

Call to Action

Adam Kleinman interviews Oliver Ressler

Adam Kleinman: In the photographic series *Reclaiming Abundance* (2021), on view in *Dog Days Bite Back*, you depict the future use of various infrastructural sites in Austria from the vantage point of the year 2050. These sites, integral to our current dependence on fossil fuels—such as the Graz Airport, a gas and steam power plant, and a car factory—are envisioned after their current use has been abandoned and repurposed toward more sustainable ends, like farming and housing. Similarly, the film *Carbon and Captivity* (2020) begins with a letter to posterity that you wrote and read to your sons, addressing their potentially dystopic climate future and how our actions in the present have contributed to that reality.

What I find intriguing about your practice is that artworks like the projects mentioned above attempt to address an expanded temporal horizon spanning multiple generations. Also, you often work in serial form, addressing the same subject from several perspectives, including different moments in time.

That said, it is exceedingly difficult to draw an actual picture of something as massive, complex, and dynamic as climate change, which is a central subject of your exhibition at Belvedere 21. One of the many hurdles is the fact that climate change operates on a timescale far exceeding individual human lifespans. Yet art, like science, is in the representation business, which leads to the question: how can art (and science) communicate an aim, such as to depict the grand scope of climate change, when that very aim is potentially unattainable?

Oliver Ressler: My work can be seen as a call to people to take action, not to wait for politicians or scientists to solve the mess we are in. Of course the future is bleak. You don't have to be a pessimist to acknowledge this, just a realist. Recognizing the existential threat of climate breakdown and the mass extinction event already underway should not lead to resignation. On the contrary, it has never been as important as it now is to fight, to become the protagonists of our own future. The successes (or failures) of today's struggles will also determine the future of human and more-than-human life on earth.

Also, the temporal aspect is already implicit today in the enormous scale of fossil fuel consumption. We are burning the remains of past life forms at an unprecedented speed in our present, and in this way determining right now the possibilities for generations of future lives. I hope that art can help to create awareness, but at the same time there is also a role for artists' and art workers' direct participation in progressive movements struggling for a future.

AK: Since you brought it up, let's talk about "experts". Your work emphasizes the significance of everyday people actively shaping our future, instead of relying solely on politicians or scientists. Considering the critical impact of our present actions on the future, how do you envision the collaboration between artists and large-scale progressive movements evolving? And how can these ideas connect with a broader audience, beyond specialists like politicians, scientists, and even the professional art world?

OR: Collaboration between artists and social movements is not a vision for the future, it is already happening. Of course, the artists and art workers active in movements are not the same ones who get heaps of attention in art magazines, biennales, and museums. And of course it would be great if the number of artists collaborating and working in social movements increased significantly. But having been active in climate activism since 2008, I have met and learned about numerous artists who have taken on a wide variety of roles in climate justice movements. There are artists working on mobilizing for climate action. Others are active in developing collaborations with political groups, marginalized communities or people in sacrifice zones¹, trying to increase visibility for their concerns, sometimes drawing on visual techniques or strategies we know from the field of art. There are artists responsible for communication and the design of climate action. In my film *Barricade Cultures of the Future* (2021), Jay Jordan sees "the role of the artist now ... to get involved and embedded in the movement and see the movement as a material". Together with Isa Fremeaux and others they form the collective Laboratory of Insurrectionary Imagination, which has been active in this field for many years. Of course there's always a need for artists to work on a movement's design—banners, websites, posters. And it's very important to create different video formats that help to amplify the voices of a movement. Obviously, my own work is primarily engaged in spreading tactics and political strategies, although that's not the exclusive focus.

AK: And how do you manage to keep audiences engaged? Specifically, what forms of messaging and/or formats have you found effective in ensuring that your audience connects with the larger collective story, both when watching an individual film and within the overall design of an exhibition like the one at Belvedere 21, where various stories, histories, and media combine?

OR: Rather than applying a single method throughout my work, I am more interested in finding a specific method and approach for each context. The exhibition at Belvedere 21 allows us to see the variety of different locations where my work was recorded: from the Arctic archipelago Svalbard to the Pacific island Nauru; from European centers such as Madrid or Amsterdam to a biodiversity hotspot in rural Ecuador. These different locations present a challenge. My work is research in a real-life setting, and these locations each have their specificities. I try to respond to this by choosing different concepts and visual languages. Therefore, we have a variety of different approaches in the exhibition, also within a medium such as video: There is video work based on assemblies; for other work I wrote narratives², which became a central element; other works combine written text with excerpts from conversations; and some work is structured in a series of chapters, with different techniques applied in each. But working in a real-life setting also means the situation can always change in unexpected ways, directly affecting the work itself. In the Arctic, the weather and the presence of polar bears define where you can actually go and what you can record. In Nauru during the work on the film *Anubumin* (2017), the political situation of the then fragile state deteriorated, making it impossible for me and my collaboration partner Zanny Begg to travel to the island as originally planned. This forced us to shelve our concept and do something different.

Bringing all these works together in a major show at Belvedere 21 allows the construction of a larger narration beyond the separate scope of each single work. It allows the audience to see effects of climate breakdown in different corners in the world, and also how climate is intertwined with historical power imbalances rooted in colonialism and racism, which still persist today. It also shows people's interconnectedness and determination to fight for survival. For the exhibition *Dog Days Bite Back* it was also important for me to establish an equilibrium between visual, accessible photographic works and text/image montages on the one hand, and on the

other, time-based works that ask for a lot of time and commitment from the audience. I led several tours through the exhibition³, talking to people about their navigation through it. The feedback turned out to be mostly positive. It seems I managed not to overwhelm people, but rather to motivate them to explore some of the other work I had exhibited over a span of ten years.

AK: One of those works, *Carbon and Captivity* (2020), stands out in your history of “working in a context” as you say. The film is set in the world’s largest facility for testing carbon-capture technologies—a site where the oil industry is attempting to rewrite its own narrative. What insights did you gain from working at this facility, in this location, and with these people?

OR: Among all my films, *Carbon and Captivity* was one of the most complicated to make. There were problems obtaining funding, but getting access to a site usually inaccessible to the public was even more difficult. And then there’s the problem of making a film about something that most people at the time (2019) were completely unaware of. This meant that within the film I also had to explain to my audience what carbon capture and storage (CCS) is. The entire endeavor was a weird combination of a pedagogical approach—explaining what it is—and asserting my stance against the technology, while also emphasizing that the industry is ready to invest billions of euros to push it through. Ultimately, I decided that this could only be done through a series of chapters with very different formats. In the first chapter I used the format of a letter that talks about the historical responsibility of this generation to end global heating within the present decade—a task that some argue is impossible. In the second chapter we follow an engineer working at Technology Centre Mongstad, an industrial site 67 km north of Bergen, Norway. We learn about the technological process, and the industry’s attempt to present CCS as a tool “to create green energy in the future”, “making this green revolution in the industry”, as the TCM engineer phrases it.⁴ The camera follows the engineer in the style of Direct Cinema.⁵ This corporate propaganda could not be left unchallenged. Therefore, chapter three tries to formulate a critique of CCS, pointing to the petro-industry’s false assumptions and lies, and to the crime against humanity that the continuation of the extractive model constitutes. We see a drone scanning the industrial landscape of Technology Centre Mongstad as if it were, or perhaps *is*, a crime scene. Finally, chapter four brings to our attention CO₂ leaks in underground storage

facilities, and calls on climate action to generate other “cracks”—not in seabed deposits, but in capital.

AK: As a follow up, the film critiques the myth of a “technological fix” to climate change, where solutions are often framed as dependent on new technologies rather than systemic changes. How might such a focus on technological solutions reinforce the status quo, potentially overlooking deeper social, economic, and political transformations needed for effective climate action?

OR: Fossil capital has a huge interest in delaying the necessary exit from fossils for as long as possible. It is so profitable for corporations to extract petroleum and gas, since they are not forced to pay for the damage and death caused by climate breakdown all over the planet—despite this being a direct result of their business model. The obscene profits governments allow petroleum corporations to rake in cause them to invest *less* in renewables, which are less profitable. BP and Shell are examples of corporations that have *reduced* investments in renewables in the past few years—a clear symptom of regulatory failure on the part of our governments. CCS (Carbon Capture and Storage) is the central technology with which the industry intends to delay the transition away from fossil fuels. CCS requires a lot of energy. Economically it is only viable when subsidized with taxpayers’ money. In addition, long-term studies show the places where CO₂ was dumped in retired oil and gas fields under the seabed, confirming that in the end, something will leak out. None of this matters at all to the petroleum corporations and their political friends: they want to maintain fossil capitalism at any cost. They need a technofix as a shield under which they can continue with *business as usual*.

A technofix also means the destructive reality of capitalism continues and all hopes for a more democratic society and social justice will be buried.

AK: Let’s sit with the exhibition a bit longer and talk about these destructive realities. Within the show, viewers encounter a striking photograph of a burning landscape where a snarling dog growls at the audience. This image seems to serve as the key visual, or symbol, perhaps, of the show. Various theorists, such as T. J. Demos and environmental historian Stephen J. Pyne, have explored the transformative and destructive power of fire within the realms of affect, nature, and

politics. Together, they've examined how an aesthetics of burning can shape environmental horizons, encompassing both the speculative and the physical worlds. Could you please share your thoughts on this image, and its significance within the larger series of 18 photographs of which it is a part?

OR: While some of my video works require a years-long process of research, fundraising and production, the photographic works are very different in terms of production and conceptualization. Some of them emerge when reading. I get inspired by information, and that inspiration might translate into a photographic work. It was like this with the photograph *Dog Days Bite Back* (2023), which later was chosen as the title of the exhibition at Belvedere 21. On September 6, 2023, UN Secretary-General António Guterres talked about the hottest summer in recorded history, which to that date was in 2023, using strong wording to underline the urgency: "The dog days of summer are not just barking, they are biting."⁶ I like this linguistic game around dog days a lot, and pretty soon decided to develop a corresponding image. I developed a burning landscape blurred by the heat as the background for an aggressive looking dog, which also refers to what some scientists have described as the Pyrocene, the age of the fire.

Some of the 18 photographic images presented on a long wall in the exhibition space combine images with text. A few directly inscribe text into landscapes, e. g. in the case of *Arctic permafrost is less permanent than its name suggests* (2019), where the title's text is cut into a drone image showing permafrost soil. While in my 2-channel video installation *Climate Feedback Loops* (2023) you can literally see real collapsing permafrost soil, in *Arctic permafrost is less permanent than its name suggests*, collapsing permafrost soil is created digitally and takes the shape of text.

Before being shown at Belvedere 21, some of these 18 photographic works were presented in public space as billboards. Others may appear in public space on future occasions. *Every round-trip ticket on flights from New York to London costs the Arctic three more square meters of ice* (2019), was used by the environmental network Stay Grounded⁷ as a sticker. I am always happy to make my work available to activist organizations and social movements for free.

AK: Yes! And another major theme in the exhibition is collaboration itself, especially around labor in different fields and places, like the tea factory workers' takeover in *Occupy, Resist, Produce*—Scop Ti (2018). How do these collective efforts influence your creative process? In today's political landscape, where mainstream narratives often focus on heroes and central figures, what role can collective storytelling play?

OR: My work is about how to change society collectively, so it follows from this to bring people discussing collectively whenever possible. There are two kinds of group discussion in my work:

First, discussions that I initiate. I did this for instance in 2012, when I brought together activists from the square movements in Athens and Madrid, and Occupy in New York, to speak in front of the camera about a couple of questions on organizing that were the same for all the groups.⁸ More recently, I brought together five climate movement organizers to discuss movement strategies and what the role of art could be in these. The resulting film, *Barricade Cultures of the Future* (2021) was the first film I ever made in a studio, and also the first film where I didn't travel to sites of struggles that interest me, but instead invited the five people over to Graz where the recording took place.

Second, I am very interested in recording existing assemblies. I recorded my first film solely focused on existing assemblies in Venezuela in 2009.⁹ *Not Sinking, Swarming* (2021), a film presented in the exhibition entrance area, is similarly based on material I recorded in an assembly in October 2019. In this four-hour assembly in Madrid, delegates from various environmental groups gathered to prepare an act of civil disobedience.

Occupy, Resist, Produce (2014–18) is a cycle of four films combining existing assemblies in worker-controlled factories in Europe and conversations with groups of workers that I initiated together with my collaboration partner Dario Azzellini. In this case, the group discussions were primarily intended to explain the history of these exemplary factory occupations, the challenges, the successes, and the main problems the workers faced—things the workers would not have talked about in their weekly regular assemblies. These group discussions can also be seen as an attempt to narrate history collectively, a process many participants told us they enjoyed.

Working on this film, it was clear from the very start that I wasn't interested in putting the individual in the center, or using the technique of TV reportage where a protagonist is followed into private places, and so on. I felt that this is voyeuristic and exploitative, and also that it's conceptually mistaken to try to use a "main character" to tell a story about a wider condition or problem. For one thing there is always the danger of victimizing individuals. And also, most problems result from underlying structures, so it makes really more sense to focus on institutions rather than individuals. It becomes clear when seeing my work that I decided instead to say what I think is important through a multiplicity of voices. Some people, especially those trained professionally in film, find my approach very distressing, criticizing it on the grounds that it doesn't allow an audience to identify with protagonists.

AK: Oh, *Mother Courage*! Returning to the idea of "the hero," do you find that there is a relationship between the over-identification of the individual and the tendency to shift responsibility and accountability onto single people?

OR: There are statistics showing that 70 per cent of carbon emissions can be attributed to 100 large corporations. The concept of the individual carbon footprint, which is so common nowadays, was pushed by the petroleum industry at a point when the climate denialism strategy of the previous decades was no longer working for petrocapiatal. So much is beyond what can be decided at the level of consumption, for example how energy is produced, the availability of public transport, whether organic and locally grown food is affordable, whether climate-efficient rental housing is built. It is clear that regulating extraction and production is central, and that forcing businesses to decarbonize is the key.

AK: Given how profitable fossil fuels are, and the regulatory failures that let companies like BP and Shell cut back on renewables, what policy changes or regulations do you think are needed to really move away from fossil fuels? And how can we make sure this transition leads to a more democratic society that advances social justice, instead of just relying on technofixes that keep things as they are?

OR: Well, a good start is probably to scrap all fossil subsidies. In Germany alone, fossil fuels are subsidized with over 65 billion euros per year¹⁰. Stopping this would make available lots of

money that could be used to decarbonize and implement climate justice politics. Such a fundamental shift away from fossil fuels should ideally be made on the global level, but it is also fine when a few states start making an example. In a next step the real (and also future) costs of extracting and burning fossil fuels need to become visible in prices. Today in Europe there is no sales tax on plane tickets, but there is one on train tickets. This shows the level of hypocrisy of the system in place—of course this has to be reversed. This transition needs to be planned carefully, markets need to be suspended. The fossil corporations, mining industries, car manufacturers, aircraft manufacturers and other related industries are among those with the highest stock market value—so any intervention such as the one described would immediately lead to a financial and economic crash if not carefully planned. But this path is unavoidable. As outlined in my photographic cycle *Reclaiming Abundance* (2021), the ecological transition required will necessarily also have effects on consumers. Everybody knows it: the number of cars or the animals raised for meat consumption have to decrease significantly. Introducing such measures would probably mean fascists would win absolute majorities in elections. Therefore, something substantial has to be offered to the people: green cities, in which you can breathe again, in which kids can play in front of houses (on former parking spaces), in which walking, going by bike and public transport will be the predominate form of transportation, in which more communal spaces are being created, is one element. To tackle global heating, we need to reconfigure all webs of life, how we live, work, what we eat, produce, consume, trade, etc. So, when we are already about to transform everything, we should also aim for a democratization of a realm that so far was excluded from any democratic participation: the workplace. So future jobs should not only be green, but also democratic.

AK: On the subject of jobs, let's look into your focus on worker takeovers in relation to your artworks more overtly about environmental activism. How can climate organizers learn from the success stories in your *Occupy, Resist, Produce* series—where workers reclaimed their factories and established self-management systems? And how can we move away from emphasizing narratives of despair about the current political system?

OR: We can tell a story of the successes of climate activism in the past few years: our movements obstructed the construction of new pipelines, new airports, new highways, new mines. They defended forests from being logged and rivers from being poisoned through

industrial activity. On the other hand, the climate justice movements didn't come anywhere near to somehow forcing the system in place to decarbonize and recognize climate justice as crucial. So, you could also tell a story of the failure of the climate justice movements.

There are several narratives about how our movements could become more powerful. Among the more meaningful is the argument that the movements must do more to attract the involvement of organized workers. That's also the main reason why I included the 4-channel video installation *Occupy, Resist, Produce* in my exhibition at Belvedere 21. These workers are the natural allies of the climate justice movements. But in order to win these workers over as allies, the existing narrative of the movements, which is still all too often linked to a narrative of personal sacrifice, has to change. While I do not deny that personal consumption habits (meat consumption, individual ownership of cars) are among reasons for the climate emergency, the main drivers of climate breakdown are the fossil corporations and those right-wing and conservative governments aligned with them. Those are also the same actors that continuously try to drive back worker's rights, social security, workplace safety regulations, unionization. So workers have a personal interest *beyond* climate to participate in this struggle, we just need to change the narrative completely.

AK: What we might call old school "intersectionality"? It makes me wonder: how do you think discussions about identity have affected the way people view climate issues and solidarity among workers and different social classes?

OR: I think this focus on identity politics helped a lot to avoid social transformation where it was so necessary and had been promised. You elect the first African-American president in the United States in order to allow the democratic system to appear more inclusive and liberal, while in reality it enables those in power to continue and intensify cycles of exploitation and extraction. You elect the first female prime minister in Italy, which makes it easier to wind down reproductive rights. At a time when we experience a class war waged by the rich against working class people, we see a rise of the extreme right, targeting whomever they decide to classify as alien or not belonging to the nation.

I believe that without winning the working class as allies in the climate struggle it will fail. Climate and class are intertwined. Income and carbon emissions are directly related. The

working class has as much interest in keeping the planet's atmosphere intact as anyone else. Their fight for better wages, for social security, for labor rights and the fight for climate are the same: it is a fight against the owners of the means of production who decided to destroy humans' and more-than-humans' common atmosphere and biodiversity in order to boost their profits. There is a great book by Matthew T. Huber, *Climate Change as Class War: Building Socialism on a Warming Planet*¹¹, in which he wrote: "We do not need just 'international solidarity' but a kind of *species solidarity* where workers in all countries recognize that the very conditions of species survival are at stake, and that survival depends on defeating the small minority of our species who control production." So, it is time for workers and climate activists to start working together.

AK: Speaking of a more inclusive survival story, your films—such as *Anubumin* (2017), which examines how Australian extractivism has impacted the aforementioned Pacific island of Nauru, and *Ancestral Future Rising* (2023), which highlights the toll foreign mining interests have taken on Ecuador—give voice to the marginalized communities most affected by climate change, ensuring that their issues are not overlooked in the global climate discourse.

Climate justice in the Global South is deeply tied to historical injustices such as colonialism and exploitation by overdeveloped nations, with environmental degradation and socio-economic disparities having roots in centuries-long processes. As such, the Global South experiences the collective impact of climate change more acutely, with entire communities facing displacement, loss of livelihoods, and adverse health effects.

This leads me to ask: how can art ensure that narratives in climate activism and advocacy do not reproduce a myth in which Western technology (and activism) is seen as possessing superior knowledge, skills, or resources to 'save' or uplift people in need of assistance? Or, how can climate narratives instead promote genuine empowerment, collaboration, and equity, while amplifying the voices of marginalized communities?

OR: Indigenous peoples are the vanguard of climate activism. For them, fighting against individuals, states and corporations poisoning their land, rivers and ancestral sites while being pushed out from them is nothing new, but more like the continuation of a 500-year struggle

against destruction by colonialism and capitalism. Indigenous peoples have always been among the speakers in my films and projects. In curating *Overground Resistance*, an exhibition presenting artists whose work is intertwined with climate activism, four of the twelve participating artists in the Vienna edition identify as indigenous, coming from so different regions such as Majel (Marshall Islands), Kalaallit Nunaat (Greenland), Standing Rock (Turtle Island/US) and Mapuche Nation (Chile).¹²

In my understanding, the existing struggles of indigenous peoples are far better equipped to confront global heating than, for example, those who expect new technologies to solve the problem. There is a recent study showing that indigenous forests in all nine Amazonian countries were net carbon sinks, while most other parts of the Amazon Forest have become net carbon sources.¹³ This means that indigenous peoples continuing to live their lives in forests contribute to keeping those forests intact.

AK: On the exact opposite side of the conservation spectrum, the exhibition also presents the two-channel video installation *Climate Feedback Loops* (2023). As you mentioned above, we see the Arctic landscape collapsing in this work, with a special focus not only on visual imagery, but also on the cyclical sounds of the ocean, and the ever-melting ice within it. We've talked about "burning aesthetics," so I'm interested in hearing more about the affects of listening to these environmental sounds, and how the attention to field recording fosters another understanding of context, both yours and ours.

OR: I recorded the footage for *Climate Feedback Loops* during an expedition to Svalbard in July 2022. It's a bit unpredictable what you'll be able to record while working embedded in a group of scientists, while also forced for security reasons (polar bears!) to stay in proximity to the group. I think I managed to shoot visually compelling material that served to establish the narrative. From the very beginning I was also attempting to record sounds on Svalbard. "Climate Feedback Loops" is a scientific term, which in this particular case describes how the melting of ice due to global heating in the Arctic creates an unstoppable chain reaction, with more ice melting due to increased temperatures which again leads to more melting, etc. Today, with temperatures 7-8 degrees above pre-industrial levels, Svalbard is the fastest heating territory on the planet. This leads to a collapse of the web of life locally, but also has catastrophic effects globally as

temperatures rise everywhere. A separate phenomenon, familiar to us all, is unwanted acoustic “feedback”, which sometimes occurs with a singer’s or public speaker’s microphone at an event. The audio composition I commissioned from Vinzenz Schwab for the 2-channel video installation used Arctic footage that in some parts in the film was edited electronically to bring out noises our human ears experience as uncomfortable, emphasizing the urgency of a collective reaction to the catastrophe taking place before our eyes.

AK: That’s interesting, let’s return to identification and technique then, shall we? In addition to these formal moves, many of your works, whether in film or photography, frequently utilize super-titles written directly on top of the imagery. You also often depict banners, and even mount them within sculptures and installations. Would you mind sharing with us your thoughts on this visual and narrative device?

OR: Working with text alone or text on photography is actually where my artworks started 30 years ago. I began working with video later, and soon tried to combine text and moving image. This is also a central visual element in *Climate Feedback Loops* (2023). Some of the installation’s narration is told through large texts as graphics; other parts—those referring to my personal experiences during the expedition—through text I am reading. So, I actually have two categories of text in the 2-channel video installation: the large texts are poetic, abstract and playful in how language is being used; the spoken text is narrative consisting of full sentences. I like the visual quality of large texts, and the attempt to narrow down complex content to a few words. This visual language we know from advertising, but my work is less about selling something than a call to action. And I like to combine these banners, posters, photo-montages in exhibitions with work that allows more time, lets you go deeper, such as time-based works. There is more than one way to organize and to establish alternative futures, to produce the civil society that will help us endure ecological collapse. And there is also more than one way to get work done as an artist who follows and highlights social movements attempting to organize and to build alternative futures. Diversity is key.

AK: Not to mention biodiversity! In closing, we’ve talked a lot about people, but we’ve mentioned polar bears a few times, and there is a titular dog in the exhibition too. As such, let’s

move away from the human, and talk a little bit on every other form of life on the planet. What do you see is humanity's role, debt, or even interest, when it comes other species?

OR: There is not enough attention to climate breakdown in media and politics in relation to the urgency and danger of the phenomenon, and in relation to the necessity of action. Comparing climate breakdown with the biodiversity crisis, there is even less attention on the latter. Most people don't even know that we are living in an era scientists have described as the 6th mass extinction event. During the 5th mass extinction even, the dinosaurs died out. We are currently losing 150-200 species per day, which is far beyond the normal background extinction rate of one to five species per year. Industrialized agriculture, the conversion of ecosystems to agriculture and urban uses, hunting and overfishing, pollution and global heating are among the main drivers of mass extinction. 97% of Earth's land area is no longer ecologically intact.¹⁴ My photographic work *We are all learning about nature's circulatory systems by poisoning them* (2021) refers to this disaster, as does *Property Will Cost Us the Earth* (2021/2023), in which the titular photographic work consists of line drawings of approximately 400 endangered species. In some regions the collapse of the web of life can already be observed, where the decline of natural pollinators such as honey bees requires artificial pollination. In Europe, the bird population has been reduced drastically by the loss of insects to agricultural pesticides. Of course, humans are not separate from nature around us. Therefore, functioning ecosystems and biodiversity are directly related to the chances of continued human life on earth.

¹ Sacrifice zones are areas permanently polluted by industrial activity, mining and military bases. Sacrifice zones are often located in low-income communities, disproportionately affecting ethnic minorities and indigenous populations.

² Many texts for videos were written in collaboration with Matthew Hyland.

³ Some of the exhibition tours were undertaken together with the exhibition's curator Luisa Ziája.

⁴ Oliver Ressler, *Carbon and Captivity*, 4K video, 33 min., 2020.

⁵ Direct cinema is a documentary genre that originated between 1958 and 1962 in North America, in which hand-held cameras made possible a new cinematic realism. https://en.wikipedia.org/wiki/Direct_cinema

⁶ <https://www.un.org/sg/en/content/sg/statement/2023-09-06/secretary-generals-message-the-hottest-summer-record>

⁷ <https://stay-grounded.org>

⁸ Oliver Ressler, *Take The Square*, HD video, 89 min., 2012.

⁹ Dario Azzellini and Oliver Ressler, *Comuna Under Construction*, HD video, 94 min., 2010.

¹⁰ https://en.wikipedia.org/wiki/Fossil_fuel_subsidies

¹¹ Matthew T. Huber, *Climate Change as Class War: Building Socialism on a Warming Planet*, London: Verso, 2022, p. 43.

¹² *Overground Resistance*, frei_raum Q21 exhibition space, Vienna, 2021. *Flood Tide of Resistance*, NeMe Arts Centre, Limassol, Cyprus, 2022. *Overground Resistance. Resistencias a la luz del sol*, CAC Centro de Arte Contemporáneo de Quito, Quito, Ecuador, 2022.

¹³ Peter Veit, David Gibbs and Katie Reytar, “Indigenous Forests Are Some of the Amazon’s Last Carbon Sinks”, *World Resources Institute*, January 6, 2023, www.wri.org/insights/amazon-carbon-sink-indigenous-forests

¹⁴ Damian Carrington, “Just 3% of world’s ecosystems remain intact, study suggests”, *The Guardian*, April 15, 2021, www.theguardian.com/environment/2021/apr/15/just-3-of-worlds-ecosystems-remain-intact-study-suggests