

/Field Notes/
by Angie Allen

Artist Statement

In April, 2021 I left the Bay Area to lead a trail + historic preservation crew. For the past five months we have worked and lived on public lands in Colorado, Wyoming, South Dakota, Idaho, Montana, and New Mexico. These drawings were made on the trail, in the campsites, on the roads we inhabited. They are seasoned with dirt, riparian waters, coffee, and spices from our makeshift kitchen.

The landscape drawings are not intended to romanticize the land; instead I use the process of drawing as a tool to ground and deeply perceive a unique environment. As a white colonial settler on Turtle Island, my relationship with the land is complicated. These public lands I so deeply appreciate and love were primarily gained in the transfer of Native American reservations into federal agencies. From 1905-09 national forest systems increased by 97 million acres while Native Americans lost 86 million acres. With that awareness it is hard to move forward—but I think that living thoughtfully with little impact, with intent to learn about largely untold histories, with intent to respect the land and all organisms who are a part of its system is an ok first step.

The rope and wood drawings are meditations on the materials that we used daily. This season I fell in love with the process of making knots and hitches, for it represents the reshaping of an inert material into something active, reliable, and strong. A hitch can hold the weight of a car, yet unravel into a limp rope when it is no longer needed.

10% of the proceeds will go to the Ute Tribe via Bears Ears Inter-Tribal Coalition.

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