

What does
Culture have
to do with
Climate
Change?
Everything.

**Carbon
14**

**Climate
is Culture**

Exhibition + Festival

October 2013–February 2014

Program Guide

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Participate in a unique,
visionary and powerful four
month engagement with
one of the most pressing
issues of our time
— Climate Change

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ROM, Theatre Centre, MaRS, AGO, UofT, Beacon Board, THEMUSEUM

1 ROM

Royal Ontario Museum
100 Queens Park

2 The Theatre Centre

1115 Queen St. West

3 MaRS

MaRS Discovery District
101 College St

4 AGO

Art Gallery of Ontario
317 Dundas St W

5 UofT

University of Toronto
Sidney Smith Hall
100 St George Street

6 Beacon Board

60 ft wide video billboard located
at Yonge and Edward streets,
just north of Dundas Square

Tickets + Information

ROM:

www.rom.on.ca/whatson
416-586-8000

General information and the latest:

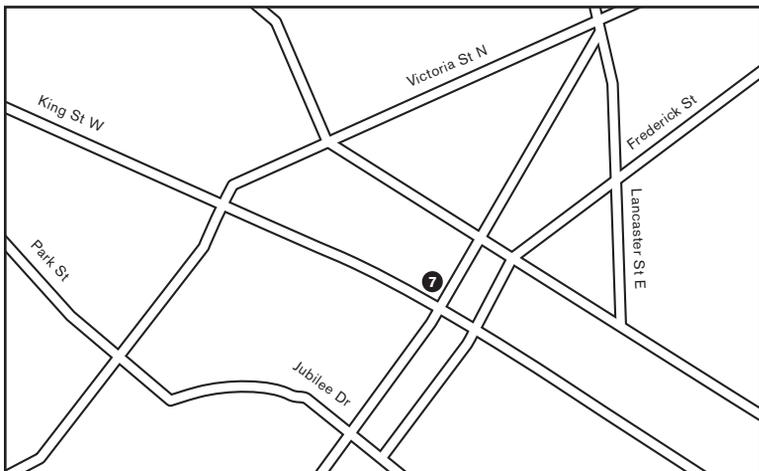
www.capefarewellfoundation/carbon14

The Theatre Centre:

theatrecentre.org
416-538-0988

THEMUSEUM:

www.themuseum.ca/events
519-749-9387



7 THEMUSEUM

10 King St W, Kitchener

Festival Schedule

Sept 20 – Jan 5	Currents Eamon Mac Mahon THEMUSEUM, Kitchener	Festival Art
Oct 14 – Dec 8	Urban Screens john st. Interventions Beacon Board / TTC Subway Posters	Festival Art
Oct 19 – Feb 2	Carbon 14: Climate is Culture Exhibition at the ROM Various Artists Royal Ontario Museum	ROM Exhibition: Carbon 14: Climate is Culture
Oct 26	Workshop: Beyond Green Youth Summit Eco Arts Activism University of Toronto, Sidney Smith Hall	Public Talks, Discussions + Conference
Nov 4 – 17	Urban Screens Chris Hadfield A Rare Perspective TTC subway platform screens	Festival Art
Nov 4 – 17	Urban Screens Gideon Mandel Drowning World Shopping centre screens	Festival Art
Nov 6	Carbon 14 Mock Trial The Trial of David Suzuki Royal Ontario Museum, Currelly Gallery	Performance Series / Special Event
Nov 9	Waterlife Kevin McMahon THEMUSEUM, Kitchener	Festival Art
Nov 17	Alanna Mitchell Seasick THEMUSEUM, Kitchener	Public Talks, Discussions + Conference
Nov 20	8th Annual Eva Holtby Lecture on Contemporary Culture Antony Gormley Royal Ontario Museum, Currelly Gallery	Public Talks, Discussions + Conference

Nov 23	Burning Ice Planet in Focus Environmental Film Festival AGO, Jackman Hall	Festival Art
Nov 26	FRCC Curated Conversations Climate · Culture · Art · Change: Are we getting hotter? Royal Ontario Museum, C5	Public Talks, Discussions + Conference
Dec 4	CIGI Environment and Energy Signature Lecture: David Buckland The Art and Culture of Climate Change CIGI	Public Talks, Discussions + Conference
Jan 1 – 30	Urban Screens #crazyweather Sharon Switzer Beacon Board	Festival Art
Jan 26	Carbon 14 Day of Dialogue: The Changing Arctic Landscape Royal Ontario Museum	Public Talks, Discussions + Conference
Jan 26	Tanya Tagaq + Post-Normal Great Hall Black Box Theatre	The Theatre Centre Series
Jan 29 – Feb 2	This Clement World Cynthia Hopkins Great Hall Black Box Theatre	The Theatre Centre Series
Feb 2	Carbon 14 Day of Dialogue: Climate is Culture Royal Ontario Museum	Public Talks, Discussions + Conference
Feb 2 – Feb 4	International Sustainability Conference Staging Sustainability Locations TBD	Public Talks, Discussions + Conference
Mar 19 – 23	Sea Sick Alanna Mitchell The Theatre Centre	The Theatre Centre Series

Welcome Letters



Premier of Ontario - Première ministre de l'Ontario

October 19, 2013 – February 2, 2014

A PERSONAL MESSAGE FROM THE PREMIER

On behalf of the Government of Ontario, I am delighted to extend warm greetings to everyone attending Carbon 14: Climate is Culture Exhibition + Festival. I commend the Cape Farewell Foundation and ROM Contemporary Culture for joining forces to make this event a reality.

The recent release of *Climate Change 2013: The Physical Science Basis* — a document in which the Intergovernmental Panel on Climate Change concludes that climate change is unequivocal and that human activity represents the likely and dominant cause of it — has increased awareness of this global phenomenon. With the results of this study in mind, I wish to thank the Cape Farewell Foundation for melding science with creative expression to draw attention to the effects of climate change — and to encourage all sectors of society to reduce their carbon footprint.

I would like to acknowledge the participating artists for using their talents to foster an exchange of ideas on climate change and for highlighting its wide-ranging impacts — from changes within Arctic ecosystems to the rise of clean technologies. I am confident that all those attending the event will find themselves enriched by the experience and ready to engage in further dialogue on climate change.

Please accept my best wishes for what I am sure will be a memorable and thought-provoking exhibition and festival.

A handwritten signature in black ink that reads 'Kathleen Wynne'.

Kathleen Wynne
Premier

David Miller

Cape Farewell Foundation Board Chair

On behalf of the Board of Directors of the Cape Farewell Foundation welcome to the *Carbon 14: Climate is Culture* exhibition and festival—the inaugural programming coming out the Cape Farewell Foundation office, based in Toronto.

Cape Farewell is dedicated to an artistic response to climate change. For 12 years Cape Farewell has successfully brought together artists and scientists—some of the most creative and insightful minds available to us—to interrogate the reality of climate change, to address causes and envision solutions, and to imagine, design, and communicate on an emotional and human scale what a resilient and exciting future might look like.

Cape Farewell Foundation extends the mandate of its parent organization into North America and I am honoured to serve as its Board chair. Climate change is the issue of our time, and we owe both our planet and future generations action to prevent further damage to our planet's vital ecosystems. The people of the City of Toronto will be proud to be the first North American city to host a festival of this kind and scale.

We hope you are inspired, provoked, and thrilled by this show. We also hope that your inspiration leads to action.



Janet Carding

Director + CEO

Royal Ontario Museum

I am proud that the ROM is hosting the first Cape Farewell exhibition in North America. Cape Farewell UK has a longstanding history of connecting art and science around climate change issues, and the ROM connects people to their world and to each other through our collections, experts and programs, so we make natural partners.

As an encyclopaedia of a museum, the ROM is a centre for discovering more about both the natural world, and contemporary culture. Our scientists are working to investigate the changing distribution of freshwater fish in Ontario, to understand the expansion north of biting flies in the Arctic, and around the world, in Borneo, to explore whether cicadas are expanding their range to higher mountain habitats. *ROM Biodiversity* brings this research to our visitors, and helps us all understand how the natural world is changing around us.

To make sense of the modern world the ROM highlights contemporary issues in innovative ways. The changing environment and climate is the major challenge of our time, and hearing from artists and scientists in *Carbon 14: Climate is Culture* wraps up a wonderful year of exploration for *ROM Contemporary Culture*. We began our season with *Genesis*, the global project by Sebastião Salgado, and still to come is the *Eva Holtby Lecture*, with Antony Gormley.

I would like to thank Cape Farewell and their new North American supporters, the *ROM Contemporary Culture* Advisory Board for its insight and leadership, and the advice and support from *ROM Biodiversity*, including its Advisory Group.



Dave Ireland

Managing Director

ROM Biodiversity

I was intrigued when I learned that a group of artists, film makers and musicians met with climate experts on the shores of Lake Ontario, my backyard, to discuss the cultural side of climate change, with the goal to create an art installation at the ROM and an open dialogue in my community. I was interested because I understand and accept the scientific consensus about the impact humans have had on the planet over the last 150 years, and I wondered, would the scientists and economists inspire dark, hopeless artwork? Would the conversations and programs leave audiences with thoughts of a future without nature, a future where the connections in life are weak and the landscapes barren? Or, would inspiration, innovation and hope emerge as dominant feelings.

I am honoured to have helped coordinate the exhibition and program festival with the Cape Farewell team, and I am happy to say that *Carbon 14: Climate is Culture* is an exhibition and programming festival that speaks the truth about climate change but in a way that empowers strength and courage to persevere for our future's sake. Audiences will be challenged to question their role in what really is a cultural issue, and I think will perceive carbon in a new way.

It has been an absolute pleasure working with Claire Sykes and David Buckland—truly passionate, knowledgeable and well respected people on the subject.

I look forward to participating in the festival with you.



Acknowledgements

+ Thanks

Cape Farewell Staff

David Buckland,
International Director
Claire Sykes, Curator,
Programming Director
Katherine Bruce,
Development Director
Rachel Spence,
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Special Thanks

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Todd Hogan

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David Miller
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Dominique
Sheffel-Dunand
Donald Weber
Eamon Mac Mahon
Erika Blumenfeld
Franco Boni
Heather O'Neill
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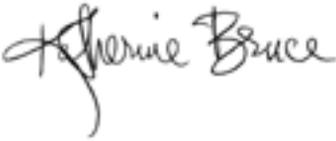
Katherine Bruce

Cape Farewell Foundation Development Director

As the Development Director for the *Carbon 14: Climate is Culture* exhibition and festival I've had the great pleasure of getting to know our many partners, donors, and sponsors who have so generously supported Cape Farewell in this incredibly ambitious endeavour.

Your support and investment in this project have been vital to the Cape Farewell Foundation and have enabled us to mount an extraordinary four-month festival of contemporary art, live performance, new media and public dialogues on the subject of climate change. We simply could not have done it without you. I would like to express my deep gratitude to ROM Contemporary Culture, the Cape Farewell Foundation Board, and the numerous individuals and organizations who have supported us, for your generosity and faith.

We look forward to celebrating the work and ideas that make up *Carbon 14: Climate is Culture* with all of you over the coming months.



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Festival + Programming Partners



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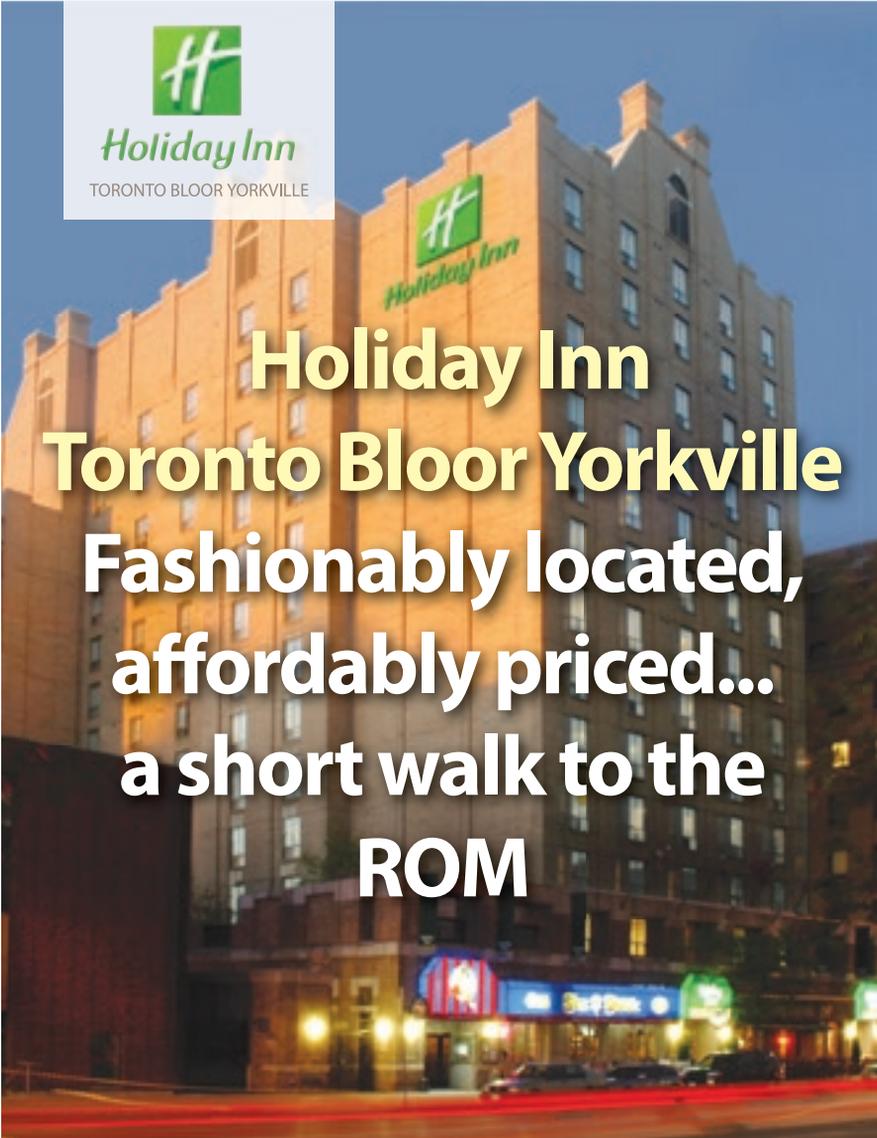
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Foreword

Carbon 14: Climate is Culture

Each of us, sometime and somewhere in our lives, has been profoundly moved by a piece of art, a song perhaps, or a poem, a book, a painting, or a film. The experience becomes absorbed into our psyche. It enriches us and helps to form who we are and the societies we construct.

With this notion Cape Farewell has, since 2001, been collaborating with the world's leading climate scientists and our most influential artists to instigate a cultural response to climate change.

The Carbon 14: Climate is Culture festival is a world first. The culmination of two years of work by the Toronto based Cape Farewell Foundation team and the artists, performers, and cultural producers who, with their creativity and commitment, have made this vision a reality.

Our collective aim is to challenge, provoke, and inspire audiences to think and feel differently about our relationships with each other and with the natural systems we inhabit. This project is about our hearts and minds, our values, and our lives. It's also about our future and the legacy we are handing to our children.

The great Canadian Marshall McLuhan wrote: "I think of art, at its most significant, as a DEW line, a Distant Early Warning system that can always be relied on to tell the old culture what is beginning to happen to it." Our de-stabilized weather 'events' are what the climate scientists have been predicting for decades. It is becoming obvious that we humans need to take this situation seriously and reconsider the lives and habitats we are making. This is a complex challenge that demands creativity and optimism. Who better to engage this challenge than well-informed artists and creators?

In 2011, on the banks of Lake Ontario, twenty-five artists gathered from Canada, the USA and Mexico to interrogate eight 'informers' drawn from across the professional spectrum of climate engagement: scientists, politicians, new energy technologists, economists, and social scientists. The artists were asked to develop ideas and artworks—through a process of action-based research—that would form the basis of an exhibition at the Royal Ontario Museum (ROM) and surrounding festival. Cape Farewell embraced this ambition and now we have a four-month festival on our hands that's filled with powerful work across the disciplines.

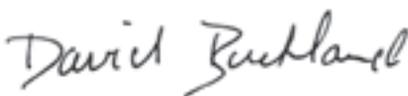
The *Carbon 14: Climate is Culture* exhibition at the ROM is at the core of this creative activity showcasing brilliant works by artists. Some of them live in the Arctic, at the front line of our changing climate. Alongside these works are others from Mexico, the USA, and from across Canada.

In addition to the *Carbon 14: Climate is Culture* exhibition we have developed with our partners a rich series of public programs, satellite projects and events that are set to unfold throughout our four-month exhibition run. These include: *The Trial of David Suzuki*, a powerful live theatre and public engagement project to be held at the ROM; a performance series produced in partnership with Toronto's The Theatre Centre; public screen-based art projects in partnership with Pattison Onestop as part of their Art in Transit program; a satellite exhibition and related programming focused on water at THEMUSEUM in Kitchener, Ontario; and public lectures, talks and discussions.

The *Carbon 14: Climate is Culture* exhibition and festival is a celebration of partnerships in Toronto and across Canada addressing what is probably the most challenging issue of our times.

Cape Farewell owes deep thanks to the Royal Ontario Museum staff who have embraced the exhibition with dedicated enthusiasm, and to all the great artists and informers. I would like to thank Claire Sykes, co-curator of this exhibition, and the festival's program director; Katherine Bruce, our Development Director, and Rachel Spence, our Corporate Secretary, for all their hard work and commitment. I would also like to thank our funding partners and individual donors, along with the Cape Farewell Foundation Board, chaired with strength by David Miller.

We need you, our public, to make this exhibition and festival come alive. The artworks are about ideas, values and emotions. They question how we are formed and what we could be. We encourage you to get involved, participate in our dialogues, and follow our events and activities on social media. Be inspired and create your own engagement.



David Buckland
Founder and International Director, Cape Farewell



What does Culture have to do with Climate Change?

The scientific evidence tells us that the global climate system is changing at an unprecedented rate and in increasingly destructive, self-accelerating ways. But this alarming information alone can be bewildering without narratives and expressions that connect it to our lives and our communities, to our fears and our aspirations. Creating those connections is the work of culture.

A cultural response to the problem of climate change harnesses the powers of creative insight, human emotions, and understanding to effect change. Collaborating with scientists and confronting the facts around global climate change, the artists participating in *Carbon 14: Climate is Culture* are all responding to different aspects of this climate challenge in poignant, nuanced, subversive, often humorous, and always passionately human ways. The exhibition features 13 art installations, including seven new commissions. Subjects include explorations of a changing Arctic; the health of the oceans; biodiversity and extinction; sustainability and new, clean technologies. Central are questions of politics, economics, and ethics.

Climate change is a difficult subject, open to misrepresentation, denial and confusion, yet it cannot be ignored. Nor can we talk about it in isolation as a purely scientific matter. While climate change presents as an environmental problem, it is—as this exhibition insists—fundamentally a cultural one.

Meaningful change must happen first at the level of culture—how we choose to live, and what we choose to do. The questions raised by the climate crisis are about innovation, economics, politics, and essentially, ethics—our responsibility to future generations and the common good—and these are all questions of culture.

A cultural shift

What we do now matters on a scale that previous generations could never imagine and will affect future generations in ways we are only beginning to understand. Mitigating climate change will require both the development and delivery of clean and renewable energy sources, and changes in our behaviours and patterns of consumption to reduce our dependence upon fossil fuels.

We need to embrace change and unleash the power of our creativity, ingenuity, innovation, and ability to cooperate—in short, to demonstrate our humanity. We have a unique opportunity to make all the difference. The time is now and together we can.

Some acknowledgments

That last point resonates: the realization that things do not, nor will they, happen on their own, nor through the actions of isolated individuals. The kind of change we need requires shared understanding and shared effort on a huge scale. It requires global teamwork.

Cape Farewell demonstrates this time and again—it is fundamentally about partnerships and collaborations, bringing different skill sets together to collectively realize great things. The remarkable cross-discipline and cross-cultural cooperation and co-creation that make this project work are powerful examples of what is possible, and of what it is needed.

It has been my privilege to be a part of this terrific team. Likewise, I want to take this opportunity to acknowledge the other members. I want, first and foremost, to thank all the artists and informers who joined us for the Carbon 14 Workshop two years ago. Their response and the ensuing collaborations have been truly inspiring, and it has been a privilege to be able to work with, and get to know, such an amazingly talented group of people. This project is nothing without them.

I must also thank David Buckland for his vision, and faith in me, to take on this project; Katherine Bruce, our Development Director, whose work has been invaluable on all levels; the Cape Farewell Foundation Board, and Carolyn Taylor in particular, for bringing me on board in the first place.

The *Carbon 14: Climate is Culture* exhibition and festival is indeed the product of a remarkable team. I want to thank Dave Ireland and Steven Laurie and the entire team at the ROM for courageously shepherding this through. Likewise, I must sincerely thank our festival partners, especially Franco Boni (The Theatre Centre), Sharon Switzer (Pattison Onestop), Megan Louris, (Walter and Duncan Gordon Foundation), and Ian Garrett (York University) for their enthusiasm and engagement; Ian Mauro for his significant contribution to the exhibition's core (as main author and project lead for the Arctic and Atlantic content) and for our Day of Dialogue focusing on Northern issues; Justin Aitcheson and Lucas Mulder for their excellent graphic design and web development work; Sheila Murray and Susana Reisman for leading the Documentation Project; Rachel Spence for her support; and Ned Dickens for his first-rate editing skills.



Claire Sykes
Curator and Programming Director
Cape Farewell Foundation

Exhibition at the ROM Carbon 14: Climate is Culture

The Unsolicited Reply

Lisa Steele and Kim Tomczak

#crazyweather

Sharon Switzer

A Draught of the Blue

Minerva Cuevas

The Arctic:

A Place of Global
Warning and Wisdom

Global Warming

Jaco Ishulutaq

Qapirangajuq: Inuit Knowledge and Climate Change

Zacharias Kunuk + Ian Mauro

Kobe

Félix Lajeunesse, Paul Raphaël
+ Zacharias Kunuk

Quniqjuk, Qunbuq, Quabaa

Donald Weber

Our Baffinland

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+ IsumaTV

Climate Change Atlantic

Ian Mauro, Craig Norris,
Ben Phillips + Marc Labelle

Deep Time

Melanie Gilligan + Tom Ackers

The Potential Project

Mel Chin

The Silver Bullet

David Buckland + Tom Rand

Beekeeping for All

Myfanwy MacLeod + Janna Levitt

The Unsolicited Reply

Lisa Steele and Kim Tomczak

Oct 19 – Feb 2
Thorsell Spirit House,
ROM Level 1
Mixed media light and
sound installation, 2013

Lisa Steele and Kim Tomczak (Toronto based visual artists) have created an interactive light and sound installation inside the ROM's Thorsell Spirit House.

The Unsolicited Reply takes its name from the Wordsworth poem *Yes, It Was the Mountain Echo*. It invokes the image of something reflected back "...like—but oh, how different"* from its source. In this work the artists point to the very human desire for light and 'magic' which is countered by the realization that this spectacle is consuming precious resources—in this case energy—and that there is a consequence to our actions. Visitors may choose to blaze up the lights and increase the volume, or they can stand back and allow the lights to return to a resting state and the audio to a faint hum.

Oct 19 – Feb 2
ROM

The Unsolicited Reply
Lisa Steele + Kim Tomczak

Exhibition at ROM
(Carbon 14: Climate is Culture)

Steele and Tomczak have collaborated exclusively since 1983, producing videotapes, performances, and photo/text works that have been extensively exhibited nationally and internationally. They have received the Bell Canada prize for excellence in Video Art, a Toronto Arts Award, and a Governor General's Award in Visual and Media Arts. They are co-founders of Vtape, a Toronto media arts centre and they teach at the University of Toronto in the Daniels Faculty of Architecture, Landscape and Design.

* From *Yes, It Was the Mountain Echo*.
William Wordsworth

The artists would like to thank Mark Pellegrino for Digital Animation, Gerald Grison for Electronic Design and Robin Clarke for Sculptural Fabrication.

Right: Lisa Steele and Kim Tomczak,
The Unsolicited Reply, 2013, (detail).
Photo: Susana Reisman.

Turning Back the Clock

Dr. Andrew Weaver, OBC, FRSC International award winning climate scientist

We've now entered a new era—an era never before experienced by humans, or even by our distant Neanderthal and Homo erectus cousins.

It would take decades for the climate system to equilibrate to 400 ppm of Carbon Dioxide. Yet this number is still growing by about 2 ppm per year. We've already turned the clock back over 3 million years to a time when the world was much warmer and sea level much higher than today. A forested Ellesmere Island hosted exotic species such as Arctic camels. Greenland was largely ice free. And we're on track to continue turning the clock back tens of millions of years more to a time when dinosaurs roamed the world as we continue to use our atmosphere as an unregulated dumping ground for our fossil fuel pollution.

Yet all the solutions are before us. We have the ability to reset the clock if we want to.



#crazyweather

Sharon Switzer

Oct 19 – Feb 2
 Roloff Beny Gallery,
 ROM Level 4
 Compositd digital
 video, 2013

Toronto-based video artist Sharon Switzer has created an ambient 10-minute video loop based on NASA's iconic "Blue Marble" image. The Earth, seen from space, turns as Tweets commenting on the 'crazy' weather being experienced in different parts of the world appear and disappear. While the individual comments may seem familiar and anecdotal, even unimportant, their cumulative effect is rather troubling.

This piece tries to make evident the extent to which climate change affects all of our lives, no matter where we live.

Oct 19 – Feb 2
 ROM

#crazyweather
 Sharon Switzer

Exhibition at ROM
 (Carbon 14: Climate is Culture)

Sharon Switzer is a media artist and curator. She has exhibited in Canada and internationally since the early 1990s. For the past seven years, her curating has focussed on bringing art to urban screens. She is founder of Art for Commuters and is the Arts Programmer and Curator for Pattison Onestop.

This work was made possible through the generous support of Pattison Onestop.

Right: Sharon Switzer,
#crazyweather, 2013, (detail).



Woah! That was some crazy weather
Oklahoma. It was sunny and thundering
soooo loud, and then sideways rain
outa nowhere.

@mrsdayshort
Oklahoma City, Oklahoma
7/16/2013 6:03:48 PM

A Draught of the Blue

Minerva Cuevas

Oct 19 – Feb 2
 Roloff Beny Gallery,
 ROM Level 4
 HD Video, 2013

Mexican artist Minerva Cuevas researched and produced her new screen-based work off the coast of Akumal, Quintana Roo, Mexico, an area that is part of the Mesoamerican Barrier Reef system—unique in the Western Hemisphere for its size, biodiversity, and the types of reefs it includes. It is globally important and under severe threat. In addition to the life they support, reefs serve as natural barriers, protecting coastal communities and beaches. Their survival is critical to the economic livelihood of millions of people throughout the world.

In this work, an underwater demonstration becomes a central image for Cuevas, as she explores the possibilities of assuming social rights, capacities, and agency in relation to the present social and environmental crisis.

Cuevas' analysis centres on the real risk posed by rising sea levels for the coastal populations of the areas of Quintana Roo, Tabasco, Veracruz and Guerrero.

Oct 19 – Feb 2
 ROM

A Draught of the Blue
 Minerva Cuevas

Exhibition at ROM
 (Carbon 14: Climate is Culture)

Minerva Cuevas is a Mexican artist who works across a variety of media including video, installation, and communication technologies. Her socially engaged and site-specific works give insight into the complexities of the economic and political organization of the public sphere and the gaps in its structure. Her work has been extensively exhibited internationally.

Right: Minerva Cuevas, *A Draught of the Blue*, 2013, (production still).

Where Malignant Carbon Levels Intersect

Alanna Mitchell, Journalist and author of Sea Sick: The Global Ocean in Crisis

Corals have been around in one form or another for more than half a billion years, sometimes as reef-builders and sometimes as jelly-like free-floaters. The difference between the two has been the amount of carbon dioxide in the atmosphere. As carbon rises, the ocean becomes deep, warm, breathless, and sour. That combination means coral reefs dissolve and the animals that build them die off, leaving tiny shreds of meandering coral DNA that will one day, millions of years later, build reefs anew. With luck.

Today, humans are forcing carbon levels so high, so fast that we're putting corals at risk again. And not just corals. When ocean chemistry is that toxic, life on land and in the sea collapses, too, as it has just five times before.



The Arctic: A Place of Global Warning and Wisdom

Arctic climate change is a hot topic with surface air temperatures in the region warming at double the global average, and a corresponding loss of sea ice, glaciers, and permafrost being observed by both scientists and local people. In Canada's North, Inuit are on the front lines, and traditional knowledge and experience indicate that climate change already affects travel routes and safety; wildlife, vegetation and habitat; human food security and health; and communities and coastal infrastructure. These cumulative impacts challenge cultural and social identity. However, with an ancient culture, persisting over millennia, Inuit show that human ingenuity, connectedness with the land, and respect for future generations are all-important teachings for the modern world as we collectively face climate change, the paramount issue of our time.

Right: Lukie, 70, prepares to harpoon a walrus while standing on moving ice in Foxe Basin. This scene could have been from a thousand years ago, but it is today.
Photo: Ian Mauro, *1000 Years Ago Today*, 2013, (detail).



Global Warming

Jaco Ishulutaq

Oct 19 – Feb 2
Roloff Beny Gallery,
ROM Level 4
Soapstone, walrus
bone and ivory, 2010

Using media from the land—soapstone, bone and ivory—Ishulutaq's carving explores global warming and its impacts on glaciers, ice, wildlife, and weather, while encouraging the cultures of the North and South to join hands in taking care of the environment and each other.

Oct 19 – Feb 2
ROM

Global Warming
Jaco Ishulutaq

Exhibition at ROM
(Carbon 14: Climate is Culture)

Jaco Ishulutaq started carving at the age of sixteen, encouraged by his mother, and learning technique from his grandfather. He is equally comfortable carving antler, whalebone, ivory, and soapstone and has exhibited his works at museums and galleries locally and internationally. He is an active hunter and Canadian Ranger.

Loan, courtesy of Sylvain Cholette

Right: Jaco Ishulutaq, master carver and hunter, boating around the waters of Cumberland Sound, Nunavut. Photo: Ian Mauro, 2008.

Inuit, Ice, and Interconnections

Sheila Watt-Cloutier, Inuk Climate Change Advocate and Nobel Peace Prize Nominee

In the Arctic, we see the rapid impacts of a warming world, and that it challenges and threatens our human rights as indigenous people.

The foundation of our ancient culture is the cold, ice, and snow, and we are deeply tied to the natural environment. With climate change, hunting on the land is increasingly dangerous because of unpredictable conditions, which undermines our food security, health, and intergenerational transfer of cultural knowledge. Permafrost is melting and some Alaskan communities have had homes fall into the sea due to coastal erosion. Indeed, the Arctic is seen as a global barometer for climate change, and Inuit are responsible sentinels that have reached out to warn the world about this important issue that interconnects all of humanity.



Qapirangajuq: Inuit Knowledge and Climate Change

Zacharias Kunuk + Ian Mauro

Oct 19 – Feb 2
 Roloff Beny Gallery,
 ROM Level 4
 HD Video, 2010

Qapirangajuq is the world's first Inuktitut language film on climate change and includes the traditional knowledge and experience of Inuit elders and hunters from across Nunavut. Travelling on the land, the viewer sees firsthand the Arctic and its people, and how they are interconnected and affected by a warming world.

Oct 19 – Feb 2
 ROM

Qapirangajuq: Inuit Knowledge
 and Climate Change
 Zacharias Kunuk + Ian Mauro

Exhibition at ROM
 (Carbon 14: Climate is Culture)

Zacharias Kunuk is an Inuk filmmaker who traded carvings for his first video camera, and went on to direct *Atanarjuat: The Fast Runner* as well as many other award-winning dramatic and documentary films that have screened globally. He was awarded the Order of Canada in 2005.

Ian Mauro, PhD, is a Canada Research Chair in human dimensions of environmental change. As both a scientist and filmmaker, he has directed projects on climate change in both the Arctic and Atlantic regions. He is interested in local and indigenous knowledge and its collection, conservation, and communication using digital media.

Right: Tabitha Mullen, a hunter from Resolute Bay, looks into a seal breathing hole, during the filming of *Inuit Knowledge and Climate Change*.

Photo: Ian Mauro, 2009.

Appearing and Spearing: Inuit Knowledge, Science, and a New Way of Seeing Climate Change

Ian Mauro, Professor, and Canada Research Chair in Human Dimensions of Environmental Change

Qapirangajuq: Inuit Knowledge and Climate Change challenges our conventional way of thinking about climate change. Across Nunavut, elders indicated that the sun was out of position, making it appear as if “the world has tilted on its axis.” By linking this traditional knowledge with science, we determined that climate change is increasing the frequency of mirages, which are altering the visual landscape of the Arctic and making celestial bodies appear differently in the sky. These mirages, caused by refraction, reminded Inuit of spear fishing and how hunters must adapt their technique to account for the visual distortion between the perceived and actual position of a fish in water. Qapirangajuq means to “spear strangely” and is a testament to Inuit knowledge regarding climate change.



Kobe

Félix Lajeunesse, Paul Raphaël + Zacharias Kunuk

Oct 19 – Feb 2
 Roloff Beny Gallery,
 ROM Level 4
 HD Video
 Installation, 2012

Kobe is a contemplative portrait of daily life in the Arctic community of Igloolik. Originally shot in stereoscopic 3D, it creates a moving image tableau with depths and volumes that fluctuate and emerge as the eye wanders through fixed long shots. The video focuses on Kobe, a ten-year-old Inuit boy, who goes on a hunting expedition with his family.

Oct 19 – Feb 2
 ROM

Kobe
 Félix Lajeunesse, Paul Raphaël
 + Zacharias Kunuk

Exhibition at ROM
 (Carbon 14: Climate is Culture)

Félix Lajeunesse and **Paul Raphaël** are a directing duo active in the world of films, multimedia installations, and commercials. They created the main video installations in the Canadian Pavilion at the Shanghai World Expo in 2010 in collaboration with Cirque du Soleil, and directed the award-winning short film *Tungijuuq*, starring Inuit throat singer Tanya Tagaq.

Zacharias Kunuk is an Inuk filmmaker and producer from Igloolik, Nunavut, who directed *Atanarjuat: The Fast Runner* and was awarded the Order of Canada in 2005.

Right: Production stills from the film *Kobe*, by Paul Raphael and Félix Lajeunesse, 2012.



Quniqjuk, Qunbuq, Quabaa

Donald Weber

Oct 19 – Feb 2
Rolloff Beny Gallery,
ROM Level 4

Photography, archival
pigment prints, 2011

Quniqjuk: indistinct horizon, hazy

Qunbuq: brightness on the horizon indicating
presence of ice on ocean

Quabaa: split things that are frozen together

Zacharias Kunuk has said, "Inuit are the only people to go from the Stone Age to the Digital Age in a single generation." Donald Weber travelled to Igloolik, Nunavut, to photograph its residents and during a session at Ataguttaaluk High School, he photographed his subjects illuminated by whatever device they had on them. In light of radical cultural and environmental change, these photos present modern Inuit as they combine traditional values with modern technology to navigate their future at the edge of a radically changing world.

Oct 19 – Feb 2
ROM

Quniqjuk, Qunbuq, Quabaa
Donald Weber

Exhibition at ROM
(Carbon 14: Climate is Culture)

Donald Weber is a photographer fascinated by the subject of power (be it economic, political, psychological) and how it deploys an all-encompassing theatre for its subjects. His current work investigates global climate change as a social process, a personal and public discourse with nature. His numerous awards include a Guggenheim Fellowship and two World Press Photo prizes. He is a member of the acclaimed VII Photo agency.

This work was commissioned by *Canadian Art* for "Ideas of North," Fall 2011.

Right: Donald Weber, *Sula Qunangat*, 26, and son Robert, 11, 2011 (detail).

Digital Indigenous Democracy

Norman Cohn, IsumaTV, Filmmaker, Producer

When internet service in remote Arctic communities is 100 times more expensive than southern Canada in cost-per-megabyte, how can Inuit use modern media technology to defend and promote their interests in the 21st Century? Oral cultures empowered by digital media can combat inequalities between North and South. Traditional values of adaptation and collaboration enable Inuit to adapt new media tools to communication in their own Inuktitut language. Mixing traditional values and new technology, indigenous communities on Baffin Island try to moderate the impacts of climate change and transnational development in the region. Digital Indigenous Democracy adapts Inuit consensus to modern decision-making.

Visit Digital Indigenous Democracy online: www.isuma.tv/did



Baffin Mineland: Climate Change and Industrialization of the Arctic

Baffin Island is the largest island in Canada and comprises incredible wealth in terms of its people, environment, and resources. As a hotspot for climate change, Arctic sea ice decline makes mineral resources increasingly accessible – and profitable – to exploit. In North Baffin, Baffinland Iron Mine has proposed a massive development, unprecedented in its scale, cost, and impact on human, ecological, and cultural systems. In response, Inuit-led initiatives *Digital Indigenous Democracy* and *Our Baffinland* were launched to network communities digitally to increase dialogue and awareness, and facilitate community-based consultation and monitoring across the region in Inuktitut. This holistic combination of traditional knowledge, science, human rights, and interactive filmmaking documents the complexities of “Arctic development.”

Right: Joannasie Karpik, an elder from Pangnirtung, boating near an iceberg in Cumberland Sound, which locals say are becoming less frequent now due to climate change.
Photo: Ian Mauro, 2008, (detail).



Canada

Our Baffinland

Zacharias Kunuk, Ian Mauro + IsumaTV

Oct 19 – Feb 2
Roloff Beny Gallery,
ROM Level 4

Photography, archival
pigment prints, 2013;
Interactive iPad
installation 2013

Using a new generation of GPS-enabled cameras, this spatial media project explores the place-based knowledge of Inuit elders and hunters, and their experiences in a changing and increasingly industrialized Arctic. Mauro's photographs remind us that climate change, culture, and development are a tapestry of interwoven issues.

Oct 19 – Feb 2
ROM

Our Baffinland
Zacharias Kunuk, Ian Mauro
+ IsumaTV

Exhibition at ROM
(Carbon 14: Climate is Culture)

Zacharias Kunuk is an Inuk filmmaker, who traded carvings for his first video camera, and went on to direct *Atanarjuat: The Fast Runner* as well as many other award-winning dramatic and documentary films that have screened globally. He was awarded the Order of Canada in 2005.

Ian Mauro, PhD, is a Canada Research Chair in human dimensions of environmental change. As both a scientist and filmmaker, he has directed projects on climate change in both the Arctic and Atlantic regions. He is interested in local and indigenous knowledge and its collection, conservation and communication using digital media.

IsumaTV and Kingulliit Productions are majority Inuit-owned multi-media distribution and production companies, based in Igloolik, Nunavut, founded by Zacharias Kunuk and Norman Cohn, and specializing in indigenous-language communications and community-based filmmaking.

Right: Hunters often haul walrus onto the ice for preparation. A proposed mine's shipping route may go through this prime habitat and hunting area, and some locals are concerned about impacts on their environment and livelihoods.
Photo: Ian Mauro, 2012, (detail).

Arctic Mining and Inuit Rights

Lloyd Lipsett, International Human Rights Lawyer

How can Inuit make sure the human rights of workers, families, and communities are respected amid the growing global demand for minerals from the Arctic? The proposed Baffinland mine in Nunavut is one of the world's richest iron deposits. Bringing a multimedia human rights lens to this development ensures that all partners – governments, the transnational corporation, and Inuit representative organizations – work together to identify, monitor, and mitigate any adverse impacts on the rights of Inuit.

Read more about the Baffinland Mary River multimedia Human Rights Impact Assessment (HRIA) online: www.isuma.tv/DID/HumanRights



The Atlantic: Climate, Coastlines, and Communities

Across Atlantic Canada, coastlines and communities are already being adversely affected by climate change through increasing storm intensity, surging sea levels, coastal erosion, and flooding. Preparations are now being made to mitigate the effects of the super storms of the future, but this process will not be easy. As oceans warm, they undergo “thermal expansion” and actually get bigger; a phenomenon exacerbated by melting glaciers and ice sheets in Polar Regions. By 2100, sea level is expected to rise by over one metre globally, and this will further challenge Atlantic Canada and other coastal regions of the world. Using interactive video and photography, this exhibit represents a consultation with over 100 stakeholders across the region, and documents their real world experience with climate change and adaptively responding to it.

Right: Climate change is making rain events more intense and water-related infrastructure across Atlantic Canada is simply not designed to accommodate this new reality.
Photo: Craig Norris, 2012, (detail).



Climate Change Atlantic

Ian Mauro, Craig
Norris, Ben Phillips
+ Marc Labelle

Oct 19 – Feb 2
Roloff Beny Gallery,
ROM Level 4

Photography, archival
pigment prints, 2013;
Interactive iPad
installation, 2013

Spanning Atlantic Canada, this project explores the cartographies of knowledge regarding climate change, its impacts on coastal communities, and how people are responding through mitigation and adaptation. Norris' photos and the team's iPad mini-documentaries reflect on the region in this time of immense change.

Learn more about this project online:
www.climatechangeatlantic.com

Oct 19 – Feb 2
ROM

Climate Change Atlantic
Ian Mauro, Craig Norris,
Ben Phillips + Marc Labelle

Exhibition at ROM
(Carbon 14: Climate is Culture)

Ian Mauro, PhD, is a Canada Research Chair in human dimensions of environmental change. As both a scientist and filmmaker, he has directed projects on climate change in both the Arctic and Atlantic regions. He is interested in local and indigenous knowledge and its collection, conservation and communication using digital media.

Craig Norris is a documentary photographer and filmmaker interested in emerging media and contemporary visual storytelling. His work has explored a variety of themes ranging from labour conditions in Central America to music festival subcultures. His latest projects focus on climate change and the environment.

Ben Phillips is the Conservation Manager for the UNESCO designated Fundy Biosphere Reserve. As both an environmental scientist and fine artist, he focuses on the integration of both science and art for increasing community engagement and understanding regarding environmental issues in the Atlantic region and beyond.

Marc Labelle is a graphic designer and animator, living in Fredericton, New Brunswick. His projects have focussed on health, education, and environmental issues and he is responsible for all graphics, maps, and animations in the Arctic and Atlantic exhibits.

Right: The cold, stiff wind off the north Atlantic creates optimal conditions for wind turbines, offering quick returns on investment, and solutions for the future. Photo: Craig Norris, 2012, (detail).

Adapting and Mitigating: Solutions for Future Generations of Coastal Communities

Ben Phillips Conservation Manager, Fundy Biosphere Reserve

When engaging in conversation with local knowledge holders, community leaders, and scientists from across Atlantic Canada, their primary concerns are about communities being inundated by the sea, the costs associated with maintaining these vulnerable regions, and the realization that, one day, retreat and abandonment may be the only option. However, Atlantic Canadians are also firmly rooted in place, and know that collaborative planning between scientists, locals, and policymakers is critical as communities and governments grapple with these new environmental realities. While adapting to environmental change is important, people are increasingly motivated to deal with climate change at its source, and this means decarbonizing our economies for the benefit of current and future generations.



Deep Time

Melanie Gilligan

+ Tom Ackers

Oct 19 – Feb 2
 Roloff Beny Gallery,
 ROM Level 4
 Two-screen HD video
 installation, 2013

Deep Time, a new multi-screen work by Melanie Gilligan and Tom Ackers, blends fiction, animation, and documentary to investigate the complex relationships between systemic phenomena created by humans (such as global warming, ocean chemistry change, and capitalism) and ocean ecosystems, the often-forgotten foundation of life on this planet. The work explores various economic practices that see the natural “wealth” of physical processes through the logic of finance. The symbiosis between human culture and the natural world is shown to be broken, with capitalist development eating away at its own material base.

Oct 19 – Feb 2
 ROM

Deep Time
 Melanie Gilligan + Tom Ackers

Exhibition at ROM
 (Carbon 14: Climate is Culture)

Toronto-born **Melanie Gilligan's** work incorporates a variety of media including video, performance, writing, installation, and music. Her recent focus has been on writing and directing narrative video works and performances, using these forms as a way to think through the themes of social and economic crisis. Her work has been exhibited in Canada, the USA, and Europe, and she has won several prestigious prizes for her work.

Tom Ackers is an artist and writer based in London, England. He has presented work at venues including the Hayward Gallery, Whitechapel Project Space, and Jeffrey Charles Gallery, London, and is a member of Cage, an experimental project between artists, activists, and educators based in New York's Lower East Side.

Right: Production stills, *Deep Time*,
 Melanie Gilligan and Tom Ackers (2013).
 Photo: Susana Reisman

Earth Clock

Alanna Mitchell, Journalist and author of Sea Sick: The Global Ocean in Crisis

Our best guess is that the planet formed 4.5 billion years ago. Life got going in its primordial seas nearly 4 billion years ago when the atmosphere was volatile, repeatedly strafed by asteroids from space. Oxygen formed a couple of billion years later, after one-celled cyanobacteria figured out how to turn the sun's energy into carbon-based food and body parts. Oxygen was just the belch from the meal, building up in the air as plant life exploded in the ocean and, some 470 million years ago, on land.

Anatomically modern humans came late to the party, showing up around 200,000 years ago. But it's only in the past century that our species has really destabilized planetary systems by burning fossils of those ancient cyanobacteria and their offspring, using their carbon to change the chemistry of the air and the sea.



The Potential Project

Mel Chin

Oct 19 – Feb 2
 Roloff Beny Gallery,
 ROM Level 4

Installation of drawings,
 models, and symbolic
 mechanics, 2013

A collaborative presentation by Mel Chin, with the people of the Western Sahara, Ahmed Boukhari, Dr. Richard Corkish, Markus A. R. Kayser, Mohamed Sleiman Labat, Jonathan Teo, with thanks to Robin Kahn, Kirby Gookin, Representative Mohamed Yeslem Beisat, and ARTifarirti

"The Potential Project is on behalf of the Western Saharan people.

Year after year, the voices of hundreds of thousands of refugees seeking the right to self-determination go unheard by the international community.

The Saharawi were driven from their native land by war and, in the judgment of the International Court of Justice, illegal occupation. They have been living in refugee camps for 38 years, waiting for a U.N.-brokered referendum to establish their independence. They have few resources other than humanitarian aid and a resilient, progressive leadership shared by women and men, united in a tireless quest for independence.

This project focuses on economic and technological innovation as ways to bring about a new form of independence—for all."

– Mel Chin

American artist Mel Chin has been working with the Saharawi to pursue their goal of independence and find a real means of self-determination by developing both their own currency and an economy "backed, not by gold or gas, but by the sun."

The scope of *The Potential Project* is tremendous, involving the collective design of the currency itself, as well as the construction of a *Stand Alone Power Station* in Mijek, Western Sahara.

For the ROM exhibition, by way of introducing the larger project, Chin has collaborated with Markus A. R. Kayser of MIT (Massachusetts Institute of Technology) Media Lab's Mediated Matter Group, to create *The Saharan Sand Dollar Exchange Machine*. Visitors are encouraged to exchange Canadian currency for coins made of fused Western Saharan sand. Proceeds will be used to continue the larger project, and support the effort to create the *Bank of the Sun* and a currency with imagery derived from different generations of Western Saharan citizens.

Right: Poster study for the *Bank of the Sun* with radiating "Freedom" and "No Oil" and "No Gold" in Arabic. Kufic script by Mohamed Sleiman Labat.



بنجة الفخمس

In a place where the climate has the most to give in terms of solar potential, the Western Sahara, live people who have lost almost everything. The Saharawi people cling to a small sliver of "liberated territory," separated from the sea and natural resources by a 2700 km Moroccan-built berm littered with more land mines than any other place on the planet.

*The creation of *The Potential Project* was compelled by the desperate shortage of humanitarian, economic, and most natural resources, in the Western Sahara. What they do have, in limitless abundance, is the priceless power of the Sun.*

A rich Saharawi nomadic culture deserves more than eternal entrapment in the camps of a foreign land, Algeria. This project aspires to help them gain what they deserve. There is also an opportunity here to convey more than the generosity of a nomadic culture and its capacity to spread ideas.

- *Is it possible to create a solar standard of economics?*
- *Can the diffusion of economic/technological innovation impact and liberate a larger world system, driven by oil-based economics?*
- *Can a culture with so little influence in the world offer a course correction for a global economic system?*
- *Are humanitarian climates worth the same care and conservation as the efforts to solve global climate change?*
- *Is the idea provocative enough to pursue a working model?*

Oct 19 – Feb 2
ROM

The Potential Project
Mel Chin

Exhibition at ROM
(Carbon 14: Climate is Culture)

Mel Chin is a multi-award winning conceptual artist. He is known for the broad range of approaches in his art, including works that require multi-disciplinary, collaborative teamwork. Mel insinuates art into unlikely places, including destroyed homes, toxic landfills, and even popular television, investigating how art can provoke greater social awareness and responsibility.

This work was made possible through the generous support of the Compton Foundation.

Bottom Right: Map of *The Potential Project's* projected energy and capital exchange between Western Saharan Liberated Territories and Mauritania.



The Silver Bullet

David Buckland + Tom Rand

Oct 19 – Feb 2
Roloff Beny Gallery,
ROM Level 4
Silver, 2013

According to European folklore, only a silver bullet can kill the un-natural monsters that threaten to devour us all.

David Buckland and Tom Rand's bullet is cast in pure silver and has a material value of about \$180. In 2007, the Canadian National Round Table on the Environment and the Economy stated that Canada needs to put a price on carbon emissions of \$180+ per tonne, over time, a price that would be a real game changer in controlling climate change successfully.*

"We need to stop using our atmosphere as an open sewer. When dealing with other waste treatment issues we are prepared to pay the price of treatment. The price on CO₂ emissions needs to be high because the cost of climate change is immeasurable."

– David Buckland

Oct 19 – Feb 2
ROM

The Silver Bullet
David Buckland + Tom Rand

David Buckland is an artist, filmmaker, writer, and curator. His work is included in major permanent collections in London, Paris, and New York. He produced the films, *Art from the Arctic*, 2006 for the BBC and *Burning Ice* for Sundance, 2010. In 2001, David created and now directs the international Cape Farewell project.

Tom Rand is a green entrepreneur, investor, advisor, public speaker, and author. His ambition is to help bring clean technology to life. Tom is the Managing Director of the privately-backed MaRS Cleantech Fund I L.P., a Senior Advisor at the MaRS Discovery District; a co-developer of Planet Traveler, the "greenest hotel in North America"; and the author of *Kick the Fossil Fuel Habit: 10 Clean Technologies to Save Our World*.

* *Getting to 2050: Canada's Transition to a Low-emission Future*, The National Round Table on the Environment and the Economy (NRTEE) report, 2007.

Right: David Buckland and Tom Rand,
The Silver Bullet, 2013.
Photo: Susana Reisman

Exhibition at ROM
(Carbon 14: Climate is Culture)

A Price on Carbon

Tom Rand, Author of Kick the Fossil Fuel Habit: 10 Clean Technologies to Save Our World

Carbon pricing only works if it's high enough to reduce demand for fossil fuels. Otherwise, it's just a higher price for business as usual. But it doesn't have to cost taxpayers a dime! Every penny collected in CO₂ pricing can be returned to taxpayers by lower income or sales tax. People who choose to live a high carbon lifestyle get poorer, but those who don't get richer. The best part is that a price on carbon effects every transaction in a market economy – from people choosing new shoes, to banks financing power plants – instantly. It's the single most effective weapon in a market economy. Trying to tackle climate change without a price on carbon is like playing hockey without a stick. Hopeless.



Beekeeping for All

Myfanwy MacLeod + Janna Levitt

Oct 19 – Feb 2
 Roloff Beny Gallery,
 ROM Level 4
 Mixed media
 installation, 2013

In every bee colony, thousands of individuals work in a highly intelligent, co-dependent and hierarchical manner to build hives, and in the act of doing so, provide a fundamental service to all of nature and, almost incidentally, to human survival. Without pollination, there is no agriculture. Without bees transmitting genetic information triggering the creation of new life, new food, new beauty, and growth, we as humans cannot nourish successive generations or ourselves.

In *Beekeeping for All*, Toronto architect Janna Levitt and Vancouver-based artist Myfanwy MacLeod collaborated in the spirit of agitprop, to present the kiosk as a place for the gathering and sharing of practical information about ways individuals and communities can work together in the common effort to fight Colony Collapse Disorder and climate change. They wish to ignite awareness of these vital issues through 'ground up' community involvement and action.

Myfanwy MacLeod is perhaps best known for her iconic work *The Birds*, a public sculpture located in Vancouver's Olympic village. *The Birds* is an example of her ironic sense of humour and ability to use her work to analyse, even satirize relationships between the individual and larger social structures. Since the 1990s, she has been represented in numerous national and international exhibitions.

Janna Levitt is a partner at LGA Architectural Partners and her practice has a particular focus in art and architecture. Current projects she is leading include the new Laurentian School of Architecture of the North in Sudbury for Laurentian University; the central branch of the Kitchener Public Library and the Toronto Media Arts Centre (TMAC). She is also a member of the National Steering Committee for the Canadian Pavilion for the Venice Architecture Biennale.

The artists would like to thank Bi-Ying Miao and Matt Comeau of Hot Pop Factory, Lee Meszaros and Julian Gosper.

Right: Myfanwy MacLeod and Janna Levitt, logo for the *The People's Hive*, 2013.

Where Have all the Honeybees Gone?

Dave Ireland, Managing Director, Centre of Discovery in Biodiversity at the ROM

*Animals are important pollinators of flowering plants. One third of our food is derived from animal-pollinated crops. The European honeybee (*Apis mellifera*) native to Europe, Asia, and Africa is the single most important pollinator for human agriculture. It was introduced to North America in the 1600s for this purpose.*

Recent declines in honeybee populations across Europe and North America, termed Colony Collapse Disorder, are currently being studied by scientists, including entomologists from the University of Guelph and the Ontario Ministry of Agriculture and Food.

The United States Environmental Protection Agency believes declining bee populations are the result of several causes including, climate change; habitat loss; mites; and pesticides. Parasitic mites can kill bees and research suggests that pesticides can weaken the immune system and make them more susceptible to these parasites.

In the spring of 2012, beekeepers in Canada, USA, and Europe reported a massive loss of bees. Neonicotinoid pesticides are the most widely-used insecticide on the planet, and have been targeted as the primary cause of recent die-offs. The Canadian Pest Management Regulatory Agency is studying neonicotinoid pesticides and the European Union has placed a ban on their use.





SCIENCE GALLERY

13.09.20 – 14.01.05

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THE FUTURE OF WATER

SURFACE TENSION brings together work by artists, designers, engineers and scientists to explore the future of water. Through 35 installations, it plays on water's physical properties, its role in politics and economics and discusses ways it's harnessed, cleaned and distributed.

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Festival Art

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Currents

Eamon Mac Mahon

A Rare Perspective

Col. Chris Hadfield

Drowning World

Gideon Mendel

john st. Interventions

as part of The Trial of
David Suzuki

#crazyweather

Sharon Switzer

Waterlife

Kevin McMahon

Burning Ice

Planet in Focus Film Festival

Art Exhibition

Currents

Eamon Mac Mahon

Sept 20 – Jan 5
THEMUSEUM, Kitchener
Curated by Claire Sykes

The importance of water is difficult to exaggerate. Not only is it essential to life, it gives and takes away in a spectacular balancing act that is as fragile as it is fundamental.

Toronto based artist Eamon Mac Mahon is fascinated by this flux, by water and its proverbial ebb and flow. This exhibition presents eleven photographs and a video that each in its own way reveals something about the place and states of water in our lives and in our world. For Eamon, water is both a medium for movement and a marker of time.

Through these images, and accompanying anecdotal captions, he invites us to consider how water cycles and changes in response to outside influences (gravity, temperature, wind); and how those who are dependent upon it, use, adapt, respond, contain, control or succumb, as conditions dictate.

Eamon Mac Mahon has focused on landscape since 2004 and has spent much of his time working in the North. His photographs have appeared in various publications including *The Walrus*, *National Geographic*, and *The New Yorker*, as well as exhibition spaces such as the Griffin Museum of Photography in Boston, Higher Pictures in New York, and recently, Harbourfront Centre in Toronto.

Currents is produced by the Cape Farewell Foundation in partnership with THEMUSEUM as part of *Carbon 14: Climate is Culture* festival.

Right: Eamon Mac Mahon, *Winding River, Northwest Territories*, 2005 (detail).



Pattison Urban Screens A Rare Perspective Col. Chris Hadfield

Nov 4 – 17
Pattison Onestop
subway platform screens
across Toronto (TTC)
Curated by Sharon Switzer
and Claire Sykes

On March 16th, 2013, Canadian astronaut **Chris Hadfield** left Earth's atmosphere for a third time to make history as the first Canadian Commander of the International Space Station (ISS). During his five months aboard the ISS, Commander Hadfield took hundreds of photographs and shared them using social media, catching the attention of the world.

This installation includes 40 of Colonel Chris Hadfield's beautiful and at times awe-inspiring images, along with his original messages tweeted from space.

Nov 4 – 17
Pattison Onestop

A Rare Perspective
Col. Chris Hadfield

Festival
Art

Cape Farewell congratulates Chris Hadfield
on his Planet in Focus Environmental Film
Festival 2013 Eco-Hero Award.

@Cmdr_Hadfield

The Sun, a bright point
of light surrounded
by profound blackness,
our world glowing
in-between.

Pattison Urban Screens Drowning World Gideon Mendel

Nov 4 – 17
Pattison Onestop
shopping centre screens
across Canada
Curated by Sharon Switzer

An art project with journalistic roots, *Drowning World* is a long-term global exploration of flooding. It is London, England based artist Gideon Mendel's response to climate change and the obsessive consumption that drives it. *Drowning World* asks questions about the places where water meets land in a disruptive way and challenges standard notions of portraiture with the subjects posing conventionally in an unsettling environment.

The images were made in eight different countries: the UK, India, Haiti, Pakistan, Australia, Thailand, Nigeria, and Germany. They bear witness to a shared experience that erases geographical and cultural divides. Created using a set of old Rolleiflex cameras and film, this traditional material slowed down the process, adding a gravitas to the shoot, and a distinctive quality to the images.

The flood is an ancient metaphor with its connotation of water washing away sin, yet some of those most affected by these floods are arguably those least to blame for their cause. As Mendel continues responding to floods in the coming years, his hope is that *Drowning World* can work as both advocacy and art and have an ongoing and connected life in both of those arenas.

Gideon Mendel is regarded as one of the world's leading contemporary photographers. He is known for his politically committed, intimate style of image making. Work from different phases of his 28-year career has been shown in major galleries and publications around the world. His first monograph, *A Broken Landscape: HIV & AIDS in Africa*, was published in 2001. Since then he has produced a number of photographic projects with campaigning organizations such as The Global Fund, Médecins Sans Frontières (MSF), Treatment Action Campaign, The International HIV/AIDS Alliance, Action Aid, The Terrence Higgins Trust, Shelter, Leonard Cheshire Disability, UNICEF and Concern International.

Right: Gideon Mendel, "Margaret Clegg. Toll Bar Village near Doncaster. UK June 2007", from the series *Drowning World*, 2007, (detail).



Pattison Urban Screens john st. Interventions as part of The Trial of David Suzuki

Opposing Views
Oct 21 – Nov 25
The Beacon Board
Pattison video billboard
on Yonge Street, just north
of Dundas Square, Toronto

You Be the Judge
Oct 14 – Dec 8
Pattison subway posters
in stations across Toronto
Curated by Sharon Switzer
and Claire Sykes

The Trial of David Suzuki is a theatrical event that asks us to imagine a time when we might find our most trusted and respected scientist tried in a court of law for speaking out against our environmental practices. Is he talking treason or reason? Is he undermining the financial security of the country? Or does the economy and country matter when our planet is turning toxic?

Opposing Views is an ultra-short video work that maps these conflicting perspectives onto the face of Dr. Suzuki himself.

You Be the Judge is a series of six posters that attempts to create a public conversation around climate change and the views of Dr. Suzuki.



Oct 21 – Nov 25, Beacon Board
Jan 2014, Beacon Board

john st. Interventions/
#crazyweather – Sharon Switzer

Festival
Art

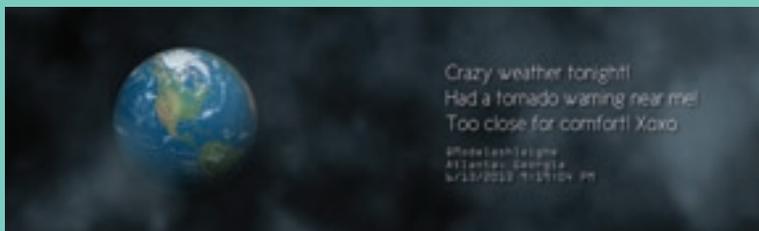
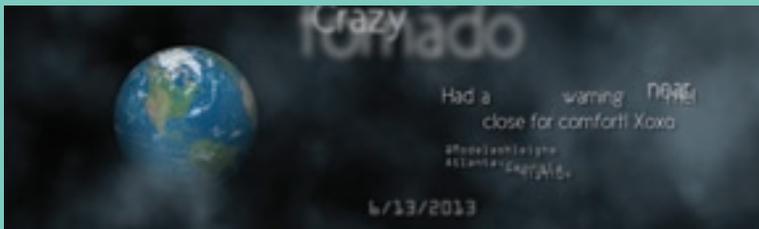
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top creative advertising agencies.
Art Director: Hannah Smit,
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Pattison Urban Screens #crazyweather Sharon Switzer

Jan 2014
The Beacon Board
Pattison video billboard
on Yonge Street, just north
of Dundas Square, Toronto
Curated by Claire Sykes

Sharon Switzer has created a version of her ROM project *#crazyweather* specifically for this giant video billboard in downtown Toronto. The Earth, as seen from space, turns as Tweets commenting on the 'crazy' weather being experienced in different parts of the world travel across the screen, appearing and disappearing. The individual comments may seem familiar and anecdotal, even unimportant, yet their cumulative effect can be rather troubling.

This piece tries to make evident the extent to which climate change affects all of our lives, no matter where we live.



Sharon Switzer is a media artist and curator. She has exhibited in Canada and internationally since the early 1990s. For the past seven years her curating has focused on bringing art to urban screens. She is founder of Art for Commuters and is the Arts Programmer and Curator for Pattison Onestop.

Above: Production details from Sharon Switzer's new digital video project *#crazyweather*, 2013.

Film

Waterlife

Kevin McMahon

Nov 9, 2:00 PM
THEMUSEUM, Kitchener

Waterlife

Directed by Kevin McMahon, Canada, 2009 (109 min.)

Co-produced by National Film Board of Canada (NFB) and Primitive Entertainment Inc.

Waterlife follows the epic cascade of the Great Lakes to the Atlantic Ocean. From the icy cliffs of Lake Superior to the ornate fountains of Chicago, to the sewers of Windsor, this feature-length documentary tells the story of the last great supply (20 per cent) of fresh water on Earth.

Nov 9
THEMUSEUM

Waterlife
Kevin McMahon

Festival
Art

Kevin McMahon began his career as an investigative reporter before shifting to film in the 1980s. He has directed over 18 films and produced dozens of hours of non-fiction television. Kevin is currently working on *The Polar Sea*, a multimedia Arctic adventure for Arte-ZDF in Germany.

This film and Q&A is presented by the Cape Farewell Foundation in partnership with THEMUSEUM as part of the *Carbon 14: Climate is Culture* festival.

Right: All images: John Minh Tran



Film

Burning Ice

Planet in Focus

Film Festival

Nov 23, 1:00 PM
 Jackman Hall
 Art Gallery of Ontario

Burning Ice

Directed by Peter Gilbert, United Kingdom, 2010 (80 min.)

Produced by Cape Farewell and Cactus 3, in association with
 Sundance Television

Directed by Chicago based director, Peter Gilbert (*Hoop Dreams*, *American Dream*, and *At the Death House Door*), *Burning Ice* documents Cape Farewell's 2008 expedition to Disko Bay, in West Greenland. The expedition crew included musicians Laurie Anderson, Jarvis Cocker, Feist, Robyn Hitchcock, Ryuichi Sakamoto, Shlomo, KT Tunstall, and Martha Wainwright, the British comedian Marcus Brigstocke, artists David Buckland, Sophie Calle, and Chris Wainwright, and the architect Sunand Prasad, amongst the forty five artists and scientists who joined the extraordinary voyage.

For more information and tickets: www.planetinfocus.org

Nov 23
 Jackman Hall
 Art Gallery of Ontario

Burning Ice
 Planet in Focus Film Festival

Festival
 Art

Right: Production still from the film
Burning Ice, taken near Disko Bay,
 Greenland, 2008.

Photo: Chris Wainwright





TSHIRTS
+ CHARITY

[TO THE TUNE
OF INDIE ROCK]



A CHARITY TEE
DESIGNED BY MUSICIAN



PATRICK WATSON FOR



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FAREWELL**

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thank you, Cape Farewell



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Performance Series

The Trial of David Suzuki, created and produced by Laurie Brown in partnership with Donnelly Law, is presented by Cape Farewell and ROM Contemporary Culture, as part of *Carbon 14: Climate is Culture* and is supported by: Caroline Birks of Panicaro Foundation, and John St. Special thanks to the David Suzuki Foundation.

The Trial of David Suzuki

Laurie Brown

The Trial of David Suzuki Laurie Brown

Nov 6, 8:00 PM
Currelly Gallery
Royal Ontario Museum
Ticket Information:
www.rom.on.ca/whatson
or 416-586-8000

In *The Trial of David Suzuki* Canada's most trusted scientist, Dr. David Suzuki stands accused of seditious libel.

Devastating climate change calls for drastic measures.

Dr. Suzuki has written a *Carbon Manifesto*; a bold, uncompromising plan that spells out the end of oil and sets a new course for the future of sustainable energy.

Is he talking treason or reason? Will the *Carbon Manifesto* save Canada or destroy it? Is he undermining the financial security of the country? Or does the economy and country matter when our planet is turning toxic?

In this unique theatrical event we find one our most respected scientists tried in a court of law for speaking out against our environmental practices. *The Trial of David Suzuki* is a mock public trial with a jury, real lawyers, expert witnesses and a real judge.

The Cast

The Judge: To be announced

Defense Lawyer: Linda Rothstein, Partner: Paliare Roland Barristers

Prosecution Lawyer: Will McDowell, Partner: Lenczner Slaght

David Suzuki: himself

Bailiff: Laurie Brown

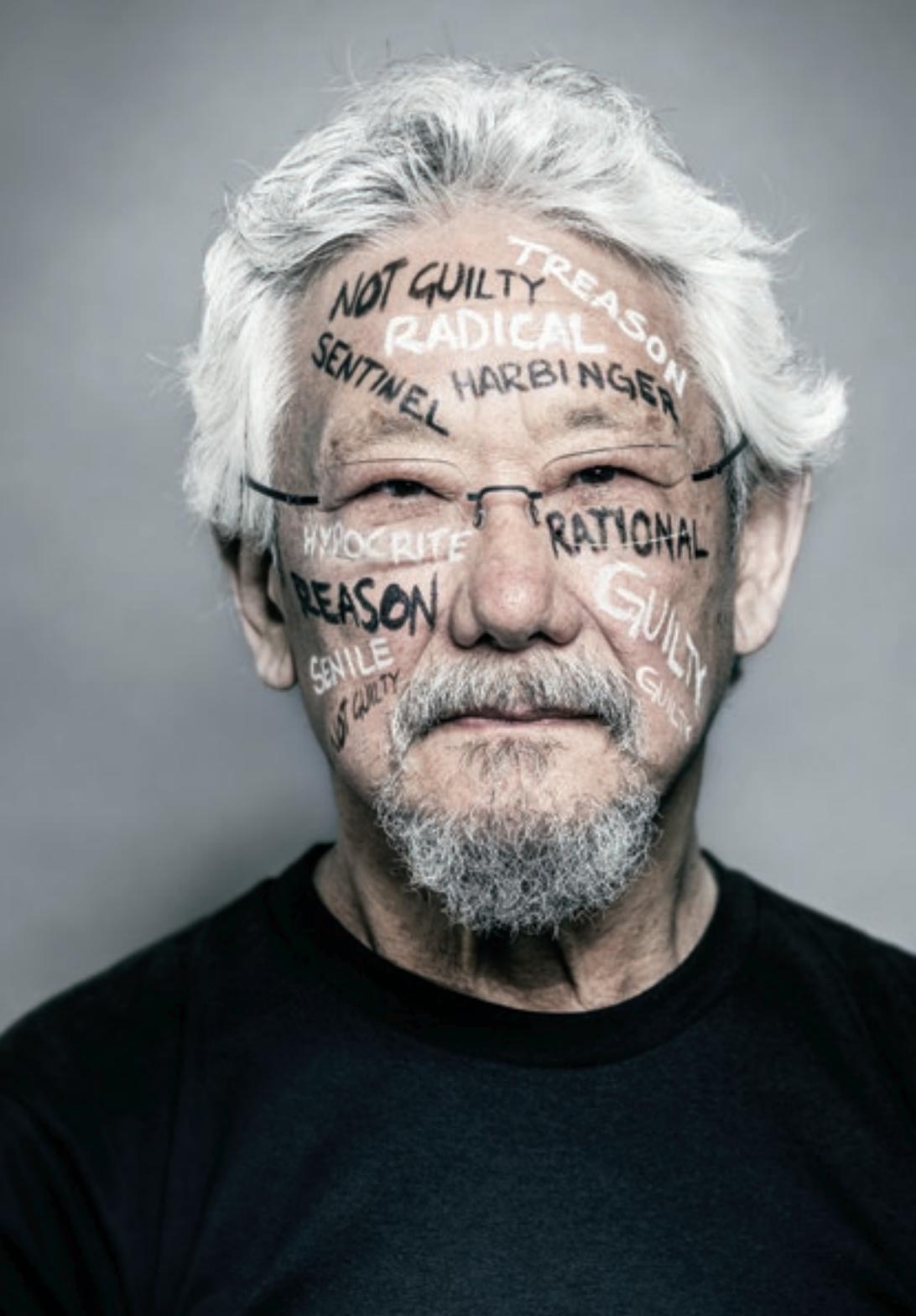
Expert Witnesses: Michael Hlinka, Gord Miller

We do not know how the evening will end. Along with the jury, the audience will decide whether Suzuki is innocent or guilty, right or wrong.

This innovative and dramatic trial, played out in the Royal Ontario Museum's Currelly Gallery, will challenge science, law, art... and the audience.

The Trial of David Suzuki will be live streamed at www.trialofsuzuki.ca.

Photo: Raina+Wilson Photography, john st., 2013.



NOT GUILTY
TREASON
RADICAL
SENTINEL HARBINGER

HYPOCRITE
REASON
SENILE
US GUILTY
RATIONAL
GUILTY
GUILTY

An excerpt from David Suzuki's *The Carbon Manifesto*:

“ With my carbon manifesto, I aim to stop these crimes:

1. Fossil fuels as our primary energy source are over. Within a generation they must stay in the ground. That means exploration and subsidies to the fossil fuel industry end now.
 2. Save the earth's largest carbon sinks: Canada's Boreal forest and our oceans must be protected.
 3. Seventy per cent of our energy must be renewable energy within one generation.
 4. A carbon tax of \$150 per tonne starts now.
 5. Canadian climate scientists must be able to share their findings uncensored and unimpeded by political and corporate interests. “
- David Suzuki

Read it in its entirety online:
www.trialofsuzuki.ca.

Laurie Brown is radio host of CBC Radio 2's *The Signal* and an advocate for the arts and artists in Canada.

David Donnelly is one of Canada's leading environmental lawyers and an award-winning advocate for smart growth.

Michael Hlinka is a tenured professor in the Faculty of Business at George Brown College.

Will McDowell is a partner at Lenczner Slaght. He has an extensive counsel practice in the areas of defamation, negligence, commercial and public law.

Gord Miller has served as the Environmental Commissioner of Ontario since 2000.

Linda Rothstein is managing partner of Paliare Roland Rosenberg Rothstein, where she practises in the areas of civil and administrative litigation.

Dr. David Suzuki is a scientist, broadcaster, author, and co-founder of the David Suzuki Foundation.

Right: john st.,
Art Director: Hannah Smit,
Copywriter: Keri Zierler

EXAGGERATED

THE TRIAL OF
SUZUKI



ENDANGERED

THE TRIAL OF
SUZUKI

Blackwell

Structural Engineers

Less Material
Low Impact Material
Thoughtful in Approach

Black

Black



Photography: David Whittaker

Thank you, Cape Farewell, for saying what we are all thinking. And for engaging the cultural community in this critically important issue.

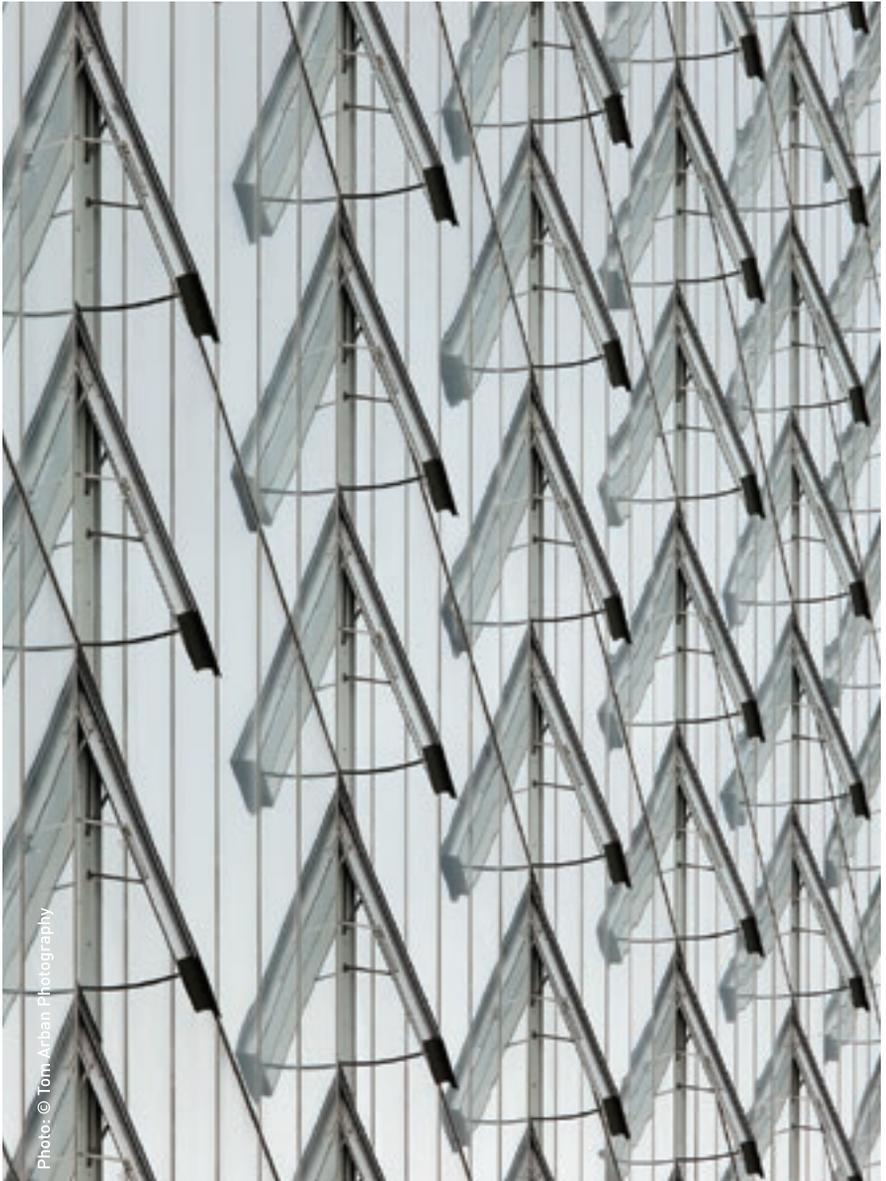


Photo: © Tom Arban Photography

MANITOBA HYDRO PLACE: Detail of biodynamic double façade which creates a high-performance envelope that reduces heating/cooling loads by providing a tempered buffer to extreme outdoor temperatures.

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at our new permanent home.

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MOVES

theatrecentre.org

The Theatre Centre Performance Series

The Theatre Centre Performance Series is produced by
The Theatre Centre in partnership with Cape Farewell Foundation.

THE THEATRE CENTRE >

MOVES

Tanya Tagaq
+ Post-Normal

Sea Sick
Alanna Mitchell

This Clement World
Cynthia Hopkins

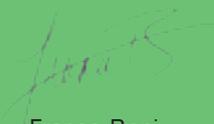
The Theatre Centre Performance Series

The Theatre Centre is immensely proud to be partnering with Cape Farewell to present the inaugural programming for the *Carbon 14: Climate is Culture* Performance Series at our brand new venue.

When I was invited to attend the Carbon 14 Workshop two years ago, I was entirely unprepared for the impact it would have on my life and work. How could we, scientists, journalists, business people, politicians, religious leaders and artists, work together to communicate the truth about climate change and slow down the enormous negative impact our species is having on our planet—the only home we know? I was overwhelmed by the task and, truthfully, skeptical. But one of the most profound moments that weekend was listening to a talk by science journalist Alanna Mitchell, whose words hit me like a thunderbolt. So now, after a 12-year hiatus from directing, I am thrilled to be working with her on *Sea Sick*.

What a privilege to inaugurate The Theatre Centre's new performance facility, our new home, by hosting a conversation led by the work of artistic leaders like Reneltha Arluk, Cynthia Hopkins, Sabrina Mahfouz, Alanna Mitchell, and Tanya Tagaq. Their work reminds me how critical a role our cultural community and our art play in communicating a truth. That is what makes us so dangerous. We have the ability to communicate a new cosmology.

I would like to thank Claire Sykes and David Buckland for their courage and vision. I would also like to acknowledge Sarah Stanley, Susan Coyne and Shawn Kerwin for their encouragement.



Franco Boni
General & Artistic Director
The Theatre Centre

About the The Theatre Centre

The Theatre Centre is a nationally recognized live arts incubator. We serve as a research and development hub for the cultural sector.

We promote artistic innovation by encouraging artists to collaborate across genres including theatre, music, dance, visual art and new media. We invest in ideas, and challenge artists to develop new ways of working. We want to see art in the street. We want audiences to get involved. We want to provoke.

Tanya Tagaq + Post-Normal

Jan 26, 7:30 PM
Great Hall Black Box Theatre
1087 Queen Street West

Tickets \$25-30
theatrecentre.org
416-538-0988

Internationally renowned contemporary Inuit artist Tanya Tagaq and her frequent collaborator Michael Red will join creative forces for an evening of innovative, inspired musical performance. The evening will kick-off with a performance by Kitchener-based experimental-glam pop duo Post-Normal (K La Luna and Android M).

The artists set off to explore music's capacity to express the embodied knowledge of socio-environmental change. Scientifically and artistically, they examine the awe-inspiring dynamics of the environment – like the sound of a flock of geese, or the rhythm of the changing Arctic tide – from Inuit and Western perspectives, on the local and global scale.

Created and performed by Tanya Tagaq, Michael Red and Post-Normal. LED costumes by Post-Normal and Bernie Rhodes.

Jan 26
Great Hall Black Box Theatre

Tanya Tagaq
+ Post-Normal

The Theatre Centre
Performance Series

Photo: Tanya Tagaq



Sea Sick

Alanna Mitchell

Mar 19 – 23, 8:00 PM
The Theatre Centre

Tickets \$25-30
theatrecentre.org
416-538-0988

*"...the ocean contains the switch of life. Not land, not the atmosphere.
The ocean. And that switch can be turned off."*

Sea Sick – performed by Alanna Mitchell and adapted from her award-winning book – is a powerful and deeply personal solo performance. Mitchell discovers the secrets of the ocean, faces the demons of the deeps and finds hope.

Created and performed by Alanna Mitchell. Directed by Franco Boni with Ravi Jain.

Mar 19 – 23
The Theatre Centre

Sea Sick
Alanna Mitchell

The Theatre Centre
Performance Series

Alanna Mitchell is an award-winning Canadian journalist and author, who writes about science and social trends and specializes in investigative reporting. Her most recent full-length book, *Sea Sick: The Global Ocean in Crisis*, is an international best seller that won the prestigious US-based Grantham Prize for excellence in environmental journalism. Alanna is a freelance science writer for the *New York Times* and other publications, a contributor to CBC's *Quirks & Quarks* and a columnist for *Canadian Wildlife*. Mitchell is also a frequent public speaker and guest lecturer on scientific issues.

Photo: Alanna Mitchell



This Clement World

Cynthia Hopkins

Jan 29 – Feb 2, 7:30 PM
Great Hall Black Box Theatre
1087 Queen Street West

Tickets \$25-30
theatrecentre.org
416-538-0988

This Clement World is a fiercely creative and charismatic tribute to our rapidly changing environment, as seen through the prism of Cynthia Hopkins' deeply personal lens and wild cross-disciplinary style. Performed live with a 15-piece chorus and band, *This Clement World* blends outlandish fiction and original avant-folk songs with Hopkins' own documentary footage from an Arctic expedition with Cape Farewell, infusing our global climate crisis with humour, poetics and urgency.

Written and composed by Cynthia Hopkins, directed by DJ Mendel, designed by Jeff Sugg.

Praise for *This Clement World*

"Cynthia Hopkins is the definition of postmodern artistry. Her work transcends single genres and mediums and defies definition."
– *New York Press*

"When she wraps her big, rich, soulful voice around an anthem to the beauty of the natural world or the folly of our disregard for it, the show transcends... Ms. Hopkins is backed by a seven-piece band and a chorus of eight, and the sound they collectively produce resembles the sumptuous, symphonic pop of bands like Arcade Fire, Florence and the Machine, and Sigur Ros."
– *The New York Times*

"A feast for the senses. As crisp and breathtaking as an episode of Planet Earth."
– *Backstage*

"A shaggy, stunning cri de coeur..."
– *Time Out New York*

Internationally acclaimed musical performance artist **Cynthia Hopkins** from Brooklyn, NY writes and sings songs, records albums, and creates groundbreaking multi-media performance works that incorporate music, text, video and theatrical design to create imaginative stories that intertwine truth and fiction, blurring the lines between edification and entertainment.

Right: Cynthia Hopkins
in *This Clement World*.
Photo: Jeff Sugg.



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- life-cycle assessment for theatre
- carbon footprint of audience travel

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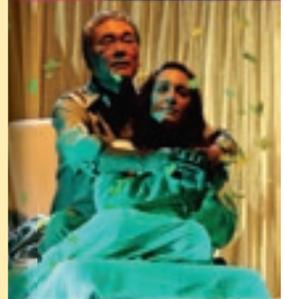
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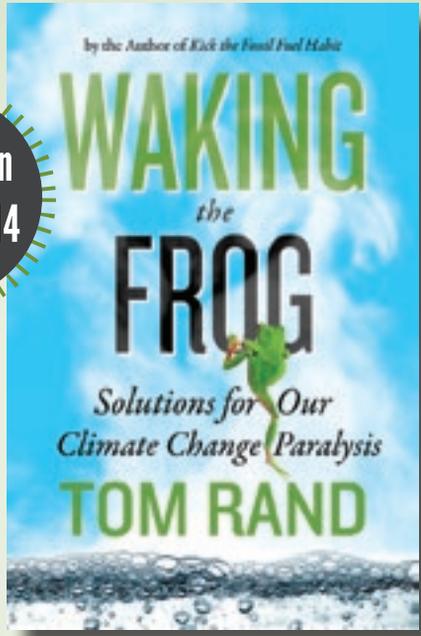
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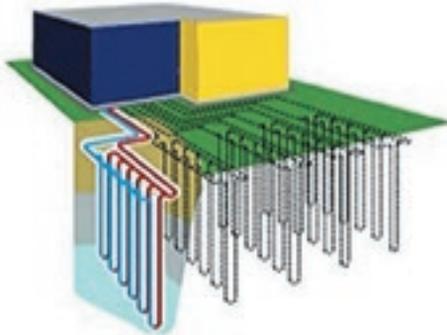
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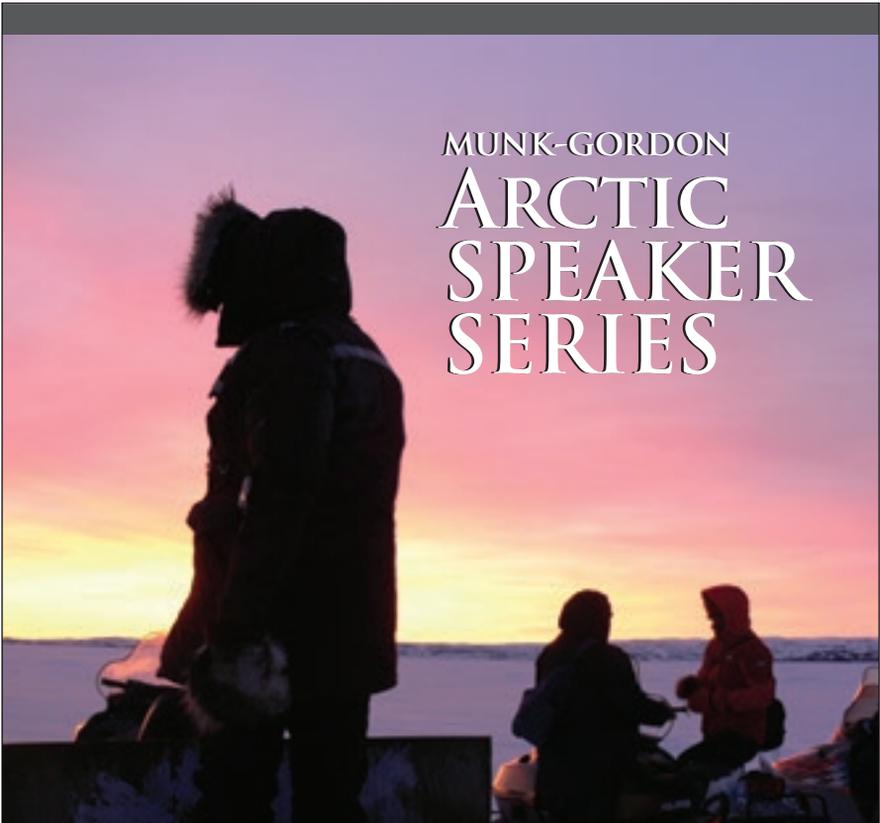
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Workshop: Beyond Green Youth Summit
Eco Arts Activism

Talk: Alanna Mitchell
Seasick: Why oil and water don't mix

**8th Annual Eva Holtby Lecture
on Contemporary Culture**
"Art as Survival" with Antony Gormley

**Friends of ROM Contemporary Culture
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Climate • Culture • Art • Change:
Are we getting hotter?

**CIGI Environment and Energy
Signature Lecture: David Buckland**
The Art and Culture of Climate Change

Carbon 14 Day of Dialogue
The Changing Arctic Landscape

Carbon 14 Day of Dialogue
Climate is Culture

International Sustainability Conference
Staging Sustainability:
People, Planet, Profit, Performance

Workshop: Beyond Green Youth Summit Eco Arts Activism

Oct 26, 2:00 – 3:30 PM
Sidney Smith Hall,
100 St. George Street
University of Toronto
Led by Ian Garrett,
with Claire Sykes

In her project, *Public Smog*, artist Amy Balkin challenges us to consider whether UNESCO should add the earth's atmosphere to its list of World Heritage Sites. Activist duo, The Yes Men, performed an identity correction hoax that had even the BBC believing that Dow Chemical was finally taking responsibility for the Bhopal disaster. Paul D. Miller, aka DJ Spooky that Subliminal Kid, used his experiences in Antarctica to create a performance piece, *Terra Nova: Sinfonia Antarctica*, a multimedia perspective on our changing world. And in 2001 artist David Buckland, convinced that bringing together leading artists with climate scientists, engineers, economists and health practitioners could change our culture, started Cape Farewell.

Join Ian Garrett (Director, The Center for Sustainable Practice in the Arts; Assistant Professor, Ecological Design for Performance, York University) and Claire Sykes, (Programming Director, Cape Farewell Foundation) to discover what the arts are doing to go 'beyond green' and make a difference through exciting and provocative activist art.

Cape Farewell is proud to be a programming partner of Earth Day Canada's EcoMentors Beyond Green Youth Summit.

Beyond Green Youth Summit

Oct 25 – Oct 27, 2013
University of Toronto

For more information about Beyond Green and tickets visit:
www.earthday.ca/beyondgreen/

Talk: Alanna Mitchell

Seasick: Why oil and water don't mix

Nov 17, 1:30 PM
THEMUSEUM
10 King Street West,
Kitchener, ON

Ticket Information:
www.themuseum.ca/events
or (519) 749-9387

Alanna Mitchell will talk about how the way we use fossil fuels is harming the global ocean and threatening all life on Earth.

Alanna Mitchell is an award-winning Canadian journalist and author who writes about science and social trends, specializing in investigative reporting. She is an acclaimed public speaker who has delighted audiences on five continents by bringing science to life. Alanna's most recent full-length book, *Sea Sick: The Global Ocean in Crisis*, is an international best-seller that won the prestigious U.S.-based Grantham Prize for excellence in environmental journalism. Her ebook *Invisible Plastic: What happens when your garbage ends up in the ocean* came out in February 2013, published by *Toronto Star*.

This talk is presented by the Cape Farewell Foundation in partnership with THEMUSEUM as part of the *Carbon 14: Climate is Culture* festival and THEMUSEUM's *Surface Tension: The Future of Water* public programming.



8th Annual Eva Holtby Lecture on Contemporary Culture

“Art as Survival” with Antony Gormley

Nov 20, 7:00 PM
Currelly Gallery,
Royal Ontario Museum

Ticket Information:
www.rom.on.ca/whatson
or 416-586-8000

Speaker: British artist
Antony Gormley, OBE, RA.
Moderator: Sarah Milroy,
Canadian art critic

A ROM annual program highlight, the Eva Holtby Lecture on Contemporary Culture brings powerful voices to the Museum to discuss provocative and engaging contemporary ideas. The Eva Holtby Lecture has grown to become a highly-anticipated yearly event, focusing on relevant cultural issues of international scope, and attracting the world's most fascinating speakers.

Each year, ROM Contemporary Culture chooses an idea, issue or theme to investigate, presenting a range of exhibitions and events that open the floor for conversation, ideas and understanding our changing world. Beginning its new season in May 2013, ROM Contemporary Culture is exploring issues of environment and climate change. On the eve of the ROM's 100th anniversary, we ask ourselves about the relationship between nature and culture through the lens of climate change asking:

How does the landscape change a culture?
How does culture change the landscape?

Antony Gormley is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. His work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that confronts fundamental questions of where human being stands in relation to nature and the cosmos. Gormley continually tries to identify the space of art as a place of becoming in which new behaviours, thoughts and feelings can arise. Gormley was awarded the Turner Prize in 1994, the South Bank Prize for Visual Art in 1999,

the Bernhard Heiliger Award for Sculpture in 2007 and the Obayashi Prize in 2012. In 1997 he was made an Officer of the British Empire (OBE). He is an Honorary Fellow of the Royal Institute of British Architects, an Honorary Doctor of the University of Cambridge and a Fellow of Trinity and Jesus Colleges, Cambridge. Gormley has been a Royal Academician since 2003 and a British Museum Trustee since 2007. Antony Gormley was born in London in 1950.



This ROM lecture is supported through the generosity of the Holtby Family

Photos:

Antony Gormley

DOMAIN FIELD, 2003

4.76 mm square section stainless steel bar

Various sizes: 287 elements, derived from moulds of local inhabitants
of Newcastle-Gateshead aged 2.5 - 84 years

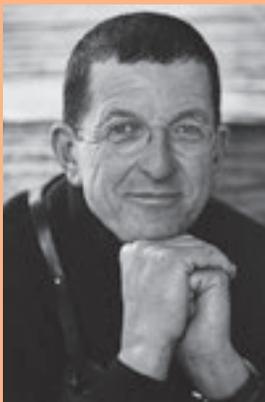
Installation view, BALTIC Centre for Contemporary Art, Gateshead, UK

Commission for BALTIC, Centre for Contemporary Art, Gateshead

Photograph by Jerry Hardman-Jones, Leeds

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Friends of ROM Contemporary Culture Curated Conversations

Climate • Culture • Art • Change: Are we getting hotter?

Nov 26, 6:00 PM
C5, Royal Ontario Museum
Ticket Information:
www.rom.on.ca/whatson
or 416-586-8000

Join the ROM Friends of Contemporary Culture and special guests for an after-hours tour of *Carbon 14: Climate is Culture* and Curated Conversation over wine and hors d'oeuvres.

CIGI Environment and Energy Signature Lecture: David Buckland The Art and Culture of Climate Change

Dec 4, 7:00 PM
CIGI Campus Auditorium
67 Erb Street West, Waterloo
Ticket Information:
www.themuseum.ca/events
or (519) 749-9387

Oct 26 /
Dec 4 /
Jan 26 / Feb 2

Friends of ROM Contemporary Culture /
CIGI Environment and Energy Signature
Lecture / Carbon 14 Day of Dialogue

Carbon 14: The Art and Culture of Climate Change

David Buckland, artist, filmmaker and International Director of the Cape Farewell Foundation will address how the climate challenge needs to be positioned as a cultural opportunity and not just left to the scientists to carry the responsibility for what has been described as potentially the greatest threat mankind has had to resolve.

Emitting 90 million tons of CO₂ into our atmosphere every day—treating it as an open sewer—is not a sustainable activity. Solving the climate challenge needs us to position it as a cultural one, which, as David insists, will be beneficial to both our collective health and economic future. David will discuss the works on display at the Royal Ontario Museum as part of *Carbon 14: Climate is Culture*.

This lecture is presented by THEMUSEUM and CIGI (Centre for International Governance Innovation). THEMUSEUM will be offering this lecture for free but is asking for a \$10 donation.

Free tickets will be available via THEMUSEUM's website and donations will be accepted at the door as well. Please contact THEMUSEUM for additional details and tickets:
<http://www.themuseum.ca/events>

Carbon 14 Day of Dialogue The Changing Arctic Landscape

Jan 26, 1:00 – 5:00 PM
Royal Ontario Museum

Ticket Information:
www.rom.on.ca/whatson
or 416-586-8000

Participate in an afternoon of high-level balanced presentations and discussion about the impacts of climate on Northern communities with leading experts and stakeholders. Topics include Climate Change Science and Culture, Arctic Development, and Northern Health and Housing.

For more information and details please visit:
www.capecarewellfoundation/carbon14

Carbon 14 Day of Dialogue Climate is Culture

Feb 2, 1:00 – 5:00 PM
Royal Ontario Museum

Ticket Information:
www.rom.on.ca/whatson
or 416-586-8000

Join us for lively discussion and debate exploring the idea of 'climate is culture'. Topics include urban living (the role our cities and urban design play), the psychology of changing behaviour, decarbonizing the cultural industry, and centrally the role of art and culture as motivator for change.

For more information and details please visit:
www.capecarewellfoundation/carbon14



International Sustainability Conference

Staging Sustainability: People, Planet, Profit, Performance

Feb 2 – 4
Toronto (locations TBD)

For information:
www.stagingsustainability.ca

An international three-day conference hosted in downtown Toronto with virtual satellite locations across Canada, and additional pro-bono consultation opportunities on February 5. Live performances illuminating sustainability will be staged throughout the conference and into the weekend.

Staging Sustainability 2014 will introduce you to ground breakers working across Canada, on Broadway, in London, in community gardens—as well as all points in-between—to remake the way we work in the performing arts. It will be the largest gathering of innovative sustainability practitioners in the world to focus on ways in which performance can positively affect our planet.

We invite performing arts professionals including producers performers, technicians, funders, decision makers—and anyone interested in how the performing arts can support sustainability efforts—to attend Staging Sustainability 2014.

Session topics will include:

- New approaches from arts leaders who are changing how they make performances
- How to rethink the materials used to build sets
- Emerging lighting technology
- Innovative new theatre facilities
- Dramatizations of vital environmental issues
- Creating people positive organizations

Performance has always been about how the work affects people. Now we are ready to look at how our performances can affect a sustainable world.

Staging Sustainability 2014 is presented by ArtsBuild Ontario and the Centre for Sustainable Staging at York University, in partnership with Toronto Alliance for the Performing Arts (TAPA), Professional Association of Canadian Theatres (PACT), Canadian Institute of Theatre Technology, Cape Farewell Foundation, Center for Sustainable Practice in the Arts, and MaRS Discovery District.

For more information and registration details, please visit:
www.stagingsustainability.ca or ArtsBuild Ontario,
www.artsbuildontario.ca or
email stagingsustainability@artsbuildontario.ca

About Cape Farewell



Who We Are

In 2001 the artist David Buckland founded Cape Farewell to instigate a cultural response to climate change. Cape Farewell is now an international not-for-profit program based in the Science Museum's Dana Centre in London and with a North American foundation based at the MaRS centre in Toronto.

What We Do

Cape Farewell works in partnership with scientific and cultural institutions to deliver an innovative climate program of public engagement. We use the notion of expedition—Arctic, Island, Urban and Conceptual—to interrogate the scientific, social and economic realities that lead to climate disruption, and to inspire the creation of climate focused art, which is disseminated across a range of platforms: exhibitions, festivals, publications, digital media and film.

Recent Exhibitions

Major exhibitions include:

CARBON 13

31 August 2012
– 20 January 2013
Ballroom Marfa, Texas

High Arctic

July 2011 - Jan 2012
National Maritime Museum, London

CARBON 12

4 May – 16 September 2012
Espace Fondation EDF, Paris

Earth: Art of a changing world

3 December 2009 - 31 January 2010
The Royal Academy of Arts, London

U-N-F-O-L-D

Between 2010 and 2013 *Unfold* toured to Beijing, New York, Chicago, Vienna, London, Falmouth, Newcastle and Liverpool

Films and Publications

U-n-f-o-l-d, Book (2010)

Burning Ice, Film (2010), Book (1996)

Art From The Arctic, Film (2005)

Past Participants

Past artists have included:

Laurie Anderson

Sophie Calle

Leslie Feist

Jarvis Cocker

Antony Gormley

DJ Spooky

Brian Jungen

Ian McEwan

Martha Wainwright

Iris Häussler

Lucy & Jorge Orta

Sunand Prasad

Ryuichi Sakamoto

Vikram Seth

Rachel Whiteread

Yann Martel

Gretel Ehrlich

KT Tunstall

Why We Do It

The cultural shift required to build sustainable cultures will require the engagement of our best creative minds to address the causes of climate change and envisage, design and communicate resilient futures.

Cape Farewell Foundation Core Team

David Buckland - International Director

davidbuckland@capefarewell.com

Claire Sykes - Curator, Programming Director

clairesykes@capefarewell.com

Katherine Bruce - Development Director

katherinebruce@capefarewell.com

About Cape Farewell



Cape Farewell Foundation Board

David Miller (Board Chair)

David Miller is the former mayor of Toronto and current President and CEO of WWF-Canada.

Ilse Treurnicht

Ilse Treurnicht is the CEO of MaRS Discovery District, a leading innovation centre located in Toronto.

Carolyn Taylor (Treasurer)

Carolyn Taylor is a start-up specialist, responsible for numerous cultural non-profits from The Word On The Street to Cape Farewell Foundation (Toronto).

Tom Rand

Tom Rand is the author of *Kick the Fossil Fuel Habit* and is the Cleantech advisor at MaRS Discovery District.

Robert Davies

Robert Davies is a Principal at Montgomery Sisam Architects and Board President of Environmental Defense.

Corrado Paina

Corrado Paina is the Executive Director of the Italian Chamber of Commerce of Ontario.

Nancy Vonk

Nancy Vonk is the Co-Founder of SWIM, a creative leadership lab and was the former Co-Chief Creative Officer at Ogilvy Toronto.

Carbon 14: Climate is Culture Project Team

Debby de Groot, Publicist, MDG + Associates

Justin Aitcheson, Graphic Designer

Lucas Mulder, Website Designer and Developer

Sheila Murray, Documentation Project

Susana Reisman, Documentation Project, Photography

Marc Chiasson, Sound

Colin Allison, Camera

Robin Lupita Bain, Camera

Gloria Ui Young Kim, Filmmaker

Ryan Legassicke, Construction, Installation

John Kennedy, Installation

Contact us

hello@capefarewellfoundation.com

www.capefarewellfoundation.com

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Facebook: www.facebook.com/capefarewell

Vimeo: vimeo.com/capefarewell



ARTS BUILD ONTARIO

ArtsBuild Ontario is the only organization in our province dedicated to realizing long-term solutions to building, managing and financing the sustainable arts facilities needed in Ontario's communities.

Together with industry, nonprofit and government partners, ArtsBuild jointly and cost-effectively develops and delivers innovative tools, services and resources to help arts organizations across Ontario.

OUR NEWEST TOOLS AND RESOURCES



Your place for up-to-date information about Ontario's arts facilities



Build knowledge. Save money. Support sustainability.



Your step-by-step guide to planning and completing capital projects



Making it easier for you to plan ahead and keep your facility in good repair.



Online resources for all things facilities-related

Visit our website at www.artsbuildontario.ca or contact Director of Programs Lindsay MacDonald for more information, lindsay@artsbuildontario.ca, 519.880.3670 x102



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TAPA Congratulates Cape Farewell

TAPA is the Toronto Alliance for the Performing Arts that represents 187 professional theatre, dance and opera companies in Toronto. Programs and services provided by TAPA include: T.O.TIX – Toronto's Official One-Stop Ticket Shop at Yonge-Dundas Square and online at totix.ca; the Dora Mavor Moore Awards, Toronto's official Theatre Guide; hipTIX, offering \$5 tickets to students between the ages of 14 and 29; citySPECIAL; the Commercial Theatre Development Fund; and the Travel Retreat Initiatives Program – TRIP.

For more information visit tapa.ca or totix.ca

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The Center for Sustainable Practice in the Arts provides a network of resources to artists and arts organizations which enable them to become ecologically and economically sustainable while maintaining artistic excellence and innovation. The CSPA views sustainability through environmentalism, economic stability, and strengthened cultural infrastructure. We gather and disseminate information through daily blog leads, monthly electronic newsletters, a quarterly publication, national and international conference presentations, and published reports.

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Photo: Parvathi | The Collaborative Of Northwest Practitioners

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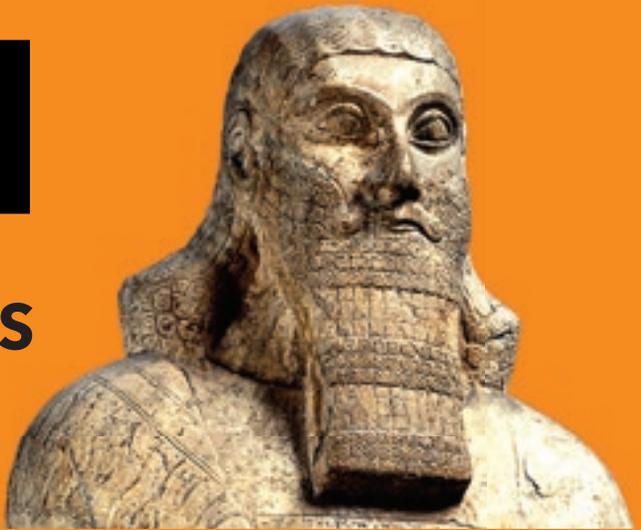
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Carbon 14

Climate is Culture

OPENS OCTOBER 19



Climate and culture come together in Ian Mauro's photo '1000 Years Ago Today' showing Inuk elder Lukie Airut hunting walrus in the Canadian Arctic, a region warming double the global average, 2013 © Ian Mauro

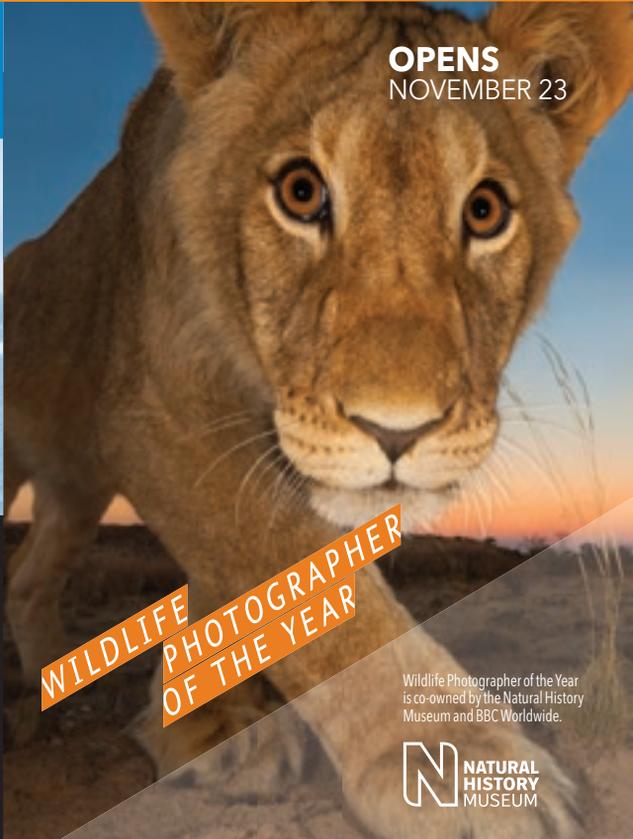
Presented in Partnership with
CAPE FAREWELL Foundation

Carbon 14: *Climate is Culture* was produced by Cape Farewell Foundation in partnership with ROM: Contemporary Culture.

ROM CONTEMPORARY CULTURE

The ROM is an Agency of the Government of Ontario.

OPENS NOVEMBER 23



WILDLIFE PHOTOGRAPHER OF THE YEAR

Wildlife Photographer of the Year is co-owned by the Natural History Museum and BBC Worldwide.

