

WE ASSERT!



WE ASSERT!

The Manifesto of CIWEM's Arts and Environment Network (AEN)

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www.ciwem.org

Daro Montag

*Art should give us sustenance when food is in short supply.
It should quench our thirst when water is scarce or polluted.
It should shine a light in the dark when the power is down.
It should protect us from the fallout of the unfolding crisis.*

*Art should make us laugh and give us joy.
It should fire our imagination and feed our spirits.
It should remind us that everything changes.
It should give us hope to build a better world.*

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Erika Yarrow, Nick Reeves, Laura Grant and David Haley

PREFACE

NO ORDINARY MANIFESTO...

Dave Pritchard

This is no ordinary manifesto. For a start, its provenance might raise an eyebrow or two. Why would a long-established leading professional standards body such as CIWEM, with a royal charter to boot, launch a cry from the rooftops in this way?

As the only such body with an integrated approach to environmental, social and cultural issues, CIWEM in 2007 created an Arts & Environment Network (AEN) to foster new levels of resourcefulness by linking skills, insights and approaches across different disciplines, including the arts. The basic vision was to see 'more creativity at the heart of environmental policy and action'.

Creative and aesthetic responses to the environment often reveal deeper truths of form, function and universal interconnectedness. This takes us beyond mere knowledge of facts to new understandings of the forces, connections and constraints that operate, giving a fuller appreciation of whether we are working with the grain of the realities of nature or not, and whether we are in tune with its limits to tolerance of change or not; in other words, environmental sustainability.

Policy making for sustainability partly concerns the mechanics of the self-renewing capacity of natural systems, but it also involves a choice of societal attitudes to things like levels of risk and urgency, tradeoffs, the moral obligation we owe to future generations, the spatial scale on which we perceive our place in the world, beliefs about matters beyond personal experience, and perceptions of shared values. Practical management strategies depend as much on this cultural context as they do on water chemistry or population dynamics.

In fact, a whole range of intangible, non-measurable, non-linear, unpredictable and process-centred factors play a part in public decision-making, but our ever more technocratic, dollar- and data-driven systems tend not to acknowledge this, and we generally have an underdeveloped language for talking about it. Often the deepest truths are expressible only by poetry or metaphor, or by the Court Fool who alone can 'tell it like it is'.

As observed later in these pages, creativity is not some special preserve of 'artists', whoever we think they might be. This manifesto comes not from a club of specialists, but from a porous crucible (the AEN) within which CIWEM is catalysing the conditions for the kind of 're-framings' we need as a society if we are to break beyond existing self-destructive patterns.

Recent years have seen a mushrooming of initiatives, degree courses, research programmes, practising individuals and organisations focusing on the interface between art and environment, or art and ecology. Most of these have emerged from an arts-based starting-point, far fewer have been sparked within the mainstream environmental sphere itself; here CIWEM is a pre-eminent and much-needed exception. Many of the AEN's activities (networking, research projects, awards, exhibitions, case studies, workshops, technical advice, policy development, outreach and much besides) can be viewed via the CIWEM website (www.ciwem.org).

So why add a 'manifesto'? In picturing what that word tends to represent these days, we perhaps forget the exuberant variety of forms and roles it has taken in the past. CIWEM re-conjures that broader notion here and offers a far from ordinary alchemical mix of essays, messages, questions, thought-bites, word-music, challenges and urgent ideas. Something new coalesces at the heart of this; each reader is likely to see it in a different place.

The mainstream environment sector needs more voices like these to challenge perceptions, awaken sensibilities and embrace in a more serious way the dimensions of inspiration, motivation, deeper cultural questioning, creativity and imagination. This is not about '*using art*' merely as a medium to '*communicate*' about something else. It is about adopting a more '*artful approach*' that connects us in a different way with the world we are in, and fans the sparks of that greater creativity we need as a society for the challenges we face.

The one thing we can't do is be passive.

This is no ordinary manifesto; these are no ordinary times.

MAKING MANIFEST 0

Sam Bower

'One little change has a ripple effect and it affects everything else, like a butterfly floats its wings and Tokyo explodes or there's a tsunami, in like, you know, somewhere.'

Steve Pink, *Hot Tub Time Machine*, movie, 2010.

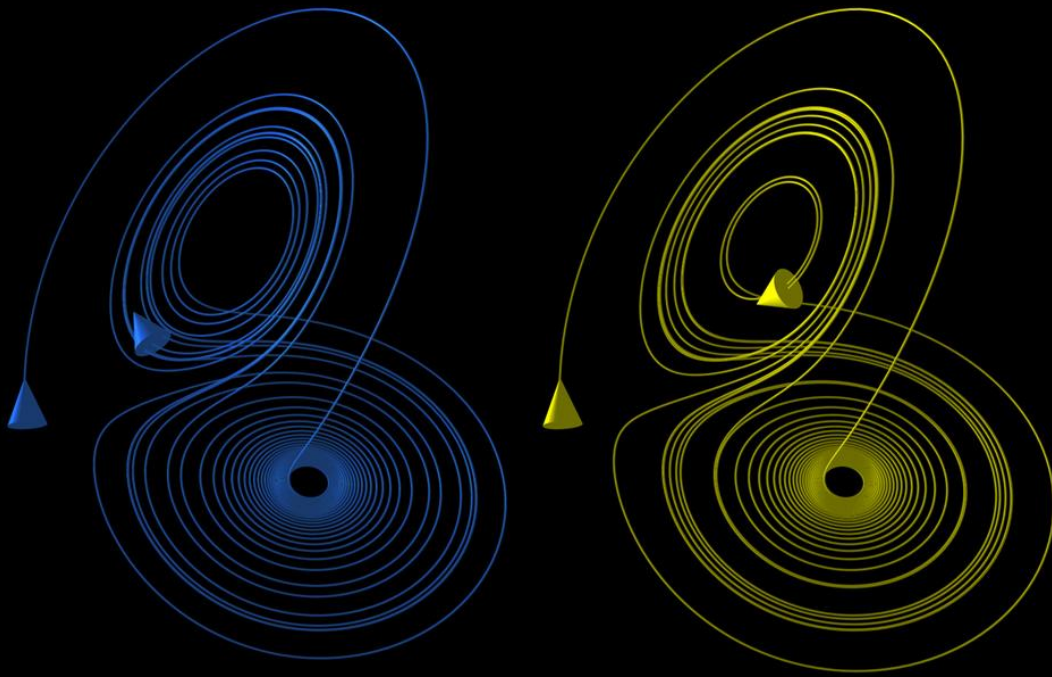
I think of Manifestos as Grand Rhetorical Pronouncements. They seem to punctuate cultural and political movements like *strange attractors** in a chaotic system, burping up like underground methane in times of uncertainty and disruptive change. Things get asserted with passion and poetry. Flammable rhetoric cascades - discussion and action soon orbit around initial cultural perturbations.

There's a classic model of a dynamic system used to study climate change and convection currents in the atmosphere, known as the Lorenz attractor. Developed by MIT meteorologist, Edward N. Lorenz, it is both complex and beautiful. Resembling a bent figure of eight pattern, it is the origin of the so called 'Butterfly Effect', which describes how small actions can have big consequences.

The "Butterfly Effect" itself is a type of cultural attractor. For a while in the decades spanning the millennium it served as the scientific MacGuffin of choice in fiction and popular movies such Jurassic Park and lampooned in TV in shows like the Simpsons and South Park. Culture has a way of standing on the shoulders of science and innovation to make familiar stories look new.

In 1972, the same year that Lorenz presented his best known paper on the "Butterfly Effect", ecological artist pioneers Helen Mayer Harrison and Newton Harrison installed their *Portable Orchard: Survival Piece #5*, an 'Installation with Harvesting and Feasting' commissioned by the Gallery at California State University in Fullerton. It was one of the first farming art projects to address the growing loss of agricultural land due to development and ushered in a new focus on ecology as an important cultural theme. Forty years later, a global movement of artist activists, permaculturalists and urban homesteaders are exploring these issues with urgency and interdisciplinary creative soil turning through a multiplicity of projects.

The Harrisons say on their website (<http://theharrisonstudio.net/>): 'Our work begins when we perceive an anomaly in the environment that is the result of opposing beliefs or contradictory metaphors. Moments when reality no longer appears seamless and the cost of belief has become outrageous, offer the opportunity to create new spaces – first in the mind and thereafter in everyday life.'



Two Lorenz Orbits

Created by XaosBits using Mathematica and POV-Ray. The blue image is one trajectory of the Lorenz system with $(\sigma, \rho, \beta) = (10, 28, 8/3)$ started from the initial point $(0, 0, 1)$. The yellow image is for the same parameters but a different initial condition, $(0, 0, 1+\varepsilon)$ where $\varepsilon = 10^{-5}$
 From <http://en.wikipedia.org/wiki/Image:TwoLorenzOrbits.jpg>

CIWEM's Art and Environment Network Manifesto was floated as an opportunity to encourage 'new spaces', plant seeds, and perturb our already challenged systems of beliefs around the ecological function of culture. Our civilisation is ripe for a larger paradigm shift. The need to re-examine the role of art in the context of a sustainable and resilient human population is a central challenge. Art, like many aspects of modern life, has been sidelined as a mere bauble or co-opted to sell soap. If the sustainable lifestyles of our ancient ancestors and First Nations peoples who lived in relative harmony with their habitats for millennia offer any indication, humans will need to shift towards a holistic and integrated approach to art that rejects commodification and embraces the function of art in service to communities and ecosystems. Broad participation, engagement and a thorough grounding in scientific observation combines with the metaphorical resonance of tasty memes and coherent metaphors to sustain and encourage lively and interlacing orbits. Civilizational shifts need to sink deeper than mere cultural appropriation of scientific theory. Whichever attractors or ideas inspire us and seem like truth offer opportunities to question our civilization deeply and re-imagine forms as well as functions.

As Manifestos for a Better Way, the resulting CIWEM Pronouncements may contribute to civilisational tornadoes or they may burble and lurk, waiting for the right climactic warming to thaw out existing dogmas and world views and release their gifts to the atmosphere. For deeper change to happen, we might need to re-examine our core assumptions, such as our tendency to think in terms of thing, for example, and begin to see everything as patterns of coherence and change. The artistic mindset encourages and sometimes makes

this type of thinking possible but often clashes with commonly held traditions, bureaucracies and infrastructure. Viral dissemination of ideas, unexpected ripples and the chaotic diversity of 'conversational drift' (a term used by Helen Mayer Harrison and Newton Harrison in their online essay <http://moncon.greenmuseum.org/papers/harrison1.html>) call into question the effectiveness of traditional exhibitions and media as the preferred formats for encouraging new ways of thinking and cultural systems. Greater collaboration in the service of shared ideals and practical local goals seem like good ways to build on existing momentum. **Start small. Self organise. Mutate. Spread. Be wary of familiar tools and shapes.**

My preference is for a floating Manifesto. The idea that we need a new culture is at its core. The practical infrastructure and behaviours we depend on for survival will have to honour the realities of a changing climate, as well as the carrying capacity of the Earth. They will also need to be so artful, meaningful and fun, that humans will want to celebrate them and pass them on from generation to generation out of sheer joy and love.

Rather than an exhortation, then, as my contribution to this collection I offer the notion of a *strange attractor**. The idea that we can make this human experiment work without abandoning all of our hard earned scientific and cultural achievements to date, provides a useful centre of gravity. How we approach this new place in the centuries ahead will require the collective ingenuity of billions of humans. It will likely involve new economic, political, agricultural, educational and manufacturing systems, deeply infused with tastiness, meaning, and, yes, much of what we think of as *art*. I expect it will manifest largely as 'art systems' in the deep living and integrated sense of diverse, mutually supporting artworks developed by our ancestors, less common in our culture, now since we began the widespread use of fossil fuels.

Within the vast cultural diversity that could evolve from core principles of restoration, sustainability and resilience, any fixed rallying point is but an approximation and likely to be temporary as our own understanding of reality expands. We will need plenty of wild and sustained experiments and a full embrace of super-cooperator values, such as forgiveness, generosity and kindness. We will certainly produce drifts of dead manifestos, failed masterpieces and delicate flutterings of little consequence. We can, however, hope to uncover central truths around which to orbit, and hard facts to stand on as we step over uncertain terrain.

A resilient human population that can live within the carrying capacity of wherever it finds itself is a trajectory worth reshaping our civilisation around.

** In the science of complex systems, a dynamic form of equilibrium is called a Strange Attractor. The difference between an Attractor and a Strange Attractor is that an Attractor represents a state to which a system finally settles, while a Strange Attractor represents some kind of trajectory upon which a system runs from situation to situation without ever settling down.*

A GENRE OF ARTISTRY AND CHALLENGE

Erika Yarrow

The manifesto is a genre that began life as a tool for issuing royal dictate, but found its way into the cultural consciousness, becoming a voice of political and social change, and a means of artistic expression that is deeply associated with modernity and the avant-garde. Derived from the Italian word *manifesto*, coming from the Latin *manifestum*, meaning clear or conspicuous, its first recorded use in the English language is in Nathaniel Brent's translation of the *History of the Council of Trent* in 1620, the original written by Venetian Servite monk and historian, Paolo Sarpi.

Recognised as a means of asserting authority and power, the genre was used by Charles William Ferdinand, Duke of Brunswick, commander of the Allied Army on 25 July 1792 to call the disgruntled French population, stirred by radical social reformers, into check. *The Brunswick Manifesto* issued to the people of Paris during the French Revolutionary Wars stated that if harm were to come to the French royal family severe retaliation would be met out on French civilians. The manifesto only served to fuel the rebellion.

Across the Channel, the manifesto had already moved from the domain of royal authority to become a tool for those seeking social change and challenging the status quo. The 17th century *Diggers and Levellers Manifesto* presented a vision for economic equality. The Diggers, an English group of Protestant agrarian communists begun by Gerrard Winstanley under the name of True Levellers in 1649, wished to reform the existing social order through an agrarian model based on the creation of small egalitarian rural communities.

But it wasn't until the publication of *The Communist Manifesto* by political theorists Karl Marx and Friedrich Engels in 1848 that the manifesto really came of age. Perhaps the most frequently quoted text in manifesto history, *The Communist Manifesto*, gave the genre a new dynamic and a rhetoric that has greatly influenced 20th century art and literature. *The Communist Manifesto* transformed the political didactic with a poetic style that delivered a persuasive and inspiring message. It was in this text that the expressive potential of the genre was first realised.

With the genre given this new vigour, it is unsurprising that it became adopted by art movements keen to define their *raison d'être*. The first art manifesto to be published was *The Foundation and Manifesto of Futurism* written by Filippo Tommaso Marinetti, the Italian poet and philosopher who founded the Futurist movement. The work was published on the front page of *La Figaro* on 20 February 1909. With this publication Marinetti raised the bar in terms of what a manifesto could be and set a course for the genre to become embedded in the expression of the modern art movement.

Marinetti fused propaganda and artistic expression. His manifesto, like all those that came before, was a declaration and definition of the aims of a movement, but in addition to the didactic, style and form provide means of expression. Calling this new style of orthography 'words-in-freedom', Marinetti plays with typography, punctuation and spelling, the way words appear on the page are often as highly considered as the content - with this work the genre evolves into a new art form where politics, philosophy, art, propaganda, poetry and literature meet. With his publication, Marinetti liberated the manifesto writer and opened the flood gates to a new form of artistic discourse.

The manifesto became intrinsically linked with modernism and any art movement worth its salt had to have a manifesto serving as a declaration of originality, a definition of self. Tristan Tzara's Dadaist manifesto and Andre Breton's Surrealist manifesto are known widely, but there are hundreds of lesser known manifestos that have contributed to the dialogue.

Polarity is frequently a feature of the manifesto as artists and art movements challenge what has gone before. Marinetti's Futurist manifesto demanded a complete break from tradition. But in art, as in fashion, the new order quickly becomes the old, and the first Futurist manifesto was quickly to be attacked by Valentine de Saint-Pont in her *Manifesto of Futurist Woman* published in 1912. Its publication was a direct response to Marinetti's criticism of women in *The Foundation and Manifesto of Futurism*. Thus the polemical nature of the genre serves to open the conversation.

When we consider this dynamic in relation to the endeavours of CIWEM's Arts and Environment Network (AEN) there is a shift in tone. Rather than a polemical dynamic, which by its nature seeks to establish the 'other', AEN aims to engage with the 'other', working across sector divisions and experiential differences. But it unites in the manifesto's tradition of opening the conversation and breaking from old dogma - traditions that restrict creativity and force us to define the future by our experience of the past.

Manifestos are agents of change, often highlighting the anxieties of their day. The collective global anxiety at this time is focused on the collapsed economy and an increasingly threatening environment. We are living through a period of change where the pressures of climate change, population and consumption are becoming apparent increasingly. So can this manifesto offer hope? A trait of the genre is the presentation of a 'utopian' future. This text cannot promise that, but what it does offer is hope for a future improved by collaboration that puts creativity at the heart of environmental decision-making.

The Futurist manifesto - the first art manifesto - celebrated the racing car and wished to destroy museums, libraries and academies. There is a certain irony in the fact that car and aeroplane enthusiast Marinetti wanted to destroy museums, and now many of these institutions are today destroying their own reputations by their continued reliance on patronage from the oil industry. It seems that many of our traditional art institutions have ethics that are at odds with our times and current anxieties.

In Umberto Boccioni's *Manifesto of the Futurist Painters*, published in 1910, he celebrates a world that will be 'splendidly transformed by Victorious Science', as we face a future of climatic change we are yet to see if science will be able to transform our futures splendidly.

NEITHER RHYME NOR REASON

David Haley

Introduction

This contribution to *WE ASSERT!*, CIWEM's Arts and Environment manifesto, offers a poetic text of sorts, and commentary. It concerns the need to understand the complexity of ecology and embrace transdisciplinarity. This idea will be developed through a sequence of questions to explore the idea that, to achieve something, one should first consider the opposite. Potentially, the process will make manifest a convergence of critical analysis and synthesis to draw attention to some of the absurdities and dangers of normative thinking, while encouraging the emergence of a creative non-strategy. In Basarab Nicolescu's *Manifesto of Transdisciplinarity*, he writes:

I do not know if there is a solution. All I know is that there is a 'question': the question of the birth of an unknown, unpredictable world, wavering as it moves from closed space towards openness, toward the actualisation of all possibilities. All we can do is bear witness. The present manifesto is just such a testimony.

Transdisciplinarity is not the way, but simply a way of bearing witness to our presence in the world and our lived experience linking the amazing ways of knowing in our time (Nicolescu 2002 p 142).

We may understand complexity as a synthesis of conflicting opposites. This is a lesson I am learning from the French philosopher, Edgar Morin, and it led me to one of my personal mantras: 'We must learn not to be afraid of complexity' (Haley, 2010). This will help us to make space and time for new interpretations and understandings of ecology. Then, perhaps to let ecology generate a manifesto as a form of epistemology.

Opposites in Question

Exposing Ecologies

The opposite of nature may not be technology, but cost-benefit?

The opposite of creation may not be destruction, but stasis?

The opposite of ecology may not be monoculture, but services?

The opposite of complexity may not be simplicity, but universality?

The opposite of transdisciplinarity may not be polarity, but design?

The opposite of emergence may not be restriction, but strategy?

The opposite of resilience may not be collapse, but duration?

The opposite of certainty may not be indeterminacy, but belief?

The opposite of sustainability may not be collapse, but capability?

The opposite of waste may not be save, but care?

Assessing Achievement

The opposite of winning may not be losing, but competing?

The opposite of progress may not be retreat, but development?

The opposite of peace may not be war, but futility?

The opposite of success may not be failure, but desire?

The opposite of energy may not be fatigue, but power?

The opposite of energy may not be fatigue, but power?

The opposite of generosity may not be meanness, but self?

The opposite of wealth may not be poverty, but generosity?

The opposite of failure may not be success, but kindness?

The opposite of achievement may not be failure, but contentment?

The opposite of protection may not be vulnerability, but defense?

The opposite of retreat may not be attack, but withdrawal?

The opposite of determination may not be weakness, but evolution?

On News Correspondence

The opposite of objective may not be subjective, but experience?

The opposite of balance may not be bias, but truth?

The opposite of reality may not be falsity, but certainty?

The opposite of truth may not be lies, but reality?

Millennium Goals

The opposite of united may not be dissipated, but acceptance?

The opposite of the market economy may not be poverty and hunger, but social justice?

The opposite of universal education may not be ignorance, but dogma?

The opposite of gender equality may not be religion, but normative education?

The opposite of child health may not be wealth, but care?

The opposite of maternal health may not be technology, but culture?

The opposite of combating HIV/AIDS may not be pandemic, but pride?

The opposite of environmental sustainability may not be awareness but, economic growth?

The opposite of global partnership may not be disunity, but the will?

Considering Conduct

The opposite of problem may not be solution, but question?

The opposite of solution may not be problem, but change?

The opposite of action may not be inaction, but calm?

The opposite of strategy may not be confusion, but vigilance?

The opposite of strength may not be weakness, but power?

The opposite of honesty may not be dishonesty, but cognitive dissonance?

The opposite of vanity may not be humility, but emergence?

The opposite of truth may not be lies, but another truth?

Involving Ideals

The opposite of autonomy may not be dependency, but collaboration

The opposite of adaptability may not be rigidity, but acceptance?

The opposite of resilience may not be vulnerability, but certainty?

The opposite of survival may not be death, but progress?

The opposite of management, may not be disorganisation, but grace?

The opposite of trust may not be doubt, but normality

The opposite of indeterminacy may not be definite, but fear?

The opposite of capitalism may not be communism, but justice?

The opposite of democracy may not be dictatorship, but freedom?

Making Sense

The opposite of sight may not be blindness, but distraction?

The opposite of hearing may not be deafness, but not listening?

The opposite of touch may not be numbness, but not feeling?

The opposite of taste may not be bland, but richness?

The opposite of smell may not be odourless, but amnesia?

The opposite of attention may not be distraction, but senselessness?

The Five Elements

The opposite of courage may not be cowardice, but grief?

The opposite of calm may not be excitement, but fear?

The opposite of tolerance may not be prejudice,
but frustration?

The opposite of compassion may not be coldness,
but aggression?

The opposite of nurture may not be nature, but
anxiety?

Human Conditions

The opposite of being may not be annihilation, but
bureaucracy?

The opposite of hope may not be despair, but
acceptance?

The opposite of love may not be hate, but
loathing?

The opposite of freedom may not be restriction,
but choice?

The opposite of success may not be failure, but
indeterminacy?

The opposite of memory may not be amnesia, but
heritage?

The opposite of masculine may not be feminine,
but denial?

The opposite of art may not be science, but Art?

Resolving the Will to Achieve

‘If you want to achieve something, first consider the opposite’. In itself, the instruction raises two fundamental questions. The concerns of what opposites might be are considered above, through the series of questions that rather than attempting to find answers or solutions, may resolve or open-up situations to more questions. Now, let us try to resolve the will or intention to ‘achieve something’. This is, perhaps, the nub of the issue, as it’s not so much a question of what we might want to achieve, but the fact that we humans, particularly those in developed societies, in Western culture, are driven by deterministic desires and aspirations to achieve. In this sense, other terms like, ‘progress’, ‘growth’, ‘prosper’ and ‘development’ join ‘control’, ‘success’ and ‘power’ to support the myth, ‘to achieve is to survive’. However, as Donella Meadows pointed out in her essay, *Leverage Points: Places to Intervene in the System*: ‘The world’s leaders are correctly fixated on economic growth as the answer to virtually all problems, but they’re pushing with all their might in the wrong direction’ (Meadows 1999 p. 1). She continues: ‘Leverage points are not intuitive. Or if they are, we intuitively use them backward, systematically worsening whatever problems we are trying to solve’ (Meadows 1999 p.2)

Meadows concludes her short, but profound paper:

Magical leverage points are not easily accessible, even if we know where they are and which direction to push on them. You have to work at it, whether that means rigorously casting off your own paradigms and throwing yourself into the humility of Not Knowing. In the end, it seems that power has less to do with pushing leverage points than it does with strategically, profoundly, madly letting go (Meadows 1999 p. 19).

However, resolving the will to achieve is not to dismiss this action completely, but to understand that our society greatly over estimates this masculine, or Yang property over a feminine, or Yin approach. As in the Taijitu symbol, seemingly opposite qualities contain elements of the other, and each is totally interdependent on the other for its existence. Indeed, their dynamic equilibrium drives the dance of creation and destruction – life.

The opposite of push, may not be to pull, but to create a vacuum.

Creating a vacuum may also be thought of as making space, or taking time, into which we are drawn. In other words, allowing something to happen, rather than trying to make something happen – creating the condition or habitat for living. This path to achievement is much closer to the idea of emergence. Fritjof Capra writes in *The Hidden Connections: A Science for Sustainable Living*:

...emergence... has been recognized as the dynamic origin of development, learning and evolution. In other words, creativity – the generation of new forms is a key property of all living systems. And since emergence is an integral part of the dynamics of open systems, we reach the important

conclusion that open systems develop and evolve. Life constantly reaches out into novelty. (Capra 2002 p.12)

It is, then, the act, or the art of making the **process** manifest that concerns us here, rather than the **aims**. Understanding this epistemology opens up the purpose or the potential for this manifesto, and rather than trying to achieve something, or 'solve a problem', it allows us to question the issue.

Indeed, the futility of our aims become apparent when we see the ecology of the situation, or 'ecology in action', as Edgar Morin wrote in *Restricted Complexity, General Complexity* in 2005. So, if you want to achieve something, in this case a manifesto, first consider the opposite... the question is what is a manifesto? What is it for? How may it help us? And what may its consequences be, even if we have no control over them? How may we create the conditions for it to emerge?

And again, emergence, or the evolution of one complex system from another complex system leads us to the concept of transdisciplinarity. But transdisciplinarity demands other conditions. In particular, 'the action of the included middle', or the understanding that multiple realities may exist simultaneously liberates our thinking from the limitations of binary opposites. As with the concept of Yin Yang mentioned above, the supposed conflict between opposites is also complementary. The Romanian physicist, Basarab Nicolescu writes:

The transdisciplinary vision is resolutely open insofar as it goes beyond all the field of the exact sciences and demands their dialogue and their reconciliation with the humanities and social sciences, as well as with art, literature, poetry and spiritual experience' (Nicolescu 2002 p 149).

ART'S OIL STAIN

Nick Reeves

Some members of the AEN have been vocal in their criticism of arts organisations that rely on patronage from polluting industries, as have organisations such as Platform and Liberate Tate. On 26 December 2011 the following letter penned by CIWEM executive director, Nick Reeves, was published in *The Guardian*:

Dear Editor,

Robert Newman is spot on in 'Why are Britain's great art houses in bed with Big Oil?' published on 21 December. Just as it was wrong of the LSE to take money from Gaddafi's son, so it is wrong of the Tate, the British Museum, the National Portrait Gallery and other art institutions to take money from an unaccountable corporation that was 'Libya's corporate partner'. Nicholas Serota, Neil MacGregor, Sandy Nairne and the other cultural panjandrums can squawk all they like, taking sponsorship money from BP is bad for the arts and bad for democracy, and it breaches any code of ethics worthy of the name.

How can this country's most revered, publicly-funded, arts establishments continue to allow themselves to be supported by an oil company with a terrible legacy of damage to the environment, to communities and to the lives of many people? The cynical atrocities of oil corporations in their pursuit of wealth and power at the expense of people, wildlife, landscapes and ecosystems is being legitimised by the arts establishment. It sullies the arts and undermines the institutions of art.

At a time of economic restraint there are legitimate debates to be had about replacement funding for the arts, but crimes against the environment are crimes against humanity and oil money is an expedient too far. As the world, and indeed the Tate, have learned to flourish without support from slavery, tobacco and alcohol, we and they must learn to emerge from the culture of fossil fuels. It is time to halt the tyranny of oil patronage and cleanse the oil stains from art.

Yours faithfully,

Nick Reeves OBE



2,300 YEARS... THE SYMBIOSIS OF ART AS LIFE AS EVOLUTION, FROM 300 BCA TO PRESENT

James Brady

A meta-manifesto intervention of ideas, inspiration and philosophy, united to evidence an emergent form of ecological aesthetics: manifest through curatorial agency, a bibliographic source of selected texts: art works, interviews, prophecies, documents, mythologies, poems, symposia, and rites, all arranged a-historically and embracing diversely inter-connected fields such as Gaia theory, curatorial pedagogy, complexity theory, nature writing, science fiction, climatology, relational aesthetics, poetry, cybernetics, evolutionary biology, theology, social sculpture, deep ecology, art history, and shamanism, occurring over twenty-three centuries of human civilization across Planet Earth (with occasional creative contradictions, frequent metaphors and spiritual overtones), collected and curated by James A. Brady (2012)^{1,2}.



There lies the fire within the Earth,
and in plants,
and waters carry it;
the fire is in stone.
There is a fire deep within men,
a fire in the kine,
and a fire in horses;
The same fire that burns in the heavens;
the mid-air belongs to this divine Fire.³

What in truth is the thing, so far as it is a thing? When we inquire in this way, our aim is to come to know the thing-being (thingness) of the thing.⁴ Returning to the *Book of Changes*: the hexagram on grace (which is the hexagram on art) discusses the effect of a work of art as though it were a light shining on top of a mountain penetrating to a certain extent the surrounding darkness. That is to say, art is described as being illuminating.⁵ The interpretations are conceived in a morphological sense, wide open to subjective speculation and transformation. The book shows the mere transcendental aspect, the underlying perception that goes beyond the actual design. In other terms, it shows the common design principle which is similar in dissimilar conditions.⁶

Everything hangs together
Act beautifully
Anything can happen
Reality is all possibilities
Find joy in simple things
Complexity, not complication
Simple in means, rich in ends⁷

Engage in spiritual practices that allow the controlling aspects of our ego to dissolve and our consciousness to flow outward in connection with the sacred elements and entities of the natural world.⁸ Exchange possession for free actions.⁹ Art is a state of encounter:¹⁰ a social organism as a work of art.¹¹

Who is the artist? You or them? Who is making the patient feel better? The shaman or the patient? Is the value of the art experience to be found in the 'weightlessness', the suspension of disbelief, the floating surrender, that it produces, rather than in its objective mineral properties?¹² Creativity isn't the monopoly of artists... When I say everybody is an artist, I mean everybody can determine the content of life in his particular sphere, whether in painting, music, engineering, caring for the sick, the economy or whatever. All around us the fundamentals of life are crying out to be shaped or created.¹³ An invitation to act beautifully, to show beautiful acts rather than talk about them, to organise society with all this in mind, may recognise and acclaim such acts and be a decisive factor that will at last decrease unsustainability.¹⁴



In futurity
I prophetic see
That the earth from sleep
(Grave the sentence deep)

Shall arise and seek
For her maker meek,
And the desert wild
Become a garden mild.¹⁵

Only on condition of a radical widening of definitions will it be possible for art and activities related to art, to provide evidence that art is now the only evolutionary – revolutionary power.¹⁶ We need to be freed from our species-specific arrogance. No evidence exists that we are ‘chosen’, the unique species for which all others were made,¹⁷ and if Gaia exists, the relationship between her and man, a dominant animal species in the complex living system, and the possibly shifting balance of power between them, are questions of obvious importance.¹⁸

There is no self-awareness in ecosystems, no language, no consciousness, and no culture; and therefore no justice, nor democracy; but also no greed or dishonesty.¹⁹ We are not outside the ecology for which we plan – we are always and inevitably a part of it. Herein lies the charm and the terror of ecology – that the ideas of this science are irreversibly becoming a part of our own ecosocial system.²⁰

So I know why you slice
Moon after moon from me,
Holding each fragile face
Up to your searchlights;
Why you measure and record
The tiny cracks and snaps
Of my mysteries;
Because you know
You are the people
Who have changed nature –
And now you are on your own.²¹

Earth is that which comes forth and shelters. Earth, self-dependent, is effortless and uniting. Upon the earth and in it, historical man grounds his dwelling in the world.²² The Gaia hypothesis is for those who like to walk or simply stand and stare, to wonder about the Earth and the life it bears, and to speculate about the consequences of our own presence here.²³ Our bodies, like those of all life, preserve the environment of an earlier Earth. We co-exist with present-day microbes and harbour remnants of others, symbiotically subsumed within our cells. In this way, the microcosm lives on in us and we in it.²⁴



Up and up soars the Evening Star, hanging there in the sky.
Men watch it, at the place of the Dugong and of the Clouds, and of the Evening Star,
A long way off, at the place of Mist, of Lilies and of the Dugong.
The Lotus, the Evening Star, hangs there on its long stalk, held by the Spirits.²⁵

From now on, becoming aware of the degradations that our techno-economic development makes to the biosphere, we realise we have the vital link with this same biosphere that we believe to have reduced to the rank of manipulable object. If we degrade it, we degrade ourselves and if we destroy it, we destroy ourselves.²⁶ Over the billions of years our planet has been around its climate has changed many times. In the geological past there have been ice ages, global floods and heatwaves. There have also been winners and losers throughout Earth's history – some species that have become extinct and others that have gone forth and multiplied. But this time it is different...²⁷

Our hair and our clothing will be scattered upon the earth.

Nature will speak to us with its mighty breath of wind.

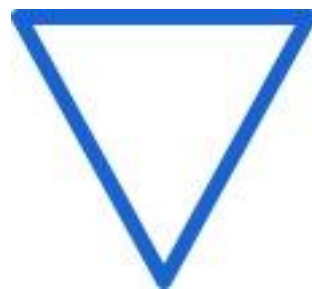
There will be earthquakes and floods causing great disasters, changes in the seasons and in the weather, disappearance of wildlife, and famine in different forms.

There will be a gradual corruption and confusion among the leaders and the people all over the world, and wars will come about like powerful winds.

All of this has been planned from the beginning of creation.²⁸

The dust which had contaminated most of the planet's surface had originated in no country and no one, even the wartime enemy, had planned on it. First, strangely, the owls had died.²⁹ There was a strange stillness. The birds, for example – where had they gone?... It was a spring without voices... No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves.³⁰ Perhaps in the world's destruction it would be possible at last to see how it was made. Oceans, mountains. The ponderous counterspectacle of things ceasing to be. The sweeping waste, hypnotic and coldly secular. The silence.³¹

— — —



The highest good is like that of water. The goodness of water is that it benefits the ten thousand creatures; yet itself does not scramble, but is content with the places that all men disdain. It is this that makes water so near to the Way.³²

It was not about power but about change and love and subversion. This was a new way... not only documenting a world, but creating one:³³ a single system of 'environment combined with high human civilisation' in which the flexibility of the civilisation shall match that of the environment to create an ongoing complex system, open-ended for slow change.³⁴ Change has neither thought nor action, because it is in the state of absolute quiet

and inactivity, and when acted on, it immediately penetrates all things. If it were not the most spirit-like thing in the world, how can it take part in this universal transformation?³⁵

I like the feeling that anything can happen, any connection can be made, that anything could become suddenly important and filled with feelings and meanings. It's the closest I can get to animism.³⁶ I would say *'help yourself and the complexity will help you'*... It is a deep reform of our mental functioning, of our being,³⁷ and together we shall evolve the social concept of art, the newborn child of the old principles.³⁸ There is no such thing as any possible 'end of history' or 'end of art', because the game is being forever re-enacted in relation to its function, in other words, in relation to the players and the system which they construct and criticise.³⁹

Presence.
Being present, over long stretches of time,
Until presence rises and falls, from
Material to immaterial, from
Form to formless, from
Time to timeless.⁴⁰

To be in the Basin, even briefly, is to be reminded of the narrow limits of human perception, of the provisionality of your assumptions about the world... Time in the Basin moves both too fast and too slowly for you to comprehend, and it has no interest in conforming to any human schedules. The Basin keeps wild time.⁴¹ In this quest for balance, we must stand rooted like a tree and yet be fluid like the waters. Nature provides us with the essential metaphors for life and understanding of our existence.⁴²

Beneath English trees I meditated on that lost maze: I imagined it inviolate and perfect at the secret crest of a mountain; I imagined it erased by rice fields or beneath the water; I imagined it infinite, no longer composed of octagonal kiosks and returning paths, but of rivers and provinces and kingdoms... I thought of a labyrinth of labyrinths...⁴³

— — —

Epilogue

Daughter:

I don't seem to understand it all very well. Everything seems to be everything else, and I get lost in it.

Father:

Yes, I know it's difficult. The point is that our conversations do have an outline, somehow – if only one could see it clearly.ⁱ

CHANGE, INTERDEPENDENCE AND CREATIVITY

John Hartley

Change

Climate change, biodiversity loss, population stress and energy scarcity all contribute to a *crisis of future* raising profound questions across society. While continual change is the world's normal dynamic, our current understanding and response to change is particularly significant in these heightened circumstances. Change must be at the heart of our expectations and ways of working.

To acknowledge worrying changes in the world, and to encourage changes in how we work, is not to call for a paradigm shift or revolution, but rather evolutionary change. I feel this manifesto should not advocate revolution through violent schism with what has gone before, and separation from previous ways of knowing in preference for a new understanding, as these new modes of working may themselves become outmoded and irrelevant. A more appropriate mode of change would be connected and *fluid* - a continual recontextualisation and reconnection with ever-changing conditions; a readjustment towards the momentarily appropriate.

Such continual and responsive openness can only be found by referencing a wide set of needs and perspectives through methods of flexibility and play. So, as well as addressing change, we must acknowledge interdependence and creativity.

Interdependence

Appropriateness is not set by any one group of experts, any one discipline, or any one cultural or social priority. Established methods and outlooks based on separation and isolation of issues have proven insufficient when responding to the complex and interconnected issues of climate change and ecological crisis. Traditional working practices may even be implicated in the undervaluation and degradation that has played a part in the creation of these circumstances. Such methods, then, must be augmented and expanded to address a wide range of stakeholders, realities, timescales and contexts that demand continual redefinition.

Creativity

Meeting such a crisis of future requires innovation, humility and optimism. This means that professionals working in environmental management roles will need to avail themselves of change-sensitive and interdependent ways of perceiving, communicating and intervening. They will need to maximise creative behaviours.

This calls for us to reconsider art and creativity, and to put it at the heart of environmental management. Creativity is clearly not the preserve of artists, but their professional input at all stages of environmental management offers valuable insights, transfers creative behaviours and foregrounds existing creative skills.

Encouraging a strategic exchange of skills between disciplines supports creative and interdependent responses at project level. Considering the broader picture, strategic exchange can influence the training, career structure and evaluation of professions charged with managing the resources we hold in common. Creative and interdependent relationships will result in empowered and appropriate responses to the changes ahead.

PLATFORM

Jane Trowell

This is a collection of everything that we have ever called a Manifesto. Included are also statements that are manifesto-like, advocating a politics, position and/or processes. All the statements were written and agreed through consensus by whoever was in Platform at the time. www.platformlondon.org

Platform, 2012 (from new website) **Arts, Activism, Education, Research**

Who we are

Platform is different. We combine art, activism, education and research in one organisation. This approach enables us to create unique projects driven by the need for social and ecological justice.

Platform's current campaigns focus on the social, economic and environmental impacts of the global oil industry. Our pioneering education courses, exhibitions, art events and book projects promote radical new ideas that inspire change.

How we work is important to us. We operate through collective decision-making. Our team of 13 includes campaigners, artists and researchers who act together to achieve long-term, systemic goals. Everyone in Platform is committed to our core values of justice, solidarity, creativity and democracy.

The Arts

Art can do things that information can't. Art takes our mind to new places, reaches our heart and draws on our gut feelings.

Platform's art connects people to global stories and issues on an emotional level.

From performance to DJ-ing, social sculpture to sound art, creative writing to video, we and the artists work within open spaces for transformation, inspiration and change.

Platform performs and exhibits in whatever spaces serve the needs of the project: a field, the street, along a river or an office block. Platform's work has also taken place in cultural venues such as the South Bank Centre, Glastonbury Festival, ArtsAdmin, Tate, Brixton Jamm, Camp for Climate Action, Serpentine Gallery, Free University of Liverpool, Spacex, Live Art Development Agency, Bank of Ideas, New Art Exchange, Arnolfini, FACT, Carnegie Mellon (Pittsburgh), Centro Jose Guerrero (Grenada) and Kunstnernes Hus (Oslo).

Shake! Young Voices in Arts, Media, Race & Power¹
Mission Statement, 2011 (from Shake! website)

SHAKE! is the realisation of Art as a tool for change and a celebration of youth voices.

SHAKE! defines, manifests and proves Art as creative soul expression, using images, language, texture and sounds.

SHAKE! unites the energy of artistic generations to creatively campaign on issues of race, environment, power and injustice.

SHAKE! produces high quality artwork on urgent & global issues using the immediacy of music, poetry, visuals and film.

C Words: Carbon, Climate, Capital, Culture, Arnolfini, Bristol, 2009 (extracts from lead article of newspaper-catalogue²)

"The energy and climate-change crisis stands as a unique social and ecological challenge...Those least responsible for climate change are the worst affected by it."
(Vandana Shiva, Indian activist)

London-based arts, social justice and ecology group PLATFORM and collaborators present installations, performances, actions, walks, courses, and discussions at Arnolfini.

C Words, presented over 50 days, forms a collaborative investigation into carbon, climate, capital and culture. This broad critique of dependency on fossil fuels, coal, oil and gas, and the implications for human rights, takes place in advance of the 15th UN Conference of the Parties on Climate Change (COP 15) which opens on 7 December. For this season PLATFORM has brought together a host of collaborators to present seven major new commissions, performances and installations. Evenings and weekends are packed with events, courses, film screenings, discussions and actions in the gallery and throughout Arnolfini. The season builds towards the moment of departure to the site of COP 15 in Copenhagen in December, where many C Words collaborators will be independently active.

...this powerful gathering of 60 artists, activists, campaigners and educators will converge, bringing diverse practices ranging from solidarity work with diaspora and migrant communities to art as direct action; from performance poetry to courses on creativity and social justice; interventionist installations to skill-shares on ecological systems...

These issues may appear to be the business of a purely activist organisation, yet PLATFORM's approach to creativity, research and collaboration is one reason this work has been increasingly effective in provoking real change...

At this politically significant moment C Words not only cross-examines the present but looks to the next 25 years, asking "How did you get here and where are we going?" C Words investigates how everything from carbon offsets and transport, to racism and bank accounts play their part in the 'Carbon Web'. How will culture be produced in a low energy future? And how can we imagine our way from here to there?

'Manifesto Marathon'³, 2008 (extracts from spoken event at Serpentine Gallery, London)

An Anti-Manifesto for Democratic Action on ~~Climate Change~~ Total Chaos

1. An Anti-Manifesto
because one cannot live on ideology alone.
2. Democratic Action
because participation kicks apathy's ass.
3. Total Chaos
because we are fast approaching a climate change tipping point.
4. An Anti-Manifesto for Democratic Action on Total Chaos
is made up of examples. People, events, spaces and actions.

We are part of PLATFORM; an organisation that blends art and politics, bringing together artists, activists and researchers to work on projects driven by the need for social change. We are focussing on resource sovereignty, on fossil fuels, and on climate change. Particularly in relation to the most powerful phenomenon in today's society: multinational corporations. PLATFORM is part of a set of movements working on these issues – groups of autonomous individuals with no common manifesto, united by a will to campaign, and where necessary take radical action to mitigate the effects of climate change or total chaos...

Central to our work is an awareness that climate change has bearings on us all, but it affects some more than others in many cases, compounding pre-existing global iniquities. So as climate change and global justice are clearly inter-related, while we wean ourselves off oil and gas, we will have to face up to the dark legacy of the fossil fuel economy. The land we have used to extract oil and gas will one day become useless. The host communities living beside the pipelines are rendered invisible – who is responsible for the ruin that we leave behind? In Africa, extraction is a booming industry and the exploitation of the vast oil wealth of Nigeria's Niger Delta has paid enormous profits to Shell, Chevron and other companies. Twenty-four hour gas flaring, oil spills and pollutants have decimated the once fertile land and host communities of the Niger Delta suffer from endemic poverty and under-development...

Like a lot of artists and cultural workers, we aim, in Henry Giroux's words, "to make the familiar strange and the given problematic". We unbury, we daylight, we re-imagine. Like our work on water: the River Westbourne, remains buried and sewerised for much of its length, but flowing through and filling the Serpentine Lake, it patiently awaits its inevitable rise...

Unburying, daylighting... A change in the tide of opinion. A change in climate...

Manifesto, 2005 (print)

For 21 years, Platform has been bringing together environmentalists, artists, human rights campaigners, educationalists and community activists to create innovative projects driven by the need for social and ecological justice. This interdisciplinary approach combines the power of art with the tangible goals of campaigning, the rigour of in-depth research with the vision to promote an alternative future.

Statement, 2003 (from first website)

PLATFORM – promoting processes of democratic engagement to advance social and ecological justice.

How?

Catalysts for Change - harnessing the power of art, the commitment of campaigning, and the imagination of education to unleash citizens' creative and democratic potential.

Individuals not Representatives - creating unique spaces where people from different backgrounds and perspectives come together in an atmosphere of trust to discuss complex issues - 'communities of interest'.

Practical and Poetic - using a variety of strategies from research to performances, from walks to renewable energy systems, from publications to discussion-feasts.

Interdisciplinary Creativity - creating the work by consistently combining the skills and experience of people from many different disciplines - economists to artists, psychologists to environmentalists.

Here & Elsewhere - evolving long-term projects that embody a deep commitment to London's ecology and peoples, while also exploring the nature of the city's impacts on the wider world.

Infectious Visions - feeding innovative ideas into the bloodstream of society like a benevolent virus.

We The City, 1997 (slogan)

Meet the speed of The City with slowness
Meet the anonymity of The City with intimacy
Meet the concrete of The City with nature

Video Manifesto - Valley: Citizens⁴, 1995

Manifesto, 1993 (print)

**INTERDISCIPLINARY CREATIVITY
ECOLOGY
DEMOCRACY**

PLATFORM has been described as many things – an arts group, a forum for political dialogue, an environmental campaign – but in essence, it is an idea, a vision of using creativity to transform the society we live in; a belief in every individual's innate power to contribute to this process.

In our time democracy is about the power of voice. Today, a few scream in our ears, others barely whisper, some have fallen silent altogether. The more the word 'democracy' is spoken, the less it seems to mean.

And even when our voices are equal - at the ballot box for instance - isn't making a cross on a piece of paper once every five years a sad limitation of our potential? Couldn't there be other understandings of democracy where individuals no longer wanted a member of parliament or a councillor to represent them? Where people would speak for themselves?

Think of the street you live in or the place you work. Can you imagine every individual there meeting, listening, deciding together?

PLATFORM wants to explore these areas further, just as in our own practice we are continually evolving the process of dialogue and decision-making. The respect for each other generated in this way lies at the heart of our work. Democracy becomes as much about the quality of listening as the power of speaking.

A shared expression of feeling is the foundation of any change

PLATFORM provokes desire for a democratic and ecological society. We create an imagined reality which is different from the present reality. For example, we have held up the image of a city with its lost rivers returned, or the idea of a local parliament where people represent themselves. Seemingly impossible visions, but as people discuss them, write about them, dream them, believe in them, they gradually take shape and pass from the space of imagination and desire into reality.

We use art as a catalyst. This art is not primarily about an aesthetic - it is creativity applied to real situations: initiating a 168 hour forum of international dialogue; setting up a support fund for striking hospital workers; creating a ten week performance in a tent that crossed the city; installing a turbine in a river to generate light for a local school.

All these acts we see as art - the process of moulding form - all focus on physical and meta-physical change, change both in the tangible space of the material world and the intangible space of people's hearts and imaginations.

Our working method is grounded in bringing together individuals from different disciplines, who then work collectively, developing an open space for dialogue and ideas. Since its conception in 1983 PLATFORM has combined the creativity of, among many others, economists, visual artists, psychotherapists and teachers. This

method of inter-disciplinary creativity encourages participatory audiences from equally diverse backgrounds, ranging from fishermen to commuters, environmental groups to schools.

Walking the length of a street in our city, speech drowned by the sound of traffic, knowing that beneath the tarmac lies a river. Here was a clear flow of water running from the hills around London down to the Thames. Now it is a sewer from source to mouth; it is almost erased from memory.

Imagine living in a society which did not dominate the Earth. What would a town or city look like? Would roads be dug up to reveal buried rivers? Would its energy be drawn from the valley it is situated in? Would it cease to mine every continent of the world?

Could it be possible to feel the same intensity of love for a tree or a river as you do for a lover?

PLATFORM's projects are created out of love for particular places - a line of streets, a watershed. Ten years of work has enabled us to make long-term commitments to specific locations and groups of citizens in our region, our home: a tidal valley in Northern Europe, shelter for several million people and innumerable other species.

PLATFORM is a meeting place for desire and acts of change.

Statement, 1987 (print)

PLATFORM has no precedence in this country: a theatre group that does not believe in directors or actors; a political group that does not believe in leaving politics to politicians. It exists to heal the division of creative artist from passive audience, the division between specialist disciplines.

PLATFORM's role is to:

- provoke new thinking
- encourage people to recognise and realise their inherent creative potential;
- help people to see the significance of their daily actions and their possible power in the evolution of society.

Everything is in flux around us, at the end of the Twentieth Century. By thinking, acting now, we all draw the maps of the future.

These are the seeds of PLATFORM's intentions; we will labour furiously to cultivate them. All we do is a means to these ends, any medium a tool for cultivation. If the digging is best done through performance, we'll perform; if it needs a talk, we'll research and talk; if it needs a meal, we'll cook it; if it needs direct action, we'll be there. Our work is not fiction or entertainment, it is building society...

NATURE AND I ARE TWO: RECONNECTING PEOPLE WITH THE PLANET

Clive Adams

At the heart of today's ecological crisis lies a terrible failure to understand the essence of our relationship with the natural world. One can of course address that failure rationally and empirically; but the arts (particularly the visual arts) offer different insights into that relationship, and touch people in ways that conventional education and advocacy can rarely do.

Jonathon Porritt

Throughout history, when civilisations become stressed by environmental degradation there is a recurrent need for new art forms to evolve that remind humanity of its connection to the rest of nature and the responsibility it bears to the planet. The first landscape paintings appeared in Rome during the first century B.C. during a period of environmental stress: the over-cultivation of land and deforestation. Such murals gave the impression of being surrounded by pleasant groves when, in reality, none existed.

In the 1960s, political and social changes encouraged artists to address nature in new ways. The destruction of habitats worldwide and the deteriorating condition of urban life also triggered a new wave of activism and environmental awareness. For some, painting landscapes 'as a way of seeing' seemed increasingly incompatible with a new sense of our relationship with the Earth seen from space. Artists and designers continued to be influenced by the imagery, colours and textures found in nature, but they also sought to work in a way that reflected how nature itself worked, and gained greater understanding of the new scientific theories and processes underlying the natural world.

At the start of this Millennium we are faced by a convergence of environmental concerns, including global warming, deforestation, loss of habitat and species depletion. The Greek root of the word 'ecology' means 'home' and for many, as Suzi Gablik has written in *The Reenchantment of Art*, it's a hard place to find these days. By pursuing production and the capitalist idea of 'progress' at the expense of sustainability and a concern for process, we have lost connection within our local communities and our global home.

We might define the most profound form of ecological, socially-engaged art, design or architecture to be that which explores, exposes and tries to find strategies to remedy the exploitation, waste and pollution of nature through direct action and sustainable design. The teaching and practice of Joseph Beuys encapsulates an approach of using art as a powerful instrument of social and environmental consciousness, but artists as diverse as Agnes Denes and Barbara Kruger all question our consumer society and attempt to find a role for art that is more than mere decoration and the production of investment commodities for collectors. Work that is most specifically ecological might be described as that which transforms damaged habitats into life-generating places. Mel Chin and Viet Ngo, who use plants to revive polluted landfill sites and treat wastewater, are examples of this approach.

Ecology – particularly a concern for process rather than appearance – denotes a cultural change that has led artists to redefine their relationship with the natural world and often to engage with the environment in much the same way as sociologists and environmentalists. Again, Gablik writes in *The Reenchantment of Art*:

there is a need for new forms emphasising our essential interconnectedness rather than our separateness, forms evoking the feelings of belonging to a larger whole rather than expressing the isolated, alienated self ... Exalted individualism, for example, is hardly a creative response to the needs of the planet at this time. (Gablik,1992, p.5-6)

Whatever new forms emerge – and there will be many that will arise from new concepts of co-operation – our challenge today is how to reconcile the physical requirements of our civilisation with the new feelings for nature that our culture has generated.



Greenhouse Britain exhibition by the American ecological artists Helen Mayer Harrison and Newton Harrison at CCANW in 2007.

The central feature of a video projection onto a relief model of mainland Britain showing the effect of rising sea levels on the coastline. The artists' intention was to democratise Global Warming information for those living near the ocean's edge, in order that people, in part, could become their own planners, or influence the planning processes intelligently. © Chris Lewis

ART AT THE SERVICE OF THE REVOLUTION

Nick Reeves

China's transformation from inward-looking, third-world nation to fastest-growing economy (and now the world's banker and biggest polluter), has been nothing short of phenomenal. Its land and resource grab continues to astonish us. Chinese goods and services have reached every corner of the planet - the enrichment of ordinary Chinese people gathers apace. But success has brought challenges that the Chinese government is struggling to cope with. Sooner or later it will have to bow to pressure for social and environmental justice and work with – not against - its critical friends.

But for China's emerging middle classes – sleek, confident and opinionated – change isn't coming fast enough. Now that they earn enough to pay tax, they want a say in how it's spent. A growing sense of entitlement has led to an expectation of greater freedom of speech, movement and action. That these freedoms are mostly denied has led to an outbreak of demonstrations and a predictably violent reaction from the authorities. Those in charge must be worried that the clamour for democracy that led to the Arab Spring could also spread to China.

It is hard to confirm the figures, but it is widely reported that the Chinese government has increased, by around 13.5 per cent, its spending on internal security. A worrying move, which suggests that China's premier, Wen Jiabao, is expecting trouble and that public unrest will spread. A move that will encourage China's trading partners in the West to pile the pressure onto human rights and environmental justice.

But it is rarely governments, or governmental bodies, that take the initiative on human rights or environmental justice. They simply aren't nimble or far-sighted enough. It takes the actions of one determined individual, or a small number of noisy ones, to force the issue. Throughout history, artists, writers and intellectuals have been at the forefront of campaigns for change for the better, and they've been demonised for it.

State-sponsored persecution of artists is nothing new, of course. It is testament to the power of art to revolutionise and to alter hearts and minds. Despotic and craven politicians fear art and its radical manifestations. But, what is really maddening is the way that the governments of the free, stand idly by and do nothing to halt the persecution – all in the name of a hypocritical diplomatic code that aims to maintain uneasy relationships for economic benefit at all costs.

No argument, art is the highest form of human expression and can change people's lives. Down the ages, monarchs, presidents, popes and potentates have harnessed the power of art to promote change and define themselves and their governments. This is artist as servant of the state. How far can artists resist the allure of patronage, serve great causes instead, and contribute to social transformation, environmental justice and sustainability?

The arrest of artist Ai Weiwei at Beijing Airport on 3 April 2011 (and his release on 22 June 2011 under very strict bail conditions to a fanfare of international media attention) had various outcomes, some predictable, others not. Among the predictable ones, has been the huge enlargement of his reputation as an artist and social issues activist. If you had not heard of China's most famous dissident artist, architect, writer and film-maker before his

detention, you must surely have heard of him now. Stupidly, those who run China have made their best-known naysayer better known and the issues he has campaigned against much more prominent.

The international art world, too, has behaved with predictable noisiness, but nothing much louder than a collective tut. Okay, petitions were launched, signs put up, pronouncements made, exhibitions dedicated. But, most of the time, the art world (unlike the environmental one) is a politically toothless assembly of unusually selfish people, hell-bent on 'a career' in art, perpetuating the idea of art as commodity for a wealthy elite. Although, Britain's oldest art academy, the Royal Academy of Art, has showed that it was prepared to get a little bit political by making Ai an 'Honorary Royal Academician' - I bet that shook the Chinese government to its core - for Ai himself, heaven knows what terrible fates have been visited upon him. He was already a sick man. And on release, under the most constraining of house-arrest conditions, he looked thinner and introspective. If he was in a typical Chinese prison, the poor man will have been brutalised and degraded while the thought police submitted him to one of their nasty campaigns of character realignment. It will not work, of course. As far as I know nobody has ever come out of a Chinese prison thinking differently from the way they went in. They merely weigh less and feel angrier. And Ai will know this. In 1958 his father, the poet Ai Qing, was sent to a labour camp for 'rightism'. Despite the fact that he spent each day of every year, for many years, cleaning toilets, he remained faithful to his core belief in freedom of expression and the need for a proper balance between people and the planet.

All this is predictable. Yet, since the Fates have decided to stick their oar in as well, by ensuring that two Ai Weiwei exhibitions were simultaneously available in London in the summer of 2011, we need also to look at the misunderstanding of his art encouraged by the current situation. Stupidly, again, the Chinese authorities have ensured that Ai is understood principally as a dissident who attacks his own government. But that is not what he is. What he is is a conceptual romantic who expresses his dismay at the relentless trashing of the past by a crude, cruel and unrelenting modernity where the *idée fixe* is greed-fuelled consumption, over-development and resource degradation. And which is now our problem as much as China's.

A good example was the surveillance camera carved out of marble that surveyed us from a pedestal at the Lisson Gallery's Ai Weiwei exhibition in July 2011. Yes, surveillance cameras are sinister objects. Yes, marble is a noble and exquisite material. Yes, if you carve one out of the other, you highlight an immediate clash of values and timescales. But anyone who imagines that Ai's marble surveillance camera is intended only as a criticism of the Chinese authorities who have imprisoned him needs to look out of the window of the Lisson Gallery (or along any High Street in any town or city) at the surveillance cameras trained on the door. There's nothing Chinese about those. Or any robot eyes that make Britons the most watched people on the planet, contributing immeasurably to a feeling of disjointedness and discomfort, and disengagement from the natural world.

China didn't invent shoddy urban development or urban creep, either. The sort that is highlighted graphically by the Chang'an Boulevard, a ten-hour video piece, which was also showing at Ai's Lisson Gallery show, in which the artist pauses at intervals to examine a 30-mile road that crosses the length of Beijing from east to west. If Chang'an Boulevard were called the North Circular, it would make exactly the same point and would offer, I suggest, an even more depressing environmental spectacle. And a more obvious example of wonky urban planning and unsustainable development.

The real subject matter here, as it is in Ai's recent giant sunflower-seed installation at Tate Modern, is the victory of mass production over skill. The triumph of the worst form of capitalism. The replacement of the handmade over the cheap-to-sell. The rise of the shoddy and badly made. The triumph of development over nature. It's a particular problem in modern China, and was grotesquely speeded up during the ghastly preparation of the Beijing Olympics, but it is also a problem everywhere else. China did not invent flyovers, skyscrapers, concrete wastelands or any of the grim urban sights glimpsed through the ring road in his video. Unfortunately, since Ai's arrest, the fact that he is as much against McDonald's (and all the trappings of popular Western culture), as he is against the ruling party in China, is harder to see.

In the sculpture court of the Lisson Gallery, there was a huge hoard of 56 exquisitely carved marble doors haphazardly stacked, as if dumped in a Vauxhall reclamation yard. Each one is a careful reproduction in marble of the countless wooden doors ripped out of the ancient cantons during the 'rebuilding' of Beijing. The funereal air here is appropriate and deliberate. Every white door is a monument to an unknown life discarded by 'progress', disposable, brutalised, commoditised.

But Ai is China's meddlesome priest. He has exposed the danger of development in a hurry at any cost. In 2008 the Great Sichuan earthquake led to the loss of 68,000 lives, 20,000 people unaccounted for and over 300,000 injured. Careless planning and construction practices meant that children lost their lives as school buildings collapsed on top of them. Alleged corruption fuelled building at speed without care for the young lives within and Ai pointed the finger. And when he tried to collect the names of the dead children, so that he could build a wall in their memory, the authorities reacted badly.

Ai's comments on everything from street furniture to climate change are a message to all of creation and what defines him as an artist. His practice is a total interrogation of the human condition and the environments we all inhabit. He consistently displays great courage (when other artists dare not) in putting himself at risk to affect social change through his art.

One day all of China will come to celebrate a true cultural icon and come to regard Ai as an asset and not a threat. As is the way of capitalism, China's new high-rollers will be paying vast sums at Christies and Sotheby's to get a bit of Ai. But that's in the future. For now I call on all artists, wherever they live and work, to commit themselves and their work to the service of a revolution for a greener, fairer world and to the expose the hypocrisy of greedy, craven leaders and their apparatchiks.



TOWARDS AN ECOLOGICAL ARTS PRACTICE (A MANIFESTO)

Richard Povall

I've managed not to live in a city for almost 30 years. Buildings and people and cars and lorries and noise suffocate me. I know, of course, that it is the great cities that cradle great art and great culture. But it is not for me. I can't breathe. Cities, even towns, assault me.

When I say that I make art in and about rural places, I mean this utterly. A lifetime of making artwork that attempts to understand, to interpret, to make visible, to be subservient to the context around it, has given rise to all manner of struggles, and although I know only a few answers, they form this manifesto. My experience has also taught me something important about authorship. As an artist with an ecological practice, there is always a part of me that is given up to the place. Making work that is 'of place' (to coin Lippard in *The Lure of the Local: senses of place in a multicentered society*) necessitates giving up a part of you to that place. That is humbling, but also tends to make me quite impatient with and intolerant of the utterly self-absorbed nature of so much contemporary art. Why gaze at your navel, when there is so much else to look at and absorb? Perhaps I have an insufficiently interesting navel, but I revel in this loss.

This is a manifesto for an arts and ecology practice. There was a time when I would have shuddered to use that phrase, but it has come to represent what I think my practice means, because the over-used and much abused word 'ecology' is the best starting point for so much.

An ecology is self-sustaining. Ecologies live and breathe, are susceptible to damage and abuse, but are ultimately robust and have a capacity to self-heal if they are honoured properly. Ecologies have a voice and a personality. Ecologies embrace and take hold of you.

The etymology of the word is from the Greek οἶκος (house) and -λογία (study of). A study of house. οἶκος means many things, from 'house' to 'tent' to any dwelling place, and has closely related words meaning public building, gathering place, even bird cage, beehive and church. But οἶκος can also be translated as 'home', or 'being at home'. And that is the crux of it.

I'm a producer, now. My creative practice is to enable others to make art. As a producer, and working with a group of like-minded artists called Aune Head Arts, we have evolved an arts and ecology practice that allows work to be created that is genuinely 'of place'.

This is my story. This is my manifesto. This is my contribution to the AEN manifesto.

MANIFESTO

Make contemporary art with people, places and communities without compromising either aesthetics or content.

Don't parachute in. Spend time. Live in and absorb. Go away and come back, but keep coming back, and at different times of year.

Find essence*. However small.

Become attached, touched by the lives and places you encounter and become entangled with. But don't become enmeshed. Know that as an artist you must at some point step back and find some distance, if you are going to respond creatively to this place, to these people, to this leaf.

Become obsessive, and obsessed. By that tree, or that bend in the river, or that activity, or that friendship, or that enormous all-encompassing sky too vast ever to be seen or represented. All of it is too vast. Essence will do.

Allow your breath to be taken. This will happen only if you are still, and open yourself. Remember what it feels like to feel so utterly lost and overwhelmed that for that moment you forget to breathe. Then reproduce that moment in your work. Steal the breath from your audience.

Find a language that reflects place back to your audience. If you have become attached to a place, to a group of people, to a family, you want to make something they can access, that speaks to them, that moves them. Do this without losing your artistic vision and integrity.

Find a place of flow. This place where you are working is your temporary universe and you must be open to it and entirely absorbed by it. It must consume you. Be in it. You must find your own way to do this, and it will probably involve conscious physical and mental capacities, as well as exercising the unconscious.

Make your audience weep, as you have been made to weep by something that caught you unawares at some moment in this journey. If you never felt this, go back and try again. The natural world – our ecology – should always be allowed to move us in the most fundamental of ways. It is only when we become estranged from it that we lose that connection – and we begin to destroy our ecology because we are no longer in awe of it.

Touch people's lives.

*Essence' is, of course, both a distilling and a prioritising. A distilling process removes impurities to reveal the 'essential' ingredients of a substance – although this does not necessarily imply any hierarchy of importance. Used in another sense, an essence of a substance can be its most important, its most 'essential' ingredient. I use the term here in both senses.

A MANIFESTO FOR THE 21ST CENTURY

Newton & Helen Mayer Harrison

We, of the Harrison Studio, believe
As do others, although differently
That a series of events have come into being
Beginning in the time of Gilgamesh and before
Beginning with agriculture and the first genetic manipulation
Beginning with culture of animals and ongoing genetic manipulation
Beginning with globalization six thousand years ago with the Salt Route
A little later, the Silk Route
And later and later...
Especially with science informed by Descartes' clock
And with modernity recreating the cultural landscape
And deconstructing nature thereby
From the Industrial Revolution to the present
Until all at once a new force has become apparent
We reframe a legal meaning ecologically
And name it the Force Majeure

We, of the Harrison Studio assert
As do others somewhat differently
That the Force Majeure, framed ecologically
Enacts in physical terms outcomes on the ground
Everything we have created in the global landscape
Bringing together the conditions that have accelerated global warming
Acting in concert
With the massive industrial processes of extraction, production and consumption
That have subtracted forests and depleted top soil
Profoundly reduced ocean productivity
While creating a vast chemical outpouring into the atmosphere
Onto the lands and within the waters
That altogether comprise this Force Majeure

We, of the Harrison Studio, are grateful
For the opportunity to join in this perilous conversation
Where the discourse in general
Is about time, money, power, justice, sex, politics
Personal well-being and survival
In many combinations and re-combinations
Attending somewhat to social injustice
And somewhat less to ecosystems' injustice

This discourse points to human consciousness
Every day continuously attending to itself
With little attention paid to that which is not itself
Leading to intrinsic value switched for extrinsic value
With human creativity generating technologies
That appear not to like that which are not themselves
Sometimes becoming the reverse of their original intention

From Peninsula Europe Part III



Imagine the research is right
drought moves across Europe
the temperature continues to rise
glacial melt continues accelerating
river flow becomes intermittent
flooding increases from sudden rains
The half-million sq km
of mostly monocultural high ground forest
succumbs in the main to drought and disease

How will the twenty republics
six kingdoms and one duchy
that are the European Union
surrender enough autonomy
surrender closely held powers
to create collectively
the new form of governance
that is able to meet
a force majeure of this magnitude?

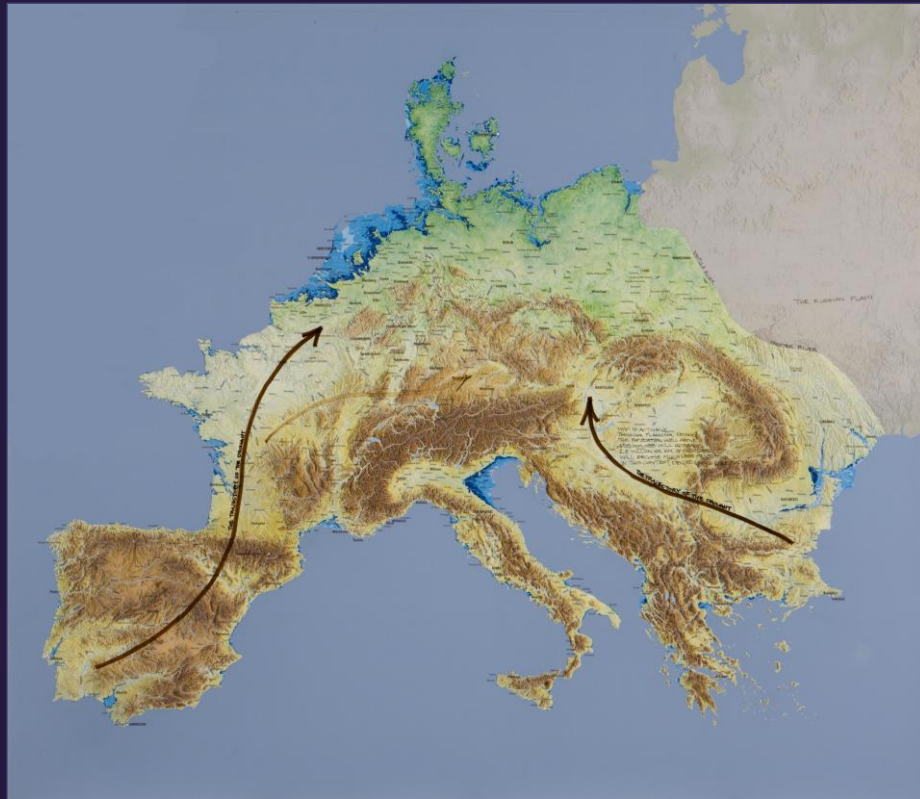
There is modest conversation drifting toward green
As industry and people think about doing well by doing good
Good being green roofs green cars
Green manufacturing processes
Green transformation of material
Green production of all kinds
expanding green markets
Green in everyday life
in the frame of sustainability

We, of the Harrison Studio, assert
As do others, as yet, not many
That in the face of multiple tipping points
Passed and near passed
From CO₂/methane to nitrates/nitrites
And more and more
All of these efforts and all of this work
Altruistic from the best of people
Greedy and mean spirited from the worst of people
Is better to be doing than not to be doing
But on balance, insufficient
Endlessly insufficient

The Force Majeure, so obvious, even in the now
Is generating ocean rise
Forcing the ocean's food chains to simplify
Compelling glaciers and snow pack to melt
Creating flood and drought at continental scale
Which is the outcome for rivers
As they flow down through Asia from the Tibetan Plateau
And true for many parts of the Americas

The outcomes for the Peninsula of Europe are unfortunate
The numbers have been crunched
Revealing the trajectory of drought predicted to proceed
From Portugal to the southern parts of Germany and beyond
Reducing 2.4 million square kilometers of farmland
That now feeds over 450 million Europeans by almost a third within 50 years
The population will grow the food supply will shrink
The waters will rise
People will need to move upward
The rich will continue to do well
Not true for the middle class
And devastating for the poor

From Peninsula Europe Part III



The prediction of drought moving from Portugal to mid Germany and beyond has the following associated consequences:

- 1) One third of 2.3 million sq km of farming becomes minimally productive.
- 2) 1/3 of 340 thousand sq km of meadowlands become minimally productive.
- 3) Most of the 560,000 sq km of high ground forest succumbs to insect disease, drought and fire.
- 4) The outcome to civil society if business as usual practice continues is unfortunate in the extreme. We predict food rationing at best. At the worst, perturbation and collapse of society as we know it.

We, of the Harrison Studio conclude
That a counter force is available
But unless put in place well within the next fifty years
Civil society in many places will experience perturbation then collapse
Keeping company with the ecosystems
experiencing perturbation and simplification

A counterforce that is comprised of understandings
Waiting to be internalized and then enacted
They are

First understanding

*Nature's economic system stores the energy that it does not immediately need
mostly in carbon formations*

Second understanding

Nature does not charge a profit as do culture's economic systems

Third understanding

*All natural systems are dissipative structures with individuals that form them
living,
reproducing then dying with indeterminacy as a norm*

Fourth understanding

*All natural systems have learned to nest within each other, and, within a
context of symbiosis contribute to collective systems survival, sometimes with
abundance*

Fifth understanding

*Human constructed artifacts particularly legal, political, economic as well as
production and consumption systems seek constancy but are often in violation
of the laws of conservation of energy pointing toward systems entropy*

*When the first four understandings are internalized and integrated into all parts of
the fifth understating. A transformation can happen that will open pathways for
human created systems to yield autonomy and accept limitations. An acceptance
that will permit the formation of processes of nesting within nesting that will enable
nature's ways of invention and human ways of invention presently so oppositional
to co-join.*

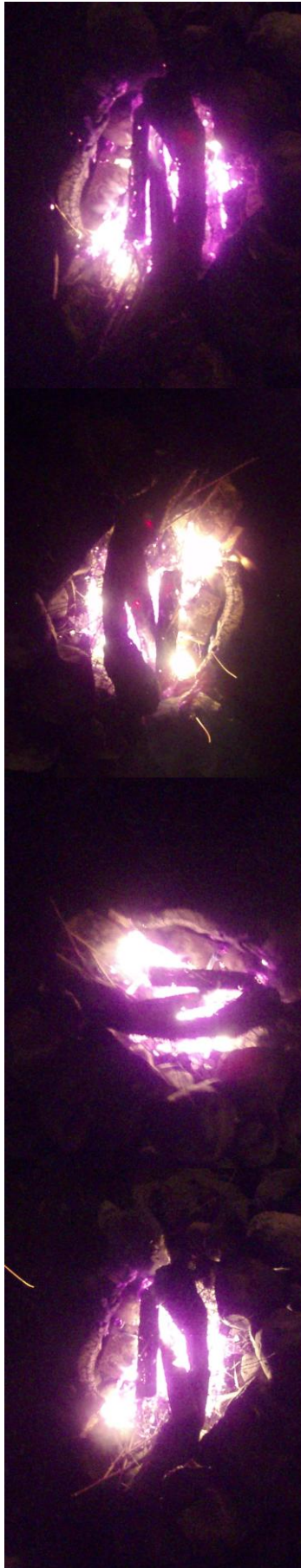
The counterforce we envision will permit
A culturally generated acceleration of adaptation behaviors at great scale
Operating at a parallel rate to the climate forcing generated by human activity
setting the stage for adapting strategies that will assist the migration of our own
species
And those who are not ourselves
Who are co-equally endangered by the threat of mass extinction
Into zones of greater safety
Tuning to and over time in concert with the Force Majeure

Tibet is the High Ground: Part III, 2009- A Force Majeure work
An Ecologically Based Proposal for the Tibetan Plateau
(or Qingzang Plateau)



Research indicates on the Tibetan Plateau
glaciers will shrink so much
That their melting borders will dry up
Profoundly affecting
The Salween, MeKong, Huang-Ho
Brahmaputra, Yangtze, Ganges
And Indus River systems
That traverse inner Mongolia,
China, Tibet, Autonomous-zone India
Burma, Laos, Cambodia, South Vietnam,
Bangladesh, Kashmir and Pakistan.
A Force Majeure has come into being
In the form of global warming
That will work to the disadvantage
Of 1/16th of the earth's population
Or about 1.2 billion people
Who live in the 7 drain Basins
That comprise over
2.4 million square miles
Thus we make an unlikely proposal
in this highly stressed probable future
by generating

the paleo-ecological research
in order to locate forest
And Savannah ecosystems
Which existed in Eemian Interglacial period
When temperatures were
Similar to those predicted in the near future
And thereafter
to search to locate local similar
ecosystems that Exist in our now
And to begin designing and in part
Creating the process to Assist the
Migration of a palette of species
Able to replace or restate
Those now coming under Extreme stress
Thereby Generating new forest
And grassland
which will in good part replace
The slow water releasing
Properties of glaciers
and snowmelt by in part creating
a 2 million square kilometer sponge
To normalize rivers
and secure the lands from flood and drought.



Postscript Judy Ling Wong

**We have always been here
We are here
We will always be here**

**Each of us is poised
now
to manifest transformation
to sing a new world into being**

**Today we arrive
at the end of this journey
as we always have
at the end of every journey
at the beginning**

**We look back
at our history of beginnings
Look forward
to conjuring infinite beginnings**

**Weld data to emotion
See morals in the landscape
Write love into policy
Question
Inspire understandings
And so awaken true power**

**Everything is alive
All of us
Every plant
Every stone**

**Together
connect meanings
so the whole earth sings
through every voice
every hand**

**Dream fire water and ice
Thrill to the cry of the eagle
Love with passion
the evolving spirit
of a wondrous earth**

Pragmatically act

**Beyond these fields
are lands born of song
sung real by human longing**

**Bring dew
Bring dew
For all our brothers
Bring dew
Bring dew
For all our sisters**

ABOUT CIWEM

Working for the public benefit for a clean, green and sustainable world, CIWEM (The Chartered Institution of Water and Environmental Management) is the only independent, chartered professional body and registered charity with an integrated approach to environmental, social and cultural issues. CIWEM supports thousands of members worldwide; provides a powerful evidence-based lobbying force within the UK and abroad; offers training and professional development opportunities; provides a forum for debate through conferences, events and publications; works with governments, international organisations, NGOs, creative organisations and faith groups for a holistic approach to environmental issues; and supplies independent advice to governments, academics, the media and the general public.

THE ARTS AND ENVIRONMENT NETWORK (AEN)

CIWEM launched a major new strategic programme on Arts and the Environment in 2007. This programme is being taken forward by a small steering group, supported by a wider CIWEM Arts and Environment Network. Part of the programme includes leading and influencing national policy dialogues on the subject, and building strong new alliances for an increasingly shared agenda. Key advocacy messages and recommended actions are directed at broadening these efforts, and at seeking greater cross-sectoral coherence of policy thinking.

CIWEM's position on arts and the environment:

1. The arts often help us to understand the environmental problems facing the world, and can bring some of the solutions within reach, on a human scale. They inform, inspire and show how things can be changed. This is vital in generating critical thinking for our management of the environment.
2. CIWEM understands that people do not always respond positively to dire messages about changing climate and dwindling natural resources. An unremitting focus on crisis can produce a negative mind-set. With a creative attitude, however, there are opportunities for new ways of thinking.
3. CIWEM sees synergy between arts and environment agendas as a crucial enrichment of society's responses to the technological, ecological, cultural and moral challenges of the 21st century, and as an enrichment of people's lives. We welcome the new opportunities this provides to challenge and refine our perceptions, awaken our sensibilities and review and renew our relationship with the environment.
4. The Institution believes that the interdependence of natural, socio-economic and cultural values and processes needs to be better recognised by taking a 'whole systems' approach; and that it is possible and necessary to link skills and insights in better ways across different disciplines in the arts, education, science, technology and management. Combining the best of intuitive, improvisational and non-linear approaches with the methods of science and technology will enrich diversity of thought and action in positive ways.
5. CIWEM wishes to see art and artists being an assumed component of multidisciplinary approaches to environmental solutions, on a par with other disciplines. We expect that sustainable environmental management, individual self-expression and community cultural vibrancy will become much more mutually reinforcing as a result.

CONTRIBUTORS

Clive Adams

Clive Adams is the director of the Centre for Contemporary Art and the Natural World in Haldon Forest Park, Exeter. CCANW was established in 2006 to explore new understandings of our place within nature through the arts.

Sam Bower

For over 20 years Sam Bower has dedicated his work as a nonprofit director, consultant, curator, writer, public speaker, artist and activist to support a global shift towards a sustainable culture.

Founding executive director (since 2001) of www.greenmuseum.org, an online museum of environmental art, in 2008, Sam initiated a shift toward a gift economy model, embracing the idea of 'art as service.' greenmuseum.org is run entirely by volunteers and offers a vision and a model aligned to sustainable practices.

He is currently working with the Carla and David Crane Foundation in San Francisco to apply integrated art, ecology and community engagement principles to a section of Golden Gate Park. For eight years he created environmental art with the San Francisco Bay Area collaborative group Meadowsweet Dairy and also helped found Cellspace, a nonprofit community art space in San Francisco. He has worked on creative projects and with environmental nonprofits online, offline and internationally.

He is passionate about living a life of service and only works on projects that he is willing to do for free. In addition to volunteering at greenmuseum.org, he is involved with ServiceSpace.org, an organisation that leverages technology to inspire greater volunteerism. He is art and environment editor for *works & conversations* magazine, a regular volunteer at a pay-it-forward restaurant called Karma Kitchen and serves on the board of the Berkeley chapter of Bread for the Journey, a community based nano-philanthropy organisation.

James Brady

As an inter-disciplinary artist, working in a verity of mediums James endeavours to explore the poetic complexity of our symbiosis with places, environments and ecologies. Very often his work addresses, abstractly, what might be commonly perceived and all too often misinterpreted, as an anthropocentric distinction between the 'natural' (organic) and the 'human-made' (synthetic).

James' independent curatorial practice in the field of 'arts and ecology' is an integral extension and evolution of his artistic activity. An openness to inter-disciplinarity is at the heart of his approach. In recent years he has curated exhibitions and collaborative projects with organisations such as Liverpool Biennial International Festival of Contemporary Art, London 2012 Cultural Olympiad / BBC and CIWEM (Chartered Institution for Water and Environmental Management).

James is the former Co-founder and Curator of High Tide UK, an independent, non-profit environmental arts initiative. He also occasionally works under the name of Gaia Project.

Dr David Haley HonFCIWEM

Ecological artist, David Haley, believes our ability to survive climate change is the enactment of a complex evolutionary narrative. As the dance of creation and destruction, also, demands new opportunities and meanings for the other side of collapse, his inquiries into the nature of water, whole systems ecology, complexity, and transdisciplinarity inform his arts practice, academic research, education and community developments.

As senior research fellow in MIRIAD at Manchester Metropolitan University, Haley is director of the Ecology In Practice research group, and leads the award winning MA Art As Environment programme. His affiliations include: vice chair of CIWEM's Art and Environment Network and member of the Natural Capital Steering Group, member of the Peer Review College, Arts and Humanities Research Council, director, Board of Trustees, INIFAE [International Institute For Art and the Environment], and Lanternhouse; editor for *Cultura21*, *ecoart Scotland*, *MAiA* journal and *Public Art & Urban Design Observatory*.

Newton and Helen Mayer Harrison

Among the leading pioneers of the eco-art movement, the collaborative team of Newton and Helen Mayer Harrison (often referred to simply as 'the Harrisons') have worked for over 40 years with biologists, ecologists, architects, urban planners and other artists to initiate collaborative dialogues to uncover ideas and solutions that support biodiversity and community development.

Past projects have focused on watershed restoration, urban renewal, agriculture and forestry issues among others. The Harrisons' visionary projects have often led to changes in governmental policy and have expanded dialogue around previously unexplored issues leading to practical implementations throughout the United States and Europe.

In the last five years, the Harrisons have been addressing global warming in a body of work entitled 'the Force Majeure'. Their first active global warming piece was done in 1978 as the final text in the *Lagoon Cycle*, where a world map was redrawn as if all the ice had melted and the waters had risen 300 feet. In that work, they suggested that the oceans would rise gracefully, questioning whether humanity could rise with equal grace and questioning further whether, 'you will help me when my lands no longer produce will I help you when your lands are covered with water?' Their recent works, *Greenhouse Britain*, 2006-2008, *Tibet is the High Ground Part IV: The Force Majeure*, 2005-2009, *Peninsula Europe*, 2006-2009, and *Sierra Nevada: An Adaptation*, 2011, all take up global warming, all are ongoing, all make the argument for ecologically-generated adaptation at great scale.

John Hartley

John Hartley is a UK based artist-researcher. As co-director of Difference Exchange, a commissioning agency working in sites of flux, disruption and emergence, he has worked with artists on rivers in Asia and Europe and supported creative investigation of identity, culture and faith.

Working previously in Arts Council England's National Office he developed national policy to help the arts face a future of environmental change, work he continues in partnership with a broad consortium of leading arts organisations. He also worked on the RSA/Arts Council England Art and Ecology Partnership and in the Interdisciplinary and Architecture teams of the Arts Council with a wide range of arts, academic and industry partners in Europe and Asia.

His artworks include *The Goldcrest Standard*, which proposes an alternative system of monetary value relying on biomass for currency reserve. Elsewhere he 'replanted' Peckham

Rye's *Angel Oak* in which William Blake saw angels in the 18th Century. He is currently undertaking a PhD with the RANE research group at University College Falmouth.

Judy Ling Wong CBE

Judy Ling Wong is the honorary president of the Black Environment Network (BEN), with an international reputation as the pioneer in the field of ethnic participation in the built and natural environment. BEN works across diverse sectors in the context of sustainable development. Its vision of integrating social, cultural and environmental concerns has widely influenced the environmental sector.

She is a major voice on policy towards social inclusion. Her contribution over the years includes membership of the DCMS Historic Environment Executive Committee, ODPM Urban Green Spaces Task Force, National Trust Council for England and Wales, Wales Assembly Government Environmental Strategy Reference Group, Scottish Museums Council National Access and Learning Steering Group, CCRI (Countryside and Community Research Institute) Board, UK MAB (Man and the Biosphere) Urban Forum, DCMS Engaging Places National Advisory Group, and the IUCN/WCPA Urban Specialist Group. Judy is a joint chair of the DEFRA Equality and Diversity Scrutiny and Advisory Group.

Judy has worked extensively in various sectors - in the arts, psychotherapy and community engagement. This multiple background means that she is uniquely placed to take forward the development of an integrated approach to environmental participation, bringing together different fields and sharing cultural visions. Honours include Fellow of the Royal Society of Arts 1997, OBE 2000 for establishing ethnic environmental participation, Fellow of the CIWEM 2003, Honorary Doctorate University of Gloucester 2005, CBE 2007 for services to heritage, and in 2012 Honorary Fellowship Institution Environmental Sciences and Fellow UK MAB (Man and the Biosphere) Forum.

Dr Daro Montag

Daro Montag's art practice has, for many years, been involved with environmental and ecological issues - he is particularly interested in the inherent creativity of the organic world. Daro holds an MA from the Royal College of Art, and a PhD from the University of Hertfordshire. His work has been exhibited at galleries in the UK, USA, Europe and the UAE, and published in a number of catalogues. Commissioned work has included collaborations with the Met Office and the Institute of Animal Health. In 2002 he was awarded a prestigious art-science prize in Tokyo.

In 2007 he was commissioned to develop an art-science exhibition which resulted in a project entitled 'This Earth'. The subsequent exhibition and book examines the creative and productive potential of soils from a number of different perspectives. Another on-going project is 'RANE-CHAR', an action in which biochar was produced and distributed as a means of raising awareness and mitigating climate change. This project developed from his participation in the 2009 Cape Farewell expedition to the Peruvian Andes and Amazon as part of a team engaged in the cultural response to environmental change.

As well as leading the MA Art & Environment at University College Falmouth, Daro also runs the RANE research group www.rane-research.org.

Dr Richard Povall

Richard Povall co-directs Aune Head Arts (www.auneheadarts.org.uk), a leading contemporary arts organisation working in rural contexts, and previously co-directed dance-theatre company half/angel (www.halfangel.ie).

Particular creative interests are radio, distributing digital media and sound installation. Richard bends circuits, and has a long-standing interest in sensitive interfaces and installed sound sculpture, as well as sound in performance contexts. Despite this techy emphasis, priorities lie in working within the context of rural place, and in the natural world. Bringing these technologies to bear in contexts that contest and even belie them is at the heart of his work.

He has held senior research fellowships at Middlesex University and at Dartington College of Arts where he was also award leader for the MA Arts and Ecology (and previously senior lecturer in New Performance Media). He has taught in numerous colleges and universities, and was director of the Division of Contemporary at Oberlin Conservatory of Music in the US from 1997-1999. He fled full-time academia in 2000, and since then has focused his work on being a producer and composer.

He holds a BA(Hons) in Music from Dartington College of Arts, an MFA in Music Composition and Electronic Media from the Center for Contemporary Music at Mills College (Calif., USA), and a PhD from the University of Plymouth. He is a Fellow of the Royal Society of Arts, and an associate researcher at Research in Art, Nature and Environment at University College, Falmouth.

Dave Pritchard

Dave Pritchard is an influential figure in contemporary agendas on art and the environment. In a 25-year career based mainly at the RSPB, BirdLife International's partner organisation in the UK, and the Ramsar Convention Secretariat in Switzerland, he has had roles as international legal and policy specialist, advocate, book author, senior manager and board director.

Dave is a board member of the UK government's Joint Nature Conservation Committee, and also served two terms on the Board of Wetlands International. He has had a particularly long and central association with the Ramsar Convention on Wetlands, and has played roles in the Millennium Ecosystem Assessment, in the governing bodies and technical committees of other Conventions, and in UNESCO. In relation to cultural issues, Dave acts as an independent consultant, and persistently champions the building of stronger links between the worlds of environmental policy, cultural heritage and the creative arts. He is a practising artist, writer, researcher, member of several arts-sector working groups and boards, and project adviser/collaborator in a number of pioneering environmental arts initiatives.

Nick Reeves OBE

Nick Reeves is the executive director of the Chartered Institution of Water and Environmental Management (CIWEM) and is a Chartered Environmentalist. Nick studied at a specialist secondary art school and, as a youth, took part in a parent-enforced (but ultimately valuable) period of social and political activism. He studied fine art and history of art, and landscape design and management at the Birmingham College of Art and Design and at University College, London.

Whilst pursuing his art practice, and a down-at-heel itinerant lifestyle, he worked in forestry, land and recreation management, and as a freelance journalist. He led the first ever management buy-out of a local authority cultural and heritage services department. He co-founded the government-backed Green Flag Award Scheme and is a member of the DCLG Green Flag Strategy Board. He also serves on the Boards of a number of other bodies including the Society for the Environment, the Science Council, Population Matters and the Sustainable Organic Resources Partnership. Nick was formerly a Trustee of the environmental charity Brumcan, chair of the Leisure and Cultural Studies Research Centre at the University of Essex, an adviser to The Rt Hon Dr Jack Cunningham MP, when Jack Cunningham was the

Shadow Culture, Media and Sport Secretary, and an adviser to the Southern Arts Board and the South East Arts Board. He has served on two Ministerial Advisory Groups.

Platform

In 2012, Platform is a group of 13 people from campaigning, direct action, arts, and education backgrounds who all work part-time on a Socially Just Waging Scheme, and who make decisions non-hierarchically.

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Their work on social and ecological justice is carried out in close collaboration with a wide range of other artists, groups, and social movements. Platform is a charity funded by human rights, social justice and environmental Trusts and Foundations, and by the arts. Platform was founded in 1983 by a group of students from the arts and politics who were seeking new ways of making urgent political change.

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GLOSSARY

Animism – The attribution of a living soul to plants, inanimate objects and natural phenomena

Apparatchik –A member of the Communist Party machine in the former USSR and other countries

Attractor/Strange Attractor - In the science of complex systems, a dynamic form of equilibrium is called a Strange Attractor. The difference between an Attractor and a Strange Attractor is that an Attractor represents a state to which a system finally settles, while a Strange Attractor represents some kind of trajectory upon which a system runs from situation to situation without ever settling down

Dugong – A sirenian

Meme – An element of a culture or system of behaviour that may be considered to be passed from one individual to another by non-genetic means

Source: The Oxford English Dictionary

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2,300 YEARS... THE SYMBIOSIS OF ART AS EVOLUTION, FROM 300 BCA TO PRESENT

¹ This document (and its title) is broadly inspired by, and a homage to, Lucy Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focussed on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones)*, edited and annotated by Lucy R. Lippard, University of California Press, 1973.

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PLATFORM

1. A project for youth 16-25 years, initiated by Platform in 2010, in collaboration with African Writers Abroad, Afrogroov and Chocolate Films, and partner-venue Stephen Lawrence Charitable Trust
2. See whole season's programme at Arnolfini's website – <http://bit.ly/11xn8p>
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For a transcript of the lecture *Nature and I are Two* by Clive Adams from which these extracts have been taken, see <http://ccanw.co.uk/past-exhibitions/lectures-and-articles.htm>

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and Environmental Management
2012