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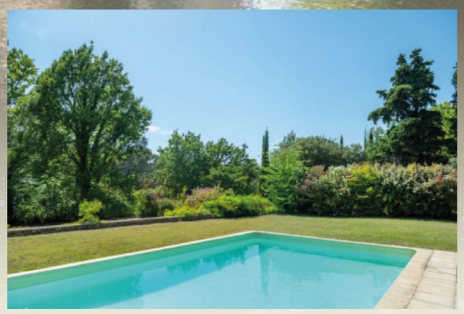
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11 February 2022









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Photo Zachary Théodore

EVENT



Adrian Lahoud. Verbier Art Summit 2020

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THE VERBIER ART SUMMIT RETURNS ONLINE

Interactive and participative, the virtual edition of the Verbier Art Summit opens on 11 February for two days of intensive debates to move away from a Resource Hungry era.

The chalets are virtual, but the debates are very real. While health restrictions are still in force in the land of Helvetians — and elsewhere — the Verbier Art Summit is busy on the web. For its sixth edition, it is once again inviting an impressive panel of thinkers, artists, curators, philosophers and art historians to debate the ecological theme "Resource Hungry". For its organisers, the 2022 edition promises to be a key chapter in the summit launched in 2017 in the heart of this small Alpine village: on the one hand, it completes the discussions launched three years ago in order to to find concrete ways out of an era of unbridled consumption and depletion of resources; on the other hand, it takes a 100% digital turn with the setting up of a platform that will broadcast live the programmes of the 11 and 12 February in order to "bridge the artistic and social gap on a global scale". Participants will also find useful resources for their reflections with the online publication of previous editions — videos, debates, interviews, summaries of the discussions.

In addition, an art & ecology inspiration section brings together projects from the summit community and its cultural partners. Álfar, the project of the EPFL+ECAL Lab, the design research centre of the École polytechnique fédérale de Lausanne, is a knowledge capsule capable of storing our heritage for thousands of years on DNA. Or how to preserve knowledge and heritage without harming the planet. It will have its world premiere on 11 February at 1:15pm as part of a conference at the a summit chaired by Emily Groves, designer, art director and anthropologist, and Nicolas Henchoz, director of the Lab. Other platform, *Take Me to the River*, was created in collaboration between the Goethe-Institut and the Prince Claus Foundation. It presents an online journey through the landscapes and experiences of climate emergency. Another example is the online production platform st_age, initiated by TBA21 during the pandemic with the inspiring work of Chilean contemporary artist Patricia Domínguez.

Led by Jessica Morgan of the Dia Art Foundation and Anneliek Sijbrandij, founder of the Verbier Art Summit, the debates of the 2022 edition will address the issue of "(De-)Growth in Times of Climate Crisis", the challenges of "Sustainability in the Digital Age", and "Multiple Ecological Truths". "At Dia Art Foundation, we are now focusing on people rather than objects," explains Jessica Morgan. "We hope to offer some way out of this resource-hungry age.

Jointly invited by the museum directors of the previous summits — Beatrix Ruf, Daniel Birnbaum, Jochen Volz and Jessica Morgan — speakers of these three new debates will present their vision

— Carine Claude



Ailton Krenak

Photo Matthieu Jean Marie Lena.
Courtesy Verbier Art Summit



of the transformation of arts, of our cultural institutions and of society in general, always from an ecological perspective.

Collegial atmosphere

To fine-tune the themes of the 2022 programme, the Verbier Art Summit became participative. On 28 January, some forty personalities from the world of art and culture met in virtually to discuss the most interesting ideas emerging around the three central themes. Each in their own digital "chalet", the three working groups debated these questions, before reporting back alltogether in the plenary session.

Reassessing a theme chosen by Beatrix Ruf in 2017, "(De-)Growth in a Times of Climate Crisis" features artist Torkwase Dyson, who explores the continuity between ecology, infrastructure and architecture, and Louise O. Freson, an expert in the field of sustainable agriculture. "One of the things that came out of our discussions was the idea that we all come from very different starting points, approaches, perspectives and experiences, but that we can all come together in some way. We live in a very divided world, so sharing is essential."

In the debate on "Sustainability in the Digital Age", the focus was on innovation and technology. Unsurprisingly, NFTs entered the conversation led by artist Simon Denny, who unpacks the social and political implications of the tech industry, and Tobias Rees, who focuses his work on the philosophy, poetry and politics of the contemporary world. Stuck at the airport, only Daniel Birnbaum, partner of the 2018 edition, was unable to reach his chalet, but will nevertheless chair the session on 11 February.

"NFTs are a market logic, a marketing logic. What is valued financially is not necessarily valued artistically," stresses the New Zealand artist who has been developing NFTs projects for a year with a critical eye on the progression of cryptoassets. "A new social cryptoworld is emerging, Web3 compatible. Blockchains promote decentralisation and access to art and finance, but raise new problems." He makes another interesting point: "One of the consequences of this sudden interest in NFTs is that you have a lot of noise in the system, with a lot of productions that are merely graphic design and which give this effect of volume and visibility. For someone looking for something more formal, they can quickly get lost in the woods. But exceptional work can be created too. NFTs are just files."

Nicholas Henchoz, critic, questions their cultural benefits for our societies by raising the problem of energy consumption and citizen involvement — or how to go beyond art for art's

Verbier Art Summit publications

It is already a fine series. Since its launch, the Verbier Art Summit has published annual books that review the highlights of each year's summit, with full presentations by the artists and summaries of the debates, as well as conversations captured behind the scenes with the speakers.

First in the series, *Size Matters! (De-)Growth the 21st century Art Museum* edited in 2017 by Beatrix Ruf and John Slyce, and then presented as part of a seminar on the same topic at the Stedelijk Museum in Amsterdam. "The theme of the first Verbier Art Summit is based on my personal experience," writes Beatrix Ruf in the introduction to her book. "The transformations of these institutions, their change of scale, but also the problems that each museum faces, struggles with and addresses in a self-critical way." A central topic in the conversations at the Verbier Art Summit. For cultural institutions have become a major factor in the development of tourism and the economy of large cities. Growth seems to have become an objective in itself: the performance of museums is measured in terms of visitors, square metres or turnover. At the same time, interest in working on collections, research and experiments is being lost. Bigger, faster, stronger… The book looks at this "festivalisation" of museums, which are being asked for ever more visibility, production and professionalism.

In 2018, *More than Real: Art in the Digital Age* was produced by Daniel Birnbaum, director of Moderna Museet, and Michelle Kuo, curator and head of MoMA's paintings and sculptures department. The publication was presented at a conference at Moderna Museet in Stockholm with curator Lars Bang Larsen. An essay on what new technologies might entail, their impact on artistic and curatorial practices, but also on the potential threats they may represent.

The following year, *We are many: Art, the Political and multiple truths* was supervised by Jochen Volz, director of the Pinacoteca de São Paulo and Gabi Ngcobo. The publication was presented to the public on 29 June 2019. Finally, Irma Boom's latest book, *Resource Hungry: Our cultured landscape and ecological impact*, is produced by Jessica Morgan and Dorothea von Hantelmann. It will be launched this year at the Dia Art Foundation in the United States and distributed by Koenig Books London. An invigorating interdisciplinary dialogue that will return to the thread of resource greed that has run through the debates of the last three summits.



Photo Arnaud Steckle



Jessica Morgan. Verbier Art Summit 2020

© Alpimages. Courtesy Verbier Art Summit

sake or art for critics' sake — while John Slyce wonders how to cool down the runaway blockchain machine from an ecological point of view. Not to mention the social and human cost of mining. "I am working on the redistribution of equities, says Simon Denny, who has developed the "Economist Chart NFTs" project with the Kunsthalle Basel. The old world of Web 2.0 is owned by multinationals and the financial prophets of GAFAM. Web3 builds ways to redistribute products. This is a very interesting time. Bitcoin and Ethereum function as global archives, but to redistribute wealth you need to consume power. But there are other systems besides Bitcoin and Ethereum that require less power. So the cost for the future may be lower for these technologies."

For his working group, Jochen Volz, director of the Pinacoteca de São Paulo and partner of the 2019 summit, presents alternative ways of imagining the world and humanity's relationship with nature. In the debate "Multiple Ecological Truths", he invites filmmaker, journalist and indigenous activist Olinda Tupinambá and writer, researcher, environmentalist and indigenous leader Ailton Krenak. "Rethinking things is complex", explains Clare Twomey, member of the 2022 committee. "We have to learn to listen, to re-evaluate our relationships with each other."

"All humans are globally connected and we have a common responsibility for resources, conclude Jessica Morgan. From these preliminary discussions, we need to refocus on health, inequality, decolonisation. Art must give voice and artists have a key role to play in inspiring new ecological possibilities." A quick overview of the February summit discussions.

Verbier Art Summit 2022
Until 12 February
www.verbierartsummit.org

3 questions to... Anneliek Sijbrandij

How did you come up with the idea for this summit?

I worked for a long time in London where, among other things, I studied modern and contemporary art. When I moved to Verbier in 2013 — this splendid place in the middle of the mountains at an altitude of 1,500 m — I realised that a very international community lived there or had a second home here, including artists. Very quickly — because the year-round inhabitants are few — I met all the people connected with art and culture and started to connect them. People from Greece, Sweden, Switzerland, the Netherlands, UK who all shared a passion for art. We thought we would do something together and the Verbier Art Summit was born. All these personalities became founding members of the summit and they are also the ones who opened their homes to the first guest speakers invited to Verbier. They do not stay in the hotel, they come to the house. It is a very different atmosphere from the big symposia, a very intimate atmosphere where you can deepen connections and discussions. That is how ideas come about.

How do you choose your guests?

In fact, we give the directors of partner museums complete *carte blanche*. This was Beatrix Ruf's idea, and she believed in the concept from the start: each Verbier Art Summit is organised by a leading museum director who is responsible for selecting the main theme for a lecture and a book. And he also choses the next director. The partner museum director invites artists and thinkers of his or her liking, academics, philosophers, art historians, making sure we stay as global as possible by bringing in people from all over the world. During the Verbier summits, we all discuss the major themes that emerge and that could be the subject of the next edition. The new topics flow quite naturally from the previous summits, I would say.

Speaking of hot topics, what does the pandemic tell us when it is still so difficult to come up with a global response to the climate crisis?

I think Jessica Morgan addressed it well in 2021. The pandemic has allowed us to refocus on individuals. Rather than focusing on art, museums have focused on people, audiences, artists. This was one of the important institutional points that came out of the discussions. Andrea Bowers also made a point that was shared by several speakers: we need to start again from is close to us. In essence, she said that climate action should be local, close to where people live. These local actions can, in turn, contribute to global change. This is also what Carolina Caycedo says: "Look at the people in your block and ask yourself how you can help them."





Anneliek Sijbrandij, Tom Battin and Jean-Paul Felley. Verbier Art Summit 2021

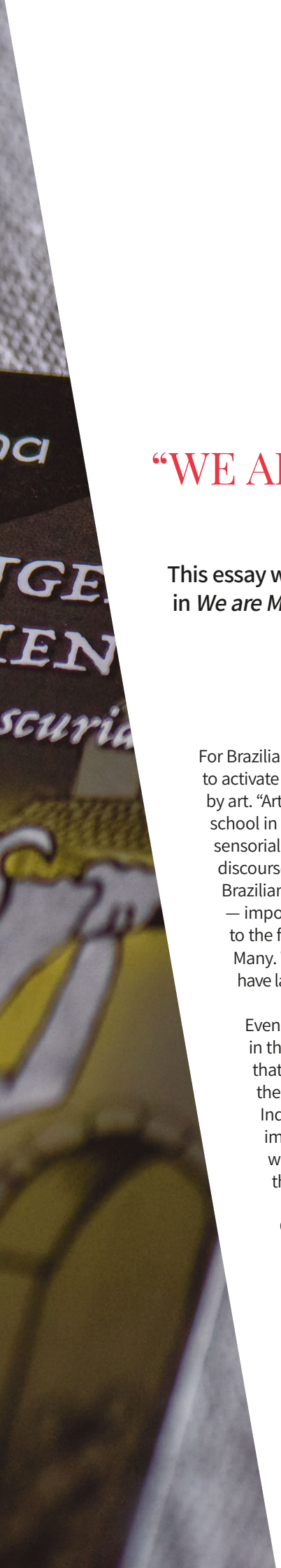
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COLLECTION



Books by Naine Terena de Jesus

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"WE ARE MANY. WE ARE (IN-)VISIBLE"

This essay was written for the 2019 Verbier Art Summit and was first published in *We are Many. Art, the Political and Multiple Truths* by Koenig Books London.

For Brazilian Indigenous peoples, it is the ideal moment to activate a dialogue on the power of transformation provided by art. "Art is not for cowards," stated the president of a samba school in Rio de Janeiro recently. Art is political, aesthetic, sensorial: it carries different discourses. These multiple discourses and truths that derive from Indigenous/original Brazilian populations, as an effort to bring our invisibility — imposed on us by the legacy of the Brazilian invasion — to the field of art. I evoke this by using the statement "We are Many. We are (in-)visible" as our narratives of life and existence have largely been overridden by colonising discourses and truths.

Even though we are many — but not as many as we were in the year of 1500 — we have been silenced by a system that seeks to integrate us into a society that disregards the differences between more than 300 different Indigenous peoples that live in Brazil, and most importantly, ignores the way we relate to the world, which is affected by environmental tragedies that impact the whole of humankind.

On 31 January 2019, more than 50 demonstrations took place worldwide to defend the rights of Indigenous peoples in Brazil. Protesters expressed their disapproval against the transferring of FUNAI (the National Indigenous Foundation) to the Ministry of Women, Family and Human Rights; the handing over of the task of demarcating Indigenous land to the Ministry of Agriculture; the dismantling and municipalisation of health services offered to Indigenous peoples; and other measures that impact the Indigenous populations currently living in Brazil. The pursuit of areas where Indigenous people live creates friction in several segments of the economy and of society.

Those areas that we call home (Indigenous villages) are considered suitable for agricultural growth, the installation of dams, the extraction of timber and other natural resources, as well as other forms of occupation. Clearly, the people who occupy these areas today — the Indigenous peoples — should at least be in favour of these initiatives.

"The greatest Indigenous work of art is to stay alive."

However, the continuous exploitation of natural resources from these areas is an attack on the worldviews and ways of life of the Indigenous. Much is spoken of the financial benefits that these enterprises could bring to local populations. But very little is mentioned about the long-term impacts on their health and the environment. In the face of this centuries-long dilemma, the greatest Indigenous work of art is to *stay alive*.

Being alive is the greatest strategy of political resistance. For Indigenous

— Naine Terena de Jesus

peoples, being alive means to preserve the cosmological truths, songs, dances, rituals and expressions that constitute what we call "Indigenous education".

Over the years, we have gained non-Indigenous knowledge and tools from different fields of science which, combined with our ancient narratives, have enabled us to act militantly: unveiling multiple truths, multiple existences that challenge what the average Brazilian citizen has been taught about Indigenous peoples. On this account, I ask you to re-evaluate the works of photography, sculpture, installation and literature that have inspired non-Indigenous people to talk about Indigenous people. What do you make of them? On one level, they can certainly be deemed as aesthetically beautiful, with colours, rituals, chants and visual forms that captivate the viewer.

> Even if — within the realm of "official" art — we have always been a subject portrayed by non-Indigenous artists, a source of inspiration and visibility, I urge the viewer to look at these works from the perspective of this second layer: resistance.
>
> — *Naine Terena de Jesus*

However, on another level, the only reason our culture has inspired non-Indigenous artists is because there is a sense of resistance. Each photo of a ritual, a painting, a chant that has been recorded on film or canvas, is above all the mark of an act of survival. Everything recorded by these artists only exists due to the collective resistance of Indigenous peoples: these populations have remained Indigenous throughout the last 519 years of contact.

We often look at these works (not necessarily all of them) without seeing the everyday struggle that led to the existence of their aesthetics. If the second layer is to appear in the gaze of art lovers, Indigenous peoples from all over Brazil must overtake the art scene, where they are still barely visible. This is because they keep in their memories — and sometimes in their bodies — the marks of resistance.

"We see the rise of Indigenous artists linked to activism and memory."

But why is it paramount to recover Indigenous narratives expressed by Indigenous people themselves, or to bring artists, curators, supporters and patrons closer to real contemporary Indigenous people? Many reasons could be listed here, however at this point, I would like to highlight the reasons that appear to be urgent. The truths introduced by Indigenous artists, and/or representations of Indigenous Brazilians, pertain to the field of identity and belonging, carrying their own aesthetic reflection. They express the urgency of giving visibility in the struggle for survival.

For this reason, we see the rise of Indigenous artists linked to activism and memory. This is because the urgency of existing occupies the space of artistic fruition in such a way that it needs to explode into colours, forms, words and actions. To portray the beauty of a ritual, of a painting, of a chant, is to endorse the struggle of being alive today; it is the fight against being silenced. In order to exist in the 21st century, it is necessary to have strategies of appropriation and knowledge in place in order to preserve memory. In 2015, the CNPI (Brazilian National Council of Indigenous Policies) recognised Indigenous peoples' right to truth and memory through listening to multiple hidden truths.

"We are Many; and many more remain invisible."

Only a handful of contemporary Indigenous artists have emerged in the national art scene. However, I believe "We are Many"; and many more remain invisible, as we have never been told we were allowed or able to join in. Our drawings are more than inspirations. They are original works. The education of our senses has transformed us into multiple performers. No one has ever told us that we can be inspired by other agendas coming from different gazes.

Jaider Esbell, a native Macuxi, organised the exhibition "TransMakunaima, O Buraco é mais Embaixo" ("TransMakunaima, It is not that Simple"). The artist states that only he and his family are able to say or un-say who Makunaima actually is, reformulating the founding myth of the so-called "Brazilian identity". Macunaíma is the well-known and celebrated protagonist of Mário de Andrade's 1928 book of the same name. In the novel, Macunaíma is portrayed as a "hero with no character" in a derogatory sense, based on accounts taken from another book written in German. Esbell introduces the Macuxi truth (which also belongs to other Indigenous populations of the region of Raposa Serra do Sol) about Makunaíma, challenging Mário de Andrade's description and revealing another mythical character. Makunaíma is a creative energy that has no character in terms of defined form; it is an entity that can adopt every or any character or shape. And more: Esbell takes the stage in Iara Renó's *Macunaíma Opera Tupi* as Macunaíma Xamã (the Shaman),



Photo Sébastien Goldberg



> We need to give visibility to political art, or art derived from resistance — an Indigenous and non-Indigenous *artivism*. We must tell and retell other stories and truths. — *Naine Terena de Jesus*

one of the many forms of the myth. The remake introduces the view of the many Indigenous populations of Roraima about Makunaíma. In the play, the original source is the Indigenous people, the real heirs of Makunaíma.

Denilson Baniwa, an Indigenous artist born in the Brazilian Amazon, explains that because he had access to the academic world and Western means of production, he has been able to design a discourse that combines the contemporary and the traditional, creating his own identity as an artist: "My artistic language and discourse range from my experience as an Indigenous being, to the metaphor of appropriating Western icons and to communicating the Indigenous struggle. My discourse is always acidic, provocative and aimed at calling more Indigenous people to action against colonisation and in favour of the indigenisation of the whole Brazilian system — from education to culture."

"We are multiple in our truths."

I, Naine Terena de Jesus, use multiple forms of expression as an attempt to embrace and incorporate every means of production I am reaching out for. In particular, I revisit the ethno-scene in search of sensations. In fact, it seems to me that this is one of the goals of many Indigenous artists: to enable our audience to somehow experience kinaesthetically what we are trying to express, as it is all linked to our cosmological essence.

Understanding cosmology is key to understanding what it is to be Indigenous. In this sense, Professor Cristine Takuá, a self-proclaimed artist of traditional arts, has joined forces with *pajés* (spiritual leaders) against religious fundamentalism: an ancient ghost that comes back with new clothes. Takuá co-wrote with other Indigenous leaders the *Manifesto Against Religious Intolerance*, condemning the new wave of evangelism, which is seen as an effort to weaken native peoples' opposition to the appropriation of their natural resources. "The spirits of the forest are angry, crying for help, as if for each tree cut down, each polluted river, they were getting closer to extinction. A wise shaman said that the forest is a crystal clear portal that all of us humans need. If the forest goes, our spirit will also go. The *pajés* must exist and for them to exist, they must be respected. Before it is too late, before the world is emptied of its spirituality and the skies fall down! Stop the ethnocide. We need more *pajés* and less intolerance," urges the manifesto. Takuá is a self-proclaimed artist (of art of the forest). Something that perhaps is informed by historians of decolonial art. Or not. Canons are set. However, I often say: « We are Many, wearing different clothes. » Being Indigenous allows us to advance in everything that we can and are able to be. We are multiple in our truths.

Intersectionality and decolonisation of the mind

"Véxoa: We Know", the exhibition organised in 2020 by Naine Terena de Jesus at the Pinacoteca de São Paulo, marked a milestone for the representation of indigenous people in the arts. A true manifesto on activism and resistance, it represented the values of solidarity and collectivism of indigenous peoples around 23 artists and collectives from several regions of the country. This pioneering curatorial project addressed, among other things, the question of the representation of women artists, Afrodescendants and indigenous people in the museum's collection and examined the relationship between art and society. In a world plagued by "fake news", Naine Terena argues that "art is the most accessible tool for people" because it has the power to touch people in a profound way. In her work as an art educator, she has witnessed how "art prevents the emptying of our territories and our bodies". Art can therefore become a "remedy for humanity".

During the São Paulo debate at the Verbier Art Summit 2021, Naine Terena spoke with Brazilian philosopher Djamila Ribeiro. This was an opportunity to look back at this landmark exhibition. Starting from the observation that the structural oppressions that affect society intersect with each other — environmental disasters are linked to factors such as gender, race and class — these two great thinkers had pleaded for an intersectional approach in order to fully understand the ecological crisis and a necessary decolonisation of knowledge. This is summed up in one key phrase: "Art can give voice to the suppressed epistemologies of black and indigenous communities." For Naine Terena de Jesus, art is thus not separable from other aspects of life for indigenous peoples: "To enter the museum, the process we follow is the same as when we reclaim our land", warning that the increasing inclusion of museums is becoming a "trend".



Jochen Volz and Naine Terena de Jesus.
Verbier Art Summit 2019

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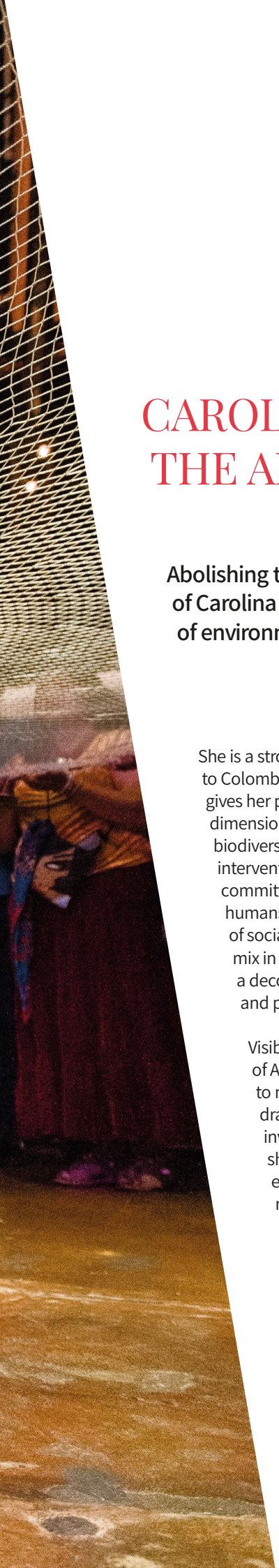


INTERVIEW



Atarraya (2018), Carolina Caycedo

Photo Alonso Parra. Courtesy Carolina Caycedo



CAROLINA CAYCEDO
THE ART OF HUMANISTIC RESISTANCE

Abolishing the boundaries between man and nature is the credo of Carolina Caycedo, whose intense work lies at the intersection of environmental awareness and political gesture.

She is a strong voice for native peoples. Born in 1978 in London to Colombian parents and living in Los Angeles, Carolina Caycedo gives her practice a collective and powerfully humanistic dimension. Environmental justice, energy transition, cultural biodiversity… in her installations as well as in her high-profile interventions — she shone at the Verbier Art Summit 2021 — this committed artist advocates a non-violent relationship between humans and nature. Her atypical approach at the intersection of social and politics, environment and art, echoes the cultural mix in which she has been immersed. In her works, she calls for a decolonisation of the gaze in order to unlearn Eurocentric and patriarchal artistic formalism.

Visible in major museum collections — the Whitney Museum of American Art, the Los Angeles County Museum of Art, to name a few — her intense work mixes performances, drawings, photographs and videos, often in a dialogue involving territories and bodies. In her *Geochoreographies*, she collaborates with native communities threatened with eviction and stages them in a form of psychosocial and militant land art where the bodies of individuals become both political and poetic tools. Very present on the international art scene, her work has been acclaimed at the Chicago Architecture Biennial, Art Basel, the São Paulo Art Biennial and the Venice Biennial. Meet the artist.

You say that some people see nature as a tool and others see it for what it is. What do you mean by this?

A certain form of rationalism distinguishes between nature and culture. In his relationship with his environment, man always brings the ecosystem down to his scale. This is obvious when you take the example of the landscape format traditionally used in art. Unlike the portrait, the landscape is an open window where the viewer observes what is happening outside. One is outside of nature and looks at it from a distance. This is quite different for native populations who do not function like this. In Colombia, where I come from, we are not outside nature, we are part of it. Nature and culture are not separate, they are linked and part of a whole. In the West, man must think in order to feel he exists and to become. It is through his thinking that he feels part of an ecosystem. But in Amazonian cultures and epistemology, you only become someone and exist because you have an interaction with another natural entity, like the wind that caresses your hair. These are two different understandings of the world, two different epistemological systems between Western and native cultures, whether American, Asian or African. You are on the same level as the other elements of nature, they are like family members so you have to take care of them. Unfortunately, this is often not the case.

— Pierre Naquin

How do you place yourself between these two ways of thinking about the world?

I am starting to learn. I went to art school, I did a master's degree in the United States, the canons I was confronted with were very egocentric. Afterwards I did some personal investigations and made connections with indigenous people and their countries. That is why I am still learning. I think it's also related to my anti-colonialist outlook, not only on how land was taken, but also to understand how from an epistemological point of view indigenous people were stigmatised. I am learning about this decolonisation of thought.

In this sense, the history of the United States, the courage of native American populations and their practices are rich and very inspiring for me, as is the environmental struggle of indigenous women in Minnesota against the implementation of a huge pipeline. Indigenous knowledge must be taken into account. These concerns came through quite clearly, I think, in my *Water Portraits* series. In the studio I recompose images of rivers, lakes and waterfalls that are bodies, living entities rather than resources. The process of creating them is a political issue, but it is also a learning process for me as an artist. These portraits are a way of creating a connection between these rivers and the people who care for them.

How to "unlearn" things?

Let me tell you something: there is no conflict between the things I have acquired in my life and the indigenous knowledge I am discovering. I am still learning from both. The first step is to become aware of the system you live in, to identify when it becomes oppressive or when it "Invisibilises" other systems of thought as there is no dominant, unique or superior system to others. Recognising this is the first step. Then we need to change the scale. In the Amazon, communities are connected in a very specific way to their local environment: the river, the forest, the mountain… Before trying to apply climate or environmental solutions globally, we need to look at the native knowledge, the specificities of the places where the communities live and the deep connection they have with nature.

How did you come to this awareness?

I was never really an environmentalist to begin with, it is more of a global and social awareness, maybe also because I am a woman of colour who has lived in England and the United States. A few years ago, I learned that a dam was being built on the Magdalena River in southern Colombia, not far from where I grew up. I started to investigate the El Quimbo dam and got close to the local communities that were going to be displaced. Together with them, I participated in the organisation of resistance and civil disobedience to the dam's construction, which is both ia human and ecological disaster. Perhaps it was also a way for me to reconnect with the country I had left in 1999. For the inhabitants, the river is a father and a mother. It gives them fish, health, dignity. It provides just what they need, not enough to accumulate wealth, but enough to live with dignity by being well fed, a waterway to go to school, a place to live and to have fun. It was really the first time I had seen such a relationship between a community and its river. I realised how important this reciprocity is, because people take care of the river and the river takes care of them. The dam broke this dynamic. It was a relationship of destruction whereas the relationship between the river and the communities was a relationship of life. It made a big impression on me. That was in 2012.

> "Social movements in the Americas use the body as a tool for relations of power in the public space. Everyday gestures such as fishing, swimming or gardening become politicised due to the ecocide, uncertainty and territorial displacement caused by mining and energy mega-projects. Everyday gestures intrinsic to the geography and socio-environmental context of a territory, combined with a growing number of extraordinary acts of resistance and civil disobedience, constitute what we call *geochoreographies.* — *Carolina Caycedo*

How to avoid conflict between these Western and indigenous visions?

They can become allies when they are working together for social or environmental justice. For example, the same engineering is used to build a dam and to destroy it. When you restore a river to its wild state, of course you have to clean up the debris, you have to bring back the fish, but above all you have to understand how to reconnect with that nature. The ritual aspect is important. Even if you do a scientific restoration of a place, you must also do its spiritual and cultural restoration. I think that these two visions and these two systems of knowledge can definitely be complementary.



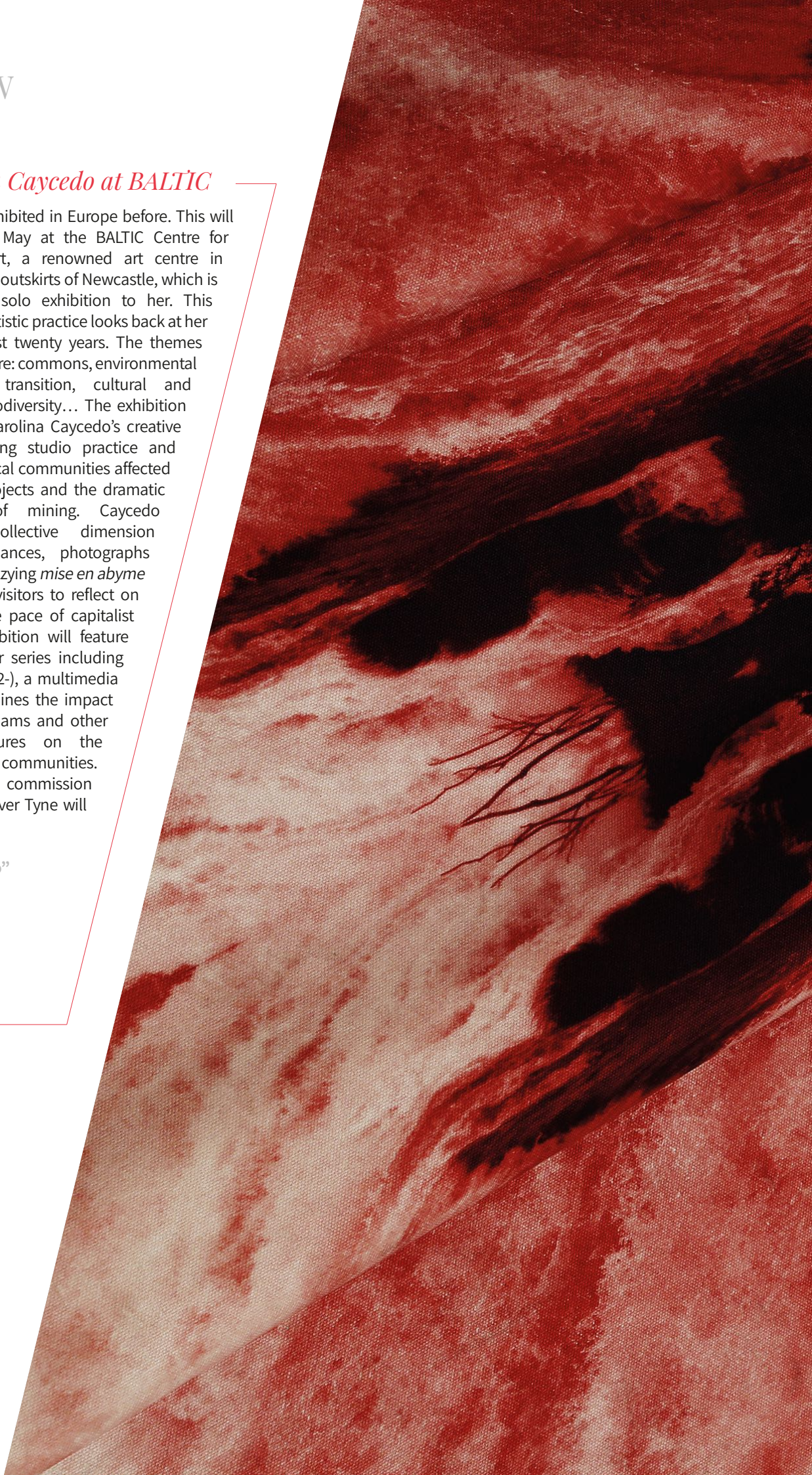
View from the “Water Portraits” exhibition

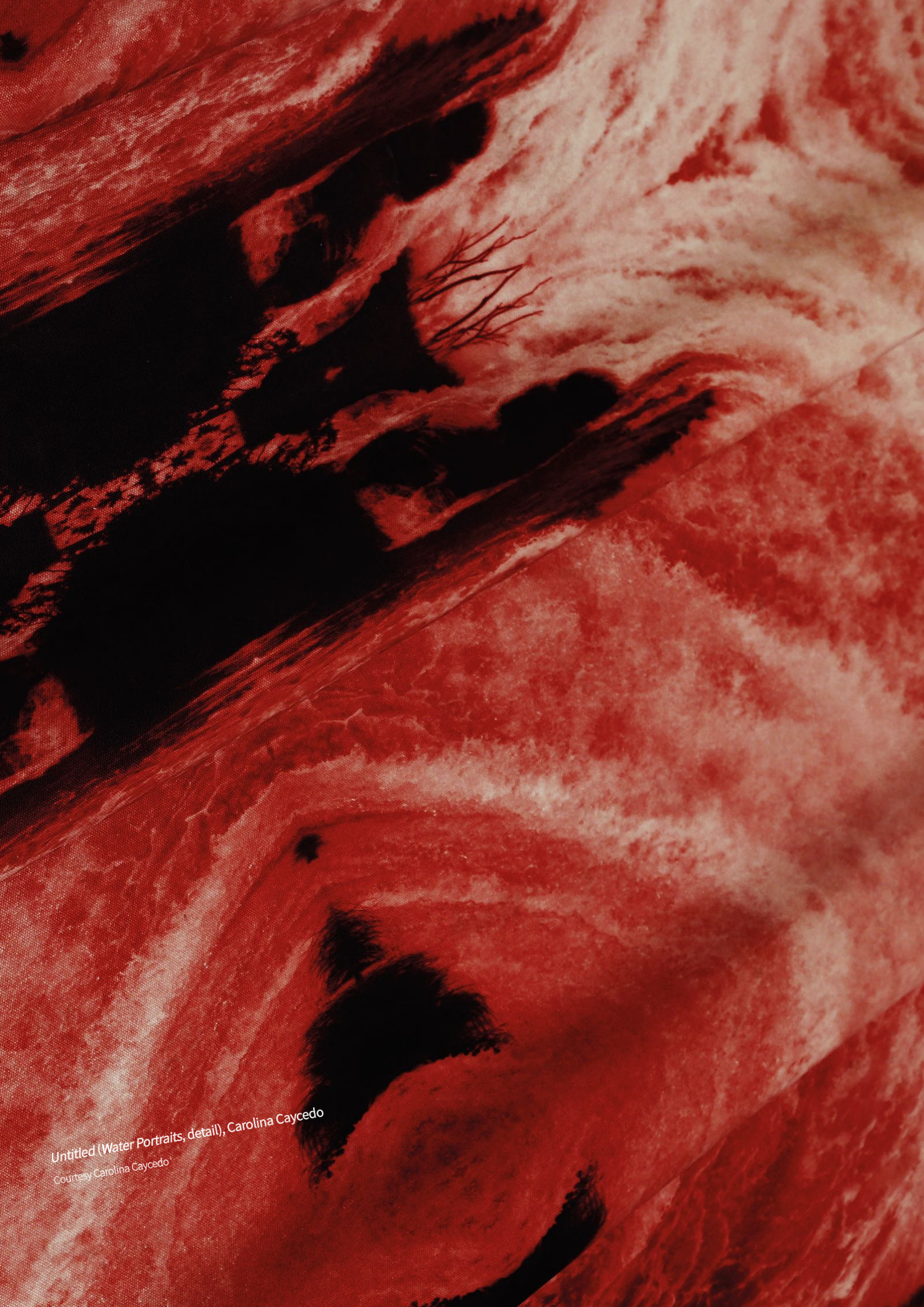
Courtesy Carolina Caycedo

Carolina Caycedo at BALTIC

She had never exhibited in Europe before. This will change from 28 May at the BALTIC Centre for Contemporary Art, a renowned art centre in Gateshead on the outskirts of Newcastle, which is devoting a fine solo exhibition to her. This overview of her artistic practice looks back at her work over the last twenty years. The themes dear to the artist are: commons, environmental justice, energy transition, cultural and environmental biodiversity… The exhibition will emphasise Carolina Caycedo's creative process, combining studio practice and field work with local communities affected by large-scale projects and the dramatic consequences of mining. Caycedo creates this collective dimension through performances, photographs and videos in a dizzying *mise en abyme* that encourages visitors to reflect on the unsustainable pace of capitalist growth. The exhibition will feature works from major series including *Be Dammed* (2012-), a multimedia project that examines the impact of hydroelectric dams and other large infrastructures on the environment and communities. An entirely new commission inspired by the River Tyne will also be displayed.

"Carolina Caycedo"
From 28 May to
20 November
BALTIC
South Shore Road
Gateshead
www.baltic.art





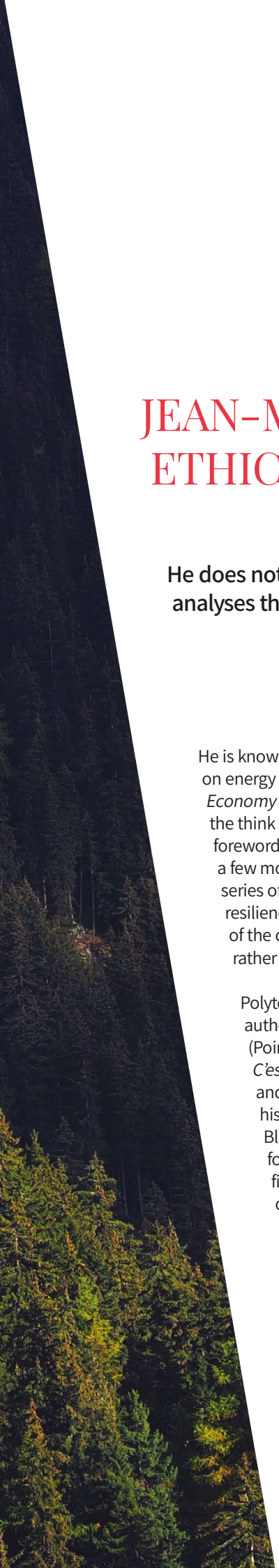
Untitled (Water Portraits, detail), Carolina Caycedo

Courtesy Carolina Caycedo

EXPERT



Photo Arthur Lambillotte



JEAN-MARC JANCOVICI ETHICS AND MORALITY

He does not mind his words. Expert on environmental issues, Jean-Marc Jancovici analyses the impact of the cultural industries on climate change. Interview.

He is known for his outspokenness in the media and his expertise on energy issues. As the *Plan for Transforming the French Economy* (Odile Jacob Editions), prepared by The Shift Project, the think tank he chairs and for which he has written the foreword, comes out, Jean-Marc Jancovici rings the bell just a few months prior to French presidential election. A whole series of measures to "decarbonise the economy by promoting resilience and employment" are to be put under the faces of the candidates for the supreme investiture… who are rather at a standstill regarding environmental policy.

Polytechnician, teacher at Mines ParisTech and prolific author — *L'Avenir climatique, quel temps ferons-nous ?* (Points), *Dormez tranquille jusqu'en 2100* (Odile Jacob), *C'est maintenant ! 3 ans pour sauver le monde* (Seuil) and, most recently, *Le Monde sans Fin* (*The Endless World*), his first comic book written in collaboration with Christophe Blain [see box p.41] — Jean-Marc Jancovici is also co-founder of Carbone 4, a consultancy and data analysis firm specialising in climate change, as well as a member of the High Council for Climate. The eminent specialist in environmental issues (he is responsible for the carbon assessment he developed for the French Environment and Energy Management Agency) discusses the footprints of cultural industries in general and the art world in particular, but also the role that artists can play in the fight against climate change… or not.

Do we have any idea of the impact of the art world on our carbon footprint?

As part of the *Plan for the Transformation of the French Economy* (PTEF), we looked at the cultural sector and within this sector, a certain number of elements indeed put very significant pressure on ecosystems, especially the audiovisual sector. In addition, the share of motorised travel linked to cultural reasons also has a significant impact. For example, those of international tourists who come to see the Louvre or Mont-Saint-Michel. Or the cinemas, which have been moved to the outskirts of the city — with multiplexes, people now have to take their cars to go there. During festivals, stars will come in private jets, while festival-goers will take their cars, etc. To sum up, when you look at all transports linked to everyday mobility, you have a significant fraction which is associated with cultural journeys. Then, of course, you have everything related to digital. Today, online video represents 60 to 70% of Internet traffic. In this, you will find in particular productions that come under the artistic and cultural sector. Netflix and other platforms, porn — which is classified as a cultural activity! —, music videos, concert recordings or film clips, etc. Digital now represents a small 4% of global GHG emissions. So 60% of 4% is far from negligible…

— Pierre Naquin

What about the production of cultural works?

The production of works in itself does not carry much weight. But what does have an impact, particularly in the audiovisual sector, is the image it conveys, and this image has a significant impact on the consumption patterns of populations as a whole. For example, US series tend to promote ostentatious and luxurious lifestyles that are far from being compatible with greenhouse gas (GHG) emissions. Or music, which does the same. The art and culture sector, in terms of carbon footprint and imagination, is therefore a sector that has a significant leverage effect. I have often thought to myself that pop and movie stars are much more committed to social causes than to the environment. Perhaps because their lifestyle is in flagrant contradiction with the sobriety that should be implemented if we want to solve the problem. We can give them credit for this intellectual honesty!

How to explain the fact that technological developments always end up in more energy consumption?

It works the other way round. The more energy we have, the more freedom we give ourselves. Our desires and wishes then take up all the available space.

The art world is raving about NFTs and blockchain. What do you think about their environmental impact?

These technologies are going in the wrong direction in terms of environmental pressure. In the end, it is just the umpteenth variant of the same arbitrage that is being repeated: how far can private individual interest take precedence over the collective needs? Is the artist's or collector's property more important than the environment?

In your opinion, are GAFAM trying to take advantage of the situation?

Maybe not as cynically as in *Don't Look Up!*. But, in the field of climate, we see more and more companies taking credit for virtue simply because they say so.

Isn't greenwashing — that many artists have long been denouncing — a great danger?

Yes, it is a danger, because it is an anesthetic. In art, greenwashing is sometimes hidden behind good wills. For example, when you see events, such as festivals or fairs, that advertise themselves as "carbon offsetted"… Offsetting is nothing else than greenwashing.

This being just discourse, how can we fight against it?

It is the eternal question of power and counter-power. It is also a question of freedom of speach. In the environmental field, lies have considerable impacts, since they aim to reassure part of the population. Nowadays, you can claim that the earth is flat and lie about proven facts without risking anything. Only the community can, if it wishes, at some point decide that certain false truths asserted publicly on environmental problems are liable to prosecution, which amounts to regulating freedom of speech… as already exists, for example, for incitement to hatred.

> We have to succeed in putting the value of "preserving common good" above the value of "I take as much as I can in the short run". As long as we do not do this, environmental crises will be solved at our expense. In the end, I can only think of ethics and morality.
>
> — *Jean-Marc Jancovici*

This should be put into perspective for works of visual art…

Indeed, all this is very discriminating according to different disciplines. It is rare that artists who produce sculptures or paintings push people to excesses of consumption. On the other hand, some film directors do. So, of course, it all depends on the type of players we are talking about.

If production has little impact, where do we look for the carbon footprint of the artistic and cultural industries?

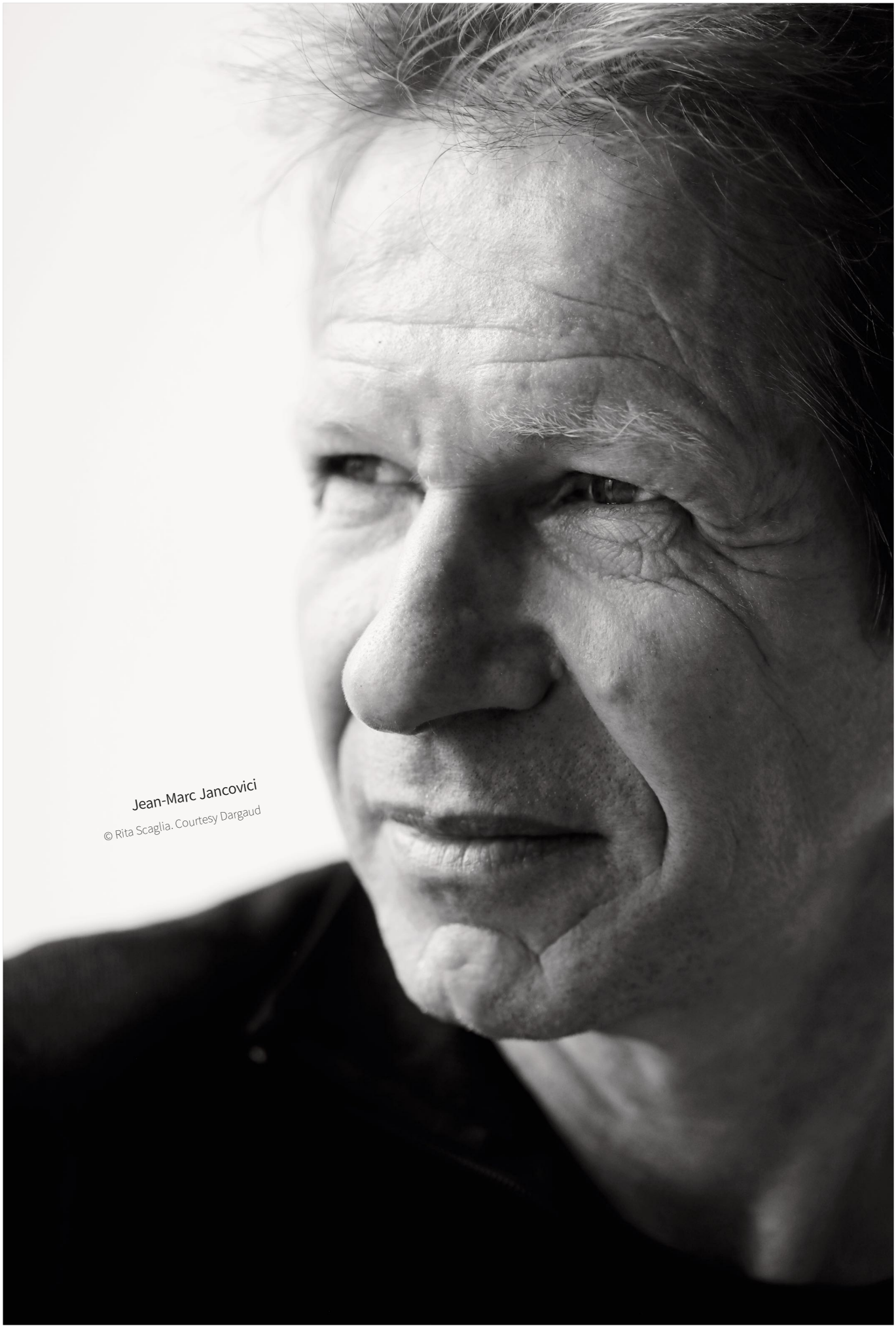
What has a big impact is its modes of distribution. We tend to forget that digital transits on physical networks. Good old analogue terrestrial TV was considerably less greedy in terms of materials and energy than the P2P Internet that we know today.

What solutions would be relevant to the art world?

In the end, I can only think of ethics and morality. Either we decide that the artist does not need to be in tune with society's concerns and that he should not be bound by them. In that case, what I have just said is null and void. Or we can say that it is in line with society and in this case, if society wants to limit its impact on the environment, it needs ethical and moral rules… as it is now obvious that economic rules alone are not sufficient. Look at the recently released movie *Don't Look Up!*. It shows that if we only look at things from an economic point of view, we are heading for disaster. t is funny to note that this film is itself a perfect economic object…

Could taxation be a tool to regulate practices related to new technologies?

A large part of the digital footprint is the manufacture of equipment and its renewal, the other part being the electricity used by the equipment and servers. Some of our proposals include extending the legal warranty



Jean-Marc Jancovici

© Rita Scaglia. Courtesy Dargaud

D'où viens-tu Jean-Marc ?

En 86 je venais de finir mes études et j'ai croisé un acteur qui voulait monter une société de petits films d'entreprise !!!

HOLLYWOOD

Pour un polytechnicien, c'était un truc de saltimbanque. Je gagnais rien. Les autres allaient dans les grandes boîtes (Arcelor, Rhône-Poulenc, la SNCF, EDF, etc.).

Ça n'a pas marché. Je suis resté dans des domaines voisins, avec des ambitions plus ou moins couronnées de succès.

... HOLLYWOOD

En bossant comme consultant indépendant chez France Télécom au milieu des années 90, je vois passer des études sur le développement du télétravail, du télé-enseignement...

... de l'économie de déplacements et donc de la réduction des GAZ À EFFET DE SERRE...

Gaz à effet de serre ?

C'est quoi le truc ?

Peu de gens s'intéressaient à ça à l'époque.

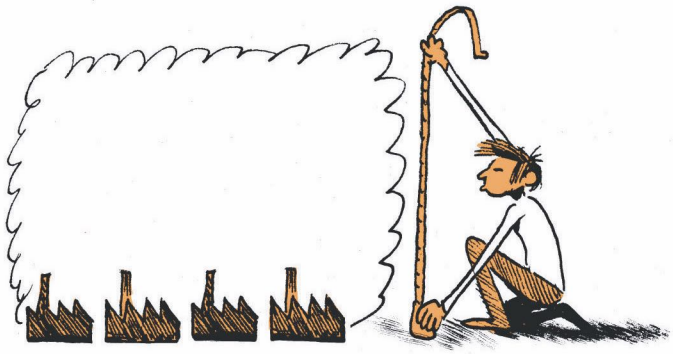
J'ai commencé à me documenter...

GAZ À EFFET DE SERRE ET RÉCHAUFFEMENT CLIMATIQUE





Au début des années 2000, j'ai créé une méthode, pour une agence du ministère de l'Environnement, qui s'appelle LE BILAN CARBONE.



Il a donné naissance à la norme mondiale pour compter les émissions de gaz à effet de serre des entreprises.

J'ai fait venir des scientifiques de différents domaines, des paléoclimatologues -dont Jean Jouzel-, des chimistes de l'atmosphère, des océanographes...



Dans le même temps, j'écris dans une revue confidentielle des anciens de Polytechnique des articles sur le réchauffement climatique...

Le Monde Sans Fin (detail, 2021),
Christophe Blin and Jean-Marc Jancovici

© Dargaud



Photo Claudio Pavione

period to allow devices to idle; others to allow consumers to refuse automatic updates that drive software inflation, resulting in your latest gizmo crashing and you buying a new device — in short, planned obsolescence. We also came up with provisions to return to bitrate-limited offers and governance rules to require operators to publish their carbon footprint — verified by a third party — and that the amount and evolution of this footprint is a condition for being able to continue to use licenses they have been granted. We could also limit the bitrates sent to smartphones: given the size of a phone screen, it might not really useful for Netflix to send you UHD all the time…

Some artists have been whistleblowers about ecology, others have been activists for decades on the subject. What role can they play in the actions to be taken?

I do not think that is their role. The person who warns that there is a fire is not the one who designs the evacuation plan. Nor is it their role to know how to protect the building or how to repair it. This role on action is rather that of technicians and politicians. Behind the role of politicians, we are talking about the responsibility of citizens. And of course, artists are citizens. If we want to elect politicians who take good measures, it is up to us to inform and document ourselves properly on the problem in order to judge the relevance of the solutions proposed, either by the technostructure or by the political body.

Is that what you are doing with the *Plan for the Transformation of the French Economy*?

Absolutely.

Are politicians still in capacity to act?

It is not certain that democracy works to prevent major problems. This is a question that Tocqueville asked himself almost two centuries ago. All I can do, on my own little scale, is to ask myself what actions are the least harmful or most positive in the system as it is, because I am not going to change the world nor politics. There are no easy solutions, just personal choices. For example, I refuse to fly, except in exceptional cases. In the end, will all these actions contribute to change the system? I do not know.

How to keep the faith?

When you are in action in a collective way, it makes you optimistic.

All this implies a radical change in mentalities and lifestyles…

We have to succeed in putting the value of "preserving common good" above the value of "I take as much as I can in the short run". As long as we do not do this, environmental crises will be solved at our expense. Two things seem important to me. The first is to inform people about the problem to be addressed. I do not know if this is the role of art, except in its documentary aspect. Secondly, to make people want to take action. This is where the imagination comes into play, because it is a question of making the direction we have to take desirable. And this is one of the advantages of art: it does not have to pretend to be realistic, it can be suggestive.

In a way, collecting is like appropriating something that could be common. Do you think this is a practice to be encouraged?

I do not mind, but it is a very personal judgment. I would like to say that it also depends on the pieces of art we are talking about. If we consider historical works, Monet or Renoir, that is one thing. If it is to buy marketing works at the late FIAC, that is another thing entirely. But if you are going to spend $50 million, you might as well spend it on art rather than on a private jet. At some point, we will have to neutralise money…

The Endless World

This is one of the great book successes of the end of last year, with 40,000 copies sold out as soon as it was released and 150,000 more reprinted before Christmas. Published by Dargaud, *Le Monde sans Fin* (*The Endless World*) is a jubilant and highly critical comic book written by Jean-Marc Jancovici and Christophe Blain. Spicy and funny, the duo sifts through the impact of climate change on the economy and society. The drawings by Christophe Blain — who has been responsible for another bestseller, *Quai d'Orsay* — are delightful, setting the tribulations of the two authors against a backdrop of reflections on sometimes divisive subjects, notably energy transition. Both didactic and educational, the book is organised in chapters (cities, oil, climate) and explores the profound changes that our planet is currently undergoing and their sometimes radical consequences. Energy, mining, communication networks, everything is covered, from the industrial revolution to the present day. The whole thing is peppered with nods to the myths of capitalist pop culture, from *Popeye* to *Iron Man*. Definitely, a comic book to put in everyone's hands.

***Le Monde Sans Fin* (*The Endless World*)**
Christophe Blain and Jean-Marc Jancovici. Dargaud
2021. 196 pages. €27. www.dargaud.com



Photo Mandy Zhu


ZHEN FENG

NOTEBOOK



Woman with Lion (2003), Kiki Smith
Courtesy Fondation Thalie



BITS OF GREEN EXHIBITS

Anthropocene, relations with living beings, ecofeminism… Exhibitions are multiplying around the world to raise public awareness on climate issues. Overview.

"Contemporary Talents: Diversion". Underwater

Entirely dedicated to water — as it is located in Wattwiller, in the middle of the Vosges sources — the François Schneider Foundation presents the seven winners of its 9th edition of the "Talents Contemporains" art competition. The winning artists reveal seven points of view on how we experience water in our world and explore in their own way the concept of misappropriation in the history of art, using everyday objects that become works of art: bathroom pipes transformed into a fountain, a fish market weighting scale erected as a sculpture, while a shower stall start making sounds and explores the dielectric properties of water. The tradition of landscape, a subject that has been widely developed for centuries, is presented here with photographs of urban swimming pools, tapestries of picturesque water scenes, Korean seascapes and a documentary on the shipwrecks of immigrants in Chile. Céline Diais (France) for her series of twelve photographs *Voir la mer* (2014), Arthur Hoffner (France) the three *Monologues et conversation* (2019) sculptures, Nadia Kaabi-Linke (Tunisia) for the installation *Salt & Sand* (2016), Sujin Lim (South Korea) for his video work and six *Landscape Painting* (2019), Francisco Rodríguez Teare (Chile) for the film *Una luna de hierro* (2017), Thomas Teurlai (France) for his *Mashup* (2019) sculpture and Jenny Ymker (Netherlands) for her embroidery *Mopping* (2016).

"Contemporary Talents: Diversion"
Until 27 March
François Schneider Foundation
27 rue de la Première Armée. Wattwiller
www.fondationfrancoisschneider.org

"Standing Whale", Edward Burtynsky. Monumental tragedy

Edward Burtynsky is moving from photography to sculpture, but definitely remains adept at the large format. As part of its collaboration with the renowned Canadian photographer, Queen's University in Ontario is unveiling the monumental *Standing Whale*, created by the artist with students from the Faculty of Arts and Science. For his first large-scale sculptural work, Burtynsky was inspired by an ecological tragedy, the stranding of a group of North Atlantic blue whales that perished during an unprecedented ice event off the coast of Newfoundland in 2014. Taking the skeletons of the stranded animals at life size, *Standing Whale* marks a new stage for the photographer famous for his striking large-scale images that depict an Earth battered by industry, agriculture, mining and urbanisation. "My hope is that this public art sculpture, *Standing Whale*, will become a true Canadian statement: a statement that symbolises our commitment to protecting the environment, our cultural institutions and heritage, and our efforts to make

— Carine Claude

our planet a positive rather than a negative experience," explains the photographer. In recent years, Burtynsky has collaborated with filmmakers Nicholas de Pencier and Jennifer Baichwal to create a multidisciplinary body of work for the *Anthropocene* Project, an initiative to explore humanity's impact on the planet through art, film, virtual reality, augmented reality and scientific research.

"Standing Whale"
From January 2022
Queen's University
99 University Avenue. Kingston
www.queensu.ca

"Inner Bodies", Kiki Smith.
First time in Brussels

Brussels-based Thalie Foundation, which promotes the importance of women on the contemporary art scene and aims to raise public awareness of ecological issues, is inaugurating the year 2022 with an exhibition by American artist Kiki Smith. "Inner Bodies" brings together a body of some thirty works, sculptures, tapestries and ceramics from the 2000s, most of which are being shown for the first time in Brussels. The exhibition shows the artist's desire to represent the materiality of bodies, but also cosmogony through cultures. Her work embodies a pantheon of feminine attributes in forests inhabited by a cosmic bestiary. In her practice, Kiki Smith is interested in what is peripheral, considered minor or removed from a dominant patriarchal discourse. Born in 1954, Kiki Smith frequented the Soho of the 1960s, "We were like a gang," she confides, "I wanted to know everything, especially what it meant to be a body." Her feminist years in the 1970s were embodied in the myth of the goddess mother. Subsequently, the artist set out to deconstruct the discourse on sexuality and gender before projecting herself body and soul into the world of the living and that of plants.

"Inner Bodies"
Until 1st May
Fondation Thalie
15 rue Buchholtz. Brussels
www.fondationthalie.org

"Navegación situada", Olafur Eliasson.
Spanish Navigation

For his fourth solo exhibition with Madrid gallery Elvira González, the Icelandic-Danish artist explores how we navigate the complexity of the world through a series of recent works. *Lava residue* (2021) is a set of superimposed sheets of glass arranged on a shelf made of driftwood from Siberia and collected on the coast of Iceland. A long transit on the sea winds. The series *Compass travelers* (2022) directly addresses Eliasson's long standing fascination with navigational instruments. The projection *The missing left brain* (2022) unfolds before the viewer "a constantly changing symphony of shadows and reflections" produced by the alignments of rotating lenses and optical devices. The artist says: "In my art I often work with the compass as a navigational tool. It connects us to both our destination and our current position. But it does not just show us the way, it also shows us how everything else is organised. The compass orientates us not only geographically, but also socially. […] In 'Navegación situada' I hope to subject our sense of place and presence to close scrutiny."

"Navegación situada"
Until 2 April
Galería Elvira González
1 calle Hermanos Álvarez Quintero
Madrid. www.elviragonzalez.es

"Ecologies". Guess the topic

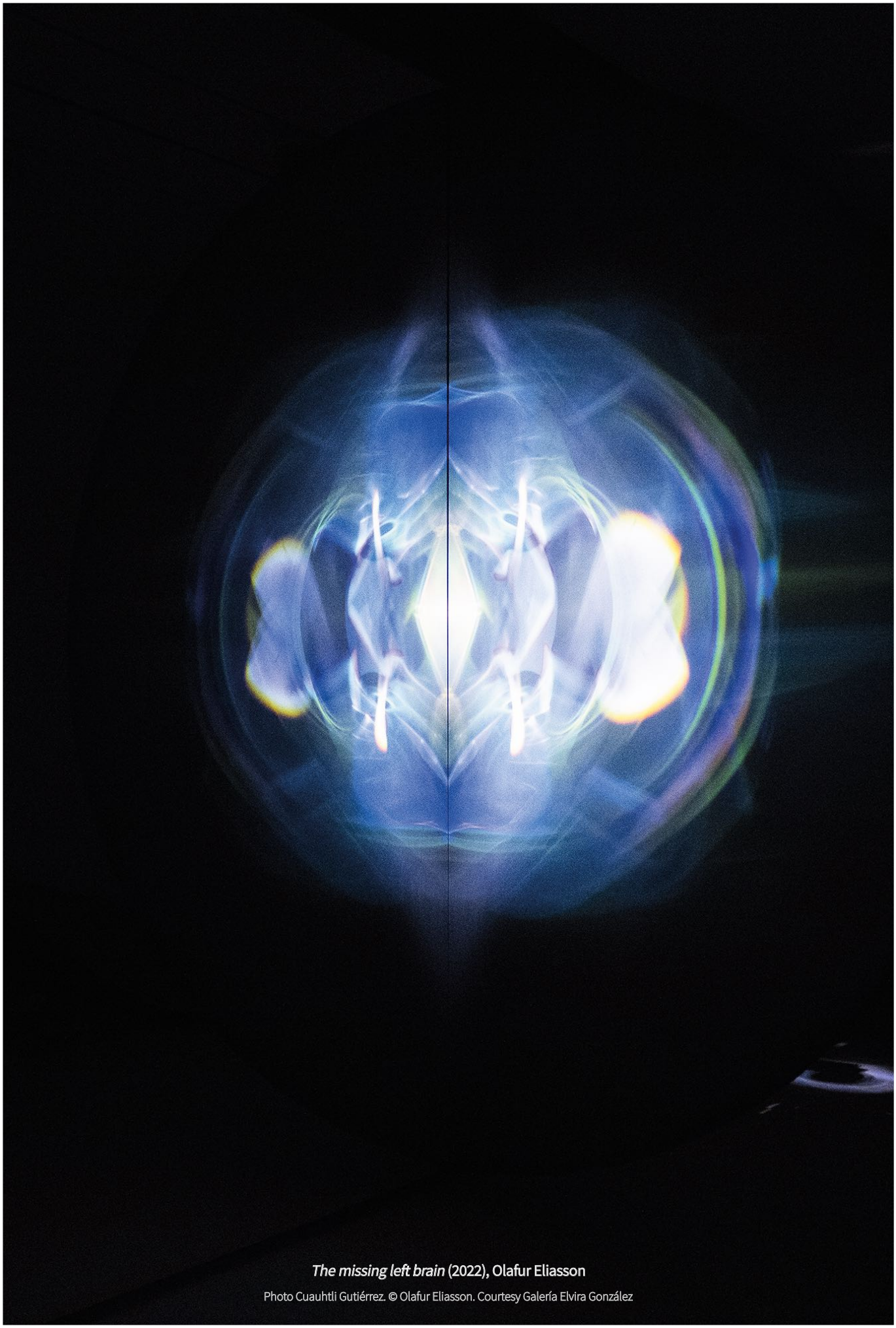
While the negative impact of human activity is felt everywhere, the most devastating consequences are felt by those who live in close contact with nature. In Canada, as in other countries with a history of colonialism, environmental inequalities are inextricably linked to the suffering of indigenous peoples. It is with this damning fact in mind that the Montreal Museum of Fine Arts has produced the "Ecologies" exhibition, which brings together nearly 90 works in rotation from the MBAM's collection, including several new acquisitions and pieces rarely or never shown to the public. Installations, videos, sculptures, paintings, drawings and photographs by Canadian and international artists such as Edward Burtynsky, Kim Dorland, Lorraine Gilbert, Isabelle Hayeur, Alec Lawson Tuckatuck, Marie-Jeanne Musiol, Giuseppe Penone, Charles Stankievech, Adrian Stimson, and Lawrence Paul Yuxweluptun offer a unique interpretation of the notion of ecology.

"Ecologies"
Until 3 April
Montreal Museum of Fine Arts
1380 Sherbrooke West Street
Montreal. www.mbam.qc.ca



Sequin dress, Charlotte McCurdy and Phillip Lim

Photo Ben Taylor. Courtesy The Design Museum



The missing left brain (2022), Olafur Eliasson

Photo Cuauhtli Gutiérrez. © Olafur Eliasson. Courtesy Galería Elvira González

> In *Navegación situada*, I hope to place our sense of location and of being present under loving scrutiny. Walter D. Mignolo, an Argentinian literary theorist and specialist on decolonial theory, rephrased the Cartesian "I think therefore I am" as "I am where I do and think". This is such a radical shift from what I have been brought up on. Thinking, doing, and location are fundamentally entangled. Being conscious of where I am is the first step to knowing who I am and to addressing fundamental questions of existence. — *Olafur Eliason*

"The Gaia Hypothesis – Chapter One: Earth, Fire, Water, Air". Elementary

After two years in the making, Parisian foundation LAccolade inaugurates THE ELEMENTAL [see p.84], an art and creation centre in Palm Springs, California, devoted to recent developments in Land and Earth art in all its artistic forms: sound art, Light and Space, bio art, interactive performances. For the inauguration of this space created under the aegis of the Institut de France and Epicenter Projects, an artistic and curatorial platform created by artist Cristopher Cichocki, the foundation is exploring the initial chapter of a series devoted to the Gaia hypothesis. This hypothesis, formulated in 1971 by James Lovelock and Lynn Margulis, postulates that the Earth is a living, self-regulating super-organism based on a subtle relational balance between all its components. Entitled "The Gaia Hypothesis – Chapter One: Earth, Fire, Water, Air", this inaugural exhibition confronts the Gaia hypothesis with the four fundamental elements (Earth, Fire, Water, Air) through the work of 12 international artists presenting landmark works of Earth art since the 1970s.

"The Gaia Hypothesis – Chapter One: Earth, Fire, Water, Air"
From 12 February
THE ELEMENTAL. Palm Springs
www.theelemental.org

"Waste Age: What can design do?". Time for action!

It is not enough to talk it, we have to act: yes, waste is a big problem. So how do we solve it? The Design Museum, London, is tackling the question by bringing together a whole new generation of designers who are rethinking our relationship with everyday objects, such as Formafantasma, Stella McCartney, the Ellen MacArthur Foundation, Lacaton & Vassal, Fernando Laposse, Bethany Williams, Phoebe English and Natsai Audrey Chieza. "We have to face the problem of waste. We can no longer ignore what happens to objects when we dispose of them," says Gemma Curtin, curator of the museum. "Instead of seeing them as things that have an end of life, they can have many lives. This is not just an exhibition, it is a campaign, and we all have an active role to play in our future." From fashion to food, electronics to construction and packaging, the exhibition shows how design finds value in our waste and imagines a future of clean materials. It includes a monumental art installation by Ibrahim Mahama made from electronic waste in Ghana.

"Waste Age: What can design do?"
Until 20 February
The Design Museum
224-238 Kensington High Street
London. www.designmuseum.org

"Post Atlantica", Noémie Goudal. Breath

For the inaugural exhibition of its new 400 m^2 venue in Fitzrovia, a district in central London, Edel Assanti is focusing on the work of French photographer Noémie Goudal. At the crossroad of ecology and anthropology, Noémie Goudal constructs elaborate and illusionistic installations, documented by films and photographs. Her work is built around a reflection on paleoclimatology, an analysis of climate and geology measured in millions of years, this time scale revealing that landscape geographies are only momentary states. Tropical coasts, swamps, mountain ranges… the most ecologically contrasting geographies of the planet are captured by the young photographer. Noémie Goudal's latest film, *Inhale, Exhale*, looks at how humans were able to cross the Arctic during the last ice age, 18,000 years ago, to reach the American continent. Born in 1984, Noémie Goudal lives and works in Paris. She graduated from the Royal College of Art (London) in 2010 with an MA in photography. Her work will soon be exhibited at the FRAC Île-de-France and at the Rencontres d'Arles 2022.

"Post Atlantica"
Until 12 March
Edel Assanti
1b Little Titchfield Street. London
www.edelassanti.com





View from the “Navegación situada” exhibition at Elvira González Gallery

© Olafur Eliasson. Courtesy Galería Elvira González

FOCUS



Art Basel Hong Kong 2021

© Art Basel

DECARBONISING ART FAIRS

Carbon-hungry international fairs are proliferating — over 200 a year before the crisis. What strategies are they putting in place to become part of a more virtuous and sustainable economy?

The great *mea culpa*. Over the past decade, art fairs have become the beating heart of the art market, leaving environmental concerns behind in the face of double-digit growth. Works of art and buyers move on an unprecedented scale to converge at these major events, which punctuate the art calendar and provide an indication of its economic health. While the cascade of cancellations and the introduction of digital solutions — the (in-)famous Online Viewing Rooms (OVR) — helped to limit the carbon footprint of individual travel during the pandemic, this was not the case for the transport of works of art. Because OVR or not, the logistical environmental cost is anything but negligible.

The use of virtual, augmented and mixed reality artworks significantly reduces the need to travel, providing a solution to what Daniel Birnbaum, director of the partner museum of the Verbier Art Summit 2018 — "Art in the Digital Age", calls an "ecologically disastrous" model of contemporary international art fairs and biennials, also pointing out that the digital sphere is not yet completely environmentally benign.

For their part, packaging and shipping generate both carbon and waste. Rokbox, a company specialising in sustainable art packaging, has developed a tool for calculating carbon emissions during the transport of artworks. The result is edifying: a 5 kg work of art shipped from New York to Hong Kong generates nearly one tonne of CO_2. This is the equivalent of 51 bags of rubbish thrown away or a 4,600 km journey by car. "The art world may be reluctant to change, but there is a growing consensus that people want to and need to do so. The system has been inefficient and everyone knows it," explains Andrew Stramentov, founder of Rokbox.

Fairs in search for solutions

According to *The Art Market Report*, 42% of the fair representatives surveyed highlighted their initiatives to reduce energy consumption, whether through LED lighting or less energy-consuming air conditioning systems. The digital switchover of certain practices also makes it possible to limit consumables and paper, such as online catalogues or dematerialised ticketing. Most of them (73%) have set up a waste recycling programme, while 38% declare that they reuse exhibition and scenography material for future editions. In 2019, FIAC claimed to have recycled 44% of its waste, while Art Basel funded a carbon offset of its Miami edition. During a round table discussion entitled "The carbon footprint of contemporary art", the Basel fair also questioned the logistical costs and carbon footprint of putting on such events. In 2022, Art Paris is also going green with the two themes Art & Environment and Natural Stories, and "an innovative and sustainable approach to the organisation of an art fair", according to its organisers.

— Carine Claude

Museums on the road to ecodesign

Museums and cultural institutions, even more than fairs, have an eco-friendly DNA. This is undoubtedly the result of academic and curatorial reflections on audiences, uses and scenography, but also on the proximity with public authorities. However, the museum bill is high in terms of energy, waste and greenhouse gas emissions: a large French institution emits around 9,000 tonnes of CO_2 per year, the equivalent of the annual carbon footprint of 800 people.

Slowly but surely, best practices are being put in place. At the Louvre, a quarter of the 1,200 tonnes of waste per year is recycled, the rest is incinerated, generating an energy stream. The 14 museums of Paris-Musées are mutualising by proposing to the members of its network to reuse picture rails and scenographic elements. This is a matter of urgency, as the recent anti-waste law applies to all economic and cultural sectors.

In 2021, the conference "Eco-responsible exhibiting: new formats and new practices" organised during the Museum Connections summit in Paris proposed to reflect on how French museums would have to adapt to the waste reduction objectives set by the law by 2030. The first eco-responsibility solution recommended? The reuse of objects and furniture for scenography, a reuse that is regularly included in public contracts to force the reflection of a *décor* that makes use of already existing material. For example, a single set design was created for three exhibitions with three completely different universes at the Petit Palais. This proves that reuse is neither cheap nor boring.

From this point of view, Anglo-Saxon institutions seem to have a head start. For its "Waste Age" exhibition [see p.44], the Design Museum in London, for example, relied on museum ecodesign to limit its carbon footprint as much as possible. With the environmental collective URGE, the museum developed a scenography using sustainable and renewable materials, while using others from previous exhibitions. As a result, the carbon emissions of "The Waste Age" have been reduced from 190 tonnes of CO_2 to… 10. This is not the first time the museum has done this: it had already embarked on this eco-responsible path when it moved in 2016 to its new site in Kensington, reducing its carbon footprint by 95% thanks to renewable energy.

In 2018, Serpentine Galleries launched General Ecology, a long-term project for climate justice and ecological balance. It is a strategic roadmap to integrate environmental topics and methods into all gallery productions, structures and networks. Serpentine is part of the Arts Council England Sustainability Spotlight Programme 2018-2022 which aims to reduce the environmental impacts of cultural organisations: "Our policy in this area is prominent in all our operations, from purchasing and staff travel to cleaning products and energy consumption. This includes using a renewable electricity supplier, green IT, recycling waste, using recycled and environmentally friendly products wherever possible and going paperless."

For its part, the Guggenheim Museum in Bilbao applies the "3Rs" rule: reduce exhibition needs (i.e. the number of conveyors and the amount of scenographic furniture), reuse crates, walls and pedestals (the museum has asked all lenders for the possibility of using reusable crates, which is possible in 15% of cases), and finally recycle.

At the international level, ICOM, the International Council of Museums, plays an advisory role by issuing rules applicable to all and in line with the UN's Sustainable Development Goals (SDGs). At the triennial conference in Kyoto in September 2019, ICOM members supported the resolution "Sustainable Development and Implementation of the 2030 Agenda, Transforming our World". "So much has been achieved, and so much more can be achieved, because museums are at the crossroads of tradition, innovation and communities to nurture a sustainable future, says ICOM. All institutions have a role to play and, by working together, we can maximise our impact and collective benefits."

With the pandemic, although art institutions have placed more emphasis on "local" activites, the global experience and significance of the crisis has shown that we can no longer act locally without thinking globally, as the Beijing debate of the Verbier Art Summit 2021 highlights. For Daniel Birnbaum, the director and curator of Acute Art in London, these new localisms could lead museums to focus on local environmental initiatives, which could offer a more sustainable alternative to the "blockbuster exhibition model" that has become dependent on mass tourism (and events). A view shared by Beatrix Ruf, an Amsterdam-based curator. For her, one of the major challenges of this new paradigm will be not to get a false sense of "local", because local is often already very international: the pandemic has clearly shown that we are all connected.


Courtesy museumpros art services

Gallery Climate Coalition

In response to the urgency, a group of London art professionals — including Thomas Dane, Kate MacGarry, the Lisson Gallery, Sadie Coles and Frieze — launched the Gallery Climate Coalition (GCC), an international non-profit organisation aiming to reduce the sector's carbon emissions by at least 50% by 2030 in line with the Paris agreements. "People wanted to take positive action, but they did not know how to do it," says Heath Lowndes, GCC's executive director. One of their flagship tools? The GCC Carbon Calculator developed by ArtLogic, which allows galleries to see the difference in carbon emissions between first, business and economy class on a flight, as well as the carbon cost of shipping art by air and sea freight, and the energy consumption of their digital activities. On 24 November 2021, the CCG gathered at the Barbican Centre in London for its Decarbonising the Art World symposium. With more than 500 members, the GCC published a best practice guide that gallery owners and fairs can apply in their day-to-day management. While some of the recommendations are obvious but still worth repeating — "When possible, do not fly" — others are more concrete and explain how to plan the recycling of the materials used or how to share exhibition equipment, while distilling tips on how to optimise daylight or how to use mycelium composites rather than cardboard for packaging.

Collectors are taking a leap of faith

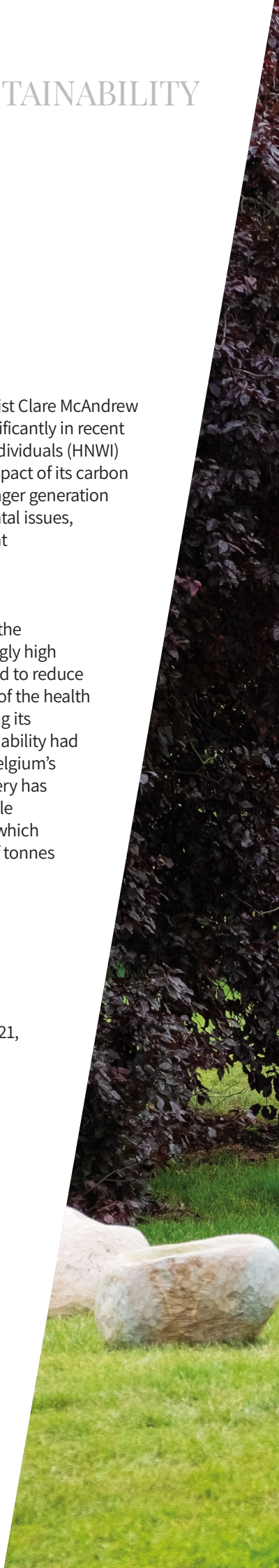
As awareness of environmental risks makes its way through all parts of the economy, art market players are also putting a green spin on their practices. As the Art Basel – UBS 2020 report by economist Clare McAndrew points out, the behaviour of collectors has changed significantly in recent years. According to her 2019 survey of High Net Worth Individuals (HNWI) collectors, the sustainability of the art market and the impact of its carbon footprint are rising to the top of their concerns. The younger generation of millennials is especially sensitive to these environmental issues, with 70% considering it essential to reduce their footprint in their art acquisition practices.

Galleries' initiatives

Art dealers and collectors are unanimous: exhausted by the frantic pace of the fairs and having to deal with increasingly high participation budgets, many of them had already decided to reduce their travel even before all events got canceled because of the health crisis. Hauser & Wirth had announced that it was reducing its participation in events by about 50%, saying that sustainability had become an important factor in strategy development. Belgium's Maruani Mercier is aiming for carbon neutrality. The gallery has compiled all its data on the transport of works and people (the number of tonnes, kilometres, modes of transport) which the company CO_2logic has translated into the number of tonnes of CO_2 emitted. The company claims to have reduced its CO_2 emissions from 152 tonnes to 80 tonnes in one year, with its "incompressible" carbon footprint being offset by reforestation projects.

Environmental vs economic priorities?

However, faced with the pandemic shock, art dealers have considerably revised their priorities. In 2020 and 2021, concerns about sustainable development and carbon footprints will fall far behind online sales, cost reduction and the need to keep in contact with their collectors, who are glued to their screens. Moreover, participation in fairs, which was their main priority in 2019, has also been relegated to 6th place last year. "Although our sales were lower in 2020, we were able to maintain profits by cutting costs, said one of the gallerists interviewed by Arts Economics for the report. A very large part of our costs were due to art fairs, and some of them were not that useful from an economic point of view, especially for small galleries. In addition, we have many ecological concerns about participating in international events. The whole field of art fairs needs to be rethought…" The report concludes on an optimistic note: environmental issues should become a strong point of their strategy again in the coming years, as the economic recovery is already being felt.





Frieze, Jorge Otero-Pailos, Solange Pessoa and Annie Morris

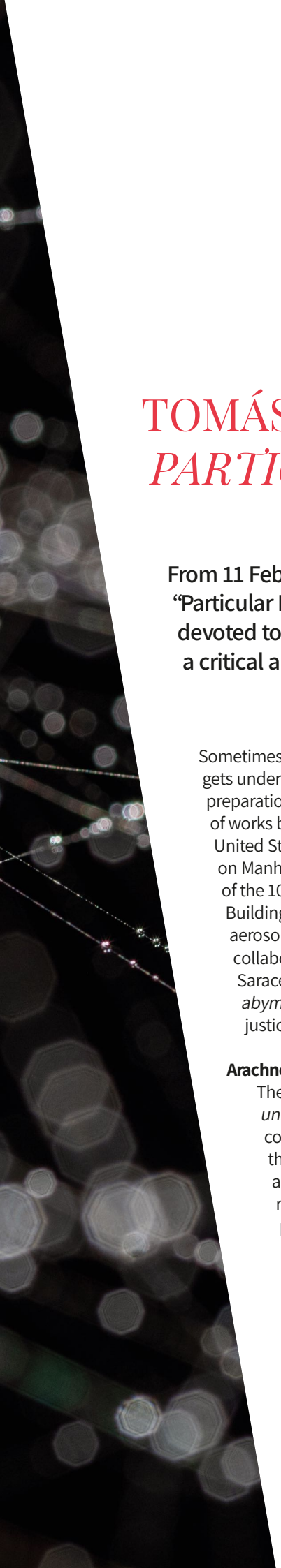
Photo Linda Nylind. Courtesy Frieze

EXHIBITION



Arachnophilia (2018-), Tomás Saraceno

Courtesy Tomás Saraceno. Arachnophilia



TOMÁS SARACENO'S *PARTICULAR MATTERS*

From 11 February to 17 April, The Shed is hosting Tomás Saraceno's "Particular Matter(s)". An eventful exhibition, the most important ever devoted to this artist in the United States. An opportunity to rediscover a critical and poetic universe populated by aircraft and spiders.

Sometimes the timing is just right. As the Verbier Art Summit gets underway, Tomás Saraceno's studio is busy making final preparations for "Particular Matter(s)", the largest exhibition of works by this artist and community activist ever held in the United States. Hosted by The Shed, a new cultural institution on Manhattan's West Side, the exhibition will occupy nearly all of the 10,000 square meters of the impressive Bloomberg Building on the Hudson Yards. Floating sculptures — his poetic aerosol balloons come to mind —, interactive installations, collaborative projects such as *Aerocene* and *Arachnophilia*… Saraceno's entire DNA is represented here in a critical *mise en abyme* of the Capitalocene era, between the fight for climate justice and the reinvention of our relationship with life.

Arachnophilia

The highlight of the event, *Free the Air: How to hear the universe in a spider/web* is a monumental installation commissioned by The Shed where visitors immerse themselves in a universe of mist and webs, where arachnids play a symphony of vibrations amplified by recording devices. The aim? To create a "portal" for the public to connect with other species in a form of synesthetic experience. "Close your eyes, close your ears and feel the vibrations," advises the artist. "Gravitational waves resonate the cosmic web, yet to be felt. Infinite detection of the world, life forms weave constellations." For the duration of the exhibition, a version of the *Free the Air* concert will be available via the Arachnomancy application so that, throughout the world, anyone can "consult the spider/web oracle and share this sensory celebration of inter and intra species rights."

It must be said that for Saraceno, the spider is more than an obsession. In his Berlin studio, he pampers over 300 species of arachnids and transforms their webs into works of art. A revelation at the São Paulo Biennial in 2006, then at the Venice Biennial in 2009, where he had already woven a gigantic spider's web in the form of a constellation made of black filaments, he reedited in a "non-human" Pavilion at the 2019 edition of the great Venetian racket, an ode to the divination of his eight-legged oracles, a sort of premise for his installation at The Shed.

He has also initiated *Arachnophilia*, an interdisciplinary research community dedicated to the links between humans, spiders and their webs. In collaboration with researchers from the Technical University of Darmstadt, he developed the Spider/Web Scan, a new laser tomography technique that has made it possible to produce accurate three-dimensional models of complex spider webs for the first time, and Nggàm dù, a web portal created by the spider gods of Somié, Cameroon, that meditates on the

— Carine Claude



Untitled (Iceland, 2008), Tomás Saraceno

Courtesy Tomás Saraceno. Andersen's. Ruth Benzacar.
Tanya Bonakdar Gallery. Pinksummer. Neugerriemschneider



possibilities of reciprocal, intercultural and inter-species relations.

The air age

But this is just one aspect of Saraceno's community work. For more than twenty years, this artist from Argentina has been active in projects aimed at rethinking our relationship with the atmosphere, notably with *Museo Aero Solar* and the Aerocene Foundation, which, with its solar balloons, defends a society free of carbon emissions and the abuses of the Capitalocene. Its aerosol balloons, which were brought to the forefront of the media during COP 21, are powered solely by the heat of the sun, which they capture in their black canvases — they have been seen floating above the White Sands desert as well as at the Palais de Tokyo, Paris. Zero fossil energy, zero carbon, no solar panels and even fewer batteries, no helium, hydrogen or other rare gases… only the difference in temperature between the inside and outside makes these floating sculptures rise.

But beyond the spectacular artistic gesture, *Aerocene* is a worldwide movement bringing together hundreds of artists, scientists and activists for whom the imagination of space is a common good that must be freed from commercial and political interests. An era of air that is not so utopian and that reinvents our relationship with the climate. And also social justice. The *2020 Fly with Aerocene Pacha* project has shown solidarity with the indigenous communities of Salinas Grandes protesting against the harmful practices of lithium extraction in northern Argentina. At the same time, he set 32 world records, recognised by the International Aeronautical Federation, for the distance and duration of a balloon flight powered by sun and air, becoming the longest lasting flight in human history.

The Shed devotes much of its exhibition to this myriad of Saraceno's open source and interdisciplinary projects. These include the *Aerocene* backpack — a portable flight starter kit containing an inflatable sculpture that anyone can borrow from the foundation of the same name — and the *Museo Aero Solar* installation, a permanent sculpture created by communities around the world that reuse plastic bags floating in the air without using fossil fuels. To date, hundreds of thousands of plastic bags from over 30 countries have been reused to build this sculpture. However, the *Museo Aero Solar* is not a one-off: it can be created as a DIT (Do-It-Together) project wherever people want to embrace decarbonised flight.

In this community, open source and DIY spirit, The Shed has also commissioned *We Do Not All Breathe the Same Air* to the artist to create an art device made of filter strips to monitor air pollution. Inspired by Harriet A. Washington's research on the uneven distribution of pollution along geopolitical and racial lines, these paper strips installed in various geographical areas capture the amount of particulate matter in the air each hour in the form of dots. As air pollution increases, the colour of the dot darkens. In the end, they form a kind of readymade created by the atmosphere itself. A relevant approach at the intersection of art, critical thinking and the environment.

"Silent Autumn"

Tomás Saraceno's New York schedule is busy at the beginning of the year. From 12 February to 26 March 2022, the Tanya Bonakdar Gallery in New York is showing another body of works by the artist. With "Silent Autumn", the Argentine artist — who made the front page of the *New York Times* during his *carte blanche* at the Palais de Tokyo — returns to the themes that are dear to him: our entanglement with nature, between humans and non-humans, the complexity of our relationship with elemental forces such as air and water.

The focus of his poetic and critical gesture is the Capitalocene, an era marked by extractivism, patriarchal capitalism and hyperconsumption. Known for his community initiatives — the *Aerocene* project and its marvellous solar balloons, to enter a new age that will make the protection of the atmosphere a priority, or *Arachnophilia*, an ode to his passion for spiders — the artist likes to establish a dialogue with other life forms. "Silent Autumn" proposes to go "from arachnophobia to arachnophilia!" A beautiful tale of inter-species solidarity.



Aerocene Backpack (2016-), Tomás Saraceno

Courtesy Tomás Saraceno. Aerocene Foundation.

ESSAY



Megaliths in the Bath House Ruins (2019), teamLab

© teamLab



COLLECTING IN THE ANTHROPOCENE ERA

As part of our common cultural heritage, collection is a complex, political, psychological and civilisational object. At a time when the awareness of a post-anthopocene world is reinventing the notions of general interest, collective and common goods, will the relationship to individual possession change?

Is the time of objects on the way out? The time that characterised the 19th and 20th centuries, which were the champions of the museification, patrimonialisation and fetishisation of private collection. There can be no heritage awareness without an inventory or collection, no Stendhal syndrome without iconisation. Romanticism finally placed man at the centre of everything, definitively distancing him from any animistic affinity with his environment. Freud subsequently brought the crowning touch to the psychological dimension. Wasn't it Goethe, the archetypal figure of the Romantic genius, himself a collector who was more tender-hearted than he dared to admit, who applied himself to transposing into the gestures of the characters in his literary works, this endearing, almost sacred devotion that he felt for the object? A fetishisation that made him perfectly describe the universe of the collection, creator as much of an individual intimacy as of a family identity, national even, when it comes to the museum.

Rethinking our relationship to the object

Let us remember that the development of museum collections, in its early days, accompanied the emergence of a feeling of patriotism and nationhood. A feeling that some people would like to reactivate today, whereas in an era of globalisation, post-colonialism and ecological urgency, this feeling should be destined to undergo a metamorphosis — a metamorphosis that is in fact underway — in order to become the vector of a more inclusive anthropological vision, open to recognition of otherness and living others, in agreement with the wish of poet and philosopher Édouard Glissant, whose rhizomic desire to creolise the world, in the tradition of Deleuze, has been widely taken up and even reappropriated by some contemporary political and intellectual thought. "The single root kills everything around it. It is sectarian and intolerant. The idea of the single root must be replaced by the idea of identity-relationship or rhizome," he said on French television in 1993.

This idea of rhizome is now spreading beyond the purely civilisational point of view, within a broader ecological, earthly, planetary, post-anthropocene vision. In this new context, what place can the art object, the collection object, occupy? Can it only remain in a fetishistic memorial dimension in the service of an individual or historical mythology? In its most prosaic function, the art object is what surrounds us and could well be part of an environment that is no longer simply at the service of humans, but tends to become their equal. In this respect, the example of aboriginal works of art or the totemic creations of animist peoples could very well become subjects of law, in the same way as a human being… objects have souls.

— Julie Chaizemartin

Common legacies

Collection, which is part of our common cultural heritage, is at the heart of the anthropological, economic and psychological changes that our contemporary society is undergoing, in the sense that it is the reflection, the receptacle and the archive. Destined to last beyond generations, it is even a prefiguration of the future, our legacy to the world of tomorrow. Most often inalienable — they have long been thought to be immutable — public museum collections are nevertheless confronted today with a redefinition of historical thinking. Pluralism has dethroned Western fetishism. And if the redefinition of certain museum itineraries is being debated, in order to integrate a scientific discourse in the light of the colonial history of the West, an angle that many exhibitions are taking up, the pitfall to be avoided is, however, to fall into the destitution of the status of collector's items for certain masterpieces. Picking out a Balthus or a Gauguin would be tantamount to revising the history of art and establishing an ideology of censorship that dangerously denies the heritage object. A new universalism of museum collections would have to be found, in its form of exhibition to future generations and in its memorial function of common heritage, in order to extract itself from the mentality of the first museums and to offer common spaces of experience of art, taking into account contemporary socio-political challenges. This is what the Louvre Museum has done perfectly by sending 60 objects from its Islamic Art Department collection to all regions of France with the aim of bringing them into dialogue with territorial museum collections that are often poorly known and not very visible, in order to "counter this idea of a clash of civilisations," says Yannick Lintz, director of the Department of Islamic Arts and initiator of the project, underlining that the strong political stakes of this plural exhibition aim to abolish the stigmatisation of which Islam as a civilisation is a victim of. "Today, collecting, categorising, mapping is seen as a hindrance to a solution to the ecological crisis. I would like to believe that the notions of general interest and collective that are currently emerging bring an inspiring version of degrowth and allow us to challenge the notion of accumulation," observes Alice Audouin, art advisor and founder of Art of Change 21, an association that defends artists committed to environmental issues.

In the private sphere, it seems that the appetite for art objects has not waned, as evidenced by recent record-breaking auctions. Despite the constraints imposed by the health crisis, between July 2020 and June 2021, the contemporary art market signed the best year in its history, accumulating a total of 2.7 billion dollars and a growth of 117% compared to the previous year. This frenzy, in which the medium of painting is still in the lead, resonates with the terms now ostracised by some: commodification and globalisation, allies of a capitalist society whose major criticism is its catastrophic carbon footprint. Fairs are flourishing, art galleries are growing, museums are expanding, works of art are crossing oceans and continents several times over by land, air or sea. What is the point of collecting so-called "ecological" art, as developed by the art critic Paul Ardenne, if it is to be flown or shipped at great expense to the other side of the world?

Ecological awareness has increased sharply, to the point of becoming a crucial political issue, and the art world is beginning, albeit timidly, to think about new ways of thinking about exhibition, distribution and collection. And if this reflection implies very concrete applications, such as Christie's promising to reach carbon neutrality by 2030 or art galleries banning plastic packaging and sitting around a common table within the Gallery Climate Coalition to decarbonise the sector, it also has an ethical and philosophical dimension whose scope could well revolutionise our traditional relationship to the art object and to the collection.

The transformation of the idea of ownership

At the heart of the notion of collecting is collective or individual ownership. However, the latter is no longer considered solely from the point of view of the individual collector or the public authority. It tends to become fragmented and diluted, challenging the very process of collecting a single work. The question is therefore whether the relationship to individual possession will change? Already, the acceleration of the digitalisation of the art market during the pandemic has instituted a new dematerialised act of purchase, now favoured by a large number of collectors who admit that they do not feel obliged to see the object in order to buy it. This abandonment of the physical relationship with the work is disturbing, but it does not mean that the desire to possess it is any less strong. Above all, it testifies to a world of collectors who are getting younger, moving away from old practices and also sensing a lucrative trend.

Thus the meteoric arrival of the NFT market, which is generating the tokenisation of the act of collecting. If I wish to acquire an undivided piece of a virtual work in cryptocurrency, I begin a collection of which I am not the sole owner since thousands of other owners have the other virtual pieces of the work in their pockets. This trend also indicates a new capacity of the 2.0 collector to accept a certain renunciation of the art object and its wholeness, sketching out here a new way of collecting collectively. In the digital sphere, the growing number of metavers opens the door to these virtual collections, which foster a new, much more abstract relationship with the work of art, seen rather as a financial asset, far removed from Goethe's late emotional and memorial attachment. However, it is not unthinkable to introduce — and this has already been done through the virtual



VoV, Value of Values (2022),
Maurice Benayoun

© Axel Fried. Courtesy Le Cube



Plastic Confetti (2019), Daniel Firman

Courtesy Daniel Firman. Ceysson & Bénétière

experience of the "residents" of the Second Life platform — the notion of virtual memories, and even virtual places of memory to be preserved, and why not collected as a digital sociological entity. In this sense, the art centre Le Cube in Issy-les-Moulineaux, France, which specialises in digital arts, is proposing a project by artist Maurice Benayoun, which allows each of us to generate, using a helmet equipped with an encephalographic device, forms by thought which are then transformed into NFTs. A work of art of which one is the creator and which one can exchange on the blockchain. This nascent conception is particularly interesting in the light of the new paths of anthropology defended by Philippe Descola or Bruno Latour, who defend ontologies that include the human and the non-human on the same level, particularly in the light of a "post-pandemic world" that has accelerated our ecological awareness. After all, the digital, robotic non-human may be part of our future world, with an animistic dimension. In any case, digital immersive experiences, as conceived by artist Miguel Chevalier or teamLab, invite us to apprehend our extended humanity in a digital field that interacts with our body, our emotions and our thoughts, thus building a way of feeling the environment, its aesthetics and its evolution. This new virtual dimension, almost as infinite and unknown as space, gives rise to a new relationship with the original work of art, shifting, or bifurcating, the emotion we previously had in relation to a material work of art to a virtual one, whose experience we share with others. "I think that today 70% of the decisions people make are driven by the Internet and algorithms. The real world is indexed to the digital, and if you want to have an impact or transform things, you have to go through these technologies. Based on this observation, we threw ourselves into the world of NFTs. We started buying them and developing tech and immersive projects. We started to generate NFTs and tokenise exhibitions," analysed artist Neïl Bouleifa in an interview with *Le Monde*, underlining the power of this tokenisation phenomenon, particularly on an economic and political scale with DAOs (Decentralised Autonomous Organisations) being "political, technical and economic tools that will provide breathing space to offer something other than the mega-platforms, especially in the cultural field," he said, indicating that for his new exhibition at Clearing in Brussels, it will be possible to visit it by connecting to an immersive space and to create an electronic wallet to acquire works in the form of NFTs.

On the physicality of the work

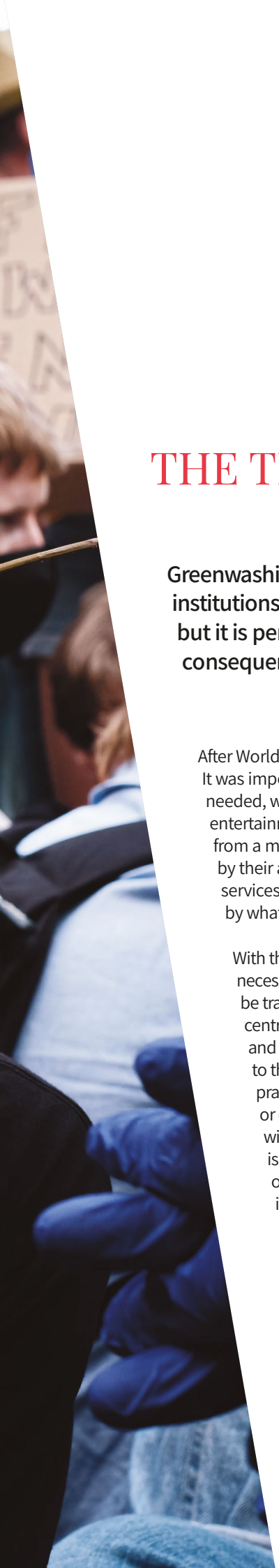
Does the expression of an ego always require the materialisation of a collection? Or is it even possible to look at the world and archive it without a collection? In his latest book, *Les formes du Visible*, Philippe Descola develops a comparative anthropology of animism, totemism, naturalism and analogism, allowing all forms of figuration to exist within the great family of art, which is no longer simply the work of the human. In contrast to the Anthropocene, Descola is part of a universal thought process that includes humans and natural ecosystems on the same level, the same ones that are defended by environmental activists and militants, acting against an extractive society. "Bifurcations, choosing the essential" is the title of the Saint Etienne International Design Biennial, France, which this spring will be looking at the paths to take to design a more sustainable and egalitarian society. These forks in the road are the outlines of anthropological intuitions aimed at building new sensitivities, new states of being in the world and therefore new relationship with collection. The artists themselves envision new relationships to the work when they seize upon waste to make visible the disasters of the Anthropocene. British artist Stuart Haygarth collects countless plastic objects to make coloured chandeliers — a fine way to make the most of what usually ends up in the oceans — and French artist Daniel Firman diverts various types of waste to create sculptures that he calls *Plastic Confetti*, some of which you can bury your head in. While Alice Audouin says she is surprised that more art collections are not being built in connection with the environment, she puts forward the idea, citing for example Saraceno's *Aerocene* utopia [see p.58], that tomorrow's artists will be less focused on the object and will develop artistic collectives that are less apprehensible to the traditional collector, who will therefore have to adapt and also stick to a business ethic. "Today, some of the major financiers are proven climate sceptics like the Koch Brothers," she adds, expressing the hope that the change coming from people will reverse the sources of power… "In any case, what came out of COP 26 is that greenwashing will not go down so well," she concludes [see p.70].

At the dawn of profound changes within society and our individualities, the act of buying is taking on hybrid forms that are changing our relationship to possession and to art. If new poesies are in the process of emerging, on the threshold of the technological sphere and an ontology of ecology, we can hope that humans, in their mortal dimension, will invent new ways of feeling art, of becoming attached to it and of living with it. Even if it means finding new "elective affinities" in his environment, to use Goethe's formula. However, one thing is certain, artists will never stop creating and the desire for art will never disappear. Whether we are on earth or in Second Life, man will always feel his primary emotions, that of love, death and memory. The art object, whatever its form, is probably the only one to contain this eternal triad, beyond any speculative bubble or any trend.

OPINION



Photo Zachary Théodore



THE TRAGEDY OF GREENWASHING

Greenwashing is a harmless, almost banal practice that sees companies, institutions and polluting states redeem their consciences at little cost, but it is perhaps more insidious than it seems and its practice has more consequences than expected. Above all, what does it say about our society?

After World War II, the limiting factor was clearly production. It was impossible to provide everyone with everything they needed, whether in terms of food, clothing, homes, tools, entertainment, art. The end of the Trente Glorieuses saw us shift from a manufacturing economy — where society judged humans by their ability to produce more and better new products and services — to a consumption economy — we are now judged by what we own or buy, simply put, by our ability to spend.

With the need to sell things that were no longer strictly necessary came marketing. This technique, whose term can be traced back to the inter-war period, places the buyer at the centre of the thinking. The customer became a "consumer" and the whole organisation of companies evolved according to this new principle. Very quickly, the geniuses of this practice realised that in order to keep their customers, or even increase their number, it was important to be in line with their values. But being in tune with consumer demands is expensive. It often involves transforming the organisation of one's company, its business model, its production tool, its own values, etc. Especially as ideas, like fashions, change. From one decade to the next, it is not uncommon for thoughts to evolve and change, and societal developments that come and go are a perfect examples of that… It is much cheaper for these companies to *display* ideals, quicker to implement and much less risky. And then, it is just a little lie… or maybe even just a shortcut in time before actually implementing all the changes that these values imply. Isn't it?

At the end of the 20th century, a growing segment of the Western population (the main consumers at the time) began to be concerned about the state of the planet on which they lived. Without reading the IPCC reports, citizens naturally perceived that the climate was changing, that birds and insects were disappearing, that exceptional events were becoming almost daily, and more generally that the way our societies functioned no longer made sense. Everything being soluble in capitalism, companies quickly realised that they had an interesting niche at hand that could only develop. But at a time when we had just finished a phase of intensive delocalisation, it was impossible to reinvest to turn back the clock, not to mention the contradiction that would have been difficult to assume in such a short time. The solution? Lying, of course. Since everything is just discourse, producing at low cost at the other end of the planet can just as easily be considered as supporting the populations from these poor countries. The manufacture of ever heavier cars becomes green because they run on energy produced where we are not looking. Thus greenwashing was born.

— Pierre Naquin

Putting crowds to sleep

Beyond the admittedly dishonest, but ultimately uninviting process, what can be the real impact of this practice? How is it really different from a little lie between friends that everyone shares to reassure themselves? The first and most obvious effect of greenwashing: putting people to sleep. Everyone prefers a little reassuring music to a demoralising speech, especially when the alarmist oration is still far from being the majority. By telling the world "everything is fine, don't worry", then "it is not that bad, conspiracy theorists are exaggerating", then "it is serious, but we have the solutions", you maintain the illusion that everything is under control, that individuals do not have to worry, do not have to get involved. Except that by doing this you prevent consumers or citizens from making informed decisions — not having access to real information, they are not able to take a stand. In a traditional commercial setting, this could be considered false advertising, but since in this case the misrepresentation is not about the product, but often about the conditions of manufacture and/or use, there is no provision in the law.

Loss of opportunity

There are two main consequences of this sleepiness, which are directly concrete for the climate and for consumers. Firstly, the loss of opportunity. In the same way that when hospital beds and staff are lacking and a pandemic breaks out, "normal" patients lose their chances of recovery because of lack of access to care, when the public is prevented from becoming aware of current and future issues, better solutions are not allowed to emerge and a multitude of possibilities are lost collectively. We have already lost at least two decades of concrete action; two decades that could have been used to reverse certain trends or improve certain techniques. We also lost a lot of abundant and cheap energy that has been wasted on other (often harmful) things. Sleeping in also benefits incumbents in two ways: not only do consumers lack the information to act in an informed way, but it artificially maintains the conditions that prevent full competition from taking place. New entrants have to deal with a completely transformed production environment, while at the same time having to cope along with rules perpetuated by the established actors whose entire investment has already been or is in the process of being amortised. This brings us to the consequence that concerns consumers: they end up paying more for a product or service that is as bad or worse. Firstly, because competition cannot play its role, but above all because this provides a ready-made justification for raising prices. The effort (fake or not) required for green production implies additional costs for the customer and therefore a higher price. Moreover, if it were not more expensive, it would be suspect. If the lie is not complete, it is not credible. An organic product — which is in no way a guarantee of respect for the environment — must be more expensive than a traditional product… otherwise there would be no justification for non-organic production. But, is it better for your health? For the environment? What specifications does it respect? Who wrote them?

Impact on societies

It also has an impact on the people who work in these organisations and who have to deal with the contradictions that these lies create on a daily basis. Some of them cannot accept it and end up taking the lies for themselves. They see themselves — and to a certain extent they are right to do so — as participants in this disinformation, in the propagation of these false truths. This is painful for them and impacts on their well-being and health. It is disturbing to note — even if this term encompasses many other cases — that the rise of bullshit jobs is concomitant with the rise of greenwashing. In the best scenario, people end up giving up and changing jobs. Those who manage to cope with these big approximations understand that knowingly lying is socially acceptable, even valued. So we live in a world where it is normal to cheat to maintain one's advantage or to earn more and more.

> "The structure of the art world is capitalism. The struggle for artistic autonomy is real. I want to see the system change rather than more diversity but still under control and manipulation from the same people. — *Andrea Bowers*

I greenwash, you greenwash, he/she greenwashes…

Once again, by twisting reality, we also twist the market and competition. This also happens between established players in the same sector. A company cannot decently remain the only one in its sector not to be green. This is sometimes at the cost of rhetorical efforts worthy of the greatest novelists. It is thus almost no longer commercially viable for a brand not to participate in the lie. This has led to an era where all businesses (from oil companies to fast fashion brands, from jewellery manufacturers to agricultural industries) are "conscious of their impact on the planet" and pledge to be considered environmentally friendly. Aside from the pathetic nature of the situation, it starts to become obvious.



Photo Chris LeBoutillier

Photo Raimond Klavins



Loss of confidence from consumer

But we are still at the first stage: the stage where consumers do not yet realise that they are being manipulated. What happens next? Necessarily, the temptation is strong and sometimes insurmountable to throw the baby out with the bathwater. It is even a very healthy defence mechanism when you think about it. How to react when we realise that we have been lied to knowingly for decades? How can we continue to trust? And why should we? Isn't the development of conspiracy theory, which is corrupting public and political life today, the result of all these lies — by greed for the private sector, by cowardice for politicians? People for whom the falsehood is unbearable become radicalised when those who manage to live with it no longer believe in anything.

As we can see, the price to be paid for maintaining some turnover is enormous: for the planet, for society, for our political models. So, even if greenwashing is certainly not the source of all problems in the world, the times call for an urgent return to the idea of the common good and shared values. Putting people to sleep or lying should no longer be the solution for maintain at all costs deleterious operations. Perhaps the most dramatic aspect of this practice is that polluting companies and states have very little other choice than greenwashing. Even if they would sincerely like to be environmentally responsible, they could not. It is unacceptable for an entity to aim for its own degrowth, in today's world some would say its own "decline". It is therefore impossible for it to encourage less consumption. Greenwashing means making people believe that it is possible to consume better when we should simply consume less. For the planet, for our ecosystems, for our social models, for our happiness. But until we succeed in changing the system, a little sincerity on the part of players would not hurt.





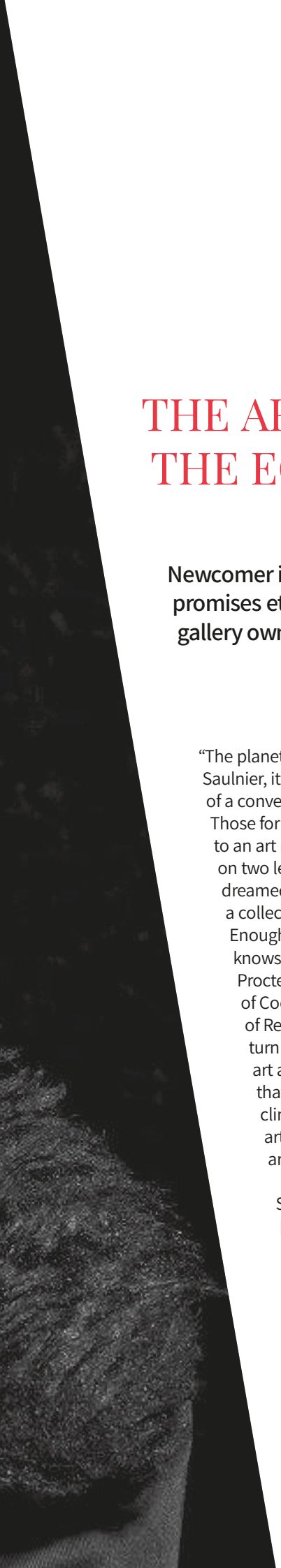
Photo Zachary Théodore

J'ESS'I



***Mask* (2014), Geert Goiris**

Courtesy Geert Goiris. Art: Concept. The Art Pledge



THE ART PLEDGE
THE ECOFRIENDLY MARKETPLACE

Newcomer in the galaxy of art platforms launches this 11 February. The Art Pledge promises ethics, ecoresponsibility and transparency. An innovative service for artists, gallery owners, collectors… but also NGOs. Presentation.

"The planets aligned". When asked about, its founder, Didier Saulnier, it would seem that The Art Pledge was born out of a convergence of struggles. Those for the recognition of artists. Those for the defence of climate. And those to bring transparency to an art market often criticised for its opacity. "This project walks on two legs: art and life," says the multi-hatted entrepreneur who dreamed of being an archaeologist. He ended up as a collector and a successful manager for multinational entities. Enough to tickle his conscience. Because Didier Saulnier knows the secrets of big business well — he worked for Procter & Gamble before becoming international director of Coca-Cola. He was even responsible for the introduction of Red Bull in France! In 2009, he finally took an ecocitizen turn by devoting himself to projects on the brink of art and sustainable development. "It is obvious to me that everything is interconnected. You cannot talk about climate without thinking about biodiversity. Contemporary art is also an archaeology of the present. Some artists are the clairvoyants of our time."

Speaking of visionary artists, he met Tomás Saraceno [see p.58] with whom he set up the Cloud City project in Belfort in 2011, and participated in the 30th anniversary of FRACs in 2013. Two years later, he took part in the Artists4Climate project during COP 21 in Paris. This was the great time of Eliasson's icebergs at the Pantheon and Saraceno's aerosol balloons at the Grand Palais. "With these artistic projects, the main idea was to help people open their eyes to climate emergency," recalls Didier Saulnier. "But the second aspect was to show that we should also be exemplary and contribute to action. This is why we organised an auction at Christie's for climate action in Asia, Africa and Latin America to benefit projects of selected NGOs with the UN, all in a terrible post-attack context."

In the making

The seeds of The Art Pledge are there. Two years ago, just before the pandemic put the whole world under cover, Didier Saulnier set about this new project with a multicultural team of about ten people. He started with a simple idea: "We, collectors, sometimes negotiate the acquisition of a work of art by asking for a 10% discount on its price. What if instead of going into your pocket, that same 10% went to a cause chosen by the artist and to an NGO project you want to support? Isn't it exciting to personally contribute to a cause that matters to the artist you love, and to create a tangible impact by yourself?"

To catalogue the myriad of NGO projects that can be supported in this way, The Art Pledge has partnered with Global Giving for the US and UK, and Trans National Giving for Europe. As the details of its launch are being worked out, 7,000 NGO projects

— Carine Claude



Didier Saulnier

Courtesy The Art Pledge

> What if instead of going into your pocket, that same discount you negotiate with galleries went to a cause chosen by the artist and to an NGO project you want to support? Isn't it exciting to personally contribute to a cause that matters to the artist you love, and to create a tangible impact by yourself? — *Didier Saulnier*

in 175 countries are already listed. While only 200 works by 54 artists represented by 17 galleries are currently listed, the number is expected to grow rapidly with the release of the site, which also plans to add foundations and institutions to its database in a forthcoming future.

An agile platform

The website thus functions with multiple entries: it brings together artists and galleries united by one or more causes, as well as citizen projects led by independent NGOs, all under the banner of the 17 Sustainable Development Goals (SDGs) set by the UN to address the global challenges we face: poverty, inequality, climate change, environmental degradation, peace and justice. All of these causes are easily identifiable on the site thanks to their multicoloured icons. It is easy to see whether a particular artist is more interested in reducing inequality or defending water ecosystems. Or both. Because the whole point of the platform is that it is based on advanced and rather effective cross-searching by works, artists, galleries, NGO projects and SDOs.

Navigation is fluid, with access possible through several entries, notably via an interactive map listing galleries, artists and projects. The artist and gallery profile pages are fairly comprehensive and are fed by data from Artfacts, one of the largest exhibition databases, which contains almost one million exhibitions by 750,000 artists, 24,000 galleries and 8,000 public institutions. The complete history of an artist includes information on their exhibitions, other artists with whom they have collaborated most, their solo shows, their media coverage, all enhanced with infographics, tags, biography, quotes, career highlights, social media presence, and a selection of works. And of course the causes he or she is defending.

An eco-responsible shopping tunnel

One of the main innovations of The Art Pledge lies in its purchasing tunnel. And its many partnerships with start-ups in the sector. "It is high-flight plumbing," says Didier Saulnier, "but it is transparent for the buyer, who has access to a large number of options and informations. Technology is essential to make this project fluid, a project that could not exist anywhere else but online."

He recalls the basics: "Who makes the donation? It is not the purchaser. He or she buys while agreeing to give up his 10% discount. It is the artist or the gallery that makes the donation. And since they are financing NGO projects, these artists or galleries can, under certain conditions, benefit from tax deductions."

Then, The Art Pledge markets itself as "the first platform in the art world that measure the volume of CO_2 emissions according to the shipping option chosen by the buyer." A CO_2 calculator built with The Carbon Accounting Company determines the carbon cost of transporting the work and encourage low-emission shipping options. Air or sea, it is up to the buyer — and their conscience — to choose: "An average individual spends about 2 tonnes of CO_2 per year. For a 15 kg work of art, which will travel from Paris to New York by plane, you will spend almost 400 kg of CO_2, just to receive it four weeks earlier… Is this really

The ecological footprint of digital technology

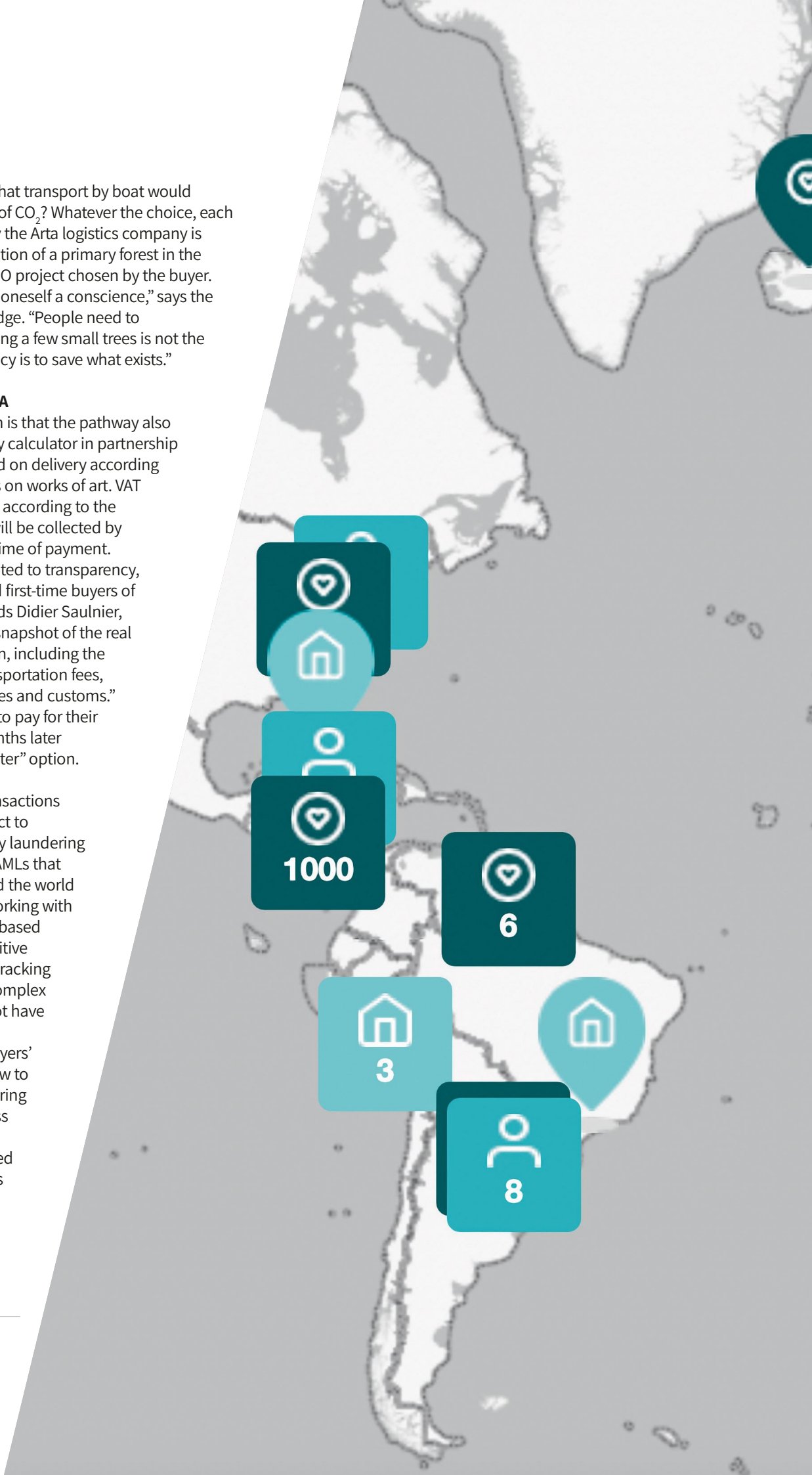
The digital sector now accounts for 3 to 4% of global greenhouse gas (GHG) emissions and 2.5% of the French carbon footprint. While this share could seems modest compared to other sectors, the annual growth in digital consumption (volume of data, terminals, etc.) means this share is likely to expose in the coming years. According to the report of French Senate's information mission on the environmental footprint of the digital sector, GHG emissions from the digital sector could increase significantly if nothing is done to reduce its footprint: + 60% by 2040, or 6.7% of national GHG emissions. Published on 19 January 2022, a study conducted by ADEME and Arcep confirms that terminals (and in particular screens and televisions) generate most of the environmental impact (from 65% to 92%), followed by data centres (from 4% to 20%) and networks (from 4% to 13%). Alarming figures for a country where energy consumption is already — to some extent — decarbonised. The report recommends broadening the issue of the environmental footprint of digital technology to the entire life cycle of networks, equipment and terminals by adopting a multi-criteria approach (rare-earth elements, water, primary energy, etc.), as well as their lifespan and the conditions for their recycling.

reasonable, knowing that transport by boat would represent “only” 12 kg of CO_2? Whatever the choice, each shipment managed by the Arta logistics company is offsetted by the protection of a primary forest in the same region as the NGO project chosen by the buyer. “It is not about buying oneself a conscience,” says the founder of The Art Pledge. “People need to understand that planting a few small trees is not the solution. The emergency is to save what exists.”

In line with taxes and MLA

The second innovation is that the pathway also includes a tax and duty calculator in partnership with Avalara, to be paid on delivery according to local tax regulations on works of art. VAT can also be calculated according to the buyer’s location and will be collected by The Art Pledge at the time of payment. “For these aspects related to transparency, we always had in mind first-time buyers of contemporary art,” adds Didier Saulnier, “This will give them a snapshot of the real cost of their acquisition, including the price of the work, transportation fees, and the amount of taxes and customs.” They will also be able to pay for their purchase up to 36 months later with a “Buy now Pay later” option.

Last but not least: Transactions over €10,000 are subject to automated anti-money laundering checks, the so-called AMLs that give merchants around the world hard times. “We are working with Arcarta, a Manchester-based company, on this sensitive regulatory issue. AML tracking is cumbersome and complex for galleries who do not have access to central bank databases to check buyers’ files. Arcarta knows how to do it.” All this 360° steering does not scare the boss of this mission-based company: “I only trusted my instinct”, concludes Didier Saulnier.



The Art Pledge
www.theartpledge.org


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Interactive map The Art Pledge
Courtesy The Art Pledge

DISCUSSION



Négociation 34 Porter Surface (2011), Caroline Le Méhauté

Courtesy Caroline Le Méhauté. LAccolade Foundation



“LIVING IS TREMBLING AND IMPERMANENCE”

Collector and founder of LAccolade Foundation, Catherine Dobler is a fervent advocate of feminist heritage and ecofeminist issues.

For Catherine Dobler, the desire to collect is a philosophy of life, somewhere between the intimate and the world. Several triggers are at the source of her collection and her foundation. A “rage” at the extent to which the female gaze falls below the radar of art, when she discovered, among other things, the work of Johanna Reich at Paris Photo, a German artist who questions the destiny of the women artists who preceded her, but whose memory and legacy have fallen into oblivion. And an upheaval in the face of the living that is being abused by the Anthropocene. These two issues converge towards the ecofeminism she defends through her foundation, which questions our relationship with living beings and their fragility, while promoting heritage. She is busy inaugurating THE ELEMENTAL, her new art centre in Palm Springs, CA, whose programme will be dedicated to artistic expressions and creations linked to living beings, Land and Earth Art.

How did you make the link between your fight for the visibility of women artists and environmental issues?

I start from the principle that the experience of life is double. It consists of an intimate exploration and an external exploration, that of the landscape or of other species such as trees and animals, what Jean-Philippe Pierron, in his book *Je est un Nous, enquête philosophique sur nos interdépendances avec le vivant* (*I is a We, a philosophical enquiry into our interdependence with the living*) calls ecobiography.

And for what regards the intimate…

A phrase pronounced by a friend is always close to me: “Body is our first home”. Our body as women is subject to a particular cycle, generally associated with the lunar cycle. It is no coincidence that the original myths in all civilisations associate the female figure with earthly fertility. The woman has this capacity, which she chooses to exercise or not, to give life. She therefore has the possibility of experiencing birth twice: once in the body of another woman, her mother. A second time inside her own body. From this observation, it is obvious that the way they look at the world around them is different from that of men, that their link with nature benefits from a kind of complicity. If we look at the mutations that appear on the uterine wall during menstrual cycles, we are surprised by the similarities with geological reliefs, the activity of volcanoes, the movement of oceans, tides and waves. The anatomical plates representing the nervous and blood systems, which are very similar to the cartographic representations of territories with their river networks, are equally impressive.

So you have an ecofeminist streak

The emergence of ecofeminism seems to me to be the very expression of the connection

— Carine Claude

between our destiny as women and that of the earth. In various countries, the more women have rights equivalent to those of men, the more people are concerned about the future of the planet and ecology.

How do you implement this ecological awareness within your foundation?

With Christopher Yggdre, curator of the LAccolade Foundation, we have set up a first season of research and created residencies entitled "Nothing is true, everything is alive", after the famous aphorism of Édouard Glissant. Our objective is to defend the idea that life is a trembling and impermanent thing, the result of an interaction between different organisms, visible or invisible, and that humans are part of this whole, just like bacteria, algae, fungi, plants, insects and animals.

> The principle of serendipity is fundamental to me. Chance becomes an opportunity that we know how to seize because our subjects never leave us: the feminine, the environment, water, the fragility of the living and feminist heritage, and because we constantly cultivate our sensitivity to these themes through our reading and research. — *Catherine Dobler*

This season of residencies, which took place in the midst of a pandemic, reinforced this idea, since we were suddenly subjected to invisible micro-organisms in the four corners of the earth that were beyond our control, that threatened the air we breathed, and that our societies were disrupted, with the social and economic repercussions that we know. We felt the tremor. Our guest artists, Charlotte Gautier Van Tour, Caroline Le Méhauté, Chloé Jeanne, interacted with living materials such as bacteria, algae, peat, clay, mycelium and fungi, with a respect, a care, a gentleness, that Christopher and I were able to appreciate as the residencies unfolded.

How did these artists deal with these issues during their residency?

They all wondered about how to reconcile personal and professional life with the new environmental challenges: food consumption, waste, materials used… All of them handled containers, potions, strange mixtures, sometimes even nauseating ones, evoked Bachelard, alchemical signs, Élisée Reclus… It made me think of the women who, in other times, were called witches and ended up on the pyre. Just as we wanted to erase the woman who knows, we excavate, we extract, we erode the earth that carries us. Until it can no longer support us.

How do artists contribute to global environmental awareness?

Artists are like philosophers. They do not give answers or solutions. They are explorers, great reporters of our consciences. They constantly push the limits, including in their practice, the media and the materials they use. Art does not stop at a representation of a subject. It opens up horizons to possible worlds. The artists we meet explode the relationship between subject/object, culture/nature, human/non-human. Thus Caroline Le Méhauté develops her series *Négociation* of numbered classical geometric figures made of peat, while Bruno Latour, in *Théâtre des Négociations* (2015) with 200 students from Sciences Po and the SPEAP programme simulate the Parliament of Things, in order to negotiate with the future climate by adopting the voice of air, water and the cryosphere in partnership with other non-human individuals. It is a narrative that we have chosen to invent through encounters and the wrath of the elements. The artists we meet are no longer just creators. They are also companions. They do not impose a cosmogony. They invite us to discover a path by giving access to other voices, interpreters and actors of our future in danger. They invent a language and invite us to decipher it ourselves.

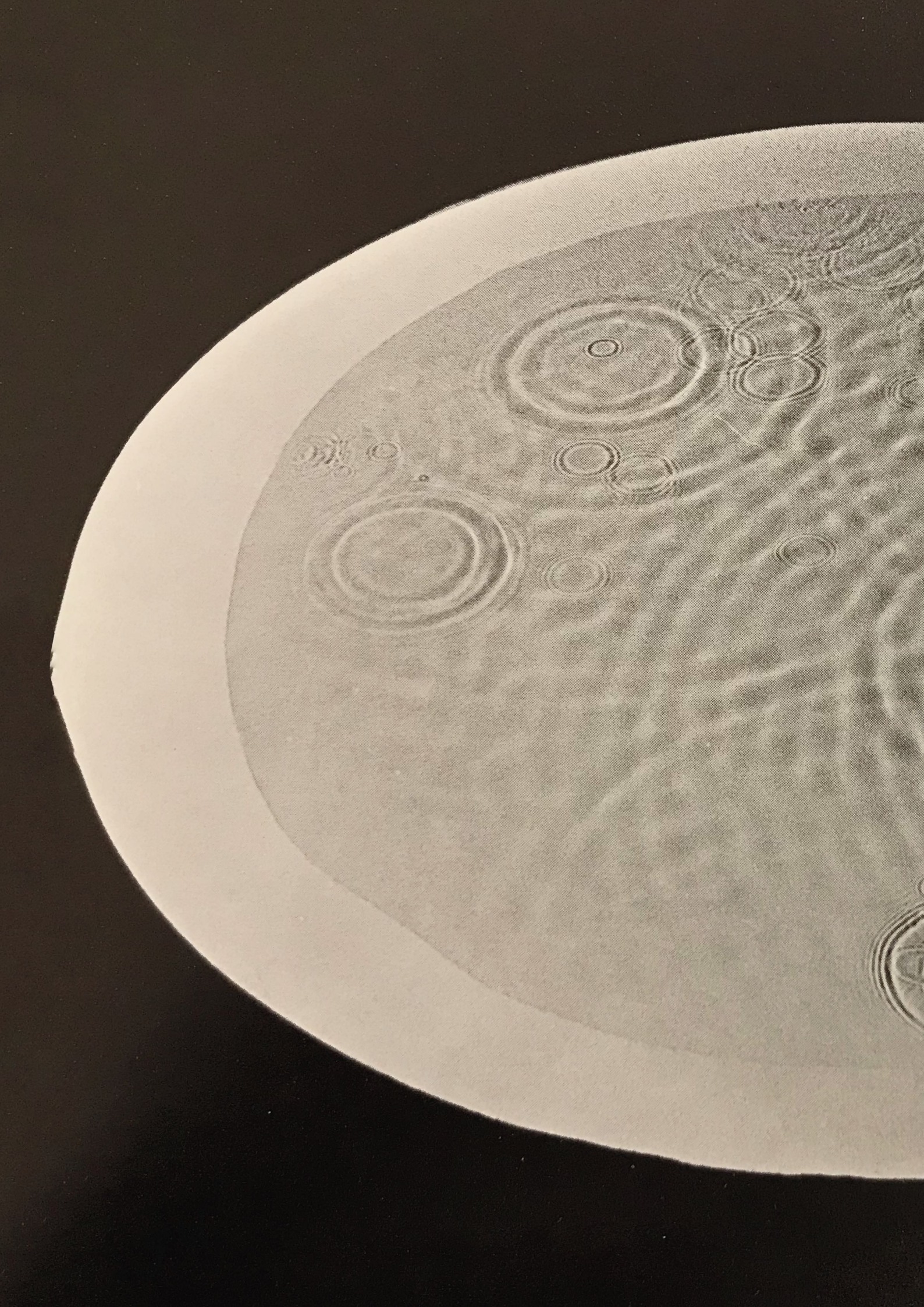
Are we still talking about art or rather activism? Or both?

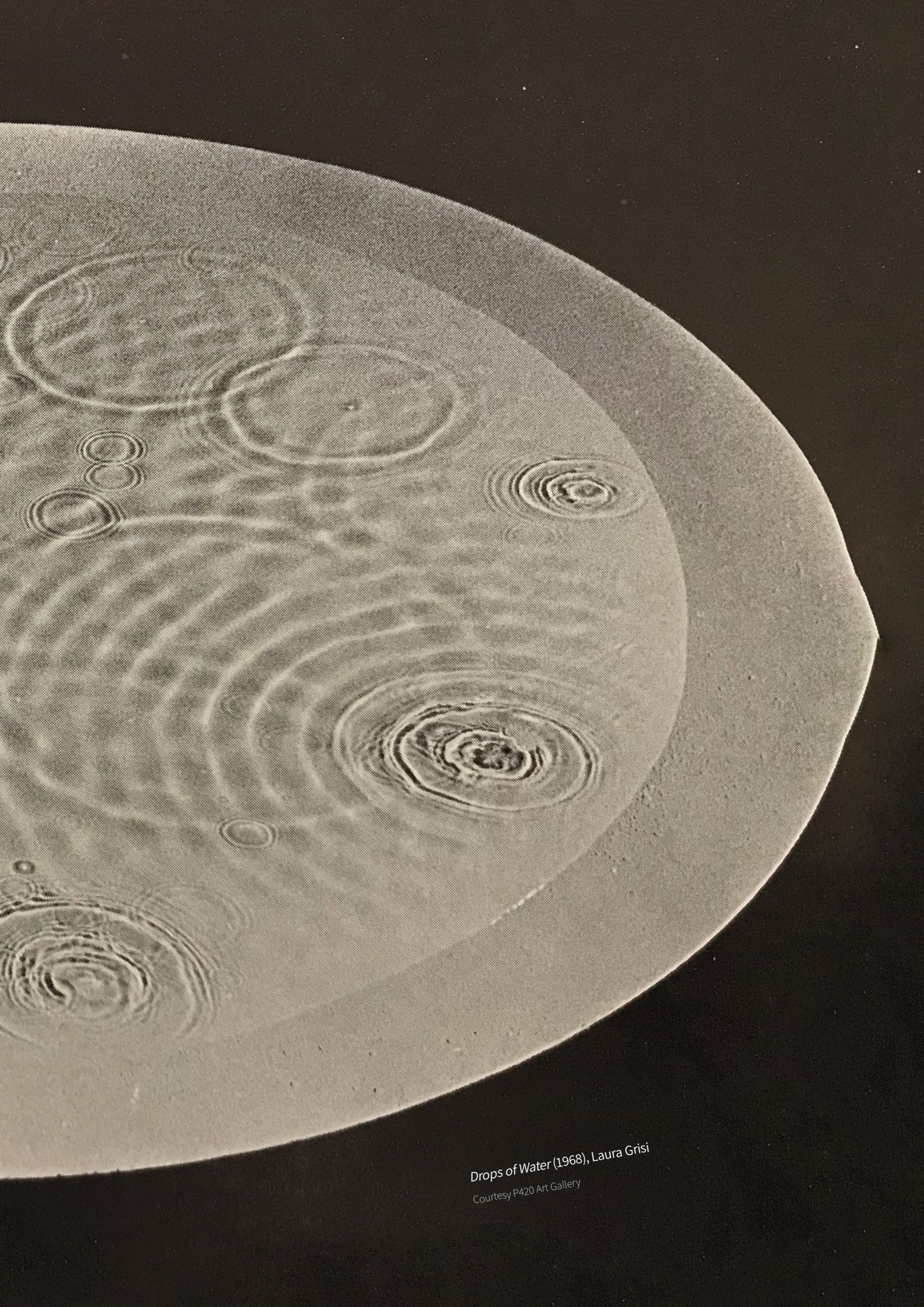
I like to think that this language is closer to poetry than to activism. These artists also develop collaborations from other fields such as science, new technologies, magical and ancestral practices. They look into the past, reactivate habits, forgotten historical facts, and reappropriate them. What was dead comes back to life. It is like humus. Humus and humans have the same root. Humans must find their place in the great cycle of life.



Catherine Dobler

Photo AYC Studio.
Courtesy Catherine Dobler





Drops of Water (1968), Laura Grisi

Courtesy P420 Art Gallery



Mémoire des Glaciers (2017),
Angelika Markul

Courtesy Fondation LAccolade

For then he no longer knows the end. He will remember that he once made the Amazonian forest a lush garden, whereas now his fellow creatures are destroying it.

Tell us more about your foundation.

Initially a simple artists' residence, LAccolade became a foundation sheltered by the Institut de France, under the aegis of chancellor Xavier Darcos, the objective being to give the greatest possible resonance to our action. The way it works is what I described earlier: free and organic, within a strong French legal framework. It is a matter of putting into action the capacity for wonder, emotions and encounters, and allowing ourselves to be transformed by this while conforming to the requirements of a non-profit foundation. The framework forces us to be inventive. It is interesting to compare with our equivalent across the Atlantic, Epicenter Projects hosted by Fulcrum Arts.

How do you select the artists you exhibit?

We invite artists to come for a residency. We do not call for applications. They do not have to fill any form. There is no selection committee as such. We start rather from an intuition, an admiration for their work, a vision of the correspondences and dialogues that could be generated by the grouping of their work within the same season. We wanted to lighten the institutional aspect as much as possible in favour of an human dimension, in the manner of the FLAX Foundation in Los Angeles, whose former director Elisabeth Forney has agreed to join our board. We have also forged links with partners such as the COAL association, which develops artistic programmes linked to ecology. Each year, it awards a thematic Art and Environment prize to artists: in 2021, for example, the theme was "forests", this year, "oceans". FIBRA, which received the prize last year, is part of our second season.

Why did you choose to develop a project in the US?

Projects are stories of encounters. The American project stems from us discovering Californian artist Cristopher Cichocki and his work, the emotional shock of confronting the deserts of Yucca Valley, Coachella Valley, the San Andreas Fault, the fossil beaches of Salton Sea. We thought it would be interesting to pool our experiences of inhabiting the landscape, which may seem very different, but which are in perfect harmony regarding the sense of urgency in the face of climate change, by embarking on an experimental adventure and the creation of a place in Palm Springs, THE ELEMENTAL, from which and with the help of international artists who trust us, we could reflect, bring out and put into practice new behaviours.

The inaugural exhibition of this contemporary arts centre, curated by Christopher Yggdre and entitled "The Gaia Hypothesis – Chapter One: Earth, Fire, Water, Air", is the first part of an imaginary account of Gaia, both a tribute to the work of James Lovelock and Lynn Margulis, to land art, and a willingness to host exhibitions and artists capable of advancing or triggering action in favour of living things. It brings together historical artists such as Laura Grisi, Ana Mendieta and contemporary artists like Angelika Markul, Caroline Le Méhauté, Radenko Milak, David Horvitz [see p.44]…

In the next chapters of this invented story, we will also focus on sound art and bio art.

Fondation LAccolade
Paris. www.fondationlaccolade.com

THE ELEMENTAL
Palm Springs. www.theelemental.org

Catherine Dobler

Catherine Dobler has always had an affinity for pictures, which she collected at a very young age, and for art in particular, as well as for words, literature and poetry. After studying classical literature at the Sorbonne, she entered the EFAP (French Press Officer School) from which she graduated in 1990. She then had various professional experiences in the field of communication, while taking courses in art history at the Sorbonne, and then in ceramics and painting at the École des Arts décoratifs. She now devotes herself to the development of art-related projects. As such, in October 2018, she created LAccolade, Urban Art Residence, a residency programme for artists, providing them with an apartment-studio in the heart of the Saint-Germain-des-Prés district, Paris, and accompanying them as closely as possible in their creative process. As a continuation of her commitment to creators, which is reflected in her art collection, she created a foundation under the aegis of the Institut de France in 2020. Catherine Dobler's ambition is to build bridges and links between the American and European art scenes and to encourage dialogue between artists.

DATA



No.46 (Red, Ochre, Black on Red) after Rothko (Pictures of Pigment) (detail, 2006), Vik Muniz
Sold on 5 December 2012 by Sotheby's Paris for €87,750

Courtesy Sotheby's. ArtDigital Studio

VIK MUNIZ

In a career spanning thirty years, Vik Muniz has built up an abundant, playful and poetic universe, but also one that has always been lucid about the consequences of human activities on the environment.

He turns everything into art: ketchup, sugar, excrement, rubbish, modelling clay and coins, caviar and diamonds. Reproducing famous artworks or pop culture icons, he immortalises his installations by photographing them. Acclaimed by press and museums alike, Vik Muniz, who has been named a UNESCO Goodwill Ambassador for his social activism, is undoubtedly one of the most influential artists of his generation.

Born Vicente José de Oliveira Muniz in a poor neighbourhood of São Paulo in 1961, he had little interest in studies and even less in museums. However, he obtained a scholarship to learn drawing in evening classes and quickly moved towards advertising images. In 1983, Vik Muniz was attacked and left for the United States. An event that might seem insignificant would become the detonator of his career. When he arrived in Chicago, he bought a second-hand *The Best of LIFE*, dedicated to the photojournalists of the famous magazine. The book became a source of comfort and connection to his new environment. He immersed himself in the work of Margaret Bourke-White and Alfred Eisenstaedt, and discovered whole segments of American culture with which he was only just becoming familiar. In 1987, when he moved to a new location, he lost his beloved book. From memory, he tried to reconstruct these images by drawing them. Dissatisfied with the results of his memorisation, he in turn photographs the drawings, then manipulates the images by softening their appearance. To further synthesise the series, he prints the photographs with a halftone screen that many publications use for printing. The result is there. And would become his famous technique.

Low tech illusionist

Vik Muniz refines it by projecting a subject on the floor with a video projector, before reproducing it with solid or liquid materials. He then photographs the installation. This was his first American success. In 1988, the artist appeared for the first time in a group show at the Meyers Bloom Gallery in Santa Monica, “The New Poverty II”. The following year, Vik Muniz was in New York for an exhibition at John Gibson’s, before being shown at Massimo Audiello’s, also in New York, in 1990. In 1991, he enjoys his first group show in Europe at the Claudio Botello Gallery in Turin (“A New Low”), before one of his works was shown for the first time in a museum the following year, again in Italy (“Small medium large. Lifesize” and “Opere dalla Collezione 88-92” at the Luigi Pecci Contemporary Art Centre in Prato). This is just the beginning, since the end of the 1980s Vik Muniz has had an impressive number of exhibitions: 820 in total.

At the same time, he developed a sort of obsession with images that are embedded in collective

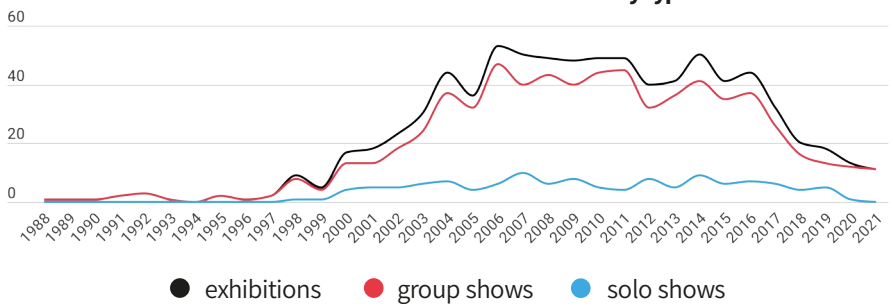
— Pierre Naquin and Carine Claude



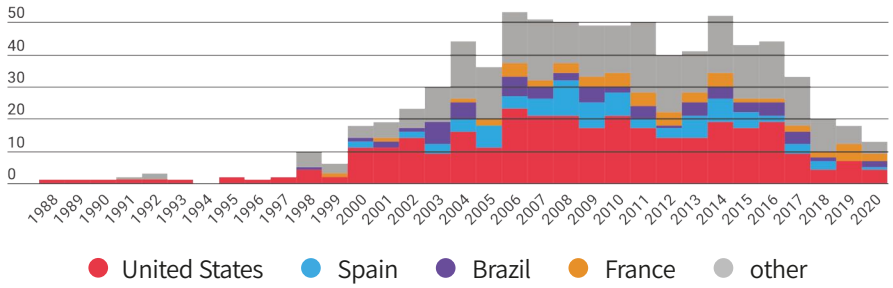
Marilyn Monroe (*from Pictures of Diamond Dust*, 2003), Vik Muniz
Sold 10 November 2015 by Phillips New York for $245,000

© Phillips

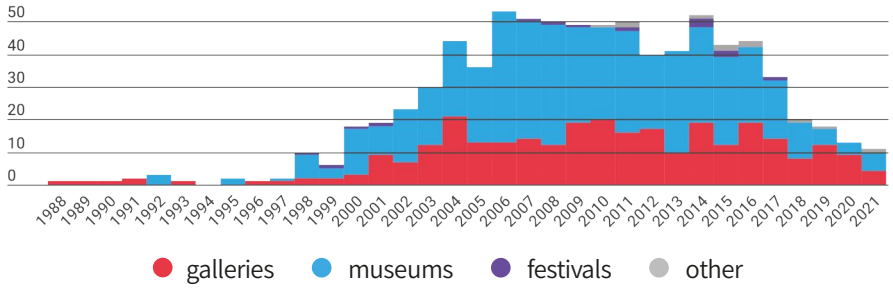
Evolution of the number of exhibitions by type



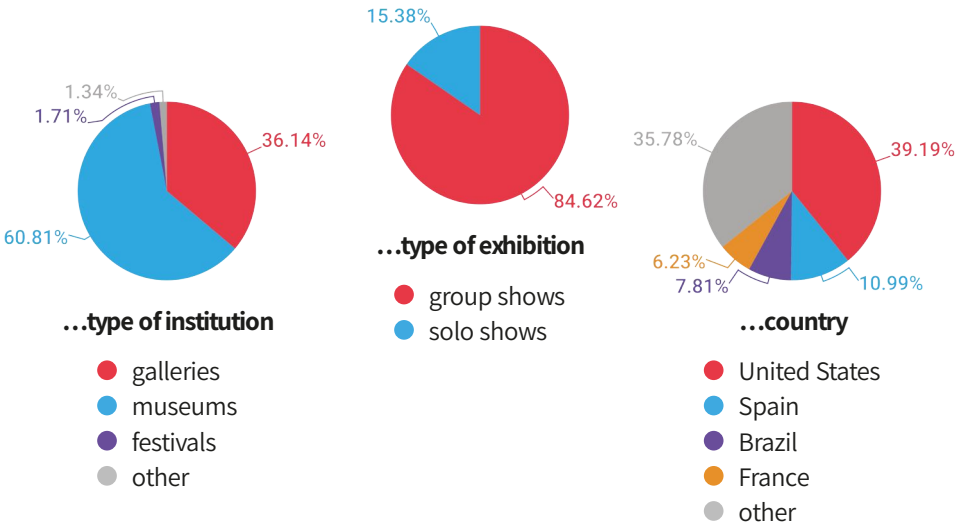
Evolution of the number of exhibitions per country



Evolution of the number of exhibitions by institution type



Distribution of the number of exhibitions by…



imagination, whether they come from popular culture or movies — Che Guevara, Liz Taylor, Frankenstein —, mythological or artistic masterpieces — *Medusa*, *Mona Lisa*, the *Olympia*. The visual artist and photographer defines himself as a "low-tech illusionist" by asking the question of the power of images, the environment, waste, precariousness and poverty. For Vik Muniz, any material can be a medium.

Museum favourite

Institutions quickly became interested in his singular practice. In fact, it is public museums that have exhibited Vik Muniz the most throughout his career, with almost two thirds of the events devoted to him there. In 1991, he appeared for the first time in an American museum ("FluxAttitudes" at the New Museum in New York). In 1998, his first museum monograph was held at the International Center of Photography in New York, before starting a long collaboration with French gallery Xippas the following year. In 2001, he was consecrated with a monograph at the Whitney, before MoMA in 2007. 2001 was also the year of his first collaboration with Rena Bransten (San Francisco). Vik Muniz participated in the São Paulo Biennial in 1998, the Whitney Biennial in 2000 and the Venice Biennial the following year. All in all, Vik Muniz participated in 15 renowned festivals. Some of these institutions are particularly loyal to him, notably the Collection Lambert, whose collaboration began at the time of the New York Yvon Lambert gallery in 2006. It has devoted 8 exhibitions to him, including one solo show. The ARTIUM has 7 exhibitions, MoMA: 6. In total, more than 550 different venues have hosted Vik Muniz's photographs.

The artist has also been able to surround himself with numerous galleries with which he has built up intensive collaborations. First of them: Xippas with an impressive total of 33 presentations including 13 solo shows (2,230 days of cumulated presentation), followed by Rena

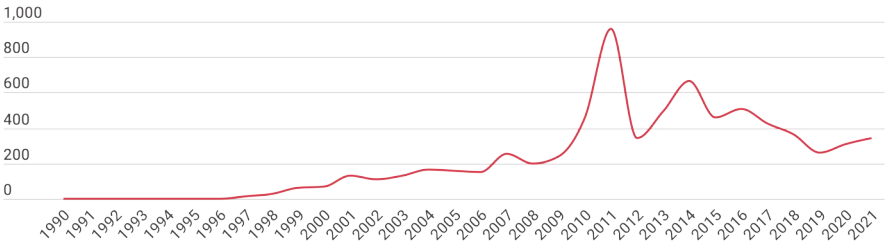
Bransten (25 exhibitions including 8 solo shows, 1,100 total exhibition days) and Nara Roesler (13 exhibitions including 4 solo shows, 750 days). While Vik Muniz's success continues, the number of exhibitions devoted to him reached a peak between 2006 and 2016 with around fifty events per year, before falling sharply from 2017 onwards to reach only around ten exhibitions last year. Unlike other Brazilian artists who started their careers on the Latin American continent, such as Beatriz Milhazes, Vik Muniz has always worked from the United States to the international level. It is therefore not too surprising that the United States accounts for more than a third of Vik Muniz's exhibitions (39.2%) with 320 presentations. Spain hosts 11% of the artist's shows (but only 8.1%, or about ten, of the monographic exhibitions) while Brazil hosts 6.2% of the exhibitions, but more solo shows (11.3%, or about fifteen). France, which only received works by Vik Muniz about fifty times (6.2% of exhibitions), nevertheless presented more solo shows by the photographer than Spain.

Stable auctions

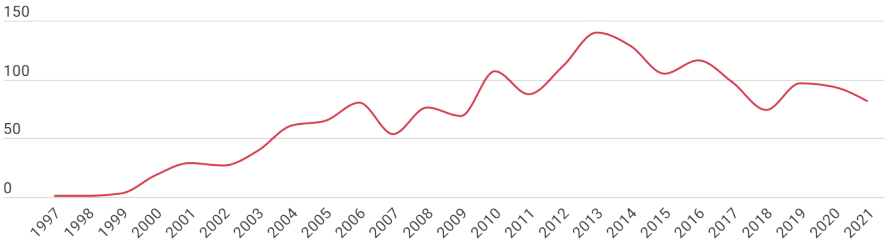
Vik Muniz is a prolific artist: 1,750 lots were proposed at auction, for a total turnover of €29.1 million and an average price of €24,540 per work. Since his first photograph was presented at auction at Christie's in New York in 1995 — *O.T.C. with Couch* (1990) sold for $3,500 (€2,650) — Vik Muniz has enjoyed successes one after another.

A portfolio of six shots from his series *The Sugar Children* went for $293,000 (€273,075 with fees) at Christie's New York on 11 November 2015, setting the artist's record. This is followed by his iconic Marilyn — the *Marilyn Monroe series (from Pictures of Diamond Dust)* which sold for $245,000 (€227,775 with fees) at Phillips New York on 10 November 2015 and *Bloody Marilyn* (2001), sold on 12 November 2009 at Sotheby's New York for $266,500 (€177,700 with fees). Vik Muniz's tributes to the great

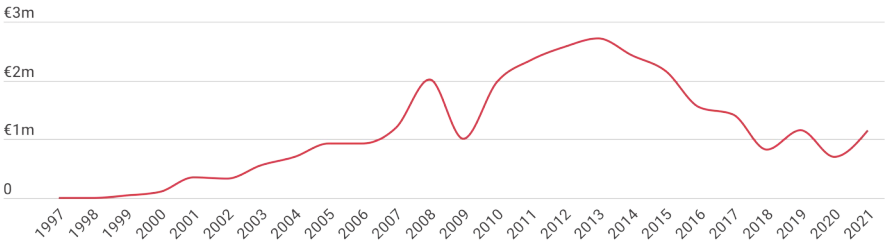
Evolution of the number of articles published



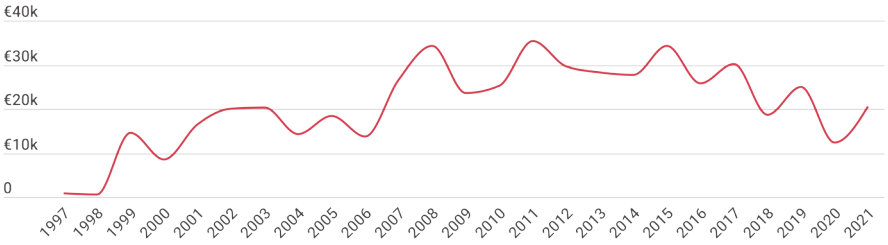
Evolution of the number of lots offered for sale



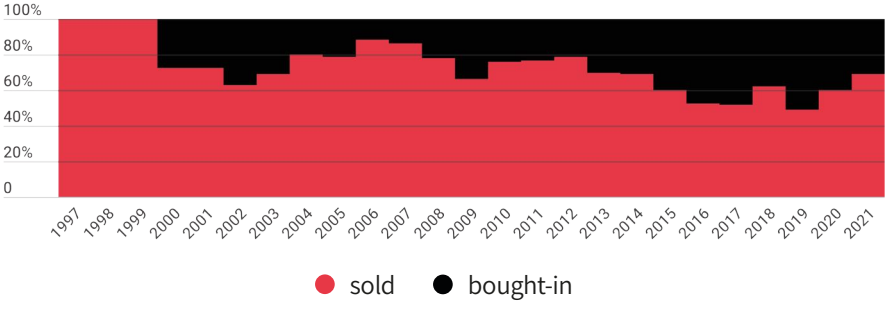
Evolution of the annual turnover



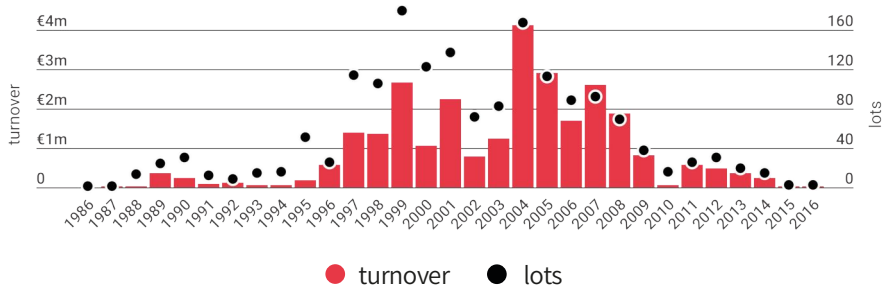
Evolution of the average price

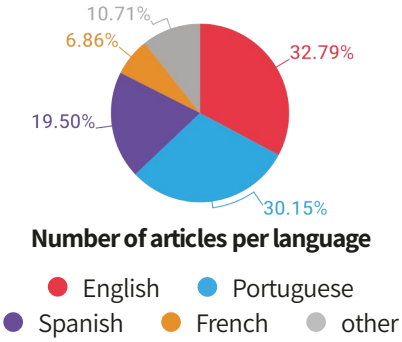


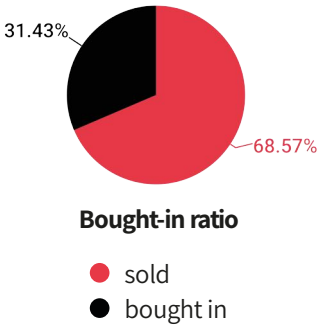
Evolution of the bought-in ratio



Evolution of the number of lots and turnover by year of creation







figures of art history have also been successful at auction, including *Waterlilies, after Monet (From pictures of magazines)* dated 2005, a batch of 3 photographs, sold on 11 November 2010 at Christie's New York for $254,500 (€184,900 with fees) or *Flag, after Jasper Johns, from Pictures of Pigment* from 2007, sold on 2 October 2019 at Christie's New York for $193,750 (€176,850 with fees).

Pictures from 2004 to 2008 are the most popular at auction. Thus, with a small third (530 pieces, 30.2%) of all the artist's works produced in this period, the turnover reaches €13.2m, i.e. 45.5% of total sales revenue (average price: €35,235, 43.6% higher than the overall average price). Conversely, the 850 works produced between 1996 and 2003 only generates a turnover of €11.4 million (39.1% of the total, average price: €20,645).

The core of this market is represented by relatively expensive works: lots sold between €50,000 and €100,000 representing 28% of Vik Muniz's turnover (i.e. €8.2m) for just under 130 photographs, while the 400 lots that sold for between €20,000 and €50,000 accounted for almost half of the artist's turnover (€12.8m).

During the 2010s, demand for his works surged, peaking in 2013 (140 lots for €2.7m, or 9.3% of the artist's total auction revenue). Since then, the number of lots presented at auction has fallen slightly, following a similar trajectory to that of his exhibitions.

Photography, Vik Muniz's main medium, accounts for the overwhelming majority of his revenue (97.3%). The average price is also higher than for all other media (€25,830), individually or combined. Multiples (which are often only distinguished from photographs by the size of the editions), accounted for only 1.4% of the result with 3.9% of the lots (€417,350 for less than 70 lots, average price: €11,600). Photography and multiples combined accounted for 98.7% of the turnover, leaving only crumbs for the other mediums: installations, paintings, drawings.

Vik Muniz's market is predominantly North American. The United States accounts for almost three quarters of the turnover (72.3% of the results, i.e. €21.1 million) for slightly less than two thirds of the lots. The United Kingdom maintained a proportion of turnover in line with its number of lots (16.8% of results for 17.1% of lots and an average price of €25,280). France, even though it presents 7.2% of lots, generates only 3.1% of turnover (and an average price almost two times lower: €13,560). It is worth noting that Italy — with less than 50 lots — managed to produce almost the same result as France (i.e. €761,100, average price: €27,180).

The traditional Christie's-Sotheby's art market duopoly is here slightly challenged by Phillips, which takes second position, which is easily explained by the firm's long tradition of contemporary photography sales. With a small quarter (24%) of the lots, Sotheby's achieves almost a third of the turnover (31.5%); the average price was therefore quite high (€31,215). With 29.6% of lots, Phillips achieved sales of €9m and an average price of €24,000. Finally, Christie's, with the exact same number of lots as Sotheby's, achieved €1m less in returns (€8.1m, average price: €26,530). All in all, nearly one hundred houses have already presented the artist's creations.

Darling of the media

Apart from his photographs, Vik Muniz's interventions are always resounding. One of the best examples is the documentary film *Waste Land* (nominated for an Oscar in 2011 and at a number of other festivals) by British filmmaker Lucy Walker,

> I have discovered that most people store images in a radically different ways. Their descriptions had a completely divergent structure from mine. The visual world is like a crossword puzzle: we all have the same puzzle, but each of us solves it differently. What I did with *The Best of LIFE* series was to make these very subjective and transparent images more objective and opaque by adding more interpretative layers.
>
> — *Vik Muniz*





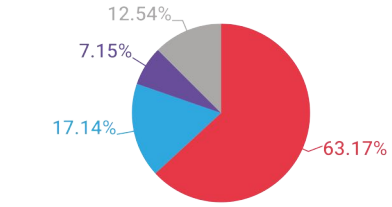
From Waste Land

Courtesy O2 Films. Almega Projects

who followed Muniz for three years [see box]. The aim: to accompany him in a unique artistic project. Set up in the heart of the world's largest garbage dump in the suburbs of Rio, the artist involved local garbage workers in his creations.

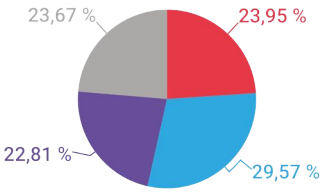
One of his installations was exhibited at the Museum of Modern Art in Rio in June 2012 in support of the UN Conference on Sustainable Development Rio+20. It represented, on a monumental scale, the bay of Rio recomposed from recycled materials. "It is a collective aesthetic construction from ugly stuff and the aim is to invite the public to create this image," the artist said on this occasion. He added that he saw this installation as "a space for meditation on the city, an opportunity to question what can be done with these materials that are not given any importance."

The media is always interested in Vik Muniz's creations and interventions. A total of 7,300 articles have been written about the him since the very first text mentioning his work in the *San Francisco Chronicle* in April 1990 about his solo show at the Stephen Wirtz Gallery. In fact, wherever he exhibits, the press picks up on it. Even if his media coverage is much wider and covers Asia, Latin America and Europe, with a peak in 2011 when the artist flirted with 1,000 articles. French press is particularly fond of him, especially during his exhibition at the Collection Lambert in Avignon, which ended in May 2012. Vik Muniz has become the spokesperson for this generation of Brazilian artists born in the 1960s alongside with Beatriz Milhazes. He represented his country at the 2001 Venice Biennale. Even if the frenzy has slowed down somewhat since the 2010s, Brazilian art is still very much in vogue in prestigious institutions. As a leading figure of engaged contemporary art, Vik Muniz has undoubtedly contributed to the recognition of Latin American creativity on the international art scene.



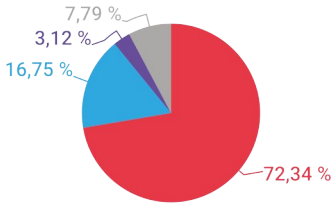
Number of lots per country of sale

United States · United Kingdom · France · other



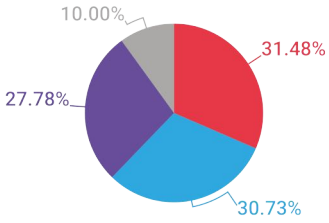
Number of lots per auctioneer

Sotheby's · Phillips · Christie's · other



Turnover by country of sale

United States · United Kingdom · France · other



Turnover by auctioneer

Sotheby's · Phillips · Christie's · other

From trash to museum

When *Waste Land*, a film about Vik Muniz, was released in 2011, it received a flurry of awards: it was nominated for an Oscar in the category of best documentary, and won the Audience Award at the Sundance and Panorama festivals… A decade later, it is still relevant.

For three years, director Lucy Walker followed Brazilian artist Vik Muniz from Brooklyn, where he lives, to Jardim Gramacho, a suburb of Rio de Janeiro. In the world's largest landfill, he returned to his native Brazil for a new artistic project: photographing *catadores* (recyclable waste collectors) in settings composed of objects and materials rescued from the garbage. Throughout this adventure, the project will take on a whole new dimension. As he collaborates with these unusual people, Vik captures the desperation and dignity of the *catadores*, even as they manage to reinvent their lives by taking part in his work as an artist. "I have always been interested in the problems associated with waste. The difficulty of getting rid of it, what it says about us, why it bothers us," explains director Lucy Walker. The mass of it, the diversity of it, but also the final destination. I love film sets. I think it is amazing that no one has ever had the idea to show a landfill on screen before. It's a haunting place, a bit like a graveyard. When I went there, I knew immediately that I wanted to make a film there.

Produced by Fernando Meirelles and set to the melodies of Moby, Lucy Walker's film reflects on the artist's responsibility to the environment and the utopian idea that a work of art can sometimes change a life.



Vik Muniz

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