Contested Grounds

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CONTESTED GROUNDS

A Thesis
Presented to
the Graduate School of
Clemson University

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

by
Carly Dyan Drew
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Accepted by:
Todd McDonald, Committee Chair
Sydney Cross
Kathleen Thum
ABSTRACT

My drawings reference the American landscape tradition and Regionalism to comment on contemporary rural experience and highlight our interactions with nature. I do this through utilizing personal and family history to develop imagery that documents the economic changes taking place. I discuss why the American landscape tradition is important for a cultural understanding of my work, how industrial language impacts our understanding of these spaces and finally how my work visually encapsulates the contrast between objective forms of mapping and the subjectivity of personal experience. These contexts help discuss some of the larger issues of land ownership and use by looking at ways the landscape is constructed in layers of perception. These layers shape our awareness of the importance these rural locations have in contemporary visual culture.
DEDICATION

I would like to dedicate this body of work to my family for giving me the constant, inspiration, strength and encouragement to pursue my dreams. I would also like to thank Chris Campbell for being by my side for the past seven years with love, support and continued patience.
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I would like to thank the professors and graduate students that have made this journey possible. Thank you to my advisor Todd McDonald for expanding my knowledge of art and helping push my work both conceptually and in media and color. Thank you to Kathleen Thum for being there to help me explore teaching and also providing insightfulness into the battles of drawing as a media. I would like to acknowledge my committee, Todd McDonald, Syd Cross and Kathleen Thum. Thank you for guiding me through the process of forming my ideas into writing, for your patience and your continued encouragement. I would like to extend a thank you to the rest of the faculty who always provide wonderful feedback and inspiration. Also a special thank you to fellow graduate students Alyssa Reiser, Dave Armistead and Jason Adams for your constant laughs, support and friendship.
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CHAPTER ONE
INTRODUCTION

My work in art is about human interactions with the natural world in rural environments, where man and nature are involved in a conversation around memory, history and connections to place. These personal histories in conjunction with our inherited cultural perspectives, like the American landscape tradition, help us to discover how relationships to specific locations are formed. This subjective experience can also be at odds with objective views of the same location. Fields of agriculture, the mining industry and natural gas companies all have distinct forms of mapping data that are just as important to understanding our environment. In gathering the essence of a place for economic purposes, these forms of data lose many of emotional contexts of a location. By merging both forms of perception into a single image I portray a more complete vision of the land that hinges on the tension between subjective and objective relationships to place. These two forms of language in the same visual space creates a complex dialogue about the layers of cultural, industrial and personal experience that make up our perceptions of the land.

Our cultural preconceptions of the landscape play a huge role in how we envision our environment. The American landscape tradition in art is an important lineage for my work because of its significance in developing a national identity. This national identity helps us define what we are observing in the land even if we are unaware we are using these constructs to do so. One example is the Hudson River School’s use of sublime to transform landscapes into cultural icons. They used Romanticism to imbue their images with the moral intensity it needed to reinforce the ideals of manifest destiny. This Romanticism sent mixed messages of preservation that created a place for natural monuments and conservation areas,
while simultaneously encouraging people to settle the west in pursuit of the resources it offered. The Hudson River painters avoided creating a place for sites of resource use in the American psyche, leaving us with questions of how to cope with these locations in terms of national identity. This lack of a cultural importance for places like natural gas wells, old mines and industrial farmland that are simultaneously domestic sites, often makes it hard for people to acknowledge their significance as part of a larger identity and their impact on the family structure. In contrast to the Hudson River Painters, Regionalist artists drew from personal experience to make connections with much larger issues such as use and ownership of the land. Artists like Andrew Wyeth, used imagery from familiar locations and through affinity for place documented the ways people live and work the land, capturing some of these locations left open by the Hudson River painters.

Similar to Wyeth, I use place to construct personal identity and discuss larger issues of land politics and mineral use. In framing my history with the American landscape tradition, these personal notions can contribute an understanding of how views of the land operate on an individual and broader cultural scale. The drawings focus on my family’s farm in rural Pennsylvania and the importance of that location in my history. Identifying this type of landscape in familiar rural spaces, my drawings visually describe the delicate balance between the individual and larger cultural relationships with the land. This intimate knowledge of a location is a good starting point, making it easier for me to pinpoint how the personal and objective history are actively working in the space. In combining both types of information to create tension, I describe how our perceptions of the landscape are constantly changing through the introduction of technology. When personal experience clashes with land politics and environmental concerns, new perceptions of a place emerge. It creates a
new space that blurs boundaries between the subjective and objective by questioning how, and if, those things can work together to create an accurate representation of a place. In merging this personal experience with forms of mapping I begin to dissect the layers of perception through different types of information. This information ranges from natural gas wells to topographies, agricultural equipment and even old subterranean mine maps. I combine both types of experience to create a complex story of the economic, domestic and environmental issues confronted in these rural areas.
CHAPTER TWO

AMERICAN LANDSCAPE TRADITION: TENSION IN ROMANTICISM + REALISM

“We cannot help experiencing [nature] not just as natural environments but as cultural icons. We turn them into human symbols, using them as repositories for values and meanings which can range from the savage to the sacred.”

– William Cronon, Uncommon Ground (20)

The relationship of my work to the American landscape tradition and contemporary environmental theory is important because of its significance in developing a broader cultural understanding of our rural surroundings. The painters of the Hudson River School created the foundations of a truly American art that helped form a national identity through Romanticism. Regional artists, like Andrew Wyeth, are important in their use of the personal to transcend the political, as well as in contrasting realistic imagery laden with emotion. Environmental theorists of the past twenty years have also helped to bridge the gap between the personal and political in relation to our understanding of the land. In examining these links I look at the explorations of identity formation on a national and personal level, as well as the visual tendencies toward Romanticism and Realism in my work.

The painters of the Hudson River School were an essential part of forming our cultural perceptions of the American wilderness by creating a vision for a national identity in their work. They did this by promoting the settlement of the west and creating natural monuments that spoke of the immense beauty and resources the country had at its disposal (Ferber, 13-16). These painters often celebrated nature above the man-made, turning certain wilderness areas into places that had to be preserved for the sake of national identity
and others into places that had to be plundered to maintain that identity (13-16). While these preservation areas became important refuges for wildlife, they also became blinders for how American culture would come to view the ideas of wilderness, nature and landscape. By being confined to these specific areas nature quickly became the “other,” a place to go visit on vacation instead of a force to reckon with in daily life (Cronon, 51). The contrast between manifest destiny and preservation in this vein of work interests me in that they visually leave open the spaces of use in the cultural psyche. Farms, mines, domestic structures were all downplayed or nonexistent, instead they relied on the unobstructed natural beauty of the American frontier.

On the other hand, the painters of Regionalism created a sense of national identity from deeply personal connections to specific rural places. While the painters of the Hudson River School relied on Romanticism, the artists and authors of Regionalism used Romanticism in conjunction with Realism to create interesting tension in their work. This tension often appeared through modes of individual perception, with insight into how broader issues, such as land and resource use, are shaped through singular points of view. The importance of familiar locations and personal history in forming perceptions of the land appears in the work Andrew Wyeth. Wyeth is a good example of someone that worked in a realist vein but had deeply emotional currents running through his body of work. He depicted personal relationships to place through the landscape and domestic structures that had significance to him. These subjective beginnings are contrasted by depictions of the harsh realities and nostalgia in maintaining rural life. Recognition of how this tension embodies different understandings of a place is imperative to describing ways people lived and worked in rural environments at that time.
Similar to the artists of Regionalism, contemporary environmental theorists like William Cronon, promote a way of viewing nature in relation to culture that runs counter to the traditional preservationist views. Cronon goes against the idea of pristine conservation areas, acknowledging they only leave room for unchecked use of land and resources in areas not deemed worthy of national distinction. Instead he advocates a more personalized interaction with the natural world, feeling that involvement with local environments will foster awareness about environmental issues on a smaller scale that is much more accessible (Cronon, 87). For me this everyday view of nature in the work of Wyeth and Cronon is essential to re-evaluating the notion of the grand American wilderness, by giving the viewer moments that instill a similar sense of care and moral intensity back into familiar rural spaces. In these places the possibility for moments of transcendent, or sublime, experience to happen during everyday life is something that constantly rewards those that live and work closely with their environment. These emotional experiences create deeply personal connections to place, which in turn foster a sustained, more attainable and immediate vision of an iconic nature.

The importance of personal identity and care for these sites of use emphasized by Cronon is an essential idea in my work. This idea of balancing our need for resources and tending of the spaces we use for those resources is an interesting proposition that is hinted at throughout my drawings. By framing my history with Wyeth and the American landscape tradition, these attachments to place can contribute to an understanding of how these rural locations operate in contemporary visual culture. In the work I look at how experiences, like hunting and farming, can bring us closer to nature and inspire awe in these places. While
these landscapes might not have the same engraed visual or moral intensity as the Hudson River School’s grand vistas, they have just as much potential to change the ways we envision working and living in them.
“If cartographic ‘facts’ are inevitably imbued with an assertion of power and a specific cultural and political perspective, we have reached a turning point at which their semiotic tools can now be re-contextualized or detourned. Rather than digging below the border, we may burrow below the surface of the map, crawl within its folds, and find out what lies beneath its structure.”

– Adam Katz, “Tattered Fragments of the Map”

Our memories and emotional attachments to place are subjective information, personal geographies shaped by our history and beliefs. This helps us to make sense of our immediate surroundings through developing personal and regional identities. I use my family’s farm and the surrounding area as my inspiration as it is an important part of my identity. Exploring this space from different perspectives helps me analyze elements of my history and link my experiences to larger issues, like mineral rights and land politics, in the process. Acknowledging the tension between the personal and political in rural life is essential to the importance of transforming these places into an inseparable part of our visual culture. The drawings reflect this complex space by intertwining layers of individual experience with objective data ranging from natural gas wells to topographies. The overlap between the two suggests that they are one and the same, but yet they are vastly different interpretations. In merging these experiences into a singular image I create a complex story of the economic, domestic and environmental issues confronted in rural areas.

Artists like Mary Iverson, play with these moments of economic interaction by combining art history, politics & economics with these culturally ingrained visions of the
landscape. Iverson uses the info-based systems of tracking industrial shipping containers layered over beautiful, ideal Hudson River type landscapes to critique our ideas about the outcome of manifest destiny (Farr, 50-60). The tension from imposing a flat grid system overtop the immensity of traditional landscapes implies that both systems of visualization were built from the same cultural sense of growth and optimism. This suggests that the Hudson River painters prescribed formula for creating sublime landscapes is very similar to how patterns of mapping in industry have an accepted presentation. Both formulas are made up of the valuable information about a location for distinct purposes and when paired together serve to reinforce that they occupy very disparate places in our mind. These different ways of recording and disseminating information are interesting to me. This interest stems from the fact that both cultural and economic patterns of data can be used to describe the same location, but still directly conflict with our physical experience of a place.

Maps are a product of a physical place, but are so paired down they exempt the emotional contexts that come from experiencing it firsthand. In my work the overlay of data in combination with the land, reinforces, obstructs or intertwines with my personal experience. This creates a picture of something more complex than the pragmatic documentation of the land alone can provide. On the one hand, there is the care and affection of the land that comes from personal experience in it and on the other is the commodification of that space as a place to track, mark, and potentially exploit. The invisible elements of the ways we map a space are just as important in our understanding of an environment as the narrative qualities of the land. Systems of documentation connect the scientific with the history of the people that live there, keeping a record of the changes taking place and the impact on human life. Ranging from geological perspectives, to
property boundaries and the shaping of the landscape through agricultural means, these forms of information are inseparable from that location.

Iverson inspired me to dig deeper into these relationships, by looking at the multitude of ways a space has been used and mapped over time. I explored this in Marcellus Shale (Fig. 1) where shale is superimposed by textual information from the same location. The space is shallow and compressed, giving the feeling of the actual geological process at play. It’s overlaid with natural gas production data and topographies of the area surrounding my grandparent’s farm that transition the natural cycle into manmade data, but also the personal relationships between the people that occupy that region as neighbors. Visually relying on the tension created through emotional forms of rendering and technical drawing styles to describe these variations in the perception of the same location. This type of layered image visually parallels our experience of a place, including how it becomes translated into different languages during the process of our own understanding of environment. The process of turning natural cycles into cataloged data, such as natural gas production records, is engaging because of the unique combination of technology, language and transition in how we communicate aspects of our environment.
CHAPTER FOUR
TRADITION, TECHNOLOGY & PERSONAL HISTORY

The combination of subjective and objective types of information is an essential part of the way I see the landscape and each piece is rooted in an intense personal experience with nature. People who live in rural areas tend to have intense physical interactions resulting in an emotional understanding of their environment on a regular basis. This can come in the form of labor, life or experiences with wildlife, creating a lasting impact that builds the foundation for these personal histories. There is also a working scientific and economic knowledge of how the surrounding environment operates in a broader sense. In recent family disputes over land and mineral rights I have witnessed this knowledge take multiple forms and construct new ways of looking at the land. These different types of information ranging from well data to property lines, became increasingly important to my re-visualization of that space. In an attempt to reconcile the presence of this data and technology with my subjective experiences of the land, an interesting dichotomy was exposed in the conflict between the two that has become the foundation for my work.

In the Hydrangea Book (Fig. 2), I use the transition from memory to data and its conflicts to explore how disputes over land and mineral rights affect the family structure. The book is a traditional format for holding memories and important narratives that were appropriate for the personal subject matter. The intimacy of the book also requires the viewer to become active in examining it page by page, directly involving them in the story and the work. I chose to parallel the story of my family with fables or parables, moral stories that often warned of the consequences of greed. The pages are washed in tones of umber
and violet to provide an anachronistic element that linked it back to these older narratives. The book begins in a pastoral farm landscape that is a place of personal memories, which is quickly overcome by wild, unpredictable roots, veins and topographies. These organic forms begin to alter and compress the elements of the landscape until it is broken down into the data of natural gas production, or factual information that documents the dissolution of the family structure through the introduction of this data.

In *After the Hunt* (Fig. 3) the data takes on a much different role in working to accentuate the beauty in a moment that is about an intense interaction between man, nature and technology. For this piece I was inspired by the work of Walton Ford in the way he uses layers of visual and textual information to make complex narratives from several sources. Our shared influences in naturalists like Audubon, whose works are about natural cycles of existence but through his interaction with nature helps define a history of critiques involving human relationships with the environment (Ford, 8). Ford often creates subtle hints in the details of his paintings about his intentions in representing multiple sides of the same story. The way he uses these multiple threads of information to support his narrative inspired the way I chose to think about developing the space in *After the Hunt*. In the drawing I use shallow space in contrast with the immensity of the landscape to cue the viewer into how they were more directly linked to a specific place. The source of the image was a very low-resolution cell phone image and there was a lot of detailed information that could not be seen. This lack of detail informed my rendering to emphasize the exterior edges of the bodies in the snow to evoke an emotional response through the positioning, weight and shape of their form. This emotion is played up through the media, with heavy layers of paint in the snow that contrasts the delicate transparency in the bodies of the deer.
This tension through modeling the form helps to emphasize the sense of reverence in the subject matter by making their lives feel fragile. This beauty and stillness is something not usually associated with the practice of hunting as represented in traditional painting or contemporary culture, because of this I chose to push the bodies of the deer into the foreground and more directly into the viewer’s space. This way the viewer begins to become a participant in the scene and have a more direct interaction with the subject matter. Subtle clues about the content come from the text in an old book my grandfather owned, with language that evoked a similar sense of care and stewardship for nature. This text parallels the ideas of reverence in the piece and serves to emphasize the idea that hunters are working to have a closer relationship to the natural world by participating in these traditions. I suggest the idea of natural cycles at work and that when we interact with nature, there are not always negative consequences. Ultimately the deer, the figures and the quiet landscape all pose questions to the viewer about their preconceptions of hunting and its direct relationship to the environment at large.

In *Raft of the Whistle Pig* (Fig. 4) I made rendering a large part of the initial concept for the work, as well as the ideas of ownership and control. As a visual experience, transparency and rendering are an essential part of my content. Having areas in a work that are highly rendered and others that are suggestive makes the subject matter more open to interpretation by the viewer. These types of rendering are an important aspect in describing tension between the complexities and the essence of the form within a subject or an entire composition. Traditional drawing media, like graphite and watercolor, show evidence of intimacy in the working process, while the transparency of the materials hints at a passage of time. Each of the main elements within the composition has a distinct level of rendering,
with the groundhogs having the most intense tactile feel. The natural gas wellheads are very precise and technically drawn, but are semi-transparent, revealing their underlying structure and basic shapes of the forms. This visual transparency serves to reinforce the idea that drilling for natural gas is a process that is visible on the surface, but also has a lot of invisible components in environmental and economic consequences for the community. Through the layering of different levels of rendering the drawing encompasses a sense of time, playing up the balance of forces at work in areas that are constantly using the landscape as a source of revenue and the changes that occur there over time. I connect some of the main issues for property owners and farmers to begin a dialogue about how current practices of wildlife management, drilling and agriculture can be both a good thing for the area and a bad thing if improperly managed. Natural gas wellheads, corn stalks and piles of trapped groundhogs are juxtaposed to exemplify man’s inherent need to control and organize nature through different ways of working the land.

Order and control are also very much a way we either work with or against the natural cycles that are an important part of these places of resource cultivation and use. In these places the ways that we push and pull the land physically and mentally become evident through our interaction with the environment. This comes through in pieces The Christmas Tree Farm Diptych (Fig. 5) Worksite Series: Water Tank Drawing (Fig. 6), and the Worksite Series: Well Pond Drawing (Fig. 7). All three of these pieces are based on places that have been worked through either agriculture or drilling practices. In Christmas Tree Farming & Manifest Destiny I confront these different ideas of nature through preconceived ideas surrounding Christmas tree farms. These farms are abundant in that area of Pennsylvania, which is often called the “Christmas Tree Capitol of the World.” One of the farms around my grandparent’s had
rows of blue spruce trees, these trees were shaped and pruned to perfection by machines to be appealing for families coming to pick their tree. This pruning of nature to fit an idealized Christmas experience was an interesting example of the lengths that we often go through to control nature. The idea of control, in this case through the use of technological advances in farm equipment, pesticides and colored sprays, juxtaposed with the unruly character of fully-grown spruce trees looks at these ideas of order and control in our immediate environment. These unrestrained trees retained a more variable side of nature; they have not been constrained by our aesthetic desires, forming a much different experience than the ones on the farm. The large trees are wild and immense, with limbs that gracefully curve out from the trunk in a great swooping manner that is very catawampus, but imposing at the same time. This contrast between the two forms of spruce trees serves to reiterate how we push and pull the landscape, on the one hand physically through the act of farming and on the other with our memory of the expectations that experience holds. These two different encounters are the reason the drawing is a diptych, with the untamed trees on the left panel to emphasize the unpredictability of nature and orderly rows of the farm on the right panel that exemplify our desires for a pre-tailored experience of nature. The red topographical lines that run throughout the composition are there to both visually and conceptually link the two panels together, by reinforcing the idea that we have preconceived notions attached to both forms of a singular tree. It is these ideas that begin to shape our perceptions of the spruce trees and on a much larger scale the vast landscape that they inhabit.

Even though places like a Christmas tree farm are industrial sites, they still maintain a sense of sublime through the combination of manmade and natural elements that have created these spaces. *Worksite Series: Well Pond* and *Water Tank* use the idea of transparency
to imply their states of transition and levels of use. In the water tank drawing the transparency implies that while the tank is a manmade object, its location in nature and the way the surface reflects light create a similar push and pull with the surrounding environment. In the Well Pond drawing transparency is used to imply a site that is coming back from some form of intense use, commenting on the process of recovering drilling sites from a few acres down into smaller wells. In this drawing I look at how over time we create cycles of use and reclamation with the environment through the introduction of new technologies and changes in domestic needs that shape the way we view the land.

These forms of technology also have interesting connections with personal memories. Each drawing in my body of work is based on some form of experience or memory, either one I have had or one that has been handed down to me through family history and storytelling, reiterated so many times that it has become one of my own. An example of this relationship between nature and our documentation of it through memory and technology is the Old Tom Turkey Triptych (Fig.8). The drawing is based off a personal memory of an old turkey that we chased around the farm as kids, pulling at its tail feathers and feeding it corn. There were several things that I remembered about those chases, but the ones that stood out was how wrinkled the skin on his neck was, his raggedy feathers and how threatening and lizard like its feet were. Those three physical snippets of information were behind the decision to give each feature a place of prominence in its own image in triptych form. Focusing on the features of the bird it became a portrait and was the reason for choosing a circular format that was reminiscent of either a portrait, photography lens or a gun scope. While those snippets of physical information were my personal memories, there are also other ways to look at how that bird was ingrained within the landscape and
potentially more scientific explanations for its distinct preferences for one location. Looking at the natural movements of turkeys tracked in wildlife management programs and how their natural patterns, or habits, are then translated into roughly generalized geometric grids that overlay an aerial topography did not seem to fit those memories I had at all. Yet they are still an important, albeit unseen, part of those experiences that was translated in a much less tactile way than the skin, feathers or feet could provide. I felt these things need to be reconciled and that both were equally as important in understanding and communicating that experience between my memory, the bird and the immediate landscape. Working in a similar way in the Marcellus Shale I overlaid the information from the geostatistic tracking grids, but instead of layering them on top of a traditional topography they became overlaid onto the features of the turkey that I remembered, meshing together those two forms of language in order to seek some form of truth within both. In the drawing the physical elements of the bird that stuck most in my memory operate in conjunction with geostatistic tracking software used to document the movements of the bird through space.

By incorporating data from different sources, like the tracking software and mapping of these intimate spaces, the viewer is presented with tension between several different products of the same environment. This build up of information is the focus in Will + Testament (Fig. 9), where a vast Hudson River type landscape is cut by layers of geological and farm technology that have inhabited that space over time. For example, there are several industrial operations that are either ongoing or residual from past processes existing in the site within the drawing. Obvious signs like tilling the soil for farming and surface indications of drilling for natural gas wells mask subterranean layers of old coal mines, which are no longer in operation have caused significant problems in ground stability for the
region. The notion that all of these things can exist simultaneously in one place, let alone in a domestic site, is hard to comprehend when one directly observes the land. This push and pull gives the viewer the opportunity to see the overwhelming beauty of the invisible geological and manmade forces at work, while simultaneously providing a critique of the ways we view ownership of that space. The layering of the media acknowledges the parallels and differences between the information and the place that it is defining. This contrast explores the tension between compression and expansion of the manmade and natural forces at work on the space. The conflict between the data with the formal ideas of traditional landscape creates interesting and potentially extreme perspectives.

The three elements at play in the piece from the natural, to the use of the landscape and the domestic all work together to question our basic assumptions about how these things work to constitute rural life. Mineral and land rights issues play a large part in the continuation and destruction of the family structure in these areas. I intertwine natural and technological elements with a dismantled house to imply family dispute. Formally the bright turquoise maps to connect the destruction to these sources, but also to piles of lumber that suggest the potential to rebuild and reconcile. By contrasting this type of landscape with the energy politics and domestic issues that dominate it asks the viewer to question their assumptions surrounding these issues. This creates an awareness of how fragile our give and take with the natural world is by highlighting the effects these industries have on rural communities and the environment.
CHAPTER FIVE

CONCLUSION

In conclusion the combination of personal experience with the cultural and diagrammatic elements involved in mapping a place, allows for a type of visual experience that encompasses several different versions of perception into a single image. By connecting back to the history of American landscape painting and environmental theory I create a lineage that assists in developing new ways of re-visualizing the significance of nature in contemporary rural life. In combining this cultural history with my personal history, I prompt the viewer to reevaluate their understanding of the landscape. The work visually describes how forms of technology exist with the land by combining it with layers of industrial use and personal experience, to emphasize how important our understanding of these spaces are in a broader scientific and cultural context. These contexts discuss some of the larger issues of ownership and land use by looking at ways the landscape is constructed in layers of perception, shaping our awareness of the importance these rural locations take on in contemporary visual culture.
Fig. 1: Marcellus Shale

Watercolor, graphite, and transfers on paper. 41” x 29.5”, 2011
Fig. 2: *The Hydrangea Book*

Watercolor, graphite, linen thread, pine, nails, antlers. 12” x 10” x 10”, 2011
Fig. 3: *After the Hunt*

Watercolor, acrylic and graphite on paper, 55”x108”, 2011

Fig. 4: *Raft of the Whistle Pigs*

Watercolor and graphite on paper, 55”x96”, 2012
Fig. 5: *Christmas Tree Farming & Manifest Destiny*

Watercolor, acrylic and pastel on paper, 60”x30”, 2012

Fig. 6: *Worksite Series: Water Tank*

Watercolor, acrylic and graphite on paper, 48”x55”, 20
Fig. 7: Worksite Series: Well Pond
Watercolor, acrylic and graphite on paper, 48”x55”, 2013

Fig. 8: Old Tom Turkey Triptych (Panel One)
Watercolor, acrylic and pastel on paper, 36”x36”, 2012
Fig. 8: *Old Tom Turkey Triptych (Panel Two)*

Watercolor, acrylic and pastel on paper, 36”x36”, 2012

Fig. 8: *Old Tom Turkey Triptych (Panel Three)*

Watercolor, acrylic and pastel on paper, 36”x36”, 2012
Fig. 9: Will + Testament

Watercolor, acrylic and pastel on paper, 55”x 98”, 2012
BIBLIOGRAPHY


