word is "Biomimicry".



Fig. 20: Gallery View, 2026.

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