



Installation image of Storm Cloud Picturing the Origins of Our Climate crisis, showing objects from The Huntington Library, Art Museum, and Botanical Gardens, and loaned artworks courtesy of the Artist [Jamilah Sabur] and Copperfield, London and the Wadsworth Atheneum Museum of Art, Hartford, CT, The Elizabeth Hart Jarvis Colt Collection. Image courtesy of The Huntington Library, Art Museum, and Botanical Gardens

## The Huntington | Storm Cloud: Picturing the Origins of Our Climate Crisis

09/14/2024 – 01/06/2025 (16 weeks)

25+ artists

75+ artworks

4,000 sq ft

### Climate Initiatives Overview

Storm Cloud: Picturing the Origins of Our Climate Crisis is an exhibition about the planetary crisis and its history as expressed through art, literature and scientific texts produced between 1780 --1930. Given this theme, curators, designers, and all staff involved in the exhibition planning and implementation felt especially compelled to embrace more sustainable practices. Furthermore, The Huntington is implementing sustainability in its 5-year strategic plan, and environmentally conscious exhibitions are a key part of this endeavor.

- To reduce carbon emissions related to the exhibition, we aimed to limit travel and shipping. During the research phase, curators planned research travel far in advance so that fewer trips could be made. The curatorial team eliminated objects from checklist consideration

from institutions which had mandatory courier policies, and did not consider objects of inclusion in the show which were regional outliers that could not possibly be bundled with nearby institutions. In our loan request letters, we explained our sustainability goals to lenders. Our registrars worked with lenders to ensure as much bundling of loan shipments as possible.

- To reduce waste, we have worked closely with our exhibition designers, conservators, and preparators to reuse as much material as possible, and when building new, to plan for future reuse. In this light, we've decided not to use sheetrock in the temporary walls, and opted to use Appleply panels which can be disassembled and reused for future gallery build outs. We decided to use cases from two different existing case suites rather than building custom cases, and where we did need new cases, we built them to match existing inventory for future reuse. We are reusing existing metal label rails rather than custom rails for cases. Preparators have pulled as many existing frames as possible, and we are using slightly different frame colors as needed, and sizing up with larger mats rather than building new frames for smaller works. We are using existing gatorboard for section text panels and covering with Eco-cloth instead of vinyl, and we are printing labels in-house on colored paper.
- We've also taken sustainability into consideration in the production of our accompanying publication. Our sustainability goals were discussed with our co-publisher early on, and we have opted to have the book printed in North America to reduce emissions related to overseas shipping. The book was also produced on FSC-certified paper. We had a section text panel outlining our participation in the Climate Impact Program on view outside the gallery.
- We also have a Storm Cloud Library in the same space with books about the natural world, the planetary crisis and mitigation efforts, which have been recommended to us by consulting climate activists, scientists, and scholars. We offered visitors a space to read and browse these works, and asked them to make their own recommendations.
- We developed a "green group" for the exhibition comprised of colleagues across multiple departments who are involved in exhibition planning and execution. We shared and maintained resources on sustainability for this group, and met regularly to discuss exhibition roll out with an eye on our climate goals. At our request, the Human Resources department is now preparing to launch an employee resource group for sustainability, where these goals can be discussed beyond the exhibition.

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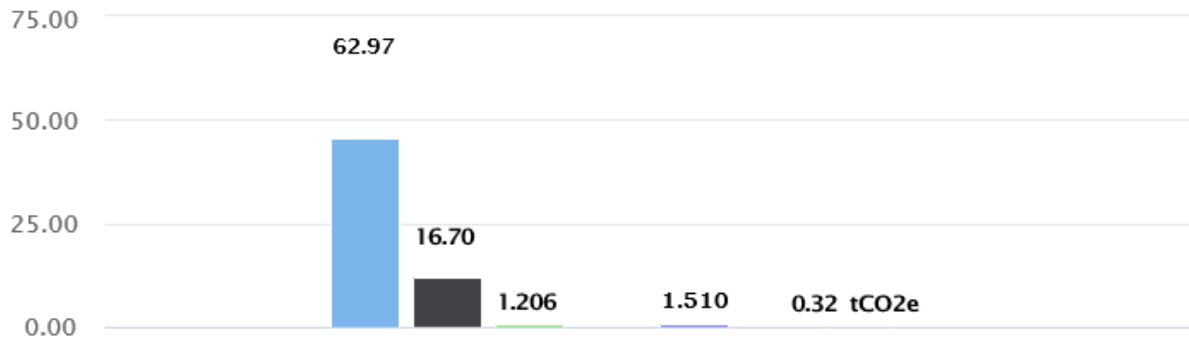
## Emissions

Our emissions calculations came from travel and shipping alone, as we couldn't calculate building emissions.

We used the Gallery Climate Coalitions original carbon calculator. Where a leg of shipment or travel equated to less than 0.01, it was noted as 0.001 to account for some emissions. We estimated weights for some crates, as shippers didn't all provide weights, but our estimates are based off of crates we did know the weights of.

More than half of our emissions came from travel (research and couriers), which was surprising. It's also really enlightening to know that business class flights have significantly more carbon emitted than economy class seats.

## Emissions by Category



Huntington | Storm Cloud: Picturing the Origins of Our Climate Crisis  
PST ART Project



### Travel

63.29 tCO2e

Flight (international), Flight (domestic), Car, Taxi, Train

### Shipping

19.42 tCO2e

Air Freight (international), Air Freight (domestic), Road Freight - Shuttle (long haul), Road Freight - Local

We do not have access to energy data

Catalog - Hard Cover

Total Emissions 81.70 tCO2e

## Materials & Waste

Pedestal/Plinth, Vitrine/Display, Frame, Single Use Packing, Walls, Wall Paint, Wall Vinyl, Carpet

### Material Sources

New, Reused (Internal Source), Reused (External Source)

### Material Destinations

Reused, Repurposed, Storage, Recycled, Landfill

Waste reduction strategies implemented, Designed for disassembly

For this exhibition, we needed temporary walls, some new cases, frames, text panels, labels, and book cradles. We reused as much inventory as possible, which meant mixing and matching case styles. We also reused as many frames as possible, and one contemporary artist printed their loan to fit an existing frame. We worked with local institutions to purchase second-hand AV equipment. Our designers worked with building materials that were conservation-approved, but could be disassembled for future reuse.

The next two exhibitions will also reuse Appleply panels, and forgo sheetrock, and will utilize existing walls. We were delighted at the overall effect of the walls without sheetrock, and the mix of case types, and reused frames never detracted or distracted from the works on view.



Installation image of Storm Cloud Picturing the Origins of Our Climate crisis, showing objects from The Huntington, and loaned hats courtesy of ASU FIDM Museum. Image courtesy of The Huntington Library, Art Museum, and Botanical Gardens

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## Catalog

There is a hard-cover print publication connected to this project.

The related publication invited scholars, climate activists, earth scientists, ecologists, artists, and writers to contribute essays about the planetary crisis, its history, and mitigation efforts. The book was printed in North America to reduce emissions related to shipping, and used FSC Certified paper

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## Engagement

### Stakeholders engaged in the Climate Impact Report

Director/Leadership, Curatorial, Exhibitions / Install, Development, Communications / Marketing, Artists, Lenders, Vendors, Fabricators, Audiences, Community Groups, Environmental Justice / Climate Justice Groups

Climate related event or public program, Climate related educational program, Climate related wall text, Climate incorporated into exhibition thematic content, Climate incorporated into messaging/communications

### Our Team

Nearly every staff member involved in the exhibition, and its programming, contributed to the effort to reduce emissions and waste. Curators decided early on to request works from as few geographic regions as possible to allow for bundled shipments; designers planned to use building materials that could be

dissembled and repurposed, the Exhibitions Department worked to secure and reuse as many existing cases and frames as possible, registrars worked to bundle loan shipments and tried to persuade lenders to use virtual versus physical couriers, registrars and art preparators recycled gloves used in install, our Publications Manager researched North American printers to reduce emissions, colleagues in Advancement and Membership inquired about event vendors and catering contractors sustainability measurements, and opted for plant-based foods at receptions, and the Education Department hosted programs related to climate and environmental sustainability.

## Our Community

Inspired by the themes in Storm Cloud, The Huntington decided to host a Youth Climate Summit. Through this event, our Education Department invited youth from the Los Angeles area to attend an all-day event with talks, workshops, and networking opportunities with local climate organizations. There were additional public programs which highlighted climate and environmental issues. One such program featured local indigenous representatives and public representatives in conversation with historians about land stewardship. Another program invited artists from the exhibition to be in conversation with one another about their work. The Education Department also hosted an intergenerational artmaking workshop with an arts nonprofit dedicated to biodiversity education. We also hosted a research conference, and the final roundtable included a science educator, a curator, and a climate activist who all discussed climate education in the public sphere.

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## Reflections & Takeaways

The Climate Impact Program was a great impetus to think more carefully about the environmental impact of temporary exhibitions. We used this opportunity to try out more sustainable options, and reevaluated the use of certain materials (like sheetrock). We've discussed our involvement in the program on most tours of the exhibition, and audiences have been very interested. Any time we've pointed out the mixed case styles, or visible screws and seams on the temporary walls, the response has been very positive, with most sharing they'd never noticed without our pointing it out. Our participation in the program brought attention to many practices, and allowed for great collaboration across departments. We hope this report will set a bar for future Huntington exhibitions.

## Credits

This report was produced by Kristen Anthony, Assistant Curator for Special Projects, along with Angela Fann, Senior Exhibition Coordinator, Katie Leavens, Associate Registrar, Loans and Exhibitions, and Jenny Werner, Registrar, Exhibitions and Loans. We worked together on inputting data along the way, and keeping a log for the narrative.



Installation image of Storm Cloud Picturing the Origins of Our Climate Crisis, showing works from The Huntington. Image courtesy of The Huntington Library, Art Museum, and Botanical Gardens



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This Climate Impact Report was completed as a part of the PST ART Climate Impact Program, a groundbreaking initiative integrating climate action, community building, and reporting into Getty's landmark arts event, led by LHL Consulting. More information can be found at [pst.art/climate](https://pst.art/climate).