

VISUALIZING ATMOSPHERIC POLITICS

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The Earth's atmosphere is often depicted as a natural and scientific entity—although one that has increasingly undergone transformation owing to human activity—which can furthermore be studied objectively. By contrast, this essay examines practices that engage in the intertwined political and cultural production of both image-making and the atmosphere itself, in the process visualizing and producing what I call atmospheric politics.

Responding to the emergency of global overheating, practices that visualize atmospheric politics can bridge gaps between image and action in groundwork, and in various registers picture weather, climate and atmosphere. Practically speaking, works and approaches that visualize atmospheric politics critically interpret industrial capitalism's production of the atmosphere, modelling and enacting alternatives to the subjugating biopower of the "atmospheric state."¹ These practices construct new symbolizations, picture care, embody decoloniality, and contribute to climate organizing.

Visualization ranges from the translation of research outcomes into visual output and broadly encompasses experimental, hybrid, and cross-cutting cultural practices. To visualize atmospheric politics first requires critically framing visibility itself. In other words, ways of seeing and imaging are understood to be contingent and situated, as opposed to pregiven, neutral, or universal.

In 2008, the meteorologist John Thornes argued for the potential importance of visual culture for "cultural climatology,"² a scientific practice that "seeks to explore the dialectic between society and atmosphere."³ He asserted that images and visualization are necessary for social literacy and hold the capacity to stimulate conversation across the social and physical sciences. Furthermore, "cultural climatologists, like other scientists, need visual methodologies for both the critical construction and deconstruction of the images they wish to present and with which they are confronted."⁴

The visual culture theorist Nicholas Mirzoeff defines visibility as "the visualization of history,"⁵ a nineteenth-century vestige involving "classifying, separating, and aestheticizing,"⁶ which he describes as "both a medium for the transmission and dissemination of authority."⁷ To this, he proposes the need for forms of counter-visibility to confront visibility. To visualize atmospheric politics also requires grappling with questions Mirzoeff poses about the Anthropocene, which he argues cannot be seen in its totality owing to its scope and timescale exceeding a human life.

The communications scholar Shannon Mattern has also written on the recent upswell of interest in field guides “in a networked age.”⁸ Mattern, like Mirzoeff, warns the reader to be wary of the colonial vestiges of “looking, collecting and record keeping.”⁹ In this context, she traces the early history of atmospheric taxonomy and its visual repertoire from naturalist Jean-Baptiste Lamarck, who applied botanist Carl Linnaeus’s framework of biological taxonomy to the classification of clouds at the moment of industrial capitalism’s smokestack transformation of the European sky, to amateur meteorologist Luke Howard, who sketched and named the cloud forms still in use today. These forms include stratocumulus, which may disappear entirely from the sky if atmospheric carbon dioxide levels rise above 1,200 ppm.¹⁰

The art historian James Elkins additionally suggests that the work of visualizing requires engaging with the unrepresentable¹¹ and expanding the picturable. This requires acknowledging the limits of visualizing and the differences between disciplines.

Co-founders Kodwo Eshun and Anjalika Sagar of The Otolith Group, an artist collective best known for its research-intensive and evocative essay films, engaged with the problems of the unrepresentable and picturable when producing *The Radiant* (2012), a film about the Tohoku earthquake and subsequent Fukushima Daiichi nuclear plant meltdown. Speaking about the challenges of visibility they encountered in representing the disaster in the production of the film, they said:

[...] a lot of Fukushima looks quite banal and overgrown; it doesn’t look like a terrifying catastrophe has happened [...] That’s because radiation doesn’t have a visual presence, unlike an earthquake. [...] In a sense the visual is blocking a lot of the understanding.¹²

The kind of critical visual analysis articulated and enacted by Mirzoeff, Mattern, Elkins, and The Otolith Group resonates with and can also learn from other fields that grapple with the limits and problems of the picturable. These fields, such as epidemiology, the investigatory branch of medical science in which disease distribution is analyzed and responses are proposed, are necessarily and urgently invested in picturing the previously invisible and diffuse. For example, John Snow’s iconic bar maps of the 1854 Broad Street Pump cholera outbreak helped eventually overturn the miasma theory that “bad air” caused the disease, instead showing the correct attribution to contaminated water.¹³ While still tied to the territorializing and “mythic”¹⁴ power of maps within colonialism, imperialism, and capitalism, Snow’s cartography transformed the understanding of disease transmission; his cholera maps indeed remain groundbreaking examples of medical geography, epidemiological communication, and data visualization.¹⁵

Here is an image: A black and white photograph of a bearded, top-hatted man seated on a small cart pulled by a donkey (Figure 21.1). Across the side of the cart, facing the camera, is a long, hand-painted banner reading: “The Society for Better Living for Fresh Air ~ Green Grass.” The Pennsylvania site of the photograph is Webster, just across the river from Donora, an industry-dominated factory town where in 1948, sulfuric acid, sulfur dioxide, fluorine, and other emissions from the American Steel and Wire plant and the Donora Zinc Works, then the world’s largest zinc smelter, combined with a temperature inversion to produce a low-lying noxious smog that was the deadliest air pollution disaster in the history of the United States. It sickened 5,000 of 14,000 residents and killed twenty by suffocation and poisoning before the smog dissipated. The aftermath brought together residents of Donora and unincorporated Webster in a secret meeting, leading to the founding by Abe Celapino of the Webster Society for Better Living, one of the first grassroots antipollution organizations in the United States. The man on the cart is Stephen “Beanie” Huhra, an accountant in the Wire Department of US Steel in



Figure 21.1 Stephen “Beanie” Huhra and his donkey-drawn cart with the Banner for the Webster Society for Better Living, August 1951

Donora who often participated in local parades. Huhra was a “visible representative of the Society,”¹⁶ which was recognized in hindsight as in the “forefront of the movement to call attention to the hazards the air pollution was creating for the local environment.”¹⁷

This disaster led to the first noteworthy epidemiological investigation of an environmental health catastrophe in the United States.¹⁸ The disaster pitted the research and findings of Donora-born Mary Amdur, the “mother of air pollution toxicology,”¹⁹ who was tasked with studying the effects of the smog, against her research funder, the American Smelting and Refining Company, which hoped to show sulfuric acid and sulfur dioxide emissions were a minor contributor to the disaster. When her research undercut AS&R’s desired findings, the company retaliated to prevent her from reporting her research data—physically intimidating her at a conference, blocking the publication of her paper in *The Lancet*, and successfully ousting her from the Harvard School of Public Health in 1953. While her work was later used in the creation of air pollution standards, the paper was never published, in a skirmish that foreshadowed our present necropolitical struggles over atmospheric emissions, scientific findings, and public health.

Today, epidemiology informs the contemporary fields of human biometeorology and human bioclimatology, which study the effects of weather and climate on living organisms and human health, and, conversely, the “effects of human activities on the atmospheric environment.”²⁰ Under climate change, “epidemiology has met ecology.”²¹ Atmospheric politics are intertwined with the climate biopolitics of global human health, from expanding routes of infectious disease transmission to increased rates of heatstroke, asthma, depression, and skin cancer. As medicine is bound to the Hippocratic oath, in the context of atmospheric politics, it invokes the precautionary principle—to do no harm. In this context, the telegenic, anonymous photograph of Beanie Huhra constitutes an early counter-visual of grassroots public demand for health and justice against industrial capitalism’s airborne emissions.

One might also look to the work of radical geographer, William Bunge, such as the *Nuclear War Atlas* (1988). The *Atlas* is a counter-cartographic indictment of what the geographer Ian Shaw describes as the capacity of the “atmospheric state” to exert its biopower, especially on the bodies of children. The *Atlas* catalogs nuclearism’s annihilating capacities, from windborne radioactive fallout from nuclear testing on downwinders to ring maps of the geography of “New Chicago,” after its hypothetical transformation by a nuclear firestorm.

Before publishing the *Atlas*, Bunge linked his early work on quantitative spatial analysis and theory with anti-racist radical geography in the co-founding, with Gwendolyn Warren, of the Detroit Geographical Expedition and Institute (1968–72). One aspect of the DGEI’s geographic research and educational activism was the groundbreaking publication *Fitzgerald: Geography of A Revolution* (1971), which joined academic and “folk” geographers with “members of the African American community... to create ‘oughtness maps’—maps of how things are and maps of how things ought to be.”²²

The closing chapter of the *Nuclear War Atlas*, “The Future,” includes Ojibway interdisciplinary artist and activist Duke Redbird’s *Map 3.23 The native plan for Toronto*.²³ This “oughtness map” depicts a non-idealized, speculative and Indigenous-hybrid reterritorializing of Toronto. Redbird reshapes the city core through de-growth into city-village settlements where people can easily gather for assembly. He leaves the planetarium, science center, and freeways intact, moving the business center beyond the freeway and replacing the city core with a meeting ground for cultural and educational assembly, ringed by reforested, specialized zones for settlement, craft, farming, and fishing.

In the present, the twenty-first century offers an unprecedented deluge of data, imagery, and other materials expansively related to representing the atmosphere. In their capacity to lessen information asymmetry, projects that provide frameworks to reorient materials are particularly relevant. Combined with the capacity of the digital humanities to archive, analyze, visualize, and publish, this unevenly accessible mass of data holds latent opportunities for repurposing materials outside their original contexts for experimental historiographies of the atmosphere. In the remainder of this essay I’ll turn to several such contemporary projects.

Photogrammar (2014), for instance, by Laura Wexler, Lauren Tilton, Taylor Arnold, and the Yale Digital Humanities Lab Team, is a “web-based platform for organizing, searching, and visualizing”²⁴ the large photographic archives of the United States Farm Security Administration and Office of War Information (FSA-OWI). The singular collection holds iconic images by New Deal Resettlement Administration photographers like Dorothea Lange and Walker Evans, and its interrelated subjects include the Great Depression and the Dust Bowl’s drought conditions, windstorms, labor, and migrations. The 170,000 photographs in the archive, most of which are in the public domain, were taken between 1935 and 1944. A “digital, public humanities project,”²⁵ *Photogrammar’s* goal was to provide “a user-friendly platform for exploring the collection to a broader set of publics.”²⁶

Photogrammar employs photogrammetry, which uses and interprets photographs to survey and map the distance between places, to geographically orient the collection and expand its uses and meanings. *Photogrammar’s* interdisciplinary team used the FSA-OWI collection as a case study for how to integrate methodological research into a digital public project. To do this, they used computational methods to extract contextual metadata (dates, titles, etc.) from the digitized photo archive, and used photogrammetry to geolocate the collection’s photographic data. Their techniques included geocoding and mapping the photographs over a 1937 Vico Motor Oil road map, recreating historic cataloguing systems, and digitally re-stitching rolls of film. This allowed sequences to be put in shooting order, providing insight into the travel paths of individual photographers. They digitally reconstructed the original FSA cataloging system, producing new

searchability and permitting quick visualizations and arrays, and reconstructed strips of film exposing more latent metadata. This helped repair misattributed images, reattach names and meanings to subjects, and support better understanding of photographers' editing and printing choices. *Photogrammar's* uses can now access and visualize aspects of the archive through search by classification tag, lot number, photographer, location or keyword, and by exploration of the project's experimental viewing tools.

While *Photogrammar* wasn't developed with the aim of excavating the atmosphere's political ecology, its cross-cutting work of expanding public access, searchability, and visualization makes the Dust Bowl's political, social, and environmental factors more accessible. The project enhances public use and close reading, providing a platform which sets up the possibility to reorient the collection's materials to our present climatic situation, whether through large sets of photographs or single images, like social realist Ben Shahn's *House stained by coal dust, Pursglove Mine, Scotts Run, West Virginia, 1935* (Figure 21.2).

Photogrammar's metadata work, photogrammetry, and experimental tools support and deepen public access and usability and create new photographic adjacencies and relationships across a large digital archive. It also reconnects the collection to the petroleum-based automobility that underlay its production and our present atmosphere, further creating opportunities for experimental historiography.

The potential of visualizing atmospheric politics to stimulate conversation, assert counter-visibility, and expand the picturable, spans a diverse field of artistic projects and interdisciplinary practices. From here on, I focus on three: desert ArtLAB (2009), The Natural History Museum (2014), and Data Refuge (2016). These efforts, in various ways, operate decolonially, producing ethical paths toward a survivable present and future; work collaboratively to facilitate, educate, and agitate for science and climate justice; and preserve and reorient at-risk federal



Figure 21.2 Ben Shahn, house stained by coal dust, Pursglove Mine, Scotts Run, West Virginia, 1935

environmental and climate science research records. These projects could be argued to operate in what Thornes defines as the space of cultural climatology, and across their diverse intersections with representation, to critically expand atmospheric politics.

Desert ArtLAB is a project by April Bojorquez and Matthew Garcia for living with desertification within “arid land ecologies.”²⁷ The multi-site project involves cultural and environmental restoration in Colorado and Arizona, experimentally practicing continuity and resilience based in indigenous dryland cultural traditions and environmental remediation. In the context of current and future anthropogenic desertification, Bojorquez and Garcia work to reorient desertification not as a loss, dystopia, or a wasteland. The project’s aims include preparation for future generations to live and be culturally emplaced in a hotter, drier world. Their project foregrounds learning from Indigenous traditional cultures; growing, invoking, and teaching Indigenous food practices, and employing their *Mobile ECO-STUDIO* (2013) as a “portable native ecology site”²⁸ for facilitating participatory workshops teaching Sonoran Desert food traditions.

Desert ArtLAB’s current primary research site is a residential lot in Pueblo, Colorado, one of a series of project sites purchased in 2015. The site is near the Colorado Smelter, which extracted silver and lead and closed in the early twentieth century. According to Garcia, “the EPA has designated an area of the city that is next to the recently designated EPA Superfund site a ‘study area’”²⁹ for contamination remediation, but the soil has not been tested yet for arsenic or lead. Work at the prototype site, titled *Eco Installation/Field Site Phase One* (2015), has involved reforestation with the planting of cholla cacti in an orthogonal design. Cholla was chosen for arid dryland afforestation as it can survive without irrigation and can be a food and fiber source or building material (Figure 21.3).

Eco Installation/Field Site Phase One is a small-scale experiment toward a just transition, with the capacity to model and render climate justice at the scale of the family and neighborhood. It



Figure 21.3 ArtLAB/Garcia, aerial images of land-use change at Eco Installation/Field Site Phase One, 2015–2018

posits a speculative model wherein residents of an existing community likely subjected to soil contamination from elevated arsenic and lead levels might re-inhabit a remediated urban dryland from the social-ecological position of Indigenous dryland traditions. Garcia foregrounds the intergenerational duration of work and education required to fully develop the project, which may only begin to be established in the co-director's lifetimes. This owes to the unknown timeline for soil testing, possible remediation, and for the cacti to grow to full size. He also recognizes limits to the adaptive capacity of the project, and the risk that global warming may make the land uninhabitable for cacti or human culture over that duration.

Bojorquez and Garcia's multi-site process has also involved the dispersal of native seed-bombs onto empty lots in Phoenix, Arizona, "where vacant lots comprise forty percent of the urban land,"³⁰ an approach that points informally towards the city-scale Indigenous reforestation proposed in Duke Redbird's plan for Toronto.

As a research station, *Eco Installation/Field Site Phase One's* outcomes are open, and counter-visibility appears in seeing others within the project's social and public engagement (ground-breaking, planting, prayer ceremony, group portraiture), in documentation of its processes over time, such as proposal and research materials, aerial Google imagery screenshots, and digital photographs of the participatory cacti planting process, and in mimetic museological installations incorporating collection and artifact display.

These approaches and media broadly form the visual field of atmospheric politics in desert ArtLAB's response to the terrestrial impacts of atmospheric heating and its relation to increasing desertification; undertaking various reterritorializations using a methodology that speculates and applies decolonial practice for sustainable habitation on degraded land, with a commitment to an intergenerational timescale.

The problems of the territorialization, representation, and symbolization of the sky and atmosphere are inseparable from visualization's power, from cloud classification in the early eighteenth century to the activities instigated by The Natural History Museum (NHM), a project of the Not An Alternative collective, which proposes that we perpetually "inquire into what we see, how we see, and what remains excluded from our seeing."³¹

Not An Alternative is an interdisciplinary social justice art collective and nonprofit organization that "works at the intersection of art, activism and pedagogy"³² with a stated mission "to affect popular understandings of events, symbols, and history... (in) work that questions and leverage[s] the tools of advertising, architecture, exhibit design, branding, and public relations."³³ It was co-founded by Beka Economopoulos, an artist who was formerly the director of online organizing at Greenpeace and an organizer for Occupy Sandy, and Jason Jones, an art and activist organizer, curator, and media producer.

The Natural History Museum, a large-scale initiative begun by Not An Alternative in 2014, entails programs that frequently appear "within established art, science and natural history museums"³⁴ and draw critically on methods and critiques of anthropological collecting, display, representation, and interpretation—e.g., foregrounding, teaching, and complicating these methods, taking lessons from institutional critique, socially engaged and decolonial art practice, and tactics from the media strategy work of environmental NGOs.

The NHM's work often involves collaborations between Indigenous activists, environmental justice organizers, and scientists. These include an ongoing alliance for exhibitions and events with The House of Tears Carvers of the Lummi Nation, an Indigenous Washington Coast Salish group that creates, travels to, and ceremonially dedicates themed totem poles in communities "threatened or impacted by fossil fuel projects."³⁵

For its 2016 project, *Mining The HMNS* (2016), which "[interrogated] the symbiotic relationship between the Houston Museum of Natural Sciences and its corporate sponsors,"³⁶ the

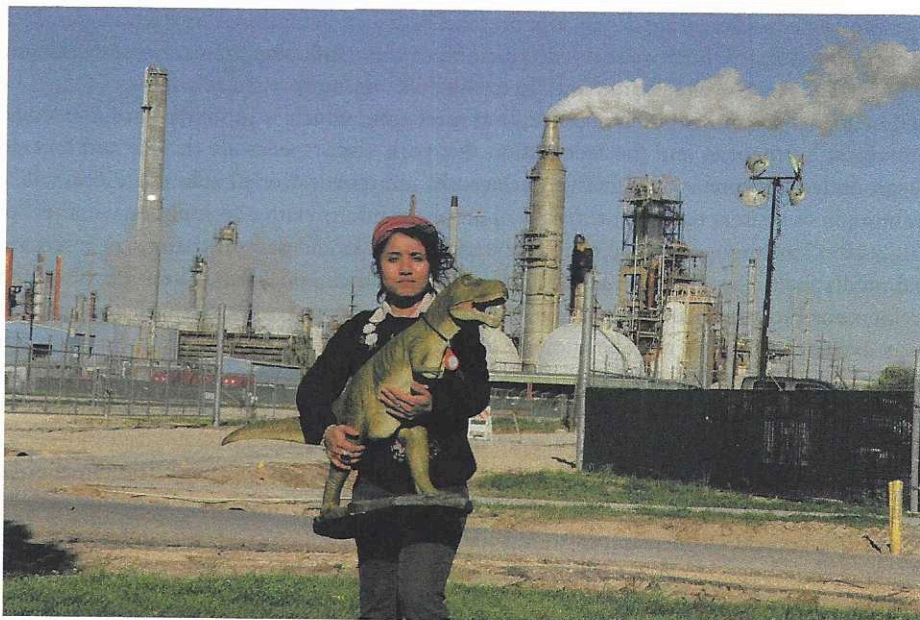


Figure 21.4 Not An Alternative/The Natural History Museum, photo from *Mining the HMNS: An Investigation* by The Natural History Museum exhibition at Project Row Houses, Houston, TX, 2016

NHM collaborated with Texas Environmental Justice Advocacy Services (t.e.j.a.s.). *Mining The HMNS*'s program included toxic tours of East Houston's petrochemical plants and refineries, air quality monitoring with scientists from Texas State University, and the production of a hologram "mini-diorama" video in which members of t.e.j.a.s., green-screened into a diorama of refineries bordering the fence-line neighborhood of Manchester at night, present a toxic tour of the Houston Ship Channel. The NHM also facilitates citizen-science workshops like Air Quality Summer Camp (2014) to demystify the atmosphere. During the camp, "explorers studied the Earth's atmosphere through sampling air quality [and] climatologists trained campers on the historical methods of studying air quality (Figure 21.4)."³⁷

The NHM frequently engages the methods of environmental interpretation in a wide range of what the US National Park Service (NPS) would describe as personal services and interpretive visual media, including a "traveling pop-up museum that offers exhibitions, expeditions, educational workshops, and public programming."³⁸ Interpretation offers techniques and approaches for counter-visualizing solidarity, reframing and re-siting debate around climate justice using interpretive modes including tours, exhibitions, signage, and hands-on encounters with objects and other resources, which the NHM combines with approaches to process, representation, picturing, and distribution from fine arts, activism, and media strategy to support "reframing the past to save the future."³⁹

The field of "interpretation" utilized by the NHM is based on principles developed in the 1950s by Freeman Tilden for NPS rangers and other interpreters to meaningfully connect visitors to park resources. He defined interpretation as: "An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information."⁴⁰ He also developed a set of principles, including that "the chief aim of interpretation is not instruction but provocation."⁴¹ These principles have been further developed by the NHM to foreground

the promotion of audience agency to support intellectual and emotional “revelation, perception, insight or discovery”⁴²—how we see— and to embrace the conflicting, traumatic, and ambiguous meanings of a resource which are typically excluded from interpretive accounts.

These principles inform contemporary interpretation, which is grounded in knowledge of communication theories and the recognition that park visitor needs are diverse and divergent. Well-grounded interpretation cohesively, relevantly, and provocatively explores an idea, which is then brought to visitors using contextually appropriate interpretative techniques, whether “personal services” including informal encounters, guided walks and demonstrations, or interpretive visual media including exhibits, dioramas, guides, brochures, and labels. The NPS Interpretive Development Program’s curriculum warns that interpretation that fetishizes method or information over interpretation can alienate, and that “without understanding the audience an interpreter may provide opportunities for the audience to care less ... something no interpreter can afford to do.”⁴³ Within the NHM’s mission and projects, tactics from the field of interpretation and its contextual, situated, and audience-aware approaches confront visibility through the collective’s use of “sound interpretation” methods to support pro-science and decolonial climate activism, promote audience agency, and encourage engagement with complexity and care.

Beyond approaches from interpretation, in response to the “events, people, and possibilities”⁴⁴ capitalist enterprises exclude, the NHM also uses telegenic divestment activism to remove fossil fuel funders from science and natural history museum boards. Their 2014 action to remove oil refinery heir and anti-climate-science funder David Koch from the board of the American Museum of Natural History took the form of an open letter signed by notable climate scientists, which circulated in international news media. Koch stepped down from the board in 2016, of which Economopoulos said in a statement to *The Guardian* (UK) that “regardless of the reason for his decision, it’s a step in the right direction.”⁴⁵ This approach follows in the mediagenic footsteps of other artist-activist mobilizations against fossil fuel museum funding, such as Liberate Tate (2010), which existed until 2016, when British Petroleum ended its sponsorship of the Tate group of museums.

Viewed together, the NHM’s projects break down historic modes of visibility in pursuit of a survivable atmosphere. In collaboration with community organizations and institutions, its projects perform counter-visibility, foregrounding the need for decolonial representations, enacting cultural climatology, and creating new symbolizations in specific political conditions in support of science. The diverse aesthetic tactics they use educate, reorient visibility for audiences and connect visibility to action, strengthen solidarity, and, in doing so, expand agency.

Other projects, like Data Refuge (2016), reorient data and visual materials in acts and processes of preservation for continuity of access to public records under conditions of political pressure. Data Refuge was co-founded by Bethany Wiggin and is headed by the Penn Program in Environmental Humanities and the Penn Libraries. The project is a “community-driven, collaborative project to preserve public climate and environmental data”⁴⁶ subject to politically motivated deletion after the 2016 presidential election of Donald Trump, which is also intended to “draw attention to how climate denial endangers federal environmental data.”⁴⁷

Over late 2016 and 2017, thousands of volunteers participated in “rapid-response data preservation,”⁴⁸ organized by Data Refuge under the project title, *Data Rescue*. This included events at libraries, involving scientists, archivists, public advocates, and organizations like the Environmental Data Government Initiative. Their work involved participatory archiving of federal records, including data that was “difficult or impossible to harvest through web crawlers,” and the creation of distributed trustworthy copies. The records they documented, organized, and backed up, included 395 datasets from 33 agencies, including NASA, NOAA and the Laboratory for Atmospheric and Space Physics, which are accessible in Data Refuge’s data catalog. The

records, which include satellite imagery, PDFs, and stories, are mirrored and stored by the project's partners, including the Internet Archive's End of Term Web Archive (2008), which "captures and saves U.S. Government websites at the end of presidential administrations"⁴⁹ and Climate Mirror (2016), a volunteer, distributed effort "to mirror and back up U.S. Federal Climate Data."⁵⁰

This reorientation shifted the shape of the datasets, which are now fragmentary or partial records separated from their original agency contexts. This loss of context created potential problems with usability and legibility, and the need for further decoding of (poor) images and data, depending on the material. At the same time, the cumulative archiving acts that formed the participatory rescue process created a new shape and context, producing new adjacencies, readings and meanings of the data against its political context, providing new frameworks for visual translation of the research outcomes, whether of a single image (for example, *uavmethane20160328.jpg?itok=_ZyAKrB4*, tagged "image of drone flying over field") or full datasets.

Along with the creation of institutional alliances and partnerships formed over the course of the project, Data Refuge distributed its own image through news media, as in Sam Hodgson's hackathon photographs of the New York University *Data Rescue* event for Amy Harmon's *New York Times* article "Activists Rush to Save Government Science Data—If They Can Find It."⁵¹

To continue their work after the response process ended, Data Refuge introduced *Data Stories* (2018), a participatory project to "explore some of the many ways climate and environmental data live in the world."⁵² Akin to Photogrammar's reframing of the FSA-OWI collection and its public-facing platform and tools for visual interpretation, alongside the participatory archiving and data preservation of Data Refuge, *Data Stories* uses experimental multimedia and narrative forms to facilitate, "the flow of scientific facts and data to multiple publics."⁵³

As the political control of climate science and environmental data and imagery shapes the atmosphere, projects like Data Refuge are particularly timely, as they engage in the intertwined political and cultural processes of atmospheric representation, preventing the loss of the picturable from mirroring datasets to collaborative hackathons and participatory media storytelling.

In the context of the current climate emergency, atmospheric politics intersect with visibility as representation, symbolization, and agitation, in their respective capacities to envision, attribute meaning, and act, in conversation with responses to historical, ongoing atmospheric crises from air pollution to nuclearism. To visualize atmospheric politics requires committed attention to the problems of visualization, from its colonial origins to the contours of information asymmetry and bias shaping contemporary knowledge and image production.

While art, visual culture, and the digital humanities are inextricable from the image politics framing their production, distribution, and reception, projects like desert ArtLAB's *Eco Installation/Field Site Phase One*, the Natural History Museum, and Data Refuge contribute grounded, situated responses to the worsening effects of global warming and the destructive policies of the violently climate-denialist triumphalism of the Trump Administration. Beyond merely valorizing the depiction of activism, they imagine and assert counter-visual, decolonial models of habitation, reduce the distance between picturing and experience, use cross-cutting approaches to perform cultural climatology, assert public access in response to the repression of climate science and environmental research, support social movements, and act for climate justice.

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