

ART 495.1004
Fall 2015
T 6.00-8.45 pm

Office Hours: Tuesday 2.30-3.30 pm
Wednesday 3:00-5:00 pm

Land Art: Ends of the Earth

This course examines the phenomenon of Land Art as both medium and critical discipline as it has emerged since the 1960s. From its beginnings as an artistic turn towards the concerns of space and viewer participation, through its development into an interrogative investigation of nature, history, culture, and knowledge, Land Art became one of the most provocative and pervasive forms of art making. Not content with definitions of art that proposed a viewer consider the aesthetic and formal qualities of objects, it demands that artist, viewer, and scholar look to the broader world to understand how art shapes, images, and informs our understanding of the spaces and places around us.

“Land Art: Ends of the Earth” begins by looking back. Considering the work of Robert Smithson, Nancy Holt, Michael Heizer, Dennis Oppenheim and others, it examines how and why artists sought alternative spaces to make ambitious works of art in the newly “post-studio” world of the 1960s and 70s. The second part of the course looks at ways artists expanded on ideas of site, network, and spatial intervention to identify and highlight ways of incorporating activities into the production of social and cultural spaces. The third examines contemporary artistic practices engaging in land use and its expanded geographic field as intellectual, personal, and political project.

Required Texts:

Philipp Kaiser and Miwon Kwon, *Ends of the Earth: Land Art to 1974*. Los Angeles: Museum of Contemporary Art, 2012.

Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity*. Cambridge: MIT Press, 2004.

Emily Eliza Scott and Kirsten Swenson, eds. *Critical Landscapes: Art, Space, Politics*. Berkeley: University of California Press, 2015

Course Requirements:

Attendance: Attendance at all seminar meetings, with frequent and active participation in class discussion, is mandatory. If you will be absent from class to observe a religious holiday over the course of the semester, please notify the professor via email by Tuesday, September 8.

Readings: Students must complete all required readings in advance of class meetings, and post discussion responses to WebCampus forum 24 hours prior to class meeting.

Discussion Responses: Should respond to the readings and offer up a major question on the week's topic to cover in class. Students must read the Discussion Responses prior to class.

Reading Journal: You will be required to turn in a reading journal 3 times throughout the semester. Each submission will consist of a 1,000-word (approx. 4-page) essay, responding to *at least* 4 Read/Respond entries and how they contribute to the major topics of the class. Each essay should:

1. Indicate the readings and topics you are responding to;
2. Summarize the salient points of each week's readings;
3. Compare and contrast these readings to the main topics discussed in class; and
4. Raise and answer questions about how the week's reading contributes to, confirms, and/or contradicts our working definition of Land Art.

Final Paper: 10-page research paper on a topic relating to Land Art.

All assignments will be submitted via Turnitin/WebCampus by the beginning of class on the date due. Late papers will be marked down by ½-letter grade for each day late (i.e. a one-day-late "B" grade would become a "B-," a two-day-late "B" grade would become a "C+.")

All assignments should adhere to the following formats: MS Word document (or similar), 12-pt font such as Times New Roman, double-spaced, and with margins no less than 1 in. Each assignment should begin with your name, date, the course number, as well as an original title for the piece. A list of works cited will accompany the assignment. All illustrations will be properly captioned with the artist, title, date, medium, dimensions, and collecting institution (if known).

Proper citation is required in this course. Please refer to *The Chicago Manual of Style*, 16th ed. to format all footnotes, endnotes, captions, and bibliographic references. For advice on when, where, and how to cite sources, see

<http://writing.yalecollege.yale.edu/advice-students/using-sources>.

Presentation: One in-class, 10-minute presentation of the student's research project, due in Week 15

Assessment:

Your grade will be based on the following

Attendance & Participation	30%
Discussion Responses	25%
Reading Journal	25%
Final Paper	20%

Code of Conduct:

This class requires the mutual respect of its participants, as well as the respect of the Professor for her students. The Professor and students agree to operate within a classroom environment that is free from all forms of harassment and discrimination whether that discrimination or harassment is because of race, color, national origin, sex, disability, religion, age, veteran status, gender identity or expression, sexual orientation or any other characteristic protected by law.

Please refrain from using your laptop for any activity other than note taking during class.

Cell phones and other personal electronic devices must be switched off during class.

Academic Misconduct:

Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution.

An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the Student Academic Misconduct Policy (approved December 9, 2005) located at:

<http://studentconduct.unlv.edu/misconduct/policy.html>

Tutoring & Writing Help:

The Academic Success Center (ASC) provides tutoring and academic assistance for all UNLV students taking UNLV courses. Students are encouraged to stop by the ASC to learn more about subjects offered, tutoring times and other academic resources. The ASC is located across from the Student Services Complex (SSC).

Students may learn more about tutoring services by calling 702-895-3177 or visiting the tutoring web site at:

<http://academicsuccess.unlv.edu/tutoring/>

UNLV Writing Center offers ***free*** one-on-one or small group assistance free of charge to UNLV students, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at:

<http://writingcenter.unlv.edu/>

Students with Disabilities:

The UNLV Disability Resource Center (SSC-A 143, <http://drc.unlv.edu/>, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you.

Library Resources - Students may consult with a librarian on research needs. For this class, the subject librarian is Kate Lanbaria. UNLV Libraries provides resources to support students' access to information. Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and ask questions at <https://www.library.unlv.edu/>.

If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to me during office hours so that we may work together to develop strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach me before or after class to discuss your accommodation needs.

Copyright:

The University requires all members of the University Community to familiarize themselves with and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at:

<http://www.unlv.edu/provost/copyright>

Schedule of Class Meetings

WEEK 1 (August 25): Introduction, Syllabus Review, and Visit to “Basin & Range”

Assignment: “Basin & Range:” why land art, why now?

Describe the “Basin & Range” exhibition on view at the Donna Beam Gallery. What are its major themes? Why is it being organized now? And how do some of the objects help us understand what land art is?

500 words. Due via WebCampus on September 1.

WEEK 2 (September 1): What was Land Art?

Discuss: Jeffrey Kastner, “Preface” in *Land Art*, p. 10-17, Kaiser and Kwon, “Ends of the Earth and Back” (17-31); Rosalind Krauss, “Sculpture in the Expanded Field” *October* 8 (Spring 1979): 30-44.

Read & respond: Dave Hickey, “Earthscapes, Landworks, and Oz” *Art in America* 59:5 (September 1971): 40-9; Willoughby Sharp, “Notes toward an Understanding of Earth Art” (1970) in *Land and Environmental Art*: 199-200.

WEEK 3 (September 8): *Double Negative*

Discuss: Emily Eliza Scott, “Desert Ends,” in *EoE*; Calvin Tomkins, “Maybe a Quantum Leap” *New Yorker* February 1, 1972: 42-67.

Read & Respond: Philip Leider, “How I Spent My Summer Vacation” *Artforum* 9:1 (September 1970): 40-9; Michael Heizer, “The Art of Michael Heizer” *Artforum* 8:4 (December 1969) 32-9.

Visit to Double Negative

WEEK 4 (September 15): Exhibitions and other Non-Sites

Discuss: Craig Owens, “Earthwords”; Robert Smithson, Smithson, “Monuments of Passaic,” *Artforum* 7:4 (December 1967): 48-51; Tom Holert, “Land Art’s Multiple Sites” in *EoE*, 97-117.

Read & Respond: Robert Smithson, “Some Void Thoughts on Museums” and “What is A Museum?” in *Robert Smithson: Collected Writings*: 41-51; Willoughby Sharp, “On the ‘Earth Art’ Exhibition at Cornell University,” in *EoE*, 37-41; Virginia Dwan, in *EoE*, 92-5. Seth Siegelaub, in *EoE*, 61-5.

WEEK 5 (September 22): Describing

Read & Discuss: Robert Smithson, “Spiral Jetty,” “Incidents of Mirror Travel in the Yucatan,” *Artforum* 8:1 (September 1969): 28-33; Nancy Holt, “Sun Tunnels”

Artforum 15:8 (April 1977): 32-6; Robert Smithson, "Strata: A Geophotographic Fiction," in *Robert Smithson: Collected Writings*, 75-7.

Read & Respond: Rachel Kushner, *The Flamethrowers*. New York: Scribner, 2013: 3-31.

Reading Journal 1 Due: Land Art: Out of the Gallery, into History

Screen: Tacita Dean, *JG (2013)*; *Spiral Jetty*; *Swamp, Asphalt Rundown*

WEEK 6 (September 29): Enter the City

Discuss: Lynne Cooke, "From Site to Non-Site" in *Mixed Use Manhattan: Photography and Related Practices, 1970 to the Present*. Cambridge: MIT Press, 2010: 21-64; Michel de Certeau, "Walking in the City" in *The Practice of Everyday Life*, 91-110.

Read & Respond: Julian Myers, "Urban Grounds: The Earth beneath Detroit" *EoE*, 129-49.

Week 7 (October 6): Space & Site

Discuss: Kwon, "Introduction" and "Genealogy of Site-Specificity" in *One Place after Another* p. 1-31; Henri Lefebvre, "Spatial Practice/Representations of Space/Representational Spaces" in *The Production of Space*, 38-41.

Read & Respond: Julian Myers, "After the Production of Space" in *CL*, 21-33.

WEEK 8 (October 13): Institutional Immersion

Discuss: Tom Finkelparl, "Dialogue with Mierle Laderman Ukeles" in *Dialogues in Public Art*: 294-322; Kwon, "Sittings of Public Art: Integration versus Intervention," in *One Place after Another*, 56-99.

Read & Respond: Mierle Laderman Ukeles, "Flow City" *Nature* 42-3; Matthew Coolidge, "Sky Mound: Monument of Perpetual Possibility" in *Sightlines*, 203-17.

WEEK 9 (October 20): Networks and Ecologies

Discuss: Scott and Swenson, "Introduction" in *CL*, 1-15; Lucy Lippard, *Undermining: A Wild Ride through Land Use, Politics, and Art in the Changing West*, 1-32.

Read & Respond: Hans Haacke, "Systems Aesthetics: A Conversation with Jeanne Siegal," *Nature*, 28-30; Gregory Bateson, "Steps to an Ecology of Mind," *Nature*, 85-9.

October 22: Aurora Tang Lecture

Reading Journal 2 Due: Beyond the Object, into the Process

WEEK 10 (October 27): Geography

Discuss: Trevor Paglen, "Experimental Geography" in *CL*, 34-56. David Harvey, "Between Space and Time" *Nature*, 41-1; Fredric Jameson, "Postmodernism, or, the Structural Logic of Late Capitalism"

Read & Respond: Jenna Lloyd and Andrew Burrige, "On Laura Kurgan and Eric Cadora, *Million Dollar Blocks*," *CL*, 242-4; Lize Mogel, "On the Center for Urban Pedagogy," *CL*, 245-7.

Week 11 (November 3): Travel

Discuss: Matt Coolidge, "Out There with the Center for Land Use Interpretation" in *Land Art of the American West*, 203-13; Ann Reynolds, "The Problem of Return" in *Land Arts of the American West*: 122-9.

Read & Respond: Ursula Biemann, "Sahara Chronicle" in *CL*, 57-9; Dean McCannell, "Orange County, Yugoslavia" in *Empty Meeting Grounds*,

November 5: Robert Irwin Lecture

WEEK 12 (November 10) Ruins

Discuss: Julia Bryan-Wilson, "Aftermath" in *CL* 77-92; Janet Kraynak, "The Land and the Economics of Sustainability", *CL* 203-17.

Read & Respond: Saloni Mathur, "On Vivan Sundaram, *Trash*," *CL*, 254-6. Robert Morris, "Notes on Art as/and Land Reclamation," *Nature*, 170-3; Mel Chin, "In Conversation with Fared Armaly and Ute Meta Bauer," *Nature* 174-6.

November 12: Laura Hyatt Lecture

Reading Journal 3 Due: Land Art and the Study of Today

WEEK 13 (November 17)

TBD

November 19: Matt Coolidge Lecture

WEEK 14 (November 24)

TBD

WEEK 15 (December 1)

FINAL PRESENTATIONS
Final Paper due in class.