





ABOUT FESTIVAL

DIANA KLEPOCH MAJDÁKOVÁ

ZUZANA DUCHOVÁ

CURATORS OF THE FESTIVAL

THE RELOCATION OF A CREATIVE COMMUNITY FROM THE OLD THREAD FACTORY TO THE BUILDINGS OF THE FORMER SECONDARY CHEMICAL SCHOOL AND DORMITORY; AND THE ESTABLISHMENT OF NOVÁ CVERNOVKA CULTURAL CENTER HAS BROUGHT MANY CHALLENGES ALONG. ONE OF THEM WAS RELOCATING A LARGE NUMBER OF PEOPLE IN SPURTS WITHOUT GENERATING AN UNNECESSARY BURDEN ON THE ENVIRONMENT.

Nevertheless, in the renovation of the school to fit the needs of studios and cultural venues (lecture and concert hall, future gallery, library, etc.) a pile of needless construction material accumulated in the yard of Nová Cvernovka. After the completion of the works, the amount of the so-called “rubble” took everyone by surprise. The conventional disposal solutions have proven to be disproportionately costly; and their actual impact on the environment more than questionable. The people in Nová Cvernovka gradually decided not to take this risk and approach the issue their own way. It gave rise to the idea of attempting to process and utilise the undesired material effectively. There were more strategies besides real construction plans and activities — a festival came to existence as well. It aimed to point out not only the problem and its symbolic overlaps but above all, its innovative solutions. The festival’s initial idea was direct creative work with the unwanted material: literally inviting artists to the “rubble”. However, in its preparation process, the festival’s concept gradually branched out to the overall topic of sustainable approach not only to creative work but also to all human activity and the trouble of dealing with the unwanted consequences. From the physical world of material creation represented by land-art interventions, installations, or sculptures thus the festival brought also intangible, performance idea

expressions of overproduction, formation and extinction and the necessity to protect life on Earth. In an equal extent, the festival provides space for lectures and discussions on sustainability in various fields — ranging from architecture to new technology or fashion even to a self-reflective debate on art. Seeking innovative solutions to the ecological elimination of the problem but also a more general question of the relationship between cultural activities and sustainability lead us to the idea of a contemporary art festival dealing with the topic of ecology mostly in the context of culture and creative industries (visual art, architecture, design, but also natural sciences, education, sociology, and others).

The first year of the festival aimed to raise awareness of the utilising waste as a source (the principles of the circular economy) and of current trends in responsible approach not only in creative activities but also in everyday life. Both art and educational program was created in cooperation with invited international curator and expert team, organisations and individuals. Their contribution was in the form of experience in the fields of ecology, sustainability, and public presentations of the topics (Circular Economy Institute — Ivana Maleš, Translocal Institute of Contemporary Art — Reuben and Maja Fowkes, Slovak Green Building Council — Hana Ovesná, and an independent curator — Mads Floor Andersen).

The artworks gradually resulted from unwanted materials found in the pile of rubble, or interesting works dealing with the principles of sustainable approach and recycling of materials from various fields of visual culture: sculpture, installation, performance, architecture, fashion design, jewellery. The program of panel discussions also addressed such topics: They focused on current trends in “green” architecture and construction, fashion industry sustainability, art and eco-activism relationship, and lifestyle. The festival’s integral part was also initiating a debate on the future of our particular problem with rubble removal and its eco-friendly solutions. There was a programme of workshops for children (but also adults) which introduced a responsible and friendly approach to living creatures, plants, but also to own clothes.

The second year of the festival focused on the present issue of the climate crisis. The idea of climate activism mostly united the festival’s art and presented the topic towards the public. Specialist in the fields of urbanism, creative industry, sociology, psychology and others were

invited to debates. Two lectures by Ecoboard: presentation and practical building solutions within the building of Nová Cvernovka; and an evening inspirational, philosophical reflection by the artist Radim Labuda on the symbiotic reality in the world in which we live complemented three information-intensive discussions (Ako ďaleko zájde pomalá móda, Zelená architektúra, and Človek v ére klimatickej krízy). Lenka Kukurová prepared the art part of the festival (she leads projects such as artwallgallery.cz, has authored extensive social-critical curator projects in Bratislava's Kunsthalle or the Art for Climate platform). Kukurová has mostly been examining the activist position of contemporary art long-term while she cooperates with various environmental movements (Limity jsme my, Greenpeace). Besides the exhibition in the building's central part (the so-called Zborovňa), there were art installations throughout the whole building. Moreover, the festival team, in cooperation with Nová Cvernovka, was directly participating in the so far biggest Climate Strike *Fridays for Future* in Slovakia.

The all-day accompanying children's programme for visitors aged 5 - 12 was prepared in cooperation with Cvernovka association, EDUdrama, and Slovak Design Center. The partner of living culture in Nová Cvernovka - Nadácia VÚB also participated with its own eco-workshop. The main aim of the program was to encourage children to be observant of the environment and follow a non-consumer lifestyle. Thus it consisted of demonstrations of production and communication of ecologic ideas through art.

The second year gained a strategic partner, Slovak Design Center, following the idea of the international European project Design and Innovation. The project activities aim at building a lasting partnership between institutions pursuing design in Slovakia and Austria. The Nasuti Festival team actively participated in the preparation of the Human by Design exhibition project containing case studies, works, and infographics presenting central tendencies in contemporary design: topics such as sustainability, designers' responsibility in the period of disrupted environmental balance, radical changes in communication and digital technology development. In 2020, the exhibition will also be reinstalled in Vienna. We have hence placed ourselves in a significant international context with our activities. We believe that our contribution to these topics will also bring about the necessary reflection and change.

FESTIVAL

PREDNÁŠKY

HUDBA

WORKSHOPY

MÓDA

AJ PRE DETI

ENGLISH CAMP
letný ANGLICKÝ tábor

ENGLISH CAMP
letný ANGLICKÝ tábor

ENGLISH CAMP
letný ANGLICKÝ tábor

ARTWORKS AND PERFORMANCE

Lucia Luptáková^{SK/NL}, Mads Floor Andersen^{DK}, Ľubo Mikle^{SK}
 Tomasz Szrama^{PL/FIN}, Polonca Lovšin^{SI}, Juraj Hariš^{SK}
 FRL^{SK} — Nina Marčeková, Illah van Oijen a Andrea Ďurianová^{SK}

ART FOR CLIMATE

Ovidiu Anton^{AT}, Elisabeth Gerdeman^{DE/USA}, Michael Hahn^{DE}
 Markus Hiesleitner^{AT}, Oto Hudec^{SK}, Michal Kindernay^{CZ}
 Ibra Ibrahimovič^{CZ}, Oliver Ressler^{AT}, Pavel Sterec^{CZ}, Martin Zet^{CZ}

CURATORIAL COOPERATION

Diana Klepoch Majdákova^{SK}, Maja a Reuben Fowkes^{SI/GB}
 Mads Floor Andersen^{DE}, Lenka Kukurová^{SK/CZ}, Zuzana Duchová^{SK}

EXPERTISE, EDUCATION AND DISCUSSIONS

Ivana Maleš (INCIEN), Hana Ovesná (Slovak Green Building Council)
 Juraj Hariš (2021 Architekti), Michal Marcinov (LABAK)
 Maja and Reuben Fowkes (Translocal Institute of Contemporary Art)
 Oto Hudec, Veronika Cyprichová a Anna Grenčíková
 František Simančík (Slovak Academy of Sciences)
 Maja Demjanovičová (Pure junk), Annemarie Velič (Curaprox)
 Martina Kuipers (Bartinki + Fashion Revolution)
 Nina Marčeková + Illah van Oijen (FRL), Sofia Ravasová (Fosia)
 Jana Milatová (RE:pletené), Lenka Krivá (Cila), Boris Belan, designer
 Martin Šichman, architect, Petra Cséfalvayová, INCIEN, Petr Kvanta
 Host: Zuzana Duchová, Creative Europe Desk Slovensko
 Diana Klepoch Majdákova, Boris Meluš, Bohdan Smieška

WORKSHOPS

Jana Kobolková, Ivana Krištofiková (Nosha)
 Marek Brinzík (Natur-pack)
 Martina Mareková Kuipers (Bartinki)

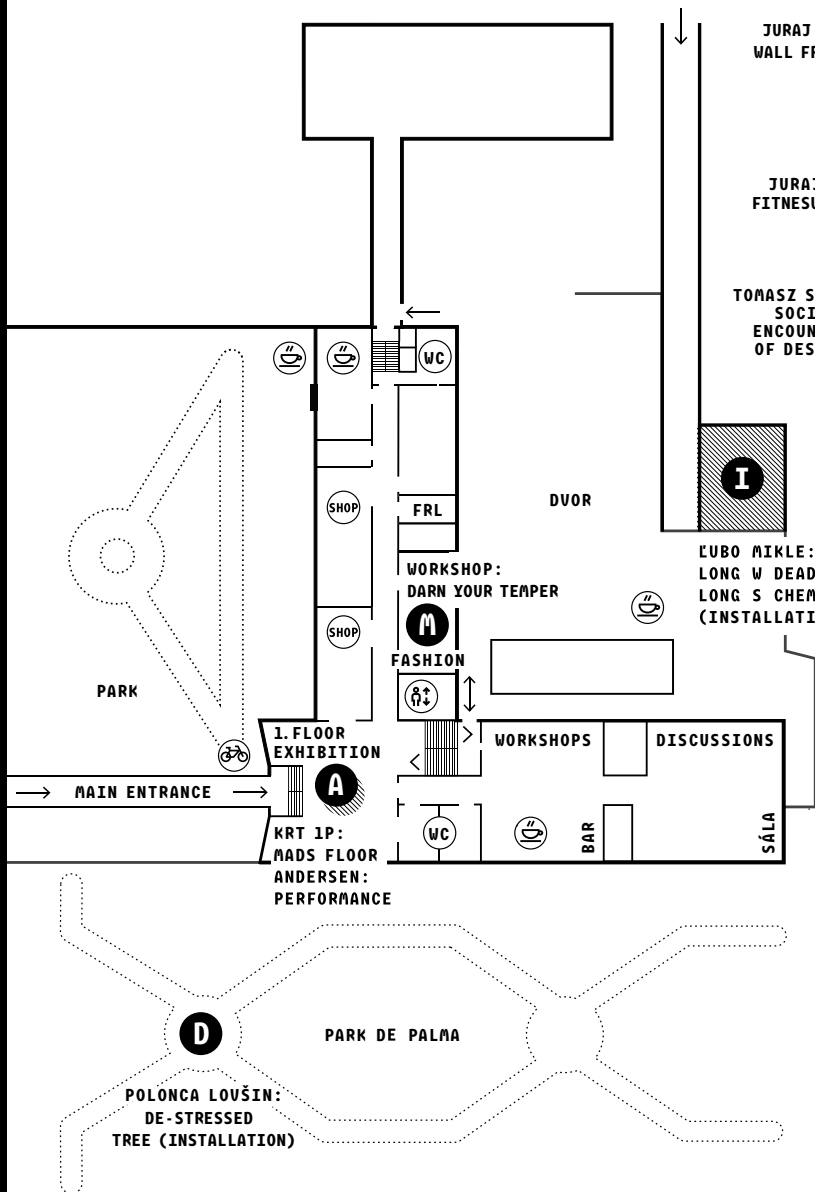
2018



RAČA

RAČIANSKA

CENTRUM



JURAJ HARIŠ:
WALL FROM RUST

JURAJ HARIŠ & CO.:
FITNESUT / RUBBLE PARTY

TOMASZ SZRAMA:
SOCIAL
ENCOUNTERS
OF DESPAIR

LUCIA
LUPTÁKOVÁ:
V'SUTI

EUBO MIKE:
LONG W DEAD-C
LONG S CHEMICAL-C
(INSTALLATION)

LUCIA
LUPTÁKOVÁ:
WATER
CONSTELLATIONS

WORKSHOP:
BUILDING HOUSE
FOR INSECTS

POLONCA LOVŠIN:
DE-STRESSED
TREE (INSTALLATION)

PARK DE PALMA



POLONCA LOUŠIN⁵¹

DESTRESSED TREE

INSTALLATION

There is a tree in the middle of a playground at Nová Cvernovka that is suffering from stress. This is apparently caused by children and adults running around it and making the soil around the tree too compact. As a result, the rain cannot seep into the ground to reach the roots and the tree is drying out. A wooden platform has been made around the tree. The platform is constructed out of scrap wood from the huge pile of construction rubble from the Nová Cvernovka renovations. The rain can reach the ground through the gaps between the wooden boards. This wooden platform is a bench, a space to lie under

the tree and a shield to limit the access of people to the tree. The platform was designed in collaboration with Petr Kvanta and Jozef Cifra.

POLONCA LOUŠIN⁵¹

IMAGINING A POSITIVE FUTURE

PERFORMANCE, READING TO THE TREE

Members of Nová Cvernovka and visitors were invited to sing and read aloud selected texts, poems and songs to the tree. The tubes attached to the tree branches will canalize sound to all parts of the tree. Since the tree had been drying out, the texts focused on hope and a positive future will be selected. Viktor Suchý, the librarian of Nová Cvernovka, proposed the texts and lent the selected books.



LUCIA LUPTÁKOVÁ^{SK}

FOUNTAIN

FOUNTAIN FROM THE SELECTED WASTE

FOUND IN THE PILE . TECHNICAL

EXECUTION: PETR KVANTA

There are a lot of pierced bricks in the pile. Both the rods and the holes in the bricks look like they are made for the flow of water. The bars were combined with the “still life” of the bricks.

The water comes from the well of Nová Cvernovka and circulates in a closed circuit. A tribute to the simple but elegant beauty of things whose shape follows the lost function today. At the same time, they use their natural features and shapes for a new purpose, which lets them stand out.

LUCIA LUPTÁKOVÁ^{SK}

VSUTĚ

INSTALLATION

The mountain of superhuman proportions takes over the Nová Cvernovka's yard. There is a gap in the mass that appears to be a gate. Whoever dares to come in, goes under the rubble to the middle of the mountain. The man surrounded by the waste is confronted with his enormous volume, which is actually only a small fraction of waste produced by humans. The careful

eye perceives the different colors, materials, shapes present here.

The open arena resembles a colossus or an amphitheater. On one hand it looks spacious, but on the other hand, it surrounds a human being in self-generated waste. There is a room for thinking and reflecting isolated from the world outside.

A metaphor of human situation.





TOMASZ SZRAMA^{PL}

SOCIAL ENCOUNTERS OF DESPAIR

PERFORMANCE

Tomasz Szrama carried out one of his actions which he calls Social Encounters of Despair. He performed in the given site on the pile of rubble, driven by a mixture of the promise of success and the fear of personal failure.

LUBO MIKLE^{SK}

LONG W DEAD-C, LONG S CHEMICAL-C

INSTALLATION

Long w DEAD-C and Long with CHEMICAL-C are recyclables operating on a bicameral audio system with a resonant shell. The object is a part of the sound environment composition of the social theme DEAD-C.



JURAJ HARIŠ^{SK}
LUKÁŠ RADOŠOVSKÝ^{SK}

RUBBLE MACHINE

OBJECET, PROCESS

**SEPARATION OF THE WASTE
 IN A FUNWAY USING A SPECIAL
 DIY MACHINE WORKING ON
 THE BASE OF HUMAN ENERGY**

Nature knows no waste. Waste is a human discovery, a made-up construct which does not belong to the organic world — it does not fit in any ecosystem — it is a software bug. Civilisation is at the point when it needs to deal with this harmful phenomenon; otherwise, humankind will be doomed or at least permanently excluded from the planet's ecosystem. The architect Juraj Hariš has been a circular economy enthusiast for long — the return to point zero — to the moment when no waste exists. Besides his research on “rubble” and the possible utilisation by making building blocks from it, Hariš continually pursues composting and other processes which return materials to the system instead of expelling them



after one or two uses. It has nothing to do with following a trend or fleeting passion; instead, it's a mindset and attitude to life. That is precisely why Hariš is often an initiator of community activities and motivates people to get involved in them. That is why the central motif of the whole work is the so-called rubble machine or rubble bike — a mechanism made with DIY and up-cycling, which sorts rubble using human power. The entire project's success is mostly independent of research



in materials which is already showing good results. Still, it is dependent on motivating people — the members of the culture community whose migration and demands are behind the accumulation of the pile of useless material. The so-called waste had been an inspiration since the time of old Cvernovka where the yard of the abandoned factory contained plenty of material further utilised in building alterations or artworks. The sudden and spontaneous relocation of the whole community to other

radically and qualitatively different spaces necessarily had to cause collapse at some point. And that is precisely the pile of material — the so-called “rubble” in the former athletic field. Juraj Hariš belongs to those who try to deal with the situation while keeping their eco ideals intact. Thanks to his utopian project, even today, we can count with the utilisation of almost 65% of the whole pile on park paths, plasters, and one entire annexe of the cultural space.



ART FOR CLIMATE EXHIBITION

Art for Climate is a continuous art project focused on ecological topics, mainly on the topic of lignite mining. Majority of exhibited artworks were realized during the Klimakemp in the summer of 2018 in Louka u Litvínova. Klimakemp is an activist camp organized by the movement Limity jsme my (We are the Limits) in the

Czech Republic. Both the camp and the art project aim to contribute to the coal era's end, and the future without fossil fuels. The artworks were created for public space and presented during the camp or in the direct action context. The artworks' realization often observed "monitoring" by the Czech Police.

MADS FLOOR ANDERSEN ^{DK}**MOSAIC****24H PERFORMANCE**

“Mosaic” is a performance series exploring the complex assemblage of a singular image. By creating fractured bodies out of ruins, embracing multi-corporeality, and symbiotic identity, the performance investigates how concepts such as cultures, home,

territories, security, environment, and integrity are temporary structures. These structures forever shift and shape by their social, political and environmental milieu. Mosaic’s work thus leaned into the transformative consequence of change and encouraged fragmentation over time as a way of integrating and adapting to a world in motion.





FASHION RECYCLE LAB:
NINA MARČEKOVÁ,
ILLAH VAN OIJEN
A ANDREA ĎURIANOVÁ^{SK}
RUBBLE JEWELLERY
ART DESIGN

The rubble's content is diverse. Besides the fragments of the expected building materials, authors found many other new materials or broken parts of various items that were or could not be identified. They worked with

their colours, structures and separate pieces. The selected samples of different materials were transformed into jewellery. They have chosen this form not only for the manageable scale of work with the material. The jewel also bears the value they have attempted to extract from the rubble. Not only by showing the diversity of materials, but also by the attention and transformation which create such value.



HOUSE FOR INSECTS

The building of a house for insects.
Getting to know bugs, vermin and all
the insect friends living around us.

NOSHA

Nosha — the only Slovak producer
of eco-friendly schoolbags for children
prepared a workshop at the Nasuti
Festival. Children could give a try
to the work of a designer there and
make their own bag — a decoration
for Nosha. Adults could have a look
at the production process and
everything that takes place before
they buy a new thing.

DARN YOUR TEMPER

The art of repairing socks and clothes
with a wooden tailoring tool.

WASTE “LUDO” WITH NATUR-PACK

An original game teaching players how
to sort waste properly and shows them
what happens in the recycling process.

GARBAGGE GOBBLERS

Digital waste-separation game
for children on tablet.

WORKSHOPS



GREEN ARCHITECTURE

**IVANA MALEŠ, HANA OVESNÁ,
JURAJ HARIŠ, MICHAL MARCINOV
HOST: ZUZANA DUCHOVÁ**

Waste management, preventing its occurrence, mitigating climate change and other challenges of “green” construction and architecture. The topic that defines the whole festival: how to build, demolish and renovate ecologically?

ART AND ECO-ACTIVISM

**MAJA AND REUBEN FOWKES, OTO HUDEC
HOST: DIANA KLEPOCH MAJDÁKOVÁ**

Art, ecology and activism. Can art have a positive impact on the climate crisis we’re currently facing? Is eco art only reflecting up-to-date topics, or is it also a useful tool of change? Is it necessary (or relevant) to create art when our planet is collapsing? How sustainable is the art production itself? Is art vital to (eco) activism, or it’s the other way around?

WILL ECO-STRAWS SAVE THE WORLD?

**VERONIKA CYPRICHOVÁ
& ANNA GREŇČIKOVÁ,
FRANTIŠEK SIMANČÍK,
MAJA DEMJANOVIČOVÁ,
ANNEMARIE VELIČ
HOST: BORIS MELUŠ**

Ecology as a lifestyle. Fashion trend, naiveté or inevitability? How can we live sustainably in a consumer society? Are the changes on the individual scale still significant? What impact does our lifestyle have on the planet and where to start if we genuinely want to help?

THE RUBBLE OF OUR EVERYDAY

**BORIS BELAN, JURAJ HARIŠ,
MARTIN ŠICHMAN, HANA OVESNÁ
PETRA CSÉFALVAYOVÁ, PETR KVANTA
HOST: BOHDAN SMIEŠKA**

How did the pile of rubble accumulate in the yard of Nová Cvernovka, and why are we unable (or unwilling) to get rid of it? What are the options in using construction waste as a construction material? Where is the unwanted material taken, and how does it end? Which parts of the rubble are valuable and which useless? How can we prevent such situations from happening in the future?

DISCUSSIONS

BENEVOLENCE EXCHANGE

MAJA A REUBEN FOWKES
ON THE DE-STRESSED TREE
BY POLONCA LOVŠIN

More stationary than many species cohabiting this planet, plants experience environmental pressures acutely and are highly exposed to changes in their surroundings from which they are unable to flee. Trees react in situ to biological stress caused by factors such as drought or heat that upset the initial homeostatic state, responding through long-term processes of adaptation, acclimatization and phenotypic plasticity. The individual tree at the centre of Lovšin's project is not only at the mercy of the slow violence of human-induced climate change but is also vulnerable to high levels of stress caused by anthropogenic interference in its immediate environment with the arrival of a children's playground in its vicinity. In light of the immensity of human impact on the natural world with the accelerated rate of species extinction and unprecedented level of destruction of habitats, it is increasingly clear that inaction and indifference are no longer a viable option for us now. This is also the motivation behind the artist's intervention to take a stand in defence of the tree and aid its recovery from human-caused stress.

The longevity of arboreal lifespans places them on a different scale to human life and they stand as vertiginous witnesses to intertwined natural and social histories. In that sense, the tree in the park of Nová Cvernovka was a bystander to the history of the building as an educational institution that produced generations of students destined to work in the chemical industry as part of the late modernist transformation from a natural into a synthetic environment. Responding to sudden alternations in the tree's circumstances as a consequence of the changed purpose of the building that now serves as host to an alternative art centre and an outpost for creative endeavours, Lovšin intends to ensure that the tree does not only have a past but also a sustainable future. In keeping with the ethos of Nová Cvernovka and responding to the particular context of the NASUTI Festival, literally meaning

on the debris, the Slovenian artist has used materials salvaged from the renovation process to build a protective cordon around the tree. The wooden structure is designed to allow precipitation to reach the ground and seep through to the roots, while also maintaining a zone of respite for the tree and granting it space to breath and thrive. A lectern constructed on top of the hexagonal ring faces not out to the human audience but inwards to the tree, indicative of the expansion of the cosmopolitical sphere to encompass beyond-human entities. A piece of plastic tubing found in the playground served as a starting point for a circulatory system for channelling affirmative intra-species messages about the future. Approaching the issue of reuse from another direction, the materials for this network of communicatory arteries are intended to be repurposed in the continuing renovation of the building after the end of the festival.

The beneficial effects of singing or talking to plants have long been apparent to horticulturalists, regardless of whether they follow traditional or new age paths. In the *De-Stressed Tree*, the network of tubes ensures that carbon dioxide emitted from human lungs through vocal articulations reaches the furthest branches of the tree as an aid to the life-giving process of photosynthesis. The selection of readings that focus on positive prospects for the future give however an additional dimension to the benevolent human-plant exchange. This could be perceived as an acknowledgement of plant consciousness, now increasingly confirmed by neurobiologists and theorists of vegetal life, as well as considered as a gesture of appreciation, care and solidarity towards the tree. Establishing channels for communication is amongst the primary concerns of the artistic practice of Lovšin, who has previously designed tools for pollination as a response to the interrupted mediation between insects and plants and created temporary collaborative platforms to give a voice to marginalised social communities. Lovšin's project for NASUTI emphasises the fact that debris as an outcome of human undertakings does not only affect people, but equally other species with which we are intricately linked through a web of mutual dependencies. The hopeful messages exchanged with a rescued tree stand as a reminder that in a time of crisis cooperation is essential.







FESTIVAL OF CONTEMPORARY ART AND SUSTAINABILITY EXHIBITION PERFORMANCE RUBBLEPARTY

ARTWORKS AND PERFORMANCE

Darina Alster, Markus Hiesleitner, Oto Hudec,
Lenka Klodová, Daniela Krajčová, Radim Labuda,
Marie Lukáčová, Ralo Mayer, Milan Mikuláščík,
Oliver Ressler, Daniel Rupaszov, Jaap Scheeren,
Franz Tišek, Vladimír Turner

CURATORIAL COOPERATION

Zuzana Duchová — curator of discussions
and accompanying program
Lenka Kukurová — exhibition curator
Diana K. Majdáková — curator and festival founder

EXPERTISE, EDUCATION AND DISCUSSIONS

Lukáš Likavčan, Veronika Kolečáková, Ondrej Podstupka,
Radim Labuda, Vladimír Us, Peter Szalay, Filip Gulan
a Samuel Csader (Corwin), Matúš Čupka, Andrej Kovarik,
Bratislava, Lenka Vacková, Eva Klabalová, Marta Juhász,
Mária Štranečková, Soňa Vidiečanová, Tomáš Horváth

Host: Zuzana Duchová,
Ľubica Segečová, Boris Meluš

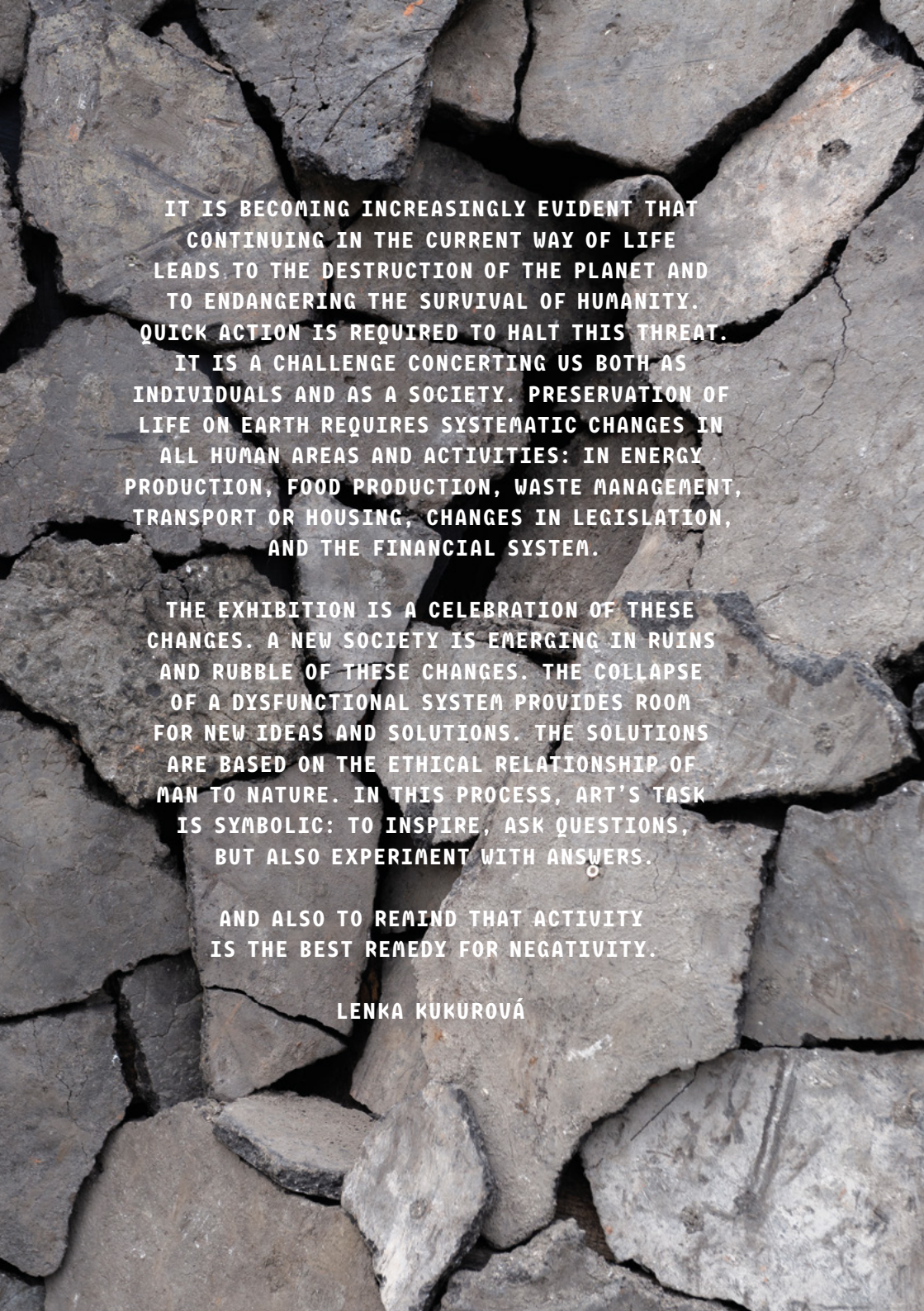
WORKSHOPS

EDUdrama — Barbora Jurinová, Miriam Ryšavá,
Ivana Macková, Peter Creek Orgován, PureLove,
Ivana Krištofiková, Marek Kundlák,
Gabriela Rybáriková, Juliana Mrvová
and Marek Halász

2019

MASSIVE

FASHION LECTURES AND DISCUSSIONS WORKSHOPS FOR CHILDREN



IT IS BECOMING INCREASINGLY EVIDENT THAT
CONTINUING IN THE CURRENT WAY OF LIFE
LEADS TO THE DESTRUCTION OF THE PLANET AND
TO ENDANGERING THE SURVIVAL OF HUMANITY.
QUICK ACTION IS REQUIRED TO HALT THIS THREAT.

IT IS A CHALLENGE CONCERNING US BOTH AS
INDIVIDUALS AND AS A SOCIETY. PRESERVATION OF
LIFE ON EARTH REQUIRES SYSTEMATIC CHANGES IN
ALL HUMAN AREAS AND ACTIVITIES: IN ENERGY
PRODUCTION, FOOD PRODUCTION, WASTE MANAGEMENT,
TRANSPORT OR HOUSING, CHANGES IN LEGISLATION,
AND THE FINANCIAL SYSTEM.

THE EXHIBITION IS A CELEBRATION OF THESE
CHANGES. A NEW SOCIETY IS EMERGING IN RUINS
AND RUBBLE OF THESE CHANGES. THE COLLAPSE
OF A DYSFUNCTIONAL SYSTEM PROVIDES ROOM
FOR NEW IDEAS AND SOLUTIONS. THE SOLUTIONS
ARE BASED ON THE ETHICAL RELATIONSHIP OF
MAN TO NATURE. IN THIS PROCESS, ART'S TASK
IS SYMBOLIC: TO INSPIRE, ASK QUESTIONS,
BUT ALSO EXPERIMENT WITH ANSWERS.

AND ALSO TO REMIND THAT ACTIVITY
IS THE BEST REMEDY FOR NEGATIVITY.

LENKA KUKUROVÁ

EXHIBITION PERFORMANCE

OTO HUDEC^{SK}:
FLAG OF THE
BLUE PLANET
INSTALLATION

Rubble

MILAN MIKULÁŠTÍK^{CZ}:
ANDERS AND GRETA
INSTALLATION

DANIELA KRAJČOVÁ^{SK}:
WAR WITHOUT
THE NEWS
INSTALLATION

NASUTI 2018^{SK}
JURAJ HARIŠ^{SK}:
LUKÁŠ RADOŠOVSKÝ^{SK}:
RUBBLE MACHINE
INSTALLATION

REAKTOR
VLADIMÍR US^{NO}:
GEOGRAPHY LESSON
PHOTOGRAPHS, SITE-SPECIFIC
INSTALLATION

DANIEL RUPASZOV^{HU}:
HOPEFULL THOUGHTS
INSTALLATION

JAAP SCHEEREN^{NL}:
GESTURE #7 – RAVEN
LARGE-FORMAT PRINT

Hall

Sauna

JAAP SCHEEREN^{NL}:
GESTURE #1 – SWAN
LARGE-FORMAT PRINT

Yard

RALO MAYER^{AT}:
FOOD SPECULATIONS
VIDEO

Bar

JAAP SCHEEREN^{NL}:
GESTURE #5 – FOX
LARGE-FORMAT PRINT

WC

Park
de
Palma

1. FLOOR
ZBOROVŇA GALLERY

WINDOWS

JAAP SCHEEREN^{NL}:
GESTURE #1 – SWAN
GESTURE #2 – MOUSE
GESTURE #3 – CHICKEN
GESTURE #4 – SQUIRREL
FROM THE DISASTER SERIES
LARGE-SCALE PRINTS

MARKUS
HIESLEITNER^{NL}:
TREE OF LIFE
OBJECT

FRANZ TIŠEK,
MARKUS HIESLEITNER^{AT}:
ASPHALT IGLOO FOR
NOVA CVERNOVKA OBJECT

Main

entrance

← RAČA

→ CENTRUM

RAČIANSKA

**FRANZ TIŠEK,
MARKUS HIESLEITNER^{AT}**

ASPHALT IGLOO FOR NOVÁ CVERNOVKA

SCRAP WOOD AND ASPHALT

The artwork was created using remnant asphalt from the renovation of the Nová Cvernovka building. The artists gave this material a new life, created an ironic imitation of nature. Nature and culture are not in contrast here, but nature is the inspiration for culture. The artificial cave, also popular in the architectural tradition of Baroque, is both a climbing hill for children and adults and a space for playing and thinking about the human relationship to nature.





MARKUS HIESLEITNER ^{AT}

TREE OF LIFE

RECYCLED CURTAINS, SOIL WITH SEEDS OF SINGLE-GRAIN WHEAT, RAPESEED, RYE, AND BEAN; IRRIGATION SYSTEM

Nature is inherently able to regenerate, but reckless human activities massively threaten this capacity. The artist placed his artwork on a dry tree to create one organism, irrigation system which helps plants to sprout and also benefits the fungus naturally growing on the tree. It is crucial for all human activities, including art, to focus on restoring nature instead of damaging it.



OTO HUDEC^{SK}

**FLAG OF THE BLUE PLANET
FLAGPOLE, FLAG**

Today when we are facing the climate crisis, nations must be able to cooperate across borders. The flag of the Blue Planet is meant for all inhabitants of this planet. There is a round hole where the image of Earth should be. Instead of a fixed picture, the flag changes depending on the weather reminding us of natural systems' fragility that we, as humanity, have disrupted.

vlajkamodrejplanety.blogspot.com

DANIELA KRAJČOVÁ^{SK}

**WAR WITHOUT THE NEWTS
CERAMICS, SCRAP
CHILDREN'S CLOTHES**

War With the Newts (1936) is the title of the book in which Karel Čapek warned the world against emerging fascism. In the novel, people teach newts to operate weapons, and the newts endanger human civilisation. The artistic metaphor on aggressive newts does not work in the 21st century because newts belong to endangered species. Humans not only threaten nature but also themselves. Every human generation faces a challenge: in Čapek's time, it was coping with fascism; nowadays, it is halting climate change.





MILAN MIKULÁŠTÍK ^{CZ}

ANDERS A GRETA

LARGE-FORMAT PRINT, SCRAP WOOD

Photographs of the mass murderer Anders Breivik and the eco-activist Greta Thunberg are a metaphor for today's divided society. In 2011, Breivik murdered 77 people for political reasons, a large part of them were children with a positive attitude towards liberal ideas and environmental protection. In 2018, the teenager Greta decided to protest alone in front of the Swedish Parliament. She demanded strict climate protection measures, since then, Thunberg has been joined by the worldwide *Fridays for Future* movement.

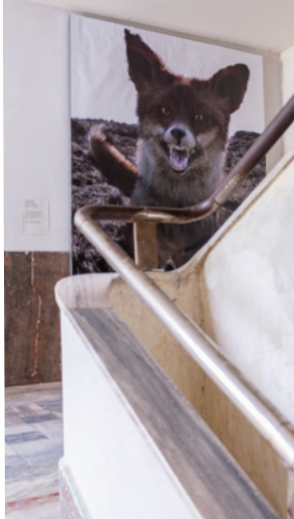


VLADIMÍR USND**GEOGRAPHY LESSON****PHOTOGRAPHS, SITE-SPECIFIC INSTALLATION**

The photographs were taken between and 20th August this year during the author's bike trip from Chisinau to Bratislava. The author chose to travel by bicycle to reduce the environmental footprint; its added value was exploring unknown places and meeting people in Moldova, Romania, Ukraine, and Slovakia. The photographs are a testimony to how people treat the country: mostly as a source they use and also abuse.

The artwork was created as a part of the REACTOR residential program in Nová Cvernovka.





JAAP SCHEEREN ^{NL}

GESTURE #1, SWAN

GESTURE #2, MOUSE

GESTURE #3, CHICKEN

GESTURE #4, SQUIRREL

FROM THE DISASTER SERIES

JAAP SCHEEREN ^{NL}

GESTURE #5, FOX

JAAP SCHEEREN ^{NL}

GESTURE #7, RAVEN

JAAP SCHEEREN ^{NL}

GESTURE #6, BAT

FROM THE DISASTER SERIES

LARGE-FORMAT PRINT, SCRAP WOOD

Photographed animals use human gestures to communicate with humans.

The message they are addressing to people is not pleasant in any way.

The angry animals rebel against humans; they do not want them around.

They rightly accuse them of the climate catastrophe that threatens us all.



DANIEL RUPASZOV^{HU}

HOPEFUL THOUGHTS

DISCARDED MATERIAL

The installation depicts a bird's head in the background of a country marked by reckless human activity. The bird totem symbolises the power needed for change. A change in thinking is equally important. The last hope to save natural ecosystems is climate protests around the world, creating political pressure. An achievable vision is politics based on nature protection and not on its overexploitation.



EXHIBITION



RALO MAYER^{AT}

FOOD SPECULATIONS

VIDEO, 25 MIN

The video is composed of scenes from over a hundred various popular sci-fi movies. Only the sequences in which food is themed are shown: serving, consuming, and preparing. The film ideas of food in the future are relatively stereotyped and dystopic at the same time: food is served in automated canteens, prepared by robots, or made with gene manipulations. The lack of positive vision and imaginations of the future of humans in the universe is evident.

VLADIMÍR TURNER^{CZ}

**ONCE I GROW UP,
I WANT TO BE ALIVE**

VIDEO, 20 MIN.

Documentary follows several characters of the high school movement Fridays for Future in the Czech Republic; which wants to force politicians to a vigorous solution to climate crisis. Using the example of several active students, the film shows their motivations to participate in the international high school movement which the young Swedish Greta Thunberg helped to start with her civic engagement. In the movie, Turner offers an insight into the day-to-day work of organisers in calling strikes and demonstrations across the Czech Republic. He shows

how formulating collective goals and demands of the student climate movement look, and what response and difficulties the protesting students encounter at school.

OLIVER RESSLER^{AT}

**EVERYTHING'S COMING
TOGETHER WHILE
EVERYTHING'S FALLING
APART: WE'RE THE LIMITS**

VIDEO, 10 MIN., 2019

**EVERYTHING'S COMING
TOGETHER WHILE
EVERYTHING'S FALLING
APART: ENDE GELÄNDE**

VIDEO, 12 MIN., 2016

**EVERYTHING'S COMING
TOGETHER WHILE
EVERYTHING'S FALLING
APART: COP 21**

VIDEO, 17 MIN., 2016

Not too long ago, global warming was science fiction. Now it has become hard science, and a reality we already live in. The latest reports from the sober Intergovernmental Panel on Climate Change (IPCC) suggest that the planet may be approaching multiple thresholds of irreversible damage faster than was ever anticipated. The title "Everything's coming together while everything's falling apart" refers to a situation in which all the technology needed to end the age of fossil fuel already exists. The project follows



the climate movement and its struggle to stop the economy system dependent on fossil fuels. The videos show examples of the climate movement in various countries. This movement is now stronger than ever. The story of this ongoing film project may turn out to be a story of the beginning of the climate revolution, the moment when popular resistance began to reconfigure the world.

DARINA ALSTER ^{CZ}

DANCE ON THE RUINS

PERFORMANCE, VIDEO, 7 MIN. 45 S.

"We're dancing on the ruins of this society/ We're singing the festive

songs!" (song by Marius Konvoj)

The performance is a celebration of a woman's body and a woman's energy. A shared experience of trance and connection with Earth. In the times of climate crisis, it is necessary to see Earth as a lover (see eco-eroticism of Anie Sprinke). The system in which we live is going through agony and must inevitably collapse at one time. We are dancing on its ruins and celebrating its transition. By dancing together, we are demolishing patriarchy.



LENKA KLODOVÁ^{CZ}

SENT

OBJECT

The artwork emphasises the physical aspect of the environmental topic, inter-connection and possible destruction of its own fragile inner structure due to global ecological arrogance.

MARIE LUKÁČOVÁ^{CZ}

ODDCHER'S ECO TRIP

VIDEO, 3 MIN.

Oddcher's Eco Trip is a rap composition based on the need of ecological change. The project exploits rap tendencies to express the issue of the mining industry.

OTO HUDEC^{SK}

COOPERATION MARIKA VOLFOVÁ

BACK WHERE I BELONG

VIDEO, 3 MIN. 12 S.

Since the discovery of the steam engine, coal has been man's driving force.

It is a battery, Sun's energy which had been dozing in the ground for millennia to be burned in a moment and replace the toil of physical work. Coal is a driving force of the Industrial Revolution, but it has become obsolete over time.

The enthusiasm and belief in a brighter future when a human dominates nature was replaced by today's concerns about the state of the planet and the air. Coal remains a substantial source of energy for our households and industry, but very few see this source as positive. Like a lost child, a mascot in the shape of coal wanders through the country and tries to find its original place.

The place where it belongs. The place is in a coal mine, under the ground.

RALO MAYER^{AT}

EXTRA-TERRESTRIAL
ECOLOGIES

VIDEO, 43 MIN

A film essay mapping historical, contemporary, and future connections between the universe and ecology. The film is a combination of pseudo-biographic references and numerous archive materials from various sources.

HOW FAR WILL SLOW FASHION REACH? II.

**LENKA VACKOVÁ, EVA KLABALOVÁ,
MARTA JUHÁSZ, MÁRIA ŠTRANEKOVÁ,
SOŇA VIDIEČANOVÁ, TOMÁŠ HORVÁTH
HOSTED BY ZUZANA DUCHOVÁ**

Is recycling just another formal fashion wave, or can we go deeper than the decoration surface? Fashion accessories and the machinery around the world of fashion: their conscious authors will present the jewellery, shoes, underwear, packaging, and haberdashery.

GREEN ARCHITECTURE

**PETER SZALAY, FILIP GULAN
& SAMUEL CSADER (CORWIN),
MATÚŠ ČUPKA, HEAD OF
ENVIRONMENT AND TRANSPORT
DEPARTMENT, BRATISLAVA-RAČA,
ANDREJ KOVARÍK,
PLENIPOTENTIARY FOR THE
ENVIRONMENT AND GREENERY,
BRATISLAVA**

HOSTED BY BORIS MELUŠ

Green buildings, green cities, waste management, waste prevention, climate change mitigation, and other challenges of “green” construction and architecture. How to build, renovate, and demolish ecologically? We will confront today’s eco-thinking with the utopian visions of the 1st half of the 20th century.

EKOBOARD PRESENTATION

An architect and developer Martin Šichman with his presentation for the ECOboaRD platform, established during the renovation of the former chemistry high school building —now the location of Nadácia Nová Cvernovka; introduces technology, and most importantly eco-friendly approaches to waste recycling, composting, rainwater retention and re-use, building permaculture gardens; how to heat, and above all, efficiently heat buildings and monitor heating of a building where studios are located, shading during summer days, and other solutions.

**FASHION
LECTURES AND DISCUSSIONS**





HUMAN IN THE TIMES OF CLIMATE CRISIS

DEBATE

**LUKÁŠ LIKAUČAN, VERONIKA
KOLEJÁKOVÁ, ONDREJ PODSTUPKA
MODERUJE ĽUBICA SEGEČOVÁ
AND BORIS MELUŠ**

We are all getting used to climate change as an absolute fact. However, our reactions vary. Ignoring, denying, or at least trivialising the problem are seemingly the most widespread methods of dealing with the new reality. Gradually, however, the phenomenon of ecological grief is becoming increasingly common among people. Apparently, none of our ancestors had yet to deal with such a close and irreversible threat to all humanity. How to speak and write about the new reality in media to stimulate change rather than paralysis, denial, and passivity?

RADIM LABUDA – ARTIST IN POST-PRACTICE

ON SYMBIOTIC REALITY

PERFORMATIVE LECTURE WITH SOUP

Recently, Radim Labuda has performed under the ironic and consciously contradictory label of a post-practice artist. He has given up on the ordinary activities expected of artists such as documentation, self-presentation.

He renounced from a portfolio, residences, the effort to exhibit in galleries — simply to building a career because — what is the purpose of an artistic career on a dead planet? Rather than creating art, the artist in his post-practice devotes his time to improvised speculative lectures, exploring the prerequisites and possibilities of art in the time of global environmental collapse with the target to engage audiences in the process of critical thinking. This time, the narration will revolve around symbiotic relationships in ecosystems, the biological origin of altruism and love, the pathology of capitalist mythology of rivalry and dominance. The ideas of Jacob von Uexküll, George Bataille, Tim Morton, Donna Haraway will help us, and we will not even hesitate to use the cursed nihilist Nick Land. And if you are not into intellectual food, then there is a soup, this time exclusively from rescued food.

EAST OR WEST, HOME'S BEST IN EDUDRAMA

WORKSHOP

SUITABLE FOR CHILDREN

OVER 5 YEARS

LECTOR: BARBORA JURINOVÁ

An interactive theatre-motion workshop for children on in what spaces we feel comfortable, what constitutes our environment, how architecture arises; and whether we can maintain balance, too. By actively engaging in action, children (and parents) try to be someone else, "walk in their shoes", be a part of the story, and learn to explore the world through a game.

EKO-CORNER OF VÚB FOUNDATION

WORKSHOP

In a day-long workshop prepared in cooperation with the PureLove association, waste Tetra Pak will turn into something useful and helpful in the hands of young and old, for example, original wallets.

NOSHA

WORKSHOP

Ivana Křištofiková, a culture manager, worked for the Space gallery where she, for instance, started up the project of the Travelling Gallery. Today she cooperates with the magazine Flash Art CZ & SK

where she publishes an informative newsletter every week. But presently, nosha belongs among her main activities; she co-founded it and contributes to design, philosophy, and marketing. For children at Nasuti, she prepared a workshop in making practical mini-bags from nosha and (also) waste material. The bags can be used as a decoration for the only biodegradable schoolbag on the Slovak market.

www.nosha.sk

RUBBLE ROCK-GARDEN / SDC

WORKSHOP

With children, we will build a bench from the rubble found in the site of Nová Cvernovka. We will follow the principles of garden architecture, find out more about the construction of buildings in the past and today. We will also consider why there is more construction of buildings today rather than the renovation of the existing ones. By up-cycling the rubble and planting a rock garden, we will build a new permanent object in the site of Nová Cvernovka. It will be not only functional but also aesthetically appealing. Workshop was led by Gabriela Rybáriková, Juliana Mrvová, and Marek Halász.

WORKSHOP OF A YOUNG MUSICIAN WITH MAREK KUNDLÁK

WORKSHOP

Marek is a performer, musician, composer, and constructor of unconventional musical instruments and graduate of Conservatory and VŠMU. He pursues experimenting with sound and multi-genre creation. From his school times, Marek has been creating for children. He leads the Workshop of a Young Musician since 2014. Before every workshop, Marek stops by a local junkyard and takes away a valuable material. Children see junk in front of them, Marek sees musical instruments. It does not take too long for children to see things differently. Under Marek's tutorship, they use junk to put together bizarre but functional instruments,

learn to play them, and finally try to play in a group. The Rumpus-Orchestra is something you definitely do not want at home, but in Nová Cvernovka, children will be grateful to you for it.

ABOUT PENGUIN

THEATRE PLAY

ACTING, SCREENPLAY: MIRIAM RYŠAVÁ

STAGE DESIGN: IVANA MACKOVÁ

MUSIC: PETER CREEK ORGOVÁN

The story About Penguin is a combination of a book by Japanese author Tomiko Inui - Penguin Puk and Kuk with a true tale of endangered penguins. A penguin reserve was hit by an oil spill which glued their feathers. As a result, they were unable to protect themselves against the cold wind and water. Antarctica, the southernmost place in the world full of extremes.





DANCING ON THE RUINS

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HISTORY WILL REMEMBER 2019 AS THE YEAR WHEN HUMANITY FINALLY CAME TO RECOGNIZE THE CLIMATE CRISIS WE ARE LIVING IN. THE UNSUSTAINABILITY OF LIFE AS CURRENTLY LIVED HAS BEEN WELL DOCUMENTED FOR AT LEAST HALF A CENTURY, BUT NOW THE CONSEQUENCES ARE STARTING TO BE FELT IN INDIVIDUAL LIVES. EXTREME DROUGHT AND EXTREME TEMPERATURES ARE RECORDED SIMULTANEOUSLY AT MULTIPLE POINTS AROUND THE WORLD. HUGE FIRES DEVOUR THE AMAZON AND OTHER FORESTS. ICE SHEETS AND GLACIERS ARE DISAPPEARING FASTER THAN EVER BEFORE.

How do you feel when you experience the escalating climate crisis? What are your thoughts when you suffer from extreme weather or see apocalyptic images in the media? Everyone may react differently, sometimes in contradictory ways, sometimes changing from one hour to the next: escape, fear, sadness, obliviousness, an urge to act, anger... But regardless of your personal attitude, there is no escape from the fact that the problem affects you. You don't need to be a climate scientist to know how bad it is. But you should also know that the present situation is not an end point, it's a beginning. The beginning – or so we must hope – of a new era in which climate change deniers are ridiculed and huge climate polluters are held to account for the environmental damage they cause. Systemic change must start here, with every person to play a vital role.

I joined the environmental movement in the mid-1990s as an idealistic teenager. I didn't want to be a hero, I just felt the need to do something. Living in Eastern Europe, I believed deeply that the public lacked essential information about environmental destruction and that everything would change when people found out. Obviously I was wrong. Later I became interested in contemporary art; for nearly fifteen

years now I have been involved in the art world and curatorial praxis. Art and activism often converge in my reality, and I often encountered artists (f. i. Oliver Ressler, Markus Hiesleitner, Darina Alster, Vladimír Turner, Daniel Rupaszov...) at these points of intersection — the climate protests in Paris, the climate camps in the Czech republic. As an activist I know how it feels to be beaten by police and to sit in a detention cell; as a curator I know how to cooperate with established institutions and take part in conferences. This is why I decided to focus my text on the role of artists and cultural producers in a time of climate crisis. None of the practical recommendations here is my own invention: what follows summarizes the collective knowledge of many people involved in art and activism.

The climate crisis affects everyone, and change within the art scene is as essential as that in every other dimension of our reality. We are part of the problem and part of the solution. The art world attracts considerable public attention and has a corresponding social impact. We can use the power we have.

Changes can be made on an individual level, but building networks and alliances is much more effective. On the individual level, any cultural worker or cultural entity can start immediately: switch to renewable energy sources, use greener forms of transport¹ and materials, reduce meat consumption or eliminate it altogether. Changing individual habits is important in terms of credibility and example. It will be hard to take your environmental commitment seriously if you drive an SUV. But even if every gallery and artist in the world minimized their individual ecological footprint, in the end this would still not be enough. Individual and systemic change must be combined, and the latter should be the focus of energy. The system can only be changed through collective effort. There are several ways of doing this.

1 The art world has a specific transport problem: it generally encourages frequent flying even for short distances. Artist Gustav Metzger focuses attention on this problem in his campaign *Reduce Art Flights* in 2007: <https://reduceartflights.tttds.org>.

FIGHT GREENWASHING

Until recently, sponsorship of culture by private capital and corporations was widely seen as an unequivocal good. Although some artists and theorists have addressed the problems with corporate sponsorship for decades, the matter only came to wider public attention more recently thanks to direct action and boycotts. This means it is now time to deal with this complex question once and for all, rather than dismissing it all over again and ridiculing activists as moralists. Morality is intrinsic to culture.

Corporate art sponsorship is a symbolic investment. Patronage lends companies an aura of altruism. Sponsorship is essentially a real exchange of capital: financial capital comes from sponsors, symbolic capital from the sponsored. It has nothing to do with love of art: the point is to profit from optimal public relations. Patronage is more than a great communication tool, it is an effective instrument of public deception, helping to create a favourable political climate for corporate interests. Ultimately it is art that becomes the sponsor of corporate propaganda. As Pierre Bourdieu wrote thirty years ago: the sponsor accumulates the symbolic capital of recognition, enhancing a positive public image and profiting from it indirectly while concealing its own destructive activity. The strategic purpose of sponsorship is to neutralize criticism.

In the age of climate crisis, all art sponsorship from the fossil industry and other ecologically compromised companies seeking greenwashing opportunities must be refused in the most radical terms. Public statements on this matter are important. Where sponsorship comes from other companies, consider these crucial questions: do you want to be sponsored by corporate industry at all? Would you set an ethical limit? Where is that limit?

2 Corporate sponsorship of art is one of the main themes of the discussion between Pierre Bourdieu and Hans Haacke in: Bourdieu, P., *Free Exchange*, Stanford University Press, 1995. In the recent decade lots of artists and cultural workers were involved in the campaigns to oppose problematic sponsorship of arts, groups as f.i. Liberate Tate or Fossil Free Culture organize public actions.

FOCUS ON THE ENEMY

The art world has often been a hostile environment. It is still dominated by competitive individualism, creating an atmosphere where conflict often overwhelms cooperation and constructive discussion. Within politically engaged or activist art, all this sometimes manifests in various kinds of ideological disagreement between artists. Exhibitions or artists working with state or other established institutions end up be labelled as neoliberal; an artist who puts activist works in a personal portfolio is tagged a hypocrite; a particular work or thematic exhibition is derided as superficial on one hand as vague or on the other. As though the whole thing were a competition between artists or exhibitions for "true rebel" status. Some competition in the art scene (usually between institutions) may occasionally be useful, but it is far more often counterproductive within activism directed towards a shared purpose.

Critical thought is fundamental to art addressing political questions, but the criticism should be constructive. The most important question is where criticism is aimed. Within art activism, too much energy is spent too often on internal art world criticism when the focus should be the real culprits of the world's present catastrophic condition. It is always useful to ask: who is the real enemy? Is it another artist or institution using different tactics in work on the same question? Or is it the holders of power? Criticism whose purpose is social change should be directed upward from below. If it stays on its own "art bubble" level, it runs the risk of reduction to insider talk about artistic preferences.

Which artistic strategy will prove the most effective in the age of climate crisis? At this moment we simply don't have an answer. All we know is that we need everyone to take part in this process: big and small cultural institutions, public and private galleries and museums, established artists, art students, professional and non-professional artists and curators: the broadest cultural alliances possible. The means can vary widely, because we need to address audiences of every kind.

None of this, of course, is to say that all art production need take climate crisis as its explicit theme. But a seriousness of attitude towards addressing climate crisis should be intrinsic to all art praxis, much as the art world seeks to embody a politics of anti-racism today. We all need to stop pretending that art is not political. Better to embrace politics and take it into our own hands.

CHANGE WAYS OF THINKING

In the course of human history – most notoriously during the European Enlightenment – the idea somehow took hold that human beings are autonomous, and independent of the natural environment. Nature became the object of a form of scientific research predicated on the belief that (human, European), reason conquers the world, ruling and dominating nature. This belief in unlimited human power over nature proved so improbably durable that it survives even today.

Since the 1970s, other schools of thought such as example ecological philosophy, ecofeminism and environmental ethics have introduced quite different perspectives, comprehending nature and humanity as a network of mutually connected elements and relationships. Human is part of nature, not separate and superior. This implies that culture and nature are not separated and should not be in competition. Humans should cultivate a respectful relation to nature instead of seeking to dominate it. This idea is anything but new, but it is still not widely accepted.

In an action of 1970, Slovakian artist Rudolf Sikora drew a large red arrow in the snow, pointing away from a town. The red arrow symbolized escape from a polluted civilization into a pure nature. Sikora remembers coming to understand very soon afterwards that this distinction was no more valid. In subsequent work he began to consider environmental destruction from a cosmic perspective. In the anthropocene era no simple dichotomy between a clean and a polluted environment is meaningful any longer. Humans' colonial attitude to the natural environment has afflicted and changed every part of the planet Earth. The threat of climate change has taught humanity in the most unpleasant way that we are part of nature and that our own life depends on it. That is why we must begin to defend ourselves.

LEARN FROM PRACTICE

Environmental and social concern in art has a rich history. Critical work addressing nature and the environment appeared on the Euro-American artistic horizon in the 1970s, since when it has become established in art history. Both Western and Eastern artists and theorists have worked on environmental questions since then. Some are still very active today, for example Lucy R. Lippard, Helen and Newton Harrison, Mierle Laderman Ukeles, Rudolf Sikora, etc. Recent decades have seen numerous environmentally-themed exhibitions in large and small art institutions and outside them. Some of these were staged to coincide with the "COP" intergovernmental climate policy meetings (Rethink, Copenhagen, 2009; 2050, Brussels, Paris, 2015; The most beautiful catastrophe, Bytom, 2018, etc.) Many artists worldwide are dealing with social and environmental justice; some, such as Oliver Ressler, directly address and support a wide range of activist movements through their works. Countless activist artists have participated in direct actions for the climate, in the course of which some artworks became tools for action (for example the inflatable cobblestones of Artúr van Balen).

There is a lot to learn. From the pioneers we can learn that trying to save the planet is a long and demanding process. From various art and exhibition practices we can learn a broad range of attitudes and ways of communicating the message. In examining environment-focused artistic activity, we can take note that we are skilled at identifying problems and formulating arguments but not so skilled at translating ideas into action. The contemporary art world probably still lives under the illusion that change will follow once wrongdoing is exposed. But the reality is that unless we participate directly in the change, no one will do it for us. There are a great many social and environmental movements; we can not only learn from them, we can also take part. In the words of Lucy Lippard: "Of course art cannot change the world alone, but it is a worthy ally to those challenging power with unconventional solutions."

EXPERIMENT, OPEN UP AND INSPIRE

In the escalation of climate change, human society faces its greatest challenge of the current era. The scale of the problem is colossal and time is extremely short. It is often said (and it is probably true) that we as a society lack a positive vision of how to confront the climate crisis. It is time for big and bold ideas. For imagination. This is a chance for art.

The problem of climate crisis is too complex to be tackled only by specialists. The advantage of artists is that they refuse to be bound by limits of any specialized field, that they are able to mediate, build bridges and focus on the complexity. Art uses a form of language unlike any other, allowing it to communicate even with people unresponsive to arguments from evidence. Art can seek to transcend boundaries and divisions. Art institutions can become places of critical dissent. There is just one more step needed: to open up the art world for everyone, build alliances, diversify audiences and move into the real world. Because if contemporary art keeps its elitist status in the time of climate crisis, it will become less and less significant.

A new society is emerging on the ruins of the past. The collapse of a dysfunctional system provides space for new visions, for ideas drawn from the ethical relation between humans and the natural environment. Art can pose questions, experiment and inspire. The art world, however, can do more: it is most definitely able to propose solutions and introduce them into serious discussion of policy.

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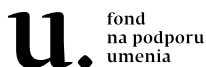


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