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How can artists and craftsmen elicit environmental change when considering the future of our planet in relation to their work?

The modern world is primarily driven by consumerism, which has led to an increasingly poor outlook for the environment. Material waste and pollution constantly compromises natural habitats which creates a devastating impact on mankind and the animal kingdom alike. This essay will explore art and design's new place in our changing world, and how it can be employed to advocate for positive change, either via the use of ethical materials and processes or by playing an active part in spreading environmental awareness.

Since 1970, CO₂ emissions have increased by about 90%, with emissions from fossil fuel combustion and industrial processes contributing about 78% of the total greenhouse gas emissions increase from 1970 to 2011 (...) In 2014, the top carbon dioxide (CO₂) emitters were China, the United States, the European Union, India, the Russian Federation, and Japan (The United States Environmental Protection Agency, 2016).

The latter statistics were presented in the form of a pie chart (figure 1), which, when compared with a pie chart depicting the Number of Apparel Units Purchased Per Country (figure 2- Market Research Provider, Euromonitor International, 2017 as cited by Common Objective, 2018), showed similar results- with China and the United States making up almost half of the emissions and over half of the purchases; Japan and India also rank highly across both charts. The ten countries credited with dominating the retail market include "China, US, India, Japan, Germany, UK, Russia, France, Italy and Brazil." (Common Objective , 2018). Which, when combined, purchase three quarters of the clothes and two thirds of shoes sold annually. This information suggests an obvious link between consumerism and emissions within countries.

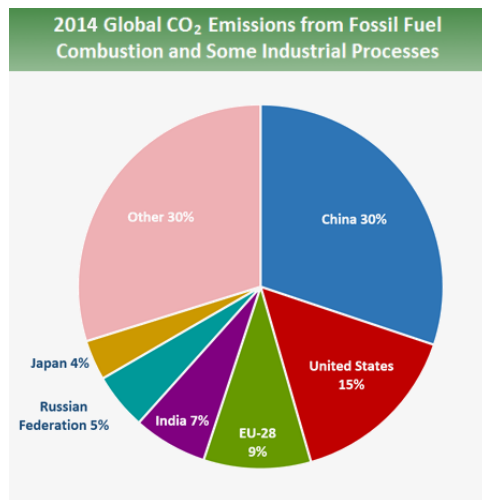


Figure 1. (US EPA, 2016)

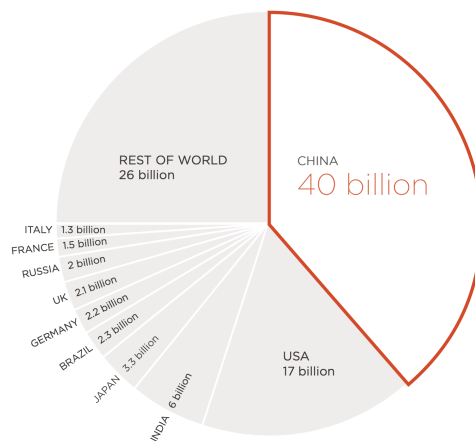


Figure 2. (Common Objective , 2018)

A result of this consumerist lifestyle are the pollutants, such as plastic, toxic chemicals, and more that are encroaching on the natural world. The Red List, run by the International Union for Conservation of Nature, monitors endangered species and the threats they are experiencing. The Red List states that “more 42,100 species are threatened with extinction” (2023). The species are categorised by their primary threat to life, including “human intrusions and disturbance”, “climate change and severe weather”, “residential and commercial development”, and more. Notably, the category of pollution is the leading threat towards 13,734 species and is ranked the fourth most frequent of the twelve categorised threats. This figure is followed closely by the 12,645 species threatened by energy production and mining, an obvious example of how a modern way of life demands too much of our planet (Red List, 2023).

In *Ecopsychology: Restoring the Earth, Healing the Mind*, the authors discuss a meeting held at the 1992 Global Environmental Summit, Brazil, in which the American President at the time, George Bush, met with representatives from developing countries who challenged the consumption behaviours of the United States. They profess that “a major cause of the current ecological crisis was the enormous demand for consumer goods emanating from the

United States and other industrialised nations” and that it was unfair they were expected to “manage their natural resources” more sustainably, thus causing a negative impact on their economy, whilst “minor concessions” were asked of the US. Bush's Response was that “The American way of life is not up for negotiation” (Roszak et al., 1997 p77-78). Leading countries will often shift the blame onto the developing world despite the statistics clearly showing they are the true drive of the environment's descent. Unfair blame is not the only neglect these countries have faced; they are also ignored when investigating the effects of climate change. According to the Columbia Climate School, a study conducted in 2021 “highlighted that research is less likely to investigate climate change impacts in the Global South” despite the fact that those “78 low-income countries are facing the worst impacts” and are “also the least responsible for climate-warming emissions; the entire continent of Africa accounts for the lowest share of greenhouse gas emissions at 3.8 percent” (Varanasi, 2022). Indigenous peoples are excluded from political conversations regarding the climate despite being “disproportionately affected by rising sea levels and extreme weather events” (Varanasi, 2022). It is therefore a safe statement to say that the attitudes towards consumerism and who should take responsibility for starting to take progressive action has not changed.

Art and design unfortunately falls within the bracket of retail and consumerism. Furthermore art materials need to be sourced, processed and delivered, and as a result energy will be used and waste materials will be produced. So if the world aims to change its ethos in an attempt to rehabilitate our environment, so must the art world. A common example of the impact art and craft has on our environment is the fuel used to power the high energy processes such as kiln firing, melting metals, and making materials like glass sheets. Crafts such as stained glass, textiles, and silversmithing amongst many others cannot exist without these processes, so it is up to the artists and makers to challenge themselves to consider how they can make small changes or apply an environmentally friendly ideology to their work.

Artists and craftsmen including Antony Gormley, Giuseppe Penone, Aviva Rahmani, Essi Glomb, Rasa Weber, Jamie Young, and Sarah Hall place an emphasis on demonstrating compassionate consideration to the environment, as displayed in their chosen materials, processes and subject matter. In addition to artists independently improving their sustainability, art as a method of communication has the invaluable ability to influence people's attitudes and actions, which may result in a larger scale positive impact than just making changes within their own personal artistic practice. With regards to craft, material choice and waste management plays a large part in how craftsmen can make a positive impact.

Antony Gormley has previously spoken on the large and slightly taboo carbon footprint of the art world, specifically discussing art fairs. Many artists speak out on environmental matters, however there is no escaping the negative impact the arts have on our environment. Gormley explains:

Art fairs serve a minute proportion of the world's population, and just the export and import and packing, and transport of all the works, and then you add to that all the air fares of all the people who go to them, and there's no question this is a profligate use of resources" (Gormley in interview with the Sunday Times, 2019, as cited by Gareth Harris, 2019).

However he goes on to admit his own part in the issue as well. Despite this, Gormley has expressed his interest in engagement with natural materials with his work. In conversation with Ian McEwan, Gormley talks in reference to his work *Another Place*, 1997, (figure 3) and the materiality of the piece. The bodies are made out of iron which Gormley considers to be a "concentrated Earth Material", which in turn is "a useful material for thinking about the relationship between the human body and more enduring bodies in space" (Gormley as cited

by McEwan, 2006 p. 110). In *Another Place*, which is installed on the coast, the sculptures of human figures are in constant direct contact with the elements, creating a collaboration between Gormley and nature. The sea water being a natural salt solution reacts with the iron sculptures and increases the rate of which the iron will rust, in essence leaving nature's mark on the work, which is a clear example of Gormley's viewpoint towards his artwork's relationship to nature.

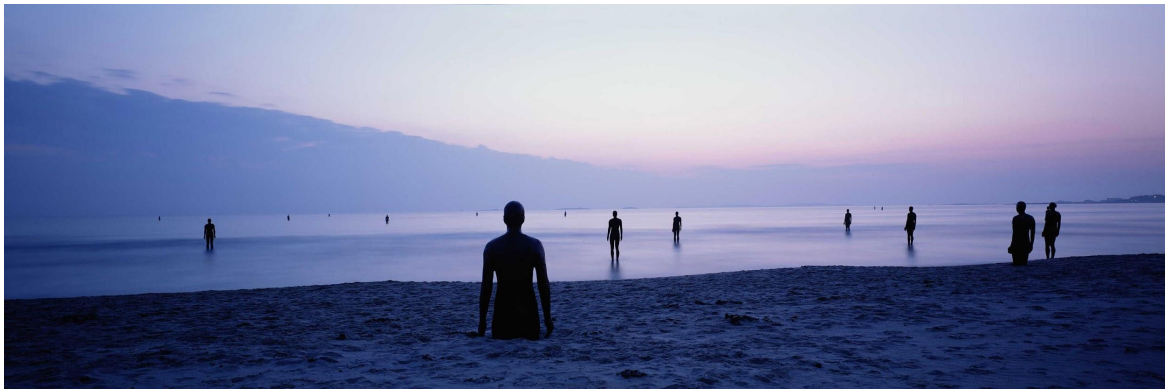


Figure 3. *Another Place* (Gormley, 1997)

In a perhaps more explicit environmental statement, Gormley used crude oil as a printing medium to create the series *Body Prints*, 2016 (figure 4). Gormley “covered himself in crude oil, linseed oil and petroleum jelly” and would collapse on top of the paper to transfer the oil (Sieberger, 2022). The motive being to display our dependency on fossil fuels and relies upon the oil to depict a metaphor of the “earth's blood” (Sieberger, 2022). This idea of crude oil being “blood”, clearly links to the notion that we are irreparably damaging and bleeding the Earth dry by exhausting it of its fuels, and causing environmental chaos. If this ethos of connectivity and duty of care towards our planet is applied beyond the artwork and onto our way of living, then it may assist our respect for the planet and the responsibility we hold for looking after it as well as our dependence on it. This will hypothetically lead to a more considerate existence, and employing individual environmental friendly habits.



Figure 4. *Open*, from the series *Body Prints* (Gormley, 2016)

Giuseppe Penone grew up in Piedmont Italy, surrounded by nature, and as a consequence developed a passion for all things organic. As an emerging artist he joined the Arte Povera movement (translated to Poor Art) which placed an emphasis on fighting against consumerism, and “refusing to see a work of art as a simple product” (Trancart, 2023). Active in the 1960s in Italy, their art was highly anti-capitalist and fought against the ideals that had been imported from the post war United States. When comparing Arte Povera with the Young British Artists, Zaffino states:

The Poveristi did not court the media in a way that would increase financial value, and this did allow a freedom in their creativity, and a freedom that eluded and resisted the commodification of their work (Zaffino, n.d. p. 70-71).

The Poveristi weren’t motivated by selling their work, but instead focussed on the work itself, and allowed it to find its own purpose within politics. As part of the movement artists used

natural and repurposed waste materials including “soil, rags and twigs. In using such throwaway materials they aimed to challenge and disrupt the values of the commercialised contemporary gallery system.” (Tate, n.d.) Throughout his career Penone focused primarily on using natural imagery and materials in conjunction with a variety of media, typically surrounding the notion of interconnectedness between man and nature. In his series of works called *Trappole di Luce* (Light Traps), 1993, (figure 5) Penone created tree trunk forms with glass and crystal, with the intention of the material “capturing light”. The objective being to reference light's purpose of being the “tree's primary source of life and growth” (Giuseppepenone.com, n.d.). Penone's work offers an insight into how using natural materials and motifs highlights the value and importance of nature, focusing on the beauty of organic forms and individualised pieces over commercial and synthetic products. His work breaks down the codependency we have with nature, and guides the viewer to a place of higher respect for nature, much like Antony Gormley.



Figure 5. *Trappole di Luce* (Penone, 1995)

Arguably one of the largest scale impacts a single artist has had directly on the natural environment is that of ecological artist Aviva Rahmani's *The Blued Trees Symphony*, 2015 (figure 6). The artwork is described as a “spatial and acoustic outdoor installation across

North America” which is composed of blue painted trees whose GPS points form a musical score along miles of “proposed pipeline expansions” (Blued Trees Opera, n.d.). Rahmani believes that “adaptation to climate change presents a tension between urgency and cultural change that art can resolve” as demonstrated by *The Blued Trees Symphony*. The trees that were chosen to be painted were exclusively located on the land of people whose property was “threatened with eminent domain takings”. Once the trees were painted and a part of the artwork they became protected under “a proposed new category for VARA: signified biogeographic sculpture”. The VARA (The Visual Rights Act) “protects art, scores, and artists from infringement- but not site specific work” which is viewed as moveable artwork. However the “biological relationship” of Rahmani’s artwork to its surroundings deemed her work as a permanent fixture to the areas, allowing for the work to be legally protected in situ, thus protecting the land it belongs to (Rahmani, 2019).



Figure 6. *The Blued Trees Symphony* (Aviva Rahmani, 2015)

This was not the first ecological victory that Rahmani had acquired; in 2002, Rahmani conducted a similar project called *Blue Rocks* (figure 7), in which 40 boulders were painted blue alongside Pleasant Rover in Maine to draw attention to an obstructed causeway. She

used “non-toxic ultramarine pigment, buttermilk and native mosses” (Rahmani, n.d.) to cover the boulders, which promoted the growth of moss in the area. When instructed to remove the paint by the town officials, she organised a cleaning event, in which she washed the paint from the rocks and simultaneously educated onlookers and participants on estuarine health. As a consequence of the project, the United States Department of Agriculture pledged more than \$500,000 to future wetland conservation projects (Rahmani, n.d.). This demonstrates a beautiful collaboration between the arts and nature, and the active power that individual artists have to protect our environment. However this sort of impact is perhaps only available to artists with large reaching influence already, who may not rely on the sale of their work and perhaps have support of patrons or grants, unlike craftsmen who depend on selling products of a smaller scale, but much more frequently to maintain a successful business.



Figure 7. *Blue Rocks* (Aviva Rahmani, 2002)

Craft, which is perhaps the most commercial of all the arts, relies on high energy processes and unavoidably uses materials therefore causes constant waste. So when the opportunities of creating a positive ecological impact that a craftsman has are more limited than fine artists that hold the status to conduct projects (such as Gormley’s *Another Place*, 1997 and Rahmani’s *The Blued Trees Symphony*, 2015), how can they do their part when wanting to

protect the environment? Choice of where and how craftsmen source their materials is possibly at the forefront of how they can make positive changes. A current example of this is the switch from mined diamonds to lab-grown diamonds that many jewellers are choosing to make. The history of the ethics of diamonds has been questioned for many decades, often looking at the exploitation of human labour and, in the case of what are known as blood diamonds or conflict diamonds (diamonds mined in areas of conflict and war zones under supervision of armed groups), even fuelling violence and human rights abuses; policies attempting to stop “the trade of blood diamonds” have been made “through certification systems such as the Kimberley Process, aiming to ensure that diamonds are sourced from conflict-free regions” (Rauturier, 2023). The Kimberley Process is “a coalition of governments, civil society and the diamond industry (formed) to eliminate the trade in so-called conflict diamonds” (European Commission, n.d.). Lab grown diamonds remove the human rights ethics controversy of diamonds, as well as being a more ecologically ethical option. The process of manufacturing lab grown diamonds happens via two typical methods:

Chemical Vapor Deposition (CVD) and High Pressure High Temperature (HPHT).

Both methods aim to replicate the natural conditions under which diamonds form but with a much shorter timescale (Rauturier, 2023).

It is unavoidable that an amount of fuel will be required, therefore carbon emissions will inevitably be released. However, mining diamonds “produces 4,383 times more waste than manufactured gems, uses 6.8 times as much water, and consumes 2.14 times the energy per carat produced” as found in a study by Frost and Sullivan (2014, as cited by Rauturier, 2023). This is primarily due to the energy needed for the extraction as well as the transportation, furthermore, mining for diamonds results in vast deforestation causing a destruction of ecosystems and habitats, displacing both vulnerable wildlife and human communities as well as causing water pollution and erosion (Rauturier, 2023).

In summation lab grown diamonds are far more environmentally friendly, and jewellers who are striving to be more ecologically sound and ethical can make this simple change in how they source their diamonds, which will have a large scale impact due to the popularity of diamonds within the consumer markets. It is perhaps the most frequently purchased stone, and if it is possible to change this element of jewellery, the positive consequences for the sustainability of the jewellery market will continue to grow. In addition to using ethical diamonds, jewellers also have the opportunity to source recycled metals to use in their work- recycled silver and gold are readily available materials to purchase from jewellery materials suppliers such as Cooksongold (Cooksongold n.d.). Jewellers can even sell their scrap metal to bullion companies, meaning the waste is disposed of responsibly, at the added benefit of the jeweller.

Another craft that causes widespread damage to the environment is the textiles and fashion industry. Kulczycki (2021) lists the damaging processes that are involved in the process of dying the fabric; the fashion and textiles industry uses “93 billion cubic metres of water every year” to dye the fabrics, making it one of the most “energy intensive” stages of making our clothes. The dyes used to colour the fabrics are often toxic and once used are frequently disposed of in nearby water sources such as rivers and lakes. Once they enter the water system, they immediately damage the aquatic animals and plant life, and then go on to leak into the surrounding land damaging more nearby nature. Kulczycki states that there are 72 listed toxic chemicals that have been labelled as “posing a threat to our ecosystems”, but every time new colours are desired, new chemicals will be required to make them, resulting in ever growing pollution reaching our environment. A third pollutant that is perhaps the threat most directly affecting the consumer, is the use of “heavy metals”, such as lead, cadmium, and copper, which then “accumulate in our bodies” and cause harsh health consequences for us (Kulczycki, 2021). Of course the leading force for these processes comes from fast fashion businesses, however independent craftsmen who purchase

artificially dyed fabric to use on fashion projects or furniture, or decorative textile art, are still fuelling this problem.

An alternative that is growing in popularity is the use of bio-dyes, coming full circle to the original dyes used in historic fabrics. Plant based dyes such as indigo, madder, and saffron have been used for centuries (Patra, 2016) and are a reliable eco-friendly alternative for craftsmen to use, but new natural dyes are emerging. Blond & Bieber, a company founded and lead by Essi Glomb and Rasa Weber, have developed algae dyes used for printing on fabrics as well as furniture and shoes (figures 8 & 9). Colours range across tones of blue, red, orange, and green with more being developed by controlling components such as pH levels and temperature (Blond & Bieber, 2014). The machines and tools used in processing the algae require no power, since they are all operated manually by people. In addition, the algae stores and traps carbon dioxide resulting in an added benefit to the environment.



Figure 8. Algae dye,



Figure 9. Fabric printed with algae dyes (Blond & Bieber, 2014)

On a more independent scale, craftsmen have the option to use more traditional dyes with varying methods to suit aesthetic choices. Jamie Young is a textiles artist who uses a process called eco printing which entails using natural fabrics such as cotton, linen, or hemp as a base, and flowers and plants as a dye source. The plants are laid out on top of the mordanted fabric (fabric treated with tannin and aluminium salts to assist the pigments bonding) with a protective barrier then placed on top of them. The layers are then rolled up tightly and secured with string. The bundle is steamed and gently washed and what remains is a print of all the flowers and plants, resulting in an eco-friendly patterned fabric as seen in figure 10 (Young, 2021).



Figure 10. Eco printed fabric (Young, 2021)

A third strand of craft that requires the sourcing and processing of materials which ultimately harms nature is stained glass. However there are also steps and choices that can be made considerably by the maker which can reduce the environmental impact and help to justify any unavoidable negative effects. In the life span of a stained glass window, the acquisition of the raw materials comes first; lead, silica, metal oxides, linseed oil and limestone are sourced using mining methods powered by fossil fuels such as oil and gas. Following this is the production of the glass sheets by adding oxides to the silica mix and heating it to

approximately 1400°C, which once again requires large amounts of energy, primarily powered with fossil fuels (Brzezny et al., 2023). A possible change for the future would be to power the mining tools and vehicles as well as the kilns by using greener energy, such as using green electric vehicles, or a combination of the two such as hybrids, and solar panels for the kilns, therefore reducing harmful emissions.

The construction of the window itself results in shards of waste glass and lead came from cutoffs, but there are ways to responsibly dispose, recycle, or reuse these scraps. Lead came is a toxic material and if it ended up in the environment it would have a highly damaging effect, however it can be sent to recycling plants, often with the offer of an exchange for money. The glass cutoffs however can be repurposed into mosaic projects or tumbled glass for use in other projects. Any glass not fit for reuse due to size or quality can be recycled through private companies such as Wales based LAS Recycling, who collect broken mixed glassware, unlike standard UK council organised recycling, who do not accept broken glass (Commercial Waste Collections, 2023). Alternatively glass scraps can be broken down into smaller fragments or “cullets” and “sorted through to be rescued in a new production process” and when mixed with “raw materials, the melting point drops from 2550-2900 F to 2250-2350 F, reducing much of the energy waste” required to recycle the glass (Brzezny et al., 2023).

Lastly, the transportation of the finished window requires secure packaging due to the fragility of the glass, often meaning the use of plastics such as bubble wrap, which will indefinitely pollute natural environments without the possibility of degrading. However there are greener options including paper bubble wrap, shredded recycled magazines or newspapers for extra padding, corrugated cardboard, starch/ wheat and corn packing peanuts, and reusable moving blankets (Stored, 2023). All of these options are either recyclable, biodegradable or reusable, resulting in practically zero negative ecological effects. Craftsmen also have the option to choose vehicles that are powered by green

energy such as electricity or hybrid power when delivering products. A positive to consider is that despite being a product of consumerism, once it is made, stained glass is a long term purchase, created with the intention of lasting a long period of time (Brzezny et al., 2023). The cementing process secures the glass and strengthens the piece meaning the windows can hypothetically last hundreds of years, with occasional maintenance checks, as demonstrated by historical windows in cathedrals that are still standing centuries later. Of course many of these greener choices can be applied to many craft and art forms, such as the more ethical packaging and transport of products, or making products to a higher standard with longevity in mind, so the product will not need to be disposed of and replaced regularly.

Looking ahead to future innovation within the world of large-scale contemporary stained glass, a recent inspiring environmental project is Sarah Hall's *Lux Gloria*, 2014 (figure 11). The installation is a triptych of solar stained glass panels, which draws inspiration from the prairie landscape and sky of Saskatoon, Canada, that surround the Cathedral in which the windows are fitted. The glass itself has integrated photovoltaic systems within it, specifically 1000 solar cells, meaning that the artwork has the ability to convert light into green energy. Saskatoon experiences "2,381 hours of sunlight – the highest in Canada" (Hall 2020) making it the perfect location for a window of this kind. Of course solar panels as a product are not new, however the combination between craft and modern eco-friendly technology on this scale is an incredibly encouraging progression. The window is "expected to make 2500 kilowatt hours annually" which is enough to supply all necessary power to the Cathedral (Hall, 2020). This frees the Cathedral from relying on energy made by burning harmful fuels such as fossil fuels, which would release destructive gases into the air. Stained glass is arguably one of the most traditional crafts and this development is a perfect example of modernising traditional processes and techniques so they can thrive and make a positive contribution in a modern world. The window offers beauty and joy to its viewers, functions practically to let the light into the cathedral, and has a valuable ecological impact. It must

also be noted that the process of producing the glass itself along with the installation will have relied on using energy for steps such as melting the glass and transporting the installation. However, perhaps in the long term, the overall benefits of visual joy, inspiration and green energy production will mitigate the negatives of production.



Figure 11. *Lux Gloria* (Hall, 2014)

An alternative approach could be that a strand of future design is neither ecologically political nor uses solely natural and ethical materials, but is instead focused on creating pieces that are made to be useful. If designers placed an emphasis on highly skilled and functional design then perhaps consumers would buy more within their needs instead of following their trends, resulting in minimal waste. Part of this approach may be channelling the artists towards making custom items, instead of mass production. This would result in art and design pieces being perfect for the consumer's needs, as well as not making a surplus of unwanted products that ultimately wastes materials and resources. This would free designers from worrying too much about whether or not their work is as carbon neutral and

environmentally friendly as possible, and allow them to exclusively channel their energy towards designing work that communicates their style best, whilst simultaneously producing less waste.

This ethos would be reflective of the Arts and Crafts movement, which appeared in the wake of the industrialisation of Britain between the mid 1800s and early 1900s, which had caused an increase of production rates and a decrease in quality of produce (Victoria and Albert, n.d.). The movement focussed on making high standard functional products and fought against the poor quality of the factory products by aiming to demonstrate the importance of products made with greater care from the design's conception to the meticulous processes that transformed the raw materials to its final state. Another crucial part to the movement was the opposition to the cruel and soulless conditions that workers were subjected to in the industrial factories, and instead promoted a higher quality of work with freedom to design and create in a more natural and connected way. Pioneers included William Morris, an artist whose "lectures and essays on art and his rediscovery of traditional craft techniques helped spread the movement" (University of Maryland, n.d.) and Walter Crane, an illustrator and the first official president of the movement. They looked back to the example of mediaeval crafts that set a precedent for highly skilled craftsmen that worked in a better model of production (Victoria and Albert, n.d.).

An important part of the products made by Arts and Crafts artists was that they should clearly display the mark of the artist, with the objective of setting the pieces apart from the objects churned out by the factories. An example of this being the "mortise and tenon joineries that used to be hidden" and the "tool marks (left) in wood or stone" that were now included as an intentional part of the design (Renauld, 2022), as seen in Gustav Stickley's *Morris Chair*, circa 1905 (figure 12). This personal quality of craft is just as important today, with mass produced cheap products being so readily available, it is vital that craftsmen set apart their work by showing the time, effort, and care that is poured into making their pieces,

thus increasing the customers respect and value for the object. This high personal worth and standard of work results in a longer life, and less long term waste. The crafted objects become a sentimental part of a home and are less likely to be disregarded like cheaply bought machine made items.



Figure 12. *Morris Chair* (Stickley, circa 1905)

As well as the personal craftsmanship adding value, artists and craftsmen should consider how employing a green ethos and practice can be advantageous for how potential buyers view their work. In a society that is under scrutiny for its over-consumption and harmful ecological habits, having the justification that the product you are buying is ethical can encourage the purchase. Buyers are absolved of guilt that may otherwise be felt when purchasing a product from a large corporation that relies on ecologically harmful manufacturing processes. In the promotion of environmentally friendly art and craft, it will also encourage a positive domino effect; artists and makers will be motivated to follow suit as well as customers potentially passively absorbing a greener attitude.

Another possibility for the future of craft could be to engage with politics in much the same way fine art does. The lines between craft and fine art are arguably becoming more blurred and craft has the opportunity to be seen as more than a commercial art. Looking back through history, craft has proven to be just as effective as fine art when employed as a method to spread social movements and beliefs. An example of this is the use of stained glass windows within churches which “assisted to illustrate the Bible, religion, or propaganda for the ruling monarchs to the illiterate masses” (Terry, n.d. p.1). This created a deeper understanding of the bible which in turn reinforced their belief system. Therefore support for the church grew, as well as increasing popularity of the monarchy and subduing the society into wilfully following their King/Queen (Terry, n.d. p.1). This shows us that imagery and craft clearly has a powerful ability to engage and lead a population when applied within the right context. This tool for communication can be used to communicate ecological messages, such as the importance of nature and the impact of human behaviour.

What these examples reveal is that there is no singular way to make a positive impact on the environment. High profile fine artists have the ability to communicate and influence people's attitudes to nature, and even conserve and protect threatened land. Whereas craftsmen have the growing opportunity to opt for more sustainable and eco-friendly materials, whilst refining their design and production process to create minimal waste. Environmentally friendly artistic practices will continue to expand as artists and craftsmen explore and experiment alongside the scientific development of green energy, and material production. On reflection I believe that there is a vital role that craft and art continue to play in our world, however it remains important to be aware of the responsibility we hold for our planet whilst we create and consume. It is also vital to acknowledge that the impact artists and craftsmen have is still limited. They do not hold enough power to create worldwide change, if governments do not also take action, and assume responsibility instead of consistently avoiding and shifting the blame.

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