HUAS 7380-501 (87124)
Planet of the Apes: Art, Design, and the Anthropocene

Dr. Charissa N. Terranova

Fall 2017

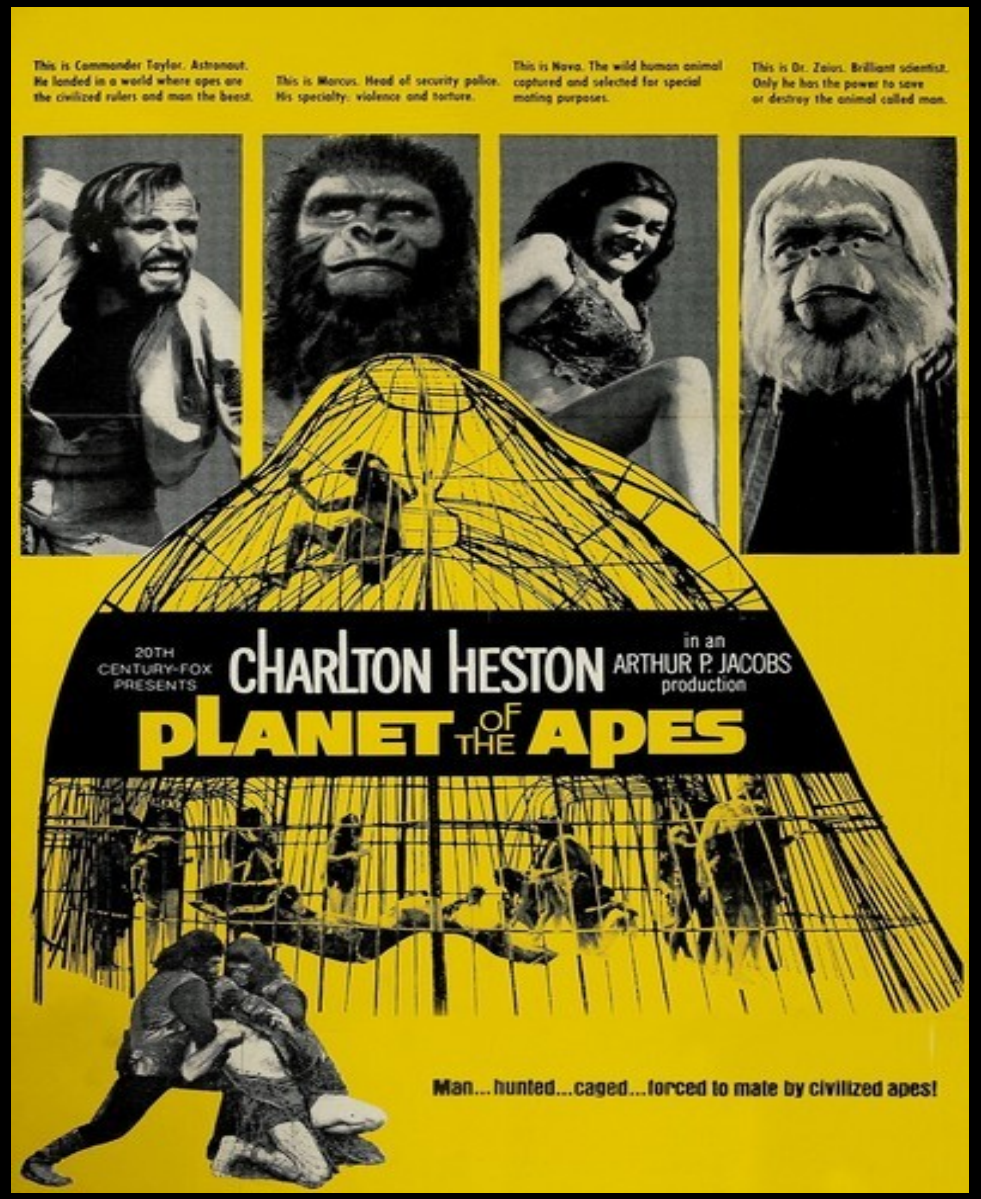
Thursday 7:00-9:45 pm

JO 4.112

09/21/17

The Anthropocene

Climate Change, Art, and Death

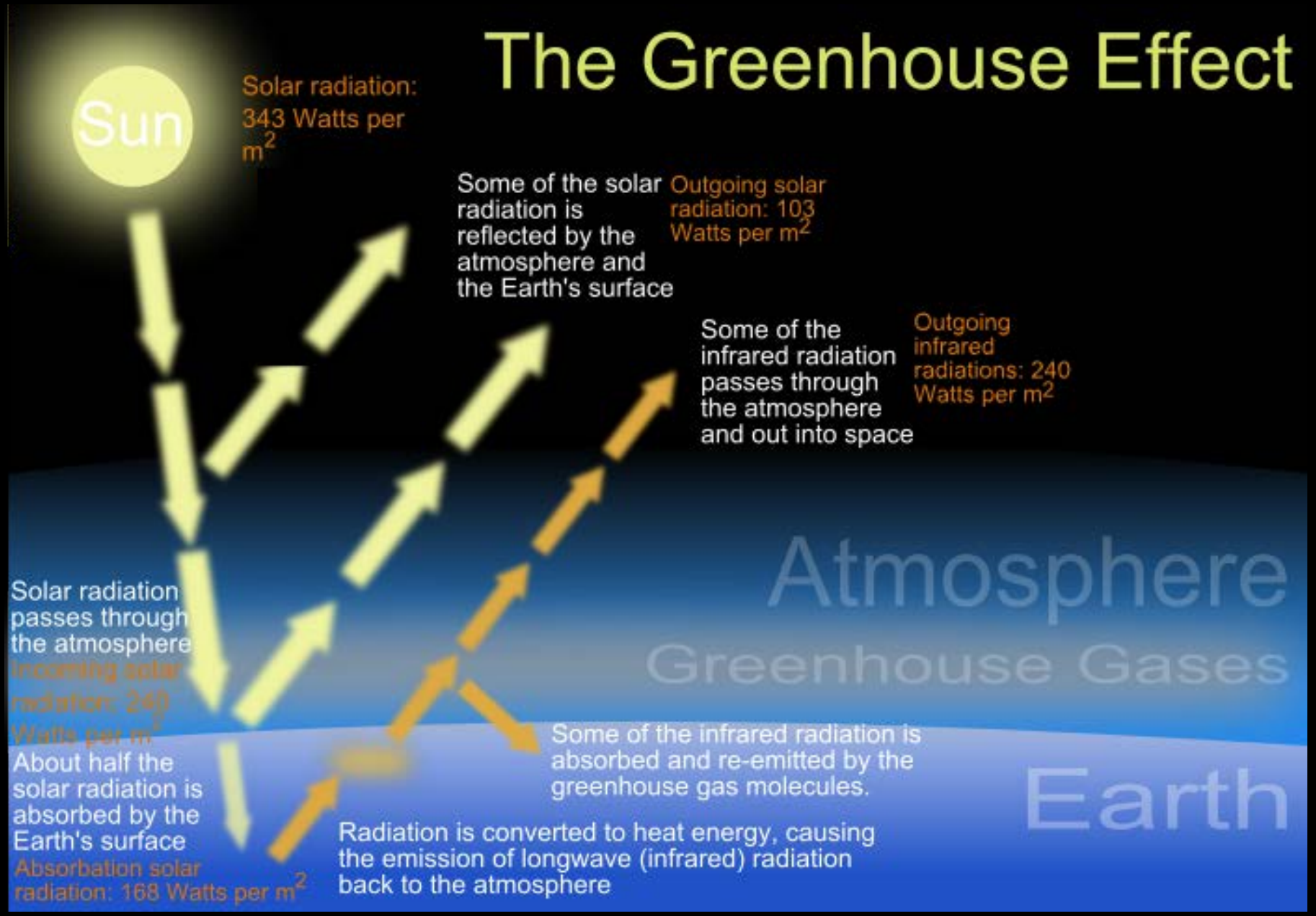


Joseph Romm, "Climate Science Basics," *Climate Change: What Everyone Needs to Know* (Oxford: Oxford University Press, 2016) 1-30.

Joseph J. Romm (b. 1960-)

- Physicist, blogger, climate expert
- Founded blog – Climate Progress as part of Think Progress -- https://thinkprogress.org/climate/
- BS in Physics from MIT 1982; PhD in Physics from MIT in 1987
- Worked at Scripps Institution of Oceanography
- 1988-90 Special Assistant for International Security at the Rockefeller Foundation
- 1991-93 Researcher at Rocky Mountain Institute, a foundation focused on sustainability
- co-authored the 1994 Rocky Mountain Institute Report, *Greening the Building and the Bottom Line: Increasing Productivity Through Energy-Efficient Design.*
- 1990 and 1991, Romm taught a course entitled "Rethinking National Security" at Columbia University's School of International and Public Affairs [note mix of climate and security concerns]
- In 1992, Romm published *The Once and Future Superpower*
- In 1993, he wrote *Defining National Security: The Nonmilitary Aspects*
- In 1996, he co-authored, with Charles B. Curtis, "MidEast Oil Forever"
- In 1996, published the ACEEE [American Council for an Energy-Efficient Economy] Summer Study on Energy Efficiency in Buildings on "Policies to Reduce Heat Islands"
- Romm served as Acting Assistant Secretary of the US Department of Energy, in charge of the Office of Energy Efficiency and Renewable Energy during 1997 and as Principal Deputy Assistant Secretary from August 1995 through June 1998, and Special Assistant for Policy and Planning from 1993 to July 1995.
- *Hell and High Water: Global Warming—the Solution and the Politics—and What We Should Do* (2006)
- *Straight Up: America's Fiercest Climate Blogger Takes on the Status Quo Media, Politicians, and Clean Energy Solutions* (2010)
- *Language Intelligence: Lessons on Persuasion from Jesus, Shakespeare, Lincoln, and Lady Gaga* (2012)
- *Climate Change: What Everyone Needs to Know* (2016)

Defining the Greenhouse Effect


The Greenhouse Effect
Sun
Solar radiation: 343 Watts per m2
Some of the solar radiation is reflected by the atmosphere and the Earth's surface
Outgoing solar radiation: 103 Watts per m2
Some of the infrared radiation passes through the atmosphere and out into space
Outgoing infrared radiations: 240 Watts per m2
Atmosphere
Greenhouse Gases
Solar radiation passes through the atmosphere
Incoming solar radiation: 240 Watts per m2
About half the solar radiation is absorbed by the Earth's surface
Absorbation solar radiation: 168 Watts per m2
Some of the infrared radiation is absorbed and re-emitted by the greenhouse gas molecules.
Radiation is converted to heat energy, causing the emission of longwave (infrared) radiation back to the atmosphere
Earth

- Intergovernmental Panel On Climate Change (IPCC)
- “Synthesis Report,” November 2014

The **Intergovernmental Panel on Climate Change** is a scientific intergovernmental body under the auspices of the United Nations, set up at the request of member governments.

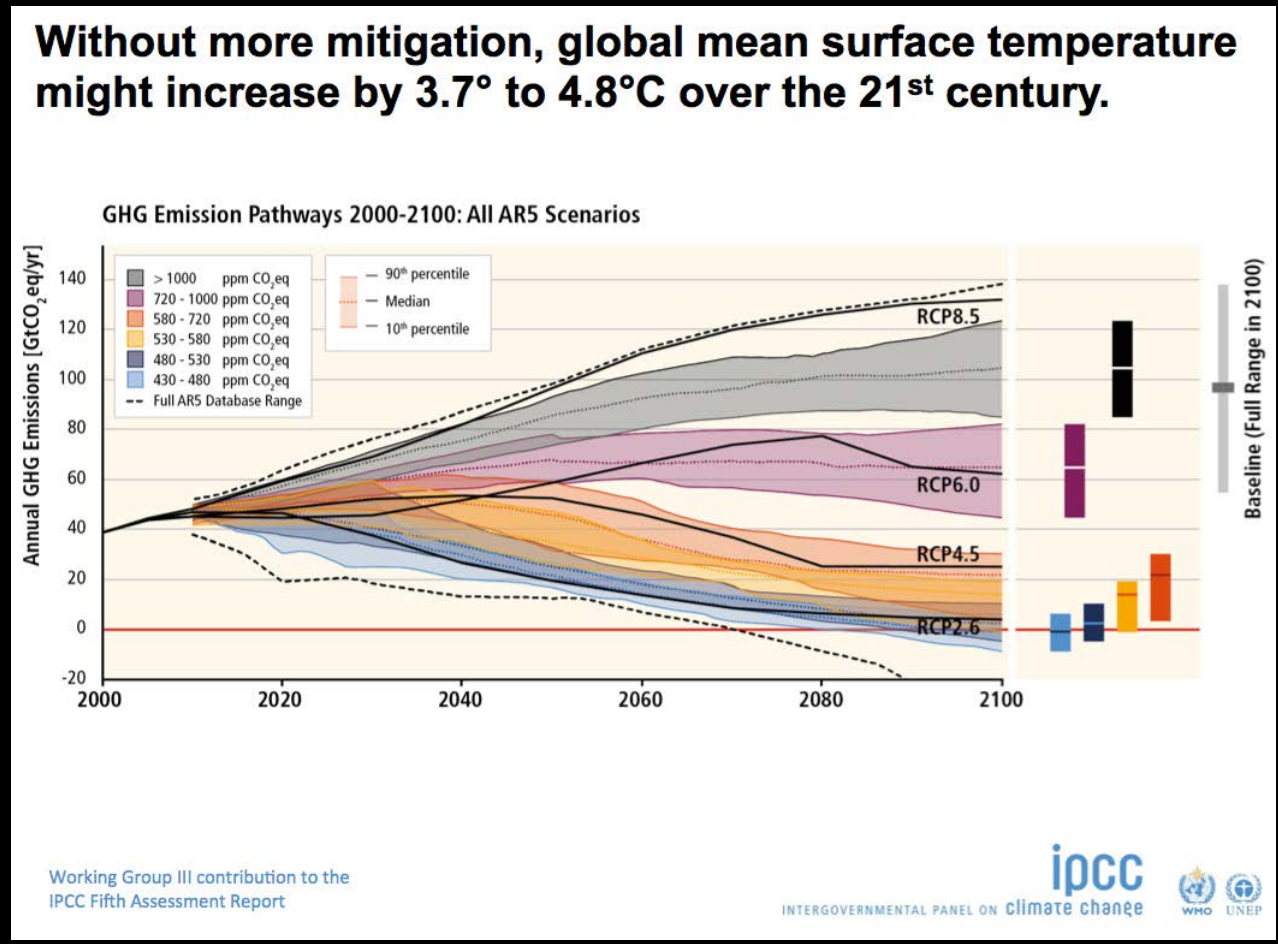
The IPCC produces reports that support the United Nations Framework Convention on Climate Change (UNFCCC), which is the main international treaty on climate change. The ultimate objective of the UNFCCC is to "stabilize greenhouse gas concentrations in the atmosphere at a level that would prevent dangerous anthropogenic [i.e., human-induced] interference with the climate system". IPCC reports cover "the scientific, technical and socio-economic information relevant to understanding the scientific basis of risk of human-induced climate change, its potential impacts and options for adaptation and mitigation.”

Thousands of scientists and other experts contribute (on a voluntary basis, without payment from the IPCC) to writing and reviewing reports, which are then reviewed by governments. IPCC reports contain a ”Summary for Policymakers,” which is subject to line-by-line approval by delegates from all participating governments. Typically this involves the governments of more than 120 countries.

The IPCC provides an internationally accepted authority on climate change, producing reports which have the agreement of leading climate scientists and the consensus of participating governments.

Following the IPCC conference entitled 'Transformational Climate Change' at Exeter University UK last week where Gale & Snowden Architects were the only design-lead professional organization represented, David and Jason have both been invited to participate in the Expert Review of the First Order Draft (FOD) of the Synthesis Report (SYR) of the IPCC Fifth Assessment report (AR5).

The Synthesis Report integrates key messages contained within the AR5 Assessment Reports. It is composed of a Summary for Policymakers (SPM) and a longer report.



What are the five main contributors to warming-driven sea level rise?

- Thermal expansion
- Changes in groundwater storage
- Glacier ice loss
- Greenland ice loss
- Antarctic ice loss

How do we understand the relationship between human and natural causes vis-à-vis recent global warming? (pp. 7-11)

How do we understand feedback loops in the worsening of climate change?

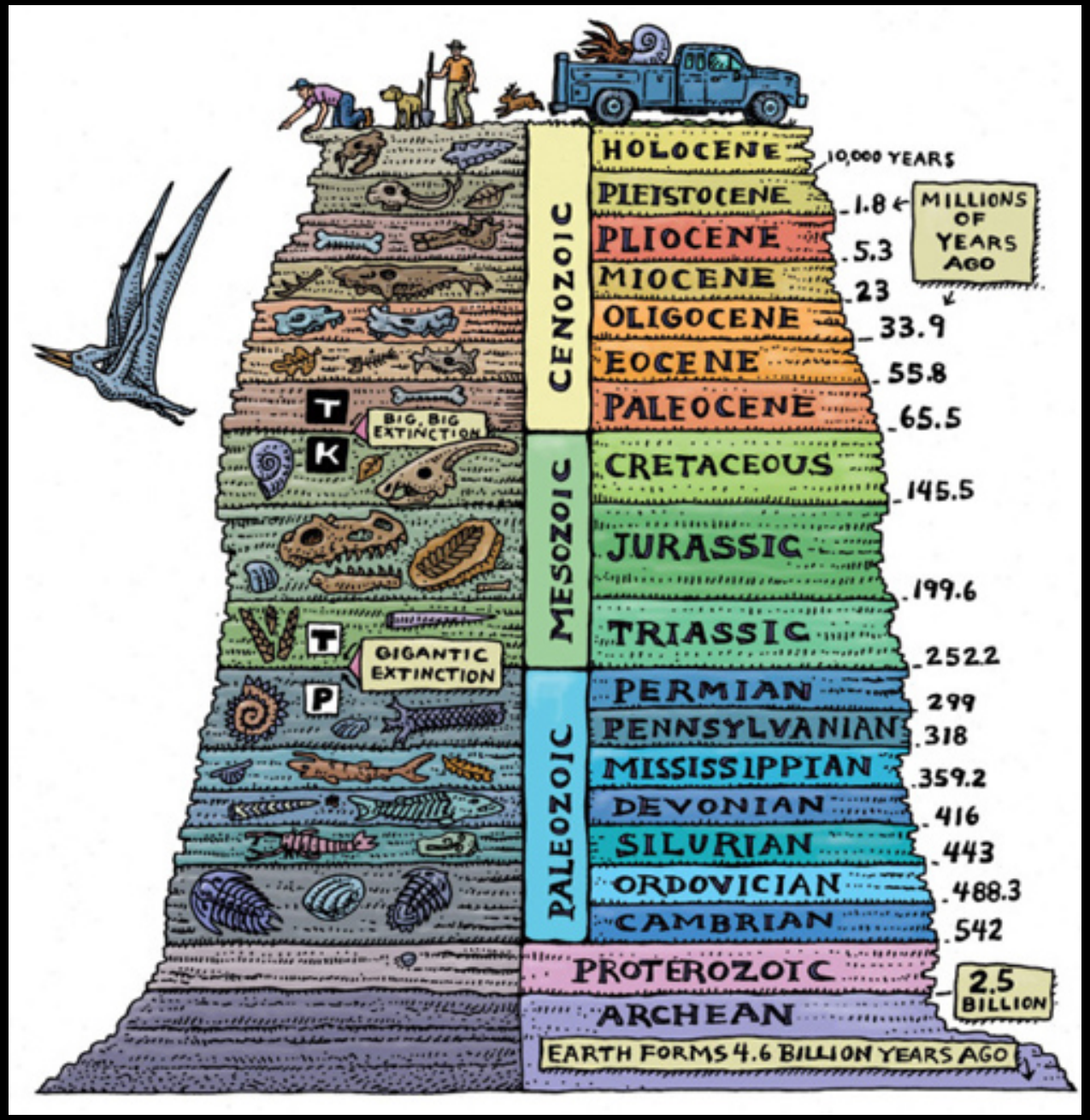
What is “arctic amplification”? (p. 14)

What are the sources of the most important human-caused pollutants that drive global warming? (p. 20-23)

Heather Davis and Etienne Turpin, “Art & Death: Lives Between the Fifth Assessment & Sixth Extinction,” *Art in the Anthropocene: Encounters among Aesthetics, Politics, Environments, and Epistemologies*, Heather Davis and Etienne Turpin, eds. (London: Open Humanities Press, 2015) 3-30.

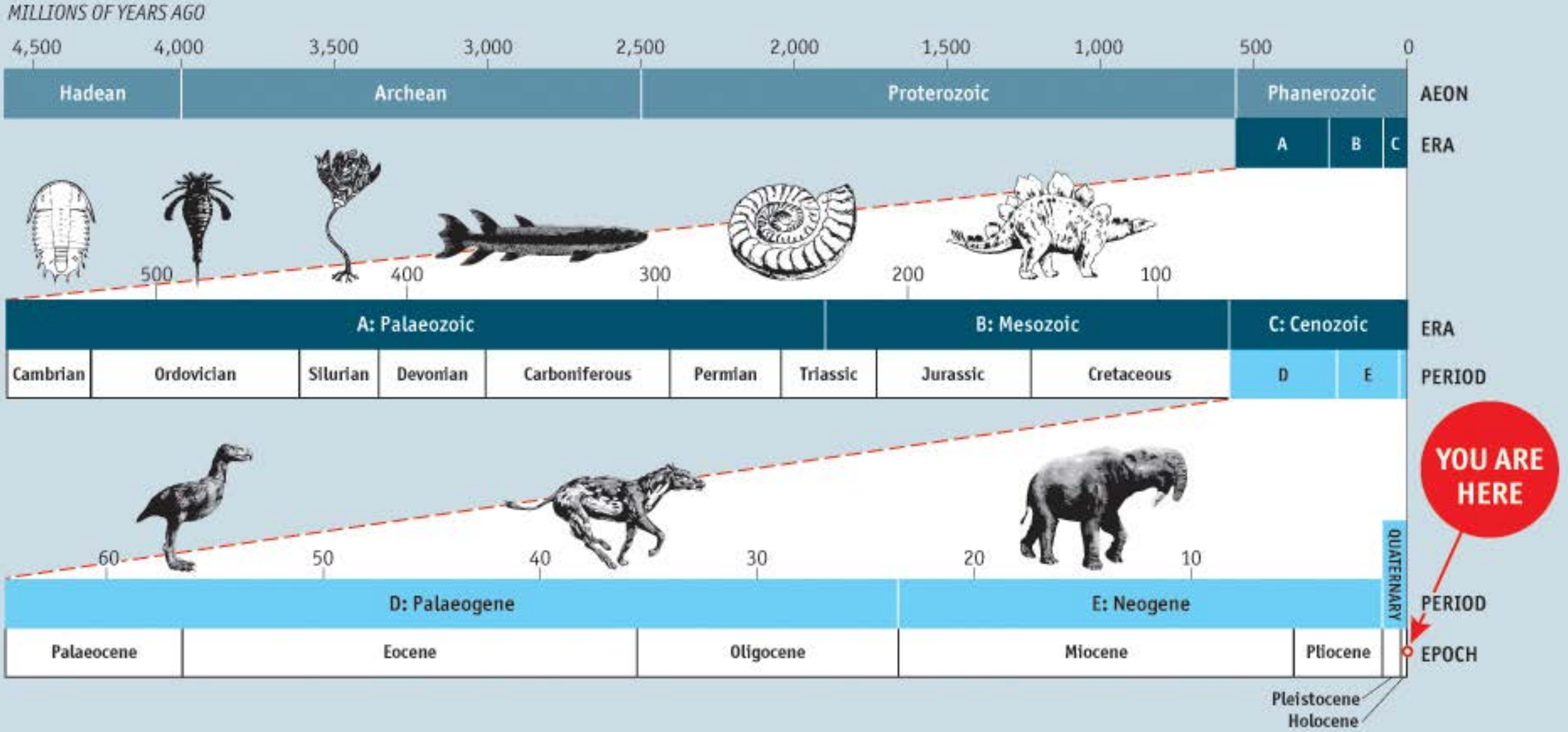
Heather Davis is a researcher, writer, and editor from Montréal. Her current book project traces the ethology of plastic and its links to petrocapitalism. From 2014-2017 she held a Mellon postdoctoral fellowship at the Institute for the Arts and Humanities at the Pennsylvania State University. Previously, she held a FQRSC postdoctoral fellowship in Women's Studies at Duke University under the supervision of Elizabeth Grosz (2012-2014). She completed her Ph.D. in Communication Studies at Concordia University in 2011 on the political potential of community-based art. She has been a visiting scholar at the Institute for Gender, Sexuality and Feminist Studies, McGill University (summer 2015), the Experimental Critical Theory Program, UCLA (2014), the Aesthetics and Politics Program, California Institute of the Arts (2014), the Hemispheric Institute of Performance and Politics, NYU (2010), and the Department of Women's and Gender Studies, Rutgers University (2010).

Etienne Turpin is the principal director of anexact office, a design research practice committed to interventive multidisciplinary urbanism, artistic and curatorial experimentation, and applied philosophical inquiry, based in Jakarta, Indonesia. Etienne is also Vice-Chancellor's Postdoctoral Research Fellow at the SMART Infrastructural Faccility, Faculty of Engineering & Information Sciences, and Associate Research Fellow at the Australian Center for Cultural and Environmental Researcch, Faculty of Social Sciences, University of Wollongong, Australia. With the support of these appointments, Etienne lives and works in Jakarta, where his research helps co-produce strategies for community resistance and social resilience among informal settlements of the urban poor facing the combined violence of climate change and rapid development. His research contributes to new approaches to integrating spatial and temporal data mining techniques with community-led data collection practices to facilitate the co-management of civic infrastructure and resources for climate adaptation in coastal megacities in Asia. He earned a Ph.D., Philosophy, University of Toronto; M.A., Philosophy, Université d'Ottawa; B.Hum., College of the Humanities, Carleton University



Geological Time Scale: Dividing the Earth's history into sections based on fossils and rock evidence. This brings us back to Charles Lyell.

A geological timeline of the Earth



Terms, Phrases, Passages of *Art in the Anthropocene: Encounters among Aesthetics, Politics, Environments*

- becoming-geological (p. 4)
- What are the drawbacks of the term “Anthropocene”? Who coined it and when?
- When did the Anthropocene start? (pp. 4-5)
- What are alternative names for this epoch?
- “Beyond the stratigraphic discussion, the Anthropocene can be felt as a call to re-imagine the human through biology and geology.” (p. 6) – discuss
- petrocapitalism
- Is the Anthropocene a concern solely for geology? What about identity politics, post-colonial studies, etc.? (pp. 8-9)
- “aesthesis and perception” – What are the authors getting at here, pp. 11-13?
- *Umwelt* p. 13
- What is Numeracy? (pp. 16-20)
- What can art do in the extreme conditions of the Anthropocene?

Social Practice Art

BioArt and BioDesign

Social Justice

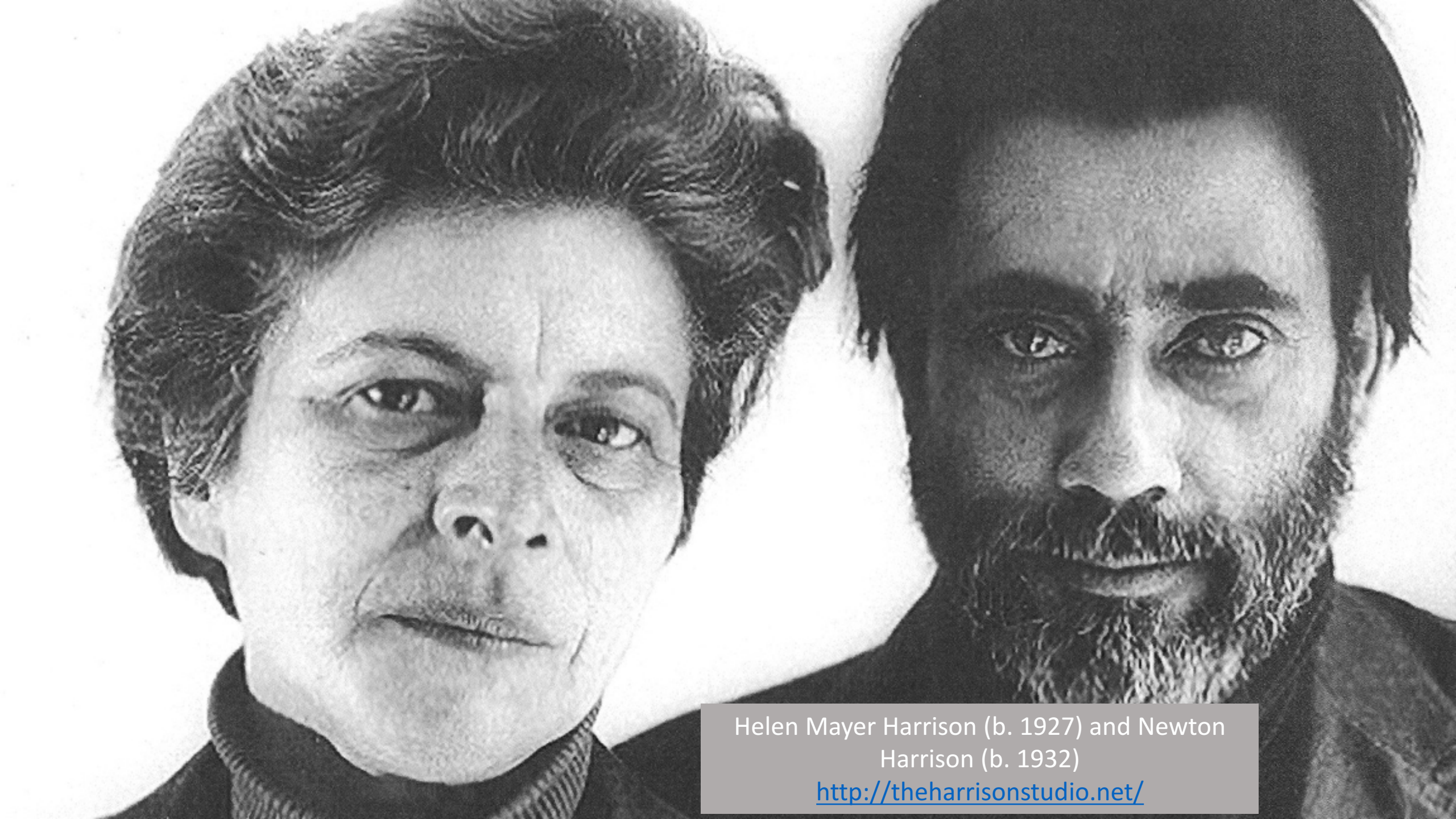
Activism

Relational Art

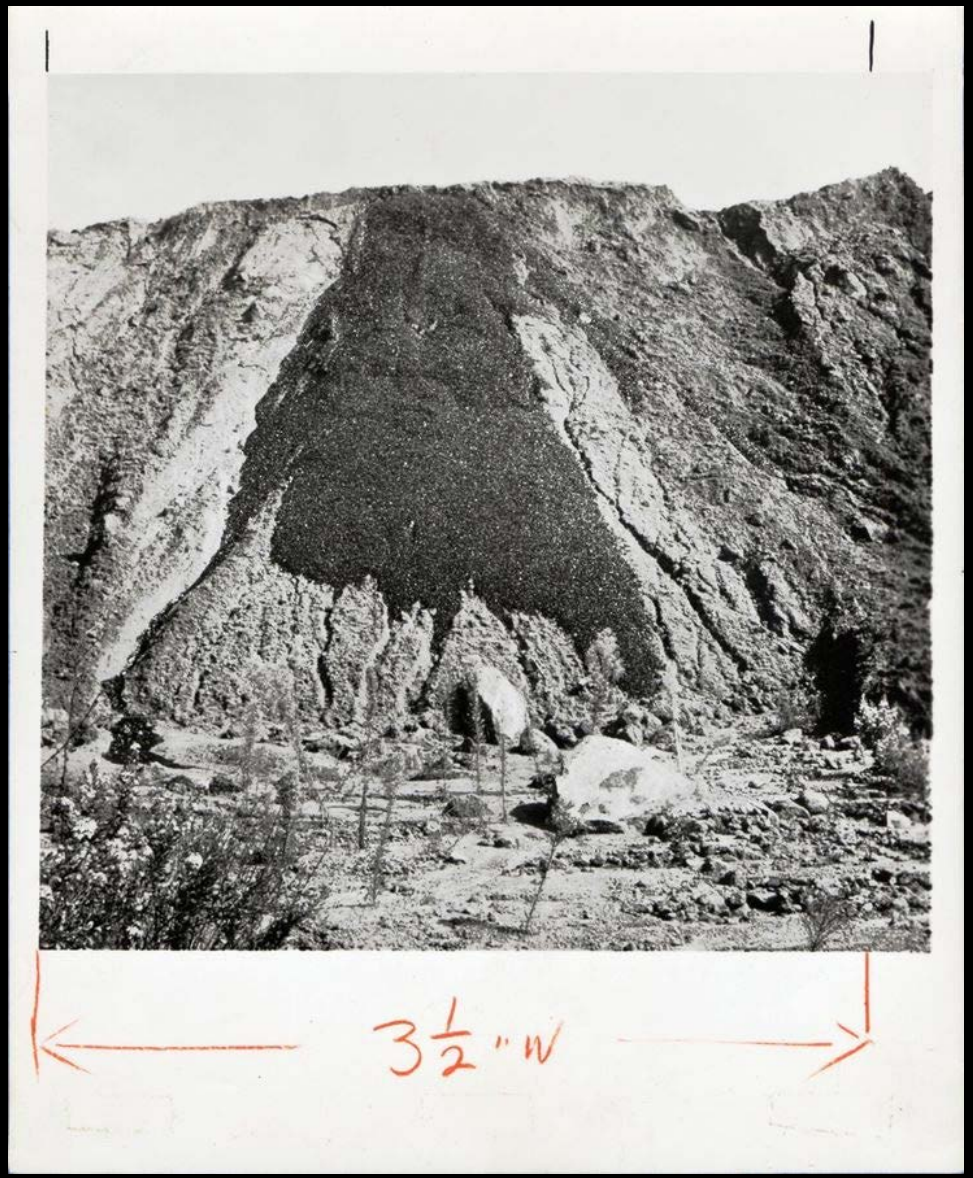
How does addressing climate change and the Anthropocene through creative practices look when we couch them with such pressing urgency?

Could the Anthropocene be addressed through creative practices with *sangfroid* and in impassionate ways?

Are these practices still within the boundaries of art or do they enter into new transdisciplinary territory?



Helen Mayer Harrison (b. 1927) and Newton Harrison (b. 1932)
http://theharrisonstudio.net/



Robert Smithson, Asphalt Rundown, 1969

Robert Smithson, Chalk Mirror Displacement, 1969

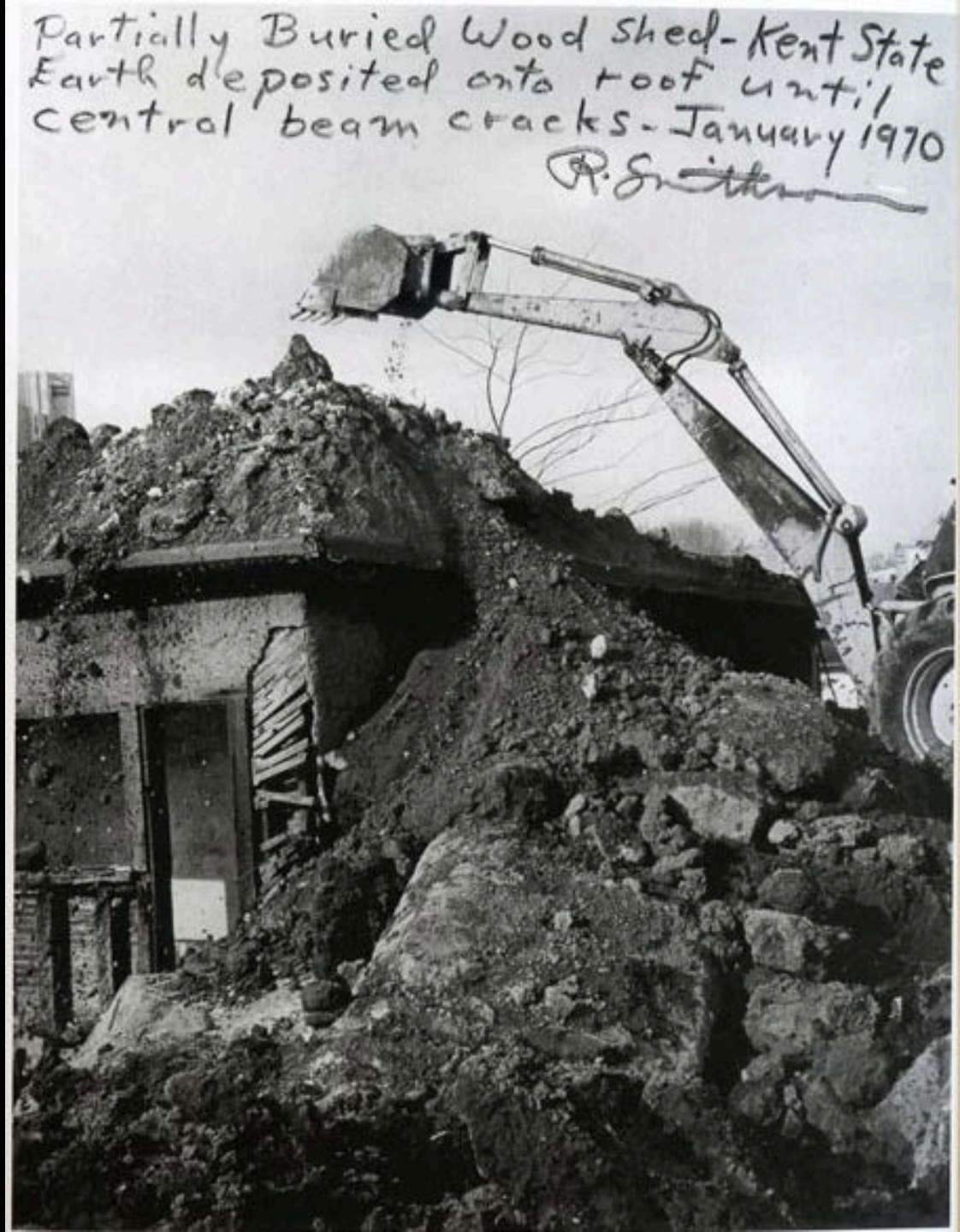







Robert Smithson, 'Ithaca Mirror Trail, Ithaca, New York' 1969

Robert Smithson: Partially Buried Wood Shed, 1970
Kent State Campus



Robert Smithson, Spiral Jetty, Great Salt Lake, Utah, 1970

Clean Air Pod, 1970, performance at lower Sproul Plaza, University of California, Berkeley

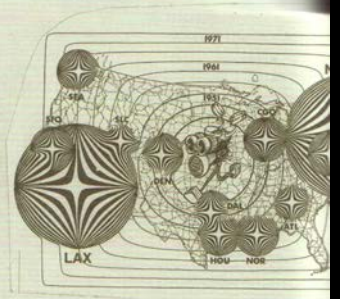
Ant Farm = Chip Lord, Hudson Marquez and Doug Michels

TRUCKSTOP

Truckstop NETWORK

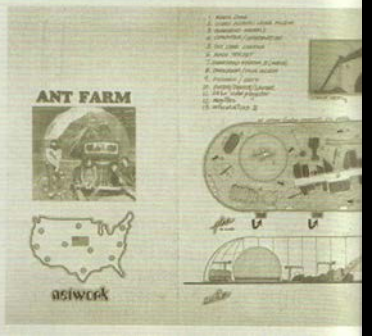
Ant Farm responded to nomadic truckitecture and our own love of mobility in two ways: the design of Truckstop Network, a service matrix for nomads; and by styling our own form of nomad living in the Media Van.
form of nomadic living in the Media Van.

The program we wrote for Truckstop was the research and design for a system of services for people who live in easily movable house/trucks. Truckstop was supported by a small grant from a private foundation in Texas, The Zero Foundation, and was intended to be presented as a show on nomadics at the Corcoran Gallery in Washington which acted as a conduit for funding. In the end the Corcoran backed out, but Truckstop was designed with a mind to detail of imagery. The plan was for a "city" of services that would be physically fragmented with many neighborhoods
be physically fragmented with many "neighborhoods" in different parts of the country and ~~Canada~~. To retain a sense of community throughout the system, there were common institutions and ~~direct~~ communication links via television and a central computer. If a person worked for the community, say as a maintenance man or gardener, he would receive "energy credits" redeemable at any Truckstop. Access to the computer would tell him what services were unique to other Truckstops (a complete wood-working shop at the Swannee center, for instance) and what social activities and services were available (astrology classes at Heron; day care at Topeka). ~~This~~ a citizen of Truckstop Network could move about freely within the system, taking advantage of regional factors, and since he carries his home with him he needs a minimum of services.
The architecture of Truckstop would be by necessity minimal and subject to transformation. Nomads have traditionally left little in the way of architectural heritage, so we envisioned an inventory of inflatable structures that would serve short-term life and flexibles uses. Each Truckstop would have a grid of services: electricity, cable TV, gas, water, sewage, etc. This grid and a few small permanent domes comprised all the architecture. After all, the truckitect has his home and needs little more.

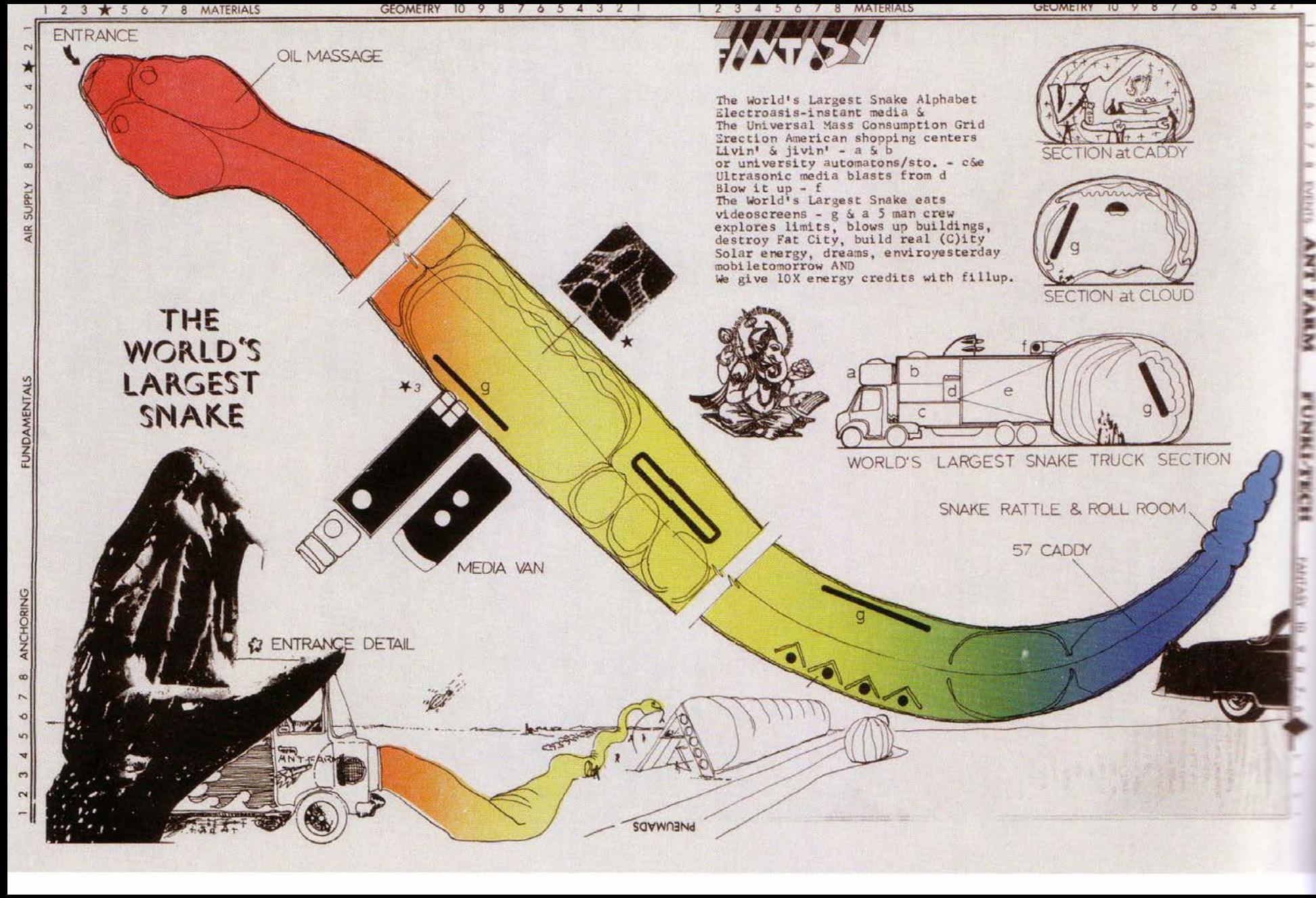


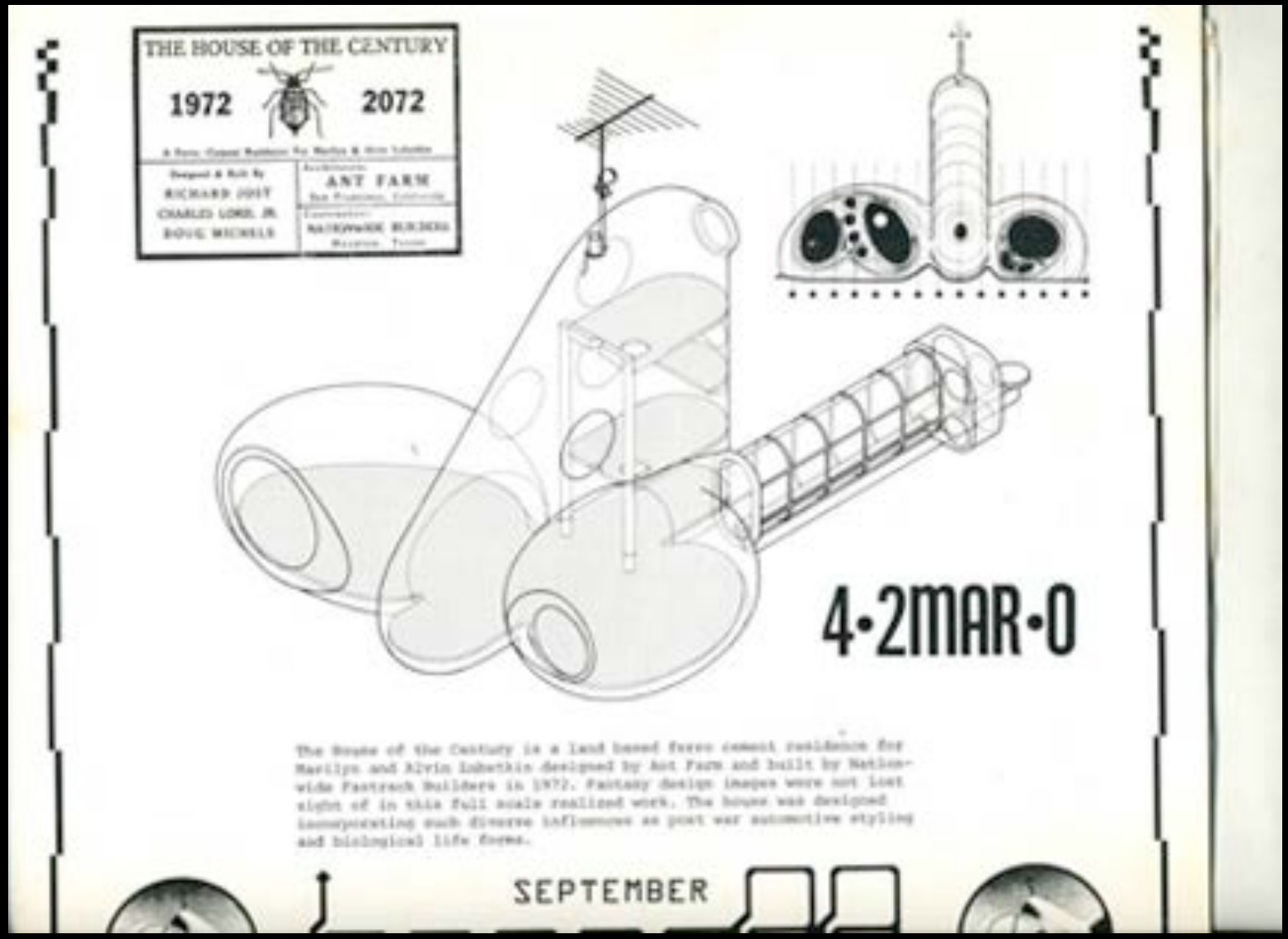
TRUCKSTOP MAP

CAR AS BEDROOM



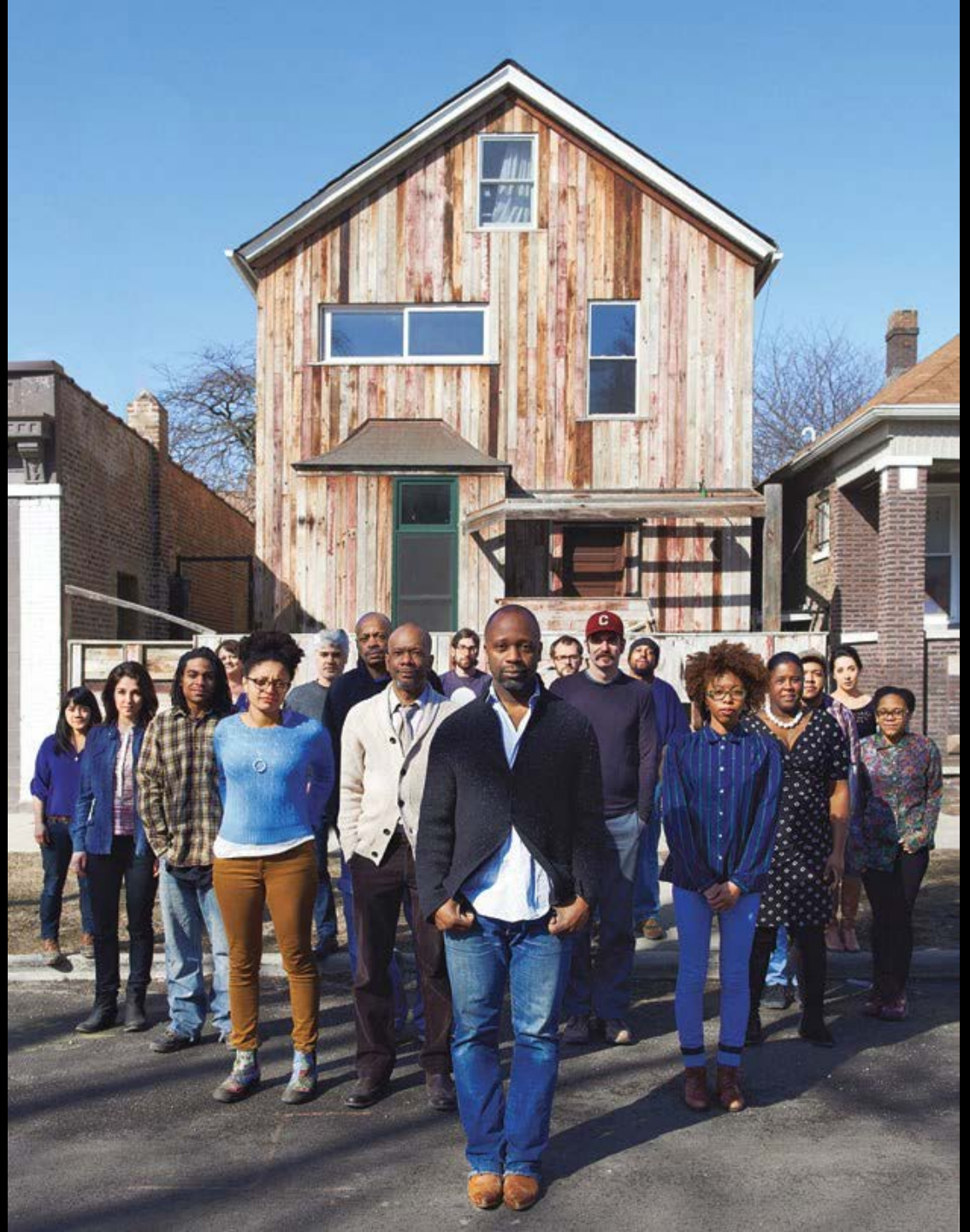
Ant Farm, Truck Stop Network, c. 1972


1 2 3 ★ 5 6 7 8 MATERIALS
GEOMETRY 10 9 8 7 6 5 4 3 2 1
1 2 3 4 5 6 7 8 MATERIALS
GEOMETRY 10 9 8 7 6 5 4 3 2 1
AIR SUPPLY
FUNDAMENTALS
ANCHORING
ENTRANCE
OIL MASSAGE
FANTASY
The World's Largest Snake Alphabet
Electroasis-instant media &
The Universal Mass Consumption Grid
Erection American shopping centers
Livin' & jivin' - a & b
or university automatons/sto. - c&e
Ultrasonic media blasts from d
Blow it up - f
The World's Largest Snake eats
videoscreens - g & a 5 man crew
explores limits, blows up buildings,
destroy Fat City, build real (C)ity
Solar energy, dreams, enviroyesterday
mobiletomorrow AND
We give 10X energy credits with fillup.
SECTION at CADDY
g
SECTION at CLOUD
THE WORLD'S LARGEST SNAKE
★3
g
MEDIA VAN
a
b
c
d
e
f
g
WORLD'S LARGEST SNAKE TRUCK SECTION
SNAKE RATTLE & ROLL ROOM
57 CADDY
g
ENTRANCE DETAIL
ANT FARM
PNEUMADS
ANT FARM FUNKTECH



Ant Farm, House of the Century, c. 1972, in Angleton, TX
Ant Farm = Chip Lord, Hudson Marquez and Doug Michels

Theaster Gates,
Dorchester Project, 2009



Project Row Houses is a community-based arts and culture non-profit organization in Houston's northern Third Ward.

https://projectrowhouses.org/