

CLIMATE JUSTICE NOW!



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CONTEXT

TRANSITION OF THE IMAGINARY DURING THE CLIMATE COLLAPSE

Before the climate collapse, the need for **ecological transition** in the world presupposes that organized civil society also takes action. If there is an obvious and scientific need for an ecological transition, there is also a need for a cultural transition, in other words, a transition in the imaginary.

Ecological transition, in more formal terms, refers to a paradigm shift towards sustainable and conscious practices. It aims to preserve natural resources, reduce greenhouse effect gas emissions and promote a more balanced lifestyle with the environment. The ecological transition involves the adoption of renewable energies, the implementation of biodiversity conservation policies, the promotion of a circular economy and raising awareness about the importance of environmental preservation.

It is a path that demands joint efforts from governments, businesses and citizens, aiming to ensure a sustainable future for the upcoming generations.

In this research, we looked for creative and inspiring initiatives operating in what we refer to as "transition of the imaginary". The research was conducted

during a trip to Europe, taking advantage of the fact that some of us were already there for an artistic residency. On the return, we collaborated with partners here in Brazil. We bring here 38 inspiring initiatives that help us to understand what are the possible ways for this urgent and needed transition.

THE PLANET'S FEVER

Heatwaves, droughts, intense storms.

Cold waves, floods, and forest fires.

Plastic in the oceans and rising sea levels.

Fossil fuels are responsible for 64% of CO₂ emissions in the world, according to IPCC, the climate science body of the United Nations – UN. The three largest greenhouse gas (GHG) emitters – China, European Union and the United States – account for 42,6% of global emissions. **Therefore, the primary agenda of the global north regarding climate changes is the energy transition, that is, the end of fossil fuels usage.**

In Brazil, the crucial agenda that connects us globally is the deforestation of forests. We already know that the main causes for deforestation are for pasture production for cattle farming or the cultivation of soy and corn, products exported to feed animals in other countries.

To prevent mass extinction, we need to take concrete and urgent measures to reduce greenhouse gas emissions and promote actions for adapting to climate changes.

It is time to transition to renewable energies, conserve forests, adopt agricultural sustainable practices, energy efficiency, awareness and educational actions, international collaborations... Phew! But how do we do all that? How do we organize ourselves before so many challenges? Will we have a future?

The urgency to act is real; collective awareness and action are fundamental to face this global challenge. The research was conducted between May and October 2023.

Executive Summary

1. IN-PERSON ACTION IS FUNDAMENTAL.

100% of the interview initiatives have in-person action as foundation and main tactic of their activities. Being present to materialize and experience actions, from being on strike and making posters to establishing contact with earth and water, joining together to take legal-action against the state, or gathering groups for food-related activities. The actions gain power with the online presence of records, or in many cases even live, and hybrid communication is the most effective strategies of the groups.

2. CLIMATE EDUCATION IS URGENT SO THAT EVERYONE CAN PARTICIPATE IN THE DEBATE ABOUT THE ECOLOGICAL TRANSITION.

Climate education is fundamental and cross-sectional for most initiatives that we have spoken to regarding the development of the climate imagination transition, and it is through it that other actions can be developed, such as **taking legal actions against those who are destroying the planet and preventing environmental crimes from going unpunished.**

3. ART AND THE CREATION OF EDUCATIONAL-POLITICAL SPACES ALLOW THE MOBILIZATION AND ENGAGEMENT OF PEOPLE THROUGH CREATIVE ACTIONS.

Art and coexistence are forms of collective organization and fight. **Art, together with cooperation in the campaigns, enhances the formation of public opinion about the climate crisis.** Art amplifies the campaign's message. It occupies various spaces, like museums, cultural centers and often the streets, drawing attention in a more creative and sensitive way to what should be debated by society. Art has also an incredible potential to drive the climate cause in the press.

4. ENVIRONMENTAL AND CLIMATIC DECOLONIZATION IN PRACTICE.

It is important to foster joint actions between developed countries (colonizers, global north), which are economically stable, and underdeveloped countries (former colonies/global south). Climate justice must come from international agreements and cooperations. Due to global warming and its catastrophic consequences, the number of climate refugees will considerably increase in economically stable countries. Therefore, **the agenda and the treatment of migrants are also a climate-related issue.**



THE CHALLENGE IS TO TAKE ACTION

Given the climate collapse, we looked for groups and actions that attempt to respond to the need for change in a creative and artistic way.

ACTIVIST COLLECTIVES, MOVEMENTS AND CREATIVE INTERVENTIONS

There are several activist collectives that emerged in the last ten years around the world. In Europe, the focus is the combat against the use of fossil fuels. In Brazil, there are various agendas, with a special attention given to the conservation of biomes and the Amazon. During our research, we talked to:

1. [KlimaSeniorinnen - Zurich, Switzerland](#)
2. [KlimaatZaak - Belgium](#)
3. [FridaysForFuture - Global](#)
4. [Movimento Bem Viver - Brazil](#)
5. [Ende Gelände - Berlin, Germany](#)
6. [Top Manta - Barcelona, Spain](#)
7. [Yili Rojas - Berlin, Germany](#)

8. Greenpeace - Amsterdam, the Netherlands
9. Coletivo Martha Trindade - Rio de Janeiro, Brazil
10. Utopia Negra Amapaense - Macapá, Brazil
11. Instituto Mapinguari - Macapá, Brazil
12. Instituto Raoni - Mato Grosso, Brazil



KLIMASENIORINNEN ZURICH, SWITZERLAND

www.klimaseniorinnen.ch

For a group of women over 70 years old in Switzerland, climate is a matter of justice. The movement KlimaSeniorinnen (in English, "Ladies for Climate") came up with an intriguing story. A group of senior women, who became ill due to air pollution in Switzerland at three different moments, went to the Swiss Parliament, initiated a public lawsuit against the federal government, and lost.

"Four women became ill and could prove that they were sick due to the air. We had a really, really hot winter here, and on the radio, they said: 'old people, don't go out!'. That was their solution instead of saying: 'Hey, we have to do something'. And they don't do enough.", comments a member of the group.

That was when the KlimaSeniorinnen ladies took the Swiss government to the European Court of Human Rights in 2022. They are part of a global wave of cases seeking climate justice in courts, demanding that governments and

polluting corporations be held accountable for their omissions. The Court's decision will have a global impact. There are already more than two thousand participants and they are coordinating with other ladies in Italy and other countries around the world to strengthen the movement.



Photo: [WebSite KlimaSeniorinnen](#)

It is necessary to pursue justice against those who are destroying the planet.

**KLIMAATZAAK
BELGIUM**

www.klimaatzaak.eu/nl

Another case brought to court, this time in Belgium, is the *KlimaatZaak* ("Climate Case"). The case started in 2014, when a group of 11 dissatisfied people with Belgium's climate policy initiated a lawsuit. The group spent two years building the case and another two years deciding in which language the case would be resolved, as the lawsuit was against four different entities – the Federal Government and three Belgian regional governments –, and French was finally chosen. Then, in 2021, the Court of First Instance in Brussels ruled that the negligent Belgian climate policy not only constituted as a violation of the social duty of care but also of the human rights of the 58.000 co-plaintiffs, who now number over 70.000 people.



Photo: Video Printscreen on [KlimaatZaak's website](#)

Never before in Belgian history has such a condemning verdict been made concerning the government's policy toward its citizens. In the months that followed, however, there were no signs that the politicians took the sentence seriously. That is why the KlimaatZaak filed an appeal in 2021 to force the governments to reduce CO₂ emissions, ensuring that future generations have a habitable climate.



Photo source: [KlimaatZaak's Instagram](#)

The case is ongoing and the Brussels Court of Appeal has decided to prioritize it. After a round of written conclusion that will take sixteen months, the Climate Case will be heard between September and October 2023. [Read here](#) all the arguments of the Climate Case.

"I think that one of the biggest problems with climate activism, besides the personal cost to those involved and the exhaustion, it is how to maintain hope", told one of the group members. **For her, "art is a quite interesting tool to**

make people able to look at a future that could be possible, and to give them a perspective, but also perhaps to engage a little bit with the topic that the planet is heating up." [Watch here the video](#) with a compilation of images from the protests and mobilization in support of the Climate Case.



Photo source: [KlimaatZaak's instagram](#)

FRIDAYS FOR FUTURE GLOBAL

fridaysforfuture.org

Here is a movement thought by a generation fighting not only for the present but also for the future: #FridaysForFuture. The movement, led and organized by youth, began in August 2018, when Greta Thunberg, a 15-year-old, and other

young activists sat outside the Swedish parliament during every school day for three weeks, protesting the lack of action on the climate crisis. She posted what she was doing on Instagram and Twitter, quickly going viral

Today, they are in over 7,500 cities across all continents. Currently, the most impactful action of FFF is the global strikes for the climate, once a month. **One of the most used activist tools by Greta and the entire movement is the poster with the words "GLOBAL CLIMATE STRIKE".**

"Global strikes are a great event to bring together very different groups and also to invite artists and other people, but it has been very difficult to mobilize", comments one of the FFF members from Stuttgart, Germany.



Photo source: Fridays for Future website

They told us that after a year of weekly strikes (every Friday) they got tired. "It is really difficult to motivate people, and it's also really stressful. We don't organize every Friday because it is a lot of work and then there are only 10 people protesting. And also, what's the message?", says a member of the movement. The

group faces the challenge of uniting these local efforts into actions that have a bigger impact on global policies.

At the same, the constant presence of students outside school, with posters and moving around, creates an artistic, resistant and **performative image** of this youth. **The impact of #FridaysForFuture transcends the mobilization of the youth itself and also has an intergenerational impact, demonstrating through action and resistance how urgent it is for us to collectively act at the present moment.**

One of the greatest challenges is uniting people towards a common action and keeping them engaged in the action for the long term.

MOVIMENTO BEM VIVER
BRAZIL
[@movbemviver](https://www.instagram.com/movbemviver)

While the planetary environmental disaster intensifies and makes that people feel small and powerless, the Movimento Bem Viver (in English, 'Good Living Movement') unites the fields, the city and the forest for the construction of an emancipation movement.



Photo: José Francheschi @vidaentremundos

"Mutirão" means "collective work for the common good", and this is how the movement has been acting in the territories, literally getting hands dirty: planting food, reforesting areas, building houses, schools, daycares and community kitchens that capture their own rainwater and treat their own sewage waste.

The movement also connects families that are producing in an agroecological way and facing difficulties in marketing their production, with people in the city that want to eat poison-free food and contribute with the promotion of reforestation in areas.

Considering the importance of the dispute in institutional spaces of power, the movement has been organizing in candidacies and collective mandates to occupy seats legislative houses, the so-called Mandatos Coletivos do Bem Viver (in English, "Collective Mandates of the Good Living").



Photo source: Movimento Bem Viver

ENDE GELÄNDE GERMANY

ende-gelaende.org/en

The Ende Gelände, a German activist group, makes it clear in its manifesto something beyond the urgency for an energy transition: the need for a social transition.

"We, as Ende Gelände, call for the immediate end of coal use and for a socially acceptable transformation of all fossil industries. We want a democratic and

decentralized energy transition in which people make their own decisions on consumption and production A profound socio ecological change is necessary to achieve a good life for all. **We don't believe that climate change can happen inside this capitalist economical system**", says one of their manifestos, available on the website.

"Ende Gelände" is a German proverb, and its literal translation is "here and no more" – in English, it would be something like "**end of the line**". It is a civil disobedience movement that has been occupying coal mines in Germany since 2015 to raise awareness about climate justice. One of the most interesting aspect of this group is the aesthetic they use during the occupations of the mines. Its members dress in all white, in outfits that resemble uniforms worn in expeditions to extremely toxic environments or astronauts attire.



Photo: WebSite [Ende Gelände](#)

The annual protests in Germany have 3,000 to 7,000 participants. They also regularly support anti-racist rallies in the country.

TOP MANTA BARCELONA, SPAIN

<https://topmanta.store/>

In Europe, the migration issue is perhaps the strongest one related to human rights. Many migrants who arrive by ships across the Mediterranean, in the condition of social and political refugees, face a lot of hostility in their destination countries.



Photo: @jonaya

An example of a collective that turned its fight into art is Top Manta. They use their T-shirts as a communication device, which are also final products of their exploitation as immigrants without labor rights.



Photo: WebSite [Top Manta](#)

Top Manta was born in 2017, as the social and solidarity clothing brand of the Popular Trade Union of Street Vendors of Barcelona, and they have already managed to legalize more than 120 people who were working in the city without documents. They are exhibiting their artworks at the 18th International Architecture Exhibition in 2023, sharing their social and political objectives. "Mercado de Manteros" (in English, "Manteros' Market") is an exhibition that explains the journey of the African diaspora, the difficulties of the migratory process, border policies, and the racist laws that the *manteros* (illegal African street vendors) have encountered in Europe, such as the *manteros* in Barcelona.

We know that with global warming and its catastrophic consequences, the number of climate refugees will significantly increase in economically stable countries. Therefore, the visibility and treatment of migrants are also a climate agenda.

YILI ROJAS BERLIN, GERMANY

<https://yilirojas.wordpress.com/>

"The climate refugees are coming. It is also us who force them to come here with our consumption, but it's not necessarily going to be a conscious consumption. Here's a very easy logic, just like we have the key to solve some issues that need to be worked on", says artist Yili Rojas, originally from Bogotá, Colombia, now based in Berlin, Germany. Yili migrated to Brazil, where she lived for 20 years, studied and worked as a teacher and illustrator, in addition to producing personal projects. In 2010, she moved to Berlin, where she works as an artist in projects focusing on political education and (post)colonialism, anti-discrimination and anti-racism education, through decolonial, artistic and critical approaches to power.



Photo: WebSite [Yili Rojas](#)

She says that the work should also be educational. Yili brings up a reflection about how to talk about responsibility, a very difficult topic for human beings. "I think that the **work goes even further back: before talking about the climate, we need to talk about colonialism.** It's different to talk about colonialism in the South than it's to talk about it here in the North. Here, you can donate 5 euros to a child in the South, in the country that you think is poor. But let's talk about impoverishment, talk about responsibility. Then people can't handle it", comments Yili.



Photo: @gessicaarjona, Yili's studio Germany

Just as migrants are people in vulnerable situations, many places that were colonized by European countries face a similar situation in combating and adapting to climate change.

Talking to some international institutions, we found two examples of **joint actions between developed countries (colonizers) – and therefore economically stable – and underdeveloped countries that were their colonies.**

GREENPEACE AMSTERDAM, THE NETHERLANDS

<https://www.greenpeace.org/nl>

Bonaire is a special municipality of the Netherlands, it is an island located in the Caribbean Sea, off the coast of Venezuela, in central America. Therefore, it is not in Europe, even though it is part of the Netherlands. The Greenpeace Amsterdam is collaborating with communities on the island of Bonaire, which is at risk of flooding due to rising sea levels. Last year, they launched a campaign about the future of Bonaire. "Its inhabitants are Dutch citizens, so they should be protected against the impacts of climate change, just like us here in the Netherlands. But we also noticed that climate change and its dangers aren't the first thing on the mind of Bonaire residents because many people are living in poverty; it's not a priority to worry about climate change, and not everyone knows what climate change is and what are the dangers for their island and the people living there", told us one of members of Greenpeace Amsterdam.

The campaign involved social media content and paintings by local artists, raising awareness about the danger of the island disappearing due to climate change.



Photo: @jonaya

Protests for climate justice and a safe future for the island are also increasing. The teacher Jackie Bernabela says: "I can see how climate change is already affecting Bonaire, even though we're a small island and hardly emit greenhouse gasses. So far, the International Criminal Court hasn't listened to us. Without pressure, nothing will change in Bonaire". [Click here to know more.](#)

It is a global reality: the migration for better living conditions, such a sensitive agenda in Europe, will soon create a big wave of global climate refugees.

COLETIVO MARTHA TRINDADE

RIO DE JANEIRO, BRAZIL

<https://i1nq.com/ColetivoMarthaTrindade>

Zones of sacrifice are areas of a city or municipality that can be sacrificed for the sake of economic development. We know that peripheral, rural, "distant", low Human Development Index (HDI) territories, mostly black territories, are commonly chosen by entrepreneurs and government authorities to host these types of "venture". It is the case of the Santa Cruz neighborhood, in Rio de Janeiro, with one of the lowest HDIs in the city. The neighborhood was chosen to host the steel plant TERNIUM, formerly TKCSA.

Mrs. Martha Trindade, nurse and resident of the neighborhood was the first to report the impact on the health of the population caused by the steel plant's activities. Years later, she passed away due to respiratory problems, but her legacy of fight and resistance lives on with the youth of the Coletivo Martha Trindade (in English, Martha Trindade Collective), a group formed in 2016 by residents who came together to monitor air quality.

Today, the collective is engaged on a continuous process of building popular health surveillance, monitoring air quality, and exerting pressure on the government for transparency of pollutant emission data, highlighting the socio-environmental impacts caused by the steel plant. The youth is literally fighting for fresh air.



Photo source: portfolio [Coletivo Martha Trindade](#)

UTOPIA NEGRA AMAPAENSE MACAPÁ, BRAZIL

[@utopia_negra](#)

The environmental racism and its daily demands cut across any black initiative. The Coletivo Utopia Negra Amapaense (in English, "Amapaense Black Utopia Collective") is a civil society organization led by black people from the Amazon. It was born with the aim of encouraging black youth to occupy political decision-making spaces, such as parties, councils, and student unions.

In November 2021, in the midst of the pandemic, the state of Amapá suffered a blackout – one of the largest blackouts in the country, leaving almost 800,000 inhabitants without electricity for 22 days, four of which were in total darkness. The first days were chaotic: people stockpiling food, water and ice, products that would become scarce in the following days.

This was the scenario of the collective's first major challenge as they assisted in collecting and distributing supplies to hundreds of families, organizing campaigns and meeting to discuss the energy crisis in the state. Since then, the collective has become a front line in the climate debate about Amapá's policy from a black perspective. Through researches, campaigns and projects in the outskirts and traditional communities of Amapá, it has been acting as a channel for the effective participation of communities in decision-making spaces.



Photo: Brunna Silva

Today, one of the collective's areas of focus is dedicated to combating oil exploration at the mouth of the Amazon River. In this region, Petrobras is attempting to obtain a license for offshore drilling without presenting a clear and comprehensive plan for a potential oil spill, which could seriously impact the soil and water, leading to an unprecedented tragedy affecting communities and villages, as well as the entire population of Amapá.

The fight against fossil fuels is not as strong in Brazil, but some groups advocating for the protection of the Amazon from oil exploration have contributed to the national debate on the issue.

INSTITUTO MAPINGUARI
MACAPÁ, BRAZIL

<https://www.mapinguari.org/>

Says the amazonian legend that Mapinguari is a hairy giant, with an eye on its forehead and its mouth on its belly, living and protecting the depths of the forest. A group of young biologists from Amapá were inspired by this legend to create the Instituto Mapinguari (in English, "Mapinguari Institute). The initial idea was to work, even if voluntarily, in strengthening protected areas. Part of the initiative involved conversation efforts, research on mercury contamination, trails and other activities to bring visibility to these areas.



Photo source: Instituto Mapinguari.

The Mapinguari has grown and now circulates beyond the forest with the flying rivers of the Amazon. The institute has been working to address the climate crisis by strengthening networks of farmers and young people across the Amazon.

The youth are constantly moving between sessions in the congress or state legislative houses. The group works by advocating for public policies on agroecology and the protection of watersheds, fighting against oil exploration in the Amazon.

Art is also present in the collective's communication. In Ver-o-Peso, the largest open-air market in Latin America, located in Belém do Pará, an actor portrays a politician selling the Amazon while eating a fish soaked in oil.



Photo: Video PrintScreen ["A Panelinha do Óleo"](#) (in English, "The Oil Squad") on Instagram

INSTITUTO RAONI MATO GROSSO, BRAZIL

<https://institutoraoni.org.br/>

In the 50s, a young indigenous man learned to speak Portuguese and understand the logic of the non-indigenous world, working as a mediator for conflicts in various villages and mobilizing the local and international press for indigenous issues. This led to the creation of the Xingu Indigenous Park, located on the border between the states of Mato Grosso and Pará, within the Xingu River water basin, which remains as one of the largest continuous blocks of tropical rainforest

globally and represents the primary barrier against deforestation on the eastern portion of the Amazon.

This young man was Chief Raoni, from the people Mēbêngôkre (Kayapó), and inspired by this story and on the protection of his legacy, the Mēbêngôkre communities created in 2001 the Instituto Raoni (in English, Raoni Institute).

The Raoni Institute works tirelessly on the fight for environmental protection, the cultural and rights promotion of the traditional people. Firstly, they work in partnership with indigenous communities, who are the traditional guardians of the forest, strengthening their capacity to protect and manage their territories. That includes the implementation of sustainable management projects, promotion of traditional agricultural practices and strengthening income-generating initiatives through the sale of socio biodiversity products and services.

The institute promotes the dialogue between social actors, governments and indigenous communities, aiming to build a more just and sustainable future for everyone. Their most recent actions was "O chamado do Cacique Raoni" (in English, 'Chief Raoni's calling), which gathered more than 800 indigenous people to formulate fighting strategies against the "Temporal Landmark", legal thesis that create obstacles for the demarcation and promulgation of indigenous lands.



Photo source Kamikia Kisêdjê website [Amazonia Real](https://www.amazoniareal.com.br/)

The work of Raoni Institute is of extreme importance, not only for the Amazon, but for the entire planet. Their actions serve as an inspiring example of how it is possible to join efforts on behalf of environmental protection and valorization of traditional cultures.



ARTISTS AND ARTIVISM WORKS

Among the interviewed stage productions that work with the collapse imaginary, we found three initiatives: a Belgian performance that we attended to and interviewed the artists in Amsterdam, a conceptual artwork in Stuttgart, Germany, and a third piece presented on the streets of Paris. In addition, we visited an exhibition in Zurich, Switzerland, and we talked with Bertha Foundation which works with creative actions around the world. In Brazil, we talked with the people from Pimp My Carroça and (Se)cura Humana.

1. **Antigone in the Amazon- Brazil and Belgium**
2. **Adaptation Manual to Planet Earth - Italy, Belgium and France**
3. **(Se)cura Humana - São Paulo, Brazil**
4. **labExperimental - Brazil**
5. **Suraras do Tapajós - Santarém - Brazil**
6. **Theater of the Long Now - Stuttgart, Germany**
7. **Memorial to the Progression of Climate Change - Stuttgart Opera, Germany**
8. **Repair Revolution! - Zurich, Switzerland**
9. **Pimp My Carroça - São Paulo, Brazil**
10. **Bertha Foundation - London, the United Kingdom**

ANTIGONE IN THE AMAZON

BRAZIL AND BELGIUM

declaration13may.com/background/

The piece premiered at the NT Gent theater, in Belgium, on May 13th 2023, date that marks the formal "end" of slavery in Brazil. It was produced in collaboration with the MST (in English, Landless Workers Movement), the largest landless workers' movement in the world. Milo Rau, director of the show, and his team traveled to the Brazilian state of Pará, where the forests are burning due to the expansion of soy monocultures and where nature is devoured by capitalism. In the settlement of Eldorado dos Carajás, an allegorical play was created about the violent devastations and displacements caused by the modern state, which prioritizes private property over the traditional right to land. The scenic conception has as its center the collective character, the chorus, the collective voice.

According to Douglas Estevam, from the MST Culture Collective, director Milo Rau takes a stand against planetary, environmental and human destruction caused by the capitalist production model. He associates the birth of modern capitalism with the European colonization of the Latin-American continent.

One of the most intense moments in the creation and filming was the reenactment of the Eldorado dos Carajás massacre, one of the main themes of the play. The scene was elaborated over several days of rehearsals, with the reconstruction of the event built by the survivors themselves.



Photo: Nelson Almeida, website Antigone in the Amazon

When asked if we are all connected, Belgian actress Sara de Bosschere, who is part of the play, says "In a certain way, we're connected, in every battle of the indigenous people, of the MST, of all the people we met in this region of the Trans-Amazonian. What I find interesting in the evolution of the climate debate is that now it's clear for many philosophers, intellectuals and experts in this field that you **cannot have this climate change without social change**, too, that it's really connected. And for me, in a very practical way, this is what MST does.

Sara also talks about how such an ancient text like Antigone, a Greek tragedy from 2400 years ago, can connect with the present day through political, philosophical or existential questions. After they presented the play's proposal to the MST community in Pará, one of the leaders, Kátia, said: "We are all Antigones; we understand that, of course. It's a connection that comes from the arts, and maybe, we can say, then: Greta Thunberg is a new Antigone, and the girls who protested against Trump as well."

ADAPTATION MANUAL TO PLANET EARTH

FRANCE

www.luit.fr

"Do you wanna go to the future?", and immediately most people say: yes. That is how the performance starts. "Why is it that most people agrees to go to the future now? Are they afraid of what's happening now, and envisioning the future they can do something about it now?", asks a scientist who is in the audience of the play **Adaptation Manual to Planet Earth**.

The play takes place in the street, with approximately 5 geodesic domes set up, and some actors dressed in coveralls that resemble mechanics or astronauts' uniforms. The audience receives instructions and travels to the future, then returns to the present, with many challenges related to climate change to be applied right there in the city where they are.



Photo: WebSite www.luit.fr

The text is not catastrophic, and the director explains the chosen narrative: "we try to avoid the use of some words because they're too heavy. We really don't say 'problem', or 'catastrophe', or even 'solution'".

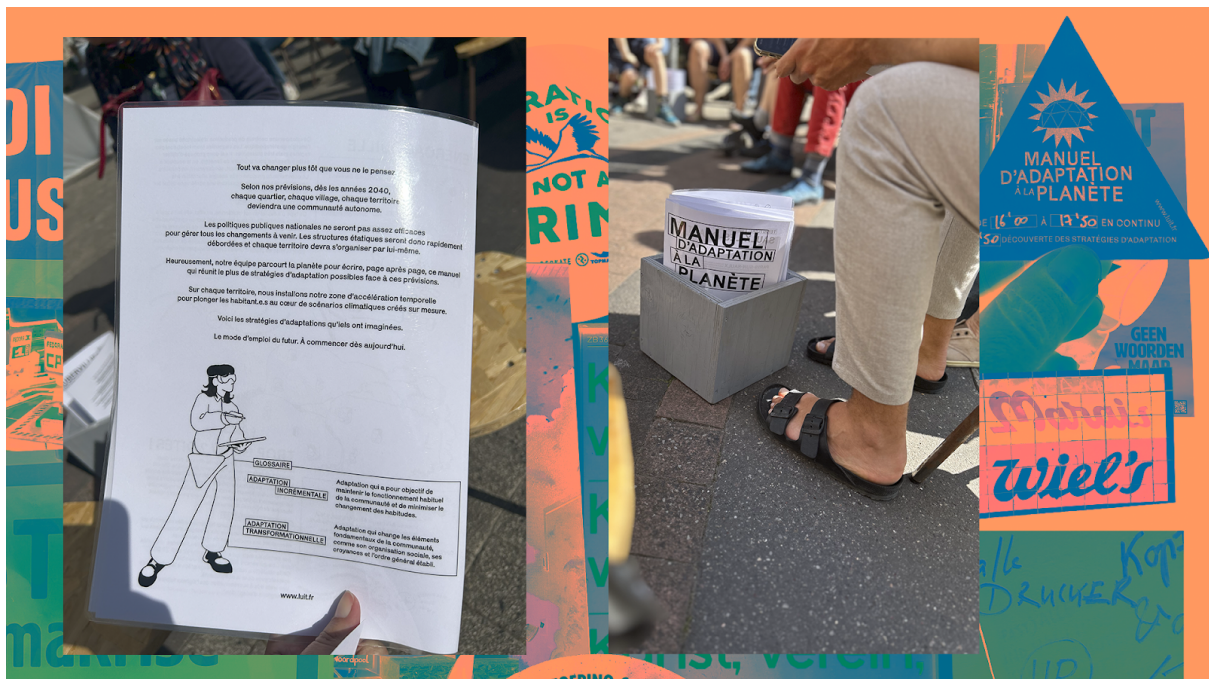


Photo: @jonaya

The play is interactive and encourages finding actions in the reality where one is, without having to solve, for example, the problem globally. "We put them in a

certain scenario and don't tell them what to do; they're invited to choose what to do", comments the director. For the scientist in the audience, it is very difficult to distance oneself from the catastrophic future of the climate crisis, because, being very close, there is not much sense to be in a play that claims to be an "Adaptation Manual" but does not provide any guidance to the audience.

(SE)CURA HUMANA SAO PAULO, BRAZIL

www.securahumana.com



Photo: Tiago Queiroz

Creativity and hands on actions are something that do not lack for the members of the (Se)cura Humana (a word puzzle with the words 'dryness', *secura*, and 'healing', *cura*) collective, a movement of urban and aquatic guerrilla art led by Flávio Barollo and Wellington Tibério.



Photo: Karen Menatti

Reflecting on the dryness of the human being on various levels, (Se)cura Humana seeks to give materiality to dreams and utopias related to how we relate to the element of water in urban spaces.

Through environmental activism, the collective's work materializes in direct actions in urban spaces, such as the performance "Mobile Water Park", which

brings water from a spring to fill pools in the midst of the gray asphalt of Sao Paulo. One of these actions was named "The Alley Lake" - a concrete lake built in the middle of an alley, with a length of 250m, bringing clean water from the spring to the local population, creating aquatic life with fish and plants. In addition, the action provides a tank and a tap so that the homeless population can have access to this vital resource.



Photo: Jennifer Glass

Another very intriguing performance is the "Corpo-Árvore" (in English, "Body-Tree"), which portrays a (im)probable dystopian future where artists find the last tree on the planet and try to revive it with the help of devices.

Whether through building lakes in the midst of concrete, installing water parks with pools on the sidewalks, or activating spring water fountains scattered throughout the city, the collective undertakes actions that challenge the

positivist-developmental sense of the city. It questions what is "legal" and "illegal", activates memories of a city that has disappeared, and points towards another city that will come.



Photo: Renata Armelin

LABEXPERIMENTAL - BRAZIL

www.labexperimental.org

To raise awareness about the need to preserve watercourses, a group of artistic experiments mobilized artists from all over Brazil. In total, 17 cities across the five regions of the country, over 30 collectives, and 21 rivers signed the Rivers' Manifesto, launched on the World Rivers day in September 2023.



Photo: @samarasoux @marinefilmes

The manifesto is written in first person and talks about the right of rivers to exist. The art interventions draw attention to the degradation and the urgency to preserve Brazilian rivers, evoking the amazonian mythology of Boiúna, the large snake that lives at the bottom of rivers and manifests itself when upset.

This was one of the actions conceived by labExperimental, a group of artists and communicators that has been developing training projects, content production, research, and creative interventions since 2013 (and organized this research you are reading now 😊).

Another mobilization of the collective is the "Campanha É Clima" (in English, "Campaign It's Climate"), which invites organizations, artists and communicators from all around Brazil to collectively and coordinately post content that talks about nutrition, waste management, and climate justice. The content created by

labExperimental in partnership with the campaign's collectives helps to unify the production of narratives on social media. However, the campaign is not limited to the digital world and all produced content is printed and pasted on the wall throughout the country using the "lambe-lambe" technique.



Photo: source labExperimental

The labExperimental in partnership with other organizations, also created the Artist Residency, a methodology that, through immersions in culture and democracy, aims to build a collaborative campaign for youth voter certification in Brazil and promote the first green vote, a socio-environmental vote.



Samela Sateré Mawé e Jander Manauara. Photo: source Baile na Terra, 2022.

Another very interesting action is the Baile na Terra (@bailenaterra, in english "Ball on Earth"), an arts festival for the climate which happens since 2022 in Sao Paulo and that has already brought together, in two editions, over 15,000 people.

Art and coexistence are forms of organizing collectivity and resistance.



Photo: source, Baile na Terra, 2023.

SURARAS DO TAPAJÓS SANTARÉM - BRAZIL

<https://surarasdotapajos.org.br/>

The carimbó group Suraras do Tapajós is a vibrant and authentic cultural expression in the amazonian region in Brazil, formed by indigenous women who live along the Tapajós River, where 14 indigenous people live nowadays. The

group represents the cultural identity and resilience of a people striving to keep their roots alive and the harmony with nature.

The idea came up in 2016 with the creation of a collective that later on would become the Indigenous Women Association Suraras do Tapajós. The collective emerges from the meeting of these young women concerned with the fight for the defense of women's right. Today, besides carimbó, the members work with programs of artistic training and community business, encouraging female empowerment and supporting indigenous organization in the fight for the rights of traditional people.



Website PrintScreen [Suraras do Tapajós](#)

The carimbó group starts in 2018, as "another valuable tool to give voice to our mission, allowing the voice of indigenous people to echo far beyond their territories. It is time for the world to meet and hear the voices of the forest people", states the collective.



Photo Barbara Vale @barbaradasfotos

Suraras do Tapajós is an inspiring example of how art and culture could be powerful tools for social transformation, promoting pride and appreciation of local traditions. Their work is a true cultural treasure that deserves to be appreciated and celebrated by everyone.

THEATER OF THE LONG NOW STUTTGART - GERMANY

[@theatre_of_the_long_now](https://www.instagram.com/theatre_of_the_long_now)

In Germany, in another show, the discussion about time connects with the time “other” things - like natural processes. They need to enfold their “natural” rhythm

of being, becoming and decaying in a quite different perspective. "We realized that one of the most important issues to connect an architecture constructing with living systems with the performative arts causes a different understanding of dealing with our own expectations, regarding the time, living organisms - like trees - need to grow, live and decay", says Hannes Schwertfeger, one of the project's curators.



Photo: @jonaya

The Theater of the Long Now is an at least 100-year during choreography of a small piece of wasteland, curated since 2017 by two performative artists, Alice Ferl and Stine Hertel, in collaboration with Bureau Baubotanik. They say: "The

actors in this kind of "play" are the plants, the animals, and anyone and anything being "NOW" at this spot.... The most beautiful thing for our imagination is, that no plant, animal nor anything nor anyone will experience the entire performance - maybe except the stones, since their durability is quite long handed."

Curated and organized to take place in-between the Performing Arts and Architecture, the Theater of the Long Now has an inspiring organizational model, emerging out of partnerships with 14 local institutions. They integrate from scratch the federal government, city hall, universities, cultural institutions and local initiatives, which have the conditions to keep up the expectation of the civil society for a longer duration than an individual could ever do.

Bureau Baubotanik - The two Architects Hannes Schwertfeger and Oliver Storz of the Bureau stressed the idea, having such a long term based cultural project in Stuttgart, called "Baubotanik", since 2004. "Baubotanik" means to design public spaces like parks, but as well construct buildings or other load-bearing systems, like viewing platforms, depending on the time to grow and decay of living organisms like trees. Living organisms are deeply integrated into the design and the construction of their projects.

The expectation about the "success" or "fail" is depending mainly on the "well being" of all integrated living organisms - mainly the plants - their designs are depending on the vital ecosystems of their projects, providing together with the plants a space for animals and all people, taking place, to be part of it.

To deal with quite unexpected time periods - like 100 years - they decided to work together with playwrights, choreographers and other professionals which know better than them how to deal with short handed, but as well long term expectations. "We decided that we are no longer architects. Of course we are, but most of the times we construct not just buildings, but spacial installations which combine the world of Architecture with the world of the Performative Arts. In German, the term for 'imagination' is 'Vorstellung', that in English is the same term

for 'the play', as theatre play!". So feel invited sharing this "double-binded" baubotanically constructed paradox - for at least a quick moment in the LONG NOW... during at least for the upcoming 100 years."

MEMORIAL TO THE PROGRESSION OF CLIMATE CHANGE - STUTTGART OPERA



Photo: @jonaya

The copper roof of the Stuttgart Opera, destroyed during a storm found a place in Lake Eckensee, in front of the building, as a **"Memorial to the Progression of Climate Change" (Mahnmal für den fortschreitenden Klimawandel).**

In June 2022, during a storm, parts of the city were affected by violent gusts of wind. Copper pieces fell in the opera courtyard, and the idea for the temporary memorial came up when a member of the State Parliament, Martin Rivoir, mentioned the performance artist Joseph Beuys. Beuys defined the expanded concept of art, stating that every person is an artist. "And the storm really expanded this concept of art, this word of Beuys, once again. Because here, nature also became an artist.", explained Rivoir.



Photo: @jonaya

REPAIR REVOLUTION! ZURICH, SWITZERLAND

museum-gestaltung.ch/en/ausstellung/repair-revolution/

Imagining a more sustainable future is also possible within traditional cultural institutions. The Museum of Design in Zurich, Switzerland, presented the exhibition Repair Revolution!, envisioning a society of repair and the role that design can play in getting there. **Repair is no longer just a last resource, but an important cultural, social and economic practice that offers an alternative to our disposable society.**

The exhibition presents a variety of objects, from everyday products to works of art, demonstrating different approaches to repair and creative reuse.

Before entering the exhibition space, we encounter "The Repair Manifesto", which we added below.

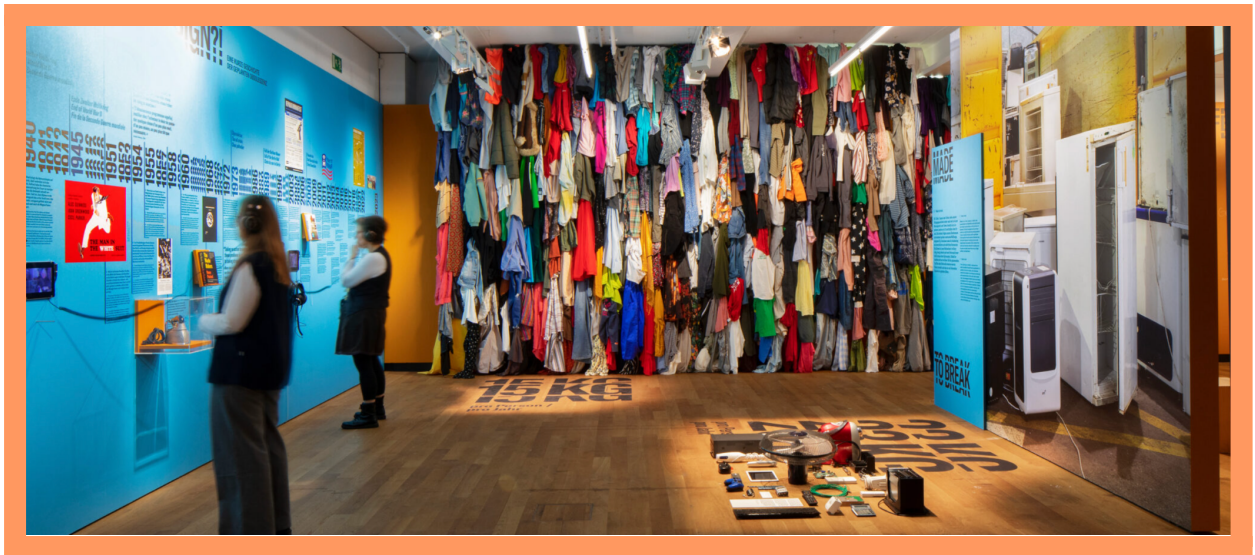


Photo Website Museum of Design in Zurich Exhibition Repair Revolution

Read here the complete manifesto: [Platform 21](#)

"Stop recycling and start repairing. It's better for the environment and resource use.

1. Make your products live longer! Repairing means taking the opportunity to give your product a second life. Don't ditch it, stitch it! Don't end it, mend it! Repairing is not anti-consumption. It is anti- needlessly throwing things away.

2. Things should be designed so that they can be repaired. Product designers: Make your products repairable. Share clear, understandable information about DIY repairs. Consumers: Buy things you know can be repaired, or else find out why they don't exist. Be critical and inquisitive.

3. Repair is not replacement. Replacement is throwing away the broken bit. This is NOT the kind of repair that we're talking about.

4. What doesn't kill it makes it stronger. Every time we repair something, we add to its potential, its history, its soul and its inherent beauty.

5. Repairing is a creative challenge. Making repairs is good for the imagination. Using new techniques, tools and materials ushers in possibility rather than dead ends.

6. Repair survives fashion. Repair is not about styling or trends. There are no due-dates for repairable items.

7. To repair is to discover. As you fix objects, you'll learn amazing things about how they actually work. Or don't work.

8. Repair – even in good times! If you think this manifesto has to do with the recession, forget it. This isn't about money, it's about a mentality.

9. Repaired things are unique. Even fakes become originals when you repair them.

10. Repairing is about independence. Don't be a slave to technology – be its master. If it's broken, fix it and make it better. And if you're a master, empower others.

11. You can repair anything, even a plastic bag. But we'd recommend getting a bag that will last longer, and then repairing it if necessary."

**PIMP MY CARROÇA
SÃO PAULO, BRAZIL**

<https://pimpmycarroca.com/>

Out of every 10 kilograms of recycled waste in Brazil, 9 were collected by waste pickers.

Dissatisfied with the invisibility of waste pickers, the activist Mundano started a process of aesthetic renovation of some carts. **He uses colors, graffiti and impactful phrases as a form of expression and to bring visibility to these workers.**

The year was 2012 when Mundano realized that his work was important, but quite small. That is when he decided to join forces: he organized a crowdfunding campaign and carried out the first "Pimp my Carroça" (in English, "Pimp my cart"). **Five hundred volunteers and artists occupied downtown Sao Paulo. Dozens of carts were painted, refurbished and equipped with safety items.**



Photo source: [Instagram Mundano](#)



Photo source: [Instagram Mundano](#)

It worked. Other cities in Brazil started to "pimp" and the movement took shape, gaining different operating models in each region: Pimpex, Desafio Pimp (Pimp Challenge), Pimp Nossa Cooperativa (Pimp Our Cooperative), Pimp Nosso Eco Estação (Pimp Our Eco Station), Pimp my Canoa (Pimp My Canoe), and **Cataki, an app for you to call a waste picker to come to your home and pick up the recyclables you have separated.**

Actions of Pimp my Carroça were also carried out in foreign cities. Most Brazilian cities lack efficient recycling programs; there are no policies for adapting to climate change, there is no cleaning of rivers. In Mundano's own words, **"a waste picker does more than many environmental ministers".**



Photo: Júlia Nagle @ju.nagle

BERTHA FOUNDATION LONDON, THE UNITED KINGDOM

<https://berthafoundation.org/>

The imagination plays a vital role in the creation of unique works of art, allowing us to express our ideas, emotions, and concepts in an innovative way. "All of our theory of change is that the union of activists, storytellers and lawyers can provoke a great change in the world. You need activists to protest, to take the streets, to fight in many different ways against injustice: **you need storytellers to amplify the reach of these messages**, and you need lawyers to really take on legislations to make some of these changes", says Adrian Kawaley-Lathan, creative director of the Bertha Foundation, who believes that activism should be rooted in communities, organizations and movements.



Website PrintScreen [Bertha Foundation](https://berthafoundation.org/)

The organization also runs the Bertha Artivism Awards, an opportunity for artists, artistic collectives and organizations from around the world to use the arts as a call to action. Adrian tells that it is not about what you are doing as an artist, but how your art empowers and inspires people to take action. He talks about that when he thinks about impact, he thinks there is a specific change, a future version of what you are imagining; a desire to work so that the gap between the present reality and the potential future is what you are feeling, and that is where **"art empowers the community to manifest the future with which they are dreaming of"**.

One of the projects supported by the award in 2023, and a good example of how art can collaborate with investigative journalism on human rights, the environment, and labor issues, is The Outlaw Ocean Project in the United States of America.

Adrian tells that the organization's director, Ian Urbina – a former reporter of the New Yorker Times for 17 years and winner of various awards –, covers serious crimes committed at sea, such as human traffic and forced labor. To broaden the reach of the stories to a younger and more diverse audience, he invites musicians and visual artists to draw inspiration from any of his reports and create and remix whatever they want. "These artists create murals, music, and in this way, you're reaching an entirely different generation, a completely unique audience to engage with stories that are crucial to the future of humanity."



COEXISTENCE, MEETING, AND CLOSENESS WITH NATURAL SYSTEMS

We talked and visited some built spaces for **coexistence, meeting, and closeness with natural systems**, operating within the concept of regenerative culture, where social, economic and environmental systems seek to create a positive and balanced relationship with the environment.

1. **Climate Academy - Paris, France**
2. **Casa Ecoativa - Sao Paulo, Brazil**
3. **Zusammen Leben - Freiburg, Germany**
4. **Marais Wiels - Brussels, Belgium**
5. **Reocupa - São Luís do Maranhão, Brazil**
6. **Chante de Cailles - Brussels, Belgium**
7. **Neckarinsel - Stuttgart, Germany**
8. **Floating University - Berlin, Germany**
9. **Condô Cultural - Sao Paulo, Brazil**
10. **Klima Pavillon - Zurich, Switzerland**
11. **Instituto ZeroCem - Brazil**
12. **GSCC - Global Strategic Communications Network - Global**

- 13. Both Ends - Utrecht, the Netherlands
- 14. A Vida no Cerrado - Distrito Federal and Goiás, Brazil
- 15. MAB, Movimento dos Atingidos por Barragens, Brazil
- 16. Comitê Chico Mendes - Rio Branco, Brazil

CLIMATE ACADEMY
PARIS, FRANCE

www.academieduclimat.paris/

Climate education is urgent so that everyone can participate in the debate about ecological transition.

The **Climate Academy** is a space for learning, discussing and acting, with workshops, conferences and debates, projections, exhibitions, events, orchard, library, etc., free and open, in the middle of Paris. Groups are welcomed around educational journeys that accompany young people from awareness to commitment through "learning by doing".



Photo: @jonaya

Being an institutional space supported by Paris city government, the Academy aims to provide the means for the city's citizens to understand, experience and mobilize on climate challenges, as well as explore possibilities for collective actions to build paths toward a desirable future. In one year of existence, the Academy organized over 600 events, reached more than 16,650 students and received over 60,000 visitors.



Photo: @jonaya

CASA ECOATIVA SÃO PAULO, BRASIL

[@casa_ecoativa](#)

On the shores of the Billings Reservoir, almost 20 years ago, what was once an abandoned area turned into an example of participatory management. That is how Casa Ecoativa (in English, "Ecoactive House"), an ecocultural center, resulting from the community mobilization of young people from Ilha do Bororé, in Grajaú, southernmost part of Sao Paulo, on the edge of one of the largest and most important water reservoirs in the Metropolitan Region.



Photo Source: Ecoativa

Occupying a public empty space and turn it into a cultural center for the climate, which focuses on the rescue of the community's culture, appreciating popular artists in the region and actions directed to preserving the environment: this is the purpose of the house, which welcomes young students that participate in conversation circles, develop activities in the midst of the nature, prepare and share organic vegan meals, besides developing other reflexive and training activities.



Photo Source: Ecoativa

It was in one of these activities that the "Na Ilha Agência Jovem de Notícias" (in English, "Na Ilha Youth News Agency") was born, created by high school students

from Adrião Bernardes School, the agency works to promote socio environmental awareness by identifying, sharing and creating solutions for local environmental issues in the Grajaú neighborhood.



Photo Source: Ecoativa

For the people from Ilha do Bororé, the feeling of belonging to a community that looks after the environment is very important, after all, there is nature all around.

The need for belonging is a social human need, and creating spaces of belonging and support will help in the transition of the imaginary that we need.

ZUSAMMEN LEBEN FREIBURG, ALEMANHA

zlev.de/en

Organization founded in 2015, the Zusammen Leben is located in Dorfbach, near the district of Vauban - Freiburg, Germany. The group works on building inclusive spaces for gatherings, based on the same need as Casa Ecoativa, the **central human need, the aspiration to belong.**

The collective operates in 4 core areas: art and culture, work and occupation, food and drink, gardening and environmental education.



Photo source: Website Zusammen Leben

Collective meeting spaces are created that bring people together from various backgrounds: on the stage, in the community garden, and in the café. This facilitates engagement, empowerment and active participation in society.

"We work on major topics of social justice, focusing on participation, climate justice and changing the food system", Johann Dangel, who works with art and culture in the project, tells us.



Photo Source: WebSite Zusammen Leben

One of the many projects developed by the organization is the Klimaküche, one of Johanna's favorites, as it combines many socio ecological aspects in a single format: cooking classes with immigrants from various countries who share their favorite recipes.

Coxinhas

BRASILIANISCHE
KÜCHE

10
vegetarisch
4 Personen

TEIG 12 COXINHAS
500g festkochende Kartoffeln
-130g Mehl
400ml (Kartoffel-)Wasser
1 kl. Bund Petersilie, fein gehackt
A Schabergänke
Gemüseöl
Salz

PANADE COXINHAS
1 Ei
200g Paniermehl
2 EL (Kartoffel-)Wasser
etwas Sonnenblumenöl
-500ml Bratöl zum Frittieren

PLIZ-FÜLLUNG
2 EL Sonnenblumenöl
15g Champignons in kl. Würfel
35g gehackte Walnusskerne
1 Zwiebel, klein geschn.
1 Knoblauchzehe, fein geschn.
1 Rote Beete, geraspelt
50g Feta

ROTE BEETE-FÜLLUNG
2 EL Sonnenblumenöl
1 Zwiebel, klein geschn.
1 Knoblauchzehe, fein geschn.
1 Rote Beete, geraspelt
50g Feta

SALAT
1/2 Weikohl
3 kleine Zwiebeln,
Zucker
1 TL Salz
4 EL Apfelbalsam
2 EL Rapool

**Zweierlei gefüllte
Coxinhas & Krautsalat**

UND SO GEHT'S

1. Kartoffeln schälen, in golfballgroße Stücke schneiden und in Salzwasser kochen bis sie weich sind (ca. 20 Min.). Dann abgießen (und Kochwasser aufbewahren) und pöndriechen. Alternativ angekochte Kartoffeln im Backofen bei 120° 45 Minuten garen bis sie weich sind, dann schälen und zerdrücken.
2. Für die Füllungen: In zwei Pfannen Zwiebeln anschwitzen. Wenn die Zwiebeln glasig sind, Pilze, Knoblauch und Walnüsse in die eine Pfanne und rote Beete in die andere geben. Abschmecken mit Salz, Pfeffer und etwas Petersilie. Abkühlen lassen. Feta unter die Rote Beete Masse mengen.
3. Den Weikohl ganz dünn hobeln, Zwiebel in dünne Scheiben schneiden und dazu geben. Salz, Apfelbalsam und Rapool mit den Händen gut in den Salat einarbeiten. Kurz vor dem Servieren mit Salz und Apfelbalsam abschmecken.
4. (Kartoffel-)Wasser erhitzen und mit den zerstampften Kartoffeln verengen und aufkochen lassen. Dann nach und nach unter ständigem Rühren das Mehl einrühren bis die Masse richtig klebrig ist (Blanchiert-Prinzip). Petersilie dazu und mit Salz und Pfeffer abschmecken. Abkühlen lassen.
5. Panierbröle aufbauen mit einem Teller Paniermehl und einer Schüssel verquirlten Ei mit (Kartoffel-)Wasser. Hände einölen.
6. Einen gehäuften Esslöffel Teig in der Hand zum Ball rollen, dann handtellergroß flach drücken, 1 Ei von einer Füllung darauf und den Teig darum schließen. Zu einem Tropfen formen. Dann erst durch das Ei und dann durch das Paniermehl ziehen. Das Bratöl erhitzen und alle Coxinhas ausfrühen bis sie goldgelb sind.
7. Schön anrichten und servieren. Guten Appetit!

Die Zutaten stammen von Produzent*innen und Köch*innen lokaler Höfde*innen aus unserem regionalen Netzwerk.

Dona Flor ist

Das Rezept für die Fälscher Klimaküche von zusammen leben e.V. wurde entwickelt in Kooperation mit Dona Flor e.V. Der Verein hat sich zur Aufgabe gemacht, die brasilianische Kultur in Flensburg zu leben.

zusammen leben

Kurdisch Kochen

BRASILIANISCHE
KÜCHE

10
vegetarisch
4 Personen

**Pap
Chakalaka**

UND SO GEHT'S

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zusammen leben

Participants could learn the recipes and afterward, the event was open to the public to taste the dish, which, within the possibilities, was made with seasonal organic, and vegetable ingredients. "The organizers also curated the space with artistic interventions that created a dialogue with the food, and, at the end, we

published these recipe cards to show how the food would be in a sustainable future", says Johanna. There was even a recipe for 'coxinha'.

MARAIS WIELS BRUSSELS, BELGIUM

[@marais_wiels](#)

In Brussels, excavation work in the area that once housed a brewery from the late 19th century caused the rupture of an aquifer, creating a natural but accidental body of water. The site became home to the entire biodiversity that characterizes a marsh.



Photo Social Media Marais Wiels

That is how Marais Wiels emerged, an example of a space for regenerative cultures inspired by patterns and processes found in nature, recognizing that natural systems are capable of self-regeneration. In the heart of the urban center of Brussels, Belgium, nature reclaimed its rights after 10 years of neglect.

In collaboration with this accidental natural system, people interested in preserving this ecosystem came together and **"a kind of natural collaboration between nature and humans emerged to fight against the destruction of the site"** was created, according to information from the collective's social media.

In 2019, a group of residents started gathering every Sunday For cleaning initiatives, becoming known as 'Fairies of Marais', and attracting attention of the local press. The group was formed by artists, researchers and engaged university students.

"It's an important space with different points of views. People who don't have space to plant can come here to cultivate a vegetable garden, relax. It's psychologically important to be able to look a bit further, which is not possible in the city, only in bigger parks. People are inspired, they can research and make art. Architects and bioengineers use the space for a bioengineering class, to develop things and create based on the natural elements found here. They're beautiful examples of creativity", says one of the members of the space, Leila Bensalem.



Photo Marais Wiels Social Network

Both natural spaces and historical spaces in the center of cities are spaces for climate debate.

REOCUPA MARANHÃO, BRAZIL

@re_o_cupa

The Amazonian Forest covers 34% of Maranhão's territory, the only northeastern state in Brazil that is part of this biome. In a mansion located in the historic center of Sao Luís, the state capital, three artists have created a diverse space, open to various cultural, artistic and activist expressions. This is how the Resistência Cultural Upaoan Açu collective (in English, Cultural Resistance Upaoan Açu) was born.



Photo: Deuza Brabo

Also known as Reocupa (Reoccupy), the collective stands out as an important socio-cultural mobilizer in the state. There are many activities and lines of action: political education, urban mobility, right to the city and the environment.

Since 2022, through tactics of culture, art and activism, the group has been building a participatory and engaged agenda around the defense of the Amazon and its people, such as the 'Resistência Fest', a music festival in defense of the Amazon that has already brought together more than 15,000 people.



Photo: Don Salvatore

**CHANTE DE CAILLES
BRUSSELS, BELGIUM**

www.chantdescailles.be

Located in Brussels - Belgium, the Chante de Cailles, or the Song of Quails in English, is an intergenerational urban agriculture project open to all people in the neighborhood, bringing together different areas of activity around food and alternative ways of producing and consuming.



Photo: WebSite [Chante de Callais](#)

Together, professionals and citizens experience an ecological, democratic, social, relational, and economic transition towards a sustainable, participatory, fair and resilient world. "I think that those who work in this kind of environment and in these types of projects really reconnect with what we are as people living on Earth. **I think it's a very powerful way to connect with others and yours**", shares Fanny Vinet, one of the project participants.

Fanny also emphasizes that, for her, "everything you bring into your life can be art. If you look at little herbs in the field, if you look at how the little flowers are growing, how the sheep are resting, that's already something that can inspire you. Art is like everyday life, and even what you put on your plate is generating a little bit of fuel for your day, a bit of energy. **For me, art is too broad, so I think it's everywhere – you just have to open your eyes.**"

To be a part of it, it is necessary to live in the surroundings of the project and be available for community living. Each person can participate according to their will, being part of one of the working groups. To learn about the activities, informative sessions are organized on the 1st Sunday of each month where members will take a tour and show the different projects organized on the site.



Printscreen WebSite Chante de Callais

People from the city must approach the earth and water to reconnect with the imaginary.

NECKARINSEL STUTT GART, GERMANY

<https://www.neckarinsel.eu/en>

Feeling the river – this connection is the proposal of the Neckarinsel project, on the banks of the Neckar River in Stuttgart. "It's a beautiful place for all the people in the city, where we can get to know and experience the river and the water, and I think it's really important to experience something like this because in Stuttgart, most of the time – and I've been living my all my life –, **we generally don't feel the river**", comments one of organizers of the project.



Photo: Printscreen WebSite Neckarinsel

The Neckarinsel is an interdisciplinary initiative aimed at helping shape the future of a livable city by the river, where the population is invited to be part of this transformation.

The problem with the Neckar river is contamination – specifically, bacteria pollution and all the dirt and sewage that reaches the river water. **Usually, the water is conditioned in the channels and flows to the treatment plant, but when it rains too much, it overflows. And in recent years, with climate change, summer is getting hotter, and the city is experiencing more heavy rainfall.**



Photo @gessicaarjona

The work is to bring the river back to people's awareness and create a place of exchange, education and experience for the city on the water. The long-term goal is a cooperative, sustainable and radically positive redesign of the Neckar river in Stuttgart: different formats for young and elderly people, neighbors and river enthusiasts, as a space of knowledge transmission and production, with a varied range of offerings: guided tours of the island, a public water quality measurement station, a week on the island with lectures and workshops.

An interesting aspect of the project is its organizational model. The creators signed a lease agreement with the city government, paying a derisory amount, but it was from there that they obtained the authorization to use the space.

Through these activities, the group aims to strengthen a change in perspective on how to deal with water as a resource and life in the river, in addition to many collaborations of education, art, and science that form the basis for a water laboratory on the Neckar.

Spaces in the nature of cities tend to broaden the notion that we are nature, and preserving it is keeping ourselves alive.

**FLOATING UNIVERSITY
BERLIN, GERMANY**

<https://floating-berlin.org/>

Water is perhaps the strongest element of connection between people and natural ecosystems. Also around the water, in Berlin, the Floating University emerges. The project was a collective idea of a group of artists, designers and architects in 2017. "What touched me the most was the energy, imagination and patience of the people who work here and develop things. And then you get involved, and that's very moving", says Florian Foerster, architect and member of the group.

At the Floating University site, a diversity of animals, plants and algae has taken roots, originating a unique landscape: an artificially recovered environment by nature where polluted water coexists with the relatively new presence of the university.

The site was designed in the early 1930s as a rainwater retention basin to serve the Tempelhof airfield and the surrounding avenues, and it was encased in concrete by the North American army after the World War II. Today, it remains as a fully operational public infrastructure: it retains and redirects rainwater to the city's drainage system. It is also surrounded by a "Gartenkolonie" – a community garden space –, and, therefore, it is almost invisible to passersby.

After Tempelhof airport was closed in 2008, the city's development plan proposed building over the airfield and relocating the nearby stormwater infrastructure. This would have turned the 22.500 m² city-owned land occupied by the basin into a valuable and lucrative asset for Berlin's real state portfolio. However, in the Tempelhof referendum of 2014, Berliners voted against it, preventing any construction on the airfield. This referendum result not only protected the only city center green area, but also ensured the protection of the basin.

The rainwater collection basin (what we call a "piscinão", big pool, in Brazil) had been closed to the public for over 80 years. In the research for the "Great World's Fair 2012", which took place at the former Tempelhof airport, the architecture group Raumlaborberlin discovered the basin for the first time. Since then, the process of engaging with the site began, and when the Floating University was inaugurated in 2018, it was an explicit decision to reactivate the aquatic infrastructure as a cultural and sociopolitical space.

The mission of Floating University is to open, soften, maintain and care for this unique public urban infrastructure, its human culture, and multispecies layers, while bringing non-disciplinary, radical, and collaborative programs to the public.

In other words, **it is a place to learn to engage, embrace complexity, navigate the entanglements of the world, imagine and create different forms of living.**

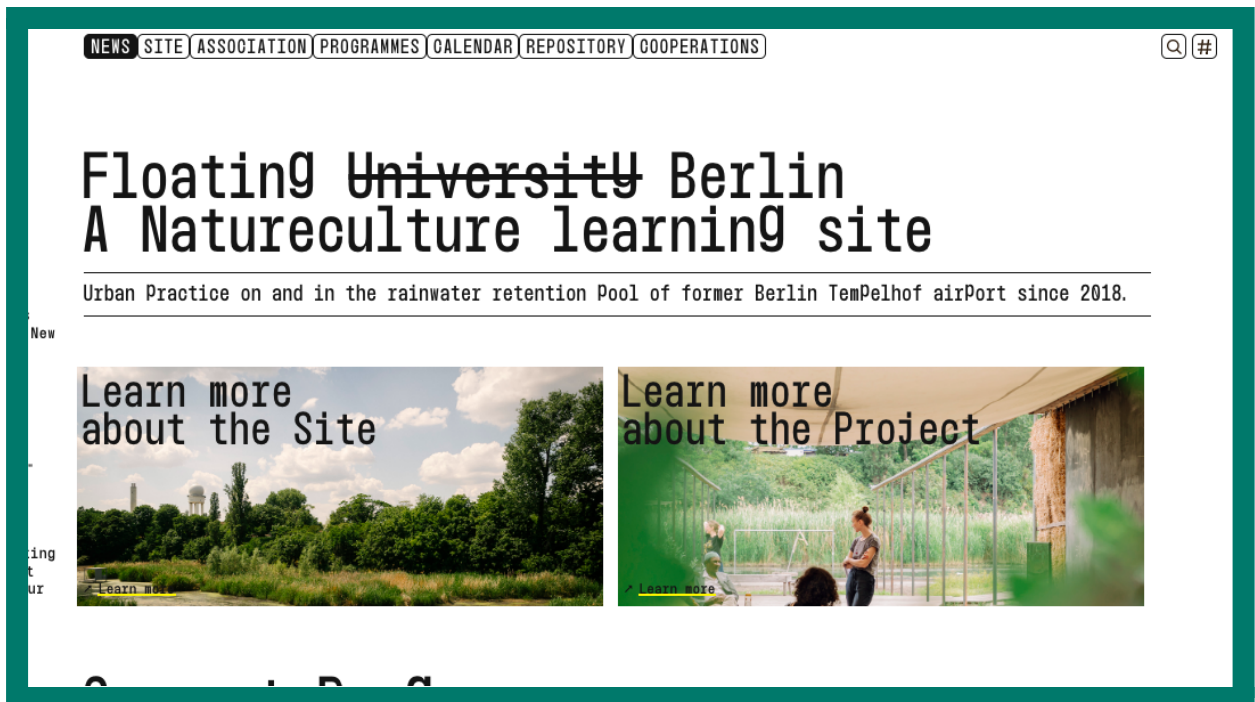


Photo: PrintScreen WebSite Floating University

The creation of political-pedagogical spaces in art allows mobilizing and engaging people through creative actions.

CONDÔ CULTURAL SAO PAULO, BRAZIL

<https://condo.org.br/>

The **Condô Cultural** is a Brazilian cultural association that produces and promotes creative actions in the areas of culture, arts and the environment. As a community center, it is located in Vila Anglo Brasileira, in the city of Sao Paulo.

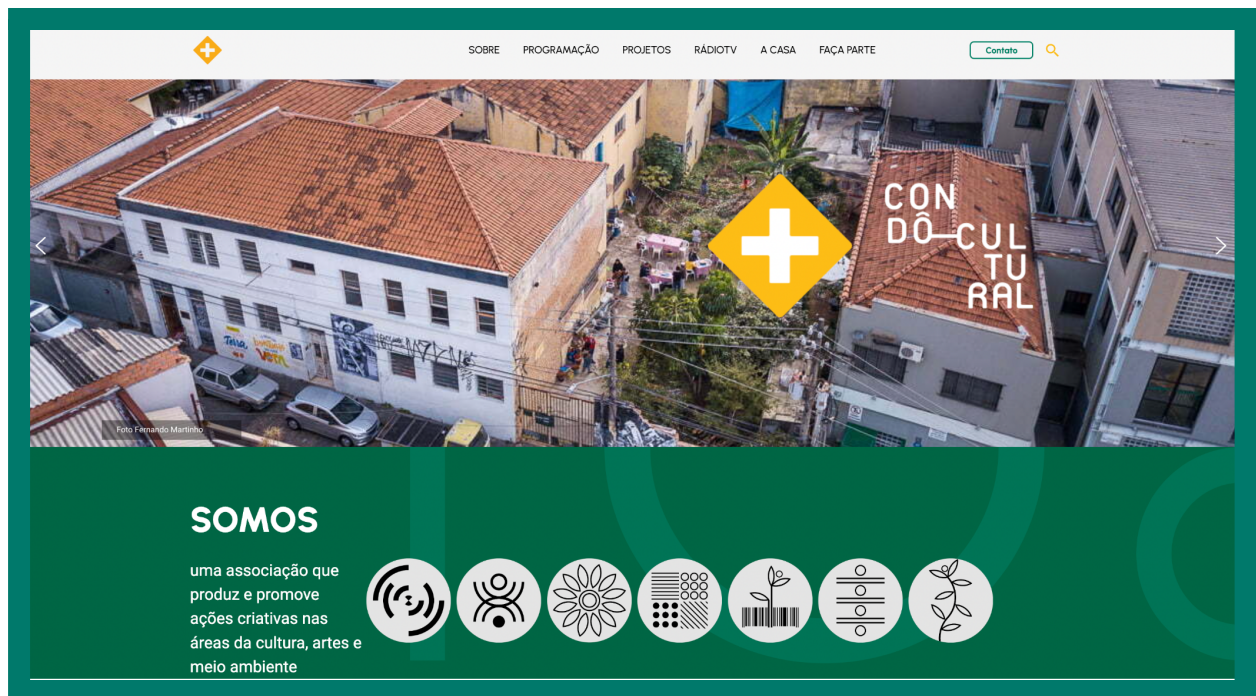


Photo: PrintScreen WebSite Condô Cultural - Fernando Martinho

The building that houses the project was a school between 1933 and 1955 and an old hospital between 1956 and 1995. It remained abandoned for 15 years until the beginning of Condô Cultural in 2010 as a collaborative cultural center, maintained by

the occupying artists. The project focuses on creation and experimentation with the perspective of finding alternatives in human relationships for coexistence.

With the shared environment and the application of the "technology of encounter", it is possible for different people to get to know each other, often being stimulated by each other's processes, enhancing the creation of joint proposals from collectives and artists from Brazil and around the world. In this house inhabited by ideas, practice is the collective form of organization and management, guided by the dynamism of day-by-day activities. Collaboration is one of the main tools for the existence and functioning of the project, which advocates, through art and access to culture, dialogue and construction of a better world.



Photo: Conrado Lessa

In these more than 10 years of existence, the group has already carried out various activities. Examples of projects that also combine art, the environment and the construction of community relationship are the Jardim das Delícias (in English, "Garden of Delights") and the Community Composting Point. The **Jardim das Delícias** is a space that connects with the organic cycles of the earth, the seasons, the neighborhood and the visitors of the space, where various organic foods are cultivated. It is also a space to experience agroforestry processes and enhance exchanges and conversations about urgent and necessary ecocultural practices, addressing topics such as **food sovereignty, healthy eating, food cultivation in the city, composting and climate change.**

The **Community Composting** is open every Sunday to receive the organic waste from the neighborhood. In a bit less than two years of functioning over 8 tons of waste have already been composted. It is possible to visit on Sundays between 9.00 and 14.00 to take the delicious "Café Caipira" (in English, "Country-style Breakfast), visit the Indigenous Art Point, with handicrafts from more than 10 different ethnicities from Brazil, and an opportunity to get to know the space.



Printscreen from the campaign #compostavilaanglo - Photo source Condô Cultural

KLIMA PAVILLON ZURIQUE, SUÍÇA

<https://www.klimapavillon.ch/>

This spot, located in Zurich, Switzerland, is a kiosk that has been in the city for a long time. It used to sell tickets for cultural events and it is in the collective imagination as an information point. As the Klima Pavillon - Library for a Happy

Future, it has existed since 2020, and is dedicated to the topic of climate change, and it is part of the Climate City Zurich association.



Photo: Markus Keller

The Library for a Happy Future inspires actions and solutions in the areas of mobility, construction, energy, nutrition, agriculture, consumption, and finance, creating a collective vision for the year 2043. This meeting point seeks to show possible paths to overcome the climate crisis and to achieve a happy future, serving as a counterpoint to despair and climate anxiety.

How do we transition from the challenges we face to a positive attitude? Sonja Schenkel, one of the founders of the project, tells us that they conducted some research and found that just pointing out the problem can block our creativity and makes us see the world only through that perspective, leaving the feeling

that we cannot change anything. So, the group began to discuss how we can move from the climate crisis to climate happiness.



Photo: Markus Keller

She also says that **"crisis" is originally a Greek word that means "turning point", and a turning point means that you have changed your perspective correctly.** So, the question arose of how we can use this crisis to create something truly positive for humanity and non-humanity. **And so, the idea of the Library for a Happy Future was born.**

"How will you deal with this? How will you feel about this? What Unesco has been saying is that these are the effects with which we'll deal with more and more. Situations that no one has ever seen. So, it's part of this future literacy. How to practice dealing with the unknown?", says Sonja. "So we looked for possible paths. How do you inspire people to look within, and what are the relevant feelings when you talk about a happy future?".

You can contribute to the library from anywhere in the world through texts, pictures, models, videos and audios, as long as you explore the questions below and establish a connection with the city of Zurich: how will we create a positive and favorable future to the climate in the next 20 years? How is the world, and what obstacles and transformations will we overcome in the process? Contributions to the library can be submitted digitally [by clicking here](#).

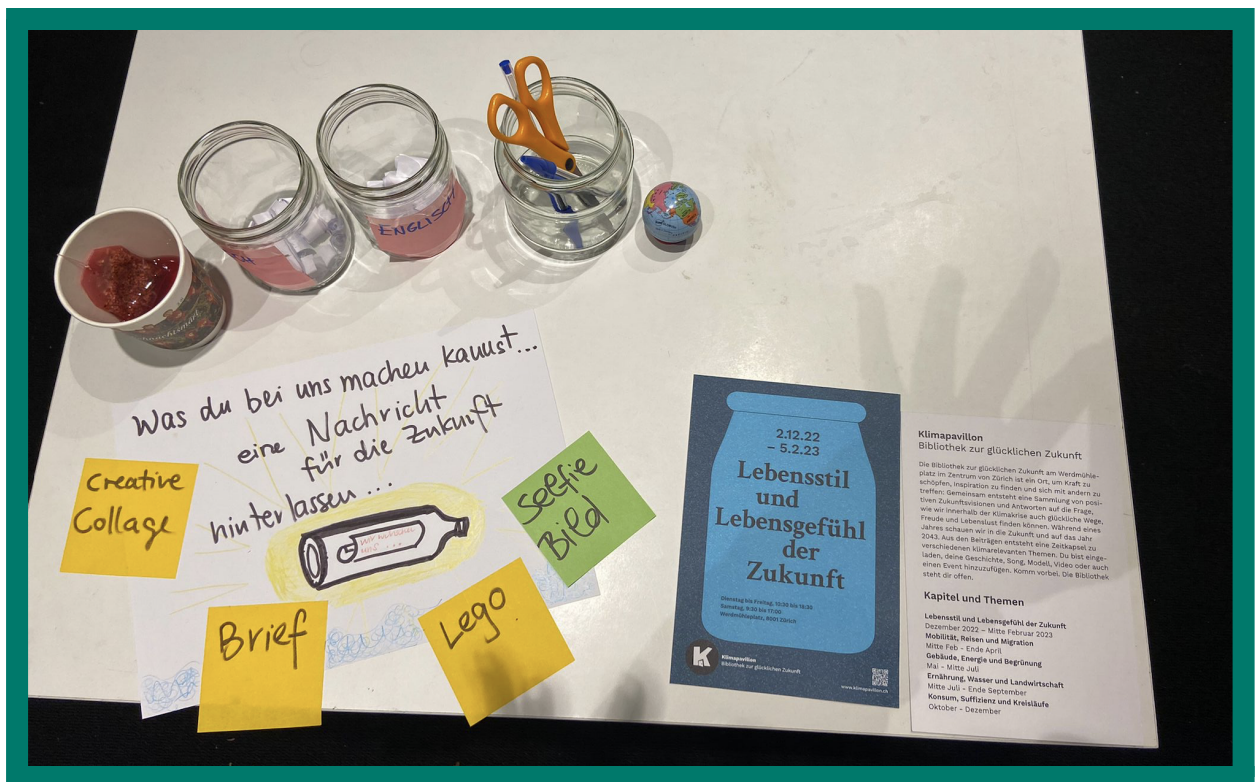


Photo: Markus Keller

Imagining the future and knowing the past are the keys to acting in the present.

INSTITUTO ZEROCEM BRAZIL

<http://zerocem.org/>

We talked with Fernando Túlio in Zurich, Switzerland, about activist movements, socio environmental actions and strategies for the future. **"I'm creating some scenarios up to 2050 and geo-spatializing the impact of gender, race, class, early childhood and old age. How would the impact be on the map to foster a more sociopolitical debate about who the authors are, the interests, and the disputes in these processes?"**, tells Fernando about projects that ZeroCem Institute is developing, where he acts as director of institutional relations, architect and urban planner.

The perspective that the group brings is that environmental activism must indeed address the issues of inequality, decolonize the world, and, at the same time, decarbonize it. There are many movements, for example, that talk about inequalities, but it is also necessary to address climate issues, such as activism against removals, against speculation, and the right to the city. The Instituto ZeroCem for Applied Research focuses on socio-spatial dynamics and works on developing strategies for fair socio-environmental transitions, structured from a systemic understanding of territories and the democratic engagement of the individuals who live in and build them.

Researches and maps can provide us with clues about the paths for the climate transition. Art and creative communication are fundamentals in the process.

GSCC - GLOBAL STRATEGIC COMMUNICATIONS COUNCIL

GLOBAL

<https://gscnetwork.org/>

Communication professionals are essential to build broad support for solutions to the climate crisis. Art serves as a driver for the press because it delivers and disseminates more when the news has a picture, an image that synthesizes the action.

"In a world that is getting warmer and warmer, it can make a lot of sense for artists to think about how to contribute to a changing society, to a changing world and a nature that is also changing. This is field where cooperation can be very useful for both sides", says Ferdinand Dürr, one of the coordinators of GSCC.



Photo: [WebSite GSCC](#)

Art, in cooperation with campaigns, enhances the formation of public opinion on the climate crisis.

BOTH ENDS

UTRECHT, THE NETHERLANDS

<https://www.bothends.org/en/>

Both Ends is a non-governmental organization based in the Netherlands, and it operates with three main strategies: promoting a capable and influential civil society; fostering a systemic change in public institutions that prioritizes people and the planet; and promoting transformative practices. Here, the importance of public opinion on climate change is crucial. "Everything starts with public awareness and, then, hopefully, with some public pressure. Things change because politicians listen to the public. When it comes to climate change, this is already happening, and we also need to look at adaptation", comments Annelieke Douma, a member of Both Ends.

She told us that they published in June, on a page of an important Dutch newspaper, an advertisement with hundreds of logos from organizations that signed a manifesto attesting that we really need to get rid of fossil fuel subsidies. All these logos being featured by so many social groups in society form a very strong public opinion action.

Together with a global network of partners, Both Ends works on three strategic pathways: an empowered and influential civil society, systemic change in public institutions that prioritizes people and the planet, and transformative practices.



Photo source Both Ends

A VIDA NO CERRADO DISTRITO FEDERAL AND GOIÁS, BRAZIL

<https://www.avidanocerrado.com>

Savannas are vegetation formations with small trees and shrubs. Adapted to dry climates, they grow in less fertile soils. In Brazil, this vegetation can be found in the Cerrado. The Brazilian Savanna is the most biodiverse in the planet, and it is in defense of this biodiversity that the people from the non-gov organization A Vida no Cerrado (in English, "Life in the Cerrado") takes action. The movement started in 2020 from the restlessness of young university students about the dismantling of environmental protection policies and the increasing degradation of the biome.



Photo Source: A Vida No Cerrado

Among the activities are socio environmental education actions and implementation of climate advocacy, proposing and monitoring environmental agendas on the Cerrado with leaders, decision-makers, and political figures. The main focus at the moment is the pressure for the approval of PEC (Proposed Constitutional Amendment) 504/10, which designates the Cerrado and the Caatinga as National Heritage.

Creative actions are also part of the organization's routine, such as the 1st Nature Photography and Videos Contest, which received hundreds of files portraying the beauty and importance of the region.

Another type of action was the mobilization on Twitter to alert the public and the media about a Law Project that aimed to reduce the area of the Chapada dos Veadeiros National Park. The hashtag #SalveaChapada (in English, "Save Chapada") stayed for over 24 hours on the trending topics on the social network

and, after that, there was an extensive media coverage on the Law Project, which was later archived.



Photo Alisson Garcia

We cannot let environmental crimes go unpunished.

**MAB - MOVIMENTO DOS ATINGIDOS POR
BARRAGENS BRAZIL**

[@atingidosporbarragens](https://www.instagram.com/atingidosporbarragens)

The dam breaches in Mariana (2015) and in Brumadinho (2019), both in the state of Minas Gerais, are practical examples of environmental racism. In the first tragedy,

84,5% of the victims were Black. In the second disaster, 58,8% of the victims in the Córrego do Feijão and 70,3% in the Parque da Cachoeira area identified themselves as non-white. Racism dehumanize non-white individuals, leading to the constant minimization or naturalization of the suffering of these populations. This influences decision-makers' choices and proves that environmental impacts have color, race and social location.

Moreover, racialized and economically disadvantaged groups often have less time, education and coping power to combat projects that could jeopardize their communities. That is where the Movimento dos Atingidos por Barragens (in English, Movement of People Affected by Dams), or MAB, comes in. The movement emerged in the 1980s with the goal of organizing those affected by dams (before, during, or after the construction of the projects) across Brazil. Through experiences of local and regional organization, facing threats and aggression during the implementation of hydroelectric projects, the movement turned into a national organization. Today, in addition to fighting for the rights of those affected, it advocates for a Popular Energy Project, focusing on expanding popular participation in decisions about national energy policy and overcoming the market-oriented energy model, treating essential services as rights rather than commodities.



Photo Source: WebSite [MAB](#)

Popular pressure is the main form of fight in the movement, which has just launched the campaign Revida Mariana (in English, 'Fight Back Mariana'), 8 years after the disaster that crushed lives, contaminated rivers and destroyed the fauna and flora in over 40 cities. To these days, the responsible ones remain unpunished and those affected without reparation.



Photo source: MAB

We must protect the defenders.

COMITÊ CHICO MENDES RIO BRANCO, BRAZIL

[@chicomendescomite](https://twitter.com/chicomendescomite)

The Acre region is located in the northern part of Brazil, in the heart of the Amazon rainforest, bordering Bolivia and Peru. It is the birthplace of Chico Mendes, a rubber tapper, union leader and one of Brazil's greatest political

activists. His activism gained him international recognition, but also provoked the anger of powerful local farmers who eventually murdered him.

The Comitê Chico Mendes (in English, Chico Mendes Committee) is an organization created on the night of his death in 1988 as a strategy to mobilize the society to pressure the government to investigate and punish the murderers. Two years later the perpetrators were arrested, however, the masterminds behind the crime remain free.

To care for the memory and legacy of Chico Mendes, every year the committee organizes Chico Mendes Week, which takes place from December 15 to the 22 (the birth and death dates of the activist). The activities take place in the cities of Xapuri and Rio Branco, always involving young people from the territory and urban context, mobilizing society around the socio-environmental issues.



Photo: Participants of the Reconnecting Alliance of Forest People workshop in the Chico Mendes Extractive Reserve. Photo source: Comitê Chico Mendes

In addition to the training work in environmental education and climate activism with young people, the organization has been working to defend extractive reserves, reaching more than 2,000 families. The care and sustainable use of this territory ensure that the extractive population, along with the indigenous people, quilombolas, and riverside communities, are the main guardians of these forests.



Photo source: Comitê Chico Mendes

Brazil is the fourth country that most murder human rights defenders and environmental activists in the world. Chico Mendes, National Patron of the Environment, lives on in the spirit of battle of all who defend the forest.



REFLECTIONS

General Reflections

Overview of the climate imagination

1. In-person action is fundamental

A hundred percent of the initiatives interviewed have in-person actions as the foundation and the main tact of their activities. Being present is necessary to concretize and experience the actions, from going on strike and making posters to making contact with the earth and the water, joining together to sue the state, or gathering groups for food-related activities. The actions are enhanced by online presence of records, or often even live, and hybrid communication is the most efficient strategy for the groups.

In Art, presence is essential for an immersion in the experience. For example, direct interaction with actors and actresses and the unique atmosphere of the theater are profound ways to connect with the audience and that can only happen with the presence of the body, as in **Antigone in the Amazon** and in **Adaptation Manual to Planet Earth**.

2. **Maintaining engagement is a challenge.**

One of the biggest challenges for ecological transition is to unite people for a common action and keep them engaged in the action for a long period. This challenge is a reality for most of the collectives and movements we talked to, which have proposals such as weekly meetings with specific goals, such as the **Fridays for Future** strikes on Fridays or like the **Movimento Bem Viver**, which organizes collective efforts. On the other hand, the regularity of the meetings makes the actions gain visibility and become a reference.

3. **The world will experience a global wave of climate refugees**

With global warming and its catastrophic consequences, the number of climate refugees will increase considerably in economically stable countries, and therefore, the agenda and treatment for migrants are also climate-related issues. The project **Zusammenleben** already offers very interesting experiences of welcoming between different cultures through food and community living actions, and the collective **Top Manta** made their T-shirts into walking posters about the violent relationship with migrants.

4. **Environmental and climate decolonization, in practice**

It is important to foster joint actions between developed countries (colonizers), and therefore, economically stable, and underdeveloped countries that were colonies in the past. Climate justice must come from international agreements and cooperations. An example of this exchange is the project of **Greenpeace Amsterdam** on the island of Bonaire, in Central

America. Another example is the legal action by **Both Ends** against Boskalis, Dutch dredging company that continuously ignored requests for information about a controversy sand extraction project in South Sulawesi, in Indonesia, a former Dutch colony. Boskalis extracts sand off the coast of Sulawesi for the expansion of the port in the capital, Makassar. The extraction activities affect the fishing grounds, making it impossible for local fishermen to earn their livelihood.

5. The need to belong is a human social need

Creating spaces of belonging and support will help with the imaginary transition that we need. Projects that stimulate the sense of belonging in a community are crucial for promoting social interactions and awareness initiatives to foster diversity and inclusion. An example is the **Casa Ecoativa**, in Ilha do Bororé, in São Paulo, where belonging to a community that cares for the environment is essential, as it is surrounded by nature. Another example would be the project **Suraras do Tapajós**, in Santarém, state of Pará, where a group of indigenous women represents the identity and cultural resistance of a people that seek to keep their roots alive and in harmony with nature. Additionally, we can mention the **Chante de Cailles**, in Brussels, Belgium, that allows the local community to feel connected to a place of connection with the earth and neighbors, fostering a reconnection with the climate imaginary.

6. Both natural spaces and historical sites in the city center are spaces for climate discussions.

Urban centers continue to be areas of convergence between the most diverse social strata. The **Climate Academy**, located in a historic building in the center of Paris, saw there the possibility to work on environmental education with young people from across the city. On the other hand,

Reocupa, situated in a mansion in the center of the capital of Maranhão, discusses the rights to the city and serves as a hub for various cultural expressions. **Pimp My Carroça**, by painting the carts of waste pickers in Sao Paulo, transformed the streets of Sao Paulo into corridors of sustainable artwork.

7. The city should approach the earth and water to reconnect with the imaginary. Spaces in nature within cities tend to expand the idea that we are nature, and preserving it is preserving our lives.

The need for urban residents to reconnect with the earth and water is urgent and essential for the emotional and mental well-being in today's world. The preservation of urban natural ecosystems is illustrated in the **Neckarinsel** project in Stuttgart, Germany, and in the **Marais Wiels** project in Brussels, Belgium. Both projects aim to preserve the environment by creating community spaces for social interaction and serving as a stage for various activities, ranging from environmental awareness to artistic projects.

8. The creation of political-pedagogical and artistic spaces allows the mobilization and engagement of people through creative actions.

Art and communal living are forms of organizing collectivity and resistance. At the **Floating University** in Berlin, among various activities, experimental lunches and dinners featuring challenges of vegetarian dishes, composting and exhibition on the relationship with nature take place. Another example is **Condô Cultural**, in Sao Paulo, which promotes community composting open to neighbors and has already composted over 8 tons of organic waste since 2021.

9. Climate education is urgent so that everyone can participate in the debate on ecological transition.

Climate education is pervasive for the majority of initiatives we spoke with, ranging from the **Climate Academy** to projects engaging with natural systems like **Marais Wiels** and the **Floating University**, to theater productions or exhibitions, including arts and culture organizations and community spaces. Working with different audiences for climate education is essential for the existence of humanity and all other forms of nature on the planet.

10. Research and maps could give us clues of pathway to climate transition. Art and creative communication are fundamental in the process.

The **Instituto ZeroCem**, in Brazil, is an example of a project that works with applied research, tracing some scenarios up to 2050 and geo-spatializing social impacts for a socio-political debate. An exhibition like **Repair Revolution** in Zurich, Switzerland, can prompt a reflection on what a repair society means for the climate transition in the midst of the 21st century.

11. Art, in cooperation with campaigns, enhances the formation of public opinion on the climate crisis.

Art amplifies the campaign's message. It occupies various spaces, such as museums, cultural centers and often the streets, drawing attention in a more creative and sensitive way to what must be discussed by society. Art also has an incredible potential to drive the climate cause in the media. For example, **labExperimental**, produces climate education posters that are

pasted on the walls throughout Brazil, considering the streets and walls as strategic spaces for the production of the imaginary and narrative disputes. Other examples include the intervention group **(Se)cura Humana**, which, through interventions and performances, discusses the water use in Sao Paulo, and the LUIT (Urban Laboratory of Temporaries Interventions), with the theater play **Adaptation Manual to the Planet**, in Paris, France.

12. The fight against fossil fuels is not as strong in Brazil, but some groups who are advocating for the protection of the Amazon from oil exploration have contributed to the national debate. The battle against deforestation, agribusiness and meat consumption is weak worldwide.

The main agenda of the Global North regarding climate change is energy transition, meaning the end of the use of fossil fuels. **Ende Gelände** in Germany, mobilizes joint efforts to occupy coal mines and, in a creative way, draws attention to awareness about climate justice. In Brazil, organizations like the **Instituto Mapinguari** and **Utopia Negra**, both from the state of Amapá, position themselves at the forefront of the fight against oil exploration in the mouth of the Amazon River. These organizations did not start with the ideal of combating fossil fuel production, but they were drawn into this issue as plans of explorations in the Amazon became a reality. They run awareness campaigns and advocate against exploitation while simultaneously dealing with local urgencies of subsistence, income generation and combating racism.

13. Imagining the future and understanding the past are the keys to acting in the present.

Studying the past enables us to understand patterns and mistakes already made, while also helping to appreciate culture, tradition and identity. The **Instituto Raoni** was established to build and preserve the legacy of Chief Raoni, bringing with it worldviews that suggest a future grounded in ancestral values, aiming to slow down life and respect the cycles of nature. The **Theater of the Long Now** is a promise of a performance that will last at least 100 years on a wasteland in Stuttgart. By combining the imagination of the future with the knowledge of the past, we are able to make more conscious and responsible decisions in the present. To build it is necessary to be able to imagine.

14. It is necessary to take legal justice against those who are destroying the planet. We cannot let environmental crimes go unpunished.

Lawsuits involving environmental issues have become more common worldwide, and some courts have issued historic decisions that set important precedents for environmental protection and holding companies and governments accountable. In Belgium, the **KlimaatZaak** is a great example of how a community can pressure the governments to reduce CO₂ emissions. The case of the **KlimaSeniorinnen**, in Zurich, Switzerland, is another example that brought the government to the European Court of Human Rights, demanding accountability from governments and polluting corporations for their omissions.

15. We must protect the defenders.

Brazil is 4th in the world ranking for the murders of human rights environmental defenders, according to the Amnesty International Report 2023, covering 156 countries and territories.

We would like to honor Chico Mendes, who lost his life defending the forest in 1988. Like Chico, many other defenders continue to be murdered in Brazil, Latin American and in many parts of the world. His legacy lives on through his daughter and granddaughter, and with the work of many other environmental activists that are part of the **Instituto Chico Mendes**.



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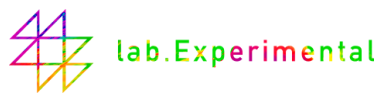


partnership



CONDÔ- CULTURAL

realization



FEVER