

A

→ Alan Montgomery
Waiting is not an Option

“In harsh-edged echo, Titans stir far below. They are all the presences we are not supposed to be seeing – wind gods, Hilltop gods, sunset gods, --that we train ourselves away from To keep from looking further even though enough of us do.”
Thomas Pynchon, *Gravity's Rainbow*

In one of the opening quotes to *Climate Chaos Making Art and Politics on a Dying Planet* by Neala Schleuning, PH.D, (the work on the cover is one of my ink paintings), the intersection of language and visual art is clearly pointing to what Dr.Schleuning points to as the *Anthropocene* a marker in time that we as humans have manufactured via our quest to create an economy based on fossil fuels and chemical dependence in every aspect of life since the early 20th century. “Waiting is not an Option”, meshes with the thesis of *Climate Chaos*. It is a call to action on both a personal artistic level (although my work has always referenced environmental issues), and a global level. The circular Poiesis motif is a cyclical device, a wheel, a compass, Gaia, a clock. *Time is of the essence*. As a hobbyist beekeeper for the past 25 years, I see myself as a steward, a protector, a naturalist/activist. My art is bound up with the many threads connecting us! I wish to extend my thanks to Dr. Neala Schleuning and anyone else who shares my project/vision to collaborate in our practices as writers, performers, visual artists, and human beings.

→ Ally Cardone
The Last Yugoslavia

In an era of globalization, it might be thought that the age of the nation-state is dead and that conflicts surrounding national identity will be less and less important in the twenty-first century. However, it can be argued that concerns over national identity are by no means a thing of the past. Those who live in Modern-Day Serbia, are competing with the past of the former state. This has eminent repercussions on the current climate. The current architecture and social representation of Serbia have been implying decaying remnants of former socialist glory. The project seeks to address how Modern Serbians interpret the landscape in both generic ‘national’ landscapes and specific places carry with them immense symbolic meanings and form essential elements in ‘nationalizing’ strategies. Using behavioral counter mapping of the former Yugoslavia, my project is exploring the territory’s history and present that will be re-reading and critically understanding the current landscape and geographic composition of Serbian cities to document and construct a new national identity in the modern era. The project will examine city planning, Brutalism architecture, and land formation to construct a new national image. While Brutalism is famous mostly from the former Yugoslavia will be re-examined through this project following cartographic images of the mountain ranges existing in the land. The objective is to give this country a new breath of life and juxtapose past, present, and permanence. My artistic render will create a series of artworks that represent the Serbian counter-territory and will seek to develop an in-depth understanding of the current Serbian relationship with the environment and societal feeling while raising awareness and fostering the new national identity.

<https://allyz.cargo.site/>
<https://www.instagram.com/allycardone/>

→ Amy Corcoran
The World's Smallest ZAD (Zone à Défendre)

The World's Smallest ZAD (Zone à Défendre) symbolically recreates the struggles of those fighting for better futures. Perfect utopias are impossible, yet we strive toward them, even as our world takes us further away. Miniature near-utopias may be possible if they are shielded from the rest of the world. They are unsustainable because they are inherently porous; the world pushes in on them and they cannot help but look beyond their confines. We must still defend these zones, for our sanity and out of (perhaps foolish) hope. This reminds us that ZADs are not solely physical but exist within us and are strengthened every time we communicate and collaborate, every time we stand up and take action. Sowing seeds, waiting for spring, hoping for sun.

Drawing on traditions of imbuing plants with meaning, The World's Smallest ZAD becomes a living prayer. It is planted with aloe (healing and protection), sage (wisdom), rosemary (remembrance), thyme (courage and strength), willow (sadness), dill (power against evil), violet (loyalty and devotion), and holly (hope). It is living, joyful and defiant, until the end.

The World's Smallest ZAD exists as one expression of my practice, which oscillates around human rights, ecology, interconnectivity and the more-than-human, and incorporates film, photography, sound and installation. This work is informed by my PhD, which investigated art's role in social change. I aim to produce intimate spaces for reflection and embodied sensory experiences and understand art to hold power when it opens up empathetic spaces, including those beyond the human.

→ Ana Sun
Break the Rear-View Mirror

When it comes to an issue as complex and all-encompassing as climate change, poetry creates room for quiet introspection in counterpoint to the noise and fervor of street protests. It is difficult to imagine poetry divorced from the sound and rhythm of language; the common way to bring poems to life is to read them aloud. But this poetic manifesto is as much about being voiceless and not being heard—a stifled shout into the void. So, to visually represent these words, I used the aesthetics of captioning: a technology traditionally meant for the hard-of-hearing, but just as commonly adopted by able-bodied people for when audio isn't an option.

→ Andrea Wollensak
Environmental Critical Zones/Youth Voices: Reading the Wrack Lines

Through the lens of creative writing, *Reading the Wrack Lines* looks at local anthropogenic processes of climate change. Our shoreline in Southeastern Connecticut is changing due to stronger and more frequent storms, and the threat of sea level rise. Long Island Sound is seeing a decline of species, warming water temperatures, and changing ocean currents. This project engages our local community by amplifying voices through text-based performative video projections and sculptural forms, fostering climate awareness.

In this initiative, community participants observe, collect, record, and are inspired by the environment. Through writing workshops and coastal site visits, participants respond to

the changing environment. Participants explore themes such as climate change effects in Long Island Sound and the shoreline, the impacts of sea level rise, and solutions towards achieving environmental justice. Personal narratives, poetry, and prose are incorporated into the work.

Reading the Wrack Lines includes an outdoor generative video projection containing excerpts from community writing presented in a dynamic, changing system which will be projected on the lighthouse at UConn Avery Point campus while participants read their work in a public poetry jam. On exhibit during the fall semester at UConn's Alexey von Schlippe gallery will be a long laser cut felt floor sculpture composed of community poetry reflecting the undulating wrack line found along the coast.

Technical collaborators: Bridget Baird, Brett Terry

→ Ariel Chavarro Avila
Sabía Usted que estamos bailando con la muerte? (Did you know we are dancing with the death?)

I have been in love with nature since I was a little child. I am environmental contemporary minimalist artist working in the medium of painting particularly with Oil and Watercolour. "Sabía Usted que estamos bailando con la muerte? Did You know we Rae dancing with the death?" This is a dramatic Acrylic painting on Canvas. The desert is burning and the skull on the bottom left is a symbol of extinction of billions of species, plants, trees, insects, animals, etc on the oceans, land and air, while on the right a sensual skeleton is dancing with a South American Feather Snake scarf as an image of the threat we are living because we are destroying our environment. The Cactus is probably the most resilient plant on our habitat, they are depicted as A Human Family standing up for us in union in a set surrounded by mountains in a sunny day, they are saying to us We can survive, the sun is a "Salvador Dalí" Melted Clock as a reminder that our time is ticking dangerously. We need to save our world and we need to act now to have a clean Earth, a safe and a secure living atmosphere where we can survive with care and respect with nature.

arielchavarroavila@outlook.es
www.arielchavarroavila.com

→ Benna Gaeen Maris
Panspermia

Multi-awarded interdisciplinary artist engaged in exhibiting internationally with the purpose of raising awareness on metaphysical, human, social and environmental issues, favouring the use of poor materials through minimalism.

<http://aaaabeegimnnrs.net/>
"panspermia", 2010-2017

Single-channel video, HD 1:1, colour, silent, 5'53" (looping)
«Human, listless soul incapable of producing natural splendour beauty, whose remains are colourful polluting waste, sterile spores of a synthetic world, all things people strove for so engagedly, in the need for love, wishing of being a star in a tangible heaven, a consumeristic above-world, a material afterlife.»

Panspermia: theory about compounds travelling through deep space that are responsible for originating life after landing on other planets of the universe where suitable conditions are present.

How will humans cross the boundary of Earth to fleet in the universe? As a life messenger or just as plastic trash? Human technology has already spread rubbish in deep space: we will be able to travel the cosmos, but our trash has preceded us already. The video was made with some found gadgets and rubbish collected on seashores during seven years, video-composed on a cosmic background hand-painted with the Suminagashi technique.

→ Beth Barlow
Show Your Working Outs

"Show Your Working Outs" is a film created especially for this exhibition, inspired by a report by "Climate Outreach" called "Britain Talks Climate". The film builds on the report's explanation of different people's beliefs and attitudes towards climate and environment. The film is inspired by performative conversations I had on my diverse Facebook pages. It takes as its themes conservation and farming as vocation, an ideal held close to a group the report describes as "Backbone Conservatives" and belonging. A fear of losing a belonging to old dirtier industries could be said to be close to the hearts of "Disengaged Traditionalists" who are often employed by and proud of those industries. "Disengaged Battlers" as detailed in the report felt cut adrift to me, at a loss for work, community and at core a sense of belonging.

Art can present things in a semi figurative way which act as provocations rather than answers. It can allow for interpretation and when it is socially engaged, as much of my work has become, it can alter its voice to aid a more listening conversation, influencing the work and conversations post-production. Lots of my work takes very specific subjects and tries to understand them through the prism of basic universal needs. In the film I've aimed to give a sense that belonging can be gained in new environmentally friendly ways. The bigger question posed is can we nurture a feeling of belonging to the land in its practical to more tree hugging facets?"

→ Chris Lee
Man Land

As an artist and art researcher, I am interested in understanding our aesthetic experience and relationship with the environment in digital civilization. I explore related challenges and issues through multiple lenses, with reference to Kant's book Observations on the Feeling of the Beautiful and Sublime. Kant's book was written in 1764 in a time in which nature was less disturbed and damaged than it currently is. Our aesthetic experience and relationship with the environment inevitably evolve from Kant's argument. In order to understand our aesthetic experience and relationship with the environment in a current time, my practice probes this question of land use: How is land used by humans? What is our relationship with land? My practice involves a long-term qualitative research process. In my artistic research, I collect data through field notes, interviews and visual materials. I use written texts and visual art to present my findings. My artistic research is not intended to show the beauty of the world of rapid urbanization trends and computer-simulated environments. Instead, my artistic research observes and reconceptualizes our relationship with the environment in today's world.

→ Chris Wilmott
Fish & Scream

I am an oil painter of frolicking fish, exploring an abundance of narrative and metaphor. Emotion, imagination and memory produce in my paintings edges, lines, texture, tension, energy, pictorial movement, depth and ambiguity.

I make paintings for stairwells, dining and board rooms, engaging citizens in communicating about oceans, changing and rising, due to climate. Recognising the potential impact on personal lives of these changes, avoiding the apocalyptic in favour of hope. Relating to citizens whose cultural heritage relates to fish and the sea. Motivating social belonging with international collaboration between art and marine science. Not illustrating science but revealing in art the human condition.

I work across art boundaries with others from poetry, video, printmaking, digital technology and performance. I plan for exhibitions on land and on ships, surface or submarine, for

outreach that influences society towards a better world. Diptych and Triptych collections invite the viewer to look up, as if under water. I reference Munch as part of my visual language, exploring the loss of heritage resulting from rising sea levels. I support the UNESCO Decade of the Oceans 2021-30, UNESCO World Heritage and UN Sustainability Goal #17 - partnerships.

→ Daniel Dullea
Searching for Gaia

"My creative work involves teaching and learning with people to make media and tell stories that encourage ethical and compassionate communities. I founded a video journal North Country Matters, a civic cable and internet TV magazine whose purpose was to bring together local people and students to discuss issues, concerns and celebrations of local and global importance.

For 40 years I have also been a Storyteller specializing in intercultural stories of Environmental Justice to honor the beauty & integrity of the complex relationships of the flora, fauna and people in healthy ecosystems. My storytelling events provide culture in its original, earthy sense of story and celebration, a collaborative dance that tells you where you are, who is with you and what is important.

About the development of *Searching for Gaia in the Anthropocene: Illumination 2*
I videotaped the boaters in 1986 while a Forestry Extension Specialist for UNFAO in Burma (now Myanmar) at the Burmese National Forestry Research Center. My son Devin shot the pipeline video. Many years later we tried to merge these 2 videos. Then after retiring, I found an audio recording of (U SawWinn), from the Forestry Research institute, leading a group of forestry officials singing in celebration of the Water Festival Holiday at the end of the dry season and start of the monsoon season. I merged these three elements and the study guide to complete this finished work.

→ Daniele Bongiovanni
Demetra- Aestetica

Demetra:
In my pictorial work, enclosed in this corpus that I wanted to title "Demetra: Aestetica", I try to highlight the delicacy and power of nature, the clean energy that it transmits and that we must recognize and preserve. Demetra represents nature and Aestetica the sensitivity.

I want to convey this message from a conceptual and philosophical point of view and then have a concrete implication. The nature that I represent, through the metaphor of the sublime landscape, has a symbolic value and seeks to sensitize man to what he often underestimates and ignores. Ignoring the value of clean energy we cause problems not only to aesthetic values but also and above all to the stability of the internal organ of Nature, the heart of our ancient planet.

Aestetica:
Through my works I try to bring my interiority to the outside, while my painting is also based on the "landscape", revised in a spiritual and emotional key. I don't portray reality, my creations are the representation of my thought, my subject is nature and sometimes man.

I use traditional materials: oil, acrylics, natural pigments, but also more experimental solutions, on canvas or on wood panel. My painting wants to represent a gradual creative process. Through my work I want to demonstrate an in-depth study and a wide exploration of the subject; a fundamental thing of my work is the reinterpretation of the light spectrum, this I do also by redoing the variation of the "color of the sky", which in my paintings has no color.

→ Dr. Danielle Eiseman and Dr. Michael Hoffmann
Climate change and the future of the hamburger

Food is the perfect medium to tell the climate change story since it is relevant to everyone. We celebrate it and it is important to our cultures and family traditions. Our goal is to raise awareness and action on climate change by describing how the foods we love and need are changing because of climate change. We tell this story through a book, Our changing menu: Climate change and the foods we love and need, and a companion website. The heart of the story is a menu that includes before dinner beverages, salads, main courses, sides, and desserts and coffee. As we progress through the menu we describe the subtle and sometime ominous changes already occurring and what is likely to happen in the future.

We elected to visually portray how climate change is changing the menu using the culturally iconic hamburger, one of the world's most widely consumed meals. We describe the changes underway such as more pungent onions, stressed yet possibly sweeter tomatoes, stunted fries, cheese from hotter cows, and a switch to a meatless burger. We believe that this unique visual approach will affect people's emotions about how their foods are at increasing risks because of climate change. And challenge all of us to take action to save our favorite foods and humanity as well.

→ Diego Orihuela
The Red Pangolin

My line of research comes from the tensions and frictions between the notions of oikos and polis... The space of the habitable inside and the politicized outside. On the one hand, this binarism makes it possible to critically analyze major concepts that make up the administrative urgencies of the human territory (ecology, ecosystems and economy). Nonetheless, the dichotomous vision of a depoliticized "eco" frustrates the open speculation of new approaches for cohabitation within "Nature." It is, then, necessary and urgent to think alternatively about the construction of the world outside of the anthropocentric and pseudo-objective colonial perception. In the case of the Red Pangolin, the video seeks to put into question the anthropocentric vision of the Covid19sanitaryemergency. An unlikely interlocutor puts the human discourse of a stopped world into discussion. The pangolin speaks from its world views and myths trying to understand the human emergency from its own urgencies and violence. Another world-building is visible and then possible thanks to the color red as a threshold of the limits of anthropocentric vision, in other words, thanks to the color of its crisis.

→ Elleny Gherghe
One with Nature

"I am Elleny Gherghe, a passionate emerging artist, with over 7 years of dedicated study in Arts & Design and a Bachelor's degree in Mural Art. I have accumulated an 11 years track record as a painter and so far I have had the chance to expose my artworks in over 10 exhibitions in 3 countries. My main inspiration for my art comes from the special connection that I have with nature."

About the "One with Nature" Collection: These paintings, part of the "One with Nature" Collection are about the importance of nature in our world and about the lessons we can learn from Mother Nature. To stay grounded, keep connected, water our roots, transform, and be in a good connection with the earth. Without nature, we would not be able to survive, from the air we breathe, the water we drink, the food we eat, and the beauty that has a healing power for our minds and souls. As an artist, I hope, through my art, to bring people close to nature and spread happiness in our world.

B

E

→ Enrico Policard
Branded trash (In)Voluntary Product Displacement

There is something fascinating about trash. It always catches your eye.

The power of a faded can of Pepsi left for years under the sun, next to a thriving bunch of mushrooms sitting peacefully in the woods next to my hometown, just few kilometres from the border. That's my first memory of human dumped trash. The faded blue and the Pepsi logo, Pepsi - not Coca Cola because Yugoslavia was a communist country and Coca Cola was too American to be even allowed in the country. I don't know if they sold it, but I have no memory of it - at least before 1990. Then things changed. Coca Cola cans started showing up, even in the woods. Sign of the times. Joining the West. Pepsi though, I used to like it better, especially the Yugoslavian one. And of course there was, and there still is, Cockta: what I would describe as the Marmite of the Balkans, not because it's a spread but it elicits that same love/hate relationship.

Nonetheless, this is not a series about Yugo Nostalgia or Eastern European fizzy drinks.

This is a series about litter and brands, and how much humanity is reflected in the trash it generates.

No more Pepsi in the woods nowadays. But plenty of Coca Cola, iPhone cables, Mondelez products, Heineken beers, not only in the woods next to my house, but worldwide.

Branded trash is not just simple trash. It's not just an environmental disaster.

Branded trash is also advertising; unpaid for by the brand-insidious and everywhere; a point of focus for our busy brains and eyes; endless product placement in the movies of our lives.

It doesn't matter where I am now, or what my tastes are. Pepsi will always have the power of nostalgia.

<https://www.cardopoli.com/street-still-life>

→ Erich Wolff
Living with floods at the forefront of climate change

This work reflects on the personal memories and perceptions of communities experiencing the effects of climate change in the Asia Pacific region. Building on ethnographic research conducted alongside communities in Makassar (Indonesia) and Suva (Fiji) over the last two years, this visual exploration of water, infrastructure and experiences interrogates the concept of "flood" and challenges how it has been used to justify top-down infrastructural projects. As a response, this series of collages serve as a provocation urging for the reinterpretation of the meaning of water level variations throughout time. The work is based on the findings of a community-based water monitoring project and on a series of field observations and drawings. As such, it does not portray the communities as objects of study, but as active collaborators in the production of the visual work. The visual explorations open opportunities to represent water as a dynamic agent constantly reshaping relationships and landscapes. Consequently, this work suggests that there are other sides of the story often underrepresented in the climate change narrative. The experiences of communities in the Asia Pacific region show that climate change is already present in the daily lives of people as well as in their diverse ways of understanding and coexisting with increasingly challenging water level variations.

→ Eva Joy Lawrence
Can Public Art of Protest Meaningfully Respond to the Climate Emergency

Eva Joy is a multidisciplinary artist whose ideas circulate around protest, apocalyptic possibilities, climate change and

utopia. She takes an anarchic view to traditional spaces for art and prefers using public interventions and community collaborations to spark energy for change. Her work often sits on a line between humour and horror and she uses recycled materials as much as possible.

Eva Joy's artwork has a symbiotic relationship with activism, with her recent short film 'Venting in Ryebank' (2020) developing alongside her involvement with the 'Save Ryebank Fields' campaign in Manchester, currently one of the most rapidly growing cities in Europe despite an excess of empty properties and a large homeless population. The campaign to protect this wild inner-city land from "executive" property development by Manchester Metropolitan University is ongoing, to find out more please visit:

<https://www.facebook.com/groups/FriendsofRyebank/?ref=share>.

The vent-forms in the film first caught Eva's attention in Barcelona but have since become a way for her to symbolise clumsy urban development, how emissions are hidden in plain sight and the soullessness of polluting industries. With the pandemic's limitations to our use of public space, emphasis on "building back better", mandatory face-covering, and our collective re-ignited recognition of the value of green spaces for mental health and wellbeing, 'Venting' is now more relevant than ever.

→ Fred Fabre
eco-femanism

The direct link between resolving climate change and respecting human rights, which starts with gender equality, is crucial and desperately urgent. I am using the openness of painting to pass on the result of my research. I am calling myself a feManist to, hopefully, inspire other men to change some of the many patriarchal narratives underpinning our societies.

www.drawlogia.com

→ Gabiela Dreez-Holz
Aluminium is breaking the world

Art interest and art creation accompanies me my entire life. Since 2012 I am working with object-, installation- and textile art and ceramics. Until 2017 I exhibited throughout Germany, since then I have been able to exhibit internationally, see art fairs in Amsterdam and Eindhoven, exhibitions in Italy, Poland, Switzerland, Spain, France and Great Britain. In the meantime, I can refer to 12 prizes, mentioned here e.g. appointment to the "Artist of the Year 2020" with admission in the art book "World of Art 2020" and 3rd prize of the Gallery Velorose in London. There are also several videos - see Youtube- about my art, e.g. "Art created during the shutdown", "Time and Space" and "Dirigat der Sinne". The basis of my work is mostly the dialogue between old and new, between old objects and their respective current formal language and subject matter, which is often environmentally oriented, like the work with aluminium coffee capsules, Old used capsules are also processed in works of art. For my capsule works I have now received several awards. Particularly interesting in 2019 was the participation in the climate festival Blue-Green in Cologne.

On the one hand, I am fascinated by the colorful beauty of these capsules, their diverse artistic usability. On the other hand, I am attracted by the environmental aspect associated with them: in order to save time and labor and thus gain a monetary advantage, people "gladly" resort to environmentally destructive measures.

The extraction of raw materials, i.e. manganese, leads to considerable forest, soil and water poisoning, and as a consequence contributes to climate catastrophe. Industrial

aluminium production, in turn, is very energy and water intensive, and thus also highly polluting and climate destructive. In addition, aluminium in the human body is responsible for a number of very serious diseases.

→ Greg Williamson
greenland

I began by looking at the beauty and diversity of our oceans. Both of my sons are fascinated by wildlife, especially sharks. Sadly, we discovered that 100 million sharks are killed each year for their fins, which are used to make soup. This is irreversibly altering the balance of marine ecosystems and 25% of sharks and rays are threatened to the point of extinction. There are, on average, just four fatal shark attacks a year and yet many people fear them. Learning more about this led me to create work centred around the destruction of our marine habitats, heat, climate change, and the effects of deforestation. I want my work to reflect both the majesty and power of nature. I want to capture the determination of animals, and their ability to survive and adapt in a rapidly changing environment. Most importantly, I want to ensure that people celebrate and conserve the natural world so that it can inspire and fascinate future generations.

I am a painter but I enjoy combining different techniques such as burning, scratching, and printmaking over watercolor and acrylics. I like it when colours bleed together in ways that I cannot control and the interesting marks that are created when printing. I want to keep it wild.

Sharkman Art

→ Georgiana Vlahbei and Alina Tofan
Plastic Art Collective

It's ubiquitous: in our everyday activities, in the air we breathe, on land, in the oceans. We buy, enjoy and then discard it.

Plastic did not choose to appear among us, just as none of us choose to be born in a form that society rejects or accepts. The 'all-guilty' plastic reminds us of the things we want to forget - consequences, responsibility. We project onto it all our 'garbage' (physical, moral, social) gathered over the years. Plastic exposes our collective vulnerabilities: our unsustainable habits, the ambivalent relationship we have with nature. It reveals our collective disregard for the future and the fragile legacy we are leaving behind.

Plastic. Intimate. Collective photo series interrogates the place plastic holds in-between Humans and Nature, from facilitator to waste, proposing a visual exploration of its meanings, poetics and materiality. A corpo-real approach to experiencing plastic from within. An exercise in empathy with nature and ourselves.

Asphyxia is a video-eco-performance born from the attempt to experience through the body and senses the inner, hidden world of plastics. It challenges the viewer to breathe at the same pace with a slowly suffocating planet. An urban corner turns into a confessional space. We look for shapes generated by the chameleonic plastic and we try to breathe with it, through it. How does plastic breathe?

Through these visual experiments, we draw attention upon the effects of plastic waste and irresponsible consumerism on humans and nature.

→ Harry Meadows
Twisting Metal with Earth

Twisting Metal with Earth explores how weather stations can be useful beyond their function as mechanical sensors. Three couples describe experiences of weather. The recordings of each participant are spoken by animated characters modelled on mechanical climate sensors. In a blending of

computer generated and live motion video, the characters are introduced as weather stations placed in a garden, at a roundabout and a hilltop viewpoint. The dialogue is a result of interview questions that prompt the subjects to consider how climate data is generated, the benefits of climate prediction and their personal experience of weather. One interviewee collected and shared data from his own weather station, others give more experiential accounts. From the characters', a conversation emerges that blurs the boundaries between global systems and local experience. The merits of mechanical climate sensors and plants are discussed as useful objects to think through large and complex topics.

The characters suggest a use for climate sensors beyond accurate measuring devices offering useful data. The speaking sensors act as material interfaces that offer an aesthetic experience of the often-invisible forces of climate change and big data. The aesthetic design of the machines, the data they record and the predictions made from their massive network make the climate sensor a powerful extension of human senses. By giving the mechanical climate sensors a voice, the animation speculates on the sensors having an agency that is driven by humanlike bias and emotion, straying from the hard facts we expect from automated systems.

→ James Harrington
Future Burngreave

WE LIVE IN THE NEIGHBOURHOODS OF THE FUTURE.

80% of the homes we will be living in by 2050 have already been built. To meet the UK's emissions targets we must deep retrofit the UK's 25 million homes. The implications and opportunities of this scaled retrofit for communities, neighbourhoods and urban centres will be significant. However, awareness and engagement with this prospect is low, and currently there is relatively little research and practice addressing this scenario. How can we create this future if we cannot visualise what we are aspiring for?

Future Burngreave proposes a community-led approach to collectively retrofit neighbourhoods into aspirational neighbourhoods of the future. It presents the following:

- A model of collective ownership allowing for a broadening of possibilities; a case for moving beyond the 'his home is his castle' culture of the UK.
- How the act of 'wrapping' and augmenting the existing creates a new architectural language.
- Significant changes to the spatial, visual and experiential qualities of our neighbourhoods.
- How we can use low impact materials, which sequester carbon, or keep man-made materials within the technosphere.
- Building on the culture of environmental and social activism within Burngreave and Sheffield, speculating a path towards this future scenario.

Future Neighbourhoods is a continuation of the project expanding beyond architectural methods of inquiry. Future Neighbourhoods seeks to explore speculative futures of the places we live in today; through situated, participatory, speculative, conceptual and social arts and design practices, which engage with our immediate and domestic context. It addresses the need to develop new social and cultural relationships with place, materials and ecologies; not just necessary for averting climate breakdown but in establishing positive and critical visions of the anthropocene.

Contact: james-harrington@live.com

→ Jacqui Jones
Trajectory

We are living in the Anthropocene era, a time when the actions of humans are affecting the planet in pivotal ways.

As a graduate multi-media artist I am committed to using art as a platform to inform and contribute to the environmental debate. My concern about climate change began in 2011 when I began a research project looking at the creative potential of biodegradable plastics. Working with bio-renewables was a fundamental period and from then on my work has focused on environmental issues, in particular the climate crisis and single use plastics.

More recently I have concentrated on presenting complex scientific data in visually compelling ways, producing the 'Trajectory' series, illustrating the ascending pattern of NASA climate change graphs. Some examples of this work are illustrated here. In all cases the materials are either reclaimed, sustainable or biodegradable.

Ongoing - Reclaimed Steel
Soaring upwards from ground level. *Ongoing* draws on the relationship between architecture and sculpture. Key to the piece is that the public can interact with it, the mirrored base plate allows not only the illusion of the graph receding into the earth but enables the viewer to put themselves in the frame and consider their involvement in the issues both locally and the wider world.

Warning Global Warming - Burnt Maps
This versatile piece utilises burnt maps to weave together cultures and countries into a large scale graph depicting CO2 emissions over recent decades.

A Linear Depiction of Time - Reclaimed Wooden Blocks
The lines seared into the surface of the wooden blocks delineate global surface temperature trajectories.

→ Joe Edwardes-Evans
Returning to the table

I am an early-career artist working across sculpture, painting, drawing and digital collage, interested in how objects move through time and respond to different forms of 'work'. Most of my practice looks to re-cast, re-arrange, or assemble found objects and discarded waste, 'fallen' materials, making models of them as a way of researching received notions of object purpose. In this way I hope to re-invigorate the ways in which we make sense of the hidden or the non-existent, that this might be felt as a collaborative project which is never complete.

I come to my artistic practice having studied languages at university, and an interest in communication, legibility, translation, register and objecthood/subjecthood permeates my work. The bulk of my practice consists of attempts to acknowledge the unsayable or the under-said, as a problematic and inseparable surplus to art's historical enterprise of trying to think and/or say everything.

At the end of 2019 I exhibited an installation about mess as an important ecological and philosophical question, and practically no-one came to see it. The present work is an expanded, discursive self-critique, to explore and refute the notion that an installation without visitors – much like the fantasy of an empty world that lurks in so many ecological imaginations – is an appropriate form for explorations of our climate malaise to take. Notes and images from the time of the exhibition are layered above and below notes written today, investigating what was as a way of looking to what could be.

→ John Halls and Jaione Cerrato
Universal Species Suffrage

Universal Species Suffrage explores the fictional scenario where all species were given not only the right to vote, but also the subsequent freedoms and liberties. This submission looks at how species consciousness could be expressed through the development of political parties whose ideologies are influenced by different ecosystems.

We wished to critique not only how we view other species, and act for them, but also to reflect on the lack of ideological debate in contemporary politics. Without the ability to discuss the merits of different political orthodoxies, we become trapped by the day to day and big issues go unchallenged by political leaders.

From far right to anarchist leftist, we wanted to express the narratives of species as they became political agents. Through this scenario we could begin exploring political realities that we face now, while using species as a lens to abstract the politics and ideas from our personal lives. Between the manifestos and the map, we therefore offer viewers the space to imagine how the world could look if we valued all species as we value ourselves due to their political agency.

→ Katharine Paisley
Youth is Only Ever Fun in Retrospect

In his piece 'Wait' (2000) Dryden Goodwin separates a moment into 3 parts: anticipation, realisation and aftermath. I am interested in the transition between anticipation and realisation. I explore this transition through painting, experimental video, installation and audio works.

Drawing on the Anthropocene (the proposed geological epoch defined by the undeniable and irreversible impact of human activity on the Earth's biology) as my main subject, my works explore themes that demand urgency, that highlight a lack of control and that evoke a sense of inevitability; such as nuclear weapon launches and the passing of youth.

The aim of my work is to wake the viewer up to the world around them, to bring them into a state of realisation. To turn people out and away from Plato's allegorical cave. I want to immerse the viewer in that 'OH SHIT' moment.

My current work is exploring youth, coming of age and the messy escapism that comes with it. I'm comparing our reaction to the Anthropocene to our reaction to growing up into adulthood. Just as with the Anthropocene, when we come to terms with the reality of growing up it all just seems too much and rather than facing it head on, we spiral and seek out other problems. We choose escapism over solutions.

→ Lea Coeurville –
My Utopia -Your Distopia

"I am a student majoring in Social Entrepreneurship and the development of Social and Solidarity Economy. The most effective way to bring about change is to make the current system obsolete by creating a better alternative.

It is this mindset that leads some individuals to go from dreaming of their ideal society to manifesting it by creating an ecovillage. In the context of my major, I worked alongside my peers, helping such a community with topics ranging from participatory governance to implementing a sustainable long-term economic model.

My piece aims to showcase in a light-hearted way a struggle that those who long for change have to face: it is heart wrenching yet essential to go the long route in bringing about a shift that you believe to be urgent, for there is no better way of implementing long- lasting transformations than through a slow, democratic process. I am currently on placement, with one of the projects I am working on being the creation of a "Third place"(see Ray Oldenburgh: Celebrating The Third Place, 2000), which will become a centre of reference for sustainable fashion in Lyon. It will facilitate consumers' change of habits by putting sustainable fashion on the map in an easily accessible way and will provide creators with a shared work and production space that will function by the principles of circular economy.

The believers in a better future have to do the groundwork that will allow sustainable options to become a viable and attractive alternative to the mainstream.

For if not us, then who?"

→ Lia Bottanelli
Island Hats

Lately I have been working on a project of hats which is actually a Manifesto about Climate Change. The shapes of the hats are drawn from maps of islands and coastal areas condemned to submersion due to the constant rising sea level.

They are not drawn in geographic proportion: the scale on which the maps have been reproduced is functional to the size of a hat since they are conceived to be worn during a #ClimateChange demonstration.

Up to now I have produced around twenty hats in felt. This latest group comes from Olo'ua, Moorea, Bashan Chan, Foelifuka islands. (source Google Maps).

→ Lydia Halcrow
Climate action and visual culture

Lydia Halcrow is an artist and researcher. Her practice-based PhD explores collaborative working processes with a landscape developed through a slow and sensorial walking practice. The body of artwork that emerges forms mark-making techniques to record trace within a landscape, with a focus on the materials, textures and human debris encountered.

Central to her work are notions of the entangled nature of our bodies with(in) place, our increasingly troubled human relationships with our landscapes, and forming other ways of knowing, being and recording place that prioritises touch over sight.

This body of work has taken up Tim Ingold's invitation to 'follow the materials' (2010), in response to Deleuze and Guattari's 'matter-flow'. These material encounters with *vibrant matter* in the scale of the everyday, have the capacity to hold a strange sense of wonder despite their troubling and disturbing presence (Bennett, 2010).

The artwork is framed in relation to Springgay and Truman's *Counter Cartographies*, offering alternative material maps of this place that record the traces of human imprint and debris encountered in the everyday, at a point of rising seas and looming climactic tipping points. Working collaboratively with vibrant matter, the artwork offers other ways of being, knowing and recording, through slow, embodied processes, as a method of close attunement.

www.lydiahalcrow.com
Instagram: @lydiahalcrow

→ Mark Parsons
The Heeley Mushroom project

Studio Polpo have been exploring the use of mycelium (the mass of subsoil connections that connect the fruiting bodies of fungi) in architecture. A fast-growing area of interest amongst designers, mycelium's ability to bind bio-based substrates such as hemp and straw to create a foam-like substance is leading to potential applications such as insulation and furniture. Away from design, mycelium has been a focus of queer theory, where its 'otherness' is emblematic of different ways of operating and identifying.

As a practice that operates across, the arts, architecture and research, we have been exploring this material through a project based in Sheffield that is developing a community performance space. The Heeley Mushroom project will create a pavilion clad in panels of mycelium and straw, grown by local children, and assembled as part of a celebratory community event.

This new programming of an existing outdoor space encourages local people to come together outdoors through a programme of cultural activities, and the project explores tying building and natural rhythms back into our daily life through culture. The pavilion will act as one of a number of prompts for this, but also combines a playful exploration of fungi with an act of building, giving agency to young people. The panels will vary, some may 'fail', some will stay inert and some will fruit, producing mushrooms on their surface, and with this we hope to be able to start a conversation about time, cyclical processes, and our connection to the natural world.

→ Melanie King
Ancient Light- Rematerialising the Astronomical Image

Melanie King is a visual artist and practice-based researcher at the Royal College of Art. She is interested in the relationship between starlight, photography, and materiality. Her PhD practice-based research «Ancient Light» considers how light travels thousands, if not millions of years, before reaching photosensitive film or a digital sensor. Her main body of photographs "Ancient Light" comprises of a series of analogue photographic negatives and prints of star-scapes, as well as a series of images created using telescopes and observatories around the world. Alongside this body of work, Melanie has produced 16mm films of the Moon and photographic etchings created using meteorite-imbued ink, milled at the Royal School of Mines. Melanie has produced daguerreotypes and world-record sized cyanotypes exploring the relationship with the Sun and photosensitive material. The purpose of her research is to demonstrate the intimate connection between celestial objects (sun, moon, stars), photographic material and the natural world. Melanie is currently researching sustainable photographic processes, to minimise the environmental impact of her artistic practice.

→ Morag Patterson and Katie Lone Craney
Snippets from a Dialogue

Climate justice is social justice is racial justice.

If climate justice is going to be achieved, we must prioritize a multidisciplinary, reciprocal approach that is led with an Indigenous worldview, including ways of knowing, being with the land, and understanding time. To imagine a collective, resilient future, we must think beyond the confines of postcolonialism and late-stage capitalist systems that center the colonizer and not the oppressed. Scotland based artist Morag Paterson, and Alaskan mixed media artist Katie Lone Craney propose the importance of communicating and understanding the world through the senses, that there are many ways of knowing, experiencing, and interpreting place. Their proposal stems from a residency-by-correspondence through Arts Territory Exchange, a UK-based artist exchange project, where Katie and Morag explore their respective homes by documenting geologic time through the lens of nonlinear relationships between the human, nonhuman, and more than human world.

For this project, Katie & Morag will share their work and research of their homelands, and will discuss ways of looking, as non-Indigenous artists, beyond the surface of colonial systems to fully know a place, including discussing place names, borders, traditional use of materials, and decolonization, as well as how their art practices are both rooted in communicating and connecting relationships between natural systems and human survival.

Morag Paterson lives between the Southern Uplands of Scotland and the Maritime Alps of Liguria, Italy. She works with photography - digital and alternative process, mixed media and installations. Her work explores building and strengthening a human sense of belonging within natural ecosystems and expressing sense of place.

Katie Lone Craney lives along the edge of a long, deep fjord in Lingit Aani, known as Southeast Alaska. She works with scrap metal and found materials to explore human and non-human memory, survival, and nonlinear communication in a rapidly changing landscape.

katieionecraney.com

→ Rachel Magdeburg
Tortoise Scum

Rachel Magdeburg is an artist, writer, and PhD researcher at the University of Wolverhampton, investigating the concept of the Anthropocene through contemporary painting practice.

Rachel's recent watercolour paintings are of supposedly 'mundane' consumer, digital or municipal objects. These explore commercial capitalism, agribusiness, ecological rupture and different pictorial representational traditions (natural history illustration, Ukiyo-e and European Western oil painting). Visuality, hydro-materiality and the (dis)connections between figure and ground are tested within the work. Water as both medium, metaphor and subject create and dissipate imagery through processes of soaking, washes, wet-on-wet techniques and the removal of paint through water.

Rachel has been an artist in residence at organisations in the UK and abroad and presented papers at academic conferences on her research. She is a Visiting Lecturer in art and has exhibited at the Summer Exhibition, Royal Academy of Arts, RBSA Prize Exhibition, Sunday Times Watercolour Competition, MK Gallery, Oriol Davies Open, Royal Academy of West of England and New Lights Prize amongst many others.

→ Robert Lawrence
Climate Currency

Each Climate Currency™ coin has a carefully chosen phrase to summarise the climate emergency and our reactions to it. To add to their contemporary relevance, there is a phrase to emphasise the popular desire for a kinder post COVID society. Each coin is a standalone article of table art and they are available individually or in a set of four. Every Climate Currency™ coin is exclusively made from 100% legal and sustainable Scottish grown wood. 'Grown in Britain' certified.

Traditionally, coins have been made from precious metals, but should we not appreciate our precious woods for their true natural value?

Facing facts, wooden Climate Currency™ coins are unlikely to be adopted by The Bank of England, and so instead, they're designed for use as coasters for private dining tables, board rooms, meeting rooms, cafes and restaurants, they provoke far reaching thought and inspire contemporary debate and conversation.

Most importantly, Climate Currency™ is not simply 'green rhetoric' they are real climate crisis mitigation here, now and today. No shirking or deferring responsibility to nameless foreign fields, Robert is partnered with the charity Reforesting Scotland who are experts. With every Climate Currency™ coin sold, a native hardwood tree will be planted (beginning in 2021), we're creating well managed woodlands, with carefully chosen species, i.e. the right tree for the right place, these

woodlands will be appropriate to their setting and resilient. Robert Lawrence, woodcarver & artificer, The Crab House West Street, Johnshaven. Montrose. Angus. DD10 0HL.01561 360540

www.ingrainedculture.co.uk

→ Romina Belda and Nasia Papavasileiou
Undermine

During two weeks of artist collaboration at The Skopelos Foundation for the Arts, Romina Belda (Spain) and Nasia Papavasiliou (Cyprus) created a series of recorded spatial interventions presented in the form of video installations both indoors and outdoors. The work portrays poetic metaphors through still performances in the form of site-non site specific practice.

The natural beauty of the island of Skopelos, located in the Aegean Sea, ironically contrasted with other environmental realities which currently suffer from land degradation and lack of ecological resilience. This paradox became an unfolded dialogue between human ignorance and awareness towards climate. Time and topography kept reflecting the local landscape within the global crisis revealing that nothing is more local than ecology.

The research process was orientated to the question of how our artwork could express a direct contact with the landscape by resorting to the notion of Anthropocene. We found places and utilized them as a magnifying glass from the island microcosm, framing unexpectedly a work which coexists with the place it creates.

The choice of using non-defined sites manifested our interest in the ignored (unobserved) and the urge for the spaces to come to life by placing a human body as a primal immersion. Both intention and action – still and ongoing – are implied poetically through metaphors to the way we as humans act and interact in the landscapes we abandon or take use of. The work that is presented in video installation formats, combine interventionist art, performance and extended photography. Our work takes ecology as a starting point to suggest its dependence on a set of interrelated social and political systems allowing the work to be addressed in a broader context.

→ Sarah Burgess

The magnitude of the danger is hard to grasp in visual terms. Working with climate change statistics *Drowning by Numbers* 2017 attempted to convey the physical change that rising sea levels will bring, and I made work that "drowned" during the period of an exhibition. The acceptance of risk and the unknown are fundamental physical and conceptual elements in this work; as with the climate crisis, the work was disrupted in un-stoppable ways that could not be fully predicted. The names of the ten world cities most vulnerable to sea level rise were stitched into cloth showing their human population levels at risk of serious flooding. Statistics were based on a global temperature rise of 2 degrees and even more seriously 4 degrees above pre-industrial levels. Dye was allowed to percolate up and across the stitching while the work was on display according to the structure and fibre content of the threads. Statistics were gradually picked out and then drowned as the dye migrated up and across the fabric.

Miami; Believe It Or Not 2018 investigated sea level rise in Miami USA based on media reports and press images with the viewpoint from beneath the water as the tide of dye rose across the piece.

My research at Hemsby, Norfolk during 2019/20 where coastal erosion has caused loss of homes and the collapse of the coastline has developed my ideas and I hope to return and continue working there.

The opportunity to collaborate and develop experimental work is invaluable and can lead to new ways of making the climate crisis visible in ways that engage not alienate, encouraging us to make urgent but positive changes to the way we live our lives.

www.climatecentral.org
www.ipcc.ch
www.sarah-burgess.com

→ Sandrine Deumier

Sandrine Deumier is a French artist working in the field of performance, poetry and video art whose work investigates post-futurist themes through the development of aesthetic forms related to digital imaginaries.

www.sandrinedeumier.com

→ Silvia Amancei & Bogdan Armanu
Life of a tree

SABA - Silvia Amancei and Bogdan Armanu (b. 1991, Iași and Timișoara) is an artist couple working together since 2012. Their artistic practice could be positioned at the border between social studies and visual art, researching for methods and examples where art and artistic means can be instrumentalized in order to overexcite the ability to look beyond capitalism and create a (common) future. Among their recent solo shows are "s.a.b.a 1979-####" (2020, Ljubljana, SI), "It was always in plain sight" (2020, Bucharest, RO), "If Then What After" (2019, Baden, AT), "What Past? What Future?" (2017, Linz, AT), "Depression, Uncertainty and other symptoms of Mortality" (2016, Lodz, Poland), while their works have been present in many group exhibitions among which "Rewriting Our Imaginations" (2020, Basel, CH), "Go, Stop, Stay" (2019, Debrecen, HU), "STRIKE GENTLY AWAY ----" (2019, Salzburg, AT), "Displacement and Togetherness" (2019, Brussels, BE), "Capital's Time Machine" (2018, Bucharest, RO), "Baywatch" (2018, Berlin, DE), "Alternative Facts" (2018, Stuttgart, DE), "Odessa Biennial" (2017, Odessa, Ukraine), to name just a few.

→ Sinéid Codd
A fuller acquaintance with the archipelago

Curiosity and experimentation drive my interdisciplinary practice and extensive experience as an artist educator informs my projects. I enjoy making work that has the capacity to embrace a multitude of interpretations from audiences and can integrate polarities and paradoxes.

The poignancy of lost or discarded objects mirrors our human vulnerability and connects me with unknown histories and themes of loss, longing and hope. New work can evolve from a broken earring or a burnt chair leg, found on the street. My work becomes, in part, an act of transformative repair in which disparate elements are brought together, evidencing a visual dialogue between the literal and the imaginative.

Responding to the times we are living through, 'a fuller acquaintance with the archipelago' invites viewers to navigate a co-created Lilliputian world made with found objects. As observation gives way to imagination, it is possible to mentally inhabit the fossilized and fragile cast sculptures as a series of islands, surrounded or abandoned by sea.

Living on the coast, I am drawn to the ever changing nature of the sea and its' transitory relationship with the edges of land. The roots of the 'archipelago' came from the UK decision to leave Europe in 2016 and developed in response to climate emergency and Covid-19. In lockdown, I intuitively began making paintings of individual islands, in effect, isolating them from the group.

I welcome involvement in this project for sharing work and ideas with researchers and practitioners.

Sinéid Codd studied MFA at UAL, Camberwell College of Arts, 2016. Her work has been exhibited internationally and supported by a-n and Arts Council England. She lives in St Leonards on Sea.

[@sineidcodd](https://www.instagram.com/sineidcodd)
sineidcodd.co.uk

→ Sonia Ben Achoura
The future of life

Sonia Ben Achoura is self-taught artist and a psychologist. She was inspired by Leonardo da Vinci from an early age. Art and science converge in her paintings, manifesting in insightful explorations of mind and nature. Her distinctive body of work characterised by a vivid chromatic palette, a detailed execution, and a futuristic edge. Her fascination with human nature at the present stage of evolution (characterised by pervasive interaction with technology) manifests in geometric compositions with futuristic overtones. Like intimations of perfection, her paintings are born out of an interplay between light and colour. She creates a world of vivid colour, dynamic forms, and geometric perfection. Captivated by abstraction, her art nevertheless lies between the abstract and the figurative. An elaborate art vocabulary allows her to bring to life powerful conceptualisations of mental phenomena, informed by thorough research and synthesised through visionary imagination. These manifest in psychological icons, blueprints of the mind in both oils and acrylics. Sonia's intuitive style emanates from a meditative place. As a result, her paintings often incorporate figurative elements in her abstract works, giving rise to atmospheric compositions. Her concern for the environment transpires throughout her body of work, as she contemplates future outcomes through her art. The potential for a partnership between mankind and nature is envisaged as she weaves organic forms over the fabric of robotic geometry.

www.soniabenachoura.com

→ Veronica M Worrall
Unseen Connection

I combine photography with my love of nature. I explore and experiment using my camera to capture an essence of movement, time and natural systems. These expressionistic images are defined by the natural world and carry my concern about the current rate of degradation. I make art to emphasis specific environments and the importance of their essential, elemental processes. I work WITH nature, we become partners in art. I celebrate our interconnectivity which in my lifetime has been forgotten in the rush.

For a year I journeyed over our Suffolk's coastal landscape. I found threatened wild places, vestiges of salt marsh and woodland floors. I pondered how to portray their unseen, undervalued essential ecosystems.

I became immersed in the natural flux and slower rhythms of these coastal environments. I took photographs and buried them back where they had been taken as an antidote to the acceleration of human power over nature. I learnt to slow my image making from 1/80th second to 80 days.

Time, water, weather and creatures traced over my digital images leaving impressions of elemental activity. My images became my dialogue with nature - no longer representing a particular moment more an evolving enquiry. Printed large on sustainable fabric these images became questioning 'banners for nature'. What is our relationship with ecosystems? How do we replace our anthropocentric ways of thinking, of valuing and of acting? What shall we leave for future generations?