



Seeing the Anthropocene

Curated by Julia Clift

Artists and Collaborations: [Austen Camille](#) (with music by [ENAensemble](#)) | [Lydia Cheshewalla](#) | [Matthew Colaizzo](#) | [Christopher McNulty](#) | [Ana Mosquera](#) | [Hui-Ying Tsai](#) | [Hui-Ying Tsai](#) in collaboration with [Jonathan Grover](#) | [Byron Wolfe](#) | The Immersion Project: [Austen Camille](#), [Erik Cordes, Ph.D.](#), [Samantha Joye, Ph.D.](#), [Malte Leander](#), [Christine Lee](#), and [Rebecca Rutstein](#)

On view: October 28th-December 2nd, 2023, simultaneously at [Tiger Strikes Asteroid](#) and [Cherry Street Pier](#), Philadelphia

Opening Receptions: November 4th, 5-8 PM at Cherry Street Pier, with a live performance at 6 PM, and November 9th, 6-9 PM at Tiger Strikes Asteroid

Seeing the Anthropocene (StA) is a cross-venue exhibition curated by Philadelphia-based artist Julia Clift, featuring diverse artists and collaborative groups contending with the global climate crisis and other urgent environmental issues. Through wide-ranging media, the included artworks foster understanding of the moment we're in, inspire personal connections with the natural world, and imagine different potential futures depending on how we act today. The show features artists from across the country as well as international perspectives.

Many of the works in StA shed light on attitudes and practices that led to the climate crisis and continue to sustain it today. For example, large-scale pieces by Matthew Colaizzo and Christopher McNulty document commonplace pollution and extractive industry in America, while smaller works by both artists subtly critique human efforts to dominate the natural world.

Byron Wolfe's *A Vanished Volcano Visualization Kit* offers maps and models to help audience members envision Mount Tehama, an ancient volcano in Northern California that's almost entirely disappeared over the past 400,000 years due to natural erosion. The kit evokes the difficulty of processing environmental loss and imagining what once was, mental feats required for contending with present-day issues like climate change. While Wolfe endeavors to see the distant past, Ana Mosquera envisions a dystopic climate future. Her *Breathing Exchange Temporium*, a woefully dysfunctional life raft and oxygen tank, forebodes mass climate migration and encapsulates life's precarity on a hotter planet, especially for those less privileged.



A highlight of the exhibition is the first prototype of *The Immersion Project*, a collaboration between Austen Camille, Christine Lee, Rebecca Rutstein, Malte Leander, and oceanographers Erik Cordes, Ph.D. and Samantha Joye, Ph.D that incorporates large-scale, coral-inspired sculptures, augmented reality animation, and sound into a multi-sensory installation that educates public audiences about deep sea ecosystems. After a national exhibition tour, the sculptures will be installed in the Gulf of Mexico to help restore coral habitats damaged by the *Deepwater Horizon* oil spill in 2010. The project demonstrates one way that artists can contribute to climate solutions.

All of the artworks mentioned thus far will be on view at Tiger Strikes Asteroid. Two miles south of the gallery, at Cherry Street Pier, works by Lydia Cheshewalla, Hui-Ying Tsai, and Austen Camille invite audience members to see themselves as part of nature rather than above it. Camille's large-scale augmented reality animation over the Delaware River, featuring music by Philadelphia's ENAensemble, will incorporate a live performance during the show's opening reception at Cherry Street Pier, on November 4th at 6 PM. At Tiger Strikes Asteroid, Camille's AR animation within The Immersion Project, along with Tsai's evocative collaboration with sound artist Jonathan Grover, tie the two venues together with notes of hope.

For more information, please visit www.StAPhilly.com.