

Together For Our Planet

A Selection of Artworks Addressing Climate Change

Curated by Ina Ballik and David Emmanuel Noel



Together For Our Planet

This project is a collaboration between Occhi Arts and Entertainment and Phoenix FTA Limited, a UK-based sustainability strategy consultancy.

Inspired by the UK Creative Earth Competition, Occhi Arts and Entertainment and Phoenix FTA Limited invited young artists from around the world to creatively engage with key topics of concern at the COP26 Climate Summit in Glasgow. The initiative provided young artists with a renewed opportunity to visually express their views to world leaders and community stakeholders by producing 2D artwork (drawing, painting, printmaking, collage, and photography) that supported the following themes:

1. Protect What You Love

Climate Change is giving rise to more frequent wildfires, longer periods of drought in some regions, and an increase in the number, duration, and intensity of tropical storms. Glaciers are shrinking, plant and animal ranges are shifting or going extinct. Humans could save thousands of species from extinction if they act. 'Protect What You Love' encouraged participants to express their concerns, highlighting what they hold dearly and want to protect from the effects of climate change.

2. A future beyond neoliberal capitalism?

With our societies forced into a truly deranged economic paradigm, one that landed us amid a terrifying climate emergency, it's hard to imagine that the future of our human species lies beyond the patent immorality of neoliberal capitalism. A completely new system that puts equity and justice at its core is required. Young artists were invited to creatively express their interpretation of a "post-ecopathic" economic system via the mediums of drawing, painting, printmaking, collage, and photography.

Foreward By The Curators

I've long been fascinated by both environmental science and the arts because they are both trying to make sense of reality. Environmental science by being extrospective, observing and examining the world around us, in an effort to find universal physical, chemical, and biological laws that govern our natural world. And the arts by being introspective, observing and exploring the artists' consciousness, and bringing it to light. One aims to internalise the knowledge we obtained from nature to create an inner planetary consciousness, and one seeks to externalise and express our innermost hopes and concerns to the outside world. What seems like an arbitrary dichotomy between science and art, are actually different sides of the same coin. Past scientific revolutions, known as periods of enlightenment, have habitually been accompanied by artistic boom. The Renaissance's most famous example for this is undoubtedly Leonardo da Vinci, who was an inventor, a mathematician, and a painter. Photography is another great and more modern example: it is a marriage of science and the visual arts.

Yet, climate science in particular struggles for decades to relay its findings effectively, for all of us to truly understand the gravitas of the situation. Maybe by overspecialising in one field of science, we narrowed our view and that led us to forget the true value of interdisciplinary inquiry, collaboration, and engaging with "atypical" audiences. It's time to re-awaken all our senses and find innovative ways to collaborate across disciplines and nations to translate climate science into compelling and powerful pieces of art. Here's to the start of this journey that will bring us all closer together, again.

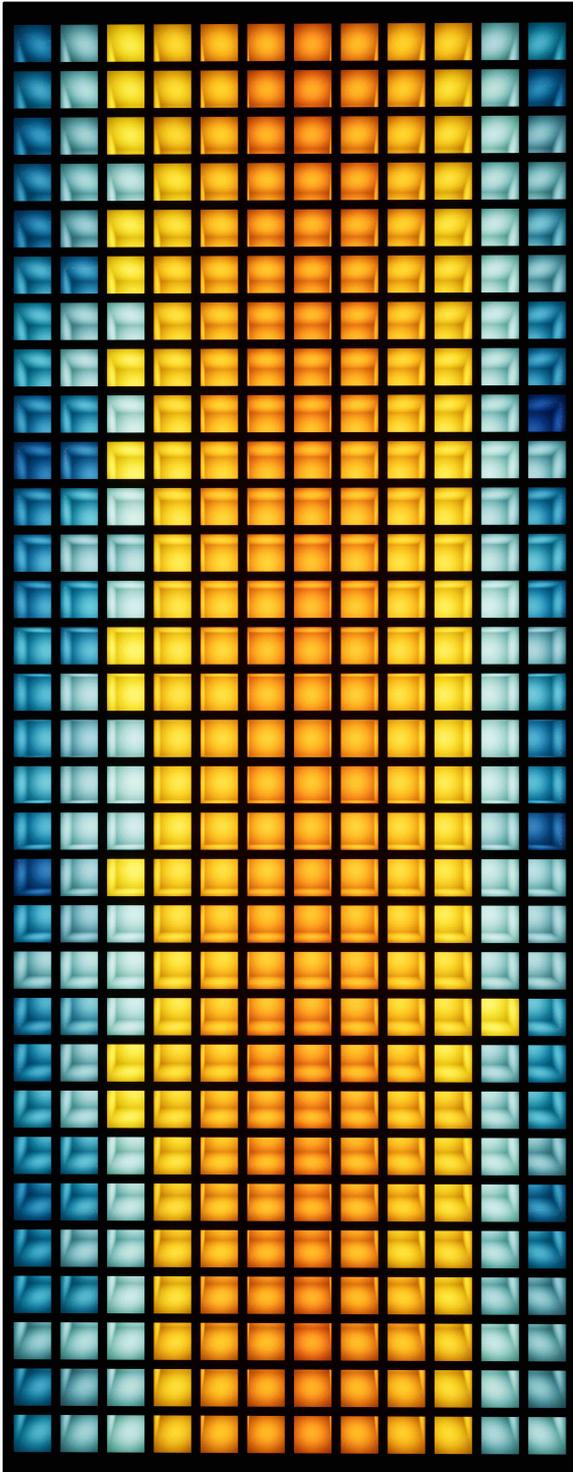
- **Ina Ballik** *FRSA*

With great privilege, Occhi Arts and Entertainment has collaborated with Phoenix FTA to showcase work from a selection of artists from across the globe. Our objective is to foster and establish an inclusive young artists' community that feels empowered to engage with global climate change politics by using their creativity, expressing their democratic voice, and participating in this vitally important discourse. This project is part of a larger ongoing initiative to establish intergenerational collaboration with key stakeholders, with a specific aim to raise awareness and address perceptions regarding the severity of climate change and its consequences. The arts foster political engagement, participation in the democratic process, and articulate intergenerational concerns.

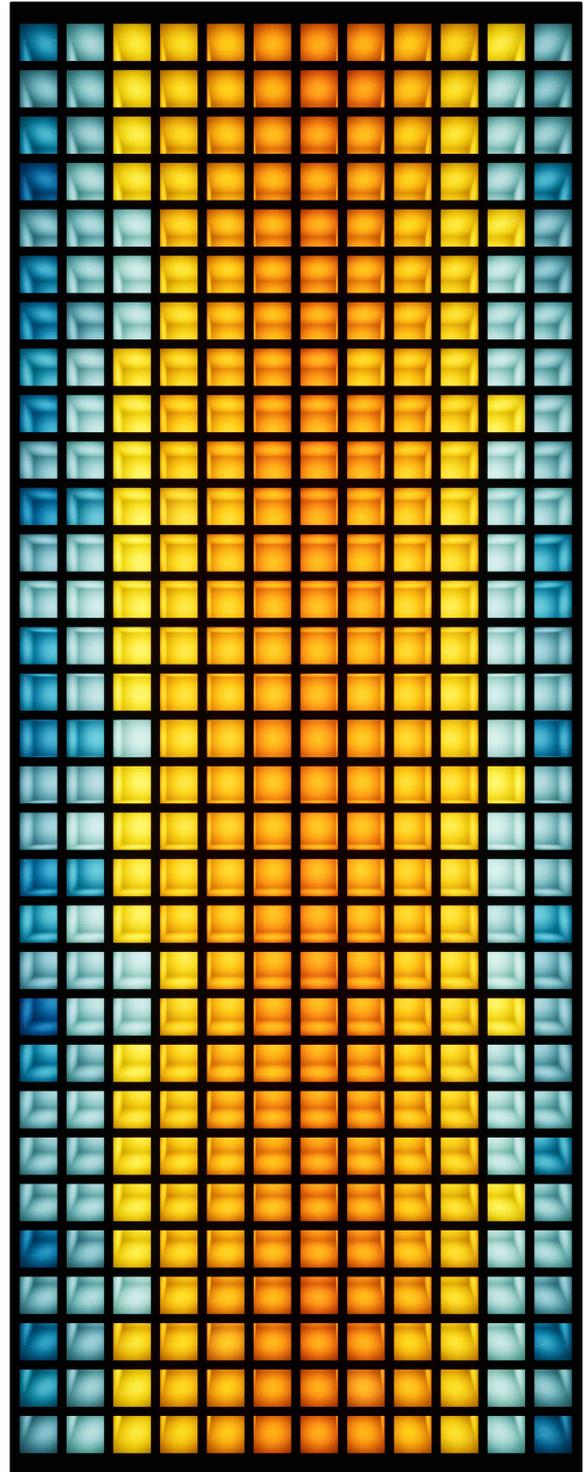
This publication features twelve selected works that combine creative skill, visual aesthetics, and innovation whilst underlining pertinent themes and ongoing concerns. I hope this publication encourages thought and action to make our world a sustainable one, for generations to come.

- **David Emmanuel Noel** *FRSA MCIPR*

'Climate Coding' by Wenwen Liu



1958 -1989



1990-2020

Concept

With the progress of social civilization, human activities continue to disturb and interfere with the natural environment, resulting in a series of impacts, such as the climate crisis, which makes the development of the world towards a variety of possibilities. As Timothy Morton said, "everything is interconnected". These possibilities not only interfere with social and economic development but also interfere with the process of human civilization. These disturbances are sometimes good and sometimes bad. Due to the interference of early human activities, the Kubuqi Desert has degenerated from grassland to the seventh-largest desert in China. Although forest vegetation can reproduce without human interference, the harsh environment of the Kubuqi Desert has far exceeded the natural regulation ability, and the purpose of ecological restoration cannot be achieved through nature. Therefore, on the premise of respecting the local desert ecosystem, afforestation has become the main way of ecological management of the Kubuqi Desert. After more than 30 years of efforts, local enterprises and residents have successfully afforested one-third of the Kubuqi Desert, prompting forest vegetation and other species to regain their living space. For this reason, the Kubuqi Desert ecology also provides people with valuable forest resources, economic sources, and food sources, forming a landscape of green and rich. In other words, people build and manage forests to improve the local climate and environment, as forests regulate climate and feedback human beings to promote the economic development of local communities. Additionally, other lives obtain living space in the process of ecological restoration and become an important part of the ecosystem. They live with human beings and forests, redesigning and shaping the current sustainable ecosystem of the Kubuqi Desert. In a word, the intervention of human activities leads to different possibilities due to different social purposes, and these possibilities are a kind of thinking experience in the social dream.

Based on my research in the Kubuqi Desert, I combined my personal feelings and ecological experience in the Kubuqi Desert to carry out art practice. The purpose is to build a discussion space related to daily life through art to attract people's attention, where people can communicate and exchange with forest and climate, and effectively receive ecological-related knowledge.

About The Artwork

Climate Coding is digital artwork. It is designed based on my ecological experience of the Kubuqi Desert and the temperature data of the Kubuqi Desert from 1959 to 2020. I divided this work into two parts and displayed it on two large-size digital screens (height: 1.92m, width: 0.772m). Through algorithm coding and Unreal Engine 4, I designed 1922 square small rooms, which were placed together in the order of month to month, year to year. Each room is lit by lights of different colors. These colors are obtained by algorithmic coding of the temperature data of the Kubuqi Desert. In daily life, the temperature is usually displayed in digital form, but it can't give people an intuitive feeling of temperature. I am very sensitive to temperature. I will wear a heavy down coat below 10 degrees and a T-shirt above 25 degrees. Also, the temperature affects my mood. If it is too hot, my mood will be very irritable, and if it is too cold, my mood will be very upset. In fact, people's emotions are closely related to temperature. As the most intuitive feeling, color has a similar effect to temperature. Different colors can have different emotional effects on people. In my work, light is very important because I use it to create an atmosphere and remind people of their living space. We all live in a space called the earth, we all live in a space called home, and we live in a space called room.

'Climate Coding' by Wenwen Liu

I created 744 rooms using 3D sculptures and lights. After a busy day outside, we will eventually return to our own space and relax and sleep there. It will make us feel comfortable and safe. Therefore, in my work, I created this work with lights and empty rooms, hoping to connect with the audience's daily life. The color of light is programmed through temperature data to let the audience feel what it feels like when they are deep in a house with different temperatures. For example, the room under the orange light will feel warm and comfortable. You will feel cold and lonely in the room under the blue light.

In short, I visualize the temperature by light color aiming to draw people's attention to climate change. Also, it conveys the climate information of the Kubuqi Desert, so as to help the audience better understand the relationship between man and climate. It was summer when I was in the Kubuqi Desert. Because there is a lot of vegetation in my area, I won't feel too hot during the day and too cold at night. Moreover, in the desert, I also saw many rare wild animals which have disappeared for many years. In my view, I felt like I was on holiday in the desert. This is completely different from the description I heard many years ago. This experience has given me great inspiration, that is, human active intervention plays a great role in ecological restoration and global warming. Therefore, I design this work to show people a speculative and sustainable future, a future that people can achieve through active intervention. Moreover, through this work, the audience can intuitively see the law of temperature change in the Kubuqi Desert, and they will find that there is not too much difference in the temperature of the Kubuqi Desert in the past 62 years, mainly because of the ecological restoration project of the Kubuqi Desert is awakened on the premise of respecting the desert ecosystem. Thus, it has not caused damage to the desert system. On the contrary, this desert ecological restoration project creates a sustainable, ecological, and economic system in which people live in harmony with nature. In general, in this work, I take a specific successful ecological restoration case as the research object, explore the impact of the current severe climate problems and their severe consequences on human future development, and put forward possible uses, interactions and behaviors through digital art. The purpose is to find and create a discussion space, develop alternative social imagination, encourage people to think, and find a sustainable speculative future conducive to the existence of all people.

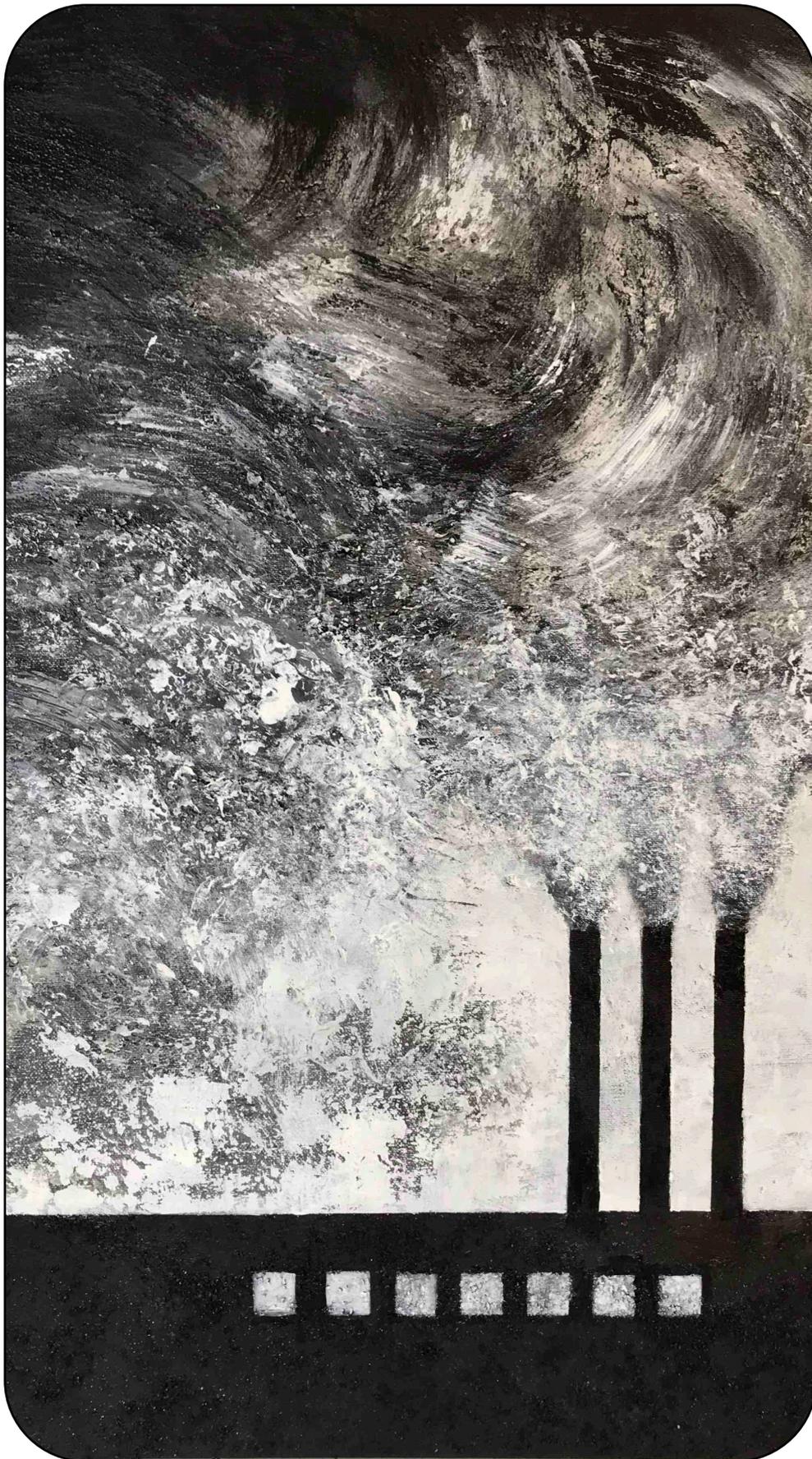
Curator Comments

The United Nations Convention to Combat Desertification ([UNCCD](#)) addresses specifically the arid, semi-arid, and dry sub-humid areas, known as the drylands, where some of the most vulnerable ecosystems and peoples can be found. It was established in 1994 and is the most comprehensive global commitment to achieve Land Degradation Neutrality (LDN) to restore the productivity of vast expanses of degraded land, improve the livelihoods of more than 1.3 billion people, and reduce the impacts of drought on vulnerable populations.

[China is one of the countries with the largest area of desertification](#), which occupies 2.63 million km², accounting for 27.13 % of the total land territory, and China's total land affected by sandification occupies 1.73 million km², accounting for 18.03% of the total land territory of China. The Chinese government has hence laid high priority on desertification control. A particularly successful restoration example that has been approved by the United Nations as the epitome of desertification control from China is the "Kubuqi model". The Kubuqi desert is the 7th largest desert in China and knows to be one of the main contributing sandstorm sources of Beijing-Tianjin-Hebei Region. Over the past 30 years of multilateral cooperation among the local government, local enterprises, farmers, and herdsmen about one-third of the 18,600 km² total area have been "re-greened". As a result, the number of sandstorms in Kubuqi has decreased 95%, and the number of species has increased tenfold.

Similar to the famous "[climate stripes](#)" that had been created by Professor Ed Hawkins at the University of Reading in 2018 that illustrate the global average temperature for every year since 1850, which visualize cooler years in shades of blue and warmer years and red, this artwork "climate coding" explains how data visualization can help communicate science. The yellow and blue hues visualize the successful restoration of greening the Kubuqi desert, avoiding the temperature trends going into extremes but instead showing the preservation of similar annual means temperatures since 1959. This creation is depicting hope: hope that some human intervention is actually beneficial.

'Cursed Sky' by Prof. Michael Kwong



Medium: Acrylic on Canvas

Size: 70cm X 50cm
Year of Creation: 2020

About The Artist

Prof. Michael Kwong was born in Hong Kong in 1972, studied at Columbus College of Art & Design, and worked as an illustrator in the United States after graduation. In 2002, he finally moved back to Hong Kong to continue his artistic career.

Prof. Kwong has taught in different universities included Shantou University, Xiamen University, and Savannah College of Art and Design. At the same time, he has been working as a pop art and abstract expressionist painter creating art pieces that combine eastern culture characteristics and western painting techniques.

About The Artwork

I believe it is the undeniable responsibility of all countries in the world to protect our natural environment and make the world a beautiful and safe place, by preventing the environment to be further damaged. It is a critical issue faced and concern of the international world. Therefore, I have created the painting called "Cursed Sky" which tells the severe problem of air pollution and it is the main reason caused the climate change. I would like to use the vision of an abstract expressionist artist to arouse the attention of people about the deadly consequences of environmental pollution.

- Prof. Michael Kwong

Curator Comments

We all know that must phase out fossil fuels to avert the twin crisis of Air Pollution and Climate Change. Air pollution is long known to cause serious health concerns from the obvious ones as respiratory disorders and asthma to some less obvious ones i.e., obesity, heart attacks, and strokes.

Whilst COP26 can celebrate the great success in finally agreeing on **Article 6 of the Paris agreement** so it can be operationalized from 2021, the last-minute changes to a previously unanimously agreed draft text of the **Glasgow climate pact** from “phase-out of unabated coal power and inefficient fossil fuel subsidies” to “phase-down of unabated coal power and inefficient fossil fuel subsidies” resulted in serious disappointment that many Parties voiced in the closing meeting. No wonder that this text raises serious concerns; there are manifold reasons:

1. The draft text talks about “coal”, not fossil fuels i.e., the text does not include any phase-out or phase down goals for oil and gas
2. The text leaves legal ambiguity in the words “unabated” and “inefficient” for the fossil fuel industry to get away with continued use of coal and subsidies for fossil fuels
3. The text doesn’t contain a date by which coal and fossil fuel subsidies will have to be phased out – so this can continue indefinitely!

COP26 failed to make fossil fuels a relic of the past and once more left enough loopholes in the text for the fossil fuel industry and its lobbyist to spell further doom on the planet and humanity. This will not be looked on favourably. It’s time to put people’s health before corporate greed. Fossil Fuels – coal, oil, and gas – are the major drivers of climate change and are also the biggest contributor to the poor air quality and by now are a recognised public health emergency that is affecting the quality of life of the people, leading to 5-9 million deaths a year (appr. 9% of deaths globally). **By now, 9 out of 10 people breathe air containing high levels of pollutants** – and unfortunately, the results of COP26 won’t change that.

'Don't' by Josephine Florens



'Don't' was created with oil on canvas. 170 cm x 100 cm x 2 cm. (2019)

There is no need to do evil on the planet and make it hell when it can be a paradise for everyone.
Don't!

About The Artist

Josephine Florens was born in Odessa on September 22, 1988. Graduated from Odessa National Academy of Law and received a Master's degree in Civil Law, graduated from Odessa International Humanitarian University, and received a Master's degree in International Law.

She started painting in 2017. She studied individually at the Art-Ra school of painting with the Odessa artist-painter Sergei Simora. The main direction of the study was the South Russian school of painting. Josephine Florens is a member of the National Association of Artists and Sculptors of Ukraine, member of the Odessa Marine Union, Ukraine. Member of the section "Environmental Protection and Monitoring of the Black Sea". She is the founder of the "Obriy Nadii" charitable foundation. Creates oil paintings in various genres, such as portrait, landscape, still life, genre painting, animal painting, marina. Works with oil paints. The painting styles used in the work are realism, impressionism, mixed styles.

Curator Comments

It was during the first part of the recent **Convention on Biological Diversity COP15**, the biggest biodiversity conference in a decade that is held as a two-part U.N. summit that is due to finish in May 2022 in China, that the United Nations Decade on Biodiversity 2011-2020 came to an end. 195 countries set the impulse to a new accord to safeguard plants, animals and ecosystems, seeking the adaptation of the "Post-2020 Global Biodiversity Framework" to devise a new plan to save life on Earth.

The Kunming Declaration was adopted during the high-level segment of the CBD COP15, which may provide the political momentum to come up with a new framework to reach the 2030 targets for sustainable development and long-term 2050 vision of living in harmony with nature.

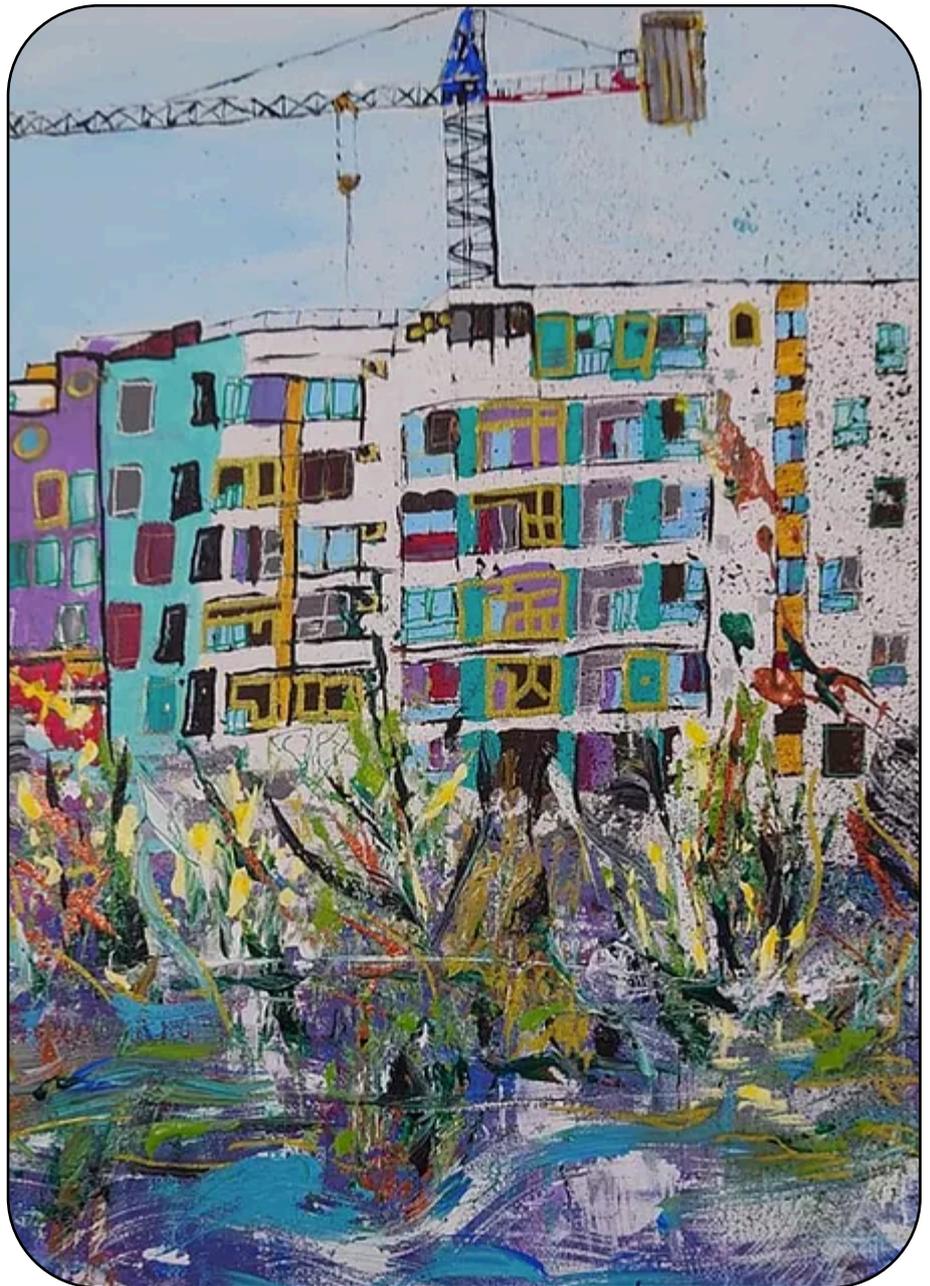
As agriculture, forestry, and other land use account for nearly a quarter of global greenhouse gas (GHG) emissions as well as supporting global food security, and millions of jobs, we are now facing the twin threats of climate change and biodiversity loss. The upcoming climate summit in Glasgow, UK must include protection and restoration of natural areas, said the U.N. biodiversity chief, as 1,000,000 species are threatened with extinction and nature is declining globally at rates unprecedented in human history. It was in 2019 that the Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services (**IPBES**) warned about the accelerating rate of species extinction with grave impacts on people around the world now likely, in its landmark report. For more information about IPBES and its assessments visit www.ipbes.net

'Intrusion' by Ana Maria Guta

About The Artist

As an artist, I seek to explore more about the nature of the universe, consciousness, divinity, life journey, and energy around and inside us. I admit that our universe is crossed by invisible flows and currents which are found and influence the artworks of each artist. I am mesmerized about the subtle things, which are not things, thoughts, emotions, or sensations, the nature of our reality, and our interpretations of it due to many labels that impose different perceptions, behaviors, and ways of being.

I have developed my painting technique following the lines of abstract suggestions. It is required that the viewer comes with the contemplation, feeling, and interpretation. I usually prefer using acrylic on canvas as a medium and material. The green color is present almost in every painting because, for me, it is about life force, rebirth, aliveness and finding my inner self.



Art is divine, it is love, peace, stillness, balance, harmony, joyfulness, it makes me whole and a much more spiritual being. The focus of my work is the colors, shapes, and structures, which I want to integrate into a certain harmony in order not to imitate, dictate, compare, repeat, model, or compensate. My paintings speak not only for me but for people who are in a deep process of transformation and who are seeking to find life again.

About The Artwork

"Intrusion" is about the excessive building of blocks to the detriment of nearby nature. In my current city, Constanta, which is located on the Black Sea coast, in the last twenty years it has been built excessively, the economic interest prevailing due to the benefits brought by these hotels or apartments rented during the summer season.

There are no more wild beaches and the largest park is also chopped up to put buildings instead of trees. My artwork is inspired by the sight of this image on a beautiful evening when riding, I stopped by the Lake Siutghiol, located on the opposite side of the sea, to admire the sunset.

Curators Comment

Understanding the construction sector is vital if we want to keep emissions below the 1.5°C level. The construction sector is highly energy and carbon-intensive, with the building industry causing 14,000,000,000 tonnes of GHG emissions every year. The entire industry accounts for 38% of global carbon emissions. While buildings equivalent to a city the size of Paris are being built every week – less than 1% of them are assessed to determine their carbon footprint. This is particularly worrying as meaningful targets cannot be set if the industry doesn't know where it stands regarding carbon emissions. All we know is that this industry's emissions need to be halved by 2030 and be zeroed by 2050 if we were to achieve the commitments under the [Paris Agreement](#).

Here...

A recent report from the [World Business Council for Sustainable Development \(WBCSD\)](#), based on the whole life cycle assessment (WLCA) of buildings, confirms that as much as 50% of whole life carbon emissions in buildings stem from the manufacturing of materials and the construction process, with as few as six materials accounting for 70% of the construction-related emissions. Around 8% of the overall global CO2 emissions come from the production of steel and concrete, for example.

Another negative impact of the industry is its encroachment on nature, and any emissions from that land-use change are not included in the global energy emissions tally of that industry. The report says there are around 255 billion m2 of buildings in the world, with an additional 5.5 billion being added each year. As long as the provision of basic raw material, cement, bricks, gravel, iron, steel, other metals, and wood take a huge toll on our land and natural resources are treated as "externality" we're not serious about the quantification of damages that are inflicted on existing ecosystems. The unprecedented loss of biodiversity underscores the importance of considering land use to increase the robustness and credibility of LCA studies in the building sector.

salutatus. Eos et cibo disputationi, et liber affert ceteros est. Usu no brute numquam sensent, eam ad quando.

'Oceans of Time' by Mary Bobson



About The Artist

My name is Mary Bobson (Mariia Boborenko). I was born in 1975 and live in Stavropol, Russia. I have been drawing for as long as I can remember. I graduated from the art school and the College of Technology and Design of the Technological University. A. A. Leonov in Moscow. I wanted to study and have an art career, but during difficult times in Russia in the 90s I had to change the direction of my development and I became a Doctor of Economics and worked for more than 20 years as a chief financier at the local branch of Gazprom.

But at the same time, I was constantly engaged in the design and decoration of interiors, including creating creative wall coverings, pieces of furniture, vases, lamps. With the birth of my second son at 43, a channel of inner artistic vision opened for me and I changed my life and became a full-fledged artist. Thus, I closed the circle of love for art and returned to my destiny.

About The Artwork

This forms part of series of my 3D paintings with high relief and sculptural effect is called "Landscapes of Soul" and is dedicated to Nature and humans. It fits the theme of the submission "Protect What You Love" quite well. "Landscapes of Soul" series of artwork with high 3D reliefs are my comprehension of the world as the union of relief and color. The similarity of natural landscapes is represented as the analogy with human soul landscapes being the part of nature. Among them is the human desire to lie down on the grass, to dive into the coolness of the water, to touch the sand with one's fingers, to admire the sky, to always protect the environment.

These are the abstract pieces of art as a part of the natural landscape that is a frozen current moment. The most powerful incentive for the preservation of our Planet is its beauty, uniqueness, and close relationship with every Human! How much in common between us - every beautiful view of nature is impossible to repeat at the moment. And it is different from all sides. Colors and shades, scents, and sensations will not be repeated twice. As well as the feelings and emotions of each person.

The soul and brain of a person is a relief landscape, as unique as sea waves and mountain ranges, a pattern of sands, a pile of clouds. Forming mountains and cavities, oceans and rivers, crushing and stretching the wet fabric with hands I speak in the language of form thus transforming vision into reality. The conflict between the softness of textiles and the hardness of gypsum and plaster creates a union on the verge of sculpture and painting. And also the conflict of modern mankind with nature gives rise to a close alliance in caring for natural resources and methods of returning health to ecosystems.

Curators Comment

Humanity is, like nature, going through repetitive cycles of evolution: everything flourishes, stagnates, and eventually declines - at different time scales – we're no different. No one can hold on to a single beautiful moment and preserve it. We live through fleeting moments without permanence. All we can do is learn to appreciate places of interest or beauty, and try to preserve their essence – for us, and future generations. We must become the antiquarian and the lover of nature to secure the continuity of the human race, whilst respecting the acting giant forces of nature. We increasingly sense the vastness and permanence of the physical world that surrounds us, our late birth onto this planet as a human race, and we begin to experience the fleeting character of human life - the comparative weakness of humankind. Natural beauty however has the power to stimulate our imagination and allows us to take moments out of our petty cares and the small details of everyday existence.

It's bewildering that despite our dependence on healthy, thriving ecosystems and biodiversity we have not developed a sufficient nor widespread sense of protectionism for nature, our places of interest, or beauty. We tend to protect or even ensure things with a marketable value, things we take home, movable goods we learnt to hold dearly. As nature is best enjoyed in situ and not something we can take home to enjoy and treasure, we tend to give it very limited market value and lack the foresight of protecting what actually protects us. In our blind pursuit of wealth, we try to commodify nature, break it down into bite-size comprehensible units with marketable value to suit our understanding of this world. We don't appreciate that it took millennia to reach the kind of **homeostasis** that was conducive to our late birth onto this planet as the human race and allowed us to thrive. We break what we don't understand or appreciate, failing to recognise that we're a mere fragment in this interconnected web of life.

As we're waking up to this reality, we're now slowly opening our eyes: maybe it's the first time that we truly see the beauty of life and begin to apprehend on a visceral level to 'protect what we love'. As it always has been and always will be – time will tell.

'Oil: Africans' Wealth and Woes' by O Yemi Tubi



About The Artist

O Yemi Tubi, a Nigerian-born, USA-trained Artist, residing in the United Kingdom as an artist with a unique style. Some of his paintings were influenced by the political and social upheaval of the world today and the works of Renaissance artists.

He has exhibited his works around the world and received awards and recognitions. His works "SOYINKA: an Africans Literary Icon" is one of the works shortlisted by the Emerging Scene Art Prize 2021. His works were exhibited in Art Revolution Taipei Taiwan international exhibition in 2020 and 2021, His works were awarded 1st, 2nd, 4th, 5th, and 6th places in American Art Awards from 2014 to 2021. He was a recipient of the Golden Award with cash award in the 2014 Master of Art International exhibition by Margarita Feaks Gallery, UK. He also received First Round Award with cash in Art Olympia 2015 International Open exhibition in Tokyo Japan.

About The Artwork

As in many African countries, Nigeria is rich in agricultural products and many natural resources. Before the advent of petroleum oil; cocoa, coffee, groundnuts, palm oil, and other agricultural products were the main sources of Nigeria's wealth. Since the early 1970s, the petroleum oil boom era, the Nigerian government's attention has concentrated mainly on oil and the revenue it generates.

As an artist who originated from Nigeria, I was moved by the plight of my people from the Niger Delta in Nigeria where oil pollution affects the lives and livelihood of the people.

I started from the top painting the sky with cyan blue and white colors which I later went over with black and white colors to turn the beautiful sky to grey to reflect the polluted air produced by thick smoke emitting from the burst oil pipe from the far left of the painting. This caused ecological disaster killing fishes and other wildlife in the area. The thick smoke from the burning of these fossil fuels is one of the largest contributors to climate change as it emits carbon dioxide and other pollutants into the atmosphere. Under the polluted air, I painted a rusty-roof shack village to show the level of poverty of the people living in the oil-rich part of the country with some of the fishermen boats stationed idle at the bank of the oil-polluted river, and in the foreground are the children fetching water and drinking water from the polluted river.

Curator Comments

It is now 55 years ago, in 1956 precisely, that oil was first discovered in the Niger Delta in Nigeria, and even today it is one of the largest oil-producing states in Nigeria. Whilst Nigeria joined the ranks of oil countries in 1958 as the petroleum sector became one of the primary sources of the country's economy, the realisation that every coin has two sides grew steadily among the communities in Ogoniland and Bayelsa state in the Niger Delta. It's millions [Ogoni](#) people and the Ijaw people that have suffered from the oil industry impact the most. In a 15-year period from 1976 to 1991 there were reportedly 2,976 oil spills of about 2.1 million barrels of oil in Ogoniland.

The 1990 Movement of the Survival of the Ogoni People (MOSOP) that hoped to gain political and economic autonomy for the Ogoni people, leaving them in control of the natural resources of Ogoniland and protecting themselves against further land degradation was quelled by the Nigerian government when it executed several MOSOP leaders in 1994, after earlier village raids, resulting in the death of 2,000 Ogoni people and displacement of approximately 80,000. The Ijaw Youth Council (IYC) in an attempt to reinstate their natural rights to ownership and control of their land and resources that were degraded by transnational oil companies issued the [Kaiama Declaration](#) in 1998.

UNEP, in their [2011 assessment](#) of more than 200 locations in Ogoniland concluded that it could take up to 30 years to rehabilitate the region to its full potential as the impacts of the 50 years of oil production, oil spills, oil flaring, and waste discharge. The alluvial soil of the Niger Delta is no longer viable for agriculture, and left their groundwater with high levels of hydrocarbons, contaminated with benzene, a carcinogen, at levels over 900 times above WHO guidelines.

'Prophecies' by Natalie Rusinova



About The Artist

An expressionist artist from Russia. In her work, she pays special attention to the versatility of color, contrast, and bright accents. He draws colorful landscapes depicting emotions and impressions. While studying painting at art school, she discovered her passion to work in expressionism and impressionism styles. Her goal was to create convention-free art, forcing the viewer's imagination to work towards the essence of the phenomenon represented in the picture. The viewer to be not an ordinary observer, but a participant in the action.

Natalie is inspired by natural phenomena and, having guided through the prism of her imagination, captures them on canvas with the help of oil paints, endowing with unreal, magical properties. She fills the space of the picture with emotional, dynamic power through dynamic strokes with brush and palette knife. In her work, she tries to convey the sensuality, transience, and originality of natural phenomena.

About The Artwork

Sunrise and sunset. Blinding sun account and coal gloom. Overflows of colors and moods. Serenity. Inspirational radiance. Hope. Anxiety. A variety of feelings and sensations. You can observe different impressions and emotions in each part of the picture. From the tranquility of the pre-dawn clouds in the upper left corner down to the expressive sunset flourishes below. From cheerful, bright colors to alarming gloomy signs. The interweaving of meanings and ideas. It is in our power to choose how our world will be...

Curator Comments

When we marvel at the beauty of a sunrise or a sunset, we feel a sense of peace and serenity, and maybe even most of us may have the fleeting thought that this world isn't such a bad place as we read in the news and that nature is "alright".

Few of us think about the fact that all we're doing is marveling at is the angle of sunlight as it enters the atmosphere during sunrise or sunset and the phenomena called Rayleigh scattering. All colors we see in the sky come from sunlight that is scattered by molecules, mostly nitrogen and oxygen but as well any other gas or aerosol in the atmosphere. These molecules scatter rays of sunlight into separate wavelengths of light; hence, the more there are the more sunlight is scattered, resulting in more colorful skies.

However, there's a darker side to all this beauty and that is air pollution by human-made aerosols. There are two schools of thought about the impact on the colors we see when there is an abundance of aerosols in the atmosphere. **One**, that increased air pollution causes more intense colors during sunrise and sunset than it normally would, and **one**, that makes the case for the opposite: that aerosols do not enhance sky colors but that they subdue them, dulling or softening the sunset colors into pale yellows and pinks, robbing sunrises and sunsets of brilliance and intensity.

Not being an atmospheric scientist, I use the twilight time to ponder the ambivalence these different arguments cause, as I marvel at the beauty of the skies, wondering which truth it holds...

'Reflective Moments' by Sumali (Buki)



About The Artist

Sumali (Buki) is a self-taught artist from Colombo, Sri Lanka. She is an Accountant by profession and her love for art birthed a keen desire to pursue it further, where she gave up her daily work as a financial advisor and took up art professionally. Today, Sumali is an active artist, who develops her own style and artistic identity. She enjoys experimenting with different mediums and textures. The dominant style of her paintings is abstract and differs from traditional techniques to a blend of modern mixed media techniques.

Sumali's inspiration is drawn from nature, travel and the surrounding beauty that captures her eye. Her paintings represent freedom, joy, and positivity. Sumali has exhibited her work at Art fairs in Sri Lanka, London, Austria, Madrid, Switzerland, and Sweden. She has had two solo exhibitions to date. She is currently selling her artwork on international platforms and is working with renowned interior designers on diverse projects..

About The Artwork

Reflective Moments is Oil on canvas with gold pigment size 32" (H) x 40" (W) The artist was inspired by the glacier mountains that she experienced when she was on vacation. Reflecting upon the beauty of the picturesque view and the reflective colors brought this painting into the light. The artist desires to bring awareness and remind us all the beauty of nature that one should protect and preserve for generations to come. Artwork is created using oils, gesso, and gold pigment. The artwork is stretched on a wooden frame and ready to hang. The sides of the canvas are painted as an extension of the artwork.

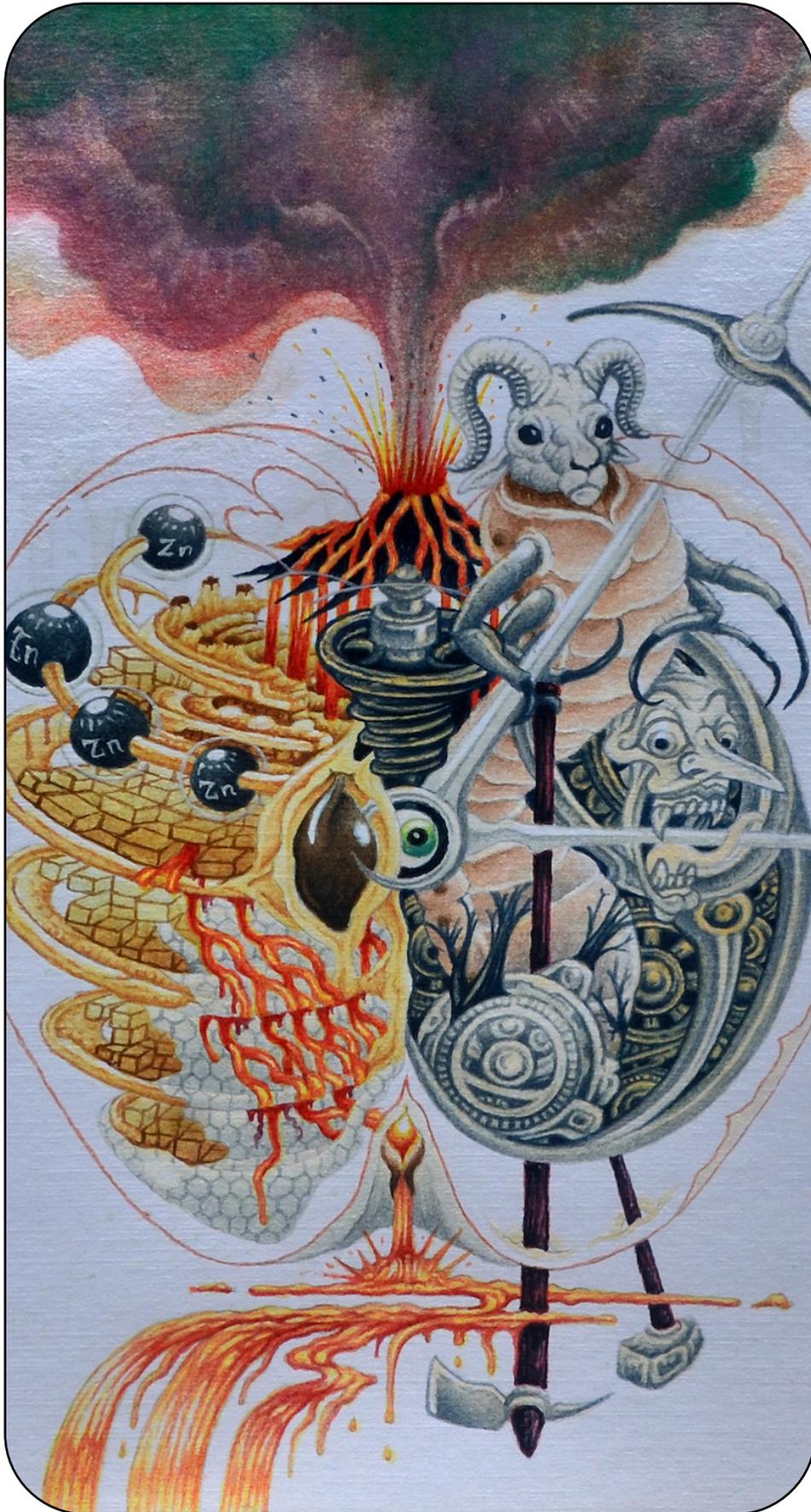
Curator Comments

Glaciers have captured our fantasy for a long time as they are among the most amazing natural wonders of Earth, but in recent times, they have been in the headlines for all the wrong reasons. In the past few years, global warming has raised serious concerns about the depletion of the Earth's glacial regions. The average temperature in the Arctic region is rising twice as fast as that measured elsewhere in the world. Due to the rise in the overall temperature of our planet over the last decade, glacial ice is melting at a rapid pace, and our beloved glaciers are receding at an ever-faster rate. It is estimated that **75% of the world's fresh water supply is locked in glacial ice**. Therefore, glacier ice is the second-largest reservoir of water on Earth (after oceans and inland seas) and the largest reservoir of fresh water on Earth.

Greenland and Antarctica are home to most of the world's glacial ice. Combined, the two regions contain enough ice that could raise sea levels by nearly 215 feet (65 meters) if it were to melt all at once. Protecting our glacial ice is therefore not only about maintaining its natural beauty but is crucial to our near-term adaptability and our long-term survival.

It is less known that there is a direct link between glacial melt and its impact on vulnerable people. Across the South Asian subcontinent along, **approximately 1.9 billion people depend upon Himalayan glaciers for drinking water, agriculture, and energy**, and as the glaciers' loss accelerates we're on a risky trajectory of displacing them and their culture entirely. Persistent droughts, glacier-less mountains, water-less rivers, flash floods, and mountain slopes collapsing from glacial lake outbursts are forcing people to relocate. Peru has lost up to 50% of its glacial ice in the past 3 to 4 decades, and the Himalayas could lose 2/3rd of its glaciers by 2100.

'Serbuk Sjaitan' by Fazar R.A Wibisono



About The Artist

Fazar R.A Wibisono is a fazar roma agung wibisono painter from Bandung, Indonesia, She studied fine arts at design high school and university. After graduating, she worked at an art gallery in Yogyakarta Indonesia as a painting artist with a contract for 7 years. She now works as a freelance painter.

She continues to explore her skillsets, working on paper as well as on canvas, using watercolors, oil paints and acrylics. She also uses various materials such as used skateboard decks and milk cartons to produce works, including murals, using surrealism, cartoons, lowbrow art, symbolic and semi-realistic techniques..

Serbuk Sjaitan #1 - Watercolor on paper 28.8 x 14.5 cm

About The Artwork

The destruction of nature can happen without realizing it, this can happen because of the carelessness of human behavior itself, due to exploring nature unwisely and without even realizing it is an abomination of greed that is never satisfied. It is true that nature can be explored for the prosperity and livelihood of all people, such as processing mining, logging forests, but all of these things if there is no policy limit, everything if excessive will cause bad things to happen to human life itself. Nature after being explored with traces that humans do sometimes without thinking about how to respond to the explored nature can return at least to be able to function again as worthy of another life, not become a place of destruction for the sake of a need for life and self-satisfaction to live a decent life. All of this can be addressed by the behavior of everyone in life, whether this can be done wisely or should it be completely destroyed, even with the destruction caused by nature itself, because nature must roll not only for the sake of human satisfaction, but also for the sake of human satisfaction. nature gives back the best for other things of human life.

Curators Comment

Prior to the late nineteenth and early twentieth centuries, there was no widespread appreciation nor awareness that the biosphere is a fragile system, vulnerable to human-induced impairment, and that air, water, soil, and ecosystems, such as wetlands and forests should be the subject of special legal protection. Given that environmental laws were put into place in the 1970s and 1980s, in order to protect the environment, it's surprising that continual deregulations in the past decade have motivated little to no public outcry. The reversal of the US' EPA climate change policies, the withdrawal from the Paris Agreement, and the move to rescind or roll back the key regulations aimed at reducing greenhouse gas emissions and promoting renewable noncarbon-based energy sources were perhaps the biggest assaults on science in the name of deregulation. [Widespread rollbacks to deregulate and promote the fossil fuel industry](#) led us to our now most worrisome global threat posed by climate change.

As we seek to redefine humankind's relationship to nature, Environmental Law and clear national mandates are essential. Rather than exploiters, we need to become stewards of nature; respecting the functioning of natural systems by limiting our activities which disturb these fragile systems. We urgently need to establish and implement environmental laws and operationalise our international treaties to radically redefine the relationship between humans and nature, subordinating all initiatives to benefit two communities—our ecosystem and future generations. Unfortunately, because environmental law is relatively modern it is not yet well-integrated into either domestic legal systems or international law. If environmental law is to survive, it must reflect a permanent paradigm shift because, to date, it has shown more discontinuity than continuity. The ecopathic ideology, [Neoliberalism](#), that dehumanises all individuals as consumers, suggests that unregulated markets can resolve almost all social, economic, and political problems. It operates and is based upon the pretences of the maximization of wealth and power, but ultimately at the expense of everything the market deems expendable, such as nature and our ecosystems.

'The Death of Mermaid' by Lu Meng



About The Artist

Beijing-born artist LU MENG acrylic painting mainly in fantasy , animal and portrait subjects in expressionism and surrealism way.

I had been studying Chinese Traditional Painting since 4year old. Before I completed my master's degree in multimedia from the University of Stirling in the UK. I used to be a documentary director in China Center Television. Now, I am living and working in Beijing, as a painter photographer, and promoter of therapeutic art. I mainly work acrylic painting, some of them are recommended by IANGRRY, ART Hole, Artweblist, Mvibe Magazine Artmagazineium, and Artbank. During 2018-2021, I exhibited at Holy Art in London, Disabled Artists' Network CIC in Northern and Post Wave Art Festival in Beijing. So far, some of my artworks are collected in China and in America.

About The Artwork

The Death of Mermaid -Acrylic on canvas 60 x 60 cm (2021)

We contaminated the ocean, the mermaid died, there was no fairy tail anymore!

- Lu Meng

Curators Comment

The ocean plays a central role in regulating the Earth's climate. The IPCC's 5th Assessment Report (AR5) stated that 93% of the extra energy from the enhanced greenhouse effect had thus far been absorbed by the ocean, with warming now being observed at depths as low as 1,000 m. We land-based creatures may sigh a breath of relief but what about all life below water? This additional absorption of energy puts tremendous thermal stress on all sea life, including one of our most vital underwater ecosystems, our **coral reefs**, which allow thousands of individual organisms, including fish, crustaceans, corals, anemones, and microorganisms around the world to thrive. Whilst coral reefs serve many roles within the marine ecosystem, they are also important to Earth's ecosphere. They protect coastlines from the damaging effects of waves and tropical storms as they provide a buffer to wave action and storm surges.

Article Heading
Here...

It's not only the coral reefs though that suffer the negative effects of the GHG effect. The ocean's energy absorption also leads to increased ocean stratification i.e., the prevention of water mixing due to different properties of water masses, which in turn leads to changes in ocean current regimes and expansion of depleted oxygen zones. This is a perfect example of one of climate change's domino effects. As ocean currents and oxygen-depleted zones change, the geographical ranges of marine species change as well as in their diversity and abundance of species communities.

The changing ocean currents trigger not only significant changes in global weather patterns with extreme events increasing in frequency but more concerningly, it's been observed that the **Atlantic Meridional Overturning Circulation (AMOC)** that transports water across the planet's oceans, including the Atlantic, Pacific, and Indian shows signs of slowing down. The AMOC is a large system of ocean currents that act like a conveyor belt that is driven by differences in temperature and salt content – and as ocean temperatures change, and glacier melt changes the salt content of our oceans – we will topple over further dominos....

'The Sadness After The Tsunami' by Emel Cevikcan



About The Artist

Emel Cevikcan is a Fine Arts graduate of Marmara University. The presented artwork is a 35 x 50 cm-sized watercolor. Our world is under great threat and we despise our beloved world so much that a day goes by so that a flood disaster is not a hurricane or an earthquake or a tsunami disaster. In this picture, The artist tries to explain the desperation experienced after the tsunami.

About The Artwork

By observing the details of everyday surroundings, I find endless ideas from Nature. Working with watercolor has always been the choice for me because it flows from the brush and is never the same application.

In our day, when time flows very rapidly when we can look at everything with a short break, inspired by art and based on the joy of life it gives, love in my paintings. Sharing. I try to convey our amazing transformation with nature to people with the language of colors and forms. Art and nature are the basis of our existence. Life without art is like a desert without water. In these days when the pandemic has kept people away from each other, I think that the only element that allows us to reproduce life is that we should be inspired by realizing the works of art. Replicates. Converts. It overcomes the obstacles and enables us to exist..

Curator's Comments

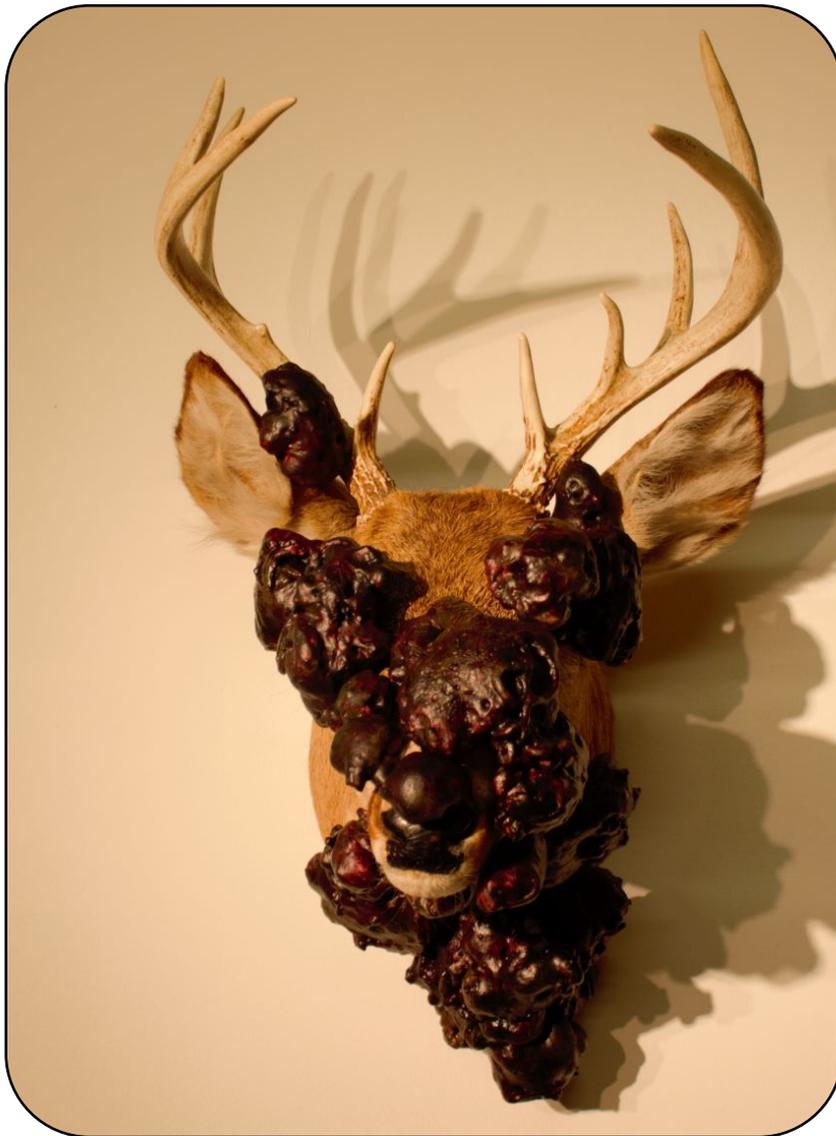
Did you know that, being a brainchild of Japan, [World Tsunami Awareness Day](#) falls on the 05th of Nov each year since 2015? In December 2015, the UN General Assembly designated this day as World Tsunami Awareness Day, and [UN Disaster Risk Reduction \(UNDRR\)](#) facilitates the observance of World Tsunami Awareness Day in collaboration with the rest of the United Nations system.

Tsunamis are rare events and initially typically unrelated to climate change as they're caused by natural phenomena such as earthquakes, submarine landslides, or volcano eruptions and they create a series of enormous waves created by an underwater disturbance. However, as sea levels rise due to climate change, so do the global hazards and potential devastating damages from tsunamis. As this poses greater risks of tsunamis for coastal communities worldwide, World Tsunami Awareness Day calls upon all international bodies and civil society to raise tsunami awareness and share innovative approaches to risk reduction as global temperatures and sea levels rise. Despite their low probability of occurrence, their catastrophic consequences surpass any other natural hazard with death tolls reaching as high as 4,600 per disaster, on average. It is estimated that 50 % of the world's population will live in coastal areas by 2030, which makes the task to boost global efforts to strengthen tsunami preparedness and deliver rapid adaptation for coastal areas around the world as pressing as ever.

Article Heading

As any other climate changed increased risk factor, it is accompanied by many other collateral damages such as loss of food systems and agricultural land. Tsunamis don't only carry the sea water sediments far inland, but also salt itself, which causes great damage to agricultural land and the crops. Saline soils have poor or little crop production, so the effects of tsunamis can be long-lasting and detrimental to the entire food system of coastal regions.

'Trophy of our Consequences' by Cody Norton



About The Artist

Cody Norton is an Elgin, Texas-born artist. He is currently pursuing his Masters of Fine Arts in Sculpture and Post Studio Practices at the University of Colorado Boulder.

As an interdisciplinary artist, he is discovering the ways humankind has disrupted and intervened in ecosystems across North America. To have the human experience intertwine with nature's experience of humankind's destruction.

Cody received his BFA in Painting and Drawing from the University of North Texas in the fall of 2020. He has exhibited internationally in many cities including São Paulo, Dallas, Austin, San Antonio, Denton, Fort Worth, and Boulder. He recently was published in Voyage magazine twice, as a local Dallas-Fort Worth inspiring story, and a Shout Out DFW article highlighting his art and educational career. Along with that, he was just named as one of Dallas-Fort Worth's top 30 emerging artists 2020-2021.

About The Artwork

"Trophy of our Consequences" 2021 Medium: Sculpture Found Object, Expanding foam, Acrylic paint, Flat medium coat

For years Cutaneous Fibromas otherwise known as "Deer Warts" have been common through many different Cervidae species across the North American Continent. But ever since the 1980's when harsher pesticides were introduced into crops across North America, there has been an ever-increasing spike in report cases of Deer Warts. Though a large portion of deer survives this naturally, the introduction of pesticides increases the chance for Deer Warts to develop on the body.

With that, these warts grow to an immense size and spread rapidly on the body. With this occurring more and more deer nationwide are starting to die from this infection. Cause of death by starvation, as this infection, causes blindness, and immobility to be able to eat properly. With dwindling water resources in North America,

this has caused a higher chance of contact with pesticides entering the drinking water for deer populations. I hope this piece can raise awareness on this increasing issue occurring in North America and shed some light on the hidden issues in the agriculture industry.

Curator Comments

Sir David Attenborough already stated, "...many species have struggled as their habitats have shrunk, and climate change and pesticide use have taken their toll ". We know it's not only bees that are harmed by pesticides but that the routine use of chemicals harms birds, frogs, hedgehogs, wild plants, and wider nature. It seems to have slipped under our radar of awareness that, in our pursuit of high-yield agricultural practices, we're ruthlessly killing everything that poses a threat to our pursuit of modern profitable agri-business.

The names of the chemicals used in pesticides don't even mask what they're designed to do: insecticides kill insects, herbicides kill unwanted plants, and fungicides kill fungi/molds – all declared as "pests" by our modern species **homo economicus**, hence we collectively name them "pesticides". The problem with pesticides is that they do not only kill "pests". Other wild species and habitats are harmed too as most chemicals are broad-spectrum, meaning they affect more than just the intended target "pest". And due to the abundance of pesticides in fields, streets, parks, and watercourses it's easy for wildlife to come into contact with these chemicals nowadays as they roam these areas.

Remarkably, the pesticides market is dominated by only a small handful of companies: **BASF, Bayer, which acquired Monsanto in 2018, Corteva (formerly Dow and DuPont), FMC, and Syngenta**, as a United Nations report states that their hazardous products have "catastrophic impacts on the environment, human health, and society as a whole". Pesticides play a key role in fossil fuel-dependent farming systems, with agriculture being directly responsible for 14% of total GHG emissions. Some pesticides even use oil and gas industry products as key ingredients. It's that spread of unsustainable industrial agriculture systems during the 20th century that has created complex ecological problems worldwide.

It's ironic to see now that the very industry that's been trying to save crops and kill pests for decades causes exactly the opposite: it aggravates the climate crisis that causes massive crop losses due to extreme weather events, and in turn provides a more habitable environment for many types of insects - resulting in more pests, more crop damage, and increased diseases. Time to return to the roots of traditional farming isn't it?



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