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Visible Features: Austin

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Visible Features: Austin

by

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Masters Report

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Abstract

Visible Features: Austin

Jonas Spencer Hart, MFA

The University of Texas at Austin, 2014

Co-Supervisors: Ann Reynolds and Dan Sutherland

This report is a summary of my work and research during my three years at The University of Texas at Austin. I engage the city's impressive urban parks and new urbanist developments through my own practice of descriptive and interpretive landscape painting. Through continuous exploration of the city, research into the history of landscape painting and into the strategies of modern landscape architecture, I have learned to see more clearly the role that the visual history of depicted landscape plays in contemporary practices of landscape design and construction. This has reinforced my interest in understanding how painting as a medium plays a role in our cultural understandings of how landscapes should look and act. By experimenting with new formats and materials I continue to adapt my work to articulate a new, dynamic understanding of landscape in flux and inextricable from its human inhabitants.

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The idea of nature contains, though often unnoticed, an extraordinary amount of human history.[1]

Raymond Williams

Figure 1: *Waller Creek on The University of Texas campus, September 2012.*

[1] Williams, Raymond. "Ideas of Nature." Culture and Materialism: Selected Essays. New York: Verso, 1972. 67-84.

Site Survey

For me a site is to explore and to learn from; my initial attitude to it is one of brief interest. This is replaced, I hope, by a growing feeling for its subtleties, complexities, contradictions, and incongruities. Paint the thing, modified only by those feelings that you cannot help or are not aware of.[2]

Rackstraw Downes

In December of 2013 I was privileged to accompany a crew of archaeologists on a dig in the Lower Pecos region of southwest Texas. They were working at two sites along Eagle Nest Canyon, a well established hub of prehistoric human activity for over 13,000 years. The canyon contains several rock shelters (including the well-known Bonfire Shelter, site of several mass bison jumps) that have yielded thousands of artifacts and are home to numerous rock paintings[3]. The uplands surrounding the canyon, however, are relatively devoid of such remnants and so have only recently begun to be thoroughly studied for clues to explain the prehistoric inhabitants' relationship to their broader landscape.

Research in the upland area begins with simple survey methods. Groups of archaeologists walk through the landscape, using only their eyes and intellects, in search of visual signs of ancient human activity. In more remote areas this might include stone tools or remains of stone structures, however, this site sits between a railroad, a highway and the small town of Langtry. The landscape has been constantly disturbed by construction and erosion, and its artifacts have already been picked over by locals for

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[2] Downes, Rackstraw. "Turning the Head in Empirical Space." Ed. Sanford Schwartz. Rackstraw Downes. 1st ed. Princeton, NJ: Princeton University Press, 2005.

[3] Black, Steve. "Texas Beyond History". The University of Texas at Austin, Texas Archeological Research Laboratory and the Department of Anthropology, Texas State University , 1 Oct. 2001. Web. 4 Apr. 2014. <http://www.texasbeyondhistory.net>.

decades. Thus, the primary features that the archaeologists look for are what they call "burned rock middens" – small collections of rocky debris that have burned or cracked-in-place. These are not features that leap out of their surroundings - mostly scrub brush, terrorizing dog-pear cactus and millions of plain, unburned rocks (warmed only by the west Texas sun). When located and excavated however, these unassuming piles may yield the remains of centuries old earth ovens - a common cooking technology of the region - that often contain other remnants of their builders' presence including burned animal bones, "burnt sugary substances" and remnants from the making of stone tools.

Though I understood little about the techniques and research methods of the archaeologists once they began digging, I found the survey process very familiar. In Austin, I have spent a great deal of time surveying the city, beginning with the highways and roads, then moving into the parks and creeks. Eventually I found my way to the proliferating sites of development around the city, each concurrently being torn down and rebuilt.

In the middle of an active urban environment, my survey was not at first for signs of human habitation, but instead for pockets that reminded me of the dense - some might say "natural" - forests that surround my old home in southeastern Ohio. I found many such sites; Austin's parks and greenbelt system are full of them, but what intrigued me the most was that no matter how far off the beaten paths I might explore, I would never fail to find signs of the surrounding city, its infrastructure and inhabitants. In this way, not unlike the archaeologists in the uplands above the canyon, my surveys expand my understanding of how the broader landscape of Austin is integrated, both in past and present, from its densest areas of settlement to its otherwise seemingly undeveloped fringes.

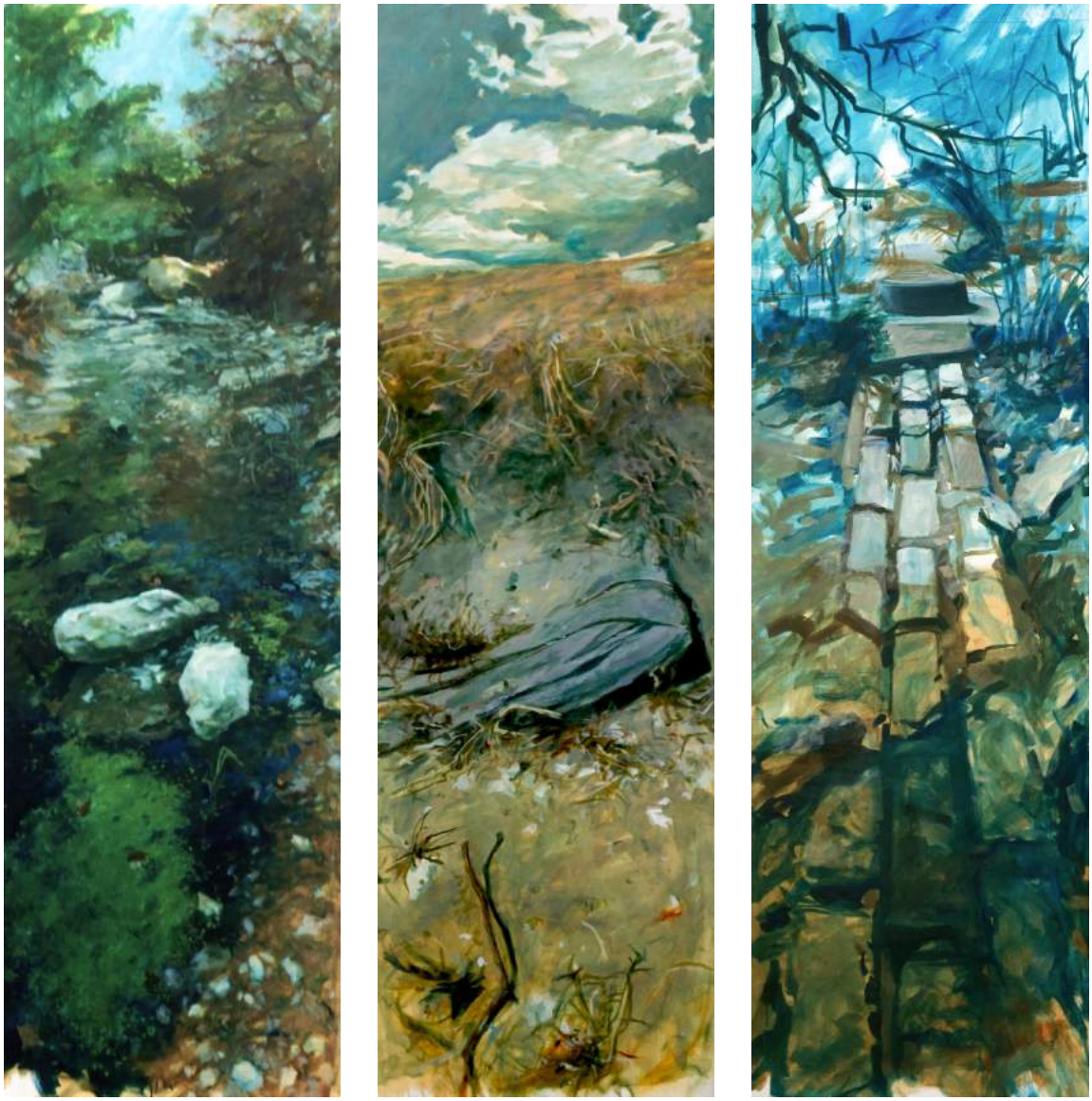

Figure 2: *Walnut Creek, Tannehill Canal and Shoal Creek,* oil on gessoed paper, 72x24" each, 2011

Periphery

In my paintings and explorations I tend to focus on what I call “peripheral landscapes”. Relating both to how we look at the world and how we conceive of the space we see around us, the idea of peripheral vision deals with both the limits of our perception and our need to mentally project images to provide us with a constant virtual sense of a complete field of vision.

Peripheral vision has low resolution and no ability to detect color. Foveal (or forward) vision is much more visually dense and allows us to distinguish both color and detail, though in reality it makes up only a very small percentage of our field of vision. Generally, however, we are not aware of the limitations of our peripheral vision. We perceive that we have a wide, clear field of view because of the constant movement of our eyes and our ability, through visual memory, to create a mental image of our surroundings. It is interesting to note however, that peripheral vision is also more attuned to the detection of motion than foveal vision and so is considered to play an important role in our ability to survive in dangerous environments.

The idea of periphery also relates to the physical locations of the sites in which I find integrations of natural and man-made systems to be both most peculiar and most apparent. Spaces that fall just outside the bounds of our routine activities - highway medians, bridge underpasses, even the large greens around public buildings. We pass by these spaces daily, though many of us simply project onto them preconceptions of what it is we feel to be natural or un-natural. It is these spaces to which I find myself drawn, to explore and to understand.

The Creeks of Austin

After moving to Austin in the summer of 2011, I began exploring the greenbelt parks and subsequently the creeks and channels along which they were built. At the time the area was in severe drought, and most of the creeks were completely dry. Waterless, the creeks made obvious paths which led me on tours of their many constructed features. Bridges and retaining walls were obvious additions, but manholes, poured concrete slabs, pipes and hydrants in the middle of the creeks were surprising and, without water, seemed almost absurd. They clearly pointed to a larger infrastructural system integrated into the creeks themselves, which in turn hinted at the importance that control of the creeks (and water in general) must have for the city.

A year later, the drought subsided and the water returned, but I was left with the lingering image of the barren creeks and their strange constructed appendages. I also began to take note of similar constructions littered about the well kept university greens - manholes, drains and retaining walls now joined by vents and valve covers.

Waller Creek is the key topographical feature of Austin for which the sites of both The University of Texas and the city itself were chosen[4]. It is clearly an important waterway (as recent city plans to spend millions of dollars to develop the lower section should attest). The creek, which is now overgrown and mostly hidden from view from the road that winds along its length through campus, proved to be another exquisite example of both a built and "natural" landscape. It is home to many layers of functional and now dysfunctional or neglected infrastructure that begin to appear nearly as organic to the history of the site as the trees and rocks themselves.

[4] Black, Sinclair. *Austin Creeks*. Austin, TX: Best Printing Co. 1978.

Painting Landscape

I have long sought to design and present landscape paintings in a manner that might elicit qualities of time, immersion and shifting viewpoints that are consistent with my own modes of site exploration. Initially, I used series of individual paintings that, when placed in sequence around a gallery, might suggest temporal or spatial progressions. I also explored the panoramic format (both horizontal and vertical) as the length could encourage and simulate movement across scenes, both visually and physically[5].

During my first semester of graduate school I implemented two specific new strategies for focusing the views within my paintings towards the more grounded perspective I was interested in. First, and most importantly, I decided to push the sky almost entirely out of my compositions, and instead to add extra space in the paintings that would focus on the ground at my feet. I also limited my pallet to a rather bland set of just five colors in an effort to prevent myself from depicting the sites through an overly colorful, romantic lens.

I also began to experiment with large scale immersive models of landscape painting related more to natural history museum dioramas than to the pastoral window of traditional landscape. By pushing the landscape's function as environment or even background I hoped to make audiences feel more like inhabitants or participants in the painted environments rather than simply viewers.

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[5] Downes, Rackstraw. "Turning the Head in Empirical Space." Ed. Sanford Schwartz. Rackstraw Downes. . 1st ed. Princeton, NJ: Princeton University Press, 2005.

Constructed Features

A key material feature of the urban landscape is concrete. This led me during my first year to begin building my own scaled versions of the infrastructural elements I was encountering in the landscape - drains, pipes, grates and retaining walls. I juxtaposed these objects with my paintings to create physical and spacial relationships that might provoke a variety of interpretations. The scale and dimensionality of the two elements, however, were always distinctly different, which limited their relational potential.

In the last year, in order to address this dilemma, I decided to simplify by reducing the concrete to cast panels of the same scale and dimension as the paintings. In this simplified form, the material qualities and surface features of the concrete are highlighted and its relationship the painted panels is leveled. Rather than objects and environments, the concrete and painted panels now act as interchangeable modules, each with there own material characteristics, but equally fitting within their shifting context.

Once these two basic elements were established, they could be paired, juxtaposed and rearranged to examine the shift in connotation caused by simple design relationships - similar to the process of the landscape designer when she attempts to create landscapes that will be accepted as naturally sound as well as infrastructurally legible.

Figure 3: Example of Heading 8,h8 format.

Figure 4: *Anthropic Creek Habitat (installation detail),* concrete, steel, pine, oil and acrylic on canvas, dimensions variable, 2012.

Anthropic Creek Habitat

For my installation, Anthropic Creek Habitat, I adopted a strategy related more to the dioramas and exhibit halls of a natural history museum than to that of an art gallery in order to translate my observations of the strange, dichotomous state of the creek and its surrounding infrastructure. I felt the pedagogical nature of the museum exhibit could be an effective way to draw a conceptual connection between my installation and real landscapes outside the gallery. Unlike an actual museum, however, the installation included no real artifacts from physical sites to draw out these connections. Instead, I hoped to locate the audience as actors in the environment rather than simply as viewers of and exhibition.

Early methods of dioramic scenery installation relied heavily on illusionistic effects to provide context for the artifacts they surrounded. Their purpose was to create a convincing scene. More recent pedagogical approaches to museum installation however, do not use contextual elements (images, models, etc.) to suggest illusion; instead they use them more strategically and symbolically to provide points of reference which viewers might relate to spaces outside the museums[6]. Like these more recent models, I had no intention of providing viewers with an illusionistic experience. Gaps between the objects and in the images themselves opened a space for viewers to complete with their own history and experience, and to reconcile the disparate natures of the constructed elements and the suggested "natural" environments in the paintings.

[6] Reynolds, Ann. "Visual Stories." Ed. Lynne Cooke and Peter Wollen. Visual Display: Culture Beyond Appearances. Seattle: Bay Press, 1995. 82-109.

The physical relationships between the painted and constructed elements also drew viewers into engagement with the space itself. Juxtaposition of elements materially, spatially and formally also played an important role in drawing out the strange relationship between the infrastructural pieces and the environment with which they are integrated. The concrete was placed in awkward physical relationships (on top of, in front of and through) with the paintings which suggested a precarious balance in the integration of the two systems.

Like the landscapes to which it refers, the installation was modular and could be rearranged or added to at any time. The paintings revealed layers of their development, both to acknowledge the translation process, but also to reflect the layered or palimpsestic processes through which landscapes themselves are formed.

Waller Creek Competition

During my research of Austin's creeks and greenbelt history, I discovered that a new landscape design competition was underway to finally transform Waller Creek into the scenic city centerpiece that had been envisioned originally by architect and planner Sinclair Black in 1978 in the book Austin Creeks[7]. The city of Austin had formed a planning group know as The Waller Creek Conservancy which, with the help of UT landscape architecture professor Alan Shearer, created a large scale design competition to encourage the most contemporary and forward thinking design firms in the world to compete to turn the stretch of Waller Creek from Waterloo Park down to Town Lake into one of the world's premiere urban parks. A jury was selected, made up of some of the most important figures in landscape design and urban planning from the last several decades, to ensure that the designers would not be able to simply design flashy plans with little substance, but instead would have to create plans that addressed everything from urban infrastructure to ecology and from recreational planning to wildlife habitat.

The groundwork for the entire competition, however, was laid by an astounding feet of engineering that finally would allow development of 48 acres of downtown Austin that had until that time remained undeveloped flood zones. A tunnel would be built that would route all of the creek's water underground from Waterloo Park down to the lake and then pump back up a regulated stream of water that would feed the creek forming the centerpiece of the new urban park[8]. The conceit of the new park was that while on the

[7] Black, Sinclair. *Austin Creeks*. Austin, TX: Best Printing Co. 1978.

[8] Waller Creek Tunnel Project: Austin, Texas. 2009. Austin, TX. Brown & Gay Engineers, Inc. Texas Association of Clean Water Agencies. <http://www.tacwa.org/images/Austin_Waller_Creek_Tunnel.pdf>. April 8, 2014.

surface it would be modeled as a natural looking site, with strong ecological functions, it would exist exclusively through large scale engineering.

I was fortunate during the spring semester of 2013 to be able to participate in a class in the landscape architecture department taught by none other than Allen Shearer, the advisor for the Waller Creek competition jury. The class was based around case studies of the design proposals of the four design team finalists, but also provided more context through the study of a number of other contemporary international parks projects, new urbanist designs, as well as a some deeper history of the philosophies that formed the basis for the historical ideas of parks and design. The class was incredibly thorough and gave me a new appreciation for the levels of planning that goes into such large scale landscape designs. It also helped me to envision the relationship between landscapes - all the visible, surface features - and the hidden systems that support them in new ways.

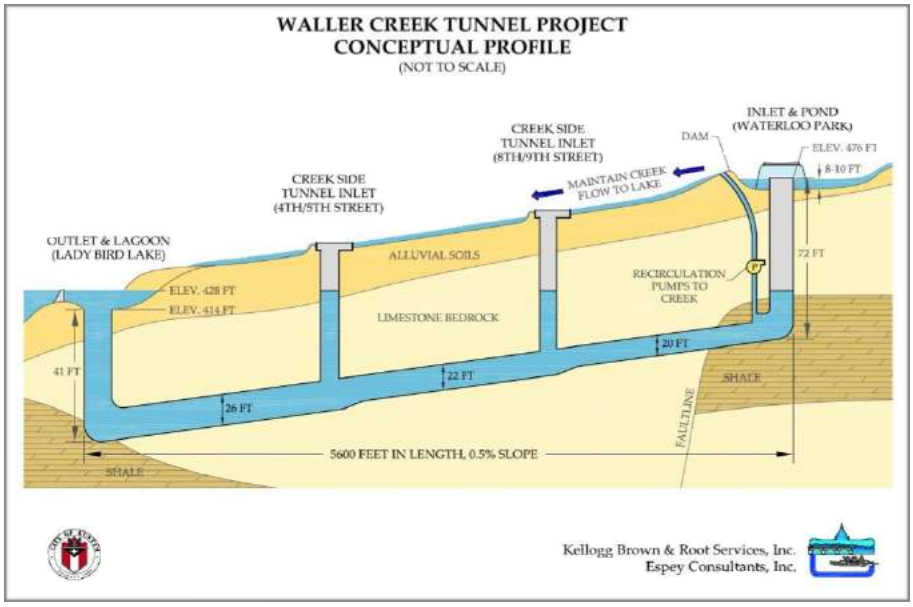

Figure 5: Diagram of the planned Waller Creek Tunnel Project published by Brown & Gay Consultants, 2008

Figure 6: *Modular Landscapes I and II*, oil, acrylic and enamel on, burlap, MDF chicken wire, rebar and pine.

Models For Infrastructure

One of the primary thinkers of the New Urbanism design movement, Charles Waldheim, was said to have described the concept of landscape as simply a "skin" that covered the surface of the underlying systems. This image reminded me of the many places in which I had seen landscapes under construction utilizing landscaping fabrics to help to reinforce newly structured landscapes before they are planted with vegetation or covered with rocks or other structures that will later hold the contours in place. Many times the fabrics too were meant to assist in the establishment of vegetation, holding mulch in place to nourish and reinforce the soil until the new plantings could take hold. These fabrics reminded me of canvas, but had a more temporary quality and led me to the idea of painting on another traditional landscaping fabric, burlap.

At the same time I was trying to expand on the idea of modularity from my installation design to derive new ways to build structural support systems. I began with simple materials derived from the kinds of structures I was finding in the "wild". First, the wooden stakes that are often used as markers or as posts to support silt fences or short safety fences I adopted as treated 2x2 lumber. The second, rebar, was also used as stakes to support markers and some fences, but, more importantly, also provided the skeletal structure of all of the concrete that pervades urban construction. Through some experimentation with these materials I arrived at two basic systems. The first was made up of short wood scaffolding, stretched with surfaces of painted burlap and hexagonal chicken wire mesh. The second a lattice of 2x2 wooden posts and varying lengths of rebar that formed a grid that both supported, but was also held together by painted MDF triangle surfaces made from recycled paintings from my Waller Creek installation. In

both systems the surfaces served as integrated structural elements for the sculpture that also partially concealed the much more substantial aspects of their underlying form. As this seemed to be a sort of camouflage and scaled down topography I began to experiment with paintings on the burlap that referenced both. I would lay out rows of stones to form model topographies. Then, draping the burlap over the rock and masking and weighing it down with more rocks, pebbles, grass and other debris, I spray painted the fabric with traditional camouflage colors of greens, browns and blacks. Eventually I began to play with other schemes of blues, reds and whites.

The wood and burlap modules were constructed on a basic 18 x 12 inch footprint with their surfaces at varying heights and grades. They could then be arranged to form one continuous topographic surface or rearranged to create more irregular planes. The rebar and post system was designed to be even more flexible and provide a grid that could support a more variable, though continuous surface. I considered the second setup to be a small scale model for a system that might be scaled up both in dimension and quantity.

Palimpsest

The concept of palimpsest, as used in the field of archeology, has played an interesting role in my thinking and interpretations as I have explored the Austin landscape. The term can be used to refer to both the physical as well as conceptual contents of a site or idea through both erasure and inscription[9]. To me palimpsest became a framework through which I could grasp the idea of the encounter with and recording of landscapes that are in a constant entropic flux. The concept of palimpsest comes from the ancient term for the recording of text on clay tablets that were eventually erased and then re-inscribed. As the process suggests, visible features of the surface may consist of either present markings, partially erased previous markings, incidental markings or a combination of all three and it should be noted that in such a situation, some earlier marks might eventually be totally invisible. All of this history however is present in the surface, and the past, present and future of it can both obscure as well as reveal information and meaning.

In a developing urban landscapes like Austin's, there are many sites that are strikingly palimpsestic in nature. The site of the original Austin airport, for example, is currently being transformed into a large, mixed use development. The site currently contains many visible features that are composites of its many stages of existence. The palimpsest is also present conceptually in the meanings ascribed to its development by those that know its history, regardless of what physical remnants remain.

[9] Baily, Geoff. "Time Perspectives, Palimpsests and the Archaeology of Time." Journal of Anthropological Archaeology. Vol 26.2007. 198–223.

Figure 7: *2x2x2*, oil, acrylic and concrete on MDF, 24x48", 2013.

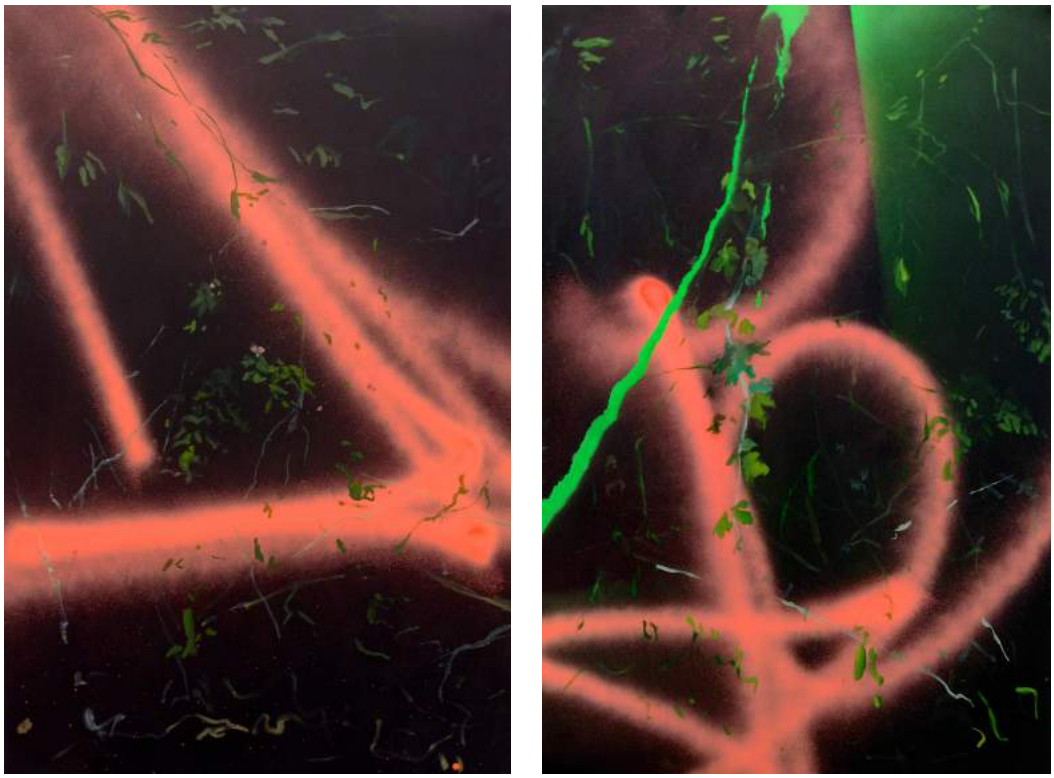

Figure 8: *Silt Fence II and III, oil, acrylic and enamel on gessoed paper, 2013.*

Figure 9: Three scenes from the Mueller Development (January 2012, April 2013, Oct 2013).

Figure 10: Utility markings along Manor Road adjacent to the Mueller Development, January, 2014.

Utility Marking Paints

Towards the beginning of my final year at UT, I noticed a proliferation of painted numbers around the campus grounds. The marks were neon pink or orange and were sometimes accompanied by dots and dashes or even arrows. When it was fresh, the paint provided a striking contrast to the green of the lawns, but would wear away from organic surfaces within a few weeks, though remaining for months longer on the sidewalks and streets. Of course I knew these were utility marks to guide workers as they worked on or around the campus's buried infrastructure. What struck me though, was that these marks were a painted language of infrastructure that could be recognized even by someone like myself who had little understanding of their specific implications.

I found that the entire pallet of generic marking colors could be readily purchased at my favorite art supply store (Home Depot) and began to experiment with this new symbolic form of painted infrastructure which, until then, I had only been addressing through the constructed concrete objects or representational depictions of such constructions in earlier paintings. The utility paints introduced a number of new elements as well, one of the most interesting being a new level of abstraction that lent itself more to associations with neo expressionist painting rather than with traditional landscape painting. The paint also provided a quality of material representation similar to my previous concrete projects. Like the concrete, the paint acted as a literal rather than illusionistic representation of the original materials being depicted. Finally, it also introduced an interesting new mechanism for relating my paintings to my concrete surfaces as it could be used to cross the boundaries between, while still remaining distinct from both.

Mueller Developement

> *Redevelopment affords the opportunity to knit this approximately 700-acre property back into the community in a manner that will compliment and enhance the quality of life and environment of adjacent areas while creating a new mixed-use community that is reflective of the City's goals for a more sustainable and livable approach to growth …*[10]
>
> Mueller Design Book

The lake and surrounding park that make up the southwest greenway of Austin's up-and-coming Mueller Development are the embodiment of New Urbanist (also commonly called Green Urbanism or Landscape Urbanism) design principles. A landscape full of native wildflowers, birds and waterfalls and a heat mitigating, water treating, green infrastructure, land-machine. It is an image both natural and man-made.

Ongoing since 2004, currently the construction at Mueller is approximately half complete, with hundreds of acres of new residential and mixed use developments still to be built. Living just a short walk up the road from Mueller, I have, over numerous commutes, jogs, dog walks and self-led photographic tours, witnessed its rapid progression through many stages.

In 2011 the bulk of the site still sat abandoned. Airport parking lots and overgrown brownfields still contained the remains of their past lives. Street lights, traffic stripes, manholes, utility lines and hundreds of acres of cracking concrete now mingled with scrubby grasses and trees, inhabited by a pandemonium of parrots and several stray hobo camps. The first sign of change was the massing of machines at the edges of the

[10] Mueller Design Book. Austin, TX. 2004. The City of Austin and Catellus Development Corporation. AustinTexas.gov. <http://www.austintexas.gov/sites/default/files/files/Redevelopment/Redevelopment_Projects/Mueller/toc_opt.pdf>. April 8, 2014.

site. In mid April of last year, neon flagging tape appeared tied around trees with bright orange stakes announcing “Tree Protection”. Next came the marking paint, huge pink X’s, yellow and red dashes and dots. Someone clearly meant something by it. I just knew it meant the end of my dog’s favorite parking lot ru(i)n.

Today, on the former site of the parking lot, next to the Wildflower Terrace retirement complex, earth is being moved for the construction of the third large lake that will complete the southeastern greenway park at Mueller. I cannot help but recall Smithson’s comparison of earth moving machines to “mechanical dinosaurs stripped of their skin” as I watch the herds lumber across the mud, molding the contours of the future park and laying the modular concrete infrastructure that will support the neighborhoods bordering the new lake. It is amazing to think that in just a few years this newly made wasteland will look (and act) like the two Mueller lakes already completed – scenic, natural and inviting, but also likely much more crowded.

Figure 11: *Silt Fence*, oil, acrylic and enamel on MDF, three panels each 24x48" arrangement variable, 2014.

Figure 12: *Silt Fence (detail)*, oil, acrylic and enamel on MDF, 2014.

The Entroposcene

> *…Parks exist before they are finished, which means in fact that they are never finished; they remain carriers of the unexpected and of contradiction on all levels of human activity, be it social, political, or natural.*[11]
>
> Robert Smithson

Following my exercises in modular sculpture, I decided to refocus on some of the strengths from my earlier painting work that had been lost in the shift to built systems. While in the sculptures I was still using painting of some form or another for the sculptural "skins", the paintings had lost their sense of specificity. Instead they referred generally to camouflage or topographic satellite images. I still felt it would be important to maintain a distance from the classic, single point vista of landscape and so, as before when I had painted the creek walls or extended the bulk of the painted scenes to the ground, I decided to focus on "natural" textures - hedge rows, ground cover. Now however, I painted them not with topographic generality, but instead at a one-to-one distance, similar to how I might encounter vegetation on a walk.

I also began to shift my focus towards more isolated moments, textures and edges within landscapes rather than depicting entire scenes. These smaller moments became smaller paintings, which I found fit neatly into polyptychs that highlight the strange relationships between the varying and shifting features of sites like Mueller. At a smaller scale and without a larger installation strategy dictating the new paintings, I was able to

[11] Smithson, Robert. "Frederick Law Olmsted and The Dialectical Landscape (1973)." 1973. Ed. Jack Flam. Robert Smithson: The Collected Writings. Berkeley, CA: UC Press, 1996. 157-171.

explore a broader variety of images and stylistic approaches to both painting and concrete.

Similarly, the introduction of utility marker spray paint and multicolored concrete into my material palette opened a broad range of new formal possibilities. I attempted to use these new associations and materials to stretch the scope of this series as far as it could go without losing focus on the original features of the developing landscape that inspired the work.

As I developed each new panel of the Mueller series, they were constantly remixed and painted with connections to other panels in order to discourage any suggestion of an original or ideal version. They have no final arrangement, though the paintings will always contain the disjointed marks of their own shifting past. Like lines of sprayed utility paint marking a path between a patch of asphalt and a patch of prairie grass, these paintings suggest an uncanny dynamic, a wild/urban landscape in an endless entropic shuffle.

Figure 13: *Visible Features: Mueller Development (five panels detail),*.oil, acrylic and enamel on MDF and concrete, each panel 24” tall, widths variable, 2014.

Figure 14: *Visible Features: Mueller Development (five panel detail),*.oil, acrylic and enamel on MDF and concrete, each panel 24” tall, widths variable, 2014.

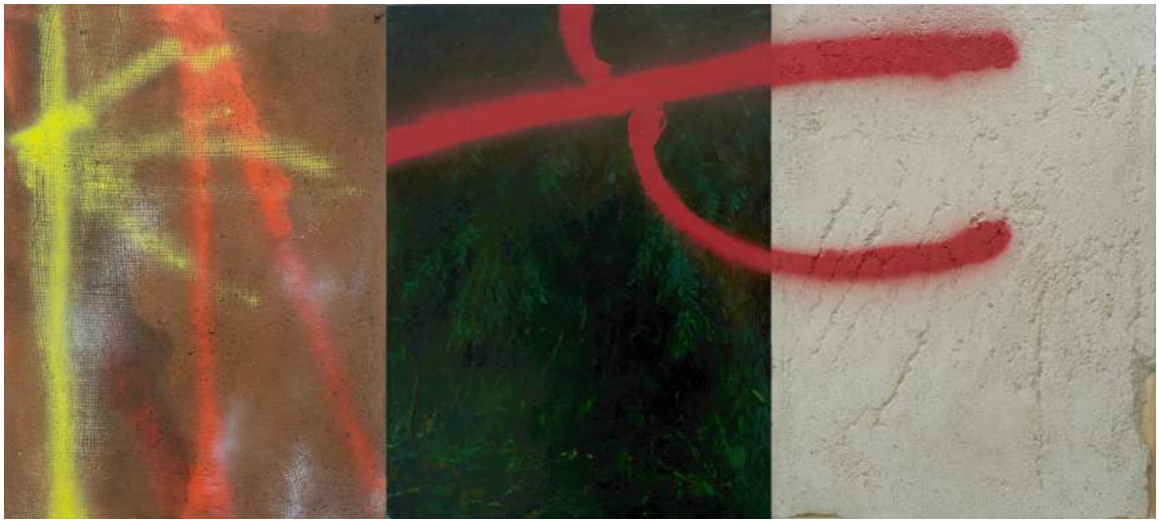

Figure 15: *Visible Features: Mueller Development (3 panel detail),*.oil, acrylic and enamel on MDF and concrete, each panel 24x18”, 2014.

Figure 16: *Visible Features: Mueller Development (single panel detail),*.oil, acrylic and enamel on MDF, 24x36", 214.

Figure 17: *Visible Features: Mueller Development (installation),*.oil, acrylic and enamel on MDF, dimensions variable, 2014.

Ongoing Exploration

My work during my time at UT is an aggregation of my understanding of contemporary urban landscape as screened through the specific filter of Austin. These new perspectives have given me not only a better picture of contemporary urban conditions, but also of nature and the connections between the two. Through my research into the theories and practice of modern landscape design I have also gained new perspectives on how landscapes are designed, constructed and interpreted. During my time here, I have attempted to create work that can can resonate with the dynamics of these new landscapes and present ideas that are more than simple scenes, but active experiences.

As I move forward from my time working and studying at the University of Texas, I plan to continue my active exploration of the landscapes in which I find myself. Every new town or city, like every new ecosystem or biosphere, offers new dynamics to be examined and understood. I have developed a broad range of new methods and strategies through which I can address each new place I may encounter and a new level of flexibility for capturing those aspects of landscape which cannot easily be depicted through representation. Landscapes are collectors and mediums for history and I continue to strive to make this visible through my work.

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