

ART 80E

Environmental Art (2.12.19)

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. Some 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 an hour of online live-stream discussion per week

Learning Outcomes

- Develop a foundation of knowledge regarding the range and importance of environmental art
- Build a vocabulary to critically think about and discuss environmental art
- Demonstrate the 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.

Accommodations for Learning Needs

Any student who thinks she, he, they may need an accommodation based on the impact of a disability should contact me privately to submit their Accommodation Authorization and discuss specific needs within the first two weeks of the quarter. Please contact the Disability Resource Center at 831-459-2089 in room 146 Hahn Student Services or by e-mail at drc@ucsc.edu to coordinate any accommodations.

Standards of Academic & Community Integrity

All students in this class are expected to meet the high standards of academic integrity as set forth in http://www.ue.ucsc.edu/academic_integrity and the UCSC Principles of Community, which can be read here: (<http://registrar.ucsc.edu/navigator/appendix-a/community.html>)

Do not plagiarize. Plagiarism is when an idea, work, or information (including a text of any length from someone else's writing) is taken and used without crediting the originator or source (i.e. taking credit for someone else's work). Any plagiarism or cheating will result in an automatic and non-negotiable F in the course. In addition, the professor will follow the procedures for Dispensation of Academic Dishonesty as set forth here:

http://www.ue.ucsc.edu/ai_policy-2

Class Requirements/Basis for Evaluation

1. Read assigned articles.
2. Turn in 1 quiz and 1 written summary/response per week of the readings, artists' interviews, films, or lecture material. Completing the quiz and summary/response paper is required to be turned in by 11: 55 pm on the due date.

Work is evaluated on the following criteria:

- Careful attention to artistic concepts, historical context and success or failure of work
- Well crafted writing
- Willingness to experiment with new ideas
- Demonstrate evidence of progress throughout quarter.

~~3. Maintain good attendance and come to class *on time*. More than three absences will result in failing the class. Lateness counts as 1/2 of an absence.~~

4. A mid-term and a final will be given in this class.

5. **Important:** check your Canvas account regularly for syllabus, class communications and for assignments.

Evaluation

The completion of all assignments is required. If you do not complete all of the assignments, you will not pass the class. Participation in the weekly assignments is mandatory. For instance, missing more than three activities (watching lectures/artist interviews) could result in failure. Evidence that you have listened to lectures, interviews, read the assigned materials, completed assignments, midterm and final exam as well as participated in live-stream discussions and discussion boards will determine your grade.

Where to find Course Materials

Lecture images and Assigned Readings are located in the Files Folder of the class Canvas website. We will also use articles that are on the web and when we do I will have the links available in the folder and on the syllabus.

The Syllabus is located on the Syllabus section of the class Canvas website

Weekly assignments are to be submitted through the Assignments section of the Canvas website. *Submit via the Assignments tab on Canvas.* Use either Helvetica or Times font, 12 point size, double spaced, 1 inch margins for answers to essay questions, reflections, quizzes and exams. They must be submitted on the due date by 11: 55pm.

Weekly Course Requirements

2 HRS Video Lectures: Historical background and contextual information and presentation and interpretation of environmental art processes and artworks

4 HRS Watching Additional Video Interviews, Films about and by Environmental Artists

2 HRS Live Stream Discussions: Live-streamed discussion / sections led by the course instructor, questions and comments concerning lecture topics and tutorials can be posted and discussed in real time.

2-3 HRS Homework which includes reading, writing, viewing related films, and independent research.

ASSIGNMENTS, QUIZZES & TESTS

Weekly Projects: Each week, students will complete a written reflection. These will be discussed during the tutorial. In week xxx and xxx there are walking assignments that students need to take and reflect upon.

Discussion Board Critiques: Students, divided into smaller “discussion groups”, present and critique weekly class projects via message boards. Each week, a different set of projects will be chosen by the instructor to be critiqued by other students in the discussion group. Each student

will write a post interpreting different aspects of a chosen project (guided by the instructor's prompts).

Weekly Lecture Quizzes: Brief, multiple choice quizzes taken after each lecture in order to establish basic "attendance"

Midterm and Final Exams: based primarily on historical / contextual lecture topics, identification of presented artworks and processes, and basic technical understandings of different environmental art and artists.

WEEKLY TIME BREAKDOWN

2 (up to three hours per week) HRS **Video Lectures**

4 HRS Watching **Additional Video Interviews, Films about and by Environmental Artists**

2 HRS **Live Stream Discussions**

1-2 HRS **Discussion Board Participation**

2-4 HRS **Home Work** – for weekly topics 1-2 HRS **Reading / Review / Test Prep**

15 HOURS TOTAL

STUDENT GRADE BREAKDOWN

15% Lecture / Studio Attendance (Determined by weekly quizzes / Live-Stream Log-in)

15% Discussion board participation

10% Midterm Exam

10% Final Exam

50% Weekly Exercises (8 Written projects + 2 Walking Projects @ 5pts each)

FINAL EXAM

This course will have a midterm, and final exam that will need to be completed by the end of 10th week.

Weekly Course Outline

Module 1a

Introductory Material

Lecture: Course Overview, introduction and syllabus review

Watch: Instructor and TA Introductions and Video Introduction: Composite of Video Interviews

Assignment: Read Excerpts from Linda Weintraub's, To Life!

"Art: Artistic Infrastructure: Introduction, Eco Art Is, Eco Art Is Not" pages 3-18.

Module 1b

Introduction to Environmental Art: Earth Art, Land Art

Lecture:

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

Interviews:

- UC Reserves: Sagehen: Jeff Brown and Faerthen Felix
- Nevada Museum of Art: Director Bill Fox and Archivist Sarah Frantz,

Watch Film:

- The Troublemakers Film on Kanopy

Readings:

- "The Monuments of Passaic," from The Writings of Robert Smithson
- Introduction and Chapter One of the Force Majeure by the Harrison Studio

Assignments:

- Quiz
-

DUE by April 8 before 11:55 PM. *Submit through "Assignments" in Canvas*

Module 2a

EcoDiversity

Lecture: Art and Ecological Diversity

Interviews:

- The Harrison Studio: Future Gardens, UCSC Arboretum
- The Farm Bonnie Ora Sherk
- Linda Weintraub: Writing and Homesteading
- The Canary Project: Projects

Additional Featured artists:

- Mel Chin
- Brooke Singer
- The Yes Men

- Reverend Billy and the Stop Shopping Choir
- Ted Purves and Susanne Cockrell
- Platform
- Natalie Jeremijenko

Read Excerpts from Linda Weintraub, To Life! “Eco: Ecological Operatives: Introduction, Eco Art Themes, Eco Art Aesthetics, Eco Art Materials” pgs 19-52

Watch Film: The Serpentine Lattice by the Harrisons

Write a one page analysis comparing the Troublemakers to the Serpentine Lattice. What questions do these films raise, are there ethical, physical or other comparable issues? Compare and contrast this work to similar kinds of large-scale built environments with which you are familiar.

Quiz

DUE by April 15 before 11:55 PM. *Submit through “Assignments” in Canvas*

Module 2b

Urban EcoDiversity

Lecture: Environmental Art in the Urban Landscape

Interviews:

- Dylan Gauthier
- Future Farmers
- Next Epoch Seend Library

Additional Artists and Resources:

- Mel Chin
- Mark Dion
- The Crochet Coral Reef Project
- The Beehive Collective

Read Chapters One and Two from, The Time of the Force Majeure: After 45 Years a Counterforce is on the Horizon.

Optional Readings:

- Supplemental links from Dylan Gauthier : <https://350.org/seachange-flotilla-making-its-way-to-nyc-actions-on-a-fleet-of-paper-boats/>,

<https://hyperallergic.com/148979/artists-paddle-around-manhattan-for-environmental-justice/>, <https://hyperallergic.com/268357/artistic-encounters-with-our-toxic-waters/>.

The Culture of the Land by Fred Kirschenmann

Assignment: Reflection 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 April 23 before 11:55 PM. Submit through "Assignments" in Canvas

Note: Lucy Lippard will be speaking at UCSC on Tuesday April 23rd

Module 3a

Contemporary Indigenous Environmental Art and Activism

Lecture: Amber Hickey

Watch Film: *Through the Repellent Fence: A Land Art Film*

Readings:

- Dylan Miner, "Radical Migrations through Anishinaabewaki: An Indigenous Re-Mapping of the Great Lakes" in Compass Collaborators, *Deep Routes: The Midwest in All Directions*. Half Letter Press, 2012: 5-9.
- Emily Eliza Scott, "Decentering Land Art from the Borderlands: A Review of Through the Repellent Fence," *Art Journal Open*: <http://artjournal.collegeart.org/?p=9819>.
- Chadwick Allen. "Re-scripting Indigenous America: Earthworks in Native Art, Literature, Community." *Twenty-First Century Perspectives on Indigenous Studies: Native North America in (Trans)Motion*. Ed. Birgit Daewes, Karsten Fitz, and Sabine N. Meyer. New York and London: Routledge. 2015.

Quiz

Module 3b

Performative Environmental Arts: Walking & Ritual

Lecture: The Pains, 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
- Ecosex Walking Tours

Watch Film:

- Hamish Fulton, <https://ucsc-kanopystreaming-com.oca.ucsc.edu/video/theeye-hamish-fulton>

Readings:

- “The Mind at Three Miles an Hour” from Wanderlust; A History of Walking, Rebecca Solnit
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- Forward and Chapters 1. Early History. 2. Natural Wonders. 3. UCSC (1964-Present). 4. in An Unnatural History of UCSC, edited by Jeff Arnett

Additional Artists and Resources:

- the Situationists International, Civil Rights March from Selma to Birmingham, Hamish Fulton, Richard Long, Janet Cardiff, Ilya Noé, Pope L., Dee Heddon, Refinery Healing Walks and Circle Dances organized by Idle No More.
- The Situationists International <http://www.cddc.vt.edu/sionline/>
- Selma March <http://www.bbc.com/news/magazine-31759338>
- Cardiff and Miller <http://www.cardiffmiller.com/artworks/walks/>
- The Museum of Walking <http://themuseumofwalking>
- The Walking Library <https://walkinglibraryproject.wordpress.com>
- Sideways Festival <http://www.tragewegen.be/nl/about>
- The Longest Walk of 1978, <https://www.nlm.nih.gov/nativevoices/timeline/546.html>
http://www.jofreeman.com/photos/Longest_Walk.htm
- Refinery Healing Walks, which are organized by Idle No More <http://www.refineryhealingwalks.com>

- Circle Dances <http://beautifultrouble.org/case/idle-dance-flash-mob/>
- <https://www.youtube.com/watch?v=mG4bBu234ko> Toronto
- <https://www.youtube.com/watch?v=DwWtiucDhf4> Vancouver
- Nibi Walk Along the Ohio River <http://www.nibiwalk.org/about/>
- 2011 March on Blair Mountain,
http://bethwellington.blogspot.com/2012_09_01_archive.html
- Shell Mounds Healing Walks

Assignments: Reflection Paper: For UCSC students: take a walk following the Maps in the Unnatural History of Santa Cruz. Write a one page response comparing two of the sites on the UCSC Campus where the maps lead you.

Other UC Students: Make a map of a favorite walk that you take either on your campus or in your neighborhood. Model this map upon the maps associated with the Unnatural History of UCSC. Write a one page response/description of one of the sites where your maps lead you.

DUE by April 29 before 11:55 PM. *Submit through "Assignments" in Canvas*

Module 4a

Sound Art in the Environment

Lecture: Sound as Environmental Art

Artist Interviews:

- David Dunn,
- Raven Chacon

Watch Film: Bioni Samp

Readings:

Additional Artists and Resources:

- Pauline Oliveros
- Bioni Samp
- Ben Patterson
- Yoko Ono: Don't Frack Your Mother w/Sean Lennon

Quiz

Module 4b

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

Additional Artists and Resources:

- The Rural Alchemy Workshop w/Karin Bolender
- Kate Kendall
- David Fenster
- Reiko Goto and Tim Collins
- Patricia Piccinini

Watch: Opuntia by David Fenster

<http://www.david-fenster.com/soynopal/>

Read:

- Sensing Botanical Sensoria: A Kriya for Cultivating Your Inner Plant by Natasha Myers
- <http://imaginativeethnography.org/imaginings/affect/sensing-botanical-sensoria/>

Homework: Write a one page critical assessment of one of the artists in this week's module. What does it mean to work with animals or plants as collaborators (also see Kathy High). What does it mean to work with animals or plants as art materials? What is the difference? Are there ethical issues that need to be addressed. How is this work art at all? Back up your argument with examples.

DUE by May 6 before 11:55 PM. *Submit through "Assignments" in Canvas*

Module 5a

2 Exhibition Spaces and Environmental Art

Lecture: Research Trip in the Eathlab Mobile Unit during the Making of Art 80B

Curator Interviews:

- Axel Contemporary at the Leonora Curtain Wetlands Preserve, Santa Fe, NM
- Ballroom Marfa, Marfa Texas

Quiz

I will hold chatroom reviews sessions to prepare for the MidTerm

Module 5b

////Midterm////

DUE by May 13 before 11:55 PM. *Submit through "Assignments" in Canvas*

Module 6a

Sustainable Communities Galleries and Collaborative Projects

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: Selection from Dreaming the Biosphere by Rebecca Reider

Quiz

Module 6b

Ecofeminist Approaches to Art

Lecture: Community, Ritual, Activism and Environmental Art

Artist Interviews:

- Toby MacLennan
- Teri Ciachi
- Kim Marks
- Bonnie Cullum, Chad Salvata
- Erika Wanenmacher

Additional Featured Artists:

- Ana Mendiata
- Lynne Hulle
- Dominique Mazeaud
- Jackie Brookner
- Betsy Damon

Watch Film: How Will I Know I'm Here? by Toby MacLennan

Readings:

- Our Place in Nature, by Starhawk
- Ritual, Lucy Lippard from Overlay

Assignment:

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

DUE by May 20 before 11:55 PM. *Submit through "Assignments" in Canvas*

Module 7a

Ecosex and the Environment

Lecture: What is Ecosex???

Artist Interviews:

- Madison Young
- Kim Marks
- Annie and Beth

Additional Featured Artists:

- Geoffrey Hendricks
- Isabella Rossellini: Green Porn Series
- Marina Abramovic: Balkan Erotic Epic
- Ecosex Bathhouse

Reading: Ecosexuality, Chapter 21 in Macmillan Handbook Series: Gender/Nature

Quiz

Module 7b

Queer Nature

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: The Radical Faeries

Ethan Shoshan: Upcycling

Bill Arning: Art Curator

Additional Featured Artists:

David Wojnarowicz

Adam Purple and the Garden of Eden

Readings: From Queer Ecologies

Assignment: How do ecosex and queer ecologies intersect and complement each other. How are they different. Which is more effective as a deterrent towards ecological destruction? Why?

DUE by May 28 before 11:55 PM. *Submit through "Assignments" in Canvas*

Module 8a

Land/Body/Health

Lectures Life as Art or What You Do To the Land, You Do To Your Body

Artist Interviews:

- Thedra Cullar-Ledford
- Taraneh Fazeli
- Linda Montano
- Lauren Ewing
- Yuko Tono

Additional Featured Artists:

- Harriet's Apothecary
- Brooke Singer, Superfund sites + Carbon Sponge <https://www.carbonsponge.org>

Readings:

- "TARANEH FAZELI: To curate is to care," *Flash Art*, 11.07.2018,
<http://www.flashart.cz/onlineclanok/18/TARANEH-FAZELI:-Calling-In-Sick/>.

Quiz

Module 8b

Bio Art

Lecture: Bio Art: Science and Art Collaborations

Artist Interviews:

- Kathy High
- Adam Zaretski
- Brandon Ballengee
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Additional Featured Artists:

- Steve Kurtz/Critical Art Ensemble
- Eduardo Kac
- Ebon Kirksey
- Lindsay Kelly

Readings: Beatriz de Costa
Multispecies Salon

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

DUE by June 3 before 11:55 PM. Submit through "Assignments" in Canvas

Module 9a

Marking the Earth through Extraction

Lectures: Art and Mining

Artist Interviews:

- Laurie Palmer
- Paul Corbit Brown
- Lucy Lippard

Additional Featured Artists:

- Klee Benally (filmmaker, musician)
- Edward Burtynsky
- Stephanie LeMenager
- Robert Morris

Film:

Goodbye Gauley Mountain: An Ecossexual Love Story

Readings:

- Selections from A. Laurie Palmer, *In the Aura of a Hole: Exploring Sites of Material Extraction* (London: Black Dog Publishing, 2015).
- Palmer, White Clay, in No More Potlucks
- Selections from Ed. Ann M. Wolfe, *The Altered Landscape: Photographs of a Changing Environment*, Skira Rizzoli, 2011.
- Selections from Lucy Lippard, *Undermining*, The New Press, 2012.

Assignments: 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.

Module 9b

Elemental Art: Soil, Water, Fire and Air

Lecture: TBA

Artist Interviews:

- Marisha Farnsworth
- Nancy Sutor
- Sarah Vekasi
- Mags Harries and Lejos Hader
- Betsy Damien
- Dragonfly Diva
- Soil Symposium Excerpts

Video:

- Watermark by Jennifer Baichwal & Edward Burtynsky

DUE by June 8 before 11:55 PM. *Submit through "Assignments" in Canvas*

Chat Room: Reflection/ Study/ Review for Final Exam

Module 10

////Final Exam////

DUE by June 15 before 11:55 PM. *Submit through "Assignments" in Canvas*