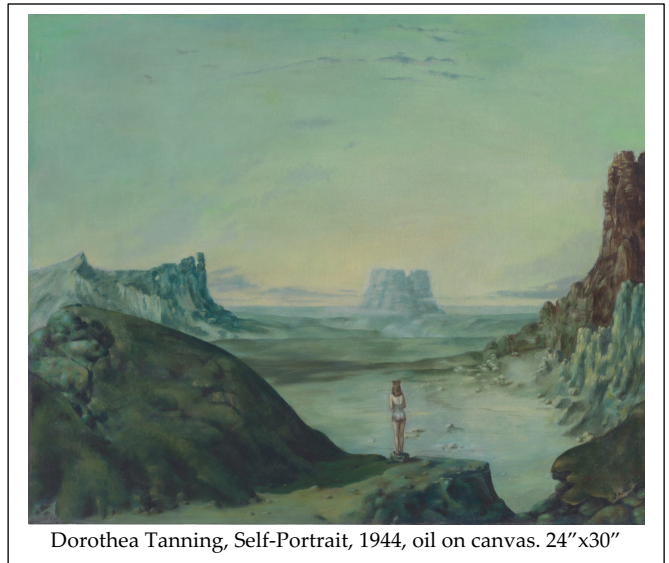


AHST 6323-001 (89071)  
Histories of Art, Nature, and Science: Landscaping  
Dr. Charissa N. Terranova  
Fall 2025  
Tu 1-3:45 pm ATC 2.705E

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Office Hours: By appointment  
Office Location: ATC 2.704



**Description:** “Landscape” evokes panoramic representations of open, unadulterated space similar to the one depicted in the painting at right by British surrealist Dorothea Tanning. At the same time, it suggests management and control of the environment. The concept of landscape is durational and historical, invariably connected to fictions of “nature.” This course emphasizes that landscape speaks to a mode of relation and action: it is both noun and verb. It thus takes up landscape in the plural – *as object, concept, and method* – showing how research engages meaningfully and carefully with the world in which we live. It invites students to practice “landscaping” as a scholarly endeavor. The point is to activate curiosity and cultivate care for the sites, situations, and fellow organisms, both human and nonhuman, that we study. The guiding themes of the course are the following: landscape as performative; scalar lives of landscape; methodologies of Marxist geography and art-science; the Anthropocene; geological agency and deep time in art; decimated landscapes of the atom bomb; American lawn; pluralities of consciousness; situated environmental practices; histories of walking; biosemiotics and ethology in art; nonhuman communication in soil; and interspecies art and bioart.

**Goals:**

- Students develop individual practices of “landscaping” based on the contents and discussion of course readings.
- Students effectively address in spoken and written form the Anthropocene and scientific facts about human-driven climate change. This includes a capacity to discuss how such thinking informs creative research practices.
- Students participate in cultivating a graduate seminar ethos that characterizes and demonstrates a “landscaping” logic of thinking.
- Students develop and demonstrate improved public speaking, research, and writing skills.

**Requirements:** Students are required to attend all classes, complete readings, participate in class, make one in-class presentation based on the reading assignments while also leading class in discussion, submit one short essay in conjunction with this presentation, and make a final presentation based on a final research paper.

There is a **no screens policy** in this class except those making presentations requiring images. To promote a fully present, fully human mode of interpersonal interaction, no personal devices should be used during class. This includes phones, tablets, and laptops. Please bring pen/pencil and paper/notebook for class. Please step outside for urgent calls/messages.

**Readings:** Most readings may be accessed through the library reserves at eLearning. Please bring printed versions of the assigned reading to class for discussion. Inform professor if you need assistance with printing. In addition, students should purchase the following books:

- Lynn Margulis, *Symbiotic Planet: A New Look at Evolution* (Amherst, MA: Sciencewriters, 1998).
- Peder Anker, *For the Love of Bombs: The Trail of Nuclear Suffering* (London: Anthem Press, 2025).
- Giovanni Aloï, *Lawn* (London: Bloomsbury Press, 2025).

## Assignments:

Students will make three in-class presentations concentrating on assigned readings, teaching them to the class via discussion, images, and text guided by PowerPoint (or the like). One week after each talk, students submit a 2000-word paper expanding on the reading through research and artifacts. Essays should summarize the reading, relating it to relevant art, architecture, or design. Presentations should catalyze discussion about the reading, provide biographical information about figures where possible, and explain salient ideas to the class. Students should lead class discussion in an open, flexible, and fun manner creating a comfortable atmosphere for dialogue while the essays should be polished.

Each essay should have the following formatting, etc.:

- 2000 words in length (eight pages)
- double spaced
- titled; title in italics centered at top of page one
- heading with course name and number, professor's name, and student's name left-hand justified
- paginated
- 12-pt font
- include properly formatted footnotes and a bibliography (Chicago Manual of Style)
- The presentation should include a PowerPoint with related works of art and/or architecture.
- Students are responsible for presentations in accordance with sign-up sheet.
- Papers are due one week after in-class presentation.

## Grades:

Presentations:	40%
Essays:	40%
General Class Participation:	<u>20%</u>
Total	100%

## Schedule:

### August 26 Introduction

- Syllabus
- Sign up
- In-Class Screening of Rachael Delue's talk: "Visuality against the Anthropocene: Landscape Vision and Things that Do Not See," 11/07/2024, <https://www.youtube.com/watch?v=O7C5nP6OSTE>

### September 2 Landscaping Methodologies

- WJT Mitchell, "Introduction" and "Imperial Landscape," in *Landscape and Power* (Chicago: University of Chicago Press, 1994) 1-34.
- JD Talesek and Barbara Stauffer, "Introduction: Integration of Contemporary Art and Science: Building Catalytic Structures," in *Integrative Contemporary Art and Science Practices: Building Catalytic Structures* (New York: Routledge, 2025) 1-16.

### September 9 Anthropocene

- Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, NC: Duke University Press, 2016) 58-103.
- Heather Davis and Etienne Turpin, "Art & Death: Lives between the Fifth Assessment & the Sixth Extinction," in *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies* (London: Open Humanities Press, 2015) 3-30.

### September 16 Geological Agency and Deep Time in Surrealism and Contemporary Art

- Dipesh Chakrabarty, "The Climate of History: Four Theses," *Critical Inquiry*, Vol. 35, No. 2 (Winter 2009) 197-222.

- Anna Reid. "Paul Nash's Geological Enigma." *British Art Studies*. No. 10 (2018).
- Leigh Arnold, "Exceeding the Field of Vision," in *Groundswell: Women of Land Art* (New York: DelMonico Books, 2023) 13-25.

**September 23 Atomic Landscapes of the Bomb**

- Peder Anker, *For the Love of Bombs: The Trail of Nuclear Suffering* (London: Anthem Press, 2025).
- Documentary to watch outside of class: *The Conqueror (Hollywood Fallout)* (2023), 1 hr. 56 mins., directed by William Nunez, Director, On reserve at the library.

**September 30 The American Lawn**

- Giovanni Aloï, *Lawn* (London: Bloomsbury Press, 2025).

**October 7 Symbiosis**

- Lynn Margulis, *Symbiotic Planet: A New Look at Evolution* (Amherst, MA: Sciencewriters, 1998).

**October 14 A Plurality of Consciousnesses I**

- James A. Bridle, *Ways of Being Animals, Plants, Machines: The Search for a Planetary Intelligence* (New York: Picador, 2022) 1-20; 84-112.

**October 21 A Plurality of Consciousnesses II**

- Petery Godfrey-Smith, *Other Minds: The Octopus, the Sea, and the Deep Origins of Consciousness* (New York: Farrar, Straus, and Giroux, 2016) 3-14; 77-106.
- Documentary to watch in-class *My Octopus Teacher* (2020), 1 hr. 30 mins., directed by Pippa Ehrlich and James Reed

**October 28 Situated Practices**

- Donna Haraway, "Situated Knowledges: The Science Question in Feminism," *Feminist Studies*, Vol. 14, No. 3 (Autumn 1988) 575-599.
- Josh Serchan, et. al., "Meeting the Health and Social Needs of America's Unhoused and Housing-Unstable Populations: A Position Paper from the American College of Physicians," *Annals of Internal Medicine*, Vol. 177, No. 4 (27 February 2024).
- **Class meets in the McDermott Suite of the main library 1:00-2:00 to engage the Louise B. Belsterling Botanical Collection.**

**November 4 Biosemiotics**

- Wendy Wheeler, *Expecting the Earth: Life, Culture, Biosemiotics* (Chadwell Heath, UK: Lawrence and Wishart Ltd. 2016) 1-81.

**November 11 Soil Brain and Fungi Communication**

- Merlin Sheldrake, *Entangled Life: How Fungi Make Our Worlds, Change Our Minds & Shape Our Futures* (New York: Random House, 2020) ix-24; 94-122.
- Craig Dworkin, "Mycopedagogy," *College English*, Vol. 66, No. 6 (Jul., 2004) 603-611.
- Sabrina Small, "Harmony of the Spores: John Cage and Mycology," *Gastronomica*, Vol. 11, No. 2 (Summer 2011) 19-23.

**November 18 Walking in History and Contemporary Art**

- Rebecca Solnit, *Wanderlust: A History of Walking* (London: Penguin Books, 2000) 3-31.
- Lutz Koepnick, *On Slowness: Toward and Aesthetic of the Contemporary* (New York: Columbia University Press, 2014) 217-48.

**December 2 Romanticisms and Interspecies Art**

- David Perkins, *Romanticism and Animal Rights* (Cambridge, UK: Cambridge University Press, 2003) 1-43.
- Charissa Terranova, "Hannah and Joe: Interspecies Art between Bird and Man," a review essay about the exhibition "Parrot Architecture" at the Dallas Contemporary (16 April-21 August, 2022) and "Joseph Havel: Flight Paths and Floor Plans" at Talley Dunn Gallery (14 May-25 June, 2022) Dallas, Texas. Published at both *Interalia.org* and *Leonardo Reviews* (Nov. 2022).
- Charissa N. Terranova, "Semblance of Mindful Intent: Agency and Feedback in the Artwork of Ian Ingram," in *Ian Ingram*, exhibition catalogue for exhibition at the Donald R. and Jan F. Beall Center for Art + Technology, University of California, Irvine (Irvine, CA: UCI Press, 2023) 61-72.

**November 25 No Class Fall Break**

**December 9 Research Meetings and Lunch with Dr. Terranova**