

E-Museum Teaching Guide  
Environmental Justice



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# Introduction

The concept of “environmental justice” acknowledges that while every ecological change impacts people, places, cultures, nations, and species differently, these differential impacts tend to reinforce cultural histories of inequity and to shape future ones. For example, in the early decades of the nineteenth century, while industrialization was fueling London’s rapid growth, raw sewage flowed into the Thames River. This caused disproportionate public health impacts in the tidally downstream lower-income neighborhoods of London’s East End, which was also where many of the city’s recent immigrant populations lived. It wasn’t until the air got foul enough in the wealthier West End, and West End residents began to experience respiratory complaints, that parliamentary action was undertaken to modernize London’s sewer system. A similar dynamic is present today in places like “Cancer Alley,” along the Mississippi River in Louisiana, where toxic pollution and contamination from dozens of petrochemical plants has caused countless health problems among the region’s impoverished and African-American communities. The systemic wealth inequities of these communities are direct legacies of slavery, sharecropping, and segregation.

A special focus of environmental justice activists in recent years has been “climate justice,” or the recognition that the people, places, cultures, and nations most disproportionately affected by global climate change tend to be among the least responsible parties, historically, for having accelerated it. For instance, when nations of the Global North represent climate migration as a social and economic problem confronting them, they overlook their own responsibility—primarily through the burning of fossil fuels—for the ecological changes prompting climate migration.

Though environmental justice is sometimes called “environmentalism of the poor,” it can also include thinking about cultural histories that harm nonhuman entities like animals, canyons, fungi, and forests. Every day, individuals, groups, cultures, nations, government agencies,



[CHICHIGALPA, NICARAGUA | 2014](#), Ed Kashi [Object 2022.0023]

international agencies, and corporations commit various ecological harms to nonhuman populations that they are unaware of, or, if aware, that they justify on pragmatic grounds (cost-benefit) or on the basis of regarding certain living or unliving things as unequal or unimportant. Environmental justice concerns itself with such unwitting harms and with witting justifications for them too, probing the cultural, philosophical, and legal histories behind claiming that certain inequities are okay, or at least okay in specific circumstances. On what basis and when, for example, should a species of animal enjoy legal protections or be granted rights? Are “rights” an appropriate or beneficial framework through which to think about redressing ecological harms to nonhumans? Should viruses have rights?

The “Environmental Justice” e-museum highlights artworks that invite viewers to reflect on how the ecological harms they depict are

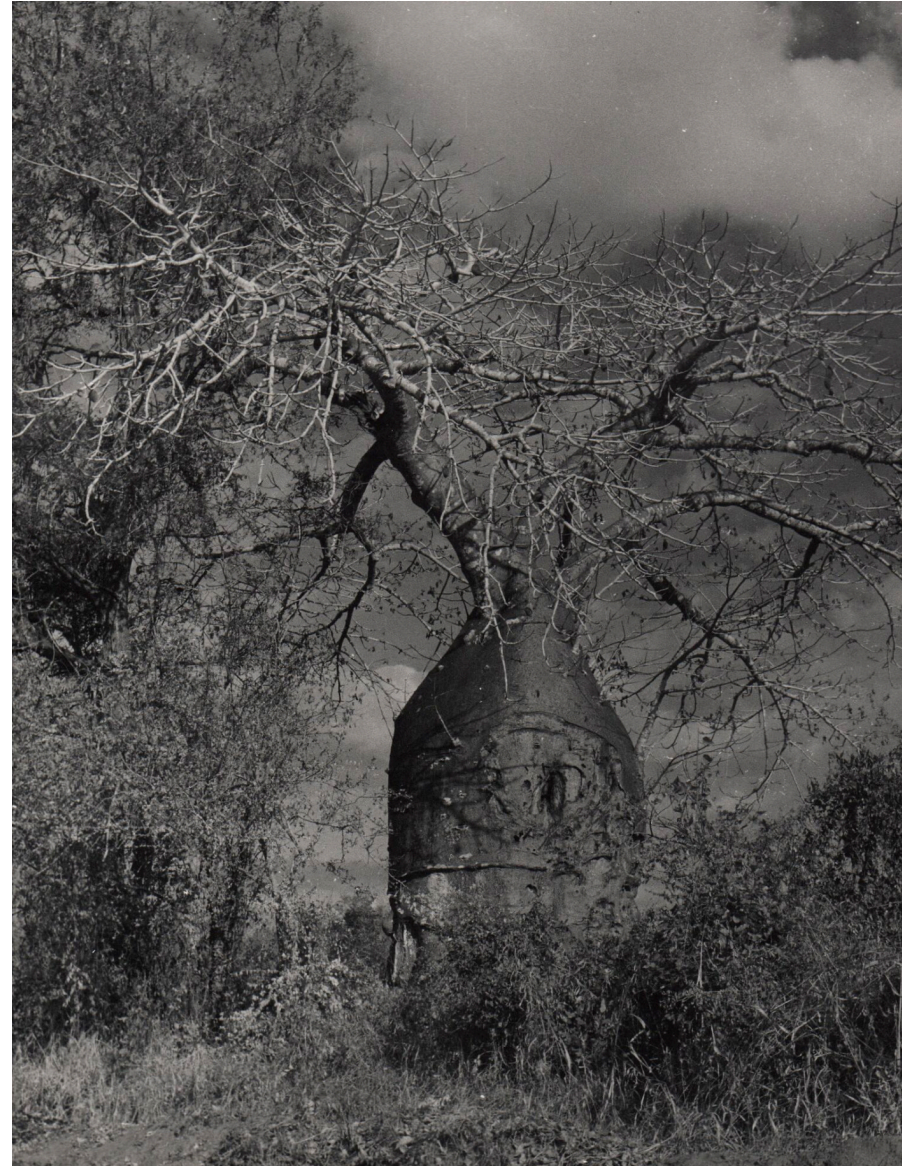


# Introduction cont.

entwined with cultural histories of inequity, whether or not it was the artist's goal to prompt such reflections. It is vitally important to engage in conversation about how, why, and with what effects certain histories of harm get singled out in a given artwork while other histories are ignored or underrecognized.

Several works in the e-museum attend to ways that ecological disasters—floods, wildfires, hurricanes, earthquakes—expose and exacerbate structural inequalities within or across cultures. Others depict developmental and agricultural practices that over time heightened the potential for various kinds of ecological crises, including drought and disease. Still others highlight histories of harm – to people, to animals, and to ecosystems – caused by the extraction and use of natural resources such as fossil fuels, valuable minerals, water, and fertile land. The reasons for these resource grabs, perpetrated by various cultures, nations, and industries, include everything from the desire for economic gain, territorial control, and political power to entertainment and knowledge production. Viewers may find some of the artworks in this museum disturbing, either because of the harms they depict or the broader histories of trauma with which they engage.

**Keywords:** *environmental justice, protest, race and racism, nationality and nationalism, intersectionality, indigeneity, migration, botanical colonialism, mineralogical colonialism, settler colonialism, capitalism, slavery, globalization, public health, epidemic, natural disaster, industrial accident, labor rights, property rights, animal rights, animal abuse, plant rights, extinction*



[Baobab Tree, Rhodesia 1958, Todd Webb \[Object 1981.2095\]](#)



# Teaching Strategies: General Questions

Individually and collectively, the works in the e-museum can help students think critically about how different artworks:

- Represent different kinds of ecological harm (or the same kinds of harm differently)
- Invite or discourage reflection on responsibility for ecological harms they depict
- Invite or discourage reflection on whether the harms they depict are systemic or structural
- Invite or discourage reflection on social, cultural, and geopolitical histories of inequity that may be entangled with ecological harms they depict
- Shape feelings towards ecological harms they depict (and to what social or political ends these feelings tend)
- Grant special status or privilege to different living or nonliving components of a scene or habitat
- Grant special status or privilege to different human or nonhuman elements of a scene or habitat
- Invite or discourage bringing a judicial or ethical framework to contemplating harms to living things, nonliving things, and/or nonhuman things

Each of these bulleted points can easily be converted into a general discussion prompt for a specific artwork by prefacing it with the phrase “Does this object...?” or “How does this object...?”



[Cotton Pickers](#), Georges Schreiber [Object 1984.492]



# Ecological and Cultural History

Introducing information about the cultural, political, and geopolitical contexts that an individual artwork references is essential to thinking about how the ecological history, scene, or situation it captures bears scrutiny in terms of environmental justice. One potential teaching strategy is to see how students experience and interpret a given artwork before you offer any context for it, and then introduce the context and have them revisit the work to point out what things they now notice in the work because of the context. Two examples:

Harry Gottlieb's lithograph [Bootleg Mining](#) [Object 1966.2110] depicts an illegal practice: sinking a shaft into a commercially owned pit mine from a remote location (or from within a structure that conceals it) and using the shaft to steal from the mine. The practice—which typically involved 3-4 bootleg miners collaborating in secret—developed in the early twentieth century around U.S. coal mines. Gottlieb's print depicts a larger bootlegging operation, however, which can be explained by its date: 1937. Northern Pennsylvania's anthracite industry collapsed during the Great Depression; demand for coal declined at the same time that the industry was losing its primacy within the energy sector due to increased use of oil and natural gas. Faced with widespread regional unemployment, miners in northern Pennsylvania illegally sunk nearly 2,000 bootleg mines and created a shadow coal industry, complete with its own distribution network. The practice benefited many individuals and families during a period of financial duress.

As an extractive industry that generates significant dust, coal mining takes a heavy toll on the health of its workers (in 1831, Black Lung disease became the first recognized pulmonary disease stemming from environmental causes). It also generates significant toxic air and water pollution within the communities where it occurs: over 100 hardrock mines, many of them coal mines, are now designated Superfund cleanup sites. Moreover, as a source of power, burning coal emits gasses and particles that negatively impact air quality and have contributed over time to global warming. In fact, burning coal was responsible for an estimated 39% of global carbon dioxide emissions in 2022, making the coal industry the leading contributor to global climate change.



[Bootleg Mining](#), Harry Gottlieb [Object 1966.2110]

Have your students discuss what kinds of harms are produced by a practice like bootleg mining and who and what is responsible for those harms. What were the systemic and structural factors behind the practice during the Great Depression? More broadly, what systemic and structural factors led to the development of the coal industry itself? How did the industry become so subject to demand fluctuations? Now look at Gottlieb's image and try to assess how it tries to shape viewers' relationship to or stance on depression-era bootleg mining as a practice. What elements of the image make you think that stance is or isn't an environmental one? What elements of the image make you think that stance is or isn't a humanitarian one? A legal one? Do you take this to be an image that is encouraging reflection on something like environmental justice with respect to coal mining as an industry? Why or why not?

# Ecological and Cultural History cont.

Tanzanian artist George Lilanga's print [Watalii](#) [Object 2012.0099] takes as its title a Swahili term for "tourists." Tanzanian tourism was a relatively new economic growth sector when Lilanga made this work in 1987. Tanzanian territory was part of the colonial German Empire from 1891 to 1919, and Germans developed an exploitative plantation economy there that relied on enslaved labor to grow cash crops. After 1919, the territory passed to the British Empire by treaty. The British immediately abolished the slave trade in the territory and began to move the economy away from an agricultural one whose profits were then exported abroad. However, the British did little to raise local standards of living. When Tanzania gained independence in 1961, the government attempted to socialize the agrarian sector, but by the late 1970s, this approach—combined with the region's susceptibility to droughts and to inundation—had actually diminished crop yields. Beginning in 1984, the Tanzanian government opted to try to improve the economy by attracting foreign tourism, focusing especially on Tanzania's national wildlife parks and hunting preserves that bordered Kenya to the north.

Serengeti Park is the most famous of Tanzania's wildlife parks, which collectively encompass vast tracts of forest and savanna, and are highly biodiverse environments. Species conserved in the parks since 1984 include the black rhinoceros, impala, leopard, striped hyena, and sable antelope, and the parks are considered essential to various species' migrations. Expansion of tourism has generated significant tax and park revenues since 1984, much of which has gone back into maintaining the parks and preserves, safeguarding them against poachers, and trying to expand tourism to them. At the same time, the carbon footprint of international visitation to Tanzania tends to be high (airplanes, air-conditioned hotels, safari vehicles), something that local tour operators in recent years have been trying to mitigate through carbon offsets. Efforts to make the parks accessible for tourism have also contributed in some places to deforestation and to the imperiling of local ecosystems. For Tanzanians who do not share in the wealth

generated by tourism (Tanzania has been among the poorest nations in the world from 1961 through today), protecting wildlife preserves also comes at a cost to local populations, some of whom regard what is being protected as resources. Areas of some preserves have degraded ecologically over time as they have been used by local communities illegally for subsistence farming, logging, and fuelwood gathering.

Have your students look at Lilanga's painting and identify what elements of the entangled cultural, economic, and ecological histories described above do and don't get referenced in it. What kinds of "environmental justice" thinking towards international tourism and/or towards Tanzanian wildlife parks does the painting seem to invite or provoke? What's your evidence? How would your interpretation of the painting change without its title? What if its title weren't in Swahili? Wildlife conservation brochures, websites, and advertisements that target mass audiences often rely on pictures of what have been described pejoratively as "charismatic megafauna," to the neglect of other species and of lands not inhabited by these megafauna. How might Lilanga's painting's reliance on "charismatic megafauna" matter to how one reads it as a painting about environmental justice concerns?



[Watalii](#), George Lilanga [Object 2012.0099]



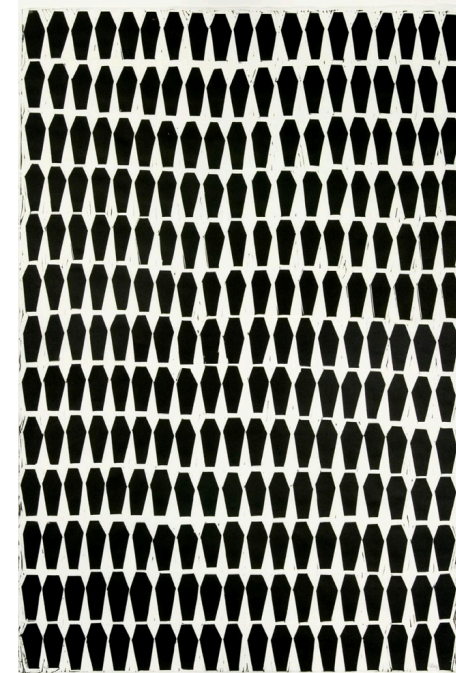
# Artist, Artistic Process, and Audience

You can also ask your students more directed questions based on biographical information about the artist, information about the methods and techniques used in creating the artwork, or information about the audiences for which a given artwork was created. For example:

Dr. Eric Avery's linocut print [Dear George](#) [Object 2011.0257], on handmade paper, repeats a black geometric pattern across a stark white background. The potential significance of this pattern—and the specific geometric shape repeated—comes into clearer focus when you know who Dr. Eric Avery is and to whom the painting might be addressed. In addition to being an artist, Dr. Avery worked for 20 years (1992-2012) as the HIV psychiatrist at the University of Texas Medical Branch in Galveston, Texas. Though most of Avery's artistic work from these years was associated with HIV/AIDS activism, he made *Dear George* in 2010, seven years into the Iraq War launched by President George W. Bush in 2003. In the opinion of roughly half of the American public at the time the war began—and a higher percentage by the time the war officially concluded in 2011—the conflict was an unnecessary one that had been launched under what turned out to be false pretenses (i.e., the alleged stockpiling in Iraq of chemical and biological weapons).

One effect of the war was that Iraqi oil fields, which before 2003 had been cut off from Western oil companies because Iraq's oil industry had been nationalized, became open for Western business. ExxonMobil, Chevron, and British Petroleum (BP), among others, privatized the Iraqi oil industry and continue to export most of its profits out of Iraq. The United States has long ranked first in global oil consumption, consuming between 20-25% of all oil annually despite accounting for only about 5% of the world's population. Oil consumption is the leading contributor to greenhouse gas emissions in the United States and thus a key contributor to global climate change.

Can your students identify the shape that gets repeated in *Dear George*? What commentaries do they see this shape's repetition making? In what ways might Avery's print be read as an artwork



[Dear George](#), Dr. Eric Avery [Object 2011.0257]

about environmental justice? Which groups of people—within in the U.S. military and within the Iraqi population—do you imagine suffered the highest casualties during the Iraq War? How might Avery's background as an HIV/AIDS psychiatrist have contributed to seeing the Iraq War, too, through the lens of environmental justice?\*

\*HIV/AIDS is a zoonosis, or a disease that spread to humans from animals, like COVID-19 or the Ebola virus. The early failures to address HIV/AIDS's spread and the disease's ongoing cultural stigmatization make it distinct from other zoonoses, however, and this distinction can be traced to homophobia (given HIV/AIDS's early epidemic spread within the gay male community) and systemic racism (given the ongoing HIV/AIDS pandemic in non-rich countries, including many areas of Africa).]

## Artist, Artistic Process, and Audience cont.

Most Americans will recognize that Isaac Weld's engraving [View of Mount Vernon, the Seat of General Washington](#) (1798) [Object 1984.57] depicts a country estate that, at the time that Weld made the image, belonged to the then-still-living former first President of the United States. Some may also recall that Mount Vernon was a plantation in Virginia that depended on enslaved labor to plant and harvest its principal cash crops: tobacco and wheat. The same climatic and soil conditions that made northern Virginia in the late 1790s so fruitful for growing tobacco and wheat—so capable of generating the kind of wealth to sustain the standard of living which estates like Mount Vernon afforded their White owners—thus contributed to the profitability of buying and selling enslaved Africans as property. To use “environmental justice” as the frame for a conversation about this engraving likely begins by asking students to what extent they see Weld's image as capturing a scene of labor, of enslaved labor, and/or of agriculture. Would they characterize the print as acknowledging, overlooking, erasing, naturalizing, or criticizing the dependence of Washington's standard of living on its ecological entanglement with cash crops whose tending relied on slavery?

A conversation about Weld's engraving through the frame of environmental justice can be further enriched, however, by supplying context about Weld and the artistic project for which he created the engraving. Weld was from a well-to-do Anglo-Irish family and had a cosmopolitan upbringing. In style and composition, his *View of Mount Vernon* belongs to a late eighteenth-century British tradition of capturing views of large English and Irish country estates owned by “gentlemen.” Typically, these images reinforce the idea of estate-owners' wealth and good taste while also naturalizing the gentlemanly seats they depict as organic parts of the landscape rather than impositions onto it. At a time when many intellectuals and political thinkers sought to order the world according to the supposed patterns and presumed hierarchies of “nature,” prints that harmonized the habitats of elites with their surroundings helped justify these elites' social privilege.



[View of Mount Vernon, the Seat of General Washington](#), Isaac Weld [Object 1984.57]

Such may be true of Weld's *View of Mount Vernon* too. In the text he wrote to accompany the print in *Travels Through the States of North America*, an account of his time in the United States and Canada, he describes Mount Vernon's setting as “delightful” and praises the house's design. However, this interpretation of the image may be complicated by his Irishness and by the purpose of his visit to Mount Vernon.

By the 1790s, most large Irish country estates were on land that the English government had confiscated from Catholics and sold to English Protestant families, many of whom then relocated to Ireland (others had lived there for several generations). For an Irish person in the 1790s, the social privilege captured by a print of a gentleman's seat in Ireland may have also read as an image of colonial privilege or imperial occupation. Weld undertook his American

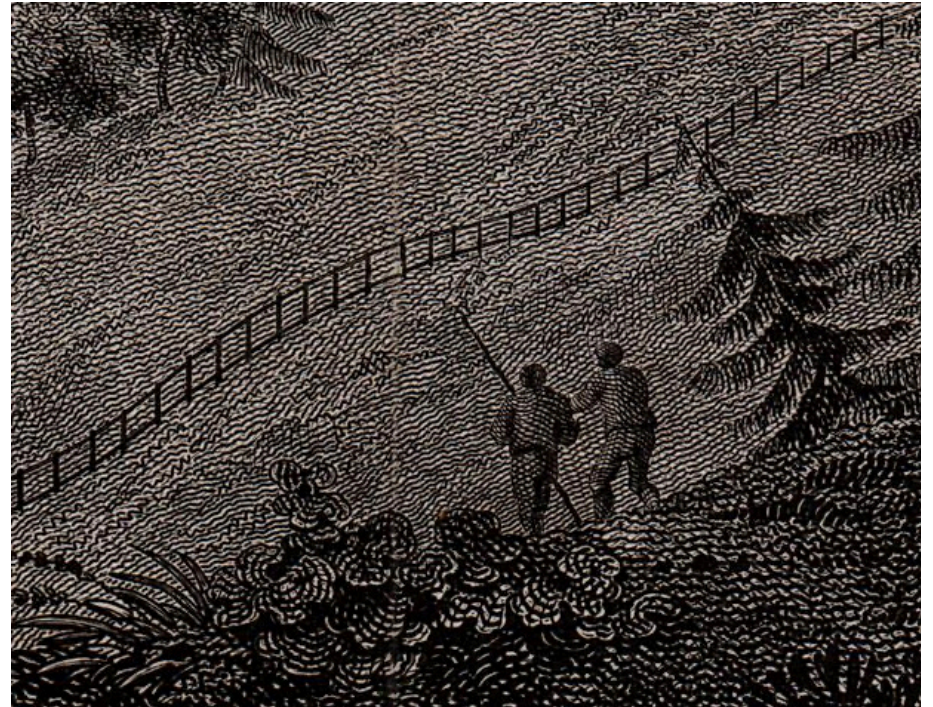


## Artist, Artistic Process, and Audience cont.

tour at least in part to assess the suitability of the new nation for Irish emigration; years of harsh climatic conditions in Ireland had produced a series of failed harvests, and much of the rural Catholic population was living at or below bare subsistence. If Weld was viewing a profitable estate like Mount Vernon through the lens of an ecological crisis in Ireland that had led him to assess places like Virginia as potential lands of opportunity for others dispossessed by English colonialism, he was also doing so presumably with a consciousness that landed country estates can be founded upon and reinforce inequity.

Notably, the text that accompanies Weld's view of Mount Vernon remarks upon the presence behind the house of "cabins for the SLAVES" and comments that "everything about the place indicates that more attention is paid to profit than to pleasure." It is hard to assess the tone of such remarks, but it seems worth noting that by the time Weld returned from his North American tour, he had taken a dislike to the United States on the grounds that he found many Americans boorish, uncivil, and overly concerned with making money. He also opined in *Travels* that slavery would soon end in the United States precisely on the grounds that it contradicts American principles of liberty and equality, writing that enslaved Black people "will not remain deaf to the inviting call of liberty forever."

Having supplied students with this complicated biographical and audience context, do they see the image differently than they did before? What things do they notice that they didn't before? What about the laboring figures in the right foreground [see detail]? The compositional centrality of a river, the Potomac, that is connected to the Atlantic Ocean? The inclusion in the frame of a sailing ship for transporting cargo? The overcast and potentially stormy skies? Regardless of the accompanying text Weld wrote for the image, how do you imagine this scene of Mount Vernon would have been received by different constituencies or audiences in colonial Ireland?



*View of Mount Vernon, the Seat of General Washington (detail), Isaac Weld [Object 1984.57]*

# Visual Analysis

Any of the above approaches can be combined with more targeted questions about elements of form, composition, color, or style, based on student contributions to discussion. For example:

- How does the artist's chosen medium (painting, print, photograph, drawing, sculpture, etc.) and material (paint, wood, metal, ceramic, etc.) shape your experience of the artwork and the ideas it communicates? Why might the artist have chosen this particular medium or materials?
- How do the style and colors of this work factor into the way that you're experiencing it as an environmental justice-related work (or, alternatively, as resisting that characterization)? How might a different style or a different color scheme for the exact same composition have contributed to a different affective experience of the work than the one you're articulating?
- What decisions do you see the artist making about what to include and not to include in the frame? What about the angle or perspective they adopt in the image? How do these compositional choices contribute to your sense of the kind of statement you see the artwork making (or failing to make) about how the ecological harms it depicts are entangled with questions of justice? In the specific case of a photograph, what things in the artwork seem beyond the artist's control, and how do they matter? How is the image's subject also one of its authors?
- How does the use of abstraction or representation in this artwork matter to how you experience it as an image of environmental justice?
- Are there any visual elements in this artwork that seem to function symbolically?
- How spare or crowded does this image seem compositionally, and what impact does that spareness or crowdedness have on the kinds of commentaries you see it making about environmental justice?
- How do the figures matter to how you are interpreting this artwork's relationship to environmental justice concerns? What about the background? The relation between the two? In the case of works that have multiple figures, what different functions do these figures serve? Or what different relational vectors to other figures, or to their surroundings, do they establish?



[Buffalo Hunt, Chasing Back](#), George Catlin [Object 1967.285]



# Pairings and Groupings

Many of the works in the “Environmental Justice” e-museum make for critically provocative pairings or groups. Some of our suggested groupings for discussion include:

- **North American settler colonialism:** George Catlin’s lithograph [Buffalo Hunt, Chasing Back](#) [Object 1967.285]; Carl Rungius’s painting of [buffalo hunting](#) [Object 1989.394]; Luis Jimenez’s [Progress Suite](#) [Object 2005.0113a]; Eric Wilson’s lithograph [American Progress](#) [Object 2019.0131.03]; and Brandon Lazore’s painting [Gaya-neñ-hsä-gó-neh](#) [Object 2022.0004]
- **Slavery, Reconstruction, and African American Farming:** Isaac Weld’s engraving [View of Mount Vernon, the Seat of General Washington](#) [Object 1984.57]; Alfred Waud’s wood engraving [Baling Cotton](#) [Object 2010.0012]; Georges Schreiber’s lithograph [Cotton Pickers](#) [Object 1984.492]; Thomas Hart Benton’s lithograph [Planting](#) [Object 1996.0476]; and Berenice Abbott’s photograph [Dirt Farmer](#) [Object 1981.2312]
- **Sugar industry:** Phillip Kapel’s etching [Sugar Cane Going to Factory, Jamaica, W\[est\] I\[ndies\]](#) [Object 1969.1994]; Boris Artzybasheff’s painting of the [Dominican Republic for an Alcoa cruise ship ad](#) [Object 1990.238]; Manuel Álvarez Bravo’s photograph [Obrero en Huelga Asesinado, 1934](#) [Object 2019.0137.12]; and Ed Kashi’s photograph of [Chichigalpa, Nicaragua, 2014](#) [Object 2022.0023]
- **Environmental migration:** Alfred Stieglitz’s photograph [The Steerage](#) [Object 2004.0008]; Arthur Rothstein’s 1930s photograph of [Vernon Evans and family](#) [Object 2018.0293]; Georges Schreiber’s lithograph [From Arkansas](#) [Object 1965.0979]; and Dan Rico’s engraving [Flood Victims](#) [Object 2005.0167]
- **Fossil fuel industry:** Harry Gottlieb’s lithograph [Mine Disaster](#) [Object 1966.2133]; Anton Refregier’s woodcut [Mine Accident](#) [Object 2000.0003]; Boris Artzybasheff’s painting [Map of Manufacturing and Assembly Plants – Ford Motor Company](#) [Object 1965.1109]; Boris Artzybasheff’s painting of [Venezuela for an Alcoa cruise ship ad](#) [Object 1990.239]; and Ed Kashi’s photograph [Finima, Nigeria, 2006](#) [Object 2022.0021]
- **Food systems labor:** Berenice Abbott’s photograph [Peach Packing House, South Carolina](#) [Object 1981.2573]; Mac Raboy’s color woodcut [Migratory Workers](#) [Object 2005.0165]; Todd Webb’s photograph [Tarascan Fish Sellers, Patzcuano, Mexico, 1969](#) [Object 1981.1906]; and Alan Dunn’s cartoon of [people picketing a supermarket](#) [Object 1979.1560]



[Flood Victims](#), Dan Rico [Object 2005.0167]



[From Arkansas](#), Georges Schreiber [Object 1965.0979]



[Vernon Evans and family](#), Arthur Rothstein [Object 2018.0293]



[Migratory Workers](#), Mac Raboy, [Object 2005.0165]

## Pairings and Groupings cont.

- **Disease:** Boris Artzybasheff's drawing [LIFE Map – Tropical Diseases](#) [Object 1965.1115]; Berenice Abbott's photograph [Polio Drive, Roadsign](#) [Object 1981.2532]; and Evaristi Chikawe's painting [Illness](#) [Object 2012.0047]; R. B. Kita's screenprint [Plague](#) [Object 1979.0098.39]; and Ed Kashi's photograph [Rajanganaya, Sri Lanka, 2016](#) [Object 2022.0025]
- **Endangered botanicals:** Leopold Hugo's photograph of [two silhouetted Torrey Pines](#) [Object 1981.1788]; Todd Webb's photograph [Baobab Tree, Rhodesia, 1958](#) [Object 1981.2095]; and Bernice Abbott's photograph of [logging ponderosa pine wildlands in Northern California](#) [Object 1981.2371]
- **Elephants out of place:** Nick Brandt's photograph [Wasteland with Elephant](#) [Object 2022.0094]; Ken Heyman's photograph [Endangered Species – Bogs of Scotland](#) [Object 2020.0061]; and Joel Sternfeld's photograph [Exhausted renegade elephant, Woodland, Washington](#) [Object 1990.165.17]
- **Animals as entertainment:** Henry Farney's drawing [Man Entertaining with a captured bear](#) [Object 1990.189]; Jacquelin Garcon's painting [Man with Fighting Cock](#) [Object 1988.217]; Jacques Lowe's photograph [Overlook of the cockfight venue, Haiti](#) [Object 2021.0489]; Denise Bellon's photograph [Raising Greyhounds, Le Courday, France](#) [Object 2021.0406]; Harold Edgerton's photograph [Action at the Rodeo](#) [Object 2019.0135.03]; Berenice Abbott's photographs [Beach photographer with Ferdinand the Bull, Daytona Beach, Florida](#) [Object 1981.2631] and [Seminole Alligator Wrestler, Fort Lauderdale, Florida](#) [Object 1981.2274]; and Byron Browne's painting of the famed bullfighter [\[Jaime\] Ostos in Seville](#) [Object 1985.002]
- **Animal experimentation:** Berenice Abbott's photograph of a [laboratory monkey](#) [Object 1981.2821] and Robert Rauschenberg's screenprint and collage [Monkey Chow](#) [Object 1978.148]



[Monkey Chow](#), Robert Rauschenberg [Object 1978.148]



[Untitled \[monkey\]](#), Berenice Abbott [Object 1981.2821]



# Assignments and Further Resources

For general assignments related to this and other e-museums, consult "Art, Ecology, and Climate E-Museums: A Teaching Guide". You can access the guide via the Project's webpage (under the "Learn" pulldown menu on the Syracuse University Art Museum's website).

Here is a list of individual artworks in the "Environmental Justice" e-museum for which there are in-depth Art, Ecology, and Climate Project-produced teaching guides on the AEC Project's webpage:

- Boris Artzybasheff's artwork ([1](#), [2](#), [3](#), [4](#)) for a magazine ad campaign promoting ALCOA cruises (paintings; Ukrainian-born American; ca. 1948)
- Nick Brandt, [Wasteland with Elephant](#) (photograph; British; 2015)
- Ken Heyman, [Endangered Species – Bogs of Scotland](#) (photograph; American, 1981)
- Joel Sternfeld, [Exhausted renegade elephant, Woodland, Washington](#) (photograph; American; 1979).
- Robert Rauschenberg, [Monkey Chow](#) (American; screenprint and collage; 1977)
- [Tortoiseshell tea caddy](#) (British; decorative art object; ca. 1800)

Additional context for a few other artworks in this e-museum can be found in the teaching guides for other e-museums in the Art, Ecology, and Climate Project. For the following works, consult the relevant AEC Project-produced teaching guide on the Project's webpage. The relevant guide is listed in parentheses after the work:

- Berenice Abbott, [Beach Photographer with Ferdinand the Bull, Daytona Beach, FL](#) (Animals and Animality)
- Leopold Hugo, photograph of [two silhouetted Torrey Pines](#) (The Anthropocene)

Many more artworks located throughout the Ecology and Climate Galleries can be contemplated productively through the lens of environmental justice concerns.



# Environmental Justice

## Selected Recent Books

### Texts on Art and Environmental Justice

- Arabindan-Kesson, Anna. *Black Bodies, White Gold: Art, Cotton, and Commerce in the Atlantic World*. Duke University Press, 2021.
- Cronin, J. Keri. *Art for Animals: Visual Culture and Animal Advocacy, 1870–1914*. Penn State University Press, 2018.
- Demos, T. J. *Beyond the World's Edge: Arts of Living at the Crossing*. Duke University Press, 2020.
- Dunaway, Finis. *Seeing Green: The Use and Abuse of American Environmental Images*. The University of Chicago Press, 2015.
- Eisenman, Stephen F., *The Cry of Nature: Art and the Making of Animal Rights*. Reaktion Books, 2013.
- Finney, Carolyn. *Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors*. University of North Carolina Press, 2014.
- Gladwin, Derek. *Ecological Exile: Spatial Injustice and Environmental Humanities*. Routledge, 2018.
- Hore, Jarrod. *Visions of Nature: How Landscape Photography Shaped Settler Colonialism*. University of California Press, 2022.
- Ryan, Courtney B. *Eco-Performance, Art, and Spatial Justice in the US*. Routledge, 2023.

### Texts on Environmental Justice

- Ahuja, Neel. *Planetary Specters: Race, Migration, and Climate Change in the Twenty-First Century*. University of North Carolina Press, 2021.
- Alkon, Alison Hope, and Julian Agyeman. Eds. *Cultivating Food Justice: Race, Class, and Sustainability*. MIT Press, 2011.
- Bekoff, Marc. Ed. *Ignoring Nature no More: The Case for Compassionate Conservation*. The University of Chicago Press, 2013.
- Brown, Phil. *Toxic Exposures: Contested Illnesses and the Environmental Health Movement*. Columbia University Press, 2007.
- Bullard, Robert D. *The Quest for Environmental Justice: Human Rights and the Politics of Pollution*. Sierra Club Books, 2005.
- Bullard, Robert D. *Growing Smarter: Achieving Livable Communities, Environmental Justice, and Regional Equity*. MIT Press, 2007.
- Chakrabarty, Dipesh. *The Climate of History in a Planetary Age*. The University of Chicago Press, 2021.
- Cole, Luke W., and Sheila R. Foster. *From the Ground Up: Environmental Racism and the Rise of the Environmental Justice Movement*. NYU Press, 2001.
- Cripps, Elizabeth. *What Climate Justice Means and Why We Should Care*. Bloomsbury Continuum, 2022.
- Ducre, Kishi. *A Place We Call Home: Gender, Race, and Justice in Syracuse*. Syracuse University Press, 2013.
- Dungy, Camille T. *Soil: The Story of a Black Mother's Garden*. Simon & Schuster, 2023.
- Estes, Nick. *Our History is the Future: Standing Rock Versus the Dakota Access Pipeline, and the Long Tradition of Indigenous Resistance*. Verso Books, 2019.
- Fabricant, Nicole. *Fighting to Breathe: Race, Toxicity and the Rise of Youth Activism in Baltimore*. University of California Press, 2022.
- Gilio-Whitaker, Dina. *As Long as Grass Grows: The Indigenous Fight for Environmental Justice, from Colonization to Standing Rock*. Beacon Press, 2020.
- Goode, Abby L. *Agrotopias: An American Literary History of Sustainability*. University of North Carolina Press, 2023.



## Environmental Justice

# Selected Recent Books

- Jarratt-Snider, Karen, and Marriane O. Nielsen. Eds. *Indigenous Environmental Justice*. University of Arizona Press, 2020.
- Kim, Nadia Y. *Refusing Death: Immigrant Women and the Fight for Environmental Justice in LA*. Stanford University Press, 2021.
- Krause, Sharon R. *Eco-Emancipation: An Earthly Politics of Freedom*. Princeton University Press, 2023.
- Liboiron, Max. *Pollution is Colonialism*. Duke University Press, 2021.
- Mihesuah, Devon A. and Elizabeth Hoover. *Indigenous Food Sovereignty in the United States: Restoring Cultural Knowledge, Protecting Environments, and Regaining Health*. University of Oklahoma Press, 2019.
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# Art, Ecology, & Climate Project

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