Creatures of Habit

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CREATURES OF HABIT

A Thesis
Presented to
the Graduate School of
Clemson University

In Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts
Visual Arts

by
Jennifer Ann Miller
December 2010

Accepted by:
Sydney Cross, Committee Chair
Todd McDonald
Anderson Wrangle
My work reflects my interests in drawing, illustration, science, and culture. Being born and raised in desert suburbia, my environment consisted of small middle class homes in a grid of roads and sidewalks, punctuated by small pockets of natural landscape. However, as I watched then, and as I still see now, many of the things I have come to love and appreciate about this environment are disappearing before my eyes. As people’s values change, so does the natural and unnatural landscape. The natural things are replaced with our own excess, everything needing to be larger, louder and flashier, all so it can be flaunted and showcased before others in materialistic display. And yet, amidst our best or worst attempts to eliminate the wild, free and beautiful things of this world, Nature finds a way of prevailing, as the living things around us adapt to the changes that we cause. It is these characteristics of adaptation that become the theme of my work.

However, where my work could focus on the negativity of these inevitable changes in the world and the gross negligence of our responsibility to the earth, I choose to focus on the humorous and even beautiful aspects of our clumsy interactions with our environment. I want my work to increase our awareness of Nature again, to tell its story in ways that capture our attention and captivate us once more.

By using conventions of natural history illustration, animation, and traditional printmaking techniques, I create bodies of work that examine the tension that exists between the realm of domestication and the realm of the wild. Photographer Amy Stein, describing her work in her *Domesticated* series, states that, “We at once seek connection
with the mystery and freedom of the natural world, yet we continually strive to tame the wild around us and compulsively control the wild within our own nature.”

By creating scenes that are both heavily manipulated and imaginary, or by exaggerating a subject that is based on fact or observed reality I can reflect our perception of Nature. We view Nature through a filter that is romanticized or skewed in a way that suits our purposes and obscures its harsher realities. Only by presenting what we think we know about our environment in a new way, often with the animals representing us, can I encourage my viewers to rethink their own behaviors and feelings toward the natural world.
DEDICATION

This thesis is dedicated the people that have inspired me as an artist and as a person:

To my friends and kindred spirits, who always ground me, give me perspective, and remind me to laugh.

To my family, my Mom, Dad, and brother David, whose love, support, and anecdotes about all the creatures from home, continue to fuel my imagination and sustain my spirits.

And to my Heavenly Father, through whom all things are possible.
ACKNOWLEDGMENTS

I acknowledge that this thesis and the body of work created for it would not have been possible without the faculty and students from the Department of Art at Clemson University. This department and its faculty are truly special, nurturing an environment and dialogue that brings out the best in their students.

In particular, I would like to thank the faculty on my thesis committee, whose critical eyes helped edit this document and steer me towards the path to its completion. I am very grateful to my advisor and chair of my committee, Syd Cross, whose support, guidance, knowledge, and uncompromising excellence inspired me to create with the best of my ability and go far beyond what I thought was possible. I would also like to thank Todd McDonald and Anderson Wrangle, who asked me all the difficult questions and saw more in my work than I originally did.

My graduate student family was an essential part of the equation as well. They inspired me daily, perpetually buoyed my spirits, and gave me a feeling of belonging that sustained me through all of the ups and downs of this experience.

Lastly, I would like to thank my undergraduate professor Dan Britton, who believed I could get here in the first place, and taught me that I did not need to look further than my own backyard for inspiration.
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CHAPTER ONE
INTRODUCTION

My work reflects my interests in drawing, illustration, science, and culture. I regard myself as a scientist, artist, and explorer, and yet I am content with investigating and celebrating the natural environment close to my home. I am attempting to better understand the complex relationships among living things, and to express those relationships in my art. I have also become acutely aware of the fact that we as human beings have profoundly altered those relationships, sometimes in ways that we may not even be aware of.

Being born and raised in desert suburbia, my environment consisted of small middle class homes in a grid of roads and sidewalks, punctuated by small pockets of natural landscape. This Nature is integrated with concrete and asphalt, trucks and cars, farm fields and flowerbeds, homes and office buildings. Within this environment is a world of incredible complexity and depth. It is not wilderness, to be sure, but it is fascinating and compelling nonetheless. Yet all too often it is overlooked, as we become accustomed to what we assume to be the mundane environment of our daily lives.

However, as I watched then, and as I still see now, many of the things I have come to love and appreciate about this environment are disappearing before my eyes. The home to yard ratio has diminished drastically, with each new house trying to outdo its neighbors in size and extravagance. Natural desert plants and old paloverde trees are replaced with the suburban idea of “landscaping,” gravel and small cacti, olive trees and oleanders, and any other shrubbery that can be controlled and clipped into submission.
Desert areas, where there is room to breathe and explore, have dwindled, to be replaced by golf courses, paved driveways to showcase new cars, fountains in every front yard, pools with waterfalls in every backyard.

As people’s values change, so does the natural and unnatural landscape. It reflects our current state of mind, and where we are as a society. The natural things are replaced with our own excess, everything needing to be larger, louder and flashier, all so it can be flaunted and showcased before others in materialistic display. And yet, amidst our best or worst attempts to eliminate the wild, free and beautiful things of this world, Nature finds a way of prevailing, as the living things around us adapt to the changes that we cause. It is these characteristics of adaptation that become the theme of my work, because no matter how hard we try, nature can never be completely controlled.

However, where my work could focus on the negativity of these inevitable changes in the world and the gross negligence of our responsibility to the earth, I choose to focus on the humorous and even beautiful aspects of our clumsy interactions with our environment. My animal subjects represent a hope I hold onto: that Nature will survive our manipulation and retain its wildness and magnificence. The scenarios I create serve as a mirror, reflecting the absurdity of some of our choices and behavior, and attempt to capture how we feel about the Nature close to home. In some cases, they also show the possibility of the beauty we can create by working with the environment, rather than against it.

I want my work to increase our awareness of Nature again, to tell its story in ways that capture our attention and captivate us once more. It is difficult, after all, for Nature
to compete with the high-definition, color-saturated, electronically amplified world that we live in. But by exaggerating the drama of the urban landscape, focusing on small things and making them large, and juxtaposing the natural with the man-altered, all in ways that command the viewer’s attention, I have tried to give this Nature its voice.

Some of my works whisper to the viewer with a quiet beauty, others scream for attention. Regardless of their voice, my hope is that these works will provoke a dialogue about the relationship between humanity and the wild, and prompt questions about how we can affect our environment for the better by making better choices and reevaluating what we treasure.
CHAPTER TWO
CONCEPTUAL CONSIDERATIONS AND METHODOLOGY

By using conventions of natural history illustration, animation, and traditional printmaking techniques, I create bodies of work that operate in distinctly different manners. The first series of images is an exploration of current ecological issues and the complex narratives that exist within a simulated pictorial space. The second series of images operates to form a psychological space, where the subjects are printed on a substrate or in a scale that provides an intense experience for the viewer. I create much of my work by drawing upon personal memory, observation, and research of Nature close to home. What began as a study specific to the very different environments of my two homes, Arizona and South Carolina, has expanded to include broader topics and regions of the country. Whether they are suburban narratives or large-scale, deliberately confrontational depictions of insects, each series calls into question how we value animals, whether we admire them or consider them pests.

My work explores an idea of Nature as both interior and exterior, and forces us to examine the two concepts. The exterior world intrudes into the domestic one, as the smallest of creatures squeezes through the cracks around our dead-bolted doors and sealed windows. Our interior world becomes part of the exterior world when we leave our homes and offices. Pockets of Nature flourish within the cityscape, despite our best efforts to control our exterior environment. A coyote might be seen walking down a suburban street near my home in Phoenix, or a bear might be found looking for garbage among the posh homes in Telluride, Colorado, where my grandmother owned a cabin.
My work explores the tension that exists between the realm of domestication and the realm of the wild. It reflects our own psychological duality – the tamed versus the primal. Human nature is such that we desire to be both separated from and a part of the natural world. In fact, we can be and do one or the other as a matter of choice, and our survival is seldom at stake. My animal subjects have no such choice. They are at the mercy of the environments we have created for them. For them, suburbia is an inescapable reality to which they must adapt or move on.

My work revolves around the idea of adaptation; specifically, how animals find a way of acclimating to our alteration of wilderness and to ever-increasing urban sprawl. Conversely, these animals intrude on our carefully manicured existence, and not only adapt, but thrive in an environment wholly changed by our presence. To that end, every creature learns how to adapt to survive, often in surprising and ironic ways. Some are humorous and inventive, others are tragic and detrimental, and a select number of adaptations work together for the benefit of both man and animal.

By observing my suburban surroundings in Clemson and in Paradise Valley, I find stories that beg to be illustrated or new subjects that cry out to be examined. I observe and record so that further study might yield conceptual visual significance. I collect visual or mental stimuli in the form of photographs, personal experiences, facts, and memories. My collections extend to sketches and drawings of objects and characters that I rearrange and combine to create new and unexpected narratives.

My work is understood both as a heavily manipulated, imagined scene or as an exaggerated depiction of a subject, based on fact or observed reality. Even though the
imagery is based principally on specific locales, the scenes and characters depicted can transcend that geography to symbolize many different places. My animal subjects are characters that interact in a prolonged drama. Details in these works are often softened or sharpened slightly from their naturalistic references, either to enhance a creature’s endearing qualities or to exaggerate aspects that make them more frightening. Details such as eyes and paws are made larger, hair is either densely bushy or spiked like needles, teeth and claws are sharper, spittle freezes in midair, surfaces shine, and everything becomes an amplified version of the real counterpart. The overall picture is luscious, rich with detail, and beautiful almost to the point of becoming decorative.

This reflects our perception of Nature, one that is romanticized or skewed in a way that suits our purposes and obscures its harsher realities. The level of detail in these works parallels society’s current obsession with a high-definition, three-dimensional viewing experience. Nature photography, for example, is able to capture the fleeting microseconds of the world’s fastest creatures. The data recorded are often presented in a format that is much larger than life.

Only by presenting what we think we know about our environment in a new way, often with the animals representing us, can I encourage my viewers to rethink their own behaviors and feelings toward the natural world. My work is a reminder to acknowledge our own habits as much as those of the creatures that surround us. Adaptation may not be a choice, but how we adapt, certainly is.
CHAPTER 3

STYLISTIC INFLUENCES AND SPECIFIC WORKS

In many ways, the animals in my works are anthropomorphic, reflecting the heavy influence of animated works, in particular, the work of Japanese animator Hayao Miyazaki. Miyazaki uses a blend of fact and fiction to describe the clash between Nature and culture, admonishing viewers to be conscious and respectful of their imprint on the natural world. Often, his creatures are distinctly odd and even ugly. Despite their appearance, these creatures often demonstrate an intelligence and wisdom beyond those of human beings. These creatures often prove to be highly beneficial, after having been assumed to act in opposition to humanity.

This idea of purpose hidden behind the monstrous can be seen in several of my works, such as Babs, the gigantic house centipede depicted in a collograph. She appears grotesque and aggressive, in a posture, color, and size that are confrontational. Something that we would normally exterminate with little thought or effort is presented on a scale that is impossible to ignore or destroy. Using collographic techniques to construct Babs gives this six-foot image three-dimensionality, texture, and rich, soft shadows. I sculpted Babs out of paper, modeling her anatomically after a real house centipede. By fitting the corresponding body and leg segments together, the finished result was a form that would emboss the final print when inked and run through a press with paper. Her exoskeleton truly appears like armor, contributing to the confrontational nature of the image. The
tactility and presence that this medium gives to the subject further emphasizes its transcendence from insect to an entity that exists on a human level and scale.

She looks both believable and foreign at the same time, and demands that we question what we know about the Nature close to home. Despite her frightening appearance, the house centipede is a purposeful creature that serves a vital role in the ecosystem by preying on other insect pests. This concept, of “pest versus purpose,” is the driving concept behind this piece and my other works, such as Invasive Species.

Unlike Babs, the composition in Invasive Species is deceptively conventional looking and quiet. Close inspection, however, reveals a landscape decaying and literally being eaten away. The delicate rendering and soft color palette subverts the expectation of a calming, predictable scenario, further emphasizing the insidious nature of infestation. This print is a lithograph and screen print, referencing the historical tradition of lithography in natural history illustration in both style and color palette. As a lithograph, this print and others have the ability to render exquisite detail and. It affords the printmaker the opportunity to incorporate dense packets of information into a larger scene.

In much the same way, Walton Ford approaches his paintings by taking stylistic cues and subject matter from the language of nineteenth-century natural history illustrators to discuss socio-political issues and history. He uses the beauty and cacophony of richly detailed compositions to insert smaller, meaningful vignettes and an overarching message about humanity’s involvement with the course of the natural world. However, where Ford’s work is massive and violent, Invasive Species initially appears to
reside in the realm of the quiet and benign, becoming just as much about beauty as it is about destruction. Ford describes a species whose numbers were significant enough to black out the sun as they flew overhead, where *Invasive Species* illustrates a pervasive swarm in a way that is more insidious than overtly threatening.

Natural history illustration is often imbued with the struggle for life between species, a connection I make in my own prints. Many natural history illustrators of the late 1800s in particular, such as Bruno Liljefors, were involved in freezing the moment of conflict between predator and victim. Liljefors believed that life was filled with conflict, and as such, it was the basis of beauty. This war between animals became the basis for my suburban confrontation in *Watering Hole*.

Snarling, drooling, growling dogs and cats face off across a backyard swimming pool against a bobcat and coyotes. Tension arises out of a moment frozen before an altercation, much like Liljefors’ paintings and drawings. The difference between *Watering Hole* and *Invasive Species*, however, is that *Watering Hole*’s backyard swimming pool places itself more specifically in a suburban setting. The pool becomes the dividing line of a stage set for a confrontation over territory. The viewer becomes a spectator in a clash of the domestic versus the wild. The residents’ pets become prey for the increasingly brazen bobcat and coyotes when their natural habitats are overtaken by urban sprawl. Neither side wants to yield, and both believe they have a right to the territory. The inflatable shark implies the presence of man, caught between the battles of wills, acting as inert observer to a struggle of man’s own making. The shark represents how we attempt to transform Nature into palatable, cute, safe objects.
We believe we have the right to claim the few wild places from the world’s creatures because of our intellectual superiority. And yet Nature adapts to reclaim them from us, often acting in a more practical and intelligent manner than we ourselves.

Still, this work comments on more than the domestic versus the wild. The setting itself is a representation of our contrived manipulation of Nature. Placing an elaborate swimming pool, complete with waterfall in the middle of a desert, illustrates how illogical and wasteful we have become. The designer dogs and cats that grace the domestic side of the pool stand in stark contrast to the wild animals and exemplify our need for control. We manipulate the gene pool to create hypoallergenic, fanciful, exotic, purse-sized decorative pets for our entertainment and self-gratification.

Despite our best efforts, however, the pets themselves are anything but the clean and orderly creatures they were created to be. Their confrontation with the wild animals brings out their primal roots. Salivating mouths, exaggerated postures, distorted anatomy, and extended shadows heighten the drama and theatricality of the scene, much like a stage set for an elaborate play. I purposely chose to use screen-printing for this image. Screen-printing incorporates a contemporary approach to printmaking that, when combined with lithography, allows me to exaggerate the color digitally in order to achieve a highly dramatic and saturated result. We have grown accustomed to the greatest range of color that technology and money can buy, so these prints must be just as compelling and rich in their color palette. My use of amplified color reminds the viewer that, even though my work is drawn from my research and experience, I take a great deal of liberty in my manipulation of the imagery. It reinforces the drama and narrative
qualities of the imagery and the influence of current technology. However, an image is a substitute for the real thing, nor is it intended to be, but it can remind us of what we overlook.

Leonard Koscianski was hugely influential on this and other works. He intensifies the drama of his animal conflicts through the use of exaggeration and distortion. The white canines featured in many of his paintings are recurring characters. Thought of as a mixed breed of German shepherd and pit bull, these ferocious apparitions are anthropomorphized, with bristling hair, human-like expressive eyes, and overly sharp teeth contrasted by their brilliantly red gums. As with my poolside creatures, Koscianski’s hounds represent suburban tension, anxiety, and the potential for violence. He, too, places more emphasis on the battle of wills than physical differences.

Koscianski’s scenes often occur at night, dramatically lit by the glow from both the natural and artificial light sources to be found in suburbia. In Watering Hole, the elongated, dual shadows on the “wild” side of the pool suggest an artificial light source, such as motion sensor spotlights on the side of a house. I employ a more playful and explicit use of lighting as a device to divide my players both visually and metaphorically. The color in the shadows also implies theatrical stage lighting, emphasizing the contrived nature of the scene. This conflict is not one we personally witness in real life, often because we do not care to be aware of it. So it makes sense for this to be a play, involving fictitious characters, in a stage set for an imagined confrontation.

We often do not feel responsible for what occurs in Nature outside our front door, especially when we cannot see it. The potential for illumination as a tool to highlight
specific information became the impetus for my *Nocturne* series. These otherworldly apparitions, normally concealed under the cover of night, showcase how animals cleverly use their new habitat to their advantage. The mezzotint process was specifically chosen to render my *Nocturne* series for its special ability to create rich night scenes. Through the process of mezzotinting a plate, I shed light on my subjects by working subtractively from a velvety, black ground. The laborious and repetitive process of rocking a plate and slowly burnishing the drawing into the copper is a quiet and meditative method of working. As a result, my images develop slowly, becoming soft windows onto a hidden world we rarely witness.

In particular, I reference the composition involving ground squirrels caught in the act of building a nest within the confines of a car engine. This is the first piece in the series to overtly include a human figure through the two hands visible in the composition, one holding up the hood of the car, the other shining a flashlight on the three culprits. The other prints in the *Nocturnes* series allude to the presence of people through man-made objects, without explicitly depicting a human figure.

In relation to the figure, point of view is an important component to these mezzotints, as it places the viewer in a position of observer or participant. It establishes the relationship between the viewer, the subject, and the tension within the scene. In some instances, the viewer can be a detached observer, and in other instances, the viewer is at the same level as the pest. In the ground squirrel print, the viewer looks outside at the human’s flashlight from within the engine, being implicated with the startled squirrels in this potentially destructive nesting activity.
Koscianski’s work influenced the tone of my *Nocturne* mezzotint series. The light source in each print is chosen with particular care; its artificiality and forms parallel and compliment the animals within the drawing. The ground squirrel piece specifically references photography in its ability to capture the unique qualities of refracted light. The series also references cinematography, in that each print looks as if it could be a single frame in a film. So many of our experiences are second-hand through the use of media. Our understanding of images is irrevocably integrated with our knowledge of pixels, image clarity, cinematography, and photography conventions.

The scale of this work was also chosen with care. It lends itself to an intimate experience and to closer inspection that allows the viewer to digest the details within each piece slowly, as these works are not in high-definition. They are soft images, replicating the limitations of our natural eyes, our inability to see clearly in the dark of night, forcing us to concentrate on what we are seeing. Our only illumination comes from artificial light sources, or the weak glow of the moon. There is a mystery and romance to these images that provides a taste of what we could be missing while we are inside watching television.

Photographer Amy Stein, describing her work in her *Domesticated* series, states that, “We at once seek connection with the mystery and freedom of the natural world, yet we continually strive to tame the wild around us and compulsively control the wild within our own nature.” Stein’s work impacts my own in her appreciation of storytelling and fabrication. By using real and taxidermy animals as props to reconstruct eyewitness accounts of human/animal interactions, her images become half-truths. The importance
of her work is not in its reality, but in its believability. It asks us to question our relationship to Nature, and consequently, Nature’s relationship to our domesticity.

To explicitly reference the world of the domesticated, I created objects to be used in a home environment that carry some of the same narrative qualities as my prints on paper. One of these prints is Spider Shower Curtain, a conventional shower curtain that might be used in the bathroom of a home or apartment. When coming home to my apartment one day, I discovered the two stories of the façade of the town house completely covered in black spiders. Attracted to and backlit by my porch light, many of the spiders had formed a veritable wall in front of my door, a see-through veil between the safe interior of my apartment and the frightening uncontrollability of Nature that surrounded it. It shocked me that so many of my natural “enemies” could infiltrate the manicured lawns and concrete community of the apartment complex.

Screen-printing’s unique capabilities include the capacity to print on different substrates, easily repeating the image on the same surface. With this in mind, I translated a charcoal drawing of spiders into a screen matrix that could be printed on fabric or plastic. Through repetitive printing from the same drawing, a small 22-inch by 30-inch image of spiders became a giant swarm. I recreated my original experience by replicating the same image until the spiders became a frightening, overwhelming army.

By taking one of my most terrifying personal memories and distilling it into an object of conventional design, I created a consumable product that essentially places viewers in my own experience. The spider shower curtain somewhat dilutes the palpable horror I felt in having spiders overtake my home. It is instead a chic, if bizarre
consumable product, which creates a veil through which we see the outside world. At the same time, it is repellent. It reminds us of the less palatable, even frightening elements of the natural world, and how they can intrude upon us when we least expect it. How quickly we forget how little control we have over Nature. It will always fight back and use what we have created for its advantage, working with what it has to survive.

Jennifer Angus is an artist who also uses insects to create a total environment in which viewers may immerse themselves. Her beautiful, room-spanning patterns on the walls are created by thousands of dead insects, arranged in eye-pleasing patterns. She works with the insect’s natural symmetry to emphasize their structure and coloration. Her installations evoke the cozy enclosure of a domestic interior, in spite of the gallery setting where they reside. Taking something repulsive, and using its natural form to create an object of loveliness is a common theme in Angus’ work and my own.

Having pests in our homes is intensely discomforting. However, it is inevitable, frustrating our best efforts to sterilize our personal dwellings. Part of their adaptations, and our own, is learning to coexist and appreciate what each has to offer.

Coexistence is a relatively new theme in my more recent work. In most of my pieces, I draw the viewer’s attention to a problem we’ve created, and its effects on wildlife. However, in my more recent work, I provide solutions, some beneficial and some not. In the lithograph entitled Night Watch, bats fly over a cornfield to capture harmful, corn earworm moths that are destroying the farmer’s crop. In my research, I discovered that pesticides have often exacerbated the damage done by natural pests. The more pesticides we use, the more resistant the insects become, adapting to the new
poisons. Simply placing bat houses in fields, however, can save thousands of dollars in crop loss, decreasing or eliminating the need for harmful pesticide use. In Night Watch, the bat swarm is like a battalion of soldiers fighting a common enemy. Bats prosper, too, from this interaction, establishing thriving colonies, despite the fact that a widespread fungal disease is threatening bat populations throughout the country. In this image, humans and animals work together for the greater good, exemplifying positive adaptation in the face of contemporary problems.

At the other end of the spectrum, is the piece entitled Repeat Offender. In this work, a black bear drools over his latest haul of garbage. A veritable feast is spread out before him, rife with toxic chemicals and highly processed foods. In the background, a fellow bear contemplates whether to join in the feast or harvest a honeycomb. There are layers of meaning within this scene. The trash is filled with the highly processed foods that we ourselves consume. Our culture desires these quick and easy meals, not questioning their ingredients or origin. Many of the foods are recalled brands, foods deemed unhealthy due to hidden bacteria and disease imparted by processing plants. We should recoil just as much at our own consumption of these foods as we do to their consumption by the wild bears.

The bear in the foreground is also a bad influence on his fellows. The implication is that the more wild of the two will begin to adopt his habits. Our solution to the problem is to remove the troublemakers, rather than taking responsibility for the amount of unnatural waste we generate. We hypocritically allow the bears to persist in their destructive behavior, until they must be removed permanently from the environment.
CHAPTER FOUR
CONCLUSION

My work reflects my attempt to catalogue and better understand the adaptations of the world’s creatures, both human and animal. I want to truly see the environment I am immersed in and gain greater appreciation for those places I have yet to explore. I do this by creating three main bodies of work that operate in distinctly different manners.

My lithographs create an illustrative space that tells complex narratives about our adaptive choices and nature’s responses. By using the stylistic conventions of natural history illustration and animation I draw densely detailed images that tell stories based on my observations and research. The mezzotints are based on similar information, but communicate through a medium and scale that lends itself to intimate nighttime scenes. The stories told in these images give a sneak peak into the hidden world of nocturnal nature occurring outside of closed doors. However, through my last body of large-scale work, nature invades the sterile environment of our domestic interiors, reminding us of how little control we have over it. It owns this world as much as we do, managing to squeeze through the cracks and barriers we set up, and exist both inside and outside of our dwellings.

The effects of coexistence, for good or ill, are the results of the varied forms of adaptations that take place when nature and culture collide. Our culture is ever changing, and both the natural and unnatural landscape adjusts accordingly. This reflects our attempts to mediate between the domesticated and wild sides of our nature. These
works operate as much as natural illustration of the behaviors of animals as they are mirrors to our own idiosyncratic habits. Our challenge then is to use what we learn about ourselves in order to make informed choices about how far we choose to manipulate nature for our own purposes. The hope I cling to is that nature will always find a way to adapt to those changes we cause, and prevail in its determination to survive in its evolving environment. Perhaps then we will make more efforts to work with nature, as opposed to against it.
Figure 1

*Babs*

Figure 1: Collograph, 5’4” x 8’, 2009.
Figure 2

*Invasive Species*

Figure 2: Lithograph and Screen Print, 20” x 24.5”, 2009.
Figure 3: Lithograph and Screen Print, 22” x 30”, 2009.
Figure 4

Spider Drawing (Detail) for Spider Shower Curtain

Figure 4: Charcoal, 22” x 30”, 2009.
Figure 5: Mezzotint, 10” x 9”, 2010.
Figure 6

Night Watch

Figure 6: Lithograph and Screen Print with Hand Coloring, 29.75” x 21”, 2010.
Figure 7

Repeat Offender

Figure 7: Lithograph and Screen Print, 21.5” x 30”, 2010.
BIBLIOGRAPHY


