Educational institutions play an instrumental role in social and political change, and are responsible for the environmental and social ethics of their institutional practices. The essays in this volume critically examine scholarly research practices in the age of the Anthropocene, and ask what accountability educators and researchers have in 'righting' their relationship to the environment. The volume further calls attention to the geographical, financial, legal and political barriers that might limit scholarly dialogue by excluding researchers from participating in traditional modes of scholarly conversation. As such, *Right Research* is a bold invitation to the academic community to rigorous self-reflection on what their research looks like, how it is conducted, and how it might be developed so as to increase accessibility and sustainability, and decrease carbon footprint. The volume follows a three-part structure that bridges conceptual and practical concerns: the first section challenges our assumptions about how sustainability is defined, measured and practiced; the second section showcases artist-researchers whose work engages with the impact of humans on our environment; while the third section investigates how academic spaces can model eco-conscious behaviour. This timely volume responds to an increased demand for environmentally sustainable research, and is outstanding not only in its interdisciplinarity, but its embrace of non-traditional formats, spanning academic articles, creative acts, personal reflections and dialogues. *Right Research* will be a valuable resource for educators and researchers interested in developing and hybridizing their scholarly communication formats in the face of the current climate crisis.
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Art and/in the Anthropocene

Natalie Loveless

The following contribution is the result of a panel, *Art and/in the Anthropocene: A Debate on Sustainability and Ecology*, co-organized for the Kule Institute for Advanced Study’s *Around the World* econference in May of 2018.¹ The panel invited discussion of two pre-circulated questions:

**Question 1:** ‘Sustainability’ has become a catchword *du jour*. Although it is defined in various ways, it is most often understood as a practice or way of doing things that can be maintained—or sustained—at a certain level indefinitely. For instance, when we talk about ecological sustainability in light of Anthropogenic climate change, we typically still understand it in terms of a battle between nature and human-made interventions (i.e., industry), where ‘we’ (humans) are able to ‘sustain’ nature as we prefer it. That is, we preserve the resources and practices needed for human consumption, whether that means energy consumption or aesthetic consumption. In this way, it might be argued that sustainability is undergirded by the (often) unquestioned imperative for ‘progress’ and ‘growth’, in spite of the growing realization that the planet on which we reside is, indeed, *finite*. When we talk about sustainability, then, what is it that we hope to sustain? How might we (re)define and (re)imagine sustainability beyond Anthropocentric desires, towards more livable futures for all? And what role might art and performance play in such (re)imaginings?

**Question 2:** The term ‘Anthropocene’ has been hotly contested over the past few years, and debate generated under its sign has been crucial to new thinking in the arts and humanities.² While the current state of

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¹ The panel was co-organized by myself and Jessie Beier. Rather than co-edit this forum, she has opted to write one of the responses.


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ecological affairs requires responses from across the spectrum of human ingenuity, from the development of new technologies and innovation in engineering to far-reaching policy changes, the arts have an important—and often overlooked—part to play. Rather than providing either more information on the Anthropocene or new representations of the Anthropocene, artistic practices can work to shape cultural imaginaries in new ways through care-filled attention to form. In your practice, do you make a distinction between art that is on ecological topics and art that works with an ecological aesthetics (sensorium) or that takes ecological form? If so, how do you make and navigate such distinctions?

This last question was mine. It emerges from my current research, a project tentatively called Sensing the Anthropocene: Aesthetic Attunement in an Age of Urgency. I borrow the title for the project from a short coda to Joanna Zylinska’s The End of Man: A Feminist Counterapocalype. In it, she writes: ‘the Anthropocene is not to be sensed only, or even primarily, on a visual level: we literally breathe it, day in, day out. The Anthropocene can therefore also be tasted, smelled, walked through, touched, and heard [...] We could thus go so far as to say that we already sense the Anthropocene before we can come to terms with it; this is the case even if we ignore or deny it [...] Picking up the [...] injunction to see and sense better, I want to cast The End of Man as an invitation, issued to those embodied humans who still recognize themselves as such, to look around, take a deep breath, and set out to carve a new path between the familiar and the possible’.

Zylinska’s call, while not excluding material actions of protest, intervention, advocacy, policy and political engagement, is, additionally, an invitation to investigate other modes of being in the world, modes of

89934), and Gynocene (T. J. Demos, ‘V. Anthropocene, Capitalocene, Gynocene: The many names of resistance’, Still Searching: An Online Discourse on Photography, Fotomuseum Winterthur: Switzerland (June 12, 2015), https://www.fotomuseum.ch/en/explore/still-searching/articles/27015_anthropocene_capitalocene_gynocene_the_many_names_of_resistance). Each of these alternative terms, in their own way, underscore the degree to which ‘Anthropocene’, with its generalizing anthropocentric focus, can too easily mask the uneven work of petro-capitalism, settler-colonialism, patriarchy, and other interlocking systems of domination.

3 The first question was Beier’s.

being that work toward carving out new spaces of possibility that impact our local sites of exchange and engagement at the level of relational being within a human and more-than-human world. Responding to this call, the artists gathered together in this forum investigate the interplay of art, ecology and the Anthropocene—a term that carries within itself the very problem that it names: the Anthropos, an anthropocentric worldview that is, at its core, racist, sexist, speciesist and extractivist; that is, one that is fundamentally un-ecological. Together we argue that, while we are in desperate need of technological, economic and social restructuring, we are also in need of serious retraining in how we, as disparate yet interlocking individuals, collectivities and societies, move through, with, as and of, this world. How we breathe it, see it, and sense it. Day in, day out.

In what follows, five of our six original participants, together with the panel organizers, offer responses that, in some cases, reflect what they said in session during the panel, and, in others, have been significantly reworked. Each contribution implicitly or explicitly addresses itself to the question of what art can do to unsettle our given relations under the sign of the Anthropocene. Andrew Yang argues for systems thinking in the context of art and ecology; Karin Bolender considers multispecies care practices; Christa Donner makes a plea for intergenerational empathy and collective problem-solving; Leanne Olsen examines our disavowed relations to waste; Scott Smallwood grapples with problems of representing the Anthropocene; Jessie Beier reflects, in a speculative-fictive form, on the folly of attempting to sustain our current ways of living and dying; and I conclude the forum with a reflection on art, ecological form and climate justice ethics. Together, these short essays invite the reader to consider the role of art in creating new conditions for climate justice thinking and action.

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5 Due to unforeseen circumstances one of our original participants, Mia Feuer, was not able to participate in this publication.