

Title, author, curator	Museum, country	Museum type	Year	Aim/purpose of exhibition	Content	Sources:
1. <i>Anthropocene Extinction</i> Single artist: Swoon	ICA, Boston, USA	Art	2011	Looks at the effects of industrialized society on people and the environment, especially traditional nomadic culture.	Wall art with large portrait of a 90-year-old woman (the last Australian Aboriginals to have experienced traditional nomadic culture) including the repeating image of a Tibetan demon symbolizing the human need to consume and destroy. Bamboo sculpture. Video including installation footage and interview with the artist.	https://www.icaboston.org/exhibitions/anthropocene-extinction-site-specific-installation-swoon
2. <i>Anthropocene</i> Single artist: Brendan Mcgillicuddy	Art Gallery of Alberta, Canada	Art	2012	The artwork aims to raise awareness about the shifting relation of power that has occurred between nature and humanity from the 19th to the 21st centuries. Today, humankind has come to be a force of nature in its own right with enormous geological impact.	The artwork is an installation that takes a painting, created by German Romantic painter Caspar David Friedrich in 1823-1824 as its point of departure. The painting, entitled <i>Das Eismeer (The Sea of Ice)</i> depicts a vessel barely visible, crushed beneath a mountain of jagged ice. Using fiberglass and styrene foam the painting is remade through the instillation.	https://www.youraga.ca/exhibitions/brendan-mcgillicuddy-anthropocene
3. <i>Expo1: New York</i> Several artists Multiside show	MOMA, Queens, USA, and other sites.	Art	2013	Multiside show relating to the current and future state of the ecology of the planet	Various	https://www.nytimes.com/2013/05/31/arts/design/expo-1-new-york-at-moma-ps1-and-other-sites.html https://www.haberarts.com/expo1.htm
4. <i>The Anthropocene at HKW</i> Several curators and artist Multiside projects in several countries since 2013	Haus der Kulturen der Welt (HKW), Berlin, Germany	Art	2013-	The purpose of the project was: To make the idea of the Anthropocene accessible and relevant for a general audience, and to elicit participatory responses. Encourage positive participation rather than despair about the Anthropocene moment. Apply methods and perspectives from humanities and arts to stimulate curiosity and create hybrid perspectives at the Anthropocene. The idea of the Anthropocene had low recognition in Berlin at the time the project was launched (HKW conducted survey similar to Bäuerlein & Förg, 2012, see exh. 5 with similar results).	Several projects: Anthropocene curriculum 2013 Including seminars, conferences, exhibitions and the launching of Anthropocene Posters with text-art Exhibited in public urban space in Berlin. Anthropocene Observatory, 2013/2014 Documentation, Films, Exhibition, Archive about the Anthropocene Anthropocene Campus 2014+2016 Talks, seminars and conferences concerning the question: How does the Anthropocene change academic approaches to the world? Technosphere research project, 2015- Scientists, artists and social actors discuss the dilemma of technologies with global effects. Mississippi. An Anthropocene River, 2018- Research project exploring the environmental, economic and socio-political realities that have come to form the Mississippi River and its adjacent regions.	https://www.hkw.de/en/programm/themen/das_anthropozaen_am_hkw/das_anthropozaen_am_hkw_start.php Robin, L., Avango, D., Keogh, L., Möllers, N., Scherer, B. and Trischler, H. (2014). 'Three Galleries of the Anthropocene', <i>The Anthropocene Review</i> , 1 (3) 207-24.

<p>5. <i>Welcome to the Anthropocene</i></p> <p>Curator: Dr. Nina Möllers</p>	<p>Deutsches Museum; Munich, Germany</p>	<p>Museum of Science and Technology</p>	<p>2014</p>	<p>Main goal of exhibition is to let visitors experience the Anthropocene and learn about the current state of scientific knowledge and debate. Further, the museum aims to create a platform for free thinking, discussion and imagining a new concept, drawing on abstract and academic ideas and creating ways for the public to participate.</p> <p>Part of preliminary work was a survey about the knowledge of the Anthropocene among the general public, showing low recognition of the concept (Bäuerlein & Förg, 2012)</p>	<p>The introduction includes a range of technological objects that highlight the eras of industrialization. The second part of the exhibition consists of six thematic areas that present selected phenomena of the Anthropocene: Urbanization, mobility, nutrition, evolution, human–machine interaction and ‘nature’. The third and final part of the exhibition discusses the future in the Anthropocene, looking at past visions of the future and discussing possible scenarios of the future for visitors to consider. The final installation invites people to listen to possible scenarios and to plant their own possible scenario in an evolving field of paper daisies. The idea of the landscape of paper flowers folded by individuals was to capture the diversity of visitor experience.</p> <p>A graphic novel was launched in relation to the exhibition.</p>	<p>https://www.deutsches-museum.de/en/exhibitions/special-exhibitions/archive/2015/anthropocene/</p> <p>https://www.carsoncenter.uni-muenchen.de/events_conferences/seminars/exhibitions/anthropocene/index.html</p> <p>Bäuerlein H. and Förg S. (2012) <i>Vorab-Evaluation zur Sonderausstellung Anthropozän – Natur und Technik im Menschenzeitalter</i>. August-September. Unpublished report, Munich: Deutsches Museum.</p> <p>Möllers, N. (2013) ‘Cur (at) ing the Planet – How to Exhibit the Anthropocene and Why’, <i>RCC Perspectives</i>, 3 57-66.</p> <p>Keogh, L. U. & Möllers, N. (2014) ‘Pushing Boundaries: Curating the Anthropocene at the Deutsches Museum, Munich’, in Cameron, F., & Neilson, B. (eds) <i>Climate Change and Museum Futures</i>, 78-89, London: Routledge.</p> <p>Robin, L., Avango, D., Keogh, L., Möllers, N., Scherer, B., & Trischler, H. (2014) ‘Three Galleries of the Anthropocene’, <i>The</i></p>
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<p>6. <i>Ark of the Anthropocene</i></p> <p>Single artist: Sean Connaughty</p>	<p>Duluth, Lake Superior, USA Duluth Art Institute (DAI)</p>	Art	2014	<p>Creating a metaphorical and a real answer to our climate catastrophe by launching a floating ark.</p>	<p>Art installation: Floating ark (7 feet diameter) made of concrete, launched into Lake Superior. The ark contains an assortment of growing plants, soil, organic matter, and a time capsule filled with seeds and other artefacts of life on Earth. The plants get sunlight through a piece of glass at the top of the structure as well as LED lights powered by the solar panels. Live video feed at the Duluth Art Institute showing the ark's interior.</p>	<p>https://www.duluthartinstitute.org/Past-Exhibitions</p> <p>https://www.nytimes.com/2014/09/28/sunday-review/building-an-ark-for-the-anthropocene.html</p> <p>https://hyperallergic.com/148275/an-artists-ark-meets-its-fate-on-lake-superior/</p>
<p>7. <i>The Great Acceleration – Art in the Anthropocene</i></p> <p>Curator: Nicolas Bourriaud</p>	<p>Taipei Biennale 2014, Taiwan</p>	Art	2014	<p>Uses the image of The Great Acceleration and the Anthropocene to examine how contemporary art addresses the new contract between human beings, animals, vegetables, machines, products and objects.</p>	<p>Various artworks: sculptures, painting, photography etc.</p>	<p>https://www.taipeibiennial.org/2014/en/tb20142c65.html</p>
<p>8. <i>A monument to the Anthropocene.</i></p> <p>Curators: Bruno Latour and Bronislaw Szerszynski</p>	<p>Les Abbatoirs, Toulouse, France</p>	Art	2014	<p>Aims to gather researchers, historians, artists and the public around key questions: Are we in the Anthropocene? What are the possible forms of a monument to the Anthropocene? Applying art to redefine, rethink and recalibrate our ways of thinking and being in the world.</p>	<p>Various: Combining exhibition, academics lectures, performances, happenings, guided tours in the exhibition and a simulation of the International Commission on Stratigraphy (ICS) and a vote regarding the Anthropocene and the relevance of the Monument.</p>	<p>http://www.bruno-latour.fr/sites/default/files/downloads/TOULOUSE-11-12-DEROULE%2bANTHROPO.0.pdf</p> <p>https://baggrund.com/2015/01/31/et-monument-til-det-antropocaene-bruno-latours-politiske-okologi/</p>
<p>9. <i>Anthropocene</i></p>	<p>Museo do Amanha (Museum of Tomorrow), Rio de Janeiro, Brazil</p>	Applied Science Museum	2015-	<p>The exhibition aims to show how mankind affects the planet, and that while man is causing long-lasting changes, the choices we make today can shape the future. Encourage</p>	<p>The exhibition is a centrepiece of the permanent exhibition. Six totems, each ten metres tall and three metres wide are arranged in a circle reminiscent of Stonehenge. Each totem serves as the screen for a film of man's impact on the</p>	<p>https://museudoamanha.org.br/en/anthropocene</p>

				visitors to reflect on the Anthropocene era and their own role as part of human action and its transforming power. The exhibit aims to inspire visitors to act.	Earth. Real-life images and scientific data from across the globe illustrate man's actions and the planet's reactions to them. Scenes show oil extraction, production of trash, technological advances, telecommunications, urban population growth, agriculture, water pollution and food waste. Data is continually updated as information is released by scientific research institutions.	
10. <i>Placing the Golden Spike: Landscapes of the Anthropocene</i> Several artists	INOVA (Institute of Visual Arts), Milwaukee, USA	Art	2015	The exhibition explores the beginning of the Anthropocene by focusing on several locations which could mark the beginning of the Anthropocene era. Asking questions as: When and where did human activity begin to leave its indelible mark upon the surface of Earth? Did the Anthropocene begin with intercontinental trade, the industrial revolution, fossil fuel extraction, nuclear testing, or with the advent of agriculture over 40,000 years ago?	Various: <u>Gallery exhibition:</u> Seven artists present their suggestions of specific sites that represent the transformation into the Anthropocene: Oil fields, areas affected by petrochemical production, nuclear testing and waste disposal sites, and waterways changed by industry, human population, and storms brought about by climate change, the polluted atmosphere, rising sea levels, plastic refuse and digital space. <u>Urban greening project:</u> A small-scale, high-impact solution to create more biodiversity in mono-cultural urban environments and remediate ecological change.	https://monoskop.org/images/8/81/Placing_the_Golden_Spike_Landscapes_of_the_Anthropocene_2015.pdf
11. <i>Dump! Making and unmaking</i> Several artists	Kunsthall Aarhus, Denmark	Art	2015	The exhibition gathered artists, scientists and organisms to prove the practices of multispecies collaboration that emerge in the ruins of modernity and industrialized progress.	Various: installations, performances, photography, ready-made objects, archives etc.	https://anthropocene.au.dk/exhibitions/dump-multispecies-art-science-exhibition-at-kunsthall-aarhus-2015/
12. <i>A.N.T.H.R.O.P.O.C. E.N.E</i> Several artists	Meessen De Clercq, Brussels, Belgium	Art	2015	The exhibition aims to draw attention to several questions related to the Anthropocene: What resources and protective mechanisms does humanity have to cope with this new epoch? How can humanity contend with a change on this scale? How can we live on Earth? The aim is to come up with new ways of thinking and change our modes of perception in order to be able to respond to the current situation.	Various: Sculptures, oil paintings, graphic art etc.	http://www.meessendeclercq.be/exhibitions/future/2015/anthropocene//P12/
13. <i>Perpetual Uncertainty</i>	Several Venues: Bildmuseet, Umeå, Sweden +	Art	2016	The exhibition brings together artists to investigate experiences of nuclear technology, radiation and the complex	Various: Photographs, graphic arts, installations etc.	http://www.bildmuseet.umu.se/en/exhibition/perpetual-uncertainty/22269

- <i>Contemporary Art in the Nuclear Anthropocene</i> Several artists	Z33 House for Contemporary Art, Hasselt, Belgium			relationship between knowledge and deep time.		https://z33research.be/2017/10/exhibition-perpetual-uncertainty/
14. <i>Future Perfect – Picturing the Anthropocene</i> Several artists	University at Albany Art Museum, Albany, USA	Art	2016	The exhibition explores our conflicted relationship to the natural world and posits that artistic ‘visual and poetic forms might help us unravel and accept the reality of a world – and an epoch – characterized by the effects of our presence’. During the course of the exhibition, the museum aims to serve as a site for reflection, dialogue, and artistic exploration.	Various: Sculptures, photographs, installations etc. + early twentieth-century documentary photographer Darius Kinsey’s images of Northwest logging camps. Weekly talks, performances, readings, and informal conversations related to the subject of climate change within scientific, literary, historical, and geo-political actors.	https://www.albany.edu/futureperfect/
15. <i>Let’s Talk About the Weather – Art and Ecology in a Time of Crisis</i> Curators; Nora Razian & Nataša Petrešin Bachelez	Several venues: Sursock Museum, Beirut, Lebanon (2016) Guangdong Times Museum, China (2018)	Art	2016-2018	The exhibition addresses urgent issues around a changing climate, future ecological disaster, and what this means for our present moment. As ethically and locally situated curating, the exhibition aims to be as ecologically responsible and transparent as possible, with the aim to develop a guideline for sustainable production. On a discursive level, the project aims to initiate novel connections and dynamic conversations around art, sustainability, and ecological thinking that are crucial for mobilizing creative collaboration in the region and beyond.	The exhibition includes local and international artists, architects, and thinkers, showing both existing and newly commissioned work. The artworks deal with numerous thematics such as the intersection of western jurisprudence and the indigenous conception of nature as a living being, histories of extraction in relation to colonialism and neo-colonialism. Through situated curating, the Anthropocene was presented as a local phenomenon taking place in the immediate environment of Beirut and was the first exhibition to creatively explore these topics in Lebanon and the Middle East region. It was pursued that all exhibition elements were made local and with re-used materials, and transportation was avoided whenever possible. A measuring system to calculate how much energy was used and how much waste was produced was established in order to guide decision making related to the making of the exhibition.	https://dutchartinstitute.eu/page/8728/14-july-to-17-october-sursock-museum-let-s-talk-about-the-weather-art-and-eco https://www.ibraaz.org/interviews/196
16. <i>Anthropocene</i>	Ricardo Crespi, Art Gallery, Milan, Italy	Art	2016	No information	No information	

17. <i>Mild Apocalypse</i>	Moesgaard Museum, Aarhus, Denmark	Cultural history/ethnography	2016	The exhibition explored the human-shaped landscape of a former brown coal extraction site. Using archaeological and anthropological methods, the intention of the exhibition was to highlight that apocalypse can take many forms and the Anthropocene is also made up of unspectacular and 'mild' cases of human disturbance. What implication does it have for policy and for the prospects of global action that we, in the Global North are often shielded from the worst effects of anthropogenic changes to the planet and tend only to experience the 'mild' dimensions of the Anthropocene? The exhibition asked how familiar and unfamiliar forms of life, human and non-human, quietly emerged and continue to emerge in the shadows of prior industrial activity and to invoke curiosity about multispecies entanglements	In the exhibition visitors were invited to explore a Danish anthropogenic landscape where the extraction of brown coal had taken place. Brown coal, peat, stone coal and other artefacts related to the industrial site were exhibited for visitors to explore. Screens showed night recordings with wildlife cameras, slow motion recordings of an archaeological excavation in the brown coal area and a mapping of the vegetation in the brown coal beds. Several scenarios involving taxidermy deer: One deer covered by brown coal. One separated by the audience by wire fence. Several deer are about to leave the room.	https://anthropocene.au.dk/exhibitions/mild-apocalypse-2016/ Hastrup, F. & Brichet, N. (2016) 'Antropocæne monstre og vidundere. Kartofler, samarbejdsformer og globale forbindelser i et dansk ruinlandskab', <i>Kulturstudier</i> , 1 19-33. Brichet, N.S. and Hastrup, F. (2019) 'Curating a Mild Apocalypse: Researching Anthropocene Ecologies through Analytical Figures', in Malene Vest Hansen, Anne Folke Henningsen and Anne Gregersen (eds) <i>Curatorial Challenges: Interdisciplinary Perspectives on Contemporary Curating</i> , 120-32, London: Routledge.
18. <i>The Anthropocene (2016 Thematic)</i> Several artists	Roda Sten Konsthall, Gothenburg, Sweden	Art	2016	The exhibition sets out to explore several questions: The Anthropocene is here, but what does it mean to exist in an epoch dominated by humans? How can we change our environments, landscapes, cities and communities in the face of this ecological crisis? Have we made the Earth a better or worse place for us to live? What role can contemporary art play in the course of learning from the Anthropocene?	Various artworks addressing themes such as humanity's understanding of the passage of time, the changing awareness of landscape in the age of the Anthropocene, global warming, capitalist consumerism and hypothetical mutated species of the future Anthropocene.	http://rodastenkonsthall.se/index.php/rs_events/view/anthropocene
19. <i>Body – Human of the Anthropocene</i>	Pokoyhof passage, Wroclaw, Poland	Art	2016	Focus on the closest environment that humans have impact on, the BODY: How is it perceived today, what does it mean to us, what do we allow it to do, how do we modify it and change its properties, what fascinates us in it?	Various artworks: sculptures, painting, photography, videos, artefacts etc. Program within the European Capital of Culture 2016.	https://anti-utopias.com/news/bodies-exhibition/

20. <i>Objective Earth: Living in the Anthropocene</i>	Museum of Natural History, Sion, Switzerland	Natural History	2016	This exhibition aims to offer reliable and reasoned information to enrich visitors with new and stimulating thinking about timely topics and to encourage them to participate in the construction of our common future. A fresh and more acute awareness of the protection of our environment is necessary in order to rethink the shared habitat of human beings and animals. The need for action is cultural, political and social rather than technological.	The exhibition spans three floors of the museum, each of which answers a specific question concerning the Anthropocene: Why do we speak of 'Anthropocene'? What are the causes of our present situation? How to live during the Anthropocene? Natural historical objects are displayed (such as a cross-section of soils, bones of a dodo, taxidermy animals etc.) together with ready-made objects. Scenographic lines run along the walls and floors of the exhibition spaces to upset the patterns of the architecture and offer a dynamic tour for visitors to the exhibition. In the last section, visitors are invited to complete the exhibition by participating and offering new and creative solutions.	https://www.musees-valais.ch/images/stories/musees-valais.ch/musee_de_la_nature/nouveautes/siteweb_texte_ot_anglais.pdf https://icomnathist.wordpress.com/2016/12/18/musee-de-la-nature-in-sion-switzerland-wins-national-prize-for-anthropocene-exhibition/
21. <i>A scene from the Anthropocene</i> Single artist: Michael Arcega	Linfield Gallery; Linfield College, McMinnville, Oregon, USA	Art	2016	The artworks subvert and mutate the outsider/insider narratives that form the underpinning of national identity	The exhibition consists in an exploration of the cultures and customs of the Nacirema – a North American indigenous group. Artworks include a hand-made, collapsible Pacific outrigger canoe. The artist has used the vessel as a 'medium for intercultural navigation', traversing waterways across the country and collecting material for his installations.	https://arcega.us/section/434276-A-Scene-from-the-Anthropocene-Linfield-Gallery.html
22. The Museum of the Anthropocene	Museum of the Anthropocene, Indianapolis, USA	University project, cultural history	2016-	The Museum of the Anthropocene is a project towards an outdoor, city-wide museum/guide that explores the intersection of history, science, and art through Indianapolis's built environment.	The outdoor guide is planned to use the landscape of Indianapolis as an exhibit space to elucidate the history of the Anthropocene. It will feature themes such as shifting land use patterns, point and nonpoint pollution, siltation, habitat loss, and decline of native species, and be based on both historical and scientific knowledge as well as oral histories. Each site will consist of an analogue interpretive mechanism (e.g. signs, images, etc.) and a digital mechanism that allows visitors to use their mobile phones to play recordings etc. and enter digital infrastructure consisting of interactive maps and other activities.	http://www.anthropologyoftheanthropocene.org/moa
23. <i>A Stratigraphic Fiction</i>	The Philip and Muriel Berman Museum of Art, Collegeville, USA	Art	2016	The exhibition explores the layers of discourse surrounding the Anthropocene.	Sculptures, photographs, films, and works on paper from 1970 to the present related to the recent discussions surrounding the theory of the Anthropocene.	https://www.ursinus.edu/live/profiles/2413-a-stratigraphic-fiction/_ingredients/templates/berman-2018/exhibition.php

Several artists						
24. <i>Anthropocene Markers</i> Several artists	Likky Ruph, Art Gallery, Brooklyn, USA	Art	2016	The exhibition focuses on human architectural and infrastructural environments and asks how much these affect us on an individual and species-based level, evolutionarily. The artistic presentations are grounded in the local environments the artists are living in.	Various: Sculptures, photographs, paintings etc.	https://dariairincheeva.com/Anthropocene-Markers-Curating
25. <i>Moving Plants</i> Curator: Line Marie Thorsen Several artists	Rønnebæksholm, Næstved, Denmark	Art	2017	The exhibition centres on plants as a focal point for making local and global connections between aesthetic engagements with ecological issues and practices of concern. How can we understand and engage in promoting the well-being of the planet, without ignoring the local differences?	Various: photographs, ready-made objects, sculptures, events	https://anthropocene.au.dk/exhibitions/moving-plants-2017/ https://www.trineross.com/planter-i-bevaegelse/
26. <i>Anthropocene Island: the TAB 2017 curated exhibition</i>	Estonian Museum of Architecture, Tallinn, Estonia	Architecture	2017	With this exhibition, we aim to mobilize a number of perspectives that extend below, above and to the side of our customary human (Anthropos) view. In this respect, we are suggesting a strategy to critically question the geo-ecological period that scientists call the Anthropocene.	The exhibition presents cities from the satellite view and the micro scale, emphasizing that it is quite difficult to define the boundaries between the natural and the artificial. <i>Anthropocene Island</i> looks at the city of Tallinn and at Paljassaare peninsula to the north of Tallinn from this multiplicity of perspectives, from the micro to the macro and back again.	https://arhitektuurimuuseum.ee/en/naitus/anthropocene-island-the-tab-2017-curated-exhibition/ https://www.damnmagazine.net/2017/08/03/anthropocene-architecture/
27. <i>Survival Kit for the Anthropocene-Trailer</i> Single artist: Maja Smrekar	Aksioma – Institute for Contemporary Art, Ljubljana, Slovenia	Art	2017	The artwork acts as a paraphrase to the vanishing cultures and local economies that are dissolving in the pool of contemporary neoliberal capitalism, and a critique of mainstream ecology that is ‘solving’ climatic change within the global neoliberal framework.	The artwork presents a set of equipment for biological survival in apocalyptic situations and addresses the process of the disappearance of local cultures and economies in the grip of neoliberal economics. The survival kit contains invasive species such as Japanese knotweed, giant hogweed, zebra mussels and harlequin ladybirds. The kit has a water reservoir and also contains of basic tools in case of an apocalypse, including a radioactivity indicator, iodine tablets and protective mask, with an attached wooden two-pronged pitchfork with detachable mesh.	https://aksioma.org/survival.kit/
28. <i>Natur-retur</i>	Arken, Ishøj, Denmark	Arts	2017	The exhibition explores the relationship between human and nature and focuses on the Anthropocene by taking	The exhibition consists of two artworks: 1. Photographic registrations/mapping and re-monitoring of nature in the human made biotope	https://www.arken.dk/wp-content/uploads/2017/05/p

Two artists: Nanna Debois Buhl & Tue Greenfort				place in and thematizing the artificial landscape surrounding the museum. The exhibition asks, among other questions: How would the landscape surrounding the museum be without human interventions?	which the area surrounding the museum consists of (Debois Buhl) 2. Horseshoe crab sculptures made of concrete, placed in a small waterbed. The sculptures are made of tailings from a nearby power plant, turning waste and pollution into something positive (Greenfort)	resmeddelelse-natur-retur.pdf https://kunsten.nu/journal/vild-kunst-menneskeskabt-natur/
29. <i>In the Anthropocene</i> Several artists	Ocula, Wellington, New Zealand	Art	2017	The work of the three artists in this exhibition question and explore dominant paradigms that have led the world to the position it is in today. Each asks us to reassess fundamental distinctions or separations between entrenched notions of science, nature, labour and culture that have come to define the human age. It further investigates the question: What does it mean to make art in the age of the Anthropocene?	Various: Photography, sculptures. Dominant paradigms of the Anthropocene, such as climate change, depleting resources, and mass species extinction, increasing populism, authoritarianism, and ethnic tribalism across the globe are themes of the artworks.	https://ocula.com/art-galleries/bartley-company-art/exhibitions/in-the-anthropocene/
30. <i>Anthropocene</i> Single artist: Arthur Apanski	Wollongon Art Gallery, Australia	Art	2017	The artworks examine the connection between consumer society and the sixth mass extinction.	Oil paintings	http://wollongongartgallery.com/exhibitions/Pages/Arthur-Apanski-Anthropocene.aspx
31. <i>Birdland and the Anthropocene Exhibition</i> Several artists Curator: Lynne Parks	The Peale Center for Baltimore History and Architecture, Baltimore, USA	Arts	2017	The exhibition invites visitors to consider how our city's architecture and the built environment impact natural ecosystems in the Anthropocene. How does extinction disclose domination and exploitation in political systems? How are birds as symbols used in these narratives?	Various: Photographs, drawings, paintings, sculptures, installations etc. The exhibition specifically considers endangered species, extinction, and the postnatural – organisms that have been intentionally and hereditarily altered by humans. Included are real, predicted, and imagined extinction and post-extinction narratives. The exhibition's 'solution center' offers creative ways to mitigate humans' impact on the natural environment. Several local communities were partners in developing public programs related to the exhibition.	https://www.thepealecenter.org/birdland-and-the-anthropocene/ https://www.thepealecenter.org/wp-content/uploads/2017/08/finalbirdland.pdf
32. <i>Dreaming in the Anthropocene</i>	Trish Clark Gallery, Auckland, New Zealand	Arts	2017	The artist calls our attention to the past reality before it disappears entirely and reminds us of our collective dependence upon and necessary care	Photographs of New Zealand's South Island focusing on juxtapositions of historic human activity within the reclaiming natural world. Portraying historical remnants of industrial	https://trishclark.co.nz/exhibitions/chris-corson-scott-photographs-south-island/

Single artist: Chris Corson-Scott				of the natural world. The exhibition reflects 'New Zealand' while speaking conceptually to a contemporary global discourse.	behemoths and trade, such as industrial sites and shipwrecks, by which the prosperity of New Zealand was formed. These remnants are now decayed and largely forgotten, and the photographs parallel the velocity of nature with that of factory production.	
33. <i>We are Nature – Living in the Anthropocene</i>	Carnegie Museum of Natural History, Pittsburgh, USA	Natural history	2017	The exhibition aims to engage visitors with the local and global conversation about the Anthropocene. The purpose is also to use a natural history collection to partner with the public on the big issues of our time and plan for the future. Several messages and questions: How is our negative impact turned around? How can the Anthropocene be personalized and communicated on an emotional and visceral level? We don't take from nature, we steward nature. We depend on other species.	The exhibition examines evidence of this new era observed in taxidermy, minerals, and more from the museum's hidden collection. Each object tells a story of climate change, pollution, extinction, habitat alteration, or modification at the hands of humanity. Positive stories about humanity helping and repairing ecosystems are also highlighted in the exhibition. Examples of how the natural has been modified into the post-natural are shown. Touch-screen interactives, special in-gallery activities and voting events encouraged visitors to take action in the age of humanity.	https://www.youtube.com/watch?v=IGDlSinxw-4: https://archive.triblive.com/aande/museums/8-ways-humans-have-altered-nature-on-display-at-the-carnegie-museum-of-natural-history/
33.a <i>Anthropocene in our Livingroom</i> Curator: Nicole Heller	Carnegie Museum of Natural History, Pittsburgh, USA	Natural history + art etc.	2019	<i>The Anthropocene in our Living Room</i> is a space meant for reflection and discussion of the Anthropocene and how it is related to all the exhibits within the museum. The space is a result of visitor encouragement to keep the conversation going after the <i>We are Nature</i> exhibition (see above).	The space showcases contemporary Anthropocene science, art, and related literature. The content of the gallery, both scientific and artistic, evolves in response to community interest and current events	https://carnegiemnh.org/tag/anthropocene-living-room/
34. The Museum of the Anthropocene Technology (whole museum, all permanent exhibitions) Curator: Frank Raes Several artists and scientists engaged	The Museum of the Anthropocene Technology, Laveno Mombello, Italy	Technology	2018	The museum aims to show that things are more complex than consumerism makes us believe and wants audiences to see beyond the divisions of Modernity: nature vs culture, science vs art, facts vs values. This is seen as a step towards finding new ways to see and live the world, and thus solve our big collective problems. The museum further investigates how collections of things still can be helpful in such endeavours.	The museum is a cabinet of wonder referring to the tradition of Ulisse Aldrovandi. It presents various objects such as: A photograph printed with the atmospheric pollution that the photograph shows. An ampule with radioactive soil from Chernobyl. A pair of glasses. Electric monsters. A layer of plastic squeezed between layers of calcium carbonate from the Triassic. Geographical and geological maps etc. Every object installation is described to render visible the invisible relations with nature and culture, so that they can be keys to unlock a better understanding of the Anthropocene.	http://website.museumofanthropocenetechology.org/ https://www.youtube.com/watch?v=jzZhrghxuaQ

<p>35. <i>Anthropocene</i></p> <p>Curator: Ed Burtynsky Several artists.</p>	<p>Several venues: Art gallery of Ontario, Toronto, + The National Gallery of Canada Ottawa, Canada + MAST. Bologna, Italy.</p>	<p>Arts</p>	<p>2018</p>	<p>The aim is to spur a shifting of consciousness in order to catalyze change. While the curator hopes that the exhibition will affect the way people talk about environmental change, the exhibition is seen as art rather than activism. The exhibition aims to be revelatory, not accusatory, as it examines human influence on the Earth both on a planetary scale and in geological time.</p>	<p>The Project's starting point is research from the Anthropocene Working Group (AWG), an international group of scientists advocating to officially change the name of our present geological epoch, Holocene, to Anthropocene. The AWG's research categories, such as anthropurbation, species extinction, technofossils, and terraforming, are represented and explored by large murals accompanied by short documentary films, three augmented reality installations, and photographs of landscapes altered by human activity. An App and a podcast were also created in relation to the exhibition.</p>	<p>https://hyperallergic.com/475563/anthropocene-art-gallery-of-ontario/</p> <p>https://ago.ca/exhibitions/anthropocene#into-the-anthropocene-podcast:</p> <p>https://anthropocene.mast.org/en/exhibition/immersive-experiences/</p>
<p>36. <i>Down to Earth – Danish Painting 1780-1920 and Landscapes of the Anthropocene</i></p>	<p>Several venues: Faaborg Museum, Fuglsang Kunstmuseum, Ribe Kunstmuseum, The Hirschprung Collection, Denmark</p>	<p>Arts</p>	<p>2018</p>	<p>We live in the Anthropocene Epoch, in which humanity's impact on nature has run so deep as to have left its own geological traces. The exhibition aims to show how, as early as the nineteenth century, landscape painting and the natural sciences were already working together to document and interpret the landscape's profound transformation. In the exhibition, the question of what we are doing to our planet is asked through a historical reflection of how we got to this precarious moment. The landscape, nature, and our surroundings have changed dramatically in the last 200 years.</p>	<p>Oil paintings of historic landscapes</p>	<p>https://www.faaborgmuseum.dk/en/exhibitions/down-to-earth-danish-painting-1780-1920-and-landscapes-of-the-anthropocene/</p> <p>http://cphpost.dk/activities/art/getting-the-dirt-under-your-fingernails-through-classic-danish-art.html</p>
<p>37. <i>The World to Come – Art in the Age of the Anthropocene</i></p> <p>Several artists</p>	<p>Several venues: Harn Museum of Art, Gainesville, Florida, USA (2018) Museum of Art. University of Michigan. USA (2019)</p>	<p>Art</p>	<p>2018-2019</p>	<p>The exhibition aims to chronicle an era of rapid, radical and irrevocable ecological change through works of art. The artists contest mastery of human power over nature while re-visioning the bond of humans to non-human life. They aim to sustain an openness, wonder and curiosity, keeping optimism in check and nihilism at bay.</p>	<p>Various: Photographs, sculptures etc.</p> <p>Organized around overlapping trajectories, the exhibition is structured as a collage of networked ecologies and stories within stories. They include raw material, disaster, consumption, loss, justice and the emergence of new and nonhierarchical alliances in human-non-human relations.</p>	<p>http://www.harn.ufl.edu/theworldtocome</p> <p>https://umma.umich.edu/worldtocome</p>

38. <i>Natura Naturans</i>	Washington Projects for the Arts, Washington, USA	Art	2019	Despite various attempts to ignore climate change, we are now experiencing its consequences. As artists, scientists, and activists (inhabitants of Earth), our increased awareness of this phenomenon should encourage a rapid response that affords nature greater rights.	Six weekends of talks and workshops on the Anthropocene	https://www.wpadc.org/exhibitions/natura-naturans
39. <i>Artropocene: The Artist in the Era of Social Responsibility and Activism</i>	Y Center for Visual Arts, Honolulu, Hawai'i, USA	Art	2019	This inaugural iBiennale presents the urgent issues of our humanity and environment, highlighting the essential role of artists in the age of social responsibility and activism. Its grass-roots philosophy and involvement will address local issues with timely global resonances.	Sixty-four artists from seventeen countries with more than a third of the artists from Hawai'i. Among the critical topics, cultural preservation, nuclear proliferation, forced migration, global warming, interpersonal violence, and gender equality are addressed.	http://ibiennale.org/press/
40. <i>The Seventh Continent</i> Several artists Curator: Nicholas Bourriaud	16 th Istanbul Biennial, Istanbul, Turkey	Art	2019	By considering the rise of fascism, misogyny, and the environmental crisis as indicators of this process, the exhibition displays the tragic results of human hubris but does not stop at this point. It creates new experiences and encounters to overcome the existing crisis. It aims to destroy the binary distinctions inherent to the Anthropocene.	Various themes and media.	https://www.art-agenda.com/features/287386/16th-istanbul-biennial-the-seventh-continent
41. <i>The Post-Anthropocene</i> Single artist: Naoya Inose	Daiwa Anglo-Japanese Foundation, London, UK	Art	2019	The artwork explores the tension between the natural world and its grasping appropriation by human influence.	Oil paintings with meticulously realistic landscapes and abstract figurations. The main work, <i>Ave Maria</i> , depicts a Ferris wheel quietly enshrined in a huge cave.	daif.org.uk/exhibitions/the-post-anthropocene-by-naoya-inose