



Creative Responses to Sustainability

Cultural Initiatives Engaging
with Social & Environmental Issues

SPAIN GUIDE

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Preface

The Asia-Europe Foundation (ASEF) is delighted to announce a new Green Guide for Spain, the 7th in the series Creative Responses to Sustainability.

Since 2015, ASEF has been publishing the series Creative Responses to Sustainability through its arts & culture portal, culture360.asef.org. This series of country-specific guides looks at arts organisations that address issues of sustainability in their artistic practice in several countries of Asia and Europe. The previous Guides focused on Singapore (2015), Korea (2016) Indonesia (2017), Australia (2018) and Portugal (2019) with the spin-off in the series on the city of Berlin (2017).

The Spain Green Guide features a Directory of 25 arts organisations and initiatives located on Spain's diverse territory, from small and big cities to rural and coastal areas. All selected organisations place environment at the core of their practice and are open to international collaborations. Among the trends observed, the concern for biodiversity preservation and new sustainable approaches inspired by the observation of nature's patterns; the re-discovery of traditional ways of working with the land, especially in rural areas; the growing concern around waste especially where it relates to the over-production and consumption of plastic; and, sustainable tourism as the way forward especially for coastal, over-visited areas in the country. Like the previous guide on Portugal, this guide also features an interactive map of the country with links to listed organisations so as to facilitate connections with the local operators.

For this 7th Guide on Spain, the second European guide in the series, we have collaborated once again with Claire Wilson, author of the Australia Guide, who has been living in Spain for long periods of time and has acquired extensive knowledge of the arts and culture in the country.

Creative Responses to Sustainability builds on the discussions initiated by the Green Art Lab Alliance (GALA)¹ since 2013 and previously, on ASEF's engagement with the topic of artists and climate change in global dialogues around environmental sustainability through its Connect-2Culture programme (2008-2011)². Through this series, culture360.asef.org continues to respond to the existing gaps in the information on arts & culture in Asia and Europe. In doing so, it also contributes to the Agenda 2030, particularly SDG 16.1 (access to information)³.

We invite you to discover this new Green Guide and we look forward to continuing this series with new exciting initiatives merging arts and environmental sustainability in Asia and Europe.

Valentina RICCARDI

Senior Project Manager, Culture Department, ASEF
Singapore, September 2019

¹ Established in 2013, the Green Art Lab Alliance (GALA) is a network of 35 cultural organisations across Europe and Asia who are committed to understand and reduce their own carbon footprint as well as explore artistic engagement on the topic of environmental sustainability. Through the alliance, the partners stand stronger; they can exchange knowledge, collaborate, support and meet each other, do staff exchanges and residencies, access tailor-made resources and tap into each other's networks. greenartlaballiance.eu/

² Download the programme portfolio of Connect-2Culture (2008-2011) at: culture360.asef.org/resources/special-dossier-outlines-role-culture-tackling-global-issues

³ Ensure public access to information and protect fundamental freedoms, in accordance with national legislation and international agreements - [indicators.report/targets/16-10/](https://www.un.org/sustainabledevelopment/indicators/report/targets/16-10/)

Introduction



There is increasing recognition that more needs to be done for the environment and for sustainable development and there is a feeling that time is running out. In spite of witnessing increasingly unstable weather patterns, an increase of endangered species and disasters such as drought and unseasonal cold fronts, these events don't always filter down to people's everyday lives in a significant way. Yet. It is now time to think about what kind of world we want to see in 10 or 20 years' time. However this requires a big cultural shift, and that's where the arts come in.

The arts have a way of making the abstract seem more tangible and they have a way of reaching out on an emotional level to evoke change. The world needs these creative approaches more than ever. As Silvia Oviaño, Director of Mar de Mares festival, observes, 'The messages that reach us through art and culture emotionally move us, and therefore they are the ones that drive us to change our way of relating to our

environment. Through artistic work, we are capable of transforming a catastrophic message to one of hope.’ Art as a way to communicate the importance of sustainability was expressed by several of the initiatives. Imago Bubo · Rural Colectivo explains that ‘the added value of working through art is the possibility to reach people—whether they are participants or spectators in the artistic process—through unexpected avenues, the act of involving people through artistic-cultural actions and the power to generate messages and works that can break with traditional forms of communication and transmission.’



Storytelling session at Mar de Mares festival, 2017. Image courtesy Mar de Mares festival.

At the same time terms such as sustainability are being used, and sometimes misused, to such a degree that it can be difficult to find meaning in the words. As Jorge Riechmann argues in the book *Humanidades Ambientales*, we have to ask difficult questions about sustainability and the relation people have with the environment, not ignoring the aggression towards, and denial of, the need for a more sustainable way of living. He highlights that ‘the social-ecological crisis could be an opportunity to live better: but that requires a profound personal change. Rethink, reinvent, redirect: change. And all changes are difficult...to be alive is to change, but change hurts.’⁴

Mónica Gutiérrez Herrero, team member of Basurama, explains that for them it is important to think carefully about the use of the term sustainability. ‘We don’t define ourselves as a collective that works from sustainability, because, in my opinion, sustainability has distracted from questioning the consumption model that we have as a society. It’s used as a tool in some cases that doesn’t make us think about or make visible the prevailing consumption model.’ She highlights that

⁴ Jorge Riechmann, *Una Nueva Estética para una Edad Solar*, in José Albelda, José María Parreño, José Manuel Marrero Henríquez (coords.), *Humanidades Ambientales*, 2018, p. 96.

sustainability is a term that is losing its meaning, and fears this will also happen with the next popular term of circular economy, as if it's 'the new term that's going to save us from the environmental disaster the world finds itself in'. This Guide is a demonstration of the practical applications of sustainability and the way it can be understood through the lens of artistic programmes.

This Guide provides an insight into the context of art and environment in Spain through examples of organisations and initiatives, as well as an overview of some of the key ways of working in this field. It highlights some organisations that creatively engage with environmental issues, as well as some initiatives that focus on the development of ethical and sustainable practices within the cultural sector itself. There are a diverse number of approaches to working in this field. As Imago Bubo · Rural Colectivo highlight, for them 'art is no more than a tool with which to work. In some occasions it's necessary to strip away the "aura" that surrounds art and transform it into a tool which can reach more people, something closer to "art-activism".' Others take a community led approach while yet others focus on the promoting a wider understanding of sustainability within the cultural sector itself.

The objectives of the Guide are to provide:



A directory of organisations and initiatives in Spain that work in the nexus of arts and sustainability



Examples of good practices in the nexus of arts and sustainability that could be applied to diverse contexts



An overview of some of the key ways of working and challenges in the Spanish context

The Guide is based on interviews and surveys as well as research on key organisations and trends. (Unless otherwise stated, quotes come from interviews with the author and the translations of the interviews and texts are made by the author.) Organisations were chosen for the centrality of environmental issues in their programmes. Not all organisations were available for interviews, in which case additional research was undertaken to provide an overview of their work. Every effort was made to ensure that organisations were selected from across the country, however, given that some urban centres tend to have more



Intertidal encounters at Mar de Mares festival. Image courtesy Mar de Mares festival.

arts initiatives in the area of arts and sustainability, some places have more listed organisations than others.

Themes of environment and sustainability were approached in a relatively open way, the initiatives here explore a wide range of issues, such as the city-country divide, the way people interact with their environment, creative responses to agricultural concerns and the war on waste. The guide is intended as a point of entry for investigating art and sustainability in the Spanish context, rather than an exhaustive list of initiatives. In addition to the organisations listed, there are some organisations mentioned in the 'Ways of Working' section of the publication. These organisations do not always have art and sustainability as a fundamental part of their work, but are worth highlighting in the guide due to their range of activities.

Given the parameters of the research it was not possible to consult an exhaustive list of stakeholders in this field (such as artists, curators, freelance arts managers, etc.). As a result this guide is not a sector-wide survey of all the perspectives on the topic of arts and sustainability. Rather, it is an overview seen from the perspective of organisations and their programmes and projects.

This Guide is for artists, researchers, educators, activists, arts managers and curators as well as anyone with a curiosity for arts and sustainability.

Ways of working

Spain is a country of over 46 million people with a landmass of about 505,000 square kilometres. Approximately 82.6 per cent of the population dwell in urban areas and many parts of the country are sparsely populated (especially areas in the northern half of the Spanish interior, such as in Castille and Leon and Aragon)⁵. A certain amount of movement from rural to urban areas can be seen across Europe, but Spain is particularly impacted by this trend. As mentioned in the *Rural Depopulation in Spain* report, 'Although in the first decade of the 21st century these provinces gained population in the context of the strong influx of immigrants, since the crisis in 2008, figures in recent years have shown negative growth'.⁶ For example, between 2011 and 2017, about 62% of towns lost inhabitants and 48% of municipalities have a population density of less than 12.5 inhabitants per square kilometre.⁷ In April 2019 protesters from 24 provinces marched on Madrid to demand better infrastructure in rural towns, a contributing factor to depopulation.

The environment in Spain is very diverse, with temperatures ranging from minus 40 degrees Celsius to more than 50 degrees Celsius and rainfall from 150 mm to over 2,500 mm.⁸ This last point is particularly concerning, considering that 20% of the country is considered to be desert, with a total of 75% estimated to be susceptible to desertification.⁹

In coastal areas the rise in sea levels is expected to impact Spain, particularly disturbing important environmental deltas. The weather is variable throughout the year, and there are estimates this will only increase with the effects of climate change. One significant change foreseen is the decreased rainfall, which could lead to challenges such as increased cases of wild fires as the dry Mediterranean forests are less able to recover, increased desertification, failed crops and water shortages for populations.

⁵ Vicente Pinilla and Luis Antonio Sáez, *Rural Depopulation in Spain: Genesis of a Problem and Innovative Policies*, Centre for Studies on Depopulation and Development of Rural Areas (CEDDAR)

⁶ Ibid.

⁷ Maria Sosa Troya, 'Thousands protest in Madrid to demand action to combat problems of depopulation' in El País at elpais.com/elpais/2019/04/01/inenglish/1554107629_170580.html

⁸ www.miteco.gob.es/es/cambio-climatico/temas/impactos-vulnerabilidad-y-adaptacion/plan-nacional-adaptacion-cambio-climatico/eval_impactos_ing.aspx

⁹ elpais.com/elpais/2018/12/14/album/1544785150_397718.html#foto_gal_1

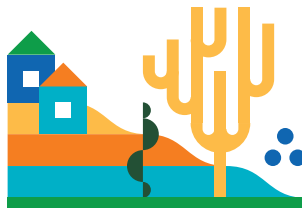
Some of the key challenges facing Spain in terms of climate and sustainability include:



More heat waves¹⁰



Desertification



Degradation to coastal areas- due in part to over-development



Increased flooding and erosion in coastal areas- due to rising sea levels and the changing force and direction of waves



Disappearance of the last glaciers in the Pyrenees¹¹



Reduced biodiversity, threatening the agricultural industry¹²

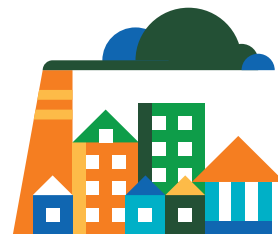
¹⁰ The hottest years in Spain have occurred within the last decade: 2011, 2014, 2015 and 2017. elpais.com/elpais/2018/12/14/album/1544785150_397718.html#foto_gal_1

¹¹ According to studies, of the 53 glaciers recorded in 1850, 33 have disappeared, most after 1980. elpais.com/elpais/2018/12/14/album/1544785150_397718.html#foto_gal_1

¹² Around 70% of Spain's most important crops rely on insects, such as bees, for pollination. elpais.com/elpais/2018/12/14/album/1544785150_397718.html#foto_gal_1



More fires, deforestation and floods



Increased pollution in urban areas, especially impacting air quality

This section presents a number of key themes and ways of working in arts and sustainability in Spain. These were themes that were raised during the research and were often core areas of the organisations' work that arose in the development of their programming, as a core part of their vision or as a certain perspective on creative practice.

Agriculture and biodiversity

One of the core themes that arose during the research was the concern for biodiversity. This can be seen as an environmental issue in Spain, in the decreased rainfall that is causing more instability in the agriculture sector, an important industry for the country, which has the second-largest landmass dedicated to agriculture in Europe. This is mainly pastureland and irrigation-based agriculture, with horticultural products the most important agricultural export.¹³ The concern for biodiversity is part of a larger global discussion, which has seen the mass extinction of insects vital to the health of the environment¹⁴ and the concern with diversifying the seeds that are used in agriculture, in some cases developing seed banks for future food security.¹⁵



From top to bottom: V Jornadas Cubo Verde, Facultad de Bellas Artes, Universidad Complutense Madrid, 2017. Image courtesy El Cubo Verde.

There are several organisations in this Guide that explore these issues of biodiversity and sustainable rural practices in the context of art. Some examples include Beetime, which develops sustainable beekeeping practices and explores what we can learn from the systems of the hive. They observe that ‘our investigation is not based in general themes of sustainability, but rather it’s part of a specific practice, that of natural beekeeping. The investigation of the possible solutions to the dying off crisis of the bees reflects a way of relating that’s not based in the exploitation of the bees’ produce. We support the proposal of a change of vision in relation to bees, moving from beekeeping to bee centered beekeeping.’ Although this is a very specific focus that the organisation concentrates on, production and content manager Jorge Gallardo notes that it is a field that can lead to wider considerations of the way humans interact with the non-human world. It is rather a starting point to reconsider the systems in which we live and think about whether a different approach is possible. In discussing the residencies Gallardo comments that ‘The theme around which each residency revolves reflects an aspect of the culture of the bees and from these themes, conversations are generated about environmental sustainability, the global crisis, systems of representation, human cooperation, and more.’

Related to biodiversity and sustainable agriculture, some organisations approached living with the land in a distinct way, turning away from mass production or consumption, in order to reflect upon more ecological ways of working with the land. This could be seen in initiatives such as Matur Beltz¹⁶, an agro ecological artistic and cultural association based in the Basque Country that promotes a rare breed of sheep as well as a farming way of life. The Association combines an understanding of the resources used in rural areas (such as meat, milk and wool) with artistic expression. They are particularly interested in exploring the value of wool from these rare sheep as a primary resource through a contemporary creative practice. The organisation Arte Ventura¹⁷, about 100 kilometres from Seville in southern Spain, is similarly interested in focusing on a slower pace of life in a rural context, where barter is a way of life.

The network El Cubo Verde lists artist residencies in rural areas, many of whom have elements of biodiversity in their work.

¹³ www.worldatlas.com/articles/the-biggest-industries-in-spain.html

¹⁴ www.theguardian.com/environment/2019/feb/10/plummeting-insect-numbers-threaten-collapse-of-nature

¹⁵ theconversation.com/seed-banks-saving-for-the-future-20615

¹⁶ karrantzakomuturbeltz.blogspot.com

¹⁷ arteventura.eu

Challenges



There is less biodiversity, leading to environmental instability



People are leaving smaller towns

Opportunities



We can be inspired to new sustainable approaches through closer observation of nature's patterns



Turning away from mass production or consumption it's possible to reflect upon more ecological ways of working with the land

Living in rural spaces

In some cases the reconsideration of ways of working with the land led to a return to the old ways of doing things. For example, there are several rural museums that are not only preserving the history of agricultural traditions, but they are also considering more ecological ways of working in the environment. As well as sharing memories of places, they are also incorporating contemporary art into their programmes. One such example is El Museu de la Vida Rural (Museum of Rural Life) managed by Fundació Carulla, based in Catalonia.¹⁸ It was founded in 2012 to 'present and preserve the past of the Mediterranean rural world and to spread its cultural legacy'. But along with tools and machinery that were once used, there are also contemporary art exhibitions, such as a creative exploration on plastic or an exhibition on climate refugees. La Ponte Ecomuseo¹⁹ in Asturias is another example of a museum that aims to promote rural communities and their culture as well as exploring a wider understanding of the contemporary challenges of living and working in a rural context. The museum develops programmes based around education and civil participation, collaborating with a wide range of partners. Even though contemporary art is not necessarily a core function of many of these regional museums, there are some that collaborate on innovative projects as a way to understand contemporary environmental challenges.

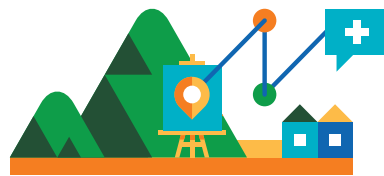
¹⁸ www.museuvidarural.cat/english/

¹⁹ www.laponte.org/home/ecomuseu

Another challenge of living in rural areas is depopulation, a situation where fewer people are choosing to live in rural areas due to many factors such as lack of work opportunities or inadequate infrastructure. The role of women in rural areas has garnered particular concern, given that in 2015 only 24.8 per cent of the workforce in agricultural, animal husbandry, forestry and fishing industries were women.²⁰ Pueblos en Arte²¹ is an initiative that addresses the issue of depopulation through art, connecting art from the city with regional areas. They develop projects, such as festivals or travelling cinema, that connect diverse populations. Although Pueblos en Arte isn't about environmental sustainability as such, it does highlight some of the challenges communities face when they are not as connected to urban centres.

Another approach that can be seen in artist initiatives in rural spaces in Spain is the practice of land art, sculpture in open spaces or the practice of art and walking. An example of land art can be seen in Certamen Internacional Arte en la Tierra²², an open-air festival based on the connection to nature and the tradition of Land Art, established in 2003 by sculptor Félix Reyes. Celebrating its 16th edition in 2018, the festival includes large scale sculptures as well as ephemeral interventions and performance art and is located in the small town of Santa Lucía de Ocón in the sparsely populated La Rioja region. Other examples include organisations such as the Land Art Association of Catalonia²³. Another version of the land art festival approach is the sculpture park or a walking path with art threaded throughout. Examples include Caminos de arte y naturaleza (walks of art and nature)²⁴ in Salamanca where sculptures have been placed in natural spaces, or La Comella²⁵ in Tarragona, which is a large estate with more than 100 works by sculptor Rufino Mesa. There are many such examples of these in parts of Spain, although some of them have been criticised for their uncritical approach to placing art in a natural setting without engaging in a discourse of sustainability.

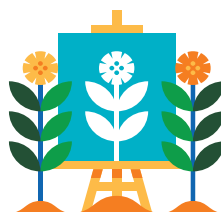
Challenges



Not enough of a network or support to sustain rural creative practices



There is a disconnect between the city and the rural spaces



Interventions in nature are not always sensitive to questions of sustainability

²⁰ Ministerio de Sanidad, Servicios Sociales e Igualdad, *Plan para la promoción de las Mujeres del Medio Rural*(2015-2018), Ministerio de Sanidad, Servicios Sociales e Igualdad, 2017.

²¹ www.pueblosenarte.com

²² www.facebook.com/arteenlatierra

²³ www.facebook.com/Land-Art-Associaci%C3%B3-Catalunya-1492337871012456/

²⁴ www.salamanca.es/es/propuestas-de-alrededores/item/357-caminos-de-arte-y-naturaleza

²⁵ www.lacomella.org/es/natura/natura.html

Opportunities



The exploration of diverse agriculture methods through artistic expression



The return to a traditional way of working with the land can lead to more sustainable practices

Thinking about waste

As with many global artistic and scientific interventions, there is a growing concern in Spain for issues related to waste management and rubbish, especially as it relates to the over-production and consumption of plastic. There have been many exhibitions that explore this theme, such as the exhibition *Plastic* at El Museu de la Vida Rural managed by the Fundació Carulla, the theme of plastic in the Festival Mar de Mares (Sea of Seas Festival) or the concern for reducing waste and having a 'zero kilometre' approach for the running of cultural events, such as in the example of BioRitme Festival.

“Rubbish is an object, it's something that's been unmade, thrown out, hidden on many occasions, so to return to take this out, look after it and transform it into something else...in the process in which you care for something—you give it love, you give it time, you give it care—it's the moment in which something which you considered to be not useful converts into something useful...the learning is to give value to the processes...the process is where the transformation takes place.”

-MÓNICA GUTIÉRREZ HERRERO, BASURAMA TEAM MEMBER

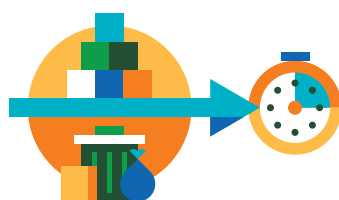
Basurama, an organisation listed in this Guide, puts rubbish at the centre of what they do. 'What we do at Basurama is try to question this model [of the ways things have always been done], and we use art to question it, to make it visible, to put ourselves in relation to it and look for ways or alternatives to this model from local perspectives.' They work on a local level with the belief that, even though the global challenges such as climate change seem insurmountable, there is actually the capacity to make small daily changes that can transform the way we live. The organisation puts emphasis on the fact that local citizens can be active participants of change, not just consumers.

One of the key words that arose in discussions with Basurama team member Mónica Gutiérrez Herrero was the concept of care: care for our environment, for each other, or to confront problems from the perspective of care. This concept of care can lead to a re-evaluation of values, to questioning what things we care for as well as our relationship to rubbish. 'Rubbish is an object, it's something that's been unmade, thrown out, hidden on many occasions, so to return to take this out, look after it and transform it into something else...in the process in which you care for something—you give it love, you give it time, you

give it care—it's the moment in which something which you considered to be not useful converts into something useful...the learning is to give value to the processes...the process is where the transformation takes place.' This process of transformation can lead to a change of attitude or the capacity to confront challenges. Gutiérrez Herrero argues that we need to reconsider how we think about waste, and instead take more care with the objects and relationships in our daily life.

There are other examples in Spain that consider life cycles of the products within their sector. One such example is Altrapo Lab²⁶, which focuses on recycling materials in the fashion industry, and the Asociación de Moda Sostenible Madrid (Association for Sustainable Fashion Madrid)²⁷. Fashion is an area that has attracted a lot of global attention with regards to waste and recycling, and this can be seen in the Spanish context as well.

Challenges



The current rate of consumption and waste production is not sustainable

Opportunities



There is a capacity to reconsider our relationship with waste in creative ways in order to induce behavioural change

Research, innovation and advocacy

Currently there are not many tertiary education programmes dedicated solely to art and sustainability in Spain. Along with the centre of research based at the Polytechnic University of Valencia (included in this Guide), academic in the Fine Arts degree at the Complutense University of Madrid²⁸ Jose Maria Parreño describes the research group 'Climatologías del planeta y la conciencia' (climatology of the planet and the conscience)²⁹ as a research initiative that is closely connected to artists and their practice. He observes, 'What I aim to do is raise the theme of climate change in the agenda of artists so that it converts into a theme within their work, in order to generate awareness of this issue'. This research group also investigates how the Faculty of Fine Arts can become more sustainable itself, thinking about the materials they use and how environmentally friendly they are.

There is some interest in sustainable practices within the university, with a position created at the leadership level for a delegate of sustainability and climate change. From this initiative the university has developed activities such as a film programme to raise awareness of climate

²⁶ altrapolab.org

²⁷ msmad.org

²⁸ www.ucm.es/facultyoffinearts

²⁹ www.ucm.es/arteinvestigacion/climatologias-del-planeta-y-la-conciencia

change, which demonstrates an institutional interest in these topics that could filter down to curriculum development. At the moment, in the Complutense University of Madrid there isn't a degree or courses that examines the nexus between art and sustainability as such, however there are researchers who are interested in this topic and who incorporate these issues into their research and teaching. Parreño observed that perhaps the lack of specific courses in art and sustainability is something that will change in the coming years.

Indeed, Parreño notes that in the last 8 years that he's been working with these research groups there has been a significant increase in the interest and participation in their activities. This can be seen in the research community, but also in the number of artists and exhibitions engaging in these themes, a growth that is happening very quickly in Spain.



The recycled textile marathon. Photo by Julieta Pellicer, image courtesy AllTropo Lab.

There are other universities that touch upon these themes within their departments, such as activities in the Fine Arts degree at the University of the Basque Country³⁰, initiatives such as the competition of art and sustainability at University of Zaragoza³¹ or the Grupo de Investigación en Ecocrítica (Group of Ecocriticism Research)³² at the University of Alcalá. Ecocriticism, a trend that can be seen in several areas of research and education, is a branch of literary criticism that analyses the values, representations and behaviours towards the environment through cultural expressions.

But developing programmes of art and sustainability could be increased at a range of education levels. As Virginia Lopez, co-founder of PACA, observes, there are very few universities that are dedicated to the study of art and sustainability, whether it's in a separate programme or within a degree of fine arts. She says that there are very few universities that explore 'the relation of the universities with spaces, for example independent spaces or even institutions, these dialogues that they can have, of collaboration and to create projects together.' She argues that there could be improvements in the school system

³⁰ www.ehu.eus/es/web/bellasartes

³¹ www.diariodeteruel.es/movil/noticia.asp?notid=1002087&secid=13

³² www3.uah.es/gieco

too, where at the moment there are mostly ad hoc projects that don't necessarily have an on-going impact. Lopez gave an example of working in a school, engaging different departments with the concept of art in the context of sustainability, and she observed that art in this education context was overwhelmingly associated with craft and with the making of objects. She argues that art can be so much more, that it can help students relate to the world and think through current day issues.

“The culture of sustainability must be present in school (the base of every social evolution starts with the rising generations).”

-EMMA QUADRADA, LITENATURA FESTIVAL DIRECTOR

LiterNatura festival is working in this space, as they see the importance of engaging with younger audiences. As Director Emma Quadrada highlights ‘The culture of sustainability must be present in school (the base of every social evolution starts with the rising generations).’ Elvira Heras, the Director of LANGAIA Festival, has also seen the importance of engagement with younger participants. She observes that some of the youth who were involved in or attending the first editions of the festival are still returning each year, now as young adults. This on-going engagement with issues of sustainability, through the attractive medium of an art experience, is an impactful way to inspire change.



Festival LANGAIA. Image courtesy Festival LANGAIA.

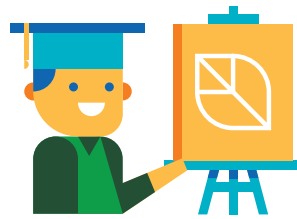
³³ www.medialab-prado.es/mas-informacion/195

In the area of research and development, there are several organisations that are investigating the nexus between art and science or technology. CiCi Lab³³ is one such example. Based in Medialab in Madrid, the lab promotes activities in which people participate in or develop scientific research processes. There is a significant focus on citizen science, fostering participation in collecting and analysing experimental data

(such as bird sighting and monitoring), carrying out tasks in a distributive manner (such as online classification of galaxies), developing new tools and methods and proposing and developing new scientific projects and experiments (such as the possibility of conducting genetic experiments in your own home). Another example that merges technology and art is the Barcelona based DIYBIO³⁴. This is also hosted in an innovative space and seeks to open the laboratories to wider audiences, bringing biology closer to art and technology. The project also includes the involvement of the Barcelona Biomedical Research Park, a hub of biomedical research.

However, there have been observations that more could be done to encourage cross-sector collaborations. As Parreño observes ‘The proposal of *Humanidades Ambientales* is precisely that it’s necessary to have the cultural, artistic, literary dimension to integrate changes that need to produce because...it’s not so much a technical problem, but rather a cultural problem...To change [cultural attitudes], there has to be a cultural ingredient because it can’t be changed with laws, we have to change because we realise that things must be done in a different way. We are at the beginning of this journey of convergence of the technical/scientific and the cultural/artistic. They’re doing the first things together.’

Challenges



There are not enough tertiary programmes focused on art and sustainability



In schools art is not necessarily understood as a way to think about the challenges of our world



There needs to be more cross-sector collaborations in the area of innovative research

³⁴ hangar.org/en/residents/collective-residents/diybio

Opportunities



Early integration of art and sustainability programmes can have lasting impacts for young people



Art can help address the need for cultural change in the context of the technical and scientific collaborations

Sustainable tourism

Tourism is one of Spain's most significant industries and helped to generate jobs in the recovery from the financial crisis.³⁵ It accounts for about 11% of the GDP and is the world's third most popular tourist destination, with more than 75 million tourists each year. The largest groups of tourists come from France, the UK, Germany and Italy, with the island of Tenerife and its famous Teide National Park attracting the highest number of visitors. Other attractions include the Mediterranean beaches, the religious centre of Santiago de Compostela and Sierra Nevada, the country's most popular winter tourism destination.³⁶



Drap-Art, an international festival of artistic recycling in Barcelona. Image courtesy Drap-Art.

This influx of tourism has an impact on the environment, especially through over-development in coastal areas that has led to degradation of beaches and coasts as well as endangering fragile ecosystems in places like the Balearic Islands. These pressures on the environment will only increase with the impact of climate change, as water levels rise and as summer heat waves of over 40 degrees Celsius become more common. In turn these changes are estimated to negatively impact the number of tourists Spain will receive, given that Spain's tourism industry is heavily weather dependent.³⁷

³⁵ thecorner.eu/spain-economy/spain-tourism-industry-generated-20-all-new-employment-spain-between-2014-18/75520/

³⁶ www.cicero.oslo.no/en/publications/internal/251

³⁷ pub.cicero.oslo.no/cicero-xmlui/handle/11250/192290

Elvira Heras, the Director of Festival LANGAIA, notes that the context of sustainability is complex on Lanzarote island, as there are thousands of planes that arrive, which is not the most sustainable model, but that it is also not feasible to simply cut off all tourism on the island, given it is one of its most significant industries. Heras observes that it can be a challenge to work in a context that receives a lot of tourists as there are 2 very distinct audiences—the local community and tourists. Often visitors to Lanzarote Island in the Canary Islands don't speak Spanish and are there for a break rather than to consider the environmental impacts of their travels. Festival LANGAIA endeavours to engage with a wide range of audiences through the fact that all their events are free and that they have a lot of activities in public spaces. This interactivity sparks the initial curiosity of the general public. In addition, they also engage with local hotels and tourist centres, placing music and artists

in these spaces in order to reach out to tourists. This is a process that can take time, but there are now those working in the hotel industry who are more engaged in the festival and its themes. 16

Another area that faces similar challenges as the Canary Island is the Balearic Islands in the Mediterranean. The festival Posidonia Mallorca: Festival Internacional de Arte, Naturaleza y Turismo Sostenible (International ecofestival of Art, Nature & Sustainable Tourism)³⁸ aims to address these issues in their May festival. Organised by Association Posidonia, which also organised similar festivals in Formentera (Balearic Islands), Carloforte and Tavolara (Sardinia, Italy), Sitges (Catalonia), Santa Margherita Ligure (Liguria) and Deià (Mallorca, Balearic Islands), Posidonia Mallorca promotes the protection of the oceans and the natural environment. It is significant that sustainable tourism is stated as a core part of the festival, and is one of the few festivals that integrate tourism so overtly in their vision.

Challenges



Tourism industries needs to consider more sustainable approaches



There is a tension between profit and conservation in the context of tourism



Climate change may threaten tourism industry in Spain



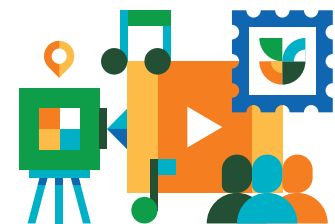
It can be a challenge to engage with tourists and local communities simultaneously in artistic events and programmes

³⁸ www.posidoniamallorca.org/es

Opportunities

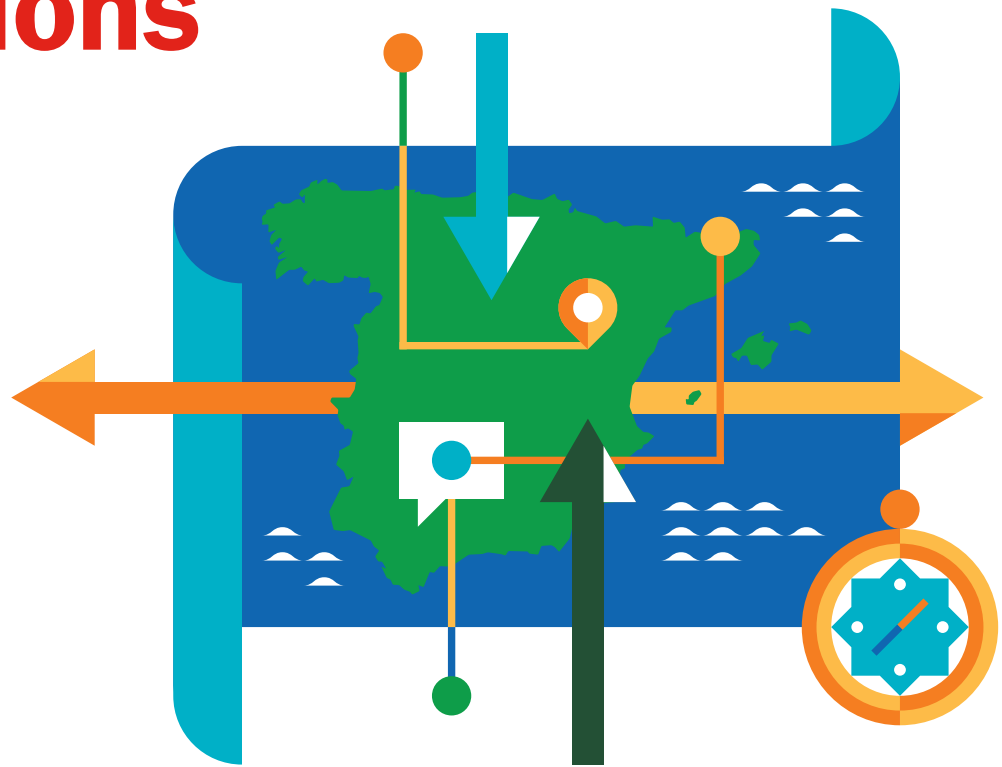


Partnerships with diverse sectors such as hotels and hospitality can foster deeper engagement with issues of sustainability



Free public events can engage with temporary tourists

Thoughts on future directions



Throughout the conversations with arts workers there were a few future directions that arose from emerging opportunities but also out of the challenges that artists and organisations are currently encountering. In most cases lack of funding was mentioned as a key concern, but this is an issue that can be seen throughout the arts and culture sector and is not necessarily confined to those who work across arts and sustainability.

Another issue that was highlighted by many organisations was the need to raise more awareness for issues of sustainability in general and that art had a role to play in this significant cultural shift. It was observed that more artists, organisations and the general public are engaging with issues of climate change, but that much more needs to be done. As Emma Quadrada, Director of LiterNatura, observes, 'Artistic expressions

are the perfect vehicle through which to move emotions, souls, conscience, question, generate lines of debate and thought...art is an enjoyable and efficient way to narrate the world and create firm messages that transcend and permeate the listener.'

Here are a few of the suggestions of what could still be done in Spain in the context of art and sustainability.

More communication across the country-city divide

One of the issues raised by several organisations was the different activities and attitudes between the city and country. They observed that often there was a misunderstanding between the 2 and that the country and the city were seen as distinct spaces with different issues and challenges. Sometimes artists from the city might arrive in a rural artist residency with a preconceived idea of what they will encounter, only to find a much more complex picture.

“[There is a] lack of support on the part of administrative bodies and institutions to ensure that there is a more diffused culture—artistic projects that are not just generated in big cities, but rather that there is really an artistic fabric disseminated throughout the territory, and that they support this dissemination instead of favouring nucleus, like small and large centres that are always associated with the city.”

-VIRGINIA LÓPEZ, PACA

Fernando García Dory, artist and Director of the Madrid-based organisation Inland, expands on what he perceived rural to mean. ‘[The rural] is a way of social organisation and use of resources. The country is the cause of the city, although they aren’t on opposing sides. Neither the country is the goodie nor the city the baddie. What happens is that the country can tactically be a path, more or less symbolic, to other things. It means to situate yourself in a place where things can work differently.’³⁹ Virginia Lopez from PACA observes that understanding the complex context in rural spaces can take time and can be a question of addressing an imaginary divide between them. ‘In those of my generation [from the city], they still see a distance [with the countryside], which is a distance of perception, a distance within their minds, but it’s not a distance of kilometres or trajectory...Still there is a perception that the rural is either bucolic, a land of the ancestors, or that it is poor, far...it moves from one extreme to another, the perception [of the countryside] and there’s not a real and balanced relation with the countryside.’

The suggested solution to this division of understanding and appreciation between those working in art and sustainability in the cities and the rural spaces was to encourage more communication and collaboration between the spaces. Virginia López suggests that there needs to be a better network between centres and peripheries. ‘[There is a] lack of support on the part of administrative bodies and institutions to ensure that there is a more diffused culture—artistic projects that are not just generated in big cities, but rather that there is really an artistic fabric disseminated throughout the territory, and that they support this dissemination instead of favouring nucleus, like small and large centres that are always associated with the city.’ As López highlights, issues

³⁹ www.elcultural.com/revista/arte/Fernando-Garcia-Dory/32522

of sustainability are varied and are very connected to place, so it is important to have a diverse representation across territories that have different needs and challenges. Administrative bodies, as well as contemporary art centres, could do more to engage with their local cultural producers in order to create a network that takes into consideration the small, medium and large initiatives across the country.



On-going project (2015-2019), Habitantes Paisajistas, Virginia López in collaboration with the Museum Villa Romana de Veranes. Images courtesy PACA.

Consider artistic approaches more deeply

Some artists and organisations observed that although sustainability is a popular term at the moment, not all approaches were deeply considered. For example, green washing was raised as a concern, that a rhetoric of sustainable approaches was used but that in reality it was not supported by sincere efforts. In addition to green washing, there are also creative approaches to nature that only engage in a superficial way with a practice of sustainability—it is not enough to simply place an artwork in a rural environment. In some cases issues of sustainability are approached on a superficial level, but are not considered in a complex way. For example, there may be cases of people recycling at home but at the same time using use harmful materials when creating work in the countryside.

“We haven’t only seen how the public that comes to see the events has changed, but also how the artists have changed, and also within ourselves. For example I realised how I was changing in this process since I started as a novice...You start in a naïve way to create a project, but you don’t realise that this will change us too—our way of thinking, our way of doing things, increasingly we reflect more, we’re more aware of all the repercussions.”

-ELVIRA HERAS, FESTIVAL LANGAIA DIRECTOR

Making art sustainably is a complex process and requires an on-going engagement. As Elvira Heras observes, a continued engagement with issues of sustainability has the capacity to change these working within the organisation too. ‘We haven’t only seen how the public that comes to see the events has changed, but also how the artists have changed, and also within ourselves. For example I realised how I was changing in this process since I started as a novice...You start in a naïve way to create a project, but you don’t realise that this will change

us too—our way of thinking, our way of doing things, increasingly we reflect more, we're more aware of all the repercussions.' Heras has been working on Festival LANGAIA for 12 years now, and it is this long engagement with the area that has enabled this gradual development not only of the festival, but also of her personal point of view.

Increased professionalisation in the sector

Increased professionalisation in the sector, both within and outside of educational institutions, was another issued raised. This can be done through more courses that focus on the nexus of art and sustainability, but it can also be approached through more support for those working with non-arts organisations so that they can incorporate artistic elements into programmes related to sustainability. Additionally, there needs to be more people working in positions that connect the artistic practice to the institutions within this field, such as curators or arts managers. These are the connectors who help to advocate for the regular presence of themes of sustainability in cultural institutions, rather than just once-off events. There are curators at an international level who work specifically in art and sustainability, but there is not necessarily enough demand for them to work entirely in Spain.

“for projects based in small localities, it would be interesting to have direct support from local councils, which would reinforce the social values that these activities contribute, raising their visibility so that town councils can recognise and enhance their possibilities.”

-JORGE GALLARDO, PRODUCTION AND CONTENT MANAGER OF BEETIME



Centro de Arte Contemporáneo y Sostenibilidad El Forn de la Calç (CACIS). Image courtesy CACIS.

More institutional support

More support from institutions was another issue that could be improved. This related to support from cultural institutions for more projects in this area, but it also included governmental support. As Jorge Gallardo from Beetime notes, ‘for projects based in small localities, it would be interesting to have direct support from local councils, which would reinforce the social values that these activities contribute, raising their visibility so that town councils can recognise and enhance their possibilities.’ As Virginia Lopez mentioned, this support could also contribute to developing a sustained network of initiatives and organisations that connect urban and rural spaces.

There are several organisations that have integrated environmental themes or experimental practices into their regular programmes, such as the Centre de Cultura Contemporània de Barcelona (CCCB)⁴⁰, that has a stream of exhibitions and public talks dedicated to sustainability and new approaches to contemporary challenges of society. The CCCB approaches this in direct ways, such as with their exhibition *After the End of the World* (that explored the Anthropocene planet), but also through cross-disciplinary collaborations as a way to understand the world in which we live, such as through the exhibition *Quantum* (that explored principles of Quantum physics through the joint creative work of scientists and artists). In addition, CCCB has a Cultural Innovation International Prize that functions as a new space for creation, production and diffusion of projects concerned with developing imaginative solutions for the cultural challenges of the 21st century, and one of their editions focused on the challenge of climate change. As a result of this on-going programming, the CCCB has developed a solid body of resources on art and sustainability, gathering together key artists and concepts that can now serve as a reference point for other cultural organisations in Spain working in the sector.



Navidad en RE, 2016, Barcelona, Basurama. Image courtesy Basurama.

Work in a more cross-disciplinary way

Another topic that was raised was the emerging practice of cross-disciplinary practice. This is still in early stages and there are not a great number of institutions working in this way, but it is an area that could grow in the coming years. This can be seen in the initiatives mentioned above, such as CiCi Lab and DIYBIO.

However, there still needs to be more work in the area of defining what is meant by sustainability in the arts. What kinds of creative projects could be considered to take this sustainable approach either in the way they work or in the themes they explore? A more wholistic approach to art and sustainability has been argued for in the context of the Sustainable Development Goals (SDGs). The Committee on Culture of the world association of United Cities and Local Governments (UCLG) observes that 'In practice, as evidence collected over the years has amply demonstrated, cultural aspects, including active participation in cultural life, the development of individual and collective cultural liberties, the safeguarding of tangible and intangible cultural heritages, and the protection and promotion of diverse cultural expressions, are core components of human and sustainable development.'⁴¹ The 2030 Agenda for Sustainable Development marked a step forward, wherein

⁴⁰ www.cccb.org/en

⁴¹ The Committee on Culture UCLG, *Culture in the Sustainable Development Goals: A Guide for Local Action*, 2017



Agostamiento. Abierto x Obras, 2016, Madrid, Basurama. Image courtesy Basurama.

culture was placed in development policy for the first time. Culture was recognised as an important dimension for achieving the SDGs covering all aspects—human, social and economic—as it offers the potential to inspire a critical and constructive view on the current approaches to sustainability.

“although there are certain efforts on the part of the Ministry of Culture, right now the stumbling block is in the “definition” of the projects. Often, when speaking about culture and sustainability, you can’t just talk about nature, you also have to talk about participation, authorship, systems of co-responsibility... Therefore there are a lot of projects that relate to each other: some very positioned in the city and with a close relation to citizen participation and others very related to rural spaces, with the challenges of depopulation, in which there is a retreat from the noisy world, that provide artists with a peaceful space or a connection with the natural world that can in turn inspire and boost the creative practice. They are lines of action that are still not sufficiently connected.”

-JORGE GALLARDO, PRODUCTION AND CONTENT MANAGER OF BEETIME

Several of the organisations in this Guide operate within this wider understanding of sustainability, incorporating aspects of social issues, political issues and ethical responsibility in their work. Jorge Gallardo from Beetime outlines the challenges of this wider view of art and sustainability when he explains that ‘although there are certain efforts on the part of the Ministry of Culture, right now the stumbling block is in the “definition” of the projects. Often, when speaking about culture and sustainability, you can’t just talk about nature, you also have to talk about participation, authorship, systems of co-responsibility...Therefore there are a lot of projects that relate to each other: some very positioned in the city and with a close relation to citizen participation and others very related to rural spaces, with the challenges of depopulation, in which there is a retreat from the noisy world, that provide artists with a peaceful space or a connection with the natural world that can in turn inspire and boost the creative practice. They are lines of action that are still not sufficiently connected.’ There are many ways to work on themes of sustainability and there is the possibility to connect more of these practices in order to create a more holistic approach to sustainability and creativity.



Directory

A few notes on the Directory

The 25 arts organisations and initiatives in the directory were chosen based on:

- An engagement with environment at the core of their work or as a large part of their programmes
- Their openness to international collaborations
- Their structure as an organisation (rather than a one-off project)

In each of the organisations there is a location stated in the Directory. This is where the organisation is located, although in many cases the projects are also implemented regionally, nationally or internationally. In some cases staff from the organisations can also be located in different areas.

The assignation of sector and focus for each organisation is intended as a quick reference, and the way the organisation engages in these areas often depends on the individual programmes. Where the sector is listed as being cross-disciplinary, in the majority of cases this indicates that the organisation is open to working with artists involved in visual art, literature, performing arts, sound/music or craft. The way they engage in these areas can vary and depends on the focus of each organisation.

Unless otherwise stated, all quotes are from personal email or Skype exchanges between the researcher and the organisations.

1

FOUNDED:

1993

SECTOR:

**FILM,
FESTIVALS**

FOCUS:

**EDUCATION
ADVOCACY**

WHERE:

**BARCELONA (CATALONIA),
NATIONAL AND INTERNA-
TIONAL**

SIZE:

2-10

MORE INFO:

**FICMA.COM/ES/
BARCELONA**

FESTIVAL INTERNACIONAL DE CINE DEL MEDIO AMBIENTE DE BARCELONA (INTERNATIONAL ENVI- RONMENTAL FILM FESTIVAL OF BARCELONA)

The International Environmental Film Festival of Barcelona (FiCMA) is one of the oldest environmental film festivals in the world. A non-profit organisation that focuses on environmental education through artistic expression, their goal is to educate through entertaining and to raise awareness, using audio-visual mediums as a tool. They are a meeting point of the film industry and the public, feeling the pulse of the planet through the most recent environmental films. In 2018 the festival was held between 2 and 8 November.

In addition to the festival, they also run events during the year throughout Spain and they have an edition in Mexico. They have collaborated with NGO organisations such as WWF and run scholarships for Spanish university students to make short films. Their programme is international, featuring films from all over the world and recently they established FICMARKET, an environmental documentary audio-visual market, which connects producers and directors with national and international distributors and television networks with the aim of strengthening the market and gaining global distribution.

FiCMA director Jaume Gil i Llopart explains that ‘art and cinema connect with emotions and it’s from emotions that we can provoke a change in attitude, because we feel like we have to do it, no not have to but must, and in this subtle difference lies permanent and real change.’ Gil i Llopart insists that it is through education that this change in attitude can come about. ‘I think that everything is based in education, we must educate in order to warn; to become aware that humans are part of the environment, that we are connected with nature...that we form part of a whole and if part of the whole is destroyed we are also destroying ourselves.’ He also highlights the irony of this destruction. ‘Sometimes I do an exercise with students or the audience, I tell them to close their eyes and think of a moment, place that gives them a sense of wellbeing, relaxedness, peace and tranquillity and *all* the responses are connected to natural spaces.’ FiCMA tries to raise awareness of the importance of these spaces in order to provoke action.

“I think that everything is based in education, we must educate in order to warn; to become aware that humans are part of the environment, that we are connected with nature...that we form part of a whole and if part of the whole is destroyed we are also destroying ourselves.”

–JAUME GIL I LLOPART, FICMA DIRECTOR

FOUNDED:

1982

SECTOR:

**FILM,
FESTIVAL**

FOCUS:

**ADVOCACY,
EDUCATION**

WHERE:

**GARACHICO, TENERIFE
(THE CANARY ISLANDS)**

SIZE:

UP TO 25

MORE INFO:

FICMEC.ES/

“If events, even if they’re not dedicated entirely to environmental themes, propose sustainable approaches in their actions, it would be an enormous help in spreading values of respect and care for the environment.”

–DAVID BAUTE, FICMEC DIRECTOR



FESTIVAL INTERNACIONAL DE CINE MEDIOAMBIENTAL DE CANARIAS (INTERNATIONAL ENVIRONMENTAL FILM FESTIVAL OF THE CANARY ISLANDS)

The International Environmental Film Festival of the Canary Islands (FICMEC) explores the ways humans and the environment interact, especially in relation to the conflicting pressures of development and conservation. Held from 25 May to 3 June in 2019, the festival supplements the film programme with a range of activities, such as workshops and exhibitions.

FICMEC also runs a competition with the art school in the Canary Islands in which each centre presents an artwork made from reclaimed materials. This competition is not only interesting for the public, it also raises awareness of environmental values within student bodies, opening their eyes to what is possible with sustainable materials. FICMEC Director David Baute highlights that creative works driven by the public administration need to follow a sustainable approach in their construction, like any other public service contract with environmental parameters.

The festival is increasingly concerned with operating sustainably, ranging from using recycled materials to employing 90 per cent of their staff locally. On the other hand, they are also concerned with sourcing responsible financing of the festival. They achieve this by having many patrons who contribute smaller amounts, both from the public and private sectors. This way, if one patron pulls out, the festival can still be maintained. It also enables the festival to not rely on big companies that might not have ethical environmental practices.

Baute observes that art has a great potential to reach out to and influence very diverse audiences. ‘If events, even if they’re not dedicated entirely to environmental themes, propose sustainable approaches in their actions, it would be an enormous help in spreading values of respect and care for the environment.’ This change of values can be done even when sustainability is not a core theme of an organisation’s work.

3

FOUNDED:

2014

SECTOR:

CROSS-DISCIPLINARY

FOCUS:

FESTIVAL,
ARTISTIC PRESENTATION,
ADVOCACY

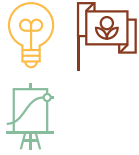
WHERE:

A CORUÑA (GALICIA)

SIZE:

1-5 (UP TO 20 DURING
THE FESTIVAL)

MORE INFO:

FESTIVALMARDEMARES.
ORG

FESTIVAL MAR DE MARES (SEA OF SEAS FESTIVAL)

Celebrating its 5th edition in September 2018, Festival Mar de Mares promotes the cultural and environmental importance of oceans. The city of A Coruña, in the northwest of Spain, has a long maritime history, with one of the most significant European ports facing the Atlantic. The festival draws on this history and has a number of activities in art, science, activism, education, gastronomy, sport and entrepreneurship. One important theme in the 2018 festival was that of plastics, given the estimates that by 2050 there will be more plastic in the seas than fish.

Over the past five editions there has been more than 100,000 participants and about 200 activities. Since 2014 they have also actively encouraged the participation of secondary schools, and as a result there is now an on-going programme run by the city council that promotes the reduction of rubbish on the city's beaches. They have also been very active promoting links with a range of non-arts institutions, such as the Instituto Español de Oceanografía (Spanish Institute of Oceanography), schools and universities, sports clubs, local chefs and companies that work in the field of sustainability.

Co-Director Silvia Oviaño highlights the importance of making art accessible to a wide audience. 'From the art world, there must be a commitment to reach out to the widest audience—exhibitions and installations in public spaces, activities that reach all publics and that promote participation—something that has been very present in the Festival Mar de Mares from the beginning.'



Mar de Mares Festival. Photo by Oscar Gorriz, image courtesy Mar de Mares Festival.



FOUNDED:

2013

SECTOR:

MUSIC

FOCUS:

**ARTISTIC PRESENTATION,
FESTIVAL**

WHERE:

BARCELONA (CATALONIA)

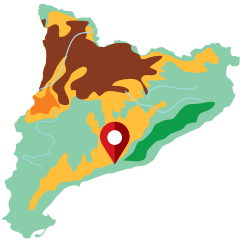
MORE INFO:

BIORITMEFESTIVAL.ORG

BIORITME FESTIVAL

BioRitme Festival is a music festival that focuses on music, nature, ecology and raising awareness of environmental issues. The festival presents music from all over the world and is held in Sau Reservoir, about 100 kilometres northeast of Barcelona, over four days in August. The festival demonstrates a commitment to ecological values, which is in fact one of the most important pillars of the festival. All the products offered at the bars and food outlets are ecological. They take into account not only the ecological production, but also endeavour to source local materials. They highlight that zero kilometre products are equally important as the quality in order to create a local network of sustainable income.

In addition to music, the festival hosts talks and round tables in order to raise awareness with the public. The activities are varied and can include workshops, concerts, NGOs and associations, bio-construction, renewable energy, theatre and circus. As they outline, 'BioRitme is a point of encounter between concerned people, critical and constructive people, people who don't agree with many of the directions that society is taking and for that reason they want to develop their awareness.'⁴²



Bioritme Festival. Image courtesy Bioritme Festival.

In an interview about one of the earlier editions of the festival, founder Gabriel Parra explained that 'Many people come for the ideology of the festival and others for the music, but they all find that at BioRitme we look after the details...from drinks and food to recycling and use of energy...from the organisation's perspective we are clear that we aren't going to accept unethical brands in our precinct, and the public see this clearly.'⁴³ The festival is careful about who they accept financial support from in order to maintain the integrity of the event.⁴⁴

Another music festival that has sustainable practices at its heart is the Dutch founded DGTL⁴⁵ that now has an edition in Barcelona. Specialising in electronic music and digital art, the festival has won an award for being the most sustainable festival in Spain.

⁴² bioritmefestival.org/es

⁴³ 'Entrevista a Gabriel Parra, fundador y "alma matter" del Festival BioRitmo' in *Bioeco Actual* at www.bioecoactual.com/2014/07/18/entrevista-a-gabriel-parra-fundador-y-alma-matter-del-festival-bioritmo

⁴⁴ 'BioRitmo, por un consumo responsable' in *Ladyverd* at www.ladyverd.com/bioritmo-por-un-estilo-de-vida-mas-saludable/

⁴⁵ bcn.dgtl.nl/es/?skip_portal=1



FOUNDED:

2017

SECTOR:

LITERATURE

FOCUS:

**ARTIST PRESENTATION,
FESTIVAL**

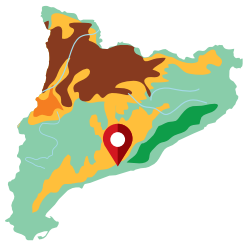
WHERE:

BARCELONA (CATALONIA)

SIZE:

1-5

MORE INFO:

**MOVISTARLITERATURA.
COM**

LITERNATURA

LiterNatura, a festival that explores the various aspects of writing about nature, produced its first edition in October 2018. Held in parklands on the outskirts of Barcelona, the festival held a mixture of talks, book presentations, musical events, readings and children's sessions. In this first edition there were 1,000 people attending and as Founder and Director Emma Quadrada observed, 'although many people in Spain knew this genre [of nature literature], that it was read and published with enthusiasm and passion, no one had created a specialised literary festival and this initiative was well received in the publishing sector'.⁴⁶ The festival also came at an opportune moment, when both the sector and the public were interested in and exploring the nexus between nature and literature.



From top to bottom: Liternatura festival. Images by Ivan Zaera Carrasco @i.zaera, courtesy Liternatura.

Amongst writers and editors, a key theme that emerged from the festival was the need for a meeting space for debate and promotion of this type of literature. They were interested in having a sustainable festival of this type that would accompany the editorial boom in this area. The location, in a natural park outside of the city, was particularly successful for the festival, given the discussion topics, and the diversity of activities. There were talk with writers, editors, publishers and artists, the intimate nature of the festival allowing for personal discussions.

The festival involved national and international writers and publishers, and Quadrada observes that 'exchanging experiences and, why not, creating small franchises beyond national borders would be ideal', however, there is still the need for balancing local voices with international perspectives in such a festival.

There were several interesting initiatives involved in the festival, such as RECIDA⁴⁷ and DocAmbCat, regional and national networks for environmental documentation that play an important role in the distribution of material and education in this area.

⁴⁶ 'Literatura y naturaleza', Emma Quadrada at www.miteco.gob.es/es/ceneam/2019-04-quadrada_tcm30-489814.pdf (accessed 9 April 2019)

⁴⁷ www.recida.net

FOUNDED:

2008

SECTOR:

CROSS-DISCIPLINARY

FOCUS:

**FESTIVAL,
ARTIST PRESENTATION**

WHERE:

**LANZAROTE (CANARY
ISLANDS) AND MADRID
(MADRID)**

SIZE:

**1-5 (WITH MANY ADDI-
TIONAL COLLABORATIONS)**

MORE INFO:

LANGAIA.ORG

Infant theatre excursion at Volcán del Cuervo, 2010, Festival Langaia. Image courtesy Festival Langaia.



FESTIVAL LANGAIA

Festival Langaia is a multidisciplinary festival that joins culture, art, nature and science, focusing on the areas of Lanzarote (in the Canary Islands off the coast of Africa) and the urban sprawl of Madrid. It is a biennial festival that also has a range of activities throughout the country between festivals. Langaia explores themes such as climate change, plastic waste, pesticides and biodiversity, water and much more. At the core of the festival is a promotion of cultural action as a driver of the attitude change required in order to contribute to the natural balance of the planet. The festival presents contemporary theatre, cinema, debates and colloquiums.

The festival, an initiative of 3 actors concerned with the environment, was a response to how, through art, they could transmit their concern about the environmental degradation of places such as Lanzarote island. From the beginning they have been concerned with taking the discussion to a wide audience, through interventions in public places and free events.

One of the specific challenges of Lanzarote is the presence of tourism (often international) that is impacting the environment. As a result, the festival sometimes straddles these 2 diverse audiences—local residents and tourists, who might not speak Spanish. As a way to effectively create change in this space, the festival has often engaged with local hotels in order to foster more sustainable practices in the tourism industry. Another initiative has involved local schools, where they clean the beaches before each festival. This has encouraged long term engagement with the festival in the local community.



Environmental activist Vandana Shiva, 2010, Festival Langaia. Image courtesy Festival Langaia.

7

FOUNDED:

2008

SECTOR:

MULTIDISCIPLINARY

FOCUS:

**ARTIST PRESENTATION,
EDUCATION,
COMMUNITY ENGAGEMENT**

WHERE:

**CEREZALES DEL CONDADO
(CASTILE AND LEON)**

SIZE:

5-10

MORE INFO:

**FUNDACIONCEREZALESAN-
TONINOYCINIA.ORG**

FUNDACIÓN CEREZALES ANTONIO Y CINIA (THE CEREZALES ANTONINO AND CINIA FOUNDATION)

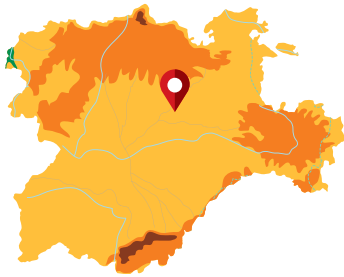
The Cerezales Antonino and Cinia Foundation (FCAYC) is a private institution, dedicated to the development of the land and the transfer of knowledge through two channels: cultural production and ethno-education. These two core areas are developed through art, music, the environment, sociology and the economy.

At the heart of FCAYC's policy is its desire to ensure that everyone in the community has access to culture and to the production and sharing of knowledge. As an agency for regional development, its function is to be a driving force and a link between local, regional, national and international agents.

The headquarters of the Foundation was established in the former school of Cerezales del Condado, a town located a bit over 20 kilometres from the city of León in the Northeast of Spain. The Cerezales Antonino and Cinia Foundation organises a wide range of activities including exhibitions, concerts, workshops, lecture programmes, hosting resident artists, productions and co-productions with other institutions and companies, festivals, trips, excursions, projects related to the study of and respect for the countryside and many other activities.

They often put on exhibitions that explore connections to land, bringing in artists from all over the world. One project of interest was Herbarium⁴⁸, a participatory art project that involved inhabitants from the region in order to map the local flora, collect plants, identify species and store them. In workshops, the neighbours then interpreted the specimens through their memories, use and subjective experiences, which was then stored online in order to create a collective memory of place and people's interaction with it.

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⁴⁸ herbarium.cc



FOUNDED:

2014

SECTOR:

CROSS DISCIPLINARY

FOCUS:

**ARTISTIC DEVELOPMENT,
RESIDENCY**

WHERE:

GIJÓN (ASTURIAS)

SIZE:

1-5

MORE INFO:

**PACAPROYECTOSARTISTICOS.
COM**

Artist residency Nika López in PACA, 2017, 'Desde lo mínimo' project. Image courtesy PACA.

PACA_PROYECTOS ARTISTICOS CASA ANTONINO (ARTISTIC PROJECTS ANTONINO HOUSE)

PACA_Proyectos Artísticos Casa Antonino was established as an artist run space, managed by Virginia Lopez, in an old country farmhouse in the outskirts of Gijón, Spain. Asturias is an interesting region in the context of art and environment as it is a region that alternates between countryside and city, with no really remote areas. PACA is itself situated in an area that mixes the industrial, the natural and the urban. PACA is a project focused on contemporary art, environmental practices and artistic education, with international artist residency programmes. The objectives of PACA are: to promote environmental and ecological practices and sensibilities in contemporary art; to carry out activities related to training, profusion, distribution and education; and to create collaborative networks between local bodies, national and international institutions and universities. They do this through interdisciplinary projects, fostering a dialogue between artistic communities and other members of society.

The common thread running through the diverse artist residencies organised at PACA is the activation of artistic experiences that promote relations with the local community, the region and its history. Site-audience oriented projects are planned, so that the artistic practice, research and experimentation not only has a poetic and aesthetic value, but can also generate new ways of interpreting the territory with which it dialogues, through cultural, social and environmental values.

Connection to the local community, and the environmental challenges they face, is very important to PACA. As a result, several of their programmes incorporate community collaboration. One such example is Habitantes Paisajistas, that uses the act of walking as a way to connect with the local environment. By including local residents, the project also connects with local knowledge in this intersecting space that merges nature, city peripheries and semi-industrial spaces.

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On-going project (2015-2019), *Habitantes Paisajistas*, Virginia López in collaboration with the Museum Villa Romana de Veranes. Images courtesy PACA.

not only has a poetic and aesthetic value, but can also generate new ways of interpreting the territory with which it dialogues, through cultural, social and environmental values.

FOUNDED:

2016

SECTOR:

**FILM,
PHOTOGRAPHY,
AUDIO-VISUAL**

FOCUS:

**ARTIST PRESENTATION,
ARTIST DEVELOPMENT,
RESIDENCY,
EDUCATION**

WHERE:

**PLASENCIA, CÁCERES
(EXTREMADURA)**

SIZE:

1-5

MORE INFO:

**IMAGOBUBO.ORG/
IMAGOBUBO/**

IMAGO BUBO · RURAL COLECTIVO

Imago Bubo · Rural Colectivo is a cultural association based in the north of Extremadura that develops work based on an interpretation of their environment. As they explain, ‘We think that to talk about sustainability and to talk about the rural environment is, in many cases, to talk in synonyms. Imago Bubo concentrates on the traditions, the popular knowledge, the ways of doing things “before” in order to bring them into the present through contemporary tools and therefore prevent them from being lost.’ They achieve this through personal projects, creating a rural environment inspired by the history of their grandparents, as well as incorporating diverse traditions and cultures from other places.

They work across a range of activities—such as documentaries, photography, visual arts, poetry, ethno education and arts management—as well as a number of districts in the region. The themes and ways of working that drive their projects are: defence of the rural, the importance of culture, conservation of the environment, new artistic practices, ethno education, viewing the world from new perspectives, learning from practice, working in a collective and active listening.

One of their projects, DocumentaRural, explores the problem of depopulation in Extremadura through an intergenerational exchange that examines local knowledge through the objects at the Museo Etnográfico Textil “Pérez Enciso” de Plasencia. This project, involving local high school students and the elderly, was made into an experimental documentary. Another project, Al Fresco, brought together culture and rural communities through film and debates. The films explored rural realities from across Spain and other countries, in order to discuss the role of culture in these rural spaces.

Imago Bubo believes in the importance of extending their knowledge and learning new ways of doing things, and that this process of learning is even more important in the context of sustainability. They highlight that ‘we believe that the simple contact, dialogue and the creation of international networks of projects that work in art and sustainability is enough. We always talk about the feeling of “isolation” when creating these types of projects in rural settings, and for that reason weaving networks helps us believe that we are more than just “three crazy people trying to change things”.’ Being connected to like minded projects, even if they are not geographically close, is vital in creating a sense of purpose and community.



Al Fresco, programme of culture and film in the rural context, Imago Bubo. Image courtesy Imago Bubo.

10

FOUNDED:

2006

SECTOR:

VISUAL ARTS

FOCUS:

**ARTIST PRESENTATION,
EDUCATION**

WHERE:

HUESCA (ARAGON)

SIZE:

5-11

MORE INFO:

CDAN.ES

CENTRO DE ARTE Y NATURALEZA (CENTRE OF ART AND NATURE)

The Centre of Art and Nature (CDAN) is a centre for the study of contemporary art that creates a unique space, fusing art and environment. This approach seeks to introduce new ways of thinking about the union between artistic creation and the landscape. The CDAN has a regular programme of activities based around the Beulas-Sarrate collection (a foundation which was established in 1999, of which the CDAN is a part), as well as through the use of public space and regular temporary exhibitions. They also develop other activities such as courses, workshops, publications and research.

One of their projects, Art and Nature, is strongly embedded in the environmental context of Huesca. At the heart of the project is the creation of artworks by well-established artists who explore art in non-urban areas. This includes practices such as land art, public art and other works that have used nature in their creative explorations. Artists have included Richard Long, Ulrich Rückriem, Siah Armajani, Fernando Casás, David Nash, Alberto Carneiro and Per Kirkeby, who were invited to respond to the local landscape of Huesca. The aim of the project is to have an open discussion about the interaction between art and nature.

The exhibitions have explored a number of themes in relation to the environment, such as gender, history, walking, desert, migration and nature. For example, the recent exhibition Territories that are Important: Gender, art and ecology, explores the surge in ecofeminism, as well as second wave feminism and queer theory, transcending the traditional associations between women and nature in order to explore the complex, intersectional relations in debates about ecology, sustainability and the environment.

11

FOUNDED:

2009

SECTOR:

CROSS-DISCIPLINARY

FOCUS:

**ARTISTIC DEVELOPMENT,
RESIDENCY,
RESEARCH,
ADVOCACY**

WHERE:

**LOS GÁZQUEZ,
ALMERÍA (ANDALUSIA)**

SIZE:

5-10

MORE INFO:

JOYA-AIR.ORG

JOYA: ARTE + ECOLOGÍA

Joya: arte + ecología (Jewel: art + ecology) is an arts-led field research centre. The research is undertaken through an arts residency (Joya: AiR), collaborations with artists on projects, and through trans disciplinary programmes with ecologists and environmental activists. Joya: arte + ecología also curates projects with international artists within Spain.

Joya: arte + ecología is based on Los Gázquez farm (located in the heart of the Parque Natural Sierra María–Los Vélez, in the north of the province of Almería, Andalucía), which was bought in 2009 and restored by co-founders Simon and Donna Beckmann. The project has a two-fold strategy of research-driven innovation: the restoration and conservation of land, with the sustainable use of soil and rainwater; and the incorporation of contemporary art practice as a means to express, interpret and disseminate the ideas created.

Through the restoration of an abandoned landscape-integrated irrigation system, the project aims to demonstrate the value of traditional land-use to provide both ecosystem resistance to global change and community sense of attachment. Joya and Los Gázquez are in a continuous state of development evolving sustainable ways to convert dry land to sustainable and productive land via research, inquiry and development.

The residency also applies a philosophy of sustainability to their practices and is 98 per cent carbon neutral. They recycle and are located off-the-grid, the building itself is designed to focus on sustainable living and also uses both passive and active systems of energy production.

Joya: AiR supports a range of disciplines including, visual art, writing, music, dance, curatorial and film. The Joya: arte + ecología/AiR programme is grounded in the foundation that dynamic and sustainable creative activity is the backbone to regenerating the land that has been slowly abandoned over the last fifty years. Since 2009, Joya: AiR has welcomed over 600 artists and creatives, and given their focus on research they have worked with a number of universities, including University of London, Goldsmiths, University of the Arts London, Camberwell, Chelsea, Wimbledon, Buckinghamshire, Free University of Berlin, The Slade School of Art, Manchester School of Art, Aberystwyth and the University of Granada.



12

FOUNDED:

1992

SECTOR:

VISUAL ART

FOCUS:

ARTIST PRESENTATION

WHERE:

**TARO DE TAHÍCHE,
LANZAROTE
(THE CANARY ISLANDS)**

MORE INFO:

FCMANRIQUE.ORG

FUNDACIÓN CÉSAR MANRIQUE

Initially founded by César Manrique in 1983 in the artist's former home at Taro de Tahíche, Lanzarote, César Manrique Foundation (FCM) is a private, not-for-profit cultural institution whose activities rest on four complementary pillars: César Manrique, the visual arts, the environment and land use and cultural reflection.

FCM's mission includes: conserving and studying César Manrique's artistic legacy and enhancing its visibility; fostering exhibitions, studies and initiatives on the relationship between art and nature; organising activities that contribute to environmental conservation and the sustainability of land use and the transformation of the natural medium, in particular on Lanzarote and the other Canary Islands; and furthering intellectual and creative activity and critical thinking.

In addition to exhibitions, FCM also hosts conferences, workshops, book presentations, education programmes (especially with local schools) and awareness raising campaigns. Topics have included renewable energy, sustainable tourism, sustainable consumption and the role of art and urban resilience, to name just a few. The FCM is divided into a number of departments (Conservation, Land Management and Environment, Culture, Communication and Education Departments) and the space itself is integrated into the volcanic landscape of Taro de Tahíche.

FOUNDED:

2001

SECTOR:

MULTI-DISCIPLINARY

FOCUS:

**ADVOCACY,
ARTISTIC PRESENTATION**

WHERE:

MADRID (MADRID)

SIZE:

5-10

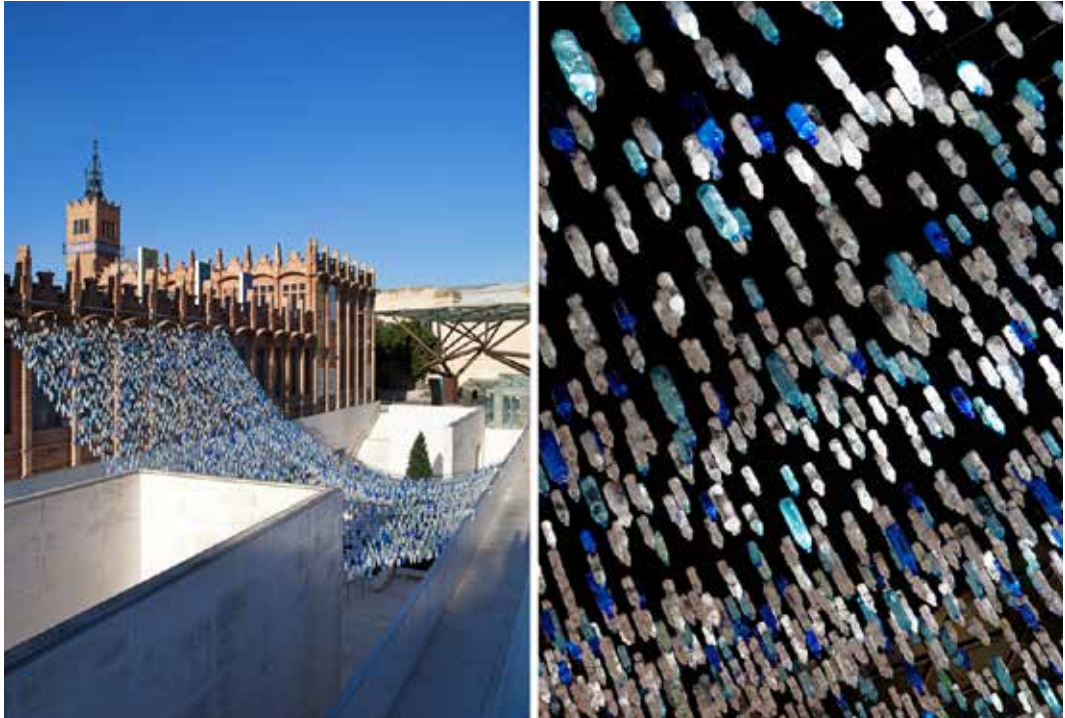
MORE INFO:

BASURAMA.ORG

BASURAMA

Basurama (a play on the Spanish word “basura” which means rubbish or waste) is a collective dedicated to research, creation and cultural production in the field of environment. Initially established from the School of Architecture in Madrid, Basurama studies the mass production of waste, real and virtual, and produces creative alternatives that spark different ways of thinking and alternative attitudes to consumption. The aim is to not only challenge the way we use resources, but to also question our way of thinking, working and perceiving reality.

Basurama has developed 100 projects in 4 continents, working on activities such as workshops, presentations, concerts, screenings and publications. It also seeks to establish a platform to connect people from various social contexts, thereby becoming a creative node and a meeting space. Basurama works with a focus on the long term changing of attitudes, rather than in quantitative terms of people reached or specific outputs.



Navidad en RE, 2016, Barcelona, Basurama. Image courtesy Basurama.

Mónica Gutiérrez Herrero from Basurama observes that they don't work in sustainability as such, as it's an inaccurate term for them, but rather they believe in working locally to solve problems. Therefore a big part of their work is focused on the process rather than just the outputs (such as an exhibition). For them art and culture come from the community, not just artists or institutions. As a result they often work with a range of people, from the cleaners and the security guards in a museum context (in order to source rubbish for a project, for example) to the management. This approach enables many people to get involved in the project and it brings out a very different discussion. Often when they are told that a certain approach is not possible, they don't see this as a negative but rather as an opportunity to change attitudes. This is the attitude change that needs to happen on a wider scale too, that in order to transition into a new way of doing things we need to question the way we do things now.

14

FOUNDED:

2011

SECTOR:

CROSS-DISCIPLINARY

FOCUS:

ARTISTIC DEVELOPMENT,
COMMUNITY ARTS

WHERE:

GIJON (ASTURIAS)

SIZE:

10-15

MORE INFO:

ECONODOS.NET



The city is not a system that can be ordered by means of statistics and calculation, rather, it is a complexity composed of thousands of specific realities with their own and interdependent dynamics.

ECONODOS

Econodos is an open platform of artists and creators whose work revolves around the ecologies of mind, society and environment. Among other things, it aims to respond to the challenges of today's society by building bridges between art and science. Econodos promotes knowledge production, interdisciplinary research and community action in collaboration with artistic, scientific, academic and citizen organisations.

From the local, without losing the global vision, Econodos develops projects that respond to a specific context and articulates systems of close collaboration with different public and private institutions that promote environmental and social sustainability.



'Diálogo social' project by Econodos, 3 March to 8 May 2017. Photography by Marcos Morilla, image courtesy Econodos.

Their project Ecolab explored biosphere and its ecosystems through the implementation of eco-technologies (high-tech and low-tech). In collaboration with local and international artists, the project developed garden monitoring projects with sensors, visualisation of data in image and sound, prototyping of urban agriculture and vernacular architecture.

They have done projects in both rural and urban spaces. The project Common Traces for example, an exhibition that explored the philosophy of the neighbourhood through audio-visual, textual and graphic formats. As they explain, 'The city is not a system that can be ordered by means of statistics and calculation, rather, it is a complexity composed of thousands of specific realities with their own and interdependent dynamics.'⁴⁹

⁴⁹ www.econodos.net/project/common-traces/?lang=en

FOUNDED:

2014

SECTOR:

DESIGN,
FASHION,
VISUAL ART

FOCUS:

EDUCATION,
ARTIST DEVELOPMENT,
ADVOCACY

WHERE:

MADRID (MADRID)

SIZE:

1-5

MORE INFO:

ALTRAPOLAB.ORG



Altrapo Lab projects. Image courtesy Altrapo Lab.

ALTRAPO LAB

Altrapo Lab (a play on the Spanish word “trapo” which means rag) is a socially driven cooperative that works in the area of recycling and reuse of textiles from a creative perspective. They work from the point of view of design, but also from the perspective of the consumers. They have collaborated with a number of spaces and education centres, conducting courses, workshops and activities. They also raise awareness about alternatives to industrial or large-scale fashion, as well as working with theatre companies, artists and multidisciplinary spaces.

Altrapo Lab focuses on recovering the value of clothes, by extending their life and using creative processes to think more sensitively about what we wear. Starting from garments, they aim to change the way we think and act.

One of their projects, *Textil en Abierto*, examined the sustainability of the making process within the fashion industry by researching how to make sustainable mannequins. Collaborating with Madrid’s innovative Medialab Prado (a citizens’ laboratory that serves as a place of encounter for the production of collaborative cultural projects)⁵⁰, the project is developing the tools for anyone to make their own demountable mannequin made of cardboard.

⁵⁰ www.medialab-prado.es/en/medialab

Altrapo Lab focuses on recovering the value of clothes, by extending their life and using creative processes to think more sensitively about what we wear. Starting from garments, they aim to change the way we think and act.

The recycled textile marathon. Image courtesy AlTrapo Lab.





CENTRO DE INVESTIGACIÓN ARTE Y ENTORNO (CENTRE FOR INVESTIGATION OF ART AND ENVIRONMENT)

Based in the Polytechnic University of Valencia, the Centre for Investigation of Art and Environment (CIAE) investigates the relationship between various art forms and the environment. It is multi-discipline in nature and its activities include sculpture, painting, visual communication and design, as well as the interaction with architecture and urbanism.

Related to this Centre, the Polytechnic University of Valencia also runs the research project entitled *Environmental humanities, Strategies for ecological empathy and the transition towards sustainable societies*⁵¹. The project reflects on the synergies between visual arts, literature and ethics in relation to the development of ecological consciousness. Considering sustainability as the ultimate end, the project proposes a trans disciplinary approach based on Environmental Humanities, which constitutes a valuable tool for ecological awareness and social transformation. The project includes two coordinated sub-projects—Visual Arts, ethics and ecological empathy and Stories for change—covering three main areas of research: Environmental Ethics, Arts and Ecology, and Ecocriticism and Literature. Each year the research group, which involves academics from a number of universities, organises a conference as well as publications and articles. The group's work is targeted principally at the academic community.

A project related to these research initiatives at the Polytechnic University of Valencia is the travelling show Inner Nature Exhibition⁵², which was founded in 2014. Taking place every two years, it aims to create a cultural impact with a reduced environmental footprint, in order to give visibility to some of the global challenges we face in the Anthropocene. The exhibition has an interdisciplinary approach and it brings together a selection of video artworks created by international artists. At each venue, the show is accompanied by parallel activities scheduled by host institutions. The show includes an official selection and a variable one that mirrors the concerns of each collaborating centre. The intention is to contribute to a critical cultural movement that can help, through eco-social commitment, to create awareness and to invite collective participation. The first 2 editions of the exhibition took place in different art spaces in Spain, France, Finland, USA and Chile.

Taking place every two years, it aims to create a cultural impact with a reduced environmental footprint, in order to give visibility to some of the global challenges we face in the Anthropocene.

⁵¹ ecohumanidades.webs.upv.es

⁵² innernature.webs.upv.es



17

FOUNDED:

1995

SECTOR:

CRAFT

FOCUS:

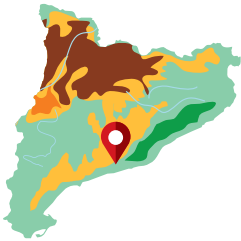
ARTISTIC PRESENTATION,
FESTIVAL,
ADVOCACY

WHERE:

BARCELONA (CATALONIA)

MORE INFO:

DRAPART.ORG



DRAP-ART

Drap-Art: Festival Internacional d’Art Sostenible de Catalunya (International Festival of Sustainable Art of Catalonia) was born as an international festival of recycling art in Barcelona and has been present in more than 16 countries. Over the years the project has extended to the Americas, with an annual meeting in Barcelona (Spain), Montevideo (Uruguay), Pittsburgh (USA), and since 2017 also in Buenos Aires (Argentina). The festival has disseminated the work of more than 780 artists and has organised awareness-raising activities for a range of audiences. Drap-Art presents a range of activities, such as a market, exhibitions, workshops, conferences and roundtables, as well as music and other performances.

It has become a platform for the emerging sector of artists, designers, crafts people and other creative professionals from Europe and other parts of the world who find their raw materials from waste. From these premises, it functions as an awareness campaign that invites the public to consume more responsibly and to respect the motto of the three Rs (reduce, reuse and recycle).

Drap-Art’s philosophy is spreading to other fields of social and cultural action as a premise to survive in the current times of economic, social and environmental crises. According to Drap-Art, ‘The habit of using and dumping must be redirected to the consciousness that nothing disappears, everything is transformed.’⁵³

Drap-Art applies sustainable practices to its own working model, ensuring that they don’t buy new material and that they take a “kilometre zero” approach, working with local organisations in order to run the festival. Often this means continually rethinking their approach in order to run workshops that use recycled material.



From top to bottom: Drap-Art, an international festival of artistic recycling in Barcelona. Image courtesy Drap-Art.

⁵³ www.drapart.org/drap-art_acerca-de

18

FOUNDED:

2015

SECTOR:

CROSS-DISCIPLINARY

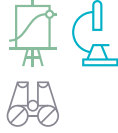
FOCUS:

**ARTISTIC DEVELOPMENT,
SCIENCE AND ART,
RESEARCH AND
DEVELOPMENT**

WHERE:

BARCELONA (CATALONIA)

MORE INFO:

QUOARTIS.ORG

QUO ARTIS

Quo Artis Art and Science Foundation is an international non-profit organisation that establishes connections between art, science and technology. With a focus on collaboration, the organisation develops interdisciplinary and innovative projects. Their core aims are to promote scientific, technological and artistic initiatives; further cooperation between communities of different origins; boost social and cultural development; and implement innovative programmes. They do this through the production of artistic and scientific projects in extreme conditions and of great complexity. They provide curatorial services, consulting for those who want to expand or start a collection, research for institutions, companies or individuals around the fields of art and science and advice for publication in these same fields.

In 2017 Quo Artis Foundation was the producer of the first Antarctic Biennale, a supranational and intercultural art project that brought together leading artists from around the world to explore the future of Antarctica and deep oceans through artistic means. The expedition visited numerous working scientific bases in Antarctica, as well as historic and natural sites. Throughout the biennale, there were actions, performances, and debates on board the expedition vessel. In addition, during landings at various Antarctic locations, artists temporarily installed works of art, or engaged in performances. Mobility, site specificity, ecological compatibility, artistic expressiveness and conceptual awareness were the condition for these interventions.



Brandon Ballengée, *Species Reclamation Via a Non-linear Genetic Timeline: An Attempted Hymenochirus Curtipes Model Induced by Controlled Breeding, 1998-2006*. Image courtesy of the artist and Ronald Feldman Fine Arts, NY, NY.



Other projects they have worked on have included: *Art Made of Science* —*Microspheres*, a collaboration with the Institute for Research in Biomedicine⁵⁴ to present an exhibition that investigates the differences between healthy and diseased tissues through a site-specific installation; *Quantum Art Lab*, an artistic-scientific laboratory made up of artists, technologists and scientists interested in establishing bridges between mechanics, quantum computing and art; and *Whater?*, a project that investigates, disseminates and raises awareness about the negative effects of plastic on the environment.



Top: Joaquin Fargas, *Glaciator*. Robot solar que compacta el hielo. Image courtesy Antarctic Biennale.

Bottom: *The funeral Whater? Mallorca. D.E.P Plàtic*, performance supporting the project *Ley de Residuos y Suelos Contaminados*, Palma de Mallorca, 2018. Images courtesy Quo Artis.

⁵⁴ www.irbbarcelona.org/en

19

FOUNDED:

2015

SECTOR:

CROSS-DISCIPLINARY

FOCUS:

**ARTIST RESIDENCY,
ARTISTIC DEVELOPMENT,
COMMUNITY ARTS**

WHERE:

**VEJER DE LA FRONTERA
(ANDALUSIA)**

SIZE:

1-5

MORE INFO:

BEETIME.NET

Installing a new hive at local permaculture project La Cuartilla, 2016. Image courtesy Beetime.



BEETIME

Developed as a community learning project, Beetime promotes a wide range of beekeeping practices and a respectful attitude toward bees and their natural processes. They closely observe the rhythms of nature through observations of the hive and its cycles, promoting an understanding of the living system rather than just see honey making through economic driven lens. This approach puts bees at the centre, in what is known as bee centered beekeeping. The project was developed in an effort to engage in a social-ecological problem-solving approach for the current adversities facing the honeybee. It cultivates a community of natural beekeepers, as well as artists, to raise awareness of the stories hidden within the hive. Beetime is driven by the three principles of affectivity, depth and permanence.

In an effort to understand the hive and its environment Beetime has initiated a community-learning environment where novices, as well as more experienced beekeepers, can share their knowledge. Within this learning community they also created an artist residency programme, where artists are invited to respond to and reflect on the work that is carried out in the apiaries. During the residency they facilitate encounters with the hives so that artists can gain a deeper and more intimate understanding of the life cycles of the bees.

Beetime has several international connections, such as Natural Beekeeping Trust⁵⁵, and in August 2017 they put on an exhibition as part of the conference Learning from the Bees⁵⁶. They work with a wide range of collaborators, such as scientists, conservationists, bee protectors, beekeepers, education organisations, artists and more. In 2017 they produced *Holon*⁵⁷, a publication that brings together 11 artistic projects undertaken during a residency period. Other projects include the North West Consortium of Doctoral Training Partnership⁵⁸ to develop a residency collaboration and an educational collaboration with the University of Tel Aviv. They are now also investigating the possibility of having residencies of a longer duration in order to explore themes around beekeeping in more depth.

⁵⁵ www.naturalbeekeepingtrust.org

⁵⁶ beetime.net/aprendiendo-las-abejas-exposicion-amsterdam

⁵⁷ beetime.net/holon-nuestra-primera-publicacion-la-serie-hex-reflex

⁵⁸ www.nwcdtp.ac.uk

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FOUNDED:

2009

SECTOR:

SOUND,
MUSIC

FOCUS:

ARTISTIC DEVELOPMENT,
ARTISTIC PRESENTATION

WHERE:

ASTURIAS

SIZE:

1-5

MORE INFO:

MAPASONORU.COM



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From top to bottom: Projects of Mapa Sonoru. Images courtesy Mapa Sonoru.

MAPA SONORU (SOUND MAP)

Developed by sound artist Juanjo Palacios, Sound Map records the immaterial cultural heritage of Asturias through its sounds. The formation of this participatory map seeks to develop the interest in sound landscapes and promote deeper listening through the recording of landscapes. In addition to listening to nature, Sound Map also considers the changes caused by human intervention, such as transport, and how it alters natural sound scapes.

As well as making the recorded sounds available online, the initiative has also led to collaborations with organisations such as LABoral Centro de Arte⁵⁹ and Turismo de Asturias⁶⁰. Sound Map calls for sound submissions from the general public and provides workshops in sound recording in nature. Other projects have included an open call as part of the World Listening Project⁶¹, a sound installation based around transport, a sonic exploration of the bioserves in Asturias and creation of a working group of artists interested in sound landscapes.

Two sound artists of Sound Map, Eugenia Tejón y Ángel González, also work in the collaboration Mind Revolution⁶² and they conduct musical experiments with sound landscapes, composing fusions with electronic music.

⁵⁹ www.laboralcentrodearte.org/es

⁶⁰ www.turismoasturias.es

⁶¹ www.worldlisteningproject.org

⁶² www.mindrevolution.es



FOUNDED:

1971**(WHEN THE FARM WAS
FOUNDED)**

SECTOR:

CROSS-DISCIPLINARY

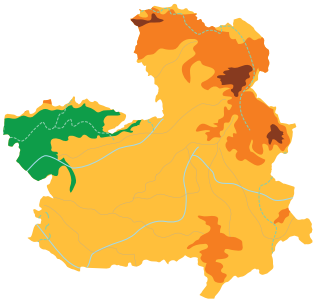
FOCUS:

RESIDENCY

WHERE:

**TOLEDO (CASTILE AND
LA MANCHA)**

MORE INFO:

ELARRECIADO.NET

Wool Symposium, 2016, John Kemp Lee. Image courtesy El Arreciado.

EL ARRECIADO

El Arreciado is an ecological sheep rearing farm and wildlife breeding ground with indigenous flora, which runs artist residencies and symposiums in a natural context. The farm is home to sheep, horses, donkeys, chickens, geese, deer, boars, partridges, hares, foxes, eagles and more.

Along with their residency programme, they also organise a number of special projects related to the land. One example is the Clay Symposium that explores the properties of local clays in its soil. The dry clay is picked from the fields, ground up, moistened, kneaded and then used for experimental projects. The clay obtained is used in a variety of experimental ways, from body painting, sculpting, mural painting, to sound installations and poems. It has also been fired at 1,000°C to make permanent objects.

Another project is the International Wool Symposium, which encourages artistic exploration of freshly shorn wool as a creative material. It is an open project for sculptors, painters, multi-media artists, performers, musicians, writers, poets, architects, engineers and more. El Arreciado also runs an education programme in collaboration with the Universidad Rey Juan Carlos⁶³ and hosts a music event and installation at the end of summer.

⁶³ www.urjc.es

Along with their residency programme, they also organise a number of special projects related to the land. One example is the Clay Symposium that explores the properties of local clays in its soil.



Clay Symposium, 2017. Image courtesy El Arreciado.

Wool Symposium, 2012, Josef Baier. Image courtesy El Arreciado.



Another project is the International Wool Symposium, which encourages artistic exploration

of freshly shorn wool as a creative material. It is an open project for sculptors, painters, multi-media artists, performers, musicians, writers, poets, architects, engineers and more.

**CROSS-DISCIPLINARY,
CERAMICS**

**ARTISTIC DEVELOPMENT,
EDUCATION,
RESIDENCIES**

CALDEERS (CATALONIA)

CACIS.CAT



CENTRO DE ARTE CONTEMPORÁNEO Y SOSTENIBILIDAD EL FORN DE LA CALÇ (CENTRE FOR CONTEMPORARY ART AND SUSTAINABILITY THE LIME OVEN)

The Center for Contemporary Art and Sustainability (CACiS) The Lime Oven is a private non-profit initiative located in the town of Calders in Catalonia, less than 100 kilometres from Barcelona. CACiS focuses on the creation, dissemination and study of new ways of thinking about contemporary art, nature and sustainability at national and international levels. Through experimentation, research and dissemination of artistic and cultural work, CACiS aims to stimulate discussion, criticism and reflection in order to create a new way of working.

They conduct interventions in the landscape, temporary exhibitions, residencies and specialised training. CACiS also explores the industrial heritage of the lime kilns and other forms of traditional architecture as elements of a new culture based on energy efficiency and the proper use of natural resources.

One of their areas of work focuses on the role of women in rural communities. The activities offered by the centre open bridges of dialogue between women based in urban and rural places, with joint actions through culture, art and communication. Another area of focus is education, in the form of guided tours and workshops, especially aimed at primary, secondary, high schools, art schools and adult education. CACiS presents a programme of interdisciplinary studies on environmental and conservation issues where critical thinking is encouraged to demonstrate the environmental degradation of the planet. The programme designed by the Centre, together with artists and educators, aims to use contemporary art as a means of expression to raise public awareness about the responsible use of natural resources.



Centro de Arte Contemporáneo y Sostenibilidad El Forn de la Calç (CACiS). Image courtesy CACiS.

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FOUNDED:

2003

SECTOR:

CROSS-DISCIPLINARY

FOCUS:

**ARTISTIC DEVELOPMENT,
COMMUNITY ARTS,
EDUCATION,
NETWORK**

WHERE:

MADRID

MORE INFO:

INLAND.ORG

CAMPO ADENTRO (INLAND)

Inland—art, agriculture and territory, is an art collective and a collaborative agency dedicated to agricultural, social and cultural production. It confronts various problems of a system that is collapsing at its environmental, cultural and financial levels—affecting both the planet and the individual—by formulating critical tools and applying them through experimental practice. It builds on the premise that the rural offers a physical and cultural space for the generation of diverse ways of life that differ from the current model. Their work often questions the relationship between centre and peripheries by creating connections and sharing knowledge.

As Fernando García Dory, founder and artist, explains in an interview, the objective of Inland ‘was to open an area of work for art in our country, analyse the approaches coming from the farmer movement and see what possible role there was for art in the process of social change. The idea was to create a political and social structure, a platform of collaboration between the government, agents and artist institutions and the rural social movement.’⁶⁴

Inland promotes hubs in specific rural locations—some of which remain undisclosed—whilst operating at a supranational level, setting up agencies in different countries to affect agrarian and cultural policy frameworks in Europe.

Inland has a number of activities, such as study groups, commissioning publications or translating contemporary texts into Spanish, training programmes, art projects and exhibitions. Inland also supports the production and marketing of agricultural and art products made in villages by artists or collectives that wish to make a living from the land.

Inland serves as a connector between rural areas and artists, which can be seen in their placement of artists in rural communities or their database of land offered by local partners for aligned art and rural initiatives. They have also developed projects regionally, with collaborations in Italy, the Netherlands and Scotland.

⁶⁴ Bea Espejo, ‘Fernando García Dory’ in *El Cultural*, 2013 at www.elcultural.com/revista/arte/Fernando-Garcia-Dory/32522

FOUNDED:

2014

SECTOR:

CROSS-DISCIPLINARY

FOCUS:

**NETWORK,
RESIDENCY**

WHERE:

NATIONAL

MORE INFO:

ELCUBOVERDE.ORG

EL CUBO VERDE (THE GREEN CUBE)

The Green Cube is an informal art spaces and projects network where artists and cultural managers are concerned in generating synergies and collective learning around creation in rural environments. Activities include art residencies, exhibitions and agroecology projects that address questions and promote alternative ways to relate to the habitat through art practices.

Every year they host a meeting with arts initiatives from all over Spain to discuss the challenges, experiences and opportunities of working in rural areas. Lucia Loren from the network observes that there are several themes that are particularly important at the moment in the artistic community—sustainable agriculture, biodiversity and cultural memory in rural spaces.

There is a mix of organisations within the network, some focusing on land art or art interventions, while others take a particular theme or concern (such as beekeeping in the case of Beetime, also listed in this Directory). Some residencies listed are placed within a rural context but don't always have issues of sustainability at the core of their work.

Along with some organisations already listed in this guide, one interesting example in the network is Mandarin Borda⁶⁵ in Palmera, Valencia, that promotes the interaction between people and their environment through art, nature and geometry. Their aim is to advocate for a more sustainable relationship with the land.

VI Encuentro El Cubo Verde, 2018. La Trasera, Facultad de Bellas Artes UCM, Madrid. Photo by Virginia López, image courtesy El Cubo Verde.



⁶⁵ www.mandarinaborda.org/index.html

25

FOUNDED:

2017

SECTOR:

CROSS-DISCIPLINARY

FOCUS:

**NETWORK,
ADVOCACY,
EDUCATION**

WHERE:

NATIONAL

MORE INFO:

CULTURASOSTENIBLE.ORG

CULTURASOSTENIBLE (SUSTAINABLE CULTURE)

Sustainable Culture is a platform established by actors in the cultural sector and has the aim of creating a more sustainable society at its core. Based around the Agenda 2030 and the Sustainable Development Goals, it seeks to mobilise the creative industries around issues of development. The platform connects cultural agents working in this field, fosters debate and reflection about the challenges of sustainable development and drives for more sustainable practices within the creative industries.

The first meeting of the group was held in November 2017 in Madrid, during which Sustainable Culture launched their manifesto in order to focus on sustainability within the cultural sector. This was a move away from just considering environmental aspects within the cultural context, to a more comprehensive view of sustainability. It also identified the need to establish common learning spaces in order to promote sustainability more actively. Therefore, the platform gathers together a number of resources and events that act as a space where cultural institutions can develop a more sustainable approach.



SPAIN GREEN GUIDE

EcoNodos

LABoral Centro de Arte

La Ponte Ecomuseo

Mapa Sonoro

PACA: Proyectos Artísticos Casa Antonino

Festival Mar de Mares

Fundación Cerezales Antonio y Cinia

Altrapo Lab

Basurama

Campo Adentro

CiCiLab

CulturaSostenible

El Grupo de Investigación en Ecocrítica (GIECO)

Festival LANGAIA

La Asociación de Moda Sostenible Madrid

Medialab Prado

University of Alcala

Imago Bubo · Rural Colectivo

El Arreciado

RECIDA

Arte Ventura

Beetime

Joya: Arte + Ecología

THE CANARY ISLANDS

Festival Internacional de Cine Medioambiental de Canarias

Festival LANGAIA

Fundación César Manrique





Mutur Beltz
 University of the Basque Country
 Certamen Internacional Arte en la Tierra
 Centro de Arte y Naturaleza
 Pueblos en Arte
 University of Zaragoza

BASQUE COUNTRY

RIOJA

CASTILE & LEON

ARAGON

CATALONIA

Festival Posidonia Mallorca: Festival Internacional de Arte, Naturaleza y Turismo Sostenible

MADRID

BALEARIC ISLANDS

CASTILE & LA MANCHA

VALENCIA

BioRitme Festival
 Centro de Arte Contemporáneo y Sostenibilidad (CACiS) El Forn de la Calç
 Centre de Cultura Contemporània de Barcelona
 DGTL Festival
 DIYBIO
 Drap-Art: Festival Internacional d'Art Sostenible de Catalunya
 El Museu de la Vida Rural (Fundació Carulla)
 Festival Internacional de Cine del Medio Ambiente de Barcelona
 Institute for Research in Biomedicine
 La Comella
 Land Art Association of Catalonia
 LiterNatura
 Quo Artis

Centro de Investigación Arte y Entorno
 Mandarin Borda

ANDALUSIA

Conclusion

It is evident from this Guide that there are many approaches to exploring issues of sustainability through art. The organisations listed here work across a number of art forms and implement a range of programmes, from festivals to community engagement projects to residencies and exhibitions. It is this diversity that is vital for engaging a diverse range of audiences as well as approaching issues from distinct perspectives.

One thing that is clear from the 25 organisations listed is that this is an area that is growing in Spain. Even over the last 5 to 10 years there has been an increase in the number of projects and exhibitions examining art and sustainability, facilitating increasing discussions across a range of publics. However, this change to a more sustainable approach and way of thinking will not happen overnight. As academic in the Fine Arts degree at the Complutense University of Madrid Jose Maria Parreño observes, 'This attitude that what isn't yours doesn't matter is something that has existed for a long time. And this change to say what is not yours belongs to everyone is something that is being worked on now.'

The challenges faced by these organisations and initiatives are complex. Not only is it difficult to secure funding in a competitive arts context, there are also hurdles such as lack of support or education opportunities for emerging artists interested in this area, distinct ways of working between the city and the country, increased pressure on natural resources in general and a lack of communication between diverse sectors working in the sustainability space. However, as this Guide demonstrates, there is no lack of passionate arts administrators, artists, curators, educators and scientists working for positive change.

This Guide is just the starting point for an ever-expanding sector in Spain.

Art in situ by Sharon Kallis at Centro de Arte Contemporáneo y Sostenibilidad El Forn de la Calç (CACiS). Image courtesy CACiS.



Claire Rosslyn WILSON is a freelance cultural writer, researcher and poet, with particular interests in cultural diversity, experiences of place and creative expression for social change. She has international experience working in the arts and resource development in Thailand, Singapore, Spain and Australia, and has worked with organisations such as the Asia-Europe Foundation, International Organisation for Migration, Diaspora Action Australia, Multicultural Arts Victoria, RMIT Design Archives and Deakin University, among others. She co-wrote *Freelancing in the Creative Industries* (Oxford University Press, 2015), and is an editor for the human rights journal *Right Now*. Claire is a PhD candidate in the Faculty of Arts and Design at the University of Canberra, Australia, and is a co-editor of the academic journal *Coolabah*, of the Transnational and Australian Studies Centre in the University of Barcelona. She has also presented her creative work at a number of writer's festivals and in 2014 she undertook a creative writing fellowship at the Wheeler Centre Melbourne.

www.clairerosslynwilson.com

CREATIVE RESPONSES TO SUSTAINABILITY

CULTURAL INITIATIVES ENGAGING WITH SOCIAL & ENVIRONMENTAL ISSUES

SPAIN GUIDE

INTRODUCTION

WAYS OF WORKING

Agriculture & biodiversity
Living in rural spaces
Thinking about waste
Research, innovation & advocacy
Sustainable tourism

THOUGHTS ON FUTURE DIRECTIONS

More communication across the country-city divide
Consider artistic approaches more deeply
Increased professionalisation in the sector
More institutional support
Work in a more cross-disciplinary way

DIRECTORY

A few notes on the Directory

Festival Internacional de Cine del Medio Ambiente de Barcelona
(International Environmental Film Festival of Barcelona)

Festival Internacional de Cine Medioambiental de Canarias
(International Environmental Film Festival of the Canary Islands)

Festival Mar de Mares
(Sea of Seas Festival)

BioRitme Festival

LiterNatura

Festival LANGAIA

Fundación Cerezales Antonio y Cinia
(Cerezales Antonino y Cinia Foundation)

PACA_Proyectos Artisticos Casa Antonino
(Artistic Projects Antonino House)

Imago Bubo · Rural Colectivo

Centro de Arte y Naturaleza
(Centre of Art and Nature)

Joya: arte + ecología

Fundación César Manrique

Basurama

Econodos

Altrapo Lab

Centro de investigación arte y entorno
(Centre for Investigation of Art and Environment)

Drap-Art

Quo Artis

Beetime

Mapa Sonoru (Sound Map)

El Arreciado

Centro de Arte Contemporáneo y Sostenibilidad

El Forn de la Calç
(Centre for Contemporary Art and Sustainability
The Lime Oven)

Campo Adentro (Inland)

El cubo verde (The Green Cube)

CulturaSostenible (Sustainable Culture)