Words of Weather: A Glossary ed. by Jussi Parikka and Daphne Dragona (review)

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and others, Spaceship Earth, which features as a particular trope in *Climatic Media*, too. But also, beyond these familiar themes, Furuhata rolls out a further interesting cascade of case studies: Metabolist architecture and the Tange Lab are discussed both as an example of post–World War II architectural ideas that connect biology and technology, computer simulations, as well as a material acceleration reliant on plastics; tear gas is approached as one example of spatial control and thus also part of the genealogy of smart cities (monitoring and control); imaginaries of control are related to a variety of techniques and discourses concerning weather forecasting as exemplified by drawing material from the Japanese Meteorological Agency to different technological and architectural plans of the period. It is the bureaucracy of weather technologies and sciences that becomes one of the attractive grey features of the past 100 years of geoengineering too.

Furuhata's book brings out well the range of techniques and their institutional affiliations to ground the epistemic underpinning of atmospheric control and elemental media. Computer simulations, meteorological knowledge, but also the sort of climactic and communication experiments as staged for example at Expo '67 in Montreal and Expo '70 in Osaka play here a role. Here the example of artificial fog by Nakaya Fujiko becomes one that also ties, again, the two sides of the Pacific together when it comes to art and technology experiments. As Furuhata narrates, "The idea to envelop the exterior of the geodesic dome with artificial fog emerged at the early planning state of the Pepsi Pavilion by E.A.T., a group to which Nakaya had belonged since her participation in the '9 Evenings: Theatre and Engineering' event in 1966." Such contexts are also elaborated in another recent book on the same period, and some overlapping concerns too, namely John Beck and Ryan Bishop's *Technocrats of the Imagination,* which features in more detail some of the U.S. contexts of such art and technology "labs." It is across this Cold War world—a planetary experiment from military to weather and climate knowledge—that offers the context through which contemporary forms of control—or attempts and projects—become visible also in relation to a political spectrum (nation states and beyond).

Similar perspectives to historicize are central to Furuhata, who nods both to cultural techniques research and to media archaeology. In this vein, she also reminds to "be mindful of the historicity of the analogy of ecology itself as we operationalize it in media studies," a concept that has persisted across different scales of reference, not least because of the legacy of "media ecology." Furuhata footnotes the more recent critical insights into the multiple ecologies of material mediation—such as Matthew Fuller's work and of course Félix Guattari—although the main body of the text sets out to critique the analogy of ecology after McLuhan, Postman, as well as for example the Chicago School of sociology and their "idea of 'human ecology' to analyze the impact of urban infrastructure such as transportation systems on the social, economic, and demographic transformations of urban neighborhoods in the 1910s and 1920s." As Furuhata points out, there are differing theoretical legacies of the term, where some of the more progressive affordances build up much more productive notions of interconnectedness that do not leave so-called human politics behind either. How would the ending of the chapter and the book look if it would have been driven explicitly by the more critical notions of (media) ecology developed for example on both sides of the Atlantic in the past two decades or so (the ones now in the footnotes)?

It is the intersection of histories of technology, environmental mediation, and their geopolitical stakes that also makes Furuhata's book so interesting. It taps into such a crucial topic of discussion that it is sure to be widely read and referenced in and outside media studies. The book also opens up further possibilities to investigate for example notions of multi-scalarity: Which scales are mixed up or projected and summoned in geoengineering? Which scales are at stake in the planetary experiments with multiple interconnected localities mediated by way of elemental materials? At what scales are our concepts operational, or, as or more importantly, policy decisions that impact planetary futures?

WORDS OF WEATHER: A GLOSSARY

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Fifty years ago, climate was a topic more generally discussed in schools under the rubric of physical geography. Along with data about the major agricultural and mineral assets, the prevailing winds, rainfall, and temperatures were also referred to as distinguishing qualities of a regional entity demarked in other ways in a class called political geography. Weather, on the other hand, was a topic of casual conversation that was thought to be sufficiently neutral and beyond human agency as to provide a suitable ground for anodyne reflection, complaint or expressions of hope as holidays approached. Beyond choosing what to wear, whether to take a mac, carry an umbrella, or go on a picnic was probably as far as the thinking about the weather went. Until recently, the science of weather and climate were mostly concerns for the military, farmers, market gardeners, maritime, and aviation professionals. Famously, in the late nineteenth century, Vice-Admiral Fitzroy, Captain of the HMS Beagle, established a science that we now call meteorology, specifically for the safety of seafarers. After a devastating loss of life in a storm, he designed a barometer that he made publicly

available at every port in Britain and devised a system of storm warning beacons to be hoisted for the safety of boats and ships. In the U.K. the Fitzroy barometers and storm warnings became an interface between science and seafarers that extended to a wider public and had a significant effect on the interaction between humans and the weather. The progressive percolation of the concern with weather as an individual experience that could be subject to scientific explanation and prediction seems to have tracked the changes in popular media form evolving from esoteric maps of fronts in newspapers to boisterous show biz with special effects. Consequently, we now find the weather as an entertainment everywhere and an academic subject in virtually all disciplines. Certainly, contemporarily social, economic, and political textbooks along with mainstream media see weather and climate as a legitimate product of human behavior. In less than 40 years it has moved from the margins to become an overriding part of the syllabus from kindergarten to postdoc.

Intended to accompany the exhibition *Weather Engines* (www.onassis.org/culture/publications/words-of-weather-a-glossary), *Words of Weather* is also positioned as a standalone document. It is a pocket-sized book containing a collection of essays that claims to make an intervention in this history of geography as it proposes that the way that we talk about the weather changes it. At first glance this may seem like another glass bead game or clever sophistry, but the contributions and the introduction present a convincing case that indeed how we collect weather data, how we share it, how we label it, and how we exchange ideas about experiences of weather do indeed impact on the phenomena. For example, by calling atmospherically distributed contamination "dispersal," we condone smokestacks that accumulate particles that do indeed change the weather. Jussi Parikka and Daphne Dragona have curated several short reflections on weather in what they have called a glossary. Each essay follows a single word in the title and elaborates on the thesis that Parikka and Dragona lay out clearly in the introduction. With some 25 contributors, described as "scholars and practitioners, including philosophers, media theorists, sociologists, art historians, artists and architects," the constituency ensures that there is a colorful range of topics and approaches. Wrangling these into something that holds together could have proved impossible for the editors, but although each essay addresses the weather as a semantic construction (more or less) from a different point of view there is a sense that whatever this group chose to talk about (after they stopped talking about the weather) they would understand each other. Clearly this is a consequence of the selection of authors who have a strong background in the humanities but is also a reflection of the clarity of intention of the book, the precision of the invitation and a general spirit of intellectual generosity that is characteristic of most entries.

The context of this collection is informed by the ubiquitous and somewhat familiar conversation about climate change and human action. However, it avoids the mea culpa bandwagon, and most essays take an oblique position in relation to the more common and overplayed discourses by making thoughtful contributions from another country, so to speak. While they start with weather, they are almost all as interesting for what they have to say about other things like semantics, translation, time, and history for example.

The book is neatly produced with care for resources and, despite its narrow margins and tight binding, wears well with frequent handling (my copy is now rather like a well-used street guide). In a clever indulgence there is a "free" animation for the playful as a blue cast rises incrementally on each page, so that by the end of the book the water level has risen to cover the last essay and submerge the contributors listed in the back. (Fortunately, flicking through from back to front drains it all away again—a metaphor for our agency perhaps?). The design is clear and lean. The use of opaque black printing ink on white paper is a welcome anachronism in the age of apparently mandatory faint fonts on pastel grounds. In keeping with its modest appearance, this is a valuable and provoking book that sustains physical handling, and many of the well-referenced essays are sufficiently intriguing to reward revisiting several times. As such, *Words of Weather* is possibly both a material and intellectual marker that the weather is no longer subsets of other disciplines but has acquired an autonomy that might allow us to talk about it in relation to human agency in a positive way.

EXHIBITION

HANNAH AND JOE: INTERSPECIES ART BETWEEN BIRD AND MAN

Parrot Architecture at the Dallas Contemporary (16 April–21 August 2022) and *Joseph Havel: Flight Paths and Floor Plans* at Talley Dunn Gallery (14 May–25 June 2022), Dallas, Texas.

Reviewed by Charissa N. Terranova.

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(This is a shortened version of a longer review at Leonardo Reviews: leonardo.info/review/2022/07/hannah-and-joe-interspecies-art-between-bird-and-man)

Hannah is an African grey parrot. She is 24 years old and, based on other African greys that have lived in captivity, she could live double that or more. Her feathers are grisaille in tone, with the ones on her belly darker than those on her crown. In all the photos I've seen, her face is alert and attentive. Her bright small eyes contrast with her large dark beak, the two anatomies constituting perhaps the most prized tools of her trade—an aesthetic and artistic collaboration with the artist Joe Havel. While I've never met her in person, I've come to know her well over the last few years through images and conversations with Joe, an internationally acclaimed sculptor. Friends recognize his many gifts, identifying him also as an animal whisperer. In addition to sculpting and whispering, Joe has been the