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Interactive comment on "Boundary|Time|Surface: Art and geology meet in Gros Morne National Park, Newfoundland, Canada" *by* Sydney A. Lancaster and John W. F. Waldron

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In their discussion paper, Lancaster and Waldron provide a detailed summary of the intention, planning, and results of a geoscience art project undertaken at Gros Morne National Park. The Boundary|Time|Surface project connects the history of geoscience and the stratigraphic boundary of the Silurian with an ephemeral site-specific art installation. Situating this art-science collaborative project within a history of earthwork art practice, the paper provides details of how the public engaged with the art during installation and up to five years after the earthwork sculpture had been washed away by the tides. The paper concludes with thoughtful reflections on conceptual implications

and boundaries in definitions of self and the earth. It is this type of project, blurring the boundaries between art and science – where new concepts and insights remain to be discovered in the future.

It turns out that I experienced one of the public lectures about this project, so have the benefit of offering a perspective as a participant. During the public presentation in July of 2015, the authors explained their project to an audience of twenty in a small coastal community of Parrsboro. Context of place is important, of course. Parrsboro was where Abraham Gesner was a physician when he examined and mapped the area's geology in the early 1830s, and also the land called Mi'kmawey by the Mi'kmaq people who have used the geology of the area for thousands of years. Communities that exist within geologically significant landscapes develop a profound appreciation of the culture of geology. The audience at the museum was indeed inspired by the project, and as a result other collaborations developed with local art groups.

The documentation of an ephemeral artwork provides an opportunity for expanding the interpretations, meanings, and impacts across different communities. As we all continue to rapidly adapt to new worldviews, most recently of an increasing concern for climate change and an increased awareness of global connectivity as we all adjust to a pandemic, boundaries, time, and space, continue to change in order to respond with compassion and a collective good. We see the world differently through a lens of climate and geology.

The history of stratigraphy, boundaries, and early geological maps, open our minds to the fundamental questions that challenged early geoscientists and their results that ushered in new global worldviews and discoveries. The age of the earth, plate tectonics, global processes, and our first steps on the moon can all be traced back to the first geology maps that began to document, delineate, and define the observed geology structures from which new discoveries would be made today. Marks on a map, signifying a place, in space and time.

Today we now live in a hyper-digital interconnected culture and expanding worldview. Although an ephemeral earthwork installation, the Boundary|Time|Surface project, those 52 vertical driftwood poles aligned like beacons on a beach, continue to be considered, discussed and to inspire thoughts about time, and our place on this earth. Perhaps there are no real boundaries between man vs nature. Perhaps we are, after all – simply a part of this earth; the earth looking at itself and wondering about the vastness of our geological history.

In preparing this review of Lancaster and Waldron's discussion paper, my hope is that their discussions, collaborations and discoveries will continue. With this publication, the 52 poles remain standing; as a memory, for future discovery. What new audiences will engage with these ideas, and in what new ways? We will see.

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