



HEATHER

BIRD HARRIS

available work

December 2025



300 Years of Georgia, 2025

watercolors made with clay, ochre, and weathering rind found in Georgia,
manganese brown pigment, watercolor, water, paper mounted on panel,
protected with beeswax

64 x 120 in
\$20,000

To inquire, contact Spalding Nix: jamie@spaldingnixfineart.com



300 YEARS OF GEORGIA



Affordances of Water (Atchafalaya Basin), 2024

clay found in a tributary of the Mississippi River,
red ochre, gouache, and water on Saunders 640 gsm

63.5 x 43.5 in framed
\$6,800

To inquire, contact Spalding Nix: jamie@spaldingnixfineart.com

Affordances of Water *(Atchafalaya Basin), 2024*

Since the 1920s, Louisiana's coastline has been disappearing at a rate well-known by locals: a football field every 45 minutes. But just south of Morgan City, the Atchafalaya Bay defies this trend, building over a square mile of new land annually. Unlike the Mississippi River, which is tightly controlled by levees that funnel sediment into dead zones in the Gulf of Mexico, the mouth of the Atchafalaya River is allowed to flow freely. Its natural course deposits sediment into healthy wetlands in the Atchafalaya Bay, demonstrating the resilience of ecosystems when allowed to operate without human interference.

This painting mirrors the Atchafalaya's geologic processes: water carried clay pigment across the surface until it settled naturally, forming tributaries and islands. By allowing the materials to follow their own course, the work evokes the pre-colonial fluidity of landscapes.





Until It's All Gone (Venture Global LNG), 2024

clay found in a tributary of the Mississippi River,
red ochre and water on Saunders 640 gsm

63.5 x 43.5 in framed
\$6,800

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Until It's All Gone (Venture Global LNG), 2024

Near the mouth of the Mississippi River in Plaquemines Parish, Louisiana, a petrochemical company is currently constructing a \$21 billion liquid natural gas (LNG) plant. It has surrounded the facility with a 26-foot-high steel sea wall, as if to say that they are prepared to be the last ones standing. The Louisiana coast is losing land into the sea faster than anywhere else on earth, in large part due to the extraction and burning of these fossil fuels. These companies have caused the planet to warm, the storms to become more destructive, and the water to rise. And yet their presence is growing within taller walls, forsaking the communities they employ. This petrochemical fortress is on track to become a steel island rising from the depleted, sunken earth, a fossil of our fucked priorities.

I finished this work as Hurricane Milton approached the Florida coast as a category 5, and found myself just staring at the shadows in the goldenrod. My girlfriends in New Orleans texted that they are pacing their backyard and lying in the grass, feeling helpless and searching for reserves. So the ground holds us, the soil remains beautiful, and it will outlast all of this. Since we are part of it, we can too.



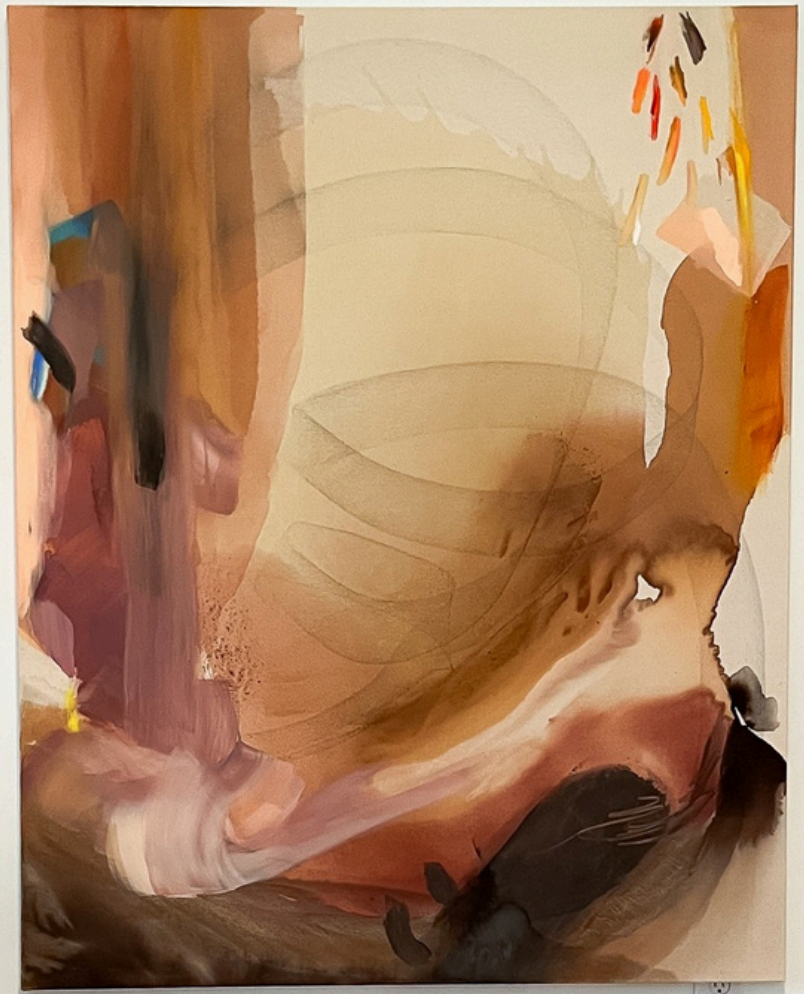
The Ways We Grow, 2022

clay found in New Orleans, wetland soil donated from Louisiana wetland conservation study,
clay from the artist's backyard in New Orleans, synthetic color, pigment, charcoal, and water
on stretched canvas
48" x 60" x 1.5"

\$6,000

To inquire, contact bird@heatherbirdharris.com.







Water Memory, 2023

clay found in New Orleans and from Bonfouca/St. Tammany Parish,
Louisiana, tree bark ink, mushroom ink, synthetic ink and water on
raw canvas

48" x 48" x 2"
\$5,500

To inquire, contact Mont Art House: bess@montarthouse.com



Remember You Are Half Water

2023

clay found in New Orleans and from Bonfouca/St. Tammany Parish,
Louisiana, mushroom ink, synthetic ink and water on raw canvas

40" x 60" x 2"

\$6,000

To inquire, contact bird@heatherbirdharris.com.





After 300 Million Years of Pressure and Fire, 2024

watercolor made with coal from a shipwrecked coal-burning vessel,
crushed and reanimated in water on Saunders 640 gsm

33.25 x 25.25 in framed
\$2,300

*To inquire, contact Claire Elizabeth Gallery
claireelizabethgallery@gmail.com*



Tributary Mother, 2024

watercolor and gouache made with clay found in a tributary of the
Mississippi River, red ochre, and water on Arches 640 gsm

21 x 17 in framed
\$1,100

To inquire, contact Claire Elizabeth Gallery claireelizabethgallery@gmail.com



Tributary I - IV, 2024

watercolor and gouache made with clay found in a tributary of the
Mississippi River, red ochre, and water on Arches 640 gsm

18 x 12 in framed
\$700 each

To inquire, contact Claire Elizabeth Gallery claireelizabethgallery@gmail.com



Heather Bird Harris is an artist, education leader, and independent curator.

Her interdisciplinary practice bridges ecological art, pedagogy, and social impact, examining alternative ways of knowing that make emergence, cooperation, and systems change more possible.

Through painting, video, public projects, and relationship-centered learning, her work blends abstraction with communal and non-human archives, bridging the poetic and the political. Working with living and ephemeral elements, Harris creates the conditions for her materials to behave according to their own ecological logics, exploring ideas of control, reciprocity, and affordances of matter that defy and undermine imperial logic.

Harris received her BA in art history from Skidmore College and master's degree in education leadership from Columbia University. She has served as the principal of a turnaround school in New Orleans and as a learning consultant for school leaders nationwide, focusing on anti-racist history curriculum. Recent exhibitions of her work include NADA Curates, New Mexico State University Museum (Las Cruces, NM), Tiger Strikes Asteroid (Greenville, SC), Louisiana State University (Baton Rouge, LA), Stoveworks (Chattanooga, TN), SITE (Atlanta, GA), and apexart's Plastic, the New Coal at the Descendants Project (Vacherie, LA). Recent projects include Resonancia Naturale with musicians and ecologists at Arizona State University and Hope Springs Eternal in collaboration with activist group RISE St. James. Harris's practice has been featured in Burnaway, ART PAPERS, Garden & Gun, ArtsATL, and NPR and her writing has appeared in Brink Literary Journal, ART PAPERS, ArtsATL, Burnaway, and Scalawag. She is the recipient of fellowships at the Cary Institute of Ecosystem Studies (Hudson Valley, NY), The Hambidge Center (Rabun Gap, GA), and the Art & Social Justice Fellowship at Emory University (Atlanta, GA). Harris is an MFA candidate in Painting at Georgia State University in Atlanta, where she lives with her partner, Josh, and their two children.