



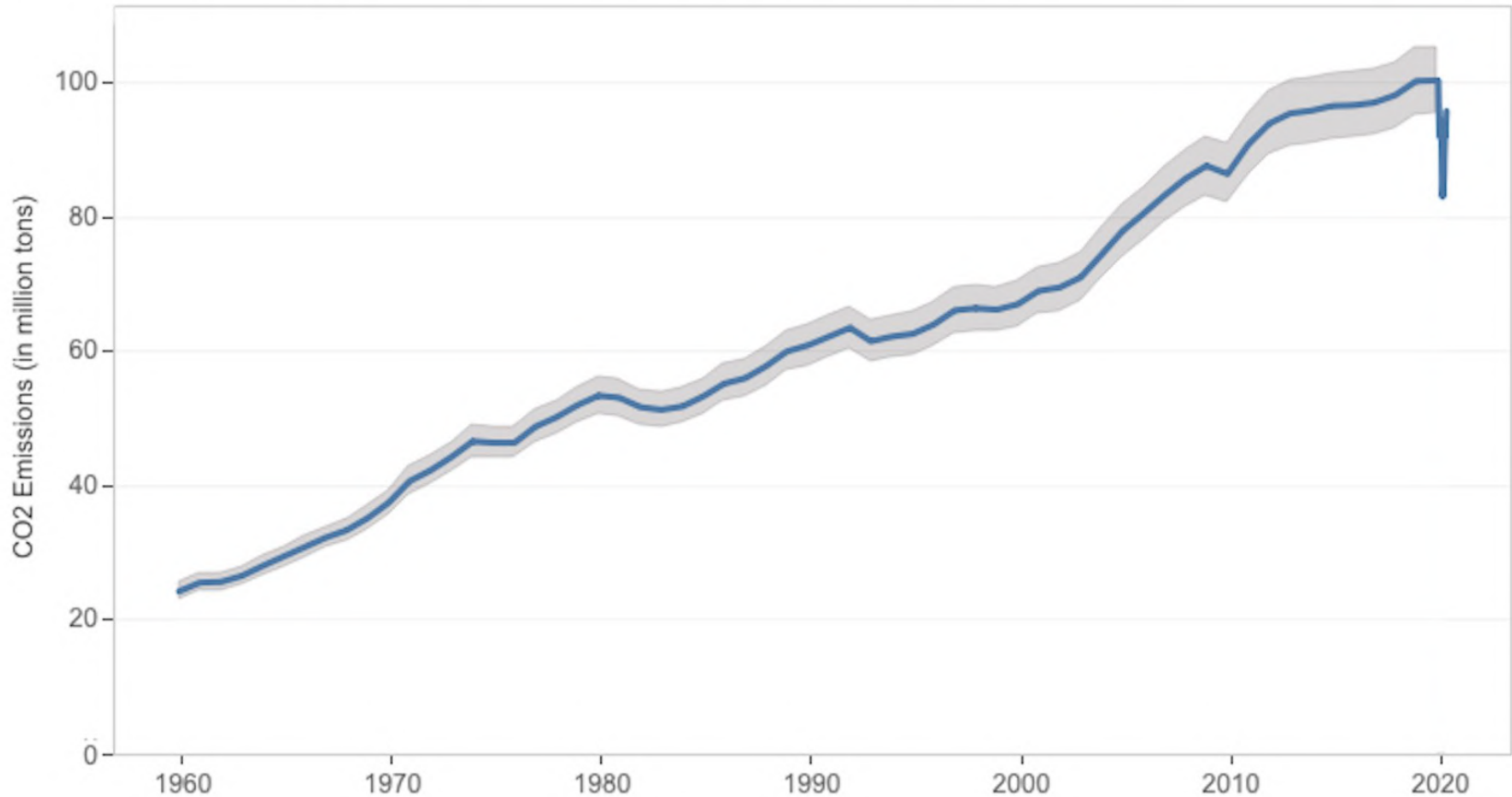
Climate crisis and the role of the artist

Tom Trevor

Impact of the Covid-19 pandemic

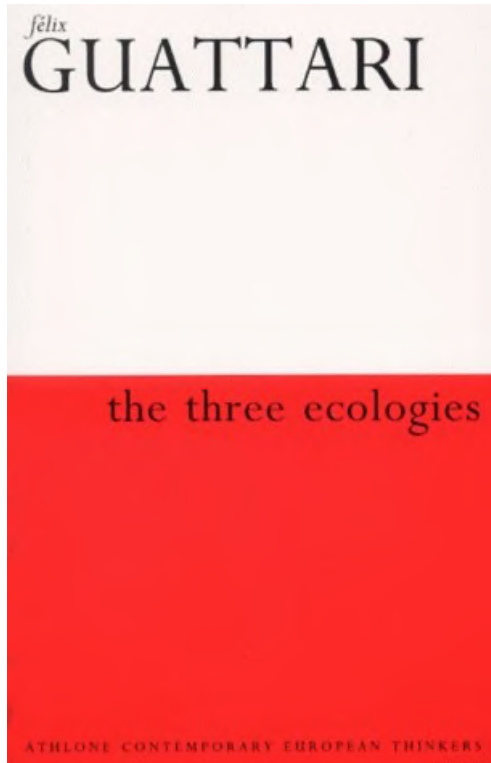
## DAILY GLOBAL CO2 EMISSIONS FROM FOSSIL FUELS

1960 - JUNE 2020



Source: Integrated Carbon Observation System; Global Carbon Project

EconoFact [econofact.org](https://econofact.org)



Felix Guattari, *The Three Ecologies*, 1989

- extending the definition of ecology to encompass **social relations** and **human subjectivity** as well as **environmental concerns**

# C WORDS

HOW DID YOU GET HERE AND WHERE ARE WE GOING?

CARBON  
CLIMATE  
CAPITAL  
CULTURE

ARNOLFINI

WWW.ARNOFINI.ORG.UK

3 OCTOBER –  
29 NOVEMBER  
2009

**PLATFORM WITH 7 NEW COMMISSIONS:**

African Writers Abroad, Ackroyd & Harvey,  
Institute for the Art & Practice of Dissent at Home,  
Laboratory of Insurrectionary Imagination,  
Hollington & Kyprianou with Tamasin Cave &  
Spinwatch, Trapeze Collective, Virtual Migrants  
[www.platformlondon.org](http://www.platformlondon.org)



**Opening night – join us!**

ARNOLFINI  
SATURDAY, 3 OCTOBER 5–7PM

Please join us at Arnolfini for the opening plus a full weekend of events, starting at 11.30am on Saturday with Who's Recuperating Who? Part 1.



For full season event listings see pages 10–14



**LONDON-BASED ARTS, SOCIAL JUSTICE AND ECOLOGY GROUP PLATFORM AND COLLABORATORS PRESENT INSTALLATIONS, PERFORMANCES, ACTIONS, WALKS, COURSES AND DISCUSSIONS AT ARNOFINI.**

C Words, presented over 50 days, forms a collaborative investigation into carbon, climate, capital and culture. This broad critique of dependency on fossil fuels, coal, oil and gas, and the implications for human rights, takes place in advance of the 15th

UN Conference of the Parties on Climate Change (COP 15) which opens on 7 December. For this season PLATFORM has brought together a host of collaborators to present seven major new commissions, performances and installations.

**Manifold explosion, K-dere, Ogoniland, Nigeria, 2009.**  
Photo: Eracks Kobah

Evenings and weekends are packed with events, courses, film screenings, discussions and actions in the gallery and throughout Arnolfini. The season builds towards the moment of departure to the site of COP 15 in Copenhagen in December, where many C Words collaborators will be independently active.

As the central part of Arnolfini's 100 Days season, this powerful gathering of 60 artists, activists, campaigners and educators will converge, bringing diverse practices ranging from solidarity work with diaspora and migrant communities to art as direct action; from performance poetry

“  
**The energy and climate-change crisis stands as a unique social and ecological challenge... Those least responsible for climate change are the worst affected by it...**

”  
VANDANA SHIVA, INDIAN ACTIVIST

to courses on creativity and social justice; interventionist installations to skill-shares on ecological systems.

This kind of practice places its work in the thick of political and cultural change, and C Words reflects this. This year, PLATFORM's work includes key campaigning for the court case against Shell in New York over the execution of Ken Saro-Wiwa and the Ogoni 9 – the Shell Guilty campaign. PLATFORM and Greenpeace have also provided authoritative analysis of the Canadian Tar Sands, encouraging institutional investors to question these developments. Together with World Development Movement and People & Planet, PLATFORM is contesting HM Treasury's lack of adequate environmental and human rights considerations in the investment framework laid out for the

balling-out of Royal Bank of Scotland. All of these and more are explored in greater detail later in this newspaper, and many will feature 'live' during the season's events, alongside the concerns of PLATFORM's collaborators.

These issues may appear to be the business of a purely activist organisation, yet PLATFORM's approach to creativity, research and collaboration is one reason that this work has been increasingly effective in provoking real change. This approach derives from PLATFORM's straddling of art, education and activism and it's an approach recognised by the wider cultural world. In the past year, the group has been invited to present current work at events at Iniva (London), Artsadmin (London), the

**continued on page 3**



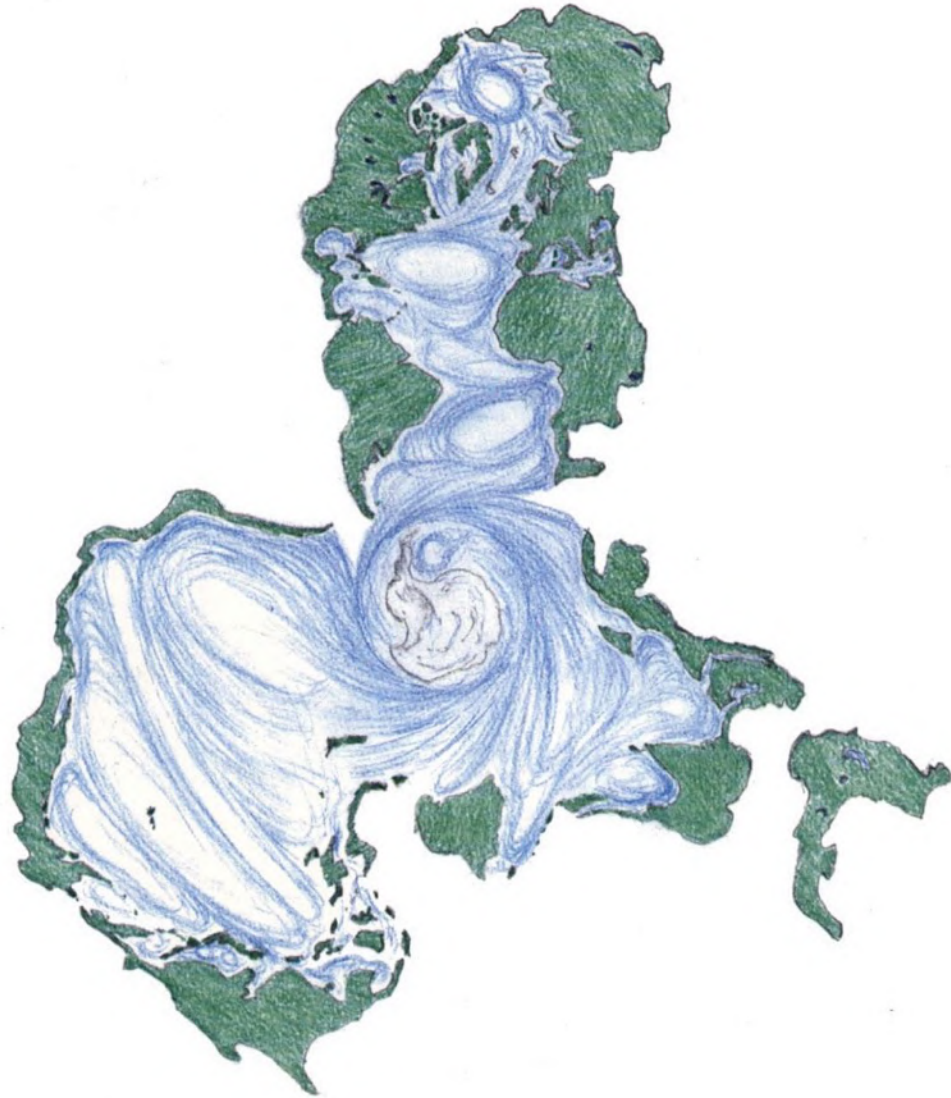
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Communiqué

Communiqué

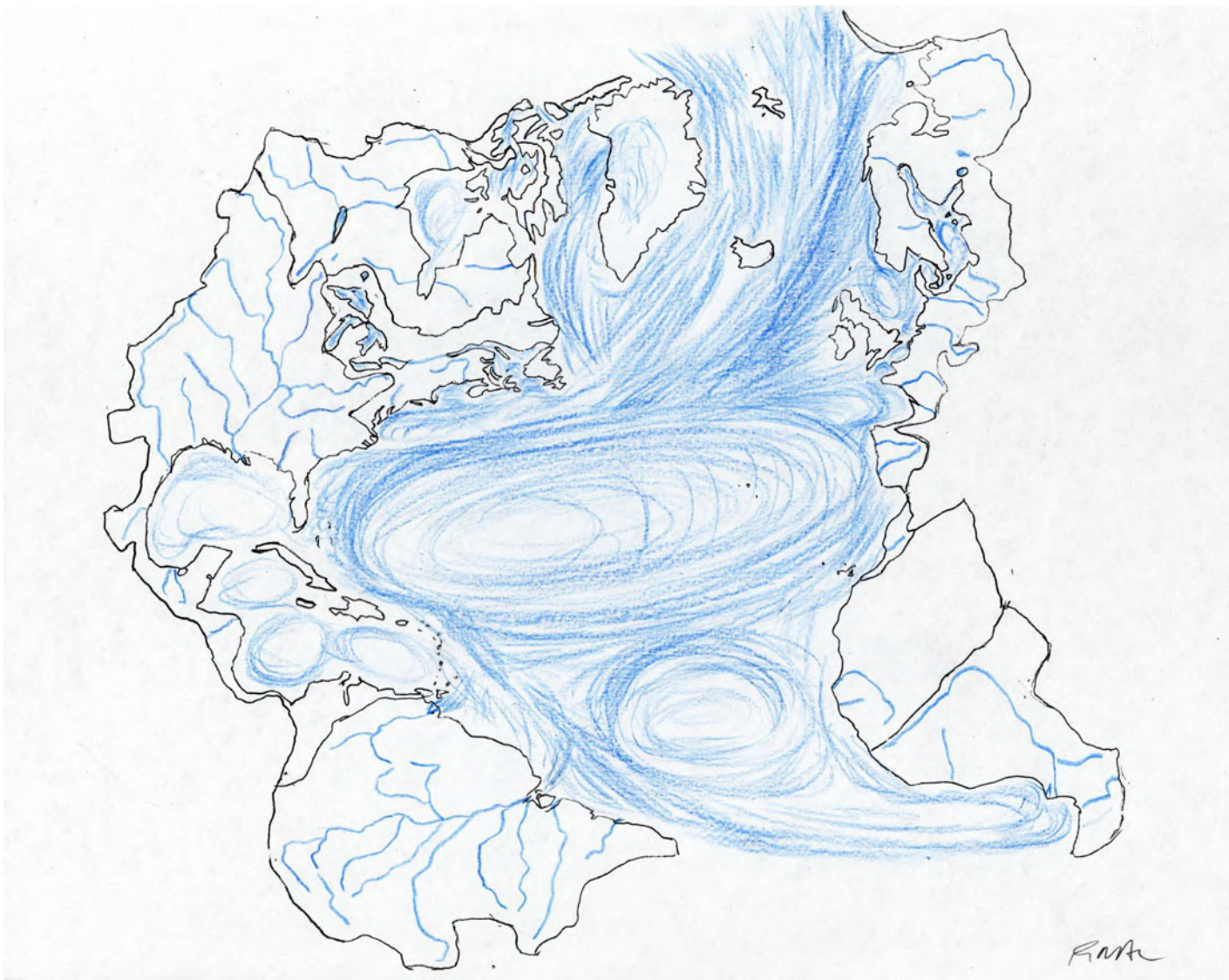
Peter Fend

# Ocean Earth



Atlantic  
gyres









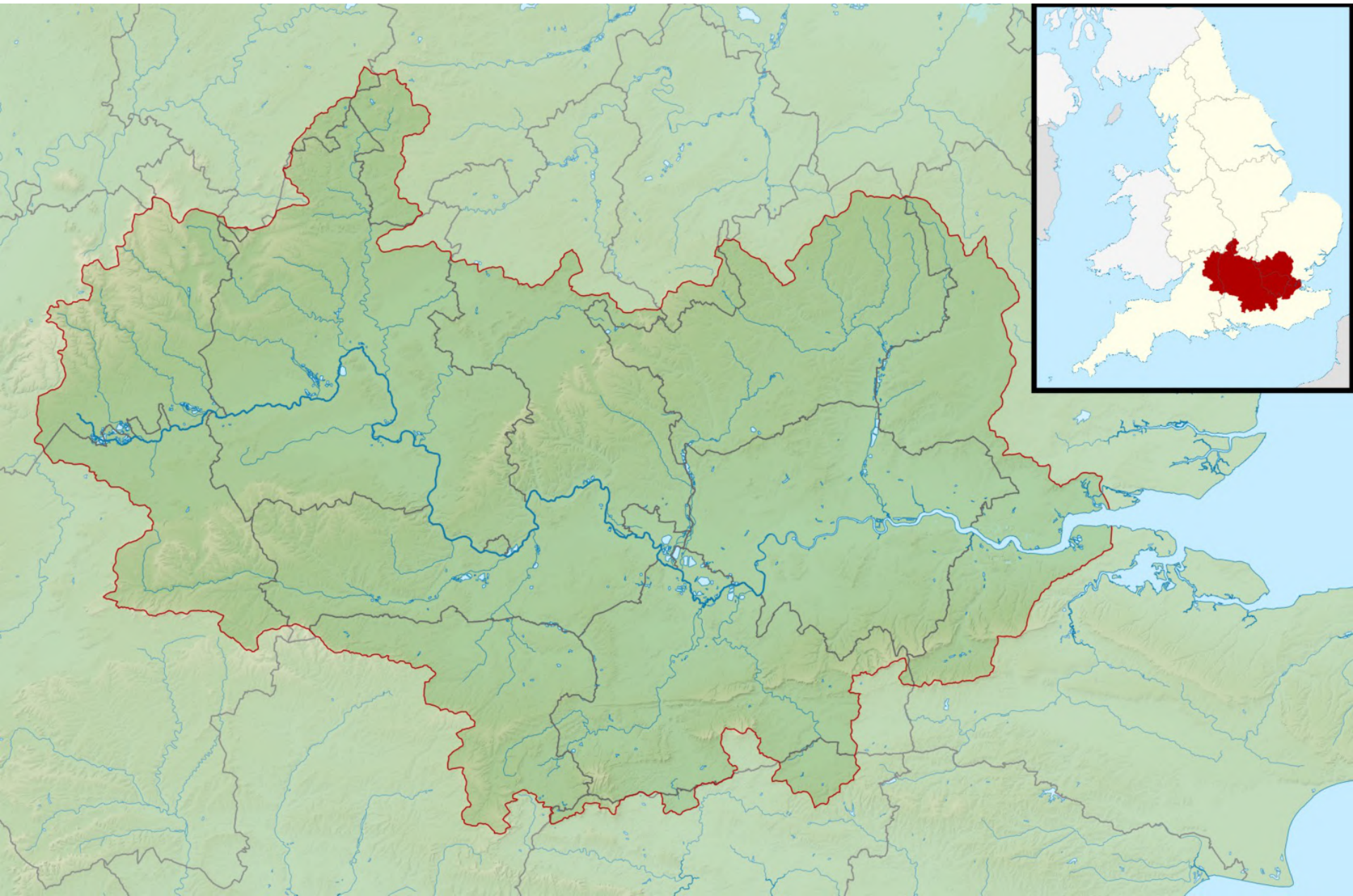
HEAT EXCHANGE BASINS

ARCTIC

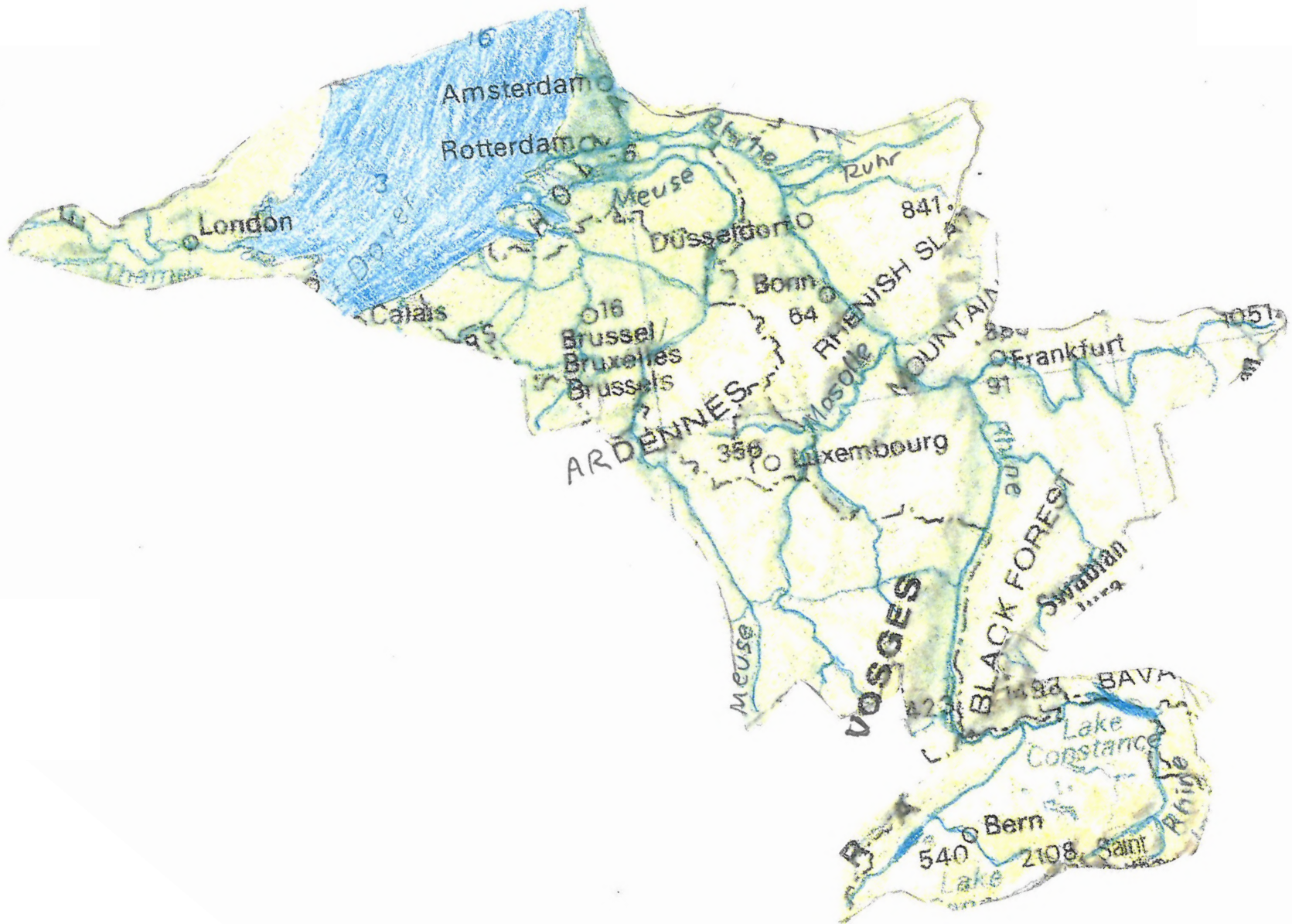




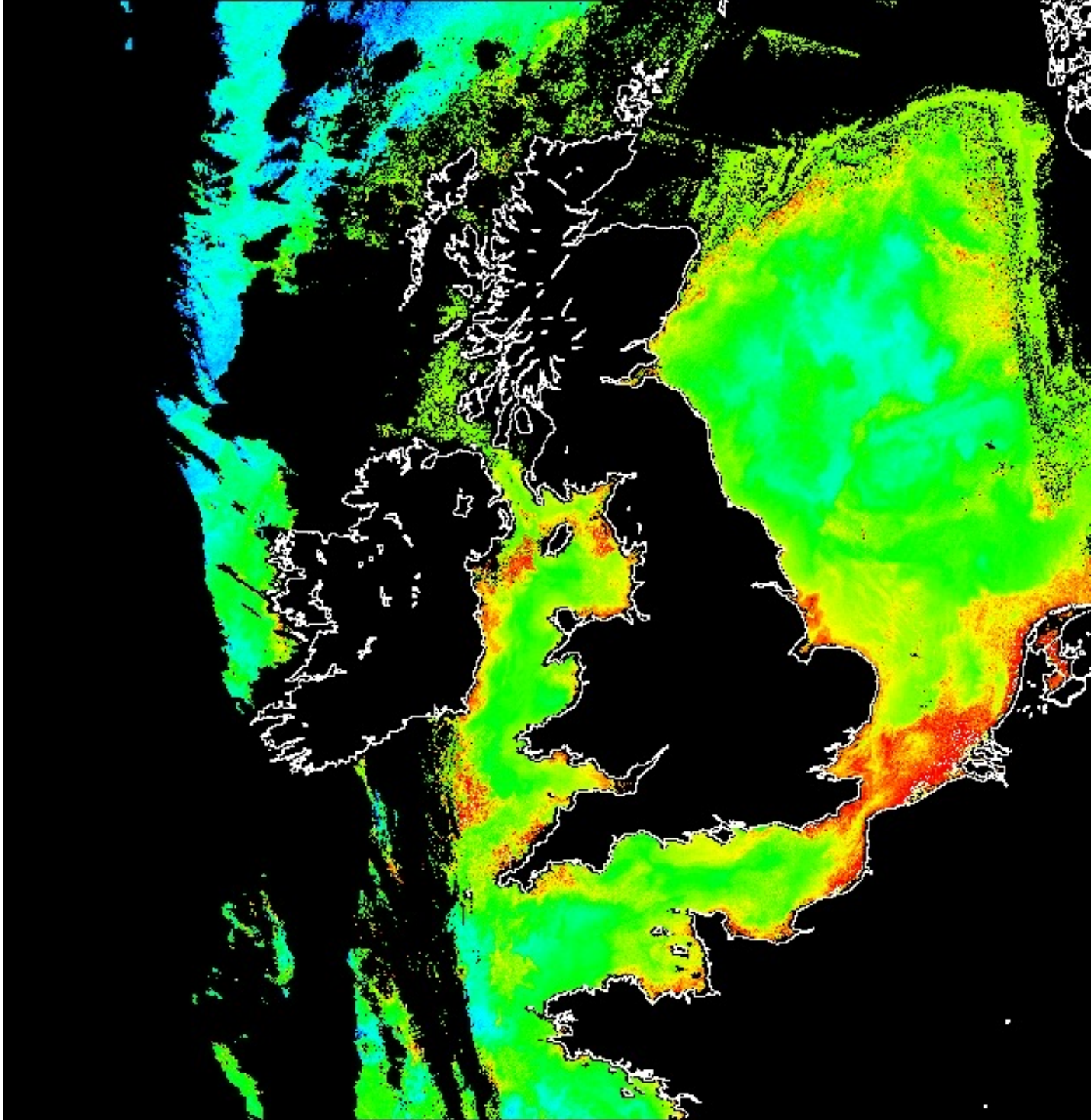




River Thames catchment




SeaWiifs imaging  
of algae











再生可能エネルギー一湾

環境消費課税地区



# 環境防衛







# Decolonizing Brazil

**CLEIDINA CUSTÓDIO** (Terena) Teacher, Pascoal Leite Dias  
*Decolonizing the Recognition of Languages in Brazil*

**ROSINETTE BARBOSA PEDRO** (Guarani/Kaingangá'atã) Spanish Letters Dept. UEMS (Universidade Estadual do Mato Grosso do Sul)  
*Decolonizing the Democratic Technological Classroom: Verde Resposta Aquidauana*

**ALCANTARA** (Terena) (Español) The

**ALDIRENE SOUZA CARDOSO** (Terena) Technology Dept., UFMS Universidade Federal do Mato Grosso do Sul  
*Resistência: Vexokeovo Kueku úti (Terena-oriented Research)*

**TATIANA DIAS DA SILVA** (Terena) Post-graduate, Methodology of Art Education, Dept. UNINTER (Centro Universitario Internacional)  
*Education in Non-European Mathematical Systems*

**ANGELA SMITH** (Ngāti Awa and Ngāti Porou iwi) Professor of Māori Development, Pro-Vice Chancellor Māori, Dean of the School of Māori and Pacific Development and Director of Te Kotahi Research Centre, University of Waikato in New Zealand  
*Whānau Māori Pedagogies*

**AYŞE KURBAN** (Kurdish) Professor, Sociology Dept., Bogazici University, Turkey  
*Women's Movements in Kurdistan: An Experiment with Democratic Pedagogies*

Universidade Federal Kópénois Tonó'is Liraum, Terena Postdoctoral Association, Guaraní/Kaowá Postdoctoral Association, Association of Indigenous Women Scientists, Temine Wano (Association of Terena Women Warriors), Tupá'y Front for the Liberation of Guaraní/Kaowá Lands

Maria Thereza Alves



**PORT CITY**  
ON MOBILITY & EXCHANGE

# THE SLAVE ROUTE



The slave trade represents a dramatic encounter of history and geography. This four century long tragedy has been one of the greatest dehumanizing enterprises in human history. It constitutes one of the first forms of globalization. The resultant slavery system, an economic and commercial type of venture organization, linked different regions and continents: Europe, Africa, the Indian Ocean, the Caribbean and the Americas. It was based on an ideology: a conceptual structure founded on contempt for the black man and set up in order to justify the sale of human beings (black Africans in this case) as a mobile asset. For this is how they were regarded in the "black codes", which constituted the legal framework of slavery.

The history of this dissimulated tragedy, its deeper causes, its modalities and consequences have yet to be written. This is the basic objective that the UNESCO's member states set for the "Slave Route" Project. The issues at stake are: historical truth, human rights, and development. The idea of "route" signifies, first and foremost, the identification of "itineraries of humanity", i.e. circuits followed by triangular trade. In this sense, geography sheds light on history. In fact, the triangular trade map not only lends substance to this early form of globalization, but also, by showing the courses it took, illuminates the motivations and goals of the slave system.

These slave trade maps are only a "first draft". Based on currently available historical data about the triangular trade and slavery, they should be completed to the extent that the theme networks of researchers, set up by UNESCO, continue to bring to light the deeper layers of the iceberg by exploiting archives and oral traditions. It will then be possible to understand that the black slave trade forms the invisible stuff of relations between Africa, Europe, the Indian Ocean, the Americas and the Caribbean.

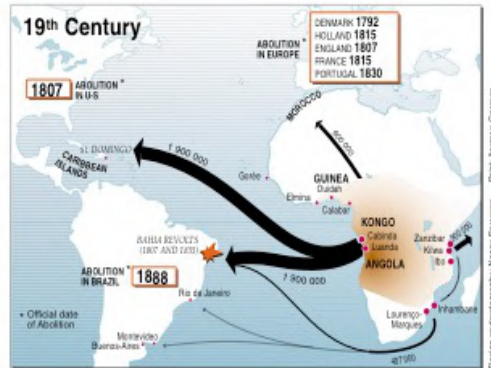
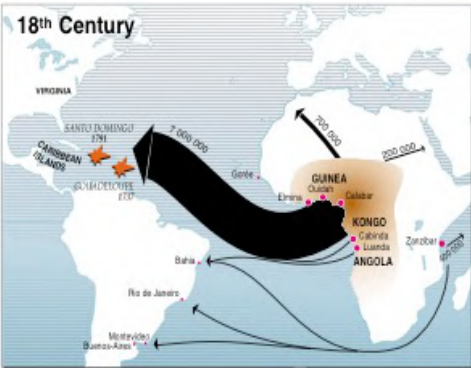
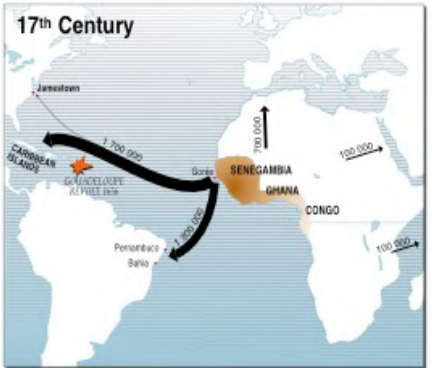
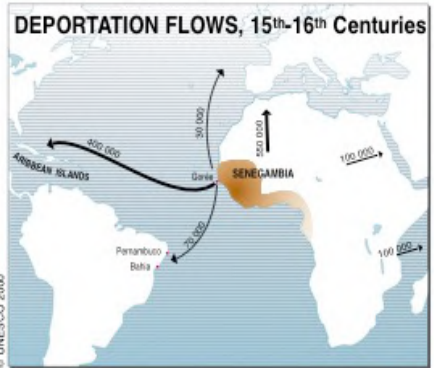
**Doudou Diene**  
Director of the Division of Intercultural Dialogue

- Sugar, coffee, cotton, tobacco
- Cheap jewellery etc., weapons
- Trans-Atlantic slave trade
- Trans-Saharan slave trade
- European or American slave-ship port
- Large slave-trade port in Africa
- Sorting and distribution center
- Raiding zone
- Slave import zone
- (Supply source of the Trans-Atlantic slave trade)
- Percentage of deported slaves

SDVN and GHWMA are current designations of areas called differently at the time of the Slave Trade  
\* Historic personalities who fought against the Black Slave Trade, Slaves or descendants of Slaves (S. Benedict and Pushkin)

### THE SLAVE TRADE AND THE POPULATION OF THE AFRICAN CONTINENT

Aggregate number of deportees from the 8th to the middle of the 19th century for all slave trades: **24 million** at least.  
Total African population in the middle of the 19th century: **100 million**  
Estimated total size that the African population would have reached in the middle of the 19th century in the absence of any slave trade: **200 million**











Water and trees in the forest  
near a stream, Clifton, 1st of  
March



This photo shows the river in  
winter. The water was very  
shallow and the banks were  
very dry. The trees were  
bare and the ground was  
frozen. The water was very  
cold and the air was very  
dry.



The flooded area near  
the bridge, Clifton, 1st of  
March



Brick building near the  
river, Clifton, 1st of  
March



Small building near the  
river, Clifton, 1st of  
March



Rocky area near the  
river, Clifton, 1st of  
March



Plant with white flowers  
near the river, Clifton,  
1st of March







Woman 1: A woman with dark curly hair, wearing a green cardigan over a red top and dark pants, holding a green tray with a plant. She is looking towards the woman in the center.

Woman 2: A woman with long dark hair, wearing a floral patterned top and grey pants, holding a green tray with a plant. She is looking down at the plant.

Woman 3: A woman with dreadlocks, wearing a blue shirt with white polka dots and dark pants, holding a green tray with a plant. She is laughing heartily.

Woman 4: A woman with dark hair tied back, wearing a beige top and a dark skirt with floral patterns, holding a green tray with a plant. She is smiling and looking towards the woman on the right.

Woman 5: A woman with brown hair, wearing a white top and dark pants, holding a green tray with a plant. She is smiling and looking towards the woman in the center.

Text panel on the left wall, containing several lines of small, illegible text.

Text panel on the right wall, containing several lines of small, illegible text.





■ What the growing young in Berlin and their family members' garden  
 and how they are influenced by the local environment  
 ■ How the young are influenced by the local environment















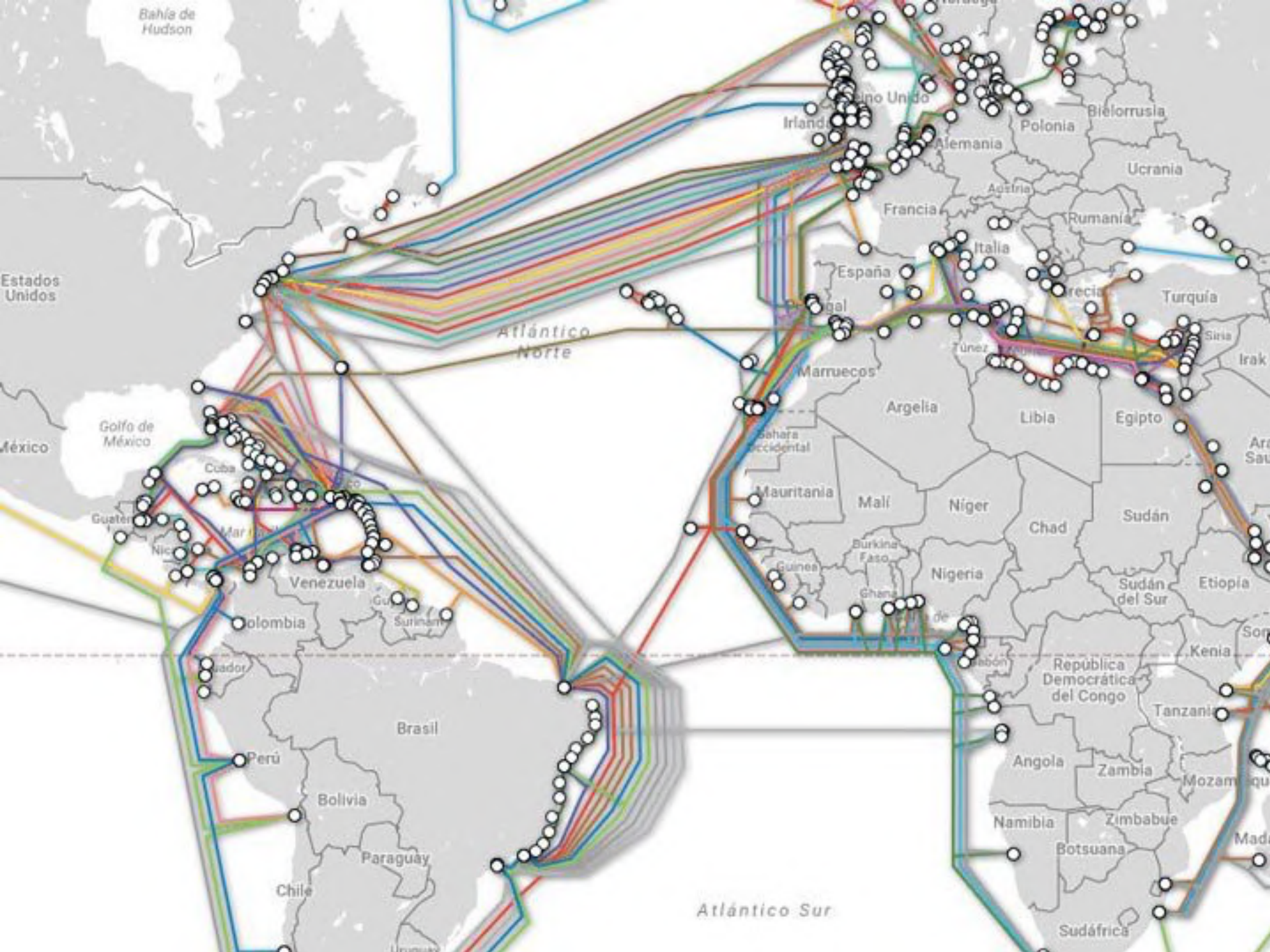






Hito Steyerl







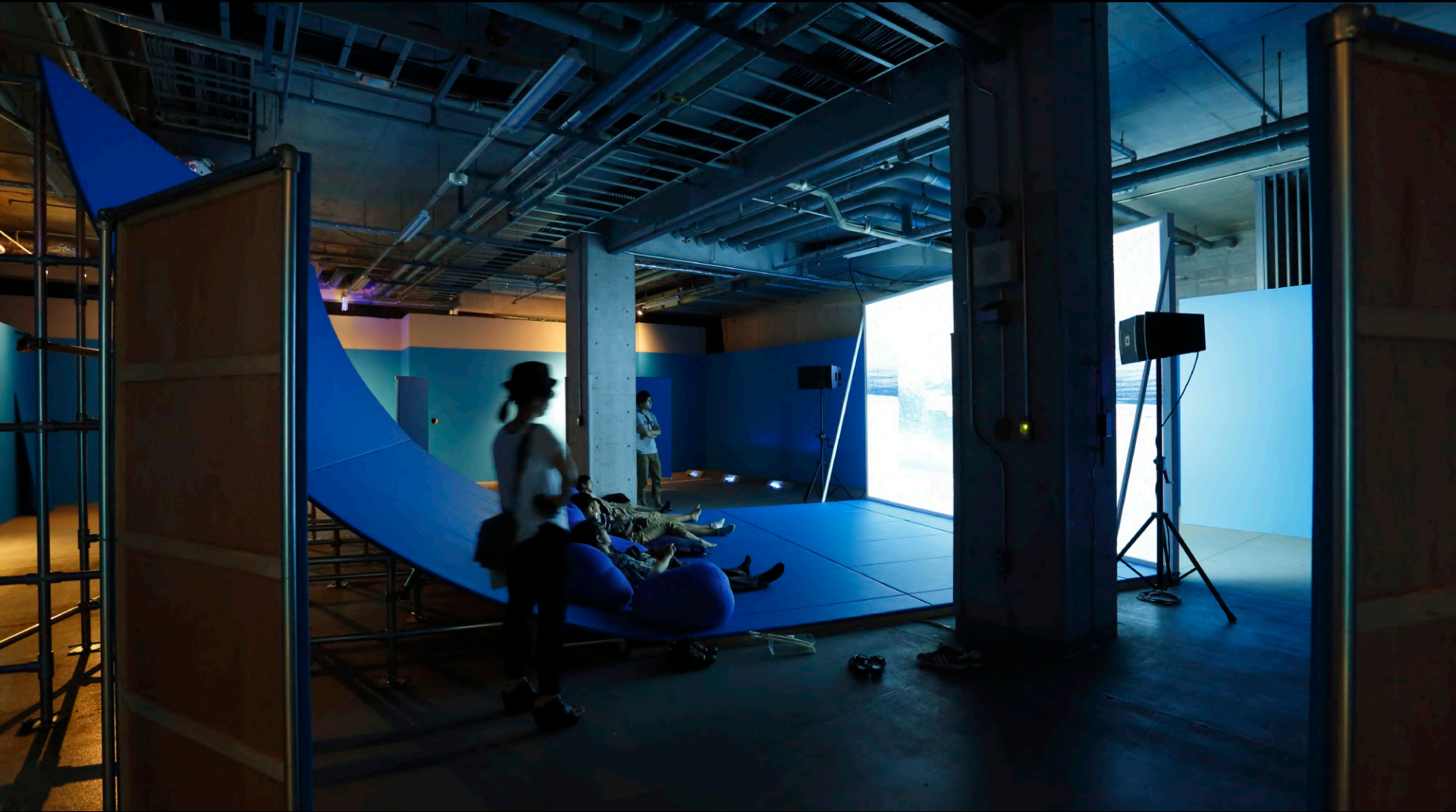
LIQUIDITY INC.



DOJIMARIVERFORUM



LIQUIDITY INC.











blood

risk

tears

capital  
capital

stream

tsunami  
tsunami

leak  
leak

as rainbow  
as rainbow

flood

torrent

wave

ice  
ice

numbers  
numbers

cloud  
cloud

weather  
weather

twister

swear

statistic distribution  
statistic distribution

flow  
flow

polygons

I am liquidity incorporated  
I am liquidity incorporated

I am water



## A Parliament of Waters



'Water Protectors' at Standing Rock Indian Reservation (US), protesting against the Dakota Access Pipeline in 2016

River Whanganui







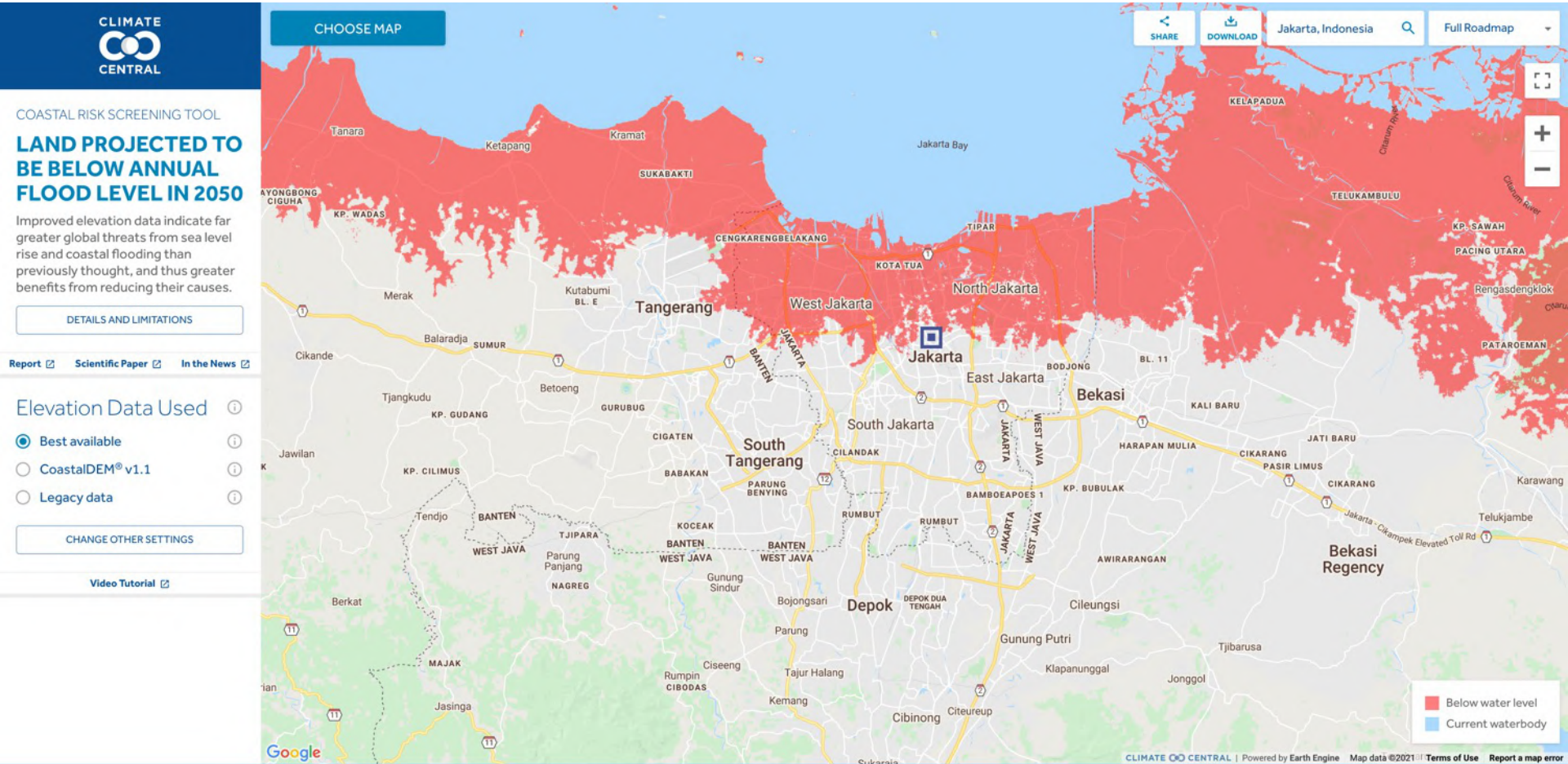
Makoko Floating School, Lagos Lagoon, Nigeria, designed by Kunle Adeyemi, NLE Architects







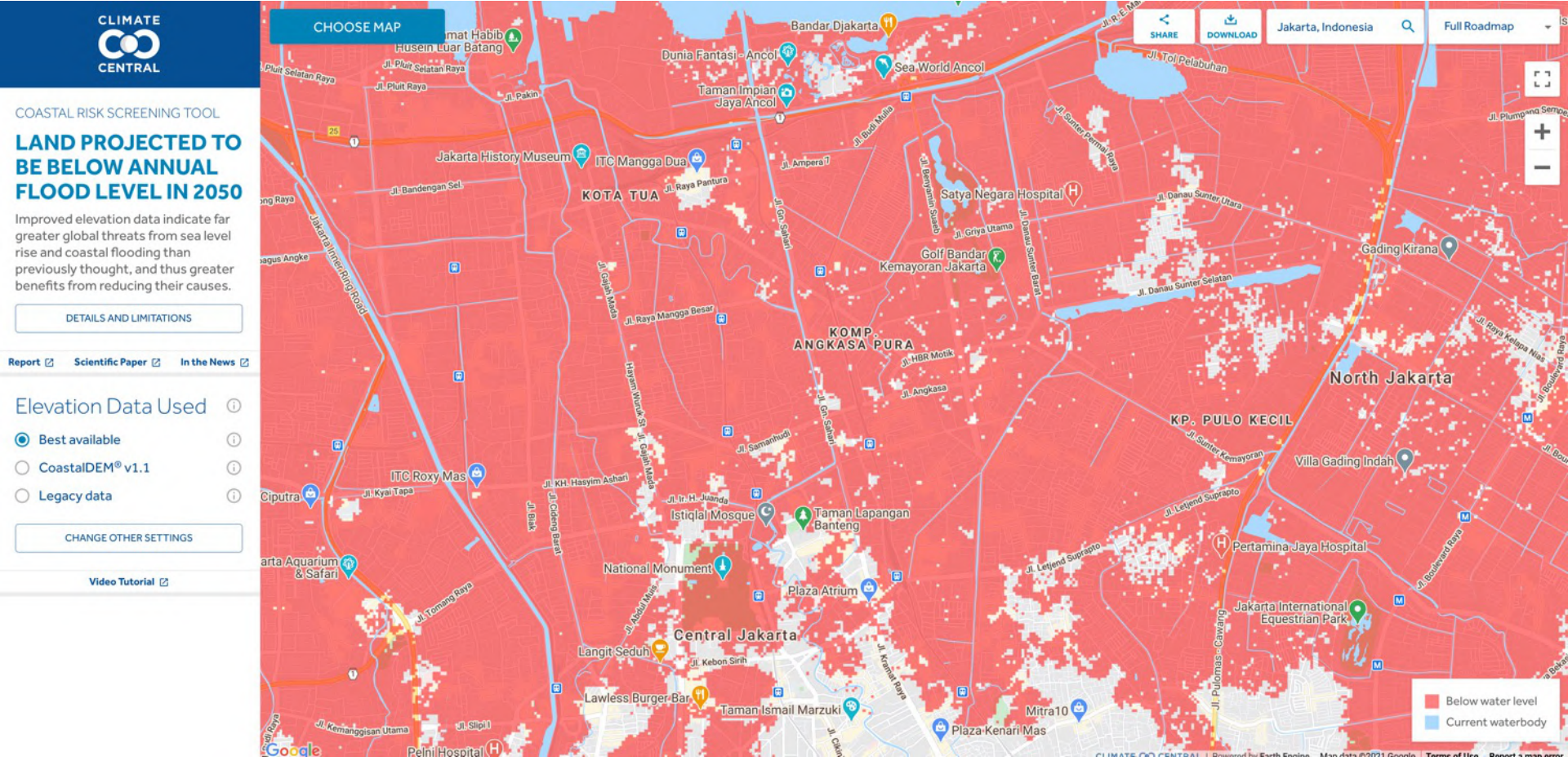
# Jakarta flood level in 2050



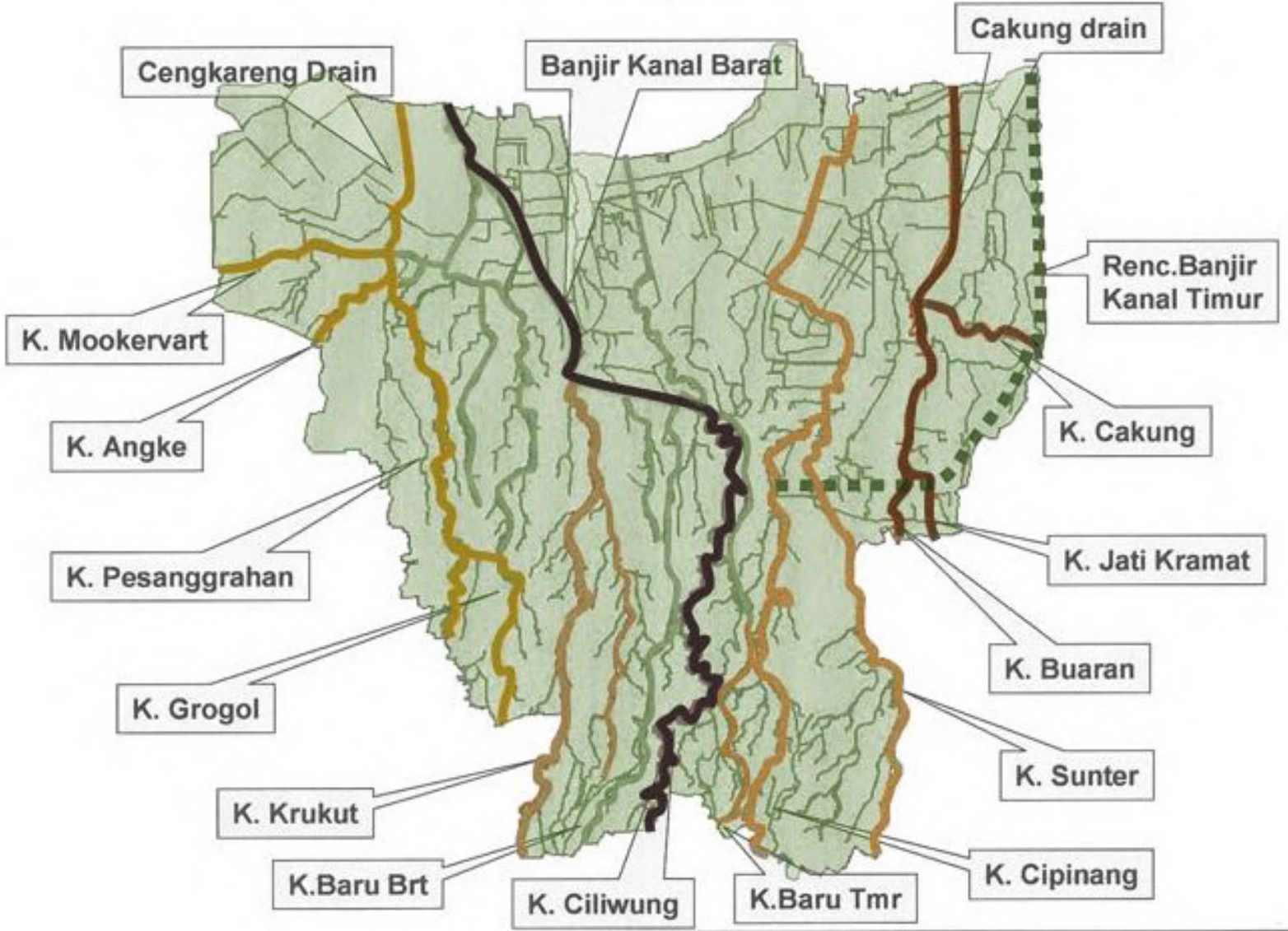


Jakarta

# Jakarta flood level in 2050



# Ciliwung watershed









A topographic map of the Atlantic Ocean and surrounding continents. The map uses a color gradient to represent elevation, with green for lowlands and brown for highlands. The Atlantic Ocean is the central focus, with the word "ATLANTIC" overlaid in large, white, sans-serif capital letters. The map includes a grid of latitude and longitude lines. The continents shown are North America, South America, Europe, and Africa. The word "ATLANTIC" is positioned horizontally across the middle of the ocean basin.

ATLANTIC



# THE ATLANTIC PROJECT

*After The Future*

28 September - 21 October 2018

A pilot for a new international festival of contemporary art, the first iteration of which took place in public contexts and outdoor locations across Plymouth, UK

Artists: Nilbar Güreş, Tommy Støckel, Liu Chuang, Yan Wang Preston, Hito Steyerl, Vermeir & Heiremans, Kiluanji Kia Henda, Donald Rodney, Shezad Dawood, Postcommodity, Ryoji Ikeda, Carl Slater, SUPERFLEX, Khadija von Zinnenburg Carroll, Uriel Orlow, Chang Jia, Jane Grant & John Matthias, Ursula Biemann, Bryony Gillard, Kranemann + Emmett

Curated by Tom Trevor



[theatlantic.org](http://theatlantic.org)



“I’ve learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.”

Maya Angelou