

A black and white photograph of a tree trunk, showing concentric growth rings. A dark horizontal band across the middle contains the text "AFTERMATH" in white, bold, sans-serif capital letters. The background is a high-contrast, grainy image of the tree's wood grain, with a prominent crack or scar running diagonally across the upper left portion.

# AFTERMATH

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Land Art and Forestry at the Dawn of the Climate Crisis

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# Approval

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Zena Forest is located on Kalapuya Ilihi, the traditional indigenous homeland of the Kalapuya people. Following treaties between 1851 and 1855, Kalapuya people were dispossessed of their indigenous homeland by the United States government and forcibly removed to the Coast Reservation in Western Oregon. Today, Kalapuya descendants are primarily citizens of the Confederated Tribes of Grand Ronde and the Confederated Tribes of Siletz Indians, and they continue to make important contributions to their communities, to the UO, to Oregon, and to the world.

## **Dedicated to:**

John Mishler and Zena Forest for the inspiration and laying the foundations in my education and art practice to complete this project.



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## Abstract

Effects of climate change in Oregon are evident in multiple ways. Dwindling snowpack, hotter longer summers, and larger, more frequent forest fires are among the most visible impacts of the climate crisis in Oregon. These impacts can be challenging, if not impossible, for humans to perceive without concentrated effort and an understanding of landscape systems. Climate change effects will be most noticeable in the future as the forests throughout Oregon suffer from more harsh and inclement weather. Thoughtful examination of the relationship between forestry and logging is necessary, as timber is one of the largest industries in the state and one of the leading contributors to the climate crisis. The Anthropocene and ecological impacts surrounding the new epoch will be primarily understood through our senses. Artwork then presents a opportunity for interrogating these issues in ways that are more accessible and instinctual than empirical data representation can be. Art doesn't explain. It interrogates, problematizes, speculates.

*Aftermath* uses artwork to problematize and interpret the traces left behind from logging and forestry practices. Iterative research by design methods was used to create a series of site-specific artworks, each examining a different impact from logging. The end product is an interpretive trail weaving through a private forest in the Willamette Valley, featuring a series of 6 artworks interpreting and reframing the forests of Oregon. This project promotes a dialog that explores our society's perception of forestry and climate crisis.



## Preface

Forests have been an integral part of the history and culture of Oregon, and the economic and development backbone of the state since the onset of colonization. Forests throughout Oregon have been an integral part of my life as well. I was born and raised in the state and its forests have been a place of personal inspiration, exploration, and employment. Having worked in the forest for much of my life, I have witnessed many changes in the landscapes and forestry practices. These forests are now under threat by the effects of climate change. Compounding these concerns are the exploitative practices that push forest ecology further towards the brink of collapse. These issues have been both a source of both conflict and interest for me. I have been part of many of the systems that place Oregon's forests in danger. I am using this project to explore themes within forest management and ecological impacts in the hope that the work makes these impacts more visually explicit to the public and allows me to explore my own role within the forestry industry from a new perspective.



Top (**Figure 1**): National Guard help contain Oregon wildfires in September 2020

Bottom (**Figure 2**): Helicopter carrying water to dump on forest fire.

## Climate Change in Oregon

The effects of climate change in Oregon can be seen at this very moment. The dwindling snowpack, hotter longer summers, and larger, more frequent forest fires are among the most visible impacts of Oregon's Climate Crisis (Mote et al., 2019). More subtle and slow-changing impacts also surround us, from fir trees dying off due to drought stress and invasive species to fisheries' populations dramatically decreasing. The changes as a result of the climate crisis can be challenging, if not impossible, for humans to perceive without concentrated effort and an understanding of landscape systems. The effects of the Climate Crisis in Oregon will be widespread and felt across every ecosystem and segment of society in the coming decades (Mote et al., 2019).

## Timber and the Climate Crisis

One of the most noticeable effects of climate change in Oregon is the increasing frequency and intensity of forest fires (Gergel et al., 2017). Caused by longer, hotter and drier summers the drought-stressed forests will be threatened by a host of issues in addition to fire (Mote et al., 2019). From increased fragmentation to increases in invasive species such as scotch broom and balsam woolly adelgid ("Invasive Species in Oregon Forests", 2017), the forests to which Oregonians are accustomed will become a relic of the past. The shift in where and what trees will thrive in ecosystems across the state will consequently dramatically affect the timber industry across Oregon, impacting not only the health of the environment but the economics of the region (Deehr, 2016).

Timber extraction across the globe is one of the leading sources of the Climate Crisis and habitat fragmentation. Diminishing forests have less ability to absorb CO<sub>2</sub> and CO<sub>2</sub> is released in logging operations (Citation). This creates a cyclical chain reaction that puts our forests under the ever-increasing threat of disappearing. This relationship between shaping climate change and being changed by climate shifts is a paradoxical dialectic worth exploring from many perspectives.



## Material Culture

Logging has been a significant industry in Oregon for decades and looks to continue being a driving force in the economy for the foreseeable future. The heavy integration of the timber industry into the state's development has led communities throughout Oregon to become heavily influenced by the tools they use and products they create (Oregon field guide, 2020). Extensively designed logging tool forms have evolved and responded to humanity's needs and the obstacles the ecology presents for product extraction. In this way, the tools exemplify certain cultural values society has around the forest.

The cultural values around the extraction of wood have imbedded themselves with the communities that created a livelihood around forest products. Logging tools have been engrained within many community's identities in Oregon. This has created a culture

and symbology within the logging communities that follow the industrialization of America and the climatic and ecological issues that have followed. This culture's significance and values have become embedded into the tools and materials used in forestry and logging, thus creating a material culture. This material culture then exhibits the nexus point of culture in the Pacific Northwest's forestry tools, impacts, and ecologic disaster.

The subsequent material culture that logging and forestry have produced to make the forests more productive provides a compelling source of materials to investigate. *Aftermath* explores their impacts and inputs on forestry throughout varying site conditions and how they correlate with the current global climate crisis.



## Art and the Environment

From Ana Mendieta to Michael Heizer, land art and environmental art has been an agent for exploring human relationships and perceptions of ecology and the environment from the latter half of the 20th century to the present day (Scott & Swenson, 2015). The values espoused in land art have evolved over the decades. Iconic large earthworks set the stage for the movement but were also criticized for often being a testament to the artist's ego as much as an exploration in reframing sites (Beekman, 2015). As land and environmental art have evolved they have developed new roles and been informed by outside fields. Modern land and environmental art has eschewed the ego and institutionalism of the past to embrace a more holistic and interdisciplinary form (Beekman, 2015). New Genre Public art, a socially responsive land art movement of the 1970's, has helped push the field to a more diverse conversation about site and imbedded narratives (Lacy, 1995). This new approach formed a basis for much of the environmental art created today, which seeks to problematize and recontextualize the spaces we interact with. Environmental art in its current form has the ability to reframe issues, create dialogs and present a framework for synthesizing large-scale and obscure relationships through visual interpretations.

## Problems in Perception

Over the last decade, the effects of climate change have become ever more obvious to the human mind. Yet, even with the visible acute effects, there has been a lackluster appreciation of the impending crisis that will take hold in the coming years, impacting every aspect of society and ecology around the world. The lack of understanding about the broad implications of the Climate Crisis may revolve around the expansive and nebulous nature of the issue and the long timescales which are difficult for humans to perceive.

Apathy and a myopic examination of the land and land use is also at the heart of the problem. The land use and landscapes that create and are affected by climate change are so engrained within our daily lives

that we either ignore or do not understand the depth of connections that run through them. How do these uses affect climate change and how they are affected by climate change? Breaking the routine understanding of common land uses like forestry may be the first step in reframing the scope of the climate crisis.

## Creating Dialog

Art has played a crucial role throughout human history in telling stories and communicating complex ideas. The different traditions and forms of art that have originated across the globe show humanity's desire to create and communicate in varied and creative ways. Climate change and environmental data, however, have been primarily represented and communicated through Western scientific methods (Davis and Turpin, 2015). These methods require a level of understanding in the process and methods to begin to explore the meaning of the data. This makes the communication of these types of information inaccessible to wide sections of the population, leaving them out of the dialog within these wide-scale issues that will impact them.

Art has shown an ability across decades to create accessible methods of communication and provides a possible framework to interrogate the Climate Crisis (Cheetham, 2020). The Anthropocene and ecological impacts surrounding it will be primarily understood through our senses (Davis and Turpin, 2015). This necessitates the need to explore and communicate these changes through artwork as well as data. Land art then presents the perfect avenue to explore these issues and create accessible forms of communication. This allows the conversation to take different paths than Western scientific methodology allows and creates a conversation that is more accessible and allows a more diverse array of voices to enter a conversation that affects us all.

## Project Scope and Definition

Through the use of land art and haptic site analysis including photography, on-site drawing, and object finding, I interrogate the relationships between humans and forestry and the implications these relationships and impacts have with the impending Climate Crisis. My creative practice guides the inquiry as I examine the forms found in the *aftermath* of logging practices and forms found in the material culture surrounding forestry and logging. The artwork problematizes the traces and impacts found in the landscape after logging and

translate these relationships into art installations that create different perspectives on these wide-sweeping and nebulous issues that are one of the root causes of the Climate Crisis in Oregon.



# Situating Aftermath: Precedents and Theory

*Aftermath* is situated within a continuum of artists and organizations that have examined land use and perception across varied sites. Within deserts to forests, artists have created work and theories that allow *Aftermath* to exist. Situating *Aftermath* within this continuum then becomes paramount in understanding where it draws inspiration in form and theme, as well as illustrating the validity of the work.

## Robert Smithson: Process and Site

One of the pioneers of early land works in American West, Robert Smithson (January 2, 1938 – July 20, 1973) explored the reframing of industrial and polluted sites. His work was deeply influenced by minimalism, and at large scale presents methods of exploring and reframing sites that we pass by without notice. Spiral Jetty, an icon of the Earthwork Movement of the 1950's and 60's, exemplifies these ideas in its location. His work and writing stand as a foundation for theorists and artist, exploring process and site in ways that broke from the modernist tradition. Helping to form the basis many future artists explorations of site and perception of the earth.

### Process

Dialoging with geologic time scales his work becomes a series of explorations in process. His pieces are explorations of process in creation and process in decompositions as time erodes and disassembles his works to into unrecognizable forms through millions of years. The notion of entropy, so well explained by Smithson in his article “Dialectics of Landscape” provides a precedent for my work in *Aftermath*. *Aftermath*'s installations are intertwined with the vegetation exploited and subjugated by forestry. The pieces are tied to the growth and decomposition of trees. Dialoging with the changes in the forest in much the same way Smithson dialoged with entropy in his work.

### Site and Non Site

Along with his interests in processes within his artwork, Smithson also was a pioneer of so-called “non-site” work, the concept defined as “a sample of...reality displayed elsewhere”. By creating a synthesis of forms and materials that become an abstraction of the site placed in a container (Smithson, 1979 p. x), the artwork is disassociated from the site but is descriptive of the site. Smithson discusses this theory within his essay *A Provisional Theory of Non-Sites*, stating,

“To understand this language of sites is to appreciate the metaphor between the syntactical construct and the complex of ideas, letting the former function as a three-dimensional picture which doesn't look like a picture” (1979, p. x)\_

This language is much like a map; an abstraction but also a description of the site. His work becomes a three-dimensional illustration and process dissecting the site and showcasing it in concise minimal forms. In so doing Smithson creates a multidimensional synthesis and representation of the site. His artwork then is still site-specific but not located at the site. The concise non-site pieces create a new meaning and understanding of the site. A meaning that paradoxically may not be apparent at the site with its expansive nature (Smithson, 1979).

The non-site concept developed by Smithson plays at the heart of *Aftermath*'s creation and web gallery. The work designed for sites in the forest derived meaning not only from the site, but data created of the forest yet found outside of the forest. The finished artworks are also rendered outside of the site and responding to it but are not at the site. This illustrates meaning and connections of the site but away from the site in a similar vein as Smithson's non-site gallery work. *Aftermath*'s web gallery showcases the artwork away from the site but synthesizes the site through visual descriptions and renders. This dialogs with the site and allows for a more accessible interaction with the site than if the work was solely exhibited at the site.



## Miwon Kwon: Site Specificity

Miwon Kwon expands and explores similar themes as Smithson's thoughts on site specificity. Her writing shapes and evolves some of Smithson's original ideas to complete a more holistic vision of what site specificity entails. This helps artists to take more thoughtful vision of how integrated site-specific artwork should be. Site based work as Kwon articulates is artwork that goes beyond simple explorations in spatial contexts of the site and reaches to more complex explorations. This approach analyzes the narratives of the site and how they weave into site-specific artworks (Kwon, 1997).

The narratives of the site make it a dynamic subject. Every changing artwork that is site specific must deal with constant flux and change. Kwon states in her book that,



(Figure 3) Spiral Jetty, Utah, 1970

“The work no longer seeks to be a noun/object but a verb/process, provoking the viewers’ critical (not just physical) acuity regarding the ideological conditions of that viewing. In this context, the guarantee of a specific relationship between an artwork and its “site” is not based on a physical permanence of that relationship ... but rather on the recognition of its unfixed impermanence, to be experienced as an unrepeatable and fleeting situation.”

Kwon illustrates the site condition is a moving and evolving factor. Artwork designed for the specific site and time is unrepeatable and dialogs with impermanence of that moment. Time changes the meaning of the piece through shifting culture perspective and physical change on the site. *Aftermath* uses this concept at its heart. Integrated into the growth and decomposition, the pieces are destined to change as the forest's state is in constant flux. The destined destruction of the pieces then illustrates a need for non-site work to continue a dialog beyond the constraints of the site.

Within her writing Kwon illustrates that narratives outside of the site play as big of role within the site and it is important that site-based work explore those narratives as well. The narratives that act on and flow through the site are just as important as site conditions. Narratives set the foundation for many site-based art practices and movements like New Genre Public art, which Suzanne Lacy explores, as well as elevating the ideas of site specificity from Smithson's view. This provides an even broader sense that site-based artwork could and should explore. In so doing Kwon counters the tenets of modernism and nomadic art, making site the topic of discourse within the piece not the just the artist or work of art. The sites and work become inseparable. Without this idea artwork produced by CLUI, many of the precedents to be discussed, and theory by Suzanne Lacy would not be pertinent or allow these artists and theorists success.

## Suzanne Lacy: *New Genre Public Art*

Taking site specific artwork and imbuing it social responsive and anti-institutionalist ideas, Suzanne Lacy elevates land art to explore not just the intersecting narratives within the site, but also the audience-driven interactions that artwork can facilitate. Lacy explores and examines New Genre Public Art in her book *Mapping the Terrain: New Genre Public Art*. Defined as "...often activist in nature, and created outside institutional structures in order to engage directly with an audience", New Genre Public Art is a set of theories revolving around artwork being socially generated and socially responsive (Lacy, 1995). At its inception in the 1970's, the movement dissected and problem found issues embedded within sites and incorporated methods and ideas from alternate fields (Lacy, 1995). This created a more holistic vision and inclusive problematizing of the issues and contexts within the sites where the artworks were based. However, the artwork does not need to necessitate a successful outcome related to that field. Rather the importance of the artwork is to generate discourse, and problem find within the site. Asking a different question from a different point of view can be more impactful than postulating a solution.

In the case of *Aftermath*, the artwork is heavily influenced by ecological and climate science yet makes no attempts at creating any conclusions about the data in the confines of the sites explored. Nor does *Aftermath* seek direct action. Drawing from New Genre Public Art, the goal is rather to create a dialog and problematize an issue, not present a solution. Asking a different question from a different point of view can be more impactful than postulating a solution. *Aftermath* does not live up to all New Genre Public Art's ideals. This project was a solo production, not a community generated piece. The artwork may respond to the community and culture around which it is exploring but it makes no attempt at integrating the community into direct action to create the piece. *Aftermath* is a socially responsive critique of land use and our economic perception of the forests. It sets the stage for new insights and dialog while pulling from New Genre Public Art's desire to problem find and create questions rather than answering them.

## Center for Land Use Interpretation

The Center for Land Use Interpretation (CLUI) takes the theory of site specificity and ideas about socially responsive work in their examinations of land use. Creating both a precedent and an evolution of the theories Kwon and Lacy examine, CLUI presents a model to explore these extractive and exploited spaces. Their tours and exhibits ontologically dissect traces that many may not be trained to see. They focus on the landscapes that are hidden in plain sight or so banal to daily life that many go through their days without understanding the complex narratives and relationships of these landscapes (Kanouse, 2005). From golf courses to weapons testing ranges, CLUI dives into the ordinary and the extraordinary landscapes made from American culture through a variety of means including tours, exhibitions, artwork, and a website. The organization takes a multi-disciplinary approach to tackle the increasingly complex narratives and systems that have created these spaces (Swartley, 2002). Their ability to interpret the landscape and highlight problems that are interwoven into the land uses that have developed on these sites creates a compelling framework to explore the traces and narratives imbued within the forests of the Pacific Northwest. Giving *Aftermath* validity and foundation to interpret the forestry land use across its different site-specific artworks. CLUI presents a theory to use but does little to inform the forms used in the installation. *Aftermath* diverges from CLUI in forms seeking to be more abstracted and upfront, than the subtleties CLUI uses within its photo essays and tours.



## Art in the Anthropocene

Related to CLUI in scope and the desire to reimagine society's myopic take on large nebulous issues, Davis and Etienne interrogate the Anthropocene with *Art & Death: Lives Between the Fifth Assessment & the Sixth Extinction*. *Art & Death* supports the validity of *Aftermath* in seeking to reframe site and examine broad ideas like the Climate Crisis. As stated, "the Anthropocene is built into our senses that it determines our perceptions, hence it is aesthetic" shows the increasing need for artwork to be used to dissect and interpret the changes on the planet (Heather Davis and Etienne Turpin, 2015). Art is a perfect medium to explore and analyze the impacts of these nebulous issues, allowing the viewers to interact with concepts in a sensory manner rather than look at abstracted data sets that most of the population cannot read and understand. Art then is a way to make the data accessible, "to attune to our new realities" (Heather Davis and Etienne Turpin, 2015) and begin to create more creative conversations about climate crisis and the Anthropocene. *Aftermath* takes these concepts to its heart and seeks to interpret the systems and connections at play within the forest and help to spark imagination and conversation about the scope of the Climate Crisis and forestry in the PNW.

Art in the Anthropocene is more a manifesto than a theory. It is a call to action more than a set of ideas on producing successful art. Though it shows the validity and necessity in artwork addressing the Anthropocene, it does not make specific claims about specific artwork. Nor does it set a precedent of how art should tackle the issues. It instead postulates the need and validity for art to address this issue, inspiring others and *Aftermath* to explore these problems and create new dialogs.

## Storm King: Compilations of Forms

Diverging from the theoretical, Storm King presents an example of real-world alterations and impacts to the earth through artwork. Storm King is a sculpture garden in Mountainville New York. Storm King is an interactive landscape, functioning as a primary precedent for creating narratives and experiences through art. The sculpture garden is a place where space is defined, explored, and interpreted through artworks, showcasing artists from Andy Goldsworthy to Maya Lin in elegant ways throughout the landscape. Storm King presents a successful framework to weave many different artworks together into an informative and experiential landscape. The site informs and situates *Aftermath* as a collection of installations that have contrasts in form yet work together to create a space to generate dialogs and interpretations that would not exist without the artwork.

Within Storm King there are direct alterations and additions to the landscape, complementary to the photojournalist, touristic and theoretical ideas CLUI espouses. Storm King provides a reference in the formation of *Aftermath*, to be upfront and bold. It has influenced my decision to avoid subtlety and rather provide a direct dialog in the form of large installations with the landscape.



(Figure 4) Mya Lin's Storm King Wavefield, 2009

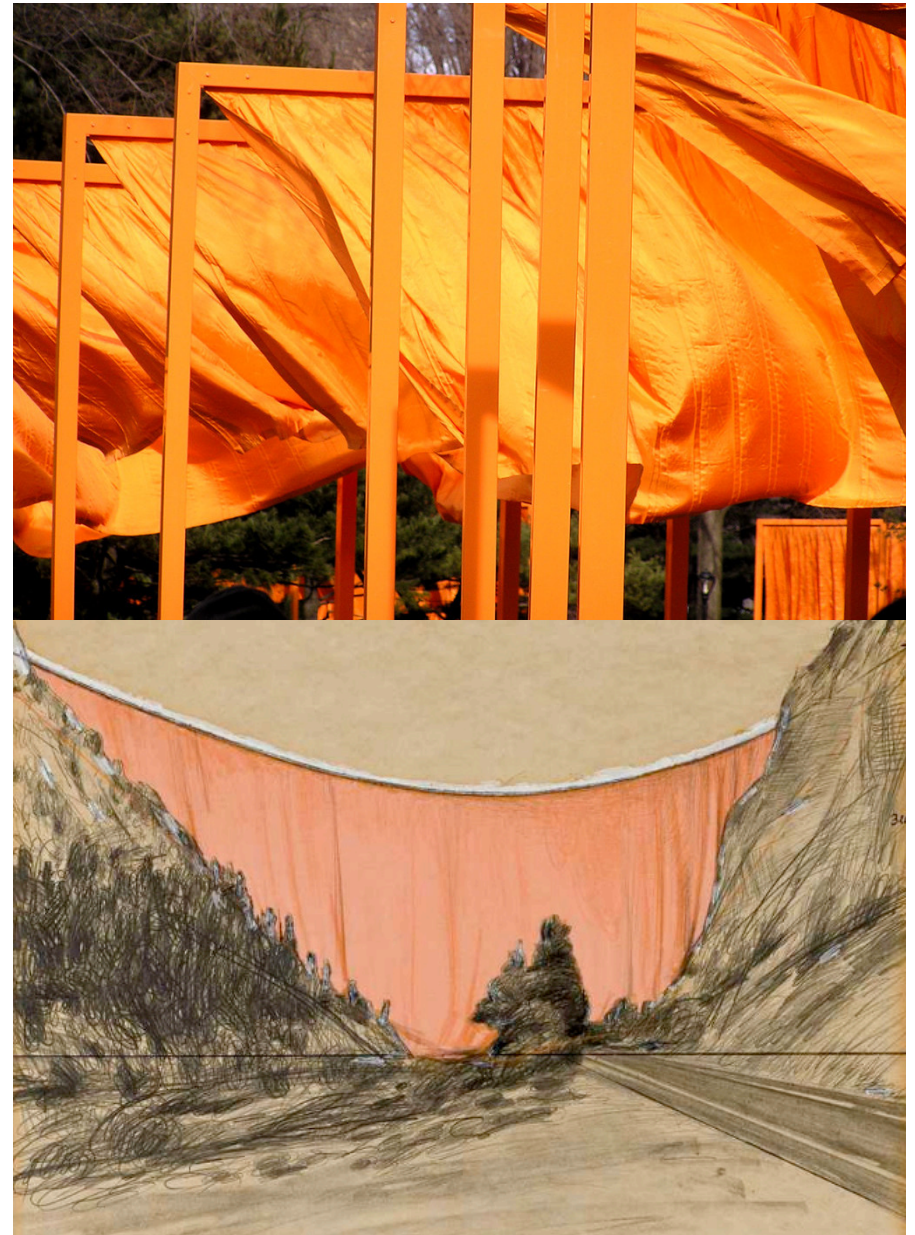


## Christo and Jean Claude: Scale and Material

On scales comparable to Storm King, Christo and Jean-Claude took a landscape-scale approach in exploring spatial relationships within their work. The pair of artists with their bold and expansive artwork present a history of successful and interactive large-scale installations. Like the activities of CLUI, Jean Claude and Christo in some instances sought to reframe banal landscapes. From wrapping buildings to miles-long cloth fences, their additions on the landscape are a testament to not only their expansive visions, but their desire to collaborate across agencies and landowners to complete their pieces (Wheeler, 2020). Christo and Jean-Claude's works are a precedent for *Aftermath*, its installation, and the scope and scale required by large outside investment and collaboration.

Additionally, Christo and Jean-Claude's use of fabric in their installations has been a major inspiration in the development of several installations within *Aftermath*. The fabric creates forms that play with movement and light in compelling ways. This medium responds directly to the systems at play within the site and helps to reframe the existing conditions. As with Christo and Jean-Claude's work the sculptures in *Aftermath* is bold and eye catching, demanding recognition, yet soft enough in form that it does not seem aggressive. Like Christo and Jean-Claude, I seek to use temporary and removable fabric in *Aftermath*, which highlights forms in the landscape without causing lasting damage, creating an impermanent onsite dialog. The pieces will either be altered over time and decay or be removed.

This impermanence necessitates the need for documentation and non-site work to continue the dialog. Christo and Jean Claude have relied on documentation to showcase their work beyond the site (Citation – cite their books). They have also used non-site drawing to further communicate the ideas behind installations and serve as a method of funding their projects through their sale (Wheeler, 2020). This non-site work, though not perfectly aligned to *Aftermath's* non-site work, does present a compelling basis for the need of non-site work when working at these expansive and temporary scales.



Top (**Figure 5**) : Gates, 2005, Central Park NY

Bottom (**Figure 6**): Valley Curtain, 1970, Colorado



## Ann Hamilton: Moving Dialogs

As much as *Aftermath* seeks to be a series of interpretations creating dialog with the ecology and site, it is also a series of loosely choreographed experiences, designed for human interaction. Ann Hamilton has a rich and successful history in developing pieces that create an atmosphere and condition but make no demands on how one interacts and uses the space. Her installations are encompassing but not overwhelming. Material specificity is as important to the actions as the relationships explored, giving *Aftermath* validity in its highly specific material explorations.

Hamilton's use of former warehouses and workspaces also provides a comparison to the installations making up *Aftermath* (Fisher & Drobnick, 2019). Although the sites of *Aftermath* and Hamilton's pieces *Event on a Thread* and *Again, Yet, Still* are vastly different, they both explore a space that was once a site of industry. Her artwork typically looks back at these spaces with material uses similar to the material culture choices represented within *Aftermath*. They seek to develop a deeper meaning and exploration of what that space's narrative has been, in concert with human activity. Many of her installations include the presence of a worker or other living organism, bringing a deeper dialog and emphasizing an action, process or timescale of the piece (Fisher & Drobnick, 2019). *Aftermath* examines similar living relationships and changes within the artwork, though in a deeply challenging timescale to perceive. Hamilton's work incorporates easily observable actions and transformations with her work, while *Aftermath*'s temporal changes are long in scale as I imagine the vegetation growth and weather patterns slowly disrupt the initial forms of the pieces. Though the timescales create a vastly different circumstance for the viewer to engage with, the result is still highly comparable, as both Hamilton's piece *Again, Yet, Still* and *Aftermath* seek to reframe actions and materials within specific settings.



Top (**Figure 7**): *The Event of a Thread*, Park Avenue Armory, New York

Bottom (**Figure 8**): *Again, Yet, Still*, Wuzhen International

Contemporary art Exhibition, Wuzhen, China, 2016



## John Grade: *Systems and Forests*

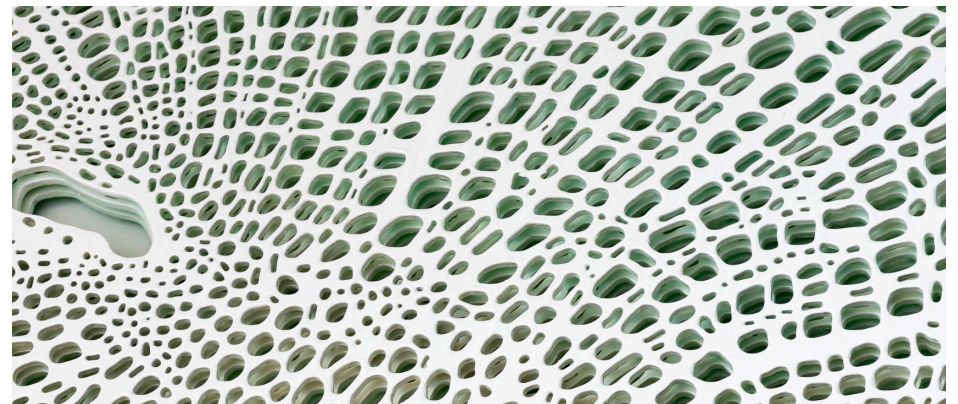
Similar to Hamilton's explorations of site and life, John Grade is a site-specific installation artist who has taken these themes outside of the gallery and into forest settings. Though not solely focused on forests, he has several pieces that explore ecological systems within forests. His artwork responds to the dynamic nature of forests and highlights movements and time, reframing the changes and relationships within the forest that may go unnoticed or unappreciated. Grade's work relates heavily to *Aftermath* in how the pieces intertwine and act with the living systems at play on the sites. The works differentiate themselves with the types of sites being interrogated, however; Grade examines forests, while *Aftermath* examines land use related to forestry. *Aftermath* incorporates human inputs into the Artwork while Grade does not, though his work does help situate and provide a successful basis to draw from in the creation of site-specific artwork in a forest setting. Grade though does set a precedent for installations that are dialoging with the site and the Anthropocene. Much of his work has been devoted to looking at the systems within ecologies and how they will be upset and changed by the climate crisis. Creating work that highlights and interprets the hard to perceive systems that will be changed by human actions. *Aftermath* then aligns itself with interrogating climate crisis similar to what Grade has done, but diverges to examine a landscape and land use Grade has not examined.



**(Figure 9)** Reservoir, Vacuum-formed plastic, wood, netting, cables, springs. Dimensions vary: Upper net 8' 6" H x 18' 6" x 17' (mounted 42' above the ground), lower net 8' H x 28' 6" x 24' 6".

## Leah Wilson: *Local Ecologies*

While John Grade has examined forests relationships across the globe, Leah Wilson provides an example of artwork interpreting and examining local forests in Oregon. As a local to the city of Eugene, Oregon, her work aligns with *Aftermath* within the art community of the state. A lifelong resident artist of Andrews Research Forest in the Cascades of Oregon, her work explores the geometries and systems that make up forests ecosystems (Wilson, 2021). Her work has explored themes from cell structure and composition of tree bark to changes of light within the forest. Her works, though not site-based, are non-site explorations of Andrews Research Forest. Wilson presents creative and abstract dissections of natural process within a forest that scientists are also exploring through traditional scientific methods. Her work provides a compelling counter to scientific research, comparable to the site interpretation *Aftermath* explores. By providing a more accessible and abstract exploration of the forest that can generate dialog about the site outside of the site, her non-site work also illustrates the importance of site-specific but not site-based artwork. This approach bolsters Understanding the success of Wilson's work shown in galleries, I aim to have a non-site based viewing experience in *Aftermath*. Etc etc *Aftermath's* web gallery and the intent to share these installations across a more varied audience than those that could only visit the site.



**(Figure 10)** Listen to the Forest, Acrylic and bio-based resin on birch plywood; 16 62 x 46 in. panels arranged in a 4 x 4 grid, 2020

## David Paul Bayles: *Documentation and Narratives*

Another artist who has ties to Andrews Research Forest and one that also explores local forests of Oregon is David Paul Bayles. A fine art photographer, his work has documented the change in the productive forests of Oregon for decades. Bayles highlights the narratives of life in the woods, from the loggers whose livelihood depends on the extraction of trees to the decompositions of logs and the life sustained by them (Bayles).

The work is practically literal with minimal abstraction, and functions more as documentation than an interpretation of forestry at some points. Though it presents spaces that may be hidden to many, it does not analyze the site. It highlights but neglects to reframe or recontextualize the problems surrounding forestry in the Pacific Northwest. *Aftermath* aligns itself with Bayles' exploration of PNW forestry and the narratives that run across the heavily managed woodlands, although it diverges from his documentation format, evolving into artwork that directly interacts with the spaces and issues he has documented to reframe the space.



(Figure 11) Sap in Their Veins, Photograph



## Katerie Gladdys: Plantation Interpretation

The artists I've described thus far inform *Aftermath* through form and function, yet less so, provide information and materials that dialog with forestry land use. Katerie Gladdys, a Floridian artist and landscape architecture professor, has explored many different themes within land use and interpretation across her work. Gladdys' installation *Eccentric Grids* and *Forest Art Collab Spaces* explores the understanding and interpretations of southern pine plantations in the southern United States (Beekman, 2017). The installation is located just at the edge of a plantation that creates a way for the daily users to see and interpret that plantation in a new light (Beekman, 2017), breaking it away from the banal condition it may have had with the viewers and allowing them to examine the space in a more holistic manner. Though this piece interprets the communication of the South's industrialized forests in a much more abstracted method, the piece still falls within a spectrum a CLUI-style framework. Gladdys uses the artwork within the installation to reformat and examine the site in a way that is familiar yet totally new, breaking the banal walk past the plantation to create a visit with a deeper meaning of what the site is and says about the humans that have manipulated its current form. Gladdys' work showcases the variety of forms found within the site through a collage of drawings taken from many site visits. The installation's content is separated by the building's structure, which references the fire watchtowers strewn across the forests of the United States and further situates the piece. Drawings adhered to the structure's windows highlight the forms found in the forest are used to focus the viewers' attention to key attributes found in the forest. Without these drawings, these attributes may be passed over by trail users that only perceive the broader community of trees and do not understand the relationships between the individual trees that make up the community and their history of human intervention. The piece becomes an artistic exploration and documentation of the pine plantation, exploring the growth cycle versus a natural forest system (Beekman, 2017).



Top (Figure 12): *Eccentric Grids*, Florida, 2015

Bottom (Figure 13): *Forest Colab Space*, Florida, 2013



## David Buckley Borden: *Recontextualizing Site and Material Culture*

David Buckley Borden is an artist and “feral” landscape architect who explores the themes of land use in correlation with larger, more nebulous systems such as climate change and the sixth extinction. Borden’s *Hemlock Hospice* is an interpretive trail through the Harvard Research Forest. Once a productive landscape managed for timber production, it is now a research facility collecting data throughout the forest and examining the death of the Eastern Hemlock species that makes up the forest and is set to be functionally extinct within the next decade (Borden). The trail and installations examine the multiplicity of narratives that weave through the woods, investigating the traces and material culture left behind and the nebulous connections of capitalism and climate crisis within the forest. His art, at its heart, is problem-finding and interpreting complex societal and ecological issues in the communities with which he engages. His art is often bold and demands recognition, contrasting the subtlety of many of the systems at play within the deterioration of the sites he has worked with. The boldness attacks the issue and puts the problems in front of the viewer, asking them to participate, even if only for a minute.

Borden’s work uses the material culture surrounding research equipment and logging gear to create a dialog between the site and the economic and research relationship the forest has with humans. In so doing, he highlights the extractive industry that has propelled logging into very unsustainable and yet ever efficient methods. These methods introduce invasive species and threaten the resilience of the forest. The material culture becomes the main force of the installation, though it is often abstracted beyond an easily discernable form. The pieces nonetheless serve to rope the geometries and colors of the industries behind the forest’s manipulation into a compelling communication device. They create a recognizable and easily understood code that permeates each piece and creates a compelling narrative across the installations. This narrative draws on the complexity of human involvement in the habitats that many may not recognize as disturbed or managed. It dissolves the ideas of nature as being segmented from

our society and pushes ideas of post-nature theory. Borden allows the viewers to understand the degree to which humans have invaded and changed the habitat on this site.

Borden’s work presents an important reference for *Aftermath* as a bold aesthetic and deep exploration of material culture utilized to reframe managed forests. He has also provided direct critiques and helpful insight in the formation of *Aftermath*.



**(Figure 14)** Fast Forward Futures, installation at Harvard Forest, 4 x 8 x 26 feet, wood, acrylic paint, and assorted hardware, 2017

## Synthesis

The precedents and theories explored showcase the importance of *Aftermath*, and situate it among the artists and theorists who have laid foundations for such work to be created. These theories show a clear lineage in idea and thought about how art can and should interact with society and sites. Miwon Kwon advances the ideas of site specificity from Robert Smithson's past modernist ideas and thoughts but is not focused on art as a means to explore social issues. The work of Suzanne Lacy and New Genre Public Art form an evolution in site specificity by introducing socially responsive themes to site-specific artwork. I have learned from their work that expanding site specificity to social narratives imbedded in the site creates a deeper and more dynamic dialog, problematizing the key relationships that permeate the site. This shifts the artwork out of the idea of art for art's sake. In so doing, the artwork forms deeper connections and inseparability with its site. CLUI takes the narratives that are inseparable from the site and creates a framework that relates to much of the work done by the artists highlighted in this section, and the formation of *Aftermath*. Art in the Anthropocene provides the driving force for exploring art in the face of the impending Climate Crisis. In combination they illustrate the need and validity of site-specific art that analyzes land use in the face of Climate Crisis, as *Aftermath* does.

The artists highlighted here exhibit a diversity of ideas and processes within the formation of their work. These ideas and forms that have been inspirations and frameworks for *Aftermath*. The artists have used the theories above in unique ways, both perhaps intentionally and unintentionally. Their work takes the theories and uses them in real world contexts. There is often no perfect applications for the theories but the diversity in the work shows that the theories create a guide for the work and helps bolster their validity. The artists created a lineage of ideas that have evolved and dissected spaces, narratives, and movement in ways that have problem found, interpreted, and reframed. They have created a catalog of successful precedents that I have drawn on for *Aftermath's* inspiration and validity.

## Significance

Though *Aftermath* stands on the shoulders of art and theories developed over centuries, it presents a unique and significant contribution to the field of land art. Little artwork has been done exploring forestry in a land use context and even less within the state of Oregon. *Aftermath* creates a dialog that is new not only to the site but to the entirety of the Pacific Northwest. The installations frame a familiar landscape in a compelling new way to generate prescient dialog about humanity's impacts on this planet.

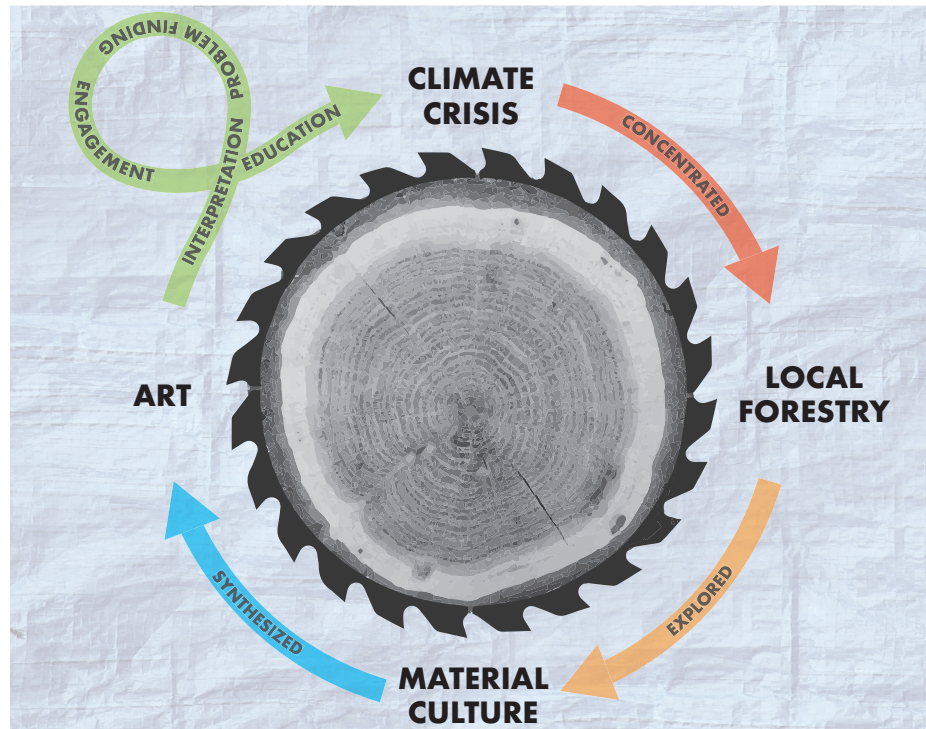
No one has ever analyzed and interpreted the landscapes of Zena Forest in the manner this project does. I will investigate the traces and *aftermath* of logging throughout the forest. This project examines a distinct landscape within Oregon that is under varied and specific management. Through my unique lens, the interpretations are channeling my experiences and history with logging and forestry on the site.

*Aftermath* also presents a catalog of distinct and varied installation concepts which manifest ideas that have a rich depth of dialog with the site. These ideas expand off other artists' work to provide for humanity's need to create and understand our role on this planet. The visual communication process that has been created through this project offers future artists and designers ideas on how to interact with site and create works that can recontextualize the nebulous and forgotten systems at play within this universe.

## Goals

The goals of this project are centered on understanding how abstract land art can be applied and utilized in the Anthropocene. The objectives are framed by the following questions:

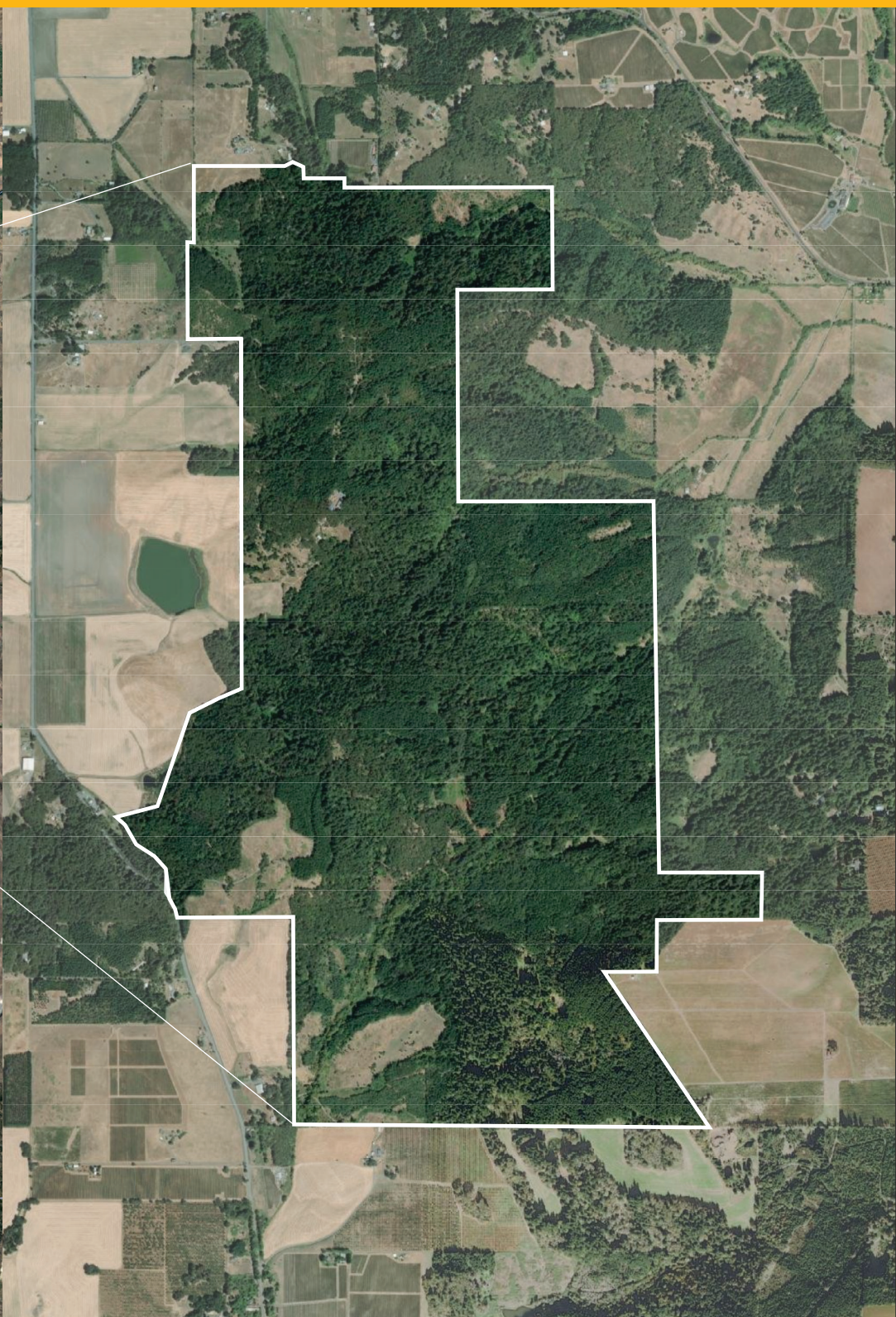
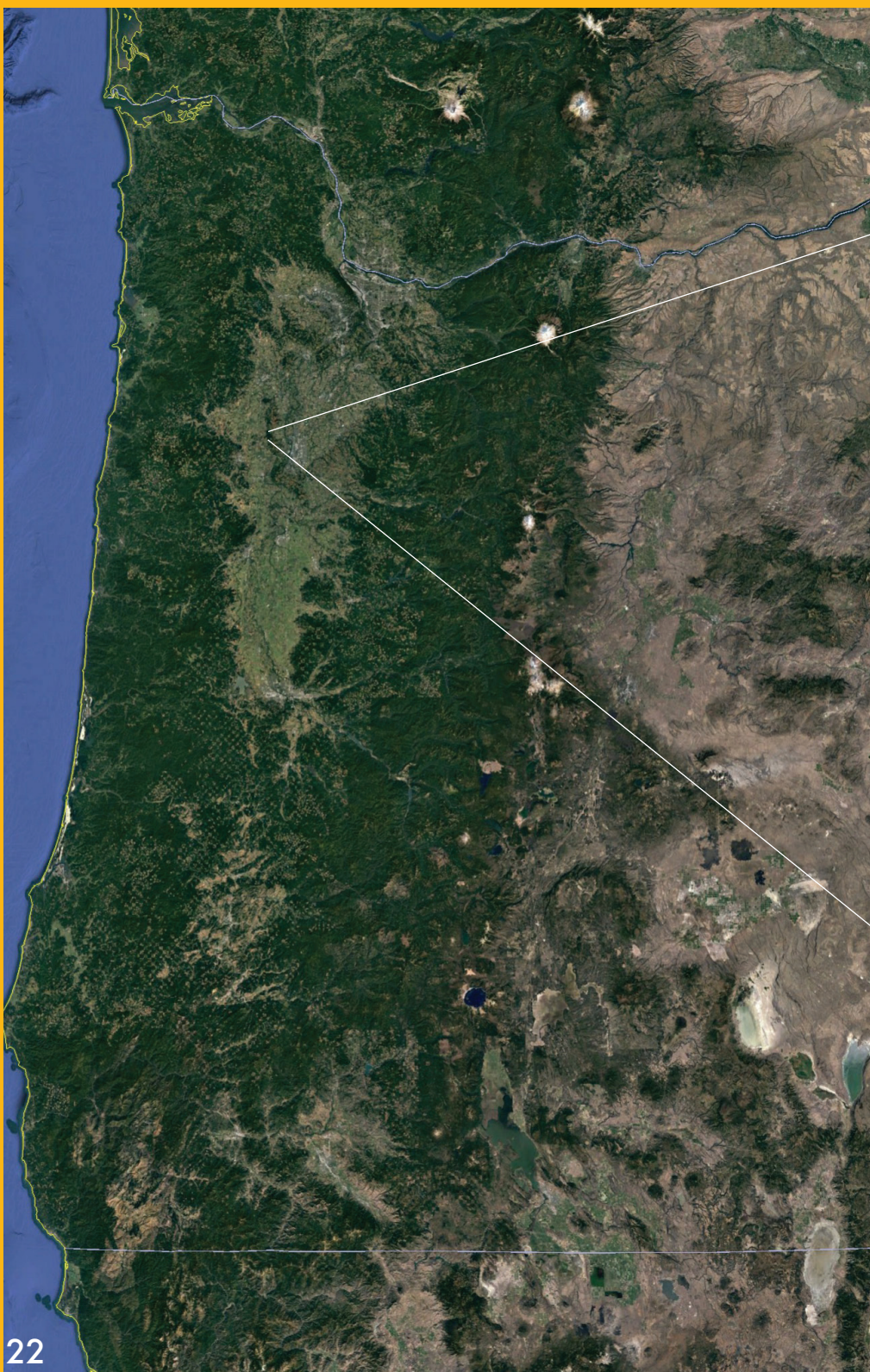
- How does this approach fit within theoretical frameworks and contemporary art?
- How does the artwork create a narrative that illustrates the complex traces on the sites and histories?
- How does the design process, iterations, and material culture inform the artwork?
- How does the artwork interpret and problematize the traces of logging and forestry toward a correlation with the Climate Crisis?



## Methods

*Aftermath* takes a research by design approach to explore the connections and traces in the forest with site-specific artworks. Design iterations are used to explore sites and narratives across the Zena forest. The project began with a literature review and site explorations. Through the literature review and topic exploration, I found a gap in knowledge around site-based artwork exploring forests and climate change in the Pacific Northwest. My concept was further developed with a precedent search exploring how artists, art theorist, and organizations have approached similarly aligned topics and projects. These precedents help to support the work and provide the basis for a theoretical framework to guide the process and investigation of this project. Once a rough theoretical framework was developed, design iterations were explored thoroughly, along with further site visits. A series of iterations helped to thoroughly examine the use of material culture, the site, and how they communicated with each other and broader themes related to climate change. A series of design concept installations were created from the most successful iterations. Final designs were created within Sketchup, then rendered in Twin Motion to mimic the conditions of each installation's site. Postproduction edits were made in Photoshop and Illustrator to finalize the visuals and create a strong visual narrative throughout the project.







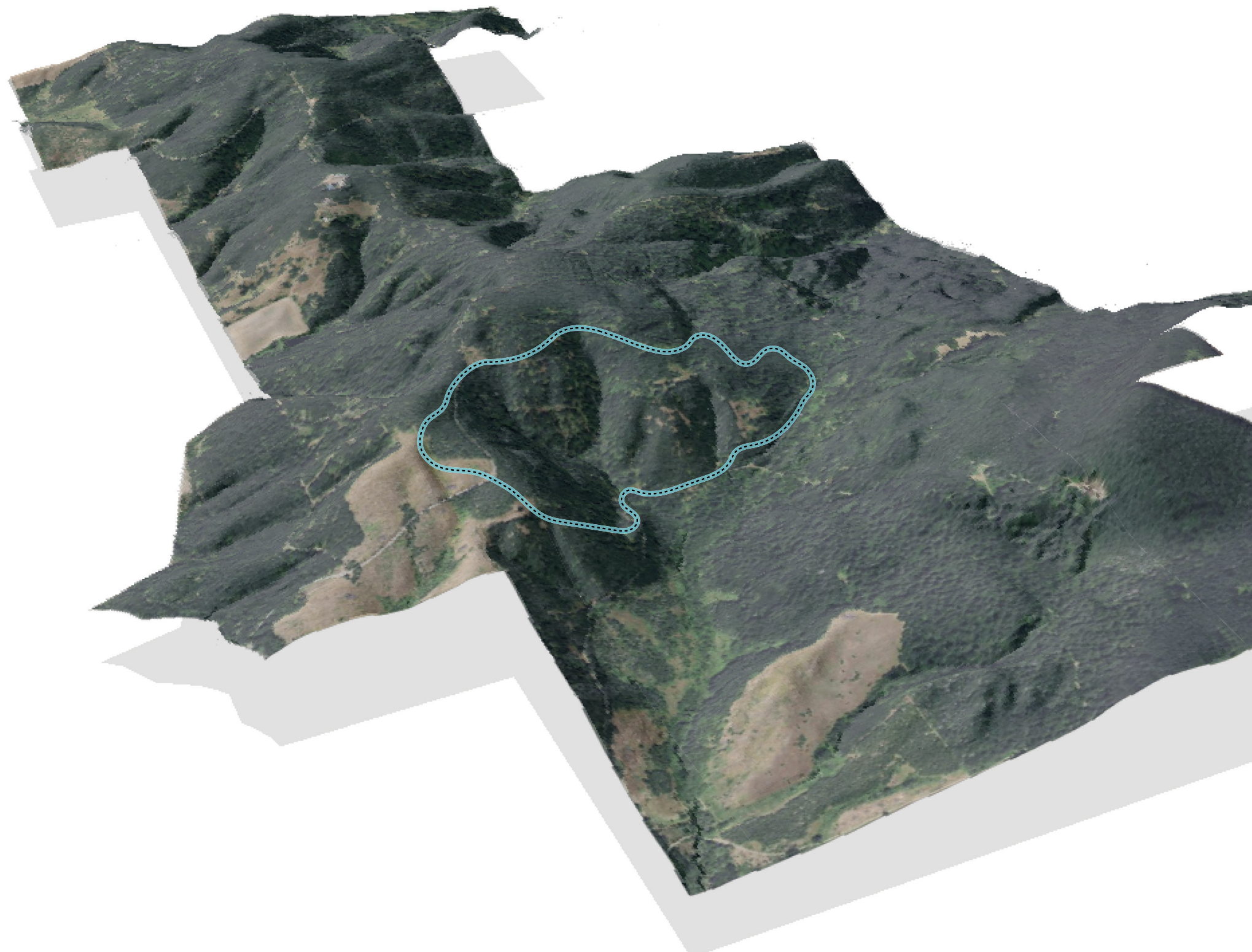
# The Site: Zena Forest

For this inquiry, I chose Zena Forest, a site with which I have deep personal experience and easy access. My relationship with the forest started over ten years ago, as I performed seasonal work throughout forest. This relationship has evolved over the years, and I participated in most of the management practices used across the forest. My project's inspiration is rooted in my experience working in this forest and the transitions in the landscape I have witnessed over the last decade.

Zena forest consists of 1,500 acres of primarily mixed Oak woodland located outside of the state capital Salem, Oregon. The forest is a working landscape being selectively logged and managed in the most sustainable practices the current stewards can perform. These stewards are attempting to manage the forest to adapt to the increasing changes in our climate. This approach has led to the creation of a varied landscape where the stewards use different management practices and select different species for planting across the varying ecosystems in the forest. This has created a unique patchwork of management and plantings across the landscape not found in the rest of Oregon. This is a one-of-a-kind landscape in which to examine the past and possible futures in forestry. Zena also uses many of the traditional tools and processes used in logging, providing a rich catalog within the material culture of logging to draw from.









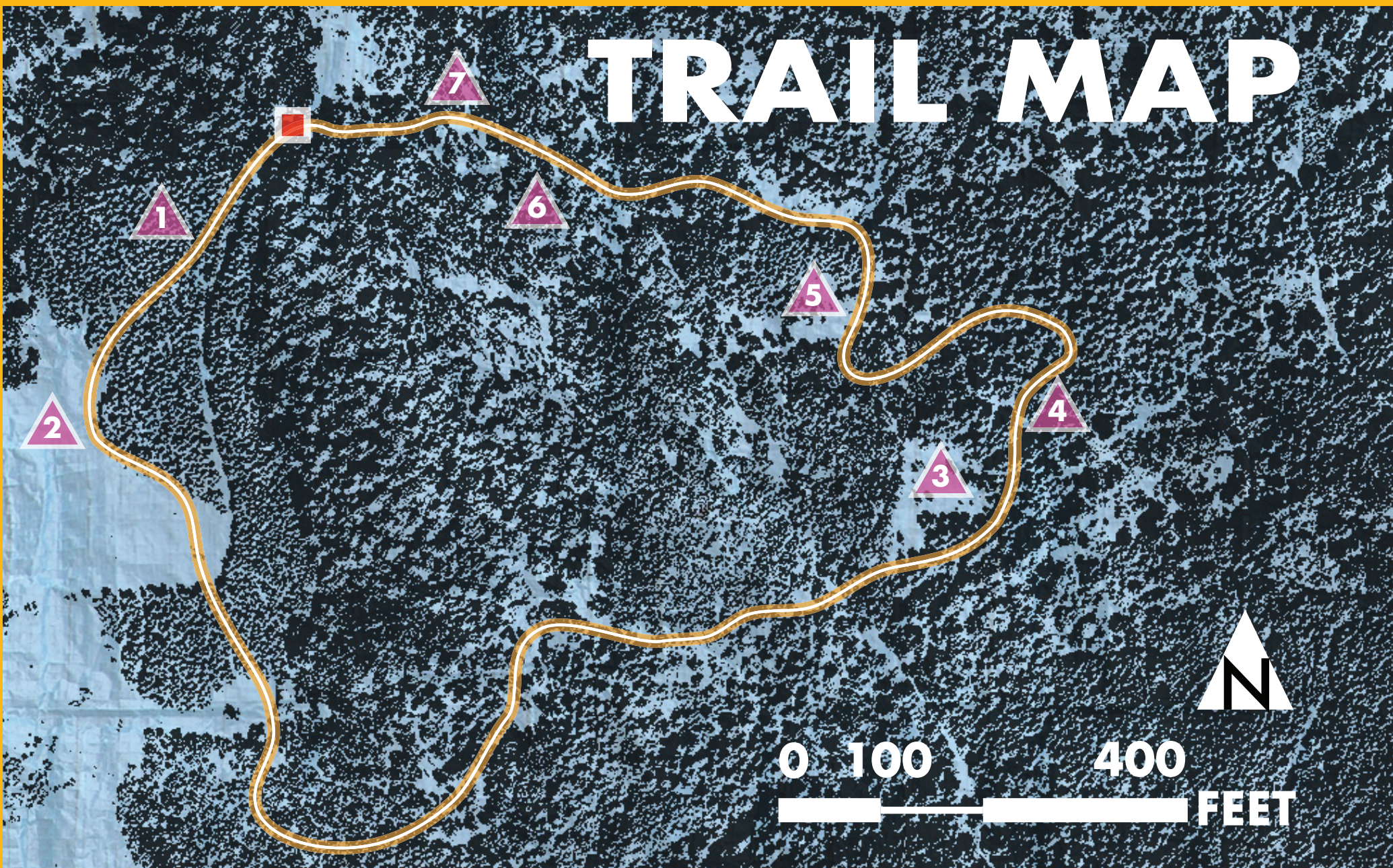
## The Trail:

The trail close to two miles long is located near the south center of the forest, weaving through a variety of different forestry management areas. Showcasing multiple logging methods and common traces found in the *aftermath* of the logging process. This is the most accessible section of the property and has the richest diversity of forestry management techniques, and ecology in the forest. Making this the most ideal section of the forest to interpret and explore with land art installations.





# TRAIL MAP



**1. PLANTATION**

*"Vapor Trap"*

**2. CLEAR CUT**

*"Light Field"*

**3. PATCH CUT**

*"Choked"*

**4. EDGE**

*"Eroding Edge"*

**5. PLANTING**

*"Aperture"*

**6. WOODLAND**

*"Pointless Protection"*

**7. DECAY**

*"Falling Future"*





# WAY FINDING

*Using the tree marking used in forestry and logging as inspiration, way finding on the trail is created by large spray paint markings on trees.*





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# TRUNK WRAP SUPREME



*Tarps tensioned across the plantation with choker cables in this installation create a claustrophobic path through the woods. The trunks of the trees are segmented from the canopy and highlight the density and unnatural planting regime used in plantations. The orange color adds unreal reflections of orange hues across the vegetation. Pierced by the sunlight, the orange alludes to fire, climate change and warm tones encompass the viewers' experience of the space.*















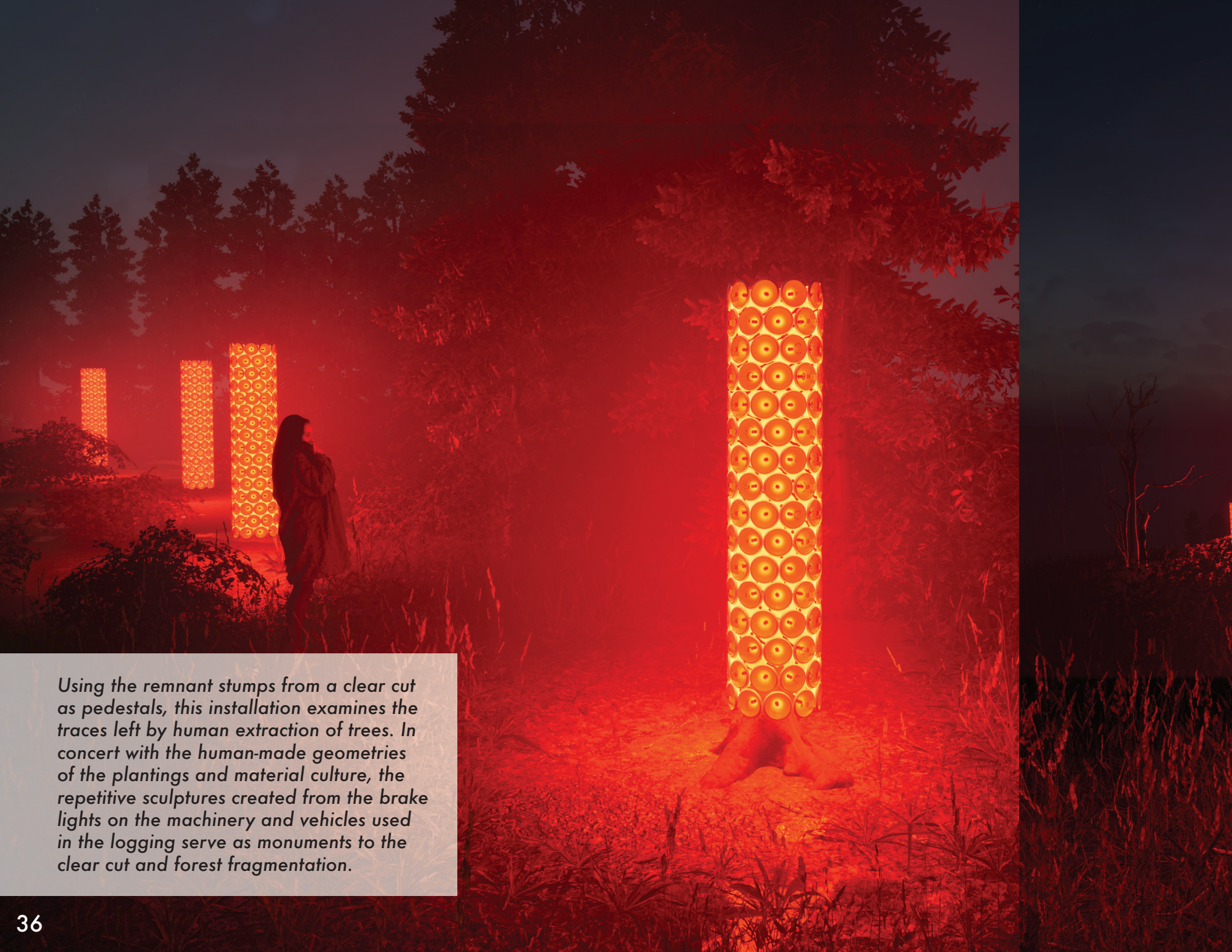
# BRAKE LINE











*Using the remnant stumps from a clear cut as pedestals, this installation examines the traces left by human extraction of trees. In concert with the human-made geometries of the plantings and material culture, the repetitive sculptures created from the brake lights on the machinery and vehicles used in the logging serve as monuments to the clear cut and forest fragmentation.*







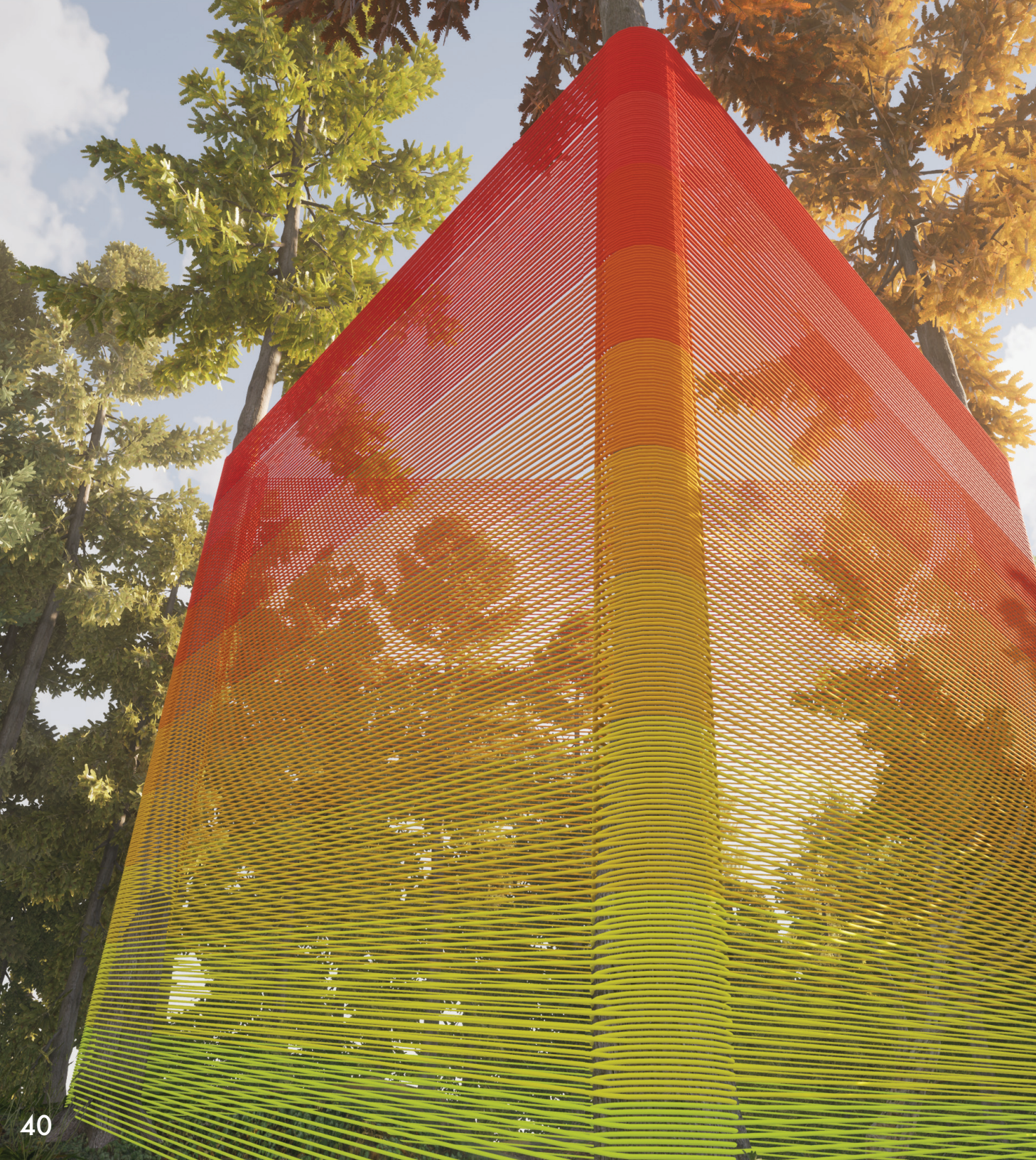
# CHOKED

*Choker cables interwoven create an intersected choke hold on three trees remaining after a patch cut. Deemed not valuable, the trees will likely succumb to drought stress brought on by climate change. The cables will hold each other up for a while, yet as the trees decompose the cables will come crashing down.*

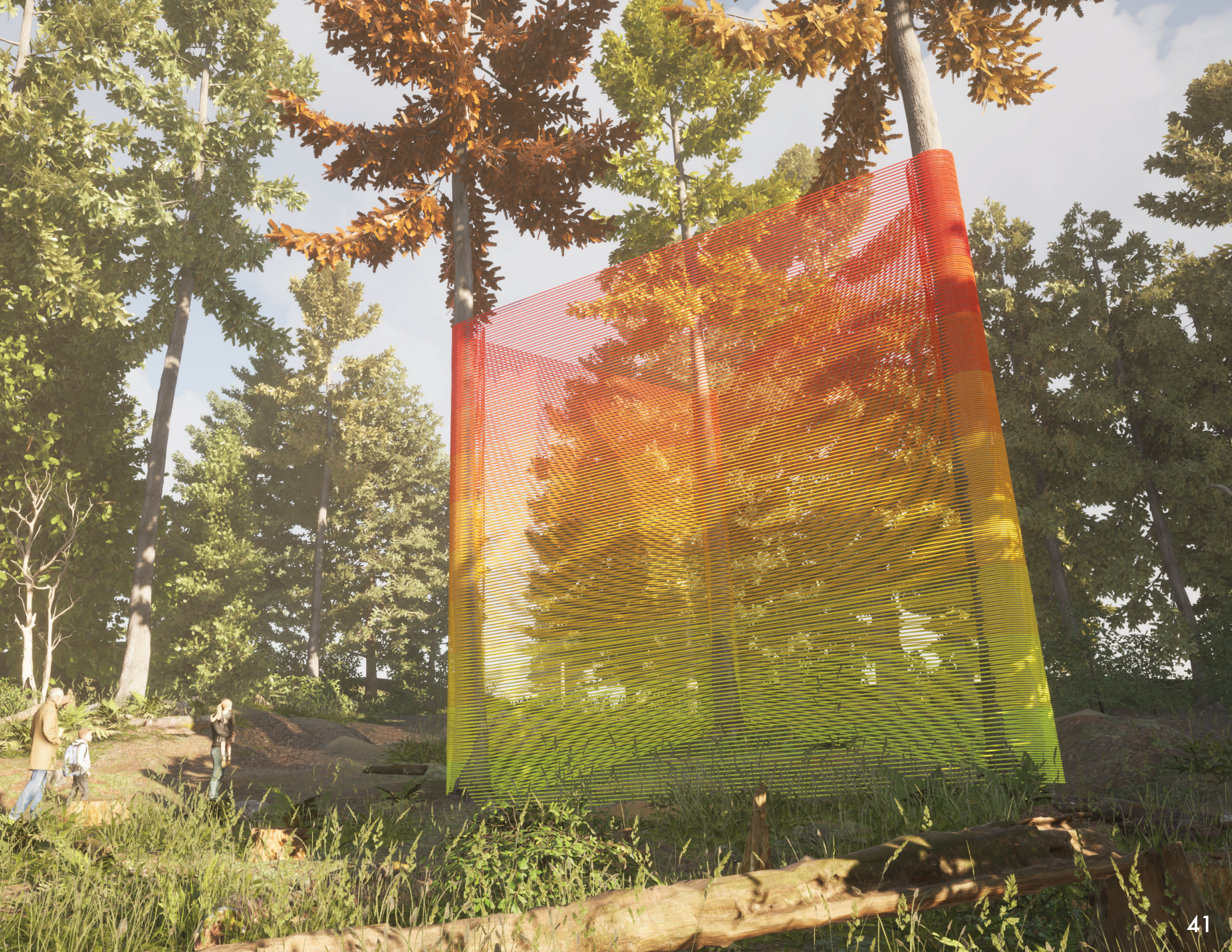














# ERODING EDGE















*Set at the border between patch cut and mature plantation, this installation examines the extreme ecotone created by logging practices. Made from tensioned tarps on frames, the repetitive form is inspired from the wedges and ax heads used in cutting down trees. The materials are formed into an arch which is an abstraction of flames. Using bright colors, the wave form alludes to the increasing prospect that forest fires will destroy the forest.*



# APERTURE



*Created from tensioned tarp over a steel frame echoing the rectilinear form produced from a patch cut, this installation creates a suspended abstracted graph of climbing temperatures. A small aperture within the forms gets smaller with height alluding to the fewer options we have as the climate crisis progresses.*















# POINTLESS PROTECTION

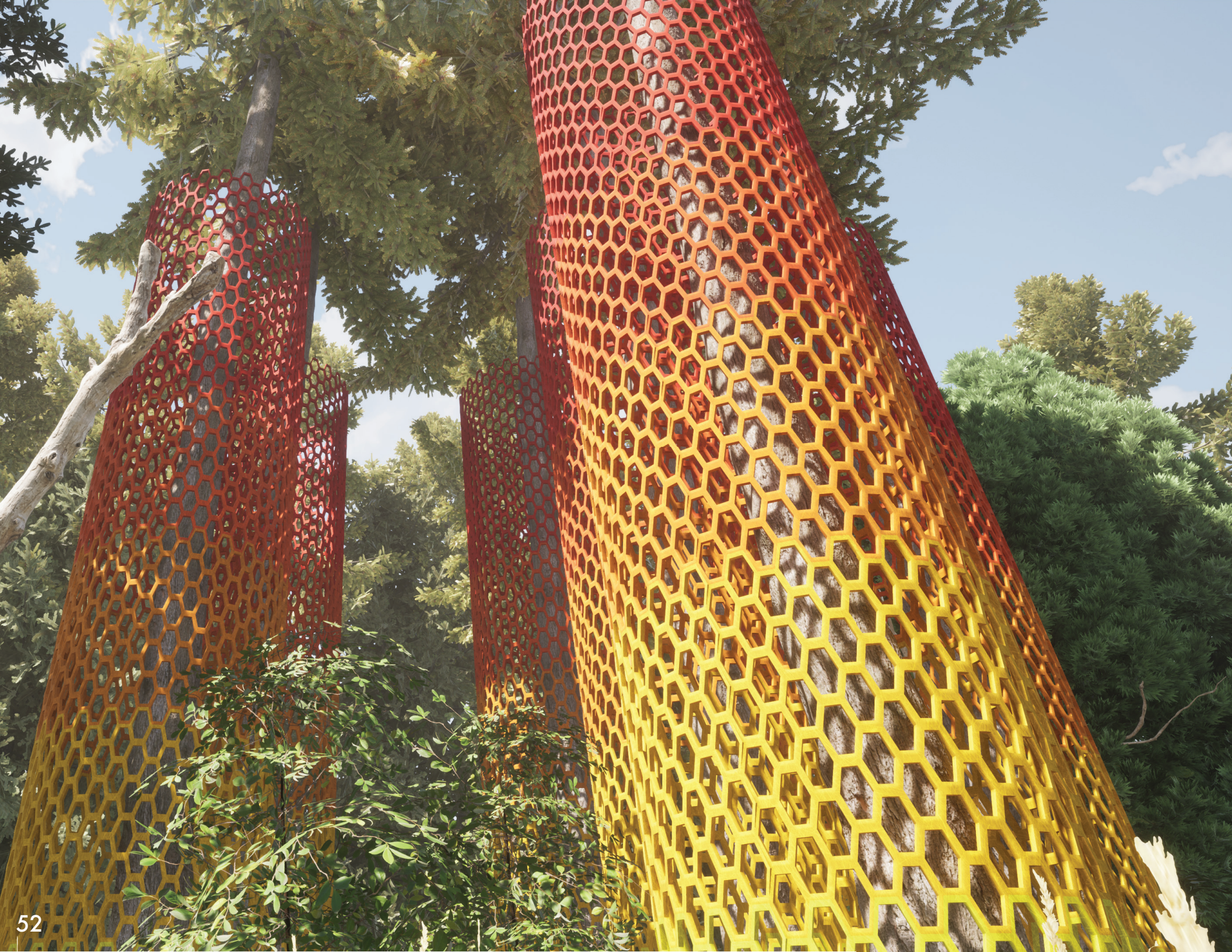


*Exaggerated tree tubes are used to highlight the valuable trees in a grove and desire to save them to harvest at a latter date. The tubes a useless attempt at protecting them from conditions we have caused, such as drought stress, invasive species and fire.*

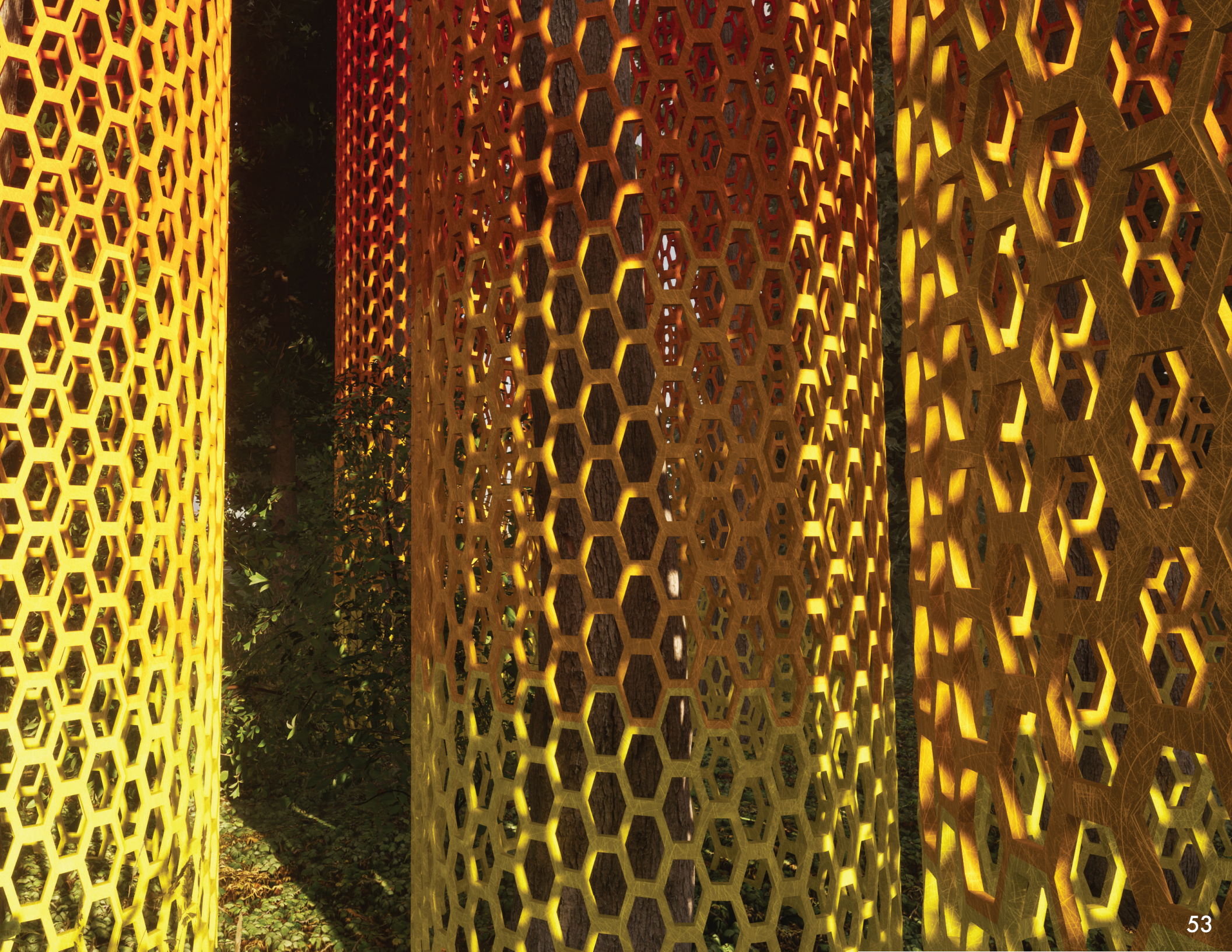














# FALLING FUTURE

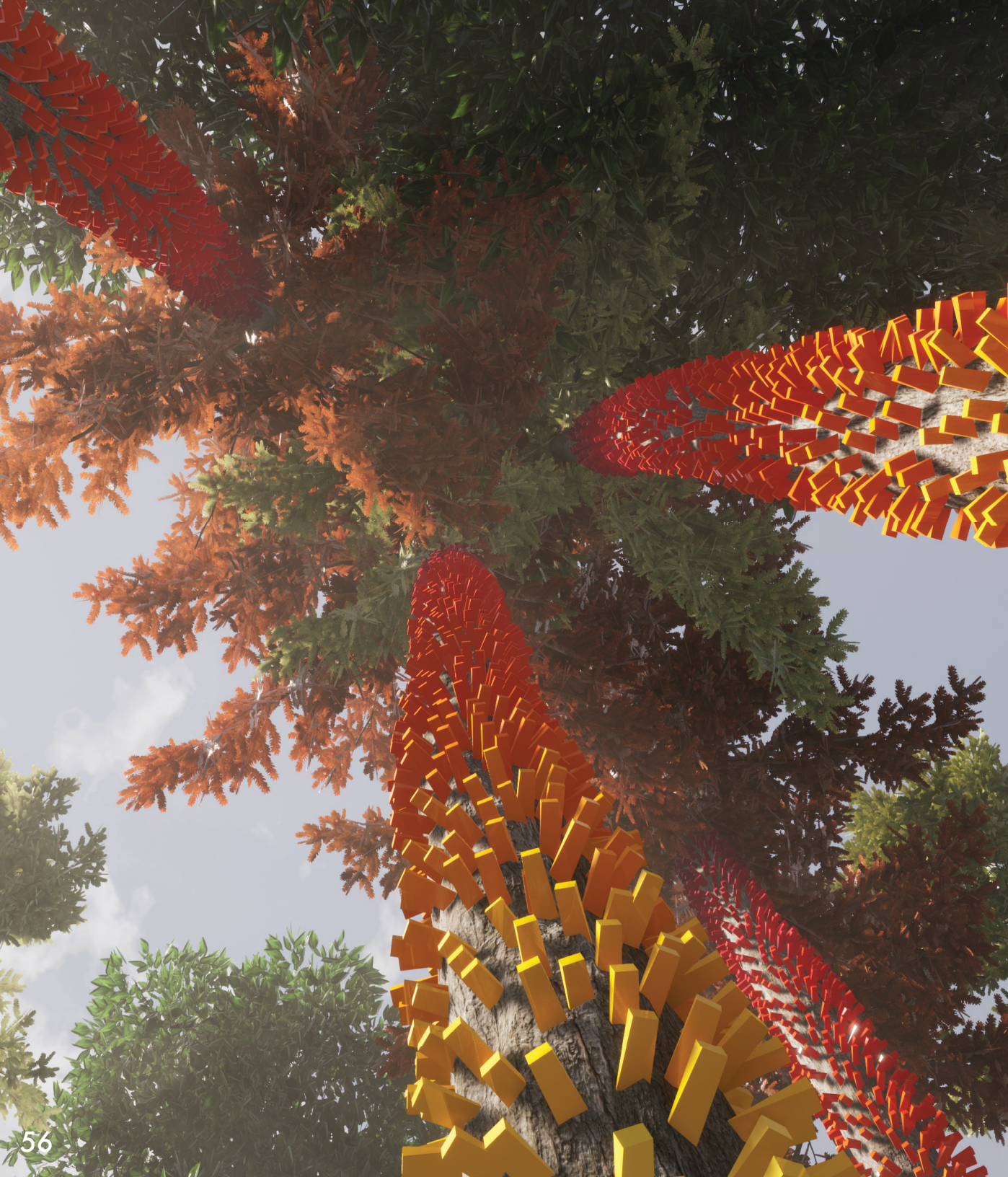


*Wedges embedded into a girdled snag explore the rate of decay. As the heads drop from the snag, they mark the dwindling time humans have to reverse the climate crisis. This installation serves as a reminder to the finite time our civilization has in combating environmental catastrophes across the globe.*

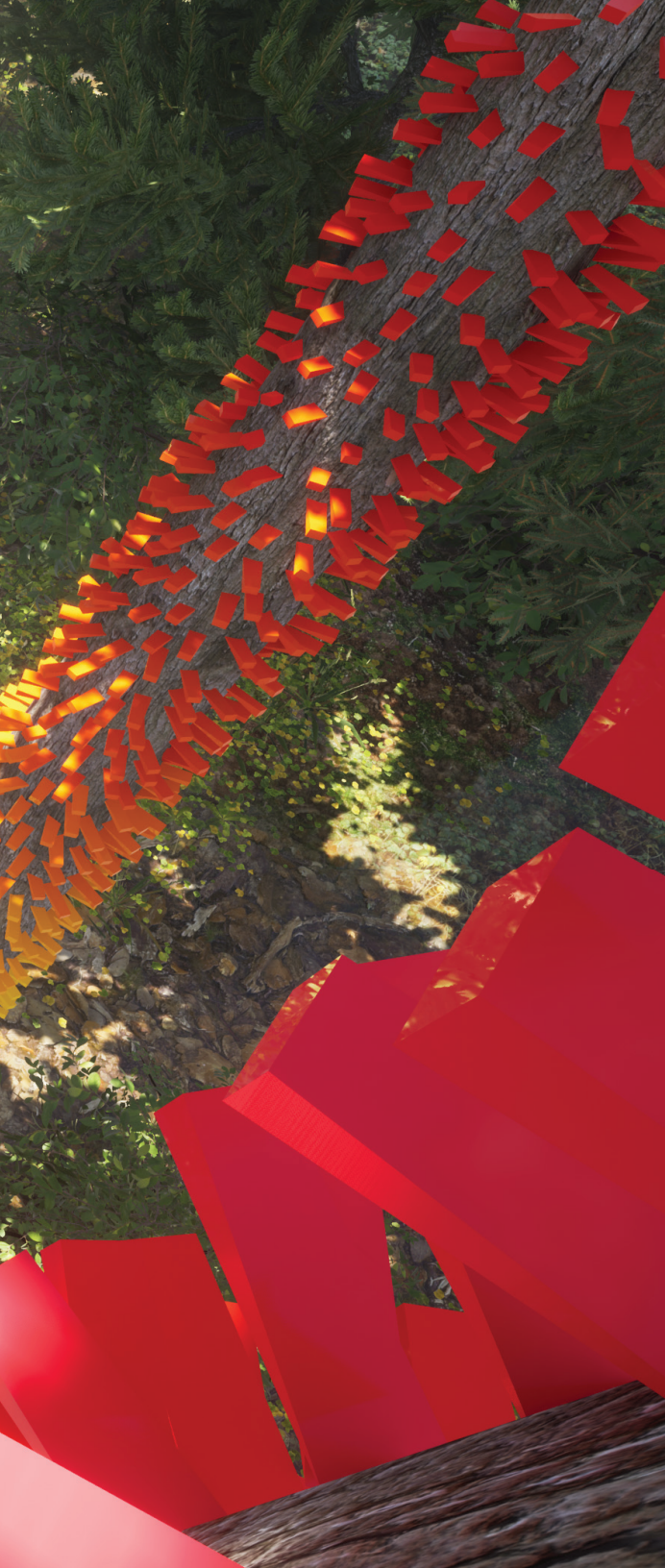














# Discussion

The goals of this project presented a series of questions that helped to guide the project.

## How does this approach fit within theoretical frameworks and contemporary art?

*Aftermath* is situated within a combination and culmination of theories and artist precedents. It is a unique site-specific series drawing from other artists and theories to produce works exploring forestry land use and climate change. The pieces take direct inspiration from the theories of site specificity put forth by Miwon Kwon and Robert Smithson, as the works center around the specific conditions at each site. This makes the site and the artwork inseparable from each other. The pieces within *Aftermath* are also influenced by theories from Lacey's New Genre Public Art, using the ideas of activism and problematizing spaces within the artwork. The pieces problematize the spaces by highlighting relationships that are ignored or hidden to the untrained eye. In doing so they can generate a new understanding and dialog which can create new questions and hopefully inspire action. *Aftermath* is not an exact replication of New Genre public art, but takes many of New Genre's core tenets into consideration and inspiration within the pieces. CLUI helps to inform *Aftermath* in exploring land use revolving around forestry. Kwon, Smithson, Lacy and CLUI help, with influences from other artists, set the theoretical foundation for *Aftermath*. This foundation informs the decision making of how and where the pieces interact with viewers and the site. *Aftermath* draws heavily on theory to problematize land use, an area well poised for further exploration through artwork.

*Aftermath* sits at a very unique place both in the sites explored and within contemporary art. Very few artists have explored forestry as land use and even less so within the contexts of the Pacific Northwest. When taking the themes, forms, materials, and context into consideration, this text describing *Aftermath* shows a lineage in its inspiration, but the work itself is unique in its combination of context, site, materials and themes, creating a new dialog that has not existed previously within the working forests of the Pacific Northwest. In doing so *Aftermath* hopefully opens the doors for further artistic exploration of one of the most predominant land uses within the Pacific Northwest.



## How does the artwork create a narrative and clear communication that illustrates the complex traces on the sites and histories?

*Aftermath* generates its narratives from the sites and material culture. Each piece's site was intensely explored through site visits and design iterations of installations that would entangle with the site in the most compelling manner to generate a disruption in the way viewers see a managed forest. The pieces each engage with the specifics of each site in a different way. *Trunk wrap* supreme fractures the space by isolating the trunks of the tree from the canopy, creating an otherworldly space that highlights the unnatural composition of the plantation. This draws focus to the site's management history and its creation of monoculture. *Brake Line* explores the remnants of a clear cut, emphasizing the stumps left from the extraction. It shows the hidden traces and planting geometries in the former plantation. *Choked* examines the leftover trees from a patch cut, highlighting their significance in the space and their impending death from climate change and drought stress. *Eroding Edge* interprets the ecotone created by a clear cut. It disrupts the commonality of the clear cut's edge into a shocking form that illustrates the unnatural space it creates. *Aperture* echoes the rectilinear form found in the patch cut and used in numerous clear cuts. *Falling Future* explores the decay of dying fir trees in the forest. The loss of fir trees is a trace from the shifting climate and increased drought stress across the forest. All the works explore unique aspects of each of their sites. Though they are mostly exploring one trace left in each site, they try to create a holistic combination of traces across the forest. The pieces within *Aftermath* showcase the diversity of effects and interventions humans have imposed within forestry and logging.



## How does the design process, iterations, and material culture inform the artwork?

The design process of *Aftermath* is iterative and informed by different site conditions within the land use in the forest. The iterations help to create exhaustive lists and ideas about how to tie the traces of each site back into a complex dialog in an installation concept. Timber industry material culture is used as the main building block for the installation, creating a narrative and dialog across each site which ties the traces of forest management back to the materials used in management and extraction. This not only creates a deeper conversation within each piece, but also serves as a constraint within the design process. This helps define the dialogs and forms within each site. The process is performed in a cyclical cycle with each of these factors informing the choice and use of each other. This process culminates in the final installations comprising *Aftermath*.

## How does the artwork interpret and problematize the traces of logging and forestry toward a correlation with the Climate Crisis?

*Aftermath's* artwork disrupts the space. The sites I chose and the traces I explored heavily correlate to issues revolving around the Climate Crisis. For example a warm to hot color palette is used. In multiple pieces the color palette increases from yellow to red, alluding to the increasing temperatures climate change is causing on the planet. The gradient is also used to allude to fire, a major effect of the Climate Crisis.

Many of the forms also speak directly to our limited time in which to meaningfully respond to the Climate Crisis. Aperture creates a narrowing aperture formed in an abstracted graph of increasing temperatures. The narrowing aperture illustrates our narrowing chances of combating the Climate Crisis. Choked and Falling Future look at trees that will and have been affected by drought stress in the forest. They will likely be the first victims in the forest to the Climate Crisis. Both installations tie these trees back to climate change by dramatically illustrating their death and decomposition caused by the Climate Crisis. The installations will fall as the trees die from the climate change.



# Conclusion

Working off the foundations set by previous artists and theorists, *Aftermath* creates a unique dialog within the managed forests of the Pacific Northwest and the Climate Crisis. These installations set the stage for further site-specific artwork to explore the land use within the forests of the PNW and the narratives that have permeated these vast sites. *Aftermath* highlights the need for and validity of this type of artwork as the Anthropocene matures and the Climate Crisis becomes more apparent. Artwork like *Aftermath* is needed to communicate and explore these issues in accessible ways that can generate more inclusive and holistic conversations about our land use and broader ecological issues. We need our perceptions disrupted if we are truly going to make a substantial enough impact on the Climate Crisis. Art can and should be part of how humanity responds to our threatened common future.



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**(Figure 1)** National Guard. (2020, September 19). Oregon National Guard [Photograph]. Flickr. <https://flickr.com/photos/thenationalguard/50408838872/in/photolist-2jNstzA-2jzT6Y3-2hktxxg-2hiQXY5-2jzWumG-pR66rR-pbHh4a-pR4ADd-pbHh5c-q6mPtG-q8rWpH-pbHh7X-pR66qP-q8zYPy-q8zYHG-pR7B6S-pbEryj-q6mPAL-pR4APd-pR7B3A-q8hrtF-q6mPzU-pbHhhB-q6mPAW-pR66vt-pR4AGE-2hwxrQC-q8zYRC-pR4ALN-pbHhgV-pR7Bcd-pR66Ai-Qo-9qhQ-2gkRHMj-nUQrdI-5kMfky-8WAwjZ-2jH3ekB-2jF7XPH-pbHhfc-D7ys8a-q8hrjT-Y99m5J-2hbNtp8-Ac9VzF-2hbQd3q-ZJQ6e5-2k5DbLP-2jNo5ko-4W55zw>

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**(Figure 3)** Haslam. (2014, April 11). Drought in Utah [Photograph]. Flickr. <https://flickr.com/photos/lizhaslam/13987130528/in/photolist-niZGAU-sXMfUF-2j9Gm5w-rQtsaZ-2j9K36n-2ja9x9H-8GgjzI-rQouWg-8Gd94g-qTtziG-2ja9xia-kdUNpa-2ja9xyL-8GgiwU-2ja4zpL-rQovRn-w3UNir-2j9GMwP-pivbG6-qqAVHT-2ja9wHn-2iZhXjk-2iZgnFz-oTnRfZ-8Gd8E4-qqAUFx-2j9MTD2-q93kCG-ptRafT-q94bKb-rQdNRw-ryIXv6-rdPYP2-2bmKFGj-rFFc5m-rzQbFL-q94cwG-wtbZ83-tJcegG-2ja5Bzq-2ja8eRY-qqqZaP-2ja9xrm-2ja8eyP-2ja5Ask-2ja8dMd-2ja5zWR-2ja8cST-2ja5zpZ-vKtntyT>

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[8LcrrF-h3bRZW-2kTXqTb-YYbodK-2k98bsY-Gs6C7P-28TwoAq-26Hb-m7W-2hG7F-24dxgdo-2kMhZVJ-rQaZHE-u4eS9b-CVHtRH-2kUi4x4-22t4EMv-mU6RjK-JTXLeT-w2KVZ5-ztkSBQ-8KDAEq-Q7gPct-8KAX3T-8TYEwt-zcNaGU-fLF4uz-kZUXq4-fLF7ji-8U2M75-8SVyVv-zcUzMK-SY1Mmy-2jWX624-8jNudw-8U2J70-zvhN7v-h3cXQZ-fLF7Ek-33sDM-5Ekhfx-fLF2Lp-nxaMaB](https://flickr.com/photos/8LcrrF-h3bRZW-2kTXqTb-YYbodK-2k98bsY-Gs6C7P-28TwoAq-26Hb-m7W-2hG7F-24dxgdo-2kMhZVJ-rQaZHE-u4eS9b-CVHtRH-2kUi4x4-22t4EMv-mU6RjK-JTXLeT-w2KVZ5-ztkSBQ-8KDAEq-Q7gPct-8KAX3T-8TYEwt-zcNaGU-fLF4uz-kZUXq4-fLF7ji-8U2M75-8SVyVv-zcUzMK-SY1Mmy-2jWX624-8jNudw-8U2J70-zvhN7v-h3cXQZ-fLF7Ek-33sDM-5Ekhfx-fLF2Lp-nxaMaB)

**(Figure 5)** Holzman. (2023, November 3). Orange Gates Supreme [Photograph]. Flickr. <https://flickr.com/photos/tomswift/4672669/in/photolist-pX2g-YKBC9D-LU759n-CE6XR-2asfvYT-rBUvSj-bzHLZP-6MTWrB-YZSsDr-6iYKUC-bmNVjf-43zA-2hEVTNw-y8hRuX-2k1bhXN-Jx2GRk-aVATJT-9RDT2y-3LBGE5-ZorpPr-2kRMtwq-ud-Fv-Cjizvf-2bLp4Ms-fV8nQ5-2kCVUQ2-2bQKEp8-2kkLwBA-NeFBso-Yn9Ky6-5HHmKB-bmVEXy-XyC7Ms-5JfFbH-LZWxTF-2aJWgaN-WMTUEa-PGKz77-TW4Dt5-2bQKQTK-2bQKNv8-N5FbKK-295rKed-2kCWt6W-TZD2Lg-HFVTY-jnvfs3-PGKQM5-295ry7U-2bLpoFQ>

**(Figure 6)** Cea. (2011, June 20). Christo and Jeanne-Claude - Valley curtain (Project for Colorado) (1970) [Photograph]. Flickr. <https://www.flickr.com/photos/centralasian/5854487098>

**(Figure 7)** Several Seconds. (2012, December 8). Ann Hamilton, Park Avenue Armory [Photograph]. Flickr. <https://www.flickr.com/photos/severalseconds/8261843108>

**(Figure 8)** Hamilton. (2016, June 26). again, yet, still [Photograph]. Ann Hamilton Studio. <https://www.annhamiltonstudio.com/projects/againstillyet.html>

**(Figure 9)** Grade. (2018). Reservoir [Photograph]. John Grade Studio. [http://www.johngrade.com/#/carouselproject/RESERVOIR%20\(AscesaReservoir%202](http://www.johngrade.com/#/carouselproject/RESERVOIR%20(AscesaReservoir%202)

**(Figure 10)** Wilson. (2020). Listening to the Forest [Photograph]. Leah Wilson. <https://www.leahwilson.com/project/listening-to-the-forest>



**(Figure 11)** Bayles. (2000). Sap In Their Veins [Photograph]. David Paul Bayles. <https://www.davidpaulbayles.com/sap-in-their-veins-1>

**(Figure 12)** Gladdys. (2015). Eccentric Grids [Photograph]. Lay of the Land. [https://layoftheland.net/make/forestTime/forest\\_time.html](https://layoftheland.net/make/forestTime/forest_time.html)

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**(Figure 14)** Borden. (2018, November 18). Fast Forward Futures [Photograph]. David Buckley Borden. <https://www.davidbuckleyborden.com/hemlock-hospice/>



