

The endnotes, listed by page, often refer to the bibliography for full references. If there is no endnote, please go directly to the bibliography under the author's name. If there are multiple entries for an author, the endnote indicates the correct source. If the bibliographical entry is not under the name of the person quoted, the cross-reference is provided. In the sources for the *Vein of Maine*, the following abbreviations have been used for local newspapers: TR, Times Record (*Bath and Brunswick*), PPH, Portland Press Herald; MST, Maine Sunday Telegram; MT, Maine Times (*alternative weekly*).

4 STEVE GONZALEZ, quoted in CELIA MUÑOZ'S *Herencia*, see p.24.

6 The performance (c. 1982) was a collaboration with Jerry Kearns called *My Place, Your Place, Our Place*.

JOHN STEINBECK, *The Grapes of Wrath*, 1939.

PIERCE LEWIS, "Axioms for Reading the Landscape: Some Guides to the American Scene," in D. W. MEINIG, ed.

7 "concept of place": JEFF KELLEY made a particularly eloquent distinction between place and site in his "Art in Place."

8 J. B. JACKSON, *Discovering the Vernacular Landscape*.

This historical synopsis of notions of landscape is indebted to JOHN STILGOE'S *Common Landscape of America*.

J. B. JACKSON, *Discovering the Vernacular Landscape*.

9 See J. H. KUNSTLER'S *The Geography of Nowhere*.

CONNIE MAY FOWLER and MIKA FOWLER, "Okeechobee, a Journey," *Forum* (Florida Humanities Council), Spring 1996.

NEIL SMITH, quoted in GREGORY.

10 CLIFFORD GEERTZ, *The Interpretation of Cultures: Selected Essays*, New York: Basic Books, 1973.

IÑIGO MANGLANO-OVALLE: phone conversation with the author, summer 1996; see also "Does the Public Work?" *Art Papers*, Sept-Oct., 1992; "Who Made Us the Target of Your Outreach?" *High Performance*, Winter, 1994, MARY JANE JACOB/ Sculpture Chicago, and PATTEN, ed.

11 READMAN and LÉGER: see *Sylvie Readman*, Montreal: Galerie Samuel Lallouz, 1992.

From my notes on DON MITCHELL'S seminar on Cultural Geography, University of Colorado, Boulder, 1993.

12 WENDELL BERRY, *The Unsettling of America*. The extent to which the present terminology dictates our views is transparent in a random selection of "green advertising" from the early 1990s: A Chevron ad asks disingenuously, "Do people make changes so nature doesn't have to?"; Phillips Petroleum boasts of creating artificial reefs ("underwater paradise") below the surface of the Gulf of Mexico; G. T. Global Mutual Funds captions a stunning mountain landscape with "It's Your World. Invest In It"; Georgia-Pacific claims, god-like, to be "making sure the trees will always be here"; and Toyota's 4Runner promises "all the forces of Nature without the element of surprise." Toyota's slogan adds an erotic component ("I love

what you do for me") and public concern: in tiny print you are reminded to "TREAD LIGHTLY [this phrase is a trademark] on public and private land..."

I would disagree with video artist Mary Lucien, who once stated in a San Francisco lecture that "for us on the East Coast, nature is in the past tense."

NEIL SMITH, *Artforum*, Dec. 1989. "Making M/other Nature,"

PRESIDENT CLINTON, on National Public Radio, April 1994.

DE LORY: see *Peter de Lory: Short Stories, The West*, Syracuse: Robert B. Menschel Photography Gallery, Syracuse University, 1993.

13 HENRY GLASSIE, *Passing the Time in Ballymenone: Culture and History of an Ulster Community*, Philadelphia: University of Pennsylvania Press, 1982.

14 REBECCA SOLNIT, "Elements of a New Landscape."

*Tierra o Muerte*—Emiliano Zapata's rallying call, reiterated in the northern New Mexico town of Tierra Amarilla, where significant land struggles took place in 1967 and 1988-89.

GRETEL EHRLICH, "River History," in ANDERSON, ed.

J. B. JACKSON, quoted in COSGROVE in MEINIG, ed.

FREDERICK TURNER, "Openings in Religion," in *Rebirth of Value*, Albany: State University of New York Press, 1991.

15 "USE OF MIRRORS,": see ROBERT FARRIS THOMPSON, *Flash of the Spirit*, New York, Vintage, 1984.