



HEATHER BIRD HARRIS
available work
November 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

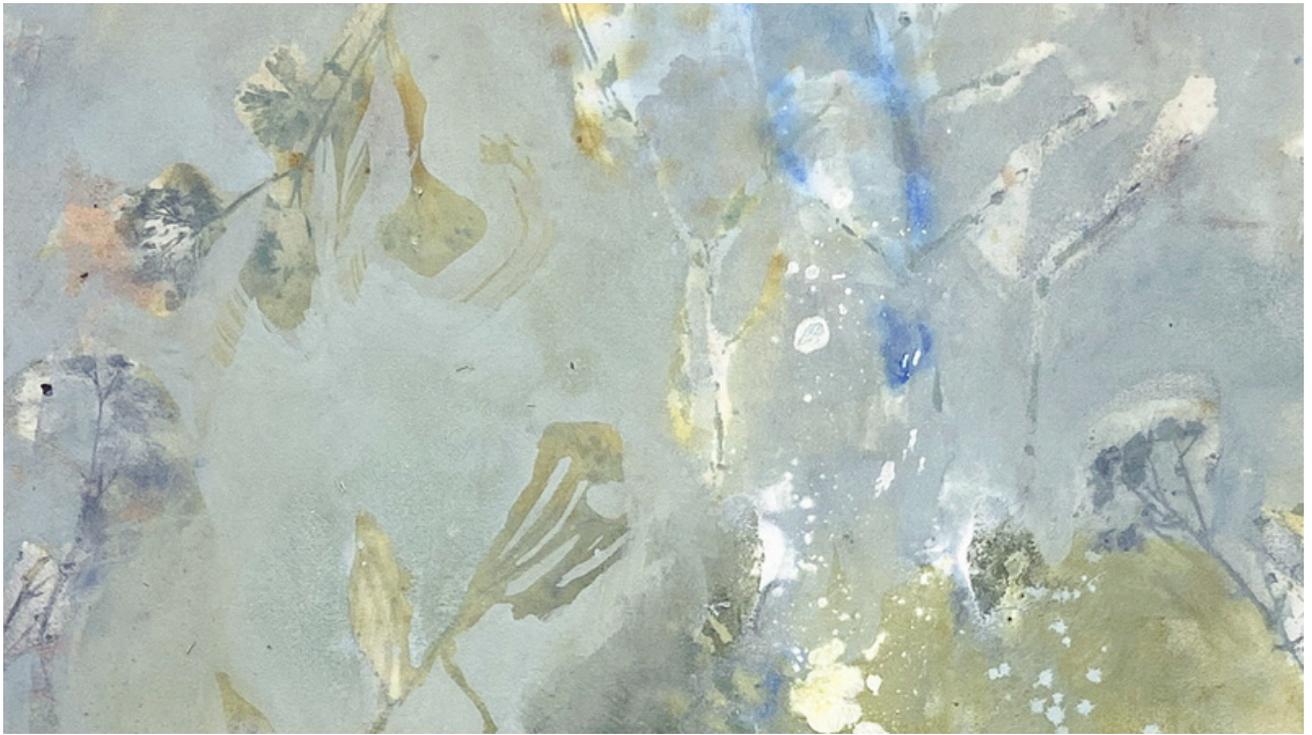


It Will Be Different, 2025

clay from Georgia clay, green earth pigments, watercolor,
gouache, and water on stretched paper
31" x 41" framed in white oak

\$2,800

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



Details, *It Will Be Different*, 2025



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.

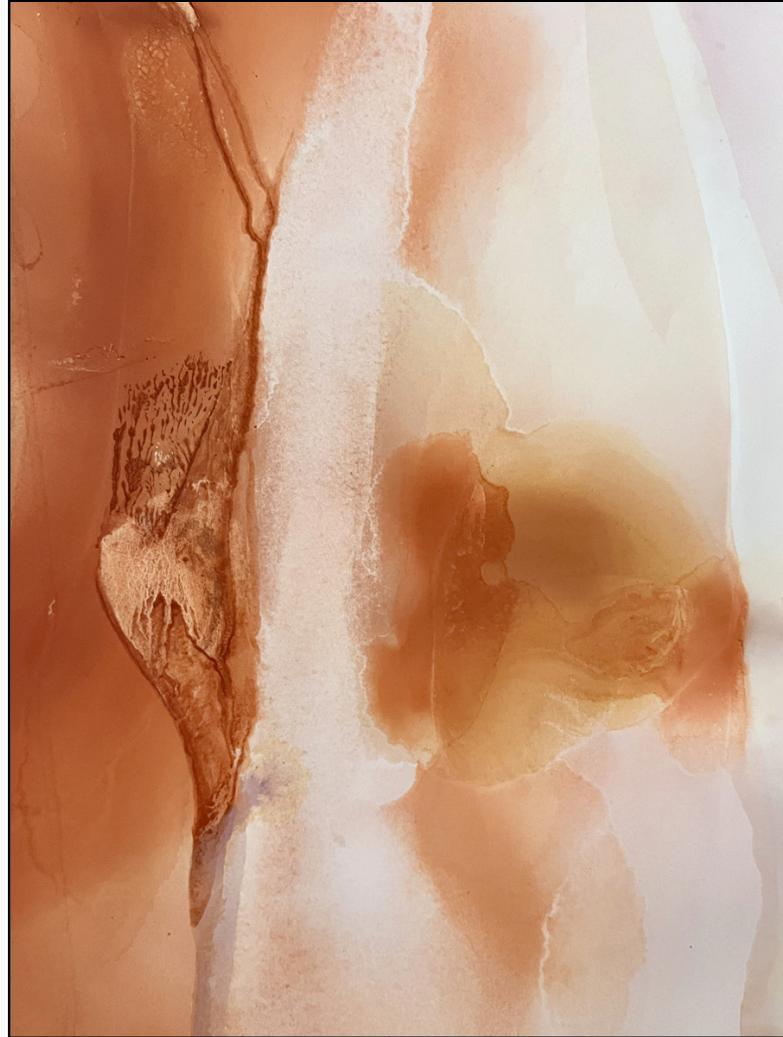


Until It's All Gone (Venture Global LNG), 2024

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.



UNTIL IT'S ALL GONE (VENTURE GLOBAL LNG) + AFFORDANCES OF WATER (ATCHAFALAYA BASIN)



Entropic Possibilities and the Impossibility of Cop City, 2025

watercolors made with clay and weathering rind found along the South River
in Atlanta, walnut ink, watercolor, oil, paper mounted on panel, protected
with beeswax

64 x 48 in appx
\$6,500

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



Entropic Possibilities and the Impossibility of Cop City, 2025

This painting reflects the shape carved from the Weelaunee Forest, where 381 acres of trees were clear-cut for a \$106 million police training complex in DeKalb County, Georgia, where I live. The facility includes a mock city for urban warfare training and plans to host the Israeli Defense Forces and other military units through the Georgia International Law Enforcement Exchange (GILEE). Despite opposition from over 116,000 Atlanta residents, Mayor Andre Dicken's administration has refused to count their signatures, fast-tracking construction and holding a ribbon-cutting ceremony for the facility last month.

Beyond its role as a site of state violence, Cop City also poses a climate risk, causing flooding in surround neighborhoods, erasing one of Atlanta's four lungs, increasing soil runoff into the South River watershed, already one of the most endangered rivers in America.

This is not isolated to Atlanta. Since the global uprising after the murder of George Floyd almost 5 years ago, there has been a quiet rollout of over 80 multi-million dollar Cop City-like facilities across America, in every state so far except Wyoming, Vermont, and North Dakota. This is our country's answer to working-class coalition-building across party lines, and it is the scariest part of the horizon for me.

Although the fascist realities before us seems impossible to navigate at times, what's actually impossible is a system that defies how nature sustains itself. The law of entropy in thermodynamics says that all isolated systems trend toward "disorder," which posits "nature" as the opposite of human-imposed order. In this sense, entropy is not only inevitable but also positive—a veering away from systems of control that have repeatedly failed us. As mathematician Wissner-Gross describes it, entropy can also be seen as the "physical process of trying to capture as many future histories as possible," emphasizing potential, adaptability, and the natural stasis of all life matter which seeks expansive space and resists imposed order.

I struggled to make this painting beautiful. My goal was to transform the shape we've inherited and imagine a generative world within it, and part of that was committing to not scrapping it mid-way, just working with what I had. At a particularly dark point, I asked my kids to draw directly on the painting. We had hiked together near Lake Charlotte, one of the closest walking trails to Cop City still accessible to the public, to collect the soil for this painting. I asked them to picture what that land would look like if it was happier. They drew flowers, multiple suns, mushroom cupcakes, and hearts. My son added houses on a plateau, reminding me that, "people can live responsibly with nature too, Mom." I added the flyers he made for the Palestinian encampment at Emory last spring, where my students and I witnessed the oppression of peaceful protest first hand.

For me, the artistic insistence on a livable, beautiful future is the same work as mothering. The landscape we made together resists ruin, as we will continue to do.



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

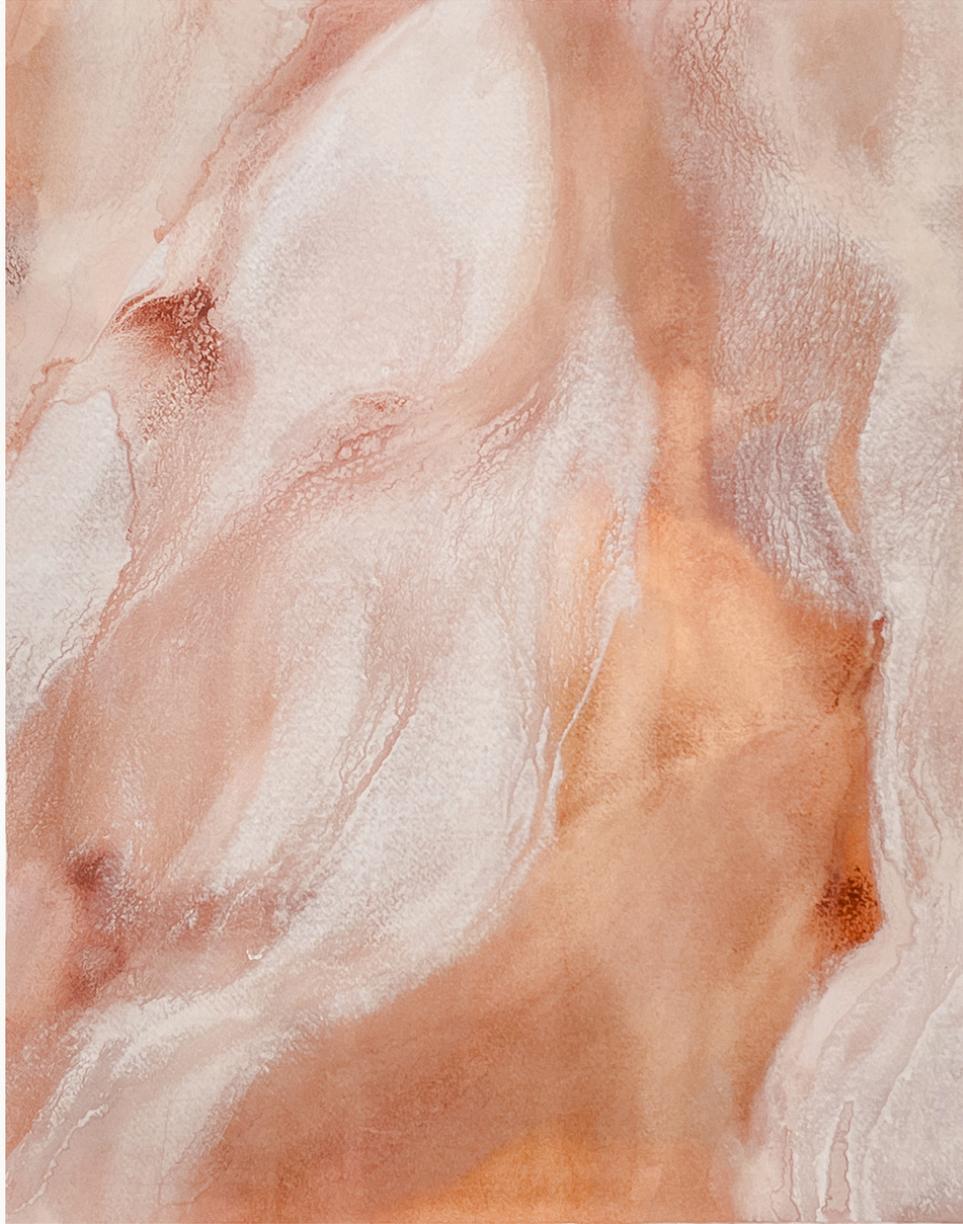


After 300 Million Years of Pressure and Fire, 2024

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



Radical Noticing, 2023

clays from southern Louisiana and Mississippi, tree bark ink,
mushroom ink, synthetic ink and water on raw canvas

19" x 25" x 2" framed in white maple

\$1,400

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



Imprinted, 2025

eucalyptus dye, Georgia clay watercolor on stretched canvas
6" x 12" x .75"

\$300

To inquire, contact bird@heatherbirdharris.com



Artist Bio

Heather Bird Harris is an artist, education leader, and independent curator. Her work explores the throughlines between history and ecological crises, engaging with communities, scientists, and place-based research to investigate possibilities for emergence and systems change.

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. Through painting, video, participatory projects, and relationship-centered learning, her work blends abstraction with communal and non-human archives, bridging the poetic and the political.

Harris received her B.S. 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 include *Tiger Strikes Asteroid* (Greenville, SC), *NADA Curates*, the New Mexico State University Museum, *SITE* at the Goat Farm (Atlanta, GA), *Stoveworks* (Chattanooga, TN), the Barnes Ogden Gallery at Louisiana State University, and apexart's *Plastic, the New Coal* at the Descendants Project (Vacherie, LA). She has been an artist in residence at the Cary Institute of Ecosystem Studies (Hudson Valley, NY), The Hambidge Center (Rabun Gap, GA), and was selected for the Art & Social Justice Fellowship at Emory University in 2023. Harris's practice has been written about in *Burnaway*, *NPR*, *Art Papers*, *ArtsATL*, and Steinauer Scudder's book *Mother, Creature, Kin*. 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 and New Orleans-based artists. Harris is an MFA candidate at Georgia State University. She lives in Atlanta, Georgia with her partner, Josh, and their two children.