

Art Theory And Practice In The Anthropocene Paper

Utopia in the Anthropocene Michael Harvey.2019-06-03 Utopia in the Anthropocene takes a cross-disciplinary approach to analyse our current world problems, identify the key resistance to change and take the reader step by step towards a more sustainable, equitable and rewarding world. It presents paradigm-shifting models of economics, political decision-making, business organization and leadership and community life. These are supported by psychological evidence, utopian literature and inspirational changes in history. The Anthropocene is in crisis, because human activity is changing almost everything about life on this planet at an unparalleled pace. Climate change, the environmental emergency, economic inequality, threats to democracy and peace and an onslaught of new technology: these planetwide risks can seem too big to comprehend, let alone manage. Our reckless pursuit of infinite economic growth on a finite planet could even take us towards a global dystopia. As an unprecedented frenzy of change grips the world, the case for utopia is stronger than ever. An effective change plan requires a bold, imaginative vision, practical goals and clarity around the psychological values necessary to bring about a transformation. This book will be of great interest to students and scholars of the environmental humanities, sustainability studies, ecological economics, organizational psychology, politics, utopian philosophy and literature - and all who long for a better world.

Environmental Security in the Anthropocene Judith Nora Hardt.2017-09-22 This book provides a critical assessment of the theories and practice of environmental security in the context of the Anthropocene. The work analyses the intellectual foundations,

the evolution and different interpretations, strengths and potential of the link between environment and security, but also its weaknesses, incoherencies and distortions. To do so, it employs a critical environmental security studies analytical framework and uniquely places this analysis within the context of the Anthropocene. Furthermore, the book examines the practice-theory divide, and the political implementation of the environmental security concept in response to global environmental change and in relation to different actors. It pays significant attention to the Environment and Security Initiative (ENVSEC), which is led by different programs of the United Nations, the OSCE and until recently by the North Atlantic Treaty Organization (NATO), among others, and has largely been overlooked in the academic literature to date. The goal is to study how environmental security practice could inform and shape the environmental security theory, and also to explore how, conversely, new theoretical insights could contribute to the enhancement of environmental security activities. This book will be of great interest to students and academic scholars of Environmental Security, Critical Security Studies, Green Political Theory, Global Governance and International Relations in general.

Art and Climate Change (World of Art) Maja Fowkes, Reuben Fowkes. 2022-06-07 An overview of ecologically conscious contemporary art that responds to today's environmental crisis, from species extinction to climate change. *Art and Climate Change* collects a wide range of artistic responses to our current ecological emergency. When the future of life on Earth is threatened, creative production for its own sake is not enough. Through contemporary artworks, artists are calling for an active, collective engagement with the planet in order to illuminate some of the structures that threaten biological survival. Exploring the meeting point of decolonial reparation and ecological restoration, artists are remaking history by drawing on the latest ecological

theories, scientific achievements, and indigenous worldviews to engage with the climate crisis. Across five chapters, authors Maja and Reuben Fowkes examine these artworks that respond to the Anthropocene and its detrimental impact on the planet's climate, from scenes of nature decimated by ongoing extinction events and landscapes turned to waste by extraction, to art coming out of the communities most affected by the environmental injustice of climate change. Featuring a broad range of media, including painting, photography, conceptual, installation, and performance, this text also dives into eco-conscious art practices that have created a new kind of artistic community by stressing a common mission for creators all over the world. In this art history, the authors emphasize the importance of caring for and listening to marginalized and indigenous communities while addressing climate uncertainty, deforestation, toxicity, and species extinction. By proposing scenarios for sustainable futures, today's artists are reshaping our planet's history, as documented in this heavily illustrated book.

Dialogues Between Artistic Research and Science and Technology Studies Henk Borgdorff, Peter Peters, Trevor

Pinch. 2019-10-29 This edited volume maps dialogues between science and technology studies research on the arts and the emerging field of artistic research. The main themes in the book are an advanced understanding of discursivity and reasoning in arts-based research, the methodological relevance of material practices and things, and innovative ways of connecting, staging, and publishing research in art and academia. This book touches on topics including studies of artistic practices; reflexive practitioners at the boundaries between the arts, science, and technology; non-propositional forms of reasoning; unconventional (arts-based) research methods and enhanced modes of presentation and publication.

Interrogating the Anthropocene Jan Jagodzinski. 2018-05-09 This volume weaves together a variety of perspectives aimed at

confronting a spectrum of ethico-political global challenges arising in the Anthropocene which affect the future of life on planet earth. In this book, the authors offer a multi-faceted approach to address the consequences of its imaginary and projective directions. The chapters span the disciplines of political economy, cybernetics, environmentalism, bio-science, psychoanalysis, bioacoustics, documentary film, installation art, geoperformativity, and glitch aesthetics. The first section attempts to flesh out new aspects of current debates. Questions over the Capitalocene are explored via confluences of class and climate, revisiting the eco-Marxist analysis of capitalism, and the financial system that thrives on debt. The second section explores the imaginary narratives that raise questions regarding non-human involvement. The third section addresses 'geoartistry,' the counter artistic responses to the specularization of climate disasters, questioning eco-documentaries, and what a post-anthropocentric art might look like. The last section addresses the pedagogical response to the Anthropocene.

Arts of Living on a Damaged Planet Anna Lowenhaupt Tsing, Nils Bubandt, Elaine Gan, Heather Anne Swanson. 2017-05-30 Living on a damaged planet challenges who we are and where we live. This timely anthology calls on twenty eminent humanists and scientists to revitalize curiosity, observation, and transdisciplinary conversation about life on earth. As human-induced environmental change threatens multispecies livability, *Arts of Living on a Damaged Planet* puts forward a bold proposal: entangled histories, situated narratives, and thick descriptions offer urgent "arts of living." Included are essays by scholars in anthropology, ecology, science studies, art, literature, and bioinformatics who posit critical and creative tools for collaborative survival in a more-than-human Anthropocene. The essays are organized around two key figures that also serve as the publication's two openings: Ghosts, or landscapes haunted by the violences of modernity; and Monsters, or interspecies and

intraspecies sociality. Ghosts and Monsters are tentacular, windy, and arboreal arts that invite readers to encounter ants, lichen, rocks, electrons, flying foxes, salmon, chestnut trees, mud volcanoes, border zones, graves, radioactive waste—in short, the wonders and terrors of an unintended epoch. Contributors: Karen Barad, U of California, Santa Cruz; Kate Brown, U of Maryland, Baltimore; Carla Freccero, U of California, Santa Cruz; Peter Funch, Aarhus U; Scott F. Gilbert, Swarthmore College; Deborah M. Gordon, Stanford U; Donna J. Haraway, U of California, Santa Cruz; Andreas Hejnl, U of Bergen, Norway; Ursula K. Le Guin; Marianne Elisabeth Lien, U of Oslo; Andrew Mathews, U of California, Santa Cruz; Margaret McFall-Ngai, U of Hawaii, Manoa; Ingrid M. Parker, U of California, Santa Cruz; Mary Louise Pratt, NYU; Anne Pringle, U of Wisconsin, Madison; Deborah Bird Rose, U of New South Wales, Sydney; Dorion Sagan; Lesley Stern, U of California, San Diego; Jens-Christian Svenning, Aarhus U.

Ending the Anthropocene Lieven De Cauter. 2021-02-23 In this book, activist philosopher and philosophical activist Lieven De Cauter investigates the idea that if we want to avoid collapse, we have to end the Anthropocene - the geological era of the gigantic, devastating impact of our species on planet Earth. It might even be, he argues, that the collapse of our current, growth-maximizing system is the only hope for the biosphere. Offering case studies on urban activism alongside more general reflections on civic action and social movements, De Cauter moves from the political melancholy caused by the near certainty of climate disaster and meditations on the end of 'the Age of Man?', towards reflections on more hopeful events of our times, like the resurgence of the commons. He hails the rediscovery of this forgotten and excluded third besides public and private, arguing it contains the seeds of another worldview and another politics. From this new perspective identity and heterotopia, other spaces as places for otherness, can be read in a new light. This collection

of writings closes with texts on the corona crisis. Biopolitics, the care for the life of the population by the state, has gained a new topicality in this age of pandemics.00The mix of philosophical, theoretical texts and newspaper articles make for a broadly accessible, exciting book of ?activist essays?, in accordance with the basic creed of its author: ?pessimism in theory, optimism in practice?. Even if geologists are not quite sure when the Anthropocene has begun, it is high time to end it.

Human-Nature Interactions in the Anthropocene Marion Glaser,Gesche Krause,Beate M.W. Ratter,Martin Welp.2012-06-25 This book deals with the potentials of social-ecological systems analysis for resolving sustainability problems. Contributors relate inter- and transdisciplinary perspectives to systemic dynamics, human behavior and the different dimensions and scales. With a problem-focused, sustainability-oriented approach to the analysis of human-nature relations, this text will be a useful resource for scholars of human and social ecology, geography, sociology, development studies, social anthropology and natural resources management.

Educational Commons in Theory and Practice Alexander J. Means,Derek R. Ford,Graham B. Slater.2017-02-27 In this volume, critical scholars and educational activists explore the intricate dynamics between the enclosure of global commons and radical visions of a common social future that breaks through the logics of privatization, ecological degradation, and dehumanizing social hierarchies in education. In its institutional and informal configurations alike, education has been identified as perhaps the key stake in this struggle. Insisting on the urgency of an education that breaks free of the bonds of enclosure, the essays included in this volume weave together bright threads of radical thought into a vivid tapestry illustrating a critical framework for enacting a global educational commons.

The End of Art Theory Victor Burgin.1986-05-02 Art theory', understood as those forms of aesthetics, art history and criticism

which began in the Enlightenment and culminated in 'high modernism', is now at an end. These essays, examining the interdependencies of advertising, film, painting and photography, constitute a call for a 'new art theory' - a practice of writing whose end is to contribute to a general 'theory of representations': an understanding of the modes and means of symbolic articulation of our forms of sociality and subjectivity.

Social Theories of Art Ian Heywood.1997-09-30 This elegantly written book explores the tension between the theory and practice of art, taking issue with the approaches of the New Art History and its deconstructionist critics. It critically examines influential social theories of art from the viewpoint of the artworlds they target and, through a consideration of work by Rorty, Bauman, Gadamer and others, develops a new and fruitful set of connections between ethical, social and art theory that gives central importance to reflexivity as a living and problematic, as well as a theoretical, concept.

Beyond Critique Pamela Fraser,Roger Rothman.2017-04-06
Outgrowth of a panel discussion at the 2013 conference of the College Art Association in New York.

Implementing Sustainability in the Curriculum of Universities
Walter Leal Filho.2017-11-17 This book presents sustainable development themes across universities and introduces methodological approaches and projects to the teaching staff. It has been prepared against this background, to identify ways to better teach about sustainability issues in a university context. It contains a set of papers presented at a Symposium with the same title, held at Manchester Metropolitan University (UK) in March 2017. The event was attended by a number of institutions of higher education active in this field. It involved researchers in the field of sustainable development in the widest sense, from business and economics, to arts and fashion, administration, environment, languages and media studies. Sustainability is seldom systematically embedded in the curriculum at higher

education institutions. Yet, proper provisions for curricular integration of sustainability issues as part of teaching programmes across universities are an important element towards curriculum greening. The aims of this book are: (i) to provide teaching staff at universities active and/or interested in teaching sustainable development themes with an opportunity to document and disseminate their works (i.e. curriculum innovation, empirical work, activities, case studies practical projects); (ii) to promote information, ideas and experiences acquired in the execution of teaching courses, especially successful initiatives and good practice; (iii) to introduce methodological approaches and projects which aim to offer a better understanding of how matters related to sustainable development can be tackled in university teaching. Last but not least, a further aim of this book, prepared by the Inter-University Sustainable Development Research Programme (IUSDRP) and the World Sustainable Development Research and Transfer Centre (WSD-RTC), is to catalyse a debate on the need to promote sustainable development teaching today.

Arts Programming for the Anthropocene Bill Gilbert, Anicca Cox. 2018-11-21 Arts Programming for the Anthropocene argues for a role for the arts as an engaged, professional practice in contemporary culture, charting the evolution of arts over the previous half century from a primarily solitary practice involved with its own internal dialogue to one actively seeking a larger discourse. The chapters investigate the origin and evolution of five academic field programs on three continents, mapping developments in field pedagogy in the arts over the past twenty years. Drawing upon the collective experience of artists and academicians in the United States, Australia, and Greece operating in a wide range of social and environmental contexts, it makes the case for the necessity of an update to ensure the real world relevance and applicability of tertiary arts education. Based on thirty years of experimentation in arts pedagogy, including the

creation of the Land Arts of the American West (LAAW) program and Art and Ecology discipline at the University of New Mexico, this book is written for arts practitioners, aspiring artists, art educators, and those interested in how the arts can contribute to strengthening cultural resiliency in the face of rapid environmental change.

A Companion to Contemporary Art in a Global Framework Jane Chin Davidson, Amelia Jones. 2023-10-04 WILEY BLACK WELL COMPANIONS TO ART HISTORY A Companion to Contemporary Art in a Global Framework A Companion to Contemporary Art in a Global Framework explores the ways specialists and institutions in the fine arts, curation, cultural studies, and art history have attempted to situate art in a more global framework since the 1980s. Offering analyses of the successes and setbacks of these efforts to globalize the art world, this innovative volume presents a new and exciting way of considering art in its global contexts. Essays by an international panel of leading scholars and practicing artists assert that what we talk about as 'art' is essentially a Western concept, thus any attempts at understanding art in a global framework require a revising of established conceptual definitions. Organized into three sections, this work first reviews the history and theory of the visual arts since 1980 and introduces readers to the emerging area of scholarship that seeks to place contemporary art in a global framework. The second section traces the progression of recent developments in the art world, focusing on the historical and cultural contexts surrounding efforts to globalize the art world and the visual arts in particular global and transnational frameworks. The final section addresses a wide range of key themes in contemporary art, such as the fundamental institutions and ontologies of art practice, and the interactions among art, politics, and the public sphere. A Companion to Contemporary Art in a Global Framework is essential reading for undergraduate and graduate students, scholars, researchers, and general readers

interested in exploring global art beyond the traditional Euro-American context.

Pun(k) Deconstruction jan jagodzinski.2018-12-07 In *Postmodern Dilemmas: Outrageous Essays in Art&Art Education and Pun(k) Deconstruction: Experifigural Writings in Art&Art Education*, jan jagodzinski presents a series of essays covering a timespan of approximately ten years. These essays chart the theory and practice of art&art education as it relates to issues of postmodernity and poststructuralism concerning representation, identity politics, consumerism, postmodern architecture, ecology, phallocentrism of the artistic canon, pluriculturalism, media and technology, and AIDS. As a former editor of *The Journal of Social Theory in Art Education* and a founding member for the *Caucus on Social Theory in Art Education*, the author attempts to deconstruct the current art education paradigm, which is largely based on modernist tenets, and to reorient art education practice to social issues as developed in both media education and cultural studies. Part of the intent in these two volumes is to undertake a sustained critique of the 1982 *Art in the Mainstream (A.I.M.)* statement, which continues to be considered as the core value for art education. The distinct intention of this critique is to put forward a new value base for art&art education in these postmodern times. Many of the essays raise the need to be attentive to sex/gender issues in art&art education and the need to read the artistic discourse otherwise. There is a sustained critique of the art programs developed by the Getty Center for the Arts, whose arts curriculum presents the paradigm case of late modernist thinking. Some essays are written in a provocative form that tries to accommodate such content. This is particularly the case in *Pun(k) Deconstruction*, where architectural discourse is deconstructed, and which includes an artistic performance given by the author in 1987. This singular set of volumes combines scholarship in the areas of gender studies, aesthetics, art history, art education, poststructuralism, and cultural studies

in a unique blend of theory and practice for rethinking the field of art education.

Trees in Literatures and the Arts Carmen Concilio, Daniela Fargione.2021-04-21 This edited collection examines the ecological and cultural dynamics of humanarboreal kinship in environmental literature and art.

Theory in Contemporary Art since 1985 Zoya Kocur, Simon Leung.2012-09-11 Updated and reorganized to offer the best collection of state-of-the-art readings on the role of critical theory in contemporary art, this second edition of *Theory in Contemporary Art since 1985* brings together scholarly essays, artists' statements, and art reproductions to capture the vibrancy and dissonance that define today's art scene. Incorporates new and updated topics that have become central to art theory and practice over the past decade New and updated chapters cover such topics as: international biennials, historicizing of the term "contemporary art", aesthetics, art and politics, feminism and pornography, ecology and art, the Middle East and conflict studies, Eastern European art and politics, gender and war, and technology Features a thematic reconfiguration of sections and new introductions to make readings user-friendly Extensively illustrated throughout with an expanded color-plate section New contributions to this edition include those by Alexander Alberro, Claire Bishop, T.J. Demos, Anthony Downey, Liam Gillick, Marina Gr?iniæ, Mary Kelly, Chantal Mouffe, Beatriz Preciado, Jacques Ranciere, Blake Stimson, and Chin-Tao Wu.

Creative Placemaking Cara Courage, Anita McKeown.2018-10-03 This book makes a significant contribution to the history of placemaking, presenting grassroots to top-down practices and socially engaged, situated artistic practices and artsled spatial inquiry that go beyond instrumentalising the arts for development. The book brings together a range of scholars to critique and deconstruct the notion of creative placemaking, presenting diverse case studies from researcher, practitioner,

funder and policymaker perspectives from across the globe. It opens with the creators of the 2010 White Paper that named and defined creative placemaking, Ann Markusen and Anne Gadwa Nicodemus, who offer a cortically reflexive narrative on the founding of the sector and its development. This book looks at vernacular creativity in place, a topic continued through the book with its focus on the practitioner and community-placed projects. It closes with a consideration of aesthetics, metrics and, from the editors, a consideration of the next ten years for the sector. If creative placemaking is to contribute to places-in-the-making and encourage citizenled agency, new conceptual frameworks and practical methodologies are required. This book joins theorists and practitioners in dialogue, advocating for transdisciplinary, resilient processes.

Art and Future Peter Stupples, Jane Venis. 2018-04-18 This selection of essays examines the future of art in a changing world. In particular, contributors discuss the agency of art in conditions of ecological threats to the natural world, to climate change and the effects of globalisation, neoliberal economics and mass tourism. Following the lead of Chicago-based Frances Whitehead, whose essay is a key text, some contributors take positions on working with local government agencies to embed art-thinking within development projects, going back to the art-thinking at the centre of Kazimir Malevich's work in Vitebsk one hundred years ago in Russia. Other papers highlight small-scale art interventions that bring ecological issues to public notice and suggest positive responses, whilst others discuss large-scale problems brought about by the social, economic and laissez-faire history of the emerging Anthropocene with possible dystopic outcomes.

Hyperdrawing Russell Marshall, Phil Sawdon. 2012-08-07 In hyperdrawing: beyond the lines of contemporary art, authors and artists come together to explore the potential of what drawing in contemporary art theory and practice might become. In this follow-up to 2007's drawing now: between the lines of

contemporary art, Phil Sawdon and Russell Marshall, two of the current directors of TRACEY, curate contemporary drawing within fine art practice from 2006 through to 2010. Four essays and images from 33 international artists collectively explore the boundaries of the hyperdrawing space, investigating in essence what lies beyond drawing - images that use traditional materials or subjects whilst also pushing beyond the traditional, employing sound, light, time, space and technology. Over and above traditional views and practices, the authors and artists in this book recognise and embrace the opportunities inherent in the essential ambiguity of drawing. Practitioners of hyperreal works, 2D3D4D pieces and installations that push beyond photorealism all find their place within this new conception of hyperdrawing as *techne*, a productive space no longer limited by spatial boundaries. Artists including Catherine Bertola, Layla Curtis, Garrett Phelan, Suzanne Treister and Ulrich Vogl alongside the essays of Emma Cocker, Siun Hanrahan and Marsha Meskimmon provide a contemporary view in both visual and written form of how ambiguity can be used as a strategic approach in drawing research and practice. A gallery in book form, hyperdrawing takes drawing beyond the interaction of pencil and paper and traces contemporary adventures in multiple dimensions and alternate realities.

The ecological eye Andrew Patrizio. 2018-12-06 In the popular imagination, art history remains steeped in outmoded notions of tradition, material value and elitism. How can we awaken, define and orientate an ecological sensibility within the history of art? Building on the latest work in the discipline, this book provides the blueprint for an 'ecocritical art history', one that is prepared to meet the challenges of the Anthropocene, climate change and global warming. Without ignoring its own histories, the book looks beyond - at politics, posthumanism, new materialism, feminism, queer theory and critical animal studies - invigorating the art-historical practices of the future.

Art in the Anthropocene Etienne Turpin, Dr Heather Davis. 2015-06-11 Taking as its premise that the proposed epoch of the Anthropocene is necessarily an aesthetic event, this collection explores the relationship between contemporary art and knowledge production in an era of ecological crisis. *Art in the Anthropocene* brings together a multitude of disciplinary conversations, drawing together artists, curators, scientists, theorists and activists to address the geological reformation of the human species. With contributions by Amy Balkin, Ursula Biemann, Amanda Boetzkes, Lindsay Bremner, Joshua Clover & Juliana Spahr, Heather Davis, Sara Dean, Elizabeth Ellsworth & Jamie Kruse (smudge studio), Irmgard Emmelhainz, Anselm Franke, Peter Galison, Fabien Giraud, & Ida Soulard, Laurent Gutierrez & Valerie Portefaix (MAP Office), Terike Haapola & Laura Gustafsson, Laura Hall, Ilana Halperin, Donna Haraway & Martha Kenney, Ho Tzu Nyen, Bruno Latour, Jeffrey Malecki, Mary Mattingly, Mixrice (Cho Jieun & Yang Chulmo), Natasha Myers, Jean-Luc Nancy & John Paul Ricco, Vincent Normand, Richard Pell & Emily Kutil, Tomas Saraceno, Sasha Engelmann & Bronislaw Szerszynski, Ada Smailbegovic, Karolina Sobecka, Richard Streitmatter-Tran & Vi Le, Anna-Sophie Springer, Sylvere Lotringer, Peter Sloterdijk, Zoe Todd, Etienne Turpin, Pinar Yoldas, and Una Chaudhuri, Fritz Ertl, Oliver Kellhammer & Marina Zurkow. This book is also available as an open access publication through the Open Humanities Press: <http://openhumanitiespress.org/art-in-the-anthropocene.html>

Art and Nature in the Anthropocene Susan Ballard. 2021-03-17 This book examines how contemporary artists have engaged with histories of nature, geology, and extinction within the context of the changing planet. Susan Ballard describes how artists challenge the categories of animal, mineral, and vegetable—turning to a multispecies order of relations that opens up a new vision of what it means to live within the Anthropocene. Considering the work of a broad range of artists including

Francisco de Goya, J. M. W. Turner, Robert Smithson, Nancy Holt, Yhonne Scarce, Joyce Campbell, Lisa Reihana, Katie Paterson, Taryn Simon, Susan Norrie, Moon Kyungwon and Jeon Joonho, Ken + Julia Yonetani, David Haines and Joyce Hinterding, Angela Tiatia, and Hito Steyerl and with a particular focus on artists from Australia and Aotearoa New Zealand, this book reveals the emergence of a planetary aesthetics that challenges fixed concepts of nature in the Anthropocene. The book will be of interest to scholars working in art history, visual culture, narrative nonfiction, digital and media art, and the environmental humanities.

Landscape into Eco Art Mark Cheetham. 2018-02-09 Dedicated to an articulation of the earth from broadly ecological perspectives, eco art is a vibrant subset of contemporary art that addresses the widespread public concern with rapid climate change and related environmental issues. In *Landscape into Eco Art*, Mark Cheetham systematically examines connections and divergences between contemporary eco art, land art of the 1960s and 1970s, and the historical genre of landscape painting. Through eight thematic case studies that illuminate what eco art means in practice, reception, and history, Cheetham places the form in a longer and broader art-historical context. He considers a wide range of media—from painting, sculpture, and photography to artists' films, video, sound work, animation, and installation—and analyzes the work of internationally prominent artists such as Olafur Eliasson, Nancy Holt, Mark Dion, and Robert Smithson. In doing so, Cheetham reveals eco art to be a dynamic extension of a long tradition of landscape depiction in the West that boldly enters into today's debates on climate science, government policy, and our collective and individual responsibility to the planet. An ambitious intervention into eco-criticism and the environmental humanities, this volume provides original ways to understand the issues and practices of eco art in the Anthropocene. Art historians, humanities scholars, and lay

readers interested in contemporary art and the environment will find Cheetham's work valuable and invigorating.

Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies Heather Davis, Etienne

Turpin. 2015 Taking as its premise that the proposed geologic epoch of the Anthropocene is necessarily an aesthetic event, this book explores the relationship between contemporary art and knowledge production in an era of ecological crisis, with contributions from artists, curators, theorists and activists.

Contributors include Amy Balkin, Ursula Biemann, Amanda Boetzkes, Lindsay Bremner, Joshua Clover & Juliana Spahr, Heather Davis, Sara Dean, Elizabeth Ellsworth & Jamie Kruse (smudge studio), Irmgard Emmelhainz, Anselm Franke, Peter Galison, Fabien Giraud & Ida Soulard, Laurent Gutierrez & Valérie Portefaix (MAP Office), Terike Haapoja & Laura Gustafsson, Laura Hall, Ilana Halperin, Donna Haraway & Martha Kenney, Ho Tzu Nyen, Bruno Latour, Jeffrey Malecki, Mary Mattingly, Mixrice (Cho Jieun & Yang Chulmo), Natasha Myers, Jean-Luc Nancy & John Paul Ricco, Vincent Normand, Richard Pell & Emily Kutil, Tomás Saraceno, Sasha Engelmann & Bronislaw Szerszynski, Ada Smailbegovic, Karolina Sobecka, Zoe Todd, Richard Streitmatter-Tran & Vi Le, Anna-Sophie Springer, Sylvère Lotringer, Peter Sloterdijk, Etienne Turpin, Pinar Yoldas, and Una Chaudhuri, Fritz Ertl, Oliver Kellhammer & Marina Zurkow.

Naturally Hypernatural III: Hypernatural Landscapes in the Anthropocene Sabine Flach, Gary Sherman. 2016 *Hypernatural Landscapes in the Anthropocene* is a selection of texts that examine the mutable concept of landscape in the humanities and arts since the Modern period. The same Anthropocentric hubris that impacted those concepts has precipitated an unprecedented geological epoch with an uncertain future.

Artistic Visions of the Anthropocene North Gry Hedin, Ann-Sofie N. Gremaud. 2018-03-09 In the era of the Anthropocene,

artists and scientists are facing a new paradigm in their attempts to represent nature. Seven chapters, which focus on art from 1780 to the present that engages with Nordic landscapes, argue that a number of artists in this period work in the intersection between art, science, and media technologies to examine the human impact on these landscapes and question the blurred boundaries between nature and the human. Canadian artists such as Lawren Harris and Geronimo Inutiq are considered alongside artists from Scandinavia and Iceland such as J.C. Dahl, Eija-Liisa Ahtila, Toril Johannessen, and Björk.

Creative Measures of the Anthropocene Kaya Barry, Jondi Keane. 2019-10-30 This book proposes that creative and participatory modes of measuring, knowing, and moving in the world are needed for coming to grips with the Anthropocene epoch. It interrogates how creative, affective and experiential encounters that traverse the local and the global, as well as the mundane and the everyday, can offer new perspectives on the challenges that lay ahead. This book considers the role of the arts in exploring geographical concerns and increasing human mobility. In doing so, it offers ways to counteract the unstable, shifting and disorienting impacts and debates surrounding human activity and the Anthropocene. The authors bring together perspectives from mobilities, creative arts, cultural geography, philosophy and humanities in an innovative exploration of how creative forms of measurement can assist in reconfiguring individual and collective action.

Art as Social Practice xtine burrough, Judy Walgren. 2022-03-07 With a focus on socially engaged art practices in the twenty-first century, this book explores how artists use their creative practices to raise consciousness, form communities, create change, and bring forth social impact through new technologies and digital practices. Suzanne Lacy's Foreword and section introduction authors Anne Balsamo, Harrell Fletcher, Natalie Loveless, Karen Moss, and Stephanie Rothenberg present twenty-

five in-depth case studies by established and emerging contemporary artists including Kim Abeles, Christopher Blay, Joseph DeLappe, Mary Beth Heffernan, Chris Johnson, Rebekah Modrak, Praba Pilar, Tabita Rezaire, Sylvain Souklaye, and collaborators Victoria Vesna and Siddharth Ramakrishnan. Artists offer firsthand insight into how they activate methods used in socially engaged art projects from the twentieth century and incorporated new technologies to create twenty-first century, socially engaged, digital art practices. Works highlighted in this book span collaborative image-making, immersive experiences, telematic art, time machines, artificial intelligence, and physical computing. These reflective case studies reveal how the artists collaborate with participants and communities, and have found ways to expand, transform, reimagine, and create new platforms for meaningful exchange in both physical and virtual spaces. An invaluable resource for students and scholars of art, technology, and new media, as well as artists interested in exploring these intersections.

The World to Come Kerry Oliver-Smith. 2018 *The World to Come* is organized around overlapping trajectories, constituting a network of ecologies and stories within stories. The narrative traces states of being and becoming, from rupture, disaster and loss to the emergence of nonhierarchical alliances in human-non-human relations. It also explores the realms of justice, aesthetics, ethics, and the role of technology while considering the possibilities for a vibrant future. The stories in this essay are structured by seven intersecting themes of the exhibition: Raw Material, Consumption, Deluge, Extinction, Synthesis, Justice, and Imaginary Futures.

Architecture in the Anthropocene Etienne Turpin. 2013-11-25 Research regarding the significance and consequence of anthropogenic transformations of the earth's land, oceans, biosphere and climate have demonstrated that, from a wide variety of perspectives, it is very likely that humans have initiated

a new geological epoch, their own. First labeled the Anthropocene by the chemist Paul Crutzen, the consideration of the merits of the Anthropocene thesis by the International Commission on Stratigraphy and the International Union of Geological Sciences has also garnered the attention of philosophers, historians, and legal scholars, as well as an increasing number of researchers from a range of scientific backgrounds. *Architecture in the Anthropocene: Encounters Among Design, Deep Time, Science and Philosophy* intensifies the potential of this multidisciplinary discourse by bringing together essays, conversations, and design proposals that respond to the geological imperative for contemporary architecture scholarship and practice. Contributors include Nabil Ahmed, Meghan Archer, Adam Bobbette, Emily Cheng, Heather Davis, Sara Dean, Seth Denizen, Mark Dorrian, Elizabeth Grosz, Lisa Hirmer, Jane Hutton, Eleanor Kaufman, Amy Catania Kulper, Clinton Langevin, Michael C.C. Lin, Amy Norris, John Palmesino, Chester Rennie, François Roche, Ann-Sofi Rönnskog, Isabelle Stengers, Paulo Tavares, Etienne Turpin, Eyal Weizman, Jane Wolff, Guy Zimmerman.--Publisher's description.

Mutating Ecologies in Contemporary Art Christian Alonso.2019-01-08 What role might art exert in light of the challenges posed by climate change, resource depletion, and the diverse political and cultural crises our societies face in the twenty-first century? The hypothesis guiding this book is born of Félix Guattari's claim that in confronting the multi-faceted problems of our global political economy we need to develop a more complex analysis of nature, culture and technology, shifting from catastrophic, end-of-the world narratives to productive, generative, trans-species alliances for the sake of the sustainability of life on the planet. Because capitalism is no longer understood merely as a mode of production but as a system of semiotization, homogenization, and of transmission of forms of power over goods, labour and individuals, only the emergence of

other relational subjective formations would be able to counteract the fixation of desire towards capital and its diverse crystallizations of power. New social practices, new aesthetic practices and new practices of the self in relation to the other are summoned to undertake an ethical-political reinvention of life. As Guattari argues, it is about reappropriating universes of value and paving the way for the emergence of processes of singularization involving a mutating subjectivity, a mutating socius, and a mutating environment. This book is engaged in thinking about the conjunction of the ecological turn in contemporary art and the attention given to matter in recent humanist scholarship as a way of exploring how new configurations of the world suggest new ways of being and acting in that world. Contributors investigate the means by which art can act as an existential catalyst, providing ways of changing our modes of relation beyond traditional modes of representation and, in doing so, instituting transformation.

Anthropocene: A Very Short Introduction Erle C.

Ellis.2018-02-22 The proposal that the impact of humanity on the planet has left a distinct footprint, even on the scale of geological time, has recently gained much ground. Global climate change, shifting global cycles of the weather, widespread pollution, radioactive fallout, plastic accumulation, species invasions, the mass extinction of species - these are just some of the many indicators that we will leave a lasting record in rock, the scientific basis for recognizing new time intervals in Earth's history. The Anthropocene, as the proposed new epoch has been named, is regularly in the news. Even with such robust evidence, the proposal to formally recognize our current time as the Anthropocene remains controversial both inside and outside the scholarly world, kindling intense debates. The reason is clear. The Anthropocene represents far more than just another interval of geologic time. Instead, the Anthropocene has emerged as a powerful new narrative, a concept through which age-old

questions about the meaning of nature and even the nature of humanity are being revisited and radically revised. This Very Short Introduction explains the science behind the Anthropocene and the many proposals about when to mark its beginning: the nuclear tests of the 1950s? The beginnings of agriculture? The origins of humans as a species? Erle Ellis considers the many ways that the Anthropocene's evolving paradigm is reshaping the sciences, stimulating the humanities, and foregrounding the politics of life on a planet transformed by humans. The Anthropocene remains a work in progress. Is this the story of an unprecedented planetary disaster? Or of newfound wisdom and redemption? Ellis offers an insightful discussion of our role in shaping the planet, and how this will influence our future on many fronts. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Community Art Kate Crehan.2011-11-01 Exploring key issues for the anthropology of art and art theory, this fascinating text provides the first in-depth study of community art from an anthropological perspective. The book focuses on the forty year history of Free Form Arts Trust, an arts group that played a major part in the 1970s struggle to carve out a space for community arts in Britain. Turning their back on the world of gallery art, the fine-artist founders of Free Form were determined to use their visual expertise to connect, through collaborative art projects, with the working-class people excluded by the established art world. In seeking to give the residents of poor communities a greater role in shaping their built environment, the artists' aesthetic practice would be transformed. Community Art examines this process of aesthetic transformation and its

rejection of the individualized practice of the gallery artist. The Free Form story calls into question common understandings of the categories of art, expertise, and community, and makes this story relevant beyond late twentieth-century and early twenty-first-century Britain.

Against the Anthropocene T. J. Demos.2017-09-08 A critique of the discourse on the Anthropocene and the creative alternatives to it to be found through the arts, sciences, and humanities.

Addressing the current upswing of attention in the sciences, arts, and humanities to the new proposal that we are in a human-driven epoch called the Anthropocene, this book critically surveys that thesis and points to its limitations. It analyzes contemporary visual culture—popular science websites, remote sensing and SatNav imagery, eco-activist mobilizations, and experimental artistic projects—to consider how the term proposes more than merely a description of objective geological periodization. This book argues that the Anthropocene terminology works ideologically in support of a neoliberal financialization of nature, anthropocentric political economy, and endorsement of geoengineering as the preferred—but likely disastrous—method of approaching climate change. To democratize decisions about the world's near future, we urgently need to subject the Anthropocene thesis to critical scrutiny and develop creative alternatives in the present.

Art Rules Michael Grenfell, Cheryl Hardy.2007-03-15 Application of Bourdieu's theory of practice to the fields of museums, photography and paintings.

[Art, Theory and Practice in the Anthropocene](#) Julie

Reiss.2019-03-31 Art, Theory and Practice in the Anthropocene contributes to the growing literature on artistic responses to global climate change and its consequences. Designed to include multiple perspectives, it contains essays by thirteen art historians, art critics, curators, artists and educators, and offers different frameworks for talking about visual representation and

the current environmental crisis. The anthology models a range of methodological approaches drawn from different disciplines, and contributes to an understanding of how artists and those writing about art construct narratives around the environment. The book is illustrated with examples of art by nearly thirty different contemporary artists.

Routledge Handbook of Art, Science, and Technology Studies

Hannah Star Rogers, Megan K. Halpern, Dehelia Hannah, Kathryn de Ridder-Vignone. 2021 Art and science work is experiencing a dramatic rise coincident with burgeoning Science and Technology Studies (STS) interest in this area. Science has played the role of muse for the arts, inspiring imaginative reconfigurations of scientific themes and exploring their cultural resonance.

Conversely, the arts are often deployed in the service of science communication, illustration, and popularization. STS scholars have sought to resist the instrumentalization of the arts by the sciences, emphasizing studies of theories and practices across disciplines and the distinctive and complementary contributions of each. The manifestation of this commonality of creative and epistemic practices is the emergence of Art, Science, and Technology Studies (ASTS) as the interdisciplinary exploration of art-science. This handbook defines the modes, practices, crucial literature, and research interests of this emerging field. It explores the questions, methodologies, and theoretical implications of scholarship and practice that arise at the intersection of art and STS. Further, ASTS demonstrates how the arts are intervening in STS. Drawing on methods and concepts derived from STS and allied fields including visual studies, performance studies, design studies, science communication, and aesthetics and the knowledge of practicing artists and curators, ASTS is predicated on the capacity to see both art and science as constructions of human knowledge-making. Accordingly, it posits a new analytical vernacular, enabling new ways of seeing, understanding, and thinking critically about the world. This

handbook provides scholars and practitioners already familiar with the themes and tensions of art-science with a means of connecting across disciplines. It proposes organizing principles for thinking about art-science across the sciences, social sciences, humanities, and arts. Encounters with art and science become meaningful in relation to practices and materials manifest as perceptual habits, background knowledge, and cultural norms. As the chapters in this handbook demonstrate, a variety of STS tools can be brought to bear on art-science so that systematic research can be conducted on this unique set of knowledge-making practices.

Ecocriticism and the Anthropocene in Nineteenth-Century Art and Visual Culture Maura Coughlin, Emily Gephart. 2019-09-06 In this volume, emerging and established scholars bring ethical and political concerns for the environment, nonhuman animals and social justice to the study of nineteenth-century visual culture. They draw their theoretical inspiration from the vitality of emerging critical discourses, such as new materialism, ecofeminism, critical animal studies, food studies, object-oriented ontology and affect theory. This timely volume looks back at the early decades of the Anthropocene to query the agency of visual culture to critique, create and maintain more resilient and biologically diverse local and global ecologies.

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