


Institution: UAL		
Unit of Assessment: 32		
Title of case study: Creative Engagement with Environmental Crisis		
		
Lucy + Jorge Orta, <i>Antarctica World Passport</i> , UN Migration Week, Marrakesh 2018.		
Period when the underpinning research was undertaken: 2003–2014		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Professor Lucy Orta Professor Chris Wainwright David Cross	Role(s) (e.g. job title): Chair of Art and the Environment PVC-CCW Reader	Period(s) employed by UAL: December 2001–present 1997–2017 (Deceased) April 2002–present
Period when the claimed impact occurred: 2014–2020		
Is this case study continued from a case study submitted in 2014? No		
1. Summary of the impact (indicative maximum 100 words) <p>As part of its continuing strategic commitment to research addressing issues in the areas of Living with Environmental Change and Community Resilience, UAL has supported researchers working with a range of contemporary challenges relating to the climate crisis. Ongoing impact has been achieved by demonstrating a role for fine art in the communication of these issues. Research has developed novel approaches that show the value of experiential cultural methods for grasping the complexity and urgency of an issue normally only communicated through scientific concepts. UAL's practice-based research in this field provides models of cultural practice that impact on individual attitudes, policymaking and cultural change through multiple partnerships and dialogues with public, professional practitioners and institutional audiences.</p>		
2. Underpinning research (indicative maximum 500 words) <p>UAL's researchers in this field have collaborated with climate breakdown experts outside the University to engage with the complexities of climate literacy. This case study presents UAL's fine art, practice-based research in relation to its strategic objectives in the area of environmental understanding, concern and action. Researchers have worked with scientists, economists, anthropologists and others united in a common objective to address the climate</p>		

crisis through collaborative and interactive actions. Together, **Cross**, **Orta** and **Wainwright** have formed an important grouping in the University's externally focused work from the early 2000s. Key outputs that underpin the impact of this group are described below.

Based at UAL, Cape Farewell (est. 2001) is an artist-led organisation that works to create an urgent cultural response to climate breakdown, through a series of groundbreaking artist and scientist expeditions to the Arctic. *U_N_F_O_L_D* (2010, curated by **Wainwright** and David Buckland, Cape Farewell Founder and Director), exhibited the work of 25 artists, including **Orta** and **Wainwright**, who had participated in the Cape Farewell expeditions (High Arctic, 2007 and 2008; Andes, 2009). The project explored the physical, emotional and political dimensions of a world stressed by profligate human activity, its underpinning research offering a new thinking process through which artists recognised that, by creating a cultural shift, they could play an informed and significant role. [2.1.]

Orta's Antarctica World Passport (from 2008) is an ongoing, participatory project that focuses on the question of what it means to be a world citizen today; audiences are invited to become members of a growing, interconnected, online community. Acknowledging the influence of the political aesthetics of Bartolomeo Pietromarchi, in which art is seen as a function capable of changing the way reality is looked at and interpreted, the research engages with issues of community, migration and mobility, shelter and habitat. A passport is not required to visit Antarctica—the 1959 Antarctic Treaty declared it a peaceful territory, free from country ownership. **Orta's World Passport** is a symbol of what the world could be: a place where people move freely, take responsibility for their own actions and defend the human right to liberty and justice. Each visitor to the recurring *Antarctica World Passport Offices*, designed to resemble the remote border crossings around the world, receives a numbered Passport, and pledges to support the project's principles: to take action against the disastrous effects of global warming, and to strive for peace. [2.2.]

The Lost Horizon (**Cross**, 2003) is a fantasy mountain landscape generated from financial data, made as a site-specific work for the London School of Economics, using up-to-date Financial Times Stock Exchange data supplied by American Express, processed by software designed for creating fictitious landscapes. **Cross** used financial data to question the sustainability of financial practices at a corporate level and in our daily activities. *Lost Horizon* is the title of James Hilton's 1933 story of adventure and personal discovery in a remote continent during the last years of the British Empire. In the 2000s, the global trading landscape is one prefigured by resource exploitation and movement. **Cross'** digression from the work of economists and financial analysts seems playful, yet, by wilfully misusing factual information, it offers insight into the relationship between socio-economic power and cultural constructions of places as resources. [2.3.]

3. References to the research (indicative maximum of six references)

- 3.1. Wainwright, Chris and Buckland, David, Eds. (2010) *Unfold. A Cultural Response to Climate Change*.
- 3.2. Orta, Lucy, with Jorge Orta (2007), expedition: *Antarctica: Antarctic Village No Borders*, ephemeral installation in Antarctica; 2008, first exhibition: *Antarctica*, Italy—ongoing, *Antarctica World Passport*.
- 3.3. Cross, David/Cornford & Cross (2003) *The Lost Horizon*, site-specific work, London School of Economics.

4. Details of the impact (indicative maximum 750 words)

Living with Environmental Change and Community Resilience are two of UAL's key research themes, and the researchers in this case study have been deeply involved in work that supports these concerns. Collectively, they have created a body of work and new ways of thinking across the University that have impacted institutions and individuals worldwide, in particular, representatives of international organisations relating to policy change, including

NGOs, representatives of government institutions, and members of the public, all of which have engaged with the issue of climate breakdown through the work presented in this case study.

By communicating complex issues around climate breakdown, often alongside scientific and economic information, **Wainwright's** research highlighted its impact. The works he produced have been used extensively to make visible the effect of climate breakdown; probably best known in this relation are the images for *Red Ice–White Ice*. Building on his previous research disseminated through the U-N-F-O-L-D project, in 2017 **Wainwright** curated and exhibited in *What Has To Be Done* (Today Art Museum, Beijing, with support from the Beijing Culture & Art Fund and ThinkPad). This art, environment and cross-disciplinary project was based on four voyages convened by **Wainwright**, with artists, writers, collectors and filmmakers from Europe and China travelling around the Scottish Western Isles on a sailing ship, *Lady of Avenel*. The material exhibited at the Today Art Museum challenged artists across the world to continue to respond, to create powerful messages and to promote the role of art, and artists, as catalysts of environmental change.

Through this work, in 2015, UAL became a partner to the Nansen Initiative, which, in 2016, became the *Platform on Disaster Displacement* (PDD), a group of international states working together towards better protection for people displaced across borders due to climate breakdown and disasters. In the same year, representatives of 109 government delegations endorsed the Nansen Initiative Protection Agenda at the Nansen Initiative Global Consultation, which also included global organisations, NGOs and academics. At the conference, **Wainwright**—as curator—showed his own work alongside that of others (including **Orta**) in *DISPLACEMENT: Uncertain Journeys*. This collaborative art project, originally created in partnership with the Nansen Initiative, now primarily supports PDD by curating art interventions that create opportunities to understand disaster displacement from a visual, experiential and emotional perspective. With its primary audience international policymakers rather than the general public, the project was developed with **Wainwright's** leadership to introduce new insights and energy into the way disaster displacement is presented, discussed and understood in intergovernmental processes, introducing artistic forms of understanding and knowledge.

Co-funded by the Norwegian Refugee Council (NRC), the project also led to an ongoing relationship with UAL; the University now has a collaborative PhD student with NRC, supervised by **Cross**. Following the tragic death of **Wainwright** in 2017, UAL, represented by **Orta** and **Cross**, remains on the PDD Advisory Committee, with *DISPLACEMENT* led by the PhD student (Entwisle Chapuisat) who co-founded the project with **Wainwright**. UAL's participation (Baddeley) in the PDD Advisory Committee Workshop in 2019 enabled the University to contribute to the development of the PDD communication strategy and underscore the relevance of artistic research to international policymaking processes.

With the inclusion by PDD of the *DISPLACEMENT* art project in its workplan, UAL's research has continued to reach policymakers at international conferences. Migration Week in Marrakesh (2018) formed a particularly strong focus for UAL's work (**Orta** and **Wainwright**), bringing together representatives from UN member states, international organisations and civil society organisations for two official events: the '11th Global Forum on Migration and Development Summit' and the 'United Nations' Intergovernmental Conference to Adopt the Global Compact for Safe, Orderly and Regular Migration'. In particular, **Orta's** *Antarctica World Passport Delivery Bureau* and *Antarctic Village—No Borders*, exhibited in the heart of the conference centre, attracted significant attention and curiosity amongst delegates, prompting personal exchange and conversation about the importance of placing disaster displacement within the formal discussions. **Orta** spoke alongside the Bangladeshi Foreign Minister and the French Consul General at a PDD event hosted at the French Residency. The *Antarctica World Passport Delivery Bureau* delivered the fifth edition of the passport to delegates and invited guests. This distribution saw the Mayor of Lampedusa, The Ambassador of Fiji, and the Foreign Secretary of Bangladesh

signup. The communications officer of the International Organisation of Migration stated this was the most successful method of engagement to reach audiences that he had ever seen. Professor Walter Kälin, Envoy of the Chair of the Platform on Disaster Displacement: “Orta’s work and presence in Marrakesh were crucial to keeping disaster displacement high up on the agenda of this overcrowded intergovernmental meeting with so many competing thematic priorities”. [5.1.]

First printed in 2008, **Orta’s** Antarctica World Passport is an internationally celebrated advocacy and social engagement tool that explores the underlying principles of the Antarctica Peace Treaty as a symbol of the unification of world citizens. There are currently six *Antarctica World Passport* editions in French, English, German and Russian totalling 72,000 examples. Further to the online component and the touring exhibitions, ten major Passport distribution events have been held. The eleventh and twelfth passport events were scheduled for 2020 and were postponed due to the pandemic. At 31 December 2020, the online database had over 31,000 citizens from across the globe, including some from the hardest hit catastrophe zones: The Philippines, Alaska, Somalia, Iraq and Afghanistan. Passport holders populate the ‘Citizen Map’, a delocalisation app portraying the collective distribution and strength of the project. [5.2.]

In 2015, *Antarctica World Passport Delivery Bureau* and *Antarctic Village* were installed in the Pavillon Sicli, Geneva, as an integrated cultural component of the Nansen Initiative Global Consultation. The exhibition was hosted by the Swiss Ambassador, the State Secretary of Norway and the Mayor of Geneva. Passports were delivered to all the 350 delegates present, who became members of the Antarctica World Passport community. The passport manifesto, 13.3, was adopted by the Interior Minister of Iraq as an official governmental position to be put forward as part of the Nansen Initiative Protection Agenda.

The Geneva manifestation of the *Antarctica World Passport Delivery Bureau* was followed by an installation at the Grand Palais, Paris, during the ‘COP21 Climate Summit’ (December 2015, funded by COAL and ArtCOP21, France). Businessmen, entrepreneurs, indigenous peoples, activists, artists, government ministers, negotiators, journalists and lawyers signed up. Visitors to the installation included scientists working in the Arctic and Antarctic, the engineer of the Antarctic schooner Tara, the director of the Cousteau Society, who pledged to support a voyage to Antarctica for an Antarctic citizen, and the great granddaughter of the Antarctic explorer, Captain Scott.

Commissioned for group exhibition *Show me the money: the image of finance, 1700 to the present* (2014), **Cross’** *Black Narcissus* (2014) takes the form of an artificial mountain landscape generated from financial graphs. The work builds on the 2003 work for the LSE, *The Lost Horizon*, but, with advanced technology, *Black Narcissus* uses terrain-generating software for advertising and mainstream cinema to fuse the abstract profile of financial graphs with the illusory space of computer-generated imagery. The rise and fall of trade in the vertical scale of the graphs emerges as steep gradients resembling rock faces, cliffs and ravines. The passage of time on the horizontal scale encompasses the historical period 2003–2013, with the landscape embodying a decade of trauma, chaos and revolution. Throughout 2014, *Black Narcissus* was exhibited in *Show me the money* (with accompanying publication) at Northern Gallery for Contemporary Art, Sunderland; Chawton House Library, Hampshire; John Hansard Gallery, Southampton and, in 2015/16, People’s History Museum, Manchester. The work was described as a “standalone representation of *Show me the money*”. [5.3.] The power and pertinence of the image is demonstrated by its choice as the cover image for *The Oxford Handbook of Financial Regulation* (Oxford University Press, 2015). [5.4.]

Cross’ ongoing activism within UAL includes campaigning for the University to divest from fossil fuels, adopt Science-Based Targets for achieving Zero Carbon Emissions, and connect decarbonisation with decolonisation. [5.5.] **Cross** set the historical and theoretical framework of the joint UAL/Horniman Museum participatory event *Climate Crisis*:

Speculative Futures (2020). The event involved students, staff and the wider public, and launched a strategic partnership to promote knowledge exchange and build on common interests, following UAL's commitment (September 2019) to place decarbonisation at the heart of the University's academic offer. [5.6.]

UAL has developed relationships with institutions engaged in issues around environmental crisis, such as the British Antarctic Survey and Cape Farewell. Through its international Art for the Environment Residency Programme (AER, est. 2015), UAL has partnered with institutions in countries including Canada, Italy, India, Mexico, Senegal and the UK. While the initiative places UAL students in residencies in relation to their studies, the institutions recognise the impact that it has on their own work. AER's first partnership, Yorkshire Sculpture Park (YSP, partner since 2016): "Fostering a greater connectedness to nature and understanding of our surroundings, through projects such as the AER residencies involving close and careful looking, research and analysis, is critical." Labverde (partner since 2017), an arts agency based in the Amazon that brings together art, science and communities: "On an international level, the [Environment Residency Programme] partnership is an opportunity for us to exchange knowledge in a global context, collaborating with a highly qualified team in the artistic field to co-develop solutions for environmental justice." Banff Center for Arts and Creativity (partner since 2017): "[The Environment Residency Programme's] connection to environmental concerns prepares artists to be conscientious citizens who will make a difference to the future of our planet—a goal that aligns with Banff Centre's strategic plan and location within a UNESCO World Heritage Site." [5.7.]

The University has strengthened this field of research further through the appointment of researcher and artist, Professor Tom Corby (UAL Associate Dean: Research, 2018). Corby's practice-based research explores climate breakdown, extractivism and geographies of conflict, taking the form of large-scale screen and physical installations, articulating and making tangible relationships between social, political and technological worlds. *Northern Polar Studies* is a large-scale, screen-based installation, which uses datasets from drifting buoys and satellite measurements of Arctic sea ice. This data has been used to model the retreat of the Arctic going back the 1980s by examining the age and distribution of sea ice. Since joining UAL, Corby has achieved AHRC funding to pursue this research. (*Materialising Data Embodying Climate Change*, 2019–2021, with researchers from the British Antarctic Survey and Birkbeck College, University of London, GDP705,588.00, PI: Corby), which asks how the production of artworks from 'factual data' offers new possibilities for representing climate breakdown. Corby is also UAL lead and creative partner in the Horizon 2020-funded 'Deepice Consortium', led by Centre national de la recherche scientifique. The project addresses major scientific questions on the role of ice sheet size and greenhouse gas concentrations on the dynamics of past climate changes.

5. Sources to corroborate the impact (indicative maximum of 10 references)

- 5.1. Professor Walter Kaelin, Envoy of the Chair, Platform on Disaster Displacement, Migration Week Marrakech, email. UAL on request.
- 5.1. Antarctica World Passport map—regional and continental outreach. UAL on request.
- 5.3. [US Studies Online, 7 November 2014. Meet the Curator: Show Me the Money: The Image of Finance, 1700 to the Present.](#)
- 5.4. *The Oxford Handbook of Financial Regulation* (Oxford University Press, 2015). UAL on request.
- 5.5. *The Guardian*. 10 November 2015. [Ten UK universities divest from fossil fuels.](#)
- 5.6. [Climate Crisis: Speculative Futures.](#)
- 5.7. AER testimonials: Yorkshire Sculpture Park (YSP), Labverde, Mahler LeWitt, Boisbuchet and Banff Center for Arts and Creativity. UAL on request.