

Enclosure Movement: Comparative Dwelling and Embodiment

by

Valerie Carew

A thesis exhibition presented to OCAD University in partial fulfillment of the
requirements
for the degree of
Master of Fine Arts

In
Interdisciplinary Master's in Art, Media, and Design

Graduate Gallery, OCAD University, 205 Richmond Street West 18-25 April 2016
Toronto, Ontario, Canada
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KeyWords: Ecosophy, Biomimicry, Dwelling, Domesticity

This thesis conceptualizes the home as a practice-led research site in which to investigate a mergence between the reclusive, interior domestic realm and the outer natural world. Hand fabricated wearable textile forms express this interplay with the use of reclaimed household fabrics, embodiment and performance. These pieces combine sensory isolation as a metaphor for reclusion with biomimetic role-play featuring neighbouring organisms in fallow farm field ecosystems, which exhibit insulating behaviours similar to our human domestic versions. This thesis asks: How do natural communities resist human borders and constraints? How might we emulate these natural processes as acts of subversion to isolating normative social structures? Can performative mimicry of the natural world contribute to social and environmental connectivity? This work is a practice in comparative dwelling which considers persistent housing development in southern Ontario, and describes an effort to navigate constructed notions of the ideal home and family.

-ACKNOWLEDGEMENTS-

I would like to express my deepest thanks to my primary advisor Professor Laura Millard for the guidance I never needed to question, clarity, wisdom and positive encouragement throughout the making of this thesis. It has been a great privilege working under Laura's supervision. I would also like to thank my secondary Professor Rae Johnson for her great insight, wonderful conversations and little reminders to keep the work lively and engaging. I would like to thank Program Chair Professor Paulette Phillips for teaching me the invaluable lesson (I am still learning) of how to say more with less, and Darryl Bank for all of his great assistance and kindness during my time in the IAMD Program. I would like to extend my gratitude to my cohort for providing invaluable perspectives and discussions, with special thanks to Kimberly White for her generous encouragement and book loans, and Garnet Willis for his warm friendship and importantly, introducing me to enclosure movements. Finally to Kevin Bolianatz and my wonderful family, for their unrelenting support and love.

Dedicated to my sweetest Emma and Andrew

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-INTRODUCTION-

This thesis is an intimate reflection of life in the private space called home. My practice is a material exploration which calls attention to a personal craving for absent wild spaces and a general feeling of remoteness. My research is an attempt to bridge the self with community outside the confines of the home by searching for the wild which resides within reach, articulate a need for reconnection to the greater world, and also the discomfort of doing so. The home acts as a meeting place between the outside world and the inside, a site in which to locate a union between domesticity and site specific ecology. This union is achieved through personal interactions and role-play with wearable art pieces, crafted with the use of household fabrics imbued with memory of home, family and childhood. Tactile art making in conjunction with performance will describe a fusion between autobiographical relationships with home, suburban landscape and family life as a child and a parent, with biomimetic reference to neighbouring organisms which perform insulating behaviours comparable to our human interior fabrications. I argue biomimetic role-play through tactile art making is an effective way to spark curiosity about the outside natural world.

My practice is a means of integrating *ecosophy* (Naess and Dregson vii) as a life-way into the urban experience. It deconstructs notions of dwelling, the physical implications of human constructs in relation to ecological impact, and describes an effort to come to terms with personal subjectivity in relation to dwelling, the nuclear family unit and the constructed narrative of the ideal home. This analysis re-contextualizes the meaning of enclosures as they are expressed by humanity. Biologically, the fashioning of *enclosures* is a means of ensuring species protection, survival and procreation (Abrahamson, Warren E., et al. 15-22). This project postulates contemporary human enclosures are also a means of dissociation; a cocooning isolation of the senses. We as urban dwellers live within very close proximity to one another, yet function separately. However, within all forms of dwelling, there is *movement*, life, and a promise of emergence, transformation and renewal. Here, the problem of dissociation is investigated as a means to revise habits and processes of severance in an effort to strengthen a foundation for future community and ecological resilience. Areas of theory and practice concerning ecosophy, dwelling theory, ecological literacy and ethics, biomimicry, performance, textile media, sculpture and the body will be informed by these results.

In Section 2 Literary and Theoretical Framework, I discuss the concepts outlined in Felix Guattari's theory of ecosophy, which describes a mergence between subjectivity, community and ecology. Thoughts from theorists Arnes Naess and Murray Bookchin will be added to Guattari's concepts regarding human relationships with ecology and social ecology. Michel Foucault, Judith Butler and Lisa Blackman contribute to branches of ecosophy related to subjectivity within domestic space and performativity. Martin Heidegger, Walter Benjamin and Hilde Heynen articulate theory pertaining to dwelling, with the later inclusive of feminist perspectives and gendering of domestic spaces. I will reference influential makers Germaine Koh, Bonnie Devine, Rebecca Belmore and Nick Cave for their approaches to themes of identity, repetitive domestic labour, feelings of restraint and embodiment through applications in textile media and craftwork. These will be discussed throughout the body of the document.

SECTION 1

-METHODS AND METHODOLOGY-

1.1 BIOMIMICRY AND ROLE-PLAY

This project is an artistic approach to biomimetic methods of emulating nature. “*Biomimicry* is an approach to innovation that seeks sustainable solutions to human challenges by emulating nature’s time-tested patterns and strategies. The goal is to create products, processes, and policies—new ways of living—that are well-adapted to life on earth over the long haul” (Biomimicry Institute). This mimetic approach builds upon on the foundational idea that a sustainable world already exists. We as members of ecosystems must simply pay attention to these existing methods of adaptation. Mammal and insect organisms within meadow communities which practise methods of encasement and refuge, for example, leaf rolling or gall making techniques, will be referenced in the making of hybrid wearable forms which combine elements of outside natural ecology with inside human domesticity.

From the outside, my wearable sculptures reference neighbouring organisms when mobilized by the body. But for the wearer, these constructions simultaneously create a sightless, muffled, or constricted experience which must

be negotiated. The art object acts as an ecological teaching tool through acts of embodiment, but also performs as an intermediary and physical barrier to the outside world. The mandate for my research is to encourage curiosity, approachability and ease to the principles of ecosophy by means of enticing and tactile art making and an implicit invitation for the viewer to role-play with(in) the wild.

1.2 FIELD RESEARCH

My first hand field observation and quantitative data collection enable an understanding of species composition in fallow¹ farmland ecosystems² in southern Ontario, with a focus on the Ottawa Valley georegion. Qualitative, exploratory practice-led research methods were applied to these observations. Field observation reveals evidence of soil loss in action on the construction sites located in Kanata and Stittsville, which are supplanting fallow farmland ecosystems; a booming industry of new housing and retail development. I observed human interventions with this landscape, for example land partitioning, land ownership and enclosures which appeared with colonization. My written work refers to

¹fal·low¹ 'falō/ adjective: **fallow**

1. (of farmland) plowed and harrowed but left unsown for a period in order to restore its fertility as part of a crop rotation or to avoid surplus production (Google Dictionary).

² When referring to fallow farmland ecosystems, it is with the intent to discuss the regeneration which occurs on this land once settler agricultural practises have ceased.

species by common name, with a conscious omission of latin taxonomical identification to maintain approachability to the subject.

The immersive practice of ethnographic field research described by Tim Plowman in *Ethnology and Critical Design Practice* will be applied (34). A richness and breadth of understanding may be acquired through a shared common experience described by this practice. The *Gall Pod* sculpture installation project (fig 6), an example of my own work and cohort colleague Ashley Snook, is a collaborative and site specific outdoor sculpture/installation at Toronto's Evergreen Brickworks and will be discussed in Section 2.4 *The Domestic Shell*, as a hybrid form of ethnographic research and co-action within community through art making and imaginative play.

1.3 THE HOME STUDIO

Practice-led research was conducted in my home environment to enable an embodied knowing and build inquiry. Graeme Sullivan writes: "The artist can be both the researcher and the object of study. Self study approaches... can be adapted in studio settings if the desire is to investigate and subsequently the outcomes of an inquiry into the self" (70-71). My practice incorporates this self analysis through quiet, meditative personal reflection effected in the act of

needlework and craft. This practice takes place within my home studio, and allows art making to permeate and weave through the everyday of my home life. Through repetition of the hand, I reflect on personal repair and healing I associate with this task, and the stitch work I have done over the years as a mother, and the needlework of the women in my life.

Materials often dictated the direction of the making. Many kinds of fabrics (and large quantities of fabric) were used, each with its own set of responses and characteristics which affected my decision making and the outcome of each piece. Within my home space I recreate the outside natural world I crave for myself and my children with the use of these fabrication techniques. Paradoxically, the engulfing, binding and cocooning forms I make for my own body through deconstruction, then reconstruction of materials, reinforce the remoteness I feel is often of my own making. The materiality in my work is intended to evoke comfort derived from the private space and reclusive tendencies which are emulated in the studio process.

Section 1.4 MATERIALS AND TECHNIQUES

Jane Graves writes: “Textiles enfold us throughout our lives, embedded in our daily experience through their intimate, whole-body contact with our skin, to the

point where ‘textiles are a second skin, which prodigiously enhances our pleasure in the first’ (Graves qtd. in Philpott 3). Intuitive material explorations with fabric media and natural materials form the backbone of my material investigation. Art works incorporate textile handicraft and reclaimed fabric, often pulled from my own home and that of my mother or sister. Fabrics which connote a lived history within private spaces are used as material signifiers of the human dwelling I experience. Steven Connor describes the powerful sensory relationship with textile media: “Our understanding of textiles is mediated by touch in an interaction not limited to the hand. Touch makes us aware of our physical body and its interaction with others and the environment”(Connor qtd. in Philpott 3). This sensory relationship between material and the body is an important consideration in my practice-led research. Rachel Philpott adds: “The folds of draped and pleated textiles and our manipulation of cloth plays an important role in our acquisition of knowledge regarding environments external to ourselves” (Philpott 3), like a memory imprint on our skin.

Stitch work fosters a unique sensory intimacy between the maker and materiality. Methods of deconstruction and reconstruction are used, including fabric braiding, tying, ripping, felting, embroidery, stitch work, machine sewing, photo printing, and mixed media construction with natural materials. These

methods articulate a vocabulary of approaches with fabric media. Floral household fabric items perform as nature replacements within the home; a printed idealized memory of nature. The floral prints used are reminiscent of Victorian era sensibilities of adornment and household, the 1970's floral prints of my youth, as well as more contemporary aesthetics in mass-produced fabric printing. These can be seen as an allegorical counterpoint to the outside wild. My own role-play is experienced in both interior home spaces and outside natural environments. These interactions are photographed and/or video documented.

1.5 METHOD OF DISPLAY

Final art objects exhibited in the Graduate Gallery combined notions of the domestic and the natural world. The display of this work was the vehicle by which this thesis is translated to others as a gesture toward personal, community and environmental craftivism,³ as well as intimacy with the stitch work and fabrication process. The physical objects were presented in tandem with digital printing and video documentation featuring my own performative interactions with the work. Digital photography played a key role in documenting the embodiment and performativity of the work, and often stood in for the performances themselves

³ “Craftivism is all about exploring both craft and activism at your own pace and within your own limits. It’s about seeing how craft and activism fit in your life, both at the moment and more systemically” (Craftivism).

(Pultz 128). Photography helped to explore the relationship between the body and natural or surrounding elements (Pultz 131).

This documentation and method of display offered the viewer visual examples of role-play indicated in the digital photography, but also allowed viewers to envision personal action and resistance against reclusive tendencies. There was a small invitation for the viewer to smell the hay used in several pieces featured in the exhibition in the wall piece entitled *Scent Sachet* (fig. 17).

The physical *Dreamscape Blanket* (fig. 5) piece was equipped with an Arduino circuit board to mimic a subtle breathing motion. Multi-media approaches were used in the formation of the exhibition including an audio/video installation of my *Dreamscape Blanket* performance. This video was performed and drone recorded prior to the exhibition in the Graduate Gallery space, and was installed in the neighbouring experimental media room. In this way, the main space and *Dreamscape Blanket* were brought into the media room through video, and re-introduced the viewer to the piece. Viewers found themselves considering the relationship between gallery spaces, and the surprising expansiveness of *Dreamscape Blanket* as they moved from one room to the next. My performance involved my own full-body movement under the cover of the blanket (an enactment of fallow field life), completely hidden from view and recorded in slow motion. Audio documentation of birds at the Fallowfield site added to this slow,

dream-like morphing between body and object and sensory recall of the wild. The corridor between the two spaces housed *In Private* (fig.18), *I Am A Woolly Aphid* headpiece (fig. 22) and a digital image of The *Gall Pod* public sculpture installation project (fig. 6). The community role-play experienced at the Evergreen Brickworks site was emulated in the Graduate Gallery exhibition as viewers were invited to try on the head and hand pieces comprising *Gall Bodies* (fig.16). *Body Coiling* (fig. 7) was performed on site twice during the run of the exhibition. Both *Body Coiling* and *Dreamscape Blanket* were enactments of my own emergence from constraints and loss of identity.

SECTION 2

-LITERARY AND THEORETICAL FRAMEWORK-

The following literature is an assemblage of material related to human interaction with the environment. This thesis articulates current dissociative states within the subjective, social and ecological spheres, and proposes visual art practice as a form of subversion and activism. The title *Enclosure Movement* is inspired by activist movements in response to practices of land partitioning in medieval England. The term enclosure movement encompasses what is achieved in the art making process. The written work of Christopher Dyer outlines an early eco activism on a large scale in pre-colonial England.

Norwegian philosopher Arne Naess developed a framework of inquiry he termed *ecophilosophy* which investigates our human relationship with nature. Naess describes *ecosophy* as a personal philosophy or belief system which guides our treatment of the natural world.

Felix Guattari suggests that, within our postmodern age, we are used to a “world drained of the significance of human intervention” and a “decline in social praxis” (41). In *The Three Ecologies*, Guattari underscores the need for Naess’ ecosophy, and a “reconstruction of social and individual practices” (41).

There should be no distinction between “the psyche, the socius and the environment” (41), but rather an “ethico-political articulation” of the three connected ecological spheres: the environment, social relations and human subjectivity (28). Naess and Guattari provide the theoretical underpinnings for this thesis project, which proposes a way to connect these spheres. Murray Bookchin adds social perspective to this theoretical framework through his analysis of social ecology.

What power structures contribute to modes of isolation within the framework of modern dwelling and home life? To analyze this question, views on the moralizing cell family framework influenced by European ancestry and Christianity described by Katheryn A. Conrad will help frame my argument in identifying isolating behaviours within socially constructed family units. It will also reflect my personal ancestral settler roots which linger subconsciously in my current Canadian home life. In her book *Locked in The Family Cell*, Conrad identifies the origins of the word *cell*, which derives from the Indo- European root *kel*, meaning to cover or conceal (3). Michel Foucault describes the family cell as a construction which “made it possible for the main elements of the deployment of sexuality...(the feminine body, the regulation of births and the manner in which the “normal” is delineated) to develop along its two primary dimensions: the husband-wife axis and the parent-children axis” (qtd. in Conrad 4). Conrad

argues “the dual forces of Christianity (which re-enforced patriarchal familial relationships) and British colonialism (which divided land and penalized social formations that did not further British interests), helped fix the heterosexual nuclear family as the primary unit group in (European) society” (5). The cell family became a confined site of control to fit the social order.

Lisa Blackman devotes analysis to theories of embodiment, communicating bodies, and the body as enactment. Blackman quotes C. Shilling in her analysis of *the civilized body*, which refers to the ways in which the body in Western societies is socially constructed and “highly individualized in that it is strongly demarcated from its social and natural environments” (51). In Judith Butler’s concept of gender *performativity*, subjects do not simply absorb the normative gender positions, but in fact wrestle with the contradictions of masculine and feminine identity at an unconscious level (Blackman 79). The space inhabited by contradiction may be inhabited by forms of resistance to gendered norms “through which people experience their embodied subjectivities” (79). Butler’s work explores subjects who resist gender normatively through performative mimicry and gender role-play (79). The mapping of the corporeal aids my inquiry regarding subjectivity and contemporary social disconnection.

Martin Heidegger's *Building Dwelling Thinking* considers human relationships with location, building, and what it means to dwell. Heidegger describes human beings as part of what he calls "the fourfold," comprised of the earth, sky, divinities and mortals (humans) (351). Heidegger evokes the Old Saxon word *wuon*, which means to remain, or to stay in one place (350). The Gothic *wuonian* furthers the manner in which remaining is to be practiced. *Wuonian* means "to be at peace" (351). The translation for peace is *Friede*, which means to free, or the act of sparing something. "Real sparing is something *positive* and takes place when we leave something beforehand in its own essence... To dwell... means to remain at peace within the free" (351). Heidegger suggests a linguistic root to an innate human understanding of interconnectivity through dwelling as he continues: "The fundamental character of dwelling is this sparing" (351). My research seeks to find reconnection to this distant knowing orbiting on the periphery of urban consciousness by investigating the most basic mode of being—that of dwelling.

Architecture Theory, Feminist Theory of Architecture, and Gender Studies add historicity and perspectives in negotiating contemporary domesticity. This literature will build my argument which asserts domestic space is a constructed binary to the natural world. Adorno's theories of *mimesis* are applied to this

discourse. Contemporary theorists and writers such as Professor Hilde Heynen and Karina Van Herk invoke Walter Benjamin's writings regarding domestic space in the early 19th century. Benjamin abhorred the hyper abundance of a "cult of individualizing and privatizing" (Van Herke in Heynen 127) as he writes: "Such petty bourgeois rooms are battlefields over which the attack of commodity capital has advanced victoriously; nothing human can flourish there again" (127). Architecture theory adds insight into assigned gendered relationships (both male and female) to domestic space.

Each of the above sources adds to my theoretical development of what I term *the home body*.

2.1 ENCLOSURE MOVEMENT

The 1780-1850 Caucasian agriculture settlement in Ontario (Dyer 20) came with established European practices of land partitioning and ownership. However, precolonial European history also tells a tale of activism regarding land use in medieval England. "The occupation by lay lords, monks, castle owners, peasants and townsmen of land which had previously been common and, especially, common pasture" (22) became a source of contestation. The term *enclosure movement* describes the conflict and revolt stemming from shifts in

land partitioning. Redistribution of land took form with the digging of ditches, the construction of piled soil embankments, fences, or the planting of hedge rows—divisions designed to exclude people and animals. “One person's improvement meant that another lost valuable assets” (Dyer 22). In the period between 1220-1349, large activist crowds set about destroying these divisions in defence of their common rights, causing damage to huge swaths of constructed borders (21). Points of contention included destruction of plant life and taking land from the common, which then impeded access to woodland areas for timber and fuel.

2.2 A PERSONAL MOVEMENT

My inquiry begins with my personal experiences of home, fragmented recollection of family from a childhood perspective, and the overall feeling of security which I am glad to say comes with these memories. It also includes my experience of home-making as a parent of two young children. Though so much joy came (and still comes) from the amazement and privilege of being present with these beautiful children, this period with little ones marked a time of remoteness and difficulty in the task of stay-at-home parenting. My adult version of family life did not match my unobtainable, idealized memory of what family should be. My insulated, comfortably normative framework was supposed to work, but instead revealed itself as isolating and unsustainable. With every curtain

hung and paint roll used to hide the cracks, home spun isolation wove through the tasks of the everyday. My thesis work will consider my own role-play at gendered norms in the undertaking of work and family life, negotiation (and sometimes loss) of identity, and the high social value placed on home space in tandem with the insufficient cultural value of home labour.

The development of this thesis has been in no small way influenced by my experience as a volunteer art teacher and environmental educator in Toronto. In this capacity I brought inner city elementary students in the Toronto District School Board to areas of community natural regeneration to discover and paint the local land. Bearing witness to the profound and instantaneous physical and emotional effects these excursions had on children was a big catalyst for this research. For the first time, students experienced Ontario wildlife such as turtles and frogs in a natural habitat. These natural systems are now happily close at hand within the city, yet for whatever reason, the first hand introduction had not yet been made for many of these kids. Each child wanted more, namely to return with their families and share the experience. These interactions become infectious as learners emerge as teachers about these natural systems.

This project will show my contention that dismantling distancing and hierarchal behaviour with respect to the environment begins with recalibrating

human relationships within the family and local community, and this can be done most effectively through methodologies which invite curiosity, humour and play. Immersion in local ecological community systems- what lies within our own familiar sight lines and within our reach, seems the most logical avenue to personal responsibility and sustainable resilience. This engagement is an equally effective pathway to dislodge from our human constructs of isolation in order to reconnect with each other.

2.3 ECOSOPHY

In this age of “overabundance and disposability” and a “psychological estrangement from the non human environment” (Brown 99), we as urban dwellers operate separately from the agricultural practices and ecosystems we depend upon for survival. Felix Guattari emphasizes the accelerating advancement of ecological disequilibrium occurring on a global scale as the human population continues to erupt exponentially.⁴ Concurrently, parallel dissociations are occurring within our social networks including our home life. “Human modes of life, both individual and collective, are progressively deteriorating” (27). In his work *The Three Ecologies*, Guattari confirms that “kinship networks tend to be

⁴ By 2050, the human population will be larger by 2 to 4 billion people, and will be more urbanized (Cohen 1172).

reduced to a bare minimum...family and married life are frequently ‘ossified’ by a sort of standardization of behaviour” (27). Guattari’s theory of ecosophy delineates the interweaving between three ecologies; that of self, that of community and the biosphere we are dependent upon. This interconnection creates a binding fortification which strengthens each of the three ecologies. My work here takes up the task to animate this vital mergence through visual art practice, and further, investigates how this approach may be applied to pedagogical practices.

As theorist Murray Bookchin argues: *Social ecology* involves the analysis of the relationship between the natural world and society, and operates on the premise that environmental problems are ultimately social problems grounded in hierarchal social relations, which then extends to the greater environment (qtd. in Best 337). The dislocations which arise between human and environment stem from the dislocations which “come from within social development itself” (qtd. in Best 337). Therefore, if the environmental dilemma is rooted in social causes, it is necessary to include socially oriented research into solutions (337). Bookchin underscores this concept: “(Humans) have a long history of dominating each other and of colonizing the social and natural worlds as mere resources for power and profit” (337).

Professor Bonnie Devine explains First Nations⁵ inhabitants in Ontario can be traced back at least 12,000 years to the ice age (Devine). In the years preceding European arrival, “approximately 40,000 people cultivated... tillable soils in forests on the lowland Paleozoic rocks of southern Ontario...moving roughly every fifteen years or so following a “shifting village pattern” to allow for fallow soil renewal (Nelson 7). The Ottawa Valley georegion was occupied by the hunters, fishers and gatherers of Algonquian language affiliation⁶ (Nelson 227). Colonialism marked a significant turning point with respect to land use in Ontario. Fur trade routes opened up avenues for colonization, which was followed by three great waves of caucasian settlement: Migration due to the American Revolution of 1776-83, settlement after the 1812-14 War and the Napoleonic Wars in Europe before 1815, and the Irish Migration in the 1840’s (18-19).

2.4 FALLOWFIELD

My memory of home includes that of my sister Christine and her husband Johnny’s old farmhouse in Fallowfield, Ontario. Built in 1865, this home is a

⁵ When discussing issues of place based and environmental education, in this case southern Ontario, it is done with acknowledgement and respect to the First Nations inhabitants of these occupied territories.

⁶ Ottawa’s boundaries lie within “Algonquin Territory that is part of current Treaty Negotiations with the Federal and Provincial Crowns” (City of Ottawa).

dwelling I sentimentally associate with the surrounding landscape, far more than the neighbouring Kanata configuration of blocks built in the 1960's I grew up in. Here is where my ecological investigation materializes- on the border between the village of Fallowfield and the National Capital Greenbelt surrounding Ottawa. This spot is characteristic of a successive savanna⁷ and edge community.⁸ Fallowfield's name was inspired by the surrounding farm fields laying fallow. Some of the earliest settlers began arriving in the area around 1825. These were Irish Tipperary Catholic emigrants who sought to "escape diminishing circumstances and lack of economic opportunity" (Elliott 29). The village was once a bustling farming community and stopping point for travellers en route to Bytown (Ottawa) (Fallowfield, Ottawa). At one time known as Piety Hill, the village was defined by Christian churches of various denominations (Elliott 61). Today Fallowfield is a small bedroom community, nestled between the suburban development boom which is Kanata, and the National Capital Greenbelt.

The Greenbelt was created in the 1950's as a deterrent to urban sprawl outside the old boundaries of the City of Ottawa (pre amalgamation) (National Capital

⁷ Similar to the tall grass prairie, the Ontario savanna supports a large diversity of native grass, wildflowers and animals, but is "interrupted by scattered clumps of trees, mostly oaks" (Tallgrass Ontario).

⁸ "An "edge" is the boundary, or interface, between two biological communities or between different landscape elements. Edges exist, for instance, where older forested patches border newly harvested cut blocks, or where forests verge on rock outcrops, riparian areas, grasslands, or other different harvest types or seral (intermediate) stages" (B.C Ministry of Forests 2).

Commission). Urban sprawl has since hopped over the boundary lines of the Greenbelt to the expansion of suburban areas beyond its borders. The effects of suburbanization can be subtle and accumulative. In Kanata, if you were to walk around the grounds of current construction sites, you would see the gouged wounds where the meadows have been sheered away (fig. 1). The etched, sweeping marks of soil erosion under foot after rainfall (fig. 2) are the remaining evidence of the small rivers which flush exposed soil to surrounding waterways. Without anyone noticing, “a stream once teeming with a diversity of organisms



Fig.1. Sheered off fallow field ecosystem exposing clay soil described by Elliott (1991: 20), and the town house development of 140 new units at the intersection of Eagleson Road and Hope Side Road, Kanata, ON, 2015.

may become permanently imbued with excess nutrients and then saturated with a few species of algae” (Nelson 340). As Gordon Nelson states in *Beyond the Global City*: “The risk is not as stark as a collapse of georegional ecosystems (in

Ontario)... (but) more a matter of not being able to achieve a position of vision... and limited ability to innovate” (357). This field research is an effort to draw attention to the incremental effects of soil disturbance, and ultimately the lack of innovation identified by Nelson.



Fig.2. Soil run off: Bradley-Craig Farmstead development site on Hazeldean Rd, Stitsville, ON, 2015.

To provide a topographical sense of the site I investigate in my field work and subsequent art making, I enlisted the aid of Google Earth to provide an image of the area. The image (fig. 3) shows a triangular shaped Fallowfield, carved and shimmed between farmland, current Kanata development (top far left) and the National Capital Greenbelt (upper right). I have inserted a digital thumbtack on the image to situate my exact research location for my *Dreamscape Blanket* floor

installation (described in Section 2.5 *A Field Day*). At one time this land was an apple orchard extending from the original farm house property. Now it has been rezoned and divided into a backyard and land included within the Green belt borders- a naturalized area comprised of walking trails which lead to wooded areas.



Fig.3. Google Earth Image, Fallowfield, ON, 2015.

The Google image shows another glaring feature within the Greenbelt: The Nepean Quarry, operated by the multi-national company Lafarge, which boasts itself as “the largest diversified supplier of construction materials in the U.S. and Canada” (Lafarge). I can recall over the years distant rumblings from the blasting which occurred at the quarry. I returned to Fallowfield this past fall for my

research. While working on *I Am A Woolly Aphid* (described in Section 2.6 *Pesky Home Invaders*), there was a sudden, startling explosion so loud and resonating it seemed the house was collapsing on top of us. The blasts are frequent, far more intense, and apparently this is a regular occurrence. To quote Christine: “Lafarge is the company blasting the hell out of my house.”

“Geologically, the (Ottawa) Valley was formed as a result of ancient tectonic and glacial processes that produced the Canadian Shield” (Nelson 229). As a result, we see many lakes and hills north of the river in Quebec which reflect “uplift and folding,” and to the south, gentler rolling hills and flatlands (229). Fallowfield is a part of this flatter region of the Valley, and is a case study for the changing face of rural landscape in the area. The City of Ottawa declares a “Vision Statement” for the village: “The vision for the village of Fallowfield is to remain a small rural residential community with a central community hub that acts as a focal point and provides a sense of community identity. Retail and personal services in the urban area will be easily accessible by car and public transit, but the village will remain separate and distinct from the urban area. The village will be a walkable community, surrounded by parkland, and forests, and complimented by scenic views” (City of Ottawa). This vision certainly evokes notions of the suburban sublime. Yet this statement seems an example of myth-making rhetoric

legitimizing an isolation mandate that Fallowfield must be separate. According to the City of Ottawa, separation is the village's elevated feature.

2.5 A FIELD DAY

Fallowfield is most certainly a pretty piece of rural living with its own image of quaint colonial history. Yet I argue there is a discrepancy between the City of Ottawa's printed declaration and the current reality and logistics associated with living in the village. Fallowfield now seems wedged within a trinity of increasingly busy highways, encroaching, bustling construction of master-planned communities, and a panic inducing quarry beyond the backyard trees. There is no store to walk to without risking one's life on the highway. Village residents are car dependent. Yet it is here in this pin-pricked spot between the backyard patches and the wood of the Greenbelt, that I find a connection to the greater world.

Unfortunately, this meadow is currently experiencing the invasion of wild parsnip.⁹ As a result, what was once a lovely spot for meadow walks, has become an exercise in paranoid plant dodging, and is rendering the meadow almost unworkable outside established pathways. This meadow is alive with plant species

⁹ Wild parsnip "is a member of the carrot/parsley family. It typically grows a low, spindly rosette of leaves in the first year while the root develops. In the second year it flowers on a tall stalk and then dies. The plant can form dense stands and spreads quickly in disturbed areas such as abandoned yards, waste dumps, meadows, open fields, roadsides and railway embankments. Its seeds are easily dispersed by wind and water, and on mowing or other equipment...it produces sap containing chemicals that can cause human skin to react to sunlight, resulting in intense burns, rashes or blisters" (Invading Species).

such as common milkweed and Canadian goldenrod, wild red raspberry, eastern white pine saplings, fragrant bed straw, field thistle, Indiangrass, big bluestem which are present as well as non-native red clover¹⁰, butter and eggs, switchgrass,



Fig 4. Case study site, Fallowfield, ON, 2015.

field thistle, ox-eye daisy, Queen Anne's lace and tufted vetch (also known as cow vetch). There is a tenacity in this ecosystem which I equate with poetic resilience

¹⁰ Red clover is highly beneficial in agricultural practices. It improves soil quality, conditions for soil microbial life while adding substantial biomass (living matter). A nitrogen fixing plant, "the red clover root system in combination with wheat in rotation builds better soil structure and enhances soil life."(Ontario Ministry of Agriculture, Food, and Rural Affairs).

in this cursory list of organisms. These are among the first, the first pioneering¹¹ native and non-native plant species, to cover and protect the exposed and vulnerable soil. These plants enact their own collective enclosure movement, breaching effortlessly the lines we continue to erect and fastidiously maintain.

Dreamscape Blanket (fig.5) is a usable bed cover which invites performative mimicry of species composition in this meadow community. Intended for an interior gallery space, this piece was homemade in the literal sense, during the spaces between wall-to-wall tasks comprised of making meals, the details of cleaning and helping with homework, and connotatively, through the deployment of a homemade craft aesthetic. This large human scale floor piece becomes activated when performing the function of a duvet, covering, insulating, but also concealing a human participant. This hideaway offers a process of becoming; an opportunity to embody the soil protected under the complex root systems of the perennial meadow. The piece is an experiential performance which considers soil conservation as it offers viewers an invitation to imagine this process.

¹¹ “Pioneer” in this context refers to the first hardy plants to occupy a substrate. In primary succession, a community (for example, lichen) gradually colonizes bare rock, sand or lava flows, where there has been no trace of a community. During secondary succession, pioneer plants appear on disturbed areas which have previously supported community growth, such as land affected by forest fire, or farming practises. These processes follow a progressive pattern of increasing diversity and complexity, to a “relatively stable climax community” (Starr, Evers and Starr 573-4).

Dreamscape Blanket is a manifestation of the observational field study conducted in Fallowfield. Each species has been hand crafted using reclaimed floral bedding, upholstery and household fabrics, some of which have been pulled from my home and their original use as the piece developed over a period of several months. Conversely, fabrics acquired externally for this making have been used in various projects around the house. A number of these are imbued with sentiment and bitter sweet nostalgia of family life. For example, the bright green gingham oil cloth used for the milkweed leaves come from fabric used years ago to protect my kitchen chairs from daily toddler exploits and kitchen play.

Field observation and documentation informs the fabrication process, however the intention here is to create an impression- a recalled memory of place rather than specificity of plant detail. Species have been crafted through methodical fabric construction, each one a reflexive interplay with materials. The constructed ecosystem mimics late summer growth and illustrates a dream-like distortion; a bed time story featuring mythologized notions of land. This detailed approach is a means to draw attention to significance of place in a very small patch of land, as well as inward acts of hiding within cozy interiors.

2.6 THE DOMESTIC SHELL

Within contemporary urbanity, loneliness acts as a catalyst for consumption, and compels the subject to perpetuate the capitalist machine. We produce our own narratives through a prolific accumulation of objects and methods of display in our private spaces. As Laura J. Miller writes: “Within the encapsulated space of the domestic interior, fictions of the self and society become transformed into material and spatial fabrications...Tightly scripted narratives of self and family are rehearsed ad nauseum until they are naturalized, aided and abetted by artifacts and decor that codify and embellish” (Miller qtd. in Heynen 196). Retreat into the comfort of our home spaces is a response to the dissolution of subjective, social and ecological connection. According to Benjamin:

The coziness of the cocoon not only compensates for the impersonal qualities experienced in city life, but is also a way of defence against this cold outside world that pervades the human inner world...The culture of coziness asserts itself precisely because of modernity’s equalizing tendency which threatens to disrupt the strict demarcation of the public and the private, of the outside and the inside. Coziness is shown as a “figure” that in a defensive way emphasizes differences, between inner and outside world, between individual and society and among individuals themselves. Benjamin thus refuses to see the cozy cocoon as a warm, enclosing sphere, analyzing it rather as an ossified sphere of egocentric individualism, as an anti-social sphere. In the privacy and the comfort of an over-determined interior the private individual focuses solely on himself (qtd. in Van Herk 127).

Benjamin describes mimesis as the “‘fashioning of a shell,’ (which) implies a mimetic gesture, since the shell will relate to the body it surrounds... The shell mediates between the body and the outside world” (Heynen 22). This mediation becomes a process of paraphrasing the exterior world. This quote from Benjamin reminds me of my experience with ethnographic research. My collaborative *Gall Pod* public sculpture/installation project (fig. 6) located at Evergreen Brick Works in the summer of 2015 took the form of biodegradable pod forms which offer human inhabitants the opportunity to experience mimicry through role-play as they discovered what it might be like to be a gall fly larvae, protected within the stem of the goldenrod plant.¹²

I view the Canadian goldenrod as a reminder of my own disjointed relationship with the wild. One of these plants resided perennially in the alley way behind my Leslieville home, just east of downtown Toronto. The existence of this plant was a recurring blight and burden, as I chopped and hacked it back to pavement level. I did this several times a year in fact, because it tenaciously insisted on survival. I was convinced this weedy monster had something to do with the rude onset of allergies I experienced every August. As reality would have

¹² “Several gall inducing insects lay eggs either exclusively or almost exclusively in this species. The larvae of a small fly induce the formation of a round “ball gall” (Confer 56). As the Goldenrod grows during the summer, so do the gall fly larvae. Larvae pupate in late winter and adults emerge in late spring, repeating the cycle annually”(56).

it, goldenrod are not airborne pollinators but are insect pollinated (Great Plains Nature Centre). The alley goldenrod was a perpetual victim of my own incomprehension.

Evergreen Brick Works, a historic site integral to the building of industrialized Toronto, has now become a hub for natural regeneration in the city. The *Gall Pod* project was structurally similar to Bonnie Devine's *Anishinaabitude* (AGO), which is comprised of three abstracted human scale basket figures woven from natural and commercially fabricated materials. The branches, which form the structural support for these organic forms, were harvested personally by Devine from three Ontario locations to commemorate the Indigenous inhabitants of those regions: Serpent River First Nation (her ancestral home), Walpole Island First Nation, and the Don River in honour of the Mississauga (AGO).

Two pods were constructed using a methodical and labour intensive circular weaving technique using hay and twine. The forms were built from the ground up, one layer of hay (three to four inches in diameter) on top of another. Like Devine's project, willow for the structural support for the pods was harvested by hand, in this case near the mouth of the Don River at Lake Ontario. The slow construction of these pods required a prolonged, almost daily engagement with the site, surrounding ecosystem and visitors (approximately two months). The Brick

Works is situated on a flood plain, therefore the base of the forms were fastened to the soil using bent lengths of coated rebar. The first form had the capacity to cocoon 4 to 5 children. The second and smaller sculpture was constructed for a single occupant, built around the body of the builder and mimetic of the singular gall larvae experience. These dwellings created space for contemplation and introspection within a naturalized habitat. The completion of these dwellings occurred with the help of hands-on community participation.

This active ethnographic immersion in the Evergreen community has provided energizing affirmation of the efficacy of this thesis project. The highlight of the *Gall Pod* installation experience was observing the fusion between the subjective, social and ecological spheres through visual art practice and embodiment. From this community response emerged an oral telling of the gall fly story as it passed from one enthusiastic viewer to the next, like a discursive chain reaction. Children were able to point to goldenrod plants mere feet from our location as they shared what they learned with parents and peers, parents explained to children, visitors from all walks of life conversed among themselves. Opportunities were facilitated for groups of children from the Evergreen Child Programming to help construct the pods as they learned about this relationship between plant and insect defined by dwelling. Interesting to note was the lack of familiarity with the exchange

between the goldenrod plant and the gall making fly. Many working at the site as stewards were also unaware of this common, local natural process. The installation became a catalyst for family experiences outside the domestic shell, active participation, community interaction, and contributed to sensory relational experiences with the greater world.

During a discussion in the *Contemporary Indigenous Art* course at OCAD University, Professor Bonnie Devine explains: “The Algonkian (Algonquian) language group is one of the largest Indigenous language families in the Americas, (in terms of geographic distribution, not number of speakers), stretching from the east coast of North America to the Rocky Mountains,” as a result of a huge distribution due to the invention of the canoe (The Odawa Algonquian language group is situated in the Ottawa River area). Members of this group were known as carriers of the lore and the bringer of news. The social methodology is that of *visiting*. It is the reconnection to this spirit of ‘spreading the word,’ fostering social relationships and visiting *place* which the *Gall Pod* sculpture installation project has attempted to achieve. “For the Anishinaabe, the practice of making is medicine. Through the hand, a connection to consciousness. It is a life-way” (Devine).

2.7 THE HOME BODY

My studio research responds to Foucault's description of the modern cell family through representations of binding restraint, and repetitive, coded feminine maintenance labour. My textile performance piece *Body Coiling* draws inspiration from the coiled living room rug my family had when I was a child (fig 8). This rug reminds me of the comfort and security of my childhood, but it is also a reminder of an ideal association of home I cannot attain, and my struggle with these limits. A binding, weighty constriction of my own making as I sew the rug onto myself, this piece is an on going work in progress. This performance is a tactile expression of the physical restriction and remoteness I felt at times as a parent of small children, and the continuous nature of maintenance labour associated with parenting. During this time I often wondered what it would be like to actualize the phrase "It takes a village to raise a child," and would imagine a utopia of community sharing and extended family.

Body Coiling is constructed by re-purposing used household fabric which has been hand braided and stitched together in a spiralling, coiling configuration. This piece is reminiscent of Rebecca Belmore's photograph *White Thread* (Vancouver Art Gallery), which has a similar approach to restraint, the singular body and

resistance with the use of binding, scarlet red fabric and photography. Beginning at the neck, the piece has grown downward into a cocooning shape which engulfs and constricts my entire body. It is a form in a continual state of progression, and will eventually spread outward on the floor to re-create the coiled green rug of my youth. The larger it becomes, the greater the weight I have to bear. To date, 14 sizeable fabric panels have been used, comprised of bed sheets, tablecloths and curtains, plus some miscellaneous yardage of second hand fabric. Gold fabric has been incorporated with greater emphasis around the neck area. This acts as a metaphor for the constrictive hold the elevated notion of the ideal has played in my life. When entering and exiting, the piece stretches and moves with the body into a caterpillar-like shape and motion. This piece has been influenced by Germaine Koh's *Knitwork* (Koh). A life-long, ongoing piece since 1992, Koh unravels used garments and re-knits them into a single, ever-growing fabric art object. The piece is a monument to the mundane efforts of the everyday and a recording of the passing of time (Koh).

2.8 PESKY HOME INVADERS

Insect species highlighted through art making include those which are perceived as a nuisance to human habitation and agriculture. *I Am A Woolly*

Aphid (fig. 9) is a sculptural head piece based on the Woolly Apple Aphid.¹³ Considered an agricultural pest, the woolly aphid is reportedly native to North America (Cornell U). Woolly apple aphid glands secrete wax in the form of threads that pass out of the cuticle as filaments (Smith 513). From a distance, these waxy aphid bodies produce almost a fuzzy, mouldy appearance on the tree. *I Am a Woolly Aphid* brings role-play to the outdoors. Lisa Blackman describes embodiment as a “complex *relationality* that is contingent and mutable” (Blackman 35), a process whereby nature and culture are not two separate entities, but instead produce each other in a woven fashion impossible to unravel. Embodiment is connected to the concept of becoming, “a conception of the body that relies upon connectedness and mixing” (46). *I Am a Woolly Aphid* is an example of this bodily metamorphosis. Much like several of Nick Cave’s *Soundsuits* (Jack Shainman Gallery), *I Am a Woolly Aphid* is a wearable object made from household materials (a deconstructed pillow, crochet tablecloth, curtain and wax) which conceals the identity of the wearer. My photo documented

¹³ It is suggested that the primary role of the secreted wax is to prevent the aphids becoming contaminated by their own secreted honeydew and that of other members of the colony... (provides) protection from fungi, parasites and predators, water-proofing and frost protection” (Smith 513). The aphid overwinters in the bark of elm trees in the egg stage. Early spring begins a cycle of five generations of aphids. Early generations feed on elm leaves causing them to curl. The third of which migrate to secondary hosts such as apple trees, and produce generations four and five. They feed on twigs and roots forming large galls which impede tree growth (Agriculture and Agri-Food Canada).

interaction with this piece took place in an aging apple tree on my sister's old farmland, what is now a backyard.

Meadow Mushrooms (fig. 10), a raw wool needle felted piece, alludes to processes of decomposition associated with fungi. In the context of this piece, this indicated meaning is an allegory for subjective feelings of stagnation and ossification. This piece brings the outside in as an investigation into the meadow mushrooms which permeate our local landscaped interventions. There is a subversion here which threads through the body of work as a whole, because although this image eludes to a psychological death or decay, within the biotic community fungi play a key role in processes of nutrient transfer to plant hosts, soil formation and stabilization¹⁴ (Leifheit et al. 523). This piece was assembled, adhered to my body (with a silicone body adhesive) and photographed with no assistance. This process echoes my personal culpability in perpetuating my own reclusive and hermetic tendencies. Several photographs during this shoot took place in the blue tiled bathroom, one of the most private spaces in the home. It is a location evocative of the dampness and moisture synonymous with fungal growth.

¹⁴ Over the years, old clippings and dead roots build up a thatch under grass. This decaying organic matter mixed with soil provides an ideal substrate for a host of microorganisms including fungi. Not only does it supply the food source for energy but thatch tends to hold the moisture for longer which is ideal for the fungus growth. Fungi feed on detritus and are decomposers which help build soil fertility (U of Guelph).

This piece shows the intimacy of the inhabitant in this space, turned from the viewer's gaze.

Feminist architecture theorist and scholar Hilde Heyen writes: "Making a home is a continuous process that requires a lot of effort and work that is obviously never finished...To inhabit a house means to go through a mutual process of moulding in which house and inhabitant become adapted to one another" (21). My biomimetic body sculpture *The Basement Spider* (fig.11) explores the subjective position in relation to Heynen's quote, and questions domestic space as a feminized realm. The imagery in this piece evokes Charlotte Perkin Gilman's *The Yellow Wallpaper*,¹⁵ and acknowledges the feminist discourse regarding gender narratives, domesticity and home-making. The costume features the female goldenrod crab spider.¹⁶ This species deploys ambush predator sit-and-wait techniques on flowers such as the goldenrod plant. These spiders are capable of changing colour between bright yellow or white depending on the flower they reside upon (Canadian Wildlife Federation). It is only the female who displays these floral mimetic colour changes. The wallpaper, which acts as a backdrop to

¹⁵ This 18th century text is an early feminist fiction, in which the protagonist is driven to near insanity by "the rest cure" prescribed to her after the birth of her child. She begins to see figures behind the pattern of the garishly oppressive wallpaper which adorns the room. She slowly declines into a solitary madness as she ultimately believes herself to be trapped within the paper.

¹⁶ "Goldenrod spiders, also known as flower spiders, are medium-sized arachnids with short, flat and wide bodies. Females are largest at six to nine millimetres, whereas males measure between three and four. (Canadian Wildlife Federation).

this piece, adorns one wall in the ‘room under the stairs’ of my childhood home. This room is a storage space, the wallpaper a relic of a 1970’s upbringing. My experience of this room was far from Gilman’s confining scenario. Although a wee bit creepy, this room was an extension of our rec room basement play. The wall paper still displays the etched crayon scribbles of our youngest days. The primary fabric used in the construction of the body sculpture was photo printed to mimic the wallpaper. This piece plays with the notion of a feminine “lying in wait,” both passive and predatory, fused with the scary mythology of the basement spider. Methodologies of play were used as my daughter Emma and I took turns wearing the piece. Brave Emma posed for the final photography in that little web laced room under the stairs in her grandparents’ house. I appreciate this immensely because she is deathly afraid of spiders. In fact, part of our habitual routine is checking for potential arachnid habitation in our bathroom. She has given up on going in our basement at all.

2.9 ONLY THE BEGINNING

Due to the limited scope of my analysis into local farm field ecosystems, this research holds great potential for exponential growth. What other plant, insect and species enact forms of encasement, and subsequently necessary forms of emergence? How can art practice be further integrated into community as a means of popular reconnection with ecosophy? This research can be adapted to academic

pedagogical practices as well as environmental and community building initiatives, and provides a promising and exciting foundation for doctoral research. Future investigations will focus on theoretical intersections between my development of *the home body*, and Foucault's descriptions of *the species body*,¹⁷ (Foucault 139) and role-play theory and practise (Yardley-Matwiejczuk). I hope to pursue this avenue of practice based academic inquiry.

¹⁷ Foucault describes *Power over life*; a supervision of two poles of human development. The first pole is the *body as machine*; the physical capacity, strength and utility of the body. The *species body* defines human biological progression such as health, procreation, mortality and longevity. A *bio-politics* of the population involves the supervision of these poles, the surveillance of which is achieved through regulatory controls and mediation (139).

SECTION 3

-FINAL REMARKS-

The development of this thesis has been a reflection and a record of my personal journey through childhood, motherhood, home spaces, interdisciplinary art practice and landscape. It represents my wish to connect to the greater world and confront my inclination toward introversion. The act of stitch work in my home studio, the integration of art making into my home life and use of sentimental personal household fabrics as art materials, has necessarily woven memory and meditative reflection into each piece. It has culminated into a body of work imbued with nostalgia, intimate meaning and desire for something better. Focusing on methods of embodiment and performance marks a personal leap over the boundaries of my own comfort zones, and I am without question all the better for it.

This thesis has been a practice in emergence and re-acquaintance. My field research into the edge community at the Fallowfield case study site has shown the tenacious and regenerative resistance of this successive ecosystem to human borders and constraints. The community interaction fostered in the *Gall Pod* public sculpture installation project (fig. 6) has put into practice how natural processes can be emulated as acts of subversion to isolated states of being.

Performative mimicry in the public realm (as seen in the *Gall Pod* project), and also the personal (as seen in *I Am A Woolly Aphid*) confronts regulated experience with the natural world and contributes to connectivity, often with a winding thread of playful humour. My performances of *Dreamscape Blanket* (fig. 5) and *Body Coiling* (fig.7) brought personal and environmental activism to others within a gallery setting. Viewers witnessed my struggle and eventual emergence from my home made constructions of reclusion- face and identity exposed, and were open to imagine the potential for similar personal role-play. *Gall Bodies* (fig. 16) and *Scent Sachet* (fig. 17) offered opportunities to engage directly with the work through touch, smell, acts of embodiment and fun play.

I believe forming a link between contemporary subjectivity in domestic space and ecology through art practice is a unique opportunity for exploration in the sphere of ecological activism. This thesis is a response to a need for community, and has contributed to the process of building personal and community connections to the greater natural world. Recalibrating urban remoteness into acts of social mobilization through embodied art practice, is an exciting pathway in developing solutions to the advancement of sustainability.

This project is intended to activate sensory pathways and spark desire in urban dwellers to participate and visualize personal engagement with the natural world.

It articulates domestic acts as a form of subversion to severed ways of living. My methodology and investigation into comparative dwelling contributes novel artistic research into the field of ecosophy and links fully the keystone trinity of ecology, society and subjectivity. Performative and interactive art practiced as an ecosophical system can add a rich perspective on the topic of creative innovation and sustainable resilience. The role art has to offer in this field is profound, and it is sustaining.

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- APPENDIX A: IMAGES OF WORK-



Fig. 5. *Dreamscape Blanket*. Drone View. Reclaimed Textile, Mixed Media, 2016.



Fig. 6. *Gall Pod* Public Sculpture Installation. Hay, Sisal Twine, Willow. Digital Print 40" x 30," 2015.



Fig. 7. *Body Coiling* Performance. Reclaimed Household Fabric. 2016.



Fig. 8. *Me And The Family Coiled Rug (Body Coiling Reference)*, 1975.



Fig. 9. *I Am a Woolly Aphid*. Fallowfield, ON. Deconstructed Pillow, Crochet Tablecloth, Curtain, Wax, Wool, Wire Mesh. Digital Print 38" x 28," 2015.



Fig. 10. *Meadow Mushrooms*. Felted Wool. Digital Print 32" x 42," 2015.



Fig. 11. *The Basement Spider*, Kanata, ON. 2016. Mixed Fabric Media. Digital Print 38" x 24," 2016.



Fig. 12. *Cocooning*. Felted Wool, Reclaimed Crochet Table Cloth. Digital Print 42" x 30.5," 2015.



Fig. 13. *Moth Balls*, 2015. Reclaimed Fabric, Embroidery, Felted Wool, 2015.



Fig. 14. *The Weight*, Fallowfield, ON (Inspired by the Meadow Vole).
Reclaimed Bed Sheet, Hay, 2015.



Fig. 15. *The Weight In Fall* (Inspired by the Meadow Vole).
Reclaimed Bed Sheet, Hay, 2015.



Fig. 16. *Gall Bodies* (Head and Hands), Reclaimed Textile, Pillow Fluff, Wire, 2016.



Fig. 17. *Scent Sachet*. Reclaimed Curtain, Hay, 2016.



Fig. 18. *In Private* (Light Box). Wood, Felted Wool, Digital Image 2016.



Fig. 19. *In Private* (Interior Image).



Fig. 20. Enclosure Movement Exhibition, The Graduate Gallery, 2016.

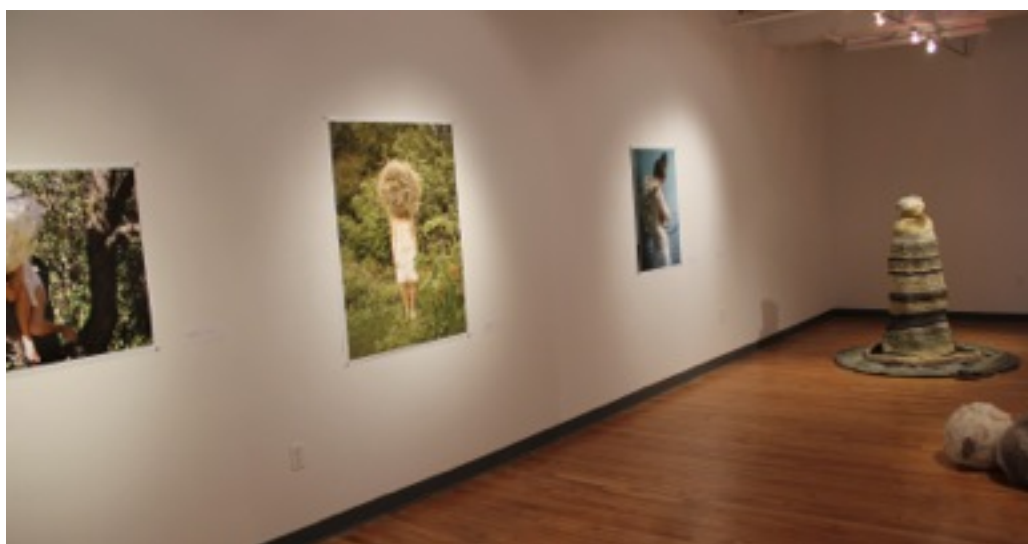


Fig. 21. Enclosure Movement Exhibition, The Graduate Gallery, 2016.



Fig. 22. *I Am A Woolly Aphid* (Headpiece). Deconstructed Pillow, Crochet Tablecloth, Curtain, Wax, Wool, Wire Mesh. 2015.

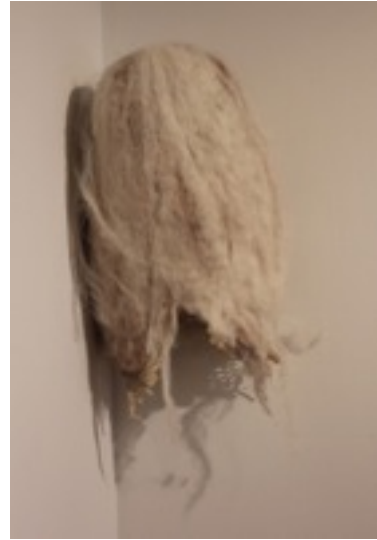


Fig. 23. *Cocooning* (Headpiece). Felted Wool, Crochet Table Cloth, 2015.



Fig. 24. *Dreamscape Blanket* Performance Video Installation, Experimental Media Room, 2016.