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Studio Art Honors Thesis

“Ecology in Dystopia: a Study of Environmentalism within the Boundaries of Our Home”

Ecology in Greek translates to "the study of the home". This definition is pertinent to the study of all the intricate environmental relationships the Earth facilitates and is broadened to include the environment of the homes we as humans build for ourselves. The boundaries of our "home" have always had a finite boundary, as the earth and even the structures we build for ourselves come with physical limitations.

"Ecology in Dystopia" looks at the relationships between contained spaces, the limitations of the presentations of environmental facts, my experiences growing up within the environmental movement, and the boundaries that these spaces create for growth and understanding in the age of the climate crisis.

Our environment is currently confined to the surface area of the planet. Yet human growth is pushing further and further against the boundaries of earthly capabilities. A fact that I am all too familiar with, having grown up with a mother embroiled in environmental activism since the mid-90s. Although the inspiration for my environmental activism came from an early age, the awareness of ecological collapse confines the idea of nature to one of imminent dystopia. The dystopian view of our "home" has only increased in academia, where issues of environmentalism are often presented one-dimensionally. The confinement of environmental education to statistical frameworks pushes complex intersectional issues into the margins of controlled spaces, a deeply ironic framework considering the vastness of the earth's ecological relationships. "Ecology in Dystopia" takes the controlled spaces of contained and human-managed ecosystems and flips that aspect of control on its head to visually express the frightening limitations we as a species are developing.

This body of work draws upon a tradition of environmental art that started in the 1960s as a response to our burgeoning understanding of the anthropocene, our current geologic age in which human forces have

been the greatest effectors of environmental change. During this time, society was just beginning to grapple with the idea of humans' place in nature, our control over it, and the extent to which we can and have caused environmental change. One of the first movements in environmental art was that of "land art," in which artists like Robert Smithson and Michael Heizer took the context of modern art and placed it in existing natural spaces. These spaces were meant to exist outside of the world of modern art and sometimes functioned as a critique of traditional gallery spaces. However, the creation of land art was to bring attention to natural spaces and send a message directly through the manipulation of natural elements or additions to natural landscapes. Much of land art, in the trend of conservation, sought to retain the functionality of the landscape rather than irreparably harm it. They often did this by restoring existing natural elements of the land or by changing the aesthetic rather than the practicality of the space. Land art also presented viewers with a confrontation between the effects humans have on their environment and the environment itself.

The act of manipulating the landscape, even if benign, was a testament to the power of humanity for both good and bad when effecting change around them. Perhaps one of the most famous examples of land art was that of "Spiral Jetty", a massive sculpture created by Robert Smithson in 1970. The sculpture consists of a 1,500-foot-long coil of rocks and dirt that juts out into the Great Salt Lake in Utah, USA. "Spiral Jetty" is seen as a landmark work (excuse the pun) in the Land Art movement and inspired many with its bold reformation of natural elements within a landscape. Perhaps most notable about the work was its change as the water levels of the Great Salt Lake changed from year to year. Land art was as much a performance art movement as it was a sculptural and traditional mark-making movement. The act of making the work often conveyed the meaning of the piece beyond the resulting change to the landscape. For instance, Agnes Denes' "Wheatfield: A Confrontation" was about the evolution of a plot of unused land in downtown Manhattan in 1982. While creating the piece, Agnes cultivated a harvestable crop of wheat in the middle of the city for 4 months to highlight the choices humanity makes in developing land. Another approach to land art in the same environment was that of Alan Sonfist's "Time Landscape", in

which the artist replanted a plot of land in Manhattan with plants that were once native to the area to create an environmental portal into the pre-developed space of the city. The process of embedding their work into natural systems and existing environments created a dynamic, developing piece that changed form as the land either molded around or devoured it. The dynamic between natural reclamation and adaptation becomes essential to the functioning of the artwork's message. The fragility of land art pieces also lent itself well to the issues of environmental degradation that were often associated with them. In a similar vein, reclaiming formerly natural spaces served to project a hopeful message of potential restoration while simultaneously drawing attention to the land's initial degradation.

Whereas the environmental art movement started as a response to major changes in our understanding of anthropogenic change in our natural systems, as seen with the land art movement, many modern environmental artists directly contend with and incorporate the impact of those changes into their work. This modern evolution of environmental art is referred to as eco-art and requires the deliberate embedding of activism into art. This distinguishes eco-art from the original environmental art movement and its sub-section, the land art movement. Land art could function as a vessel for critique, but it was functionally about the landscape itself. Eco-art differs in that it is directly correlated to environmental activism and forces the viewer to draw parallels between the piece and environmental and contextual issues. Another important distinction between eco-art and land art is the framework for the presentation. Land art, by its definition, is required to be site-specific and highly customized to the space in which it is constructed. The processing of specific spaces is integral to land art, whereas eco-art can function in any space so long as the materiality, process, and structure of the piece draw upon ecological issues and/or the political, social, and economic contexts. Although my work draws parallels between landscapes and their manipulation, I do not create site-specific work and therefore consider my practice more in line with modern eco-art. "Ecology in Dystopia" directly references scientific concepts and contexts from my environmental education to create connections between my artistic practice and my embedded environmental activism. However, my exploration of ecology, while embedded with scientific facts and

methodology, is simultaneously ingrained with my skepticism of scientific data. More precisely, the one-dimensionality of data points is related to collapsible axes and geometric borders. Much of the discussion and communication on environmentalism is contingent on scientific delivery. The importance of an issue is wrapped up in the drama of the numbers that quantify it. The context of numbers among equally enormous numbers is less frightening than the comparison between single digits and billions. Yet the world is filled with so many simultaneous, incomprehensibly large processes that the enormity of the numbers loses its potency. It is therefore productive to examine the ancestry of ecology to better understand its modern iterations.

The conceptual origin of ecology depends on the person and varies according to different socio-economic upbringings. One of the most pervasive foundations for ecology in the West is Christianity's origin story. From age 5 to 18, I was a part of the Catholic school system and therefore had to take 'religion' classes on top of my general education requirements. Growing up in the Catholic school system, the Adam and Eve story was tightly interwoven with ideas of origins, evolution, and ecology. Every year I was retold the story of Genesis, the creation myth in the Bible. In Genesis, God creates the world in 7 days, with his ultimate and final creation being humans. When the first man and woman, Adam and Eve, have been created, they are placed lovingly in the land of Eden, a land free from danger, disease, and hunger. Eden is further distinguished as a garden to differentiate its extraordinary beauty and God's meticulous design from the rest of creation. The story of Eden was a particularly potent image to me as a child of what environmental paradise represented. The garden was in all of the Bible, a land only outdone by heaven itself and a goal point for humans to strive for after their biblical banishment from paradise. However, the garden was, by its definition, a contained space. I always mused as a child about what would have happened if Adam and Eve weren't banished from the garden and instead were "fruitful and multiplied" within Eden. In our modern world, we have created our own Eden on Earth. Through technological advancements, we have greatly reduced the threat of predators, disease, natural disasters, and hunger. These advancements have allowed us to multiply into the billions of people we are today. The Garden of

Eden, like our modern world, is not free from flaws. In Eden, Adam and Eve were required to live a life of ignorance to maintain the bliss of paradise. In our modern world, we similarly ignore the toll upholding



Figure 1: "Divinely Exalted"

the conditions of paradise has on our natural systems. Where Eden and society vastly differ is in the complexity of the systems that uphold paradise. In the piece "Divinely Exalted," the simplicity of the contained paradise of Eden is contrasted with the almost unfathomable growth of the modern human populace. The "fruit of knowledge" has been transformed into a terrarium and acts as a representative stand-in for the garden. Within the contained landscape, a lackadaisical the speaker's voice meticulously counts upwards from two. The terrarium, therefore, is a vessel for the trepidation of human population growth at the exponential rate of two people to the now 7+ billion worldwide.

Human population growth is a major caveat in many statistics about environmental issues. Most graphs can be framed into subsections of decreases or increases relative to human population growth. This means that all relevant environmental issues that I have studied in academia are directly correlated to the number of people who use, need, produce, and extract waste and resources. This disastrous trend pairs frighteningly well with the sigmoid growth curve. The curve represents population growth in a new environment and always follows a pattern of slow increase to exponential growth until, ultimately, the population plateaus as resources are unable to sustain more growth. This peak is called carrying capacity and always represents a balance that teeters on collapse. For many environmental resources, our population has brought us to carrying capacity, and the sigmoid curve, therefore, becomes a definitive statistical representative of environmental strain. The plateau not only demonstrates strain but also acts as

a boundary for the accompanying population death. When carrying capacity is exceeded, the resulting environmental strain forces the population to decline back to capacity. The simple horizontal line of the sigmoid growth curve, like many graphs, confines the expression of metrics to one of the data points and doesn't portray the true gravity of a curve of this nature. "Caring for Capacity" provides a physical expression for these nuances. "Caring for Capacity" is a large horticultural aquarium sculpture. The frame of the tank is roughly built and off-kilter. Visually leaning to one side so much that the structure seems at risk of falling over at any second. The bent support beam is interwoven with jagged, twisted braces, their jutting ends protruding from a cement base. The materiality and structure of the frame project volatility rather than stability to the viewer. The large aquarium tank on top rests seemingly in the air, centered over the right side of the precarious structure's center of gravity. Black stones litter the bottom of the tank while a singular, zombified branch fills the tank's composition and continues the curve of the frame below it. The metal lip at the top of the tank blocks the water's edge from view. However, from above or below

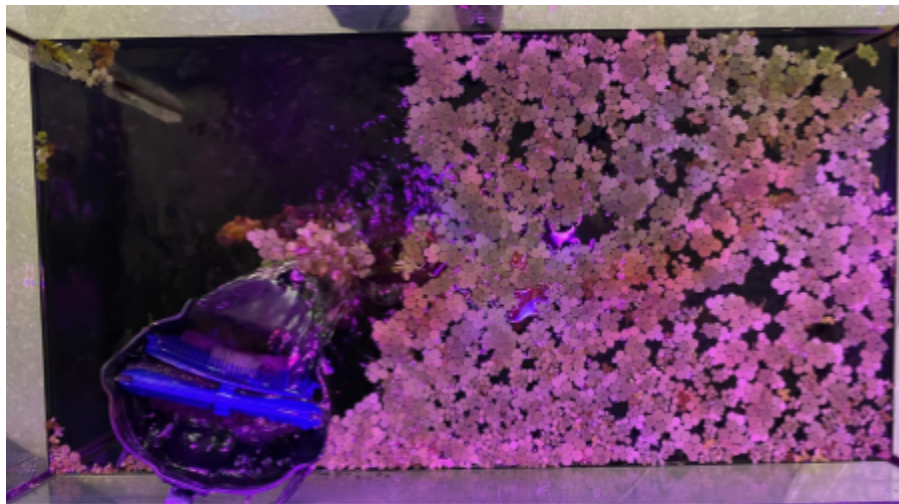


Figure 2: "Caring for Capacity"

the eye level of the tank, a carpet of delicate, floating aquatic plants resting on the surface becomes visible. The only indication of life in the tank is the aquarium filter in the upper right-hand corner of the tank that pushes the plants that get

too close briefly under the water for them to float to the surface again elsewhere. The seemingly peaceful composition relays the frightful instability and immense gravity of our carrying capacity.

Perhaps one of the biggest facets of our environment's ability to sustain our population is that of food production. As the population increases, the global agricultural yield must also increase to supply and sustain people. The measurement of the earth's capacity to continue growing our population is therefore proportional to how much usable, arable land is available to grow food on. The earth's capacity to provide in the form of arable land is often explained in terms of net primary productivity (NPP). This term encapsulates Earth's available area and the level at which it can sustain life, resulting in areas of higher and lower NPP. This system of measurement takes into account how much sunlight an area receives throughout the year, the average temperature of the region, soil quality, elevation, and the locally available fresh water. NPP does not directly rationalize human use of land, as its creation was meant to measure bio-productivity potential. However, with today's population, scientists have had to increasingly factor in the human appropriation of NPP for food production. This means that in many of the most fertile regions of the earth, we have exploited the land to the point that natural primary productivity is left non-functional



Figure 3: "Garden of Plenty of Gaps"

without human assistance. In many places, one of the biggest issues is available freshwater usage, as people overexploit natural freshwater resources at an unsustainable rate to accommodate industrial agricultural techniques. These regions, which offer a wealth of sunlight and consistently warm

temperatures, cannot sustain life without regular irrigation. When sources of freshwater are drained for industrial agriculture, local human and non-human residents are required to find alternatives. For people, this may require poorer farming communities to import expensive freshwater or dig ever-deeper wells. Local fauna and flora are even less fortunate and are forced to migrate closer to available water sources,

which can put them in direct conflict with human populations. The result is a dysphoric, global map that displays areas of extreme, even above 100%, appropriation of local NPP abilities. With human appropriation of global NPP currently above 40%, the question of limits and distribution must increasingly be put into context. "The Garden of Plenty of Gaps" is a live representation of the human grooming of primary productivity. The planting bed emulates a manicured lawn with a monoculture of grass intersected by sections of purposely placed sand. From above, you can see that the composition of the rectangular planter is that of a global map with the continents articulated in grassy patches. The grass is trimmed to fit within the confines of the planter and carefully groomed to express the level of exploitation in different regions of the world. Below the planter sits a collection of garden figurines in white. Each acts as a collection vessel and is placed under the drainage holes of the planter box. The figures range from people to animals and vary in their capacity to collect water that dribbles from the landscape above. Their struggle to collect water is congruent with the unequal distribution of productivity benefits across regions across the globe.

NPP represents a disturbing trend in environmental statistics, wherein certain services are undervalued and overexploited because the metrics cannot recognize secondary and tertiary effects. Valuation has long been a function of discussions of environmentalism. Since the very beginning of our understanding of anthropomorphic climate change, economic equivalencies have been seen as necessary to bring about motivation to create environmental change. In a capitalist society, environmental issues must be quantified in terms of economic value to appropriately assess threats and propose mitigation and preservation efforts. One of the biggest threats to the climate crisis is ecosystem conversion. As human populations increase and land is exponentially converted for agriculture and urbanization, the natural services of ecosystems decrease as ecological systems are destroyed. These complex systems facilitate many services that allow things like industry to function. The economic evaluation of these foundational ecological systems and their benefits to humans is evaluated every couple of years as ecosystem services. The concept of ecosystem services has been repeatedly brought up during my environmental education as



a way to quantify the value of ecosystems at risk. The measurement system seeks to take services like recreational services, natural resources, genetic diversity, spirituality, etc. and place them on an economic scale. Most valuable are the benefits of ecosystems that directly relate to lucrative industries. For example, biodiversity is valuable because of the genetic material it provides for the medical, chemical, and pharmaceutical industries. Snowy mountain slopes and coral reefs are similarly highly valued for the foundation they provide for the tourism industry in many countries. Additionally, there are more direct natural resources, such as forest biomes, that provide sturdy, mature timber. Secondary to these ecosystem services are climate mitigation services that act as natural mitigation and insurance against extreme climatic shifts and natural disasters. These come in the form of coastal barriers to flooding in the form of natural wetlands or natural fire seasons that regularly clear flammable underbrush and prevent disastrous wildfires. They can also be more passive when well-established forests reduce localized heat by absorbing it rather than reflecting it, as non-porous urban environments do. The least valuable ecosystem services are the supporting and cultural functions of ecosystems. Processes we do not see on a relative timescale,

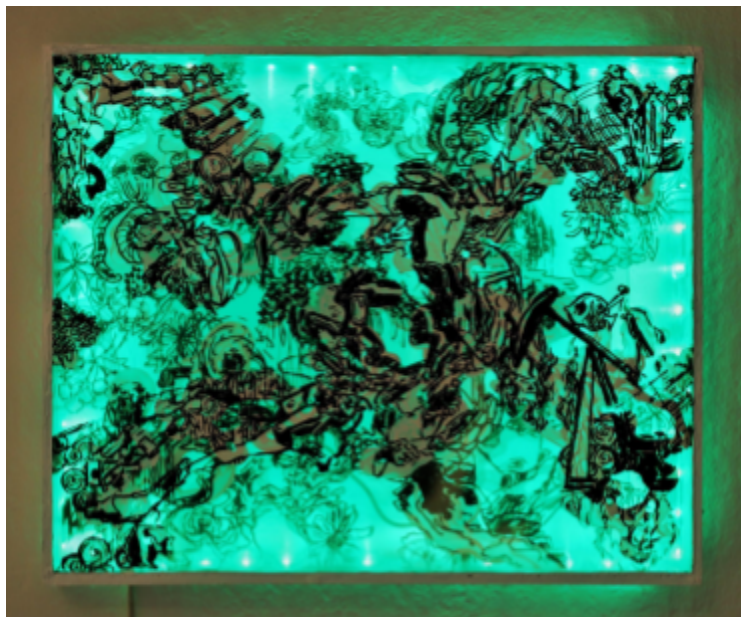


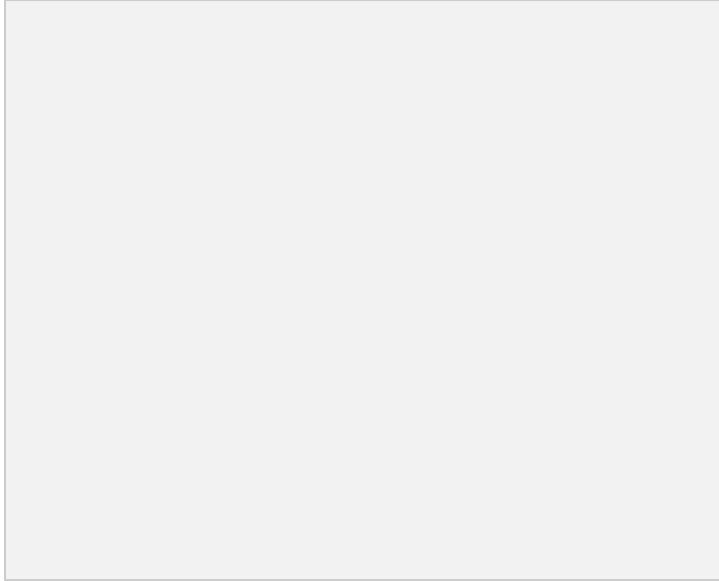
Figure 4: "Valuation in Trepidation"

such as nutrient and water cycling, are hard to quantify on an economic scale, have no direct economic effect, and are therefore ranked poorly. Also ranked poorly are the more nuanced effects of an ecosystem on human culture. Many religions and societal traditions are based on ecological systems, such as holidays corresponding to seasonal changes and religious rituals often based on ecological processes. The value these

systems have for our cultural understanding of ourselves and our society cannot be quantified on a solely economic scale. These evaluations create hierarchies where certain natural services outweigh others.

"Valuation in Trepidation" presents these ecosystems within the context of their supposed value under these evaluations and creates an imaginary amalgamation of nature based on the evaluated features. The imagined landscape of ecosystem services is reflected in the three layers of the painting. The most valuable ecosystem services make up the front panel of the landscape, while the second and tertiary systems are only visible in the gaps of the clear panels. The resulting landscape is therefore primarily composed of the most economically valuable ecosystem functions, whereas less valuable services are less visible and therefore perceived as less significant to the viewer. "Valuation in Trepidation" is rendered primarily in black and white paint to allow the internal green LED border to reflect on and through the panels. The resulting neon green light washes the composition in a fabricated luminescence that endorses the landscape's fictitious composition.

The exhibition then becomes a more personal exploration where I examine my understanding of ecology and the limitations my societal and personal upbringing have had. A study of the home is not complete without a study of the homes we, as humans, build for ourselves. The built environment is often necessary for a person to consider a place their "home." No longer is a place or a climate considered specific enough to a person's memories and unique experiences. We instead require a structure to contain all of our human experiences separately from our natural environment. In the piece "Record of Our Home," I grapple with this imposed structure. The human home often excludes the foundations of nature upon which it was built. We can see this in the definitive boundaries of a modern home: manicured fenced-in lawns, insulated walls and windows, internal heat, and climate control. These homely structures often emulate natural environmental systems but are entirely man-made and completely within our control, from materiality to function to aesthetics, unlike the natural environment. The entity of the home is about the otherness of nature, a retreat from the wilderness of the outside. To be considered a true modern structure, nature must be kept separate. This redaction of nature from the experiences of the home is a relationship created for convenience. A self-imposed barrier between the uncomfortable wilderness outside of our dominion and our fragile egos. "A Record of Our Home" explores the context of familial memories that make up a home



and extracts the inconvenient natural elements from those experiences. The family photo album carries the significance of the human experience through common objects, familiar homely contexts, and empathetic moments in life. However, as the album progresses, intact images of the interior of the home and the family become fragmented by the phrase "redacted for your convenience." The

view from the window of the home disappears, as does the landscape beyond the fence, and then even the ground below the lounging family dog. Soon, the album will be composed mostly of redactions. At the very end of the photo album, there are no more discernible photos. The result is a recognizable compilation of memories that is simultaneously fragmented from reality.

I propose that the built environment of the home is often a limitation of our control rather than a temple to it. At no point was this more evident to me than during the COVID-19 pandemic. I, like many others, was trapped for close to a year inside my own "home" with little justification to venture out. My room became my workplace, my sleeping quarters, my dining room, and my storage space. I continued my education full-time and therefore was required to toon into academia from the confines of my room's biosphere. The global pandemic created an ironic environment in which to learn about environmental issues. The contained space of quarantine in which I participated in classes was also the context in which I had to negotiate complicated issues of unsustainable growth. Having to study ecology in my new ecological reality was a hindrance to my understanding of myself and my growth. It becomes hard to find personal relevance to environmental threats in an environment completely cut off from them. It also becomes difficult to imagine a future in which these problems grow unchecked when the world feels so stagnant

and stunted. To cope with this, I brought many plants into my quarantine bedroom to try and fill the ecological void. I, like every human during the pandemic, wanted to have some control over the environment I was forced to exist in. Houseplants required my care and attention to sustain their growth, and having control over their care and ultimately their lives was empowering. However, my room wasn't made to sustain all the plants brought in. I soon ran out of space in areas with prime lighting. My drafty windows kept freezing my more sensitive plant varieties. The dry, poorly ventilated air made the leaves of my plants wither and crackle. My grand plans for saturated plant growth had to be sustained with artificial grow lights, pumpable plant food, and systematically humidified atmospheres. These efforts to sustain the growth of my plants while trying to supplement my stationary education are the relationship explored in the animation "Quarantine: the Greenhouse Effect." The 24-second animation spans 24 hours in my room during quarantine. When researching how best to grow houseplants, I ran into in-depth discussions of the timeline of indoor plant productivity. The exposure to natural sunlight, the frequency of repotting, the



Figure 6: "Quarantine: The Greenhouse Effect"

schedule of fertilization, the room temperature, the humidity of the room, and how often a plant was watered had important effects on a plant's productivity in a more regulated manner than would occur in the natural environment. Like me, the forced work environment of my quarantine bedroom made me much more sensitive to the minute changes in my habitat. In

"Quarantine: The Greenhouse Effect," my daily activities correspond with the productivity of my plants. It records the growth patterns of houseplants through the cyclical quarantine routines I participate in daily. When the lighting is particularly good and the plants are well acclimated, they can create an excess of

energy that is directly translated into eating or productive schoolwork. When the conditions of my room weren't as conducive to growth, energy was stored and recuperated in dormancy. The 24-hour timeline of my day was directly reflected in the growth schedule of my plants and the environmental setting I established for them. I felt simultaneously in control of every aspect of my plant's growth while contending with the sensitivity of my plants in my built environment. I struggled to emulate the natural environment perfectly enough to keep my plants happy and sustained in the same way I felt unfulfilled with the routine I established within my own space. The lack of connection to an environment outside of the one I had built was overwhelmingly confining.

This lack of positive connection to my environment was present early in my childhood because my understanding of environmental issues was forced upon me at a young age. My mother has been working in international climate change advocacy since the mid-90s, longer than my entire short existence. Her work was often too profound for a young me to understand, and I constantly struggled to explain what exactly she worked on as a kid. Most kids could say their parents worked as teachers, cooks, or for the government. I never encountered any child whose mother worked as a "civil representative in loss and damages in the climate finance realm with expertise in gender and climate," let alone one who could string those words together and understand their meaning. This complex title underlies the complex nature of my mother's work and, therefore, the even more complex relationship I had with it growing up. Her work also kept her traveling when I was a child, and for most of my life, she was away on foreign travel for multiple weeks at a time year-round. Her absence made me more motivated to understand her work, as I reasoned that understanding the importance of the work that kept her away would make the distance more bearable. This led me to ask questions about what she was doing as bluntly as a child can. My mother, being both endlessly pessimistic and frightfully honest, would always tell me the truth and, therefore, the gravity of the issues she wrangled with. On multiple occasions, she tried to explain the broader underpinnings of her work: climate change, gender inequity, political stagnation, human rights, and international development. But as one can imagine, a child struggles greatly to grasp socio-economic

issues and the impending climate collapse. One of the most potent visual instances in which my mother struggled to explain an environmental concept to my young mind was cattle farming in Brazil. At 4, I remember my mother trying to explain how eating excessive amounts of beef was clearcutting the Amazon rainforests. To understand the damage, I conflated the aerial images of veiny scars and environmental statistics my mother showed me with images of Mother Nature being torn apart by chainsaws. Mother Nature, at the time, was as real a figure as Santa Claus, and the idea of the exploitation of such a caring female figure was a haunting introduction to both climate degradation and female

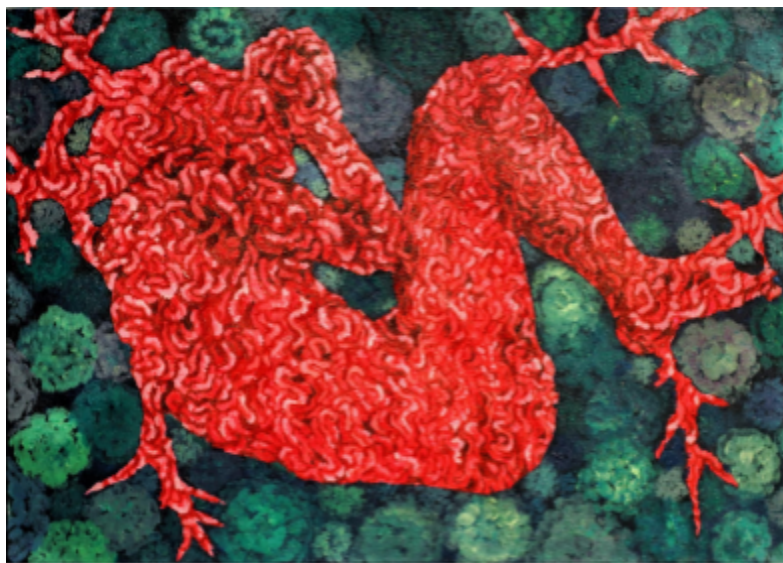
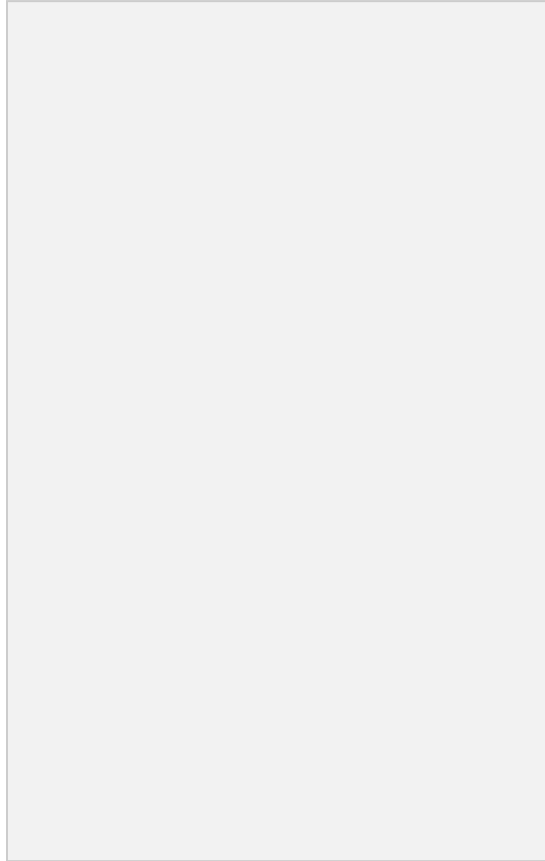


Figure 7: "Mother's Earthly Impressions"

exploitation. The nightmarish cleaving of earthly flesh from motherly bones just to be slapped between two burger buns was and is still a striking visual reminder to me of the future I was raised in. This resulted in the piece "Mother's Earthly Impressions", a painting of a mangled womanly silhouette cut out from a lush forest background. The stark contrast between the warm, rusted reds and browns of the vulnerable figure and the deep green landscape creates a striking border between degraded and pristine lands. The texture transposed on the womanly figure emulates that of ground beef, twisted, clammy, and raw, and emphasizes the brute nature of the landscape's exploitation.

A further investigation into the effects my upbringing had on my understanding of natural spaces is the piece "Waste of Space." My mother continued to try and bring awareness to relevant issues in my childhood in the only way she knew how: with brutal honesty. This came in the form of forced contextual awareness, in which she would explain an issue in any context that related to it. A classic example would

be at the dinner table, where when I or my sister refused to eat certain foods, we would be regaled with how there are starving children in the world who die because they don't have access to the nutrition we so callously refuse. I and many other children have experienced this particular form of guilt-tripping before,



but for my mother, this was a tamer example. My mother was never frightened by our age or what subjects were considered "child appropriate," and she felt that for our sake it was much better to be informed than childishly ignorant. This included the environment. Whenever visiting a park or seeing a beautiful landscape, she would say something along the lines of "take it in while you can" or "how lucky I was to experience this," followed by the inevitable "because..." Nature was always presented as a finite timeline ending in a sudden human disaster. My mother spoiled us perhaps as a way to ease her guilt of bringing children into a dying world while simultaneously reminding us of our own privileged and particularly taxing existence in the environment. The

dichotomy of wanting us to be children while also being aware of our destructive power as children in a first-world country was the impetus for "Waste of Space." The picture referenced is of me, at about 4 or 5, climbing a cherry blossom tree in a park. Tiny Anna looks up at the tree branches and the sky and is both in awe and enthralled by the nature around her. However, the composition is marred by affirmation stickers like those given to a child for doing a good job in school. Each hand-drawn sticker meshes bold, colorful statements with guilt and insults that reflect my wasteful lifestyle. The classic "You did it" becomes an accusation when paired with a feverish cartoon earth. The gold star sticker given for excellent performance says "Super Burden" rather than "Super Star". Little thought bubbles expel "CO2" rather than smiley faces. These labels that defined my good behavior as a child are instead a reminder of my

careless existence. My continued understanding of environmental issues through my upbringing and life in academia has corrupted my former joy in natural settings. Leaving me both aware and informed but ultimately unhappy with my presence in my environment.

This brings me to the boundary of my existence and the whole world's future. These two entities of vastly different scales and importance become inextricably linked by their coevolutionary decimation. The boundary of the environment has become my barrier. Wherein statistics form borders that outline the limitations of my home and my greater environment, and I correspondingly become limited in my growth. Ecology has become inherently dystopian as the structure of the home, the vessel of the environment, is finite, segmented, and wears increasingly thin. Everything teeters on a magnificent collapse, a glorious precipice of no environmental return, that is bound to the future of every human on Earth. We create bedtime stories that justify our destructive patterns. We seek to rationalize rampant destruction by cradling our concerns in graphs and tables. We take care of small pieces of the environment by meticulously pruning houseplants and homes to regain control. We raise our children to be the future of environmental change, contending with our destructive legacies. Yet the boundaries we set for ourselves exclude the intricately interconnected systems that work in cooperation to sustain life on earth. The cooperation of individual elements beyond the limitation of direct consequences and inclusionary secondary and tertiary effects creates the support structures that build up ecology, sustain evolution, and make our origins revolutionary in the great expanse of the universe. The limitation of entire networks of life to a singular framework, a rectangular trap, is the true dystopia. Dystopia is, therefore, a future consisting of precisely kept horizons and human constraints.



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