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“The Arts and The Environment”

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A Word from the Editors

It should come as no surprise that there is a trove of inspiring artists amongst those of us who love nature and its inhabitants, but it did, nevertheless! Over the years, we have explored an array of formats, including op-eds and research papers; the emphasis on artistic work, however, is new territory for us – one that we are eager to feature.

For us at Tvergastein, this issue has been a pleasure to work on, an opportunity to be playful and creative, yet one that demands we push our boundaries. Despite going into this issue understanding the inherent challenges with evaluating the quality of human creativity, we were surprised in so many ways.

Whether it's a poem on biblical sea monsters or photorealistic drawings, this issue has something for everyone. This issue juxtaposes theory and it calls to be more creative with demonstrations of art that activate. The contributions are organised to guide you in a manner that first reflect on arts relationship with academia and environmental philosophy, and then, to consider its impact (on both the planet and on us), before it finally moves to the poetic power of words. But before we ruin all the fun, we'll let you look at what's to come. We hope you will enjoy the lyrics, poems, drawings, op-eds, and essays just as much as we did.

Tvergastein Editorial Board

Kunsten på SUM

Sommeren 2019 flyttet Senter for Utvikling og miljø (SUM), der Tvergastein hører til, fra Sognsveien 68 til nye lokaler i Nydalen. Kurator for UiOs kunstsamling, Ulla Uberg, har i den anledning valgt ut en rekke kunstverk til å pryde veggene. I dette brevet forteller hun om disse verkene, og hvorfor de er valgt ut.



Kjell Nupen
Forgotten Memory, 2014
 ©Kjell Nupen / BONO 2019
 📷 UiO / Terje Heiestad

Kunst har en naturlig plass på et universitet. Kreative omgivelser kan stimulere til kreativ tenkning, og kunst på arbeidsplassen kan skape bedre trivsel. Det kommer derfor alle til gode når kunst blir en del av et arbeidsmiljø. Kunst er noe dypt menneskelig, skapt av individer for individer. Det er en form for språk, en dialog med den som ser. Kunst er en dialog der vi må bruke oss selv i en meningsskapende prosess for å få en forståelse av hva kunstverket vil oss.

Kunstverkene i SUMs lokaler er laget av norske kunstnere, noen av dem er mer kjente enn andre. Som et blikkfang i enden av den ene korridoren, utenfor møterommet SVAL, henger det et blått bilde. Det er litografiet *Forgotten Memory* av Kjell Nupen (1955-2014). Dette er et av de siste bildene han laget, og han rakk ikke å signere hele opplaget før han døde. Nupen var en av våre mest kjente kunstnere og han arbeidet til siste stund.

Tittelen på verket kan lett tolkes inn i en slutten-på-livet-kontekst. Men både kunstverket og tittelen kan åpne opp for andre perspektiver. Hva er det vi ser? Et isfjell? Smeltende is? Kanskje er det noe som snart vil være borte for alltid? Tilbake er bare den store, blå stillheten. Slik kan denne litografien også tolkes inn i et klimaperspektiv. Det viser hvor åpen billedkunst kan være for nye tolkninger og perspektiver.

Lenger framme i korridoren henger et bilde med et helt annet uttrykk: *Mai vind* av Anders Kjær (1940). I dette bildet er gresset grønt, himmelen blå og et rødt flagg, som viser seg

“Dette er en kalkulert, intellektuell lek av former og farger på et ark. Energien i samspillet mellom formene og fargene moter studenter og ansatte hver dag.”

å være det norske, flagrer friskt i vinden. Her råder optimismen. På 1970-tallet var Kjær en markant

politisk kunstner og dette silketrykket laget han i 1974. Da var han medlem av den politiske kunstnergruppa GRAS. 1974 er et viktig år i norsk kunst – det var året for kunstneraksjonen. Her ble det stilt krav om vederlag for bruk av kunst, garantert minsteinntekt for kunstnere og økt offentlig bruk av kunst.

Inger Sitter (1929-2015) var en av landets mest betydningsfulle kunstnere i flere tiår. I 1981 ble hun den første kvinnelige professoren ved Statens kunstakademi, og hun var også aktiv innen kunst- og kulturpolitikk. Men kunsten hennes er det viktigste, både de mange utsmykningene og alle de kraftfulle enkeltverkene, som litografiet fra 1969 i SUMs lokaler. Bildet har ingen tittel, så meningen er åpen. Dette er en kalkulert, intellektuell lek av former og farger på et ark. Energien i samspillet mellom formene og fargene møter studenter og ansatte hver dag.

Det gjør også de to gouachene Omdreininger av Esther Maria Bjørneboe (1971). De er montert der alle kan se dem når det er tid for en pause. Med tittelen peker disse bildene på et samspill mellom former og farger. Resultatet er komplekse strukturer på en flate. Bjørneboe arbeider ofte i serier. Det gjør at vi som ser, tar i bruk sammenligning som en nøkkel inn i billedforståelsen.

Til slutt er det et lite bilde som også må med: Duo av Arne Nøst (1962). Bildet henger i den ene korridoren, og motivet er to jazzmusikere i en lekende, abstrakt form. Motivet blir slik et bilde på samspill og samhandling. Dette passer godt på en arbeidsplass. Samspill og samhandling er nødvendig når de virkelige store utfordringene skal løses.

Ulla Uberg
Kurator, UiOs kunstsamling

Inger Sitter
Abstraksjon - uten tittel, uten år
©Inger Sitter / BONO 2019
UiO / Terje Heiestad



Anders Kjær
Mai-vind, 1974
©Anders Kjær / BONO 2019
UiO / Terje Heiestad



Esther Maria Bjørneboe
Omdreininger, 2018
©Esther Maria Bjørneboe / BONO 2019
📷 UiO / Terje Heiestad



Anders Kjær
Duo, 1976
©Anders Kjær / BONO 2019
📷 UiO / Terje Heiestad

Ulla Uberg, *cand.philol. med hovedfag i kunsthistorie*. Har jobbet med UiOs kunstsamling siden høsten 2004. Har tidligere jobbet bl.a. ved Riksutstillinger, vært daglig leder i Christianssands kunstforening, daglig leder av Norske kunstforeningers landsforbund og redaktør for tidsskriftet *Vi ser på kunst* i flere år. Hun har skrevet mange artikler om kunst generelt og kunst spesielt i UiOs kunstsamling.

I Grenseland

EDITED BY SINDRE C. HOFF
& JENNY K.H. NIELSEN

Oddbjørg Reinton is a Norwegian visual artist who has lived and worked in France since 1986. She holds a Bachelor's degree in Art History and a Master in Fine Arts from the University of Aix-en-Provence. She currently lives in Montpellier and has had numerous solo and group exhibitions. For nearly 30 years her works have been related to ecological and environmental issues. Thus, she was invited for a solo exhibition in Paris at the Palais de la Découverte during the International Polar Year in 2007, and also during the COP in Paris in 2015. She is invited to paint on ice at the Ice Music Festival in Finse, Norway 2020. Her works are included in several public and private collections.

Allerede da jeg startet som utøvende kunstner, var arbeidet mitt knyttet til natur- og miljøspørsmål. Forholdet jeg hadde til natur og dyr i barndommen på et gårdsbruk i Hallingdal bidro til å legge dette grunnlaget. Vissheten kom tidlig om at vi kun er små elementer i en større sammenheng. Vi spiste det vi dyrket, og gjennom å observere det nære og levende fikk vi en forståelse for hvordan liv blir til.

Til tross for at jeg har vært bosatt i Frankrike i over 30 år, er jeg fremdeles sterkt knyttet til Norge. Tilhørigheten til to ulike land og kulturer har gitt meg et utvidet perspektiv. Dette gjenspeiler seg i arbeidet mitt og har utviklet seg i takt med jordas klimaendringer, med nye forståelser og tilnærminger underveis. Arbeidet kan sies å være i en kontinuerlig mutasjonsprosess i et forsøk på å gjenspeile de stadige endringene vi opplever.

Selv om dyr har en sentral plass i mitt arbeid så er det ikke dyrenes verden jeg forsøker å illustrere. Det er heller vår overmakt som bygges opp av nedbrytelsen av dyr og natur jeg fokuserer på. Listen er lang over inngrep og naturødeleggelser gjort til fordel for kortsiktige fortjenester som har gitt varige miljøkonsekvenser. Lukrative og kyniske virksomheter som jakten på neshorn i «naturlig medisin» øyemed, eller den ikke mindre absurde elfenbenjakten, er sterke eksempler på dette.

Isbjørner og gorillaer har fått spesielt stor oppmerksomhet fordi de er sterke symboler på globale problemer som ikke er blitt løst, og som det derfor til stadighet fokuseres på. De representerer kontraster og ytterpunkter på fargeskalaen – svart og hvitt – og tilhører også hver sin halvkule. Men de har en felles skjebne; på tross av den iboende og latente styrken er de spesielt utrydningstruet. Da jeg som ung hørte om forskeren Dian Fossey som kjempet for å verne gorillaene fra snikskyttene, ble jeg for alltid opptatt av disse fascinerende dyrene som oppleves som så nære oss mennesker. Isbjørnen, som er et marint pattedyr, binder på sin side jord og hav sammen.

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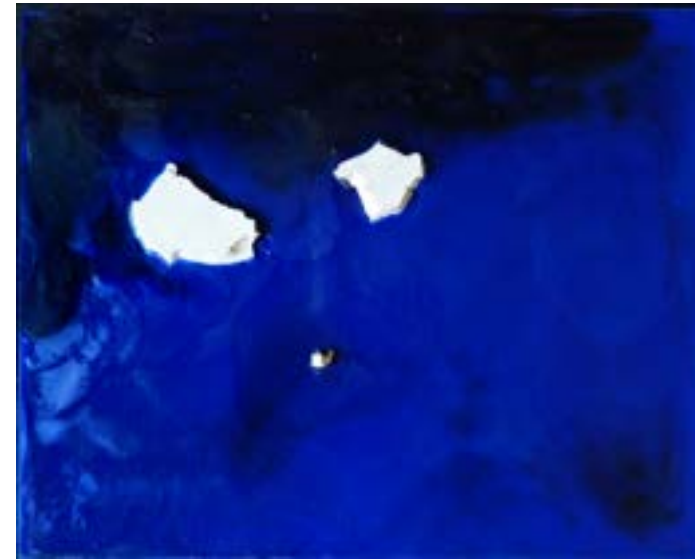
Grenser, som mellom det marine og det terrestriske, mellom en kultur og en annen, mellom farger og materialer, er et sentralt tema i arbeidet mitt; de er alltid flytende. For å synliggjøre dette utforsker jeg ulike teknikker og uttrykksformer. De første bildene mine var nesten monokrome og de brutale kontrastene – som er gjennomgående i kunsten min – kom frem via materialbruken. Etterhvert har det dramatiske aspektet kommet frem i større grad via kontraster i fargebruken i stedet.

Da jeg bosatte meg ved Middelhavet ble jeg oppmerksom på livet i havet. Plastforurensningen er blitt en trist realitet, og ironisk nok blir denne inspirasjonskilden stadig mer påtrengende, bokstavelig talt uuttømmelig.

“Grenser, som mellom det marine og det terrestriske, mellom en kultur og en annen, mellom farger og materialer, er et sentralt tema i arbeidet mitt; de er alltid flytende.”



Oddbjørg Reinton
ReNaissance, 2005
Acrylic on canvas, 200 x 175cm
(homage to Dian Fossey)
© Oddbjørg Reinton



Oddbjørg Reinton
Out of the Blue, 2000
Acrylics, plastic polarbear, pigments
and beeswax, glass, 53 x 43 cm
© Oddbjørg Reinton



Oddbjørg Reinton
Climax, 2015
Ephemeral painting, food colouring on ice
Ice Music Festival, Geilo, Norway, 2015
© Emile Holba

Hva gjelder bruk av materialer har jeg dog ikke alltid vært bevisst nok i mine valg. Men, en lærer underveis, og etterhvert har jeg blitt mer bevisst på miljøaspektet når jeg velger materialer. Jeg har grunnet mine egne lerreter med hudlim. Jeg har benyttet bivoks, naturlige pigmenter og tørkede malingrester, som for eksempel i *Out of the Blue* fra 2000.

I *Climax*-serien som jeg malte på is under Ice Music Festival 2015, benyttet jeg konditorfarger.

I de siste årene har jeg i større grad hatt et overliggende mål om å produsere så lite søppel som mulig gjennom gjenbruk og transformasjon av ulike materialer som jeg har hatt, funnet eller fått. Det være seg malingrester og vinduskarmer, mygg- eller metallnetting, flaskekorker, stoffbiter, og ikke minst plast fra tur-er langs strendene i nærområdet her jeg bor. *Great Hammerhead* er fra en serie som er laget 100% etter dette gjenbruksprinsippet.

*Land of Welcome*¹ er en form for syntese rundt aktuelle temaer som gjenbruk, plastforurensning, avskoging og båt- og klimaflyktninger. Et jordisk paradys er under oppbygning. Her er ingen kriterier for velkomst. De er alle i samme båt. Og siden kapteinen har forlatt skipet har en orangutang overtatt styringen. Den strekker ut en solidarisk arm, fra toppen av et enslig tre i det som en gang var en tropisk skog. Samtidig kan noen fargerike fugler være tegn på at skogen er under gjenoppbygging. *Land of Welcome* er ment å avspeile det kaotiske bildet vi har av dagens verden. Det seiles i grenseland mellom dramatisk og håp, men jeg lar håpet seire; migrantene har klart å krysse grensen, hvalen blir løftet frem på en plastpresenning i stedet for å ha svelget den.



Oddbjørg Reinton

Great Hammerhead/Sphyrna Mokkaran Mutilara, 2019

Plastic bits, acrylic skins on recycled linen, 40 x 40 cm

© Oddbjørg Reinton

¹Land of Welcome er motivet på forsiden og baksiden av denne utgaven av Tvergastein.



Oddbjørg Reinton
Land of Welcome, 2019
 Diptych, acrylics and plastic on canvases, 110 × 110 cm x 2
 © Oddbjørg Reinton



Oddbjørg Reinton
Plant a Tree, 2011
 Mixed media on paper, 50 x 65 cm
 © Oddbjørg Reinton

Selv om jeg arbeider med alvorlige spørsmål, tyr jeg gjerne til humor og ironi. Det kommer spesielt frem i arbeidene på papir hvor jeg blander ulike teknikker. De kan sammenlignes med en dagbok hvor bruddstykker og tanker kan møtes i et felles rom. Bruken av frimerker og utrevede avisartikler fra internasjonal presse rundt aktuelle temaer er ment å understreke det globale behovet for samarbeid og kommunikasjon over landegrensene.

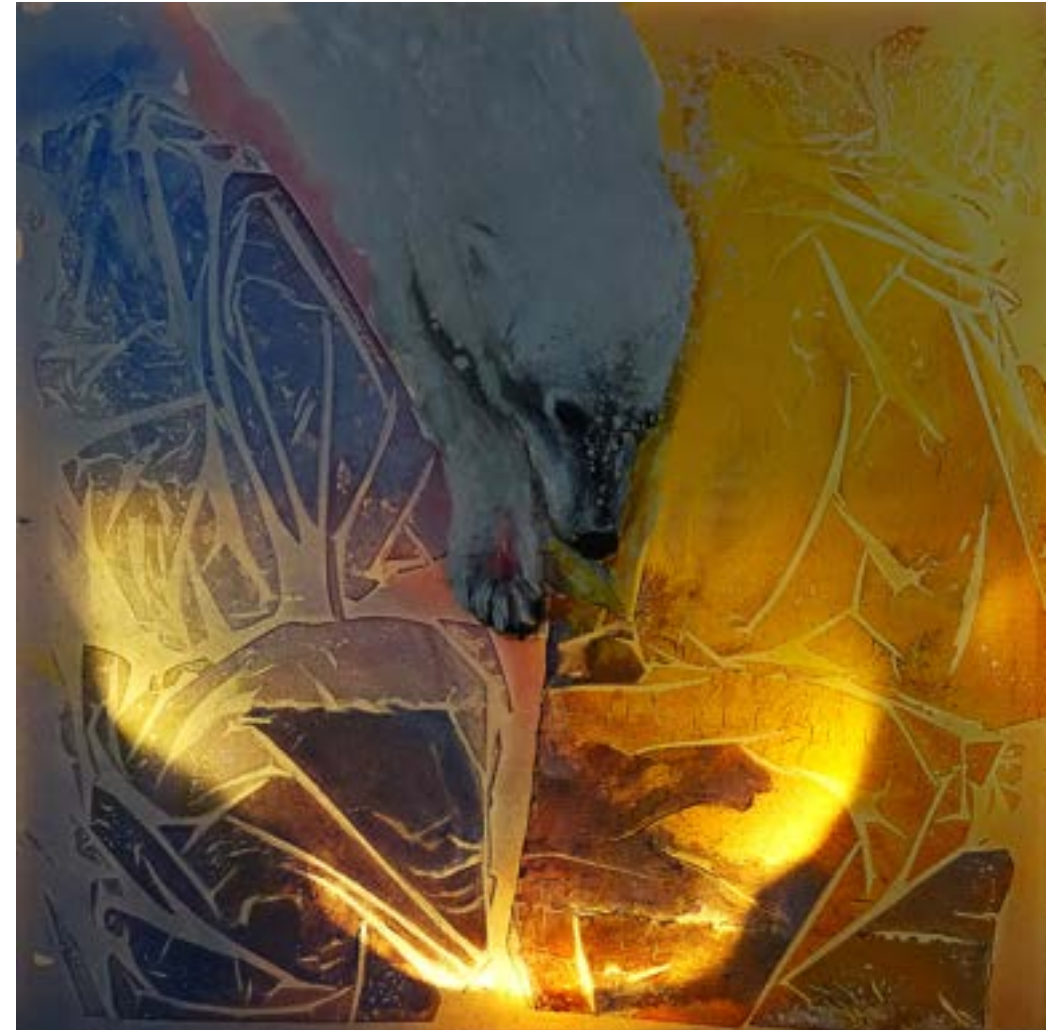
I serien *Replikk/Mutasjon* (2013-2016) vippet bildene over i det flytende, kaotiske og ustyrlige. Her handler det om mutasjon og overlevelsesmekanismer hvor dyr i større grad enn oss mennesker tilpasser seg omveltningene. De vilkårlige formene som blir til ved å kaste flytende maling på lerretet bestemmer hvilke linjer jeg må holde meg til; hvilke grenser jeg ikke må overskride. De fargede feltene er skrikende og gjennomsluktige, i motsetning til de rolige flatene som er malt i flere lag og dermed ikke slipper igjennom LED-lyset bak lerretet. Lyset bidrar til å understreke det dramatiske ved klimakrisen ved å skape sterke kontraster. I et immobilt bilde kan atmosfæren skifte, avhengig av om lyset er på eller av.

I *Footprint Dive* (2019) spiller jeg på det samme prinsippet. Det handler også om gleden over å leve her og nå. Vi tillater oss å glemme det dramatiske i en dempet belysning hvor søkelyset blir vendt mot det «koselige» og dekorative. Gjennom bruken av lys bak bildet ønsker jeg også å formidle håp og optimisme. Det er lys i enden av tunnelen – og ikke bare ett! Med klimakrisen og de unges klimaopprør verden over, er det utvilsomt noe viktig som skjer. Og her kan kunst bidra.

Kunst er en form for esperanto som bidrar til å åpne opp for kommunikasjon på tvers av landegrensene. Men i motsetning til verdens minste språk, kan billedkunstens språk antyde det usagte, hvor tolkning og forståelse er opp til hver enkelt. Kunst gir ikke nødvendigvis svar på noen av de forunderlige, skremmende og oppløftende tingene vi er vitne til, men det kan være et springbrett for spørsmål og undring i denne kritiske tiden vi lever i.



Oddbjørg Reinton
Human-made? 2015
Acrylic on canvas, LED, 80 x 80 cm
From the series Replica-Mutation
© Oddbjørg Reinton



Oddbjørg Reinton
Footprint Dive, 2019
Acrylics on canvas, LED, 110 x 110 cm
© Oddbjørg Reinton



Einar Flaa

"I was 12 when I began to write music. I still remember how liberating it felt to create something all by myself on my dad's crooked guitar. It was like the songs just poured out of it."

Einar Flaa heard music from this guitar throughout his childhood, accompanied by his father's protest songs — to such an extent that, for a while, Flaa thought that was the only kind of song one could write. Three decades later, he now believes it is his musical destiny to use music to state what he himself fights for. For Flaa, climate change is the greatest threat to our planet and the people inhabiting it.

With gorgeous melodies and an A-team of fellow musicians, Flaa has created an album with an eternally relevant and essential message. In his new album, Silent String, he truly shows his love for nature. At the same time, he sharply points out how humanity depletes our resources and its consequences. How the rich guards their riches, and no matter how much the Earth provides us with food, water, and other necessities, we take it for granted.

"I'm not that religious, but when I'm out in nature I feel closer to some of the fundamental questions of life. I think nature itself holds some of the answers, and that the birds sing about it, the wind whispers it, and how we all must begin to consider how we are treating what we have" says Flaa.

Close to Nature

Should I move home again
you know I miss you much old friend
with all my heart I hope
that you'll be there
like then

I've changed my plans before
always tried to win some more
almost ended as a beggar
walking from door to door

last night
I tried to get close to nature
being a
part of
something bigger than myself
last night
nature became my bedroom
and I slept
like I was eight again

for the rest of my life I will
lay on your lap just peaceful and chill
watching your seasons change
the view from my pinewood hill

see my own kids run around
preparing to take the crown
still I have more years to come
the best ones I ever found

Silent String

Good morning young planet
based on what you've seen before
will we live through the hard times
what we started ourselves long ago
a minute for you
is more than a lifetime to us

I was humming along
to a song that supported my case
for ten minutes or so
had no feeling for time and place
but after some time
words did not come easy to me

we
blew our chances
my friend
but for you
this is just
a bad start of the week
tomorrow you're fine

sometimes it feels like
my life is a walk in deep sand
when I try to speak up
my voice drowns in digital sounds
humming its way
through every part of the world
the world

Towards a Deep Ecological Dramaturgy

EDITED BY CLARA J. REICH
& SINDRE C. HOFF

The author is the initiator of an interdisciplinary Arne Næss sect, which was established in 2015 at the philosopher's cabin Tvergastein. The purpose of the stay was to gain a physical understanding of Deep Ecology and to use it for art. So far, their experience has generated three theatre productions, two exhibitions, two documentary films, several art installations, two expeditions and two site-specific manifestations of Deep Ecological lifestyles.



Arne Næss

Gjenoppstandelsen

Photo by Kjersti Vetterstad, with Arturo Tovar and Kjersti Aas Stenby

Within theatre, questions are being raised concerning the reproduction of colonial and patriarchal ideas. Connections between craft and old hierarchies are being scrutinized. Simultaneously, the ongoing climate crisis urges all of us to reconsider our relationship to nature. If this signals a period of changes for theatre, it is also partially due to a shift in discourse. It no longer suffices to understand our human condition as a battlefield of power structures or as a world of sociological and linguistic symbols. Nature has returned to our awareness as the physical and concrete factor it always has been, defining us and the terms of our existence, and it demands that we resume our relationship with it. In my work, I have turned towards the Norwegian philosopher Arne Næss for inspiration and to his philosophies of Deep Ecology and Gestalt Ontology.

Arne Næss (1995) referred to the mountain ridge Hallingskarvet as his father and described its crevices as living entities. This way of relating to a mountain as a subject activates a possible parallel to the ideas of professor Karen Barad (2007). Barad uses the observation that neutrons alter their behavior under study to invite a conclusion that reality is the sum of the gaze of the viewer and the object being viewed. Such thoughts, presented within the field of New Materialism, supports Arne's animistic attitude and opens up for a metaphysical understanding of theatricality as they allow us to imagine that any material has a consciousness, of sorts.

Other theorists seem to be on a similar track, seeking ways to embrace animistic or shamanistic worldviews within their own projects. One of them is professor Gene

Ray (2016), who in an essay problematizes his own field, Critical Theory. Ray argues that Critical Theory harbors a hidden desire for progress and that this motivates a mentality of exploitation which is responsible for the climate crisis. It is his suggestion that we should allow ourselves to be inspired by indigenous populations.

According to the Canadian poet Lisa Robertson, Europe is a continent with a suppressed indigeneity. I take that to mean that in one sense, we have all been colonized at one point or another. If we, for example, return to the roots of Scandinavian culture, the sagas, we find many instances where people relate to mountains as living entities (one of them is the description of Tormod from Moss in Eyrbyggja saga as retold by Snorre Sturlason). In Sweden, where I grew up, every river, every lake, and virtually every other detail in the landscape carry names that put them in relationship to Gods or other spiritual beings. These examples point towards an animistic or pantheistic relationship to the landscape, which maybe isn't lost, not in its entirety, but is certainly made less accessible to us by a process that can only be described as a project of cultural colonization.

To try to deal with a sense of suppressed indigeneity is perhaps nothing else but an attempt to try to decolonize oneself. I understand Gene Ray's suggestion as an invitation for us who work within the field of theatre, to give up our desire for progress and devel-

“To try to deal with a sense of suppressed indigeneity is perhaps nothing else but an attempt to try to decolonize oneself.”

opment. Could it be that our willingness to try to produce the “new” and our ambition to “improve society” are motivating an attitude towards nature which is pushing towards extinction? If so, how are we to give up any such desire for novelty without us risking becoming boring and irrelevant?

In exchanging our fascination for “the new” with an investigation of “the unknown” (and I do not use this term in a romantic sense, pointing to something unknown outside of us, but as a way to describe how unforeseen combinations may continue to stimulate our curiosity), we might find that holistic patterns of thought, whatever their roots, allow us to combine familiar modules in unexpected ways. Such combinations can continue to cause surprise and offer us unknown points to think from, without forcing us to argue that we are producing anything “new” in a real sense.

According to the neuroscientist R Beau Lotto (2010), our brains are constructed in such a way that we are only able to see those things that have been useful for us to see in the past. He understands creativity as a game where we can find the courage to face the unknown. Such courage allows us to combine signs in an unexpected manner, and this creates unexpected points of view on reality. Lotto goes on to describe the brain as a sort of floating architecture, constantly redefining normality. Normal is what we have learned to recognize, and creativity is a constant re-articulation of normality. In my thinking, Lotto's

findings motivate a dramaturgy that doesn't rely on novelty.

Arne Næss showed the connection between such a possible dramaturgy and nature when he introduced his term “Gestalt Ontology”. He made the claim that we live our lives in a world of symbols and that we cannot help to perceive unities. To illustrate what he meant, he would draw three dots on a paper and then conclude that no one can look at such dots without seeing a pattern or a relation. Using this conclusion, he would argue that mankind is made to think through the logic of an ecosystem. We cannot remove one species from such a system without causing an effect on the whole, and it is natural for us to see this.

Contemporary dramaturgies still rely heavily on the teachings of Bertold Brecht, a director working within the tradition of Critical Theory. Brecht evaluated the effect of a performance according to the level of

political reflection it stimulated and tried to encourage his audience to influence political development. His most broadly known tool for achieving this was *Verfremdung* or “Alienation”. Gene Ray seems to imply that the values of Brecht are contributing to climate change. This suggests, in turn, that people who work in theatre might want to reconsider their reliance on the heritage of Brecht, a heritage still viewed by most practitioners as an indispensable foundation for political theatre.

As Deep Ecology takes the effect of nature as its ambition, it needs to rely neither on sociology nor dialectics. It can work in depth through non-rational means. It has no use for alienation, which presupposes fragmentation and encourages individuality, but seeks to offer us a chance to identify with principles larger than ourselves, principles working beyond processes emanating from society, as well as being immanent within

“Normal is what we have learned to recognize, and creativity is a constant re-articulation of normality.”



Arne Næss
Bli

Photo by Kjersti Vetterstad, with
Arturo Tovar and Kjersti Aas Stenby

them. Arne Næss describes the experience of such identification as “Deep joy” and suggests that it might be able to show us a way out of harmful living.

When we reconsider our relationship to nature, we are bound to encounter issues of colonialism and patriarchal structures. Our gaze on nature might very well be the primary source of these problems. The idea that we have the right to exploit nature for our own benefit has laid the foundation for colonial empires, the engine of these being profit deriving from exploitation. Likewise, the historical oppression and persecution of women seem to have been motivated in part by a desire to alter perspectives on nature. This connection becomes very visible when we study the history of witch hunts. The archaeologist Marija Gimbutas writes that in ancient matriarchal societies, which were based upon cults of female earth divinities, women had a different position than today. These matriarchal societies had a specific relationship to nature and carried their own medical knowledge. The introduction of abstract patriarchal divinities connected with heaven proposed a relationship to nature which was opposite to theirs, namely a view on nature as a soulless source of material, systematized by an Abrahamic God, put on earth for us to exploit. As matriarchal knowledge was carried and transmitted through the female body, the oppression of that knowledge was bound to be materialized as an oppression of women’s bodies, the aim of which being the destruction of pantheistic ideas in Europe and the monopolization of, among other things, herbal medicine. Gimbutas analysis sketches a connection between historical female experiences of life and animistic experiences of nature, where both were in the way of the enlightenment project and the development towards industrialization.

Deep Ecology invites us to return to a premodern experience of nature and to recognize nature within. This experience is largely received through non-rational means and comes to us as tranquillity or reverence, even sometimes as fear. Regardless, all cultures will testify that nature has an effect on us. This effect also occurs when nature resides in stillness. It doesn’t depend on progress or a dramatic development of events.

Maybe this kind of effect, found in nature, can shape a basic element in what a Deep Ecological dramaturgy might aim for. If it’s combined with an investigation of the “unknown”, rather than the “new”, it might also help us to rearticulate destructive normalities, such as post-colonial issues and the oppression of women.

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“When we reconsider our relationship to nature, we are bound to encounter issues of colonialism and patriarchal structures. Our gaze on nature might very well be the primary source of these problems.”

Arne Næss

Gjenoppstandelsen

Photo by Kjersti Vesterstad, with Arturo Tovar and Kjersti Aas Stenby

Deep Ecology in Artistic Practice

INTERVIEW WITH JOHANNA TAGADA
HOFFBECK BY SARA GISSINGER

EDITED BY KYLIE WRIGLEY & CRISTIANA VOINOV

In my interview with Johanna, we uncover her particular relationship with the philosophy of Arne Næss, and his concept of the “Deep Ecology”. Johanna Tagada’s practice is one characterised by a profound consciousness of the current environmental stakes and of the role of the artist in the mediation of these.

I personally believe that artists, while perhaps being less visible to global society, are the ones who know how to impact it. They create spaces in which to transmit and reflect. The development of such an environment is certainly observed in Johanna’s practice. A sense of humanity, of simplicity with fairness of actions – as small as these might be – are conveyed within Johanna’s work and initiatives. Through a touch of moderation, the observers are invited into projects and installations: from matter to word, to visual and sounds. Johanna chooses her mediums, such as textile, with an intuition for what they will convey: transparency, softness, their very own qualities and above all for their sufficiency. Knowing Johanna, if a paper is chosen to draw on, it will either be handmade or found and therefore holding a past life, or produced locally with minimal impact on the Earth.

Johanna, in which context did you discover the philosophy of Arne Næss?

I encountered the work and philosophy of Arne Næss by ways of Satish Kumar¹. In his 2013 book *Soil, Soul, Society*, Kumar refers to the practice of Næss; I was directly drawn to it and purchased one of his books in a local bookstore. While ecology and ecological awareness have partly defined my adult life thus far, they are also a large component of my upbringing in rural Alsace, France, with my grandparents who lived on and with the land. My grandfather had, among others, introduced me to the work of Masanobu Fukuoka². In the last decade, I felt an increasing gap between what was perceived as ‘ecology’ and ‘ecological awareness’ by mainstream media, and my own expanding commitment to harmonious and respectful living. It was soon after that feeling arose that I read Næss. I found his writing rich, abundant, so well articulated and I admired his holistic views. I must say while being directly influenced by his work, I also do know there is much left for me to read, explore, inquire about, and that does bring me hope and joy.

Arne Næss claims the importance of interpretation; in this way, there is a certain margin left open in Deep Ecology. How do you think you make Deep Ecology yours, even implicitly?

That openness of interpretation, of reinterpretation, as seen in *Ecology of Wisdom*³, for example, is exactly one of the components

that draws me to Næss. He offers space for revision that to me, implies that actions which might be defined as appropriate for Deep Ecology supporters of yesterday, might no longer be valid today. For example, I honestly do believe that supporting, contributing and partaking in the consumption and industrialisation of animal-based food products and fast fashion does not align with Deep Ecology. Facts and figures show clearly how these negatively impact the planet.

In 2013 I became a vegetarian (with a certain Eastern understanding of vegetarianism, as I also stopped eating eggs). In 2016, after several attempts, I became a committed vegan focusing on local foods. As my late grandparents did and my father does, I grow some food, while currently living

“That openness of interpretation, of reinterpretation, is exactly one of the components that draws me to Næss... actions which might be defined as appropriate for Deep Ecology supporters of yesterday, might no longer be valid today”

in a semi-urban environment in England. My interest and personal experiments tend towards veganic (organic + vegan) natural farming, as well as permaculture. To have partaken in animal slaughter by consuming them for a part of my life is something I regret enormously; I wish I had awakened much sooner. Of course, death is a part of life, and I do accept that, yet consuming animals was truly unnecessary.

In 2019, I decided to push myself further in terms of how I purchased clothing. While I do love garments and did my best to purchase consciously over the past years, I



Left: Johanna Tagada Hoffbeck, *Study of Blue* (series To End is To Start), handmade paper, 2018

Right: Johanna Tagada Hoffbeck, *Baies Berlinoises* (series Two for One), oil on film photography, 2014

felt there was room for improvement. There always is. As of March 2019, I have bought exclusively one newly made garment per season, made of 100% organic cotton or plant based materials. My rule is as follows: one newly produced piece of organic plant-based garments per season. Any additional items are bought second hand from a charity shop or swapped with friends. Other garments are handmade by myself and family using organic textiles or second-hand fabrics. While my practice as an artist at times requires travel to far places (Japan, Taiwan, India), I do not travel by air for personal vacations. When travelling for work, I find it is key to share ecological messages including demands for peace and harmony. In terms of my artistic practice, materials are researched, sourced, at times created, questioned, excluded, included, and continuously explored. I have recently explored paper-making using pieces of discarded organic cotton t-shirts leftover from production.

The notion of self-realisation is one inherent to the development of the Deep Ecology movement. Do you think this thought has contributed, in a sense, to refining your practice as an artist? Did it lead, perhaps, to defining and distinguishing your work and positioning?

Oh yes, very surely! While my artistic explorations, as a teenager were always about communicating positive messages, even very early on, it became central to open dialogs on compassionate living, inclusion and social insecurities among others. While my positions can at times be very strong and affirmed, the ways I communicate them are, on the other hand, rather smooth and soothing. I feel this owes much to nonviolent movements. I tend not to use colour combinations such as red and black, which are often present in practices rising against natural destruction or for social rights. I believe at times such visual languages can make audiences, especially those 'not interested' in

these subjects, literally run away from the works and thematics. My project *Penser, Manger, Partager* 2016-present (French for: To Think, To Eat, To Share) is a

series of installations of collected unwanted plant based textiles dyed with peels and pits of fruits and vegetables consumed daily. The first installation piece from 2017 has a quote from the United Nations expressing that, as things are developing, 2048 will be the year of the last fish. The quote is hand-embroidered inside the tent that is the textile installation. This positively invites the visitor to think and potentially question their ways of living.

How do you situate yourself – as an artist, citizen and actress of a certain critical thinking movement?

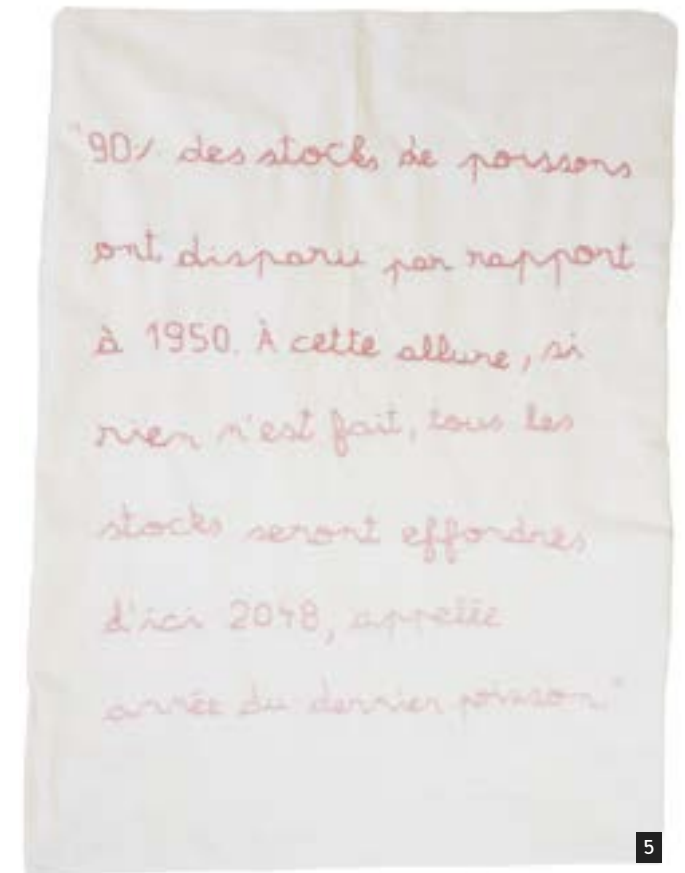
At times, I feel it is hard to be heard by the media who communicates about art in general or on my practice. When I am offered an interview, spaces in which I could develop conversations about veganism are not necessarily present. As if 'Yes, NOW it is OK to talk about ecology and climate change, BUT please don't go too far, there is only so much we really want to hear'. So, I feel there is a certain hypocrisy here. We all are hypocrites, it is part of our human nature it seems. The work I believe we all should do is to bring that trait to its minimum. As an artist, with certain freedom, I do take my role rather seriously, while of course still having a laugh! Without thinking I possess any power, however. This manifests in my interactions with others (human and non-human), with the ways my practice is produced and diffused. For example, I requested for both publishers of books on my works (*InOtherWords*

“While my positions can at times be very strong and affirmed, the ways I communicate them are, on the other hand, rather smooth and soothing”

Imprint & Chose Commune) not to wrap the books in plastic packages, or I shipped artworks for my exhibitions in biodegradable packages. These are small actions some audiences might never be aware of, yet I see them as important. I have been a full-time artist and creative since 2014, and I feel responsible for the ways I 'spend' the money I have. I hope it can go towards conscious companies and individuals.

Despite the independence and autonomy of nature, human beings are often characterised by their sense of belonging to a geographical location. From Alsace to London, via India, how do you personally see these moments of presence on very different lands, with different history and lives?

I relate very closely to this subject, as we humans are not often only characterised by the place we have been born or raised, yet also by the place(s) our ancestors might have come from. In my case, my family originates from Alsace (presently part of France), Algeria (in North Africa) and a small island in the Caribbean. While I was born and raised in rural Alsace, speaking the local dialect that is Alsatian, others frequently came to refer to me through the origins and places of my ancestors from distant places I had not visited. Thanks to lectures by Trinh T Minh Ha⁴ including mostly her 1989 book *Woman, Native, Other*, among others, I have, in some way, come to terms with that. Personally, I feel that nature can be understood and



Penser, Manger, Partager by Johanna Tagada Hoffbeck Nidi Gallery 2018

1. Natural dye process as seen during a workshop given by the artist in France, 2018.
2. Sketch, 2017.
- 3 & 4. Installation in Nidi Gallery in Japan, Photo by Poetic Pastel.
5. Embroidery as seen inside.
6. Visitors at Nidi Gallery
- © Johanna Tagada Hoffbeck

“I feel that nature can be understood and observed in any place. Doing so at ‘home’ might simply be more comfortable and, perhaps in some ways, wiser.”

observed in any place. Doing so at ‘home’ might simply be more comfortable and, perhaps in some ways, wiser. While I observe the differences of places such as London, rural Alsace, urban and rural Tamil Nadu in India, I tend to focus on the similarities. The likeness of trajectories. For example, since 2017 I have been researching and documenting through photography, film, and writing, the relation of women in Tamil Nadu with flora. In the past, flowers such as Jasmine or Marigold, which women would place in their hair, would simply have grown naturally. Presently these flowers are grown in extremely large numbers in huge flower farms. They look like one-another and are fed with pesticides. The flowers also travel kilometres in trucks to be sold at markets where women will purchase them. Seldom does a flower

go from plant to hair. Overall such experiences and exposures, while being informative and resourceful on our various possible cultural, social and religious beliefs,

tend to reinforce how very similar we are.

Arne Næss invites us to redefine the notions of wealth and fulfilment by proposing to move towards a “quality of life” rather than a “standard of living” – towards a “gross national quality of life” rather than our classic “GNP”. Moreover, he wished “to make us aware of the existence of other ways of leading a life that is full of meaning, which have long been ignored or underestimated to this day.”⁵ How do you see this notion of wealth today?

The everyday relations of learning with others are very important in my life. Just as in process, I do not overvalue the finality of a project over the making of it, as well as

living each and every day. I strive to make others and myself feel positive in their quotidian, to be generous without fear. And in my personal life, to maintain such happiness, I have not set goals such as ‘having a mortgage by thirty so that I can buy a house’. Loving, learning, making, questioning, good health, eating organic food, taking the time

to garden, meeting others are what I consider my personal wealth and the joy of life. I am therefore extremely grateful for the companionship of my friends, collaborators at Poetic Pastel. I recall the following line, according to Arne Næss, “Human beings can grasp the diversity of their environment and take care of it.”⁶ I would like to develop and propose that each of us is co-responsible, to a certain extent – “invested with a creative and guiding force of history.”⁷ It is up to us all to cooperate, to believe in solutions and to act in favour of a continuous wealth of life on Earth, by its maintenance and preservation, rather than destruction.



Assembling Penser, Manger, Partager, 2017, England.
Photograph by Johanna Tagada Hoffbeck

Johanna Tagada-Hoffbeck is a painter and interdisciplinary artist working across London (UK), rural Alsace (France) and rural Tamil Nadu (India). Her practice composed of painting, drawing, installation, sculpture, film, photography and writing often conceals ecological messages, rendered in soft and delicate methods. In several of the artist's projects interaction with the environment and others plays a central role. Solo exhibitions include Épistolaire Imaginaire – Merci at Galerite Jean-Francois Kaiser and Take Care – きをつけて at Nidi Gallery. In 2014, Johanna founded the positive and collaborative cultural project Poetic Pastel. In 2018, the artist cofounded the publication series Journal du Thé – Contemporary Tea Culture. www.johannatagada.net

Sarah Gissinger recently graduated at DSAAD in Lyon with a four-year degree in applied Arts – specialising in fashion and textile. She is presently Normalienne at École Normale Supérieure Paris-Saclay (Teachers' and Researchers' Training Higher Education School). Sarah's current research explores the possibilities that are considering and weighing our daily actions both as a constituent and contributor of the Earth. This ongoing investigation is punctuated by constant back and forth between textile researches, creation of imagery, writing and editorial work. Sarah believes in the strength of transmission and is deeply interested in a forthcoming position as a researcher-teacher and textile designer. www.sarahgissinger.fr



Left: Johanna Tagada Hoffbeck, *Nonviolent* (series Deep Ecology), oil painting and found paper collage, 2017

Right: Johanna Tagada Hoffbeck, *Pink - Spring in India*, analog photograph, 2019

1. Satish Kumar (b. India 1936) is an activist and editor. He has been a Jain monk, nuclear disarmament advocate, pacifist, and is the current editor of Resurgence & Ecologist magazine.
2. Masanobu Fukuoka (b. Japan 1903-2008) was a farmer and philosopher celebrated for his natural farming and re-vegetation of desertified lands.
3. Næss, Arne, *Ecology of Wisdom* (London: Penguin Classics, 2016).
4. Trinh T Minh Ha (b. Vietnam 1952) is a filmmaker, writer, literary theorist, composer, and professor.
5. Næss, Arne, *Écologie, communauté et style de vie*. Translated by Charles Ruelle. (Paris: Dehors, 2013), 52.
6. Næss, Arne, *Ecology of Wisdom* (London: Penguin Classics, 2016).
7. Ibid.

Past to Present

Reflections from an Artist Turned Environmentalist

EDITED BY ALEXANDRA PÁLÓCZI
& SHAYAN SHOKRGOZAR

From ancient cave paintings to modern masterpieces, art continues to color the world. Yet, beneath beauty lies the hidden environmental costs each art piece extracts on nature. This piece reflects on an artist's personal journey coming to realize these environmental costs.

Ancient Art

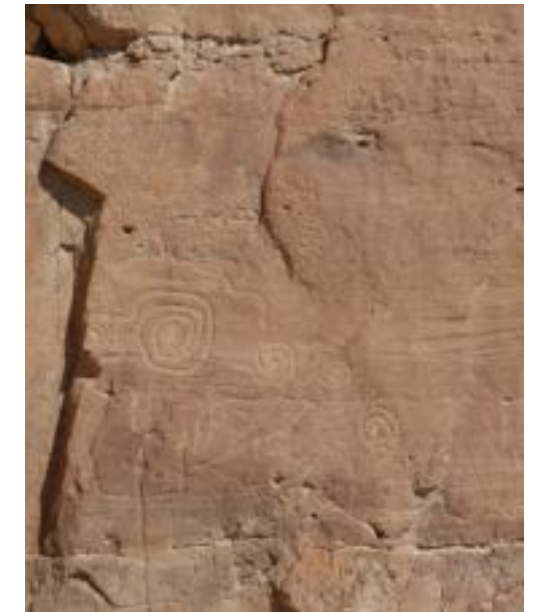
Art has been around for millennia. Songs, dance, paintings, carvings, poetry... unique disciplines as diverse as the themes and imagery conjured. Rising from humble origins and natural materials, the early Paleolithic cave paintings of Lascaux Cave and the petroglyph rock carvings found across the American southwest continue weathering the elements of time, illustrating how art spans cultural, temporal, and physical distances.

Dating from 17,000-15,000 BCE, hundreds of paintings depicting aurochs, bison, ibex, humans, and other wildlife marvel researchers and visitors alike (Groeneveld 2016). Lascaux is one of several ornately decorated caves within Europe's Dordogne region. Black from charcoal and manganese oxides, yellow iron oxyhydroxides, and red ochre dominate the cave's color pallet. Heating, grinding, and mixing made the mineral pigments wall-ready for finger painting, paintbrush, or blowing color through hollow bones onto the rocky surface. Though the true purpose remains unknown, researchers believe the cave art was for ritual or spiritual activity (Groeneveld 2016). Today Lascaux offers a glimpse into Paleolithic realities and preserves some of the earliest natural paint.

Across the sea, the ancient Anasazi peoples of Chaco Canyon, in present-day New Mexico, USA made rock etchings known as petroglyphs. Researchers found designs depicting real astrological anomalies, such as a 1054 AD supernova, Halley's comet seen in 1066 AD, and a total solar eclipse from 1097 AD (UC Boulder 2017). Besides documenting and interpreting the sky, the

petroglyph, Piedra del Sol, marks the countdown to the summer solstice, while other carvings represent cultural phenomena (UC Boulder 2017).

Whether consisting of clay, stone, bone, metal, cloth, or wood, much of what prehistoric craftspeople made still exists today. If natural materials have stood the test of time, what does this mean for today's synthetic ones? How does modern art impact the environment? As an artist and environmentalist, I reflect on my own journey coming to terms with this connection.



Petroglyphs at Chaco Canyon, New Mexico, USA.

Photo by Dana Sharp

From Crayons to Canvases

From the moment I could hold a crayon I began drawing. Winning coloring contests, making popsicle stick crafts, filling my school notes with doodles as time went past.

Moving across the country for middle school, I felt shy, friendless, and ultimately blue. Fortunately, art class kept me sane, and my grandparents gave me my first canvases to train.

"I began to realize... Making art isn't always as glamorous as one imagines."



With time, acrylic paints began piling high, filling canvases with color and life. Not only did the canvas come alive, but so did the young girl feeling sad inside.

High school brought art shows, stagecraft, and a national prize – igniting a passion to rise. Then came glassblowing, pottery, photography, jewelry making, and some metalwork creating. Yet, as time went by, I began to realize... Making art isn't always as glamorous as one imagines. No, I'm not referring to the countless times I've nearly drank dirty paint water, or when prioritizing art led to me almost failing algebra and chemistry my first semester of university. I'm talking about how crafting doesn't come without environmental harm.



Top: Sharpie markers, like those used to decorate this umbrella, are rarely recycled and contain toxic fossil fuel-based substances; this poses environmental threats throughout the product's lifecycle (Chen n.d).

Bottom: Glassblowing requires a lot of energy to heat glass to around 1093° C so it's molten enough to shape (Dreams of Glass 2012).

Photos by Dana Sharp

Crafting Awareness

Mining metals, firing kilns, transforming trees into paper, cultivating cotton canvases. I shudder at the recollection of hearing an artist discuss using rabbit-skin glue as gesso for oil painting. Is a painting really worth boiling a rabbit? Whatever the outcome, every artistic process requires manpower and environmental inputs.

Made by burning wood in low oxygen conditions, charcoal is one of the earliest drawing mediums. Today willow, vine, and compressed charcoal remain popular amongst artists. Yet, making charcoal requires cutting trees or taking sticks to burn (Dalziel 2016), releasing CO, CO₂, and other harmful gases (Sparrevik et al. 2015). Besides the natural materials of the past, contemporary artists now access a wide range of synthetic materials too. For me, learning oil and natural gas derive acrylic paints, replaces pleasure with plastic – something I despise. When my old paint disappears like the dinosaurs it's made from, I'll go back to natural pigments. In the meantime, I'm diverting the dirty paint from my drain, and keeping

it contained to properly send away.

During university, I saw the film, *Wasteland*, about artist Vik Muniz's journey to Brazil's largest landfill, Jardim Gramacho. Muniz eagerly meets waste pickers, learning about their work, lives, and recycling pride. Manipulating rubbish from the site, Muniz creates large portraits of the workers for his series, *Pictures of Garbage* (Muniz 2010). Unlike Muniz's series, most art is made from new materials. Surely, the sum of all paint tubes, palettes, paintbrushes, palette knives, and every other art supply thrown out each year would form a small landfill in and of itself. Taking this to heart,

“Whatever the outcome, every artistic process requires manpower and environmental inputs.”

I began to start saving my own 'trash' to up-cycle into art.

Art for the Future

Hiding the harm, artists go quietly along, most unaware or unwilling to share the true environmental costs. Metalworking all day, I even felt blown away learning 20 tons of earth is mined to create a single golden ring (Stretesky 2014).

Art's colorful spectrum records dreams, life, time, and change. Unbeknownst to



Eretmochelys imbricata Inspired by the critically endangered Hawksbill Turtle. Paint-water shouldn't go down the drain due to toxic oxides found in professional-grade paint, and acrylic polymers in non-toxic varieties which harm wildlife and impact water treatment facilities (Moorman 2013)

most, art shapes landscapes not just through design, but through acquiring the raw materials to come alive. From ancient pieces detailing rituals to works depicting contemporary challenges, all art requires energy. Yet, art also brings energy – reviving hope, communicating complex issues, and touching the heart and the brain (Song 2009).

Just as ancient relics remain, contemporary contributions will continue coloring the planet. Fortunately, artists can choose to color their practices green. Upcycling old materials, using natural pigments, properly disposing of waste, and even restoring disrupted ecosystems through trans-species art (Song 2009). Perhaps art will weave a beautiful, inclusive, and sustainable future for all.



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Dana Sharp is an American graduate student living in Oslo, Norway. Her passions are art, education, and sustainability. Over the years she's been in several art shows and won numerous awards for her work. When she's not writing her thesis, she enjoys hiking, photographing nature, and doodling. Following graduating, she's looking forward to reuniting with her art supplies and finishing a series of paintings to raise awareness towards endangered species and plastic pollution.

Right: It takes over 11 liters of water to make a single sheet of paper (Garber 2012). Photo by Dana Sharp





Markus Spiske

CRISTIANA VOINOV

In Defense of Creative Collectivism

EDITED BY KYLIE WRIGLEY
& JENNY K.H. NIELSEN

It is no secret that art (visual and otherwise) can influence individual and systemic functioning. But what is its role with respect to climate mitigation? This essay offers a framework for improved climate communication by exploring messages of *collectivism* in art. It claims that both the medium *and* its message can be a critical tool towards action.

Art tells stories that influence not only individual but also systemic functioning. Whether in song or spoken word, the artist meets the audience at an intersection of socio-cultural-economic contexts. This essay offers a framework for improved climate communication by offering messages of collectivism through art. That is, where humans and nature are understood as parts of an integral 'whole' – a concept exemplified through a variety of collectivist worldviews. I want to argue that if one were to approach creating a climate ethic from a blank slate perspective, a collectivist worldview offers more potential for creativity¹, inclusivity, and valuing of the natural world than the hegemonic, dualist² paradigm. By its very nature, art is suited to this endeavour.

So, how does art ultimately inform climate-friendly action (and vice versa)? Some, like Oscar Wilde, argue that art is a purely aesthetic endeavor: "Art never expresses anything but itself" (Wilde 1891, 667). Others, like Spinoza, closely related observing and making art to the practice of expanding the imagination. For him, imagining, or creating 'mind images' is the first type of knowledge³ (Spinoza 1992).

Indeed, art can serve as more than just an aesthetic form. Nazi propaganda promoted distorted images of Jews, exaggerating their features in an effort to have them resemble caricatures more so than people. They were so successful at desensitizing the German population that an estimated 6 million Jews (among other marginalized

groups) were murdered during WWII (USHMM 2019). Of course, these images did not influence in a vacuum; it was the socio-political context of the era that drove messages forward within art (Lichtman 1970). Like the Nazis, Soviet regimes also relied on symbolism – the descending hammer, the productive sickle – to represent alliances between Worker and Peasant. Art held a distinct role in the regime as a tool to educate and to reinforce institutionalism (Guggenheim 2019). Who would America be without its bald eagle, its stars and stripes?

In this way, it would seem that both Wilde and Spinoza are correct: art can exist as aesthetic expression and as an expander of imagination. Crucially, though, it can act as a guide for new conceptual frameworks, shaping how we understand the world and directing how we may act – all the while remaining malleable because of its social construction (Warren 2012)⁴. But despite art's change-making potential, strategies in climate change mitigation often ignore cultural dimensions in favour of technological or growth-based solutions. Even with unparalleled access to information, public service announcements and media coverage, something gets lost between data and person. Why is it that most people in my home country of Canada are unwilling to pay more than \$100 a year in taxes to fight climate change⁵ (CBC 2019)? What is the disconnect between knowledge and action? Indeed, the ability to understand climate

“Appreciating or valuing art is something that seems cross-culturally understood – it is something most cultures identify with.”

“...art can exist as aesthetic expression and as an expander of imagination.”

change as a phenomenon is necessary. But the ability to feel, albeit a nebulous descriptor, is also critical. It requires paying attention to affect, emotion, value, subjectivity and “the possibilities for the fulfilment of human potential” (Galafassi 2018, 73) – the most fundamental ‘truths’ of existence.

Indeed, it is not what the message is saying but how it says it that matters. Most messages about climate change have a marginal effect on people (Dunwoody 2007). So which message does? Perhaps a message wrapped in an implicit understanding of who a person is, and what their social milieu is. “What makes art a unique contributor is its freedom to pursue open-ended explorations of any topic through an ever-expanding set of practices not wedded to finished ‘outcomes’ or ‘solutions’” (Galafassi 2018, 75). Indeed, social behavior is influenced by a nexus of factors including values, habits and often emotions (Wilhite 2012). Art is particularly equipped to explore these aspects. Art, in many ways, already integrates messages of belief, and meaningful social symbolism – a mirror to the ‘self’.

But how can art made in one culture evoke meaning to another? Some answers may lie in the doctrine of *philosophia perennis et universalis*, “truth is one”, where some ‘truths’ are uniform across cultural interpretations. This may seem like a naive way to address the human condition – but when referring to ‘truths’ I am not necessarily alluding to something objective. Nor do I think every culture necessarily sees similarities between themselves and the Other. Still, though love

may be felt differently across time and space, it is hard to imagine a community devoid of it. Appreciating or valuing art is something that seems cross-culturally understood – it is something most cultures identify with (Langer 1966). The process remains meaningful regardless of whether the truths arrived at are felt the same way. All that is to say: art is a wide-ranging meaning-making tool within climate change mitigation efforts.

Obviously, it is a dangerous fantasy to expect a world where people turn away from solar panels and turn instead to art for answers to climate change. But at this point, art's uses have not even been in the running. It is hard to join a race when you are not even considered a competitor. Why is this? What is getting in the way of art's potential? Without understanding the current dominant worldview, we risk misunderstanding what has led to climate destruction as we know it, and what may lead us out of it. So the question becomes: Who, if anything, is the Climate Enemy?

Answering this question is turtles all the way down in an ever-globalizing world. Though there does seem to be a conceptual, even causal, link between the destruction of the environment and the need to dominate, especially driven by Western worldviews. Colonialist messages have long been underscored by Enlightenment-era notions of the Perfectly Rational Mind versus, well, everything else. This logic places the material world on one side of a seemingly arbitrary divide. Many argue that this division created a hierarchy that has persisted till today: humans above all (Mueller 2017). Under Rene Descartes' brand of dualism, vivisectioning animals in the quest for knowledge seemed reasonable – after all, how could mere machines feel pain?

Collectivism, in contrast to dualism, appreciates varied identities within a group, championing a diversity that can lead to a fuller action. It makes room for varied normativity. It admits that people approach valuing the environment from different starting points – which reflects data supporting how people acquire and act after receiving information. The difficult part is arriving at the collectivist world-view from the get-go. In this regard, art can be a way to foster the collectivist message – a stepping-stone towards re-imaging paradigms.

“...art can be a way to foster the collectivist message – a stepping-stone towards re-imaging paradigms.”

It is this inclusivity that serves as inspiration for many climate activists from Norwegian artist Tone Bjordam to circus artist Eliana Dunlap. Bjordam's work, from video to sculpture installations, is driven by a need to communicate science. Her art plays with the chasm between science and art, and declares it unnatural: “creative thinking is the core business of scientists, and yet they rarely give it much thought” (Bjordam et al. 2017, 3). Dunlap's podcast “Changing the World and Other Circus Related Things” challenges anthropocentrism within circus performance, asserting that long-established artforms themselves can and do change. With the fall of the 146-year-old Ringling circus in 2017, audiences have made it known that they no longer find pleasure in the exploitation of animals. Several cities around the world have already banned animals in circus performance (Daly 2017). Artists like Bjordam and Dunlap confront us with the thought that perhaps there is no such thing as value hierarchy – perhaps what is ‘rational’ and ev-

“...narrative, whether through art or storytelling, has the ability to situate you in the world. What are we really, if not an embodied collection of stories?”

everything else are sides of the very same coin.

Enter Botanist Robin Wall Kimmerer: “As the land becomes impoverished, so too does the scope of [people’s] vision... How can we begin to move toward ecological and cultural sustainability if we cannot even imagine what the path feels like?” (Kimmerer 2013, 18). Kimmerer, who identifies as a member of the Citizen Potawatomi⁶, goes on to share part of her cosmology through the story of Skywoman, the first being to fall from the sky and towards what would come to be known as Turtle Island (Earth). Skywoman’s vitality was contingent on the reciprocity and aid of the beings around her. To underscore how this narrative is understood by her people, Kimmerer offers the creation story of Eve and the Garden of Eden in juxtaposition: “Like Creation stories everywhere, cosmologies are a source of identity and orientation to the world. One woman was our ancestral gardener, a co-creator of the good green world that would be the home of her descendants. The other was an exile, just passing through an alien world on a rough road to her real home in heaven” (Kimmerer 2013, 22). This latter worldview begins with a dualism between humans and Earth. Kimmerer reminds us that narrative,

whether through art or storytelling, has the ability to situate you in the world. What are we really, if not an embodied collection of stories? If we are to believe that our destiny is not to live through the Earth but to live with it, we must first recognize our role in the climate’s devolution, as well as its rebirth. This is a position realized by climate artists and activists alike, and it is one further augmented through collectivist rhetoric. If we admit that culture matters to change-making, and that culture is often expressed, perhaps most saliently, through art, then art is indeed integral to change — and so are we.

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1. I have no intention of proving what cosmology is ontologically ‘true’. Nor do I make claims that this is the only normative position to cultivate strong a climate ethic.
2. Where nature is understood in “parts” or binaries. This concept will be further discussed.
3. The second “type” is Reason.
4. To be clear: I am purporting the potentiality of art to carry meaning. Whether a particular piece of art is successful at that or whether it is merely making protest into something aesthetic should be decided on a case by case basis.
5. Individual motivations for not paying extra in tax were not divulged in the article. It would have been insightful to know what these consisted of.
6. The Citizen Potawatomi Nation is a tribe of the Potawatomi people, located in Oklahoma, US.



Hristo Fidanov

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Elena Slominski

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Elena Slominski

Oil Spills

Oil and acrylic on canvas, 90 x 120cm



Elena Slominski
When Children Go To War, 2019
 Charcoal on paper, 28 x 43cm

Oil Spills

This piece was originally painted as part of a larger collection entitled 'Human Rights and Wrongs' during my Artist in Residence program at the University of North Carolina in Greensboro in 2016. The painting consists of multiple layers of paint which took many hours over several months to complete, and it is to date the largest piece I have ever attempted. The title 'Oil Spills' is a play on words in which the oil paints 'spilled' over the canvas symbolize the disastrous events that have occurred in our oceans, harming marine life and reducing biodiversity. Especially in the age of climate change, the well-being of our oceans is so vital for the continuation of life on planet earth. While playful and colorful in its many layers, the painting is meant to serve as a beautiful but poignant reminder of the importance of protecting our oceans by making us feel more connected to them.

When Children Go To War

This piece was created especially for the 14th issue of Tvergastein in celebration of its theme 'Arts and the Environment.' The drawing depicts a scene of young children holding up banners and posters, shouting with passion at one of the hundreds of recent climate marches around the world. The title 'When Children go to War' intends to provoke thoughtful reflection on the raw emotions we face in our current climate crisis - fear, guilt, uncertainty, anxiety, and not least of all shame. Should we feel proud and motivated, or should we feel ashamed that our children are taking time away from school and the innocence of childhood to step up to the political frontlines where we as adults have failed? Regardless of our emotional responses to this situation, these young kids are making one thing clear: 'play-time is over' and it's time adults start taking climate change seriously.

Climate Change from Within

EDITED BY SINDRE C. HOFF
& DANA SHARP

It is no secret that art (visual and otherwise) can influence individual and systemic functioning. But what is its role with respect to climate mitigation? This essay offers a framework for improved climate communication by exploring messages of *collectivism* in art. It claims that both the medium *and* its message can be a critical tool towards action.

“It just got personal” is a sentence typically followed by a heavy discussion or a fight scene in series and movies. When something becomes personal, it may generate an adrenaline rush, making a person instinctively defensive. When confronted with activities which exacerbate climate change, this defensive reflex should manifest because climate change affects everyone. Yet, a substantial part of the population does not feel this adrenaline rush in those instances. For example, when climate-friendly actions mean more taxes and costs, citizens tend to walk away from responsibility, as shown in a survey in the Netherlands and USA (I&O Research 2019; Volcovici 2019). This is alarming since climate change causes rising temperatures and extreme weather, includ-

ing heavy rain, heat waves and droughts which negatively impact ecosystems and biodiversity (IPCC 2018). Furthermore, climate change increases the risk of diseases such as malaria, threatening human health, and negatively affects food and water supplies, livelihoods and economic growth (IPCC 2018).

To limit climate change and its adverse effects, behaviours need to change. Transitions in energy, infrastructure, urban systems, and land use are vital (IPCC 2018). It is therefore important to cultivate awareness amongst people, so everyone finds a personal reason and motivation to tackle climate change. Using Edvard Munch’s *The Scream*, and the Socratic Method, this article calls for the use of art to internalize peoples’ reasons

to take action and join the fight against climate change.

Applying the Socratic Method to Inspire Action

With the Socratic Method, a teacher takes on the student’s position, while the student takes the role of the teacher during a discussion (Delić and Bećirović 2016). Instead of providing and dictating information, the initial teacher poses a sequence of questions to the students, and by answering those questions the pupils use their own personal reasoning to acquire knowledge (Blackburn 2016; Delić and Bećirović 2016). The Socratic Method overlaps with how art works. For instance, artists use mediums to create and send messages to an observer, who in turn assigns meaning by interpreting the artwork. Hence, the artwork represents a dialogue between the artist and the observer where the observer, through his own reasoning, can arrive to the message or knowledge the artist captured in his work.

An anthropogenic, meaning a human-centred in contrast to authority-centred, approach (Delić and Bećirović 2016), gives humans a central position, requiring all to be interpreted according to human values and experience (Collins Dictionary 2019). This approach characterises both the Socratic method and art. When a person uses their own reasoning, they can better adjust their behaviour, since they fully understand the reason and motivation for changing. Moreover, people tend to connect art to personal experiences by drawing inspiration from their own experiences to create art or by using them to give meaning to an already existing art piece. Consequently, an

artist personalises the message incorporated into artwork, and the observer, in turn, personalises the piece by means of their own interpretation. Hence, art is especially useful to internalise a person’s reason for acting constructively on climate change or not, offering a tool to call for people to fight for the climate. This in contrast to an authority-centred approach which requires a person to act in a specific way. For instance, a legal rule or social norm requires a person to act in a specific way, possibly restricting a person’s freedom to act, making the person feel

“...artwork represents a dialogue between the artist and the observer where the observer, through his own reasoning, can arrive to the message or knowledge the artist captured in his work.”

controlled, suffocated, and thus unwilling to live up to the set expectations.

When you see a video of the Amazonian forest fires or a picture of a hurricane hitting the Bahamas, you might think: How does this link to climate change? What does this have to do with me? However, when you see a painting of a completely black canvas titled *Climate Change*, its vagueness might trigger a conversation between you and the artist. What does climate change mean to me? How does it affect me? By answering these questions, you will develop a personalised reason for what makes the fight against climate change important to you, which will serve as an incentive to join the fight yourself. This reason will be stronger than any legal rule or social norm, as it is personally connected to your own life.

Art to Raise Climate Awareness: The Scream

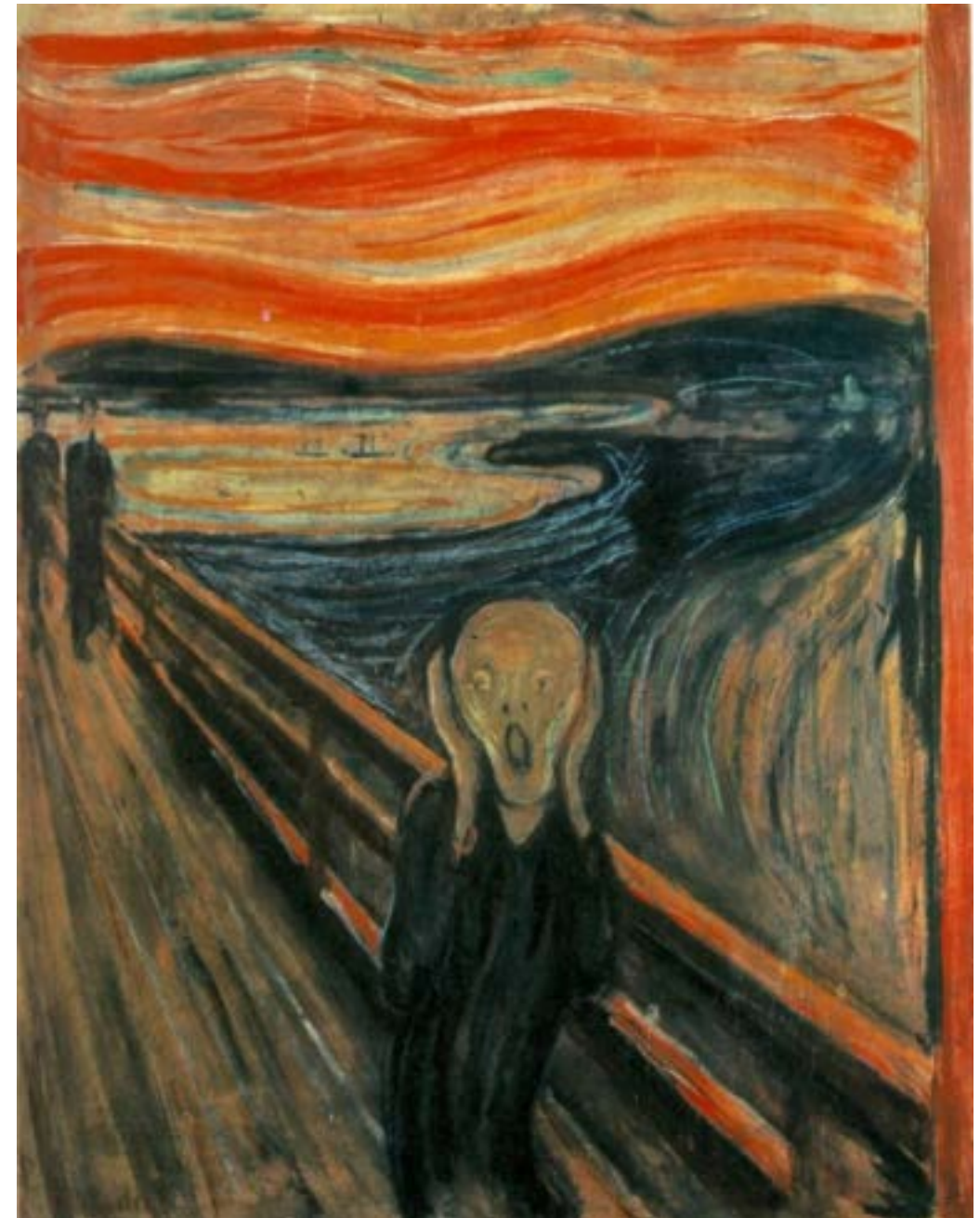
Edvard Munch's *The Scream* (Skrik), also known as *The Cry*, was painted in 1893 as part of his semi-autobiographical collection *The Frieze of Life* (Olson, Doescher and Olson 2003; Sooke 2016) and serves as a good example of how art can resemble the Socratic Method. *The Scream* is one of the first expressionist paintings, a style known for showing the artist's inner emotions (Sooke 2016; Wolfe 2018). Munch himself referred to *The Scream* as his soul painting, since it is based on a real-life experience. He describes the event in his diary of 1892 as follows: "I was walking down the road with two friends. The sun was setting. (...) Suddenly, the sky turned as red as blood. (...) Tongues of fire and blood stretched over the bluish black fjord. My friends went on walking, while I lagged behind, shivering with fear. Then I felt the enormous infinite scream passing through nature" (Munch 1892). The painting captures this moment perfectly. It depicts a person standing on a bridge beneath a bloody, swirling sky, whilst covering his ears and having his eyes and mouth wide-open. In contrast, two peaceful figures stand in the background and a boat sails silently over the fjord (Sooke 2016).

As the individual in the foreground is completely stripped of their identity, it creates the opportunity and freedom for

"...when you see a painting of a completely black canvas titled Climate Change, its vagueness might trigger a conversation between you and the artist. What does climate change mean to me?"

people to fill in the gap with their personal experience and with what is topical at their time (Jones 2019). By looking beyond his personal experience, Munch thus succeeded in depicting the psychological condition of humans worldwide (Artsy Editors 2017). For example, art historian Jill Lloyd based her interpretation of the meaning and message of *The Scream* on the societal challenges from the time period in which it was painted. According to Lloyd, *The Scream* represents a poor man facing a universe which he does not understand (Sooke 2016). All the certainties that would have comforted him in the 19th century, namely God, tradition, habits, and customs, had been lost in the 20th century (Sooke 2016). Thereby, all the anchor points binding him to the world were gone and the man could thus only relate to the universe by feeling panic and having an existential crisis as a result (Sooke 2016). Although *The Scream* supposedly symbolises helplessness and anxiety in this particular setting, it illustrates feelings of fear and anxiety in such a timeless way that people can still identify with them today (Artsy Editors 2017).

For example, for Petter Olsen, a Norwegian businessman who formerly owned one of the four versions of *The Scream*, the painting shows a man who realises the impact he has on nature and the irreversible changes he inflicts upon the planet (Aspden 2012). This interpretation does justice to Munch's diary passage as well as the painting's original title *Der Schrei der Natur* (*The Scream of Nature*) (Rivero 2019). Additionally, it fits with a theory by Donald Olson, Russell Doescher and Marilyn Olson (2003), who have studied skies in various paintings. They claim Munch based his painting on the sizzling sunsets which resulted



Edvard Munch, 1893, *The Scream*, oil, tempera and pastel on cardboard, 91 x 73 cm, National Gallery of Norway

from the volcanic eruption of Krakatoa in Indonesia. The red swirling sky Munch described and painted, resembles descriptions of the Krakatoa twilights which reached Oslo in the winter of 1883-1884. Admittedly, these events took place ten years before Munch took note of it in his diary. Nonetheless, Munch has depicted real-life experiences much later on other occasions too (Olson, Doescher and Olson 2003). Consequently, if this theory is correct, Petter Olsen's interpretation of 2012, likening *The Scream* to man's awareness that humans influence natural systems, is merely a modern interpretation of Munch's personal representation.

Even though Munch himself might not have envisaged the meaning as explained above, he did leave the elements of his painting, including the scream and the individual, open for interpretation. Whereas nihilism provoked anxiety in the 20th century, climate change is the most prominent issue today (IPCC 2018). Behind Da Vinci's *Mona Lisa*, the figure in *The Scream* is the most iconic figure in Western art history (Paulson 2019). Moreover, Munch's experience of feeling "the enormous infinite scream passing through nature" (Munch 1892) links the painting to the environment, making the imagery a perfect carrier for spreading the message to safeguard nature.

Greenpeace has already understood this, using *The Scream* in a 2011 action by projecting a reworked version of it onto a nuclear power plant in Borssele, the Netherlands, to raise awareness to the perils of nuclear power (Greenpeace NL 2011). With this action, Greenpeace pioneered using *The Scream* to raise awareness and to call for climate positive action. Such an example should be followed worldwide, incentivizing people to protect nature to the point that the message of protection becomes as iconic as the artwork itself.



Projection on Borssele Nuclear Plant. © Greenpeace/Bas Beentjes

Conclusion

In a time where climate change is threatening environments and livelihoods around the globe, art can serve as a mechanism for inspiring and instilling a desire for people to act. Drawing upon the Socratic Method, which takes a human-centred, rather than an authority-centred approach, people can more readily adjust their behaviour to tackle climate change through using individual reasoning instead of an imposed rule. Additionally, since a person tends to connect art to personal experiences, messages given or received through art will always be personalised by the artist and observer. This explains why art can be an effective way to internalise one's reason for action or inaction and could be used to influence people to take action and join the fight against climate change.

Taking a contemporary approach to discuss *The Scream*'s imagery and connections to nature, this article calls for the use of art as a means to raise awareness to environmental issues. Furthermore, as *The Scream* is traced back to Norway which is known for its eco-friendly policies, and with Oslo representing the European Green Capital of 2019, Norwegian policy-makers and environmental organisations should pioneer using the iconic painting as a wake-up call for other countries to become more green.

"Munch's experience of feeling 'the enormous infinite scream passing through nature' links the painting to the environment, making the imagery a perfect carrier for spreading the message to safeguard nature"

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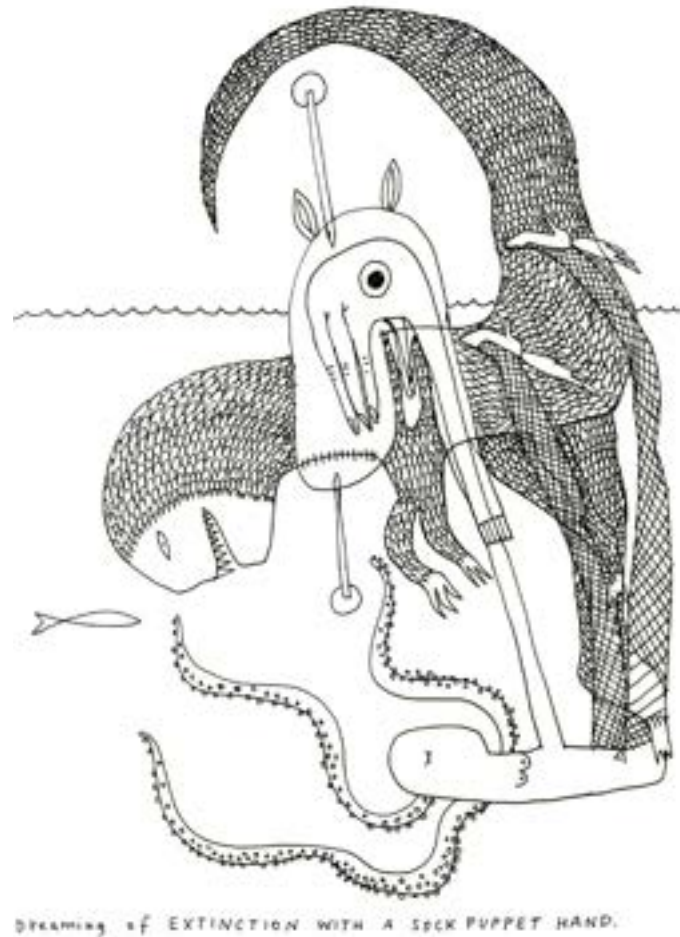
Some Drawings About Fish, Femininity and the Climate Crisis

EDITED BY CRISTIANA VOINOV
& ADRIAN FRANCO

Kirsty Kross is an Oslo based artist from Brisbane, Australia. Her work deals with the human condition, currently focusing on humans' relationship to the attention economy and the climate crisis. She holds a Bachelor's Degree in Art History from the University of Queensland and a Master's Degree of Art in Context from the Berlin University of the Arts. Kirsty Kross exhibited and performed at Bergen Assembly, Tenthaus, Østlandsutstillingen and PINK CUBE as well as Clockwork Gallery, Parkhaus Projects and Galerie Crystal Ball in Berlin. Kirsty Kross was awarded the Dusk till Dawn Art Prize by PNEK and Vandalen Forening in 2016.

The climate crisis is the biggest challenge humans have ever faced. We are all entangled. There are contradictions everywhere and everyone is to blame. Now is a very important time for artists. We can find and express the connections and contradictions and explore the spirit (or lack thereof) in ways that scientists and policymakers cannot. I am anxious about the climate crisis but feel exhilarated that I am alive at this time and have the possibility to make art about it. I am committed to making art that enables people to face the emotional realities of the climate crisis. It is dark, but somehow I feel the need to face it. I do this often through absurd humour with dark edges. Though I am mostly known for performances, I also draw.

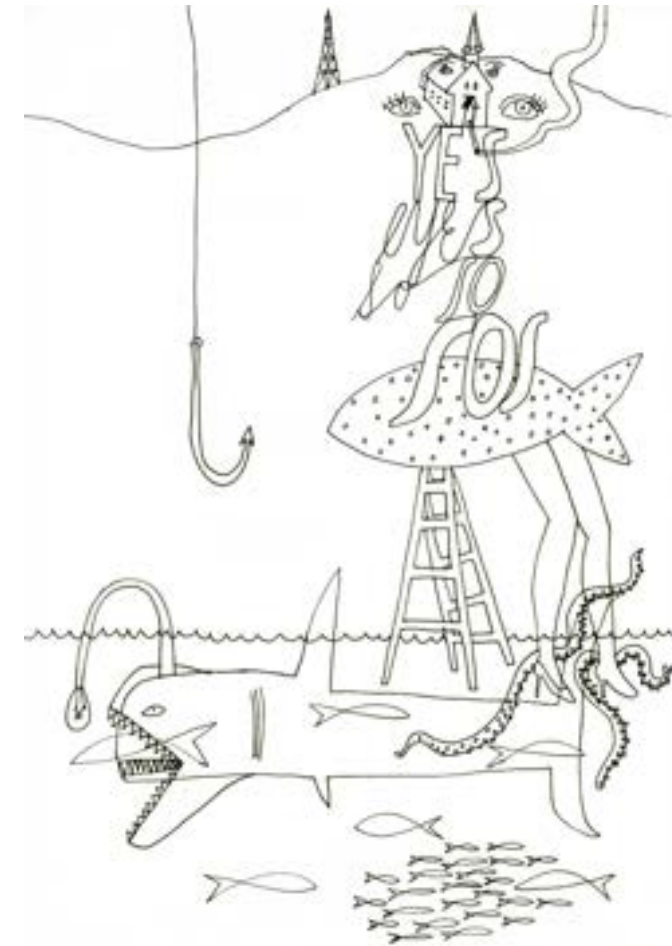
The following drawings seem simple, playful and somewhat naive, but they have deeper critical insights. The black and white pieces were created during a residency in Berlevåg, a small fishing community in Finnmark, whilst "Anthropocene Atargatis" was drawn in my studio at Myntgata in Oslo.



Kristy Kross
Dreaming of Extinction with a Sock Puppet Hand, 2018
 Pen and ink on paper

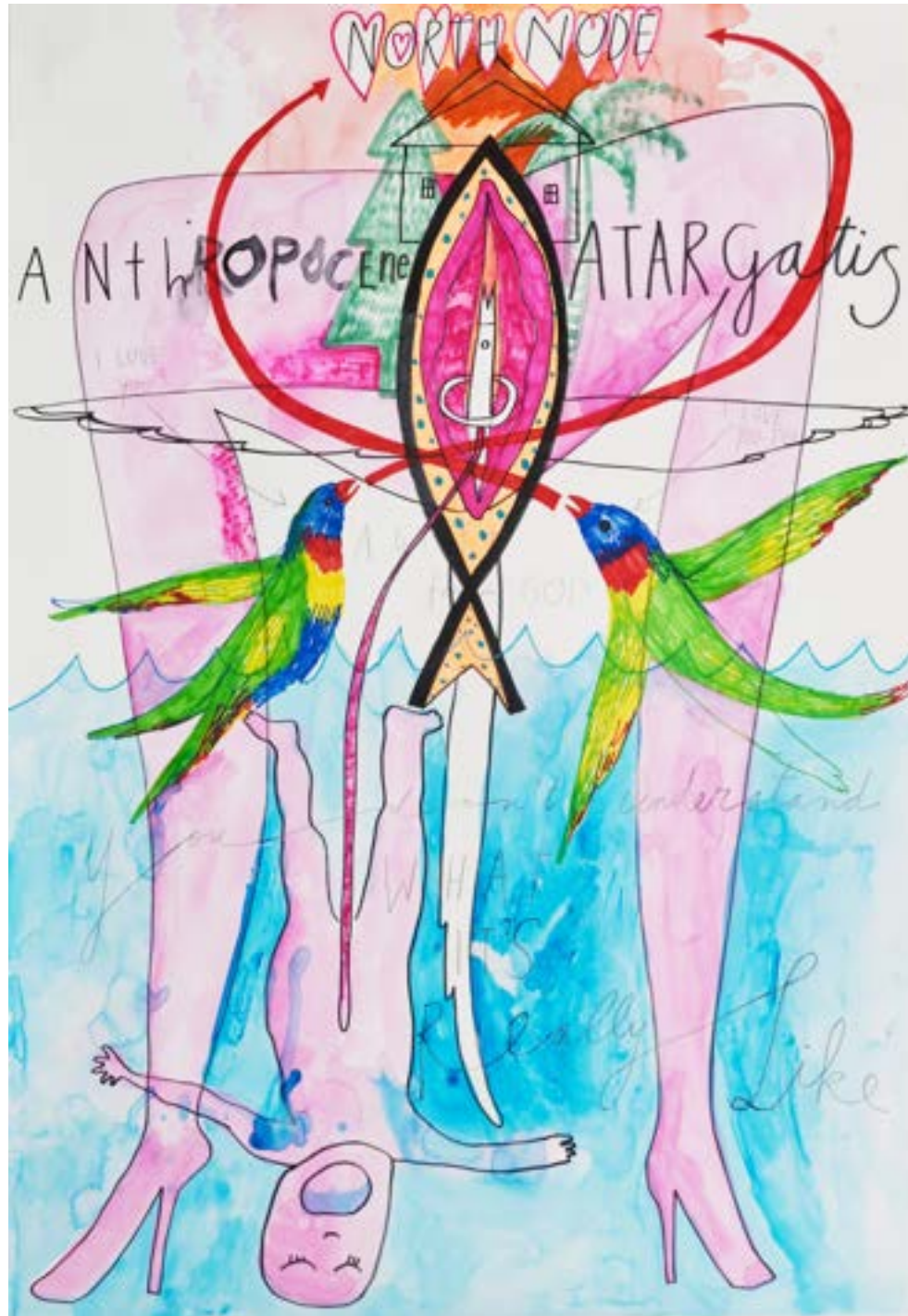
"Dreaming of Extinction with a Sock Puppet Hand" (2018; pen and ink on paper) was drawn in response to the work of philosophers Donna Haraway and Timothy Morton, who both have written extensively about the climate crisis. Haraway writes that we are all entangled in this crisis and that humans need to realise we are interconnected with all species and ecological systems. Timothy Morton claims that we, humans, have become our own monster – a claim which I allude to through the sock puppet hand in the picture. The tentacles are included because I have often performed as an octopus¹ and really hope that perhaps cephalopods (octopus, squid, cuttlefish) might be the next dominant species. Just like the dinosaurs before them...

¹ I have had a show called "The Age of the Cephalopods is Nigh" which is about the rise of the cephalopods.



Kristy Kross
SOS Eyes Yes, 2018
 Pen and ink on paper

"SOS Eyes Yes" (2018; pen and ink on paper) deals with overfishing, the connection between fish and femininity, and how it has been undermined by Christianity and the patriarchal system. In many pre-Christian and non-Christian belief systems, fish have often been a symbol of femininity, fertility and regeneration. When Christianity took the fish as a symbol, the female aspects were removed and as such, undermined. I feel in many ways that this symbolizes the problematics driving the climate crisis. The dominant world is still based on the Christian notion that God gave the Earth to humans to use as they please until the Apocalypse. This is a deadly belief, which needs to be desperately re-appraised.



Kristy Kross
Anthropocene Atargatis, 2019
 Pen, watercolour, pencil and ink on paper

"Anthropocene Atargatis" (2019; pen, watercolour, pencil on paper) is about female fish deities from the Eastern Mediterranean established in Ancient Greece that predated the binary (man v woman; man v nature) system of today. Atargatis was a fish deity from Mesopotamia who could also transform into a dove. She was symbolic of the Great Mother Goddess and had a son, Ichthys, whose name later became a code word for the early Christians. It was through Ichthys that the fish became a symbol for Christianity.

I first dressed as a fish when I was 12 years old. Later, I realised that fish featured often in my home and family life as my father's family were fishermen of Greek heritage that were also fundamentally Christian. I found out that the priests in Babylon wore fish costumes as part of their rituals descending from goddess Atargatis, later providing the shape for the bishop's mitre (hat) in the Catholic Church. I like to play with the idea that I could be some DNA throwback to these pre-Christian belief systems. On Crete, it seems that fish goddesses were worshipped much longer than in other parts of Ancient Greece. This could explain why women played a bigger role in the spiritual life of Minoan Crete. The Pythia or priestesses at the Oracle of Delphi – which was considered one of the most sacred places in Ancient Greece – were originally from Crete.

I am childfree by choice. In many ways, I joke that I am some kind of experimental, Anthropocene Nun committed to spirituality and non-materialism in the times of the climate crisis, but can have sex and wear better (vintage) clothes. In this drawing, I speculate on the kind of role a fertility goddess, or Atargatis, would have now, and I feel there would be more of a need to protect all life beyond humans. I know that I may lose credibility with some science-y types by playing with this goddess channeling. I also don't want to fall into some New Age vortex, but I do find it interesting that some of the West's original belief systems are centered around fish and women. Life began in the water, so it seems logical to me that religion or spirituality would also begin in the water. In many ways, the patriarchal system and the emphasis on constant progress and the exploitation of the other, be it fish or woman, has led to the climate crisis. I feel that the story of Atargatis is important in communicating this problem.

From Borders to Pathways

Art's Potential to Provide
Deeper Understanding and
Broader Perspectives

EDITED BY SOFIE VAN CANEGEM
& CLARA J. REICH

*Art is sometimes said to be a reflection or a mirror of reality. While artists definitely use their craft to give form to their understanding of the world, to perceive art as passive reflection might be an unfortunate underestimation. Taking a closer look at artist Jae-Eun Choi's *The Nature Rules: Dreaming of Earth Project*, this piece explores how artistic initiatives aim to reach beyond aesthetic contemplation, and how they can contribute to create awareness and work towards solutions to environmental and political issues using interdisciplinary collaboration.*



Jae-Eun Choi, *Hatred Melts Like Snow*, 2019 ©Kim Taedong

“With scalding heat, I melted down the fences retrieved from the borderline. And used the metal to make stepping stones that people can walk on. Fences can transform into any other thing. A heart, confession, pedestal, shelter, etc... In the face of love, hatred melts like snow.”

— Jae-Eun Choi

For 66 years, the Demilitarized Zone (DMZ) on the Korean peninsula has existed as both a result of an armistice agreement for a buffer zone between the two Koreas and as a painful reminder of the separation of the country. The absence of human activity has resulted in the area now being inhabited by more than 5,000 species, including over a hundred protected ones (Ministry of Environment 2017). In 2019, the Hara Museum of Contemporary Art in Tokyo hosted an exhibition about the South Korean artist Jae-Eun Choi's *Nature Rules: Dreaming of Earth Project*, which explores how art can provide insights and suggestions into how nature

in the DMZ can be protected, while also taking into consideration the area's heavy historical and political meaning (Hara Museum of Contemporary Art 2019).

Jae-Eun Choi was born in 1953, the same year as the DMZ was created. Nature has played a large part in her artistic practice, and her ideas about and concerns for life continue to be the underlying theme in her works (Hara Museum 2019). She

“The absence of human activity has resulted in the area now being inhabited by more than 5,000 species, including over a hundred protected ones”



Olafur Eliasson and Sebastian Behmann, Studio Other Spaces, *Condensation pavilion*

launched the *Dreaming of Earth Project* in 2014, aiming to protect the rich ecosystem of the DMZ – an almost ironic outcome of human conflict – and to pass it on to future generations. The project combines art with works across disciplines including architecture, literature, philosophy and the natural sciences (Choi 2019). Further, it merges contributions from a range of different geographic locations. Tadashi Kawamata from Japan, Lee Ufan from South Korea, Studio Mumbai of India, and Studio Other Spaces run by Olafur Eliasson of Denmark and Sebastian Behmann of Germany are just some of those who have proposed contributions to Choi's project. Later, artists from North Korea will also be invited (Yoo 2019).

The *Dreaming of Earth Project* consists of four major components: A *Floating Garden* (passageway) with pavilions or cottages and towers, the *Vault of Life and Knowledge*, landmine removal, and the Gung Ye Pal-

ace (Hara Museum 2019). This article will further focus on the exploration of the first three elements.

If realized, the *Dreaming of Earth Project* is planned to physically take place in a part of the DMZ with a total length of 20 kilometres. First, the *Floating Garden* will run from north to south, with 12 Jung Ja (cottages or pavilions) and three towers placed 3–6 metres above the ground. This long garden, which will be made in collaboration with the Japanese architect Shigeru Ban, will function as a pathway connecting North and South Korea. Second, the *Vault of Life and Knowledge* consists of the *Seed Bank* and the *Knowledge Bank*. The former will hold seeds in the DMZ to protect them from possible extinction in the future and will secure their survival in the event of a crisis. The latter will serve as an ecology library that stores human-created knowledge and ideas (Yoo 2019). The intention is to share the

most important cultural heritage that mankind has built with the next generations, and to pass on to these generations' intellectual property that can prevent war and

political conflict, maintain peace, make evident the importance of life, and revive the nature of the planet (Jeong 2019). The architect Minsuk Cho has proposed a plan to place the Vault of Life and Vault of Knowledge in the existing Cheorwon Tunnel in the area. The manual of the *Seed Bank* is being established by the DMZ Ecology Research Institute, while professor Dr. Jaesung Jeong from the Korea Advanced Institute of Science and Technology (KAIST) is in charge of establishing the manual for the *Knowledge Bank* (Yoo 2019).



Minsuk Cho, *DMZ Vault of Life and Knowledge*, 2016

Third, the *Dreaming of Earth Project* includes the removal of the large number of landmines in the area. Despite that no military activities have been allowed in the DMZ since 1953, the tensions between North and South Korea are well-known and there are estimated to be around three million landmines there (Hara Museum 2019). Although this is one of the reasons why the *Floating Garden* is located several metres above the ground, the protection of nature from human interference is central to Choi's project. As part of the title implies, humans should not try to overrule the nature in the DMZ, but acknowledge and respect the lives in the ecosystem. It is of utmost importance to minimize intervention for human

needs (Yoo 2019). Another example of this is the placement of the vaults in the existing underground tunnel to minimize interference in the physical context (Cho 2019). According to Choi, the transformation of a place of conflict into a place where life can flourish requires 'rules' that can govern the relationship between humans and the ideal state of nature (Choi 2019). Ultimately, the project can build a future protocol that can be applied to disputed areas that have returned to nature (Yoo 2019). While this is likely to be conceived as a very radical method, the *Nature Rules Approach* should be considered as an alternative for achieving a well-functioning balance between civilization and nature. Further, as disputed areas or areas of acute conflict of interest are recognized as potential 'territories', the *Nature Rules* can be established in many places around the world. The laws of the *Nature Rules* are summarized in three principles: First, the owners of the *Nature Rules* are the creatures of nature that exist in a given area. Second, visitors to the *Nature Rules* should respect this place and should not interfere with or damage anything. Lastly, in the *Nature Rules*, people regulate themselves, seek peace, and reject violence and the pursuit of profit (Yoo 2019).

The *Nature Rules: Dreaming of Earth Project* has been submitted and is under review by the United Nations and the Government of the Republic of Korea. It will also

“It is of utmost importance to minimize intervention for human needs”

be submitted to North Korea in the future. While it is uncertain when and how the project is going to be realized (Yoo 2019), it already provides prospects of a deeper un-

“The long garden will function as a pathway connecting North and South Korea”

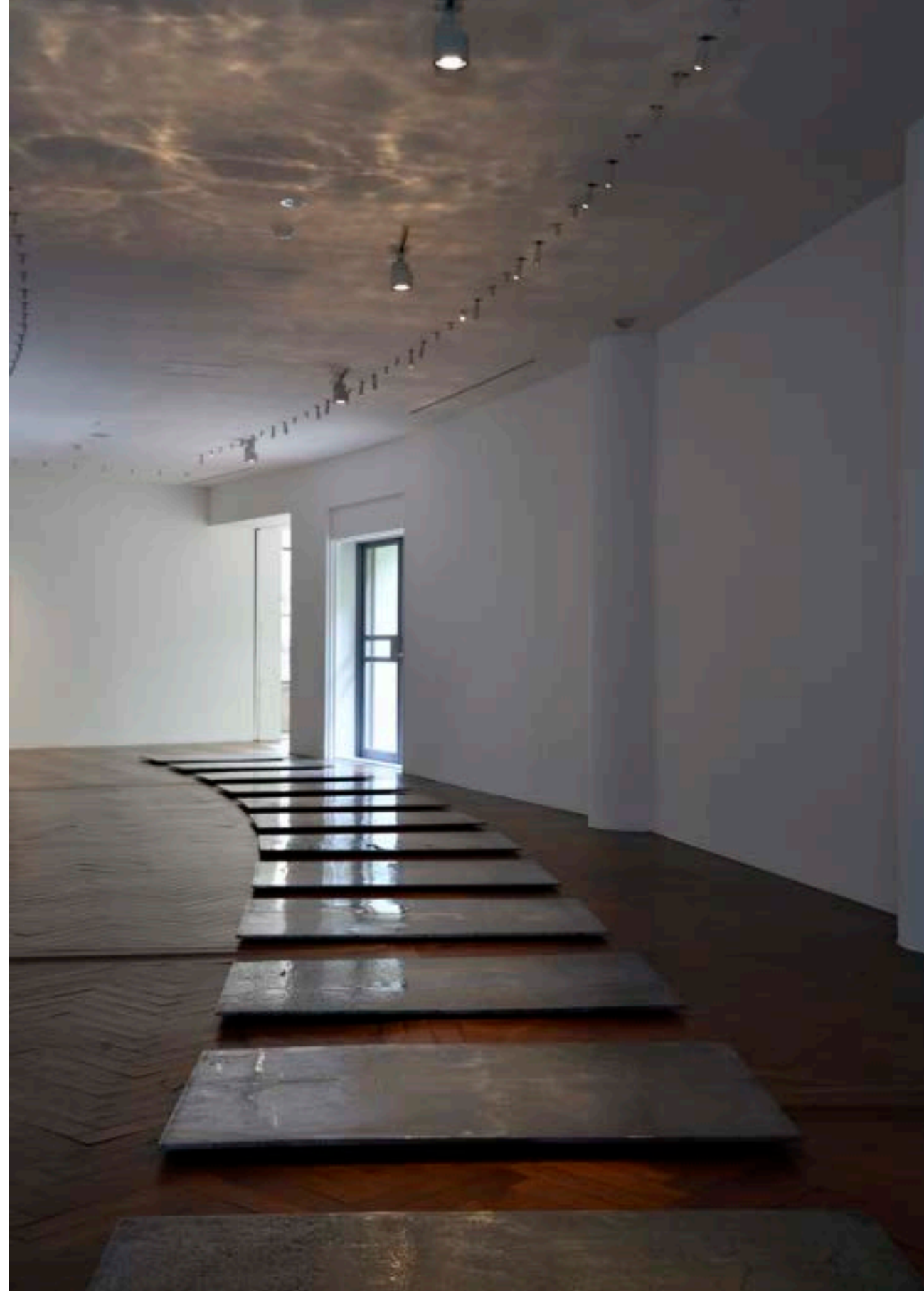
derstanding of the nature in the DMZ and encourages humans to think of the area from wider perspectives. The exhibition at Hara Museum of Contemporary Art made the project more accessible to the public, who through this experience could gain a deeper understanding of aspects of the DMZ besides the much-debated national political ones, and the possibilities of art's contribution to specific environmental and political issues. According to Jae-Eun Choi, the exhibition sought both to spark the eventual realization of the project and to shine a light on the possibilities of peace through art. She is aware of the fact that introducing art into the environment, even on a small scale with profound precautions, includes an intrusion into the workings of nature. In contrast, doing nothing leaves the rich ecosystem open to other destructive forces of civilization (Choi 2019). The artist's capability to merge determination for change and conservation of harmony is explicitly manifested in one of her own artistic contributions to the project – the sculptural work *hatred melts like snow*. Choi melted barbed wired from the DMZ employed to prevent the movement or intrusion of people and animals, and made it into stepping-stones that people can walk on, symbolizing the dream of changing the boundary into a path (Yoo 2019).

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Right: Shigeo Muto. Installation view of Jae-Eun Choi, *hatred melts like snow* for 'The Nature Rules: Dreaming of Earth Project' at the Hara Museum of Contemporary Art, Tokyo 2019



Fighting Spirit and Communication Trash

TRANSLATED FROM NORWEGIAN INTO
ENGLISH BY KATHLEEN RANI HAGEN

EDITED BY SINDRE C. HOFF
& KEEGAN GLENNON

Is Tellus itself about to dissolve old nations and unite humans into one humanity? Will it be the forces of nature that annihilate capitalism?

Where and how will authors and artists express themselves during the life-threatening nature upheavals?

The journal *Vinduet* recently interviewed some authors under the title “Norwegian literature today”. A couple of them questioned whether authors should speak out in public debates. Not a word was mentioned of the climate exacerbations. Was it the journal or the authors that left the impression of an understanding of literature that is out of touch with reality?

Discussions are ongoing in several countries. Authors are called for in the public conversation, or in what is left of it. Maybe the authors simply must learn how to write and express themselves in an environmentally damaged media-sphere. History will judge us if we continue to employ the purely literary, without reflecting on the threats against our whole future as humans and writers.

Yes, what kind of knowledge can authors contribute with? Are we good enough to ask questions? Do we know anything else than writing? Authors participate in a pre-political community with a myriad of knowledge, forms of expressions, and human experiences. Our time’s professional politicians do not express such experiences any longer. They have chosen the communications consultants’ sordid attire. But where the politicians have disappeared into a hollow professionalism, there has occurred a public free space for popular and literary utterances. Fill it!

Historically, an article signed by well-

known authors could change a paper and web edition from the ordinary to the extraordinary. Media houses’ boards and administrations in turn could contribute to the public sphere by paying freelancers on par with the journalists.

When the media public becomes so journalistically monotone that we only recognise ourselves as opinion consumers, will the freedom of speech then wither away from the inside? The blog inferno exists not only as zones of noise on the web; it flickers on the retinas of increasing numbers of sleepwalkers.

Communication trash is just as widespread as plastic pollution in the ocean. The trash is spread by presidents and populist politicians, and from reclusive mentalities in private self-references, everyone hiding behind their slightly flickering blue screens.

Who else but knowledgeable and daring writers can address such a littered public sphere? Some here would prefer to wash their hands, but such hand movements indicate a complete lack of spine.

An international environmental action for the public sphere of expressions is required. Awakened writers will then get the chance to sign up for service, by fighting for human dignity as nature collapses – and by renouncing the unambiguous forms of dystopia.

The “climate issue” is no longer about climate. The ecological crises in nature and mentality lead to a new humanistic rally-

“An international environmental action for the public sphere of expressions is required. Awakened writers will then get the chance to sign up for service, by fighting for human dignity as nature collapses – and by renouncing the unambiguous forms of dystopia”



Hilde Honerud, *It is a Light Which Objectifies Everything and Confirms Nothing*, 2019. Photo: Øystein Thorvaldsen.

ing call the world never has seen. We will learn how to see the refugee with new eyes. Especially the children who will inherit the earth! We are already reading about fellow human beings who are forced away from their homes because local ecosystems have reached a tipping point.

Again, then it is the fleeing children we must have our eyes on. Children in refugee camps play together, even when they cry. A greater declaration for hope than play is hard to imagine. We have no right to fail children who so strongly hope for a better life.

What do we experience within ourselves when we see small children play? What happens when we as adults let go of the rigid control mechanisms and let ourselves get lost in the game?

Talking about games when people flee and suffer in an inhumane way can feel both tactless and absurd. But those who have seen the photographs of Hilde Honerud will un-

derstand something neither philosophers, artists, nor literates can present, without making a radical perceptual choice. Honerud has travelled to refugee camps and documented many of the daily life situations we rarely associate with humans in distress – amongst other things, we see children play. The photographs and her lighting humanize the refugee. Our recognition becomes instantaneous and interrogative, in a different way than when we see the refugees' suffering and unimaginable tragedies.

We must see both, but Honerud's photographs can revitalize the inner pictures we all carry in our hearts: the friendly images that lift us up to the brain's bridge span, corpus callosum, and let our intrinsic tendencies towards false contradictions go. Such non-dualism is much more than its conceptual denial, because it combines the experiences of inequalities with an understanding of dissimilarities. In the example with the

photographs, the combination arises by seeing both suffering and play in parallel, so that the artist in us can learn to recognize the playful forces' struggle to alleviate suffering, and at the same time, the affliction's profound worldview that blatantly awaits play's bluntness. As Arne Næss showed, play is civilizing because it equates different people in a similarity that is not uniform, but diverse and expanding, risky and full of possibilities.

If authors and artists become pillars of salt in the field of aesthetics, vegetate in the safe "disciplinary communities" where disagreement is only social pastime, and slum-

and offer civil society's earthbound perspectives. Fleeing children and families remind us that human injustice knows no borders. The same applies to environment and climate. Thus, the climate crisis becomes first and foremost a question of how we meet one another as fellow human beings, crossing borders.

Is Tellus itself about to dissolve old nations and unite humans into one humanity? Will it be the force of nature that annihilates capitalism? How are we going to discover the countless possibilities for a just world and a more respectful community between humans and nature if not by respecting and loving one another's inequalities? The transition period can be violent and painful, as we know by historical experience.

If the eloquent do not stand up for the poor, the sick,

and other minorities in times where populism is ravaging, barbarism will wreck us in its divisive chaos.

Young people like Greta Thunberg, Kelsey Juliana, and Xiuhtecatl Martinez are signs of the popular will power "that creates the world" (Boye 2015). More and more are whirling into such community action now. The ways of speaking follow. The time has come for authors and artists to participate in this clean-up of the public sphere of expressions.

The Norwegian Writer's Climate Campaign has for a long time predicted that au-

"The time has come for authors and artists to participate in this clean-up of the public sphere of expressions"

ber in inner categories that obey the human in competition and oppress the "homo reciprocans" (the human in reciprocity) then art and literature are on the right track to become politics in a cultural sense. This is to say, a part of the existing, a resourceful or brilliant exercise of oeuvre and mastery, blinded in a competition-drugged sensory apparatus, subjected to a pale and prosaic will to succeed.

It is this passive artistic art that is damaged by politics, not the art that is active in its heart and political in its action. An archaeologist researching collapses of civilizations, Chris Begley, predicts the future as follows: "kindness and fairness will be more valuable than any survival skill" (Begley 2019).

Political literature and literary politics: someone must stand ready with willing hands

"If the eloquent do not stand up for the poor, the sick, and other minorities in times where populism is ravaging, barbarism will wreck us in its divisive chaos"

thors would integrate the climate crisis into their books. Increasingly, more prose writers are doing so. The poets, the non-fiction writers, and the artists have tried for some time. A new literature is under way, not yet recognisable as literature. But to escape from the populist media sphere and hide in literary fictions is and remains a dangerous form of casualty.

Since the start of the Norwegian Writer's Climate Campaign, our webpage has contributed to giving the refugee increasing attention. Our hope is that more authors pick up this gauntlet, such as Hilde Hagerup and Line Baugstø in Norway, Jonas Eika in Denmark, and Gunnar Wærness in the poetry book "Friends with everybody" (2018):

*we who only want to forget wave to the boat
it baptized us to the bereaved
we who flag with a plastic bag
boats give us little comfort
the boat says I can give you the ocean
we do not want an ocean
we want a country*

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Freddy Fjellheim (1957), author of seventeen books, editor and literary critic. His works are characterized by a widespread experimentation and integration of different literary forms: poetry, prose and essays. He is an outspoken participant in current debates about literature, science and religion, and his essays and articles are widely published. Fjellheim is founder and Artistic leader of the festival "Poesi i Grenseland" and editor and founder of Norwegian Writers' Climate Campaign and their website.



Oh, Leviathan

BY FREDRIK ANGEN

*Fredrik Angen is a student at the University of Oslo in the
Department of Culture Studies and Foreign Languages.*

Oh, Leviathan, casted away
broken asunder, led us astray
See no evil in thy eye
wait till the morning
bow down
cry

Oh, Leviathan, lead us in prayer
fistful of rosaries, lamb be my slayer
See no evil in the dark
wait till the morning
like the morning lark

Oh, Leviathan, quench my thirst
this holy water shall never be cursed
See no evil, liquid eyes
wait till the morning
nauseous surprise

Oh, Leviathan, cold and gray
I wonder, can a man grow old in a day?
See no evil in my reflection
wait till the morning
greater inspection

Can Climate Fiction Empower Quantum Social Change?

EDITED BY NORA M. ENGESETH
& MARLEEN BEISHEIM

The stories that we tell about the future matter, especially within the context of climate change. Inspired by how climate fiction can help us engage with a new paradigm for social change, authors from around the world were invited to contribute their short stories, resulting in the anthology *Our Entangled Future: Stories to Empower Quantum Social Change*.

Imagine what the world will be like in 20 years, 50 years, or 100 years. Do you see it as a thriving world of abundance, connection, diversity, and inclusion, or as an unraveling world of scarcity, catastrophe, and “survival of the fittest”? The stories that we tell about the future actually matter, especially within the context of climate change. As Emilie Cameron (2012, 580) writes, storytelling “orients itself toward the emergent, the not-yet-here, and participates in the materialization of new realities.” Indeed, we live our lives through stories, and they shape the way we see our role in the world and our relationship to other people, to the environment, and not the least, to the future.

Can climate fiction help us engage with a new paradigm for social change? This

question inspired us to put out a call to both writers and researchers around the world for short stories that explore what we ambiguously referred to as “quantum social change.” We intentionally left this term open because we wanted to include a variety of perspectives and interpretations of quantum social change and related concepts such as entanglement. Our invitation for contributions to an anthology called *Our Entangled Future: Stories to Empower Quantum Social Change* asked writers to emphasize our individual and collective agency, connection, and potential for change. However, words alone cannot fully convey the experience of entanglement, thus we took the opportunity to connect with visual artists from around the world and paired each story with an

original piece of art. We self-published the short stories and artwork as part of the Art Connects research project, and are interested in documenting and analyzing the responses to these short stories¹.

Climate Fiction

The stories are part of an emerging genre known as climate fiction or “Cli-fi”. Cli-fi has become an increasingly popular genre in recent years, and countless novels and short stories have been written to capture the current plight of humanity, including issues of intergenerational ethics, emotions, and relationships to the future (Johns-Putra 2019; Tuhus-Dubrow 2013). Some of the most celebrated cli-fi stories include Margaret Atwood’s *Maddaddam* trilogy, Kim Stanley Robinson’s *Science in the Capital* trilogy, and Barbara Kingsolver’s *Flight Behavior*, as well as more recent novels, such as Amitav Ghosh’s *Gun Island*. As Manjana Milkoreit (2016, 172) writes, Cli-Fi draws upon a full range of intellectual, philosophical, emotional, and spiritual capacities, humanizing the issue in a way that “allows us to feel, taste, smell, and think about climate change in a more personal way, creating meaning, relevance, and potentially the urgency currently absent from many political conversations”.

Yet the majority of climate fiction conveys a catastrophic, dystopian vision

“...stories engage readers with the potential consequences of both the extreme and not-so-extreme scenarios from global climate models, and they communicate a powerful warning against inaction”

of the future. A focus on apocalyptic and post-apocalyptic futures resonates with the climate-related catastrophes experienced in many parts of the world today, thus cli-fi stories can feel both credible and inevitable. This can contribute to what E. Ann Kaplan (2015) refers to as “Pre-Traumatic Stress Syndrome”. By this, she means that fears of environmental and social collapse may contribute to an anxiety that can be both paralyzing and traumatizing. Cli-fi stories often reflect the implicit assumption that past and current trends will continue into the future, unless of course we act now to radically limit global warming. Such stories engage readers with the potential consequences of both the extreme and not-so-extreme scenarios from global climate models, and they communicate a powerful warning against inaction.

However, climate fiction can do much more. Stories also offer an opportunity to

“Cli-Fi draws upon a full range of intellectual, philosophical, emotional, and spiritual capacities, humanizing the issue in a way that “allows us to feel, taste, smell, and think about climate change in a more personal way, creating meaning, relevance, and potentially the urgency currently absent from many political conversations”

break from our entrenched understanding of the world and allow us to explore new and more connected ways of approaching the future. This includes questioning the techno-managerial discourse that dominates current responses to climate change. As

Erik Swyngedouw (2019, 305) writes, “much of the sustainability argument has evacuated the politics of the possible”. Swyngedouw is critical to a particular fiction tied to the hegemonic neoliberal view, and he points to an urgent need for different stories that can be mobilized and actualized. Similarly, Mary Irene Morrison (2017) draws attention to the limitations of the techno-utopian imagination that is behind most contemporary science fiction, and she explores how indigenous knowledge and non-western epistemologies can help to decolonize the utopian imagination. In short, alternative ways of thinking already exist, and can contribute to new stories about the future.

An Entangled Future

The future does not yet exist. It is a product of our imagination and our creativity, together with the momentum of past decisions and actions. Creating the future is a gener-

“The future does not yet exist.”

ative process, determined through both our individual and collective beliefs and actions. If we think that the future has already been determined by the momentum of the past, we are likely to plan for that future. If we believe that we can influence the future by actualizing our potential for social change, we are more likely to do something today. In exploring how fiction can support sustainability transformations, Manyana Milkoreit (2017) presents a multiscale theory of imag-

“If we fail to see the potential for social change that exists right here and now, we may instead actualize the traumatizing future that we want to avoid”

ination and considers it as a cognitive-social process that synchronizes individual beliefs about the future to create collective imaginaries. She highlights two dimensions that link imagination to social change: “the ability to generate mental representations of possible futures, and the brain’s reliance on memories of the past to generate such not yet realities in the mind” (Milkoreit 2017, 184). Just as the capacity to generate new visions of possible futures is critical, so are the values embedded within them. Imagining an equitable, thriving world is quite different from imagining a world that is sustainable for only a select group.

The potential for unfolding an alternative future is, however, also affected by the inertia of systems. The thermal inertia of the climate system, for example, is closely linked to oceans, which take up the vast majority of the heat generated by global warming (Cheng et al. 2019). This means that some degree of climate change will be experienced in the next decades, regardless of today’s mitigation efforts. Society is thus challenged to adapt to the impacts of a changing climate while at the same time unleashing the potential for an equitable and thriving world. Though some future scenarios seem more likely or probable than others, Riel Miller (2007, 342) warns us that “a preoccupation with what is likely to happen tends to obscure outcomes that may be unlikely but still possible and potentially more desirable”. If we fail to see the potential for social change that exists right here and now, we may in-

stead actualize the traumatizing future that we want to avoid. To transform our relation to the future, we need to be open to exploring alternative paradigms. This is where quantum social change comes in.

Quantum social change can be described as a nonlinear, non-local approach to transformation that recognizes that our deepest values and intentions are the source of individual change, collective change, and systems change. It builds upon a nascent field of quantum social science, which explores how concepts, methods, and insights from quantum mechanics influence our understandings of social reality. Quantum social theory offers new ways to look at the relationship between individuals and collectives, structure and agency, space and time, and our role in shaping the future (Wendt 2015; Fierke and Antonio-Alfonso 2018; Barad 2007; Haven and Khrennikov 2013). Whereas quantum activity was previously believed to only be present in microscopic phenomena, international relations scholar Alexander Wendt (2015) theorizes that quantum activity is also influential at the social level. Drawing attention to the role of consciousness, he interprets human beings and social life in relation to the wave-particle duality of quantum physics, arguing that humans “are walking wave functions” (Wendt 2015, 3). In other words, we are conscious beings who are connected, entangled, and full of potentiality. Physicist and feminist scholar Karen Barad (2007, 396) also describes human agency from a quantum perspective, emphasizing that we are mattering in every moment, thus “[t]he world and its possibilities for becoming are remade with each moment.”

Quantum social science has implications for our understanding of social change, and particularly the roles and relationships between individual and collective agency: “Interpreted through a social lens, quantum concepts such as entanglement, complementarity, uncertainty, and superposition provide a strong basis for recognizing and promoting people as the solution to climate change” (O’Brien 2016, 2). Moving away from a classical Newtonian paradigm of determinism, atomism, and reductionism towards a quantum paradigm may allow us to conceptualize and actualize a future in which our thoughts, actions and feelings are interconnected with others, and perhaps even with multispecies realities.

In relation to climate change, a quantum perspective that embraces entanglement, uncertainty, complementarity, and potentiality offers new meanings, methods, and metaphors that can influence transformations to sustainability (O’Brien 2016). However, extrapolating the significance of quantum physics to the macro-world of society remains controversial, and it is easier to engage with quantum social change as a metaphor. Indeed, Lakoff and Johnson (1980, 145) remind us that, “[m]uch of cultural change arises from the introduction of new metaphorical concepts and the loss of old ones.” Entanglement, complementarity,

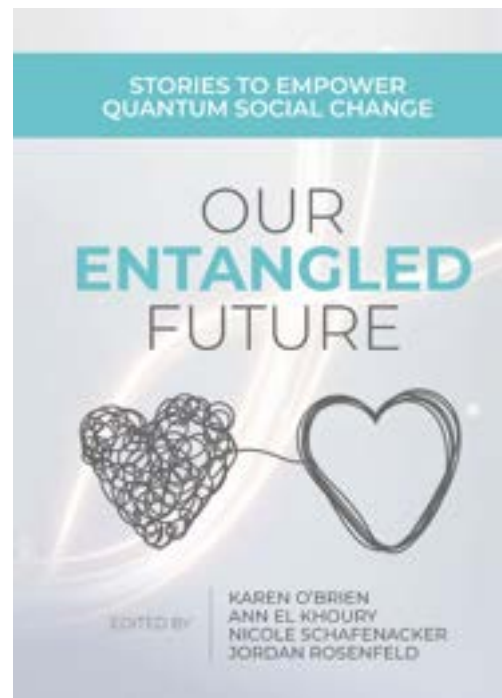
“In relation to climate change, a quantum perspective that embraces entanglement, uncertainty, complementarity, and potentiality offers new meanings, methods, and metaphors that can influence transformations to sustainability”

uncertainty, and potentiality are among the metaphors from quantum physics that may be powerful catalysts for social change.

Cli-fi offers both writers and readers an opportunity to imagine what a wider solution space to climate change might look and feel like. The concept of quantum social change draws attention not only to metaphors, but also to our core beliefs about reality, and together these may help us to activate previously unrealized potentials for human agency and action (O'Brien, 2016). It may be that one of our deepest resources, in tandem with our imaginings of wider and deeper responses to climate change, is our ability to feel connected to one another in an entangled world. This could in turn transform how we relate with each other and our planet, in short, how we live.

Stories of Quantum Social Change

We received thirty-nine submissions from authors around the world, and eventually selected nine stories to include in *Our Entangled Future*. The authors, who are based in Australia, Denmark, Germany, Mexico, the Netherlands, Pakistan, the Philippines, and South Africa, engaged with the complexity we face by creating narratives of both individual and collective transformation. Each story represents a unique way to imagine a quantum reality, particularly with reference to the concept of entanglement. Author statements describe diverse interpretations of quantum social change. For example, author and artist Catherine Sarah Young describes her approach to *The Ephemeral Marvels Perfume Store* as follows: "I use the abstract yet scientific relationship between scent and memory as a way for humans to redefine their relationship with nature through remembering their personal histories and reinforcing their identities, which can facilitate quantum social change."



The stories in *Our Entangled Future* explore characters who connect with reality through non-linear time, collective consciousness, and multispecies sentience. For example, the main character of *The Witnesses* by Chris Riedy uses the darker side of online platforms as a source for making humanistic connections, eventually fostering large-scale collective activism. In Jude Anderson's *Cool Burn* and the *Cherry Ballart*, the lessons of the land are revealed through an exchange between a researcher and an indigenous knowledge holder on the banks of the Bangalee River. Otter Lief's *Synergy* takes us beyond our human senses and asks us to imagine being able to taste the blending of waters from different streams as a perch, or to sense the night's echoes through the tiny hairs on a moth, or pipistrelle's body. Julia Naime Sánchez-Henkel's story, *The Visitor*, is told from the perspective of *Manshika*, one of the sturdiest trees in the rainforest. *Manshika* describes the environment

and its changing relationship with humans, reminding us that the rainforest is "a complex habitat for thousands of species that feel, learn, and think, just like you." Emilia, the main character in Young's short story, *The Ephemeral Marvels Perfume Store*, is a perfumer with a keen sense of smell – which is, in fact, considered by some biologists to be an example of a quantum phenomenon (McFadden and Al-Khalili 2016). Her sense of smell provides her with important information when she meets a trespassing stranger – a hulk of a man who could easily overpower her: "She sniffed the air and smelled his fear". Together, these short stories suggest that we are entangled through our senses, experiences, and consciousness.

Sensing our connections is a theme that arises in Kelli Rose Pearson's *The Legend of the Cosmos Mariners*, the quirky character Aunt Bloom reminds us that, "everything touches everything in a big, chaotic tangle of tangledness. This means that every small act of kindness ripples out and touches everything else". The significance of mind-body connections and emotions are emphasized in Jessica Wilson's story, *The Drought*, young Karipi is entangled with her grandmother, Sylvia, and with every living being in the universe. Sylvia experiences Karipi's distress as her own: "She felt the pain and turmoil that was Karipi's, that was hers, that was humanity's since beginningless time had eased. For a moment". Albert van Wijngaarden's story, *The Green Lizard*, includes reflections on the idea of connection: "Everything is connected, of course Ajith knew that, but he had always seen it

as a spiritual connection, not something that could affect existence around him during this life. What role in the system had the trees he had cut down played? How much life had he disturbed?" Such reflexivity is what makes quantum social change possible.

The stories presented in *Our Entangled Future* ask us to recognize the potential that exists in each action that we take. These stories also reflect on the inherent setbacks that are bound to arise in any process of change. Indeed, starting again is a practice. Aunt Bloom reminds us that "It takes practice to see through the eyes of a river, an ant, or another person". In *Let Us Begin*, Saher Hasnain tells the story of Shaden, a young woman learning to connect energetically with others, a connection Hasnain describes as "mind-reading for the soul". The character Shaden explores the vulnerability and potential of this willingness, and the practice of opening oneself to broader humanity. In *The Witnesses* by Chris Riedy, the main character captures the challenges associated with the practice of starting again: "Growing your compassion for the distant other is a slow and painful transformation, with steps forward and steps backward. It's messy." As all of the stories show, seeing ourselves as part of an entangled collective is both a process and a practice that can transform the way that we engage with change.

"Our Entangled Future: Stories to Empower Quantum Social Change invites both writers and readers to consider and to participate in the 'in-between spaces' of writer to reader, and of thought to action, as well as in the swampy middle ground of not knowing."

Kristin Bjornerud and Eric Jerezano, *Untitled*

Engaging Readers

Our Entangled Future: Stories to Empower Quantum Social Change invites both writers and readers to consider and to participate in the “in-between spaces” of writer to reader, and of thought to action, as well as in the swampy middle ground of not knowing. The stories provide an opportunity to activate thought patterns that empower us with agency. They can help us perceive, feel, and activate the possibilities for social change. In describing the anthology, our expert jury member Amy Brady wrote that within these stories, “[t]he characters entangled with each other and their landscapes [are] true models of compassion and empathy,” and that, “[t]he metaphors emphasize connectedness and uncertainty”. A willingness to engage uncertainty is a fertile part of imagining new

solutions spaces through the stories we tell. Indeed, uncertainty is at the heart of transformative processes.

Let's return to the question posed in the introduction: What do you think the world would look like in 20, 50 or 100 years? Would your vision be different if you recognized all life as entangled? If you embraced your full potential in every moment? What if you were to acknowledge uncertainty? Or if you recognized the deep connections between individual and collective agency? The answers, of course, are as varied as the people reading this article, and we encourage each reader to write their own story and share it with others. In *Reality is Not What it Seems*, quantum physicist Carlo Rovelli (2018) reminds us that “[t]he world is more extraordinary and profound than any of the fables told by our forefathers”. Our hope is that the stories told in *Our Entangled Future* will help to bring out our extraordinary and profound potential for quantum social change.

Acknowledgements

This initiative was part of the Adaptation-CONNECTS research project, which explores the relationships between climate change adaptation and transformations to sustainability. This includes adapting to the very idea that we can transform ourselves and the systems and relationships that are contributing to an unsustainable future. To participate in this research, we encourage you to read *Our Entangled Future*.

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Nicole Schafenacker is an artist, activist and interdisciplinary arts researcher. She holds a Master's in Interdisciplinary Studies (UNBC) and a BA in Drama (UofA). In 2018 she spent six months living in Bodø, Norway and began to focus her research interdisciplinary approaches to climate change in northern regions. Her most recent project is *Ecologies of Intimacy*, an immersive art installation prompting dialogue on health, social justice and personal relationships to land in northern geographies. Her interdisciplinary artwork has been presented in Canada, the United States, and Norway.



At Tvergastein in winter. Photo by Kjersti Vetterstad with Ann Cecilie Lie and Kjersti Aas Stenby

Pencil Effect

TRANSLATED FROM HUNGARIAN INTO
ENGLISH BY ALEXANDRA PÁLÓCZI

EDITED BY ALEXANDRA PÁLÓCZI
& CLARA VOM SCHEIDT

Attila Kiss graduated high school in 1988 in Budapest. He did not further his studies but worked as a scullion, waiter, border guard, auxiliary worker, salesman, room guard in the Kunsthalle (Mücsarnok). Currently, he is unemployed. He has exhibited at the 1997 National Salon with the drawing Balloon Improvisations and again in 2015 at the exhibition Here and Now.

He had an exhibition, the Pencil Effect Exhibition, in 2003 at the University of Fine Arts in Budapest – where he never studied. His goal is to not make money from his art as he feels strongly it would discredit the message of the works.



Attila Kiss
Self-awareness of the Universe, 1999

Early Days

I had always been interested in art. Until the age of 23, I drew replicates of existing artworks. I was satisfied and I did not even think of being an artist myself, but my family and friends encouraged me to take this hobby more seriously. So, I started trying to create my own drawings. In the first few months, I found myself in an enthusiastic environment, and became more and more excited.

My first artistic phase began in 1993 and lasted for 15 years. It was characterized by a play of blending musical-sensory orientation with the figurative-non-figurative opposite. Although some of the images are thoughtful and possibly philosophical, this was not always explicitly intended.

The eye drawn in the place of the droplets of the water symbolizes the human consciousness vulnerable to absurdity and destruction, in the *Self-awareness of the Universe*.



Attila Kiss
Subject, Object, 2000

Subject, Object is a good example of my experimentation putting a natural shape into a non-figurative environment: The same pattern is drawn twice but in opposite directions. The snail shell, as the subject, becomes almost unrecognizable from the object, oil poured from a pot behind the snail shell. The subject in the title – the snail shell – unfolds from a similar striped object.



Attila Kiss
Technocracy, 2010

The second period, from 2008 to 2013, contains more critical, socially relevant images. The remix illustrated in *Technocracy* represents a glimpse of the past, present, and future, moving from the left to the right. On the left and right sides are people and a meerkat, and in the middle, smoke and soot, representing nature. In the right picture, solar panels are linked to environmental protection as well as pollution. Elements of technology are present in each image. In the first, technology – represented by mysterious eye protection – does not pollute nature. In the third, the solar panels aim to contribute less contamination of nature. The middle picture shows a “hell scene” with heavy pollution, currently happening on Earth. The past and the future turn away from the children of the present because both – the idealization of the past and the unrealized hope of technological advancement – are flawed because of the current situation, but this is often not faced. Consistent with this, the Tibetan nomad is reminiscent of a dystopian character, and the poor meerkats are almost constantly threatened by predatory birds. Irrational complications in the exercise of power and the negligence of decision-makers have caused an inexplicably slow spread of more environmentally friendly energy sources and increased problems, whereas potential solutions have not been realized until now.

Art and Activism

I stopped feeling like a complete person for years since I quit drawing in 2013. In this respect, the eventful period of protecting the City Park (Városliget) of Budapest came in handy because it turned my attention to something else. This was a chapter of my art life in 2016-2017 that was more about relational aesthetics.

The Liget Project aims at the renewal and rehabilitation of the Városliget and the creation of the 'Museum Quarter', which would be composed of four new or reconstructed buildings in the park. The project has become a debate in the city as the plans became apparent in 2016 alongside a civil counterinitiative called Protectors of the Liget Movement (Ligetvédők) – in which I am also an activist – which started to demonstrate and work to stop the construction. The disregard for Budapest's past and values could be felt from the first plan of the project, even before it was fully understood.

I became angry when I learned that serious professional organizations were ignored by the management of the project, Városliget Ltd. I became even angrier when the project's ministerial commissioner said that the civil protest would have legal consequences, and I became very, very angry when it came to light that in practice, it meant the full severity of lawlessness: an unlawful police attack against the demonstration and the movement's campground, which was based in the Városliget between 2016 March and July. The movement continued to fight for the preservation of the park and keeps on doing so. Even so, some construction has started, many trees have been destroyed, and the loss of nature continues to take place before our eyes. This is what I wanted to show through the drawing Liget Budapest Project.

The drawing is of a leaf beetle's activity in six parts, which I drew in a non-figurative environment. It can be clearly seen how much purer and more elegant the engineering work of the beetle is compared to mine. In the Liget Project, I saw similar damage and gradual devastation so, partly out of anger and partly for my own amusement, I rewrote the title of a drawing of mine from 1995 and I changed it to Liget Budapest Project on DeviantArt (an online social community for artists and art enthusiasts). This small change resulted in a surprising amount of publicity: the image appeared in a Google search for 'Liget Budapest Project' and eventually landed in first place, ahead of the real estate developer's colorful visual plans. It stayed there for two years. At that time, I persuaded many people to click on the image many times, and I still do not know whether its position of first place was due to the mobilization of people clicking on the picture as many times as possible or only due to DeviantArt attendance. If the former was true, it was a successful parkland action. Later, I renamed it the 'Liget Project', but it did not remain as popular as before.



Attila Kiss
Liget Budapest Project, 1995

The Creative Process

As a music fan, it was important to draw that which reflected something I was listening to: jazz, blues, and rock with long improvisations. I realized quite soon that some of the natural forms of the subject matter are rhythmic and have musical effects. The rhythm of the music can be seen in their natural forms and can be transferred into the drawings. For example, you can explore the rhythm of the snail's curve-shaped home due to the density and shape of the lines. The creation was closer to the construction of improvisations due to the complexity of the themes and to the unpredictable outcome of the creative process. In that way, I was able to create a synthesis between the sensuality of traditional visual art and the freedom of non-figurative art all by finding the right format for the musical content.

Photographic realism did not inspire me in itself, but when I started to combine two photos in one picture, a new way of expression opened to me. I tried to find some relationship between different pictures: similarity or contradiction and their variants – like a similarity in structure but a difference in texture. In one way, this method had the advantage of not only sidestepping mere copying but also giving me a chance to compose, for example, an abstracting effect of a cut-out or the ability to edit, pair, or ignore a perspective. In another way, this method may cause the viewer to wonder about the reason for this particular composition, or may just give them an enjoyment of the harmony of textures.



Attila Kiss
Curved Water, 1999

When I was drawing *Curved Water*, I found interesting and really liked the way the waterfall blends with the curved wheel tracks and water jets of industrial areas and how the angularity of the machines counteracted this softness. Now I have ambivalent feelings about it.

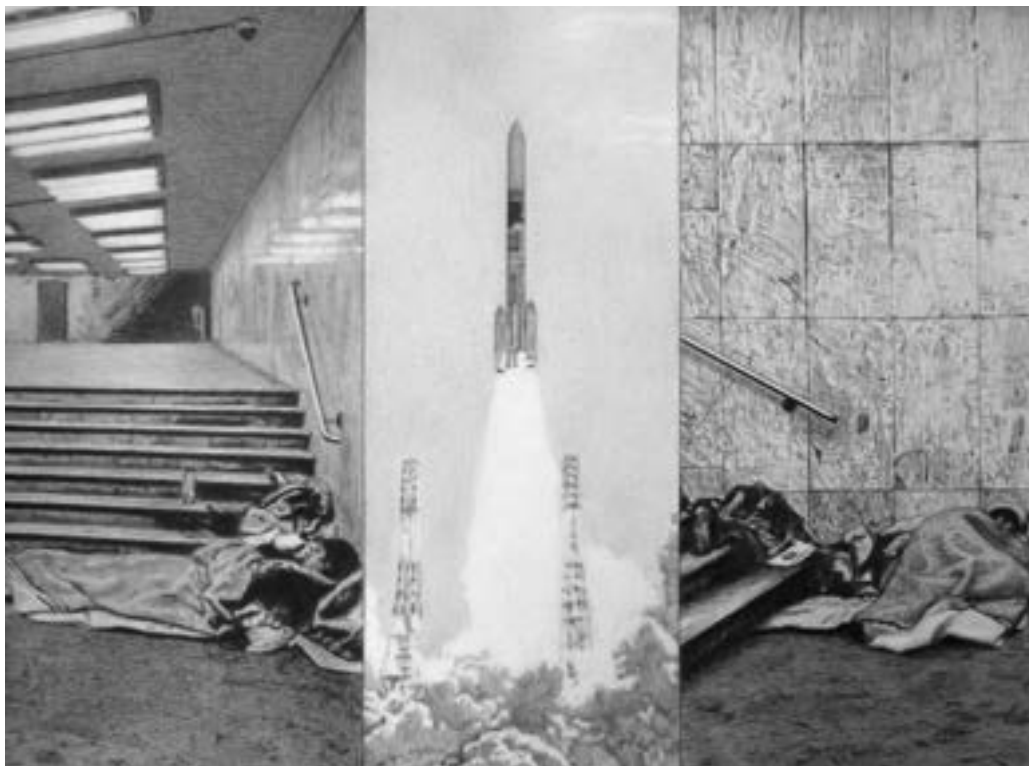


Attila Kiss
Interstices, 2007

In *Interstices*, there is a loose connection between the margins, and both images are more closely linked to the middle one. On the left, there is a tree used by a woodpecker to store acorns. In the middle, there are beautiful beans in a tree in regular circular holes, and on the right, there is a little tree membrane speaker, which was a novelty at that time. Here, the tree took over the position of the acorns and beans, and the process of going from natural to artificial is paralleled by a reduction in the number of holes.

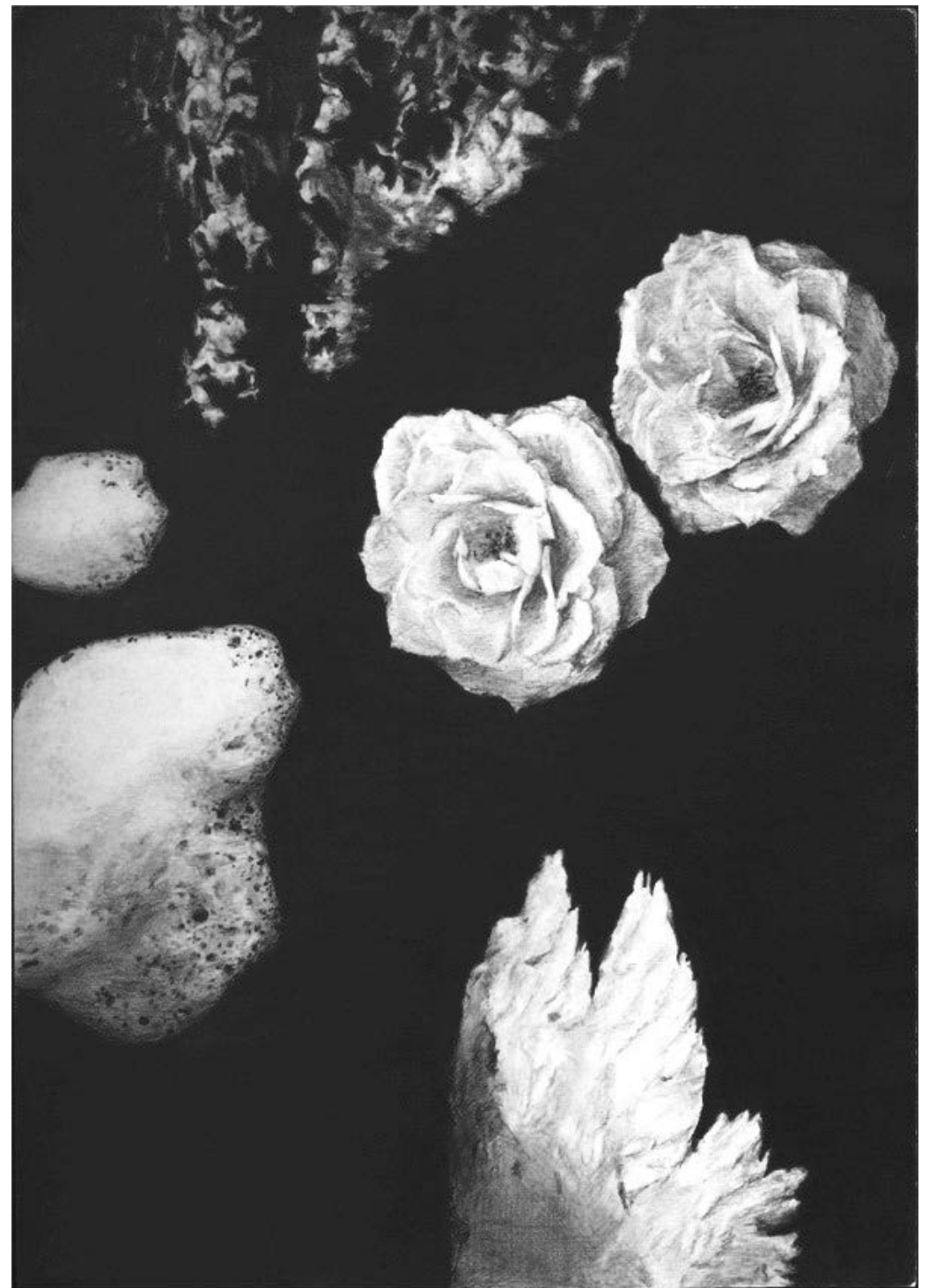
Attila Kiss
Concentration, 2004

In *Concentration*, the background becomes more simplified from left to right: the first one has very complex cracks, the middle has only a few petals, and the third is completely smooth. The three images are linked by concentricity: large cracks on the first one, flower petals in the middle one, and the center of the water on the right, at the junction of the stem and the mirror image. When the mushroom and its shadow are viewed together, they form a winged structure similar to that of a butterfly and a reflective flower. In an inverted abstract view, the axis of the body of a butterfly plays the same role as the surface of wood and water. In the last picture, the simplification of the background is completed, and the reflective flower rhythms the shade of the mushroom and the butterfly. In terms of the complexity of the composition, the icing on the cake is that the flower has a dragonfly on it, connecting it to the picture in the middle.



Attila Kiss
Unsustainable Growth, 2013

Finally, I would like to refer to *Unsustainable Growth*, which may be related to sustainable development but could even be called unsustainable development. When I was drawing, I intended to parody rampant waste using a rocket burning money and energy, and a frosty homeless person (same person and same location but from a different perspective).



Attila Kiss
White Realty, 1997

A Thousand Trees, a Hundred Texts and a Century to Pass

Exploring the Future Library from a Sustainable Development Perspective

EDITED BY SHAYAN SHOKRGOZAR
& CRISTIANA VOINOV

Imagine yourself in the year 2114, then imagine receiving a hundred texts collected over a century's time, printed on the paper of a thousand trees that were growing just outside Oslo. This imaginary time travel briefly describes Katie Paterson's artwork – the Future Library. In this paper, through a sustainable development perspective, I explore this artwork.

Imagine the year is 2114, and you've just received a hundred texts from authors that your grandparents, parents and their loved ones enjoyed. Imagine that the forest just outside Oslo that you have all been visiting was cut down to serve the print of the hundred texts you are holding in your hands. Touching the paper, you understand the line of growth and the interconnectedness with those who lived a hundred years before you. Their human life span was too short to witness you standing here and breathing. However, their thoughts on who you and your generation are, and how your environment would be are manifested in the memory of

a hundred hand-over ceremonies, a growing forest and a hundred texts.

This little imaginary time travel into the future you just experienced is based on Katie Paterson's artwork, the Future Library (Future Library 2019a). In this article, I argue that scrutinizing the artwork of the Future Library through the lens of sustainability science, including the social, economic, ecological and cultural dimension, is a fruitful exercise for present and future generations. In what follows, I would like to explore what could be learned by analysing the art project of the Future Library through a sustainability science perspective.

“Imagine the year is 2114, and you've just received a hundred texts from authors that your grandparents, parents and their loved ones enjoyed.”

I answer this question by, first, outlining my definition of sustainability, based on the four dimensions of sustainability. Then, I introduce Katie Paterson's artwork; the Future Library. Afterwards, I explore what can be learned from the Future Library from a sustainability science perspective. And finally, I end the essay by summarizing my findings.

Sustainable Development

Gerd Michelsen et al. (2012), state that ‘sustainable development’ and ‘sustainability’ are controversial terms and concepts which are used in a variety of contexts and meanings. The term sustainable development refers to the ongoing process of aiming towards the normative goal of sustainability (Smith & Stirling 2010). Therefore, I use the term sustainable development to indicate a process.

Sustainable development emerged as a term in forestry, in 1713 Carl von Carlowitz stated that over the course of a year only as much wood should be taken out of the forest as could be grown continuously, so the forest would not decrease. This idea was what he termed sustainable (Michelsen et al. 2012). The thought of maintaining resources such as a forest for the coming generations found its way into the Brundtland definition of sustainable development — in which sustainable development is defined as a process that “seeks to meet the needs and aspirations of the present without compromising the ability to meet those of the future” (United Nations 1987).

The Brundtland definition has been crit-

icised by various scholars. In his review of the Common Future, Renolder (2013) uses Vandana Shiva's work to point out that Brundtland's definition is patriarchal and colonial. The scholar Hove (2004) is critical of the linear conceptualisation of develop-

ment in the report, which is a dominant underpinning in the Global North. Moreover, Hove criticizes the inherent contradiction between limited resources and the implied growth paradigm as a lack of consideration of overconsumption in the Global North.

Despite critiques, Shiva states that the concept of sustainable development itself is important and has a value; nevertheless, it needs to be conceptualised, defined and understood in a more differentiated and reflective way (Renolder 2013).

I state that raising questions of what makes a good life for our current and future generations can open up an important dialogue. I argue that the critique is fruitful, and does not make the definition as stated in the Brundtland Report useless per se.

I agree with Rockström et al. (2009a) from the Stockholm Resilience Center, that sustainable development can only take place within planetary boundaries. Acknowledging that there are limited resources on Earth and that leverage points are uncertain, economic growth based on the logic of unlimited natural resources is not feasible. Planetary boundaries set a frame for what Rockström et al. (2009b) titled “a safe operating space for humanity”. Rockström et al. (2009b) state that two planetary boundaries, namely biodiversity loss and nitrogen cycles, have already been exceeded. Considering future generations and their consumption needs, resources should not be over-exploited by current generations, but rather be handled in a sustainable sense as pointed out by Carl

von Carlowitz.

Sustainable development, I argue, following Stoltenberg (2010), is based on four interlinked dimensions, which are the social, environmental, cultural and economic dimensions. Michelsen et al. (2012) highlight that this understanding acknowledges the complexity and interrelation of different aspects, unlike the concept of the three pillars of sustainability. Including culture as the fourth dimension of sustainable development, acknowledges the importance of worldviews, values, and education, in addition to science systems (Stoltenberg 2000).

The Future Library

The Future Library is an artwork by the Scottish artist Katie Paterson. A thousand spruce trees have been planted in May 2014 by her, guided by foresters from the Agency of Urban Environment (Future Library 2019b). The young forest is located a half hour walk from the T-bane station, Frognerstø, in Nordmarka, in the North of Oslo. These trees will be cut in a hundred years from now, to supply the paper for an anthology consisting of a hundred texts. A hundred authors will, between 2014 and 2114, contribute these texts in the hope for future readers to receive them (Future Library 2019a).

The Future Library is supported by the City of Oslo, which, in collaboration with Katie Paterson and the Future Library Trust, is responsible for protecting the manuscripts and the forest until 2114. Anne Beate Hovind is the project director and chair of the Future Library Trust. The Future Library trustees, including the artist, select and invite authors to contribute to the artwork. Authors are selected based on their “outstanding contributions to literature and poetry and for their work’s ability to capture the imagination of this and future genera-

tions.” The Trust will invite these authors regardless of their genre, language, or nationality. And the authors themselves will decide on the length of the contribution (Future Library 2019b).

In 2020, a room for contemplation displaying the names and titles of the authors’ works will be opened at the New Deichmanske Library in Bjørvika, Oslo. The room will be on the top floor and is designed with forest wood in collaboration between the artist, Atelier Oslo and Lund Hagem. The silent room will have a view of the forest and only allow one or two people to be there at a time. Even though the silent room is located at the library, the manuscripts won’t be accessible for another century (Future Library 2019a).

Each year, a free ceremony to hand over the manuscript from the authors takes place in the forest; it includes hiking, reading and discussing the project. The ritual will go on for decades, and people will be able to witness the growth of the trees year by year (Future Library 2019a). Until now, Margret Atwood, David Mitchell, Sjórn, Elif Shafak, and Hang Kang have contributed to the Future Library (Future Library 2019c).

Synthesis: Sustainable Development and the Future Library

In the following section, I explore what could be learned from the artwork of the Future Library through a sustainability science perspective. I mainly focus on the four dimensions of sustainable development, but also consider the other understandings I outlined above. Even though the dimensions are interlinked, intersect and form one model, I state them, for a clearer structure, separately.

The Environmental Dimension

The Future Library Forest is not only home to spruce but also to birch and fir trees which,

through their seed banks, allow the forest to regenerate (Future Library 2019b). This enables a biodiverse habitat, which is highly important considering that the biodiversity boundary is already exceeded (Rockström et al. 2009b).

The artwork is literally organic and growing with the trees at its heart. The forest is the physical place the hand-over ceremonies take place and the resource for the future. Over the course of a century, the trees in the forest will contribute to reducing CO2 in the atmosphere. The artist Katie Paterson states that the trees are breathing, and she pictures the growth of the trees and their rings at the same time she

“The artwork is literally organic and growing with the trees at its heart.”

is picturing the growth of contributions to the library (Future Library 2019a). Connecting art with the

forest in Nordmarka, as a material and symbolic place, shows how culture can influence current topics such as biodiversity and CO2 emissions.

The Future Library also highlights the importance of preservation, conservation and activism. As Arifa Akbar puts it: “The environmental message goes far beyond a library and a forest: this duality of preservation and creation asks us to take action, to conserve and protect, for the sake of tomorrow.”

The Economic Dimension

Considering that in 2114 there will still be a need for natural resources or a way to pay for them, the project looks to future debt as part of its process. Planting the forest was

“Connecting art with the forest in Nordmarka, as a material and symbolic place, shows how culture can influence current topics such as biodiversity and CO2 emissions.”

a way to acknowledge that the trees will take their time and that future generations shouldn’t pay for the former generations’ investments. This thought of paying back debt goes beyond most current tendencies of resource exploitation in the Anthropocene, as Paul Benzon (2016) states. The art project’s understanding of limited resources is different from the understanding of sustainable development in Our Common Future (1987), instead, it aligns with the planetary boundary understanding from Rockström et. al. (2009a). I argue that Carl von Carlowitz’ understanding of not overexploiting natural resources while acknowledging planetary boundaries, is a lesson that should be learned.

The Social Dimension

The art project works with future generations’ interests, as spruce trees were planted in 2014. Katie Paterson’s artwork considers future generations, as they are to benefit and be provided with resources to receive the Future Library. Furthermore, everybody is invited to follow the art project by visiting the Future Library forest, by attending the hand-over ceremonies in place or virtually, by browsing the website and soon by contemplating in the silent room. The art project is not only for future generations, but also for current ones, as the art project is made as open as possible. The Future Library seems to aim to not exclude people and give every-

body the possibility to take part in it. This could be considered as a rather indirect and artistic way to approach intra and intergenerational justice issues.

The Cultural Dimension

The artist works with cosmological time, which makes the project multi-layered. It goes beyond a human's lifespan, and is but a glimpse in cosmological time, but it will leave behind a century deep layer of forest, literature and art. The Future Library is contradicting in the title itself. As Lars Bang Larsen (2017, n.p.) remarks, the art project is "[...] that strangest thing: an archive that recovers an event that hasn't yet happened." Katie Paterson challenges the conceptualisation of, relation to, and understanding of time that is dominant in the Global North, throughout the entire art project.

Hang Kang (2018, n.p.), who contributed to the artwork, stated: "That, in order to write something for this project, I would have to think deeply about time. Before anything else I would have to think about my own life and death, about the fleeting span allotted to mortal humans, and reflect on who it is I have so far written for." Understanding mortality, life, reflection, imagination and the future are central to Future Library.

"The artist works with cosmological time, which makes the project multi-layered. It goes beyond a human's lifespan, and is but a glimpse in cosmological time, but it will leave behind a century deep layer of forest, literature and art."

"The artwork requires trust in future generations to keep the project alive, to nurture, protect and care for it and to be able to receive the texts."

The artwork requires trust in future generations to keep the project alive, to nurture, protect and care for it and to be able to receive the texts. Therefore, Maria Hovind (2018) states that the Future Library is generating trust in our current generation and the generation of 2114. Acknowledging that the future beyond our lifespan is not about us allows us to learn three things. First, it allows us to understand our own mortality and shows that our life in cosmological time is less than a blink in the universe. Second, it makes me, and maybe others, understand that by challenging the dominant framework of time, we in the Global North live in, priorities change and we might reconsider what could be suitable for our grandchildren and reflect upon what environment future generations would like to live in. Third, based upon reflecting on what matters, we might open up a space to reconsider our consumption practices and mindsets through the artwork. It goes beyond the idea to consume quickly and instantly but is a lesson of patience.

Maria Hovei (2018) states that the project is about the hope for future generations to receive the texts, to be interested in them and to print them. Sjö (2017, n.p.) stated that: "Until then the texts remain unread, the imagined and the real stay separated". However, to connect within the current generations the hand-over cer-

emonies, as a century-long ritual, creates a space for dialogue and reflection about our current lives and the ones of those who will be born. The uncertainty of the artwork incites destructive and constructive thoughts. It challenges how we imagine and sense change, and how we envision transformation. The artwork connects a forest, a room in a library in Norway's capital with a global level of international contributors and people following the project.

Conclusion

By planting a thousand trees, the art project shows the environmental importance of maintaining the forest as a biodiversity hotspot and for reducing CO2 emissions. Considering the limited natural resources on Earth, the project reflects the importance of not exploiting them to provide for future generations. As well as taking the needs of future generations into consideration, the project aims to include people in the current generation. This could be interpreted as a small step towards inter and intragenerational justice.

The artwork connects the local and the global level and works with trust and hope. The element of cosmological time in the artwork challenges current generations mortality and creates a space to reconsider priorities and lifestyles. It allows for new experiences, uncertainty and imagination for the future.

The Future Library is an organic artwork that opens up for a dialogue across generations and around the globe to think about literature, art and the environment. I hope future generations engage in thinking and discussing how the environment is entangled with artistic ways. I therefore call for continued exploration of exciting artwork.

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Write For Us

Issue #15: Activism

Dear readers, skimmers, and page flippers,

We'd like to invite you to submit insights from time spent in the trenches. Whether it's about the moment a person locks onto mining machinery, or your sister setting lab animals free with the animal liberation front, or how you poured oil in the ocean as you threw tear gas at peaceful protestors. We want to hear your story.

All jokes aside, we're an interdisciplinary journal that covers an array of topics related to environmental change, development projects, and cultural matters. We publish academic articles, opinion pieces, and now, artwork. It's our hope that you will share your wisdom with our audience.

The theme for the upcoming issue is activism and the environment. We are open to various views on the matter – social movement scholars or critics, emerging protestors or veteran observers, peacekeepers or democracy rebel rousers. May the Force be with you.

Tvergastein accepts submissions in two categories: Shorter op-ed pieces (2,000-5,000 chars) and longer articles (10,000-20,000 chars), in either English or Norwegian. Creative contributions will also be considered.

Visit the website for details tvergasteinjournal.weebly.com/for-contributors
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