

Robert Smithson's *Spiral Jetty*. Submerged for two decades after its creation, the Great Salt Lake where it is situated is now drying up, and this monumental art is slowly desiccating in the increasing salinity which is definitely caused by climate change. This must be one of the only Land Art works in the world that is actually responding actively to climate change. White says that 'ironically, the preservation of *Spiral Jetty* has been under a new threat of drought'. The inaugural director of the Holt-Smithson Foundation, Lisa Le Feuvre, formerly head of the Henry Moore Institute, says: 'An artwork is always going to be impacted by everything around it. When it is an earthwork located in the landscape rather than a museum, this includes the bare facts of climate change. For Smithson the processes of entropy were of great interest. *Spiral Jetty* shifts and changes all the time, changing by the minute, by the year, by the decade and by the century. It reminds us of our short lives, our humanness and our relationship with the planet.'

Little did I know in 1994, when I lay on my back with artist James Turrell looking up in the centre of the Roden Crater, that, after 40 years of building work, the vast Land Art work and labyrinthine tunnels would still not be open to the public. The artist has spent \$15m on it since he saw the crater from his light aircraft and purchased it in 1977. It is even uncertain that the Skystone Foundation will open the crater to the public in Turrell's lifetime. It is the largest and most ambitious public artwork and, like *Spiral Jetty* and the *Niddrie Woman*, it will certainly remain after humans have gone.

One of the central aspects of long-term art projects is the element of the 'contract' or 'legacy' that enables the artwork to continue beyond the artist's lifetime. Bebe Williams's early 1980s conceptual project *Instructions for Meeting Time Travellers* relies on the passing on through the generations of a document which cites a meeting place that you may know to exist in the future. Having made the arrangements, you then go to the designated spot, and if nothing goes wrong you will meet a visitor from the future: 'You need to find a place you firmly believe will still exist in the time period of your Traveller because that's going to be your meeting place,' says Williams. 'It could be a semi-famous structure in your community such as a monument anyone hardly notices ... Just be sure you don't choose a heavily travelled area where people that don't understand what the two of you are doing take notice. What you are attempting is a secret private matter. Pick a place that is completely vacant at night if you prefer. Think about it seriously and you'll find the perfect place.' I do not know if anyone has ever tried this.

Intentional intergenerational legacy is also the basis for Erich Berger and Mari Keto's *Inheritance* and *Open Care* projects. In a process which Berger describes as 'radical witnessing', highly radioactive material is made into jewellery to be passed down through families. Berger describes these artworks as a set of artefacts which propose a social thought experiment: 'What if nuclear waste were a very personal responsibility and thus part of our everyday life and our cities? It is an imaginary system for distributed nuclear waste storage which implicates us intimately in a much longer swathe of the future than most of us can imagine easily.' Like Latham, Berger sees the answer to the way we see the future as a reversal of

the process of scaling down time to our expectations, to embrace the vastness of the future. The work was triggered by a visit to the Onkalo Nuclear Waste facility in Finland, which inspired the documentary *Into Eternity*. One of the issues dealt with in the film is the issue of 'marking' the facility as unsafe for an era when there may no longer be humans living on this planet, at least, as is seemingly inevitable over the coming millennia even if we avert climate change. This was also addressed by the late James Acord, the 'Nuclear Artist', in his attempt to build a monument using used fuel rods on contaminated ground in Hanford.

The IPCC report provides a viable roadmap to keep global warming down to at least 2°C, if not 1.5°C, and scientists have made remarkable progress in pointing out what needs to be done. But, as Daniel Aldana states in an article in *The Nation*: 'We're only doomed if we change *nothing*. The IPCC report makes it clear that if we make the political choice of bankrupting the fossil-fuel industry and sharing the burden of transition fairly, most humans can live in a world better than the one we have now.'

Enter the newest climate-movement kid on the block, Extinction Rebellion, who have pledged to undertake immediate non-violent action against governments and the fossil-fuel industry. They made the headlines by occupying Greenpeace headquarters and issuing statements demanding that Greenpeace 'up their game'. The interesting thing about Extinction Rebellion is that it is mainly led by disaffected scientists and is a data-driven rebellion based on established principles of non-violent direct action. 'Children alive today in the UK will face unimaginable horrors as a result of floods, wildfires, extreme weather, crop failures and the inevitable breakdown of society when the pressures are so great,' says molecular physicist Gail Bradbrook, 'Our experience is that, when the truth is told about climate change, it's very hard for people to hear the latest data and the scientists who are breaking rank to speak out.'

Another voice behind Extinction Rebellion is academic and activist Roger Hallam. 'We will go to London and block transport and government infrastructure,' he says (Artnotes p18). 'We will be arrested. Once released we will do it again.' Critics say that they don't have the intensive training Greenpeace activists undergo, and that after they are arrested again and again they will be infiltrated, weakened and consigned to the historical wasteland of Occupy after President Trump. Maybe, but as they have said, it becomes a crime not to act: 'After years of denial we finally have to accept the terrible truth – those in authority are going to kill us – the infliction of unimaginable suffering on billions of innocent people. This is what is planned – openly and wilfully. There is no greater crime. So the time for facts and figures is over – the speculations, the distractions – the talks that lead to more talks. We are adults and no longer children.' I think Beuys and Latham would have agreed. ■

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