

Antennae issue 35: Responsible Futures?

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This issue of Antennae, and the next which will follow, gathers the work of scholars and artists committed to rethink our relationship with what once we called the environment.

In different ways and through different lenses, they all explore the ambiguities, contradictions, and blind spots that have characterized previous discourses in order to identify new productivities.

Thus, the content of this issue raises questions about intentionality in artistic production; it presents the emergence of new aesthetics that challenge traditional object/subject relationships; it troubles environmental rhetoric for the purpose of engaging with irreducible materialities; and it questions the real potentiality art bears in the development of these new discursive formations.

CONTENTS

p.5 SUNSET SUNRISE

In 2008, legendary singer, supermodel, and actress Grace Jones released her tenth studio album by the title Hurricane. The autobiographical and intimate tone of the lyrics surprised music critics and fans around the world. Surprisingly, the song Sunset Sunrise proposed an anthropocentric critique of a rare kind in the pop music world.

Lyrics: Grace Jones, Paulo Goude, Bruce Woolley

p.7 ART AND THE PHENOMENOLOGICAL APPROACH TO PROMOTING ENVIRONMENTALISM

This essay describes the phenomenological approach to promoting environmentalism, which engages people when moral and scientific arguments (the explanatory approach) do not. It is suggested that art can provide a route to the phenomenological approach. There is a discussion of the philosophical background to these ideas, and of the art and the type of aesthetic experience involved.

Author: Edward Hayman

p.23 A NEW INDEX FOR PREDICTING CATASTROPHES

Most ecologists, including myself, have focused their efforts on studying the impacts that humans have on the environment. This of course is a story with one overarching narrative. For a variety of reasons, ecologists have shied away from looking at the impacts of the environment on humans. This is typically left to the "social scientists".

Author: Madhur Anand

p.27 RUSL: TRASH IN ICELAND

RUSL explores the potential for ecolinguistic activism to act as a gateway for experiential learning

via the generation of site- dependent artwork related to place. Autoethnographic methodology demonstrates the effectiveness of pedagogy focused on transformative action, and documentation of art-making processes offers repeatable models that may result in action competence with the power to alter a person's notion of herself as a place-maker and of her interconnectedness with ecosystems in flux.

Author: Angela Rawlings

p.32 NEITHER HERE OR THERE

A creative text about a sustainability project in Miami and an artists pull towards Eco Art and addressing one of the most pressing issues of our era, climate change.

Author: Blair Butterfield

Edited by Adam Schachner

p.49 STEP IN STONE

The experience of encountering contemporary art revealed in quarry environments was the essence of step in stone, an extraordinary venture, which intrigued residents and visitors to Somerset, UK.

Author: Fiona Campbell and Nick Weaver

p.57 MILKWEED DISPERSAL BALLOONS

Jenny Kendler is a Chicago based interdisciplinary artist, environmental activist, naturalist, social entrepreneur & wild forager whose work explores the multi-layered intricacies of our relationship with the natural world. She is currently the first Artist-in-Residence with Natural Resources Defense (NRDC).

Interviewee: Jenny Kendler

Interview Questions: Giovanni Aloï

p.70 SITE SPECIFIC CAMERA

We build cameras from landscapes. A typical beach camera consists of driftwood, heavy rocks, clumps of seaweed, dirt, and old tires- anything we can find in a given environment that blocks light and makes for a sturdy roof and walls. It typically takes 8 to 10 hours to build a camera, which is large enough for one of us to crawl inside in order to hold the film. Our attempts to control the landscape, to build cameras and keep them light-tight is in correlation with humanity's attempts to keep nature static and at bay for its own gains.

Author: Dave Janesko

p.75 ANIMAL IMAGES

The broad field of environmental ethics, animal welfare, animal liberation and animal rights literature indicate that all encounters between humans and animals are ethically charged. In this article I shall examine how environmental ethics, or animal welfare/rights/liberation literature translate into public media. The case study will delve into the representation of animals in the Dutch newspapers, using content analysis to provide an empirical basis for monitoring public opinion.

Author: Helen Kopnina

Reference:

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