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*Creative Troubles and Crip Natures: Interdependent Care Practices in Reconfiguring Human-Nature Relations*

This dissertation examines the social, cultural, and political divides that create two (related, but contrary) versions of nature that influence environmentalism and theories of multispecies relations. I utilize Donna Haraway's concept of a "thick present," which encourages examining multi-level and multi-directional interpretations of current configurations of experiences and spaces. This concept informs the creation of three case studies, the first two will focus on various sites of urban nature that is analyzed using the anthropological method of "thick description." A third case study involving human/plant participatory art will examine the role of art in reconfiguring human/nature relations. To analyze the entangled layers of "being with nature," this research will explore creative practices (of artists and activists) that trouble the opposition between wilderness and urban nature. This work focuses on the importance of kinship and care, non-human ethnographies, non-western cosmologies, and crip-natures that comprise the "thick present" through connection and interactivity. To invert dominant ideas about "being in nature," to think differently about nature, the natural, and the ecology of relationships among humans, and environments, this dissertation will engage three (typically) subjugated knowledge standpoints: (1) crip-bodyminds, (2) artist as researcher and (3) vegetal life such as plants and soil. As an outcome, this interdisciplinary thesis seeks to bring together critical theoretical insights from eco-crip theory and critical plant studies to reconfigure the common ideologies of caring for and being in relation to nature. Furthermore, it demonstrates the important knowledge production of artist-researchers and creative practitioners. Part of the dissertation involves the realization of an original creative project called *Dandelion Rebellion* that emerges from my own creative practice.