



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.

PROGRAM STRUCTURE

Land Arts of the American West at Texas Tech University is a full long-semester program that runs in the fall of each year from the Huckabee College of Architecture. The first two-thirds of the term are spent living and working in the field, with studio work on campus occurring during the balance of the term and breaks from the field. At its core Land Arts is a studio experience providing a full load of credits for participants to remain full-time degree seeking students. It can also be an immersive educational trajectory independent of degree requirements. The primary course load is divided between studio, seminar, exhibition and reflection — through the 12-credit hour Land Arts of the American West Graduate Certificate offered to students from across Texas Tech University and to others who enroll in the university for the term.

The course work of Land Arts occurs along three distinct lines of investigation: studio (action/operations), seminar (discourse/perceptions), and documentation (analysis/reflections). 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 produced through Land Arts will consist of projects associated with the specific courses as well as activities existing between them. The primary elements will be: process works, finished works, seminar discussions, and exhibition. Participation in all elements is required.

During the field season, and by the end of the term, participants produce a body, or bodies, of work that activates and demonstrates their vivid research trajectory. The direction, size and scope of this work is determined by the research questions of each participant.

In the field, time is structured between days of travel, interpretive sites (places to investigate and engage specific works, histories and conditions), and production sites (places to produce and examine work within specific landscapes, ecosystems, and climates). While each setting offers distinct degrees of group coordination, individual work can be produced at any time.

Seminar sessions occur in a pattern throughout the semester to provide a place of discussion where the questions of the program and individuals can be addressed and developed. Field guests often lead discussions of their work and/or interpretations of particular sites. Participants sustain generative dialog of heterogeneous sources, examples, and works discussed in seminar, on site, while traveling or cooking, to support the collective inquiry of the group.

Scheduled studio sessions on campus, after traveling, allow further development and completion of work originated in the field. At the end of the term, a final critique occurs within the College of Architecture where work will be presented and discussed with a panel of outside reviewers. Feedback from this critique is generally productive in considerations for finalizing work for exhibition. Work created by all participants during the program is publicly exhibited.

Land Arts maintains an archive that includes documentation of process works in the field, program experience, finished work and participant field notebooks and sketchbooks. Participants deploy and refine patterns of sketchbook activity recording the motivation, details, process, and results of works in production while also nurturing and refining research questions through daily provocation and/or observation in a field notebook. All participants are required to participate in the collection of materials and contributions to the archive. The archive is managed online and specific requirements for submission will be provided.

TRAVEL & CAMPING

Land Arts of the American West at Texas Tech University engages the landscape through direct exposure. Participants must be prepared for the rigors of road and wilderness. Spending two months traveling 6,000 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 participants out into the world instead of the world into the classroom, you can fundamentally change how we learn, create, and perceive 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 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. Participants will be responsible for their own individual camping gear and course materials (see [Field Equipment List](#) provided). Group gear (cooking equipment, water storage, kitchen shelter, mobile tech lab...) is provided by the program.

ITINERARY

The itinerary is determined by the intersection of production 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. Travel between points of inquiry is as important as the destinations. The itinerary is generally finalized by mid-summer with sites similar to or including those of previous years. Past field seasons: [2025](#), [2024](#), [2023](#), [2022](#), [2021](#), [2019](#), [2018](#), [2017](#), [2016](#), [2015](#), [2014](#), [2013](#), [2012](#), [2011](#), [2010](#), [2009](#).

(EARTH) PEOPLE

Guests

The American West is our classroom and studio. Program guests are invited to join particular segments of our journeys to assist the interpretation of places we encounter and work we produce. The interaction with significant authorities from diverse cultures expands the scope of our discussion and enables participants to connect their work to broader contexts. Final selection of the guests is determined in conjunction with the itinerary. Past guests have included Center for Land Use Interpretation director [Matthew Coolidge](#), Utah Museum of Fine Arts director [Gretchen Dietrich](#), Remote Studio director [Lori Ryker](#), Adobe Alliance founder [Simone Swan](#); artists [Deborah Stratman](#), [Postcommodity](#), [Joan Jonas](#), and [Zoe Leonard](#); art Historians [Ann Reynolds](#), [Kevin Chua](#), and [Monty Paret](#); architects [Urs Peter Flueckiger](#), [David Gregor](#), [Jack Sanders](#), and [Nichole Wiedemann](#); and writers [Curtis Bauer](#), [Charles Bowden](#), [Lucy Lippard](#), and [Barry Lopez](#).

Program Director

Chris Taylor was born in Germany, raised in waters of Southwest Florida, lives in arid American Southwest. An architect, educator, and director of [Land Arts of the American West](#) at Texas Tech University, Taylor is deeply committed to the intersection of human construction and the evolving nature of the planet. Taylor studied architecture at the University of Florida and the Graduate School of Design at Harvard.

Program Assistant

Land Arts program assistant guides field operations with responsibilities over base camp logistics, travel, and offers additional critical perspective to the development of participant research questions and works. The individual in this position engages in seminar, critique and the creation of the archive.

PROGRAM RESPONSIBILITIES

Work

Land Arts of the American West at Texas Tech University accesses a broad range of physical and geographic research materials. Production of work is the primary responsibility of each participant. In most cases participants provide physical material needed to complete their work. Material may be collected in the field and/or packed in. Keep in mind that space in the vehicles is very limited and each participant will be expected to operate within a general allotment of two large (soft) sturdy duffle bags. Readings focused on particular sites and questions are required while traveling. Preparatory research before field work is encouraged.

Ethics

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

All participants are expected to maintain consistent engagement contributing to the successful operation of the program. This includes scheduled rotations for cooking and cleaning; assisting with packing, unpacking, camp setup and take down; general operations, university and college codes of conduct, and all travel and field trip policies.

COSTS

- Texas Tech University tuition and fees for 12 graduate credit hours. (See the [tuition estimator](#) for additional details). Generally, the program awards competitive scholarships that, in addition to the award value, allow for registration at in-state rates.
- Attached to the courses is a Land Arts program fee of **\$3,000**. It covers the costs of overland transportation, program operations, group lodging and camp meals while in the field. Please note: camp meals include breakfast, lunch, dinner and snacks. Reasonable dietary restrictions are accommodated.
- Personal medical insurance during the semester as required by the university.
- Travel to and from Lubbock.
- Housing and meals while in Lubbock.

SAFETY

- **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 landscape. Land Arts is intellectually, physically, emotionally, and environmentally demanding. Be prepared to respond to these demands.
- **Precautions:** remain aware of all verbal and written precautions provided in the field and on campus.
- **Not getting Lost:** always tell others where you are going, your expected return time, and anticipated route (there and back). Use maps, personal guidance, natural landmarks, and 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, 1-2 quarts minimum. It is very important to have enough water should something unexpected happen. Most ground water if found is NOT SAFE to drink.
- **Nutrition:** eat well to maintain energy levels for field operations. Always carry reserve food when away from camp (energy bars, snacks, fruit, lunch...).
- **Respect:** always respect the natural and cultural resources found in the field. This directly affects your personal safety as well as the preservation of those resources for future use by others.
- **No trace:** the no trace ethic guides our field operations. Effort is required to minimize evidence of our camping and working at sites visited.
- **Change:** all activities are subject to change due to variable weather, travel, and camp conditions. Safety always comes first. Stay informed of current logistics and collective awareness.
- **Group Eyes:** stay connected to the group as a whole and through small partnerships. It is vital to watch out for the group and keep others informed of activities and locations.
- **Release:** to participate in the program all indemnification, release, proof of insurance, and information forms must be completed, signed and submitted.

All participants share the responsibility for successful and healthy operations of camp life and are accountable to the program director, program assistant, university policies and applicable laws.



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: 21662 - Fall 2026

Huckabee College of Architecture, Texas Tech University

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

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%



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: 21705 - Fall 2026

Huckabee College of Architecture, Texas Tech University

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

chris.taylor@ttu.edu, 806-834-1589, Architecture Room 709

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: 21704 – Fall 2026

Huckabee College of Architecture, Texas Tech University

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

chris.taylor@ttu.edu, 806-834-1589, Architecture Room 709

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.

ACADEMIC MISCONDUCT

Texas Tech University expects students to “understand the principles of academic integrity and abide by them in all class and/or course work at the University” (OP 34.12.5). Academic misconduct includes but is not limited to cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, violations of published professional ethics/standards, and any act or attempted act designed to give unfair academic advantage to oneself or another student. Plagiarism is a form of academic misconduct that involves (1) the representation of words, ideas, illustrations, structure, computer code, other expression, or media of another as one's own and/or failing to properly cite direct, paraphrased, or summarized materials; or (2) self-plagiarism, which involves the submission of the same academic work more than once without the prior permission of the instructor and/or failure to correctly cite previous work written by the same student. [This video](#), retrieved from the University of Kansas Libraries website, provides an example of a plagiarism definition as well as examples of plagiarism and how to avoid it. Please review [Section B of the Code of Student Conduct](#) for more information related to other forms of Academic Misconduct, and contact your instructor if you have questions about plagiarism or other academic concerns in your courses. To learn more about the importance of Academic Integrity and practical tips for avoiding plagiarism, explore the resources provided by the [TTU Library](#) and the [School of Law](#).

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.

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.

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]

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.

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. 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 (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.) This list is not exhaustive, and the university offers a wide range of supportive measures in addition to those listed above. Please contact the Office for Student Civil Rights & Sexual Misconduct for more information.

STATEMENT OF ACCOMMODATION FOR PREGNANT STUDENTS

To support the academic success of pregnant and parenting students and students with pregnancy related conditions, the University offers reasonable modifications based on the student's particular needs. Any student who is pregnant or parenting a child up to age 18 or has conditions related to pregnancy may contact Alex Faris, the Texas Tech University designated Pregnancy and

Parenting Liaison, to discuss support available through the University. The Liaison can be reached by emailing alfaris@ttu.edu. Should a student communicate with the instructor that they are pregnant or have a pregnancy related condition or may need additional resources related to pregnancy or parenting, the instructor will communicate that student's information to the Title IX Coordinator, who will work with the student and others, as needed, to ensure equal access to the University's education program or activity.

For more information regarding supportive measures, please contact pregnancy & parenting liaison Alex Faris (alfaris@ttu.edu | 806.834.3420) or visit [Pregnancy & Parenting](#). You can also [submit a Pregnancy & Parenting Support Form](#) to request assistance.

USE OF AUDIO/VISUAL RECORDING DEVICES

Lectures, discussions, and instruction in a Texas Tech classroom may not be recorded via audio and/or visual means without prior permission from either the instructor or Student Disability Services (SDS), with prior notice to the instructor. Such permitted recordings are limited to legitimate academic purposes and cannot be shared with or distributed to any other person in any form without instructor approval. Students registered with SDS may have an approved accommodation as documented on an SDS Letter of Accommodation that allows the student to record the class for their personal use to review course material. Texas Tech faculty are entitled to copyright protection for their class materials and lectures, and unauthorized recordings may violate the faculty's copyright rights. Further, unauthorized audio and/or visual recording of academic classes may compromise the privacy rights of other students. Violation of this policy may subject a student to discipline under the Texas Tech Code of Student Conduct.

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.

ARTIFICIAL INTELLIGENCE STATEMENT

Generative Artificial Intelligence (IA) refers to tools or embedded features that create or transform text, images, audio, video, code, calculations, data analyses, or other content in response to prompts or user inputs. Basic grammar, spelling, and punctuation features are permitted unless they generate or substantially rewrite content or replace the skill being assessed. Approved assistive technologies and disability accommodations remain available as authorized. Use of generative AI for grading is not approved at Texas Tech. Unless authorized in advance by the instructor the only permitted use of generative AI is for learning support and planning, such as explaining concepts, generating practice questions, brainstorming ideas, or creating a preliminary outline. You must not include AI-generated language, solutions, analysis, code, media, translations, or revisions in submitted work unless the assignment directions explicitly permit them. You are responsible for ensuring that the central ideas and final work are your own.

LAND ARTS 2026 ITINERARY

DATE		SITE	NOTE
24-Aug	Mon	TTU classes begin / set up studio	
25-Aug	Tue	pack vehicles at Combine	/ pre-departure meeting 5pm 212 18th St
26-Aug	Wed	Tablelands Center for Bioregional Art	/ Group First Aid course (9-11am) / Camp set up orientation / Visit M12 Tap & Center Pivot Gallery / Indigenous Food Workshop & Dinner by Joe Arredondo
27-Aug	Thu	travel > Cebolla Canyon, NM	/ visit Bosque Redondo en route / SEMINAR 1
28-Aug	Fri	Cebolla Canyon	/ tour Jackpile Mine - Laguna Pueblo
29-Aug	Sat	Cebolla Canyon	/ SCREEN - Meek's Cutoff
30-Aug	Sun	Cebolla Canyon	/ post dinner work dialogue
31-Aug	Mon	travel > Muley Point, UT	/ SEMINAR 2
1-Sep	Tue	Muley Point	/ SCREEN - O'er the Land
2-Sep	Wed	Muley Point	/
3-Sep	Thu	Muley Point	/ San Juan River
4-Sep	Fri	travel > Goblin Valley, UT	/ SEMINAR 3 (morning)
5-Sep	Sat	Goblin Valley	/ SCREEN - Event for a Stage
6-Sep	Sun	travel > Spiral Jetty, UT	/ SEMINAR 4
7-Sep	Mon	Rozel Point	/ visit Spiral Jetty / SCREEN - Spiral Jetty
8-Sep	Tue	travel > Sun Tunnels, UT	/ visit Sun Tunnels / SCREEN - Sun Tunnels
9-Sep	Wed	travel > Wendover, UT	/ CLUI presentation
10-Sep	Thu	CLUI Wendover	/ Site Orientation / laundry / SEMINAR 5 /
11-Sep	Fri	CLUI Wendover	/ Stratman presentation
12-Sep	Sat	CLUI Wendover	/ Badgett presentation
13-Sep	Sun	CLUI Wendover	/ SCREEN - Last Things

DATE		SITE	NOTE
14-Sep	Mon	CLUI Wendover	/ SCREEN - Energy and How to Get It
15-Sep	Tue	CLUI Wendover	/
16-Sep	Wed	travel > Double Negative, NV	/ SEMINAR 6
17-Sep	Thu	Mormon Mesa	/ visit Double Negative / Lake Mead /
18-Sep	Fri	Mormon Mesa	/ visit Las Vegas Piece / Lake Mead / SCREEN - Through the Repellent Fence
19-Sep	Sat	travel > North Rim - Swamp Point, AZ	/ SEMINAR 7
20-Sep	Sun	Point Sublime	/
21-Sep	Mon	travel > Trick Tank, Coconino Forest, AZ	/ post dinner work dialogue
22-Sep	Tue	Trick Tank	/ SEMINAR 8 / SCREEN - Mystery of Chaco
23-Sep	Wed	travel > Chaco Canyon, NM	/ McReynolds
24-Sep	Thu	Chaco Canyon	/ visit Chaco Canyon (Blanco & Bonito)
25-Sep	Fri	travel > Lubbock, TX	30 nights out
26-Sep	Sat	break - 7	
27-Sep	Sun	break	
28-Sep	Mon	break	
29-Sep	Tue	break	
30-Sep	Wed	break	
1-Oct	Thu	break	
2-Oct	Fri	break	
3-Oct	Sat	pack vehicles at Combine	
4-Oct	Sun	travel > Two Buttes, NM	/ SEMINAR 9
5-Oct	Mon	Two Buttes	/ visit White Sands National Monument
6-Oct	Tue	travel > Plains of San Agustin, NM	/ en route visit kind a small array
7-Oct	Wed	Plains of San Agustin	/ SEMINAR 10 (morning)
8-Oct	Thu	<i>The Lightning Field</i>	/ Very Large Array / half crew in camp half at field

LAND ARTS OF THE AMERICAN WEST

DATE		SITE	NOTE
9-Oct	Fri	<i>The Lightning Field</i>	/ half crew in camp half at field
10-Oct	Sat	Plains of San Agustin	/ Alvarez presentation
11-Oct	Sun	travel > Mogollon / Powerhouse Trail	/ post dinner work dialogue
12-Oct	Mon	Gila Wilderness	/ visit Whitewater Mesa Labyrinths
13-Oct	Tue	Gila Wilderness	
14-Oct	Wed	travel > Chiricahua Mountains, AZ	/ SEMINAR 11 (morning) /
15-Oct	Thu	Chiricahua Mountains	/ SCREEN - Who is Dayni Cristal?
16-Oct	Fri	Chiricahua Mountains	/ McReynolds Presentation
17-Oct	Sat	Chiricahua Mountains	/ Lee Presentation
18-Oct	Sun	travel > Mimbres River, NM	/ SEMINAR 12 / laundry
19-Oct	Mon	Mimbres River	/ SCREEN - Damnation
20-Oct	Tue	Mimbres River	/ post dinner work dialogue
21-Oct	Wed	Mimbres River	/ SCREEN - Citizen Architect
22-Oct	Thu	travel > Cabinetlandia, NM	/ Gila Hot Springs /
23-Oct	Fri	Cabinetlandia	/ SCREEN - No Country for Old Men
24-Oct	Sat	Cabinetlandia	/ post dinner work dialogue
25-Oct	Sun	Cabinetlandia	/ SEMINAR 13
26-Oct	Mon	travel > Marfa, TX	/ Prada Marfa en route / Larriva Fiesta (El Paso) /
27-Oct	Tue	Marfa	/
28-Oct	Wed	Marfa	Judd Foundation Tour / post dinner work dialogue
29-Oct	Thu	Marfa	Chinati Foundation Tour
30-Oct	Fri	Marfa	/ SEMINAR 14 (morning)
31-Oct	Sat	travel > Lubbock, TX	/ big clean up /
1-Nov	Sun	campus landing	27 nights out
2-Nov	Mon	Studio Pin Up (all day)	
4-Nov	Wed	One on one mtgs w/ instructor	
6-Nov	Fri	One on one mtgs w/ instructor	

DATE		SITE	NOTE
9-Nov	Mon	One on one mtgs w/ instructor	
11-Nov	Wed	Studio Pin Up	
13-Nov	Fri	One on one mtgs w/ instructor	
16-Nov	Mon	One on one mtgs w/ instructor	
18-Nov	Wed	Studio Pin Up	
20-Nov	Fri	One on one mtgs w/ instructor	
23-Nov	Mon	No meetings - Thanksgiving	
25-Nov	Wed	No meetings - Thanksgiving	
26-Nov	Thu	Thanksgiving	
30-Nov	Mon	Reviews - no meetings	
2-Dec	Wed	Final Critique	
Feb - April 2027		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 2026 READER

SEMINAR 1 — INTRODUCING — 27 AUG 2026 — CEBOLLA CANYON, NM {PUEBLOS, DINÉ BIKÉYAH, SHIWINNA (ZUNI) TERRITORY}

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

ortiz, mónica teresa. "Love Letter From A Poet Under Empire" in SCALAWAG, 5 September 2024.

<https://scalawagmagazine.org/2024/09/love-letter-from-a-poet-under-empire/>

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

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 — 29 AUG 2026 — CEBOLLA CANYON, NM {PUEBLOS, DINÉ BIKÉYAH, SHIWINNA (ZUNI) TERRITORY}

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

SEMINAR 2 — LOOKING — 31 AUG 2026 — MULEY POINT, UT {NÚU-AGHA-TŪVŪ-PŪ (UTE), PUEBLOS, DINÉ BIKÉYAH, HOPITUTSKWA TERRITORY}

Macfarlane, Robert. "The Landscapes Inside Us." *New York Review of Books*, 1 July 2021.

Solnit, Rebecca. *The Beginning Comes After the End*. Chicago: Haymarket Books, 2026, pp. 1-41.

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.

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

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 – 1 SEP 2026 – MULEY POINT, UT
{NÚU-AGHA-TŪVŪ-PŪ (UTE), PUEBLOS, DINÉ BIKÉYAH,
HOPITUTSKWA TERRITORY}**

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

**SEMINAR 3 – WRENCHING – 4 SEP 2026 – GOBLIN VALLEY, UT
{NÚU-AGHA-TŪVŪ-PŪ (UTE), TIMPANOGOS TERRITORY}**

Ramírez, Pablo José, "When is an Eternity? Meditations on Art, Time and Continuum-Living" in *Several Eternities in a Day: form in the age of living materials*. Los Angeles & New York: Hammer Museum and DelMonico Books/D.A.P., 2006, pp. 19-27.

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 – 5 SEP 2026 – GOBLIN VALLEY, UT
{NÚU-AGHA-TǾVǾ-PǾ (UTE), TIMPANOGOS TERRITORY}**

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

**SEMINAR 4 – SPIRALLING – 6 SEP 2026 – ROZEL POINT, UT
{GOSHUTE, NÚU-AGHA-TǾVǾ-PǾ (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 – 7 SEP 2026 – ROZEL POINT, UT
{GOSHUTE, NÚU-AGHA-TǾVǾ-PǾ (UTE) TERRITORY}**

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

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

**SCREENING – 8 SEP 2026 – LUCIN, UT
{GOSHUTE, NÚU-AGHA-TǾVǾ-PǾ (UTE) TERRITORY}**

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

**SEMINAR 5 – CENTERING – 10 SEP 2026 – 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: ecología e industria en el Desierto 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 – 13 SEP 2026 – WENDOVER, UT
{GOSHUTE, TIMPANOGOS TERRITORY}**

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

**SCREENING – 14 SEP 2026 – WENDOVER, UT
{GOSHUTE, TIMPANOGOS TERRITORY}**

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

**SEMINAR 6 – LAYERING – 16 SEP 2026 – MORMON MESA, NV
{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.

Managh, 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 – 18 SEP 2026 – MORMON MESA, NV
{NUWUVI (SOUTHERN PAIUTE) TERRITORY}**

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

SEMINAR 7 — INDEXING — 19 SEP 2026 — SWAMP POINT, NORTH RIM OF THE GRAND CANYON, AZ {PUEBLOS, HAVSU BAAJA (HAVASUPAI), DINÉ BIKÉYAH, HOPITUTSKWA, NUWUVI (SOUTHERN PAIUTE) 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 — 22 SEP 2026 — 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 — 22 SEP 2026 — TRICK TANK, AZ {HOHOKAM, PUEBLOS, HAVSU BAAJA (HAVASUPAI), DINÉ BIKÉYAH, HOPITUTSKWA 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.

FIELD BREAK

SEMINAR 9 — RETURNING — 4 OCT 2026 — TWO BUTTES, NM {TAMPACHOA (MANSOS), NDÉ KÓNITSAÁÍ 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 2026 — PLAINS OF SAN AGUSTIN, NM {PUEBLOS, DINÉ BIKÉYAH, SHIWINNA (ZUNI) TERRITORY}

Molesworth, Helen. "Josiah McElheny: A Dictionary of Ideas" in *Josiah McElheny: Some Pictures of the Infinite*. Ostfildern, Germany and Boston: Hatje Cantz and ICA Boston, 2012, pp. 8-27.

Dungy, Camille T. "Her Black Body Always at the Heart and Beside the Point" in *Currents*. New York: Aperture, 2026, pp. 13-16.

Dionne Lee in Conversation with Gabrielle L'Hirondelle Hill. "Poetry Is Not a Luxury" in *Currents*. New York: Aperture, 2026, pp. 145-154.

Supplemental reading:

Albert, Michael J. "Introduction" and "Planetary Systems Thinking" in *Navigating the Polycrisis: Mapping the Futures of Capitalism and the Earth*. Cambridge, MA: MIT Press, 2024, pp. 1-16 & 87-113.

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.

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SCREENING — 15 OCT 2026 — CHIRICAHUA MOUNTAINS, AZ {CHIRICAHUA APACHE TERRITORY}

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

SEMINAR 12 — COOLING — 18 OCT 2026 — MIMBRES RIVER, NM {PUEBLOS, CHIRICAHUA APACHE TERRITORY}

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**SCREENING – 19 OCT 2026 – MIMBRES RIVER, NM
{PUEBLOS, CHIRICAHUA APACHE TERRITORY}**

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

**SCREENING – 21 OCT 2026 – MIMBRES RIVER, NM
{PUEBLOS, CHIRICAHUA APACHE TERRITORY}**

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

**SCREENING – 23 OCT 2026 – CABINETLANDIA, NM {TAMPACHOA
(MANSOS), PESCADO, CHIRICAHUA APACHE TERRITORY}**

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

**SEMINAR 13 – REFLECTING – 25 OCT 2026 – CABINETLANDIA, NM
{TAMPACHOA (MANSOS), PESCADO, CHIRICAHUA APACHE
TERRITORY}**

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{JUMANOS, NDÉ KÓNITSAAÍ GOKIYAA (LIPAN APACHE),
MESCALERO APACHE TERRITORY}**

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LAND ARTS 2026 PARTICIPANTS

1. **Elliott Andrew** — artist and writer working in sculpture, photography, and new media, recently based in Mexico City, with a Bachelor of Fine Arts in Studio Art and Philosophy from Washington University in St. Louis.
2. **Nora Ashwood** — graduated from the Cooper Union and (before, during, and since) makes and finds things.
3. **Lexi Benton** — project manager and architectural designer in Austin with a Bachelor of Design in architecture from the University of Florida and a Master of Architecture from the University of Texas at Austin.
4. **Sadie Bills** — artist, writer, and educator based in NYC with roots in Nova Scotia and Northern California. Her practice explores how social infrastructure shapes personal relationships to land, and in the roles artists are equipped to play. She holds a BA from Sarah Lawrence College and an MA in Art Education from the Nova Scotia College of Art and Design..
5. **Sean Donahue** — artist and electrician based in New York with a Bachelor of Science in sustainability and the built environment from Appalachian State University.
6. **Morgan Gage** — visual artist from Austin, Texas whose work explores themes of memory, erosion/entropy, and environmental relationality. The core of Morgan's practice is rooted in the tradition of plein air drawing — where they render through meditations on temporal space which results in colorful expressionist worlds that emphasize playfulness as a virtue.
7. **Jimmy Hughes** — artist welder based in the United Kingdom. Graduate of Manchester School of Art, currently working as a welder-fabricator at 'Tom Faulkner Furniture'.
8. **Benjamin Stieler** — artist and clown based in Philadelphia interested in framing and revealing the messy forces that shape our worlds, hidden in plain sight.
9. **Minha Virk** — artist and budding researcher from Plano, Texas. Rooted in the histories of South Asian and Islamic cultures, her creative practice explores themes of ritual, diaspora, and placemaking across land and sound. She recently graduated from Smith College with a degree in Religion and American Studies.
- **naveed alam** — poet, translator, traveler, and a doctoral candidate in the English department at Texas Tech University where they often ponder the ecopoe(li)tics of “poetry” and “translation” as they translate and transcreate the fifteenth century weaver-poet, Kabir. 2026 Field Resident.
- **Joey Grimm** — an artist who likes to build furniture and spaces that are deeply intertwined with the material of their making. He runs Holsum Studios in Kansas City, MO. Bachelor of Fine Arts from the Kansas City Art Institute, Master of Fine Arts from the University of Delaware and alum of Land Arts 2025. Program Assistant.
- **Chris Taylor** — architect, educator, and program director.

2026 FIELD GUESTS

1. C.J. Alvarez — historian teaching at [University of Texas at Austin](#).
2. Joe Arredondo — director of [Landmark Arts at Texas Tech](#).
3. Steve Badgett — artist with [SIMPARCH](#).
4. Curtis Bauer — poet and translator teaching at [Texas Tech](#).
5. Matthew Coolidge — director of [Center for Land Use Interpretation](#).
6. Gretchen Dietrich — director of [Utah Museum of Fine Arts](#).
7. Curtis Francisco — geologist from [Laguna Pueblo](#).
8. Alex Gates — [chef](#).
9. James Harkrider — [architect](#).
10. Jesse and Irma Larriva — El Paso residents & alum parents.
11. Dionne Lee — [artist](#) teaching at [Ohio State University](#).
12. Victoria McReynolds — architect teaching at [Texas Tech](#).
13. Andrea Nasher — cultural activator.
14. Sean O'Brien — architect with [O'Brien Architects](#).
15. Monty Paret — art historian teaching at [University of Utah](#).
16. Ann Reynolds — art historian teaching at [University of Texas at Austin](#).
17. Cordelia Rose — founder of [Whitewater Labyrinths](#).
18. J. Eric Simpson — [artist](#) and farmer in Lubbock and [Land Arts 2014 alum](#).
19. Deborah Stratman — [artist](#) and filmmaker teaching at [U. of Illinois Chicago](#).
20. Hills Snyder — artist and creator of [a kind of small array](#).

LAND ARTS TEXAS TECH FACULTY ADVISORY GROUP

Curtis Bauer, Professor of English

Kurt Caswell, Professor of Environment and Humanities program

Kevin Chua, Associate Professor of Art History, School of Art

Ghislaine Fremaux, Associate Professor of Painting

Susan Larson, Qualia Professor of Spanish

Don Lavigne, Associate Professor of Classics

Victoria McReynolds, Associate Professor of Architecture

Urs Peter Flueckiger, Professor and Dean of Architecture