





A PARTNERSHIP BETWEEN CAPE FAREWELL & FRANCIS HOLLAND SCHOOL

The **Art Trail** 

Francis Holland, Sloane Square

# CREATIVE PERSPECTIVES ON CLIMATE CHANGE

Climate is Culture - where creativity shapes our ecological future.



Since 2001, the Cape Farewell project has addressed the climate crises as a cultural challenge. Informed by climate scientists they have inspired internationally renowned artists, visionaries, filmmakers, writers and educators to address the greatest challenge of our age. Over 400 creatives have ioined climate scientists in Cape Farewell expeditions to the Arctic, Scottish island communities, urban regeneration projects, stressed freshwater habitats and the Marshall Islands in the Pacific.

Education is key to this narrative, working with our young people who will live with the consequences of our evolved culture dependent on burning fossil fuels for energy. This year-long partnership with

Francis Holland, Sloane Square follows in the footsteps of three youth-led expeditions into the High Arctic and the 2023 Marshall Islands Jo-Jikum youth expedition in the Pacific.

The climate challenge cuts across all curriculum subjects, science, economics, mathematics, literature and the arts. Over the school year 2024-2025 Francis Holland, Sloane Square is partnering with Cape Farewell to bring CREATIVE PERSPECTIVES ON CLIMATE CHANGE to the FHS community.

There will be a series of informed workshops and talks, an exhibition of Cape Farewell artworks and poetry throughout the school and presentations by David Buckland, founder and director of Cape Farewell,



Pupils from FHS and other schools locally will be engaging with the artworks, workshops and talks and producing their own work in response, culminating in a joint exhibition of student and professional work towards the end of the academic year.

#### **Climate is Culture: Cape**

Farewell works in the powerful space at the intersection of art and climate science, inspiring an urgent dialogue between leading artists, writers, scientists and informers. From these conversations compelling artworks grow, stories are created, films are crafted and books written, each conveying

the urgency of the climate crises with simplicity and directness.

As the urgency of the climate challenge became increasingly apparent, Cape Farewell's work evolved to become solution-focussed. The SHIFT Festival at Southbank Centre, London in 2010, attended by Ed Milliband and included the comedian Marcus Brigstocke and singer KT Tunstall, championed the need for a sustainable cultural SHIFT.

'The Sea Change Expeditions', led by Ruth Little, explored the efforts of island communities in Scotland to become self-sustaining and carbon neutral. Between 2011 and 2013 there were the Carbon 12, Carbon 13 and Carbon 14 climate/cultural exhibitions in Paris, Texas and Toronto.





The Cape Farewell archive is in the process of being housed at the Nevada Museum of Art as part of their unique Environmental Archive that houses 500 ecological archives including Burning Man and will become available for future research.

Recent projects include a world tour of the Pollution Pods, an immersive installation by artist Michael Pinsky - a sculpture made up of five geodesic domes, emulating dangerously polluted environments in five international cities.

The Pods have toured globally, including being installed on the front lawn of the UN in New York for their Climate Emergency

conference, at COP27 in Madrid, the Ted conference in Vancouver and in Melbourne, London and Manchester.

They became a major news item in London, Madrid, India and Germany reaching millions of people as well as being visited by 40,000+ people (including Greta Thunberg).

A model of the Pollution Pods can be seen in the Old School House this year and Michael is one of our visiting speakers.

#### THE ART TRAIL: FEATURED ARTISTS

Ackroyd & Harvey
David Buckland
Dame Siobhan Davies
Chris Drury
Sir Antony Gormley
Ian McEwan
Helen Moore
Michael Pinsky
Leonid Tishkov
Clare Twomey MBE
Dame Rachel Whiteread







# Artwork #02

# THE SILVER BULLET

#### David Buckland

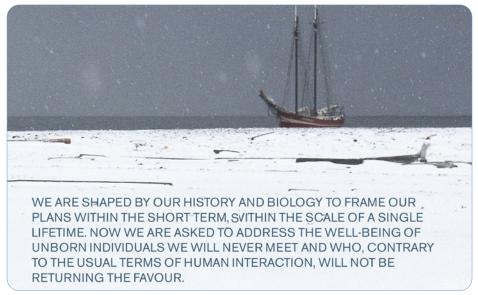


Silver steel text on glass, 2016

A cast silver bullet representing the need to put a price on carbon emissions caused by the human activity of burning fossil fuels, resulting in the climate crisis. The polluter pays.

# THE HOT BREATH OF OUR CIVILISATION

Ian McEwan

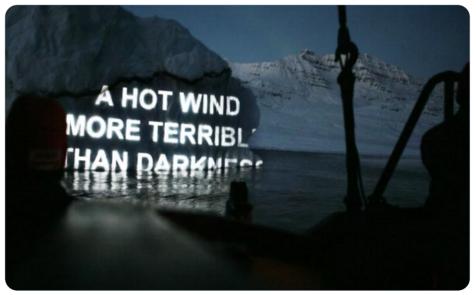


Digital prints, 2005

Written during a workshop retreat in Switzerland in 2004, McEwan laid the groundwork for his future novel 'Solar', inspired by Cape Farewell's 2005 High Arctic expedition.

#### **ICE TEXTS**

David Buckland



Photographic prints on perspex, 2007

Working with the artist Amy Balkin, Buckland chose a series of texts used by the banking sector and from advertising slogans. These were then projected onto icebergs in the east coast of Greenland from the Noorderlicht Arctic ship.

Digitally re-photographed, the images are mounted onto the rear of perspex. This was a particularly dangerous activity as icebergs often calve causing huge waves which could have swamped the ship.

# **WALKING DANCE**

Dame Siobhan Davies



Photographic print, 2005

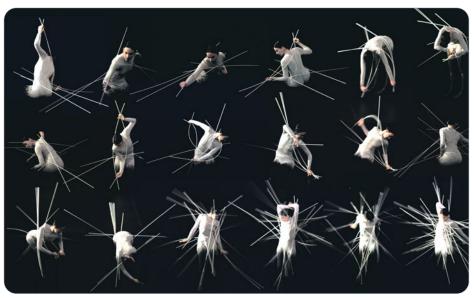
When based in the High Arctic, the -25C temperatures dictated that it was necessary to wear layers of protection which restricted any ideas of using creative dance-like choreography. The only movement Davies was able to perform was walking. She also felt dominated by the sheer immensity and hostility of the Arctic landscape - it was not a place for humans. Inspired by this she organised the Cape Farewell team to do a long walking dance across the frozen Tempelfjorden, narrating this feeling of human vulnerability.

Her dance troop, selected from the expedition team, included Siobhan Davies, Ian McEwan, Antony Gormley, David Buckland, Rachel Whiteread, Alex Hartley, Max Eastley, Dan Harvey and Heather Ackroyd.

Created at 78 degrees, 30 North, 16 Degrees, 30 East.

# **ENDANGERED SPECIES**

Dame Siobhan Davies



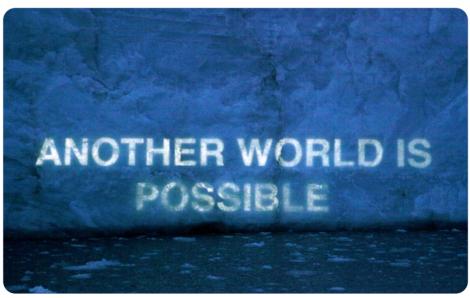
Digital print, 2006

These stills document the choreographed dance by Siobhan Davies of an endangered animal trapped inside a museum display case.

The addition of poles in the costume initially enhances the narration of the choreographic possibility. As more are added, they become a burdensome appendix that eventually suffocates the species.

# **ANOTHER WORLD IS POSSIBLE**

David Buckland



Digital print, 2008

David Buckland projected texts which were politically or emotionally charged one liners, slogans, and fragments of poetry.

Over five expeditions over 60 text artworks have been projected onto glaciers and icebergs, working in collaboration with other artists and writers.

#### Artwork #07

# **LOCKED IN ICE, SPITSBERGEN**

#### David Buckland



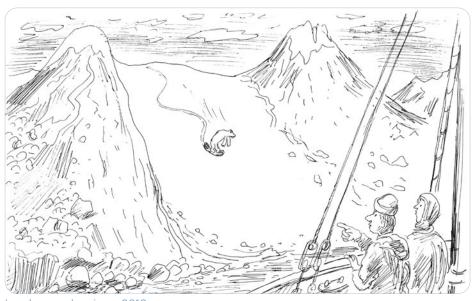
Photographic print, 2005

The Cape Farewell team embarked on their third fieldwork expedition in 2005 where they joined the Noorderlicht Arctic ship locked in ice at Tempelfjorden, just north of the 79<sup>th</sup> parallel.

For six days the crew of twenty artists, scientists and journalists, including novelist Ian McEwan, artists Antony Gormley and Rachel Whiteread and choreographer Siobhan Davies, experienced the Arctic environment in extreme temperatures of -30°C.

# **ARCTIC CARTOONS**

## Leonid Tishkov



Landscape drawings, 2010

The Russian sculptor Leonid Tishkov made a series of thirty cartoon drawings during the 2010 Cape Farewell's, 'The High Arctic Expedition'.

Tishkov's drawings described the daily activities of the expedition team of artists, scientists and informers.

Other activities shown in his drawings include talking to polar bears, whale watching, stealing the moon, surfing polar bears and sad penguins.

# **THREE MADE PLACES**

Sir Antony Gormley



Photographic print, 2005

Three Made Places is an experimental collaboration between sculptor Antony Gormley and architect Peter Clegg. Together they carved three 'places' out of a snowbank over a four-day period. Each space relates to ideas of survival, life and death.

On the left is an ice cave, or a place for survival. In the middle is a hollow, standing block of snow large enough to encase a human body with an aperture at the navel. On the right is a tomb of solid snow.

#### Artwork #08

# **MARKER / MARKER WITH GORMLEY**

Sir Antony Gormley



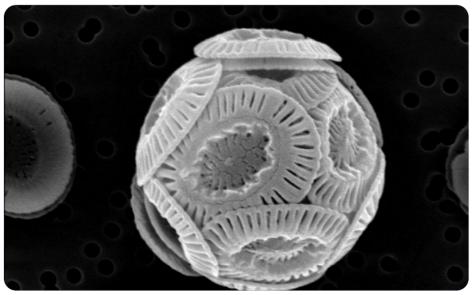
Photographic print, 2005

Marker is a transitory casting in ice of Antony Gormley's body. To make the work, Gormley lay in deep snow until it became compacted. The void impression of his body was then lined with plastic and filled with water which froze overnight.

In the morning, the work was excavated and placed upright to stand for three months until spring, when it melted and returned to its original aqueous state.

# **COCCOLITHOPHORES**

David Buckland



Photographic print, 2008

The collaboration between David Buckland and Marine Biologist Dr Debora Iglesias-Rodriguez.

Coccolithophores can only be viewed within an electron microscope. These marine organisms are responsible for absorbing 40% of human CO<sub>2</sub> emissions and are the biggest source of carbon sinks.

Chalk cliffs are composed of the dead shells of coccolithophores. 5cm of chalk cliff represents 10,000 years of accumulated coccolithophores.

#### Artwork #10

# INTERNAL COMBUSTION

David Buckland



Photographic prints, 2012

'Internal Combustion' confronts our ever-growing human infrastructure by displaying an internal combustion engine mounted on a steel plinth for exhibition in a museum setting. The engine is a working model taken out of context of its normal mounting within a vehicle and is a truly threatening object.

There are currently 1.4 billion internal combustion engines in use across the planet. It's ready-made status underlines the fact that it is one of the most mass produced objects of our age. As a sculpture it is quite magnificent.

The four related text images give data relating to the production and use of the Internal Combustion Engine in our society. It is one of the major producers of greenhouse gases.

# **EXCHANGE**

# Chris Drury



Transfer drawing, 2015

From a series of thirty prints, these two transfer drawings are made on art paper the artist buried underground in a farmyard for one year.

The paper carries the marks of the water which passed through the paper carrying the history of farmyard activity. The transfers of grasses were taken from one square metre of land on the farm.

The thirty original prints were published in the book Exchange, made in collaboration with the eco-poet Kay Syrad, narrating the life of a modern organic farm and our food supply.

#### Artwork #12

# **EMBANKMENT**

Dame Rachel Whiteread



Photographic print, 2005

An installation photograph showing Rachel Whiteread installing thousands of white cubes sculpted from the negative space of the inside of cardboard boxes. She has said in an interview that this work could be seen as the negative space left by a melting glacier.

Rachel Whiteread was on the 2005 Cape Farewell expedition.

Artwork #13 1/2

# Artwork #13

# **AUTOMATIC DRAWING**

Ackroyd & Harvey



Automatic drawing, 2014

An automatic drawing produced by dipping the wings of a wind-up tin bird in ink and letting it fly across the paper.

Bird populations are being disproportionately affected by the climate crisis, with many species being endangered.

# **STORM DRAWINGS**

Ackroyd & Harvey



Automatic drawing, 2007

Sailing between Svalbard and East Greenland, the Cape Farewell crew aboard the Noorderlicht Arctic sailing ship were hit by a force 11 gale. Below deck, the artist set up a frame which entrapped a small ball that crashed around inside the frame.

Black ink was poured at the bottom of the frame which was then stood over a clean sheet of art paper. The drawing traces the passage of the ball dipped in black ink as it responded to the wild actions of the boat in the storm.

Artwork #14

# **SPECIMEN**

Clare Twomey



Sculpture, 2009

These flowers, made in Stoke on Trent, discuss the beauty and inherent skill as they were crafted in the local pottery tradition.

These handmade, unfired, china clay flowers openly demonstrate their fragility, as they are touched by us the flowers slowly deteriorate.

We inadvertently damage the beauty in nature by careless action.

#### Artwork #15

# **DORSET WATERBODIES, A COMMON / WEAL**

Helen Moore



Printed panels, 2020-2021

Eco-poet Helen Moore worked for over a year based at Cape Farewell's WaterShed as its artist in residence, working on the RiverRun project.

Working with scientists based at the River Lab on the river Frome and farmers throughout the Poole Bay catchment area, Moore crafted this long form poem in five stanzas.

It narrates the life of the salmon who inhabit the river Frome; the threat of nitrates and human waste that pollutes the river and the joy to be found in how we culturally interact with rivers.

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#### RiverRun

### David Buckland



Photographic print, 2019

Scientists are working to catch salmon smolt on the River Frome in Dorset. Once caught, the young salmon are tagged and replaced in the river at exactly the same spot.

The tagged salmon can then be monitored as they leave the river Frome on their long journey to the high Arctic where they live for two or more years before returning to the River Frome to breed.

This adult salmon was photographed in the high Arctic, its body covered in lice. Warming seas and disease caught from farmed salmon are having a profound effect on the wild salmon population.

## **POLLUTION POD SCULPTURE**

Michael Pinsky



3D model, 2016

In each of the five geodesic domes, the audience experiences the air of our polluted cities, London, Beijing, São Paulo, New Delhi and Trondheim.

The air in each dome is controlled by temperature, humidity, and its smell created by a perfumier in Paris.

# **POLLUTION PODS**

Michael Pinsky



Photographic prints, 2016

The Pollution Pods were toured worldwide by Cape Farewell and experienced by wide-reaching audiences.

Originally commissioned for the University of Trondheim, the Pollution Pods then toured to Geneva, as part of the World Health Conference on air pollution, it was staged at Somerset House, London, and on the front lawn of the UN in New York for their Global Climate Conference.

# **MICHAEL PINSKY & GRETA THUNBERG**

Michael Pinsky



Photographic print, 2019

Greta Thunberg visits Michael Pinsky's Pollution Pods at the 74th United Nations General Assembly in partnership with the World Health Organization (WHO).



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