



ENVISIONING  
CHANGE

An international contemporary art exhibition

*Envisioning Change*  
**MELTING ICE- A HOT TOPIC**

NOBEL PEACE CENTER  
OSLO, NORWAY  
JUNE 5 – SEPTEMBER 7, 2007

BOZAR CENTRE FOR FINE ARTS  
BRUSSELS, BELGIUM  
OCTOBER 5, 2007 – JANUARY 6, 2008

MINISTRY OF CULTURE  
MONACO  
FEBRUARY 14- MARCH 20, 2008

CHICAGO, UNITED STATES  
SPRING, 2008

40 ARTISTS  
25 COUNTRIES  
600 SQUARE METERS  
6000 SQUARE FEET

Painting, Photography, Sculpture, Multi-Media, Video, Installation

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This exhibition is presented in partnership by Natural World Museum and the United Nations Environment Programme.



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Nobel Peace Center  
Nobels Fredssenter

**The Worlds of Art, Peace, Politics and the Environment Unite  
Presents a Global Exhibition on Climate Change**

*June 5- September 7, 2007 – United Nations (UN) World Environment Day  
In Oslo, Norway Featuring 40 Artists from Around the World*

**OSLO/BRUSSELS/FRANCISCO,**– We are at the forefront of a new era of cultural transformation, one in which we have to take bold and unequivocal actions to create and implement cross-cultural and interdisciplinary solutions to diminish the threats posed by our Earths' changing climate.

In honor of the annual UN World Environment Day celebrations in June 2007, the Natural World Museum is presenting the exhibit, *Envisioning Change*, in partnership with the United Nations Environment Programme (UNEP), the Norwegian Ministry of Environment, and the Nobel Peace Center in Oslo. This international contemporary art exhibition is designed to generate awareness of global warming and climate change while inspiring positive change in people's attitudes and actions toward the environment.

In support of the internationally coordinated campaign of research marking a new era in polar science, the International Polar Year has been established for 2007-2008. Coinciding, the theme of World Environment Day 2007 is *Melting Ice – Hot Topic?*, while the aim of the exhibit is to focus attention on the effects of climate change, and in particular, the state of our polar ecosystems and communities.

A range of events have been staged for World Environment Day in the northern Norwegian city of Tromsø, known as the Gateway to the Arctic, on 3 - 4 June and culminate in Oslo on 5 June with the opening of the *Envisioning Change* exhibition at the Nobel Peace Center. It was in Oslo in 2004 that Wangari Maathai was awarded the Nobel Peace Prize for her contribution to sustainable development, democracy and peace through her grassroots environmental work with the Green Belt Movement.

UNEP's agenda for World Environment Day is to give a human face to environmental issues; empower people to become active agents of sustainable development; promote an understanding that communities are pivotal to changing attitudes towards environmental issues; and advocate partnership, which will ensure all nations and peoples enjoy a safer and more prosperous future.

## **ART FOR THE ENVIRONMENT INITIATIVE**

Our traveling curatorial program model is designed to highlight regional environmental issues through art to educate and motivate the public in taking personal action in local and global conservation efforts. Under this initiative, the Natural World Museum (NWM) and the United Nations Environment Programme (UNEP) produce a major launch exhibit for each annual World Environment Day (WED) event. WED is one of the principal vehicles through which the United Nations stimulates awareness of the environment and enhances political attention and action, commemorated each year on June 5, for the past 30 years a different country hosts this international celebration.

From the host city, the exhibit travels to other partnering museums around the world to yield continuous opportunities for communities on local, national, and international levels. In addition to our annual traveling exhibits, NWM makes these exhibitions available to the greater public through virtual exhibits online and through exhibition catalogues distributed worldwide. In order to engage the public, we design our exhibits for broad and diverse audiences by featuring an interesting and evocative mix of painting, sculpture, photography, multimedia and conceptual installations. The exhibits function as a cross cultural and interdisciplinary interface between humans and nature, the storyline behind the artwork brings the environmental message alive.

Through *Envisioning Change* programs, we demonstrate the intricacy of nature through culturally relevant contexts, and empower citizens from around the world to generate new avenues of environmental stewardship. A primary goal for the NWM is to make its programs affordable and accessible to *all* members of the community, equipping people with resources on how to become a part of the environmental solution. Programs include international symposia, opening reception events with artist awards ceremonies, eco fashion shows, environmental films, musical performances, and educational outreach activities. Each year the annual environmental topic of World Environment Day serves as the base theme for our exhibits and programs. For *Envisioning Change*, the exhibit is designed around the WED 2007 topic of Global Warming and Climate Change.

Alfio Bonano – Denmark  
Ana Prvacki – Serbia  
Andrea Polli – US  
Angela Lergo – Spain  
Anne Senstad – Norway  
Cecilia Paredes – Peru  
Chris Jordan – US  
Dalibar Martinis – Croatia  
David and Hi-Jin Hodge – US & Korea  
David Buckland- UK  
David Nash – Wales  
David Trubridge – New Zealand  
Era and Don Farnsworth – US  
Fred Ivar Ultsi Klemetsen – Norway  
Free Range Studio – US  
Gary Hume – UK  
Gilles Mingasson – France  
Helen and Newton Harrison – US  
Ichi Ikeda – Japan  
The Icelandic Love Corporation – Iceland  
Jacob McKean – US  
Jonas Liveröd – Sweden  
Justin Young – US  
Kahn Selesnick – England  
Laura Horelli – Finland  
Lucy & Jorge Orta – England & Argentina  
Mona Hatoum – Lebanon  
Philippe Pastor – Monaco  
Queen Sonja of Norway  
Robert Bateman – Canada  
Sant Khalsa – US  
Shana and Robert Parke-Harrison – US  
Sebastian Copeland - US  
Siobhan Davies-UK  
Strijdom van der Merwe – Netherlands & South Africa  
Subhankar Banerjee – India & US  
Sven Pahlsson-Norway  
Susan Plum – Mexico  
Sveln Flygari Johnasen – Norway  
Theo Wujcik – US  
Xavier Cortada – US  
Yoshiaki Kaihatsu – Japan

The Nobel Peace Center (left), stage for performances and speeches, and plaza, opening day, June 5, 2007



Director of the Nobel Peace Center, Bente Erichsen, with guest the Crown Princess of Norway, Mette Marit.



Norway Minister of Environment, Helen Bjornoy, with UNEP Executive Director, Achim Steiner, and Eric Falt, UNEP Director of Communications



Wangari Mathaii, 2004 Nobel Peace Prize Laureate and founder of the Greenbelt Movement in Kenya



UNEP Eric Falt with Mia Hanak, Natural World Museum Executive Director, and Bente Erichsen, Nobel Peace Center Director



Achim Steiner with children from the World Environment Day parade



## Press Conference



*Envisioning Change Press Conference*



Artist Lucy Orta receives the UNEP/NWM Green Leaf Award from Eric Falt for artistic excellence and excellence in conveying the message of the exhibition



Green Leaf Award recipient Chris Jordan (right) on stage with Eric Falt and Randy Jayne Rosenberg, Curator



Book launch for *Art In Action: Nature, Creativity and Our Collective Future* with the participating artists



Three hundred people attended the VIP reception and another 2,000 visitors came later that evening when the doors opened to the public.



Andrew Utt, Natural World Museum Program Manager, Curator Randy Rosenberg and artist Cecilia Paredes toast the success of the show.



## Introduction/Curator Statement

The effects of climate change are taking place on a global level, from the Andes to the Arctic, from Africa to Asia to America. And while the impacts are vast and growing, we've asked our 40 artists from around the world to focus on just one dimension: the thawing and melting of the ice caps and permafrost, and the implications for humans and other species.

In recent years, as the science of climate change has become more certain, the conversation has transformed from "Is climate change happening?" to "What will we do about it?" To avert its worst affects, it has become clear that we must change.

What, exactly, does it mean to change? The word itself has multiple meanings and implications. It can refer to the moment of transformation, as in the case of our global climate. Change can require organisms and organizations alike to adapt to new and shifting conditions. And it can require the transformation of society's mindset - of actions and habits, and how we must change individually and collectively to ensure a more sustainable future, perhaps even to survive. In *Envisioning Change*, we explore all of these aspects of change.

In recognizing climate change's powerful effects --- scarcity of resources, desertification, and an increase in the number of natural disasters such as floods and hurricanes - we can see a direct relationship to the rise of resource conflicts. Climate change can bring dramatic changes in the supply of drinking water, a reduction of biological diversity, and millions of refugees. More people depending on finite resources will inevitably threaten global security. The link between climate change and peace becomes apparent as does the joint vision of the Nobel Peace Center, the Natural World Museum, the United Nations Environment Programme and the Norwegian Ministry of the Environment, partnering to create this show, *Envisioning Change*.

In the course of the exhibition we are posed with questions, both challenging and reflective. The art invites us to reflect on our beliefs about the environment, and question our own perceptions. That is also the purpose of this exhibition: to inspire change - in both attitudes and action.

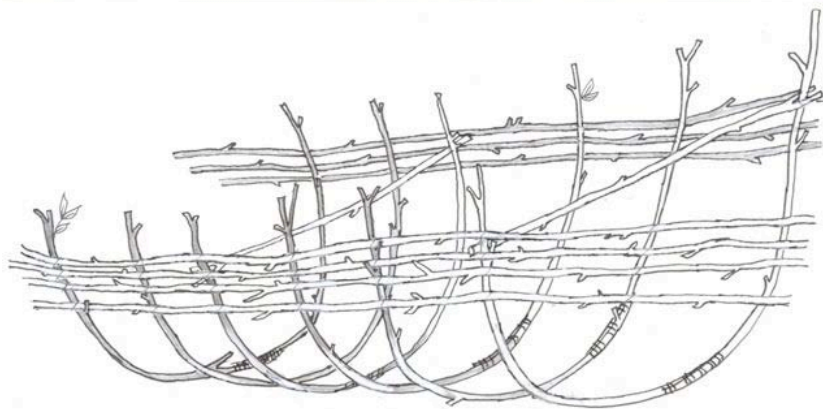
Randy Jayne Rosenberg, *Curator*  
Oakland, California

Alfio Bonanno and his ARK in the trees

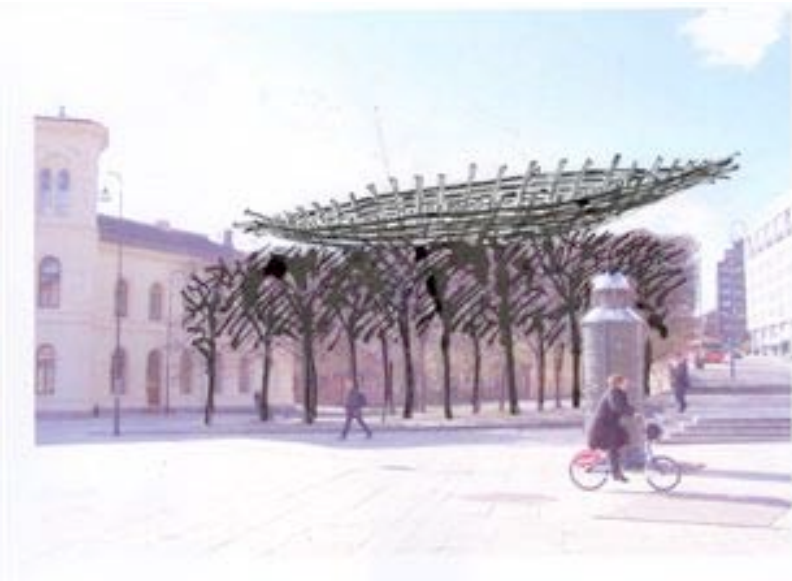


**Alfio Bonanno, Denmark**  
*ARK, outdoor, site-specific installation, 2007*

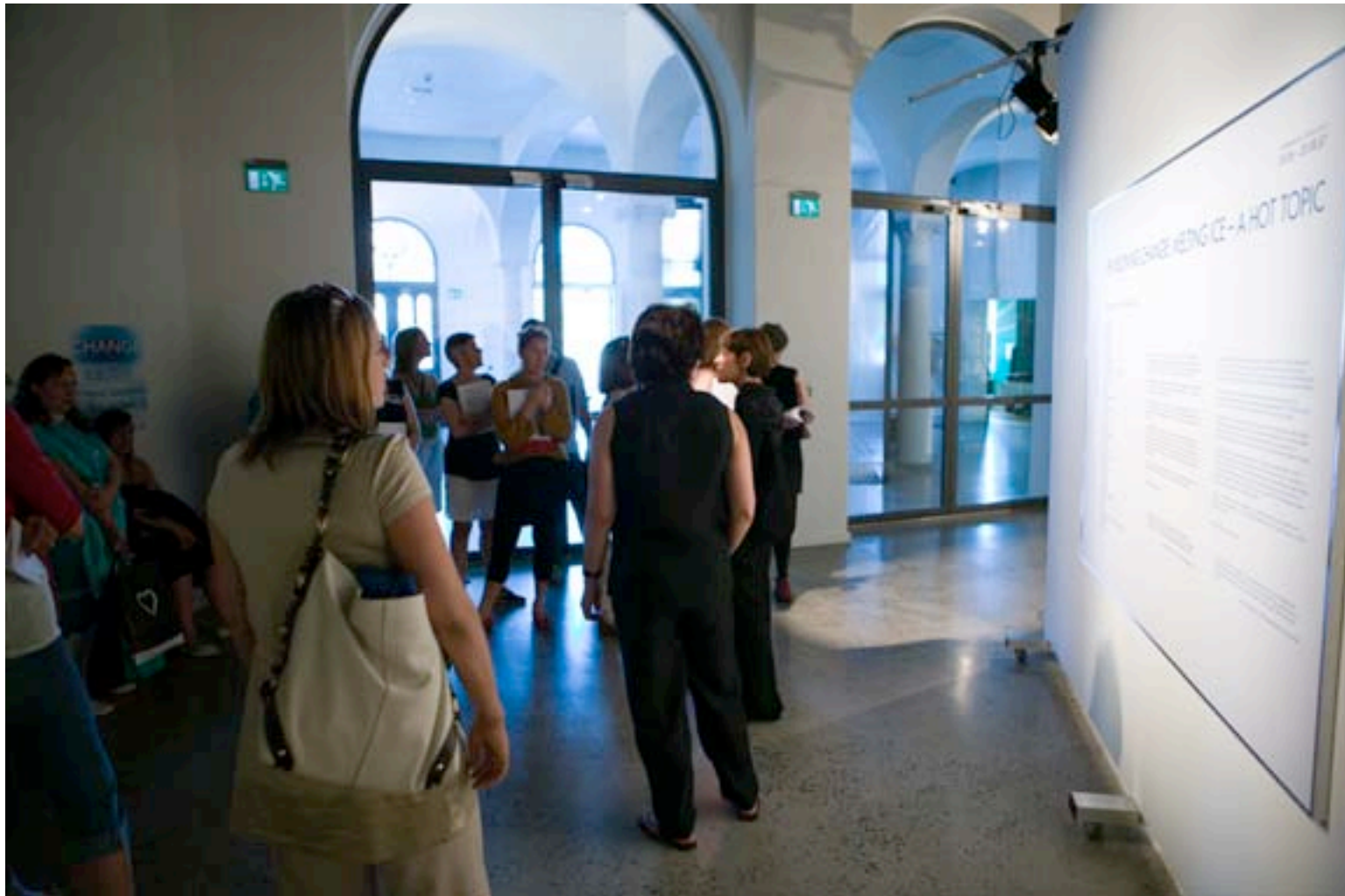
In 2007, the ancient story of Noah's Ark, takes a new reality as we face the present global warming situation. This skeleton of a boat anchored on the tree tops is all that remains after the waters have risen in the harbor and the floods have come and gone.



Alfio Bonanno METHOD FOR CONSTRUCTING "ARK" - Nobel Fredscenter, Oslo 2007



Entrance to the exhibition

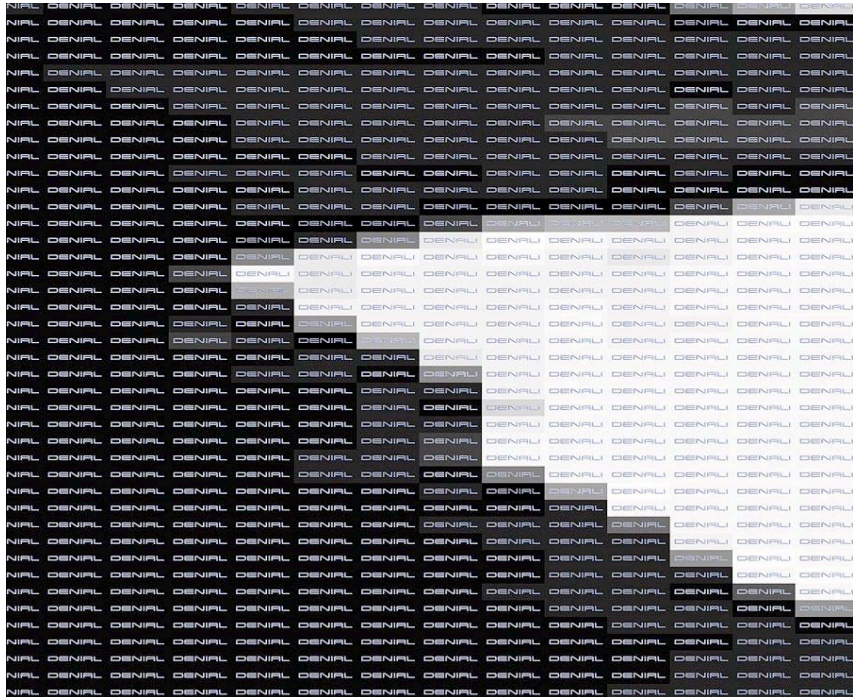


**Robert Bateman**, Canada  
*Antarctic Evening – Iceberg and Humpback Whales*,  
Acrylic on Canvas, 4 x 5 feet

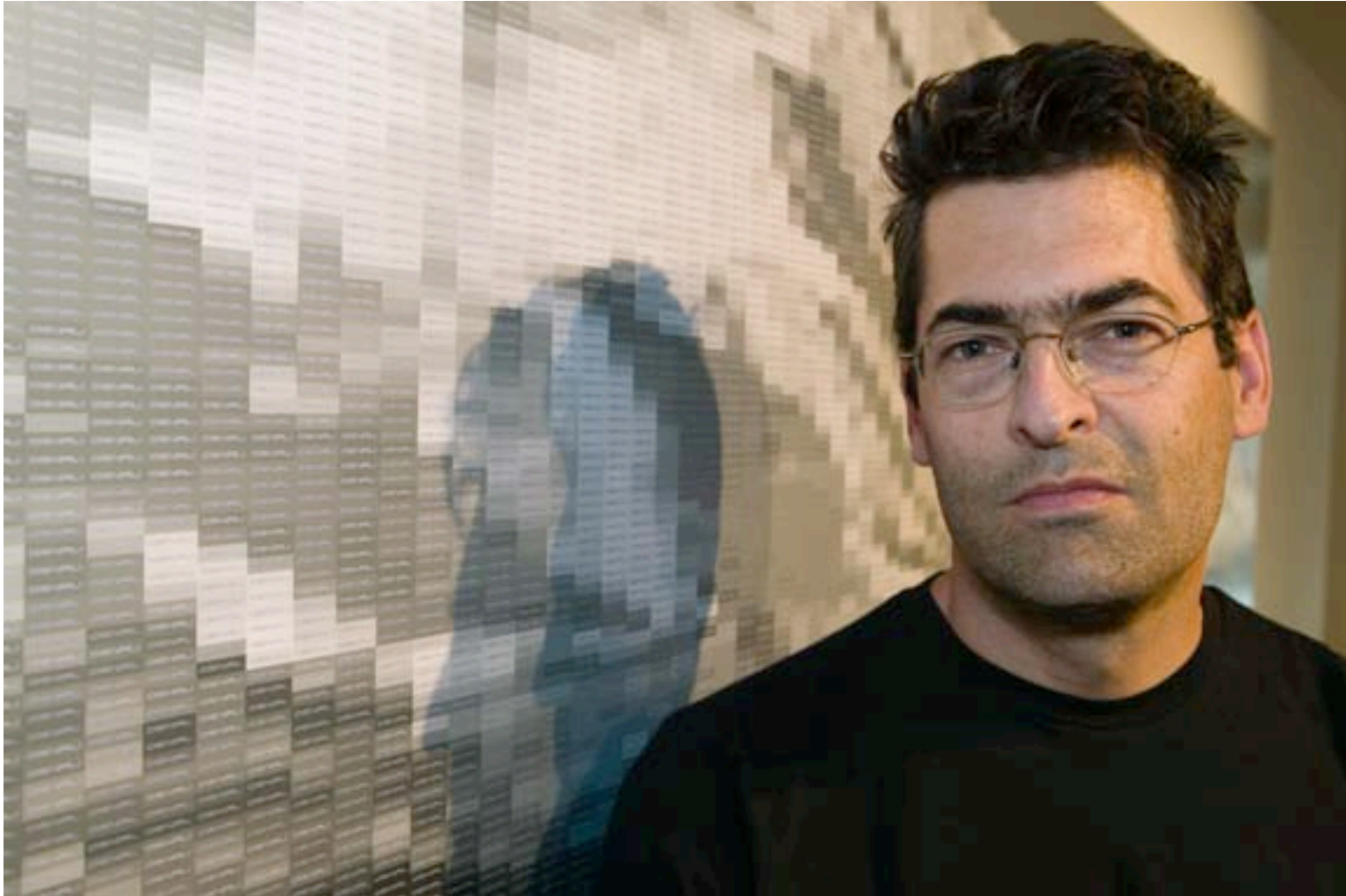


**Chris Jordan, United States**  
*Denali/Denial*, digital photography  
6 x 8 feet (close-up on the right)

This image depicts 24,000 General Motors Corporation "Denali" SUV logos, which represents six weeks of sales for that car model. The logos are arranged into a mosaic mirroring Ansel Adams' famous photograph of Mt. McKinley in Denali National Park. Half of the Denali logos are changed to read "denial" asking us to consider whether we are in environmental denial by our choices.



Chris Jordan



Installation of Anne Senstad and David Trubridge artworks



**Anne Senstad.** Norway  
*Essence of Light*, photographic  
prints  
20 x 24 inches each

This series of three photographic prints portrays the perceptual experience of color, light, and sound. The blue color circles are expanding and contracting, as in the melting and solidifying of ice. The works incorporate the circular poles of the globe; the purity of water and ice; and the melting ice of the polar caps. The viewer experiences the work as if looking through ice.



**David Trubridge, New Zealand**

*ON THIN ICE*

Hot rolled mild steel sheet, 2mm thick cut by CNC laser

The metaphor, “being on thin ice,” becomes a literal statement when describing the earth’s perilous situation. Trubridge illustrates this progressive cracking and disintegration graphically utilizing three sheets of steel--beginning with one barely perceptible cut of a thin line.

The artwork reflects a tonal reversal of sea ice seen from above as it breaks up in spring-- instead of pristine white ice we see the raw, untouched sheets of black steel. The artists states, “The issues we face are starkly black and white — there are no longer any areas of doubt or grey.”



## **A Change of Climate**

In the past, the Earth's climate has changed as a result of natural causes in our atmosphere. But today it is changing because of us. Human activity -- in the form of burning oil, coal, and natural gas -- is creating a heat-trapping blanket of gases around the planet. One result is the melting of our polar ice caps.

What will happen when we lose our ice -- when the seas rise and engulf our well-being? Like the ice itself, will our world expand and contract in unpredictable ways? What should we be doing about it?

Acting now can reduce or even reverse the worst effects of global climate change. Many of the solutions already exist. There are actions we can take in our homes and personal lives, in our communities, and beyond. What will it take to get society to take responsibility for our planet's future?

**Helen Mayer Harrison and Newton Harrison United States**

*"Peninsula Europe: The Rising of Waters"*

Audio and Map, 2 parts -- 8 x 8 feet each, hang in the corner fold of the wall

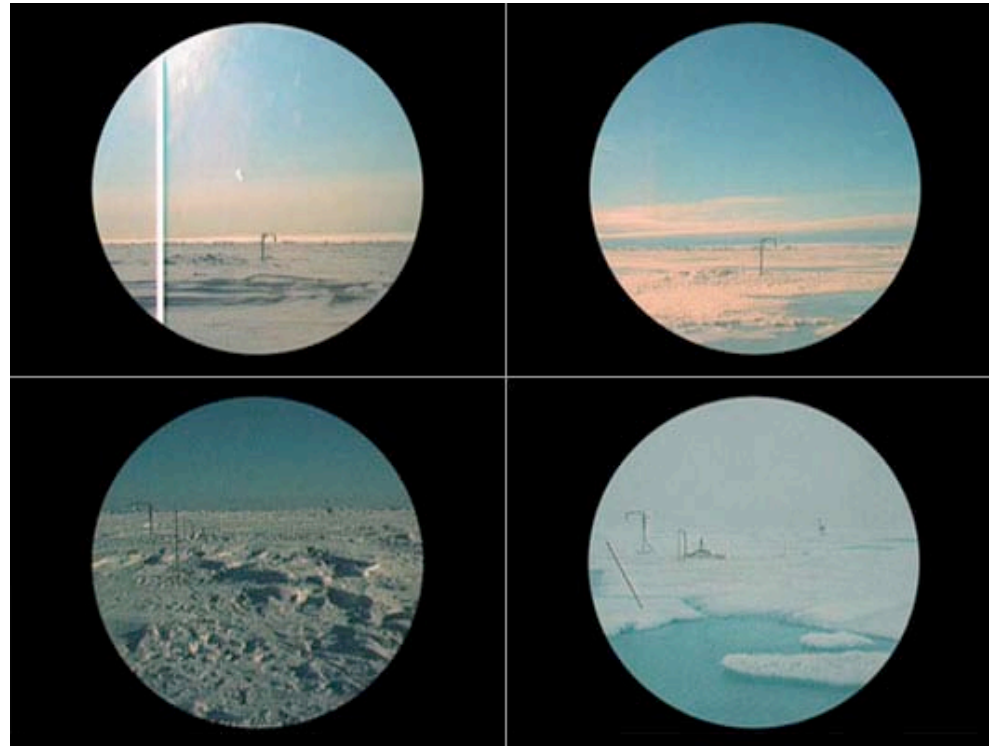
This piece, both visual and audio, addresses the Peninsula of Europe if the melting of our glacial ice caps raise our waters 5 meters and 15 meters. The Harrisons often pose the question, "the waters will rise gracefully, can we withdraw with equal grace?" In essence, can we adapt or change our behaviors and habits to effectively make a difference.



**Andrea Polli, United States**

“N”, video projection, circular format on black wall

**N.** is an artistic visualization and sonification (direct translation of data to sound) of near realtime information from the Arctic. **N.** is an ongoing, evolving composition that expresses the isolation and environmental extremes of this remote region. Data and images for **N.** have been provided by the National Oceanic and Atmospheric Administration and additional information receive from NASA’ Marshall Space Flight Center

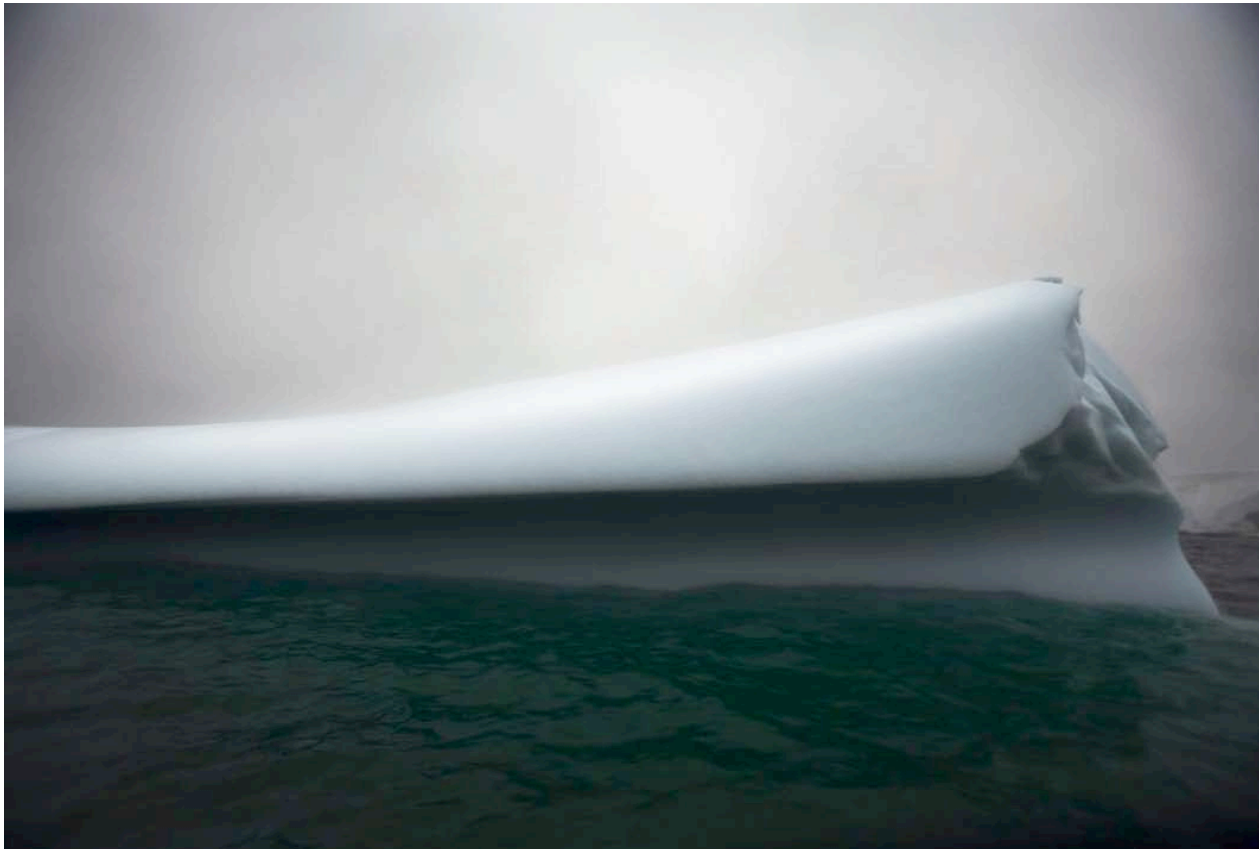


**Sebastian Copeland, United States**

*Tabular Iceberg, Antarctica*

Photography, 2006 , 22 x 33 inches

Aboard the science research ice-breaker, *The Lady of Patagonia*, Copeland's journey was undertaken in 2006 as part of a joint advocacy and media outreach effort between Global Green USA and Green Cross, Argentina. Its objective was to raise awareness about the accelerated melting of the Antarctic ice, and its dire global consequences.



H.M. Dronning Sonja, Norway  
Photography  
*Tuna Glacier by Tempelfjorden, 2006*  
*Antarctic, 2005*



**Don and Era Farnsworth, United States,**  
*Global Warming Thangka, tapestry*

The tapestry is based on a Tibetan thangka from the late 18th century; its elements and characters have been modified and recast as players in a modern parable. In the tapestry, the flood is the result of melting glaciers, The sun is surrounded by a C02 symbol — the greenhouse effect. The floating scarf mirrors the graph below, recording the change in C02 over the last 1,000 years.



**Jacob McKean**, United States

Mount Kilimanjaro, photography printed on silk, back-lit, 36 x 48 inches

The artist states, "The glaciers could dwarf any human next to them, at over 30 feet in height. Today I can only imagine how these forms must look, after ten years, melting away, little by little, on the top of that magnificent mountain."



**Cecila Paredes** , Peru

*Our Mirror*

Embroidered silk piece, 400X100 cm

The silk artwork has embroidered text that sequentially tells a series of alarming stories concerning global warming. The words are embroidered in such a subtle way that they appear innocent at first sight until we read them. The artist reinforces the ideas that damage is sometimes subtly done; and beauty (like the embroidered silk) can also bring awareness.



**Gilles Mingasson, France**

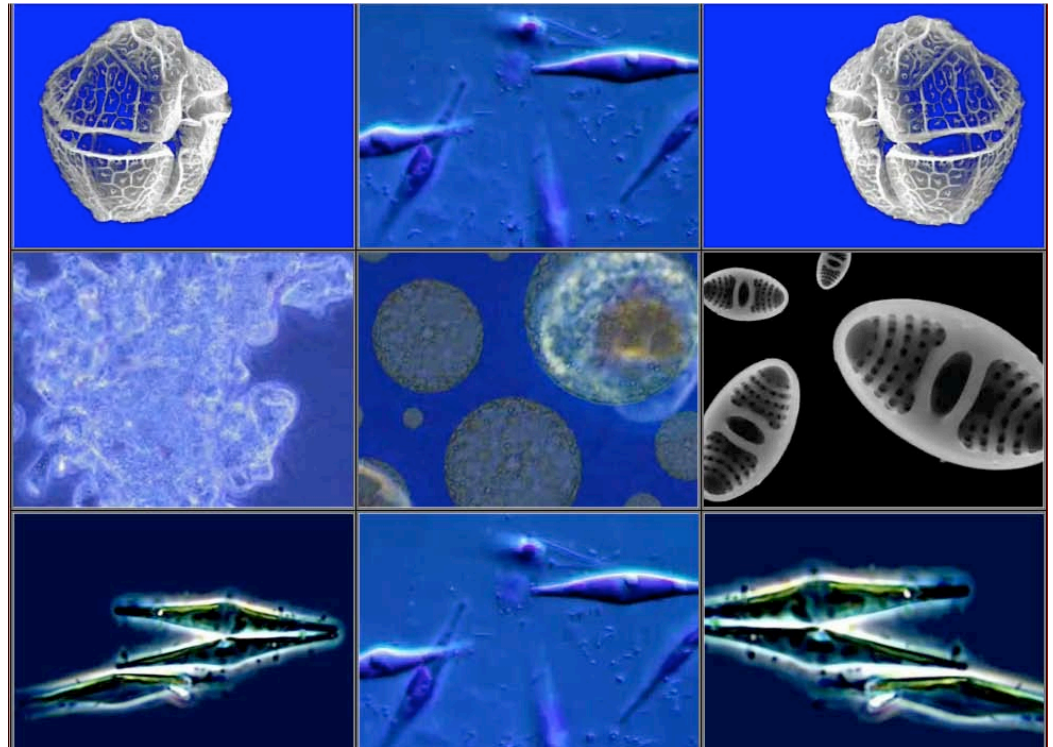
*The End of Shishmaref*, 8 photographs, 16 x 20 inches each

For the six hundred inhabitants of a small Alaska village near the Arctic Circle, global warming is a reality. Every year, the sea grinds away at their island, destroying houses and shoreline. Poised to become some of the first global warming refugees of the 21<sup>st</sup> century, the people of Shishmaref are fighting to preserve their ancestral way of life.

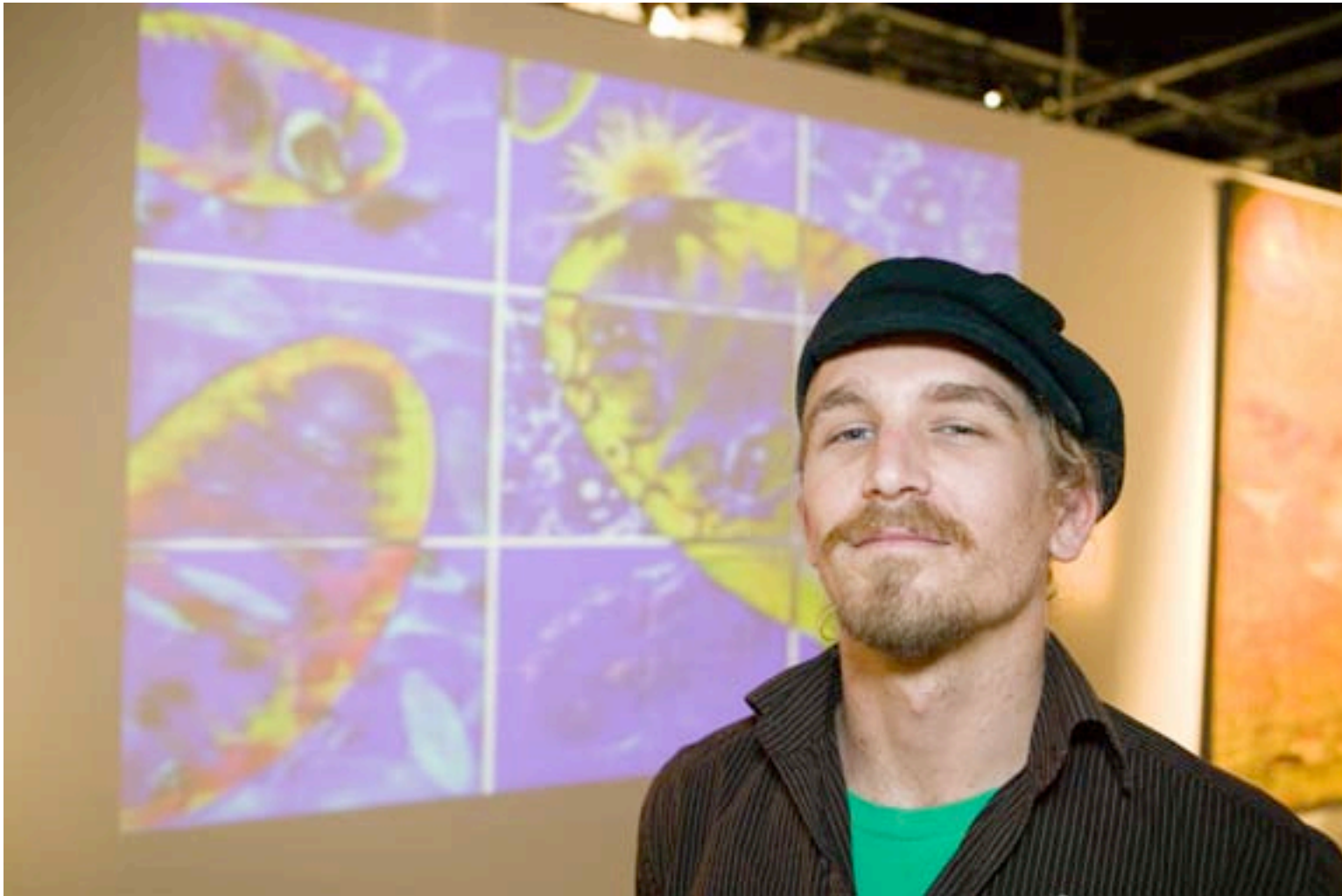


**Justin Young, United States**  
*Beneath the Surface, 2007*  
Video projection of plankton

The artist lets us take a closer look at the vulnerable, yet vital creatures we may not be aware of in our daily lives. Plankton is considered to be one of the most important organisms on earth, supplying food to most aquatic life. The slight increase in global temperature of 0.7 degrees C since pre-industrial times is already disrupting life in the oceans, from the tropics to the poles. The species affected include plankton to corals, fish, polar bears, walruses, seals, sea lions, penguins, and seabirds. The Intergovernmental Panel on Climate Change (IPCC) predicts a further rise of between 1.4 degrees C and 5.8 degrees C by the end of the century.



Justin Young



## **Water As a Commodity**

Water is more than a fact of life: it is a human right. But what happens when the water we need becomes scarce?

Throughout the world, glaciers that provide fresh water for millions are disappearing, affecting agriculture, industry, and human health. In the oceans, plankton are dying from the water's warmer temperatures, affecting the food chain all the way to the ocean's largest creatures. The world's freshwater supply is at risk, and the question is when and where, not whether, there will be major droughts or shortages that could dry up our way of living. Wars are being fought over access to water. Water, it is said, may be the new oil.

How do we think about our world of water? Is it something to be bought and sold and packaged? Will it last forever? What happens when the rivers overflow? What happens when they don't flow at all? How can we ensure that we have the water we need, where and when we need it?

As the tide changes, what can we do to keep our blue planet from turning brown?

*"Water, like religion and ideology, has the power to move millions of people. Since the very birth of human civilization, people have moved to settle close to it. People move when there is too little of it. People move when there is too much of it. People journey down it. People write, sing and dance about it. People fight over it. And all people, everywhere and every day, need it."*

-**Mikhail Gorbachev**, 1990 Nobel Peace Prize Laureate and President of Green Cross International

**Lucy & Jorge Orta, England & Argentina**  
*Fluvial Intervention Unit,*  
installation

The vehicle is a messenger to propel us on the journey and tell us the story about the current state of the earth's water. The light projectors on the vehicle are illuminating the path and guiding us in positive directions. The sounds emitted, are voices, barely audible because they are immersed under water, amidst the eternal rowing sounds of the boat on a vast ocean. The artist is alerting us to the urgency of the water situation — be it the melting of the ice caps, depletion of water resources, drought, or the pollution of our waters.

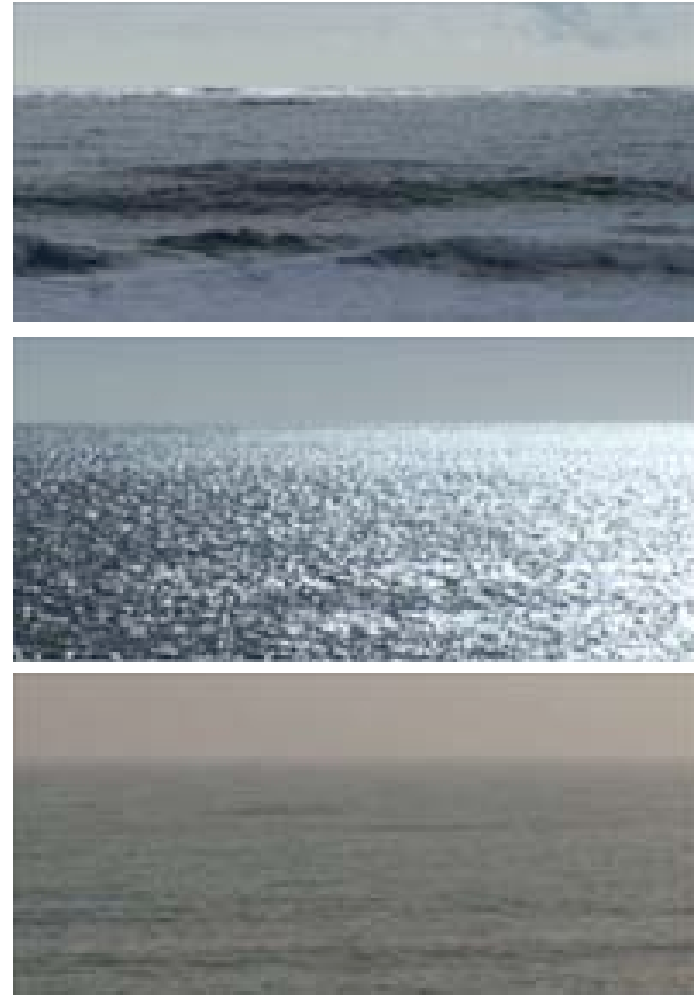


**David & Hi-jin Hodge** , United States & Korea  
*Envisioning change: Watertime*, a video installation

9 x 16 foot proportion for one wall projection or 3 wall projection

The long time scales involved in global climate change present a vexing cognitive problem: people often fail to connect emotionally with changes that are too slow to observe. This phenomenon has proved a stubborn barrier to awareness of the effect that human activity has on the environment.

Inspired by a desire to confront this problem, *Wvertime* compresses an entire year of the sea into a beautiful and meditative presentation. It seeks to educate viewers about the pace of environmental change, while providing a space to think about its implications.



**Ichi Ikeda**, Japan,  
*Moving Water Days* video and  
objects for backpacking water,  
200cm wide x 125cm deep x  
200cm high

It is said that global warming  
could bring about a grave change  
in water resources on the earth,  
Influenced by climate change  
and an increase in the world  
population, we are facing a  
serious problem of the water  
shortage.

Currently, more than three  
hundred million people in 26  
countries are distressed by  
insufficient water supply. It is  
estimated, 50 years into the  
future, the number of people  
suffering from water shortage  
will reach to 66 countries-- two  
third of the world's population.



**Sant Khalsa**, United States  
Western Waters  
12 photos, each 8 x 9 inches  
framed,  
35 x 40 inches total

The photographic project, “*Western Waters*” addresses the commodification of nature--water as a consumer product and human desire - a never-ending thirst. The artist’s straightforward approach to photographing retail water stores in the Southwestern United States emphasizes the topography of these sites - the store names and other signage, architectural elements, and the generic strip mall settings. The stores are located in regions where water is less naturally available.



Installation of three works by Sant Khalsa, Ichi Ikeda and David and Hi-Jin Hodge



**Strijdom van der Merwe**, South Africa  
*Tanqua Karoo*, mixed media

Using the symbol in the Ogham alphabet for a poplar tree, the artist draws the image with black sand on a dry dam in the Tanqua Karoo in South Africa. The Tanqua Karoo, a green expanded wetland millions of years ago, is the area in South Africa that received the lowest rainfall of any part of the country. By drawing this symbol of a poplar tree in the vast expansion of a dry dam, the artist reminds us of what use to be, and what exists now because of climate change.



## The Politics of Change

It takes more than good science and concerned citizens to reverse the downward trends of melting ice and other manifestations of climate change. It also takes political will -- the courage of our leaders to make the tough choices that can ensure that we survive and thrive for generations to come.

Smart leaders know that they can lead only as long as others are willing to follow. They understand that their followers must feel secure in their world -- that they have adequate food, shelter, clean air and water, and live without the threat of terrorism or tyranny.

Will our leaders see our changing climate as a threat to our security and well-being? Will they act accordingly?

*"I have come to believe that we must take bold and unequivocal action: we must make the rescue of the environment the central organizing principle for civilization. Whether we realize it or not, we are engaged in an epic battle to right the balance of our Earth, and the tide of this battle will turn only when the majority of people in the world become sufficiently aroused by a shared sense of urgent danger to join in an all-out effort."*

**- Al Gore, Former U.S Vice-President**

Randy and Mia in front of Subhankar Banerjee's artworks



**Subhankar Banerjee, India**

*Melting Ice and Caribou Crossing*

photography 2 artworks, 76 x 58 inches each

The artist writes, *“One summer evening in the refuge I sat meditating on a nameless hilltop, looking out at the braided Kongakut River valley and the mountains of the Brooks Range beyond, and found amidst its startling beauty a glimpse of hope and faith. No matter how industrialized our nation gets, no matter how much our resource needs change, I believe we will have the moral courage to keep places like the Arctic Refuge free of development so that future citizens of the world will continue to have the opportunity to meet nature in its wildest form.”*



**Mona Hatoum, Lebanon**

*Projection*, 2006

Cotton and abaca, 101 x 151,5 x 5

A white-on-white work that uses cotton and abaca to create its image, *Projection* presents what to most viewers is an unfamiliar image of the world. It uses the Peters Projection, an egalitarian representation of land mass in true proportion as opposed to the more usual visualisation of the globe from a dominant northerly perspective.



**Jonas Liverod**, Sweden.  
*Expanding Pressure*  
Balloon with printed image,  
approximately 3 x 3.5 x 3  
meters tied with straps

*Expanding Pressure* is created  
in a format, that lends a  
distressing tension as the  
balloon a symbol for our  
landscape is squeezed by its  
environment. The  
contemporary image is one of a  
primeval forest now threatened  
by environmental changes.



Installation of artworks by Kahn Selesnick (left), Liverod (right), and Cortada (far end)



**Svein Flygari Johansen, Norway**  
*Snowman*  
Installation, 2007

A snowman is melting and being rebuilt in connection to the world market petrol prices rising and falling. The video is linked to Reuters real-time internet stock exchange.



## **Extinction Is Forever**

What happens when a million species vanish from the planet? Climate change may drive a quarter of all land species extinct, according to scientists, potentially wiping out plants, mammals, birds, reptiles, amphibians, insects, and marine life.

We may not notice many of these creatures' disappearance, but we may experience their loss in other ways. Some species will be missed. Already, climate change and thinning sea ice have reduced by a couple weeks the time mother polar bears have to feed and build the fat that enables them to sustain themselves and feed their young. Polar bears, say some scientists, could disappear this century.

Who's next?

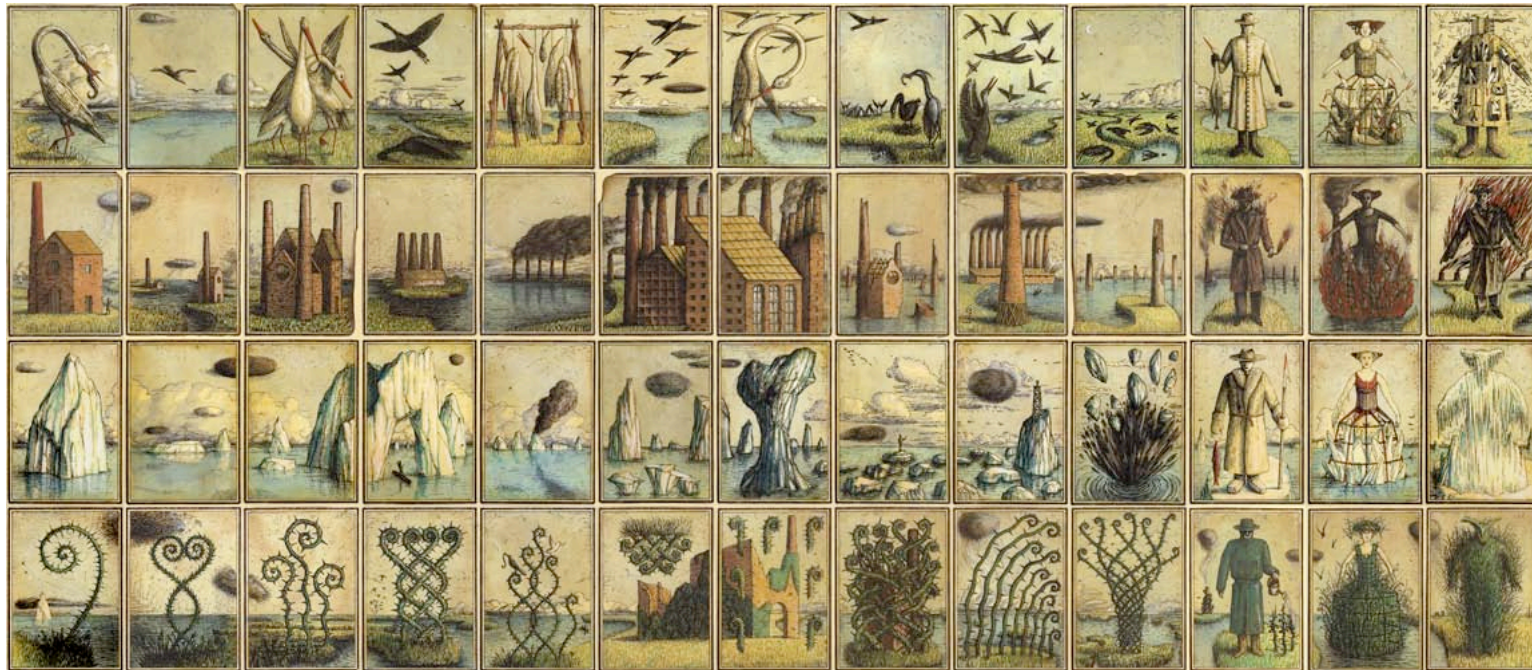
*"All of life is interrelated... whatever affects one directly, affects all indirectly."*

**- Martin Luther King Jr, 1964 Nobel Peace Prize Laureate**

**Changes of Attitudes**

**Kahn Selesnick** , England,  
*EISBERGFREISTADT*  
Deck of Cards, 16 inches x 12 feet mounted on aluminum

The deck of cards was inspired by an “alleged” event, as told by the artists with some humor when in 1923, a mammoth iceberg ran aground in the Baltic town of Lubeck, towering over the town and frightening the populace. Many decided that the ice caps were melting and the apocalypse was coming.



Nicholas Kahn



**Sibhan Davies, England**  
*Endangered Species, 2006*

When dance choreographer, Davies visited the arctic, her overwhelming impression was not so much of the landscape, but the vulnerable, almost incidental body she had brought into this uncompromising environment. In this work, Davies work focuses on the primal emotions the journey evoke. In the vitrine lives an image of a small, semi-human figure-- as if it were a branch of the human species had died out.

**Sibhan Davies**

*Endangered Species, 2006*

Mixed media

Projection inside purpose built case (2 sections)

Timber base (housing \*equipment) and glazed top

*NB this is not safety glass*

\*Rear projection screen, speakers, DVD player, projector; amplifier

Overall size: (L)1,600mm x (W)900mm x (H)2,100mm

Base: (L)1,600mm x (W)900mm x (H)1,200mm

Glazed top: (L)1,600mm x (W)900mm x (H)900mm

**Packaging for Transporting:**

Soft packed (bubblewrap, card, plastic, boxes etc.)

Glass tape to be applied to glass sides for transport.

Requires at least 4 people to site.



The Memorial Chapel  
Liverpool Anglican Cathedral  
Liverpool Biennial  
16 Sept - 26 Nov 2006

**Sibhan Davies**

*Endangered Species, 2006*

Mixed media

Projection inside purpose built case (2 sections)

Timber base (housing \*equipment) and glazed top

*NB this is not safety glass*

\*Rear projection screen, speakers, DVD player, projector; amplifier

Overall size: (L)1,600mm x (W)900mm x (H)2,100mm

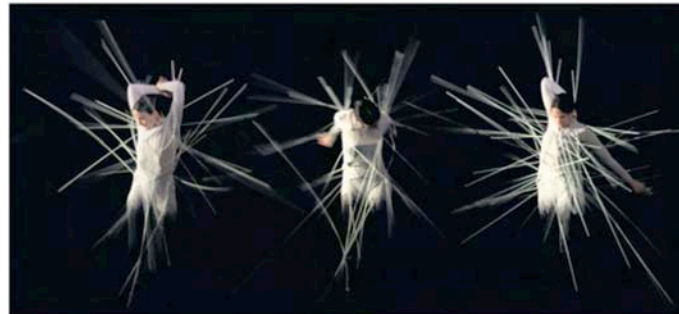
Base: (L)1,600mm x (W)900mm x (H)1,200mm

Glazed top: (L)1,600mm x (W)900mm x (H)900mm

**Packaging for Transporting:**

Soft packed (bubblewrap, card, plastic, boxes etc.)

Each section attached to 2 upright supports.



Detail

Installation of Gary Hume artwork



**Gary Hume**, England  
*Hermaphrodite Polar Bear*  
12 prints on paper, 8.5 x 8 ft total

Polar bears are being polluted by toxic waste. Chemicals used to reduce the flammability of household furnishings drift in from Europe and North America through wind and ocean currents. The waste builds up in the polar bears' tissue and organs, causing severe hormonal disruptions in adults. As a result, more and more young are born with deformities that make it impossible for them to reproduce.



**Fred Ivar Utsi Klemetsen, Norway**

*The Lives and Culture of the Sami Reindeer People*, photography

The Sami are the indigenous people of northern Scandinavia. In Norway, the Sami number about 45,000. There are two main types of Sami – the nomadic people and the sea people. The artist's mother belongs to a family of nomadic Sami who has herded reindeer for centuries and his father belongs to the sea Sami.

The nomadic Sami follow the reindeer across wide expanses of land in the northern-most regions. The reindeer has been essential to their existence, providing the Sami with food, clothing, shelter and tools. The winters have changed and there are no longer any guarantees for snow. The reindeer are dying. This has an economical effect for the reindeer farmers and their families.



## Changes of Attitudes

It's been said that the filters we need to clean up our environment already exist: they are between our ears. All of us hold the power to change the course of our world. Through our creativity, ingenuity, intelligence, and diligence, we can take actions to reduce the negative impacts of climate change.

These actions need not be difficult, or challenging, or costly. They can be as simple as changing our attitudes and actions - how we relate to the natural world as we live, work, and play. Such changes are the first step to finding a balance between our needs and wants and the physical limits of nature.

If we stop to ask the right questions, we may find that the answers are all around us.

*"If you must be selfish, then be wise and not narrow-minded in your selfishness. The key point lies in the sense of universal responsibility. That is the real source of strength, the real source of happiness. If we exploit everything available, such as trees, water and minerals, and if we do not plan for our next generation, for the future, then we are at fault, aren't we? However, if we have a genuine sense of universal responsibility as our central motivation, then our relations with the environment, and with all our neighbors, will be well balanced."*

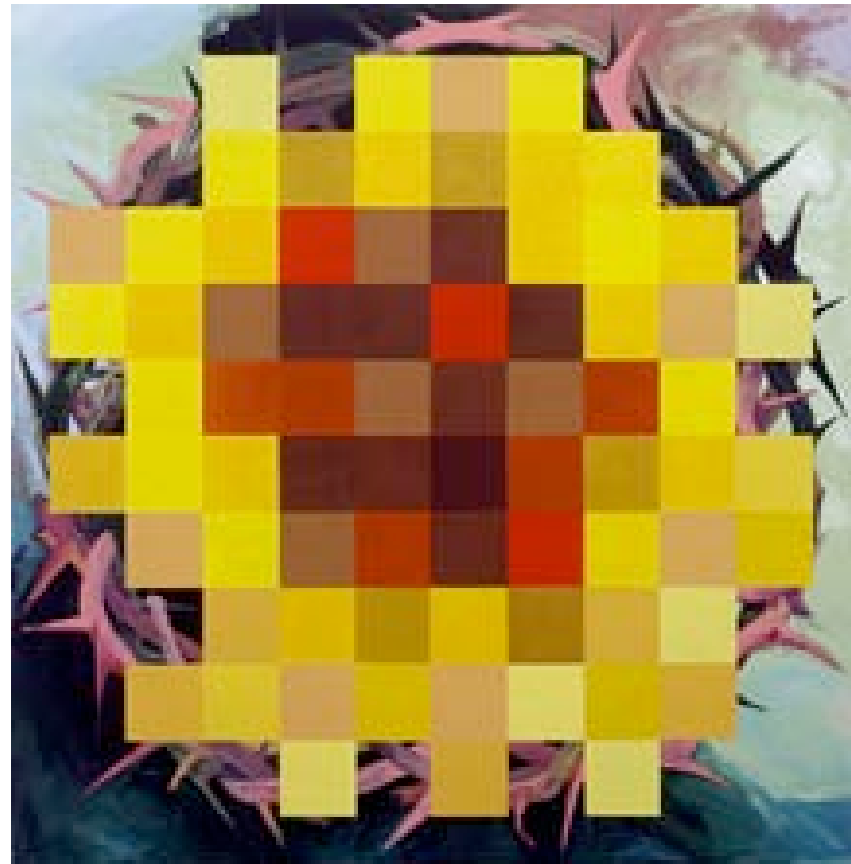
- **Dalai Lama**, 1989 Nobel Peace Prize Laureate

Artwork installations (left to right) by ParkeHarrison, Wujcik, Prvacki and Nash



**Theo Wujcik**, United States  
*Global Crown*, 2005  
acrylic on Canvas 68 x 66 inches

Wujcik poses the question “what does it take for the viewer to adjust his/her vision and truly see what’s happening because of global warming as well as to take action?” Wujcik uses squares of color – pixels – to serve as a metaphor for apathy and simultaneously conceal and reveal the compositions and their underlying messages.



**Shana and Robert Parke-Harrison, United States**  
*Rain Dancer, Marks we Make*, photography

The Parke-Harrisons explore the rediscovery of our relationship to nature. Through the medium of photography and the creation of an “Everyman” character who appears in each photograph, the artists fabricate and control entire scenes, freely manufacture metaphor, reexamine myths, and perform ritualistic acts. Their work speaks to our sense of responsibility and connection to the earth, as well as the need to find balance.



**Dalibor Martinis**, Croatia  
*Circles between Surfaces*  
video installation, 1994-95,

Like melting ice, a delicate balance is struck where every interaction generates some disturbance of that equilibrium. At the moment the drop touches the water in the well, the viewer becomes part of the changing environment, receiving the impact.



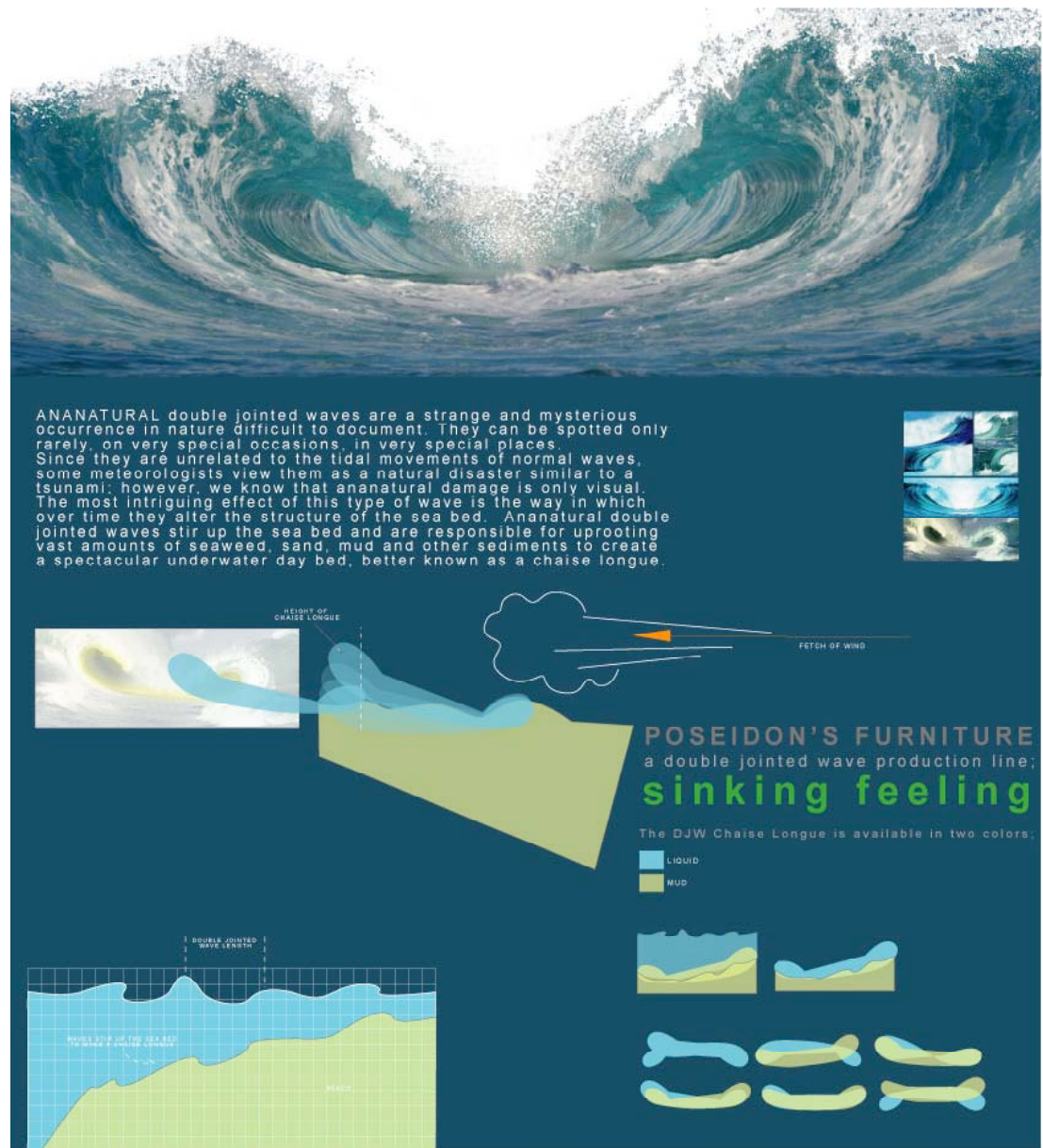
Randy with curators from Brussels' BOZAR Centre for the Arts



**Ana Prvacki, Serbia, Singapore**  
*The Double Jointed Wave*  
wall installation

The artist writes, “the conceptually and visually fictionalized and contorted double jointed waves are a strange and mysterious occurrence in nature --difficult to document. They can be spotted only rarely, on very special occasions, in very special places.

The double jointed waves stir up the seabed and are responsible for uprooting vast amounts of seaweed, sand, mud and other sediments to create a spectacular day bed or lounge chaise.”



**David Nash**, Wales, United Kingdom  
*Wooden Boulder*, video

The artist writes, *“At any given moment the boulder is a mark in time. During the first 24 years it moved down stream nine times remaining static for months and years. Sedentary and heavy it would sit bedded in stones animated by the varying water levels and the seasons. Beyond the bridge its position survived many storms, the force of the water spread over the shallow banks but did not have the power to shift it. I did not expect it to move into the Dwyryd river in my lifetime.*

*Then in November 2002 it was gone. The rising waters created such high tides around the full moon and the new moon that the boulder moved every 12 hours to a new place, each placement unique to the consequence of the tide, wind, rain and depth of water. It is not lost. It is wherever it is.”*



**David Buckland & the Cape Farewell Project, England**

*End of Ice*, Video-- 40 minutes looped, 2005

*Art from the Arctic*--video produced by BBC, 2006

Projected in designated video room 8 x 9 feet with bench

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**David Buckland**

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*The End of Ice*, 2005

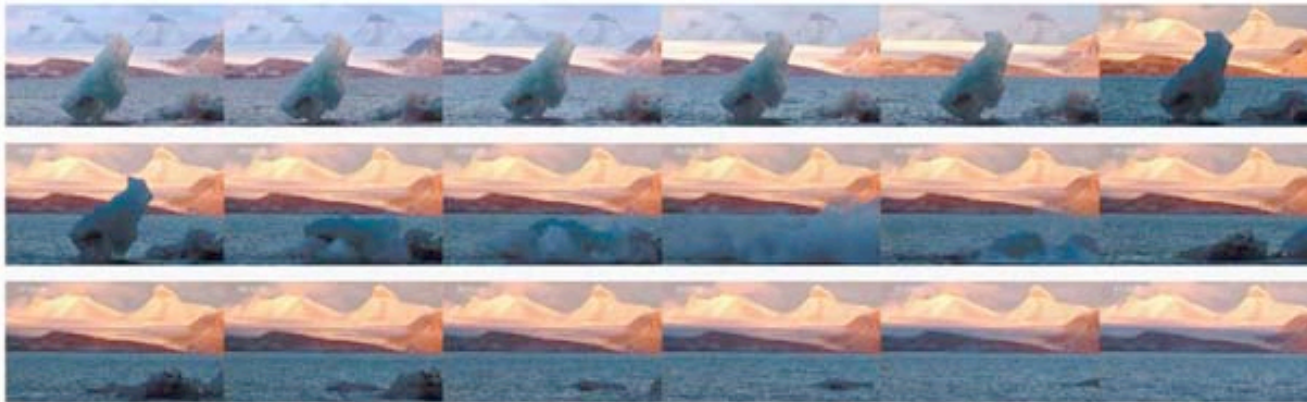
DVD, projector, speakers

Video projection, 42 minutes

Dimensions variable

Packaging for Transporting:

Soft packed (bubblewrap, card, plastic, boxes etc.)



Sells

**Xavier Cortada**, United States,  
*South Pole Longitudinal Installation*, 2006-2007  
Multi-Media Installation

Cortada has collected quotes from people across the planet's 24 time zones about the impact of climate change on their lives. He purchased 12 identical pairs of black shoes and shipped them to Antarctica.

There Cortada painted the approximate longitudes of the country in which the quote originated inside 24 shoes. He ceremoniously placed them in a circle along the Pole, each aligned with its corresponding longitude as it converged on the South Pole. At the 0 degree longitude, the prime meridian, the artist walked clockwise around the pole, stopping at each shoe to recite each of the quotes.



## Buckland and Cortada installations



**David Buckland, England**

*Ice Texts*, photography, 8 images, each 34 x 34 inches

The artist, has led three expeditions of artists, scientists and educators into the High Arctic-- a place for artistic inspiration and scientific inquiry. He calls this series of expeditions and exploration the Cape Farewell Project. The short emotive texts are projected on a glacier wall that has not been exposed to air for tens of thousands of years. As the glacial wall melts, it crumbles, crashing into the sea, carrying its history, soon to be melted away.



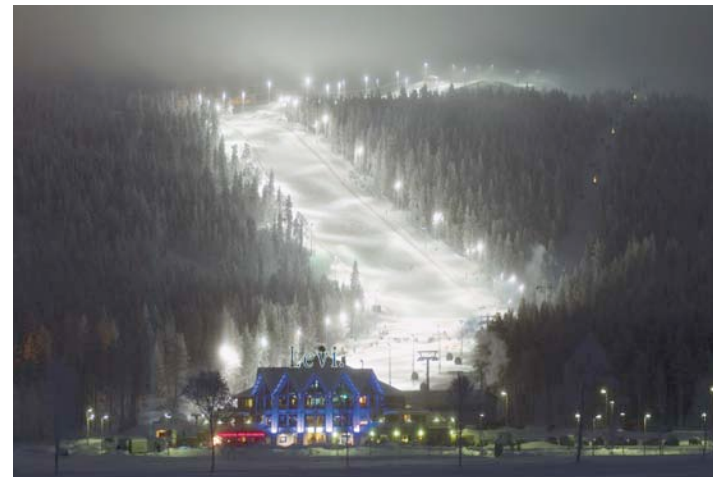
**Laura Horelli, Finland**

*I have been Considering Making Video about a Ski Resort, 2007*

Video--in designated video room, 16 minutes

The video is based on research about a ski resort in Lapland in Finland. Because of global warming, increasing tourism and the lack of snow— many ski resorts in the region have recently invested in full-automatic snow-making systems.

The work takes on the perspective of an individual, a 30-year-old Finnish artist living in Berlin. She is surprised to read that snow is produced artificially in the north of Finland. She also notices the unusual weather in her own surroundings. She sets out to make a film about the artificial relationship that urban populations have to nature and how ski resorts and the leisure industry are highly polluting.



**Sven Pahlsson, Norway**

*Crash Course, from Sprawalville*

*Video Animation--in designated video room, approx 10 minutes, 2000*

DVD examines our fear of the unpredictable and the unforeseen.



Sven Pahlsson



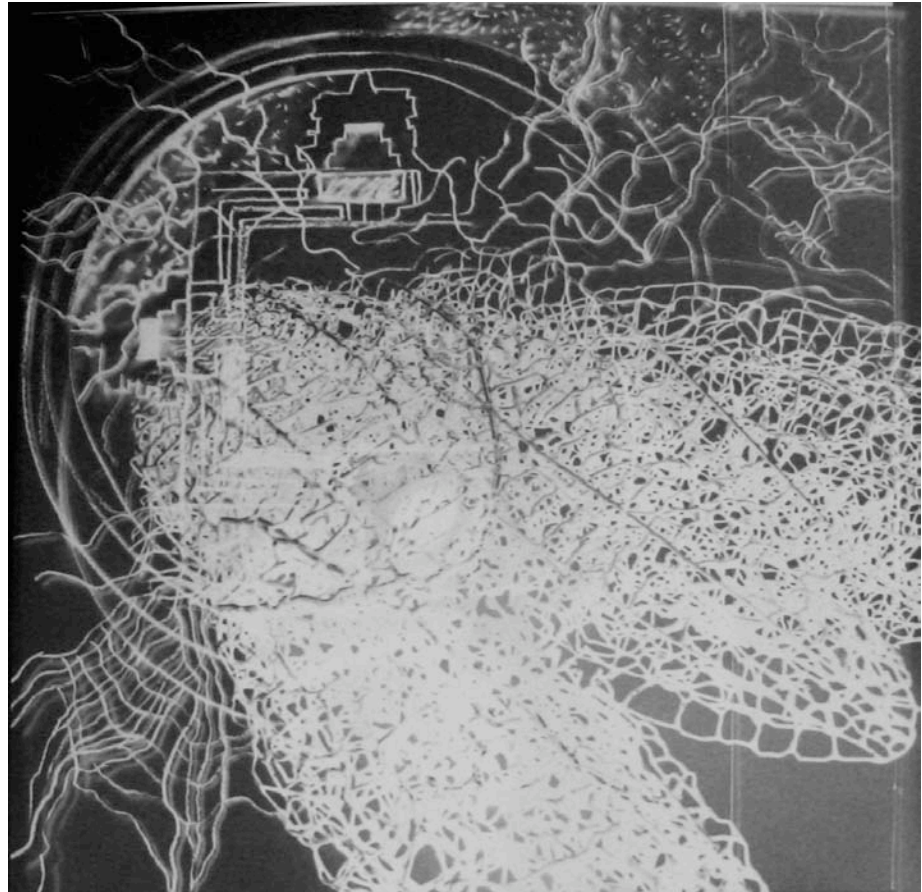
**Susan Plum, Mexico**

*Mayan String Theory*

(new work) 4x4 feet wall hung, glass lamp  
work with chalk board

In the mesoamerican cosmovision, the universe is made up of filaments or chords that are stretched in order to sustain time and space in an ordered universe. The job of the day keepers or shamans is to unravel the tangled cords both through other dimensions in space and time as well as in peoples personal lives to bring harmony both to the cosmos as well as humanity and the world we live in. This ancient Mesoamerican cosmology seems to resonate with the contemporary superstring theory

The artist, like the ancient weavers is using glass threads and “weaving” them with a torch as well as drawing on a blackboard background, creating a blueprint for the cooling of an over-heated earth-sky with the intent of healing.



## **Our Opportunity**

Our actions and way of life alter the landscape, change the weather, and re-route rivers. And yet we are capable of great deeds, finding solutions to some of the world's most pressing challenges. Our collective will and action can bring warring people together, cure ravaging diseases, and feed millions of hungry people. We can turn challenges into opportunities.

Already, we are seeing the potential: clean, renewable fuels to replace polluting ones; innovative transportation systems that reduces the need for cars; and buildings that use sustainable energy sources.

Some of the solutions are simple: Eating food grown locally, driving less; insulating our homes; installing energy-efficient light bulbs and appliances; and planting trees to absorb greenhouse gases.

Is the glass half full or half empty? Is climate change a crisis in the making: It is our choice.

*"You must be the change you wish to see in the world."*

- **Mahatma Gandhi**

**Icelandic Love Corporation, Iceland**

*Dynasty*, 10 minute long video and 7 photographs

The Icelandic Love Corporation artists; Sigrun Hrolfsdottir, Joni Jonsdottir, Eirun Sigurdardottir, take on the roles of three housewives, who have escaped from their safe town houses to enjoy the last moments on one of the Earth's few remaining snow caps. They are dressed in their warmest furs, hunt birds for food, sit by the fire and sing, knit and contemplate. Their phones do not work, lap tops are long gone. This is a luxury and a privilege, since most other places are sweltering hot.



Icelandic Love Corporation installation



**Angela Lergo**, Spain

*I give you my heart*, installation  
150 x 150 x 50 cm

Polyester, resin, wax, pigments,  
grass, plant

Our global problems draw solutions from the conscience of every person. The sprout from the female figure's chest does not mean she is sacrificing her life. She is giving her conscience and her love. Her expression is calm, her attitude is positive, and her disposition is loving.



**Free Range Graphics, United States**

*Climate: A Crisis Averted* Film/Video, 4 minutes 2006

<http://www.renewus.org/>

The film looks back from 2056 and recounts how ordinary citizens in 2006 – realizing that global warming was a scientific fact and not a climatic theory -- take action to demand clean energy and other planet-friendly options. The movie describes how a movement called RenewUS effected real change with an action plan, or ‘call-to-arms’ on global warming



**Yoshiaki Kaihatsu,**

Japan

*Social Services Project,*  
installation, 80 x 80 90  
inches, 2m x 2m x 2.3m,  
styrene foam, fluorescent  
lamp, beer crates

. Drawing from a Zen  
tradition that discourages  
one from waste, the artist  
has created a structure in  
which harmony between  
humans and the natural  
world is brought into the  
"tea house," Water from  
around the world is used  
in making the tea



Yoshiaki Kaihatsu



NWM staff with artists who came to Oslo for the opening events.



Artist dinner, hosted by NWM

