

CLIMATE JUSTICE & ACCESSIBILITY

DECOLONIAL PERSPECTIVES



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NO CLAIM TO COMPLETENESS

This is a try for decolonial perspectives and guidance on the topics of climate justice & accessibility. The submissions come from individual creators, each person has drawn from their own experiences, beliefs, and practices. This can be seen in the different approaches to decoloniality, dis*ability & climate justice and queerness.

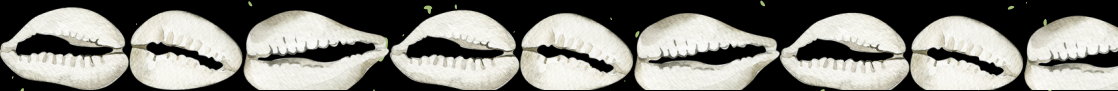
The perspectives included in this zine, can not speak for everyone. Many more views on climate justice and accessibility are still missing, especially from the front lines of these struggles. The main contributors of this zine are mostly people who are based in Europe/UK, sharing their critique on climate movements in these contexts. When we speak about climate justice movements in global north contexts, this come with the awareness that there are much bigger environmental and climate justice movements on the African continent e.g. Ogoni protests in the 1990s with more than 300.000 people. And it comes with the acknowledgement for all the anti-colonial struggles since centuries for land and people all around the globe.

Regarding of accessibility of this zine itself: graphic & written (online) content is not accessible to everyone. The zine is written in the colonial language English, some contributors speak non-colonial languages too. Texts have sometimes colloquial language, academic language and simple language. Some terms (and content) within the zine will become outdated/obsolete and evolve with time. This is about learning and unlearning.

Zine published in December 2022

Descriptions of illustrations and pictures can be found in these boxes throughout the zine in case you are using a screen reader.

The general design of each page is not included in the description.



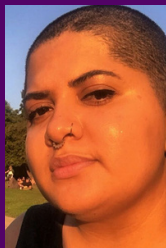
Description of cover illustration by Cila

'Climate Justice and Accessibility - A Decolonial Guide'

Portraits of the five main contributors muSa, Dee, Boaz, Samuel and Shahd who are framed with leaves and branches. muSa is a darker skinned Black person with piercings, she has purple lips and white braids wrapped like a crown on her head. Dee is a lighter skinned Black person wearing glasses, smiling, with a red headwrap knotted at the front. Boaz is a dark skinned Black person smiling with a beard and short afro. Samuel is a light skinned Black person with cornrows, smiling fully. Shahd as a mythical person with pointed green ears, blue lips and green markings on their brown skin. They have curly black hair, wear a green scarf. Below their portrait are the logos for Black Earth, Land In Our Names and EYFA.

COVER ILLUSTRATION

By Cila Yakecã



Cila is a queer, non-binary, indigenous singer-songwriter, trumpeter, author, illustrator, book and comic artist, disability & environmental justice activist, and facilitator from Brazil based in Germany. Cila's work speaks of different worlds while being rooted in our current reality.

Description of photo of Cila

A face of a light skin person, with short black hair and nose piercings. In the back is a park and blue sky.



Description of illustration by blkmoodyboi

'Our Liberation is Reciprocal'

A dark skinned Black person with an afro sits in a wheelchair looking out onto a landscape of mountains, forests and a river. They hold a flag with pictures of Black and brown people hugging. More Black and brown people protesting with posters saying 'Our liberation is reciprocal'. There is a fire and two Black people embracing/kissing with love hearts.

ILLUSTRATIONS OF OUR LIBERATION IS RECIPROCAL, SHAHD K., ABENI & SAM

BY BLKMOODYBOI



I am a Trans Afro-Indigenous Caribbean self taught illustrator living in London. I centre Black and Brown Trans people in my art. I draw us in joy and in abundance but also as part of struggle and political resistance. My aim is to bring joy to QTIBIPOC, archiving our lives and political legacies. It is an attempt to take space, continue to disrupt the colonial cis-heteronormative world and impart collective political education.

CLIMATE CHANGE, CLIMATE JUSTICE, AND ACCESSIBILITY FROM DECOLONIAL PERSPECTIVES

BY BOAZ MURINZI MUREMA

- Accessibility to Climate Justice Movements is one of the hardest spaces to access due to different societal disadvantages and injustices. The reality is that in most movements there is a clear-cut selectivity and discrimination especially when it comes to the narratives Indigenous, Black, disabled and further most affected groups.

Can we also discuss how Climate Change does not only severely affect persons from the countries of the global south in general, but its effects are even more deadly to the persons with disabilities.

Let's look at the recent deadly climatic disasters that have been happening in different regions. Consider how floods affect the persons with disabilities living along the Ciliwung River in Jarkarta Indonesia which is a slum area populated by most low-income earners with no proper infrastructure of drainage systems. How about the people living at the Costal area of Chittagong in Bangladesh who are affected by cyclones in almost all the annual rainy seasons?

In this case of Bangladesh whenever there is a cyclone, it is easier for the “Able Bodied” persons to flee or find shelter in dry areas or go to evacuation centers faster of which most persons living with disabilities never make it out to safety because in such circumstances due to different factors people with disabilities are the last to be remembered. Like the example of the Cyclone Sidr struck the country’s coast with wind speeds of up to 149 miles (240 km) per hour, claiming 3,406 lives many of whom were persons with disabilities that could not be helped during the evacuation process.

It is therefore important for us to know that it is mostly not the people who are most affected by the harsh climate change effects that have access to Climate Justice Movements and have their voices and their narratives heard but those who have the privileges of wealth, able-bodied or who come from the Global North without any first-hand experience to how climate change actually affects the groups of persons mentioned above that enjoy public visibility, media spaces and or even access to funds to organize different climate justice activism activities.

Also, the society has made it clear that certain groups of persons like those with disabilities, especially racialized disabled people, are not considered in leading social justice campaigns and movements.

This would over-shadow the highly privileged able-bodied persons who instead want to keep themselves in the limelight of most of the climate justice movements than enabling those who are greatly affected to be visible and to have their voices heard.

It is therefore my conclusion that racism, classism, ableism, gender discrimination play a central role in fighting for climate justice!

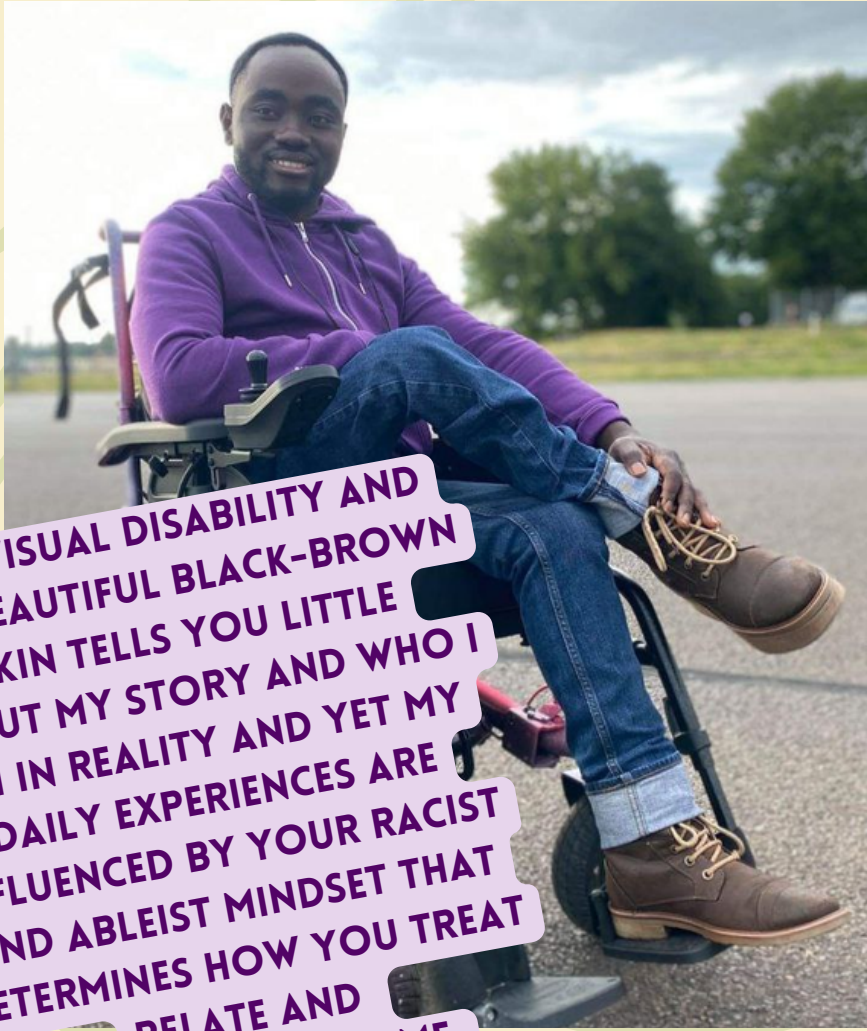
Best regards,
Boaz

BOAZ (HE/HIM)

A 34 year old Black father with severe reduced mobility due to Polio.

He works a Project Manager for the
*Decolonise the Schools: Understanding
History_Unlearning Racism*

Boaz is also a political educator, Trainer and speaker on topics like Ableism, Racism, inter-culture and Diversity, Climate Change and Climate Justice in the context of Social Justice.



**MY VISUAL DISABILITY AND
MY BEAUTIFUL BLACK-BROWN
SKIN TELLS YOU LITTLE
ABOUT MY STORY AND WHO I
AM IN REALITY AND YET MY
DAILY EXPERIENCES ARE
INFLUENCED BY YOUR RACIST
AND ABLEIST MINDSET THAT
DETERMINES HOW YOU TREAT
RELATE AND
BEHAVE AROUND ME**

Description of photo of Boaz

A darkskin Black person sat in a wheelchair, smiling and looking relaxed with his legs crossed. Boaz wears a purple hoody, blue jeans and brown boots. In the background are leafy green trees.

LAND JUSTICE MEANS CLIMATE JUSTICE

INTERVIEW WITH SHAHD K.

What barriers do you perceive in climate justice movements?

When I see climate movements with future narratives, it feels colonized and western to me. Climate change doesn't effect us all the same. Marginalized people and colonized lands are hit first, like pacific islanders and many further people who live on historically colonized lands.

It's hard for me to identify with climate justice movements in Europe. Decolonization was my first political seed and climate justice is an extension of decolonial work. Colonized people have been taking care of land, but are denied access to land like in Palestine.

Therefore land rights are one of the initial barriers when it comes to environmental and climate justice and the movements around them.

How can these barriers be dismantled?

The barriers can be dismantled if we acknowledge, that the historical and ongoing colonization of land and people and the extension of racism, white supremacy and patriarchy are connected to nature and earth being exploited. Another way of dismantling barriers is, to make space for people from the so called global south, for Black people and racialized people in Europe.

What enables you to be part of climate justice movements?

First of all I wouldn't name myself a climate justice activist. What generally enables me is the work with my body, meditation, embodiment, art, breathing, care work meaning

self and community care. I realize that without the amazing trans* people in my life I wouldn't be the way I am. I'm often feeling overstimulation through being neurodivergent and what helps is being in nature spaces and around Black people.

How does climate change effect you and Palestine?

Climate change can not be separated from Palestine, because of the current occupation there. With settler colonialism comes the degradation of land, nature and also degradation of the people and their knowledge. The knowledge can't be passed on because of displacement, which means separation from ancestors. Like in my case, I'm Palestinian diaspora and didn't grow up there all my life, so I can't even assess the full extend that climate change has.

What I know is removing me and my ancestors from the land is going along with unequal distribution of resources, especially when it comes to water. There is a water crisis in Gaza. There is always talk about how Gaza is unliveable, unsustainable and uninhabitable for people, but it's only like this because of the occupation and the separation from natural resources. There are farms in Gaza but the food is polluted through bombings and drones, so Gaza is forced to depend on external humanitarian 'aid'.

What are your main demands when it comes to climate and accessibility?

1. More body focused work which acknowledges the history of exploitation of marginalized bodies!
2. The understanding that climate change is a by-product of colonialism and capitalism!
3. Through this understanding more access for people with marginalized identities!

شهد OR SHAHD

Gaza, Palestine. Egypt

SHAHD is a Berlin based multidisciplinary performance artist, poet and dancer. “My work is related to how we (Queer and/or Trans. BIPOC people) are tied to ourselves, to each other, to the materials we carry, to our ancestors and more. I return to the (my) body as a sight of liberation, oppression, and resistance. The body, the different embodiment and movement practices I practice offer me a deep insight on the systems, people and spirits I am entangled with.”

Description of illustration by blkmoodyboi of Shahd

Shahd is a mythical person with pointed green ears, blue lips and green markings on their brown skin. They have curly black hair, wear a green scarf and brown jacket. Growing around them are olive branches with brown olives and behind them hangs a Palestinian keffiyeh.



UNITING STRUGGLES FOR DECADES

INTERVIEW WITH DEE WOODS

What barriers do you perceive in climate justice movements?

Most environmental and climate justice groups in Europe are not inclusive especially when it comes to racism and ableism. These movements as well as climate politics claim to be inclusive, but it's not about putting a ramp somewhere. For example at COP27 there is not enough access for people of the global majority, many people couldn't get visa.

Intersectionality, understanding the multiple intersections of discrimination that I as a Black, queer, disabled woman experience is something that most people in the climate justice movement don't know about or how to deal with. Then it becomes extra labour to always explain everything. Even if people say, I'm not racist, not ableist etc they are still benefiting from structural racism.

How can these barriers be dismantled?

We are in 2022 we need to not just think about the various oppression systems together. We need to go beyond the chant "De De De Colonise" and actually do the work of Decolonisation.

What enables you to be part of climate and food justice movements for such a long time?

I'm trying to fill the gap. I am involved in a support group for BIPOC farmers and growers. Ensuring that white organisations are doing equity trainings, to understand racism, to understand gender and sexual diversity, to understand disability, where we, for example look at language and drawing connections between the exploitation of land and people. I believe in land reparations as the basis of any solution.

How does climate change affect you or people with similar positionalities?

It is people of colour, African heritage people, women, people with disabilities who are the most affected. Poverty plays a role too in magnifying these impacts. We are invisible and our stories are being erased. The messages of the mainstream are that we are not worthy of life and existence.

What are your main demands when it comes to climate and accessibility?

1. Center disability justice, especially in organizing and community!
2. Rethink your ableist language and habits! (e.g. during energizers, saying things like lift your hands...is every person able to do that?)
3. More people with disability at the centre of climate justice movements!

DEE (SHE/THEY)

Dee Woods, is an award winning food system leader and active in land & social justice movements for several decades. A passionate knowledge broker, pollinator and weaver who advocates for good food for all and a just food system. Her work meets at the nexus of human rights, food sovereignty, agroecology, community, policy, decolonial research, culture, climate and social justice. Dee has both seen and unseen disabilities and uses a crutch to aid mobility



Description of photo of Dee Woods

Dee is smiling with their hands in a metal bowl. They are wearing a red apron which matches her red headwrap that is knotted at the front. Under her apron, they wear a striped blue, orange, red t-shirt. They are sat in a garden next to herbs, flowers and trees with a glasshouse behind her.

FRIDAYS FOR FUTURE? SHABBAT SHALOM

BY SAMUEL FABIAN

Friday evening and Saturday protests are not accessible to me. My Shabbat does not get the respect and reverence it deserves by me attending a planning meeting for a committee that meets Friday night in a bar. Is your Workshop really intersectionality-focused if you're scheduling it on Yom Kippur? Everything is not for everybody, and that's okay. What is not okay, and makes coming into community with people difficult is feeling like not even an afterthought.

Navigating the world of activism as a Jew in general can be an extremely alienating experience, having been led to activism through Jewish concepts like Tikkun Olam (Hebrew: to heal the world) and Jewish philosophers from Maimonides to Noam Chomsky. Climate Activism in particular suffers from an extreme case of christian moralizing language that the dominant culture has installed. Combine that with the violence of white supremacy that is embedded in our society and it becomes as hostile a place as many others are. Activists can talk about the damage done to the environment without referring to "humanities sins", lumping together diverse cultural and religious concepts in favor of the very narrow Christian view on morality.

How to dismantle barriers?

Activists can discuss the problem inherent in our food systems without demonizing fat people, using violent terms like obesity, and diagnosing a societal problem because we suddenly perceive more of them. Activists can discuss and understand critics on ALL forms of colonialism without expecting or demanding Jews be willing or able to hold a 5 min speech on the State of Israel. It is not inherently our responsibility.

For me, healing the damage done in specifically majority white spaces associated with climate justice happens through things like the Land Back Movement of Indigenous Peoples of Turtle Island. To preserve complexity, I have found it helpful to focus energy on specific aspects that involve me and my identities and let others be the experts on theirs. For me these are issues of gentrification, of “heirs’ property”* as a practice of relation to the land of the Gullah People, of rebuilding the connection to landwork of Afrodiasporic people outside and beyond slavery. And of interpreting Judaism in the agricultural context it was created and evolved in. For example by learning about the farming practices discussed in the Torah and the Talmud and implementing them in my tiny balcony growing space. I demand that we not only think of who we want included and welcome in our spaces of activism but who we are actively excluding when we design them. Be proactive, think of alternatives, download a damn cultural calendar, ask people of backgrounds that you think might not currently be in your group what they would need to attend.

*Heirs' property is land that has been passed down without a will and is therefore owned, in common, by the family heirs and there is no clear title to the land.

SAMUEL (THEY/THEM)

Samuel is a descendent of the Gullah Geechee People and German Ashkanazi Jews who is Trans* and neurodivergent. They enjoy their wife's Challah, dismantling white supremacy and lying to the Government. They have been writing creatively since 2017 and live in Berlin



Description of the photo of Samuel

Samuel, a light-skin Black person wearing a black t-shirt saying "Black Lives Matter" and beige trousers. In their hands is a silver bucket and garden gloves, in their other arm is a big black plastic bucket. They have black hair in cornrows and wearing a black kippah. They stand on a farm and behind them are leafy green trees.

ABOLITION GARDEN: LAND, PLANTS AND MEMORIES

TEXT BY MU\$A MICHELLE MATTIUZZI

One of the great symbols of the Abolition of Slavery in Brazil was a flower plantation in Rio de Janeiro. At the end of the 19th century, the camellia was still a rare flower in Brazil, as was the freedom of blacks. The origin of the plant is indicated by the scientific name, *Camellia japonica*. From Japan it came to decorate gardens of nobles and bourgeois, who were beginning to blossom for more humanist ideals. In the 1880s, in the Quilombo do Leblon articulate, fugitive slaves cultivated delicate camellias, which they later sold around the city. These subversive flowers became a symbol of the cause.

Whoever put a camellia on his lapel or cultivated it in the garden of the house confessed his abolitionist faith. The flower served as a kind of identification code among abolitionists, especially when engaged in more dangerous or illegal actions, such as aiding escapes or finding hiding places for fugitives. A slave could immediately identify possible allies by wearing one of these flowers on the chest, on the side of the heart. In those days, wearing a camellia on your lapel or having it in your garden at home was an almost blunt confession of abolitionist faith. Some camellia plants surviving from this symbolic time can still be found in the gardens.

Description of illustration 'Abolition Garden' by muSa

At the top of the illustration the title reads "Abolition Garden (I)" which sits above a triangular diagram of a verdant, flourishing and diverse garden. There are black lines and arrows which are framed in red on all three sides with black forking symbols. Parallel to the arrows are measurements reading "size 2m"

To the left of the diagram are 3 bullet points:

- fugitive plan
- monument
- study

Bottom left are 3 more bullet points:

- flowers
- seeds
- iron

Centre bottom are 3 bullet points:

- crossroad
- communication
- program

Next to these bullet points are abstract drawings of boxes and oblong shapes aligned and in a rectangle then diverging into a triangular shape. Text next to it reads "111 vases"

Top right corner are 3 bullet points:

- land/soil
- plants
- memories

Abolition

- FUGITIVE PLAN
- MONUMENT
- STUDY

- * FLOWERS
- * SEEDS
- * IRON

- CROWD
- COMMUNIC
- PROGRAM



Garden

(I)



- LAND/SOIL
- PLANTS
- MEMORIES

2m
size

111 VASES

edification



POEM 'THE SUBVERSIVE FLOWER'

BY MU^SA MICHELLE MATTIUZZI

Illustration by Abeni Asante

I look at the plant that grows,
quietly in your vase.

I see in it the green that goes up and
down, sometimes becoming shallow.

All its lush leaves,
seek and follow a direction.

They look for the sun to be showy, they
follow light as a natural reaction.

I admire the leaves of the
plant, the harmony in which they live.
Together they await a charming flower,
allied with each other, all survive.

They all live together and united,
giving strength to the stem and root.
Through them man and the destroyed
nations,
should learn the lesson with character.



Description of the photo of muSa

muSa, a darker skin Black woman with her hair shaved at the sides and her braids are white and tied on top of her head, looking like a crown. She has a cigarette in her mouth and piercings on the bridge of her nose, septum, each nostril and the lower right side of her mouth. She wears a black turtle neck with gold triangular pendant and a brown, white orange shirt on top.

MUSa

Is an undisciplined artist whose research and practice unfold in works that transit through different means of expression, from performance to writing, from photography to films.

Colonial violence is a constant theme of muSa's poetic investigation and her works appropriate and subvert the exotic place attributed to Black women's bodies by the white-cis-normative imagery narratives, which transform her image into some sort of aberration, an entity split between the wonderful and the abject. muSa is currently interested in Black radical thought and in the study of the works of philosopher Denise Ferreira da Silva and cultural theorist Fred Moten.



'Lifting our voices for Palestinian freedom will never be anything but an embrace of love and justice for all'

Angela Davis

Description of illustration by Adaeze Aninweze

A tree looking like a person with the foliage of the tree forming their afro. Their trunk-body is roots and branch-arms holding a scales of justice and a machete. In the background are Nsibidi symbols.



Description of photo of Adaeze
A smiling darker skin Black person with thin locs holds two fish facing each other, over the eyes.

ADAEZE ANINWEZE

I am a multidisciplinary
artist whose work
focuses on converging
historical collective
memory and
contemporary culture

Description of picture of Nadia Nana Yaa Owusu

A Black person smiling, with black locs, glasses and colourful clothes. Behind Nadia are some green twigs of shea leaves.

Description of picture of Aaron Rose Philips

A young Black woman with short blond locs and a flowery off shoulder dress. She is sitting and her face looks relaxed.

Description of picture of Raquel Willis

A lighter skinned Black woman wearing a white T-Shirt and rocking a fro. Raquel has a microphone in her hands.

Description of picture of Malcolm X

Black & white picture of a lightskinned Black man with glasses, serious face & his index finger raised. Behind Malcolm are some green shea leaves.

Description of picture of Marsha P. Johnson

A Black woman with a big smile on her face. She is wearing red lipstick, a crown out of colourful flowers & golden necklaces.

Description of picture of Va-Bene Elikem Fiatsi

A dark skinned Black woman, with long braids, topless, with a red shawl, red lipstick & red nails. She is in Jesus pose with two fingers raised & a black halo.

QUOTES BY LEGENDARY FRIENDS & LEGENDS

'We need to get more reparations for things that we've lost because we Black youth are at the receiving end of climate crisis' at COP27

NADIA NANA YAA OWUSU



'If there's a real way to tangibly help the things we talk about, let's do it, in real life.'

AARON ROSE PHILIPS



Photo credit: Bryan Whitley

'If your organisation has no Black trans leadership or funding you are obsolete.'

RAQUEL WILLIS



Photo credit: Cole Witter

'Revolution is based on land. Land is the basis of all independence. Land is the basis of freedom, justice, and equality.'

MALCOLM X



'Love Wins'

MARSHA P. JOHNSON AND VA-BENE ELIKEM FIATSI





**'HONOURING THE CENTURIES ONGOING STRUGGLES
OF THE ANCESTORS, MEANS TO CONTINUE THEM'**

BY ABENI ASANTE

Description of Collage

On the left, a black & white picture of Harriet Tubman, an elder Black woman with headscarf and coat, in the middle is a black & white picture of Nana Yaa Asantewaa, an elder Black woman wearing traditional clothes. On the right is a bronze bust of Nanny of the Maroons, a Black woman wearing a turban. At the bottom lies a line of kauri shells, pink camelia flowers & at the sides there are twigs of shea leaves & on top a beige baobab blossom.

NOTES

NOTES



EDITING & Design

ABENI ASANTE

Abeni is part of Nyame Dua, Black Wendland and Black Earth, collectives centering anti-racist, queer & ecosystem perspectives.

Abeni is a Black biracial person and has a lot of structural access. They studied ecology, nature conservation and naturopathy in Berlin & Potsdam, Germany. Abeni loves plants

LAYOUT & Design

SAM SIVA

Sam is a Black and Mixed (Black Jamaican, Sri Lankan) writer, grower and organiser with LION. They are interested in liberation through healing and building resilient communities and how access to land and nature are key to this. They are based in London, UK. Sam helped with the layout and design of this zine

Description of collage of Abeni & Sam

Abeni is a lighter skinned Black person wearing sunglasses, a zebra dress & golden necklace. Sam is a darker skinned Black person wearing a green t-shirt & red headscarf. Underneath them are pink camelia flowers & kauris.

Description of illustration of Abeni & Sam by blkmoodyboi

Abeni is wearing a zebra dress and blue hoodie & holding a panafrican flag in the colours red, black and green. Sam is raising their fist wearing a grey hoodie & a golden earring.



EDITORIAL NOTE

BY ABENI

Many thanks to all contributors of this zine. I'm feeling grateful for the collaborations and what I have learned about accessibility. There is so much more to (un)learn to reduce barriers. When we as Black people come together sharing access, knowledge & care for each other, we are nurturing a ground where Black Liberation becomes possible. I see ourselves as a global majority, which is resourceful, impactful and unstoppable. The future is Black, not Fridays.

I wish that we can move beyond the point of criticizing white dominated climate movements and politics and start building movements, societies and lives in which we are thriving.

I wish we can do all this without reacting in the same way capitalism wants us to, but rather creating in a solidary, joyful & restful way.



“Rest is about a deep unravelling from white supremacy and capitalism.” Quote by Tricia Hersey

DESIGN NOTE

BY SAM

I'm really grateful I got to work on this zine with everyone. I am an able-bodied, queer Black person and there is much I need to do to root out ableism in myself. I think we need to do a lot more work on integrating Disability Justice into our movements for liberation. Ableism is rooted in class, race and other forms of discrimination. We must tie our struggles together.

