

Techne and Physis:

Wilderness and the Aesthetics of the Trace in Andrew Goldsworthy

The Pristine and the Trace

In the historical evolution of the notion of wilderness, much has been made of preserving its pristine quality, as if the only good nature is one that remains relatively untouched by human hands. Rightfully so, critics such as Callicott and Cronin have been doubly troubled by assumptions implicit in this attitude.ⁱ On the one hand, the notion of the pristine, particularly as it is used to characterize wilderness areas within the American context, functions to cover over the manifold traces left by indigenous cultures on every corner of our landscape, even in those wild or back country places only seemingly empty of human habitation to untrained and unknowing eyes. On the other hand, the notion of the pristine separates the environment into two unequal spheres—the wilds and the inhabited—only one of which is seemingly worthy of being preserved as natural. Simply by being in contact with human habitation, nature is presumed to have been diminished, if not to have vanished. As a result, wilderness advocates would find themselves defending smaller and smaller patches of the planet, as the areas where humans most normally find themselves at home are looked upon with disdain.

Perhaps a better way of conceptually framing the issue of wilderness lies not so much in an emphasis upon the pristine and the traceless, such as the ethos of hiking and camping that “leaves no trace,” as in a renewed consideration of what after all constitutes a trace. The term is a rich one, used by a variety of thinkers in a variety of manners within the contemporary context of Continental Philosophy.ⁱⁱ It also has the advantage of

stemming at least metaphorically from millennia of human interaction with nature. For the very figure of the trace recalls humans' traversing a terrain in search of innumerable spoor—the signs and tracks and droppings left behind by a diversity of creatures, as well as climactic and geological processes. In calling upon the trace, one remembers that to follow a trail upon the earth is to come upon innumerable variations of that trail, each offering its specific purview or hold on what is at issue in one's surroundings.

For purposes of the following discussion, trace is to be defined as that mode of aesthetic contact, in which the approach and withdrawal of other creatures or the natural elements are registered in a mindfulness, a *phronesis*, in regard to one's human crafting and creating, one's *techne* and *poesis*. One's very doing finds it is already inhabited by the doings, the comings and goings, of other entities. To speak of one's leaving a trace, by counter distinction, is to cultivate a mindfulness of how one's own crafting and creating affects the creatures and elements of a more than human world, leaving them marked by one's own passing. Or put more simply, the trace brings into consideration the difference between human making and natural thriving, between *techne* and *phusis* in the service of *poesis*, of creative endeavor. Ultimately this trace is registered not only in one's relationship with other earthly creatures, but also within one's own flesh, where *phusis* and *techne*, natural thriving and human crafting, also abide.

Techne and Phusis

If an aesthetics of nature is to be meaningful in our contemporary situation, then inevitably the question of the relationship between *techne* and *phusis*, between human crafting and natural thriving must be raised.ⁱⁱⁱ For in a culture so proficient in and

obsessed with efficient causality, with the power to effect changes in its surroundings at levels of manifoldness and magnitude heretofore not even imagined, let alone experienced, the issue of how the artwork is made intrudes at every turn upon the artwork itself. Certainly in any artwork worthy of its name, regardless of whether or not it is consciously thought of as being environmental, the relationship of its crafting to its ultimate subject should always already be at play. Artists have invariably been aware of how the very manner of their doing art leaves its trace within the artwork itself. The tension emerging from the diverging claims of medium and subject upon the artist, it could be argued, is the very pivot by which art becomes more than illustrative or didactic and so creative. The artwork is always a matching of its “how” to its “what” in a manner that the very style of this matching is what gives the artwork its aesthetic significance.

Whether the medium in which the artist works is oil paint or raw earth (and it should be remembered that ultimately oil paints are mixtures of earth and oil), the artist cultivates a sensitivity to its properties that magnifies and mysteriously alters the meaning of whatever object or scene is constructed from that medium by the artist. As Merleau-Ponty suggests in “Eye and Mind,” the artist is peculiarly situated to explore how the art medium, serving as an exterior entrance into our perceptions of other beings, at the same instance can enfold us within the very bodies of these beings and those beings within our body too.^{iv} Artistic media, precisely because it is a dimension of vision and so of one’s flesh, already participates^v in all other flesh. This enfolded participation, in which one’s own flesh always already finds the flesh of other beings traced within itself, is later termed chiasmatic, an intertwining, by Merleau-Ponty.^{vi}

Since the very media from which the artwork is created inevitably are supplied by the natural world, the artist finds in simply taking up with her or his materials that she or he must become thoroughly at home with the intricate and subtle qualities of earthly elements. *Techne* always already involves the artist in an interrogation of and by *physis*. The artist strives such that her or his subject could not have emerged into the light of day without the peculiar help of this or that particular medium and the *techne* by which the artist's vision lends that medium an expressive power. And yet this expressive power can only come about because the artist is so thoroughly inspired by the peculiar qualities already alive in that medium. The differentiation between *techne* and *physis* is, in other words, chiasmatic. To articulate one side of this difference is always already to have become involved in its other side as well. If this is so, the artist always already participates in an aesthetics of nature, or he or she is no artist at all.

But given our current cultural milieu, in which human technology strives increasingly to master and order natural thriving, the very relationship between *techne* and *physis* is in danger of becoming invisible, if not undermined and destroyed.^{vii} Within the artworld, this displacement of *physis* in the name of *techne* occurs in at least three dimensions: First, the very materials to which artists turn to in order to create the artwork are increasingly reproduced and preformed. One simply picks up one's media from a store shelf, or orders it from a catalogue, and it arrives into one's hands already refined and prepared in a particular manner for a particular use. As a result, the earthly magic of media, the manner in which they are afforded by a natural world for the creative expression of the artist, is becoming increasingly difficult to sense. Second, the manner in which art is situated within the world, given its place and audience, becomes

increasingly alienated from nature. The artwork is deposited in museums whose purpose is to provide a context for the artwork shorn from the earthly, as well as the worldly and the holy.^{viii} Third, artists and their audiences are increasingly habituated to a virtual or technologically veiled world, in which the *actuality* of natural processes, their *energia*, seems increasingly abstract and trivial. Human beings are becoming so used to mastering rather than working with natural thriving that they are losing any sense of it at all.

Into this breach have come a series of second and third wave practitioners of Land Art, among them Andrew Goldsworthy, Hamish Fulton and Richard Long, who do not necessarily flee *techne* in order to live exclusively within the natural (this would be a naive attitude) but rather imagine again the very significance of human *techne* by allowing it a renewed contact with and interrogation by the natural world. The artworks of these particular figures depart from earlier artistic approaches to nature within the Land Art movement, such as Smithson's "Spiral Jetty" or "Asphalt Rundown," that reverted to the outdoors only to insist on a massive effect upon and decisive intervention into earthly processes. As Jeffery Kastner puts it in regard to that first wave: "...Land Art [was]—perhaps along with the brawling days of Abstract Expressionism—the most macho of post-war art programmes. In its first manifestations, the genre was one of diesel and dust, populated by hard-hat minded men, finding their



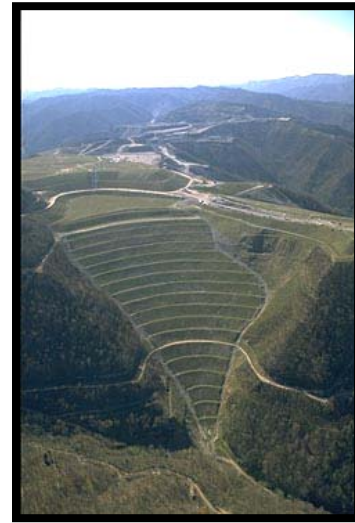
Smithson's Spiral Jetty

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identities away from the comforts of the cultural centre, digging holes and blasting cuts through cliff slides, recasting the land with ‘masculine’ disregard for the longer term.”^{ix}

First wave Land Art begins as a rebellion against traditional notions of gallery art. It is innovative in terms of its media, as well as its notion of subject. But it remains inextricably caught up in a technological manipulation of the earth deeply symptomatic of our culture. Here not so much land *as thriving*, as *phusis* but land *as resource*, as a mere opportunity for *techne* is the issue. Land is grasped as a larger, more dynamic

canvas upon which one puts one’s human mark! Such works of art, when taken to their extreme, would be difficult to distinguish from so-called marvels of contemporary engineering, such as the mountain-topping and accompanying attempts at terra-forming now making their impact upon West Virginia Appalachia. These human works do not so much interact with nature as imprint upon it a design stemming from an obsession with our technological prowess and the control it lends



Filled in Hollow

us over our surroundings. Whether that prowess is used to make a great deal of money for a coal company or to register the creative impulse of a particular artist makes only a small difference. If the artwork’s basic gesture is one of defying nature and its processes, it may be praiseworthy in some aesthetic sense but hardly one that could be termed environmental. Even if Smithson and others return the artwork to its natural surroundings, or at least to the outdoors, the aesthetic involved in this return is revealed to be at least partially at odds with whatever might be meant by the wilds or wilderness.^x

Frost Shadows and Sticks Laid This Way and That

In contradistinction to the fascination with power machinery characteristic of the first wave of practitioners of Land Art, Andrew Goldsworthy directs the viewer's



Hand/Ice

attention to what unaided hands can both do to and learn from natural elements: “I enjoy the freedom of just using my hands and ‘found’ tools--a sharp stone, the quill of a feather, thorns. I take the opportunities each day offers: if it is snowing, I work with snow, at leaf-fall it will be with leaves; a blown-over tree becomes a source of twigs and branches. I stop at a place or pick up a material because I feel that there is something to be discovered. Here is where I can learn.”^{xi} In this mindful and open-handed welcoming of earthly media, epic scale is renounced for the sake of intimate contact and everyday simplicity. Yet like earlier Land Artists, Goldsworthy's

work questions the priority of the gallery space and so labors to put the artwork back into its earthly place: “Looking, touching, material, place and form are all inseparable from the resulting work. It is difficult to say where one stops and another begins.”^{xii} Of the many themes running through Goldsworthy's reworking of the environmental aesthetic, three will be discussed below: 1) intervention as renouncement; 2) cultivation of bodily vulnerability; 3) the photograph as trace.

Intervention as Renouncement

Goldsworthy's adept use of found materials in the natural world occurs within an ethos characterized by minimal human intervention into natural thriving and the ultimate renouncement by the artist of his hold upon his media. For instance, addressing his employment of stone in his artworks, Goldsworthy states: "I am reluctant to carve into or break off solid living rock, or to move a large boulder from the place where it has been for long time, unless in a quarry. I feel a difference between large, deep rooted stones and the debris lying at the foot of a cliff, pebbles on a beach, stones rolled to the side of the field... These are loose and unsettled, as if on a journey, and I can work with them in ways I couldn't with a long resting stone."^{xiii}

In this approach natural processes are not so much interfered with as magnified. Human *techne* is offered in service to the capacities of other bodies and what their particular thriving may incur. In cases where intervention is judged to be interference, the artist does not act but merely becomes attentive. For instance, rather than being unearthed by the artist, a stone, settled over decades or centuries into a particular patch of forest, is left alone: "I would have missed the opportunity of knowing the stone in the place it has become part of."^{xiv} Ultimately not only



Balanced rock/misty

artist but also the work of art itself renounces its hold upon its media so that they might return to the very processes, that natural thriving, which first offered up the media in question to the artist and his artwork. In this way the artwork undermines the notion that

human making is an acting that transcends time and place: “My work does not lay claim to the stone and is soon shed like a fall of snow, becoming another layer in the many layers of rain, snow, leaves and animals that have made a stone rich in the place where it sits.”^{xv}

Goldsworthy’s frost and rain shadows are particularly striking examples of this renouncement of the artist’s claim upon his earthly media. By their very nature



Rain Shadow

evanescent, these figures (or, should one say, formations?) are both pictorial and anti-pictorial in the same gesture. For these bodily silhouettes inscribe a shadowy but striking form upon the landscape, suggesting human presence, even as the stuff lending that presence its pictorial form

evaporates or melts away. Here the viewer confronts an artistic work in which something as universal and seemingly trivial as the human practice of lying prone upon the face of earth renews our very sense of what is involved in being an earthly creature.

Unlike the work of Linda Hull, which is focused upon the nutritive appetites and motility of other species of life,^{xvi} Goldsworthy’s approach to his media most often directs attention to the decay and dispersion of elements involved in thriving, such as flowing (or evaporating!) water and fallen leaves, as well as to the geological and climactic dimensions defining a particular place and time. In his words, “I was always interested in seeing work change and decay, but usually as a spectator. Lately the challenge has been not simply to wait for things to decay, but to make change an integral part of a work’s purpose, so that, if anything it becomes stronger and more complete as it

falls apart and disappears.” In a piece such as “Leaf/ river/ stone” (see below) one confronts a more fully developed sense of how time and artistic media interact such that the very erasure of the work becomes the work. In speaking of a line of stones constructed in Morecambe Bay and later buried under incoming tides, Goldsworthy reports: “It is still there, buried under the sand, unseen. All my work still exists in some form.”^{xvii} For Goldsworthy, the artwork is not so much a “leaving no trace,” as becoming, in its very disappearance, the tracing out of natural processes that both inform and exceed the artist’s grasp upon his work.

The Cultivation of Bodily Vulnerability

Goldsworthy’s craft, in its emphasis upon intimacy and minimalism, inevitably leaves the artist’s body exposed and vulnerable to the natural elements and processes



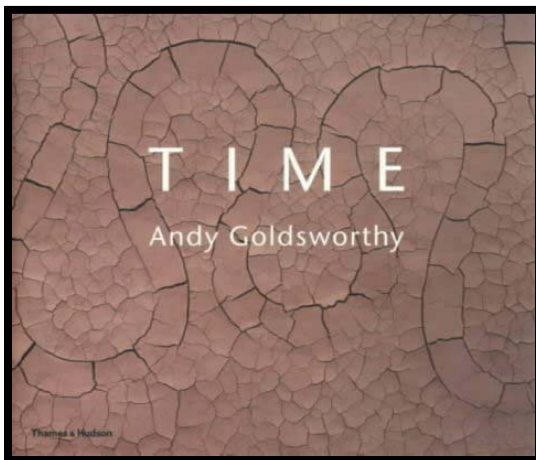
Tree Soul

serving as his media. In this way, the very significance of the body’s technical capacities are revealed to be creaturely, which is to say, to be a sensitivity to and involvement in natural thriving itself. The nature of Goldsworthy’s physical involvement in constructing or assembling or fabricating the artwork, the very how of its being made, serves as an exemplar for how one must become vulnerable to natural thriving in order to learn from it. For instance, in his “Tree Soul,” one is asked to appreciate not only the delicacy of the form Goldsworthy has crafted

but also the patience and persistence and meticulousness required to produce this effect. To begin with, the artist must wait for a day sufficiently cold and then work over many hours, often with worries about how the mounting radiant heat from sunlight will affect his efforts to craft a spiral of ice with nothing more than his own hands and spittle as his human contribution to what then comes into being. The reduction of artistic technology to these minimal tools makes necessary that the artist be especially attentive to any manner in which the ice expresses itself as ice. In this way bodily vulnerability to the elements becomes another sort of renouncement that opens up a space in which ice is not only used as a media but becomes in its own fashion the articulation of its media. The ice “ices”!

Decentering the Pictorial

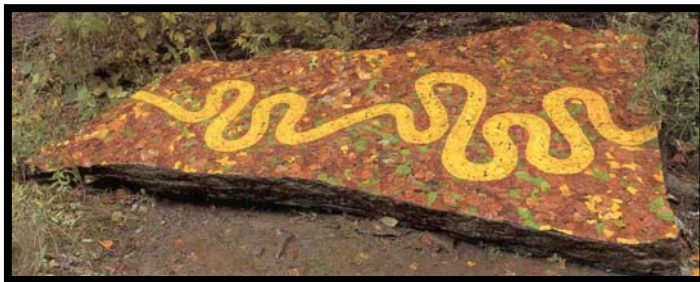
Yet how is it that an aesthetic so obsessed with putting the viewer into intimate contact with the ephemeral quality of its very media finds a mass following in the



consumer marketplace? Goldsworthy documents his outdoor earthworks with photographs, which in turn find themselves reproduced in sumptuous volumes suitable for the coffee table. This particular aspect of Goldsworthy’s work at first seems to contradict the very ethos he is elaborating, in which human *techne* is to be radically resubmitted to natural thriving. For it is one thing to consider the anti-pictoriality of rain shadows in the wet, so to speak, to watch them under the conditions of being in a

particular place at a particular time with its inclement weathers, and another to sit in the comfort of one's home before a photographic image in the dry of them. The very poverty of Goldsworthy's craft, its insistence on minimal means and maximum exposure in the face of the elements, seems belied by this particular aspect of his artwork. It is as if the very ephemerality of Goldsworthy's artworks in a final, perverse twist is fetishized within a world still under the spell of technological manipulation. In a way, the photograph is used here much like those infamous shots of downed animals, or of living ones that proclaim, "Look, where I the human stalker have been and what I have seen and done!"

On the other hand, it can be argued that Goldsworthy's use of photography functions to witness rather than merely to reproduce and so fetishize his activities as an



Leaf/ river/ stone

artist. In his very use of photography to document his artworks, the technological proficiency of this particular medium is displaced rather than

reinforced by the very subject matter it would represent. For the purpose of the photograph is to remind the viewer how she or he is *not* in the presence of the artwork itself but only of its ghost. In fact, the very ghostliness of the artwork, the fact that no perception of it can now remain except for that



supplied by the photograph, creates a gulf between the work of art and the photograph

that is unusual for how this medium is most often used in relation to artworks. More normally in this context, photographs serve to bring us to works of art that exist somewhere, in this or that museum or collection. But a photograph of a Goldsworthian works, is, after all, not to be viewed as a work of art in itself, or even as an accurate illustrations of an artwork to be seen elsewhere, but as a trace of Goldsworthy's act of *making* art. And this act in turn has involved Goldsworthy with earthly elements in a manner that both marks and exceeds his photographic testimony of this act. To look at this photograph is to become engaged in a paradox in which the powers of *techne* find themselves impoverished exactly at the moment of their most commanding lushness.

Tracing Wilderness in *Techne* and *Techne* in Wilderness

In cultivating the tension between *techne* and *phusis*, Goldsworthian artworks inspire a fresh view of what it means to leave one's trace in the world and to live in a world of traces. In doing so, pieces such as "Tree Soul," or "Rain Shadows" suggest modes of human acting and making which would be appropriate not only to wilderness but also to all other earthly places where humans might dwell. As Goldsworthy himself notes, "although I occasionally work in wildernesses, it is the areas where people live and work that draw me most. I do not need to be the first or only person in a place."^{xviii}

Rather than focusing on the pristine, a nature that is *untouched*, Goldsworthy would cultivate a *touching* and *being touched* that "looks into the heart of nature" through the very "transience"^{xix} of how it touches. But in becoming transient, one's touch need not and, indeed, cannot be traceless. Goldsworthy would have we humans approach the natural world in such a manner that our touching is also touched by what we touch, so

that our human *techne* is inhabited by earthly *phusis*, by natural thriving. Here we see that return to the sensuous so ardently argued for by David Abram, in which is given a “recuperation of the living landscape in which we are corporally embedded.”^{xx} In this manner, one’s touching earthly beings can only take place within a tracing and being traced that invokes aesthetic and ultimately ethical responsiveness to the earthly.

In spite of his own reservations, the environmental aesthetic elaborated by Goldsworthy, particularly in his smaller, more intimate works, is one that at least to some degree could be responsibly practiced within wilderness areas. The very tentativeness of Goldsworthian works before a more than human world, the manner in which their very touching of the world already has traced within it the traces of other creatures and elements, bespeaks a world that is wild, which is to say a world in which natural entities thrive according to their own means. Goldsworthy’s artistic craft helps his audience to see that rather than naming a world shorn of the human, wilderness bespeaks a human involvement in our surroundings that is to be practiced with the highest degree of renouncement before and vulnerability to the presence of a more than human world. For the wilds continue to be those places where the intercrossing of human hands (and eyes and ears and nose and tongue too!) and the world’s flesh—whether that flesh be the earthly elements or living creatures—is given sustenance, where traces of the more than human touch us and so make an appeal to us for our response. In this notion of wilderness, not only quantitative issues are important—e.g., how large an area is necessary for wilderness to thrive—but also qualitative ones—i.e., what sort of human activities and practices are called for by our natural surroundings. While Goldsworthy’s collaboration with nature is hardly exhaustive in this regard, it provides important clues

to the sort of practices called for in a wilderness aesthetic and ultimately a wilderness ethics.

PICTURE CREDITS

“Spiral Jetty” (Robert Smithson), image downloaded from:

<http://www.mines.utah.edu/~wmgg/Geology/UtahGIFS/SpiralJetty.html>

“Filled In Hollow,” (Photo by Charlie Archambault, see “Shear Madness,” in *US News and World Report* (August 11, 1977), image downloaded from:

<http://63.247.85.218/~ecesor.org/gallery/000468.php>

“Hand/Ice” (Andy Goldsworthy), *Time: Andy Goldsworthy* (New York: Harry N.

Abrams, 2000), p. 22. [Actual title: “Hand held to/ thin, spring ice/ returned later/ to find ice not broken/ but buckled as it thawed”]

“Balanced rock/ misty” (Andy Goldsworthy), *Andy Goldsworthy: A Collaboration with Nature* (New York: Harry N. Abrams, 1990), thirty-fifth page (unnumbered).

“Rain Shadow” (Andy Goldsworthy), *Time: Andy Goldsworthy*, p. 21.

“Tree Soul” (Andy Goldsworthy), image downloaded from:

http://cgee.hamline.edu/see/goldsworthy/see_an_andy.html.

“Time” (Andy Goldsworthy), *Time: Andy Goldsworthy*, Cover

“Leaf/ river/ stone” (Andy Goldsworthy), *Time: Andy Goldsworthy*, pp. 164-165.

ENDNOTES

ⁱ See, for example, *The Great New Wilderness Debate*, J. Baird Callicott and Michael P. Nelson, eds. (Athens: University of Georgia Press, 1998).

ⁱⁱ See, for instance, Jacques Derrida “*Difference*,” in *Margins of Philosophy*, Alan Bass, trans. (Chicago: University of Chicago Press, 1982), pp. 1-28; or Emmanuel Levinas, “Meaning and Sense” in *Basic Philosophical Writings*, Peperzak, Critchley and Bernasconi, eds. (Indianapolis: Indiana University Press, 1996), pp. 59-64.

ⁱⁱⁱ While Aristotle defines *phusis*, sometimes translated “nature,” as that aspect of reality in which particular kinds reproduce themselves from out of themselves [*Physics*, II 1 (192b)], the term will be used more loosely here. By *phusis* will be meant any mode or quality which pertains to a particular kind by the means and matter of that kind. So, for example, not only snails begetting snails is to be thought as *phusis*, but also the manner in which light plays against the surface of a pond. Any expression of a quality in which humans have not purposively and directly caused that expression involves *phusis*. Put in other terms, any aspect of reality that is alive—whether that life is one that reproduces itself from out of itself or merely expresses a quality of its own accord—is *phusis*.

An assumption implicit in the argument of this essay is that the very emergence of *phusis* as a meaningful category can only occur, at least for us humans, in regard to our human practices. Aristotle implies as much, when he states that natural entities emerge for our consideration, only when they “present a feature in which they differ from things which are *not* constituted by nature.” By “things which are *not* constituted by nature,” Aristotle means those which are caused by human art, such as “a bed, or a coat or anything of that sort” [*Physics*, 192b]. If this is so, then natural thriving emerges as meaningful only in contrast to *techne* or human making. In turn, it can be argued that natural thriving does not appear in and of itself to our unaided and detached human eye but only as an outcome of our human interaction with the world. Put in different terms, *phusis* is not, at least in the first instance, a theoretical category but a practical one. Only when humans approach their surroundings with various ends in mind, does the world show itself to be “natural,” which is to say, to consist of modes of thriving distinguishable from and often at odds with our human doing.

In speaking of *phusis* in this way, I am not so much interested in pointing out the rich array of mechanisms described by science as *causing* modes of natural thriving, as I am in how modes of natural thriving invariably *affect and alter* my own sense of what is to be done, once I actually attempt to do something. As Dr. Trish Grazebook argued last year in her paper at the IAEP (“Faking Nature: Aristotle, Restoration and the Alberta Oil Patch,” in the panel “Deliberating Nature” (Chicago: Loyola University, October 13)), as one works with nature, whether that nature be an animal population or a prairie biome, one discerns extra-human elements at work that correspond to a notion of design without that design having to be elaborated as an ontological fact independent of one’s interaction with it. All too often, as Wendell Berry is fond of pointing out, science has been too anxious to substitute theorizing about nature for being heedful to it. A sense of nature as *living* can only be attained through practices mindful of their very effect upon the world and so of that world upon them. Only in such mindfulness can *phusis*, at least in the sense suggested by Aristotle, emerge as a meaningful term to a modern sensibility.

^{iv} Maurice Merleau-Ponty, “Eye and Mind,” in *The Primacy of Perception*, James Edie, ed. (Evanston: Northwestern University Press, 1964), p. 166: “The *idios kosmos* opens by virtue of vision upon a *koinos kosmos*; in short, that the same thing is both out there in the world and here in the heart of vision—the same, or, if one prefers a *similar* thing, but according to an efficacious similarity which is the parent, the genesis, the metamorphosis of Being in his [the artist’s] vision. It is the mountain itself which from out there makes itself seen by the painter; it is the mountain that he interrogates with his gaze.”

^v For this particular term, I am indebted to David Abram. See his *The Spell of the Sensuous* (New York: Vintage Books, 1996), p. 57.

^{vi} Maurice Merleau-Ponty, *The Visible and the Invisible*, Alphonso Lingis, trans., Claude Lefort, ed. (Evanston: Northwestern University Press, 1968). For instance, see p. 131, editors note 1, where Lefort quotes Merleau-Ponty: “It is that the look is itself incorporation of the seer into the visible... My body model of the things and the things model of my body...” Later, on pg. 215, in Merleau-Ponty’s working notes, is found the following remark: “Chiasm, instead of For the Other: that means that there is not only a me-other rivalry but a co-functioning. We function as one unique body.” While these description of the

chiasmatic emphasizes an ontological fraternity between myself and the world surrounding me, it would be mistaken to argue on this basis that the world in which I find myself enfolded is merely the reflection of my own being. A better conclusion would entail my coming to understand how in the very articulation of my being I am always already the tracing of other modes of vision and understanding into my own vision and understanding. What is mine is always already traced out in other tongues, even as those tongues articulate themselves within my own. This elemental promiscuity of Being means that the ethical in Merleau-Ponty will necessarily be uncanny—see my discussion, for instance, in the forthcoming “The Uncanny Goodness of Being Edible to Bears,” in *Nature Reconsidered: New Essays in Environmental Philosophy*, Folz and Froedeman, eds. (Indianapolis: Indiana University Press, 2004), under the heading, “The Uncanny Gaze of Edibility.”

^{vii} Albert Borgman’s discussion of how technology subverts or veils the world—in part inspired by the work of Martin Heidegger—has been important in the development of my own understanding of the relationship between techne and phusis in the contemporary world, as well as in the artworks of Andrew Goldsworthy. See Albert Borgman, *Technology and the Character of Contemporary Life* (Chicago: University of Chicago Press, 1984). Also, see Anthony Weston, *Back to Earth* (Philadelphia: Temple University Press, 1984), ch. 4 for his discussion of “self-validating reduction,” in which contemporary practices of approaching a more than human world renders that world desolate.

^{viii} See, for instance, Martin Heidegger’s “The Origin of the Work of Art” [*Poetry, Language, Thought*, Albert Hofstadter, trans. (New York: Harper and Row, 1975), pp. 40-46], in which he questions how the site of artistic creativity moves from the temple, in which the relationship of human making to its earthly surrounding is of paramount importance, to the museum, in which artworks are filed away as so many things to be ordered and processed in an abstract scheme of human knowing.

^{ix} Jeffery Kastner, Preface to *Land and Environmental Art*, Jeffery Kastner and Brian Wallis, eds. (London: Phaidon Press, 2001), p.15.

^x David Strong’s discussion of “correlational coexistence” [in his *Crazy Mountains: Learning from Wilderness to Weigh Technology*. (Albany: State University of New York Press, 1995), p. 210-16] has been helpful in the development of my understanding of how Goldsworthy, in heeding the peculiar qualities of the earthly elements and living entities he confronts in nature finds a renewed contact not only with nature but also with his own human mortality and existence. In a similar manner, David Abram’s discussion of “the reciprocity of the sensuous” has influenced me here: See *The Spell of the Sensuous*, pp. 68ff.

^{xi} Andrew Goldsworthy, Introduction to *Andrew Goldsworthy: A Collaboration with Nature* (New York: Harry N. Abrams, 1990), fourth page (unnumbered).

^{xii} *Ibid.*, first page (unnumbered).

^{xiii} Andrew Goldsworthy, *Stone* (New York: Harry N. Abrams, 1994), p. 34.

^{xiv} *Ibid.*.

^{xv} *Ibid.*, p. 6.

^{xvi} See: <http://www.eco-art.org/>. Lynne Hull speaks of creating a “trans-species” art not only meant for a human but also for a more than human audience. For instance, in one piece titled “Scatter,” Hull carves into desert stone a series of “hydroglyphs,” water capture basins for desert wildlife, holding from one to 5 gallons of rain or snowmelt.

^{xvii} Andrew Goldsworthy, *Collaboration*, third page (unnumbered).

^{xviii} Andrew Goldsworthy, *Stone*, p. 6.

^{xix} Andrew Goldsworthy, *Collaboration*, third page (unnumbered).

^{xx} David Abram, *The Spell of the Sensuous*, p. 65.