

Carla Bengtson (bengtson@uoregon.edu)  
290c Lawrence, 6-1430  
Office Hours: MW 12-1 and by appt.

Ted Toadvine (toadvine@uoregon.edu)  
319 PLC, 6-5554  
Office Hours: MW 1-2:30 and by appt.

### COURSE DESCRIPTION

This course explores the relation between humans and nature from the perspectives of art and philosophy and at their intersection. Students will survey a broad range of contemporary art that addresses human-nature and human-environment interactions, examining these diverse artistic approaches in relation to a range of philosophical positions that query the relation between humans and nature and that attempt to think materiality and concept together rather than in opposition to one another.

This course meets the upper division studio requirement for ART majors, and the theory/methodologies requirement for ART graduate students. For ENV5 and ESCI majors, the course satisfies the requirement for Area 4: Environmental Issues or counts as an elective in Area 3B: Humanities. For PHIL majors the course will count as an upper division elective and as a "Society and Value" requirement for PHIL graduate students.

### REQUIRED TEXTS AND MATERIALS

All required reading for this class is on Blackboard. Please print the readings and bring them with you to class.

Kate Soper, "Nature/nature"  
Bruno Latour, "Crisis," from *We Have Never Been Modern*  
Immanuel Kant, selection from *Critique of Judgment*  
William Wordsworth, "Tintern Abbey"  
Rosalind Krauss, "Sculpture in the Expanded Field"  
Maurice Merleau-Ponty, "Cézanne's Doubt"  
Timothy Binkley, "Piece: Contra Aesthetics"  
Jean Baudrillard, "The Ecstasy of Communication" and "Simulacra and Simulations"  
Jean-François Lyotard, "Presenting the Unpresentable: The Sublime"  
Gilles Deleuze, "Painting and Sensation" and "The Diagram," from *Francis Bacon*  
Miwon Kwon, "One Place After Another"  
Martin Heidegger, selection from "Origin of the Work of Art"  
Donald Crawford, "Nature and Art: Some Dialectical Relationships"  
Robert Elliot, "Faking Nature"  
Eric Katz, "The Big Lie"  
Leslie Ryan, "Art + Ecology"  
Michel de Certeau, "Walking in the City"  
William Cronon, "The Trouble with Wilderness"  
Maurice Merleau-Ponty, "Sense Experience," from *Phenomenology of Perception*  
Mark Johnson, selection from *The Meaning of the Body*  
Martin Heidegger, "Memorial Address"  
Ursula K. Heise, "From the Blue Planet to Google Earth"  
N. Katherine Hayles, selection from *How we Became Posthuman*  
Vito Acconci, "Leaving Home"  
Jacob von Uexküll, "A Stroll through the Worlds of Animals and Men"  
Gilles Deleuze, "Body, Meat, and Spirit: Becoming-Animal," from *Francis Bacon*  
Gilles Deleuze & Félix Guattari, selections from *A Thousand Plateaus*  
Elizabeth Grosz, selections from *Chaos, Territory, Art*

### COURSE REQUIREMENTS

	<u>undergraduate</u>	<u>graduate</u>
1. participation	10%	10%
2. weekly response papers/visual studies (best five)	40%	30%
3. proposal for final essay/project	10%	20%
5. final essay/project	40%	40%

- **Participation:** Students will be expected to come to class prepared to actively participate in discussion of academic and artistic works. You will be evaluated on the consistency and thoughtfulness of your engagement with class concepts and on your alert and respectful attention to fellow class members. Please bring your texts to class.
- **Weekly response papers/visual studies:** Once a week, each student will have the opportunity to submit a written reading response or visual study. Reading responses of two typed pages are intended to develop critical reading skills and prepare you for class discussion.

The response must cover all readings assigned for that class day. In the first part of the paper you will identify the thesis of the texts and summarize their arguments. In the second part you will articulate your own response. No late reading responses will be accepted.

Alternatively, you may choose to submit a strategic visual response to the main thesis of the texts. You will be asked to share your study with the class and to verbally articulate your concept. No late visual studies will be accepted.

Your best five reading responses or visual studies will count toward your final grade. You may choose to complete the minimum of five.

- **Proposal for final essay/project:** The final essay will explore a specific independently chosen topic or theme from the course in detail. Undergraduate students will submit a 2-page proposal describing their plan for this essay in Week 8.

Graduate students will submit, in the 8th week, a proposal for the final paper with two components: (1) a 2-3 page detailed description of the topic and outline of the proposed argument; and (2) an annotated bibliography of five peer-reviewed texts (articles or books), additional to the course readings, that you intend to consult. Each annotation should be around one double-spaced page and include both a summary of the book or article and an explanation of its relevance for your project.

Alternatively, students may choose to create their own artistic environmental work as a final project. A proposal describing this project will be submitted in the 8th week.

A proposal must be submitted and approved in order for your final essay or project to be accepted for credit.

- **Final essay/project:** Final essays for undergraduates will be 6-8 pages; for graduate students, 10-12 pages. All essays must have an explicit thesis claim and develop an argument to support the position. Graduate essays are expected to engage with at least five peer-reviewed sources in addition to texts discussed in class. Papers are due on the date scheduled for the final exam, and extensions will be granted only in the case of genuine, documented emergencies. Late papers will lose one letter grade for each calendar day that they are late.

Final artistic projects will include 1) a 3-4 page explication that integrates class concepts and readings; 2) a class presentation in the final week of the term.

## POLICIES

- **Attendance:** Two absences are permitted without penalty; after that, your final grade will be lowered a full letter grade for each class missed. If you consistently arrive late or leave early this will also lower your grade; 3 late arrivals/early departures = 1 absence.
- **Essay Format:** All written work for this class must be typed, with a standard font and margins, double-spaced, stapled, proof-read, and use a standard system of citation (APA or Chicago). Number your pages and include a bibliography of any works cited that are not part of the class reading assignments. Double-sided printing is encouraged. We do not accept electronic submissions.
- **Late Papers:** Essays will be marked down one full letter grade for each calendar day late. Please contact Carla or Ted well in advance if you need an extension. No late reading responses or visual studies will be accepted.
- **Please retain the original copy of all work** returned to you during the term until the final course grade has been posted. In the event of any question concerning whether grades have been accurately recorded, it is your responsibility to provide these original copies as documentation.
- **Incompletes** will be given only in the event of documented emergencies.
- **Inclement Weather:** It is generally expected that class will meet unless the University is officially closed for inclement weather. If it becomes necessary to cancel class while the University remains open, this will be announced on Blackboard and through the Blackboard email system.
- **Academic Honesty:** All work submitted for this course must be your own and be written or created exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please review and familiarize yourself with the provisions of the Code of Student Conduct regarding academic honesty. You can find a summary in each term's Schedule of Classes or the Office of Student Life's Duck Guide. Violations of academic honesty will be met with disciplinary action (the usual punishment is an "F" for the course). Please see one of the instructors if you have any questions about your use of sources.
- **Individual Differences:** If you experience difficulty in this course for any reason, please don't hesitate to consult with us. If you have a disability that may prevent you from fully demonstrating your abilities, you should contact us personally as soon as possible so we can discuss accommodations necessary to ensure your full participation and facilitate your education process. The university offers a wide range of services to support you in your efforts to meet the course requirements, including the following:
  - *Academic Learning Services (ALS):* ALS provides numerous resources (including courses, workshops, and tutoring) to help UO students succeed. They work with a diverse student body with a wide range of needs. If you are unsure which resources would work best, they are happy to answer questions and share suggestions. Web: <http://als.uoregon.edu> – Phone: 541-346-3226.
  - *University Counseling and Testing Center (UCTC):* The UCTC provides comprehensive mental health care and testing services to the University of Oregon campus. The primary mission of the UCTC is to provide quality clinical/therapeutic services, psychological testing and assessment, psychoeducational workshops and outreach as well as emergency services. Web: <http://www.uoregon.edu/~counsel/> – Phone: 541-346-3227
  - *Disability Services (DS):* DS coordinates services, provides advocacy and support to students with documented physical, learning, and psychological disabilities and provides assistance to the general campus community in responding appropriately to requests for accommodations based on disability. Web: <http://ds.uoregon.edu/> – Phone: 541-346-1155 TTY: 541-346-1083

TOPICS & ASSIGNMENT SCHEDULE

This schedule is subject to change as the course proceeds. Assignments will be announced at the beginning of each class.

Week 1: 3/30, 4/1	<b>Introduction to the Course</b>	<b>What is Nature?</b>  Soper, "Nature/'nature" Latour, "Crisis," from <i>We Have Never Been Modern</i>
Week 2: 4/6, 4/8	<b>Modernism to Postmodernism</b>  Kant, selection from <i>Critique of Judgment</i> Wordsworth, "Tintern Abbey" Krauss, "Sculpture in the Expanded Field"	<b>What is Art?</b>  Merleau-Ponty, "Cézanne's Doubt" Binkley, "Piece: Contra Aesthetics"
Week 3: 4/13, 4/15	<b>Anyspacewhatever</b>  Baudrillard, "The Ecstasy of Communication" and "Simulacra and Simulations"  <b>Relational Aesthetics</b> <b>Guest Lecture:</b> Kartz Ucci, Art	<b>Sublimity and Sensation Revisited</b>  Lyotard, "Presenting the Unpresentable" Deleuze, "Painting and Sensation," "The Diagram"
Week 4: 4/20, 4/22	<b>What is Site?</b>  Miwon Kwon, "One Place After Another"	<b>Materiality</b>  Heidegger, selection from "Origin of the Work of Art" Crawford, "Nature and Art"
Week 5: 4/27, 4/29	<b>Design and Sustainability</b>  <b>Guest Lecture:</b> John Arndt, Product Design	<b>Restoration to Reclamation</b>  Elliot, "Faking Nature" Katz, "The Big Lie" Ryan, "Art + Ecology"
Week 6: 5/4, 5/6	<b>We are City</b>  De Certeau, "Walking in the City" Cronon, "The Trouble with Wilderness"	<b>What is Sensing?</b>  Merleau-Ponty, "Sense Experience"
Week 7: 5/11, 5/13	<b>Embodied Meaning</b>  <b>Guest lecture:</b> Mark Johnson, Philosophy  Johnson, selection from <i>The Meaning of the Body</i>	<b>Local and Global</b>  Heidegger, "Memorial Address" Heise, "From the Blue Planet to Google Earth"
Week 8: 5/18, 5/20	<b>Posthumanism and Technology</b>  Hayles, selection from <i>How we Became Posthuman</i> Acconci, "Leaving Home"  <b>FINAL PROPOSALS DUE</b>	<b>Animality</b>  Uexküll, "A Stroll through the Worlds of Animals and Men" Deleuze, "Body, Meat, and Spirit: Becoming-Animal" Deleuze & Guattari, selections from <i>A Thousand Plateaus</i>
Week 9: 5/23, 5/25	HOLIDAY	<b>Animality</b>  <b>Guest Lecture:</b> Colin Ives, Art
Week 10: 6/1, 6/3	<b>Art and Evolution</b>  Grosz, selection from <i>Chaos, Territory, Art</i>	<b>Group Critique, Final Creative Projects</b>
June 10th	<b>Final Essays/Projects due by 5 pm</b>	