

E-Museum Teaching Guide  
Bewilderment



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# Introduction

Bewilderment gets a bad rap. To say someone is “bewildered” tends to imply that they have become hopelessly lost intellectually or spiritually—that they have become stranded in the cognitive wilds or wilderness. But scholars as diverse as ecological philosopher Timothy Morton, queer theorist Jack Halberstam, and anthropologist Michael Taussig encourage us to regard bewilderment instead as a condition of growth, discovery, or critique. Once bewildered, you cannot go home again, for your ecological relation to your habitat and to the broader world have shifted. To think of bewilderment as a state of being lost is to focus too much on the way things were, for bewilderment can also mean being found, encountering a new experience of being, or inhabiting a new sense of home or place. It amounts not to a frustrating confusion but to an uncanny experience of habitat, the ordinary gone wild. If experiencing one’s ecological being amounts to becoming more intimately aware of and connected to, quite literally, everything, then bewilderment can be thought of as a vehicle for this kind of intimacy, a state of mind on the way to a more ecologically attuned and caring kind of being.

The “Bewilderment” e-museum (which was conceived in conjunction with the “Wilderness and Wildness” and the “Entanglement” e-museums) assembles artworks that can heighten ecological awareness by estranging their viewers from familiar elements, places, plants, or animals. We have selected works that seem to invite their viewers to pause and notice the otherwise ordinary or overlooked elemental, organic, living, and nonliving components of the complex ecosystems they inhabit. Many works in this e-museum rely on [abstraction](#), [surreal juxtapositions](#), [novel vantage points](#), [extreme proximity](#), or [lighting conditions](#) to create their bewildering effects. Others depict surprising [encounters between human and nonhuman forms](#), highlight [how other organic forms use the things humans have built](#), or foreground [bewilderingly complex forms of organic growth](#). Others call attention to [their status as visual objects](#) or as [two-dimensional forms](#), or rely on [novel materials](#) to engage senses other than sight, the dynamism of movement, or alternative vantage

points. Still others try to capture [strategies for positive bewilderment](#) or [nonhuman experiences of being bewildered](#). There are many ways to become bewildered, wherever you are and whatever you are doing. We invite you to think critically about the kinds of bewilderment—the kinds of heightened ecological awareness—that the different artworks in this e-museum strive to create.

Keywords: *bewilderment, uncanny, ecological being, ecological care, human, nonhuman, wildness, sensory perception, natural, unnatural, landscape*



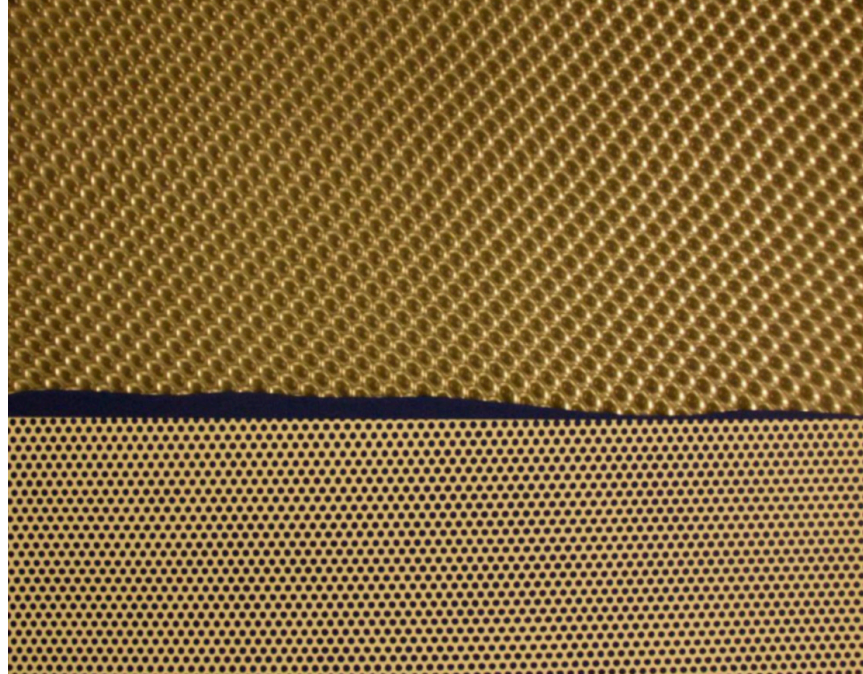
*Corn Stalk*, Barbara Morgan [Object 1984.166]

# Teaching Strategies: General Questions

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

- Alter the viewer's sense of ecological being or habitat (and to what ends)
- Represent the experience of different kinds of ecological estrangement and discovery
- Capture nonhuman being or experience (or at least encourage contemplation of it)
- Capture different strategies for becoming bewildered
- Call attention to how the different elements (organic and inorganic, human and nonhuman) of an environment, situation, or landscape relate and interact
- Use abstraction and representation to create bewilderment
- Use distance and proximity, novel vantage points, or juxtapositions to create bewilderment
- Call attention to their own status as visual objects or as artworks in order to bewilder

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...?”



[Seascape](#), Roy Lichtenstein [Object 1985.052]

# Ecological and Cultural History

Introducing specific ecological histories of places, elements, plants, or animals that an individual artwork references can transform how students experience the work, provoke thoughtful discussion of how its significance might have changed over time, and open productive intellectual space for considering when bewilderment does and doesn't seem productive. Two examples:

Ezio Martinelli's print [Bog](#) [Object 1992.724] does not engage with a specific geographic location so much as a general type of ecologically fragile wetland location, present in many parts of the northern half of the Northern hemisphere. Bogs form in poor drainage areas with significant precipitation, as dead plant matter builds up and water acidity rises. The layers of dead plant matter form a thick layer of peat, with a growing layer of moss or other low-growing vegetation atop it. This complex botanical assemblage expands out over the surface of the standing water, creating a kind of floating shoreline. The unusual chemical characteristics of bogs mean that they uniquely host many flora and fungi, making them important for planetary biodiversity. As habitats, they host many animals, from insects to large mammals. Bogs also have been the focus of significant environmental protection efforts in recent years, as they have been identified as essential "carbon sinks," capturing greenhouse gasses that would otherwise further intensify the rate of global climate change.

As neither traversable land nor navigable water, bogs amount to a liminal topography, which makes them especially difficult to map. While every territorial and oceanic map captures a system state (even the outlines of a coastline change with the tides), mapping wetlands poses special challenges, especially as the size of bogs depends directly on annual precipitation levels. The relative inaccessibility of bogs (to humans!), combined with the tendency for the peat in a bog to compress or even sink when a human steps on it, has made bogs culturally synonymous with being stuck, mired, or lost in a situation—with getting "bogged down." In some cultures, "mire" and "quagmire" are other terms for bogs. At the same time, the chemical properties of bogs make them like historical archives. Layers of peat soils often run several feet deep, such that core

samples can be used to gain information about climatic conditions and ecological events dating back tens of thousands of years. Also, due to the acidic, oxygen-poor chemical composition of bogs, animals that fall into them, including humans, often get pickled or naturally mummified, preserving even ecologically fragile materials like skin and fabric. Bogs are famous for this. Prehistoric and early historic human remains have regularly surfaced in bogs for more than a millennium.



[Bog](#), Ezio Martinelli [Object 1992.724]

# Ecological and Cultural History cont.

A particularly famous instance of this made international headlines just two years before Martinelli created *Bog*. In 1950, on the Jutland Peninsula in Denmark, a 2500-year-old corpse of a 40-year-old man (now known as Tollund Man) was discovered by Danish peat-cutters. Part of the cultural fascination with the corpse is that it had a preserved rope around its neck, as if Tollund Man had been executed, and yet was also carefully arranged and buried. Doctors' initial conclusions that Tollund Man died by hanging have been confirmed by subsequent forensic analysis, raising the possibility that he was a human sacrifice (because of the care with which his corpse was buried). Nearly 500 well-preserved corpses have been recovered from bogs in Denmark alone through the years.

Like most of Martinelli's prints, *Bog* relies upon abstraction. When discussing the print with your students, have them discuss to what extent they see Marinelli's abstract forms and/or the overall composition of his work "representing" different ecological or cultural aspects of bogs. Which elements of the work seem most directly representational of physical things or properties? Which seem most directly representational of ideas or feelings? Are there ways that the artwork encourages them to look at, think about, or feel about a bog differently? How so? Being "bogged down" and "being bewildered" carry different semantic connotations, but both colloquially signify a condition of being unpleasantly stuck. Discuss how this artwork either reinforces that association or prompts a more positive kind of bewilderment with bogs and what can be found in and learned from them.

[Note: For comparison, we have included another print of *Bog*, to which Martinelli did not add color, that is also in the museum's collection].



*Bog*, Ezio Martinelli [Object 1992.117]

## Ecological and Cultural History cont.

This nineteenth-century photograph of [Tintern Abbey](#) [Object 1981.3387.44], by an unidentified photographer working in English photographer Francis Frith's studio, captures a famous religious ruin in Wales that during the nineteenth century became even more famous because of a poem. Ruins often carry a capacity to bewilder insofar as they create uncanniness, reminding the viewer that a place differs from what it once was and, for better and for worse, that no culture or creation can withstand political and ecological changes indefinitely. When the English poet William Wordsworth visited Tintern, Wales, in 1798, however, a distant view of the ruin of Tintern Abbey prompted him to reflect on the ecological good that can arise from ruined memories. In "[Lines Written a few Miles Above Tintern Abbey](#)," Wordsworth recounts how, though he is disappointed that the landscape around Tintern bears more traces of humanity and industry than he recalled from a visit there years before, he is still not disappointed. He recognizes that he himself has changed, and this recognition ultimately helps him see that the spiritual sustenance he derives from the natural world has deepened and complexified over time. His uncanny experience at seeing a rural landscape that doesn't quite match his cherished memory of it thus becomes the occasion for loving and seeking out "nature" even more, and for taking pleasure when he sees others do the same. "Nature never did betray the heart that loved her," he writes.

Ironically, Wordsworth's poem boosted Tintern Abbey's fame to the point that it contributed to further environmental degradation of the area over the course of the next two centuries: a steady stream of tourists began retracing the famous poet's steps through the surrounding woodlands. Frith's photograph captures how developed and deforested the area around the Abbey had become by the late nineteenth century, even as it also capitalizes on, and tries to stoke, public desire to see and visit the site of the poem. Frith took several photographs of Tintern Abbey, including this one, as part of a broader commercial project,

in which he tried to create and sell postcard-like images of every English town and landmark (the number and title in the photo's lower right-hand corner are its mail-order catalog number and title). Tintern Abbey remains a major stop on the Welsh tourism itinerary, with various ecologically detrimental effects. At the same time, it was also because of this tourism, and the literary fame of the site occasioning it, that, since 1976, the British government has formally designated the entire region around the Abbey as an environmental Conservation Area.



[\[Tintern Abbey\]](#), Francis Frith & Co [Object 1981.3386.06]

## Ecological and Cultural History cont.

While Frith & Co.'s photograph of Tintern Abbey is unlikely to bewilder a modern viewer (using the specific definition of bewilderment offered at the start of this guide), it can be made the occasion for having students discuss, more generally, how an experience of return to a familiar place can conduce to bewilderment. How does or doesn't Frith & Co.'s photograph seem to be trying to fulfill the expectations that viewers coming to it might have after reading Wordsworth's poem, after hearing it spoken of as a site that inspired a famous nature poem, or after having visited the site themselves? To what extent do or don't souvenir photographs of natural landscapes—including personal snapshots or Instagram posts—conduce to bewilderment? How does or doesn't eco-tourism conduce to bewilderment? Now that Frith & Co.'s photograph has become a historical artifact in a museum collection, are there ways that it becomes more conducive to creating bewilderment than before? Why?

[Note: The university's collection includes several other photographs that Francis Frith & Co.'s, created of Tintern Abbey, one of which we have reproduced here.]



[\[Tintern Abbey\]](#), Francis Frith & Co [Object 1981.3386.09]

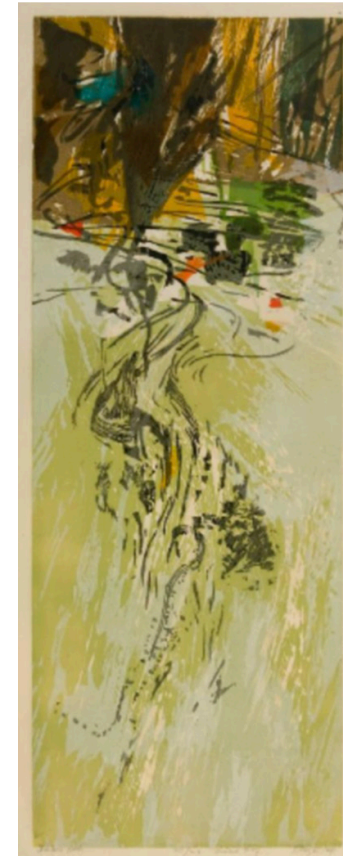
# Artist, Artistic Process, and Audience

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. Three examples:

Seong Moy's 1965 color woodcut [Winter's Path](#) [Object 2010.0434] hovers between representation and abstraction in its depiction of what appears to be a track through snow alongside a wooded area. Moy, who was born in rural China in 1921, emigrated to the United States (Minnesota) in 1931, where he first became interested in art. His art education was interrupted in 1942, when he joined the U.S. military, serving throughout World War II as an aerial reconnaissance photographer assigned to take images of the Pacific theater, including of his native China. After the war, Moy returned to studying painting and printmaking, ultimately becoming a professional artist and a university fine arts professor, initially in Minneapolis but for the bulk of his career in New York City. When Moy was in his late 30s, he grew interested in blending Western abstraction with traditional Chinese representational techniques, including calligraphy (*Winter's Path* was created when he was 44 years old). He first experimented with this style in a series of color woodcuts he produced for poems by the eighth-century Chinese poet Li Po.

Discuss what parts, if any, of this brief biography of Moy inform your understanding or interpretation of *Winter's Path* or lead you to experience a sense of bewilderment. If we take the title's suggestion that the painting represents a path, at what physical or conceptual scale is this path? Does knowing that Moy served as an aerial reconnaissance photographer inform your interpretation of the image? Does the title conceptually convey that the path is a path in a wintry landscape or that it is somehow the path of winter itself? How does knowing that Moy was interested at this time in traditional Chinese landscape painting and in Chinese calligraphy affect what you see in this image? Where does the image look most calligraphic? Most characters in Chinese calligraphy

represent words phonetically, though some are pictographic (i.e., their visual form amounts to a depiction) and some are ideographic (i.e., their visual form conveys an idea symbolically). If we allow that one kind of winter path to be seen in this woodcut is tracks that animals or humans or wind currents have made in snow, are there ways that such tracks are like writing? Like calligraphic writing?



[Winter's Path](#), Seong Moy [Object 2010.0434]



## Artist, Artistic Process, and Audience cont.

If Scottish artist Mark Boyle's painting [Liverpool #2](#) [Object 1992.171] looks like an ordinary, 6-foot by 6-foot square patch of dirt dug up and hung on the wall, it's because it is in fact a re-creation or reconstruction of an actual, ordinary, six-foot by six-foot square patch of dirt. An experimental artist across a variety of media, as well as a committed proponent of 1960s counterculture, Boyle often tried to stretch media to create visual, aural, and haptic experiences not typically associated with them. In the case of his laser light shows (a medium he helped pioneer), he transformed light into a kind of living fluid; in the case of his "Earth Studies," such as *Liverpool #2*, he attempted to make synthetic materials transcribe the ordinary physical elements of the world.

Using resin and fiberglass, as well as materials collected from nearby patches of ground that he wasn't trying to replicate, Boyle attempted in each Earth Study to recreate—at identical scale, topography, and texture—actual patches of dirt chosen at random. To select a site to replicate, Boyle and his partner, the artist Joan Hills, blindfolded themselves and threw 1,000 darts at a world map to pinpoint 1,000 patches of ground. Once arriving onsite at one of their randomly chosen sites, they would throw an architect's square into the air and, when it landed, set out to duplicate whatever square patch of ground it inscribed. *Liverpool #2* is a replication of a site in Liverpool, England. Viewers of *Liverpool #2* end up looking at something they would ordinarily step on without thinking. The creator of *Liverpool #2*, conversely, devotes tremendous time and energy to experimenting with ways to make this ordinary thing look and feel exactly as it did, as if preserving something sacred or monumental.

How does this information about Boyle's artistic intentions and process affect your understanding or experience of *Liverpool #2*? On what different levels does the artwork estrange you as a viewer from the thing (or is it things?) it represents? What does it represent exactly? Consider that a work like this would normally be labeled "abstract." Is this work abstract? Is it a landscape? How would you characterize the artwork's

ecological project? How does its use of synthetic materials matter to how you would answer any of these questions?



[Liverpool #2](#), Mark Boyle [Object 1992.171]

## Artist, Artistic Process, and Audience cont.



[Hedge and Hillock](#), Robert Giard [Object 2007.0022.05]    [Steps on a Golf Course](#), Robert Giard [Object 2007.0022.05]

Included in the “Bewilderment” e-museum are three of Robert Giard’s haunting photographs from his “South Fork Portfolio.” Giard created this series in the early 1980s at various locations on the South Fork of Long Island during the autumn and winter months, when seasonal summer residents of the area had gone home. Each photograph ([Hedge and Hillock](#) [Object 2007.0022.05]; [Steps on a Golf Course](#) [Object 2007.0022.05]; and [Two Deer](#) [Object 2007.0022.03]) bears discussion in terms of bewilderment, for each brings the viewer into intimate relation with the uncanniness of a scene they might otherwise pass by or overlook as ordinary. *Two Deer*, for example, can demand that its viewer “watch” the photograph, as it were, until they suddenly see the deer in the stand of trees that dominates its frame (having seen the deer, one cannot then unsee them). Likewise, what kind of landscape the viewer is seeing in *Steps on a Golf Course* only becomes clear after reading the title, which in turn makes the viewer start to see the many traces of human manipulation present in what can look at first glance like a fairly wild and barren landscape.

Giard, a self-taught photographer, was gay, and after 1985—at the height of the HIV/AIDS epidemic in America—he devoted himself as a photographer to producing portraits of more than 600 gay and lesbian American writers, artists, and activists. His career gave visibility to

queer history and queer cultural presence in American life at a time when many in America denied the extent of that presence, stigmatized queerness, and failed to devote the level of public resources to stemming the AIDS epidemic that had been devoted to earlier public health crises.

Though the photographs in South Fork Portfolio predate by 3-4 years the explicit turn in Giard’s work towards documenting queer life, ask your students to consider how the bewildering aspects of the South Fork photographs might resonate with that later project or with a project more generally of queer expression and heightening queer visibility. To what extent could it make sense to see the kind of ecological intimacy that bewilderment produces as a kind of queer intimacy?

[Note: For a theorization of how wildness and bewilderment can matter for writing queer history, and thinking about queer identity, experience, and representation, see Jack Halberstam’s *Wild Things*, the full citation for which can be found in the “Further Reading on Art and Bewilderment” section below.]



[Two Deer](#), Robert Giard [Object 2007.0022.03]

# 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 the artwork factor into your experience of it as an image that codes the bewildering effect it produces positively (or negatively)? How might a different style or a different color scheme for the same general composition have produced a different affective experience than the one you're articulating? 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 the artist making about what to include and not to include in the composition? What about the angle or perspective they adopt in the image? In the case of photographs, why might the artist have chosen to collapse (zoom) or expand (wide-angle) the depth of field in the image? How do these compositional choices contribute to your sense of what the artwork is depicting, conveying, or commenting on? What elements of the composition seem beyond the artist's control? How do they contribute to your sense of what the artwork is depicting, conveying, or commenting on?
- What formal elements of this work contribute to how it creates bewilderment? What words would you use to describe these elements, and are they positive or negative ones? Why those words? What impact do these specific visual forms have on the way you are interpreting this work's relation to the bewilderment it creates?
- What seems most abstract about the work, and how do you interpret that decision on the part of the artist? What seems most representational about it, and how do you interpret that decision?
- How spare or crowded does this image seem compositionally, and what impact does that spareness or crowdedness have on the kinds of bewilderment it creates or represents?
- How do the figures matter to seeing this artwork as interested in or invested in bewilderment? 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?

# Pairings and Groupings

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

- **Human and non-human forms:** Ralph Gibson’s untitled photograph of a [hand, foot, and crab](#) [Object 1984.8061]; Leonard Freed’s photograph [Nude of Kate with tree branches](#) [Object 2021.0452]; Kenda North’s photograph [Descent](#) [Object 2015.0467]; and a lithograph of a [nude male figure with a deer head and antlers by an unidentified artist](#) [Object 2013.0026]
- **Bewildered and bewildering animals:** Berenice Abbott’s photograph [An Industrial Designer’s Window, Bleecker Street](#) [Object 1981.2411]; Charles Livingston Bull’s [Crow](#) [Object 1995.0330]; Robert Giard’s photograph [Two Deer](#) [Object 2007.0022.03]; Seong Moy’s woodcut [Bird in Flight](#) [Object 2010.0312]; and Karl Schrag’s lithograph [The World of a Fish](#) [Object 1970.668]
- **Waterlands:** Ezio Martinelli’s lithograph [Bog](#) [Object 1992.724]; Lucien Clergue’s [Plage de Camargue](#) [Object 2011.0353]; Richard Florsheim’s lithograph [Flooded Field](#) [Object 1977.039]; and Roy Lichtenstein’s screenprint [Seascape S](#) [Object 1985.052]
- **Bewildered elements I (fire and water):** Matsumi Kanemitsu’s lithograph [White Flame](#) [Object 2004.0047]; June Wayne’s lithograph [Demented Tidal Wave II](#) [Object 2015.0670]; Berenice Abbott’s photograph [Zinc Crystals](#) [Object 1981.2524]; Pete Turner’s photograph [Boat Wake](#) [Object 2004.0065.4]; and Kenda North’s photograph [Descent](#) [Object 2015.0467]
- **Bewildered elements II (earth and wind):** Mark Boyle’s painting [Liverpool #2](#) [Object 1992.171]; and Michael A. Smith’s photograph [Eroded Rocks, Colorado](#) [Object 2007.0034]
- **Portraits of wood:** Michael A. Smith’s photograph [Vancouver](#) [Object 2007.0035]; Rico Lebrun’s painting [Logs at North Fork](#) [Object 1986.604]; and Bert Beaver’s photograph [Providence](#) [Object 2007.0016.01]
- **Close-ups of plants;** Barbara Morgan’s photograph [Corn Stalk](#) [Object 1984.166]; Olivia Parker’s photograph [Cyclamen](#) [Object 2007.0021.09]; Tom Baril’s photograph [Eustoma](#) [Object 2011.0318.05]; and Boris Margo’s cellocut [Germinating](#) [Object 1967.1930]
- **Overgrowth:** Francis Frith & Co.’s photograph [\[Tintern Abbey\]](#) [Object 1981.3387.44]; James Valentine and Sons’ photograph [St. Catherine’s Window, Dryburgh Abbey](#) [Object 1981.3384.01]; Paul Caponigro’s photograph [Straw and Bramble, Redding, Connecticut](#) [Object 1984.809]; Gabor Peterdi’s prints [Spring](#) [Object 1965.0059] and [Thicket](#) [Object 2016.0155]; and Morton Kaish’s monotype [Reawakening](#) [Object 2021.0090]
- **Multisensory forests:** Karl Schrag’s lithograph [Sound of a Forest Brook](#) [Object 1990.087]; Dewey Seid’s painting [Los Padres Forest \(California\)](#) [Object 1995.0180]; Anne Brigadier’s collage [Part of the Forest](#) [Object 1967.313]; and Charles Coiner’s painting [Tall Trees, Fall](#) [Object 2003.0039]
- **Uncanny landscapes:** Peter Milton’s print [Passage IV](#) [Object 2023.16]; Joe Maloney’s photograph [Asbury Park, NJ](#) [Object 2017.0704.04]; Clarence John Laughlin’s photograph [The Enigma](#) [Object 2018.0274]; Marilyn Bridges’ photograph [Bus Caught in Lava \(Rear View\), Hawaii](#) [Object 2021.0261]; and André Kertész’s photograph [Martinique](#) [Object 2018.0267]

# Pairings and Groupings cont.

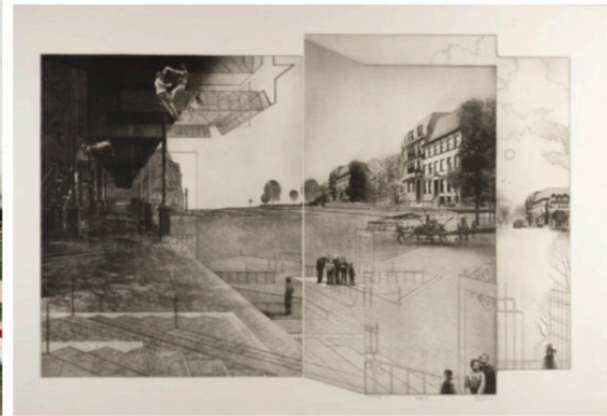
- **Novel points of view:** Salvador Dalí's painting [Tree](#) [Object 1970.092]; Robert Giard's photograph [Hedge and Hillock](#) [Object 2007.0022.05]; John Beerman's painting [Tamarind Roof Top](#) [Object 1999.0001]; and Richard Florsheim's lithograph [Night Flight](#) [Object 1967.761]
- **Synesthesia:** Karl Shrag's [Sound of a Forest Brook](#) [Object 1990.087]; Boris Margo's cellocut [Vibrant Hush](#) [Object 1967.1922]; and Richard Koppe's painting [Landscape](#) [Object 1965.0566]
- **Seeking bewilderment:** Charles Coiner's oil painting [Daisy Field](#) [Object 2003.0026]; Leonard Freed's photograph [Kate, nude, laying in a grassy field, USA](#) [Object 2021.0460]; Margo Hoff's woodcut [Edge of the Forest](#) [Object 1957.015]; Seong Moy's woodcut [Winter's Path](#) [Object 2010.0434]; and Alka Das's painting [Reinvigorating Nature](#) [Object 2020.0063]



[Tamarind Roof Top](#), John Beerman [Object 1999.0001]



[Asbury Park, NJ](#), Joe Maloney [Object 2017.0704.04]



[Passage IV](#), Peter Milton [Object 2023.16]

# 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 “Bewilderment” e-museum for which there are in-depth Art, Ecology, and Climate Project-produced teaching guides on the AEC Project’s webpage:

- Karl Schrag, [The World of a Fish](#) (print; American; 1953)
- Joe Maloney, [Asbury Park, NJ](#) (photograph; American; 1979)

Additional context relevant to Robert Kipness’s [The Artist’s Bedroom](#) and [Central Park II](#) can be found in the teaching guide for the “Atmospheric” e-museum, where there is a discussion of his work [Reappearing](#) [Object 2015.0198], which might itself also be considered an image of bewilderment. That guide is available through the Project’s webpage.

More artworks that produce bewildering effects can be found throughout the other Art, Ecology, and Climate Project e-museums, especially “Animals and Animality,” “Atmospheric,” “Entanglement,” and “Plants and Plantings.”



[World of a Fish](#), Karl Schrag [Object 1970.668]

# Selected Reading on Art and Bewilderment

- Halberstam, Jack. *Wild Things: The Disorder of Desire*. Duke University Press, 2020.
- Harraway, Donna J. *Staying with the Trouble: Making Kin in the Chthulucene*. Duke University Press, 2016.
- [Into the Woods](#). Issue of *Harvard Design Magazine* 45 (Spring/Summer 2018).
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- Papadopoulos, Dimitris, Maria Puig de la Bellacasa, and Natasha Myers. Eds. *Reactivating Elements: Chemistry, Ecology, Practice*. Duke University Press, 2022.
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- Ramljak, Suzanne. *Natural Wonders: The Sublime in Contemporary Art: Thirteen Artists Explore Nature's Limits*. Rizzoli Electa, 2018.
- Smailbegović, Ada. *Poetics of Liveliness: Molecules, Fibers, Tissues, Clouds*. Columbia University Press, 2021
- Tsing, Anna L. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton University Press, 2015.
- Tsing, Anna L., Heather A. Swanson, Elaine Gan, and Nils Bubandt. Eds. *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. University of Minnesota Press, 2017.

# Art, Ecology, & Climate Project

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