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Abstract

Seeking Post-Anthropocene through a Generative Archive
: Focusing on *What is Missing?* and *Anthropocene Curriculum*

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This thesis reflects Post-Anthropocene to reconsider the contingent relations of human, more-than-human, and technology through the process of network-enabled participation. Anthropocentrism that focused on progress and economic growth caused the advent of the Anthropocene, and to break from the anthropocentric point of view, it is important to take notice of nature which has evolved with artificial intelligence and the technological environment. Post-Anthropocene refers not to the period after the Anthropocene but seeks non-hierarchical relations among human, more-than-human, and technology as alternatives to the dualism of human and non-human. This thesis sheds new light on the contingent relations forming through a network, adopting the concept of bio-technosphere, the common space in which human and non-human are interconnected. This contemplation of the relations generates a public sphere that converts the way of human-centric thinking, and in the process, participation through the network highlights the dynamics in the archive. The contingent structure in the archive of memory and oblivion and the digitization of the archived materials emphasize the dynamics, which reveals that the relations are open to change. The creation of public spheres through continuous participation can be an alternative that seeks to form a new relationship within the currently formed relations, and this has the potential to be the driving force that changes the stereotype, emphasizing the openness of the relations. This thesis discusses this as a flow of Post-Anthropocene that promotes the interconnectivity of society-technology-ecosystem.

This thesis investigates *What is Missing?* (2009-) by Maya Ying Lin (1959-) and *Anthropocene Curriculum* (2013-2022) by *Haus der Kulturen der Welt* as examples of present progressive form that continuously generates an archive. These two examples are important since they form public spheres that look for the direction for coexistence so that all lives can continue beyond anthropocentrism on the individual level and the government level, respectively.

Lin who has dealt with the issues of war victims, black people, women, and Native Americans, who were not remembered in history, has brought about the extinction and loss of habitat to the arena of memory through *What is Missing?* using animal sound archive data

from 2009 till now. The website *What is Missing?* is an online space of memory that questions who writes history and what to remember, allowing participation in the digital network. Visitors can leave their private memories about species regardless of time and space, and through this, Lin's website becomes an interface generating relations and an archive itself. Of the works produced through *What is Missing? The Listening Cone* (2009) and *Ghost Forest* (2021) installed in public places ask us to remember the present of ongoing extinction, paying attention to auditory elements. *The Listening Cone*, a phonograph-form sound sculpture, installed in the San Francisco Academy of Sciences, allows the audience to contemplate the contemporary phenomenon of extinction considered "An Unnatural History." *Ghost Forest* temporarily installs trees that have reached their death due to sea level rise in a downtown park and provides this with a soundscape that consists of the sound and language of the native species of the area. The work and visitors join the process of "becoming-witness," and this becomes the ethical practice that reveals how another life exists in the world. This thesis discusses how Lin's *What is Missing?* understands the contemporary natural environment as a bio-technosphere, covering the technological dimension and how it summons the present memory that is dying out by expanding the hidden side of history unrecorded.

Haus der Kulturen der Welt opened after the Cold War and operated by the Federal Government of Germany forms a global forum for public discussion to contemplate the relationship between ecosystem and technology through the network that embraces the globalized technological environment. *Haus der Kulturen der Welt* that would present an alternative to the educational system based on interculturality, the direction of the German Government's cultural policy begins to pay attention to the Anthropocene, sympathizing with the critical mind around 2010 when international agreements and regulations were actively discussed, surrounding environmental problems. *Anthropocene Curriculum* conducted from 2013 through 2022 has sought measures for forming a forum for public opinion to revitalize the global network and expanding its accessibility through operating the Anthropocene Campus, Workshop, Website, and Field Notes App, which emphasize the collaboration of art-science-technology. The Anthropocene Campus in Germany noted that the process of collaboration of art could open the Anthropocene discourse which has been discussed centering around science from plural and processual perspectives. The field campuses in Australia and the U.S. progressed in international diplomatic relations, surrounding energy and the environment and emphasized that it would be necessary to cooperate beyond national borders for sustainable Earth. *Life Forms* (2019) which examined the relationship between technology and life that came to the fore through the Anthropocene Campus activities allowed us to experience that the life that shares the technosphere, the global network environment is placed in a continuous relation generation and negotiation. The process of the *Anthropocene Curriculum* was archived in the *Anthropocene Curriculum* website, a kind of common space,

and visitors could explore the Website in an interconnective way through hashtags and hyperlinks. This thesis investigates how the *Anthropocene Curriculum* progressed in *Haus der Kulturen der Welt*, a cultural organization led by the government, forms a knowledge-sharing social network, recording the process of interdisciplinary discussions through art-science-technology collaboration and discusses the formation of a forum for public discussion on the global level to overcome the differences between countries and between regions through this.

This thesis examines that a global network that contemplates the techno-ecological crises is formed through the artist's work and a program implemented on the governmental dimension. *What is Missing?* summons the memory of vanishing species through sensual installations in the public and operates a digital memory-sharing platform about the extinction of species. *Anthropocene Curriculum* constructs the arena to discuss the Anthropocene through art-science-technology within energy consumption and international relations. Those two examples generate inclusive relations that embrace more-than-human and technology and form participatory public spheres, which contributes to shifting anthropocentric thoughts. This thesis seeks Post-Anthropocene alternatives focusing on techno-ecological relations and overlooks this as a comprehensive effort to build a generative archive towards life.

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