5-2011

Dispensing Wilderness.

Evan Edward Townsend
East Tennessee State University

Dispensing Wilderness

Evan Edward Townsend

April 14th, 2011

Borne from the Love of Wilderness

With sweat pouring down my nose and splashing on the John Muir Trail map, I calculated a remaining 0.2 miles to my destination: Yosemite's Half Dome. For most of the hike, I had the trail to myself but this last 1,056 feet was riddled with people starting to slow down as if there was some sort of an interstate accident. I came to an involuntary halt as I watched and then participated in a line to climb up and stand on the top of this American icon. I was standing in line to climb a mountain as if I was waiting to go on a water slide.

1-Half Dome in Yosemite National Park
http://www.brillidesign.com/blog/

Standing on the top I felt cheated, crowded and kitschy, as if the only thing stopping companies from putting a taco stand at the top was a safety concern. This was not my idea of wilderness. After my return to Tennessee, fueled with my concerns for finding "true" American wilderness, I began researching the United States government's definition of wilderness as well that of as scholars. I started noticing the abundance of power lines threading through the landscapes, chairs, decks, signs, roads, trails, built vistas, concessions stands and gift shops, invasive species, logging, and our overall imprint on the wilderness. My research led me to explore our National Parks and Forests' policies. Through these observations and research I stumbled upon a paradox found in the definition of wilderness which in turn led to all the pieces in my Bachelors of Fine Art show.

This honor's thesis and my solo exhibition, borne from the love of wilderness, seek to connect with the reader/viewer personally as nature is connected with us. My art refers to the responsibility we all share for a connection to and stewardship of nature. Through my show and thesis and through the lens of art, I hope to inform and raise consciousness of our waning and coveted American wildernesses and natural wonders. Each piece in my show has a historical context that provides information about my thought process and my need to educate. With my research providing the backlighting, the paper starts from my education and ends with a conclusive idea for a better way to consider wilderness.

A Struggle to Link Passions

As a freshman at ETSU I initially wanted to get a B.F.A. with a concentration in sculpture. As with most college students, I changed my major more than once. At one point I on decided in a B.A. in art history. Then I chose a B.A. in anthropology with a concentration in archeology. As a junior, I attended University of Georgia's study abroad program in Cortona, Italy during which I studied art history and traditional studio classes. The bronze casting and drawing classes reminded me of the power I could have over materials. I returned to ETSU with a direction and devotion to studio art. I changed my major back to a B.F.A. with a concentration in sculpture. Needless to say, my work has changed over the years. When I began, most of my ideas were undeveloped. A few happened to be profound though only a couple led me to the path I am heading now.

What binds the pieces I have made in college is a preference for working with natural materials not only because they are less expensive but also because I can identify with stones, wood, and soil. These materials parallel my activities outside of academic

life. I have a passion for adventures and the poetry of the outdoors. In the studio, I struggled to incorporate my love of nature into my work.

This struggle spawned my interest in ancient art history and the mystical power menhirs and hedges possess. I was especially captivated by Carnac in Brittany, France and the deer stones in the steppes of Mongolia. These powerful earthworks inspired my work as a junior and I began stacking rocks into cairns.

2-Deer Stone, Mongolia http://www.flickr.com/photos/lamoix/3756947113/

Cairns have a long history. In Scandinavia cairns were used as light houses to help direct ships into the ports and harbors as well as trail markers.(Interpretations of Coastal Community 12). In the British Isles, stacking stone on top of mountains was to be seen as a grave marker in which often each member of the community would carry a stone to the top and place it on the pile. (Morales 6) In Latin America cairns were used as road markers to a holy site.(Senior 67) In Europe and Canada, tribes stacked stones in human form. The Inuits in Canada assembled cairns, known as inukshuks, which were used as the symbol for the 2010 Olympic Games in Vancouver. (Hallendy 45)

3-2010 Olympic Games http://canadianolympicupdates.blogspot.com

Andy Goldsworthy, an artist versed in the history of cairns in British Isles, published *A Collaboration with Nature* (1990), in which, among other feats in balance, he stacked stones 6 feet high or more in the form of an egg shape. Even more impressive than balancing the stone was the way he embraced this ancient

practice to create a symbol of life. Most cairns, of course, are associated with death, but Goldsworthy used this memorial form to celebrate life by forming the rocks into the iconic egg shape. This reinvention of the cairn form provided a base for me and means of meditation. Building substantial cairns tests anyone's patience, as rocks may shift from wind or water or may break from pressure. Stacking stones becomes a metaphor for finding the balance in life and the patience that is awarded from tenacity and quietude.

4- Andy Goldsworthy *Cairn, Penpoint Scotland* 2002
http://painting.about.com/od/landscapes/ss/Goldsworthy_2.htm

A constant inspiration in my struggle to mix my passion for adventure and art has been the artist Richard Long. Long made a name for himself by welding his aesthetic instincts with his craving for escapades in the wilderness. He revolutionized sculpture by using walking as a medium. Long made his breakthrough piece in his college years entitled, *A line Made by Walking* (1967) in which he walked in a straight line through a patch of damp grass and photographed the aftermath. It was this piece that motivated my need for a quality camera and an adventure out West.

5-Richard Long, *A line Made by Walking* 1967
http://www.nationalgalleries.org/whatson/exhibition/5:368/3655/3783

In 2009 I earned a student-faculty grant that would enable me to purchase a powerful digital SLR camera to take crisp, large sized, less pixilated, and well-focused images. In June 2009, with a camera worth more than my life in my backpack, I got in an airplane and landed in Fresno, California where I would start my month long journey into Yosemite National Park. The drive into the park was a testament

to the glory and power of nature. Driving further into Yosemite Valley revealed man's negative impact on nature. The experience of Yosemite gave me the roots to my recent work and development of my Bachelors of Fine Art solo show and Honor's thesis.

A Short History of American Conservation

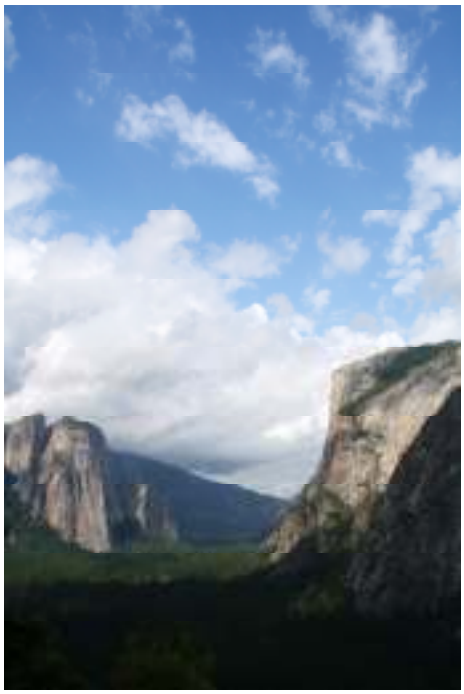
For the first two weeks in Yosemite, I spent every day from dawn till dusk assembling stones, playing with bark, and sketching. My routine revolved around hiking to the top of a mountain, building a cairn, taking a few pictures, and walking back down being mindful of wildlife and photographic moments. Though enjoyable, these excursions made me question the worth of my work. Goldsworthy had previously perfected the modern cairn and Long had already developed hiking as an art form.

In the last week of my stay, I journeyed to the visitor centers, the shops, the museums, and food stands. I encountered tourists who seemed to have only the most limited view of nature; an agenda without wilderness. Most just wanted to take a picture and buy a t-shirt. I read that "In Yosemite National Park, 95 percent of annual visitors are concentrated on the valley floor, which represents only 5 percent of the 750,000-acre park."(Greenburg 1) But was I any better? Wasn't I also experiencing Yosemite through a camera lens? I began to question the genuineness of my experience with the park. To what extent was my view of Yosemite colored by the visions of others?

The first European American to see Yosemite's wilderness was a trapper named Jedediah Smith in 1827. Once the California Gold Rush occurred in 1848, it was not long until the first confirmed sighting Yosemite Valley by a non-indigenous person occurred on October 18, 1849 by William P. Abrams and a companion. In most cases when European Americans stumble upon Native American tribes it usually brings with it exile and misplacement for the natives. After bloody skirmishes and raids between Chief Tenaya's Ahwahneechee and Captain John Bowling's Mariposa Battalion, the valley dwelling natives were defeated and forced out of their beloved canyon. Not long after the European and Native American conflicts, Yosemite Valley earned the first American land grant reserve in 1864 which disallowed mining for the preservation the land's natural beauty which would be maintained by the state of California.

6-Albert Bierstadt, ***Mariposa Indian Encampment, Yosemite Valley, California 1872 forum.netfotograf.com***

Hearing of this land grant, an artist from the Hudson River School, Albert Bierstadt, decided to make the journey across the states and territories to Yosemite. His epic renditions of Yosemite, as well as the Rocky Mountains and Utah, would give the



8-Albert Bierstadt ***Looking Down Yosemite Valley, California, 1865***
http://arthistory.about.com/od/educator_parent_resources/ig/picturing_america/pa_neh_15.htm

7- Evan Townsend, ***Yosemite Valley 2009***

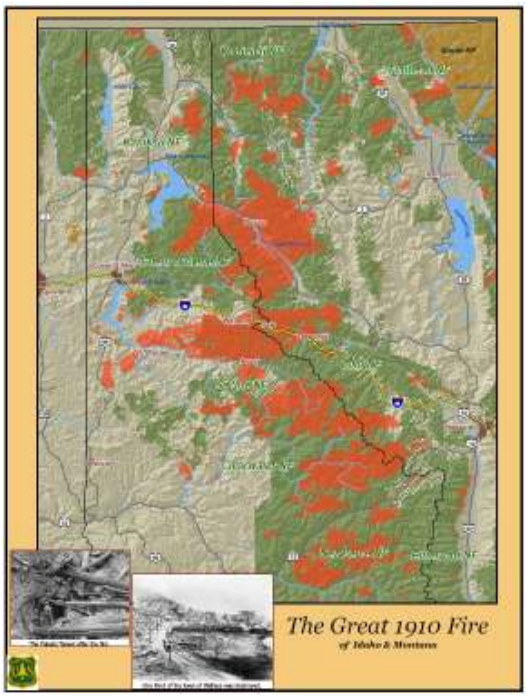
East its first glimpse of our Western world. Though his paintings were dynamic and sublime, he disputed wilderness as terrible or Godless and expressed a harmony with humanity and nature. Bierstadt was famous for his powerful vision for grandiose portraits of Yosemite Valley with his own subtle additions. His landscape compositions would inspire the work of photographers such as Ansel Adams and A.C. Pillsbury as well as many contemporary photographers including myself. Bierstadt was considered the first to popularize Yosemite as an icon, as the wilderness version of cathedrals, and thus attracted frontiersmen and homesteaders in addition to artists, romantics, and poets. (Baigell)

Soon after Bierstadt's success, John Muir, a Scottish born American poet, naturalist, and pioneer of environmental preservation in the United States, adopted

Yosemite as home after his first visit in 1868. Though Yosemite Valley was protected from mining, there was no law preventing homesteading the area or water reservoir removal, or erection of non-government facilitated hotels and tourism. (Green 7) In the late 19th century Yosemite's largest ecological threat was overgrazing in the meadows in the valley and in Tuolumne caused by the over consumption of the homesteaders. In efforts to mend many of the conservationist's problems, Muir partnered up with Henry Senger, a professor form Berkley, to create the Sierra Club (1892) in which Muir as president would fight to preserve and add to the boundaries that now make up Yosemite National Park including Yosemite Valley and Mariposa Grove in 1905. (Schaffer 9)

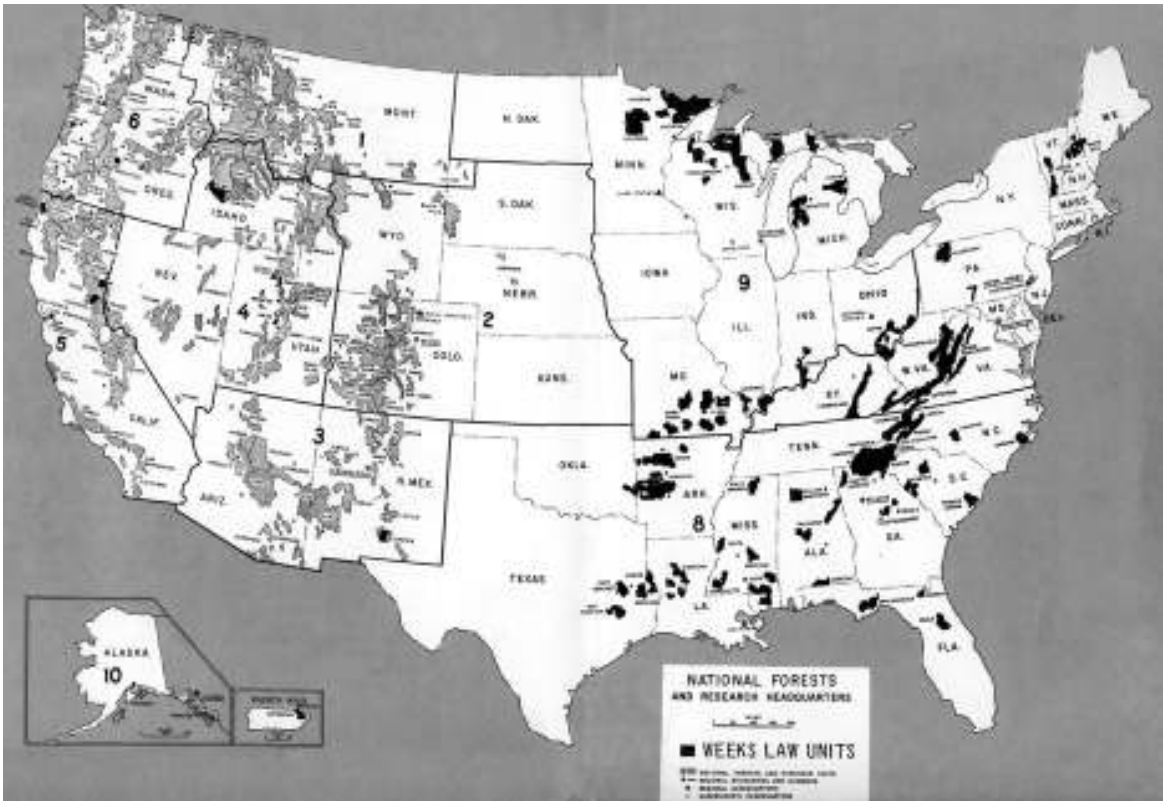
That same year, Theodore Roosevelt, 26th president of the United States, equipped with his novel visions of conservation and tired of the laissez-faire platform held by private property, appointed his coadjutor, Gifford Pinchot, as the founder and chief of the National Forest Service. Muir and Gifford Pinchot would come to argue over preservation versus conservation, with Yosemite the object of disagreement. Muir fought for preservation as means to safeguard beauty while Roosevelt stayed with Pinchot's formula of "making the forest produce the largest amount of whatever crop or service will be most useful, and keep on producing it for generation and generation of men and trees" (Pinchot 32). Muir lost his friendship with Pinchot over this debate. While Muir agreed that timber is important, not all the necessary precautions were being considered to preserve the forests and the allowed use of unregulated sheep grazing yet again threatened California's national jewel. Muir's distaste of Congress's rulings further fueled the Sierra Club's environmental agenda toward banning roads, timber cutting on public lands, and dam construction in our public forests and parks. (Egan 44-46)

In 1909 Teddy Roosevelt completed his term as president and headed to Africa to chase big game. Recommended by Roosevelt, Howard Taft was elected to the Republican House and eventually took office as 27th United States President. Taft fired Pinchot within his first year as president and allowed the "robber barons", men like J.P. Morgon and Jay Gould, of the West to build railroads to transport as much timber as possible and build as many tourist sites catering to the wealthy. Taft slashed the budget for the National Forest Service making most of the employees more volunteers than paid workers. Pinchot was so distraught with the idea of losing what he and Roosevelt had fought for that he travelled to Europe to meet Roosevelt and convinced him to return. When Pinchot returned in summer of 1910 he heard news of "the big burn", a forest fire larger the state of Connecticut at any time in northeastern Washington, northern Idaho, and western Montana. The firestorm, which ended on August 21st 1910, became not the deadliest but also the largest forest fire still to this day in United States history. (Peterson 5) Pinchot and Roosevelt ceased the opportunity to expose malfunctions in Congress and Taft's incompetence by declaring that if more money and employment were given to the United States Forest Service (USFS) then this catastrophe could have been avoided. The public bought it. (Egan 188)



9-Great fire of 1910
http://wildfiretoday.com/2010/03/29/1910-fires/

The “Great Fire of 1910” saved the Forest Service despite losing so much timber. Because of this fire, timber companies relocated from the West to the southern central Appalachian region, in the process destroying precious unique biomes and old growth trees, including the now extinct American chestnut. In the fall of 1910 eastern Tennessee alone provided 40 percent of U.S.A.’s timber through private companies. (Cherokee National Forest) Nearly a year after the “big burn” on March 1st 1911 the “Weeks Act”



10-Weeks Act 50th Anniversary Map weekslegacy.org

was established devoting twenty million acres along the Appalachian mountains reclaiming private land and opening up opportunities for more many more National Forests east of the central divide. (Davis 4) These forests would be protected for not only resources but for the preservation of the waning old growth forests. The Weeks Act enabled the USFS to buy half a million acres in southern Appalachia from the Vanderbilt family in 1917, the forests were named "Pisgah" as a biblical reference referring to Moses finally seeing the promise land, a painfully obvious reflection of American's puritanical ethos. Later, these forests would be subdivided with names like Nantahala National Forest (1920-), Chattahoochee-Oconee National Forest (1936-), Uwharrie National Forest (1931-), and Cherokee National Forest (1936-) we being established referencing the bands within the Cherokee Nation that once called those trees home. (USFS History - Forest History Society)

Jaime Woodcock's essay on history of Cherokee National Forest does not cite why it was called "Cherokee", nor does it mention anything prior to European settlement. There was no consideration for the exploitation, humiliation, and exhaustion caused, in this case, by "The Indian Removal Act" (1830). This act forced many nations, the Cherokee Nation among them, to pack up and leave their woods to the plains of Oklahoma. This "Trail of Tears", a trail by water or land that began in southeastern Tennessee and moved west into Fort Gibson, killed approximately 4,000 Cherokee and relocated 15,000.

Kicked the Cherokee Out National Forest

The consideration of Eurocentrism gave power to my "Kicked The Cherokee Out National Forest" (2010), a project in which I made a sign similar enough by color,

dimensions, layout, and font that it would be looked over as an eyesore but subtle enough to remind people of how the forest got its name. In making this sign I felt both sides. On one side, there is a reference to the Native American tribes that lived here before we exiled them giving credit, trivial as it is, to the previous inhabitants of the woods. On the other side, there is an exploitation of the Cherokee being observed.

Edgar Heap of Birds, a member of Cheyenne and Arapaho Nation located in Oklahoma, is an artist working with similar ideas by using the subtlety of a sign juxtaposed with the power and baggage words can carry within this sign. His, *Do You Choose to Walk the Trail of Tears* 2005 commissioned from Georgia College and State University, is a series of metal road signs with the words: "do you choose to walk", "walk to Oklahoma", "Trail of Tears 1836", and "where you forced to walk". These inconspicuous signs are orbiting around a traditional bronze figure sculpture. This bronze sculpture allows the signs more potency as the figure is clearly made with in European tradition and installed before the Edgar Heap of Bird's signs. The artists intends to remind the public of the well maintained misplacement Native Americans have and the mere glance most citizen's reserve for this section of history as well as the present.

Excess of Access

The park service currently does try to educate visitors, which was not a prerogative in the early stages of the National Park and United States Forest Service. A government initiative was implemented called "Mission 66". The mission was "66" because congress's goal was to dramatically expand not only the parking lots for accommodating more visitors but the ranger stations which were turning into "visitor centers" by 1966 in time for the 50th year anniversary. This mission was made possible

by the roads built not only in the national forests and parks but all across the United States making access easier for the middle class. Though Mission 66 opened up opportunities for fantastic architectural achievements such as the Blue Ridge Parkway and many others, it created anxiety for environmentalists and conservationists concerned with the preservation of wilderness.

These environmental concerns inspired the establishment of the Wilderness Act of 1964 which recognized a definition for wilderness as well as the use it shall have to the American people. The act states

> *"A wilderness, in contrast with those areas where man and his own works dominate the landscape, is hereby recognized as an area where the earth and community of life are untrammeled by man, where man himself is a visitor who does not remain."(Wilderness Act of 1964)*

Of course, this act has provisions and exceptions for recreation and federal management. Holmes Rolston writes:

> *"These exceptions indicate that wilderness preservation—within legally designated wilderness areas—can be overridden by various commercial and local interests in using wilderness areas for motorized recreation, mining, grazing, and the like."(Rolston 257)*

The idea of "untrammeled", meaning "not subject to human controls and manipulations of the natural forces seems" (Hendee et al. 1990, 108), contradicts our recreation, conservation, and resource extraction of these "wilderness" lands.

These exceptions have led to 373,417 miles of roads in our national forests (American Forest Resource Council) and an inspiration for one of my pieces, *Excess of Access* (2011). Though these roads serve for mining, grazing, logging, historic trails turned roads, forest fire prevention, and access for scientific research, I chose to approach recreation. In the piece I address the conundrum of our nation's desire for recreation in our national forests to point where the parks must build more roads to meet the demand of tourism and pubic access. Since Eisenhower's Interstate System with construction beginning in 1956 (Interstate System-Design-FHWA), the United States Forest Service and Park Service have seen people loving the parks to near death now that roads fostered a freedom to explore our country through a vehicle with more ease. Because our national forests and parks were seeing more tourism, there needed to be more access to these parks and forests to allow more exploration without having to hike acres of wilderness.

Foroadstry

In another project, *Foroadstry* (2011), I worked with a map of Pisgah National Forest; once home to Biltmore School of Forestry, the first forestry school in North America. On this map I have painted and drawn over the topography and roads creating the contour of a generic tree with a web of information and images describing our USFS in effort to make aware of our immense reliance on roads within the context of forests. Through Mark Woods research, he found that the USFS conducted a survey for possible inclusion in the National Wilderness Preservation System. He explains the data.

> *"The results of this inventory, known as RARE (Roadless Area Review and Evaluation I; a RARE II occurred later), contained recommendations of 235 USFS roadless areas (12.3 million acres) for wilderness suitability out of 1,448 USFS roadless areas (56 million acres). Only 3 roadless areas in the eastern United States were included in this recommendation.* (Woods 136)

This information concerned me enough to pick the map of Pisgah and Nantahala National Forest to best illustrate my disquietude as seen in the visible pavement net that these forests endure.

What's All This Business about Conservation?

Many of these roads through our national and state parks and forests not only lead to parking lots for trail heads but also serve as hubs for visitor centers and gift shops. In one building, one can get information about the trails from a ranger and turn around and buy a stuffed animal, or preserves, or a t-shirt and jacket advertizing their destination. This mixing of information and commodity made me uncomfortable, reminging me of Wikipedia.org having each article endorsed by a company looking to make a profit. Angry at first, I started making *What's all this business about conservation?* (2011) which dealt with our idea of selling conservation creating a paradox. This is a cruel necessity as the services need these sources of income to maintain preserving parks and forests. On the other side of the blade lies the problem: by selling nature we are introducing more of a wilderness theme park with bigger parking lots and easier access to trails such as paving or graveling trails.

Dispensing Wilderness

The trouble with wilderness is that it quietly expresses and reproduces the vales its devotees seek to reject. (Cronon 481)

The conception of this thesis is wrapped around the theme of the American mindset of "wilderness",inspiring an art project that creates an absurdity within this context. Though we are the first nation in the world to have national parks and designated wilderness areas, we simultaneously defeated these areas as "wild". In looking back at what wilderness used to be and what it is today, it can be seen that wilderness is a human construct, a product of civilization We think of wilderness as the last place humans have not altered entirely and a place that we "return" to for primordial sanitation. With a trend away from manual labor it is no surprise that often urban dwellers seek this release the woods may offer to their customary responsibilities.

In Europe and America during the late eighteenth century, wilderness "was to be 'deserted,' 'savage,' 'desolate'", a place of terror and fear. (Cronon 473) Wilderness shows up in the Bible as a place where Moses and his people wandered for 40 years or an area where Jesus battled with temptation: "And Immediately the Spirit driveth him into the wilderness. And he was there in the wilderness forty days, tempted of Satan; and was with the wild beasts". (Mark 1:12-13 KJV) Wilderness was country that had little devotion to man and was rich with fear and misunderstanding. In the nineteenth century there is a dramatic change of society's opinion of wilderness being Eden thanks to Romantics of literature and visual art such as Henry David Thoreau, William Wordsworth, Thomas Cole, and Casper David Friedrich. In John Muir's *My First*

Summer in the Sierra while in the mountain wilderness, he wrote, “No description of Heaven that I ever heard or read seemed half so fine”. (Muir 166) Thanks to these Romantics, wilderness a sublime haven where one could look into the face of God and be in awe.

After the Civil War, rail roads were being built west of the Mississippi making the West more accessible and comfortable for the wealthy citizens of the East. These rail roads marked the first disruption of the U.S. western wilderness. The West was developed as a place of recreation and vacation where resort hotels and lodges were being built to accommodate this influx. Indian removal and relocation gave tourists the perception they could have safe visits that would allow them to enjoy the illusion that they were witnesses to land untouched by humans in its most immaculate state.

When I was in Yosemite National Park waiting in line to climb up Half Dome or when I was waiting in line again watching a woman tie her boot in front of the gate to the trail head I thought of these places as theme parks. Many of our national and state parks and forests can be experienced as wilderness theme parks, a destination where one buys a ticket and stands in line for moments of escape. In *Dispensing Wilderness* (2011) I sought to convey my theme park platform by placing ticket dispensers throughout the high trafficked trails in the northeast Tennessee area. Tickets would be free of charge and an effort to engage visitors into a smile and conversation. I gave my contact information if they had any questions, comments, or concerns.

A metal post with a shiny red plastic dispenser complementing the greenery around it had a sign reading: “PLEASE TAKE A TICKET REMEMBERING NOT TO LITTER”. One of the questions I encountered most was, “how did you get

permission?" and usually my short answer was, "I spoke to the right person". Though this is true, it was more complicated than that. Getting in contact with a federal land officer was not easy and I quickly found that I had to start with park staff and work my way up the ladder to speak with the necessary authorities. Knowing these offices are overworked and underpaid provided the patience necessary yet I was always asking, "But isn't this public land?" I was answered in various ways, but to paraphrase the most common response: "Yes, but it is federally protected land allowing the use for the public to perform appropriate recreational activities." Through dozens of phone calls to Pisgah and Cherokee headquarters I was directed to all the rangers' secretaries who gave me little hope for fulfilling my project. It turns out I was calling the wrong places and made progress when I started calling the individual district offices. Ranger Palmer of the Watauga District of the Cherokee National Forest agreed to meet with me on a foggy morning in January.

In the meeting, we discussed that if I was to conduct interviews I would need to submit my questions before hand and, if I was going to put these posts up I needed to check with the two major partners: Appalachian Trail Conservancy (ATC) and Tennessee Eastman Hiking and Canoeing Club (TEHCC). The ATC was anxious that my project would pollute the already beautiful trail, while TEHCC supported the idea, however not on Roan Mountain. Learning that my first idea of placing these ticket dispensers along the Appalachian Trail running along the grassy bolds in Roan Mountain was dangerous to the waning unique biome I moved on, attempting to burn no bridges. Though the Grassy Ridge trail is highly trafficked, which appealed to me, I rerouted my idea toward Pond Mountain Wilderness. Checking in with Palmer, I received the "go ahead" to move

forward with the project. Pond Mountain Wilderness among the twelve other wilderness areas within the Cherokee National Forest continue a paradox. A national forest named after a people that inhabited these lands does not refer to their home as wilderness, a western invention, nor does the federal government find it necessary to fence off areas devoted to wildness. With polarized heritages, we see the puritanical wilderness concept driving a wedge between the Native Americans biocentric ideals and the puritanical anthropocentric nature ruling culture.

This wedge, typically unnoticed today, gave me more incentive to have these dispensers rest in a wilderness area once known as home. With these concepts accounted for, I chose Laurel Falls trail in Pond Mountain Wilderness, celebrated for its easy four mile romantic walk to a waterfall, as a perfect environment for crowds to swarm on the weekends looking for a few hours of wilderness.

The swarms of hikers did come and from my conversation with people along the trails and at the trail heads, most people were intrigued but apprehensive to take a ticket, thinking that the ticket did not apply to them. Not anticipating this, I struggled to grasp why someone would not want to participate in the mere action of taking a ticket let alone be apart of a effortless art project. People would say, "Well, what makes that art?" and I would say, "in this case, what makes it art is that is providing the vehicle for this conversation". Often I would get squinting eyes and uncertainty. My project was meant to be absurd and through the absurdity of placing red shiny dispensers meant to regulate and organize, the true meaning of the piece in the conversations and involvement of the audience. I would say, "What makes this art is that you are here asking me, or each other, or yourself why this is art and what the purpose of it is." Often this conversation was

enough for me to prompt a smile from the inquisitors and wish them a merry day encouraging them to take a ticket at one of the other dispensers.

When asking others the generic, “hey, what did you think of these ticket dispensers?” I was met with enthusiasm and excitement as well as spite. Some people were bubbling to know what it meant, waving the ticket around while others provided me a hypothesis of these ticket’s agenda. I encountered the ornery hiker whom demanded responsibility for someone polluting their wilderness. I explained I am of a similar mindset which is why I made this project. “My wilderness” is not a reality as much as “our wilderness”, giving this project an agenda that seeks to not only set free this idea of self for the public but to also absorb the issue of over access and the conundrum of a designated and managed wild area.

If I was to do this again with a larger budget, I would have installed digital dispensers with tickets that were not only numbered but scribed with a sentence, “Why is this ticket absurd?”. On the same ticket I would have the contact information to a open blog or forum allowing the conversation to transcend from not only the trail but to the internet connecting more people.

Conclusion

With all of my art works, I subscribe to a dichotomy rooted in sympathy for each side of the issues of preservation and recreation, commodity versus conservation, access within wilderness, resource versus environmentalism, and heritage opposed with exploitation. Wilderness contains a dualistic approach in which we must remove humanity from nature for it to be Nature. If we are to treat wilderness this way, there is no room for responsibility and thus no solution to any of our environmental issues. As we

are to be visitors to these landscapes, we should be thoughtful as guest and treat this land as we would want someone to treat our home. One of the problems with the conceived idea of wilderness is that it limits this responsibility, to only the corners where man and woman have no home. Addressing this responsibility should be a cornerstone to confronting our environmental issues and making our city parks just as important as wilderness.

Art can provides the viewer/participant with pain, empathy, excitement, belief, reverence, fascination, and countless other reactions and it does this by being neutral. Art does not have an agenda unless the viewer wishes it to and that is the power is can have in society. It contributes an element of confrontation internally and externally and with that confrontation I affirm my work. As an artist working with environmental issues, I confront myself with the task of providing work that speaks to a passion to preserve and enjoy for our planet's ecology.

Bibliography

"Albert Bierstadt Biography." *Albert Bierstadt - The Complete Works*. Web. 16 Mar. 2011. <http://www.albertbierstadt.org/biography.html>.

American Forest Resource Council. "Forest Roads: Access to Our National Forests for Campers, Hikers, Loggers and the Public-at-larg." *NFA* 2000. Web.

Baigell, Matthew. *Albert Bierstadt*. New York: Watson-Guptill, 1981. Print.

"Cherokee National Forest." *Guide to Tellico Plains TN - Visitor Information for Tellico Plains Tennessee, the Gateway to East Tennessee Cherohala Skyway, Bald River Falls, Tellico River, and the Cherokee National Forest.* Web. 05 Mar. 2011. <http://www.tellico-plains.com/cherokee.html>.

"Cherokee National Forest | Entries | Tennessee Encyclopedia." *Tennessee Encyclopedia of History and Culture*. Web. 05 Mar. 2011. <http://tennesseeencyclopedia.net/entry.php?rec=238>.

Cronon, William. “The Trouble with Wilderness, or, Getting Back to the Wrong Nature” Print. Rpt. in*The Great New Wilderness Debate*. By Callicott and Nelson. Athens and London: University of Georgia Pres, 1998. 471-99. Print.

Davis, Richard C. "Weeks Act, 1911." *Encyclopedia of American Forest and Conservation History*. Vol. 2. New York: Macmillan, 1983. 685. Print.

Egan, Timothy. *The Big Burn: Teddy Roosevelt and the Fire That Saved America*. Boston: Houghton Mifflin Harcourt, 2009. Print.

Greenberg, Peter. "National Parks: Are We Loving Them to Death? - Bing Travel." *Bing*. Web. 06 Mar. 2011. <http://www.bing.com/travel/content/search?q=National Parks: Are We Loving Them to Death?&FORM=RQTRAV>.

Greene, Linda Wedel. 1987. “Yosemite: the Park and its Resources. U.S. Department of Interior/National Park Service.

Hallendy, Norman. *Inuksuit: Silent Messengers of the Arctic*. Seattle: University of Washington, 2000. Print.

Hendee, J.C., GH Stankey, and R.C. Lucus. 1990. *Wilderness Management*. 2nd ed. Golden, Col.: Fulcrum Publishing

"Interpretations of Coastal Cairns." *Jultika - Oulun Yliopiston Julkaisemia Elektronisia Julkaisuja*. Oulu University Library, 2002. Web. 28 Feb. 2011. <http://herkules.oulu.fi/isbn9514268024/html/x475.html>.

"Interstate System - Design - FHWA." *Federal Highway Administration: Home*. Web. 06 Mar. 2011. <http://www.fhwa.dot.gov/programadmin/interstate.cfm>.

Mark. *King James Bible.* Nashville, TN: Holman Bible, 1973. Print.

Marshall, Robert. "The Problem of Wilderness" Rpt. in*The Great New Wilderness Debate*. By Callicott and Nelson. Athens and London: University of Georgia Pres, 1998. 85-96. Print.

Morales, Gabriela. A Genetica e a Teoria da Continuidade Paleditica Rep. Just Books Ltd, May 2008. Web. 28 Feb. 2011.

Muir, John. "My First Summer in the Sierra." *Nature Writings: The Story of My Boyhood and Youth ; My First Summer in the Sierra ; The Mountains of California ; Stickeen ; Selected Essays*. New York: Literary Classics of the United States, 1997. Print.

Senior, Michael. *Cromlechs and Cairns in Northern Wales*. Llanrwst: Gwasg Carreg Gwalch, 2006. Print.

Peterson, Jim. "The West Is Burning Up: The 1910 Fire." *Evergreen Magazine* 1995. Web. 5 Mar. 2011. <http://http://www.idahoforests.org/fires.htm>.

Pinchot, Gifford. *Breaking New Ground.* New York: Harcourt, Brace, 1947. Print.

Rolston, H., III. 1988. *Environmental Ethics: Duties to and Values in the Natural World*. Philadephia: Temple University Press.

Schaffer, Jeffrey P. 1999. *Yosemite National Park: A Natural History Guide to Yosemite and Its Trails*. Berkeley: Wilderness Press.

"USFS History - Forest History Society." *The Forest History Society*. Web. 05 Mar. 2011. <http://www.foresthistory.org/ASPNET/USFHSHome.aspx>.

Wilderness Act of 1964. S. Res. Public Law 88-577, 88th Cong. (1964) (enacted). Print.

Woods, Mark. "Federal Wilderness Preservation in the United States." Print. Rpt. in*The Great New Wilderness Debate*. By Callicott and Nelson. Athens and London: University of Georgia Pres, 1998. 131-53. Print.