



NEWS
PRESS
VIDEOS

SELECTED ARTWORKS
MONOGRAPHS

LUCY + JORGE ORTA
LUCY ORTA
JORGE ORTA
BIBLIOGRAPHY

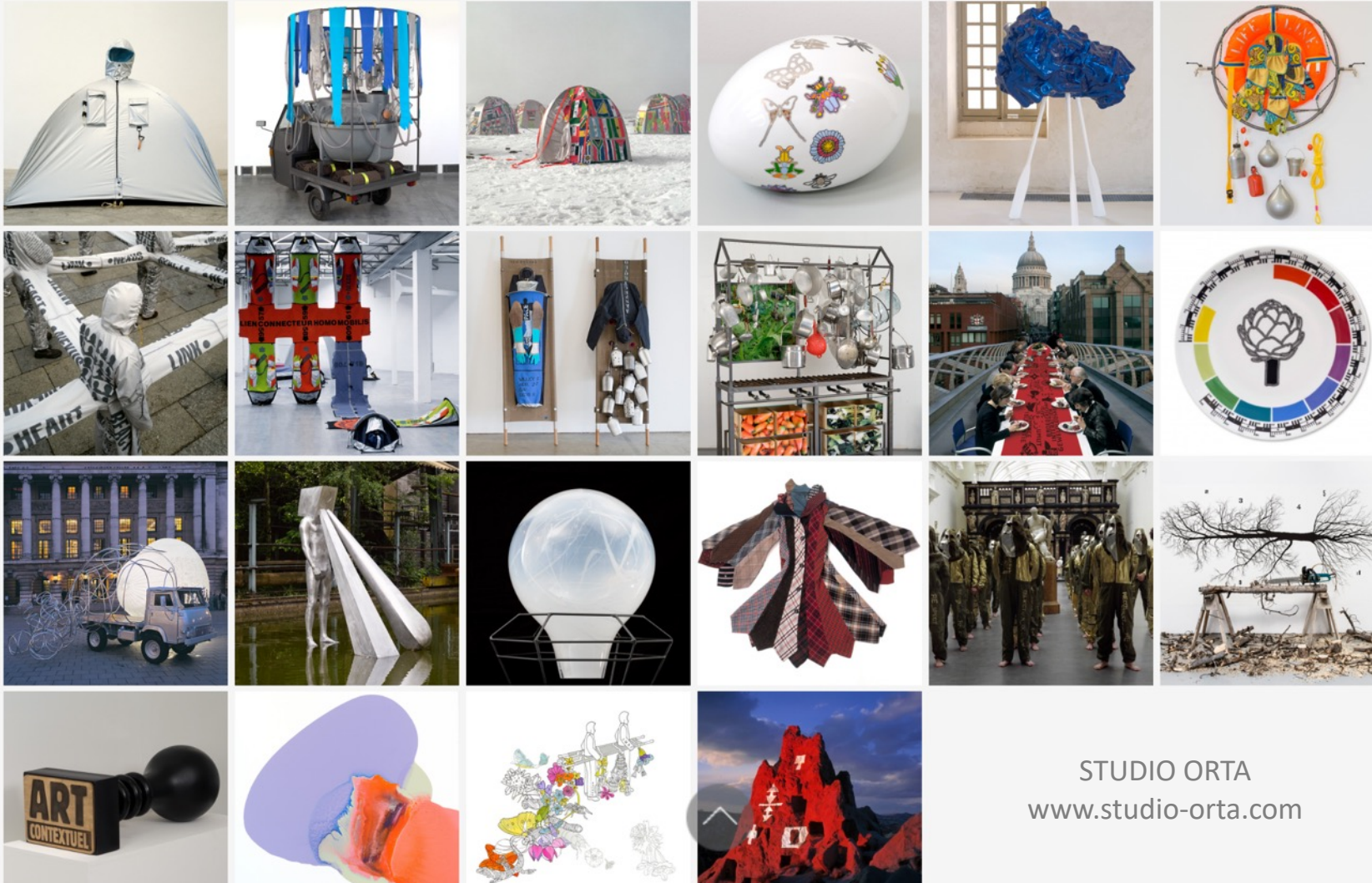
LES MOULINS

CONTACT
VERSION FRANÇAISE

LUCY ORTA

Professor of Art and the Environment
University of the Arts London

Member Centre for Sustainable Fashion



STUDIO ORTA
www.studio-orta.com

ual: london college
of fashion

centre for
sustainable fashion

LUCY + JORGE ORTA

30 YEARS

17 JANUARY 1991

Gulf War (Operation Desert Storm)

Protocol on Environmental Protection to the Antarctic Treaty, providing comprehensive protection of Antarctica - last great wilderness on earth

1994

Ateliers 94. Musée d'art moderne de la ville de Paris
Encounter philosopher and urbanist Paul Virilio

Develop **Body Architecture** and **Nexus Architecture**, interconnected social sculptures

1996

Begin research into food waste and start of weekly gleaning in Paris markets

French Farmers' mobilisation against EU free movement of agricultural goods

1997

Nexus Architecture. 2nd Johannesburg Biennale (curator Okwui Enwezor)

Develop co-creation protocol for Nexus Architecture workshops, with migrant women in Johannesburg

1999

HortiRecycling Enterprise, act II. Secession, Vienna

Prototype first citizen initiative for recycling food waste

2001

Lucy Orta nominated Head of first Master in sustainable design 'Man & Humanity' at Design Academy Eindhoven

"9/11" World Trade Centre attack

2001

Transforms. Trieste (curator Roberto Pinto)

Research on humanitarian potential of military surplus with transformation of M.I.U. (Mobile Intervention Units)
G8 Summit, Trieste

2002

Lucy Orta nominated as Professor, University of the Arts London

World Summit on Sustainable Development, Johannesburg

2004

Casey's Pawns. Performance, Victoria and Albert Museum, London

Explore human resilience and fragility, deconstruct stretcher beds to create first **Life Guards**
Indian Ocean earthquake and tsunami
Battle of Fallujah, Iraq

2004

Begin research on water scarcity. Develop workshops uniting engineers, artists and designers to reflect and co-design solutions

2006

Facebook made accessible to general public

2007

2nd Bienal del Fin del Mundo, Ushuaia

Antarctic Village No Borders. Antarctica

Expedition to Antarctica and collaboration with scientists at Marambio base. Launch of meta-project **ANTARCTICA**, foundation of Antarctic Village No Borders and raising of Antarctica World Flag

2008

Antarctica. Pirelli Hangar Bicocca, Milan Publication of Antarctica monograph (Electa Mondadori)

First edition of **Antarctica World Passport** printed, 10,000 copies

2009

Lucy Orta becomes research affiliate at MIT, Art Culture Technology lab. Launch beta version Antarctica World Passport citizenship database

2011

Amazonia. Natural History Museum, London, UK

Fukushima nuclear disaster

2011

Clouds| Nuages. La Maréchalerie centre d'art contemporain, ENSAV Versailles

Research trip to Zabbaleen community, Cairo. First material experiments modelling recycled plastic bottles

2013

Clouds Meteoros. Barlow Shed, St Pancras International train station, London

Awarded inaugural Terrace Wires commission for Barlow Shed monumental inverted plinth

22-million people displaced by natural disasters and climate related events - almost three times more than by conflict in the same year.

2013

Lucy Orta nominated as Chair of Art & the Environment, University of the Arts London

2013

Symphony for Absent Wildlife. Nuit Blanche Calgary

2015

70 x 7 The Meal act XXXIX, Peterborough

Mass-mobilisation of 70 x 7 The Meal united over 10,000 guests around the world since 2000

2015

Lucy Orta launches **Art for the Environment Residency Program** (AER) at University of the Arts London

2017

Antarctica World Passport. Frieze Projects London

Record distribution of 5,000 passports over 5-days

Global Warming since 1992 contributed to around 8mm sea-level rise and 2700 gigatonnes of Antarctic ice-loss

2019

Life Guards. Palazzo Vecchio, Museo Salvatore Ferragamo, Museo Novecento, Florence

Gazing Ball. Yorkshire Sculpture Park

Development of **Life Guards** in relation to water scarcity and pollution

First sculpture to enter into major public collection UK

2020

Interrelations. Les Tanneries centre d'art contemporain, Amilly

128,918 species on IUCN Red List 35,765 threatened with extinction

2022

1992

Imprints on the Andes. Light Works in Cusco, Machu Picchu, Sacsayhuamán, Qenqo, Peru
Creation of **Studio Orta**

Begin research on **Refuge Wear**, portable, temporary architecture in relation to human migration and survival

First public **Light Works**, land art using light as a medium for ephemeral, monumental drawing on sites of cultural significance

500th anniversary of Christophe Columbus arrival in America | Founding of Indigenous Peoples' Day
Rio de Janeiro Earth Summit

1995

Light Works inside crater of Aso Volcano, Japan

Commencement co-creation workshops, exploring methods to give visibility to marginalised communities
50th memorial of Hiroshima atomic bombing

1995

Jorge Orta represents Argentina at 46th Venice Biennale International Art Exhibition with Light Messenger (curator Jorge Glusberg)

Presentation of monumental 'light' drawings created by children living in Argentina's slums and homeless adults in Paris

Publish **Antarctica 2000** essay, imagining a new 'no-borders' territory for displaced peoples of the world

2nd IPPC Assessment Report announces temperature could rise to 3.5° by 2100

1997

All in One Basket, act I. Galerie Sainte Eustache, Paris (curator Jérôme Sans)

Launch of meta-project **FOOD** with distribution of recycled food, collaboration with renown chef to draw attention to food waste

Climate Conference COP3: adoption of Kyoto Protocol to limit GHG emissions

1997

Commencement of research on the issue of plastic waste
Discovery of the Great Pacific Garbage Patch

2000

70 x 7 The Meal, act IV Dieuze
First staging of community diners and banquets with mass-meal uniting 3,000 people around 3km communal table

Commencement of research on open-ended, flexible and mobile community structures, creation of **Connector Mobile Architecture**

Artists move research and production studios to La Laiterie Moderne in Seine-et-Marne and establish a long-term cultural development project **Les Moulins**, as an extension of their social practice.

Commence rehabilitation of four factories along Grand Morin river (transforming the industrial heritage of the valley into sites for the creation and representation of contemporary art)

The manifestos **Utopie Fondatrice**, **Contextual Art** and **Catalyst Art** theorised by Jorge Orta (1976-82) are re-activated in all projects
A new millennium of hope

2003

M.I.U. Kaap Helder, Den Helder

Presentation of first humanitarian convoy of M.I.U.
2nd Gulf War (Invasion of Iraq)

2005

Lucy Orta. Barbican Centre, Curve Gallery, London
Drink Water! Fondazione Bevilacqua La Masa, 51st Venice Biennale International Art Exhibition

Water and Works! Museum Boijmans Van Beuningen, Rotterdam
Publication of Phaidon monograph (Phaidon Press London)

Studio Orta becomes **Lucy + Jorge Orta**

Launch of meta-project **ORTAWATER** with water purification factory installation. Collaboration with engineers to purify canals in Venice and Rotterdam, first public distributions of clean water

International decade for Action "Water for Life" 2005-2015

2007

Lucy + Jorge Orta continue the development of **Les Moulins** and acquire former paper mill, Moulin de Boissy, Boissy-le-Château. The mill becomes a second studio facility followed by an exhibition venue
International Polar Year

2007

Green Leaf Award for artistic excellence with environmental message presented at Nobel Peace Center, Oslo by United Nations Environment Programme in partnership with Natural World Museum

2010

Publication of Food Water Life monograph (Princeton Architectural Press)

Expedition to Amazon with Capéfarewell and Environmental Change Institute, Oxford University. Commence research on climate change and biodiversity loss. Collaboration with scientists to mark 1-hectare art-science plot in rain forest.

Research collaboration, entomology and paleontology scientists at Natural History Museum London. Launch meta-project **AMAZONIA**
International Year of Biodiversity

2012

Food Water Life. Tufts University Art Gallery, Massachusetts (curated by C2)

Major exhibition tour across five US museums, closing at La Villette, Paris

2012

OrtaWater, Antarctica World Passport, Nexus Architecture. 9th Shanghai Biennale (curator Qiu Zhijie)

Research on water filtration and purification with engineers in China with purification of Hang Pu river

2015

Antarctica World Passport. Nansen Initiative Global Consultation, Geneva and Le Grand Palais, Paris

First collaboration with Nansen Initiative, Platform on Disaster Displacement and curatorial research project Displacement: Uncertain Journeys

Creation of Antarctica World Passport citizen charter, online database and launch of antarcticaworldpassport.com

Residency expedition Brazilian Amazon with Labverde, mark out second 1-hectare plot for art-science research in the Adolpho Ducke Reserve

Climate Conference COP21 Paris, Paris Agreement (keep temperature below 1.5°)

Adoption of Agenda for the Protection of Cross-Border Displaced Persons in Context of Disasters and Climate Change

Adoption of UN Sustainable Development Goals (SDGs)

2016

Publication of Food and the Public Sphere monograph (Black Dog Publishing)

2018

Antarctica World Passport. Migration Week Marrakesh
2,000 Antarctica World Passport distributed during Migration Week, further embedding charter in communication actions of Platform on Disaster Displacement

11th Global Forum on Migration and Development Summit and UN Intergovernmental Conference to Adopt Global Compact for Safe, Orderly and Regular Migration, Marrakesh
Great Thunberg speaks at Climate Conference COP24, Katowice: "My name is Greta Thunberg. I am 15 years old..."

2018

Procession Banners. 1918-2018. Mass march from Holloway Prison across London

Begin research on women's rights with Historic England, start of co-creation workshops inside HMP Downview women's prison

Centenary of women's right to vote (UK). Representation of the People Act 1918

ARTISTIC TRAJECTORY AND SIGNIFICANT EXHIBITIONS

RESEARCH AND LONG-TERM PROJECTS

IN THE WORLD

A white, dome-shaped tent with a hooded entrance and two side pockets, set against a plain white background. The tent has a black zipper running down the center of the front panel. The hood is open, revealing a blue interior. Two rectangular pockets are visible on the front panel, one on each side of the zipper. The tent is pitched on a light-colored surface, and its base is secured with yellow straps.

Les séjours prolongés sans abris dégradent rapidement la santé physique et morale. Le temps de sommeil insuffisant majore le stress, affaiblit les défenses immunitaires et accélère la perte d'identité et la désocialisation.



A photograph of two figures standing side-by-side on a paved surface. They are wearing bright red, hooded raincoats that cover their entire bodies except for their faces. The figure on the left has a dark, circular graphic on the front of their coat, while the figure on the right has a white, stylized graphic. They are wearing dark shoes with white soles. In the background is a large, multi-story apartment building with a facade of yellow and white panels and many windows. The ground is wet and reflective.



Body Architecture, 1999
Ph JJ Crance



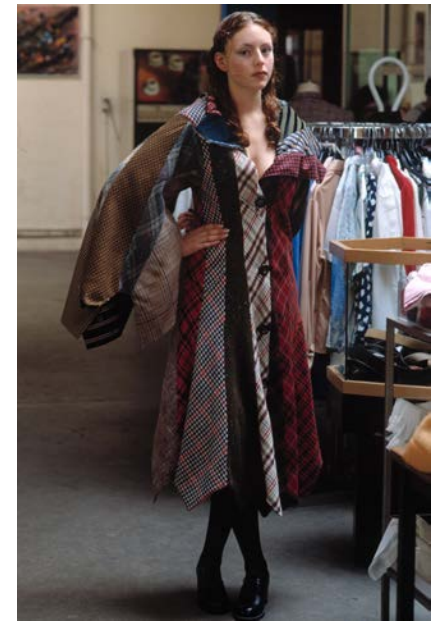
Refuge Wear, 1994

Installation at the Salvation Army, Cité de Refuge Paris
Ph André Morin



Refuge Wear Interventions 1993-1998
Ph Lucy Orta

IDENTITY + REFUGE 1995-1999



Identity + Refuge, 1995
Collection co-created from waste in the Salvation Army warehouse. Photography Marie Clerin



MODULAR ARCHITECTURE / CONNECTOR 1996 - 2004



Modular Architecture, 1996
Performance at La Fondation Cartier Paris. Ph John Akehrurst



Connector, Musée d'art et d'histoire Cholet, 2002
Ph JJ Crance



Life Nexus Village Fête Bournville, 1999
Ph Lucy Orta



NEXUS ARCHITECTURE, 1994-2002



Nexus Architecture Intervention Köln, 2002
Ph JJ Crance



Nexus Architecture Interventions 1994 – 2002
 (above) Nexus workshop in Johannesburg.
 Ph. Lucy Orta



Nexus Architecture x 50
Museum of Applied Arts, Cologne, Germany 2002



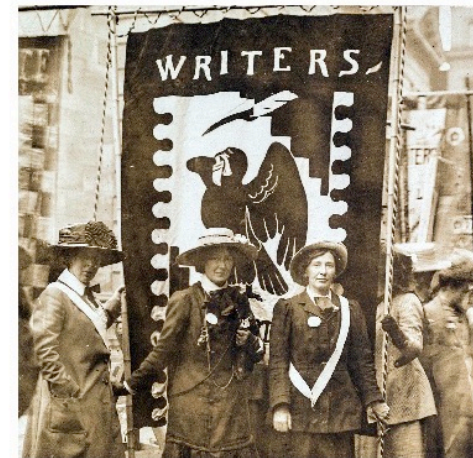
Nexus Architecture x 100 Cholet, France 2002
Ph JJ Crance

BANNER PROCESSIONS

1918 - 2018 commemorating 100-years of the women's suffrage



Banner designs by suffragist and artist Mary Lowndes (1857–1929)
Sketchbook and photographic archives
London School of Economics Womens Library, London





Procession Banners, 2018
Ph Lucy Orta

Project managed by Making for Change
HMP Downview, Sutton

ual: london college
of fashion

Questionnaire - 350 women HMP Downview

What could freedom & equality mean for women today?

What words best describe the Suffragettes?

What does freedom signify to you (beyond Downview)?

What image/picture symbolises freedom, or has a special meaning?



Banner Processions 2018
Mass processions (90k) celebrating centenary
of women's right to vote June 2018
Ph. LCF



Procession Banners 1918-2018

Touring exhibition Ikon Gallery, Birmingham, Buckingham Palace 2018 , De La Warr Pavilion, Bexhill, 2019
Ph. Ikon Gallery

TRACES: STORIES OF MIGRATION



Timeline

May 2022 to February 2024 (24 months)

Project Partners

Making for Change and Centre for Sustainable Fashion (LCF), Bow Arts, Bromley-by-Bow Centre, Rosetta Arts, The Lab E20, London boroughs of Tower Hamlets and Newham

Key funding

Arts Council of England, The Portal Trust, AKO Storytelling Institute (UAL), Foundation for Future London

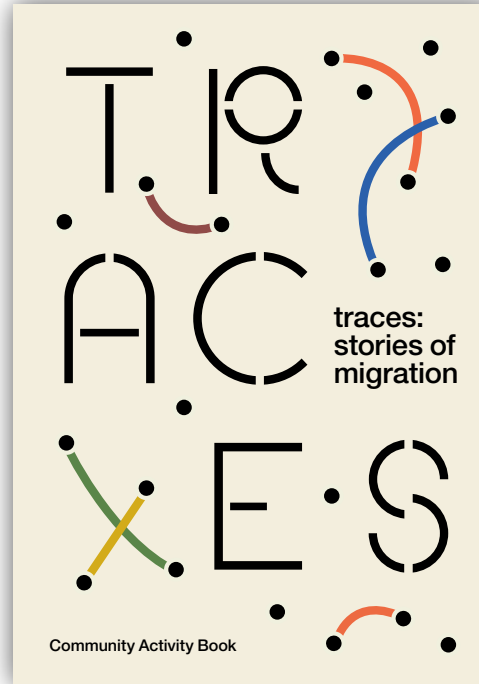
Team

Professor Lucy Orta (Lead Artist)
Jo Reynolds (Project Manager, MfC)
Nathalie Abi-Ezzi (Author, LCF writer in residence)
Jasmine-Karis Fontiverio-Hylton (Textile Designer)
Lorenza Demata (Photography)
Jasbinder Jhumat (Specialist Technician, LCF)
Camilla Palestra (Associate curator, CSF)
Caroline Stevenson (MA Course Leader, LCF)
David Betteridge (Video)



Traces: Stories of Migration
community engagement 2022-2023. Ph Lori Demata

METHODOLOGY - ETHICS



COMMUNITY ACTIVITY BOOK

OUTCOMES



Primary outcomes

- 4 workshops reaching 80 participants
- 67 Story Cloths by participants
- 48 Portraits by Lucy Orta
- Touring exhibition to Nunnery Gallery (2 June - 31 August 2023), and LCF East Bank (2 October - 9 January 2024) – 3,000 visitors

Secondary outcomes

- 4 Community Showcases – 400 visitors
- Bow Arts public programme – 249 participants
- Book of poetry authored by Nathalie Abi-Ezzi [link](#)
- Catalogue and published essays [link](#)
- Documentary photography by Lori Demata
- Film by David Betteridge [link](#)

SHAMA

I am a practitioner of Bangladeshi traditional handcraft. I travelled to Bangladesh and lived with artisans to learn the traditional craft, but while I was there I saw a darker side that changed my perspective. The women being exploited as cheap labour by the fashion industry have the potential to practice traditional handcrafts, but this is being ignored in favour of investment in fast fashion. This Story Cloth is dedicated to those garment factory workers and the struggles they're going through. Everyone knows about the Made in Bangladesh campaign, which was triggered by the Rana Plaza disaster, but what I realised was that garment factory workers – the victims of this system – themselves know nothing. I wrote "Made in Bangladesh" in Bengali, so that if they got to see the piece, they would know that we are thinking about the clothes they made and talking about their experiences. The words are stitched using the kantha stitch, a traditional heritage stitch that most women in Bangladesh can produce and will be able to relate to.



FOUJIA

This is my journey of faith. One half shows my family – my husband and four children – and the other shows the Kaaba, or House of God, in Mecca, where I would love to go. I've put a hand reaching out to show this desire and have left the line between the two spaces open to make it possible. My brothers and sisters have all been, I'm the only one left to go, and I'm waiting for Allah to invite me – that is, to provide the right circumstances that will allow me to go. That's my dream, and what I want my Story Cloth to be about.



ALISON

My parents escaped from the People's Republic of China to Hong Kong, but then foresaw that after the 1997 handover, Hong Kong would change totally. I spent half of my life in Hong Kong, and from time to time I took different journeys all around the world, looking for a place that could be my proper home. My Story Cloth visualises these journeys, and also my new adventure here in London. The photo transfers show my feet on the ground in the various places I travelled to – the footprint I left, and a record of my memories. I've used a Japanese weaving method called Saori to show the sea in various conditions that represent life's ups and downs. During my travels, I found many common points between different ethnic groups, and that's why I've used coloured wool to link journeys together.



MIGLE

I have a unique relationship with these rabbit pelts. They were about to be thrown away so many times, but I always rescued them because, although they're nothing special, they represent an important connection with the past. To me, they're precious family artefacts that are around 25 years old. Most citizens of Lithuania produced their own vegetables, meat and dairy during Soviet occupation, and my parents bred these rabbits for personal consumption. This story cloth is about grief not only for people, but also for places as they once existed. My family farm and its buildings are no longer there, which means that I can't revisit the space unless it's through the artefacts, and these rabbit pelts are the artefacts through which I'm able to retrieve the sensations I experienced as a kid. The photo transfers show my dad as a child, and my great-granddad, who I met when I was just a toddler on the farm. The four balls of fur also represent family members, and connect me to a place, to material belongings, and to a history that is no longer physically there.

THANK YOU

"I enjoyed being part of such an eclectic group, its diversity, similarities and differences, sharing our stories, learning about and discovering others' tales of their and their families' journeys and the effects these have had on us all as part of local communities."

"To put these stories on a cloth and share it with my group was lovely, the whole experience was lovely. I never knew that art could do that, nobody told me art could do that."

"The experience has really changed how I see my own textile practice. Before it was a hobby/something I do in my spare time. It has nudged me towards being more ambitious with my work and bold in taking on larger public projects. I learnt so much and it's been great to apply it, thank you!"

"I loved meeting all the other participants because we were all from so many different backgrounds and there was no story that was the same, and it was really amazing to see how we all approached it in different ways and how diverse the story cloths are."

"... I remember at the beginning of Traces I said I had no textile skills nor experience, but it has shown me that I actually do, that I enjoy working with textiles, that I can incorporate the methods learnt into my creative practice in the future and that I can create something that is objectively worthy."

"Since attending Traces workshops with Lucy, I have rediscovered my skills in embroidery and have been reminded of the stitches that my grandmother taught me."

Power and perception in design with communities

Dr Seher Mirza

Post-doctoral research fellow

ual: london college
of fashion



centre for
sustainable fashion





Mainstream Fashion

- Worth 3 trillion USD
- 2nd world's most polluting industry
- 75M employees globally (2/3 women)
- Negligent to society & nature

Decolonising

- Critical reflection
- Unlearning
- Relearning
- Rethinking
- Addressing



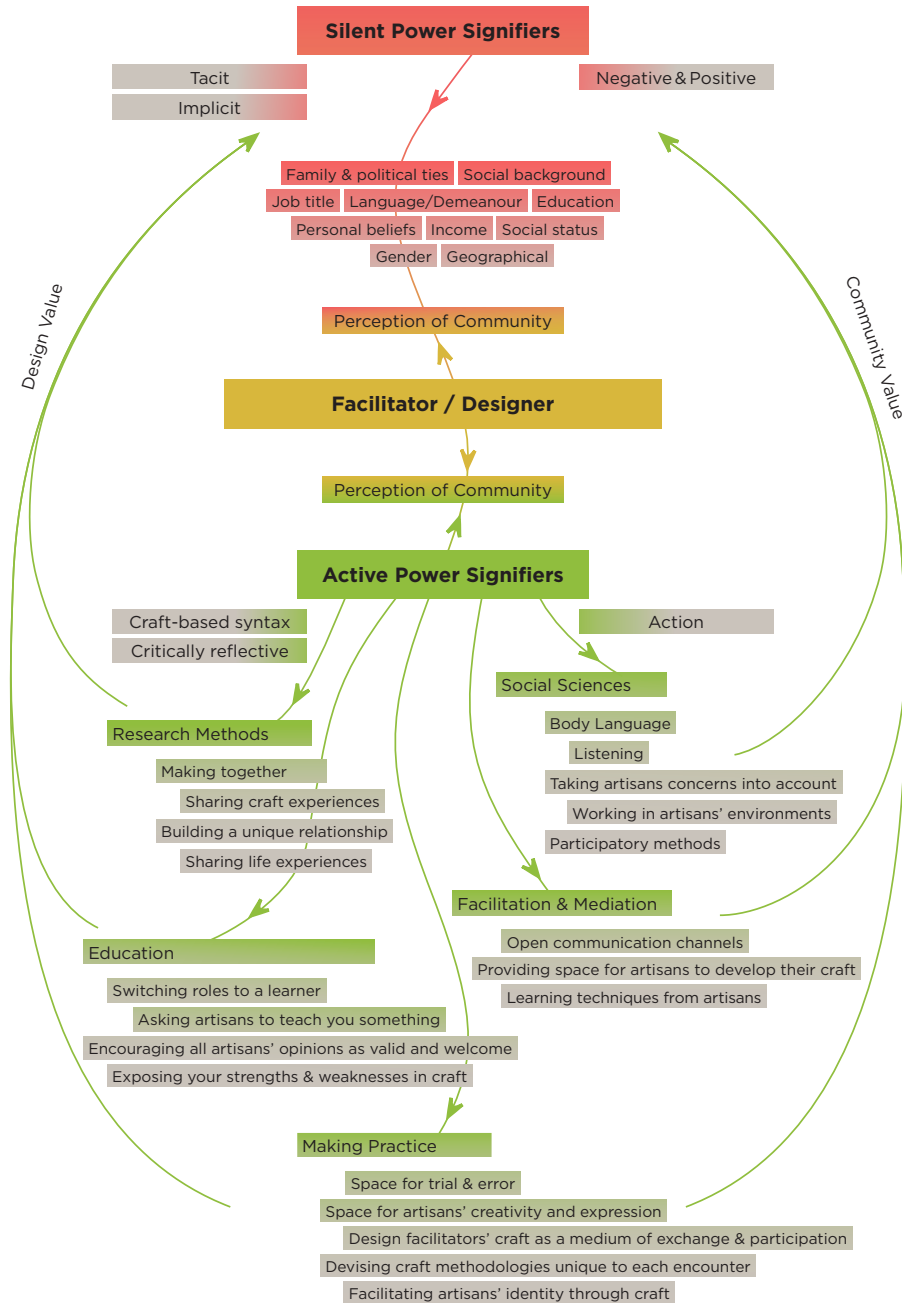
Forms of power

- **Power over** – outsiders in design contexts controlling decision-making
- **Power with** – mutual learning with designer/facilitators & relationship development
- **Power within** – self-belief about abilities to reflect critically & create transformation
- **Power to** – create change by transforming perceptions of self, realizing one's choices and acting on them

Power in design contexts

- Perception of community of designer/facilitator
- Background of designer
- Body language
- Practice
- Mode of collaborating

Power Signifiers diagram







Links and references

Miller and Veneklasen et al. (2006) Making Change Happen: Power – Concepts for revisioning power for justice, equality and peace. Washington DC. Just Associates

Mirza (2020) Threads of the Indus: the subtle forms of power in Craft development in Sindh (PhD thesis)
@RCA repository online

www.sjoaccessories.com
@sjoaccessories

Decolonising Fashion and Textiles
www.sustainable-fashion.com/decolonising-fashion-and-textiles