From August through November 2020, artists participating in the **Land Arts of the American West** program explored Albuquerque through a series of **Art & Ecology Field Labs**.

During these Field Labs they employed an investigative **TRANSECT** to guide their movements - starting from the east atop the Sandia Mountains, then down across the city and river valley, and ending at the volcanoes on the westside of Albuquerque. They traversed not only space, but also transected the many environmental, social, geologic, economic, industrial, and political issues present. As a response to these experiences each artist produced a series of works shared here in this printed map and online at: Transecting Albuquerque - landarts2020.unm.edu

FIELD LAB SITES

Sandia Peak, Elena Gallegos Open Space, Manzano Open Space/Kirtland Airforce Base, Tijeras Arroyo, National Museum of Nuclear Science and History, International District, The Big-I, The Wheels Museum at the Railyards, Sawmill District, Old Town, Mountain View Neighborhood, Valle de Oro National Wildlife Refuge, Bachechi Open Space, Drinking Water Diversion Dam, Los Poblanos Open Space, Flood Control Infrastructure at Lower Montoyas Arroyo, Rio Rancho Development Boundaries, Petroglyph National Monument, Volcanoes and Escarpment.

LAND ARTS of the AMERICAN WEST
Art & Ecology | Department of Art | University of New Mexico

Land Arts of the American West is an Art & Ecology program at The University of New Mexico in the Department of Art. Its mission is to inspire and support environmentally and socially engaged art practices through field-based bioregional teaching, collective learning, interdisciplinary research, community collaboration, and creative forms of publication and exhibition.

landarts.unm.edu





BOMB SHELTER

An interactive sculpture designed in the shape of the first atomic bomb, "the Fat Man." This work of art can also be used as a temporary shelter. It was created to bring awareness to New Mexico's role in launching the atomic age and the growing population of people in the community without permanent shelter.



Resources:

Shelter- mysteelbridge.org

Art Street to go: abqhch.org

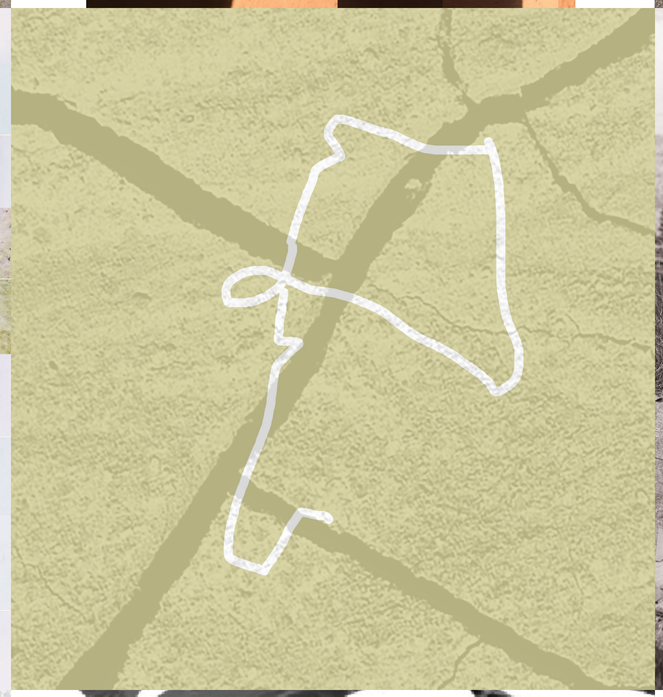
NM Crisis Line: 855-NMCRISIS

NM Coalition to end Homelessness: nmceh.org

The National Museum of Nuclear Science & History www.nuclearmuseum.org









WE ACKNOWLEDGE that we are on the unceded homelands of the Pueblo, Diné, and Apache people. We honor the land itself and those who remain stewards of this land throughout the generations and also acknowledge our committed relationship to Indigenous peoples. We commit to honoring and listening to all life that came before us. We express gratitude for the land, water, and air that sustains us.

These lands hold a history of settler-colonial violence alongside continuous Indigenous resistance and resilience. We see this acknowledgment as an ongoing dialogue that recognizes the displacement of Indigenous people. By recognizing these histories we can foster an environment for all people to feel included and valued.

As artists, we understand that a land acknowledgment is more than a statement, it is an ongoing process—one that informs and alters our practice. We invite you to begin the process of land acknowledgment with these resources:

WHAT UNCEDED HOMELANDS DO I LIVE ON?
www.native-land.ca

HOW CAN I LEARN MORE?
U.S. Department of Arts and Culture
www.usdac.us/nativeland

WHERE CAN I LEARN MORE ABOUT LAND BACK?
Native America Calling — Podcast episode 10/19/20
"Momentum for taking LAND BACK"

#HonorNativeLand
#LandBack





Find yourself in a comfortable position.
Not strenuous but alert.
Maybe you're still, maybe you're moving.

What do you h e a r ?
Is it a sound that soothes you?
Maybe it is the distant activity of your dog, cat or lizard.

Is it a sound that causes stress or anxiety?
Maybe it is a dripping faucet that you've been trying to fix for weeks.

What is the origin of that sound?
Where does the water from the dripping faucet come from?

Now feel the sound move from the outside of your body,
into your ear,
up through your brain,
matching the rhythm of your heartbeat,
let it swirl around in your stomach,
and exit back out your fingers and toes.

SHELBY ROBERTS is currently an MFA candidate in the photography program at The University of New Mexico. Her practice is oriented around ideas of relating to place, the process of healing, and human-made infrastructure. Roberts has a special interest in self-publishing and zine culture.

shelbyroberts.net
@shelbyaroberts

ALISHA ANDERSON is an MFA student in UNM's Art & Ecology program. Currently, her research-based practice focuses on energy systems and their ecological ramifications. This semester she traced systems she's entangled in by following pipes, wires, and sunlight.

alishaanderson.org
@_a_anderson

JANA GREINER identifies as a queer sculptor and interdisciplinary artist and has been working with needle and thread since they were a child. Drawn to the traditional idea of textiles being 'women's work,' Jana uses this life-long skill to create art that challenges that perspective.

@jdgreiner

KERRY COTTLE is a visual artist and MFA candidate in Painting and Drawing at The University of New Mexico. Her work is an ongoing meditation on abstraction and color theory as a method to symbolically consider, restore, and gently subvert flawed value systems.

kerrycottle.com
@kerrycottle

DANIEL HOJNACKI is originally from Chicago, IL. His photographic process is currently in a state of curiosity and flux, attempting to relay history into nuanced and abstracted quiet forms of contemplation with material experimentation.

danielhojnacki.com
@ d_hojnacki

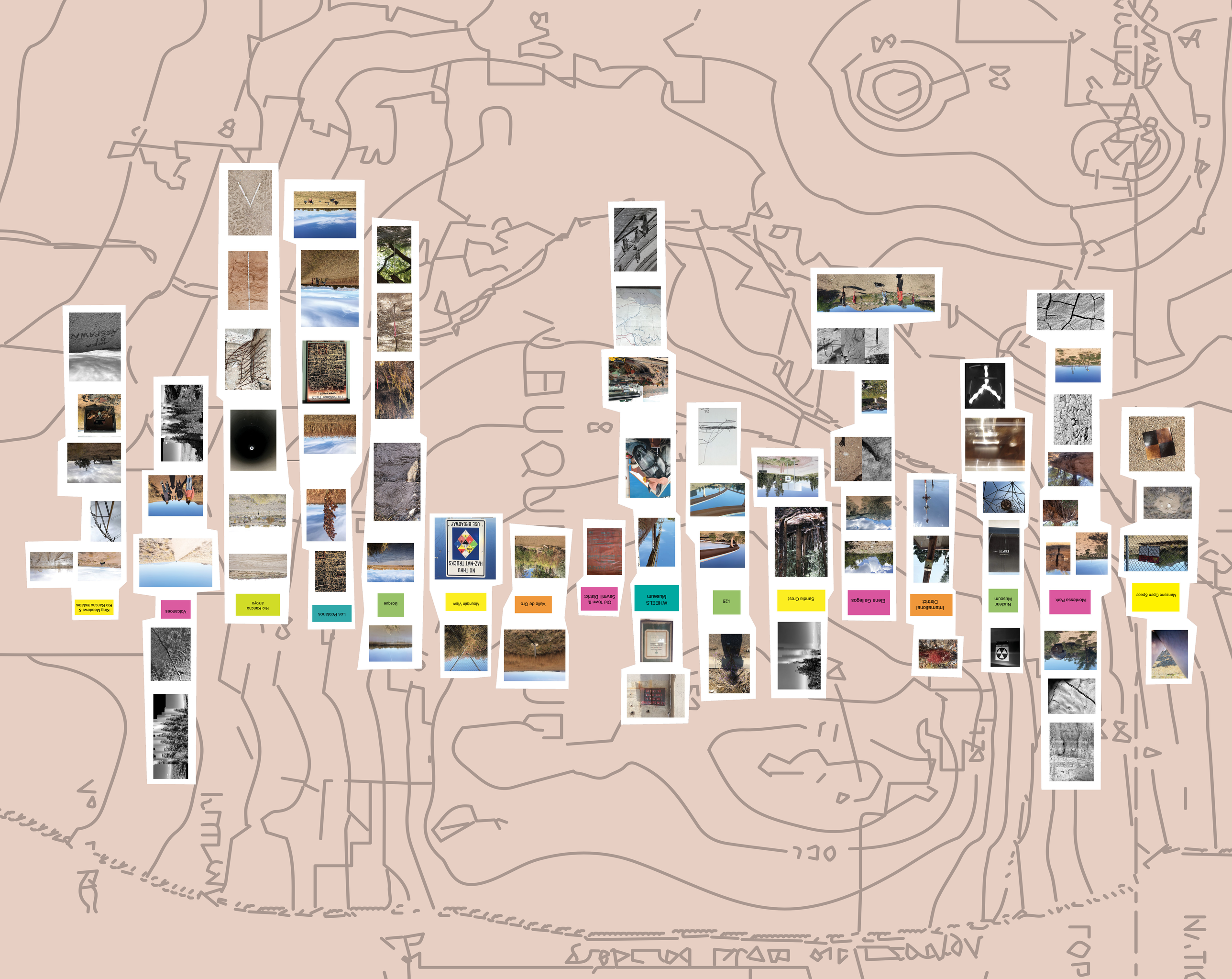
CRISTINA TADEO is an MFA candidate in Dance at The University of New Mexico. Her artistic practice is situated at the intersection of performance, environment, design, and process documentary. Her research explores the interactions of embodied practice, empathy, and ecology.

cristinatadeo.net

BRITNEY A. KING (Diné / Annishinabe Ne-l-Yah-Wahk) is a digital artist that creates audio visual re-mixes. She employs physical manipulation & sound-reactive techniques as experimental modes of re-envisioning & imagining post-colonial landscapes of identity, gender, & sexuality.

britneyaking.com
@britneyaking

MAGDALENA STERLING is a fourth year undergraduate student at The University of New Mexico. Her artistic practice includes embodied research processes, experimentation and is heavily influenced by location, environment and community. She also has experience in archival work and curation.


Mountain View
Valle de Oro
Old Town & Sawmill District
WHEELS Museum
I-25
Sandia Crest
Elena Gallegos
International District
Nuclear Museum
Montessa Park
Manzano Open Space
Volcanoes
Rio Rancho arroyo
Los Poblanos
Bosque
King Meadows & Rio Rancho Estates