

Due to an error in proofing, p. 66 is incorrect. This page should be substituted. We sincerely regret any confusion this may cause the reader.

in my environmental quests. I needed a guide or path that would lead them into this world I have enjoyed for so long. "The Trees Take a Hike" was a beckoning from mother earth herself for us to take a good look around us, to appreciate, to enjoy and preserve what we have.

The last consideration of the landscape sculptures in "Second Nature" was for the preservation of the ecology and the pristine quality of the land. The materials were all natural and so the works were ephemeral, some decaying and changing over time such as the works of Gibbs, Williams, Marson and Nunn. Others began to decay immediately, such as Turney's snow sculptures, melting in the sun. In the case of Powell's works, the materials disintegrated as a result of ritual. Hamilton's work was destined to disappear at spring breakup, while Giblin and Powell's work would disappear within 24 hours, with the tide. The beauty of the impermanent nature of the materials was that it encouraged spontaneous expression from the artists.

In keeping with the theme of sensitive intervention, the artists chose a "minimal" use of tools. The interpretation of "minimal" ranged from the extreme in the works of Giblin and Powell, who arranged snow and ice by hand, Nunn and Gibbs who bound twigs and branches, Hamilton who carved wood, and Williams who sized, notched and fitted dead wood. The result of their commitment to sensitivity was sculpture which interacted positively with the environment. Michael Heizer could have been talking about "Second Nature" when he stated:

"In many cases, it is difficult to determine where the works end and the landscape begins" (Beardsley, 1977:25).