



MGZ

SPECIAL EDITION: **GLOBAL DAY OF CREATIVE ACTION**



21st SEPTEMBER 2019 // SEA LEVEL 2080

While people discussed the urgency of climate change during **U.N. Youth and Climate Action Summit** on Sept 21-23, people - tired of the inaction of their governments - united and took their frustration, anger and concerns to the streets in every corner of the world, and raised awareness of the crisis we are facing.

Driving dialogue, action and change, **Micro Galleries** organized a day of events on September 21st that united more than 90 artists, environmentalists, scientists, and kids across the globe. They presented works such as installations, murals, marches, performances, and concerts to mobilise their communities and take (creative) action against climate disruption and vulnerability.

For **24 hours** Micro Galleries live-streamed the works on social media; documented and discussed the works in a virtual forum and will soon showcase them in an online exhibition and micro-documentary.

Disrupting Climate Disruption: A Global Day of Creative Action was born, after Micro Galleries' Founder and Artistic Director, *Kat Roma Greer* returned from The Arctic Circle Residency and Al Gore's

Climate Leadership Corps, where she researched the impact of climate change on the Arctic, and activations using climate disruption art to bring awareness to the issue.

Kat stated: *'The impacts of climate change are being felt everywhere and are having very real consequences on people's lives and livelihood, particularly in developing nations. Our inaction is costing us dearly today and will cost us even more tomorrow. As artists we are in a unique position to connect with people and get them thinking about social, political, and environmental issues in a different way. At Micro Galleries we wanted to tap into this, and encourage creatives from everywhere to have a voice on this issue, help their communities engage with the subject, and provide a platform for artists to imagine a better future, and create change.'*

We couldn't have pulled off the Global Day of Creative Action without the unbounded efforts of our creative participants across the globe and that's why we are devoting **MGZ** to all the people involved and celebrate the powerful outcomes that united and connected us across differences.

SPECIAL EDITION GLOBAL DAY OF CREATIVE ACTION

A project by **Micro Galleries**

Curated by **Olga Trevisan** (Italy)

Designed by **Rhiannon Hopley** (Australia)

Made possible thanks to the dream team

Janneke Hoogstraaten (Netherlands)

Janna Simmon (USA)

SPECIAL EDITION
 GLOBAL DAY OF CREATIVE ACTION

Creator of Sea Level 2080

Miami - NYC Adam Kuby

Featured

Palestine Sea is Ours

Papua New Guinea Jeffry Feeger

Hawaii Matthew Cottrell

Italy Olga Trevisan

Brunei The Collective

Fiji Sara Du

Hawaii Alan Olejniczak

Finland Elissa Eriksson

California Jane Gutman

Bangladesh Kazi Faisal

Rhode Island Mark Epler

Florida Conservation Voters Education Fund (FCVEF)

Oregon Toby Query

Sea Level 2080 was created and open-sourced by Micro Galleries artist, Adam Kuby.

Thanks to Adam's work, 17 installations happened across 4 continents.

After receiving an info pack, artists, students, activists and kids participated by staking fabric on or near the beach or waterway where the sea level is expected to rise by 2080.

Additionally, people created a call to action with demonstrations, marches and performances by holding and walking fabric through public places where sea level rise will have an impact.



FLORIDA - NYC

ADAM KUBY

Hi Adam,

Can you name the place where you've been installing and performing your SL project?

Kat, Luis and I (our scrappy Micro Galleries Team) started out in Florida. First, we joined the Youth Climate Strike at the Miami Beach City Hall on Friday the 20th. We unrolled the fabric in the middle of the protest. The youth gathered and immediately began to engage with it as part of the demonstration.

Saturday we started in Homestead, FL about an hour south of Miami in a very low-lying vulnerable part of South Florida. We connected with two performers, Sonia Baez-Henandez and Tara Chadwick, who performed a water ritual work with a "Sea level 2080" installation in downtown Homestead.

We then headed back to Miami and set up on Miami Beach in the afternoon where it got very stormy and windy. Despite the weather we staked out the work and did a few hand-held installations, engaging with a range of people on the beach.

We then headed to NYC to try to participate in the NY Climate Week activities associated with the U.N. Climate Summit happening there on Monday the 23rd. All of these were hand-held actions and demonstrations. We started at the UN, then hit the Financial district and Wall Street, and finally ended up joining a Climate March down 5th Avenue.



A large number of groups registered to be part of the open-source project. How was this experience for you?

Micro Galleries did a great job of reaching out, so the range of participants was fantastic - from youth groups in Gaza, Fiji and Brunei, to the Florida Conservation Voters, to individuals in Bangladesh, Hawaii, and Finland, and group actions in New York and Venice. For the resources we had, I think we made a significant impact.

As you installed and performed, how did the engagement differ with the artwork?

It was great to see the range of outcomes with all the installations and actions. I knew the performances and hand-held actions would reach the most people and really come alive, like in New York and Miami and Venice. The staked-out installations created moments and opportunities for engaging people in longer conversations. And, of course, the online engagement has been a significant component of the project.

Walk me through how you first perceived this idea, to demonstrating it on the beach for the video tutorial, and then seeing the participation all over the world on.

The idea started out for me as a pretty academic exercise at an artist residency to see if I could visualize where sea level

would be in 2080. Those early images were compelling enough that other people like Kat at Micro Galleries felt it had potential as more than just an artwork and an image, but as a vehicle for ecological and social engagement. Seeing political, youth, cultural and educational groups incorporate it into their own events and rituals confirmed that for me.

But just as meaningful to me were the installations created by one person (like Kazi Faisal in Bangladesh), or three young women in Miami, or a family of 3 in Oregon or Rhode Island.

How was the response and feedback from the public and the communities?

The feedback so far has been positive and ongoing. I think the project adds another vehicle for expressing the Climate Crisis in a visceral and graphic way to activist communities world-wide.

What's next for SeaLevel 2080?

The idea was to open-source it and spread it. Hopefully the MG Day of Action will continue in future years and SL2080 can happen again. But I would also be thrilled if it catches on, and other activists, students and protesters begin to use fabric in this way whenever and wherever. We'll see. I know I plan to roll out my blue fabric at the next rally here in Portland.







Amy Wyatt (Australia), Avantika Bawa (USA), Beatriz Alchababy (USA)



Exploring the similarities, differences and responses to Adam Kuby’s “Sea Level 2080” installations across the globe, we’ve asked the participants the following four questions:

- MOTIVATION.** Why did you decide to join Micro Galleries Global Day of Action and what was your motivation to join the Sea Level 2080 project?
- ENGAGEMENT.** How did you and your community engage with the artwork?
- PERCEPTION.** What was your perception of the work, and how was the response and feedback?
- SIGNIFICANCE.** Is there anything significant you’d like to add about your experience?

Keep these four concepts in mind whilst reading and navigating through the text! Enjoy!



PALESTINE
ALI MOHAMED MOHANNA

MOTIVATION. We are a group of 30 young people (19-25 years) in Gaza, Palestine that are running our 1st campaign "The Sea is Ours"! The Sea is Ours uses arts to raise community awareness and understanding of our bad environmental habits and its impact on our surroundings such as sea and beach.

To create long lasting impact and spread awareness, "The Sea is Ours" collaborates, partners up and links with people, arts + cultural organisations and institutions - both inside and across Palestinian borders - that share the same goals, vision and mission such as Micro Galleries. Participating in MG's Global Day of Action gave us the opportunity to represent Palestinians and spread our voice and also "The Sea is Ours" globally!

Your interest in "The Sea is Ours" built our confidence and a growing belief in our abilities, skills and the importance of the work we are doing in Gaza. Therefore, we keep seeking opportunities to raise awareness of the importance of our individual choices and lifestyles towards the sea and beaches, and keep inspiring others to actively shape their surroundings and take action.

ENGAGEMENT. Our team was very enthusiastic about the concept of Sea Level 2080, the simplicity of the installation and the opportunities to raise awareness, to participate and to ask questions about the rising sea level by 2080. Our team was eager to start to reach out get the local community and children of nearby schools involved. The kids were actively involved and unaware of the dangers of melting ice increasing the volume of our oceans that will threaten our surroundings, our lives and our planet.

PERCEPTION. Kids and local youth helped us in building Sea Level 2080 and in response to the artwork a group of children portrayed their willingness to protect the sea through an animated film: "Sama" about unfair behaviors towards bodies of water.

SIGNIFICANCE. We expected the local community - especially children - to have difficulties in understanding the concept behind Sea Level 2080, but on the contrary there was a great interaction between the installation, the local community and people passing by. We planned to build the installation and then lift it, but we noticed that the installation on the beach sparked pedestrians' curiosity to have a closer look and ask questions! Finally, we had the opportunity to talk about the dangers of climate change - such as rising sea levels - and raise awareness of our own environmental habits and the importance of our own work "The Sea is Ours" locally.

"..WE USE ARTS TO SHED LIGHT ON THE BAD NEGATIVE ENVIRONMENTAL BEHAVIORS TOWARD THE BEACH WE SEEK TO BUILD UP RELATIONSHIPS WITH THE OUTER WORLD.."



PAPUA NEW GUINEA

JEFFRY FEEGER

MOTIVATION. As a resident of the planet, I share concern for the effects of climate change. In Papua New Guinea we have already witnessed the first climate change refugees, with our Atoll communities already experiencing forced migration to mainland areas. As artists we have an opportunity and social responsibility to create further awareness through our work for such pressing issues that are still widely neglected by our capitalist driven society.

ENGAGEMENT. SIGNIFICANCE. It is the first time many of us were engaged in such a public art installation. It also had further significance given a member of our artist community 'Wesevo' had passed away a week before. We used the event to not only symbolize the 2080 sea level rise but also pay respects to our late colleague who had a special affinity to the sea. His name was Tony Wesley Evennett a.k.a. 'Wesevo'. Tony grew up on the islands of Milne Bay, he had a special affinity with the sea and in particular the turtle.

“THE VISUAL IMPACT OF THE WORK WAS THOUGHT PROVOKING. IT HAD AN AWAKENING EFFECT, ESPECIALLY UPON OUR 15 PARTICIPANTS. EACH TOOK AWAY A PROFOUND AND SOBERING SENSE OF THE POSSIBLE IMPACT WE MAY FACE.”



Tony Wesley Evennett aka 'Wesevo'

Many of his paintings depicted turtles and one in particular expressed concern that their beach breeding grounds were sinking. In some PNG culture's, people cover their body in ashes to convey their respects to the deceased during mourning time.

The ashes therefore acknowledged our respect to Wesevo while also bringing a somber tone toward the Sea Level 2080 installation, which brought a very strong visual of the ominous impact of climate change.

PERCEPTION. The visual impact of the work was thought provoking. It had an awakening effect, especially upon our 15 participants. Each took away a profound and sobering sense of the possible impact we may face. We are in the midst of environmental disaster due to climate change, it's time to awaken, unite and point the light upon our societies unconscious and environmentally destructive actions.





HAWAII

MATTHEW COTRELL

MOTIVATION. I decided to join Micro Galleries Global Day of Action because I would be on an artist residency on the Big Island of Hawaii during that time and I thought: what a perfect, highly visible place to help bring awareness to climate change. My good friend Adam Kuby was heading up Sea Level 2080 project and as an artist I could envision the beautiful contrast of the light blue fabric on the black sands of Hawaii. It would be spectacular!

ENGAGEMENT. At first I was just very happy to be a part of this project by just setting up the installation on the beach. But on the morning of, I was struck out of the blue by an inspiration to have a couple of people lie underneath the stretched and staked fabric that was simulating sea level rise, where they would reach with their various body parts to stretch upwards into the fabric bringing my artistic interpretation of those who will be affected by sea level rise taking over their land.

PERCEPTION. I was extremely pleased with the outcome of the installation piece. I was happy to have some new friends help participate in getting some of the supplies, filming/photographing various stages of the process and participating in the final installation piece. All the comments that I received were in support of the project.

SIGNIFICANCE. I was not expecting my artistic interpretation performance piece addition to go so well and to have captured it on video.

ITALY

OLGA TREVISAN



“WHEN YOU THINK OF VENICE AS “THE CITY ON THE WATER” IT IS HARD TO IMAGINE HOW IMPORTANT AND FRAGILE THE BALANCE IS BETWEEN THE CITY AND THE SURROUNDING ECOSYSTEM”



MOTIVATION. What was the motivation to NOT join the day? None! I'm from Padova and during my studies I moved to Venice, where some good friends still live. I remember during the years how the relationship between the citizens and the city was becoming more difficult: tourist crowds, big cruise ships, the risk to witness the sinking of the city. When you think of Venice as “the city on the water” it is hard to imagine how important and fragile the balance is between the city and the surrounding ecosystem. I just knew Sea Level 2080 needed to happen in Venice: a city so powerful and rich in the past, now facing an uncertain future - sounds like an omen that cannot go unheard.

ENGAGEMENT. We were hosted by Serena from the art space Bottega Gibigiana and we chose to “perform” Sea Level 2080. At the beginning we learned about all the projects happening around the world on the same day, how the Global Day of Creative Action was an opportunity to raise voices and concerns worldwide, then we explained what would happen if all the ice would melt, a lot of kids joined us and they were very responsive and worried so we agreed to let them lead the way.

PERCEPTION. We all agreed about the powerful simplicity of the artwork and its open-source nature, which made it easy to connect straight forward with everyone who chose to be involved, but also to include and create awareness with people from different backgrounds. An important moment for everyone was the brief introduction about the global context we were framed in, which provided some up-to-date information about sea level rise, and the opportunity to stop and being stopped by some curious passers-by.

SIGNIFICANCE. I would like to go back and talk about the kids and how they interacted with the installation, all of them were playing as if the fabric really became the actual sea level, peeping and calling out loud what they were imagining, and all of a sudden we were in the same dimension.

The fabric suddenly became this blue entity, calm and rough, hosting animals or legendary heroes. As many kids participated this means their parents were also there and wanted to be involved to set an example. As worried as they can be they all agreed that during the day they felt positive vibes and hope. Of course they underscored the important part of education and how important is to take opportunities to create awareness in every aspect of our lifestyle, and make the difference starting from small actions.

MOTIVATION. I feel Micro Galleries speaks the same language when it comes to changing the world using creative outlets and the power of art in connecting people to a cause! Therefore, we were extremely excited to be a part of MG Global Day of Action.

The climate crisis is an urgent issue that is often disregarded because it's rooted in science and that isn't easily digestible to everyone. Sea Level 2080 was a really effective and easy-to-grasp installation that made the consequences of inaction against the climate crisis very clear. We loved the idea of banding together with creatives from all around the world to voice out together!

ENGAGEMENT. We built the artwork onsite of one of our pop up festivals so it was great to see people question the installation and be able to enter into a discussion about climate change.

PERCEPTION. It was a striking installation and it made people think without being overtly in your face - as pamphlet pushing on the streets can sometimes be.

SIGNIFICANCE. We ended up having several members of the public helping us to build the installation which was really great! Art really brings people together!



FIJI SARA DU

MOTIVATION. I've always believed that art could be used as a medium to raise awareness as it provides visuals and is easy to read, rather than statistics and graphs. Fiji is in the top 15 countries that will first be affected by climate change and has already felt effects of it in 2016 with cyclone Winston which greatly damaged the country and caused the loss of 40 lives. Regardless, climate change is barely talked about - especially in rural areas like coastal villages and these villages are the ones getting affected.

I wanted to participate in the Global Day of Action and specifically Sea Level 2080 as I felt connected to a lot of people at the same time; it sparked a conversation to awaken people and make them realise that climate change is real and it's happening!

ENGAGEMENT. First we had the mural which was basically a large empty canvas, and people walking by would have a look and ask us if they could paint! We'd simply explain the idea behind it and let them paint freely - it was amazing seeing all the different interpretations and art skills! For Sea Level 2080, we had people come and offer us drinks while some offered to help set up and take pictures alongside it.

PERCEPTION. We had several people of all ages come join us from the public as we were in a very public spot in the central city. Many passers-by asked questions and we engaged in conversations on how we can make a difference.

The work did receive a lot of media attention and positive response overall. Although there were some people that argued and said climate change wasn't real, which is how many villagers here feel and why our work was even more important to showcase.



MOTIVATION. I was hoping to participate in the Global Day of Creative Action with my own work, but was the Artist in Residence for Hawai'i Volcano National Park and felt I needed to focus my creative energy on that. Thankfully, Sea Level 2080 worked out well for me. I was able to participate with the blessing of the National Parks Arts Foundation and spend the day joined with other artists on a shared worldwide project.

ENGAGEMENT. The National Park Arts Foundation and Friends of Hawai'i Volcano National Park loved the idea of Sea Level 2080, but as vast as the park was, it had no beach. Even if it did, official permitting would take months. The directors of each organisation helped me find a beach that would work best, Punalu'u Black Sand Beach is a beautiful and popular beach, not sacred to Hawaiians. The beach is also the nesting grounds for two types of endangered sea turtles. By 2080 this beach may be flooded and these turtles would either have to adapt and find another suitable beach to lay their eggs, or simply disappear.

PERCEPTION. I loved the beautiful simplicity of form and the way Sea Level 2080 invited viewers into a conversation about rising sea level. It felt urgent, but it was not a terrifying visual statement about climate change.

SIGNIFICANCE. I set up the installation with the teenage son of the director of The Friends of Hawai'i Volcano National Park. Liam is an emerging musician who is currently being homeschooled. His mother agreed this was a teachable moment and a way to introduce him to activism. I think having young people, children, and those who do not see themselves as artists participate in Sea Level 2080 made it more successful.

FINLAND ELISSA ERIKSSON



MOTIVATION. I wanted to join the Global Day of Creative Action because I thought it was a great idea to get people active on the exact same day, all around the world, in order to draw attention to this important cause.

I think we really need to highlight the importance and invite people to take urgent actions to disrupt the climate change. The Sea Level 2080 offered a great concept to make the effects of climate change visible and concrete.

ENGAGEMENT. I gathered a little team of my friends with the youngest member, Eero, being seven years old. Building up the installation was a fun experience. Eero took care of making the holes on the ground for the bamboo sticks and the adults were showing him the right spots and putting the sticks into their places.

PERCEPTION. In Finland, the beach season ends in August and the weather conditions can be challenging in September so I knew that we might not reach that big of a live audience as in other parts of the globe, but I really liked the idea that the same installation would take place simultaneously in as many different corners of the world as possible.

The rising sea level is also a reality everywhere.

On the event day the weather in Helsinki happened to be rather cold and windy with dark clouds promising possible showers. Only a few extreme outdoor people were taking their daily walks in the Arabianranta park while the artwork was up and from them we received some nice elongated glances. Although Helsinki didn't offer the best surroundings at this time for interacting with the live audience I still feel that it was very meaningful to be part of the project - and of course you can't underestimate the audience on social media.

SIGNIFICANCE. The fabric used for the installation in Helsinki was made of recycled plastic collected from oceans (90% of the material). In that sense it created yet another link to the sea theme. I found the material by chance when I was looking on the web for cheaper options than the regular Finnish fabric store chains - surprisingly this cool European made material was cheaper! (I think this nice little detail was brought to me by the helpful universe).





MOTIVATION. My old friend Adam Kuby informed me about the project and, of course, I am as concerned as most people about climate change and rising seas. I had the distinct pleasure of visiting Antarctica, and after seeing those massive icebergs I live in fear of warming waters and rising seas.

ENGAGEMENT. I got some friends together and we created a Sea Level 2080 "installation" on a very populated beach by Santa Monica, California.

PERCEPTION. Lots of people were at the beach that day and asked questions. People at this beach are pretty savvy and aware of climate change and the related human threats!

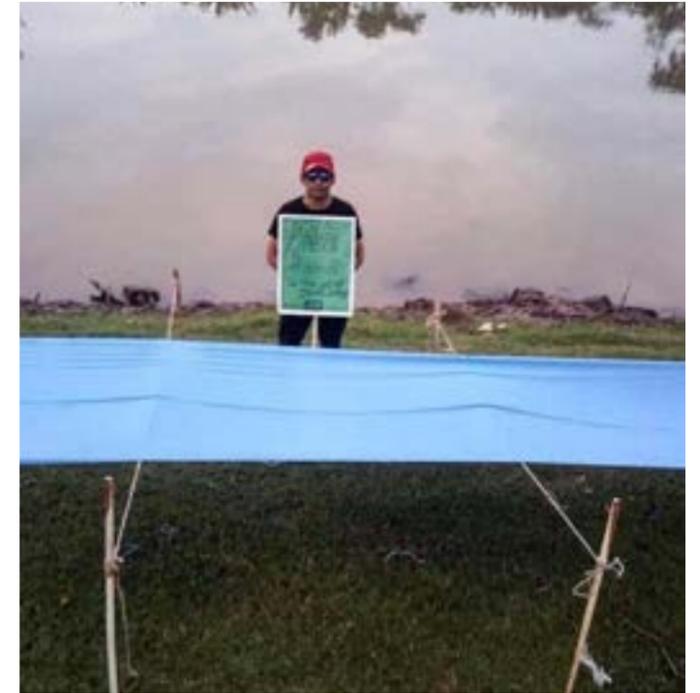
SIGNIFICANCE. The "piece" got more beautiful as the day progressed and the winds picked up and the light changed...it lasted all day until I took it down before sunset.

BANGLADESH KAZI FAISAL

MOTIVATION. As an environmental activist, the disaster for Bangladesh at the height of the sea floor served as my inspiration, so I worked on this project linked to Micro Galleries, for me.

ENGAGEMENT. I am a theatre artist, and I belong to an environmentalist organisation. Because of that inspiration, I realised that the height of the sea level is going to increase, and I need to inform the people of my country: 2/3 of Bangladesh is less than 5m above sea level, and by 2080 Bangladesh may lose most of its land. This will affect millions people.

PERCEPTION. The reaction was that people in my country did not know so much about the rising height of the sea.



"I REALISED THAT THE HEIGHT OF THE SEA LEVEL IS GOING TO INCREASE, I NEED TO INFORM THE PEOPLE OF MY COUNTRY..."

RHODE ISLAND MARK EPLER

MOTIVATION. I joined Micro Galleries Global Day of Creative Action because I loved the concept and believe strongly in the need for creative action as a means to bring awareness to, further discussion of, and find solutions to climate change.

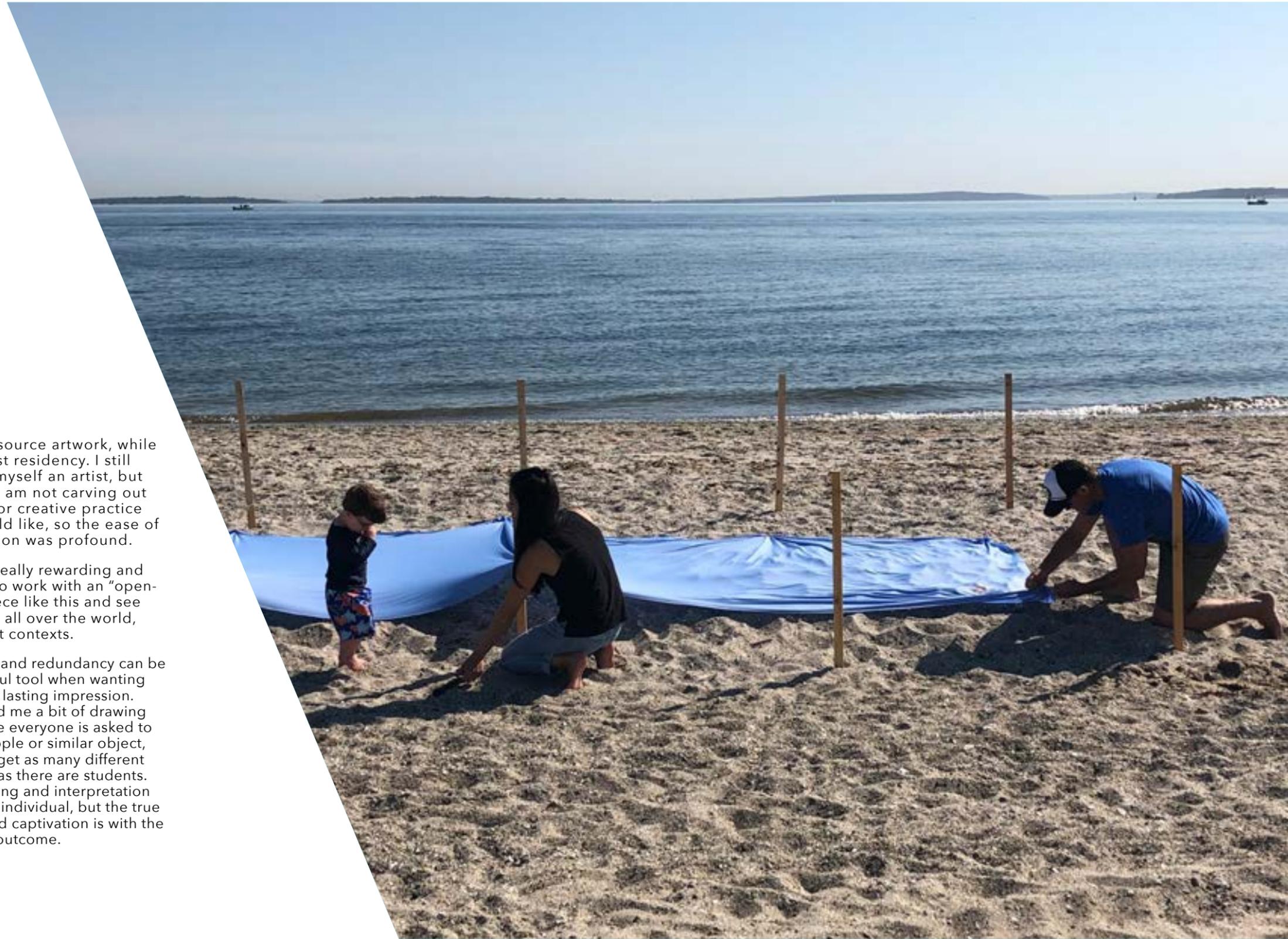
I also admittedly recognise I personally am not doing enough and so this became an important opportunity to engage and act. Since this is a global, worldwide crisis, it will only be tackled with collaboration and Micro Galleries Day of Creative Action was a phenomenal living example of what can happen with combined energy and engagement.

My motivation to join the Sea Level 2080 project for me had a lot to do with accessibility and the good fortune to have spent time getting to know Adam Kuby, the artist and creator of

the open source artwork, while on an artist residency. I still consider myself an artist, but currently I am not carving out the time for creative practice that I would like, so the ease of participation was profound.

I found it really rewarding and powerful to work with an “open-source” piece like this and see it installed all over the world, in different contexts.

Repetition and redundancy can be a very useful tool when wanting to create a lasting impression. It reminded me a bit of drawing class where everyone is asked to draw an apple or similar object, and you’ll get as many different outcomes as there are students. Each drawing and interpretation is still very individual, but the true interest and captivation is with the collective outcome.



“...We live in an age where people want experiences, and I think this work is a great precedent for thinking about ways to bring dialogue and action to this topic that isn’t the usual data set [or] article...”

ENGAGEMENT. I engaged with the artwork primarily through planning, installation and documentation. I was able to have the help of a close friend for the installation and together we only had a short window of time physically with the installed piece to see how the community engaged with the piece. We placed the piece on a relatively well trafficked public beach area and there were certainly a lot of inquisitive looks, but a good number of passers-by did stop to read the signage or speak directly with us while we were there. Due to some constraints we had to leave the piece for the majority of the day, and so it had a life of its own for a good part of the day. It was still standing (signage did not fare as well) as we had left it when we came to take it down the next day.

PERCEPTION. My perception of the work is that it holds an extremely strong visual impact and was equally intriguing and abstract as it was literal and accessible. Although the work speaks to a very harsh potential reality of our future, it has a somewhat soft and quiet presence in the landscape. As you approach it from a long stretch of beach you pick it up and it works on you from a distance, trying to categorize it, sort out what it is and why it is there. By the time you come up to it, it’s there and there’s not much room left for interpretation.

I mean this in a positive way, as to me this is not dissimilar to the issue at hand and I think, unfortunately, much of our nature is to procrastinate until the thing at hand is upon us, right in our face. Then, and sometimes only then, do we understand it’s magnitude.

I obviously had a lot of time and vested interest to engage the piece, but as for others, although relatively brief responses or encounters, the feedback was very positive and usually came with gratitude for the work - be it from persons at the installation site or on social media. As such, it forces a bit of curiosity as to how it would be received and responded to on a different beach, with different demographics etc. I live in a very blue (Democratic) region of the states - New England - so, it’d be a good experiment to travel South to the Carolinas or Georgia coastline and see what the difference in response might be.

The visual impact is a component we are often lacking when it comes to understanding and grappling with this issue, so my impression is that people really responded well to something tactile and more visceral. We live in an age where people want experiences, and I think this work is a great precedent for thinking about ways to bring dialogue and action to this topic that isn’t the usual data set, article etc.

SIGNIFICANCE. During our installation we had a father and son (Keith and Fred) with their new puppy in tow, who stopped to ask what we were doing. After only a brief explanation the dad asked if they could help and I was completely stunned. We live in a pretty friendly area, but this still took me by complete surprise. They stayed to see it through to completion with us and I thought that:

ONE: it was an awesome example of intergenerational engagement

TWO: A really, really simple but profound reminder that people - yes even strangers - will and want to engage given the opportunity

THREE: to put myself and work out there (I’m usually a bit timid when it comes to more public things) because it is far too important not to, and because you will probably be surprised!



MOTIVATION. Florida Conservation Voters Education Fund (FCVEF) joined the Global Day of Action because we believe art can move the needle on climate change. With less than 11 years left to take action and reverse our current course, art might be the best tool we have to create social consciousness for our climate crisis.

The Sea Level 2080 installation was a great way to show the local and international community the real threat that sea-level rise poses to our corner of the planet. Climate disruption is an urgent and honest term for global warming and the human-made impacts posed to all aspects of life on Earth. Here in South Florida, our most daunting disruption is sea-level rise. We must engage as many people as we can in climate crisis discussions. By mobilising art in a public and accessible place we increase the number of people who our message can reach.

ENGAGEMENT. FCVEF chose to setup our Sea Level Rise 2080 Installation in Lummus Park, Miami Beach, Florida.



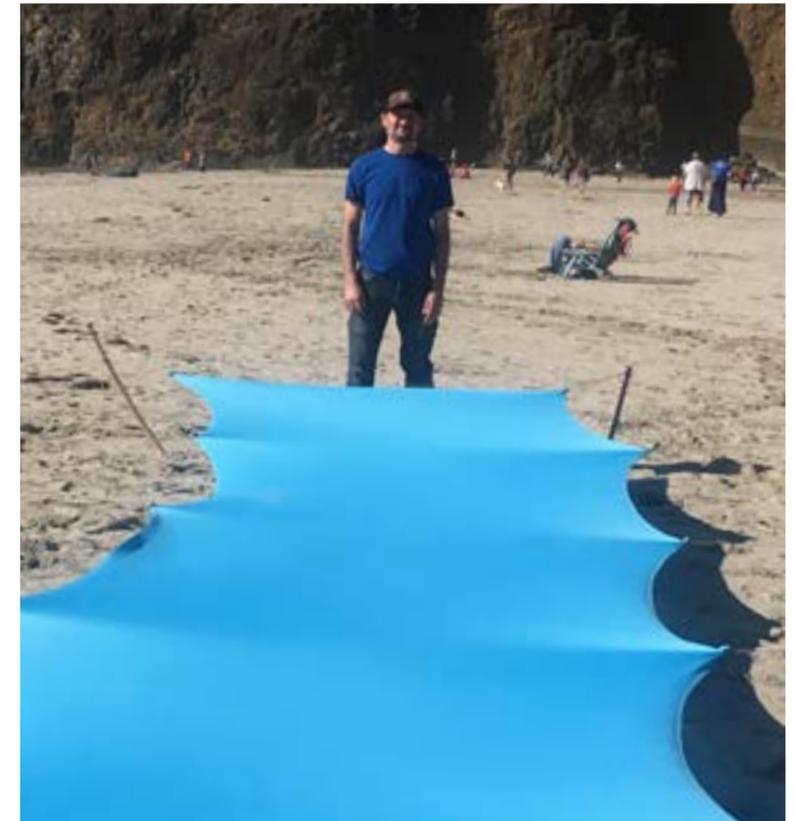
We created a fixed installation across from the beach. Lummus Park is part of the Deco District and has been the backdrop for many movie and television scenes. As tourists and residents crossed from the park to the beach they were able to stop and ask questions. We chatted about what the installation represents and how we are using art to raise awareness about the critical issue of sea-level rise in South Florida.

PERCEPTION. The park was full of people exercising, rollerblading, playing volleyball and there was nothing like the Sea Level 2080 installation - so it was able to stand out. People were interested to see what was going on and you could see people pointing at us as they walked over. When folks came up to us we explained briefly what we were doing and provided them with literature about sea-level rise in South Florida. We engaged with people of all ages and mostly received thanks for the work we were doing to raise awareness.

OREGON TOBY QUERY

MOTIVATION. I have known Adam Kuby and his work for a few years and I have loved his intertwining of the environment and commentary on the history or future of place. As an ecologist and founder of a group called Portland Ecologists Unite! I often highlighted his work to show the power of art that translates, interprets, and interacts with the environment. I am very passionate about fighting climate change and this piece spoke to me! This installation was a way that I could put my beliefs in action, and include my family.

ENGAGEMENT. It was an abnormally warm day on the beach at Oceanside and so there were lots of people enjoying the day with friends, their family and their dogs. I set up the installation with my wife and daughter and we hung around the installation waiting for people to ask about it. Quite a few people wanted to talk about climate change and others were emotionally impacted by it, really feeling what it would mean to this beach. Others I couldn't read or were jolted into thinking about a subject that they couldn't engage with.



PERCEPTION. There was a very positive response. One couple that I ran into later in the day said they kept thinking about it. And a friend's teenage daughter saw a picture of it and wanted to do it herself at the beach sometime. It's such an accessible, beautiful installation that gets people talking and imaging the future with increasing climate change.

SIGNIFICANCE. As we were setting up the piece in the sand the day after the climate strike in this small conservative town, in the sand in large letters were written 'Friday's for the climate!'.

Also there was a cormorant (a sea bird) that was on the beach and obviously not in a good condition. Cormorants are never on the beach unless something is wrong. Watching how people treated this bird that probably came to shore to die was a bit distressing. There were a lot of selfies and even kids that were physically harassing it and people didn't seem to know how to relate to the bird. Since it was close to the installation, it seemed people were torn to pay attention to either the bird or the installation and more people chose the bird. I did have discussions with a few people on what to do. It was as if this bird was telling us that the ocean is sick and there is more at stake than just the beach.

NEXT ISSUE

Hold on! Don't miss out on our next microzine:
Global Day of Creative Action!

Discover thought-provoking and unique installations, murals, events, performances, concerts create by brilliant artists, environmentalists, activists, scientists, and yes, kids!

Each of them highly passionate about raising awareness on climate dsruption, and risks within their communities through participating in Micro Galleries Disrupting Climate Disruption: Global Day of Creative Action.



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MGZ