



Land Arts 2017 lunching at *Sun Tunnels* (1976), an earthwork by Nancy Holt near Lucin, Utah, Copyright Holt/Smithson Foundation. Collection of Dia Art Foundation.

## SYLLABI & PROGRAM DESCRIPTION

The overriding goal in a gathering storm, many are convinced, is to commit to being firmly anchored in a known geography, within a familiar cultural space. Such an approach, they believe, will provide each person with a protective network of friendships and a deeper sense of personal identity, and it will strengthen in each individual the sense that they are living lives of significant purpose. In times of upheaval and social chaos, knowing exactly where one is standing seems imperative.

Change is coming fast, though, on multiple fronts. Most of us begin the day now uncertain of exactly where we are. Once, we banked on knowing how to respond to all the important questions. Once, we assumed we'd be able to pass on to the next generation the skill of staying poised in worrying times. To survive what's headed our way—global climate disruption, a new pandemic, additional authoritarian governments—and to endure, we will have to stretch our imaginations. We will need to trust each other, because today, it's as if every safe place has melted into the sameness of water. We are searching for the boats we forgot to build.

**Barry Lopez**

*Embrace Fearlessly the Burning World: essays.*  
New York: Random House, 2022, p. 188.

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 2017 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 THE 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 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*  
Berkeley: University of California Press, 1999, p. 7-8.

### Land Arts Studio

ARCH 5679 - 307 - 6 graduate credits - CRN: 48767 - Fall 2024

Huckabee College of Architecture, Texas Tech University

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

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

### **Catalog Description**

Operating within intersections of human construction and evolving planetary natures to investigate the examination and creation of land situated works.

### **Course Description**

The Land Arts Studio investigates relations within and between landscapes of the American West through the examination and creation of situated works. Particular attention 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 related seminar sessions and individual meetings with instructor. Students will define their own research trajectories 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. Iterative processes of making will be supported and the body(ies) of finished works must be completed for final submission and consideration for the exhibition that will occur the following Spring. 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.
4. Appreciation of the value of translation in synthesizing experiences and aspirations across registers of medium, material, and time.
5. Awareness of the complexity involved in exhibiting field-based works in non-field settings.

### **Student Performance Objectives**

Professional knowledge to be gained:

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

### **Teaching Methods / Studio Methods**

While in the field there will be three kinds of days: **travel days** moving 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 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 cooking, cleaning, camp tasks, laundry, bathing/swimming, and/or dealing with adverse weather conditions. Production can and will occur across all phases of 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 will be structured to maintain energy and concentration of the field experience and transmit its character to others.

### **Assessment Methods**

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) the inquiry 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. Assessment will be made by instructor.

### **Course Schedule**

See program Itinerary below.

### **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**

See Grading policy below. Project weighting for course will be:

Component	=	Percentage
Finished Works	=	70%
Work Process	=	10%
Exhibition	=	10%
Participation	=	10%
Total Grade	=	100%

### **NATIONAL ARCHITECTURAL ACCREDITING BOARD CRITERIA**

**Shared Values:** 3 Design, 4 Knowledge & Innovation.

**Program Criteria:** 2 Design, 3 Ecological Knowledge & Responsibility, 7 Learning and Teaching Culture.



Land Arts 2018 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.  
Durham: Duke University Press, 2016, pp. 1.

### Land Arts Seminar

ARCH 5378 - 008 - 3 graduate credits - CRN: 48856 - Fall 2024

Huckabee College of Architecture, Texas Tech University

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

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### Catalog Description

Mining the shift from unknown to acculturated place by examining occupation and interactions between humans, more-than-humans, and land.

### Course Description

Land Arts Seminar explores the process of making space into place through examinations of occupation and intervention between humans, more-than-humans, and land. Develop multivalent definitions of place spanning continuums of time and culture to find potential in questions located between disciplines and definitions, between land, art, architecture, infrastructure, industry, and use. Investigate, analytically and generatively, the presence of habitation and questions of place that extend beyond programmatic performance and shelter from elements that engage the multivalence of human existence in the landscapes of the “New West.”

How the West has been mapped, marked, and divided provides points of departure for the creation of a set of documents that test methods of seeing, measuring, and recording. Particular attention will be paid to operations at different scales. A primary objective for this set of documents will be to record conditions of visited and constructed site-based works, 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.
4. Awareness of the complexity involved in exhibiting field-based works in non-field settings.

### **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.

## 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.

## Assessment Methods

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.

## Course Schedule

See program Itinerary below.

## 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 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 be 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

See Grading policy below. Project weighting for course will be:

Component	=	Percentage
Journal	=	30%
Sketchbook/Field book	=	30%
Exhibition	=	30%
Participation	=	10%
Total Grade	=	100%



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

## EXHIBITING~SYN~THESIS: THE RESPONSIBILITY OF RETURN

The Basque writer Bernardo Atxaga begins his book *Marks*, in which he writes about the unnamed and unaccounted for dead in the Guernica tragedy, with a beautiful reflection about some inscriptions carved into a rock in a museum in Milan. *Il masso di Bormo* isn't just any stone. The marks on the rock are seven thousand years old. They're unintelligible. There's no way to read them. The idea of a language or a message doesn't exist. They're just marks. Incisions in a stone by someone who wanted to leave a mark there. We don't know why, with what intent, or if they meant anything. But what can't be read or understood reaches us all the same. We can see that unknown language, touch it, try to decipher it. What if it doesn't matter what it says? What if the mark had another purpose beyond causes or intentions?

Atzaga translates: the incisions aren't understood, but they continue pulsing. Because they transit a message, thousands of years later they manage to bring us a clear and hardly disputable message:

We were here, one day we were alive here.

**Mariá Sánchez, and Curtis Bauer (translator)**

*Land of Women.*

San Antonio: Trinity University Press, 2022, pp. 94-95.

### Land Arts Reflection

ARCH 5379 - 008 - 3 graduate credits - CRN: 48855 – Fall 2024

Huckabee College of Architecture, Texas Tech University

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

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### **Catalog Description**

Responsibility of return manifest in reflection and documentation of completed Land Arts work through the creation of a printed portfolio.

### **Course Description**

This course an opportunity to reflect and document work completed during the Land Arts field season. The primary form will be printed portfolio, or personal catalogue, documenting experience in the field, reflections on sites visited, and a record of the completed works presented in exhibition and/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 experience of sustained field observations.

### **Student Performance Objectives**

Professional knowledge to be gained:

1. Ability to reflect and present complex field-based research.
2. Ability to realize aesthetic research through the presentation and discussion of finished works.
3. Ability to reflect and evaluate heterogenous conditions of land art today.
4. Ability to cultivate group energy and focus across field and non-field settings.

### **Teaching Methods**

The primary mode of exploration in this reflection course will occur through the individual development of a printed portfolio, or personal catalogue. Individual discussions with the instructor and others will be the primary form of critique and development. Motivation to seek feedback when needed is a student responsibility.

### **Assessment Methods**

Deliverables (finished & process 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.

### **Course Schedule**

See program Itinerary below.

### **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.

### **Attendance Policy**

See Attendance policy below.

### **Grading**

See Grading policy below. Project weighting for course will be:

Component	=	Percentage
Personal Catalogue	=	90%
Participation	=	10%
Total Grade	=	100%

## 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.

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 is considered relative to intention, development, and resolution of each project on a 0-100 scale following project weighting for each course.

### Retention of Work

By taking this course, you give Texas Tech University and/or Texas Tech University System through the Huckabee College of Architecture (herein, "Texas Tech") the right and permission to use, publish, reproduce, edit, exhibit, project, and/or display work created by you while taking this course, through any form of media (print, digital, physical model, broadcast or otherwise) at any campus or elsewhere, for art, accreditation purposes, recruitment, marketing, fund raising, publicity, social media, archival or any other lawful purpose. Unless specified otherwise, Texas Tech does not claim ownership



of works of students created while taking this course, provided such works do not use substantial Texas Tech resources in such creation.

### **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 allowed during class time.

### **ADA STATEMENT**

Any student who, because of a disability, may require special arrangements 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/ttpd/> (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**

We identify as allies 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 Texas Tech 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 2024 ITINERARY OUTLINE

Date		Site	Note
22-Aug	Thu	TTU classes begin / set up studio	
25-Aug	Sun	prep	
26-Aug	Mon	prep	/ Pick up van
27-Aug	Tue	pack vehicles at Combine	/ Group First Aid course (afternoon, 1.5 hrs)
28-Aug	Wed	Tablelands Center for Bioregional Art	/ Camp set up orientation / Visit M12 Tap & Center Pivot Gallery / Indigenous Food Workshop & Dinner by Joe Arredondo
29-Aug	Thu	travel > Cebolla Canyon, NM	/ visit Bosque Redondo en route / <b>SEMINAR 1</b>
30-Aug	Fri	Cebolla Canyon	/ <b>SCREEN</b> - <i>Meek's Cutoff</i>
31-Aug	Sat	Cebolla Canyon	/ tour Jackpile Mine - Laguna Pueblo
1-Sep	Sun	Cebolla Canyon	/ post dinner work dialogue
2-Sep	Mon	travel > Muley Point, UT	/ <b>SEMINAR 2</b>
3-Sep	Tue	Muley Point	/ McReynolds presentation
4-Sep	Wed	Muley Point	/ <b>SCREEN</b> - <i>O'er the Land</i>
5-Sep	Thu	Muley Point	/ Moon House / San Juan River
6-Sep	Fri	travel > Goblin Valley, UT	/ <b>SEMINAR 3</b>
7-Sep	Sat	Goblin Valley	/ <b>SCREEN</b> - <i>Event for a Stage</i>
8-Sep	Sun	<b>travel &gt; Spiral Jetty, UT</b>	/ <b>SEMINAR 4</b>
9-Sep	Mon	Rozel Point	/ visit <i>Spiral Jetty</i> / <b>SCREEN</b> - <i>Spiral Jetty</i>
10-Sep	Tue	Rozel Point	/ <i>Broken Circle Spiral Hill</i> linkage for Land Art Lives (first light to afternoon) / post dinner work dialog
11-Sep	Wed	travel > Wendover, UT	/ visit <i>Sun Tunnels</i> en route / CLUI presentation

L A N D A R T S O F T H E A M E R I C A N W E S T

Date		Site	Note
12-Sep	Thu	CLUI Wendover	/ Site Orientation / laundry / <b>SEMINAR 5</b>
13-Sep	Fri	CLUI Wendover	/
14-Sep	Sat	CLUI Wendover	/ <b>SCREEN</b> - <i>Energy and How to Get It &amp; Sun Tunnels</i>
15-Sep	Sun	CLUI Wendover	/ Badgett presentation
16-Sep	Mon	CLUI Wendover	/
17-Sep	Tue	CLUI Wendover	/ Stratman presentation / <b>SCREEN</b> - <i>Last Things</i>
18-Sep	Wed	<b>travel &gt; Double Negative, NV</b>	/ <b>SEMINAR 6</b>
19-Sep	Thu	Mormon Mesa	/ Lake Mead / <b>SCREEN</b> - <i>Through the Repellent Fence</i>
20-Sep	Fri	<b>travel &gt; Grand Canyon, AZ</b>	/
21-Sep	Sat	Swamp Point / Point Sublime	/ rim dinner
22-Sep	Sun	<b>travel &gt; Trick Tank, Coconino Forest, AZ</b>	/ <b>SEMINAR 7</b> / post dinner work dialogue
23-Sep	Mon	Trick Tank	/ <b>SCREEN</b> - <i>Mystery of Chaco</i>
24-Sep	Tue	<b>travel &gt; Chaco Canon, NM</b>	/ <b>SEMINAR 8</b>
25-Sep	Wed	Chaco Canyon	/ visit Chaco Canyon (Blanco & Bonito)
26-Sep	Thu	travel > Lubbock, TX	
27-Sep	Fri	break	
28-Sep	Sat	break	
29-Sep	Sun	break	
30-Sep	Mon	break	
1-Oct	Tue	break	
2-Oct	Wed	break	

L A N D A R T S O F T H E A M E R I C A N W E S T

Date		Site	Note
3-Oct	Thu	pack vehicles at Combine	Land Art Lives International Congress
4-Oct	Fri	<b>travel &gt; Two Buttes, NM</b>	/ <b>SEMINAR 9</b>
5-Oct	Sat	Two Buttes	/ visit White Sands National Monument (?)
6-Oct	Sun	<b>travel &gt; Plains of San Agustin, NM</b>	/ en route visit very small array & possibly MoMA ZOZO
7-Oct	Mon	Plains of San Agustin	/ <b>SEMINAR 10</b> (morning)
8-Oct	Tue	<i>The Lightning Field</i>	/ Very Large Array / half crew in camp half at field
9-Oct	Wed	<i>The Lightning Field</i>	/ half crew in camp half at field
10-Oct	Thu	Plains of San Agustin	/ post dinner work dialogue
11-Oct	Fri	<b>travel &gt; Chiricahua Mountains, AZ</b>	/
12-Oct	Sat	Chiricahua Mountains	/ <b>SEMINAR 11</b> (morning) / <b>SCREEN - Who is Dayni Cristal?</b>
13-Oct	Sun	Chiricahua Mountains	/
14-Oct	Mon	Chiricahua Mountains	/ <b>SCREEN - First Cow</b>
15-Oct	Tue	<b>travel &gt; Mimbres River, NM</b>	/ <b>SEMINAR 12</b>
16-Oct	Wed	Mimbres River	/ <b>SCREEN - DamNation</b>
17-Oct	Thu	Mimbres River	/ post dinner work dialogue
18-Oct	Fri	Mimbres River	/ <b>SCREEN - No Country for Old Men</b>
19-Oct	Sat	<b>travel &gt; Cabinetlandia</b>	/ Gila Hot Springs / laundry /
20-Oct	Sun	Cabinetlandia	/ Ann Reynolds presentation
21-Oct	Mon	Cabinetlandia	/ Dionne Lee presentation
22-Oct	Tue	Cabinetlandia	/
23-Oct	Wed	<b>travel &gt; Marfa, TX</b>	/ Prada Marfa en route / Larriva Fiesta (El Paso) / <b>SEMINAR 13</b>

L A N D A R T S O F T H E A M E R I C A N W E S T

Date		Site	Note
24-Oct	Thu	Marfa	Judd Foundation Tour / post dinner work dialogue
25-Oct	Fri	Marfa	Chinati Foundation Tour
26-Oct	Sat	Marfa	
27-Oct	Sun	Marfa	/ <b>SEMINAR 14</b>
28-Oct	Mon	<b>travel &gt; Lubbock, TX</b>	/ big clean up /
29-Oct	Tue	campus landing	
30-Oct	Wed	<b>Studio Pin Up</b>	
1-Nov	Fri	One on one mtgs	
4-Nov	Mon	One on one mtgs	
6-Nov	Wed	<b>Studio Pin Up</b>	
8-Nov	Fri	One on one mtgs	
11-Nov	Mon	One on one mtgs	
13-Nov	Wed	<b>Studio Pin Up</b>	
15-Nov	Fri	One on one mtgs	
18-Nov	Mon	One on one mtgs	
20-Nov	Wed	One on one mtgs	
22-Nov	Fri	<b>Final Critique</b>	
25-Nov	Mon	No meetings - Thanksgiving	
27-Nov	Wed	No meetings - Thanksgiving	
29-Nov	Fri	No meetings - Thanksgiving	
2-Dec	Mon	One on one mtgs	
Feb-April 2025		Exhibition at Texas Tech Museum	

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



## LAND ARTS 2024 READER

### Seminar 1 — INTRODUCING — 29 Aug 2024 — Cebolla Canyon, NM {Pueblos, Diné Bikéyah, Shiwinná (Zuni) territory}

Miller, Elizabeth. 40 years after its closure, the Jackpile Mine's toxic legacy continues. *High Country News*, Dec. 23, 2021.

Wilhelm, Julia. "Autoarachnology" in Teran, Michelle, Marc Herbst, Vivian Sky Rehberg, Renée Turner and The Promiscuous Care Study Group (editors). *Promiscuous Infrastructures: practicing care*. Rotterdam & Liepzig: WdKA Research Center and Journal of Aesthetics & Protest, 2024, pp. 54-60.

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.

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.

Liboiron, Max. *Pollution in Colonialization*. Duke U. Press, 2021, pp. 39-79.

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 — 30 Aug 2024 — Cebolla Canyon, NM {Pueblos, Diné Bikéyah, Shiwinná (Zuni) territory}

Reichardt, Kelly, director. *Meek's Cutoff*. Evenstar Films, 2010, 104 minutes.

### Seminar 2 — LOOKING — 2 Sep 2024 — Muley Point, UT {Núu-ágha-tʼv̥v̥-pʼ (Ute), Pueblos, Diné Bikéyah, Hopitutskwa territory}

Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*, Milkweed Editions, 2013, pp. 3-10.

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.

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 – 4 Sep 2024 – Muley Point, UT**  
**{Núu-agma-tʰvʰ-pʰ (Ute), Pueblos, Diné Bikéyah, Hopitutskwa territory}**

Stratman, Deborah, director. *O-er the Land*. Pythagoras Films, 2009, 52 minutes.

Holt, Nancy, director. *Mono Lake*. 1968/2004, 19 minutes, 54 seconds.

**Seminar 3 – WRENCHING – 6 Sep 2024 – Goblin Valley, UT**  
**{Núu-agma-tʰvʰ-pʰ (Ute), Timpanogos territory}**

Sánchez, María. *Land of Women*. San Antonio: Trinity University Press, 2022. pp. 92-105.

Williams, 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:

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

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.)

**SCREENING – 7 Sep 2024 – Goblin Valley, UT  
{Núu-agma-tʉvʉ-pʉ (Ute), Timpanogos territory}**

Dean, Tacita, director. *Event for a Stage*. 2015, 50 minutes

**Seminar 4 – SPIRALLING – 8 Sep 2024 – Rozel Point, UT  
{Goshute, Núu-agma-tʉvʉ-pʉ (Ute) 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.

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

**SCREENING – 9 Sep 2024 – Rozel Point, UT  
{Goshute, Núu-agma-tʉvʉ-pʉ (Ute) territory}**

Smithson, Robert, director. *Spiral Jetty*. 1970, 35 minutes.

Dean, Tacita, director. *JG*. 2013, 27 minutes.

**Seminar 5 – CENTERING – 12 Sep 2024 – Wendover, UT  
{Goshute, Timpanogos 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.

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.

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.

**SCREENING – 14 Sep 2024 – Wendover, UT  
{Goshute, Timpanogos territory}**

Frank, Robert and Rudy Wurlitzer, directors. *Energy and How to Get It*. 1981, 30 minutes.

Holt, Nancy, director. *Sun Tunnels*. 1978, 26 minutes, 31 seconds.

**SCREENING – 17 Sep 2024 – Wendover, UT  
{Goshute, Timpanogos territory}**

Stratman, Deborah, director. *Last Things*. 2023, 50 minutes.

**Seminar 6 – LAYERING – 18 Sep 2024 – Grand Canyon, AZ  
{Pueblos, Havsu Baaja (Havasupai), Diné Bikéyah, Hopitutskwa,  
Nuwuvi (Southern Paiute) territory}**

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

Bjornerud, Marcia. *Timefullness: How Thinking Like a Geologist Can Help Save the World*. Princeton: Princeton University Press, 2020, pp. 6-19.

Supplemental reading:

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

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

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

**Screening – 19 Sep 2024 – Mormon Mesa, NV  
{Nuwuvi (Southern Paiute) territory}**

Douglas, Sam Wainwright, director. *Through the Repellent Fence*. Big Beard Films, 2017, 74 minutes.

**Seminar 7 — INDEXING — 22 Sep 2024 — Trick Tank, AZ  
{Hohokam, Pueblos, Havsu Baaja (Havasupai), Diné Bikéyah,  
Hopitutskwa territory}**

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

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

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.

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.

**Screening — 23 Sep 2024 — Trick Tank, AZ  
{Hohokam, Pueblos, Havsu Baaja (Havasupai), Diné Bikéyah,  
Hopitutskwa territory}**

Sofaer, Anna, director. *The Mystery of Chaco Canyon*. The Solstice Project, 1999, 56 minutes.

**Seminar 8 — LISTENING — 24 Sep 2024 — Chaco Canyon, NM  
{Pueblos, Diné Bikéyah (Navajo), Núu-agma-tǽvǽ-pǽ (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.

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

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.

## FIELD BREAK

### **Seminar 9 — RETURNING — 4 Oct 2024 — Two Buttes, NM {Tampachoa (Mansos), Ndé Kónitsaqáí Gokíyaa (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.

Lopez, Barry. "On Location" in *Embrace Fearlessly the Burning World*. New York: Random House, 2022, pp. 167-188.

Supplemental reading:

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 10 — EXPANDING — 7 Oct 2024 — Plains of San Agustin, NM {Pueblos, Diné Bikéyah, Shiwinná (Zuni) territory}**

Hebdige, Dick. "Reeling in Utah: The Travel Log Trilogy." *East of Borneo & Afterall 8*, Autumn/Winter 2003.

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.

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.

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 – 12 Oct 2024 – Chiricahua Mountains, AZ {Chiricahua Apache territory}**

Silver, Marc, director. *Who Is Dayani Cristal?*. Pulse Films, 2014, 85 minutes.

**Seminar 11 – CONTESTING – 12 Oct 2024 – Chiricahua Mountains, AZ {Chiricahua Apache territory}**

Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Milkweed Editions, 2013, pp. 205-215.

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

Supplemental reading:

Diaz, Natalie. "Post Colonial Love Poem". *The New Republic*. March 2016.

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.

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

**Screening – 14 Oct 2024 – Chiricahua Mountains, AZ {Chiricahua Apache territory}**

Reichardt, Kelly, director. *First Cow*. A24 and IAC Films, 2019, 122 minutes.

**Seminar 12 – COOLING – 15 Oct 2024 – Mimbres River, NM {Pueblos, Chiricahua Apache territory}**

Kaprow, Allan. "The Real Experiment." *Artforum*, December 1983.

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.

Hodge, Roger. "Blood and Time: Cormac McCarthy and the Twilight of the West". *Harper's*. Feb 2006. pp. 65-72.

Smith, Valerie. *Juan Downey: invisible architect*. Cambridge, MA and Bronx, NY: MIT List Center and Bronx Museum, 2011. pp. 17-39.

**Screening – 16 Oct 2024 – Mimbres River, NM  
{Pueblos, Chiricahua Apache territory}**

Knight, Ben and Travis Rummel, directors. *DamNation*. Patagonia Films, 2014, 87 minutes.

**Screening – 18 Oct 2024 – Mimbres River, NM  
{Pueblos, Chiricahua Apache territory}**

Cohen, Ethan and Joel, directors. *No Country for Old Men*. 2007, Paramount Vantage and Miramax, 122 minutes.

**Screening – 22 Oct 2024 – Cabinetlandia, NM {Tampachoa (Mansos),  
Pescado, Chiricahua Apache territory}**

Douglas, Sam Wainwright, director. *Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio*. Big Beard Films, 2010, 57 minutes.

**Seminar 13 – REFLECTING – 23 Oct 2024 – Marfa, TX  
{Jumanos, Ndé Kónitsaaí Gokiyaa (Lipan Apache), Mescalero  
Apache territory}**

Sepahvand, Ashkan, Christoph Rosol, and Katrin Klingan. "MUD: All worlds, all times!" in *Textures of the Anthropocene: Grain, Vapor, Ray*. Cambridge, Massachusetts: The MIT Press, 2015, pp. 3-42.

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.

Supplemental reading:

Bishop, Claire. "Information Overload". *Artforum International*. April 2023.

hooks, bell. "Theory as Liberatory Practice," *Yale Journal of Law & Feminism*: Vol. 4: Iss. 1, Article 2, 1991.

Morton, Timothy. "What is Dark Ecology". *Living Earth: field notes from the dark ecology project 2014-2016*. Amsterdam: Sonic Acts Press, 2016.

**Seminar 14 – UTILIZING – 28 Oct 2024 – Marfa, TX  
{Jumanos, Ndé Kónitsaaí Gokiyaa (Lipan Apache), Mescalero  
Apache territory}**

Treuer, David. "Return the National Parks to the Tribes" in *The Atlantic*, May 2021.

Pierce, Joseph M. "your Land Acknowledgement is Not Enough" in Hyperallergic, 12 October 2022.

Reflection on past readings and experience summary.



Supplemental reading:

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

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

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

Zhong, Raymond. "Something Was Messing With Earth's Axis. The Answer Has to Do With Us". *The New York Times*. 28 June 2023.

## LAND ARTS 2024 READER SUPPLEMENT

1. Abram, Janet. "Building the Legacy of Nancy Holt and Robert Smithson". *Southwest Contemporary*. 30 July 2019.
2. Adams, John Luther. "The End of Winter". *The New Yorker*. <https://www.newyorker.com/culture/culture-desk/the-end-of-winter>, March 27, 2018.
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. \_\_\_\_\_. "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.
5. \_\_\_\_\_. *The Place Where You Go to Listen: in search of an Ecology of Music*. Middletown, Connecticut: Wesleyan University Press, 2009. pp. 1-10.
6. \_\_\_\_\_. "In the Name of the Earth". <http://johnlutheradams.net/in-the-name/>.
7. Aldiss, Brian. *Earthworks*. Garden City, NY: Doubleday, 1966. pp. 47-67.
8. Allen, Stan. "Mapping the Unmapping". *Stan Allen Essays*. Amsterdam: G+B Arts, 2000. pp. 30-45.
9. Allen, Terry et al. *Pedal Steal + Four Corners: Radio Plays, 1986-1993* (liner notes). Paradise of Bachelors, 2019.
10. \_\_\_\_\_. *Juarez* (liner notes). Paradise of Bachelors, 2016.
11. Alvarez, C.J. "The Border Environment in the Nineteenth Century". *Border Land, Border Water: a history of construction on the U.S.-Mexico divide*. Austin: University of Texas Press, 2019. pp. 17-52.
12. Alonso, Pedro. "Atacama Desert". *ARQ Ediciones*. Santiago de Chile: 2012. pp. 15-37.
13. Arn, Jackson. "The Asphalt Avant-Garde". *Art in America*. 28 Feb 2022.
14. Arnold, Hadley. "A Poem Full of Vitamins?" *Journal of Architectural Education*, Vol 74:1. March 2020. pp. 5-7.
15. Arquero de Alacron, Maria. "Imaging the Urban Water Commons". *Journal of Architectural Education*, Vol 74:1. March 2020. pp. 49-59.

16. 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.
17. Ballard, J.G. "Terminal Beach". *The Best Short Stories of J.G. Ballard*. New York: Picador, 1978. pp. 244-264.
18. \_\_\_\_\_. "Introduction to the French edition". *Crash*. New York: First Vintage Books, 1985 (reprint from 1974), pp. 1-6.
19. Bapna, Manish. "Why Art Matters in the Face of the Climate Crisis". *Orion*. 29 June 2022.
20. Battaglia, Debhora, David Valentine and Valerie Olson. "Relational Space: an earthy installation". *Cultural Anthropology*. Vol. 30, No. 2, 2015. pp. 245-256.
21. Bauer, Curtis. "A Note on the Poetry of Igor Barreto". In Barreto, Igor, *The Blind Plain / El Llano Ciego*. Portland: Tavern Books, 2018, pp. 15-22.
22. Benjamin, Walter. "Author as Producer". *New Left Review* 1/62. July-August 1970.
23. \_\_\_\_\_. "Unpacking my Library". *Illuminations*. New York: Houghton Mifflin Harcourt, 1968. pp. 59-67.
24. Bey, Hakim. "The Periodic Autonomous Zone". 2009.
25. Bishop, Claire. "Information Overload". *Artforum International*. April 2023.
26. Bishop, Russell. "Freeing Ourselves: An Indigenous Response to Neo colonial Dominace in Research, Classrooms, Schools and Educational Systems. *Counterpoints, Vo. 500 Paulo Freire: The Global Legacy*. 2015. pp. 93-102.
27. 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.
28. Bitsui, Sherman. *Flood Song*. Copper Canyon Press: Port Townsend, WA, 2016. pp. 46, 50, 57.
29. Bochner, Mel. "Secret of Domes: Mel Bochner on The Domain of the Great Bear". *Artforum International*. September 2006. pp. 340-345.
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## LAND ARTS 2024 PARTICIPANTS

1. **Hallie Ayres** — researcher, writer, and occasional curator who grew up in Austin, Texas, and lately lives in Brooklyn, New York.
  2. **Levi Baruch** — multidisciplinary artist and aspiring craftsman based in Philadelphia, frequently returning to Western Massachusetts with a BA from Wesleyan University.
  3. **Viola Bordon** — artist working with craft and landscape, based in Philadelphia, Pennsylvania. [violabordon.com](http://violabordon.com)
  4. **Ian Dippo** — artist and landscape architect based in Austin, Texas, originally from the west coast of Michigan.
  5. **Isaac Dunne** — artist based in Brooklyn, New York with a BFA in sculpture from Hunter College whose work is primarily concerned with the possibility of queer architectures.
  6. **Laura Friedman** — greenhorn field botanist with University of Montana, co-author of *A Point Reyes Herbarium*, musician and founder of Hallowed Ground concert series, BFA Design + Ecology, SAIC, Permaculture Design Certificate, Natura Institute.
  7. **Alexander Garza** —architectural designer and aspiring creative individual at Texas Tech University, motivated by the historical and contemporary, the arts and sciences, the natural and artificial.
  8. **Jennifer Loyd** — poet, translator, and editor with an MFA from Purdue University, pursuing a PhD at Texas Tech whose writing appears in Best New Poets 2022, The Southern Review, The Rumpus, Swamp Pink, and elsewhere.
  9. **Caleb Mancillas** — architectural designer, wanderer and thru hiker from Austin, currently based in McKinney, Texas.
- **Talia Brown** — writer, artist, alum of Hampshire College and Land Arts 2021 and Program Assistant.
  - **Chris Taylor** — architect, educator and Program Director.

## 2024 FIELD GUESTS

1. Joe Arredondo — director of [Landmark Arts at Texas Tech](#).
2. Steve Badgett — artist with [SIMPARCH](#).
3. Curtis Bauer — poet and translator teaching at [Texas Tech](#).
4. Matthew Coolidge — director of [Center for Land Use Interpretation](#).
5. Curtis Francisco — geologist from Laguna Pueblo.
6. Aaron Hegert — [artist](#) with [Everything is Collective](#) teaching at [Texas Tech](#).
7. Jesse and Irma Larriva — El Paso residents & alum parents.
8. Dionne Lee — [artist](#) teaching at [Ohio State University](#).
9. Victoria McReynolds — architect teaching at [Texas Tech](#).
10. Sina Najafi — founder and editor of [Cabinet](#) magazine.
11. Andrea Nasher — cultural activator.
12. Sean O'Brien — architect with [O'Brien Architects](#).
13. Monty Paret — art historian teaching at [University of Utah](#).
14. Ann Reynolds — art historian teaching at [University of Texas at Austin](#).
15. J. Eric Simpson — [artist](#) and farmer in Lubbock and [Land Arts 2014 alum](#).
16. Deborah Stratman — [artist](#) and filmmaker teaching at [U. of Illinois Chicago](#).
17. Aurora Tang — [Center for Land Use Interpretation](#).

## LAND ARTS TEXAS TECH FACULTY ADVISORY GROUP

[Curtis Bauer](#), Professor of English

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[Susan Larson](#), Qualia Professor of Spanish

[Don Lavigne](#), Associate Professor of Classics

[Victoria McReynolds](#), Assistant Professor of Architecture

[Urs Peter Flueckiger](#), Professor and Dean of Architecture (ex officio)