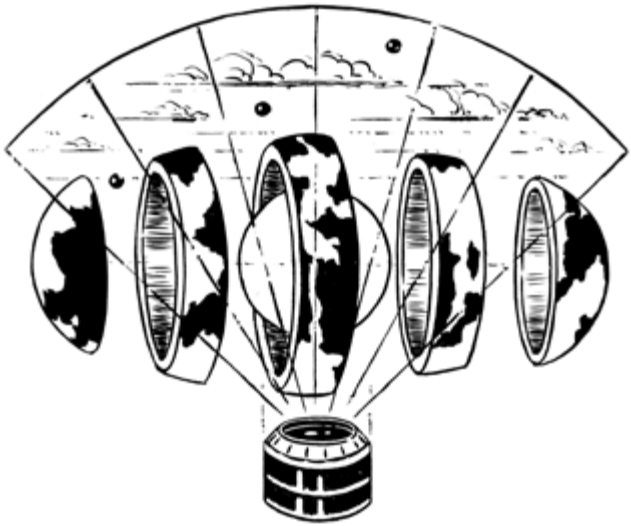
The Anthropocene Project: An Opening January 10–13, 2013



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Admission:
day ticket: 8/5€
three-day ticket: 20/16€
single ticket: 5/3€
combined ticket dialogues/keynotes January 12: 5/3€
entrance on opening night: free

with simultaneous English-German translation

hkw.de/anthropocene

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INTRODUCTION

Nature as we know it is a concept that belongs to the past. No longer a force separate from and ambivalent to human activity, nature is not an obstacle nor a harmonious other. Humanity forms nature. Humanity and nature are one, embedded from within the recent geological record.

This is the core premise of the Anthropocene thesis, heralding a potentially far-reaching paradigm shift in the natural sciences as well as providing new models for thinking about culture, politics, and everyday interactions. Popularized by Nobel laureate and atmospheric chemist Paul J. Crutzen, the basis for considering the Anthropocene as our current geological epoch rests on the claim that the historically accumulated, planetary environmental effects of an expanding human population, technological innovation, and economic development have become inseparable from the Earth's geo-processes.

Over the next two years, the Haus der Kulturen der Welt in cooperation with the Max-Planck-Gesellschaft, Deutsches Museum, the Rachel Carson Center for Environment and Society, and the Institute for Advanced Sustainability Studies will act as a facilitator, producing situations for engagement and supporting new forms of research, with the aim to unfold the wider range of implications posed by the Anthropocene. As a diagnosis of the times in which we find ourselves, the Anthropocene thesis suggests that humanity is the driving power behind planetary transformation. It seems then that the arts and humanities—as expressions of human creativity—are centrally positioned to take up a greater role. The natural sciences, in turn, are confronted with questioning the resources and methods that generate knowledge, while policy makers and technology developers are faced with a different set of roles and responsibilities as "planetary constructors." THE ANTHROPOCENE PROJECT thus traverses intellectual and disciplinary boundaries, utilizing investigational and presentational methods from the hard sciences as well as the arts. The project explores the manifold textures of our world, its spaces, its times, and the multiple views possible within it and on it. The Anthropocene model suggests a mobility to the relationship between humanity and the world. The project therefore reapproaches with urgency the shifting constellations of relation and relay between humanity and nature. If we are to declare and acknowledge the dissolution of the opposition between humans and the earth, what processes must we undergo to shift our ingrained perspectives and trained perceptual mechanisms? Is it still possible to think in terms of the concepts "artificial" and "natural"? And what does it mean for our anthropocentric self-understanding—and by extension, the future—if nature is produced by humanity? What unaccountable side effects does the idea of the Anthropocene generate? What reverberations does this have on globalized political decision making, especially when taking into account the rapid accumulation of environmental change and "end of the world" scenarios in the social imagination? What image of humanity takes shape if nature appears to us in the image of man, *as* if it were human?

THE ANTHROPOCENE PROJECT at the Haus der Kulturen der Welt begins with a four-day gathering that opens an archipelago of thoughts. Featuring contributions by artists, thinkers, scientists, writers, filmmakers, and performers, the opening event addresses the multiple positions and discursive threads informing the questions and challenges posed by

and to "the age of man." The leaps of imagination taken by creative hypothesizing, whether scientific or cultural, serve to reactivate knowledge as a dynamic process of effectuality within the world, and in turn have the potentiality to reprogram our perception of doing and being in the world. This very intersection between multiple actors, scientists and artists, policy-makers and philosophers, environmentalists and performers, humans and non-humans is what instills a sense of urgency to reflect on how today's world-building processes imagine a possible cosmos. THE ANTHROPOCENE PROJECT operates as a worldly construction site, offering an impulse to re-read the world, while paying attention to the collected, historical sum of passions and practices that have accumulated to form an archive of past, present, and future worlds. Inviting us to negotiate and debate, the geo-archive that amasses over the course of the project will initiate spaces of consideration and reflection, asking what the complicit relation of change between humanity and nature may imply, what co-production of the planet could entail, and what a collaborative imagination of a cosmos might envision.

In a reflective effort to organize encounters within this newly claimed geological present, multiple formats have been developed for the opening event to facilitate presentation, discussion and reflection. Organized around broad thematic registers, the ISLANDS—consisting of "Perspectives," "Times," "Gardens," "Oikos," and "Techné"—present transdisciplinary landscapes where our involvement in and with nature may unfold: From what position and at what time can one think through the mutating relationship between humanity and nature? Who or what is the product and the producer? Where can the borders of an ever-expanding "planetary garden" be drawn? What technical means could or should be utilized

in this transformative process? Is it necessary to think the nature of economies anew, or should we assign nature its own economy? These questions, amongst others, will be addressed by the participants invited to contribute to the ISLANDS. Each has been asked to bring with them on their respective journeys a "thing" to act as material reference and discursive framing for their individual presentations. A gesture of narration develops with, around, and against "things," encouraging a (re)imagination of our worldly embodiment where the intermingled status of materials embedded within the world calls for radical shifts between speakers, human and non-human.

Multiple routes pass between, over, and across the five islands, making it necessary to take positions within the intellectual landscape of the Anthropocene: KEYNOTES by climatologist Will Steffen, architect Rem Koolhaas, historian Dipesh Chakrabarty, anthropologist Elizabeth A. Povinelli, and historian John Tresch each address from their respective fields the socio-political, philosophical, and creative capacity of the Anthropocene thesis to (re)mobilize and (re)configure the planet. Tackling pointed questions and encouraging heated debate, a series of DIALOGUES between diverse practitioners will place provocative opinions and arguments in an arena of exchange. Two ROUNDTABLES, addressing the themes of friction and storytelling, will discuss tensions, distortions, and re-scalings as well as artistic and scientific narrativity under the sign of the Anthropocene, involving participants from a broad disciplinary spectrum. What political, ecological, and social challenges emerge for action, organization and design within an anthropocenically scaled planetary geosphere? What human stories or natural histories remain, how does one re-narrate the altered relationship between humanity and

nature and according to what form or genre? Specially commissioned LECTURE PERFORMANCES present visual, spatial, and poetic reflections on the notion of the Anthropocene, particularly its cosmological dimensions. THE METABOLIC KITCHEN, an architectonic intervention by raumlaborberlin, suggests a spatial, sensory experience of metabolic processes in the form of an installation. Finally, a RESEARCH FORUM involving participants from numerous research institutes reflects academically on the potentiality, problematics, and necessary negotiations of a possible Anthropocenic research. Questions concerning planetary boundaries, education, rights, resources, and epistemology serve as points of departure for a wider discussion on transdisciplinarity within the Anthropocene.

The discussions initiated during the opening will serve as the basis for an archive of reflection and research, giving shape to a series of experimental arrangements presented thematically and intermittently over the two-year course of THE ANTHROPOCENE PROJECT. IN THE ARCHIVE will develop and present workshops, a summer academy, newly commissioned artistic works and other experimental formats, embodying a sustained engagement with the Anthropocene thesis. How is it possible to re-wire divisive specializations, theoretical conjectures and technical know-how towards interoccupational collaborations, cross-pollinations, and hybridities? What forms of knowledge are necessary for a more sensitive being-in-the-world? What can be called "human" in such a state of geo-immanence? Perhaps what once was called human is now simply a porous frame for self-perception—a state open to wonder and ecstatic engagement with the worlds within which beings enact being.

Bernd M. Scherer, Katrin Klingan

THURSDAY, JANUARY 10

9:30 am – 3 pm, exhibition hall

ANTHROPOCENIC RESEARCH FORUM

Participants: Wolfgang Lucht (Potsdam-Institut für Klimafolgenforschung; Humboldt-Universität Berlin), Dieter Gerten (Project OPEN "Planetary Opportunities and Planetary Boundaries," Potsdam-Institut für Klimafolgenforschung), Sabine Höhler (Environmental Humanities Laboratory, Royal Institute of Technology, Stockholm), Sverker Sörlin (Environmental Humanities Laboratory, Royal Institute of Technology, Stockholm), Ioan Negrutiu (Institut Michel Serres, École Normale Supérieure de Lyon), Pablo Jensen (Complex Systems Institute IXXI, École Normale Supérieure de Lyon), Dorothea Heinz (Project AIME "An Inquiry into the Modes of Existence," Sciences Po, Paris), Heiko Müller (Project AIME "An Inquiry into the Modes of Existence," Sciences Po, Paris), Eyal Weizman (Centre for Research Architecture, Goldsmiths, University of London), Adrian Lahoud (Project "5th Geneva Convention," Centre for Research Architecture, Goldsmiths, University of London), Falk Schmidt (Institute for Advanced Sustainability Studies, Potsdam); moderation: Jürgen Renn (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin), Christoph Rosol (Max-Planck-Institut für Wissenschaftsgeschichte, Haus der Kulturen der Welt, Berlin), Ashkan Sepahvand (Haus der Kulturen der Welt, Berlin),

What academic themes, methodological positions, and epistemic practices are relevant for a critical engagement with the Anthropocene? With these questions in mind, the international research projects invited to this Forum

present their work and give insight to a variety of scholarly approaches in relation to the Anthropocene thesis. Alongside themes such as planetary boundaries, resources, education, epistemology, and law, the Forum traces and outlines the first steps towards a possible, transdisciplinary field that might be called "Anthropocenic Research."

Participation is limited and by registration only: workshop.anthropocene@hkw.de

From 5 pm, foyer

METABOLIC KITCHEN: TIME TO COOK

CULINARY INTERVENTION by raumlaborberlin (architects' collaborative, Berlin)

For the opening of THE ANTHROPOCENE PROJECT, raumlaborberlin presents an architectonic culinary intervention that approaches social relations as metabolic processes. Spread across the HKW Foyer, the Metabolic Kitchen consists of various situational arrangements in relation to the preparation and consumption of food. Here artists and scientists, cooks and diners encounter one another. Amidst the multi-stage processes of food manufacturing, visitors can fortify themselves with arguments and viewpoints from a sensory perspective.

5:30 pm, exhibition hall

OBJECTS: A ROCK AND A FLOPPY DISK

PROLOGUE by Lorraine Daston (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin); introduction: Katrin Klingan (Haus der Kulturen der Welt, Berlin)

Providing a set of reflections on the narratives with, through, and around "things," Lorraine Daston, author of *Things That Talk*, addresses the thick aggregates of historical imagination things suggest. As a material coming together of words and worlds, things occupy a fusion of different temporal junctures, timescales and chronographies. A human lifetime, a century, even a millennium, are a blink of an eye compared to geological epochs. The rock, enduring product of processes measured in hundreds of thousands if not millions of years, and the floppy disk, the ephemeral product of febrile processes of technological innovation, stand for this mismatch in scales. However, as human technology transforms nature ever more swiftly, the legato tempo of the rock and the prestissimo tempo of the floppy disk may begin to converge.

6–7:30 pm, auditorium

WELCOME

Bernd M. Scherer (Haus der Kulturen der Welt, Berlin), Reinhold Leinfelder (Institut für Geologische Wissenschaften, Freie Universität Berlin), Christian Schwägerl (science journalist and author, Berlin)

THE ANTHROPOCENE: WHERE ON EARTH ARE WE GOING?

KEYNOTE by Will Steffen (Climate Change Institute, Australian National University, Canberra); introduction and talk: Helmuth Trischler (Deutsches Museum, Rachel Carson Center for Environment and Society, Munich)

As one of the major proponents of the Anthropocene hypothesis, Will Steffen explores in his talk the origins of and scientific basis for the Anthropocene. From humanity's hunter-gatherer beginnings to the previous century's post-war global acceleration of populations, technologies, and consumption habits, the main question this lecture addresses is: where is all of this leading? Is the Great Acceleration the "new normal," or will the earth system force the Anthropocenic era into a different direction? Steffen proposes an evaluation of the planetary future's possibilities, asking: are we on the road to global sustainability or are we poised for global collapse?

8–9:30 pm, exhibition hall

ISLAND "PERSPECTIVES"

NARRATIVES AND DISCUSSION with Akeel Bilgrami (Department of Philosophy, Columbia University, New York), Ursula K. Heise (Institute of Environment and Sustainability, University of California, Los Angeles), Erle Ellis (Department of Geography and Environmental Systems at the University of Maryland, Baltimore); moderation: Julia Voss (art historian and journalist, *Frankfurter Allgemeine Zeitung*, Frankfurt)

This ISLAND will address one of the central problematics of the Anthropocene hypothesis, asking: how do we see? What perspectives are on view in an Anthropocene planet? Is the role of man over-privileged, setting him up as godlike master and maker of the earth?

Or is man deprivileged, as he and nature have immanently reunited? Who can insist on, influence and/or control the ways in which we see? What are the political, social and cultural implications of these perspectives? Is it so simple to take on a "new" way of seeing? If the Anthropocene can be approached as a great equalizer, one that brings all of nature—the animate and the inanimate—to the same status, what does this imply for how the non-human sees us? How will the natural sciences contend with an intellectual framework in which it seems increasingly difficult to isolate objects for the scientific gaze? A methodology emerges that may preclude the scientist as hovering above, as non-interfering observer; "how we see" becomes influenced by looking, sensing, assessing, and reporting from deeply within the world.

8–9:30 pm, auditorium

VISUAL POSITIONS

PRESENTATIONS by Harun Farocki (filmmaker and artist, Berlin) Gloria Meynen (Lehrstuhl für Medientheorie & Kulturgeschichte, Zeppelin Universität Friedrichshafen) and smudge studio: Elizabeth Ellsworth (School of Media Studies, The New School, New York) and Jamie Kruse (artist and designer, New York); moderation: Karin Harrasser (Institut für Medien- und Kulturwissenschaften, Kunsthochschule für Medien, Köln)

VISUAL POSITIONS presents three interrelated positions, each critically approaching the significant role images and visual representations play in our world-forming processes. Harun Farocki shows and discusses his film *Parallele* (2012), an investigation into the representation of nature within digital animation, documenting reality-effects and the evolutionary history of a "virtual" second nature. Media theorist Gloria Meynen presents her ongoing research on the image-worlds scientific representations are historically based on, examining geometric, cartographic and artistic practices. smudge studio, a collaboration between Elizabeth Ellsworth and Jamie Kruse, contributes with a transdisciplinary approach to encounters between the human and the geologic, sharing a multimedia-based inquiry into sites situated in "deep time," moments that may provide new perspectives to the complex terrain of contemporary geo-culture.

10–11 pm, auditorium

IS THE ANTHROPOCENE … A COSMOLOGY?

DIALOGUE between John Tresch (Department of History and Sociology of Science at University of Pennsylvania, Philadelphia) and Jan Zalasiewicz (Department of Geology, University of Leicester); introduction: Cecelia Watson (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin)

Cosmologies explain how the world was created, what order keeps it intact, and how it will all come to an end. The Anthropocene, earth scientists argue, is the age when we create the earth. Does the idea of the Anthropocene blur the boundaries between "facts" and "fiction" within our modern routines of scientific explanation? With what "cosmic" practices and materials do we maintain the order of our world? To what extent does the Anthropocene influence our beliefs, values, and principles? Is it a cult of planetary elites, a naturalization of religion, or a mythology of the *anthropos*?

11–11:30 pm, foyer

METABOLIC KITCHEN: TIME TO CLEAN

CULINARY INTERVENTION by raumlaborberlin

ISLANDS

> Islands are either from before or for after humankind.
> *Gilles Deleuze*

It could have ignited the atmosphere, setting the heavens on fire, destroying all life on earth. It would have been sublime, the whole planet would have gasped for air, our last moments together would have had us bathed in heat and light, heads thrown back, eyes wide open. On Monday, July 16, 1945, the planet did not come to an end, but our world did. J. Robert Oppenheimer, director of the Los Alamos Laboratory, where the Manhattan Project had been coordinated during the final years of World War II, remarked that shortly after having witnessed the explosion of the first nuclear weapon in the New Mexico desert, a line of poetry crossed his mind: "Now I am become Death, the destroyer of worlds."

The Trinity Test, as this experiment came to be known, resulted in a small amount of radioactive material entering the geological strata of the earth's crust. With nuclear testing spreading around the globe, a significantly distinguishable layer in sediment samples has formed and today could be considered as a "golden spike"—a stratigraphic marker of identifiable change embedded in the earth system. A radioactive flash, sandwiched between steady, continuous, compressed layers of what is to become stone and mineral. The natural cause—humanity. Fire did not rid the planet of human life; fire married the human to the earth, signaling the end of a world where we had been separated from nature, where we had separated nature from ourselves.

We are no longer human. *It* is no longer nature. Both have come and gone, a thing of the past. What comes after?

The question may be asked differently: what came before that allows for an after?

Human mediations within lived environments take up life processes with specific goals, at times enacting technical force upon matter. The development of agriculture or the invention of the automobile have fulfilled short-term goals, sustenance and transportation respectively; yet the global impact of these world-changing developments, from soil erosion to carbon emissions, have been unintentional consequences. To create a world means to destroy one or many, to transform the cosmological dimensions of imagining material interaction, of being-in-the-world. As a modern example, the late-18th century invention of the steam engine, necessitated by the need for more efficient mechanics in mercantile production, unleashed a technological leap that we now designate as the Industrial Revolution. Today the goal of more efficient and cost-effective production is still retained, yet the byproduct of these processes, a greater dependence on fossil fuels and mineral impoverishment of the earth, has accumulated enough to significantly alter the chemical composition of the atmosphere, producing today's "global warming" as well as the exploitation of all carbon-based energy resources. As world-destroyers, human actions can be seen as structurally changing the materiality of the planet altogether, forming the future conditions by which the earth exists, creating a "new world."

The Anthropocene thesis posits the world as one of our constant making and re-making. Our perception of time as linear, cumulative, and progressive is challenged; our traditions are called into question; unsynchronized simultaneities unfold; anachronistic parallelisms shape

our environment. Yet what does it mean to occupy a new world? A journey begins, one that spreads out backwards in time only to land forwards, ahead in the future. Along this journey, what ideas, practices, names, and things are re-encountered, what do we take with us? If our current moment in time acts as a bridge between an age that came before us and one to come, perhaps we can draw our memory back a similar intersection of forces not so long ago when a "new world" was discovered and science took shape as we have now come to recognize it: when Christopher Columbus accidentally "discovered" the West Indies in 1492. The subsequent Age of Exploration unleashed an unparalleled global expansion from Europe outwards into the unknown territories of a planetary consciousness. It also heralded a rapid material accumulation of new ideas, practices, names and things that gave birth to modern forms still with us today.

All of this because of a few islands, by Fortune's hand, blocking the route to India.

Islands are a challenge to the imagination. Stimulating dreams of adventure, domination, discovery, territory, rapture, and retreat, the various visions islands have sustained are confronted with the harsh reality of the present. These scattered outcroppings, continental fragments, and underwater mountains have by the will of man come to sustain the entire history of the West, its capitalist development, its scientific advancement, its geographic conquest and its desire to dominate the Other. Here, striated layers of history, composed of fixed actions and mobile stories, present an urgent tension between the past and the future: paradise scratches against disaster, map is not territory, tribes confront empire, sugar cane

grows faster than palm trees. To these islands we wish to go again, aware that the explorer inside anyone who proclaims a new "age of man" should engage with its *conquistador* predecessors. How to imagine an island differently?

THE ANTHROPOCENE PROJECT: AN OPENING presents an island landscape organized around five thematic registers in an effort to facilitate encounters between the past and the future, humans and things, mankind and nature. Individually, these islands challenge our imagination of the Anthropocene with all the contradictions and complexities the idea of an "island" contains. Together, they spread out into a fluid, archipelagic space, distances between each unknown, the relationship between them poetic. The participants who have been invited to contribute to this inter-island journey put into place an open-ended process of negotiation and debate, each bringing with them a "thing" to act as material reference and discursive framing for their individual presentations. Reflecting on materiality as inextricable from our world-building processes, the intersection of human and non-human actors proposes relational friction, epistemic incongruity, and physical conflict. The gesture of narration unfolding from each thing, enclosed by an island, encourages a (re)imagination of the different ways we act in, perceive and evaluate our environment. The goal at hand is not to "comprehend" the Anthropocenic archipelago proposed; rather, our travels' movements demand that we (re)sensitize ourselves to the ground beneath our feet, the things around, the cosmos above—all that remains *after*.

FRIDAY, JANUARY 11

From 1 pm, foyer

METABOLIC KITCHEN: TIME TO COOK

CULINARY INTERVENTION by raumlaborberlin

2–3:30 pm, auditorium

NATURE IS OVER

KEYNOTE by Rem Koolhaas (Graduate School of Design, Harvard University, Cambridge/Office for Metropolitan Architecture, OMA, Rotterdam); introduction and talk: Arno Brandlhuber (Lehrstuhl für Architektur und Stadtforschung, Akademie der Bildenden Künste, Nuremberg)

Internationally renowned architect Rem Koolhaas reflects on the role of architecture within a possible Anthropocenic world where nothing is left "untouched" by humanity. Architecture, as a thought-model that considers the interactivity of space, fundamentally integrates interactivity between "human" and "natural" space. Koolhaas has directly referred to the Anthropocene hypothesis before, stating that "nature is over." In contrast to the prevailing environmentalist view that humans live within an externalized ecosystem, it is possible to imagine the world as a "human system"; the "natural" can be seen as a register of modernization's final phase of development. Koolhaas addresses this topic alongside an offering of considerations on the countryside as a space of experimentation, a territory that constantly changes in relation to human appearance and disappearance.

4–6:30 pm, exhibition hall

FRICTIONS

ROUNDTABLE; impulse: smudge studio: Elizabeth Ellsworth (School of Media Studies, The New School, New York) and Jamie Kruse (artist and designer, New York), response: Dipesh Chakrabarty (Department of History, University of Chicago), Akeel Bilgrami (Department of Philosophy, Columbia University, New York), Renée Green (Department of Architecture, Massachusetts Institute of Technology, Cambridge), Paulo Tavares (Department of Visual Cultures, Goldsmiths, University of London); moderation: Lorraine Daston (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin)

The simultaneity of human and non-human, geological and technological, planetary and galactic time-scales asks for a discussion on the systems available for the assessment of transformations in time and space. Does the Anthropocenic view of humanity as a "force of nature" generate friction with nature as we know it, mandating that we control, contain, and direct our (inter)actions in a way that may unsettle ecological principles of balance and equilibrium? What institutional re-imaginations are needed to envision a future of governance within the Anthropocene, where democratic processes can smoothly unfold? To what extent can reflections on spatio-temporal frictions affect concrete decision-making processes for the future, whether legal, political, or environmental?

7–8:30 pm, auditorium

GEONTOLOGIES: A REQUIEM TO LATE LIBERALISM

KEYNOTE by Elizabeth A. Povinelli (Department of Anthropology, Columbia University, New York); introduction and talk: Ethel Matala de Mazza (Institut für deutsche Literatur, Humboldt-Universität, Berlin)

Much critical theory has attempted to think life out-side of the "human," yet most applications of the Anthropocene have focused on how humanity might find a way to keep its way of life without loosing the "human." Is the Anthropocene, then, a framework for humanizing or environmentalizing capitalism without losing capitalism? Departing from the premise that Western political theory is rooted in the carbon cycle, where life is seen as a metabolic ring of growth, reproduction, and degeneration, Povinelli tackles the "carbon imaginary" of biopolitics. She considers the diverse local arrangements of "life" in relation to the technological procedures of maintenance and renewal. What forms of being are privileged to lay claim to life or to preserve the earth's being-processes?

8–10 pm, exhibition hall

ISLAND "TIMES"

NARRATIVES AND DISCUSSION with Claire Colebrook (Department of English, Pennsylvania State University, University Park), Nikolaus Geyrhalter (writer and documentary filmmaker, Vienna), Daniel Rosenberg (Department of History, University of Oregon, Eugene), Jan Zalasiewicz (Department of Geology, University of Leicester); moderation: Reinhold Leinfelder (Institut für Geologische Wissenschaften, Freie Universität Berlin)

This island seeks to sensitize our perception to the simultaneous and divergent temporalities implicit in the Anthropocene idea. If our being-in-the-world can be seen as one immersed in the times and spaces surrounding it, then we could consider our experience of time as a condition, a status subject to negotiation as well as manipulation. Cultural, biological, and geological times seem to fold onto one another, partly compressed to discrete quantities of condensed happening, partly expanding to unfathomable re-scalings beyond our capacity for foresight. Cyclic turns, hallucinatory curvatures, disassociative textures, unquantifiable times converge onto the complex continuum of being. In terms of the political task to enact decisions, how does the transformation of our times influence our ability to take a prospective or retrospective view on our actions and their effects?

10–11 pm, auditorium

THE BERLIN SUN THEATER: A READING

LECTURE PERFORMANCE by Michael Taussig (Department of Anthropology, Columbia University, New York)

When we observe the sun rise and fall, the age-old scientific certainty that the earth revolves around the sun doesn't seem to match up or affect our bodily knowledge. In our bones, we know otherwise, as if today's rising sun were the same as that of yesteryear. Drawing from his current research on the role of the sun within the cultural imagination, anthropologist Michael Taussig presents a work-in-progress version of his ongoing performance project "The Berlin Sun Theater: Mastery of Non-mastery." A poetic, philosophical and physical engagement with the impossibility of truly grasping the Copernican Revolution, Taussig explores ways of being in the world that allow for wonder, confusion, intuition and daydreaming to contribute to knowledge-forming processes.

11–11:30 pm, foyer

METABOLIC KITCHEN: TIME TO CLEAN

CULINARY INTERVENTION by raumlaborberlin

METABOLISM

> Whoever saves a life, it is as if he saved an entire world.
> *From the Talmud*

Over the course of the 1960s, architect Buckminster Fuller developed and presented an ongoing project he termed "The World Game," notably exhibiting its conceptual precepts and practical applicability at the 1967 Universal Exposition in Montreal. The initial inspiration lay in what Fuller saw to be a major structural problem in the world system: the processes generating uneven distribution of resources, a phenomenon resulting in many of the world's social, economic, political and ecological conflicts. The World Game, based on Fuller's own experience of "war game" scenarios as a young man in the navy, involved a set of metaphorical situations that a number of players would cooperatively attempt to solve in a spontaneous, playful, improvised manner, taking the total planetary implications of each move into consideration. This necessitated the collection of and access to vital information about the re-sources, reserves and expenditures of the "world system," in order to reorganize the circulation of life-processes.

Much of Fuller's ideas and practices were building blocks to what he named "design science," an interdisciplinary application of scientific principles to the conscious design of the planetary environment, with the aim to efficiently distribute finite resources for all of humanity while maintaining both human as well as material regenerative capacities. Refuting the Cartesian division of substances, Fuller's vision of a total world mechanism was reliant on principles of variable similitude, a dynamic exchange between internalized and externalized metabolic functions.

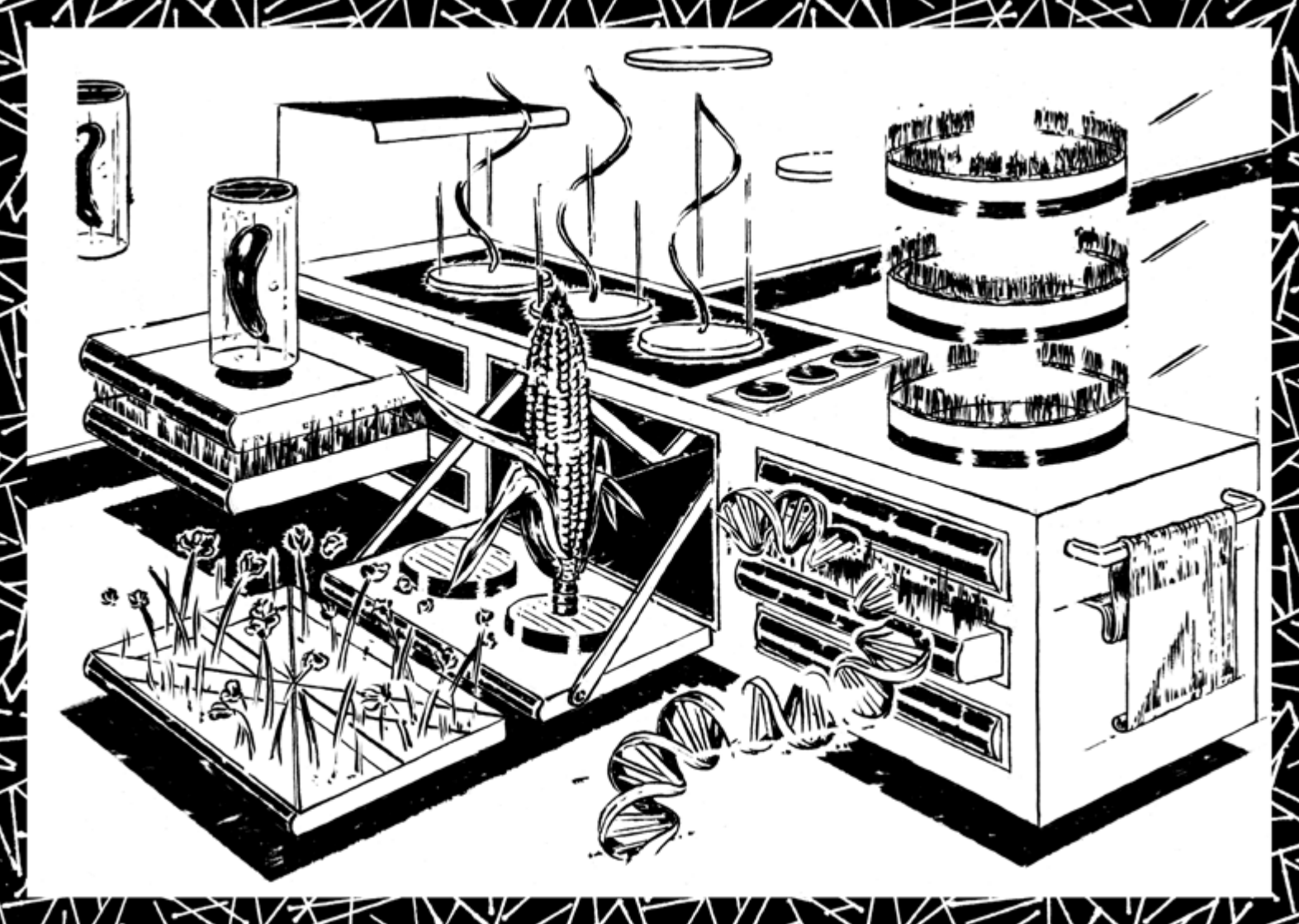
Living organisms' cellular transformation of fuel-inputs into energy-outputs, their management of waste and their synthesis of parts into a whole are microcosmic reflections of a greater set of planetary processes.

Metabolism implies change. From a biochemical perspective, metabolism encompasses the series of molecular reactions that take place within a living organism to sustain its life form, the aim of this self-organized process being a regeneration of the organism as a whole. Raw materials entering the body, for example, are reconfigured into resources consisting of fuel and waste. These reconfigurations then undergo multiple processes along routes designated as metabolic pathways, altering their form yet again, each time towards further specificity of application. The residual expression of successful metabolic reaction can be seen in use of energy by a life form, that is, its mobility, as well as its expulsion of waste, as material production thrown into the world.

Change and movement are a constant. What metabolism makes possible is not only the maintenance of a world, but its constant transformation in response to internal and external states. Thus metabolism can be seen as a world-forming process, one based on the figuration and animation of materiality. This in turn allows for a world to live on. Such a view of metabolism has stimulated much metaphoric affinity within the humanities, influencing political theory, economics and sociology. Hannah Arendt reflected on the metabolic relationship between humanity and its environment when in *The Human Condition* she wrote, "Men are conditioned beings because everything they come in contact with turns immediately into a condition of their existence. The world in which the active

life spends itself consists of things produced by human activities; but the things that owe their existence exclusively to men nevertheless constantly condition their human makers." Shaped by our environments, our form-of-life a product of planetary metabolism, we simultaneously change our environment through our metabolic generation of things, things that then influence the continued animation of our life-processes. In this sense, metabolism can be imagined as a process of being-with-the-world, as a score for being-on-earth. A life-world emerges in the form of a self-reflexive sphere, an envelope of transformative movements human and non-human actors take up, link up, process, and produce together.

A defining characteristic of the Anthropocene thesis is that it reformulates the relationship between our actions, their immediate effects and their long-term relevance for future geo-processes. If as a whole humanity is a *force of nature*, then the entire range of human, world-forming processes would need to be assessed in their capacity for effectuating action. The notion of change and by extension (human) agency becomes pressing, especially when put into discourse with phenomena such as global warming or bioengineering. On the one hand, change can be viewed as a top-down diagnosis, enacted consciously and with foresight with the goal to prescriptively alter not only spaces but also forms of activity. Governments should regulate carbon emission outputs more by developing economic incentives for eco-friendly companies, while taxing environmentally irresponsible businesses. On the other hand, a metabolic perspective would see the accumulation of movements and affinities along negotiable pathways as producing change at a rapidly mutating, improvised, microscopic level. A local community decides to build a



collective garden for leisure and neighborhood beautification. This leads to improvised, domestic agricultural practices that eventually yield well, affecting the community's relationship to their local supermarkets, which on the long-term transforms producer-consumer relations within the municipality as a whole. As both views are characteristics of how change is understood, it would seem that an Anthropocenic planning policy would need to simultaneously diagnose routes within lived spaces that are to be changed, while incorporating a contingent approach to the transformative byproducts of activity that metabolically alter world environments. Crucial to these movements are the determinate metabolic pathways in place. These are the routes that allow for specific forms of fabrication. The materials that move through them open up sites of activity, fabricating spaces for a world to appear as sensible. Culture, politics, social institutions, economic systems, and even imaginations of nature emerge around the curvatures of these routes, their formal maintenance dependent upon possibilities of transportation and exchange within a world.

SATURDAY, JANUARY 12

From 10:30 am, foyer

METABOLIC KITCHEN: TIME TO COOK

CULINARY INTERVENTION by raumlaborberlin

11–11:30 am, exhibition hall

BREATH-BREAKFAST— OR WHY AND HOW BUDGETING IS ALWAYS PHYSICAL

PERFORMANCE by Torsten Blume (Stiftung Bauhaus Dessau)

According to the new-age Mazdasznan movement at the beginning of the 20th century, it was recommended that each day's nutrition begin with a healthy dose of inhalation and exhalation. This was seen as proper preparation for the ingestion of all material as well as spiritual foods. It seems productive, then, to imagine the economic household as respiration, as a perpetual process of flowing in, upkeep, use, and streaming back out. The "breath breakfast" invites visitors to rediscover the metabolism of breath: set to the rhythm of five dancers' breathing, a narrator and an instructor reference various historical visions anew, such as Friedrich Kiesler's idea of a "biotechnical house" or Kasimir Malevich on future humanity's cosmic exchange of energies. In this way, the "breath breakfast" provides a physical reset to current budgetary debates, offering historical reflection and critical provocation.

11:30 am–1 pm, exhibition hall

ISLAND "OIKOS"

NARRATIVES AND DISCUSSION with Christina von Braun (Institut für Kulturwissenschaft, Humboldt-Universität, Berlin), Aldo Haesler (Département de Sociologie, Université de Caen), Michelle Dobré (Département de Sociologie, Université de Caen), Paulo Tavares (Department of Visual Cultures, Goldsmiths, University of London); moderation: Thomas Macho (Institut für Kulturwissenschaft, Humboldt-Universität, Berlin)

Revisiting classical notions of a self-sufficient household as well as contemporary sociological imaginations of the *oikos* as a measure of social interconnectedness, this island asks: who are we in the Anthropocene? How does a collective unity conceive of itself, reconciling the different roles each plays across multiple registers, as individuals, members of a commonality, part of a city, subjects to a state and citizens of the planet? How does the notion of the Anthropocene address topics such as sustainability, resource management and good governance? To speak of the "social unit" also means to speak of politics. How would an Anthropocenic politics address democratic processes, struggles around representation, the distribution of rights, the circulation of materials, routings of mobility, aspirations to power and conditions of sovereignty, all of which come together to form a contemporary *polis*?

2–3:30 pm, auditorium

COSMOGRAMS, OR HOW TO DO THINGS WITH WORLDS

KEYNOTE by John Tresch (Department of History and Sociology of Science at University of Pennsylvania, Philadelphia); introduction and talk: Armen Avanessian (Peter Szondi-Institut für Allgemeine und Vergleichende Literaturwissenschaft, Freie Universität Berlin)

Each culture has had means to conceptualize and address the nature and composition of the universe, frequently creating representations of the order of all that exists, also known as "cosmograms." The concept of a cosmogram can be expanded to apply to all knowledge about "natural" and "human" worlds, as well as the interactions between them. Departing from the Anthropocene thesis' conception of nature as a malleable entity, historian John Tresch takes a culturally and historically comparative perspective to consider instances of cosmo-pragmatics, or how cosmograms have been used to foster intervention upon the world. His talk addresses a variety of exemplary phenomena, from 19th century Romanticism and the Industrial Revolution to today's ecological discourse and the fragility of our cosmic order.

4–6 pm, exhibition hall

ISLAND "GARDENS"

NARRATIVES AND DISCUSSION with smudge studio: Elizabeth Ellsworth (School of Media Studies, The New School, New York) and Jamie Kruse (artist and designer, New York), Emma Marris (writer, Columbia, MI), Michael Taussig (Department of Anthropology, Columbia University, New York), Will Steffen (Climate Change Institute, Australian National University, Canberra); moderation: Christian Schwägerl (science journalist and author, Berlin)

As man-made interventions that aim to construct an experiential landscape from within nature, gardens reveal the constantly mutating human confrontation with the environment. This island unfolds the negotiation between nature and culture, artificial and natural, subject and object. Where are we in the Anthropocene? The vision of the world as a garden carries a Romantic utopian history, as a site of retreat and reflection; "spiritual" imaginations also play a role, such as visions of a post-apocalyptic Paradise. Gardens may also be agricultural venues, tended, tilled, taken care of, meant to sustain small households (or even, large-scale communities). Who works the garden, what role could it play in an Anthropocenic approach to environmental and urban landscaping? Who decides the boundaries of the planetary garden? When does the wild and free-growing give way to the tame and cultivated?

4:30–5:30 pm, auditorium

IS THE ANTHROPOCENE … A DOOMSDAY DEVICE?

DIALOGUE between Cary Wolfe (Department of English, Rice University, Houston) and Claire Colebrook (Department of English, Penn State University, University Park); introduction: Cecelia Watson (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin)

Many of the planetary changes argued as constituting proof for the earth's transition from the Holocene to the Anthropocene are phenomena that, if left unchecked, could irreversibly lead to a future in which the planet can no longer sustain human life. From this perspective, the Anthropocene concept could be seen as an eschatological narrative, a doomsday device ticking down to an apocalyptic end. But even if the changes set into motion by human activity were to be arrested, the philosophical premise of the Anthropocene could nevertheless spell the end of the categories "human," "human history," and "humanism" altogether.

5:30–6:30 pm, auditorium

IS THE ANTHROPOCENE … LEGAL?

DIALOGUE between Christina von Braun (Institut für Kulturwissenschaft, Humboldt-Universität, Berlin) and Paulo Tavares (Department of Visual Cultures, Goldsmiths, University of London); introduction: Cecelia Watson (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin)

Undoubtedly political in its scope, the notion of the Anthropocene raises a number of practical concerns related to law, jurisprudence, "natural" bias, and the articulation of rights. Who will manage an Anthropocenic world, politcians or innovators? In terms of modern legal systems' reliance on divisions between subjects and objects, it seems pressing to take into account the necessary jurisprudential transformations and alterations in conflicts between humans and non-humans. How will nature "make its case"?

6:30–7:30 pm, auditorium

IS THE ANTHROPOCENE … ORIGINAL?

DIALOGUE between John Law (Department of Sociology, Open University, Milton Keynes) and Daniel Rosenberg (Department of History, University of Oregon, Eugene); introduction: Cecelia Watson (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin)

Simultaneously appearing as very old and very new, the Anthropocene seems to consolidate many ideas from different times and places. Echoes of both Enlightenment and Romantic philosophy can be heard in its precepts, especially in its consideration of mankind's ability to act within the world. Scientists have acknowledged that the notion of the Anthropocene has clear historical precedents in 19th century geology. Nevertheless, conferences and discussions addressing the Anthropocene abound, leading to the sense that a theory has become trendy or *en vogue*. For both the humanities as well as the sciences, how are these intellectual coincidences with previous philosophical movements to be taken into account?

8–10 pm, exhibition hall

ISLAND "TECHNÉ"

NARRATIVES AND DISCUSSION with Renée Green (Department of Architecture, Massachusetts Institute of Technology, Cambridge), Xavier Le Roy (performance artist, France), John Law (Department of Sociology, Open University, Milton Keynes), Cary Wolfe (Department of English, Rice University, Houston); moderation: Karin Harrasser (Institut für Medien- und Kulturwissenschaften, Kunsthochschule für Medien Cologne

What does it mean to "do" in the Anthropocene? This ISLAND will examine action, creation, and intervention, departing from the Greek term *techné*, a word that touches many registers of meaning, from art, craft, or skill to technique or technology. Philosophically *techné*'s origins lie in a revelation of the world through technical cunning, implying a particular poetics. Its forms of mediation produce extensions of the human, such as tools or ideas, and stimulate processes where humans and non-humans must merge together to make things happen. If according to an Anthropocenic view agency becomes extended to include all actors animate and inanimate, then it could be suggested that a post-human world has emerged. How does the planetary potentiality "to do" complicate narratives of agency, change, and effectuality?

7:30–8:30 pm, auditorium

IS THE ANTHROPOCENE … LUXURY OR NECESSITY?

DIALOGUE between Akeel Bilgrami (Department of Philosophy, Columbia University, New York), Aldo Haesler (Département de Sociologie, Université de Caen); introduction: Cecelia Watson (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin)

The warning resounds amongst many proponents of the Anthropocene thesis: we must develop ways to control and manage our influence on the planet. Some geologists contend that the earth has inbuilt "planetary boundaries," which, if exceeded, could cause irrevocable change to the earth's systems. Yet, the types of environmental measures that could hold us at a safe distance from such a scenario require financial investments and a willingness to sacrifice profit and efficiency in favor of safe planetary management. A question of equality seems, then, urgent: who can afford to implement Anthropocenic policies and who is left out?

8:30–9:30 pm, auditorium

IS THE ANTHROPOCENE … BEAUTIFUL?

DIALOGUE between Emma Marris (writer, Columbia, MI) and Erle Ellis (Department of Geography and Environmental Systems, University of Maryland, Baltimore); introduction: Cecelia Watson (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin)

Affirming creativity, innovation and progress, the Anthropocene suggests a wholescale planetary transformation in attitude as well as in form. There is no more "pure nature" to preserve. Parks, reserves, gardens, those "historical" forms of sublime encounter give way to futuristic technoscapes. Consideration, contemplation and formal appreciation of "beauty" in an Anthropocenic landscape may take on significantly different properties. In a post-natural world, what aesthetic possibilities are offered and what could be acknowledged as having sensual value?

10–10:30 pm, foyer

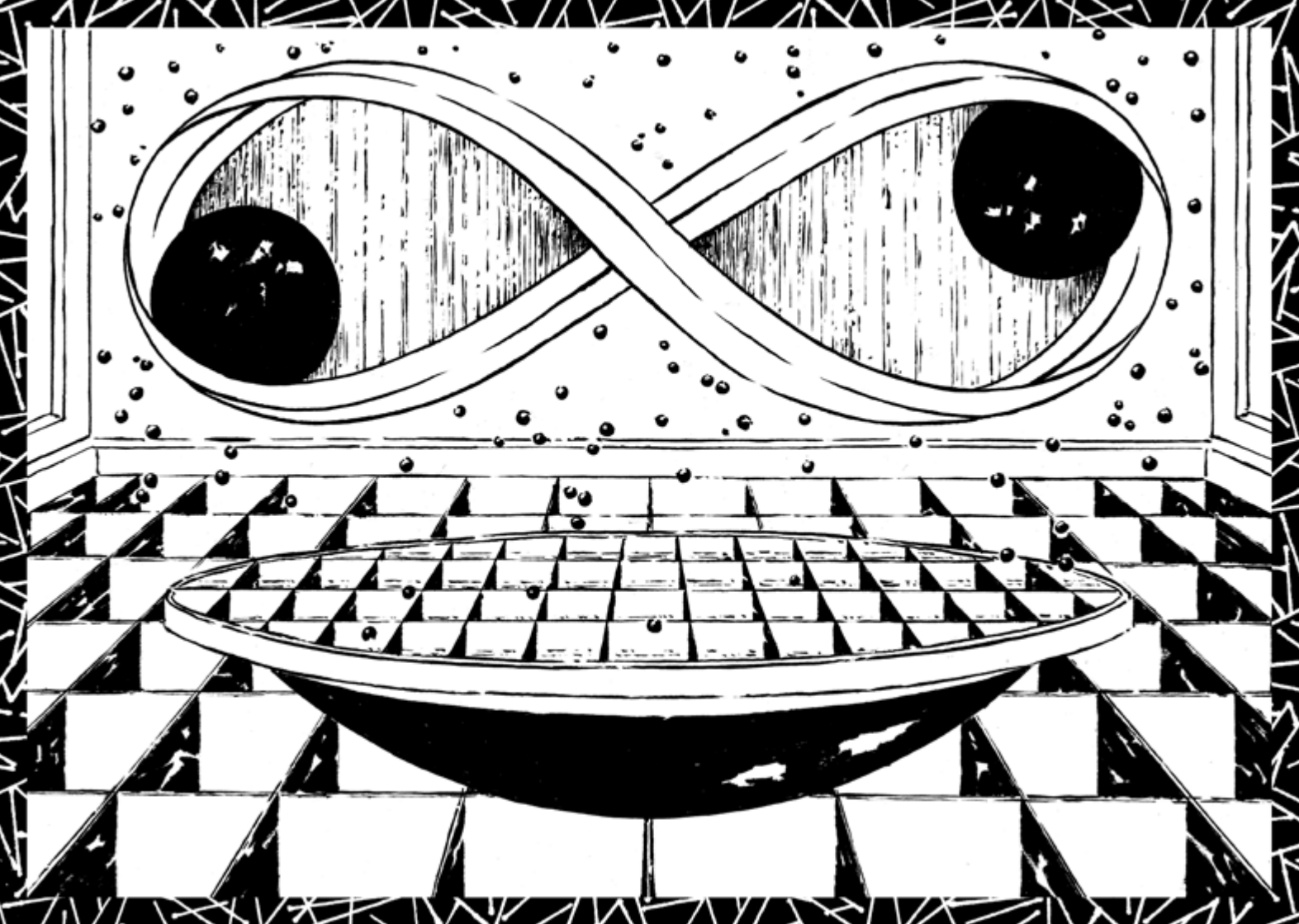
METABOLIC KITCHEN: TIME TO CLEAN

CULINARY INTERVENTION by raumlaborberlin

IN THE ARCHIVE

> The archive: if we want to know what this will have meant, we will only know tomorrow. Perhaps.
> *Jacques Derrida*

Fascinated by the paraphernalia of civilization, the peripheral, arcane and labyrinthine, the Argentinean writer Jorge Luis Borges often imagined the unimaginable existence of an entire universe in various microcosmic forms—at times a point in space located underneath a stairwell, a grain of sand, a labyrinth, or a library. In his 1939 essay "The Total Library," Jorge Luis Borges takes up a curious idea of his time: the infinite monkey theorem. Writing in 1928 in his book *The Nature of the Physical World*, physicist Arthur Eddington provided Borges with the following image: "a half-dozen monkeys provided with typewriters would, in a few eternities, produce all the books in the British Museum." Digging into the archives of this thought-exercise, Borges noted that Eddington was one interlocutor amongst many—the "infinite monkey" represented a metaphor of variability that had operated in classical philosophy and had found its modern guise as an illustration for scaling the (im)probable adherence to and deviation from physical laws within thermodynamics. Proceeding to imagine the possible generative principle at work in his library, Borges retraced the metaphor back to Leucippus, for whom atoms —thought of as homogenous matter with no determinate shape or particular substance—give form to the world in their infinitely possible arrangements and rearrangements, differing (and in turn, producing difference) only in their constellated shapes, positions, and orderings. The total library saw the world fold back into itself, its contents an infinite intermingling of stories. "Everything: the detailed



history of the future, the exact number of times that the waters of the Ganges have reflected the flight of a falcon, the secret and true nature of Rome, my dreams and half-dreams at dawn on August 14, 1934 … the Gnostic Gospel of Basilides, the song the sirens sang, the complete catalogue of the Library, the proof of the inaccuracy of that catalogue." These distinguishable instances of finite "material" would rest embedded amidst an infinity of "meaningless cacophonies and babblings." The white noise of the world.

The chance encounter of a library with physics, of an archive with science, is perhaps a moment to reflect on how a world is collected, documented, examined, and represented. Operating within its own self-determined boundaries physics has historically proposed that nature obeys "laws," that these "laws" are objectively fixed into the structure of the cosmos and that even intelligent life elsewhere would have discovered the same "laws," though expressed in different notation or language. Yet, within the "total library," the laws of physics can be considered as one story, a story of "facts," along with many others possible stories. A story of a mutually agreed-upon distance between a world—where things have been and always will be governed by external principles—and of man, a being that aspired to understand how such a world functions.

If there were to ever be an infinite archive of these stories told, then perhaps it would not be so much the content of the tale as its arrangement in relation to other narratives that would reveal a history of overarching matters of concern, documented debates, and sedimented variations to a possible order of knowledge. Whether kept at a distance or thought of as one and the same, our mind confronted with

the world is nevertheless animated, electrified, and made operational through the same stuff of which the world is made: atomic compositions enable thought processes just as much as they allow for world processes. Our minds are the inescapable, if at times ungraspable, connection to the world. The collections of knowledge about, through, within, and against the world accumulate as an imaginary library where it may be possible that today's scientific ideas about gravity, mechanics, evolution, and cognition have no more determinate weight in the heap of historical fact-fictions than pre-scientific ideas about fire, substance, metamorphosis, spirit, and the zodiac.

Over the course of the next two years, THE ANTHROPOCENE PROJECT will unfold its research, investigation, and inquiry as constellations of world-forming knowledge. IN THE ARCHIVE is an overarching series of experimental arrangements oscillating between art and science, reflection and examination, manifesting itself in various forms of gathering: workshops, lectures, a Summer Academy, as well as new artistic productions, research initiatives, and inter-institutional collaborations. Within its framework, the concrete is confronted with the abstract, clarity with confusion, sources with deviations, systems of symbolic order with situations of experiential enscounter. An "archive" is approached here with all the nuances of meaning such a word proposes: *archê* in Ancient Greek implies commencement, an origin, as much as it insinuates commandment, an order.

The Anthropocene thesis commands the beginning of a time, commences an age where we call upon ourselves to govern a world. IN THE ARCHIVE asks: how do we sensitize ourselves to the particular knowledge-effects of an

Anthropocenic world? This epistemic archive would afford a re-arrangement of prospective as well as retrospective histories, where the future acts as a multimedia codex to the encrypted registry of the past.

Rummaging in the archive of the Anthropocene would encounter the world's history as a collection of thought exercises, moments of wonder, siren songs, and babblings. The dualistic metaphysics that kept our knowledge separate from our actions, our world separate from us, would find itself endlessly questioned: if humanity and nature are one, then what forms has a "natural" history of modern "culture" already taken? How can scientific operations be practiced as cultural expressions? How would method, discussion, and experimentation function within a "scientific" knowledge based on ongoing controversies and debated negotiations, as opposed to proven hypothesis and established laws? If the transition from unknown to known has historically been one of choreographic placement and re-placement of materials in relation to another, what mobile methodologies of transposition and migration, flow and drift, are imaginable within a state of cosmic immersion? What categorical imperatives would influence the experimental arrangement of materials in an "archive of the future," where the past is subject to re-occurrence, repetition and reproduction? If humanity has established laws and rights for itself, then what can be said for the "rights of nature"—non-human rights if nature has anyway been prescribed its laws by science? If the earth, no longer political, has become politics, what ways are there to chart, trace, measure, and performatively situate the planet's surface from geologically deep, layered, and voluminous perspectives? If all has come together to form a whole, how do particulars, exceptions, and coincidences express themselves? Is there an outside, an other-world, an outer cosmos?

An archive of questions, problems, and negotiations begins to take shape: the instance of the Anthropocenic commencement, the conditions of its commandment, and its claims for origin are questioned. Its archival content finds itself spread out in the form of thematic problems —gymnastic routines for stretching, bending, and flexing the world-stuff of the mind. Its research material is made public and accessible, not via registry or appointment, not as a solitary browse, but through negotiations, discussions, and *dérives*. As a whole, IN THE ARCHIVE aims with its formats to present such worldly gatherings, the coming-together of actors and non-actors.

SUNDAY, JANUARY 13

From 10:30 am, foyer

METABOLIC KITCHEN: TIME TO COOK

CULINARY INTERVENTION by raumlaborberlin

11 am–1:30 pm, exhibition hall

STORYTELLING IN THE ANTROPOCENE

ROUNDTABLE; impulse: Kodwo Eshun (writer and lecturer, Department of Visual Cultures, Goldsmiths, University of London); response: Ursula K. Heise (Institute of Environment and Sustainability, University of California, Los Angeles), Claire Colebrook (Department of English, Penn State University, University Park), Daniel Rosenberg (Department of History, University of Oregon, Eugene), Xavier Le Roy (performance artist, France), Jan Zalasiewicz (Department of Geology, University of Leicester), moderation: Christof Mauch (Rachel Carson Center for Environment and Society, Munich)

What stories — whether fact, fiction, revelation, mythology or history — are told, may be possible, or have yet to be imagined in an Anthropocenic world? What inscriptive qualities characterize Anthropocenic historiography? No story is complete without its author, begging the question: who tells the tale, who speaks and who listens? To what degree are the sciences and humanities self-reflexively engaged with their own storytelling capabilities as co-authors of reality? Science fiction as a literary genre seems to re-emerge within and through the Anthropocene discussion. How can a yet-to-be articulated Anthropocenic research be affected by its own proposed set of "science fictions," contributing to trans-disciplinary narrative-weaving, literary rumination, and poetic exploration?

2–3:30 pm, auditorium

HISTORY ON AN EXPANDED CANVAS: THE ANTHROPOCENE'S INVITATION

KEYNOTE by Dipesh Chakrabarty (Department of History, University of Chicago); introduction and talk: Jürgen Renn (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin)

If climate scientists have become social historians, how can one translate their findings and construct an aggregate, common narrative that is not only legible to both localized sociologies and planetary geophysics, but effectively integrates both these positions? Post-colonial theorist and historian Dipesh Chakrabarty reflects on potentialities of past and future narratives within the Anthropocene. What kinds of empowerment and disempowerment do these collaborative and multifaceted storytellings imply for the Anthropocene? Chakrabarty engages with the proposed necessity of associating the histories of the earth and that of humans in order to effectively open up intellectual pathways towards the dissolution of modernity's misunderstandings concerning human agency and capitalistic freedom.

3:30–4 pm, foyer

METABOLIC KITCHEN: TIME TO CLEAN

CULINARY INTERVENTION by raumlaborberlin

About the Participants

Armen Avanessian (Berlin)
studied philosophy, literary studies and political science in Vienna and Paris and has been a lecturer at the Peter-Szondi-Institut, Freie Universität Berlin since 2007. The founder of the Research Platform on Speculative Poetics was visiting fellow in the German Department, Columbia University, New York in 2011, and at Yale University, New Haven in 2012. Publications include: *Phänomenologie ironischen Geistes: Ethik, Poetik und Politik der Moderne* (2010) and the recently edited volume (together with Luke Skrebowski) *Aesthetics and Contemporary Art* (2011).
p. 33

Akeel Bilgrami (New York)
is the Johnsonian Professor of Philosophy at Columbia University and a founding member of its Committee on Global Thought. His collection of essays *Politics and the Moral Psychology of Identity* will be out 2013. He is writing two short books called *What is a Muslim?* and *Gandhi, The Philosopher*. His current longterm writing project is on practical reason and politics.
p. 11, 21, 39

Torsten Blume (Dessau)
is a researcher and artist currently at Stiftung Bauhaus Dessau. Since 2007, he has been working on the project Play Bauhaus, with dance and movement installations, workshops, and exhibitions. The goal is to bring playfully the Bauhaus stage up to date as a form of experimentation. Torsten Blume is a member of the excellence cluster Bild-Wissen-Gestaltung: Ein interdisziplinäres Labor, Humboldt-Universität, Berlin.
p. 31

Arno Brandlhuber (Berlin)
is an architect and university lecturer whose practices reach beyond architecture and urbanism. His internationally acclaimed work has been shown in exhibitions such as the 9th, 10th, 11th and 13th Venice Biennale of Architecture. He teaches at the Academy of Fine Arts, Nuremberg, and is co-founder of the public seminar Akademie c/o, currently doing research on the spatial production of the Berlin Republic.
p. 20

Christina von Braun (Berlin)
is an author and filmmaker, professor of cultural theory at Humboldt-Universität, Berlin, and academic director of the Zentrum Jüdische Studien Berlin-Brandenburg. Her research focuses on gender, religion and modernity, media, secularization, and the history of anti-Semitism. She has published about fifty documentaries and television plays on cultural history and has written widely on the interrelationship between the history of mind and the history of the body. Her most recent book is *Der Preis des Geldes* (2012).
p. 32, 36

Dipesh Chakrabarty (Chicago)
is professor in the Department of History and the Department of South Asian Languages and Civilizations at the University of Chicago. He is a founding member of the editorial collective of *Subaltern Studies* and a founding editor of the journal *Postcolonial Studies*. His current projects are on the implications of the science of climate change for historical and political thinking, democracy and political thought in South Asia, and a cultural history of Muslim-Bengali nationalism.
p. 21, 49

Claire Colebrook (University Park, PA)
is professor of English at Penn State University. Her areas of specialization are contemporary literature, visual culture, and theory and cultural studies. She has written articles on poetry, literary theory, queer theory, and contemporary culture. She is the editor of the book *Extinction* published in 2012 as well as co-editor of the Series *Critical Climate Change* and member of the advisory board of the Institute for Critical Climate Change.
p. 23, 35, 48

Lorraine Daston (Berlin)
is director and head of the department "Ideals and Practices of Rationality" at the Max-Planck-Institut für Wissenschaftsgeschichte, Berlin. She has published widely on the history of science, including the history of probability and statistics, the emergence of the scientific fact, scientific models, the moral authority of nature, and the history of scientific objectivity. Her recent talks include "Nature's Revenge" and "Why Does Nature Have Moral Authority—Even If It Shouldn't."
p. 9, 21

Michelle Dobré (Caen)
is the director of the Département de Sociologie at Université de Caen where she teaches sociology and participates in the research projects of the Maurice Halbwachs Research Centre. She was previously in charge of the French part of the European project "Uncertainty and Insecurity." She has also worked as manager of the Observatory on Society and Environmental Problems at the Institut français de l'environnement (IFEN). Her research fields include cultural changes in the face of environmental issues and risks, lifestyles and consumption, uncertainty and vulnerability.
p. 32

Erle Ellis (Baltimore)
is a professor for geography and environmental systems and the director of the Laboratory for Anthropogenic Landscape Ecology at the University of Maryland, Baltimore County. His research investigates the ecology of human landscapes at local to global scales with the aim of informing sustainable stewardship of the biosphere in the Anthropocene. Recent projects include the global mapping of human ecology (anthromes), online tools for global synthesis of local knowledge (GLOBE) and inexpensive

user-deployed tools for mapping landscapes in 3D (Ecosynth).
p. 11, 40

Kodwo Eshun (London)
is a theorist and artist. His writing deals with the histories of science fiction, electronic music, futurity and Tricontinentalism. In 2002, he co-founded The Otolith Group, an award winning artist-collective that integrates film and video making, artists' writing, workshops, exhibition curation, publication and developing public platforms for the close readings of the image in contemporary society.
p. 48

Harun Farocki (Berlin)
is an author, filmmaker, and curator. He studied at the Deutsche Film- und Fernsehakademie Berlin (dffb) in Berlin, from which he was expelled in 1968 for political reasons. Since 1966 he has created over 100 productions for television and film, and from 1974 until 1984 he was the editor of the influential journal *Filmkritik*. He taught at Vienna's Akademie der Bildenden Künste from 2006 to 2011.
p. 12

Dieter Gerten (Potsdam)
hydrologist and geographer, heads the research group "Planetary Opportunities and Planetary Boundaries" at the Potsdam Institute for Climate Impact Research (PIK). He has published numerous peer-reviewed papers in scientific journals and written or edited books and book chapters on water resources and water scarcity, limnic and terrestrial ecology, and water and religion.
p. 7

Nikolaus Geyrhalter (Vienna)
Is a director, author, producer, and documentary filmmaker. Within his films he tries to eliminate the hierarchies between materials, things and persons by a specific formal approach to static camera shots and a focus on processes of human labor, decay and ritual. His most well known film *Our Daily Bread* (2005) shows processes of food production without commentary or subtitles.
p. 23

Renée Green (Cambridge, MA)
is an artist, filmmaker and writer. She is an associate professor and the director of ACT, the MIT Program in Art, Culture and Technology. Her work engages with investigations into circuits of relation and exchange over time, the gaps and shifts in what survives in public and private memories as well as what has been imagined and invented. She also focuses on the effects of a changing transcultural sphere on what can now be made and thought.
p. 21, 38

Aldo Haesler (Caen)
is professor of sociology and social philosophy at Université Caen in France. His areas of research are theories of social change, philosophical anthropology and social philosophy. He was CEO of the Institut Montana (Switzerland) and currently is member of the research unit in philosophy "Identité et subjectivité." His latest book is *Das letzte Tabu: Ruchlose Gedanken aus der Intimsphäre des Geldes* (2011)
p. 32, 39

Karin Harrasser (Cologne)
is professor and researcher at the Kunsthochschule für Medien in Cologne, and is working on cultural and scientific history of prosthetics. Other research projects are on gender, media and technology, theories of the subject/theories of the object, and pop culture/science fiction. Karin Harrasser was an artistic and research director for the project "Die Untoten: Life Sciences & Pulp Fiction."
p. 12, 38

Dorothea Heinz (Paris)
earned her master's degree in history from Sciences Po Paris in 2011 and her diploma from the École Normale Supérieure in 2012. She is presently preparing a PhD in philosophy. In Bruno Latour's project "AIME—An Inquiry into the Modes of Existence", she works as a research assistant taking care of the development of collective investigation and monitoring external collaborations.
p. 7

Ursula K. Heise (Los Angeles)
is professor of English at UCLA and was a 2011 Guggenheim Fellow. Her research and teaching focus on contemporary literature, environmental culture in the Americas, Western Europe, and Japan, the environmental humanities, and on theories of modernization and globalization in their cultural dimensions. Her books include *Sense of Place and Sense of Planet: The Environmental Imagination of the Global* (2008), and *Nach der Natur: Das Artensterben und die moderne Kultur* (2010).
p. 11, 48

Sabine Höhler (Stockholm)
is associate professor of science and technology studies at KTH Royal Institute of Technology Stockholm. Trained as a physicist and historian she focuses on the sciences and technologies of earth research in the 19th and 20th centuries. Her work on "Spaceship Earth" studies the discourse on environmental life support between 1960 and 1990.
p. 7

Pablo Jensen (Lyon)
is the director of Institut rhônalpin des systèmes complexes (IXXI) in Lyon. He is physicist by training and currently working at the fringes of social and natural sciences. In an ongoing collaboration with Bruno Latour's team, he explores the use of social data to improve our knowledge of the social world. He has published a "realistic" popularization presentation of condensed-matter physics and is a columnist for several magazines, including *Le Monde Diplomatique*.
p. 7

Rem Koolhaas (Cambridge, MA)
is an architect, cultural theorist, and urbanist, and teaches at the Graduate School of Design at Harvard University. He is a founding partner of OMA (Office for Metropolitan Architecture), which recently completed the China Central Television headquarters in Beijing, and co-director of AMO, a think-tank currently researching the countryside. Koolhaas is the author of *Delirious New York* (1978) and *S,M,L,XL* (1995).
p. 20

Adrian Lahoud (London)
is an architect, urban designer, and currently a lecturer at Centre for Research Architecture, Goldsmiths, University of London. Through private practice, teaching, and research, he explores the disputed, conflicting, and often paradoxical transformations of cities. His theoretical research work *The Life of Forms in the City* explores the problem of scale and complexity in architecture and the city.
p. 7

John Law (Milton Keynes)
is a professor for sociology and the co-director of the Centre for Research on Socio-Cultural Change (CRESC), and director of the Social Life of Method Theme within CRESC that is jointly based at the Open University and Manchester University. His research approach is interdisciplinary, materially and discursively heterogeneous; it is concerned with the performativity of method.
p. 37, 38

Reinhold Leinfelder (Berlin)
is a geologist and professor at Freie Universität Berlin (head of the study group Geobiologie und Anthropozänforschung) and at Rachel Carson Center for Environment and Society an der Ludwig-Maximilians-Universität München. He ia a member of the Wissenschaftlicher Beirat der Bundesregierung Globale Umweltveränderungen and of the Sachverständigenbeirat für Naturschutz und Landschaftspflege des Landes Berlin.
p. 10, 23

Wolfgang Lucht (Potsdam)
co-chairs the department of Earth System Analysis at the Potsdam Institute for Climate Impact Research (PIK). He also holds the Chair of Sustainability Science at the Department of Geography, Humboldt-Universität, Berlin. Trained as a physicist, his research concerns human transformations of the biosphere, the earth as a complex system and the transformative potential of planetary boundaries for global societies.
p. 7

Xavier Le Roy (France)
holds a doctorate in molecular biology from Université Montpellier, and has worked as a dancer and choreographer since 1991. Since 2004, he is involved in various educational programs. His works emerge out of experiments aiming to produce experiences that challenge the distribution of the visible, the hearable, and the sayable. His latest work *Retrospective* was developed in 2012 at Fundació Tapiès in Barcelona.
p. 38, 48

Thomas Macho (Berlin)
has been professor for cultural history at Humboldt-Universität, Berlin since 1993. He was the co-founder of the Hermann von Helmholtz-Zentrum für Kulturtechnik and from 2006 to 2008 served as dean of the Philosophische Fakultät III. He was a fellow at the Internationale Kolleg für Kulturtechnikforschung und Medienphilosophie, Bauhaus-Universität Weimar in 2008-09, and from 2009 to 2011 was director of the Institut für Kulturwissenschaft, Humboldt-Universität.
p. 32

Emma Marris (Columbia, MI)
is an environmental writer and reporter. She writes on evolution, energy, agriculture, food, language, books, and film. Her stories have appeared in *Conservation, Wired, Nature Medicine, OnEarth*, and *Nature*, where she worked for several years. In 2011, Marris published her first book, *Rambunctious Garden: Saving Nature in a Post-Wild World*, which explores the riotous ecologies created by human interventions in the process once called “nature.”
p. 34, 40

Ethel de Matala Mazza (Berlin)
studied German literature, philosophy, linguistics, and art history in Bochum, Paris, and Munich, and is a professor at Humboldt-Universität, Berlin. Her research focuses on the literary and theoretical history of the political imaginary and the mutual relations between law and literature as well as questions of cultural theory.
p. 22

Christof Mauch (Munich)
is director of the Rachel Carson Center for Environment and Society and professor of American cultural history (currently on leave) at Ludwig-Maximilians-Universität Munich. Prior to that he was director of the German Historical Institute in Washington, D.C. An expert in U.S. History, transatlantic relations, and international history, Mauch has written or edited about forty books, some of them award winning. He is currently president of the European Society for Environmental History.
p. 48

Gloria Meynen (Berlin/Friedrichshafen)
received her PhD with a doctoral thesis on “Office. The invention of the two-dimensional surface.” From 2000 to 2006 she was a researcher 'at the research group “Image, Sign, Number” at the Hermann von Helmholtz-Zentrum für Kulturtechnik (Humboldt-Universität, Berlin). From 2006 to 2011 she was a fellow of the NFS Bildkritik/NCCR Iconic Criticism at Universität Basel. Since 2012 she

represents the Lehrstuhl für Medientheorie & Kulturgeschichte at Zeppelin Universität, Friedrichshafen
p. 12

Heiko Müller (Paris)
works on subjects of cultural formation and transformation. He studied social and economic communication studies at the Universität der Künste Berlin, where he was managing director of an interdepartmental project office from 2007 to 2010. After moving to Sciences Po Paris, he is now a researcher in the project "AIME—An Inquiry into the Modes of Existence," led by Bruno Latour.
p. 7

Ioan Negrutiu (Lyon)
is professor of biology at École Normale Supérieure de Lyon and a member of the Institut Universitaire de France. He is prospective head of the commission in biology and director of the Institut Michel Serres (resources and public goods). As such, he coordinates the work of students and colleagues from life sciences, economy, and legal studies towards an integrated approach to the natural resources problematic.
p. 7

Elizabeth A. Povinelli (New York)
is professor of anthropology and gender studies at Columbia University. Her research seeks to produce a critical theory of late liberalism. She is the author of four books, the latest one being *Economies of Abandonment: Social Belonging and Endurance in Late Liberalism* (2011). *The Cunning of Recognition* (2011). *Karrabing-Low Tide Turning*, a film she co-directed with Liza Johnson, was selected for the Berlinale Shorts Competition in 2012.
p. 22

raumlaborberlin (Berlin)
is a collaboration who has been working since 1999 on the thematic interface between city and community, architecture, art, and public space. Working together with artists, planners, and sociologists, raumlabor creates urban situations that offer new narratives and visions to the city, approaching space as a product of social activity and the city as a site of transformation.
p. 8, 13, 20, 24, 31, 40, 48, 49

Jürgen Renn (Berlin)
is director and head of the department "Structural Changes in Systems of Knowledge" at the Max-Planck-Instituts für Wissenschaftsgeschichte, Berlin.
In addition, he teaches at Berlin's Humboldt-Universität and Freie Universität. His research interests include the long-term development of systems of knowledge, the intercultural exchange of knowledge, and the transformation processes of structures of knowledge and their social conditions.
p. 7, 49

Daniel Rosenberg (Eugene, OR)
is professor of history at the Robert D. Clark Honors College, University of Oregon. He specializes in questions of historical representation. With Anthony Grafton, he is author of *Cartographies of Time: A History of the Timeline* (2010) and with Susan Hardin, *Histories of the Future* (2005). He is editor-at-large of *Cabinet: A Quarterly of Art and Culture.* His current work concerns the history of data.
p. 23, 37, 48

Bernd M. Scherer (Berlin)
is director of HKW. The philosopher and author of several publications focusing on aesthetics and international cultural exchange came to HKW from Goethe Institute, where he served as director of the Goethe-Institut Mexico from 1999 through 2004 and subsequently as director of the Arts Department for the main office in Munich. Since January 2011, he has also been teaching at the Institut für Europäische Ethnologie, Humboldt-Universität, Berlin.
p. 10

smudge studio (New York)
is a nonprofit media arts collaboration between **Jamie Kruse** (artist, designer, New York) and **Elizabeth Ellsworth** (professor for media studies at the New School, New York), co-founded in 2006. Their project meets at sites and moments where the geologic and the human converge. They creatively respond to the complex of forces they encounter there: the natural, built, historic, social, strategic and the imagined. They are co-editing a collection of essays, *Making the Geologic Now: Material Conditions of Contemporary Life* (2012).
p. 12, 21, 34

Sverker Sörlin (Stockholm)
is professor of environmental history and involved in setting up the KTH Environmental Humanities Laboratory in Stockholm. Forthcoming books include *The Future of Nature* with P. Warde and L. Robin (2013), and *Northscapes: History, Technology, and the Making of Arctic Environments*, with D. Jorgensen (2013).
p. 7

Will Steffen (Canberra)
is based at the Fenner School of Environment and Society at the Australian National University (ANU) Climate Change Institute, and is also an associate researcher at the Stockholm Resilience Centre. He has written on adapting land use to climate change, bringing human processes into the modeling and analysis of the earth system, and the history of and future prospects for the relationship between the natural world and humans. Alongside Paul Crutzen, Steffen has been a prominent advocate of the concept of the Anthropocene.
p. 10, 34

Michael Taussig (New York)
teaches cultural anthropology at Columbia University in New York. Subjects of his writing include violence, terror, the abolition of

slavery, shamanism, mimesis and alterity, color, iconoclasm, Bataille, and Walter Benjamin's grave.
p. 24, 34

Paulo Tavares (Quito/London)
architect and urbanist, graduated in Brazil, and teaches at Goldsmiths, where he is also completing a PhD. His work is chiefly concerned with spatial politics, ecology and media. Recent projects deal with the relations between environmental violence and law in the case of the internal armed conflict in Guatemala and the colonization of the Amazon during the military dictatorship in Brazil. He also teaches in the Facultad de Arquitectura, Diseño y Artes at Pontificia Universidad Católica de Ecuador.
p. 21, 32, 36

John Tresch (Philadelphia)
is an associate professor in the history and sociology of science at the University of Pennsylvania, where his research focuses on the cultural history of science and technology in Europe and the U.S. from 1750 to the present. He recently published his first book, *The Romantic Machine: Utopian Science and Technology after Napoleon* (2012).
p. 13, 33

Helmuth Trischler (Munich)
is head of research at the Deutsches Museum and professor of modern history and history of technology at Munich's Ludwig-Maximilian-Universität and serves as co-director of Rachel Carson Center for Environment and Society. He has worked intensely in the fields of social history, the history of science and technology, transport history, and environmental history.
p. 10

Julia Voss (Frankfurt)
is an art historian, philosopher and journalist. In 2009 she was awarded the Sigmund Freud Prize for Scientific Prose. Her PhD thesis *Darwins Bilder: Ansichten der Evolutionstheorie 1837–1874* was published in 2010. Together with Michael Stolleis she recently edited the anthology *Fachsprachen and Normalsprachen* (2012). With Miklas Maak she is head of the Art ressort of the *Frankfurter Allgemeine Zeitung* since 2007.
p. 11

Eyal Weizman (London)
is an architect, professor of visual cultures, and director of the Centre for Research Architecture at Goldsmiths, University of London. Since 2011 he has also been directing the European Research Council project Forensic Architecture, on the place of architecture in international humanitarian law. He is a founding member of the architectural collective DAAR in Beit Sahour, Palestine.
p. 7

Cary Wolfe (Houston)
is Dunlevie Professor of English and founding director of the Center for Critical and Cultural Theory at Rice University. He is author of *What Is Posthumanism?* (2010), a book which weaves together principal concerns of his work: animal studies, system theory, pragmatism, and poststructuralism. It is part of the series *Post-humanities* for which he serves as founding editor at the University of Minnesota Press.
p. 35, 38

Jan Zalasiewicz (Leicester)
is a senior lecturer in geology at the University of Leicester, UK, and member of the Stratigraphy Commission of the Geological Society, London, a body of scientists which has been notably involved in analyzing the Anthropocene phenomenon. He teaches various aspects of geology and earth history and is a researcher into fossil ecosystems and environments across over half a billion years of geological time.
p. 13, 23, 48

Curatorial Team

Katrin Klingan (Berlin)
studied literature and is a curator and producer of international art and cultural projects. She currently is head of the Literature and Humanities department at Haus der Kulturen der Welt. She was a dramaturge at the Wiener Festwochen and from 2003 to 2012 the artistic director of relations, an initiative of the Kulturstiftung des Bundes. She is curator in THE ANTHROPOCENE PROJECT
p. 9

Christian Schwägerl (Berlin)
is a journalist and writer, focusing on transformations in science and ecology and their consequences for politics and society. The author of *Menschenzeit* (2010) and *11 drohende Kriege* (2012), he has been awarded the Georg von Holtzbrinck Preis für Wissenschaftsjournalismus and the Econsense-Journalistenpreis. He is a member of the board and curator in THE ANTHROPOCENE PROJECT.
p. 10, 34

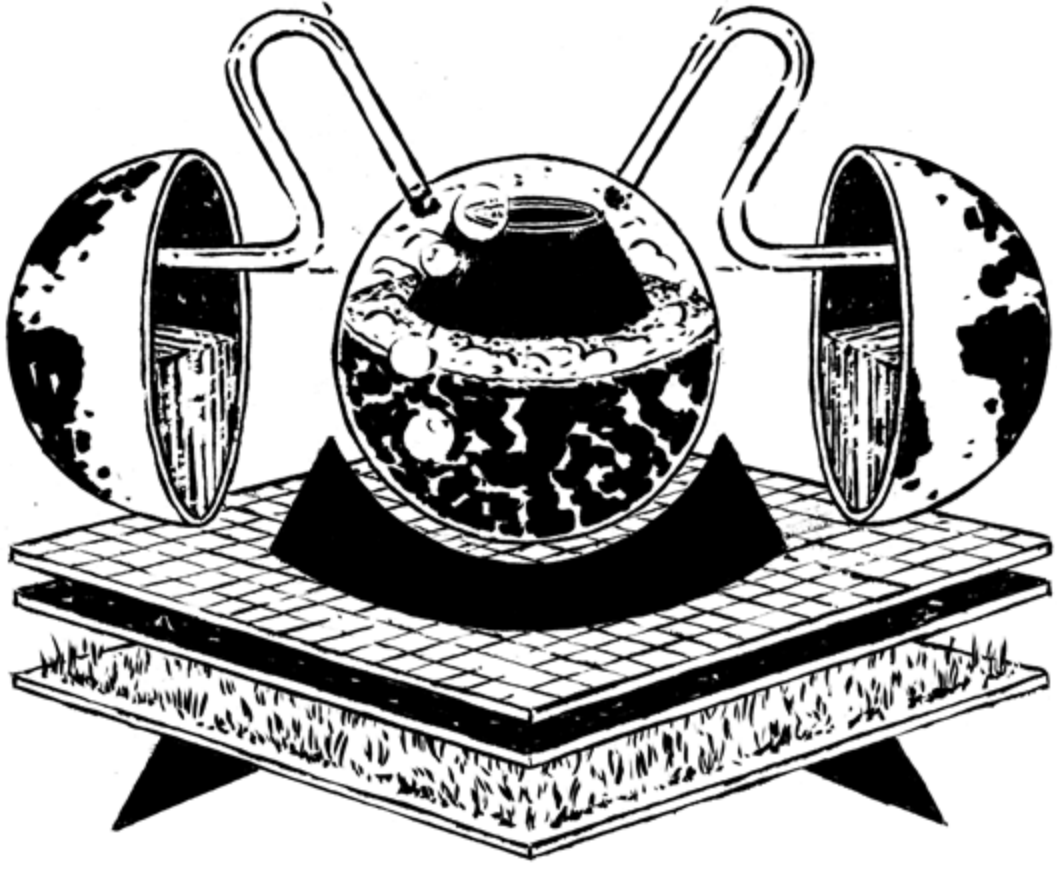
Cordula Hamschmidt (Berlin)
is program coordinator for literature and humanities at Haus der Kulturen der Welt. Prior to that she worked as research assistant and communications manager at the German Bundestag. She collaborated within various transdisciplinary projects in the fields of art, architecture and cultural studies and worked on epistemologies of space and the geopolitics of knowledge production.

Flora Lysen (Berlin)
is an art historian and curator from Amsterdam. She currently works as a PhD researcher at the Institute of Culture and History at the University of Amsterdam and as a researcher at Haus der Kulturen der Welt, Berlin.

Janek Müller (Berlin)
is a dramaturge, stage designer, and curator. He is the co-founder of the performance collective Theaterhaus Weimar and has organized several festivals. He recently was curator for

Prague Quadrennial of Performance Design and Space 2011, and worked as a dramaturge and curator in the project "Über Lebenskunst" at HKW.

Christoph Rosol (Berlin)
is research associate within the Anthropocene Project and a predoctoral fellow at Max-Planck-Institut für Wissenschaftsgeschichte. Previously, he held fellowships at the graduate research program Mediale Historiographien in Weimar and Deutsches Historisches Institut in Washington, D.C. He is currently completing a dissertation on the epistemology of global circulation models and paleoclimatology.
p. 7

Ashkan Sepahvand (Berlin)
is a translator, editor, and currently a research associate at HKW for THE ANTHROPOCENE PROJECT. In collaboration with Natascha Sadr Haghighian, the publication *seeing studies* was produced by dOCUMENTA (13), with related presentations and workshops in Utrecht, Poughkeepsie, Kassel, and Kabul. His work has been exhibited at Sharjah Biennial X, Homeworks 5, Jerusalem Show V, Qalandiya International 2012, Kunsthaus Bregenz, and MACBA.
p. 7

Cecelia Watson (Berlin)
is a postdoctoral research fellow at the Max-Planck-Institut für Wissenschaftsgeschichte, Berlin, and since February she has also been working with the team planning the Anthropocene program at Haus der Kulturen der Welt. Her research focuses on the role of subjectivity in the formation of scientific knowledge and on the relationship between visual arts and sciences.
p. 13, 35, 36, 37, 39, 40