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CONTEMPORARY ART EXHIBITION ORGANIZED BY ART OF CHANGE 21

BIOCENOSIS 21

AT THE IUCN WORLD CONSERVATION CONGRESS

CURATOR: ALICE AUDOUIN

PARC CHANOT & LA TRAVERSE

MARSEILLE

Biocenosis21 is an international exhibition of contemporary art on the topic of the environment and biodiversity, organised by Art of Change 21 as part of the IUCN World Conservation Congress and at La Traverse, in September 2021.

Curated by Alice Audouin, the founder of Art of Change 21, the exhibition gathers together 14 of the most inspiring and engaged French and international artists on biodiversity and gives free rein to Photoclimat.

In biology, the biocenosis, also called community, corresponds to the sum of living beings (animals, plants, mushrooms, bacteria...) established in the same living environment and linked by a reciprocal dependency. At a time when biodiversity is collapsing in the face of the destruction of natural spaces, devastating fires and global warming, Art of Change 21 is activating an artistic biocenosis in the heart of the Marseille biotope, focused on 21st century issues. Together, the artists have created a community to stimulate emotions, exchanges, ideas and engagement.

The exhibition enables visitors to see, feel and understand the issues of biodiversity and global warming in new ways, and offers a beacon of hope for the relationship between humans and non-humans.

Biocenosis21 includes eco-design in its approach. The principles of the exhibition, following the enlightened advice of Karbone, founded by Fanny Legros, who is also a member of Art of Change 21, include the selection of artists from the same geographic area, the grouping of transport, more ecological printing solutions, and train travel for artists and teams.

Biocenosis21's main partners are the Schneider Electric Foundation (under the aegis of the Fondation de France) and LVMH. Its institutional partners include the French Office for Biodiversity (OFB) and the Ministry for Europe and Foreign Affairs. It is supported by the Maison Ruinart. The exhibition has also been organised in partnership with the Dupon laboratory, for printing that is more respectful of the environment.

*Marie-Sarah
Adenis*

Art Orienté Objet

Thijs Biersteker

Julian Charrière

Marcus Coates

*Abdessamad El
Montassir*

John Gerrard

Jérémy Gobé

*Caroline Halley des
Fontaines*

Camille Henrot

Janet Laurence

Lin May Saeed

Tomás Saraceno

Michael Wang

BIOCENOSIS 21



At the IUCN Congress



Nature Generation Areas
Hall 2 B6 (inside)

From 4th-11th of September: 10h - 19h
Night-time opening on September 4th: until 22h

Group exhibition

UNESCO x LVMH Space
Exhibition Hall

From 4th-11th of September: 10h - 17h30
(from 18h30 to 21h: reserved for congress attendees)
Night-time opening on September 4th: until 22h

Special edition of *Wither* by the artist **Thijs Biersteker**
With the support of LVMH

For the duration of the exhibition at the IUCN Congress, a professional mediator will be present from 10h to 17h, and will also present the exhibition to children and school groups. The Art of Change 21 team will also welcome visitors.



At La Traverse



From August 27th to September 11th
From Friday to Sunday from 16h to 19h
Or on appointment

Artists: **Marie-Sarah Adenis** and **John Gerrard**

Free entry

Upcoming

September 4th: 17H30 - 19H

Guided visit of the *Biocenosis21* exhibition with the exhibition curator Alice Audouin and the artists **Marie-Sarah Adenis, Art Orienté Objet, Thijs Biersteker, Jérémy Gobé, Abdessamad El Montassir...**

On registration

Free rein to Photoclimat

Nature Generation Areas
Esplanade I9 (outside)

From 4th to 11th of September: 10h - 19h
**Night-time opening on September 4th:
until 22h**

Photoclimat presents a monumental installation developed with artists, photographers and scientists: **Mandy Barker, Christian Sardet et Les Macronautes** and **Jérémy Gobé**.

With the support of the Fondation Schneider Electric and the partners Fondation Tara Océan and Surfrider Fondation Europe.

“Urbanisation, intensive methods of agricultural production, pollution and global warming have been putting increasing pressure on biodiversity since the industrial age. With their extinction looming, humans are changing nothing and continuing on their trajectories, as humorously illustrated by **Camille Henrot**’s series *Not Clean Yet*.

Yet a movement is emerging, a beacon of hope. Engaged artists are turning away from a system that has become counterproductive and are paving the way for a new relationship to living things, which will not only be more ethical and more responsible, but also more cooperative and benevolent. They place “care”, empathy and knowledge in a new relationship to non-humans. **Art Orienté Objet** takes care of an injured kangaroo in *Pieta Amazonia*.

The German artist **Lin May Saeed** frees an elephant from its chains in her sculpture *Olifant Gate* and offers a new perspective on hyenas, a species often despised by humans, in *Spotted Hyena*. With *S Hybrid Dark semi-social Cluster*, the Argentinian artist **Tomás Saraceno** cooperates with spiders and reveals their connection to the cosmos. **Marcus Coates**’ *Nature Calendar* reveals the “scoops” of nature, another way of connecting city-dwellers with non-humans. Empathy is also extended to viruses, more maligned than ever by humans in the context of COVID-19. The artist and biologist **Marie-Sarah Adenis** redeems them in *Le virus que donc je suis*, presenting their major contributions to the Earth and to humans. In *Temple phylogénétique*, starting from DNA, she represents the relationships between species and has them proclaim “All cousins!” in her video *Tousteszincs*.

The destructive impacts of human activities on biodiversity, such as nuclear energy in *Coconut Lead Fondue - First Light and Pacific Fiction* by **Julian Charrière**, fresh water pollution in *(Flag)River* by **John Gerrard**, and deforestation, with the monumental light and sound installation *Wither* by **Thijs Biersteker**, which responds in real time to deforestation data in Amazonia, invite us not only to

become aware, but to take action. Some artists act in the field, such as **Jérémy Gobé**, whose mission is to regenerate corals, with his project *Corail Artefact*. Following the historic fires in Australia in late 2019, which decimated billions of species, **Janet Laurence** takes part in the process of mourning with *Requiem*, a video in which she attempts to bring peace and hope. **Caroline Halley des Fontaines** contributes a spiritual vibration with her series of photographs, *Lightscares*, on the colours of nature, and invites us to a contemplation that might heal our gaze and reconnect it with the beauty of the world.

At a time when the survival of numerous species lies in the hands of humans, as illustrated by **Michael Wang** in his series *Extinct in the Wild*, and when, reciprocally, the survival of humans is in the hands of the non-humans (to breathe, to eat), the awareness of a common destiny is at stake. Humans and plants are subject to the same pressures and are capable of the same resilience, as affirmed by **Abdessamad El Montassir** in his video *Galb’Echaouf*. And yet, in the face of the ecological crisis, humans are divided. Some are already imagining fleeing on a Noah’s Ark spaceship on the day that the Earth will become uninhabitable. This dystopia is rendered plausible by the experience of vertebrate reproduction in the context of the spatial mission Endeavour in 1992, digitally simulated in *X. laevis (Spacelab)* by **John Gerrard**. Others, in increasing numbers, know that protecting and cohabiting with other living things is possible and necessary, and contribute to this cultural change. On the crest of this growing wave, at the forefront of this “world afterwards”, are the artists of the *Biocenosis21* exhibition.”

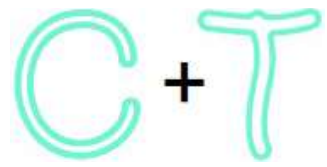
Alice Audouin – presentation of the works in *Biocenosis21*



Alice Audouin, curator of the *Biocenosis21* exhibition

Alice Audouin, a specialist for over fifteen years on the link between contemporary art and the environment, founded Art of Change 21 in 2014, sponsored by Olafur Eliasson. It is a space for meetings, innovation and mobilisation connecting art, creativity and the environment on an international scale. Alice Audouin organised the first international symposium on the topic “The artist as an interested party” in 2004 at UNESCO, then cofounded and chaired the COAL association for six years. Editor-in-chief of the bilingual blog and media outlet *Impact Art News*, Alice Audouin has curated contemporary art exhibitions on major environmental issues, such as global warming with *Post-Carbone* (2015) and *Warmingland* (2018). She will be the guest curator at Art Paris and lille3000 in 2022.

Marie-Sarah Adenis



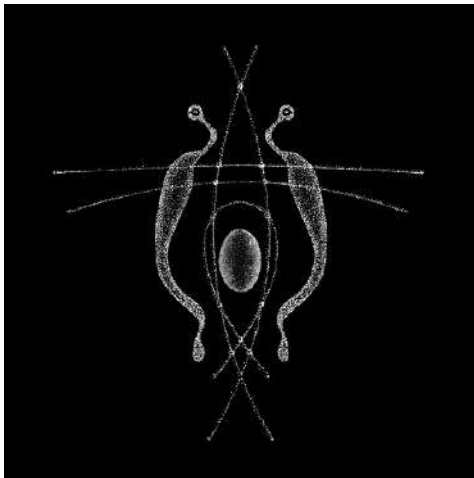
Born in 1986 in Paris, France.
Lives and works in Paris, France.

mariesarahadenis.com
[Instagram](#)



© Fabien Breuil

Marie-Sarah Adenis, a French artist, designer and trained biologist, uses the living world and DNA as her materials. At a time when reconnecting with living things is becoming a necessity, she invents new methods of representation to rethink the place of humans in the living environment and to define new ways of cohabiting in the world. A prize-winner of Audi Talents, she will have an exhibition at the Palais de Tokyo in November 2021. As an eco-entrepreneur, Marie-Sarah Adenis is also the cofounder of the PILI company, which replaces petrol by bacterial activity in order to create new ecological pigments to replace the current petrochemical pigments.



Le virus donc je suis, 2021

Special creation for the *Biocenosis21* exhibition. The installation, composed of three "virus masks", humorously elevates viruses to the status of idols. At a time when the alarming dimension of viruses is being exacerbated by COVID-19, the artist highlights their major role in the evolution of species and the great balances of the planet, like the creation of placenta or the production of oxygen in the oceans. So many offerings that contextualise the role of germs and repair misunderstandings.

C (in the Congress)



Tousteszincs, 2021

An installation specially designed for La Traverse and *Biocenosis21*, composed of a sculpture, *Temple phylogénétique*, and a video, *Tousteszincs*. This installation offers new perspectives on the diversity of the living world and its interdependencies. The backdrop for this staging of the living world is a phylogenetic network that describes the evolution of relationships between living things. The sculpture *Temple phylogénétique* highlights this network by means of a dome with a hundred bearing points on the ground, representing the great families of species whose disappearance is weakening the sum of this common architecture that is life on Earth. In the video *Tousteszincs*, the phylogenetic temple is brought to life and reveals living beings that affirm, in slang, "All cousins!", extolling their reciprocal connections. Humans and non-humans belong to the same great tribe!



T (at La Traverse)

Art Orienté Objet



Marion Laval-Jeantet & Benoît Mangin
Duo born in 1991 in Paris, France.
Live and work in Paris, France.

artorienteobjet.wordpress.com



© Sylvie Durand

Art Orienté Objet is a French artistic duo that has been working on ecology, biodiversity and ethology for 30 years. A pioneer, combining scientific knowledge and ecological engagement, it carries out unprecedented and sometimes perilous actions: injecting horse blood into the body of Marion Laval-Jeantet, tracking deforestation in Africa, rewilding a suburban detached house, following a polar bear in the North Pole... The duo was also one of the first to raise the issue of the carbon footprint of artistic creation. Art Orienté Objet's installations, sculptures, videos and photographs blur the boundaries between humans and non-humans and advocate for action and empathy, rather than despair and anxiety, in the face of the ecological crisis.



Pieta Australiana, 2011

Taken in Australia, this photograph references a classical iconography from the history of art: the Pieta. But here, Marion replaces the figure of the Virgin to hold, not her son's body, but that of an injured kangaroo, bearing witness to the sacred value that Art Orienté Objet grants to the animal, whereas motorists carry on their journeys indifferently. In Australia, the roads are designed for human use, often separating the animals' habitats from watering holes, and kangaroos are often hit, and abandoned, accused of disrupting traffic. Disdain replaces the care and empathy that humans should have for these endangered marsupials.

 (in the Congress)

Thijs Biersteker



Born in 1983 in Den Helder, Netherlands.
Lives and works in Zaandam, Netherlands.



thijsbiersteker.com

[Instagram](#)

Thijs Biersteker creates immersive artistic installations about the most pressing issues of the current age (global warming, ocean pollution...), as well as about the biological mechanisms of living things. His work aims not only to raise the alarm, but to reveal the fascinating complexity of living things. To this end, he makes visible the reaction of trees to their environment, or the subterranean communication between two trees. He is the founder of Woven Studio, which popularises scientific results on major environmental issues using both artistic and technological means, following the principle of the circular economy. He is also a professor at the Delft University of Technology in the Netherlands.



Wither, 2021

Wither conveys the terrifying pace of deforestation in Amazonia, by means of a light and sound installation connected to real-time data.

Each leaf that appears represents the loss of surface areas of tropical forest, reservoirs of biodiversity and carbon sinks that we desperately need in this time of ecological crisis.

Making the forest disappear before the visitors' very eyes enables us to see where we never look, and where the future will nevertheless be played out.

Special edition of the Wither installation for the IUCN Congress, in collaboration with UNESCO's Man and the Biosphere programme (MAB) and with the support of LVMH.

 (In the Exhibition Hall of the IUCN Congress, UNESCO X LVMH Space)

Julian Charrière



Born in 1987 in Morges, Switzerland.
Lives and works in Berlin, Germany.



julian-charriere.net
[Instagram](#)

Julian Charrière, trained by Olafur Eliasson, combines his activity as an artist with that of an explorer and geologist. Extreme landscapes, radioactive or uninhabitable spaces, unusual aquatic phenomena and the Arctic ice floes are his favourite playing grounds. He puts ecological issues (global warming, rare metals, radioactivity) into perspective through a combination of humour, experimentation and mystery. At a time when these extreme areas are being subjected to intense variations due to climate change, the artist offers a reflection on man's relationship to his environment, which is misunderstood even as it is destroyed.



Coconut Lead Fondue - First Light, 2016

Large format colour photograph, 187.7 x 150.2 cm

An installation about nuclear energy and its effects on biodiversity, composed of a photograph, *Pacific Fiction*, and a sculpture, *Coconut Lead Fondue - First Light*.

Julian Charrière carried out research work on Bikini Atoll, the setting for more than 70 nuclear tests in the 1940s and 50s, which have made it uninhabitable ever since. The artist has integrated radioactivity into the piece itself. He subjected the photograph to a double exposure to radioactive material. The coconuts are presented like cannon balls, recalling the military aspect of nuclear energy.



Pacific Fiction, 2016

Pyramid of 14 coconuts in lead sarcophagi, steel structure

C (*in the Congress*)

Marcus Coates



Born in 1968 in London, England.
Lives and works in London, England.

www.marcuscoates.co.uk

[Instagram](#)



Marcus Coates, an artist and ornithologist, is one of the major figures in the art world working on the topic of biodiversity. At a time when the relationships between humans and non-humans are dwindling in an industrialised, urbanised world, Marcus Coates brings the animal world to life in the individual and collective imagination, not just as a concept, but as a living entity that feeds our curiosity and enables us to see ourselves as a species amongst others. He has created shamanic performances that aim to explore the relationship with other species beyond the cultural framework of a separation between humans and nature. For the past 25 years, Coates' performances, installations and sculptures have pursued the same goal: to offer humans the means to emotionally invest, by means of their imagination, in their relationships with other species.



Nature Calendar, 2021

The *Nature Calendar* will be shown during the IUCN Congress and in the city of Marseille, in order raise awareness amongst visitors and city-dwellers of what goes on in the flora and fauna around them which they are generally unaware of. Every day, a fresh news item from the *Nature Calendar* will be displayed in the exhibition and broadcast, like a scoop, in the city in the form of billboards or newspaper headlines. These items will primarily concern species in the Marseille region: births, flowerings, migrations... For the artist, this information enables the species to live at a minimum in the imaginations of city-dwellers and creates a connection between humans and non-humans. Incidentally, the study of the variations of the periodical phenomena in animal and plant life according to the climate (phenology) has become a major scientific tool for measuring the impact and progress of climate change.

Examples of news items: Today, the marmots are preparing their winter burrows. Today, the small horseshoe bats are beginning to mate. Today, the astragalus of Marseille are transforming their leaves into spikes.

The news items will be developed by the artist and Art of Change 21 in partnership with the Agence Régionale pour la Biodiversité et l'Environnement (ARBE) of Provence-Alpes-Côte d'Azur and the Calanques National Park.

C *(in the Congress et dans la ville de Marseille)*

Abdessamad El Montassir



Born in 1989 in Saidate, Morocco.

Lives and works between Boujdour and Rabat, Morocco.



Instagram

Abdessamad El Montassir, an artist and researcher, carries out research on territories marked by history and amnesia, such as the Western Sahara where he was born. Human and climatic aggressions, but also the capacity for resilience and repair, are revealed by means of videos, sound pieces, and installations of endemic plants, thereby breaking with the official, written version of history.

Attentive to the hidden traces of the past, the artist advocates a new approach to knowledge, sketching a common destiny of mutual assistance between humanity and its environment, and transmitting the healing and transformational power of plants.



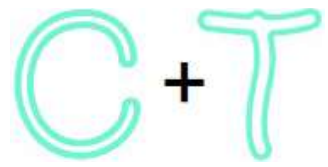
Galb'Echaouf, 2021

Running time: 18min48s

The desert in the South of Morocco, mute on first glance, gradually finds its voice and tells the story of its heavy socio-political past, by means of sometimes invisible clues. The filmmaker's particular attention to the landscapes and plants provides elements to deconstruct this amnesia. Can an endemic plant teach us more than an official written history? By opening up a space of expression for non-human knowledge and for alternative processes that are built through resilience, *Galb'Echaouf* actively contributes to the experimentation and recognition of non-linear models for the apprehension of knowledge.

C (*in the Congress*)

John Gerrard



Born in 1974 in Dublin, Ireland.
Lives and works in Vienna, Austria.

www.johngerrard.net
[Instagram](#)



John Gerrard, a digital artist, but also an activist, choreographer and performer, is the famous creator of *Western Flag*, which has become the emblem of the denunciation of Donald Trump's climate skepticism. His monumental digital simulations, based on advanced technologies, broach the topics of petrol, renewable energy, inter-species relationships and agricultural rituals that bear witness to a different relationship between humans and their environment. In the context of the NFT pieces he is presenting, John Gerrard is launching a debate about the environmental impact of digital technologies, whilst experimenting with "post-carbon" agriculture on his farm in Ireland.



(Flag) Amazon, 2017

A segment of the Amazon River is entirely recreated digitally: its currents, the reflections of the trees on its banks, but also its slow agony, with the artificial colours characteristic of petrol, toxic for the river, its fauna and flora.

The piece unfolds according to a solar cycle of 365 days and nights. It is still dark when the West wakes up. Other rivers are also part of this series: the Nile, the Yangtze, the Danube.

C *(in the Congress)*



x.Laevis (Spacelab), 2017

This digital simulation is a response to Luigi Galvani's experiments in the 18th century on dead frogs. The experiment simulated here took place 200 years later, during the mission of the spaceship Endeavour in 1992. This experiment established for the first time that a vertebrate like the African clawed frog (*Xenopus laevis*) could reproduce in the absence of gravity and that its eggs could develop in a spatial environment. A premonition? Are we heading towards a world where the continuation of life will take place beyond our own planet, which will have become uninhabitable?

T *(at La Traverse)*

Jérémy Gobé



Born in 1986 in Cambrai, France.
Lives and works in Paris, France.

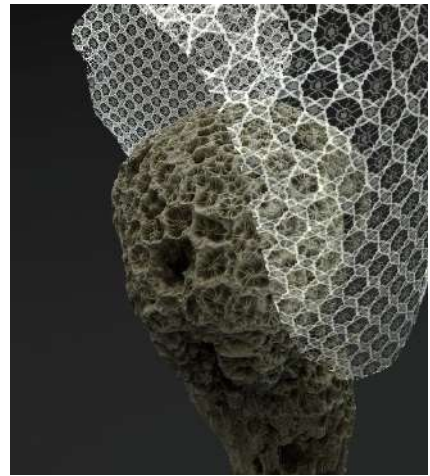
www.jeremygobe.info

[Instagram](#)



© Manuel Obadia Wills

Jérémy Gobé experiences his artistic work as an act of resilience. Concerned by the effect of global warming on the oceans, and particularly on corals, he developed and led the art-science-industry project *Corail Artefact*, which aims to protect corals using biological cotton lace, a promising medium to enable its regeneration, as illustrated by the first scientific tests. Saving the corals, developing eco-materials or raising awareness and educating people about biodiversity: Jérémy Gobé carries out multiple activities on various fronts and defends his atypical profile as an artist, entrepreneur and educator all in one. For him, the aim of art is to create a dialogue with the different sections of society, in order to reinforce the feeling of the common good.



Corail Artefact, 2021

www.corailartefact.com/

An installation specifically designed for *Biocenosis21* around the *Corail Artefact* project which aims to fight against the disappearance of corals. The installation is composed of a monumental cloth sculpture, a small sculpture marking a major step in the project (*Corail Artefact, Prototype expérimental, 2017*), and an explanatory video. The art-science-industry project by the artist Jérémy Gobé is sponsored by an endowment fund for the development of research (artistic, scientific and industrial) and awareness-raising actions (amongst schoolchildren and the general public).

C (*in the Congress*)

Caroline Halley des Fontaines



Born in 1971 in Chambéry, France.
Lives and works in Paris and Guétary, France.



www.carolinehalleydesfontaines.com

[Instagram](#)

Caroline Halley des Fontaines, a photographer, filmmaker and poet, travelled for a long time and took black and white photographs of sacred places from ancient cultures, in the Himalayas and throughout the world, looking for the deeper meaning of living things and of humanity. Inspired by a long spiritual journey, having studied non-duality, Buddhism and philosophy with great spiritual masters, her photographic work then became focused on Light and the colours of nature, experimenting with their healing powers. This new, minimalist cycle reveals a sacred, benevolent relationship to the world, in which humans take their place through contemplation, and invites us – through feeling – to experience the landscapes and living things that surround us.



Planche#404



Planche#1



Planche#33

Lightscares, 2017/2020

Lightscares connects nature and spirituality, by means of a mystical view of the great ocean horizons. Trained by spiritual masters, Caroline Halley des Fontaines uses her interior silence and equanimity to capture the natural light of the ocean and reveal the invisible relationship between humans, the Earth, the cosmos and time. This long-term photographic project, informed by scientific, spiritual and philosophical research on the colours of nature and their impacts on the psyche, demonstrates the healing role of the contemplation of the world and promotes the sacred dimension of the relationship between humans and nature. It is a poetic and political act by the artist who invites the audience to connect with living things by means of all of the colours afforded by a landscape, thereby inciting them to protect this ephemeral, subtle environment.

 (in the Congress)

Camille Henrot



Born in 1978 in Paris, France.
Lives and works in Berlin, Germany.

www.camillehenrot.fr

[Instagram](#)



© Maria Fonti

The practice of the French artist Camille Henrot combines film, painting, drawing, sculpture and installations. She draws on references from literature, psychoanalysis, social media, cultural anthropology, self-help and the banality of daily life to question what it means to be both a private individual and a global subject. Winner of a Silver Lion at the Venice Biennale in 2013 for her piece *Grosse Fatigue*, she is interested in the role of humans in an environment of structural anxiety, and the way in which we each manage the weight of collective responsibility.



Not Clean Yet, 2020

How I Feel When I See Single-Use Plastic, 2020

Untitled (Only 9% of All Plastics Ever Made Have Been Recycled), 2020

Amazon, 2020

Open Your Eyes, 2020

Burger King of Massive Destruction, 2020

New Deal, 2020

The series *Not Clean Yet* is inspired by the style of newspaper drawings to link the issue of generational heritage to the climate crisis.

Each of the six drawings addresses a negative human impact on biodiversity. Junk food, plastic pollution, fires, deforestation... inviting us to become aware of and to change our behaviours.

C (in the Congress)

Janet Laurence



Born in 1947 in Sydney, Australia.
Lives and works in Sydney, Australia.



www.janetlaurence.com

[Instagram](#)

Janet Laurence's protean body of work (sculptures, installations, photographs, videos) takes on the contours of a laboratory for experiments about the turbulences and the resilience of living things in the era of the Anthropocene. Acting to save the Barrier Reef, revealing the complex beauty of the forest, defending regenerative agriculture, accompanying the mourning in the wake of the historical fires in 2019, or acting with indigenous peoples: the artist's life and work merge under the sign of wonder and engagement. Driven by a feeling of emergency, Janet Laurence believes in the transformational role of art. Her goal is to be able to express a fusion with the environment, to invent a "biophilic" language which would inspire not only emotion in individuals, but also the desire to act.



Requiem, 2021

Running time: 15min16s

This film combines video, performance, music, poetry, science, philosophy, and the defence of the environment. These different media enable Janet Laurence to bear witness to the devastation, mourning, and slow resumption of life in Australia in the wake of the historic fires in 2019-2020. This disaster, which killed 30 people, was a massacre for animals (2.46 billion reptiles, 180 million birds, 143 million mammals and 31 million batrachians died in the fires, according to the WWF), but also for insects and microbes.

C (*in the Congress*)

Lin May Saeed



Born in 1973 in Würzburg, Germany.
Lives and works in Berlin, Germany.



www.linmay.de

[Instagram](#)

Lin May Saeed is a major artist for the animal cause. With empathy, she tells stories, old and new, about dependence, liberation and cohabitation between animals and humans. Her work offers a new iconography for inter-species solidarity. As a former anti-fur activist, she sees a profound connection between the animal cause and social justice. For her, it is not simply a question of becoming vegan, but of calling the consumerist ideology into question and denouncing all forms of oppression, such as racism, sexism, homophobia, etc. It is not only a question of the animal as a non-human, but also of working towards a more just society.



Spotted Hyena, 2018

As the only great predator to live in a matriarchal system, the hyena is also one of the most aggressive hunters in the animal kingdom. This fascinating animal, much-maligned and mistreated by humans, is the topic of this sculpture by Lin May Saeed, which aims to change our perspective on it.



Olifant Gate, 2016

Humans free animals from their cages - here, a chained-up elephant. As both a homage to the bravery of humans and in praise of inter-species solidarity, this piece is part of a series on the freeing of animals, which also includes pigs, lobsters, sheep...

C *(in the Congress)*

Tomás Saraceno



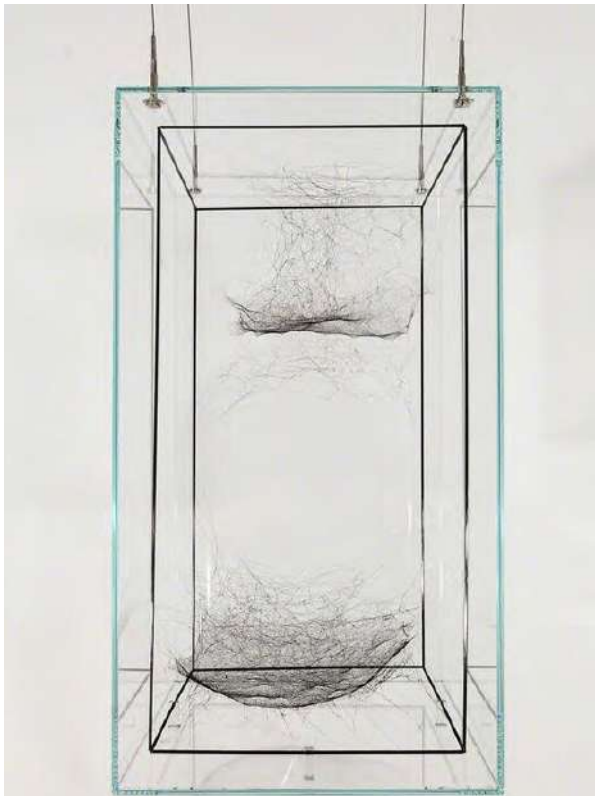
Born in 1973 in San Miguel de Tucumán, Argentina.
Lives and works in Berlin, Germany.



studiotomassaraceno.org

[Instagram](#)

The artist, architect and visionary Tomás Saraceno aims to speed up the advent of a post-carbon world and pacified inter-species relationships. His installations, videos, interventions, and sculptures are driven by a strong ecological engagement, which extends far beyond his studio. By making the sun, spiders, or air co-creators of his work, the artist aims to act on a global level. He initiates and chairs international, pluridisciplinary, participative and general interest initiatives, such as *Aérocène* on post-fossil transport and *Arachnophilia* on a new relationship to spiders, thereby offering powerful utopias to imagine a more ecological world.



Hybrid Dark semi-social Cluster, 2019

arachnophilia.net

Since 2006, the artist Tomás Saraceno has been cooperating with spiders to make sculptures. Placed in the centre of a cube, the spiders weave their webs, and then the artist turns the cube over like an hourglass, thereby obtaining a web that could not exist in nature. The pieces are named after the spiders, like portraits.

This work is part of a wider programme around *Arachnophilia*, which combines art and science on the subject of spiders. Studying spiders' webs enables us to understand their vibratory sensorial method, which is extremely sensitive and far-reaching, along with their relationship to the world and the cosmos. The artist aims to change the public's view in the context of the ecological crisis and to inaugurate an empathetic cohabitation with these much-maligned animals, which are nevertheless useful for the planet and for humanity.

C *(in the Congress)*

Michael Wang



Born in 1981 in Olney, Maryland, United States.
Lives and works in New York, United States.



michaelwang.info
[Instagram](#)

A key figure in the field of engaged art, the American artist Michael Wang broaches the topics of climate change, the collapse of biodiversity, resource exploitation, the globalised economy and the influence of brands in digitalised societies. Considering these issues in their historical, ecological and sociological dimensions, and linking them together, Michael Wang draws a “big picture” of our consumerist, energy-intensive societies. Far from being a whistle-blower or a doom-monger, he aims to adjust the human gaze and consciousness to the scale of global issues. His signature project, *Extinct in the Wild*, is about the flora and fauna that have become extinct in nature and persist in captivity or as part of human activities. The artist carries out actions to give them another chance away from human hands. He is currently reviving plants extinct in New York State to then replant them in their natural environment.



The Drowned World, 2020

Running time: 7min36s

The Drowned World reveals the ancient, organic and plant origins of fossil fuels. Most of the world’s charcoal reserves were built up from the fossilised remains of the very first forests in the world... long before the appearance of flowers. Another perspective on the climate is at stake, enabling an understanding of its link with biodiversity and what our industries owe to photosynthesis.



Extinct in the Wild, 2017

Extinct in the Wild, a series of photographs of seven species on the IUCN list, lists the species which have disappeared in nature and persist in captivity or as part of human activities (laboratories, farming, zoos...). Each species is illustrated by two photographs, one of the places where the species were last seen in the wild, and the other of the places where the species now survive. The artist gives his own vision of this list by modifying its boundaries, including the Arabic oryx which has been removed from the list but whose survival still depends on humans, or the axolotl which only survives in the wild thanks to human action.



C (*in the Congress*)

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The Art of Change 21 association connects contemporary art with major environmental issues and acts on the international level. Founded in 2014 by Alice Audouin and sponsored by Olafur Eliasson and Tristan Lecomte, Art of Change 21's main partner is the Schneider Electric Foundation (under the aegis of the Fondation de France) and its main institutional partners are the Ministry for Europe and Foreign Affairs, the French Office for Biodiversity and UN Environment. In 2021, Art of Change 21 welcomed the Maison Ruinart as a new patron.

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Texts: Alice Audouin

Graphic design: Bureau La Frappe, Marseille & Art of Change 21

Visuals: Michael Wang, Extinct in the Wild, 2017

Art of Change 21, 2021