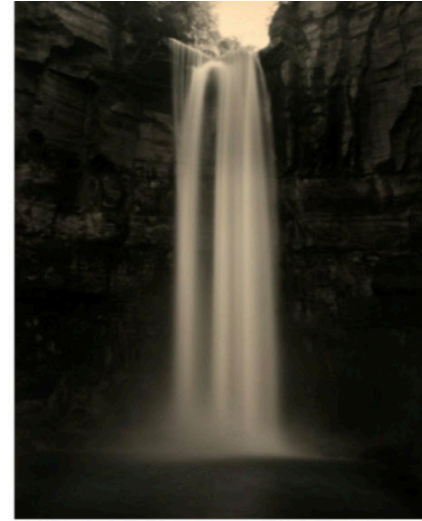


E-Museum Teaching Guide  
Wilderness and Wildness



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# Introduction

Ideas of “wildness”—of wilderness, of wild animals, of wild growth—have long functioned in various Western cultural contexts to create perceived divisions between “nature” and “culture,” “animality” and “humanity,” “savagery” and “civilization,” “untrained” and “cultivated,” and “feral” and “domesticated.” The European notion that wildness amounts to an escape from culture—amounts to getting “back to nature”—has been part of the allure of “the wilderness” as a place for spiritual regeneration, personal discovery, and political freedom. Such positive associations with the “wild” and with “going wild” have informed philosophical, theological, and political thought in many different cultural contexts, not to mention practices like hiking, camping, and mountain climbing. The goal of preserving “wilderness” and “wildlife” was crucial to nineteenth and twentieth-century environmental conservation movements throughout the world, leading to the establishment of wilderness areas and wildlife preserves in many nations, including the United States National Park system. In recent years, the same goal has led to substantial private and public initiatives to “re-wild” certain previously developed lands.

At the same time, the notion that being “wild” meant being savage or animal, and that cultures living in “the wild” or proximate to “nature” are therefore “uncivilized” or “subhuman,” underwrote European settler colonial and imperial expansionist policies. It continues to inform racist stereotypes that commit certain living cultures—tribal cultures, especially—to a past or lost nature, as if they are out-of-place in globalized and digitized modernity. Even the environmental conservation movement, in the name of preserving and expanding wilderness, has long been guilty of erasing ancestral indigenous claims to and presence in various lands, including the lands on which various U.S. National Parks sit. As the American environmental historian and activist William Cronon pointed out in a widely read essay back in 1995, environmentalists who value “wilderness” not only sometimes overlook such cultural histories of place but also tend to define what’s worth preserving in terms of what’s worth looking at and hiking

through, as opposed to what is ecologically important and vulnerable. The effect has been that dramatic, overwhelming landscapes tend to get preserved while more biodiverse but less visually interesting ones go largely unprotected. Traditions of landscape art devoted to capturing and honoring “the sublime” in nature can be considered both symptom and cause of what amounts to a political problem wherein “wilderness” gets defined and valued in terms of what lands are visually striking or overwhelming.

The artworks that comprise the “Wilderness and Wildness” e-museum all portray “wilderness” areas or “wild” life. Some of its works capture sublime landscapes and designated “wilderness” areas, including National Parks in North America, Alpine landscapes in Europe, and Africa. Others depict “wild” plants and animals, including animals held in captivity and flowers that regional gardeners regard as “weeds.” We invite you and your students to reflect critically on what it means to characterize something as “wild,” what the cultural effects of such characterizations can be, and how different artworks shape and interrogate ideas of wilderness and wildness.

**Keywords:** *wild, tame, wilderness, sublime, mountain, waterfall, national park, preserve, desert, ocean, swamp, forest, wildflower, weed, wild animal, safari, tourism, captivity, zoo, cage, landscape*

# Teaching Strategies: General Questions

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

- Reinforce or challenge the idea of a nature/culture divide
- Reinforce or challenge the idea of a human/animal divide
- Reinforce or challenge artistic conventions for representing wilderness or wildness
- Associate wilderness or wildness with certain types of places, certain kinds of plants, certain forms of botanical growth, and/or certain species of animals
- Depict humans and/or traces of culture in relation to “wilderness” or “wildness”
- Shape particular cultural ideas about, feelings towards, or mental associations with, what “wilderness” or “wildness” means or affords
- Position their viewers (who are not “in the wild”) in relation to wilderness or wildness
- Contribute to erasures of indigenous histories and/or to encouragement of settler colonialism
- Contribute to conservationist environmental thinking towards particular types of land, animals, botanical growth, and/or plants
- Shape attitudes towards different kinds of animal captivity and/or animal “taming”

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 artwork...?” or “How does this artwork...?”



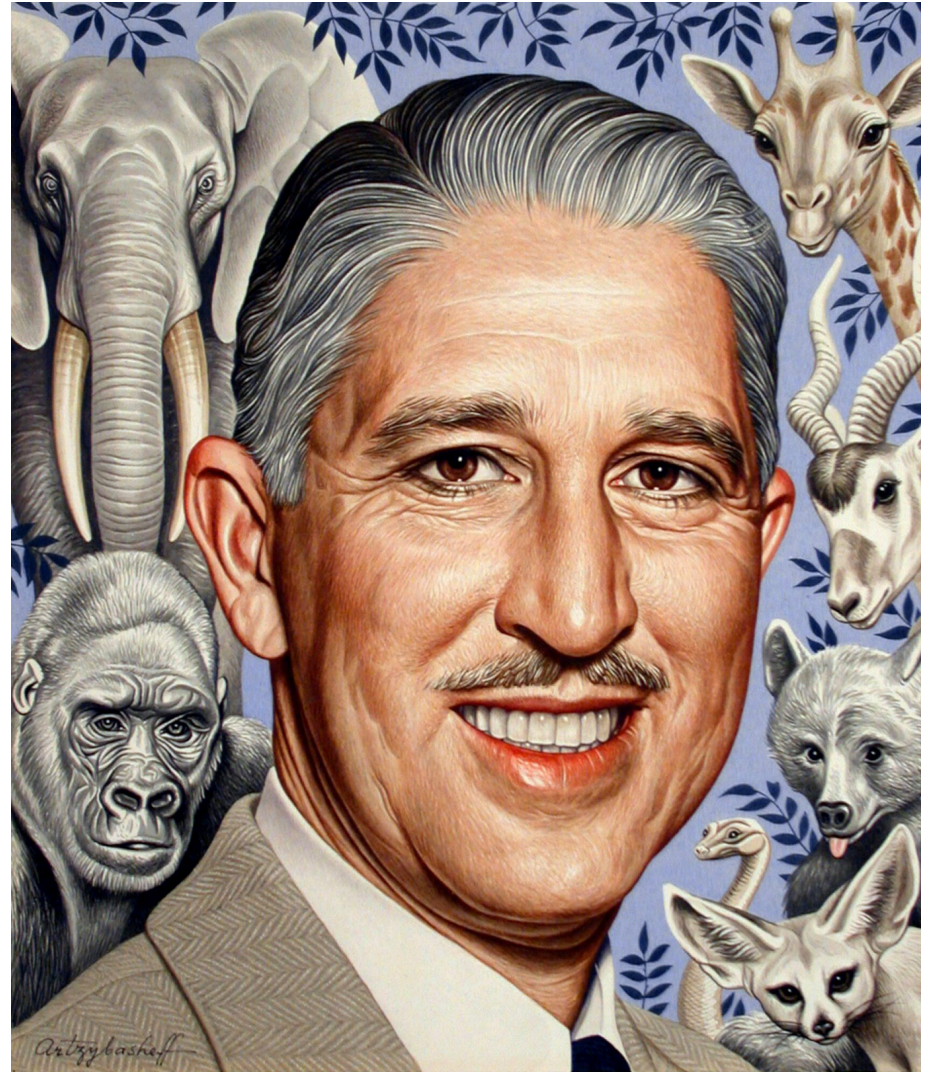
*Three Lions on a Rock, Anna Hyatt Huntington [Object 1989.127]*

# Ecological and Cultural History

Introducing ecological historical background for the places, plants, and animals that an individual artwork in this e-museum references can transform how students experience the work and provoke thoughtful discussion about how its significance might have changed over time. Two examples:

Ukrainian-born American painter and illustrator Boris Artzybasheff's painting [Marlin Perkins, Zoo Director](#) [Object 1965.0406], the cover image for the July 7, 1947, issue of *TIME* magazine, captures the likeness of the most famous zookeeper in American history. A largely self-taught specialist in reptiles (snakes, especially), Perkins worked his way up through various zoos, ultimately becoming the director of the Buffalo Zoological Park in 1938 and then Chicago's Lincoln Park Zoo in 1944, before moving to direct the St. Louis Zoo in 1963. While in Buffalo, Perkins published a popular book of animal portraits called *Animal Faces* (Foster & Stewart, 1944). Upon moving to Chicago, he launched a first-of-its-kind television show called *Zoo Parade*, featuring various animals from the Lincoln Park Zoo. The program, which sought to inspire broader public interest in and knowledge about wild animals and zoos, substantially increased both visitors and donations to the Lincoln Park Zoo. The program's success—and Perkins's prowess at inspiring public interest in and contributions towards animal conservation—are what prompted *TIME* magazine's 1947 cover story on Perkins.

Discuss with your students how Artzybasheff's painting of Perkins represents "wild" animals and Perkins's relationship to them. To what extent does this cover image reinforce or challenge conventional thinking or feeling about "the wild"? The magazine is an American publication, but the animals highlighted are not native to North America. How does this affect how we interpret the painting's political significance? How do the politics of the painting compare to the politics of nature documentaries you may have seen? How do the politics of the painting compare to American zoos you have visited and how those zoos represent and display animals?



[Marlin Perkins, Zoo Director](#), Boris Artzybasheff [Object 1965.0406]

## Ecological and Cultural History cont.

To deepen a discussion of how the painting does and doesn't overlap with other "wildlife" media, and to enrich a discussion of the politics of zoos and of animal conservation generally, we recommend pairing Artzybasheff's painting with an episode of Perkins's later, Emmy-winning primetime weekly television show, *Mutual of Omaha's Wild Kingdom*, which ran from 1963 until 1985 (many episodes are available on YouTube). *Wild Kingdom* continued *Zoo Parade's* project of showcasing wild animals and animal conservation; however, this time Perkins filmed on location, "in the wild." The show broadcast dramatic footage of animals living and surviving in all different parts of the world. Many episodes followed teams of zoologists and wildlife park officials as they captured and relocated vulnerable wild animals, with the goal of increasing their populations or protecting them from potential human harm. The program became indispensable Sunday night viewing for many American households in the 1960s and 70s.

*Wild Kingdom* often gets credited with pioneering the format of, and helping develop a taste for, subsequent American and European televisual and filmic nature documentaries about distant "wild" landscapes, flora, and fauna. The program also has been broadly credited with helping popularize environmental conservation in the U.S. and with raising substantial private donations for environmental causes. Episodes of *Wild Kingdom* closed with exhortations to care for animals, to support animal conservation, and/or to celebrate landmark animal protection legislation (e.g., the "Valley of Eagles" episode from 1964 concludes by lauding the U.S. Congress for having recently passed legislation protecting golden eagles from "senseless slaughter"). That said, *Wild Kingdom's* sponsorship by Mutual of Omaha, a major American insurance company, is an early example of corporate "greenwashing," and an exposé of the show in the mid-1980s uncovered evidence, too, that Perkins and his crew sometimes staged scenes with wild animals for dramatic effect. *Wild Kingdom* deflected attention from the political complexities of the locations in which it filmed, reinforcing the idea of

"unenlightened" exotic locales that required American intervention to take care of their megafauna properly. Episodes shot in 1960s South Africa, for example, make no reference to apartheid or to how there might be a legitimate need to balance animal preservation with other political priorities in impoverished communities.



Publicity still of Marlin Perkins, c.1962-1971. *Mutual of Omaha's Wild Kingdom*. NBC Television. Public domain.

# Ecological and Cultural History cont.



*Chamonix – Montenvert Mer de Glace*, Giorgio Sommer [Object 1981.3375.06]

German photographer Giorgio Sommer's late nineteenth-century photograph [Chamonix – Montenvert Mer de Glace](#) [Object 1981.3375.06] captures the largest glacier in France and the second largest glacier in the Alps (Mer de Glace translates as "Sea of Ice"). It also captures a familiar scene of nature tourism and, arguably, the landscape that did more than any other to structure Romantic ideas of "the sublime" in late eighteenth-century Europe. The Mer de Glace—once accessible via a 2.5-hour mule ride; since 1909, accessible by train—has been a key part of the itinerary for visitors to the Alps since the late eighteenth century.

Sommers's photograph, which repeats the composition and vantage point of numerous nineteenth-century paintings, was taken from a spot just to the left of a small building nicknamed "Temple de la Nature." Temple de

la Nature was built in 1795 to replace a more rustic wooden building at the same site, where visitors could rest, temporarily escape the elements, sign a visitor's book, and read through the book's earlier entries. Many of these entries logged impressions of the scene outside, impressions that a number of early nineteenth-century visitors found comical for their formulaic sentiments about being overwhelmed and awed by the scene. The Mer de Glace's and Temple de la Nature's famous visitors between 1780-1820 included the poets William Wordsworth, Lord Byron, and Robert Southey, the painter J. M. W. Turner, and the Empress Josephine. One of the English poet Percy Shelley's most famous poems, "Mont Blanc," a meditation on the sublimity and ultimate unknowability of nature, was inspired by his journey to Mer de Glace in 1816. Shelley traveled there with Mary Godwin, his future wife and the author (by then named Mary Shelley) of the 1818 novel *Frankenstein*. In the novel, Victor Frankenstein first re-encounters his monstrous laboratory creation while hiking on the Mer de Glace, a setting consonant not just with Victor's dangerous tendency to probe nature's secrets but also with his creation's sublime, almost superhuman strength.

So popular was the vantage point from which Sommers took his photograph of the Mer de Glace (likely in the late 1880s) that a small hotel had been built next to the Temple de la Nature in 1840 to accommodate visitors to the site; an additional, more substantial hotel had been added alongside it in 1880. Sommers was a commercial photographer, and his photograph of Mer de Glace is numbered and labeled to identify it as one of the mass-printed images he sold in his studios and via catalogues, making it akin to a modern postcard or souvenir.

The image carries additional historical interest today on account of the rapid diminution in size of the Mer de Glace glacier in the past two decades, due to global climate change. While Romantic tourists to the glacier were visiting it during the tail end of the period of global cooling

# Ecological and Cultural History cont.

known as the Little Ice Age, the glacier has receded more than a mile from its furthest extent in 1850 and currently sits more than 100 meters deeper in the valley than it did at the time of Sommers's photograph in the 1880s. The glacier is projected to disappear by 2100 without a dramatic change in carbon emissions trajectories.

Have students discuss the extent to which Sommers's photograph tries to fulfill or reinforce its viewers' predisposition to regard Mer de Glace as a "sublime" landscape or a scene of "wild" elemental nature. What are the different components of the composition that Sommers uses to do this? Also have students discuss the political and cultural implications of this kind of wilderness image. How would those implications shift if Sommers had stepped back several meters and included the Temple de la Nature and the nearby hotels in the image? What about if it had been used as an illustration for a poem about the sublimity of Mer de Glace, like Percy Shelley's "Mont Blanc," or a novel like Mary Shelley's *Frankenstein*? As a historical image (for us), how does one's affective or aesthetic response to Sommers's photograph change in light of knowing that this classic "sublime" scene has been so altered over time by climate change?

[Note: Two more photographs of Mer de Glace that Sommers took in the 1880s can be found to the right. Both are in the Syracuse University Art Museum's collection.]



[Chamounix - Montenvert Mer de Glace, de la Flegère](#), Giorgio Sommer [Object 1981.3375.07]



[133 Chamounix - Mer de Glace](#), Giorgio Sommer [Object 1981.3393.51]

# 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. Two examples:

Canadian artist William Stewart Hunter Jr.'s mid-nineteenth-century print *Falls on the Coaticook River* [Object 1984.34] looks downstream at falls passing through a gorge in Quebec. The central image, typical of the period, is surrounded in the corners by four vignettes, depicting the same river and falls from different locations and vantage points. Little is known about Hunter as a person, but the oval shape of the composition gives us a significant clue to his artistic process.

The 1790s saw the emergence of a new aesthetic experience and taste—known as “the picturesque”—in which landscape paintings were valued for their ability to capture the experience of being in known natural scenes and, conversely, the natural scenes that were most valued seemed as if made for painting. A scene was considered “picturesque” if, like Hunter’s print, it had: rugged natural shapes as opposed to smooth ones; a clear foreground, middle-ground, and background, with the elements most distant from the viewer located in the center of the frame; a visible horizon in the top half of the frame; and rocks and or trees on the left and right edges whose presence naturalized the frame, as if Nature itself had composed the scene for a painting.

To help assess a three-dimensional natural scene’s suitability for a two-dimensional painting or drawing, or even to experience that scene on site as if it were already a two-dimensional artwork, many artists and hikers equipped themselves with soft pastel tinted mirrors, known as Claude Mirrors (named after the 17th-century French landscape painter Claude Lorrain). When artists or hikers turned their backs to the natural landscape and held up the mirror, they would see the scene behind them reflected in it. If they liked the result, they could set up the mirror and sketch the reflected landscape. Most Claude Mirrors had an oval shape, which is why one can find so many examples of oval landscape paintings between 1790 and the mid-nineteenth century, when this lithograph was printed.



*Falls on the Coaticook River*, William Stewart Hunter Jr. [Object 1984.34]

Discuss with your students how knowing more about the process by which a “wilderness” image like Hunter’s was created affects their experience of it. What ideas of wilderness—and of the human-nature relationship generally—does Hunter’s image invite? What is the effect of the artist cutting his own reflection out of the image but still introducing other human figures into it? How do these figures’ relationship to nature compare to the artist’s? How does learning that the Coaticook River lies on ancestral lands of the Abenaki (“Coaticook” is a corruption of the Abenaki name for the river) affect our understanding of the taste for this kind of “picturesque” image of the North American wilderness among a largely White audience? To what extent are current notions of “wilderness” still informed by certain kinds of visual images, images that derive from aesthetic tastes for “the picturesque”? How is an image like Hunter’s familiar? What are some places or contexts in which you still encounter “picturesque” images like it?



## Artist, Artistic Process, and Audience cont.

The American painter Marion Boyd Allen's large, untitled, oil painting of a [mountain range](#) [Object 1964.352] looks relatively conventional as an image of the wilderness, of a sublime landscape, and of the American West. The significance of this landscape can change, however, by knowing more about the artist. Born into a well-educated, wealthy family in Boston, Allen had a very privileged upbringing. Like many privileged women abiding by the social standards of the era, her gender roles were rigidly defined. Though she wanted to become a painter, she was forced by her family to serve as the primary caregiver for her ailing mother and eventually ended up marrying her father's cousin. During the same period, her younger brother Willis was able to pursue a career as a novelist, ultimately publishing several adventure novels and historical novels, including one set in Alaska and another that glorifies settler colonialism in Native American territories before the American Revolution. At the age of 36, Allen finally received professional art instruction, but, due to various circumstances, she could not enroll in art school at the Boston Museum of Fine Arts until age 40 and did not graduate until 1909, when she was 45.

After attaining initial fame as a portrait painter in the 1910s and early 1920s, Allen decided to travel West at the age of 67 and begin painting landscapes, which she did for the next eleven years. From 1925-1936, Allen was an elderly woman artist working in a painting genre (Western landscape) dominated by men and doing so, moreover, in a region that many Americans associated with cowboys, outlaws, and dangerous terrain, animals, plants, and weather. Allen painted her landscapes on site and would sometimes live for extended periods in isolated locales. The Syracuse University Art Museum's untitled landscape by Allen dates to early in this period of her career as a Western painter. Its subject is likely the American or Canadian Rockies, which she painted frequently in 1925-26.

The painting was donated to the university by an artist-contemporary of Allen's, the sculptor Anna Hyatt Huntington. Allen had painted a life-sized

portrait of Huntington in 1915, showing the sculptor working on a clay version of a statue of Joan of Arc (see, for reference, Huntington's [Three Lions on a Rock](#) [Object 1989.127], likely a study or preparatory for a larger sculpture).

Have your students discuss how Allen's age, gender, and life story potentially affect the significance of this painting of a Western American wilderness. What elements of the politics of this painting seem unchanged by thinking about its artist's background? What elements seem most changed? Why?



[Mountain Landscape](#), Marion Boyd Allen [Object 1964.352]

# Visual Analysis

**Any of the above approaches can be combined with more targeted questions about elements of form, composition, color, style, or medium, 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 image that associates wilderness with freedom? How might a different style or a different color scheme for the exact same composition have contributed to a different affective experience? To what extent would you characterize its colors as "natural" or "unnatural" in context, and how does that matter to your response?"
- What decisions do you see this artist making about what to include and not to include in the frame? What about the angle from which they rendered the image? How do these compositional choices contribute to your sense of the kind of ecological statement you see the object making (or failing to make) about the kinds of wildness it depicts? In the case of a photograph, what things in the photograph seem beyond the artist's control and how do they matter? How is the subject also one of its authors?
- What formal elements of this work, if any, seem to represent wildness (or, for that matter, regulation or tamedness) visually? While we think of "wild" things as defying rules, what are some of the conventions that have developed for conveying "wildness"?
- How sparse or crowded does this image seem compositionally, and what impact does that sparseness or crowdedness have on its ability to convey "wildness"?
- How do the figures matter to how you are interpreting this artwork's project or significance in relation to wildness? What about the ground? 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?
- Are there any visual elements of this painting or print that seem to function symbolically?

# Pairings and Groupings

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

- **Western U.S. deserts:** Kensett, George Elbert Burr’s print [Western Desert Scene](#) [Object 1976.56]; Frederic Whitaker’s painting of a [desert landscape](#) [Object 2000.0054]; Thomas Kruger’s lithograph [Horseman in Landscape](#) [Object 1985.313]; and Todd Webb’s photograph [Baby Yucca, White Sands, New Mexico](#) [Object 1981.2077]
- **Western U.S. mountains:** William Crothers Fittler’s painting [illustration for ‘A Sierra Mountain Range’](#) [Object 1991.018]; Thomas Moran’s oil painting of a [Rocky Mountain gorge and train](#) [Object 1982.049]; Louis Eilshemius oil painting [Yosemite Landscape](#) [Object 1988.077]; Marion Boyd Allen’s oil painting of a [mountain range](#) [Object 1964.352]; Emmet Gowin’s photograph [Area of Mt. Saint Helens](#) [Object 2018.0250]; and Eliot Porter’s photograph [Clouds Forming over Mt Baker, Washington, 30 July 1975](#) [Object 1984.821]
- **U.S. National Parks photographs:** John Kabel’s [Jupiter Terrace in Yellowstone Nat Park, showing the terraces forming](#) [Object 1992.147]; Neal Slavin’s [Grand Canyon National Park, National Park Service, Grand Canyon, AZ](#) [Object 1982.008.03]; and Michael A. Smith’s [Bryce Canyon, Utah, 1975](#) [Object 2007.0028]
- **Sublime waterfalls:** Asher Durand’s engraving [Falls of the Sawkill](#) [Object 2017.0330]; Winslow Homer’s engraving [Under the Falls, Catskill Mountains](#) [Object 1997.0069]; Japanese photograph of [Kirifuri Falls at Nikko](#) [Object 1986.347]; Thelma Cudlipp Grovesnor’s painting of a [man and his horse overlooking a waterfall](#) [Object 2017.0421]; Laure Albin-Guillot’s photograph of [Niagara Falls](#) [Object 2021.0297]; Tom Baril’s photograph [Taughannock Falls #2](#) [Object 2011.0318.07]
- **Solitary trees:** Robert Swain Gifford’s [Old Trees at Naushon Island](#) [Object 2017.0601]; Leopold Hugo’s photograph of a [solitary Torrey pine on an ocean cliff](#) [Object 1981.1781]; and Lloyd Ullberg’s photograph [Study of Bristlecone Pine Tree; Mt. Wheeler, NV](#) [Object 2021.0117]
- **Overgrowth:** Alfred R. Waud’s wood engraving [A Cypress Swamp in Louisiana](#) [Object 2010.0013]; Lee Graham’s oil painting [Wild, Wild Life](#) [Object 2006.0001]; Nisan Kristiyanto’s painting [A Forest Scene](#) [Object 1988.137]; William Hays’s linocut [Abundant Earth](#) [Object 2017.0709]; and George A. Tice’s photograph [Oak Tree, Holmdel, N.J., 1970](#) [Object 2007.0084]



[untitled desert landscape](#), Frederic Whitaker [Object 2000.0054]



[A Cypress Swamp in Louisiana](#), Alfred R. Waud [Object 2010.0013]



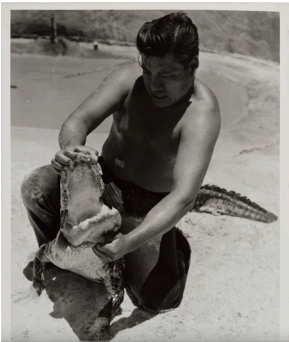
[Wild Poppies](#), Graham Everden [Object 1995.0162]



[A Forest Scene](#), Nisan Kristiyanto [Object 1988.137]

# Pairings and Groupings

- **Weeds and wildflowers:** Graham Everden's prints [Wild Poppies](#) [Object 1995.0162] and [Cow Parsley](#) [Object 1986.580]; Ralph Gibson's photograph [Landscape with Weeds](#) [Object 1984.806E], Morton Kaish's collagraph [Captive Thistles](#) [Object 2021.0083]; and Frederic Whitaker's watercolor [Flowers in the Wilderness](#) [Object 2000.0161]
- **Wild portraits:** Fritz Eichenberg's wood engraving [Heathcliff under the tree](#) (cover image illustration for *Wuthering Heights*) [Object 2011.0166.10]; Philippe Halsman's photo of actress [Linda Darnell](#) [Object 1981.1147]; Boris Artzybasheff's painting [Marlin Perkins, Zoo Director](#) [Object 1965.0406]; and Berenice Abbott's [Seminole Alligator Wrestler, Fort Lauderdale, FL](#) [Object 1981.2274]
- **Wild Deer:** Albert Bierstadt's oil painting [Albino Doe and Two Fawns in a Forest](#) [Object 0040.005], Robert Giard's photograph [Two Deer](#) [Object 2007.0022.03]; and Alan Dunn's New Yorker cover of a [deer drinking out of a swimming pool](#) [Object 1979.2152]
- **Wild Horses:** Eugene Delacroix's lithograph [Wild Horse](#) [Object 1966.2284]; Harold Edgerton's photograph [Action at the Rodeo](#) [Object 2019.0135.03]; and John E. Alexander's woodcut [Macedonia](#) [Object 1966.0142]
- **Wildcats:** Frederick Stuart Church's etching [An Idyll](#) [Object 2017.0219]; Anna Hyatt Huntington's sculpture [Three Lions on a Rock](#) [Object 1989.127]; Richard Jeffrey's oil painting [Snow Leopard](#) [Object 2016.0670]; and Beth Van Hoesen's print [Maharani](#) [Object 2009.0039]
- **Elephant photographs:** Paul Almasy's [An elephant crosses the road, Africa](#) [Object 2021.0345]; Ken Heyman's [Endangered Species – Bogs of Scotland](#) [Object 2020.0061]; Joel Sternfeld's [Exhausted renegade elephant, Woodland, Washington](#) [Object 1990.165.17]; and Nick Brandt's [Wasteland with Elephant](#) [Object 2022.0094]
- **Tanzanian Wildlife Parks:** Robino Ntila's [Mikumi](#) [Object 2012.0090]; and George Lilanga's [Watalii Mikumi](#) [Object 2012.0097]
- **Caged birds:** Seong Moy's woodcut [The Bird Cage](#) [Object 2010.0309]; Sujatto's dye batik print [Houses with Bird Cages](#) [Object 1988.299]; Lynd Kendall Ward's wood engraving [Caged Uncaged](#) [Object 2011.0102]; and Hunt Slonem's painting [Aviary](#) [Object 2009.0009]
- **Animals gone wild, animals tamed:** William Blake's engraved illustration for [Gay's Fables: The Tame Stag](#) [Object 1997.0048]; Jean Pesne's engraving (based on an earlier painting) of [a runaway horse being chased by a dog](#) [Object 2004.0059]; Frederick Stuart Church's etching [An Idyll](#) [Object 2017.0219]; Berenice Abbott's photograph [Seminole Alligator Wrestler, Fort Lauderdale, FL](#) [Object 1981.2274]; Harold Edgerton's photograph [Action at the Rodeo](#) [Object 2019.0135.03]; and Joel Sternfeld's photograph [Exhausted renegade elephant, Woodland, Washington](#) [Object 1990.165.17]



[Seminole Alligator Wrestler, Fort Lauderdale, FL](#), Berenice Abbott [Object 1981.2274]



[Albino Doe and Two Fawns in a Forest](#), Albert Bierstadt [Object 0040.005]



[Seminole Alligator Wrestler, Fort Lauderdale, FL](#), Berenice Abbott [Object 1981.2274]



[Aviary](#), Hunt Slonem [Object 2009.0009]

# 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 "Wilderness and Wildness" e-museum for which there are in-depth Art, Ecology, and Climate Project teaching guides on the AEC Project's webpage:

- Paul Almasy, [An Elephant Crosses the Road, Africa](#) (photograph; Hungarian; ca. 1960)
- Joel Sternfeld, [Exhausted renegade elephant, Woodland, Washington](#) (photograph; American; 1979).
- Ken Heyman, [Endangered Species – Bogs of Scotland](#) (photograph; American, 1981)
- Nick Brandt, [Wasteland with Elephant](#) (photograph; British; 2015)

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 teaching guide on the Project's webpage. The relevant guide is listed in parentheses after the work:

- Laure Albin-Guillot, [La Chute d'Eau, Niagara Falls](#) (see the contextual write-up for William Crothers Fidler's c1900 *Trolley Cars in Lightning Storm by the Falls*, in the Power and Energy teaching guide)
- Leopold Hugo, untitled photograph of [a solitary Torrey Pine on an ocean cliff](#) (The Anthropocene)
- Robert Giard's photograph [Two Deer](#) (Bewilderment)
- George Lilanga's woodcut [Watalii Mikumi](#) and Robino Ntila's etching [Mikumi](#) (see the contextual write-up for George Lilanga's *Watalii*, in the Environmental Justice teaching guide)

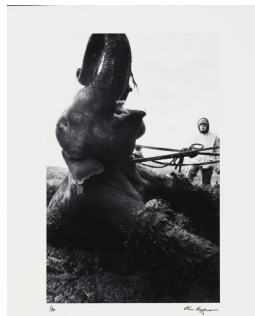
More works that engage with culturally constructed ideas of wilderness and wildness can be found throughout the Ecology and Climate Galleries, including in "Animals and Animality" and "Plants and Plantings."



[An elephant crosses the road, Africa](#), Paul Almasy [Object 2021.0345]



[Exhausted renegade elephant, Woodland Washington](#), Joel Sternfeld [Object 1990.165.17]



[Endangered species - bogs of Scotland](#), Ken Heyman [Object 2020.0061]



[Wasteland With Elephant](#), Nick Brandt [Object 2022.0094]

## Wilderness and Wildness

### Selected Recent Books

- Alagona, Peter. *The Accidental Ecosystem: People and Wildlife in American Cities*. University of California Press, 2022.
- Brownlee, Peter John, Valéria Piccoli, and Georgiana Uhlyarik. Eds. *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic*. Yale University Press, 2015.
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- Cronon, William. Ed. *Uncommon Ground: Rethinking the Human Place in Nature*. W. W. Norton, 1996. (Contains Cronon's influential essay "The Trouble with Wilderness; or, Getting Back to the Wrong Nature," referenced in the headnote to this teaching guide)
- Evernden, Neil. *The Social Creation of Nature*. Johns Hopkins University Press, 1992.
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# Art, Ecology, & Climate Project

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