

## *Analysis: Cover Images*

### meLand

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garden carrots and beets

*meLand*  
a physical and  
metaphoric space  
where I could  
simultaneously explore  
and  
disrupt the  
socially constructed binary  
between humans and nature.

After the practice (and confidence) acquired speaking more as a body than a mind (Abram, in Abram & Jardine, 2000) in many smaller collages, I began creating the largest artwork in my dissertation: *meLand*. My intention in this piece, and in the poetry that emerged throughout the creation process, was to explore the porosity between me and Land, and ultimately, to learn a language through which I might explore my connection to the sensuous speaking earth of which we are all a part. I followed the lead of my body as I gathered and collaged together grains, paper, acrylic paint, bits of packing foam, and tissue paper, while using the dehydrator to prepare vegetables and herbs from my summer garden. Bits of the sea were added in the form of dulse, nori, and sea lettuce, mailed as a gift from Nova Scotia, where I was born.

Although I was not explicitly aware of it at the time, I was drawing on techniques of spontaneous painting that I was introduced to several months before (see Lipsett, 2001, 2002).

This work, represented as part of a hypertext dissertation (see [www.porosity.ca](http://www.porosity.ca)), has been about acknowledging that “the languages of words are not the only kind of human language, and the languages spoken by humans are only a small subset of language as a whole” (Bringhurst, 2002, p. 12).

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## Notes on Contributor

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