

Accidental Landscapes

by

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## **Abstract**

This paper describes and explains my thesis installation through the context of the Western world's perceived culture vs nature binary. The history of nature in Western philosophy as well as the history of European park design, and my own personal experiences with nature in both rural and urban settings, inform the final exhibition and writing. I describe the artistic process I developed to create my glass sculptures and address numerous artists working with similar mediums or content. The relationships that the specific animals depicted have with humans living in urban areas is explained, justifying their inclusion in the installation.

## **An Introduction**

By researching the ways in which wild animals have infiltrated and adapted to the urban environment, my Master of Fine Art thesis explores the nature versus culture binary through society's relationship to urban wildlife. This body of work is informed by my study and observation of the "accidental landscapes" that non-human animals end up inhabiting, such as parks and other urban greenspaces. Highlighting this nature meets urban collision has led me to investigate the often disconnected and problematic relationship Western culture has with nature. Having grown up in rural Northwestern Ontario, I am inspired by my personal connection to the natural world, however moving to suburban Winnipeg has driven me to seek nature within this new environment. Using animal forms as a representation of the natural world, I seek to address the ways that nature has adapted to our world and generate thought about the ways in which we can re-connect ourselves to nature.

By creating glass sculptures and positioning them in urban environments, such as the art gallery, I juxtapose animals and suburban or urban landscapes, emphasizing the ways in which animals have adapted to their new environment, and bringing their presence in urban environments to viewers' attention. By working with multiples of animals such as songbirds, geese, raccoons and deer I want to highlight certain animals' adaptive success to the newest, and arguably most dysfunctional ecosystem. With increasing urban development and encroachment on natural habitats, animals are forced to contend with unnatural situations and either adapt or perish. Some animals are successful in this newly created environment, leading to complex relationships with the humans living there, while others are inflicted with disease, limited space and/or food or extermination. My Master of Fine Art thesis exhibition is an installation comprised of a series of sculptures that use fragile, glass animal forms to draw attention to the

ambiguous and largely disconnected or strained relationship human beings have with the natural environment, as our existence becomes increasingly city-focused. The sculptures depict species that are often disregarded or undervalued by humans and represent them in a new way, bringing our interactions and relationships with these animals to the surface.



*Fig. 1*

### **A Divisive History**

The western world's ideological relationship to nature has changed dramatically over the course of its existence. During the beginnings of western thought, humans were separated from nature by raising human thought above the natural world: "The roots of Western science lie in Greek natural philosophy and Pauline Christianity, which conceived of nature, in the broadest sense, as the corrupter of a transcendent human soul" (Wilson, 121). This was the start of a long history of justifying the domination and destruction of nature, which spanned from medieval

times to the current day: “The 19<sup>th</sup> century in western Europe and North America, saw the beginning of a process, today being completed by 20<sup>th</sup>-century corporate capitalism, by which every tradition which has previously mediated between man and nature was broken” (Berger, 12). This separation supported the growth of large-scale agriculture, the urban and suburban landscapes and industrial production without consideration of the landscapes and ecosystems it was replacing and damaging. These new urban landscapes have typically excluded nature.

My drive to create nature-based artworks stems from my own connection to nature. Growing up in rural Northwestern Ontario provided me with many opportunities to explore and witness animal life and see how humans can integrate with nature on a deeper level. My childhood and young adult life were full of close encounters with wildlife, including being approached by curious deer while drawing in the woods, or chasing wolves on snow machines. My connection to the Canadian wilderness was extremely important to my development as a child and young adult, and I believe that connecting with the natural world is essential for people in general: “We as humans are in a zone of ‘indiscernibility’ with the animal...It is when the human assumes its immanent excess of animality that it becomes all the more itself” (Ramos, 182). By developing a sympathetic relationship with nature, people generate awareness of the animality within humans and vice versa, battling “the severe alienation of the human psyche from nature that is increasingly symptomatic of our times”

(<https://www.humansandnature.org/to-be-human-stephan-harding> - 11/15/17). I witnessed a version of this alienation during a project where I skinned two raccoons and a fox in a garage while my friends socialized around me. I felt like I was bridging the line between nature and culture. There was no denying my own animality while I was elbows deep in the flesh and blood of another animal, and yet my friends continually tried to engage me in conversation, directing

me to “smile for the camera”. These extreme moments of essentially acting out a predator/prey post-kill scenario, while attempting to maintain social norms, are taxing, but are also a very visceral way of connecting with nature.

Moving to suburban Winnipeg caused a shift in my perception as I was forced to adjust to my new environment and seek out the smaller, less obvious signs of nature within the city. I became thrilled to see a shadowy raccoon crossing the street late at night or to watch a crow fly overhead. The need for nature to be observed within urban environments is important not only for the health and survival of plants and non-human animals but for ourselves as well: “We need nature in our lives; it is not optional but essential. Yet as the global population becomes ever more urban, ensuring that contact becomes more difficult” (Beatley, 3). Nature and environment are integral to our survival as a species, this need and desire for nature is termed biophilia, “the innate tendency to focus on life and lifelike processes” (Wilson, 1). Where I used to be able to escape into vast wilderness at any moment, I now depend on urban parks to fill my biophilic needs. One day when I was particularly homesick, I went into a forested park that I walk by regularly and literally hugged a tree. I felt like a crazy person, and probably looked like one, but it was like meditation, calming and reassuring. Adjusting to the city, and finding nature within it, made me realize that the majority of the western world interacts with nature through parks within urban centers: “park design made daily patterns of urban life more healthful, beautiful, and meaningful” (Carr, 8). I began observing what I liked most in parks: how closely they resemble the forests that I am used to, if they have a water source such as a river or pond, and the potential for wildlife to be present. These pockets of nature allowed me to escape the over stimulating urban landscape, “for nature is the one place we can both indulge our dreams of mastery over the earth and seek some kind of contact with the origins of life – an experience we don’t usually



allow urban settings to provide” (Wilson, 25). The recognition of biophilia, and an awareness of the rich wildlife that surround us, can lead to a more harmonious relationship with nature both in the wilderness and in urban centres.



*Fig. 2*

As consumerism, capitalism and urbanization become larger factors, society tends to forget the importance nature has in everyday existence: “all environments ‘contain’ nature one way or another, in the sense that there are always concurring ideas of nature that shape and guide our environmental experiences and behaviors” (Lippai, 131). Re-inspiring a lost or diminishing connection to animals and the land reminds us of its importance and the interconnected relationship we have with the natural world: “Because species diversity was created prior to humanity, and because we evolved within it, we have never fathomed its limits. As a consequence, the living world is the natural domain of the most restless and paradoxical part of the human spirit” (Wilson, 10).

European culture has often separated man from all ‘others’. What is often unaccounted for is how historical and contemporary Europe constitutes only a tiny fraction of human

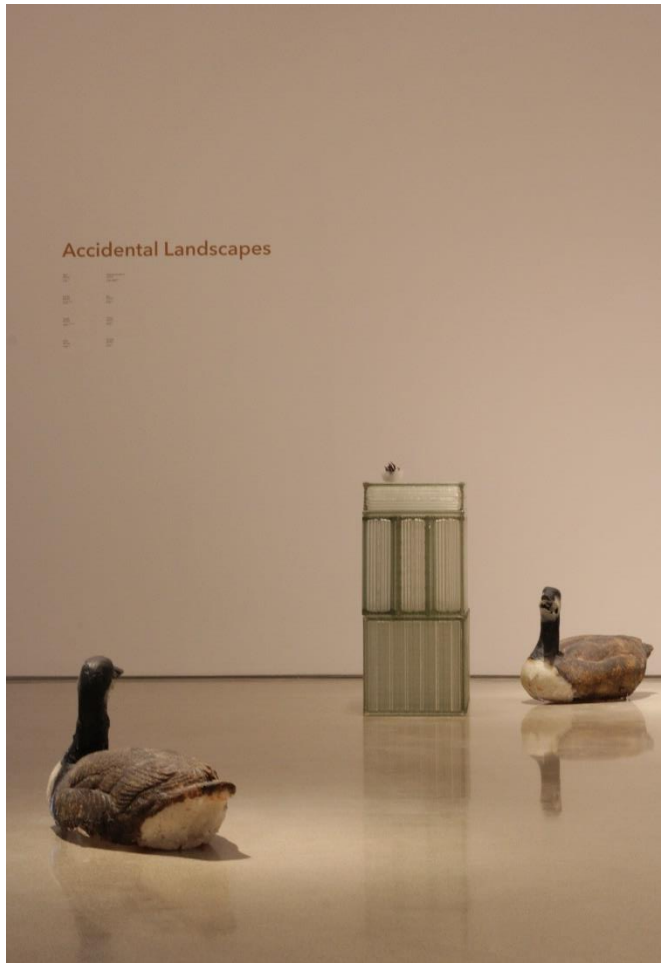
evolution. Throughout most of humans' 1.6 million years of evolution we were closely accompanied by, and depended upon, animal and plant life: "This fundamental attraction to certain types of landscapes is not socially constructed but is present in human nature as an inheritance from the Pleistocene" (Dutton, 18). Our dependency on and our relationship with nature, our biophilic tendencies, are an evolutionary trait that has not been extinguished, only repressed, within the past few thousand years of Eurocentric culture.

Tim Ingold has commented on how Non-Western cultures view culture and nature as one, and not as a binary. Ingold focuses on the Cree cultures in Canada and the Aboriginals in Australia – both hunter/gatherer cultures. He states that within those cultures, "there are not two worlds, of nature and society, but just one, saturated with personal powers and embracing humans and the animals and plants on which they depend..." (Foer, 40). Ideas of indistinction between non-human animal and human are slowly entering the field of western philosophy as summarized by Matthew Calarco in *Thinking Through Animals*. Prior to this slow emergence many western philosophers, such as Kant or Hegel, discussed the relationship between culture and nature, however most ended up leaving the divide larger than before: "Mainstream Western philosophy has served as more of an obstacle than an aid in helping us to think critically about the human/animal distinction and our attitude towards animals" (Calarco, 11). Most philosophers used nature as a stepping stone to place humans as superior to, and therefore separate from, other forms of life, as opposed to acknowledging human participation with nature as a positive and culturally proactive phenomenon: "There is no shortage of extant examples of alternative modes of human-animal relations... We can find such examples in a wide variety of indigenous and nondominant cultures, both past and present, across the globe" (Calarco, 68).

Focusing on indistinction and an all-inclusive definition of nature has affected the planning and designing of my works: “By considering the definition of Nature: its status as a social construct is shown by its alternative uses to indicate either the universe excluding man or the totality of the universe including man” (Jeans, 180). Becoming more aware of cultures that deny a nature/culture binary as well as the flexibility of the definition of nature has helped solidify my decision to use non-human animals as a representation of not only themselves, but a broader metaphor for nature: “The world is a knot in motion. Biological and cultural determinism are both instances of misplaced concreteness” (Haraway, 6). By creating a surreal park-like space where viewers encounter glass animals, I aim to instill an emotional response from the viewer regarding their own experiences and the fragility of the animals, while critiquing Western culture’s tendency to separate humans from nature, specifically in the construction of urban centers.

Wildlife and nature have had a tremendous bearing in most cultures, including my own Canadian culture. Indigenous cultures have traditionally had a direct relationship with nature and wildlife, as discussed by Tim Ingold in his essay in *Animals and the Human Imagination: A Companion to Animal Studies*, and arguably early European settlers would also have had their culture directly affected by and built around the land they were colonizing. Eventually culture started to shape nature, in the form of parks designed to portray specific ideals of domination, relaxation and escape from the industrial world. Parks provide a visible reference of western culture’s ideas regarding nature at the time of a park’s design. Early European parks were filled with exotic, often high-maintenance vegetation displaying Europe’s control and prowess over nature and colonized areas. Later, the National Parks of North America focused primarily on preserving the pre-colonial landscape; a perceived idyllic past. Many modern-day parks now

utilize native plants to create low maintenance, mini pastoral landscapes within urban centers. There are numerous examples of this such as The High Line in New York City or the movement by the Winnipeg Trails Association to plant native grasses along its trail network. With these greenspaces come animals, and with these animals comes complex interspecies relationships.



*Fig. 3*

### **The Created Landscape**

My fragile glass animals arranged to resemble a park-like setting provide an opportunity for viewers to reflect on the importance of the relationships that people have with animals by drawing attention to specific animals that have adapted to the urban environments we have created: “It is now up to us to regenerate our social and environmental landscape, to adapt ourselves to it in more provocative, new and varied ways. It is only by a radical reinterpretation of the terms *nature* and *culture* that art will find new avenues for

regeneration” (Grande, 5). This adaptation and reciprocation can be achieved as we rediscover a connection with the animals and landscapes on their terms, by exploring parks and forests, developing a respect for wildlife, educating people on these complex animals and ecosystems, and hopefully creating new biophilic cities and naturecultures: “A biophilic city is a city abundant with nature, a city that looks for opportunities to repair and restore and creatively insert

nature wherever it can” (Beatley, 2). By creating fragile, glass animals interacting with viewers in a park-like setting I emphasize the accidental, and hopefully one day purposeful, fusion of contemporary culture and nature, the human-built and the natural.

The park, in all its forms, is one of the areas where nature has been included, to varying degrees, in the new urban landscape. The western history of park design is primarily based on the picturesque, an idea formed in Europe during the 1800’s: “the picturesque landscape involved the discovery of prime and special moments in a landscape” (Carr, 14). The European picturesque ideal was brought to North America by early immigrants and reinterpreted in numerous ways.

Ideas of romanticism are also dominant in many North American parks: “the romantic era was one of tremendous economic change. It witnessed the Industrial Revolution, the rapid enlargement of cities... Romanticism defined a profoundly new attitude towards nature” (Carr, 27). This new attitude regarded nature as spiritual and aesthetic. The combination of picturesque and romantic ideals has led to a specific park aesthetic that I aim to draw from in my glass park installation. Romanticized, benign and yet extremely fragile and full of tension.

### **A Fragile Process**

Glass is one of the most extensively used materials of the industrial age in both architecture and household wares, however glass also maintains a quality of the mysterious and spiritual. This, along with its qualities as a solid yet liquid and fragile yet strong make it a dualistic medium. Glass is essentially sand taken from the ground and refined, so it seems fitting to use this refined natural matter in sculptures that are aimed at narrowing the perceived gap between nature and culture by highlighting the ways that wild animals have occupied urban cultural centres. The cold material resembles a frozen image, implying the animals are stuck in

time. The fragility and perceived deterioration of the glass sculptures represents the worsening state of the natural world and the need for awareness of our non-human neighbours.

Mold-making and casting are also highly reminiscent of the industrial and consumer age. Glass casting provides us with numerous everyday items such as glassware, jars, ornaments and trinkets. Mass production glass gives us mirrors, windows, table-tops and more. The irony of my glass casting method is that although the animals may look similar, they each have their own individual differences. The method of casting that I have developed over the duration of my MFA involves many steps to reach a finished product. First, a clay model must be completed, and then a mold consisting of plaster and silica will be made around this model. The clay model is then dug out of the mold with various tools. This stage is often time consuming and requires much dexterity. After the clay is carefully removed, the mold is cleaned, and filled with glass. I typically use glass frit, which is glass that is crushed to fine sands and powders. The frit is mixed with water to form a paste, similar to wet sand. This mixture is then pressed onto the inside edges of the mold, creating a skin. The mold is then fired in a kiln for approximately 48 hours and then removed. Next, I carefully break the mold off in chunks from the glass animal inside. Each animal is one of a kind as each mold is used only once. There were many failures at the beginning, but each time I improved and solidified my unique method of working with glass, culminating in the works seen in my final exhibition. Glass casting as an artform can be highly unpredictable and utilizing the accidents and variations has become part of the process itself. Many of the defining qualities of my unique style, such as the delicate lace-like edges of the sculptures, were originally accidents that I continued to purposefully replicate. The physically demanding and time-consuming process mixed with the unpredictability of the medium, allows me to develop each animal as a unique form, while maintaining room for spontaneity.

Glass as a fine art medium is currently on the rise, “it is only in the past thirty or so years that its value as an art medium has been nurtured and developed” (Schmid, 5). Artists such as Maya Lin, Costas Varotsos, Jen Fuller, Brad Copping, Koen Vanmechelen and Joanna Manousis are all working with glass, exploring concepts of nature, the environment and humanity.

Animals have been used in art throughout western history, as allegorical representations of human qualities, or to punctuate a beautiful landscape painting. Its only in the last century, with the rise of environmental concern and climate change, that artists have begun using animals to represent animals in western art. Nowadays art about animals, whether figuratively or literally, has been gaining in popularity. Artists across the globe such as: Polly Morgan, Lindsay Pichaske, Adelaide Paul, Ariel Bowman, Cai Guo-Giang, Maurizio Cattelan and Angela Singer are all creating work dealing with concepts of human/animal relations while utilizing vastly different materials.

Canadian sculptor Mary Anne Barkhouse often works with animal imagery to convey the importance of animal preservation and respect. In her exhibition *Boreal Baroque* Barkhouse juxtaposes animals from the boreal forest with luxurious seventeenth century furnishings to cause viewers, “to think about our historical, as well as our present relationships with animals” (Barkhouse, 34). Jason Walker, an American ceramic artist creates animal sculptures that reflect how technology has changed our perceptions of nature. He states that, “it is time to rethink our perceptions of nature, culture, wilderness and civilization, and perhaps we may once again reinstate our own naturalness” (<https://artaxis.org/jason-walker/> - 03/03/18). Both artists work with concepts and imagery similar to my own, yet the styles, materials and conceptual focus varies.

Ideas of environmentalism affect my art similarly to artists like Natalie Jeremijenko, Lynne Hull, Adrian Villar Rojas and Mark Dion. I am not, however, working in the practice of land-art or activist art. I utilize conceptual sculpture as a means of communicating environmental ideas. I agree with mixed-media artist Mark Dion as he states, “I am part of a broad movement of artists concerned about environmental issues, who are attempting to build a progressive culture of nature” (Buhmann, 49). He also remarks in the PBS series *Art21* that he is, “not the kind of artist who spends time imagining a better ecological future; instead I am holding up a mirror to the present”. Dion’s outlook on his artwork and environmentalism are similar to my own. I do not expect to inspire new cultural practices that change the course of society overnight, but I do hope to instill critical thought about the relationships people have with the rest of the natural world, both societally and individually.

Angela Singer’s work utilizes previously taxidermized animals that she reworks or deconstructs. Although her concept relates loosely to mine, in the sense of thinking consciously about animals and our interactions with them, she tends to take a more anti-hunting, animal activist approach. While I do not condone trophy hunting or killing for pleasure, I see hunting for food as a valuable way of connecting with nature and interacting with it outside of the culture-nature binary: “hunting breaches the false boundaries often drawn between human and non-human, culture and nature” (<https://www.humansandnature.org/hunting-tovar-cerulli - 11/15/17>).

### **The Accidental Landscape**

The animal sculptures in my MFA thesis exhibition interact with the viewer in the gallery space. The uniquely crafted, delicate and fragile glass animals provide tension, frozen in a stylized park-like setting, for the viewer to interact with in a way they could not otherwise. The park is a landscape that is both natural and culturally manipulated. Parks provide areas with the



potential to blur the perceived gap between culture and nature, they are a place where a merger can occur: “We don’t just talk and dream about our relations with the non-human world. We also actively explore them in the real places of our streets, gardens, and working landscapes... Those working landscapes...are enormously complex places” (Wilson, 89). My glass sculptural installation brings the potential for a symbolic nature-culture merging to take place in the gallery, a space typically representing high culture and a separation from nature.

Parks are places where numerous animals take refuge, including humans. Certain animals have developed complex and often tense relationships with the new urban landscape and its



*Fig. 4*

many inhabitants. The white-tailed deer for example is an animal who is currently abundant both in urban fringes and wild expanses. Deer have a complex, and tense relationship with human culture: “Think of the white-tailed deer, an animal William Temple Hornaday presumed to be doomed in the Northeast a century ago” (Mooallem, 258). Today, deer are abundant and interact with contemporary culture in many ways: eating suburban gardens, roaming into urban parks and most obviously being killed on our roads: “The purest triumphs of conservation may be the species that rebound so phenomenally that they become nuisances to us on our own turf” (Mooallem, 257-8). Deer are regarded as both cute and ugly, a peaceful creature and annoying

pest. Their presence in the park installation will prompt visitors to contemplate these conflicting ideas surrounding their existence and interaction with the urban world.

Canadian Geese are another abundantly common animal in North America, and another animal living in my fragile gallery park. They are a Canadian national icon as well as an aggressive 'pest' that society either eliminates or is forced to adapt to. The University of Manitoba's relationship with Canadian Geese has been controversial in the past, but also provides a fantastic example of how to adapt and work with the animals we share space with, as opposed to removing them: "The university agrees wholeheartedly and ...is working on a comprehensive plan focusing on... education and awareness as the best way to co-exist with the geese" (Counter, 2). This is a move towards more positive and sympathetic relations with wild animals in urban areas. People have had to compromise and adjust to larger numbers of geese crossing roadways, filling ponds and occupying green spaces, "Competition for space is fierce... since the geese like just what we like" (Counter, 2). The geese add a sense of the natural and wild to the university, "From the very beginning, America's wild animals have inhabited the terrain of our imaginations just as much as they've inhabited the actual land" (Mooallem, 8). They are an endless supply of entertainment for those who choose to watch. Having these kinds of animal relations are important for creating a nature inclusive culture and recognizing humans' place in the natural world, which is why geese play a large role in my installation with the inclusion of the sculpture titled *Migrate*.

Another animal that has done impressively well in the urban landscape is the raccoon. Urban raccoons are larger and more robust than their forest cousins: "The animals that survive and thrive are those that do well in and around a human-orientated landscape" (Mooallem, 257). Often considered pest or vermin the raccoon is an animal with a tense relationship to humans.

People often fear them, and yet recent trends depict them as heartwarming and mischievous: “We seem to be forever oscillating between demonizing and eradicating certain animals, and then, having beaten those creatures back, empathizing with them” (Mooallem, 66). Raccoons presence in urban areas secured their presence in my installation.

All the animals discussed are drawn to greenspaces within urban environments, “The English landscape park and its North American interpretation are landscapes of woodland edges, a place where several plant and animal communities overlap” (Wilson, 96). Parks often have an abundance of food and few predators. Although these animals may be regarded as a nuisance, they provide an excellent opportunity for people to build a healthy relationship with other life forms, “The goal is... to become familiar with the Earth and eventually feel part of the biosphere” (Wilson, 68). These green spaces, brimming with wildlife provide a starting point for restoration and creating what Donna Haraway has termed: *natureculture*, where humans find a healthy place in nature: “Restoration actively seeks out places to repair the biosphere, to recreate habitat... but unlike preservationism, it is not an elegiac exercise... restoration proposes a new environmental ethic. Its projects demonstrate that humans must intervene in nature, must garden it, participate in it” (Wilson, 115). These areas will contribute to reconstructing culture as nature and feed our, “longing for closeness and collaboration with animals – for mutual understanding – and for proof that the wall between our world and theirs is an illusion” (Mooallem, 233). This longing is our innate biophilic need for proximity and inclusion in nature. My sculptural installation is a way of bringing that nature as metaphor into the gallery to start a conversation. I want the glass animals to convey a sense of narrative, to cause the viewer to think about their own interactions with these animals, and nature in general, by providing a snapshot, a frozen moment of interaction for people to contemplate.

## The Evicted

Although the animals discussed above have succeeded in making a home in urban spaces, not all animals are able to adapt to urban life. Some are forced to relocate as cities grow and suburban sprawl creeps into natural habitat. Among these animals are wolves, too large to adapt to small urban greenspaces and too predatory to be tolerated by the humans living there. These animals have been memorialized in my thesis exhibition by *Leaders I and II*. These two statuesque sculptures put the fragmented remains of once present wolves on marble pedestals, venerating them like mythological beings or great leaders. They act as gate markers, idealized monuments to fallen wildlife.



*Fig. 5*

Other animals, such as birds, have adapted to urban living extremely well, but their adaptation comes at a dangerous cost. Tall buildings, such as skyscrapers in urban centers, provide ideal nesting areas for birds ranging from pigeons to hawks. However, these same buildings that the birds have learned to call home can easily become their demise due to large glass windows that the birds cannot perceive, “In a 2013 research paper, Environment Canada estimated up to 42 million birds are killed by building collisions in Canada each year. Approximately 1.5 billion are killed in North America annually. Migratory birds have not

adapted to urban environments, where lights and glass confuse and kill the birds in large numbers” (<https://vancouversun.com/news/local-news/bird-friendly-windows-reduce-collision-deaths-at-ubc> - 3/5/19). *Collaborations with Death* is an ongoing series of found and preserved birds in custom-made glass nests. Many of these found birds died from the impact of hitting a window. This series addresses the problem that buildings with large glass windows cause for birds, specifically migratory birds, but it also alludes to the irony of the buildings being ideal places for birds to nest. Each bird is given a delicate glass nest to rest in peace, memorializing their bodies and putting them in direct view for people to see and contemplate. The nests are presented on and around piles of glass blocks, which resemble a cityscape when stacked together. The glass blocks are an architectural material associated with the development of urban sprawl and yet not commonly the death of birds, creating another form of irony within the series.



*Fig. 6*

My installation of fragile glass sculptures allows people to meander through and contemplate their relationship, individually and societally, with the animals represented and nature more broadly. *Leaders I and II* allow people to indulge in an idealistic representation of

an animal incapable of urban adaptation. People should feel empathy for the fragility of the animals represented and make a connection to the fragility of the natural world as well as humans' part in it: "We are simply a different kind of animal, and thus – as one among the many – an inseparable part of nature, not a separate case apart from nature" (Maser, 105). The frozen park, devoid of life, also speaks to the sterile gallery space where it is installed, devoid of nature or spontaneity. Robert Smithson writes: "Museums, like asylums and jails, have wards and cells – in other words, neutral rooms called 'galleries'" (Holt, 132). Bringing nature into the gallery in a subtle, culturally representative way blurs the boundaries without blatantly juxtaposing nature and culture in the gallery setting. Reassessing the ways society notices and interacts with nature in an urban environment can be a step towards closing the perceived gap between culture and nature. I believe the nature/culture binary that European society has spent so long constructing can become a dialogue, a *natureculture*, when animals, plants, landscapes, etc. are factored into the construction of society and we remember our evolutionary, ancestral roots to the natural world: "We have an intuitive feeling that humanity, as a whole, has lost something we must find – our 'right size' within nature's domain" (Maser, 105). The entire installation is romantic and idealized, not unlike the urban pastoral park, and yet it is frozen in delicate tension, fragile, breakable. Handle with care.

*"A vital practice is to spend time alone, in silence, outdoors in as wild a place as one can find, allowing the sensuous language of nature to dissolve away our civilization's corrosive notion that nature is no more than a mute, inert machine. Perhaps it might then dawn on us that we are fully human only when we deeply love and respect not only other humans, but also the vast other-than-human world that enfolds and sustains us"*

*Stephan Harding*

## Image List

*Figure 1*

Accidental Landscape (installation)

March 2019

Cast glass frit

Dimensions vary

Photo courtesy of the artist

*Figure 2*

The Coons

April 2019

Cast glass frit

24" x 10" x 10"

Photo courtesy of the artist

*Figure 3*

Accidental Landscape (installation)

March 2019

Cast glass frit

Dimensions vary

Photo courtesy of the artist

*Figure 4*

The Doe

November 2018

Cast glass frit

30" x 25" x 15"

Photo courtesy of the artist

*Figure 5*

Leaders I and II

April 2019

Cast glass frit, marble, metal rod

I: 22" x 22" x 31"

II: 25" x 21" x 31"

Photo courtesy of the artist

*Figure 6*

Collaborations with Death (3, 4, 7, 9, 10)

October 2018 – April 2019

Cast glass, preserved birds

Dimensions vary

Photo courtesy of the artist



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