

**ART AND FUTURE:
Energy, Climate, Cultures**

**DSA Gallery, Dunedin School of Art,
Riego Street, Dunedin, October 10-21 2016**



Exhibition Catalogue



Dunedin
School of Art





Mark Bolland, *Sacred Valley*, 2016, inkjet print on Hahnemühle paper, unframed, 1x1.5m

Sacred Valley is the latest in a series of images of the artificial sublime in New Zealand, focussing on the mediated, constructed landscape in a world of images, where everything is digitally altered and enhanced. These photographs are a reaction to the grotesque everyday picturesque depictions of nature in our consumer society and to the follies of our evermore-elaborate attempts at resource extraction from this place. The title *Sacred Valley* suggests a link between the elaborate constructions of the Incas and the vineyards and dam in the drowned Cromwell Gorge.



Nigel Brown, *Society is About Trust*, 2011, acrylic with oil on board, 165.1x124.7 and *Coleridge Now*, 2013, acrylic on canvas, 165x124.7

The two works are part of a series of Provocation paintings. In these works I have created text borders with fragmentary statements. That material is my own or borrowed. At the bottom of the works is a key title. The middle of each work is set aside for an image. There is a certain questioning and provocative aspect that seeks to be thought provoking and open ended. I want social engagement more than art for art's sake. The Coleridge work also relates to another series (*Albatross Neck*) on *The Ancient Mariner* and nature betrayed.



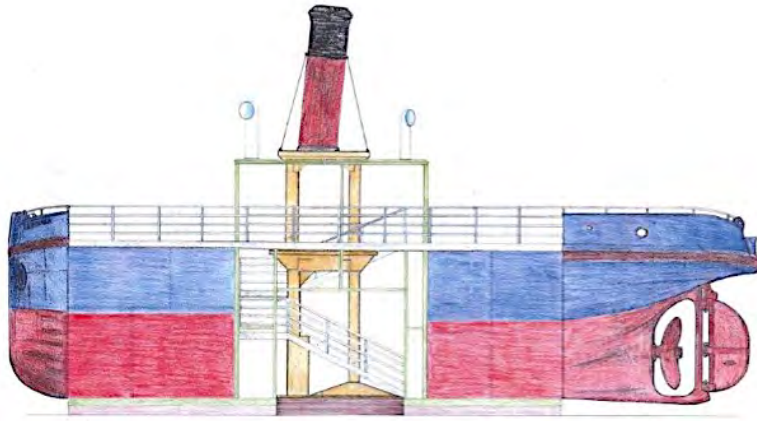
Elizabeth Coats, *Fishing in the Stream, #1*, 2016, acrylic media on linen, 76 x 85 and *Fishing in the Stream, #2*, 2016, acrylic media on linen, 75.5 x 86

Engaging with colour media becomes an organic process of discovery. Artists grow paintings and paintings grow us.



Margaret Feeney, *Water Project: 3D Plans*, interactive mixed media, dimensions variable, *2D Plans*, interactive drawing, c.180x106cm, Sections 1-7, porcelain, dimensions variable.

The Water Project is an interactive installation to play with ideas for water systems for humans, livestock and wild animals living with drought. Our rain is going to come less often and in greater amounts at a time, so we need cheap, accessible systems to keep water clean for when it is needed. I would like the installation to help people notice and think about animals, in order to step outside the radical anthropocentrism in which our culture is trapped. The central *kaupapa* is inclusion and invention; everyone's ideas and contributions are welcomed.



Lawrie Forbes and Stuart Griffiths, *The South Dunedin Ark*, concept drawing

As the title suggests, a maritime vessel of significance will be used to create an outstanding iconic form for the South Dunedin Project. This iconic form, like its mythical namesake, would be signalling a place of refuge to weather the storms and deluge that is said to be coming.

To be able to navigate such a safe passage through the turmoil ahead, the South Dunedin Ark would provide a place for exhibiting and storing information on the social history and ecology of the precinct. For, in this instance, it is not a prophecy that is threatening the precinct, but an ecological global disaster. Although it is certainly one of Biblical proportions, in this case, the gathering of quality historical and scientific information will assist in the formation of a political will that can mitigate the impact of what is threatening to bear down on this community.

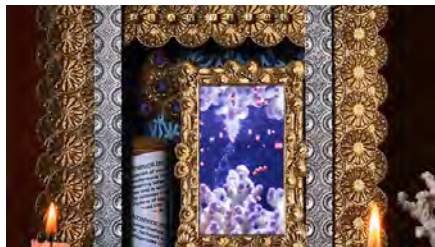
The Ark would be a place for disseminating information from and promoting a positive approach to seeking resolution of the many issues that challenge this community. In so doing it is envisaged that the Ark would become a centre for the community, and a place for gatherings, from where the future of the precinct could be planned and projected from Te Whaka.



David Green, *Embodied Tectonics*, interactive digital video, in collaboration with Dr Steven Mills, Dept. of Computer Science, University of Otago

The Shakey Isles sit along the Pacific Basin Ring of Fire, riding the subduction zone between the Pacific and Indo-Australian tectonic plates. For this installation we call upon the GeoNet project data, whose instruments register about 20,000 earthquakes each year (between 50 to 80 each day). Of these, between 150 and 200 a year are felt on the ground.

In 1964 Marshall McLuhan wrote, “after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned.” *Embodied Tectonics* is the second in a series of artworks designed to apply ideas of embodied cognition to this global embrace. Here we reduce geological time, turning years into minutes, in order to experience New Zealand’s tectonic movement on a human scale.



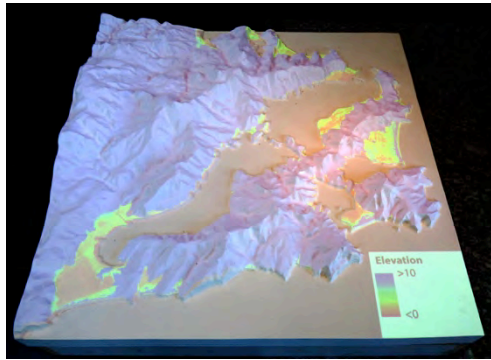
Ashley Holmes, *Immanence and its Distortions*, 2015, single channel HD video, 16:9, colour, sound, 4 mins 30 secs, looped.

La Luna Youth Arts in Townsville, North Queensland, Australia commissioned this work in 2015 for an exhibition, *Emergence*, that toured regionally in 2016. Collaborations between artists and scientists were arranged, where one partner was an established practitioner and the other an emergent talent. In this case, Marine Biology undergraduate Ruby Holmes was the scientist. Her status at the Australian Sea Simulator enabled access to scientifically controlled experimental conditions for documenting a spawning coral colony. She provided imagery useful for the conceptual development and facilitated provision of lab data also used in the video. Inspired by Mexican assemblage folk art, the work incorporates 3D printed frame designs based on coral polyp forms.



Rebecca John, *Aotearoa*, eight watercolours, 2016, each 21x30

Aotearoa is a series of paintings that integrate energy, culture and climate change within New Zealand's environment. Connections between society and native birds illustrate various human activities and land use. The complexity of climate change is portrayed through changes in sea levels, glaciers and the natural habitat. Maori symbolism signifies New Zealand's cultural identity within the landscape and respect for the land.



Bridie Lonie, *Living Map*, map: MDF, 3D modelled and router-cut, white powder coat paint, data projector. Map's dimensions 88.5x87.8x14.5

The digital map layers are from *Surging Seas*, the Dunedin City Council, the Otago Regional Council, and the National Library. This project was led for the Climate Kit Exhibition at the Otago Museum, July 2016, by Bridie Lonie from the Dunedin School of Art, along with Sara Dean and Beth Ferguson from the ZERO1 New Zealand Arts Incubator, with the help of Luke Easterbrook from the University of Otago, the Otago Museum, Workspace and Andrew Early at Otago Polytechnic.



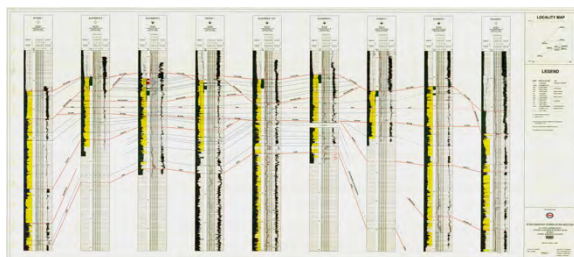
Pam McKinlay and Jesse-James Rehu Pickery, 保护大气环境人人有责 *Protecting Atmospheric Environment Is Everyone's Responsibility*

保护大气环境人人有责—Part (1) *Bird in the hand*, photograph on lustre paper, 120 x 80

保护大气环境人人有责—Part (2) *Good Morning*, digital photograph, 60" flat screen, IPOD, Blue-tooth speaker, LEAF—Electric Vehicle media player, sneaky electronics, bird nest

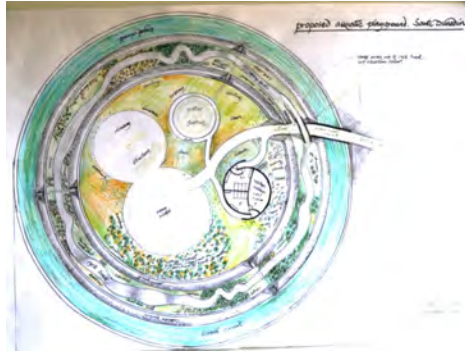
保护大气环境人人有责—Part (3) *Foreseen, Forsaken*, stripped elm tree, rope, barometer, photograph on lustre paper with 200 ceramic tiles (stoneware, terracotta, porcelain and marbled clays) by Jesse-James Rehu Pickery

保护大气环境人人有责—Part (4) *Sweeping up the Sparrows*, performance—hand-typed and hand-stamped pamphlet by the Secretary for the Environment Pam Phlaterre



Luke Munn, *Stratigraphic Sound*, a set of 6 looping sound files

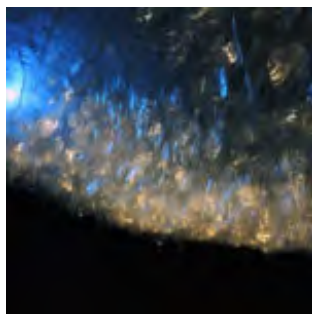
This work sonifies the geologic strata diagrams produced by petrochemical companies, feeding them into a reverse-spectrogram algorithm, which converts image to sound frequencies played out over time. Darker areas display a higher intensity and volume, whereas lighter areas are near silent. As the sound plays left to right, it moves down through the geologic strata—from surface dust to Cambrian core. The work pushes against nature-as-resource, voicing the earth as an alien hum generated by the accumulations of deep time.



Peter Nicholls, design proposal for aquatic recreation playground, South Dunedin, two drawings, 2016

This preliminary proposal is a response to the flooding in South Dunedin in 2015. Conceptually the park/playground would celebrate the use of water as a positive, rather than the present situation of uncertainty and impending threat. Utilising three levels the park would include a kayak circuit, water features, as well as waterfalls recycled through a pumping system.

Peter Nichols is a Dunedin sculptor, who has had 32 solo exhibitions from 1972-2015 in New Zealand, South Korea, USA and Canada, and has participated in numerous group shows around the world. His work is in all major New Zealand public collections, as well as those of the New Zealand Ministry Foreign Affairs, the Mildura Sculpture Centre, Australia, the NZ Consulate Sydney, the Dunedin Public Hospital, the Wellington City Council Parks and Reserves and the City of Edmonton, Canada.



Gabrielle O'Connor, *Studio Antarctica*, video loop work: sea ice pre-visualisation and sea ice platelet time-lapse documentation created in Antarctica in 2015.

“Sometimes the smallest things can make the biggest difference. For some, a single snowflake or ice crystal floating in a frozen sea may appear to be a mere drop in the bucket, but for artist Gabby O’Connor it represents part of a continuum with huge global implications. O’Connor’s newest series explores this idea, taking us into the microscopic world of ice formation in

Antarctica. Studio Antarctica was created during an Antarctic residency on the frozen Ross Sea in 2015.

There O'Connor worked alongside the New Zealand K131 scientific research team who study the oceans and ice compositions. The aim of the project was to establish an art-science collaboration, where O'Connor's artistic skills and perspective could help provide a new way of looking at Antarctic research and scientific discovery.

In this role O'Connor worked with the researchers – collecting fingernail-sized crystals, called platelets, out of research boreholes drilled through the sea ice. These ice platelets form because the giant Antarctic ice shelves generate supercooled sea-water—the ocean is colder than freezing, yet still liquid! The crystals cluster and grow in size, and eventually become part of the ice sea ice enveloping the ocean around Antarctica.

These delicate crystalline forms are presented here as a major largescale projection installation that presents the platelets as grandiose kinetic sculptural forms. Here O'Connor evokes a sense of the real significance and majesty of these forms. While it is true that beauty can be seen in the smallest of things, these objects hold more than their aesthetic value, they are objects of power that need to be understood and respected.

O'Connor's study of these structures aligned with the scientists seeking to build more accurate projections of sea ice development. During this particular study the researchers found the platelets appearing in far larger numbers than previously experienced. There is still much to learn about how the cryosphere works and how it connects with the Earth's climate.”

Director of Pataka, Reuben Friend



John Reid, *Walking the Solar System*

Walking the Solar System is a continuing, internationally-distributed performative artwork that was initiated in 2001. It is a work of active contemplation invoking an awareness of human habitat in the Universe with particular reference to global warming.

As a visual artist John Reid works with photography, collage and performance, addressing human rights and environmental issues. He is a researcher in visual art pedagogy and was a Chief Investigator with the

Engaging Visions Research Project (2007-10), an Australian Research Council Linkage project with the Murray-Darling Basin Authority. As a tertiary visual art teacher, he established the Australian National University School of Art Environment Studio in 1995 and developed the nationally awarded Field Study programme, convening more than forty semester programmes that engaged student artists with communities in rural eastern Australia. John Reid is a nationally and internationally awarded graphic designer for book design and display typeface design respectively. As a writer he has prescribed, in the form of a 2011 commission for the Queensland Government concerning a proposal for World Heritage listing of Cape York Peninsula, a generic approach to World Heritage List Selection Criterion VII, that addresses superlative natural phenomena, areas of exceptional natural beauty and aesthetic importance. In 2015, John Reid undertook a consultancy for the United Nations University International Institute for Global Health to develop an art strategy for the creative involvement of fine artists in the aesthetic visualisation of the determinants of health and wellbeing in urban environments. A publication, *THRIVE: Health and Wellbeing in the City We Need*, the main outcome of the commission, was distributed to participants at a United Nations Urban Thinkers Campus, Kuching, Sarawak, Malaysia, January 2016



Catharine Salmon, *Still-life, Cream Jug with Butter-Papers*, 2016, butters-papers, shelf, jug, pukeko legs

This work is underpinned by three ideas. The first is the *still life* genre as an expression of societal values and the second is nature as all-encompassing in contrast to perceptions of nature's otherness. The third is a cornucopian world-view as manifested in the agribusiness appropriation of wetlands, rivers and the future via livestock emissions.

[Detail from *Earth's Self-Correcting Systems, Gold Coast*, see catalogue cover]

Marzena Wasikowska, *Earth's Self-Correcting Systems, Gold Coast*, 2016, 110x150x2 images, digital prints on rag and *Contemplating Glacial Melt*, 2016, 74x110, digital print on rag

In this work I am proposing that the relevant sublime of today is the ecological sublime. I'm looking at theories of environmental aesthetics and their bearing on social change.

In the UK, in 2001, London-based artist David Buckland established the Cape Farewell project, to bring together groups of scientists and arts practitioners to discuss “common themes” and to “instigate cultural responses to climate change.” His *Carbon 14: Climate is Culture Program* asked: “What does Culture have to do with Climate Change? Everything. Climate is Culture. While climate change presents as an environmental problem, it is fundamentally a cultural one.” Canadian media theorist Marshal McLuhan says: “I think of art, at its most significant, as a DEW line, a Distant Early Warning system, that can always be relied on to tell the old culture what is beginning to happen to it.” My work aims to bring forward the future. I am not documenting sublime landscapes. I'm composing them from the digital manipulation of existing landscape fragments—specifically visualizing the sublime that we will face in 30-50 years' time when the sense of awe will derive clearly from our own doing.

Marzena Wasikowska has worked in Canberra since 1987 and is a PHD candidate in Photography and Media Arts at ANU. She has exhibited both in Australia and overseas.



Marion Wassenaar, *1/1200 (after Duchamp) Limited edition: Take one*, 2016, mixed media. NB: camera in operation

Marion Wassenaar holds an MFA from the Dunedin School of Art. She specialises in print practices with a research interest that focuses on the collision between humans and their environment, either through social justice or ecological concerns. She lectures in the Print Studio at the Dunedin School of Art.

