

Environmental Responsibility Statement

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I was living in the San Francisco Bay Area in late summer 2020 when heat waves made temperatures sore and wildfires choked the sky with smoke, making life more challenging and surreal than COVID-19 was already making it at the time. Prior to this, I had concerns about the climate and had taken minor steps to reduce my impact (my spouse and I becoming a one car household example) but until those fires, the urgency of the problem always felt somewhat abstract or far away. The fires were, for me, the first tangible impact of climate change I could see, smell, taste and breath. It is widely understood that California's heatwaves and wildfires are made worse by climate change and that as a species we aren't doing enough to avert climate disaster.

As climate change worsens and the world continues to feel its impacts, I believe it is critical for artists to acknowledge this in how we go about our work. If the arts hope to help imagine better, more livable futures, then we all must engage in our creative pursuits with the planet in mind. From the early stages of a new body of work, to its production and eventual dissemination, we must integrate climate considerations into everything that we do and see it not as a burden but as an opportunity for new avenues of creative expression and problem solving.

In my own art practice, most of my work is made with and/or presented through digital technologies. All technology has a carbon footprint, and digital/new media art is no different. From the power used to produce and display work, to the embodied carbon of the devices used in production and display, artworks can have a considerable impact on the climate. Further, as artists adopt carbon intensive new technologies (higher resolutions, blockchain technologies, ML/AI, etc.) they become collaborators in driving broader acceptance and adoption of these technologies. I believe it is critical that artists resist this constant push towards higher resolutions, faster frame rates, larger files, and more complex systems and instead work within creative limits to produce our work.

To that end, I have taken steps to address my own climate impact in my studio work and teaching over the past 2 years. This started in 2022 with the [total rebuild/redesign of my website](#) with sustainability in mind and a subsequent [creative coding class project](#) to help students do the same. It continued in 2023 with my San Jose Museum of Art digital project commission *The Fog* in which [I centered sustainability in the technical design](#) of the piece.

Moving forward, I will be continuing to center these practices in my making and teaching, and will be taking steps to reduce the climate impact of my work by measuring and reducing the impact of other professional activities such as travel, printing, and shipping. As an individual artist earlier in their career, it is difficult to forecast operations and opportunities into the future, but I will be taking the following steps:

- Joining the [Gallery Climate Coalition](#) and earning a [Green Software for Practitioners](#) certification through the Linux Foundation.
- Continuing to research, implement, and share sustainable production practices in the context of my studio work.
- Continuing to use packing materials that are reclaimed, reusable, or curbside recyclable and request that galleries and institutions reuse materials whenever possible.
- Working within my institution (Virginia Tech) to help adopt sustainable practices and programs.
- Opting out of flights for travel when suitable low impact alternatives (remote work, train travel, etc) are available.
- Speaking with galleries and other organizations I am working with about our shared climate impact and what can be done to reduce it.

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(Please note, this is a living document and will be updated as my understanding and capacities change in the coming months and years.)