



Xavier Cortada, "Endangered World: Life Wall," 2009, The Netherlands.

ENDANGERED WORLD

BY XAVIER CORTADA

ABOUT ENDANGERED WORLD

Endangered World is a participatory eco-art project by Xavier Cortada, created to address global biodiversity loss through art installations around the world and online. Beginning with the Endangered World flag installation at the South Pole in 2007 (page 5), this project expresses our relationship to one other and our natural world.

Through this project, Cortada aims use the metaphorical nature of markers for an inference of interconnectedness and to emphasize that the world is smaller than we perceive. By doing this, large-scale, global problems become more personal for participants, structured like the erasure of perceived distance that Cortada achieves in Longitudinal Installation.

Similar to how explorers planted flags on the continents they landed on five centuries ago to create gropolitcal boundaries, usher change and build new communities, Cortada planted flags in a continent whose melting ice could displace millions of people from our coastlines and destroy fragile ecosystems globally. The various Endangered World installations are inherently critical of the notion of political borders with the essence of the works being a call for global unity. When Endangered World: 90N (page 9) was installed, it sparked a controversy with Russian governmental presence in the North Pole region who ultimately confiscated the materials used to produce the piece. Here, the futility of the exercise becomes the point of critique, demonstrating the problematic aspects of colonization and political claims to natural resources.

Endangered World installations were also created in the Netherlands near the largest Neolithic grave site (page 19), along Convoy Point's trails at Biscayne National Park (page 23) where "80.15 W" was featured (page 30), and at ArtisTree's Cuban Cultural Festival in Vermont. An online component, Adopt-a-Species (page 35), also allowed participants from around the world to commit to protecting an endangered species, engaging them in local action.



Xavier Cortada, Endangered World: Eastern Hemisphere drawings, 180 graphite drawings on paper, each 9" x 12", 2009 (The 2012 Cintas Foundation Finalists exhibit at MDC Museum of Art + Design | Freedom Tower)



ENDANGERED WORLD: 90 S, 2007

SOUTH POLE

The scope of artist Xavier Cortada's *Endangered World: 90 S* is relatively broad, his 2008 conception of the project at the South Pole being the introduction to an ongoing participatory work that functions as a conceptualization of the effect climate change has on various animals around the globe. In this installation, Cortada created a circle of white flags around the longitudinal points of convergence at the South Pole, inscribed upon each flag being an animal species and its corresponding longitude point, the goal of which was a generation of awareness centered around climate change and its effect on biodiversity loss. This allows the project to act as a metaphoric surrender to nature, in hopes of prompting a paradigm shift from a global audience that is decidedly anthropocentric in perspective.

The conceptual aspects of *Endangered World: 90 S*, those that allow for a reframing of perceived distance, are similar to that of the *Longitudinal Installation* at the same location. This diminishment of global scale is an integral component to the success and resonance of these works, the relatively small circumference of the circular installations prompts an emotional response from their viewers. This circular praxis that Cortada employs has become integral to much of his work, the repetitive use of the shape throughout his oeuvre becoming a ritual in itself.

Biodiversity loss is the terrible inspiration behind this work, the various flags in the longitudinal circle being representations of endangered animals around the world. This reference to endangered animals is done not only to generate awareness around the plight they face, but to promote the participatory aspect of the project. Cortada asks his participants to metaphorically "adopt" one of these endangered animals, pledging eco-actions towards environmental mitigation. This marks the surrender emphasized by the usage of white flags; for these animals to survive, we must "surrender" ourselves to a new ethical perspective.

Cortada's *Endangered World: 90 S* flags on display at the Florida Capitol, the second time they were shown since arriving from Antarctica.



Cortada installed this work at the South Pole as part of his fellowship through the National Science Foundation Antarctic Artists and Writers Program. The endangered species used for the Endangered World installation at the South Pole include:

- 0°, European Sea Sturgeon (*Acipenser sturio*)
- 15° E, Black Rhinoceros (*Diceros bicornis*)
- 30° E, Eastern Gorilla (*Gorilla beringei*)
- 45° E, Ring-tailed Lemur (*Lemur catta*)
- 60° E, Imperial Eagle (*Aquila heliaca*)
- 75° E, Asian Elephant (*Elephas maximus*)
- 90° E, Asian Buffalo (*Bubalus bubalis*)
- 105° E, Giant Panda (*Ailuropoda melanoleuca*)
- 120° E, Leatherback Turtle (*Dermochelys coriacea*)
- 135° E, Tiger, (*Panthera tigris*)
- 150° E, Koala (*Phascolarctos cinereus*)
- 165° E, Yellow-eyed Penguin (*Megadyptes antipodes*)
- 180°, Steller's Sea Lion (*Eumetopias jubatus*)
- 165° W, Swordfish (*Xiphias gladius*)
- 150° W, Blue Whale (*Balaenoptera musculus*)
- 135° W, Sea Otter (*Enhydra lutris*)
- 120° W, Peary Caribou (*Rangifer tarandus ssp. pearyi*)
- 105° W, Wolverine (*Gulo gulo*)
- 90° W, American Crocodile (*Crocodylus acutus*)
- 75° W, Red Wolf (*Canis rufus*)
- 60° W, Amazonian Manatee (*Trichechus inunguis*)
- 45° W, Maned Three-toed Sloth (*Bradypus torquatus*)
- 30° W, Polar Bear (*Ursus maritimus*)
- 15° W, Chimpanzee (*Pan troglodytes*)



Xavier Cortada, 15° E, Black Rhinoceros (*Diceros bicornis*), 2008





ENDANGERED WORLD: 90 N, 2008

NORTH POLE

An expansion to the original Endangered World installation at the South Pole, Endangered World: 90 N saw the artist Xavier Cortada bring the project to the North Pole in a literal and conceptual attempt at broadening the scope of the project. Building off the same intent of the first iteration, that being of engaging people in the development of environmental mitigation, 90 N expands on its original ideas by displaying a higher level of depth in its impact through a natural evolution of its processes. This is seen through the inclusion of 360 endangered animals from 360 different longitude degrees around the world, allowing Cortada to produce a conceptually larger project. This growth in scale adds to the culminated resonance that the installation provides, the evolution of the project addressing the growing vulnerability of the animals referenced.

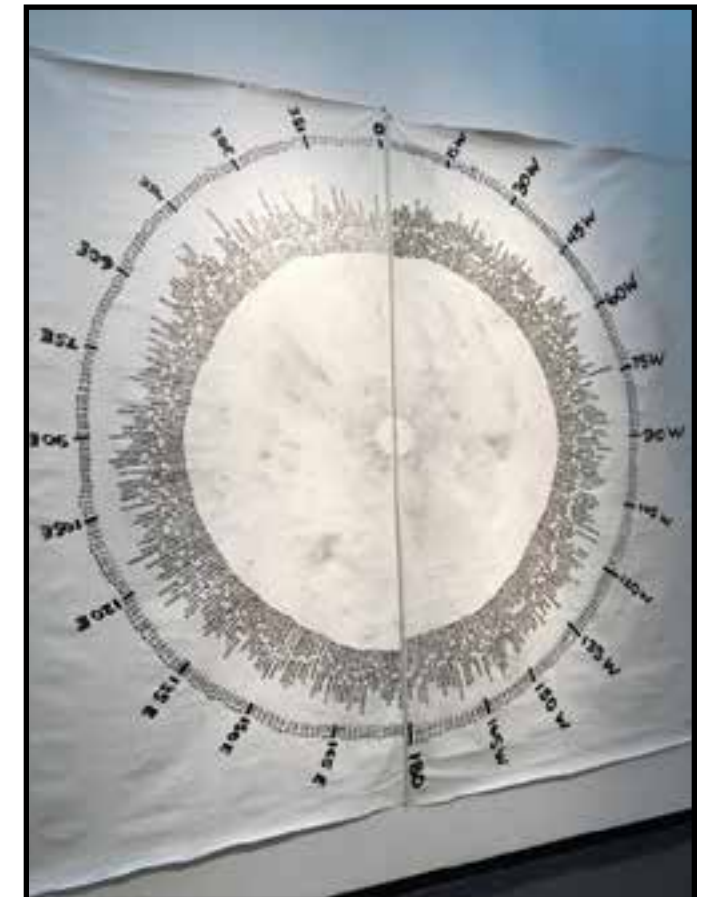
The various Endangered World installations are inherently critical of the notion of political borders, the essence of the works being a call for global unity. 90 N, specifically, sparked controversy at the site upon which it was installed, the Russian governmental presence in the North Pole region confiscating the materials used to produce the piece. This discourse that exists between the artist and a large governmental presence, Russia, is furthered through Cortada's other projects developed at the North and South Pole, notably Native Flags. In this project, Cortada references the colonial practice of claiming land by planting a green flag above a Russian one, conceptually reclaiming the North Pole for nature. In this instance, the futility of the exercise becomes the point of critique, the artist demonstrating the problematic aspects of colonialization and political claims to natural resources.

Ultimately, however, 90 N is an attempt at reframing its audience's ethical perspectives, the intent of the project being an acknowledgment of the vulnerability of biodiversity in a society that is decidedly anthropocentric. Cortada attempts to shift this perspective, asking his participants to engage in various eco-actions to offer some level of mitigation to the extinction of other species.

Cortada's Endangered World: 90 N installation at the North Pole, where he recited the names of 360 endangered species in 2008.



Xavier Cortada, *Endangered World: 90N*, 2008, Russian Correspondence regarding the confiscation of Cortada's white flags.



Xavier writes the names of the 360 endangered animals on two pieces of canvas to replace the flags that were confiscated by Russian officials for his installation at the North Pole.

DRAWINGS

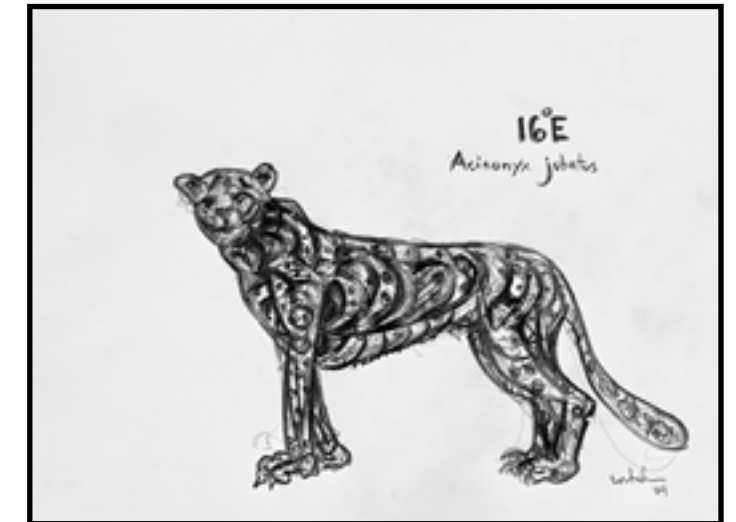
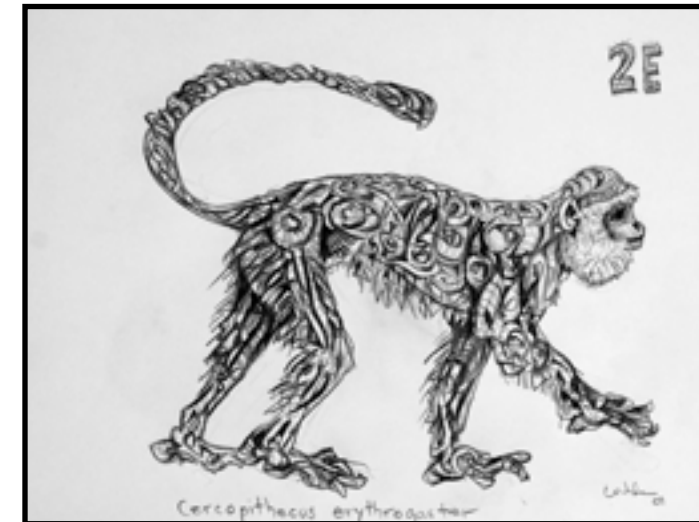
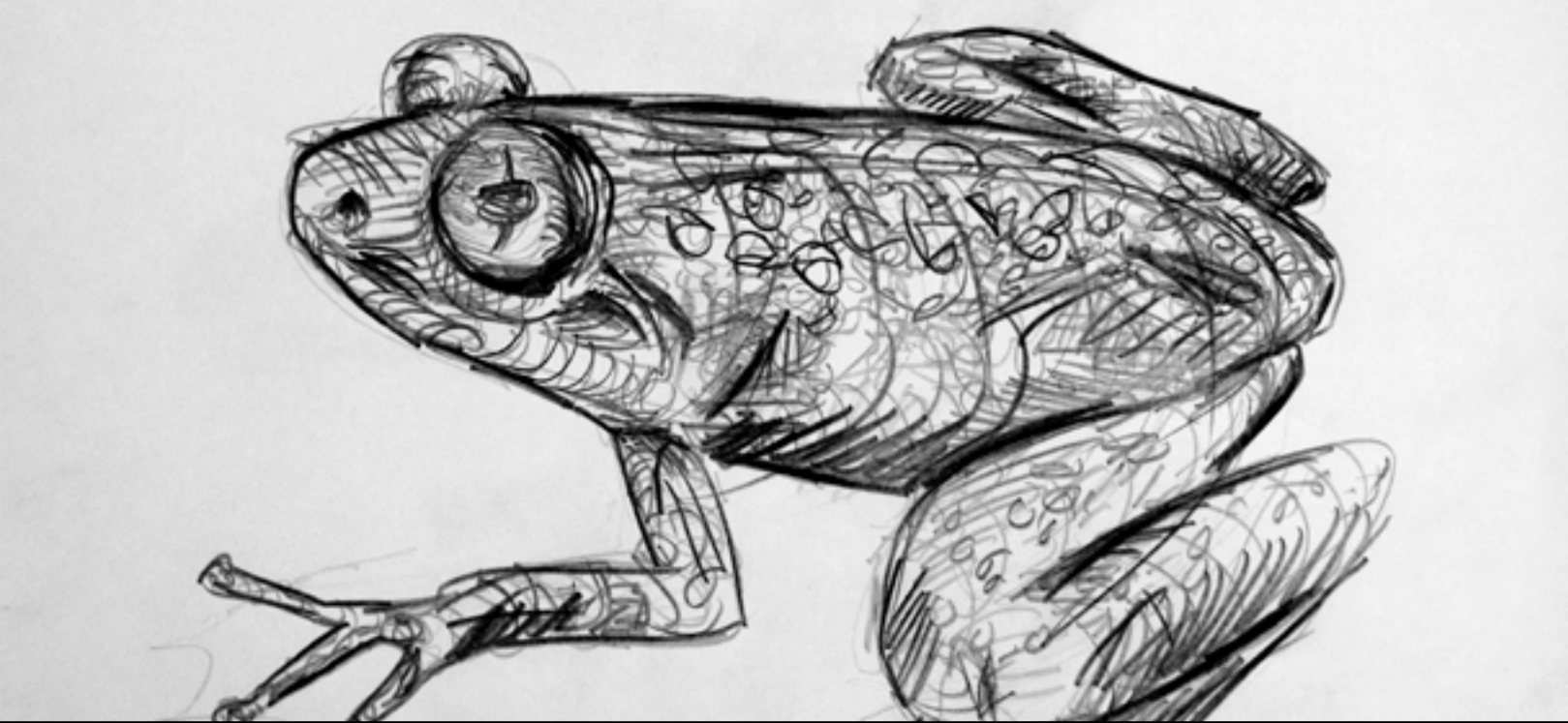
EASTERN HEMISPHERE DRAWINGS, 2009

In 2009, Cortada created pencil drawings of 180 endangered animals struggling to survive across every degree of the Eastern Hemisphere. The animal drawings created included:

- 0 - European Sea Sturgeon (*Acipenser sturio*)
- 1 E - Conrau derooi (*Conrau derooi*)
- 2 E - Red-bellied Monkey (*Cercopithecus erythrogaster*)
- 3 E - Mallorcan Midwife Toad (*Alytes muletensis*)
- 4 E - European Mink (*Mustela lutreola*)
- 5 E - Pond Bat (*Myotis dasycneme*)
- 6 E - Skulpin (*Physiculus helenaensis*)
- 7 E - Asper (*Zingel asper*)
- 8 E - Slender-horned Gazelle (*Gazella leptoceros*)
- 9 E - Drill (*Mandrillus leucophaeus*)
- 10 E - Tatra Chamois (*Rupicapra rupicapra rupicapra*)
- 11 E - Bavarian pine vole (*Microtus bavaricus*)
- 12 E - Freshwater pearl mussel (*Margaritifera margaritifera*)
- 13 E - Wild goat (*Capra aegagrus*)
- 14 E - African lion (*Panthera leo*)
- 15 E - Black Rhinoceros (*Dicero bicornus*)
- 16 E - Cheetah (*Acinonyx jubatus*)
- 17 E - Western lowland gorilla (*Gorilla gorilla gorilla*)
- 18 E - African Penguin (*Spheniscus demersus*)
- 19 E - Clanwilliam Redfin (*Barbus calidus*)
- 20 E - Great Bustard (*Otis tarda*)
- 21 E - European Bison (*Bison bonasus*)
- 22 E - Bonobo (*Pan paniscus*)
- 23 E - Mediterranean Monk Seal (*Monachus monachus*)
- 24 E - Forest elephant (*Loxodonta cyclotis*)
- 25 E - Petropsaro (*Barbus euboicus*)
- 26 E - Mouse-tailed Dormouse (*Myomimus roachi*)
- 27 E - Baltic Ringed Seal (*Pusa hispida botnica*)
- 28 E - Okapi (*Okapia johnstoni*)
- 29 E - Asprete (*Romanichthys valsanicola*)
- 30 E - Eastern Gorilla (*Gorilla beringei*)
- 31 E - Sandy Mole Rat (*Spalax arenarius*)
- 32 E - African wild dog (*Lycaon pictus*)
- 33 E - Cyprian Wild Sheep (*Ovis orientalis ophion*)
- 34 E - Checkered Elephant Shrew (*Rhynchocyon cirnei*)
- 35 E - Nubian Ibex (*Capra nubiana*)
- 36 E - Soemmerring's Gazelle (*Nanger soemmerringii*)
- 37 E - Long-fingered Bat (*Myotis capaccinii*)
- 38 E Golden Hamster (*Mesocricetus auratus*)
- 39 E - Blue Skate (*Dipturus batis*)
- 40 E - Shorttail Nurse Shark (*Pseudoginglymostoma brevicaudatum*)
- 41 E - White-eyed Gull (*Larus leucophthalmus*)
- 42 E - Hippopotamus (*Hippopotamus amphibius*)
- 43 E - West Indian Ocean coelacanth (*Latimeria chalumnae*)
- 44 E - Dugong (*Dugong dugon*)
- 45 E - Ring-tailed Lemur (*Lemur catta*)
- 46 E - Argali mountain sheep (*Ovis ammon*)
- 47 E - Saker Falcon (*Falco cherrug*)
- 48 E - Somali Thrush (*Turdus ludoviciae*)
- 49 E - Silky sifaka lemur (*Propithecus diadema candidus*)
- 50 E - Fringebarbel Sturgeon (*Acipenser nudiventris*)
- 51 E - Houbara Bustard (*Chlamydotis undulata*)
- 52 E - Goitered Gazelle (*Gazella subgutturosa*)
- 53 E - Réunion Cuckoo-Shrike (*Coracina newtoni*)
- 54 E - Narrowsnout sawfish (*Pristis zijsron*)
- 55 E - Barau's Petrel (*Pterodroma baraui*)
- 56 E - Arabian Tahr (*Hemitragus jakakari*)
- 57 E - Slender-billed Curlew (*Numenius tenuirostris*)
- 58 E - Persian Sturgeon (*Acipenser persicus*)
- 59 E - Russian Desman (*Desmana moschata*)
- 60 E - Imperial Eagle (*Aquila heliaca*)
- 61 E - Southern Giant-Petrel (*Macronectes giganteus*)
- 62 E - Asiatic Black Bear (*Ursus thibetanus*)
- 63 E - Snow Leopard (*Uncia uncia*)
- 64 E - Sind Bat (*Eptesicus nasutus*)
- 65 E - Pallas's Fish-Eagle (*Haliaeetus leucoryphus*)
- 66 E - Menzbier's Marmot (*Marmota menzbieri*)
- 67 E - Markhor (*Capra falconeri*)
- 68 E - Smooth-coated Otter (*Lutrogale perspicillata*)
- 69 E - Eaton's Pintail (*Anas eatoni*)
- 70 E - Pondicherry shark (*Carcharhinus hemiodon*)
- 71 E - Geoffroy's Bat (*Myotis emarginatus*)
- 72 E - Woolly Flying Squirrel (*Eupetaurus cinereus*)
- 73 E - Central Kashmir Vole (*Alticola montosa*)
- 74 E - Porcupine Ray (*Urogymnus asperrimus*)
- 75 E - Asian Elephant (*Elephas maximus*)
- 76 E - Sand Tiger Shark (*Carcharias taurus*)
- 77 E - Leith's Softshell Turtle (*Aspideretes leithii*)
- 78 E - Nilgiri Wood-Pigeon (*Columba elphinstonii*)
- 79 E - Small Lappet Moth (*Phyllodesma ilicifolia*)
- 80 E - Christmas Island Frigatebird (*Fregata andrewsi*)
- 81 E - Wild Yak (*Bos grunniens*)
- 82 E - Cheer Pheasant (*Catreus wallichi*)
- 83 E - Dhole (*Cuon alpinus*)
- 84 E - Wood Snipe (*Gallinago nemoricola*)
- 85 E - Bare-bellied Hedgehog (*Hemiechinus nudiventris*)
- 86 E - Nicobar Sparrowhawk (*Accipiter butleri*)
- 87 E - Red Panda (*Ailurus fulgens*)
- 88 E - Greater one-horned rhino (*Rhinoceros unicornis*)
- 89 E - Ganges shark (*Glyphis gangeticus*)
- 90 E - Wild Asian Water Buffalo (*Bubalus bubalis (B. arnee)*)
- 91 E - Oriental Small-clawed Otter (*Aonyx cinereus*)
- 92 E - Rufous-Necked Hornbill (*Aceros nipalensis*)

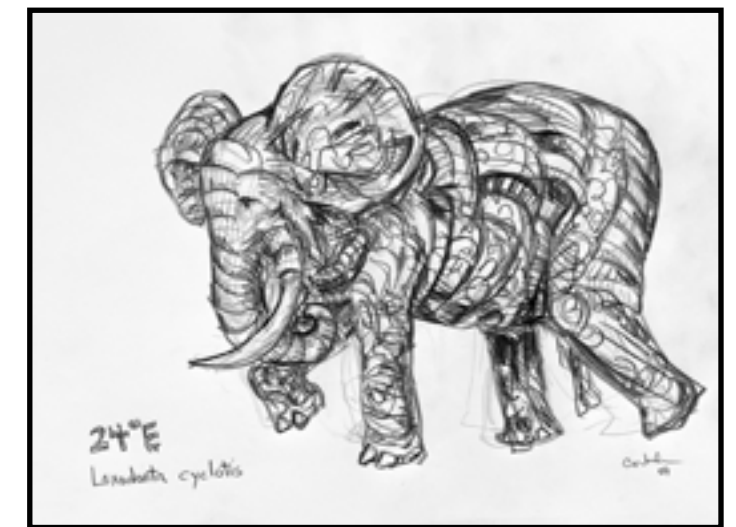
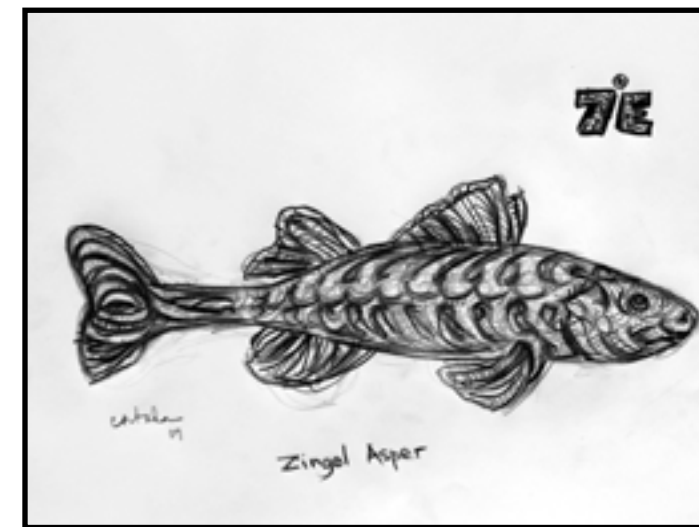
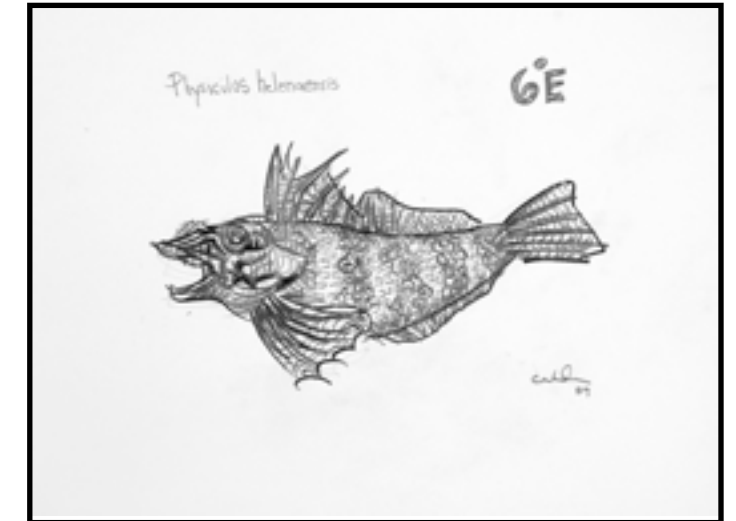
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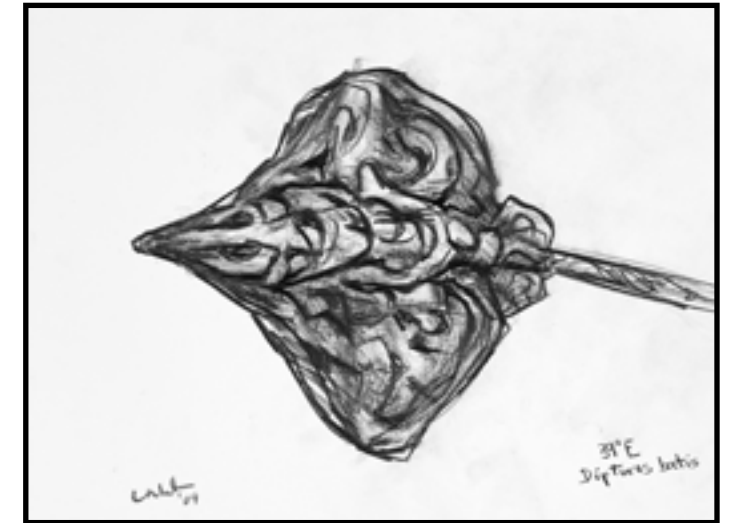
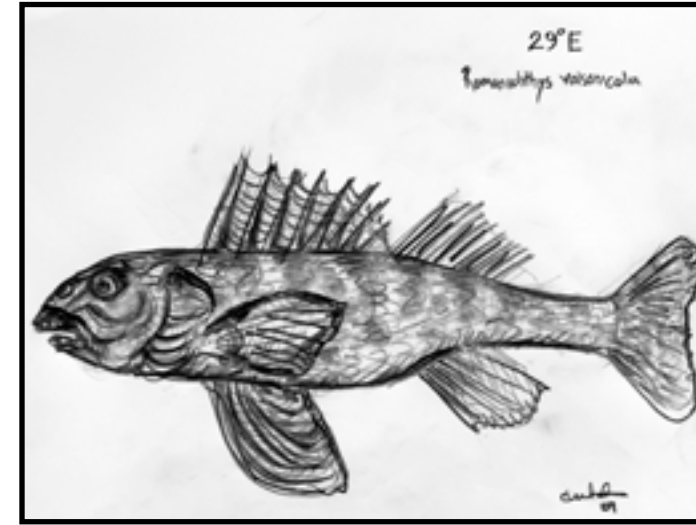




- 93 E - Asiatic Golden Cat (*Catopuma temminckii*)
- 94 E - Hoolock Gibbon (*Bunopithecus hoolock*)
- 95 E - Oceanic Whitetip Shark (*Carcharhinus longimanus*)
- 96 E - Longnose Seahorse (*Hippocampus trimaculatus*)
- 97 E - Eld's Deer (*Cervus eldii*)
- 98 E - Wild Horse (*Equus ferus przewalskii*)
- 99 E - Sumatran orangutan (*Pongo abelii*)
- 100 E - Dwarf loach (*Yasuhikotakia sidhimunki*)
- 101 E - Sumatran rhino (*Dicerorhinus sumatrensis*)
- 102 E - Mekong Giant Catfish (*Pangasianodon gigas*)
- 103 E - Sumatran tiger (*Panthera tigris sumatrae*)
- 104 E - Dwarf pygmy goby (*Pandaka Pygmaea*)
- 105 E - Giant Panda (*Ailuropoda melanoleuca*)
- 106 E - Siberian taimen (*Hucho taimen*)
- 107 E - Douc Langurs (*Pygathrix nemaeus*)
- 108 E - Javan Rhino (*Rhinoceros sondaicus*)
- 109 E - South Asian Box Turtle (*Glyphis gangeticus*)
- 110 E - Abbott's Booby (*Papasula abbotti*)
- 111 E - Apollo Butterfly (*Parnassius apollo*)
- 112 E - Wrangel Lemming (*Dicrostonyx vinogradovi*)
- 113 E - Bactrian Camel (*Camelus ferus*)
- 114 E - Southern Dibbler (*Parantechinus apicalis*)
- 115 E - Bala shark (*Balantiocheilos melanopterus*)
- 116 E - Greater Bilby (*Macrotis lagotis*)
- 117 E - Borneo pygmy elephant (*Elephas maximus borneensis*)
- 118 E - Chinese Alligator (*Alligator sinensis*)
- 119 E - Yangtze river dolphin (*Lipotes vexillifer*)
- 120 E - Leatherback Turtle (*Dermochelys coriacea*)
- 121 E - Irrawaddy Dolphin (*Orcaella brevirostris*)
- 122 E - Greater Spotted Eagle (*Aquila clanga*)
- 123 E - Baudin's Black-Cockatoo (*Calyptorhynchus baudinii*)
- 124 E - Longheaded Eagle Ray (*Aetobatus flagellum*)
- 125 E - Spoon-Billed Sandpiper (*Eurynorhynchus pygmeus*)
- 126 E - Giant Freshwater Crayfish (*Astacopsis gouldi*)
- 127 E - Oriental white stork (*Ciconia boyciana*)
- 128 E - Styan's Grasshopper Warbler (*Locustella pleskei*)
- 129 E - Amur tiger (*Panthera tigris altaica*)
- 130 E - Red-crowned crane (*Grus japonensis*)
- 131 E - Hooded Crane (*Grus monacha*)
- 132 E - Amur leopard (*Panthera pardus*)
- 133 E - Ussuri Tube-Nosed Bat (*Murina ussuriensis*)
- 134 E - Swinhoe's Rail (*Coturnicops exquisitus*)
- 135 E - Tiger (*Panthera tigris*)
- 136 E - Mariana Flying Fox (*Pteropus mariannus*)

- 137 E - Scaly-Sided Merganser (*Mergus squamatus*)
- 138 E - Japanese Night-Heron (*Gorsachius goisagi*)
- 139 E - Northern Giant-Petrel (*Macronectes halli*)
- 140 E - Pig-Nosed Turtle (*Carettochelys insculpta*)
- 141 E - Japanese Huchen (*Hucho perryi*)
- 142 E - Spotted Greenshank (*Tringa guttifer*)
- 143 E - Dwarf sawfish (*Pristis clavata*)
- 144 E - Steller's Eider (*Polysticta stelleri*)
- 145 E - Guam Swiftlet (*Collocalia bartschi*)
- 146 E - Eastern Barred Bandicoot (*Perameles gunnii*)
- 147 E - Knifetooth sawfish (*Anoxypristis cuspidata*)
- 148 E - Nightingale Reed-Warbler (*Acrocephalus luscinius*)
- 149 E - Illidge's Ant-Blue (*Acrodipsas illidgei*)
- 150 E - Koala (*Phascolarctos cinereus*)
- 151 E - Hooded Carpet Shark (*Hemiscyllium strahani*)
- 152 E - Alpine Wallaby (*Thylogale calabyi*)
- 153 E - Dumb gulper shark (*Centrophorus harrissoni*)
- 154 E - Goodfellow's Tree Kangaroo (*Dendrolagus goodfellowi*)
- 155 E - Elegant Frog (*Cophixalus concinnus*)
- 156 E - Siberian Sturgeon (*Acipenser baerii*)
- 157 E - Pohnpei Mountain Starling (*Aplonis pelzelni*)
- 158 E - Flower-Faced Bat (*Anthops ornatus*)
- 159 E - Giant Grouper (*Epinephelus lanceolatus*)
- 160 E - Siberian Crane (*Grus leucogeranus*)
- 161 E - Longfin Mako (*Isurus paucus*)
- 162 E - Stejneger's Petrel (*Pterodroma longirostris*)
- 163 E - Hammerhead Shark (*Sphyrna mokarran*)
- 164 E - Nauru Reed-Warbler (*Acrocephalus rehsei*)
- 165 E - Yellow-eyed Penguin (*Megadyptes antipodes*)
- 166 E - Kagu (*Rhynchotus jubatus*)
- 167 E - Sperm Whale (*Physeter macrocephalus*)
- 168 E - Indian Yellow-nosed Albatross (*Thalassarche carteri*)
- 169 E - Kakapo (*Strigops habroptilus*)
- 170 E - Santa Cruz Ground-Dove (*Gallicolumba sanctaecrucis*)
- 171 E - Buller's Shearwater (*Puffinus bulleri*)
- 172 E - Black-fronted Tern (*Sterna albobriata*)
- 173 E - Giant Clam (*Tridacna gigas*)
- 174 E - Common Seahorse (*Hippocampus kuda*)
- 175 E - Bocaccio Rockfish (*Sebastes paucispinus*)
- 176 E - Hector's Dolphin (*Cephalorhynchus hectori*)
- 177 E - Steller's Sea-Eagle (*Haliaeetus pelagicus*)
- 178 E - Round Ribbontail Ray (*Taeniura meyeni*)
- 179 E - Fiji Crested Iguana (*Brachylophus vitiensis*)





ENDANGERED WORLD: LIFE WALL, 2009

THE NETHERLANDS

Conceptually aggressive, Endangered World: Life Wall is a temporally motivated work, its permanence visually ambiguous in accordance to the medium that's presented. Created near the largest Neolithic grave site in the Netherlands at the Hunebed Center in Borger, the installation features a wall of 360 red bricks built into a mass of stones deposited in the country by glacial forces during the last ice age. Each brick represents one of the 360 endangered or threatened animals Cortada has utilized in his other Endangered World projects, with the longitude points of each specific animal written across their respective brick. As long as the species is still alive, the longitude is written in white paint, however, as these species start to become extinct, the bricks are repainted black to represent the loss.

The Life Wall presents the interconnectedness of life on Earth, the fragile web of interactions that affects us all. The brick wall is a whole made up of many small parts, the utility of the wall dependent on the integrity of each individual brick. To remove a piece, or multiple pieces, of a brick wall can cause the entirety of the construction to come toppling down. Temporally, this presents our present situation of climate change in a historical context, the brick wall being built into the already existing stone wall a representation of humanity's dependence on preservation of biodiversity. This displays not only a connection we have to our past, but a connection and effect we have on our environment. Aesthetically, this contrast can be seen quite easily, the glaring modernity of the red brick clashes against the rustic qualities of centuries old stone, a conceptualization of time.

The success of Endangered World: Life Wall is entirely contingent upon the nature of the site in which the installation is located. As the project references current species facing extinction, it is but a few yards away from the Netherlands' largest Neolithic grave site. The people buried there died during a time when none of these current species were facing extinction, a contrast to the effect current humans have on them. By placing the Life Wall by our progeny, Cortada highlights this contrast, as well as placing the installation in a context that exists temporally. In addition to the proximity the project has to the gravesite, is its relation to the Hunebed Center in which it is located. A hunebed is art, an extremely old form of it, being a type of stone monument built by the Funnel Breaker people near 3500 BC, the inclusion of the Life Wall next to these akin to a painting in a gallery; it belongs there.

Cortada builds the Life Wall stone by stone, with the longitude of each specific endangered animal written across their respective brick.





36E 67W 101E 106W 137W 128E 95W 125E 114E 102E 34W 62E 101W 99W 108E 42W 128E 117E
116W 98E 54E 172W 50E 16E 123E 22E 113E 34E 80W 115E 171E 44E 83W 92E 145E
48E 127E 112E 105E 120W 95W 121E 79W 115W 56E 122E 47E 118W 101E 96E 109E 117E
79E 178W 19E 130E 119E 26E 59W 55E 89W 53E 55W 118W 22W 159E 105E 11E 114E
175W 74E 46E 126W 119W 2E 120E 52E 143E 62W 38E 142E 40E 114E 175E 36E 37E
20W 141E 106E 64E 115W 137E 168W 113W 124E 94E 136E 135E 36E 5E 191E 85E 27E
91W 161W 87W 35W 147E 141E 83E 8E 81W 41E 140W 7W 36E 105W 78E 54E 195E 178E
131W 77W 127E 99W 33W 157W 26W 169E 32E 90W 137E 172E 34E 78E 54E 195E 178E
111W 85W 67E 0 123W 69E 9W 88E 28E 167E 25W 117E 71E 107E 34E 8E 55E 63E
21E 19W 100W 53W 72W 15E 1W 1E 96E 49E 133E 51E 139E 37E 107E 48E 11E
105W 66W 12W 169W 108W 150E 23W 65W 11W 129E 104E 87E 51E 172E 147E 28W 175E 24E
175E 166W 12E 6W 176E 31W 152E 78E 117E 199W 26W 178E 136E 40E 30E
164W 139E 95E 138E 45E 17E 117E 117E 117E 117E 117E 117E 117E 117E 117E 117E 117E
27E 24E 7E 177E 177E 177E 177E 177E 177E 177E 177E 177E 177E 177E 177E 177E 177E 177E
156W 47E 41W 39W 21E 16E 22E 177E 177E 177E 177E 177E 177E 177E 177E 177E 177E
191E 194E 191E 194E 191E 194E 191E 194E 191E 194E 191E 194E 191E 194E 191E 194E 191E 194E
138E 73E 54E 25E 5W 40E



Cortada recruits the help of participants to build the Life Wall in the Netherlands, where he recites the name and longitude of the 360 endangered animals.



ENDANGERED WORLD, 2010 BISCAYNE NAT'L PARK

Artist Xavier Cortada's Endangered World is an installation exhibited at Biscayne National Park as part of the park's Community Artists Program, a conceptualization of global bio-diversity loss. The installation features 360 brightly colored flags lining Convoy Point's roads and trails, each flag designed by local individuals and organizations across South Florida with the intent of representing a specific endangered or threatened animal. The flags all represent a respective one degree of the earth's longitude, each animal on the flags found at the specific longitude their flag represents. The exhibition of this project also included participants pledging to an eco-action intended to mitigate the plight of a specific animal found on a chosen flag. Partnering with the Endangered World installation was the exhibition of 80.15 W, a collection of 17 somber works on paper that feature the 17 threatened and endangered species that call Biscayne National Park home, the title of the exhibition referencing the specific longitude point at which Biscayne National Park is located. The 80.15 W pieces were created using reused carbon paper, a reference to the impact of the "carbon footprint" humans have left on animals and ecosystems around the world.

These two projects develop upon previous works by the artist, specifically those of which have a focus on bio-diversity loss. The usage of specific markers, such as longitudinal location, to represent endangered animals can also be seen in the Endangered World: Life Wall piece, where Cortada utilized 360 bricks as the representational object for the different endangered species. This metaphorical usage of markers allows for an inference of interconnectedness. That the world is smaller than we perceive. Cortada is able to reframe these perceptions, allowing for global problems to become more personal. This is similar to the erasure of perceived distance that Cortada achieves in Longitudinal Installation, the circular grouping of shoes in that work also being a conceptualization of global scale.

This project not only generated awareness out of its participants by making them the producers of the piece, but it was able to actually engage those participants in local action. Through the production of Endangered World's flags, participants had to do adequate research on their respective endangered animal to create their depictions. This develops a sense of engagement that the individual has with the work, they fully understand its operation and intent as they themselves had a hand in the production. Their pledge of eco-action is thus reinforced by their previous participation, Cortada able to develop not only awareness but motivation towards change.

*Green Orange Forester, an endangered species located at 1°W,
as painted by a participant on a yellow flag.*





360 participants select one of 360 endangered species to paint on a brightly colored flag, research the animal, and commit to completing an eco-action to help protect that animal.



The 360 colored flags were put on display along the trails and roads of Biscayne National Park as part of Xavier Cortada's participatory eco-art project.



Examples of the 360 colored flags as contributed by participants.

80.15 W

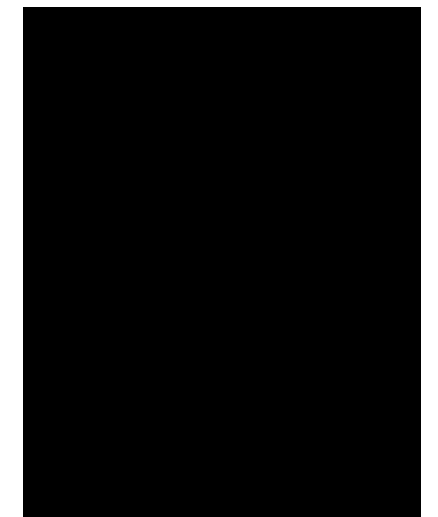
Titled for Biscayne Bay's longitude, "80.15 W" features the 17 threatened and endangered species that call Biscayne National Park home. Xavier Cortada created the drawings on carbon paper, a metaphor for the impact (or "carbon footprint") that humans have had on that animal, even across the boundaries of protected nature preserves.

80.15 W was first exhibited in 2010 at the national park as part of the Endangered World: Biscayne National Park project. Cortada's mile-long installation lead visitors from the park's main entrance to the water's edge.

The original carbon paper works are now in the permanent collection of the NSU Art Museum in Fort Lauderdale, FL. The seventeen carbon paper works for Biscayne Bay's endangered animals include the following animals:

- [1] Hawksbill Sea Turtle
- [2] Piping Plover
- [3] Elkhorn Coral
- [4] Smalltooth Sawfish
- [5] American Alligator
- [6] Eastern Indigo Snake
- [7] Loggerhead Sea Turtle
- [8] Schaus Swallowtail Butterfly
- [9] West Indian Manatee
- [10] Roseate Tern
- [11] Least Tern
- [12] Wood Stork
- [13] Green Sea Turtle
- [14] Staghorn Coral
- [15] Key Largo Cotton Mouse
- [16] Key Largo Woodrat
- [17] American Crocodile

XAVIER CORTADA



ENDANGERED WORLD: ADOPT-A-SPECIES

As part of the project, participants are invited to metaphorically “adopt” one of these 360 animals, inscribing the animal’s respective longitude marker upon a stone and engaging in an ecoaction. Participants are then asked to document the process, posting their addition to the project across social media. In this way, Cortada prompts actual intervention to be taken towards the environment, as well as a generation of awareness around the issue. However, the performative act participants undertake in this manner creates a conceptual wall of protection around these endangered species, their eco-actions hopefully prompting the mitigation of extinction and environmental issues. Cortada wants to create activists out of his participants, displaying a tenant of thinking globally and acting locally.

The conceptual wall that is created through the adoption of a species presents a dichotomy with the literal Life Wall created in the Netherlands by the artist. While both have similar intents in environmental awareness and mitigation, they behave conceptually very different. There is no site specificity to the conceptual wall created in the participatory aspects of this project, as the entirety of the world encompasses the site. This presents a recognition of global scale in the face of climate change issues, the wall’s success predicated upon participant’s continued involvement in the project.

Documenting this process is a requisite aspect of the participatory component, as at the culmination of the project, Cortada instructs his participants to upload photos to social media as a way of generating awareness for the endangered animal(s). This also allows the artist to remain passively involved in his participant’s actions, an ability to function as the spectator concurrently as creator.

HOW TO PARTICIPATE

- Select one of the 350 endangered animals from Endangered World
- Find a small stone and mark it (paint, carve, write) with the longitudinal degree (e.g. 90°W) where the animal struggles to survive
- Engage in an eco-action (e.g. I will plant a native tree) on behalf of your adopted animal
- Take a photo of the stone using a white background
- Post the photo on Instagram, tagging @cortadaprojects with the hashtag #endangeredworld

Participants are asked to Adopt-a-Species, commit to an eco-action that helps protect the species, and mark a small rock in their honor to build a metaphorical Life Wall across the world.





Xavier Cortada is an artist, Professor of Practice at the University of Miami Department of Art and Art History and Artist-in-Residence at Pinecrest Gardens, where his studio, gallery and socially engaged art practice are based. Cortada's work is intended to generate awareness and action towards issues of global climate change. Using art's elasticity to engage others, Cortada educates and inspires community members to work and learn together to solve our community's problems.

The artist has created art installations at the North and South Poles to address environmental concerns at every point in between. He has developed numerous collaborative art projects globally, including peace murals in Cyprus and Northern Ireland, child welfare murals in Bolivia and Panama, AIDS murals in Geneva and South Africa, and eco-art projects in Hawaii, New Hampshire, Taiwan, Holland and Latvia.

Cortada has also been commissioned to create art for the White House, the World Bank, Pinecrest Village Hall, Miami City Hall, Miami-Dade County Hall, Florida Botanical Gardens, Port Everglades, the Florida Turnpike, the University of Miami, the Miami Art Museum, the Museum of Florida History and the Frost Art Museum.

His work is in the permanent collections of the Perez Art Museum Miami (PAMM), the NSU Museum of Art in Ft. Lauderdale, the Whatcom Museum, the Phillip and Patricia Frost Art Museum, the MDC Museum of Art + Design and the World Bank.

Cortada, born in Albany, NY and raised in Miami, holds undergraduate, graduate and law degrees from the University of Miami.

To learn more, visit www.cortada.com.



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