



# Fotobokfestival Oslo 2020:

## *The Climate Emergency in 50 Rounds*



***The Climate Emergency  
in 50 Rounds***



## FOREWORD: *The Climate Emergency in 50 Rounds*

Who: 50 Photo Book Artists and Artist Collectives

What: Responding to the Climate Emergency

Where: On Planet Earth

When: Now

How: Research + Community + International Cooperation — Fotobokfestival Oslo 2020

Why: To help stop the crisis

*The Climate Emergency in 50 Rounds* contains books made by 50 photographic artists and artist collectives whose work urgently responds to the climate crisis. The artists represent 36 different countries on 6 continents, and their projects have been created in ecosystems that span the entire planet. The collected photo books offer a striking comparative analysis of a global phenomenon that has reached a state of emergency.

### *This Publication = Festival Guide*

The publication in your hands has been produced for the *Fotobokfestival Oslo 2020*. Within these pages you will find 50 photo books — 50 bodies of research for comparative analysis, 50 pieces of a puzzle. With this Festival Guide you are provided an in — a parallel experience — to help you on your journey through the books, when at the exhibition, and elsewhere, anytime. We do hope you will get to visit the physical exhibition, and spend time *inside* the photo books. But since that is not possible for many of you due to Covid-19, we hope this publication will offer you a path toward deep, meaningful engagement with the artist's works. We have also built the Festival online, and as it turns out many 21st century photo book artists make great videos. Go look: [www.fotobokfestivaloslo.no](http://www.fotobokfestivaloslo.no)

### *Fotobokfestival Oslo 2020*

*The Fotobokfestival Oslo 2020* is designed as a space for “direct pedagogy” — an expanded library built for public engagement, dedicated to the movement of knowledge from the institution to the street. The physical exhibition is presented in three subject areas, each of which occupies its own container — *Nature: Process and Representation; Documents and Evidence; and Zines and Direct Action*.

Also included in the exhibition are related video works — the videos range from meditations on humanity's relationship with nature in the 21st century, to the documenting of experimental protests against multinational corporations. Hint — these videos are also on the site: [www.fotobokfestivaloslo.no](http://www.fotobokfestivaloslo.no)

### *Conclusion*

We have gathered these projects in Oslo, Norway, the capital of an oil state, as a call to action. Knowledge. Cooperation. Internationalism. The Climate Emergency has now gone past the make-or-break moment. The systems that precariously sustained us are crumbling before our eyes. Ultimately, the path away from this crisis is not to be found through these 50 artists, but through the actions of the viewer, you — individuals joining forces to act collectively, locally, globally. Either we come together to dismantle state and corporate extraction enterprises that have precipitated this crisis, or we don't.

Note, too: despite global involvement, this cannot be a comprehensive project. There are too many intersections with the global climate emergency to fit in one festival. There are many relevant, absent concerns, and countless bodies of research that are not developed within the photo book medium. We hope that others will join in this project, making space for sharing research and fostering community in a renewed spirit of international solidarity.

*The Climate Crisis in 50 Rounds* is neither the beginning nor the end. Rather, we hope it offers a step forward in the global project we all find ourselves working on: how to survive on planet Earth in the 21st century.

~~Corporate Globalization.~~

~~Nationalism.~~

~~Neo-fascism.~~

~~Fossil State & Carbon Apartheid.~~

Cooperation.

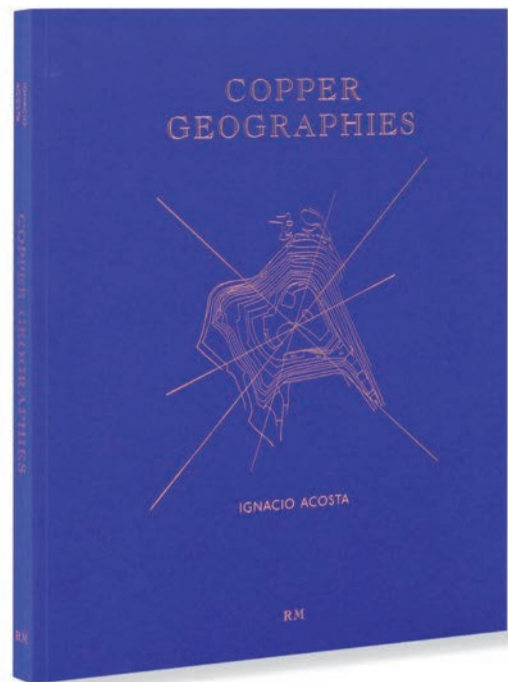
Internationalism.

Social Democracy.

Climate Justice.

Ignacio Acosta  
Sammy Baloji  
Mandy Barker  
Gilvan Barreto  
Erik Berglin  
Oksana Yushko & Arthur Bondar  
Suzette Bousema  
Drew Brown  
Madeline Cass  
Paul Cupido  
Russel Albert Daniels  
Lena Dobrowolska & Teo Ormond-Skeaping  
Sandrine Elberg  
Sarah Piegay Espenon  
Peter Funch  
Theresa Ganz  
Jon Gorospe  
Philippe Graton  
Aleksy Kondratyev  
Susanne Kriemann  
Minnie Lee  
Michael Light  
Marcela Magno  
Halldora Magnusdottir  
Rita Marhaug  
Matteo de Mayda  
Alan McFetridge  
Yoshinori Mizutani  
Karim Mottaghi  
George Osodi  
Paula Pedrosa  
Yan Wang Preston  
Maria Primo  
Meghann Riepenhoff  
Josué Rivas  
Zied Ben Romdhane  
Anastasia Samoylova  
Sayler-Morris (Susannah Sayler and Edward Morris)  
Ronny Sen  
Małgorzata Stankiewicz  
Ian Teh  
Woong Soak Teng  
Gihan Tubbeh  
Ian van Coller  
Veejay Villafranca  
Corinne Vionnet  
Sergej Vutuc  
Tomas Wüthrich  
Mario Zamora  
Kari Ørvik  
Taco Hidde Bakker (Text Map: Publication poster)  
Oliver Ressler (Film & Flag: Publication poster)

***The Climate Emergency  
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## IGNACIO ACOSTA

Ignacio Acosta is a Chilean-born, London-based artist and researcher working with documentary photography and film, in places made vulnerable through exploitation of ecologies by colonial intervention and intensive capitalization. Recent projects in South America and northern Europe focus on resistance to extractivist industrial impact on valuable natural environments. Through technologies of seeing, Acosta develops work that is situated within the urgent need for artistic approaches to critically address the depletion of landscapes created by mining. His individual research contributes to vibrant collaborations with other artists and photographers, historians and geographers, political activists and Indigenous Peoples.

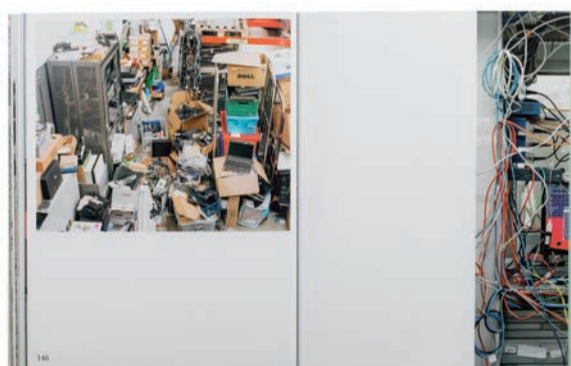
## COPPER GEOGRAPHIES

*Copper Geographies* explores the global life of mined copper, presenting explorations of geographically disparate landscapes historically connected by copper. It maps sites of transformation along the production network and commodity chain, documenting the mutation and transformation of copper from raw material to capital; through ore, smelted commodity, stock market exchanged value, assembled material and waste.

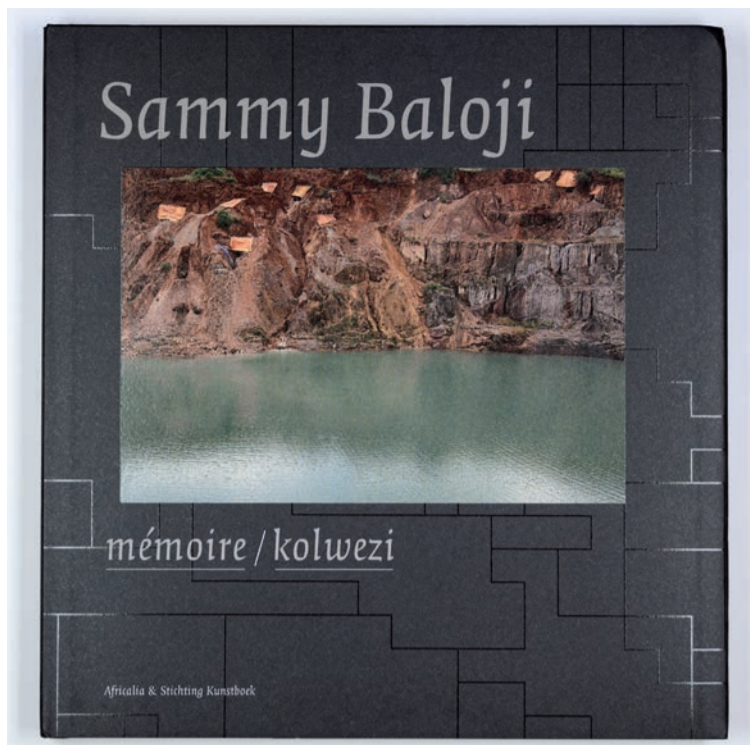
The book discloses the uneven spatial conditions in which the material circulates by connecting the ecologies of resource exploitation in the Atacama Desert with the global centers of consumption and trade in Britain, and by making visible its return, hidden in manufactured goods, to the territories it originated from.

*Copper Geographies* presents documentary research in the form of maps, photographs and texts, and offers a space for re-thinking the geographies of copper. It includes six written contributions by curators, historians and poets: Andrés Anwandter, Marta Dahó, Tehmina Goskar, Tony Lopez, Louise Purbrick, and Frank Vicencio López.

The project was developed as part of Traces of Nitrate ([tracesofnitrate.org](http://tracesofnitrate.org)), a research project developed in collaboration with historian Louise Purbrick and photographer Xavier Ribas, based at the University of Brighton.







## SAMMY BALOJI

Sammy Baloji lives and works between Lubumbashi and Brussels. Baloji received a degree in Information and Communication Sciences from the University of Lubumbashi and a degree from the Haute Ecole des Arts du Rhin. In 2019 he started his PhD research at Sint Lucas Antwerpen.

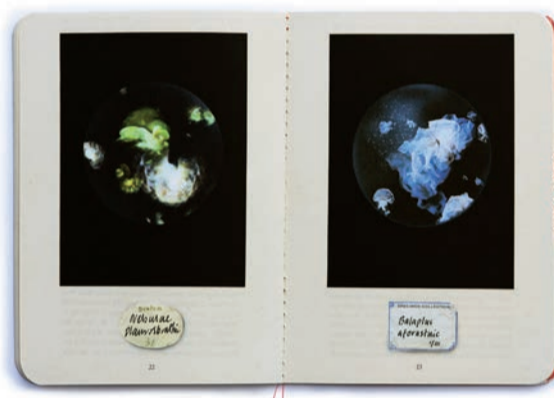
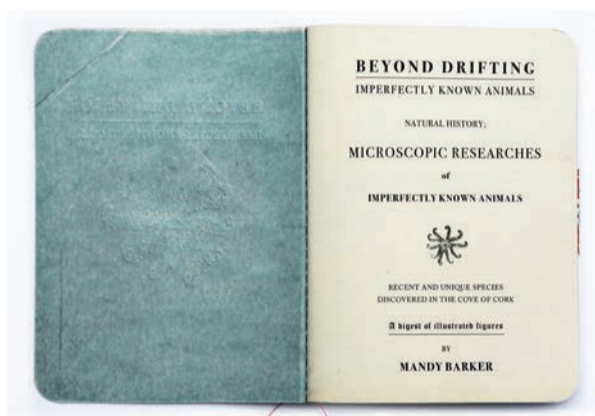
Since 2005, Sammy Baloji has been exploring the memory and history of the Democratic Republic of Congo. His research centers on the cultural, architectural and industrial heritage of the Katanga region, as well as a questioning of the impact of Belgian colonization. His use of photographic archives allows him to manipulate time and space, comparing ancient colonial narratives with contemporary economic imperialism. His video works, installations and photographic series highlight how identities are shaped, transformed, perverted and reinvented. His critical view of contemporary societies is a warning about how cultural clichés continue to shape collective memories and thus allow social and political power games to continue to dictate human behavior. "I'm not interested in colonialism as nostalgia, or in it as a thing of the past, but in the continuation of that system."

## MÉMOIRE/KOLWEZI

In southern Katanga, one of the richest regions in Africa and the economic heart of Congo, cities originated around copper and cobalt mines. The relationship between the mining industry and the population could almost resemble that between parent and child.

For the past ten years Baloji has been capturing the memories, hopes and imaginings of these children of the mines. The historical perspective in the *Mémoire* series boldly invites the oppressed of yesterday to engage in dialogue with the ruins of today. Far from presenting an impasse, it invites us to rethink society, as if to exorcise its demons, allowing the dead to find peace so they haunt us no more.

The optimism inherent in this process comes out even more clearly in *Kolwezi*, which presents the image of a ghost town and workers who try to reclaim their own wealth, their dreams of comfort, and most of all their want for dignity.



## MANDY BARKER

Mandy Barker is a British photographer whose work involves marine plastic debris. Barker has taken part in several research expeditions to examine plastic debris around the planet, from Japan to Hawaii, to the remote island of the Inner Hebrides, Scotland. Working with scientists, Barker is dedicated to raising awareness about plastic pollution in the world's oceans, and to highlight current research regarding the detrimental effects plastic pollution has on marine life and ultimately ourselves.

## BEYOND DRIFTING; IMPERFECTLY KNOWN ANIMALS

*Beyond Drifting: Imperfectly Known Animals* makes reference to plankton, a diverse group of microscopic marine organisms living in the water column. Not able to swim against the current they exist in a drifting, floating, state. Current scientific research has found that plankton ingest micro plastic particles, mistaking them for food. Being at the base of the food chain, the impact on marine life and ultimately humankind itself is of vital concern.

In this series, unique 'specimens' of this animal species relate to the pioneering discoveries made by the marine biologist John Vaughn Thompson in Cobh, Cork harbor during the 1800's. Presented as microscopic samples, objects of marine plastic debris, recovered from the same location, mimic Thompson's early scientific discoveries of plankton. The series is presented as an 'antique' science book from the 1800's, that, as well as reflecting the current situation regarding the organisms' intake of plastic, also subtly includes the original writing, descriptions, and figures recorded by Thompson in his research memoirs of 1830, entitled, "Imperfectly Known Animals".

## ALTERED OCEAN

*Altered Ocean* presents a wide range of Barker's work over the past 10 years, representing the mass accumulation of plastic currently contaminating our oceans— and the threat to wildlife, along with other environmental concerns. In her work, Barker combines aesthetic attraction with disturbing reality, presenting found plastic objects collected from shorelines across the globe.



## GILVAN BARRETO

Gilvan Barreto is a Brazilian photographer, visual artist, and filmmaker. His work focuses on political issues, social issues, and the relationship between man and nature. Barreto researches how the Brazilian landscape is used to cover up state violence, social injustices, the destruction of the environment, and the people who inhabit the forests. His most recent works reveal traces of the military dictatorship, the contemporary growth of fascism in Brazil — and the consequences for nature.

### SOBREMARINHOS - CAPITANIAS E TIRANIAS

*A captain\* and his horde sail the seas of the flat Earth. Rude and awkward, the new Messiah\*\* sails looking up to the sky... God here carries a rifle.*

*Sobremarinhos - Capitanias e Tiránias (Captaincies and Tyrannies)* shows the history of how the Brazilian landscape is used to cover up state violence, specifically during the dictatorship period, and again under the Bolsonaro regime. The project reflects on nature, politics, and nationalist symbols connected to authoritarian regimes past and present.

The book was produced as a result of an exhibition held in the spring of 2019 on the Fernando de Noronha Islands, a Natural Heritage of Humanity site and Brazil's first hereditary captaincy — and also the target of current president of Brazil, Jair Messias Bolsonaro. The archipelago was a prison for political prisoners of the military dictatorship of 1964. In addition to images from that time, the book includes texts, collages, videos and photographs.

The exhibition was held on the 5th month of Jair Bolsonaro's presidency, at a time when the government and its allies were violently censoring art exhibitions. Followers of the president threatened and intimidated the artist's crew. These threats were incorporated into the book (see the pink pages).

\*Jair Bolsonaro is a former army captain and a notorious supporter of the military dictatorship in Brazil. A president sponsored by the arms industry, he is currently trying to impose a theocratic state. Some of his ministers and supporters refuse science, and don't believe in climate change or global warming.  
\*\* Messiah = Messias in portuguese. Messias is the middle name of the Brazilian president, Jair Messias Bolsonaro.





## ERIK BERGLIN

Erik Berglin, received an MFA in 2010 from Valand, Gothenburg, and now lives and works in Stockholm. His works range from interventions in public space to examination and appropriation of social phenomena and material found online and in books. Berglin takes an investigative approach to the medium of photography, examining both its technical possibilities and limitations as well as the boundaries between fact and fiction.

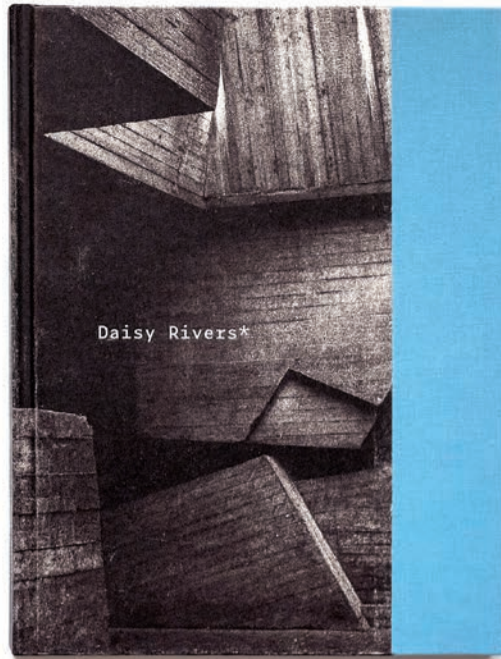
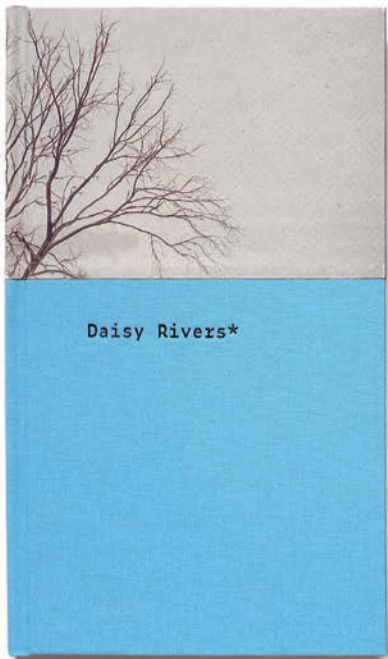
## THE BIRD PROJECT 2006 – 2017

Over a period of twelve years, Erik Berglin wheat-pasted 4982 hand-cut images of birds in natural scale, in twelve cities around the world. Each bird was placed in a carefully selected location, and subsequently documented by the artist.

For the duration of this project, Berglin sourced ornithology books in antiquarian bookshops and libraries. The photographs were scanned, edited and reprinted. Berglin spent countless hours with a scalpel and a pair of scissors, tracing the contours of the birds to free them of their paper imprisonment. Each year, Berglin traveled to a new city for his project. From start to end, a total of 4982 birds were wheat-pasted in twelve cities on five continents: Gothenburg, Berlin, Tel Aviv, Casablanca, New York, Reykjavik, Madrid, Malmö, Rio de Janeiro, Buenos Aires, London and Stockholm.

In a time of animal spread viruses and worldwide mass extinction in the wake of the climate crisis, Berglin's project can be approached from many angles. What caused these birds to seek refuge in urban environments, so far away from their natural habitat? What feelings does the sighting of a bald eagle in central London evoke? Does it bring hope of a potential co-existence, made possible by these curious birds' ability to adapt to a man-made world?





## OKSANA YUSHKO & ARTHUR BONDAR

Oksana Yushko is a Moscow based photographer and visual artist. Yushko's approach combines documentary studies, sociology and anthropology, while her practice expands to different media including photography, video, and installations. Her work investigates the aftermath of conflicts and tragedies, relationships between human and nature, focusing on the topics of collective and private memory, ecology and bio-politics.

Arthur Bondar is photographer, visual artist and archeologist based in Moscow. Bondar works on his personal documentary and art projects which are centered around the themes of historical events, traces, and collective and private memory. He works extensively with archival materials.

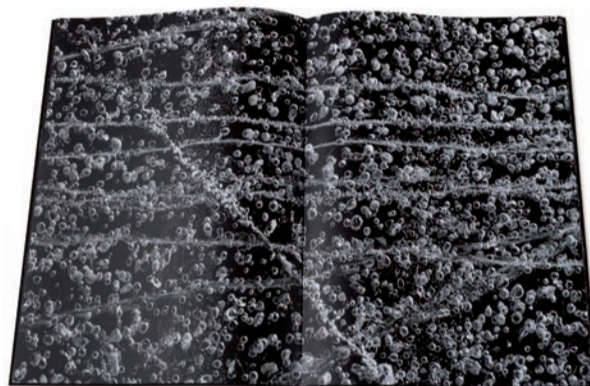
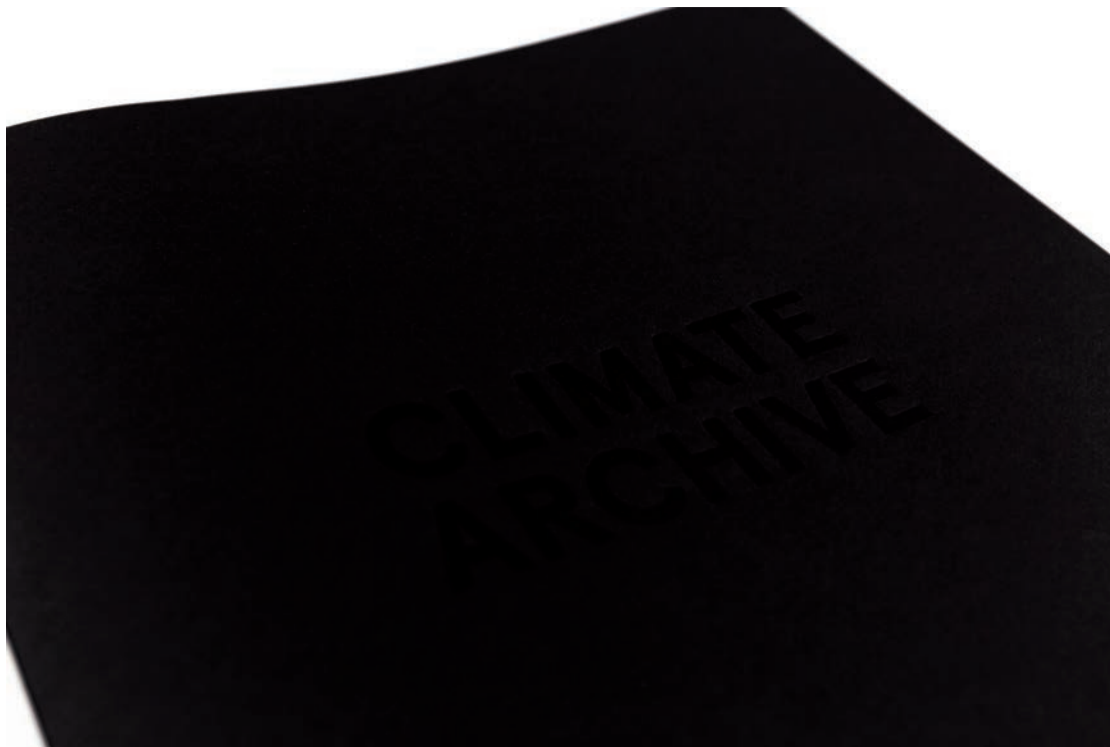
### DAISY RIVERS

The *Daisy Rivers* title refers to Daisyworld, a model of an imaginary planet where only two kinds of life exist, black and white daisies, which influence life on the planet, balancing it and regulating each other. The model was introduced by English climatologist James Lovelock in 1983 to illustrate the Gaia theory. This model explores and shows how living organisms both alter and are altered by human interference and climate change, influencing life on the planet and the global environment.

*Daisy Rivers* combines two stories about two rivers: the Volga in Russia and the Dnieper in Ukraine, color pictures and black & white, and feminine and masculine perspectives. Note that people often call the rivers as mother Volga and father Dnieper.

More than one-half of the world's major rivers are depleted and polluted. The story of the Dnieper river highlights the broken relationship between humanity and nature, and the accumulated effects of centuries of abuse. The story of the Volga river is built on basic questions and choices people make in their lives. It is a story of those who move from big cities to rural areas, starting a new life close to nature, and building their new world. A change in values, from consumerism to 'green' living, from the rat race to a life in harmony with nature.

*Daisy Rivers* balances two narratives about two rivers and two distinct experiences, communities living in harmony and at odds.



## SUZETTE BOUSEMA

With the same curiosity as a scientist, Suzette Bousema visualizes contemporary environmental topics.

Planetary conditions and our place in them are the starting point in her work; the way humans interfere with nature and how we relate to the Earth on an individual level. By visualizing the beauty of scientific research she aims to contribute to already ongoing environmental debates in a positive way.

Currently one of her main sources of inspiration is philosopher Timothy Morton, who writes about the Hyperobject; such a big and abstract object, that we cannot see or touch it, but only experience it through its effects. Through art (mainly photography) she tries to gain a better understanding of environmental hyper-objects, like climate change and global pollution.

## CLIMATE ARCHIVE

What if ice that has been frozen for hundreds of thousands of years could be used to predict the future of our climate? For a better understanding of climate, this project employs ice cores—tubular samples of ice—from Antarctica and Greenland as a tool for plainly observing climate change.

By exploring how tangible objects, such as ice cores, serve to improve our understanding of unobservable concepts such as global warming, these objects not only become tools for scientific research, they become tools of wonder and enlightenment.

Since 1930, scientists have been drilling up ice cores looking for clues about the climate. As new snowfall accumulates every year, pressure caused by the weight of the snow creates layers of ice. Over time, tiny air bubbles form and become trapped within. When the ice cores are removed, the air bubbles within the various layers contain the same composition as when they froze—including greenhouse gasses.

Studying this air, scientists observe the history of climate change from ice ages to interglacial periods as far back as 800,000 years, contemplating not only the climate's past, but setting out to predict its uncertain future.



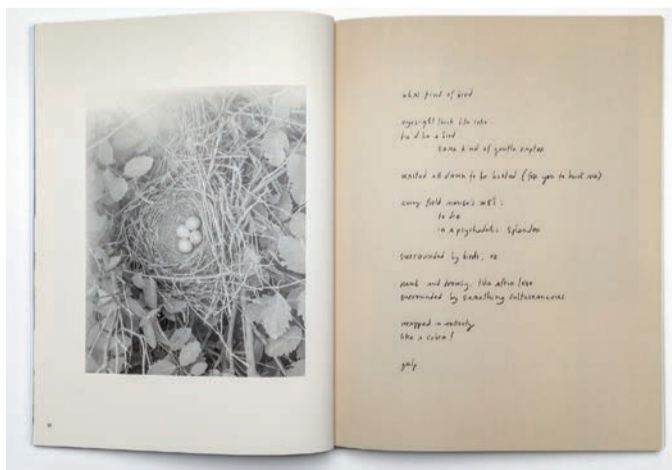
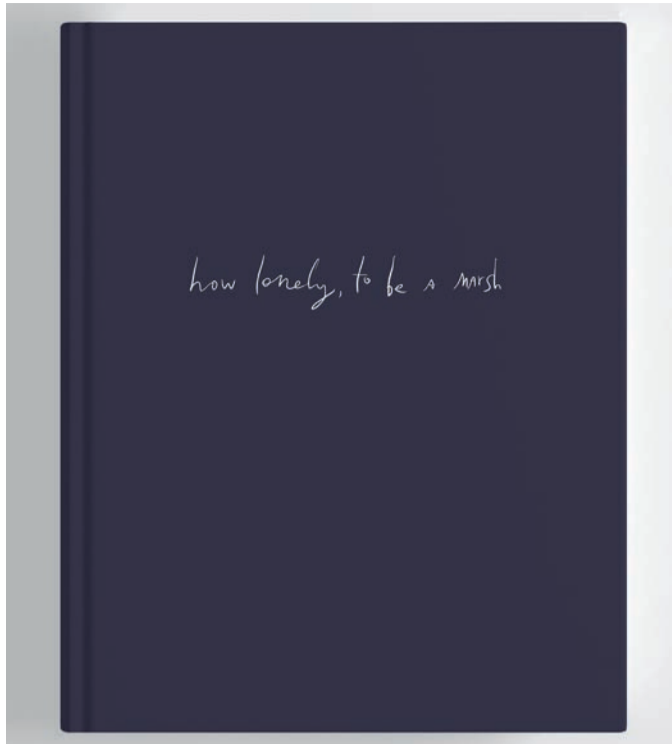
## DREW BROWN

Drew Brown is a 22-year-old, Bronx-based photo-activist whose work features social gatherings from protests. Brown's earlier works reveal the beauty of The Bronx as a form of resistance to perceptions of poverty and blight that has maligned his hometown for decades. Continuing the theme of resistance, his *New York Resists* photo project is a chronicle of political demonstrations throughout New York City. *Street Flash*, the photo-activist's first published photo zine, transforms select images of the New York Resists project into printed form. Brown is a visual storyteller with a focus on photography and activism whose work captures moments of collective resistance.

## STREET FLASH

*Street Flash* is a photography zine that showcases photographs of New York City protests throughout 2019. The theme for the first issue of *Street Flash* is climate activism, and features the Youth Climate Strikes. The *Street Flash* photo zine project was born during the COVID-19 lockdown. COVID-19 and climate change are both crises that affect the whole world, but only one crisis gets attention. The *Street Flash* photo zine is Brown's attempt to illustrate the coexistence of two global emergencies that impact the most vulnerable, while highlighting images of protesters demanding transformative, system-wide change. The purpose of *Street Flash* is to inspire people to act meaningfully in any possible capacity. A world under threat has no need for collective navel-gazing. Emergencies demand swift action.





**MADELINE CASS**

Madeline Cass is a native of Lincoln, Nebraska, USA. She primarily works within photography, poetry, artist books, graphic design, tattooing and drawing. Growing up in a major monocultural and agricultural area, her worldview has formed by seeking overlooked native landscapes and wildness that exist around us—and how people can connect to these spaces. Her work examines the multitude of relationships between art, science, nature, and humanity. Acting as a translator for nature, her practice is formed by sauntering and examining the landscape intimately, fostering dialogue and empathy. Through interacting with her local habitat in unexpected ways and inviting others to join, she offers alternative pathways into environmental consciousness and ecological thinking.

**HOW LONELY, TO BE A MARSH**

A mostly forgotten and misunderstood place, this inland salt marsh is moistened by groundwater seeps, with water nearly as salty as the ocean, where endemic and endangered species call home. Cass combines her poetry and photography, images of botanical and zoological specimens, and early 1900s glass plate negatives and journal excerpts by pioneering prairie ecologist Frank Shoemaker. Frank Shoemaker Marsh and the surrounding protected wetlands are what remains of Nebraska's saline wetlands, one of the rarest ecosystems on the Great Plains. *how lonely, to be a marsh* is an attempt to engender an elusive place not readily known— at once both heartfelt & heartbroken.

Salt is in our blood. Fundamental to human life, for millennia we have sought out salt. This body of work is a personification of place— an emotional reverie on a salt marsh near Lincoln, Nebraska. This ecological story, like so many others, is one of destruction, exploitation, and misunderstanding, calling to mind how people view the role of protecting irreplaceable land. Protections for endangered species are being weakened by the Trump administration. If we are to save critical habitat, it must be placed in a new context, one in which our relationship to it is based on the personal and poetic rather than the profitable and recreational.





## PAUL CUPIDO

The photographic work of Paul Cupido revolves around the principle of Mu: a philosophical concept that could be translated as “does not have,” but is equally open to countless interpretations. Mu can be considered a void, albeit one that holds potential. The idea of Mu goes beyond having to choose. Searching for Mu — taking shape in photographs, film clips, sound and folded paper — is tantamount to a quest.

## AMAZONIA

“I came to the Amazon with my own childhood in mind, spent on a Dutch island in the Wadden Sea, where life was marked by seasonal cycles, the rhythm of the tides, and the phases of the moon. It has influenced my artistic practice, for which I increasingly draw from the concept of the ‘éphémère’, which implies that humanity is intricately interwoven with the entire web of life, existence is transient, and the earth considered a regenerative source. Being surrounded by the endlessly rich and complex organism that is the Amazon, I discovered that when we look at nature, it mirrors our way of looking. In the silent dialogue with nature that ensued, my body calmed down and arrived at a more primal balance. I felt inspired by the words of the artist Roberto Evangelista: “The Amazon is the last laboratory properly equipped for the reunion of mankind with itself, a place where nature still invites reflection.”

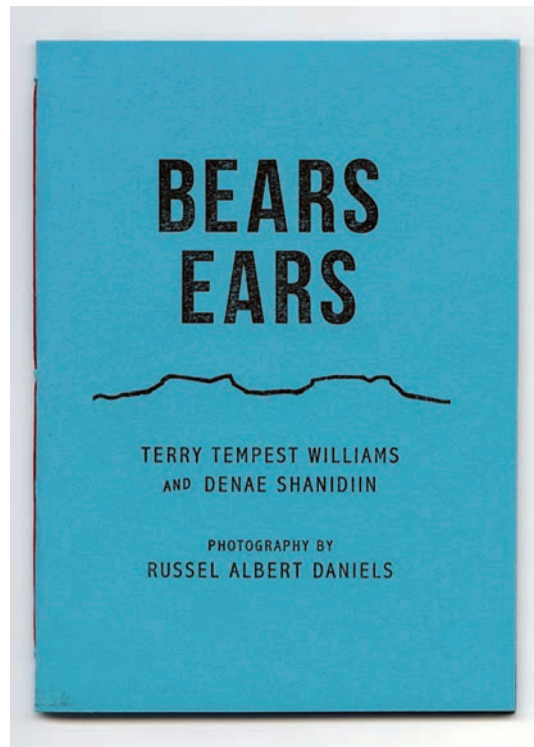
## CONTINUUM

suichū no kaba ga moemasu botanyuki

A continuum is a living thing. It traces the path of a planet traveling around its sun: it heats up and cools down. There exists a relationship between water and fire. When water is away from heat, it cools. A cluster of snowflakes is an animal of the earth. It is also snow and a flower, too. A horse gets fired up. When this occurs, it is enough to melt the snow. And it is enough to set the river on fire.

—Inspired by Martin Rock & Joe Pan’s experimental translations of Nenten Tsubouchi’s modern Haiku; Asymptote, Issue Jan. 2016.

Photos: © Alaudia Publications, Justina Nekrašaitė.



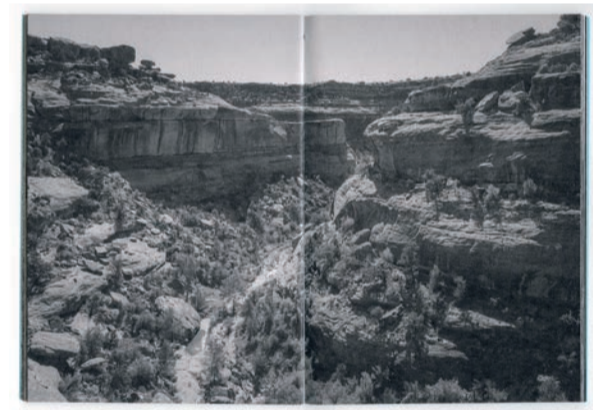
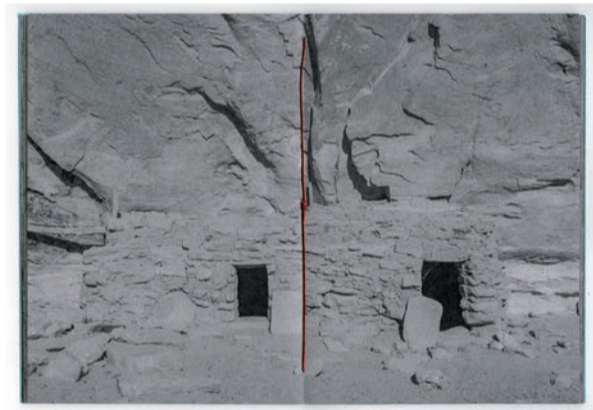
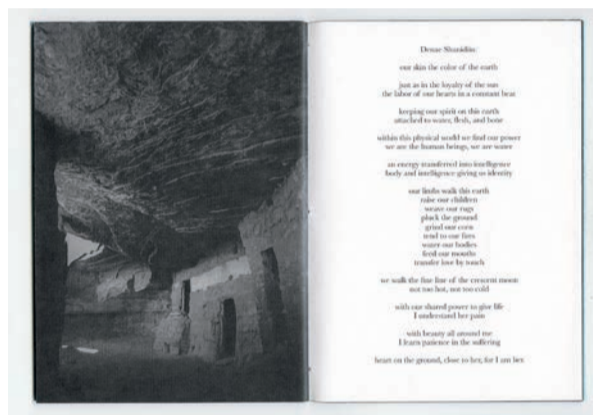
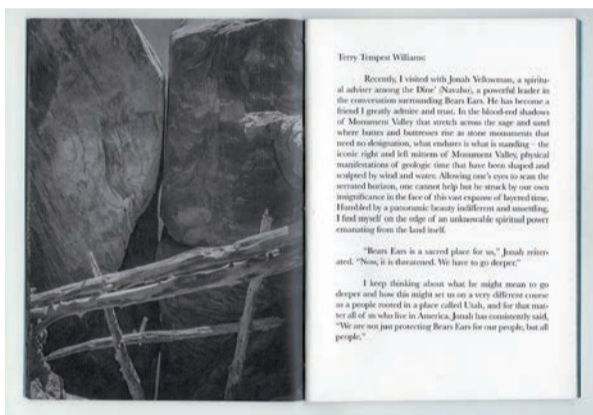
## RUSSEL ALBERT DANIELS

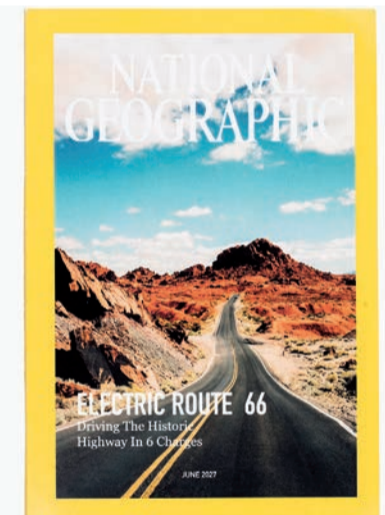
Russel Albert Daniels is a photographer based in Salt Lake City, Utah. His work concentrates on amplifying the visibility of Native Americans – their resiliency, identity, as well as others’ attempts to erase their cultures. His projects about culturally specific gender issues, the controversies over protecting Bears Ears National Monument, missing and murdered Indigenous women and people, and the Dakota Access Pipeline protests near the Standing Rock Indian Reservation in North Dakota, have helped bring forward critical conversations from Indian Country. Daniels says: “My work is an act of self-discovery of my Diné, Ho-Chunk, Mormon settler, and European heritage.”

“The enduring legacy of human trafficking and white supremacy over Native Americans is frequently ignored by Anglo-America. I use storytelling to shine a light on the disenfranchisement this ignorance causes.”

## BEARS EARS

*Bears Ears* reveals the sacredness, beauty, and mystery of this significant cultural landscape. For 13,000 years Native Americans have continuously inhabited the mesa tops, evergreen forests, and red-rock canyons of the Greater Bears Ears area. This high-desert landscape includes over 100,000 vulnerable archaeological sites from various populations; cliff dwellings, kivas, rock art images, and burial grounds. The *Bears Ears* photo-zine emphasizes the Antiquities Act proposal created by a five tribe coalition — Navajo, Uintah & Ouray Ute, Hopi, Zuni, and Ute Mountain Ute Nations. In 2015, the coalition released a proposal to protect and preserve the cultural and natural resources inside Bears Ears. The core of the proposal is focused on spiritual and land stewardship. This first of its kind, Indigenous proposal, protects the *Bears Ears* National Monument landscape from fossil fuel and uranium development and disposal. Bears Ears zine includes 30 photographs and an essay by Russel Albert Daniels, a poem by Denaé Shanidiin, and an essay by Terry Tempest Williams.





**LENA DOBROWOLSKA  
& TEO ORMOND-SKEAPING**

Lena Dobrowolska & Teo Ormond-Skeaping are a research-based artist collaboration working with photography, film, virtual reality, and installation. Since 2012 they have been working on extensive, interdisciplinary projects relating to political ecology, climate change, climate justice, Loss and Damage, Slow Violence, and the Capitalocene.

**FUTURE NEWS**

Working with a collaborative scenarios thinking methodology Lena Dobrowolska & Teo Ormond-Skeaping have created speculative magazine covers, newspaper front pages, and documents that show future scenarios in a climate-changed world.

By asking “what if” questions — “What if the geo-engineers blocked out the sun?” — Lena Dobrowolska & Teo Ormond-Skeaping have reworked covers and front pages from iconic publications with appropriated imagery to tell speculative future news stories that encourage us to stretch our imagination and consider alternative memories of the future. In doing so Lena Dobrowolska & Teo Ormond-Skeaping intend to reveal how often simplified media narratives frame our understanding of the world and how these narratives give rise to certain types of future scenarios.

Humanity is standing at a fork in the road. One direction leads towards EcoModernist-type future scenarios — filled with technocratic fixes that risk locking us into geo-engineering, and the moral hazard of assuming negative carbon emissions will be possible.\* The other direction leads towards de-growth and indigenous-cosmology-based futures that, “respect the limits of the Earth and the rights of other species and nature, while pursuing the core values of social justice and equity.”\*\* It is more important than ever before to become aware of how our political, media, and scientific narratives shape the way that we perceive possible future scenarios. We must make choices now to assure that techno-deterministic scenario pathways do not colonize our vision of the future and further suppress the voices of marginalized indigenous and minority communities.

\*Evans, Simon (2018) , Carbon Brief, In-depth: Is Shell's new climate scenario as 'radical' as it says?

\*\*Ray, G, (2015), Resisting Extinction: Standing Rock, Eco-Genocide, and Survival



## SANDRINE ELBERG

Sandrine Elberg is a French visual artist and a photographer. Elberg establishes a poetic relationship between the myth and iconography of the cosmos and its elements, where true and false aspects intertwine. Influenced by the Surrealists, she experiments with the consistency of the photographic medium, expanding its technical and aesthetic possibilities. Her attraction to distant journeys invites us into projects inspired by the stories of Jules Verne “Journey to the Center of the Earth” & “From Earth to Moon”. Elberg is in search of territories and hostile climates to create lunar photographs born from our collective imagination.

### JÖKULL

*Jökull — The Memory of Glaciers.* On August 18, 2019, a commemorative monument was unveiled in Iceland in honor of Okjökull (officially decommissioned in 2014), the first glacier to disappear on the subarctic island. A letter to the future was erected on the site of the dead glacier, marking the first death of a glacier due to climate change in the world. On this golden letter plate, we can see the mention 415 ppm CO<sub>2</sub>, in reference to the record level of concentration of carbon dioxide recorded in the atmosphere in May, 2019. According to researchers and scientists, Iceland loses about eleven billion tonnes of ice each year. They fear the disappearance of 400 glaciers on the island in two hundred years if greenhouse gas emissions continue at the current rate.

*Jökull* is a tribute to the sublime, to the glaciers of Iceland with their faults, scars, swirls, moulins and crevices. Different points of view are shown under the moon and the starry skies of the island— an invitation to contemplation and dreaming. This artwork contributes poetically to the memory of glaciers, and awareness of their disappearance for future generations.

\*Jökull = Glacier (translation from Icelandic) .





## SARAH PIEGAY ESPENON

Sarah Piegay Espenon is an artist and designer, and the co-founder of Loose Joints. Her work generally incorporates archival photography and examines at the impulses to collecting and process data. *Humanise Something Free of Error* is her first book, published by Loose Joints, an artist-run publisher and design studio exploring progressive approaches to image making in book form.

## HUMANISE SOMETHING FREE OF ERROR

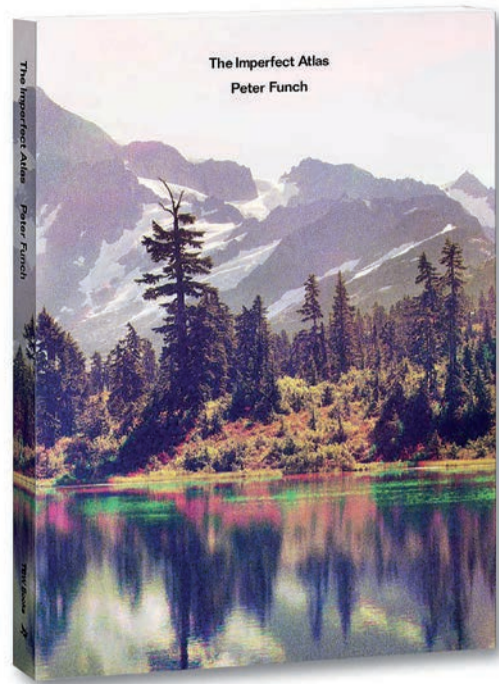
*Humanise Something Free of Error* meditates on man's attempts to influence the climate through weather modification, in the form of a visual research project compiled over three years.

Taken broadly, weather modification refers to man-made attempts to intervene in natural weather patterns through advancements in science and technology. Initially, this took the form of positive gestures to stimulate food production and alleviate water scarcity, or to prevent damaging weather such as hail or hurricanes. The 20th century saw these processes integrated into military and capitalist technologies: to extract profit from the land, and to destabilize economies, ecosystems, agriculture and financial commodity markets. The weaponization of the weather and the prospect of environmental warfare raises questions about the ethics of harnessing natural forces as a form of power.

Gathered from sources as diverse as press libraries, online forums and the artists' photographic archives, *Humanise Something Free of Error* is an oblique response to these issues of power, left open-ended through visual associations along the thin line between peaceful and hostile usage of geo-engineering. This critical engagement questions man's ability to responsibly manage powerful and harmful ecological forces.

The experiments evident in *Humanise Something Free of Error* are inseparable from the impending climate crises of our age, and paint an urgent picture of extreme hidden trajectories to control ecological change. Contained within is also an essential obscurity: the unknowable covert operations taking place in the skies above; the invisibility of the state. These images ask questions about our relationship with the planet, as well as our relationship with technology— whether we are in control of the processes we have unleashed, or whether they are now in control of us.





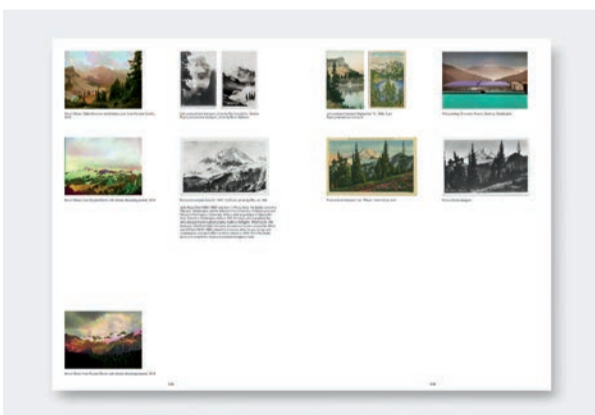
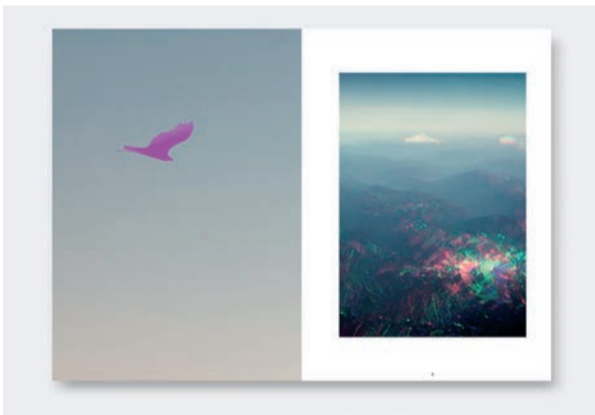
## PETER FUNCH

Peter Funch currently lives and works in Paris, France. He lived in New York for 13 years as a photographer. Funch graduated as a photojournalist from the Danish School of Journalism in 1999. His still and motion work often combines storytelling with a perceptive social commentary in a cinematic visual language. He is working internationally with exhibitions, books, editorial and advertising clients alike, combining his technical perfection with a touch of Nordic calmness and dry humor.

## THE IMPERFECT ATLAS

*The Imperfect Atlas* features images captured during Funch's multiple trips to the Northern Cascade Mountain Range during the period of 2014-2016, mostly contemporary recreations of vintage Mt. Baker postcards he discovered during his research. Using these ephemera, maps, and satellite images, Funch was able to locate positions where the original postcard images were made, re-capturing the mountain's glaciers from the same positions to create comparative juxtapositions of 'then and now.'

Evocative of the 19th century imagery of the Hudson River School and ideals of Manifest Destiny, the Western mountain ranges appear picturesque, idealistic, and untamed through Funch's lens. Funch uses this as an aesthetic point of departure, expanding the idea of re-photography through the use RGB tri-color separation, a technique invented also dating to the 19th century and the period of the Industrial Revolution. However, the current glacial recession predates the use of color photography: the recession dates to 1850, while tri-color projection became the standard in the following decade. With this timeline in mind, we can say that Man's photographic representation of glaciers has always included a state of decline. In a contemporary context, Funch's use of RGB filters add a human influence where we would otherwise not clearly notice its affect on the landscape, inciting a dialogue on Man's influence on nature, or as Funch describes, "our blindness to the consequences we are creating."





## THERESA GANZ

Theresa Ganz makes landscapes and interiors in the form of collage, video and installation. While her primary medium is photography, a singular, still image is almost never the final product. She uses the referential and literal quality of the photograph to create an altered reality.

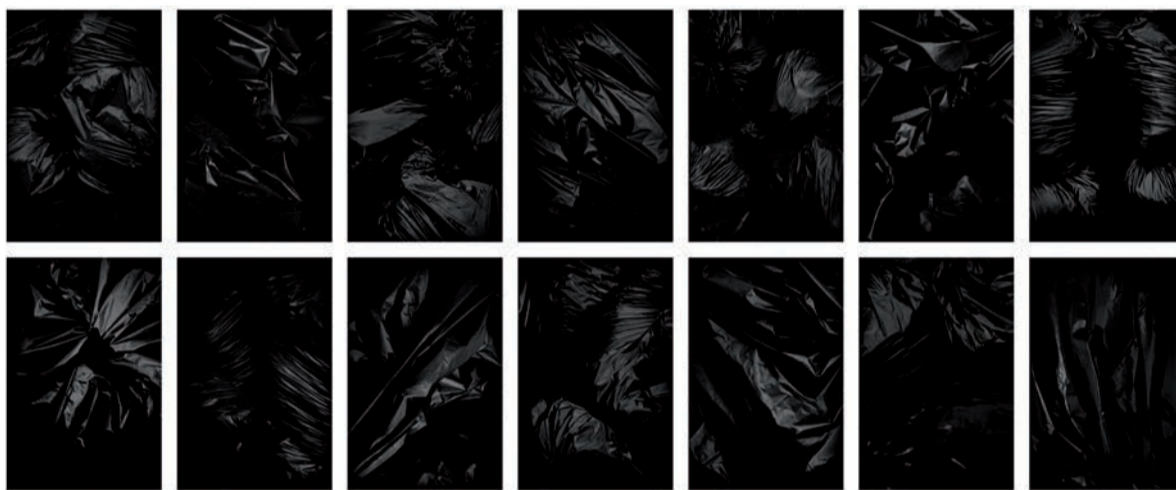
Ganz's work blends the 19th century Romantic vision of the individual in nature with the 21st century lived experience mediated by screens. In traditional Western art, landscape tends to suggest vastness and the conquering of "man" over nature, or conversely nature's awesome greatness and the smallness of "man."

This sensibility, the sublime, was expressed in painting through an expansive outward vision, coded as masculine, in contrast to natural forms found in decoration, rendered as surfaces and coded as feminine. One was divine, while the other worldly and base. Collaging photographic features of landscape, Ganz seeks to undermine these dispositions, offering a more myopic and ambiguous vision. She makes work that refers to the decorative but reaches for the sublime through sheer scale and queasy disorientation. From these cut out parts, she constructs architectural spaces and decorative motifs. Romanticism and later Transcendentalism promised spiritual experience through communion with nature. In a time of catastrophic environmental degradation, this seems unattainable. Still, the impulse remains. Ganz is currently the Associate Professor of Visual Art at Brown University.

## SHAPE SHIFTING

*Shape Shifting* is a series of images of rocks in many forms— from the extraterrestrial to the architectural. Accompanied by a quote from Ovid's *Metamorphosis* on the constancy of change in the universe, the project responds to the existential terror that uncontrolled climate change instills. The book is an attempt to reckon with change and destruction as ineluctable facets of existence.

The photographs range from faked asteroid images, screenshots of glitched marble floors from Google Cultural Institute, rock walls facing the Ellora Caves in India, and serpentine outcroppings in San Francisco. The book was printed at Penumbra Foundation in New York City by Leandro Villaro in 2019 and hand assembled by Theresa Ganz. It includes a silver gelatin print and two hand colored pages.



29°15'23.97"N 47°40'29.60"E

## JON GOROSPE

Jon Gorospe holds a BA from the Basque Country's EASD and the Faculty of Arts in Vilnius, Lithuania. He lives and works in Oslo. His practice is focused on new approaches to the idea of contemporary landscape. Gorospe combines his work as an artist with research into the image from theoretical perspectives. He participates in debates, writes articles and reviews, and collaborates in projects as a curator and photo-editor.

## ENVIRONMENTS

It is part of the instinct of our species to move away and to bury the waste we produce. It is a foundational hygienic gesture: we push away from us what, in all likelihood, could sicken us. We send it to a mysterious and opaque space in the hope that there it will disappear. We move the excrement to a parallel reality, a world-drain, a world-sewer from which we expect nothing will come back.

The series that make up *Environments* are the result of looking not so much at the wastes as the way we move them around from one place to another, expelling them from our most immediate context to integrate them into that area — blind spot — from where they should not come back. Thus, *Environments* can be understood as a system of beacons that Jon Gorospe put along the route of the wastes to their final exile. Their return, their potential return, can only be imagined as a catastrophe: the nightmare of revulsion. However, one could propose a hypothesis that even if a bit excessive is still possible: that the disaster may not be in front of us but behind us. Gorospe shows us the post-apocalyptic scenario in which we have been living.

From the garbage bag to the landfill, we are before a tenacious process of concealment: there is no transparent garbage bag, container, or truck. In the images that follow we will not see the garbage, the filth, the dregs, but the dark abyss: the opacity hiding them.





## PHILIPPE GRATON

As a Frenchman born in Brussels in 1961, Philippe Graton grew up among picture storytellers: René Goscinny, Albert Uderzo, Jean-Michel Charlier and his father Jean Graton, giants of the comic book. So his involvement in photography, from the early age of thirteen, has always been connected with writing. A life of tales in texts and pictures took him from racetracks to film sets by way of Vietnam, Cambodia, and the war in Bosnia which he photographed for the Sygma agency.

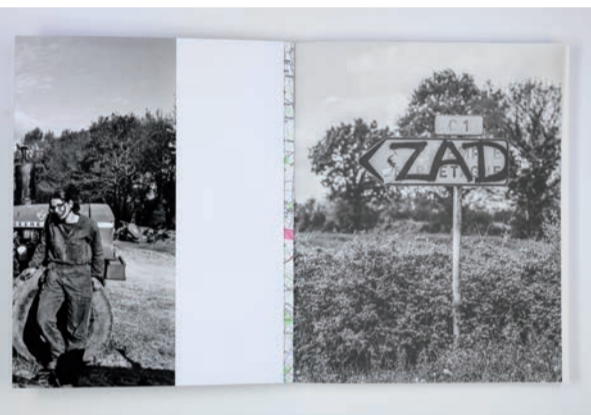
## CARNETS DE LA ZAD

The ZAD\* of Notre-Dame-des-Landes, to the north of Nantes (France), has been figuring prominently in the news for ten years. Arising from opposition to the building of an airport in a nature conservation area, it became a place for experimentation to develop an alternative society— organic farming, non-commodified relations, and other social experimentation. This continued after the victory of the struggle, concluding with the abandonment of the airport project by the French Government in early 2018.

From 2014 to 2019, Philippe Graton experienced the ZAD of Notre-Dame-des-Landes from the inside, succeeding in being accepted by the militants, photographing their world and everyday life with medium-format film. This long-term commitment resulted in a photographic work that is a unique document of this radical period. The interest in this period and the societal questions it raises have never been so relevant.

In addition to the photographs, the book contains the author's field notes, which can be followed like an adventure. A unique testimony, the book is a far departure from the pejorative media presentations about the ZAD.

\* ZAD is the French administrative acronym for a "zone d'aménagement différé" (future development zone) intended for a major construction project. The opponents to the project misappropriate the term and call it "zone à défendre" (zone to be defended).





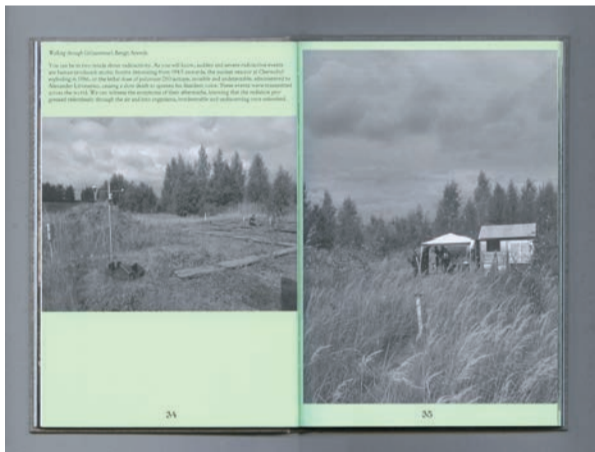
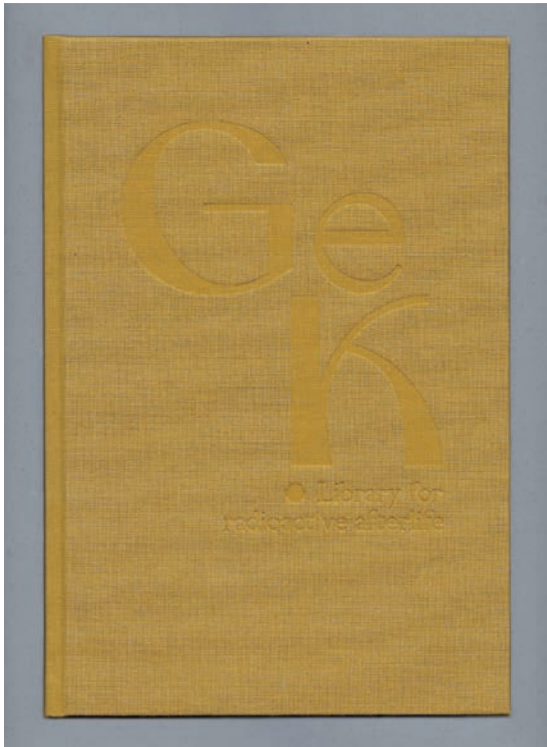
**ALEKSEY KONDRATYEV**

Aleksey Kondratyev, born in Bishkek, Kyrgyzstan, received his BFA from Wayne State University in Detroit and his MFA at the University of California, Los Angeles. Kondratyev’s work has been exhibited at the Neue Schule für Fotografie in Berlin; the Museum of Contemporary Art in Rome; Les Rencontres d’Arles; the Benaki Museum in Athens; and the Galleria Foto-Forum in Bolzano. His work has been published in the Financial Times, CNN, Der Spiegel, the New York Times, Vogue, and National Geographic. He lives in Los Angeles.

**ICE FISHERS**

For generations, Kazakh fishers have set out on to the frozen Ishim River in the hope of catching fish beneath the ice. The Ishim flows through the country’s capital, Astana, a high-rise, futuristic city that was built virtually from scratch in the 1990s, when the exploitation of Kazakhstan’s oil reserves began. The city is intended to be an emblem of post-Soviet modernity and a hallmark of the country’s entrance into the global economy. On the ice, the fishermen brave temperatures that often reach forty degrees below zero. While they fish, they protect themselves from the harsh weather with salvaged pieces of plastic, patched together from discarded packaging or rice bags found outside markets selling western, Chinese and Russian goods. By looking at the appropriation of these imported materials and their subsidiary application, Kondratyev illuminates the material flow of global capitalism and its effect on local, nomadic practices. Tracking this flow reveals the point at which international trade policy meets individual lives.



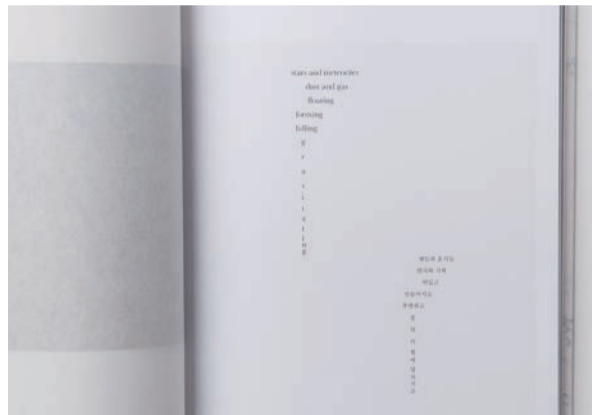


**SUSANNE KRIEMANN**

Susanne Kriemann lives and works in Berlin. She is professor for Artistic Photography at the University of Arts and Design Karlsruhe. Kriemann investigates the medium of photography in the context of social history and archival practice. With an extended notion of the photographic document, she reflects on the world as an analogue “recording system” for human-caused processes. This has led to preoccupations with radioactivity and mining, archaeology and the notion of slow violence. To perceive polluted areas as vast photosensitive arrays is key to her understanding of landscape — as well as the extraction of pigments from the investigated matter that is documented and the use of these pigments to produce her pictures.

**GE(SSENWIESE), K(ANIGSBURG)  
LIBRARY FOR RADIOACTIVE AFTERLIFE**

Gessenwiese and Kanigsberg in the Erz Mountains form part of a landscape that has been in a process of constant change since 1946. The overburden from one of the world’s largest production sites of uranium, SDAG Wismut in the former GDR, created radioactive spoil heaps and lakes that are being rehabilitated through intensive work. Plants growing on Gessenwiese accumulate contaminants from the soil. Textiles are used to slowly dry out the lakes and bind the radioactive dust. Only to the trained eye are traces still visible of things that shaped the region for decades and that will live on for thousands of years in the groundwater, eroding soils, plants, and trees. Kriemann carries out research through several photographic methodologies and creates installations on the theme of the afterlife of uranium mining activities in the landscape. Together with a research group from the Institute for Applied Geology at the University of Jena, she regularly conducts field research at the sites of Gessenwiese and Kanigsberg. She remains in contact with institutions, academics, artists, authors, and activists who do research and work on the mining of uraninite in the Erz Mountains. The different elements of their research make up the *Library for Radioactive Afterlife*, a continually growing “library” founded for the purpose of documenting developments whose effects on humans and nature span decades.



## MINNY LEE

Minnny Lee was born and raised in South Korea, where she spent her childhood surrounded by nature. Contemplating concepts around time and space and the coexistence of duality, Lee started to make artist's books in 2008, an ideal medium for her goals to interweave text and images. She has been photographing trees and nature for more than ten years. Recently, her interest has shifted to environmental concerns and human modification of the Earth. Lee moved to Honolulu, Hawaii in 2016 after spending more than twenty years in the East Coast of the United States. She is inspired by Hawaiian culture and nature.

## MILLION YEARS

*Million Years* is a limited edition artist's book that combines photographs, poetry, geological drawings, and scientific text. The photographs are a documentation of the changing landscape from the West Coast to the East Coast of the United States, shot during a single airplane ride from San Francisco to Newark. While the images travel through space and time, the poems contemplate the Earth's history and formation. The photographs are altered and unaltered digital images, reflecting on nature and the effects of human inhabitation on the Earth and the planet within the universe's grand scope.

## MAUNA

*Mauna* is a book documenting the quintessential twenty-first century challenge faced by the Hawaiian people and their culture: the mountains and land that comprise Mauna Kea are without question the most sacred in all of Hawaii. In 2009, the Thirty Meter Telescope (TMT) Board of Directors selected Mauna Kea's summit as the site for a new state-of-the-art 18-story telescope. Stopping the construction of the TMT has been a decade-long effort, and it is still an ongoing struggle. This clash between corporate development and indigenous people's rights to their native lands and the preservation of their cultural values has created tense standoffs. The Mauna Kea Protectors' efforts have been effective so far; the construction of the TMT has been at least temporarily thwarted. The future of Mauna Kea remains tenuous — this book is call to awareness and solidarity.



## MICHAEL LIGHT

Michael Light is a San Francisco-based photographer focused on the environment and how contemporary American culture relates to it. For the last sixteen years, Light has aerially photographed over settled and unsettled areas of American space, pursuing themes of mapping, vertigo, human impact on the land, and various aspects of geologic time and the sublime. A private pilot and Guggenheim Fellow, he is currently working on an extended aerial survey of arid America titled *Some Dry Space: An Inhabited West*.

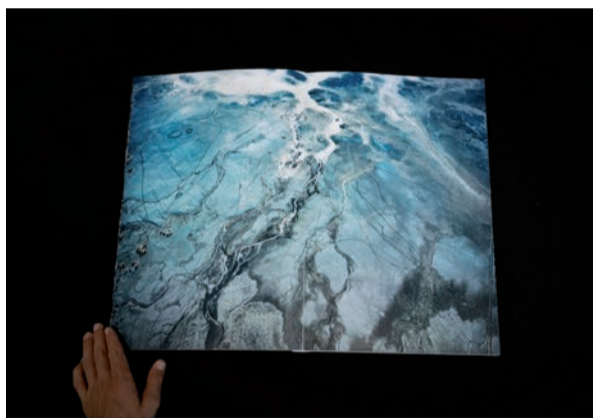
## LAKE LAHONTAN | LAKE BONNEVILLE

Michael Light journeys into the vast geological space and time of the Great Basin—the heart of a storied national “void” that is both actual and psychological, treasured as much for its tabula rasa possibilities as it is hated for its utter hostility to human needs.

Twelve thousand years ago most of the Great Basin—that part of the country between California and Utah where water does not drain to the ocean—was 900 feet underwater, covered by two vast and now largely evaporated historical lakes, Bonneville and Lahontan.

The shrunken remnants of Lake Bonneville today are the Great Salt Lake in Utah and its eponymous salt flats, while the best known portion of the former Lake Lahontan is the Black Rock Desert in Nevada, an alkali bed that floods and dries each year, creating the flattest topography on earth, home to the annual counterculture festival Burning Man.

Piloting his 600-pound aircraft at low elevations, Light explores this mythic space deeply and abstractly, finding in the emptiness as much evidence of our presence as absence—and revealing heretofore unseen palimpsests of vehicular and urban glyphs that come and go with the seasons. Reflecting Light’s ongoing survey themes of mapping, perceptual orientation, and human impact on the land, but in a newly minimal and psychological direction, *Lake Lahontan | Lake Bonneville* offers an elegiac and forceful look at the politics of erasure.





## MARCELA MAGNO

Marcela Magno is an artist working with a conceptual approach to the photographic medium. She studied Pedagogy at the University of Barcelona, graduating in 1993.

In 2016 she completed a Masters in Contemporary Latin American Photography in Lima, Perú.

Since 2010 she has studied arts, philosophy and photography, with an interest in the role that images have to produce and transmit knowledge. She builds her work with materials that she transfers between different spheres of knowledge and disciplines.

“I investigate, categorize, re-signify, execute minimal gestures by means of which an image that circulates in a certain field of knowledge moves and produces other, multiple ways of seeing and thinking in visual contemporary culture. What I try to catch is a “spark” that is not seen on the surface, what is hidden behind appearances and that usually slips into the shadows of the void, in the interstices of the multiple fictions of the world that the images contribute to.”

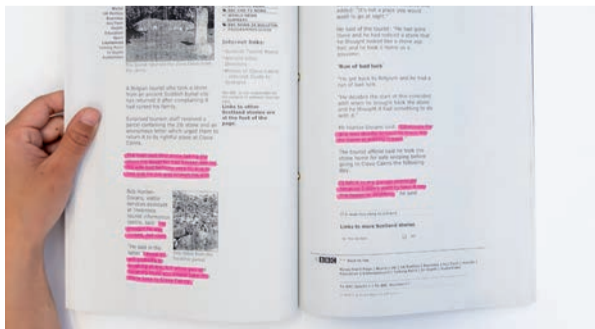
## LAND [1] OIL

Marcela Magno's *Land [1] Oil*, is the first volume in a series that make up a contemporary atlas.

Produced with satellite images of extraction areas of natural resources and energy use, the book is a box containing 9 folded sheets of 1m by 0.70m printed front and back, with an index and an instruction manual. The fronts contain 9 maps of the most important areas of oil extraction in the world and the backs can be connected to form a single map from Eagle Ford, Texas.

*Land* is a photographic project which aims to show contemporary maps, revealing the historical evolution of the landscape, the political division of territory, and geopolitical development. The images that make up the project were put together with maps taken from google earth, which were printed in large scale and high definition.

They are satellite maps that reveal the topography of extraction fields, showing how utopias of modernity turn into a dystopian outcome. These maps confront us with otherness: social and economic distortion, environmental disaster, misplaced territorial boundaries, and the uncertain future of our world.



**HALLDORA MAGNUSDOTTIR**

Halldora Magnusdottir lives and works in Paris, France. She grew up on two islands at the opposite ends of the globe: Iceland and Japan. Both cultures share a strong bond to nature, paradoxically both are highly modern societies that share a long tradition of animistic beliefs. In the current challenge of fighting for humanity’s place and equilibrium on the planet, she believes there exist alternative imaginaries to our current existence. Searching for inspiration from her cultural and natural heritage, she challenges our mutual and learned perception of the human and natural environment. She is especially interested in geography, maps and geomyths— working with human traces in nature through photography, printmaking and installation work.

**JARÐSKYN**

*Jarðskyn* means perception of Earth or sense of land — Earth light (versus moon light). The project examines the perception of Iceland, both the light it reflects and that is captured through a reading of the surface of earth. *Jarðskyn* consists of two volumes of photographic work. Volume 1 is comprised of a series of satellite maps, taken out of their original context and space— names erased, colors taken away. What remains are graphic images, shapes and textures, a photographic mashup of merged satellite images— different seasons and weather conditions as well as technical faults such as over- and under- exposure. Volume 2 is photographic work on texture, scale, and a presence of some spirit of nature, sometimes taking form as if the figures were lost in the mist.

**SERENDIPITY PATTERN OF GEOMYTHS**

*Serendipity Pattern of Geomyths* investigates the narratives humans have made to explain our relationship with nature. The geomyths are myths of either specific geological places or geological phenomena. Through visual analogy, the project knits together narratives from different time periods, religions, locations. It is a non-hierarchical survey of origin myths, conspiracy theories, fiction, science, and documents. The way we explain the natural world has changed throughout time— but the need to do so remains constant.



**RITA MARHAUG**

Rita Marhaug is a visual artist from Norway. She holds an MA in fine art from Bergen Academy of Art and Design, KHIB, and a BA in history of art from the University of Bergen, UiB. Until July, 2013 she was professor at KHIB, Dept of Fine Art. Since the early 90's she has participated in a great number of solo and group exhibitions and performance festivals both in Norway and internationally. Through print making, Marhaug was introduced to bookbinding. These have been important tools in her practice since.

**HERBARIUM ARCTICA**

The plant life in Lofoten is the backdrop to this the project. Besides Marhaug's artistic fields of interest, contact with nature — and especially the world of plants — have been important sources of knowledge. The North of Norway, and Lofoten in particular, is essential to this practice — the sea, mountains and the wildlife. In Marhaug's research, the local flora has a particular importance. In the harsh climate from the seashore to the mountain, there is a rich life of growth. Her Blue Herbarium is a tribute to both the genre of herbariums and the living plants. Plants collected during the summer season is the basis of the blue herbarium. Pressed and later printed in one negative and one positive, the individual species are presented in the lepporello-structured book.

One year after creating the Blue Herbarium, Marhaug's work continued, this time concentrating on seaweed — but using the same techniques. The printing ink is this time red, responding to the fact that light waves going deepest into the sea are absorbed by red algae. Both the Red and the Blue Herbarium include hand written texts: a selection in original languages from Icelandic to Latin; poems as well as scientific quotations.





# 19 Discussions for Photographers & Artists in the Age of Climate Crisis

**1.** Should we set the terms for the debate first? Climate change? Some will ask, what change? Is it not always changing? No, others will say, and “climate change” is a political framework invented to downplay the situation. Instead, we should be talking about ‘climate crisis’, ‘global heating’, ‘the age of overheating’, etc. The facts don’t get to speak for themselves. Meanwhile, some people suffer from the ‘shifting baseline syndrome’, failing to notice the dire changes already happening. Yes, things are always changing, but not always for the better.

**2.** Is your camera a handmaiden of global warming or could it be a tool for cooling, too? To what extent is your work tied up with the fossil fuel complex? Is it necessary to decarbonize your practice? Is it important to develop ways of engaging with the camera that does not (implicitly) reproduce the ideology of the economic and cultural systems responsible for the climactic turbulence?

**3.** Photography is both science and art, a computed and projected image requiring energy-intensive technologies, and a cultural means of transmitting views, aesthetics, knowledge. A photograph can show the surface appearance of something happening in a particular place and on a specific moment, yet also carry implicit warning and become a (visual) call for action.

**4.** Photography is both science and nature, both invented and discovered. Some would say there is no difference between humans and nature, or between technology and nature. (The clothes you’re wearing are a form of naturalized technology). If you believe there is no difference, why bother making and sharing images (an act only confirming the difference)? An image (representation) is being placed in front

**9.** As the unfolding apocalypse (the climate ‘catastrophe’, the ‘problem from hell’ that is the climate crisis) radically disturbs our imagination(s), so it messes with our sense of time and space. Our grammar is being shaken to the core. What do past, present and future now mean? And if your visual work has any grammar at all, then what does it convey?

**10.** If the unfolding climate crisis would be treated with the same urgency as the well-known pandemic of 2020, what resources of the imagination should we be mobilizing ‘to battle’ this crisis? The costs of doing little will prove more expensive than investing now. Yet, most politicians and their constituents are penny wise, pound foolish.

**11.** There is great value in direct action, activism and ‘artivism’, but shouldn’t we ask to what extent this further contributes to the heating. Shouldn’t part of the frenzy of activism yield to forms of ‘passivism’, to a slowing down of everything, for which the 2020 covid-restrictions will prove to have been an exercise?

**12.** Does it matter whether your ‘message’ is (perceived to be) positive or negative or neutral? Humans by nature seem an optimistic species, raising high hopes for their survival by means of their superior imagination, improvisation, and technological capabilities. But could we really geo-engineer our way out of the predicament? Perhaps the warnings against hubris and ‘solutionism’ must be taken more serious.

**13.** Let the crisis send shivers down your spine! A confrontation with the devastating powers of floods, storms and fires (in real life and/or as secondary witness through photography and film) seems a good thing to the extent that it makes your body feel the severe gravity of the crisis. Change

of what it represents, as media philosopher Vilém Flusser would say. An image (made or taken) is not part of the (natural) environment, of the Umwelt. Can it help to reestablish a healthy relationship to nature?

**5.** The climate crisis is so large, and so widely distributed across time and space, as to defy the human imagination. The philosopher Timothy Morton calls it a 'hyperobject' (akin to the financial system, the internet, really anything that our intellect and imagination can barely touch and visualize). How to avoid the paralyzing effect this realization can have? What can be done still? The little I can do perhaps only makes sense to redeem my own soul? Or is their reason to keep believing in the 'butterfly effect', small changes rippling into fundamental changes down the line?

**6.** If the climate crisis is indeed a hyperobject, how can it ever be adequately depicted and imagined? What are the implications of our tiny frames that exclude far more than they include? Is it even the task of the photographer or artist to visualize the intricate and manifold connections between disparate issues and events so to hint at the complexity of the crisis at hand?

**7.** Poetry or propaganda? Or poetry and propaganda?

**8.** Who are you reaching with your images? Who do you want to reach and when? Do you want to preach for the choir? Do you want to reach influential people so to influence them in turn? Do you want to reach contemporaries or could your work also become a message being received by future generations? Such an existential issue as the climate crisis seems to ask for massive communication on a global scale. So why not resort to more popular media such as the blockbuster movie, manga, the comic, the children's story, and so on.

makes your body feel the severe gravity of the crisis. Change for the better might not even occur without enough people feeling grief, 'solastalgia', pre-traumatic stress disorder, and so on.

**14.** Does the climate crisis call for an overhaul of singular authorship and copyright? Does the climate crisis call for a reinvention of the commons and the public good? Individuals don't make much of a difference on the grander scale, but mass individualism should perhaps be (partly) held responsible for the catastrophe.

**15.** Should your work (also) represent non-human nature? In what ways could it speak for rivers, mountains, ice, storms, fires, plants, fungi, organelles, hamsters or dachshunds?

**16.** How can we change our practice and behaviour bottom-up as well as top-down, as much on the individual as the collective level? Are our (social-)democracies not too enmeshed with the dirty business of fossil fuels? Is there a way to both save a just democracy and a habitable planet for all of us (including non-human life)?

**17.** Think of the ways in which your work could contribute to multigenerational thinking? How could it connect past, present and future? And how could it address the yet unborn?

**18.** Are we too smart to save the Earth? Will humanity choke in its own filth — like the cyanobacteria of many, many days ago whose oxygenic waste provided the conditions for other life forms — and make room for even more complex forms of intelligence?

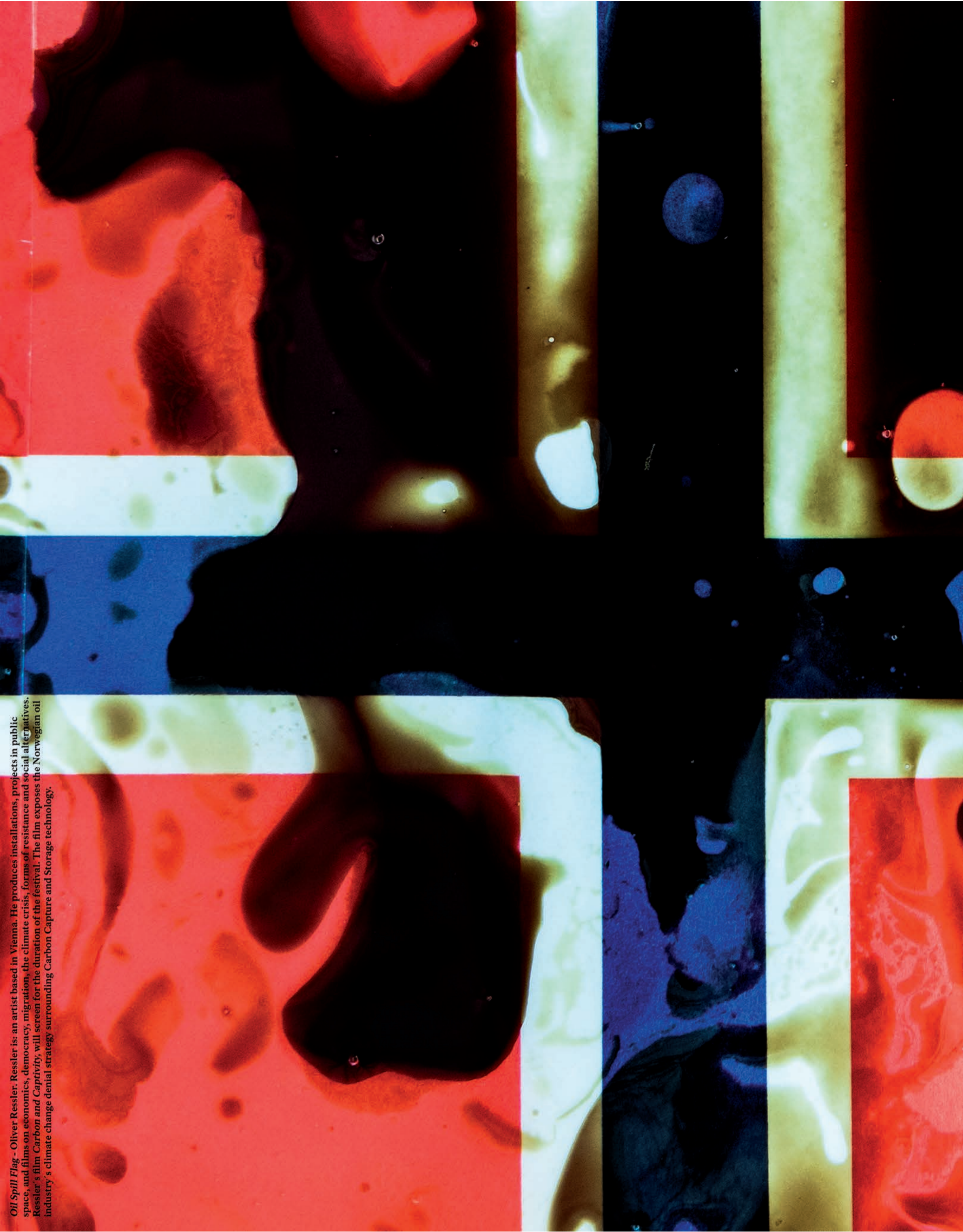
**19.** The ultimate question might be: Are we being good ancestors?

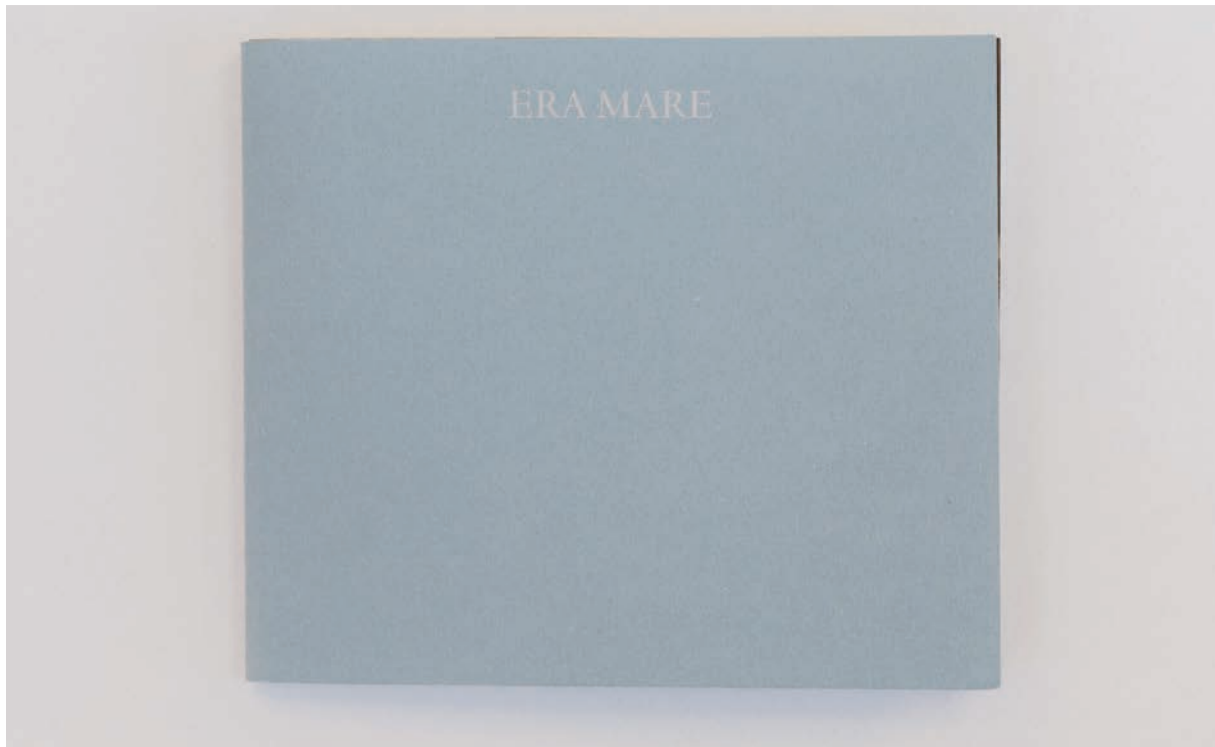
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## By Taco Hidde Bakker

Taco Hidde Bakker is a writer, translator, teacher, and sparring partner for artists. His first collection of writings, *The Photograph That Took the Place of a Mountain*, was published by Fw:Books in 2018. He lives in the Netherlands.

*Oil Spill Flag* - Oliver Ressler: an artist based in Vienna. He produces installations, projects in public space, and films on economics, democracy, migration, the climate crisis, forms of resistance and social alternatives. Ressler's film *Carbon and Captivity*, will screen for the duration of the festival. The film exposes the Norwegian oil industry's climate change denial strategy surrounding Carbon Capture and Storage technology.





## MATTEO de MAYDA

Matteo de Mayda is a photographer represented by Contrasto, focused on reportage and social and environmental causes.

### Team:

bruno is a graphic design studio founded in Venice in 2013, dealing with visual identities, publishing projects, setting up exhibitions, information design and data visualization. Pseudonym of Andrea Codolo and Giacomo Covacich, since 2014 bruno has also become a publishing brand.

Francesca Seravalle, curator of exhibitions and photo books, specializes in archives and research. She supports artists from the concept to the editorial and exhibition output, curating international exhibitions.



## ERA MARE (IT WAS SEA)

*Era Mare* is a project by Matteo de Mayda, bruno (Andrea Codolo and Giacomo Covacich) and Francesca Seravalle, created in solidarity with the Venetian inhabitants whose lives and homes were damaged due to the the floods between November 12-28, 2019.

On the night of November 12, 2019, the flood in Venice reached 187 cm above sea level. An exceptional high tide submerged the streets and all the ground floors. "With our photographs, we have chosen to avoid sensationalism in respect of the affected people, preferring to show the suspended and fragile atmosphere of Venice, of its lagoon and of the Venetians." It is an uncertain and dystopian question as to the future of the city. All proceeds from this book will go to help Do.Ve cultural association, a network of commercial and private partners involved in the protection and enchantment of the Dorsoduro district in Venice. The association commits itself to use the funds raised to help the locality rise again.



## ALAN MCFETRIDGE

Alan McFetridge's work considers the relationships between fire, landscape, and human activity. He works with leaders in a range of academic fields to examine how fire regimes are changing and what might be behind the cause. His projects are currently focused in fiery landscapes of Northern Canada and Australia.

### ON THE LINE

On 3 May 2016, an evacuation put 80,000 residents onto Fort McMurray's sole access road without notice. What followed was a new form of hyper-energized anthropogenic fire that burnt uncontrollably through their settlement and industry over three days. These pictures were made along that road as the region recovered 6 months afterward.

This event was one of the 21st Century's first mega-fires, which drastically affect dense human populations. *On The Line* is an introduction to mega-fires. McFetridge develops his long form understanding of fire by building on historical records and observing differences between cultural production created on the same landscape. The method uses research and photography to emphasize attitudes and values that can be seen morphed into the landscape through the device of technology.





## YOSHINORI MIZUTANI

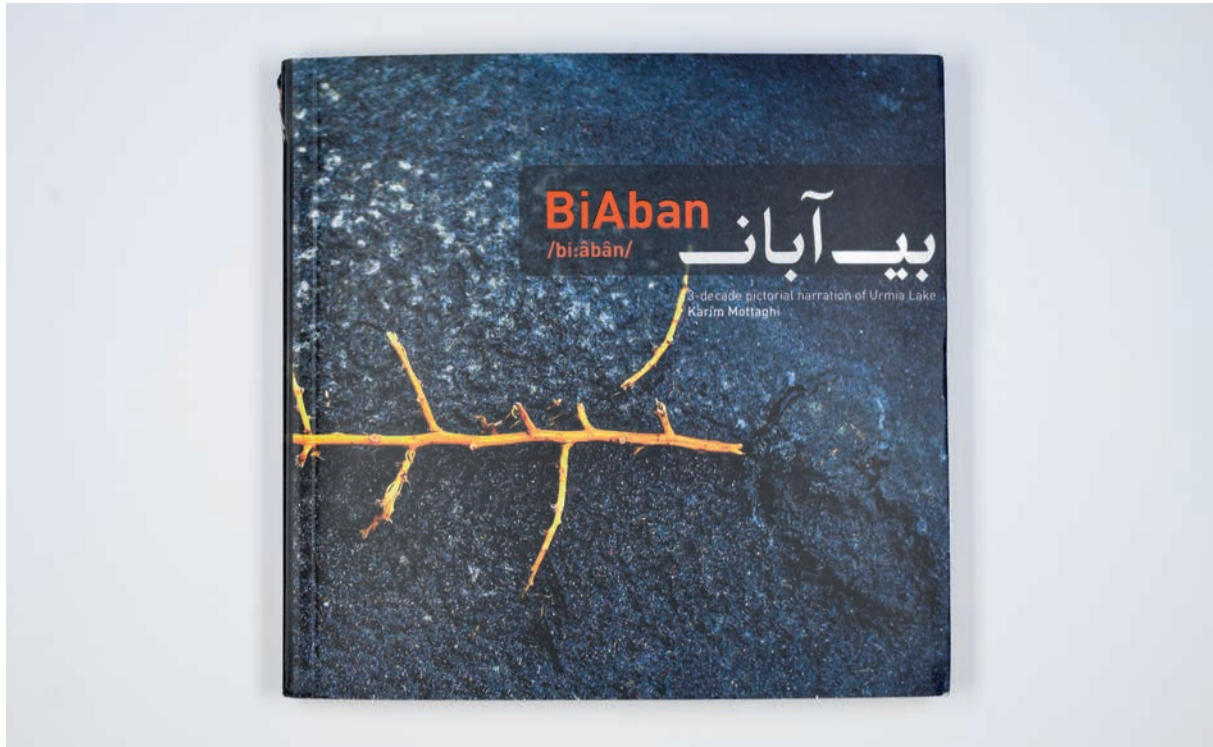
Yoshinori Mizutani's works suggest new expressive possibilities that mix the domestic traditions of personal and street photography with those of foreign conceptual photography. His photographs work with an innate understanding of how forms, colors, textures and depth translate to the pictorial plane. The themes of Mizutani's work are the everyday and the familiar —what is familiar to him, however, becomes new for the viewer. What is revelatory is something that was likely previously overlooked. It is the viewers' varied responses to and interpretation of images that matters, as this mirrors the process behind his method. He is working with a visual vocabulary that has been well established, in his reinterpretation of this language that proposes new methods for understanding nature.



## HDR\_NATURE

The *HDR\_nature* series offers a fresh take on nature photography. Using the latest technology, Mizutani creates images that look painted with brush strokes. In a world where everyone can take photographs, and there are long too many snapshot photographs of nature, it makes it extremely difficult to develop a language to work with, to provide viewers with a chance to see anew. With *HDR\_nature*, Mizutani ventured into a new frontier in photography. HDR, short for High Dynamic Range, is a post-processing task of taking a series of images, combining them and adjusting the contrast ratios to create images as close as possible to how the human eye sees. Mizutani deliberately works against this logic, moving his camera around to combine multiple out-of-focus images. As a result, he manages to create something we have never seen before. By adopting digital photography without concern for pre-determined ideas regarding best practices, he has found a new capacity for photographic expression, while commenting on a medium that has always gone hand-in-hand with the development of related technologies.





**KARIM MOTTAGHI**

Karim Mottaghi is from Tabriz, Iran. He holds an MFA in photography. Mottaghi is a University lecturer, and has also translated several books on photography. He is the winner of the 10th and 11th Photography Biennale Tehran. He is a part of Mamat, an Iranian art and documentary photography collective.

**BIABAN**

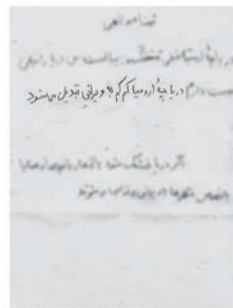
*BiAban - Three Decade Pictorial Narration of Lake Urmia* portrays Lake Urmia, in the present and over the course of three decades. Due to severe effects of climate change, Lake Urmia is now experiencing the worst drought in recorded history. Very recently, the lake and its beach were a tourist paradise and honeymoon dream. Currently, it's little more than salt and sand.

Lake Urmia (Persian: Daryacheh-ye Orumiyeh) was the largest lake in the Middle East. The lake lies in the bottom of the large central depression of the Azerbaijan region in northwestern Iran, at an elevation of 1,275 m above sea level. Like the Dead Sea, it is remarkable for the extreme salinity of its water and mud. Thousands of people go there as a place of healing each year, a kind of ceremonial activity. Bathing in its water and putting the mud on your body is believed to have a therapeutic effect, as an aid to relaxation and several skin conditions and bone diseases. It is very likely that the medicinal effects of the mud and water result from environmental factors and unique faculties of the location. This activity is unfortunately now gone, due to the shortage of water in the lake.

Recent environmental research, done by governmental and non-governmental organizations, say that a new desert covered with salt is being born. This may in turn cause an environmental disaster due to salt-storms. This project narrates Lake Urmia's three-decade decline, ending with a portrait of its wrecked beaches, littered with abandoned ships, boats, bath-boxes, and water repositories.



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Urmia lake gradually turns into destruction. The Ahluqali

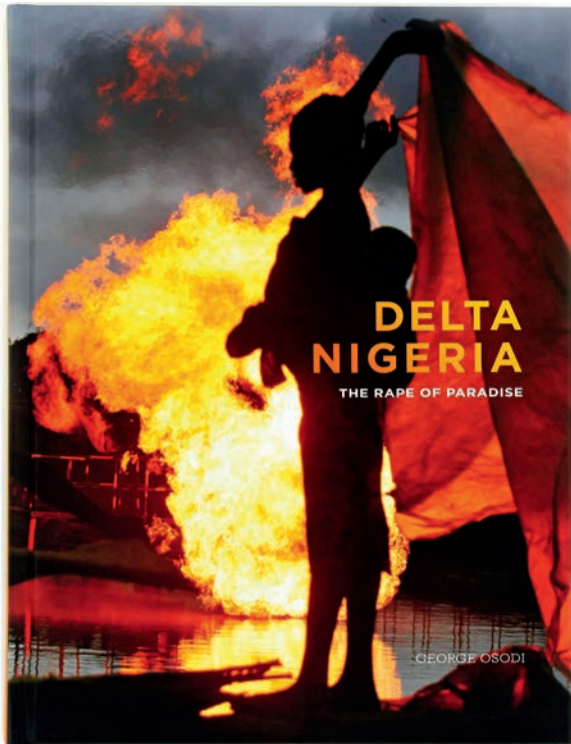


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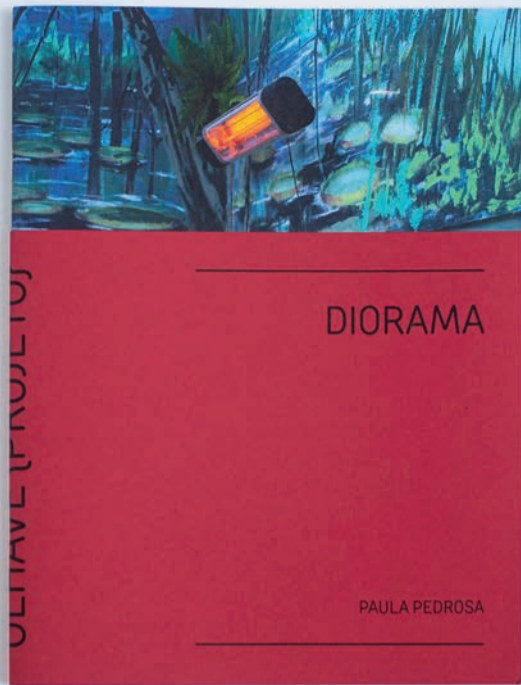
**GEORGE OSODI**

George Osodi grew up in Ogwashi-Uku, a town in the Delta State of Nigeria. Osodi is an internationally acclaimed Nigerian photographer who has spent many years documenting his country, hoping to bring attention to the rest of the world and the people of Nigeria alike, portraying a country still so rich in natural resources and beauty, but where many of its people have been left with nothing. Osodi works in color and combines critical reportage with fine art color photography. His subjects are mostly dealing with themes of social, economic and ecological exploitation of man and nature in the Niger Delta.

**DELTA NIGERIA - THE RAPE OF PARADISE**

For more than five centuries the fortunes of the Niger Delta have been closely tied to that of the global economy. This began through its slave ports, then its palm oil industry, and most recently through the discovery of crude oil in the 1950s. Oil multinationals soon came to the fore, working in alliance with a local elite to strip the region of its wealth and despoil it. At the receiving end are the region's impoverished inhabitants — left with a poisoned environment. Oil leaks and explosions abound, the water supply is heavily contaminated, and they are faced with a government that does not care. Amidst this, rival armed militant groups claim territories. In recent years, local guerrillas in balaclavas and speed boats, armed with enormous rounds of ammunition, have taken on the oil companies. They demand the right to live in their own clean and unpolluted land, and that the delta is restored to its former environmental richness. These dramatic images document for the first time the extent of environmental damage and the daily conditions the people living there are forced to endure, revealing not only to the world, but also to Nigeria itself, what exactly is happening in their country— a nation where vast riches are being taken from the land and very little is given back to the people.





**PAULA PEDROSA**

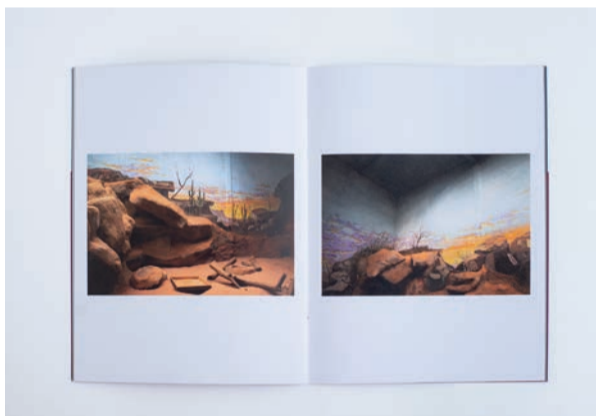
Paula Pedrosa is a visual artist and naturalist, based in São Paulo, Brazil, who uses photography as a creative extension of her training in the natural sciences. Influenced by her educational background, she develops projects that investigate concepts surrounding contemporary nature, interweaving science and imagination, the micro and the macro, the factual and the marvelous. Her work focuses on how humankind relates to the landscape, depicting the boundaries between the natural and artificial, belonging and displacement, and appropriation.

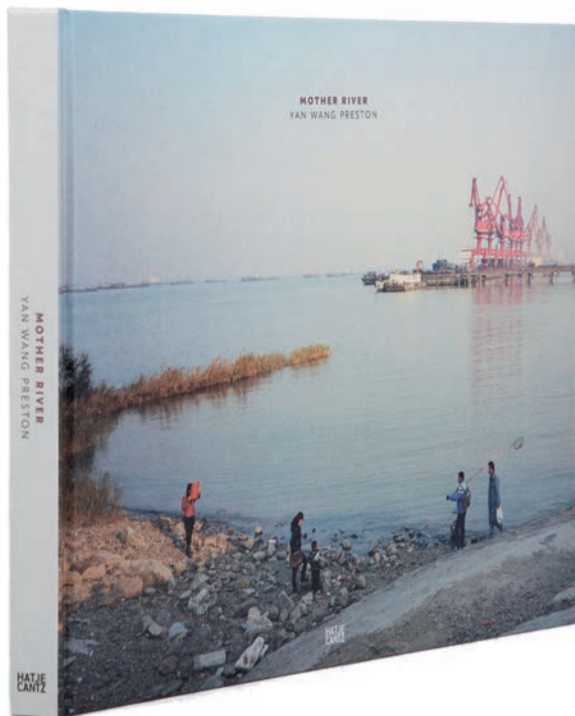
**DIORAMA**

Landscape, scene, reality, illusion. Colors, darkness: peek and observe.

The globalized metropolis has outsourced the natural landscape for buildings and asphalt. How does humankind deal with its inherent need for natural environments when fields and forests have been replaced by canalized rivers and sky scrapers? Artificiality's standardization is the starting point to depict our withdrawal from natural environments. At the same time, this evokes our need to design other forms of contact with nature, albeit in controlled environments that are unable to hide the coldness of our own nature.

The *Diorama* series, accomplished at the São Paulo Aquarium, investigates nature's appropriation and confinement by humankind. Natural and artificial come together in such an intrinsic way that they can no longer be distinguished, producing environments that are at the once oddly cozy and surreal.





## YAN WANG PRESTON

Dr. Yan Wang Preston is a British-Chinese artist interested in the contested conditions, perceptions and representations of nature in contemporary societies. Keywords for her research and practice include: landscape imagery, identity, photographic methods and the environment.

## MOTHER RIVER

*Mother River* is a four-year project for which the British-Chinese photographer Yan Wang Preston conducted a series of performances along the Yangtze River in China before photographing the entire 6,211km Yangtze River at precise 100km intervals with a large-format film camera.

As China's 'Mother River', the Yangtze is usually celebrated by idealistic images of iconic places. Through embodied and systematic research, including performances at selected locations along the river, Preston discovered the mythic nature of the 'Mother River'. The following photographic project, *Mother River*, set off to challenge such myth by conceptually undermining the deep-seated regional and aesthetic preferences towards certain river places and their landscape representations. A set of accidental and vernacular landscapes were collected, which have never or rarely been photographed before as the representation of the Mother River. The resulting images tell an epic, yet multi-layered story of the entire width of China from its western highland to its eastern coast, from the near-pristine wilderness in Tibet to the modern metropolis Shanghai.

The project is also deeply personal. It is a desperate and fully committed attempt for the artist, a native Chinese person in exile, to re-locate her personal identity. It is also the first one-person attempt to document the entire Yangtze systematically since photography began in China in 1842. The pictures are backed with precise geological and geographical information, responding to a long history of photography being used for surveying and capitalist enterprise.





**MARIA PRIMO**

María Primo’s work interrogates the relationship between humans and nature in the Anthropocene. She uses photography to unveil the changes in the environment, revealing multiple layers within. Her connection with the Andalusian landscape and the history of the Strait of Gibraltar comes from her early childhood; a rich cultural legacy that awakened in her an interest in diverse cosmologies. This led her to pursue her studies in Anthropology and the Environment.

**THE BOOK OF SAND**

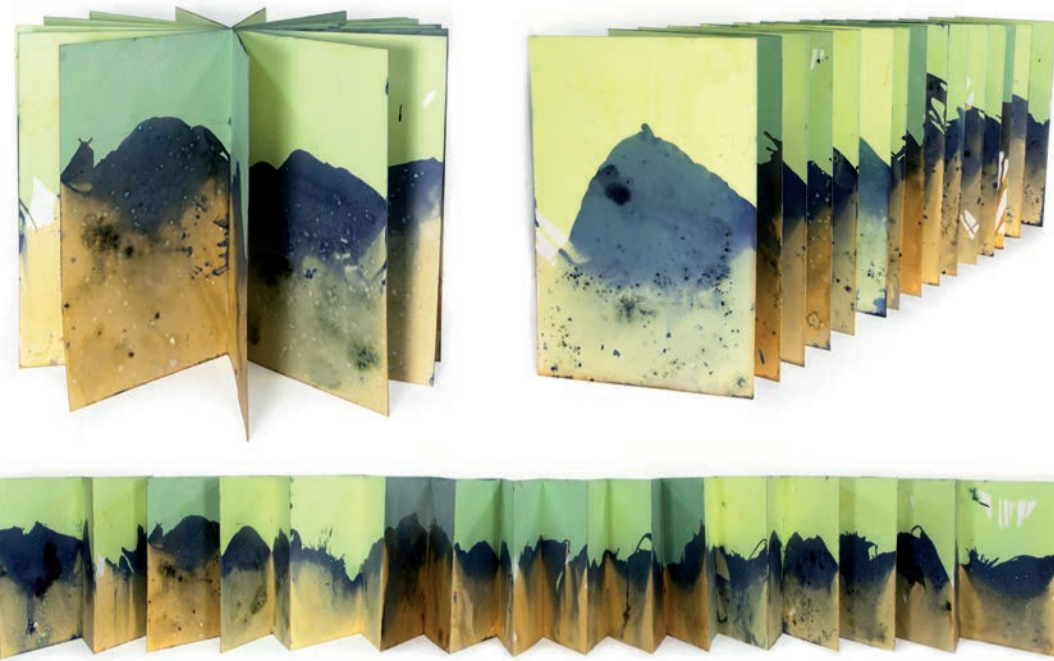
*The Book of Sand* tells the story of the Dune of Valdevaqueros, a metaphor for the absurd will of humanity to dominate nature. The dune has been witness to stories of the military, frontiers, wars, deaths, climate change, immigration, oblivion, and environmental degradation —which are all interconnected.

The setting for this account is the Cape of Punta Paloma (Tarifa, Cádiz), a paradisiacal enclave on the Spanish coast of the Strait of Gibraltar, where tourists travel to enjoy spectacular views from atop the great moving dune. Yet, the dune was not always there. In 1939, as the Spanish Civil war was ending, Franco’s regime ordered the urgent building of a powerful defensive system in the Strait of Gibraltar, due to an unfounded fear of an invasion by the British and the French. Some 324 bunkers and coastal batteries were built over ninety kilometers of coastline.

Before this intervention, Punta Paloma was a huge dune system made up of small dunes measuring two and three meters, which had been stable since the last glaciation at least six thousand years ago. Because of the strategic geolocation of this cape, the military built two bases. But the flow of sand obstructed the movement of heavy machinery. To stop it, a sophisticated project was ordered to fix the dune and revegetate the zone.

The dune has not stopped growing to this day and it is currently out of control. It has been proven that the intervention of the military in 1939 radically changed the physiognomy and the climate of the area— generating long-term environmental and social consequences that remain to this day.





## MEGHANN RIEPENHOFF

Meghann Riepenhoff works collaboratively with the environment to generate fugitive photographs, mostly using her own version of the cyanotype process. Her work is fueled by an interest in impermanence, wildness, and the complicated dynamic between humans and their environment. Riepenhoff is from the southern United States, she spent her youth splashing in bioluminescent waves, watching lightning bugs in the woods — becoming enchanted with the ever-changing, magical nature of the landscape. She is now based in San Francisco, CA and Bainbridge Island, WA, but works all over the world.

### CHRONOGRAPH #33

*Fotobokfestival Oslo — Oslo, Norway, 09.10.20-09.20-20, Ten Pages for Ten Days*

*Chronograph #33* — is a ten-page hand-bound cyanotype accordion book made for Fotobokfestival Oslo. Chronographs are exhibition-specific books comprised of unexposed cyanotype folios, with one folio for each day of an exhibition. The exhibitor turns the book to a new a page each day, thereby initiating exposure. The books are cumulative records of the environment; pages change throughout the day, responding to the light, weather, and time. The cyanotype pages are never fixed, their fugitive nature pointing to impermanence and our ever-changing relationship to the environment.

These books consider the exhibition period as a generative time, where works occur and evolve during the duration of a show, and are built on the idea that books are inherently a time-based object, experienced over time as a viewer encounters them.

### LITTORAL DRIFT + ECOTONE

*Littoral Drift + Ecotone* is a two-volume trade edition, collecting two major projects. Both projects stem from the artist's fascination with our relationship to the landscape, the sublime, time, and impermanence. Consisting of cyanotypes made directly in the landscape, precipitation, waves, wind, and sediment physically etch into the photo chemistry; the prints simultaneously expose in sunlight and wash in the water around them. Photochemically, the pieces are never wholly processed; they continue to change over time in response to environments that they encounter.



**JOSUÉ RIVAS**

Josué Rivas is a creative director, visual storyteller and educator working at the intersection of art, journalism, and social justice. His work aims to challenge the mainstream narrative about Indigenous peoples, build awareness about issues affecting Native communities. He is a 2020 Catchlight Leadership Fellow, Magnum Foundation Photography and Social Justice Fellow, founder of the Standing Strong Project, co-founder of Natives Photograph, and winner of the 2018 FotoEvidence Book Award with World Press Photo. Rivas is based in Portland, OR.

**STANDING STRONG**

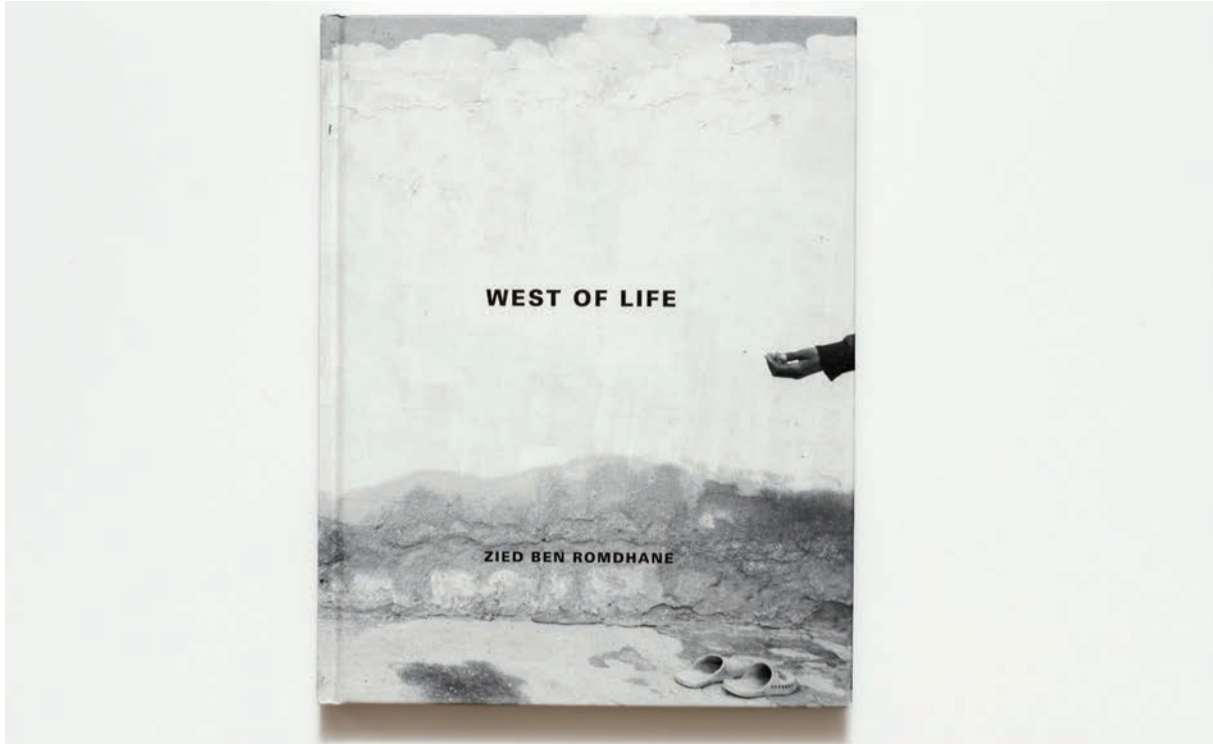
*Standing Strong* is a more than a photo book. It's a tool for reflection. The work was created during the seven months Rivas spent documenting the historic gathering of Indigenous peoples and allies at Standing Rock, North Dakota. While many storytellers focused on the clash between police and Water Protectors, Rivas turned his lens to the latent spirit embedded in the camps.

The images that emerged serve as an offering to all those protecting sacred sites, the water of life, and our planet as a whole. Standing Rock was the epicenter of an awakening, people from all four directions came to stand together and started a movement that created ripples across the globe. At the camps, there was a sacred fire burning at all times serving as a space for prayers and intentions. People gathered in a circle and were with each other.

The image of sweet grass embossed on the cover of the book is a gesture for welcoming positivity into the journey of the viewer.

*Standing Strong* is an offering with four chapters. Many tribes in Turtle Island (North America) have a deep relationship with the number 4. It refers to the four elements: water, air, fire, and land and also the four cardinal directions. Each chapter is structured with a different intention but ultimately they are doors to open into the spirit of healing and reconciliation amongst all people.





## ZIED BEN ROMDHANE

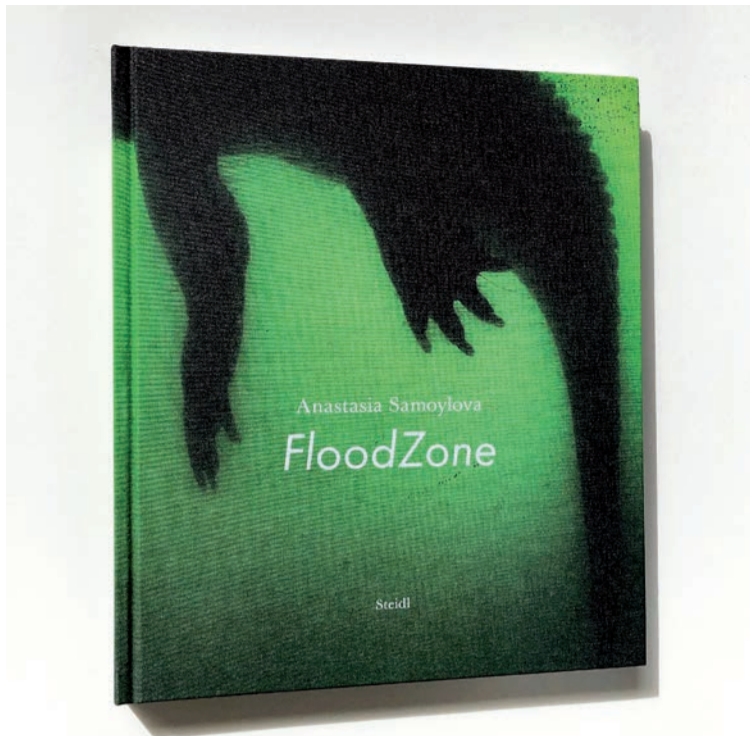
Zied Ben Romdhane began his career as a commercial photographer. In 2011, he switched to documentary photography and photojournalism. He is the Director of Photography of *Fallega* (2011), a documentary film about the Arab Spring in Tunisia. Ben Romdhane was a participant in World Press Photo's 2013 Reporting Change initiative, and is a member of the collective "Rawiya" and "Native". In 2018, Ben Romdhane published his first book, *West of Life*, with Red Hook Editions. He joined Magnum as a nominee in 2019.

## WEST OF LIFE

In Gafsa, a phosphate mining region in the southwest of Tunisia, a state-controlled company called CPG extracts phosphate from the hills. Mining, an important economic resource to the Tunisian economy, has been practiced since Roman times. The local mining villages of Redayef, Mettlaoui, Oumm Laarayes, are rich in resources but marginalized by the government. They remain poor and polluted, a conduit for wealth. Meanwhile, coastal towns prosper. During the French Occupation workers lured from Libya, Morocco, Algeria and around Tunisia lived on this nearly uninhabitable land. Since then, ethnic divisions, exacerbated by life in a harsh landscape, have produced disharmony between the people and nature. The region remains in a state of constant flux and volatility.

This is Zied Ben Romdhane's testimony to the harshness of the place. This is balanced, he hopes, by the humor of the inhabitants and his affection for them. Ben Romdhane's book is a rare feat in media space, humanizing the North African miners while building awareness of life on the other side of an international resource supply chain.





## ANASTASIA SAMOYLOVA

Anastasia Samoylova, based in Miami, United States, moves between observational photography, studio practice and installation. In 2020 she had her first solo museum exhibition of the ongoing project *FloodZone* at USF Contemporary Art Museum, Tampa.

*FloodZone* was published by Steidl in 2019. Another series, *Landscape Sublime*, explores how social-media images and the repetition of certain motifs inform an understanding of natural phenomena. In recent years the project has been frequently commissioned as large-scale public art installations and shown in a number of solo and group exhibitions.

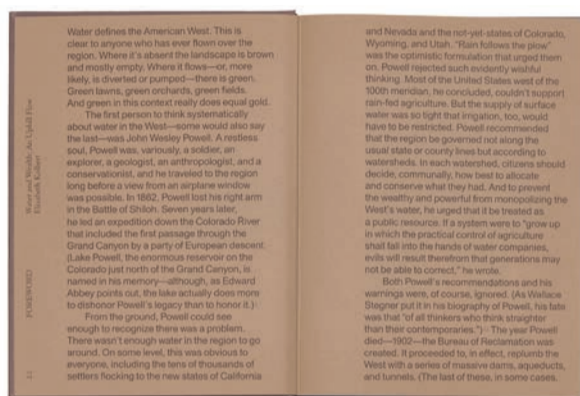
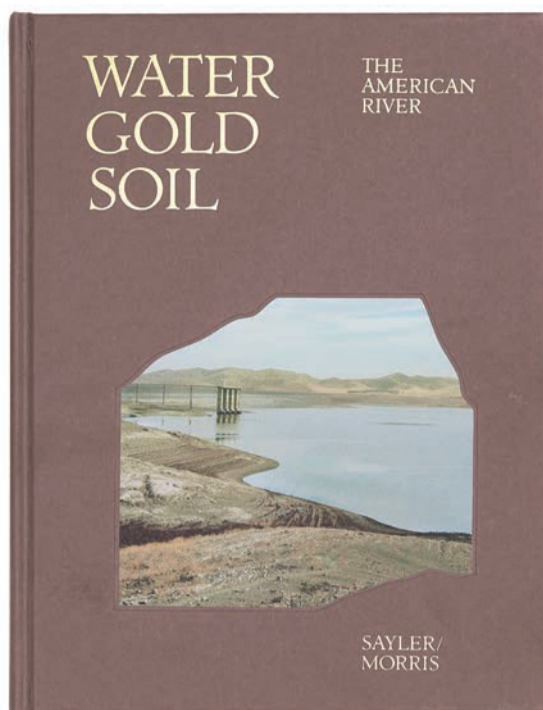
## FLOODZONE

*FloodZone* is Anastasia Samoylova's photographic account of living on the knife's edge of climate change in the southern United States. Sea levels are rising and hurricanes threaten — but this is not a visualization of disaster or catastrophe. These beautifully subtle and often unsettling images capture the mood of waiting, of knowing the climate is changing, of living with it. The color palette is tropical: lush greens, azure blues, pastel pinks. But the mood is pensive and melancholy. As new luxury high-rises soar, their foundations are in water. Crumbling walls carry images of a tourist paradise. In the heat and humidity nature threatens to return the place to tangled wilderness. Manatees appear in odd places, sensitive to environmental change. Liquid permeates Samoylova's urban scenes with unexpected views: waves, ripples, puddles, pools, splashes and spray. Water is everywhere and water is the problem. Mixing lyric documentary, gently staged photos and epic aerial vistas, *FloodZone* crosses boundaries to express the deep contradictions of the place. The carefully paced sequence of photographs, arranged as interlocking chapters, make no judgment. They simply show; elegant, sincere, acute, and perhaps redemptive.

The coast of the southern United States looks and feels like a paradise, but all is not what it seems. As sea levels rise and hurricanes threaten, the beauty of the place becomes bittersweet. The future is uncertain but life goes on. *FloodZone* is a book about living with this contradiction.







**SAYLER/MORRIS**

Saylor/Morris work with photography, video, writing, installation and open source web projects. Of primary concern are contemporary efforts to develop ecological consciousness and the possibility for art to support social movements. In 2020, they initiated Toolshed, a new platform to gather and share tools for a livable future. From 2006 to 2020 they co-directed The Canary Project, a studio producing media and art deepening public understanding of climate change. They currently teach in the Transmedia Department at Syracuse University, where they co-direct The Canary Lab.

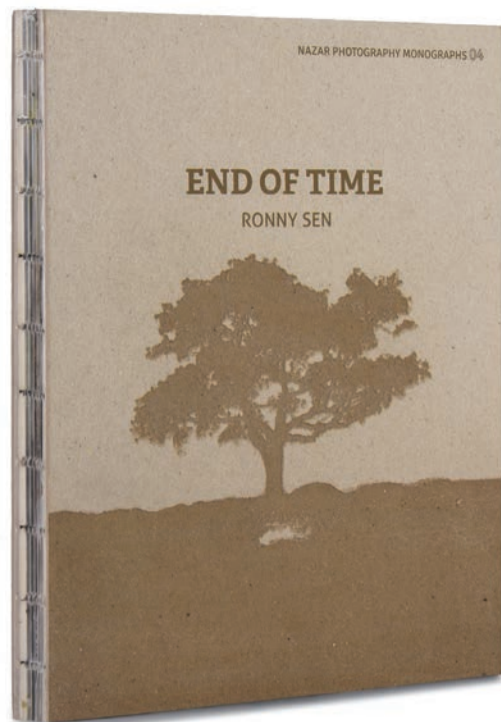
**WATER GOLD SOIL: AMERICAN RIVER**

*Water Gold Soil: The American River* tells the story of a single flow of water in present-day California from origin point to end-use. The project is equal parts historiography and allegory— using this geography to investigate our present Age of Extraction. As with other water flows in the American West, the “American River” is no longer a river, but rather a site of water capture and distribution, with a definite beginning but diffuse end.

Virtually all rivers in California have two identities: what people normally think of as a river —water flowing scenically along — but also a calculated part of California’s water management infrastructure. This infrastructure, according to leading California water expert Jay Lund is, “a system that was largely designed to support an agricultural economy envisioned in the latter 1800s.” Water in this system is rendered a commodity — increasingly in short supply due to climate change — owned the moment it leaves the ground.

*Water Gold Soil: The American River* examines this less visible, technological reality of California rivers by following a single flow of water –The American River – from its origin near Echo Summit in the Sierra Nevada mountains to its end use in the agricultural economy in California’s Central Valley.

The project incorporates large-scale landscape photography, video, archival images, maps and writing, a diversity of form and materials borne out of the challenges of representing the nexus of relationships — ecological, political, and historical — that make up a river.



## RONNY SEN

Ronny Sen is a film director, writer and photographer based in Calcutta. His work revolves around the suffering of people he calls his own, and their resilience and solidarity which in his larger body of work illustrates the deep inequalities and inherent contradictions of both capitalist and socialist societies. His debut feature film 'Cat Sticks' world premiered in the competition section at Slamdance Film Festival, 2019 where it won the jury award. He has previously directed television documentaries for BBC. He started his career as a photographer and has made two artist books. He received the Getty Images Instagram Grant in 2016 for his work in Jharia coal mines. This was shown in his debut solo exhibition in 2018 — entitled *Fire Continuum*, exhibited at TARQ in Mumbai. He was invited to be an artist in residence in Poland by the Polish Institute in 2016 and in Japan by The Japan Foundation in 2013. His works are included in the permanent collection of the Alkazi Collection of Photography.

## END OF TIME

Photographer Ronny Sen's work in the coal mines of Jharia, India is about survival in an apocalyptic landscape.

What does the end of time look like?

Jharia was once a green forest. Coal was discovered here in the late 18th century and by the beginning of the 19th century most of India's mineral resources were mined here. As the imperial government, mercenaries, and princely families wrestled for control of distribution, Jharia withstood their greed, though it eventually became a successor to its own suffering.

An underground fire has been burning since — for the last century — but its presence is now overground: inside homes, temples, schools, churches, and mosques. Places that were once thriving with life are now consumed by flames.

*The End of Time* is manifested with shards and fragments; random, scattered elements of human existence, and a community without a future — plunderers of coal who move from site to site with blasting mines. This is what survival in an apocalyptic landscape looks like.



**MAŁGORZATA STANKIEWICZ**

Born in Poland, Małgorzata Stankiewicz is an artist and environmentalist currently living and working in Zurich, Switzerland. Working within the analogue realm of photography, she continuously strives to explore the limits of the medium by experimenting with light sensitive materials and chemical processes. Given her deep affinity and increasing concern for the natural world, in the recent years her work shifted towards topics dealing with the human-imposed, impending degradation of the environment.

**CRY OF AN ECHO**

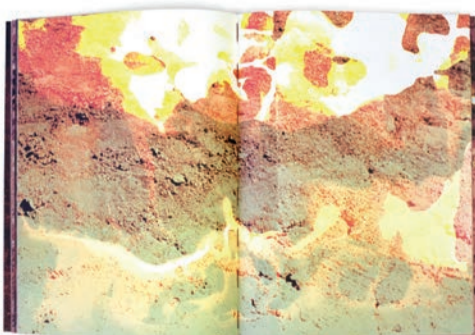
For centuries, and against all odds, Poland's Bialowieza Forest withstood the destructive human behavior within its grounds. In 2016, under the pretense of its protection, the late Polish Environment Minister Jan Szyszko approved unlawful, large-scale logging in the forest's unprotected area. *Cry of an echo*, commenced shortly after this announcement, was created during a month-long stay in the forest, Spring 2016. Through an experimental approach to black and white analog printing, the works convey an anticipation of an irrecoverable loss.

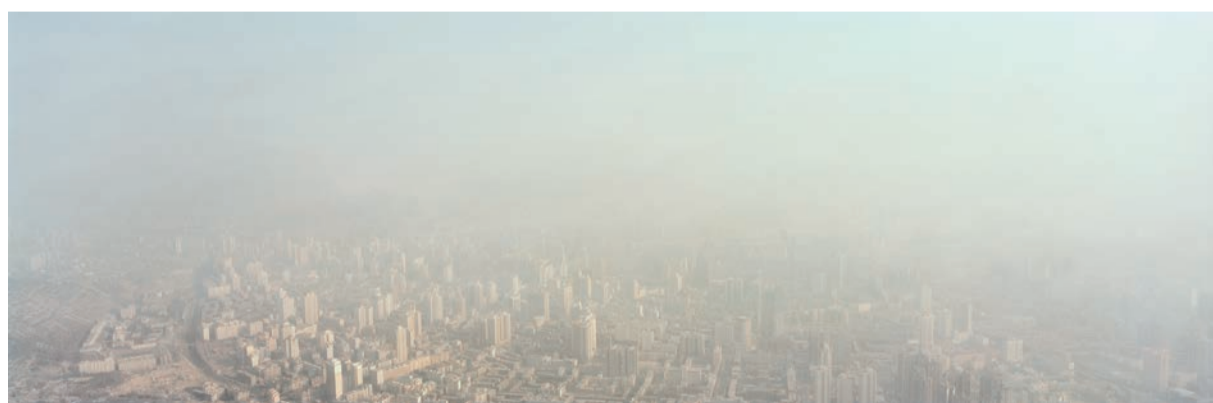
**LASSEN**

Comprised of unique, large-scale c-print composites, *Lassen* is a topographic and polychromatic exploration of natural landscape; it is an experimental investigation of the analogue chromogenic process as a contemplation of environmental collapse.

The enlargements, which were hand-printed in sections, are a result of countless hours spent in pitch blackness of the colour darkroom, through a process at once familiar yet ultimately uncertain. Embracing the flaws stemming from this unstable process, multiple layers of physical and chemical manipulations are all compressed and flattened into one, the final image.

With the intent to highlight the interconnectedness and interdependence between all of Earth's ecosystems, each of the works references, through its title, a specific concern stemming from the current environmental crisis. In that sense *Lassen* is a journey through both factual and fictional place; a metaphorical portrait of nature in the Anthropocene era.





## IAN TEH

Ian Teh is a British-Malaysian documentary photographer whose work is motivated by environmental and social issues. In an era of continuous urbanization and development, at its roots, his work explores the underlying dreams and desires in society and the individual, and of the sacrifices often made to realize them. In the age of the selfie, Teh has returned to the classical monumental landscape with his series, *Traces*. Sounding an alarm, heralding the advancing threat that we pose to our planet, *Traces* is a long-term project documenting industrialization and environmental breakdown in China. Through the decades of work, he has produced several distinct bodies of work within the *Traces* series.

### TRACES: LANDSCAPES IN TRANSITION ON THE YELLOW RIVER BASIN

Few rivers have captured the soul of a nation more deeply than the Yellow River. It is to the Chinese what the Nile is to Egypt: the cradle of civilization. Historically a symbol of enduring glory, a force of nature both feared and revered, the river failed to reach the sea for many months in the late nineties. As China's economy underwent three decades of unshackled growth, the burden on the river has also grown, the pressures of economic and industrial development have all taken its toll. The Yellow River's environmental decline is a tragedy amidst consequences extending far beyond the 150 million people the river directly sustains. Its plight also underlines the dark side of China's economic miracle — an environmental crisis leading to the scarcity of one resource no nation can live without: water. *Traces* is about the forces that affect but are mostly invisible within the image. It aims to address how economic, political, and environmental policy forge the outward manifestation of the landscape. For Fotobookfestival Oslo, Teh is exhibiting the most recent iteration of his project, *Traces*, a scroll, while also exhibiting an earlier trade edition book from the project.



## WOONG SOAK TENG

In awe of natural phenomena and nature at large, Woong Soak Teng researches the human tendency to attempt to control and go against nature. Her works often develop alongside natural processes in hopes of learning from them, embracing whatever medium makes sense. At the core of her explorations lies the inquiry of what constitutes nature in our present epoch.

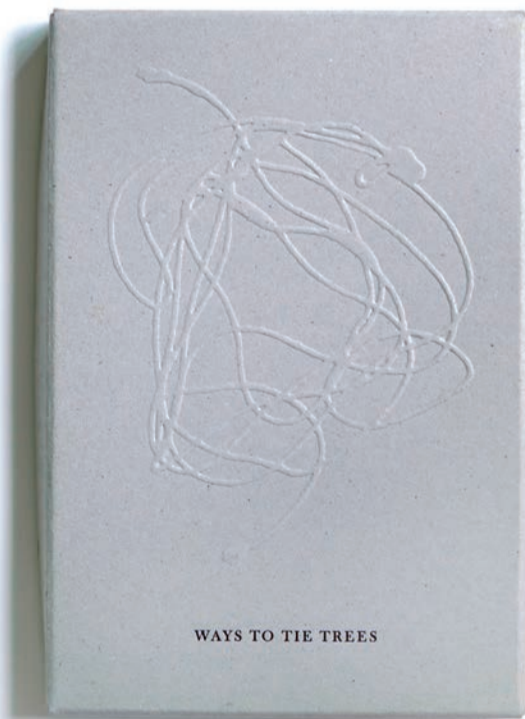
## SOME PICTURES OF REPRESENTATION

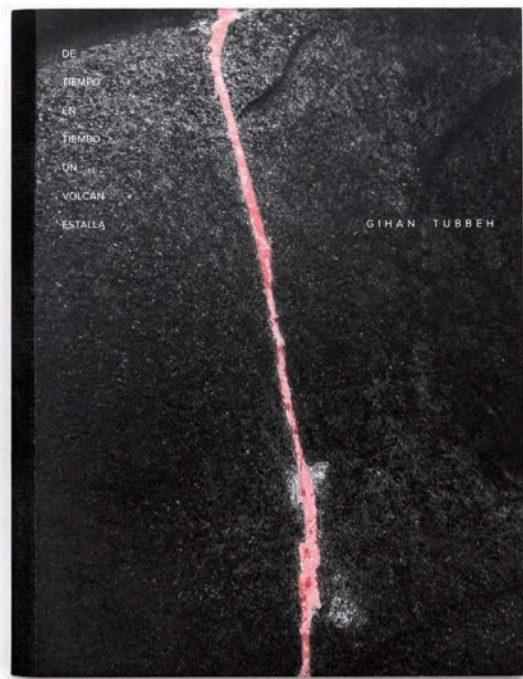
These are pictures of pictures— and representations of representations. Observing the fabrication of nature imagery in Singapore, nature as a social construct becomes self-evident. This attempt to make sense of how nature exists as simulacra has made the world a little more senseless.



## WAYS TO TIE TREES

Tree-staking, like our innate human instinct to control, is ubiquitous yet largely unnoticed. Featuring a diversity of (sometimes unorthodox) approaches to the art of tree-tying, this work presents an intimate encounter with the trees and their much-overlooked structures in the garden-city of Singapore. Similar to many cities around the world, trees are uprooted and relocated to conform to a controlled cityscape determined by urban-planning. In an attempt to construct a productive and aesthetically pleasing living environment for ourselves, nature has long been subjected to manipulation at the mercy of our hands.





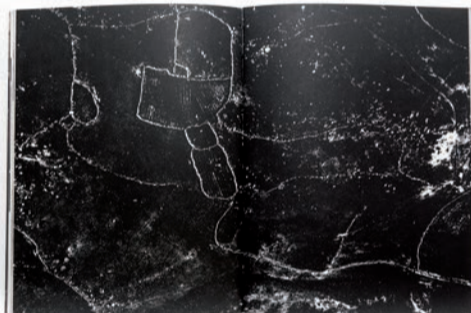
## GIHAN TUBBEH

Gihan Tubbeh lives and works between Peru and Europe. Focusing on long-term projects, Tubbeh's work explores the spiritual and perceptual dimensions of the human experience in relation to the planet and the cosmos. Nature evokes in Gihan Tubbeh a state of grace, questioning, and alertness. Inherent to nature and imprinted in the landscape, violence embodies both death and new life. To her, climate change is a clear manifestation of how the earth reacts over time to the abuse humans perform. While nature's dichotomies spread between creation and destruction, Tubbeh's work attempts to awaken to a planetary vision of the psychic landscape and emotional topography in which we are submerged; a transformation of the physical into the psychological.

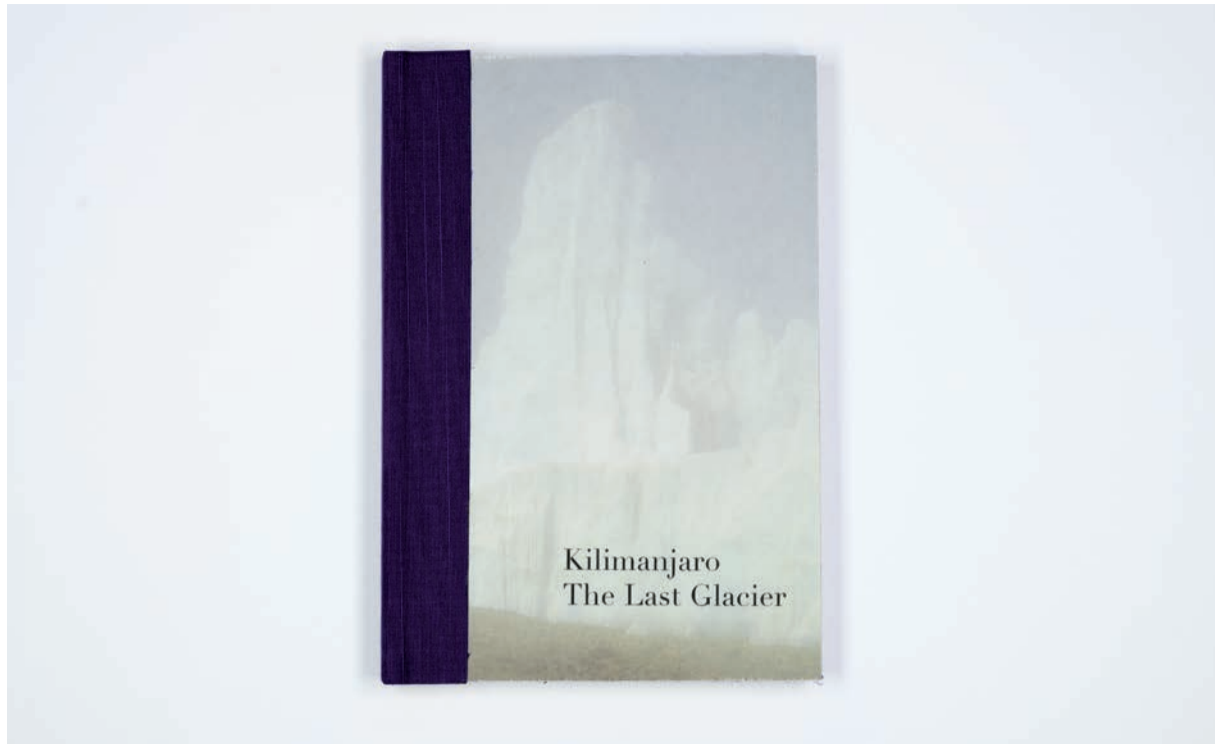


## DE TIEMPO EN TIEMPO UN VOLCÁN ESTALLA

*De Tiempo en Tiempo un Volcán Estalla (From Time to Time a Volcano Explodes)* suggests an allegorical journey to the feminine condition within the universe through a poetic construction found more likely at the heart of a cosmogony, by associating insignia of nature with the human, animal kingdom, and the cosmos. Through a metaphorical elaboration, the images attempt to elevate the feminine condition of the earth as nucleus of fertility and generation of life, without ceasing to confront us with its accidents and power of destruction.



Praised through visual rhymes, where ancestral wisdom is immortalized, and primordial memory is treasured, the territory acts as a riddle breeding wonder for the mysterious. Nature speaks as an eruption of being, reminiscing, and heritage— where ancestors, archetypes and arcana meet again. Captivated by the strangeness and secret order of nature, the contradiction of how some opposites must bond to exist, and the irrationality in human emotions, Tubbeh's work aims to create new senses by combining incompatible forces, intuitively. What can start out in a space of ambiguity becomes meaningful and reveals truth.



## IAN VAN COLLER

Ian van Coller was born in Johannesburg, South Africa, in 1970, and grew up in the country during a time of great political turmoil. These formative years became integral to the subject matter van Coller has pursued throughout his artistic career. His work has addressed complex cultural issues of both the Apartheid and post-Apartheid eras, especially in regard to cultural identity in the face of globalization, and the economic realities of every-day life.

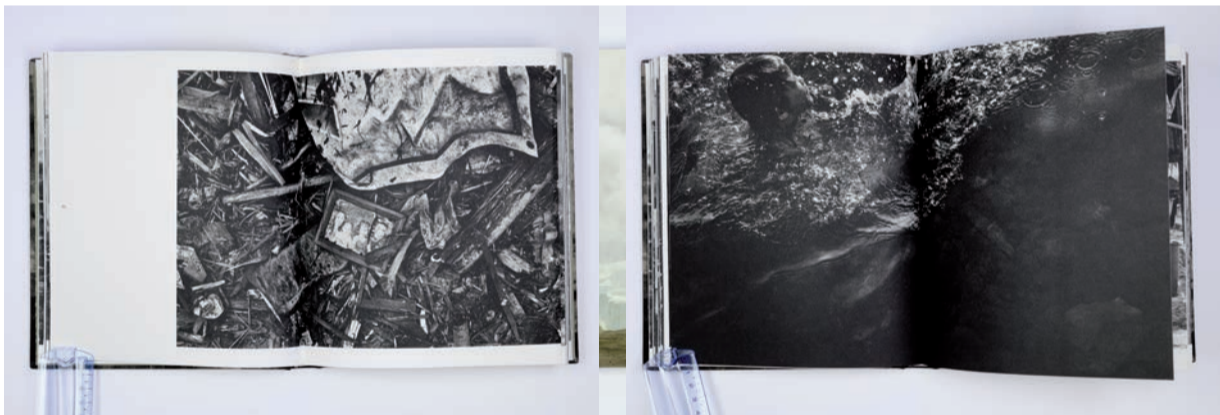
Van Coller's most recent work focuses on environmental issues related to climate change and deep time. These projects have centered on the production of large scale artist books, as well as direct collaborations with paleo-climatologists. Ian van Coller is a Professor of Photography at the Montana State University, Montana.

### KILIMANJARO: THE LAST GLACIER

Mount Kilimanjaro is iconic and mythical. Its flat-topped, ice-covered summit rises dramatically from the surrounding lowlands of Tanzania to a height of 19,341 feet above sea-level. Due to their latitude, Kilimanjaro's "tropical" glaciers are particularly susceptible to sunlight and climate fluctuations. The glaciers have thinned by 85% over the last century, and nearly half of that loss occurred between 2000 and 2011.

As the highest mountain in Africa, over 16,000 tourists attempt to climb Mt. Kilimanjaro every year. Many are drawn by the dramatic glacier landscape. These tourists employ hundreds of local Tanzanians who carry all the food and equipment needed for each expedition. The (mostly) men who are employed in this trade are, thus, intimately connected to the mountain's landscape. As the glaciers continue to melt and disappear, the men whose livelihoods depend on Kilimanjaro's glaciers will be dramatically impacted. In 2016 van Coller travelled to Tanzania with renowned tropical glacier scientist Dr. Douglas R. Hardy to document the rapidly melting glaciers on the summit of Mt. Kilimanjaro, and to make portraits of the Tanzanian porters. This project reflects van Coller's recent focus on creating projects that bring art and science together in an effort to make the monumental issue of climate change both tangible and comprehensible on a human scale.





**VEEJAY VILAFRANCA**

Veejay Villafranca was born in Manila, Philippines. He started out in journalism as a staff photographer for the national news magazine Philippines Graphic. After becoming a freelancer in 2006, he worked with several international news wire agencies before pursuing the personal projects that later paved the way to his career as a full-time documentary photographer. Villafranca has tackled issues such as changing Filipino cultural and religious practices, the transformation of Filipino gang members, and climate displacement and other environmental issues. He has been covering extreme weather events affecting the Philippines since typhoon Ondoy in 2009 up to Yolanda and its aftermath in 2015. Villafranca was first assigned with the United Nations to document Climate Refugees and since then has carried on a personal mission to raise awareness in the Philippines and throughout the world about the devastating effects of Climate Change.

**SIGNOS**

*Signos* illustrates different scenarios brought about by severe weather patterns in the Philippines. As typhoons get stronger, water levels and temperatures rise, the country, and indeed the rest of the world, is faced with a reality we can no longer ignore. In 2013, Typhoon Haiyan, the strongest recorded typhoon to ever make landfall in the Pacific, left over 6000 people dead and an estimated 4 million people displaced. It was devastating to the marginalized communities, many of whom live on the waters edge. *Signos* is about the lives of the people displaced by extreme weather events, further complicated by humanitarian issues such as inadequate relocation, livelihood security and social justice. Every year, as more people face these issues, *Signos* illustrates what is the new norm. Climate change does not happen in isolation. *Signos* is a dark sign of things to come.





**CORINNE VIONNET**

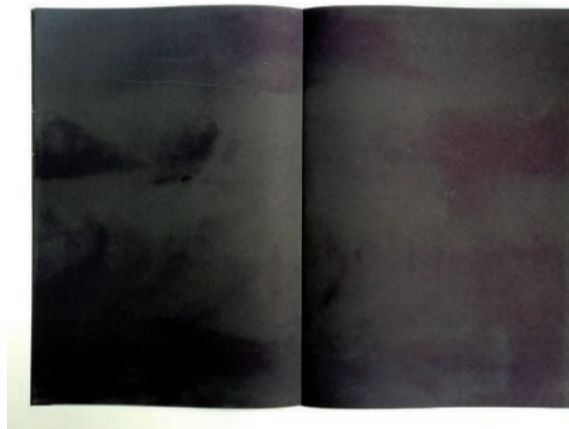
Corinne Vionnet is a Swiss artist based in Vevey, Switzerland. She is one of the first artists to have had interest in exploring and re-purposing Web-based imagery. Her artistic process includes extensive archival research, photographic image making, the appropriation of crowd-sourced material, and collage. Her works led her to analyze the construction and maintenance of the social imagination and collective identity, as well as our behavior with images, with both the act of taking pictures as well as dealing with the content of this overflow of pictures.

Her works convey the ambiguous lure of the Internet, which seemingly promises freedom and the discovery of new worlds, yet, in reality, imprisons us all in an algorithm space, and makes us believe that we are unique. Today, she is heading towards investigations of our perceptions of reality, as well as the strength of the images, their power of persuasion, and the transformation and building of emblematic figures.

**SOUVENIR D'UN GLACIER**

*Souvenir d'un glacier* is built from a collection of postcards of the Rhône glacier. These postcards depict the glacier over the course of almost one century. Taken from the same perspective, and shown in a sequence, the pictures show a gradual melting of the ice, while the images converge gradually toward a form of abstraction.

The fact that the photographs were taken by many people, over many years, is precisely the point. This is an accidental archive — providing new meaning through the artist's intervention.



## SERGEJ VUTUC

Sergej Vutuc's work is about observing the overdevelopment of modern society and the privatization of public space; nature being conquered by concrete, concrete being conquered by the subversive act of skateboarding. The work is based in nomadic movement through space and time, an endless sense of mobility, existence in between cities, countries, borders, worlds, etc. He often works in contested spaces such as Fukushima, Detroit, Chernobyl, Israel and Palestine — strong symbols of ongoing human error and conflict.

He documents an ever-shifting landscape (physical and symbolic) through analog photography, publications, films, exhibitions, music, wall drawings, constant collaboration (as the essence of human creative exchange). Analog photo process allows the altering and scratching of the film, and further manipulation and questioning of (documented) reality. Super 8 films are projected, allowing the staging and creating of space between installation and moving picture. Movement, transforming light from film into sound, becomes one more source to work with.

## PLUTATI U VREMENU...

With *Plutati u Vremenu, na zemlji* the distinctive urban poetic of Sergej Vutuc shifts to natural treasures affected by humankind: Patagonian glaciers become the unspoken landscape of an apocalyptic romance. Swimming in time, there is a passage into a creative and oneiric narrative, but it is also a lucid consideration of the inexorability of time flowing and of its consequences— appropriation of common goods, climate catastrophes and consumerism blend with the lyricism of fading memories and romantic idealizations.

This dualistic abstraction is reflected also in the medium itself. On the one hand, the pages' surfaces, textures and consistency suggest a dream-like and melting vapor, where light grey and blue on black paper enhance the lunar atmosphere of an ungraspable subject shimmering in the dark. On the other hand, the work's composition plays with interferences, manipulations and layering of different media (notably, Super 8 film and 35mm film processed in darkroom) that, freezing the moment at multiple levels, suggest ironically the hidden complexity of this fiction.

-Giada Dalla Bonta.



## TOMAS WÜTHRICH

Tomas Wüthrich lives in Liebistorf, Switzerland and works worldwide for editorial- and corporate clients. He grew up on a farm, made an apprenticeship as cabinet maker, worked with mentally handicapped people and began studying social work. In 1999 he attended a degree course for editorial photography at the Swiss School of Journalism, MAZ in Lucerne. Since 2001 he has been working as a freelance photojournalist. Besides this, he pursues his own long-term projects.

## DOOMED PARADISE

Since 2014 Tomas Wüthrich has been documenting the everyday life and culture of the Penan as well as the impact of modernity and illegal logging on their way of life.

For generations, the Penan, an indigenous tribe of originally nomadic hunter-gatherers, have lived in the rainforests of Borneo, in the Malaysian state of Sarawak. They hunt wild animals with blowpipes, fish, gather fruit and harvest sago palms. The way of life of the Penan has changed dramatically since 1950 — missionized by Christians, they founded their first settlements. Since 1970, the corrupt government has been promoting the clearing of the rainforest. The loss of their livelihoods has forced almost all 12,000 Penan to settle and farm. Today, over 90% of the rainforest in Sarawak has been cleared and palm oil plantations are spreading. A few groups have managed to defend their forest — but this paradise is threatened. Again and again the loggers try to invade.

The Penan may live in a world that sounds far away, but the world has become a village. We all buy products containing palm oil. The oldest and most biodiverse rainforest on earth, which also has an influence on our climate, has almost disappeared. In its place the oil palms grow in rows on endless plantations.

The book is designed for the Penan and their rainforest habitat. It's trilingual, Penan always comes first, and it's printed on *Rockpaper* — waterproof and therefore resistant to the rainforest climate. It contains orally transmitted myths of the Penan, collected by the Canadian linguist Ian Mackenzie.





**MARIO ZAMORA**

Mario Zamora first discovered the possibilities of Photography during his Cinema Studies in Anadolü University (Turkey) and started to exhibit his first works made in Asia there. After finishing his education at the Polytechnic University of Valencia in 2012 he began to study at the Blank Paper school. He worked as a freelance photographer for newspapers and book companies until 2015, when he published his first book, To The Moon and Back. Zamora became a Photography Professor in Valencia, while he started his second long-term project, State of Matter / Matter of State, which has been developed as an exhibition, documentary, workshop and performance.

Zamora understands the image as a political tool and his works are studies of the formal and aesthetic limits of the image. He is focused on power structures and the relationships we establish, from them, with Nature.

**STATE OF MATTER / MATTER OF STATE**

“Man is now in the position of being able to provide some balance to Nature” \*

*State of Matter / Matter of State* is a photographic approach to the permanent conflict among the human being and its environment. To the war between the natural and artificial forces. To the disintegration of corporate power’s image.

The four classical elements now face the world’s largest corporations. Production methods transform these resources into industrial goods, and contaminate the air, water and land. In so doing, they have a profound and damaging impact on the planet.

This project takes more than 200 corporate responsibility reports from petrochemical to agri-food, manufacturing, and pharmaceutical companies, invading their pages with images of the natural elements taken around the world— from active volcanoes in South America to large waterfalls in Iceland. These are interrupted, in turn, by portraits of the top leaders of these corporations. The images are subjected to processes of erosion, with an almost scientific methodology, by those very same elements. Man and Nature are, via this methodology, assembled in a journey through the life and death cycle, creating a feedback loop — the nature of consumption, and the consumption of Nature.





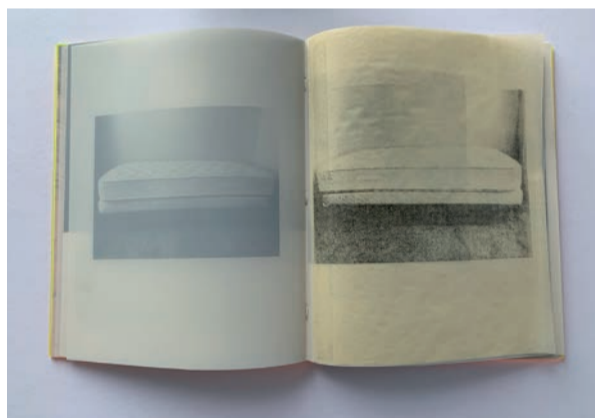
## KARI ØRVIK

Kari Ørvik is a San Francisco based photographer born in Canada, who uses film and historic photographic processes to engage possibilities of place, material and memory. A graduate of Stanford University, her work has been exhibited at the Oakland Museum of California, the Petersen Museum in Los Angeles, and is in the permanent collection of the Berkeley Art Museum. She was a graduate fellow at the Headlands Center for the Arts, and an artist-in-residence at Recology SF (the dump). She teaches photography and operates a tintype portrait studio in San Francisco.

## RESTING PLACE

*Resting Place* is a meditation on grief, loss, and accumulation that explores our material legacies and the precariousness of their place in our environments. Ørvik's imagery weaves together the personal and universal, between the tainted waters of mines in Alaska and Montana, a mattress disposal facility in California, and items left from her deceased parents in Norway and the US.

In *Resting Place*, memory is not a choice. The images on translucent paper sometimes double and stack on top of one another, and other times degrade, using the same polyester paper as a lithographic plate to make ghosted prints of the images. Their imprint, however, never completely disappears. Where an image of a mattress can metaphorically represent both a life and a death, as in the case of the final image of Ørvik's mother's bed — used for the ad placed to have it taken away after she passed — the book also explores its physical legacy, and how many lifetimes will be outlived by the environmental imprint of its industrial materials.



## DEATH OF THE HORIZON: *The Climate Emergency in 50 Rounds*

When you look through the photographs contained in these books, you may notice that there is often no discernible horizon. In some cases this is the result of smoke, smog, and other forms of carbon combustion. But the point here is a deeper one, and it bears in profound ways upon the history of photography and the photo book.

Historians, cultural critics, and photographic artists have responded to the fact that 19th and 20th century landscape photography was inextricably bound up with the practice of land surveying. Imperial ambitions motivated the first photographs made in many regions of the planet, often for the ends of resource extraction. And into the present century, landscape photography claiming to offer a critique of the Anthropocene (see discussion below) almost always employed the same tools and process of their imperialist predecessors. And they produced largely the same images: massive landscape tableaux, with defined horizons — distinguishable from earlier images by the current methods of extraction dotting the landscape: oil rigs, heavy industry, coal mines. It has been noted, too, that many artists practicing such photography became wealthy selling these works *to* oil companies and their CEOs. While you might be spitting out your coffee reading this, such a situation should not come as a surprise. What was offered in these images was in fact *not* a liberal critique of modernity's striking alteration of landscape, but rather an affirmation that the world *could still be ordered*. These affirmative means were the very tools of 19th century surveying, which ordered the entire planet under one cartesian, capitalist grid.

As Audre Lorde suggested so long ago: “the master’s tools will never dismantle the master’s house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change.” The artists in this program are responding not just to the world they find themselves in, but to the very complicated project of using photographic tools to address it. The camera was invented amidst the Western world’s fraught entrance into modernity, and the high imperialism that marked the 19th century. The ideals of modernity separated humans from Nature through the logic of domination, and humans from humans, through various logics of domination— a downward spiral of taxonomy that ultimately justified a global system of white supremacy and resource extraction. In the 21st century, with these histories yet-unreconciled, the camera may not be the best tool to understand the Earth, precisely because it was designed to facilitate the subordination of the land.

Ours is a generation that has outgrown the master’s tools. The practitioners in this show achieve this in diverse ways, but three notable strategies can be observed: first, through a return to material origins; second, through a problematized engagement with the camera apparatus and the image-making process; and third, through experimental forms of research, book publishing, and community engagement.

The return to photography’s material-practice origin (pre-camera-apparatus) is neither a random throwback cover-song, nor does it represent a nostalgic yearning for an empty yesteryear. The first photo book was made by Anna Atkins in 1843, via cyanotype impressions produced by using algae as a ‘negative’ sandwiched to paper. The result was an achievement for scientific imaging, but it also remains a powerful work as art, as direct communion with nature. This origin-book — and the particular subject matter — are no coincidence. Since the medium first appeared, nature has been the essential subject matter of photography: the medium is built from light-sensitive materials, which render and record natural processes in several capacities. Anna Atkins examined nature at a time of industrialization, ecological destruction, and regional climate breakdown. Photographers, and

specifically book practitioners, turn to this subject in 2020, amidst endemic ecological destruction and planetary-scale climate breakdown. It is no coincidence that many of the practitioners here are pursuing these material-practice origins (whether they know it or not). You can observe this material-practice in these artists’ work: Meghann Riepenhoff, Małgorzata Stankiewicz, Sergej Vutuc. You should also look for this influence within the work of those who use other means.

Because the camera apparatus since its inception has been in service of an expanding global capitalism, to use the tool in our current moment necessitates a reckoning with this relationship. We see this reckoning in the work of many artists, but the work of three is particularly instructive— Peter Funch, Michael Light, Marcela Magno. Peter Funch uses the camera to photograph mountains evidencing global glacier recession. The locations are chosen via century-old postcards that he has recovered. The resulting work is created via a 19th century printing process separating Red, Green, and Blue channels. When you look at the resulting print you are disorientated by psychedelic color and a collapsed temporality— a stark encounter evidencing an ecology that has been disrupted from the aggregate 200 years of carbon burned on the planet. Michael Light problematizes camerawork further from the vantage point of the surface of the earth, employing aerial photography against its own purposes — land surveying for the purposes of capitalist enterprise — to depict a western American landscape that appears mutilated by a drunk, abusive machine. That he depicts the marks of Burning Man, a festival that affirms the utopian ideals of those who are in fact the wealthy beneficiaries of liberalism, is to the point: within capitalism, the impulse toward collective self-destruction is coded into the bedrock on which human interaction plays out. Finally, we have Marcela Magno, who hacks the global surveying and surveillance apparatus to show us an alien planet — uncanny, anxious, and yet all the time our own. The images live in your pocket at this very moment, produced via drone and algorithm to document the surface of the earth. These images were never intended to reveal the inner logic of the system of global capital and its repercussive planetary destruction.

Via experimental forms of research, book publishing, and community engagement, many practitioners within these pages navigate their way through the historical predicament of using photography as a means of compassion toward the earth. Sarah Piegay Espenon researches the history of humans’ attempt to influence the climate. The project of weather modification — the weaponization of the weather in pursuit of profit and tools for environmental warfare — is presented in a visual history format that is exceptional as it expands on capacities found both in art book and photo book publishing. Mario Zamora follows a different trajectory: Zamora works with communities to identify the CEOs behind resource privatization, altering their billboard-sized images with the very substances being extracted. His publication collects the resulting images, the process of their making, and the empowerment of the communities under threat — all within a publication medium modeled from the propaganda publications distributed by the oil companies. Sammy Balaji deals with photographs of contemporary resource extraction, layering colonial depictions of people in his native Democratic Republic of Congo. His research-based practice shows an unbroken history of exploitation and environmental destruction in the eastern Congo, following from 19th century copper to 21st century lithium— the very substance filling the batteries of the so-called green energy future.

### *Photographing the Capitalocene*

Many artists in this program use the word Capitalocene, rather than Anthropocene, to describe their work and the present epoch. These terms might be

confusing. Many use this alternate periodization to highlight that humanity does not share equal responsibility for causing the climate crisis. *Anthropocene* is the term generally used to describe our current geologic epoch, starting after the first Atomic bomb detonation in 1945, a period during which human activity has been the dominant influence on climate and the environment. The common critique to this periodization is that it does not name the particular human activity, nor the systems by which it was organized, nor the fact that some resisted climate-altering activity while others advocated for it.

The Capitalocene periodization most likely began with the scholarship of Andreas Malm and Jason W. Moore, you will find the voice of Donna Haraway, TJ Demos, and many others, too. What follows below is a summary of the argument for this periodization, the result of dialogues with the artists in this show. The Capitalocene thesis exists due to a basic human need to define the problem we are facing. It is difficult to address ethereal, amorphous, fog-like ideas. Humans are rather adept at solving problems — but problems need to be defined.

The argument goes something like this —

The majority of carbon combustion is caused by the wealthiest 10% of humanity. The vast project of obfuscating the science proving global warming (heating), and creating propaganda supporting the extraction state, is engineered by a tiny minority— predominantly corporations and carbon states. The bottom half of humanity, living on a dollar-a-day, do not have the agency to alter the systems they are trapped by— to say nothing of making the decision to board carbon-emitting technologies like airplanes. We do not share equally in causing this crisis. We are not equally to blame.

Those employing the Capitalocene periodization are not calling on cosmetic changes in lifestyle. This is not a problem that can be solved by altered patterns of consumption, like plastic straw bans. These pseudo-solutions substitute cosmetic acts for comprehensive systemic change. The fact that oil companies often advocate for these pseudo-solutions is instructive: they distract us from their culpability, and sublimate community-engagement for isolation, often leading to a climate-anorexia-like obsession with mastering the immediate problem of the corporeal self. To end global heating we must end carbon extraction, which is performed solely by corporations and carbon states. We need to cooperate to achieve this, we need to look outward to our immediate community in solidarity with global communities.

A critical awareness about the condition of our epoch dovetails with an assessment of one's tools and research processes. In the case of photography, and the camera, this assessment has never been a more timely and essential task. The artists in this program offer innovative and vital steps toward new research potentialities. They offer methods toward understanding the Earth, and toward being within it. The timing of these many achievements is not accidental. Although most of these artists have never met, the urgent need for their works — and, in many cases, their shared aesthetic sensibilities — have been shaped by our shared global crisis. We all find ourselves trapped at the terminal end of the same causal chains. We will need to work together to destroy those chains.

Ethan Rafal

Curator, Fotobokfestival Oslo 2020





**ETHAN RAFAL — *Curator***

Ethan Rafal is an artist and organizer/curator based in San Francisco, California and Oslo, Norway, who conducts long-form research projects, equally involving his own work and collaborations with artists, writers, activists, and other engaged community members. He has organized projects in Europe and North America, operating with the principle of “direct pedagogy,” blending art and activism, making public space for education, exhibition, community gathering, and direct action. Rafal’s research deals with the individual and collective experience of violence, and the ways in which subsequent representations of violence inform personal and national mythologies. His work functions at the intersection of photography, expanded art practice, and social science research. His principal output is through photography, books, installation, and a distinct presentation method that is equal parts performance art and oral tradition storytelling. Major presentations of a 12-year project, *Shock and Awe*, were conducted over 2 years touring 100 venues in 14 countries: museums, universities, but also many non-traditional forums, including public spaces. *Shock and Awe* was both art and an organizing effort – designed to bring communities together to confront the twilight history of the US after 9/11, and the emergent fascism leading up to the 2016 US election.

In recent years, his personal work, *The Evening Pink*, and his organizing efforts have been dealing with the many forms of violence caused by the climate emergency: wildfires, corporeal violence, and corollary social and political breakdown. The Fotobokfestival Oslo 2020 is his largest collaboration to date, bringing together 50 artists from 36 countries and 6 continents.

[www.ethanrafal.com](http://www.ethanrafal.com)



## FOTOBOKFESTIVAL OSLO

Fotobokfestival Oslo is a week-long event which aims to explore the photo book as an artistic medium and phenomenon. The festival was established by The Norwegian Association of Fine Art Photographers (Forbundet Frie Fotografer) and continues to feature widely recognized art photographers and young, new participants in photography, the photo book genre and publishing activity nationally and internationally. It takes place in Oslo every September and is free and open for all. Also connected to the festival is a satellite program where relevant partners participate in the festival with their own events.

[www.fotobokfestivaloslo.no](http://www.fotobokfestivaloslo.no)

## FORBUNDET FRIE FOTOGRAFER

The Norwegian Association of Fine Art Photographers (FFF) was initiated and established by Knut Evensen and Robert Meyer in 1974, in a time when lens-based art sought to be acknowledged as an artistic medium. FFF has since become a nationwide members' association dedicated to focused efforts for its members via art politics and art education, and through communicating the importance of art photography in Norway.

[www.fffotografer.no/en/](http://www.fffotografer.no/en/)

### *Curator*

Ethan Rafal

### *Producer*

Forbundet Frie Fotografer

Ane Sund Sjøvold

Kjersti Solberg Monsen

### *Design of this publication*

Dagny Hay

### *Cover photo*

Ole Erik Løvold

FORBUNDET FRIE  
FOTOGRAFER

DIORAMA

COPPE  
GEOGRAP

ERIK BERGLIN B. 1980 THE  
GOTHENBURG Sweden BE  
REYKJAVIK Iceland MADR  
LONDON United Kingdom STOC

**Fotobokfestival Oslo 2020:  
*The Climate Emergency in 50 Rounds***

**50 Artists from Planet Earth  
Curated by Ethan Rafal**

**September 10 - 20, 2020  
Arbeidersamfunnets Plass**

