

Monday, December 14, 2015

Karl Kusserow, Albert Bierstadt and the Art of Environmental Conditions

Checklist:

Charles Codman, *Down East*, 1838, oil on canvas, 24 1/8 in. x 35 1/4 in., 1939.164

James Hope, *Waterfall in the Mountains*, 1867, oil on canvas, 27 1/8 in. x 38 1/4 in., 1948.16

William Trost Richards, *In the Woods*, 1860, oil on canvas, 16 in. x 20 1/8 in., 1955.10

(Works by Doughty, Huntington, Whittredge, Kensett, Kent, McEntee, Inness, Waugh, Prendergast could be used as well)

Discussion Questions:

How can historical landscape representation reveal information about past environmental conditions?

How can it reveal information about broader cultural attitudes towards the environment?

How do these change over time?

How might the increasing subjectivity and abstract qualities of landscape representation be understood in relation to evolving ecological consciousness?

Tuesday, December 15, 2015

Justin McCann, Whistler and the Nature of Fog

Checklist:

James McNeill Whistler, *Nocturne*, 1878, lithotint, The Lunder Collection, 151.2013

James McNeill Whistler, *Early Morning*, 1878, lithotint, The Lunder Collection, 2013.342

James McNeill Whistler, *The Thames*, 1896, lithotint, The Lunder Collection, 2013.480

Maya Lin, *Disappearing Bodies of Water: Arctic Ice*, 2013, Vermont Danby marble on granite base, The Lunder Collection, Acc #

Todd Hido

Hong Lei

Terry Winters

André

Sherrie Levine

Georgia O'Keefe

Ernst Kirchner

Discussion Questions:

Looking closely at your selected object, develop questions that you could potentially use with students to discuss the scientific, environmental, and/or eco-critical valences of works of art.

Tuesday, December 15, 2015

Karl Kusserow, *Nature's Nation: American Art and Environment*

Checklist:

William H. Jackson, *Grand Canyon of the Yellowstone*, 1872, albumen print, 16 x 20 in., 2014.059

Ansel Adams, *Moon and Half Dome*, 1960, gelatin silver print, 20 in. x 16 in., 057.2008

Ansel Adams, *Untitled: Mud Hills Near Abiquiu, New Mexico*, n.d., gelatin silver print, 425.2008

Eliot Porter, *Clouds Forming Over Mt. Baker, Washington*, 1975, color photograph, 20 in. x 24 in., 1984.010

Eliot Porter, *Running Water, Roaring Fork Road Great Smoky Mountains*, 1967, color photograph, 20 in. x 24 in., 1984.009

(Works by Brett Weston could be used as well)

Discussion Questions:

How is “nature” constructed in each image?

How is this effect achieved in formal terms (what role, for example, might medium/process play)?

Is there a continuum or relationship among the images?

How might these images differently inform ideas about conservation/preservation, and ecology more generally?

Tuesday, December 15, 2015

Herb Wilson, John James Audobon's *Birds of America*

Checklist:

John James Audobon, *Birds of America*

Alexander Wilson, *American Ornithology*

Prints by Mark Catesby

Discussion Questions:

How do you respond to these prints as art?

How do you respond to these prints as scientific representations of nature?

In comparing the Carolina Parakeets by the three artists, do you find a tension between aesthetics and science?

How have modern-day field guides changed in terms of illustrations?

Tuesday, December 15, 2015

Nina Roth-Wells, The Ecology of Art: How the Environment Influences Art

Checklist:

Peter Soriano, *Permanent Maintenance*, 2015

Ezra Ames, *Portrait of Miss Katherine James*, 18th century, oil on canvas, 1963.014

Diego Rivera, *Russian Soldier*, 1927-1928, watercolor and graphite on paper, 1982.031

Thangka Temple Banner, Tibet, 18th century, painted cloth, 1962.015

Raphael Soyer, *Standing Nude*, conte crayon on paper, 1964.091

Discussion Questions:

What do you think about when see a work of art? What do you consider to be important? Do you think of art as a series of disembodied images? Do you think about the materials used to make the art?

Over time what forces shape a work of art?

How can we use art as a teaching tool to convey some of the ideas I have shared in this talk?

How do you think of art differently after this talk?