

# ARTiculating Sustainability: Resilience in the Climate Crisis?

2019 IKT Congress Symposium

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Pérez Art Museum Miami



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# A World of Our Making

T. J. Demos

In her recent book *Staying with the Trouble*, Donna Haraway suggests off-handedly that Burning Man—the neopagan festival celebrated annually in Nevada’s Black Rock Desert—and more specifically its iconic figure, may be the most emblematic image of the Anthropocene era.<sup>1</sup> The Man, a wooden sculpture standing a hundred feet tall, is a monument of verticality celebrating the human beings who made it, designed to be consumed by fire in a consumerist mass spectacle, with images disseminated widely on social media by the festival’s many tech-savvy and IT-industry participants. It’s an apt metaphor for a fossil-fueled and techno-utopian modernity, as well as for its disturbing implications. Complex and sometimes contradictory, Burning Man expresses triumphant anthropocentrism, neo-Prometheanism, and anti-authoritarian anarcho-primitivism, in addition to suicidal tendencies, cataclysmic climate breakdown, and an overheated and destroyed world. Still, the catastrophe that is the Anthropocene—threatening the end of life as we know it—really overwhelms any proposal for an adequate image or accurate representation. The events characterizing the end of the nearly twelve-thousand-year-old Holocene, at once climatological and geobiological, as well as sociopolitical and techno-economic, are simply too vast, complex, and momentous to conceptualize or represent.

Others suggest that all is not lost: it’s possible yet to save ourselves from the fate of Burning Man. We might still create a “Good

Anthropocene.” This is the proposition of the California-based Breakthrough Institute, supported intellectually by the likes of Stewart Brand, the founder and former editor of the *Whole Earth Catalog*, and French sociologist-philosopher Bruno Latour. If we now face a new geological era wherein “human activities,” over the long course of the Industrial Revolution and the Great Acceleration of post-World War II technological modernity, have become the central drivers of Earth’s natural systems—anthropogenic climate disruption being the most obvious example—then the current challenge is how to harness that power for the good, ultimately becoming responsible for the monster we’ve created.<sup>2</sup> Even here, the monstrous Earth, the planet of the Anthropocene, is a human-distorted perversion of nature, revealing the roughly hewn constructedness of a dysfunctional “natureculture” without hyphen, in this case a horrific hybrid that is unnatural as much as inhuman or all-too-human, portending life’s precariously modified future without historical analogue. Indeed, Latour likens environmentally transformed Earth to a contemporary Frankenstein, our new and unfolding creation that, for him, we cannot now abandon.<sup>3</sup>

The implication is that in order to avoid self-destruction, we need to care for that Frankenstein, meaning not hesitate from using whatever means at our disposal to prevent runaway climate breakdown—the global warming, melting ice, rising seas, desertification, extreme drought, habitat destruction, mass species extinction, and ocean acidification that bodes gravely for our near future. What the Breakthrough Institute and Latour mostly have in mind is the rejection of any hesitation in deploying further technological manipulation of Earth’s systems to mitigate climate disruption.

We must now willfully control climatological systems, they argue, in order to prevent further global warming. It’s as if, for them, environmental transformation isn’t necessarily negative; for, with it, we have the opportunity to create a new Eden on Earth, whereby humans will assume the role of divine creator. Indeed, Brand fanned the flames of just this sort of ambition decades ago with his 1960s motto for the *Whole Earth Catalog*: “We are as gods and might as well get good at it.”

We’re talking geoengineering—the large-scale recalibration of nature’s global environment, primarily through technologies of solar radiation management (for instance, distributing aerosols in the planet’s stratosphere to reflect surface-heating sunlight) and carbon capture (collecting the greenhouse gases from the atmosphere and storing them underground or in the ocean). In a way, it represents the transformation of the world into a giant design assemblage or expanded biotech architecture of human creation. But there are manifold problems. Many critics contend the proposals won’t work, and never on the necessary scales to have any effect. If they do work at all, we risk becoming dependent on them, necessitating further, ongoing modulations. Geoengineering may also bring unintentional consequences in the Global South, such as disastrously altering monsoon seasons in India or intensifying drought in sub-Saharan Africa, imperiling millions or even billions. As well, there is no global governance or regulation for the practice, which devotes precious resources to cosmetic mitigation without addressing the causes of climate disruption. That said, these reservations are not stopping institutions such as Harvard University from carrying out the world’s first geoengineering experiments in the field, funded to the tune of \$20 million.<sup>4</sup> Such experiments only reveal the problems of our current technocracy, highlighting its elite scientism and ungoverned engineering practice, emerging from and enforcing global politico-economic inequality, antidemocratic processes, and unregulated experimentation—all of which could bring catastrophic results to those who have little responsibility for causing climate disruption in the first place.

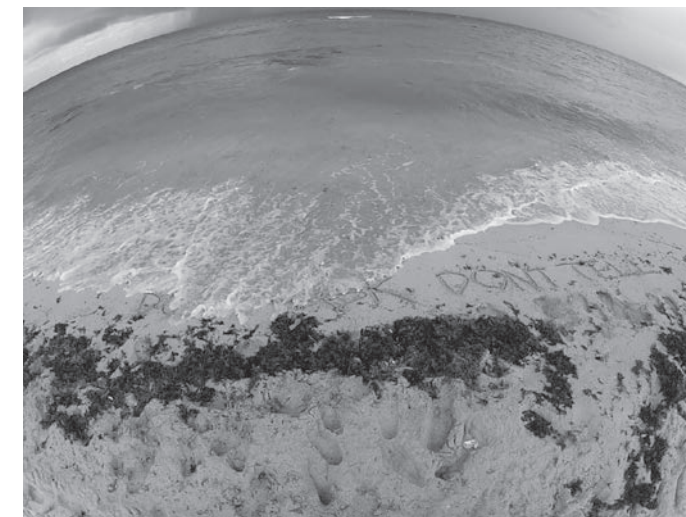
With these conceptualizations and practices in mind, the Anthropocene emerges as an ideological discourse of choice for current climate governance, a geological-political instrument that allows those who wield it to negotiate or suspend contradictions. It’s a narrative that selectively frames geological history (often ignoring histories of capitalism, and their relation to imperialism and slavery), diagnoses our present within that framework, and consequently provides selectively chosen routes toward a predetermined future.

With it we opportunistically frame our transfigured environmental situation and reassure ourselves that those responsible are adequately addressing the situation. But if the Anthropocene thesis defines the crisis and also provides solutions, then it does so according to its own set of biases and within definite limits: to address climate change, we can focus only on techno-fixes and market-based mechanisms. Renewable energy is acceptable, but only within the system of green growth that doesn’t threaten fossil-fuel interests. Under no circumstances can we consider alternatives that involve transforming ourselves instead of altering Earth’s climate. The mantra of “system change, not climate change” promoted by activists and ecosocialists is off the table, even while conflict about the conventional approaches has been expressed at all the recent UN climate conferences.<sup>5</sup> Yet system change may very well be the only option that offers any credible hope of creating a livable future. System change entails reinventing our economic conditions of existence and thinking beyond the terms of our dominant capitalist paradigm, in which everything is up for sale—the air we breathe, the water we drink. According to this radical approach, the problem isn’t technological or a simple matter of overshoot but rather a consequence of our growth-obsessed political economy. The concept of the Anthropocene, in its dominant expressions, helps to suppress and thereby manage this comprehensive and systemic perspective.

It’s not that there are no critical attempts to mobilize the Anthropocene thesis against its technocratic tendencies. Consider the inspiring work of Anna Tsing, Donna Haraway, even Latour, and many others, where the term lends supports to important theoretical and empirical research into the conditions of postanthropocentric multispecies ecologies, indigenous decolonial practices, and more egalitarian and sustainable socioeconomic systems.<sup>6</sup> Zoe Todd has asked what it would mean to indigenize the Anthropocene, detaching it from what Nick Mirzoeff has called the “white supremacy scene,” designating a long unfolding history of Western racial capitalism, state violence, and climate transformation.<sup>7</sup> These writers seek to challenge the bounded individualism, regressive social connotations, and disavowal of the disproportionate environmental causes and effects—the fact that those with the fewest resources and least responsibility for the causes will be most negatively impacted by climate breakdown—that are otherwise tied to the Anthropocene, as well as to delink the term from the corporate-state-military complex. If the language of the Anthropocene continues to gain traction, then that will occur despite the ferocious critique the discourse has received by many

of these writers.<sup>8</sup> Yet the techno-scientific and engineering logic, massively supported by major research institutions from Harvard to Stanford, appears to have the upper hand in defining the conceptualization of the Anthropocene, no doubt in part because the hegemonic economic system is least threatened by their approach.

Another option is to act against the term itself, challenging its use and theorization.<sup>9</sup> If we’re indeed now living in the Anthropocene—and it looks like the International Union of Geological Sciences will officially endorse the term, following the recommendation of its Anthropocene Working



Group—then we must put all our efforts into escaping it and coming out the other side as soon as possible. How? By abandoning anthropocentric practices, rethinking our economic system, pursuing low-impact energy systems and infrastructure, and reinventing democratic governmental politics beyond corrupting corporate interests. We need to think critically about non-Malthusian and equitable population reduction, embrace multispecies ethics and relational being, and prioritize ecological values that support flourishing biodiversity and functional ecosystems over economic values that privilege short-term profits and growing inequality. We must learn to live well with others and invent new stories, images, and sounds that allow us to transform our values in the most fundamental ways. That urgency is part of a new ethico-political imperative formed around climate justice,

extractivism? If artistic autonomy has been prized within modernism, what happens to aesthetics when climate breakdown renders autonomy impossible?<sup>10</sup> What is an art of multispecies climate justice? What would it mean in cultural terms to decolonize nature, rescuing it from its neoliberal financialization? These questions are purposely open-ended, without any definitive answers, though there are multiple encouraging proposals, sources of aesthetic inspiration within the diverse history of the avant-garde, and a growing body of research and creative and critical practice addressing these very topics right now.<sup>11</sup>

“We must retain hope.” It’s a common refrain, spoken against all odds. To understand why, one must account for the economic interests invested in the petro-capitalist economy, which infuses



<sup>1</sup> Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, NC: Duke University Press, 2016), 46.

<sup>2</sup> See <https://thebreakthrough.org/>; and John Asafu-Adjaye et al., “An Ecomodernist Manifesto,” Breakthrough Institute, April 2015, [www.ecomodernism.org/s/An-Ecomodernist-Manifesto.pdf](http://www.ecomodernism.org/s/An-Ecomodernist-Manifesto.pdf).

<sup>3</sup> See Bruno Latour, “Love Your Monsters: Why We Must Care for Our Technologies as We Do Our Children,” *Breakthrough 2* (Winter 2012), <http://thebreakthrough.org/index.php0/journal/past-issues/issue-2/love-your-monsters>. I take issue with the generalizing implications of the problematic term “human activities” in my recent book *Against the Anthropocene: Visual Culture and Environment Today* (Berlin: Sternberg, 2017).

<sup>4</sup> Arthur Neslen, “US Scientists Launch World’s Biggest Solar Geoengineering Study,” *Guardian*, March 24, 2017, [www.theguardian.com/environment/2017/mar/24/us-scientists-launch-worlds-biggest-solar-geoengineering-study](http://www.theguardian.com/environment/2017/mar/24/us-scientists-launch-worlds-biggest-solar-geoengineering-study).

<sup>5</sup> See, for instance, the website of System Change Not Climate Change: <https://systemchangenotclimatechange.org/>.

<sup>6</sup> Among notable literature in the cultural and humanities sector, see Anna Tsing, Heather Swanson, Elaine Gan, and Nils Bubandt, eds., *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene* (Minneapolis: University of Minnesota Press, 2017); Haraway, *Staying with the Trouble*; Bruno Latour, *Facing Gaia: Eight Lectures on the New Climatic Regime* (London: Polity, 2017); and Heather Davis and Etienne Turpin, eds., *Art in the Anthropocene: Encounters among Aesthetics, Politics, Environments and Epistemologies* (London: Open Humanities Press, 2015).

<sup>7</sup> Zoe Todd, “Indigenizing the Anthropocene,” in *Art in the Anthropocene*; Nicholas Mirzoeff, “It’s Not the Anthropocene, It’s the White Supremacy Scene, or, the Geological Color Line,” in *After Extinction*, ed. Richard Grusin (Minneapolis: University of Minnesota Press, forthcoming, 2018).

<sup>8</sup> Haraway’s being the most definitive. See *Staying with the Trouble*, especially her ferocious summary of objections to the Anthropocene on page 49.

<sup>9</sup> For more on this argument, see Demos, *Against the Anthropocene*.

<sup>10</sup> See the special issue of *South Atlantic Quarterly*, April 2017, edited by Bruce Braun and Sara Nelson, dedicated to “Autonomia in the Anthropocene”; and my own *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Berlin: Sternberg, 2016).

<sup>11</sup> My most recent attempt at addressing these questions—focusing on the indigenous opposition to the Dakota Access Pipeline at Standing Rock, the autonomous zone in France called the Zad, and the movement for institutional liberation (from fossil fuel sponsorship)—is my essay “The Great Transition: The Arts and Radical System Change,” *e-flux*, April 12, 2017, [www.e-flux.com/architecture/accumulation/122305/the-great-transition-the-arts-and-radical-system-change/](http://www.e-flux.com/architecture/accumulation/122305/the-great-transition-the-arts-and-radical-system-change/). See also the work of the Center for Creative Ecologies, which I direct: <https://creativeecologies.ucsc.edu/>.



government policymaking with the awesome financial resources of lobbying capital, preventing systemic transformation of our system from advancing beyond the failures of green capitalism, keeping conversation safely in the grips of climate denialism. It's difficult to retain or cultivate optimism under these circumstances, even a willed optimism that accompanies a pessimism of the intellect, as Antonio Gramsci had it during the years of German and Italian fascism. What are the psychological affects of the Anthropocene? The dominant ones include profound depression, experiential deflation, and psychic disarray. We're brought down by relational disconnection, the psychology of "pre-loss" one feels in advance of seemingly inevitable disaster (of species, forests, coasts, cities)—I'm reminded of Adrian Piper's prescient work that reads *"Everything will be taken away,"* written over human faces wiped clean, emptied of any and all subjectivity. Many are tempted by fatalism and nihilism, leading to political apathy and immobility. Can these soul-destroying emotions be turned around?

"We must embrace a despair that unflinchingly acknowledges the bleak future that will be created by climate change," Chris Hedges writes.<sup>12</sup> Such a view finds confirmation in recent scientific reports on our climate outlook, for instance in journalist David Wallace-Wells's investigation of how the future appears from an objective scientific viewpoint. Considering the worst-case scenario assuming no interruption to present global production and growth, we gaze upon an unstoppable cascade of unimaginable tipping points, leading to an uninhabitable Earth and the end of civilization as we know it within the next hundred or so years. That future is characterized by heat-related environmental transformation, with temperatures raised 5–10 degrees Celsius: the end of easily available food following agricultural failure; climate plagues released from millennia-old melting ice, threatening biological annihilation; unbreathable polluted air and poisoned oceans; and massive economic collapse and corresponding sociopolitical inequality and violence, including wide-scale military conflict, owing to these manifold eventualities.<sup>13</sup> The closest environmental precedent for our situation is the Permian-Triassic mass extinction event that occurred 252 million years ago, known as the Great Dying. Ninety-seven percent of all life on Earth expired owing to a carbon-warmed environment. Compared to that, Wallace-Wells notes: "We are currently adding carbon to the atmosphere at a considerably faster rate; by most estimates, at least ten times faster. The rate is accelerating." Given that the author was swiftly accused of irresponsible alarmism, fact-stretching sensationalism and catastrophism one wonders whether such unblinking future-modeling is constructive. Is it, in

fact, debilitating and counterproductive? Wallace-Wells has since doubled down, providing an annotated version of the essay to support its claims with interviews of credible scientists and links to further scholarly research.<sup>14</sup>

"The future of humanity is now in peril," Hedges observes. "At best, we can mitigate the crisis. We cannot avert it. We are fighting for our lives."<sup>15</sup> But what's the point? Why struggle at all, and why struggle to save a world that is unjust and violent? Hedges's answer: "We must see in any act of resistance, even if it appears futile, a moral victory." I'm in agreement. Even if environmental activism appears to have no appreciable political effect (consider the twenty-five-year-plus history of ineffectual UN climate change negotiations, accompanying the steady rise of atmospheric greenhouse gas), we can only continue to struggle. Silence is death, as ACT UP activists used to say. We are ethically bound. We may experience despair, but we must remain undeterred. Hedges is not convinced that resistance will inevitably lead to nothing; rather, his is an ethical argument for the necessity of continued insurrection against an unjust and destructive system (of which climate breakdown is only one part), above and beyond any practical considerations. That doesn't mean he has no hopes: "If we do not rapidly build militant movements of sustained revolt, movements willing to break the law and attack the structures of the corporate state, we will join the 99.9 percent of species that have vanished since life first appeared on earth." Indeed, there is still much that can be done to alter the disastrous future some plot out, to mitigate its worst effects, to initiate a massive transformation of our political and economic regime, to limit the impacts of further unnecessary environmental catastrophe. We can still create the basis for a just and sustainable future.

## *Where is the art that inaugurates the systemic transformation of our values? Where is the art that will carry us beyond the Anthropocene?*

Reading the news, one might understandably conclude that our present priorities lie elsewhere than in environmental concerns—I'm thinking of the urgent struggles against white supremacy, neofascism, police brutality, economic inequality,

militarism and the threat of nuclear war, and a thoroughly corrupt presidential administration. Consider also those fighting for Black Lives Matter, LGBTQ rights, Indigenous resurgence, equality and justice for all, redistributive economics, grassroots democratization, and postcapitalist alternatives. If climate disruption is the greatest, and yet most invisible threat facing human civilization, that doesn't mean that these struggles are somehow unrelated or of greater or lesser importance. The fact is they are all intertwined, and if we're to do anything about climate breakdown, then we need nothing less than a political revolution to enact meaningful environmental transformation, and that transformation cannot be only environmental.<sup>16</sup> That will indeed necessitate the power of social movements, but movements not limited to the fight against greenhouse gases or atmospheric carbon or the fossil fuel industry.<sup>17</sup> In strengthening our necessary alliances, we must cultivate our collective imagination for a different kind of world, one worth fighting for, one capable of motivating a movement of movements, of a kind never seen before. Not the world of institutional racism and xenophobia, hate and discrimination, austerity budgets, neoliberal privatizations, economic inequality, and antidemocratic politics with which we're already familiar. These are not worthy of sustainability. Why save that world? To show why we're revolting and what for—such a vision of climate justice can only be intersectionalist, and it will require nothing less than an emancipated creativity to give expression to its transformative values.

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**T. J. Demos** is Professor in the Department of the History of Art and Visual Culture, at University of California, Santa Cruz, and Founder and Director of its Center for Creative Ecologies. He writes widely on the intersection of contemporary art, global politics, and ecology and is the author of numerous books, including *Against the Anthropocene: Visual Culture and Environment Today* (Sternberg Press, 2017); *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Sternberg Press, 2016); *The Migrant Image: The Art and Politics of Documentary During Global Crisis* (Duke University Press, 2013)—winner of the College Art Association's 2014 Frank Jewett Mather Award—and *Return to the Postcolony: Spectres of Colonialism in Contemporary Art* (Sternberg Press, 2013). Demos co-curated *Rights of Nature: Art and Ecology in the Americas*, at Nottingham Contemporary in January 2015, and organized *Specters: A Ciné-Politics of Haunting*, at the Reina Sofía Museum in Madrid in 2014. He's currently working on a Mellon-funded research project, art exhibition, and book project dedicated to the questions "what comes after the end of the world?" and "how can we cultivate futures of social justice" within capitalist ruins?



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**Cara Despain** is an artist working in film and video, sculpture, photography and installation about land use, the desert, climate change, land ownership, and the problematics of the American west. Working between Salt Lake City, Utah, and Miami, Florida affords her unique opportunities to illustrate and unearth relationships between environmental issues, such as resource extraction and sea level rise, and draw connections between two seemingly disparate locales.

She holds a BFA from the University of Utah (2006). In 2012, she was selected for the Salt Lake City Mayor's Award in the visual arts. She also received the South Florida Consortium Fellowship in 2016. Her work is included in the Rubell Family Collection, as well as, the State of Utah and Salt Lake County art collections. Recent exhibitions include *it doesn't look like paradise anymore* at Southern Oregon University; *FREE!* at Brickell City Center, Miami; *Cryin' Out Loud* at the Center for Contemporary Arts Santa Fe and Fringe Projects, Miami; *Slow Burn* at Spinello Projects, Miami; and *No Man's Land* at Rubell Family Collection, Miami.

In 2014, she was the Art Director for the feature length film *The Strongest Man* that premiered at the Sundance Film Festival (2015), as well as *A Name Without a Place* which premiered at the Miami International Film Festival (2019). She was recently selected for a 2018 Ellie's Award through Oolite Arts to produce her first feature film and video installation hybrid *Earthbound Objects*.

**Felice Grodin** is an Italian-born artist whose work focuses on developing speculative strategies for modeling our present conditions and making meaningful imprints upon them. Her work has been influenced by the unique cities where she has lived and the indelible impressions of the vulnerability and resiliency of them: San Francisco's earthquakes, Miami's hurricanes, New Orleans' weakened levees, Venice's rising lagoon, and New York during 9/11.

Grodin's work is currently featured in the exhibition *Felice Grodin: Invasive Species* on view at Pérez Art Museum Miami. Her work has been featured at the Tampa Museum of Art, Manifest Research Gallery and Drawing Center in Cincinnati, Florida State University Museum of Fine Arts in Tallahassee, the Center on Contemporary Art in Seattle, Locust Projects in Miami, and Oolite Arts in Miami Beach. She obtained her Bachelor of Architecture from Tulane University and her Master of Architecture with Distinction from Harvard University. Grodin is also part of the collective, Alliance of the Southern Triangle (A.S.T.), an initiative exploring how artistic and cultural possibilities can be re-imagined in light of climate change and political volatility by leveraging the dynamics already in process. She currently lives and works in Miami Beach.

**Misael Soto**'s artistic practice interrogates and subverts contextually associated everyday objects and systemic roles, disrupting and manipulating space, systems, and frameworks. Lately, Misael's works have focused on questioning, reframing, and reflecting upon complex historical realities associated with climate change and social inequities. They feature repurposed signifiers of construction, development, and public works such as industrial water pumps, scaffolding, and sandbags within installations that invite performance and interaction from collaborators, audience members, and passersby. Throughout 2018–2019, in collaboration with Oolite Arts, Soto has been in residence with the City of Miami Beach's Environment and Sustainability Department. This partnership has recently been extended and will kick off its second year with the founding of the artist's fictional City of Miami Beach Department of Reflection.

Beyond the public artworks which Soto has shown extensively for many years, Misael has exhibited at MCA Chicago, Open Engagement 2015, the Museum of Contemporary Art in North Miami, Material Art Fair in Mexico City, David Castillo Gallery in Miami, Museum of Art Fort Lauderdale, and Young at Art Museum in Davie, Florida, amongst others. Soto has also participated in the ACRE Residency Program in Steuben, WI and HomeBase Project's HB Build Artist-in-Residence program in Berlin. Misael received their MFA from the School of the Art Institute of Chicago (2018) and a BA in Art History from Florida Atlantic University (2008).

<sup>12</sup> Chris Hedges, "We Can't Fight Climate Change if We Keep Lying to Ourselves," Truthdig, June 19, 2017, [www.truthdig.com/articles/we-cant-fight-climate-change-if-we-keep-lying-to-ourselves/](http://www.truthdig.com/articles/we-cant-fight-climate-change-if-we-keep-lying-to-ourselves/).

<sup>14</sup> David Wallace-Wells, "The Uninhabitable Earth," *New York Magazine*, July 9, 2017, <http://nymag.com/daily/intelligencer/2017/07/climate-change-earth-too-hot-for-humans.html>.

<sup>15</sup> Hedges, "We Can't Fight Climate Change."

<sup>13</sup> For a further report, see Darh Jamail, "Scientists Warn of 'Biological Annihilation' as Warming Reaches Levels Unseen for 115,000 Years," Truthout, July 31, 2017, [www.truth-out.org/news/item/41425-biological-annihilation-trillion-ton-icebergs-warming-levels-unseen-for-115-000-years](http://www.truth-out.org/news/item/41425-biological-annihilation-trillion-ton-icebergs-warming-levels-unseen-for-115-000-years).

<sup>16</sup> Fred Magdoff and Chris Williams write, "In order to replace capitalism with an ecological society we need a revolution." See their book *Creating an Ecological Society: Toward a Revolutionary Transformation* (New York: Monthly Review Press, 2017).

<sup>17</sup> That is, counter to the position of Bill McKibben's war against nature, "A World at War: We're under Attack from Climate Change—and Our Only Hope Is to Mobilize Like We Did in WWII," *New Republic*, August 15, 2016, <https://newrepublic.com/article/135684/declare-war-climate-change-mobilize-wwii>; the work of 350.Org; and the Climate Mobilization, [www.theclimatemobilization.org/](http://www.theclimatemobilization.org/).



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6

## Im gonna erase all borders with my little feet

Alice Raymond

Knight Plaza

“As a result of her multiple travels, she became interested in maps and [how to represent] our relation to the environment from a geographical and social point of view. She created a codified language, turning a word into a specific shape. These abstract and geometrical shapes define a new territory, like an intimate map connecting aesthetics and semantics.” (excerpt from *Alice Raymond, Intimate Mapping* by Emily Fayet)

Alice Raymond is interested in the question of the Anthropocene, and the search for the eventually forgotten signs in the landscape that would help a better understanding of the world. Through a methodical and playful approach, Raymond tries to elaborate a visual vocabulary that testifies to her concepts, a utopian quest that allows room for contemplation and expands by action. Her work addresses issues of displacement, migration, habitat, ecology, and language through codification methods.

As part of her participatory works in public spaces, Raymond draws maps with chalk that vanish as they are stepped on. Today, her maps focus on recent causes of migrations and climate concerns, with entire continents disappearing. During the IKT Congress in Miami, she will trace maps that the participants will encounter and step on, forcing them to walk all over the representation of the Earth.

Raymond was born in Paris area. She studied Arts and Science of Language in France. Alice lived in Germany as a child and Sweden as an adult before moving to the United States (Miami and San Francisco). Her work is in public collections in the United States and France and has been presented in several galleries, fairs, and institutions, including Museum of Contemporary Art, North Miami, Florida and the San Jose ICA in California. She has been an Artist-in-Residence in Everglades program and currently collaborates with French Institutions including FRAC-Meca in Bordeaux and Artothèque in Pessac.



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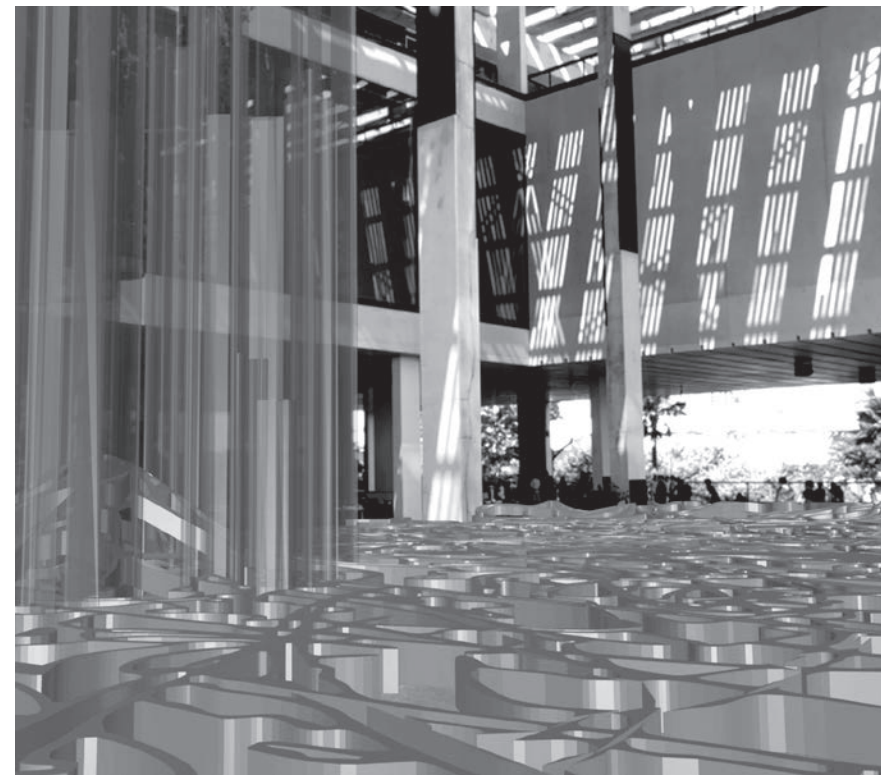
## Suiting-up for the Future

Lucinda Linderman and Kim Yantis

PAMM Multiple Locations

Taking the form of a fashion show, *Suiting-up for the Future* is an artist collaboration featuring sustainable workwear and utilitarian accessories that act as “Wearable Tools for the 21st Century.” Artists Kim Yantis and Lucinda Linderman combine their backgrounds in costuming, performance, and curating to reveal four head-to-toe looks. Yantis creates suiting from sustainable and reclaimed high end fabrics and Linderman’s “Tools” are made from reclaimed plastics and industrial discard. The pieces, developed as prototypes for IKT Miami Congress’ ARTiculating Sustainability, create solutions to Stay Dry, Stay Afloat, Carry Supplies, Compost, and Plugin, in a stressed natural environment.

eight



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## Invasive Species

Felice Grodin

PAMM Multiple Locations

*Felice Grodin: Invasive Species* is a virtually interactive, digital exhibition of commissioned works by Miami-based artist Felice Grodin. The series employs the technology of augmented reality, and is accessible to visitors using iOS devices in PAMM’s outdoor areas and in the Padma and Raj Vattikuti Learning Theater on the museum’s first floor.

By drawing on her training as an architect, Grodin analyzes the relationship between physical and mental territories. She explores the mutable within landscape, architecture, and our urban surroundings. Featuring four site-specific digital works, *Invasive Species* virtually interacts with PAMM’s architecture and transforms the museum’s environment as a response to Miami’s ecological reality. For example, in *Terrafish* (2017–18), Grodin overlaps PAMM’s hanging gardens on the waterfront terrace with the translucent body of the digital species she created—a work suggestive of nonnative jellyfish found in South Florida waters. In *Field Report [2518]* (2017–18), cryptic signs run over the entrance grounds of the museum carrying a subliminal message from the future. By drawing on the destructive impact of invasive species and creating new digital environments, Grodin highlights the transformative and unstable state of our ecosystem, speculating about a not-so-distant future affected by climate change and overtaken by uncanny creatures.

On view since December 5, 2017 until June 30, 2019 *Felice Grodin: Invasive Species* is an augmented reality exhibition that can be viewed via the PAMM App which is available for free from the App Store on iPhone or iPad.\*

\*Device compatibility: iOS 11.0 or later. Compatible with iPhone 6s, iPhone 6 Plus, iPhone SE, iPhone 7, iPhone 7 Plus, iPhone 8, iPhone 8 Plus, iPhone X, iPad 5th gen., iPad Pro 9.7, 10.5 or 12.9 (1st and 2nd gen.)



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## The Bubble Pops

Laurencia Strauss

PAMM East Portico

Laurencia Strauss’ *The Bubble Pops* is a participatory project that connects memory and anticipatory futures by recognizing adaptive experiences, such as immigration and surviving a hurricane, as vital to our living cultural knowledge as we face changes due to global warming and sea level rise.

At a mobile stand, in exchange for a popsicle, participants are asked to share an experience when they had to adapt and what advice they would give to others. Responses are gathered and engraved onto popsicle sticks for the next iteration of exchanges. The popsicles are casts of Miami area snow globes, images of cityscapes at great risk for sea level rise impacts. As the forms are consumed, the edible sculptures melt and expose the advice from the previous participant.

These actions work together to create platforms that frame these adaptive experiences as assets as we respond to the climate crisis. *The Bubble Pops* links people as allies as they give advice to each other. Participation emphasizes self-reliance and interdependence as it highlights capacity of the self and the collective.

“adaptation is about knowing you’re never in control”

## The Climate Crusader

Alexander Zastera

PAMM Multiple Locations

The Climate Crusader is a South Florida based environmental superhero building climate resilience and awareness through videos, public action, and inspiring new Earth Heroes to reveal themselves. Outside of the persona, Alexander Zastera is an artist, activist, and community educator with a multimedia approach commenting on environments. Zastera is currently working on a video series masked in the guise of a superhero narrative of the “Climate Crusader.” The series will be released on YouTube throughout 2019–2020 starting with the first episode launch on April 22, 2019, Earth Day. Topics include include algae blooms, plastic pollution, threats to biodiversity, intensifying storm systems, climate resilience, global warming, and sea level rise. Filmed at different South Florida staples (PAMM, Biscayne Nature Center, Everglades National Park, Miami Beach Botanical Gardens, etc.), the episodes will feature artists, scientists, engineers, community leaders, activists, policy makers, and citizens using their voices to change public action for the betterment of the planet.



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“be resourceful, invent and re-invent”

Strauss navigates hope and doom as she investigates vulnerabilities and ingenuities of people and the places they inhabit. Combining socially based art practices with landscape experiments, she creates mixed-media often participatory experiences that contend with our interdependencies. A culturally-mixed queer Latinx interdisciplinary artist and landscape architect based again in her home city Miami, she is currently researching South Florida’s relationship with water and responses to sea level rise. Amidst environmental activism and speculative solutions, her work attends to climate change grief.

Her work has been shared nationally and internationally. Recent solo exhibitions include *Hope and Doom*, Miami Beach (2016) and *Infiltração*, Porto Alegre, Brazil (2016). Group shows include *The World to Come*, Gainesville (2018) & Ann Arbor (2019); *The Miami River*, Miami (2018); *Opposing Futures*, Ft. Lauderdale (2017); *Flooded Sanctuaries*, Miami Beach (2017); *Waterscapes*, Ft. Lauderdale (2016); *Hightide* at Satellite, Miami Beach (2015); and *Museo con Piernas*, Chile (2014).



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# Screen City Biennial 2019

## Ecologies – Lost, Found and Continued

Curated by Daniela Arriado and Vanina Saracino

A preview selection of artists taking part in SCB | PAMM Paresky Hall, 2nd floor, outside Auditorium

Screen City Biennial 2019 titled *Ecologies – Lost, Found and Continued*, sets out to present, facilitate, and examine art and artistic inquiry that raise questions of how human action affects the ecologies with which it is implicated. With this theme, the biennial engages a post-anthropocentric worldview, searching for ecologies that may be lost to the dominant imaginary of the modern, rationalized Western society and found in what by some is considered to be the peripheries of this. Rather than peripheries, however, these may be deep-rooted centers of knowledge which could guide us towards more sustainable, conscious, and spiritually anchored futures, if continued. Bringing these ecologies forth through the art, the biennial asks: how can non-anthropocentric positions and holistic knowledge systems be continued as foundations on which we can move onwards—be brought into new context, inspire processes of innovation, as well as, ways of presenting and engaging art?

*Screen City Biennial 2019 will open on October 17th in Stavanger (Norway).*



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### Emilija Škarnulytė

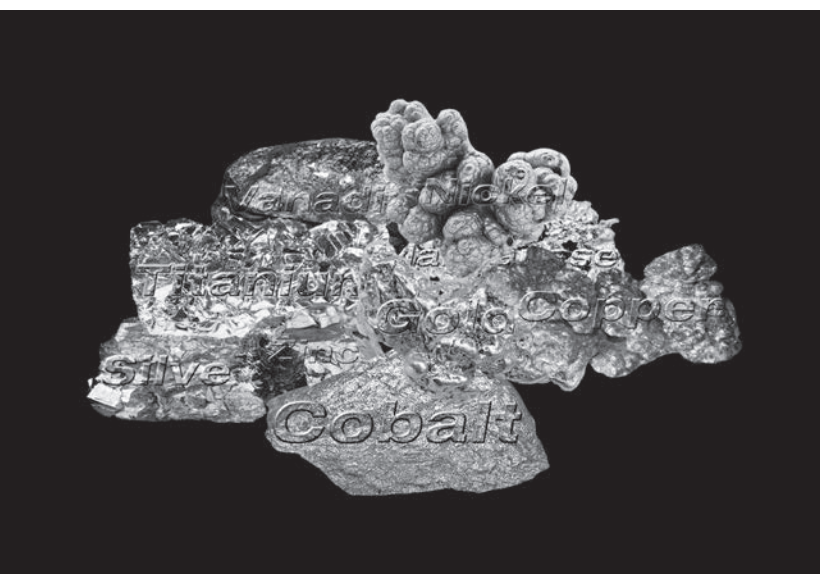
*Sirenomelia* explores questions of the beginning of the universe in relation to the geological ungrounding processes, invisible structures, geo-traumas and deep time. It is a fictional visual meditation about contemporary science and a cross sections of the larger systems of power and the politics of desire. By personally performing in the work, the artist becomes a measure for the gigantic terrestrial and cosmic forces: evolution, black holes, biosphere, magnetic fields, photons, crystals, minerals and gravity waves.

At SCB, Škarnulytė will present her new work *Deep Point Cloud*.

### Marjolijn Dijkman and Toril Johannessen

Captured through a light microscope, *Reclaiming Vision* features a diverse cast of microorganisms, sampled from the brackish waters of the inner Oslo Fjord, alongside algae, cultivated at the University of Oslo. The film reveals various processes in the water that are hidden to the naked human eye. By investigating the brackish water, its inhabitants, its properties, and the traces left by human activities, the film is a reflection upon the relationship we humans have with our surroundings, especially through what we cannot see.

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### Kristina Õllek

*Nautilus New Era* draws from Nantes-born writer Jules Verne's fiction "20,000 Leagues Under The Sea" (1870) and juxtaposes it with the current problematics of deep sea mining. Deep sea mining promises to deliver the minerals we need to power our green energy future, but on the expense of the fragile organisms and seafloor, with the enormous and inevitable environmental risk. *Nautilus New Era* was commissioned by the Estonian Art Museum (KUMU) and Le Lieu Unique.

*Screen City Biennial in Stavanger (Norway) is the first Nordic Biennial dedicated to the expanded moving image in public space, presenting artworks that explore the relation between the moving image, sound, technology, and public space. The architectures of the Norwegian port city of Stavanger, facilitate an exhibition of the expanded moving image in three-dimensional, multi-sensual, and tactile experiences, together with screening programs and gallery installations. The Biennial presents a new platform that works to explore uses of the moving image in contemporary artistic practice. SCB is founded and directed by Daniela Arriado. The 2019 SCB, co-curated by Arriado and Vanina Saracino, will be held October 17–30, 2019.*

# Underwater HOA

## Xavier Cortada

PAMM East Portico

Xavier Cortada's science art practice is oriented toward social engagement and the environment. As part of his work, he has created art installations at the Earth's poles to generate awareness about global climate change. Cortada travelled to Antarctica in 2006 as a National Science Foundation (NSF) Antarctic Artist and Writers Program fellow. There, he created a series of works on paper by melting ice samples that scientists gave him from their research on how humans' impact on climate are melting the Antarctic glaciers. These watercolor paintings serve as the backdrop for the yard signs in his ongoing project, *Underwater HOA*. They depict the melting ice from the very glaciers that threaten to melt and drown Miami.

*Underwater HOA* depicts South Florida's vulnerability. Residents are encouraged to install a yard sign (similar to the ones realtors use to sell houses) on their front lawn to depict how many feet of melting glacial water must rise before their property is underwater. Each is numbered with the figure in feet that refers to the current land elevation. By mapping the crisis, Cortada and collaborators made up of residents make the invisible visible. The future impact of sea level rise is no longer possible to ignore.

Cortada's socially-engaged environmental art practice aims to help address the problem. As part of the effort, he has chartered a homeowner's association where members are organized by property elevation—the most important metric any coastal community need consider. By asking participants to join *Underwater HOA*, underwaterHOA.org, Cortada engages his neighbors as problem-solvers who will learn together and work together to plan and better prepare (themselves and their heirs) for the chaos to come.

Cortada often collaborates with scientists in his art-making. Currently, he is also working with scientists at Hubbard Brook LTER on a water cycle visualization project driven by real-time data collected at a watershed in New Hampshire's White Mountains. Xavier's studio is located at Pinecrest Gardens where he is an artist-in-residence, implements his participatory art projects, and runs the Hibiscus Gallery. He was recently appointed Professor of Practice at the Department of Art and Art Histories at the University of Miami. Cortada also serves on boards of various national, regional and local groups, including the Miami-Dade Cultural Affairs Council, where he serves as Chairman.



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# ARTiculating Sustainability: Resilience in the Climate Crisis?

is a symposium organized by IKT Miami in partnership with IKT International Association of Curators of Contemporary Art and hosted by Pérez Art Museum Miami. This is the main public event of the association's annual Congress, which is being held in the United States for the first time in its 45-year history, April 11–14, 2019. The symposium brings together diverse artists, curators, and writers to consider the role that art and visual culture can play in changing public perception of the pressing climate change issues.

**The Closing Conversation** is moderated by Stephanie Wakefield and features keynote speaker T. J. Demos, along with Lydia Platón Lazaro, Allison Schifani, and Meryl Shriver-Rice.

**Stephanie Wakefield** is an urban geographer whose work explores the diverse practices and technologies of resilient urbanism as both technical phenomenon and catalysts of new kinds of life in the Anthropocene. She is currently working on two research projects, the first of which is a book exploring the transformative possibilities offered by the 'back loop' and urban 'experimentation' as a mode of dwelling within it. She is also working on a second book project investigating experimental practices for living with water in Miami, Florida and through this the potential emergence of a new paradigm of 'back loop urbanism.' She is currently an Urban Studies Foundation Postdoctoral Research Fellow in the Department of Global and Sociocultural Studies, Florida International University and has taught at The New School, Queens College of the City University of New York.

**Lydia Platón Lázaro** has worked as an independent scholar, writer, cultural producer, performer, and community arts promoter for over twenty years. She was recently awarded the Andy Warhol Curatorial Fellowship in 2019 for the project *Novenario*, an exhibit and series of events about the artistic response to the deaths caused in the aftermath of Hurricanes Irma and Maria to be held in 2021 at Museo de Arte Contemporáneo, San Juan. She has published two books: *Defiant Itineraries: Caribbean Paradigms in American Dance and Film* (New York: Palgrave Macmillan, 2015) and with visual artist Paloma Todd: *El cuarto acto* (San Juan: Ediciones Callejón, 2005). Platón Lázaro currently teaches in the English Department at University of Puerto Rico (UPR)-Cayey and formerly at Universidad del Sagrado Corazón, UPR-Río Piedras, and UPR-Bayamón.

**Allison Schifani** is Assistant Professor of Digital Humanities in the Department of Modern Languages and Literatures at the University of Miami. After receiving her PhD in Comparative Literature at University of California-Santa Barbara, she was a Postdoctoral Scholar at the Baker-Nord Center for the Humanities at Case Western Reserve University. Her work on art, technology, ecology, and the city has appeared in *The Journal of Urban Cultural Studies*, *Media Fields*, and elsewhere. She is a founding member of the research and design collaborative SPEC, whose focus is the future of the city, with particular attention to digitality, economy, and urban speculation. Schifani is currently working on her book, *Catastrophe City: Speculative Urban Practice and Play in the 21st Century Americas*, in which she looks at forms of urban intervention and artistic activism that imagine the city in peril, specifically in Buenos Aires, Los Angeles, and Miami.

**Meryl Shriver-Rice** developed and directs the Master's program in Environment, Culture & Media at the University of Miami. She currently teaches graduate courses in technology & human behavior, visual anthropology, and environmental communication for the ECM Program. As both a media scholar and paleoethnobotanist, Dr. Shriver-Rice's interdisciplinary background includes dual degrees in Anthropology and Biology, a Master's degree in Archaeology from the University of Nottingham, England, and a PhD in Communication from the University of Miami. Dr. Shriver-Rice has previously taught courses in cultural theory, race, class, and gender studies, intercultural communication, the psychology of group behavior, and media studies in New York City (MCNY, SoHo) and Rome, Italy (John Cabot University). She also teaches a UM study abroad summer program in Science, Media & Storytelling in Switzerland.

**Plastico Fantastico** is a nomadic collective comprised of international artists and instigators, Rafael D'Alo, Maria Konder, Daniel Kukla, Ruben Millares, Alexandra Timchula, and Antonia Wright. The collective's philosophy and working methodologies directly respond to ecological issues site-specific to each location where they convene. In 2018, they spent time researching and working in the Bahamas addressing issues of nationalism, identity, gender, conservation, and education culminating in the exhibition *Hot Water* at The National Gallery of Art (NAGB).

Plastico Fantastico recently developed WWWW, World Wide Water Ways, a faux global warming luxury survivalist fashion brand. WWWW's corporate motto is "Suffer in Style" addressing the serious issue of climate change through a tongue-in-cheek language of consumerism. Printed on the center two-page spread of this publication, you can see a selection of their advertisements of luxury survivalist global warming products. Anticipating the future normal of higher sea levels and stronger and more frequent hurricanes, the ads ironically market goods such as high-end-glue-on-fish-attracting nails and delusion-inducing contact lenses. WWWW's advertisements will also be projected in the PAMM auditorium during the Symposium. The company's mission is to become the leader in the new luxury survivalist fashion market at a world-wide level.

## Detailed List of Works

- 1 Dana Levy  
Still from *Emerging from the Swamp*, 2014  
Single channel film, 2 min 30 sec  
This film was created during an Artist in Residence in the Everglades (AIRIE)  
Courtesy of the artist and Braverman Gallery
- 2 Laurencia Strauss  
Stills from *Shifting Zero: Don't Ask Don't Tell*, 2015  
Video, 10 min  
Courtesy of the artist
- 3 Cara Despain  
*it doesn't look like paradise anymore*, 2018  
Installation of carbon residue from burnt debris on muslin and melted pre-fab acrylic fence  
Courtesy of the artist, Spinello Projects, and Southern Oregon University
- 4 A.S.T.  
Still from large video presented at *Intertidal*, 2018  
Courtesy of the artists and Oolite Arts
- 5 Misael Soto  
*Flood Relief*, 2017  
Temporary public installation and performance with gas-powered water pumps Museum Park adjacent to Pérez Art Museum Miami  
Courtesy of the artist and Diana Larrea
- 6 Alice Raymond  
*Im gonna erase all borders with my little feet*, 2013  
Temporary installation and participatory piece presented as part of *D'un point à l'autre je vais*, MC2a galerie  
Courtesy of the artist
- 7 Felice Grodin  
*Terrafish*, 2017–18  
Augmented Reality  
Installation view: *Felice Grodin: Invasive Species*, Pérez Art Museum Miami, 2017–19  
Photo by Christian Bonet  
Courtesy the artists and Pérez Art Museum Miami
- 8 Laurencia Strauss  
9 *The Bubble Pops*, 2018–ongoing  
Temporary installation and participatory piece  
Courtesy of the artist
- 10 Lucinda Linderman and Kim Yantis  
*Personal Flotation Tool*, 2019  
Worn by hydrologist H. Biswas  
Photo by Malik Akeem Wright  
Courtesy of the artists
- 11 Alexander Zastera  
*The Climate Crusader*, 2018–ongoing  
Photo by Karelle Levy  
Courtesy of the artist
- 12 Emilija Škarnulytė  
Still from *Sirenomelia*, 2018  
6HD video, single channel, sound, 11 min  
Courtesy of the artist and Screen City Biennial
- 13 Marjolijn Dijkman and Toril Johannessen  
Still from *Reclaiming Vision*, 2018  
HD video, 26 min  
Courtesy of the artist and Screen City Biennial
- 14 Kristina Õllek  
Still from *Nautilus New Era*, 2018  
HD video, single channel, sound, 11 min  
Courtesy of the artist and Screen City Biennial
- 15 Xavier Cortada  
*Underwater HOA*, 2018–ongoing  
Yard sign placed in front of homes for community project  
Courtesy of the artist



# Acknowledgments

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*Garage after Hurricane Irma (FloodZone series), 2017*