

Master of Science in Sustainability Management

SUMA K6135: Art and Sustainability

Mondays: 4:10PM-6:00PM EST

Location: TBD

3 credits

Elective

Instructor: Julie Reiss, Ph.D. jhr2161@columbia.edu
Office Hours: Mondays, 2:30 – 3:30PM EST and by appointment during the week on Zoom.
Response Policy: Preferred means of communication is via email and students can expect responses typically within 24 hours during the work week. Weekend communication may be limited with delayed response.

Course Overview

Since the first Earth Day in 1970, artists around the globe have increasingly turned their focus to ecological issues, creating artwork that addresses threats to a sustainable future, including the impacts of loss of biodiversity, rising sea levels, extreme weather events, plastic pollution, and the fragility of our shared ecosystems, particularly on the most vulnerable communities. Through public and community-based art and exhibitions in local and international institutional settings, artists raise awareness of the need to act collectively, creating tangible points of public engagement. Beyond calling for immediate and sustained action, they point toward paths of resilience and adaptation, at times offering concrete and immediate solutions. Artists challenge worldviews that have led to the challenges faced today, and suggest conceptual alternatives to anthropocentric and colonial approaches to nature. They amplify historical inequities and the urgent need for environmental and social justice for underrepresented groups through their artwork. Artists inspire and disrupt by cultivating new narratives and giving form to the invisible, unimagined or ignored, demonstrating how art can help awaken resolve and shape our next steps. They invite viewer participation and collective action, and in the process, they expand our potential for empathy and increase agency for all life.

The artists covered in the course are cognizant of the need for systemic social change in order to achieve policy change. Blurring the boundaries between art and activism, many are working collaboratively across disciplines to address both the physical and ethical dimensions of sustainability. Through reading a range of texts drawn from the environmental humanities, this course will examine how contemporary art serves as an important catalyst in information sharing and changing perceptions, paving the way towards increased participation in developing and supporting sustainable and equitable global futures. Artists focus on local and global environmental issues, and at times partner with scientists to offer novel solutions. The course will equip future sustainability managers with a language for cross disciplinary conversation, and deepen their understanding of different perspectives and concerns, strengthening their ability to identify and overcome obstacles to progress.

The course is designed for students who are interested in the contribution that art can make in creating fresh paradigms for promoting sustainability. The course is a full semester, in-person elective offered during the Fall semester. There are no prerequisites for this course. Students should have an interest in interpreting images and in considering the relationship between cultural expression and sustainability. Cross-registration is available to students outside of the Master of Science in Sustainability Management program, space permitting.

Learning Objectives

- L-1: Identify and discuss the relationship between form, materials and content, enabling fruitful dialogue across sectors.
- L-2: Develop an informed critical perspective for analyzing and evaluating ecologically-themed artworks, identifying the strategies used by artists to communicate their message, including and beyond data visualization.
- L-3: Recognize contemporary art's potential as a bridge to communicating issues of sustainability and the influential role artists can have as agents of change.
- L-4: Develop an analytical framework for the interplay between art and key texts drawn from the Humanities, Social Sciences and other disciplines.
- L-5: Explore how artists are amplifying the struggle for environmental justice, and the relationship between environmental and cultural survival.
- L-6: Recognize and explain alternatives to binary thinking about the relationship between nature and culture.

Readings

**The week-by-week syllabus will be updated at the beginning of the semester and may be updated to accommodate artists as guest lecturers.

Required (all available through Canvas course site)

Adams, David. "Beuys: Pioneer of a Radical Ecology." *Art Journal* 51, no. 2 (Summer 1992): 26-34.

Balkin, Amy. "Public Smog." In *Art in the Anthropocene*. Edited by Heather Davis and Etienne Turpin. London: Open Humanities Press, 2015. pp 341-346.

Bon, Lauren. "The Boom Interview: Metabolic Studio's Devices of Wonder." *Boom: A Journal of California* 5, no. 2 (Summer 2015): 28-41.

Boswell, Peter. "Invisible Aesthetic."

<https://walkerart.org/magazine/mel-chin-revival-field-peter-boswell-rufus-chaney-eco-art>

Chaplin, Joyce F. "Can the Non-Human Speak? Breaking the Chain of Being in the Anthropocene."

Journal of the History of Ideas, 78, no. 4 (October 2017): 509-529.

Chen, Huang. "From Funan River to East Lake: Reflecting on Environmental Activism and Public Art in China." *Journal of Contemporary Chinese Art*, 3, no. 3 (2016): 315-323.

Corr, Elizabeth. "Elizabeth Corr in Conversation with Julie Reiss." Interview with Julie Reiss. *Brooklyn Rail*, June 2019. <https://brooklynrail.org/2019/06/criticspage/ELIZABETHCORR-with-Julie-Reiss>

Dean, Kayla P. and Joy G. Bertling. "Eco-Visualizations: Facilitating Ecological Relationships and Raising Environmental Awareness." *Art Education* 73, no. 3 (2020): 54-61.

Demos, T.J. *Beyond the World's End: Arts of Living at the Crossing*. Durham: Duke University Press, 2020. pp 116-136.

Denes, Agnes. "Notes on Eco-Logic: Environmental Artwork, Visual Philosophy and Global Perspective," *Leonardo* 26, no. 5 (1993): 387-395.

Eliasson, Olafur and Minik Rosing. *Ice Watch Carbon Footprint*. London: Julie's Bicycle, 2019.

French, Elysia H. "Transformations of Oil: Visibility, Scale, and Climate in Warren Cariou's Petrography." *Canadian Art Review* 42, no. 1 (2017): 64-72.

Gaard, Greta. "Women, Water, Energy: An Ecofeminist Approach." *Organization and Environment* 34, no. 2 (June 2001): 157-172.

Gablik, Suzi. "Connective Aesthetics: Art After Individualism." In *Mapping the Terrain: New Genre Public Art*. Edited by Suzanne Lacy. Seattle: Bay Press, 1995. pp 74-87.

Ghosh, Amitav. *The Nutmeg's Curse: Parables for a Planet in Crisis*. Chicago: University of Chicago Press, 2021.

Hahn, Ulrike & Pauwke Berkers, "Visualizing Climate Change: An Exploratory Study of the Effectiveness of Artistic Information Visualizations," *World Art* (June 4, 2020).

DOI: [10.1080/21500894.2020.1769718](https://doi.org/10.1080/21500894.2020.1769718)

Haraway, Donna. "Symbiogenesis, Symptoiesis, and Art Science Activisms for Staying with the Trouble."

In *Arts of Living on a Damaged Planet: Monsters of the Anthropocene*. Edited by Anna Tsing, Heather Swanson, Elaine Gan, Nils Bubandt. Minneapolis: University of Minnesota Press, 2017. pp M25-M50.

Harrison, Newton and Helen Mayer. "Leaf Litter Talks with the Experts: Helen Mayer and Newton Harrison." Interview with Amy Nelson. *Biohabitats* 11 (Summer Solstice 2013).

<https://www.biohabitats.com/newsletter/art-ecology-2/leaf-litter-talks-with-the-experts-helen-meyer-harris-on-newton-harrison-art-ecology/>

Jackson, Georgina. "The Body in Ruins: Abbas Akhavan's Study for a Monument." *Afterall*, 42 (2016): 126-131.

Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*. Minneapolis: Milkweed Editions, 2013. pp ix-x & 1-21.

Ly, Boreth. *Traces of Trauma: Cambodian Visual Culture and National Identity in the Aftermath of Genocide*. Honolulu: University of Hawaii Press, 2020. pp 37-58.

McGregor, Jennifer, "Charting Urgency and Agency." In *Art, Theory and Practice in the Anthropocene*. Edited by Julie Reiss. Wilmington, Delaware: Vernon Press, 2019. pp 65-76.

Mohai, Paul. "Environmental Justice and the Flint Water Crisis." *Michigan Sociological Review* 32 (2018): 1-41.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Cambridge, MA: Harvard University Press, 2011. pp 1-16; 103-108.

Peebles, Jennifer. "Toxic Sublime: Imagining Contaminated Landscapes." *Environmental Communication* 5, no. 4 (December 2011): 373-392.

Pelto, Jill. "Art as a Platform for Science Communication." University of Maine, 2018.
https://static1.squarespace.com/static/56a25d714bf1182dd4517be5/t/5cd1f589eef1a1fad57685cf/1557263755807/Pelto_AGUArtPoster_2018.pdf

Pinsky, Michael and Laura Sommer. "Pollution Pods: Can Art Change People's Perception of Climate Change and Air Pollution?" *Field Actions Science Reports* Special Issue 21 (Feb.24, 2020): 90-95.

Rahmani, Aviva. "Blued Trees as Policy: Art, Law, Science and the Anthropocene." In *Art, Theory and Practice in the Anthropocene*. Edited by Julie Reiss. Wilmington, Delaware: Vernon Press, 2018. pp 121-136.

Ryan, Leslie. "Art + Ecology: Land Reclamation Works of Artists Robert Smithson, Robert Morris, and Helen Mayer Harrison and Newton Harrison." *Environmental Philosophy*, 4, no. 1 & 2. Special Issue: Environmental Aesthetics and Ecological Restoration. (Spring/Fall 2007): 95-116.

Sommer, Laura.K. and Christian A. Klöckner. "Does Activist Art have the Capacity to Raise Awareness in Audiences? A Study of Climate Change Art at the ARTCOP21 Event in Paris." *Psychology of Aesthetics, Creativity and the Arts*, 15, no. 1 (July 1, 2019): 60-75.

Ulmer, Spring. "Human Subjects and 'Green' Protest in Black African Photography at the Ninth Rencontres de Bamako." *Sanglap: Journal of Literary and Cultural Inquiry* 52, no. 2 (2019): 41-52.

Wertheim, Margaret. "Crochet Coral Reef." Interview with Giovanni Aloï. *Antennae* 47 (Spring 2019): 166-181.

Zabala, Santiago. *Why Only Art Can Save Us: Aesthetics and the Absence of Emergency*. New York: Columbia University Press, 2017. pp 66-85.

Recommended

Ballard, Susan. *Art and Nature in the Anthropocene: Planetary Aesthetics*. New York: Routledge, 2021.

Davis, Heather, ed. *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*. Open Humanities Press, 2015.

Demos, T.J. et al. eds. *The Routledge Companion to Contemporary Art, Visual Culture and Climate Chang.*. New York: Routledge, 2021.

For background on Land Art of the 1960s and 1970s, see:

Kaiser, Phillip and Miwon Kwon. *Ends of the Earth: Art of the Land to 1974*. Exhibition catalogue. New York: Prestel, 2012.

Smithson, Robert. "The Spiral Jetty." In *The Writings of Robert Smithson*. Edited by Nancy Holt. New York: New York University Press, 1979.

Websites and Videos

Ursula Biemann, *Deep Weather*
<https://vimeo.com/90098625>. 8'58".

Eliza Evans, "All the Way to Hell" <https://eevans.net/all-the-way-to-hell>

LaToya Ruby Frazier. "What is the Human Cost of Toxic Water and Environmental Racism?" TED Radio hour, 2020. 14' www.npr.org

Hugh Hayden, *Hugh the Hunter*. 2015. 10'30"
<https://vimeo.com/144496579>

Chris Jordan "Turning Powerful Stats into Art." TED Talk, 2008. 11'14"
https://www.ted.com/talks/chris_jordan_turning_powerful_stats_into_art?language=en

Cannupa Hanska Luger and Rory Wakemup, Mirror Shield Project: Serpent Action, 2016.
<https://teaching.ellenmueller.com/walking/2022/05/07/cannupa-hanska-luger-mirror-shield-project-2016/>

Tomàs Saraceno in Conversation with Harriet Washington: "Up Close: We Don't All Breathe the Same Air." 2022. 56'57"
<https://studiotomassaraceno.org/up-close-tomas-saraceno-in-conversation-with-harriet-a-washington-shed/>

Exhibition Catalogues – List of Online Catalogues for locating artworks:

Endangered Species: Artists on the Front Lines of Biodiversity. Whatcom Museum, 2018.
<https://www.whatcommuseum.org/exhibition/endangered-species/>

Black Mist Burnt Country: Testing the Bomb Maralinga and Australian Art. Burrinja Cultural Centre, 2016

<https://www.blackmistburntcountry.com.au/wp-content/uploads/2019/03/BMBC-catalogue-web.pdf>

Indicators: Artists on Climate Change. Storm King, 2018.

<https://collections.stormking.org/Detail/occurrences/129>

Ecofeminism(s). Thomas Erben Gallery, 2020.

https://www.thomaserben.com/wp-content/uploads/ecofeminism_exhibition-documentation.pdf

Footing the Bill: Art and Our Ecological Footprint (Artworks for Change)

<https://www.artworksforchange.org/exhibitions/>

Rooting for Change: Artistic Responses to Climate Change and Sustainability.

National Museum of Singapore, 2021.

https://www.nhb.gov.sg/nationalmuseum/our-exhibitions/exhibition-list/maybank-rooting-for-change?sc_lang=en

Sustainable Museum: Art and Environment. Museum of Contemporary Art, Busan, 2021.

https://www.busan.go.kr/moca_en/exhibition01/1488230

Assignments and Assessments

Further details and a complete rubric for all assignments can be found on the Canvas course site.

Attendance and Class Participation -- 10% (Individual Grade -- L-1,2,3,4,5,6)

Attendance is expected for each class session. Come to class prepared to discuss the readings and assigned videos. Relevant, respectful dialogue, thoughtful comments and active listening are all required to succeed in this class and will lead you to contributing to all of the course learning objectives.

Discussion Posts – 10% (Individual Grade -- L-1,2,3,4,5,6)

On selected weeks students are expected to prepare a thoughtful and critically reflective statement related to a particular assigned reading. Your reflections should be posted on the discussion board by midnight the day before the respective class session. Posts should be roughly 250-350 words. When posting to the board, you may respond with your own observations or comments on what you find interesting, controversial or useful in the readings and in other students' reflections. These statements should be used to help stimulate questions and issues, and to set the agenda for in-class discussions.

Essay: Comparative analysis of artworks -- 30% (Individual Grade -- L-1,2,3)

Students will be asked to identify two artworks related to a similar environmental issue and write a detailed comparative analysis. Essays should be between 1250 and 1500 words, and will be evaluated on the basis of choice and description of artworks, grounds for comparison and writing mechanics.

Additional assignment details can be found on the assignment submission page on Canvas.

Group Project: The Role of Art in Sustainability -- 15% (Group/Team Grade -- L- 1,3,4,5)

Students (in groups) will be asked to consider how to convince stakeholders that art can contribute to shaping and achieving an individual organization's sustainability goals. Students may select governmental, NGO's, environment-oriented, or for-profit organizations. Suggestions can be tangible, such as exhibition programming, embedded artist residencies, cross-disciplinary forums, and/or intangible, regarding art's challenge to conventional or entrenched ideas. Groups will present the results in an oral presentation and a detailed written outline of key points that would convince stakeholders of your plan.

Group projects will be evaluated based on quality of group presentation. Projects will be assessed based on overall cogency of vision, viable ideas for metrics of success, selection of artworks and artistic strategies, and effective use of precedents of successful collaborations.

Additional assignment details will be provided in the course of the semester: TBA

Final Essay -- 35% (Individual Grade -- L-3,4,5,6)

The final assignment gives you the opportunity for an in-depth exploration of one or more of the frameworks we have explored in class in relation to artworks, such as slow violence, toxic sublimity, ecofeminism, sympoiesis, agency, environmental justice, and the implications of the term Anthropocene. Identify between two and four artworks related to ecological issues and describe how they relate to ideas in the text(s) you have chosen. Use the formal analysis skills you developed in the comparative essay to consider scale, materials, medium, strategy, etc. Your essay should be between 1250 and 1500 words. Include citations to the texts you use and full caption information and illustrations of artwork under

discussion. Essays will be evaluated based on writing mechanics, selection and analysis of artwork, and integration of discussion of the artwork with the ideas in the texts you have selected.

Grading

The final grade will be calculated as described below:

FINAL GRADING SCALE

Grade	Percentage
A+	98–100 %
A	93–97.9 %
A-	90–92.9 %
B+	87–89.9 %
B	83–86.9 %
B-	80–82.9 %
C+	77–79.9 %
C	73–76.9 %
C-	70–72.9 %
D	60–69.9 %
F	59.9% and below

Assignment/Assessment	% Weight	Individual or Group/Team Grade
Attendance & Participation	10%	Individual
Discussion Posts	10%	Individual
Comparative Essay	30%	Individual
Group Project	15%	Group/Team
Final Essay	35%	Individual

Course Schedule/Course Calendar

**This may be amended to incorporate a class visit from an artist.

Date	Topics and Activities	Readings (due on this day)	Assignments (due on this date)
Week 1	Course introductions Why Look at Environmental Art?	<p>McGregor, Jennifer. "Charting Urgency and Agency." In <i>Art, Theory and Practice in the Anthropocene</i>. Edited by Julie Reiss. Delaware: Vernon Press, 2019. 65-76. (11 pages)</p> <p>Zabala, Santiago. <i>Why Only Art Can Save Us: Aesthetics and the Absence of Emergency</i>. New York: Columbia Univ. Press, 2017. 66-85. (19 pages)</p>	
Week 2	Art and Action: Redefinitions of the Artist in the US and Europe in the 1970s and 80s	<p>Adams, David. "Beuys: Pioneer of a Radical Ecology." <i>Art Journal</i> 51, no. 2 (Summer 1992): 26-34 (8 pages)</p> <p>Denes, Agnes. "Notes on Eco-Logic: Environmental Artwork, Visual Philosophy and Global Perspective," <i>Leonardo</i> 26, no. 5 (1993): 387-395. (8 pages)</p> <p>Gablik, Suzi. <i>Mapping the Terrain: New Genre Public Art</i>. Edited by Suzanne Lacy. Seattle: Bay Press, 1995. 74-87. (13 pages)</p> <p>Harrison, Newton and Helen Mayer. "Leaf Litter Talks with the Experts: Helen Mayer and Newton Harrison." Interview with Amy Nelson. <i>Biohabitats</i> 11 (Summer Solstice 2013). https://www.biohabitats.com/newsletter/art-ecology-2/leaf-litter-talks-with-the-experts-helen-meyer-harrison-newton-harrison-art-ecology/</p>	Discussion post 1

Week 3	Problem Solving at the Local Level: Case Studies of Art Actions	<p>Boswell, Peter. "Invisible Aesthetic" https://walkerart.org/magazine/mel-chin-revival-field-peter-boswell-rufus-chaney-eco-art. (13 pages)</p> <p>Ryan, Leslie. "Art + Ecology: Land Reclamation Works of Artists Robert Smithson, Robert Morris, and Helen Mayer Harrison and Newton Harrison." <i>Environmental Philosophy</i>, 4, no. 1 & 2. Special Issue: Environmental Aesthetics and Ecological Restoration. (Spring/Fall 2007): 95-116. (21 pages)</p> <p>Bon, Lauren. "The Boom Interview: Metabolic Studio's Devices of Wonder." <i>Boom: A Journal of California</i> 5, no. 2 (Summer 2015): 28-41 (13 pages)</p>	
Week 4	Entrenched Notions of Agency and the Challenge of Art	<p>Chaplin, Joyce F. "Can the Non-Human Speak? Breaking the Chain of Being in the Anthropocene." <i>Journal of the History of Ideas</i>, 78, no. 4 (October 2017): 509-529. (20 pages)</p> <p>Ghosh, Amitav. <i>The Nutmeg's Curse: Parables for a Planet in Crisis</i>. Chicago: University of Chicago Press, 2021. Ch. 15, 183-204. (21 pages)</p> <p>Demos, T.J. <i>Beyond the World's End: Arts of Living at the Crossing</i>. Durham: Duke University Press, 2020. Ch. 5, 116-136 (20 pages)</p> <p>Recommended: Hugh Hayden, <i>Hugh the Hunter</i>. 2015. 10'30"</p>	Discussion Post 2

		https://vimeo.com/144496579	
Week 5	Environmental Justice: “Slow Violence” and Art	<p>Nixon, Rob. <i>Slow Violence and the Environmentalism of the Poor</i>. Cambridge, MA: Harvard University Press, 2011. 1-16; 103-108 (21 pages)</p> <p>Ly, Boreth. <i>Traces of Trauma, Cambodian Visual Culture and National Identity in the Aftermath of Genocide</i>. Honolulu: University of Hawaii Press, 2020. Ch 2, 37-58. (21 pages)</p> <p>Jackson, Georgina. “The Body in Ruins: Abbas Akhavan’s Study for a Monument.” <i>Afterall</i>, 42 (2016): 126-131(5 pages)</p> <p>Recommended: Ursula Biemann, <i>Deep Weather</i> https://vimeo.com/90098625. 8’58”.</p>	Discussion Post 3
Week 6	Environmental Law as an Artist’s Medium	<p>Balkin, Amy. “Public Smog.” In <i>Art in the Anthropocene</i>. Edited by Heather Davis and Etienne Turpin. London: Open Humanities Press, 2015. 341-346. (5 pages)</p> <p>Rahmani, Aviva. “Blued Trees as Policy: Art, Law, Science and the Anthropocene.” In <i>Art, Theory and Practice in the Anthropocene</i>. Edited by Julie Reiss Wilmington: Vernon</p>	Comparative Analysis Due

		<p>Press, 2018. 121-136. (15 pages)</p> <p>https://eevans.net/all-the-way-to-hell</p> <p>Corr, Elizabeth. “Elizabeth Corr in Conversation with Julie Reiss.” Interview with Elizabeth Corr. <i>Brooklyn Rail</i>, June 2019.</p> <p>https://brooklynrail.org/2019/06/criticspage/ELIZABETHCORR-with-Julie-Reiss</p>	
Week 7	Environmental Justice: Water Protection, Ecofeminism and Art	<p>LaToya Ruby Frazier. “What is the Human Cost of Toxic Water and Environmental Racism?” TED Radio hour, 2020. 14’</p> <p>Mohai, Paul. “Environmental Justice and the Flint Water Crisis.” <i>Michigan Sociological Review</i> 32 (2018): 1–41. (40 pages)</p> <p>Gaard, Greta. “Women, Water, Energy: An Ecofeminist Approach.” <i>Organization and Environment</i> 34, no. 2 (June 2001): 157-172. (15 pages)</p> <p>Recommended: Cannupa Hanska Luger, <i>Mirror Shield Project</i>, 2018. 3’48” https://www.youtube.com/watch?v=vn9K0y55z94</p>	Discussion Post 4
Week 8	Dissolving Boundaries Between Humans and Nature: Art and Symposis	<p>Haraway, Donna. “Symbiogenesis, Symposies, and Art Science Activisms for Staying with the Trouble.” <i>Arts of Living on a Damaged Planet: Monsters of the Anthropocene</i>. Edited by Anna Tsing, Heather Swanson, Elaine Gan, Nils Bubandt. Minneapolis: University of</p>	Discussion Post 5

		<p>Minnesota Press, 2017. Ch. 2. M25-M50 (25 pages)</p> <p>Kimmerer, Robin Wall. <i>Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants</i>. Minneapolis: Milkweed Editions, 2013. ix-x & 1-21 (23 pages)</p> <p>Recommended: Wertheim, Margaret. "Crochet Coral Reef." Interview with Giovanni Aloï. <i>Antennae</i> 47 (Spring 2019): 166-181. (15 pages)</p>	
Week 9	Art and Environmental Impact	<p>Chen, Huang. "From Funan River to East Lake: Reflecting on Environmental Activism and Public Art in China." <i>Journal of Contemporary Chinese Art</i>, 3, no. 3 (2016): 315-323. (8 pages)</p> <p>Eliasson, Olafur and Minik Rosing. <i>Ice Watch Carbon Footprint</i>. London: Julie's Bicycle, 2019.</p>	
Week 10	Industrial Wasteland Photography	<p>Peeples, Jennifer. "Toxic Sublime: Imagining Contaminated Landscapes," <i>Environmental Communication</i> 5, no. 4 (December 2011): 373-392 (19 pages)</p> <p>French, Elysia H. "Transformations of Oil: Visibility, Scale, and Climate in Warren Cariou's Petrography." <i>Canadian Art Review</i> 42, no. 1 (2017): 64-72 (8 pages)</p> <p>Ulmer, Spring. "Human Subjects and 'Green' Protest in Black African Photography at the Ninth Rencontres de Bamako." <i>Sanglap: Journal of Literary and Cultural Inquiry</i></p>	Discussion Post 6

		52, no. 2 (2019): 41-52 (11 pages)	
Week 11	Data Visualization as an Artistic Medium and a Conduit for Change	<p>Dean, Kayla P. and Joy G. Bertling. "Eco-Visualizations: Facilitating Ecological Relationships and Raising Environmental Awareness." <i>Art Education</i> 73, no. 3 (2020): 54-61 (7 pages)</p> <p>Chris Jordan "Turning Powerful Stats into Art." TED Talk, 2008. 11'14" https://www.ted.com/talks/chris_jordan_turning_powerful_stats_into_art?language=en</p> <p>Jill Pelto, Art as a Platform for Science Communication, 2018. https://static1.squarespace.com/static/56a25d714bf1182dd4517be5/t/5cd1f589eef1a1fad57685cf/1557263755807/Pelto_AGU_ArtPoster_2018.pdf</p> <p>Tomàs Sareceno in Conversation with Harriet Washington: "Up Close: We Don't All Breathe the Same Air." https://studiotomassaraceno.org/up-close-tomas-saraceno-in-conversation-with-harriet-a-washington-shed/56'57</p>	
Week 12	Art and Sustainability: The Search for Metrics	<p>Sommer, Laura K. and Christian Klöckner. "Does Activist Art have the Capacity to Raise Awareness in Audiences? A Study of Climate Change Art at the ARTCOP21 Event in Paris." <i>Psychology of Aesthetics, Creativity and the Arts</i>, 15, no. 1 (July 1, 2019): 60-75. (15 pages)</p> <p>Pinsky, Michael and Laura Sommer, "Pollution Pods: Can Art Change People's</p>	Discussion Post 7

		<p>Perception of Climate Change and Air Pollution?" <i>Field Actions Science Reports</i> Special Issue 21 (Feb.24, 2020), 90-95 (5 pages)</p> <p>Keller, Anna, Laura Sommer, Christian A. Klöckner and Daniel Hanss. "Contextualizing Information Enhances the Experience of Environmental Art." <i>Psychology of Aesthetics, Creativity, and the Arts</i>, 14, 3 (2020): 264–275. (9 pages)</p>	
Week 13	Final Presentations		Group Project due in class
	Final Take-home Exam		Due

Course Policies

Participation and Attendance

I expect you to come to class on time and thoroughly prepared. I will keep track of attendance and look forward to an interesting, lively and confidential discussion. The class moves quickly, and if you miss an experience in class, you miss an important learning moment and the class misses your contribution. More than one absence will affect your grade.

Late work

Work that is not submitted on the due date noted in the course syllabus without advance notice and permission from the instructor will be graded down 1/3 of a grade for every day it is late (e.g., from a B+ to a B).]

Citation & Submission

All written assignments must use standard citation format (e.g., MLA, APA, Chicago), cite sources, and be submitted to the course website (not via email).

School and University Policies and Resources

Copyright Policy

Please note—Due to copyright restrictions, online access to this material is limited to instructors and students currently registered for this course. Please be advised that by clicking the link to the electronic materials in this course, you have read and accept the following:

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

Academic Integrity

Columbia University expects its students to act with honesty and propriety at all times and to respect the rights of others. It is fundamental University policy that academic dishonesty in any guise or personal conduct of any sort that disrupts the life of the University or denigrates or endangers members of the University community is unacceptable and will be dealt with severely. It is essential to the academic integrity and vitality of this community that individuals do their own work and properly acknowledge the circumstances, ideas, sources, and assistance upon which that work is based. Academic honesty in class assignments and exams is expected of all students at all times.

SPS holds each member of its community responsible for understanding and abiding by the SPS Academic Integrity and Community Standards posted at <https://sps.columbia.edu/students/student-support/academic-integrity-community-standards>. You are required to read these standards within the first few days of class. Ignorance of the School's policy concerning academic dishonesty shall not be a defense in any disciplinary proceedings.

Diversity Statement

It is our intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is our intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture.

Accessibility

Columbia is committed to providing equal access to qualified students with documented disabilities. A student's disability status and reasonable accommodations are individually determined based upon disability documentation and related information gathered through the intake process. For more information regarding this service, please visit the University's Health Services website: <https://health.columbia.edu/content/disability-services>.

School Policies and Expectations:

Accessibility Statement – I want you to succeed in this course. Contact disability@columbia.edu <<mailto:disability@columbia.edu>> for learning accommodations.

Names/Pronouns

You deserve to be addressed in a manner that reflects your identity. You are welcome to tell me your pronoun(s) and/or name (if different from University records) at any time, either in person or via email.

Discrimination

We embrace the diversity of gender, gender identity & expression, sex, sexual orientation, race, ethnicity, national origin, age, religion, disability status, family status, socioeconomic background, and other visible and non-visible identities. Columbia University does not tolerate unlawful discrimination, discriminatory harassment, sexual assault, domestic violence, dating violence, stalking, or sexual exploitation and all such conduct is forbidden by Columbia University Policy.

Duty to Report

You deserve a University community free from discrimination, harassment, and gender-based misconduct including sexual harassment, sexual assault, domestic and dating violence, stalking, and sexual exploitation. It is therefore University policy to require Columbia faculty and staff to report to EOAA any instance or allegation of prohibited conduct involving any undergraduate or any graduate student that is disclosed to, observed by, or otherwise known to that employee. This requirement to report is in place to help ensure that students are provided appropriate resources and to allow the University to mitigate harm to our community.

Confidential Resources

There are confidential resources on campus who do not have a Duty to Report, including:

- * Sexual Violence Response & Rape Crisis/Anti-Violence Support Center (SVR)
- * Ombuds Office
- * Medical Services
- * University Counseling and Psychological Services
- * University Pastoral Counseling
- * Columbia Office of Disability Services

University employees working in a confidential capacity will not report information shared with them.

Inclusion

In the M.S. in Sustainability Management program, faculty and staff are committed to the creation and maintenance of “inclusive learning” spaces – classrooms and other places of learning where you will be treated with respect and dignity, and where all individuals are provided equitable opportunity to participate, contribute, and succeed.

All students are welcome regardless of race/ethnicity, gender identities, gender expressions, sexual orientation, socio-economic status, age, disabilities, religion, regional background, Veteran status, citizenship status, nationality and other diverse identities that we each bring to class.

Class Recordings

All or portions of the class may be recorded at the discretion of the Instructor to support your learning. At any point, the Instructor has the right to discontinue the recording if it is deemed obstructive to the learning process.

If the recording is posted, it is confidential and it is prohibited to share the recording outside of the class.

SPS Academic Resources

The Division of Student Affairs provides students with academic counseling and support services such as online tutoring and career coaching: <https://sps.columbia.edu/students/student-support/student-support-resources>.

Columbia University Information Technology

[Columbia University Information Technology](#) (CUIT) provides Columbia University students, faculty and staff with central computing and communications services. Students, faculty and staff may access [University-provided and discounted software downloads](#).

Columbia University Library

[Columbia's extensive library system](#) ranks in the top five academic libraries in the nation, with many of its services and resources available online.

The Writing Center

The Writing Center provides writing support to undergraduate and graduate students through one-on-one consultations and workshops. They provide support at every stage of your writing, from brainstorming to final

drafts. If you would like writing support, please visit the following site to learn about services offered and steps for scheduling an appointment. This resource is open to Columbia graduate students at no additional charge. Visit <http://www.college.columbia.edu/core/uwp/writing-center>.

Career Design Lab

The Career Design Lab supports current students and alumni with individualized career coaching including career assessment, resume & cover letter writing, agile internship job search strategy, personal branding, interview skills, career transitions, salary negotiations, and much more. Wherever you are in your career journey, the Career Design Lab team is here to support you. Link to <https://careerdesignlab.sps.columbia.edu/>

Netiquette

{Only applies to courses using online platforms}

Online sessions in this course will be offered through Zoom, accessible through Canvas. A reliable Internet connection and functioning webcam and microphone are required. It is your responsibility to resolve any known technical issues prior to class. Your webcam should remain turned on for the duration of each class, and you should expect to be present the entire time. Avoid distractions and maintain professional etiquette.

Please note: Instructors may use Canvas or Zoom analytics in evaluating your online participation.

More guidance can be found at https://jolt.merlot.org/vol6no1/mintu-wimsatt_0310.htm

Netiquette is a way of defining professionalism for collaborations and communication that take place in online environments. Here are some Student Guidelines for this class:

- Avoid using offensive language or language that is not appropriate for a professional setting.
- Do not criticize or mock someone's abilities or skills.
- Communicate in a way that is clear, accurate and easy for others to understand.
- Balance collegiality with academic honesty.
- Keep an open-mind and be willing to express your opinion.
- Reflect on your statements and how they might impact others.
- Do not hesitate to ask for feedback.
- When in doubt, always check with your instructor for clarification.