

Response, Issue 5

Journal Entry

17th August 2073

Dear Diary,

This might be the last chance I am able to share my feelings with you for a long time, maybe even forever? Today, we were told that we must immediately evacuate our house because of the fires. All throughout town we would hear "Only bring essentials". Does that include you, too?

It's been half a year since the fires started, and there isn't really an end in sight. All the news has been talking about is how much they have spread and how unusual it is that the fires have lasted this long. They keep comparing it to the 'Black Summer' in Australia in 2019 when wildfires were as devastating as never before. I've stopped watching the news since it makes my anxiety feel worse.

Out of all the changes I miss going outside the most. As much as I enjoyed reading all my books and watching all the films that were available during electricity time, it just isn't the same. The smoke is still so toxic that we can't leave our houses and I feel like the atmosphere is slowly suffocating me.

I never thought I would look forward to this day, but maybe leaving home is our best option now. A few months ago, when they said the fires would never reach Nottingham city centre, I was still hopeful. All the memories I made here are just going to be eaten up by the flames as if they don't matter. That is why I decided to leave you here.

If you make it through this, there might be others who will find you and cherish you like I do. They can use you to write down their own feelings and make them infinite, just like I did. You might be the one to tell the next generation, if there even will be one,

[Decorative symbols to represent Lianne Dagan, Sam Frullo and Saleha Khalifa.]

...DON'T MAKE THE SAME MISTAKES WE DID.

[A pencil sketch of an array of broken and burnt down trees. A handwritten note in the right corner of the sketch reads “Sherwood Forest”.]

[The diary entry is designed to look like it is typed by hand on old-fashioned typewriter.]

BLOOMING HELL! Sherwood Forest Faces Fatality in Striking Blaze

Friday 13th January 2073 | 12:30 GMT

Grace Horton

A warm welcome to 2073 as a forest once full of life becomes the deadliest place in Nottinghamshire: the unforgettable forest fires that will forever change the UK.

Home to hundreds of wildlife species, Sherwood now becomes one of many forests in the East Midlands to be affected by the extreme weather conditions rising rapidly across the UK. Alongside Bradgate Park in North Leicestershire, Sherwood Forest has seen over 75% of its flora disintegrate in flames with no hope of regrowth in the near future. After many species were failing to cope under the UK’s rising temperatures, one of the endangered native species living in Sherwood Forest – the cardinal beetle – is now deemed extinct due to the wildfires.

On Wednesday evening, locals fled their homes in fear of the fires spreading, and many expressed that they, “feared for their future in Sherwood”. One regular visitor to Sherwood Forest stated, “we need to take responsibility for this incident as our impact on global warming is getting far too out of hand – this should have been resolved decades ago!” He fears it may be too late to stop these extreme weather conditions from destroying the planet because of ongoing human irresponsibility. Scientists suggest that if carbon neutrality were to have been a key consideration in human action between 2010 and 2040, major effects on the climate would have been heavily reduced – abolishing the possibilities for these destructive forest fires.

All East Midlands citizens have been advised to stay indoors due to mounting air pollution from the fires. Deadly gasses are dispersing quickly and have forced certain areas into lockdown. With no hope of freedom within the next few

weeks, residents are relying on the emergency services to provide them with necessities. However, with the spread of fires increasing, these services have spoken out to alert people to their immense struggles in doing so. It has been predicted that fires will not spread to Nottingham City Centre but may travel to northern parts of Nottinghamshire. Central Government have confirmed that measures to stop the fires entirely are underway. Nonetheless, all buildings and businesses have been compelled to temporarily close as part of extensive measures. Not only is this devastating to nature, but to the future of Nottingham's economy too.

[Decorative symbols to represent Grace Horton and Kirsty Lemm.]

[The article is designed to look like it is typed by hand on old-fashioned typewriter.]

Fictional tweets

By Grace Horton

@riya_laghari

12/01/2073

Just heard Sherwood Forest is on fire??!! Wonder who started it...
#teenswillbeteens [eye roll emoji]

@omari.abebe12

28/12/2072

How the hell have forest fires started in England?? Next thing you know
Birmingham will be hit with a tsunami #unbelievable

@callumjfordd

26/04/23

When you joke about never wanting to leave the house and now you actually can't [face palm emoji] #jinxedit #sherwoodforestfires

@riya_laghari

18/01/2073

Just found out the forest fires aren't even arson. The climate has gone MAD!
#climatecrisis

@hassan.abdul4

03/02/2073

Why is everyone being so dramatic, what do you think the fire services are for?
#snowflakes #dramaqueens

@official_jonnyr

24/01/2073

A little bit of fire in England and now the world has ended? Shouldn't we be focusing on the more important problems like world hunger...

@antonella.caroni020

03/07/2078

A list of people to blame for the climate crisis:

- 1) The Government
- 2) The Government
- 3) The Government

@_stevenbriggs17

19/09/2073

Being irresponsible when we were younger is definitely not worth having to leave your family home behind #forestfires #onthemove

@camillastoybox

30/05/2073

The business I worked tirelessly on for the past 20 years of my life has just had to officially close down due to the fires. I am not only devastated for myself, but also for all the other people who are going through the same thing right now, sending prayers [prayer emoji]

@hamishfletcher275

23/07/2075

It has officially been 2 years since we had the freedom to leave the house, I'm starting to lose faith in the world [crying emoji]

[Tweets appear as pixilated screen images layered on a black glitching digital screen background.]

[Decorative symbols to represent Grace Horton and Kirsty Lemm.]

EAST

We live in volatile times, the kind that will be laid down in history books. However, flat, static words might fall short of the rich and diverse experiences of the people. What do you think we will be remembered for by those who come after us? What legacy do you hope to leave behind?

Always explore the world around and within you. Think, talk and write about your experiences and ideas using these prompts. Share your ideas too at #response_5

[Fine, map-like black line illustration behind text on blue background.]

[Decorative symbols to represent George Birch and Kirsty Lemm.]

LOOKING BEHIND THE CURTAIN

AN INTERVIEW WITH PREM KRISHNAMURTHY

BY LIANNE DAGAN AND ELENA PRE-KOUADIO

PART I

Prem Krishnamurthy is an artist and curator who was largely involved in the creation of *Our Silver City 2094*, an exhibition of art, artefacts and writing journeying through time into future worlds affected by climate change. He experiments with ways of making and displaying contemporary art.

Here, Prem shares insights into his methods of curating art exhibitions, his inspirations and how climate crisis can be approached through art.

[A photograph by Peter Larson of artist and curator Prem Krishnamurthy wearing a white shirt against a green background.]

Can you give us an overview of the methodology used to curate the exhibition, and were there any surprises along the way?

The exhibition has been in development for a number of years: it started in 2018 as part of a larger project that I call “Future of Futures”. This represents a methodology for making exhibitions differently. Contemporary art exhibitions are often focused on individual artists and solo commissions; instead, the core idea of this project was to bring together a group of artists, designers, and a fiction writer who didn’t already know each other in order to collaborate on an exhibition set in a potential future.

The methodology came out of my experience as a designer, curator, educator and consultant working with many different museums and creative people—including artists, architects, musicians, and others. It emerges out of my work over the past 20 years, yet it is also something I had never done quite this way before.

The show in Nottingham is a prototype. It’s a way to test the methodology, to see how it works and understand how to improve the process. One of the things I believe is that final products don’t exist in the world. There are only processes.

There was a lot that was unexpected about this exhibition because this process had never been tested in this form before. It was much more difficult than I expected to bring people who didn’t already have a working relationship together and expect them to develop a sense of trust in a short period—to be

able to both express their own vision and artistic ideas, but also be open to the ideas of others.

[A black and white photograph by Emma Brown of a Nottingham roadside at night. Cars are parked on the left side of a sidewalk. On the right side of the sidewalk is a line of buildings, a sign saying 'C Janz barbers est 2019' hangs in front of one building. A facebook and Instagram symbol are displayed at the bottom of the sign. Another sign reads 'david'.]

So, I found that the first two workshops in 2019—before the pandemic began—were mostly about trying to create a sense of community, allowing everyone to get to know each other's creative practices and also becoming familiar and comfortable with each other. Of course, once the covid-19 pandemic hit, we had to do everything online, which changed the entire dynamic. I've learned a lot from this project.

What was it like curating an exhibition about Nottingham?

I had never visited Nottingham before the first workshop in 2019. It wasn't clear at the beginning that the show would specifically be about Nottingham. That decision by the team was a crucial one because. Even though it's a fictional show, my intention in initiating the project was for us to create something speculative that could nevertheless influence how people live and act today in the real world. I think that direct connection to Nottingham as a real city, a real place and a real set of communities gives it a more tangible, actionable feel.

Our Silver City 2094 is a hugely collaborative effort; were there particular artists or exhibitions that inspired you and informed the collaborative process and vision?

There's a long history of exhibitions as demonstration rooms for challenging social, political and artistic norms. There are also many significant 20th century exhibitions that involved groups of people coming together to collaboratively generate powerful spatial experiences. One of the most famous is the exhibition This is Tomorrow at the Whitechapel Gallery in 1956. This show featured groups of artists, designers and architects of the era coming together to create visions for the future. Within the lineage of modernist avant-garde, you can look back at the 1920s to exhibitions such as those that El Lissitzky created. His work in the Soviet Union and Germany was highly influential on exhibition making at the time; he believed that artists could enact cultural change. His first

“demonstration rooms” were made in Dresden and Hannover in the 1920s. These involved him curating other artists’ work as well as prototyping interactive forms of exhibition display. The architecture changed the role of the viewer from passivity into engagement. Lissitzky used the phrase “the activated viewer” to describe how he wanted to create a sense of agency within an exhibition.

[A photograph by Stuart Whipps of a large curtain installation by artist Céline Condorelli at Nottingham Contemporary. The curtain is printed with intricate patterns in light yellow and blue colours.]

[A photograph by Stuart Whipps of a white, rectangular plinth upon which floats a black monolithic rock against a dark grey background.]

[A photograph by Stuart Whipps of a black wall painted with gold shapes that resemble large splashes of colour. The colour splashes surround an image of a printer on a white table from which flows ink in black, purple and red colour.]

Can you describe the process of collaboration with Liz Jensen and how the role of the novella informs the exhibition themes?

In our early group workshops, Liz already suggested the idea that there would be a pandemic sometime in the near future. I remember our collective response was disbelief; it seemed so out there in the context of 2019! Liz eventually convinced us, and so we ended up having an initial fictional scenario in which Nottingham Contemporary had once been a quarantine house. Remember, this was in January 2020. We thought it was a far-away future. Our scenario was set in the 2090s, when Nottingham Contemporary was now becoming a cultural institution again. Then, in reality, the pandemic hit, and we realized, oh my lord, our fictional scenario was almost too close to real life!

Liz has a lot of experience in worldbuilding from her novels, so she started by asking the team to describe details of specific things that they wanted to stand as facts in that future. Then she began to weave those together into a science-fiction scenario. One of the things we often talked about was that the fictional world had to be built not from the top down, not from a single fact or overarching premise, but it had to be built from the bottom up and from many different positions. Anything in the world—any technology, any political situation—is created through many complex factors. Some of them would seem contradictory on paper, but you have to embrace that complexity and

contradiction. If you make a fictional world too simple, then it is really just one-dimensional. In the end, this exhibition is a work in progress.

What does community mean to you?

I think art is intrinsically connected to community. Particularly since the onset of the pandemic, I realised that the earliest examples of what we consider to be human art—for example, ancient cave paintings—were essentially about communing with different kinds of people or animals or spirits. Art in that first conception is a thing that brings together communities. For me, community is almost never singular. It's always plural: communities. I think more and more about how I and probably any person belongs not to one community but to many different ones that intersect. They represent different vectors that link us to others, whether to family, peers, professional connections or the people we see on the street and live with in our neighbourhoods.

Over the last several years, I've realised that art is fundamentally about building links between different kinds of individuals, creating those communities that might not already exist but are only implicit within a set of people

I THINK ART IS INTRINSICALLY CONNECTED TO COMMUNITY.

[Decorative symbols to represent Lianne Dagan, Emma Brown, Elena Pre-Kouadio and Camille Kanaan.]

End of part I...

[An illustration using simple flat colour of a forest and mountains at night. The night sky is tinted in light red colour and the moon is in a crescent shape, shining among the stars. In the foreground are trees and a cliff in dark red colour. The words 'DO YOU REMEMBER THE FOREST' are written on the right side of the illustration. A mountain is illuminated by the moon in the background.

Decorative symbols to represent William Reay displayed in the bottom right corner of the illustration.]

This planet to set up home

The legions, their trajectories trailing poison

With throbbing throats.
Evilly-wrought madness lurks here —
The Earth's monstrous and the meek.
The snowfall of plastic bags,
Of gun-cartridges, and Valentines:
The man's dust.
It floats down, down, down
To meet a cage of ice,
The heat, the power.
Prisms of possibility.
The accelerating momentum,
And the crash
Disintegrating layer upon layer,
Spilling up,
Choking, and reforming.
A thousand transformations,
A grand plan.
Still in this helpless cascade dying out,
And transforming for generations.

[Laid out as if a page of printed text has been redacted on black to leave a small selection of words to be read as a poem.]

[Decorative symbol to represent Aleksandra Jablonska.]

WEST

In times of great joy and great pain, we rely on our own rituals and seek material and psychological sanctuaries. Spaces where we feel understood and welcome

to explore, make us devoted subjects. Where and when do you feel most safe? Envision your ideal sanctuary of comfort and understanding; how would you create it?

Always explore the world around and within you. Think, talk and write about your experiences and ideas using these prompts. Share your ideas too at #response_5

[Fine, map-like black line illustration behind text on blue background.]

[Decorative symbols to represent George Birch and Kirsty Lemm.]

LOOKING BEHIND THE CURTAIN

AN INTERVIEW WITH PREK KRISHNAMURTHY

BY LIANNE DAGAN AND ELENA PRE-KOUADIO

PART II

[A photograph by Stuart Whipps showing part of an installation at Nottingham Contemporary's *Our Silver City 2094* exhibition. A black wall stretches across the photograph. A part of Celine Condorelli's installation of a large curtain is visible on the left side. On the right, a large picture of a greenhouse with square glass panels and a large palm tree are displayed. Next to this photograph on the left is a large splash of golden colour surrounding a smaller white image.]

How did you feel seeing the exhibition installed after the long process of planning? How did it compare to your expectations?

When I arrived for the final week of installation, many things were already prepared and in process. I have to say: it was thrilling! One of the things about an exhibition installation is that it represents the moment when many different people come together with different objects and ideas into a single space. This is when you negotiate how to inhabit that space and what will happen through this intersection. There are moments when you have all these artists in the same gallery together with all these artworks; things are moving around and changing meaning depending on their configuration. You're trying to discover what makes the most sense. That is a great moment. It made me realize that this is really

why I do exhibition-making. It's for the process of making an exhibition with other people.

So, in every way, the exhibition exceeded my expectations, although I also tried to separate myself from a sense of fixed expectations of any kind. There were many points during the process that were really challenging; there were moments where I thought, why are we doing this? Is this project worth it? Is it going to come off OK? What if the exhibition is a total failure? What if this group of people can't work together well? What if everybody hates it? These are the kinds of questions that went through my brain during the two-or three -year process.

One of the most amazing moments during the opening days was when a class of school children who had worked with artist Femke Herregraven came into the gallery. They were coming to see her installation, and they were just ecstatic and overjoyed. They experienced being part of the exhibition and contributing to Femke's work. And I think to myself: maybe in 2094, in 72 years, one of those small children will be in their 70s or even 80s, they'll remember something from this exhibition they saw in 2021. They will be reminded of it in their current world and may recall having been part of an exhibition-making process. In that way, they may think about their futures and the futures of others differently. There's no way for me to know whether that will happen or not, but it's my profoundest wish.

[A photograph of Nottingham Contemporary by Stuart Whipps. A large well-lit room with two big rocks and multiple rows of smaller pebbles arranged on the wood floor are visible. Three sculptures of driftwood and metal, holding speakers are arranged in a triangular shape across the space. Across the walls and the large window are black symbols of different sizes and shapes.]

The most meaningful art creates new ways of living and of interacting with the world. When I say art, I mean this in an expansive way — to include design, literature, film, music, and other forms. All of these things offer up new possibilities beyond what we think of as being in the present, and that that's the kind of thinking needed right now.

The current cultural climate crisis informs the novella, so why curate a fictional work to convey the non-fiction of the climate crisis?

One of the things that fiction—particularly science-fiction or speculative fiction—can offer is enough distance to remove ourselves from a current scenario. It helps us to reflect on the present differently than being confronted by facts or arguments. It's true, we could have made an exhibition focused on the climate crisis, presenting what is happening already, but having this removal in terms of the time frame and future projection allowed us—and hopefully viewers—to experience a different perspective on it. When we came together for the workshops, there was a real sense of being overwhelmed. I think that sometimes it is not easy to envision other possibilities because you're so trapped in the moment. The climate crisis is all over Liz's novella, but it's seen as something that people learn to adapt to and hopefully also try to change. It offers an opening for action rather than just prompting feelings of guilt, or turning around in circles, which I think is what often happens when people are confronted with the facts of climate crisis today.

The idea that this process might spark something that can alter the world is meaningful to me because I think that, in a way, all art is science fiction.

[A photograph by Stuart Whipps. To the left of the image is sculpture of a computer keyboard covered in oatmeal, mounted on a dark grey wall. To the right of the image, there is a white plinth with a grey rock floating above it.]

What will be the most significant change in the role of art in 2094 if community becomes an increasingly impersonal and digital experience?

My hope is that the world doesn't become an increasingly digital and impersonal experience. The world that we projected for 2094 is one in which the role of digital media is reduced quite strongly from its present-day role. Who knows whether that will be the case? I would like to see art as playing an even more integral role in life. Rather than thinking of art as something that happens only in a museum or only in a specific context, it is a way of looking at the world with possibility, curiosity, and the ability to bring unusual approaches to a situation while also being responsive. I hope that, rather than being about finished products or pretty surfaces, art could represent a more fundamental way of viewing and being part of the world.

[A photograph by Stuart Whipps of part of Our Silver City exhibition at Nottingham Contemporary. On a small square platform there are artefacts such as a box TV, a concrete block with radio aerials, rocks and fossils. They sit on a

large piece of fabric that drapes over scaffolding and has a brown watery pattern to it.]

Our contemporary world tends to dissuade us from thinking about how things are made. We are not encouraged to consider the process. Once we start to think about the Labour involved in it, who produced it, and under what conditions, it becomes much more complex and challenging. For me, that moment of self-reflexivity is a really important first step towards making an exhibition that I hope inspires people to think about who made it, how, and with what intention.

When did you first become interested in climate change? And is it important to know how effective it is to raise awareness of the climate crisis through art?

Climate change has been part of my consciousness for a long time. Yet I have to say that probably 10 years ago, it would have seemed very abstract to me. I had read books, seen it in the media, but I didn't have a sense of how I as an individual could influence its course. I think in the last decade it has become far more palpable and present for me personally. There are big, complex systems driving climate change. How can any individual have an impact on them? For me, it was around 2015 that I realised that the part of the problem that I could address and think about is the interpersonal part of it. I believe that one of the things that's really important to understand about climate change and the situation we have been in over the past several centuries is a rise of the idea of the 'pure individual'.

It's an idea of individualism, that is highly problematic. Increasingly, the social, political, economic, and consumerist systems that we exist in try to atomize us and make each person feel like their own little unit. There are many other cultures, older cultures and those that still exist today, which are more community-oriented, that emphasize the connections and interdependencies between people. I grew up in the United States of America, which, I think, represents the absolute pinnacle of the false idea of the autonomous individual. I started to feel like the thing that I could contribute to the discourse was to practice different ways of working together and also, new ways to bring people who are different from one another into a shared context. That's the way I felt most able to address climate change.

Climate Fact File

[Illustration of cream protest placards positioned at angles. There are other illustrative details to mimic placards being held and moved in protest.]

Nottinghamshire has lost 97% of its flower-rich meadows since the 1930s, and 90% of its heathland since the 1920s.- Nottingham-shire Biodiversity Action Group

Climate change is causing a refugee crisis. Around 50% of all carbon emissions are emitted by richest 10% of the world's population, yet global warming is making climate change refugees of the world's poorest. Garbage Island is a threat to marine life, which faces irreparable damage from the millions of tonnes of plastic waste that end up in the oceans every year. Stacey Budd, Ecotricity.co.uk

By 2015 we had produced 6 billion tonnes of plastic waste, yet only 9% has ever been recycled. 79% of that waste has ended up in landfill or our environment, and the remaining 12% has been incinerated. Geyer, R., Jambeck, J.R. and Kara, L.L., 2017. Production, use, and fate of all plastics ever made. Science Advances, 3 (7), e1700782.

More than 1 million species are at risk of extinction by climate change. Climate change is shifting the seasons and the world has been aware of climate change at least since the IPCC (UN Intergovernmental Panel on Climate Change) was formed in 1988. Earthday.org, 2021

[Decorative symbols to represent Karima Morsli, Makeda Newman, and George Birch.]

Journal Entry

14th February 2073

All I taste is dust lately. Everything smells like ash, like burnt wood. Nothing else comes through the fog. I want to ask if I'm the only one affected this much, but I know I'm not, so I don't say anything. Still, it's surreal. The colours are dimmer now, the red I once loved is no longer vibrant, warm and overflowing but fading away. Muffled whispers and halted conversations are only heard where there are people capable of speaking amidst the horror of it all. I haven't spoken in a

while. The quiet is suffocating but so too is the thought of articulating the feelings that are swirling in and around me. Our lives are now a nightmare and there is no ending in sight. No saviour, no rescuer waving at us from far away. At first, many clung to bitterness but now their faces are blank and devoid of emotions. Acceptance is painful but it also falls on you like a heavy, numbing blanket, robbing you of everything that once made who you were. We did this after all, didn't we? We are the ones who created this mess and lost ourselves in the fog. I have been silent for so long. I'm exhausted, we all are. I feel helpless and weak, submerged under layers of collective guilt. The quiet smothers movement and turns us all into static figures. It's maddening.

I find myself gravitating to those capable of standing tall. Those who still spread messages of hope and survival and aren't afraid of being heard. They want to climb right up and live again. Beneath my own stillness, I know there is something like that in me. As each day passes, I am becoming more aware of it — a spark trying to burn bright. For now, it smolders quietly, but I can feel it wants to riot and claw itself out of me. To join with the voices of the ones who don't want to give up, who want to salvage our lives from the destruction.

The fog is here, the ash and dust of everything. I miss the fiery red. I want to see it again.

[Decorative symbols to represent Aleksandra Jablonska, Saleha Khalifa, and Eugenie Ellor.]

Gallery Visitors' Interviews

By Geroge Birch and Elena Pre-Kouadio

What were you expecting from your visit today?

'I was just expecting to see some art I guess.'

'I was definitely expecting some kinda dystopian analysis relating to current day situations, but I wasn't expecting what I have seen today, it kinda blew me away a bit.'

'I feel like you shouldn't expect anything from art.'

'We didn't know that there was gonna be anything on, but I just knew that I wanted to come here. We were just exploring around and knew that we were gonna come for a drink and were surprised completely that there was something to walk into.'

'We are photography students, and our teacher always tells us whenever there's a new exhibit we should just come by and have a see. We were just having a look about.'

'No idea what I was walking into.'

What did you enjoy most?

'I liked the semi-immersive element of the weather room, where you can kind of pick up a stone and put it down. That sort of inclusivity of the audience or people viewing the space.'

'The Zen place (North Gallery), that's where I felt something.'

'With a lot of films, it makes it very inclusive for different types of learners as well. So having things as films instead, sticks so much better for me. I think that's why I've enjoyed it so much. I love that.'

'It felt really explorative. It was innate to be curious about it and it just seemed natural to explore the art and the room.'

'I liked the weather exhibit because it was interactive, it was different, and it appealed to lots of different senses. Sight and sound and touch. And I loved the fossils in there, they were lovely.'

'I think the interactive stuff because you get really drawn into things. That one in there (South Gallery) you really get absorbed with the sounds that are coming in. You get lost in it, it's really cool.'

[Photograph by Stuart Whipps. Installation by Femke Herregraven as part of Our Silver City 2094. A black line is across the wooden floor with two black symbols at either end of it. There is a small collection of white rocks with a singular black line on each of them placed onto the black line on the floor. There is some black text on the white wall behind that is too small to read.]

[Photograph by Stuart Whipps. Installation by Celine Condorelli, part of Our Silver City 2094. A large piece of sheer fabric drapes from the top left of the image to the bottom right, over a scaffold structure. Beyond this, there is

wooden floor, a simple grey bench and a large brown and beige organic pattern applied directly to the far gallery wall.]

'I loved how the whole thing was just super immersive. The second room, the noise in there just made me feel like I was almost out of it, in a different world. I was completely separated from everything because I was so immersed in what was going on in there.'

'I think we all really like this room (West Gallery) obviously we all like what was in it, but how it was curated as well. There was a really nice carpet and then you could sit down and look around. They have the little paper pamphlet instead of having the little signs all around, so the whole room was just dedicated to art. Which was really nice.'

What was your first response to the exhibition?

'I was walking around there, and my first reaction was wow! It's nothing like I have ever seen before, it was amazing and so different. It kind of intrigued me to a point where I wanted to find out more.'

'It was comfortable, I was willing to stay here for a long time.'

'It was just wow, a kinda glaring space and very minimalist, but also very cluttered at the same time so that you just walk through the spaces wanting to learn more.'

'It was kind of obvious what they were going for, I suppose, which is not a bad thing. It's about climate change and nature and the involvement of nature in our world.'

'I would say that at first, we didn't really know what was happening. But as we went on, everything kinda pieced together so you work it out as you go along.'

'Just coming in the front door and walking through those rooms and the secret room – obviously going through the curtain; it has felt like we passed through a few worlds to get to the café, but then it wasn't open. But that's what happens on an unexpected journey isn't it?'

'Woah this is so cool.'

'It's quite different to what I was expecting.'

'I was really impressed; I watched a couple of the short videos first and they were really interesting. I didn't know what I was watching.'

'The floating rock is incredible; I've never seen anything like it in my life.'

Are you taking anything new with you?

'I just want to do something about all of this, actively wanting to write a story that makes people think and reflect on a time that has been difficult and is only getting more difficult.'

'All these people are trying so hard to change things. And the changes that we're kind of looking for aren't necessarily happening and they need to happen. It's interesting to have an exhibition where instead of it being an alternate timeline where this is what could have happened maybe in 1990, for example, instead of that they're going NO! we're going to completely make this up. And we're going to base it on currently tangible things.'

'Seeing the videos in the first gallery and how it was taking place in 2008, you hear it like that and think 'Oh my goodness!' that could have been in the history books, what if it is one day? It's always the necessary instigation of fear in the audience member that makes them want to do something.'

'I think the exhibition achieves pretty well what it's trying to do. In terms of the conversation that it's trying to simulate about climate change and the possibility of what could've been if we didn't destroy our planet. I do get the future aspect, but I think it's too optimistic to be true. I don't necessarily agree with it, but I get the conversation it's trying to have. I just don't know if it's necessarily what's going to happen.'

'I think it opened up different conversations about things.'

'Art always makes me think. Even stuff I don't particularly like, it makes me reflect. If anything, it makes me think about things even if the art doesn't particularly appeal to me, I recognize the skill that goes into creating it.'

'It definitely evoked an emotion in me, I don't quite know what it is, but it was very thoughtful. It makes you want to do art.'

'It's inspiring in a way. It makes you want to go make stuff like that.'

'Just sort of inspiration for my own work or things that I could do.'

'I wouldn't go that far but it was very impressive.'

[Photograph by Stuart Whipps. Installation by Grace Ndiritu, part of Our Silver City 2094. Four cream beanbags set on cream carpeted floor. Behind is a wooden structure with a shelf, displaying two artworks mounted on it and another ceramic artwork on a shelf. To the right and beyond this, mounted on a pale blue wall is a framed crocheted artwork. To the right of this, we see part of a suspended woven tapestry artwork.]

Sum up the exhibition in a few words?

'Attractive and easy to understand.'

'Very different but interesting.'

'Eventful, tasteful, original.'

'Intriguing and thought provoking.'

'Pretentious and fun.'

'It's interesting. You wouldn't see stuff like this on a daily basis. It's a different perspective on life.'

'It was very calming in all the rooms.'

'Challenging, interesting, emotional.'

'Zen Mystique.'

'Thoughtful and emotive.'

'Immersive, cool.' 'Well put together.'

'Martian and otherworldly, felt like a journey through another world or a parallel sort of universe.'

'Immersive, futuristic and very cool.'

'A really cool concept.'

'Thoughtful. It's as if it's been made in the future, it gets you thinking will it be like this?'

[Decorative symbols to represent George Birch, Elena Pre-Kouadio, and Kirsty Lemm.]

North

Once mingling in perfect equilibrium

Now torn apart, head-to-head

Our hand-crafted state of delirium

We will consume each other until one of us is full

[Decorative symbols to represent Emma Brown.]

[Black and white close-up photograph of a fern leaf behind white text of the poem.]

South

Into the void

The great unknown

With enough knowledge

Enough to postpone

["SOUTH" poem is set out on a small image of torn, brown paper.]

[Decorative symbol to represent Makeda Newman.]

East

Up up up, light shimmers across the sea

Glittering and glistening

You wouldn't lift it to see what's underneath

It's yelling and you won't even hear it whispering

[Three black and white grainy photographic leaves are arranged together, slightly overlapping. Overlaid onto the leaf is an image of The Council House in Nottingham, surrounded by smoke.]

[Decorative symbol for Sam Frullo.]

West

Down down down, the sand has switched to the other side

Blackened skies tell us the days have ended

It is clear that you have decided and denied

You would rather carefully count each bill

Avoiding the unsightly issue of a papercut

Than fix what could have been mended

Poems by Makeda Newman

[Black and white image of two tall, bare trees against a sky with partial clouds.]

[Decorative symbol to represent Kirsty Lemm.]

Interview with Megan Crook of Get Crooked

By Jade Bramley

Get Crooked is a Nottingham-based colour-loving cornucopia of all things dressing up! They make garments to empower the wearer, with inclusivity and sustainability at the heart of who they are and what they do.

Can you explain what sustainability means to your business and what inspired you to strive for sustainability?

I think sustainability is really important, not just in terms of our everyday life, but for me, sustainability in terms of the business has evolved and grown over time. It started with me just being a bit of a hoarder of fabric and not getting rid of off-cuts, but not having the time to reuse everything. So, I now organise our fabric waste so that it can be utilised either by ourselves or someone else. And importantly, being in this space here, we run fully on renewable green energy. We also make to order because it's more economical for us to work that way, rather than ending up with too much stock. We reduce our waste by cutting things individually rather than in massive bulk. We also make use of our remnants and donate what we can't use. For example, I had 10 boxes of knit

swatches accumulated from doing trade shows, and we've used all of them and donated some to the university for their students. I just think it's important to just use what we can and then let go of what remains by responsible means.

[Photograph by Jade Bramley of Megan Crook outside the shop "Get Crooked". Megan is in the centre of the image, wearing a blue and orange patterned cardigan, an orange top, blue jeans, and orange trainers. She is looking at the camera and smiling. Behind her are three windows into the shop, showing an assortment of sewing and haberdashery kit. Above the windows is a sign that reads "CROOK" and is illustrated with bold, bright patterns.]

Do you have advice for individuals or other small businesses on sustainability?

I think obviously it's going to be different for every business. For us, we changed our packaging years ago. I used these amazing mail bags that looked like disco balls - they were so cool. A customer said, 'it's pretty, but is it recyclable?', and that completely was a wake-up call. I decided it looks great, but I'd rather it be less pretty but be more sustainable. So now we use eco packaging. Our mail bags are all compostable as they're made from sugarcane.

How do you incorporate inclusivity into your work and your business? What does it mean to you?

For me, feel-good fashion is so important. I want everyone to feel fabulous. Everyone has the right to feel fabulous and what you wear has a big impact on how you feel about yourself. And so I make clothes for everyone, and that means for all budgets, all sizes and all ages. It's really important and that's part of why we also make to order, because it means that we can make items in extra small and XXL and every size in between - to be accessible for everyone. That, to me, is inclusivity and accessibility.

[Photograph by Jade Bramley of Megan Crook inside her shop. She is at the center of the image, looking into the camera. Megan has curly shoulder length brown hair and is wearing a blue, black and gold sparkling mask, orange turtleneck jumper and a zip up bright blue and orange jumper. On the left is a mannequin wearing a sparkly beret, glasses and a purple blouse. The background is blurred and shows a variety of colourful clothes and decorations.]

[Photograph by Jade Bramley inside Megan's shop. To the left are wooden shelves stacked with colourful balls of yarn. To the right are shelves stacked with

multicoloured ribbons and textile accessories. In the middle are some small white drawers. In front of the shelves, on the right, is a yellow enamel lampshade hanging down from the ceiling.]

I think a lot of made-to-order places price-up when the sizes go up. But you guys just keep the same flat price, no matter the size.

We do that because I don't want to come across as sizeist. It does cost more in material to make larger sizes however we make use of our remnants and get a bit more creative with your what's called Lay Plan in terms of fitting in as much as possible.

How important is the vibrancy and colour that you incorporate into your designs?

Colour is life, and pure vitality. Colour therapy is real and I feel happier wearing colour and being surrounded by colour. I think colour is such an important part of life. I wear really bright, colourful clothes, I'm 37, but dress like a teenager. It lets people know I mean no harm, I'm friendly, approachable, and I want to be perceived as this.

I've noticed on your Instagram that you include your team and they seem to be very involved in the business. Tell me about your team and how you work together.

There are currently six of us: two part-time seamstresses, a fashion and textile assistant, a social media and marketing assistant, and a studio assistant who helps with admin. I am the team leader and creative director. It takes a whole village to build something special and I want that to be reflected in what the public see. It's not all about me and my dreams; our customers support these amazing and talented women by shopping with us. I couldn't do it without them and am so grateful for my rainbow queens. Everyone is involved in the creative process and it's wonderful to be making products that we all genuinely love.

Are there any difficulties with running a small business - especially after everything that's happened due to Covid-19?

Wearing many different hats as a small business owner can be exhausting. It's like when you see a swan floating gracefully on the water but then under the surface, they are paddling for their life. It's hard to get that balance between work time and just normal everyday life because work life doesn't really stop.

What do you love about running a small business in Nottingham?

I love being able to express myself creatively – it’s just amazing. And I do feel very lucky to be able to do that. It’s so much easier here in Nottingham because I feel like I’ve been accepted into the Nottingham creative and independent community with like open arms and it’s invaluable. I love Nottingham. You can dress how you want and however you feel comfortable - you don’t have to think twice about what you’re wearing. I just feel completely accepted here.

Can you share some of the future plans for Get Crooked?

We’re planning some really exciting things for the year including using the space more for workshops, collection launch parties, hosting more sample sales and bringing back festivals. We’re very excited about the future.

[Black Decorative symbol to represent Karmina Morsli and Jade Bramley.]

[Photograph by Jade Bramley of Megan Crook outside the shop. Megan is to the left of the image, smiling with her right arm up and fingers extended. She is wearing a blue and orange patterned cardigan, an orange top, blue jeans and orange trainers. She has brown curly hair. Behind her are 4 windows of the shop, only half of the left most window is visible. Through the windows you can see an assortment of colourful clothing on rails and decorations including a smiling yellow sun. Megan is standing in front of a poster that reads ‘Fashion Emporium, Get Crooked, & Megan Crook, Textiles’ in various brightly coloured text. The outside of the shop is decorated with diagonal coloured stripes; dark orange, orange, yellow, lime green, green, light blue, blue and purple from left to right.]

[Photograph by Jade Bramley of colourful clothing on hangers on a white clothes rail. The clothing varies from brightly patterned shirts to trousers to jackets. The background is out of focus and shows textile accessories such as large reels of fabric stacked vertically and ribbons on shelves.]

SOUTH

Bees dance, birds sing, trees send messages through complex fungal networks. The world is alive with connections and language spreads far beyond the limitations of words. If you could share your thoughts and feelings in any way

possible, how would you? Would you use symbols, would you change your appearance, would you move in new and electric ways?

Always explore the world around and within you. Think, talk and write about your experiences and ideas using these prompts. Share your ideas too at #Response_5

[Fine, map-like black line illustration behind text on blue background.]

[Black decorative symbols to represent George Birch and Kirsty Lemm at the bottom right of the page.]

[An illustration using simple flat colour. To the left in the foreground, the image is framed by the silhouette of a tree. Beyond the tree at the center is silhouette of a person wearing thick protective clothing, surrounded by small glowing falling or floating embers. In the background are various bare trees and a cloudy red sky, In a black background at the base of the image in the following large 'Did You Vote For This?'. In the top left corner is a white decorative symbol to represent William Reay.]

[Black decorative symbols to represent Olivia-Rose Barns and Saleha Khalifa.]

by Olivia-Rose Barns.

These images were created using a technique of weaving together two photographs that combine into one single image. Artist Grace Ndiritu, featured in Our Silver City 2094, presents a selection of artworks and artefacts, including intricate woven textiles. This inspired me to develop ways I could produce woven images for reproduction in print and as limited-edition inserts. I have woven together photographs of Nottingham showing the structure of buildings and sunsets I photographed whilst studying in Nottingham.

[Image of woven black and white photographs by Olivia-Rose Barns. Two original images of buildings have been cut into strips and woven together to create one image.]

[Image detail of woven black and white photographs by Olivia-Rose Barns. Two original images of buildings have been cut into strips and woven together to create one image.]

How To Weave An Image

Weaving is a process in which two or more sets of any materials are interlaced to create new meshed surfaces or forms. Try making your own woven image from the pages of this book:

Step 1

Cut a page of this book to make long strips.

Step 2

Divide the strips into two piles – one set will be horizontal and the other will be vertical.

Step 3

Weave the strips in and out of each other using glue to stick them so they stay in place.

Step 4

Once finished glue all the ends to secure it.

Step 5

Cut the ends if you want it to feel neat. You have made a woven image!

Share your woven images using #Response_5

In the crust of lakes and the earth,

Tendrils swell and explode.

Cocoons of mortality in flux.

Predators freed,

Selfhood we forgot,

The awakening nature.

Lightning and sunlight,

The throb,

The stir,

The whisper
Of our frailty, our wildness.
Poisoning and diseases once cured.
The perpetual sacred science.
The blinding light
When the human castle,
Its canopy
Will come in the spiral again.

[Laid out as if a page of printed text has been redacted on black to leave a small selection of words to be read as a poem. In the top right corner is a white decorative symbol representing Aleksandra Jablonska.]

Climate Fact File

[Illustration of cream protest placards positioned at angles. There are other illustrative details to mimic placards being held and moved in protest.]

“There are many reasons why people resist bad news, but a major driver here is fear. Fear that our current way of life is unsustainable. Fear that addressing the issue will limit economic growth. Fear that if we accept government interventions in the marketplace – through a cap-and-trade system to control greenhouse gas emissions, a carbon tax, or some more severe approach – it would lead to a loss of personal freedom. [...] Climate change is easy to interpret as loss: loss of prosperity, loss of freedom, loss of the good life as we have known it.” Washington, H. (2013). Climate change denial: Heads in the sand. Routledge.

“Every six to seven years, the Intergovernmental Panel on Climate Change (IPCC) issues a summary of the state of scientific research into climate change. Over the last few decades, their statements on the human contribution to recent global warming have grown increasingly definitive, from “a discernible human influence on the global climate” in the Second Assessment Report (Houghton et al. 1996) to “human influence has been the dominant cause of the observed

warming since the mid-20th century” in the Fifth Assessment Report (pp17, Qin et al 2014).”

Cook, J. (2022). Understanding and countering misinformation about climate change. Research Anthology on Environmental and Societal Impacts of Climate Change, 1633-1658.

“Direct observations made on, and above Earth’s surface show the planet’s climate is significantly changing. Human activities are the primary driver of those changes. “Scientific evidence for warming of the climate system is unequivocal”

Intergovernmental Panel on Climate Change.

“The Nottinghamshire Woodheat project is saving around 6,000 tonnes of carbon dioxide emissions per year.”

Nottinghamshire City Council

“Although Indigenous peoples make up only 5% of the world's population, they support around 80% of all global biodiversity. However, they also suffer disproportionately from the consequences of climate change and damage to the environment.”

UNFCCC 2019, Values of Indigenous peoples can be a key component of Climate resilience. Siham Drissi 2020, UNEP

“In 2018, UK homes threw away 6.6 million tonnes of food, 68% of which was still edible.”

Waste and Resources Action Pro-gramme (WRAP), 2021

[Three black decorative symbols representing Karima Morsli, Makeda Newman and George Birch.]

16th September 2087

Interview with World-renowned Gallery Director and Curator Takashi by Emma Sano

[The text is a type-writer style font, and the effect of a ripped paper edge at the top and bottom. The interviewer’s questions are aligned to the left and interviewee’s responses are aligned to the right.]

Emma: So, Takashi, thank you so much for making the time to have a chat today.

Takashi: The pleasure is all mine. Thank you for coming to the gallery.

Emma: You just mentioned it, and I'd like to start off by congratulating you on your seventh CommuGallery overall, here in Berlin. Can you, once again, for those who have not heard of this concept, explain what CommuGallery is?

Takashi: Thank you, it's been a crazy few months but I'm glad we did this project and love how it turned out in the end. Well, CommuGallery is something close to my heart. I came up with this concept years ago. I was always fascinated by art in all forms and felt drawn to art galleries. My mother was a ceramicist, so I was always around her creating something. Growing older and visiting more and more galleries, I concluded that looking at art was often a rather lonely experience. It was eerily quiet in the rooms, people always looked so serious looking at a painting or sculpture and analysing it on their own. I wanted to find ways for people to connect with each other when looking at art, discussing together and finding common ground in it.

Emma: So, how did you approach this?

Takashi: Considering how society has become so dependent on smartphones and the internet, where we basically communicate all the time, but without actually connecting with each other. I wanted to create a more organic experience and way of conversing. I began by renting a small space in my hometown and put down carpets and pillows, some chairs and put up all sorts of art pieces I found for cheap. The idea was to visit the gallery, have a seat, to stay and talk it through together. I was surprised at how interested people actually were in coming and taking a look, and conversations started quite naturally. It became a huge hit online and, I guess that is how I got here. I have seven CommuGalleries all over the world, displaying art from artists of many backgrounds.

Emma: That sounds like a wonderful concept. If you had to advertise your spaces to everyone out there, reading and listening, what would you say to them?

Takashi: I guess, all I have to say is, come and give it a try. We are so caught up in our individual lives that we completely forget about the joys of coming together. Art for the rich and privileged is long gone from this world. It is for

everyone, anywhere, no matter how you interpret it. Take a leap of faith sometime, bring a friend and sit down for a while, you might connect with people who help you see the world, however cruel, in an entirely new light.

[Decorative black symbols to represent Lianne Dagan and Saleha Khalifa.]

How to Make Anthotypes at Home

By Grace Horton

[A gentle textured background like pale grey and purple watercolour.]

[Three decorative purple symbols representing Jade Bramley, Camille Kanaan and Grace Horton.]

What Are They?

Anthotypes are images created using photosensitive material from plants. This process was originally invented by Mary Somerville in 1842. It is a great activity to do with family, reduces the use of processed dyes and paints and allows you to create your own original art pieces from scratch!

What You Will Need:

Berries or petals from a colourful flower

Cheesecloth or cotton cloth

Paint brush

Bowl

Heavy A3 art paper

Food blender or a pestle and mortar

Mixing medium such as oil or water

Glass clip frame

Plants/flowers

Sunshine!

[Three small images of example anthotypes using purple dye with torn edges, showing prints of various leaves in dark purple.]

[A gentle textured background like pale grey and purple watercolour. At the top of the page are three images of example anthotypes using purple dyes with torn edges, showing prints of various leaves in dark purple.]

Step 1 - Making the Dye Mixture

Grab your berries or petals of choice. This is a good way to use up old fruit in your cupboards! If you use juicy berries like grapes, peel the skin off and use that as opposed to the whole grape so that the mixture isn't too sticky.

Although, it is fine to have some flesh in your mixture. To cover an A3 sheet of art paper, around 8 grape skins are recommended, or petals from 2-3 flowers.

Blend your chosen component into a dye, by combining with your mixing medium. You can use water or oil - only a few drops are needed.

Take your cloth and strain the mixture into a bowl, make sure all the liquid is squeezed out. Throw away the excess pulp and you are now left with your dye mixture!

Top Tip. Wash your cloth in between straining different mixtures to reduce cross contamination of the colours.

Step 2 - Creating your Canvas...

Use your paintbrush to paint the dye mixture over the paper or dip the sheet of paper into the mixture. A paintbrush will create a more rustic and organic feel. Now leave this to dry.

[A photograph of an anthotype printing of a small branch with little leaves pastel pink stained with a yellow tint.]

Step 3 - Printing your Anthotype

Once the dye is completely dry, arrange your chosen flowers or plants on the paper. Secure this into your clip frame and place it in the sun! Note, clip frames are best as the glass and backboard need to be flush against each other.

Depending on your dye mixture, this may need to sit in the sun for between a couple of days and several weeks. The sun light will bleach the dye exposed and leave the covered dye in its original state. When removed from the sun, take your paper out of the frame and remove the plants or flowers. You have now made an anthotype!

Top Tip: Keep the final product out of the sun to avoid further fading.

[F] - FUTURE

[F] – Future

[P] – Past

[F] How've you been?

[P] Oh you know...what about you?

[F] Busy. But good, been thinkin' about you.

[P] Really?

[F] A lot actually.

[P] Funny, I'd thought you'd forgotten me. Don't hear from you much.

[F] Sorry, didn't mean to make you feel like that. You're not easy to forget you know.

[P] Have you been trying to? To forget me?

[F] No, it's not like that. It's just...

[P] Just what?

[F] It's not your fault but, I guess, it's just painful to know you sometimes.

[P] Why? What's wrong with me, you ashamed or summin? Everything you've got is thanks to me.

[F] No! Ugh, look, I'm proud to carry you with me, but you don't bear your own weight, I do. It's heavy. Like shame and hope and expectation and redemption all turned to stone. I don't know how to... *sighs* you just don't understand.

[P] But I will.

[F] *Silence*

[P] You could just let me go yanno? What's the point of keeping me around if it makes you so damn unhappy? I'll be fine.

[F] *small laugh* I don't think I could. I still need you more than you know.

[P] Make up your mind! Ugh, why do you still not know what you want?

[F] That's what I need you for. To figure it out.

[P] Still all the hard work on me huh. What are you so afraid of?

[F] I don't want to be a stranger to you.

[P] Have you learnt nothing yet? You know me better than anyone.

[F] That's why I'm afraid. I don't know it all, just where you'll go, what you'll do, who you'll be.

[P] So then you know it all turns out fine.

[F] *pauses* what if you don't like where it all ends up?

[P] Then I'll just keep going. I could go further than you yanno. Further than you ever thought possible.

[F] I believe you. Would you take me with you?

[P] I'd have to! We carry each other right. But I won't have you slowing me down.

[F] I'll see you here then, take your time.

[P] Don't wait for me, I'll catch you up.

[Decorative symbols to represent George Birch and Saleha Khalifa.]

Reconciliation

By George Birch

[Decorative symbols to represent George Birch and Sam Frullo.]

[A sketch in white of a child's face drawn on a small dark green leaf that overlaps a dark grey leaf with a sketch in white of an old man.]

NORTH

The past and the future collide through sharing knowledge; the culmination of all that has come before us and the potential of what may be. Knowledge must

be taught and learnt. What can you teach to those around you? What do you still want to learn and how will you use this knowledge?

Always explore the world around and within you. Think, talk and write about your experiences and ideas using these prompts. Share your ideas too at #Response_5

[Fine, map-like black line illustration behind text on blue background.]

[Decorative symbols to represent George Birch and Kirsty Lemm.]

LOVE AND WAR

[Illustration by Sam Frullo of a grey-scale pixelated image of a building that is revealed through a silhouette of three leaves layered on top of each other.]

Our relationship was once sweet and abundant. I loved them and they brought me nourishment, they brought me warmth when it was cold and a coolness when there was heat. They decorated the hills with flowers of every shade, shape and size while I tumbled through them. Picking, squeezing, and staring. I was spoiled by their bounty. Their dirt crumbling between my fingers was once so intimate, leaving marks on my fingertips and highlighting my own prints. I used to kneel-down and stroke the grass in a loving gesture, prepared and eager for what they would bring me. Now the dryness at my knees leaves me bruised and scratched. Praying, pleading, willing to try anything to bring them back to me. To bring back that mild sunshine that made everything glow so beautifully. That gentle patter of rain stroking every leaf with glistening globules as it made its way to the soft, soft, pillowy soil.

They are angry now. And hot. Their rivers were once mighty and flowed freely through any rock or boulder obstructing their paths. They are now as thin and frail as an elderly person's veins, in which the blood flowing fights for a glimpse of a heart, liver, or lungs. All just to live another day. The gentle showers they used to deliver me have been replaced by the ever-glowing scorching sun. So harsh that it flares and licks the back of my neck with its whips of heat, leaving behind crackling embers that glow in the once soft and squelching mud. My plants, my crops, and trees, my vines, fruits and all the flowers once looked up in

joyful expectation from the bed they lay in. They now look down on me in shame, hopelessness. They have given up.

It is punishment. Punishment for defiling them and giving nothing back. Punishment for squeezing profit out of their tender pores and plugging up the sagging mess with bottlecaps and the pretty plastic we once used to gaze upon our own reflections.

So as our throats dry out and crack, and our skin bubbles and broils in the vengeful heat, I weep and choke.

Wishing for their return, knowing my time is up.

[Decorative symbols to represent Karima Morsli, Makeda Newman, and Sam Frullo.]

A MOTHER'S GRIEF

Our relationship was once sweet and abundant. Since the beginning, I gave you your life and spoiled you with gifts. I offered you the fruits of my nourishing earth. The land that you step on sustains you and gives you crops. I have gifted you the rivers that travel the world amongst the forests, providing you with the quenching water you drink. The weather, I have used to nurture you. The sun shines upon you in the midst of the deep blue sky. I entrusted to you all I have made, and made you leader above all living things. In return, you protected me and blessed me with your care. So why do you persecute me now?

You attempt to dethrone me for the pursuit of your industrial progress. You plot my death and enslave me in your greed, I feel my very being weaken and quiver in agony – all that I have built and given to you, pure of heart, you destroyed.

My land, you have used to resolve your conflict and you have drowned my soil in blood.

My water, the very essence of this earth, upon which you have dumped your waste and treated it like a body of garbage.

You snatched the homes of my children, endlessly cutting down my trees until none will remain.

I suffocate in the air that gives you your life.

The sunlight that once tendered all living things now drains away the fertile ground and melts the ice.

Generations after generations, I have silently watched as you detached yourself from me, I was slow to anger, but my patience has run short. Too often, I have become the victim of your transgressions. Now you stroll across the grass, hoping, wishing, kneeling down as if in prayer, eager for my crops to prosper, but only armyworms you will see. I stripped you of the rain that satiates your soil. But even after all this, you turn a blind eye to my sorrow. Have you not heard my warnings? Or do you keep it secret on purpose? Your silence, your ignorance, it gives me grief.

[\[A photograph by James Mellor of a symmetrical abstract wire sculpture in the colours blue, yellow, green, and purple created by James Mellor.\]](#)

But I am a mother. My love is unconditional. I still long for you to return to me. I reminisce over a time when you used to cultivate my land. From dusk to dawn, your determination was steadfast. You nourished me like the caring and innocent child you once were. It is only by your tender care and love that I will return what I have stripped away and carry on providing for you. My dear, dear child, please, choose your fate wisely.

[\[A photograph by James Mellor of a symmetrical abstract wire sculpture in the colour green, created by James Mellor.\]](#)

[\[Decorative symbols to represent Karima Morsli, James Mellor, Elena Pre-Kouadio, and Kirsty Lemm.\]](#)

SOME REFELCTIONS

By Liz Jensen

[\[Decorative symbol to represent Camille Kanaan.\]](#)

It all starts in the heart. Here are some ways it can be stirred, as mine has just been stirred by reading this remarkable collection.

The heart can be stirred by beauty. By troubling ideas. By the thrilling vitality of land and sea and sky. By the urge to hand-make an object imbued with love and meaning. By possibility. By fierce and brave imagining. By human fragility. By

surprise. By love or grief or rage or longing. By transformation. By the power of the Wild. By discerning the ancient pathways that birth every new thing: an object, a life, an idea. By collective spirit. By speaking your heart, even if that heart is breaking, because it still beats - and given time (please trust me), it will heal. By laughter. By small pleasures. By vast joys. By silent or spoken conversations with a force in the multiple dimensions beyond our reach. By understanding what legacy means. By active hope. By wonder.

By reading powerful words by young people with beautiful, shining souls.
