

This research project offers a visual, haptic and aural means to understand our contemporary eco-political position. The queer, interior, pregnant and post-partum body manifests in interactive other-earthly ecologies and geologies through fluid formations and marks. This amalgam offers a means of attunement to matters of care, interdependence and responsibility. The research is embodied in an inter-media drawing practice of digital, interactive environments, printmaking, sound and sculpture. The methods in inter-media drawing reveal a process of world-building that is synergetic with the multifarious realities of life and non-life on our planet.

Embedded in this publication are the printmaking works developed in Alexandra Selkirk-Hanna's Master of Visual Art's research, *Earth as Mother, Mother as Earth: Evolving Topographies of Body and Terra* (2023). Using blind embossing, lino cut and mono-screen drawing techniques, a visual language is developed, with beginnings in digital interactive environments. Once on paper, images ebb and flow between the digital and the physical; the screen, in both instances, is an intermediary between the ideas and the process.



Alexandra Selkirk-Hanna, *(m)other*, 2022, linocut on paper, 420 x 594mm Tamaki Makaurau, Auckland

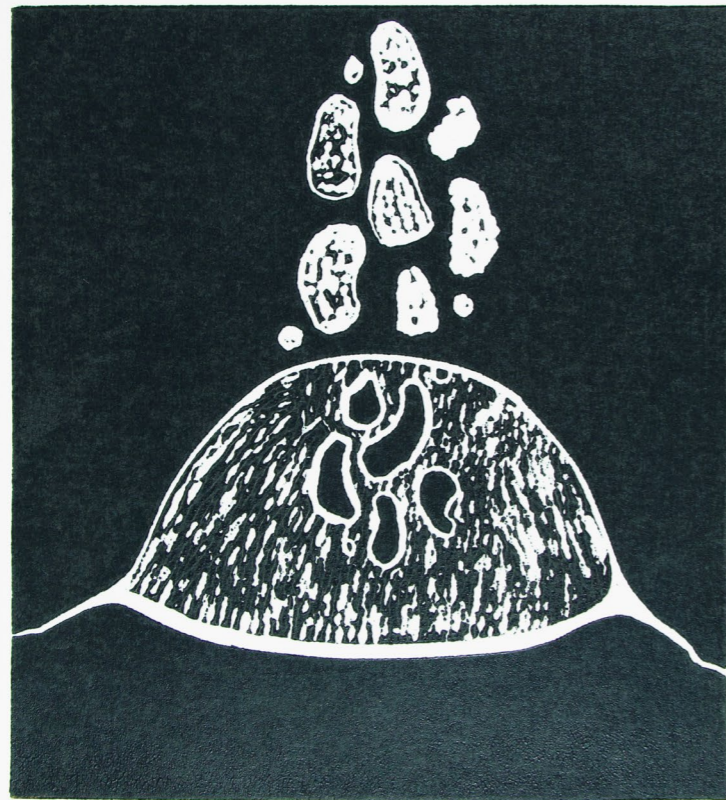
*He flicks on the radio and static emerges,
“wautahi”, he says. Like a Tūi learning to fly,
his lips and tongue wrap around new words
as they flow through the synapses
in his brain.*

*Water. To ease, to clean, to quench,
to make, to mix, to soak, to spill, to save.
Only up to your belly buttons and
you never leave my sight.
“That’s enough,” I say, “the rest is for
Papatūānuku.”*

*And what of the static? That noise, all encompassing.
A life in the womb, now only in dreams.
Still, soothing like the rocking of the ocean,
that is us,
your carrying mothers.
Rest now, my darlings.
Warm and alive.
I will see you when the sun rises,
if not before.*



Alexandra Selkirk-Hanna, *(m)other*, 2022, details, blind embossing on Fabriano Tiepolo paper, 354 x 301 mm
Tamaki Makaurau, Auckland



Alexandra Selkirk-Hanna, *Geyser*, 2022, linocut on paper, 420 x 594mm Tamaki Makaurau, Auckland



Alexandra Selkirk-Hanna, *Marking Wind Patterns in My Backyard*, 2022, blind embossing with charcoal on Fabriano Tiegolo paper, 285 x 240mm, Tamaki Makaurau, Auckland



Alexandra Selkirk-Hanna, *Marking Wind Patterns in My Backyard*, 2022, linocut on paper, 420 x 594mm, Tamaki Makaurau, Auckland



Alexandra Selkirk-Hanna, *Surface Series*, 2022, linocut on paper, 420 x 594mm, Tamaki Makaurau, Auckland

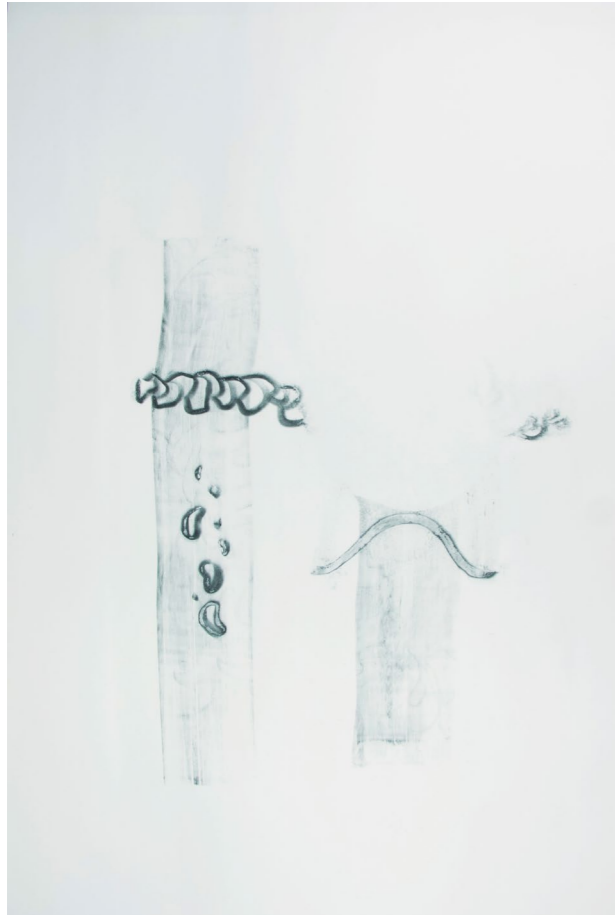


Alexandra Selkirk-Hanna, *Surface Series*, 2022, details, blind embossing on Fabriano Tiepolo paper, 125 x 105mm, Tamaki Makaurau, Auckland



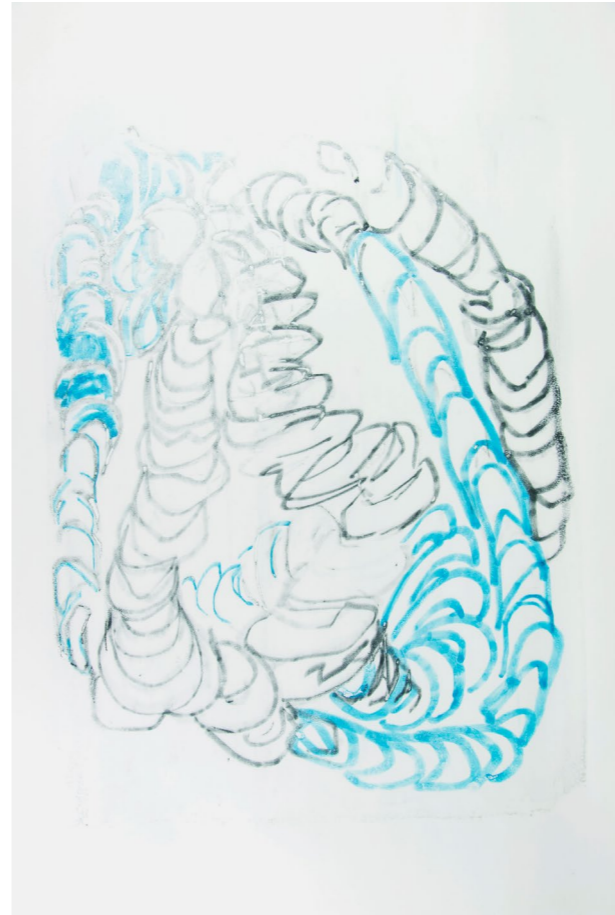
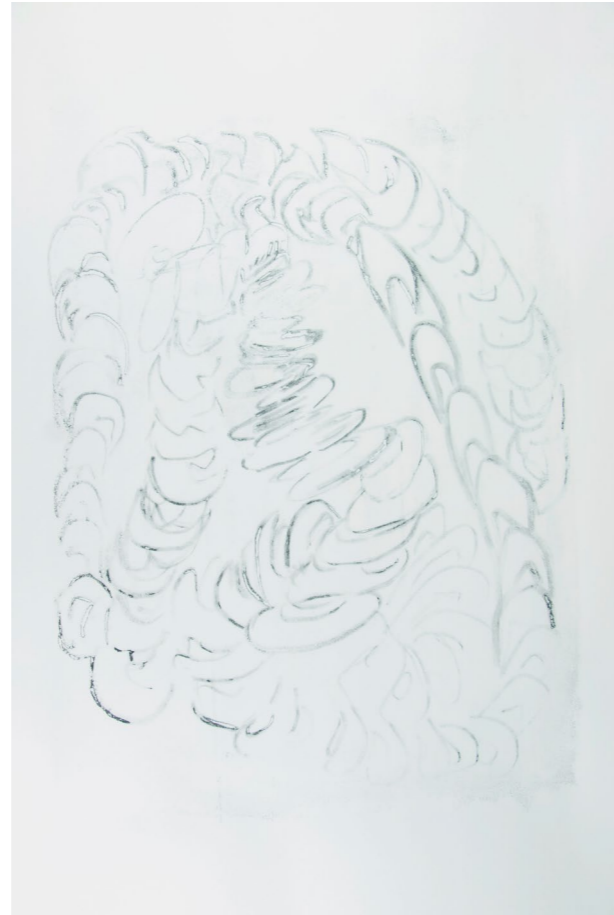
Alexandra Selkirk-Hanna, *Braided Series*, 2023, mono screen drawing on paper, 420 x 594mm, Tamaki Makaurau, Auckland





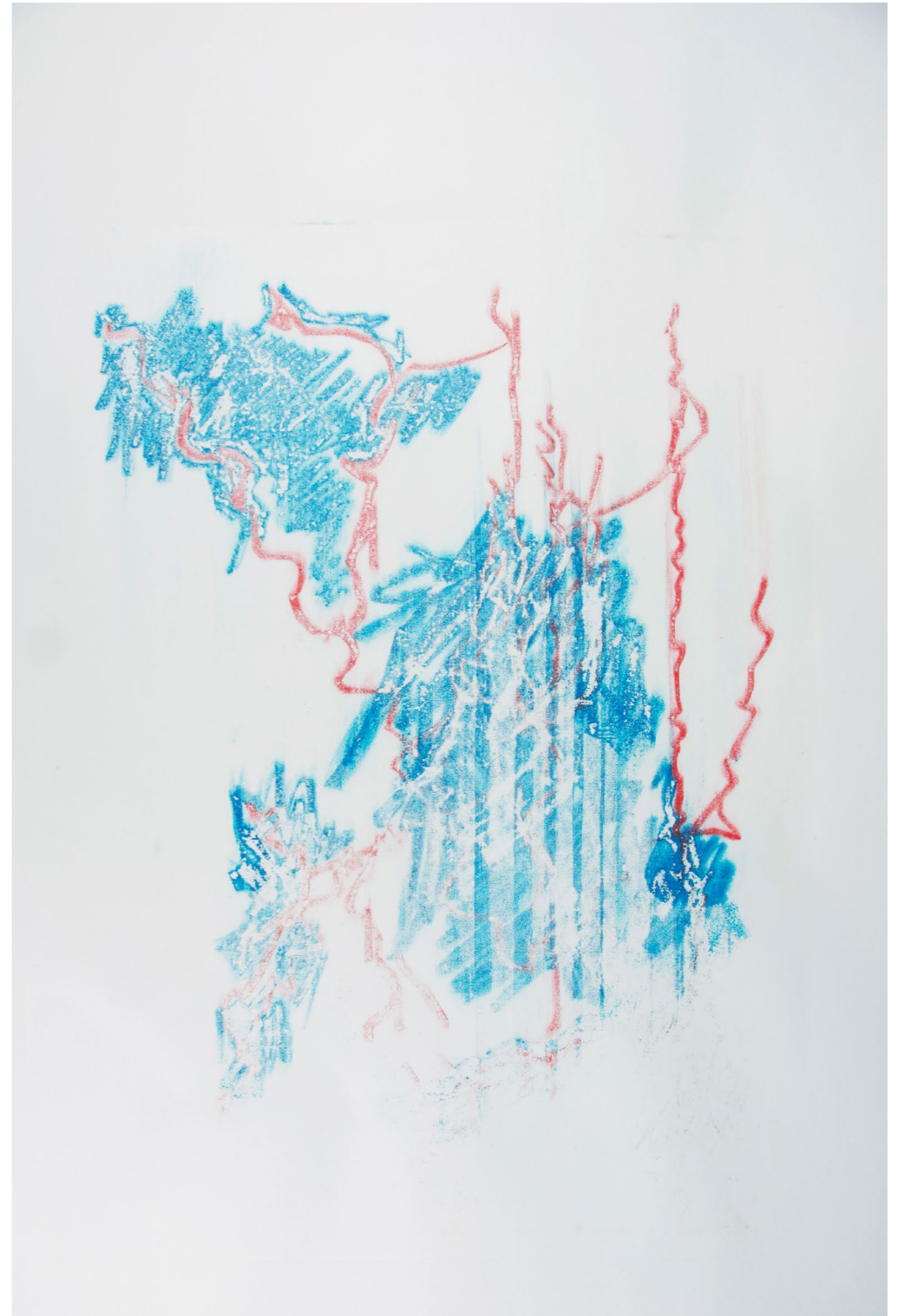
Alexandra Selkirk-Hanna, *Eruption Series*, 2023, mono screen drawing on paper, 420 x 594mm, Charcoal, Ajax, Tamaki Makaurau, Auckland





Alexandra Selkirk-Hanna, *Untitled Series*, 2023, mono screen drawing, Caran D'ache Wax Pastels, Charcoal, Ajax, 420 x 594mm Tamaki Makaurau, Auckland





Alexandra Selkirk-Hanna, *Untitled*, 2023, mono screen drawing, Caran D'ache Wax Pastels, 420 x 594mm Tamaki Makaurau, Auckland

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