



What does a sustainable future look like  
and how can we create it?

How can we structure our society  
to deal with the oncoming crisis?

Can we unite on a global scale to strive for change  
that benefits all?

The time is now  
Speak truth to power  
No more **business as usual**

*"The moment of crisis has come.*

*We can no longer prevaricate."*

David Attenborough, 16th January 2020

[www.tomalexart.co.uk/business](http://www.tomalexart.co.uk/business)

instagram: [@\\_business\\_as\\_usual\\_show](https://www.instagram.com/_business_as_usual_show)

facebook: [@BusinessAsUsualExhibition](https://www.facebook.com/BusinessAsUsualExhibition)

Curated by Tom Alexander

## Tom Alexander

Anyone that watches the news these days will find it hard to avoid the reality of our global climate crisis - although many people are still determined to wilfully ignore it rather than address the consequences of our behaviour. Unfortunately, that means that cold hard facts just don't cut it these days - When being confronted with huge life changing facts, we are far more inclined to listen to authority figures who are unthreatening, likeable, 'trendy'. No matter the message or its context, we are always influenced by the messenger, as well as the message itself. Tell It Like It Is uses speech extracts from two high profile climate activists, and recycles and reuses words and phrases to give new meaning. We all know words have power - but we have to acknowledge the power the voice itself holds.



### **Tell it like it is**

Three A2 colour prints with burn marks, appropriated words POA

For more information contact:

**tomalexart@gmail.com**

instagram: **tom.alex.art**

[www.tomalexart.co.uk](http://www.tomalexart.co.uk)



## Aaron Cann

This work is very much alive, a microscopic utopia sustaining varying and great numbers of bacteria and microbial life forms, as well as aquatic vegetation from the single-celled phytoplankton to the multi-cellular spectacle of foliage. Rising carbon emissions are acidifying and heating - toxifying - the bodies of water on this wonderful planet; the rich biological character then replaced with inert and ageless hierarchies of plastics and micro plastics. Alongside this, we face a magnitude of inextricable terrestrial issues. Ask yourself, do we not need change? The water is dying.

### ***The water is dying & that's not our only problem***

Charity shop-bought glass aquarium, Heater, DIY filter, DIY lighting, Aquatic Plants, Collected materials, Mechanical fish, Collected pollutants.

117cm x 96cm x 33cm

For more information contact:

**aaron-cann@outlook.com**

## Joshua Caudwell

Joshua Caudwell is a still life photographer, taking inspiration heavily from the natural world. He creates imagery that has a sense of drama and intrigue, while also capturing feelings of balance and calm, borrowing colours and textures from nature to achieve this. He also gives his work a graphic edge through minimalist compositions and styles of execution.

The aim of this photography project was to draw attention to nature and its beauty. The distortion was created without any photo manipulation by shooting the reflection of a leaf in a pool of water and by disturbing the surface of the water.



### ***Ripple 1 and Ripple 2***

Digital prints  
841mm x 594 mm each

For more information contact:  
**hello@joshcaudwell.com**  
www.joshcaudwell.com



### ***Untitled***

150cm x 150cm  
Canvas, foil,  
lamp

Instagram:  
**@fever4\_2**



## Paranoid Fever

To increase our chances of addressing the ecological and environmental catastrophe that is currently spiralling out of control, we need a unified social logic. One geared towards sustainable economics which places our long term future above short term pseudo-prosperity. We can no longer afford a divided environmental movement. What is blocking total unity on the issue is an essential area for artists to explore. *Untitled* takes the viewer through an investigation into climate alienation and proposes some ideas to help develop the movement into something everyone can participate within.

## Izzy Finlay

The structure and order of our current way of life is not as strong as we believe it to be. The constructions we use to justify our actions can just as easily be deconstructed if we allow the outcomes to be seen fully. Izzy's work explores this idea of a structure collapsing, regularity and familiarity no longer being strong enough to support itself. The notion that our current state is immovable only in our minds. Decay is the first stage of rebirth.



### **Atrophy**

Synthetic fibre, plaster  
200 x 50 x 20cm  
P.O.A

For more information contact:  
**ifinlay56@outlook.com**  
[www.isobelfinlay.com](http://www.isobelfinlay.com)



### ***Canned goods for every eventuality: Time to pack your go bag***

Reused cans, wood, paper labels  
244cm x 122cm x 11cm

### ***The 32,000 mile fruit salad*** Moving image on screen

For more information contact:  
**hilly@hillyfletcher.co.uk**

## Fletchers

Fletchers' tongue-in-cheek take on the latest must have accessory of the 20's.

The primary purpose of a Go Bag is to allow rapid evacuation in the event of disaster... Flood, Wildfire, Blizzard, Hurricane, Earthquake, Volcanic eruption, Tsunami, Terrorism, War - whatever your disaster, you'll be prepared with all the necessities for survival!

We live in an age where it is deemed perfectly 'normal' to prepare for the worst eventuality. Are we getting far too accustomed to extreme and adverse events? Are we more comfortable adapting to a 'new normal' than trying to preserve what we have, just for the sake of preserving our lifestyle?

## Tom Green

In times of uncertainty and desperation for change; whenever I talk to the public about the problems we face, more often than not I will encounter this phrase: "...but what can one person do?" The number of individuals that have said this to me is enough to constitute a movement. People are so ready to pass blame and be apathetic, which on a surface level sounds like giving up, and i'm sure for a lot of them that is their intent. To let time and fate wash over them without trying to change the flow. If people realised that everyone shared the same belief surely we could weaponise that apathy. Be apathetic, don't go to work, don't pay your taxes or your bills. If we could turn this mentality into full blown, weaponised apathy we could really shake things up and hurt those calling the shots where it hurts and then, maybe they'd listen. The first thing to realise is: we need a little unity. What can one person do? Join in!



### *What can one person do?*

Protest signs made using found materials  
1.5m x 2m

For more information contact:  
**[tomjwgreen@gmail.com](mailto:tomjwgreen@gmail.com)**



## Rosie Hook

How much is consumerism contributing to our anxiety?

Through mass production of non-renewable materials, we are left with the permanency of unnecessary objects, which relentlessly infiltrate every aspect of everyday life.

Rosie looks at this overburdening nature of redundant objects as a metaphorical 'monster'. She sees this monster through the anxious eyes of the concerned and concentrates her research on the mass market website 'Wish.com'. Rosie creates animated visuals based on found plastic objects from this site and brings them to life as a living and functioning fearful creature.

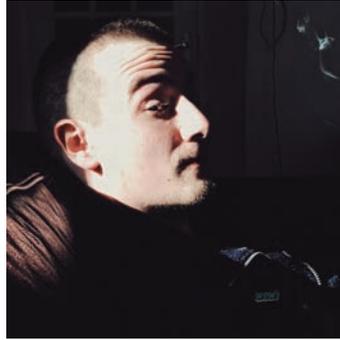
### *Wishful Thinking*

Acetate prints, Digital animation on TV, Miscellaneous objects

For more information contact:  
**[rosemaryhook853@gmail.com](mailto:rosemaryhook853@gmail.com)**  
**[@rosie\\_hook](https://www.instagram.com/rosie_hook)**  
[www.rosiehook.com](http://www.rosiehook.com)

## Ben Ibbotson

When discovering the realities of climate change it is easy to become panicked, flustered and anxious. This can grow over time and impact life in a negative way. Nobody's at their best if they're anxious. So sit back in my decorated camping chair, put the headphones on, take a deep breath and listen. It's our life, it's our planet. So stay calm and don't panic.



### **Stay calm**

Camping chair, acrylic paint and audio

Price for chair: £100.00

For more information contact:  
**[benjaminibbotson1@gmail.com](mailto:benjaminibbotson1@gmail.com)**



## Orlando Parr

Orlando's work situates itself within the fictional era that follows the Anthropocene - namely the Biocene. Building the enviro-social climate of the Biocene from ideas that stem from progressions currently occurring in the Anthropocene re-focuses dialogue on a more optimistic outlook. The work adheres to values inherent within the Biocene epoch, these values aim to mitigate damage to environment and perpetuation of anthropocentric thought. The works are recreations of plant species that exist in the Biocene, highlighting both physical and implied environmental differences between the two epochs. Coral like in appearance the work draws attention to the fragility of the current environment whilst displaying the stable Biocene environment.

### ***Flora of the Biocene epoch***

Installation  
Unfired clay

For more information contact:  
**[orlandogeorgeparr@gmail.com](mailto:orlandogeorgeparr@gmail.com)**

[www.orlandoparr.com](http://www.orlandoparr.com)

## Tia Penfold

### ***How do we find peace in a world so busy?***

Being surrounded by the happenings of our community and experiencing the anxieties associated with its impact can be daunting. This has both conscious and subconscious effects.

Reading allows us to take a moment away from the hustle and bustle, letting our minds wander and explore.

Repositioning us with a greater understanding after each page. To take time to turn a page is to absorb its contents, and this is what Tia's work aims to be. A pathway to the many emotions and reasonings behind eco-anxiety.

A simple combination of written word, print & photography, allows you to find stillness and compassion through reading.



***What to do?*** - Project book

***Visual figures to explain time,***

***Types of outlines are horizontal,***

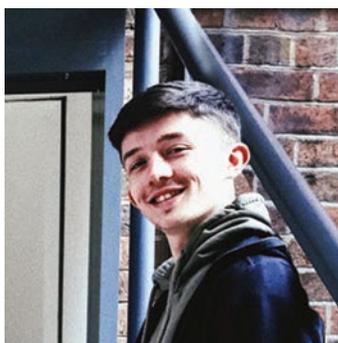
***The key to stability indicates change***

- A1 Prints

For more information contact:

**Tia.penfold@live.com**

Instagram: **@tiapenfold**



## George Pinder

George is a multi media fine artist working and living in London, currently working with artist Lauren Baker. His paintings study the disconnection of self identity and self intention in a contemporary society. Depicting the fragility of oneself and studying societies globally, he intends to make commentary on the world in which we live. Through this study he also explores the hierarchical system on a global scale - greed and the detachment from oneself in this simulation. How do we want to progress? How do we want to achieve self understanding, and, who do we identify with? These are all questions he explores in his practice.

***Why change if there is no profit?***

***Identification Theory***

***Materialistic chaos***

***A Scatty Bunch***

For more information contact:

**georgesamuelpinder@icloud.com**

Instagram: **@georgepinder.art**

## Seth Randall-Goddard

Seth's prints follow narratives of acts of resistance and struggle across London's folkloric and actual histories. "Through the medium of print, a historically popular form of spreading information to the population, both by official sources and dissenters and rebels, I tap into these stories and relay them once again to whoever will listen!" Seth's prints act in accordance with his storytelling and walks, which he performs across south London, and he also takes part in community engagement activities as well.



### ***The Burning of the Albion Mills***

linocut, A4, £30

### ***The Wheat Fields of Camberwell***

linocut, A4, £30

### ***Who'll Buy my Rye***

linocut, A3, £60

For more information contact:

**sethrg@btinternet.com**

[www.sethrgoddard.wordpress.com](http://www.sethrgoddard.wordpress.com)



## Sideric Rust

*Up-Cycle* is a cargo bike formed of reclaimed bike parts that can replace a car or van on the road with zero emissions. Without the need of petrol it can move things around, business as usual, with no prehistoric worms being burned in the process. It is the perfect form of transport for not only couriers, but anyone who needs to transport stock or equipment with ease and efficiency around a bustling city.

### ***Up-Cycle***

Reclaimed bike parts  
200cm x 70cm x 100cm  
POA

For more information contact:

**sidtownsend1995@gmail.com**

Instagram: **@rust.frameworks**

Sideric Rust works in a metal workshop in South London and spends lots of his time producing work for clients. He describes it as "the best job I ever held" as it allows him to use his resourcefulness and metalworking skills daily, whilst also promoting and engaging in the reuse of (often free or cheap) materials to incorporate into works that he gets paid to make.

## Rowena Salmon

What does global travel look like when you try to limit carbon impact by radically reducing flight? Rowena Salmon travelled from the UK to Thailand overland in 2019 in an attempt to answer this question. The slow pace of life that is inevitable when travelling by train and bus creates a totally different experience and fosters global connectivity in a way that fast-flight tick-box travel cannot. These works feature text from travel journals, photographic prints, photograms and mixed media collage; reflecting on a journey through 15 countries.



### **Travel Slow**

Photographic prints / photograms and found materials mounted on board - 2.5m x 1.2m  
individual prints: £35  
For more information contact: [rowenasalmon96@gmail.com](mailto:rowenasalmon96@gmail.com)



## Alexander Shepherd

To worship is to believe in the eternal. To have hope and ambition is to have control. Now that climate change has taken away the certainty of the eternal or control, is this evidence of the absurd person's belief - that of a godless, pointless world?

### ***The last fig tree of Athens***

Mixed media performance:  
Tipi, supporting wooden frame, handmade paper, soil, video playing from tv screen

For more information contact: [charlie@justintime.org.uk](mailto:charlie@justintime.org.uk)

Is there anyone else who feels this way? Is there a way we can find resolve in this newfound certainty? Can we argue that it is best to live in this world rather than revolt from it in death? Can we find happiness in this absurd human world that is about to end?

## Jessica Stiles

In these drawings, Jessica asks us to question the histories we share about land and how it is used. Having collected clay from the abstracted landscapes depicted, she explores the purpose of land ownership and why the individuals interest beats the collectives. She uses rough mark making to express an amnesia towards a feeling of belonging in the natural world and the sentimental sculpting of graphite on paper to remember the commons before the enclosures.

*'...they let the greater villain loose who steals the common from the goose...'*



***The Wilstone Witch, unearthing tales of the land***, 2018. Graphite on paper & found clay 45cmx47cm, £175  
***The dispossessed will reclaim what was theirs***, 2019. Graphite on paper & found clay, 80cmx80cm £300  
For more information contact:  
**Jessicastiles@hotmail.co.uk**  
[www.jessicastiles.co.uk](http://www.jessicastiles.co.uk)



## Nic Strike

***At your fingertips.***

Fingers have led us to touch what we  
feel

What have we felt to lead us to where  
touch is not real

With growth beyond what touch leads  
us to know

Is it time to reach back to our fingers

***At your fingertips.***

Clay, Sand, Pallet wood

110cm x 110cm

For more information contact:  
**nicstrike@yahoo.com**

## Molly Sydee

We're a race of animals who have replaced our survival instinct with a new instinct to consume. Our exposure to vast wild spaces is almost entirely digital. Our new domicile in city shaped concrete means every generation has a new shrunken standard of the space on Earth filled by wild unrestrained nature. This piece poses a crowd of modern individuals with shiny magazine cut-out images of nature captured as illustration. It serves to remind us of our collective birth upon the wild Earth and give an optimistic view to our wild past, teetering present and undecided future all at once.



### **Good for what**

Collage on canvas  
121 x 91 cm

For more information contact:  
**mollysydee@gmail.com**



### ***The Pollinator's Revenge***

Digital print on waterproof paper  
841mm x 1189mm  
£100

For more information contact:  
**mariathandesign@gmail.com**  
[www.mariathan.com](http://www.mariathan.com)

## Maria Than

A retired bee-mover has to protect the village's last hive from destruction from his own community upon discovering their desperate plan for economical survival.

Through speculative design, ***The Pollinator's Revenge*** is an imaginative film poster from a dystopic future exploring a potential & frightening reality within that timeline: what if honeybees became scarce enough to be the new currency? What if your own community made a desperate pact with a corporation and sold the last hive for financial gain? Exploring the importance of pollinators within a healthy society, the work aims to scare the user through augmented reality technology & create a justified sense of fright emanating from Man's treason of the natural world.



## Hannah Whyte

In Hannah's work, scattered thoughts, images, and post-it notes haphazardly coalesce into something between an essay and an investigation wall. Fragmenting the debris of research into a visible, rather than readable, piece of writing, the work is an attempt to question and document the ways we describe the world around us. Even the word 'around' doesn't feel quite right. Is it below us? Above? Inside? Wrinkly philosophers, discarded train tickets, and poorly translated phrases are strung together in disharmony, striving to make a bit more sense of an increasingly complicated set of surroundings.

**Earthwords** - Mixed media collage on board - 2.41m x 1.21m

**Anti Climax** - Collaborative wip zine

For more information contact:  
**han.whyte7@gmail.com**  
Instagram: **@han.whyte**

## Diyou Yu

We are rolling on a road of constant becoming and dying without any chance of rewinding. With the acceleration of change and constant uncovering of new possibilities, there have been things left devastated and diminished.

Contemplating the natural course of the world it's important to consider - what are we discovering and what are we destroying? And where are we now? Nothing is exactly the same as it always has been - there is no true repetition in nature, but things still look similar or exactly the same as they used to be.

This work was captured during contemplation of seascape on Diyou's trip to a town by the sea - a suspended gap in time, between past and future.



### *The Horizon of Expectations, the Gate of Suspensions*

Photographic prints, rice paper and wires  
42.0 x 59.4cm

For more information, please contact:

**yudiyou@hotmail.co.uk**  
**www.yudiyouchayachandra.net**