



Land Arts lunching at *Sun Tunnels* (1976), an earthwork by Nancy Holt near Lucin, Utah, collection of Dia Art Foundation.

## SYLLABI & PROGRAM DESCRIPTION

*The concept of Nature isn't only untrue; it's responsible for global warming! Nature is defined within agrilogistics as a harmoniums periodic cycling. Conveniently for agrilogistics, Nature arose at the start of the geologic period we call the Holocene, a period marked by stable Earth system fluctuations. One might argue that Nature is an illusion created by an accidental collaboration between the Holocene and agrilogistics: unconscious, and therefore liable to be repeated and prolonged like a zombie stumbling forwards. Like Oedipus meeting his father on the crossroads, the cross between the Holocene and agrilogistics has been fatally unconscious.*

**Timothy Morton**

*"What is Dark Ecology" in Mirna Belina (ed.). Living Earth: Field Notes from the Dark Ecology Project 2014-2016. Amsterdam: Sonic Acts Press, 2016, p. 43.*

Land Arts of the American West at Texas Tech University is a transdisciplinary field program, based in the College of Architecture, dedicated to expanding awareness of the intersection of human construction and the evolving nature of our planet. Land art or

earthworks begin with the land and extend through the complex social and ecological processes that create landscape. Including everything from petroglyphs to roads, dwellings, monuments and traces of those actions, earthworks show us who we are.

Examining gestures small and grand, Land Arts of the American West directs our attention from potsherd, cigarette butt, and track in the sand, to human settlements, monumental artworks, and military-industrial installations. The program creates opportunities to work in direct relation to the complex of forces that shape the American West.

Land Arts situates this work within a continuous tradition of land-based operations that is thousands of years old. Analysis of sites visited provides a basis for dialog and invention. Issues of spatial and material vocabulary, constructional logics, and inhabitation serve as the foundation for an investigation through making. Students construct, detail, and document a series of site-base interventions in a context that places emphasis on processes of making, experiential forms of knowing, and transdisciplinary modes of practice.

Land Arts is a semester long field program that camps for over fifty days while traveling nearly 6,000 miles over land throughout the American West. The immersive nature of experiencing the landscape triggers amalgamated bodies of inquiry giving students the opportunity of time and space to develop authority in their work through direct action and reflection. Land Arts hinges on the primacy of first person experience and the realization that human-land relationships are rarely singular.



Land Arts visiting a brine collection canal with Matt Coolidge of the Center for Land Use Interpretation, Wendover, Utah.

## LAND~SCAPE: operating at the intersection of human construction and the evolving nature of our planet

*Space itself isn't an absolute, or at least the spaciousness of landscapes isn't. Up close, aridity means that even the plants grow far apart from each other; for people and animals, this sparseness means that they too have to spread out to make a living off the land. In the East, a cow can live off a few acres of grass; out here the land is often overgrazed and only a few cows per thousand acres, and where they overgraze the soil erodes back to dust and rock. It is rock—geology—that dominates this landscape. In lush landscapes, it is as though the skin and bones of the earth are dressed in verdure; here the earth is naked, and geological processes are clearly visible. It is geological time and geological scale that dominate this landscape, dwarfing all the biological processes within the uplift of ranges, the accretion of basins. The very rocks on the ground have lain in place so long around the Test Site that their tops and bottoms are different colors, and any disturbance leaves a lasting scar. Every act out here has to be measured against this scale of change and scope. It is this apparent geology, this bare rock, that makes newcomers read the desert as a dead or barren landscape, though if you spend more time in it, you may come to see the earth itself lives, slowly and grandly, in the metamorphoses of geology.*

**Rebecca Solnit**

*Savage Dreams: a journey into the landscape wars of the American West*  
(University of California Press, 1999) p. 7-8.

ARCH 5501 - 312 - 5 graduate credits - CRN: 43678

**Advanced Architectural Design Studio: Land Arts Studio**

**FALL 2021**

College of Architecture, Texas Tech University

Chris Taylor, Director of Land Arts of the American West and Associate Professor

[chris.taylor@ttu.edu](mailto:chris.taylor@ttu.edu), 806-834-1589, Architecture Room 709

### **CATALOG DESCRIPTION**

Topical studio that explores design and theoretical and/or technological issues that affect current architectural thought and practice.

### **COURSE DESCRIPTION**

This studio course will investigate our relation to the landscape of the American West through the creation of situated works. Particular attention will be paid to the examination of spatial, material and conceptual edges, limits, and thresholds. The specific nature and scope of the works produced will be determined by each student's research trajectory and evolve in context with the transdisciplinary range of the dialog and distance meshed within the Land Arts field experience.

The course will provide time for students to develop and realize a body of works in the field. Progress will be discussed during seminar sessions and individual meetings with the instructor. Students must define their own research trajectory and manage time and resources accordingly to successfully complete site based work.

The scope and quantity of assignments will be determined in consultation with the instructor. An iterative process of making will be supported and a body of approximately six finished works must be completed for final submission and consideration for the exhibition that will occur the following Spring to culminate the field season. All site works must be documented, disassembled, and the areas remediated to original condition prior to departure. Care must be taken in the production and scheduling of works to insure the completion of this process.

### **STUDENT LEARNING OBJECTIVES**

Disciplinary knowledge to be gained:

1. Direct exposure and working knowledge of diverse site conditions across the arid lands of the American West that continue to be actively shaped by ecologies of human and non-human agents.
2. Conceive, develop and produce a body, or bodies, of work that activates and demonstrates a vivid research trajectory and/or set of questions.
3. Interpolate and test understandings of craft in the production of works, the practice of everyday life, and the rigors of fieldwork during overland travel.

### **STUDENT PERFORMANCE OBJECTIVES**

Professional knowledge to be gained:

1. Ability to translate research questions in to tangible design research projects.
2. Ability to synthesize diverse, divergent, and complex source materials through lived and grounded experience with land and people.

3. Ability to operate as a productive member of a collective with shared responsibilities for survival and group safety in demanding intellectual and physical contexts.
4. Ability to link professional academic production with social and ecologic responsibilities established by traveling with a group over land.
5. Ability to share the energy, insight, and ambition of the Land Arts experience with others long into the future.

### **MEANS OF EVALUATION**

Deliverables will be determined on a case by case basis between student and instructor. The exact quantity of works is less important than the sustained body of inquiry and the form(s) it takes. In the past some students have produced upwards of thirty discreet projects, others one interconnected total work. The form should be determined by the research questions and through dialog with the instructor and other participants during the field season. Deliverables will be assessed on their integrity, intention, scope, timely production, evolution relative to critical feedback, and the craft of their resolution.

### **TEACHING METHODS / STUDIO METHODS**

While in the field there will be three kinds of days: **travel days** from one site to another, days at **interpretive sites** where we operate as a group to learn from a specific site, and days at **work sites** where we operate as individuals realizing our work on its own terms. Interspersed will be group activities such as evening seminar sessions, field guest presentations and tours, and collective tasks such as laundry, bathing/swimming, or dealing with adverse weather conditions. Production can and will occur across all phases of our field experience and be driven towards realization by any means necessary.

While on campus there will be a regular frequency of group critique or pin up sessions in the studio as well as individual meetings with the instructor and other participants. Time on campus should be structured to maintain the energy and concentration of our field experience and transmit its character to others.

### **COURSE SCHEDULE**

See Program Itinerary below. Schedule subject to change at the discretion of the instructor and/or the College of Architecture should pedagogic, safety, or climatic conditions warrant.

### **REQUIRED TEXTS**

A program reader will be provided to guide the trajectory and frame of dialog in the accompanying seminar. Additional supplemental readings will be available in the mobile lab and independent research in every form to support the work is encouraged.

**COURSE REQUIREMENTS**

Materials required may be collected on site or introduced as required. Students should be prepared to be resourceful and effective in determining and securing materials needed to complete the work. No record or trace of the work will be left in the field or at any sites.

In addition to the camp kitchen infrastructure, the Land Arts program maintains a solar powered mobile lab with an assortment of shared technical gear for use in work production. It includes cameras, tripods, GPS receivers, radios, projector, and two laptop computers for digitally archiving materials. Documentation of all work and the field experience is vital to the learning outcomes and to the Land Arts archive. Productive workflows, backup protocols, and responsible management of collective tools and resources are important.

**ATTENDANCE POLICY**

See Attendance policy below.

**GRADING**

Grading will follow the criteria of the university policy at <https://www.depts.ttu.edu/opmanual/OP34.12.pdf> and evaluations will be provided at the conclusion of each stage of the course. Evaluation are considered relative to intention, development, and resolution of each project on a 0-100 scale and project weighting for the semester will be:

<u>Component</u>	=	<u>Percentage</u>
Finished Works	=	80%
Work Process	=	10%
<u>Participation</u>	=	<u>10%</u>
<b>Total Grade</b>	<b>=</b>	<b>100%</b>

**NATIONAL ARCHITECTURAL ACCREDITING BOARD CRITERIA**

**A.2 Design Thinking Skills:** Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

**A.3 Investigative Skills:** Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.

**C.1 Research:** Understanding of the theoretical and applied research methodologies and practices used during the design process.



Land Arts working at Muley Point, Utah.

## PLACE~LESS~PLACE: mining the shift from unknown to acculturated space

*Trouble is an interesting word. It derives from a thirteenth-century French verb meaning “to stir up,” “to make cloudy,” “to disturb.” We—all of us on Terra—live in disturbing times, mixed up times, troubling and turbid times. The task is to become capable, with each other in all our bumptious kinds, of response. Mixed-up times are overflowing with both pain and joy—with vastly unjust patterns of pain and joy, with unnecessary killing of ongoingness but also with necessary resurgence. The task is to make kin in lines of inventive connection as a practice of learning to live and die well with each other in our thick present. Our task is to make trouble, to stir up potent response to devastating events, as well as to settle trouble waters and rebuild quiet places. In urgent times, many of us are tempted to address trouble in terms of making an imagined future safe, of stopping something from happening that looms in the future, of clearing away the present and the past in order to make futures for coming generations. Staying with the trouble does not require such a relationship to times called the future. In fact, staying with the trouble requires learning to be truly present, not as a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in myriad unfinished configurations of places, times, matters, and meanings.*

**Donna J. Haraway**

*Staying with the Trouble: making kin in the Chthulucene.*  
(Duke University Press, 2016) pp. 1.

ARCH 5301 - 007 - 3 graduate credits - CRN: 34002

**Special Problems in Architecture: Land Arts Seminar**

**FALL 2021**

College of Architecture, Texas Tech University

Chris Taylor, Director of Land Arts of the American West and Associate Professor  
[chris.taylor@ttu.edu](mailto:chris.taylor@ttu.edu), 806-834-1589, Architecture Room 709

**CATALOG DESCRIPTION**

Special projects and project development in architectural design. May be repeated for credit.

**COURSE DESCRIPTION**

This seminar course explores the process of making space into place through an examination of occupation and intervention with the land. It will develop multivalent definitions of place that span continuums of time and culture to find potential in questions located between disciplines and definitions, between land, art, architecture, infrastructure, industry, and use. It will investigate, analytically and generatively, the presence of habitation and questions of place that extend beyond programmatic performance and shelter from the elements to engage the multivalence of our existence in the particular landscape of the “New West.”

The specific nature of how the American West has been mapped, marked, and divided will serve as a point of departure for the creation of a set of documents that will test methods of seeing, measuring and recording. Particular attention will be paid to operations at different scales. The primary objective for this set of documents will be to record conditions of visited and constructed site-based works, our experience of travel, and human occupation within landscapes. The documents will take whatever forms necessary, develop over time, and include (at a minimum) photographic imagery, drawing, and written texts.

The course is structured as a seminar with physical documentation seeking to value the integrity of thoughts and dialog parallel to actions and constructions. There are four primary components:

- **Dialogue:** formal and informal discussions of material in the program reader and the evolution of experience of works made.
- **Documentation:** recording conditions of work and experience through image/sound recording and **daily journal writing**.
- **Process:** recording the evolution of work and experience through image/sound recording and **sketchbook** notes and drawings.
- **Inquiry:** recording the evolution and develop of persistent questions driving work through daily **field notebook** entries.

Deliverables for this seminar include completion of scheduled readings and participation in seminar discussions, daily journal writing, sketchbook entries, daily field notebook entries, documentation of your work in the field and work created by others, and contribution to the Land Arts archive. All photographic images from the field and of finished works, and scanned PDF copies of journal, sketchbook and field notebook must be submitted at the end of the term for inclusion in the Land Arts Archive.

### **STUDENT LEARNING OBJECTIVES**

Disciplinary knowledge to be gained:

1. Awareness of wide array of sources, histories, and interpreters of heterogenous site conditions and tendencies found across the arid lands of the American West that continue to be actively shaped by ecologies of human and non-human agents.
2. Development of a context of resources to locate the body, or bodies, or work produced from a vivid research trajectory and/or set of questions.
3. Embodied comprehension of the questions, conditions, and ambitions of cultivated through the Land Arts experience.

### **STUDENT PERFORMANCE OBJECTIVES**

Professional knowledge to be gained:

1. Ability to sustain generative dialog about heterogenous sources, examples, and works discussed in seminar, on site, while traveling or cooking, to support the collective inquiry of the group.
2. Ability to deploy and refine a daily practice of journal writing to record observations, reflections, and/or aspirations of lived experience.
3. Ability to deploy and refine a pattern of sketchbook activity into the motivation, details, process, and results of works in production.
4. Ability to nurture and refine a research question(s) through daily provocation or observation in a field notebook.
5. Ability to manage and collect diverse forms of documentation of production for inclusion in a common archive.

### **MEANS OF EVALUATION**

Deliverables (journal, sketchbook, field notebook, and archive contributions) will be developed and accumulated in an ongoing basis. Developing a persistent schedule of production will aid the daily evolution and the cumulative impact of the research products. Deliverables will be assessed on their integrity, intention, scope, timely production, evolution relative to critical feedback, and the craft of their resolution.

### **TEACHING METHODS**

The primary mode of exploration in this seminar will occur through reading, discussion, and synthesis.

Readings will take the form of collective seminar assignments as well as individually driven pursuits. Reading also occurs in many other forms than text. In images, sounds, smells, tastes. Constructing an expansive reading practice will greatly support work production.

Discussion will take the form of group seminar dialog as well as informal situations with the instructor and other program participants. The goal of discussion is less based in proving knowledge of assigned readings, and more geared towards evolutionary lines of inquiry around individual research trajectories. Active initiative seeking out sources and moments of dialog will propel work development.

Synthesis will take form in the individual production of the journal, sketchbook, and field notebook as well as other forms of work production necessary.

Production can and will occur across all phases of our field and campus experience, and be driven towards realization by any means necessary. Sketchbook, journal and field notebook production should continue on campus.

### **COURSE SCHEDULE**

See Program Itinerary below. Schedule subject to change at the discretion of the instructor and/or the College of Architecture should pedagogic, safety, or climatic conditions warrant.

### **REQUIRED TEXTS**

A program reader will be provided to guide the trajectory and frame of dialog in the accompanying seminar. Additional supplemental readings will be available in the mobile lab and independent research in every form to support the work is encouraged.

### **COURSE REQUIREMENTS**

In addition to fully digesting the program reader, additional outside research is recommended. The Land Arts bibliography and supplemental readings available in the mobile lab and intended as a place of beginning. While the primary research of our field experience will anchor this course; additional traditional library research will also prove helpful. There are a great many resources on campus such as the Sowell, Southwest and Allen collections.

A journal, sketchbook and field notebook are required. While the journal and sketchbook can be conjoined it is important that clear distinctions exist between the acts of chronicling documentation and process in the journal and sketchbook, and the generative resource of the field notebook.

### **ATTENDANCE POLICY**

See Attendance policy below.

**GRADING**

Grading will follow the criteria of the university policy at <https://www.depts.ttu.edu/opmanual/OP34.12.pdf> and evaluations will be provided at the conclusion of each stage of the course. Evaluation are considered relative to intention, development, and resolution of each project on a 0-100 scale and project weighting for the semester will be:

<u>Component</u>	=	<u>Percentage</u>
Journal	=	30%
Sketchbook	=	30%
Field Notebook	=	30%
<u>Participation</u>	=	10%
<b>Total Grade</b>	=	<b>100%</b>



Land Arts 2018 Exhibition at the Museum of Texas Tech University, Lubbock, Texas.

## EXHIBITING~SYN~THESIS: the responsibility of return

*Igor Barreto presses us (shows us how) to listen to the urban and rural worlds that surround us and make up our present, for in them we will hear bewildering music, familiar and unfamiliar song, a colophony of unexpected voices. And fortunately for us, Barreto instructs us in how to apply “all the intensity of a person listening with extreme attention,” to see “horses / and... understand / their fear”; see “abandoned houses” after the rural owners have left them for “a cramped room in the cold city”; see “bodies in / deadly repose”; see from the shore “how the boat separates / the loads of trucks from the sawmills / and the flowering backs of the caimans”; even see “Isis, standing on a reed canoe, with her bronze rattle in one hand and her vessel laden with pottery and alabaster.”*

**Curtis Bauer**

*“A Note on the Poetry of Igor Barreto” introduction to Igor Barreto. *The Blind Plain / El Llano Ciego*. (Tavern Press, 2018) pp. 16-17.*

ARCH 5315 - 007 - 3 graduate credits - CRN: 41640

**Systems of Architectural Inquiry: Land Arts Exhibition**

ARCH 7000 - 007 - 1 graduate credits - CRN: 22266

**Research - Systems of Architectural Inquiry: Land Arts Exhibition**

### FALL 2021

College of Architecture, Texas Tech University

Chris Taylor, Director of Land Arts of the American West and Associate Professor

[chris.taylor@ttu.edu](mailto:chris.taylor@ttu.edu), 806-834-1589, Architecture Room 709

### CATALOG DESCRIPTION

An investigation into the schools of thought and methods of inquiry, including the craft of research with a focus on writing, reading, and critical thinking.

**COURSE DESCRIPTION**

This exhibition and reflection course will present work completed during the Land Arts field season to the general public. The primary form will be an exhibition at the Museum of Texas Tech University that will take place from mid February to late April 2020. The primary motivation of the exhibition is to synthesize, for others, works completed or developed through the field experience. In the end the Land Arts program will be unsuccessful if the results are only memories of a good camping trip. The opportunity and responsibility of the participation is to return to our respective culture(s) and help shape their continued evolution with our work. The forms of that agency will most likely be as multivalent as the registers within the work. Alternative forms of dissemination, beyond exhibition, may be developed on an individual basis in consultation with the instructor. In addition, students enrolled in ARCH 5315 will prepare a printed portfolio, or personal catalogue, documenting their experience in the field, reflections on sites visited, and a record of the completed works presented in exhibition or other forms. A physical and PDF copy of the catalogue will be submitted to the Land Arts Archive.

**STUDENT LEARNING OBJECTIVES**

Disciplinary knowledge to be gained:

1. Awareness of the complexity involved in exhibiting field based works in non-field settings.
2. Appreciation of the value of translation in synthesizing experiences and aspirations across registers of medium, material, and time.
3. Aptitude for reflection marked by the particular experience of sustained field observations.

**STUDENT PERFORMANCE OBJECTIVES**

Professional knowledge to be gained:

1. Ability to present complex field based research to the general public.
2. Ability to refine and produce professional quality work for public display.
3. Ability to realize aesthetic research through the presentation and discussion of finished works.
4. Ability to reflect and evaluate heterogeneous conditions of land art.
5. Ability to cultivate group energy and focus across field and non-field settings.

**MEANS OF EVALUATION**

Deliverables (finished works) will be evaluated at the final critique of the Land Arts Studio and again at the opening of the Land Arts Exhibition. They will be assessed on their integrity, intention, scope, timely production, evolution relative to critical feedback, and the craft of their resolution.

**TEACHING METHODS**

The primary mode of exploration in this exhibition course will occur through the presentation and synthesis of works produced. Individual discussions with the instructor and others will be the primary form of critique and development. Motivation to seek feedback when needed is the responsibility of the student. The course instructor will curate the exhibition and will work to accommodate the needs of individual projects as well as the overall presentation of the Land Arts program.

**COURSE SCHEDULE**

See Program Itinerary below. Schedule subject to change at the discretion of the instructor and/or the College of Architecture should pedagogic, safety, or climatic conditions warrant.

**REQUIRED TEXTS**

A program reader will be provided to guide the trajectory and frame of dialog in the accompanying seminar. Additional supplemental readings will be available in the mobile lab and independent research in every form to support the work is encouraged.

**COURSE REQUIREMENTS**

Production of the finished work products are the responsibility of the student who should be prepared to be resourceful and effective in determining and securing materials needed to complete the work. This includes all materials and components for the public presentation of the work (mounting hardware, framing, electronics). While there will be preparatory assistance from museum staff, installation of the work is the responsibility of its author and will occur with instructor consultation relative to place, details, and resolution.

**ATTENDANCE POLICY**

See Attendance policy below.

**GRADING**

Grading will follow the criteria of the university policy at <https://www.depts.ttu.edu/opmanual/OP34.12.pdf> and evaluations will be provided at the conclusion of each stage of the course. Evaluation are considered relative to intention, development, and resolution of each project on a 0-100 scale and project weighting for the semester will be:

<u>Component</u>	=	<u>Percentage</u>
Exhibition Preparation	=	20%
Exhibition Resolution /		
Personal Catalogue	=	70%
Participation	=	10%
<b>Total Grade</b>	<b>=</b>	<b>100%</b>

## **ACADEMIC REGULATIONS AND POLICIES**

(applies to all courses in the Land Arts program)

### **GRADING POLICY**

Evaluation of student performance is based on individual productivity evidenced in the ambition of daily class progress, and the resolution of final products presented formally over the duration of the term. Everything relative to the course production is part of the process. Final presentations are our exams. Persistent production and hard work are expected. Improvement and growth is essential. Instructor conducts expert reviews of overall student performance, relative to all students in the course, following major stages of the semester. Evaluations are based on years of experienced review of student work and are not negotiable. Attendance is vital to success in this studio (be sure to review the Attendance Policy listed below). Participation in lectures and events outside class are also required as vital to your education.

All work must be completed on time. Expect at least one letter grade reduction for late or incomplete work. No extra credit is available in this course. Failure to clear out individual and collective studio space by the studio clean out date at the end of the term will result in a letter grade reduction.

### **RETENTION OF WORK**

Participation in this course gives the College of Architecture and Texas Tech University, and/or Texas Tech University System (herein, "Texas Tech") the absolute right and unrestricted permission to collect, use, publish, reproduce, edit, exhibit, project, display and/or copyright work created by me during the course of my education at Texas Tech, through any form (print, digital, physical model, broadcast or otherwise) at any campus or elsewhere, for art, advertising, future accreditation, visiting committees, recruitment, marketing, fund raising, publicity, archival or any other lawful purpose.

### **ATTENDANCE POLICY**

The College Attendance Policy states that students are responsible for attending all scheduled class meetings for the full class period. A total of four (4) absences is considered excessive, requiring the student to drop the course or receive a grade of "F" in compliance with drop deadlines. Tardiness, arriving more than 15 minutes late, will be recorded as 1/2 of an absence and after 30 minutes will be recorded as an absence. All absences are considered unexcused except absences due to religious observance or officially approved trips. Students are expected to comply with rules for reporting student illness requiring absence from class for more than one week or immediate family member deaths. See Academic Regulations.

Attendance is defined as full participation in all studio activities including group and individual critiques, lectures, presentations, demonstrations, discussions, in class assignments, and possible field trips. Attendance requires students have the necessary tools and supplies available for all studio activities (ie: computer, drawing and modeling materials, and shop safety equipment). Excessive tardiness, leaving early, lack of participation, walking in and out, undivided attention, goofing around, and disruptive behavior will be recorded as an absence. Working on assignments from other classes is not be allowed during class time.

#### **ADA STATEMENT**

Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note: instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, please contact Student Disability Services in West Hall or call 806-742-2405.

#### **ACADEMIC INTEGRITY STATEMENT**

Academic integrity is taking responsibility for one's own class and/or course work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensures grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers. [Texas Tech University Quality Enhancement Plan, Academic Integrity Task Force, 2010]

#### **RELIGIOUS HOLY DAY STATEMENT**

"Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance

of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused under section 2 may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

#### **DISCRIMINATION, HARASSMENT, AND SEXUAL VIOLENCE STATEMENT**

Texas Tech University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment, and other Title IX violations are not tolerated by the University. Report any incidents to the Office for Student Rights & Resolution, (806)-742-SAFE (7233) or file a report online at [titleix.ttu.edu/students](http://titleix.ttu.edu/students). Faculty and staff members at TTU are committed to connecting you to resources on campus. Some of these available resources are: TTU Student Counseling Center, 806- 742-3674, <https://www.depts.ttu.edu/scc/> (Provides confidential support on campus.) TTU 24-hour Crisis Helpline, 806-742-5555, (Assists students who are experiencing a mental health or interpersonal violence crisis. If you call the helpline, you will speak with a mental health counselor.) Voice of Hope Lubbock Rape Crisis Center, 806-763-7273, [voiceofhopelubbock.org](http://voiceofhopelubbock.org) (24-hour hotline that provides support for survivors of sexual violence.) The Risk, Intervention, Safety and Education (RISE) Office, 806-742-2110, <https://www.depts.ttu.edu/rise/> (Provides a range of resources and support options focused on prevention education and student wellness.) Texas Tech Police Department, 806-742- 393, <http://www.depts.ttu.edu/ttspd/> (To report criminal activity that occurs on or near Texas Tech campus.)

#### **CIVILITY IN THE CLASSROOM STATEMENT**

Texas Tech University is a community of faculty, students, and staff that enjoys an expectation of cooperation, professionalism, and civility during the conduct of all forms of university business, including the conduct of student–student and student–faculty interactions in and out of the classroom. Further, the classroom is a setting in which an exchange of ideas and creative thinking should be encouraged and where intellectual growth and development are fostered. Students who disrupt this classroom mission by rude, sarcastic, threatening, abusive or obscene language and/or behavior will be subject to appropriate sanctions according to university policy. Likewise, faculty members are expected to maintain the highest standards of professionalism in all interactions with all constituents of the university ([www.depts.ttu.edu/ethics/matadorchallenge/ethicalprinciples.php](http://www.depts.ttu.edu/ethics/matadorchallenge/ethicalprinciples.php)).

### **LGBTQIA SUPPORT STATEMENT**

I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identity that could interfere with your success at Texas Tech. Please note that additional resources are available through the Office of LGBTQIA within the Center for Campus Life, Student Union Building Room 201, [www.lgbtqia.ttu.edu](http://www.lgbtqia.ttu.edu), 806.742.5433

### **COVID-19 INFORMATION**

**Face Covering Policy:** As of May 19, 2021, face coverings are now optional in TTU facilities and classrooms, and all other COVID-19 campus protocols have been lifted. It is highly recommended that those who have not been vaccinated for COVID-19 wear face coverings to help prevent the spread of the virus.

**Seating Charts and Social Distancing:** There is no longer a mandated social distancing protocol for classroom seating, but diligence is encouraged when indoors and not wearing masks. A seating chart might be used in the classroom to facilitate attendance, class interactions and other in-class engagement activities.

**Illness-Based Absence Policy:** Accommodations and adjustments may be made to the base absence policy due to illness related impacts in consultation and mutual written agreement between instructor and student.

**In-Person Office Hours:** Efforts will be maintained to ensure safety protocols are maintained during all meetings.

**Personal Hygiene:** We all should continue to practice frequent hand washing, use hand sanitizers after touching high-touch points (e.g., door handles, shared keyboards, etc.), and cover faces when coughing or sneezing.

**Potential Changes:** The University will follow CDC, State, and TTU System guidelines in continuing to manage the campus implications of COVID-19. Any changes affecting class policies or delivery modality will be in accordance with those guidelines and announced as soon as possible.

## LAND ARTS 2021 ITINERARY

Date		Site	Note
2-Sep	Thu	pack vans at Combine	
3-Sep	Fri	<b>travel &gt; Cebolla Canyon, NM</b>	/ visit Bosque Redondo en route / orientation / <b>SEMINAR 1</b>
4-Sep	Sat	Cebolla Canyon	/ tour Jackpile Mine - Laguna Pueblo
5-Sep	Sun	Cebolla Canyon	/ <b>SCREEN</b> - Meek's Cutoff
6-Sep	Mon	<b>travel &gt; Muley Point, UT</b>	/ <b>SEMINAR 2</b>
7-Sep	Tue	Muley Point	/ <b>SCREEN</b> - O'er the Land
8-Sep	Wed	Muley Point	/ post dinner work dialogue
9-Sep	Thu	Muley Point	/
10-Sep	Fri	<b>travel &gt; Goblin Valley, UT</b>	/ <b>SEMINAR 3</b>
11-Sep	Sat	Goblin Valley	/ SCREEN - Fire Will Come
12-Sep	Sun	<b>travel &gt; Spiral Jetty, UT</b>	/ visit Bingham Canyon Mine en route / <b>SEMINAR 4</b>
13-Sep	Mon	Rozel Point	/ visit Spiral Jetty / <b>SCREEN</b> Spiral Jetty
14-Sep	Tue	<b>travel &gt; Wendover, UT</b>	/ visit Sun Tunnels en route / Coolidge presentation
15-Sep	Wed	CLUI Wendover	/ laundry
16-Sep	Thu	CLUI Wendover	/
17-Sep	Fri	CLUI Wendover	/ <b>SCREEN</b> - Energy and How to Get It
18-Sep	Sat	CLUI Wendover	/ Stratman presentation
19-Sep	Sun	CLUI Wendover	/
20-Sep	Mon	CLUI Wendover	/ <b>SEMINAR 5</b>
21-Sep	Tue	<b>travel &gt; Double Negative, NV</b>	/ visit Rachel, NV en route
22-Sep	Wed	Mormon Mesa	/
23-Sep	Thu	<b>travel &gt; Grand Canyon, AZ</b>	/ post dinner work dialogue
24-Sep	Fri	Point Sublime	/
25-Sep	Sat	<b>travel &gt; Trick Tank, Coconino Forest, AZ</b>	/ <b>SEMINAR 6</b>
26-Sep	Sun	Trick Tank	/ post dinner work dialogue
27-Sep	Mon	<b>travel &gt; Chaco Canyon, NM</b>	/ <b>SEMINAR 7</b>
28-Sep	Tue	Chaco Canyon	/ visit Chaco Canyon (Blanco & Bonito)
29-Sep	Wed	<b>travel &gt; Lubbock, TX</b>	
30-Sep	Thu	break - 7d	



Date		Site	Note
1-Nov	Mon	<b>Studio Pin Up</b>	
3-Nov	Wed	One on one mtgs w/ instructor	
5-Nov	Fri	One on one mtgs w/ instructor	
8-Nov	Mon	Studio Pin Up	
10-Nov	Wed	One on one mtgs w/ instructor	
12-Nov	Fri	1st Year Grad Reviews	
15-Nov	Mon	Studio Pin Up	
17-Nov	Wed	One on one mtgs w/ instructor	
19-Nov	Fri	One on one mtgs w/ instructor	
22-Nov	Mon	Studio Pin Up	
24-Nov	Wed	No meetings - Thanksgiving	
26-Nov	Fri	No meetings - Thanksgiving	
29-Nov	Mon	One on one mtgs w/ instructor	
1-Dec	Wed	Final Critique	
Feb - April 2022		Exhibition at Texas Tech Museum	

## LAND ARTS 2021 READER

### Seminar 1 — INTRODUCING — 3 Sep 2021 — Cebolla Canyon, NM {Pueblos, Diné Bikéyah, Shiwinná (Zuni) territory}

Canfield, Michael (editor). *Field Notes on Science and Nature*. Cambridge: Harvard University Press, 2011, pp. viii-xiii, 161-185.

Kuletz, Valeria L.. *The Tainted Desert: environmental and social ruin in the American West*. New York: Routledge, 1998, pp. 3-37.

Supplemental reading:

Bauer, Curtis. "A Note on the Poetry of Igor Barreto" in *The Blind Plain / El Llano Ciego*. Portland, OR: Tavern Books, 2018, pp. 15-22.

Taussig, Michael. "Field Notebooks" in *dOCUMENTA (13)*. Ostfildern, Germany: Hatje Cantz, 2012, pp. 60-65.

Tsing, Anna Lowenhaupt. "Arts of Noticing". *The Mushroom at the End of the World: on the possibility of life in capitalist ruins*. Princeton and Oxford: Princeton University Press, 2015. pp. 17-25.

### Screening — 5 Sep 2021 — Cebolla Canyon, NM {Pueblos, Diné Bikéyah, Shiwinná (Zuni) territory}

"Meek's Cutoff" by Kelly Reichardt (2010) 104 minutes.

### Seminar 2 — LOOKING — 6 Sep 2021 — Muley Point, UT {Núu-agma-təvə-pə (Ute), Pueblos, Diné Bikéyah, Hopitutskwa territory}

Macfarlane, Robert. "The Landscapes Inside Us." *New York Review of Books*, 1 July 2021.

Solnit, Rebecca. "Blue of Distance" in *A Field Guide to Getting Lost*. New York: Viking, 2005, pp. 155-176.

Supplemental reading:

Adams, John Luther. *The Place Where You Go to Listen: in search of the ecology of music*. Middleton, Connecticut: Wesleyan University Press, 2009, pp. 1-10.

Mann, Charles C. Excerpt from *1491: new revelations of the Americas before Columbus*. New York: Knopf, 2005, published in *The Atlantic Monthly*, March 2002.

Manaugh, Geoff. *Landscape Futures: instruments, devices and architectural interventions*. Barcelona: Actar, 2013, pp. 15-53.

Morton, Timothy. "What is Dark Ecology?" in Belina Mirna (ed). *Living Earth: Field Notes from the Dark Ecology Project 2014-2016*. Amsterdam: Sonic Acts Press, 2016. pp. 30-56

Scott, Emily Eliza. "Archives of the Present-Future: on climate change and representational breakdown". *Climates: architecture and the planetary*

*imaginary*. Zurich & New York: Lars Mueller and Columbia Books on Architecture and the City, 2016. pp. 130-140.

**Screening – 7 Sep 2021 – Muley Point, UT  
{Núu-agma-távná-pá (Ute), Pueblos, Diné Bikéyah, Hopitutskwa territory}**

“O-er the Land” by Deborah Stratman (2009) 51:40 minutes.

**Seminar 3 – WRENCHING – 10 Sep 2021 – Goblin Valley, UT  
{Núu-agma-távná-pá (Ute) territory}**

William, Terry Tempest. “Canyonlands National Park” in *The Hour of Land: a personal topography of America’s National Parks*. New York: Sarah Crichton Books / Farrar, Straus & Giroux (2016), pp. 254-299.

Supplemental reading:

Kaiser, Philipp and Miwon Kwon. “Ends of the Earth and Back” in *Ends of the Earth: Land Art to 1974*. Los Angeles and Munich: Museum of Contemporary Art, Los Angeles and Prestel Verlag, 2012, pp. 16-31.

Masco, Joseph. “Desert Modernism.” *Cabinet*. Issue 13, Futures 2004, pp. 66-74.

Reisner, Marc. *Cadillac Desert: The American West and Its Disappearing Water*. New York: Viking Press, 1986, pp. 1-13.

Turpin, Etienne. “Who Does the Earth Think It Is, Now?”. *Architecture in the Anthropocene: Encounters among Design, Deep Time, Science and Philosophy*. Ann Arbor: Open Humanities Press / Michigan Publishing, 2014. pp. 3-10.

Zalasiewicz, Jan, et al. “Are we now living in the Anthropocene?” *GSA Today*. 18, no. 2, 2008, pp. 4-8.)

**Seminar 4 – SPIRALLING – 12 Sep 2021 – Rozel Point, UT  
{Goshute territory}**

Smithson, Robert. “The Spiral Jetty” in Holt, Nancy (editor). *The Writings of Robert Smithson*. New York: New York University Press, 1979, pp. 109-116.

Reynolds, Ann. “At the Jetty” in *Robert Smithson: Spiral Jetty*. Berkeley and New York: University of California Press and Dia Art Foundation, 2005, pp. 73-78.

Supplemental reading:

Frichot, Hélène. “Environments” in *Creative Ecologies: theorizing the practice of architecture*. London & New York: Bloomsbury Visual Arts, 2019. pp. 17-53.

Fox, William L. “The Myth of the Empty” in *Playa Works: The Myth of the Empty*. Reno: University of Nevada Press, 2002, pp. 2-19.

Paglen, Trevor. “Experimental Geography: from cultural production to the production of space” in *Experimental Geography*, New York: Melville House, 2008, pp. 26-33.

\_\_\_\_\_. “Frontier Photography: the other night sky.” *Artforum International* March 2009, pp. 224-229.

Smithson, Robert. "Quasi-Infinities and the Waning of Space". *Robert Smithson: the collected writings*. Berkeley: University of California Press, 1996. pp. 34-37.

**Screening – 13 Sep 2021 – Rozel Point, UT {Goshute territory}**

"Spiral Jetty" by Robert Smithson (1970) 35 minutes.

**Screening – 17 Sep 2021 – Wendover, UT {Goshute territory}**

"Energy and How to Get It" by Robert Frank and Rudy Wurlitzer (1981) 30m.

**Seminar 5 – CENTERING – 20 Sep 2021 – Wendover, UT {Goshute territory}**

Coolidge, Matthew. "Out There with the Center for Land Use Interpretation" in *Land Arts of the American West*. Austin: University of Texas Press, 2009, pp. 202-213.

Carney, Sean J Patrick. "Ground Control." *Artforum*, 19 July 2021.

Supplemental reading:

Alonso, Pedro. "Atacama Deserta" in *Deserta: ecologia e industria en el Deserta de Atacama*. Santiago, Chile: Ediciones ARQ, Escuela de Arquitectura, Pontificia Universidad Católica de Chile, 2012, pp. 14-37.

Rugoff, Ralph. "Circling the Center" in *Overlook: exploring the internal fringes of America with the Center for Land Use Interpretation*. New York: Metropolis Books, 2006, pp. 35-41.

Stellars, Simon. "'Extreme Possibilities': Mapping 'the sea of time and space' in JG Ballard's Pacific fictions." *Colloquy*, No. 17, August 2009, pp. 44-61.

**Seminar 6 – INDEXING – 25 Sep 2021 – Trick Tank, AZ {Hohokam, Pueblos, Havsu Baaja (Havasupai), Diné Bikéyah, Hopitutskwa territory}**

Ballard, J.G. "Voices of Time" in *The Best Short Stories of J.G. Ballard*. New York: Picador, 1978, pp. 67-99.

Supplemental reading:

Ballard, J.G. "Terminal Beach" in *The Best Short Stories of J.G. Ballard*. New York: Picador, 1978, pp. 244-264.

Scott, Emily Eliza and Kirsten Swenson. "Introduction: contemporary art and the politics of land use" in *Critical Landscapes: art, space, politics*. Oakland, California: University of California Press, 2015, pp. 1-15.

Turnbull, David. *Maps are Territories: science is an atlas*. Chicago: University of Chicago Press, 1993, pp. 18-27.

**Seminar 7 — LISTENING — 27 Sep 2021 — Chaco Canyon, NM  
{Pueblos, Diné Bikéyah (Navajo), Núu-agma-tʼv̥v̥-pʼ (Ute) territory}**

Lippard, Lucy (text) and Peter Goin (photographs and commentary). *Time and Time Again: history, rephotography, and preservation in the Chaco world*. Santa Fe: Museum of New Mexico Press, 2013, pp. 17-32, 59-69.

Reflection on past readings, experience summary, break preparations.

Supplemental reading:

Brody, J.J. "Chaco Canyon and the Interactions of Nature, Culture, Art and History" in Taylor, Chris and Bill Gilbert. *Land Arts of the American West*. Austin: University of Texas Press, 2009, pp. 163-173.

Denk, Jeremy. "Earth Music: The Great Animal Orchestra, by Bernie Krause." *New York Times*, April 12, 2012, p. BR1.

**Seminar 8 — RETURNING — 7 Oct 2021 — Marfa, TX {Jumanos, Ndé Kónitsaaíí Gokiyaa (Lipan Apache), Mescalero Apache territory}**

Reynolds, Ann. "The Problem of Return" in *Land Arts of the American West*. Austin: University of Texas Press, 2009, pp. 122-129.

Supplemental reading:

Lopez, Barry. *The rediscovery of North America*. Lexington, Kentucky: University Press of Kentucky, 1990, pp. 3-58.

Reynolds, Ann. "Culture as a Way of Seeing" in *Robert Smithson: learning from New Jersey and Elsewhere*. Cambridge: MIT Press, 2003, pp. 1-10.

Smithson, Robert. "Hotel Palenque" lecture transcript from 1972, and Neville Wakefield "Yucatan is Elsewhere: on Robert Smithson's Hotel Palenque" in *Parkett* 45, 1995.

Smithson, Robert. "Tour of the Monuments of Passiac, New Jersey" in Holt, Nancy (editor). *The Writings of Robert Smithson*. New York: New York University Press, 1979, pp. 52-57.

**Seminar 9 — EXPANDING — 11 Oct 2021 — Marfa, TX {Jumanos, Ndé Kónitsaaíí Gokiyaa (Lipan Apache), Mescalero Apache territory}**

Molesworth, Helen. "Josiah McElheny: A Dictionary of 1deas" in *Josiah McElheny: Some Pictures of the Infinite*. Ostfildern, Germany and Boston: Hatje Cantz and ICA Boston, 2012, pp. 8-27.

Supplemental reading:

Farber, Manny. "White Elephant Art vs. Termite Art". *Negative Space*. New York: Praeger Publishers, 1971. pp. 134-144.

Smithson, Robert. "A Sedimentation of the Mind: Earth Projects" in Jack Flam (ed.), *Robert Smithson: The Collected Writings*. Berkeley, Los Angeles and London: University of California Press, 1996, pp. 100-113.

Sorlin, Sverker. "Uncovering the Non-Site: Robert Smithson on Art, Layers, and Time" in *Textures of the Anthropocene: Grain, Vapor, Ray*. Cambridge, Massachusetts: The MIT Press, 2015, pp. 32-44.

**Screening – 14 Oct 2021 – Cabinetlandia {Tampachoa (Mansos), Pescado, Chiricahua Apache territory}**

“The Counselor” by Ridley Scott and Cormac McCarthy (2013) 117 minutes.

**Seminar 10 – LAYERING – 15 Oct 2021 – Chiricahua Mountains, AZ {Chiricahua Apache territory}**

Lippard, Lucy. “Postmodern Ambush” in *Afterall: A Journal of Art, Context, and Enquiry*, Issue 39 (Summer 2015), pp. 14-25.

Supplemental reading:

Kelley, Bill (Jr.). “Reimagining Ceremonies: A Conversation with Postcommodity” in *Afterall: A Journal of Art, Context and Enquiry*, Issue 39 (Summer 2015), pp. 26- 35.

Lippard, Lucy. “Peripheral Vision” in *Land Arts of the American West*. Austin: University of Texas Press, 2009, pp. 337-345.

**Screening – 16 Oct 2021 – Chiricahua Mountains, AZ {Chiricahua Apache territory}**

“Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio” by Sam Wainwright Douglas (2010) 57m.

**Screening – 19 Oct 2021 – Chiricahua Mountains, AZ {Chiricahua Apache territory}**

“Who Is Dayani Cristal?” by Marc Silver (2014) 89 minutes.

**Seminar 11 – CONTESTING – 20 Oct 2021 – Mimbres River, NM {Pueblos, Chiricahua Apache territory}**

Bowden, Charles. “Contested Ground” in *Orion*. Nov/Dec 2009, pp. 18-25.

Supplemental reading:

Reisner, Marc. *Cadillac Desert: The American West and Its Disappearing Water*. New York: Viking Press, 1986, pp. 1-13.

**Screening – 21 Oct 2021 – Mimbres River, NM {Pueblos, Chiricahua Apache territory}**

“DamNation” by Ben Knight and Travis Rummel (2014) 87 minutes.

**Seminar 12 – COOLING – 24 Oct 2021 – Plains of San Agustin, NM {Pueblos, Chiricahua Apache territory}**

Zoline, Pamela. *Heat Death of the Universe*. Kingston, New York: McPherson, 1988, pp. 13-29.

Supplemental reading:

Banham, Reyner. “Home is not a House.” *Art in America* No. 2, April, 1965.

Greaves, Brendan. "Today's Rainbow is Tomorrow's Tamale: El Corrido de Juarez" included with Terry Allen. *Juarez*. Paradise of Bachelors, 2016. CD and vinyl recording.

Hickey, Dave. "Born in a Trailer: borne forth upon the perfect ship" included with Terry Allen. *Juarez*. Paradise of Bachelors, 2016. CD and vinyl recording.

**Screening – 26 Oct 2021 — Plains of San Agustin, NM  
{Pueblos, Chiricahua Apache territory}**

"No Country for Old Men" by Ethan and Joel Cohen (2007) 122 minutes.

**Screening – 28 Oct 2021 — Plains of San Agustin, NM  
{Pueblos, Chiricahua Apache territory}**

"Through the Repellent Fence" by Sam Wainwright Douglas (2017) 74m.

**Seminar 13 — REFLECTING – 29 Oct 2021 – Two Buttes, NM  
{Tampachoa (Mansos), Mescalero Apache territory}**

Reflection on past readings and experience summary.

Supplemental reading:

Ginsberg, Allen, *Howl*. New York: Harper & Row, 1986, pp. 3-8.

Jonas, Joan and Lynne Cooke. *Joan Jonas the Shape, the Scent, the Feel of Things*. New York: Dia Art Foundation, 2006. pp. 7, 46-51, 61-68.

McFadden, Jane. "Earthquakes, Photoworks, and Oz: Walter de Maria's Conceptual Art" in *Art Journal* Vol. 68, No. 3, Fall 2009, pp. 68-87.

Scott, Emily. "Decentering Land Art from the Borderlands: A Review of *Through the Repellent Fence*." *Art Journal*, 27 March 2018.

Shepherd, Paul. "Grounds for Dispersal" in *Harvard Design Magazine*, Winter/Spring 2002, pp. 48-51.

Winters, Terry. "Field Work (for Hayden)". *Artists on Walter De Maria*. New York: Dia Art Foundation, 2017. pp. 74-91.

## LAND ARTS 2021 READER SUPPLEMENT INDEX

1. Adams, John Luther. *The Place Where You Go to Listen: in search of an Ecology of Music*. Middletown, Connecticut: Wesleyan University Press, 2009. pp. 1-10.
2. \_\_\_\_\_. "Making Music in the Anthropocene". *Slate*. [http://www.slate.com/articles/arts/culturebox/2015/02/john\\_luther\\_adams\\_grammy\\_winner\\_for\\_become\\_ocean\\_discusses\\_politics\\_and.html](http://www.slate.com/articles/arts/culturebox/2015/02/john_luther_adams_grammy_winner_for_become_ocean_discusses_politics_and.html), February 24, 2015.
3. \_\_\_\_\_. "Becoming Desert: after almost 40 years, I left Alaska. In barrenness, I found new music.". *Slate*. <https://slate.com/culture/2018/03/john-luther-adams-on-his-new-piece-become-desert.html>, March 1, 2018.
4. \_\_\_\_\_. "The End of Winter". *The New Yorker*. <https://www.newyorker.com/culture/culture-desk/the-end-of-winter>, March 27, 2018.
5. \_\_\_\_\_. "In the Name of the Earth". <http://johnlutheradams.net/in-the-name/>,
6. Aldiss, Brian. *Earthworks*. Garden City, NY: Doubleday, 1966. pp. 47-67.
7. Allen, Stan. "Mapping the Unmapping". *Stan Allen Essays*. Amsterdam: G+B Arts, 2000. pp. 30-45.
8. Arnold, Hadley. "A Poem Full of Vitamins?". *Journal of Architectural Education*, Vol 74:1. March 2020. pp. 5-7.
9. Arquero de Alacron, Maria. "Imagining the Urban Water Commons. *Journal of Architectural Education*, Vol 74:1. March 2020. pp. 49-59.
10. Åsberg, Cecilia. "Feminist Posthumanities in the Anthropocene: Forays Into The Postnatural". *Journal of Posthuman Studies*, Vol. 1, No. 2.. State College, PA: Penn State University Press, 2017. pp. 185-204.
11. Ballard, J.G. "Terminal Beach". *The Best Short Stories of J.G. Ballard*. New York: Picador, 1978. pp. 244-264.
12. Bauer, Curtis. "A Note on the Poetry of Igor Barreto" in *The Blind Plain / El Llano Ciego*. Portland, OR: Tavern Books, 2018, pp. 15-22.
13. Benjamin, Walter. "Unpacking my Library". *Illuminations*. New York: Houghton Mifflin Harcourt, 1968. pp. 59-67.
14. \_\_\_\_\_. "Author as Producer". *New Left Review* 1/62. July-August 1970.
15. Bey, Hakim. "The Periodic Autonomous Zone". 2009.
16. Bishop, Russell. "Freeing Ourselves: An Indigenous Response to Neo colonial Dominance in Research, Classrooms, Schools and Educational Systems. *Counterpoints*, Vol. 500 Paulo Freire: The Global Legacy. 2015. pp. 93-102.
17. Bishop, Russell, James Ladwig and Mere Berryman. "The Centrality of Relationships for Pedagogy: The Whanaungatanga Thesis. *American Educational Research Journal*, Vol 1, No. 1. Feb 2014. pp. 184-214.
18. Bitsui, Sherman. *Flood Song*. Copper Canyon Press: Port Townsend, WA, 2016. pp. 46, 50, 57.
19. Bochner, Mel. "Secret of Domes: Mel Bochner on The Domain of the Great Bear". *Artforum International*. September 2006. pp. 340-345.
20. Bowden, Charles. "Contested Ground". *Orion*. Nov/Dec 2009. pp. 18-25.

21. Brody, J.J. "Chaco Canyon and the Interactions of Nature, Culture, Art and History". *Land Arts of the American West*. Austin: University of Texas Press, 2009. pp. 163-173.
22. Brown, John Seely, Allan Collins and Paul Duguid. "Situated Cognition and the Culture of Learning". *Educational Researcher*, Vol 18, No. 1. Jan-Feb 1989. pp. 32-42.
23. Buell, Lawrence, Ursula K. Heise, and Karen Thornber. "Literature and Environment". *Annual Review of Environment and Resources*, Vol 36. 2011. pp.417-440.
24. Buszek, Maria Elena. "Labor is my Medium". *Archives of American Art Journal* 50: 1-4. 2012. pp 67-75.
25. Cage, John. "Introduction to an Unpresented Text" . *VIA 5 : determinants of form*. Cambridge, MA: University of Pennsylvania and MIT Press, 1982. pp. 44-51.
26. Cameron, Rose E., Elizabeth Fast, Anjali Helferty and Patrick Lewis. "Critical Reflexivity on Indigenous Knowledge as a Mode of Inquiry". *International Review of Qualitative Research*, Vol 9, No. 3. Fall 2016. pp. 273-276.
27. Careri, Francisco. *Walkscapes: walking as an aesthetic practice*. Barcelona: Editorial Gustavo Gili, 2002. pp. 119-175.
28. Castle, Elizabeth. "The Original Gangster" The Life and Times of Red Power Activist. Madonna Thunder Hawk. *The Hidden 1970s*. New Brunswick, NJ: Rutgers University Press, 20210. pp. 267-283.
29. Childs, Mark. "As COVID-19 spreads, how do you ethically get outdoors?". *High Country News*. 24 March 2020.
30. Colman, Steven M., Kerry R. Kelts, and David A. Dinter. "Depositional History and Neotectonics in *Great Salt Lake, Utah, from High-Resolution Seismic Stratigraphy*". *Sedimentary Geology* 148. 2002. pp. 61-78.
31. Cook, Brenda Nixon. Hazard Ranking System Documentation Record: Jackpile-Paguete Uranium Mine. EPA ID No: NMN000607033.
32. Cooper, Danika. "Waters Resist". *Journal of Architectural Education*, Vol 74:1. March 2020. pp. 37-47.
33. Coyne, Kelly and Erik Knutzen. *The Urban Homestead*. Port Townsend, WA: Process Media, 2010. pp. 14-17.
34. Danto, Arthur. *After the End of Art: contemporary art and the pale of history*. Princeton: Princeton University Press, 1997. pp. 2-39.
35. Davis, Raymond & Francis Foote. *Surveying: theory and practice*. New York: McGraw Hill, 1940. pp. 414-438.
36. Dees, Janet and Irene Hofmann. "The Unsettled Biennial Landscape". *Unsettled Landscapes*. Santa Fe: SITE Santa Fe, 2014. pp. 27-32.
37. Del Real, Jose A. "Pits of Infection: A Border Town's Crisis Has Nothing to Do With Migrants". *The New York Times*. Feb 9, 2019.
38. Deloria, Philip. "What Tecumseh Fought For". *The New Yorker*. 26 October 2020.
39. Denk, Jeremy. "Earth Music: The Great Animal Orchestra, by Bernie Krause". *New York Times*. April 12, 2012. p. BR1.
40. Dexter, Emma. "To Draw is to be Human". *Vitamin D: New Perspectives in Drawing*. London: Phaidon, 2005. pp. 6-10.
41. Diaz, Natalie. "Post Colonial Love Poem". *The New Republic*. March 2016.

42. Dyer, Geoff. "Poles Apart: notes from a pilgrimage". *The New Yorker*. April 18, 2011. pp. 62-70.
43. Eda, Cufer. "War in a Mousetrap: System 317". *Here We Go Again . . . system 317 : a situation of the Resolution series — Pavilion of the Republic of Slovenia at the 58th International Art Exhibition - La Biennale di Venezia*. Ljubljana, Slovenia: Moderna Galeria, 2019. pp. 33-64.
44. Eilperin, Juliet. "In Diminished Grand Staircase-Escalante National Monument: ideology trumps economics". *The Washington Post*. Jan 15, 2019.
45. Eleeey, Peter. "If You Couldn't See Me: the drawings of Trisha Brown". *Trisha Brown: So that the Audience Does Not Know Whether I have Stopped Dancing*. Minneapolis: Walker Art Center, 2008.
46. Faller, Mary Beth. "Letting in the light: ASU, artist James Turrell to partner on masterwork in the desert". *ASU Now*. Jan 14, 2019.
47. Farber, Manny. "White Elephant Art vs. Termite Art". *Negative Space*. New York: Praeger Publishers, 1971. pp. 134-144.
48. Fer, Briony. "A Natural History of Chance". *Tacita Dean: Film Works*. New York: Charta, 2007. pp. 6-43.
49. Flückiger, Urs Peter. *Donald Judd Architecture in Marfa, Texas*. Basel: Birkhäuser Verlag AG, 2007. pp. 25-49.
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56. Givette, Olivia. "John Luther Adams Art Fully Present in the Fullness of the Present Moment". *National Sawdust Log*. 2018. <https://nationalsawdust.org/theolog/2018/08/14/john-luther-adams-art-fully-present-in-the-fullness-of-the-present-moment/>.
57. Graham, James (ed.). "Climatic Imaginaries". *Climates: architecture and the planetary imaginary*. Zurich & New York: Lars Mueller and Columbia Books on Architecture and the City, 2016. pp. 9-14.
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60. Heyman, David. "Landscape Will Thank You to Remember That". *Places Journal*. July 2019.
61. Hodge, Roger. "Blood and Time: Cormac McCarthy and the Twilight of the West". *Harper's*. Feb 2006. pp. 65-72.

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5. Christoffer Eide, artist from Oslo, Norway.
6. Meghan Giles, poet/writer, PhD candidate at Texas Tech.
7. Joshua Haunschild, artist/photographer with MFA from Arizona State University.
8. Penelope Leggett, landscape architect with BLA from UC Berkeley.
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## **FIELD GUESTS**

1. Steve Badgett — artist with [SIMPARCH](#)
2. Matthew Coolidge — director of [Center for Land Use Interpretation](#)
3. Curtis Francisco — geologist from Laguna Pueblo
4. Rebecca Gates — [musician](#), artist, curator, [soundworker](#)
5. Jesse and Irma Larriva — El Paso residents & alum parents
6. Andrea Nasher — cultural activator
7. Monty Paret — art historian teaching at [University of Utah](#)
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