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Foundations in Art: Theory and Education

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Foundations in Art: Theory and Education

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Geoethics in Art: Theory and Education

Ying Kit Chan
University of Louisville

Against the backdrop of a deteriorating global environmental and social justice crisis, this paper seeks to introduce the concept of Geoethics and its viability as a comprehensive theme in art. This paper presupposes that contemporary art making may serve as an agent for social transformation and discusses how geoethics may serve as a framework in contemporary art practices, as well as in art education, providing meaningful topics in studio art exercises at all levels.

According to the International Association for Promoting Geoethics (IAPG), “Geoethics consists of the research and reflection on those values upon which to base appropriate behaviors and practices where human activities intersect the Geosphere. Geoethics addresses the ethical, social, and cultural implications of Earth Sciences research and practice, providing a point of intersection for Geosciences, Sociology, and Philosophy.”¹ The etymology of the word geoethics is unambiguous: the prefix *geo* means “the earth” and the word *ethics* is derived from the Ancient Greeks word *ethos* meaning “character, moral nature.” Geoethics, thus, denotes the required moral attitudes and responsibility toward the earth and its inhabitants. For the International Association for Promoting Geoethics (IAPG), geoethics provides professional standards for geoscientists to consider when interacting with Earth systems.² The IAPG also proposes that the geoethical philosophy be expanded to all communities to develop consolidated global ethics that promotes awareness and a sense of duty to maintain and respect our geo-ecosystems.³

The IAPG has recommended Geoethics as a global concept to introduce to all communities. In this paper, I will introduce the term Geoethics as defined by the IAPG, and expand on their recommendations with my own propositions for using Geoethics as a larger theme in art making. To emphasize my position, I will introduce my personal

journey with art practices and teaching, as well as put forward and connect the related concepts which include: systems thinking; the environmental crisis; a history of environmental ethics; truth and critical thinking; and the integration of form and content. I will conclude that geoethics can be adopted in the contemporary roles of artists and art educators.

Sustainability Across the Curriculum

For four decades, I have approached art practice and teaching with a holistic understanding of all relevant subject matter. My work is inspired by environmental issues with subjects that range from the degradation of nature to urban and industrial development. However, there was a turning point that helped connect my work to other disciplines: in 2009, when I responded to our Provost's new initiative and applied for a faculty development

grant on "Sustainability Across the Curriculum." "Sustainability Across the Curriculum" is a concept of the Association of the Advancement of Sustainability in Higher Education (AASHE)⁴ based on the idea that the content of sustainability can be and should be taught in every subject. Inspired by the Piedmont/Ponderosa model,⁵ the longest-running curricular development program in sustainability, this grant included a series of workshops which gave me the chance to interact with faculty from various departments such as biology, ecology, geography, sociology, political science, history, anthropology, engineering, medicine, and law. This collaboration with colleagues from other departments afforded me the opportunity to gain insight from the scientific, sociological, and philosophical perspectives. Recipients of this grant also become members of a cohort known as the "GreenThreads," which is a resource and support group on sustainability at the university. Subsequently, I was able to develop two new special topic courses: "Media, Issues, and Sustainability" and "Art, Thinking, and Social Change." Since then, I began to integrate more environmental art and social justice content into other courses including the foundations courses that I teach.

One of the long-lasting benefits of this grant is the opportunity to meet and discuss environmental and social justice issues with my colleagues in the other disciplines, whom I now communicate with regularly.

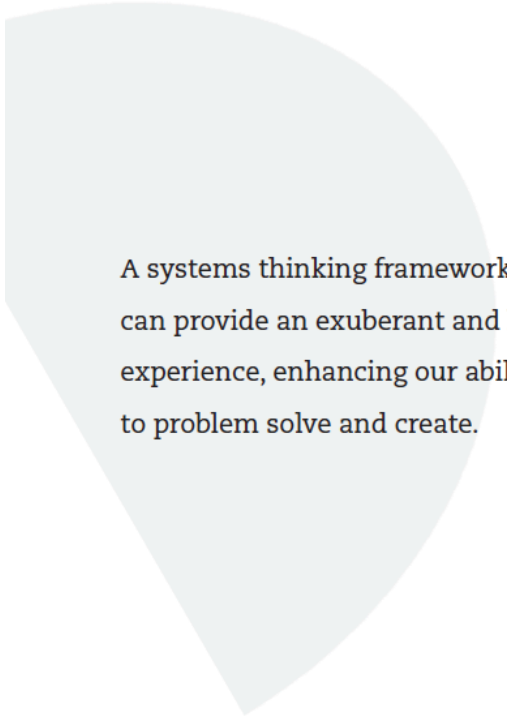
We discuss relevant and critical issues, meet at lectures and conferences, and serve on one another's department's thesis and dissertation committees. I have invited many colleagues to lecture in my classes, expanding the students' understanding of art in the context of other disciplines. I had the privilege to serve as affiliate faculty of the Social Change program, the Ann Braden Institute for Social Justice Research, and the Sustainability Education and Research Committee. Each of these service experiences continue to be extremely meaningful and inspiring. My colleagues from the other departments are passionate and knowledgeable, and our interactions provide unique and fresh perspectives on the various related subjects. Therefore, this experience has made the idea of sustainability in any discipline more accessible. Environmental-oriented mentalities can guide the curriculum choices of any and every classroom.

Systems Thinking and Border Crossing

The Sustainability Across Curriculum project has demonstrated that it is possible to think about and discuss teaching across disciplines. Systems thinking provides skills and a vision that allows us to connect seemingly unrelated conditions, conflicting beliefs and isolated events, and to evaluate the issues critically, contextually, and globally. This method encourages us to work across boundaries and

cultivate an appreciation of diversity and multiplicity in cultures and worldviews. Such a holistic perspective allows us to see the deeply underlying phenomena and detect a broader pattern in the world in solving problems and generating new ideas.

Systems thinking can also be an important tool to understand the relationship between ethics and aesthetics. Traditionally, ethics and aesthetics have been considered two separate traditional models to achieve an economy of scale.⁶ Systems thinking is a tool to resist this hyperspecialization, and offers a framework for navigating the dynamic, interconnected, and complex systems of the world. The physicist and theorist, Fritjof Capra, explained "All natural systems are wholes whose specific structures arise from the interactions and interdependence of their parts. Systemic properties are destroyed when a system is dissected, either physically or theoretically, into isolated elements." He reasoned that the whole is always different from the sum of its parts.⁷ Building from this, the American systems scientist Peter Senge resolved that humans are born with an Innate Systems Intelligence, the natural ability to perceive the world as a whole. Unfortunately, this ability is lost during early education when knowledge is divided into disparate subjects. Senge suggests that we have to recover this innate intelligence to develop compassion and connection, so we can fall in love with the world again.⁸



A systems thinking framework can provide an exuberant and liberating experience, enhancing our ability to problem solve and create.

A systems thinking framework can provide an exuberant and liberating experience, enhancing our ability to problem solve and create. As such society can accomplish much more by seeking commonality, rather than clashing over our differences. Therefore, we must not separate aesthetics and ethics, and we must not separate sciences, life, and society from art.

The Anthropocene and the Great Acceleration

To further understand geoethics, we must understand the urgency of our environmental crises. On December 7, 1972, the crew of the Apollo 17 spacecraft took a snapshot of the Earth from a distance of 29,000 kilometers. This photograph is a transformative image showcasing a

brehtaking blue planet of oceans and continents partially covered by white clouds. This image is known famously as “The Blue Marble,” and has become an iconic symbol of the environmental movement. In 1990, another photograph of the Earth was taken by the Voyager 1 space probe from a record distance of six billion kilometers. Carl Sagan entitled this 0.12-pixel picture of the Earth “The Pale Blue Dot.” He famously stated, “Look again at that dot. That’s here. That’s home. That’s us.”⁹ “To me, it underscores our responsibility to deal more kindly with one another, and to preserve and cherish the pale blue dot, the only home we’ve ever known.”¹⁰

Both images remind us of our privilege to live on such a generous and beautiful planet. These images also impel us to protect our planet against the effects of human greed, exploitation and negligence. In *Pale Blue Dot*, Carl Sagan declared global warming and atmospheric pollution as potential environmental catastrophes and alerted us to the conditions of our two neighboring planets, Venus and Mars. Venus has an atmospheric temperature of nine-hundred degrees Fahrenheit due to its massive greenhouse effect and Mars has no living organisms on the surface of the planet due to an ozone hole of planetary scale. Sagan brought attention to these environmental problems and urged us to

act.¹¹ Since the industrial revolution, the condition of the Earth has progressively declined with the onset of climate change, air pollution, plastic waste, chemical and nuclear contamination, deforestation, mass extinction, and the loss of biodiversity.

As early as the nineteenth century, a new geologic epoch, Anthropocene, began to emerge. The concept of Anthropocene is now frequently used in the scientific community and in popular culture to denote the time when human activity began to dominate the earth. The International Commission on Stratigraphy (ICS), the organization in charge of establishing the stratigraphic chart of geologic time, is working on the adoption of the Anthropocene as a new geologic epoch and proposed a starting date of July 16, 1945.¹² This is based on the vast acceleration of the degradation of the Earth’s geology and ecosystems, attributed both to the Industrial Revolution and the historical Alamo test explosion.¹³

We should all be alarmed that in just a few decades—a blink on the geologic timeline—we have created what scientists call “The Great Acceleration,” during which our magnificent planet has been depleted of its natural resources, pristine landscapes, and livable environments. Geoethics is not only a timely development of ethics, but an urgent call for us to embrace our Blue Marble while we still have the opportunity for change.

Environmental Ethics and Justice

To understand the current multifaceted nature of geoethics, it is important to understand the development and evolution of environmental ethics. In early environmental history, thinkers such as Henry David Thoreau and Aldo Leopold, inspired by the Romantics for the emotional experience of the sublime, admired the grandeur of wilderness and pleaded for the preservation of nature. In the 1960s, Rachel Carson, an American scientist and naturalist, devoted her life to fighting against harmful chemical applications and called for actions to save the future of the planet. Her book *Silent Spring* pioneered the modern environmental movement and continues to inspire today.

In the 1970s, Arne Næss suggested a deeper philosophical and spiritual approach to environmental issues. Næss adopted the ideas from the American transcendentalists who came before him and coined the term “deep ecology” to emphasize an ecocentric rather than anthropocentric worldview. Deep ecology contrasts the “shallow” anthropocentric worldview, which considers environmental issues only to the extent that it serves human interests.¹⁴

More recently, philosophers have realized we must further expand the outlook when analyzing environmental justice to include the realms of eco-feminism and environmental racism. Ecofeminism, a term first used by Françoise d'Eaubonne in 1974,

analyzes the effects of the oppression of women to draw a connection between social domination and the domination of nature.¹⁵ Similarly, environmental racism examines the unequal distribution of environmental and social benefits and burdens. Often, the poor and persons of color are marginalized and blocked from access to resources. One such example of environmental racism is the “Cancer Alley” which is located in the southern Louisiana parishes along the lower Mississippi River. This corridor contains roughly one hundred and fifty oil refineries, plastic plants, and chemical facilities, and the residential community is primarily African American. U.N. human rights experts recently cited these petrochemical plants as an example of environmental racism that threatens the human rights of those who live there.¹⁶

We must recognize the unequal burdens faced by different countries, regions, communities, and individuals. Environmental ethics must integrate ethical thinking with social justice, and incorporate the positions of ecofeminism, environmental racism, and other ecological perspectives. Geoethics considers these threats of domination: both human domination of the planets and all other species, as well as human’s dominations of other humans.

Art for Social Change

To critique the injustice in our society, artists began to create social commentary works. Beginning in

seventeenth century Europe, artists such as William Hogarth, Jean-François Millet, and Käthe Kollwitz began to critique social and political conditions. During the turbulent period in the first half of the twentieth century, artwork by German Expressionists and Mexican muralists depicted the struggle of the oppressed people. In 1937, *Guernica* by Pablo Picasso became an iconic symbol to represent the destruction and suffering endured by innocent people of the Spanish town during the Spanish Civil War. During the Depression in the 1920s and 30s, many social realist artists were supported by the Works Progress Administration (WPA) and narrated the harsh life of the miners, the factory workers, and the poor. Around the same time, African-American artists of the Jim Crow and Harlem Renaissance eras such as Elizabeth Catlett, Jacob Lawrence, and James Van Der Zee, powerfully portrayed an unjust and racially segregated society.

After the Second World War, the mainstream American art scene was dominated by formalism propounded by critic Clement Greenberg and his followers. In the 1960s, environmental art, political art, and feminist art emerged as a potent force of activism and protest. At the time this form of art was often dismissed as political propaganda and has been ostracized in the mainstream art world by museum curators as well as conservative politicians.

In the recent few decades, notable progress has been made within the

style of formalism as abstract expressionism and minimalism began to wane and ethically conscious art became more accepted. In the contemporary art scene, exhibitions in major museums and biennials feature an increasing number of environmental, political, and socially charged art. In addition, new art forms such as socially engaged art have emerged. Suzanne Lacy called this artform New Genre Public Art.¹⁷ Examples include the AIDS Memorial Quilt project,¹⁸ The Guerrilla Girls,¹⁹ the REDress Project,²⁰ The Jumpsuit Project,²¹ and most recently the Legacy Museum created by the Equal Justice Initiative (EJI) founded by Bryan Stevenson.²² The United States has also seen a growing number of political and environmental artists such as Judy Chicago, Agnes Denes, Nancy Spero, Leon Golub, Elizabeth Catlett, Félix González-Torres, Barbara Kruger, Faith Ringgold, Mel Chin, Adrian Piper, Kara Walker, David Hammons, Theaster Gates, Kehinde Wiley, Kerry James Marshall, and JR.

The twentieth century witnessed a few progressive art schools, including early experiments with interdisciplinary or intermedia programs such as the Black Mountain College,²³ and the “Fresno Feminist Art Program” at the California State University at Fresno, developed by Judy Chicago in 1970.²⁴ More recently, a handful of progressive art schools began to offer undergraduate and graduate degree programs in interdisciplinary art or integrated studios. A few also offer

academic degrees with the focus of environmental issues and political activism such as the MFA program in Environmental Art and Social Practice and at UC Santa Cruz²⁵ or research initiatives such as the Art and Social Justice Initiative at Yale School of Art.²⁶ One recent experiment is the Social Practice Queens (SPQ) project which is an “educational platform that supports the integration of studio art with interdisciplinary research, community collaboration, environmental justice, and critical urbanism.” The SPQ project is an MFA program offered by the Queens College and the City University of New York (CUNY), and in partnership with the Queens Museum.²⁷

Geoethics and Compassion

Geoethics encompasses environmental ethics and social justice. The core idea of geoethics is the study of ethics, which is an understanding of morally right actions and our responsibility to others. Compassion, or the concerns for the sufferings of others, is an important virtue across many cultures and occupies an esteemed position in Eastern and Western religious traditions. Compassion is one of the noble virtues in the Buddhist and Confucian practices. The concepts of compassion and mercy are also strong elements in the Abrahamic religions of Judaism, Christianity, and Islam.

Compassion is also scientifically supported as a part of human nature. Darwinism is often misunderstood

and misused to explain the self-interested and competitive nature of human societies. In fact, the contrary is true. Charles Darwin recognized consciousness as the foundation to traditional virtues such as compassion, sympathy, and love, and considered these behaviors to be an integral part of human evolution.²⁸

Geoethics in Art

To introduce Geoethics in the classroom, we must remind our students of two important approaches: the search for truth with critical thinking, and the integration of form and content.

Truth is not always readily discernible and requires diligent and thoughtful reasoning to achieve. Appreciating and discerning factual accuracy becomes even more important in today’s culture, one that is facing an ever-increasing crisis of disinformation.²⁹ As citizens and teachers, we must consistently remind our students to seek truth by employing the critical thinking skills within the system’s thinking framework.

In his *Handbook of Inaesthetics*, the French philosopher Alain Badiou postulated that, “art itself is a truth procedure,” and “art is pedagogical for the simple reason that it produces truths.”³⁰ Badiou reiterated the four conditions for accessing truth: science, politics, love, and art. Geoethics is closely related and interlocking with each.

We have discussed many concepts and topics in promoting Geoethics in art as the viable unified vision to

connect all ethical issues and aesthetic topics. Geoethical art may appear as the traditional genres of still life, landscape, or everyday life. Geoethical art may represent our sense of wonder of the world as suggested by Rachel Carson,³¹ which contains beauty and sublime qualities. Geoethical art can also manifest in the form of biophilia attributing our love of living things, or the majestic landscapes of the geomorphological features, or the powerful forces of the storms and ocean waves within our earth systems, or the immense beauty and mystery of the universe observed by astronomy. This general appreciation of the Earth and love of all living things is embodied in the Buddhist idea of *Karunā*, roughly translated as compassion.

Geoethical art may also manifest as social and political activism, with genres such as environmental art, socially engaged art, or art for social change. Carol Becker charged artists to become public intellectuals toward an art practice of social concern and commitment.³² In his last book, *The Aesthetic Dimension*, Herbert Marcuse rightfully articulated that aesthetic form is essential to its social function, and only through the integration of form and function, can art retake possession of the agency for resistance, and offer hope for a brighter future.³³ Armed with the senses of ethics and truth, and buttressed with critical thinking, we will be able to create art that pushes boundaries and serves as an inspiration for social change.

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About FATE

Foundations in Art: Theory and Education, FATE, is a national, non-profit 501(C)(3) organization dedicated to the promotion of excellence in the development and teaching of college-level foundations courses in both studio and art history. Founded in 1977 as an affiliate society of the College Art Association (CAA), members include approximately 400 studio and art history faculty and administrators, and over 30 sponsoring institutions. The organization sponsors a national conference bi-annually, regional conferences in interim years, panel sessions at CAA and regional associations, and publishes a professional journal (FATE in Review) and a newsletter. For more information, please see the website at <https://www.foundationsart.org>.



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