

DEEP TIME

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Introduction

My thesis exhibition *Deep Time* is an expansive landscape existing at the intersection of geologic phenomena, cultural context, and personal mythology. Positioning myself within multiple landscapes, the installation serves as a means of connecting with the land, its processes and its histories, through the means of my own memory, past, and identity. This is embodied by the textures and impressions in the surfaces created during my painting and papermaking process. I utilize a set of motifs from my personal history, such as the unique patterns in cow hides, columns (and by extension, Axis Mundi), lava, glaciers, and rock walls, that create associations between geologic and cultural frameworks, drawing on the connections between geology and architecture, but also history and memory. These motifs build the foundation of a personal mythos, one that takes place in a unique space of my own rendering. Because I am from Iowa, and my lineage is European, the cow pattern specifically relates to my own contextual identity and how it relates to the Hawaiian landscape. By placing this pattern on the ground of the installation, I attempt to trace my own roots by way of the patterns and processes echoed throughout deep time. Within this conglomerate environment, many perspectives of deep time, thought of as mythologies, *mo'olelo*¹, and natural phenomena, can be contemplated in the same place, as a kind of metaphorical *kipuka*².

Deep Time includes imagery from multiple locations reconstructed from my memory, as well as interpretations of the Oahuan landscape. Most important is how these new perspectives

¹ As Kaiwipunikauikawēkiu Lipe explains in *Kanaka 'Ōiwi methodologies: mo'olelo and metaphor*, the “term ‘mo'olelo’ is derived from two words. The first is mo'o, which is translated as “succession, series, especially a genealogical line, lineage... The second word, 'ōlelo, translates into English as “language, speech, word, statement, utterance; to speak, say, converse” (Lipe, 2015).

² *Kipuka* is a Hawaiian term for a sacred space in the middle of new land that reveals the layers underneath (McGregor, D. P., 1995)

and processes have challenged, obstructed, and woven their way into my lived experience, which I have come to understand as my mythos. Because mythos is an *underlying* system of beliefs, events, or plotline, I imply that it comes from the ground, whether it's at the surface, or below it. Mythos is a way to track history that relies upon narrative, mythology, and metaphor, all of which build upon memory (Bettini, 2006). In order to understand my own mythos, my own history and place in the present, I'm watching and listening carefully to the material histories and processes of the land, as well as the stories told of them. These histories exist in deep time, a concept developed by John McPhee to describe the larger scale at which we construct the earth's geologic history (McPhee, 1982). However, they simultaneously recompose throughout the human experience, and every person has a "deep time" of their own, built on top of each historical layer that came before it. From this process of layering arises mythos.

I equate deep time to mythology; as one is to earth's timeline, the other is to humans'. Contrary to some ways the word is used, a myth is not a false story, something to debunk, or a scientific fact. Instead, I view mythos, and mythology, as a collection of eyewitness accounts, ancient memories, and genuine beliefs that help to understand the behavior of natural forces. In Dorothy B. Vitaliano's *Geological Origins of Myths and Legends*, she describes the term Geomythology as a subset of mythology that constitutes "myths of observation" & "legends of the earth" (Vitaliano, 1968). The two geomyths identified by Vitaliano are stories to interpret Geologic Events, or the interpretation of the experience, and myths to describe Geologic Features, which may have been stumbled upon after the fact. Volcanic activity, a main component in the understanding of deep time, has often been described in legends. These legends provide a connection between a cultural or spiritual view of nature and the scientific study of Earth's natural processes" ("Volcano Folklore", n.d.). By combining symbology, narrative, and

personal experience, myths and legends form a way to record and contextualize the natural world in its varying contexts.

Rooted in Hawaiian culture is a similar framework of thought. Pele, the volcano deity, is the embodiment of lava and inseparable from the idea of new land. Her nature is clearly reflective of volcanic activity, and the various versions of her name, such as Pelehonuamea (Pele of the red earth) and Pele‘aihonua (Pele the eater of the land) give further insight into how her behavior describes natural phenomena (Handt & Pukui, 1951). There are many other active legends describing the earth as living and evolving stories, told through ‘Olelo Hawaii, the Hawaiian language. Mo'olelo encompasses legends, genealogy, history, culture, and location, and weaves them through the rich material practices of Hawaiian culture and connection with the land. *Deep Time* reflects my admiration for this way of keeping historical narratives alive and integral to the land on which they were created.

The Exhibition's Landscape

Deep Time is a large-scale installation with multiple components. First I will discuss *Lamina*, the large scale painting affixed to the main gallery wall (8' x 24'). Next, I will discuss the *Plinian Columns*, five freestanding sculptural columns, each approximately seven feet tall and one foot in diameter, located throughout the exhibition space. Lastly, I will address the floor component, *Hide*, a 4' x 6' sheet of handmade paper that has been broken up and appears to have spilled out across the gallery floor. Gray and black handmade paper is layered across the wall, making it look as if a field of gray is flowing over the painting, leaving certain areas of the

bright, evolving scene exposed. The five architectonic columns appear to add stability as they rise from the floor into the aether, however, they seemingly support no structure, and each represents a different context. The installation functions as a landscape devoid of a stable time or space. Instead, it presents a terrain in the process of forming, or eroding, always in a state of flux. I hope that this allows me to position the viewer in my perspective - in a foreign landscape with traces of the recognizable.

Lamina - The Landscape

The 8' x 24' painting serves as an immense, and potentially overwhelming, field of my own history, memory, and mythos. This painting references Pompeiian architecture, Icelandic rock formations, Big Island lava fields, Oahuan soil, plants, and rock walls, as well as both Iowa and Colorado farmland. These renderings are saturated with color, detail, and expressive mark making. This painting acts as the base layer, or the foundation, to the layers of handmade paper that are collaged and adhered over the painting's surface. Some small sections and scenes of the painting are visible through the cracks of the handmade paper, which acts as a second layer containing many references: the surface texture of lava, ash, asphalt, silt, crop circles, etc. In relation to the top layers of handmade paper, the paintings are flat renditions of an irretrievable, or inaccessible, past. The handmade paper, whose texture I created through a series of hand pressed marks, represents both the land of Hawai'i, as well as associations erupting from my subconscious, imposing themselves into my present and shifting moment.

Because the painted layer specifically evokes my memories of landscapes, the textures and imagery range in sense of depth, color, clarity, and perspective, the way certain memories might be remembered compared to others. Morphing imagery from one location to another, the painting represents both geologic and urban features existing under one unifying layer. The volcanically colored walls of the Þríhnúkagígur magma chamber in Iceland, the only one in the world that hasn't collapsed on itself after erupting, have a varied saturation I remember vividly, though the surface texture of those rocks has faded in my memory. Shifting from these volcanic rock forms, I painted the fragmented murals from the walls of Pompeii, encompassing both urban and geologic features exposed in layers on the stone walls, with a volcanically colored surface. The perspective changes once again as ancient architecture recedes back toward the Loess Hills and fields of corn, referencing both Iowa and Colorado, two places I lived as a child that highlight a rich agricultural and geological history. Finally, small plants I encountered on the Pu'u Ohia (Mount Tantalus) trail, as well as in urban areas, are painted within the soil, and can be seen through the cracks and absences of the handmade paper, looking similar to weeds popping up through the cracks of a sidewalk or fields of untouched land after a lava flow.

While the painted layer of *Lamina* conjures the colors and visual textures from my memory, the handmade paper layers adhered over top embody a landscape more than they look like one, providing an active material presence. This handmade paper references *Pō*, as told in the Kumulipo creation chants of Olelo Hawaii as the primordial darkness, the eternal night from which all life comes from and returns to after death (L., & Editions, 2021). Its dark, sparkling color and tectonic patterns obscure and overtake the painted layer beneath, suggesting the start of a new layer, or a new foundation, that visually and conceptually relates to not only pahoehoe lava flows and sections of asphalt around Honolulu, but also the presence of Hawaiian culture

and history expanding within my consciousness. The paper's surface texture holds the memory of its process, as the record of my interaction with the material is left behind as finger marks and handprints, like shallow rifts and valleys.

The process used to create the handmade paper is one of material transformation. It is created from combining junk mail, shredded bank statements, and my own previous works on paper. In this way, it contains its own material record. This recycled material takes on a sort of collective memory, one that reflects the paper I have happened upon in Honolulu, paper that comes from around the world yet reflects the here and now of this urban landscape. The material also conflates the experience of integrating myself as an artist into the social landscape, as I recontextualize this paper detritus into a fine art material. The fact that this layer either hides or reveals the memories of landscapes painted underneath denotes that some history is inaccessible, dictated and obscured by new and changing experiences, or collective beliefs. While personal histories, and even larger cultural and geologic histories may be obscured, the fully rendered painting behind it proves that it all still exists somewhere, and tectonic shifts in perspective may someday reveal areas that were once lost or forgotten.

I find this process similar to the perpetual layering of mo'olelo and mythology, linking the regeneration of handmade paper to volcanic eruptions, as materiality becomes formless and then reformed, ad infinitum. Once depicted, the scenes of geologic phenomena and architectural features set the stage for a contemporary "myth," comprised of fragments and fusions of my reconstructed memories from Iowa, Colorado, Iceland, Italy, and Hawaii. I consider them as the underneath, the inside, the foundation. By only revealing certain parts of the painting, these memories are sometimes harder to read, but the whole scene still exists as a layer of geologic record, existing eternally within the landscape.

This exhibition component's title, *Lamina*, is a thin layer of material; in geology, it means a layer in sedimentary rock, in botany it's the flat part of a leaf, and in anatomy it may exist as a layer of soft, vascular tissue, or a sheet of bone (Merriam-Webster, n.d). Thinking about these layers as laminae opens the door to making associations across disciplines and philosophies. This idea extends to all natural phenomena regardless of location, and any means of storytelling that holds a historical account of its activity. *Lamina* holds layers of material, meaning, and context, shifting the nature of identity and place, and allowing multiple philosophies and locations to coexist on one surface within the gallery.

Plinian Columns - The Axis Mundi

Five columns, each between 6'-8' tall, are positioned in the center of the gallery, appearing to have once supported a much grander structure eroded by time. Each column is unique and references the different geographic locations of my history. When looked at as one installation, the implied structure supported by the columns emerges from an underlying, implicit mythos (the ground), revealed as an explicit and tangible above ground environment. However, while the foundations still exist, the structure that these columns would be supporting must be constructed by the imagination. The five columns, although created roughly the same way, each have a unique backstory, both historically in my own life and geologically in deep time.

The *Pompeiiian Tuff Column* references partially decimated stone columns in the ancient city of Pompeii, Italy, where the material used to make them was sourced from surrounding volcanic stone. Gray in color and glittery, the *Pompeiiian Tuff Column* appears to rise up straight from the ground, with vertical ridges covering its surface. Placing one's fingers within the valleys of these ridges might remind the viewer how they were formed, from the use of my own hands

within a wet paper pulp to create this consistent pattern. While viewing the sculpture, and potentially interacting, I hope the viewer feels a sense of making contact with an ancient time and a distant place, while at the same time using their own history and context to form a present connection with the here and now.

The *Icelandic Basalt Column* references the hexagonal basalt columns of Kálfshamarsvík bay, North Iceland, where the rapid cooling of lava leads to these repeated geometric forms. Isolating a single basalt column for the sake of the *Plinian Columns* highlights its unique structure as a natural pillar. Columns of this nature can also be found in a tilted orientation at the Nu'uauu Pali Overlook, which further connects volcanism and deep time stories across different landmasses across the globe.

The *Oahuan Utility Pole* references the wooden man-made columns that aid in the support and distribution of power and electricity throughout the urban environment of Honolulu. The column's texture looks like that of worn and splintering wood grain, with wire netting, faded sheets of paper, and old rusty staples spotting the surface. Observing the city's utility poles says a lot about the environment - promotional posters and pictures of lost pets litter the poles around Manoa's campus, while utility poles farther up in Makiki Valley grow enough moss that you'd think the wooden pole has grown roots and come to life once again. Man-made and natural coincide, which happens literally in the creation of each of the *Plinian Columns*. By integrating the nails straight from Honolulu's utility poles, the urban environment is directly reflected in *Utility Pole*, drawing a sentimental awareness to aspects of the landscape that get overlooked.

The *Norfolk Island Pine* references a large conifer tree species endemic to the Island of Norfolk, located in the Pacific Ocean. This species of tree is found abundantly on the Hawaiian Islands, especially at the Makiki Trailhead where I've witnessed the presence of their large,

columnular trunks. The horizontal rings of these trees travel vertically up the trunk, until branches start jutting out far above eye level. The trunk, from a human perspective, looks just like an architectural column, and the sculpture could be read as an industrial element such as a smoke stack, which exists in certain areas of Oahu. *Norfolk Island Pine* ties together the aesthetics of urban and natural columns, and each tree ring implies an accessible sense of deep time in its surface.

The *Big Island Lava Tree* references hollow lava columns on the Big Island of Hawaii, formed from the result of lava flowing around trees and encasing them as they burn away. The dark brown and black lava column left behind tells the story of both the tree and the eruption that created it on the Island of Hawaii. The surface of *Big Island Lava Tree* has vertical ridges similar to that of the Pompeiian Tuff Column, however in this case it mimics the bark of a tree rather than the ridges of the circular stone blocks. Material is built up around the base and up the sides in areas, looking both like a gnarled tree and the thick lava that would have encased it. This column, as well as the *Norfolk Island Pine*, are important for their clear association to an Axis Mundi, a motif found in mythology that connects the idea of a column to a tree, and to that of a personal mythos, or center.

Symbolically, each one of the columns refer to the latin term Axis Mundi, the sacred tree of life, the central stem, shaft, and the pillar of the cosmos, used in the folklore of many cultures throughout the world (Korom, 1992). In Frank Korom's book *Of Navels and Mountains, a Further Inquiry into the History of an Idea*, he notes that the Axis Mundi represents a "center" in which a cosmological basis is pinned. He believes that humans must 'always ritually establish a "center" in which to live in,' especially through changes of perspective (Korom, 1992). In *Celtic Cosmology and the Otherworld*, Sharon Paice MacLeod notes that the 'Axis Mundi is also

frequently referred to as the “Tree of Wisdom,”” making the idea of a tree and a column metaphorically the same (MacLeod, 2018). The tree and column both represent a vertical structure of the cosmos, coming out from the underworld into the realm of the living, the surface of the Earth. These motifs fall within the broader scope of mythology (even geomythology, as some of the “trees” reference geology more than biology) and help to build the foundation for a personal mythos. Even further, Axis Mundi reflects a kind of deep time of ideas, reiterated in many cultures, locations, and personal experiences over decades, held in a collective memory like that of mythology.

Since architectural columns were modeled after trees, more free-flowing associations can be made as to what other vertical natural features might represent a certain mythos or pillar of knowledge. A Plinian column, in which the five columns are collectively named after, references the column of volcanic debris and gasses ejected into the atmosphere during an eruption. The phrase was named after Pliny the Younger, due to the fact that he recorded his observations of the Mt. Vesuvius eruption in 79AD (Sigurdsson & Sparks, 1982). This deep connection between observing and recording allows us to know a more accurate history of that location, in this case Pompeii. The other factor in accessing that history is the blanket of ash that essentially preserved the memory of the city, similar to the way the handmade paper layer of *Lamina* might actually be protecting those painted memories underneath it.

Hide - The Ground

Within the exhibition, a black and white spotted cowhide pattern (which looks similar to tectonic forms, melting glaciers, or salt flats) is seen on the floor, existing as fragments of a

larger sheet of paper, broken up and seemingly drifting apart across the ground. The pattern, made from handmade paper pulp, appears to be flowing from one crack in the center of the painting towards the opposite side of the gallery. Red or sienna colored paper is seen within the cracks of the cow patterned paper, appearing like lava or the color of cow meat before it's cooked.

The cow, like a volcano, symbolizes a simultaneous creation and destruction. As a fertility symbol, cows can be considered regenerative and are often related to mother earth, acting as a source of creation. Cows appear in multiple mythologies as a sacred animal such as Auðumbla, in the Norse origin myth of the primordial cow (Sturluson, 1916). Auðumbla continuously licks the ice to create the original god Buri & the rest of the world by melting his body out of the massive glacier. This story relates ancient culture and mythology to the reality of current geologic landscapes. The cow acts as a symbol for landscapes whose surfaces are left exposed after the melting of glaciers and ice. Once melted, having endured the geologic winter, the land sustains life. This gradual exposure, this interaction with geology and landscape as a journey to the source, reflects the work I have been doing in my process, a journey to the center.

Historically, my father's family supported themselves by raising cattle and corn on their Iowa farm not far from the Loess Hills. These hills are the result of geologic time – exposed and windswept soil that are products of glacial movement (Prior, 1991). Loess, as a material and layer of silt, exists like a blanket over the environment it lands on, similar to the feeling of the handmade paper layer of *Lamina*. It's one of the most fertile kinds of soil, and as a finely ground material, it is associated with a small handful of agricultural regions. The cattle that reside amongst this kind of landscape can represent domestic farm life within geologic landscapes, symbolizing just how far that idea can span. Cows not only relate heavily to glacial movement

and the melting of ice in my own history - they have the same associations in the mythos of many cultures.

The cow pattern, as a motif, represents my origin and my shifting identity, based on the context of differing locations. As a person of Irish and British descent living on the island of Hawaii, I relate to the cow, as I made the journey from middle America, and my family all the way from Europe. The cowhide pattern, in addition to the columns, recognize colonialism, since both appeared in Hawaii as a result. They also recognize the varying translations of these motifs, meaning something different in each landscape, and through the lens of differing cultural stories. By staying open to the plethora of histories in any given location, I can make knowledgeable connections between the ground I stand on as it goes through its geological story, and the role of my personal history as it changes context in each location I inhabit.

Processes of Transformation

The first step in talking about process is to recognize the inherent importance of the materials in *Deep Time*. Paper, the most abundant material in the exhibition, aids in observation and storytelling. Since the time of its conception, it has been a material of documentation, transformation, and communication - between people, between people and the land around them, and between time and space itself (Kurlansky, 2016). Within the material, and within the textures printed across it, there is knowledge, history, and memory; it has a landscape of its own. Conceptually, the uses of paper relate to both the personal and collective, from telling one's own story to recording the history and imagination of people all over the planet. It is a material of

nature, a material of culture, and a perfect material for undergoing a regenerative process that transforms its meaning and its physicality.

I have developed a system for papermaking that is personal and direct, laborious and very intimate. A lot must happen: ripping, soaking, blending, pouring, pressing, scraping, layering. The first step of my process is to rip the paper into smaller pieces. The fragments soak in a vat of water, and I blend the paper with a drill and mixer, making pulp. Various pigments and minerals, such as flakes of mica and red iron oxides, are added to the concoction that soaks stagnantly for a few days, developing a microbiome in the humid Hawaiian air. It smells like sulfur and manure as it breaks down, essentially, into fertilizer. I consider it as a somewhat hybridized iteration of new plant and land matter.

After the pulp has been prepared, I pour and spread it across a flat surface on the ground. Spreading the material across large surface areas, I use my hands to press the pulp flat into sheet form and encourage the material to bind. This part of the process directly reminds me of my own scale in relation to Earth's, and the energy that is created during processes of regeneration. Instead of keeping the pulp in a vat of water and using a deckle to pull a thin sheet of paper, I curate a flow similar to the behavior of lava: widespread, viscous, and full of texture.

While pouring and spreading the paper pulp, I'm bent over and stretching out to reach across the vast field of wet material, smelling the fumes of the molding organic matter, dyeing my hands with pigment and steeping ink. My fingerprints repeat across the surface of the paper, as the process of moving and flattening the pulp leaves patterns of small crevasses, similar to the look of sun cups, a textural phenomenon found on glaciers (Duval, 1993). The texture mimics other material surfaces in both micro and macro scale, such as waves, crop circles, and the lines

of a single fingerprint. Once the layer has an even level of material and seems integrated enough to hold together, I leave the pulp to dry.

Returning to what now constitutes a new, large sheet of paper, the next step is to peel or scrape it off of the surface it has dried and adhered to. Because I don't add any glue to the paper pulp, the sheet easily cracks, rips, and even tears apart into smaller organically shaped pieces. I allow the random tearing to determine the patterns and shapes created in this portion of the process, as it's completely left up to the natural way it breaks apart from the peeling and transporting. This part relates to the unexpected nature of natural disasters, or changes in landscape, and how individuals adapt to the aftermath. What is left of this process is a thin lamina, a fragile crust, a large, vulnerable sheet of paper, made up of sections. After breaking into smaller pieces, the paper gets redistributed and layered across the painting, in a new collective flow of various gray and black handmade paper.

The same paper pulp material I use to make sheets of paper is used to create the surfaces and textures on the *Plinian Columns* that occupy the center of the gallery. Instead of spreading the pulp horizontally like I did to create sheets of paper, I spread it vertically along the sides of the hollow concrete building tubes. The columns still hold the textural markings of my fingers as a dry texture that were created when the pulp was wet, as I built the surfaces up. These impressions are an act of creation, however a sense of destruction is inherent to these sculptures aesthetically. In this contradiction, I refer to natural phenomena and the papermaking process as being both a creative and destructive process, with its story told on its surface.

Pulp molds to its environment, and retains the impressions of its history clearly. Pulp is the gooey center, the memory, the formless, the potential, and the transitory, coming to a temporary resting place. The papermaking process reminds me of storytelling and the reiterations of stories

told repetitiously all over the world, and especially throughout time. The tearing, soaking, and drying of materials works like a steeping of folklore. This process doubles as a microcosm of deep time geology. The unpredictability of what happens during the regeneration process determines the entire visual outcome, so once again, the true importance lies in the process, the story behind the surface.

Coming Back to the Center

Deep Time, as an exhibition, feels like an environment composed of many different locations and histories that are held together through a common material - paper. While standing between the columns that support an invisible structure, and contemplating the entirety of the vast painting hidden behind layers of handmade paper, the space is meant to evoke “a deep-time tectonic process exploding into human time,” as explained by Helen Gordon in her book *Notes From Deep Time*, when describing the fiery volcanic fields of Campi Flegrei, Naples (Gordon, 2021). A story resides somewhere in the material process of painting and papermaking that emanates through the gallery, as each impression of my fingers offers a moment in the present that holds clues to the past.

The evolution of my artistic process is reflective of my growing awareness of deep time seen across the surface of this planet. Just because a landscape is quiet, seemingly devoid of active geologic activity, does not mean it lacks a rich geologic history. This is true of myself in times when I don't feel a connection to my cultural past, or when I feel exposed or displaced. Relating my personal life story to that of larger stories helps to foster a more holistic

understanding of time, space, and relationships. Sometimes it takes immersing oneself in a different culture or location to reconnect and find a sense of belonging and cohesion in oneself.

Conclusions

Deep Time explores how mythos evolves with the growth of knowledge each new surface of each new landscape provides. It addresses how these internal and external worlds interact, how old foundations of belief have to undergo erosion of all kinds in order to understand life from a new perspective. The work addresses how my own drives, desires, and upheavals are reflected in ancient myths and mo'olelo, and how this creates a more contemporary narrative woven through the landscape of the modern world. Within the exhibition, separate narratives of time, history, identity, and place all exist as one layered storyline - cracked, eroded, and evolving. As the buildup and breakdown of storyline continues, it exists in this exhibition as a singular, abstracted narrative, layered and frozen in one complex version of the present moment.

The methods of painting and papermaking utilized in this exhibition mimic deep time by thinking of ancient stories as the deep-time of memory, and sudden geologic events as living, evolving stories, as they function within my own human timeline. The soaking, ripping, and reforming of paper pulp, in contrast with the eruptive quality of the paintings, embodies these sudden geologic events and the features they leave behind, as described by Geomythology. Comparatively, the work connects my own cultural stories back to antiquity's telling of ancient European mythology, and to the Hawaiian means of storytelling, mo'olelo, as I repeat patterns and textures in my creative process that hold multiple associations. *Deep Time* exists somewhere in the balance of poetic interpretation and observational knowledge that I long to achieve as I

navigate across vast landscapes of the unknown. The work honors the existence of many overlapping stories, both of the Earth and its people, continuing the search for a common ground, a root system, and a personal center.

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Figures:

Fig. 1: Installation View 1



Fig. 2: Installation View 2



Fig. 3: Installation View 3



Fig. 4: Installation View 4



Fig. 5: *Lamina*, detail



Fig. 6: *Lamina*, detail



Fig. 7: *Lamina*, detail



Fig. 8: *Lamina*, detail



Fig 9: *Lamina*, detail



Fig. 10: *Lamina*, detail



Fig. 11: *Lamina*, detail



Fig. 12: *Lamina*, detail



Fig. 13: Plinian Columns Installation View



Fig. 14: *Pompeiiian Tuff Column*



Fig. 15: *Pompeiiian Tuff Column*



Fig. 16: *Icelandic Basalt Column*



Fig. 17: *Icelandic Basalt Column, detail*



Fig. 18: *Oahuan Utility Pole*



Fig. 19: *Oahuan Utility Pole*, detail



Fig. 20: *Oahuan Utility Pole*, detail



Fig. 21: *Norfolk Island Pine*



Fig. 22: *Norfolk Island Pine*, detail

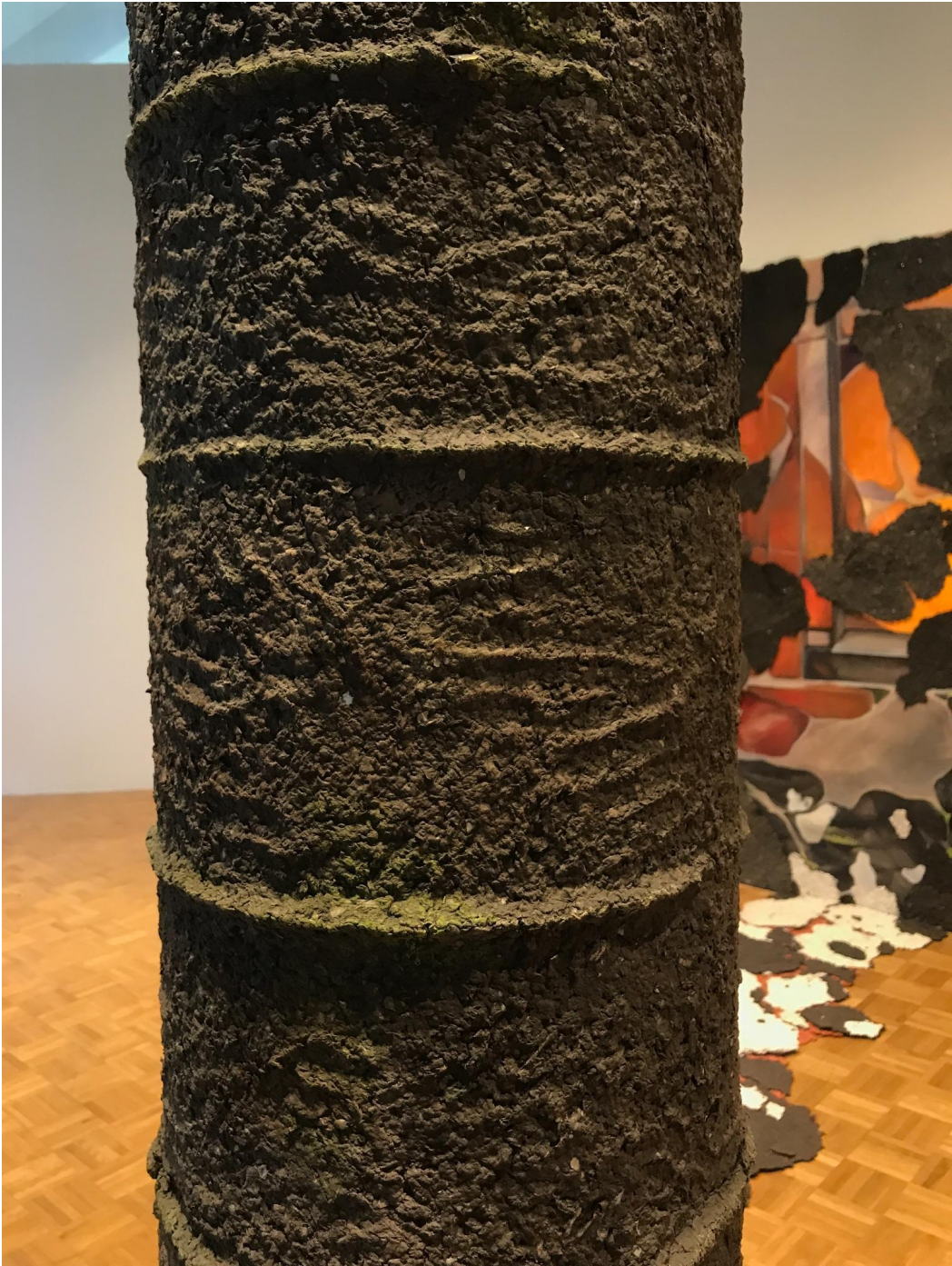


Fig. 23: *Big Island Lava Tree*



Fig. 24: *Big Island Lava Tree*, detail



Fig. 25: *Hide*



Fig. 26: *Hide*, detail



Fig. 27: Center Installation View

