



WEATHER GLASS OR CRYSTAL BALL?

Weather Glass or Crystal Ball? Mapping the Weather in Art and Science.

Climate talks (on site + online)

Wednesday, September 22, 2021, Goethe-Institut Schweden, Bryggargatan 12 A, 111 21 Stockholm

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In the project 'Weather Glass or Crystal Ball? Mapping the Weather in Arts and Science' we are looking at how weather and climate are experienced and how we communicate about them. After a hackathon with researchers and artists in Glasgow in November 2020 and a conversation between the artists Jens Hauser and Laura Beloff on 16 September 2021, the participants of the 'Climate Talks' will explore how we tell ourselves about the world in view of climate change: Which narratives allow us to gather strength to do what is necessary?

The conversations will revolve around the climate as an emotional, holistic, and artistic narrative. An artistic performance will conclude the discussions.

Moderation: **Svante Helmbaek Tirén**

10.00 - 10.15	<p>Welcome note by Jutta Gehrig Director of Goethe-Institut Schweden and Hans-Georg Thönges Director of Goethe-Institut Glasgow</p>
10.15 - 10.25	<p>Introduction by Svante Helmbaek Tirén (moderator)</p>
10.25 - 11.30	<p>Climate as an emotional narrative</p> <p>Conversations about climate change often get emotional when we reach the point of discussing what individual countries or individuals should or should not do. News of weather disasters such as droughts and floods also trigger strong emotions, but fear makes us weak. How can we face the frightening reality of the changing climate whilst we gather strength for a new beginning?</p> <p>Anke Fischer, Swedish University of Agricultural Sciences, Uppsala <i>Emotions in ambivalence and conflict within and between us</i> Kata Nylén, psychologist, author and co-founder of “Klimatpsykologerna” (psychologists with a focus on climate issues) <i>Climate narratives from a psychological perspective</i> Stefanie Wenner, Academy of Fine Arts, Dresden (online) <i>The human being – a cultural being outside nature?</i></p>
Coffee break	
11.45 - 13.00	<p>Climate as a holistic narrative</p> <p>We live in a world whose rhythm is hardly determined by nature anymore, but by the demands of a global economy and consumer society instead. Most of our environment is now made by, or at least significantly influenced by humans, and geared towards the optimal use of nature as a resource. Could a holistic understanding of nature and the world help us to find a way out of the climate crisis?</p> <p>Friedrich von Borries, University of Hamburg (online) <i>School of No Consequences</i> Isabel Löfgren, Södertörn University <i>Narratives to Postpone the End of the World</i> Janna Holmstedt, National Historical Museums Sweden <i>The hyperlocal and the planetary, finding the knotted sites</i> Moa Sandström, Umeå University <i>We Speak Earth - human/nature reciprocity and consent in Sámi activism</i></p>
Lunch break	
14.00 - 15.30	<p>Climate as an artistic narrative</p> <p>Art gives us the opportunity to see the world with different eyes, to discover new means of experience and expression that would otherwise have remained concealed in everyday life. Art is polyphonic, its strength lies in its openness. How can that contribute to rethinking our attitude towards the world? How can it touch individuals and invite them to engage in a common cause?</p> <p>Leonie Licht, University of Applied Arts, Vienna (online) <i>Art is science, or how else should we depict the weather?!</i> Daniel Urey, LABLAB think tank, Stockholm <i>Cloud cloud</i> Andres Veiel, film director (online) <i>Ecocide</i> Jens Evaldsson, Rut Karin Zettergren, Finn Arschavir, Artist team of the project <i>When fungi speak about the weather.....</i></p>
15.30 - 16.00	<p>Alison Scott, artist and writer, Glasgow (online) <i>Can we talk about the weather?</i> (Performative lecture)</p>
16.00 - 16.15	<p>Summing up by Svante Helmbaek Tirén and Jutta Gehrig, Goethe-Institut Schweden</p> <p>‘Crystal Ball or Weather Glass? Mapping the Weather in Arts and Science.’ is a regional project of the region Northwest Europe (Goethe-Institutes Sweden, Glasgow, Norway, Denmark) 2021 and is the result of a collaboration between the Goethe-Institute Glasgow and the Goethe-Institute Sweden.</p>



Svante Helmbaek Tirén

Svante H. Tirén is a curator, writer and art historian based in Stockholm and Jämtland. He is currently working with the Acclimatize Project at Moderna Museet Stockholm, Sweden, and other projects connected to contemporary art, heritage and climate change.



Credit: Jenny Svennäs-Gillner

Anke Fischer

Anke Fischer is Professor of Environmental Communication at the Swedish University of Agricultural Sciences, Uppsala. Anke researches how people make sense of climate change, and is particularly interested in the question how people believe that society should change in order to address climate change. How do different social groups imagine governance for a low-carbon society, what does this mean to them, and how do values and emotions shape these meanings? How can we address the conflicts that arise from different governance interventions – and from inaction?



Credit: Karin Boo

Kata Nylén

Kata Nylén is a lic. psychologist and author. Specialised in organisational behaviour and implementation she focuses on climate psychology, the knowledge of how humans react in relation to climate change and how to create high impact change. She has worked in Kenya in climate action and adaptation, started the Swedish psychologist group 'Klimatpsykologerna', and co-authored the book 'Klimatpsykologi - How to Create Sustainable Change'. Since then she has been working as a lecturer and adviser, bringing psychological knowledge to climate action across press, organisations, and businesses to improve their climate and sustainability work.



Credit: Ruth Wenner

Stefanie Wenner

Stefanie Wenner, Professor of Applied Theater Studies at HfBK Dresden, Germany, mother, companion of a dog, studied philosophy, art history, literature and sociology, and wrote her dissertation on the notion of the horizon in philosophy. After years as a curator and dramaturg in the field of performing arts she started the label apparatus with Thorsten Eibeler in 2014. Since then they realised a diverse range of settings for collective artistic research following the queues of fungus, dirt or fermentation, and have been in close encounter with non-human bodies for their performances.



Credit: Thomas Schweigert

Friedrich von Borries

Dr Friedrich von Borries is Professor of Design Theory at Hochschule für Bildende Künste Hamburg, Germany. With his project office, he operates at the interface of theory and practice and in the intransparent mixed layers of art, design and architecture. As trans- and inter-disciplinary and, most of all, undisciplined agent, he particularly enjoys collaborating with others.



Isabel Löfgren

Isabel Löfgren is a Swedish-Brazilian artist, educator and researcher. As an artist, she creates installations in public space at the intersection between art, technology and architecture related to diasporas and diasporic thinking, often using participatory methods. As a scholar, she writes about visual activism, social justice movements, and transformative imagination from critical, decolonial and media philosophical perspectives. She currently works at the Media Studies Department at Södertörn University, Sweden.



Janna Holmstedt

Dr Janna Holmstedt is an artist and researcher, active in the field of Environmental Humanities. She works in a vein of critical and creative inquiry in the art collective (P)Art of the Biomass, as a key member of The Posthumanities Hub, and as principal investigator for the soil-oriented art and research project Humus economicus at the National Historical Museums in Sweden. In her work, she focuses on the cultivation of care and environmental attention, collaborative processes, and modes of tuning in to, and storying, more than (merely) human relations.



Moa Sandström

Dr Moa Sandström is a practitioner, lecturer and teacher of arts, with particular interest and engagement in the use of art within social movements – activism. She has a PhD in Sámi dutkan/Sámi Studies (Umeå University, Sweden). Her thesis 'Decolonising Artivism in Contemporary Sápmi' (2020) explores how contemporary Indigenous Sámi artists articulate and uncover colonial structures in Sweden, and how they use art to engage people in a decolonising movement of resistance and freedom from societal structures that perpetuate destructive isolation from each other and nature. In 'DeCo2onising Artivism' (2017), Sámi artists' particular engagements in climate justice issues are studied.



Leonie Licht

Leonie Licht is an artist, curator and art theorist based in Vienna, Austria. She studied sculpture and protestant theology in her hometown Mainz, and aesthetics in Frankfurt am Main, Germany. Two semesters abroad in the Master for Critical Studies at the Academy of Fine Arts brought her to Vienna, where she has been researching Heaven/Sky in Political Theory in the academic doctorate at the University of Applied Arts since 2019.



Daniel Urey

Daniel Urey is a Political Scientist and the co-founder and head of LABLAB, Sweden. LABLAB is a research and design think tank. The LABLAB team is dedicated to understanding the ecological and social aspects of spatial transition in the Nordic and Baltic Sea Region.



Credit: Carsten Kampf

Andres Veiel

Andres Veiel works on film and theatre projects that are mostly located at the border between reality and fiction. For his films Balagan (1993), The Survivors (1996), Black Box Germany (2001), Addicted to Acting (2004), Der Kick (2006), Wer wenn nicht wir (2011), Beuys (2017) and Ökozid (2020) he has received more than fifty awards, including the European Film Prize and several German Film Prizes. His theatre plays Der Kick (2006), Das Himbeerreich (2013) and Let them eat money (2018) have been performed on more than one hundred stages worldwide.



Jens Evaldsson

Based on human behavior and social interaction, Evaldsson activates social spaces through different types of interventions that in turn create new contexts and realities. Evaldsson works idea-based but often formative with the materials and methods that are best suited for what he wants to achieve: an opportunity to have conversations about what it's like to be human with others. By organising groups, situations and venues for meetings, conversations, negotiations and collaborations, the result is sometimes exhibitions, but as often a new discursive and social space at an existing institution or in a social context. Sometimes in the water! (Text by Maria Lantz)



Rut Karin Zettergren

Rut Karin Zettergren's work often begins as an investigation into historical events or speculations about the future. In recent years, she has been influenced by theories and histories around data, cyborg and glitch feminism, science fiction and the construction of modernity. Her works take the form of drawings, performances, video, spatial installations, VR or online presentations.



Finn Arschavir

Finn Arschavir is an artist and designer who uses collaboration as a method of enquiry. Shaped by the fraught experience of precarity of life in the Anthropocene, his work plays with and oscillates between states and stories of humour and grief, paralysis and agency, and is inspired by post-human thought, network technologies, comics, folk traditions and esoterica. His practice is context specific but frequently features drawing and collage, educational tools and resources, sound and moving image. He is a co-founder of A+E Collective and works and volunteers with communities and organisations to address social and environmental issues through design and artistic thinking.



Alison Scott

Alison Scott is an artist and writer. Her work is research-led and context specific, driven by interests in expanded performance, moving-image and writing practices, and speculative approaches to knowledge production. She centres embodied experience, using the performativity of language and voice to deal with climate, geology, and socio-economic aspects of landscape. Alison often works with other artists on projects, and is invested in building relationships and collaborations through the production and dissemination of contemporary art.