

CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

SENSING THE ANTHROPOCENE



Marilyn Arsem. *Oceans Rising* (Durational Performance; Santa Cruz, CA), 2008. Image courtesy the artist.

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In a time of unprecedented climate catastrophe and ecological genocide we are in desperate need of robust and creative responses to global warming. In addition to technological innovation and political and economic reorganization, social and cultural shifts are needed that help us move beyond our toxic ways of doing life under petro-capitalism. This lecture series argues that artistic practices and forms have a role to play in achieving these goals. Art seeds the critical and speculative imaginations needed to trouble our current ways of living and dying. What art contributes at this critical historical moment is skill in creating aesthetic and affective spaces within which we not only reflect on what is so but to work on imagining and modelling things otherwise in ways that are both integrative, in terms of transforming the materiality of daily life, and excessive, in terms of reaching beyond what we currently know to be possible.

BIO

Natalie S. Loveless is an associate professor at the University of Alberta, where she teaches in the History of Art, Design and Visual Culture and directs the Research-Creation and Social Justice CoLABoratory (researchcreation.ca). Loveless currently co-leads an interdisciplinary project called Speculative Energy Futures (justpowers.ca) and is a 2018-19 visiting scholar in the Centre for Interdisciplinary Studies in Society and Culture (CISSC), where she is developing a new project, *Sensing the Anthropocene: Aesthetic Attunement in an age of Urgency*.

Please contact cissc@concordia.ca

Wednesday,
November 28, 2018
2 – 4 p.m.
Milieux Seminar Room:
EV 11.705

TALK 2: AESTHETIC ATTUNEMENT IN AN AGE OF URGENCY

This talk describes the contours of a new research project on art and ecology with the working title of *Sensing the Anthropocene*. Instead of outputs that draw on textual and site research but are solely artistic in form, or ones that draw on artistic practice but result in only a published paper, *Sensing the Anthropocene* works responsively across practice-theory lines with academic, artistic, and curatorial outputs. Grounded in a distinction between art *on ecology* and art that is *formed ecologically*, this project explores four artistic methods, each of which will result in a scholarly book chapter and a performance-based daily-practice project: durational performance; deep listening; soundwalking; and Fluxus instruction scores. In addition to describing these practices in terms of both history and form, this talk makes a claim for their importance as practices of aesthetic micro-political reattunement, generating affective resilience in the face of the denialism or despair that too often accompanies a topic of such scope as the we are facing with global climate change today.

Talks in this series are co-sponsored by Centre for Interdisciplinary Studies in Society and Culture and the Centre for Sensory Studies. Dr. Loveless will also be available during her time at Concordia to meet with graduate students working on theoretical theses on art and the Anthropocene or developing research-creation projects on any theme.

CISSC HAPPENING
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Co-sponsored by the Centre for Sensory Studies