Conversations with artists

on water, fire and place

TURNING THE TIDE

A COLLECTIVE PUBLICATION FEATURING
TURNING THE TIDE ARTISTS

Co-funded by the European Union

INTERCULT wba urban culture institute DEAR HUNTER ARTIT

IN COLLABORATION WITH river//cities fablevision

dear reader,

Welcome to this publication. As Turning the Tide draws to a close, we invited a number of the project's artists to reflect on their practice and their experience of working at the intersection of art and climate emergency. What you are reading is the result of those conversations.

Turning the Tide brought together artists, communities, and organisations across Sweden, Austria, Poland and Greece asking what art can do when placed in direct contact with the places, people, and waterways most affected by climate change.

The works that emerged from that process, murals, films, performances, sculptures, walks, and publications, are as varied as the artists who made them. But the questions underneath them are shared ones.

This publication does not attempt to answer those questions. It opens them up. How is the climate crisis changing the way artists work? What does it mean to make something in a place shaped by flood, fire, or rising water? And beyond documentation and awareness, how can art make actual impact, not just reflect the emergency but respond to it?

These are not questions with neat conclusions. But they are the right questions to be asking, and the artists in these pages are asking them with rigour, honesty, and imagination.

Our gratitude goes to every artist who contributed their time and trust to this process, and to the partners who made it possible: Intercult, Artit, Instytut Kultury Miejskiej, Wiener Bildungsakademie, Dear Hunter, in collaboration with Fablevision, and River//Cities. This publication exists because they did.

The Turning The Tide Team

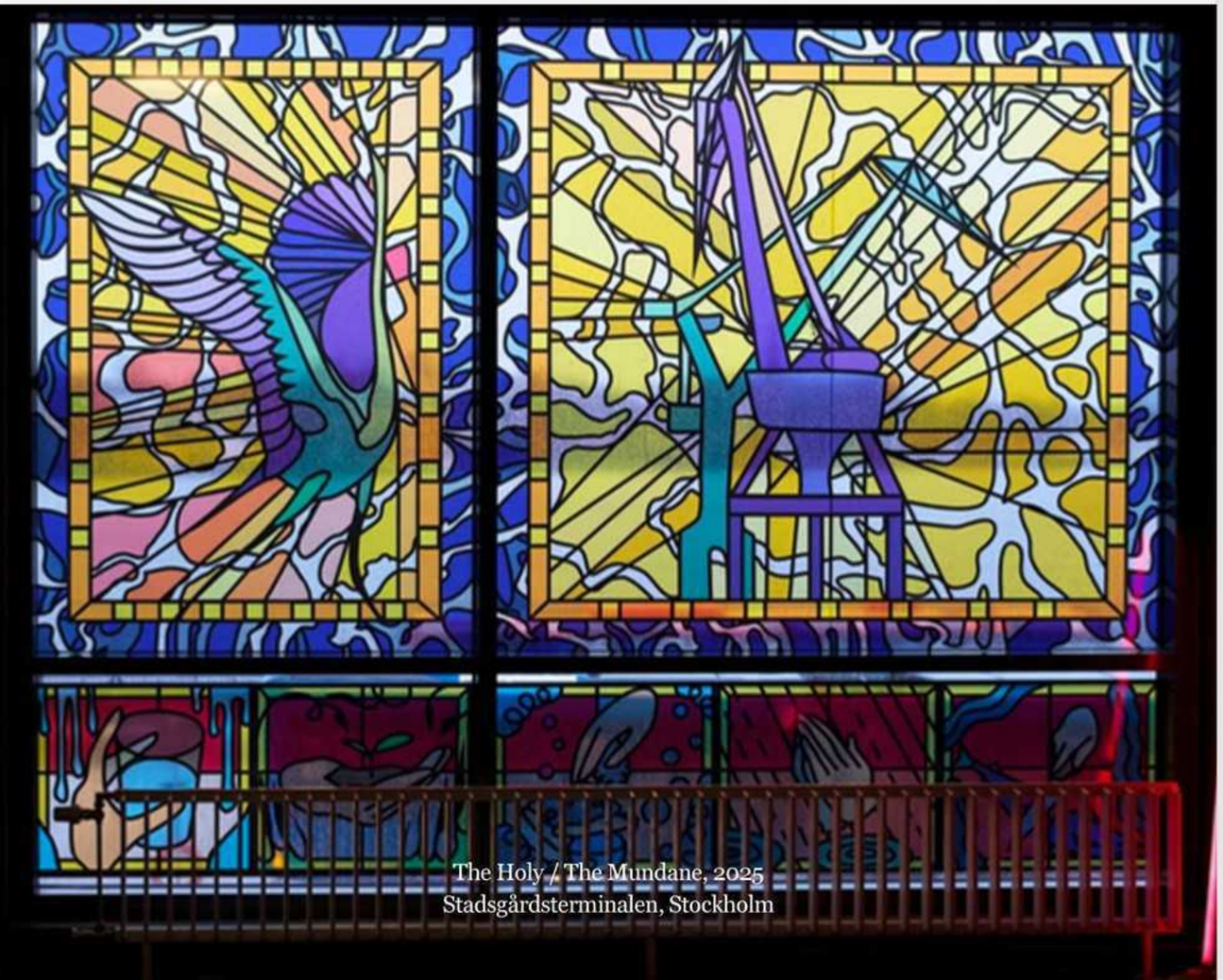
CREATIVE CLIMATE ACTION IN PRACTICE

artists

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Ajja
Angela Liosi
Anna Kotkiewicz
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Victoria Myronyuk
Vlady
Weronika Zalewska
Yannis Mantzaris
Zoe Franzén Lakides
Zuzanna Kołodziej

Agnieszka Stobierska

SWEDEN



The Holy / The Mundane, 2025
Stadsgårdsterminalen, Stockholm

Agnieszka Stobierska is an artist and architect working across illustration, material, and space. For Turning the Tide, the artist created The Holy / The Mundane, a foil decal and mural for Stadsgårdsterminalen in Stockholm: a stained-glass hymn to everyday water, constant, unnoticed, quietly sacred.

In The Holy / The Mundane, you draw on the visual language of stained glass to reflect on everyday relationships with water in urban domestic life. What does this contrast between the sacred and the ordinary allow you to reveal about how we value—or overlook—this resource?

In modern life, it may seem like everything beyond our own personal life can seem vague and somehow unreal. The world is full of information which overwhelm us. Nevertheless, there is earth and water, the light of the sun, landscapes and vegetation; and there are tools and other objects made by human hands that are simply what they are, their essence self-evident. There is power in these ordinary things of everyday life, just as there is power in the main thing necessary to sustain life.

In my art, I like to blend daily imagery with religious symbolism. In this mural, a bath becomes a reference to a christian baptism, originally meant to symbolise drowning and death to an old life. I also included all the small, everyday actions we perform around water, allowing them to take on symbolic meaning: washing our hands, watering crops, cutting fish, even crying — the saltiness of tears intimately connects us to the primordial sea.

Read full interview



The Holy / The Mundane, 2025 · installation view
Stadsgårdsterminalen, Stockholm



My Hometown's Future, 2025
Stockholm

“Art can be fun, beautiful and playful while also being important and spreading awareness.”



My Hometown's Future, 2025 · detail
Stockholm

Ajja is a street artist working across murals, community, and socially engaged painting. For Turning the Tide, the artist created My hometown's future, a work for Stockholm: a new view from Södermalmstorg, a daring sea on the skyline, and a wish to stay.

Do you see the work you developed during the lab as a conclusion, a fragment, or a starting point? How do you imagine it continuing—or transforming—beyond the timeframe of the project?

We want to create engaging paintings on the Youths Art Wall for we hope it will inspire more young artist to try and do something with complex issues. A picture can say more than a thousand words. Art can be fun, beautiful and playful while also being important and spreading awareness.

The project invites small gestures of participation, such as making a wish or imagining a future together. What kinds of reflections or conversations did you hope to open through this work, particularly in relation to young people and the city they are growing up in?

I hoped to get more people engaged. The people in the streets seemed more eager to shift the blame on the use of spraypaint. A conversation about the reality of climate change was what i would have hoped for.

Read full interview

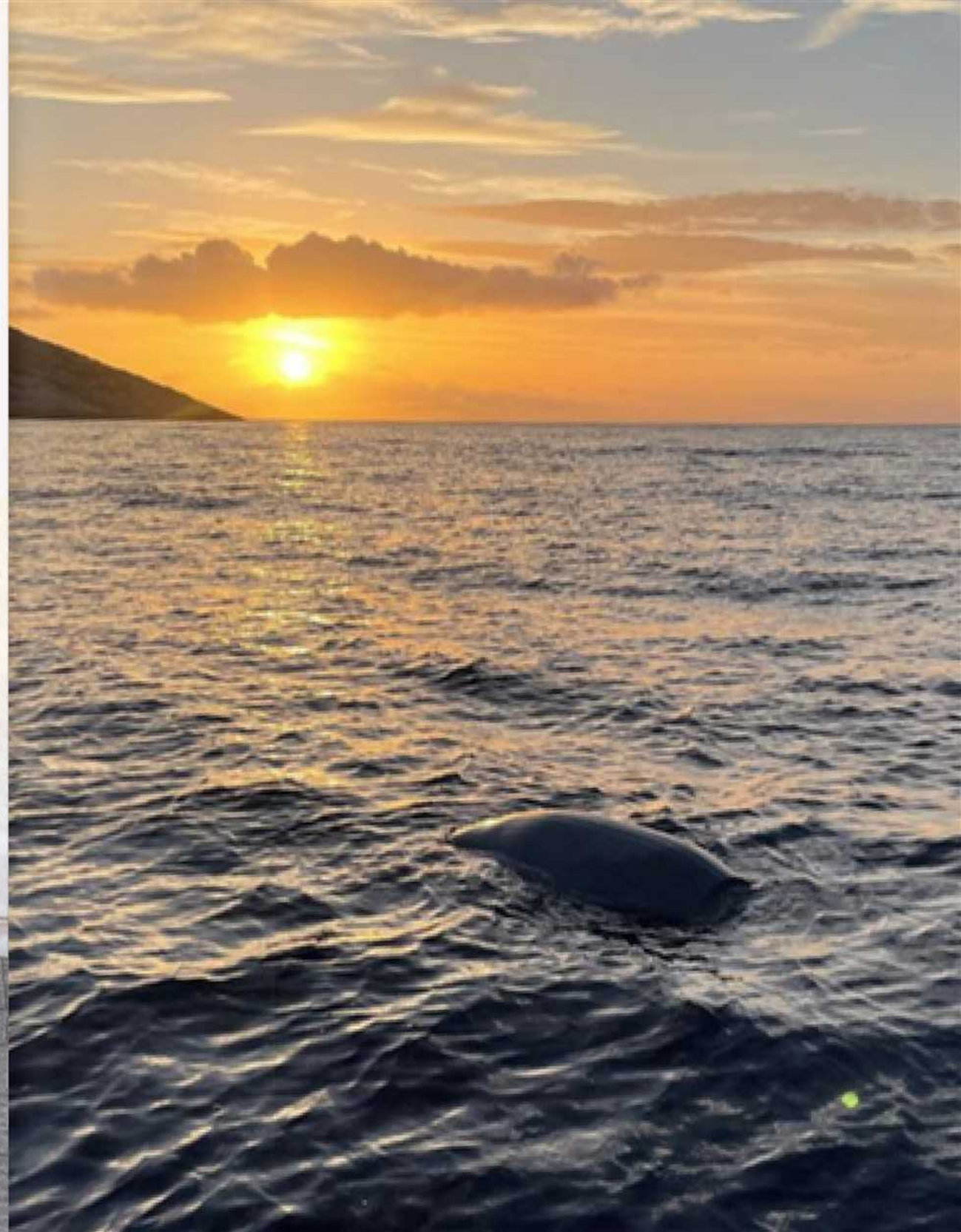
Angela Liosi

GREECE

CREATIVE CLIMATE ACTION IN PRACTICE



Water Walk, 2024
Limni, Evia



Do you see the work you developed during the lab as a conclusion, a fragment, or a starting point? How do you imagine it continuing—or transforming—beyond the timeframe of the project?

Being part of the Turning the Tide residency program is connected to a wider process that began years ago. I came to recognize that many of my concerns around water, care, invisibility, and containment resonate with critiques of domination, hierarchy, and the exploitation of both bodies and environments, questions that the lab itself in a way places. At the same time, the residency opened new perspectives for me, particularly in considering how an artwork can move beyond the studio or exhibition space and enter a broader socio-dynamic field. The project developed during the lab feels like a living form, σtaying in Situ continues this dialogue with the place in an ongoing process.

When developing Water Walk, how did the form of the sculpture emerge through your making process? Were there moments where the material, the site, or the context guided decisions more than a predefined plan?

During the workshops and the interviews , no one chose to place a human being in their imagined arc. This information, in a rather unconscious way, influenced the evolution of the sculpture's form. If the arc was not meant to preserve the human as the central figure, then perhaps a different kind of being needed to emerge. One that belongs to no single species, and at the same time to all. The shape of the vessel was shaped gradually through the making process. What developed over time was a form that feels almost like a creature, something that could live and survive in deep depths but can also move on land, an amphibious being. Through the in situ research, it became obvious the loss of trust in the human species. Humans seem to have lost trust in their own kind. This atmosphere inevitably entered the work. The sculpture was built out of necessity, It follows the idea of imagining a new world, or a new consciousnes.

Angela Liosi is a Greek artist working across landscape, sea, and the unseen. For Turning the Tide, the artist sculpted Water Walk, an ark for Mela's building in Limni, Evia: a tribute to animals lost to flood and fire, afloat between two worlds.



Water Walk, 2024 · detail
Limni, Evia

Read full interview

Anna Kotkiewicz

POLAND



“I had never experienced so directly how an extreme change in temperature could affect the behaviour of the material I work with every day.”

The Boundary of the Coastline, 2025
Gdańsk



Anna Kotkiewicz is an artist, designer and craftswoman exploring the technical, visual and symbolic possibilities of ceramics. For Turning the Tide, she created The Boundary of the Coastline, porcelain reliefs reflecting rising sea levels and the vulnerability of coastal ecosystems.

In The Boundary of the Coastline, porcelain is not just a medium but a metaphor: its fragility, sensitivity to pressure and temperature, and tendency to crack under tension mirror the vulnerability of coastal ecosystems. How did you arrive at that material choice, and what did the process of forming and firing reveal about the relationship between matter and environmental change that you had not anticipated?

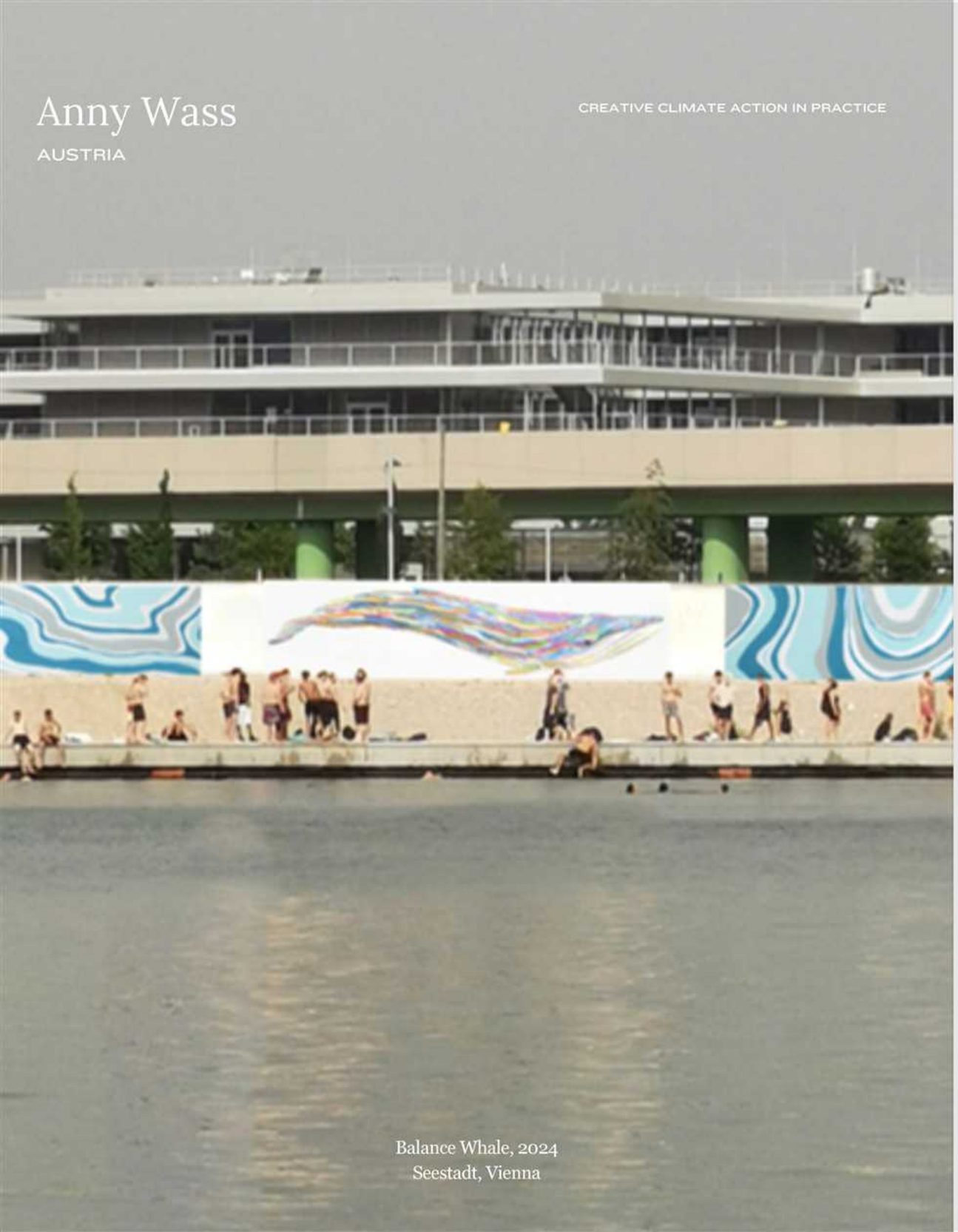
Porcelain was a natural choice because it is the material I work with most and know best. During the residency, however, I experienced something completely new. Poland was going through a period of extreme cold, and for the first time in my life I saw the Bay of Gdańsk frozen. The clay in my studio also froze, which affected its structure and caused cracks in some of the works. This was unexpected and very interesting for me as part of the research process. I had never experienced so directly how an extreme change in temperature could affect the behaviour of the material I work with every day. It created a very tangible connection between the environmental conditions outside my studio and what was happening to the material inside it.

.

Read full interview

Anny Wass

AUSTRIA



Balance Whale, 2024
Seestadt, Vienna

Anny Wass is an Austrian artist working across object, photography, colour, and material. For Turning the Tide, the artist created Balance Whale, a life-size rainbow installation by the lake in Seestadt, Vienna: an emergency campaign for the blue whale, giant, gentle, and disappearing.

Looking back on the process, has your understanding of your role as an artist shifted in any way through your participation in Turning the Tide Labs?

Honestly. I felt validated. It's very encouraging to envision a world where climate justice and conflict, the most pressing and interconnected challenges of the 21st century, are addressed through creative and holistic projects. together and in exchange. With a simple but fundamental question in mind: 'What kind of world do we want to live in?

How do you think about audience and reception in relation to this work? Who do you imagine encountering it, and in what ways—directly or indirectly—might it resonate beyond the immediate context in which it was produced?

Art in public space always aims to communicate with a wider audience, as well as to create an artistic counterpoint to omnipresent advertising or gentrification. I was very happy to get the opportunity to ‚reclaim the street' for a better cause and visually shape the recreational area close to the lake, where people share a good time and enjoy a non - commercial space. My colorful 30 meters long whale-wall is installed permanently or like every other art in public, at least semi-permanently. Until now, the image of the blue whale has obviously been treated with respect. Which for me personally emits hope for the bigger cause and makes me very happy.

Read full interview

Celina Lawina Przyklęk

POLAND



Story About Water, 2025 · film documentation
Stockholm

Celina Lawina is a video artist working across film, dance, and visual art. For Turning the Tide, the artist made Story About Water, a video filmed around Slussen in Stockholm: local childhood myths of water retold in dance, while the sea quietly rises.

How do you reconcile the tension between raw, innate creativity and the discipline required to master your craft?

You have to trust your truth and the process — nothing happens immediately. You need to be consistent and deeply believe in what you want to do, sometimes pushing yourself beyond fatigue or boredom, while making sure you do not lose the power of what comes from the heart, that pure spark. Especially when working commercially, it is important to choose projects and collaborations carefully, not to say yes to everything, and to keep clear boundaries. And never forget who you are and why you create.

How important is it for viewers to understand the intended message of your work? Does ambiguity add value, or do you seek clarity in your expression?

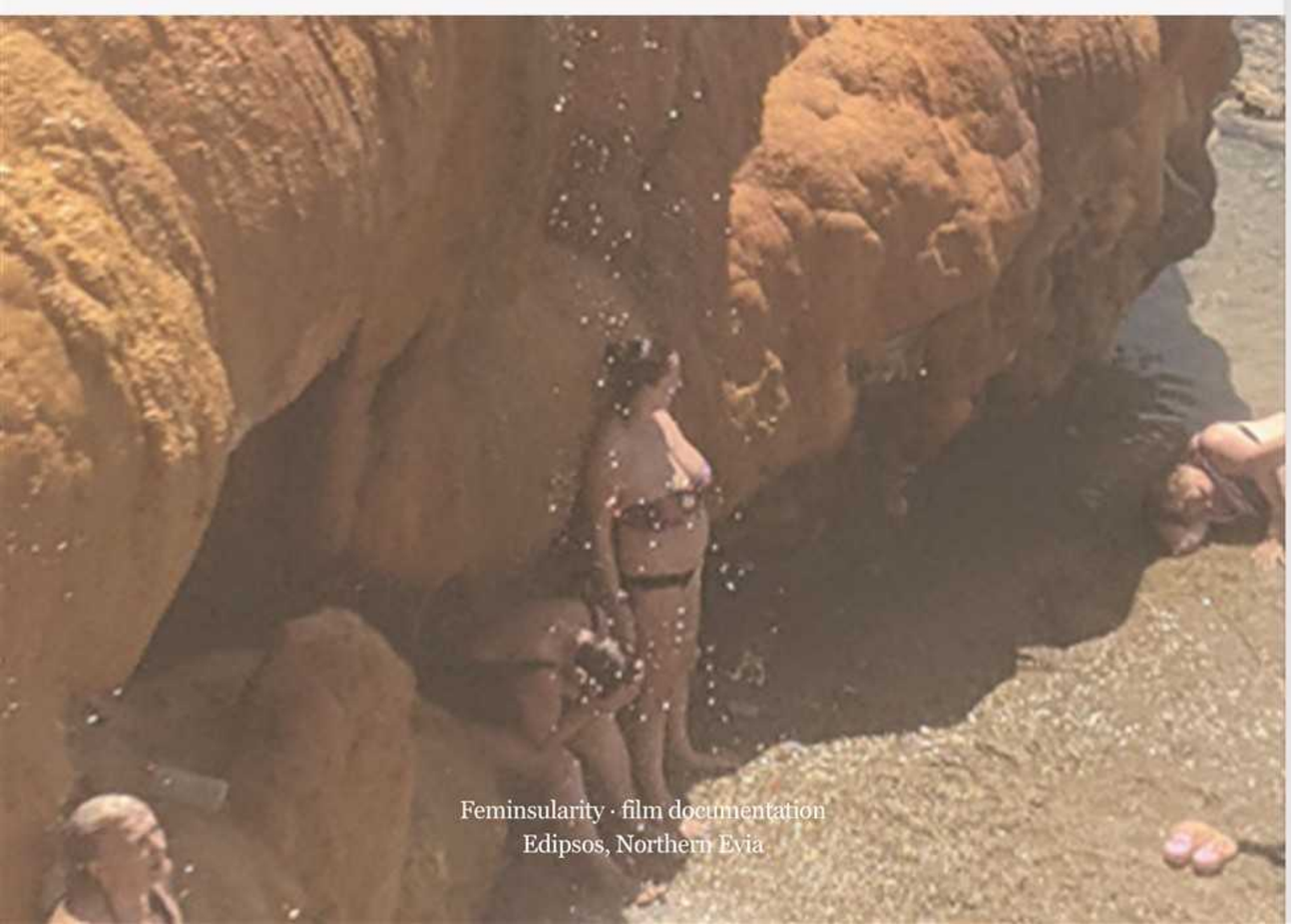
It is important to me that the viewer can understand the work I make. I do not mean a direct or literal reading, but rather a sense of reflection — something emotional that can be awakened while watching a film or a performance. In my opinion, art is for people; we cannot create only for ourselves, because that feels selfish.

Read full interview

Christina Maridaki

GREECE

CREATIVE CLIMATE ACTION IN PRACTICE



Feminsularity · film documentation
Edipsos, Northern Evia

Christina Maridaki is an Athens-based artistic researcher working across workshops, performance, and video. For Turning the Tide, the artist made Feminsularity, a documentary filmed in Edipsos, North Evia: a portrait of island women through crisis, cooking, organising, healing, and holding on to place.

Feminsularity weaves together personal interviews with women in Edipsos and broader sources on ecofeminism, not to validate one with the other but to let them resonate across time and space. How did you hold those two registers together without flattening the specificity of the local voices, and what did the women of Edipsos teach you that the theory could not?

What they taught me was resilience. Theory can give you a framework for understanding a phenomenon, but it cannot tell you what it feels like to live through it in one particular place. It cannot tell you which rituals people preserve, which recipes they remember, what they worry about, or what it means to receive displaced people from neighbouring villages during a disaster. Theory cannot reproduce the feeling of solidarity that comes from organizing within your community or seeing other femininities stay strong and connected.

The women also reminded me that feminism itself is not one homogeneous experience. We touched on motherhood, heritage, gender and environmental responsibility in ways that sometimes challenged my own assumptions. I personally reject many binary and positivist theories of gender, but I cannot censor my co-creators or expect one feminism to battle another. I cannot, in that moment, challenge a feminism that prioritizes the same softness that welcomes climate refugees. We all emerge from extremely nuanced environments.

Read full interview



How do you think about audience and reception in relation to this work? Who do you imagine encountering it, and in what ways—directly or indirectly—might it resonate beyond the immediate context in which it was produced?

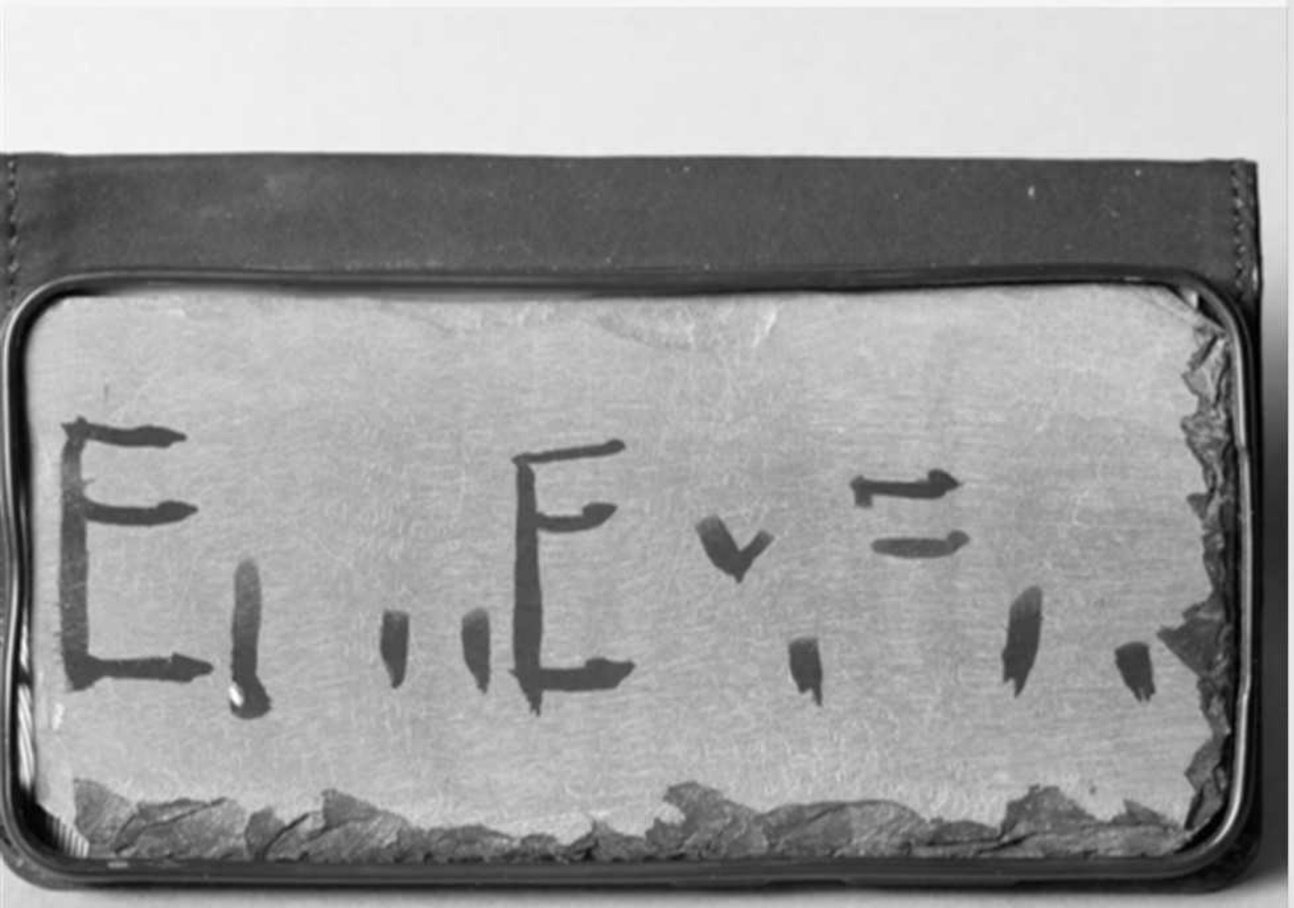
I would particularly like the work to encounter people who are already involved in community organizing, environmental struggles or feminist practices, as well as people who don't normally enter these conversations through academic or institutional spaces. (...) Ultimately, I don't want to dictate what the audience should take from the work. My hope is that this practice gives people another reason to continue the conversation around gender, environment and place.

“Magic was once ostracized as the domain of women and nature.”



Daniel Böswirth

AUSTRIA



Ephemeral Art Project, 2024 · video still
Vienna

Daniel Böswirth is an Austrian author working across radio, poetry, graphics, and photography. For Turning the Tide, the artist created Ephemeral Art Project, water painted on stone slabs heated to the temperature forecast for Paris in 2040: images vanishing almost before they appear.

Your Ephemeral Art Project relies on extremely simple materials—stone, water, heat, and gesture—while engaging with complex climatic realities. How do you approach reduction and simplicity as artistic strategies when addressing urgent global issues?

I am convinced that even the simplest means can reveal complex interrelations. The more clearly processes can be observed and followed, the clearer the message becomes. As an artist, I see it as my task to bring things to the point. Creating the projected heat record of 50°C in Paris in 2040 by means of a precisely calibrated heating foil on the back of a stone panel is one aspect. The other is drawing a line with brush and water—a line that represents oneself—onto the panel. On the panel at room temperature, the line remains; on the heated one, it evaporates instantly. I believe it is difficult to express climate change and our currently greatest global challenge in a simpler or more aesthetically compelling way.

Read full interview

Daniil Sukhov

AUSTRIA

CREATIVE CLIMATE ACTION IN PRACTICE



Milchwasser, 2025 · project documentation
Vienna

Daniil Sukhov is a transdisciplinary artist working across mathematics, literature, film, and performance. For Turning the Tide, the artist created Milchwasser (Milk Water), a short film made in Vienna: water met again through taste, smell, and reflection, a daily lifeline too easily forgotten.

Do you see the work you developed during the lab as a conclusion, a fragment, or a starting point? How do you imagine it continuing—or transforming—beyond the timeframe of the project?

As a filmmaker I saw this project as an opportunity to try something new. I tried combining a dreamy atmosphere with the advertisement format. Film is a medium that is always changing. Changing in approaches, changing in philosophy, changing in pacing, changing in the atmosphere that people want to convey. But the building blocks often stay the same, except from the times when every now and then somebody comes up with a new design for a block.

For me this project is a capsule of something that I did in 2024 that I do not see necessary to return to. However what is for sure a positive consequence for my personal development is the experience that I was able to collect working in the framework of this project. Having tried new things and having met new people. Meeting new people is something that I have learned to appreciate a lot in recent years.

Read full interview

Eleni Vrettakou

GREECE



Un/Making Ground, 2025
Evia

Eleni Vrettakou is an artist and designer working across ecology, material, and film. For Turning the Tide, the artist made Un/Making Ground, sculptures of charred pine and flood silt from Evia: thresholds of a lost domesticity, left unfinished to erode, weather, and transform.

Do you see the work you developed during the lab as a conclusion, a fragment, or a starting point? How do you imagine it continuing—or transforming—beyond the timeframe of the project?

I see Un/making Ground primarily as a fragment of a larger body of research into climatic extremes, material transformation and the temporalities of environmental change. The work itself resists the idea of a definitive conclusion. Its materials are inherently unstable, and the sculptural forms are intentionally left unfinished, allowing processes of erosion, decay and weathering to continue. The objects are therefore less concerned with documenting a fixed moment in time than with registering processes that precede and exceed their production.

This approach reflects a broader interest in how we understand climatic extremes. A wildfire or flood may have a clearly identifiable duration, but its consequences continue to evolve through the gradual transformation of landscapes, the redistribution of matter and the often uneven processes of ecological and social recovery. I also see the project as part of a continuing dialogue with Hyperthermal Tales.While that work investigated temperature as a threshold for ecological displacement, Un/making Ground considers what remains after an extreme event, when the transformation of a landscape continues long after the event itself has passed. Together, these investigations raise questions about how artistic practice might engage with environmental processes whose temporal and geographical boundaries remain fundamentally unstable.

Read full interview

“An act resembling restoration can also erase evidence, while preserving something can prevent it from continuing to transform.”



Un/Making Ground, 2025 · installation view
Evia

Eva Andronikidou

GREECE

CREATIVE CLIMATE ACTION IN PRACTICE



Spirits of the Waters: Reflections on the Waters of Gdańsk, 2024
Gdańsk residency

Eva Andronikidou is an architect and artist working across landscape, stage, and performance. For Turning the Tide, the artist created Spirits of the Waters, a layered map installation in Gdańsk: old maps, algae, and future floods, in the hope that Rusalka might return.

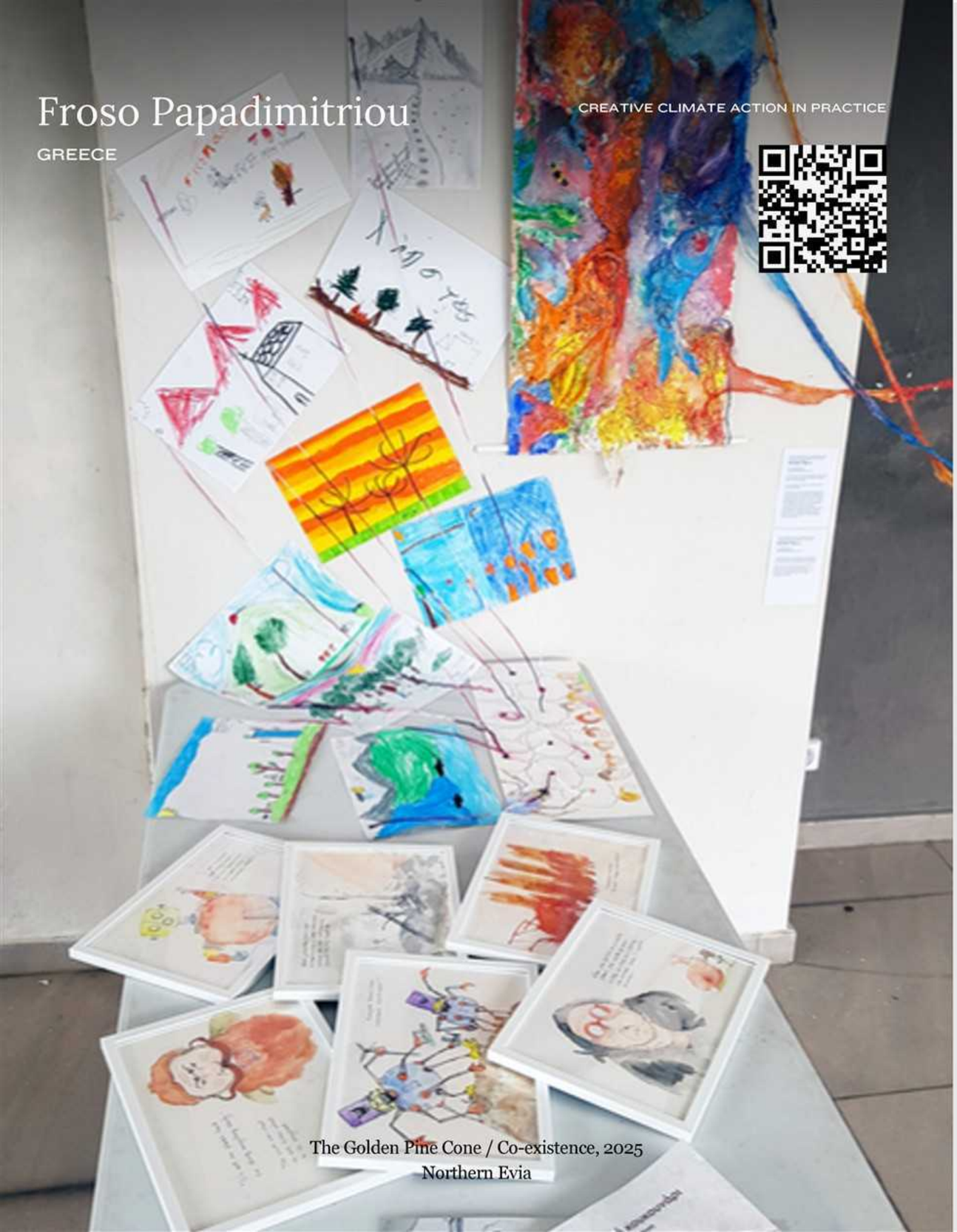
Discuss the impact of environmental sustainability on your work. How has your participation in Turning the Tide influenced your approach to addressing environmental issues through art?

The term sustainability is important for my life and my work in general. I work on it in my PhD, my architecture practice, my teaching at National Technical University of Athens, I try to live a sustainable everyday life, recycling, biking etc, so naturally I incorporate it in my artistic practice as well. Ecosystems and the changes of the physical world, referring especially to what is lost and what that means, are the central axis for my work. TTT was a great opportunity to work in a holistic way. The site (Gdansk) was very special in its relation with water. I got to know a lot about global warming and it was really a very deep study that was inspired by the site- I really don't know if it would be the same in a different site. My narrative contains the past, the present and the future of the city, in order to finish with possible solutions that are based on the special characteristics of the site and its past. I believe sustainability is very closely related to sites and to people that inhabit them. That is why I chose mapping: mapping on a paper in scale, mapping on video, mapping using physical elements (algae that was placed where it was found on the map), mapping through people (on the map one can scan qrs and see works and thoughts of students). Locality plays a central role in this work, and for me this is the first step of a sustainable approach.

Read full interview

Froso Papadimitriou

GREECE



The Golden Pine Cone / Co-existence, 2025
Northern Evia

Froso Papadimitriou is a Greek artist working across painting, installation, sculpture, and video. For Turning the Tide, the artist created The golden pine cone and Co-existence in North Evia: a fairy tale from testimony, and white threads coloured back to life by children.

Turning the Tide Labs invited artists to work with complex issues such as climate change, extractivism, and care. How did these themes influence the choices you made in developing your work—whether conceptually, materially, or methodologically?

My work was about these exact concepts. The island of Evia is a very compelling example of how climate change, extractivism and lack of care by state officials can cause irreversible damage to land and communities. What I aimed to do with my work is to create a platform that the residents, who were experiencing the effects of the above concepts, could use to narrate the events that took place and how they affected their lives.

Therefore, I tried to find a medium that was approachable and also gave the communities a tangible object they could work with. There are different methods to approach community-oriented art projects, especially with disaster-affected communities. I believe that at the core of it is active and substantial listening, in order to understand what is important for them and find the golden ratio of art practice development and community co-ownership, which is what became the foundation for the work I produced.

Read full interview

The Golden Pine Cone, 2025 · publication
Northern Evia

Giorgos Gerontides

GREECE

CREATIVE CLIMATE ACTION IN PRACTICE



Vulnerable Nets, 2024 · project documentation
Psaropouli, Northern Evia

Giorgos Gerontides is a Greek Cypriot artist working across installation, video, and participation. For Turning the Tide, the artist made Vulnerable Nets, a feature documentary with young people in Psaropouli, North Evia: local collectives weaving, strand by strand, a net that still holds.



Your practice spans installation, video, participatory and interactive projects, and Vulnerable Nets brings many of those threads together in the form of a feature-length documentary. How do you think about film as a medium in relation to your broader practice? What does it allow you to do with time, community, and narrative that other formats cannot?

Film, and documentary in particular, entered my practice for the first time with Vulnerable Nets. I had no prior experience — I read, learned from friends, and borrowed a camera from a friend who works in documentary film. I don't treat it, though, as a separate medium from the rest of my work. I don't divide my projects by medium; each one creates a different kind of environment. In this case, something like a film studio came together, but that's not a fixed pattern in my broader practice.

What stays constant is the same interest I have in installations and participatory projects: how you build a framework within which something can happen with other people. The difference with film is that it carries time in a way other media can't — it isn't instantaneous. It takes duration to build a relationship of trust with the people in front of the camera, and then it takes another kind of duration, that of screening, for someone to actually see it.

What another medium couldn't hold in the same way were people's concerns, their doubts and their thoughts, not as abstract elements of a composition, but as they were actually voiced, with their hesitations and contradictions intact. Documentary forces you to let the other person's time enter your work, rather than cutting it down into a single frame.

Read full interview



Vulnerable Nets, 2024 · project documentation
Psaropouli, Northern Evia

Gisela Stiegler

AUSTRIA



Buoy Sculpture, 2025 · proposal collage
Slussen, Stockholm

Gisela Stiegler is an Austrian visual artist working across sculpture, space, and colour. For Turning the Tide, the artist designed Buoy Sculpture, a purple column on a buoy at Slussen in Stockholm: a floating monument that responds to changing water levels.

What aspects of the lab framework shaped your process most—its time constraints, the local context, the themes, the conversations, or something else? What did that structure make possible (or difficult) for your practice?

The challenge—and at the same time the most compelling aspect of the process—was to bring formal language, spatial conditions, and contextual meaning into a coherent whole. In particular, conversations with people spending time in Slussen, as well as a workshop with children aged 11 to 12, expanded the project and reaffirmed the significance of sculpture in public space.

The result was the idea of an interactive sculpture situated in the water, activated through playful engagement and accompanied by workshops for children and young people. The project brings together public art, cultural education, and participatory practices.

The absence of a personal studio opened up new freedoms in the way I worked, while at the same time making me aware of how important a dedicated workspace is to my artistic practice.

Read full interview



Placed at the intersection of city and water, the buoy sculpture functions as both a monument and a moving indicator of change. How do you think about the role of public sculpture in making abstract issues—such as climate change or rising sea levels—experientially tangible?

For me, the impact of a public sculpture does not lie in illustrating an idea or conveying a message. What matters is that it has undergone a process of formal and personal transformation. Only then does it develop an autonomy that cannot be fully accessed through rational analysis alone, but also addresses deeper emotional layers—those areas of experience rooted in the limbic brain.
Especially when dealing with abstract issues such as climate change or rising sea levels, the strength of art lies not in visualizing facts, but in enabling direct experience. In public space, people encounter a work without the threshold of a museum and without a predetermined moral reading. This direct confrontation opens up an open field of perception and reflection.

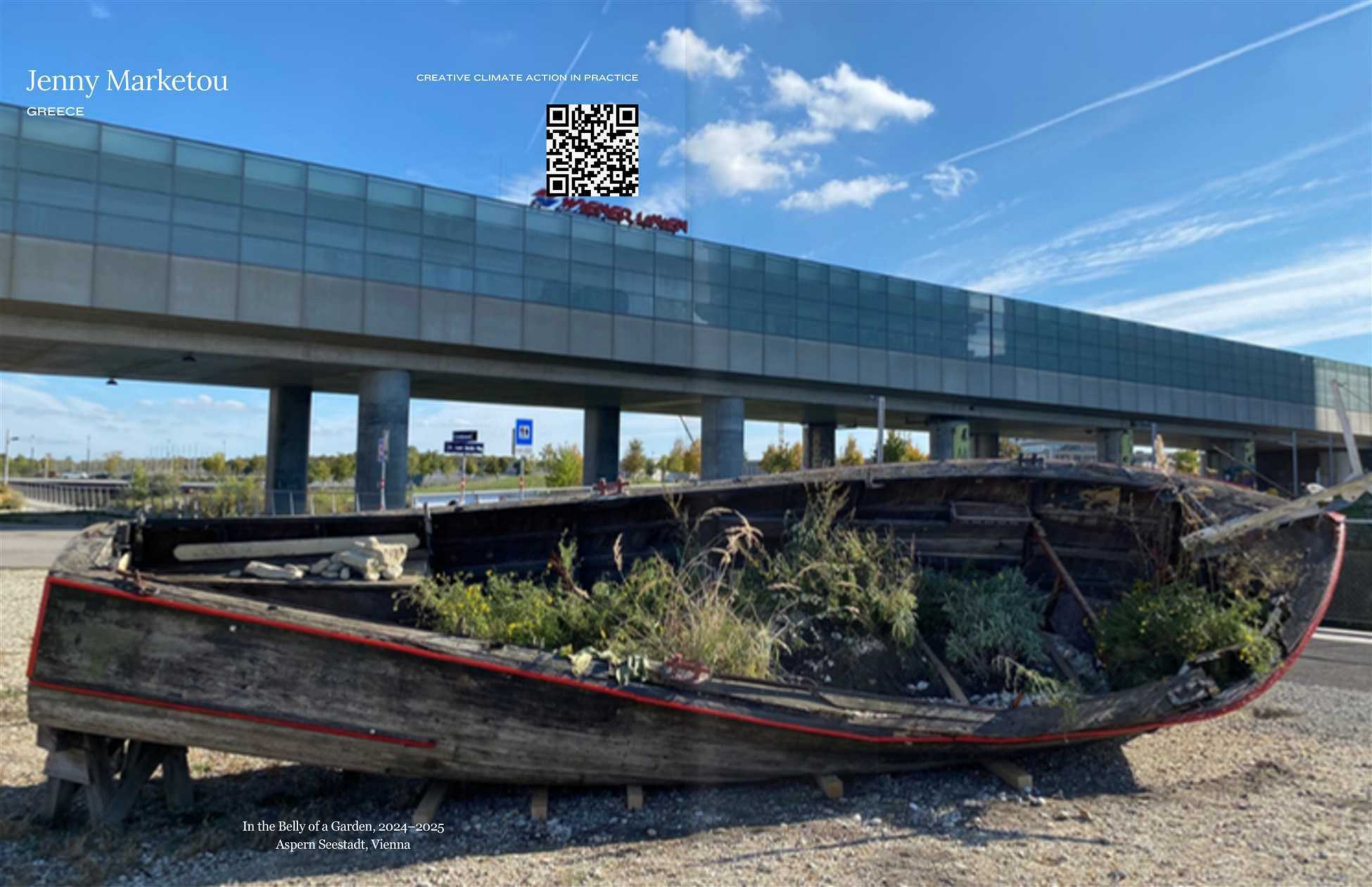


“The sculpture functions both as a point of reference and as a point of departure.”

Jenny Marketou

GREECE

CREATIVE CLIMATE ACTION IN PRACTICE



In the Belly of a Garden, 2024–2025
Aspern Seestadt, Vienna

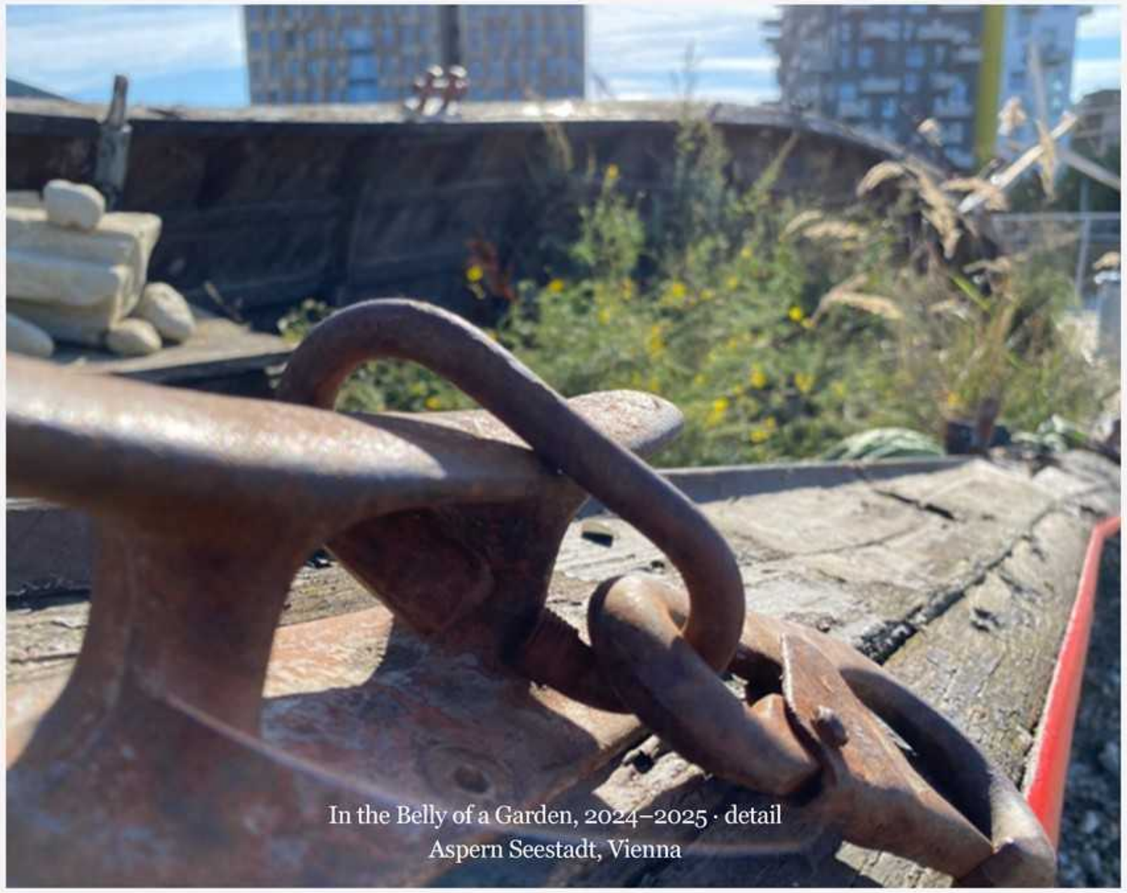


The Zille vessel at the heart of the work carries an extraordinary layered history, built in 1905, used as a minesweeper, a river ferry, and now a seed garden for healing plants. How did you come to find it, and what does it mean to you to transform an object that has witnessed so much of the Danube's human and industrial history into a site of ecological repair?

The Zille became central to the project because it already contained a remarkable history. Built in 1905, it had served different functions along the Danube, including as a minesweeper and later as a ferry. When I encountered it, I was struck by the possibility of allowing this historical object to enter another life. Rather than preserving it as a static artifact, I wanted to reactivate it. The transformation into a garden became a way of acknowledging its history while also allowing that history to evolve. The boat had once carried people and materials along the river; now it carries soil, plants, seeds, insects, birds, and forms of collective memory. (...)

For me, ecological repair is not about returning to an imagined pristine past. It is about finding ways to transform inherited structures and histories toward different futures. The garden therefore becomes both a memorial and a proposition: a reminder of what the object has witnessed, and an invitation to imagine what it might still become.

Jenny Marketou is an Athens-born artist working across sculpture, floating installation, and water. For Turning the Tide, the artist created In the Belly of a Garden, a seed garden in a century-old Danube boat in Seestadt: a former minesweeper, now growing healing plants.



In the Belly of a Garden, 2024–2025 · detail
Aspern Seestadt, Vienna

Read full interview

Jo Hodges, Robbie Coleman

SCOTLAND





Six Bowls: Ecologies of Resistance, 2025
Evia residency

Coleman & Hodges are a Scottish public art duo working across ecology and change. For Turning the Tide, the duo created Six Bowls: Ecologies of Resistance, a participatory installation rooted in Evia, where honey, silt, and burnt wood become an oracle for extractive times.

In Six Bowls: Ecologies of Resistance, elemental materials and sensory encounters are framed through multiple possible "uses," from planning tools to oracles. What does this open-ended structure allow participants to do or imagine that a more fixed narrative might not?

Six Bowls: Ecologies of Resistance draws on site-specific materials to create a space for dialogue and reflection in response to ecological crisis. The six elemental materials; air, honey, silt, stone, water and burnt wood are each contained in a bowl. Participants chose from nine 'uses' for the six bowls, followed by an invitation to then choose one element and are guided through an interactive exploration of that element. Each of the interactions responds to a landscape that has been shaped not only by wildfires and floods, but also by extractive economies, abandonment and inequality. (...)

As we develop the "uses" of Six Bowls: Ecologies of Resistance for new contexts, we expect that the 'uses' not to be prescribed by us, but to be generated and activated by the community. Our role is to act as guides and collaborators rather than authors of fixed meaning. This approach allows hyper-local stories, needs and new forms of imagining to surface and be communicated. (...)

We think of the Six Bowls as a form of "technology", a simple but adaptable structure capable of holding new voices, ideas and stories in different places. It is rooted in understandings of place, but equally concerned with creating space for dialogue and for the possibility of change.

Read full interview



Six Bowls: Ecologies of Resistance, 2025 · detail
Evia residency

Turning the Tide Labs invited artists to work with complex issues such as climate change, extractivism, and care. How did these themes influence the choices you made in developing your work—whether conceptually, materially, or methodologically?

The themes of the Turning the Tide Lab - climate change, extractivism and care - are already central to our practice. However, our approach is fundamentally place-specific. Rather than imposing a predetermined framework, we allow context, relationships and lived experience to shape both the conceptual and material development of the work.



Read full interview

Kamila Chomicz

POLAND



“Art still gives me a similar sense of freedom.”

Seestadt – Wildlife? · project documentation
Seestadt, Vienna



Art is often chosen as a medium for its freedom. Why do you personally turn to art, rather than another form of expression?

My relationship with art began with a camera my father gave me when I was around nine years old. I was shooting on film at the time, and my father, who had photographic developing equipment, showed me how to work in a darkroom. I was fascinated by this almost magical process — the possibility of capturing a moment and then watching the image gradually appear on paper. At first, I photographed ordinary, inconspicuous things: structures left behind by insects, objects and rubbish in a neighbour's yard, or my father climbing a ladder. Eventually, I created my own darkroom, where I would spend hours. It became a refuge for me — a place where I could hide away, focus and create my own worlds. Later, when I was in secondary school, I began creating staged portraits of friends, often surrounded by nature. The people I photographed tried to blend into the landscape, hide among the plants or become part of their surroundings. Art still gives me a similar sense of freedom. It allows me to express emotions, build narratives and respond to reality — including when I disagree with it. I choose art because it enables me to combine personal experience with speaking out about issues that matter to me.

Kamila Chomicz is a Polish artist and filmmaker working across science and ecology. For Turning the Tide, the artist led the research, film, and workshops Seestadt – Wildlife? in Vienna: a search for bees, birds, and small lives between the green and the concrete.



Seestadt – Wildlife? · project documentation
Seestadt, Vienna

Read full interview



Equilibrium, 2024 · project documentation
Gdańsk residency

Katarzyna Piórek is a visual artist working across painting, drawing, and moving image. For Turning the Tide, the artist created Equilibrium, a looping four-channel audio-video installation in Gdańsk: water heard through local voices, as memory, danger, and the source of life and death.

What role do you believe art plays in addressing global issues such as climate change, and how do you see your TTT work contributing to this dialogue?

Art plays a crucial role in addressing global issues like climate change by raising awareness, inspiring action, and deepening understanding of complex issues. Through its ability to engage emotions and provoke reflection, art can communicate the urgency of environmental challenges in ways that raw data and statistics often cannot.

In my work on the "Equilibrium" project during the "Turning the Tide" residency, I aimed to contribute to this dialogue by creating pieces that reflect the impact of climate change and encourage viewers to reconsider their relationship with the environment. My approach integrates local contexts and global themes, as well as personal references, to highlight the connections between environmental issues. By showcasing the effects of climate change in the context of specific communities and ecosystems, I hope to spark conversations and inspire collective action.

My project employs visual and conceptual elements to explore how climate change affects both natural landscapes and human experiences. By making these impacts visible and personal, I seek to underscore the importance of sustainable practices and environmental stewardship. Through this creative process, I aim to engage audiences in a meaningful dialogue about their role in addressing these critical global challenges.

Read full interview



Equilibrium, 2024 · installation view
Gdańsk residency

Linda Lemon

POLAND

CREATIVE CLIMATE ACTION IN PRACTICE



Sea Weavings, 2025
Grid Arthub, Gdańsk · Photo: Bartosz Bańka



Sea Weavings, 2025 · detail
Grid Arthub, Gdańsk · Photo: Bartosz Bańka

Linda Lemon is a visual artist working across sculpture, ceramics, water, and care. For Turning the Tide, the artist made Sea Weavings, two swings of discarded fishing nets at Grid Arthub in Gdańsk: hope for the Baltic, swung toward delight rather than dread.

Can art be truly therapeutic? Have you experienced its healing power personally, or seen it impact others?

I have one story that illustrates how art can support healing. Since my teenage years, I had extremely painful periods – so debilitating that I sometimes wished I were a man. The pain would completely incapacitate me and occasionally caused me to faint. I hated my uterus for what it put me through. Things shifted when, during an internal process, I had a vision of a glass uterus filled with water – a uterine aquarium, with coral growing inside and fish swimming around. At the time, I was already interested in underwater worlds, although I hadn't yet encountered the concept of hydrofeminism. I felt a strong urge to bring this vision into physical form and, through it, transform my relationship with menstruation. The image returned to me repeatedly over the years, until I finally created it. The final object is not an aquarium but an hourglass-shaped sculpture: two uteruses connected at the cervix. I didn't place living beings inside because I felt they wouldn't thrive in such a confined space. Instead, water flows through it—collected each time from a different natural body of water near the exhibition site. The piece is titled "We Are Part of the Hydrosphere"

The motif of the uterus as a vessel for water fascinated me so much that I began creating ceramic vases and chalices in the shape of uteruses. I wanted them to be functional objects that people could use at home – holding flowers or drinking from them. For many people who own these pieces, they hold deep personal significance. They symbolize stories of illness, birth, sexuality, menstruation, equality, independence, and women's strength. They are everyday objects with intimate meaning.

My relationship with my own uterus has improved remarkably – I no longer harbor negative feelings toward it. I still experience menstrual pain, but far less frequently, and I sometimes have almost painless periods, which once would have been unimaginable.
.

Read full interview

Ludmila Christeseva

SWEDEN

CREATIVE CLIMATE ACTION IN PRACTICE



The Recipe: Future of Fish Soup, 2024 · video still
Stockholm

Ludmila Christeseva is an artist and curator working across climate, craft, and community. For Turning the Tide, the artist created The Recipe: Future of Fish Soup, a participatory work on Stockholm's archipelago, where a plastic soup asks what the sea will serve tomorrow.

What do you think is the most meaningful role an artist plays in society today?

I believe the most meaningful role of an artist today is to bring people together - to provide materials for weaving, folding, and creating collectively. Art is no longer a solitary pursuit; it has become a shared heartbeat. In a world that needs healing more than perfection, there is no room for the lone painter or isolated sculptor. Together is the future.

How does your art engage with or comment on pressing contemporary issues—social, political, or environmental?

All of my projects create spaces for dialogue on displacement, war, and ecological awareness. Whether weaving with Ukrainian refugee women, folding neckties into roses, or baking apple pies from rescued Swedish apples using recipes from Belarusian political prisoners - and serving them at human rights conferences - each act transforms everyday gestures into rituals of reconciliation and care. Through these participatory practices, I explore how art can restore trust, rebuild belonging, and reimagine solidarity in a fractured world. The process itself - collective, tactile, and intimate - becomes a form of social healing. In my work, creativity is not decoration but an act of repair: stitching together people, memories, and places that conflict has torn apart.

Read full interview

Maria Gouveli

GREECE

CREATIVE CLIMATE ACTION IN PRACTICE



Nexus, 2024 · project documentation
Evia

In Nexus, mapping becomes a subjective, lived process rather than an objective representation. How did the act of mapping—through walking, conversation, observation, and digital documentation—shape your understanding of the landscape and the community you worked with?

I agree. Nexus is shaped through lived experience: walking, listening, interacting and documentation. Drawing on approaches such as psychogeography and relational geography, mapping was not about producing an objective or fixed representation, but about tracing relationships between people, places, memories and environmental transformations. Within an artistic context, cartography shifts from a tool of measurement to a critical and poetic practice. Rather than defining territory, it can question how spaces are experienced, who maps them and what remains invisible. Artistic cartography allows for subjective, layered and even contradictory readings of place, turning the map into a space of storytelling and interpretation.

Walking functioned as both method and medium: moving at a human pace enabled attention to detail and opened space for encounters and conversations that would not emerge otherwise. In this way, the map was constructed through accumulated experiences: observations, stories, gestures, rather than fixed data, revealing the landscape as something continuously shaped through lived relations. Digital documentation then extended this process, not as a final archive, but as another layer of interpretation. Mapping became less about "where things are" and more about how they are experienced.

How do you think about audience and reception in relation to this work? Who do you imagine encountering it, and in what ways—directly or indirectly—might it resonate beyond the immediate context in which it was produced?

I am not sure how to answer this question. I think the audience is shifting. The work speaks first to those involved and the local community but it also extends outward through documentation, digital platforms and future reactivations. I hope Nexus allows it to resonate beyond its immediate context. Someone encountering it elsewhere may not share the same lived experience, but can still connect to its underlying questions: climate vulnerability, collective responsibility and forms of care.

Maria Gouveli is an artist and educator working across participation, nature, and culture. For Turning the Tide, the artist created Nexus, a project where art, research, social engagement, and documentation grow together: a living map, woven like a plexus, with no clear edges.



Nexus, 2024 · installation view
Evia

Read full interview

Marie-Andrée Robitaille

SWEDEN

CREATIVE CLIMATE ACTION IN PRACTICE



Semaphore Dialogues: Signals of Change, 2024
Stockholm residency

Marie-Andrée Robitaille is an artist and researcher working across circus, choreography, and hope. For Turning the Tide, the artist created The Semaphore Dialogues: Signals of Change, a residency project in Stockholm, where old archipelago signals become gestures of hope for learning to move together.

Semaphore Dialogues – Signals of Change uses the historic semaphore network of the Baltic archipelago as a metaphor for communication, transmission, and collective response to climate change. How did you arrive at that image? And what did the semaphore allow you to say about ecological urgency that a more direct approach might not?

The semaphore did not appear for the first time during Turning the Tide. I had already begun exploring the figure of the "artist as semaphore" in my doctoral research, experimenting with flags, mirrors, and reflected light as ways of thinking through movement, transmission, and orientation. The residency gave me the opportunity to pursue this intuition much further. (..)

The semaphore offered a way of approaching ecological urgency without illustrating catastrophe. Rather than asking people to contemplate crisis from a distance, it invited them to experience what it means to notice, transmit, interpret, and respond to signals together. Looking back, I realise that what I was really investigating was not the semaphore itself, but movement as a mode of composition. The semaphore simply made that visible.

Read full interview

Ongoing Realities

SWEDEN



Mälarmaran – Scouting Future Fish, 2024
Stockholm

Ongoing Realities is a choreographic duo working across dance, animation, VR, and AI. For Turning the Tide, the duo staged Mälarmaran – scouting future fish, a performance at Vattentorget by Slussen in Stockholm: a satire served ice-cold, asking if it is time to grow gills.

Dance and technology seem like two different worlds. Can you talk to us about some challenges and opportunities that often arise from this unique blend? How do you stay up-to-date, especially as digital tools like AI and VR continue to develop?

Dance is rooted in bodily communication and social and disciplined movement patterns, but our bodies are also intertwined with technology in countless ways, affecting how we move and perceive ourselves. Treating technology as more than just a separate tool—as a collaborator—opens up new ways of understanding both the technology itself and the choreographic process. It often leads us to deeper questions about what we aim to explore or express with our art. The biggest challenge, but also rewards, lies in the multidisciplinary nature of this work. Different experts may approach the same questions in vastly different ways, making collaboration both rich, interesting and complex. The key is balancing those perspectives to unlock new creative possibilities and ways to understand the body or our need for culture and art.

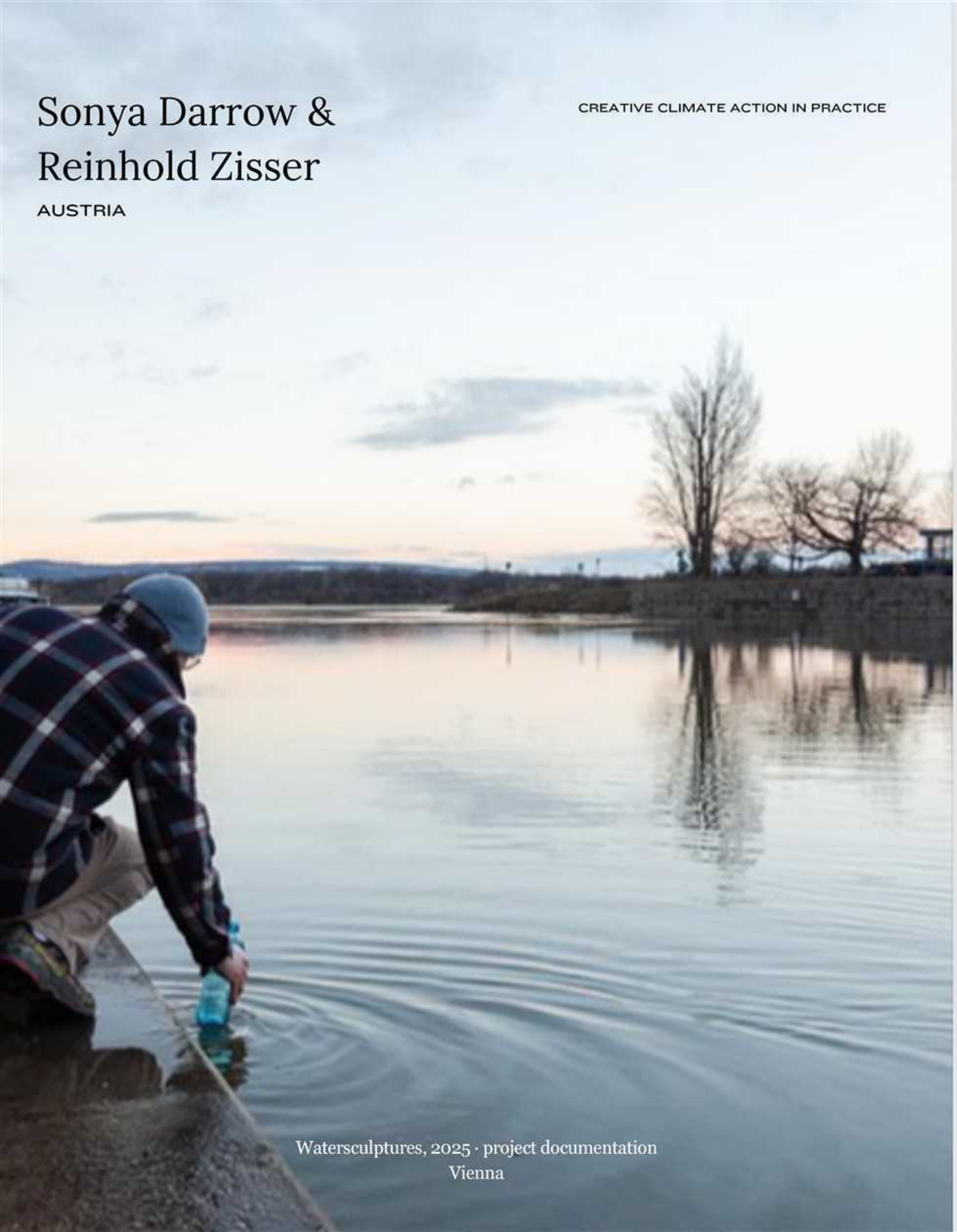
Can you tell us more about your creative process during the development of Mälarmaran – Scouting Future Fish? How did the idea come to life?

We started, as we often do, by immersing ourselves in the space—listening to its history and observing its current state. We took photographs to document our impressions and compared them to historical materials. We also read through public comments on social media forums discussing the ongoing redevelopment of Slussen. The title "Mälarmaran" is a fusion of Mälaren (the lake), Maran (a mythological creature), and a post-apocalyptic scenario where water must be rationed. It speaks to our collective paralysis in confronting environmental crises, much like how Maran's victims were paralyzed in their sleep. We wanted to ask: What forces are at work here, and are they external or self-inflicted? Which perspectives are considered? Can we communicate this further by bringing Mälarmaran to life?

Read full interview

Sonya Darrow & Reinhold Zisser

AUSTRIA



Watersculptures, 2025 · project documentation
Vienna

Sonya Darrow and Reinhold Zisser are artists working across folklore, sculpture, and process. For Turning the Tide, the duo led Watersculptures, a workshop series across Vienna: water gathered from the Danube, Seestadt Lake, and the Lobau, mixed together into a single shared current.

Turning the Tide Labs brought together artists, researchers, institutions, and local contexts around questions of climate, water, and social transformation. What initially drew you to this project, and what questions were you carrying with you when you entered the lab?

We have both been working in the field of socially engaged art for many years. Reinhold Zisser has also been focusing on art in public space in Seestadt since 2017, where he got to know the previous group of artists working on the TTT project. We both felt that TTT would be a great opportunity to create a project engaging with questions of social and ecological justice, adaptation strategies, micro-ecologies, water quality, and cultural heritage.

Read full interview

Do you see the work you developed during the lab as a conclusion, a fragment, or a starting point? How do you imagine it continuing—or transforming—beyond the timeframe of the project?

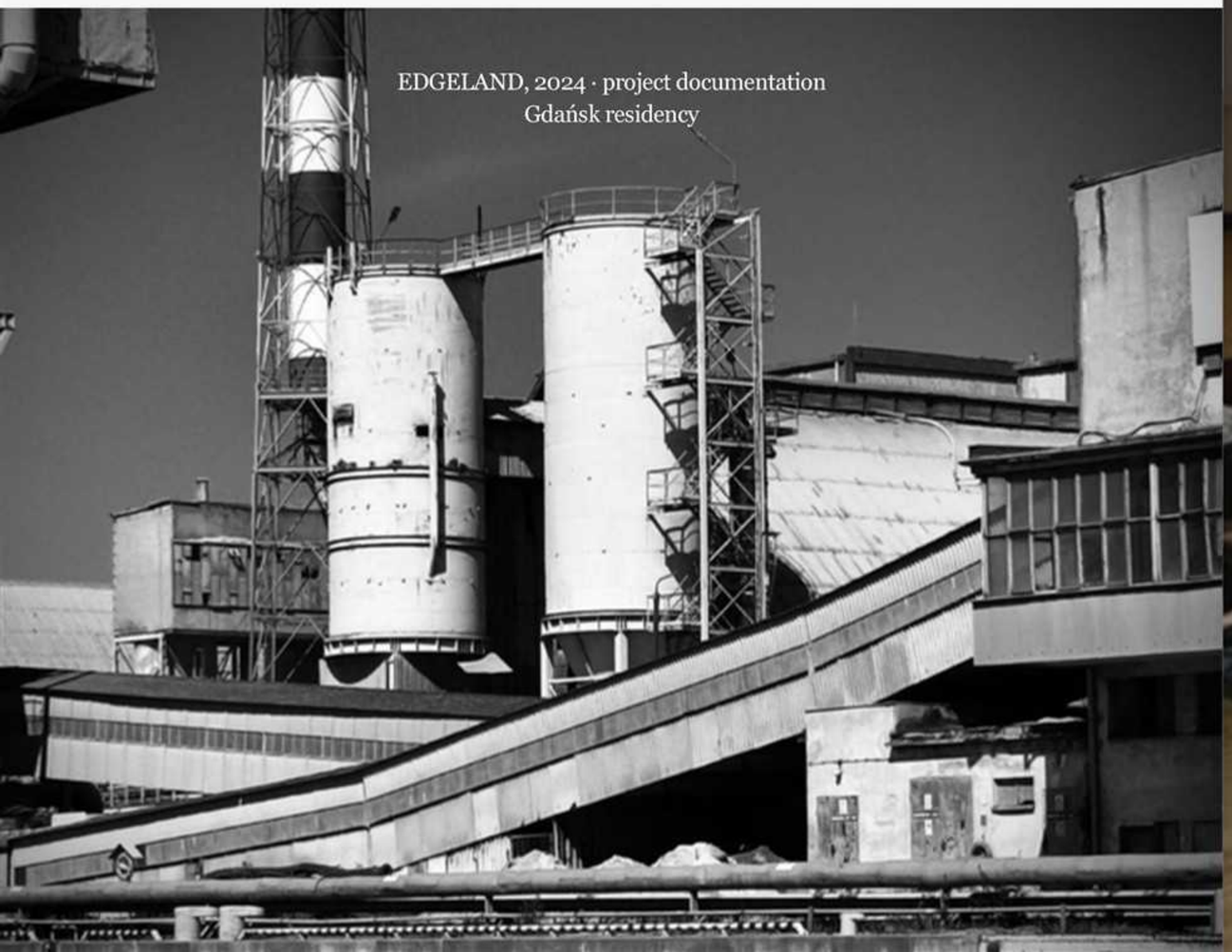
For us, the project was a key part of our ongoing work in socially engaged art. Reflecting on the work of the participants, we saw some examples where long-term working processes were catalyzed through the workshop series and led to "final works." But we also had a group of artists for whom the project was a starting point for an ongoing practice. With this group, we will actually have a follow-up exhibition that will take place in Seestadt at our new art-in-public-space location, "LLLake," situated right at Seestadt Lake, on October 6, 2026.

Robyn Woolston

SCOTLAND

CREATIVE CLIMATE ACTION IN PRACTICE

Robyn Woolston is a visual artist working across installation, photography, moving image and print. The practice explores ecological and emotional recovery through socially engaged and site-specific work. For Turning the Tide, the artist developed EDGELAND in Gdańsk, examining collective resilience in a city shaped by the relationship between land and sea.



EDGELAND, 2024 · project documentation
Gdańsk residency



Victoria Myronyuk

POLAND/UKRAINE

CREATIVE CLIMATE ACTION IN PRACTICE

Victoria Myronyuk is a Ukrainian artist, writer and theatre-maker based in Poland. Her participatory practice explores ritual, memory and shared stories. For Turning the Tide, she created Along the Water (2025), a performative-meditative walk through Gdańsk exploring connections between water, the body and the city through hydrofeminist thinking.





Sebastian Schmidt, Victoria Becker

AUSTRIA / GERMANY



The Weight of a Prompt, 2025 · performance documentation
Vienna

Sebastian Schmidt and Victoria Becker are dancers working across choreography, improvisation, and research. For Turning the Tide, the duo created “The Weight of a Prompt”, a dance performance on the water that cools AI: each weightless prompt, felt at last in the body.



How do you think about audience and reception in relation to this work? Who do you imagine encountering it, and in what ways—directly or indirectly—might it resonate beyond the immediate context in which it was produced?

We imagine the work reaching a broad audience, including people who may have little knowledge about AI or its environmental impact. Rather than giving direct answers, we want to create an experience that raises questions and stays with the audience afterwards. Because AI and digital consumption are part of everyday life, the topic can resonate beyond the performance itself and encourage people to reflect on their own relationship with technology and its hidden resources.

Choreographic repetition is central to the piece, translating abstract data into bodily experience. How did you develop that movement language together, and what does physical repetition allow you to say about the relationship between digital consumption and environmental consequence that words or images alone could not?

We developed the movement language together through experimentation with repetition, rhythm, weight, and exhaustion. Repeating the same movements allowed us to physically experience how small individual actions can accumulate over time. This reflects our everyday use of AI: a single prompt may feel insignificant, but constant digital consumption adds up. Through repetition, the body communicates this accumulation in a way that numbers or images alone cannot – it becomes something you can actually feel.

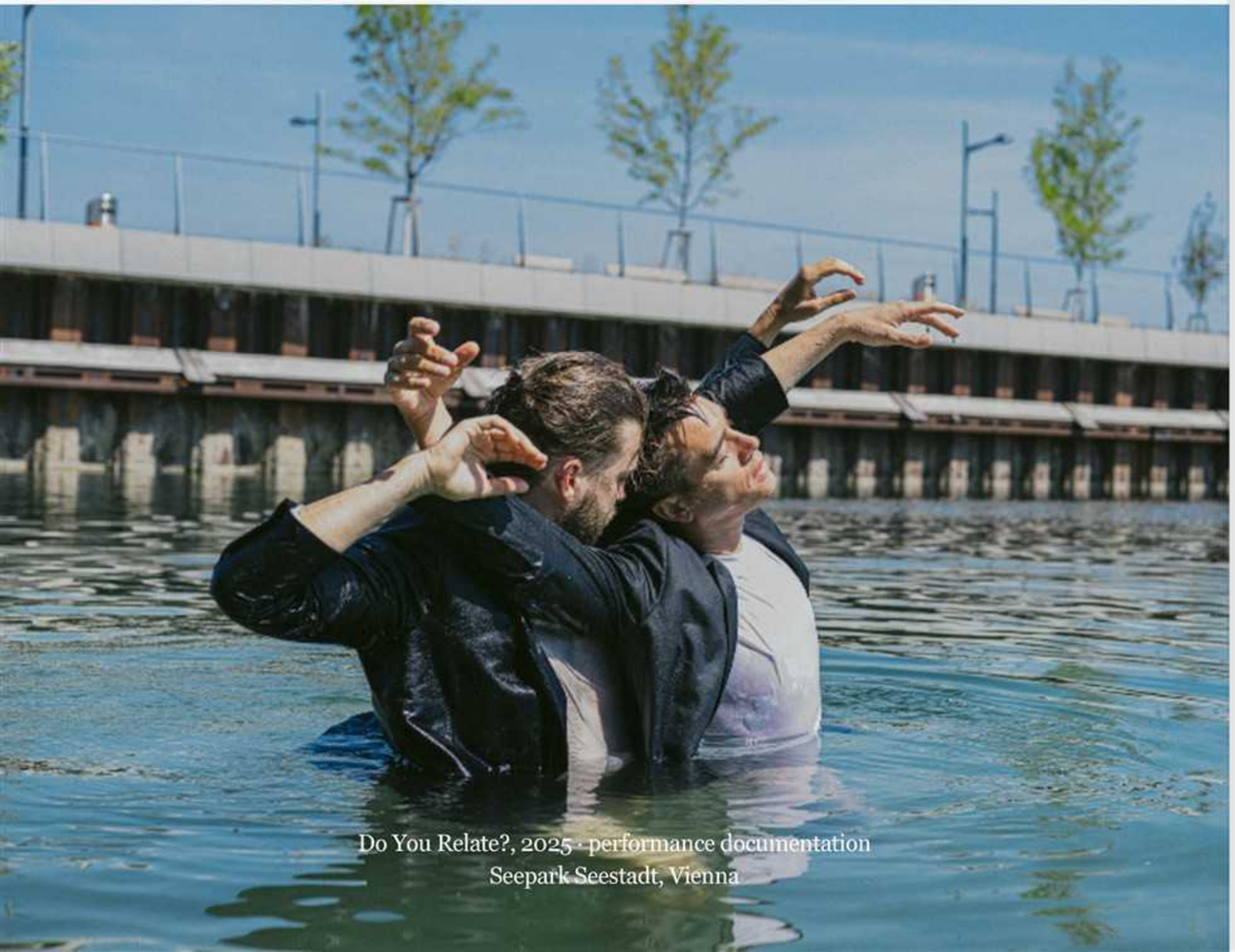
Read full interview



The Weight of a Prompt, 2025 · performance documentation
Vienna

Adrian Dorfmeister-Pölzer, Simeon Ohlsen

AUSTRIA



Do You Relate?, 2025 · performance documentation
Seepark Seestadt, Vienna

Adrian Dorfmeister-Pölzer and Simeon Ohlsen are dancers working across movement, music, and emotion. For Turning the Tide, the duo created the dance performance and children's workshop Do You Relate? in Seestadt Aspern, Vienna: water as partner, not resource, and a voice worth hearing.

How do you measure the impact of your work—by its reception, its personal meaning, or something else?

Personally, I measure success by whether the work stays with me and others beyond the moment of performance. Does it spark questions? Does it open space for dialogue? Hartmut Rosa's concept of resonance influences my thinking: art matters when it creates a relationship that transforms both sides—the work and the person engaging with it. If a project leaves traces in everyday life, like a child later asking where water goes after rain, then it has achieved something profound.

How do you respond to debates about the accessibility of art—should it be exclusive, or is it for everyone?

I believe art should be for everyone—not in the sense that every work must be universally understood, but in the sense that everyone should have the possibility to encounter it. For me, accessibility is not about simplifying complexity; it's about creating entry points. Art can remain challenging, layered, even ambiguous, while still inviting people in.

Read full interview



Ancestors: The Cycle of Trauma, 2025 · Polaroid diptychs
Northern Evia

Theodore Nikolaou is a photographer and journalist working across documentary, memory, and crisis. For Turning the Tide, the artist continued Ancestors, a photographic project in North Evia, the artist's homeland: fire, flood, and those who stayed, twins turning the camera on their village.

Ancestors moves across four distinct sections, each using a different photographic approach, documentary images, scarred landscapes, Polaroid diptychs, and community-led photo voice. How did you arrive at this fragmented, multi-register structure, and what does the shift between formats do for the experience of the work as a whole?

The destruction of Northern Evia was not a single event, but a complex experience that includes the landscape, memory, the trauma of loss, and the people who continue to live there. The structure of the work emerged from the need to approach this experience through different perspectives. The different photographic languages function as different voices within the same narrative. The documentary images, the damaged landscapes, the Polaroid diptychs, and the photo voice section are different ways of approaching the same experience. This multi-layered structure was a way of accepting that a place cannot be described through a single perspective. Often, different voices and different forms of storytelling are needed in order to approach its complexity.

Read full interview



In the fourth section of Ancestors, the twins Marianiki and Christos photograph their own daily lives in a remote village in Northern Evia, creating a personal photo voice that runs alongside your own images. How did that collaboration come about, and what did seeing the project through their eyes bring to your understanding of memory, identity, and what it means to document a place you love?

The collaboration with Marianiki and Christos came from my need to explore a different form of storytelling, where the people of a place would not only be the subjects of observation, but active creators of their own story. Living in the remote village of Kastri in Northern Evia, the two siblings have a deep and lived relationship with their place. Through their photographs, we do not see only everyday life, but a personal world of relationships, memories, and small gestures that would be difficult for an outsider to approach. Their participation connects with what I understand as a more democratic practice of photography: a practice that moves the photographer from the position of the only creator towards the role of a participant, a listener, and a person who helps shape a shared process. The act of photography no longer belongs only to the person holding the camera, but also to the people who gain the possibility to tell their own stories in their own way. This collaboration made me rethink my own position as a photographer. Photographing a place you love does not only mean observing it, but also accepting that your own perspective is only one of many possible narratives that exist within it.

Ancestors: Twins, 2025 · project documentation
Kastri, Northern Evia

Tina Eskilsson

SWEDEN

CREATIVE CLIMATE ACTION IN PRACTICE



Vikten av vatten (The Importance of Water), 2024
Stockholm



Tina Eskilsson is a Sweden-based artist working with water, installation, and public participation. For Turning the Tide, the artist created Vikten av vatten (The Importance of Water), giant drops of Mälaren water in Stockholm: beautiful, fragile, and always ready to burst without warning.

For your project in the Stockholm Local Urban Lab, you worked with water taken from Mälaren and created large, fragile drops that could suddenly burst. How did this combination of beauty, playfulness, and unpredictability shape the way people engaged with the work?

The installation was presented during the Stockholm Culture Festival, which attracts around 20,000 visitors. Hundreds of people stopped to discuss the water situation and took selfies. Through the droplets, the surroundings were reflected upside down, creating a playful yet unsettling visual experience. There was also a sense of suspense, as a droplet could suddenly burst in a dramatic water explosion

How do you think about audience and reception in relation to this work? Who do you imagine encountering it, and in what ways—directly or indirectly—might it resonate beyond the immediate context in which it was produced ?

I think this installation could be presented in maany different places and contexts. Art has a unique ability to reach people's hearts. When we are emotionally engaged, the mind becomes more open to understanding. Water is the most essential resource we have on Earth, as it forms the basis of all life and will become increasingly important in political and social terms in the future.

Read full interview

VAAF

SWEDEN



I'm Melting, 2025
Stadsgårdsterminalen, Stockholm

VAAF is a Dutch artist duo working across ornament, colour, and public space. For Turning the Tide, they painted I'm Melting, a mural for Stadsgårdsterminalen in Stockholm: a meditation on Mälaren, on grief, and on the sea we all eventually become part of.

What aspects of the lab framework shaped your process most — its time constraints, the local context, the themes, the conversations?

The painting had to happen fast, so I tried something more intuitive than usual. I was trying to dance a rope line between exploring the theme and making it clear in one or two glances — somewhere in between story and symbol. A month before the project, I moved onto a boat on lake Mälaren. The themes of water came very close — I felt the waves every day. Two days before the painting started, our onboard water maker broke. It was almost like a cosmic joke: having to paint about water without your own access to it at home.

Looking back on the process, has your understanding of your role as an artist shifted in any way through your participation in Turning the Tide Labs?

When I started out, I always wanted to solve world issues. With this thinking, I failed every single time I wanted to make a work. I shifted my role to a role in a more collective context of problem solving: I am the kicker, kick at problems. People feel a small kick, but I am not the one to care for the pain of the kick, or the solution of the kick. There are politicians, policy makers, environmentalists, journalists, philosophers, social researchers. We all work together in a way.

Read full interview

“It has to be a bit uncomfortable before it gets accepted.”



I’m Melting, 2025 - installation view
Stadsgårdsterminalen, Stockholm

Vlady

SWEDEN

CREATIVE CLIMATE ACTION IN PRACTICE



About the City / Om och genom Staden, 2025
Stockholm

Vlady is an artist working across public space, gesture, architecture, and the city. For Turning the Tide, the artist created About the city / Om och genom Staden, a series of ordinary signs placed across Stockholm: traces of a crisis hiding in plain sight.

In About the city / Om och genom Staden, you approach climate change as something both present and frequently overlooked. How did you translate this tension into your artistic actions within the city?

I have to say that what makes me most angry is the trend within activism. Climate change was very popular years ago. I happened to be free on several Fridays and went to meet Greta Thunberg on several occasions. I ended up at many "behind the scenes" meetings, let's say the back stage and private discussions. We even had a brigade of artists demonstrating, called "Artists for the Future." I participated whenever I could. What happened next was that more attractive (or perceived as more urgent) causes like wars arose, and... attention waned, or was diverted to other issues. I can't say more, but this caused quite a stir. Covid-19 also contributed to dismantling the demonstrations. Climate is not headline news anymore. We have definitely lost momentum.

Today, yelling and screaming about it doesn't work anymore; so I have decided to play this way, going small, going unnoticed, using rather a metaphorical language. We had to make the most of the concessions and permissions we had, and that's my only regret. A strong big message would have been nice if it had remained permanently in the city. I must say that many of my small signs persist out there, so it's as if I've overcome the challenge: it worked - certain things are invisible to most of us.

Read full interview

Yannis Mantzaris

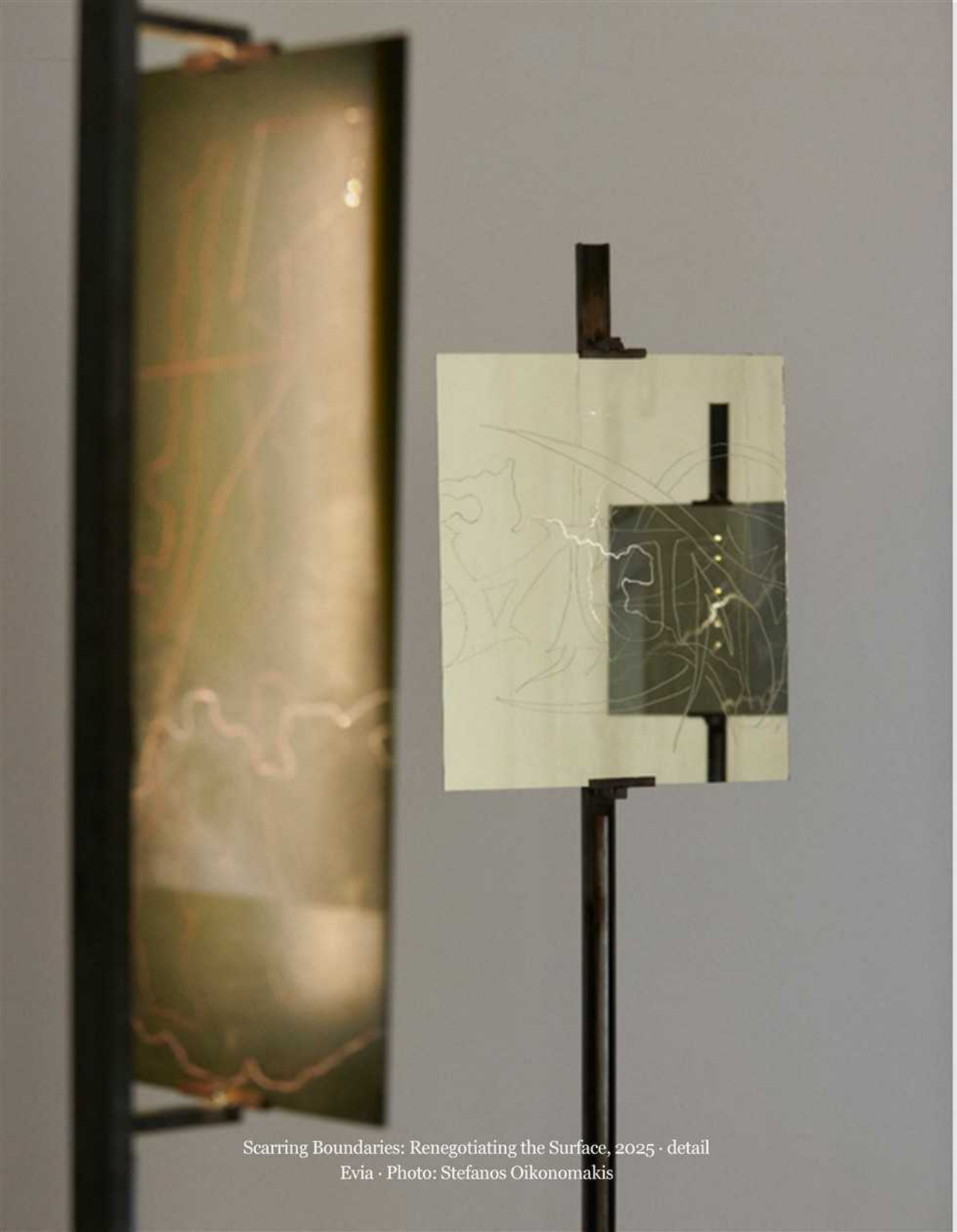
GREECE

CREATIVE CLIMATE ACTION IN PRACTICE





Scarring Boundaries: Renegotiating the Surface, 2025
Evia · Photo: Stefanos Oikonomakis



Scarring Boundaries: Renegotiating the Surface, 2025 · detail
Evia · Photo: Stefanos Oikonomakis

Yannis Mantzaris is a designer and artist working across climate, politics, and infrastructure. For Turning the Tide, the artist built Scarring Boundaries: Renegotiating the Surface, an installation of mirrors, steel, and salt, where a once shared sea appears mapped, zoned, and quietly claimed.

Looking back on the process, has your understanding of your role as an artist shifted in any way?

The project reinforced the importance of allowing the context to challenge the question I arrive with. I entered the lab intending to work on the megafires and eventually moved toward a different urgency because that was what I was encountering through people and through the territory itself. For me, this is important. A place should not simply become material through which an artist confirms an existing position. At the same time, I do not see the artist as a neutral observer or facilitator. Every stage of the process involves choices: who you speak to, what you trust, what you make visible, what you protect, and eventually how all of this becomes form. So perhaps what became clearer to me was a question of responsibility. Research, interpretation, and aesthetics cannot really be separated. An aesthetic decision may seem distant from the politics of the research, but it already determines what becomes visible, what disappears, and how someone else is invited to experience the subject.

Read full interview

Zoe Franzén Lakides

SWEDEN



Crumbles & Ash, 2025 · performance documentation
Evia residency

Zoe Franzén Lakides is a performer working across mime, dance, circus, and text. For Turning the Tide, the artist created Crumbles & Ash, a physical performance with sound drawn from Evia: a tree-like being replanted in a landscape that no longer feels like home.

Crumbles & Ash grew out of careful observation and conversations with residents of Evia about the changes they are witnessing in their landscape. How did you move from those intimate, spoken encounters into physical movement and performance? What gets translated in that process, and what inevitably gets lost?

In developing the movement material, I worked around three key words: destruction, adjustment, and transformation. These became guiding principles for the physical language of the work. The moving box, with all that it symbolized, became a kind of partner in the performance. As someone who is accustomed to working collaboratively, engaging with the box allowed me to approach the piece as a duet rather than a solo. It opened up new creative possibilities and helped shape the relationship.

At the same time, I felt that some of the richness and nuance of the interviews risked being lost in translation. So I chose to include the poem at the beginning of the piece. Even so, much inevitably remains outside the work. With more time, resources and deeper research process, the piece could certainly have developed further. But perhaps incompleteness is also part of its nature, it remains a fragment of a larger story.

Read full interview

Zuzanna Kołodziej

POLAND

CREATIVE CLIMATE ACTION IN PRACTICE



Free the Streams of Tricity, 2024 · project documentation
Gdańsk, Gdynia and Sopot

Zuzanna Kołodziej is a visual artist working across animation, generative art, and immersion. For Turning the Tide, the artist created Free the Streams of Tricity, walks, workshops, and animations across Gdańsk, Gdynia, and Sopot: a call to bring buried streams back into daylight.

Turning the Tide Labs invited artists to work with complex issues such as climate change, extractivism, and care. How did these themes influence the choices you made in developing your work—whether conceptually, materially, or methodologically?

The theme of care completely redefined my methodology. Instead of adopting a top-down approach where I, as the artist, simply present a finished vision of environmental restoration, I wanted the project to be an act of collective care in a time of climate collapse. That is why I chose to co-create the foundation of the work and step outside of my usual isolated techniques. During the workshops, we designed a role-play game where participants represented both human and non-human entities, like willow thickets, tadpoles, or a patient from a nearby clinic. This was not only engaging, but it encouraged empathy and bonding among the participants, and between the diverse species we were representing. This methodology ensured that the final 3D animations were not just my solo ideas, but a materialization of the community's collective empathy and vision for their environment and their future in the face of climate change.

Read full interview

Natalia Revko

UKRAINE / POLAND



Natalia Revko is a Ukrainian curator, art historian and artist working with archives, oral histories and sound. For Turning the Tide, she created Songs from Bastion in Gdańsk: recordings and photographs exploring a marshy urban refuge through birdsong, friendship and ecological care.

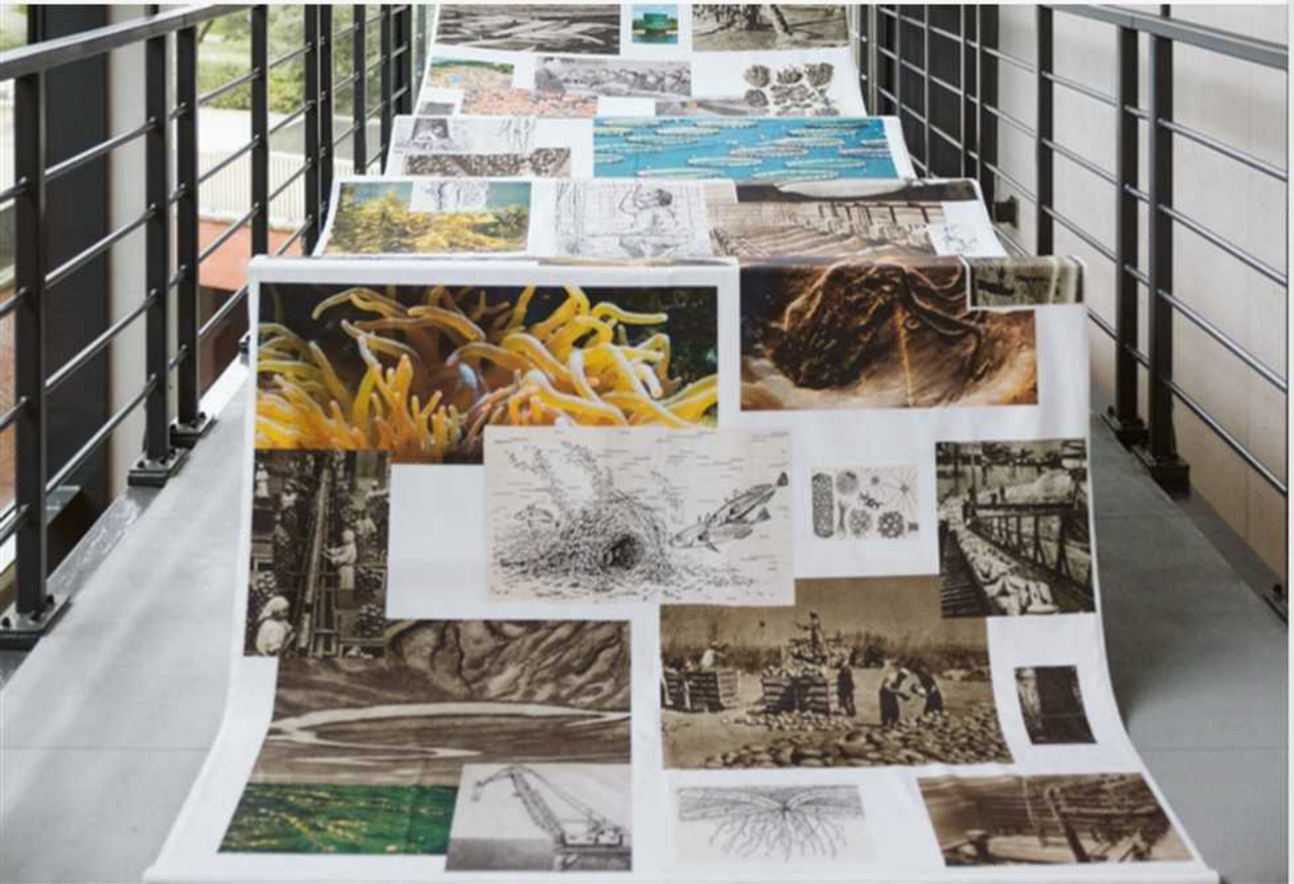


Songs from Bastion, 2024 · project documentation
Bastions, Gdańsk · Photos: Natalia Revko

Weronika Zalewska

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Weronika Zalewska is a Warsaw-based artist, researcher and poet exploring water through textiles and feminist perspectives. For Turning the Tide, IO PAN / Thinking waters combines expedition archives with women scientists' experiences, tracing embodied knowledge, care and relationships with the Baltic.



IO PAN / Thinking waters, 2024 · research documentation
Gdańsk / Sopot · Photos: Łukasz Unterschuetz, Martyna Niećko

Hans Hofer

AUSTRIA

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Hans Hofer is an Austrian photographer and videographer working with natural light and authentic storytelling. For Turning the Tide, he created See Grundl (2025): a short film bringing personal perspectives on water into dialogue about its fragility, shared value and sustainable use.

Co-funded by the European Union

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

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