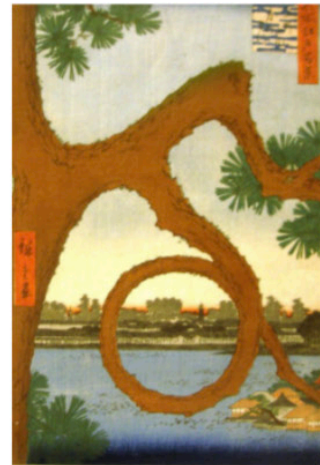


E-Museum Teaching Guide
Plant and Plantings



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Introduction

Plants are critical to the existence of every ecosystem and every culture, both as agents of biodiversity and as sources of food, oxygen, shelter, and materials. Humanity's destruction of global plant mass and biodiversity—through deforestation, climate change, and pathogen pollution—is a leading cause of the unfolding mass extinction event that may eventually make human life unsupportable on Earth. Because humans are so entangled with plants, the modern history of plants is more cultural than it is biological. Plants' and humans' geographic mobility over time reflects how global histories of knowledge sharing, trade, medicine, empire, and capitalism have entwined with local ecosystems and with climate. In the ways that individuals and cultures aesthetically arrange and ecologically manage plants—that is, in the practices of *planting*—lie complex cultural, national, and global histories of taste, fashion, belief, development, experimentation, use, overuse, and conservation.

As botany affords new insights into plants, plants also challenge social, religious, and philosophical beliefs. When Erasmus Darwin (Charles Darwin's grandfather) published *The Loves of the Plants* in 1791, his poetic descriptions of how various flowering plants reproduce—descriptions that relied on gendered plant parts according to the tradition of Linnaeus—highlighted just how many versions and gendered configurations of “love” can be found in nature. More recently, as scientists have learned more about *mycorrhizae*, underground systems of communication and nutrient-sharing between plants and fungi, plants have begun to expand our thinking about what constitutes “intelligence” and to challenge notions of discrete organisms and species. As a character in Richard Powers's novel *The Overstory* (2018) puts it, “There are no individuals in a forest, no separable events...forests [are] enormous spreading, branching, underground super-trees.”

The “Plants and Plantings” e-museum brings together diverse artworks from the Syracuse University Art Museum's collection that represent or evoke botanical growth, overgrowth, arrangement, management, and

harm. The works in this e-museum can provoke you to think critically about how different works use images of botanical growth to create, represent, or reflect on plants' ecological entanglements with other kinds of life. What happens when things that grow in the ground become an artwork's figure rather than *its* ground? To help focus your discussion on this question, we have tried as much as possible to privilege works that depict identifiable types of plants or trees, or specific types of plant biomes. Some of the plant species represented in the e-museum are edible, poisonous, considered invasive or weeds in some areas, carry symbolic significance, contain fibers valued for textiles or construction, or have become endangered due to deforestation, pollution, climate change, or disease. Most of the e-museum consists of botanical prints, images of lush habitats in architectural ruins, objects composed of plant fibers or bearing floral motifs, and representations of ornamental horticultural practices (gardening, topiary, arboreal avenues, synthetic greenery). While the Plants and Plantings e-museum does not include any artworks that depict agriculture related to food production (see the Art, Ecology, and Climate Project's “Food Systems” e-museum for these) or that directly reference deforestation (see the Project's “Extraction” and “The Anthropocene” e-museums for these), you will find several images here of agriculture related to textile-making.

Keywords: *plants, roots, branches, trees, plant fibers, textiles, botany, gardens, gardening, horticulture, avenues, forests, hedges, arbors, vegetables, fruit, flowers, wildflowers, blooms, weeds, invasive species, endangered species, extinction, biome, growth, overgrowth, regrowth, cultivation, blooming, flowering, decay, floral motifs, arboreal motifs, ruins, botanical print, still life, landscape*

Teaching Strategies: General Questions

Individually and collectively, the works in the gallery can help students think critically about how different artworks represent, comment on, and shape ideas and feelings about:

- Specific types or species of trees, plants, and flowers
- How various cultures rely on, use, harm, and conserve trees, plants, and flowers
- How plants are entangled with each other and with other elements of an ecosystem (air, water, soil, animals, weather, climate)
- Histories of power, exploitation, and inequity that can be traced through botanical history
- Different aesthetic traditions around plants, plant parts, or specific plant biomes
- Different horticultural and gardening practices and the cultural values, beliefs and concepts bound up with them
- Scientific study of and experimentation with plants
- Conceptual, political, and spiritual investments in plants as symbols or metaphors (including as metaphors of growth, overgrowth, regrowth, cultivation, blooming, flowering, decay)
- Plants as life-forms (including as “intelligent” life-forms)

Each of these bulleted points can easily be converted into a general discussion prompt for a specific artwork by prefacing it with the phrase “How does this artwork represent (or comment on, or shape ideas about, or prompt feelings about)...?”



The fairest blossoms of Japan- a pretty maid in the Kabota iris garden, near Omori, Japan, Underwood & Underwood [Object 2001.0119]

Ecological and Cultural History

Introducing more specific ecological and cultural context for the plant species, place, or biome that an individual artwork references can transform how students experience the work and provoke thoughtful discussion of how its significance might have changed over time. Given the focus of the e-museum, we tried to choose artworks whose plant species are identifiable (e.g., American Elm) or whose cultural classification is specified in the work's title (e.g., "weed"). We encourage you to ask your students how the meanings or aesthetic experiences of a particular botanical artwork alter based on knowing the ecological history or status of the plant or type of planting it depicts. Here are two examples of how offering a history of ecological and cultural entanglement related to an artwork can open up the artwork for interpretation:

Alfredo Zace's 1940 lithograph [Henequen Plant](#) [Object 1975.033] depicts the processing of long, thin leaves harvested from *Agave fourcroydes*, a fibrous plant indigenous to the Yucatán state in southern Mexico. Fibers extracted and dried from *Agave fourcroydes* leaves, known as henequen or sisal, can be used in twine and rope-making, as well as in textile weaving.

Prior to Spanish colonization, indigenous Maya peoples in Mexico had used henequen for generations to make fabrics, ropes, hats, and decorations (some of their descendants continue to do so today). Beginning in the 1880s, however, land in the Yucatán suitable for growing *Agave fourcroydes* was confiscated from Maya peasants, and a thriving henequen industry was born, mainly to meet global marine industries' booming demand for rope. Maya peoples displaced from their lands by the henequen industry were typically relocated and forced to work on exploitative "henequen haciendas," plantations devoted to cultivating and processing henequen that relied on contract slavery for their labor force. The peak of the henequen industry was between 1898-1915, a period begun when the Spanish-American War disrupted supplies of rope-making hemp from the Philippines. An industry that had already begun to decline as a combined result of the Mexican Revolution in 1910 and the global depression of the 1930s, however, imploded in the 1940s—not long after this lithograph was created—when new synthetic fibers like nylon took over the rope-making industry during World War II. By the 1950s, henequen haciendas were abandoned, and the industry essentially disappeared.

The wealth concentration produced historically by the henequen industry remains the chief reason that while the average wealth in the Yucatán is higher today than the national average for other Mexican states, the percentage of the population living in poverty is also higher

than the national average. While *Agave fourcroydes* plants are native to the Yucatán, the profitability of the henequen industry also proved ruinous to the region's biodiversity and to the quality of the soil, as it caused widespread deforestation and converted regional agriculture into a monoculture. At the industry's height, 60% of the Yucatán had been cleared for henequen plantations, while more than 70% of all arable land in the Yucatán was devoted to henequen cultivation.

Discuss with your students how knowing more about the entwined geopolitical and ecological history of henequen affects their interpretation of Zace's lithograph. Which elements of the composition, if any, do they see rendering an ecological commentary, either intentionally or unintentionally, on the part of the artist? A political commentary? An environmental justice commentary? Also have students reflect on what parts of henequen cultivation and processing are/aren't referenced in the composition and how this affects their answers to these questions.



[Henequen Plant](#), Alfredo Zace [Object 1975.033]

Ecological and Cultural History cont.

Liliane DeCock-Morgan took the gelatin silver photograph [Trees and Canal, Near Damme, Belgium](#) [Object 2007.0080] sometime around 1980, while on a trip to Belgium, the country where she was born and where she had lived until she was 21. DeCock-Morgan resided for most of her life in the United States, where she worked for decades as an assistant to the famed American landscape photographer Ansel Adams.

DeCock-Morgan's photograph captures parallel lines of evenly spaced poplar trees planted alongside the towpath that fronts a 10-mile canal near Damme, in the Flanders region of Belgium. The canal dates to the 1810s, when Napoleon had it built so that he could move troops and military equipment overland, without alerting the British navy. The trees that line the towpath's outside edge (away from the water) served a practical purpose in addition to adding ornament, as they provided shade to horses and mules used to pull barges down the canal. The trees lining the inside edge of the canal path (next to the water) were put in for ornament sometime after World War II, by which time the canal was no longer operational for shipping and its towpaths were used more for exercise. Today, the avenues along the Damme towpath remain popular destinations for walking and cycling.

A double line of evenly spaced trees creates an "avenue." Avenues of trees of the same species were a design element that became popular in France, Holland, and Belgium after the late seventeenth century, when wealthy landowners used them to mark the approaches to their homes. British gardeners in the late eighteenth century often rejected formal avenues as landscape design elements on account of these Continental European associations, as well as for their perceived artificiality, and their emergent cultural preference for design schemes that did not appear to coerce directions of movement or looking. Nevertheless, avenues have remained an element of formal, geometrical garden and landscape design in northwestern European public landscape projects ever since the late seventeenth century, including for urban roadways (hence, why, in English, the term "avenue" has become nearly synonymous over time with "street").

Poplars, the tree species used for the avenue in this photograph, are native to temperate regions of northern Europe, including Belgium,

and have long been prized by horticulturists for their ability to grow quickly, their resistance to disease, and their straight vertical growth. They are valued in more recent years for the key role they can play in a local ecosystem, on account of their beneficial role in maintaining water and carbon cycles, as well as their capacity to host many types of insects and to develop symbiotic relationships with soil fungi. Poplars along the canal that runs near Damme typically get replaced each century, which means that the trees that comprise the outside row of poplars in DeCock-Morgan's 1980s photograph were likely one or more generations removed from their 1810s originals.

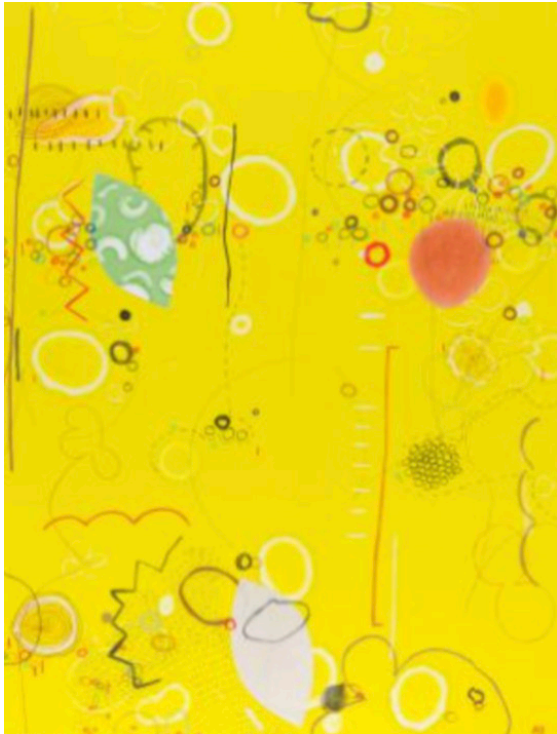
Have your students discuss the complexity of the poplars in DeCock-Morgan's photograph as ecological objects. What factors over time—geopolitical, cultural, ecological, practical, aesthetic—combined to determine their existence in this location and in this configuration? Which of those factors do you think were most operative (consciously or unconsciously) in DeCock-Morgan's decision to photograph them, and to do so using the framing, the angle, and depth of field she employs? "Ecology" sometimes gets defined as the study of the relations and dynamics through which different components of a habitat interact and dwell with one another. Using that definition, what kinds of ecological relations does this photograph make visible or encourage?



[Trees and Canal, Near Damme, Belgium](#), Liliane DeCock-Morgan [Object 2007.0080]

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:



Rayless Golden Rod II, Emmi Whitehorse [Object 2022.0005]

Navajo (Diné) artist Emmi Whitehorse's abstract monotype print [*Rayless Golden Rod II*](#) [Object 2022.0005] takes its name from a perennial plant commonly found in the dry rangeland areas of the southwestern United States, including in the parts of central New Mexico where Whitehorse was born, raised, and still resides. Whitehorse's parents raised sheep, and Whitehorse became intimately familiar with the local landscape and ecosystem while shepherding. "Rayless goldenrod" is vernacular for *Haplopappus heterophyllus*, a shrub which is toxic to grazing animals and livestock, including sheep, who will start to eat when they cannot

find other forage. Though animals that ingest the plant's toxins can be treated, the toxins can prove deadly, and so farmers in New Mexico often employ herbicides to control its germination and spread. Rayless goldenrod is a food source for certain birds, and it is visited by insect pollinators.

Though Whitehorse considers her art apolitical, she joined a collective of contemporary Native American artists in the 1970s whose goal was to resist the representational expectations that culture often places on Native artists (cultural expectations that come both from within and without Native American communities). In Whitehorse's case, she leaned into abstraction as an artist, though she also cites the abstract aesthetics of traditional Navajo weaving as an artistic inspiration.

Have students discuss the ideas, associations, or feelings they see *Rayless Golden Rod II* evoking towards its titular plant and its place in the ecosystem. How does knowing Whitehorse's background as a shepherd affect their answer? What about her alliance historically with other Native American artists who collectively sought to defy the expectations for "Native" art? What about her specifically Navajo (Diné) heritage? On multiple occasions, Whitehorse has cited the importance of the Navajo idea of Hózhó, or harmonious beauty and balance, to her artistic practice, and yet the titular subject of this work is a living, regionally indigenous organism that is toxic to almost every domesticated animal that humans raise as livestock. What do you make of this?

Artist, Artistic Process, and Audience cont.

[Ginkgo Maiden Hair Tree](#) [Object 1965.0008] is a tall, narrow, woodcut print created in 1964 by the Ukrainian-American artist Jacques Hnizdovsky. Trained as an artist in multiple media in Eastern Europe, Hnizdovsky emigrated to the United States when he was 34, in 1949, following World War II. Though Hnizdovsky's subjects before emigration were usually human, his artworks after he arrived in the United States focused on nonhuman subjects—animals and trees especially. One explanation offered for this turn is that the then-impooverished Hnizdovsky could not afford live models; another is that his difficulties learning English as an adult drew him to nonhuman subjects, with whom he did not need to converse. Regardless, he devoted much of his career to creating prints of animals, plants, and trees, often specific, individual animals, plants, and trees he encountered in zoos and parks, where he drew from life.

Ginkgo Maiden Hair Tree depicts an example of the oldest known tree species, *Ginkgo biloba* (known vernacularly as “the maidenhair tree”). *Ginkgo biloba* survived the fifth mass extinction event 65 million years ago; the species is potentially as ancient as 170 million years. In the modern world, these “living fossils,” as botanists sometimes refer to them, have proven highly resistant to urban pollution and to most insects and fungi. This has made the tree a favorite among urban landscapers and horticulturists for more than a century, including in New York City, where Hnizdovsky lived. As of 2023, nearly 10% of all of the trees in the borough of Manhattan were Ginkgo trees.

Originally associated with China and Japan (gingko derives from the Japanese), where gardeners prized the species for ornamental gardens around temples, *Ginkgo biloba* spread to other parts of the world in the eighteenth century through European plant collecting and gardening practices along global trade routes. Because of centuries of deforestation in Japan and China, however, one effect of this botanical diaspora has been that most ginkgo trees growing in the world today are cultivated rather than wild. Though famed for its ecological adaptability as a

species, *Ginkgo biloba* has become a cultural survivor.

Have your students discuss how knowing more about Hnizdovsky and about ginkgoes affects their interpretation of the print. Why might ginkgoes as a species have appealed to Hnizdovsky, on account of his own personal history? What kind of ecological relationship to the tree does the print foster (consider here the decision to depict just one tree, as well as to do so in such an unusually tall and narrow composition)? What season of the year do they think is represented by this print? Might that be significant biographically? Why?



[Ginkgo Maiden Hair Tree](#), Jacques Hnizdovsky
[Object 1965.0008]

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 do the style and colors of this artwork 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 the artist making about what to include and not to include in the image? What about the angle they capture? How do these compositional choices contribute to your sense of the kind of ecological statement you see artwork making (or failing to make) about the plant or planting practice it depicts? Specific to photographs, what elements of the composition seem out of control of the photographer? In what ways are any of the subjects of the photograph also its creators?
- To what extent is a single plant, planting, or group of plants the “figure” of this artwork? How does that matter to how you are interpreting this artwork's ecological project or significance? What constitutes the background of this artwork, and are there any plants and plantings that are a part of that background? What's the relation between the figure and background? In the case of works that depict multiple plants, do these plants carry a different status or seem to serve different functions compositionally?
- What is most representational about this artwork? What is most abstract? What things does it make most distinct and indistinct? How do your answers to any of these questions affect your sense of the artwork's ecological significance or project?
- Are there elements of this artwork that seem symbolic? How so?



Detail of [Batik cloth with bird & floral motifs], unidentified Indonesian artist [Object 1988.257F]

Pairings and Groupings

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

- **American botanical photographs:** Edward Steichen’s [Sunflower](#) [Object 1995.0760.06]; Barbara Morgan’s [Funkia Leaf](#) [Object 1984.159]; Wynn Bullock’s [Half an Apple](#) [Object 2007.0023]; Michael A. Smith’s [Lettuce Number 2, New Jersey](#) [Object 2007.0058]; Lloyd Ullberg’s [Xanthorhoea, Strybing Arboretum](#) [Object 2021.0116]; Olivia Parker’s [Shell Beans](#) [Object 2007.0021.06]; Tom Baril’s [Calla Lily](#) [Object 2011.0318.03]; and Sheila Pinkel’s [X-Ray #4 \[Artichoke\]](#) [Object 2015.0253]
- **Native American botanical arts:** Emmi Whitehorse’s monotype [Rayless Golden Rod II](#) [Object 2022.0005]; Akimel O’odham artist’s woven [basket](#) [Object 2006.0018]; and Ronni-leigh Goeman and Stonehorse Goeman’s basket [Words That Come Before All Else – Thanksgiving Address](#) [Object 2022.0001]
- **Japanese botanical prints and photographs:** Kazumasa Ogawa’s collotype [Lotus](#) [Object 1986.501]; Kazumasa Ogawa’s photograph [Imo-se-yama](#) [Object 1992.574]; Keinen Imao’s woodcut [Yellow Bird on Red Flowers](#) [Object 2011.0021]; Yozo Hamaguchi’s mezzotint [Cluster of Grapes](#) [Object 2015.0529]; and Kazutoshi Sugiura’s screenprint [Iris No. 8](#) [Object 2015.0604]
- **Mid-twentieth-century still lifes:** Yozo Hamaguchi’s mezzotint [Cluster of Grapes](#) [Object 2015.0529]; Aaron Bohrod’s oil painting [Red Cabbage](#) [Object 1962.005]; Ryonosuke Fukui’s print [Nature Morte, Cocoon and Bulb](#) [Object 1966.207]; Beth Van Hoesen’s print [Carrots](#) [Object 2009.0071]; Mark Adams’s print [Peaches in Silver Bowl](#) [Object 2009.0104]; and Ben Schonzelt’s lithograph [Tangerine Sugar](#) [Object 1982.265]
- **Trees of America:** Catryna Ten Eyck’s screenprint [American Elm #1](#) [Object 1972.023]; George A. Tice’s photographs [Oak Tree, Holmdel, N.J.](#) [Object 2007.0084] and [Sycamore Tree, Patterson, New Jersey](#) [Object 2007.0055]; Berenice Abbott’s photograph [Florida Spanish Moss](#) [Object 1981.2611]; Leopold Hugo’s [photograph of a Torrey pine tree in California](#) [Object 1981.1780]; Lloyd Ullberg’s photograph [Study of bristlecone pine tree, Mt. Wheeler, Nevada](#) [Object 2021.0117]; Herbert J. Seligmann’s photograph [Birch trees](#) [Object 2018.0298]; Jacques Hnizdovsky’s woodcut [Ginkgo Maiden Hair Tree](#) [Object 1965.0008]; and Sam Van Aken’s [Tree of 40 Fruit](#) (growing on the Shaw Quadrangle at Syracuse University) [Object 2014.0072]
- **Protected/endangered species:** Leopold Hugo’s [photograph of a Torrey pine tree in California](#) [Object 1981.1780]; Todd Webb’s photograph [Baobab Tree, Rhodesia, 1958](#) [Object 1981.2095]; and Lloyd Ullberg’s photograph [Study of bristlecone pine tree, Mt. Wheeler, Nevada](#) [Object 2021.0117]
- **Weeds/wildflowers:** Emilo Sanchez’s lithograph [Flores de Campo](#) [Object 2010.0159]; Emmi Whitehorse’s monotype [Rayless Golden Rod II](#) [Object 2022.0005]; Graham Everden’s print [Water Lilies](#) [Object 1995.0165]; and George A. Tice’s photograph [Oak Tree, Holmdel, N.J.](#) [Object 2007.0084]
- **Artificial/natural growth:** Utagawa (Ando) Hiroshige’s woodcut [Moon Pine, Ueno](#) [Object 1967.1521]; unidentified Japanese artist’s photograph of [a topiary pine tree shaped like a ship](#) [Object 1990.637]; Joe Maloney’s photograph [Asbury Park, N.J.](#) [Object 2017.0704.04]; Lloyd Ullberg’s photograph [Study of bristlecone pine tree, Mt. Wheeler, Nevada](#) [Object 2021.0117]; W. Eugene Smith’s photograph [Hitachi Building](#) [Object 1985.248]; Paul Almásy’s photograph [A contemporary courtyard garden, Africa](#) [Object 2021.0346]; and Sam Van Aken’s [Tree of 40 Fruit](#) (growing on the Shaw Quadrangle at Syracuse University) [Object 2014.0072]

Pairings and Groupings cont.

- **Overgrowth:** Giovanni Paolo Panini's oil painting [\[Fantastic landscape with ruins and figures\]](#) [Object 1969.0010]; Frederich Christian Klass's etching [\[Romantic landscape\]](#) [Object 1970.047]; Francis Frith & Co.'s photograph [\[Tintern Abbey\]](#) [Object 1981.3387.21]; Robert MacPherson's photograph [Ruins with Orchard, Rome](#) [Object 2018.0278]; Berenice Abbott's [photograph of a weeping willow tree covered in Spanish moss](#) [Object 1981.2611]; George A. Tice's photograph [Oak Tree, Holmdel, N.J.](#) [Object 2007.0084]; and Robert Giard's photograph [Windmill](#) [Object 2007.0022.02]
- **Care/tending/planting:** Winslow Homer's engraving [Spring Farm Work—Grafting](#) [Object 1988.351]; Grant Wood's lithograph [Tree Planting Group](#) [Object 1990.132]; Leonard Pytlak's screenprint [Watering Time](#) [Object 2005.0164]; and Todd Webb's photograph [Botanist, Ghana](#) [Object 1981.2102]
- **Tree-lined roadways:** unidentified Japanese artist's photographs [Imaichi Road Nikko](#) [1986.323] and [Bamboo Grove, Kioto](#) [Object 1989.169]; Leopold Hugo's photograph of [palm trees lining a road](#) [Object 1981.1663]; Berenice Abbott's photograph of [Australian pines lining a roadway in Florida](#) [Object 1981.2777]; and Liliane DeCock-Morgan's photograph [Trees and Canal, Near Damme, Belgium](#) [Object 2007.0080]
- **Japanese gardening and floristry:** Kameido Umeyashiki's woodcut [Plum Garden at Kameido](#) [Object 1967.1522]; Kobayashi Kiyochika's woodcut [Sumida River](#) [1989.141]; Utagawa (Ando) Hiroshige's woodcut [Moon Pine, Ueno](#) [Object 1967.1521]; Ueno Hikoma's photograph [\[Garden\]](#) [Object 1992.287]; unidentified Japanese artists' photographs [\[Flower arranging\]](#) [Object 1990.653] and [a topiary pine tree shaped like a ship](#) [Object 1990.637]; Kusakabe Kimbei's [Prince Hotta's Garden at Tokyo](#) [Object 1987.289]; Underwood & Underwood's stereograph [The fairest blossoms of Japan- a pretty maid in the Kabota iris garden, near Omori, Japan](#) [Object 2001.0119]; and Hide Kawanishi's woodcut [Stone Garden](#) [Object 1959.049]
- **Comparative horticulture:** Francis Seymour Hayden's print of London's [Kensington Gardens](#) [Object 1963.0593]; Ueno Hikoma's photograph of [a small Japanese garden](#) [Object 1992.287]; unidentified artist's photograph of a Portuguese [garden in the Azores](#) [Object 1981.3401.21]; and Paul Almásy's photograph [A contemporary courtyard garden, Africa](#) [Object 2021.0346]
- **Abstraction:** Gabor Peterdi's etching [Big Garden](#) [Object 1969.2142]; Joan Miró's lithograph [The Garden of Miró](#) [Object 1980.502]; and Emmi Whitehorse's monotype [Rayless Golden Rod II](#) [Object 2022.0005]
- **Golf courses:** W. Eugene Smith's photograph [Country Club Golf Course, Pittsburgh](#) [Object 1985.268] and Joe Maloney's photograph [Asbury Park, N.J.](#) [Object 2017.0704.04]
- **Textile-manufacturing, 1870-1960:** Matsuchi Nakajima's photograph [Interior View of Kanegafuchi Cotton Works](#) [Object 1997.0146]; unidentified Japanese artist's photograph [Cotton](#) [Object 1987.219]; Alfredo Zace's lithograph [Henequen Plant](#) [Object 1975.033]; and Todd Webb's photograph [Sisal Drying, Tanganyika](#) [Object 1981.2105]
- **Botanical patterns and motifs:** Ming dynasty copper and enamel [cloisonné dish](#) [Object 2003.0229]; unidentified artist's photograph of an [architectural detail on a column in a cathedral in France](#) [Object 1981.3389.01]; [glass vase in the shape of a pineapple](#) [Object 1996.0264]; Louis Comfort Tiffany [glass vase with an ivy motif](#) [Object 0040.196]; Indonesian [batik cloth with bird and floral motifs](#) [Object 1988.257F]; Persian embroidered [Bokhara Linen](#) [Object 1962.257]; and unidentified Fulani artist's calabash [\[Bowl\]](#) [Object 1969.1185]

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

- Barbara Morgan, [Funkia Leaf](#) (photograph; American; 1950)
- Sheila Pinkel, [X-Ray #4 \[Artichoke\]](#) (photograph; American; printed 2015)
- Edward Steichen, [Sunflower](#) (photograph; American; c1920)
- Ronni-Leigh Goeman, [Words That Come Before All Else – Thanksgiving Address](#) (woven basket; Haudenosaunee; 2021)
- W. Eugene Smith, [Country Club Golf Course, Pittsburgh](#) (photograph; American; circa 1956)
- Joe Maloney, [Asbury Park, NJ](#) (photograph; American; 1979)

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 photographs, consult the relevant AEC Project-produced teaching guide on the Project’s webpage. The relevant guide is listed in parentheses after the work:

- Leopold Hugo, [\[Torrey pine\]](#) (The Anthropocene)
- Francis Frith and Co., [\[Tintern Abbey, West\]](#) (Bewilderment)
- Robert Giard, [Windmill](#) (Bewilderment)

More images of plants and plantings, and growth and overgrowth, can be found in other Art, Ecology and Climate Galleries, including “Food Systems,” “Water Use,” and “Wilderness and Wildness.”



[X-Ray #4 \[Artichoke\]](#), Sheila Pinkel [Object 2015.0253]

Plant and Plantings

Further Reading on Art, Plants, and Plantings

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