

Mapping the Anthropocene in Ōtepoti/Dunedin

Climate change, community and
research in the creative arts

Saturday September 26 – Sunday September 27, 2020
Dunedin School of Art and Otago Polytechnic
Te Kura Matatini ki Otago, Dunedin Ōtepoti

This conference is presented by the Dunedin School of Art and Te Maru Pūmanawa | College of Creative Practice and Enterprise in association with the 150th anniversary of the Dunedin School of Art and its roles in the histories of the wider creative arts in Aotearoa/New Zealand.

ISBN 978-0-908846-59-7



Copyright statement and licence CC_BY_NC

This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License. The contents of this publication reflect the authors' opinions and their inclusion does not constitute endorsement by the editors or by Otago Polytechnic.

All abstracts for full presentations have been double-blind peer reviewed.

Thank you to the following reviewers for their work in reviewing the abstracts for this symposium.

Review Panel:

- Michele Beevors
- Mark Bolland
- Tobias Danielmeier
- Federico Freschi
- Michael Greaves
- Bridie Lonie
- Caro McCaw

Symposium organising committee: Bridie Lonie and Pam McKinlay

Curatorial and Exhibition Team: Bridie Lonie, Pam McKinlay and Marion Wassenaar

Editorial team: Bridie Lonie, Pam McKinlay

Designer: Joanna Wernham

Image credit: Department of Lands and Survey. Sketch plan of Dunedin & surrounding districts [cartographic material] / G.P.W.. Ref: 834.52a 1891. Alexander Turnbull Library, Wellington, New Zealand.



Contents

8	Khyla Russell	Keynote Speaker
10	Huhana Smith	Keynote Speaker
12	Ranui Ryan	Pōuri Pai Good Grief
13	Janine Randerson	Falling in and out of time: Imagining Kāpia from the Oligocene to the Anthropocene
14	Miranda Bellamy and Amanda Fauteux	Listening to our Plant Neighbours
15	Caro McCaw	Intertidal Practices
16	Birgit Bachler	Backyard Networks – Reconnecting Localised Experiences of Climate Change
17	Janet de Wagt	Photo Essay 'Artist in Residence Bathgate Park School'
18	Iain Cook-Bonney	Dunedin 2040: When We Let Kids Design the Future?
19	Bryce Peebles	Art + Science Provides a Unique Way to Present Data
20	Tim Barlow	Living for Tomorrow, Today: Otago Archive of Climate Change Attitudes
21	Zak Rudin and Finn McKinlay	School Strike for Climate, What's a Protest Without Placards?
22	Pam McKinlay	Art Washing Reputations – What we can Learn from the Culture Declares Emergency Movement
23	Bridie Lonie	Systems thinking, the Anthropocene and the role of the artist
24	Kate Schrader and Katrina Thomson	Environment Envoy: Bridging Between Art and the Natural World
25	Joe Citizen	Escaping the Anthro Art Scene in Aotearoa
26	Tobias Danielmeier and Blair Isbister	Laugier 2.0
27	Janet Stephenson and Sophie Bond	Communicating Climate Change Adaptation in South Dunedin
28	Émilie Crossley	The Art of Mourning in the Anthropocene
29	Jenny Rock	Creatively Visualising our Rising Waters
30	Robyn Maree Pickens	Extinction and the Transformative Potential of Grief and Ritual In the Work of CAConrad
31	Ron Bull	Te Ara Honohono: Connecting the Pathways, Connecting the Footprints
32	Exhibition	The Complete Entanglement of Everything

Mapping the Anthropocene in Ōtepoti/Dunedin

Climate change, community and research in the creative arts

Introduction

Mapping the Anthropocene in Ōtepoti / Dunedin brings together mana whenua, artists, designers and architects, scientists and speakers from the environmental humanities to present a picture of where we are as we learn to live with and act in the changing environment some call the Anthropocene. The term refers to the human-induced changes to our world's systems. The hui is nested within an exhibition at the Dunedin School of Art, Te Maru Pūmanawa | College of Creative Practice and Enterprise. The hui also reflects Dunedin School of Art's 150th anniversary and its role within the cultural life of Ōtepoti/Dunedin.

Today's world is troubling and confusing. Together we are entangled in an increasingly complex world that challenges our knowledge and our feelings. Artworks can help us to negotiate this complexity as they offer an alternative space to contemplate the global and the local, the self and the wider, collective world shared by human and non-human alike that is so increasingly affected by our actions.

The hui takes place over Saturday and Sunday, with a celebration of the exhibitions on Saturday evening. All are welcome to the exhibition celebration, while registration is necessary for the conference presentations.

<https://artsymposium.op.ac.nz/>

Symposium Programme

September 26th-27th, 2020

Dunedin School of Art and Otago Polytechnic

Te Kura Matatini ki Otago, Dunedin/Ōtepoti

8.30 – 9.00	Registration – Dunedin School of Art, P Block Entrance
9.00 - 9.30	Mihi Whakatau from Mana Whenua Welcome on behalf of Te Maru Pūmanawa College of Creative Practice and Enterprise: Professor Federico Freschi (Otago Polytechnic Inc.) Welcome on behalf of the symposium organisers: Bridie Lonie (Dunedin School of Art)
9.30 - 9.45	REFRESHMENTS
9.45 - 10.45	Keynote speaker: Emeritus Professor Dr Khylla Russell

SATURDAY 26 September 2020

10.45 - 12.15	PANEL THEME: Land, Waters and Place Presentations and Q+A	
	Ranui Ryan	Pōuri Pai Good Grief
	Janine Randerson	Falling in and Out of Time: Imagining Kāpia from the Oligocene to the Anthropocene
	Miranda Bellamy and Amanda Fauteux	Listening to our Plant Neighbours
	Caro McCaw	Intertidal Practices
12.15 - 1.00	LUNCH	PERFORMANCE James Robinson and David Eggleton
1.00 - 2.30	PANEL THEME: Backyards Presentations and Q+A	
	Birgit Bachler	Backyard Networks – Reconnecting Localised Experiences of Climate Change
	Janet de Wagt	Photo Essay 'Artist in Residence Bathgate Park School'
	Iain Cook-Bonney	Dunedin 2040: When we let Kids Design the Future?
	Bryce Peebles	Art + Science Provides a Unique Way to Present Data
2.30 - 2.45	REFRESHMENTS	
2.45 - 4.15	PANEL THEME: Action in the Capitalocene Presentations and Q+A	
	Tim Barlow	Living for Tomorrow, Today: Otago Archive of Climate Change Attitudes
	Zak Rudin and Finn McKinlay	School Strike for Climate, What's a Protest Without Placards?
	Pam McKinlay	Art washing reputations – what we can learn from the Culture Declares Emergency Movement
	Bridie Lonie	Systems thinking, the Anthropocene and the role of the artist
4.30 - 6.30	EXHIBITION OPENING	

SUNDAY		27 September 2020	
9.30 - 10.30	Keynote speaker: Professor Huhana Smith		
10.30 - 10.45	REFRESHMENTS		
10.45 - 12.00	PANEL THEME: Wayfinding amongst the institutions Presentations and Q+A		
	Kate Schrader and Katrina Thompson	Environment Envoy: Bridging Between Art and the Natural World	
	Joe Citizen	Escaping the Anthro Art Scene in Aotearoa	
	Tobias Danielmeier	Laugier 2.0	
	Janet Stephenson and Sophie Bond	Communicating Climate Change Adaptation in South Dunedin	
12.00 - 1.00	LUNCH		PERFORMANCE Ruth Evans
1.00 - 2.30	PANEL THEME: Feeling the Anthropocene Presentations and Q+A		
	Émilie Crossley	The Art of Mourning in the Anthropocene	
	Jenny Rock	Creatively Visualising Our Rising Waters	
	Robyn Maree-Pickens	Extinction and the Transformative Potential of Grief and Ritual in the Work of CAConrad	
	Ron Bull	Te Ara Honohono: Connecting the Pathways, Connecting the Footprints	
2.30 - 3.00	WRAP UP: Dr Bridie Lonie (Head of School, Dunedin School of Art)		
	FAREWELL		

Khyla Russell

Emeritus Professor Otago Polytechnic

The importance for mana whenua and takata whenua as a tool as well as a way of acting and protecting resources, is referred to as kaitiakitaka. Kaitiaki are guardians, protectors of knowledge, stewards and teachers in the management of cultural and environmental outcomes. The holders of these roles undertake or oversee the kinds of research being undertaken by their own or on behalf of them as a collective. Research or researchers investigate human values, aspirations, and constraints that may influence both Indigenous and non-Indigenous interest groups' environmental action.

Kaitiakitaka used for management is one amongst a number of the important tools referred to "of Indigenous peoples' stewardship in achieving cultural and environmental outcome". A PhD with which I have been involved is one such piece of research that investigates Iwi or hapū values, aspirations, and the constraints that have influence over both Indigenous and non-Indigenous interest groups' environmental action.

When likened to our Kai Tahu Iwi aspirations as we exercise mana whenua me mana moana. Whereas research at this level is rather academic by virtue of the requirements of undertaking Doctoral studies, regardless of who may be doing the research. In the presentation of a thesis analysis, theory and application suggest actions immediate or futuristic but as if it were a research only subject. For any research to be of significance for /to Iwi or hapū its focus must go beyond academic formal requirements as the environment shares whakapapa with those who live in it and are also of it. Here the environment shares whakapapa in common with Kai Tahu whānui.

As a designated takata tiaki/kaitiaki our application of Kaitiakitaka is the constant and consistent practice/s of it in action. Kaitiakitaka therefore goes deeper in its application because it is lived daily by many of us rather than studied over a specific period in time.

Keynote



The whakapapa of **Emeritus Professor Khyla Russell** is as a member of Kai Tahu, Kāti Mamoe, Waitaha and Rapuwai iwi descent on te taha Māori and Polish (from Gdansk) and Northern Irish on te taha Taiwiwi. Academic qualifications include a BA, (Massey), PGDA (Otago), PhD (Otago). Emeritus Professor awarded by Otago Polytech 2016.

Dr Russell formerly held the position of Kaitohutohu – Senior Manager Māori at Te Kura Matatini ki Otago and though now retired she continues with learning and teaching of mātauraka Kai Tahu in Te Ao Tūroa the natural world past, present and future. She is a member of the East Otago Taiāpure a kaitiaki environment group which includes research and care of te moana, kā awa me te whenua in the rohe of Kāti Huirapa ki Puketeraki. Khyla continues post graduate student supervision and marking/assessing honours to PhD level. She advises government and private institutions on Iwi interests and mana whenua interests on the environment: she also holds representative roles on governance and academic Boards locally and nationally.

Huhana Smith

Massey University

This presentation will look at my research practice as a visual artist, curator and principle investigator in research who engages in major environmental, trans-disciplinary, kaupapa Māori and action orientated projects.

I am a principle investigator for research that includes mātauranga Māori methods with sciences to actively address climate change concerns for coastal Māori lands in Horowhenua-Kāpiti, working in projects that actively encourage the use of art and design's visual systems combined in exhibitions as research methods, to expand how solutions might integrate complex issues and make solutions more accessible for local communities.

My work as principle investigator for Phase 3 funding for Deep South National Science Challenge's Vision Mātauranga, is about enhancing taonga species (tuna and inanga), as another key adaption to climate change.

Manaaki i ngā taonga i tukua mai e ngā tupuna: investigating action-oriented climate change transitions to water-based land uses that enhance taonga species project investigates the Ōhau River 'loop' system to assess the conditions that foster or inhibit revitalization of these taonga species.

Led by our Māori hapū, the research team is co-developing plans that support taonga species, which aims to enhance cultural and environmental wellbeing in the face of climate change vulnerabilities.

The team is working with Te Waituhi ā Nuku: Drawing Ecologies - a collaborative group of dedicated indigenous and non-indigenous contemporary artists from around the world, who are now bringing visual art and other critical perspectives to this particular site-based research endeavour.

Keynote



Dr Huhana Smith is a visual artist, curator and principle investigator in research who engages in major environmental, trans-disciplinary, kaupapa Māori and action-research projects. She is co-principle investigator for research that includes mātauranga Māori methods with sciences to actively address climate change concerns for coastal Māori lands in Horowhenua-Kāpiti. Huhana actively encourages the use of art and design's visual systems combined in exhibitions, to expand how solutions might integrate complex issues and make solutions more accessible for local communities.

Pōuri Pai Good Grief

Ranui Ryan

For the past 100 years the death space has been dominated by the funeral industry which has reframed death as risky and unpleasant while simultaneously undermining the ability of whanau and individuals to manage the process themselves. The commercialisation of death has led to a hybrid Victorian/American 'death aesthetic' in Aotearoa which both creates and replicates an understanding of what dignified and healthy death processes are. However, a grassroots natural death movement is emerging that proves that death in Aotearoa can be more financially and environmentally sustainable as well as more reflective of the cultural, creative and philosophical life of the tūpāpaku (deceased) and community.

The Rehu-Murchie whanau frame their evolving DIY natural tangi culture as an expression of tino rangatiratanga. Aesthetics and creativity are woven throughout all stages from palliative care to burial. These practices reinforce the ethic of aroha with people, place and environment which express and reinforce the world that we want to live in as a whanau. We share our story to start conversations and empower other whanau and communities to reclaim something that is unique to them.

Ranui Ryan brings her interests in death, the environment and aesthetics together in this talk on finding gentler and more loving ways of dealing with after life care. As an unabashed intellectual magpie, and having lost her mother in the past year, she approaches the subject in a spiritual, critical, pragmatic and emotional way. Ranui argues that in mainstream society art and grief are two spaces where people are able to explore what it means to be human and to love this earth and each other.

Falling in and out of time: Imagining Kāpia from the Oligocene to the Anthropocene

Janine Randerson

Associate Professor, School of Art and Design
Auckland University of Technology

How can we attend to life forms that exist on different scales to our own? A multi-temporal imagining began for me with a story of kāpia (kauri gum) revealed in the shifting sand dune of Niniwa in the Hokianga; a place haunted by ancient forests. In long-ago climates, the ancestors of Kauri (*Agathis australis*) trees grew throughout Aotearoa New Zealand. Their leaves are impressed into Oligocene fossil records in lignite seams in Gore and in fallen kāpia in Central Otago. Kāpia is a resin with a twin botanical function: to heal wounds and to shield a tree from fungi, insects and microorganisms, ensuring the trees survival over millennia. Yet the invasive organism *Phytophthora agathidicida*, spread by people, weaves insidiously through the Kauri roots, causing many trees to succumb to disease. As a bleeding flow and sealant, kāpia is analogous

to a fluid and excessive survival response to our damaged planet and the fragility of all life in the era of the Anthropocene. Many of us respect the rāhui (ritual prohibition) that requires us to 'social distance' from the Kauri, just as we reserve a distance from each other in a time of global pandemic. Similarly, Nordic artist Ane Graff's installation, *States of Inflammation*, 2019, refers both to the climate crisis and human illness. Strange material and biological infusions such as aluminium salts, branch coral and Vitamin C catalyse and transform during the exhibition of the work. In a new video installation with a screen made of bio-materials, I too investigate the fossil records, remedies and futurities to be found in stories of kāpia.

Janine Randerson is an artist and writer based in Tāmaki Makaurau. A thread in her art practice and writing concerns the mediation of environmental science, technology and community interests in light of the ecological crisis. She collaborates with scientists and activists on moving image projects in Australasia and internationally. Janine is a contributor and peer reviewer for Leonardo journal, as well as the first LASER host (Leonardo Art Science Evening Rendezvous) in Australasia. Her recent book "Weather as Medium: Toward a Meteorological Art" (MIT Press, 2018) centers on contemporary artworks that engage with the science of meteorology, Indigenous and other community interests, and the warming climate. She is an Associate Professor at the School of Art and Design at Auckland University of Technology (AUT).

Listening to our Plant Neighbours

Miranda Bellamy and Amanda Fauteux

Independent artists

Late 2019 in Brooklyn's Red Hook neighbourhood, we noticed wild plants thriving in unkempt grassy berms and marginal areas. We wanted to find ways to amplify their presence, which led us to experiment with 'biodata sonification technology.' We took a laptop computer and specialised electronic device into the field, attaching electrodes to wild plants in order to record their electrical impulses. We are able to use this data to generate live soundscapes that are composed by the plants themselves.

This experimentation was the genesis of a new mode of making that has led on to a project about the functionally extinct American chestnut tree (*Castanea dentata*) at the Vermont Studio

Centre. We visited a rare mature specimen and responded with a body of interdisciplinary work. As participants in Artspace Aotearoa's recent digital residency program we developed a new series of short biodata soundscape video-portraits, *Listening to Our Tree Neighbours*, that critically story some of Ōtepoti's trees.

We want to queer our perspective of these specimens and give audibility to the plant itself, in a language that is in part its own. We see the practice of listening to plants as a pathway to relearning and critical thinking. We will present excerpts from these new works and contextualise our artistic research methodologies.

Miranda Bellamy and **Amanda Fauteux** are partners and artistic collaborators who share their time living between the east coast of Canada and Aotearoa New Zealand. Their practice is research-driven and develops through site-specific and responsive methodologies. Photography, video, field audio, biodata sonification, sculpture, and intervention are part of their main toolkit. Their collaborative, site-specific practice identifies and extends the stories of wild plants.

Together Bellamy and Fauteux have attended artist residencies at De-Construkt in Brooklyn, New York (September-October 2019) and the Vermont Studio Center in Vermont, USA (November 2019). They were recently digital artists-in-residence with Artspace Aotearoa in June 2020.

Intertidal Practices

Caro McCaw

Associate Professor and Academic Leader for Communication
at the School of Design, Otago Polytechnic

This paper draws upon three separate art and design projects, all situated on former tidelines of Otago Harbour. The works created an opportunity for converging and diverging realities through material and digital objects and events. I consider contemporary practices of socially engaged, site-specific and mediated art and speculative design engagements as intertidal.

The first is a work employing cell phones and users – *Awash 2011* – as part of the QUBIT performance art festival, Port Chalmers. *Awash* was a self-authored work that employed participants' cell phones to augment an urban environment with sound effects. These sounds were accessed via an 0800 # and people listened to these while crossing the road in Port Chalmers, on the site of the former intertidal zone. The audience performed both time and place as an engaged (and engaging) human wave. The second and third projects were the work of two groups

of design students (2016, 2020) who made work reflecting histories and possible futures of Logan Park (formerly named Lake Pelichet and Lake Logan), variously nostalgic and dystopian. In these works the role of the palimpsest in recognition and apprehension in terms of landscapes and our potential ecological relationships can be recognised with/as tides. Material, mediated, located and present, I will discuss the three works and how they engage audiences in productive conversation, on the shores of time and tide.

Jue, M. (2020) *Wild Blue Media: Thinking through Seawater*, Duke University Press

Clark, N. (2011). *Inhuman nature: Sociable life on a dynamic planet*. Los Angeles: Sage.

Anderson, J. (2009). Transient convergence and relational sensibility: Beyond the modern constitution of nature. *Emotion, Space and Society*, 2(2), 120-127.

Caro McCaw is Associate Professor and Academic Leader for Communication at the School of Design, Otago Polytechnic. Caro investigates how we come to understand our landscapes, local knowledge, and regional cultures and contexts through collaborative creative practice. She asks how we may work around colonial ways of seeing to visualize and understand our shared histories and sites more socially.

Backyard Networks – Reconnecting Localised Experiences of Climate Change

Birgit Bachler

Author affiliations: Massey University,
College of Creative Arts

This paper explores how the confluence of electronic devices and artistic networks can extend the human sensory apparatus towards a 'more-than-human' understanding of local ecologies and re-connect communities with their own environmental contexts. Where much creative media has made intelligible and relevant the complex data of climate change, and the wide-reaching implications of planetary changes as they are represented within the discourse of the 'Anthropocene', here I advocate for a move towards utilising data-driven artwork to increase understandings of local, 'backyard' environments. I thus explore the uses and potentialities of networked media art projects, in which electronic devices are intertwined with local ecologies, to consider how these works can enable a more-than-human understanding of such sites. By

collecting environmental data, often with custom-built devices and sensors, these projects often sit uncomfortably within art and science paradigms.

I examine how data collected as part of the project *wildthings.io* contributed to the localised narratives of a small freshwater stream in urban Wellington, where community-run digital networks built around DIY electronic devices as artistic interventions functioned to re-engage communities with 'forgotten' or 'hidden' streams and their ecosystems. This paper thus emerges as a call to further employ creative research methods that can work with distributed knowledges, experiences, and values of a more-than-human world to re-connect communities with their own 'backyards'.

Birgit Bachler (Austria/New Zealand) is a media artist, designer, and researcher based in Te Whanganui-a-Tara/Wellington. In her research, she investigates emergent media and the ways contemporary technologies continuously create, shape, and manipulate networks between humans and non-humans, electronic data, and their environments. In her creative practice, Birgit builds experimental networks, often combining new and obsolete media technology with custom-built hardware and software. She lectures in Creative Technologies in the School of Music and Creative Media Production, Massey University Wellington.

Photo Essay 'Artist in Residence Bathgate Park School'

Janet de Wagt

Bathgate Park Primary School

I have worked at Bathgate Park primary school since 2016 as Artist in Residence. Bathgate Park school has a roll of roughly one third Maori, one third Pasifika and one third Pakeha.

These children live in South Dunedin and I live in South Dunedin – their community is my community. We experienced the floods and its aftermath as a lived reality. Many of the children's homes were flooded and became unfit to live in and many moved away from the area because of the resulting housing shortage. When it rains the children get nervous.

Therefore, my work with them around the problems associated with climate change must be framed in a positive future forward looking way and support positive change and awareness but avoid doom and gloom.

I work with all the classes in the school and support the current school themes as well as reinforcing classroom learning. We try to change habits by reusing materials and recycling everything we can in our artistic work and put emphasis on working collaboratively as well as individually.

Using sculpture, painting, drawing and 3-dimensional works we deal with many of the issues associated with climate change and extreme weather events. Our focus is not just within New Zealand/ Aotearoa and a recent student production focused on pollution in the Pacific and the problems related to cruise ships.

We firmly believe that creativity enables the children to more deeply understand the world around them and helps them develop the abilities necessary to adapt, change and respond to the challenges the future holds.

Janet de Wagt was brought up in the Paparoa prison settlement – then an isolated settlement both geographically and socially that imbued in her a strong sense of community that has never left her. She has worked with hundreds of community groups and schools in New Zealand and all over the world in her 40-year career as an artist / community artist.

Dunedin 2040: When We Let Kids Design the Future?

Iain Cook-Bonney

Tahuna Normal School,
Digital Collaboration Facilitator in Dunedin

What will Dunedin look like in 20 years time? That was the question we put to students from year 0-8 in the Ōtakou STEAM cluster this year. The Ōtakou STEAM cluster is a group of nine primary schools on the Otago Peninsula undertaking a three year Innovative Learning Impact project funded by the Otago Community Trust. The cluster seeks to embed STEAM (Science, Technology, Engineering, the Arts and Math), Project Based Learning and Digital Collaboration in their learning programmes.

This year the cluster has lead a Dunedin wide project based learning called the Dunedin 2040 Project. With the help of the DCC Strategic planning team we have explored six key issues

facing our city over the next twenty years. Urban Growth, Rising Sea levels in South Dunedin, Green Infrastructure, Sustainable Transport, Predator Free Dunedin, and Vibrant Central City.

During this session you will follow the journey our students made, from concepts and understandings to presenting their models at a public exhibition at the Otago Polytechnic. Green roofs, Urban play spaces, Robotic car parks, and self driving cars, many of their solutions look at environmental impact and well-being.

Iain Cook-Bonney is a STEAM and Digital Collaboration Facilitator in Dunedin, New Zealand. He works with schools to develop and support e-learning and digital literacies within their school community. He is an experienced primary teacher (20 years) and offer schools expertise in Digital Technologies, 21st Century skills, Design Thinking, Problem Based Learning and innovative learning models. Iain is also a founding member of the DigED (dig.org.nz) facilitator group in Dunedin, which provides support to Otago schools in Digital Technology. Starting in 2019, Iain is facilitating the Ōtakou STEAM cluster. This is a collection of nine primary schools on the Otago Peninsula. These schools will use digital collaboration to connect, explore and implement STEAM (Science, Technology, Engineering, Arts, Mathematics) based learning in their school curriculum.

Abstracts

Art + Science Provides a Unique Way to Present Data

Bryce Peebles

Department of Marine Science
University of Otago

The Art+Science project is a collaboration between scientists and artists that has been going on for several years. Each year local scientists and local artists, primarily associated with Otago University, have teamed up to create an exhibition centred around a given theme. The previous themes have covered a wide variety of topics: neuroscience, anatomy, light, space, genetics, oceans, water, and earth. Ideally, each scientist pairs with an artist. The scientist shares their research and passion, which then inspires the artist to create a work of art that incorporates the ideas and themes of that research. The artist and scientist communicate with each other to create a unique work of art.

The public exhibition at the end of the project houses each of the artists' work, which results in a wide variety of art projects that communicate the ideas behind scientific research in a palatable and tangible way. I participated in the Art+Water and Art+Earth projects and shared my research involved with ocean acidification. The two specific areas of research that were involved with these projects were how ocean acidification affects biomineralisers and the taphonomy of molluscs. These projects allowed me to share my research through a medium I could not have done on my own and provided an excellent opportunity to engage the wider community in science and current research.

Bryce Peebles earned his PhD in Marine Science from the University of Otago in 2017. His topics of research include: biomineralization, ocean acidification, taphonomy, and deep-sea ecology. He is currently employed as an Instructional Designer and enjoys applying pedagogical frameworks to lessons to better communicate scientific concepts to students. He is a co-organiser for the Art + Earth collaboration and is passionate about communicating science to both students and the wider community.

Relevant publications:

Peebles, B.A. and A.M. Smith. 2019. Wasting away in the intertidal: The fate of chiton valves in an acidifying ocean. *Palaios* 34(6):281-290.

Living for Tomorrow, Today: Otago Archive of Climate Change Attitudes

Tim Barlow

Artist

Attitudes towards climate change can be seen as being caught between the personal and political, between individual and social psychology. Moreover, understanding of how people modify or change their attitudes to climate issues is complex and contested.

Relevant attitudes that have become familiar in recent years and are often mentioned on different sides of the climate change attitude spectrum include perceptions of 'doom and gloom', 'cognitive dissonance' and 'mirroring behaviour'. For example many Aotearoa citizens have stated how they are desperate for upbeat, positive climate change messages. These amongst many other concepts will form the basis of an archive of climate 'attitudes and attitude change'.

'Living for tomorrow' is a moving image and object presentation that traces the beginnings of this archive of climate change attitudes. The display will also seek the ongoing engagement and contribution from local communities, organisations and individuals to add to the archive representations of their own attitudes and adaptations to the climate change predicament.

Visitors and viewers of this presentation are encouraged to offer their own stories and suggestions for the development of this archive. They can do so by leaving their details at the presentation or contacting Tim Barlow at email contact: timbrlw@gmail.com

Tim Barlow graduated from Otago Polytechnic School of Art in 1994 with a DipFA Hons. He has since gained a PhD in Fine Arts from Massey University Wellington in 2017. His research and art practice ranges across an engagement with community and public art, themed attractions and film production, social justice issues and the ethics of local resource use.

He has also worked as a prop maker and art director in commercial film production in Aotearoa, UK, and globally. In 2017-2018, he worked alongside Weta Workshop as Head of Content for a new themed museum of Traditional Chinese Medicine in Zhuhai, China. In 2017, he completed a practice-based PhD in Fine Arts from Massey University in Wellington, NZ.

School Strike for Climate, What's a Protest Without Placards?

Zak Rudin and Finn McKinlay

School Strike for Climate Committee
(SS4C Ōtepoti) 2019

School Strike for Climate is a grass roots student led movement. It is the means for our generation to have a voice in a matter which will greatly impact our futures. We are living in a climate emergency brought about inaction to act decisively 20-30 years ago. We demand the right to be heard now and have a voice in taking action for meaningful change as we face the next 30 years.

Every protest march in Ōtepoti/Dunedin has some things in common. The gathering at the Dental School, the marshalling and march up George Street, the chanting and arrival in the

Octagon for speeches and music. Each of the School Strike for Climate marches had something else in common, the homemade personal messages of participating School Strikers in the placards they carried. Protest placards are barometers of social change and the hand carried signs are individualized expressions of what matters to us as a generation that has little or no other way to make their collective voices heard whether in simple words or more "artistic" means of expression. We share our perspective and experiences of the local marches in 2019.

Zak Rudin and **Finn McKinlay** were two of the Year 13 School Strike for Climate organisers from Logan Park High School for the School Strike for Climate (SS4C) marches in 2019. They share a growing concern about the looming climate and ecological crisis. The Logan Park School Strike committee worked with other school committees across the wider Ōtepoti Dunedin area to bring together students from diverse backgrounds with a common interest in climate justice. They both had different sets of skills which enabled them to organise the Strike 4 Climate marches. Finn was a member of a rock band and had experience at organising public events. Zak brought a political focus to the team with his experience as an Amnesty International youth advocate. They continue to mentor the next group of students who are the new School Strike for Climate leaders in 2020.

Art Washing Reputations – What we can Learn from the Culture Declares Emergency Movement

Pam McKinlay

Dunedin School of Art

Sponsorship is a powerful form of marketing. Sponsorship of the arts is a strategic attempt to legitimise companies' activities and thereby gain social licence for continuing these activities¹ – ie business as usual. For example BP (Beyond Petrol – formerly British Petroleum), on its sponsorship page says "art gives a sense of who we are and where we've come from."

The petrochemical industries have funded significant institutions internationally, including the gems in the cultural crown of the GLAM Industry sector (galleries, libraries, archives, and museums). International examples include The Smithsonian Museum, The British Museum, Royal Shakespeare Company, National Portrait and Tate Galleries. Artists have challenged such sponsorship in different ways. They have questioned whether the integrity of their work is compromised by support from those seen as being the cause of the current climate justice crisis.

The Culture Declares Emergency movement was launched in April 2019 and has forced the Tate Modern to extricate itself from fossil fuel sponsorship in a public "divorce". Acknowledging that the GLAM space is rife with extractive and colonial histories, Culture Declares Emergency aims to restore the balance to a place where culture can be used to reimagine our relationships to each other and the living planet.

These corporate bodies practice locally as well as globally and artists need to be aware of the implications of such sponsorship e.g. the Len Lye Centre in Taranaki. Local examples of sponsorship in New Zealand include Solid Energy (NZSO), OMV (WOMAD music festival).

¹ <https://doi.org/10.1080/03036758.2016.118670>

Pam McKinlay (ORCID No: 0000-0002-1731-6437) works part-time for the Dunedin School of Art and Research Office at Otago Polytechnic. She has an academic background in applied science and history of art. For many years she has worked in collaboration with other artists and researchers on community outreach and education projects around the impacts of global warming, sustainability and biodiversity. She has been a long-time participant in the Art and Science series and the co-coordinator for the last three projects.

Systems thinking, the Anthropocene and the role of the artist

Bridie Lonie

Head of School at the Dunedin School of Art

This paper considers the work of communities such as the Haus der Kulturen der Welt's Anthropocene site as indicators of the particular usefulness of the arts in bringing together cognition and affect, knowledge, understanding and emotion, in the face of the demands that the notion of the Anthropocene, and the actuality of environmental change place upon each of us.

The need for systems thinking was recognized by the first artists to represent climate change,

The Harrison Studio, and has continued.

Recent examples include such artists as Natalie Jeremijenko, Andrea Polli and Frances Whitehead. The place of electronic technologies in understanding the Anthropocene has been widely adopted by artists working in this field as the recent work of Janine Randerson demonstrates. The paper will provide examples of such practices and suggest opportunities for the inclusion of other voices.

Bridie Lonie's PhD thesis "Closer relations: art, climate change, interdisciplinarity and the Anthropocene" (Department of History and Art History, University of Otago, 2018) drew a timeline of artists' approaches to climate change. Bridie Lonie is Head of Dunedin School of Art, Te Maru Pumanawa | College of Creative Practice and Enterprise, Otago Polytechnic.

Environment Envoy: Bridging Between Art and the Natural World

Kate Schrader and Katrina Thomson

Dunedin Dream Brokerage (K. Schrader),
Urban Dream Brokerage Dunedin (K. Thomson)

Since 2017, Dunedin City Council in partnership with Dunedin Dream Brokerage (formerly Urban Dream Brokerage Dunedin) has delivered an Environment Envoy commission for artists with a passion for making a change in the environment. These commissions, funded by Te Ao Tūroa, Dunedin's Environment Strategy, have been offered to support exciting new concepts from any discipline that will encourage Dunedin's community to see the local environment and natural world through the innovative and participatory use of vacant retail and public space. The inaugural commission was AWA HQ, dedicated to the Toitū stream as a living entity. This explorative project sought to recognise the waterway's profound significance and invited the community to reconnect with the water itself. AWA HQ created conversations about the life

and protection of the Toitū stream by looking at its history, condition and relationships through gathering up the diverse stories, experiences and responses culminating in a series of events. Stitch Kitchen's 4KT Elephants in 2019 aimed to transform textile and clothing scraps into 4,000 soft toy elephants to equal the 4,000 tonnes of textile waste that ends up in the city's landfill annually, highlighting the issue and how everyone can be involved in the solution while creating something special. The project also promoted information and tips about how to reduce textile waste through everyday choices. The Environment Envoy aspires to continue using and creating strong partnership between different sectors to actively involve the public in innovative new ways to relate

Kate Schrader is an arts administrator, theatre practitioner, and the current Broker for the Dunedin Dream Brokerage. Her background is in leadership, arts and project management. She is also the general manager for local theatre company, Arcade.

Katrina Thomson is a visual artist with a long-standing involvement in the art community of Dunedin, including work for the Dunedin Fringe Arts Trust, the Dunedin Midwinter Carnival, Urban Dream Brokerage, as a trustee of the Blue Oyster Art Project Space, and the Anteroom Charitable Arts Trust. Her practice incorporates sculpture, installation, and performance.

Abstracts

Escaping the Anthropo Art Scene in Aotearoa

Joe Citizen

Wintec, Visual Arts Lecturer
Hamilton

As a practice-led creative arts researcher located at the intercultural hyphen space between Māori and Pākehā, the terms 'Anthropocene' and 'mapping' appear to derive from the same metaphysical presuppositions that have traditionally informed Eurocentric understandings of what the environment is and how it operates. As a Pākehā walking into Te Ao Māori through creative arts partnership projects, knowing these distinctions intellectually is very different to having an embodied knowledge. Drawing

upon contemporary post-humanist critique in an attempt to disengage with Cartesian and Kantian frameworks does not in itself engage in the fundamentally different cultural approaches to the interrelationships between materiality and spirituality. Acknowledging this difference as being culturally informed rather than resting on any inherent scientific truth, is critical for creative arts researchers and others attempting to bridge the gaps between knowledge frameworks and actual lived experiences.

Dr Joe Citizen - Located at the intercultural space between Māori and Pākehā in Aotearoa-New Zealand, my practice-led creative research attempts to identify potential parallels and synergies between the metaphysics of Te Ao Māori and Te Ao Pākehā. By seeking to identify Māori and Pākehā metaphysical strands that challenge human exceptionalism in the production of knowledge, I reassess aesthetics beyond traditionally Western claims of it being solely a human practice.

Tobias Danielmeier and Blair Isbister

Otago Polytechnic

When Filippo Brunelleschi introduced the mathematical theory of perspective drawings, it fundamentally changed the way people would perceive and interpret our designed environments. Undoubtedly, our world has an abundance of data that would benefit from translation and decoding. Ever increasing understanding of our physical environments and use of new technologies allow innovative methods of knowledge generation and interpretation for architecture design purposes.

Posing Marc-Antoine Laugier's question about the essence of architecture once again, the research considers how environmental data can be collected and mapped to inform design decisions. Using common and new architectural representation modi, the work considers how technologies can be used to firstly represent and secondly manipulate space.

Using Logan Park as a case study, the research considers how climate change and sea level rise might currently impact on the site as well as potential future uses of the land. Thus, the conference contribution is considering how technology can be used innovatively to convey information and how interactivity with place can add to the understanding of locality. While the work presented is applied to questions of effects and impact of climate change and the built environment for the Dunedin context, it also focused on the collection of data from physical environmental and how the raw data can help to define design drivers and allow for considered responses more generally. The research introduces a framework that will help planners to collect environmental data prior to performance modelling in unprecedented detail.

Tobias Danielmeier (ORCID No: 0000-0002-8611-4564) is an Associate Professor and Academic Leader at the College of Art, Design and Architecture. His award winning research and professional practice investigate the interface between Architecture, people and environments. He regularly acts as juror on architecture and heritage competitions and is on editorial board of the International Journal for Architecture, Arts and Applications.

Blair Isbister is a lecturer in Architectural Studies at Otago Polytechnic. His research investigates the use technologies for encoding the built environment. He is a member of Building Information Modelling NZ and has recently worked on virtual reality applications for data mining and presentation purposes. In 2019 he worked on the Virtual Bauhaus exhibition that was on display in Dunedin.

Abstracts

Communicating Climate Change Adaptation in South Dunedin

Janet Stephenson and Sophie Bond

University of Otago

Many of New Zealand's urban settlements are likely to be impacted by climate-induced hazards such as sea level rise, coastal erosion, flooding and rising groundwater levels, and some are already being affected. These communities face many physical, social, financial and emotional challenges, and there is significant potential for inequitable outcomes.

For the Climate-Adaptive Communities research programme of the Deep South National Science Challenge we undertook research on how councils and communities are responding to these challenges.

Too often, research findings are communicated in ways that benefit the researcher (e.g. publishing in highly-ranked journals with paywalls) but not the communities they work with.

As part of our research practice we wanted to use creative means to communicate people's experiences of and responses to sea level rise and flooding in South Dunedin. We were inspired by the positive ways in which many people were approaching climate change threats, and the focus on collective and collaborative action.

In our talk we will share and discuss two short videos and a cartoon strip that we produced in 2019 that attempt to convey the voices of community members and council staff as they start to grapple with the long term implications of a changing climate.

Janet Stephenson is the Director of the Centre for Sustainability, an interdisciplinary research centre at the University of Otago. A social scientist, she is interested in the role of individuals and organisations in the transition to a sustainable future.

Sophie Bond is a geographer, working at the University of Otago's School of Geography. She teaches in areas of social and political geography and has research interests in how communities create change for more environmentally and socially just futures.

The Art of Mourning in the Anthropocene

Émilie Crossley

Otago Polytechnic

Ecological grief is a concept that is quickly gaining currency in the humanities and social sciences. It can be conceptualised as a form of disenfranchised grief that lacks societal recognition due to its radical extension of what we accept as a mournable body. Ecological grief can be felt in relation to the loss of species, ecosystem collapse, or climate change. If these losses are not mourned then there is a risk of developing what Lertzman (2015) refers to as 'environmental melancholia', leaving people psychologically unable to translate deep concern into positive action. I explore how the visual arts have engaged with ecological grief through the work of three artists: filmmaker Chris Jordan's *Albatross*, textile artist Katie Tume's *Hallowed Ground, Ritual Burials* and *Extinct Icons*, and illustrator Christina Jung's sculpture series *Sanctuary*. What connects these artworks is a focus on Anthropocenic species loss and practices of mourning involving ritual, burial and memorialisation. Butler (2004) reminds us

that rather than being privatizing, grief can expand our ethical and political horizons. Broadening the scope of our grief to encompass non-human animals is a logical extension to this thought. As the ecological crisis of the Anthropocene deepens, art may help us to express emergent, unfamiliar forms of grief. In our newfound mourning, we may succeed in staving off the impotence of melancholia and embracing grief as a 'doorway to love' (Craps & Olsen, 2020).

Butler, J. (2004). *Precarious life: The powers of mourning and violence*. London: Verso.

Craps, S., & Olsen, I. M. (2020). Grief as a doorway to love: An interview with Chris Jordan. *American Imago*, 77(1), 109-135.

Lertzman, R. (2015). *Environmental melancholia: Psychoanalytic dimensions of engagement*. New York: Routledge.

Dr Émilie Crossley draws on psychoanalytic theory to approach the psychological in tourism in a non-reductive and culturally engaged way. Her work explores the affective dimensions of tourism such as tourists' emotional responses to poverty, cosmopolitan empathy and ecological grief. Émilie's research has been published in international tourism journals including *Tourism Geographies* and *Tourism Recreation Research*. She holds a PhD from Cardiff University in Wales and is currently based at Otago Polytechnic in Aotearoa New Zealand.

Creatively Visualising our Rising Waters

Jenny Rock

(various)

This presentation shares the results of a project to creatively translate local Dunedin datasets and sea level projection scenarios to engage communities. It showcases a variety of works from a multi-year assignment set for masters of science communication students, and includes diverse 2D and 3D media, from gumboot design to children's growth charts and interactive sand models.

This approach extends the use of scientific information to transform behaviour; as it takes the position that scientific facts on their own offer little motivation for people to change their behaviour. As evidenced by the relative lack of action to tackle climate change, despite the work of the scientific community in the past half-century, increasingly, climate change thinkers and art-science researchers have argued that alternative emotive methods are needed to convey the effect of environmental disruption in ways that inspire behavioural change.^{1,2}

An important approach to conceptualising change and disruption is expanding our power to perceive that which is outside our own immediate experience. A creative approach involving aesthetics provides a natural avenue, and visualization is a powerful tool for inspiring the awareness and empathy that is critical to cognitive engagement with complex future planning. Specifically, this presentation advances the idea that using creative visualisations engage us (both makers and viewers) with the effects of sea level rise, as well as its complex interactions with local groundwater levels.

1 McKibbin, B. 2005. The Emotional Core of The End of Nature, *Organisation and Environment* 18:182-185

2 Curtis and Reeve et al. 2014. Towards Ecological Sustainability: Observations on the role of the Arts. *SAPIENS* 7(1): 1-24.

Jenny Rock has an interdisciplinary background (BA in Human Ecology, PhD in Zoology), and is a researcher/practitioner/teacher in the transdisciplinary space between science and the arts and humanities. She holds positions with University Centre of the Westfjords (Iceland); College of the Atlantic (Maine, USA), and University of Otago. As a biologist she researched widely on the effects of global heating, and as an artist, her climate-disruption-themed work has appeared in international exhibitions, and within/on covers of science/art journals and texts.

Extinction and the Transformative Potential of Grief and Ritual In the Work of CAConrad

Robyn Maree Pickens

Art writer, poet, curator and text-based practitioner

In the unravelling conditions of the Anthropocene/Necrocene, the sixth mass extinction is well underway, and the unique, interconnected, intergenerational lives of birds, plants, insects, animals, and ecosystems are irrevocably lost. Yet in the face of their irretrievable presence, there is, in Western cultures at least, an absence of grief and ritual commensurate with such losses. In this paper, I argue that the incapacity to grieve not only prevents mourning processes and their transformative potential, it limits the affective and ethical motivation to mitigate further extinctions. This incapacity to grieve is due, in part, to the status of nonhuman beings and ecological communities, who, in Western cultures are not considered worthy of grief, or “grievable,” to draw on Judith Butler’s (2010) term. As human induced extinction is a relatively recent phenomenon, it is

necessary to develop new practices to mark the significance of these losses, and the intentional space of ritual is perhaps the most efficacious means to achieve this. In this context, I present the ritual and queer ecopoetic practice of US poet CAConrad (they/them) as potentially transformative. Conrad’s ritual *Resurrect Extinct Vibration* (2015-) is a mourning ritual that performs grievability (in-of-itself a significant act) by making their body repeatedly vulnerable to, and complicit with extinction. This ritual elicits a profound melancholic affect that has the potential to incite a sense of responsibility and action. I would like to open this paper up and discuss the ways in which extinction is apprehended and experienced here, and whether Conrad’s ritualistic mourning may be transferable to our local context.

Robyn Maree Pickens is an art writer, poet, curator, and a critical/creative PhD candidate in ecological aesthetics at the University of Otago. Robyn’s art writing has appeared in Contemporary Hum, Art Asia Pacific online, ANZJA, Art + Australia online, The Pantograph Punch, and Art New Zealand. Her poetry has been published in many international journals, at ARTSPACE Auckland, in the Brotherton Poetry Prize Anthology (UK, 2020), and Fractured Ecologies (EU, 2020).

Te Ara Honohono: Connecting the Pathways, Connecting the Footprints

Ron Bull

Tumuaki Whakaako, Director of Learning and Teaching (Māori) at Otago Polytechnic

When Otago Polytechnic embarked on their latest round of campus redevelopment, one of the first questions asked was around how to include a Mana Whenua narrative into the built and living environment. This resulted in a series of in-depth consultation and negotiation, both on campus and at local papatipu Marae that resulted in the “gifting” of a concept that relayed the story of the natural environment and Mana Whenua realities and how these can be tied together in a way that talks about place, connection and time.

Te Ara Honohono, the interconnecting pathways, is the philosophy that underpins the institution’s redevelopment plans. It positions Otago Polytechnic as a nohoaka, a stopping point for all people on those pathways, and in particular, the Forth Street campus as a site of temporary, yet continuous occupation.

It tells this story of the natural environment, privileging the what was and is, over a egocentric what we have and want. It invited people to consider where they are placing their own footprints, what they are displacing, what they are replacing. And within this consideration, thinking also about what they are adding to the narrative.

It is hoped that this form of storytelling, linking the natural environment to those first footprint, to the continuous narrative will undoubtedly have an influence on those who choose to venture through. It will become part of their whakapapa, and they in turn will become part of ours.

Mā whero, mā pango, ka oti ai te mahi,
With red and black, the work will be done.

Ron Bull is the Tumuaki Whakaako, Director of Learning and Teaching (Māori) at Otago Polytechnic. His whakapapa is strongly embedded in the South and his ancestors were the first to traverse and inhabit this part of New Zealand. His role includes overseeing the articulation of Indigenous knowledge and practice into the learning environment. This is done by way of embedding local Iwi Māori environmental and social narrative into our built environment.

The Complete Entanglement of Everything

28th September – 2nd October, 2020
Dunedin School of Art
Otago Polytechnic

1	Rachel Allan
2	Tim Barlow
3	Louise Beer and John Hooper
4	Michele Beevors
5	Mark Bolland
6	Meg Brasell-Jones, Pam McKinlay et al
7	Becky Cameron
8	Neville Cichon
9	Barry Cleavin
10	Rob Cloughley
11	Eleanor Cooper
12	Esta de Jong
13	Janet de Wagt
14	Scott Eady
15	Heramaahina Eketone
16	Neil Emmerson
17	Ruth Evans
18	Graham Fletcher
19	Michael Greaves
20	David Green
21	Adrian Hall
22	Miranda Joseph
23	Christine Keller
24	Madison Kelly

25	Alex Kennedy
26	Lucinda King
27	Zero1 New Zealand Arts Incubator
28	Thomas Lord and Blair Thomson
29	Pam McKinlay and Henry Greenslade
30	Michael Morley
31	Peter Nicholls
32	Jenna Packer
33	Charlotte Parallel
34	Sue Pearce
35	Kristin O'Sullivan Peren
36	Steev Peyroux
37	Brendan Jon Philp
38	Janine Randerson
39	James Robinson
40	Sharon Singer
41	Simon Swale
42	Toothfish
43	Jane Venis and Hannah Joynt
44	Marion Wassenaar
45	Marilynn Webb
46	Pete Wheeler
47	Johanna Zellmer
48	Andrew Last

[Link to online catalogue:](https://issuu.com/dunedinschoolofart/docs/the_complete_entanglement_of_everything_exhibition)

https://issuu.com/dunedinschoolofart/docs/the_complete_entanglement_of_everything_exhibition