

# *Eco-art: Art Created in Response to the Ecological Crisis*

Fall 2015

TARTS 402

Instructor: Beverly Naidus, Associate Professor, UWT [bnaidus@uw.edu](mailto:bnaidus@uw.edu)

Office Hours: Tues/Thursday 12:25-12:50 pm and 2:55-3:30 pm

Class Meeting Time: Tues/Thurs 12:50-2:55

Class location: Whitney Art Center, main floor

## COURSE SUMMARY

This course is an introduction to the contemporary art practice called “eco-art.” This multi-faceted art movement addresses the environmental crisis in a number of imaginative ways. Some eco-artists see themselves as healers of the earth. They remediate damaged sites using artistic means or they design projects that demonstrate wise use of resources. Others see themselves as environmental activists and use their work to educate and inspire others while revealing the hidden (and not so hidden) realities of ecosystems in crisis. Other artists see their work as an opportunity for the public to reconnect with nature in new (old) ways and to heal from the alienation caused by living in a consumerist society.

In this course we will explore what it means to be a socially responsible artist and how an artist can both critique the dominant culture and create visions for the future. If we are aware of the environmental crisis, is it enough to recycle and live simply, or are there other ways we can use our artistic voices and imaginations to express our concerns about the world we live in?

This course will also address “nature deficit disorder,” a condition affecting children and adults all over the developed world. We will use strategies for realigning a right relationship with nature, seeing ourselves as part of it, moving slowly within it rather than distanced by screens and car windows.

We will experiment with different perceptual and conceptual approaches to art making and develop some aesthetic strategies for engaging an audience in particular environmental concerns. We will examine more carefully our senses of place: in the natural world, our local communities, and in the society as a whole.

## Course Goals

- To explore a perceptual and conceptual approach to art making
- To develop formal skills and fluency with visual grammar
- To experience hands-on collaborative art processes
- To be exposed to a wide variety of contemporary art forms including site-specific installations, culture jamming, photo-text work, performance art, community-based art and street art.
- To become familiar with a variety ways of understanding the ecological crisis using the lenses of art and writing
- To encourage critical thinking in relation to the art making process and our understanding of the world we live in

## Course Requirements

- A blank-page journal (8x10 or larger) for examining your environmental concerns and observations of nature through drawings, research notes, collage, photos – inspiration for the journal work will come from twice weekly walks, and reflections on discussions and readings. ***YOUR journal functions like an open book exam with your bi-weekly entries revealing what you are learning and how you are participating in the creative process.***
- Readings. Required text, **To Life!: Eco Art in Pursuit of a Sustainable Planet** by Linda Weintraub and other articles that will be sent via Canvas
- Oral presentation about an Eco-artist list below

- The Four Elements Proposals: Air, Fire, Water & Earth - proposals for art works (public projects) that either celebrate or look critically at what is happening to each of these elements
- One of the proposals must be built or created as a final project
- A collaborative artwork (a three dimensional piece made from recycled materials) that addresses the emotions surrounding extinction (grief for the losses, gratitude for the present moment).

**Class participation is essential and unexcused absences will affect grades. Attendance is extremely important in studio art classes. It will be difficult to make up the work outside of class, and your insight and participation during discussions are a critical part of the class. The process in an art class is accumulative, and requires interaction with peers and the course content discussed in class. Missing more than two class meetings during the quarter, regardless of the reason, may have a negative effect on your class participation grade.**

### Classroom Behavior

- Food and drink are acceptable as long as you do not disrupt the class or bother your neighbors. All food & drink must be consumed away from computers, on the non-carpeted side of the class.
- Please turn off all electronic devices including cell phones and pagers when you come to class. Texting and web surfing during lectures and discussions is NOT permitted.
- Please be respectful and attentive when others are speaking in class. We want the classroom to be a safe space where different points of view can be expressed.
- Arriving late or leaving early should never happen except on rare occasions; if you must arrive late or leave early, please do so in as unobtrusive a way as possible.

### Grades and Self-evaluation

Each student will share her or his journal with the instructor on November 12th during a midterm review meeting. Prior to that meeting, on November 11th or before, a self-evaluation statement will be sent to the instructor via email. The self-evaluation will discuss the student's creative process in relation to the course content.

Students are required to share their studio projects during group feedback sessions and to participate in the discussions about their work. If work is not shown during these sessions, and is turned in without having received any previous feedback, it will affect the final grade.

All assignments are assessed according to the following criteria:

- Familiarity with visual grammar in relation to the student's intention
- Ability to be inventive both with content and form, and to take risks
- Attention to craft and process (work done hastily the night before is usually painfully obvious). Work created with little attention or care will be graded accordingly.
- Responsiveness to suggestions to strengthen projects

Grades will be weighted in the following way: Elements Exercises: 40% (each is 10%), Midterm Journal: 10%, Final Journal: 10% Oral presentation about eco-artist: 10%, Participation: 10%, Collaborative Project (ungraded but required), Final Project: 20%

### **UW Grade Conversion:**

This table depicts the lowest percentage you can earn and be guaranteed a particular grade in the course.

Letter grade	Cutoff %	UW decimal grade	Letter grade	Cutoff %	UW decimal grade
A	97	4.0	C+	77	2.2
	94	3.9	C	76	2.1
A-	93	3.8		75	2.0

	92	3.7		74	1.9
	91	3.6	C-	73	1.8
	90	3.5		72	1.7
B+	89	3.4		71	1.6
	88	3.3		70	1.5
	87	3.2	D+	69	1.4
B	86	3.1		68	1.3
	85	3.0		67	1.2
	84	2.9	D	66	1.1
B-	83	2.8		65	1.0
	82	2.7		64	0.9
	81	2.6	D-	62	0.8
	80	2.5		60	0.7
C+	79	2.4	E	0-59	0.0
	78	2.3			

## **Supplies**

Blank page, hard-cover journal (8x10 inches or larger) – available in the UW bookstore and elsewhere (a limited amount of recycled ones will be offered for free at the first class), scavenged natural materials, old magazines (for collage work), found objects, glue stick or Yes Paste, cutting tool, and digital camera (they can be borrowed from media services).

Books: To Life!: Eco Art in Pursuit of a Sustainable Planet by Linda Weintraub

## ***Incident Weather***

Call 253-383-INFO or check the UW Tacoma homepage to determine whether campus operations have been suspended or delayed. If not, but driving conditions remain problematic, call the professor's office number. This number should provide information on whether a particular class will be held or not, and/or the status of pending assignments. If the first two numbers have been contacted and the student is still unable to determine whether a class(es) will be held, or the student has a part-time instructor who does not have an office phone or contact number, call the program office number for updated information.

## ***Disability Support Services (Office of Student Success)***

The University of Washington Tacoma is committed to making physical facilities and instructional programs accessible to students with disabilities. Disability Support Services (DSS), located in MAT 354, functions as the focal point for coordination of services for students with disabilities. If you have a physical, emotional, or mental disability that "substantially limits one or more major life activities [including walking, seeing, hearing, speaking, breathing, learning and working]," and will require accommodation in this class, please contact DSS at (253)692-4508 , email at dssuwt@uw.edu , uwtshaw@uw.edu or visit [www.tacoma.uw.edu/dss](http://www.tacoma.uw.edu/dss) for assistance.

## ***Teaching and Learning Center***

The Teaching and Learning Center (TLC) offers free academic support for students at all levels. We offer one-on-one consultations and group workshops in writing, math, statistics, science, and Spanish. We also work with students on questions about English grammar & vocabulary, reading, and learning strategies. We are located in Snoqualmie 260 and online. Our schedules for appointments and drop-in visits are posted on our website at [www.tacoma.uw.edu/tlc](http://www.tacoma.uw.edu/tlc) . For special needs or subject tutoring requests, please email [uwteach@uw.edu](mailto:uwteach@uw.edu) or call (253) 692-4417.

## ***Library***

The UW Tacoma Library provides resources and services to support finding resources for your assignments. We guide students through the research process, helping you learn how to develop effective strategies and find and evaluate appropriate resources. In addition to research and instructional support, we manage course reserves and print and digital collections and provide spaces for group and individual study. For assistance or more information, visit our service desks, located in SNO and TLB, or our website, <http://www.tacoma.uw.edu/uwt/library> .

## ***Incomplete***

[http://www.washington.edu/students/genclat/front/Grading\\_Sys.html#I](http://www.washington.edu/students/genclat/front/Grading_Sys.html#I)

An Incomplete is given only when the student has been in attendance and has done satisfactory work until within two weeks of the end of the quarter and has furnished proof satisfactory to the instructor that the work cannot be completed because of illness or other circumstances beyond the student's control. A written statement of the reason for the giving of the Incomplete, listing the work which the student will need to do to remove it, must be filed by the instructor with the head of the department or the dean of the college in which the course is given.

## ***Email Policy***

Policy on the use of email at UW Tacoma

## ***Electronic Devices***

Electronic devices (including, but not limited to, cell phones, tablets and laptops) may only be used in the classroom with the permission of the instructor. Activities that are not relevant to the course, such as checking/ sending email, playing games and surfing the web, are considered disruptive activities when class is in session.

## ***Campus Safety Information***

### **Escort Service**

Safety escorts are available 24 hours a day, 7 days a week, there is no time limit. Call the main office line at 253-692-4416.

### **In case of a fire alarm**

During an emergency evacuation, take your valuables ONLY if it is safe to do so. You could put yourself or someone else at risk by delaying your exit. Plan to return to class once the alarm has stopped. Do not return until you have received an all-clear from somebody "official," the web or email.

### **In case of an earthquake**

DROP, COVER, and HOLD. Once the shaking stops, take your valuables and leave the building. Do not plan to return for the rest of the day. Do not return to the building until you have received an all-clear from somebody "official," the web or email.

For more information:

- Campus Safety's "What to do in an emergency" website .
- SafeCampus website

**Oct 1** – Introductions. Review course syllabus and course goals and readings. Discuss Journal requirements. Talk about the role of art in society and stereotypes about artists. Discuss some ecological issues affecting the students. Walking meditation exercise (includes journal reflections and discussion).

**Homework:** Take a 20-30 minute walk in your yard, neighborhood, local park or on a beach. Bring your journal, pencil and a camera. Make notes about the time of day, temperature, smells, vegetation (or lack of it), animal life (including people), noises, and your physical and emotional state. Walk in silence (Turn your phone on vibrate or don't bring it and don't listen to music). The goal is to have your senses open so you can hear, smell and feel things you don't normally access. Try and be mindful of your breathing – is it shallow, is it fast, is it deep and slow? After a few minutes of quiet, slow walking, find something you never noticed about the landscape and record it with doodles, sketching, rubbings, and/or photos. You will be doing this exercise every week, twice a week. You can take the same walk every week or choose different walks. It's up to you. Read pages 3-50 in **TO LIFE!** *Make notes on the readings and bring in one question or comment about each reading to share with the group.*

**Oct 6** – Lecture/discussion about Ecological Theory, Nature Deficit Disorder and Eco-art. Slide talk.

**Homework:** Continue reading **TO LIFE**, the sections about Ant Farm, Joseph Beuys & Hans Haacke. Bring your notes about the readings, including two questions/comments about the reading to share in class. Bring your journal from walks to share.

**Oct 8** – Discussion about visual grammar. Outdoor observation of the natural world - bring drawing tools, journal and digital camera, and appropriate clothing for the weather. Discuss readings.

Instructions re. the Four Elements (Air, Fire, Earth, Water) Exercises including what it means to make a proposal for a visual or performance project

**Homework:** Bring in materials for a site-specific work (details to be explained). During your walks focus on the element of air/wind, and begin research about local air/wind issues – ask yourself questions about what’s in the air we breathe, what is wind power, how does carbon dioxide affect the atmosphere, what is triggering methane releases, what causes the aroma of Tacoma? Read sections on Helen & Newton Harrison, Alan Kaprow and Bonnie Ora Sherk in **To LIFE!** Make notes in journal and bring two comments/questions to share.

**Oct 13**– Field trip to visit UPS exhibit, Artist’s Books about Dirt. Get feedback on journals. Discuss readings.

**Homework:** Start working on Air piece. Read the sections Mierle Laderman Ukeles, Brandon Ballengee and the Beehive Collective in **TO LIFE**. Make notes in journal. Collect advertisements that use some aspect of the environment or ecology to sell their product.

**Oct 15** –Media Literacy exercise. Site-specific exercise. Discussion of reading. Questions about Air exercise.

**Homework:** Deconstruct ads and put them in your journal with your notes. Research where local energy comes from, what alternative energy projects are being explored locally, global warming, the concept of peak oil, mixed reviews about biodiesel, carbon trading, nuclear issues including the ongoing meltdowns in Japan, etc. Contemplate energy issues as you take your twice-weekly walks.

**Oct 20** – Bring in Air exercise for discussion. Discuss readings.

**Homework:** Work on Fire/Energy Piece. Continue walks. Read about Mel Chin, Critical Art Ensemble & Bright Ugochukwu Eke in **TO LIFE!** Make notes.

**Oct 22** – Work session. Oral presentations.

**Homework:** Finish work on Fire/Energy and bring to class on the 22nd. Read about Amy Franceschini, Andy Goldsworthy & Natalie Jeremijenko in **TO LIFE!**

**Oct 27** - Feedback on Fire/Energy exercise.

**Homework:** Begin work on Water. Research one aspect of water: what comes out of your tap, bottled water, the state of Commencement bay, what’s happening to local ground water, etc. Jae Rhim Lee, Maya Lin and Pedro Reyes in **TO LIFE!**

**Oct 29** - Begin conversations and discussion to prepare work on collaborative project. Students will brainstorm the form and content of an artwork, create a skill inventory and think about intention, audience and context. Oral presentations.

**Homework:** Read Tomas Saraceno, Reverend Billy Talen and Lily Yeh in **To Life!**

**Nov 3** – Bring proposal for work on Water to class.

**Homework:** Begin work on Earth. Research ecological problems in relation to soil, agriculture, genetically modified seeds, pesticides, organic food, compost, worms, garbage, etc. and make notes in journal. Walk. Read The Future essay in **To LIFE!**

**Nov 5** – Collaborative work. Oral Presentations

**Homework:** Walk and journal. Reading. Work on Final Project (Extended Elements Project) Finish Earth exercise.

**Nov 10** –Bring work on Earth exercise to class for feedback. Collaborative and individual work.

**Homework:** Walk and journal. Reading. Work on Final Project (Extended Elements Project)

**Nov 12** – Midterm meetings (one on one). Films screenings

**Homework:** Develop final project. Walk and journal. Reading. Work on Final Project (Extended Elements Project)

**Nov 17** – Discussion about how to make work addressing Climate Justice. Collaborative and individual work.

**Homework:** Walk and journal. Work on Final Project (Extended Elements Project)  
**Nov 19** – Install collaborative projects for Third Thursday.  
**Homework:** Walk and journal. Work on Final Project (Extended Elements Project)  
**Nov 24** –  
**Homework:** Walk and journal. Work on Final Project (Extended Elements Project)  
**Dec 1** – Bring in incomplete projects for feedback (next to last draft). Third Thursday event.  
**Homework:** Walk and journal. Work on Final Project (Extended Elements Project)  
**Dec 3** – work session  
**Dec 8** – Final draft of final project due for group discussion.  
**Dec 10** – Final Journals due. Group Feedback session on Final projects.  
**Dec 15** — Class feast with ecological theme. Return journals and wrap up discussion.

### Eco-art Websites

<http://www.greenmuseum.org> and other links from that site  
<http://www.ecoartnetwork.org> and follow the links to each artist's site  
<http://weadartists.org/>  
<http://ecoartspace.blogspot.com/>  
<http://www.beehivecollective.org>  
[http://www.chrisjordan.com/current\\_set2.php?id=7](http://www.chrisjordan.com/current_set2.php?id=7)  
<http://www.alivinglibrary.org/treeentrance.html>  
<http://www.robinlasser.com/artwork/index.html>  
<http://www.agitart.org/work/overprocessed/overprocessed.html>

### Books on Contemporary Eco-Art

Beardsley, John, **Earthworks and Beyond**. New York: Asseville Press, 1989  
 Boetzkes, Amanda. **The Ethics of Earth Art**. Minneapolis; London : Univ of Minnesota Press, 2010.  
**Ecological Aesthetics: Art in Environmental Design : Theory and Practice**. Initiated by Herman Prigann ; edited by Heike Strelow in co-operation with Vera David. Basel ; Boston : Birkhäuser, 2004  
 Gablik, Suzi, **The Reenchantment of Art**, NY: Thames & Hudson, 1991  
 Grande, John K. **Art Nature Dialogues: Interviews with Environmental Artists**. Albany: State University of New York Press, 2004  
 Kester, Jeff and Wallis, Brian, **Land and Environmental Art**, Phaidon, 1998  
 Lippard, Lucy R, **The Lure of the Local: Sense of Place in a Multi-centered Society**, NY: New Press, 1997 and **Overlay**, NY: Pantheon, 1983  
 Matilsky, Barbara C., **Fragile Ecologies: Contemporary Artists' Interpretations and Solutions**, New York : Rizzoli International, 1992  
 Oakes, Baile. **Sculpting with the Environment: A Natural Dialogue**. New York: Van Nostrand Reinhold, 1995.  
 Sonfist, Alan, ed. **Art in Land: A Critical Anthology of Environmental Art**, New York: E. P. Dutton, Inc, 1983  
 Spaid, Sue, **Ecovention: Current Art to Transform Ecologies**, Contemporary Art Center, 2002  
 Weintraub, Linda. **Cycle-logical Art: Recycling Matters for Eco-art**.  
 2nd ed. Rhinebeck, NY :Artnow Publications, 2007  
 \_\_\_\_\_ **Environmentalities : Twenty-Two Approaches to Eco-art**. Rhinebeck, NY: Artnow Publications, 2007  
 \_\_\_\_\_ **ECOcentric Topics : Pioneering Themes for Eco-art**. Rhinebeck, NY :Artnow

## Writings about Ecology

- Bookchin, Murray, **Urbanization without Cities**, Montreal: Black Rose Books, 1992  
and **The Philosophy of Social Ecology**, Black Rose Books, 1996
- Carson, Rachel, **Silent Spring**, NY: Houghton Mifflin, 1962
- Diamond, Irene and Orenstein, Gloria, **Reweaving the World**, San Francisco: Sierra Club Books, 1990
- Heller, Chaia, **The Ecology of Everyday Life: Rethinking the Desire for Nature**, Montreal: Black Rose Press, 1999
- Keogh, Martin (ed.), **Hope Beneath Our Feet: Restoring Our Place in the Natural World**, Berkeley, CA: North Atlantic Books, 2010
- Kolbert, Elizabeth, **Field Notes from a Catastrophe: Man, Nature and Climate Change**, NY: Bloomsbury Books, 2006
- Louv, Richard, **Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder**, Chapel Hill: Algonquin Books, 2006
- McEwen, Christian and Statman, Mark, **The Alphabet of the Trees: A Guide to Nature Writing**, Teachers and Writers Collaborative, 2000
- Mies, Maria and Shiva, Vandana, **Ecofeminism**, Halifax, NS: Fernwood Publications, 1993
- Shiva, Vandana, **Biopiracy: The Plunder of Nature and Knowledge**, Boston: South End Press, 1997
- Steingraber, Sandra, **Living Downstream: A Scientist's Personal Investigation of Cancer and the Environment**, Vintage, 1998
- Starhawk, **The Earth Path: Grounding Your Spirit in the Rhythms of Nature**, Harper San Francisco, 2004
- Tobias, Michael and Cowan, Georgianne, **The Soul of Nature**, Continuum Publishing, 1994
- Tokar, Brian, **Earth for Sale**, Boston: South End Press, 1997

## Websites for researching 4 elements exercises

- <http://www.breathingearth.net/>
- <http://www.organicconsumers.org/>
- <http://www.350.org/>
- <http://www.risingtidenorthamerica.org/>
- <http://www.sustainabletable.org/>
- <http://www.eatwellguide.org/>
- <http://www.newenergychoices.org/>
- <http://www.thematrix.com/>
- <http://www.foodandwaterwatch.org/>
- <http://www.localharvest.org/search-csa.jsp?map=1&lat=47.376480&lon=-122.099400&scale=2&ty=6&zip=98042>
- <http://www.thirstthemovie.org/index.html>
- <http://www.clayoquotbiosphere.org/>
- <http://www.partnersinflight.org/>
- <http://sciencereview.silentspring.org/index.cfm>
- <http://cheatneutral.com/>
- <https://www.organicconsumers.org/>
- <http://www.peakoil.com>
- <http://www.postcarbon.org/>
- <http://www.oilcrisis.com/>
- <http://www.communitysolution.org/>
- <http://www.energybulletin.net/primer.php>

<http://coralstory.blogspot.com/>  
<http://www.watoxics.org/>  
<http://www.happyplanetindex.org/>  
<http://peakenergy.blogspot.com/>

### **Alternative News Sites (with environmental topics)**

<http://www.democracynow.org/>  
<http://www.yesmagazine.org/>  
<http://www.truthout.org/>  
<http://www.alternet.org/>  
<http://www.tomdispatch.com/>  
<http://www.progressive.org/>  
<http://inthesetimes.org/>

### **Eco-magazines**

<http://grist.org/>  
<http://www.earthisland.org/>  
<http://www.emagazine.com/>  
<http://www.oriononline.org/>  
<http://www.resurgence.org/>  
<http://www.earthfirstjournal.org/>  
<http://www.motherearthnews.com/>  
<http://www.earthlight.org/>  
<http://www.odemagazine.com/>  
<http://www.greenatworkmag.com/>

### **ECOART WEBSITES**

<http://www.greenmuseum.org> and other links from that site  
<http://www.ecoartnetwork.org> and follow the links to each artist's site  
<http://weadartists.org/>  
<http://ecoartspace.blogspot.com/>  
<http://artistsandclimatechange.com/>  
<http://www.imagine2020.eu/>  
<http://www.capefarewell.com/art.html>

more ARTISTS for oral presentations:

Jackie Brookner  
Susan Leibowitz Steinman  
Xavier Cortada  
Chris Jordan  
Mona Caron  
Fritz Haeg  
Tim Gaudreau  
Betsy Damon  
Erica Fielder



Dominique Mazeaud  
Kathryn Miller  
Matthew Moore  
Beth Carruthers  
Buster Simpson  
Christy Rupp  
Shelley Sacks  
Ann Rosenthal  
Basia Irland  
Chrissie Orr  
Beth Ferguson  
Michael Swaine  
Robin Lasser

### **\*How to Make a Strong Journal**

1. Make notes that are REFLECTIONS about the class discussions - not just what was said, but how do YOU feel about them. If you disagree with the dominant opinions in class, but aren't clear why, write about that. If you feel lost, write about that. The great thing about journals is that you are writing for yourself, and developing your voice. If your buttons get pushed, and you are feeling shy to respond, the journal gives you a venue in which to shout, cry, whine, argue or rally support. It is one of the most important tools I can offer you in this course, and journaling can truly help you the rest of your life, if you allow its power in, even in a small way.
2. Make a drawing and some notes based on ideas or things you discovered while waling.
3. If your journal is not feeling like it is yours (you have discovered you don't like its shape or color or texture), cut the pages out that you have written and drawn on, and paste them into a journal that really feels like home. You can make your own book using string, thread, wire, an old shoe lace, and a hole punch or a drill. Nothing worse than spending time in a "space" that feels shabby or tentative or NOT YOU. Find some colors that speak to your mood, paint them in the margins of the pages you have just written on.
4. Glue in assorted things you find during the day: like fabric with textures and colors that speak to what you just wrote, leaves, buttons, paper clips, notes you find on the sidewalk. Make tabs, or pockets, or sew things in. Create hidden pages and fold outs. Record these moments in time that will never be repeated.
5. Although the journal project is not scrap booking, you may think this process is similar. Some people HATE scrap booking, so do an anti-scrapbook (what would that look like?). Do some parodies or satires about the whole process.
6. If you come to class bored, you can always open your journal and slip away into its pages. I never complain when students are working in their journals during class time.
7. Use your journal as a place to dream about the world you would love to live in.

8. Remember to write down notes to the readings. If you haven't had time to read all the articles listed in the syllabus, read them now. Put in your thoughts about what you're reading. Don't self-censor.

9. But remember THIS journal is not your diary. If you need a place to tell your innermost personal thoughts about your current life challenges (other than those related to the class topic), get another journal for that (OR you can create special pages that are hidden, pockets or envelopes in this journal that are off limits for anyone to read, including me).

10. **Finally, your journal is an important part of your grade, and is truly an open-book exam.** If your projects in Photoshop aren't going well, you can vent in the journal. If you have ideas for site-specific installations, and other forms, you can diagram them in the journal. If you are worried or excited about the collaborative project write about it there. USE it everyday if possible. Make it a discipline. You will be amazed how it blossoms for you.

### **Four Elements Project Proposals Criteria**

Possible themes for **AIR**: wind power, smog, the smelter plume, carbon dioxide releases, asthma epidemics, cancer corridors, etc.

Possible themes for **FIRE**: nuclear energy, Fukushima meltdown, petroleum industry, plastics, fracking, solar energy, geothermal energy, rocket stoves, Tar Sands, fossil fuels, the epidemic of wildfires on the west coast and elsewhere, carbon trading, etc.

Possible themes for **WATER**: The Pacific Garbage Patch, water pollution, floods, acidification of the oceans, rainwater collecting, gray water systems, droughts, the water wars, etc.

Possible themes for **EARTH**: Industrial agriculture, factory farming, GMOs, organic food, locavore movement, disappearing top soil, desertification, composting, worm bins, permaculture design, green building, clear cutting, mass extinctions, patenting seeds, seed saving, consumerism, etc.

Each proposal should include images of the proposed project that can be viewed on a screen and text (a paragraph or two) explaining the materials, scale, location, your intentions for the project, who is the audience, time frame, budget, etc. should accompany the images. You can also include photographs of the site, photo-shopped imagery, diagrams, drawings or a small model of the project. You will only need to be able to create one of the four proposals – so you can explore three ideas that are outside of your budget, and one idea should fit within your budget (using scavenged materials) and be at an approved location. Ideally each proposal should be done in Photoshop, but other presentation software is acceptable.

### **Oral Presentation Criteria:**

- Present a few examples (minimum of 5 images, maximum of 10) of the artist's work that is ecological or environmental in its theme. Discuss the meaning of the work from the point of view of the artist and writers who discuss the work and ask questions that you may have about it. Research should be from books or journals.
- A good place to find journal articles is via JStor or Project Muse - both search engines are easily accessible via the library electronic journals (go to the UWT library home page) - you

will need to login to access them. There are many other search engines available via the library web page.

- You can also email the artists and ask them questions directly. Tell them that you are student in my class. Getting your information only from the artist and his/her website is not sufficient. You need to read interpretations about the artist's work written by others.
- If you discover that not much has been written about the artist you have chosen, then you will need to change artists. So it will be good to begin looking for articles several weeks before your presentation, just in case you have little luck finding material.
- After reading three articles by art writers or critics, summarize what you think that these writers feel are the intentions of the artist's work. It is fine to share quotes from these writers.
- Offer us a rough bio about the artist - it would be good to know where and when the artist was born, where or if s/he went to school, what class background the artist has, whether s/he teaches somewhere and what you think or what s/he says provoked him or her to be an artist who is dealing with the topics s/he is dealing with.
- The majority of your presentation should focus on the artwork itself (several different projects, if possible), and you should make a good effort to explain the artist's intentions through your discussion.
- Presentation format can be in power point or you can just project scanned images of the artist's work on the large screen. Do NOT put the text of your presentation on the screen, only the title, date and medium of the works shown and then read biographical information, discussion regarding the content and intentions of the work and quotes from your notes instead.
- **Please make sure that there are images for us to look at while you are speaking.**
- **In your conclusion, suggest a question that the class might want to respond to regarding the work.**