

Spring 2022

ART 327 *Art & Ecology: Material Matters*, Professor [Cara Tomlinson](#)

This course explores recent ideas about what it means to live and build an artistic practice in a time of climate change and ecological crises. How can artists think through the material, environmental and psychological costs of their production? What is the artist's responsibility for the things that they bring into the world? What does a sustainable practice look like in terms of material and immaterial resources? Utilizing practice, research, experiment, metaphor, and current philosophy that focuses on eco-materialism we will delve into the relationship between material agency and the intention of the artist. Additionally, students will contextualize and examine the geography and meaning of the Lower Willamette Watershed (the location of Lewis & Clark College and the unceded land of the Chinook and Kalapuya people) by walking, researching and understanding material based practices that have co-evolved in this locality. Other thematic projects will include: *Symbiotic Assemblage*: Non-human Collaboration, *Waste and Want*: Making in the Anthropocene, *Land Sight*: Decolonizing the Landscape.

Fall 2022

ART 327 *Useful Art*, Professor [Jess Perlitz](#)

- A studio course devoted to art-making that tries to do something.-

How should art be responsive to current urgencies? Can art bring about change? Create community? Heal? Agitate? Subvert the very system within which it operates and propose something new? This course will be both practical and theoretical and will examine art-making through the lens of wanting it to "do something". Students should be sufficiently proficient in media that will allow them to create three or four projects in the public realm (min. a 100-level studio art class, or by instructor's permission). Class time will be dedicated to group critiques, the discussion of readings, and presentations. Among the topics covered will be: Futurism, Social Practice and Activist Art, Community Arts, Institutional Critique, contested boundaries between craft and art, and the pedagogical turn in contemporary art. Room will be made for the absurd, the urgent, and the necessary as we explore the possibilities of a "useful art" in this studio-intensive course.

Spring 2023

ART 327 *Sound Art*, Professor [Brian House](#)

This course explores sound as a medium of art-making with a rich history and radical potential within contemporary culture. Techniques covered will include non-musical scores, field recording, basic computer-based audio manipulation, and building lo-fi electronics for experimental sound synthesis. Accompanying readings draw from acoustic ecology, critical sound studies, afro-futurism, and media theory to contextualize collective exploration. Students will be expected to create studio-based art for critique. No musical experience is required.