

Sustainability

## At COP27, Artists Are Installing Their Work to Urge Heads of State to Act on Climate Change

One project embodies heaven and hell. Another comprises miniature bottles filled with human tears and algae.

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*Bodies Joined by a Molecule of Air* by Invisible Flock arts studio and Jon Bausor. Photo by Fayeze Nureldine/AFP via Getty Images.



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Alongside the central sculpture, *Bodies Joined by a Molecule of Air*, we curated a wider series of artworks on display at the Health Pavilion that all draw on the intersection of climate and health, which attendants can see throughout the two-week programme. First, we would like to introduce a work by Kasia Molga [@kasiainstaexperiment](#), *How To Make An Ocean*.

The work presents twelve tiny glass bottles, each containing the artist's tears and an algae from the North Sea, detailing a date, a reason for crying and the name of the hosted algae.

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At the World Health Organization's (WHO) Health Pavillion, a 21-foot-long recycled aluminum sculpture cast from fallen branches from Lebanon resembles a pair of lungs. It resonates at the frequency of the human body, 7.5 hertz, and pulsates when touched.

The artwork, co-designed by creative director Jon Bausor and the Yorkshire-based art studio Invisible Flock, draws a plane parallel between the livelihood of the human body with that of the planet.

"We are the environment and the environment is us—we can't be separated," Invisible Flock artist Victoria Pratt told the Guardian of the sculpture, called *Bodies Joined by a Molecule of Air*.

Elsewhere on view at the WHO pavilion are additional art projects selected by Invisible Flock, including How to Make an Ocean, an installation of 12 marble-sized bottles filled with human tears and algae from the North Sea. Accompanying each bottle is a text explaining when the tears were cried and why.

"Can environmental health be an indicator of our own health?" reads one text by the artist behind the work, Kasia Molga.