



AHRM 6310-001 (81086)
Landscaping: Research as Art-Sci-Design Practice

Dr. Charissa Terranova & Dr. Heidi Rae Cooley

Fall 2024

Wed. 1-3:45 pm

ATC 2.602

Office Hours: By appointment in-person and via Teams
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Mark Dion, Detail of the Texas Cabinet, 2020

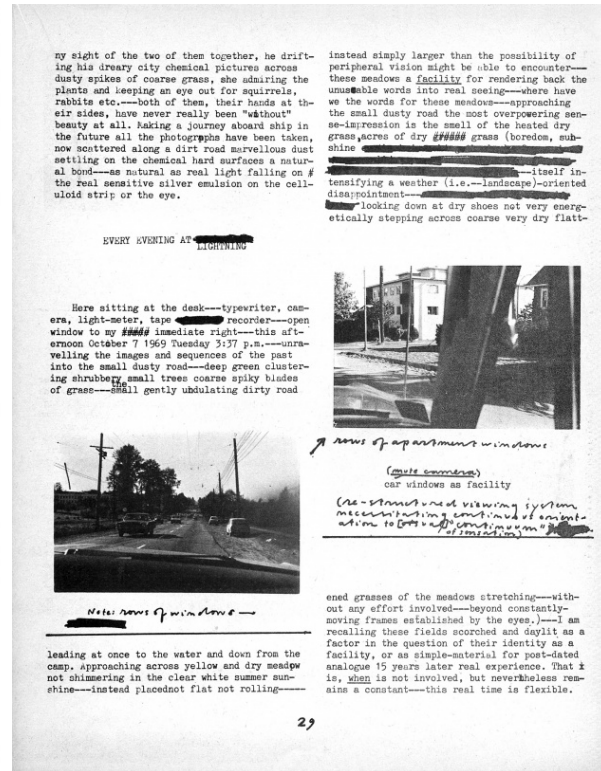
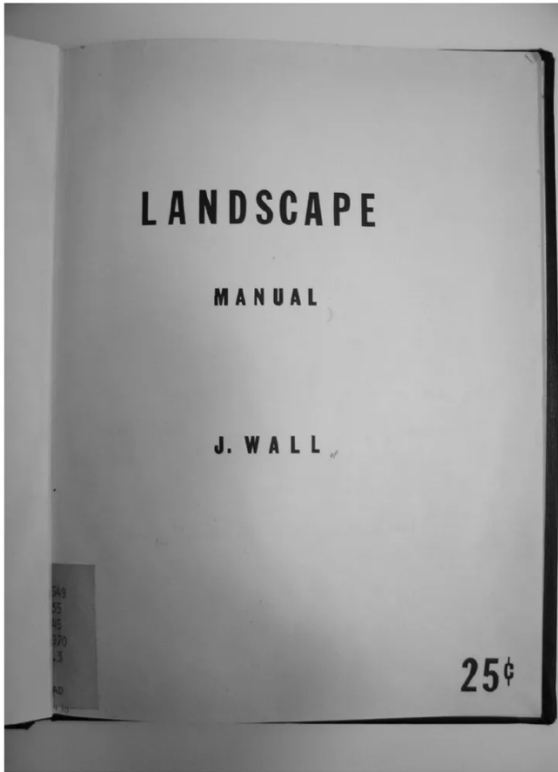
Description:

“Landscape” as a term evokes thoughts of seemingly unadulterated terrains and panoramic representations in which the human, if it appears, is a smudge, speck, or inkdot. At the same time, it brings to mind management and control of the natural environment. After all, a landscape is named and, therefore, assumed to be something viewed, contained, owned, and consumed. This class emphasizes that “landscape” speaks to a mode of relation. Landscape concerns scale and presence, a way of reckoning with and understanding our surroundings, and how our interpretations necessarily impact where and how we find ourselves – how we inhabit and dwell. The course, thus, takes up landscape in the plural – *as object, concept, and method* – in order to show how research engages meaningfully and carefully with the world in which we find ourselves. It uses the participial mode of the transitive verb “landscape” to invite students to practice “landscaping” as a scholarly endeavor. The point is to activate curiosity but also cultivate a generosity—that is, care—for the sites, situations, and fellow organisms we study.

At the same time, the concept of landscape is durational and historical, invariably connected to “nature,” an idea similarly evolving through time. Based on the mutative shifts of these twin terms, there are five guiding themes. Four are bound to human perception: the providential, romantic, technocratic, and ecological. The fifth theme – the uncanny – recognizes the *Umwelten* of nonhuman creatures, their biologically-based nonhuman perceptual apparatuses. Specific readings connect to topics, located under themes, which include: manifest destiny, surveying/surveillance, the sublime, beautiful, progressivism, managerial planning, distributionist State, Gaia, Anthropocene, painting, bioart, wind farming, fitness and epigenetic landscapes in the natural sciences, curatorial ventures, urban landscapes, and future landscapes of the possible. Weekly assignments require students to make one of three objects – a soundscape, diagram/model, or photo-text piece – related to weekly readings, each of which is accompanied by a short bibliography and 2 – 3-page critical reflective essays.

Objectives:

- Students become aware of and effectively address in spoken and/or written form the Anthropocene and scientific facts about human-driven climate change. This includes a capacity to discuss how such thinking might inform research and (creative) practice insofar as we might articulate a methodology of “landscaping.”
- Students define practices of landscaping and how such practices might inform and/or shift scholarship.
- Students participate in cultivating a graduate seminar ethos that characterizes and demonstrates a “landscaping” logic of thinking.
- Students develop and demonstrate improved speaking and research skills.



Jeff Wall, Landscape Manual, 1969-70

Assignments:

- Weekly contribution to discussion (20%): Each week, students will prepare for seminar. Participation requires attendance and meaningful contributions to discussions. Contributions should demonstrate thoughtful analysis of central claims of the readings as well as the questions underpinning those claims. REMINDER: We, as a group and individually, are seeking to define a new methodology: landscaping. Our field notebooks are a tool that will assist us towards these ends. Please build these notebooks and deploy them with care.
- Field notebook (5%): During the first seminar meeting, students will build a field notebook. The notebook is a first "landscape" of thinking. It is where students will collect thoughts, sketch out relations between insights, raise initial questions, reflect on seminar discussions, etc. Every "landscaper" carries with them a tool (e.g., notebook) that allows them to engage with their surroundings. These persons document, they reflect. This is what we will do together as well as individually. The field notebook is the site for this practice.
- Weekly "fieldwork" reports (45% @ 5% per report—weeks 2 – 10): The core of this seminar is the actual work that students do to imagine and define their own "landscaping" practice. This requires "fieldwork." The fieldwork for this course involves students responding to weekly topics via research, creative practice and critical-reflective writing—often drawing from their field notebooks. Prior to each seminar, students will submit a "field report." Each report will include:
 1. Title (3 – 5 words)
 2. Abstract (250 +/- words) characterizing the week's discoveries, insights, conclusions, etc., regarding landscapes and landscaping
 3. Bibliography of 2 – 3 relevant research materials (citations) with short annotations (2 – 3 sentence overviews)
 4. Creative component, which might feature a soundscape, diagram/model, or photo-text piece. The creative component should be an example of what and how a "landscaping" logic affords thinking and practice in new scholarly ways. (If students want to build 3D objects, they should photograph them—and if possible bring them to the seminar meeting.)

5. Reflection (1 page +/-) regarding findings from that week’s theme/topic. The reflection should draw on assigned readings, creative practice and independent research.

- Presentations of “landscaping”—defining fields/practices (20%): In small groups (2 – 3 persons), students will present an approach to landscaping as an intellectual and creative practice. Here, we invite students to propose and defend a mode of thinking that supports research and practice that we might call “landscaping.” [This is a small group grade.]
- Landscaping expedition (10%): During the course of the semester, we want to argue that “landscaping” is a methodology, or practice—and we want to propose that it is collective. The final seminar meeting invites us to imagine what this might look like. Based on the previous weeks of presentations and prior discussions, the group will devise and perform a “landscaping” expedition. [This is a seminar group grade.]

Attendance:

Students are required to prepare for and attend each class. Students must inform the professors as soon as possible should they need to miss a class due to anything other than religious holidays. Students are excused for classes missed due to illness (doctor’s note required). Make-up responsibilities will need to be discussed given particular context. If a student misses more than one seminar without excuse, their grade is subject to penalty.

Grading (general):

A+ (98 – 100) A (94 – 97) A- (90 – 93)	B+ (87 – 89) B (84 – 86) B- (80 – 83)	C (70 – 79)
<ul style="list-style-type: none"> • Original, thoughtfully engaged work—often inventive • Demonstrates mastery of materials + adept at making productive connections • Embodies intellectual generosity; strives to be a “colleague” • Surpasses expectations 	<ul style="list-style-type: none"> • Satisfactory work • Demonstrates adequate grasp of materials + can/does make connections • Works to embrace an ethos of intellectual generosity/collegiality • Shows reasonable effort 	<ul style="list-style-type: none"> • Substandard work

Readings:

Readings are available through the e-reserves portal at e-learning. Students must read **all** of the readings assigned each week.

Schedule:

Wednesday August 21 Introduction: Making and Talking about Landscapes and Landscaping

- Lab notebook building—In class
- Bring paper to class (e.g., linen, typing, archival, grid, graph, etc. + paper for cover) [For those who want to get special cover paper: Paper Arts <https://paperartsdallas.wixsite.com/paper-arts>]
- Open discussion about “landscapes” and “landscaping”

Wednesday August 28 Grounding Thinking

- Merlin Sheldrake, *Entangled Life: How Fungi Make Our Worlds, Change Our Minds, and Shape Our Futures* (NY: Random House, 2020) Prologue and Introduction.

- Elizabeth Grosz, "Sensation: The Earth, A People, Art," in *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008) 63-104.

Wednesday September 4 Ragpickers of Nature

- Agnes Varda, *The Gleaners and I* (2000)—In-class screening
- Jedediah Purdy, *After Nature: A Politics for the Anthropocene* (Cambridge, MA: Harvard University Press, 2018) 11-50.

Wednesday September 11 Nature as Spectacle

- Guy Debord. *Society of the Spectacle*. Trans. Donald Nicholson-Smith. New York: Zone Books, 1994 [1967]. 11-151. Available at Monoskop.
- Miranda Stanyon, "Second Nature and the Sonic Sublime," *Eighteenth-Century Life*, Vol. 45, No. 3 (September, 2021).

Wednesday September 18 Nature in a Box

- Class Meets at the Amon Carter Museum, 3501 Camp Bowie Blvd, Fort Worth, TX 76107
- Joanna Marsh, "Fieldwork: A Conversation with Mark Dion," *American Art* (Summer, 2009) 32-53.
- Anna Winterbottom, "Science," in *The Corporation as a Protagonist in Global History, c. 1550-1750*, William A. Pettigrew and David Veevers, eds. (New York: Brill, 2019) 232-254.

Wednesday September 25 Walking with Nature

- Play Tracy Fullerton's Game, *Walden, a game* (2014). Available at: <https://www.waldengame.com/>
- Edward Hirsch, "My Pace Provokes My Thoughts': Poetry and Walking," *The American Poetry Review*, Vol. 40, No. 2 (March/April, 2011) 5-11.
- The Walking Institute and Walking Essentials, <https://www.deveron-projects.com/the-walking-institute/>.
- Walking as Art Practice: https://www.youtube.com/watch?v=R4_JCLMchMw.
- Hamish Fulton as Walking Artist: <https://www.youtube.com/watch?v=gf46UROy64c>.
- Jonathan Hodson, *Feeling My Way* (1979): <https://vimeo.com/32255983>

Wednesday October 2 Oceanic Landscapes

- Ehrlich and Reed, *My Octopus Teacher* (2020)—In-class screening
- Markus Eriksen, "The Plasticsphere – The Making of a Plasticized World," *Tulane Environmental Law Journal*, Vol. 27, NO. 2 (Summer 2014) 153-163.
- Kirsty Robertson, "Plastiglomerate," *CSPA Quarterly*, No. 19, Queer Ecologies (Winter 2017/18) 38-44.

Wednesday October 9 Planetary Landscaping

- Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, NC: Duke University Press, 2016) 58-98.
- Jenifer Wightman "Winogradsky Rothko: Bacterial Ecosystem as Pastoral Landscape." In *Journal of Visual Culture* 7.3 (2008): 309-334

Wednesday October 16 Extraplanetary Landscaping

- Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York; Routledge, 1991) 149-181.
- Marie-Pier Boucher, et. al., *Space Feminisms: People, Planets, Power* (London: Bloomsbury Press, 2024) 3-14, 17-28, 117-123.
- Almada, *Users* (In-class screening)

Wednesday October 23 Epigenetic Landscapes

- Charissa Terranova, *Organic Modernism: from the British Bauhaus to Cybernetics* (London: Bloomsbury Press, 2024) Ch. 3.
- Caroline Humphrey, "A Nomadic Diagram: Waddington's Epigenetic Landscape and Anthropology," *Social Analysis* (2019).

Wednesday October 30 Subterranean Landscapes

- Merlin Sheldrake, *Entangled Life: How Fungi Make Our Worlds, Change Our Minds, and Shape Our Futures* (NY: Random House, 2020) Ch.1 – 8 + Epilogue.

Wednesday November 6 Landscapes in/of/from Other Places

- Karen Barad. “On Touching—The Inhuman that therefore I Am.” In *Differences* 23.3 (2012): 206 – 223.
- Report from Professor Cooley in Abu Dhabi (example of “Defining the Field” assignment)

Wednesday November 13 Defining the Field

- 10 – 15 minute presentations (small group) + discussion
- Begin discussion of protocols for final landscaping expedition

Wednesday November 20 Defining the Field

- 10 – 15 minute presentations (small group) + discussion
- Establish protocols for final landscaping expedition

Wednesday November 27 Fall Break

Wednesday December 4 Landscaping—Curiosity + Generosity in Practice

- To be decided by the group

Bibliography:

- Giovanni Aloï. *Speculative Taxidermy: Natural History, Animal Surfaces, and Art in the Anthropocene*. New York: Columbia University Press, 2020.
- Karen Barad. “On Touching—The Inhuman that therefore I Am.” In *Differences* 23.3 (2012): 206 – 223.
- Bruce Clarke. *Gaian Systems: Lynn Margulis, Neocybernetics, and the End of the Anthropocene*. Minneapolis: University of Minnesota Press: 2020.
- Elizabeth Grosz. *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press, 2008.
- Donna Haraway. *Staying with the Trouble: Making Kin in the Chthulucene*. NC: Duke University Press, 2016.
- Susan Merrill Squier, *Epigenetic Landscapes: Drawing as Metaphor* [selections]
- Celeste Olalquiaga. *The Artificial Kingdom: A Treasury of the Kitsch Experience*. NY, Pantheon Books, 1998.
- Jedediah Purdy. *After Nature: A Politics for the Anthropocene*. Cambridge, MA: Harvard University Press, 2018.
- Merlin Sheldrake. *Entangled Life: How Fungi Make Our Worlds, Change Our Minds, and Shape Our Futures*. NY: Random House, 2020.
- Charissa Terranova. “Bioart and Bildung – Wetware: Art, Agency, Animation, an Exhibition as Case Study.” *Journal of Microbiology and Biology Education*, 2016 Dec; 17(3): 409–416.
- Charissa Terranova, “The Epigenetic Landscape of Art and Science.” In *The Routledge Companion to Biology in Art and Architecture*. Eds. Charissa Terranova and Meredith Tromble. New York: Routledge Press, 2016. 263-84.
- Jenifer Wightman “Winogradsky Rothko: Bacterial Ecosystem as Pastoral Landscape.” In *Journal of Visual Culture* 7.3 (2008): 309 – 334.

Mediography:

- Natalia Almada. *Users* (2022) [Essay film]
- Janet Cardiff and George Bures Miller audio walks
- Tracy Fullerton. *Walden, a game*. [Video game]. USC Game Innovation Lab. PC/Mac. 2014.
- Jonathan Hodgson, *Feeling My Way* (1979) [Essay video]
- Agnes Varda, *The Gleaners and I* (2000) [Essay film]

- Teresa Hubbard and Alexander Birchler [Film/Video Hybrids]
- Pippa Ehrlich and James Reed, *My Octopus Teacher* (2020) [Documentary film]