

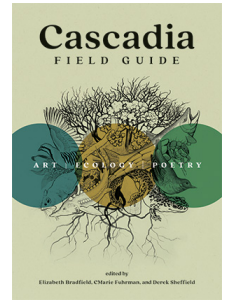
# *Cascadia Field Guide: Art, Ecology, Poetry*

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[www.cascadiaguide.com](http://www.cascadiaguide.com)



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## **Otherring the Field Guide A Series of Investigations**

*Cascadia Field Guide* invites us to consider how we might engage with place, with the more-than-human world, and even with “knowing.” The questions and examples below are most likely best for conversations with high school and older people... but maybe not?

What does it look like to embrace cultural knowledge, scientific (another form of culture) knowledge, art (another kind of science!), and poetry (yet another)? What *isn't* usually included in field guides? What do they exclude in the search for scientific accuracy or quick and easy identification on a species level?

Spend time with the questions below. Read the poems aloud. Consider the art. Allow yourselves to wonder and ask beyond your first reactions....

- When Claire Emery spends hours carving the wood blocks that she uses to make her prints, the image she makes holds not only beauty but a sense of caring time. How might that change your understanding of Marmot? (p. 254 – 283)
- Prageeta Sharma’s poem about Chukar, a being introduced to Cascadia’s Eastern regions from Pakistan for sport hunters, reminds us that coming from “away” doesn’t mean we can’t come to belong. How do you understand belonging? (p. 227 – 228)
- Raya Friday’s realistic watercolor paintings of Tufted Puffin, Ratfish, Sea Otter (and others) are edged with untranslated text... what do they say to readers unable to read or translate them? How do these paintings speak for inclusion and against assimilation? (p. 22 – 45)
- When Jane Wong considers how she and Bushy-tailed Wood Rat are similar in their hardiness and how they are maligned, her poem wakes us up to a new way of knowing. Can you imagine your own story within that of a Cascadian being? (p. 230)
- Robert Lashley’s “The Homeboy Speaks to the Snake Lake Buckbeans” reaches to ask how a white flower might speak to a black boy “skipping school to avoid a gang beatdown.” Is the introduction of “homeboy” and “beatdown” surprising in a book focused on the more-than-human world? Why or why not? (p. 53)
- Rachel Kessler’s loose paintings of the “OG Shoreline” and cartoonish Crow and Sea Star give feeling and animacy, even playfulness, to natural history... is that wrong? How are her paintings accurate in ways more “serious” representations are not? (p. 148 – 175)