

LAKE-EFFECT

RURALITY + ECOLOGY in the GREAT LAKES





LAKE-EFFECT

AN ONGOING PROJECT IN THE GREAT LAKES

RURALITY + ECOLOGY in the GREAT LAKES
SEPTEMBER 14 - OCTOBER 21 2012
(SCENE) METROSPACE | EAST LANSING, MICHIGAN

Lake-Effect, an exhibition at (scene) metrospace, is the first public event in an ongoing series of projects that interrogates the history, culture, and life of the Great Lakes. **Lake-Effect** is about the place we call home.

The project first emerged during my (very) marginal participation in initiatives, such as as the Midwest Radical Culture Corridor (MRCC) and its affiliated Compass Collaborators. In these and other projects, artists and cultural workers from across the Midwest began to investigate the Midwest and what it means to call this place home. As someone who explores regionalisms in my own artistic practice and scholarly writing, these initiatives resonated with me. I began to ask: what do the Great Lakes look like culturally? Like many in the region, especially my indigenous cousins, the lakes speak to me, as do the people and its spirits. This is a place that we should properly call *Anishinaabewaki*.

Beginning in 2005, critic Brian Holmes and artist Claire Pentecost, among others, investigated the notion of a *continental drift*, 'an exploration in collective autodidacticism', via a series of workshops at 16 Beaver in New York City. Since both Holmes and Pentecost live in Chicago, at least part of the year, they also employed the notion of a continental drift through the Midwest in 2008. As artist Sarah Kanouse (a participant in **Lake-Effect**) writes in a book on the drift: 'from June 4 to 14, 2008, a group of people traveled through Illinois and Wisconsin in search of a Radical Midwest. Starting in Urbana, Illinois and winding our way through Chicago, Milwaukee, rural Wisconsin, and Madison, we visited places where alternate pasts and futures sprout up and grow roots in the stress-fractures of a society built on violence, exploitation, and environmental destruction.' Drifting through a geography recognized as the 'Radical Midwest', participants dissected the particularities of place. In a similar vein, **Lake-Effect** is about this place, as well.

Accordingly, this project expands the issues commenced by other

artists and activists, but re-conceptualizes this region toward one that uses the Great Lakes Watershed (although I take liberties with what fits into the watershed) as the primary way of relating to place. While, I have always seen Michigan as participating in the Midwest, I have never fully appreciated the way that the Great Lakes' unique geography gets dismissed for the sake of simplicity. Michigan and Ontario have more in common than do Michigan and Nebraska. The US-Canada border is a fallacy, one built on settler-colonial boundaries.

Michigan, for instance, is a peninsula surrounded by freshwater. It has the longest coastline in the lower 48 states and the world's longest freshwater shoreline. In addition to our close access to freshwater, the Great Lakes also shares a unique history, one that includes Indigenous and settler populations; urban and rural ecologies; industrial, agricultural, and undeveloped economies; old-growth forests and dunes; decrepit cities and forgotten villages, to name only a few of the binaries that exist in the region. **Lake-Effect**, as an ongoing project, will explore each of these issues, as well as many others, that are important for humans and their non-human relations in the Great Lakes.

Beginning in 1787 in the United States, the region surrounding the Great Lakes became known as The Northwest Territory and included what today are Michigan, Ohio, Indiana, Illinois, Wisconsin, and parts of Minnesota. Thinking about the Great Lakes watershed lets us link these states with two Canadian provinces, Ontario and Quebec. If you follow the riverways that flow into the Great Lakes, as my ancestors did, you can travel to Lakes Winnipeg and Manitoba. So for the sake of this project, maybe we should also include Manitoba. The Great Lakes Cultural Watershed, as I call the networks that exist here, has a relationship with people and place that goes beyond what we can easily identify as the Midwest. The lakes are the center, becoming an epistemological *axis mundi*.

With this in mind, **Lake-Effect** returns to the importance of the lakes and the people who live around them. While this isn't a project

about water, per se, it is an ongoing investigation of what happens here. If you live here, you probably know that the project's name, *Lake-Effect*, is taken from a particular form of precipitation that occurs around the lakes when winter storms accrue moisture over the lakes before dumping large snowfalls once they reach the shore. This is a unique meteorological phenomenon that occurs in a few places around the world. Western Michigan and the Upper Peninsula, and Buffalo, New York, in particular, are well-known for lake-effect snowfalls. I evoke the concept as a metaphor to explore and document existing artistic and cultural practices in the Great Lakes Cultural Watershed, before 'precipitating' that information in the form of exhibitions, publications, dialogues, and other projects.

The first exhibition at (scene) metrospace is an attempt to curate an exhibition with absolutely no funding. Instead, I employed my existing knowledge of current projects and the willingness of participants (and myself) to cover expenses. Since (scene) metrospace is a municipal gallery, operated by the City of East Lansing, their budget is small (if almost non-existent). So, the need for alternative economies became implicated in the project. Importantly, the gallery is few of the only non-university or non-commercial spaces in Mid-Michigan and needs to be supported with exciting artists' projects, such as *Lake-Effect*. While the gallery supplied color postcards and a few dozens posters, everything else was became the responsibility of the artists and myself. So, thanks must be extended to the artists and their willingness to send work on their own dime, as well as participate in this new and exciting project.

– Dylan Miner

ARTISTS

ADDRESSING ISSUES OF RURALITY & ECOLOGY

KELLY CHURCH Hopkins, Michigan

I am a member of the Grand Traverse Band of Ottawa and Chippewa Indians in Michigan. I come from an unbroken line of Black ash basket weavers that goes back for centuries. I also work with Basswood, Birch Bark, and Cattails; and am a painter, photographer, and create documentaries. I harvest and prepare these materials creating traditional baskets and contemporary weavings with traditional materials.

I am a mother to a weaver and I am a full time artist and activist, working on preserving the knowledge of Black Ash Basketry, and saving seeds to sustain these traditions for years to come. I have worked with Tribal Foresters, the USDA, and the Nature Conservancy on issues related to invasive pests. I do teachings and demonstrations throughout the US and Canada to tribal groups, schools, universities, libraries, and government agencies.

I graduated from the Institute of American Indian Arts in Santa Fe, NM with my AFA in Fine Art and the University of Michigan in Ann Arbor with my BFA in Fine Art. I was a recipient of the Martin Luther King Spirit Award from the University of Michigan for my work with Native communities. I participate in juried art shows around the US and worked as Artist-In-Residence at the Eiteljorg Museum in 2010. I represented the Great Lakes area for Black Ash basketry at the Smithsonian Folklife Festival in 2006, and have been a Fellowship recipient of the National Museum of the American Indian Artist Leadership Program in 2006, 2008, 2009 and 2010.



INSTITUTE FOR SUSTAINABLE LIVING, ART and NATURAL DESIGN Bellaire, Michigan

ISLAND is a non-profit arts and ecology center dedicated to connecting people with nature, art and community. ISLAND helps people become native to place by:

- supporting artists — visionaries, conceptual explorers and compelling communicators — with dedicated time, space and resources to create new work;
- restoring the old and developing the new skills and traditions of community self-reliance;
- creating and sharing a broad collection of tools for ecological living

WHERE ART MEETS EARTH

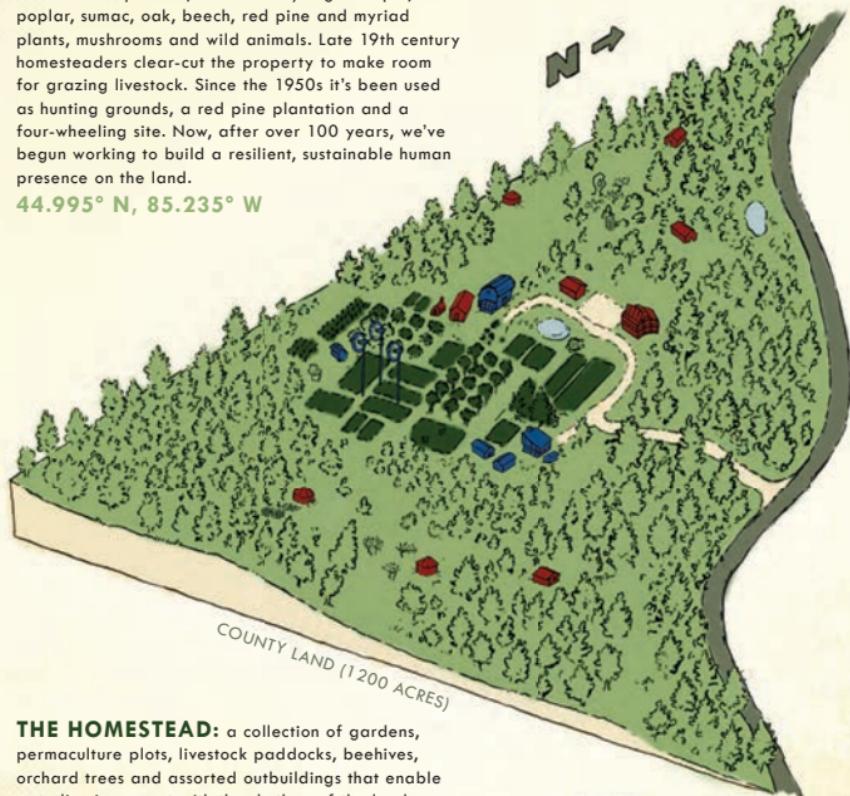


THE PROPERTY: 10 acres of rolling glacial hills and wetland patches, inhabited by sugar maple, poplar, sumac, oak, beech, red pine and myriad plants, mushrooms and wild animals. Late 19th century homesteaders clear-cut the property to make room for grazing livestock. Since the 1950s it's been used as hunting grounds, a red pine plantation and a four-wheeling site. Now, after over 100 years, we've begun working to build a resilient, sustainable human presence on the land.

44.995° N, 85.235° W



THE HOMESTEAD: a collection of gardens, permaculture plots, livestock paddocks, beehives, orchard trees and assorted outbuildings that enable us to live in concert with the rhythms of the land. This is the green world that provides food, fiber, medicine, fuel, fertilizer, building materials, fungi, fodder, art supplies and entertainment. It is also the measure of our skill and our responsibility, and our partner in everything we accomplish.



RADICAL DOMESTICITY

CALL IT THE "DOMESTIC ARTS"—THE MAKING OF OUR lives that happens in the kitchen, garden, household and on the farm. The skills and practice of becoming at home in these places also connect us to the larger world of nature and community. This is the real meaning of *home economics*.

RADICAL DOMESTICITY IS THE PERSONAL AND CULTURAL study of becoming a member of the ecological world. It's a way of working that accounts for the health of the land, the resilience of the community and the well-being of the people who live there.

ECOLOGICAL TOOLKITS

IT'S EASY TO BE OVERWHELMED BY THE CHALLENGES TO our environment and our culture—massive, global predicaments that are beyond the control of any one of us. It's also easy to be bewildered by the solutions being peddled on every corner. What does "sustainable" mean any more?

ISLAND ISN'T IN THE BUSINESS OF SELLING YOU A solution. Instead, we're working to build the knowledge and the practice of reconnecting to place—a slow, careful and joyful process of learning how to care for our small pieces of the world.

ART MEETS EARTH

ISLAND USES THE POWER OF ART TO CONNECT people to the natural world, and the power of place to inspire and provoke artists in their creative process. Together we create a culture of *living in place*.

LET'S REBUILD THE DEEP BONDS BETWEEN PEOPLE and the land. By enrolling the disciplines of art, economics, agriculture and industry as resilient and thriving members of the natural world, we cultivate communities to become native to place.

SARAH KANOUSE Iowa City, Iowa

Sarah Kanouse is an interdisciplinary artist examining the politics of landscape and public discourse through arts practice and writing. Her projects trace the social and material production of physical and political landscapes in order to create alternate, oppositional experiences of them. Only by looking into the spatial practices—visible and invisible—that have produced a place over time is it possible to build a politics that accounts for the thickness of social life. Her individual and collaborative creative work takes many forms, including video and audio projects, web platforms and multimedia, print materials, and group events. As a core collaborator with Compass, she worked on projects mounted at Documenta 13, the United States Social Forum (Detroit), and the Smart Museum (Chicago). Additionally, she has exhibited nationally and internationally at universities, festivals, and artist-run spaces. Sarah's critical writings have been published in the *Journal of Aesthetics and Protest*, *Leonardo*, *Acme*, and *Art Journal*, while entries on her creative work have appeared in the recent book *Transmission Arts* and the forthcoming *Confluence: Twelve American Female Artists Navigating a 21st Landscape*. An Assistant Professor of Art at the University of Iowa, she teaches courses in video/time-based media and art and ecology.

How has
unnatural
selection
shaped
neighbourho
evolution?

QUEST

0.0 according to contemporary criteria which
is reflected in the title of the book. In
fact, however, the book is not concerned with
any theory of evolution, natural or otherwise.
It is concerned with the question of what
has happened to the species of certain groups
of plants, animals, and micro-organisms in
the course of time, and how they have been
affected by man's intervention and exploitation.
Through this inquiry, the author has come to the
conclusion that man has been responsible for

MARLIN LEDIN Washburn, Wisconsin

I am non-award winning artist Small Boat Voyageur, aka Marlin Ledin.
I make music...

A simple goal of mine is to promote the conservation and responsible use of the Great Lakes and the Great Lakes watershed. When a person has grown to care about something, they've developed an innate responsibility to protect it. The Great Lakes are the lifeblood of our region, if we do nothing to protect them, we are sealing the fate of our lakeside communities.



MICHIGAN GRAPHICS CAMP Remus, Michigan

The first annual Michigan Graphics Camp was a media-based retreat that took place from July 27-29, 2012 in Remus, Michigan and was hosted by Flat Mountain Press. Participants shared work in group critiques, took part in roundtable discussions, and learned new practical graphics skills. The mission of the Michigan Graphics Camp is to bring together artists working in graphic media in a dedicated space in order to build strong working relationships and to share skills and insight.

To get involved in future camps, contact flatmtnpress@gmail.com.

Lake-Effect includes prints by David Birkam, Trevor Grabill, Cayla Lockwood, and Casey Snyder.

anishinaabewak



SUZANNE MORRISSETTE Thunder Bay, Ontario

Suzanne Morrissette is a Cree-Métis artist from Winnipeg, Manitoba who is currently based out of Thunder Bay, Ontario. Morrissette received a Bachelor of Fine Art degree in 2009 from Emily Carr University of Art + Design in Vancouver, British Columbia with a studio focus in ceramics and painting. In 2011 Morrissette earned a Master of Fine Art degree from OCAD University in Toronto, Ontario with a research focus in issues in Indigenous artistic and curatorial practice. While living in Toronto, Morrissette worked as an artist. Her installation *solve for spur to bum area, for some* was selected for inclusion in the group exhibition *Best Before* which featured five artists whose work focused on different representations of Indigenous food-ways.



PLACE?

JESSICA McPHERSON & SHAUN SLIFER

Pittsburgh, Pennsylvania

Jessica McPherson is a botanist who lives in Pittsburgh and roams Western Pennsylvania's wild places. She is interested in raising awareness and appreciation of our floral fellow travelers, towards the day when there is no need for a professional botanist any more. She is also an independent media maker, with Rustbelt Radio and the print publication *The Shalefields Grassroots Reporter*, and she is an active member of the Shadblush Environmental Justice Collective, working to end fracking and other ecocidal extractive processes. Her only tenuous connections to the art world are photographing plants and playing clarinet.

Shaun Slifer is a multidisciplinary artist currently working in Pittsburgh, Pennsylvania. He received a BFA in Sculpture from Watkins College of Art in Nashville, Tennessee in 2003. Shaun has exhibited nationally in a wide variety of galleries, nonprofit exhibition spaces, and community centers, as well as under bridges and alongside interstate highways. He regularly works in collaboration with other artists as well as in collectively structured settings, including the now-disbanded Street Art Workers collective and Howling Mob Society, and currently with Justseeds Artists' Cooperative. He also practices organic gardening and is a decent bicycle mechanic.

A FIELD GUIDE

MOSSES

OF THE

LESLIE PARK POOL



RABBIT ISLAND Lake Superior, Michigan

Rabbit Island is a 91 acre forested island in Lake Superior three miles east of Michigan's Keweenaw Peninsula. The island is composed of a native ecosystem standing upon solid bedrock and has never before been developed or subdivided. Bald eagles and great blue herons nest in the trees and the surrounding waters provide habitat for thriving lake trout and salmon populations. The majority of the island is held under a conservation easement granted by the Keweenaw Land Trust assuring it's unique ecosystem will remain healthy in perpetuity. A very small cabin is planned over the next several years which will be sustainable and built using the rocks and wood on the island. Rabbit Island will serve as a place of scientific study, creative expression and recreation for the generations.



ANDREW RANVILLE

London, UK
& Rabbit Island, Michigan

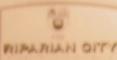
My work attempts to describe a personal form of psychogeographic study – the relation of one's own body to the space they inhabit, interact with, and navigate. When a viewer encounters my work, I hope to trigger the recognition of a new path or vantage point, a potential movement, or interactions with surface and environment. The balance between the formal and functional aspects of the work often elicits those interactions. My intention is to convey these ideas using ecologically sensitive methods which communicate notions of sustainability and resilience.

Originally from the United States, I have been based in London since 2006, having completed my MFA from the Slade School of Fine Art in 2008. My work has been exhibited internationally, with installations – several which remain *in situ* – in countries including Australia, China, Finland, Morocco, Spain, the United Kingdom, and the United States.

HAPPY
BIRTHDAY

TEMPORARY TRAVEL OFFICE Chicago, Illinois

We're a semi-fictional travel and tourism agency. Under the name Temporary Travel Office, Ryan Griffis creates work and publications that attempt to use tourism as an opportunity for critical public encounters. Ryan Griffis is an artist currently teaching new media art at the University of Illinois, Urbana-Champaign. His writing has appeared in publications such as *New Art Examiner*, *RePublic*, *ArtUS*, *Artlink*, *Rhizome* and *Furtherfield*. He has curated exhibitions for the School of the Art Institute of Chicago, Turbulence.org, Greenmuseum.org and George Mason University on themes that include the politics of genetic technologies, energy consumption and artistic forays into agriculture. Under the name Temporary Travel Office, Ryan creates work and publications that attempt to use tourism as an opportunity for critical public encounters. These encounters include public tours of urban parking lots, speculative proposals for parks and hotels and, most recently, a series of experimental guidebooks. These works have been presented in various institutional forums, including SPACES, the Bureau for Open Culture, AREA Chicago, The Center for Land Use Interpretation and Los Angeles Contemporary Exhibitions. Ryan was born and raised in Florida.



Temporary Embassy
RIPARIAN CITY: DOAN BROOK WATERSHED

You're - On
NATIVE
LAND.

NOSTALGIC REFLECTIONS

ON A RURAL CHILDHOOD by DYLAN MINER

Lately, I have been enamored with writing about the natural world, particularly creative non-fiction and those looking at the centrality of the so-called out-of-doors. As I entire middle age, I have become progressively less interested in the pace of urban living and increasingly return to my childhood experiences of rurality. Maybe the misanthropic views of artist Roger Peet (a friend and colleague in the collective Justseeds) are wearing off on me or possibly it is the nostalgia for my own childhood spent in the woods. Either way, I am beginning to realize that I don't desire to live in big urban settings. In fact, large cities commonly make me depressed and feel unhappy. For too long, I have been enamored with the politics of urban intellectual and radical thought, often dismissing the realities that can and do exist at urbanity's margins, even here in the rural spaces of North America. As an artist, I am told that I need to live and work in New York City (today artists are gentrifying Brooklyn) to make it.

Historically, this hasn't been the case, as many avant-garde artists leave the city for supposedly idyllic rural settings. Think about O'Keefe's relocation to New Mexico or the presence of Black Mountain College. Recently, artists are again looking at the importance of rurality in their own lives and artistic practices. Thankfully, no longer do I feel that I must live in New York or Chicago or Mexico City or Toronto to work in a way that challenges. My own small-town realities and rural lifestyle may, likewise, transform the social institutions that I detest. Maybe this is just me explaining my life own in Michigan. Or possibly justifying my own failures to make it in the city.

Nevertheless, as summer dissipates, becoming noticeable in the form of late sunrises, cool afternoons, and early darkness, I reflect on the summer and the time I have spent in the woods. During the past few weeks, amidst long days of teaching, writing, and artmaking, I spent as much time in the woods as I could (both here in Michigan and throughout my travels). Over the past eighteen months, I hiked amongst the redwoods in California, through a short section of the Appalachian Trail in the Smoky Mountains, in Slovenia's Julian Alps, along the shores of Pictured Rocks National

Lakeshore, on islands in Lakes Superior and Michigan, in two mountain ranges in New Mexico, and hiked to and swam in a waterfall in Colorado. Moreover, I pondered the Northern Lights in arctic Norway and traversed Australian beaches and outback.

Each of these excursions, always linked to artmaking projects, occurred in sublime natural environments, locations representative of the grand picturesque landscape painting tradition of late-nineteenth century North America. In the historiography of the United States, nineteenth-century Anglo-American nationalists used the continent's natural environment as the base to construct American cultural patrimony. Although I may disagree with the racist, sexist, and classist basis to the development of the US nation-state, I cannot deny the reality that here in the Americas we have innumerable natural wonders. As an artist, I remain romantic about our human relationships to place. For me, the forests and lakes and rivers have spirits that speak to the essence of our very being.

But what about the small, everyday interactions we have with the natural world, especially in the location where I live. I live in Mid-Michigan, hours from the wonders of Sleeping Bear National Lakeshore or a day's drive from Lake Superior's Pictured Rocks. These spectacular spaces seems to exist only in the distance; tangible, but only on weekends and holidays and times when I can escape from work or the demands of a teenage child. The unknowable natural environment seems far away, untouchable during the never-ending expectations of the school year. As such, I spend a significant amount of time in the less-than-spectacular woods around my home in Mid-Michigan.

Nothing sublime or even picturesque about these forests and rivers and wetlands. Instead, we have lots of mosquitos. There is mixed coniferous-deciduous growth, and numerous deer and wild turkeys. We have bogs with wild berries growing along the edge and creeks dammed by beavers. However, notwithstanding a few exceptions, there is nothing too impressive about Michigan's rural ecology. Or is there?

A few months ago, I began reading Tom Springer's *Looking for Hicko-*



DANGER
HIGH VOLTAGE



ries: *The Forgotten Wildness of the Rural Midwest* (University of Michigan Press, 2008). Although an uncritical perspective on rural living in the upper Midwest, the text has nonetheless piqued my interest in, as Springer notes, the quotidian interactions between humans and non-humans in rural Mid-America (or as I advocate in Lake-Effect, the Great Lakes). Springer lives in southern Michigan and extols our everyday relations with plant and animals species like sassafras root or Orange Osage. Teresa J. Scollon, a poet from Michigan's Thumb (where I was also raised) does similar work in her new book of poems *To Embroider the Ground with Prayers* (Wayne State University Press, 2012).

As many of you may know, I was born and raised in the rural Great Lakes. My mother's family are Scandinavian emigrants who homesteaded in Minnesota. My father is descended from Indigenous, mixblood, and settler voyageurs who worked the fur-trade throughout the Great Lakes, across the Canadian prairies provinces, and into the arctic. Personally, I was born in Alma, raised in the Thumb, attended art school in Detroit, and finished my undergraduate studies in western Michigan, before moving to the US Southwest for nearly a decade. Since my return to Michigan five years ago, I have been grappling to make sense of the world around me, particularly as Michigan undergoes intense economic retooling (or the lack thereof).

Earlier this year, after delivering some artworks across the US-Canada border to the Windsor Art Gallery in Ontario, I drove north (as Windsor is actually south of Detroit) across the Detroit River, back into the US, and toward the village in which I was raised. Although my parents left this rural community after my sister graduated from high school over a decade ago, my in-laws still live here, as they settled in this area in the 1970s, as former migrant workers. Since my wife's brother was visiting from California, we decided to head 'home,' so to speak, visit family, and buy some produce from the farmer's market. A simple regional weekend, engaging in Michigan's agricultural economy (the produces over 200 different commodities).

The usual route between our home in East Lansing and our childhood

hometown in Caro follows two interstate highways (I-69 and I-75) before traveling along a state highway (M-46). We would then take a shortcut across a complex network of county roads with immense ditches full of nitrogen-enriched green-water from field run-off. This weekend's trip, however, was slightly different because instead of driving east from my home in East Lansing, I drove an entirely different route. This time, I was driving north from Canada via Windsor and Detroit. The thought of driving north from Canada seems odd for most US Americans.

The sudden and obvious route change allowed me to engage with my environment in a way that only happens when something breaks with quotidian normality. Noting this difference, I quickly observed the varied ecologies that exist within a scant hundred miles between Southeast Michigan and Michigan's Thumb. During the drive, which I first traveled innumerable times throughout my youth (often to attend Detroit Tigers baseball games in 1984 or visit the Detroit Institute of Arts), I nostalgically listened to old-school hardcore and punk rock. Early emo bands like End-point and Chamberlain supplied the trips soundtrack. This, of course, set the emotional mood for the afternoon.

For whatever reason, either some psychological mid-life crisis (I turned 36 earlier this summer) or the 1990s emo-induced sadness, I became nostalgic for my childhood home and the countless acres of woods that surrounded it. Since my one-time home was on the way to my in-law's residence, less than a mile-or-so out of the way, I decided to visit the environment around 119 Wire Line Road. So, at the corner of M-24 and Wire Line Road, I took a detour to reminisce, take a few photographs, and intellectually address rurality.

As I saw my old house, flashes of my youth were conjured in my mind. I began to remember the seemingly idyllic times around my childhood home, buttressed by nearly 8,500 acres of contiguous, undeveloped state land. In my romanticized memories, mornings were used for climbing trees, while summer afternoons were spent swimming in Hunters Creek. Evenings were often filled with hikes along trails accessible only by foot

WARNING

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 **Consolidated Telephone Company**

PUBLIC
HUNTING AREA

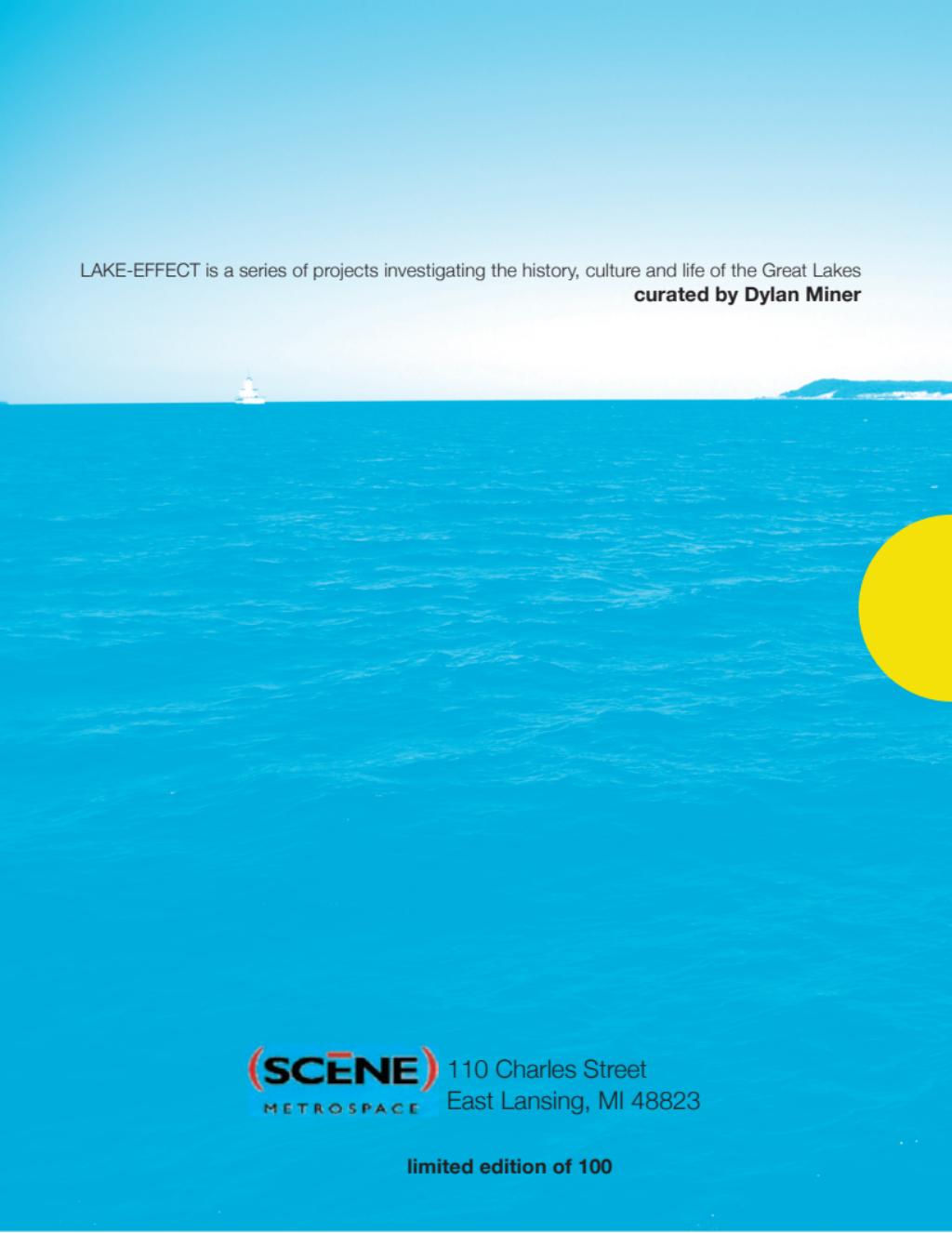
PARKING

or a non-motorized vehicle. Once snow fell, winters were special times in which I would don nordic skis and traverse the silence of the bush, listening only to the sounds of the occasional animal and the beating of my own heart. As a child, this land was entirely my natural playground, except, of course, during hunting season when my mother would make me wear a hunter's orange toque and vest when waiting for the school bus. This was the same apparel I would also wear when trouncing through the woods with my brother, shotguns in hand, looking for rabbits or quail or grouse. As a good vegan, I can say I rarely, if ever, connected my shot with an animal. But that's another story about ethics and hunting.

While the sublimity of rural Michigan pales in comparison to that of, say, the steep precipices of the Rocky Mountains or the blue glacial ice of the Montana-Alberta borderlands, my childhood home nevertheless remains a significant site for residents of Tuscola County. Of course, the fact that this land belongs to the State of Michigan is due to a process of settler-colonialism in which treaties between federal and state governments expropriated Indigenous territories. Living in a corporate-owned settler-society, as we all do, even the descendants of settlers cannot help but acknowledge the spirit that still exists in the forests. It was this spirit and my relationship with the land that instilled an unending relationship to place that living in an urban space can never do.

* An earlier version of this essay was originally published in 2011 on the Justseeds Blog. Justseeds is a collective of radical artists and printmakers working throughout the US, Canada, and Mexico. Dylan Miner is a founding member of the collective. See www.justseeds.org.





LAKE-EFFECT is a series of projects investigating the history, culture and life of the Great Lakes
curated by Dylan Miner

(SCENE)
METROSPACE 110 Charles Street
East Lansing, MI 48823

limited edition of 100