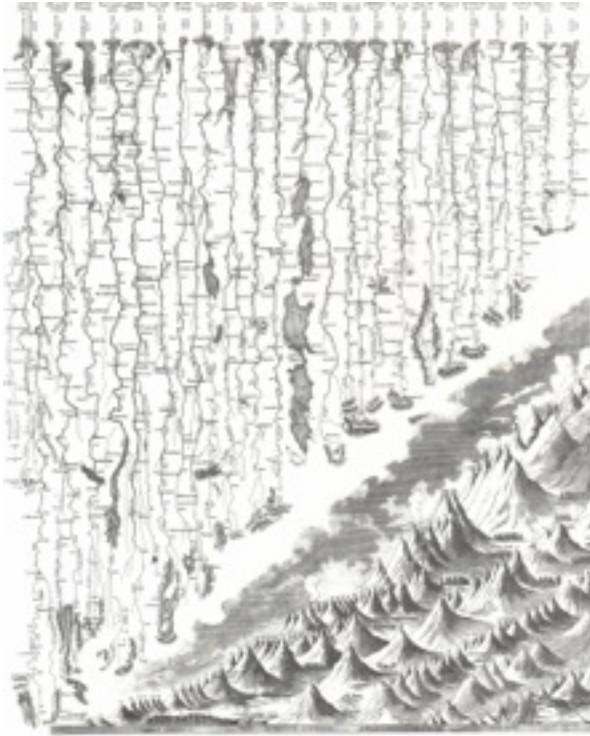


Rivers of the World, Joseph Hutchins Colton, Johnson's New Illustrated Family Atlas with Physical Geography (New York, 1864).



## ARTS141\_Introduction to Art & Ecology

This semester we will investigate the relationships between art and ecology, asking what we mean when we use these terms and where the areas of overlap amongst them occur. Through readings, discussion, and project-based production, we will explore an understanding of these fields as complex systems of interrelationships, each with their own models, metaphors, operations, and histories. In order to expand the space of possibility for thinking and making in your own practices, we will attempt to identify and challenge given distinctions between art and science, theory and practice, thinking and feeling.

In this spirit, ARTS141 is something of a hybrid between a seminar and studio course. Our goal is to create an open environment conducive to exchange, germination, and evolution. Your participation and collaboration are central; in the broadest sense, this includes: contributions to class debate and conversation, keeping up with readings and crafting questions, timely completion of in-class practicums and project assignments, as well as an energetic dedication to new discoveries in how we—as authors and audiences—make meaning. We will look at a wide range of artists and theorists whose work addresses these concerns, and you are encouraged to bring references to share with the class, whether in the form of images, articles, or upcoming event dates.

### Attendance

We need your participation for the ecology of our class, so attendance is crucial. Please be punctual. If you are going to be absent, please notify me by email or phone beforehand. After three

absences, your grade will be affected; reasons for excused absences (illness, family emergency) must be communicated to me by email or phone prior to class time. Arriving more than 15 minutes late to class will be equivalent to half an absence. PLEASE TURN YOUR CELL PHONES OFF for the entire class period.

### Assignments

#### Journal/Sketchbook

You are HIGHLY encouraged to keep a journal/sketchbook to take lecture and reading notes and to draw sketches for this class. The sketchbook is an important way to keep track of and to develop ideas for your projects.

#### Readings

Readings are required, and you will be asked to formulate at least two (2) questions per text, to be submitted on a 3x5 index card on the day of discussion. For each discussion, students from the class will be chosen at random to lead the discussion. The thoroughness and preparedness that goes into your reading and questioning will enrich our conversations.

All text are available as through the UNM Docutek eReserves:  
<http://ereserves.unm.edu/eres/default.aspx>  
password: lobo141

#### Artist Presentations

You will choose one artist from a selected list of relevant artists, on whose work you will research and make a presentation to the class. Beginning in week 4, each class will begin with one student presentation.

#### Projects

You will be required to develop 3 structured Projects and 1 Final Project. A description and handout for each project will be distributed in class according to the course schedule. On project due dates, we will discuss each of your individual projects as a group through class reviews.

Project\_1: Collections

Project\_2: Subject/Object Systems

Project\_3: Scores

Final Project: Instrument of Change

### Grading

25% : Attendance and Class Participation, including Discussion

20% : Reading Questions and Zines (In-Class)

30% : Projects [10% each]

10% : Artist Presentation

15% : Final Project

### Accommodations for Students with Disabilities

UNM is committed to accommodating students with disabilities and to full compliance with all laws regarding equal opportunity. Students with disabilities in need of assistance or accommodation should notify me as early in the semester as possible and should contact the Accessibility Resources Center, located in Mesa Vista Hall rm 2021 <http://as2.unm.edu/> (505.277.3506).



Überwindet endlich die Parteikittatur!, Joseph Beuys, 1969

## Course Schedule

\*subject to change; please check in regularly for updates

### WEEK 1

**The Nature of Ecology :: thinking, making, metaphor, method**

// **tuesday, aug 19**

IN CLASS: introductions, discuss syllabus  
Intro [Lecture\\_ "Framing"](#)  
introduce [Presentations](#) & [Project 1\\_Collections](#) [due week 4]

ASSIGNMENT:

Manacorda, Francesco. "There is No Such Thing as Nature"

// **thursday, aug 21**

IN CLASS: reading discussion  
[Lecture\\_ "Cataloguing Wonder"](#)

ASSIGNMENT:

Yoon, Carol. *Naming Nature*, Ch 2

### WEEK 2

**Collection, Classification, Taxonomy**

\*\*MON AUG 25 Suzanne Lacy lecture at Site SF

// **tuesday, aug 26**

IN CLASS: visit to Museum of Southwestern Biology  
ZINE ONE

// **thursday, aug 28**

IN CLASS: ZINE ONE due  
bring your Collections materials to discuss

\*\*SAT AUG 30 : Art & Interdisciplinary Research Panel  
2-4pm @ Mesa del Sol Theater

### WEEK 3

**Collection, Classification, Taxonomy, cont.**

// **tuesday, sep 2**

IN CLASS:

// **thursday, sep 4**

\*9/5 last day to drop courses

IN CLASS: work day

### WEEK 4

**Collection, Classification, Taxonomy, cont.**

// **tuesday, sep 9**

IN CLASS: review [Project 1\\_Collections](#)

// **thursday, sep 11**

IN CLASS: review [Project 1\\_Collections](#)

ASSIGNMENT:

Borges, Jorge Luis. "On Exactitude in Science"

### WEEK 5

**Subject/Object Systems**

// **tuesday, sep 16**

IN CLASS: introduce [Project 2\\_Subject/Object](#) [due week 7]  
[Lecture\\_ "Subject / Object"](#)

// **thursday, sep 18 :: NO CLASS**

ASSIGNMENT:

Skrebowski, Luke. "All Systems Go: Recovering Hans Haacke's Systems Art"

### WEEK 6

**Subject/Object Systems, cont.**

// **tuesday, sep 23**

IN CLASS: artist presentation  
reading discussion

// **thursday, sep 25**

IN CLASS: artist presentation  
work day

### WEEK 7

**Subject / Object, cont.**

// **tuesday, sep 30**

IN CLASS: artist presentation  
work day

// **thursday, oct 2**

IN CLASS: review [Project2\\_Systems](#)

### WEEK 8

**Walking / Scoring :: performative action**

// **tuesday, oct 7**

IN CLASS: [Lecture\\_ "Scores"](#)  
Introduce [Project 3\\_Scores](#) [week 9]  
exchange scores

// **thursday, oct 9 :: FALL BREAK, NO CLASS**

.....  
**WEEK 9**

**Instrument of Change :: world-making**

**// tuesday, oct 14**

IN CLASS: review [Project 3\\_Scores](#)

**// thursday, oct 16**

IN CLASS: review [Project 3\\_Scores](#)  
introduce [Final Project\\_Instrument of Change](#) [due week 16]

ASSIGNMENT:

Piper, Adrian. "Notes On Funk I-II"

Beuys, Joseph. "I Am Searching For Field Character"

.....  
**WEEK 10**

**Instrument of Change, cont.**

**// tuesday, oct 21**

IN CLASS: reading discussion  
[Lecture\\_ "Marking and Measuring"](#)  
identify your site

**// thursday, oct 23**

IN CLASS: artist presentation  
work day

ASSIGNMENT:

"Discussions with Heizer, Oppenheim, Smithson (1970)"  
from *Robert Smithson: Collected Writings*

.....  
**WEEK 11**

**Instrument of Change, cont.**

**// tuesday, oct 28**

IN CLASS: ZINE TWO due, Reviews

**// thursday, oct 30**

IN CLASS: artist presentation  
reading discussion  
screening "Powers of Ten," Charles and Ray Eames

.....  
**WEEK 12**

**Instrument of Change, cont.**

**// tuesday, nov 4**

IN CLASS: artist presentation  
FINAL PROJECT PROPOSALS DUE

**// thursday, nov 6 :: Art Studio Grad Reviews, NO CLASS**

.....  
**WEEK 13**

**Instrument of Change, cont.**

**// tuesday, nov 11**

IN CLASS: artist presentation  
individual meetings

**// thursday, nov 13**

IN CLASS: artist presentation  
work day

.....  
**WEEK 14**

**Entanglements**

**// tuesday, nov 18**

IN CLASS: artist presentation  
work day

**// thursday, nov 20**

IN CLASS: artist presentation  
work day

.....  
**WEEK 15**

**Entanglements**

**// tuesday, nov 25**

IN CLASS: artist presentation  
work day

**// thursday, nov 27 :: THANKSGIVING, NO CLASS**

.....  
**WEEK 16**

**Entanglements**

**// tuesday, dec 2**

IN CLASS: review [Final Projects](#)

**// thursday, dec 4**

IN CLASS: review [Final Projects](#)

## Case Study: Art & Ecology Artist Presentations

For this oral presentation, you will present the artist's work as a case study exploring the issues and ideas generated that are relevant to the course. Your presentation should be 15-20 minutes in length and should include VISUAL IMAGERY AND ANALYSIS of at least 5-6 works by the artist. **Remember to include the title, date, and medium of the works.** Your presentation should also include some discussion with the class: PREPARE AT LEAST 4-5 in-depth discussion questions to get this part of the presentation going. You will sign up for one artist and a date in the semester on which to give your presentation.

List of artists to choose from:

- Hans Haacke
- Joseph Beuys
- Robert Smithson
- Michael Heizer
- Amy Balkin
- Marina Zurkow
- Natalie Jeremijenko
- Richard Long
- Futurefarmers
- Olafur Eliasson
- Pablo Helguera
- Francis Alÿs
- Agnes Denes
- Eduardo Kac
- Mel Chin
- Dennis Oppenheim
- Mierle Laderman Ukeles
- Matthew Moore
- Newton and Helen Mayer Harrison
- Brandon Ballengée
- Suzanne Anker
- Mark Dion
- J. Morgan Puett (Mildred's Lane)
- Fritz Haeg
- SUPERFLEX
- Andrea Zittel
- Beatriz da Costa
- Lucy Raven
- Nina Katchadourian
- Eve Andree Laramee
- Pedro Reyes
- Jeremy Deller
- Doris Salcedo
- Postcommodity
- desert ArtLab
- Laurie Palmer
- Simparch
- Critical Art Ensemble
- Tania Bruguera
- Harrell Fletcher
- Trevor Paglen
- Allora & Calzadilla
- Brian Conley
- Andrea Polli
- Walter de Maria
- Simon Starling
- Jac Leirner
- Antonio Muntadas
- Paul Chan
- Teresa Margolles
- Julius Koller
- Walid Raad
- Wafaa Bilal
- Jessica Pizaña Roberts
- Irvin Morazan
- Suzanne Lacy
- Beatriz Santiago Muñoz
- Santiago Sierra



Jac Leirner, *Los Cien (La Rueda)* (Hundred – The Wheel), 1986, 80 cm x 7cm

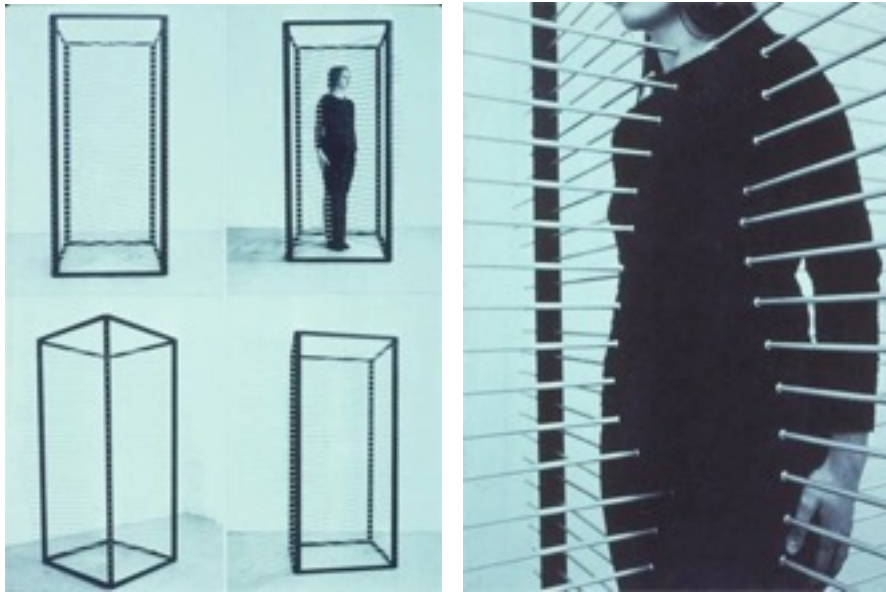
Jac Leirner, *Fase Azul* (Blue Phase), 1995, Brazilian currency, electrical tape, fabric, thread, 14.37" x 14.02"

### Project 1\_Collections

**Part I:** Create a collection that highlights FORM. Using multiple objects of the same category, *assemble / disassemble / construct / de-construct* the objects into a work that transforms the original objects and gives a new narrative content to the original form.

**Part II:** Create a collection that highlights CONTENT. Using the same category of objects as above, *assemble / disassemble / construct / de-construct* the objects in such a way that highlights or transforms the original content, meaning, subject matter, or associations of the objects.

Review: 9/2 and 9/4 (Part I and II will be reviewed on the same day for each student)



Rebecca Horn, Measuring Box, 1970

## Project 2\_Subject / Object Systems

Part I: Choose a site. Consider some phenomenon or system that you would like to investigate on the site: this system could relate to biological, psychological, physical, political, economic, or interpersonal relationships. Make observations and collect data on this system over a period of time. Record your data in the medium of your choice (drawing, mapping, field notes, audio, video, etc). Based on your observations, create a graphic form that can be disseminated at your site that will make others aware of the system you have observed. This can take the form of a zine, poster, sticker, projection, or any other image or text-based form. Bring the graphic in its native form for the class to discuss (i.e., if it's a sticker, bring the physical object, not just a digital image).

Consider the following: who or what are the agents involved on the site? What are the spatial characteristics of the site and how are they related to the forms of interaction present there? What is the most effective way to make others aware of the system around them?

[Part I due Tues Sep 23]

Part II: Create a measuring device. Based on your work in Part I, invent an apparatus for measuring an element within the system you have observed. This device should allow for an invented mode of measuring any observable phenomena, such as time, distance, light, sound, the body, etc.

[Part II due Tues Oct 7]



Hi Red Center  
Street Cleaning Event  
taken June, 1966 at Grand Army Plaza, New York City

photograph by George Maciunas, 1966

### Project 3\_Scores

Write a score for someone else to perform. Give the person your score in exchange for one that s/he has written. Perform the score you have received and present artifacts or documentation of the performance.

Submit your written score in writing on the day of review.

Review: Tues 10/14 and 10/16

## Final Project\_Instrument of Change

Part I: Identify a site.

Choose a site on campus or within a one-block radius of campus. Consider some phenomenon or system that you would like to investigate on the site: this system could relate to biological, psychological, physical, political, social, or economic relationships. Perform a site analysis: make observations and collect data on this system over a period of time. Create a drawing or diagram at least 24"x48" in size based on your site analysis. Consider this site analysis as a work of art.

Review: 11/4

Part II: Make an Instrument.

Based on your observations in Part I, design an Instrument that creates change in your system. Your Instrument could be an apparatus, a performance, a sculptural installation, or anything else that creates an intervention within the site. Consider the following: Who is the audience for your instrument/intervention? What are the "flash points" of the site—the times or locations that provide an opportunity for intervention?

Review Dates: 12/2 and 12/4