

E-Museum Teaching Guide  
Environmentalisms



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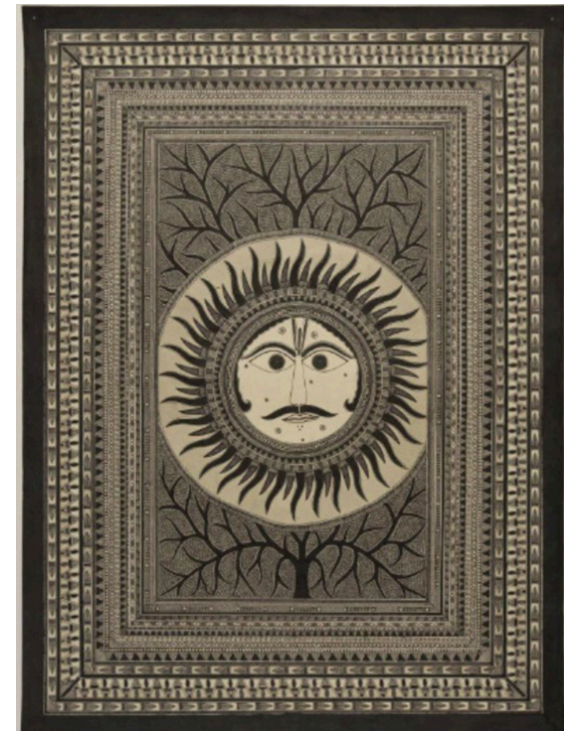
# Introduction

Every system of belief and culture of spiritual practice fosters a relationship to the natural world. Belief systems typically are informed by cosmologies—cosmic origin stories—that offer a sense of humanity’s ongoing place or role in a dynamic world that humans inhabit and share with other organic and inorganic entities. Most belief systems also proffer ideas about how and why things change, including how and why ecological changes occur. In pantheistic belief systems, divinity inheres in and is manifest through the myriad components of the natural world. In animistic belief systems, natural elements—animals, plants, trees, bodies of water, types of stone—may have souls or operate as divine agents. In belief systems in which supernatural gods assume discrete natural forms, or express themselves through them, these forms are often animals (e.g., birds, snakes, lions, human beings) or natural forces (e.g., wind, lightning, burning bushes). Some faith traditions use animal metaphors (e.g., “the lamb of God”) or botanical metaphors (e.g., “the tree of life”) to express relations between different planetary elements and organisms. Nearly every faith tradition identifies a specific geographic place or places—mountain, rock, desert, lake, ocean, river, valley—as sacred. The ecological history of the place may inform this sacred significance; the sacred significance certainly shapes the ecological history of the place. Every sacred object and ritual object, like every artwork, is also composed of materials that bear ecological histories.

The “Environmentalisms” e-museum brings together objects from different spiritual traditions and asks that you contemplate them through an ecological lens. We have tried to select objects from the museum’s collection that express—or at least afford glimpses into—different spiritual relationships to the environment across cultures and religious traditions. The e-museum includes many ceremonial, ritual, and household objects whose materials, environmentally connected uses, or plant and animal motifs are spiritually significant within the cultures that created them. Other works depict sacred spaces (temples, shrines, churches, gardens) created for particular geographical sites.

Still other works portray peoples’ and cultures’ beliefs about the natural world, or they capture forms of spiritual practice oriented towards the Earth, its elements, its creatures, and its natural processes. We invite you to investigate how these objects embody, express, or comment upon the status of the natural world in the different cultures and spiritual traditions they represent.

Keywords: *spiritual, religion, cosmology, nature, culture, mythology, belief, sacred spaces, sacred structures, sacred objects, rituals, animal motifs, plant motifs, symbolism, pantheism, animism, climate change, environmental justice*



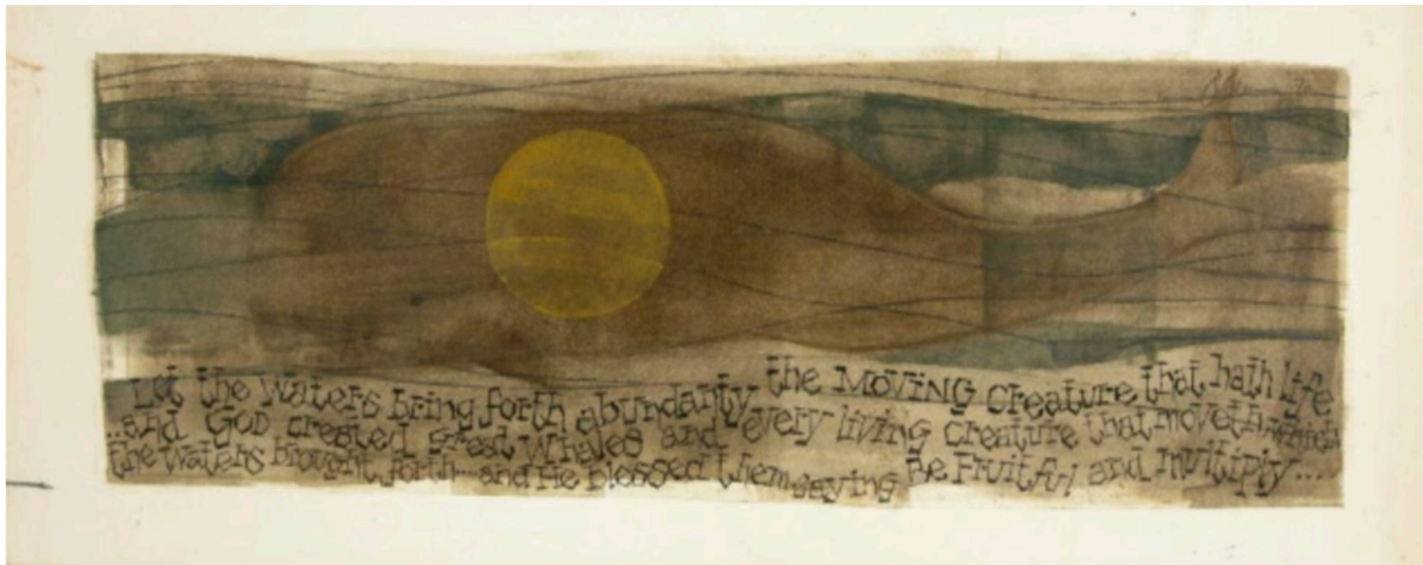
[Surya \(Sun God\)](#), Naresh Kumar Paswan [Object 2020.0015]

# Teaching Strategies: General Questions

Individually and collectively, the works in the gallery can help students think about how artworks reflect or express how different cultural and spiritual traditions:

- Invest the natural world with spiritual significance
- Invest particular places, elements, or living beings with sacred significance
- Foster ideas about the place of humanity within the natural world
- Use natural forms to figure divine agents or actors
- Use natural forms to figure spiritual ideas
- Offer origin stories about the natural world
- Imply or encourage certain kinds of environmental stances or practices
- Turn to particular kinds of natural materials to create sacred or ritual objects

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



[Let the Waters Bring Forth...](#), Phyllis Demong [Object 1995.0038]

# Cultural Approach

**Introducing cultural information about the place of “nature” or “the natural world” in the faith or spiritual tradition bound up with an individual artwork in the museum can help open up its ecological significance. Two examples:**

The Syracuse University Art Museum’s outstanding example of a vertical-style *Chiwara* [Object 1970.263], a type of ritual headdress used by the Bambara people of western Africa, likely dates to the late nineteenth or early twentieth century. To be worn, it would be attached to a basket mounted on the performer’s head (the object stands nearly four feet tall). *Chiwara* headdresses are carved wooden figures honoring the half-human, half-antelope divine being Chi Wara (or Ci Wara). According to Bambara belief, Chi Wara introduced agriculture to western Africa by teaching humanity how to plant seeds, though Chi Wara later abandoned humanity for having become wasteful and careless.

Though the overall composition of a *Chiwara* headdress mimics the form of an antelope’s head, in honor of Chi Wara, the museum’s example is comprised of stylized references to other animals, plants, and elements that carry spiritual significance in Bambara culture. They are: the armadillo (the small body and tail, as well as the nose of the *Chiwara* figure), the armored pangolin (the spines along the neck of the figure), the sun (the rayed or zigzagged pattern on the neck of the figure), and stalks of millet (the slender horns on the figure).

While performing a ritual dance that mimics the play of antelopes, male Bambara performers wear male and female *Chiwara* headdresses (the one in Syracuse University’s collection is male). The performances occur both before and alongside agricultural labor. The two sexes of the headdresses combine to symbolize the fertility of sexual union, while the antelope shape of each recalls Chi Wara’s antelope form. Within that shape, the armadillo elements reference digging into the ground, the armored pangolin elements celebrate survival skills, the millet elements point to the chief cereal crop in Bambara culture, and the sun elements honor one of the keys to botanical growth (the female version of the

headdress references water, the other key to botanical growth). Bambara farming has long been a means of subsistence. Historically, Bambara cultures would perform controlled burns of agricultural land to improve the composition of the soil and also drive off wildlife.

Have students discuss how the different elements of the *Chiwara*—including the story of Chi Wara and the ritual context in which the *Chiwara* headdress is worn—locate human beings within the different elements of the natural world. What kind of cosmology is embodied by the mask and its performance? What ideas about the interaction of or relation amongst different components of the natural world get taught by the Chi Wara myth, the *Chiwara* headdress, and/or the ritual in which *Chiwara* are worn? What kinds of tensions, disruptions, or struggles within the natural world might the myth, headdress, and/or ritual acknowledge?



[Bambara *Chiwara*, male], unidentified artist [Object 1970.263]

## Cultural Approach cont.



[[Monk praying under a waterfall](#)], Kunisada (Toyokuni III | Kochoro) [Object 1967.1612]

Sometime in the mid-nineteenth century, the Japanese artist Kunisada (also known as Toyokuni III, Kochoro, and Utugawa Kunisada) created this woodcut of a Buddhist [\[Monk praying under a waterfall\]](#) [Object 1967.1612]. Though the ritual that the work depicts, *Takigyô*, or “asceticism under the waterfall,” has never been a mainstream spiritual practice, it has been performed for more than a millennium by Shinto priests, Buddhist monks, and Yamabushi hermits (whose religion combines elements of Shintoism, Buddhism, and Taoism). Prior to the twenty-first century, *Takigyô* was a traditional practice reserved for male initiates of these religious traditions, though it has since been opened to both sexes and to non-initiates. Traditionally, the ritual consisted of a male initiate donning a white religious robe (*shirosozoku*) and headband (*hachimaki*), reciting prayers to the rocks and water of a sacred waterfall,

and then standing upright under the fall’s icy stream while continuing to pray and meditate. In most cases, the practitioner can only last a few minutes. One legendary monk is said to have lasted for four days before collapsing.

Indigenous to Japan, Shinto regards all natural forces and sites as imbued with spiritual life, and the religion focuses on trying to cultivate harmony between humanity and this spiritual realm, often through purification rituals. In contrast, Buddhism emphasizes trying to awaken from the impermanent, unsatisfying, self-centered, earthly world of suffering, and to enter a more cosmic, enlightened state of selfless unity with the world. Though this enlightened liberation does not require the degree of asceticism often associated with Shintoism, it does require meditation, spiritual commitment, and physical labor. In Japan, Shinto and Buddhist practices and rituals have often intertwined, as is the case with *Takigyô*.

Have students discuss how Kunisada’s woodcut comments on *Takigyô* through its depiction of it. What is the relationship between the ritual’s practitioner and the natural world in Shinto and Buddhist belief systems, and how might the ritual itself be intended to affect that relationship? Does the woodcut suggest that intention is being achieved for this particular monk? On what are you basing your answer? To what factors might you attribute *Takigyô*’s rapid growth as a practice in the twenty-first century among visitors to Japan who are not adherents to Buddhism or Shintoism? [Note: it also gained popularity in China as a purported stress-reliever during the first year of the COVID-19 pandemic.]

# Ecological Representations Approach

**Introducing information about the ecological references made by a spiritual artwork can help students interpret the relationship to the environment that the object expresses or encourages. Combining this with ecological history related to these references can also transform the artwork's cultural meanings. Two examples:**

When incorporated emblematically into the male [Chiwara](#) headdress [Object 1970.263] (discussed in this guide under “Cultural Approach”), a pangolin's scales align Bambara culture with that animal's ability to survive through defensive action. When a pangolin curls into a ball, its heavy, overlapping plates serve as armor against predators. The angled, overlapping shape of the scales depicted on the *Chiwara* headdress reference this behavior (see image detail).

Pangolins' most dangerous predators today are human beings, who, through deforestation and poaching, have rendered several species of pangolin extinct and critically endangered or threatened the others. Though trade in pangolin products is illegal, they are killed in parts of Africa and Asia for meat, especially Nigeria, Ghana, China, and Vietnam. More often, they are killed for their scales and skin, which are ingredients in various traditional medicines, including among the Bambara. Most poaching of pangolin is in the service of illegally supplying skin and scales to Chinese and Vietnamese merchants who then grind them up and sell them as cures for everything from ant bites to asthma.

The Chinese black market for pangolin products made the news in a dramatic way in 2020, when the spread of COVID-19 was initially linked to a genetically similar strain of coronavirus present in pangolins being sold in a wildlife market in Wuhan. The connection of COVID-19 to pangolins has since been called into question by several scientific studies. However, due to political pressure brought to bear on China by the presumed connection of COVID-19 to pangolin products, China enacted legislation in June 2020 prohibiting the formerly legal consumption of pangolin caught in China and the sale of any kind of medicine that contains pangolin scales. In short, the perceived connection

of pangolin to COVID-19 had the effect, in China, of strengthening the conservation of pangolins.

Have your students discuss to what extent the modern ecological history of pangolins potentially affects the significance of a traditional *Chiwara* headdress and/or its emblematic incorporation of pangolin scales. Discuss differences between an approach to the headdress that prioritizes pangolin entanglement with other elements of the natural world within Bambara culture versus one that considers their ecological entanglement on a planetary scale.



[\[Bambara Chiwara, male\]](#) [Detail], unidentified artist [Object 1970.263]

# Ecological Representations Approach cont.

Haudenosaunee ceramicist Peter B. Jones's stoneware sculpture *Medicine* [Object 2023.251] depicts a Haudenosaunee woman holding a handful of different herbs, including the sprig of a flowering plant. Depending on the ailment being treated, Haudenosaunee medicine relies upon cures involving botanicals, physical procedures, and sacred rituals. The *Ganoñhéñ•nyoñ* ("words that come before all else," or the "Thanksgiving Address"), a daily reminder within Haudenosaunee culture of "the duty to live in balance and harmony with each other and all living things," offers greeting and thanks to the different organic and inorganic components of the world ([1993 translation from the Mohawk](#)). When the *Ganoñhéñ•nyoñ* turns to thank "all the Medicine Herbs of the world," it expresses gratitude both for the plants that "are always waiting and ready to heal us" and for "those special few who remember how to use these plants for healing," thereby honoring traditional indigenous healers as agents and amanuenses of spiritual accord between living things.

Haudenosaunee traditional medicine relies upon indigenous knowledge of many different botanicals. It is possible that the plants in Jones's sculpture do not reference particular species, though the different foliage patterns of the leaves and stems indicate that the figure is likely carrying at least two different plants. One of these plants bears a four-petal yellow bloom. Yellow flowering medicinal herbs traditionally employed by Haudenosaunee healers include: Canada Goldenrod, or *Solidago canadensis* (used by Haudenosaunee healers as a pain reliever); Mouse-ear-hawkweed, or *Pilosella officinarum* (used as an anti-inflammatory and diuretic); and Common Evening Primrose, or *Oenothera biennis* (used as a skin salve and as medicine for arthritis and headaches). The shape and scale of the flower in Jones's sculpture bear a very strong visual resemblance to the Common Evening Primrose, though if the bloom is connected to the green stems and leaves above it, it could also represent Field Mustard (*Brassica rapa*), a plant with many pharmacological uses across a variety of Native American indigenous traditions. Many plants



*Medicine*, Peter B. Jones [Object 2023.251]

used in traditional Haudenosaunee medicine are considered native to ancestral Haudenosaunee land. A few are species that were introduced to North America by European settlers, including Field Mustard and Mouse-ear-hawkweed, the latter of which is considered invasive in several parts of the continent for its power to spread aggressively and to crowd out other plants.

Have students discuss the potential significance of using an artistic medium—ceramic—that relies on knowledge of and collaboration with soil (clay) to create a work that celebrates indigenous healing arts. How might (or to what extent could) identifying the specific species of medicinal plants in *Medicine* matter to interpreting what the artwork is expressing about the woman, her relationship to the natural world, or the relationship of the Haudenosaunee people more generally to the natural world through their traditional healing arts? How might the sculpture read differently if the figure were a different age? or different gender? or carried a different facial expression? or carried different plants?

# Materials Approach

Introducing information about the ecological history of the materials out of which the artwork is created can shape an interpretation of its significance as a religious object or spiritual expression. Three examples:



[\[Chiwara, Female \(Sogoni Koun\)\]](#), unidentified artist [Object 1969.1058]

Almost all [Chiwara](#) headdresses [Object 1969.1058] are carved out of the soft wood of the kapok tree (*Ceiba pentandra*), which is native to western Africa. Despite widespread deforestation in Africa generally, the kapok tree continues to thrive and is considered a “species of least concern” by the watchdog International Union for Conservation of Nature. It’s a suggestive choice of materials given the *Chiwara* headdresses’ other symbolic celebrations of survival and renewal.



[\[Basket\]](#), unidentified artist [Object 2006.0016]



[\[Basket\]](#), unidentified artist [Object 2006.0017]

Both of these baskets, made by Akimel O’odham (Pima) basket-weavers [Objects [2006.0016](#) and [2006.0017](#)], use fibers stripped from the dried, talon-like blooms of Devil’s Claw (*Proboscidea parviflora*), a small flowering shrub indigenous to where the Akimel O’odham live (central and southern Arizona). The fibers create the black patterns in the basket but also give it its astonishing durability, since Devil’s Claw fibers are highly resistant to abrasion and to breaking down when bleached by the sun (important considerations within an arid climatic region). The material, which already connects the basket to a specific place, thus also captures traditional ecological knowledge of flora passed down for generations.



## Materials Approach cont.



*[Carved mountain landscape with monks], [front and obverse],  
unidentified artist [Object 2006.0038]*

The museum's Chinese [carving of Buddhist monks within a mountainous landscape](#) [Object 2006.0038] depicts a spiritual scene using a mineralogical material—white nephrite, a particularly prized form of jade—that carries its own spiritual significance in Chinese culture. Already widely used in China more than 5,000 years ago as a material for making practical and ceremonial objects, jade received a cultural boost 2,000 years ago from Confucian philosophy, in which the mineral's different physical qualities (strength, hardness, visual complexity, durability, beauty, and sonic capabilities) made it adaptable as a metaphor for wisdom, music, justice, and kindness, among other things. Many of these same qualities helped jade become a Chinese Buddhist and Taoist symbol of the soul, of immortality, and of transcendent ascension. Jade's presumed spiritual powers also made jade stones and objects integral, over time, to a variety of traditional Chinese medical practices.

With the demand for Chinese jade stretching over five millennia, however, Chinese deposits of jade have been nearly tapped out. Its contemporary supply is met primarily from northern Myanmar, which has adopted an increasingly ecologically devastating extractive process. Over the past forty years, the open-pit jade mine in Myanmar's Hpakant region has grown one hundred-fold in size and, as of 2024, covers a landmass nearly quadruple the size of Manhattan. The mine's expansion has prompted the forced relocation of villages that dated back many generations. In addition to deforesting the region and literally leveling mountains, the massive mining operation has also badly contaminated the region's air, soil, and water, as well as exhausted its groundwater aquifers. It is a sobering history that vexes the ongoing power of jade to function as a symbol and spiritual expression.

# Artist, Artistic Process, and Audience

Student engagement with the artworks in this e-museum can be enhanced by introducing information about the methods and techniques used in creating the works, or information about the audiences for which they were created. When the creator of an artwork is known, biographical information about the artist can also enhance interpretation of the artwork. Two examples:



*Processional*, Romare Bearden [Object 2004.0014]

Romare Bearden's 1983 screenprint *Processional* [Object 2004.0014] is a reworking, five years before his death, of *Palm Sunday Procession*, a collage he created in 1967-68 at the height of the civil rights movement. A multiracial artist whose closest ties were with the Black community, Bearden's work turned in the 1960s from exploring what he regarded as cultural and human universals to engaging more directly, and in a more activist manner, with Black American experiences and with civil rights. In 1963, he was involved in founding a collective of artists known as "Spiral" that was devoted to advancing civil rights and to thinking through the roles, responsibilities, and cultural potential of Black artists. In keeping with his investment in universals, he continued to draw his own artistic influences from many different traditions and regarded the notion that Black artists ought to, or needed to, focus on Black culture as too limiting. The cultural touchstones for many of his works, including *Processional*, are Biblical or Classical.

Of the collage *Palm Sunday Processional*, Bearden remarked that he "did the new work out of a response and need to redefine the image of man in the terms of the black experience I know best." Its subject matter, the crowds honoring Christ by waving palm leaves when he rode into Jerusalem on the Sunday before his crucifixion, also reflected Bearden's emergent interest in rituals as experiences that bring disparate people together, making them move and act in concert. In contrast to traditional northern European renditions of this iconic scene and to its depiction in 1950s and 1960s Hollywood film, the crowd that Bearden has gathered to see Christ into Jerusalem is Black, multigender, and richly attired. In the 1983 print in Syracuse University's collection, *Processional*, these Black figures are given more distinct—and more clearly gendered—facial features, and the small child at the right is given a different Black skin tone than the other members of the crowd.

Bearden's image doesn't immediately invite an ecological reading. In fact, aside from the materials from which the figures' clothes and jewelry are made, the only clear traces of the nonhuman in the image are the small palm leaves that the figures wave. Yet it's worth inviting your students to explore the history of palms and to consider how these histories intersect with Bearden and his project. Have them research how palms' cultural entanglements led to them being the things that people waved when Christ returned to Jerusalem. In what pre-Christian cultures and religious contexts were palm leaves already a symbol (that is, how was the symbol already a cultural amalgam)? And why did palm leaves become that symbol as opposed to some other plant? Then invite your students to contemplate ways in which these entanglements might have been relevant to Bearden's broader political projects with respect to Black cultural visibility and civil rights.

## Artist, Artistic Process, and Audience cont.

Prior to 2020, Alexis Hunley, who had worked mainly in fashion and portrait photography, often tried to use photography to highlight the emotional complexity, intelligence, and beauty of Black Americans, but these subjects acquired a new urgency for her in May 2020 after the murder of George Floyd and the subsequent galvanization of the Black Lives Matter movement. Hunley, who resists the notion that there is some kind of singular or universal “Black experience,” began to photograph protests and marches to try to capture the full range and complexity of emotions, relationships, communities, experiences, and hopeful possibilities that these collective actions made visible. Another catalyst for a shift in her artistic focus in 2020 was the outbreak of COVID-19 and the lockdown, masking, and social distancing mandates that ensued. The chronological convergence of this ecological event with a revitalized social justice movement contributed to her focus that year, and since, on themes of racial resilience, survival, and flourishing in the face of pain and hardship.

Hunley’s photographic corpus generally does not read as “spiritual” (at least in any strict sense) or as foregrounding “ecological” concerns. Nevertheless, her untitled photograph, from 2020, of a [Black woman kneeling in a circle in the sand in the American desert](#) [Object 2020.0016] invites discussion through both spiritual and ecological lenses. Have students identify what elements of the photograph make it read as an image of “spiritual” practice (e.g., the Biblical associations of its desert or wilderness setting; its subject’s pose of salutation, adoration, or supplication; the ceremonial quality of the circle and surrounding objects in which she performs this pose). Then ask them what different ecological elements are visible in the scene and how they contribute to our understanding of, or relationship to, this seemingly private ceremony.

Arguably, one ecological component that the image makes visible is air or breath, insofar as the geometric form of a circle with a human being

in the center of it is something that, when the photograph was taken in 2020, would have been associated immediately in many viewers’ minds with social distancing for public health. Have your students discuss how both “healthy air” and “breath”—the right to both of these things, the responsibilities associated with them, and the conditions under which they can occur—amounted to ecological and political issues in 2020. What kinds of spiritual ideas or desires was Hunley potentially trying to capture or express through this image?



[Woman kneeling in a desert landscape], Alexis Hunley [Object 2020.0016]

# 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 image that codes what it is depicting positively (or negatively)? How might a different style or a different color scheme for the exact same composition have contributed to 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 this 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 the kind of ecological statement you see the artwork making (or failing to make) about the spiritual connection to the natural world that it depicts, expresses, or implies? Specific to photographs, what things in the artwork seem beyond the artist's control and how do they matter? How is the subject of the photograph also one of its authors?
- What visual relationships are created between the different elements of the natural world referenced by this object? How do the presence (or non-presence) of human figures in those relationships matter to how you are interpreting this object as a spiritual expression about the natural world or as an ecological commentary on a specific kind of spiritual expression, belief or practice?
- How do the figures matter to how you are interpreting this artwork's ecological project or significance? 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?
- Are there any visual elements of this artwork that seem to function symbolically?



[Headrest], unidentified artist, Papua New Guinea, Middle Sepik River Region [Object 2006.0010]

# Pairings and Groupings

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

- **Indigenous spiritualisms (Americas):** Chimú [\[Sirrup pot with bird\]](#) [Object 1972.069]; Nazca [\[Volute beaker\]](#) [Object 0040.132]; [drawing capturing images from the Temple of Eagles, Chichen Itza, Yucatan](#) [Object 2021.0010]; Akimel O'odham (Pima) baskets [Objects [2006.0016](#) and [2006.0017](#)]; Henry Hunt's painting [Man from the Sea](#) [Object 1967.1314] and carving [\[Orca\]](#) [Object 1967.339]; George Hunt Sr.'s [\[Bukwus mask \(Wild Man\)\]](#) [Object 1967.342]; Huichol yarn paintings by Felipe Gonzales [Object [2017.0707](#)] and an unidentified artist [Object [2017.0705](#)]; Ronni-leigh Goeman and Stonehorse Goeman's basket [Words That Come Before All Else – Thanksgiving Address](#) [Object 2022.0001]; Brandon Lazore's paintings [Haudenosaunee Man/Two Worlds](#) [Object 2022.0003] and [Gaya•neñ•hsä•'gó•neh](#) [Object 2022.0004]; and Peter B. Jones's stoneware sculpture [Medicine](#) [Object 2023.251]
- **Indigenous spiritualisms (Africa):** Robino Ntila's screenprint [Mti wa Matambiko](#) (tree for prayers) [Object 2012.0067]; Henry Likonde's watercolor [Traditional Doctor](#) [Object 2012.0061]; Senufo [drum](#) [Object 1970.923]; Yoruban [\[Headdress for Gelede\]](#) [Object 1969.1030]; and Bambara [Chiwara](#) headdress [Object 1970.263]
- **Indigenous spiritualisms (Oceania):** Abelam [\[Wooden yam mask\]](#) [Object 2006.0009]; Abelam [\[Canoe prowhead\]](#) [Object 2006.0014]; and crocodile-adorned [\[Headrest\]](#) from the Middle Sepik River Region of Papua, New Guinea [Object 2006.0010]
- **Hinduism:** Terracotta [\[Votive figure of Indra, god of Rain\]](#) [Object 1966.1087]; painting of [\[Krishna Protecting the Herd\]](#) [Object 1994.165]; Naresh Kumar Paswan's ink painting [Surya \(Sun God\)](#) [Object 2020.0015]; Rambharos Jha's painting [Snake Goddess](#) [Object 2017.0715]; and Shalinee Kumari's painting [Shakti](#) [Object 2010.0463]
- **Buddhism and Shinto:** Utagawa Kunimasa's woodcut [\[Man praying at ocean\]](#) [Object 1967.1558] and Kunisada's woodcut [\[Monk praying under a waterfall\]](#) [Object 1967.1612]; jade [\[Carved mountain landscape with monks\]](#) [Object 2006.0038]; Toyohara Chikanobu's woodcut [Eight Headed Dragon - Yamata no Orochi](#) [Object 1967.1543]; Ayako's woodcut [\[Landscape with stream and shrine\]](#) [Object 1989.140]; unidentified Japanese artist's photograph of [sacred deer at a temple in Nara](#) [Object 1987.143]; and Hide Kawanishi's woodcut [Stone Garden](#) [Object 1959.049]
- **Judaism and Christianity:** William Blake's engraving [Behold now Behemoth which I Have Made Thee...](#) [Object 2002.0085.16]; James Valentine's photograph of Norway's [Borgund Stave Church](#) [Object 1981.3393.26]; Fritz Eichenberg's wood engravings [The First Seven Days](#) [Object 1996.0015] and [Four Days of Creation: The First Day](#) [Object 1984.192]; Phyllis Demong's screenprint [Let the Waters Bring Forth...](#) [Object 1995.0038]; and Romare Bearden's screenprint [Processional](#) [Object 2004.0014]
- **Cosmology:** Yoruba [\[Headdress for Gelede\]](#) [Object 1969.1030]; Brandon Lazore's painting [Gaya•neñ•hsä•'gó•neh](#) [Object 2022.0004]; Shalinee Kumari's painting [Shakti](#) [Object 2010.0463]; Phyllis Demong's screenprint [Let the Waters Bring Forth...](#) [Object 1995.0038]; and Fritz Eichenberg's wood engravings [The First Seven Days](#) [Object 1996.0015] and [Four Days of Creation: The First Day](#) [Object 1984.192]

# Pairings and Groupings cont.

- **Worship/prayer/meditation:** James Valentine's photograph of Norway's [Borgund Stave Church](#) [Object 1981.3393.26]; Ayako's woodcut [\[Landscape with stream and shrine\]](#) [Object 1989.140]; Robino Ntila's screenprint [Mti wa Matambiko](#) (tree for prayers) [Object 2012.0067]; Utagawa Kunimasa's woodcut [\[Man praying at ocean\]](#) [Object 1967.1558]; Kunisada's woodcut [\[Monk praying under a waterfall\]](#) [Object 1967.1612]; jade [\[Carved mountain landscape with monks\]](#) [Object 2006.0038]; Hide Kawanishi's woodcut [Stone Garden](#) [Object 1959.049]; Ronni-leigh Goeman and Stonehorse Goeman's woven basket [Words That Come Before All Else – Thanksgiving Address](#) [Object 2022.0001]; Ralph Gibson's photograph [Enchanted Pool, Hawaii](#) [Object 1986.567]; Leonard Freed's photograph [Kate, nude, does yoga pose on a rock in forest, USA](#) [Object 2021.0463]; Romare Bearden's screenprint [Processional](#) [Object 2004.0014]; and Alexis Hunley's photograph [\[Woman kneeling in a desert landscape\]](#) [Object 2020.0016]
- **Water:** Chimú [\[Stirrup pot with bird\]](#) [Object 1972.069]; Nazca [\[Voluted beaker\]](#) [Object 0040.132]; Utagawa Kunimasa's woodcut [\[Man praying at ocean\]](#) [Object 1967.1558] and Kunisada's woodcut [\[Monk praying under a waterfall\]](#) [Object 1967.1612]; Toyohara Chikanobu's woodcut [Eight Headed Dragon-Yamata no Orochi](#) [Object 1967.1543]; Ayako's woodcut [\[Landscape with stream and shrine\]](#) [Object 1989.140]; Henry Hunt's painting [Man from the Sea](#) [Object 1967.1314]; terracotta [\[Votive figure of Indra, god of rain\]](#) [Object 1966.1087]; Rambharos Jha's painting [Snake Goddess](#) [Object 2017.0715]; Abelam [\[Canoe Prowhead\]](#) adorned with hornbills [Object 2006.0014]; Phyllis Demong's screenprint [Let the Waters Bring Forth...](#) [Object 1995.0038]; Fritz Eichenberg's wood engraving [Four Days of Creation: The First Day](#) [Object 1984.192]; and Ralph Gibson's photograph [Enchanted Pool, Hawaii](#) [Object 1986.567]
- **Air/Sky/Weather/Sun:** Utagawa Kunimasa's woodcut [\[Man praying at ocean\]](#) [Object 1967.1558]; Fritz Eichenberg's wood engravings [The First Seven Days](#) [Object 1996.0015] and [Four Days of Creation: The First Day](#) [Object 1984.192]; terracotta [\[Votive figure of Indra, god of rain\]](#) [Object 1966.1087]; Naresh Kumar Paswan's ink painting [Surya \(Sun God\)](#) [Object 2020.0015]; and Brandon Lazore's painting [Gaya•neñ•hsä•gó•neh](#) [Object 2022.0004]
- **Animal representations:** Chimú [\[Stirrup pot with bird\]](#) [Object 1972.069]; Nazca [\[Voluted beaker\]](#) [Object 0040.132]; Toyohara Chikanobu's woodcut [Eight Headed Dragon- Yamata no Orochi](#) [Object 1967.1543]; Abelam [\[Canoe Prowhead\]](#) adorned with hornbill [Object 2006.0014]; crocodile-adorned [\[Headrest\]](#) from the Middle Sepik River Region of Papua, New Guinea [Object 2006.0010]; tempera painting of [\[Krishna Protecting Herd\]](#) [Object 1994.165]; Henry Hunt's carving [\[Orca\]](#) [Object 1967.339]; Fritz Eichenberg's wood engraving [The First Seven Days](#) [Object 1996.0015]; Senufo [\[Drum\]](#) [Object 1970.923]; Yoruba [\[Headdress for Gelede\]](#) [Object 1969.1030]; terracotta [\[Votive figure of Indra, god of rain\]](#) [Object 1966.1087]; Huichol yarn paintings by Felipe Gonzales [Object [2017.0707](#)] and by an unidentified artist [Object [2017.0705](#)]; and Phyllis Demong's screenprint [Let the Waters Bring Forth...](#) [Object 1995.0038]
- **Animal gods:** terracotta [Satyr or "Pan" figure](#) [Object 0019.063]; drawing of [images from the Temple of Eagles, Chichen Itza, Yucatan](#) [Object 2021.0010]; Félix Bonfils photograph [View of the Sphinx, Nubia](#) [Object 2015.0599]; Bambara [Chiwara](#) headdress [Object 1970.263]; and Rambharos Jha's painting [Snake Goddess](#) [Object 2017.0715]
- **Fertility/harvest rituals:** Yoruba [\[Headdress for Gelede\]](#) [Object 1969.1030]; Bambara [Chiwara](#) headdress [Object 1970.263]; and Abelam [yam mask](#) [Object 2006.0009]

## Pairings and Groupings cont.

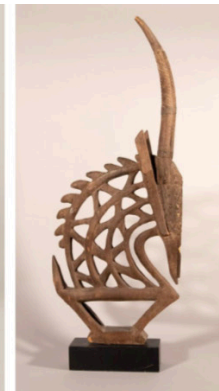
- **Botanical representations:** Fritz Eichenberg's wood engraving [The First Seven Days](#) [Object 1996.0015]; Huichol yarn paintings by Felipe Gonzales [Object [2017.0707](#)] and by an unidentified artist [Object [2017.0705](#)]; Brandon Lazore's paintings [Haudenosaunee Man/Two Worlds](#) [Object 2022.0003] and [Gaya•neñ•hsä•gó•neh](#) [Object 2022.0004]; Robino Ntila's late screenprint [Mti wa Matambiko](#) (tree for prayers) [Object 2012.0067]; Henry Likonde's late watercolor [Traditional Doctor](#) [Object 2012.0061]; Chinese jade [Carved mountain landscape with monks](#) [Object 2006.0038]; Kangxi period porcelain [temple vase](#) [Object 2001.0027]; Naresh Kumar Paswan's ink painting [Surya \(Sun God\)](#) [Object 2020.0015]; and Peter B. Jones's stoneware sculpture [Medicine](#) [Object 2023.251]
- **Plant materials:** Henry Hunt's carving [Orca](#) [Object 1967.339]; Akimel O'odham (Pima) baskets [Objects [2006.0016](#) and [2006.0017](#)]; Ronni-leigh Goeman and Stonehorse Goeman's woven basket [Words That Come Before All Else – Thanksgiving Address](#) [Object 2022.0001]; Senufa [Drum](#) [Object 1970.923]; Yoruba [Headdress for Gelede](#) [Object 1969.1030]; Bambara [Chiwara](#) headdress [Object 1970.263]; Abelam [yam mask](#) [Object 2006.0009]; Abelam [Canoe Prowhead](#) adorned with hornbills [Object 2006.0014]; and crocodile-adorned [Headrest](#) from Papua, New Guinea [Object 2006.0010]
- **Medicine:** Henry Likonde's watercolor [Traditional Doctor](#) [Object 2012.0061]; and Peter B. Jones's stoneware sculpture [Medicine](#) [Object 2023.251]
- **Mineralogical materials:** terracotta [Satyr or “Pan” figure](#) [Object 0019.063]; Chimú [stirrup pot with bird](#) [Object 1972.069]; Nazca [Volute beaker](#) [Object 0040.132]; terracotta [Votive figure of Indra, god of rain](#) [Object 1966.1087]; jade [Carved mountain landscape with monks](#) [Object 2006.0038]; Peter B. Jones's stoneware sculpture [Medicine](#) [Object 2023.251]; and Kangxi period porcelain [temple vase](#) [Object 2001.0027]



[Orca](#), Henry Hunt, Kwakwaka'wakw [Object 1967.339]



[Stirrup pot with bird](#), unidentified artist, Chimú [Object 1972.069]



[Bambara Chiwara, male](#),  
unidentified artist, Bambara  
[Object 1970.263]



[Votive figure of Indra, god of rain](#), unidentified  
artist, Village of Naurangabad [Object 1966.1087]

# 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).

There is an in-depth Art, Ecology, and Climate Project-produced teaching guide to Ronni-leigh Goeman and Stonehorse Goeman’s woven basket [\*Words That Come Before All Else – Thanksgiving Address\*](#) (Haudenosaunee; early 21st-century; black ash, sweetgrass, moose hair, moose antler; Object 2022.0001).

Many more works featured across the Ecology and Climate Galleries evoke or depict different spiritual investments in nonhuman elements of the planet and universe.



[\*Words that Come Before All Else - Thanksgiving Address\*](#), Ronni-leigh and Stonehorse Goeman [Object 2022.0001]



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