

Stef Craps

Remembering Earth: Countering Planetary Amnesia through the Creative Arts

1 Introduction

This chapter explores the problem of society's environmental memory loss and the potential for literary and other artistic works to counteract it.¹ The psychologist Peter Kahn has coined the term “environmental generational amnesia” to refer to the idea that each generation's perception of what is “normal” in nature is shaped by their own experience rather than an objective standard. As a result, Kahn notes, we forget what we have lost and do not realize the full extent of environmental degradation that has occurred over time. This phenomenon is closely related to the notion of “shifting baseline syndrome,” introduced by the marine biologist Daniel Pauly, which describes how people's baseline expectations of the state of the environment are constantly being reset to a lower level as they are born into a world with fewer resources and a more degraded environment than the generation before. Drawing on the work of Ann Rigney and the political theorist Mihaela Mihai, I argue that creative works can play a vital role in reversing these trends and curing our planetary amnesia.

2 Environmental generational amnesia

Each generation is handed a world shaped by their forebears, but seemingly forgets that fact. This kind of generational amnesia was observed in the mid-1990s, independently of one another, by Pauly and Kahn. In a short article published in 1995, the former proposed the term “shifting baseline syndrome” to describe the invisible long-term decline in fish stocks (Pauly 1995). As a fisheries scientist, Pauly noticed that, despite evidence of a sustained reduction in the numbers of certain fish populations, each new generation of scientists appeared to be using the lower levels of abundance and diversity they studied as the new standard. According to Pauly, fisheries scientists do not tend to pay any serious attention to accounts by previous generations that reported seeing marine life in significantly different conditions. As a result of this blind spot, each new generation accepts

1 This chapter is a heavily condensed and revised version of Craps 2024.

the diminished world it inherits as normal. Pauly discussed shifting baseline syndrome as an effect afflicting researchers studying fish, but the phenomenon has since been observed in many areas of society beyond the fisheries community.

While shifting baseline syndrome is a concept developed and used in conservation biology, it has an important psychological dimension, which is the focus of Kahn's research. Around the same time as Pauly, Kahn described a similar effect in a very different context. In a psychological study conducted together with his colleague Batya Friedman, he had interviewed inner-city African American children in Houston, Texas – one of the most heavily polluted cities in the US – about their environmental views (Kahn and Friedman 1995). To their surprise, they found that while two thirds of the children understood ideas of air and water pollution in general, only one third believed their own city to be affected. “How could this be?” they wondered. “How could children who know about pollution in general, and live in a polluted city, be unaware of their own city’s pollution?” (Kahn and Friedman 1995, 1414). The answer they came up with was that

to understand the idea of pollution one needs to compare existing polluted states to those that are less polluted. In other words, if one's only experience is with a certain amount of pollution, then that amount becomes not pollution, but the norm against which more polluted states are measured. (Kahn and Friedman 1995, 1414)

Kahn and Friedman went on to suggest that the psychological phenomenon they had observed in these Houston children was not unusual: it could occur whenever individuals lack an experiential baseline by which to judge the health or integrity of nature. Indeed, they ventured, it affects us all from generation to generation (Kahn and Friedman 1995, 1414–1415).

Kahn elaborates on these ideas in a series of later publications. Among other things, he points out that there are both upsides and downsides to environmental generational amnesia. The positive aspect is that “each generation starts afresh, unencumbered mentally by the environmental mistakes and misdeeds of previous generations” (Kahn 2007, 204). The drawback, though, is enormous as we fail to fully comprehend that the nature we experienced during childhood is not the norm but already degraded: “Thus we’re constructing our environmental ethic, and structuring our relationship with nature, based on incomplete and partly inaccurate perceptions and understandings” (Kahn 2007, 204). As a result, the sense of urgency required to tackle major environmental issues is diminished. In an article co-authored with Thea Weiss, Kahn identifies environmental generational amnesia as “one of the most pressing psychological problems of our lifetime,” whose “insidiousness” makes it particularly challenging to address (Kahn and Weiss 2017, 20).

While he can see “no easy answer” to the question of how to solve the problem of environmental generational amnesia, Kahn does offer some suggestions, which revolve around childhood, as that is where it has its genesis (2002, 110). He recommends “engag[ing] in dialogue with children about what has been lost” and “us[ing] such dialogue to help shape the future” (2002, 111). Such dialogues “provide a means for children to gain information (otherwise unavailable in a direct experiential way) from which they can construct more veridical understandings of the natural world” (2002, 111). Other solutions he proposes besides intergenerational communication include teachers “us[ing] historical diaries and historical novels to convey a sense of the landscape of years past” and setting writing assignments asking students to compare the landscapes described in these texts with their contemporary environments. Moreover, Khan recommends “help[ing] children experience more pristine nature” that can “provide the baseline of ecological health from which children (and societies at large) can construct notions of ecological disease” (2002, 112). However, the tricky question of just how far back one is supposed to go – how “pristine” a state of nature one should aim for – remains unaddressed, as does the equally thorny issue of whether a yearning for a comparatively “unspoiled” past could not be politically suspect or lead to a sense of despair, given the practical impossibility of returning to an assumed pre-industrial Eden.

3 The agency of the aesthetic

But for a passing reference to historical novels (by which Kahn seems to mean novels both from and set in an earlier era), the role the creative arts can play in countering environmental generational amnesia appears to be of little interest to both Khan and Pauly. I will draw on recent research by Rigney and Mihai to argue that literature and the other arts do in fact have a major contribution to make to the project of unforgetting lost environmental knowledge, which not only has a cognitive dimension but is also affective and embodied. In an essay titled “Remaking Memory and the Agency of the Aesthetic,” Rigney theorizes the role of artworks in bringing about mnemonic change. In order to find out how histories can change from “inert” or “disabled” to active, from overlooked to not forgotten, she focuses on the ways in which cultural forms contribute to generating memorability (Rigney 2021b, 12). She posits that the creative arts can be seen as “catalysts in creating new memories, supplementing what has been documented with imaginative power and creatively using cultural forms to generate vibrant (if not always literally true) stories that may then be picked up and re-

worked in other disciplines” (2021b, 12). Rigney insists on the importance of studying what happens in “the intimacy of reading and viewing,” which, she maintains, is as crucial as “larger-scale social and cultural developments” (2021b, 12). Taking her cue from Rita Felski, she argues that the artful deployment of media can help create new sites of memorability by enchanting the reader or viewer: “the role of the arts in the remaking of memory [. . .] derives from their power to enchant; specifically, to capture our attention through mastery of a given medium” (2021b, 15). The use of complex forms that disrupt habits of memory can provide an opportunity for unfamiliar experiences to register as memorable: “Remaking collective memory begins with the disruption of old habits in the micropolitics of reading, viewing and reacting, with repeated small movements gradually acquiring larger-scale consequences” (2021b, 18).

Rigney’s emphasis on the enchantment of artworks that seduces people into stepping beyond the comfort of habitual patterns of perception as a starting point for transformations in collective memory resonates strongly with the conceptual apparatus Mihai employs in her book *Political Memory and the Aesthetics of Care: The Art of Complicity and Resistance* (2022) to account for the ways in which certain artworks can open up a space for remembering and imagining differently. Mihai contends that literature, cinema, and other artforms can “*seductively sabotage* our attachments to dominant – comfortable and reductive – narratives about the past” (2022, 9). Thanks to their capacity to provide a powerful prosthetic experience and to pleasurably sabotage reductive discourses, certain artworks have the potential to create “‘epistemic friction’ between shared, entrenched, exclusionary mnemonic habits, on the one hand, and alternative visions of historical temporality, on the other” (2022, 9). Mihai reads these artists’ work of seductive sabotage as “a work of *mnemonic care* for the health of the hermeneutical space of memory – one that is delivered aesthetically” (2022, 9). She refers to the artists in question as “caring refuseniks,” that is, dissenting memory agents who reject reductive narratives and who nurture a plural space of memory-making (2022, 62).

The case studies Rigney and Mihai consider in their respective publications have little to do with the phenomenon that concerns us here: the former investigates the (un)forgetting of colonial soldiers in European armies during the First World War; the latter (challenges to) the double erasure of the realities of pervasive complicity and impure resistance in the aftermath of political violence in France, Romania, and South Africa. Even so, the theoretical frameworks they advance can also illuminate other cases, including, it seems to me, the problem of environmental generational amnesia. Like the artworks Rigney and Mihai look at, artistic engagements with this intractable psychological phenomenon such as Robert Macfarlane and Jackie Morris’s illustrated poetry collections *The Lost Words: A Spell Book* (2017) and *The Lost Spells* (2020) and Maya Lin’s ongoing

multi-platform memorial project *What Is Missing?* (2010–) can be seen to perform vital mnemonic care-work, “the work of caring refusal” (Mihai 2022, 238), in identifying and rejecting shifting baselines of ecological health and recovering forgotten (or about to be forgotten) cognitive, affective, and sensory knowledge of past environmental conditions.² By engaging the intellect, the emotions, and the body, they subvert the public’s investment in its own ignorance about the true state of the world, destabilize hegemonic memory regimes, and hold out hopes for a liveable future.

The Lost Words and its sequel *The Lost Spells* came about as an attempt to restore nature words to the vocabulary of British children after the *Oxford Junior Dictionary* decided to drop a number of such words from its pages, in a clear example of shifting baseline syndrome in action. Macfarlane and Morris responded by evoking the wonders of nature through enchanting verse and beautiful illustrations that together seek to conjure lost, or nearly lost, words and species back into our everyday lives. By insisting on the importance of naming and knowing nature, both books appeal to the reader to engage more fully with their environment. They allow children and adults alike to see the world anew and remind them of what they lose when they let it slip away. Selling hundreds of thousands of copies worldwide, *The Lost Words* and *The Lost Spells* have effectively begun a grassroots movement to re-enchant the world and re-wild the lives of both children and adults. An eloquent protest at the loss of the natural world around us, they have managed to make the very words that were not being used enough anymore to merit inclusion in a children’s dictionary central to the cultural conversation once again. In a powerful demonstration of the role of the creative arts in effecting mnemonic change – or rather, counteracting it – through enchantment, the books’ runaway success has helped shift the baseline for what is considered normal in nature across the UK and far beyond back upwards, if only ever so slightly.

What Is Missing? makes a no less determined attempt in this direction. Its creator is best known for designing Washington, DC’s Vietnam Veterans Memorial, which honours all members of the US armed forces who died as a result of their service in the Vietnam War. More recently, though, Lin has turned her attention to more-than-human losses. In 2010 she launched a website called *What Is Missing?*, which serves as a global memorial to the planet. Its home page features a map covered in colourful dots, many of which represent endangered or extinct species. Clicking on these dots leads the visitor to images or videos of, and stories

² For a more in-depth analysis of these and other works as creative responses to our amnesiac condition, see Craps 2024.

about, those species. There is also an interactive page allowing people to add their own memories to the map, or stories they were told by their parents or grandparents about *their* memories of the way it used to be: something they have personally witnessed diminish or disappear from the natural world. The project's goal, which is made explicit on the "about" page, is to create "a collective memory of the planet" that can help wake people up to environmental generational amnesia (Lin 2010). Engaging with Lin's interactive archive documenting extinct and endangered life forms and ruined environments is a powerful experience for visitors. However, *What Is Missing?* seeks not so much to overwhelm the visitor with grief for what has been lost as to spur the transition to a more sustainable world by offering them "steps each one of us can take in our own lives to help make a difference" (Lin 2010). While grief is an unavoidable part of Lin's memorial project, so too are hope, advocacy, and action. Beyond lamenting environmental destruction, *What Is Missing?* includes conservation and restoration success stories as well as a comprehensive set of solutions, a "Greenprint" showing how we could yet forge a different path and envisage a viable alternative future.

4 Conclusion

To avoid sleepwalking into environmental collapse, we have to confront the problem of environmental generational amnesia, which can be seen to sustain the Anthropocene. It is vital that society at large wake up to the ramifications of our impaired vision. Zoomed in too tightly to see things for what they really are, we need to ensure that memories of past environmental conditions are kept alive in the social fabric, while remaining vigilant not to succumb to a politically dubious and debilitating nostalgia. Acknowledgement of nature's past abundance and diversity has to go beyond mere cognition and into the realms of affect and embodied experience for it to be effective. This is where literature and art come in: they can make present and felt what is absent, with stories, images, and sounds that are corporally sensed and that openly engage emotions. Works such as Macfarlane and Morris's books and Lin's memorial project can be interpreted as instances of environmental mnemonic care-work that enchant the public, seducing it away from its habitual ways of seeing, thinking, and feeling to remember and imagine differently. Through their aesthetic agency, they help shatter our environmental generational amnesia with a view to halting the creeping destruction of the natural environment and safeguarding the habitability of the planet for future generations.

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