

A wide-angle photograph of a body of water, likely a fjord or a large lake, under a cloudy sky. In the background, a long, low mountain range stretches across the horizon, with a prominent peak on the left. The water is dark and calm, with several icebergs floating on its surface. In the foreground, a small boat with a group of people is moving away from the viewer, leaving a white wake. The text "COAL PRIZE 2019" is centered in the middle of the image, flanked by two horizontal lines.

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# COAL PRIZE 2019

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CLIMATE, DISASTERS AND  
DISPLACEMENT



# **COAL PRIZE 2019**

## **CLIMATE, DISASTERS AND DISPLACEMENT**

Since 2009, an estimated one person per second is displaced following sudden-onset disasters. Disasters such as droughts, floods, earthquakes and tsunamis have left many victims without shelter, clean water and other basic necessities. Meanwhile, slow-onset events, such as desertification and sea level rise, also force people out of their homes. Environmental issues are often intrinsically linked to the same political, economic and social factors that cause displacement.

A World Bank report released in March 2018 indicates that 143 million people around the world could be displaced by 2050 as a result of these impacts if nothing is done to halt climate change. Significant progress has, nonetheless, been made in recent years to address the gap in international law to improve protection for people who are displaced across borders because of disasters and climate change.

Tackling the enormous challenge we face begins by making it visible. This special edition of the COAL Prize therefore honors artists from around the world who are bearing witness, imagining, experimenting and working to create a world that pays more attention to ecological balance and climate justice. Through their creations, they can encourage policymakers to understand and act on the reality of displacement caused by climate change.

Awarded at the Georges Pompidou Center in Paris on the occasion of the COP25 in Madrid, in association with the *Platform on Disaster Displacement* and the cultural programme *DISPLACEMENT: Uncertain Journeys*, the COAL Prize will be present at the negotiating table to help ensure that political decisions translate into concrete changes for a shared and livable Earth.

## THE PRIZE

The winner of this year's prize will receive €10,000, donated by the *François Sommer Foundation*. The prize winner will also benefit from international visibility in connection with *DISPLACEMENT: Uncertain Journeys*, in partnership with the *Platform on Disaster Displacement*.

The *François Sommer Foundation*, recognized as a public interest organization since its creation on 30 November 1966, was founded by François and Jacqueline Sommer, pioneers in the development of humanist ecology. Faithful to its founders' principles, it works to protect biodiversity within which people have their rightful

place, and to promote the respectful use of natural resources and sharing of the wealth of natural, artistic and cultural heritage.

The *Platform on Disaster Displacement* is a state-led initiative that aims to improve protection for people displaced across borders in the context of disasters and the effects of climate change.

*DISPLACEMENT: Uncertain Journeys* contributes to artistic practice and research to international decision-making processes by working in close collaboration with the *Platform on Disaster Displacement* and other partners.

## THE JURY

**Paul Ardenne**

Art historian and art critic

**Claude d'Anthenaïse**

Heritage Conservator and Curator and Director of the Museum of Hunting and Nature

**Monique Barbaroux**

Environment and Sustainable Development Commissioner, French Ministry of Culture

**Hannah Entwisle Chapuisat**

Curator, *DISPLACEMENT: Uncertain Journeys*, and Director, La Fruitière

**Claire Hoffman**

Artistic Director, Swiss Cultural Center in Paris

**Walter Kaelin**

Envoy of the Chair of the *Platform on Disaster Displacement*

**Richard Le Quellec**

Artist and Project Coordinator, Embassy of Foreign Artists

**Lucy Orta**

Artist

**François Rivasseau**

Ambassador, Permanent Representative of France to the United Nations in Geneva and international organizations in Switzerland

**Élodie Royer**

Curator, KADIST Art Foundation



# THE SHORTLISTED ARTISTS

**Firoz Mahmud**

(BANGLADESH)

*Soaked Dream Project*

**FLATFORM - Roberto Taroni and Annamaria Martena**

(ITALY)

*That which is to come is just a promise*

**honey and bunny - Dr. Sonja Stummerer and Martin Hablesreiter**

(AUSTRIA)

*eat | disaster | art*

**Jad El Khoury**

(LEBANON)

*Curtains of Hope*

**Justin Brice Guariglia**

(UNITED STATES)

*Displacement Ahead: 143 Million Climate Migrants and Counting*

**Lena Dobrowolska and Teo Ormond-Skeaping**

(POLAND/UNITED KINGDOM)

*You never know, one day you too may become a refugee*

**Lucy Hayto**

(UNITED KINGDOM)

*All Things Will Change*

**Maria Lucia Cruz Correia**

(PORTUGAL/BELGIUM)

*Voice of Nature Institute*

**Mélanie Pavy**

(FRANCE)

*CITIZEN OMEGA*

**Mélanie Trugeon and Claire Malary**

(FRANCE)

*Le Désert d'Ata*

# SOAKED DREAM PROJECT

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**W**hen a disaster occurs, when populations are forced to leave their homes, when the present is precarious and the future uncertain, how do we help displaced families reinvest in the future? Almost every year, sudden or slow-onset disasters cause displacement throughout Bangladesh and beyond. Heavy rains, cyclones, floods, drought, landslides and coastal erosion have forced millions of people over recent years to live in camps and makeshift communities.

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do we help displaced families reinvest in the future? Almost every year, sudden or slow-onset disasters cause displacement throughout Bangladesh and beyond. Heavy rains, cyclones, floods, drought, landslides and coastal erosion have forced millions of people over recent years to live in camps and makeshift communities.

Faced with the desolation and pessimism caused by situations of extreme precarity, Firoz Mahmud's project seeks to help displaced people imagine an optimistic vision of their future. The artist uses conversations and workshops to work within displaced communities to create glasses

constructed from odds and ends found in camps. Firoz then photographs the workshop participants looking through their green glasses like a prism of hope, which allows them to imagine and project a vision of a prosperous future beyond their present reality.



These proposed collective sculpture and photography workshops will be accompanied by additional drawings telling stories about their experiences of displacement, but also addressing themes related to Western supremacy and climate injustice that disrupts day-to-day standards of living. Thus, tiny actions and cast-off objects combine to invent a new collec-

tive dream, allowing the artist to find value in desperate situations, problematise implicit norms and dive into the unconscious world. Each family has the chance to adjust its perspective and dream anew.

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## FIROZ MAHMUD (BANGLADESH)

Born in Khulna, Bangladesh, in 1974. Lives and works in Dhaka, Bangladesh.

Firoz Mahmud's artistic projects use a variety of media, including painting, sculpture and photography. He draws on his Bangladeshi cultural and political heritage to talk about the consequences of war and disaster, but also the hopes and dreams of immigrants, minorities and refugees forced into displacement. His work has been exhibited all over the world, including at the Office for Contemporary Art in Norway, the MAXXI Museum of 21<sup>st</sup> century Art in Rome, Asia House in London, the Museum of Contemporary Art in Hiroshima and Tokyo, the Metropolitan Møstings Hus in Copenhagen and the Children's Museum in New York. He has taken part in numerous biennales, including those in Bangkok, Lahore, Sharja, Cairo and Congo, as well as the Asian Art Biennale.

Above: ©Firoz Mahmud, *Soaked Dream*. Family displaced from Khulna, Bangladesh, C-print photograph, 2019

Right: ©Firoz Mahmud, *Flight of the desire of castle in the air, a figment is not far that will be very near*. Photograph of displaced people, 2016



# THAT WHICH IS TO COME IS JUST A PROMISE

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**T**he Tuvalu archipelago, with its atolls and islands, is considered the nation facing the highest threat from climate change and rising sea levels, which, according to a 2013 report, have been increasing by 5mm a year over the last 20 years. Combined with other consequences of climate change, such as the increased frequency of high tides, storms, cyclones and droughts, it is now predicted that the islands, the very essence of this nation, will soon be uninhabitable.

How can we raise the alarm about the fate of an entire country that is slowly disappearing? *That which is to come is just a promise* takes us on a unique journey around the main atoll of Fanufati, which suffers from the impact of the seasons, bad weather and the rising and retreat of

flood waters. Because its land rises just a few centimetres above sea level, salt water infiltrates the soil a little more each year, making it poor and unusable. Water comes and goes, rising and submerging landscapes and houses in turn, impacting the everyday lives of people witnessing their own baleful destinies.



Platform wants to enhance the impact of this film by creating an immersive installation consisting of a screen that shrinks and expands in correspondence with the flow of flood and drought shown in the film, rendering the effects of

the ecological disaster more tangible and illustrating how places and cultures are already being engulfed by disaster. They illustrate Tuvalu's "state of emergency", like many islands today, by suspending its current condition and calling for radical change at a time when change has been slow and imperceptible.

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## **FLATFORM** (ROBERTO TARONI AND ANNAMARIA MARTENA - ITALY)

Collective founded in 2006, based in Milan, Italy and Berlin, Germany.

The two artists who comprise FLATFORM use film and video installations to explore the question of landscapes as places that can give rise to new territories and new realities, purely by manipulating the tools of representation. Their work has been shown at major film festivals, such as Cannes, Rotterdam, Venice and Toronto, and shown all over the world in venues such as the Pompidou Center, Haus der Kulturen der Welt, Hirshhorn Museum, MAXXI Museum, EYE Filmmuseum, Wexner Center for the Arts, Garasjen Cultural Center, and EMPAC). They won awards at the Nashville Film Festival in 2016, GoShort, Nijmegen in 2016, and Jihlava IDFF in 2015.

Above: © Flatform. Still from film *That which is to come is just a promise*, 2019

Right: © Flatform. Mockups of installation *That which is to come is just a promise*, 2019



**I**t surely is a disaster if someone has poor table manners in a restaurant! It is a disaster if the meal is bad. One can't survive without a mobile phone. We have to keep creating economic growth. We know people are dying in the Mediterranean, yet we keep behaving in the same ways. Why? Because that's our culture, say honey & bunny.

honey & bunny propose a provocative performance to stir people's consciences and mobilize efforts on displacement at international summits: 50 guests are invited to a catastrophic meal, presented for the first time at COP26. Policymakers, scientists, activists, citizens and migrants will be invited to an "eat art" evening, observed by an invited audience, as well as filmed and shared on the Internet. Everything about the meal goes wrong, with the pair of artists goading the guests with a string

of cultural errors, ignoring all social rules, and forcing them to act strangely, all to create a true "cultural disaster".

The meal unfolds according to a script on the subject of displacement and disaster, written in conjunction with scientists and experts. As discussions examine major issues related to climate change and displacement, participants will have to feed each other, wash each other's hands, have their mouths wiped by the artists, wash their dishes, and so on. honey & bunny demonstrate how contemporary culture is preventing us from living sustainably, and why we need to change our cultural narratives. In doing so, the pair prompt the guests to challenge their own certainties. A meal where each bite is a political act.



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## HONEY & BUNNY (DR. SONJA STUMMERER AND MARTIN HABLESREITER - AUSTRIA)

Born in Vienna, Austria in 1973, and Freistadt Austria in 1974, respectively. Live and work in Vienna, Austria.

honey & bunny is an interdisciplinary studio founded by artists and architects in Vienna, which works on the intersection between issues of social and ecological sustainability. They produced the film *Food design - The Film* in 2007, have organized Food Design exhibitions in Vienna's Museums Quarter and Designhuis Eindhoven, and taken part as designers and artists in numerous international and collective exhibitions, including in London, Zurich, Vienna, Salzburg, Milan, Amsterdam, Gwangju and Hanover. They have shown their work on sustainability in several cities, such as Milan, London, Paris and Salzburg. Stummerer and Hablesreiter have lectured frequently, and currently teach at the New Design University in St. Pölten and at the University of Salzburg.

Above: © honey and bunny, *FOOD | sustainable | DESIGN*, 2015

Right: © honey and bunny, *FOOD | sustainable | DESIGN*, 2015





# CURTAINS OF HOPE

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**U**nderstanding the scale of disaster-related displacement also means looking at the abandoned places left behind and temporary housing that becomes eternal. These devastated dwellings and makeshift shelters remind us that the disaster remains embedded in lives and environments for a long time.

In 1968, a violent earthquake in Sicily ravaged ten towns and villages, including Poggioreale, which is now nothing more than a ghost town where time seems to have stopped. The city center in Beichuan, China, has suffered the same fate, leaving thousands of dwellings empty. In the Philippines, hundreds of thousands of people were rehoused in temporary shelters that have since become permanent, when floods and landslides devastated Davao del Norte and Mindanao provinces. In 2010, the Haiti earthquake also forced hundreds of thousands of people into homelessness, seeking shelter in makeshift

accommodation. Today, 55,000 Haitians are still living in camps. Urban artist Jad El Khoury has made his reputation working directly on the walls of his war-scarred city, Beirut. He has created a temporary installation of colorful curtains at the windows on the façade of Burj El Murr, an unfinished urban architectural complex and symbol of the civil war in the city center. The pieces of fabric dance in the breeze, transforming themselves into peacekeepers or soldiers in the collective memory.

*Curtains of Hope* sees the multicolored fabrics travelling the world, bringing life and movement to places devastated by disaster. Inserted as a sign of peace, the curtains serve the dual purpose of reviving the spaces and the memories of former residents. Adding a symbolic dimension to functional elements, such as awnings and roofs, made from environmentally friendly materials, the curtains are also a sign of resilience. Flying in the wind, they highlight both the devastating and healing powers of time and nature. Flags of life, flags of hope.

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## JAD EL KHOURY (LEBANON)

Born in Baabda, Lebanon in 1988. Lives and works in Beirut, Lebanon.

Jad El Khoury sheds light on critical social and political situations through public art installations, believing in art's power to drive change. An artist and interior designer, he regularly uses his art to confront local and international realities beyond the artistic sphere. For examples, his "War Peace" project was shown at the United Nations in Geneva on International Peace Day in 2016. His works have also been exhibited at the Contemporary Art Platform, the 2017 Al Bustan festival, the French Institute in Beirut in 2018 and in Venice, where he was shortlisted in the urban art section of the famous Arte Laguna Prize.

Top right: Jad El Khoury, mockup of *Curtains of Hope*, 2019. Based on photo of abandoned houses in China by © Jason Lee / Reuters

Bottom right: Jad El Khoury, mockup of *Curtains of Hope*, 2019. Based on photo of Haitian camps by © Erberto Zani





# DISPLACEMENT AHEAD: 143 MILLION CLIMATE MIGRANTS AND COUNTING

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**A**s the philosopher Bruno Latour explains, one of the obstacles to understanding climate change and its geographical, geological, social and political impacts is the language used, which translates data and real events into often broad and abstract concepts.

Who better to testify to the impacts of climate change than those most affected by them? The populations that now make up the majority of people displaced by climate change worldwide are often those that are not the main contributors to the causes of the ecological crisis.

Justin Brice Guariglia proposes a new work based on his installation *REDUCE SPEED NOW!*, originally created in 2019 at Somerset House in London, to provide a platform for victims of displacement related to climate change. Solar-powered

motorway information signs are repurposed and placed in public spaces to display the writings of international activists, poets and philosophers, all actively challenge the growing number of people displaced by climate change. The project gives particular attention to writings by indigenous and native peoples, whose voices are rarely heard, because they do not have a large platform from which to express themselves. Each text, poem, essay or novel extract is carefully chosen to represent a diversity of voices from all over the world, from both emigration areas and places of refuge.

Using a simple device that can be replicated all over the world at international climate summits and meetings, the artist seeks give the public a language and vocabulary to think and speak critically about the extremely urgent issue of displacement and climate change. Addressing the general public and world leaders, these testimonies will help accelerate political and social change.

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## JUSTIN BRICE GUARIGLIA (UNITED STATES)

Born in New Jersey, United States, in 1974. Lives and works in New York, United States.

Justin Brice Guariglia is a contemporary visual artist, known for his photographic and sculptural works and installations on ecological issues and the Anthropocene. Since 2015, he has been taking part in scientific missions with NASA to collect raw materials for his works. His frequent collaborations with scientists, philosophers and writers have helped him gain a deeper understanding of the climate crisis, and how art can be used as a catalyst for political and social change. He has exhibited internationally, with solo exhibitions at the Museum of Anchorage and the Storm King Art Center, and has received numerous research grants, including from the National Endowment for the Arts and as a Howard Foundation Fellow at Brown University.

Right: © Justin Brice Guariglia, mockup of *DISPLACEMENT AHEAD*, 2019





DISPLACEMENT  
AHEAD:  
143.000.000  
CLIMATE  
MIGRANTS

ABOUT YOU.  
MAYBE THEY

WHERE ALL KINDS OF  
UNKNOWN FLORA HAD  
SPRUNG INTO LIFE  
BRINGING THE STRANGE  
FAUNA ALONG  
WITH IT. THE TOWN  
HAD TRANSFORMED

# YOU NEVER KNOW, ONE DAY YOU TOO MAY BECOME A REFUGEE

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**"Y**ou never know, one day you too may become a refugee", said a senior civil servant in Uganda about its migration policy. Although it

faces some of the highest poverty levels in the world, Uganda has welcomed over 1.3 million refugees in the last two years. This is one of the many examples of generosity shown by countries that are most threatened by climate change, which also lead the way in developing, introducing and negotiating progressive migration policies and constitutional laws related to climate change. Such efforts contrast starkly to the increasingly restrictive immigration practices in the world's richest countries. But times are changing, and those who have been spared to date could soon become "refugees" themselves.

In the speculative future imagined by the artists, violent meteorological phenomena and rising sea levels have displaced

an increasing number of people in the world. Well-established migration routes are inverted, with numerous residents of the Global North seeking refuge in the Global South. Lena Dobrowolska and Teo Ormond-Skeaping wish to create a docu-drama that retraces the steps of a white, middle-class family displaced to Africa or South America following a disaster.

Their fictional universe is designed as a tool for raising awareness, sharing knowledge, and engaging in dialogue about displacement and migration. The artists plan to organize events at major climate conferences, in schools and in arts centers where people can come together to imagine future scenarios through a film screening, opportunities for exchange, a photographic exhibition, fictional documents and workshops. In doing so, they highlight our shared vulnerability in the face of climate change and remind us how essential generosity and inclusion are to our survival.

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## LENA DOBROWOLSKA AND TEO ORMOND-SKEAPING (UK)

Born in Lubin, Poland in 1985, and Plymouth, England in 1987, respectively. Live and work in London, England.

The pair joined forces in 2012 and use documentary and photography to reveal the omnipresence of power relationships, environmental racism and political violence in our globalized society by working in partnership with researchers, NGOs, policymakers and international institutions in areas severely affected by climate change. Winners of the 2016 Culture and Climate Change: Future Scenarios residency, Dobrowolska and Ormond-Skeaping's work has been exhibited worldwide, including most recently at the Noorderlicht International Photography Festival (2019), Ci.CLO Bienal Fotografia do Porto (2019), Kunst Haus Wien (2019), Unseen Amsterdam (2018), Fotofestiwal, Lodz (2018), Photomonth, Krakow (2016), Festival Fotograf, Prague (2014), and The Grey House Foundation, Krakow (2016).

Right: © Lena Dobrowolska and Teo Ormond-Skeaping, film stills from *Future Scenarios*, 2016-2019





# ALL THINGS WILL CHANGE

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**A**bsent preventive action, by 2080 an estimated 1.2 million homes on British coast will be exposed to flooding, with 100,000 others affected by coastal erosion. Key infrastructure, such as roads, railways, stations, ports, power stations and gas terminals are under threat, with over 1,000 former landfills at risk of falling into the sea, dumping toxic waste as the coast erodes.

Yet the people who live or settle in the United Kingdom's coastal areas, who are the most likely to have to leave their homes in the near future, lack access to reliable information about the risks they face. Local authorities and councils are struggling to raise the issue in their communities.

In her sensitive and profound photographic approach to the crumbling shoreline, the artist offers insight into what will become increasingly common in the future: the outright devastation of human

infrastructure next to the sea. Combined with a film based on interviews, archive images and in-depth research on the Isle of Wight and on the coast in Holderness, Birling Gap and Happisburgh, Lucy Hayto seeks to increase awareness about the already visible effects of the ecological crisis on the places where we live.

"Nothing was born; Nothing will die; All things will change," as poet Alfred Tennyson wrote. Only the nature of the change is unpredictable. Will history endlessly repeat itself? Will humanity die out during this sixth extinction, as the dinosaurs once did? Using images of coasts subjected to disasters, the artist makes the effects of climate change tangible, showing how Europe and the United Kingdom is already affected in the here and now, and not, as some might like to believe, in the future at the other end of the world.

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## LUCY HAYTO (UNITED KINGDOM)

Born in Leicester, United Kingdom, in 1994. Lives and works in Leicester, United Kingdom.

Lucy Hayto, a recent graduate of the Arts University Bournemouth, works in documentary photography. She takes a critical approach to sociocultural and environmental questions, focusing on the places and people currently shaping history. She believes in the capacity of images to change how people think and feel, and is keen to use her photographs to raise public awareness about the universal impacts and local repercussions of climate change to spur people to action. She won the Rachel Stevens prize for her work in 2017 and has been shortlisted for several prizes and awards.

Right: © Lucy Hayto, *All Things Will Change*, 2019





**R**ecognizing the causes and consequences of population displacement lies at the heart of climate justice. However, current legal systems are based on a compartmentalized structure that does not yet recognize crucial concepts such as “ecocide” (environmental crimes) or “climate wars”. Therefore, granting legal rights to nature seems to be one of the most relevant prevention strategies of our times.

The KInstitute grew out of a profound quest to find a collective language between humans and non-humans focusing on coexistence and interdependence. It describes itself as a long-term, utopian public service, that develops artistic, legal and restorative justice tactics to counter environmental degradation, ecocide and climate change. Working with artists, lawyers, activists, scientists

and experts, the KInstitute proposes a “natural disaster toolkit,” particularly for areas or communities facing an increased risk of displacement. This includes offering tools and advice for demanding legal personhood for destroyed landscapes, rivers and forests. The KInstitute also provides training for how individuals could potentially act as legal guardians to speak on behalf of nature as a legal entity, and how to present cases in European justice systems. Finally, it offers restorative justice processes and contracts that bring together disaster victims and those responsible for disasters.



Using temporary laboratories that take the form of performances, workshops, lectures, restorative contracts and training, the KInstitute attempts to provide environmental therapy and collective healing based on preventative justice principles.

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## MARIA LUCIA CRUZ CORREIA (Portugal/Belgium)

Born in Odeceixe, Portugal, in 1983. Lives and works in Ghent, Belgium.

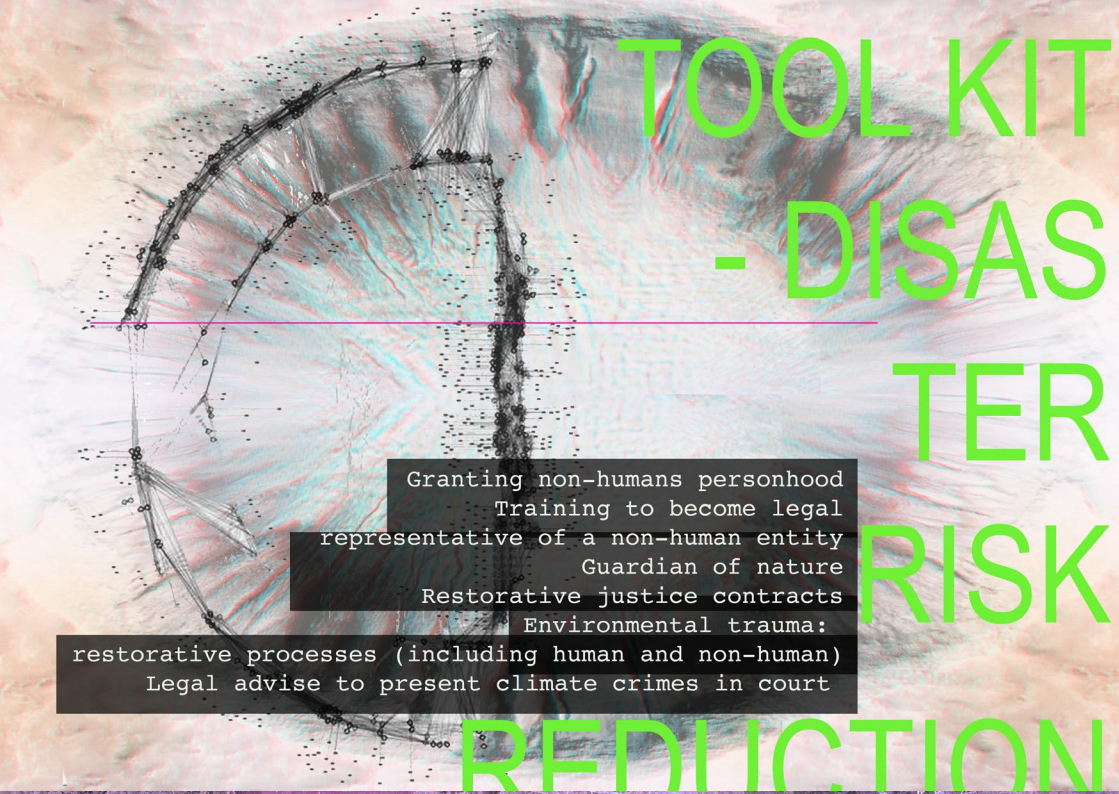
Maria Lucia Cruz Correia reacts to the ecological crisis by creating participatory, artistic spaces that connect art with scientists, activists and lawyers. She addresses human concerns through a clinical aesthetic, which reveals the interconnection between the human and non-human. Most of her projects are tools that allow us to imagine utopian public services as an alternative to the current system. Since 2013, Correia has participated in the residency programme at the arts center in Vooruit, and receives support from the Imagine 2020 network. In 2017, she received the Roel Verniers Prijs for her first play, *Voice of Nature: The Trial*.

Above : © Maria Lucia Cruz Correia, *Voice of Nature KInstitute*, 2019

Right: © Maria Lucia Cruz Correia, *Voice of Nature KInstitute*, 2019



# TOOL KIT - DISAS TER RISK REDUCTION



Granting non-humans personhood  
Training to become legal  
representative of a non-human entity  
Guardian of nature  
Restorative justice contracts  
Environmental trauma:  
restorative processes (including human and non-human)  
Legal advice to present climate crimes in court

TOXIC  
OIL  
DUMPING  
TEXACO  
LAGO AGRIO  
1964-1990



TOXIC

# CITIZEN OMEGA

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Imagine a Japanese town picked up and transplanted into Tamil Nadu, India. This is the pseudo-documentary story of Omega: a town with Japanese living standards, built from scratch by a

Japanese-Singaporean consortium and the Japanese government in an area south of Chennai. Launched a few months after the triple disaster of 2011, which the then Prime Minister would later describe as “the day that Japan almost disappeared”, is Omega City actually a safehouse for Japanese elite in the event of another nuclear disaster?

Obsessed by this mythological, futuristic projection of the end of days, artist Mélanie Pavy travelled to India to make *CITIZEN OMEGA*, a forward-looking fable in the form of a video installation that attempts to draw multiple versions of the same story together into a single account of a Japanese couple living with a child in the new town of Omega. They are preparing for the imminent arrival of their future

neighbours, going through what appears to be a well-organized daily routine. Little by little, the veneer of their “normal” life begins to crumble. What if the others never come? What if Japan has actually disappeared?

Resisting the temptation to treat disaster as a spectacle, Mélanie Pavy records a nagging, invisible apocalypse that leaves a state of prolonged disruption and uncertainty in its wake. These fictional stories were invented during interviews conducted by the artist with around 20 Japanese expatriates currently living in India, reflecting their real-life experiences in exile. The stories offer a new take on the current and well-established concerns threatening the viability of our life on Earth. Split over several screens in the exhibition space, these spiralling narratives of displacement, transformation and the end of the world also illustrate the difficulties of representation through film.

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## MÉLANIE PAVY (FRANCE)

Born in Les Lilas, France, in 1977. Lives and works in France.

Following her first feature film, *Cendres* (2015), which she created during a residency at the Villa Kujoyama in Kyoto, Mélanie Pavy is currently working on a practical-based thesis in film at La Fémis and the ENS in Paris as part of her SACRE doctorate from PSL-University. Moving between India and Japan, combining fiction and documentary, she questions our ability to think and create narratives around loss and its ultimate corollary: the end of the human world. Earlier parts of the project, which won acclaim at the 2017 Prix du BAL, have been shown at the Georges Pompidou Center, BAL, the galerie Les Filles du Calvaire, La Gaîté Lyrique and in La Villette. Pavy also works with the Call It Anything (F93) collective, which brings together scientists and artists to address life following the 2011 triple disaster in Japan.

Right: © Mélanie Pavy, *CITIZEN OMEGA*, 2019





# LE DÉSERT D'ATA

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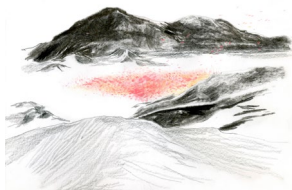
**D**esertification is one of the most serious natural disasters of modern times. Amplified by climate change and the expansion of human activities, it has long-term implications on the lives of human populations and all ecosystems. How can we survive in an increasingly hostile environment? When water is in short supply, when the rains have ceased and springs are dry, when its absence calls into question the very possibility of life?

This is the starting point of the graphic novel *Le Désert d'Ata*, set in Chile's Atacama desert, one of the driest places in the world. This coming-of-age tale on the desire to exist in the world retraces how the questions of killing and of natural selection resurge in survival situations. It tells the story of Jahel, an ornithologist searching for a water source to

study how a flock of flamingos is surviving there. To her great surprise, she discovers only a parched land, strewn with animal carcasses. Trapped, the desert gradually closes in on her, threatening her very life. During her journey into the heart of an extreme landscape, Jahel sees her personal memories blend into the story of the land. Fates intertwine, and the protagonists be-

come increasingly dependent on one another; for if Jahel dies, so too will the flamingos.

Using drought as a metaphor, personified by the character of Ata, the authors – both highly committed people in the way they live and their artistic practices – evoke the disconnection between humans and the planet, clashing against their own species but also against nature.



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## MÉLANIE TRUGEON AND CLAIRE MALARY (FRANCE)

Born in Rennes, France, in 1989, and Neuilly-sur-Seine, France, in 1982, respectively.

Live and work in Pacé and Bordeaux, France.

A graphic designer and comics author, trained in the culinary arts, permaculture and botany, Claire Malary likes to illustrate tormented bodies and characters who evolve in a dreamlike, enveloping nature. In 2019, she received the Grand Prix Artémisia 2019 for her graphic novel *Hallali*, published by L'Œuf. Mélanie Trugeon, author and director, is currently writing text for a documentary on the survival of the Asháninkas, who live in a part of the Peruvian Amazon with contaminated water. Through her writing she seeks to make the intangible real, with nature as a recurring theme in her work.

Above: © Claire Malary and Mélanie Trugeon, *Le Désert d'Ata*, 2019

Right: © Claire Malary and Mélanie Trugeon, *Le Désert d'Ata*, 2019





# COAL

The COAL association, created in 2008 by professionals in contemporary art, sustainable development and research, mobilizes artists and other key players in the art world around social and environmental issues, in collaboration with institutions, local authorities, NGOs, scientists and businesses, and supports the essential role played by creativity and culture in raising awareness and implementing tangible solutions. COAL is committed to promoting the emergence of a culture of ecology and transforming areas through art, by developing arts programmes that are specifically designed for particular places, such as "Nature in Solidum" for the Haut-Jura Regional Park or "STUWA" for the tourist information office in Sundgau, Alsace.

COAL has been the driving force behind around 50 contemporary art exhibitions and cultural events around the ecological transition for major arts institutions all over France (Société du Grand Paris, Condition Publique, UNESCO, La Villette, La Gaîté Lyrique, FIAC, Domaine de Chamarande, National Museum of Natural History, Museum of Hunting and Nature, Berges de Seine, CEAAC, etc.). Every year, it awards the COAL Art and Environment Prize and contributes to sharing knowledge about the subject through its European partnerships (as the French member of the ACT, Imagine 2020, Creative Climate Leadership and La table et le territoire networks), provides consultancy services, organizes numerous workshops, public lectures. It also maintains the daily update of Ressource0.com, the primary online resource platform dedicated to both national and international initiatives that link art and ecology.

Over a decade COAL has become the leading French actor in the expanding crossover between art and ecology. COAL took its place on the forefront of this emerging field when, in 2015, COAL organized ArtCOP21, the Cultural Programme for COP21 in 2015, enshrining culture in the ecological transition agenda. COAL is currently organizing a cultural season on biodiversity for the IUCN World Conservation Congress, which will take place in Marseille in June 2020.

**[www.projetcoal.fr](http://www.projetcoal.fr)**



# COAL



PLATFORM  
ON DISASTER  
DISPLACEMENT  
FOLLOW-UP TO THE NANSSEN INITIATIVE

DIS  
PLACE  
MENT  
*Uncertain Journeys*



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FONDATION  
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SOMMER  
POUR LA CHASSE ET LA NATURE

musée  
de la chasse et  
de la nature