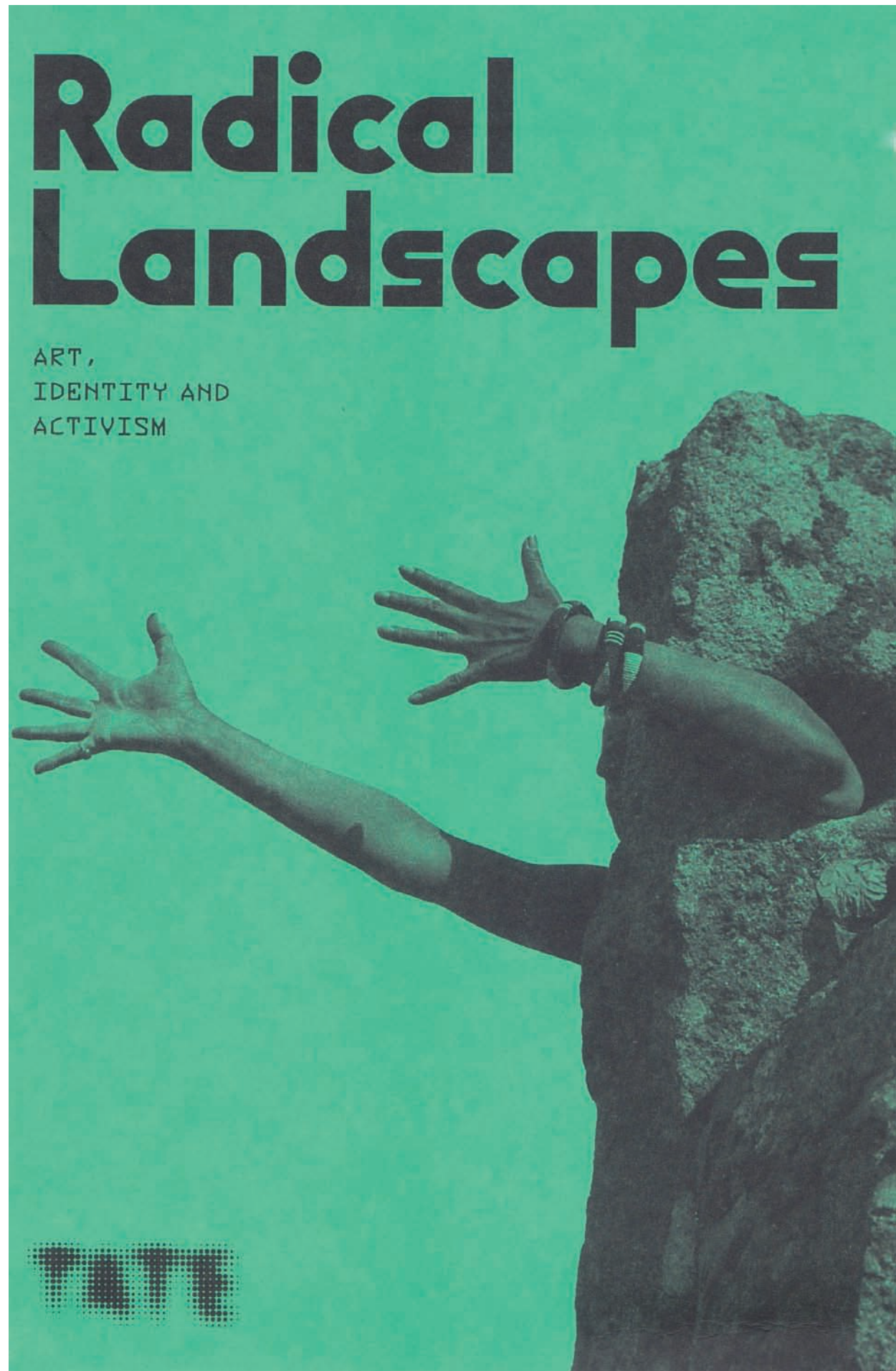


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Pih, Darren, *'Regenerative Geographies', Radical Landscapes exhibition catalogue, Tate Publishing, May 2022*



REGENERATIVE GEOGRAPHIES

by DARREN PIH

ART IN A CLIMATE CRISIS

aware than ever of the environmental impact of food transportation and its sovereignty. Issues around the management and apportioning of land and how its resources are harnessed, extracted and distributed are intrinsic to debates about the environment, sometimes spurring protests at the local, national and international level. Much of the work of Liverpool-based artist John Davies explores the impact on our natural landscape of human behaviour, industry and energy infrastructure. This is foregrounded in his photographs, which are composed using the pictorial conventions of landscape photography and focus on edgeland power stations including *Agecroft Power Station, Salford* 1983 (pp. 154–5), a coal-powered plant operational from 1925 and which was demolished in 1994.

Yuri Pattison's sculpture *sun[set] provisioning* 2019 (OPPOSITE) reflects the artist's post-technological research-based practice. The work features a uRad atmospheric monitor which records pollution levels in the air, then translates this data in real time to a monitor displaying an endlessly morphing computer-generated sunset/sunrise. The work reflects on ancient sun worship traditions, for example linked to the summer solstice. It also articulates the phenomenon of our collective inability to grasp the magnitude of climate breakdown. It focuses on the ways in which sublime sunsets can create awe, leading us to take images and share these on social media without considering that their lurid spectacle may be linked to forest fires and environmental pollution.

Mitigation of Shock (London, 2050) 2017–18 (p. 159) by the Anglo-Indian art and design studio Superflux is based on their wide research imagining a near future in which climate change has impacted upon global food security. Placing the viewer in a London apartment, the work depicts the impact of living with crop failure, escalating food and energy prices, while at the same time envisaging a new form of community based on collaborative resilience and growing your own food. It ultimately presents a hopeful and urgent message, positively influencing our behaviour now.

Recent years have seen coordinated protests about a range of environmental issues, including road and infrastructure development and the perceived risks associated with hydraulic fracking, reflecting our desire to protect and conserve the natural world. In this vein, Delaine Le Bas's work *Rinkeni Pani* 300122 *Sussex* 2022 (p. 158) explores how the heritage and ancestry of the Romany Gypsy community has been maintained through the efficient use and reuse of land resources. As well as providing an artistic blueprint for low-impact living, Le Bas's work speaks of the nomadism of Romany Gypsies,

Previous page
John Davies, **Agecroft Power Station, Salford** 1983,
photograph, gelatin silver print on paper,
71 x 104

DARREN PIH



Yuri Pattison, **sun[set] provisioning**
2019, software, OpenGL software,
modified Dell PowerEdge R620,
NVIDIA GTX 1650 GPU, uRad A3
atmospheric monitor, HD monitor,
Dexion slotted angle, cables, cutaway
padlock, rubidium atomic clock,
combination padlock, steel ruler,
200 x 200 x 43

RADICAL LANDSCAPES is a revelatory exploration of art and our connections to the rural landscapes of Britain.

Landscape art has always represented more than just the beauty of the British landscape. The rural has not only been an enduring site of artistic inspiration, but also a heartland for ideas of freedom, mysticism, experimentation, and rebellion. By digging beneath the surface, trespassing across accepted histories and examining artists' relationships with the countryside, the true power and importance of the British landscape can be fully revealed.

With contributions from artists, ramblers, environmentalists, horticulturalists, activists and social historians, RADICAL LANDSCAPES recovers the stories that have been forgotten, lost or ignored, and examines the real value and meaning of our green and pleasant land.

Edited with introductions by
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