

Dear 2050: Humans Respond to Climate Change

Activities

The exhibition was open to the public in the St Anna Chapel in downtown Zurich from 24 October to 6 November 2020 from 10am to 10pm, presenting original art and scientific works created for this event by authors from around the world, and broadcasting a programme of live plenary sessions featuring international artists, scientists and climate activists on the topic of climate change.

The set of original art and scientific works participating in this exhibition was the result of a call for artists and scientists on the topic Human responses to climate change that was organised by partner NGO Climanosco earlier in 2020.



Figure 1. A view to the exhibition showing from left to right a piece of Narchitecture, Desert Trip's multi-media tent and one of Desert Trip's photographs.

The vernissage

The vernissage was held on the first evening of the exhibition on the 24 October. Visitors were served foods and drinks by our volunteers from local businesses specialised in sustainable catering. Live music was offered by our young musician duo at the flute and guitar. Climanosco founder Michel Bourqui officially launched the exhibition with an introductory speech.



Figure 2. Our volunteer serving foods and drinks during the vernissage.

The exhibition

The exhibition's artistic content was composed of the following art works:

- **Narchitecture**, by Sige Nagels, Switzerland
- **Àrida**, by Jordi Jon Pardo, Spain
- **Desert Trip**, by Andreas Greiner & Stefan Diller, Germany
- **Fish & Zurich**, by Chris Wilmott, UK
- **Extinction**, by Lydia Moyer, USA
- **Surrender to COII**, by Kaspar König & Lydia Zimmermann, Switzerland
- **After Change**, by Fernando Aranda, Portugal

The art works were exposed in their full original forms and as instructed by the artists. They were accompanied by a printed display cardboard giving a short statement and biography of the artist.



Figure 3. Curator Bettina Rohr presenting a painting from “Fish & Zurich” by Chris Wilmott.

The exhibition’s scientific content was composed of the following manuscripts:

- **Community membership in climate action: From youth organizers to rural hunters**, by Jessica Love-Nichols and co-authors, USA
- **Need of a Global Wetland Restoration Programme: Lessons from Finland**, by Tero Mustonen, Finland
- **Human reactions to climate change: a social psychological perspective**, by Rusi Jaspal & Brigitte Nerlich, UK
- **Putting the brakes on climate change – it’s about more than just CO₂**, by Kathleen A. Mar, Germany
- **Working on Indian Time: Traditional Ecological Knowledge, Climate Change, and Phenology**, by Samantha Chisholm-Hatfield, USA

The scientific manuscripts were exhibited using selected quotes printed on cardboard, accompanied by a short biography of the authors.

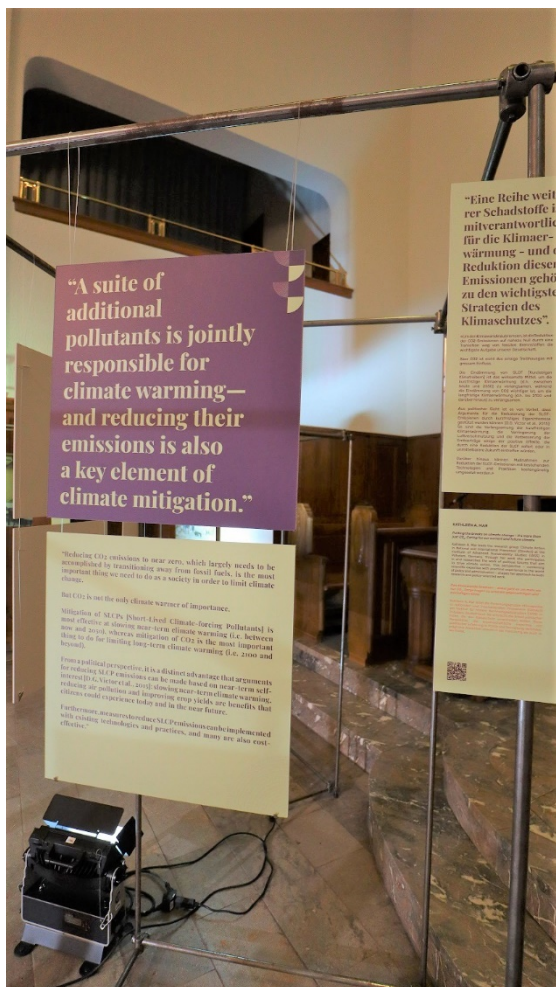


Figure 4. Excerpts printed on display cardboards from manuscript “Putting the brakes on climate change – it’s about more than just CO₂” by Kathleen A. Mar.

The exhibition’s visit was designed as an intimate pathway through distinctive human responses to climate change expressed in the form of photographs, paintings, quotes, physical installations and multi-media installations. A contemporaneous, post-industrial staging was created using metallic structures across the exhibition to connect the experience with the present-day world, further emphasized by contrast with the historical background of the Chapel.

Our team was present to welcome visitors and answer questions at the venue from 10am to 10pm every day for the two weeks of the exhibition, at the exception of few time periods that had been blocked for the regular Chapel’s services. The exhibition was free of entrance fees.

Our team offered visitors after the visit a free copy of the exhibition’s catalogue. The catalogue contains all artistic and scientific works presented in the exhibition. It can be accessed online at <https://www.climanosco.org/call-2020/#exhibition>.

Exhibition's scheduled tours

We held scheduled tours - virtual and in-person – providing a full overview with detailed explanations on each piece of the exhibition by artists, art curator Bettina Rohr and Climanosco founder Michel Bourqui. Artist Sige Nagels was present in most of them and was instrumental in organising and advertising them in her networks.

We also held two recorded public scheduled virtual tours of an hour each in the presence of artists, one in English and one in German. The scheduled tours were announced on our web sites as well as our artists web sites and were open to everybody provided prior registration by email.

The virtual tours were recorded and can be watched at <https://dear2050.org/exhibition-2020/>.



Figure 5. Artist Kaspar König presenting his installation “Surrender to COII” showing his performance recorded on the top of the KUONI tower in Zurich.

Private tours for school classes

We also opened the exhibition to private tours for school classes in-person and virtually. Public and private schools in the area of Zurich, with classes age 8 and above, were contacted to invite teachers to join with their classes for private tours of the exhibition with interactive presentation by our team. We held two virtual visits for classes aged 8 and 11 of an hour each, and one in-person visit for a class aged 12 of two hours.

We did not record these visits for children privacy reasons.



Figure 6. A primary school from Zurich on a virtual tour of the exhibition with curator Bettina Rohr explaining the Desert Trip photographs by Andreas Greiner & Stefan Diller, with Paribesh Pradhan at the camera.

Plenary sessions

The plenary sessions were a major activity throughout the two weeks of the exhibition. We held seven plenary sessions with an average of three speakers in each of them, with a total of 23 speakers. We called on young volunteers to moderate the sessions to maximize cross-generation, cross-sector interaction. Some speakers were speaking remotely and others came in person. We accommodated for visitors who came in person to participate in the sessions and we streamed all sessions in real time on our web site.

October 25. Tribute to Konrad Steffen: The Arctic and Climate Change.

- Diane Burko, an artist and activist in Philadelphia USA
- Prof. Jason Box, glaciologist at Geological Survey Denmark
- Prof. Thomas Stocker, climatologist at University of Bern and former co-chair of the IPCC.

October 27. We pollute, thus we are!?

- Dr. Kathleen A. Mar, researcher at the Institute for Advanced Sustainability Studies (IASS) in Potsdam, Germany

- Claudia Schildknecht, artist in Switzerland
- Marie-Claire Graf and Martina Rapp, directors of Swiss Youth For Climate

October 29. Upstream into the future: about restoration, community, and traditional knowledge.

- Prof. Tero Mustonen, a lead author of the 6th IPCC Report and coordinator of the Snowchange Initiative
- Chantal Bilodeau, a playwright based in New York
- Dr. Matthew Skjonsberg, architect in Switzerland

October 30. How extreme can it be? Rebels asking for the storm.

- Prof. Friederike Otto, climate scientist at Oxford University, UK
- Chris Wilmott, an artist painter in the UK
- Prof. Irmi Seidl, an economist at the ETHZ / WSL in Switzerland
- Anna-Lena Mayer & Jakob Winkler, artists illustrators at the Atelier für Zeitreisen, Austria

October 31. What if we used our power? Courage is as contagious as fear.

- Paribesh Pradhan, environmental consultant in Switzerland
- Fernando Aranda, artist in Portugal

November 1. Forests for future.

- Jordi Jon Pardo, a documentary journalist and artist in Spain
- Prof. Charlotte Grossiord, plant ecologist at EPFL / WSL in Switzerland
- Dr. Franziska Elmer, marine scientist currently on climate change sabbatical around the world

November 5. Creatively responsible or responsibly creative?

- Sige Nagel, architect and artist in Switzerland
- Marcel Bernet, an artist and coach in Switzerland
- Dr. Friederike Rass, Project Lead at St. Anna Forum in Switzerland

The plenary sessions were recorded and can be watched at <https://dear2050.org/plenaries-2020/>.

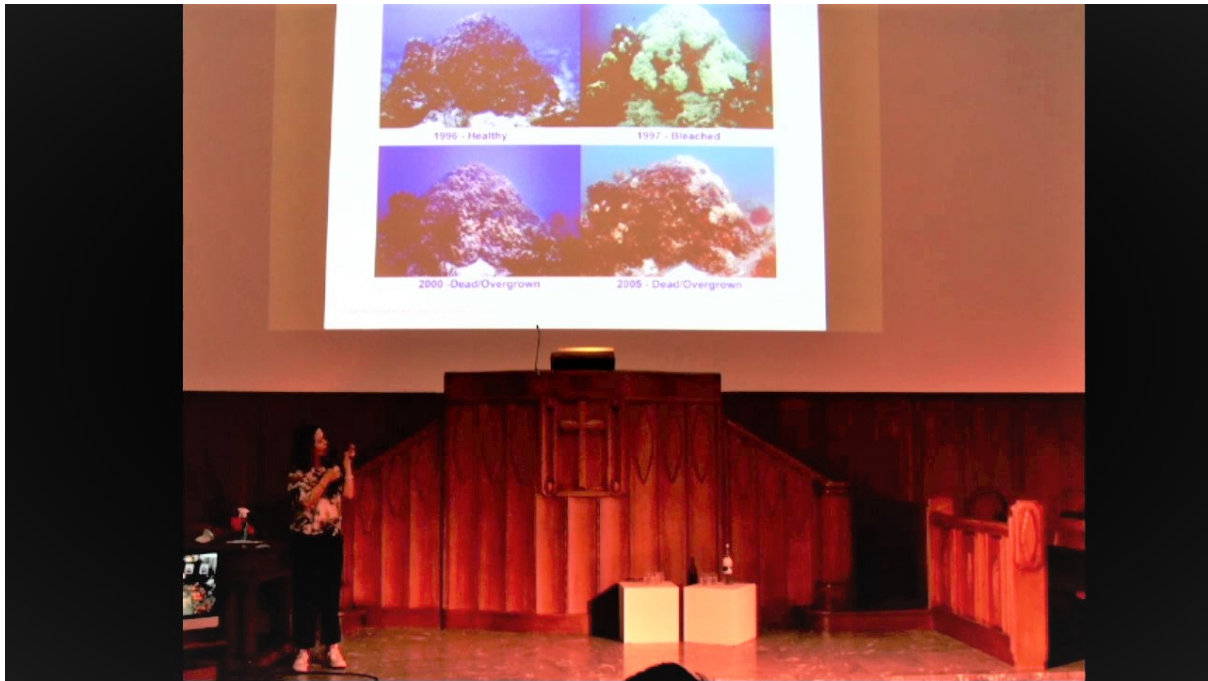


Figure 7. Artist Claudia Schildknecht speaking in the plenary session on 27 October.

Slams

We received a contributed slam and integrated it within the exhibition. The slam created by Dr. Franziska Elmer proposed a visit to a museum in year 2050 where visitors could learn about the struggles that human society was having in facing the reality of climate change in year 2020.

Marketing

We deployed large marketing efforts to advertise the exhibition prior to the start and during its entire duration. The exhibition was advertised in the following medias / venues:

- St Anna Forum newsletter
- Facebook event with paid promotions for the entire duration of the exhibition
- Higgs.ch paid ads in newsletter and social media
- Ron Orp paid ads in newsletter and website
- Energie-Cluster newsletter
- FachFrauen Umwelt newsletter and web site
- Fridays for Future Switzerland mailing lists
- Scientists for Future Switzerland mailing list
- Greenpeace social media
- Kulturagenda.ch event
- Kultur Zueri event
- L200 newsletter
- Swiss Association of Science Journalists newsletter and web site
- Proclim newsletter and web site

- Swiss Physical Society events
- Swiss Youth for Climate mailing list
- Transition Zurich network
- Zuerich Erneuerbar network
- ZHDK mailing list
- Impact Hub newsletter
- Direct emails to all departments for climate sciences in Switzerland
- Agendae.ch event
- Energie-Stiftung social media
- Network for Transdisciplinary Research newsletter
- Climanosco network
- Climanosco's social media channels (Facebook, Twitter)

We estimate that our marketing reached about 50'000 people.

Results and products

The exhibition brought into interaction a large number of individuals with a large spectrum of perspectives. Enabling this interaction, and thereby bringing visitors to a higher level of literacy about the science of climate change, as catalysed by the exhibition's content and the plenary sessions, was one of the main goals that we had set, and is clearly a main result of the exhibition.

This experience was not only reported to us by our external visitors, including the school classes, their teachers, the in-person visitors, the virtual visitors, but also by the speakers, the volunteers, and of course the team. In particular, off-the-record discussions between speakers of plenary sessions and volunteer moderators showed how unique it is for a group composed of scientists, artists, activists and youth to meet, exchange informed perspectives across the multiple dimensions of society. We found that this cross-pollination of knowledge can be an effective mean to raise climate literacy and engagement.

Another main goal of the project was the open access publication of the scientific manuscripts contributing to the exhibition. These manuscripts are now undergoing peer review and will be published in open access as they complete this process. One of them was already published:

Kathleen A. Mar, Putting the brakes on climate change – it's about more than just CO₂., *Climanosco Research Articles* **3**, 14 Jan 2021, <https://doi.org/10.37207/CRA.3.1>.

The 76-page exhibition catalogue offers an extended account of the exhibition's content. It includes the full-length scientific manuscripts and all art works that participated in the exhibition. It was given for free to all visitors of the exhibition. We are and will continue to be shipping it for free to various individuals and institutions upon request.

The catalogue can be browsed at <https://www.climanosco.org/call-2020/#exhibition>.



Figure 8. Cover page of the exhibition's catalogue. The catalogue was created by Swati Prasad.

Another goal of the project was to kick off a co-produced, open access library of bites of climate knowledge from different stakeholders, including the public, in the form of Climate Slams. Despite the large communication efforts made to attract young students' attention, we only received one such contribution. This surprisingly low degree of participation might to some extent be the effect of COVID-19 measures, but we think that it foremost reveals a generally low level of engagement with climate science in the public, which itself stems from a relatively low level of literacy on this topic. Engagement and literacy support each other, and may rise only together, progressively, through a regular exposure of the public to climate science in exhibitions like this DEAR2050 exhibition.

Besides the catalogue, a main product of the exhibition is the series of videos that were recorded during the exhibition, featuring speakers and also offering a detailed visit through the exhibition. These videos are permanently available for free at <https://dear2050.org/plenaries-2020>.

Last but not least, in the month following the exhibition, curator Bettina Rohr wrote her thesis report on her work of curating and organising this exhibition towards her Master of Art for the ZHDK and defended successfully in early 2021.



Figure 9. Aerial view of the exhibition.

Impact

Impact of the exhibition in numbers:

- Over 300 visitors
- 3 school classes
- 14 days exhibition open from 10am to 10pm in the St. Anna Chapel in Zurich
- 12 new and original works exhibited, including 5 scientific manuscripts and 7 artistic works
- 9 public events, including 7 plenary sessions, a vernissage and a finissage
- 23 prominent speakers in the fields of science, art and politics
- 10 guided tours, including scheduled public tours online and in person, private tours for schools online and in person, in German and in English, in the presence of artists
- 20 volunteers from all parts of Switzerland
- About 50'000 people aware of the event

Qualitative impacts of the exhibition:

- The exhibition supported a new form of encounter between scientists and artists which ignited new, multi-dimensional networks.
- The exhibition supported artists to create works relating to climate science.

- The artists, scientists and speakers were encouraged to connect together to help their creation of art works, scientific manuscripts and speeches. The resulting change of perspective and exchange of knowledge acted as a creative catalyst on both sides.
- This could also be transferred in an inspiring way to the visitors, who were able to come into contact with a whole, multi-dimensional picture instead of isolated fragments.
- The Swiss and especially Zurich audience came into contact with Swiss and international, cutting-edge climate science.
- The DEAR2050 exhibition demonstrated the value of a barrier-free access to a wide-ranging pool of climate knowledge and the valuable perspectives of the art world.
- It demonstrated Switzerland's potential to take a leadership role in raising climate literacy.

Deviations from project plan

The COVID-19 measures during the two weeks of the exhibition were intensifying. Although we were legally able to maintain the exhibition with appropriate measures (masks, distances, limited number of people in the venue), we saw a drop in the number of visitors after the governmental communication of Wednesday 28 October. We were prepared for the situation, with the plenary sessions being held and accessible both online and in-person. We also quickly adapted to the new situation by scheduling virtual visits of the exhibition and we contacted schools throughout Zurich to invite classes on virtual tours. This helped keep a reasonable attendance of 300 visitors despite a much reduced availability of the public.

We did not experience any other significant deviations from the project plan.

The team

Bettina Rohr curated and directed the exhibition.

Swati Prasad created the graphic design for the exhibition.

Thea Rathmann coordinated the plenary sessions and the marketing.

Jennifer Rodney assisted with communication and social media.

Michel Bourqui helped with everything.

We warmly thank all our volunteers for their amazing contributions.

We are very grateful to have had Prof. Thomas Stocker from University of Bern on board of this project.

This exhibition was organized in partnership with NGO Climanosco (www.climanosco.org).

Sponsors

We thank the SNF for this Agora grant which provided the main financial support for the project. We thank the St Anna Forum for offering the St Anna Chapel for the two weeks of the exhibition free of charge. We are grateful to the Museum für Gestaltung for lending to our curator Bettina Rohr, enrolled in a Master of Art at the ZHDK, most material used in the exhibition free of charge. We thank the Jubiläumsstiftung of Mobiliar Genossenschaft and the Migros Kulturprozent for their financial support.

Contact

Contact us at

dear2050@climanosco.org or +41 44 505 1821

www.climanosco.org/call-2020

dear2050.org