

# BETWEEN SPACES

## *pressed (impressed)*

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Marks on the skin, in the skin. Language – the landscape speaks, but are we listening?

We are connected to the landscape, the more than human.

Reciprocity. Visceral, yet psychological, the body reacts and then mind catches up. Sensation of grass, moss, lichen, tree bark, leaves. Pressed (impressed), skin yields under pressure as does the Earth. Memories rise to the surface, involuntary, fleeting, glimpses of the past, of beautiful, happy days rolling on grass, jumping in mounds of leaves, creeping through mossy undergrowth, the forest seething with dripping life around me, rays of sunlight gleaming as trees steam.

Strength comes from these places. Invisible, it impacts and influences, becomes me. Perception there, then, liquid and flowing, yet different somehow. Red and raw, reaction and interaction, a visible separation. Wait. Mend this connection. Re-evaluate. Sore and wounded, we think ourselves removed. Separation is an illusion. Time slips away, the bond is not yet severed. Not yet broken.

Through my pressed (impressed) series I attempt to evoke a sense of the divide between civilization and nature. The work is an articulation of my desire to embody a sense of one's immediate physical relationship to a landscape. The series reflects on my desire to underline the breakdown of the modern individual's personal connection with the Earth.

*It is a sort of silent conversation that I carry on with things, a continuous dialogue that unfolds far below my verbal awareness...this silent or wordless dance always already going on–this improvised duet between my animal body and the fluid, breathing landscape that it inhabits.*

–DAVID ABRAM, THE SPELL OF THE SENSUOUS

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Human relationships with the more-than-human figure prominently in **Shauna Davis'** work. Through her art practice she seeks to remind people of these underlying relationships, and their primacy in human experience.