

**ARHA 4310 – 5310**  
**ART AND THE ENVIRONMENT**  
**TR 1:40 – 2:55**

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“If success or failure of the planet and of human beings depended on how I am and what I do... How would I be? What would I do?  
– Buckminster Fuller

**Course description:** Fuller’s questions above will serve as a point of departure for this course, since his sentiments underscore individual (ultimately collaborative) efforts in shaping the course of our world and environment. In this class, students will explore ecologically motivated art such as earthworks, land projects, performance and ephemeral works and ecofeminist works among others. Since environmental or eco artists typically collaborate with landscape architects, urban planners, local officials and experts in other disciplines, such as ecologists, geographers, and anthropologists, students will be expected to consider a wide range of disciplines. Sustainability through grass roots efforts, industry and governmental institutions will also be helpful in framing class discussion.

Readings: Assigned readings are given for each class meeting – see course schedule. Supplemental books and resources should be consulted for journal entries and group projects.

**Grading:**

Attendance and Participation	10%
Journal	20%
Andrew Rogers - Brazil Project	25%
Group Art Project	30%
Group Presentation	15%

Attendance and participation is expected. More than three unexcused absences will lower your grade substantially. Students will be expected to arrive prepared to discuss outside readings and associated artists and artworks. Please respect the atmosphere of the classroom and your fellow peers by arriving on time and turning off cell phones.

**Journal:**

Students will keep a weekly journal with critical analysis of readings and in-class discussion. This collection of thoughts should also include information about group projects – such as preliminary plans, logistics, meetings with officials and illustrations. Use this journal as a way to document your art making process and group efforts. Additional topics for journal entries are listed with class topics and assigned readings.

## **GROUP PROJECTS**

Since we are beginning with the premise that it will take individuals working together to “save” or sustain the environment, much of the class will involve COLLABORATION between you and your fellow students and administrators, such as our Department Chair, Win Bruhl, UALR’s Department of Public Works, Damian Thompson of Dunbar Gardens and Australian artist Andrew Rogers. Students will work in groups to address issues developed in class and create two projects.

### **Project I: Brazil and Andrew Rogers**

Students will choose an appropriate (possible future) site in Brazil to locate an Andrew Rogers geoglyph. Rogers creates free-standing sculptures and earthworks in a series called *Rhythms of Life*. His site-specific sculptures are located worldwide in countries such as Australia, Iceland, Israel, China and others ([www.andrewrogers.org](http://www.andrewrogers.org) or <http://www.smh.com.au/news/arts/stone-age/2005/12/28/1135732632598.html>). In South America he completed three projects in Chile, Peru and Bolivia. In asking why he has not created a work in Brazil he in turn asked me to suggest a location. Instead, we decided to pose the question to Art and Environment students.

### **Where would your group locate a *Rhythms of Life* sculpture in Brazil and why?**

To answer this question, it will be necessary to research the artist’s process, artworks and the geography and ecology of Brazil. It may also be important to consider political dimensions in the area of interest. The majority of the artist’s earthworks require collaboration between the artist, landscape architects, local officials and local people. Rogers typically consults local customs, people and indigenous art to inform his subjects and he often employs local people in constructing the monuments. Logistics (travel, moving materials, etc.,) will also be a consideration. Several class lectures will focus on Brazil and Rogers (see the course schedule).

Rogers has offered to communicate with students about their projects and will evaluate final reports. These reports should be well researched and concise with stated reasons why the site was chosen. A draft proposal will be submitted March 21. The final project deadline is April 8.

### **Project II: Art Project**

Students will work in groups of three to design, create and implement an artwork using natural or recycled materials or other ecologically minded creative medium. Works may be sculptural (more or less permanent) and/or ephemeral works.

Art Project continued.

Each group will also choose a location to place each sculpture or to undertake a happening or ephemeral work. Students will choose one location, which will be either the grounds of the Fine Arts Building (area directly around the building extending to Coleman Creek) or Dunbar Gardens (<http://www.auger-ar.org>).

Once a location is chosen, students must contact the proper authorities and gain permission to implement your sculpture. It will be important to visit your site since location may affect the design and subject of your artwork. If your artwork will be on campus you must see the Department Chair, Win Bruhl, and present a brief proposal for your project. If Professor Bruhl approves, you will then submit your proposal to the Department of Public Works. If Dunbar Garden is your preference, you will need to contact Damian Thompson.

The grade for this project will reflect all stages of the process, so documentation is important. Even if your project is denied because of its subject, size, or medium, this will not necessarily lower your grade. This exercise is about working together—creativity—and asking questions. Think about implementing *Running Fence* (Christo and Jeanne Claude)... it was not so easy.

**Note:** works must be scheduled according to dates in the course schedule so that they may be viewed. A sign-up sheet will be posted early in the semester. Dates must be pre-arranged so that the class and professor may view your work or be present for ephemeral works.

## COURSE SCHEDULE

January

- 15 Introduction
- 17 Ecology as Consciousness: What is Environmental Art?  
Readings: Gablik, "Making Art as if the World Mattered," 96-114;  
Kastner, *Land and Environment*, 11-17; Spaid, *Ecovention:  
Current Art to Transform Ecologies*, 1-52.  
**Journal idea:** consider the relationship between the individual  
(self) and nature
- 22 *An Inconvenient Truth* – Framing the Problem: A Global  
Perspective.
- 24 Framing the Problem: A Global Perspective continued.
- 29 Guest Speaker, Dr. Beth McMillan, Department of Earth Sciences  
The role of the state, Arkansas and UALR  
Coleman Creek Project – [www.ualr.edu/colemancreek](http://www.ualr.edu/colemancreek)
- 31 Ecology as Consciousness: What is Environmental  
Art? continued ...Readings: Gablik, "The Ecological Imperative:  
A New Cultural Coding," 76-95. Suggested, Ponting, *A Green  
History of the World*.

February

- 5-12 Framing Art: Openness to Others and a Different  
Model. Readings: Gablik, "Deconstructing Aesthetics," 59-75;  
Kaprow, 97-109; Schafer, *The Tuning of the World* (tba).  
Artists: Kaprow, Yoko Ono - *Cut Piece*, Joseph Beuys, Richard  
Serra, R. Murray Schafer *Tuning of the World*  
**Journal topic:** Consider the traditional model of art – how does  
this model change in the 1960s and after?
- 14-19 Histories, Journeys, and Maps.  
Readings: Schama, *Landscape and Memory* (tba); Lippard, *Lure  
of the Local*, 4-20; Thoreau, *Walden* "Solitude";  
Robert Smithson, "Yucatan is Elsewhere" on Robert Smithson's *Hotel Palenque*,  
<http://www.robertsmithson.com/essays/palenque.htm>  
Artists: Richard Long (*Mapping the Terrain*), Smithson, John  
Ammirati, Urban and Rural projects: The Power of Shadow,  
Christo and Jeanne Claude  
**Journal topic:** consider role of place, time and memory in art.

February continued.

- 21** Dallas CAA Conference – In-class assignment
- 26** Histories, Journeys, and Maps continued. Readings: Bourdon, *Designing the Earth: The Human Impulse to Shape Nature* (tba); Solnit, *Wanderlust: A History of Walking*, 267-276.
- Journal Assignment:** Write a short story that involves a journey and tell how this journey changes people, places or ideas. To be read in class on March 11.
- 28** Departing for Kenya, Africa - Andrew Rogers Project. In-class assignment

March

- 4-6** On-site Kenya, Africa, Andrew Rogers Project  
In-class assignment
- 11** **Storytelling - Journeys and Maps**
- 13** Andrew Rogers: *Rhythms of Life* series.  
Overview of earthworks and Kenya project  
Readings: tba and  
<http://www.craftarts.com.au/Articles/articlesmain.asp?Art=8916&page=0>
- 18-20\*** Brazil: Geography and Ecology  
Readings: <http://countrystudies.us/brazil/>  
[http://ec.europa.eu/environment/international\\_issues/relations\\_brazil\\_en.htm](http://ec.europa.eu/environment/international_issues/relations_brazil_en.htm)  
Slater, "Beyond Eden," 183-204, in *Entangled Edens*; Swarts, "The Pantanal in the 21<sup>st</sup> century," 1-22; Dolabella, "The Brazilian Pantanal," 37-42, both in *The Pantanal*.
- Environmental efforts, NGOs and Chico Mendes (Greenpeace, Novo de Novo, Guitar makers)  
<http://www.greenpeace.org/brasil/>  
[www.novodenovo.art.br](http://www.novodenovo.art.br)
- Artist: Jacqueline Bishop and Chico Mendes  
<http://www.npr.org/templates/story/story.php?storyId=1554357>
- 21** **Draft Proposals for Andrew Rogers – Brazil Project**

March continued.

**24-28 SAA Vancouver and Spring Break**

April  
1-8

Performance, Ephemeral and Ritual Explorations

Readings: Bourdon, *Designing the Earth: The Human Impulse to Shape Nature* (tba); Goldsworthy, *A Collaboration with Nature* (tba); Matilsky, *Fragile Ecologies*, 74-79.

Burning Man

[http://www.burningman.com/art\\_of\\_burningman/bm07\\_theme.html](http://www.burningman.com/art_of_burningman/bm07_theme.html)

Artists: Mary Beth Edelson's rituals, Andy Goldsworthy, Basia Irland, *Gathering of Waters*, Mierle Ukeles, *Walking and Shaking*.

Arkansas native Irland, *Gathering of Waters*

[http://greenmuseum.org/content/artist\\_index/artist\\_id-80.html](http://greenmuseum.org/content/artist_index/artist_id-80.html)

**Journal topic:** Write a story considering the idea of transformation – for example, write about a place and how it has changed over time or a personal transformation.

**Andrew Rogers – Brazil Project Due April 8**

10-17

Ecofeminism, Spiritual Ecology and the Garden

Readings: *Sculpture*, "Plant Art," 6/03, 46-51; Orenstein, "The Greening of Gaia: Ecofeminist Artists Revisit the Garden," 102-111; Susan Griffin, "Can Imagination Save Us,?" *Utne Reader*, Jul/Aug, 1996; Hamerman, "Roberto Burle Marx: The Last Interview."

Artists: Susan Leibovitz Steinman, Dominique Mazeaud, Betsy Damon and the *Living Water Garden*, Betty Beaumont, *Ocean Landmark* – Underwater Garden, Roberto Burle Marx, Agnes Denes

[http://greenmuseum.org/content/artist\\_index/artist\\_id-111.html](http://greenmuseum.org/content/artist_index/artist_id-111.html)

Mazeaud

<http://www.burlemarx.com.br/ingles.htm>

Burle Marx

**Journal topic:** How do you connect to "place?"

**April 22, 24, 29 and May 1 Presentations - Viewing Artworks**  
**Bibliography (required readings\*)**

- Bachelard, Gaston. *The Poetics of Space*. Boston: Beacon Press, 1994.
- Beardsley, John. *Earthworks and Beyond*. 3<sup>rd</sup> ed. New York: Abbeville Press, 1998.
- Boettger, Suzaan. *Earthworks: Art and the Landscape of the Sixties*. Berkeley: University of California Press, 2002.
- \*Bourdon, David. *Designing the Earth: The Human Impulse to Shape Nature*. New York: H. N. Abrams, 1995.
- Crosby, Alfred W. *Ecological Imperialism*. Cambridge: Cambridge University Press, 1986.
- Francis, Mark and Hester, Randolph. *The Meaning of Gardens*. MIT Press, 1990.
- Fuchs, Rudy. *Richard Long*. New York: Thames and Hudson, 1986.
- Fuller, R. Buckminster. *Critical Path*. New York: St. Martin's Press, 1981.
- \*Gablik, Suzi. *The Reenchantment of Art*. New York: Thames and Hudson, 1991.
- \*Goldsworthy, Andy. *A Collaboration with Nature*. New York: Abrams, 1990.
- \*Griffin, Susan. "Can Imagination Save Us?" *The Utne Reader*. No 76 (July 1, 1996): 42.
- Henri Adrian. *Total Art: Environments, Happenings and Performance*. New York: Praeger, 1974.
- \*Kaprow, Allan. *Assemblage, Environments & Happenings*. New York: Abrams, 1966.
- \*Kastner, Jeffrey and Wallis, Brian. *Land and Environmental Art*. London: Phaidon, 1998.
- Korp, Maureen. *Sacred Art of the Earth: Ancient and Contemporary Earthworks*. New York: Continuum, 1997.
- Lacy, Suzanne. *Mapping the Terrain*. Seattle: Bay Press, 1995.
- \*Lippard, Lucy. *The Lure of the Local*. New York: The New Press, 1997.
- \*Matilsky, Barbara. *Fragile Ecologies*. New York: Queens Museum of Art, 1992.

\*Orenstein, Gloria Feman. "The Greening of Gaia: Ecofeminist Artists Revisit the Garden." *Ethics and the Environment* 8, no. 1 (2003): 103-111.

### **Bibliography (\*required readings)**

Ponting, Clive. *A Green History of the World*. New York: Penguin Books, 1991.

\*Rapaport, B.K. "Plant Art: Is There Room to Grow." *Sculpture*, vol. 22, part 5 (2003): 46-51.

Scarry, Elaine. *On Beauty and Being Just*. Princeton: Princeton University Press, 1999.

\*Schafer, R. Murray. *The Tuning of the World*. New York: Knopf, 1977.

\*Schama, Simon. *Landscape and Memory*. New York: Vintage Books, 1995.

\*Solnit, Rebecca. *Wanderlust: A History of Walking*. New York: Viking, 2000.

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

Stam, Herd. *Crop Art and Other Earthworks*. New York: H.N. Abrams, 1994.

Stor, Kate and Cameron Sinclair., editors. *Design Like You Give A Damn*. New York: Metropolis Books, 2006.

Sturgeon, Noel. *Ecofeminist Natures: Race, Gender, Feminist Theory and Political Action*. New York: Routledge, 1997.

\*Thoreau, Henry David. *Walden: A Fully Annotated Edition*. Edited by Jeffrey S. Cramer. New Haven: Yale University Press, 2004.

Zimmerman, Michael E. "Feminism, Deep Ecology, and Environmental Ethics." *Environmental Ethics*, Vol. 9, 1987.

### **Brazil**

\*Dolabella, Ana Lucia Lima Barros. "The Brazilian Pantanal: An Overview," in *The Pantanal*. Edited by Frederick A. Swarts. St. Paul: Paragon House, 2000.

\*Hamerman, Conrad. "Roberto Burle Marx: The Last Interview." *The Journal of Decorative and Propaganda Arts*, Vol. 21, Brazil Theme Issue, 1995. (JSTOR)

Montero, Marta Iris. *Roberto Burle Marx: The Lyrical Landscape*. Berkeley: University of California Press, 2001.



\*Slater, Candace. *Entangled Edens: Visions of the Amazon*. Berkeley: University of California Press, 2002.

\*Swarts, Frederick A. "The Pantanal in the 21<sup>st</sup> Century: For the Planet's Largest Wetland, an Uncertain Future" in *The Pantanal*. Edited by Frederick A. Swarts. St. Paul: Paragon House, 2000.

### Websites

#### Andrew Rogers

[www.andrewrogers.org](http://www.andrewrogers.org)

<http://www.craftarts.com.au/Articles/articlesmain.asp?Art=8916&page=0>

<http://www.smh.com.au/news/arts/stone-age/2005/12/28/1135732632598.html>

#### Artists

[http://greenmuseum.org/content/artist\\_index/artist\\_id-63.html](http://greenmuseum.org/content/artist_index/artist_id-63.html)

Agnes Denes

[http://greenmuseum.org/content/artist\\_index/artist\\_id-111.html](http://greenmuseum.org/content/artist_index/artist_id-111.html)

Mazeaud

[http://greenmuseum.org/content/artist\\_index/artist\\_id-80.html](http://greenmuseum.org/content/artist_index/artist_id-80.html)

Irland

Robert Smithson, "Yucatan is Elsewhere" *Hotel Palenque*,

<http://www.robertsmithson.com/essays/palenque.htm>

<http://www.richardlong.org/>

Richard Long

[http://www.morning-earth.org/ARTISTSNATURALISTS/AN\\_Goldsworthy.html](http://www.morning-earth.org/ARTISTSNATURALISTS/AN_Goldsworthy.html)

Goldsworthy

<http://www.nyu.edu/classes/beaumont/collaboration/>

Betty Beaumont

<http://www.alansonfist.com/>

Alan Sonfist

<http://greenmuseum.org/c/aen/Issues/ukeles.php>

Mierle Ukeles – *Flow City*

#### Brazil

<http://countrystudies.us/brazil/>

[http://ec.europa.eu/environment/international\\_issues/relations\\_brazil\\_en.htm](http://ec.europa.eu/environment/international_issues/relations_brazil_en.htm)

(Greenpeace, Novo de Novo, Guitar makers)

<http://www.greenpeace.org/brasil/>

[www.novodenovo.art.br](http://www.novodenovo.art.br)

<http://www.npr.org/templates/story/story.php?storyId=1554357>

Artist: Jacqueline Bishop and Chico Mendes

<http://www.burlemarx.com.br/ingles.htm>

Roberto Burle Marx

### **Monumental and Land Art**

<http://www.daringdesigns.com/earthworks.htm#SUNTNL>

<http://ludb.clui.org/tag/Land+Art/>

### **Projects**

<http://www.auger-ar.org>

Dunbar Garden

[www.ualr.edu/colemancreek](http://www.ualr.edu/colemancreek)

UALR

### **Events and Organizations**

[http://www.burningman.com/art\\_of\\_burningman/bm07\\_theme.html](http://www.burningman.com/art_of_burningman/bm07_theme.html)

Burning Man

<http://www.globalstewards.org/calendar.htm>

Calendar of Global Environmental Events

<http://www.environmental-expert.com/events.aspx?>

Meetings, Conferences, and Workshops

<http://www.enviroliteracy.org/index.php>

Environmental Literacy Council

[http://unfccc.int/kyoto\\_protocol/items/2830.php](http://unfccc.int/kyoto_protocol/items/2830.php)

Kyoto Protocol

### **General Interest**

<http://science.howstuffworks.com/plasma-converter4.htm>

How Stuff Works

<http://consciouschoice.com/index.html>

Archive of Relevant Conscious Choice Articles

