

vade
mecum
+ educational
fact sheets



greenArtists

March 2024

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intro

Green Artist, the project

Three associations, Epanou (France), Patrimoine à roulettes (Belgium) and Margarita (Greece), worked together from 2022 to 2024 to create an inclusive and participative eco-artistic project.

A wide range of activities have been devised and tested in towns and cities, in the countryside, on the beach, in workshops, schools, parks, museums, etc.

Several publications bear witness to this experience.

Among them, this vade mecum offers a practical tool in two parts:

1 – An answer to the question:
what is an inclusive and participative eco-artistic project?

2 – Educational fact sheets describing a wide range of activities for everyone:
children, adults, people with or without disabilities, artists, hobbyists...

The aims of the Green Artist project are

1 – To develop an artistic practice that takes over the public space and seeks to contribute to a more humane environment, one that is more respectful of our planet.

2 – Make culture, and more specifically artistic practice, accessible to as many people as possible, even those who feel or are considered socially, culturally or intellectually incompetent.

Find out more,
to discover other publications

<https://greenartist.eu/>



Eco-Art

– The concept and its implementation(s)

This first, more theoretical section provides basic information on each of these objectives.

- 1 – An elucidation of the concept of Eco-Art:
 - what is it all about?
 - what does it look like?

This is not a technical, abstract development, but rather a set of concepts that will enable everyone to understand what we are talking about.

- 2 – An explanation and justification of the pedagogical foundations that have guided the development of the activities proposed in the second part of the vade mecum, namely the principles of participation and inclusion.

1 — The ABCs of Eco-Art

Eco-Art or anthropocene art has an ecological vocation: it is the use of artistic techniques to reveal the impact of human activity on the environment.

Ecological artists use their environment as a starting point to create a work that raises public awareness of the state of our planet. Anthropocene art has a clear orientation and a dimension of commitment. It is militant art.

Eco-Art objectives

- Raising awareness of the fragility of nature and the need to protect it (“educational” dimension).
- To provoke a reaction in the spectator: to provoke thought, to encourage people to move, to react (“political” dimension).
- Revealing the links between nature and humanity.

The means to act

To develop these objectives, artistic practice is combined with ecological action such as:

- Protecting or restoring the environment.
- Raising awareness and informing the public about climate and environmental issues.
- Creating new environments more conducive to maintaining a balance between man and nature.
- Recycle and reuse rather than “consume” materials.
- Eco-artistic practice needs to be visible through its positioning in public spaces or places that people visit. It is not a confidential art form.
- In its practice, ecological art will obviously ensure the greatest respect for nature and avoid “attacks on the site”.
- Another element that contributes to the approach is making sure that the local offer is used, taking into account the local environment and blending in to encourage reflection.

Eco-Art is distinct from Land-Art, which traditionally aims to develop works in and with nature. These practices are based on a different philosophy. Using nature or natural materials to produce a work of art does not necessarily raise ecological awareness. On the contrary, many works by Land artists have been criticised for coming into conflict with the environment by damaging it in the process. However, the boundary between these two approaches is not watertight or categorical: some Land-Art artists also have an ecological aim in mind.

Eco-Art, like Land-Art, can be practised in a natural environment, but also in an urban context. It is often rooted in everyday life, as it seeks to engage the public, who are sometimes invited to participate in the creation of a work.

So much for the basic ingredients.

The words to say it

Vocabulary question: Eco-Art, ecological art and anthropocene art are relatively equivalent terms. Some people put subtle nuances into them, but this discussion is not the object of this text. For the purposes of the Green Artist project, we will use one term for the other.

2

— Let's take a closer look The emergence of Eco-Art

“ *The visual arts have always drawn inspiration from nature and the human environment to create and produce works. It was in the early 1960s that we saw the emergence of a movement aimed at highlighting the impact of mankind on its environment*¹. ”

¹ Paul Ardenne,
Un art écologique,
Créations Plasticienne et Anthropocène,
Éditions Le Bord de l'eau,
Bruxelles, Lormont,
2019, p. 7

A few milestones

Many old masters,

were keen to reveal the links between culture and nature.



Anthropomorphic Landscape, Portrait of a Woman, Anonymous Master from the Southern Netherlands. Royal Museums of Fine Arts of Belgium, Brussels / photo: J. Geleyns - Art Photography. <https://fine-arts-museum.be/fr/la-collection/maitre-anonyme-des-pays-bas-meridionaux-paysage-anthroporphe-portrait-de-femme> – last consultation: February 2024

From the 1960s onwards,

there was a global climate of protest against authority, institutions, art as an object and the position of artists themselves. Simultaneously :

- **Arte povera** characterised by the use of poor materials, a defiance of consumerist society and a focus on the concrete, day-to-day reality.

- **Land Art** is characterised by interventions in and on landscapes, modifying them. It moves away from museums and galleries to be more in touch with nature, expressing a weariness with traditional institutional art circuits.



Venere degli stracci, Venus with rags, Michelangelo Pistoletto, 1967 <https://www.tate.org.uk/art/artworks/pistoletto-venus-of-the-rags-t12200> – last consultation: February 2024



Broken Circle, Robert Smithson, 1971 <https://www.artalistic.com/blog/Land-art/> – last consultation: February 2024

Participatory artistic practices

rooted in everyday life and reality, with the aim of achieving a new level of public inclusion.

It was in this context of the 1960s that ecological art was born.

It was in this context of the 1960s that ecological art was born. It really gained recognition at institutional level, in exhibitions and by critics in the 1990s.

— **Garcia Uriburu** is considered a pioneer of this movement. In June 1968, he dyed the waters of the Grand Canal in Venice fluorescent green to draw attention to man's impact on water pollution. Purists rest assured that he used fluorescein, a dye that is totally harmless to the environment and disappears in a day.

Ecological issues have become an increasingly important part of our society and the thinking of many artists. From the 1990s onwards, these artists have developed an 'activist' art form that aims to denounce, alert and raise awareness.



“

Through their sculptures, paintings, photographs, installations and other works, these artists have set themselves the task of making 21st-century man face up to his responsibilities, in the face of the environmental emergency. ”

Paul Ardenne, *op.cit.*

A variety of forms and sensibilities —

Environmental issues are vast, covering a wide range of areas: air and water pollution, waste, food, the exploitation of resources, global warming, and so on.

Through sculpture or painting, permanent or ephemeral works, in the city, in the forest, by the sea or in the countryside..., each artist uses his or her skills to challenge, restore, provoke, denounce...

The diversity of techniques combined with the scale of environmental issues has inevitably generated creations of extremely varied sizes, shapes and styles. It's impossible to review them all. Some people have tried to classify them, but so far without any really convincing results. However, a few examples will give you an idea of this diversity.

Kassel, in front of the Fridericianum, 1982

Beuys plants the 1st oak tree

<https://cultureuse.blog/2020/02/23/sculpture-ecologique-7000-chenes-et-des-glands-§-planter/>

– last consultation: February 2024



Joseph Beuys *7000 Eichen, The 7000 oaks*

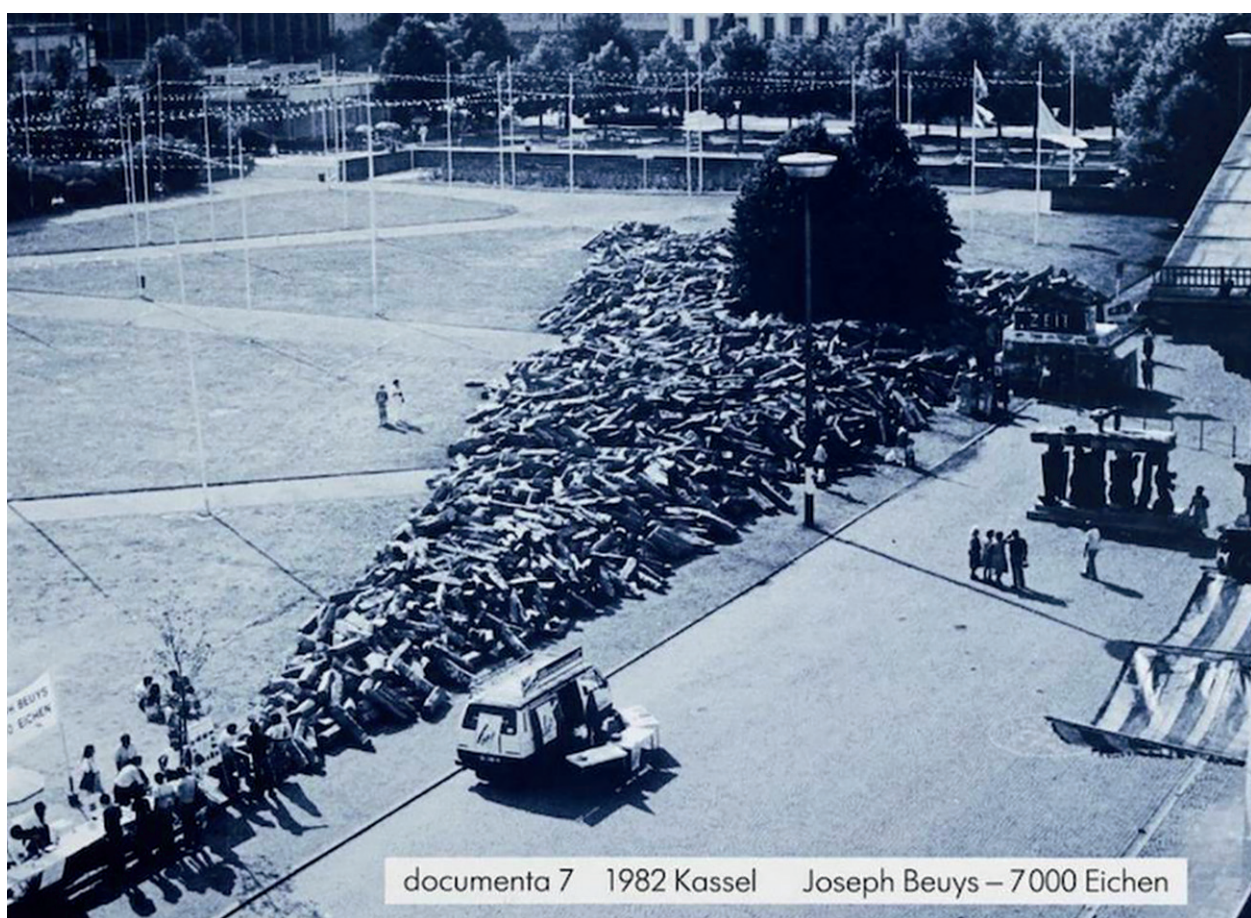
It is an evolving ecological sculpture made up of planted trees, each accompanied by a basalt column. The first oak tree was planted in front of the Fridericianum Museum in Kassel in 1982.

With this action, Joseph Beuys wanted to *“sound the alarm against all the forces that are destroying nature and life. An action of this kind is therefore intended to draw attention to the transformation of the whole of life, the whole of society, the whole of the ecological context...”*¹.

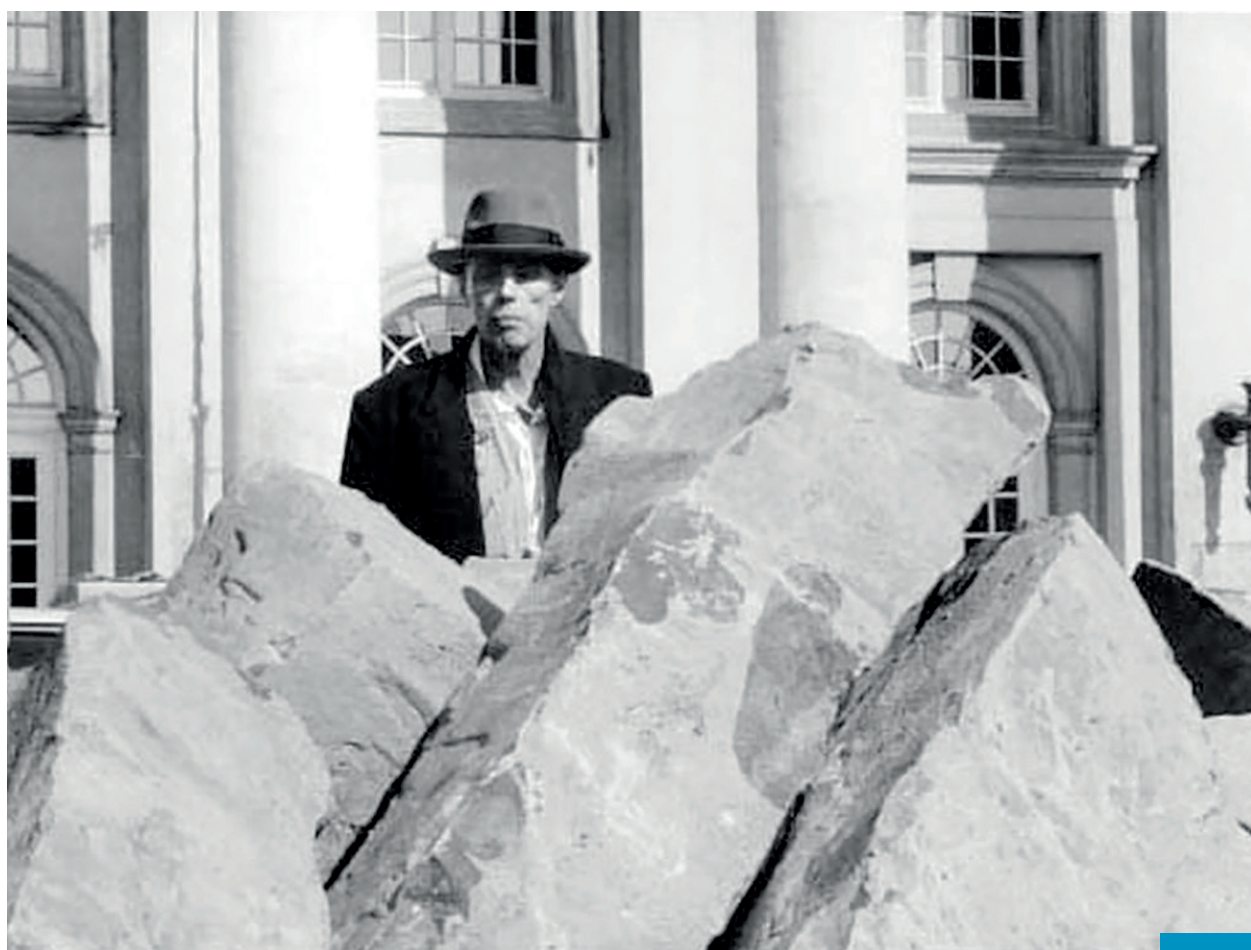
He clearly invites the public to participate in his creation.

The work continued throughout the artist's life and after his death. The acorns from the oaks planted initially enabled new trees to be planted. The pile of basalt columns that accompanies each oak planting diminishes over the years.

¹ <https://www.artwiki.fr/joseph-beuys/>
– last consultation: February 2024



documenta 7 1982 Kassel Joseph Beuys – 7000 Eichen





Minervas Cuevas *Idrocarburos*

Through his work, Minervas Cuevas reveals, among other things, the pollution of seas and oceans by oil spills.

“*She doesn't just 'represent' the phenomenon, she immerses her works in real tar so that they give off a smell and provoke a reaction of withdrawal or questioning in the viewer: successful Eco-Art¹.*”

Several of the artist's works are part of campaigns denouncing the role played by corporations in food production, natural resource management and fair labour practices.

Minervas Cuevas uses provocative means to intervene in the public space. His militant actions extend beyond the artistic approach².

¹ Paul Ardenne, *op. cit.*

² <https://minervacuevas.org/>
– last consultation: January 2022



Marine,
works from the *Idrocarburos* series,
2014



Tomás Saraceno

Aerocene

This Argentinian artist has developed various works linked to our aerial environment. His subjects evoke the earth's atmosphere:

Aerocene, made from plastic bags,
is one example (more on this later).

“

*Aérocène, ‘a sculpture with a message
for humanity everywhere, to change the world.*

*It can fly without a drop of fossil fuels, hydrogen or helium, and without
batteries or solar panels. It is inflated with air, lifted by the sun and moved
by the wind’. I thought: ‘Why not live differently, think differently,
create a new word that says it, a work that shows it?’ ”*

“Do you think that air is a more positive concept than human beings?

It's not just humans who live in this space, who share this air. We don't know what traces mankind will leave behind in this wider context that I've called Aerocene. Perhaps my sculptures mark the beginning of this new era. The way they glide and fly raises the question of how we, of all species, live on this planet-ship called Earth. It's a cosmic relationship that concerns us all. A choreography of weight and balance in which we participate without always realising it. Our world today is so cut up and militarised. The air doesn't ask permission to circulate.”

“Should artists be activists?

The situation is urgent. Man is increasingly alone.

The planet is increasingly damaged, under the pressure of unbridled capitalist exploitation. How can we reconnect all this? ”¹

Tomás Saraceno, Museo Aero Solar, 2009
Courtesy Museo Aero Solar © Tomás Saraceno

¹ Extracts from an interview with Tomás Saraceno by Valérie Duponchelle,
published on 06/12/2015 at 17:29, updated on 07/12/2015 at 12:11
<https://www.lefigaro.fr/arts-expositions/2015/12/06/03015-20151206ARTFIG00109-cop21-toms-saraceno-fait-voler-les-sacs-en-plastique.php>
– last consultation: January 2022



Isaac CORDAL –

<https://culturieuse.blog/2015/11/03/isaac-cordal-1974-%C2%A7-climatosceptiques/>

– last consultation: January 2022



Isaac Cordal

The Spanish artist¹ sculpts and paints small-scale figures in cement.

He installs them in public spaces to raise awareness of climate issues.

Its target is the passivity of decision-makers in the face of the scale of ecological problems. We catch a glimpse of them, frozen, focused on their own problems without realising the real issues that overwhelm them.

Against all odds, they remain inactive.

¹ Description inspired by Félix Bouckaert's dissertation, *L'art écologique, exploration d'un champ artistique actuel*, Université Libre de Bruxelles, 2019, pp. 35 et seq.

Isaac CORDAL (°1974),
Follow the leaders,
2012 (La Panne)



Isaac CORDAL,
Waiting for Climate Change,
2012 (La Panne)
<https://www.designboom.com/art/isaac-cordal-waiting-for-climate-change-at-beaufort04/>
– last consultation: January 2022

Dear Climate

An invitation to personal and emotional investment
by Una Chaudhuri, Fritz Ertl, Oliver Kellhammer
& Marina Zurkow: the *Dear Climate* action.

This group of artists has been carrying out creative research since 2012.

The aim of their actions is to create a more emotional relationship with the environment.

They take the form of posters, installations, letters and meditations.

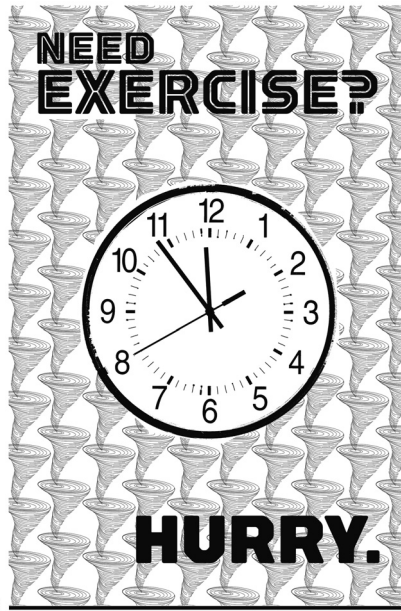
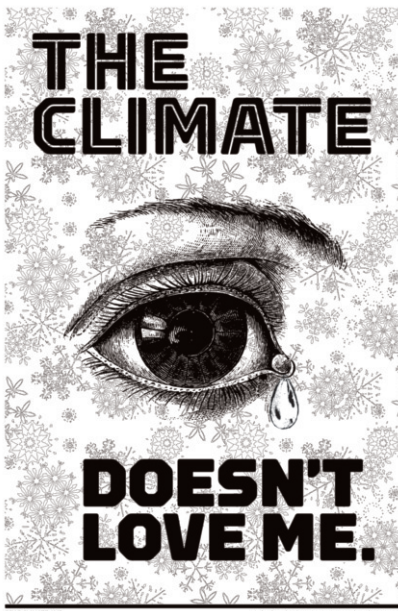
“

*His media are images and texts,
written, spoken and sound.
Its locations are the reception screens and the walls,
streets and galleries.
Its shape is open.
Three mental acts follow one another:
climate change,
befriending climate change
and become climate change.*

*When you get to know something,
you invite him into your world spirit.
After that, it's just a matter of time
before you got to know him better.*

*Imagination is getting seriously involved now,
the conversation deepens, the plot thickens.
Being hospitable – really hospitable –
means opening up to the unknown,
and the gifts of the guest can profoundly change the host. ”*

Extract from Heather Davis and Etienne Turpin,
Art in the Anthropocene,
Open humanities press,
2015, pp. 317 et seq.



Dear Climate,

We really blew it. We're sorry. We had other ideas and forgot about finitude.

But we're trying.

These broadsheets, really just bits of paper, are our missives, our small odes of affection and awe, and our helpful hints that have been scattered by your whirlwinds. They are our apologies, our jests and protests, our bright ideas, bad ideas, and mental quick fixes. We'd like to make amends, to start by shifting relations: with you, with other species, and with our own tempestuous, impetuous inner climates, too.

We hope you're still listening, and that you'll appreciate that we're trying to cultivate a new imagination.

If you'll accept them, dear Climate, these offerings will seal our promise to meet the terrors ahead and build the tolerances they will demand.

Love,
Una, Fritz, Oliver, and Marina



Erica Fielder

Erica Fielder is a Californian artist.

In her approach to raising awareness of the environment, she highlights the relationship between individuals and between individuals and the human community.

“
Ecological art is the fusion of history and the environment. natural sciences, ecology, earth sciences and the arts, and aims to communicate ecological principles to the general public.

Environmental ethics are always on my mind and I've created an analysis grid that I use to go through all of my projects. my actions before acting on them. This reasoning puts me in a context that allows me to know whether or not I am acting as a species. By 'acting as a species', I mean the fact of being in a relation with other species and with the natural systems that gravitate around them. by and around me. That's how I see my art.

I think that the main reason that led us to destroy our biosphere is due to this lack of sensory awareness.

*How did our language drive us to this?
Has our language evolved at the same time
where we start to turn away from our environment?
When did all this take place in the past?
What other options could we have considered?*

*I wish I had time to do some research
and think more deeply about these issues.* ”

Erica Fielder quoted by Tim Collin,
*Lyrical expression, critical engagement, transformative action:
An introduction to art and the environment*, p. 15
<https://www.cairn.info/revue-ecologie-et-politique1-2008-2-page-127.htm>
– last consultation: January 2022



The Greenartist project — Eco-Art for everyone —

The Greenartist project is developing its own eco-art practice, drawing on examples such as those described on the previous pages.

The second aim of the project is to *“make culture, and more specifically artistic practice, accessible to as many people as possible, even those who feel or are considered to be socially, culturally or intellectually incompetent”*.

To achieve this, two ingredients are essential: participation and inclusion.

1 — Participation

Like any artistic production, Eco-Art can be the result of an individual artist's creation, but it can also be the result of a collective production by a team of professionals from different disciplines or disciplines.

But the work can also be generated by a wide audience combining a variety of skill levels.

Participatory practice in the arts began to develop in the 1960s.

The Greenartist project aims to develop this mode of artistic production.

Participatory production can be achieved through the development of successive or simultaneous tasks, the creation of a single joint work or various works brought together in a whole.

Collective projects by well-known artists, or carried out within associations, are good sources of inspiration.

Here are two examples.

They are an additional resource for those who want to try out productions not included in this vade mecum.

A.

The Aéroccène by Tomás Saraceno

As mentioned above, Tomás Saraceno has decided to make plastic bags fly¹.

This is how he presents the project :

“

With Aéroccène and its discussions, we are showing how, all over the world, you can collect plastic bags, reusing them by gluing them together to make a patchwork quilt and then inflatable elements. They inflate and fly simply because the sun heats the air trapped inside them. It's also a great community and social achievement.

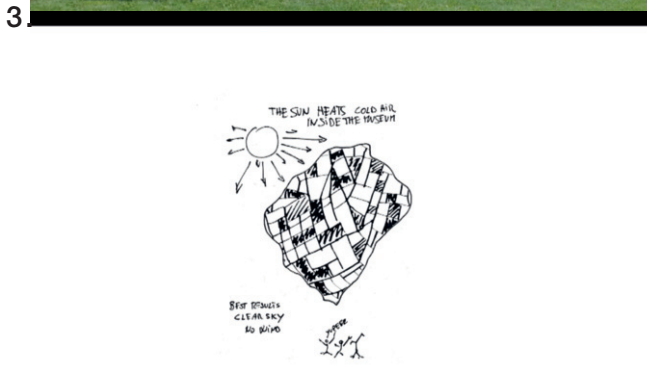
My Berlin studio has around 30 people. It brings together scientists and artists, mixing disciplines. We already have two records to our name: being the first to fly simply by using the air and the sun, without using no fossil fuels, no solar panels, without batteries, without helium, without hydrogen; and to have succeeded flying like that for two and a half hours! Perhaps the travel agency of the future will be like us... ”

In several of Tomás Saraceno's works, the general public is at work.

In pictures, it looks like this.

¹ <https://ecofriend.com/museo-aero-solar-hot-air-balloon-made-from-recycled-plastic-bags.html>
– last consultation: January 2022

Images taken from the video available on
<https://www.youtube.com/watch?v=24Im0Z1M9MU>
 – last consultation: January 2022



B. *Bluetopia* – Art and the environment

Art-eco is an association set up by French eco-artists Marie-Laure Bruneau and Gabrielle Baud. They put art at the service of the environment, notably through collective projects with audiences of all ages.

Bluetopia – Creating a collective work of art

This creation was created with Marie-Laure Bruneau from waste left on the beach or washed up by the sea. The collection took place that very morning on a beach in La Rochelle (France).

1



3



5



2



4



6



7



2 Inclusion

Aiming for social inclusion means ensuring that an activity is adapted to genuinely appeal to all sections of the public.

In cultural practices, among others, it often happens that approaches are created in terms of production or consumption for a specific audience. The logic of inclusion tends towards the opposite: **to present projects where everyone has a place, whatever their knowledge and skills.**

That's why this vade mecum proposes activities aimed at a wide audience, including people with mental disabilities or those who are distant from cultural venues because of their age, or their economic and social position.

The principle of inclusion cannot be transposed to all life situations, but it can be implemented in a variety of fields. Artistic production is one such field.

Developing artistic activities adapted to all profiles of participants requires reflection and knowledge of the participants, but is not utopian. In any case, that's the choice we've made in producing this vade mecum. It does not propose specific activities for the culturally disadvantaged and others for the mentally handicapped. Each proposal is feasible for everyone.

■ Separate or include

– a brief look in the rear-view mirror

The practice of inclusion originated in the school system.

In Europe, compulsory schooling was initially introduced at primary level around the beginning of the 20th century. At the time, the presence of less gifted children or those with disabilities posed few problems. Around the age of 12, they left school. When compulsory schooling was extended to 14, 16 or 18 years of age, we realised that some children were no longer keeping up. In many countries, specialised departments have been set up to welcome and provide better support for children with different needs.

■ System benefits:

specialisation of teachers, adapting support to specific needs, reducing exclusion within the school.

■ Disadvantages:

emergence of relegation streams, more difficult integration into non-academic activities.

To remedy these disadvantages, the concept of inclusive education has emerged. It has been endorsed by UNESCO as a principle of school organisation (Salamanca Declaration / 1994). It is no longer the child who must adapt to the school, but the school that must take account of the child's needs. As part of an inclusive approach to education, schools must offer a structure and support that enable each child to be educated alongside the others. This policy helps to change the way people look at disability and facilitates the integration of children with different needs into society.

The system does, however, have its limits: physical limits (adapting buildings for access, for example), and limits linked to the skills of children in certain courses or higher-level classes.

This concept of inclusion, which began in the world of education, has spread to other areas such as the world of work, access to culture, etc.

3

— Does the artistic experience lead to greater inclusion of participants?

Participation and inclusion are complementary.
Without a group, inclusion is not possible,
but the group allows complementarities to develop and facilitates inclusion.

Inclusion and participation are the pillars of the Greenartist project. It is a conscious and deliberate choice to achieve the objectives described in the introduction.

Such a concept allows everyone to access culture “like everyone else” and to share in the pleasure of practising art. And that’s interesting in itself.

However, the choice to combine Eco-Art and inclusion can have a deeper impact on two levels.

—A citizen level

The use of art as a medium is an opportunity for audiences with less command of words and argumentation to take part in an essential social debate, that of the environment. As well as providing access to cultural production for all, this approach has a civic dimension.

Citizen participation should not remain the prerogative of a social class that produces scientific discourse or analysis. Everyone can make their own contribution.

Listening to the voices of those with fewer means of expression is an opportunity to think differently about our environment. Different questions and points of view will undoubtedly emerge as a result of the artistic work we do together.

—A societal level

Inclusion through Eco-Art also has a social function. By enabling people with disabilities or who are socially and culturally disadvantaged to play a real part in an artistic production, they can leave behind the status of outsiders. This can lead to a twofold change of perspective. The general public’s view of disability, whatever it may be, and the more vulnerable people’s view of themselves.

“

Social inclusion is an important factor in promoting optimal health and well-being for older people. Community arts (ACE) have been promoted as a means of supporting social inclusion in the elderly, but little empirical evidence has been reported. The aim of this study was to explore the role of an ACE in promoting the social inclusion of elderly residents in the community. Sixteen hours of participant observation, nine interviews and document analysis were conducted with 20 seniors at the Arts, Health and Seniors (ASA) Project in Vancouver. The results showed that that the programme has supported older people's ability to develop relationships in the community in new ways by helping them make connections beyond the seniors' centre. Participants have also developed a stronger sense of community thanks to collaboration as a group, working together on the artistic project to produce a final presentation to the whole community. The results suggest that ACE contributes to the social inclusion of the elderly. ”

Canadian Journal on Aging /
La Revue canadienne du vieillissement,
Volume 31, Issue 1, March 2012, pp. 55 - 64
DOI: <https://doi.org/10.1017/S0714980811000596>
– last consultation: January 2022

It is not a question of adopting a magic recipe.
The process has its limits, but it will enable us to move towards a more open and tolerant society.

**Inclusion is a step in this direction,
inviting us to become more “part of society”.**

“

A world where human diversity is respected a little more each day (...) is a world that moves forward, progresses and rises. ”

Amin Maalouf,
Le dérèglement du monde,
Paris, Grasset, 2009,
p. 69

— To finish, or rather to start...

Let's go back to the Greenartist project guidelines mentioned in the introduction.

— To develop an artistic practice that takes over the public space and seeks to contribute to a more humane and environmentally-friendly environment.

— Make culture, and more particularly artistic practice, accessible to as many people as possible, even those who feel or are considered socially, culturally or intellectually incompetent.

This theoretical presentation, supported by examples and external references, was intended to clarify both the concepts and the choices made in the Greenartist project.

However, these goals can only be achieved through practice.

This is what the second part of this vade mecum invites you to put in place.



To find out more about ecological art and its application(s)

Paul Ardenne,
Un art écologique,
Éditions Le Bord de l'eau, Bruxelles, Lormont, 2019

Heather Davis and Etienne Turpin,
Art in the Anthropocène,
Open humanities press, 2015

Dissertation by Félix Bouckaert,
L'art écologique, exploration d'un champ artistique actuel,
Université Libre de Bruxelles, 2019



To find out more about inclusion

Philippe Tremblay,
Inclusion scolaire,
Bruxelles, De Boeck, 2012

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summary

educa- tional informa- tion sheets

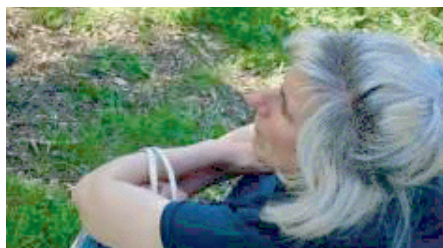
second part



1 — The totems

The activity film

1_Walk in a straight line for 5 minutes

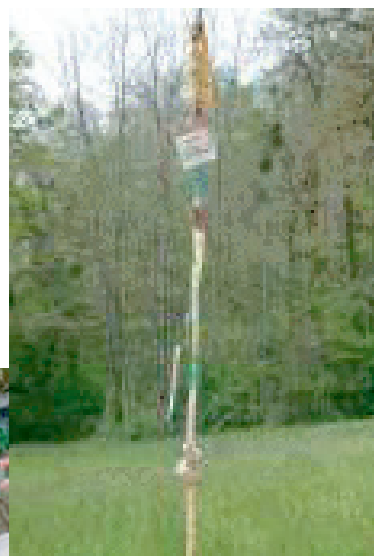


2_Observe, listen and immerse yourself in a landscape



3_Translate your observations onto a totem pole: paint and decorate it

4_Planting totems for passers-by



Objective

Creation of totems inspired by multisensory observation of the landscape.

Eco-artistic dimension

To draw attention to the richness of the natural environment and everything it can do to awaken the senses.

Locations

The activity takes place in a sufficiently large natural area, such as the countryside or a forest. A nearby work area is necessary. When the weather is fine, the work can of course be done outside.

Duration

+/- 2h

Number of participants

12 > 25

Materials required

- Pencil and paper or sketchbook for each participant.
- Marker stakes (wooden or metal) and hammers (one for every two participants).
- Wooden stakes at least 2.5 m high (one for every two participants): fence posts, hazel or willow poles, etc.

- Assortment of acrylic paints, brushes, containers and pallets.

- A variety of materials and tools for making totem poles (illustrative list):

- assembly: string, ribbons, wire, nails (and a hammer), screws (with a screwdriver)...
- tools: pruning shears, scissors, small saws, small drills, etc.
- decoration: markers, bark, feathers, planks, pine cones, raffia...
- Blasting rods and small sledgehammers for planting totem poles.

Description and procedure

Announcement of intent

Working in pairs, participants will create a totem pole to symbolise their visit to a particular place and draw the attention of passers-by to the qualities of the surrounding landscape.

step 1

Discovery and observation

- The pairs of participants gather in a circle.
- We distribute:
 - a pencil and sketchbook or drawing paper for each participant
 - a hammer and a marker peg for each pair.
- Each pair must have a watch, mobile phone or stopwatch.
- Each pair turns around and, at the signal, walks in a straight line exactly in the direction they are facing for exactly 5 minutes. So one pair heads north, another north-east, another east... You walk along the starting line as straight as you can, over or around any obstacles.
- After 5 minutes, each pair stops, plants the marker peg and settles where they arrived.
- There, for 30 minutes, everyone observes the environment around them using all their senses: sight, smell, hearing... draws the landscape, writes down their impressions, puts into words the sounds they hear or the smells they perceive...
- Then back to the starting point or workplace.

step 2

Creation of totems

Each group receives a wooden stake to build its own totem pole.

- **First step:** painting the totem with acrylic paint.
Drying time required, so either paint the totem before step 1, or take a break.
- **Second phase:** decorating the totem pole in line with the observations made: the range of materials and tools available means that everyone can create an original totem pole that reflects the impressions they have gathered from the landscape.
- Anyone can add a message for the attention of walkers passing in front of the totem pole.

step 3

Planting totem poles

- The completed totems are returned by the pairs to their respective marker posts.
- Either each pair has the appropriate equipment and plants its totem pole, or a team takes charge of going around the totem poles and planting them in the landscape.

Extension

Take participants on a “totem tour”.

2 — Waste barometer

The activity film

1_The support, the barometer



2_Material

Objective

— To create a waste barometer based on waste collected in a high-traffic area. The object will be both aesthetic and appealing to passers-by.

Eco-artistic dimension

— Raising awareness of waste management and environmental pollution.
— Revealing the impact of behaviour on the environment.

3_Collecting waste



4_Waste sorting

5_Creation of the work



6_Final product

Locations

— A place where waste accumulates over time: beach, riverside, roadside, tourist path, picnic area...

Duration

— Substrate preparation: 40 minutes.
— Group activity: +/- 1h for the initial activity, with possible extensions.

Number of participants

— Preparing the barometer
1 > 4
— Main activity
10 > 30

Materials required

Preparing the substrate

— Wooden uprights (4 x 180 cm) and 2 planks (40 x 40 cm).
— Screw.
— Cutting and screwing equipment.
— Reserve of wools and coloured ribbons.

For the activity

— Garbage bags.
— Gloves.
— Reserve of wools and coloured ribbons.
— Board, card and felt-tip pens to make a sign.

Description and procedure

Announcement of intent

The activity involves creating a waste barometer. In a given time and space, participants collect visible rubbish. They then place it in the barometer to show the amount of rubbish abandoned in the given area.

In our example, the barometer was carried out on a beach. It took 20 people 40 minutes to collect waste over a distance of around 500 metres. By dividing the group or repeating the operation, you can create and place several barometers every 500 metres, for example. The demonstration will be all the more convincing.

step 1

Preparing the barometer

- Prepare 4 wooden uprights of equal length (+/- 1.80 m).
- Cut two 40 x 40 cm boards.

For aesthetic reasons, they can be given a rounded or hexagonal shape.

- Build an empty column by screwing the planks to the two ends of the uprights.
- Surround the whole with a first series of ribbons and pieces of wool.

Leave the top part empty so that you can slide the waste into the column.

step 2

Waste collection

- Bags and gloves are distributed at the chosen location.
- Move around the chosen area and collect all the rubbish you come across, whatever its nature.
- After about 40 minutes, gather round the barometer structure.

step 3

Production of the barometer

- The waste will be used to fill the column, and can also be attached to the outside or on top to create an eye-catching piece.

- Sorting waste: to facilitate aesthetic design, sort waste by category.

Waste that is too bulky or too decomposed is discarded.

Around 2/3 should be usable.

- Discuss the design: what should be used first (colours, materials, etc.)?

What do we do with this or that?

- Start by filling in the column.
- Ribbons and bits of wool surround the column: they keep the waste inside and add a colourful dimension.
- Once the column has been filled, ornaments are hung or placed on the barometer and secured with ribbons.

step 4

Exhibition

Once the work has been completed, it is displayed on the activity site.

A sign can be placed in front of it or hung over it with a thought-provoking text.

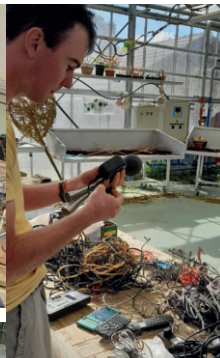
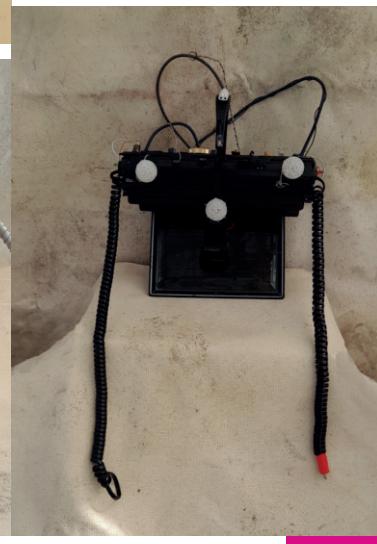
Example: "Passers-by, stop. In this monument is collected the rubbish collected by... people in... minutes in these places."

3 — Electrical recycling

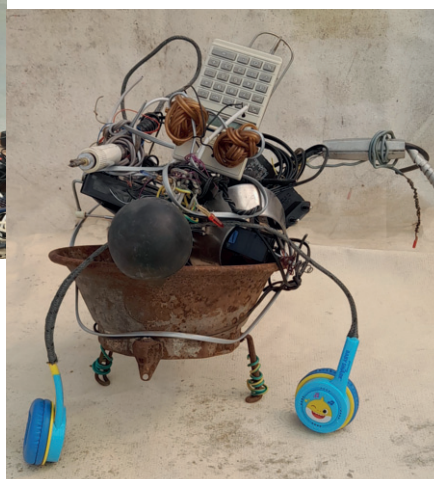
The activity film

2_Construction of the totem pole

The little flea



1_Exploration and selection of materials



3_The Totems come to life... Artemis

The printer

Objective

— Create artistic objects (sculptures, characters, etc.) using recycled electrical materials. Realising that discarded objects can be given a different second life.

Eco-artistic dimension

— Taking a fresh look at this type of hyper-sophisticated waste, exploring its mechanics and plastic potential in order to make creative use of it.
— An opportunity to reflect on the obsolescence of objects.

Locations

— A sheltered area with work surfaces.

Duration

— +/- 2 - 3 h

Number of participants

— 3 > 25
Depending on available space and supervision, the activity can take place in small or large groups.

Materials required

— A range of old electrical appliances: radios, telephones, toasters, irons, etc. You can find them at recycling centres, private homes, second-hand shops...
— Tools for dismantling and creating: screwdriver, screws, drill, hacksaw, pliers, wire cutters, glue gun, acrylic paint, brushes, permanent markers...

Description and procedure

Announcement of intent

Many of our activities are linked to technology via a multitude of sophisticated little devices that are rapidly becoming obsolete. Let's take a different look at them and transform them into futuristic little creatures.

Incitation

- Presentation of images of hybrid artistic creations of the same type as those we are going to discuss.
- Exchanges and comments on what each person does with these objects once they have been replaced.

step 1

Selecting materials

- Discovering and exploring the finds available, the potential of the materials and the mechanisms that can be exploited.
- Initial exploratory dismantling.
- Mental images are formed and an idea for a project begins to emerge.
- Initial selection of elements for assembly.

step 2

Construction

- Reconciliation of initial choices, links, additions, fixing, finalisation.
- Building links with glue, iron wire, screw assembly, etc.
- Suggestion for movement: set in motion with springs, create propellers, etc.

step 3

Adding value to production

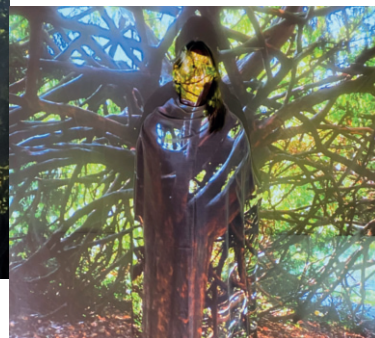
- Imaginary creation around the character or object created.
- Each person imagines a name, a story or a fictional context for their work.
- Collective sharing, presentation of creations: each person presents their work and tells the story behind it.
 - Shooting to be exhibited.

4

— Inlay —

Blending in with nature

The activity film



Locations

- Step 1 – A natural area with several species of trees, plants or flowers: a forest or public park.
- Step 2 – A blackout room where images can be projected.

Duration

- +/- 45 minutes outdoors and then, depending on the size of the group, allow +/- 10 minutes per participant.

Number of participants

- 5 > 20
if the group exceeds ten, it is preferable to split it up for the second part to avoid waiting times.

Objective

- Create a photo montage incorporating a photo of a person in a natural setting.

Eco-artistic dimension

- It's a symbolic activity that reveals the links that can exist between humans and the natural environment. By blending in with nature, we discover that we can become one with it.

Materials required

- Photographic equipment: cameras or smartphones.
- Equipment for projecting photos: light cannon, overhead projector, etc.
- White background (+/- 2 x 5 m): screen, white canvas, sheets, etc.
- Two or three large white sheets.

Description and procedure

Announcement of intent

A walk will give participants the opportunity to take photos of natural elements. Then, with the help of a photo projection, everyone will be able to blend in with the natural surroundings.

step 1

Outside, photo walks...

- ─ Provide several cameras so that participants can decide, alone or in pairs, which elements to photograph.
- ─ Instructions: while walking, take a variety of photos of natural elements.
Examples: photo of a whole tree, the top seen from below, the foliage; photo of flowers, a burrow, a stump, etc.; wide shot or close-up.

step 2

Inside...

Installation

- ─ Attach a white screen extending from the ground to a height of around 2 metres.
- ─ Install the projection system so that the images more or less match the screen format.

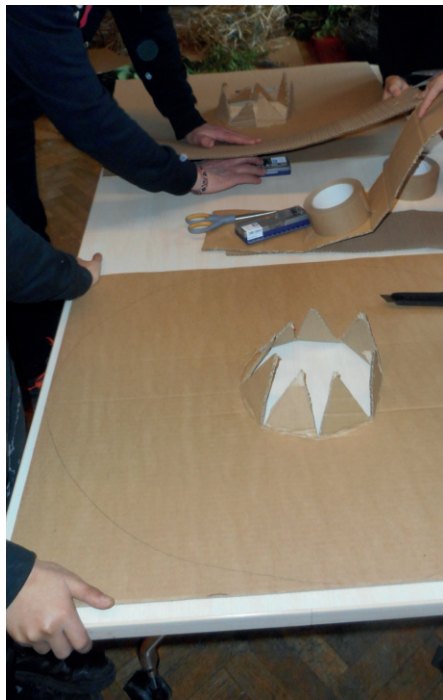
Production

- ─ Put one person in front of the screen.
She hides her body with a white sheet, leaving only her face visible.
- ─ Project an outdoor image onto the person.
- ─ Guiding, playing with the positioning so that the person fits into the landscape as well as possible: position yourself in the silhouette of a trunk, place your face in the heart of a flower...
- ─ Vary the situations by placing several characters, playing with shadows, etc.
- ─ Take a new photo with the set.
- ─ Retouching and cropping photos before exhibition.
- ─ End with a group exhibition or screening of the results.

5.1 Hats

First stage – Implementation

The activity film



1_Cutting the hats



2_Decorating with natural materials



3_Testing

Objective

— Make decorated hats that evoke nature for the town outing that follows.

Eco-artistic dimension

— The hats created will be used during the second phase to prompt questions and discussions about environmental issues.

Locations

— A large enough space with work tables for each duo.

Duration

— +/- 2h

Number of participants

— 20 > 60

Materials required

— Large sheets of rigid cardboard measuring +/- 80x60 cm (pieces of cash register, for example), 2 sheets per participant.

— Sheets of brown paper and pieces of hessian slightly larger than the cardboard boxes.

— Large stock of natural elements of various sizes: branches, bark, acorns, feathers, pine cones, leaves, dried flowers, etc.

— Tools: tape measures, compasses, pencils, scissors, cutters, staplers, glue, wide sticky paper, double-sided sticky paper, ribbon.

Description and procedure

Announcement of intent

"You are going to build large hats that you will then decorate with natural elements to represent a kind of landscape."

Working in pairs to help each other and share inspiration.
Each pair makes two hats.

step 1

Hat construction

Each person receives two boxes.

- Measure the circumference of the head.
- Draw a circle of the same size as the centre of a cardboard box.
- Using a pencil, divide the circle into fractions (like pieces of pie).
- Using a cutter, cut the lines corresponding to each piece of tart, with the exception of the outer edge.
- Lift up each piece to create a shape corresponding to the participant's head.
- Test by placing the cardboard over the head and adjusting if necessary.
- Then cut the second card lengthways.
- Using a band, create a headband that extends the height of the hat.
- The second strip can be used to create a "lid" over the hat.
- Try it on for size and attach two pieces of ribbon to the hat. under the chin when worn.

step 2

Creative phase

The stock of natural elements is spread out in the workspace, along with large sheets of brown paper and hessian.

- If desired, adjust the basic structure of the hat, which is very square, by cutting the corners.
 - Use either canvas or paper to cover the hat amply.
- Attach the element to the hat: it will serve as a support for the design.
- Choose inspiring natural elements from your stockpile.
 - Create a natural landscape on the hat by gluing, fixing, cutting out...

step 3

Click-clack, photo of hats on participants' heads

5.2 Hats

Second phase – Happening in the city

The activity film

1_Fitting the hats



2_Walking the streets



4_Circulating in silence



3_Gathering around a tree



5_Make a hat mat

Objective

- Stimulate curiosity and questioning among the general public.

Eco-artistic dimension

- This activity is designed to raise questions about environmental issues.
- It attracts people's attention, intrigues them and generates questions and discussion.

Locations

- Choose a busy public place where people aren't in too much of a hurry: location tourist, market, place for a walk...
- Plan a route that is not too long (+/- 1 km).

Duration

- +/- 1 h

Number of participants

- The same as for stage 1

Materials required

- The hats we make
- If the hats are heavy, use foam caps or ribbons to protect the head.
- Sheets, cardboard, flyers and a few markers.

Description and procedure

Announcement of intent

By walking around the city with the hats they have made, the aim is to encourage passers-by to ask questions and exchange ideas.

step 1

Preparing information

- Gathering in a chosen public space.
- Before starting up, prepare messages that can be seen by passers-by: questions, slogans, links to a website.
Examples: Have you looked at the trees in the city?
When was the last time you walked in the forest?
Bringing nature back to the city!
- Hang messages on hats or hold them up to passers-by.

step 2

Preparing for your departure

- Put on the hats. Fix them securely on the head with the ribbons to avoid having to hold them in case of a gust of wind or sudden movements.
- Form a fairly compact group and set off slowly.

step 3

The walk

Different variants are possible. They can be combined.

Here are a few suggestions:

- Walking in silence.
- To stop here or there and launch a slogan repeated by everyone.
- Stop at the foot of a tree and stand motionless around it, as if to protect it.
- Sit on the floor for a while.
- Walking and singing.
- Point out a natural feature in the city.

step 4

The arrival

In a visible area, remove the hats and make a mat on the floor.
Let the audience observe.

6 — To the museum!

Philosophy questions

The activity film

1_Draw



2_In search of a work

3_Partage



Objective

- Initiate reflection on the relationship between man and his environment.
- A new dimension to visiting a museum.
- It's an invitation to go beyond mere opinion, to question the obvious and build your ideas through discussion with others.

Eco-artistic dimension

- Even if a museum is not at first sight a place for questioning the environment, here we discover that it can be at the heart of a discussion on our relationship with nature.

Locations

- A fine art museum of any kind.
- Depending on the size of the museum, the activity will be spread over the whole or limited to a few rooms.

Duration

- +/- 1 h

Number of participants

- 8 > 30

Materials required

- A pack of cards with phrases relating to the natural environment written on them. A list of 24 proposals can be found on page 52.

Description and procedure

Announcement of intent

Participants will discover the works in the museum by relating them to phrases linked to the environment: an opportunity to reflect on their own relationship with art and our environment.

Please note. The moderator has no messages to pass on, and does not guide the content of the exchanges, but ensures, in a spirit of goodwill, that the discussion takes place.

step 1

In search of the works

- Form trios (or duos) and give each team a card drawn at random. If the card does not suit the team, they can exchange it by drawing another card at random.
- Define the search area (all or part of the museum).
- Instructions given to the trios:
“Go around and look for the work that you think best illustrates the sentence on your card (whatever your opinion of the text on the card). For the record, write down 3 sentences explaining how the work illustrates your card.
Next, discuss the contents of the card amongst yourselves. Do you agree or disagree with the statement? Choose a position and choose 3 arguments”.
- Then it's back to the starting point.

step 2

Coming together to share

- Depending on the number of participants, form sub-groups of 8 to 12 people to avoid too long a pooling.
- Take a tour of the works chosen by the different trios.
1_ In front of each work, the duo explain their choice of work.
The others listen without comment.
2_ Then, each person, individually, must decide whether they agree or disagree with the statement on the card. Those who agree go to the right of the work, those who disagree go to the left. There is no in-between zone, you just have to position yourself.
exchange of ideas:
The trio that chose the work explains its own position,
we give the floor to some of the participants who explain in one sentence or two their positioning.
In this phase, it's just a matter of putting forward your arguments.
This is not a debate where participants argue to convince others, where we establish who is right and who is wrong.
- Continue in this way in front of the different works chosen.

step 3

In conclusion

As the aim of the process is to encourage the exchange of ideas and individual questioning, there is no need to “conclude”. Conclude the tour of the works with a round of speeches. Each pair will recall the phrase and/or work that touched them the most. This evocation will relate to a phrase or a work chosen by a duo other than the one of which he or she was a member.

6

A (non-exhaustive) list of phrases suggested on the cards

- Nature is beautiful.
- Man needs nature.
- The beach is a natural landscape.
- Nature is also part of the city.
- Nature is a treasure.
- Nature is either defended or destroyed.
- A garden is no longer nature.
- People and nature are in harmony.
- Nature is dangerous.
- Man and nature are at war.
- Nature begins at the edge of the woods.
- Everyone is sensitive to nature.
- Nature is kind.
- Nature needs people.
- There is no longer any natural space.
- Everyone is responsible for nature.
- Nature is beautiful.
- People are eating the planet.
- Nothing is strange in nature (J. Offray).
- Nature's way of doing things.
- Nature is ugly.
- Nature is worrying.
- Nature is soothing.
- Nature belongs to everyone.

The facilitator will decide whether to work with all or some of the suggested phrases, depending on the size of the group, the presumed skills of the participants, the desire to have a sample of contrasting proposals, etc.

It can just as easily create its own phrases.

The approach is inspired by philosophy workshops for teenagers and children.
www.philo-pour-enfants.com/index.php/ateliers-philo-2/thematiques/humain-et-environnement/
www.mondequibouge.be/index.php/2018/06/philosopher-l-environnement/
www.implications-philosophiques.org/recherches
– last consultation: March 2023

7 — To the museum!

Philosophy questions (variant)



Objective

- Initiate reflection on the relationship between man and his environment.

- A new dimension to visiting a museum.

- It's an invitation to go beyond mere opinion, to question the obvious and build your ideas through discussion with others.

Eco-artistic dimension

- Even if a museum is not at first sight a place for questioning the environment, here we discover that it can be at the heart of a discussion on our relationship with nature.

Locations

- A fine art museum of any kind.

- Depending on the size of the museum, the activity will be spread over the whole or limited to a few rooms.

Duration

- +/- 1 h

Number of participants

- 8 > 24

Materials required

- A pack of cards with phrases relating to the natural environment written on them. A list of 24 proposals can be found on page 52.

Description and procedure

Announcement of intent

Participants will discover the works in the museum by relating them to phrases linked to the environment: an opportunity to reflect on their own relationship with the environment.

Please note. The moderator has no messages to pass on, and does not guide the content of the exchanges, but ensures, in a spirit of goodwill, that the discussion takes place.

step 1

Choosing a theme

- Present the participants with ten or so of the statements on the cards.

The cards are read and placed in the centre of the group or on a board facing the group.

- Discussion to choose a card together, a theme to work on.

To select:

- Ask everyone which card they would like to keep to eliminate statements that do not inspire anyone; the criterion being “this sentence appeals to me, interests me; I would have things to say about this sentence”. However, no one justifies their choice.

- Listen to some arguments: for each card, one person “defends” a statement by showing why it is interesting. The idea is not to say whether you agree or disagree, but rather to say why the question is interesting.

- The final choice can be made by a “vote” in several rounds: first of all, keep the two or three with the most votes and finish by choosing between these options.

Variation: if the group is large or the museum is small, work on two sentences so that everyone can find a work in step 2.

step 2

Search for works

- Form pairs and determine the search area (all or part of the museum).
- Instructions given to the duos:
“Then go around the room and look for a work that you think illustrates the statement chosen by the group. Then go around and look for a work that you think illustrates the statement chosen by the group and a point of view you wish to express on this theme. The work you choose will enable you to explain why you agree or disagree, either fully or partially, with the statement you have chosen. So prepare a brief presentation of your choice of work and your interpretation of the card.”
Then it’s back to the starting point.

step 3

Sharing thoughts

- Depending on the number of participants, form sub-groups of 8 to 12 people to avoid too long a pooling.
- Go round the works chosen by the different pairs, who will then present their work and their arguments.

This reveals the contrasting choices made by the different groups, both in terms of interpreting the maps and the works.

step 4

In conclusion

As the aim of the activity is to encourage the exchange of ideas and personal questioning, there is no need to “conclude”. A round of questioning will conclude the activity. Each pair will talk about the work that touched them the most and/or the argument they chose for its relevance and originality in relation to the theme they were working on. The work or argument should have been chosen by a duo other than the one to which they belonged.

8 — Cardboard workshop

The activity film

1_Incentive images



2_Discovering and selecting the materials available



Objective

— Individual or group creation of a character, mask, animal or small world using recycled cardboard.

Eco-artistic dimension

— When it comes to making art, you may be looking for new materials, but recycling is just as interesting a resource. It gives the material a second life.

— Cardboard has great potential in terms of plasticity, and is easy to use. It can be found nearby, disposed of or recycled.

3_Illustrations



Locations

— Sufficient space to install work tables.

Duration

— 2 > 3 h

Number of participants

— 3 > 25

Depending on available space and supervision, the activity can take place in small or large groups.

Materials required

— Cardboard of various qualities, thicknesses and textures, for example, from supermarkets.

— Scotch tape, wire, stapler, sewing equipment, hot glue, string, acrylic paint, pencils, felt pens, scissors, cutter.

Incentive images of similar projects

Eva Jospin (the papess of cardboard)

<https://www.suzanne-tarasieve.com/artist/eva-jospin/>

Monami Ohno

<https://japanization.org/lincroyable-monde-en-carton-recycle-dohno-monami/>

– last consultation: June 2023

Description and procedure

Announcement of intent

- There's lots of cardboard everywhere, and we're going to find out what you can do with it.
- Incentive: presentation of images of creations by experienced artists (see references below) or proposed in this sheet.

step 1

Installation

- Get to know the materials available, explore the possibilities, think about and select the materials that match the idea of the project.
- Depending on the skills of the audience: learning about the tools available and how to use them.
- A common theme may be chosen: the animal world, masks, the urban world, etc.

step 2

Implementation

- Directed by.
- Everyone chooses the materials that appeal to them.
- Work according to a personal plan or evolve according to inspiration.

step 3

Highlight

- Consolidation.
- Exhibition of works created in a shared setting or photos for display.

9 Writing workshops

Some productions

Cloze text

— My favourite tree,
is an ash tree
When I approach him to
stroke him, he growls
If I lean against him,
he's not happy
But when I steal a leaf from
him, he moans
The tree is sad.

Audrey

— To create a landscape
You need colours
You need paint
In a pot
listen to the waves
Shellfish
Passing through the sand
who's all sweet
Sink your feet in
in the sand
Waiting for the sea to arrive
From the end of the world
and contemplate the birds.

Vanessa

Objective

- A variety of writing activities are on offer. Playing with words and writing surprising texts according to the constraints proposed.
- Productions can be shared internally or displayed in high-traffic areas.

Eco-artistic dimension

- Writing is a different kind of art. It allows us to question our relationship with the environment and/or to challenge the public on these issues.

Letter to Earth

— Start of letter
Dear old Earth,
How happy I am to be
welcomed by you for
a lifetime. I appreciate
everything
what you do for me:
you bring me
feed myself, but also so much
wonders to discover.
I'm not sure I can give you
back everything you've given
me. Please forgive me.

Etc...

Locations

- A space to write collectively.
- A place to display the writings: internally, in the corridors; externally, in a public place (library, pub, school, etc.).

Duration

- Varies according to the activities chosen.
- For each production, allow time for writing and time for sharing.
- A 1-hour workshop allows you to try out 2 or 3 techniques.

Number of participants

- 5 > 10 (form several sub-groups if necessary).

Acrostic

— GERMER

Grouille-toi

Et

Reviens

M'émerveller

En avril ou en mai

Rien que pour mon bonheur

Jérémie

Haïku

— A spring sky
The bird sings in the air
Renaissance, hope

Nature in tatters

Landscape in great distress

Mending it

Materials required

- Ordinary paper and writing materials.
- Pens or markers in a variety of colours if you want to show your work to the outside world.

Depending on the activity

- Activity 1. Photocopies of the basic texts.
- Activity 4. A set of photos showing, for example, a natural landscape, a public rubbish dump, a waterfall, a polluted river, a motorway, a tree...
- Activity 5. Outside, use blocks of leaves or boards as supports.

Description and procedure

Announcement of intent

For each activity.

- Creating a text, having fun playing with words: personal writing time.
- Sharing discoveries and feelings: the time when everyone reads their text.
- Publish and disseminate your online productions by displaying them in a high-traffic area.

Activity 1 – Cloze texts

- Complete texts as inspired.
- Two examples of texts.

Text 1.

My favourite tree is...

When I approach him to stroke him, he...

If I lean against him, he'll...

But when I steal a leaf from him, he...

The tree...

Text 2.

To create a landscape, you need...

You have to take... in...

Listen to the... of...

Pass... who...

Push... in...

Wait for... from... and contemplate...

Activity 2 – Letter to Earth

Write a letter to the Earth, to nature, to express your personal thoughts about her.

A letter to say thank you, a letter of apology or a letter to say thank you¹.

Activity 3 – Acrostic

Create an acrostic using the following words: nature, landscape, look, pick, bud, gather, eat, harvest, sprout, earth, sky, spring, summer, autumn, winter, windy, stormy...

Activity 4 – Haiku

- Using photos, write a haiku: a form of Japanese poem comprising 3 free lines of 5, 7 and 5 feet respectively.
- Suggest a series of photos: choose or draw one of them.
- Write a haiku and read it while presenting the photo.

Variation or extension. Use the same photo to compare feelings.

Activity 5 – Outdoors

- Get out into a fairly large natural area.
- Individually choose a spot, settle in and visually mark out 1m² in front of you.
- Observe, listen, feel.
- Start writing freely: "In my square, there are...".
- Start with a description and then, when the pen is free, give free rein to the thoughts that come to you.

¹ Activities inspired by *Dear Climate* – see part 1 of this vade mecum, page 20

10 Natural clothing

The activity
film

2_Dressmaking

3_Fitting costumes
and staging



1_Discovery and choice
of materials



Objective

- Individually create a “natural” costume for a public performance designed to appeal to the public.
- Connecting with people in urban public spaces to ask questions about their relationship with nature.

Eco-artistic dimension

- The costume, made exclusively from natural materials, will serve as a mediator, an intercessor to surprise, challenge and question.

Locations

- Sufficient work space to create the costumes.
- A high-traffic area: shopping mall, bus or underground station, railway station, public square.

Duration

- 1/2 day for costumes
- 1 > 2h in the public space

Number of participants

- 3 > 5 (more demanding framing for the solidity of the costumes).

Materials required

- Old clothes, plants, bark, hessian, branches, leaves, feathers, coloured raffia, horns and animal skins.
- Sewing equipment, safety pins, stapler.
- Lath, large wooden stake or broomstick and A3 cardboard for posting questions. Tacks or staples to secure the board.
- Camera for memories, smartphone or dictaphone to record answers if public performance.

Description and procedure

Announcement of intent

Creation of a costume that can be worn for a public performance that questions the audience, theatre-style.

Part 1 – Costume design

step 1

- Discovering and exploring the materials available.
- Choice of materials to suit individual tastes and desires.

step 2

- Assembling the different parts of the costume: making a single structure or different parts (top/bottom, hat, etc.).
 - Cutting, assembly (even rough assembly), fitting.
- We proceed by trial and error, without patterns.

step 3

- Costume fitting.
- Shooting.

Second part – Questions from the public

step 1

- A selection of simple questions to be written on small signs during the public performance, asking questions about our relationship with nature.
- Each participant has a panel attached to the end of a wooden rod: on the panel is a question.

Tracks.

- When was the last time you walked in nature?
- What is your favourite season and why?
- Do you have green plants at home and why?
- Does nature need us?
- Do you find the forest soothing or frightening?
- Does nature belong to everyone?

step 2

- Installation or slow stroll in costume in a public space.
- The questions are clearly set out.
- Exchanges and discussions with passers-by about the questions posed. Possible recording of answers.

step 3

- Feedback and discussion between participants.
- Share the answers you have heard.

11 Nature mosaic

The activity film

1_Harvest



3_Directing and production



2_Sorting materials

Objective

- Using unconventional materials to create collections and new works of art.

Eco-artistic dimension

- Raising awareness of the impact of human activity on the natural environment.
- Learn to distinguish between natural materials and those abandoned by man.
- Understand the importance of collecting our waste and keeping nature pure.

Locations

- A natural place for harvesting.
- A workshop area for production.

Duration

- 2h

Number of participants

- 5 > 15

Materials required

- Bags for harvesting.
- Cardboard or drawing paper, scissors, glue, pencils.

Description and procedure

Announcement of intent

Various small items will be collected.

They will be used as the basis for a mosaic.

The individual works will then be used to create a group exhibition.

Each of the works highlights the symbolic way of thinking and encourages the viewer to question the human footprint in the natural environment.

step 1

Recovering materials from a natural environment

- Collect materials in an area affected by the human footprint (seashore, burnt forest...).

Choose materials that attract interest, whether they come from nature or are discarded on site. The materials collected should not be too large.

step 2

Preparing your equipment

- Organise the material collected into categories.
- Classify by shape, size, colour or material.

step 3

Gluing

- Create a work combining materials on a support.

The aim can be simply aesthetic, but it can also be questioning (combining waste and natural elements, for example).

step 4

Exhibition

- Gathering and showcasing productions: they can be framed, displayed and exhibited in a high-traffic area.

12 — The gri-gri

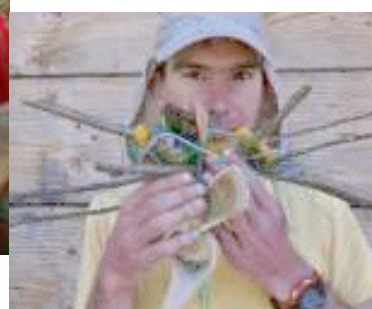
The activity film

1_Balade – collecting materials



2_Products of individual harvesting

3_Designing gris-gris using the elements collected



4_Highlighting our achievements

Objective

- Individual creation of a gri-gri using materials collected in the local environment.

Eco-artistic dimension

- Discover that the immediate environment provides the elements needed to create a work of art.
- Where appropriate, allow participants to talk about their relationship with the environment.

Locations

- The activity takes place in a room close to a possible nature trail: a rural area, forest, beach, near a public park, etc.

Duration

- +/- 1/2 h for harvesting materials
- 1 h > 1 h 30, to make the gris-gris

Number of participants

- 12 > 30

Materials required

For each participant

- Canvas bags.
- Small crates, trays... to collect participants' finds.

Available to all

- All kinds of ties in abundance: wool, thread, string, elastic, raffia, wire, ribbons...
- Tools: scissors, pruning shears, pliers.
- Pencils and paper.
- Camera.

Description and procedure

Announcement of intent

A gri-gri is a magical “good luck” (or “bad luck”) object.

During the activity, each participant will make their own gri-gri from the materials they have collected.

A theme is announced according to the choice of the hosts.

Example:

- Introductory activity – The gri-gri is a way of introducing yourself.
- Thematic activity – The gri-gri allows everyone to represent their relationship with nature.

step 1

Walking / Harvesting

- Walk together in search of elements that speak, move... found during the walk (leaves, feathers, stones, small pieces of rubbish, wood, flowers, objects...).
- Each participant receives a bag in which to place their own harvest.
- To avoid stepping on each other's toes, form sub-groups that walk in different directions.
- On the way back to the workroom, everyone dumps their finds into a small crate or onto a tray.

step 2

Making gris-gris

- Construct, assemble and make a three-dimensional object by linking the elements selected during the collection.
- A variety of equipment is available to participants (see list).
- It is not necessary to use all the items collected.
- Even if each participant makes his or her own gri-gri, they can work together in pairs to help each other out.
- At the end of the gri-gri construction, each participant is invited to draw it and give it a name.

step 3

Showcasing achievements

- The finished works are displayed in the room (the gri-gri with the drawing) so that everyone can discover them.
- An individual photo of each participant with their gri-gri is taken and will be displayed at a future event or sent to participants.

13

Remain – Subsister



Leaning into the wind,
Andy Goldsworthy

Objective

– Using “dead” elements found in a forest to breathe new life into the landscape.

Eco-artistic dimension

– Giving new life to elements that seem dead, showing that everything in nature continues to live.

Locations

– Outdoors, near a forest where there are branches and/or dead trees.
In fine weather.

Duration

– +/- 1 h

Number of participants

– 5 > 25

Materials required

– So you can create natural paint in a range of colours.
Examples of processes:
– yoghurt paint (yoghurt + natural pigments)
– flour paint (flour + sugar + water + natural pigments)
– slip (clay + water + natural pigments)
– Containers and mixers to prepare the paint.
– Plates or other support used as pallets.
– Brushes.
– Cleaning equipment.

Description and procedure

Announcement of intent

The aim is to breathe new life into the landscape by reviving what seems dead.

step 1

Harvest

- Present a photo similar to the one above to show what you are looking for.
- Collect various branches or dead trunks of different sizes.
Take only one or two items from the same space.
- Be sure to identify the precise location where you have taken an item, as you will need to find it again later.
- Gather the harvested produce.

step 2

Production

- Prepare paint in a variety of colours using one of the suggested recipes.
- Distribute the paint and materials.
- Use colour either in keeping with the tones of the surrounding landscape, or in deliberate contrast to attract attention.

step 3

Repositioning

After drying, replace the branches or trunks in the landscape.

14 Plant portraits

The activity film

1_Variant 1. Harvesting materials from nature



2_Variant 2. Drawing natural elements



4_Collage and production of the portrait



Objective

- Create original portraits set in a natural environment.

Eco-artistic dimension

- Discover natural elements and make symbolic associations between faces and these elements.

Locations

- A small wood, a park for harvesting materials.
- A workspace where participants can create drawings, cut-outs and collages.

Duration

- +/-2h

Number of participants

- 5 > 20

Materials required

- Individual photos printed in advance.
- Scissors, glue (glue guns are sometimes needed to stick natural elements).
- A4 and A3 drawing sheets.

Variant 1.

- Harvest bags of materials.

Variant 2.

- Botanical books or magazines (old or new) with illustrations of flowers, leaves, etc.
- Dry pastels.
- Felt pens.

For that little bit extra.

- Have a GIF application.

Description and procedure

Announcement of intent

The aim of the activity is to illustrate the portraits of each person's face by placing them in an environment that evokes nature.

Préambule

Take a photo of each participant's face (ID card style).

Print in black and white: A5 +/- 15 x 20 cm.

step 1 – Setting up a materials bank

There are two possible variants for this first stage, which can be combined.

Variant 1.

- Take a trip to a wood, park or other natural area to collect basic materials.

Examples: leaves, flowers, wheat ears, small branches, pine cones, etc.

They should not be too large. An abundant harvest will enrich the rest of the activity.

- Put the materials in bags.

- Back in the room, display the contents on a table, grouping them by category.

Variant 2.

- Make available books and magazines with illustrations of leaves and flowers.

Old botanical books or other herbariums are particularly interesting because they allow new discoveries to be made.

- Use a pencil or marker to draw a stock of elements on drawing paper.

- Cut out and colour each element: trace the outlines and essential lines with a marker and colour the inside with dry pastel, for example.

- Arrange on a table.

step 2 – Creating the plant portrait

- First, stick your photo in the centre of a large sheet of paper (A3 or larger).

- Select elements from the bank of materials to dress up the photo.

- Place and glue the elements around the photo. The aim is to integrate the face into the centre of the natural elements as best as possible.

step 3 – Displaying and promoting results

Enhance the value of the works by exhibiting them.

The little extra

Make short animated films (GIFs) using an application like GIFme!

To do this, take photos of each work as it is created.

The succession of photos will produce short videos.



15 Wax sculpture

Summer activity

The activity film

From casting to creation



Before and after exposure to the sun



Objective

— Make wax sculptures that will serve as ingredients for a work of art that will transform according to temperature changes.

Eco-artistic dimension

— The aim of the activity is to raise awareness of global warming by symbolically creating a work of art that changes as the weather warms.

Locations

- Art studio or any space that can accommodate artistic activities using wax.
- An outdoor space where the temperature is high enough for the wax to melt naturally.

Duration

- 2h to create the sculptures
- 3 days for the wax to melt, depending on the climate

Number of participants

- 2 > 12

Materials required

- Wax.
- Saucepan.
- Baking tray.
- Large bowl.
- Small sculpting tools for cutting and shaping molten wax.
- Plexiglas sheets.

Description and procedure

Announcement of intent

Create a work of art to observe the effects of natural warming on the elements.

step 1

Melting wax

- Place the wax in a large saucepan.
- Place the pan on a hot plate and allow the wax to melt completely.

step 2

Cooling the material and making the sculptures

- Take a large bowl of water and start pouring the wax into the water.
- As it becomes solid again, pick up the wax with your hands and start to shape it.
- Carving either by hand or using a tool to create a pattern.

step 3

Letting go

- Place the creations on Plexiglas.
- Let the creations melt in the warmth of the sun.
- Observe their transformation.
- Take photos to track progress.

16

Crossword challenges

— Card games

The activity film



The day's weather / with natural elements / in black and white

Flowers / prints / in the ugliest colours possible



Objective

- Participants from different countries or regions will send each other artistic challenges. Once completed, the results are sent to the other partners.
- These challenges can be used to initiate or relaunch an international partnership.
- This activity provides an opportunity to share or confront feelings and sensitivities.

Eco-artistic dimension

- This sharing helps us to discover the universal dimension of certain concerns.
- This activity can take place on any theme. In this case, it is part of a series of activities centred on Eco-Art being carried out by the various partners.

Locations

- Variable depending on the challenge.

Duration

- Varies according to the challenge.

Number of participants

- Several groups of 5 to 20 people in different regions or countries.

Number of partners

- 2 > 4

Materials required

- To launch this specific activity, cardboard cards and boxes are provided.
- The rest varies according to the challenge.

Example of cards

Subject / what?

- The water that surrounds
- Trees
- The landscape of your home
- Today's weather
- A wild animal
- A pet

Technique / using what?

- Footprints
- Charcoal
- Fabric
- With water
- With flowers
- Light and shadow
- With grass

How is it done?

- Closing your eyes
- With a batten
- Upside down
- In less than 10 minutes
- In the dark
- Sitting in a tree
- Feet in the water
- Dancing
- In black and white

Description and procedure

The challenges can be varied. Various activities presented in the sheets in this vade mecum can serve as a basis. Here, we take the example of one of the challenges launched from a Belgian school (Schaerbeek) to their French (Savoie) and Greek (Athens) partners.

Announcement of intent

It's a challenge to a partner abroad.

We will send a proposal for activities to be carried out by the correspondents, who will send proof of completion in response.

step 1

Initiating the challenge

The initiators decided to create a special card game.

Here are the instructions given to their partners.

"What luck! You have received 3 boxes each containing 10 cards.

You can try your hand at it, working on your own or with others.

Course

- Draw a card at random from each of the boxes.
- A map shows you the subject of your creation.
- The second indicates the technique to be used.
- A final card shows how it should be done.

It's up to you to create something based on the 3 instructions. It's up to you to interpret it. You can use the media and format of your choice unless otherwise stated on the card.

Once you've finished your creation, take a photo of it. Then you can put the game away (not so good) or pick up 3 more cards to create another work of art (great!)."

step 2

Response to the challenge

The receivers carry out the challenge and send the evidence back to the initiators.

They can in turn send a challenge to the other partners.

vade
mecum

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— test of cards

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