

AnthropoPangaea - Take Action for Oceans Transcript

0:01

[Background music]

Shezad Dawood 0:13

Hi, I'm Shezad Dawood. I'm an artist. I'm very lucky to be able to work in a number of disciplines, everything from painting, to filmmaking, and even working with virtual reality, which is a wonderful way to really make whole scenes come to life. Climate change always made me feel very anxious, and a little bit frustrated, not knowing what I could do to help the situation. When I had kids of my own, I really felt I needed to do more. Because otherwise one day, would they turn around to me and say, "Daddy, what could you have done? Couldn't you have done something?" And so, oceans became a real focus of mine, I've always been really fascinated by not what we see. But what remains unseen. And the oceans are a vast reservoir of species encounter fascination that lies beneath the surface. So it's really, I mean, there's something in those infinite depths, that really appeals to my imagination. You know, from even when I was a kid, I love things like Jules Verne stories. It's really, how can we know more about this uncharted territory, which in a way, we know less about than certain other planets in our solar system? For quite a few years now, I've been working on a large, expansive 10 tentacular project called *Leviathan*, which looks at the intersection of oceanic climate change the refugee crisis, and what it's doing to all of our mental health, to live in this way. And to see if we can learn a different way to be empathetic and to care for each other, but also for other species. Because I think we all share this planet, we all share this biosphere. How can we come together and think about the ways in which we all connect? The most recent project I've done is a virtual reality work called *The Terrarium*, which looks at where we might find ourselves 300 years from now, in a future ocean that extends from an eroded Kent coastline to an eroded Tallinn peninsula in the Baltic. So you'd have one giant Baltic Sea, potentially, where Holland, Denmark, Sweden are all underwater. So I think it's really important to try and imagine how bad things could get to really motivate us to make change now. With *AnthropoPangea* I really wanted to make a work that looked at some of the weirdest and most wonderful creatures in our oceans that we've only really recently got to know about. So what does *AnthropoPangea* mean? Well, I took two words, the "Anthropocene", which is the current period of time we're living in geological time. And basically, it's called the Anthropocene because it's totally determined by the huge impact we as humans are having on the rest of the environment around us. So in no other human or pre human period in the earth's history, have one species had such an impact on the atmosphere, and on just about

every other species on Earth. Pangea is actually from a long, long time ago; millions, millions of years ago, when Earth was one big supercontinent called "Pangea". Imagine that it then broke up, broke up into the different continents, and finally arrives at where we're at now. So what I'm thinking about is, how do we think about deep time and present day time, and think about how we can reimagine the future if we still have time to do so. So in *AnthropoPangea*, you'll meet some wonderful, wonderful, and some of my favourite creatures that are just like something out of the deepest depths of the imagination as they are out of the deepest depths of the oceans. species like the blue dragon, or my personal favourite, the Black Swallower. Why is all of this important? Well, I think it's really important that we get out a message to governments all around the world, the British government too to really follow through on their promises and commitments around marine protected areas. Now, marine protected areas, designated areas off the coastal waters of individual countries that basically ban trawler fishing, so there's less large-scale disruption of the seabed disruption of reef structures and of species that make use of those near near shore ecosystems. So what can you do about it, you can make a poster right to your MP, you know, really get your voice out there and heard. One of the biggest carbon capture sinks on the planet is the Twilight Zone of the ocean that has some of the biggest range and diversity of species anywhere on the planet. And did you know at this very moment, there are plans to carve up and pass it out fishing rights to the Twilight Zone, before we've properly discovered all the species that inhabit this unique environment, as well as properly understand the potential carbon impact of doing so. So get out there, please look up the Twilight Zone of the ocean, look up marine protected areas, and see what you can do to raise your voice to protect these unique ecosystems.

Fraser Muggeridge 5:59

Hello, everyone. My name is Fraser Muggeridge, and I'm a graphic designer based in Bethnal Green in London. Welcome to our studio. I'm really here to talk about the power of type and typography and graphic design. That's what I do for a living. I've been doing that for over 20 years. So I'm sort of here to offer some advice to you in in your workshop today. We work with artists and cultural institutions, primarily involved in communicating their message. So the first example I'm going to show you is a project we did in April 2020. In the first lockdown in the UK, with the artist, Jeremy Deller, who's a very well-known contemporary artist that we work with a lot. We always work with communicating his message in a visual way. So he would often come up with the words and then we would work together on the visual output of that, and the words that he came up with to make a print to raise money for charity was the following, which was "Thank God for Immigrants". And that was a really great phrase, because it had maybe a double meaning it had a political meaning with immigration into the UK, and how, you know, it's improved the lives of everyone. And secondly, at the time of the lockdown there was obviously the

NHS was under a lot of pressure. And the statistics show that a lot of people working in the NHS were immigrants, so it was thanking them. And the idea was to make a print, to make a poster to sell to raise money for the Trussell Trust and Refugee Action. And we did that really with the power of design. We did that with the choice of typeface to see in the example shown. And the choice of colours, and to make a print that really people wanted to buy; people wanted to support the project. But also, people wanted to put in their window and you'll see examples all over the world people putting their posters that we designed in the window as a kind of as a statement. So again, posters don't always have to be either on the street or in a in a march they can actually be displayed in people's windows.

Second project I want to talk about is in London, in Bermondsey, which is in South London. And it's a project - a mural, a huge 30-metre-long type of graphic mural, that we were invited to propose an idea for this big blank wall, purple wall. And our idea is to populate the wall with phrases from local people. So to get the content to get the words from the community, some people were really into football, they wanted to do something about Millwall. Some people wanted to say that Bermondsey was their home in their language, whether it's from Poland, or from Spain, or from Bangladesh. And really, it was a kind of melting points of lots of people's ideas and thoughts that then had to be kind of typographically arranged on this huge mural, which was painted by hand by a signwriter, kind of as if they were kind of advertising slogans, all over the mural. So there are two examples, of course to your project today, maybe I can offer a little bit of advice to you in designing your banner. My advice would be, think about the message, think about what you want to say and think about how you can communicate that. Again, think about the type of lettering you should use, should it be big and bold. Should it be Light and friendly? Should it be aggressive or not aggressive? Think about the colour of the type as well. What colour is it? Because colour has associations and think about the background; is the background white? Is the background coloured? How can your kind of banner stand out amongst all the other banners? Think about whether you want to use images. Think about what those images convey. And think about really, if it's a banner, usually the best banners or the most simplest, the most simplest message sort of designed in a clever way.

Shezad Dawood 10:37

In terms of the poster itself. I'd love you to think about some of the species represented and *AnthropoPangea* and make your own drawings of them and come up with a unique slogan that really focuses in on a specific area of ocean protection. So please look on Google, do a bit of your own research, whether it's about the Twilight Zone, or marine protected areas, and see if you can come up with a simple but effective slogan to really raise your voice to protect these unique environments and to preserve the oceans for generations yet to come.