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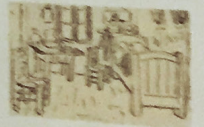
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Van Gogh's voorbeelden Van Gogh's Modells



FOSSIL FREE CULTURE NL

PERFORMANCE Y ACTIVISMO. CONTRAPUBLICIDAD COMO ESTRATEGIA POR LA JUSTICIA CLIMÁTICA

99

Teresa Borasino y Daniela Paes Leão

FOSSIL FREE CULTURE NL. PERFORMANCE AND ACTIVISM. COUNTER-ADVERTISING AS STRATEGY FOR CLIMATE JUSTICE.

ABSTRACT: Fossil Free Culture NL (FFC-NL) is an artists and activists collective based in the Netherlands, whose main goal is to break the sponsorship and ties between fossil fuel corporations and cultural institutions.

Through their artistic proposals, FFC-NL highlights the cognitive dissonance between the mission of a cultural institution that promotes and preserves culture, and the acceptance of funding from a corporation that is responsible for the destruction of cultures and the natural systems that sustain biodiversity on this planet, including human life. Without these systems culture would not be possible.

With their performative actions and counter-advertising strategies, their work has achieved important accomplishments, such as the Van Gogh Museum (2018) and the Concertgebouw (2020) breaking ties with Royal Dutch Shell, achieving a fossil-fuel free Museumplein in Amsterdam, the cultural heart of the Netherlands.

RESUMEN: Fossil Free Culture NL (FFC-NL) es un colectivo de artistas y activistas radicado en los Países Bajos, cuyo principal objetivo es romper los patrocinios y vínculos entre las corporaciones de combustibles fósiles y las instituciones culturales.

A través de sus propuestas artísticas, FFC-NL evidencia la disonancia cognitiva entre la misión de una institución cultural que promueve y preserva la cultura, y la aceptación de fondos de una corporación que es responsable de la destrucción de culturas y los sistemas naturales que sostienen la biodiversidad en este planeta, incluida la vida humana. Sin estos sistemas la cultura no sería posible.

Con sus acciones performáticas y estrategias de contrapublicidad, su trabajo ha conseguido importantes logros, como que el Museo Van Gogh (2018) y el Concertgebouw (2020) rompieran los lazos con Royal Dutch Shell, logrando una plaza de los Museos (Museumplein) de Ámsterdam, corazón cultural de los Países Bajos, libre de combustibles fósiles.

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Fossil Free Culture NL (FFC-NL) es un colectivo de artistas y activistas radicado en los Países Bajos. Su principal objetivo es romper los patrocinios y vínculos entre las corporaciones de combustibles fósiles y las instituciones culturales. Durante décadas, a través de un proceso de *artwashing*, dichas corporaciones financian instituciones culturales para limpiar su imagen pública. Detrás de este patrocinio no está la benevolencia cultural, sino una obscena estrategia de marketing que lubrica la respetabilidad social que estas corporaciones necesitan para continuar con su destructivo negocio.

En un contexto de emergencia climática, la industria de combustibles fósiles es la principal responsable del calentamiento global. Estas corporaciones basan su hegemonía en consolidar las estructuras de poder coloniales, racistas y heteropatriarcales. El propósito a largo plazo de FFC-NL es transformar dichas estructuras de poder, con el objetivo de construir sociedades basadas en la plenitud, la reciprocidad y la resiliencia. Esta transformación se desarrolla en dos dimensiones: una es el cambio concreto y tangible de la realidad, como la ruptura de la relación de patrocinio entre una empresa petrolera y una institución cultural; la otra es el cambio intangible y no cuantificable, como el cambio de ideologías y comportamientos en la sociedad.

En 2016 Teresa Borasino y Daniela Paes Leão fundaron FFC-NL. Mediante performances y otras intervenciones artísticas no solicitadas, exponen la devastación ecológica y social que la industria de los combustibles fósiles inflige al planeta, poniendo al descubierto el modo en que estas instituciones culturales sanean activamente la reputación de empresas como Royal Dutch Shell.

Su trabajo ha conseguido importantes logros, como que el Museo Van Gogh (2018) y el Concertgebouw (2020) rompieran los lazos con Royal Dutch Shell, consiguiendo una plaza de los Museos (Museumplein) de Ámsterdam, corazón cultural de los Países Bajos, libre de combustibles fósiles. Otros importantes museos como el Rijksmuseum, en Ámsterdam, y el Mauritshuis, en La Haya, han roto sus relaciones con las compañías petroleras. La lucha sigue:

~~The Van Gogh Museum~~

~~Mauritshuis~~

NEMO Science Museum (in progress)

~~Museon~~

Rijksmuseum Boerhaave

~~The Tropenmuseum~~

~~The Concertgebouw~~

~~Het Rijksmuseum Amsterdam~~

Drents Museum

~~Rotterdam Philharmonic Orchestra~~

Groninger Museum

Het Scheepvaartmuseum Amsterdam

Disobedient art / Arte desobediente como metodología

FFC-NL propone y pone en práctica el concepto de *Disobedient art*. El arte desobediente se encuentra en la intersección entre el arte y el activismo, un espacio donde ambas prácticas se fusionan. Dicho activismo artístico está orientado a lograr objetivos y cambios políticos y/o sociales a través de la estética. Dos de las estrategias de arte desobediente que FFC-NL pone en práctica para exponer su discurso son las performances no solicitadas y las campañas de contrapublicidad.

El arte desobediente sigue una metodología en la que las experiencias artísticas son, al mismo tiempo, intervenciones políticas que traspasan los límites normativos, logrando desafiar el *statu quo*. Para FFC-NL, desobedecer es cuestionar un sistema que prioriza la acumulación económica sobre el bienestar social y ecológico. En su esencia, estas acciones de arte desobediente no solo buscan influir y desafiar a los responsables culturales de instituciones públicas, sino también provocar una reacción de la opinión pública y, así, transformar el imaginario colectivo.

Artwashed editions

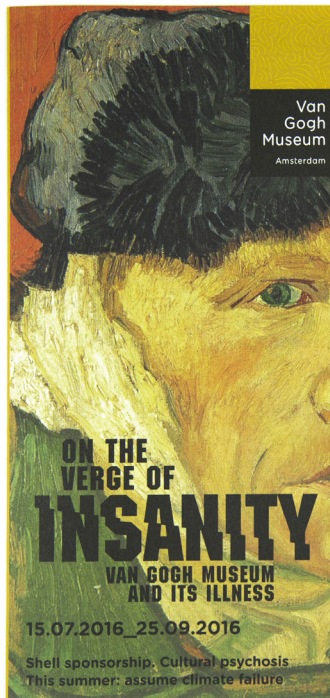
En su trayectoria, FFC-NL ha utilizado el método denominado *subvertising* o *contrapublicidad* como una herramienta que refuerza e implementa sus acciones performativas. Durante cada performance, el colectivo produce y distribuye material gráfico en el que copian exactamente la imagen corporativa y comunicación impresa de la institución cultural en cuestión. Tomando como punto de partida los folletos de las exposiciones temporales y los programas de mano que las instituciones distribuyen entre sus visitantes, los nuevos documentos gráficos que FFC-NL genera para cada una de sus acciones transforman los contenidos y retóricas artísticas para evidenciar los efectos nocivos de los patrocinios de las corporaciones petroleras.

El método de la contrapublicidad revela la verdad profunda oculta tras los eufemismos publicitarios. En este caso, el objetivo de FFC-NL es desvelar las intenciones de corporaciones como Shell al asociarse con una institución de prestigio como el Concertgebouw, el Rijksmuseum o el Van Gogh Museum, por ejemplo. Este patrocinio cultural busca incrementar su aceptabilidad social, generando la ilusión de altruismo filantrópico, logrando confundir al público haciendo creer que Shell es una corporación respetable. Las campañas de contrapublicidad evidencian los mecanismos que dichas corporaciones usan para esconder los desastres naturales y crímenes sociales que conlleva su práctica extractivista. Dichos crímenes incluyen las violaciones de los derechos humanos, los genocidios de pueblos indígenas y una destrucción ecológica irreparable.

FFC-NL en práctica

Las campañas artísticas y performances desarrolladas por FFC-NL surgen de un estudio exhaustivo de la institución cultural elegida como objetivo. Dicho estudio se centra en el análisis de diferentes aspectos, tanto estructurales como temporales, de las instituciones: las políticas y dinámicas culturales de la institución; la forma y contenido de los objetos de presentación —como podrían ser las exposiciones temporales de un museo o la temática de una serie de conciertos—; el espacio arquitectónico y flujo de visitantes; las condiciones y características de los convenios con los patrocinadores, etc. Estos elementos son tomados en consideración en el proceso de conceptualización, en el diseño de las estrategias de actuación y en la ejecución de las performances.

Con el ánimo de ilustrar cómo se han llevado a la práctica estas estrategias, pondremos el ejemplo de *[Spoiled landscapes]*, una performance realizada el 13 de septiembre de 2017. En la exposición temporal titulada «Unspoiled landscapes», el Museo Van Gogh puso en valor la importancia del paisajismo pictórico desarrollado por el artista holandés y sus contemporáneos. El concepto de *unspoiled* hacía referencia a la pureza, el equilibrio y el estado prístino de la naturaleza representada por los maestros impresionistas, en un contexto histórico en el que la Revolución Industrial empezaba a fracturar dicho equilibrio. FFC-NL se apropió de este concepto y lo revirtió a través del juego de palabras *[Spoiled landscapes]*, poniendo en relación la destrucción de los ecosistemas naturales con la explotación petrolera. Con ello, evidenciaban el conflicto entre una exposición que pretendía elevar la belleza de la representación de lo natural, y la destrucción de los ecosistemas y paisajes y la crisis climática llevada a cabo por la corporación que patrocinó dicha exposición. La performance, que se realizó en el gran hall de entrada del museo, representaba un paisaje muerto y contaminado por el dinero de Shell. Un grupo de 20 activistas participó en una acción colectiva en la que un bosque de paraguas destruidos y erosionados por el impacto de los fenómenos meteorológicos extremos susurraba al unísono el nombre de los responsables del desastre. Durante la performance se distribuyeron entre el público los folletos diseñados ex profeso para la acción, en los que se presentaban los crímenes ecológicos infligidos por Shell en Nigeria, con 6870 derrames de petróleo y la consecuente destrucción de los ecosistemas. Estos folletos también fueron infiltrados en lugares donde el museo distribuye su material impreso, confundiendo al público sobre cuál es el material oficial y cuál no lo es.



Vincent van Gogh
Self-Portrait with Bandaged Ear and Pipe (detail), 1889
Private collection

Vincent van Gogh
Quote

'Unfortunately, weather we like it or not, we're subject to circumstances and the illnesses of our time'
www.fossilfreeculture.nl

Personality Diagnostic Checklist

- ✓ Reckless disregard for the safety of others
- ✓ Incapacity to experience guilt
- ✓ Deceitfulness: repeated lying and conning others for profit
- ✓ Failure to accept responsibility for own actions
- ✓ Grandiose sense of self-worth
- ✓ Destructive behaviour

Van Gogh Museum (sponsored by a corporate psychopath)
Museumplein 6
Amsterdam

Van Gogh engages you.
Shell uses you for profit.

FOSSIL FREE CULTURE

On the Verge of Insanity
The Van Gogh Museum and its Illness

Why do fossil fuel companies sponsor cultural institutions? Why does the Van Gogh Museum accept Shell's dirty money? Human CO2 emissions are the driving force behind climate change, and most of those emissions come from fossil fuels. Corporate sponsored collective suicide brought to you by Shell?

Mayor Dutch cultural institutions receive sponsorships from oil and gas companies. The fact that the money behind these sponsorships comes from the industry that compulsively profits from the production and distribution of fossil fuels, destroying every living system and causing runaway climate change, speaks for itself.

A group of artists, activists, researchers and critics operating under the name Fossil Free Culture NL is challenging these dirty sponsorships in order to reinstate Dutch cultural institutions from the sick influence of the fossil fuel industry.

Mental breakdown
Ben van Beurden, chief executive of Shell: "I would lose my job over it if I just threw a few billions away on carbon capture and storage. Carbon capture and storage is essential for society and... is ultimately important for our company, but listen, I have great difficulty to have shareholders focus on the quarter after next."

Schizophrenia
Ben van Beurden, chief executive of Shell: "We cannot burn all the hydrocarbon resources we have on the planet in an unmitigated way and not expect to have a CO2 loading in the atmosphere that is often being linked to the 2 degrees scenario... All the oil that we have, we will use."

Tip: keep it in the ground! evening
Vast amounts of the world's proved fossil fuel reserves will have to be left in the ground if the global temperature rise is to be kept under the 2 degrees safety limit.

Shell
Oil Shell (detail), 2016
Gulf of Mexico, United States

Shell sponsors The Van Gogh Museum to create the illusion that the company contributes to society in a positive way. The sponsorship allows Shell to present a distorted image of its core business and practices. While in reality, the extraction of fossil fuels produces ecosystems depletion, undermines the livelihoods and well-being of communities, and causes global warming.

BEYOND INSANITY

16 de septiembre de 2016 | Performance en el Museo Van Gogh

Cuatro hombres vestidos de pacientes de hospital deambulan por el interior del museo. En el fondo, una gran pantalla muestra el título de la exposición temporal: «Al borde de la locura: Van Gogh y su enfermedad». Un paciente permanece conectado a un gotero intravenoso, con el cuerpo intoxicado por una sustancia negra y espesa. Un segundo paciente, que sufre una fuerte intoxicación por petróleo, expele aceite por la boca. Otro, incapaz de contener sus lágrimas negras, está crónicamente deprimido por la asociación cultural tóxica. Un cuarto deambula desesperado por el pasillo, con el aceite goteando de sus muñecas cortadas de forma suicida.





DROP THE SHELL

Mayo de 2017 | Performance en el Museo Van Gogh

Siete mujeres se situaron en la escalera de la entrada del museo. En silencio, intentan ingerir una sustancia negra aceitosa de una concha de vieira. Una de ellas recita un párrafo del propio Vincent van Gogh —un extracto de una de las cartas a su hermano— sobre la valentía ante el peligro.

Las performers dejan que el líquido gotee y se derrame porque no se puede tragar.



Van Gogh Museum
Amsterdam

"Sometimes I long so much to do landscape, just as one would for a long walk to refresh oneself, and in all of nature, in trees for instance, I see expression and a soul, as it were."

Vincent Van Gogh, to his brother Theo, 1882

Environmental racism
Can you imagine the Dutch fields smeared with oil? It would be impossible for Shell to get away with similar crimes here. By polluting places that are largely 'invisible' to the Western media and public, and damaging the health and livelihood of people without a voice, Shell commits environmental racism.

Fossil Free Culture NL
A group of artists, activists, researchers and critics are challenging oil and gas sponsorships of cultural institutions in order to erode public trust in the fossil fuel industry.

This is our third and largest action against the Van Gogh Museum, and we will keep up the pressure until they meet our demands.

We demand that the Van Gogh museum cut sponsorship ties with Shell immediately!

Get the Shell out!
www.fossilfreeculture.nl

FOSSIL FREE CULTURE

[Sp]oiled Landscapes
Trees, wetlands
and 6,817 oil spills

How can the Van Gogh Museum show an exhibition celebrating the beauty of 'unspoiled landscapes' while it accepts money from Shell, whose oil spills continue to pollute and destroy forests, wetlands and fields around the world?

The museum tells us: "Vincent van Gogh saw nature and art as inseparably linked. Nowhere did he find as much inspiration, peace and solace as in nature."

But it's unlikely that Van Gogh, if he were alive today, would find much solace in the landscapes rendered barren by Shell, whose oil soaks the soil, suffocates plants and poisons the water supply.

In the Niger Delta alone, there were 6,817 oil spills between 1976 and 2001 (UNDP, 2006). Since drilling began in 1958, up to 13 million barrels of oil have been spilled. These spills degrade wetlands, kill mangroves, render farmland unusable and poison the water supply with carcinogens such as benzene.

Partners in Crime
Why does the Van Gogh Museum choose to perpetuate the climate crisis and environmental devastation?

The Van Gogh Museum works with Shell in a project called *Partners in Science*. By doing so, the Van Gogh Museum helps to sanitise Shell's public image. The museum said it stands behind its partnership with Shell in a press release published on 15 May 2017, after our last action.

The Van Gogh Museum is hypocritical. It promotes cultural values and presents an exhibition that venerates nature, while it collaborates with a company that destroys the same values and the natural world.

Shell Oil Spill (detail) 2012
Niger Delta, Nigeria

"The Ogoni people live with this pollution every minute of every day, 365 days a year... Children born in Ogoniland soon sense oil pollution as the odour of hydrocarbons pervades the air day in, day out" - UNEP, 2011

Shell has not taken UNEP's recommendations to fully clean up its spills, and Ogoniland remains heavily polluted.

Niger Delta Natural Resources Damage Assessment and Restoration Project, Phase I Scoping Report, May 2006

[S P] O I L E D L A N D S C A P E S

13 de septiembre de 2017 | Performance en el Museo Van Gogh

Durante la exposición temporal «En el bosque», que celebraba el amor del pintor por la naturaleza y su búsqueda de paisajes vírgenes, FFC-NL interpretó otro tipo de paisaje. 20 performers susurraban el nombre de Shell e iban *in crescendo* hasta llegar a una tormenta de viento: «Shell estropea los paisajes... Shell estropea los paisajes...».



Van Gogh Museum
Amsterdam



Art Storm
03.05 - 09.06.2018

Shell Knew

Oil giant Royal Dutch Shell has known since at least the 1980s that fossil fuel use poses a risk to all life on earth.

In April this year, internal documents were uncovered by Dutch investigative journalists proving Shell has known about the serious dangers of climate change for decades. What did Shell do with this research of theirs? They ignored it, and continued to search for more oil, gas and coal reserves, prioritising profit over lives. Shell spent tens of millions of dollars sowing doubt and funding denial over the most critical of all timeframes, in direct contradiction of their own solid evidence. So they could go on with business as usual.

Artwashing

In order to continue their operations unhindered by public disapproval, Shell works constantly to maintain a social license through public relations efforts that include sponsorship deals with prestigious Dutch cultural institutions. For a tiny slice of their enormous PR budgets, Shell manages to buy a false image of cultural and societal generosity.

This marketing strategy is known as artwashing, and is exactly what Shell engages in when partnering with The Van Gogh Museum.

**FOSSIL
FREE
CULTURE**

More information at:
www.fossilfreeculture.nl
contact@fossilfreeculture.nl

MANIFESTO

END

We, Fossil Free Culture NL, call upon every cultural institution that accepts fossil fuel sponsorship to immediately cut their ties with this catastrophic industry.

The climate crisis is the biggest existential challenge humanity has ever had to face. Its likelihood has been cemented by decades of climate denial, paid for and promoted by fossil fuel companies. Artists, critics and cultural institutions must recognise and act upon the fact that the planet and its life support systems are collapsing all around us in the hands of unrestrained fossil capital.

Fossil Free Culture NL

Are a group of artists, activists, researchers and critics confronting oil and gas sponsorship of cultural institutions in order to erode public trust in the fossil fuel industry.

This spring, Fossil Free Culture NL created an Art Storm - delivering three new performances in six weeks - to demonstrate their commitment and capacity to keep bringing beautiful trouble to the Van Gogh Museum until they cut ties with Shell.

Shell's Dirty Hands

On May 3 2018, a mournful line of black-clad performers emerged from the crowds outside the Van Gogh Museum, to make Shell's Dirty Hands visible on the glass wall of this Dutch institution and remind them that oil money stains our culture.

The museum hurried to remove these marks from its facade. If only they would remove Shell's toxic influence.

Shells Everywhere

On May 15 2018, 411 scallop shells were installed in the Van Gogh Museum. Each one marked with a 'carbon-black' ink spill. 411 parts per million carbon dioxide were present that day in our atmosphere. A dark stain spreading on our future.

In parliament corridors and university lecture halls, science fairs and museum openings Shell place their

influence sponsoring disinformation and shedding doubt in every corner, eager to get ahead of the curve and reap the opportunities afforded to them by melting ice caps, and extreme weather events. In pursuit of private profit, at the expense of a livable planet.

Science's numbers, criminally buried and royally denied by Shell in this make or break era, were placed that day on exhibit for their artwashing partners to reckon with. Shell's Dirty Hands are all over our culture. It's time to remove their poisonous influence.



Shell's Dirty Hands (2018), Performance



Shell's Dirty Hands (2018), Performance

END THE FOSSIL FUEL AGE NOW

9 de junio de 2018 | Instalación tipográfica, performance en el Museo Van Gogh

Una mujer se situó en la escalera monumental del Museo Van Gogh, dispuesta a declamar el manifiesto de FFC-NL. Mientras sus palabras sonaban, otras personas colgaban, una a una, piezas de papel de las balaustradas, mientras que los agentes de seguridad arrancaban y rompían el papel. Solo después de la declaración del manifiesto se logró leer el texto completo: «End the fossil fuel age now» (Acabemos ya con la era de los combustibles fósiles). La obra tipográfica estaba compuesta de 42 tiras de papel que, una vez armadas, cubrían más de 12 m de altura. Esta performance supuso el fin del patrocinio de Shell por parte del Museo Van Gogh.



MA

We, Fossil Free Culture NL, call upon every cultural institution that accepts fossil fuel sponsorship to immediately cut their ties with this catastrophic industry.

The climate crisis is the biggest existential challenge humanity has ever consciously had to face. Its likelihood has been cemented by decades of climate denial; paid for and promoted by fossil fuel companies. Artists, critics and cultural institutions must recognise and act upon the fact that the planet and its life support systems are collapsing all around us in the hands of unrestrained fossil capital.

We are extremely fucking angry. And deeply scared.

The climate crisis fuels and aggravates myriad other structural crises, deepening inequality, injustice, racism, and exploitation. With the whole world at stake, the fossil fuel age must be brought to an immediate screeching halt.

1
We believe in the transformative power of art. Artists have the capacity to envision other worlds and to devise the tactics that can make those worlds a reality.

2
We believe artists, cultural workers and institutions must respond with courage to the situation at hand. Our role is core to exposing and countering the very real possibility of climate collapse.

3
We must resist the appropriation of cultural heritage by oil and gas corporations to decorate the name of their profit-addicted death cult.

4
We call for eradication of all opportunities for the fossil fuel industry to pimp their image using their toxic profits. Banning art-washing and all other image sanitising strategies is crucial to dismantling fossil power.

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We commit to eroding the social license that fossil fuel corporations rely on to criminally prolong their catastrophic business practices, annihilating our future in the process.

6
We commit to jamming closed the revolving door that fossil fuel lobbyists use to move between business, political and cultural sectors, pedalling their poisonous influence.

7
We call upon our cultural institutions to choose for the right side of history; to cut all ties now with fossil fuel corporations, or be branded accomplices and share their lasting guilt.

ES

T

Cultural institutions that fail to liberate themselves from the influence of this ecocidal industry shall receive a relentless series of reputation corroding performances on the subject, wherever and whenever they may cause the most embarrassment.

WE'RE NOT JOKING.

FOSSIL FREE MUSEUM-PLEIN

WRITING ON THE WALL

EVERYTHING SOUNDS BETTER IN HET CONCERTGEBOUW?

A Fossil Free Museumplein would be music to everyone's ears.

SHELL AND CONCERTGEBOUW
The Concertgebouw in Amsterdam is one of the most prestigious concert halls in the world. It is the meeting point for the political and financial elites that rule the Netherlands. This is where Shell lobbyists want to rub shoulders. Not only in the Concertgebouw's business club, but also in their boardroom. Making deals while breaking promises, terrorising our present and annihilating our future in the process. Concertgebouw is the last cultural institution on Amsterdam's Museumplein still accepting sponsorship from the fossil fuel industry.

ARTWASHING
Fossil fuel companies fund cultural institutions to clean up their public image. This recognised marketing strategy is known as artwashing. For a tiny slice of their enormous PR budgets, oil and gas companies are able to buy a false image of cultural and societal generosity. Their motivation has nothing to do with cultural benevolence; it is a strategy to secure the social respectability they desperately need to continue their destructive business as usual. This is exactly what Shell engages in when partnering with the Concertgebouw.

JAN 20
WRITING ON THE WALL is Fossil Free Culture NL's first performance at the Concertgebouw. We are marking our next target by stamping the lived bodily consequences of Shell's global business practices onto the entrance of their clubhouse for all to see.

Want to know what the climate criminals are up to, and what we are doing about it?
Email us: contact@fossilfreeculture.nl
Share: [#DropShell](#) [#DropShellASWell](#) [#FossilFreeMuseumplein](#)
Follow us: [@FFcultureNL](#) [@FossilFreeCultureNL](#) www.fossilfreeculture.nl

Fossil Free Culture NL
We are a collective of artists, activists, researchers and critics working at the intersection of art and climate activism. Our goal is to confront oil and gas sponsorship of public cultural institutions in the Netherlands. We are committed to terminally eroding the fossil fuel industry's public image and their social license to operate by ending artwashing.

FOSSIL FREE CULTURE

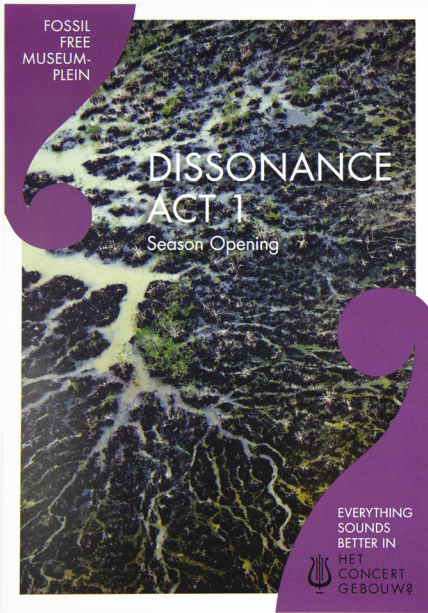


WRITING ON THE WALL

20 de enero de 2019 | Performance en el Het Concertgebouw

Tres performers de FFC-NL, cubiertos de una sustancia similar al petróleo, imprimen sus cuerpos en la fachada de cristal. Mientras el futuro manchado de petróleo se hace cada vez más visible, los cuerpos en primera línea ya están pagando el precio definitivo, en olas de calor y mareas altas, en incendios e inundaciones y sequías devastadoras.





A Fossil Free Museumplein would be music to everyone's ears.

ARTWASHING
Fossil fuel companies clean their image by sponsoring sports events, festivals and schools—a practice known as greenwashing. For a small slice of their enormous PR budgets, oil and gas companies can buy a false image of generosity. When they use cultural institutions to sanitise their reputation, it is artwashing. This is what Shell does with the Concertgebouw.

DISSONANCE ACT 1, SEASON OPENING
Today, 13 September 2019, the Concertgebouw celebrates the Opening Night of their orchestra's new season. On the same day, Fossil Free Culture NL makes it clear that there is little to celebrate on a dying planet. Solemn, near motionless performers carrying trays with glasses of black champagne, show the dissonance between the Concertgebouw's public image and its complicity in the global crimes by Royal Dutch Shell through its acceptance of their dirty money. As concertgoers enter the famous concert hall and immerse themselves in the mesmerising sounds of Tsjajkovski's Swan Lake, outside, the public call for Shell's Swan Song reaches a crescendo. With so little time left to avert a larger climate breakdown, let this be the Fossil Free Culture Season Opening!

SHELL AND THE CONCERTGEBOUW
The Concertgebouw claims to be working towards sustainability. Its 'green mission' is funded to the tune of €500,000 per year by one of the Netherlands's biggest charities. But its commitment is undermined by its links to the fossil fuel industry. Shell pays the Concertgebouw a nominal amount to be a member of its Business Club, enabling them to lobby the rich and powerful for their profit-driven cause, including politicians and the royal family. The Concertgebouw squanders its reputation and misleads its visitors by granting Shell license to operate.

About Fossil Free Culture NL
We consider it our duty to liberate culture from the influence of catastrophically unethical corporations. We are a collective of artists, activists, academics and other members of the public. Art has the power to confront vested interests and pressure our planet. We channel our sadness and anger into disobedient art to end oil and gas sponsorship of public cultural institutions.

www.fossilfreeculture.nl
contact@fossilfreeculture.nl

Follow us:
@FFcultureNL @FossilFreeCultureNL

Share:
#FossilFreeMuseumplein #DropShell

FOSSIL FREE CULTURE

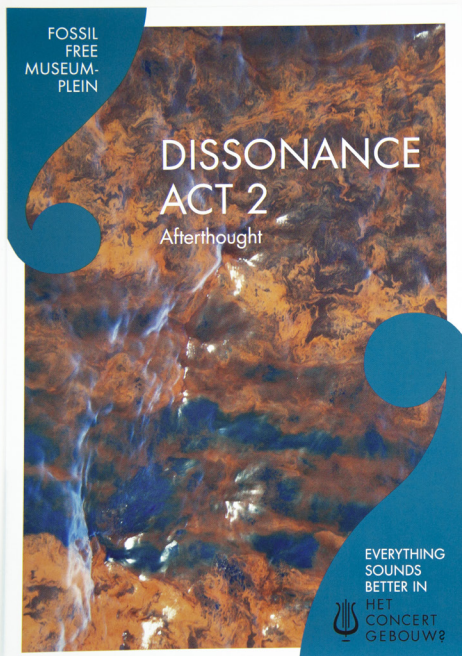


DISSONANCE ACT 1 | SEASON OPENING

14 de septiembre de 2019 | Performance en el Het Concertgebouw

Durante la Noche de Apertura de la nueva temporada de la orquesta del Het Concertgebouw, FFC-NL se infiltró como un grupo de camareros. Solemnes, casi inmóviles, los performers llevan bandejas con copas de champán negro que ofrecían al público de gala.





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ARTWASHING
Fossil fuel companies clean their image by sponsoring sports events, festivals and schools—a practice known as greenwashing. For a small slice of their enormous PR budgets, oil and gas companies can buy a false image of generosity. When they use cultural institutions to sanitise their reputation, it is artwashing. This is what Shell does with the Concertgebouw.

DISSONANCE ACT 2. AFTERTHOUGHT
22 September, 2019 - As the echoes of the last notes die away, two large banners with a poem on them are unfurled on stage at the Concertgebouw. Artist collective Fossil Free Culture NL invited poet Hannah van Binsbergen to compose this poem for their performance 'Afterthought'. The first line, 'We made way for a world without us', conveys a possible future in which humanity consciously chooses extinction in the face of climate breakdown. The second line is the last thought of the last human on Earth: 'It will be like none of this has happened.'

As the world boils, we are running out of time to halt the climate crisis. We need to hold fossil fuel companies accountable for the destruction of life before it's too late. With this performance, Fossil Free Culture NL invites the audience and the board of the Concertgebouw to decide: what will be your role in history?

SHELL AND THE CONCERTGEBOUW
The Concertgebouw claims to be working towards sustainability but its commitment is undermined by its links to the fossil fuel industry. Shell pays the Concertgebouw a nominal amount to be a member of its Business Club, giving it access to the rich and powerful, including politicians and the royal family. The Concertgebouw squanders its reputation and misleads its visitors by granting Shell license to operate.

About Fossil Free Culture NL
We consider it our duty to liberate culture from the influence of catastrophically unethical corporations. We are a collective of artists, activists, academics and other members of the public. Art has the power to confront vested interests and preserve our planet. We channel our sadness and anger into disobedient art to end oil and gas sponsorship of public cultural institutions.

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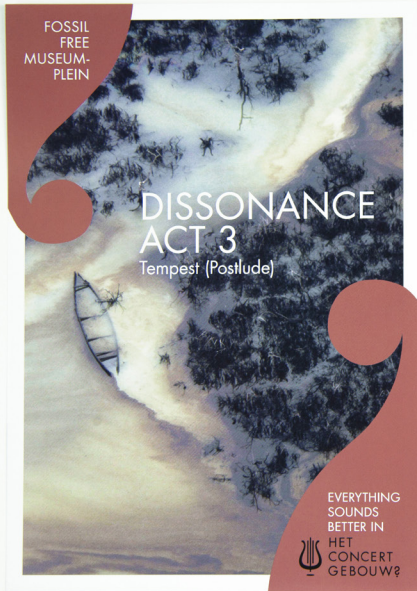


DISSONANCE ACT 2 | AFTERTHOUGHT

22 de septiembre de 2019 | Performance en el Het Concertgebouw

Al final de un concierto dominical, seis artistas subieron al escenario y desplegaron enormes telas en las que se leía un poema de la galardonada Hannah van Binsbergen: «Dejamos paso a un mundo sin nosotros / será como si nada de esto hubiera sucedido», aludiendo al apocalipsis que se avecina.





DISSONANCE ACT 3 TEMPEST (POSTLUDE)
 01 October 2019 – Climate catastrophe is bound to cause even more drama, emotion and spectacle than 'A Night at the Opera' at the Concertgebouw this evening. Which is why, after the concert ended and calm returned to the Main Hall, Fossil Free Culture NL (FFC-NL) performed a postlude show by whipping up a storm of its own. Ten thousand sheets of musical scores with unplayable music composed by Amelias Jonkers were flung from the balcony in an orchestrated manner, simulating an unexpected weather event in an unexpected place.

With this performance, FFC-NL confronts the Concertgebouw's own dissonance. A space where the destruction of beauty cannot be a space where the destruction of beauty is supported and validated. FFC-NL urges the Concertgebouw to understand that change will come and that it plays an important role in whether that change will be beastly or beautiful. Stop upholding Shell's social license to operate; there is no music on a dead planet.

SHELL AND THE CONCERTGEBOUW
 The Concertgebouw claims to be working towards sustainability. Its 'green mission' is funded to the tune of €500,000 per year by one of the Netherlands' biggest charities. But its commitment is undermined by its links to the fossil fuel industry. Shell pays the Concertgebouw a nominal amount to be a member of its Business Club, giving it access to lobby the rich and powerful, including politicians and the royal family. The Concertgebouw squanders its reputation and misleads its visitors by granting Shell license to operate.

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DISSONANCE ACT 3 | TEMPEST

1 de octubre de 2019 | Performance en el Het Concertgebouw

Diez performers de FFC-NL desataron una tormenta de 10 000 partituras musicales desde los balcones de la sala principal de conciertos en un acto orquestado de desobediencia artística. Cada hoja de papel llevaba impresa una partitura imposible de tocar, recordando al Concertgebouw que no habrá música ni nadie que la escuche en un planeta muerto; sobre todo, en un lugar donde uno de los patrocinadores, Shell, es directamente responsable de la catástrofe climática.



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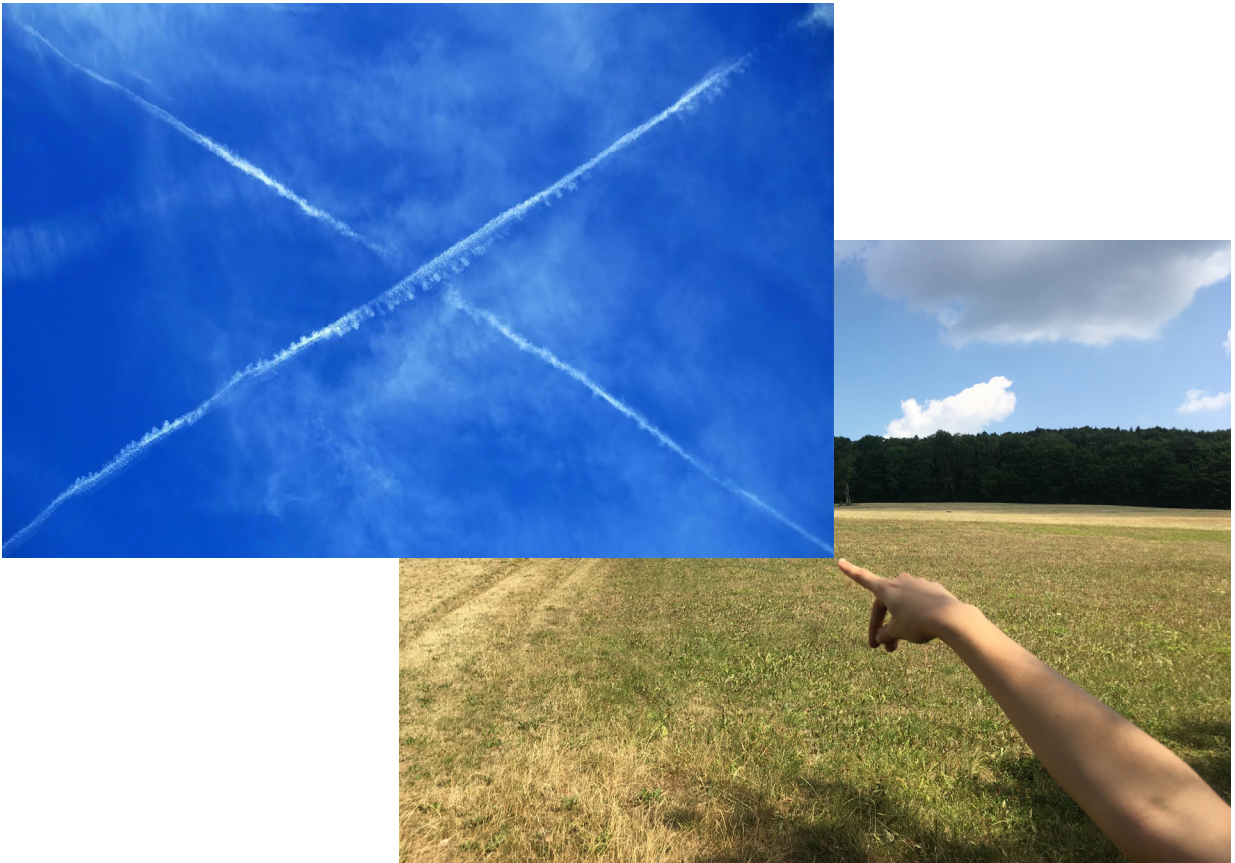


Figura: *Mund-Stück*. Ant Hampton y Rita Pauls. Imagen de Ant Hampton