

Culture & the Arts

Overviews

Abbs, P. (1974). **The Black Rainbow: Essays on the Present Breakdown of Culture**. Heinemann. How the 'arts' reflect a disintegrating and destructive world view.

Gimpel, J. (1961). **The Cathedral Builders**. Grove Pr. Important study of how 'art' and 'labour' were often combined in the Middle Ages, unlike more contemporary distinctions between 'high art' & everyday activity.

Griffin, D., ed. (1990). **Sacred Interconnections: Post-modern Spirituality, Political Economy & Art**. SUNY Pr. Postmodernism is being used in the sense of a greener alternative to modernism, not the more common, politically correct but bankrupt 'everything-is-relative-and-as-good-as-anything-else' school of thought.

Keeble, B. (1998). **Art: For Whom and For What?** Golgnooza Press.

Lane, J. (1982). **The Death and Resurrection of the Arts**. Green Alliance. An essay which roots the failings of the contemporary arts in the post-Renaissance & post-Enlightenment world view.

Lasch, C. (1980). **The Culture of Narcissism**. Abacus. The chapter on Schooling & the New Illiteracy, especially the short section on Cultural 'Elitism' & Its Critics', contains many insights.

Direct Environmental Impacts

Hickman, L. (2006). 'Are Rock Tours Bad for the Environment'. *The Guardian*. Posted @ <http://arts.guardian.co.uk/comment/story/0,,1925090,00.html>

Cultural Homogenisation & Loss of Linguistic Diversity

Abley, M. (2004). **Spoken Here: Travels Among Threatened Languages**. Heinemann.

Crystal, D. (1999). 'Death sentence'. *Guardian*, 25/10/99: G2 p2-3.)

Ostler R. (2000). 'Disappearing Languages'. *Whole Earth* Spring.

Also see:

<http://www.ogmios.org/home.htm> (Foundation for Endangered Languages)

'Placelessness': Landscape Homogenisation

Hunt, T. (2005). 'Nowhere Land'. *Observer*, March 15, 2005. Posted @ <http://books.guardian.co.uk/departments/politicsphilosophyandsociety/>

Knoke, W. (1997). **Bold New World**. Kodansha.

Kupfer, J. H. (2007). 'Mobility, Portability, and Placelessness'. *The Journal of Aesthetic Education* 41(1), Spring 2007, pp. 38-50.

Kunstler, J. (1995). **Geography of Nowhere**. Simon and Shuster. American focus but with more general relevance.

Meyrowitz, J. (1985). **No Sense of Place: The Impact of Electronic Media on Social Behaviour**. OUP.

Miller, J. (1997). **Egotopia: Narcissism and the New American Landscape**. Alabama UP. Miller's study of the physical and aesthetic degradation of American townscapes and landscapes describes what is happening in most countries.

Nairn, I. (1957). **Counter-Attack Against Subtopia**. Architectural Pr. A truly visionary work which saw that distinctive places – town centres, villages, even identifiable suburbs – were disappearing into a shapeless, indistinguishable 'subtopia'.

Relph, E. E. (1976). **Place and Placelessness**. RKP. Pioneering study that contrasts 'insideness' with 'outsideness'.

Ritzer, G. (2007). **Globalisation of Nothing**. Pine Forge Pr.

Solnit, R. & S. Schwartzberg (2002). **Hollow City: The Siege of San Francisco and the Crisis of American Urbanism**. Verso Books. Cases study of how chain stores and yuppie gentrification combine to eliminate social and physical diversity in the inner city.

Thought Police: Use & Abuse of Language

Humphrys, J. (2004). **Lost for Words: The Mangling and Manipulating of the English Language**. Hodder and Stoughton

Penny, L. (2005). **Your Call Is Important to Us: The Truth about Bullshit**. Crown

Poole, S. (2007). **Unspeak: Words are Weapons**. Abacus.

Stein, H. (1998) **Euphemism, Spin and the Crisis in Organizational Life** Greenwood Pr.

Trombulak, S. (1998). 'Wild Forests are Working Forests: Some Thoughts on the Language of Despoilment'. *Wild Earth*, Fall: 73-76.

Arts, Commercialisation & Corporate control

Frank, T. (1997). **The Conquest of Cool: Business Culture, Counterculture, & the Rise of Hip Consumerism**. University of Chicago Press

Smier, J. (2004). **Arts Under Pressure: Promoting Cultural Diversity in the Age of Globalisation**. Zed Books.

Walden, G. (2000). **The New Elites**. Penguin. Amongst other things, an attack on the 'cultural industries', who, in the name of a phoney egalitarianism, cynically purvey garbage, pandering to the lowest common denominator (see below).

Wu, Chin-Tao (2003). **Privatising Culture: Corporate Art Intervention Since the 1980s**. Verso Books. Though there is a long and often wonderful tradition of private patrons in many of the arts (and also utterly stultifying government

interventions), the balance has taken a very unhealthy shift in the modern age of corporate sponsorship and other forms of commercial trashing of the arts.

Other Enemies of the Arts

Beckwith, F. & M. Bauman, eds. (1993). **Are You Politically Correct?: Debating America's Cultural Standards**. Prometheus Books

Kimball, R. (2004). **The Rape of the Masters: How Political Correctness Sabotages Art**. Encounter Books. See also his **Experiments Against Reality: The Fate of Culture in the Postmodern Age** (I. R. Dee, 2002). The right-wing provenance of these works should not detract from the value of their critique of many cultural trends.

'Heritage Industry'

Hewison, R. (1987) **The Heritage Industry: Britain in a climate of decline**. Methuen.

See also:

<http://www.arasite.org/htage.htm>

'Dumbing Down' & the Spread of 'Stupefaction'

Evidence in the following suggests that a process of cultural degradation and moral entropy parallels the trashing of environmental systems. Part of this process is the spread of a self-indulgent and infantile culture. In this nation of dumbed down 'nitwits', individuals demand ever more rights but shirk responsibilities, living only for the present, with no notion of the future and only contempt for the past. Indeed, in extreme cases, people become nothing more than helpless victims dependent upon a whole array of therapeutic aids.

Adams, T. (2007). 'The new age of ignorance'. **Observer**, July 1, 2007. Posted @ <http://observer.guardian.co.uk/review/story/0,,2115519,00.html>

Belasco, W. & P. Scranton, eds. (2001). **Food Nations: Selling Taste in Consumer Societies**. Routledge. Food and diet too can be dumbed down.

Dalrymple, T. (2005). **Our Culture, What's Left of it: the Mandarins and the Masses**. Dee.

Hoggart, R. (1995). **The Way We Live Now**. Pimlico

Hughes, R. (1994). **Culture of Complaint**. Harvill, 1994

Keen, A. (2007). **The Cult of the Amateur: How Today's Internet is Killing Our Culture and Assaulting Our Economy**. Nicholas Brealey Publishing.

Mullan, J. (2000). 'Going, going...'. **The Guardian**, Nov. 4, 2000. Historical overview of cultural Jeremiahs. Posted @

<http://www.guardian.co.uk/dumb/story/0,,391884,00.html>

Twitchell, J. (1992). **Carnival Culture: The Trashing of Taste in America**. Columbia UP.

Washburn, K. & J. Thornton, eds. (1998). **Dumbing Down: Essays on the Strip-Mining of American Culture**. Norton.

Williams, H. (2000). 'Do these results matter?' *Guardian*, Oct 28, 2000. Contrast between resource devoted to education and its culturally illiterate leavers. Posted @ <http://www.guardian.co.uk/dumb/story/0,7369,387435,00.html>

Wood, D. (1996) **Post-intellectualism and the Decline of Democracy: The Failure of Reason and Responsibility in the Twentieth Century**. Greenwood Pr.

See also:

http://nomuzak.co.uk/dumbing_down.html

'Dumbing Down': Case Study of USA

Bloom H. (1987). **The Closing of the American Mind**. Simon and Schuster. One may disagree with Bloom's definition of the cultural canon and his prescriptions but his indictment of the educational system, especially universities, provides sobering evidence of cultural degradation. David Orr's **Ecological Literacy** (SUNY, 1992), should be imbibed at the same time, however.

Queenan, J. (1998). **America: A Descent into the Land of Red Lobster, White Trash, The Blue Lagoon and Other Cultural Atrocities**. Picador. Its title alone demands inclusion.

White, C. (2004). **The Middle Mind**. Penguin. Witty and sharp analysis in which & Mr. and Mrs Joe Public are seen as willing agents of their stupefaction, instead of victims of the evil media as in conventional leftist analysis.

'Dumbing down and particular arts

Clarke, D. (1996). **Rise and Fall of Popular Music**. St. Martin's Pr.

Clements, A (2000). 'Opera'. *Guardian*, Oct. 28, 2000. Three tenors et al. Posted <http://www.guardian.co.uk/dumb/story/0,387452,00.html>

Clements, A (2000). 'Classical Music'. *Guardian*, Nov. 4, 2000. Vanessa Mae et al. Posted @ <http://www.guardian.co.uk/dumb/story/0,391761,00.html>

Cox, T (2000). 'Pop'. *Guardian*, Nov. 11, 2000. Posted @ <http://www.guardian.co.uk/dumb/story/0,393994,00.html>

Horwell, V. (2000). 'Fashion'. *Guardian* Nov. 11, 2000. Posted @ <http://www.guardian.co.uk/dumb/story/0,393968,00.html>

On music, see also:

http://nomuzak.co.uk/against_pop.html

The lyrics of most pop music are often an ode to consumerist excess. But anti-ecological messages lurk in many places. Thus Woody Guthrie's song about the "great Grand Coulee Dam" celebrates an example of hydraulic development that has wrought grand ecological destruction around the world.

Many movies have also portrayed the success and the good life as one and the thing as material riches. Many narratives are deeply individualistic, especially the

action hero who single-handedly saves the world. Genuinely collective struggle – that which has really changed society – is seldom evident. But anti-ecological messages similarly lurk in some unexpected places in films. Thus Frank Capra paeon to the ‘ordinary man’ *It’s a Wonderful Life* in passing celebrates the arrival of both motor cars and suburban sprawl.

Even anti-establishment films often pull their punch at the end. In Fritz Lang’s *Metropolis*, for example, the enemy is not the technology per se but its misuse by bad scientist, Rotwang, while chief capitalist and the worker’s representative are reconciled after Rotwang’s death. In *Wall Street*, “greed-is-good” Gordon Gekko is defeated by an alliance of a ‘good’ capitalist and ‘honest workers’. At other times, positive messages gets lost in excess. The apocalypse depicted in *The Day After Tomorrow* is so tendentious that it allows global warming denialists to dismiss it and by extension all warnings about more likely climate change.

Porno-culture

Greer, G. (2000). ‘Gluttons for porn’. *Observer* Sept. 24, 2000. Posted @ <http://books.guardian.co.uk/departments/politicsphilosophyandsociety/story/0,,372261,00.html>

‘Blip Culture’

Ignatieff, M. (1989). ‘Cleverness Is All’. *Independent*, 7/1/89: 25. Critique of today ‘3-minute culture’ of easily digested instant gratification, something others have called ‘blip’ culture.

The Mass Media, Culture & Communication

Americans apparently spend an average of 65 days watching TV a year and 41 days listening to the radio

Cockburn, A. (1995). ‘The two-way street.’. *Guardian*, G2, 12/05/1995: 2-4). How the ‘Americanisation’ of British culture is actually part of a two-street of commercialisation and vulgarisation.

Hoggart, R. (2004). **Mass Media in a Mass Society**. Continuum.

Keen, A. (2007). **The Cult of the Amateur: How Today’s Internet is Killing Our Culture and Assaulting Our Economy**. Nicholas Brealey Publishing.

McKibben. B. (1993). **The Age of Missing Information**. Plume.

Globalisation of culture: overviews

Globalisation has been a buzz word for a number of years. It is a complex process with interweaving political, economic and cultural strands. The following references are mainly cultural. Other labels might be used,: Disneyfication, McDonaldisation &, more broadly Americanisation: since, at present the driving force often emanates from the USA, its cultural industries as well as its businesses, trade, and foreign policy References below cover all these and more, though there are some specific resources also cited afterwards. The process often provokes contrary reactions such as nationalistic responses in some countries and, more dangerously, the re-emergence of an atavistic religious

fundamentalism in others, though 'orthodox' radicals in the West are often strangely quiet about this menace

Miller, D. (1995). **Worlds Apart: Modernity Through the Prism of the Local**. Routledge. Some views on the globalisation of culture and institutions.

Pico, I (1988) **Video Night in Katmandu: And Other Reports from the Not-So-Far East**. Knopf.

Seabrook J. (2004). **Consuming Cultures: Globalisation and Local Cultures**. New Internationalist Publications

'Americanisation' of world culture

Part of 'Pax Americana' is the Americanisation of the once rich diversity of cultures that used to characterise the world. It is an assault on all fronts, from the food people eat and clothes they wear to the programmes broadcast on local TV and films screened in the cinemas. Local languages similarly are crumbling before an English characterised by American words, spellings and pronunciations. Of course the world is still some way from blanket uniformity and there are numerous counter-veiling forces. Yet a monoculture is engulfing human peoples just monocultural land use practices are flattening local landforms and lifeforms.

Barlow, M. & H-J. Robertson (1997). 'The Americanisation of Canadian Education'. *Ecologist*, 27(4): 143-146. Cultural homogenisation and attendant dumbing down courtesy of the classroom, a process at work in many countries. How many teachers use CD ROM full of American instead of locally appropriate material, for example?

Walden, G. (1995). 'The two-way street.' *Guardian*, G2, 12/05/1995: 2-4.

Snow, N. (2002). **Propaganda, Inc.: Selling America's Culture to the World** Seven Stories Press.

Case studies:

Baseball caps; Born-again Christianity; Burger 'food'; the Business Strip; Celebrity culture; Cheer leaders; Cola drinks; Deep, pizzas; 'Do Your Thing' self-indulgence; 'Grazing' (eating while walking or doing other things); 'Greeter'; 'Kick-Ass' management; Lawsuit culture; Mission statements; Multiplex cinemas; Self-help boosterism; Semester system in education; the Shopping Mall; Sound bite politics; 'TexMex' food; Therapy culture; Theming (as in themed parks and pubs); Tupperware; Youthfulness obsession; and much more, not least in American words, and changed spelling & pronunciation of non-American English.

Plus a host of businesses like Baskin-Robbins; Ben & Jerry; Gap; Blockbuster; Disney; IBM; McDonald's; Marriotts; Microsoft; MTV; Nike, Starbucks, Toy R Us; Not to forget specific cultural horrors like Britney Spears, Line Dancing & the thuggery of hip-hop

'Theming'

Gottdiener, M (2001). **The Theming of America: American Dreams, Media Fantasies and Themed Environments**. Westview

Disney Corporation & Disneyfication

One of the leading agents of cultural globalisation and homogenisation has been the Disney corporation. Some pioneering works of animation apart, Disney creations, especially its theme parks, serve up thoroughly bland entertainment: Disneyland is the kingdom of the ersatz: while its employees are subject to an oppressively managed, and highly exploitative internal regime. Meanwhile Disney enterprises devour many acres of land and consume prodigious quantities of energy and other resources. It is now building towns.

Bryman, A. (2004) **The Disneyfication of Society**. Sage.

Harrington, M. (1979). 'To the Disney Station'. *Harpers*, Jan.: 35-44.

Hiaasen, C. (1998). **Team Rodent: How Disney Devours the World**. Ballantine

Schickel, R. (1968). **The Disney Version**. Simon & Schuster, 1968.

Sterling, J. (1994). 'The World According to Disney'. *Earth Island*, Summer, 1994: 32-33. Its theme parks and movies may be phoney but its environmental destructiveness and culture-blighting are all too real.

There are several anti-Disney websites such as:

<http://dmoz.org/Society/Activism/Anti-Corporation/Disney/>

(a directory of good links)

<http://www.sodh.org/links/> (similar)

<http://www.geocities.com/~jmgould/disney.html>

<http://home.golden.net/~tlmcdonald/issues/antiDisney.html>

Cultural Extinction

Just as non-human forms of life are being exterminated so too is the once rich diversity of human societies, replaced by look-alike 'homo consumeriens'.

Bodley, J. (1998). **Victims of Progress**. Mayfield

Burger, J. (1990). **The Gaia Atlas of First Peoples**. Robertson McCarta.

Durning, A. (1992). **Guardians of the Land: Indigenous Peoples and the Health of the Earth**. WorldWatch Institute

Kempf, E., ed. (1993). **Indigenous Peoples & Protected Areas**. Earthscan, 1993.

Indigenous Peoples: the Impact of 'development' & globalisation

Blaser, M. et al, eds. (2004). **In the Way of Development: Indigenous Peoples, Life Projects & Globalisation**. Zed Books.

Gray, A. (1990). 'Indigenous People and the Marketing of the Rainforest'. *The Ecologist*, 20(6): 223-227

Young, E. (1995). **Third World in the First: Development & Indigenous People**. Routledge. Canadian & Australian case studies.

Indigenous Peoples: Central & South America

Bunyard, P. (1989). 'Guardians of the Forest: Indigenous Policies in the Columbian Amazon'. *The Ecologist*, 19(6): 225-258.

Colchester, M. (1989). 'Indian Development in Amazonia: Risks & Strategies'. *The Ecologist*, 19(6): 249-254.

Daivids S. (1977). **Victims of the Miracle: Development and the Indians of Brazil**. Cambridge UP.

Outerbridge, T. (1987). 'The Disappearing Chinampas of Xochimilco'. *The Ecologist*, 17(2): 76-83. Mexican case study.

Wright, R. (1993). **Stolen Continents**. Pimlico. Case studies of destroyed civilisations in the Americas.

Indigenous Peoples: North America

Brown, D. (1975). **Bury My Heart at Wounded Knee**. Picador. A classic story of the North American native peoples.

Debo, A. (1995). **A History of the Indians of the United States**. Pimlico.

Mander, J. (1992). **In the Absence of the Sacred: The Failure of Technology and the Survival of the Indian Nations**. Sierra, Books. Includes some excellent history as well as a comprehensive survey of the state of first peoples today, alongside an indictment of the whole machine of 'progress'.

Matthiessen, P. (1986). **Indian Country**. Flamingo. An angry and moving account of the on-going plight of the North American Indian peoples. See, also, his **In the Spirit of Crazy Horse** (Penguin, 1991) for an exposé of government repression in the Dakotas.

Wilson, J. (1998). **The Earth Shall Weep: A History of Native America**. Pimlico.

Wright, R. (1993). **Stolen Continents**. Pimlico. Case studies of destroyed civilisations in the Americas.

Indigenous Peoples: Middle East & Asia

Adamson, F. (1990). 'Focus on the Kurds; a Divided and Endangered People'. *Humanitas*, 1: 4-5.

Anon (1992). **Indians of the Americas**. Survival International.

Morris, B. (1986). 'Deforestation in India & the Fate of Forest Tribes'. *The Ecologist*, 16(6): 253-257.

Indigenous Peoples: Africa

Turnbull, C. (1961). **The Forest People**. Chatto & Windus. Famous study of tribal groups in Congo jungle.

Indigenous Peoples: Australasia

Lindquist, S. (2007). **Terra Nullius**. Granta. How white settlers treated Australia as 'empty and destroyed whatever what was in their was, including aboriginal society they encountered.

The 'EcoArts'

Art in General

Lane, J. (2003). **Timeless Beauty in the Arts & Everyday Life**. Green Books.

General Studies of the Vernacular Culture, Language & Literacy

Berry, W. (1975). 'In Defence of Literacy'. In his **A Continuous Harmony**. Harvest/HBJ. Short essay which defends language skills and knowledge of books, contrary to many 'progressive' educationalists and literati.

Campbell, J. (1974). **The Mythic Image**. Princeton UP. An exploration of traditional myths, which had firm ecological roots, and the way they were replaced by ideas about sky gods in whose service people could set about changing the biological and physical world.

Shepard, P and B. Sanders (1985). **The Sacred Paw; The Bear in Nature, Myth and Literature**. Penguin (USA). The bear shares with the wolf a critical place in human thoughts about the environment and wild creatures. Shepard and Sanders explores the meanings that the bear has come to embody.

Ecologically Informed Studies of the Arts

Bates, J. (2001). **The Song of the Earth**. Picador.

Buell, L. (2003). **Writing for an Endangered World: Literature, Culture and Environment in the U.S. and Beyond**. Harvard UP. See also his **The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture** (Harvard UP, 1996).

Carlsson, A. (1984). 'Nature & Aesthetic Values'. *Environmental Ethics*, 6; 5-34.

Coupe, L. ed. (2000). **The Green Studies Reader: From Romanticism to Ecocriticism**. Routledge.

Gablik, S. (1991). **The Re-enchantment of Art**. Thames & Hudson, 1991. Poses alternative to contemporary materialism and moral emptiness.

- Garrard, G. (2002). **Ecocriticism**. Routledge
- Gryse, J. de & A. Sant, eds. (1994). **Our Common Ground: A Celebration of Art, Place & Environment**. Univ. of Tasmania.
- Kroeber, K. (1994). **Ecological Literary Criticism: Romantic Imagining & The Biology of Mind**. Columbia UP
- Lasch, C. (1980). **The Culture of Narcissism**. Abacus. The chapter on Schooling and the New Illiteracy, especially the short section on Cultural 'Elitism' & Its Critics', contains many insights.
- Love, G. (2003). **Practical Ecocriticism: Literature, Biology & the Environment**. Univ. Virginia Pr.
- Magoc, C. (2001). **So Glorious a Landscape: Nature and the Environment in American History and Culture**. Scholarly Resources.
- Meeker, J. (1974). **The Comedy of Survival: Studies in Literary Ecology**. Scribner.
- Nabhan, G. (1997). **Cultures of Habitat: On Nature, Culture, & Story**. Counterpoint Pr.
- Porteous, J. D. (1996). **Environmental Aesthetics**. Routledge.
- Sagar, K. (2005). *Literature and the Crime Against Nature*. Chaucer Pr.

Ecologically Informed Studies of Individual Artists & Movements

- Bate, J. (191). **Romantic Ecology: Wordsworth & the Environmental Tradition**. Routledge
- Buell, L. (1996). **The Environmental Imagination: Thoreau, Nature Writing and the Formation of American Culture**. Harvard UP.
- Keeble, B. (1985). 'When Art and Work Were One'. *Ecologist*, 15(4), 1985: 165-176. Study of the work of Eric Gill, amongst other things a leading typeface designer.
- McKusick, J. (2000). **Green Writing: Romanticism and Ecology**. Palgrave
- Resta, A. (1990). 'The Mirror of Tolkien: The Natural World & Community in Lord of the Rings'. *The Trumpeter*, 7(1): 30-33. Example of an ecologically informed study of this well known saga.
- Roszak, T. (1973). **Where the Wasteland Ends**. Doubleday. Part 3 contains a good discussion of the Romantic movement.
- Trussell, D. (1989). 'The Arts & Planetary Survival.' *Ecologist*, 19(5): 170-176. Part Two was published in the next issue 20(1), 1990: 4-8.

The writings of **William Morris** make many connections with an ecological sensibility. Unfortunately few in the socialist movement to which he belonged followed his lead.

Novels

- Abbey, E. (1976). **The Monkey Wrench Gang**. Avon. A good instance of life subsequently imitating art when American activists began to put real spanners in

the works of timber companies and the like. Its sequel is **Hayduke Lives!** (Little Brown & Co., 1990).

Boyle, T. C. (2000). **A Friend of the Earth**. Penguin

Callenbach, E. (1977). **Ecotopia**. Bantam. Through the eyes of a visiting journalist, we see how a future secessionist region of NW USA is rebuilding itself along ecological lines. His **Ecotopia Emerging** (Bantam, 1977) is its prequel, describing how the split came about and why it took a green road..

Coetzee, J.M. (1974). 'The Narrative of Jacobus Coetzee'. **In** his **Dusklands** (Penguin, 1974), a satire on colonial arrogance and brutality set against traditional Hottentot society.

Fischer, D. (1992). **Anthropolis: A Tale of Two Cities**. Mercer Univ. Pr. The story of a professor and his family visiting a new town in the Rockies of the future which is creating an ecological community in the aftermath of another oil crisis.

Gieson, J. Van (1992). **The Wolf Path: A Neil Hamel Mystery**. Harper Collins.

Gieson, J. Van (1990). **Raptor: A Neil Hamel Mystery**. Pocket Books.

Gieson, J. Van (1993). **North of The Border**. Pocket Books.

Gieson, J. Van (1993). **The Lies That Bind**. Harpercollins.

Salmon M. H. (1989). **Home Is The River**. High-Lonesome Books.

Guthrie, A. B. (1972). **The Big Sky**. Bantam. Tale of the frontier and the mountain men, first published in 1952.

Hailey, A. (1980). **Overload**. Pan. Even authors of best selling pot-boilers can use environmental themes, in this case the aftermath of a catastrophic failure in our centralised power supply systems.

Hiassen, C. (2003). **Stormy Weather**. Pan. Another eco-thriller/black comedy by Miami journalist Hiassen. All his novels are really well worth for both their humour and their reflections on what has been done to Florida in the name of 'progress' The first **Tourist Season** seems to be out of print but is especially worth tracking down.

Kingsolver, B. (1991). **Animal Dreams**. Harper. Locals versus mining corporation and the pollution it causes, set in Arizona.

LeGuin, U. (1986). **Always Coming Home**. Gollancz. Another vision of a future ecological society post-crash.

Matthiessen, P. (1992). **At Play in the Fields of the Lord**. Vintage. Battle over the future of the rainforest and its native inhabitants, with the menace embodied in an American missionary.

McDonald, J. (1962). **A Flash of Green**. Ballantine.

McDonald, J. (1986). **Barrier Island**. Ballantine. Skulduggery over the future of seashore scheduled for protection.

Momaday, N. Scott. (1969). **Way to Rainy Mountain**. Ballantine Books. A Kiowa novelist.

Piercy, M. (1993). **Body of Glass**. Penguin. Very readable sci-fi novel and love story with an all too plausible dystopian vision of corporate controlled and class segregated future world plus parallel story set in 16th century Prague.

Robinson, K. S. (2004). **Forty Signs of Rain**. HarperCollins. Global overwarming 'coming apocalypse' novel. See also his **Antarctica** (1997) & **Years of Salt and Rice** (2002).

Robinson, K. S., ed. (1997). **Future Primitive: The New Ecotopias**. St Martins Pr. Collection of sci-fi utopias & dystopias.

Russell, A. (1992). **The Forest Prime Evil**. Walker & Co. More skulduggery in an eco detective thriller set amongst the threatened redwoods of California.

Shaine, Benjamin (1991). **Alaska Dragon**. Fireweed Pr.

Stephenson, N. (1988). **Zodiac: The Eco-Thriller**. Bloomsbury. Thriller about pollution in Boston harbour and the fight against by local ecofreaks.

Strieber W. & J. Kunetka (1986). **Nature's End**. Grafton. Struggle over what to do in the aftermath of climatic change and other ecodisasters.

Vonnegut, K. (1952). **Player Piano**. Bantam. Prescient and witty satire on corporate culture and automation.

Poems: Compilations

Abbs, P. (2003). **Earth Songs**. Green Books

Diamond, S. (1982). **Totems**. Station Hill Pr. Poems from a great ecological anthropologist

Dunn, S & A. Scholefield, eds. (1991). **Beneath the Wide, Wide Heaven: Poetry of the Environment**. Virago.

Poniewaz, J. (1986). **Dolphin Leaping in the Milky Way** Inland Ocean Books

Roberts, E.J. & E. Amidon, eds. (1991). **Earth Prayers: From Around the World, 365 Prayers, Poems, and Invocations for Honoring the Earth**. Harper.

Poems: Individual poets

Bly, R. (2002). **News of the Universe: Poems of Twofold Consciousness**. Univ. California Pr..

Snyder, G. (1974). **Turtle Island**. New Directions. Some might select this Pulitzer prize winner as the greatest 'Earth' poet. His prose is brilliant too.

Graphic novels

Miyazaki, H. (1982 -1995). **Nausicaä of the Valley of Wind**. Viz Communications. A series.

Cartoons

Paley, Nina. The work of this funny but hard-hitting artist includes Nina's adventures, some of which can be sampled on Paley's excellent website www.ninapaley.com/

In a rather tangential way, ecological themes lurk at the edges of the 'alternative' comics artists like **Robert Crumb** and **Gilbert Shelton** mainly in the form of an assault on consumerist 'civilisation'. These also pop up in the work of Steve Bell whose cartoon strips have regularly appeared in *The Guardian*, somewhat overlaid by a more conventional leftist satire.

Films

The moving image industry has touched upon the ecological dimension in a number of ways. The most common but least fertile is the use of Nature as picturesque backgrounds, though even this might make audiences more aware of the wonders of our beautiful world. Often it stands as a metaphor, contrasting 'wilderness' with 'civilisation', a theme that runs through many westerns such as *Shane* (Stevens, 1953).

A number of movies have told the story of some pristine wilderness at risk from (usually evil) developers (normally thwarted by some 'good guy'). Sometimes it is a tribe of primal peoples or some other pre-industrial culture that is at risk from the juggernaut of Industrialism. Sci-fi has also touched on ecological themes, most commonly in the form of the 'post-apocalypse' sub-genre or some other dystopia. 'Technology-out-control' is another sub-genre, *Frankenstein* being its main parent. Sometimes horror movies also use ecology and ecological degradation, most usually in the case of pollution giving birth to the monstrous Godzilla, mutant spiders and the like. Perhaps not surprisingly Japan has been the source of many such films.

Many films are of course deeply anti-ecological, treating nature as a treacherous bitch from whose nasty clutches survivors of, say, some plane crash in a remote area struggle to escape. Films like Spielberg's *Jaws* might even be taken as a legitimisation of humankind's war on Nature, amongst other populist elements (e.g. good guy versus supine, even criminal local council).

Brereton, P. (2005). **Hollywood Utopia: Ecology in Contemporary American Cinema** Intellect Books

Ingram, D. (2004). **Green Screen: Environmentalism and Hollywood Cinema** Univ. Exeter Pr.

A top ten in alphabetical order is listed below, followed by a number of others that are of interest in one way or another.

1. *Animals Film* (Schonfield, 1981). Appropriately brutal documentary, narrated by Julie Christie, depicting the range of human crimes against other species,
2. *Dawn of the Dead* (Romero, 1978). A first class 'zombie movie' that wonderfully satirises consumer culture.
3. *Dersu Uzala* (Kurosawa, 1975). Beautiful portrayal, juxtaposing incoming Russian colonisers and native Siberians.
4. *Emerald Forest* (Boorman, 1985) A powerful story with equally strong visual treatment that vividly depicts the rainforests, its tribal inhabitants and threats to them.
5. *Gorillas in the Mist* (Apted, 1988) A biopic of conservationist Diane Fossey.
6. *Koyaanisqatsi* (Reggio, 1983). A series of powerful images, some using time-lapse photography, backed by the music of Philip Glass, combining to form a

visually stunning indictment of industrial consumer society, though, to be honest, some might find it a pretentious bore.

7. *Metropolis* (Lang, 1926). Powerful imagery of ordinary people under the yoke of a class of industrial mandarins. It includes first screen robot plus wonderful expressionist imagery of the city-of-the-future, though the climax is rather sentimental. See the restored version.
8. *Modern Times* (Chaplin, 1936). A vivid and witty film portraying how humans can be crushed by the weight of industrial technology.
9. *Soylent Green* (Fleischer, 1973). A good stab at the consequences of overpopulation.
10. *Witness* (Weir, 1985). Wonderful evocation of a non-consumerist culture, the Amish, inside the heart of the beast, with a splendid picture of a community coming together in the erection of a new barn, such scenes set in the middle of more conventional crime thriller sequences.

Other films of interest:

Amazonia (Switkes et al, 1991). Documentary about the destruction of the mighty rainforest which allows its inhabitants to speak.

At Play in the Fields of the Lord (Babenco, 1991). Adaptation of Matthiesson's novel about missionaries in Amazonia.

Black Robe (Beresford, 1991). Refreshing counter to the naïve visions of the 'noble savage', the nadir of which was surely Disney's *Pocohontas*.

The Cars That Ate Paris (Weir, 1974). Black comedy-cum horror film that portrays a car-obsessed culture with a vengeance.

China Syndrome (Bridges, 1978). Attack on the nuclear industry.

Chinatown (Polanski, 1974). The 'hydraulic imperialism' of Los Angeles and the machinations of certain vested interests form the backdrop to this classy 'neo-noir' movie.

Dances With Wolves (Cosner, 1991) The full special edition version makes better sense and brings to life the clash between two incompatible sets of values and lifestyles, though perhaps a touch romantic in its portrayal of the Lakota people.

Erin Brocovich (Soderbergh, 2000). Strong biopic of local crusader against polluting corporation.

La Gloire de Mon Pere (Robert, 1999). Wonderful French evocation of the 'world-we-have-lost' prior to mass urbanisation, industrialisation and world wars, based on the Marcel Pagnol novel.

Grey Owl (Attenborough, 1998). A somewhat soppy biopic of a 1930s native Canadian advocate of conservation but with the odd redeeming moment.

Lake Placid (Miner, 1999). Undemanding black comedy horror film in monster-in-local-lake tradition.

Local Hero (Forsyth, 1983). Amusing tale of cunning local Scottish community versus rapacious oil corporation whose boss decides to forego the oil revenues and create a marine reserve instead. How true to life!

On Deadly Ground (Seagal, 1994). Steven Seagal single-handedly saves Alaska from despoliation. If only!

A River Runs Through It (Redford, 1992). A worthy rites-of-passage film, using fly-fishing as a vehicle through which two brothers prepare for adulthood, the real river of the original novel being now too despoiled to be used in the movie version.

Split Second (Maylam, 1991). Passable post-apocalypse horror thriller.

Star Trek IV: The Voyage Home (Nimoy, 1986). Some passing words and images about the evils of whaling, midst the usual hokum.

Thin Red Line (Malick, 1998) Outstanding war movie in which scenes of graphic violence are counterposed against wonderful nature photography.

Toxic Avenger (Herz, 1984). Somewhat tired recycling of the old superhero story battling against the bad guys ('Apocalypse Inc.': get the joke!?)

28 Days Later (Boyle, 2002). Superior post-apocalypse horror thriller, though the back story gratuitously puts part of the blame on animal liberation campaigners for the on-going disaster.

Wind Across the Everglades (Ray, 1958) Poachers versus wildlife warden.

Actors and actresses can play a significant role, See, for example:

<http://www.leonardodicaprio.org/>

<http://www.sundancechannel.com/thegreen#/homePage> (Robert Redford)

Photography

See the photographs of the great **Ansell Adams**. See:

<http://www.anseladams.com/>

<http://www.hctc.comnet.edu/artmuseum/anseladams/barressay.html>

See also:

<http://www.wuerthnerphotography.com/>

<http://www.ecophotography.com/>

<http://www.nanpa.org/>

Painting & Sculpture

Lane, J. & S. Kumar, eds. (2003). **Images of Earth & Spirit**. Green Books.

Friedman, T & A. Goldsworthy (2004). **Hand to Earth**. Thames & Hudson.

Many of the paintings from the so-called **Hudson River School** put on canvass wonderful evocations of Nature (and somewhat romanticised images of tribal peoples embedded in that Nature). See, for example Kevin Avery's **American Paradise** (Abrams, 1987) and Judith O'Toole's **Different Views in Hudson River School Painting** (Columbia UP, 2006).

Music

Music frequently celebrates the wonders of Nature even if some musical forms constitute so much aural pollution. There is also the dross of 'relaxation' tapes and the like, an act of musical emasculation.

That said, there is a veritable treasury of music-making across many genres awaiting those willing to hear. A shamelessly biased selection follows:

Butterworth: *On the Banks of the Green Willow*

Beethoven : *Symphony 6, the 'Pastoral'*

Canteloube: *Songs of the Auvergne*

Copland: *Appalachian Spring*

Debussy: *En Bateau*

Dvorak: *Symphony 6*

Vaughan Williams: *Rhapsody on English Folk Songs.*

Wagner: *Siegfried* (especially Brunnhilde's Heil dir, Sonne!)

Music can also express anger at the Earth's mutilation and humanity's crimes against itself. Thus Joni Mitchell sang about "putting trees in a tree museum" in *Yellow Taxi* and Pete Seeger made famous the description of suburbia as "ticky tacky little boxes that all look the same". Much of this author is not a fan of his music per se, it would be wrong not to mention John Denver.

For a 'green' music company, see:

<http://www.earthology.net/>

For examples of greener music festival see:

<http://www.solarfest.org/index.php>

http://oyafestivalen.com/pages/eng/17-green_pages

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