

Angela YT Chan

angelaytchan.net



climate change • history • technology • justice

artworks • creative digital media • workshops • public talks
• writing • research as artistic method

I am an independent researcher and artist investigating climate change narratives with colonial history, data, technology, and justice.

My projects often include interdisciplinary collaborations in policy, academia, journalism and activism.

I have over 10 years' experience in curatorial and visual arts practices with further professional experiences in:

- international climate and cultural policy research (Julie's Bicycle, British Council, UNCOP26)
- teaching (Winchester School of Art, UAL, UoL)
- data engineering
- environmental investigations (INTERPRT)

Artistic Research Portfolio

Highlight Projects

(chronologically ordered)

collaboration

community engagement

interdisciplinary research methods

From Green to Grey: Europe's Nature Loss Revealed

... in progress

Present | *form tbc*

Arena for Journalism in Europe and 11 Europe-wide newsrooms (The Guardian for the UK)

Experimenting with documentary art, creative technologies, video and writing, my collaboration with international journalists with Arena's news story will develop and merge artistic methods and artworks with investigative approaches to climate issues.

Inspired by the investigative teams' use of satellite imagery, GIS tools, and a custom-built AI model to reveal Europe's deforestation in the last five years, my creative outputs will seek to engage public audiences across Europe. The art project will narrate through visual storytelling and offer an accompaniment to the data and journalistic analyses.

journalismarena.eu

Climate Tech and Colonialism

... in progress

Jan 2025 – present | *projection mapping, video*

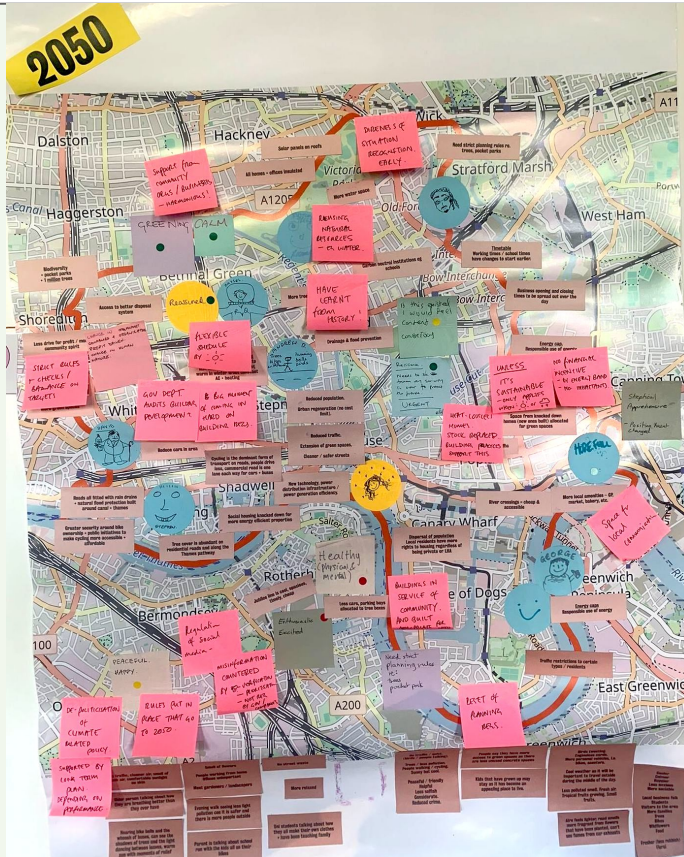
Nottingham Trent University, AA2A

This work explores the 'techno-fix' narratives of climate tech, eg. 'AI will fix it' solutions. It examines a brief timeline of 'climate tech' throughout the ongoing history of climate change, to uncover an evolution of 'innovations' as continued colonial extractivism.

Critiquing the language, technological adoption and impacts of such climate tech, I also look back in history of science and policy – specifically of the British Empire – to research how technologies have been specifically developed and promoted to repair ecological damage as a means for business-as-usual, often failing to restore human and non-human life.

aa2a.org

Hopeful Futures: Deliberative Tools for Citizens and Policy



June 2024 – February 2025 | *workshops, video*

King's College London, Policy Institute, London Councils, residents and council representatives from London Boroughs of Lambeth, Southwark and Tower Hamlets

As the Guest Artist, I collaborated with climate and policy researchers at King's College London to develop and test future-focused conversations with councillors and residents on climate change to co-create new deliberative methodologies towards local policy-making.

Informed by my artistic methods for community engagement, I conceptualised and led two of the four 'deliberative future-visioning' workshops with London residents to share their thoughts and experiences, and shape what they believe a London well-adapted to extreme temperatures could look like by 2050. My documentary short video was exhibited on 5th February 2025 at the London Councils meeting, which convened elected officials with a climate remit.

www.kcl.ac.uk/research/hopeful-futures

TinyTech Futures

January – February 2025 | *workshops*

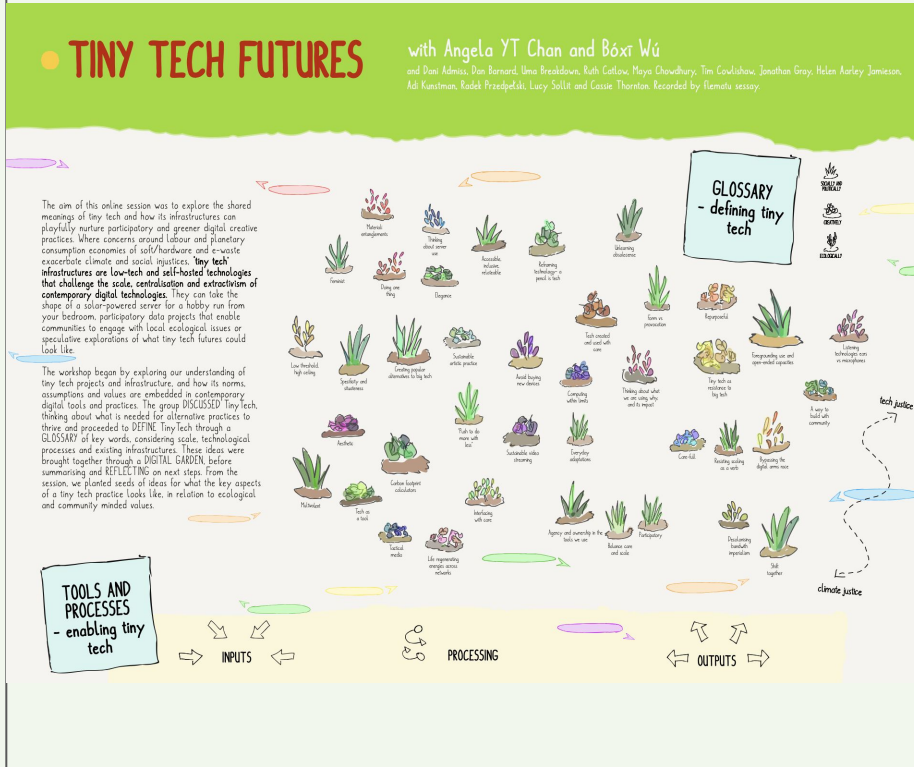
Arts Catalyst, Sunlight Liberation Network

Exploring mutual interests and concerns around the environmental impacts of technological progress, I invited AI policy researcher and community organiser Bóxi Wú to collaborate on this workshop, and merge our technology and digital media arts expertise.

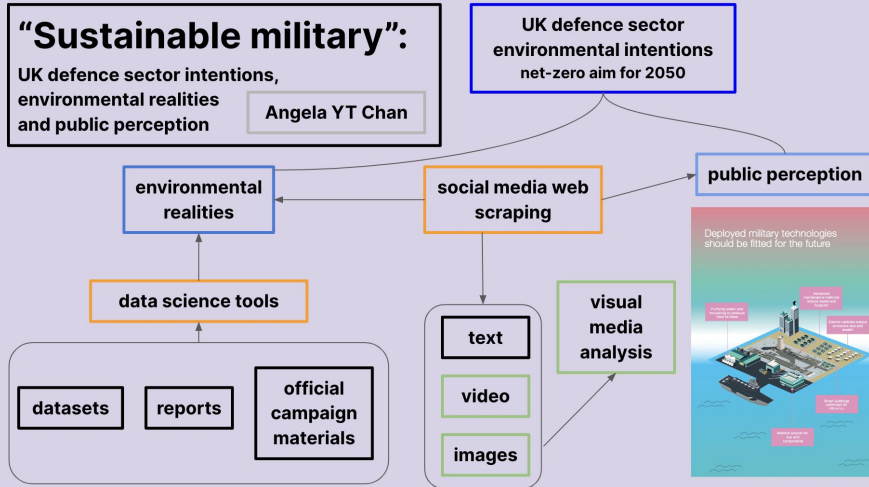
For our first workshop iteration, we gathered a community of specialised participants online in the ‘Tiny Tech Futures’ workshop to discuss and design how low-tech and self-hosted technologies can play a role in lighter and greener creative practice.

We delivered two activities: Collective Glossary to gather terminologies that broadly define Tiny Tech, and Digital Gardening to share and discuss works in progress.

angelaytchan.net/blog/2025/250131_tinytech



Critiquing a 'Sustainable Military'



January 2023 – present | *research, collaboration*

Collaborations with war and OSINT investigators/journalists. Residencies with Cambridge Digital Humanities [Jan 2023], Tactical Tech (with the Collaborative and Investigative Journalism Initiative, Reporters Without Borders, Free Press Unlimited) [Nov 2024], also artist residency at HGCRG, archaeology department, University of York.

I examine the UK Ministry of Defence's climate change framing as the 'global leader' set to achieve a net-zero "sustainable military" by 2050. I critique this necessary green transition with the unspoken narrative of the extended history of climate impacts, incurred by centuries of colonial and ongoing projects enabled by the British military.

Exploring the language and metrics of a "sustainable military" through publicly published environmental statements and visual/social media campaigns – the project reviews state and commercial greenwashing in this sector. Research processes video collaging, data science, digital story mapping.

angelaytchan.net/blog/2024/241118_eti

The Growing Project: Digital Narrative Game

June 2024 | *digital narrative game, illustrations*

Grand Union



There are 7 sites across Birmingham as part of The Growing Project which have collectively become

a healing place,

a nourishing place,

a communal place,

and a sustaining place.

This interactive artwork conveys The Growing Project, a community programme ‘using art making, gardening, cooking and simply being together’ that supports vulnerably-housed people and those experiencing crisis.

Telling the stories of the hostel residents, their seven garden sites across Birmingham, and their ecological activities over three years since initiation, I created multiple storylines with a ‘choose your own adventure’ approach using Twine software, with original music and non-human characters and gardens illustrations that convey and anonymise the residents’ experiences.

The online narrative game is exhibited and playable via the art organisation Grand Union’s website and on the popular gaming platform, itch.io.

angelaytchan.net/blog/2024/240601_growingproject

Waterscapes on Land, Railway Bridge Commission

August – Oct 2023 | 2 digital illustrated banners, 7x5m

Focal Point Gallery, Environment Agency

I worked with the Environment Agency's Catchment to Coast Flood and Coastal Resilience Innovation Programme (FCRIP) to visually and creatively map the nature-based solutions being used across Southend and Thurrock's varied landscapes that are facing climate impacts.

For this public environmental science and policy communication, I explored my own interests (as a geography/climate change graduate) with geography textbook illustrations and non-technical interpretations of local, site specific map making.

Exhibited August 5 to October 22 2023 outdoors across Southend-on-Sea High Street on both sides of the bridge as FPG's annual Railway Bridge Commission with Southend City Council. After the exhibition, local youth groups repurposed the banners for arts activities.

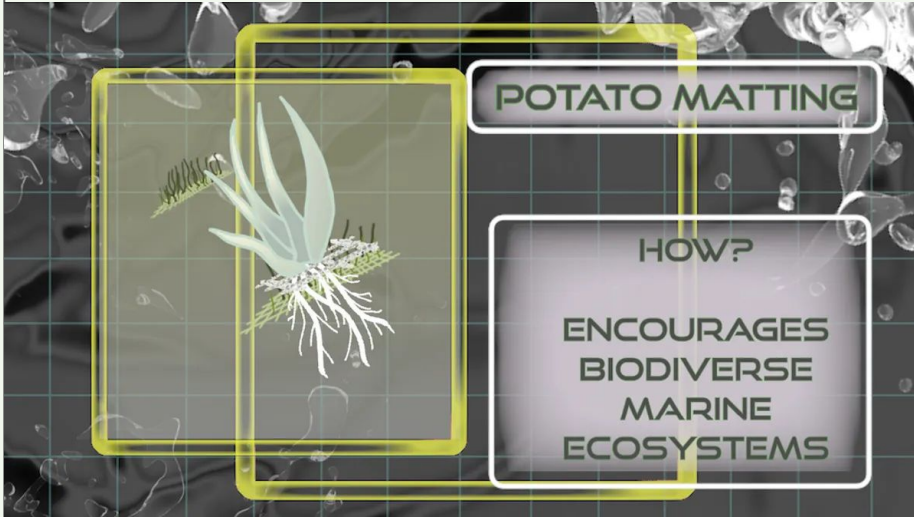
angelaytchan.net/blog/2023/230805_rbc



Waterscapes on Land, Storm Warning

Sept 2023 – April 2024 | *illustrated video, 5 mins*

Focal Point Gallery, Environment Agency



This video artwork corresponds to and extends my illustrated banners. With original music and illustrations, I animated my collaborative research with the Environment Agency's Catchment to Coast project, and their definitions of 1) what unique nature-based solutions were being implemented, 2) how these function, and 3) where across six different sites covered by the project's upper, middle, and lower hydraulic catchments they were.

We aimed to promote awareness of 'hydro-citizenship', encouraging public and private spaces to adapt to climate resilience with 'water smart', natural solutions throughout the landscape.

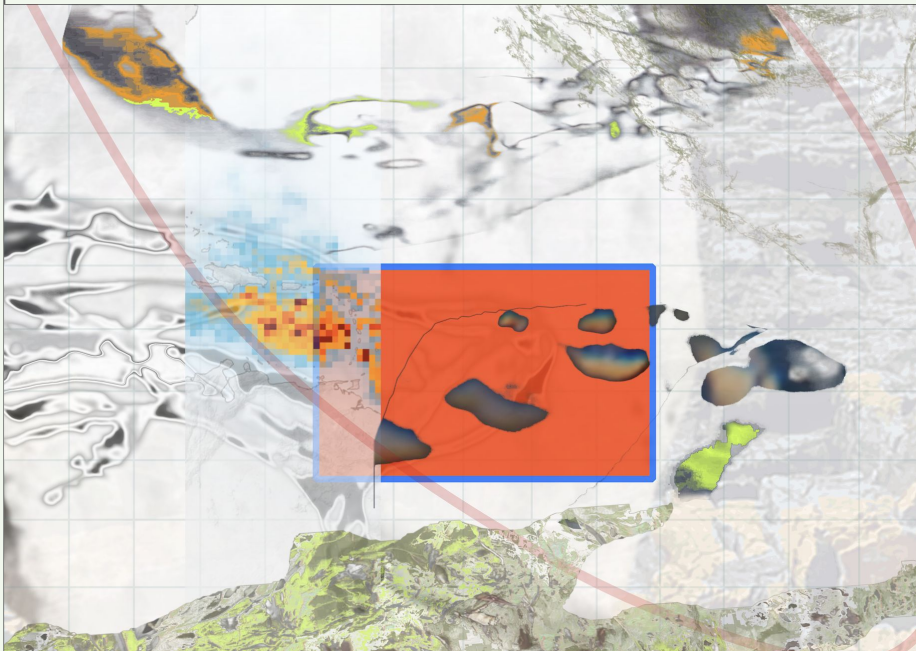
Exhibited at Big Screen Southend for FPG's group exhibition 'Storm Warning: what does climate change mean for coastal communities?' Sept 30 2023 to Jan 6 2024, and Newlyn Art Gallery & The Exchange, Penzance, Cornwall, Nov 18 2023 to April 13 2024.

angelaytchan.net/blog/2023/231007_wol

States of Hydration

June 2023 | 5 digital illustrations, essay

The University of California Humanities Research Institute



Inspired by computer simulated satellite imagery of the Great Atlantic Sargassum Belt, I wrote an essay, visualised with five accompanying digital illustrations, to explore elementality and politics. how ecologies, people, materials traverse waters across borders, all the while sustaining culture and life.

“Holding Sway: Seaweeds and the Politics of Form” is a ‘series of photo essays that channels a visual curiosity about seaweeds with considerations of militarization, gender, Indigenous sovereignty, extractive regimes, and climate change.’

Published in “Holding Sway: Seaweeds and the Politics of Form” edited by Melody Jue and Maya Weeks and funded by The University of California Humanities Research Institute’s “Recasting the Humanities: Foundry Guest Editorship” grant for experimental, interdisciplinary humanities scholarship.

angelaytchan.net/blog/2023/230616_holdingsway

forestscapes

forestscapes listening lab

How can soundscaping prompt reconsideration of the lives, cultures and futures of forests?

This listening lab is part of the **forestscapes** project, which examines how soundscaping can surface different ways of knowing, imagining and experiencing forests.

As part of this project we are developing generative arts-based methods for recomposing collections of sound materials to support **collective inquiry** into forests as living cultural landscapes.



At the listening lab, we are using **supercollider** for live algorithmic recomposition of collections of forest related sounds – including field recordings from forest research and restoration projects, as well as sounds associated with forest sites and forest issues on online platforms, such as YouTube and TikTok.

In contrast to listening as individual immersion in curated recreations of nature, the lab explores listening as a collective practice of unsettling and reconsidering nature-culture relations and how ecologies are mediated, commodified, laundered and contested.

If you're interested in collaborating or hosting a forestscapes workshop you can contact: forestscapes@publicdatalab.org

The forestscapes collective is:

Jonathan W. Y. Gray, researcher, jonathangray.org
Maud Boile, researcher, kic.ac.uk/people/maud-boile
Andrés Sáenz de Sicilia, researcher and artist, andres@desicsilia.com
Liliana Bounegru, researcher, liliana@bounegru.org
Angelo YT Chan, researcher and artist, angelaytchan.net

Forestscapes is supported by the Department of Digital Humanities, the Department of Geography, the Centre for Digital Culture, the Centre for Attention Studies, the Digital Futures Institute, and the Environmental Humanities Network at King's College London, as well as the UK's Natural Environment Research Council (NERC) and the Horizon 2020 SUPDIB project.



publicdatalab.org/projects/forestscapes

April 2023 – present | *collaboration, sound, creative coding*

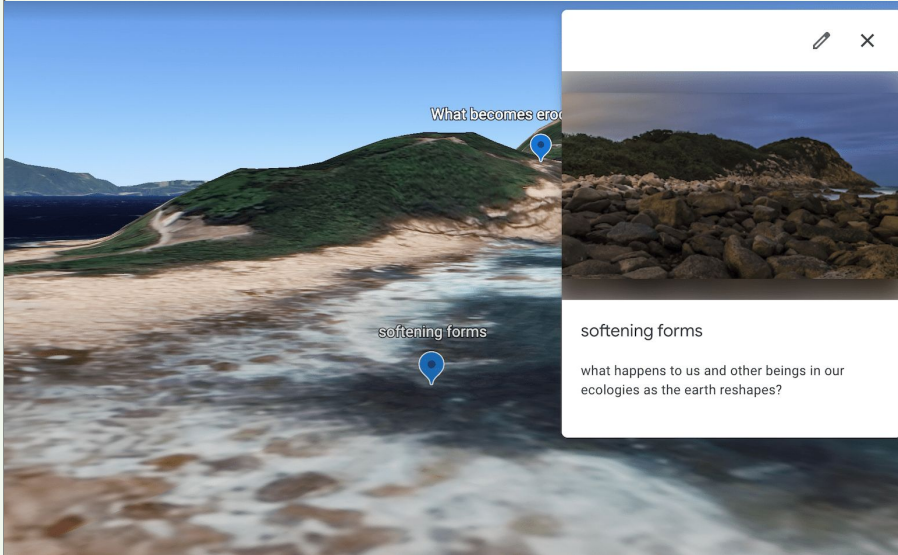
'Environmental Data, Media, and the Humanities' Digital Humanities Hackathon University of Potsdam June 2023;
re:publica 23 festival Berlin June 2023; The Digital Futures Institute KCL November 2023 to January 2024,
Livingmaps Network Annual Conference Senate House London April 2025

I am part of the 'forestscapes' collaboration, a collective of digital humanities and geography researchers at KCL. We use sound and generative arts methods as a 'critical collective inquiry into forest restoration' with EU-wide conservation partners.

With Supercollider – an open source software for live algorithmic recomposition – I compose sounds related to forest issues collected by 'scraping' or digitally extracting Youtube videos through creative coding. We workshop with STS scholars to explore the critical creative coding as an interdisciplinary research method.

angelaytchan.net/tags/forestscapes

Storytelling Interconnectedness



Dec 2022 – June 2023 | *workshop series: Google Earth Pro, drawing, writing, discussions*

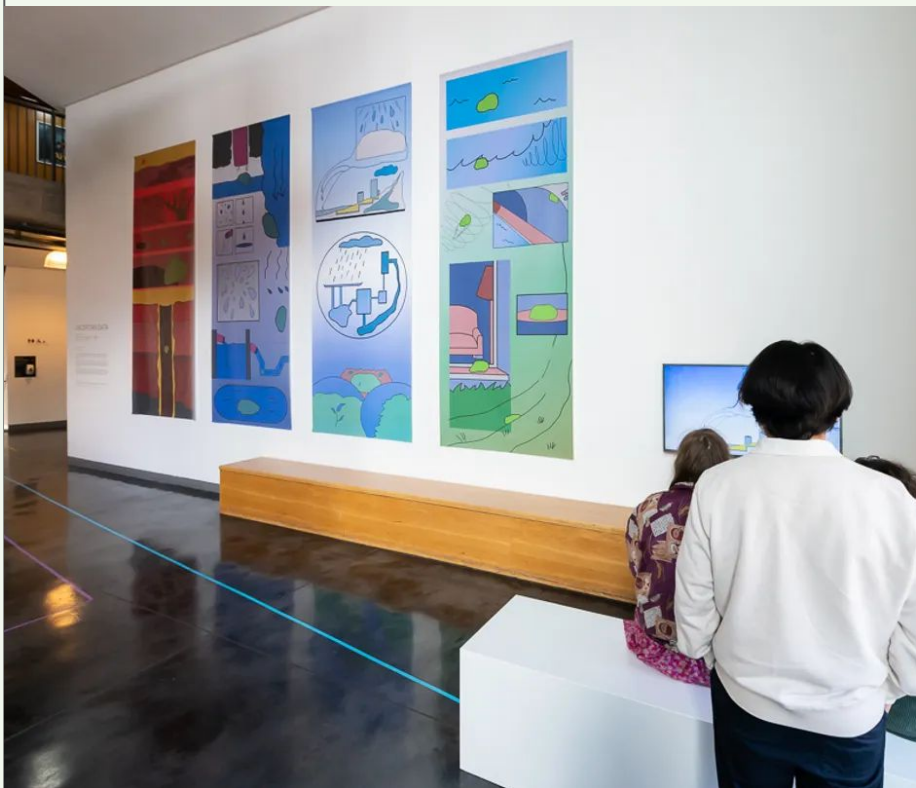
Signal Film & Media (twice), New Contemporaries / South London Gallery, Whitechapel Gallery, re:arc institute / Design Museum London, London College of Fashion, London College of Communication, arebyte Gallery, Futuring Waters for 2023 Eleusis European Capital of Culture, Elefsina, Greece.

With layered maps of information, what are the default settings that tell a place's story? Who sets these? Which layers represent each of our unique experiences and how can we author new mythologies of places undergoing climate change?

My hands-on workshop series guided participants to experiment with storytelling through digital maps, by plotting speculative stories and lived experiences throughout their chosen landscape.

angelaytchan.net/tags/Storytelling%20Interconnectedness

Rain Paradox



Sept 2021 | 4 illustrated banners, video 70 mins

FACT Liverpool, Jerwood Arts

Rain Paradox gathers research and conversations about water scarcity framings in the UK, in light of government published water scarcity reports and campaign The Great British Rain Paradox, which has a narrative that excludes state and corporate accountabilities, and focused on household consumers to conserve water.

This poses unequal responsibilities and experiences to climate impacts. I collaborated with community-minded organisers and residents to discuss cultural water practices, scarcity, and migratory contexts of water and borders that diversify water consumers as humans with rights and relations to water.

Exhibited at FACT Liverpool September 15 to October 3 2021 for 'Uncertain Data' residents' group show, which 'interrogates the trust we place in the data that governs us.' It culminated my year-long Jerwood Arts / FACT Digital Fellowship.

angelaytchan.net/blog/2021/210915_rpxhibition

Angela YT Chan

Artistic Research Portfolio

Please feel welcome to
reach me by email.

angelaytchan.net

angela.yt.chan[at]gmail.com