

ART 495.1005/ART 695.1002

Land Art & Related Practices

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” begins by looking back. Considering the work of Robert Smithson, Nancy Holt, Michael Heizer, 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.

This class is part of a four-school consortium offering coursework on Land Art in Spring 2017: Westminster College, Frank Lloyd Wright School of Architecture: Taliesin, University of Utah School of Architecture, and the University of Nevada, Las Vegas School of Architecture and Department of Art. The five groups will meet periodically throughout the semester for discussion, field trips, and conferences.

Learning Outcomes: Students will be able to think critically and analyze concepts, theories, and histories of this important contemporary art practice at an advanced undergraduate/graduate level. They will be able to describe major turning points in arts engaging space, place, and site, and explain the importance of those practices in contemporary art and society. As the course proceeds, students will submit four 2-4pp papers that build their understanding of primary source material, citation, analysis, and evaluation, as well as original synthesis. Peer review and revision for each paper leads students to remain accountable for precise argumentation. The 10pp final research paper requires students identify, research, and evaluate a significant work of contemporary land art/related practices and place that work in socio-historical context.

Required Texts:

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

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. Students accumulating three or more absences will automatically earn a grade of F. Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor of their intention to participate in religious holidays which do not fall on state holidays which do not fall on state holidays or periods of class recess no later than January 31, 2017.

Readings: Students must complete all required readings in advance of class meetings, and prepare to lead class discussion in their groups at the start of each meeting.

Reading Journals: Students 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* 3 readings, and:

1. Indicate the readings and topics you are responding to;
2. Summarize the salient points of each week's readings and offer a thesis or original argument regarding their interpretation;
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.

Extra Lectures: Since this is a Consortium class, you are required to attend at least 1 Field Trip and 1 Extra Lecture throughout the semester. Field trips and lectures are indicated below in ****blue****. You must complete a short write-up of the event, and submit it to the Professor via email the Wednesday following the event to earn credit.

Assessment:

Your grade will be based on the following

Attendance & Participation	20 %
Reading Journals	20 %
Final Paper	30 %
Presentation	10 %
Extra Lectures	20 %

Religious Holidays Policy—Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor **within** the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or **within** the first 7 calendar days of the course for summer and modular courses, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

Transparency in Learning and Teaching—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information:

<https://www.unlv.edu/provost/teachingandlearning>

<https://www.unlv.edu/provost/transparency>

Incomplete Grades—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for that semester/session but for reason(s) beyond the student's control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. The incomplete work must be made up before the end of the following regular semester for undergraduate courses. Graduate students receiving "I" grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

Library Resources -- Students may consult with a librarian on research needs. For this

class, the subject librarian is https://www.library.unlv.edu/contact/librarians_by_subject. 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/>.

Tutoring and Coaching—The Academic Success Center (ASC) provides tutoring, academic success coaching and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, visit <http://www.unlv.edu/asc> or call [702-895-3177](tel:702-895-3177). The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of the SSC (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TEB second floor.

UNLV Writing Center—One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, 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/>.

Rebelmail—By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu. **Emailing within WebCampus is acceptable.**

Final Examinations—The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at: <http://www.unlv.edu/registrar/calendars>.

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>

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.

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 (Jan 18): Overview

Screening: *Troublemakers* (2015, dir. James Crump)

Assignment: 500-word summary of basic themes, arguments, and polemics of Land Art. Due via WebCampus on January 25.

WEEK 2 (Jan 25): What Was Land Art

Discussion: Where did/does Land Art take place? What is its relationship to geography? How can you make sculpture off a pedestal?

Reading:

Whole Class: Jeffrey Kastner, "Preface" in *Land Art*, p. 10-17; Kaiser and Kwon, "Ends of the Earth and Back" in *EoE*.

****January 27-28: Meeting with University of Utah & Westminster College Students/
Trip to *Double Negative*****

WEEK 3 (Feb 1): *Double Negative and City*

Discussion: How does *Double Negative* work as sculpture? What is its relationship to history, and to architecture?

Reading:

Group 1: Calvin Tomkins, "Maybe a Quantum Leap" *New Yorker* February 1, 1972: 42-67; Luis Castaneda, "Doubling Time" *Grey Room* 51.

Group 2: Calvin Tomkins, "Maybe a Quantum Leap" *New Yorker* February 1, 1972: 42-67; Dana Goodyear, "A Monument to Outlast History" *New Yorker*, August 29, 2016.

**** February 2-3, Mayor's Symposium on Urban Design, Downtown Design Center, 5th Street School, 401 S. 4th St., Las Vegas****

****February 3: Trip *Double Negative*****

WEEK 4 (Feb 8): Perspectives on Post-Studio

Discussion: Does Land Art have to be physical?

Reading:

Group 1: Emily Eliza Scott, “Desert Ends,” in *EoE*; Robert Smithson, “Monuments of Passaic,” *Artforum* 7:4 (December 1967): 48-51.

Group 2: Tom Holert, “Land Art’s Multiple Sites” in *EoE*, 97-117; Robert Smithson, “Monuments of Passaic,” *Artforum* 7:4 (December 1967): 48-51.

Assignment: Reading Journal 1, Land Art: Out of the Gallery, into History. Due via WebCampus February 15.

WEEK 5 (Feb 15): Describing

Screening: *Spiral Jetty* (1970, dir. Robert Smithson)

Reading:

Whole Class: Jennifer L. Roberts, “Spiral Jetty/Golden Spike” in *Mirror Travels: Robert Smithson and History*. Cambridge: MIT Press, 2004: 114-139; Robert Smithson, “Spiral Jetty,” in *The Writings of Robert Smithson*, ed. Nancy Holt. New York: NYU Press, 1979, 109-116; Nancy Holt, “Sun Tunnels” *Artforum* 15:8 (April 1977): 32-6.

WEEK 6 (Feb 22): Enter the City

Discussion: What constitutes an art of the city?

Reading:

Group 1: Michel de Certeau, “Walking in the City” in *The Practice of Everyday Life*, 91-110; 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.

Group 2: Michel de Certeau, “Walking in the City” in *The Practice of Everyday Life*, 91-110; Russell Ferguson, “Francis Alÿs, Politics of Rehearsal” in *Francis Alÿs: Politics of Rehearsal*. Los Angeles: Hammer Museum, 2007.

Screening: Joan Jonas, *Songdelay* (1973), Gordon Matta-Clark, *Food* (1972)

****March 24: Teddy Cruz Lecture at SOA Library, 5.30p****

Teddy Cruz is Professor of Public Culture and Urbanism, and the Director of the UCSD Center for Urban Ecologies in San Diego.

Week 7 (Mar 1) Space

Discussion: What is space, and how do we use it?

Reading:

Group 1: Henri Lefebvre, “Spatial Practice/Representations of Space/Representational Spaces” in *The Production of Space*, 38-41; Kimberli

Meyer, "Michael Asher" *X-tra Contemporary Art Quarterly* 11:1 (Fall 2008).
<http://x-traonline.org/article/michael-asher/>

Group 2: Henri Lefebvre, "Spatial Practice/Representations of Space/Representational Spaces" in *The Production of Space*, 38-41;
Elisabeth Sussman, "The Mind Is Vast and Ever Present" in *Gordon Matta Clark*.
New York: Whitney Museum of American Art, 2007: 12-33.

Screening: Gordon Matta-Clark, *Splittings/Bingo-Ninths/Substrait (Underground Dailies)* (1974)

WEEK 8 (Mar 8): Public Art and the Expanded Field

Discussion: What is public art, and does it need to take "place"? What is process-art?

Reading:

Group 1: Richard Sennett, "The Public Realm" in *The Blackwell City Reader*, Gary Bridge and Sophie Watson, eds. Malden: Blackwell, 2010: 261-277; Patricia C. Phillips, "Making Necessity Art" in *Mierle Laderman Ukeles*. Queens, NY: Queens Museum of Art, 2016.

Group 2: Richard Sennett, "The Public Realm" in *The Blackwell City Reader*, Gary Bridge and Sophie Watson, eds. Malden: Blackwell, 2010: 261-277; Tom Finkelppearl, "The Art of Social Cooperation: An American Framework" in *What We Made: Conversations on Art and Social Cooperation*. Durham: Duke University Press, 2013: 1-50.

Assignment: Reading Journal 2, Beyond the Object into Process due via WebCampus, March 22.

WEEK 9 (Mar 22): Networks and Ecologies

Discussion: How are artworks their own networks? Environmental Art, poetry and critique.

Reading:

Group 1: Anne Stevens, "Disability and Environmental Studies" in *Literary Criticism & Theory: An Introduction*. Peterborough, ON: Broadview, 2015: 309-10; Lucy Lippard, *Undermining: A Wild Ride through Land Use, Politics, and Art in the Changing West*, 68-134.

Reading:

Group 2: Anne Stevens, "Disability and Environmental Studies" in *Literary Criticism & Theory: An Introduction*. Peterborough, ON: Broadview, 2015: 309-10; Scott and Swenson, "Introduction" in CL, 1-15; Herman de Vries, "Here and Everywhere" in *To Be All Ways To Be*. Amsterdam: Mondrian Fund, 2015: 14-25; Fritz Haeg, "Animal Estates" *Artforum* 47:3 (November 2008) and <http://www.fritzaeg.com/garden/initiatives/animalestates/main2.html>

****Land Art Consortium Field trip to Sun Tunnels, Spiral Jetty and SLC,
March 24-6****

WEEK 10 (Mar 29): Geography

Discussion: What is Experimental Geography? How do art practices fit within it?

Reading:

Group 1: Trevor Paglen, “Experimental Geography” in *CL*, 34-56; Lize Mogel, “On the Center for Urban Pedagogy,” *CL*, 245-7; Jenna Lloyd and Andrew Burridge, “On Laura Kurgan and Eric Cadora, *Million Dollar Blocks*,” *CL*, 242-4.

Reading:

Group 2: Trevor Paglen, “Experimental Geography” in *CL*, 34-56; Dongsei Kim, “On Teddy Cruz, *On the Political Equator*” and Robby Herbst, “On Olga Koumondouros, *Notorious Possession*” in *CL*.

Week 11 (April 5): Travel

Discussion: What is tourism? How do Land Art and related practices figure into tourism, and what does it mean for the art, the viewer, and the context?

Reading:

Group 1: Dean MacCannell, “Staged Authenticity” in *The Tourist*: 81-105; Sarah Canouse, “Critical Daytrips: Tourism and Land-based Practice” in *CL*; Matt Coolidge, “Out There with the Center for Land Use Interpretation” in *Land Art of the American West*, 203-13.

Reading:

Group 2: Dean MacCannell, “Staged Authenticity” in *The Tourist*: 81-105; Sarah Canouse, “Critical Daytrips: Tourism and Land-based Practice” in *CL*; Robert Smithson, “Incidents of Mirror-Travel in the Yucatan” *Artforum* 8:1 (September 1969): 28-33; Nicholas Brown, “The Vanishing Indian Photography Project” in *CL*.

WEEK 12 (April 12) SPRING BREAK

Assignment: Reading Journal 3, Land Art Today, due via WebCampus April 19.

WEEK 13 (April 19): Ruins

Discussion: Ruins, ruins porn, the presence of history.

Reading:

Group 1: Janet Kraynak, “The Land and the Economics of Sustainability,” Julia Bryan-Wilson, “Aftermath,” Saloni Mathur, “On Vivan Sundaram, *Trash*,” and Lorenzo Pezzani, “On Decolonizing Architecture, *Return to Jaffa*” in *CL*.

Group 2: Janet Kraynak, “The Land and the Economics of Sustainability” in *CL*; Raffi Katchadourian, “The Long View: Edward Burtynsky’s Quest to Photograph a Changing Planet” *New Yorker* December 19 and 26, 2016.

WEEK 14 (April 26): Seven Magic Mountains

Whole Class: Visit to *Seven Magic Mountains* near Jean, NV.

Assignment: Final Paper due via WebCampus May 3.

WEEK 15 (May 3)

Whole Class: Final Presentations

****UNLV School of Architecture Final Reviews****