

## Cynthia Brinich-Langlois

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Through exploration of the landscape genre, my work considers human interventions in terms of altered topographies, narrative structures, and symbolic interpretations of ecological systems. I utilize a range of approaches, blending interests in printmaking, drawing, and writing to examine effects and perceptions of time, both on a human and geological scale. My creative endeavors depend on travel to sometimes remote sites, and my stay at the Montello Foundation cabin allowed me to devote extended time toward exploring a region that would normally prove difficult to access.

*Island I, 2017*



*Island III, 2017*

Recently, I have made works examining the shifting landscape of Glacier Bay in Alaska, specifically focusing on islands that are rising from the water as the weight of the ice melts away. The basin-and-range landscape of Nevada offers a different, yet similarly isolated environment. I continued this examination of “islands” from an ecological perspective, drawing the hills that rise up high enough to support cooler climate species of piñons mixed in with the junipers, as well as some that are utterly barren. As the weather continues to warm, the piñon stands creep ever higher, but at some point, they reach the top of the hill. During early morning hikes, I collected artifacts—rocks, bones, sun-bleached twigs, shell casings. These objects create a counterpoint below the floating hill-islands, not exactly grounding them, but offering evidence, along with GPS coordinates, of my investigation of the site.

I remain concerned about the reach of anthropogenic forces, even, perhaps especially, in remote parts of the country. My multi-disciplinary investigations record evidence of intention and accident, of the subtle adjustments and colossal transformations that characterize the natural world.