

Course Description

Art 80B is a 5-credit lecture course that examines the ways artists engage, interact and comment upon various aspects of nature and various ecologies in their art. This course will explore environmental art from the 1960s through the present. It will also feature artist interviews conducted during a road trip around the United States. Art 80E offers students a foundational introduction to art and artists working in the field of environmental and ecological art and activism through these artist interviews, lectures, assigned readings, and other activities that focus on both the history and contemporary practices of environmental and ecological art. Time will also be spent considering the processes involved in this kind of art practice. Students are required to watch videos, engage in reading, complete written assignments, and participate in online class discussion. The course is structured around weekly themes that introduce key ideas through a range of environmental artworks and interviews.

The goal of this class is to introduce and develop literacy in the field of environmental art. This includes learning about environmental artists and their artworks, learning how to research environmental art, and learning how to utilize critical-thinking while encouraging engagement in and understanding of the art itself.

The course consists of two modules per week. Modules will consist of lectures accompanied by still images, video interviews of artists, learning about the work of additional artists, film screenings, readings, and weekly written responses. Through a combination of lectures, visual presentations, films, readings, and quizzes students gain the skills and knowledge to become conversant in environmental and ecological art. Learning to consider these issues through art may provide a deeper understanding and appreciation of the ecological systems that sustain life on this planet.

Students are also required to participate in at least one hour of online live-stream discussion per week.

Learning Outcomes

- Develop a foundational knowledge of environmental art
- Build a vocabulary to think and discuss environmental art critically

- Demonstrate familiarity with and the ability to analyze both verbally and in writing, issues and forms of environmental art with a clear understanding of its historical foundations
- Gain knowledge of a variety of artists working in this field.

Weekly Course Outline

Week 0

Online course orientation

Please review the Week 0 Module information about how to use Canvas and what you need to know before starting the online course.

Orientation Quiz:

DUE by xxx by 11:59 PM

Week 1

Module 1A

Introduction to Class Material

Watch:

Course Overview, introduction and syllabus review

Instructor and Teaching Assistant Intros:

Instructor and TA Introductions and Video Introduction: Road Trip Video

Video Interview:

Ronald Feldman of the Feldman Gallery in New York, NY

Read:

Linda Weintraub, "Art: Artistic Infrastructure: Introduction, Eco Art Is, Eco Art Is Not," in *To Life!*, 3-18

Linda Weintraub, "Eco: Ecological Operatives: Introduction, Eco Art Themes, Eco Art Aesthetics, Eco Art Materials," in *To Life!*, 19-52

Quiz:

DUE by xxx by 11:59 PM

Module 1B

Introduction to Environmental Art: Earth Art, Land Art

Lecture:

Intro to Environmental Art: Earth Art, Earthworks, Environmental Art and Ecological Art

Interviews:

Nevada Museum of Art: Director Bill Fox and Archivist Sarah Frantz

UC Reserves: Sagehen: Jeff Brown and Faerthen Felix

Watch Film:

The Troublemakers Film on Kanopy

Readings:

Robert Smithson, "The Monuments of Passaic," in *The Writings of Robert Smithson*

Robert Smithson, "Spiral Jetty," in *The Writings of Robert Smithson*

Response Paper:

Compare and Contrast 1-2 Earth Art works to 1-2 Ecological Art works. Incorporate information from the Interviews, Linda Weintraub's *To Life!* Robert Smithson's "Monuments of Passaic," or "Spiral Jetty" as well the film *the Troublemakers* to support your argument.

DUE by xxx by 11:59 AM

Week 2 xxx

Module 2A

Eco-Diversity

Lecture:

Art and Ecological Diversity

Interviews:

The Tenderloin National Forest

Newton Harrison: Future Gardens + The Harrison Studio with Helen Harrison

Linda Weintraub

The Canary Project

Readings:

The Harrison Studio, "The Work of the '70's," in *The Time of the Force Majeure: After 45 Years a Counterforce is on the Horizon*

Additional Artists:

Mel Chin

Reiko Goto and Tim Collins

The Crochet Coral Reef Project

The Beehive Collective

Brooke Singer

Bonnie Ora Sherk

Quiz:

DUE by xxx by 11:59 PM

Module 2B

Urban Ecologies

Lecture:

Environmental Art in the Urban Landscape

Interviews:

The Tenderloin National Forest

Dylan Gauthier

Next Epoch Seed Library

Nancy Sutor

Optional Artists and Resources:

The Yes Men

Reverend Billy and the Stop Shopping Choir

Ted Purves and Susanne Cockrell

Natalie Jeremijenko

Readings:

The Harrison Studio, “The Force Majeure” in the *The Time of the Force Majeure: After 45 Years a Counterforce is on the Horizon*

Supplemental links from Dylan Gauthier:

[SeaChange Flotilla Making Its Way to NYC Actions On A Fleet of Paper Boats \(Links to an external site.\)](#)

[Artists Paddle Around Manhattan for Environmental Justice \(Links to an external site.\)](#)

[Artistic Encounters with Our Toxic Waters \(Links to an external site.\)](#)

Response Paper:

Why is diversity important and how can art play a role in creating and maintaining ecological diversity? Cite some of the art works and artists we have discussed to make your point. You may also include one artist that you choose yourself.

DUE by January 16 before 11:59 AM

Week 3 xxx

Module 3A

Performative Environmental Arts: Walking as Art and Ritual

Lecture:

The Pleasures and Politics of Walking as Art

Artist Interviews:

Angela Ellsworth, The Museum of Walking

Yolande Harris, Melt Me Into the Ocean

Jeff Arnette, editor of *An Unnatural History of UCSC*

Karin Bolander, K-Haw Rural Alchemy Studio Walk at UCSC

Watch Film:

[*Hamish Fulton* \(Links to an external site.\)](#)

Readings:

Rebecca Solnit, "The Mind at Three Miles an Hour," in *Wanderlust: A History of Walking*

Jeff Arnett, editor, Forward and Chapters 1-4, in *An Unnatural History of UCSC*

Quiz:

DUE by xxx by 11:59 PM

Module 3B

Exploring the More than Human

Lecture:

Collaborating with the More than Human: Plants, Animals and Minerals

Artist Interviews:

Karin Bollander's Rural Alchemy Workshop (RAW)

Kate Kendall

David Fenster

Karen Heagle

Optional Artists and Resources:

Reiko Goto and Tim Collins

Watch:

Opuntia by David Fenster

<http://www.david-fenster.com/soynopal/> (Links to an external site.)

<https://opuntiafilm.com/home> (Links to an external site.)

Readings:

Natasha Myers, "[Sensing Botanical Sensoria: A Kriya for Cultivating Your Inner Plant \(Links to an external site.\)](#)"

Duskin Drum and Sarah Lewison, "Cornstitution" and "The Earth Will Not Abide," in *Art in America*

Karin Bolender, "R. A. W. Assmilk Soap," in *The Multispecies Salon*

Response Paper:

What does it mean to work with animals, plants and/or minerals as collaborators (also see Kathy High in Module 4B). What does it mean to work with animals and/or plants art materials? What is the difference? Are there ethical issues that need to be addressed. Write a one page critical assessment of two of the artists in this week's module. How is does this work qualify as art? Back up your argument with examples from the interviews, readings or film.

DUE by xxx by 11:59 AM

Extra Credit:

UCSC students: take a walk on campus with Alex Jones (the UCSC Natural Reserve Manager) on May 10th at 2PM. Write a one-page response using your observational skills to compare two different sites either on the UCSC Campus or places where you normally walk. If you are unable to walk-you can substitute a conceptual map.

[Sign-up here to register \(Links to an external site.\)](#)

Other UC Students: Take a walk and make a map of a special walk on your campus or in your neighborhood. Model your map upon the [Unnatural History of UCSC](#). Write a one page response/description of two of the sites where your maps take you.

DUE by xxx by 11:59 AM

DUE by April 28 by 11:59 PM

Week 4 xxx

Module 4A

Land/Body/Health

Lecture:

What You Do To the Land, You Do To Your Body

Artist Interviews:

Bill Arning

Thedra Cullar-Ledford

Sean Shafner

Yuko Tonohira

Lauren Ewing

Optional Artists:

Harriet's Apothecary

Brooke Singer, Superfund sites + Carbon Sponge <https://www.carbonsponge.org> (Links to an external site.)

Readings:

Mierle Laderman Ukeles, "Manifesto for Maintenance Art"

Taranah Fazeli, "Notes for Sick Time, Sleepy Time, Crip Time..."

Quiz:

DUE xxx by 11:59 PM

Module 4B

Bio Art

Lecture:

Bio Art: Science and Art Collaborations

Artist Interviews:

Kathy High

Adam Zaretski

Brandon Ballengee

Optional Featured Artists:

Steve Kurtz/Critical Art Ensemble

Eduardo Kac

Ebon Kirksey

Lindsay Kelly

Readings:

Beatriz de Costa, Introduction to *Tactical Biopolitics: Art, Activism, and Technoscience*

Multispecies Salon, [Life in the Age of BioTechnology \(Links to an external site.\)](#)

Response Paper:

Imagine a work of bio art that could create a positive outcome for a pressing environmental problem. Write a one page proposal stating; What would this bio art work be? Why it would be necessary? How would this art accomplish its goal?

DUE by xxx by 11:59 AM

Week 5 xxx

Module 5A

Environmental Art Exhibitions, Curators and Approaches

Lecture Video:

Research Trip in the E.A.R.T.H. Lab Mobile Unit and the Making of Art 80B

Curator Interviews:

Axel Contemporary at the Leonora Curtin Wetlands Preserve, Santa Fe, NM

Ballroom Marfa, Marfa Texas

Chat:

Reviews sessions to prepare for the MidTerm will be held on the Canvas Chat page. Days and times TBA.

Module 5B

////Midterm////

DUE by xxx by 11:59 PM

Week 6 xxx

Module 6A

Communities and Collaboration

Lecture:

Sustainable Communities — From the Biosphere II to Burning Man

Artist Interviews:

Biospherians, John Allen, Marie Harding at Synergia Ranch

Marissa Farnsworth: Sagehen Interview

Hoke and Jill: Grace Space and Rosekill

Reading:

Rebecca Reider, selections from *Dreaming the Biosphere II*

Quiz:

DUE by xxx by 11:59 PM

Module 6B

Ecofeminist Approaches to the Environment

Lecture:

Ecofeminist Approaches: Ritual, Activism and Environmental Art

Artist Interviews:

Toby MacLennan

Teri Ciachi

Bonnie Cullum, Chad Salvata

Erika Wanenmacher

Additional Featured Artists:

Ana Mendieta

Lynne Hulle

Dominique Mazeaud

Jackie Brookner

Betsy Damon

WEAD

Watch Film:

How Will I Know I'm Here? by Toby MacLennan

Readings:

Starhawk, "Our Place in Nature," in *Webs of Power: Notes from the Global Uprising*

Lucy Lippard, "Ritual," in *Overlay*

Response Paper:

How does ecofeminism engage poetic, political approaches and scientific approaches in environmental art as methods to address and engage environmental issues. Refer to specific artists, artworks and writings as examples.

DUE by xxx by 11:59 AM

Extra Credit:

Week 7 - xxx

Module 7A

Queer Ecologies

Lecture:

Queer Ecologies

Artist Interviews:

J.C. Gonzo: Our Lady of the Flowers in El Paso, Texas

Rudy Ramirez: Queer Eco Theater

Jack Waters: Le Petit Versailles and the NY Book Fair & Peter Cramer: Radical Faeries

Jordan Reznick: Photographer

Optional Featured Artists:

Adam Purple and the Garden of Eden

Readings:

Mat Fournier, "TransEcologies"

TBA

Quiz:

DUE xxx by 11:59 PM

Module 7B

Ecosex

Lecture:

What is Ecosex???

Artist Interviews:

Madison Young

Kim Marks

Annie Sprinkle and Beth Stephens

Additional Featured Artists:

Geoffrey Hendricks: Sky Paintings

Isabella Rossellini: Green Porn Series

Marina Abramovic: Balkan Erotic Epic

Ecosex Bathhouse and Betty Grumble

Reading:

“Ecosexuality,” in *Gender/Nature* (Macmillan Handbook Series)

Response Paper:

How do ecosex and queer ecologies intersect and complement each other. How are they different? Which is more effective method for engaging ecological subject matter? Why?

DUE by xxx by 11:59 AM

Week 8 - xxx

Module 8A

Sound Art in the Environment

Lecture:

Sound in the Environment

Artist Interviews:

David Dunn

Anna Fritz

Raven Chacon

Watch Films:

Bioni Samp – [Resistance of Honey Master \(Links to an external site.\)](#)



Bioni Samp – [Electronic Journey To Avebury \(Links to an external site.\)](#)

Readings:

Montano interview with Pauline Oliveros

Two Articles about Anna Friz's work:

1. Sounding Out! blog:

<https://soundstudiesblog.com/2014/11/06/someplaces-radio-art-transmission-ecology-and-chicagos-radius/> (Links to an external site.)

2. The Reveil project, a 24-Hour annual listening event when locations around the world stream the dawn chorus:

http://soundtent.org/2015/streams/streams_2015.UTC-5_toronto_anna_friz.html (Links to an external site.)

Additional Artists and Resources:

[Music with Roots in the Aether: Pauline Oliveros \(Links to an external site.\)](#)

Ben Patterson: [When Elephants Fight it is the Frogs that Suffer-A Sonic Graffiti \(Links to an](#)



[external site.](#))

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Yoko Ono: [Don't Frack Your Mother \(Links to an external site.\)](#)

w/Sean Lennon,



[Koyaanisquatsi Trailer \(Links to an external site.\)](#)

Philip Glass

with music by

Nick Cave, Soundsuits

Quiz:

DUE by xxx by 11:59 PM

Module 8B

Contemporary Indigenous Environmental Art and Activism

Lecture: by Amber Hickey

Artist Interviews:

Laurie Stealink

Melissa Nelson

Watch:

Trailer: [Through the Repellent Fence: A Land Art Film \(Links to an external site.\)](#)



Readings:

Emily Eliza Scott, "[Decentering Land Art from the Borderlands: A Review of Through the Repellent Fence \(Links to an external site.\)](#)," *Art Journal Open*

O'Connor, Drum, & Metuq, *Wear Qisi-Become Seal*, *Performance Art Journal*

Response Paper:

What does it mean when Amber Hickey says that indigenous people "trouble" Land Art? What important issues do indigenous artists and activists bring to the field of Environmental Art? How do they highlight differences between indigenous and settler colonial relationships to nature? Why is it important for us to understand indigenous perspectives? Use at least one artwork from module 8B to illustrate your argument. Be sure to describe the artwork and explain its significance. Please include information from 8B's readings and lectures as well as your own thoughts and analysis.

Due by xxx by 11:59 PM

Week 9

Module 9A

Marking the Earth through Extraction

Lecture:

Art and Mining

Artist Interviews:

Laurie Palmer

Paul Corbit Brown

Lucy Lippard

T.J. Demos

Additional Featured Artists:

Klee Benally (filmmaker, musician)

Edward Burtynsky

Stephanie LeMenager

Robert Morris

Film:

Goodbye Gauley Mountain: An Ecossexual Love Story

Readings:

A. Laurie Palmer, "White Clay," in *No More Potlucks* <http://nomorepotlucks.org/site/whitedirt-com-a-laurie-palmer/> (*Links to an external site.*)

Fields, The Earth's Open Wounds: Abandoned and Orphaned Mines

Duskin Drum, "We Are Petroleum People"

Quiz:

DUE by xxx by 11:59 PM

Module 9B

Elemental: Soil, Water, Fire and Air

Lecture:

TBA

Artist Interviews:

Sarah Vekasi

Mags Harries and Lejos Hader

Dragonfly Diva

Soil Symposium Excerpts

Additional Artists:

Cassils

Watch Film:

Water Makes Us Wet: An Ecosexual Adventure

Response Paper:

How would you use environmental art to restore a place decimated by extraction? This place could be a mountain destroyed by mountaintop removal coal mining or a river in the Amazon destroyed by oil and gas extraction. You could do this in a variety of ways. Write a one page proposal describing your ideas.

DUE by xxx before 11:59 AM

Week 10 xxx

Module 10

Politics, Activism and Mysticism

Chat:

Review sessions for the Final Exam will be held on the Canvas Chat page. Dates and times TBA.

////Final Exam////

Due xxx at 7pm

Selected Bibliography

Arnette, Jeff ed. *An Unnatural History of UCSC*. Bay Tree Bookstore, 2008.

Bachelard, Gaston. *The Poetics of Space*. Beacon (reprint) 1994.

Bastian, Michelle, *Fatally Confused: Telling the Time in the Midst of an Ecological Crises*. *Journal of Environmental Philosophy* 9:1, 2012.

Green, Charles. *The Third Hand : Collaboration in Art from Conceptualism to Postmodernism*. Minneapolis: University of Minnesota Press, 2001.

Haraway, Donna. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective." *Feminist Studies*, Vol. 14, No. 3 (Autumn, 1998), 575-599.

Haff, Tonya, M. ed. *The Natural History of the UC Santa Cruz Campus*. 2nd Ed. Baytree Bookstore

Hooks, Bell. *Belonging : A Culture of Place*. New York: Routledge, 2008.

Kester, Grant H. *Conversation Pieces : Community and Communication in Modern Art*. Berkeley: University of California Press, 2004.

Lacy, Suzanne. 1995. *Mapping the Terrain*. Seattle: Bay Press, 1995.

Lakoff, George, and Mark Johnson. *Metaphors We Live By*. Chicago: University of Chicago Press, 1980.

Lippard, Lucy R. *Overlay: Contemporary Art and the Art of Prehistory*. New York: Pantheon Books, 1983.

Smithson, Robert, Jack D. Flam, and Robert Smithson. *Robert Smithson : The Collected Writings*. Documents of Twentieth Century Art. Berkeley: University of California Press, 1996.

Solnit, Rebecca, *Wanderlust, A History of Walking*, NY: Penguin, 2000.

Spaid, Sue. *Ecovention: Current Art to Transform Ecologies*. Cincinnati Contemporary Art Center, 2002.

Shiva, Vandana. *Staying Alive: Women, Ecology and Development*. London: Zed Books, 1988. _____ . *Biopiracy, The Plunder of Nature and Knowledge*. South End Press 1997

Talen, Billy, *The End of the World*, NY: OR Books, 2012.

Selected Web Resources

The Center For Land Use Interpretation <http://clui.org> (Links to an external site.)

The UC Natural Reserve Systems <https://ucnrs.org> (Links to an external site.) (Links to an external site.)

The Green Museum, <http://www.greenmuseum.org> (Links to an external site.)
The Nevada Museum Center for Art + Environment <https://www.nevadaart.org/ae/> (Links to an external site.)
UCSC Museum of Natural History <http://mnhc.ucsc.edu> (Links to an external site.)
Women Eco-Artist Dialog, (WEAD) <https://www.weadartists.org> (Links to an external site.)
The Museum of Walking <http://www.museumofwalking.org> (Links to an external site.)
Recology Artist Residency <https://www.recology.com/artist-in-residence/> (Links to an external site.)
The Harrison Studio, <http://theharrisonstudio.net> (Links to an external site.)
Lynn Hull, <http://eco-art.org> (Links to an external site.)
In Between Time Festival <http://inbetweentime.co.uk/up-to-nature/about-utn> (Links to an external site.)
Ilya Noé, <http://www.ilyanoe.com> (Links to an external site.)
Phil Ross, <http://philross.org> (Links to an external site.)
Brooke Singer, http://www.bsing.net/sites_unseen.html (Links to an external site.)
Studio for Urban
Projects, <http://www.studioforurbanprojects.org/storefront/collaborators/fieldfaring/> (Links to an external site.)
University of the Trees, <http://www.universityofthetrees.org> (Links to an external site.)
Brandon Ballengée <https://feldmangallery.com/index.php/artist-home/brandon-ballengée> (Links to an external site.)
Crochet Coral Reef Project, <http://www.crochetcoralreef.org/index.php> (Links to an external site.)
Environmental Performance Art <http://environmentalperformance.info/wp/> (Links to an external site.)
Future Farmers, <http://www.futurefarmers.com> (Links to an external site.)

FILMS

The Harrison Studio, Lagoon Cycle, Santa Fe Basin Project
Andy Goldsworthy, Rivers and Tides
Baraka/Koyaanisqatsi, directed by Ron Fricke
Manufactured Landscapes, Watermark Edward Burtynsky
Coal Country, The Last Mountain, Goodbye Gauley Mountain
On Coal River, <http://oncoalriver.com> (Links to an external site.)
Yoko Ono's Don't Frack Your Mother

Damnation, <http://damnationfilm.com> (Links to an external site.)