

# ***Creative Constellations: Atlas of Radical Hope***

(working title)

## **ARTIST BRIEF**

### **SUMMARY**

This is an opportunity for Victorian artists who are working at the intersection of Climate Justice, community and place to receive one of twenty micro grants to continue their work and be recognised on a webpage honouring artists engaged in this vital work.

### **CONTEXT - A Deepening Ecological & Climate Emergency**

As the scientific facts, data and evidence (as well as [daily news reports](#)) show, the world is already in advanced stages of a Climate Emergency.

At this relatively late stage, maintaining life as we know it on Earth requires all economies to [transition to zero emissions](#) while at the same time [drawing down legacy carbon](#) at emergency scale and speed, before 2030. Since the fossil fuel industry has known about the grave dangers associated with extracting and exploiting its products since the 1970s, ***Creative Constellations: Atlas of Radical Hope (CC)*** interrogates what achieving genuine Climate Justice now looks like? For instance, should ongoing 'monster fossil fuel industry profits' – including legacy public subsidies (i.e., in 2022 alone, amounting to more than US \$1 trillion on top of more than US\$500 billion in extra spending to reduce energy bills) be 'ill-begotten gains' under the law? If not, why not?

According to The Ecocide Project ['Ecocide is the missing 5th Crime Against Peace'](#) the idea of expanding the 1948 Convention on Genocide led to an extensive inquiry by the United Nations as to how it could be improved - including the possibility of criminalising ecocide alongside genocide - dates back to the early [1970s](#). In the following decades through to the 1990s making ecocide an international crime was also considered by the United Nations International Law Commission for inclusion in the Code of Crimes Against the Peace and Security of Mankind, which later became the Rome Statute. The key question was whether ecocide should be a crime in peacetime and wartime? In other words, 'are the consequences of extensive destruction of ecosystems severe enough to warrant ecocide being a crime of strict liability regardless of the offender's intent?'

Given what is at stake, and the decades tragically lost, what do fair and reasonable climate and environment reparations look like from fossil fuel industry enablers? Those companies that have made massive profits from servicing the fossil fuel industry, including by spreading climate denial and other forms of disinformation to hold back our necessary and inevitable transition to zero emissions?

Considering the damage from resource conflict and the harm associated with legacy greenhouse gas emissions, what do reasonable climate and environment reparations look like? Given the massive wealth generated from extracting and burning Australia's fossil fuel reserves, what do climate reparations for our nation's contribution to the global Climate Emergency look like?

Mimicking nature's harmonious flows, how quickly and effectively could the Climate Emergency be effectively addressed should climate reparations flow into locally focussed, globally connected and strategically delivered ecosystem repair and regeneration projects aimed at quantifiably restoring the Earth's natural systems?

What is needed to urgently usher in socially and ecologically sustainable solutions while achieving genuine Climate Justice necessary to build united and resilient communities?

### **CREATIVE CONSTELLATIONS: *Atlas of Radical Hope* (working title)**

In the context of the Climate Emergency, **CC** is a Victoria state-wide project to make visible locally focused creative projects that intersect climate, culture and community in ways that boldly envision a fair, socially and ecologically sustainable future based on respect and reciprocity.

**CC** invites work that reflects on the power of art to inform, engage and mobilise people to effectively address the extractive 'business as usual' culture at the heart of the Climate Emergency, biodiversity and inequity crises.

In exploring what a better future looks like, we must also reflect on the ongoing devastating impacts of colonial violence and capitalism among other forms of injustice inherent in business models that aggressively and unfairly limit access to life's basics (ie a safe climate, shelter, food, energy, knowledge, verifiable public interest information) to maximise private wealth and power.

### **CREATIVE CONSIDERATIONS & VALUES**

In the context of the Climate Emergency, creative work that explores what it looks like to deliver:

- First Nations Justice at a local level;
- Climate Justice (ie Climate Reparations) locally and globally;
- Diverse, inclusive, healthy, and resilient local communities;
- Fair and sustainable access to clean air, water and healthy soils essential for maintaining food security, and safe shelter as basic human rights;
- political systems free from the undue and corrupting influence of money;
- accountable socio-economic systems capable of commensurately penalising power abuse/corruption;
- a culture of responsible financial management (including the treatment of 'hoarding' in all its forms as an addiction disease);
- a culture that questions the pervading attitude that it's ok for a relative handful of people to own and/or control access to life's basics for personal gain;
- tangible evidence of the impacts of dysfunctional concentrations of money and power (ie increased inequity leading to a rise of extremism/terrorism as well as increased rates of ecocide leading to genocide);
- powerful new ideas to urgently realise locally focussed zero emission energy alternatives, particularly those delivered in cooperative models that unite and directly benefit communities;
- locally-focussed 'natural climate solutions' programs that repair and regenerate degraded ecosystems while uniting and empowering communities around common 'natural assets' and aspirations.

### **PROJECT FRAMEWORK:**

This project has three components:

1. Mapping place-based artists and cultural workers across Victoria who are grappling with these complexities in their creative practice - this just asks you to submit a simple EOI and image to add your work to the online constellation.

2. Micro grants of \$1,400 that enable twenty projects tackling this territory. The submission process is an EOI which provides an outline of what you want to do. This can be adding to an existing project or new work in any medium.
3. Presentation of these projects / artworks and launch of the webpage as part of National Sustainable Living Festival in February 2024.

Please note that, as we recognise the undue burden placed on artists when making submissions, this process is designed to be relatively simple.

#### **GUIDELINE FOR SUBMISSIONS:**

- As this is a place-based project aiming to elevate the voices of artists closer to the frontline of the Climate Emergency, associated 'info wars', as well as exceptional, community-led sustainable transition opportunities, only artwork connected to community and/or local environments will be considered.
- Submissions must include 1-3 images of past or current work at 72dpi, each no larger than 1 mg, a short bio (150 words), how your work engages with Climate Justice, place, community and/or the ideas articulated here (500 words) and a written description of the idea you would like funded (500 words). Collaborations are encouraged.
- Artworks can be in any medium. Visual art - drawing, photography, print, paint or mixed media are ideally 120cm maximum for any one dimension or 120cm square.
- Alternative mediums (sculpture, audio, video, multimedia, word, performance and site based creative actions) are welcome with some understanding of how they could be represented.
- Any non-indigenous artists working with Indigenous content must be able to demonstrate that appropriate protocols have been followed.
- Twenty artworks will be selected by a panel. The process will identify all that qualify and if more than 20, there will be a random selection process, ensuring diversity of artists and places.
- Selected artists will receive \$1,400 per work. Payments will be made in two instalments; a fee of \$700 upon selection and the remaining \$700 paid upon submission.
- An exhibition and presentation opportunities will be offered in conjunction with the National Sustainable Festival in February 2024 (exact dates & venue tbc)
- Visual Artworks can be available for sale in the exhibition.
- In the event of the artwork being sold, the second payment of \$700 will be withheld and a 25 per cent commission on the sale will go towards supporting CLIMARTE's ongoing work.
- Images of the selected artists/artworks will be published on CLIMARTE's website.
- The copyright of artworks resides with the artist and any further publication of images of artwork would be negotiated.
- Public events, including but not limited to a launch and an artist talk, will be held in association with the exhibition and artists are expected to attend if possible.
- All submissions that meet the criteria and choose to be included will be featured on CLIMARTE's website on a special project page including a constellation map framed by First Nations Language and climate/environmental threats.
- Please send submissions and/or queries to [producer@climarte.org](mailto:producer@climarte.org) with 'Creative Constellations Submission' in the subject of the email.

## TIMELINE:

- Open callout: 15 September 2023
- Submissions due: 21 November 2023
- Selections notified by: 28 November 2023
- Final artworks due 15 January 2024
- Image delivery for publication may be earlier (TBA)
- Exhibition dates will coincide with the National Sustainable Living Festival, February 2024.

## ASSESSMENT:

Submissions will be assessed by a panel of at least five regionally based art and culture practitioners from diverse backgrounds, in consultation with Deborah Hart from [CLIMARTE](#) and Pippa Bailey from the [Cultural Gardeners](#).

This project is made possible with support from [Lord Mayor's Charitable Foundation \(LMCF\)](#) and opportunities will be provided to include regionally based LMCF partners.

## RESOURCES (including but not limited to the following):

- United Nations Intergovernmental Panel Climate Change (IPCC) [Reports](#)
- Climate Council [Reports](#).
- International Energy Agency (IEA) [Fossil Fuels Consumption Subsidies 2022 Report](#).
- ['Monster profits for energy giants reveal a self-destructive fossil fuel resurgence'](#) by Oliver Milman, *The Guardian*, 9 February 2023
- [Jubilee Australia's legal challenge against federal government agencies that subsidise new fossil fuel projects but don't disclose the full environmental impacts of those activities](#) - the claim is against Export Finance Australia (EFA) which is Australia's export credit agency, and the Northern Australia Infrastructure Facility (NAIF), a \$7bn fund for infrastructure in northern Australia. Both provide taxpayer-subsidised finance for risky new fossil fuel and related projects that would otherwise not go ahead.
- ['The Ecocide Project: Ecocide is the missing 5th Crime Against Peace'](#) by Anja Gauger, Mai Pouye Rabatel-Fernel, Louise Kulbicki, Damien Short and Polly Higgins, published by The Human Rights Consortium in 2012.
- David Pockock's Climate Change Amendment (Duty of Care and Intergenerational Equity) Bill 2023 which imposes a statutory duty on decision makers, see [here](#).

Please do not hesitate to contact us with any queries by emailing [producer@climarte.org](mailto:producer@climarte.org) with 'Creative Constellations Inquiry' in the subject of the email.