

## 2010 APPLICATION MATERIALS

Opening *The Cultivated Wilderness, or, What is Landscape?* architecture critic Paul Shepherd reveals that “This book is about seeing things that are too big to see.” He goes on to provide three clear frames to orient our recognition: “The *Wilderness* of the book’s title is the world before humans appeared in it, and the *Cultivation* is everything we’ve done to it since. *Landscape* is another name for the strategies that have governed what we’ve done.” Investigating earthworks or land art is a way of mapping the intersection of geomorphology and human construction. Earthworks begin with the shape of the land and extend through the complex social and ecological processes that create landscape. Including the full array of human activity marking the planet, from petroglyphs to roads, dwellings, monuments and traces of those actions, earthworks show us who we are.

Since 2001 Land Arts of the American West has been developing as an interdisciplinary field program expanding the definition of land art and our relationship to landscape. Land Arts is a semester abroad in our own back yard. Connecting the pedagogic potential of travel with the rigors of field research.

Land Arts at Texas Tech University seeks to cultivate collective energy within an expanded interdisciplinary range of examinations from architecture, the built environment, public culture, literature, science, and geography to explorations of contemporary art practices.

## THE COLLEGE OF ARCHITECTURE IS RECRUITING STUDENTS FROM ACROSS TEXAS TECH UNIVERSITY AND BEYOND FOR LAND ARTS 2010.

### Information Meeting:

Tuesday, March 9, 2010, 5:00pm  
Architecture and Art Courtyard

This meeting is for all students interested in applying to the program. We will review the program overview and application details.

### Application Deadline:

Tuesday, March 30, 2010, 5:00pm  
Architecture Bldg. Rm: 709

### Notification of Acceptance:

Tuesday, April 13, 2010

## **PROGRAM OBJECTIVES**

The primary learning and research objectives for Land Arts are:

- » To provide significant periods of time for making work directly in the field that examines the broad range of human interaction shaping the earth in the creation of ecosystems, civilizations and landscapes.
- » To create an atmosphere of critical inquiry and learning through making that expands the disciplinary limits of knowledge and connects broad modes of practice.
- » To cultivate productive exchange between practices across the arts, architecture, humanities, and sciences—particularly in relation to the multivalent forces shaping landscape.
- » To develop a body of research of the landscape of the Americas that builds upon the collective history of our field experience and seeks to understand all forms of place.
- » To develop Land Arts as an interdisciplinary field laboratory operating as a hinge that folds research and teaching together.
- » To foster the ability for student, faculty, and professional research to develop simultaneously and in parallel through the creation of new works, exhibitions, publications, and other forms of dissemination.

Historically Land Arts participants carry lasting impacts of their experience that resonate through their work and personal identity well beyond the duration of their involvement with the program. It is therefore important to understand the labors and merits of Land Arts over longer periods of time than a semester or degree program. Such an intense physical, intellectual, and emotional experience makes profound impressions; changing people's lives by affecting their relationship to the physical and social environments we occupy.

## **TRAVEL & CAMPING**

Land Arts engages the landscape through direct exposure. Students must be prepared for the rigors of road and wilderness. Spending two months traveling nearly 7,000 miles throughout the American West to visit and make work in response to contemporary and pre-contact land art is to engage the fundamental difference between embodied and mediated education. Land Arts seeks to confirm the idea that if you bring students out into the world instead of the world into the classroom, you can fundamentally change how we learn, create, and view our surroundings. In this context we strive to make deeper and more precise connections within our work and be inspired to create work that makes broader linkages outside of ourselves. Land Arts is about getting out there.

The Land Arts curriculum is delivered while camping and traveling from site to site. The physical, intellectual, and emotional challenges of this experience are essential ingredients in the overall educational content of the program. It is critical to the success and survival of the group that each participant accepts the responsibilities of working with and for the group. Camp work (set up, cooking, cleaning, water hauling, breaking camp...) will be required of everyone. Students will be responsible for their own individual camping gear and course

materials (see attached lists). Group camping gear (cooking equipment, water storage, tarps...) will be provided for the entire crew.

## ITINERARY

The itinerary is determined by the intersection of a collection of work and interpretive sites and the geographical movement connecting them. Land Arts seeks to investigate particular and diverse places (and placeless areas) that define the American West. The journey between those points of inquiry is as important as the destinations. The itinerary will be finalized by mid summer from a list of sites similar to or including those of previous years such as (review website for particular itineraries of previous years): El Vado Lake, Bisti Badlands, Chaco Canyon, Cebolla Canyon, *The Lightning Field*, Very Large Array, Bosque del Apache, Tenabo, Sawtooth Mountains and Madrid in New Mexico; Muley Point, Cedar Mesa, Moon House, Goblin Valley, Blue Notch Canyon, Lake Powell, the Great Basin, Center for Land Use Interpretation Wendover, Bonneville Speedway, and *Spiral Jetty*, at Promontory Point, Great Salt Lake, in Utah; Fire Point, Point Sublime and Tipover Canyon at the North Rim of the Grand Canyon, and *Roden Crater* in Arizona; *Double Negative*, in Overton, Nevada; Boquillas Canyon, Presidio, and Marfa, in Texas; and Mata Ortiz, in Mexico.

## GUESTS

The American West is our classroom and studio. To assist the interpretation of sites we encounter and work we produce program guests will be invited to join particular segments of our journeys. The interaction with significant authorities from diverse cultures expands the scope of our discussion and enables students to connect their work to broader contexts. Final selection of the guests will be determined in conjunction with the itinerary. Past guests have included: Nick Abdalla and Susan Spring, artists; Tori Arpad, artist; Jerry Brody, art historian and Chaco expert; Matt Coolidge, Center for Land Use Interpretation Director; William Fox, writer; Hector Gallegos and Graciela Martinez, Mata Ortiz Potters; Mary Lewis Garcia, Acoma Pueblo potter; Joel Glanzberg, permaculturist; Lucy Lippard, author and cultural critic; Tom McGrath and Nancy Taylor, Skystone Foundation; Ann Reynolds, art historian and Robert Smithson scholar; Michael Scialdone, New Mexico Wilderness Alliance Projection Director; Kathleen Shields, DIA Foundation Administrator of *The Lightning Field*; Marianne Stockebrand, Chinati Foundation Director; John Stokes, Tracking Project Director; Simone Swan, builder and Adobe Alliance Director; Henry Walt, archeologist and Piro culture expert; Blaine Young, architect and river guide; and Joe Zuni, Isleta Pueblo Elder.

## FACULTY & ADMINISTRATION

Chris Taylor is an architect, educator, and director of Land Arts of the American West at Texas Tech University. He studied architecture at the University of Florida and received his Master of Architecture from the Graduate School of Design at Harvard. In 1998 he was awarded the Steedman Traveling Fellowship by Washington University and spent a year in Venice, Italy mapping the spatial character of the city's relationship between water and sky. Taylor teaches in the College of Architecture at Texas Tech, he has also taught within the interdisciplinary design program in the Department of Art and Art History at the University of Texas at Austin and in architecture programs at the Universities of Arizona, North Dakota State, and Florida. He explores the interstitial forces creating landscape through his practice, the Architecture Workers Combine, which has built work in New Mexico, Arizona, Texas, and

Pennsylvania. Through his investment in the mechanics of construction and collaboration he has translated renga, an ancient form of Japanese communal poetry, into an operative model for building that pivots on excellence without requiring consensus.

Taylor has been developing the Land Arts program since 2001 and has traveled extensively in the American West. In 2007 he led a group of students and professionals on a Land Arts expedition to Chile called *Atacama Lab: 07*, which is documented in the book *Incubo Atacama Lab* published in Santiago in December 2008. Taylor is also the author, with Bill Gilbert, of *Land Arts of the American West* a book documenting the history and development of the Land Arts program that will be published by the University of Texas Press in April 2009.

### Program Assistant

The program assistant will assist in the field operations with responsibilities over the management of base camp logistics and travel. All members of the program will share in the responsibility and function of our camp life and be accountable to the program director and assistant.

### COURSE STRUCTURE

Land Arts is a full long-semester program that runs in the fall. The first two-thirds of the term are spent in the field, with work on campus occurring during the balance of the term and breaks from the field. At its core Land Arts is a studio experience and will provide a full load of credits to allow participants to continue working towards their degree as a full time student. The primary course load will be a six-credit studio and a three-credit seminar (selection of final course numbers determined with academic advisors -- 9 credit hours total) and will be offered to graduate and undergraduate students from across the university.

The course work of Land Arts will occur along three distinct pedagogic lines of investigation: seminar (discourse), studio (operations), and documentation (analysis/perception). While the course structure, titles and assignments are discrete, the subject matter and momentum established by the program is holistic and defies compartmentalization. The work of Land Arts will consist of projects associated with the specific courses as well as activities that exist between them. The primary elements will be: introductory exercises, finished works, seminar, and exhibition. Participation in all elements is required. Primary issues investigated by the program will include: ARTIFACTS: production, use, apprehension; SPACE: expanse, thresholds, limits; PLACE: land, civilization, persona; and MAPPING: body, landscape, memory.

**Introductory exercises** will occur early in our field experience to introduce the fundamental issues inherent in Land Arts and create a point of origination for the development of a common vocabulary for our work.

During the course of the journeys, and by the end of the term, students are required to produce six **finished works**. Additional information about required works will be defined within the specific course syllabi.

Regular **seminar** sessions will occur in a pattern throughout the semester to provide a place of discussion where the questions of the program can be addressed and developed (see course schedule). Structure of the seminars will include those directed by student teams,

# LAND ARTS OF THE AMERICAN WEST

guest scholars, and topical group discussions. Student teams are responsible for preparing the group for site visits. Guest scholars will lead discussions of student work and investigations of particular sites.

Work created during the program will be exhibited at the end of the term. All students are required to participate in the Land Arts of the American West **Exhibition**. All finished works shall be submitted for consideration. The work is expected to be of a level to warrant inclusion. Selection of work to be included will be determined by faculty.

The Land Arts **Archive** will include documentation of process works in the field, the program experience, and finished work. All students are required to participate in the collection of materials and the building of the archive. The archive will be managed through the web and specific requirements for submission will be provided. The Center for Art + Environment at the Nevada Museum of Art is collecting the Land Arts Archive and material generated each year will augment that collection.

## MATERIALS

Land Arts of the American West will access a broad range of physical and geographic research materials. In most cases students provide physical material needed to complete their work (see suggested materials list). Material may be collected in the field and/or packed in. Keep in mind that space in the vehicles will be very limited and each of you will be expected to operate within your allotment (2 duffle bags).

Readings will be required during the journeys of material focused around particular sites and program questions. Preparatory research in advance of our departure for the field is also encouraged. The participant's body of work and the questions it seeks to uncover should govern the focus and nature of this research. Refer to the program bibliography as a point of beginning for the conceptual terrain encountered through the program.

## ETHICS

All camping and work production is governed by a **no trace ethic**. This means we strive to minimize our impact on the environment in all activities. After documentation all work will be dispersed and the site returned to its original condition (as nearly as possible).

**Engagement:** all participants are required to contribute to the successful operation of the program. There will be a scheduled rotation for cooking and cleaning. In addition everyone is required to help with packing, unpacking, camp setup and take down.

## ADMISSION POLICY & CRITERIA

The success of a studio-based field study experience hinges on the constitution and culture of the group of participants. Admission into the program will be selective and highly competitive. Land Arts of the American West is a rigorous program that seeks outstanding students with demonstrated land skills. The selection of students will be determined by committee through the review the student's academic work (strength of statement and integrity of work), and an assessment of their ability to contribute to the group dynamic for outdoor survival. Criteria have been developed to assist in this process and insure the

broadest possible student participation. Final admission will follow a portfolio review and an interview, and be at the discretion of the program director. The program is limited to 12 students. Applications are due to the program director by **30 March 2010**, with final notification of admission planned for 13 April 2010. Please contact program director with any questions regarding the program or application process. After the completion of the admissions process and not later than 27 April 2010 a **deposit of \$300** must be made to secure a place in the program.

### APPLICATION REQUIREMENTS

- Complete Contact Information form.
- Good standing in program of origin.
- Graduate Students must have written endorsement of their advisory committee chair.
- Statement of Intent: personal statement not to exceed one page outlining student's qualification, experience, and objectives for participation in Land Arts.
- Work: Submission of creative work (portfolio or slides), 15 slides maximum, if portfolio is to include digital materials they should be clearly organized—ideally within a single PDF file. All video materials should be supplied digitally (on DVD/CD). Work may include any recent project (from within or outside your course of study) that demonstrates your conceptual and material abilities and aptitudes. Clearly state your level of involvement and responsibilities for any collaborative projects.
- Interview: individual meetings with the program director to assess qualifications.

### GENERAL PROGRAM REQUIREMENTS

- Participation in Land Arts of the American West is by admission only.
- Land Arts will provide a full credit load (9 units) for the Fall semester. Students are required to register for all courses. Additional independent study courses can be arranged if needed—discuss with faculty for details.
- In addition to University standard tuition and fees, a Land Arts Program Fee of no more than **\$3,000** will be assessed to each student. (Final determination of the fee will be a product of the total number of participants and the amount of outside funding raised.) This fee will cover the costs of all transportation, camp meals, and group lodging in the field.
- All students are required to carry personal medical insurance during the semester.
- Students must provide their own personal camping equipment and course materials (see lists provided).
- Courses will meet at regularly scheduled times during non-traveling segments of the schedule. Studio sessions after the last journey will allow for further development and completion of work originated in the field.
- Each student is required to participate in the Land Arts Exhibition at the end of the term.
- Participants not affiliated with Texas Tech will have an additional fee in lieu of tuition of \$3,000 to cover administrative and operational overhead. Thanks to the generosity of the James Family Foundation there is financial support to cover or reduce this fee for at least one participant from outside Texas Tech University.

## SAFETY REQUIREMENTS

- **Risk:** understand and familiarize yourself with the risks inherent in this program and traveling in the landscape of the southwest. Critical to the foundation of Land Arts is the educational opportunity of working within the land. This program will be intellectually, physically, emotionally, and environmentally demanding. Be prepared to engage these demands.
- **Precautions:** note verbal and written precautions provided for program in general and journey segments in particular.
- **Not getting Lost:** always tell others where you are going, your expected return time, and route (there and back). Use maps, personal guidance, natural landmarks, and always travel with partners. If you become lost: stay calm. Remain in your location and wait for help. Seek a shelter and gather local provisions as the situation warrants.
- **Dehydration:** always carry plenty of water, minimum 1-2 quarts. It is very important to have enough water should something unexpected happen. Most ground water you will find is NOT SAFE to drink. It must be filtered or purified to remove contaminations.
- **Nutrition:** eat well to maintain your energy levels in the field. Always carry reserve food when away from camp (energy bars, snacks, trail food, fruit, lunch...).
- **Respect:** always respect the natural, cultural, and personal resources encountered in the field. This will have a direct effect on your personal safety as well as the preservation of those resources for future use by others.
- **No trace:** our ethic in the field is to leave only footprints and take only photographs. Effort will be spent to insure there is no evidence of our camping or working in the field prior to leaving camp.
- **Change:** all activities are subject to change due to variable weather, road, and camp conditions. Safety will always come first. Please stay informed of the current logistics.
- **Group Eyes:** stay connected to the group as a whole and/or through small work partnerships. It is important to watch out for the group and keep others informed of your activities.
- **Release:** to participate in the program all indemnification, release, proof of insurance, and information forms but be submitted complete and signed.

## CAMPING EQUIPMENT LIST

- Water container(s) that fit in your day pack (1-2 quart).
- Personal hygiene articles to include: toothbrush, biodegradable soap, shampoo, hand cleaner, lotion, insect repellent, sun block, towels (hand / large)
- Pocketknife.
- Day Pack for hikes and general field use to transport food, water, and course materials.
- Small tarp for gear protection in camp.
- Warm sleeping bag (it is typical to be exposed to nighttime temperatures from the high 80's to the low 20's).
- Flash light with extra bulb + batteries.
- Personal Emergency Kit (to be kept with you at all times outside of camp) to include: foil emergency blanket, whistle, compass, maps, adhesive bandages, sterile gauze pads, adhesive tape, antiseptic, water purification tablets, strike anywhere matches in waterproof container, chemical glow stick, pencil + paper.
- Tent with rain fly (coordinate with crew mates to share where possible). Low profile or smaller tents are better in strong winds. Expect strong winds.
- Camp clothing (layers for warmth and protection from the elements).
- Work clothing (one pair of pants + long sleeve shirt for messy work + work gloves).
- Adverse weather gear: (cold, hot, rain) outer shell/rain gear, thermal layers, warm gloves, heavy socks, sun hat, swim suit, sunglasses, loose fitting long sleeve shirt + pants (to protect from the sun).
- Hiking shoes/boots: broken in, good support (waterproof a plus).
- Special dietary or medical needs (alert program director to any prescriptions or special needs).
- Music, books, cameras, binoculars or other personal resources (optional).
- Personal studio materials and tools (as required, see list to for guidance).

General Material Note: All gear will be packed in and out of site. Some sites will require longer transport of gear than others. Space in the vehicle will be extremely limited. All gear must fit within two large (soft) sturdy duffle bags. Do not bring excessive gear. Pack well.



## CONTACT INFORMATION

Student: \_\_\_\_\_ eRaider ID#: \_\_\_\_\_  
Name (last, first – please print)

\_\_\_\_\_  
(Major / Area, focus of study)

## SUMMER CONTACT INFORMATION:

Address: \_\_\_\_\_  
(Street or PO Box)

\_\_\_\_\_  
(city, state, zip)

Phone: (     ) \_\_\_\_\_ Mobile: (     ) \_\_\_\_\_

Email: \_\_\_\_\_

## EMERGENCY CONTACT INFORMATION (DURING FALL):

Name: \_\_\_\_\_ Relation: \_\_\_\_\_  
Name (last, first)

Address: \_\_\_\_\_  
(Street or PO Box)

\_\_\_\_\_  
(city, state, zip)

Phone: (     ) \_\_\_\_\_ Mobile: (     ) \_\_\_\_\_

Email: \_\_\_\_\_