

*Sarita Doe*

# *alter eco*



CLIMATE CONTROL





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CROWN

# alter eco

March First  
Two Thousand Twenty-Five

A solo exhibition

*by*

Sarita Doe



**CLIMATE CONTROL**

Climate Control ©2025  
2831 Mission Street  
San Francisco, CA

Climate Control announces the exhibition *alter eco*, a solo presentation of recent natural pigment paintings and native flora installation by artist Sarita Doe. This is Sarita's first solo exhibition in the Bay Area. A series of public programs will accompany the exhibition throughout its run, supporting local arts and land stewardship as well as partnering with the Global Alliance for the Rights of Nature.

The setting for Sarita Doe's paintings is an expanse of time, only partially visible through their tightly patterned and deeply pigmented compositions on display in *alter eco*. Through close observations of specific sites of land, prayer and offerings towards soil regeneration, and a witnessing of the collaboration and co-conspirator-ship of the flora and fauna around her, Doe seeks a suspension of the self's temporal experience as a singularity, felt in isolation, in the anthropomorphic realm, to calibrate to the rhythms and movements of habitats within the natural world. She does so as a way to better understand grief, change, knowledge, her own child – to make sense of other's lived experiences, to sense how they might make sense of her, and of us, in turn. The paintings are the results of this process, a document of sorts in noticing the space we share with so much life around us. She is a student. She is a teacher.

Through the space between her act of painting and the work itself is an experiment and interrogation with how this present chapter in the Modern world has defined "human." Although the Anthropocene was not introduced into popular consciousness to describe the current geological age until 2000, many scholars within geography, anthropology, and the humanities have tapped the year 1492 as a symbolic beginning to what we now know to be our own current crisis of man-made environmental change. With the rapid land-grab of the mid-millennia by Western nations, came a new suite of rights taken as self-evident to the consciousness of domineering societies. These rights include the right to destroy worlds and manufacture them as new, as well as the right to declare what is new and subsequently othered, backwards, tired, and obsolete. (1) Historian T.J. Demos points out in his *Against the Anthropocene* that this time also inaugurated the joining of the two hemispheres under a kind of global capitalism, one that still writes the definition of progress today. Under this rule, Anthropocentric thinking has occluded the varied historic human (Indigenous) understandings of nature as well as blanketed the burden of climate crisis as a universal event, despite its very obvious disproportionate effects that communities experience all over the globe due to a matrix of inequalities from economic resources, habitable infrastructure, and social alienation.

*alter eco* echos Sarita Doe. A Doe is a deer, like those that can be seen darting in and out of our hillsides in the Bay Area, confused by the growing traffic noise and bifurcated landscapes. Jane Doe is also a term that holds those unknown—used for women whose identities are yet to be identified or are being concealed within both the medical and judicial fields. To be unknown is to be the possibility of many, and to conceal one's identity is equally to be a proxy of the masses, here, advocating for climate justice. Sarita's broadening of the self here, moves us out of a kind of spiritual purgatory onset by history's past colonial forces, and towards a greater collectivity and collective understanding of our duty to both each other and the land we inhabit. Her daughter comes into her studio and points to a salmon she made on the wall. It rhymes with the salmon in *Salmon Home*, a story map of the Winnemem Wintu tribe's quest to return salmon to their homelands and natural migration patterns in Buyum Puyuk, or Mt. Shasta. When grief seems too big, when the titans of industry seem too opaque, there is a map to return home here in front of us. Sarita explains that the salmon are guides for the people there, it is a return to themselves as well.

When I visited her studio a few weeks ago, a Coastal Oak Tree had fallen, stricken with an illness colloquially known as sudden oak death. She explained that it caught it from its neighbor, the Bay Laurel. It had toppled into the creek next to her home and now connected the dune we stood upon to the speedway I had driven in on. She mentioned wanting to walk across it. I imagined the ravine 100 miles tall. It stretched out below us further than what could be seen, to the depths of the earth all full of the unknown. That which is unfathomably old, and also mysteriously new. It does stretch out though, doesn't it? To my eye perhaps not really, but to a squirrel it might – or an ant. Familiar things become strange, uncanny, expansive, encyclopedic, and then familiar again; so we trade in religions, in pigments, in lessons in time.

1. Arielle Azoulay, "Unlearning the Origins of Photography," in the series *Unlearning Decisive Moments of Photography*, Fotomuseum Winterthur blog, September 6, 2018.

2. Demos, T.J. *Against the Anthropocene: Visual Culture and Environment Today*, (Berlin: Sternberg Press, 2017), 18.



# Sarita Doe

## CV

### Exhibition and Performance

2025	<i>alter eco</i> , solo exhibition at Climate Control, San Francisco, CA
2023	<i>Of Seed, Soil, and Stars: Meditations on Land, Body, Resistance, and Regeneration</i> , group exhibition, LACE, Los Angeles, CA
	<i>Tagolilooooong with Macrowaves</i> , performance for Edge on the Square, San Francisco, CA
	<i>Flower Mountain</i> , performance, Cone Shaped Top, Oakland, CA
2022	<i>Hella Feminist</i> , group exhibition in conjunction with Tanya Aguñiga’s piece at Oakland Museum, CA
	<i>We Run Things, Things Don’t Run We</i> , group exhibition with Slanguage Studio at Angel’s Gate Gallery, San Pedro, CA
2021	<i>Facing Darkness</i> , group exhibition with online video exhibition at 18th Street Arts Center, Santa Monica, CA
2019	<i>Tagolilong</i> , two person exhibition with champoy at Pinta*Dos Gallery, San Pedro, CA
	<i>Gardens</i> , group exhibition at LAST Projects, Los Angeles, CA
	<i>Wildflowers</i> , group exhibition at California Botanic Garden, Claremont, CA
	<i>Beyond the Pale</i> , group exhibition at Cypress College, CA
2018	<i>Middle Voice</i> , group exhibition and curation at Visitor Welcome Center, Los Angeles, CA
	<i>Domestic Flora Familiars</i> , solo exhibition at California Botanic Garden, Claremont, CA
	<i>Manifesto: A Moderate Proposal</i> , group exhibition at Pitzer College, CA
2017	<i>Collection/s</i> , group exhibition with Feminist Center for Creative Work, The Huntington, San Marino, CA
	<i>Supercaliforniaisticexpialidocious</i> , group exhibition at Human Resources, Los Angeles, CA
2016	<i>Diwata Squad</i> , collaborative performance at Plaza de la Raza, Los Angeles, CA
	<i>Women on the Fence</i> , group exhibition at Mothership Festival, Joshua Tree, CA
	<i>the love in our belly</i> , two-person exhibition with iris yirei hu at Visitor Welcome Center, LA, CA

	<i>The Ancestors Return with All Their Medicine</i> , collaborative mural with champoy at the Compound, Baltimore, MD
	<i>Dis*Locate</i> , collaborative performance at Human Resources, LA, CA
2015	<i>CAGHFt6SVSIP</i> , group exhibition at BBQ LA, Los Angeles, CA
	<i>Winter Solstice Transformation</i> , collaborative performance, Los Angeles, CA
	<i>Near</i> , group exhibition at Irvine Fine Arts Museum, Irvine, CA
	<i>Pintando Voy</i> , Solo Show with Slanguage @ LAXART, Los Angeles, CA
	<i>I Know Everything</i> , group exhibition at Dave Gallery, Los Angeles, CA
	<i>La Tierra y sus Barbas</i> , mural with iris yire hu at con/safos with rafa esparza, Los Angeles, CA
2014	<i>Sincerely Yours</i> , group exhibition at Torrance Art Museum, Torrance, CA
	<i>PHOTOSYNTHESIZE: Creative Communion with our Greener Teachers</i> , group exhibition at Body Actualized Studio, Brooklyn, NY
2012	<i>A Home is Medicine</i> , solo exhibition with Aran Cravey Gallery, Venice Beach, California
	<i>The Circle within the Square</i> , MFA exhibition at New Wight Gallery, University of California, Los Angeles, CA

### Artist Talks, Residencies, Workshops And Public Engagement

2023 - 2025	Healing Artist, the People’s House with the Anti Police-Terror Project, Oakland, CA
2022 - 2023	Facilitator, Living Systems, Wildcat Canyon Community School, El Sobrante, CA
2023	Facilitator, Earthpainting, online with School for the Ecocene
	Bugsay Bugsay, online speaker with the Bangka Canoe Journey and School for the Ecocene
2021	Guest Artist, Spontaneous Vegetation, Lumpen Radio, Chicago, IL
2020 - 2025	Instructor, DIY PhD Year One Program, online facilitation with School for the Ecocene
2020	Speak Your Truth! Earth Day 2021, online with School for the Ecocene
	Guest Artist, Planetary Liberation through Activation, Occidental College, LA, CA
2019	Panelist, FATE Conference, “Radical Imaginings,” Columbus, OH
	Guest Artist, Hammer Family Day, Hammer Museum, LA, CA
	Visiting Artist Talk, Decolonial Queers Class, UCLA Chicanx Studies, CA
	Visiting Artist Talk, Museum Engagement Class, Cal State Long Beach, CA



2018	Artist in Residence, Women’s Center for Creative Work, LA, CA
	Guest Artist, Heart of LA, CA
	Guest Artist, Everything is Medicine, The Main Museum LA, CA
2017	Artist in Residence, Huntington Gardens, San Marino, CA
	Guest Artist, Día de Maíz event, The Box LA, CA
	Facilitator, Living Sculptures, Hammer Family Fun Day, LA, CA
	Panelist, CAA Conference, “What is an MFA Worth?”, NY, NY
	Guest Lecturer, Columbia University, NY, NY
	Facilitator, White Accountability with the Four Elements, Brooklyn, NY
	Facilitator, Deep Intuition, Deep Time University at UC San Diego
	Guest Artist, Spontaneous Vegetation, Lumpen Radio, Chicago, IL
	Facilitator, Self Care Community Workshop, Sidestreet Projects
2016	Facilitator, Experiencing the DIY PhD, Women’s Center for Creative Work
	Guest Artist, Congratulations Pine Tree Podcast “DIY Art School”
2014	Public Talk & Exhibit, Animate Plants, Redpath Museum, Montreal, Quebec
	Public Workshop and Exhibit, Animate Plants, The Compound, Baltimore, MD
	Public Workshop and Exhibit, Animate Plants, Santa Monica Museum of Art, CA

Publications and Awards

2024	DIY PhD Primer, Ecocene Press
2020	Textbook for the Ecocene, Co-Conspirator Press
2019	New Reader Magazine
2018	California Glory Award, Rancho Santa Ana Botanical Gardens
2017	Deep Time University: All Syllabi
	Mother, Mother
2015	Hey Lady Quarterly
2014	Los Angeles Review of Books
2012	Graphite
2011	New American Paintings: Pacific

Education

2020	DIY PhD School for the Ecocene
2012	MFA University of California, Los Angeles
2005	BA with Highest Honors in Latin American Studies, UNC-Chapel Hill

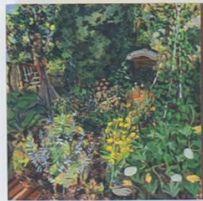










































Sarita Doe  
*Grow Native Habitat*, 2024  
Natural pigment and collage on board  
48 x 36 inches



*“This Coast Live Oak asked her portrait to be painted so I obliged and followed her lead on bringing in the watershed creatures by the creek. A week after completing this painting she fell over from sudden oak death.”*





Sarita Doe  
*Grow Native Habitat, 2024*  
Natural pigment and collage on board  
48 x 36 inches  
(detail)



Sarita Doe  
*Grow Native Habitat, 2024*  
Natural pigment and collage on board  
48 x 36 inches  
(detail)



Sarita Doe  
*Salmon Home: Waterways Repair and Winne-  
 mem Wintu Cosmvision of Care*, 2023  
 Natural pigment and gouache on board  
 48 x 36 inches



*“Created in collaboration with Chief Caleen Sisk’s son, Michael “Pom” Preston. The Winne-mem Wintu tribe created Run4Salmon to bring their native salmon back to the watershed of Buyum Puyuk, or Mt. Shasta. As we were paddling down the river, I saw this story map and Chief Caleen Sisk gave me permission to work on it in collaboration with her son, Pom.”*





Sarita Doe

*Bush Lupine Habitat*, 2023

Natural pigment and gouache on board

30 x 40 inches

*"In our front yard between freeways, a habitat grew there before there were cars. Bush Lupine held court in the cul-de-sac, bearing bloom and joy."*





Sarita Doe

*Bush Lupine Habitat*, 2023

Natural pigment and gouache on board

28 x 36

(detail)





Sarita Doe

*Buckeye Beauty*, 2023

Natural pigment and gouache on board

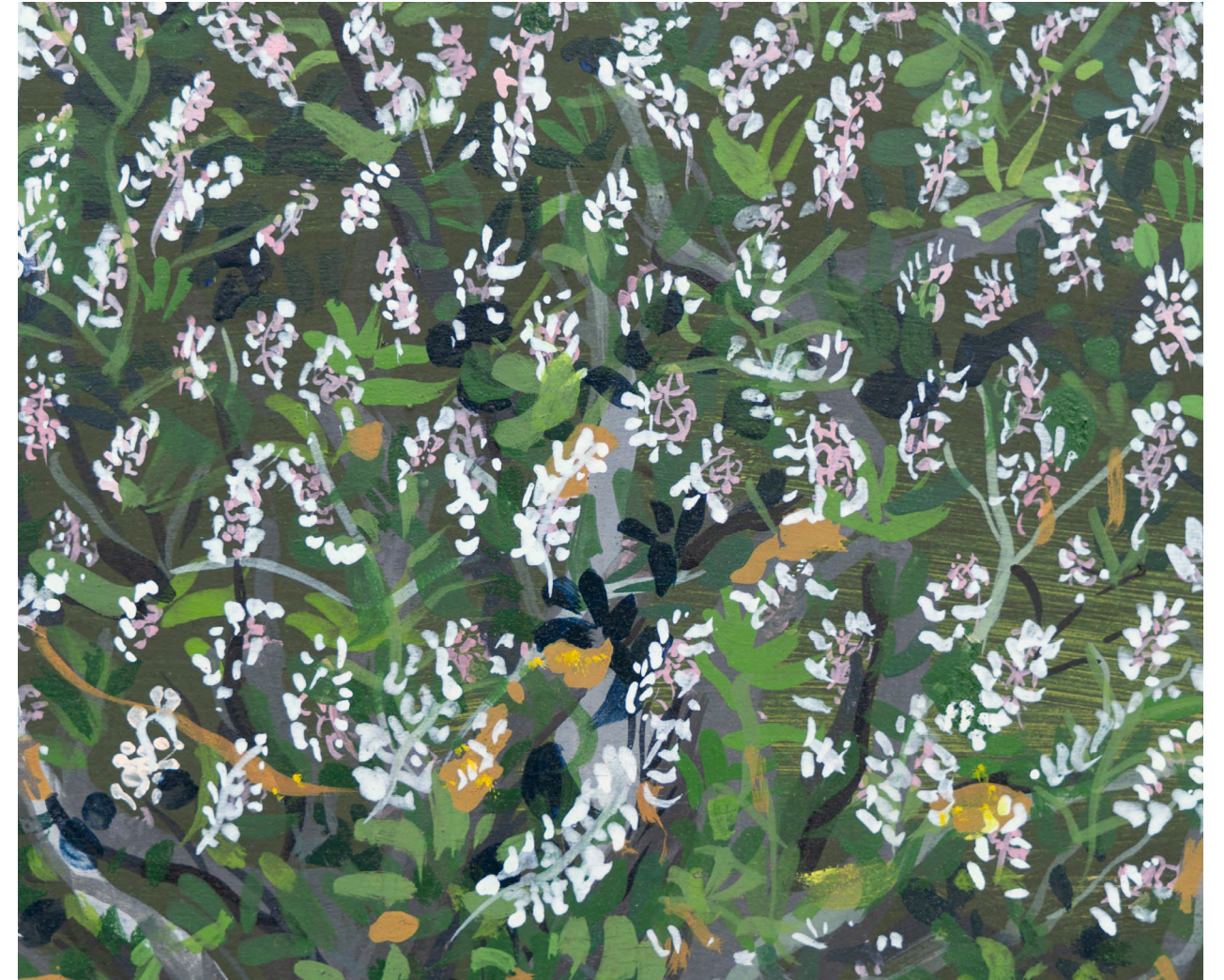
24 x 30 inches

*"In Wildcat Canyon, Buckeye sits above the ravine. Their limbs shift in stunning arrays of color and shape every season. We sit under her for respite, for healing."*





Sarita Doe  
*Buckeye Beauty*, 2023  
Natural pigment and gouache on board  
24 x 30 inches  
(detail)



Sarita Doe  
*Buckeye Beauty*, 2023  
Natural pigment and gouache on board  
24 x 30 inches  
(detail)





Sarita Doe  
*Spring Deer Deity*, 2024  
Natural pigment on board  
18 x 24 inches

*"We followed a water calling through the eucalyptus forest in the city until we came upon a natural Spring. At Equinox we made an offering, and the deer goddess made herself known."*





Sarita Doe

*Rain Gardens, Chicken Temple*

*(Fennel, Black Sage, Mugwort), 2022*

Natural pigment and gouache on board

18 x 24 inches

*"In between freeways we planted a black sage habitat for the watershed. The chickens loved to wander in the fennel."*





Sarita Doe  
*Rain Gardens, Chicken Temple (Fennel, Black Sage, Mugwort)*, 2022  
Natural pigment and gouache on board  
18 x 24 inches  
(detail)



Sarita Doe  
*Rain Gardens, Chicken Temple (Fennel, Black Sage, Mugwort)*, 2022  
Natural pigment and gouache on board  
18 x 24 inches  
(detail)





Sarita Doe

*Rain Deities and the Front Yard Meadow, 2022*

Natural pigment on paper on artist frame

17 x 22 inches (frame 23 x 29 inches)

*“Our first Flower Mountain in Richmond, we prayed for rain to soothe the soils. Buried beneath the compost were seeds for the rain deities to receive.”*





Sarita Doe

*Breathing Room*, 2025

Natural pigment and collage on board

16 x 20 inches

*"Here we bring in plant allies alongside altars for healing and breathing at home. The bay laurel leaves hang in the corner."*





Sarita Doe  
*Flower Mountain*, 2024  
Natural pigment on board  
12 x 12 inches

*"Flower Mountain is a site of prayer, soil cultivation, and plant communication. We made Equinox offerings here upon first moving to this home."*





Sarita Doe  
*Flower Mountain, 2024*  
Natural pigment on board  
12 x 12 inches  
(detail)





Sarita Doe

*Healing Pines*, 2025

Monterey Pine needles, yarn, twine, oak and redwood  
branches

dimensions variable

*"Lie down human, breathe and reset. Shift into tree-mind and unwind."*



Sarita Doe  
*Bay Laurel for our Lungs, 2025*  
bay laurel leaves, yarn, twine, hotplate and pot  
144 x 7 inches







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