

**HUAS 7380-501 (87124)**

**Planet of the Apes: Art, Design,  
and the Anthropocene**

**Dr. Charissa N. Terranova**

**Fall 2017**

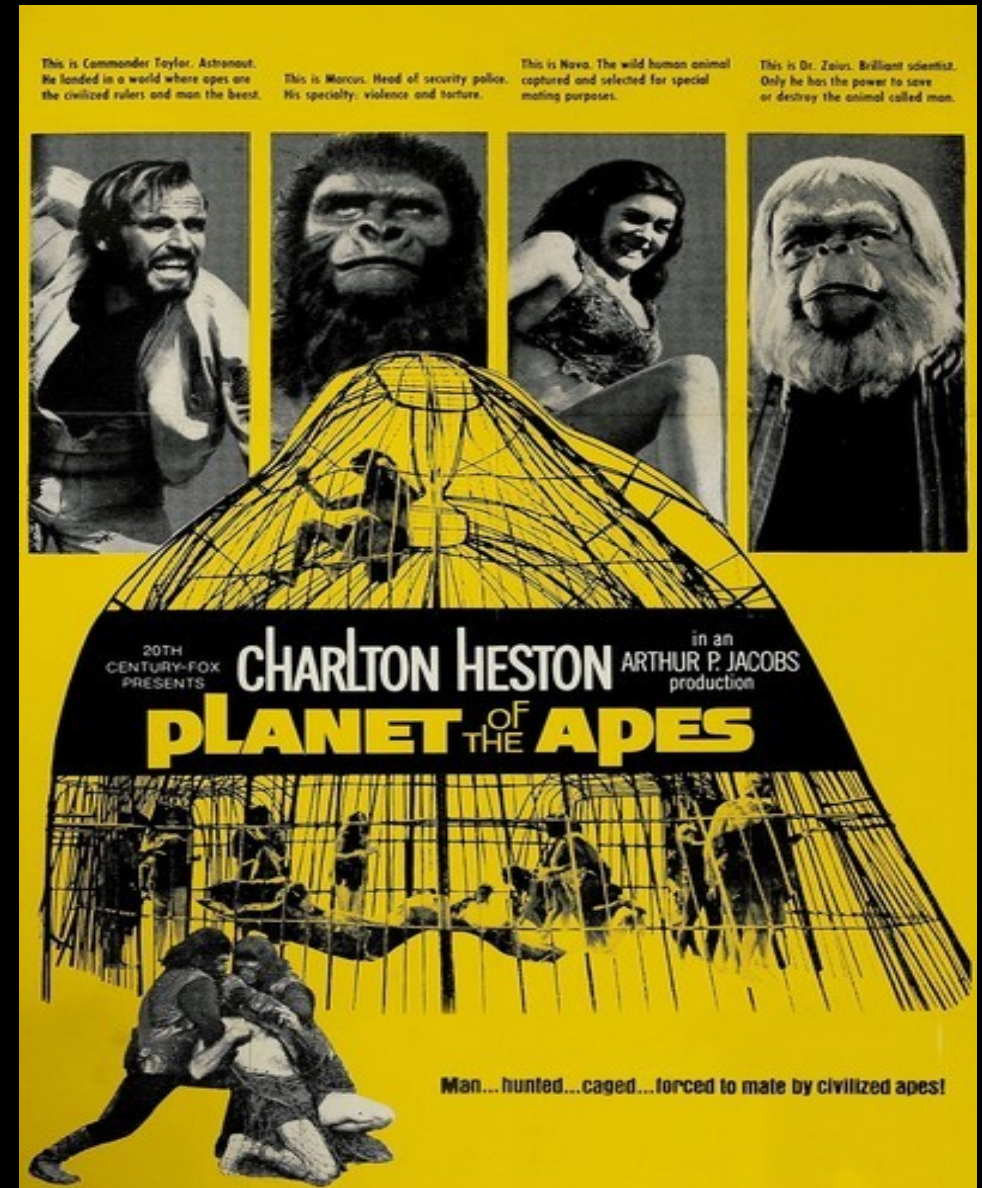
**Thursday 7:00-9:45 pm**

**JO 4.112**

**10/5/17**

**The Anthropocene**

**Deep Time, Capitalocene, Chthulucene,  
and Marfa, Texas**



Noah Heringman, "Deep Time at the Dawn of the Anthropocene," *Representations*, No. 129 (Winter 2015) 56-85.

# General Themes, Quotes, and Questions

- What role does Comte de Buffon's *Epochs of Nature* (1778) play in Noah Heringman's article?
- How do we understand the term "geological agency" (p. 56)?
- "The cognate stories of deep time and the Anthropocene converge in the present on what I will argue is a primary symptom of the new epoch, and a part of its forgetting: evolutionary nostalgia." (p. 57) Let's parse this, in particular "evolutionary nostalgia."
- What is deep time? Geological versus historical time? (p. 59)
- "Evolutionary nostalgia defiantly unsettles the hard distinction between the Anthropocene and earlier epochs by insisting on a biologically intact Holocene human identity." (p.62) Discuss...

# General Themes, Quotes, and Questions, cont'd

- “...the ‘primitive’ designates a point of expansion in the time scale: although Buffon is the only one among this group of thinkers who is primarily concerned with geological time, he draws on the same body of antiquarian source material as d’Hancarville and uses the same idiom of conjectural history to locate the deep human past.” (p. 73)...
- “Deep time itself, however, retains a cognitive and affective form determined by the accumulation of emotional response to “primitive” peoples so frequently associated with natural history through the eighteenth century to Darwin’s shock of recognition and beyond. By humanizing inhuman time, science can operate comparatively and on different scales.” (p. 73)

FIGURE 1. *The Artist Moved to  
Despair at the Grandeur of  
Antique Fragments*, 1778–80, by  
Henry Fuseli. Red chalk and  
brown wash on paper.  
Kunsthau Zurich.

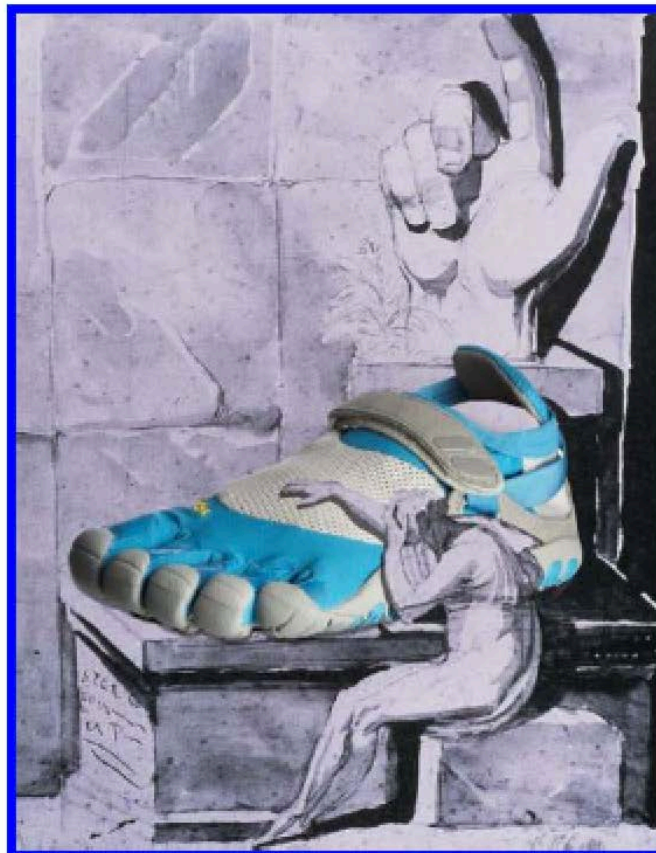
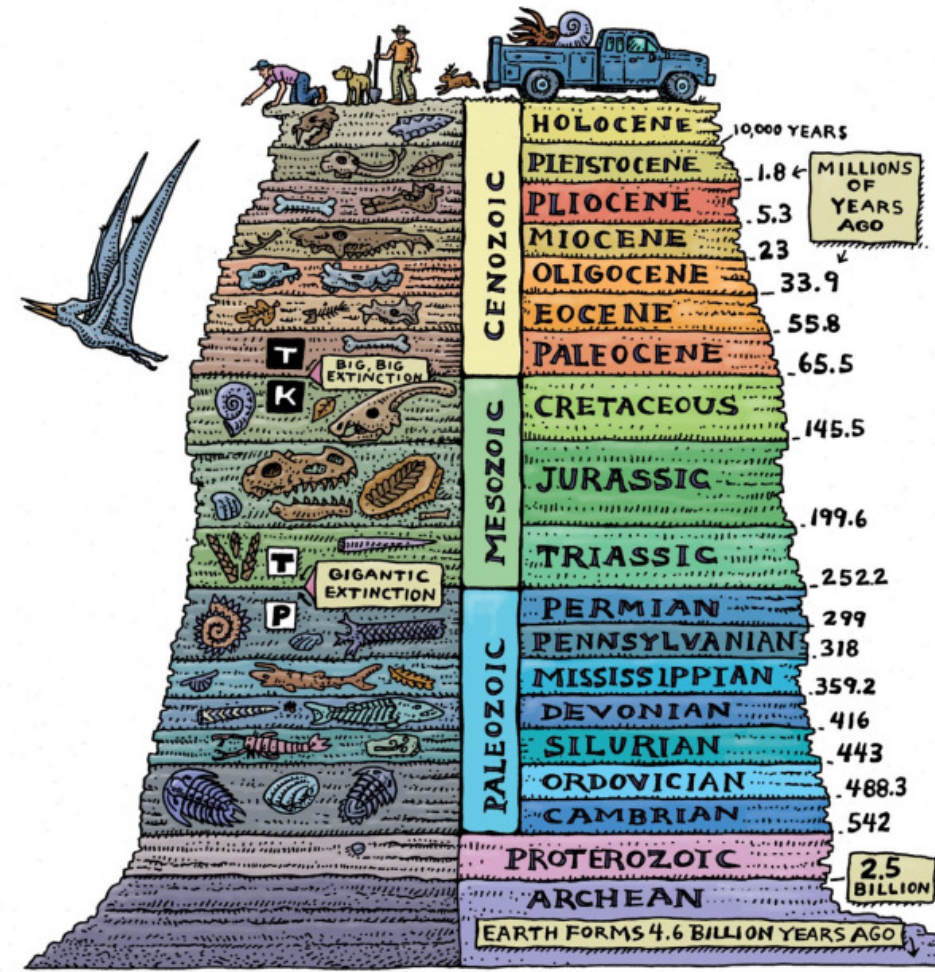
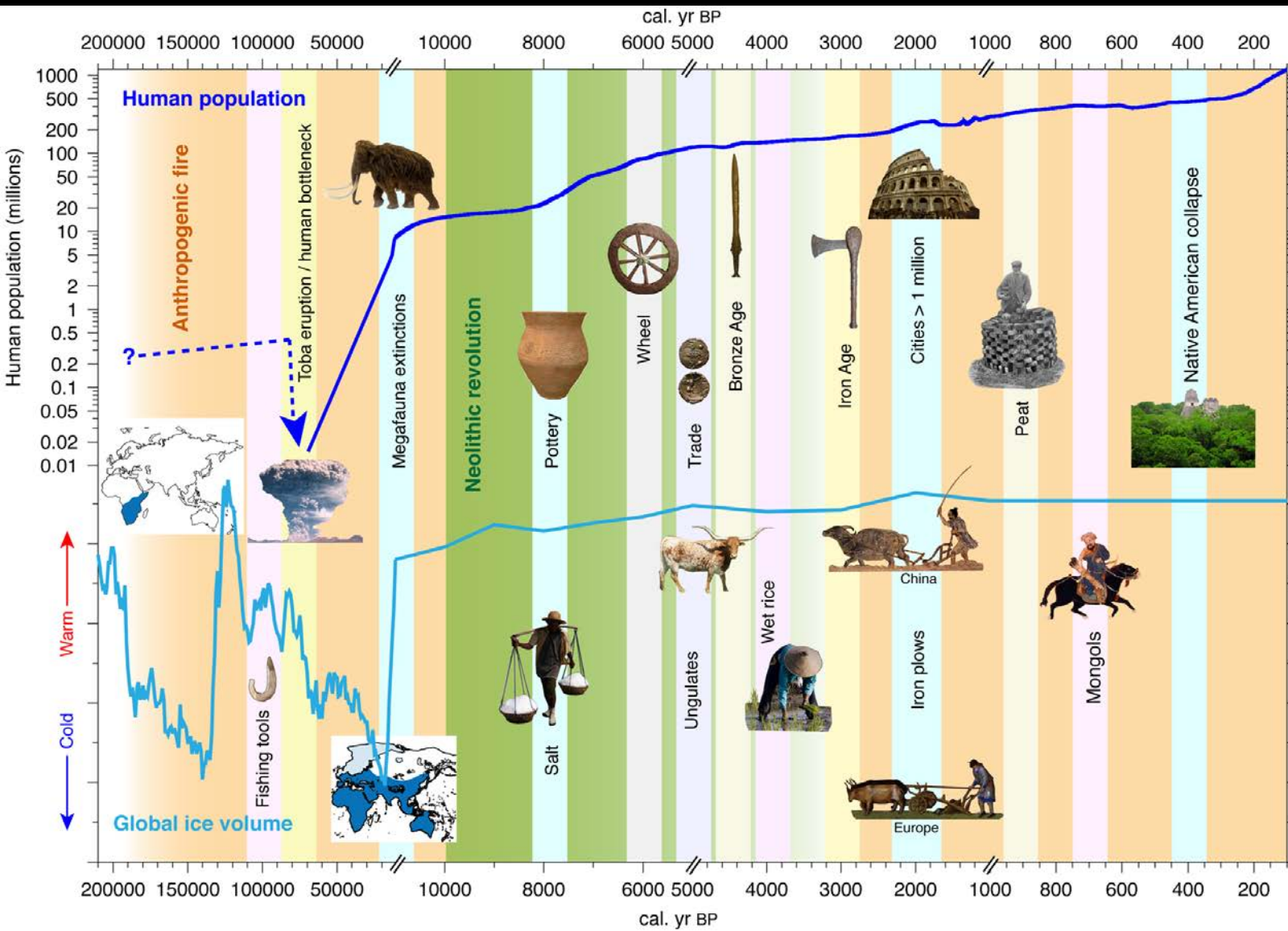
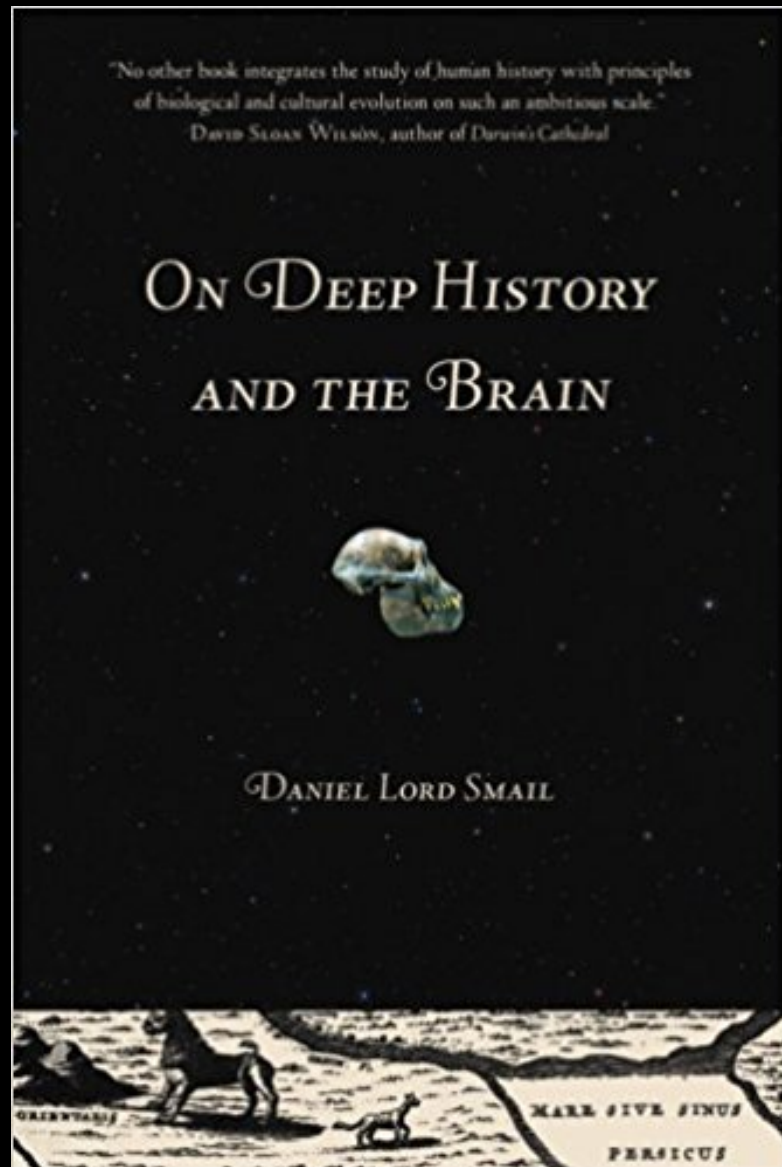


FIGURE 4. *The Artist Moved to  
Awe and Wonder by the Felt  
Antiquity of Fivefingers and Skele-  
toes*, digital image by Suzanne  
C. Hackel in consultation with  
the author.

Ultimately for Heringman, are we of the  
Holocene or Anthropocene?





Are you enjoying your morning coffee as you read this? Or your evening glass of wine? Did you enjoy watching the match last night? Have you read any good books lately? Oh and by the way, how is your sex life? According to Daniel Lord Smail activities like these are the true drivers of history. Forget great men with great ideas, the march of progress or the 'seeds of change': the essence of the historical process is the manipulation of human chemistry by the substances we consume, and the activities we engage in willingly or which are imposed on us against our will.

A provocative thesis regarding the significance of the long-term past and our evolved neurochemistry, *On Deep History and the Brain* radically rethinks the relationship between biology and culture, reversing the common assumption that the latter is simply derivative of the former. It looks way back beyond the conventional starting point of history, the earliest civilisations of five thousand years ago, to the Palaeolithic period when, Smail argues, the key features of our neurochemistry evolved. It then proposes that neurochemistry has shaped the course of human history right up to the present day: 'What passes for progress in human civilisation,' he writes, 'is often nothing more than new developments in the art of changing body chemistry.'

What Smail provides is not another version of the crude evolutionary psychology that has become popular in recent years: that of Leda Cosmides, John Tooby, Steven Pinker and their acolytes, who argue that we still have biologically fixed Stone Age minds constituted by mental models evolved to solve problems of Pleistocene environments, principally those of the African savanna of three million years ago. Smail provides one of the best critiques of evolutionary psychology I've read, and then advances a far more sophisticated argument about the significance of our evolutionary past in the light of human history. -- Steven Mithen, *London Review of Books* (2008)



Donna Haraway in conversation with Martha  
Kenny, “Anthropocene, Capitalocene,  
Chthulhocene,” *Art in the Anthropocene:  
Encounters among Aesthetics, Politics,  
Environments, and Epistemologies*, Heather Davis  
and Etienne Turpin, eds. (London: Open  
Humanities Press, 2015) 255-270.

# Who is Donna Haraway?

- b. 1944-
- Distinguished Professor Emerita, History of Consciousness Program at UC, Santa Cruz
- Haraway earned a degree in Zoology and Philosophy at the Colorado College and received the Boettcher Foundation scholarship. She lived in Paris for a year, studying philosophies of evolution on a Fulbright scholarship before completing her Ph. D. from the Biology Department of Yale in 1972. She wrote her dissertation on the functions of metaphor in shaping research in developmental biology in the twentieth century.
- *Staying with the Trouble: Making Kin in the Chthulucene* (Duke U Press, 2016)
- *When Species Meet (Posthumanities)* (Univ. Minnesota Press, 2007)
- *The Companion Species Manifesto: Dogs, People, and Significant Otherness* (Prickly Paradigm Press, 2003)
- *Simians, Cyborgs and Women: The Reinvention of Nature* (Routledge, 1991)
- *Primate Visions: Gender, Race, and Nature in the World of Modern Science* (Routledge, 1990)
- “Cyborg Manifesto” (1985)
- *Crystals, Fabrics, and Fields: Metaphors That Shape Embryos* (1976)



# “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century” by Donna Haraway (1985)

“The cyborg is a creature in a post-gender world; it has not truck with bisexuality, pre-oedipal symbiosis, un-alienated labor, or other seductions to organic wholeness through a final appropriation of all the powers of the parts into a higher unity. In a sense, the cyborg has no origin story in the Western sense – a ‘final’ irony since the cyborg is also the awful apocalyptic telos of the ‘West’s’ escalating dominations of abstract individuation, an ultimate self untied at last from all dependency, a man in space.” pp. 150-151

Cyborg - a human who has certain physiological processes aided or controlled by mechanical or electronic devices; Cybernetic organism. A living being who contains cybernetic or bionic parts to replace and / or enhance physical parts. According to Leigh Gilmore (in William Pinar), Cyborg identity becomes possible at the end of the 20<sup>th</sup> century due to the breakdown of identity structures that rendered the very notion of identity knowable and stable. The boundaries that have been fractured include the human/animal boundary, the human-animal/machine boundary, and the physical/nonphysical boundary. The cyborg is derived from science fiction. What are the repercussions of introducing this voice into various academic disciplines?

Cyborg Feminism - deconstructs binaries of control and lack of control over the body, object and subject, nature and culture. Haraway uses the metaphor of cyborg identity to expose ways that things considered natural, like human bodies, are not, but are constructed by our ideas about them.



Martha Kenney (PhD History of Consciousness, UC Santa Cruz) is a feminist science studies scholar whose research explores the poetics and politics of biological storytelling. Her current project examines and intervenes in the narratives emerging from the new field of environmental epigenetics, how signals from the environment affect gene expression. Specifically, she looks at how assumptions about gender, race, class and sexuality influence the design of epigenetic experiments on model organisms and how we understand the relationship between bodies and environments. She has recent and forthcoming articles in *Social Studies of Science*, *Science as Culture*, *Biosocieties* and *Catalyst: Feminism, Theory, Technoscience*. Dr. Kenney teaches courses on the politics of science, technology, medicine and the environment.

From the Department of Women and Gender Studies at San Francisco State University

# General Themes, Quotes, and Questions

- Last week's class focused on climate change and social justice. Is 'social justice' present in this interview, and, if so, how? (p. 256, et. al.)
- Haraway makes many neologisms...
- What is meant by "response-ability"?
- What is meant by "sym-poetic"?
- What is meant by "figuration"? And, why does she like the "tentacular" so much?
- At the top of pg. 258, there is a discussion of the "haptic visual." How is this distinct from conventional metaphors of "vision"?
- What is the "capitalocene"?
- What do we get with 'humus' over 'anthropos'?
- Let's discuss the distinction between 'crisis' and 'urgency' at the top of page 260.

# General Themes, Quotes, and Questions, cont'd

- What is the meaning of “symbiogenesis” on pg. 262?
- What does the distinction between “Cthulu” and “Chthulu”? pg. 267
- What is the meaning of the “Chthuluhucene”?
- Who are the Ood? Pictured below and at right...





Kathy High, *Embracing Animal*, 2005

<http://kathyhigh.com/video-embracing-animal.html>



Kathy High, *Burial Globes: Rat Models*, 2009

This is a memorial to transgenic rats. Five glass globes house the cremated ashes of the transgenic rats from the project *Embracing Animal*. Alongside these are banners listing all transgenic rats' model codes, disease types and the scientific team and year created. <http://kathyhigh.com/project-burial-globes.html>



Beatriz Da Costa (1974-2012), *The Life Garden*, part of  
*The Cost of Life*, 2012

*The Cost of Life* is a series of projects addressing the emotional, political and economic costs involved in sustaining life. The first, *Dying for the Other*, is a video triptych juxtaposing the lives of breast cancer research mice and a human suffering from the same disease. Footage was taken over the course of three months in 2011, shortly following da Costa's brain surgery. The second, *The Life Garden*, is a medicinal anti-cancer demonstration garden consisting of plants, herbs and mushrooms with known anti-cancer properties; it includes a website providing in-depth references regarding the active ingredients of each plant, as well as growing instructions. The third, an installation and cooking workshop entitled *The Delicious Apothecary* (currently in production) is a direct outgrowth of *The Life Garden*. The fourth and final project, *The Anti-Cancer Survival Kit*, consists of several parts, and is being designed for recently diagnosed patients and their loved ones.





Natalie Jeremijenko, xClinic Farmacy, 2011-. Install view, Socrates Sculpture Park, Long Island

<https://www.youtube.com/watch?v=BlwZNVAMuu0>

The Environmental Health Clinic (xClinic), based at New York University (NYU) and directed by Natalie Jeremijenko, launched a clinical trial of The xClinic Farmacy Agbag at Postmasters Gallery in the summer of 2011. During the trial the facade of Postmasters was converted into a vertical urban farm comprised of suspended AgBags.

Agbags (an xClinic Farmacy product) are growing platforms created out of Tyvek—a high tensile spun olefin material—and filled with soil, growing nutrients and a range of edibles. Agbags can be suspended over existing architectural features—railings, double-hung windows, parapets—as they are counterbalanced, which allows for easy instalment into urban spaces such as balconies.

Farmacy uses an existing medical model—a clinical trial—to directly involve people in re-imagining the health of their urban environment. It is a public experiment, a tool to test and develop scalable urban agriculture. At each of the different clinical trial sites, in which AgBag's are installed, the growth responses of plants are monitored and air quality improvements are evaluated. During the exhibition at Postmasters the AgBags were available for people to purchase from the gallery and from xClinic's website. Those who purchased an AgBag were invited to take part in the clinical trial and to share their research with xClinic.

Natalie Jeremijenko's show at Postmasters is a collective enterprise, her collaborators being several environmentally savvy architect-designers and untold numbers of New York City birds. Major migration flight paths run directly through the city, contributing to a serious population density, which is not so different from that experienced by humans. Ms. Jeremijenko, who merges the roles of artist, sociologist and environmentalist, sees the comparison as inarguable and addresses it directly, from an avian perspective.

To investigate quality-of-life options for the subjects of her study, she has commissioned designs for feeding and housing complexes, models of which are in the show. There are also information-gathering perches, similar to the ones she contributed to the recent Whitney Biennial, and a concert hall to observe how birds respond to recorded music.

In addition Postmasters' roof has been turned into a kind of open-air urban laboratory where birds can alight and sample different kinds of human fare, from vegan to fast food, amid plant life both native and exotic and in an environment geared to attract many different species.

Will the birds distinguish between healthy and unhealthy diets? Will they adapt easily to unfamiliar surroundings? Will they tolerate, even thrive on, diversity? These are questions that Ms. Jeremijenko's project, under the auspices of her Ooz corporation (Zoo spelled backward), addresses. And the data is coming in as you read.

Some people will dismiss the whole thing as hippy-dippy, feel-good stuff. I think Ms. Jeremijenko's everything-is-connected philosophy is right on the money and her Franciscan implementation of it wise, witty and bracingly fierce. True, a gallery interior is not the ideal place to experience it. Access to Postmasters' roof is birds-only during the run of the show (it can be viewed on a live video feed), but there's plenty of delightful and instructive action once you walk out the door. To paraphrase Gertrude Stein: Pigeons on the street, sweet.

-- Holland Cotter, *New York Times*, 2006

Right: Natalie Jeremijenko OOO (...for the birds), garden installation view, 2006

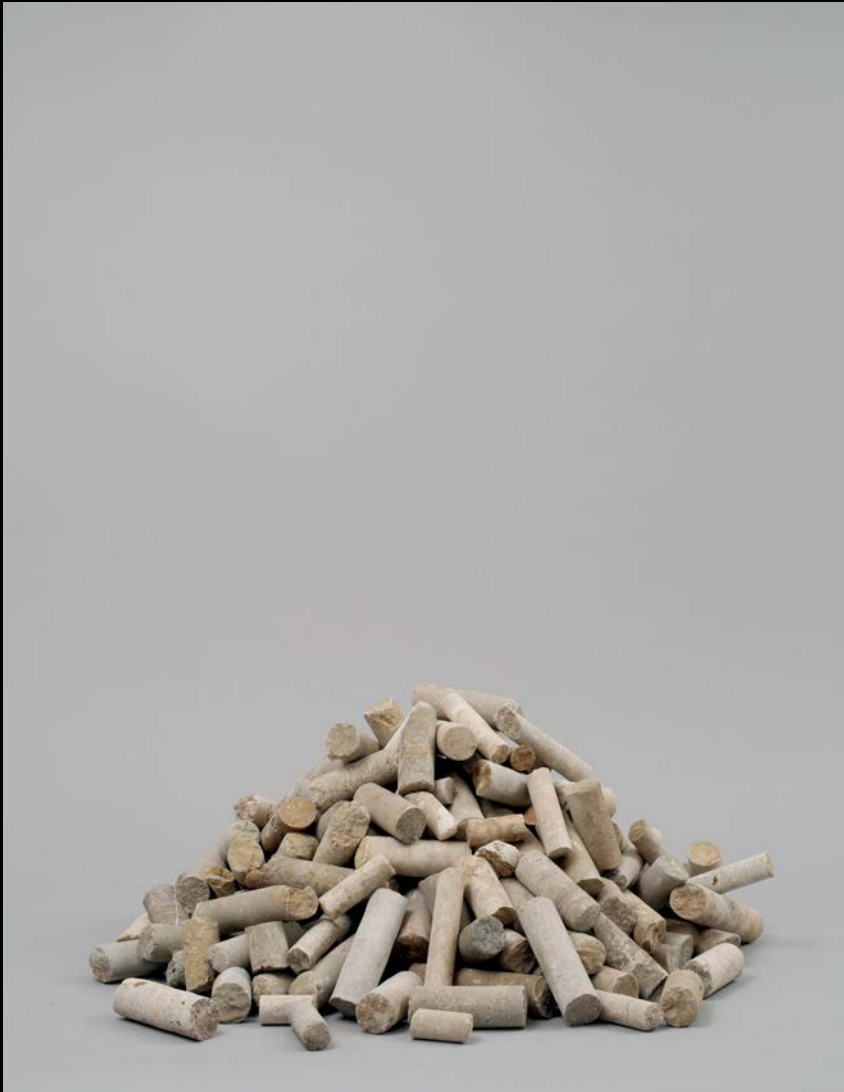




“Crochet Coral Reef is a project created by Margaret Wertheim and Christine Wertheim of the Institute for Figuring, a Los-Angeles based non-profit that pioneers creative new methods for engaging the public about scientific and mathematical issues by putting people and communities at the core.”

<http://crochetcoralreef.org/index.php>

Fabien Giraud & Ida Soulard, "The Marfa Stratum: Contribution to a Theory of Sites," *Art in the Anthropocene: Encounters among Aesthetics, Politics, Environments, and Epistemologies*, Heather Davis and Etienne Turpin, eds. (London: Open Humanities Press, 2015)167-180.



Ida Soulard & Fabien  
Giraud, *The Marfa  
Stratum*, 2013

A project by Ida Soulard & Fabien Giraud, *Fieldwork: Marfa*, 2013  
The Marfa Stratum is an ongoing project made of two distinct elements:

- 1) a series of sculptures speculating on the geological becoming of human formations in the region of Marfa (Texas) in the form of synthetically aggregated core samples,
- 2) a book unfolding the complex dynamics which have come to constitute this particular “human event stratum”.

*Entrada* was the term coined by Spanish conquistadors of the 16th century and described by Charles Nicholl as a journey where “you left the margins, the settled, the known and made your *entrance* into that unmapped interior where just about anything was possible”.

In Marfa, Texas, the axiomatic monsters of the cartographies of Conquistadors are here replaced by neoliberal chimeras wandering in the immaculate oil innervated white cubes of art institutions. From the deflagration of cocaine infused dopamine in the brain of international curators to the cognitive erosion of the ecological crisis, Fabien Giraud & Ida Soulard's book *The Marfa Stratum* will be both a grotesquely realist epic of neoliberal art and a practical manual to build escape vessels out of its stasis.



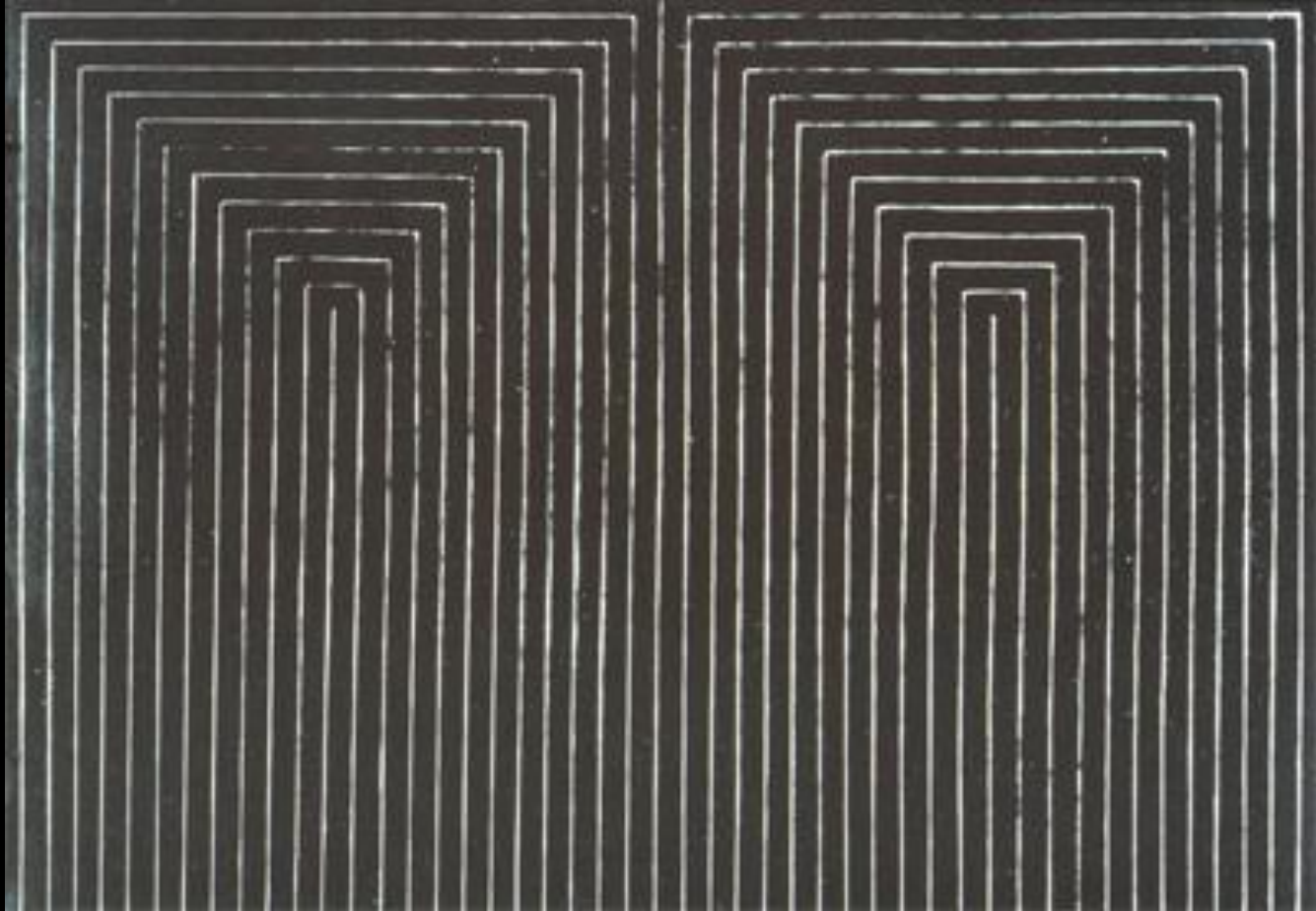
Donald Judd, Permanent  
Installation, Chinati Foundation,  
Marfa, TX, c. 1979-1985





# Painting between Surface and Object towards Minimalism

Frank Stella, Green Gate, 1958

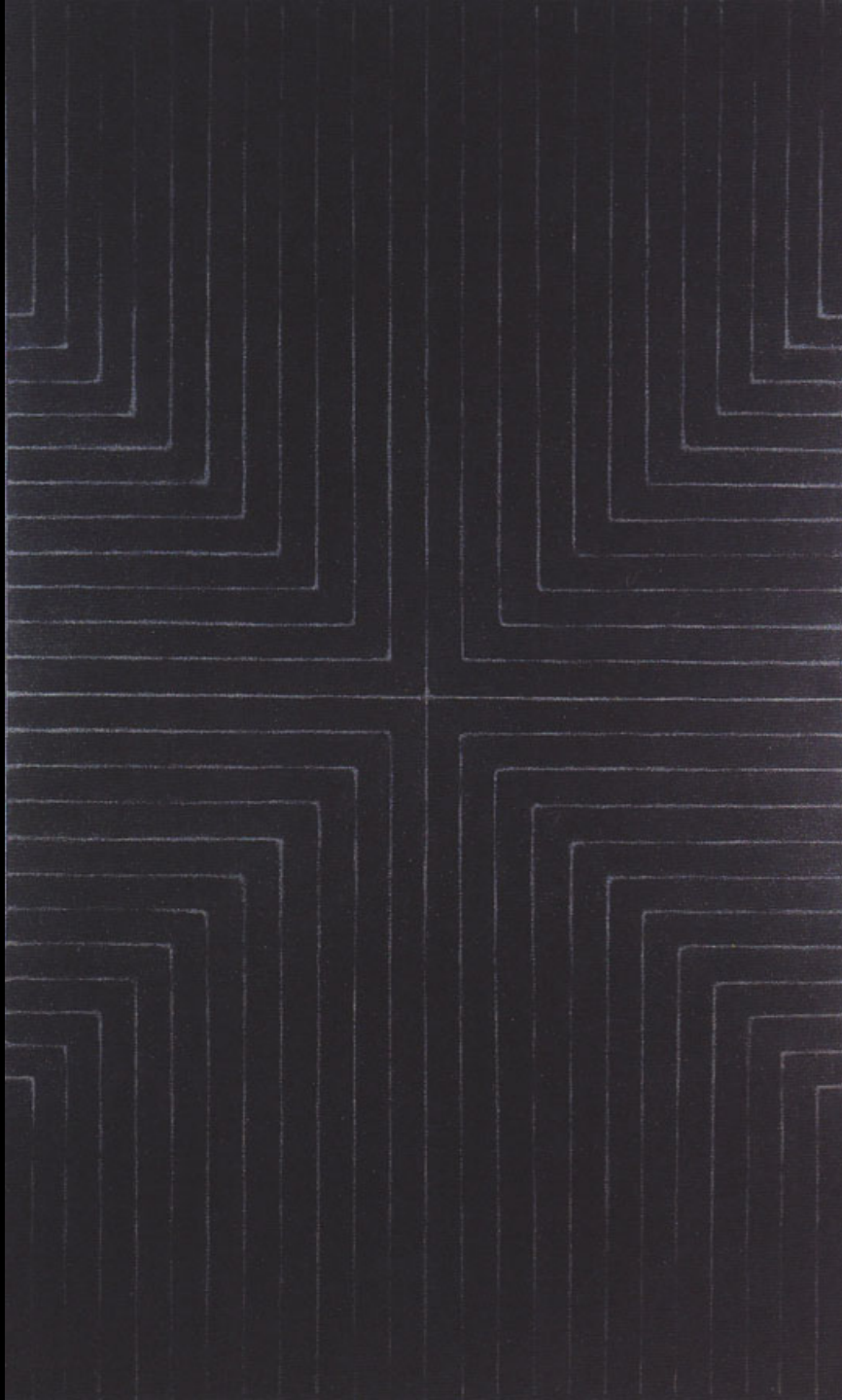


Frank Stella, Marriage of Reason and Squalor, 1959





Frank Stella, Marriage of Reason and Squalor, 1959

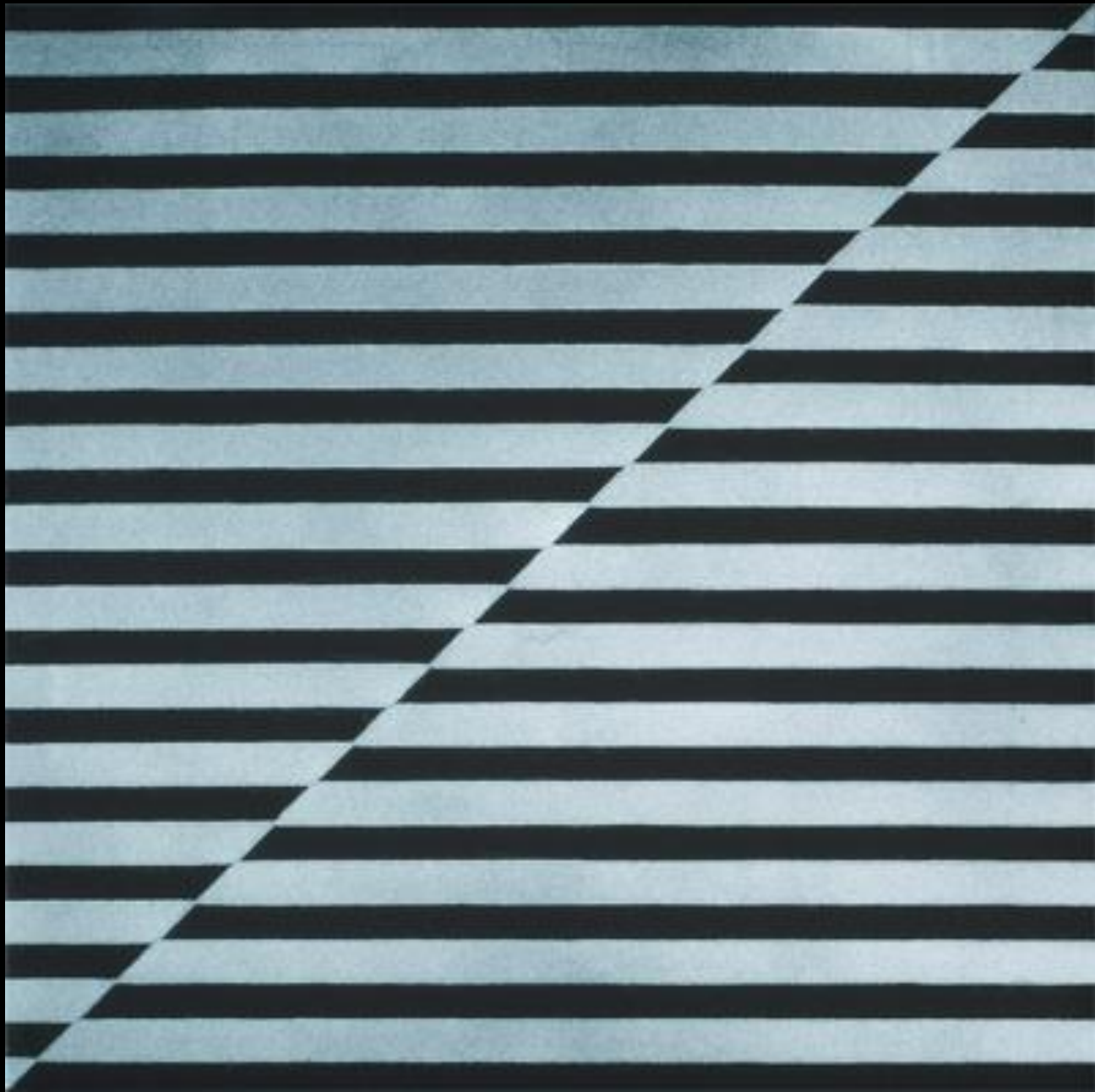


Frank Stella, Die Fahne Hoch! 1959

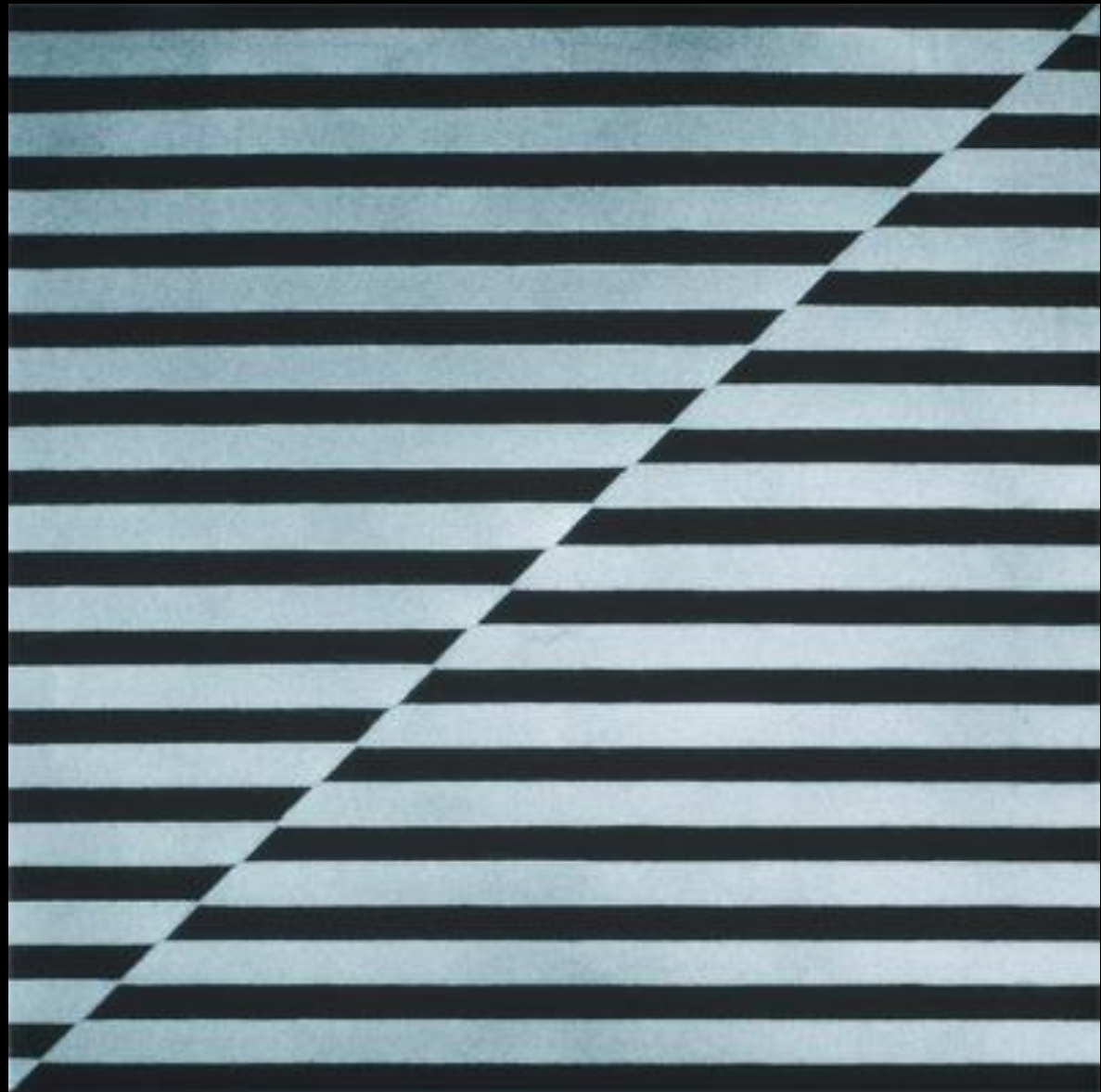
121.5 in × 73.0 in

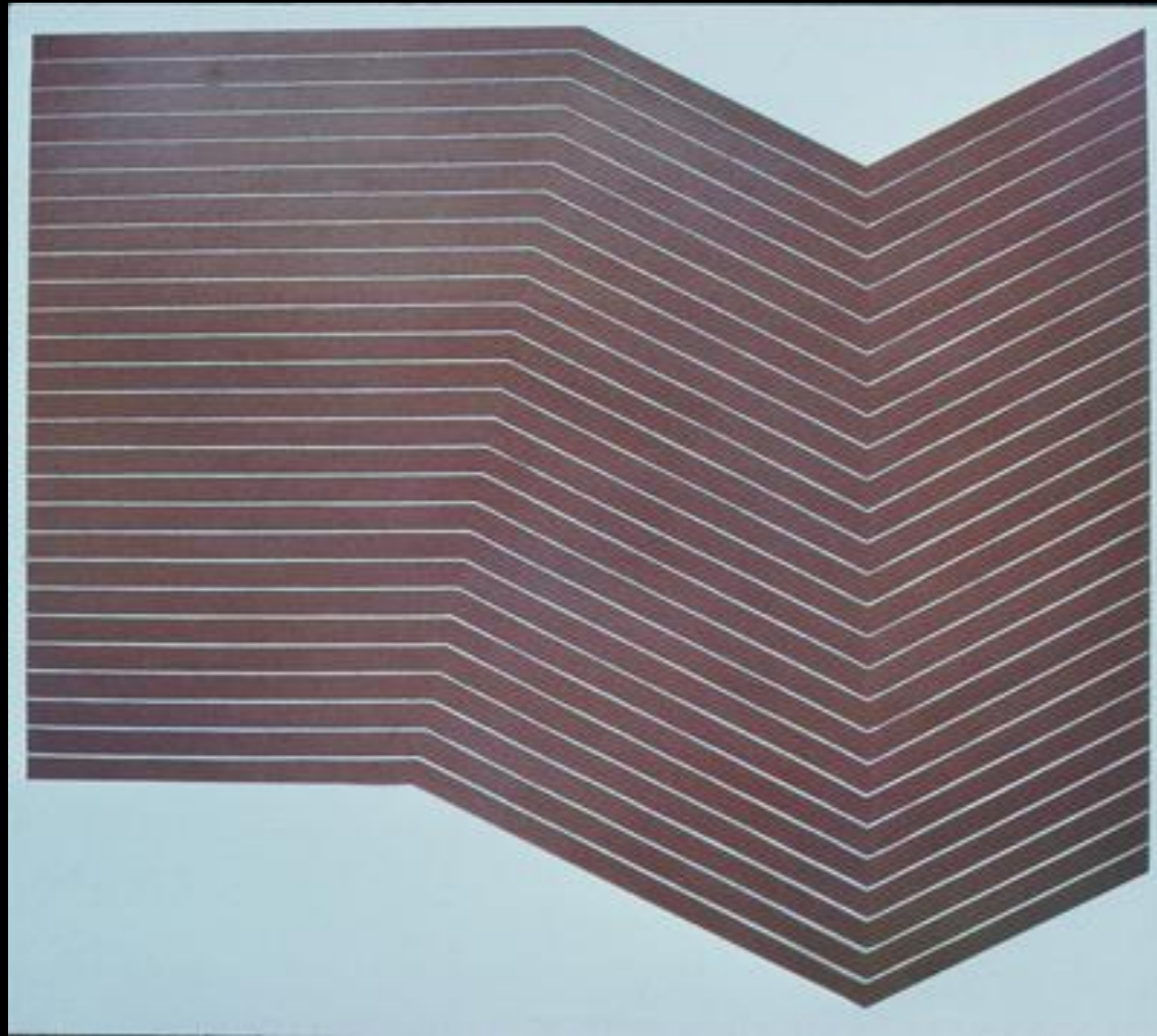


Frank Stella, *Gezira (Black Series)*, 1960

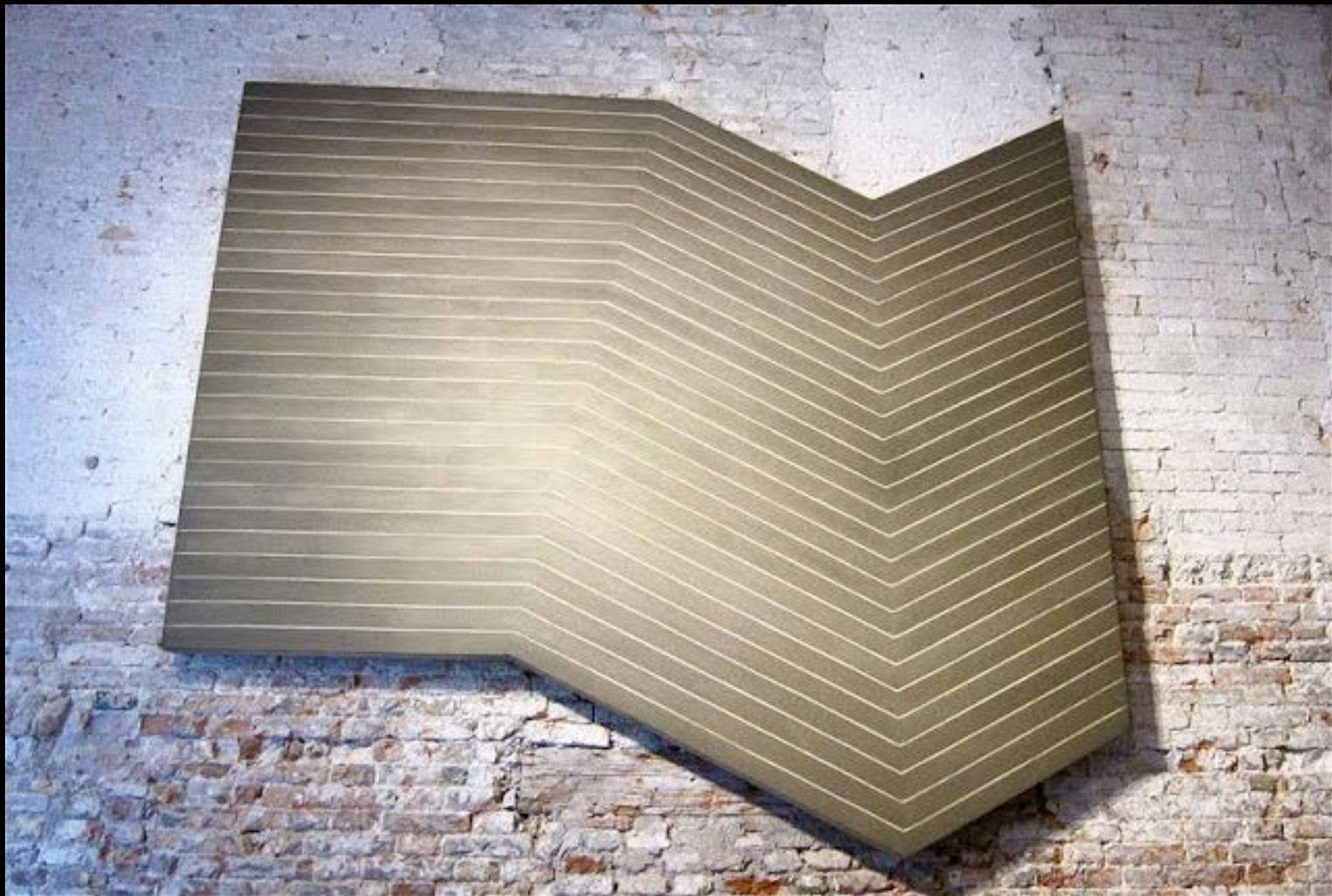


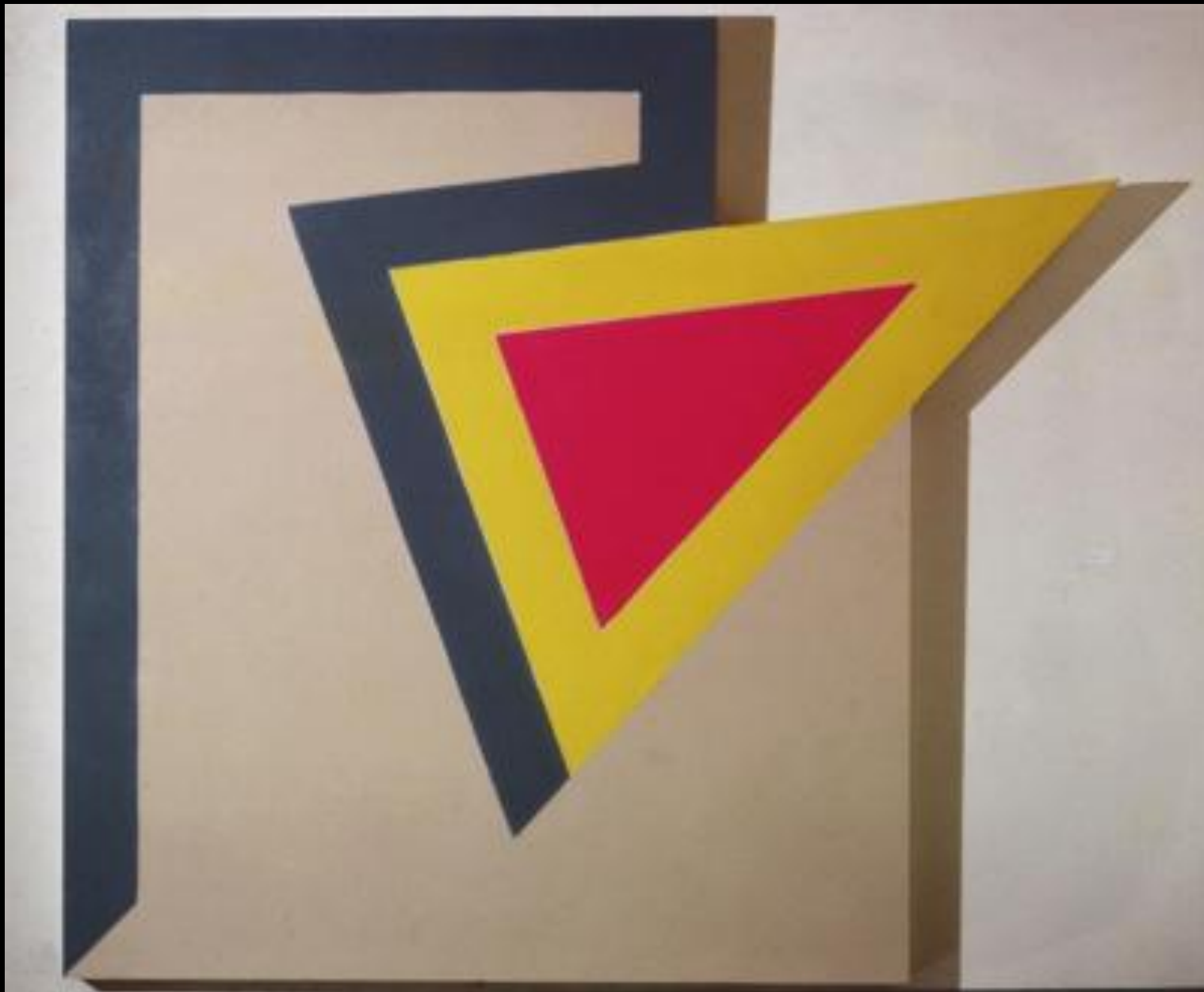
Frank Stella, *Agadir II*, 1964





Frank Stella, *Abajo (Flesh)*, 1964; powder & polymer emulsion on canvas 96 x 110in.

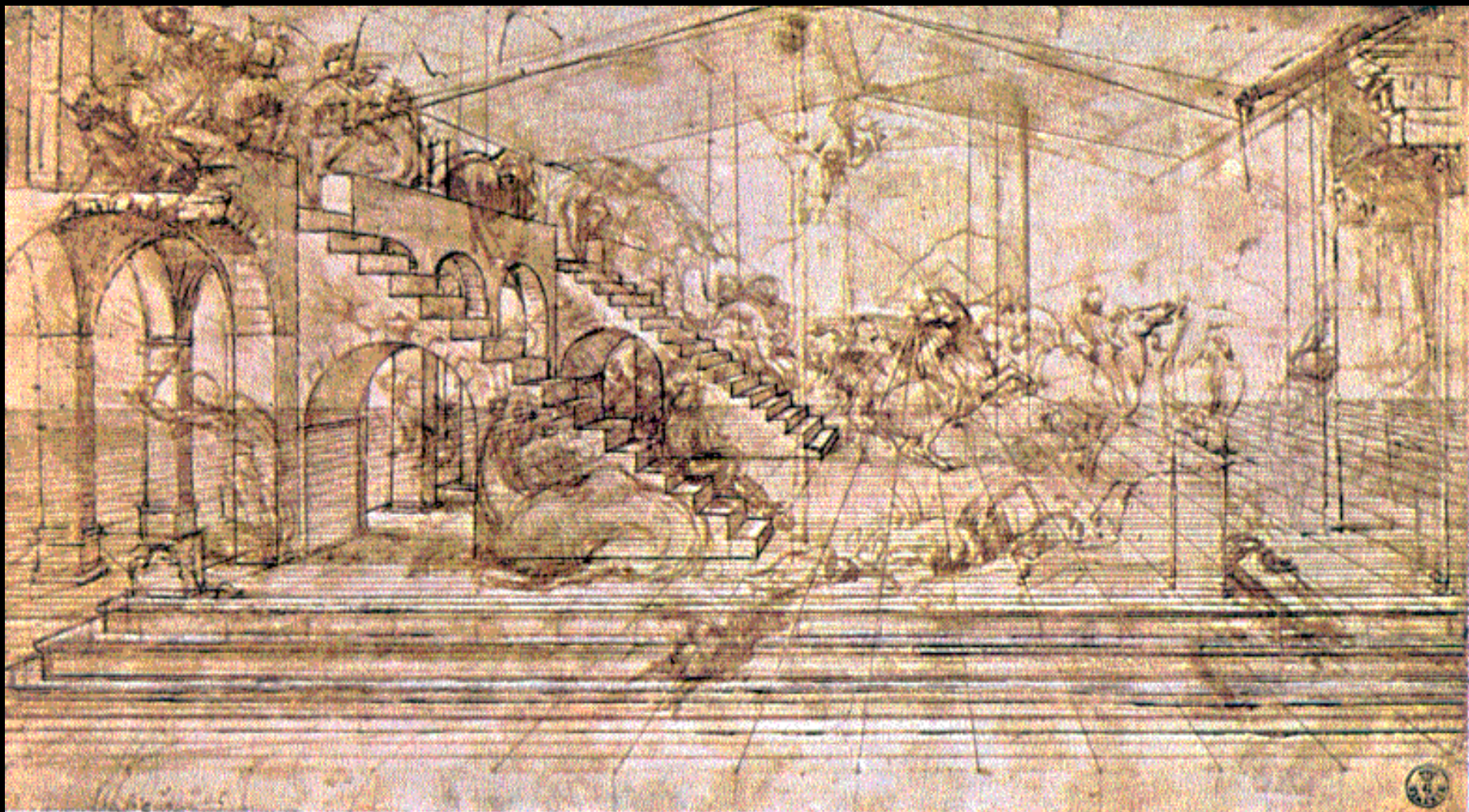




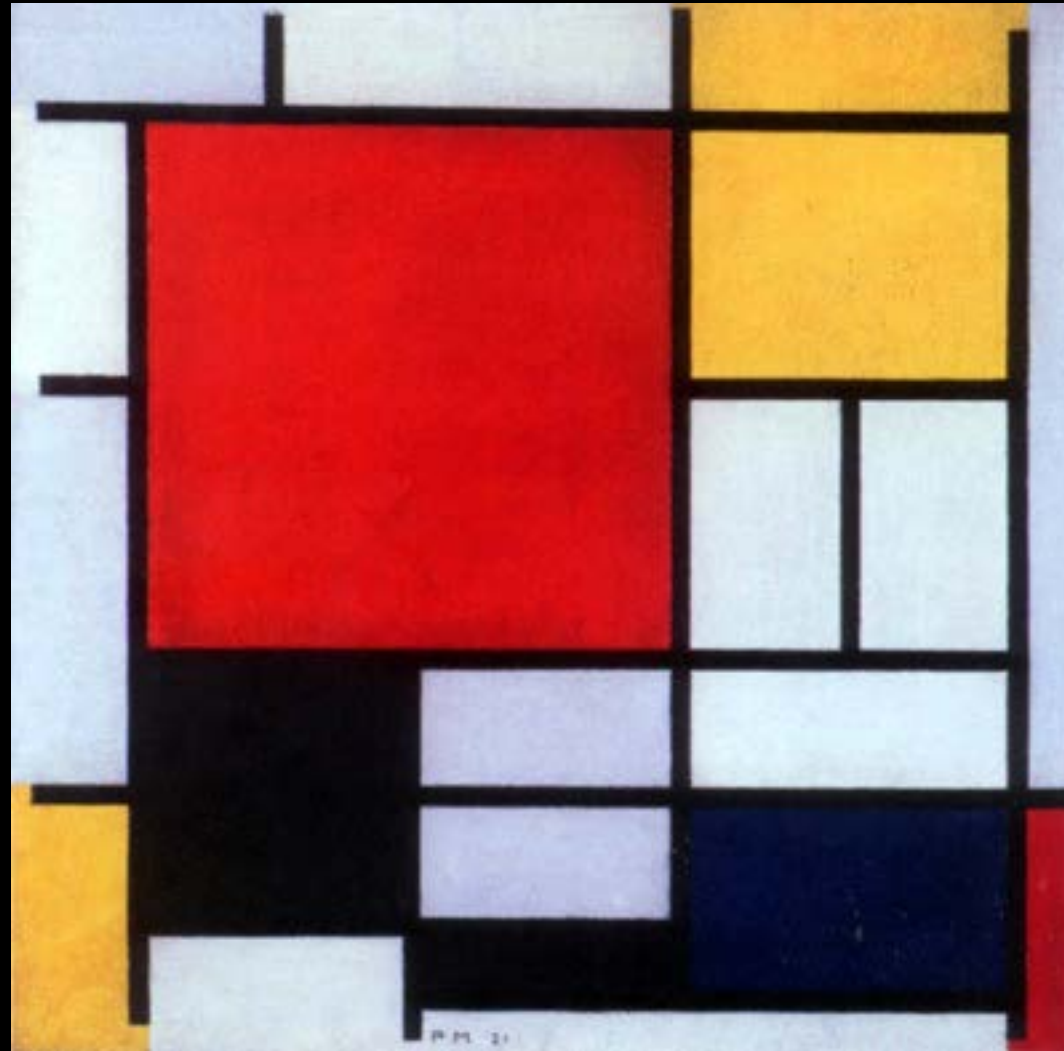
Frank Stella, Tuftonboro III, 1966; fluorescent alkyd and epoxy paints; Irregular Polygons; 100 x 109in



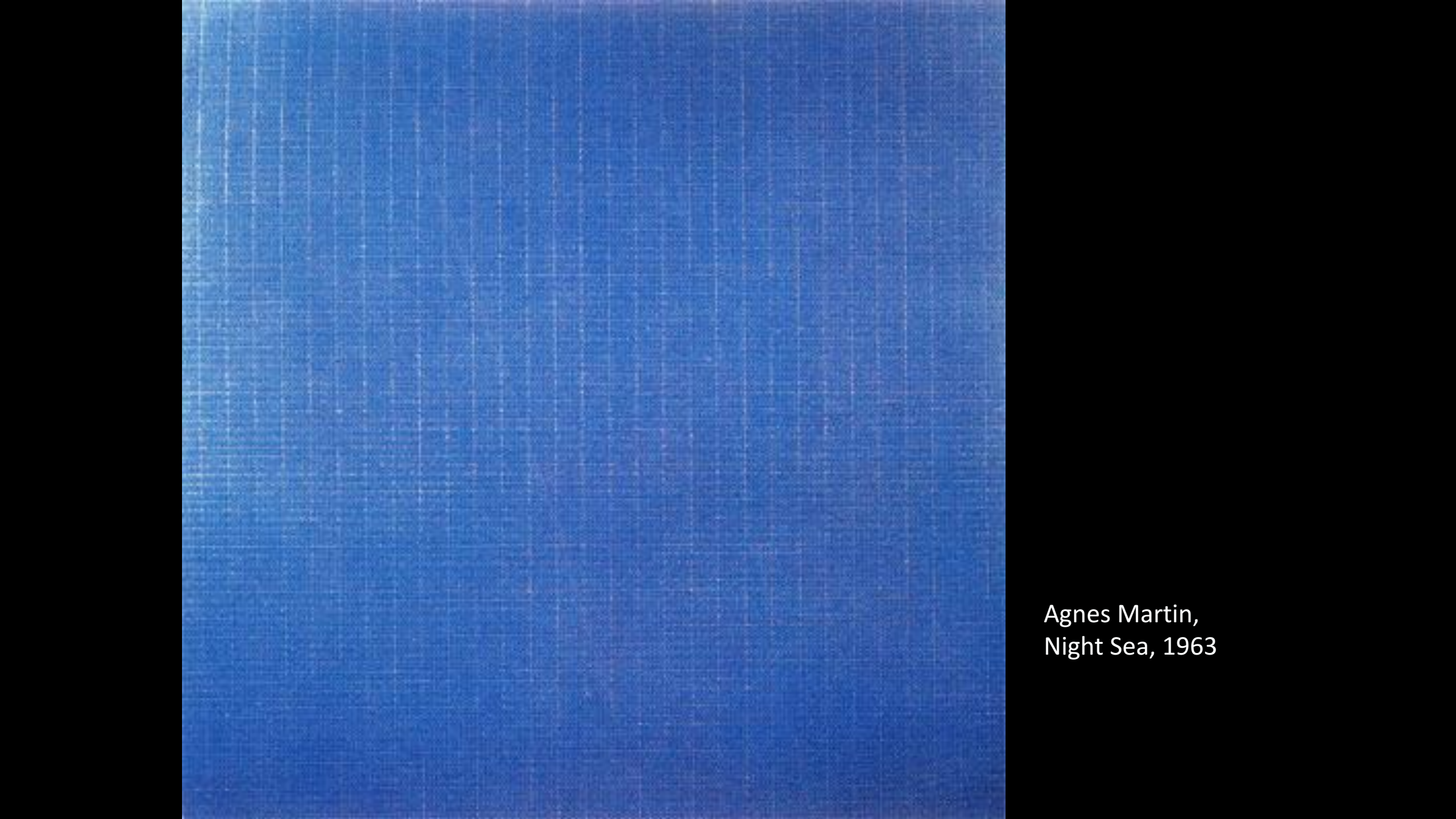




Leonardo da Vinci, Adoration of the Magi, 1481  
Painting and the GRID



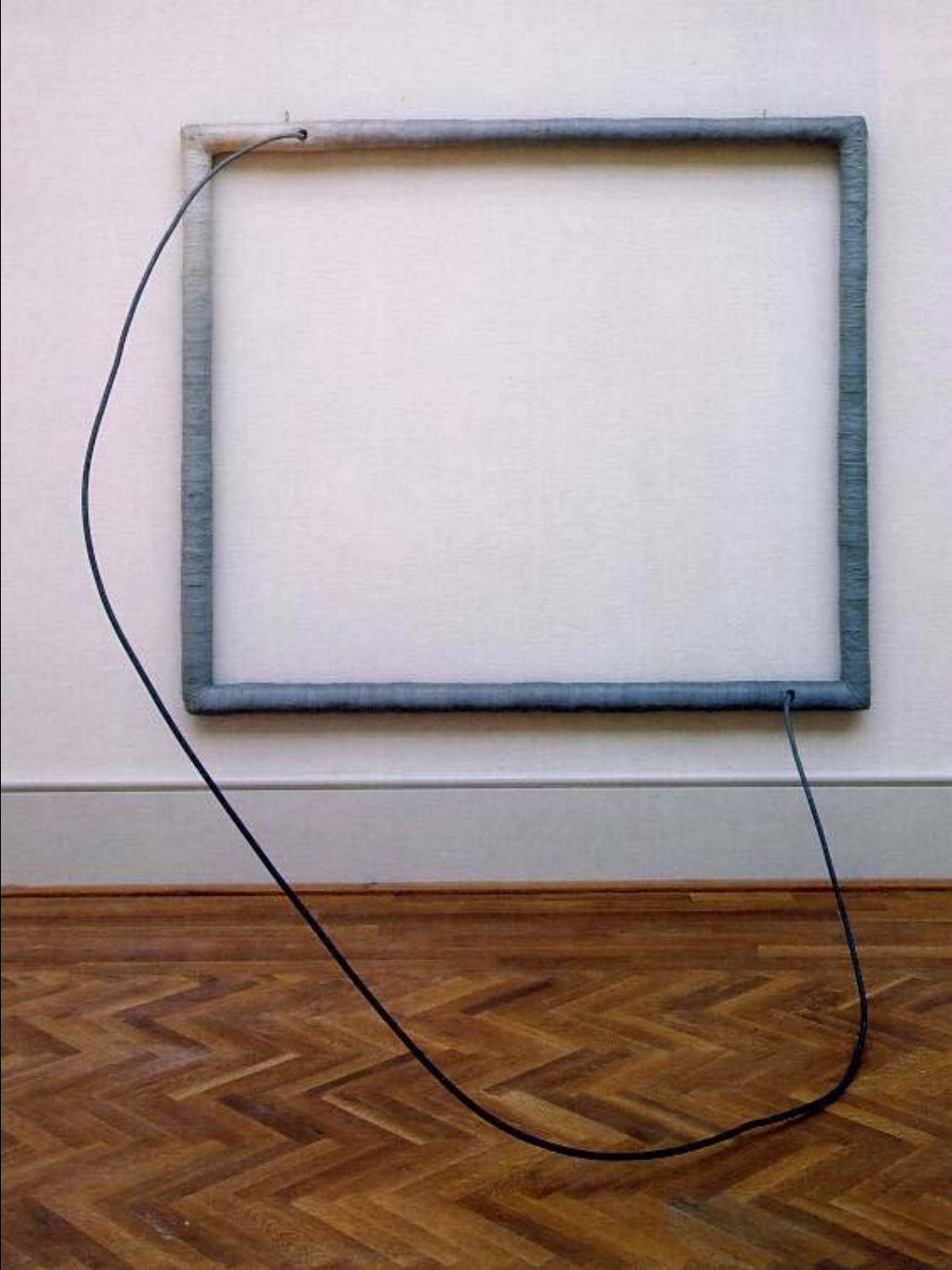
Piet Mondrian, Composition with Red, Yellow, Blue, and Black 1921  
Painting and the GRID



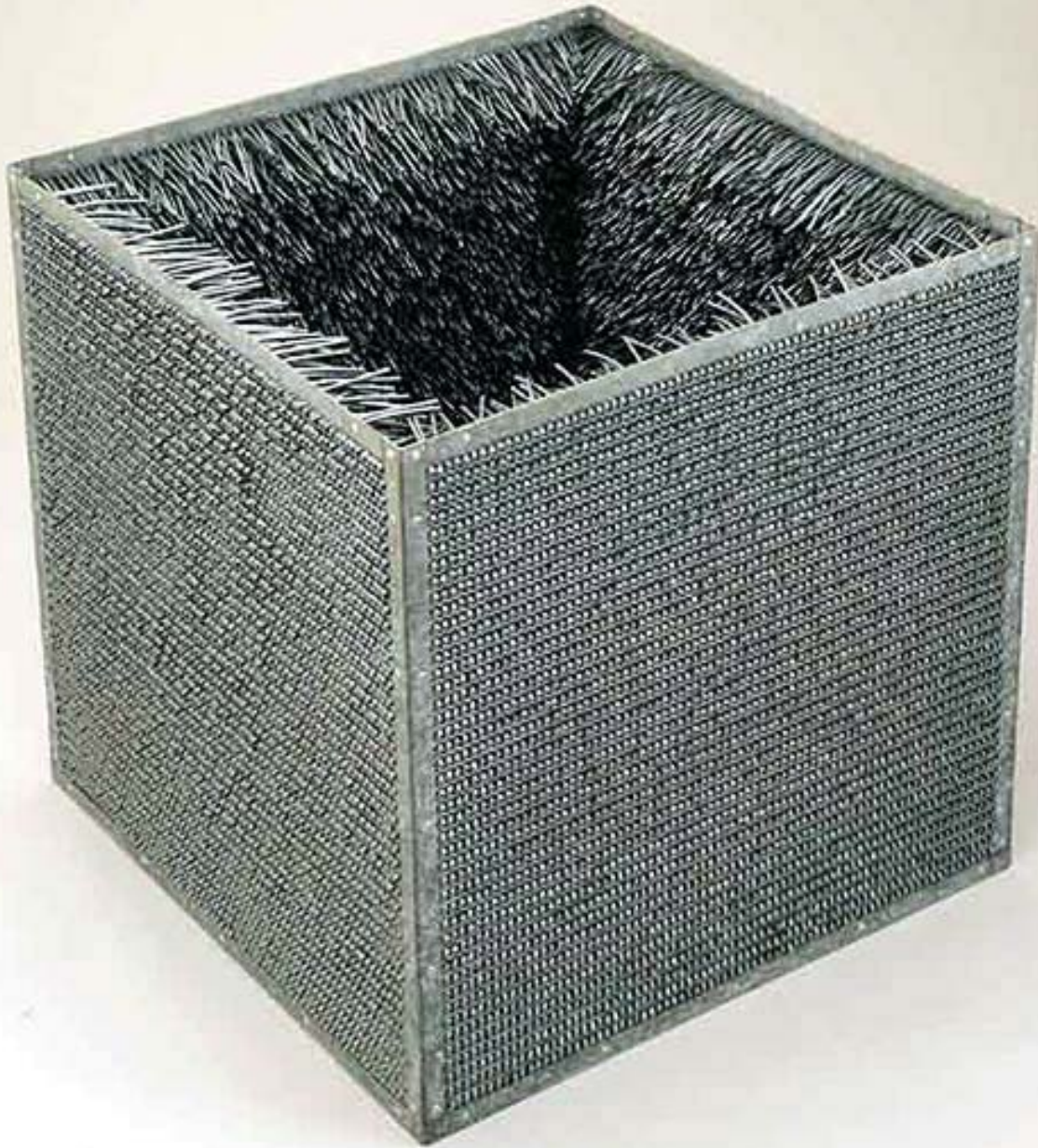
Agnes Martin,  
Night Sea, 1963



Agnes Martin,  
Whispering, 1963



Eva Hesse, Hang Up, 1966



Eva Hesse, Accession  
II, 1969

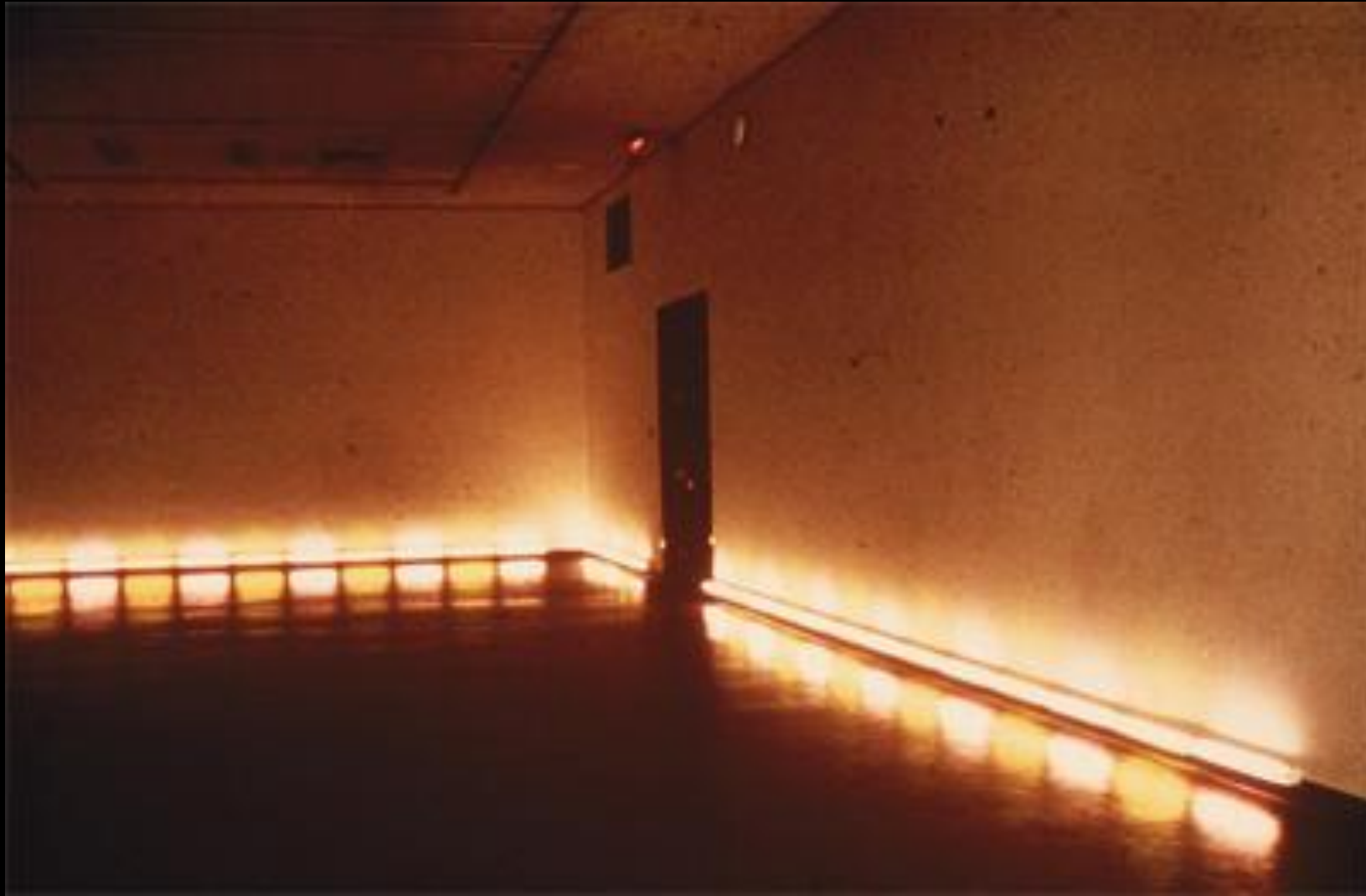


Annie Truitt, Summer Sentinel, 1963

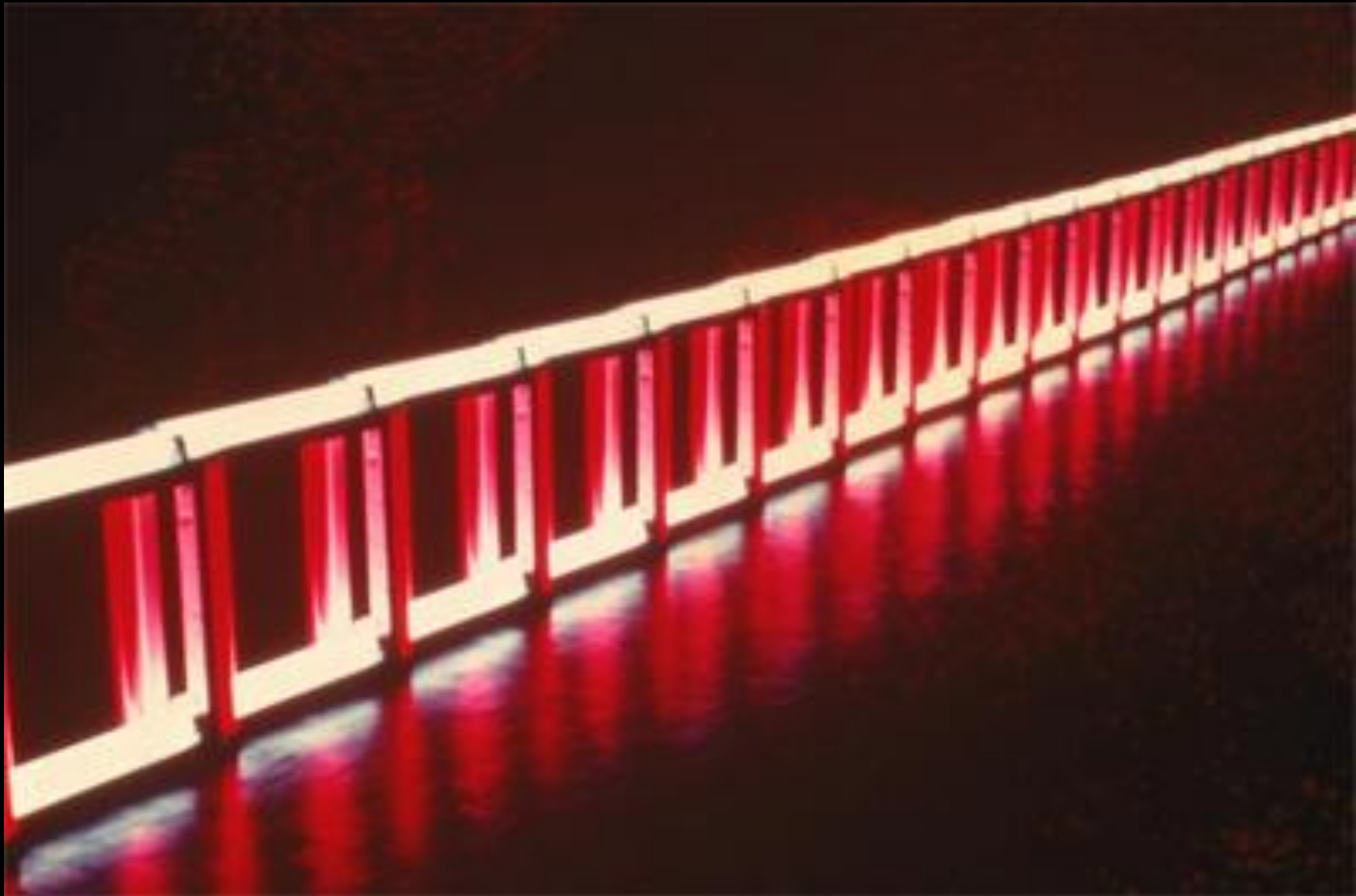


David Smith, Zig VII, 1963





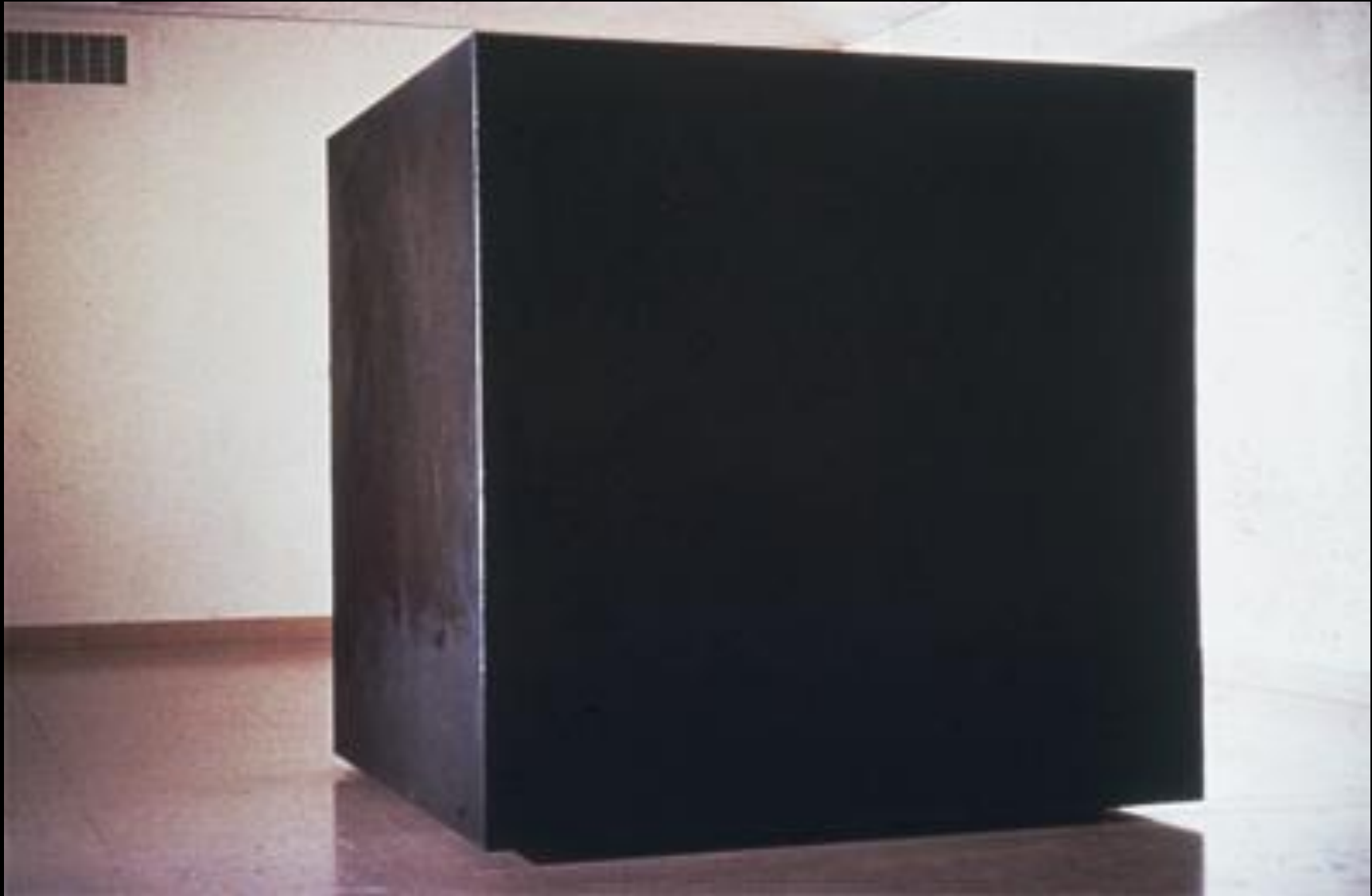
Dan Flavin, Alternating Pink and Yellow To Joseph Halmy, 1967-78



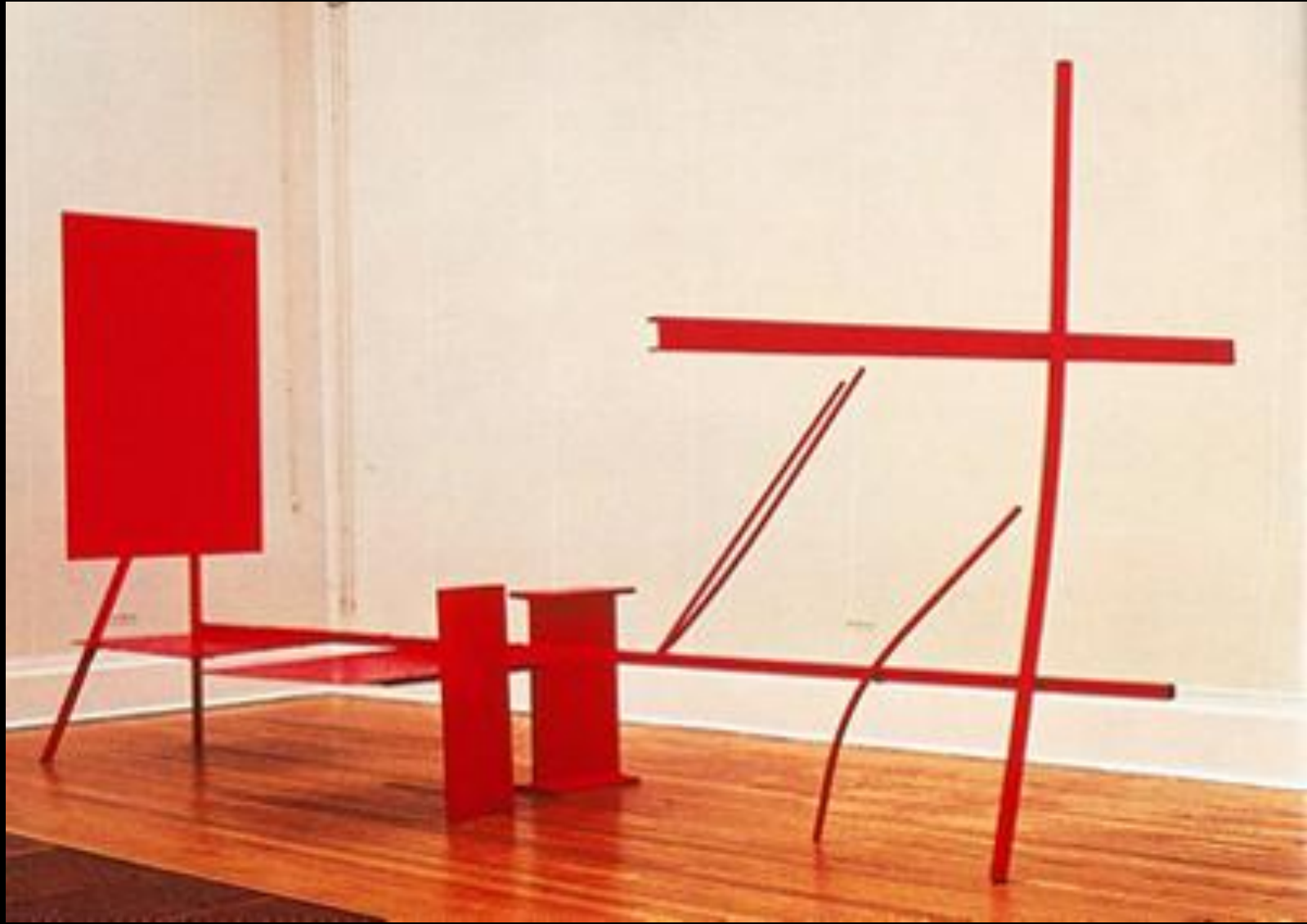
Dan Flavin, Artificial Barrier of Blue, 1968



Dan Flavin, Monument to V. Tatlin, 1969



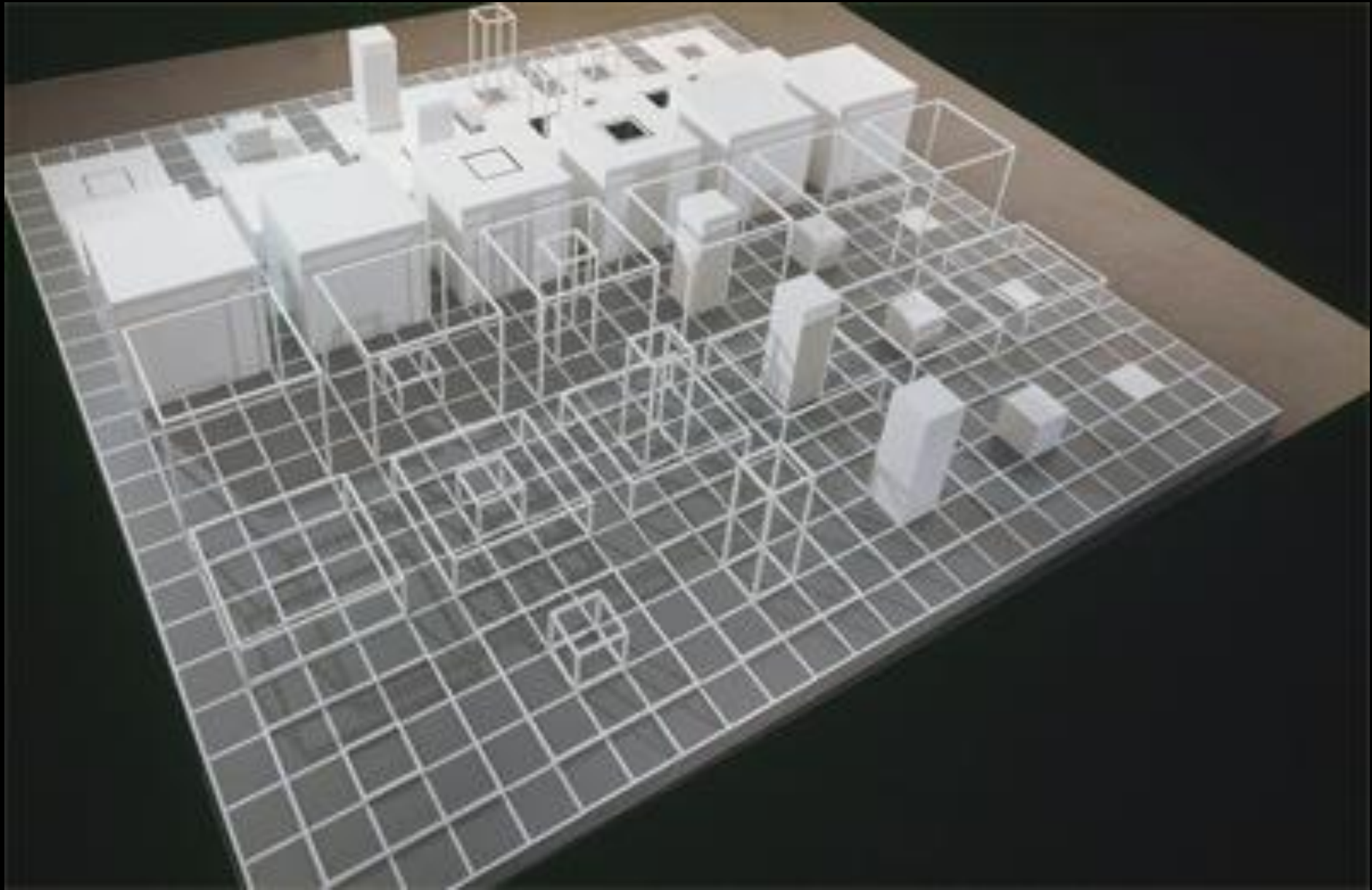
Tony Smith, Die, 1962



Anthony Caro, Early One Morning, 1962



Sol LeWitt, Untitled, 1966



Sol LeWitt, Serial Project No. 1 ABCD, 1966



Carl Andre, Equivalent, 1966





Carl Andre, Aluminum and Magnesium, 1969



Richard Serra, Serra Throwing Lead, 1969

to roll	to curve
to crease	to lift
to fold	to inlay
to store	to impress
to bend	to jore
to shorten	to flood
to twist	to smear
to dapple	to rotate
to crumple	to swirl
to shave	to support
to tear	to hook
to chip	to suspend
to split	to spread
to cut	to hang
to sever	to collect
to drop	of tension
to remove	off gravity
to simplify	of entropy
to differ	of nature
to disarrange	of grouping
to open	of layering
to mix	of jelling
to splash	to grasp
to knot	to tighten
to spill	to bundle
to droop	to heap
to flow	to gather

to scatter	to modulate
to arrange	to distill
to repair	of waves
to discard	of electromagnetic
to pair	of inertia
to distribute	of ionization
to surfeit	of polarization
to complement	of refraction
to enclose	of simultaneity
to surround	of tides
to encircle	of reflection
to hide	of equilibrium
to cover	of symmetry
to wrap	of fluctation
to dig	to stretch
to tilt	to bounce
to bind	to erase
to weave	to spray
to join	to systematize
to match	to refer
to laminate	to force
to bond	of mapping
to hinge	of location
to mark	of context
to expand	of time
to dilute	of carbonization
to light	to continue



Richard Serra, Sign Board Prop, 1969



Richard Serra, Corner Prop, 1970



Richard Serra, Inverted House of Cards, 1969-70



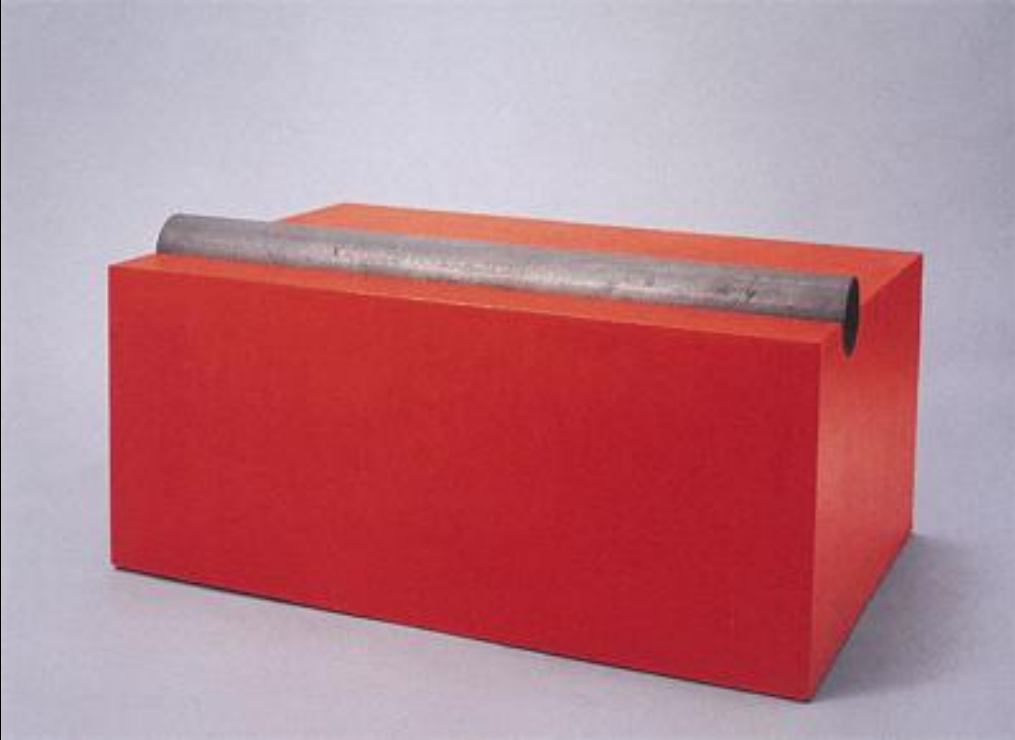
Richard Serra, Tilted Arc, 1981





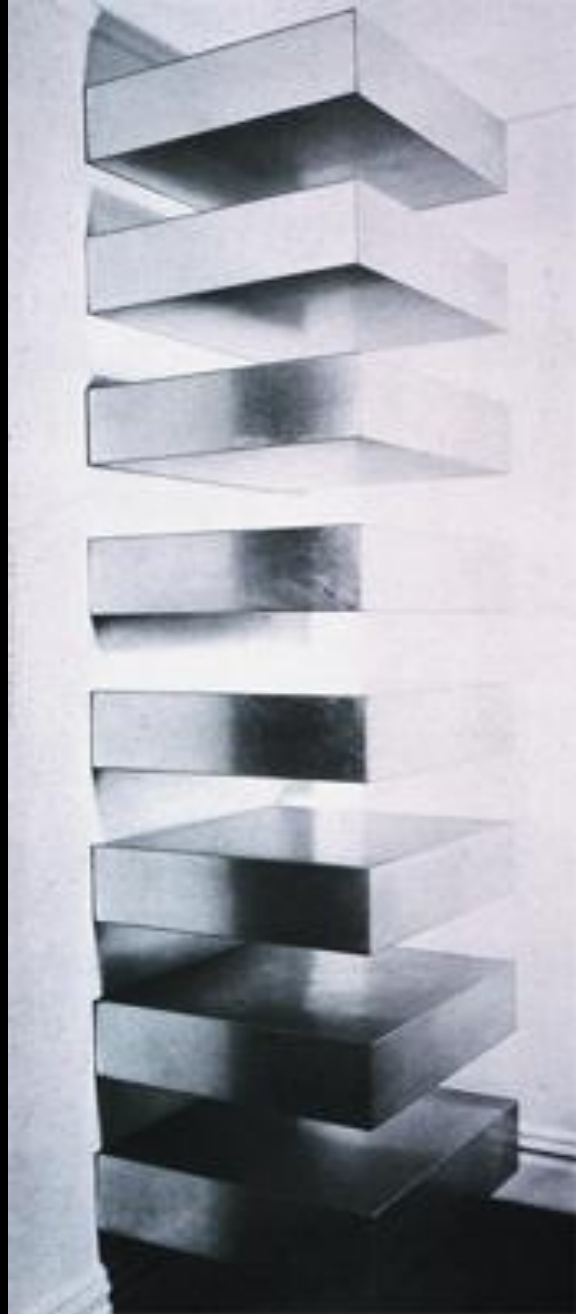


Richard Serra, Vortex, 2002



Donald Judd, Untitled, 1963  
Donald Judd, Untitled, 1963

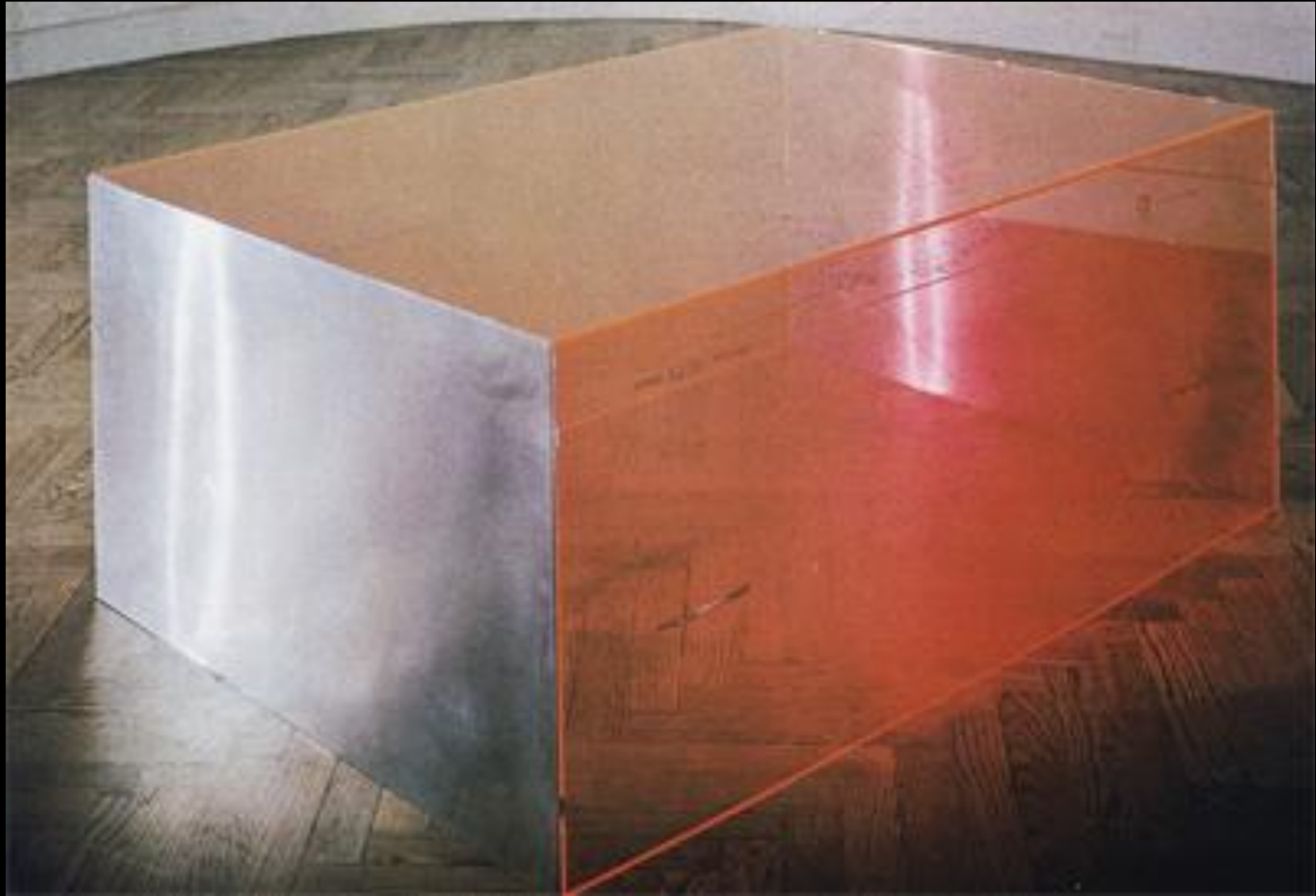




Donald Judd, Iron Stacks, 1965-8  
Untitled, 1966

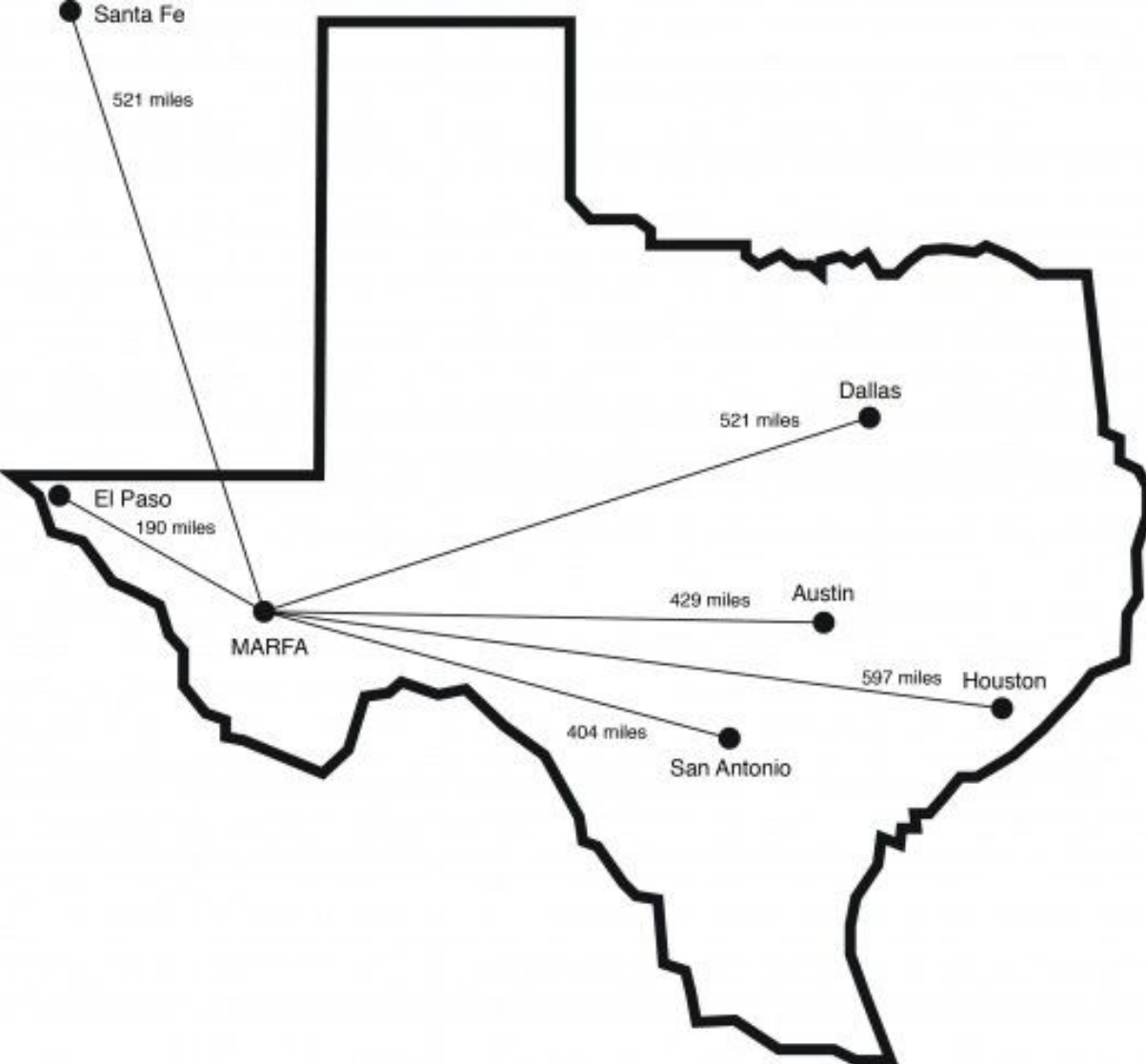


Donald Judd,



Donald Judd, Untitled, 1966

# Marfa, Texas





Donald Judd, Permanent  
Installation, Chinati Foundation,  
Marfa, TX, c. 1979-1985







Elmgreen and Dragset, Prada Marfa, 2005  
The artists called the work a "pop architectural land art project."



# General Themes, Quotes, and Questions

- How do Giraud and Soulard promise to rethink “Enlightenment” strategies? Here, I am thinking about their approach to ‘reason.’
- What is ‘ungrounded nature’ (p.169)?
- What role do ‘site’ and ‘site-specificity’ play within this rubric?
- What role does the Dust Bowl play in their thinking?
- By connection, what is the “cognitive Dust Bowl” (p. 170)?
- What are “locationism” and “extensionism”(pp. 171-172)?
- What is the role of the art of Donald Judd and Marfa, Texas therein? ... In the Marfa Stratum?