

Controlled Burn: Internal and External Landscapes and the Printed Surface

by

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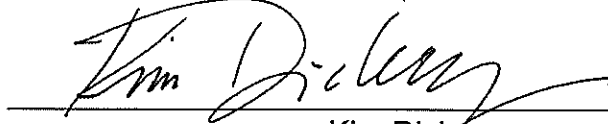
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The final copy of this thesis has been examined by the signatories, and we  
Find that both the content and the form meet acceptable presentation standards  
Of scholarly work in the above mentioned discipline.



## ABSTRACT

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Controlled Burn: Internal and External Landscapes and the Printed Surface

Thesis directed by Melanie Yazzie, Associate Professor of Art

My work explores the complexities of communication, of the imprints we leave on each other and our environments, and the imprints that they leave on us. Our lives consist of both internal and external landscapes. My aim is to look at the ways in which these landscapes intersect and how they are altered by such intersections.

The written portion of my thesis addresses this central theme, in my own work and in that of others. I begin with a general discussion of my work and of what constitutes internal versus external landscape. Next, I discuss how printmaking as a process is inherently connected to communication, both historically through its ties to dissemination of information, and metaphorically through the way that the process works. Finally, I demonstrate how printmaking, in general, and the processes that I use, specifically, are ideally suited to a discussion of communication and the impressions that we leave on each other and our environments. In the appendix, I look at others' work that relates to my own.



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## INTRODUCTION

“The photograph is literally an emanation of the referent. From a real body, which was there, proceed radiations which ultimately touch me, who am here; the duration of the transmission is insignificant; the photograph of the missing being, as Sontag says, will touch me like the delayed rays of a star”

-Roland Barthes, *Camera Lucida* (80)

Although this statement by Roland Barthes refers specifically to the photographic image, I have always perceived it as applicable to any image, to any art object. The work of art is, to me, an object of communication, a membrane of sorts between artist and viewer, artist and world, viewer and world. It serves as both a record and an instigator of experience. My work focuses on this manifestation of relationships through the metaphor of internal and external landscapes and the imprints they leave on each other. Here, I address this central theme, in my own work and in that of others, including what constitutes internal versus external landscape. I also discuss how printmaking as a process is inherently connected to communication, both historically through its ties to dissemination of information, and metaphorically through the way that the process works. Finally, I demonstrate how printmaking, in general, and the processes that I use, specifically, are ideally suited to a discussion of communication and the imprints that we leave on each other and our environments.



## II

### CONTROLLED BURN

Fire is a part of the prairie's natural life cycle. Without it, trees overtake the native grasses and some seeds fail to germinate. In prairie preservation areas, scientists now start fires, called "controlled burns," to preserve the balance of the ecosystem. This phenomenon acts as a metaphor for the management of our own "ecosystems," for the potential that lies in what may initially seem disastrous, and for the ways in which conflict can be put to productive use.

In addition to abstractly representing our interactions with, and imprints on, each other, a controlled burn concretely represents the imprints that we leave on the physical landscape and that the physical landscape leaves on us. A controlled burn is a human act on the landscape that the landscape demands:

Burning removes old growth, controls the establishment and spread of invasive and woody plant species, puts nutrients back into the soil, and promotes the growth and abundance of native prairie grasses and forbs. In turn, wildlife habitat is improved, native prairie plant communities are enhanced, and forage productivity is increased. (Matile)

Controlled burns would not be necessary, however, if previous human acts on the landscape had not altered it from its original state. "Prairies evolved with fire. Lightning often would start the fires that cleaned out the prairies" ("Prairie Burn"). Tallgrass prairie today occupies 1% of its original area ("A Complex Prairie Ecosystem"). With less of the prairie for lightning to strike, and with human intervention when naturally occurring fires threaten lives or structures, controlled burns have become a necessity.





Although controlled burns in forests constitute a very different phenomenon than those in prairies, it is worth noting that a controlled burn in the forests of Colorado in the summer of 2012 started the Lower North Fork fire when it “re-ignited in dry wind and jumped its perimeter, expanding across more than 6 square miles, destroying 27 buildings and killing at least two people” (Ingold). This burn, intended to maintain the balance between people and their surroundings tipped that balance with devastating consequences, attaching a stigma to the use of controlled burns.

In *Second Nature*, Michael Pollan discusses a controlled burn as one of the possible options to deal with the risk of fire created by downed trees close to homes and businesses when a tornado destroyed the Cathedral Pines forest in Cornwall, Connecticut in 1989. Dividing the options into those driven by anthropocentrism and those driven by a philosophy of noninterference, he notes that both views stem from the “wilderness ethic.” He characterizes this ethic as “based on the assumption that the relationship of man [*sic*] and nature resembles a zero-sum game” (467) and proposes replacing this oppositional framework with that of “garden” (468): a collaboration, a give and take between humans and their surroundings. In asking “aren’t we also one of nature’s contingencies?” (483), however, he exposes what makes the wilderness ethic truly problematic: its failure to acknowledge that humans are part of nature; that these “opposites” are both interdependent and one and the same. Only an understanding of, and respect for, this phenomenon will establish harmony between humans and their surroundings.

My work emphasizes the interdependence of the creation and destruction inherent in controlled burns and the necessity of respecting the controlled burn as a tool



for the establishment of this harmony, rather than burns going out of control. Despite the horror of events like the Lower North Fork fire, controlled burns more often prevent such disasters.

*Controlled Burn* uses color and form to suggest simultaneously the prairie landscape and the fire that both destroys it and keeps it whole. Both its rhythm and its undulating shape reference the cyclical character of natural processes and of our relationships to our environments and to each other. The form also brings to mind a labyrinth. Although people often use “labyrinth” to refer to a maze, a place to get lost or a problem to solve, it can also mean a space for contemplation, a meditative path. It is in this last spirit that I hope the viewer will experience this piece, as a space in which to ponder the potential we face in our everyday lives, and what to do with that potential.



### III

#### INTERNAL AND EXTERNAL LANDSCAPES

"The world is large, but in us  
it is deep as the sea"  
-R. M. Rilke (Bachelard 183)

The external landscape is most easily defined as the space we inhabit, our physical surroundings. Our internal landscapes consist of our lived experience, our thoughts and feelings about our existence in the world. As Rilke intimates, however, the two are not only enriched by their interactions with each other, but also inextricably intertwined.

The very concept of landscape is nuanced and contested. In what is arguably the germinal text on landscape, *Landscape into Art*, published in 1949, Kenneth Clark focuses on the representation of landscape as "mark[ing] the stages in our conception of nature, [as] part of a cycle in which the human spirit attempted once more to create a harmony with its environment" (1). In *Landscape and Power* (1994), W. J. T. Mitchell reframes the study of landscape to focus on "the violence and evil written on the land, projected there by the gazing eye." To Mitchell, "landscape is the medium by which this evil is veiled and naturalized" (vii). Delineating this progression in the introduction to *The Place of Landscape* (2011), Jeff Malpas seeks a less dogmatic, more inclusive definition of the role of landscape, calling it the "interconnection of human life with the spaces and places in which that life is lived" (vii). He further states that, "only a plurality of answers and approaches can begin to do justice to the iridescent and often opaque character of landscape" (xii).



While these scholars differ on the specifics of the relationship, they agree that landscape consists not only of the physical realities of our surroundings, but of our relationship to those realities. In *Landscapes of the Mind* (1990), a text that focuses primarily on the landscape in literature, J. Douglas Porteous takes the importance of perception a step further, asserting that landscape is “a visual construct ... Landscape ... does not exist without an observer” (4). He argues the importance of moving beyond this exclusively visual relationship to our surroundings: “vision is the intellectual sense. It structures the universe for us, but only ‘out there’ and ‘in front.’ It is a cool, detached sense, and sight alone is insufficient for a true involvement of self with world” (7). Thus, landscape expands from our visual to our physical and emotional perception of the world around us, further blurring the lines between the internal and the external.

Gaston Bachelard, writing in *The Poetics of Space* (1994), puts it more bluntly: “Inside and outside, as experienced by the imagination, can no longer be taken in their simple reciprocity ... we shall come to realize that the dialectics of inside and outside multiply with countless diversified nuances” (216). It is this idea, the dialectics of inside and outside, that most interests me; not the fact that internal and external landscapes exist, but that the existence of one depends on and informs the other. When we look at our surroundings, we cannot help but look at ourselves.

In his discussion of a poem by Henri Michaux, Bachelard makes a comparison that relates particularly to my own conception of this dialectic: “the phenomenology of the poetic imagination allows us to explore the being of man considered as the being of a surface, of the surface that separates the region of the same from the region of the other” (222). For me, this surface, this area of connection and separation, between





inside and outside, self and other, internal and external landscape, takes the form of the printed paper. The paper becomes a membrane. Like a cell's membrane, it acts as both the separation and connection between self and other. In *Controlled Burn*, the paper-as-surface is emphasized by its existence as a freestanding entity. The paper is the picture plane for the representation of the landscape, but it is also the landscape itself. It is a wall that stands between the viewer and itself, enticing the viewer to move into and around it. This movement creates an interaction with the landscape-surface that both acknowledges and moves beyond the visual.

“Where is the main stress ... in *being-there* (être-là): on *being* or on *there*? In *there* ... shall I first look for my being? Or am I going to find, in my being, above all, certainty of my fixation in a *there*?” (Bachelard 213)



## IV

### THE PRINTED SURFACE

#### **Repetition**

"If we multiplied images ... we should prepare a slower ontology, but doubtless one that is more certain than the ontology that reposes upon geometrical images" (Bachelard 215).

Bachelard muses about what alternatives there are to a geometric opposition between "inside" and "outside." He suggests "multipl[ying] images," which is exactly what printmaking does best. The printmaker's matrix can make exact copies, but it can also make variations on a theme. Taken together, these variations manifest the ontology he describes, a dialectic rather than an opposition.

This idea of the visual manifestation of a conversation relates particularly to the way that I choose to use printmaking. In *Controlled Burn*, I used a suite of four woodblocks to create panels in a variety of combinations of color and pattern. I then attached these panels to each other to form the whole, the conversation. Each panel relates to and depends on the others. Because they come from the same matrices, the panels share a visual relationship. They also share a physical relationship. Some panels bear the ghost images left on the block after another panel was printed, but even when the connection is not so direct, each panel has touched a surface that has touched the other panels. The panels' visual communication with one another is a result of their physical communication.

Printmaking also relates to the exchange between our internal and external landscapes in a historic sense. Some of the first "relief prints" were "stamps ... used for branding animals and criminals" (Saff and Sacilotto 7). These stamps literally left the



impression of interactions on their bearers, marks of punishment or ownership from the societies they inhabited.

Prints' portability and reproducibility have made them an ideal medium for the dissemination of ideas since they began to be produced. Printed text is, of course, the most obvious example of this exchange of information through the printed surface, but information travels in the form of printed images, as well. Woodcut prints included in books are credited with spreading the "visual language of the Renaissance" from Italy to northern Europe (Honour and Fleming 427). Exposure to Japanese prints inspired the Impressionists (668). In both of these cases, the printed surface carried the influence of a different physical as well as cultural landscape to eager recipients.

It is worth noting, too, printing's connection to official doctrine. The earliest Chinese woodcuts include images alongside Buddhist texts (Saff and Sacilotto 8). Early European woodcuts depict the crucifixion (9). When Gutenberg introduced movable type, his first project was an edition of the Bible (Honour and Fleming 421). By the 1700s,

On both sides of the Atlantic, the act of transferring a text or design from a matrix to multiple sheets of paper was synonymous with official doctrine and truth, thanks in large part to the active printing agendas of secular governments and the Protestant and Catholic churches, leading to a widespread perception of prints as bearers of holy, legal, or otherwise important information. (Donahue-Wallace 111)

This association with religious or governmental authority is yet another example of printed surfaces as documents of the impressions that our surroundings leave on us.



In “The Work of Art in the Age of Mechanical Reproduction,” Walter Benjamin takes a stance against reproduction of the work of art. Some of his comments about reproduction, however, make a compelling case for its utility in representing the intersections of our internal and external landscapes:

Reproduction can put the copy of the original into situations which would be out of reach for the original itself. Above all, it enables the original to meet the beholder halfway ... the cathedral leaves its locale to be received in the studio of a lover of art; the choral production, performed in an auditorium or in the open air, resounds in the drawing room. (221)

Benjamin claims that, in this meeting halfway, “the quality of [the work’s] presence is always depreciated ... that which withers in the age of mechanical reproduction is the aura of the work of art” (221). Yet his later statement that, “making many reproductions ... substitutes a plurality of copies for a unique existence ... Permitting the reproduction to meet the beholder ... in his own particular situation ... reactivates the object reproduced” (221) belies this lament. In Benjamin’s description, the work of art still touches the viewer, but is also touched itself. It gains, rather than loses, meaning through its ability to interact with different viewers in different situations. Through reproduction, the work is altered by its contact with each viewer and place, just as we are altered by our interactions with others and our surroundings.

My use of the printed surface is not reproduction in the sense that Benjamin imagined, the replication of some singular “original.” His ideas about the reproduced work’s changeable nature, however, are certainly relevant to the processes that I use. The use of reproducible matrices to create surfaces that are visually related but not





identical is an enactment of the way that the work (or the person, or the space) is changed -- reactivated -- by its interactions.

*Controlled Burn*'s existence as a freestanding entity, rather than a print on the wall, is another nod to this activation and reactivation. On the wall, the print is untouchable, distant, a window into another world that we can only look at. When the print comes off of the wall and unwinds into the viewer's space, it becomes a part of that space, inviting the viewer to interact with it, to be in the landscape and recognize landscape as defined by our interactions with it. The print in space becomes not only a representation of, but a stage for, the viewer's actions and interactions.

### **Reversal**

"American planes, full of holes and wounded men and corpses, took off backwards from an airfield in England. Over France, a few German fighter planes flew at them backwards, sucked bullets and shell fragments from some of the planes and crewmen. ... The formation flew backwards over a German city that was in flames. The bombers opened their bomb bay doors, exerted a miraculous magnetism which shrunk the fires, gathered them into cylindrical steel containers, and lifted the containers into the bellies of the planes ... When the bombers got back to their base, the steel cylinders were taken from the racks and shipped back to the United States of America, where factories were operating night and day, dismantling the cylinders, separating the dangerous contents into minerals. Touchingly, it was mainly women who did this work. The minerals were then shipped to specialists in remote areas. It was their business to put them into the ground, to hide them cleverly, so they would never hurt anybody ever again."  
-Kurt Vonnegut, *Slaughterhouse-5*

Here, Vonnegut describes the main character of *Slaughterhouse-5*, Billy Pilgrim's experience when he becomes "unstuck in time" and watches a war movie backwards. The result is poignant. Despite its predictability, the product of the reversal is surprising. The reader sees a familiar process in a new way. The reversal inherent to most printmaking processes produces this same effect. For the artist, despite knowing about and planning for the reversal of the printed image, pulling a print always carries an



element of surprise. Moving back and forth between the matrix and the print renews the image. For the viewer, this aspect of the printmaking process may or may not be immediately evident. It is, however, a useful metaphor for the act of looking at things from a different point of view, of allowing ourselves to be altered by our interactions and surroundings.

In *Controlled Burn*, nothing points obviously to reversal in the imagery of the printed panels. The form that the printed surface takes, doubling back on itself, however, references this phenomenon, as does the viewer's access to both sides of the printed paper. Even viewers unfamiliar with the reversal inherent in the printmaking process experience the resulting change in point of view when they move from one side of the piece to another. Reversal encourages us to revisit a surface, to see the aspects that are not immediately obvious, just as we must do in our relationships with others and our environments.

"Outside and inside are both intimate -- they are always ready to be reversed ... If there exists a border-line surface between such an inside and outside, this surface is painful on both sides" (Bachelard 218).



## CONCLUSION: REFLECTIONS AFTER INSTALLATION

**Formal Elements**

*Controlled Burn* is based on an earlier, smaller piece of the same name (fig 1). In both, ochres, brown-blacks, and siennas reference the colors of the prairie landscape and the colors of fire and charred earth created by the controlled burns that both destroy and preserve that landscape. The palette is slightly simplified in the larger *Controlled Burn* in order to emphasize the paper as surface over the paper as merely a container of illusionistic space.

In the small *Controlled Burn*, I attached printed sections of paper to form a continuous strip that doubles back on itself many times in long horizontal swaths, descending in height to convey the visual depth of the prairie landscape. In the larger *Controlled Burn*, this horizontality is preserved in the lines created by the top edges of the paper as they recede in space. It also gives way, however, to a verticality created by the smaller width of each swath, the narrower panels, and the subtly visible lines of the steel stanchions that support it.

This verticality lends an architectural feeling to the piece that the original *Controlled Burn* lacks. While some of the organic, natural feeling is lost in this change, the architectural element hints at landscape's status as a human construction in a way that the original piece did not. The narrower panels suggest that the landscape is made up of a series of snapshots, a compendium of the plurality of viewpoints that create this construction. Where the small piece takes on the feeling of a diorama, a stage on which the viewer can imagine things happening from a god's-eye-view, thus hinting at the



presence and influence of humans in the landscape, the large piece confronts the viewer with this presence. The viewer, in fact, becomes this presence. The architectural element recalls a fence: is the concept of landscape an inroad into our interactions with our surroundings, or a barrier between us and those surroundings?

*Controlled Burn*'s visual and physical texture are also important elements in this balance between the piece as the landscape itself and the piece as a barrier or membrane between the viewer and that landscape. The paper's physical texture is subtly wrinkled, recalling skin. This texture contributes to the idea of *Controlled Burn* as its own entity, with the capacity for empathy or conflict with the viewer. In some places, the panels are printed with only the thinnest layer of ink, hinting at the vulnerability of the barriers between us and our surroundings. In others, thicker ink makes the paper almost opaque, creating a stronger visual barrier. This opacity draws attention to the physicality of the piece, as does the mark-making.

In creating the woodblocks for *Controlled Burn*, I intentionally focused on patterns and marks that were organic, ambiguous, and repetitive. These marks reference fire and grasses, but also mark-making itself. Including my own hand in this way draws attention to the interactions, both interpersonal and between humans and the landscape, that *Controlled Burn* represents. The resulting surface creates a barrier between the viewer and what is on the other side, but through the tiny chisel marks made by my carving tools, it also suggests a presence, within the piece itself or on that other side, that is trying to get through to the viewer: "I touched this to touch you."

The variably permeable nature of the surface of *Controlled Burn* and the s-curves of the form create layers of "inside" and "outside" that harken back to the idea of inside





and outside as one. A viewer can stand in one of the spaces created by the curves and peer over or see through to a viewer in an adjacent curve, realizing that their inside is the other's outside, and vice-versa.

Similarly, the form denies itself a "front" or "back." Many panels are printed on both sides. Those that are not appear next to each other, with "front" and "back" reversed, giving a sense that something might be reversed -- inside-out -- but that there is no way to tell which side is which.

Finally, the form itself emphasizes the idea of reversal. It doubles back on itself, creating a meander of a labyrinth that invites the viewer to follow a path through this landscape. Like a river or a mountain road, the curves suggest the natural path that the landscape dictates, and this path is never direct. Rather than suggesting a destination, the path invites an exploration, an encounter on the landscape's own terms.

### **Considerations for the Future**

At the end of any project, the natural questions that emerge are, "what could be better?" and "what's next?"

In response to the former, the first thing that I would alter would be the rhythm of the panels. The "snapshot" effect is most effective where panels with similar color schemes appear next to each other and are punctuated by panels that are extremely narrow, giving the effect of a sweeping view next to a glimpse of an alternate view. Where several panels of the same width are next to each other, this effect dissolves into that of a patchwork quilt: the rhythm becomes too regular and the interest is lost.

Another aspect that I would revisit would be the stanchion system. I settled on steel for its ability to maintain rigidity at a relatively slender thickness. While I believe



that this was a good choice, I would also like to explore the possibility of clear acrylic stanchions, as the bases might be less obtrusive if they were transparent. If I stayed with steel stanchions, there are other things that I would reexamine. Knowing what I learned in the course of assembling *Controlled Burn*, I would make all but the end stanchions using the thin, flexible steel rod that the majority already incorporate. I chose to make some of the stanchions using more rigid square tubing because I was not sure that the rod would not bend under the pressure of the paper, but I now believe that the rod would be sufficiently rigid to hold its shape while being flexible enough to allow the paper a bit more movement and responsiveness. I would also explore the possibility of making the steel bases smaller and more highly finished. I left the plasma-cut edges slightly rough to echo the texture of the torn paper. This roughness, however, may be read as a lack of finish and may draw attention away from the piece unnecessarily.

In *Controlled Burn*, it was my intention to present an overall positive image of fire's effects on the prairie, and I believe that I was successful in doing so. In future works, however, this positive perspective might be enhanced by more explicit inclusion of the opposite on which it depends, the potential for disaster. In Anselm Kiefer's landscapes, beauty springs from the horror of the past. This beauty is made sharper and more real by its contrast with the horror. Likewise, the visual inclusion of the potential for unintended destruction from a controlled burn in my own work would provide a foil for the positive aspects and acknowledge the legitimate fear of fire that prevents people from seeing controlled burns as the useful tool that they usually are.



This acknowledgement might make the work accessible to an audience that would otherwise perceive it as sugarcoating fire's dangers.

In response to the second of these two questions, the possibilities for future pieces that build on the ideas I have explored here are abundant. I hope to explore other landscapes with these same ideas in mind, seeking out opportunities to create site-specific works that address the particular circumstances of places besides the prairie. These works could be displayed in a traditional museum or gallery setting, as *Controlled Burn* is, or they might venture out into the landscapes they address. Incorporating physical aspects of the landscape, through inclusions in handmade paper or otherwise, is also a potentially fruitful possibility. Inner and outer space have endless iterations that I am excited to continue to explore.

### **Responses**

"What was I to say then but Oh, Oh, Oh, Oh, Oh!"

-Marvin Bell, *Trees as Standing for Something*

"Oh, Oh, Oh, Oh, Oh": At a reading, Bell described this as the ultimate overly sentimental phrase, but in the poem, it becomes more than that. It is a site of interpretation, expressing by turns surprise, despair, joy, incredulity, and acceptance. Encountering them, you can't help but read yourself into those five "Ohs."

Seeing *Controlled Burn* installed in the CU Art Museum was the culmination of a great deal of hard work and planning, but the most exciting aspect was seeing people's reactions to the piece. While I intended *Controlled Burn* as a space for meditation on the viewer's interactions with others and their environments, I was surprised at the extent to which it became a theater of those interactions. At the MFA show opening, I



watched people walk quietly into and around the piece, coming close to the surface and seeing it move with their breath. Children ran around it, following the curves and giggling. At the tallest part, people hopped to be seen or peered over the torn edge at others. People walked by it and the paper quivered in response to their movements. One group took pictures of themselves lined up, one in each section (fig.13). It was exciting to see people interacting, not only with *Controlled Burn*, but also with each other through and around it.

It is this sense of play that forms the most surprising “Oh” for me. The question of how to engage a viewer is one that I have spent a lot of time considering, and I have admired others’ work that invites the viewer in through play. While I did not think of *Controlled Burn* as playful when I was making it, I was delighted to discover this aspect of the piece when it came into contact with others. We do some of our most important work through play. It is a form of meditation in which we work through problems and find creative solutions. By interacting with *Controlled Burn*, viewers activate the surface, making it the meditative space that I envisioned, but also a meditative space all their own.





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## APPENDIX I

### RELEVANT ARTISTS AND WORKS

Rather than traditional representations of landscape, I am interested in works that get at the relationships between self and landscape and between self and other, as well as works that create the kind of meditative space that I hope to create in my own work. Below, I have listed alphabetically both artists and specific pieces that I find relevant to my work.

**Marvin Bell, “Trees as Standing for Something.”** While Bell is a poet, not a visual artist, “Trees as Standing for Something” exemplifies the permeable nature of outer and inner space, using the narrator’s surroundings as a metaphor for himself and his relationships.

**Ruth Claxton.** Claxton’s work deals with seeing/not seeing, levels of seeing/self reflection, and seeing the internal v. external world.

**Bruce Conner, “Crossroads.”** “Crossroads” allows an idea to expand into the space it requires, providing a space for meditation without being didactic.

**Hollis Frampton, “Lemon.”** “Lemon” infuses a simple form with larger meaning and, like “Crossroads,” creates a space for meditation.

**Ernie Gehr, “Serene Velocity”** in conjunction with **Michael Snow, “La Region Centrale.”** These structuralist films emphasize landscape as simultaneously created by and dictating our interaction with it through the nature of the camera-eye’s interaction with two very different landscapes.



**Andy Goldsworthy.** Goldsworthy's work delves into human interaction with the landscape, and is a kind of manifestation of the internal landscape within the external landscape.

**Emmet Gowin.** Gowin's images of areas that have been strip-mined show the effects of human activity on the external landscape in a very literal way.

**Karen Kunc.** Kunc's work references landscape in an abstract way, using printmaking as a medium.

**Richard Long.** Long's pieces that involve walking, as well as pieces that bring parts of the landscape into a gallery setting, provide a unique context for human interaction with landscape.

**Aleksandra Mir, "First Woman on the Moon."** This is an extreme example of creating a physical space from an imagined space. This also gets at the gendered nature of landscape and our interaction with it.

**Cai Guo Qiang, gunpowder drawings.** These drawings harness the potentially destructive in the service of something constructive. The screens and panoramic formats are formally interesting to me.

**Mark Rothko.** Rothko's color fields are, to me, the ultimate creation of a meditative space using a two-dimensional surface.

**Bill Viola, "Reasons for Knocking at an Empty House"** I saw this piece on display at SFMOMA and it made me fall down. It brings up the question of how to create that kind of physical/visceral response in a viewer, creating an embodied reaction/relationship to the work. This piece also effectively creates an external space with which the viewer can interact out of an internal space.





**Andy Warhol, “Outer and Inner Space.”** This piece, as the name suggests, deals with outer and inner space and the discomfort of self-reflection, encouraging that self-reflection in the viewer.

**Xu Bing.** Xu Bing has created a system for making Chinese-style characters out of English words, which touches on communication, translation, and the concrete nature of the written word/artwork.



## APPENDIX II

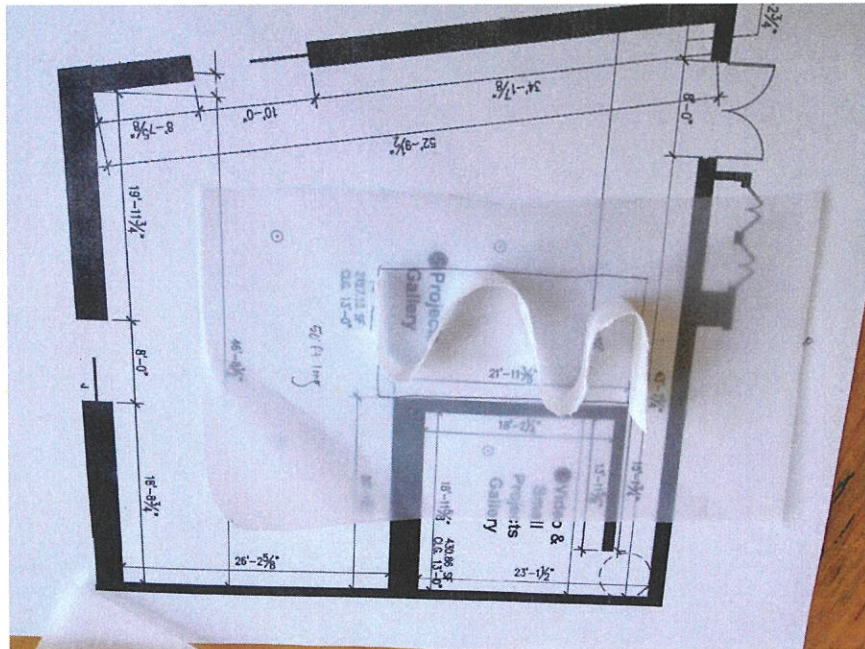
### FIGURES

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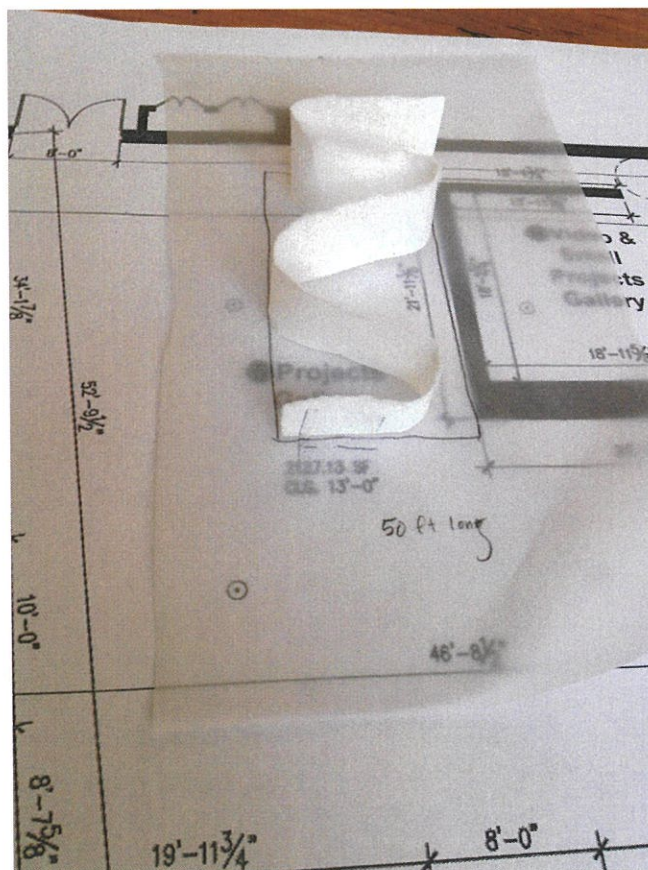




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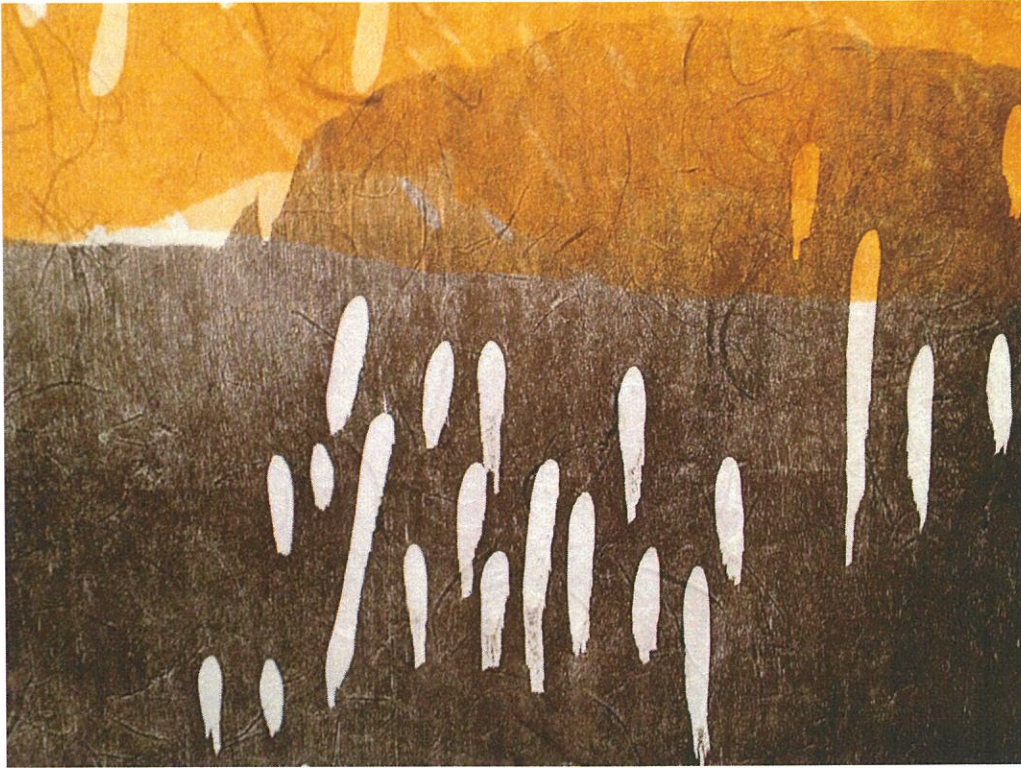
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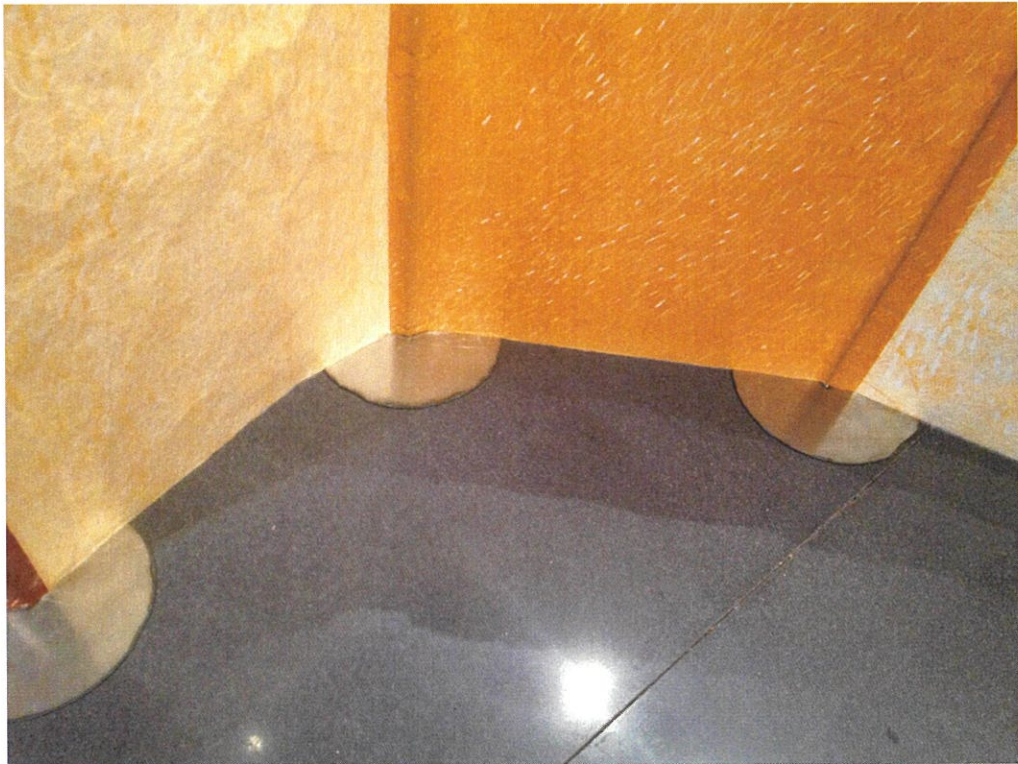
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