



The Sixth Biennial Conference of the Association for the Study of Literature, Environment & Culture, Australia & New Zealand (ASLEC-ANZ) in collaboration with the Sydney Environment Institute (SEI)

This conference will explore the interactions and tensions between local and global spheres of environmental change. In the process we hope to encourage new dialogues, collaborations and projects between the different sub-disciplines that make up our burgeoning and evolving fields of study

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### CONFERENCE CONVENORS

SYDNEY ENVIRONMENT INSTITUTE |  
UNIVERSITY OF SYDNEY  
Iain McCalman  
David Schlosberg

Association for the Study of Literature, Environment & Culture, Australia & New Zealand  
Linda Williams, RMIT University  
Grace Moore, University of Melbourne  
Jennifer Hamilton, University of Sydney

ARTISTS' ROUNDTABLE  
Joshua Wodak, University of NSW  
Dominic Redfern, RMIT University



THE UNIVERSITY OF  
**SYDNEY**  
—  
Sydney  
Environment  
Institute



## GLOBAL ECOLOGIES – LOCAL IMPACTS

### Wireless details:

**Logon:** GEC

**Password:** 39600063

### WEDNESDAY 23 NOVEMBER 2016

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HOLME BUILDING—THE REFECTORY

8.30 – 9.00 REGISTRATION

9.00 – 9.30 OPENING ADDRESS: IAIN MCCALMAN,  
SYDNEY ENVIRONMENT INSTITUTE

9.30 – 10.30 INAUGURAL ASLEC-ANZ JUDITH WRIGHT LECTURE:  
PROFESSOR DEBORAH BIRD ROSE, UNIVERSITY OF NSW  
Two Laws: Steps Toward Decolonisation in the Shadow of  
the Anthropocene  
**Chair: THOM VAN DOOREN**

10.30 – 11.00 MORNING TEA

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**WEDNESDAY 23 NOVEMBER 2016 (CONT.)**

**11.00 – 12.30 SESSIONS**

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**HOLME BUILDING—THE REFECTORY**

SESSION 1: Narratives of Displacement and Destruction

Chair: IAIN MCCALMAN

FIONA MILLER, MACQUARIE UNIVERSITY:  
Climate-related displacement as adaptation: shadow places and the negotiation of risk

IAN COLLINSON, MACQUARIE UNIVERSITY:  
*Hail Ruin, Hail Destruction: Extreme metal in the Anthropocene*

DEBORAH JORDAN, MONASH UNIVERSITY:  
Climate Change Narratives in Australian Fiction

**HOLME BUILDING—SUTHERLAND ROOM**

SESSION 2: Time Journeys—Mapping the Anthropocene

Chair: DEBBIE SYMONS

SUSANNA COLLINSON & STEPHEN TURNER—UNIVERSITY OF AUCKLAND, NEW ZEALAND  
Unmapping: Pixelated Geographies

MARIA MELO ZURITA, MACQUARIE UNIVERSITY:  
A Journey into the Subterranean Anthropocene

**HOLME BUILDING—CULLEN ROOM**

SESSION 3: Writing Ecology: Mind, Society, Environment

Chair: ANDREW DENTON

GURPREET KAUR, UNIVERSITY OF WARWICK, COVENTRY, ENGLAND:  
The Bodily Registers of Women and Water in Gita Mehta's *A River Sutra*

BARBARA HOLLOWAY, AUSTRALIAN NATIONAL UNIVERSITY:  
'It's Not Like Forcing a Horse to Face a Hailstorm': Examining the Framings of Global Dilemmas

JESSICA WHITE, UNIVERSITY OF QUEENSLAND:  
Ecobiography: Decentring the Human in Life Writing

**WOOLLEY BUILDING—LEVEL 2, ROOM S226 (MECO)**

SESSION 4: Indigenous Writing and Environmental Imaginaries

Chair: GRACE MOORE

ROSE HSIU-LI JUAN, NATIONAL CHUNG HSING UNIVERSITY, TAIWAN:  
Environmental Imaginary and Indigenous Knowledge in Alexis Wright's *Carpentaria: An Animist Ontological Perspective*

JIM FAIRHALL, DE PAUL UNIVERSITY, CHICAGO:  
Leslie Marmon Silko: Ceremonies and Stories as Agents of Indigenous Ecological Identity

**12.30 – 1.30 LUNCH**

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## WEDNESDAY 23 NOVEMBER 2016 (CONT.)

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### HOLME BUILDING—THE REFECTORY

1.30 – 2.15 KEYNOTE: JOHN WOLSELEY, ARTIST  
Art about the environment: what's the point?  
Chair: DEBBIE SYMONS

2.15 – 3.00 KEYNOTE: ALICE TE PUNGA SOMERVILLE  
Somewhere the sea  
Chair: ANDREW DENTON

3.00 – 3.30 AFTERNOON TEA

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### HOLME BUILDING—THE REFECTORY

3.30 – 4.15 KEYNOTE: JONI ADAMSON, ARIZONA STATE UNIVERSITY  
Backbone, Country, Anthropocene: Integrating Knowledges,  
Forging New Constellations of Humanities and Social Science  
Practice  
Chair: IAIN MCCALMAN

4.15 – 5.15 ASLEC-ANZ ANNUAL GENERAL MEETING (OPTIONAL)

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5.30 – 7.30 WELCOME RECEPTION—HOLME BUILDING (OPTIONAL)

## GLOBAL ECOLOGIES – LOCAL IMPACTS

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## THURSDAY 24 NOVEMBER 2016

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### HOLME BUILDING—THE REFECTORY

8.30 – 9.00 REGISTRATION

9.00 – 9.45 KEYNOTE: ELIZABETH DE LOUGHREY, UCLA  
Submarine Futures of the Anthropocene  
Chair: ANNA BOSWELL

9.45 – 10.30 KEYNOTE: PETRA TSCHAKERT, UNIVERSITY OF WESTERN  
AUSTRALIA  
The “resilient citizen”: increasing inequalities and intangible loss  
Chair: DAVID SCHLOSBERG

10.30 – 11.00 MORNING TEA

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## THURSDAY 24 NOVEMBER 2016

11.00 – 12.30 SESSIONS

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### HOLME BUILDING—THE REFECTORY

SESSION 1: PANEL | Aotearoa New Zealand: Indigenous knowledges, mātauranga Māori sciences and cross-cultural conversations

Chair: GRACE MOORE

- HUHANA SMITH (Ngāti Tukorehe, Ngāti Raukawa ki Te Tonga), MASSEY UNIVERSITY, WELLINGTON, NEW ZEALAND: The practice of cross-cultural restoration and concentrated dialogue and engagement between Western sciences and customary ecological and cultural knowledge embodied in mātauranga Māori
- OCEAN MERCIER, (Te Kawa a Māui) VICTORIA UNIVERSITY OF WELLINGTON: A Conversation about Māori Ecology, Biotechnology and Wasps

### HOLME BUILDING—SUTHERLAND ROOM

SESSION 2: Beyond Simply Fishing: Conservation, Construction and Communities

Chair: DEBBIE SYMONS

- JOSH WODAK, UNIVERSITY OF NSW: The Life (and Death) Aquatic: Conservation Biology and Environmental Engineering in Artificial Coral Reefs
- LI CHEN, EDITH COWAN UNIVERSITY: On Material Engagement with Nature: Rethinking the Construction of Diasporic Space Through the Case of Western Australia's Abalone
- KATE JOHNSTON, UNIVERSITY OF SYDNEY: Beings in Flux: sustaining local and global 'fish-human communities'

### HOLME BUILDING—CULLEN ROOM

SESSION 3: PANEL | Art, Ecology and Governance—Intercreate

Chair: NIGEL HELYER

- MICHELLE MALONEY & ILKA BLUE NELSON: New governance models for bio-regional health: Green Prints and the role of Law and Art
- SANDY SUR, THOMAS DICK & LEAH BARCLAY: Vanuatu Water Music, technology and cultural/decolonising politics
- TRACEY BENSON: TransArts Alliance

### WOOLLEY BUILDING—LEVEL 2, ROOM S226 (MECO)

SESSION 4: Postgrad/ECR Workshop—Pathways in the Environmental Humanities

Chair: ALANNA MYERS

- CONVENORS:
- ALANNA MYERS, UNIVERSITY OF MELBOURNE &
  - EMMA DAVIES, AUSTRALIAN NATIONAL UNIVERSITY

- PANELLISTS:
- IAIN MCCALMAN, UNIVERSITY OF SYDNEY
  - THOM VAN DOOREN, UNIVERSITY OF NSW
  - JONI ADAMSON, ARIZONA STATE UNIVERSITY

12.30 – 1.30 LUNCH

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**THURSDAY 24 NOVEMBER 2016 (CONT.)**

**1.30 – 3.00 SESSIONS**

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**HOLME BUILDING—THE REFECTORY**

SESSION 5: People—Law, Environment—War

Chair: **CA CRANSTON**

MICHELLE MALONEY, AUSTRALIAN EARTH LAWS ALLIANCE:  
Next generation environmental law or echoes of 1984? Regulating consumption and living within our ecological limits

BOI HUYEN NGO, UNIVERSITY OF TECHNOLOGY SYDNEY  
In the Rivers: The haunting of Agent Orange for Vietnamese Australians

**HOLME BUILDING—SUTHERLAND ROOM**

SESSION 6: Experiments with Bodies, Plants & Building Materials

Chair **BARBARA HOLLOWAY**

LAURA FISHER, UNIVERSITY OF SYDNEY:  
The poetics of foraging: an account of Diego Bonito and Artist as Family

REBECCA GIGGS, MACQUARIE UNIVERSITY; JENNIFER MAE HAMILTON, UNIVERSITY OF SYDNEY/NYU SYDNEY; ASTRIDA NEIMANIS, UNIVERSITY OF SYDNEY; KATE WRIGHT, UNIVERSITY OF NEW ENGLAND; TESSA ZETTEL, INDEPENDENT ARTIST  
The Weathering Report: Notes from the Field

**HOLME BUILDING—CULLEN ROOM**

SESSION 7: Digital Worlds, Digital Futures

Chair: **ALANNA MYERS**

JESSICA MCLEAN, MACQUARIE UNIVERSITY:  
Digital spaces and justice in the Anthropocene

BENJAMIN ABRAHAM, UNIVERSITY OF TECHNOLOGY SYDNEY:  
The Videogame Terraforming Imaginary

**WOOLLEY BUILDING—LEVEL 2, ROOM S226 (MECO)**

SESSION 8: Close Encounters: Multispecies Studies Above and Below the Earth

Chair: **GRACE MOORE**

ANNA BOSWELL, UNIVERSITY OF AUCKLAND:  
Dark Arks and Extinction Pedagogy

LAURA MCLAUCHLAN, UNIVERSITY OF NSW:  
Care Wars: making space for careful conversations in species conservation practices

**WOOLLEY BUILDING —Level 4 COMMON ROOM**

ARTISTS' ROUNDTABLE—  
ECOLOGICAL IMAGINARIES

**CONVENORS:**

- JOSH WODAK, UNIVERSITY OF NSW &
- DOMINIC REDFERN, RMIT UNIVERSITY

**3.00 – 3.30 AFTERNOON TEA**

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## THURSDAY 24 NOVEMBER 2016 (CONT.)

SESSION 3.30 – 5.00PM

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### HOLME BUILDING—THE REFECTORY

SESSION 1: PANEL | Water imaginaries: multidisciplinary and multispecies perspectives

Chair: **HOLLIS TAYLOR**

- NICOLE MATTHEWS, & JANE SIMON — MACQUARIE UNIVERSITY: The Hawkesbury on a chocolate box: from Berowra backyard to Instagram
- JANE ULMAN: Sweet Water, Salt Water, Sacred Sites
- EMILY O’GORMAN, MACQUARIE UNIVERSITY: Histories of wetlands, birds, mosquitos and people in the Murray-Darling Basin

### HOLME BUILDING—SUTHERLAND ROOM

SESSION 11: Art and Culture in an Anthropocene Climate

Chair: **BARBARA HOLLOWAY**

- PRUDENCE GIBSON, UNIVERSITY OF NSW: Hybrid Green Man: the Image of the Wild Green Man as Ecological Warning
- SARAH PIRRIE, CHARLES DARWIN UNIVERSITY: Sea of Runoff—the creative problematisation of anthropogenic objects

### HOLME BUILDING—CULLEN ROOM

SESSION 12: Educating for Change

Chair: **CA CRANSTON**

- BLANCHE HIGGINS, MONASH UNIVERSITY: Hope, ‘humanity’ and the Anthropocene
- SIMON LUMSDEN, UNIVERSITY OF NSW: Veganism, Normative Change and Second Nature
- EMILIA DE LA SIENRA, UNIVERSITY OF TECHNOLOGY SYDNEY: Worldviews as virtual realities hiding the potential of human behaviour: a fundamental construct for the fulfilment of the goals of the Education for Sustainable Development

### WOOLLEY BUILDING—LEVEL 2, ROOM S226 (MECO)

SESSION 13: Postcolonial Ecocriticism: Myths, Concepts and Challenges

Chair: **ANDREW DENTON**

- MICHAEL GRIMSHAW, UNIVERSITY OF CANTERBURY, CHRISTCHURCH, NEW ZEALAND: Mangroves and Mudflats: The North Island Myth?
- ARKA MONDAL, NATIONAL UNIVERSITY OF SINGAPORE: Investigating Eco-(in)justice: Subaltern identities and Nature in Amitav Ghosh’s Fictions

### WOOLLEY BUILDING —Level 4 COMMON ROOM

ARTISTS' ROUNDTABLE—ECOLOGICAL TRANSFORMATIONS

CONVENORS:

- JOSH WODAK, UNIVERSITY OF NSW &
- DOMINIC REDFERN, RMIT UNIVERSITY

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### HOLME BUILDING—THE REFECTORY

5.00 – 6.00: **POSTGRAD SLAM—FIVE MINUTES WITH ...**

CONVENOR: MARIE MCKENZIE, UNIVERSITY OF SYDNEY

MODERATOR: IAIN MCCALMAN, UNIVERSITY OF SYDNEY

**THURSDAY 24 NOVEMBER 2016 (CONT.)**

CONFERENCE DINNER – HOLME BAR  
6.00 – LATE

WITH LIVE MUSIC BY 'CHARCOAL'

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**GLOBAL ECOLOGIES – LOCAL IMPACTS**

**Wireless details:**

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**FRIDAY 25 NOVEMBER 2016**

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HOLME BUILDING—THE REFECTORY

8.30 – 9.00 REGISTRATION

9.00 – 9.45 KEYNOTE: RICHARD KERRIDGE  
Ecocriticism's Practical Challenges for Writers

*Sponsored by the ARC Centre of Excellence for the History of Emotions*

Chair: IAIN MCCALMAN

9.45 – 10.30 KEYNOTE: JAMES BRADLEY  
Storytelling in the Anthropocene

Chair: DAVID SCHLOSBERG

10.30 – 11.00 MORNING TEA

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## FRIDAY 25 NOVEMBER 2016 (CONT.)

11.00 – 12.30 SESSION

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### HOLME BUILDING—THE REFECTORY

SESSION 10: PANEL Human–Nonhuman Animal Relations—Exploring the Boundaries

Chair: IAIN MCCALMAN

• THOM VAN DOOREN, UNIVERSITY OF NSW: Provisioning Crows: Ecologies of Hope in the Mariana Islands

• HOLLIS TAYLOR, MACQUARIE UNIVERSITY: Australian Avian Artists and the Discourse and Politics of Human Exceptionalism

### HOLME BUILDING—SUTHERLAND ROOM

SESSION 2: Global Songs of Ice and Snow: Antarctica in the Narrative World

Chair: GRACE MOORE

ELIZABETH LEANE, UNIVERSITY OF TASMANIA: Global Plot, Local Action: Ice and the Antarctic (Eco)thriller

HANNE NIELSEN, UNIVERSITY OF TASMANIA: Melting Ice: Representations of Antarctica in Advertising

JUAN FRANCISCO SALAZAR, WESTERN SYDNEY UNIVERSITY: Speculative narratives of worlds to come in Antarctica

### HOLME BUILDING—CULLEN ROOM

SESSION 3: Transforming Waterways: Creeks and Rivers on Two Continents

Chair: JOSH WODAK

TILLY HINTON, UNIVERSITY OF TECHNOLOGY SYDNEY: The give and take of solace in ecological transformation

CATHERINE VAN WILGENBURG, LIVING COLOUR STUDIO & ROB YOUL, LANDCARE AUSTRALIA (VIDEO): Completing the Revegetation of the Moonee Ponds Creek

BROGAN BUNT, LUCAS IHLEIN & KIM WILLIAMS—UNIVERSITY OF WOLLONGONG: Walking Upstream: Waterways of the Illawarra

### WOOLLEY BUILDING—LEVEL 2, ROOM S226 (MECO)

SESSION 4: Theatre of the Climate Metaphor

Chair: DOMINIC REDFERN

AJUMEZE HENRY OBI, UNIVERSITY OF CAPE TOWN, SOUTH AFRICA: The 'Theatre of the Bloody Metaphor': The Bio-politics of Violence in the Theatre of the Niger Delta

HELEN RAMOUTSAKI, JAMES COOK UNIVERSITY: Here and now not once upon a time and far away: bringing the climate-world home with cyclonic force

CAMILLA FLODIN, UPPSALA UNIVERSITY, UPPSALA, SWEDEN: Art and Nature in Hölderlin

### WOOLLEY BUILDING —Level 4 COMMON ROOM

SESSION 5: Ecological Imaginaries: City and Country

Chair: ANDREW DENTON

ROD GIBLETT: A City and Its Wetlands: From Aztec City to Mexico City—Homage to Eduardo Galeano, 1940–2015

CAMILLE ROULIÈRE, UNIVERSITY OF ADELAIDE: Love thy River: Eco-poetic Place-Making in Murray River Country (Murray-Darling Basin)

12.30 – 1.30 LUNCH

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**FRIDAY 25 NOVEMBER 2016 (CONT.)**

1.30 – 3.00 SESSION

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**HOLME BUILDING—THE REFECTORY**

SESSION 6: Transformative Discourse:  
The Power of Coal

Chair: DAVID SCHLOSBERG

PAOLO MAGAGNOLI, UNIVERSITY OF QUEENSLAND:  
'It's the Pride of Australia's Past, and the Pride of Its Future': the Visual Culture of Mining and Australian Nationalism'

REBECCA PEARSE, AUSTRALIAN NATIONAL UNIVERSITY & LINDA CONNOR, UNIVERSITY OF SYDNEY:  
Land, coal and conflict: Scale-making on the Liverpool Plains

GARETH BRYANT, UNIVERSITY OF SYDNEY:  
The limits of renewable energy capital

**HOLME BUILDING—SUTHERLAND ROOM**

SESSION 7: Ecological Histories of Philosophy

Chair: JOSH WODAK

STEPHEN HEALY, UNIVERSITY OF NSW:  
The Environmental Humanities and Natural Science—Practice, Policy and Beyond

DALIA NASSAR, UNIVERSITY OF SYDNEY:  
What can the history of philosophy tell us about 'ecology' and the environmental crisis?

TANIA LEIMBACH, UNIVERSITY OF TECHNOLOGY, SYDNEY: Curating Ecological dialogue within the university context :over many horizons (O|M|H)

**HOLME BUILDING—CULLEN ROOM**

SESSION 8: Indigenous Knowledge and the Governance of Climate Change

Chair: CA CRANSTON

VINCENT BICEGO, UNIVERSITY OF WOLLONGONG:  
reDreaming the Anthropocene: Spatio-temporal explorations through Indigenous rock art

MICHAEL DAVIS, UNIVERSITY OF SYDNEY:  
Making Environmental Knowledge in Aboriginal/European Encounters: An Historical Perspective

NANDITA DAS, UNIVERSITY OF TECHNOLOGY SYDNEY:  
Bio-politics of Climate Change Governance in Australia

**WOOLLEY BUILDING—LEVEL 2, ROOM S226 (MECO)**

SESSION 9: PANEL | COMPOSTING—Feminisms & Environmental Humanities: Toxicity, Sense, Embodiment

Chair: JENNIFER HAMILTON

- LINDSAY KELLEY, UNIVERSITY OF NSW: Anti-Cancer Survival Kit: Toxic embodiment and "posthumanarchy"
- SUSANNE PRATT, UNIVERSITY OF NSW: Composing and Composting: Elemental Affections

3.00 – 3.30 AFTERNOON TEA

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## FRIDAY 25 NOVEMBER 2016 (CONT.)

### 3.30 – 5.00 SESSION

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#### HOLME BUILDING—THE REFECTORY

SESSION 10: PANEL | Kangaloon Creative Ecologies

Chair: **BARBARA HOLLOWAY**

- LORRAINE SHANNON: Global Post-wild Gardens and Local Bushland
- JAMES HATLEY, SALISBURY UNIVERSITY, SALISBURY, MARYLAND, USA: Silos of Disaster: Dwelling Oneirically in a Weaponized Landscape
- LOUISE FOWLER-SMITH, UNIVERSITY OF NSW: Ecological Imaginaries—local, urban, and global

#### HOLME BUILDING—SUTHERLAND ROOM

SESSION 11: The Anthropocene on the Screen

Chair: **DOMINIC REDFERN**

- SIMON TROON, MONASH UNIVERSITY: Hyperdisaster Movies: The Role of Nature in Recent Hollywood Blockbusters
- JOSE M ALCARAZ, MURDOCH UNIVERSITY & KEARY SHANDLER, MURDOCH UNIVERSITY DUBAI: Touching the Anthropocene: Experiential Learning, Documentary-Filming and Theatre
- BELINDA SMAILL, MONASH UNIVERSITY: Rethinking Documentary: Agency, Digital technology and Ecological Interconnectedness

#### HOLME BUILDING—CULLEN ROOM

SESSION 12: PANEL | Anthropocene Futures: Australia & the Pacific

Chair: **JOSH WODAK**

- IAIN MCCALMAN, UNIVERSITY OF SYDNEY: Australia in the Anthropocene—A Project in Progress
- KIRSTEN WEHNER, UNIVERSITY OF THE ARTS LONDON: Re-making Australia: Engaging publics in building Anthropocene futures
- JENNY NEWELL, AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK: “The sea is eating the land” exploring Pacific Islander relationships to a climate-changing ocean

#### WOOLLEY BUILDING —Level 4 COMMON ROOM

SESSION 13: PANEL | COMPOSTING Feminisms and Environmental Humanities II: Water, Weather and Law

Chair: **GRACE MOORE**

- ASTRIDA NEIMANIS, UNIVERSITY OF SYDNEY: Chemical Weapons in the Gotland Deep: A Queer Archive of (Bad) Feelings
- SUSAN REID, UNIVERSITY OF SYDNEY: Drifting Borders with Current Bodies
- JENNIFER MAE HAMILTON, UNIVERSITY OF SYDNEY: Weathering the City: Shame in/as Resilience?

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#### HOLME BUILDING—THE REFECTORY

5.00 – 5.30 **CLOSING SESSION: Research Into Practice— Where Do We Go From Here?**

- IAIN MCCALMAN, UNIVERSITY OF SYDNEY
- DAVID SCHLOSBERG, UNIVERSITY OF SYDNEY
- DOMINIC REDFERN
- EMILY O’GORMAN

**ABSTRACTS AND BIOGRAPHIES**  
(in order of days & sessions)



## ABSTRACTS AND BIOS



WEDNESDAY 23 NOVEMBER 2016

### INAUGURAL ASLEC–ANZ JUDITH WRIGHT LECTURE

#### **Deborah Bird Rose, University of NSW**

'Two Laws: Steps Toward Decolonisation in the Shadow of the Anthropocene'

Two large commitments were woven through Judith Wright's life and work: care for the nonhuman world and reconciliation between settler-descended and Indigenous people. I share these commitments, broadly speaking, and today I revisit them within the shadow of the anthropogenic disasters now engulfing Earth life. Can reconciliation become an ecological project as well as a social project? Can new ways of becoming-together emerge to entangle humans and nonhumans, and with what imperatives? Starting with a recent Aboriginal ceremony-event, I move into western sacred law focussing on this question: What guidance for the Anthropocene do the 'nourishing terrains' of Country and Book offer?

**Deborah Bird Rose** (FASSA) is a prize-winning author, and a leading figure in the Environmental Humanities. She is a Professor in

Environmental Humanities at UNSW, and with Thom van Dooren she founded the journal *Environmental Humanities*. She now serves on several editorial boards, including the newly founded *Ecological Citizen*. Her most recent book is *Wild Dog Dreaming: Love and Extinction*. ([www.deborahbirdrose.com](http://www.deborahbirdrose.com))

11.00 – 12.30

### SESSION 1 | Narratives of Displacement and Destruction

#### **Fiona Miller, Macquarie University**

'Climate-related displacement as adaptation: shadow places and the negotiation of risk'

Considering the history of injustice and impoverishment associated with development-induced displacement, the spectre of large-scale resettlement due to climate change presents a formidable humanitarian challenge. Planned resettlement is now actively being pursued as a form of adaptation, raising questions of procedural and distributional justice at multiple scales. In responding to climate risks through planned resettlement people are likely to confront new risk landscapes associated with adaptation in unfamiliar places, often under new conditions of vulnerability. Resettlement as a state-funded initiative also reflects the imposition of the state's perception of risk on communities which, in the process, generates new and different risks for those resettled, such as debt, food insecurity and social dislocation. Drawing on the experience of Vietnam, a country considered a hotspot for climate-related displacement, the paper explores how, due to the failure to genuinely act on climate change, resettlement is now transforming people's valued places into 'shadow places' (Plumwood 2008). The paper concludes by

considering what prospects exist for more just approaches to resettlement to be pursued in adaptation planning.

**Fiona Miller** conducts research from a political ecology perspective on the social and equity dimensions of environmental change in the Asia Pacific, notably Vietnam and Cambodia, as well as Australia. She specialises in the study of social vulnerability, society-water relations and adaptation. Fiona is currently undertaking research on the role of resettlement in adaptation to climate change. Fiona is a Senior Lecturer in the Department of Geography and Planning, Macquarie University, Sydney.

#### **Ian Collinson, Macquarie University**

'Hail Ruin, Hail Destruction: extreme metal in the Anthropocene'

In 2007, *Slate* magazine journalist Erik Davis wrote, 'delve far enough into heavy metal and you'll find environmentalists' (Davis 2007). That Davis seemed genuinely surprised that the environment, ecology and heavy metal could be connected reveals something about the stereotypes that still frame public perceptions of heavy metal music. Almost a decade later, such surprising environmental entanglements are still a prominent feature of much contemporary heavy metal music. In this paper, I examine extreme metal's engagement with the anthropocene, a concept that I take here to mean 'the new contexts and demands – cultural, ethical, aesthetic, philosophical and political – of environmental issues that are truly planetary in scale ...' (Clark, 2015: 2). Drawing on Timothy Morton's 'dark ecology' (2007) and Basek Agin Donmez's 'gothic ecocriticism' (2015), I argue here that extreme metal frames the anthropocene in a largely misanthropic and anti-humanist fashion. To ground this analysis,

the paper draws on the music of a range of extreme metal bands, including high profile global acts like Cattle Decapitation (US) and Gojira (France), as well as representatives of lesser-known heavy metal subgenres, such as transcendental black-metal and folk-metal.

**Ian Collinson** is a lecturer in media theory and cultural studies at Macquarie University. He is currently developing research interests in popular music, ecocriticism and the environment and will begin teaching into the new environmental humanities major that begins at Macquarie University in 2017.

**Deborah Jordan, Monash University**  
'Climate Change Narratives in Australian Fiction'

Several major Australian novels about global warming imagine a changed planet notably by the authors Alexis Wright, Selenna and George Turner. The current upsurge in the award winning and newly defined genre of cli-fi was initially dominated by young adult fiction and self-publishers. But there is a very long tradition of Australians, settler and Indigenous people, writing about our habitat and how climate shapes our communities and our future, and about how colonisation and industrialisation too often destroys the environment. This paper will contribute to the cognitive mapping, from the South, of the key issues and questions addressing cultural representations in the age of the Anthropocene.

**Deborah Jordan** (Senior Research Fellow, Adj., National Centre for Australian Studies, Monash University) is a cultural historian, writer and independent scholar. Her book *Climate Change Narratives in Australian Fiction* is available from academia.edu

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## SESSION 2 | Time Journeys – Mapping the Anthropocene

**Susanna Collinson and Stephen Turner, University of Auckland**  
'Unmapping: Pixelated Geographies'

The photograph shows something the map cannot. The Anthropocene is in a certain sense about mapping, as it produces a scale – both the balance and the measure of human impact on the earth. Our scale, for the most part, happens along the spacetime continuum, within our sensory capacities. But what happens when things get too big or too small for our bodies to understand? The age of the Anthropocene represents a new sort of colonialism. Now that we have “completed the geographic map of planet Earth” we find ourselves going in, and going out (Klingan, 2015, p.10). In—to the nano, the micro, the pixel, and the cell—and out to the cosmos, the edges of the universe. Just as writing, photography, film and sound changed our ways of operating in the world; what ways of recording will come to matter when we cannot see, hear, or touch the materials we are dealing with? How do we navigate a world of ‘dark writing’? (Carter, 2009) This paper will consider the precarities of scale and representation in the Anthropocene, dealing particularly with settler colonial histories and ideologies as ways of understanding what happens when we attempt to map the micro and the macro. Carter, Paul. *Dark Writing : Geography, Performance, Design*. Honolulu, HI, USA: University of Hawaii Press, 2009; Klingan, Katrin, Ashkan Sepahvand, Christoph Rosol, and Bernd M. Scherer, eds. *Textures of the Anthropocene: Grain, Vapor, Ray [Vol. 1]*. *Manual*. Cambridge, MA: The MIT Press, 2015.

**Susanna Collinson** is a Masters student in the Writing Studies department of the University of Auckland, and also holds an Honours degree in Fine Arts. Her research generally encompasses a wide range of subjects and objects (often diagrams), but usually involves some references to photography, affect theory, pedagogy and local discourses.

**Stephen Turner** is a Senior Lecturer in English, Drama and Writing Studies at the University of Auckland. His research interests include settler colonial, Indigenous and environment studies, pedagogy, literacy and cultural transmission. He is currently working on a book about post-settlement in Aotearoa New Zealand, and, with Sean Sturm, a book about the place-based university and social futures. His latest publication, with Tim Neale, is a co-edited special issue of *Settler Colonial Studies* (Other People’s Country: Law, Water and Entitlement in Settler Colonial Sites).

**Maria Melo Zurita, Macquarie University**  
'A Journey into the Subterranean Anthropocene'

Re-engineered images of Earth from space have emerged as a powerful metaphorical device in capturing the challenge of the Anthropocene (e.g., see the front covers of the journals *Anthropocene*; *The Anthropocene Review*). This is perhaps unsurprising, as the NASA photographs of Earth from space have long been potent icons of the global environmental movement. These images have offered a neat framing of the planet’s supposed fragility and limits, emphasising the shared destiny of the human race. This planetary framing of environment issues, however, in many ways is problematic as it reduces the Earth to a superficial image. This is not just in a metaphorical sense, as other

literature has argued, but also in a literal one. It only shows the Earth's surface, a two dimensional terrain. The images hide the underground, the Earth's vertical third dimension. It is an underground that is materially hidden under layers of rock, soil and ice; but also, as I argue here, one that has been discursively concealed from contemporary debates about the Anthropocene. In this presentation, I challenge this 'surface bias' by showing how the challenges of Anthropocene are very much entangled with the underground's past, present and future. That there is a need to embrace volume ontologies and explore the depths of the Subterranean Anthropocene.

**Maria de Lourdes (Marilu) Melo Zurita** works at the Department of Geography and Planning, Macquarie University in Sydney. She has conducted research projects on water governance issues in Mexico, climate change governance in the European Union and local government responses to disasters (i.e., floods and bushfires) in Australia. Her current research interest is on interactions of humans with the underground, from resource extraction (e.g. minerals), to built infrastructure for service provision (e.g. tunnels), or for tourism purposes (e.g. caving), with an overall focus on re-considering the role of subterranean-landscapes in historical processes, challenging surface bias.

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SESSION 3 | Writing Ecology: Mind, Society, Environment

**Gurpreet Kaur, University of Warwick, United Kingdom**

'The Bodily Registers of Women and Water in Gita Mehta's *A River Sutra*'

This paper will examine Gita Mehta's novel *A River Sutra* (1994) to show that bodies of water and of women carry social agency along with the cultural symbolic meanings bestowed upon such bodies, both physically and metaphorically. Mehta consciously subverts and re-negotiates traditional political and economic understandings of power rooted in structural patriarchal inequalities that have been historically reproduced. In her novel, she allows for an alternative social agency to emerge through the registers of women and water, more specifically through the *bodily registers* of women and water. A postcolonial ecofeminist framework will be used to focus on the relationship of women to the materiality of water.

Using this framework both further complicates and elucidates the relationships that women can have with water that are in turn intimately linked to other livelihood issues that affect women's lives, for example, privatization and commercialization of water, discourses of (anti/counter) globalization, and issues of visibility of women and their everyday existence that is materially connected to water and the environment. This is a relevant topic in the age of the Anthropocene because of its direct relevance to issues such as environmental justice and indigenous ecologies and knowledges which are sometimes dismissed as being irrelevant in today's scientific age.

**Gurpreet Kaur** completed her BA (Hons) and MA (Research) degrees in English Literature at the National University of Singapore (NUS). She is currently pursuing her PhD at the University of Warwick, United Kingdom. Her research interests are in postcolonial fiction, gender studies, Indian films and television, postcolonial ecofeminism, and gender and environment

relations in literature. She has experience in different NGO-related work, particularly involving women and children, and relevant teaching experience in both NUS and Warwick.

**Barbara Holloway, Australian National University**

'It's Not Like Forcing a Horse to Face a Hailstorm': Examining the Framings of Global Dilemmas'

Long-standing tensions between the domains in which knowledge is made and applied in contemporary society, whether rural or urban, are a major challenge among the issues of the Anthropocene. Nonetheless roles and responsibilities across these domains are being renegotiated as expert knowledge engages with populism, politics and above all, local knowledge. Arguing that online engagement is central and generates multiple dimensions of creativity, this paper explores moves from page to web, from literary to online conventions for satisfying the reader.

In the context of the Grassy Woodlands ecosystem of the eastern Riverina, I explore the progression through *Stories of the Riverina* (E. O. Schlunke 1965), environmental scientist David Lindenmayer's *Woodlands* (2005) and *On Borrowed Time* (2007), the NSW Government Climate Change website and the e-bulletins of NSW Local Land Services. I suggest new imperatives generated by both technology and environmental issues now blur boundaries between traditional roles of science and art, policy and politics as well as between the public and private spheres. Such new forms of power and knowledge production invite examination in terms of aesthetic and critical practices.

**Barbara Holloway** is a Visiting Fellow in the School of Languages, Literature and Linguistics at the Australian National University. She is currently researching the writers and natural history of South-West region of NSW for a publication on forest, literature and conservation. Her most recent publications are 'Rockolalia, Lithomania' *Text* vol. 17, 2013, and 'The Tree and Its Voices' *Australasian Journal of Ecocriticism* 2011. She has published in creative nonfiction in journals and collections and is currently an assistant editor of the *Australasian Journal of Ecocriticism*.

**Jessica White, University of Queensland**  
'Ecobiography: Decentering the Human in Life Writing'

The term 'autobiography' emerged in the West in the late eighteenth and early nineteenth century. Analyses of the form have historically attended to the concept of a unified selfhood, which is seen as representative of universal human nature. This interpretation of autobiography is one that is emphatically anthropocentric, with the human at its core. Yet we cannot have a life without the lives of others (such as plants, for example), and thus it becomes desirable, in creating an autobiography, to include the lives that sustain its subject: the autos of a biography must automatically include its environment. Such an account accords equal weight to its human and non-human subjects and is known as an 'ecobiography'.

This paper explores and expounds on the concept of ecobiography using Australian examples such as Margaret Somerville's *Body/Landscape Journals* and Dick Roughsey/*Goobalathaldin's Moon and Rainbow*. It underscores the importance of

Indigenous knowledge and writing in these specific, local accounts, and contemplates their significance for a global audience.

**Jessica White** is the author of *A Curious Intimacy and Entitlement*. Her short stories, essays and poems have appeared widely in Australian literary journals and she has won numerous awards, funding and residencies. She is currently an ARC DECRA Postdoctoral Research Fellow at the University of Queensland, where she is writing an ecobiography of nineteenth-century botanist Georgiana Molloy. She can be found at [www.jessicawhite.com.au](http://www.jessicawhite.com.au)

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#### SESSION 4 | Indigenous Writing and Environmental Imaginaries

**Rose Hsiu-li Juan, National Chung Hsing University, Taichung, Taiwan**

'Environmental Imaginary and Indigenous Knowledge in Alexis Wright's *Carpentaria*: An Animist Ontological Perspective'

In light of global indigenous study this paper proposes to read the ecological/geological deep time presented in indigenous literature and its significance on biota and habitat, human as well, from the perspective of new animist ontology.

Based on Philippe Descola's animist/totemic ontological identification, this paper explores an indigenous worlding drastically different from that of a naturalist scheme, and applies the revisionist insight to reading the environmental imaginary and indigenous knowledge in Alexis Wright's *Carpentaria*. Incorporating the Aboriginal Rainbow Serpent Dreaming into its narrative backbone, the novel

achieves a drama of environmental transversality par excellence, with the genesis of the landscape and the alignment throughout of the performing four elements, the extreme climate alternating between drought and monsoon, the dust and heat, the ocean and the mainland. The island / gulf / lagoon / tidal zone / river / canyon as well as the fauna and the flora are all actants, and the human is but one of the agents. The "big story" serves an environmental exemplar globally as well as sheds light on the complexity of Northern Territory. The trans-indigenous impact is especially significant because the indigenous people worldwide share common predicaments and at the same time possess similar legacies.

**Rose Hsiu-li Juan** is Professor in the Department of Foreign Languages and Literatures, National Chung Hsing University, Taichung, Taiwan, and a board member of The Association for the Study of Literature and Environment in ROC (ASLE-Taiwan). Her research interests include global indigenous study of literature and culture, Native North American literature, ecocriticism, and narrative theory.

**Jim Fairhall, DePaul University, Chicago**

'Leslie Marmon Silko: Ceremonies and Stories as Agents of Indigenous Ecological Identity'

Leslie Marmon Silko's fiction and nonfiction describe the Laguna Pueblo people's sense of being mutually defined by nature in a desert ecosystem. In her essay, "Landscape, History, and the Pueblo Imagination" (1986), she illustrates the normality of decaying bodies that exist in a natural-human geography made up of landscape and stories. In her fiction, especially *Ceremony* (1977)—the first novel by a Native American woman—Silko demonstrates

the necessity of cultural narratives, including those in ceremonies and legends, for an actionable understanding of the web of human/natural relationships in a time of ecocatastrophe. In fact, in her writing, “humanity” and “nature” are neither subject-object nor even separate categories. Individuals belong to natural communities and ecosystems as much as they belong to cultural communities. Tayo, a World War II veteran and the protagonist of this novel’s quest-and-survival story, embodies the importance of Laguna Pueblo legends and ceremonies as he tries to make sense of the introduction of atomic weapons into the world and the colonization of Native Americans. In my talk I will focus in particular on these ceremonies and legends as local actions with import for global ecologies.

**Jim Fairhall** teaches modern literature and environmental studies at DePaul University in Chicago. His scholarly writing revolves around James Joyce and ecocriticism. He has also written award-winning poems, fiction and creative nonfiction.

### 1.30 – 3.30

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#### KEYNOTE | **John Wolseley, Artist**

‘Art about the environment: what’s the point?’

Artists and writers reveal and communicate the nature and power of the living world. John Wolseley will discuss how from Turner through Cezanne to Fiona Hall, there is a long tradition of artists who, in the process of doing this also warn about the ways in which humankind is changing the environment. Now that we are in the process of irrevocably damaging the earth’s vital systems many visual artists are making work which even more directly addresses our aberrant anthropocene tendencies. In the last

decade traditions of art about landscape have been revitalised, and recently in Melbourne many galleries demonstrated this with a huge showing of art about the environment under the banner of the Climarte movement.

In this talk, John Wolseley will discuss how contemporary artists occupy both ends of a spectrum - the ones he calls the ‘sledge hammers’ who are strongly didactic, and the ‘poetic visionaries’ who hope that by enabling us to truly see the power and beauty of the earth we might be inspired to do something to save it. As an artist who for 60 years has been tugged in both directions Wolseley will try and make the case for working somewhere in the middle; and argue that art about the environment is best when it is good as art as well as a powerful tool and spur for environmental change.

**John Wolseley** was born 1938 in England and settled in Australia in 1976. His work over the last twenty years has been a search to discover how we dwell and move within landscape – a meditation on how the earth is a dynamic system of which we are all a part.

In 2005 he was awarded an honorary degree of Doctor of Science by Macquarie University, Sydney and the Emeritus Medal from the Visual Arts Board of Australia Council.

#### KEYNOTE | **Alice Te Punga Sommerville, Macquarie University**

‘Somewhere the sea.’

“Somewhere – barely discernible since evening had been long forgotten and the night had been shrugged aside – somewhere the sea was casting its breath at the land.” This talk takes this moment from Maori writer Patricia Grace’s iconic 1975 short story, “Parade,” as a starting

point to explore specific Indigenous cultural, historical and textual engagements with the ocean. Tracing ecocritical engagements (and disengagements) with Indigenous scholarship, it will ask what kind of critical work is possible when we think about Indigenous knowledges not only *about* but *as* the sea.

**Alice Te Punga Somerville** (Te Āti Awa, Taranaki) writes and teaches at the intersections of Indigenous, Pacific, literary and cultural studies. She has taught at Victoria University of Wellington, University of Hawai’i-Mānoa, and Macquarie University. Her first book was *Once Were Pacific: Maori Connections to Oceania* (Minnesota 2012). She also writes the occasional poem.

### 3.30 – 4.15

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#### KEYNOTE | **Joni Adamson, Arizona State University**

‘Backbone, Country, Anthropocene: Integrating Knowledges, Forging New Constellations of Humanities and Social Science Practice’

Humanities for the Environment, or HfE, is an ambitious project, seed funded by the Andrew W. Mellon Foundation (2013-2015), that has networking universities and researchers internationally through a system of “Observatories.” The project began by piloting an approach that conveners termed, the “Anthropocene humanities.” Over time, however, HfE researchers, artists, and community partners began calling for a widening conversation about human-nonhuman relationship in an era of epochal change, one that would draw more ancient, indigenous or Aboriginal, concepts such as Backbone from North America and Country from Australia, into all conversations about

where we have come from, where we are, and where we are going in the future.

In this lecture, I will range from the global to the local, across geographies, ecosystems, climates and weather regimes, moving from icy, melting Arctic landscapes to the bleaching Australian Great Barrier Reef, and from an urban pedagogical “laboratory” in Phoenix, Arizona to Vatican City in Rome. I will explore how Humanities for the Environment projects are showcasing the ways that humanists and social scientists are working to “integrate knowledges” from diverse cultures and ontologies and pilot new “constellations of practice” that are moving beyond traditional contemplative or reflective scholarly outcomes (the book, the essay). These innovative projects are affirming what Mike Hulme (2009) has observed: that framing complex environmental changes as “mega-problems” necessarily demands “mega-solutions,” and this perception “has led us down the wrong road”. HfE projects are illustrating how humanists and social scientists can work with local community-based alliances, not to find one solution but a range of evidence-based, reasoned, scaled, and culturally diverse responses “reflective of life in a plural world” (Castree et al. 2014). I will examine how and why HfE projects are taking concepts of Backbone and Country seriously and lovingly, as they pilot new constellations of practice in the environmental humanities and social sciences.

**Joni Adamson** is Professor of Environmental Humanities in the Department of English and Director of the Environmental Humanities Initiative at the Julie Ann Wrigley Global Institute of Sustainability at Arizona State University. She was 2012 President of the Association for the Study of Literature and

Environment (ASLE) and is Convener of the North American Observatory in the Humanities for the Environment Global Network. She is co-editor of *Keywords for Environmental Studies* (New York University Press, 2016) and *Ecocriticism and Indigenous Studies: Conversations from Earth to Cosmos* (Routledge, 2016). She is author of over 50 articles, book chapters and reviews.

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## ABSTRACTS AND BIOS



THURSDAY 24 NOVEMBER 2016

**KEYNOTE | Elizabeth De Loughrey, UCLA**  
'Submarine Futures of the Anthropocene'

This paper outlines the development of the “oceanic turn” and the rise of “critical ocean studies” as vital to figuring the Anthropocene. It builds upon the work of Elizabeth Povinelli’s theory of “geontologies” and by turning to the submarine sculptures of Jason deCaires Taylor argues for a provocative Caribbean aesthetic of “sea ontologies.” By examining the multispecies collaborations of coral and reef ecologies it suggests a new oceanic imaginary for the more-than-human Anthropocene.

**Elizabeth DeLoughrey** is a Professor in English and at the Institute for the Environment and Sustainability at the University of California, Los Angeles. She is co-editor of *Caribbean Literature and the Environment* (2005), *Postcolonial Ecologies: Literatures of the Environment* (2011), and *Global Ecologies and the Environmental Humanities: Postcolonial Approaches* (2015). She is the author of *Routes and Roots: Navigating Caribbean and Pacific Island Literatures* (2007) and *Allegories of the Anthropocene* (forthcoming).

**KEYNOTE | Petra Tschakert, University of Western Australia**

'The “resilient citizen”': increasing inequalities and intangible loss'

Resilience is the new standard of success. It is seen as a core ability that humans in the Anthropocene ought to possess to overcome obstacles and embrace global and local changes. I explore how the hyped resilience discourse constructs particular subjects as 'resilient citizens', demanding that they carry the weight of disasters without being able to reduce the inequalities that shape the vulnerabilities and precarious situations in which many people have to live today.

**Petra Tschakert** is Centenary Professor in Rural Development at the University of Western Australia. She received her MPhil in 1991 in Geography & Economics and French from the Karl Franzens Universität in Graz, Austria, and her PhD in Arid Lands Resource Sciences with a minor in Applied Anthropology from the University of Arizona in 2003. Her research activities and practice focus broadly on human-environment interactions and more specifically on rural livelihoods, environmental change, marginalisation, social learning, and deliberate societal transformation. Her main interest lies in the theoretical and empirical intersections of political ecology, environmental justice, complex systems science, and participatory research, with research experience mainly in Ghana, Senegal, Tanzania, South Africa, Nepal, and India.

11.00 – 12.30

SESSION 1 PANEL | Aotearoa New Zealand – Indigenous knowledges, mātauranga Māori, sciences and cross-cultural conversations

Attending to the crucial influence of mātauranga Māori (Māori indigenous knowledge and wisdom) in recent environmental restoration projects, Treaty of Waitangi settlements and Māori participation in science, this panel offers insights into the ways Māori ecological knowledge informs new ways of engaging with local ecological issues. We are keen to open the panel to wider discussion on outreach communication with indigenous communities.

**Huhana Smith (Ngāti Tukorehe) Massey University, Wellington, New Zealand.**

'The practice of cross-cultural restoration and concentrated dialogue and engagement between Western sciences and customary ecological and cultural knowledge embodied in mātauranga Māori'

This paper will focus on the practice of cross-cultural restoration and concentrated dialogue and engagement between Western sciences and customary ecological and cultural knowledge embodied in *mātauranga Māori*, as worked out in the award-winning, six-year *Manaaki Taha Moana* (MTM) project. Building relationships through cross-cultural research, the MTM research programme (2009-2015) actively restored and enhanced coastal ecosystems and their services of importance to iwi [tribes], through a better knowledge of these ecosystems and the degradation processes that have affected them. Sharing principles, innovations and lessons from one of the nation's largest and most acclaimed collaborations

between Māori and scientists, this paper will share the fruits of collaborative conversations and a range of images from Huhana's own art practice.

**Huhana Smith (Ngāti Tukorehe, Ngāti Raukawa ki Te Tonga)** is an artist and academic with wide-ranging experience in Māori art and museum practice, exhibition planning and implementation, indigenous knowledge and science research. She is Head of Art at Massey University, Wellington. Huhana was former Senior Curator Māori at the Museum of New Zealand Te Papa Tongarewa 2003-2009. She is leading an active participatory, collaborative and kaupapa Māori research project - *Adaptations to Climate Change for Māori Coastal Communities (2015-2017)*. <http://www.huhanasmith.com>

**Ocean Mercier, Te Kawa a Māui, Victoria University of Wellington, New Zealand**  
'(Ngāti Porou): A Conversation about Māori Ecology, Biotechnology and Wasps'

The National Science Challenge project on *Biotechnological Controls of Pest Wasps* began in 2016. It supports research into four novel methods of controlling wasps in Aotearoa New Zealand, for instance, using a recently discovered 'trojan' mite to control wasp nest size. In a companion project, *Social and Cultural Perceptions of Biotechnological Controls of Pest Wasps*, my team will canvass and explore peoples' attitudes towards these controls, with a particular focus on the views of Māori stakeholders. Māori have long voiced their concerns about biotechnologies and I will summarise the key arguments. Then I will discuss our work in progress, and our approach to the research. I will explore, for instance, whether the 'social licence to operate' framework can

give effect to tikanga Māori (values and practices) related to decision-making for our natural environment.

**Ocean Mercier (Ngāti Porou)** is a senior lecturer at Te Kawa a Māui (Māori Studies), Victoria University of Wellington. A physicist by training, her key focus is at the interface between Māori and Western science. Ocean is also the presenter of Māori Television's *Project Mātauranga*. In 2012 she won a National Tertiary Teaching Excellence award for her work in exploring digital pedagogies with indigenous students.

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#### SESSION 2 | Beyond Simply Fishing: Conservation, Construction and Communities

**Josh Wodak, University of NSW**  
'The Life (and Death) Aquatic: Conservation Biology and Environmental Engineering in Artificial Coral Reefs'

In response to the profound biophysical changes unfolding under the advent of the Anthropocene there has been a shift in conservation strategies for mitigating environmental challenges. This shift has been from conservation biology, as non-interventionist research, monitoring, and cataloguing of biophysical environments, to environmental engineering, as intentional intervention to remediate human impacts on biophysical environments. The converging aspirations between conservation biology and environmental engineering are considered in terms of how proposals to mitigate these impacts draw on notions of design: from the scale of life, through synthetic biology, to the scale of climates, through geo-engineering.

This paper explores the ethics and efficacy of such proposals through analyzing artificial coral reefs as an attempt to conserve marine ecosystems threatened by ocean warming and ocean acidification. The work of scientists, engineers, artists and designers in making artificial coral reefs is used to frame the contestations around the notion of designing away the deleterious effects of Anthropocene.

**Josh Wodak** is a researcher, artist and design educator, and Associate Lecturer, UNSW Art and Design in the Faculty of Art and Design, University of NSW. His work critically engages with cultural and ethical entanglements between environmental engineering and conservation biology as means to mitigate species extinction and biodiversity loss in the Anthropocene. He holds a BA (Honours) in Anthropology (Sydney University, 2002), a PhD in Interdisciplinary Cross-Cultural Research (Australian National University, 2011) and has exhibited his media art, sculpture and interactive installations in art galleries, museums and festivals across Australia and internationally.

**Li Chen, Edith Cowan University**  
'On Material Engagement with Nature: Rethinking the Construction of Diasporic Space Through the Case of Western Australia's Abalone'

With the acceleration of globalization, studies in diaspora have increasingly absorbed geographic ideas and the views on the relationships between non-human species and humankind. However, there are few in-depth studies addressing the construction of diasporic space in relation to the materiality of the natural world. Considering the relative absence of the material environment as a serious subject in contemporary diaspora studies, the starting

point of this article attempts to explore the connections between Chinese diaspora and the ecologic environment in Western Australia, as presented in the case of abalone harvesting. This study provides a vivid case of an insightful view on the relationship between local Chinese diaspora and their abalone recreational harvesting in Perth. The study of abalone relates the transformation of traditional Chinese cultures to WA's ecologic environment. The significance of abalone, which is a common little mollusc in biological category, has attracted numerous attentions in Chinese culinary cultures. However, abalone harvesting demonstrates how the Chinese people change their conceptions of nature and the self-perceptions of themselves through the communications with the new natural surroundings. Leading from sensory ethnography and food studies, the study analyses the cultural values of nature in the contemporary constitutions of diasporic spaces. It argues for a more explicit understanding of the importance of the material and embodied environment in diasporic research.

**Li Chen** is a PhD Candidate in the School of Arts and Humanities at Edith Cowan University in Perth, Western Australia. She was a humanistic documentary filmmaker in a Chinese TV station. Now she focuses on the studies of the relationships between Australian ecologic environment and the local diasporic Chinese.

**Kate Johnston, University of Sydney**

'Beings in Flux: sustaining local and global 'fish-human communities''

'A being dedicated to water is a being in flux' (Bachelard in Connery 1996: 290). While Gaston Bachelard's 1942 meditation on water and the human psyche is infused with

imagination, it resonates with the contemporary ocean crisis. In this paper I consider those 'beings in flux' as the human/more-than-human entities that are part of and rely upon marine ecosystems. I take a wholistic approach to ecosystems as comprised of what Elspeth Probyn has called 'fish-human communities' (2013:158). I ask what is sustained and what is not in the work that goes into sustaining tuna? What worlds have come into being in relation to the global demand for Northern Bluefin tuna, overfishing, stock decline, and the contemporary regulatory responses? And what worlds are disappearing?

These are ontological questions that I address by considering the transformation of fish-human communities in southern Italy within the global frenzy to fish, eat, save, and know tuna. Such global conditions have resulted in new ways of life that privilege those with social and economic capital, while other ways of life become precarious. I argue that regulations based on single-species neglect ecosystem relationships that harbour a wealth of ecological knowledge, ethics, and socio-technical practices. Ironically it is these precarious life worlds that may offer insights for the future of fish-human communities.

Connery, C. L. (1996). The oceanic feeling and regional imaginary. In R. Wilson & W. Dissanayake (Eds.), *Global/local: Cultural production and the transnational imaginary*. Durham, NC: Duke University Press.  
Probyn, E. (2014). *Sustaining Fish-Human Communities? A More-Than-Human Question*. In *Ethnographic Worldviews* (pp. 155-171). Springer Netherlands.

**Kate Johnston** is a PhD candidate at the University of Sydney in the Department of Gender and Cultural Studies. Her thesis—*Sustaining More Than Fish: tradition and*

transformation in environmental conflicts—explores sustainability discourses through the case study of tuna. She draws on ethnographic fieldwork in a traditional fishery in Italy and interviews with diverse groups, to think through themes of preservation, change, visibility, care, and conflict in the project of sustaining tuna.

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### SESSION 3 PANEL | Art, Ecology and Governance – Intercreate

This panel is hosted by Intercreate. Presentations will discuss specific arts practices, projects and organisations in the Oceania Region that are partnering across disciplines, cultural, geographic and political borders. These partnerships are sharing old methods and creating new ways, to build community capacity and strengthen/nurture ecosystems (psychic, social, cultural, and environmental). In some cases, these methods are being used to disrupt existing dominant systems of the Industrial/Colonial/Modern/Capitalist eras, as a way of creating openings for new approaches in collective and collaborative living.

**Chair: Nigel Helyer** is an independent sculptor and sound-artist who has forged an international reputation for large scale sound-sculpture installations, environmental public artworks and interactive new-media projects for museums and festivals. He augments these studio activities with critical writing, curating and the production of radiophonic works. Nigel's modus operandi is strongly interdisciplinary, linking a broad platform of creative practice with scientific research and development in academic, environmental and community contexts, and which is manifest in a complex

meeting of Poetics and Technics that forms a nexus between art, community and ecology.

**Michelle Maloney & Ilka Blue Nelson**

'New governance models for bio-regional health: GreenPrints and the role of law and art'

As we move into the Anthropocene and struggle to deal with a climate changing world, a critical question must be answered: how can we create human governance systems that enable us to live within our ecological limits and nurture and restore the Earth community?

This paper provides an overview of AELA's 'GreenPrints' program, which is working to create new models for Earth centred law and governance, using bio-regional health as a starting point. GreenPrints brings together experts from law, planning, the natural sciences, engineering, renewable energy, indigenous knowledge and the arts, to re-design Australia's environmental governance systems. In this paper we draw out the fundamental role that the arts play in articulating the possibilities, challenges and fears we must face if we are to transform our relationship with the natural world. It will also highlight the role for all creatives in reimagining, redesigning and communicating new ways of managing human impacts on the Earth, in a climate changed world.

**Michelle Maloney** (BA/LLB (Hons) ANU, PhD Griffith Law School) is a lawyer and Earth advocate. She is the Co-Founder and National Convenor of the Australian Earth Laws Alliance, Chairperson of the Environmental Defenders Office Queensland and Australian representative on the Executive Committee of the Global Alliance for the Rights of Nature. AELA's mission is to build the understanding and

practical implementation of Earth centred law, governance and ethics in Australia ([www.earthlaws.org.au](http://www.earthlaws.org.au)). Michelle's email is: [convenor@earthlaws.org.au](mailto:convenor@earthlaws.org.au)

**Ilka Blue Nelson** is a Creative Ecologist with a transdisciplinary practice informed by mythology, systems thinking and the sacred. Her studio, Latorica ([www.latorica.net](http://www.latorica.net)) works to reenchant people to the complexity of our greater ecology, currently through workshops, film and ceremony. Ilka collaborates on a wide range of cross-cultural, arts based and Earth centered projects. Ilka's email is: [ilka@latorica.net](mailto:ilka@latorica.net)

**Sandy Sur, Thomas Dick & Leah Barclay**  
'Vanuatu Water Music, technology, and cultural/decolonising politics'

Sandy Sur's research focuses around the Water Music of Vanuatu and its connection to the environment. Water connects everything on earth and is essential for survival. At a time when the world is facing so many environmental challenges it is more important than ever before to deeply understand the role of water in our life. Understanding the sound and rhythm of Vanuatu Water Music allows us to explore the environment in new ways and develop a deeper understanding of the role sound plays in the environment. The Water Music of Vanuatu is site-specific and deeply inspired by the surrounding environment. This inspiring tradition is now evolving in response to rapidly changing climates that are affecting island communities. Sandy is involved in a range of interdisciplinary projects with the co-presenters exploring water music, audio-visual technology, and cultural/decolonising politics.

**Sandy Sur** is a community leader and researcher from the remote tropical Island of Merelava in Vanuatu. His research focuses around the Water Music of Vanuatu and its connection to the environment. Sandy believes water connects everything on earth and is essential for survival. He is the Manager of the Leweton Cultural group who deliver a range of customary artisanal performances and workshops including music, dance, weaving, carving, mixed-media/found objects, environmental art, and instrument-making.

**Tom Dick** is an executive producer and production manager, who possesses extensive international experience in a diverse range of projects and events; with a demonstrated track record of success in producing large scale, professional events in remote locations. Tom is a key member of the Wantok Musik Foundation team and has more than a decade's experience in Melanesia promoting and facilitating various cultural exchanges and a greater level of economic empowerment for Melanesian and indigenous artists and their communities.

**Leah Barclay** is an Australian sound artist, composer and researcher working at the intersection of art, science and technology. She specialises in electroacoustic music, acoustic ecology and emerging fields of biology exploring environmental patterns and changes through sound. Her work has been commissioned, performed and exhibited to wide acclaim internationally by organisations including UNESCO and Ear to the Earth. She is currently a postdoctoral research fellow at Griffith University where she is leading a portfolio of research in acoustic ecology and climate change.

**Tracey Benson**  
'TransArts Alliance'

There are a number of small organisations across Oceania with shared values. These organisations are based in Australia, Vanuatu and New Zealand and have a role that is multi-focal, exploring the interconnected themes of technology, arts, science and Indigenous knowledge. These are organisations that are already 'networked' with each other, with key people working across a number of the organisations. Each organisation has its specific strengths, usually related to its location and its existing partnerships. Many of these strengths could be scaled and leveraged for the benefit of all parties. By working in partnership with key organisations and individuals TransArts Alliance will develop collaborative projects and events on interconnected themes.

**Tracey Benson** is an artist and researcher based in Australia. Her creative work experiments with a range of media—video, online, open data, mobile technologies and augmented reality. She often collaborates with cultural owners and guides—working with Indigenous communities, historians, artists, technologists and thinkers. Her work has featured in many international and national emerging media festivals since 1996. Tracey has a MA from QUT, Creative Industries and a PhD from ANU. [www.traceybenson.com](http://www.traceybenson.com)

*Intercreate.org is a project-based organisation based in New Zealand/ Aotearoa, consisting of an international network of people interested in art, science, culture and technology. Our motto is developing the culture to create a sustainable civilization. We live in a world where the human connection to the environment is having a strong negative impact, particularly for the generations*

*that follow. At Intercreate we believe an important part of resolving the problems around the human relationship with the environment, is to involve indigenous groups in all discussions of the environment. Consequently we are working with partners to ensure this is a component of our major projects. Our projects and residencies have a strong focus on environment, regionally, nationally and internationally.*  
<http://www.intercreate.org/>

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**SESSION 4 Postgrad/ECR Workshop | Pathways in the Environmental Humanities**  
**Convenors:**

**Alanna Myers, University of Melbourne**  
**Emma Davies, Australian National University**

PANELLISTS:

- IAIN MCCALMAN, UNIVERSITY OF SYDNEY
- THOM VAN DOOREN, UNIVERSITY OF NSW
- JONI ADAMSON, ARIZONA STATE UNIVERSITY

**1.30 – 3.00**

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**SESSION 5 | People—Law, Environment—War**

**Michelle Maloney, Australian Earth Laws Alliance**

'Next generation environmental law or echoes of 1984? Regulating consumption and living within our ecological limits'

One of the greatest causes of the destruction of the natural world is the unsustainable consumption of 'natural resources' by human societies. It is estimated that today, we use the equivalent of 1.6 planets to provide the resources we use and absorb our waste.<sup>1</sup> And of course, we only have one precious Earth. If we are to address the challenges of climate

change and global ecosystem decline, we must reduce our consumption of the natural world and live within our ecological limits. But how do we do this? Modern industrial societies have little experience understanding, or trying to live within, the ecological limits of our ecosystems. Our dominant economic, legal and political systems are built on a pro-growth belief system and proposals to regulate to reduce consumption are often met with objections that it interferes with individual rights and freedoms. This paper offers a practical framework for regulating to reduce consumption, based on real-world examples of regulatory success. The paper first problematizes consumption within the concepts of 'the Anthropocene' and Planetary Boundaries. It then addresses three case studies—recreational fishing in Queensland, the plastic bag ban in South Australia and residential water restrictions in Queensland during the Millennium Drought in Queensland. It argues that these regulatory examples are cause for great optimism, because rather than hampering individual rights, these examples show that with strong leadership, commitment to understanding the scientific issues and ensuring communities are engaged in implementing solutions, people are willing to work collectively to reduce the consumption of material resources.<sup>1</sup> Global Footprint Network, 'Annual Report' (2011)  
[http://www.footprintnetwork.org/en/index.php/GFN/page/annual\\_report\\_2011/](http://www.footprintnetwork.org/en/index.php/GFN/page/annual_report_2011/)

**Michelle Maloney** (BA/LLB (Hons) ANU, PhD Griffith Law School) is a lawyer and Earth advocate. She is the Co-Founder and National Convenor of the Australian Earth Laws Alliance ([www.earthlaws.org.au](http://www.earthlaws.org.au)), Chairperson of the Environmental Defenders Office Queensland and Australian representative on the Executive Committee of the Global Alliance for the Rights

of Nature. For information about Michelle's publications and AELA projects, please visit: <http://www.earthlaws.org.au/about-us/aela-team/michellemaloney/>

**Boi Huyen Ngo, University of Technology, Sydney**

'In the Rivers: The haunting of Agent Orange for Vietnamese Australians'

In the context of climate change and the inevitable future of climate change refugees, there is the need to explore the intrinsically affective connection between migrants and their connection to the environment, particularly changing environments and homelands. This paper will use the case study of Agent Orange within the waters of Vietnam and Australia to understand the haunting and the affects of water contamination within lived experiences of (un)belonging. Agent Orange was used by the U.S military in Vietnam as part of the herbicidal warfare program called Operation Ranch Hand. The Union Carbide chemical plant, which had produced Agent Orange for the Vietnam War, was situated in Sydney, Australia by the Parramatta River. The chemical waste was dumped into this river and the river is contaminated. Parramatta River is a river situated in Western Sydney where many Vietnamese migrants, including my family, lives. It is a popular landmark for picnics and events for Vietnamese families. The emotional affect upon my family, once they realised the presence of Agent Orange within the waters of their new homeland, has brought strong visceral and sensory memories of their experiences of the war and of migration. Their migration experience has a circular akin to the nature of water contamination; Agent Orange has been produced in Australia, released in Vietnam and contaminated/s both Australia and Vietnam.

Just as they escaped Vietnam as refugees on a boat across waters, Agent Orange also has somehow travelled and lived within waters in the river systems of both countries.

**Boi Huyen Ngo** is currently a PhD student at the University of Technology, Sydney. She writes, connecting multiple ideas of home and its environments, family histories and migration, particularly Vietnamese Australian migration. She is currently doing a project on water within Vietnamese Australian memories and sensory experiences of loss and homelessness.

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#### SESSION 6 | Experiments with Bodies, Plants & Building Materials

**Laura Fisher, University of Sydney**

'The poetics of foraging: an account of Diego Bonito and Artist as Family'

The twin trajectories of urbanisation and globalisation have led to more and more of us being estranged from the sources of our food, while the industrialisation of agriculture has evicted long-established practices of land stewardship from rural areas. And yet food is an inexhaustible site of hope for environmentalist projects: it holds the promise that we can recalibrate our reliance upon natural systems and that new kinds of earth-literate subjectivities can be formed. This paper will discuss two socially engaged art projects which exemplify this liberationist sensibility around food, and which revolve specifically around foraging: Diego Bonetto's 'Wild Food' Tours in Sydney and Artist as Family's journey year-long performance of living on the land while travelling by bicycle between rural Victoria and Cape York. My analysis will be guided by the ecological theorisation of human

ontology developed by anthropologist Tim Ingold, who reminds us that human history is 'the process wherein both people and their environments are continually bringing each other into being' (2000, 87). As I will argue, these projects revivify food sources within urbanised landscapes by making them newly legible, through sensuous participation and the lenses of Indigenous, peasant and subsistence knowledge.

**Laura Fisher** (post-doctoral fellow at Sydney College of the Arts, University of Sydney) is an arts researcher and sociologist. Her recently published book is *Aboriginal Art in Australian society: Hope and Disenchantment* (Anthem Press). Laura is currently investigating the contribution artists are making in rural communities facing challenges such as depopulation, urgent environmental issues and conflicts over land use. This study includes case studies in Australia, Japan, Sweden and Russia.

**Rebecca Giggs, Macquarie University; Jennifer Mae Hamilton, University of Sydney/NYU Sydney; Astrida Neimanis, University of Sydney; Kate Wright, University of New England; Tessa Zettel, Independent Artist**  
'The Weathering Report: Notes from the Field'

The Weathering Report reflects on a series of collaborative events, meetings and conversations that comprise our collective's ongoing project on the art of weathering. We propose the concept and practice of "weathering" as a means for embodying climate change, or as a way to radically localise the global phenomenon of climate change. In both the dominant environmental imaginary and empirical scientific study, climate change is too often posited as distant and abstracted from our everyday experiences of

weather (see e.g. Neimanis and Walker 2014; Yusoff and Gabrys 2011). Either neoliberal progress narratives of controlling the future or sustainability narratives of saving the past buttress such abstraction. Both largely obfuscate the ways that our bodies weather the world and are part of the changing climate. We propose weathering as a “poethical” (Retallack 2004) interruption to these abstractions. Our more specific proposition for this presentation is that bringing together weather and climate change in and as the body calls for a new understanding of measurement and new methods for measuring that exceeds the aggregation of data that we take as a sign of global warming. The paper will illustrate this argument with some examples of alternative methods for measuring and new kinds of instruments that we have developed in our collaborative and experimental research.

**Rebecca Giggs** writes about ecology and environmental imagination, animals, landscape, politics and memory. Her essays and columns have appeared in *Granta*, *New York Times Magazine*, *Best Australian Science Writing*, *Best Australian Essays*, *Aeon*, *Overland* and *Meanjin*. Her first nonfiction book is forthcoming from Scribe. Rebecca teaches in the English Department at Macquarie University

**Jennifer Mae Hamilton** is a researcher, teacher and gardener with a PhD in English Literature from UNSW. She is a Postdoctoral Research Associate in the Department of Gender and Cultural Studies at the University of Sydney funded by The Seed Box: A MISTRA+FORMAS Environmental Humanities Collaboratory. She also lectures in ecocriticism at NYU Sydney. Her first book, *This Contentious Storm: An Ecocritical and Performance History of King Lear*, is

forthcoming with Bloomsbury Academic.

**Astrida Neimanis** is a Lecturer in the Department of Gender and Cultural Studies at the University of Sydney. She writes about water, weather, bodies and other environmental matters. *Bodies of Water: Posthuman Feminist Phenomenology* is forthcoming in early 2017. She is also Associate Editor of the journal *Environmental Humanities*.

**Kate Wright** is a Postdoctoral Research Fellow at the University of New England. Her current project is an experiment in multispecies and cross-cultural collaborative research methods through the development of a community garden focused on Aboriginal Australian culture and knowledges in Armidale. Her first monograph is *Transdisciplinary Journeys in the Anthropocene: More-than-human Encounters* (Forthcoming 2017: Routledge Environmental Humanities Series). She is co-editor of the ‘Living Lexicon for the Environmental Humanities’, in *Environmental Humanities*.

**Tessa Zettel** is an artist and writer who works in various collaborative modes to imagine or enact other ways of living. Her projects involve opening up spaces of dialogue, forms of exchange, mapping, and revaluing overlooked cultural practices and knowledge. She teaches interdisciplinary design at UTS and writes for unMagazine and Runway. Recent publications include ‘Making Time: Food Preservation and Ontological Design’ with Abby Mellick Lopes for *Food Democracy: Critical Lessons in Food, Communication/Design, Art and Theoretical Practice* (Chicago: Intellect Books, 2016).

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## SESSION 7 | Digital Worlds, Digital Futures

**Jessica McLean**, Macquarie University  
‘Digital spaces and justice in the Anthropocene’

Our use of digital media has ecological implications both in terms of our physical reliance on infrastructure and tools to connect to digital spaces and what we do within digital spaces. However, the contribution of digital spaces to the Anthropocene is not yet well explored and digital activism in particular may play a role in working towards more just futures. In bringing together geographies of digital change and the Anthropocene, this paper focuses on interventions originating in digital spaces and networking through, around and beyond these. This paper will consider issues of justice and the Anthropocene within the context of change originating from digital spaces. By exploring a case study of online digital action as manifest in the Climate Council’s creation and continuation, important aspects of what is made possible from digital spaces will be highlighted. Further, this paper will begin to look at the costs of digital action – both material and discursive – to ascertain the extent of productive change that can stem from online spaces in the Anthropocene.

**Jess McLean** is currently a geography lecturer at Macquarie University. She conducts research in two main areas: geographies of digital change, examining the environmental costs and benefits of digital spaces, and; water cultures in urban and rural spaces, working with Indigenous and non-Indigenous peoples to identify marginalisation of particular knowledges in water planning and management processes, and developing ways to change those injustices.

**Benjamin Abraham, University of Technology Sydney**

'The Videogame Terraforming Imaginary'

The past several years have witnessed the emergence of a new genre of videogame with implicit, and sometimes explicit, ecological themes. Labelled variously as the 'survival/crafting' genre and taking its cues from the landmark title *Minecraft*, games of this kind are often preoccupied with altering the landscape itself and with the ability of players to mine and collecting resources to both sustain themselves and further advance their material position and access to technology. As I have argued elsewhere (Abraham, forthcoming) despite the seemingly embedded 'ecological' themes of these games which often feature a greater than normal emphasis on terrain interactions, food and shelter, their mechanics more often feature simplified ladders of technological progress and fail to generate a sense of what Timothy Morton (2010) calls 'ecology without nature'.

In this paper I propose to examine in more detail the emergence of the videogame terraforming imaginary, and offer an account of the origins of the impulse to terraform in the modern videogame as an extension of long standing fantasies of dominance and power within the larger gaming imaginary. I draw on the work of Val Plumwood (2003) to describe narratives of mastery over nature and find the same embedded attitudes in the terraforming imaginary. With a brief survey of modern examples and historical precedents, the impulse to 'terraform' in games will be located and revealed as not especially ecological, and a brief counter-factual history of ecological gaming will be considered.

**Benjamin Abraham** is currently a scholarly teaching fellow in the School of Communication at the University of Technology Sydney. His research and teaching has a highly interdisciplinary focus across games and digital culture, internet activism, nonhuman philosophy, finance studies, and climate change. He is currently working on a book length manuscript examining the intersections between digital gaming and climate change.

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**SESSION 8 | Close Encounters: Multispecies Studies Above and Below the Earth**

**Anna Boswell, University of Auckland**  
'Dark Arks and Extinction Pedagogy'

In an article published in the *Journal of the Polynesian Society* in 1919, George Graham records the first encounter between the people of Waitemata and the emu specimens shipped to Kawau Island in the 1870s to stock Governor George Grey's private menagerie. "[W]e called it the Mōa", says Mereri, Graham's informant, "and my cousin, Te Hemara, made a speech to those birds and cried, and we all there cried, for we remembered those old proverbs and laments concerning the past, which likened the disappearance of our dead parents and ancestors to the extinction of that bird, the Mōa" (1919, p. 108). This paper unravels the mnemonic complexities of this story in order to trace local responses to settler colonial lifeworld disruption. Australia and Aotearoa/New Zealand share histories of catastrophic ecological change and biodiversity loss wrought through European settlement. They also share an interconnected lifeworld and a complex history of species transfer and management.

The paper attends to these histories, proposing

that the recent and rapid European settlement of southern-world places can be understood as an accelerated form of 'slow violence' (Nixon 2011). In examining the workings of what it terms 'extinction pedagogy', the paper is especially interested in the figure of the ark—as a Judeo-Christian trope which has long haunted the South Pacific; as a technology of transfer and acclimatisation; as a living archive; as a 'death worlding' device (Rose 2011, p. 12); and as a mechanism for crystallising new human-animal relationships, which in turn crystallise ideas about how a wider world of life is composed and how it ought to be cared for and managed.

Graham, George. 'Rangi-hua-mōa: A Legend of the Mōa in Waitemata District, Auckland', *Journal of the Polynesian Society* 28: 110 (1919): 107-110. Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Cambridge, MA, and London, UK: Harvard University Press, 2011. Rose, Deborah Bird. *Wild Dog Dreaming: Love and Extinction*. Charlottesville and London: University of Virginia Press, 2011.

**Anna Boswell** is a lecturer in Writing Studies at the University of Auckland. She talks and writes about settler colonialism in terms of inscription, pedagogy and ecology, and has recently been awarded a Marsden Fund grant (2016-19) by the Royal Society of New Zealand for a project investigating the history of zoos and wildlife sanctuaries in the settler south.

**Laura McLauchlan, University of NSW**  
'Care wars: making space for care-ful conversations in species conservation practices'

Donna Haraway's *Situated Knowledges* remains a key text in the environmental humanities

(1988). But what does it mean to take partial perspectives seriously in ethnographic practice? (Candea 2011). Following my ethnographic attention to both hedgehog conservation in the United Kingdom and hedgehog culling in New Zealand, this paper begins with the simple awareness that cares for species are deeply contingent. However, despite this radical contingency, we rarely experience our cares as such. Indeed, though caring, one might find oneself committed to deathly conflicts (Haraway 2008; Puig de la Bellacasa 2012:199; van Dooren). Deconstruction of cares (whether one's own or others') is also a potentially a deeply violent practice (Tamas 2009). Through a prism of care, hierarchies are strangely flattened. Ones allegiances start to look more than a little precarious. This paper will look both at how cares play out in particular hedgehog-human worlds, as well as the ways in which cares are often hidden under more authoritative ways of justifying the lives of the species we love. This paper will ask how we might take cares seriously, even when we find them deathly opposition.

**Laura McLauchlan** is a PhD candidate in anthropology with the Environmental Humanities programme at the University of New South Wales. Her thesis is based on fieldwork with hedgehogs and humans in urban Bristol (UK) and Wellington (NZ). Laura is particularly interested in questions of *umwelt* and interspecies slippages in multispecies spaces as well as questions of the politics of care and attachment.

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## SESSION 9 Artists' Roundtable | Ecological Imaginaries

### Convenors:

- Joshua Wodak, University of NSW
- Dominic Redfern, RMIT University

Creative researchers are becoming increasingly visible in the environmental humanities and this area presents unique opportunities for multi-disciplinary approaches to unpacking global ecologies in relation to local impacts. Over two roundtable sessions, from Ecological Imaginaries to Ecological Transformations, the participants will share strategies and insights for creative application to the conference foci. Through a series of provocations and talking points, participants will look to the successes, and potential, of creative research to re-imagine the collective vision of our shared future.

**Pie Bolton** is an artist/scientist engaged as an MFA candidate at RMIT. Her work explores the interconnectedness of deep and shallow temporalities. Her multi disciplinary art practice is focused through a scientific lens as she alters and rearranges lithic fragments through ceramic processes in order to guide understanding of the intersection between the geologic and the human. Her investigations in materiality manifest as enigmatic objects examining perceptions of the Anthropocene.

**Louise Boscacci** is an artist-researcher and educator who thinks about and works in meeting places of affect, ecology, (im)materiality, and ecoaesthetics. Projects involve a-bodied encountering in field situations and the studio. Co-species, clay, sound, light and words converse in transversals of practice and scholarship. Her roundtable talk lengthens and

deepens a two-year case study to disclose and compose a toponymy of global shadow places for the idiolocal port of Townsville, Queensland. <https://louisebosaccini.net>

### Renata Ferrari Legorreta

My research aims to understand how marine ecosystems work so that we can manage and conserve them better. As a Postdoctoral Fellow at the University of Sydney, I work with a multidisciplinary group (from underwater robots to marine park managers) to understand the dynamics of the marine habitats inside and outside marine parks. This allows us to understand temporal and spatial patterns in biodiversity and ecosystem function. I use images to investigate the underwater world, from which we can build 3D models and measure underwater habitat complexity.

**Lea Kannar-Lichtenberger's** work on the macro and microscopic worlds and her installation works looks to convey the juxtaposition of size and beauty, text, sound and film, exploring the dynamics of the human influence upon evolution within the Anthropocene. Her current work exploring the impact tourism and ocean debris on isolated islands has seen Lea travel to places such as the Galapagos, Lord Howe and Faroe Islands.

**Forest Keegel** has been a practising artist since 1992 and has spent over ten years creating artworks that evoke a sense of the landscape of Victoria prior to white settlement and the gold rush. She often uses Indigenous plants and waste paper to create ephemeral sculpture. She has twenty years' experience as a visual artist in Community Cultural Development. She has an Honours in Sculpture from Sydney College of the Arts and in 2014 she won the

Sculpturescape award at Lorne Sculpture Biennale.

[www.forestkeegel.com](http://www.forestkeegel.com)

Working in varying mediums, **Janet Laurence** creates immersive environments that navigate the interconnections between organic elements and systems of nature. Based in Sydney, Laurence is currently a Visiting Fellow at the University of NSW Art and Design and a 2016 /17 Fellow of Hanse-Wissenschaftskolleg (Institute for Advanced Study), Delmenhurst, Germany. Laurence exhibits nationally and internationally and her work is included in museum, university and corporate collections as well as within architectural and landscaped public places.

**Carolyn Lewens** is an artist and curator with many years experience working solo, collaboratively and in the community to produce complex ensembles of image, sound, data and text. The challenge of Climate Change and its impact on local and global ecologies drives her interdisciplinary approach. Carolyn's most recent work comprises a series of small sculptures to highlight coral bleaching. Carolyn has exhibited widely and has been the recipient numerous of grants and awards – notably The Australia Council, Arts Victoria and Regional Arts Victoria, CCP best work on an Environmental Theme, in Black & White and Linden Postcards.

**Ainslie Murray** is an interdisciplinary artist, architect and academic based in the Architecture Discipline in the Faculty of the Built Environment at UNSW. Her work explores the augmentation of architectural space through subtle realisations of forgotten and intangible spatial forces. Ainslie was awarded her PhD in Visual Arts from Sydney College of the Arts,

University of Sydney, in 2011. She has lived in London and Munich and is now based in Sydney. Her work has been exhibited throughout Australia and internationally in Canada, China, Denmark, Japan and the UK.

### 3.30 – 5.00

#### SESSION 10 | Water imaginaries: multidisciplinary and multispecies perspectives

This panel brings together humanities scholars and artists who are researching the ways that peoples' understandings of, and values associated with, water are shaped in relation with other animals and plants. Each paper draws on different sources and approaches, from photographically informed multispecies ethnography and the crafting of artistic soundscapes, to the construction of environmental histories from archival traces. This panel aims to bring together these different approaches to enrich our understandings of water as a lively medium.

**Panel Chair:** Hollis Taylor, Macquarie University

**Nicole Matthews and Jane Simon, Macquarie University**

'The Hawkesbury on a chocolate box: from Berowrbackyard to Instagram'

The visual richness of social media creates new opportunities for amateurs as well as journalists and scientists to challenge the way the environment has been written about and imaged. Rod Giblett notes that celebrations of biodiversity in Australian wilderness photography have generally documented "individual species in isolation from their habitat" and from human intervention (2007, 343). This paper draws on the experience of

creating a photo blog about the relationships between cultivated and native plants, human, domesticated, wild and feral animals on and around the Hawkesbury River, to think through genres of environmental communication. Blogs, through juxtaposition and irony, can complicate the pristine "chocolate box" scenes that characterise much tourist and wilderness photography. However, the ways in which viewers navigate the global landscape of social media privileges the stand-alone image, particularly what Batchen calls "realist kitsch": technically perfect shots of sunsets, reflections or birds in flight. Despite their limitations, such images, as shown in the campaign against the Franklin Dam, can be powerful signifiers of environmental value (Batchen, 2002). Tracing the flows of such "landscape pornography" (Giblett, 2007, 341) might help us imagine waterways and their inhabitants in messier, more complex ways.

**Nicole Matthews** is a lecturer in media and cultural studies at Macquarie University in Sydney. Her books include *Comic Politics* (2000) and *Judging a Book by its Cover* (2007). She has published around autobiographical media and education and disability studies. *Digital Storytelling in Health and Social Policy*, written with Naomi Sunderland, is coming out with Routledge in 2017. [Nicole.matthews@mq.edu.au](mailto:Nicole.matthews@mq.edu.au)

**Jane Simon** is Lecturer in Media Studies at Macquarie University. She researches and teaches in media studies, visual cultural studies and photography. Jane has published articles on amateur and experimental film, photography, artist's books and modes of writing about visual culture. Jane completed her PhD in Gender and Cultural Studies at the University of Sydney and was a Visiting

Leverhulme Trust Research Fellow in the European Centre for Photographic Research at the University of Wales, UK. [Jane.Simon@mq.edu.au](mailto:Jane.Simon@mq.edu.au)

**Jane Ulman, Freelance sound artist**

'Sweet Water, Salt Water, Sacred Sites'

This presentation features an audio work commissioned by the BBC. Through a collection of words for water and the life it sustains, the piece gives an insight into Aboriginal ecological wisdom and respect for the land, the elements, plants and non-<sup>o</sup>-human animals. Languages of the first Australians have deep meaning and detailed word pictures. In this, the driest inhabited country on earth, the many words for water show how precious and important water has been here for thousands of years. Water is sacred, part of the Dreaming and an integral connection to country and identity, protected by Aboriginal law and custom. Everything travels along the waterways. The people travel that way and cultures and languages travel with the people. With words, songs and Creation stories from Nations and language groups across Australia, the work touches on continuity, dislocation and transformation in Australian Indigenous communities. A key part of the story is the crucial importance of water for a sustainable future. Aboriginal peoples' opposition to large-scale degradation of the environment and consequent loss of native species is an end point in which the knowledge of millennia and the experiences since European intervention converge.

**Jane Ulman** is a freelance documentary maker and sound artist with an enduring interest in recording Australian wildlife and the unbuilt environment. Formerly a program maker with ABC Radio Arts she produced documentary, drama, music, poetry, radio mix, soundscape

Lorraine Shannon

**Emily O'Gorman, Macquarie University**

'Lively water: Histories of wetlands, birds, mosquitoes, and people in the Murray-Darling Basin'.

This paper examines how people's relationship with particular animals has shaped the values that they have associated with wetlands at multiple scales. It specifically explores shifting wetlands imaginaries through changing understandings of mosquitoes and water birds in the Murray-Darling Basin across the long nineteenth century. Scientific proof of the life cycle of malaria in the late nineteenth century, and subsequent research into other mosquito-borne diseases, changed people's relationships with watery landscapes, including irrigation areas, as well as with mosquitoes. Wetlands were no longer just dangerous to go to but could come out into the world, onto farms, and into homes via these insects. At the same time, wetlands have long been valued as water bird habitat by groups such as ornithologists and later ecologists, with important and mixed political consequences.

**Emily O'Gorman** is an environmental historian with interdisciplinary research interests within the environmental humanities. Her research focuses on how people have lived with rivers, wetlands, and climates. Currently a Senior Lecturer at Macquarie University, she holds PhD from the School of History at ANU and undertook a postdoctoral candidacy at the Australian Centre for Cultural Environmental Research at the University of Wollongong. [emily.ogorman@mq.edu.au](mailto:emily.ogorman@mq.edu.au)

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**SESSION 11 | Art and Culture in an Anthropocene Climate**

**Dr Prudence Gibson University of NSW**

'Hybrid Green Man: the Image of the Wild Green Man as Ecological Warning'

In an epoch of compromised ecologies and parallel changes in human perceptions of nature, this paper charts the development of the Green Man or Foliate Face in art and architecture. The Green Man first appeared in France in the 1st century and flourished in British architecture in the 11–15th centuries. This pagan character was a Wildman, worshipped as an apotropaic and benevolent spirit, associated with fertility. This paper provokes an inquiry into whether the leafy extrusions from Green Man's mouth are a form of nonhuman language, a means of communicating with the plant world, or merely a site of vegetal genesis and agency. In contemporary visual art, the concept of the Green Man or the hybrid plant–animal has emerged anew, no doubt in response to climate change fears and diminishing ecodiversities. Edouardo Kac's Enigma, for instance, is a genetically modified petunia flower, created from Kac's DNA, combining human and plant genes in the one plant. This paper draws on the plant philosophy of Michael Marder and traces the Green Man plant–human hybrid into the present, as a means of documenting the way nature thinks through humans.

**Prudence Gibson** teaches Creative Writing and Media at UNSW. Her research covers art and plant studies. Her 2015 book *Janet Laurence: The Pharmacy of Plants* was published by New South Publishing. Her next book, with Brill/Rudopi Publishing, is on plant studies and

art, forthcoming 2018. Her new edited volume, *The Covert Plant*, will be published by Punctum Books in the USA in 2017. She is author of *The Rapture of Death* 2010, Boccalatte Publishing and has published over 300 essays.

**Sarah Pirrie, Charles Darwin University**

'Sea of Runoff—the creative problematisation of anthropogenic objects'

Collecting coastal refuse becomes a creative exercise, exploring Nature as envisioned in a Top End Australian community. Coastal encounters of anthropogenic perturbation offer a critical examination of the 'local' Anthropocene providing creative direction for an art making practice aimed at relating local thoughts and actions to environmental sustainability. This paper examines the complexities of the Human/Nature nexus as expressed through an art making practice that includes the ecological phenomenon of waste and the relational activity of recycling. Anthropogenic found objects such as discarded drink bottles and spent detonators facilitate a complex return to nature through their changing status; moving from one purpose to another, one environment to another, one meaning to another. Understanding this 'Return to Nature' paradigm allows for a problematisation of anthropogenic found objects and events in order for nature and culture to be defined within a mutually dependent sphere. Critically these objects of encounter speak to an interconnection of mimicry and materiality and invite new creative interpretations through augmentation and installation art. Ultimately these new envisioned Natures need to expand beyond fixed events and lexicon into a continuum, which allows endpoints and new beginnings, but significantly enabling these to exist within bigger systems over time and space.

**Sarah Pirrie** is an artist, curator, writer and Lecturer in Visual Arts at Charles Darwin University. Sarah's work has referenced a range of social and environmental issues and is often shaped by local activity and phenomena. Recent collaborative research projects include *Waiting for Water*, 2016, *Counting Tidelines*, co-curated with Dr Amy Jackett, 2015 and *Secret World: Carnivorous plants of the Howard sand sheets*, 2015 a Nomad Art production. [www.sarahpirrie.com.au](http://www.sarahpirrie.com.au)

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## SESSION 12 | Educating for Change

**Blanche Higgins, Monash University**

'Hope, 'humanity' and the Anthropocene'

In this presentation, I ask what impacts 'the Anthropocene' discourse is having. What does the idea that humans have unprecedented, geological scale impacts enable or disable? Using data from the tertiary, undergraduate RMIT social science course Climate Change Responses that I taught in 2015, I show how students' understandings and performances of 'the human' and 'humanity' influence their feelings of hope or despair about the future. For example, universalist depictions of 'humanity' that normalise the patriarchal, colonial, white capitalist human subject responsible for ecological degradation - the anthropos of the Anthropocene (Baskin, 2015) - leads students to feel overwhelmed and to despair about the future. In contrast, deconstructing this discourse through reference to Othered humans - for example, Indigenous, non-Western, 'third world' people - enables students to envision alternative futures. Emotions like hope and despair influence our sense of empowerment and environmental actions

(Ojala, 2012). Thus, 'the Anthropocene' and its universalised discourse of powerful, self interested and inherently ecocidal humans could function as a self fulfilling prophecy, as beliefs that humans are destined to destroy the planet disempowers people to create alternative futures. Baskin, J. (2015). Paradigm Dressed as Epoch: The Ideology of the Anthropocene. *Environmental Values*, 24, 9–29. Ojala, M. (2012). Hope and climate change: the importance of hope for environmental engagement among young people. *Environmental Education Research*, 18(5), 625–642. doi: 10.1080/13504622.2011.637157

**Blanche Higgins** is currently completing a PhD in education at Monash University, and has taught as a sessional academic at RMIT University for six years. She is also a facilitator with Climate for Change and passionate about social and environmental justice.

**Simon Lumsden, University of NSW**

'Veganism, Normative Change and Second Nature'

Reason is important to normative change, but in itself it is not enough to achieve wholesale normative change. Understanding the difficulties involved in normative change requires an appreciation of the role of second nature in the authority of norms. This paper draws on the account of second nature in Aristotle, Dewey and Hegel to examine the way in which norms become embodied. It discusses the implications of this for both the authority of norms and how they can be changed. Using the example of veganism it argues that changing norms requires more than just good reasons. The appreciation of the role of second nature in culture allows us to: firstly, better conceive the difficulty and resistance of individuals to changing norms

because of the material resilience of norms, habits and customs in a culture. Secondly, it argues that the effective adoption of a new norm such as veganism or the behavioural change necessary to respond to something like climate change, requires not just more good reasons but the creation of material pathways in the culture in which those revised norms can be inhabited.

**Simon Lumsden** is Senior Lecturer in Philosophy at UNSW. His research is primarily on German Idealism, Phenomenology and Poststructuralism. He has published widely on these areas and is most recently author of *Self-Consciousness and the Critique of the Subject: Hegel, Heidegger, and the Post-Structuralists*, (Columbia University Press, 2014).

**Emilia de la Sienra, University of Technology Sydney**

‘Worldviews as virtual realities hiding the potential of human behaviour: a fundamental construct for the fulfilment of the goals of the Education for Sustainable Development’

The latest results in Education for Sustainable Development (ESD) reveal an emerging area of research and practice based on the exploration of worldviews and its relationship with human behaviour, and how these two dimensions can evoke the deep transformation of the self and the meanings of the human experience. This paper offers a transdisciplinary framework to describe the formation and expression of this mental construct as a layered phenomenon that determines the wide range of human conduct. The core layer includes the neural circuits spread across the body; the next layer involves the embodied cognitive creation of a worldview; and the following three layers show its potential expression, starting with mental

states and attitudes and concluding with choices and the resulting behaviours. Represented as an onion-like diagram, this framework interweaves some of the most accepted theories and meta-analysis about the human conduct, providing an integrated explanation of how our behaviours originate and unfold.

This contribution is a new referent useful for ESD researchers and practitioners to design learning experiences focused on the encouragement of introspection and reconceptualization of the meaning of being a human, enabling the potential deep transformation of the individual and ultimately the broader society, toward a more sustainable way of being.

**Emilia de la Sienra** is from Mexico City, where she grew up and became a Biologist. She also gained postgraduate qualifications in Environmental Management and Environmental Education. Today she is about to finish her PhD in Sustainable Futures at the University of Technology Sydney. She has worked for governmental, social and educational institutions in Mexico and some other countries. She had her own consultancy for seven years, where she specialized in environmental education and training. Today, her main areas of interest are worldviews, psychology and behavioral change.

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### SESSION 13 | Postcolonial Ecocriticism: Myths, Concepts and Challenges

**Mike Grimshaw, University of Canterbury**  
‘Mangroves and Mudflats: The North Island Myth?’

In Aotearoa—New Zealand literary and cultural studies, the South Island myth, a claim of

environmental vitalism and essentialism, has been both identified and subject to critique since the 1930s. This paper argues that there is also a North Island myth; one that in contrast to the South Island myth’s turn to the interior is concentrated on a northern, coastal environment and its ecologies. In further contrast to the South Island myth of dislocated Europeans in a sublime wilderness where, problematically, Maori are taken to be absent, the North Island myth works toward an articulation and claim of Europeans becoming a new Pacific people. A second theme is the impact of the North Island forest clearances as expressed in North Island art and writing. These themes of course continue the post-colonial issue of linking political and cultural claims and identities to ecological imaginaries and impacts. This paper traces the history of the North Island myth as the so-far unnoticed other strand of ecological imaginary in New Zealand cultural nationalism, noting its origin in writers such as ARD Fairburn in the 1930s and how it assumed a type of nationalist hegemony from the 1950s.

**Mike Grimshaw** is an Associate Professor in the Sociology department, University of Canterbury. He works at the intersections of religion, continental thought and cultural and literary history.

**Arka Mondal, National University of Singapore**  
‘Investigating Eco-(in)justice: Subaltern Identities and Nature in Amitav Ghosh’s Fictions’

Two different fields, postcolonialism and ecocriticism combine to challenge the imperialist modes of environmental and social dominance: a kind of dominance termed as “ecological imperialism” and “environmental racism” by British environmental historian Alfred Crosby

and American environmental philosopher Deane Curtin, respectively. Such a challenge is posed by writers belonging to the developing world, where the environmental disputes are at their peak. Writers like Amitav Ghosh, Arundhati Roy, Zakes Mda, Ramachandra Guha among others, use counter-development narrative techniques to underscore the existence of alternative social and environmental knowledge(s) that are not acknowledged and necessarily understood by the development experts in the West. Pablo Mukherjee, Deane Curtin and Robert Young consider such critical intervention by writers, as a form of activism and critique of colonialism, thereby endorsing the fact that post-colonial literatures are “eco-socialist” in inspiration.

Keeping this in view, this paper makes a comparative analysis of Amitav Ghosh’s *The Glass Palace*, *The Hungry Tide* and *The Calcutta Chromosome* from a post-colonial eco-critical perspective, to underscore his allegiance to social and environmental justice. It discusses the author’s continuous engagement in “writing wrongs” to accentuate the exploitation of the marginalized groups and the spaces (natural world) in which they dwell. By underscoring the novelist’s use of counter discourses to both contest the elitist western development policies and acknowledge indigenous knowledge(s)/voices, the paper concludes that his literatures are aesthetics committed to environmental politics.

**Arka Mondal** is a PhD scholar and Teaching Assistant in the Department of English Language and Literature, Faculty of Arts and Social Sciences, National University of Singapore, Singapore. His doctoral project investigates the British, American and Indian romantic poets in an ecological context. It aims at contributing to the apprehension of the role that literature

plays in imagining viable ecological communities, and furthering the cross-cultural understanding of the links between British, American and Indian literatures.

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#### SESSION 14 Artists’ Roundtable | Ecological Transformations

##### Convenors:

- Joshua Wodak, University of NSW
- Dominic Redfern, RMIT University

Creative researchers are becoming increasingly visible in the environmental humanities and this area presents unique opportunities for multi-disciplinary approaches to wicked problems. Broadly divided between Ecological Imaginaries & Ecological Transformations our roundtable sessions will network creative researchers (and those concerned with creative responses to the conference foci) and facilitate a sharing of strategies and insights for creative application. Through a series of provocations and talking points, participants will consider the successes, and potential, of creative research to re-imagine the collective vision of our shared future.

**Keith Armstrong** is an experimental artist profoundly motivated by issues of social and ecological justice. He has specialised for over twenty years in collaborative, experimental practices with emphasis upon innovative performance forms, site-specific electronic arts, networked interactive installations, alternative interfaces, art-science collaborations and socially and ecologically engaged practices. He has led and created over sixty major art works and process-based projects, which have been shown extensively in Australia and overseas.

<http://embodiedmedia.com/>

**Chantelle Bayes** is a creative writer currently living in the ACT. She recently submitted a PhD at Griffith University consisting of a novel and exegesis exploring nature/culture relationships in cities. Her work has been published in *Axon* and *Unreal Estate* and performed at the Brisbane, Newcastle and Melbourne Emerging Writers Festivals.

**Brogan Bunt** has a background in media art. His current work involves aspects of writing, photography and lived action. He has produced the spatial-exploratory documentary *Halfeti—Only Fish Shall Visit* (2001), software projects such as *Ice Time* (2005), *Um*(2009) and *Loom* (2011), a book, *Risking Code: the Dilemmas and Possibilities of Software Art* (2008), and the blog-based work, *A Line Made By Walking* and *Assembling Bits and Pieces of the Bodywork of Illegally Dumped Cars Found at the Edge of Roads and Tracks in the Illawarra Escarpment* (2013).

WOTI website: <http://walking-upstream.net>

**Lucas Ihlein** works with social relations and communication as the primary media of his creative practice. He works across a range of forms and media, often in collaboration, and is a founding member of *SquatSpace* and *Big Fag Press*. His work has been included in major exhibitions at ACCA, MCA Australia, and AGNSW. Lucas recently completed *The Yeomans Project* in collaboration with Ian Milliss, and in 2015 Ihlein and Milliss began a new project, *Sugar vs the Reef*.

WOTI website: <http://walking-upstream.net>

**Tania Leimbach** completed her PhD last year through the Institute for Sustainable Futures at the University of Technology Sydney. Tania is

interested in the role that civic spaces play in social change and how public institutions engage with contested debates. Her interdisciplinary research crosses art and design theory with museum studies and environmental sustainability. Her current research involves a review of sustainability education in the tertiary sector and looks at developments in the integration of sustainability into tertiary curriculum across disciplines and diverse learning contexts.

**Ilka Blue Nelson** was born on Ngunnawal Country (Canberra, Australia) but has since been wandering. Ilka practices as a creative ecologist, mixing together mythology, quantum physics, systems thinking and creative knowledge, to reenchant connections between people and place. Her work is anchored in Latorica ([www.latorica.net](http://www.latorica.net)), a transdisciplinary studio that engages storytelling as an adaptation tool to remediate the cultural roots of ecocide.

**Perdita Phillips** works with objects, environments and found things to create worlds where everyday entities and events are brought out of their invisibility. Her 2016 exhibitions include *Radical Ecologies*, (PICA) and enhancement: *MAKING SENSE* (i3S, Universidade do Porto), among others. Phillips' PhD (2007) investigated the relationship between scientific and artistic fieldwork, and she has published widely on this theme. She has also worked with SymbioticA (The University of Western Australia) on two Australia Council funded projects.

**Helen Ramoutsaki** is a performing poet living in Far North Queensland, where the unique environment of the Wet Tropics Region has become one of her great fascinations. Helen has been performing her original work at festivals,

open mics, slams and in theatres for many years. In 2015 she gave a TEDx talk at James Cook University Cairns and participated in the Tropics>Tropics arts tour to Johor Bahru in Malaysia. Helen's PhD is being supervised by Adjunct Professor Stephen Torre of James Cook University in Cairns.  
[www.helenr.com](http://www.helenr.com)

**Roslyn Taplin** is an environmental artist and scientist. Her creative outputs include drawing, digital photography, video and installation. In many of her works, she explores the use of glyph or textual information in speeches and documents about the environment and climate change. She is currently an Adjunct Professor of Environmental Art at University of New South Wales (UNSW) Art & Design. Ros's art research focus is on environment, sustainability and climate change. She has held academic positions at UNSW Sydney, Bond University and Macquarie University.

**Kim Williams** works in multimedia installation, sculpture, and drawing. She has held solo exhibitions at Wollongong Art Gallery, Maitland Regional Gallery, the University of Wollongong and Broken Hill Regional Art Gallery and participated in numerous group shows and collaborative projects. Kim has recently begun a PhD, researching strategies of social engagement and collaboration in large and small-scale environmental projects, including *Sugar vs the Reef* and *Walking Upstream: Waterways of the Illawarra*. WOTI website: <http://walking-upstream.net>

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**POSTGRAD SLAM—Five Minutes with...**  
Convenor: Marie McKenzie, University of Sydney  
Moderator: Iain McCalman, University of Sydney

**Kathrin Bartha**, Monash University (Melbourne) and Goethe University (Frankfurt).  
'Nature as Haunted House: The Ecogothic in Australian Fiction of the Anthropocene'

My paper examines Australian fiction that falls under the genre of what has been termed the 'Ecogothic', or Ecogothic elements in texts dealing with ecological crisis. The Ecogothic has been defined as exploring the intersections between Gothic studies and ecocriticism, and can be said to be representing 'Nature' as a kind of character, a haunted house. In the context of topical concepts such as the Anthropocene and climate fiction, it is fascinating to draw attention to this genre and critical angle. Unlike much of speculative fiction, the Ecogothic does not necessarily situate climate change into the distant future. Rather, it connects today's ecological problems to the past, present and future by animating the history of environmental damage with spectres of various kinds, by dramatizing ecocide, or by staging it as the return of the repressed. My paper will define the 'Ecogothic' aesthetic in relation to the (post)colonial Gothic genre and Ecocritical theory in order to contemplate its usefulness in the context of Australian cultural texts. Crucial to this discussion are Indigenous and non-Indigenous perspectives in film and literature.

**Kathrin Bartha** is currently writing her PhD on the Ecogothic within the Joint PhD programme between Monash University (Melbourne) and

Goethe University (Frankfurt). She graduated from Freie Universität Berlin. Her research interests are Postcolonial studies, the Gothic and Ecocriticism. She has published on German-Jewish memory, Australian literature, and migrant experiences.

**Michael Chew, action-researcher, environmentalist and community cultural development practitioner**

'Images of hope, images of change: participatory approaches to north-south climate solidarity'

Environmental advocacy photography has tended to rely on simplified and polarised emotions of either fear in polarised images of despoiled landscapes or hope in the form of pristine wilderness, both reproducing nature/culture divides which are becoming increasingly untenable in the anthropocene era. Participatory visual methods have the potential to generate images and social relations which open up deeper engagement with the complexities of nature-culture relations. Furthermore, the shift of image authorship from the privileged outsider to the communities facing environmental hazards themselves gives opportunity for self-representations of hope. Caution must be taken as these methods have substantive ethical, methodological, and practical complexities. The presentation will draw upon images and methods from the doctoral action-research project Climate Resilience Media Exchange, which explores mutual learning, human-nature relations, and climate justice in the context of participatory visual dialogue between urban communities in Bangladesh, Australia and China who are responding to climate and environmental hazards.

**Michael Chew** is an action-researcher, environmentalist and community cultural development practitioner with degrees in Art Photography, Mathematical Physics, Humanities and Social Ecology. He co-founded the NGOs Friends of Kolkata, and Friends of Bangladesh to run international volunteer programmes and solidarity North-South solidarity work, and has run participatory photography projects in India, Indonesia, East Timor and Bangladesh. Michael is currently pursuing doctoral research in participatory visual methods and climate adaptation at Monash University.  
<https://monash.academia.edu/MChew>

**Morteza Hajizadeh, University of Auckland**  
'Mary Shelley's Ecological Anthropocene and the End of Human History'

Anthropocene is a fluid term to define and its acknowledgement as the beginning of a new Geological Time Scale has remained a contested point. Nevertheless, the literary response to this phenomenon has been prolific. The concept of anthropocene has fuelled the production of a score of cli-fi novels which mostly feed the fantasies of an apocalypse as a consequence of a flood, nuclear war, or other eco-disasters. Such apocalyptic tropes feature a radical shift in the relation of humans with their living habitats. Anthropocene narratives may be a twenty-first century phenomenon, but such environmental awareness had its precedent in 19th century England. Mary Shelley's *The Last Man* (1826) is an early example of a cli-fi novel which uses the trope of apocalypse in the form of a global epidemic to draw attention to the changing relations of humans with their environment. Shelley's novel is a telling example of a 'geo-story', to use Bruno Latour's term, which highlights issues such as geopolitical turmoil, expansionism, mass immigration, erosion

of geographical boundaries, collapse of nature/culture dichotomies, and the beginning of a new era of (non)human (hi)story. Thus it looks forward in many ways to the modern anthropocene narrative.

**Morteza Hajizadeh** is a PhD student at the University of Auckland. His PhD thesis is focused on ecofeminism, gender, and British gothic literature of the late 18th and 19th century. He is also researching on the intersection of pollution and the rise of urban gothic literature in mid-Victorian era.

**Emma Holloway, University of New South Wales**

'Trees not trams': The right to nature and the rights of nature in the framing of environmental activism around fig tree removal on Sydney's Anzac Parade'

The removal of over 800, 150-year-old Moreton Bay fig trees in Sydney's east to make way for a light rail corridor has been a highly contentious issue, giving rise to passionate activism as people unite in an attempt to save the trees. So, are the protestors fighting for the right to nature or the right of nature? In framing their opposition to the removal of trees, activists have used, sometimes interchangeably, language that suggests their community should have a right to green spaces, and also language that suggests that the trees themselves are of inherent value. I will undertake a discourse analysis of rights of trees and rights to trees in order to deconstruct the language used in fig tree activism, and gain an insight into different perspectives on the relationship between justice and nature. This analysis will provide the basis for a wider examination of how proponents of ecological justice in this context might gain increasing recognition,

legitimacy, and transformative influence, in terms of both a) raising public support, and b) prompting government action. Ultimately I will argue that ecological justice proponents, whilst potentially sacrificing the strength of their message, will often gain greater tactical and strategic advantage from engaging with pluralistic environmental and ecological justice coalitions.

**Emma Holloway** is a final year Law and International Studies at the University of New South Wales. She has a particular interest in issues around environmental and ecological justice.

**Carolyn Lewens, Artist & Curator**  
'IN the Photic Zone'

This paper addresses aspects of my PhD project "In the Photic Zone", an investigation into intersections of art and science. My project adapts scientific understanding to art practice to inform, challenge and sensually inspire environmental engagement. Referencing aquatic environments and elemental processes, initial images are solar Cyanotype photographs, 'blueprints' that mimic the notion of diagrams or plans for the future. As cameraless naked retinas they 'eat' the sun by converting solar energy to the photosynthetic and are paradoxical products of art/science. Drawn by shadows as much as light, their presence filled with absence and desire, they contain traces of things, memories of that time in the photic zone. As aqueous allegory they recount stories of the Sea and the loss of its bounty; as animated materialisation of media these ecological imaginaries have chimerical potential; as plans of things to come they allow new possibilities for compelling narratives.

**Carolyn Lewens** is an artist and curator working solo and collaboratively to produce complex ensembles of image, sound and text. Photography is used as a starting point with imagery coming from solar cameraless photography. Her works are a complex mix of the literal and the phenomenal and problematise the digital through the uncanny of the analogue. They broadly canvass ideas at work in cultural and scientific explanations of nature, with particular focus on ecologies of light, water and life. She investigates the properties and metaphors of light. As blueprints for coming aquatic communities, they speculate on what might exist down in the oceanic depths and question what it means to be alive. Referencing solar abundance as potential for aquatic life and also her method of image production, she combines pre-photographic processes with post-photographic concerns in work she describes as photosynthetic.

**Caitlin Maling, Poet**

'Translocalism and Randolph Stow: can consideration of the pastoral inform ideas of localism and bioregionalism?'

The pastoral holds a contested space in ecocritical thinking, often positioned in a lineage of ways of conceptualizing nature which ideas of ecopoetry are thought to have moved beyond, as in Terry Giffords's nomination of the term 'post-pastoral'. Other critics such as Raymond Buell are more receptive to the potential benefits of the pastoral impulse as a way of reinscribing value to what is outside the human. This paper assesses how the pastoral continues to interact with ecocritical thinking, proposing that there is an interesting and unexplored confluence between traditional

ideas and criticism of the pastoral and the contemporary focus on 'localism' or 'bioregionalism'. Such an emphasis on the local has been the focus of criticism by transnational theorists such as Ursula Heise, for failing to attend to the way environments are shaped by global forces. The overlooked and oft stereotyped work of the Western Australian poet Randolph Stow will be analysed to illustrate how such concepts can both help and hinder literary analysis.

**Caitlin Maling** is a Western Australian poet currently pursuing a doctorate in literature examining comparative ecopoetics of the USA and Australia. Her published work considers poets such as William Carlos Williams, John Masefield, Brian Teare and Randolph Stow.

**Alanna Myers, University of Melbourne**  
'The limits of cosmopolitanism? Mediated visibility and offshore oil and gas developments'

For a number of years, notions of the ecological or carbon footprint have been effectively used to draw attention to environmental justice issues and to make visible the connections between places of extraction, production, consumption and disposal that contribute to environmental degradation around the world. Coupled with growing research on transnational social movements, such notions support the thesis of an emerging 'cosmopolitan outlook' (Beck, 2004) that increasingly permeates social life and meaningfully engages people in the fate of distant people and places. However, the cosmopolitan outlook has been critiqued for its alleged anthropocentrism (Latour, 2004), and its capacity to facilitate concern for nonhuman as well as human environments remains open to question. For example, as yet little research has

focused on the sites of offshore oil and gas developments, which have untold impacts on the marine species that inhabit the surrounding environment but which present significant structural barriers to access for activists, journalists and researchers alike. This paper seeks to explore the possibilities as well as the limitations of cosmopolitanism for bringing these largely invisible sites of extraction and production into view.

Beck U (2004) The truth of others: a cosmopolitan approach. *Common Knowledge* 10(3): 430-449.

Latour B (2004) Whose cosmos, which cosmopolitics? *Common Knowledge* 10(3): 450-462.

**Alanna Myers** recently completed her PhD in the Media and Communications program at the University of Melbourne. Her thesis examined media constructions of a contemporary environmental conflict in Australia, and explored how ideas of wilderness, place and indigeneity were deployed and contested in and through such coverage. She is a Postgraduate Representative and Communications Coordinator for ASLEC-ANZ.

**Kathleen Varvaro, Australian National University**

'Witness to the feast: The politics of grazing in the Australian Capital Territory'

The burgeoning human population and our rapacious appetite for land and other resources increasingly bring us into conflicts with other species and with each other regarding the relationships we have with those species. Drawing upon the contestations associated with Eastern grey kangaroos in the Australian Capital Territory, my research examines the ways in which environmental conflict has been

managed in our nation's capital. In exploring the lived experiences of dissenters from an interspecies perspective, my research highlights the problems associated with the neoliberalisation of wildlife management and with the application of the 'human dimensions' approach to the conflicts which have ensued.

**Kathleen Varvaro** is a doctoral candidate in the School of Archaeology and Anthropology at the Australian National University. Her area of interest is human conflicts regarding environmental issues and her research to date has focused on controversies associated with Australian fauna. She holds a Bachelor of Science (Australian Environmental Studies), a Graduate Certificate in Outdoor and Environmental Education and a Master of Applied Social Research.

**Deborah Wardle, Writer**

'Groundwater's Voices: How might Bakhtin's concept of Heteroglossia in Narrative Fiction reveal expressions for water bodies?'

In the context of the Anthropocene, fictional representations of more-than-human 'things' easily fall into the double-edged trap of either anthropomorphism or didacticism. How can fiction writing express scientific knowledge, bridging the gap between art and climate science? Whether humans can speak for elements of the non-human world remains contested in fiction and in politics. In light of these conundrums, this paper expands upon Bakhtin's concept of 'heteroglossia' and how the 'dialogic imagination' can reveal a relationship with language which enables fictional representations of the multiple voices of the more-than-human world. The paper draws upon examples from Australian and international literature, as well as my own work as a fiction writer, to illustrate how the language of

narrative fiction can contribute to environmental dialogues. Expanding narrative expressions of water, particularly groundwater, remains an important contribution to expanding ecological imaginings through the effects of climate change.

**Deborah Wardle**, is a writer of fiction and memoir, with work published in *The Big Issue*, *Overland*, *Meniscus*, and with Palliative Care Australia. She completed her Masters in Creative Writing, Publishing and Editing at Melbourne University. Her current PhD research at RMIT explores voices of the inanimate in fiction.

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## ABSTRACTS AND BIOS



FRIDAY 25 NOVEMBER 2016

### KEYNOTE | Richard Kerridge

'Ecocriticism's Practical Challenges for Writers'

This paper will discuss the practical and technical challenges that ecocritical ideas pose for creative writers, and will focus on ways in which these challenges can be explored in Creative Writing workshops. I will look at three recent movements in ecocritical theory—new materialism and biosemiotics, scale theory and postcolonial ecocriticism—and ask what writers should do, specifically, in response. The paper will outline these ideas, and some foundational workshop concepts, such as 'point of view' and 'show, don't tell', before converting the theoretical ideas into technical problems and exploring those problems through examples taken mainly from recent nature writing.

**Richard Kerridge** is a nature writer and ecocritic. *Cold Blood: Adventures with Reptiles and Amphibians*, (Chatto & Windus, 2014) his nature writing memoir, was adapted for BBC national radio and broadcast as a Radio 4 Book of the Week in July 2014. It was described by James McConnachie in *The Sunday Times* as "a minor classic.. exquisite"

and by Helen Macdonald in *The Financial Times* as "moving, careful, humane and beautifully written". Other nature writing by Richard has been broadcast on BBC Radio 4 and published in *BBC Wildlife*, *Poetry Review* and *Granta*. He was awarded the 2012 Roger Deakin Prize by the Society of Authors, and has twice received the *BBC Wildlife Award for Nature Writing*.

### KEYNOTE | James Bradley

'Storytelling in the Anthropocene'

Writing about a world transformed by human agency offers unique challenges for writers and artists. How do we make sense of a world so fundamentally disrupted? What might fiction that explores and expresses experiences, perspectives and time scales that exceed the human look like? And is all fiction Anthropocene fiction now?

**James Bradley** is a novelist and critic. His books include the novels, *Wrack*, *The Deep Field*, *The Resurrectionist* and most recently *Clade*, which was shortlisted for a number of major literary awards, a book of poetry, *Paper Nautilus*, and *The Penguin Book of the Ocean*. In 2012 he won the Pascall Prize for Australia's Critic of the Year, and he has been shortlisted for this year's Bragg Prize for Science Writing. His first book for younger readers, *The Altered Child*, will be published in 2017.

## 1.00 – 12.30

### SESSION 1 PANEL | Human-Nonhuman Animal Relations – Exploring the Boundaries

Thom van Dooren, University of NSW

'Provisioning Crows: Ecologies of Hope in the Mariana Islands

Now extinct on the island of Guam, the Aga or Mariana Crow can only be found on the small island of Rota. There too, its numbers are in serious decline, driven by a range of factors including habitat loss and introduced predators. But direct and deliberate persecution by local Chamorro people is also a major component of this story. Driven both by frustration and a practical desire to keep crows off their lands—to avoid the conservation restrictions on livelihoods and land practices that are now bound up with these feathery bodies—many local people have taken to killing aga, or at the very least removing their nesting and food trees. As one Chamorro man succinctly put it to me in an interview: "Our development has been held back because of these issues." Another added: "We're living in a primitive age again." Taking the Aga as a guide, this paper explores these interfaces of development and conservation on Rota through a specific lens, that of hope. Tracking some of the many modes of imagining and enacting futures that local people and the crows themselves are taking up, this paper offers an understanding of hope as an ecological and worldly proposition, crafted in and through specific webs of understanding and relating that enable possibilities to take root, and perhaps even thrive, in the world.

**Thom van Dooren** is a Senior Lecturer in Environmental Humanities at the University of New South Wales in Australia and co-editor of the international, open-access

journal *Environmental Humanities* (Duke University Press). His most recent book is *Flight Ways: Life and Loss at the Edge of Extinction* (Columbia University Press, 2014). [www.thomvandooren.org](http://www.thomvandooren.org)

**Hollis Taylor, Macquarie University**

'Australian Avian Artists and the Discourse and Politics of Human Exceptionalism'

Are songbird aesthetic activities best identified as art, 'art,' proto-art, or functional endeavours? Although by Darwin's time the similarities between human music and birdsong, for instance, were well enough understood for him to suggest that they are evolutionary analogues, in contemporary natural and social sciences as well as in the humanities, debates continue to swirl around the contention that animal activities could fruitfully be considered as art. This report from the field surveys how humans make sense of avian activities in music, dance, and visual art (chez Australian butcherbirds, lyrebirds, and bowerbirds) and what definitions and borders tell us about their makers. Characterisations that ignore extant reports of animal abilities—of a blanket classificatory posture—are common. I argue instead for an evaluative approach that allows us to drop the scare quotes and other linguistic and theoretical contortions that would describe songbird activities in these arenas. By overcoming the limitations of human exceptionalism in analytic frameworks and explicitly incorporating animal efforts into theory development, validation, and revision (theories too often dominated by human and elite Western concerns), we will arrive at a less-distorted understanding of aesthetic activities across species.

Violinist/composer, zoömusicologist, and ornithologist **Hollis Taylor** is a Research Fellow at Macquarie University. She previously held research fellowships at the Institute for Advanced Study in Berlin, the Muséum national d'Histoire naturelle in Paris, and the University of Technology Sydney. Taylor has an abiding interest in animal aesthetics, particularly vis-à-vis Australian songbirds. Her monograph, *Is birdsong music? Outback encounters with an Australian songbird*, is forthcoming. She is webmaster of [www.zoömusicology.com](http://www.zoömusicology.com).

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**SESSION 2 | Global Songs of Ice and Snow:  
Antarctica in the Narrative World**

**Elizabeth Leane, University of Tasmania**

'Global Plot, Local Action: Ice and the Antarctic (Eco)thriller'

A tension between the local and the global lies at the heart of many thriller novels: the conspiracy against which the hero must fight is often global in scope, but the action through which it is resolved is usually highly localized, in the form of individual combat. This disparity can be symbolically resolved by locating the scene of combat in a place that physically evokes the opacity, complexity and mysteriousness of the conspiracy. While in an urban thriller this might be labyrinthine city streets, in the ecothriller it is frequently a natural setting: the subterranean darkness of a cave system or the dense undergrowth of a jungle. In an ecothriller, moreover, the natural environment is simultaneously an actor in the narrative: the ultimate victim of the conspiracy plot as well as a potential ally or enemy to the characters negotiating its dangers. One favoured setting for thrillers – and particularly ecothrillers – is the Antarctic icescape. Using a combination of

distant and close reading, this paper analyses the relationship between setting, plot and character in the Antarctic (eco)thriller. In doing so, it provides insight into the questions of scale so integral to literature of the Anthropocene.

**Elizabeth Leane** is Associate Professor of English at the University of Tasmania, where she holds an ARC Future Fellowship split between the School of Humanities and the Institute for Marine and Antarctic Studies. With degrees in physics and literary studies, she is interested in bringing the insights of the humanities to the study of the Antarctic. She is the author of *South Pole: Nature and Culture, Antarctica in Fiction and Reading Popular Physics*, and the co-editor of *Considering Animals and Imagining Antarctica*. In addition to her Antarctic work, her research interests include literature and place; the relationship between literature and science; and human-animal studies.

**Hanne Nielsen, University of Tasmania**

'Melting Ice: Representations of Antarctica in Advertising'

Antarctica carries many symbolic resonances, including heroism, purity, transformation, and extremity. In more recent times, Antarctica has been used to stand for a global climate system that is under threat – cue calving icebergs and melting ice. This paper examines representations of Antarctica as a fragile environment, using close readings of several case study advertisements. It aims to document and analyse the ways Antarctica has been put to work creating meaning in advertising, from the metaphorical use of penguins to the suggestion of "green" credentials via "ice-washing" techniques. Advertisements act as a shorthand for ideas already in cultural circulation (Williamson 1978), making them an

ideal medium through which to explore imagined versions of Antarctica. Most people will never actually go to Antarctica itself, so their versions of the place are informed by various types of cultural production. As a result, imagined versions of Antarctica—such as those presented in advertising campaigns—are even more powerful than the physical continent of ice itself. Through analysing key advertisements, this paper traces the emergence of ecological concerns with “The Ice,” and helps to reveal the cultural frame through which we view Antarctica.

**Hanne Nielsen** is currently completing her PhD at the Institute for Marine and Antarctic Studies (Tasmania, Australia), where she works on representations of Antarctica in advertising. She holds a Master of Antarctic Studies from the University of Canterbury (Christchurch, NZ), and a Bachelor of Arts (First Class Honours) in German Literature from the University of Auckland (NZ). Hanne is on the Executive Committee of the SCAR Humanities and Social Sciences Expert Group, and her research interests include representations of the polar regions in literature, film, and cultural production; the commercial history of Antarctica; and polar tourism.

**Juan Francisco Salazar, Western Sydney University**

‘Speculative narratives of worlds to come in Antarctica’

In this intervention I reflect on my experience experimenting with speculative narratives of worlds to come in Antarctica. The focal point is the experimental documentary film I produced titled *Nightfall on Gaia* (2015), which, I suggest, enacts a form of generative ethnography through which to speculate futures

with. Drawing on Donna Haraway’s ambiguous notion of speculative fabulation, I argue that the film enacts a realism of the possible to account for how the Ice, as an everyday extreme, confronts its inhabitants with problems of survival that make visible big quandaries about the future of habitable conditions for earthly life. Modulated by the speculative this provocation invites a recalibration toward a future-facing cultural inquiry that enables research to follow forked directions, to both respond to and anticipate phenomena. As a material-semiotic experiment the film draws on frameworks developed by feminist speculative fiction writers to problematise in provocative ways global transitions such as the Anthropocene in ways that help us not only to critique and respond constructively to the current predicament of socio-ecological change, but also anticipate the effects of global change processes and speculate in the subjunctive mode about the ‘what if’ and the ‘not as yet’.

**Juan Francisco Salazar** is an anthropologist and documentary filmmaker. He is Associate Professor in media and cultural studies at Western Sydney University.

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SESSION 3 | Transforming Waterways: Creeks and Rivers on Two Continents

**Tilly Hinton, University of Technology Sydney**  
‘The give and take of solace in ecological transformation’

The Los Angeles River is a concrete-encased watercourse, known to many as a backdrop for action scenes in movies rather than a place to explore and belong in nature. Underneath this engineered façade is a landscape that has provided space, solace and belonging to many, despite or perhaps because of its excessively

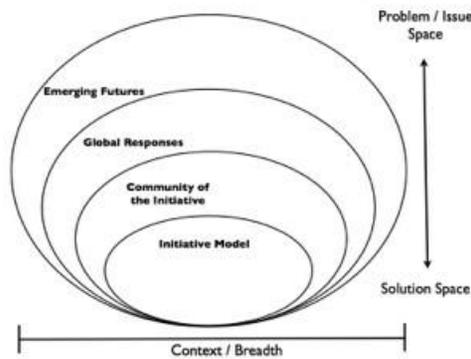
altered appearance and function. In 2010, a traditional navigability declaration significantly increased the river’s recreational use. Since then, an unprecedented agreement has been reached to pursue an ecological restoration initiative costed at more than one billion dollars, focussed on re-engineering an eleven-mile stretch of concrete infrastructure. People who have for years been advocates for the river to be noticed, recognised, valued and used are now wondering just what this newfound public profile might mean for the river that has been to them a source of spaciousness and identity. This paper explores those tensions, using oral history interviews with river-connected Angelenos who have walked, kayaked, explored, fished, and dreamed along the river’s course. Their reflections come at one of the most important anthropogenic turning points in the river’s history, as an unprecedented degree of attention is paid to it by government, developers, environmentalists, non-profits, and the community as a whole.

**Tilly Hinton** is a PhD candidate at the University of Technology, Sydney where she holds a UTS Chancellor’s Research Scholarship for Outstanding Potential. Her research is about love and the Los Angeles River. She uses history to understand how people relate to nature in messed-up landscapes, finding stories of baptism, paint, fishing, friendship, crime and profound change. Tilly is also a Centre for Sustainability Leadership Fellow in the class of 2016.

**Catherine van Wilgenburg, Living Colour Studio and Rob Youl, Landcare Australia**  
‘Completing the Revegetation of Moonee Ponds Creek’

A visual presentation demonstrating an arts / science interdisciplinary research collaboration between Wurundjeri elders, Rob Youl Landcare International, eco artist Catherine van Wilgenburg, Melbourne Water, local and state governments in conjunction with Friends of Moonee Ponds Creek and local communities will complete the revegetation of Moonee Ponds Creek in Melbourne's West.

The visuals include:



(Futures Action Model (Jose Ramos))

A. FUTURES ACTION MODEL applied to the complete revegetation of Moonee Ponds Creek in Melbourne's North and West. This model forms the structure for the presentation, connecting Melbourne's emerging future population growth and economy to global responses such as climate change witnessed along suburban Moonee Ponds Creek.

B. Community of Initiative Walk along the Moonee Ponds Creek from its source in Greenvale to its confluence with the Yarra river at Docklands. A short film will be screened.

C. Vision Mapping - a creative combination of emerging online mapping technology and foresight visioning techniques with appreciative enquiry. This method applies visioning in a geospatially rich way, leverage off online mapping technology.

D. Photo documentation of implementation of the Vision for the complete revegetation of Moonee Ponds Creek.

**Catherine van Wilgenburg** is a British-born visual artist for whom connecting with the land in her own backyard of Melbourne's West is a way to decolonize her colonial baggage. Her expanded visual art practice includes painting, installation, performance art and photography. A Friend of Iramoo Grassland Reserve in St Albans, her work in revegetating the endangered grasslands of Victoria's western volcanic plain has grounded her in the reality of Wurundjeri history. It has led to collaborative site-specific eco artworks inspired by deepening relationships with Wurundjeri elders, environmental scientists and environmental activists. In 2011 she was finalist in the Sulman Prize, Art Gallery of NSW with triptych 'The Treaty' and in 2015 the recipient of the Martin Kantor Memorial Award (a section of the Maggie Diaz Photographic Award).

**Rob Youl** is a 71 year-old forester who has worked since 1981 in farm forestry, revegetation, urban ecology and community action, including with Greening Australia, Conservation Volunteers Australia, and especially Landcare Australia Limited (LAL), the last for over 13 years. From 1996 to 2007 Rob was Victorian projects officer for LAL, assisting groups and networks source corporate funds for major and minor programs, several of which he had helped initiate and develop, including

Computershare's eTree program promoting major landscape change across Australasia. Then in 2007-09 he was part of the small team running CarbonSMART, Landcare Australia's greenhouse gas sequestration program, which closed recently. Rob has written numerous articles and pamphlets on Landcare. On retiring, in 2010 he edited a book on the history of forestry education in Victoria, and published another - by forest ecologist, Ron Hateley - on the vegetation of Victoria before European settlement. He chairs the small group, Australian Landcare International and campaigns for biosinks - biolinks that pay a carbon income. Rob received an OAM in the 2012 Australia Day honours list.

**Brogan Bunt, Lucas Ihlein, Kim Williams - University of Wollongong**  
'Walking Upstream: Waterways of the Illawarra'

The collaborative project, Walking Upstream: Waterways of the Illawarra, is concerned with the artistic negotiation of a particular local context of environmental transformation - the creek systems of the Illawarra region, New South Wales. The creeks flow from the escarpment to the sea through a mosaic of industrial, suburban and semi-rural development. How can we engage with them? Our approach is to walk the creeks - to start at the beach and to follow the creeks upstream. We continue for as long as geography, topography, and social boundaries allow. We walk in small groups with invited guests, taking photographs and writing about the walks. The walks are structured as conversations in which we collectively engage with neglected everyday indices of environmental change. Our method is a form of ground-truthing and is informed by contemporary socially engaged

art practice. In pursuing this project we regularly encounter questions concerning the role of art in engaging with environmental issues. Recently we have entered into dialogue with a local Bush Care group concerned with the regeneration of local creek systems. The group regards our project as congruent with their own aims, raising questions for us about the relationship between art and environmental activism. This paper addresses the various ambiguities and uncertainties that have emerged, arguing that they are aesthetically and politically productive rather than disabling.

**Brogan Bunt** has a background in media art. His current work involves aspects of writing, photography and lived action. He has produced the spatial-exploratory documentary *Halfeti—Only Fish Shall Visit* (2001), software projects such as *Ice Time* (2005), *Um* (2009) and *Loom* (2011), a book, *Risking Code: the Dilemmas and Possibilities of Software Art* (2008), and the blog-based work, *A Line Made By Walking and Assembling Bits and Pieces of the Bodywork of Illegally Dumped Cars Found at the Edge of Roads and Tracks in the Illawarra Escarpment* (2013).

**Lucas Ihlein** works with social relations and communication as the primary media of his creative practice. His projects take the form of blogs, performances, field trips, re enactments, gallery installations and lithographic prints. He frequently works in collaboration, and is a founding member of artists groups *SquatSpace* and *Big Fag Press*. In the last five years his work has been included in major exhibitions at Australian Centre for Contemporary Art, MCA Australia, and the Art Gallery of NSW. Lucas Ihlein recently completed *The Yeomans Project* in collaboration with Ian Milliss, and in 2015 Ihlein and Milliss began a new project, *Sugar vs the*

*Reef*, investigating the relationship between sugar cane farming and the Great Barrier Reef. Ihlein was recently awarded a DECRA Fellowship (2016–2019).

**Kim Williams** works in multimedia installation, sculpture and drawing. In the past six years, she has held solo exhibitions at Wollongong Art Gallery, Maitland Regional Gallery, the University of Wollongong and Broken Hill Regional Art Gallery. She has received a number of public art commissions and has also been involved in numerous collaborative projects and community cultural development projects, working creatively with communities in the Illawarra. Her recent output has been generated from experiences of travelling along river systems and walking as a way of 'ground truthing' and locating a socially engaged practice in the land. Later in 2016, she will begin a PhD, participating in large and small-scale environmental projects to research art strategies of social engagement and collaboration.

In October 2015 their collaborative project *Walking Upstream: Waterways of the Illawarra* was involved in the "Fluid States: Performing Mobilities" conference in Melbourne, exhibiting work at the Margaret Lawrence Gallery, VCA.

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#### SESSION 4: | Theatre of the Climate Metaphor

**Ajumeze Henry Obi, University of Cape Town**  
The 'Theatre of the Bloody Metaphor': The Biopolitics of Violence in the Theatre of the Niger Delta  
Since the discovery of huge deposits of crude oil in Nigeria in 1956, the creeks of the Niger Delta have metamorphosed into a volatile

space of tripartite conflicts between armed youths of the region and the Nigerian military forces in collaboration with the multinational oil corporations. What follows largely as agitation against ecological pollution and degradation is not only indicative of the collective struggle for survival of the oil-producing communities, but also of environmental insecurity in the region. Exploring the subjectivities of these bio-political conflicts, the purpose of this study is to examine how the insurgency is culturally represented in selected Nigerian plays, and how this representation captures the material contribution of non-human nature in the history of the resistance, from pre-oil to oil-modernity in the region. The texts enlisted for this dissertation register the topography of the region in a manner that draws on the site-specific and geomorphic forces in the performance of insurgency, and point to ways in which nature and the human subject are collectively embedded within the "pluriverse" of the Delta. In contemplating the texts from the standpoint of what Bruno Latour describe as "relational epistemology" in which political agency is mapped on both sides of the human/nature dualism, the research interrogates the dominance of the anthropocentric character of insurgency in the region, while foregrounding the spatial configuration of the geography of the Delta as co-combatant in the historical contestation against the global oil capital.

Educated at the University of Calabar, Nigeria, and University of Ghana, Legon, **Ajumeze Henry Obi** is the author of the poetry Collection *Dimples on the Sand* (2009). Born in the Delta State of Nigeria, Ajumeze is currently a doctoral degree candidate at the Centre for African Studies, University of Cape Town, South Africa, with a research interest that intersects

between postcolonial ecocriticism, Niger Delta environmentalism and indigenous African performance. Ajumeze is 2016/2017 Fellow of Social Science Research in Africa (SSCR), and also winner of 2016 Ivan Karp Doctoral Research Award.

**Helen Ramoutsaki, James Cook University**  
'Here and now not once upon a time and far away: bringing the climate-world home with cyclonic force'

Perceiving a changing climate-world requires a long-term view, while the experience of what Tim Ingold (2011) calls the 'weather-world' is immediately present in a locality. Lowy Institute polls of Australian public opinion from 2005 to 2015 indicate that the degree of concern about anthropogenically influenced climate change is related to what is happening 'now' in the weather-world. Haig *et al.* (2014) indicate that the pattern of severe tropical cyclone activity in Australia has changed since the industrial revolution, tying in with predictions of lower frequency but higher intensity cyclonic events; yet the impact of such long term effects is less immediately palpable than the visceral impact of being present in a cyclone. While extreme weather events like severe tropical cyclones are periodic, bioregionally restricted and make dramatic national and global headlines for a limited time, creative arts have a role in recalling them into a more widespread present awareness. As a case study, this paper investigates and illustrates the development of an immersive intermedial poetic evocation of Cyclone Ita, which struck Queensland's tropical north in 2014. Taking Caribbean poet Kamau Brathwaite's challenge of how to approximate the environmental experience of such events, key strategies have emerged for innovative poetic form and content based on the author's

lived experience.

**Helen Ramoutsaki** is a performing poet living in tropical Far North Queensland. Her poetry-in-performance project *Wet: an appetite for the tropics* synchronises spoken word with photojournalistic images to evoke the experience of living in the Wet Tropics Region. Helen's creative practice-led doctoral project is being supervised by Adjunct Professor Stephen Torre of James Cook University in Cairns.

**Camilla Flodin, Uppsala University**  
'Art and nature in Hölderlin'

The question of humanity's relationship to nature preoccupied Friedrich Hölderlin's philosophical, poetological, and poetical works to a great degree. Hölderlin is critical of the modern disenchanted conception of nature as an external object completely devoid of (intrinsic) value and entirely explainable in terms of causal relations. The separation of humanity from nature has involved the metaphysical conception of nature as a thing to be mastered and has allowed for an increasing destruction of the environment that constitutes the concrete condition of possibility for humankind as well as for other species. But the separation is not absolute, and Hölderlin argues that art and aesthetics are crucial for reconceiving the relationship between nature and humankind. In several of his poems Hölderlin also offers a dialectical presentation of the art-nature relation, and shows art's ability to remember nature. This remembrance is an acknowledgement of humankind's dependence on concrete sensuous nature. I argue that Hölderlin's views can be helpful for achieving a conception of nature that is both non-reductive and anti-dualistic, while still maintaining humankind's particular responsibility towards

the rest of nature.

**Camilla Flodin** holds a PhD in aesthetics from Uppsala University. At present, she is a member of the Humanimal research group at the Centre for Gender Research, Uppsala University. Her current research project compares Adorno's conception of the art-nature relation with ideas developed by the early German Romantics and Schelling.

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**SESSION 5 | Ecological Imaginaries: City and Country**

**Rod Giblett, independent researcher**

'A City and Its Wetlands: From Aztec City to Mexico City—Homage to Eduardo Galeano, 1940–2015'

Many cities around the world were built on, or beside, wetlands. These cities include Venice, Paris, London, Petersburg, Berlin, Hamburg, Boston, New York, Washington, Chicago, New Orleans and Toronto. In *Cities and Wetlands* (Giblett, 2016) I devote a chapter each to all of these cities. All of these cities drained or filled these wetlands. An exception to this rule is the city of Tenochtitlan, the fabled floating wetland city of the Aztecs, remnants of which remain in Mexico City today. In the second chapter of *Cities and Wetlands* and in this paper I trace the history of Tenochtitlan as an exemplary instance of a city built on wetlands and consider the current conservation struggles going on in Mexico City today. In doing so, I draw principally on the work of, and pay homage to, Eduardo Galeano, the Uruguayan writer, who sadly passed away last year.

**Rod Giblett** is an independent researcher based in Melbourne. He has published many

articles and books in the transdisciplinary environmental humanities, notably *People and Places of Nature and Culture* (Intellect Books, 2011). His paper is drawn from a chapter in his recently published book, *Cities and Wetlands: The Return of the Repressed in Nature and Culture* (Bloomsbury, 2016).

**Camille Roulière, University of Adelaide**  
'Love Thy River: loss and place-making in Murray River Country (Australia)'

Unsustainable water management practices have placed Murray River Country under unprecedented environmental threat. This presentation argues that some Aboriginal responses to this threat epitomise alternative approaches to sustainably engage with and make place through remembering and mourning.

Using visual supports, the analysis of these responses' commonalities demonstrates that their imaginings of nature-culture relationships highlight the paradoxes of future-oriented and geographically-disembodying governmental attempts to scientifically and economically deal with environmental degradation on a global scale. Relying on marginalised stories of Australian environmental design, these responses focus on the present, local and socio-cultural. Environmental degradation becomes both a challenge and an opportunity: a site of (cultural and ecological) crises and creations. Continuity and permanence are not achieved through fixing nor restoring, but through a process of transformative and opaque resilience. Such responses are not about caring, but loving; connecting on an intimate level with places while paradoxically being strengthened by global networks.

Advocating for local over global ecologies, they position the Anthropocene not simply as an impoverished geological epoch, but also as a creative era marked by renewed and hyper-localised ecopoetic forms of place-making; a necessary stage so that our relationships with place can be (re)invented as we surpass unsustainable colonial imaginings.

**Camille Roulière** is a PhD candidate at the J. M. Coetzee Centre for Creative Practice (University of Adelaide). Her research centres on spatial poetics, and she investigates the links between place and art in Lower Murray Country (South Australia). Her academic interests range widely from spatial and environmental humanities to Indigenous studies and ethnomusicology.

**1.30 – 3.00**

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**SESSION 6 | Transformative Discourse: The Power of Coal**

**Paolo Magagnoli, University of Queensland**  
'It's the Pride of Australia's Past, and the Pride of Its Future': the Visual Culture of Mining and Australian Nationalism'

The mining pit can be considered as one global and iconic image of the Anthropocene era insofar as it signifies the emergence of the human species as a geophysical force. It also plays a crucial role in the imaginary of the Australian landscape and the nationalist discourses on Australian exceptionalism: pictures of mines evoke the heroic work ethic of the Australian people as well the inevitable destiny of the nation. The paper is part of an ongoing research project that aims to provide the first detailed and comprehensive historical analysis of the ways corporate advertisement,

photojournalism and the visual arts have represented mining over the past 20 years. It asks: have visual representations of mines, including coal mines, functioned as an irrefutable evidence for the destructive effects of corporate capitalism on the purity of the Australian environment? Or, on the other hand, have they been deployed to create distance from responsibility, to assert the moral rightness or goodness of continuous resource extraction?

**Paolo Magagnoli** is a Lecturer in the School of Communication and Arts at the University of Queensland. He writes widely on modern and contemporary art and visual culture, documentary photography and video. He is the author of *Documents of Utopia: The Politics of Experimental Documentary* (Columbia University Press: 2015). His essays have been published in academic journals such as *The Oxford Art Journal*, *Third Text*, *Afterall*, *Philosophy of Photography*, and the *Journal of Chinese Contemporary Art*.

**Rebecca Pearse, Australian National University & Linda Connor, University of Sydney**  
'Land, coal and conflict: Scale-making on the Liverpool Plains'

Coal expansion in Australia can be understood as a reconstruction of space-time. As new sites of coal development open up, new forms of uneven development, cultural loss and social re-organisation follow. Conflicts over mineral ownership, regulation, wealth distribution and the 'externalities' of coal production determine the scale at which crises propelled by coal commodification are resolved. Rather than understanding scale as an ontologically fixed 'level' at which conflict over coal occurs, scale should be seen as an unfolding process of socio-ecological struggle. This paper reports on a

two-year ethnography in communities situation near greenfield coal mine proposals on the Liverpool Plains in NSW. This coal commodity frontier has produced friction between the local-global ambitions of traditional owners, farmers with long colonial settler histories, regional town business people, Federal and State parliamentarians, Chinese government officials, and environmentalists. In the course of contestation over new coal developments, debates have raged over the scalar distribution of mine ownership, flow-on economic benefits, cultural loss and socio-ecological risks of mining development. Participants in the struggle are activating competing global, national, and regional scalar claims - what Anna Tsing calls 'scale-making projects'. The case of conflict over land and coal on the Liverpool Plains reminds us that the global flow of coal capital is not homogenous nor is it impervious to resistance. Further, local claims and mobilisations also conjure forms of globalism as the terms of commodification become (un-)settled.

**Rebecca Pearse** is Postdoctoral Fellow in the School of Sociology at ANU, and an honorary associate at UTS contributing to the Coal Rush and Beyond ARC project ([www.coalrush.net](http://www.coalrush.net)). Rebecca's research is guided by her interest in socio-ecological change and inequalities. She has expertise in the political economy of climate and energy policy, social responses to environmental change, feminist theory and gender relations, and the sociology of knowledge.

**Linda Connor** is Professor of Anthropology at the University of Sydney. Her current research centres on the anthropological study of climate change, place and community, focussing on climate change activism and impacts of coal mining and coal seam gas extraction, as well as

local understandings and actions in relation to environmental change. She is currently an investigator on an ARC funded project *The Coal Rush and Beyond: A Comparative Study of Coal Reliance and Climate Change*. [www.coalrush.net](http://www.coalrush.net)

**Gareth Bryant, University of Sydney**  
'The limits of renewable energy capital'

In two recent and influential publications, Naomi Klein (2014) and Andreas Malm (2016) identify major contradictions between renewable energy and capitalism. For Malm, the conflict resides in the biophysical properties of solar and wind energy, while for Klein the key problem is neoliberal ideology. For both, the solution to each is comprehensive state planning. However, the notion that renewable energy faces biophysical or ideological limits is challenged by the active role of states in producing the congruence between fossil fuels and capitalism, including in the neoliberal era. Drawing on Jason W. Moore's (2015) world ecology framework, I contrast this history with the current state of renewable energy policy around the world. According to Moore, capitalist expansion is underpinned by expansions in the appropriation of uncommodified nature. While states supported the development of fossil capitalism by placing limits on the commodification of fossil energy, dominant market-based climate policies seek to support the development of renewable energy capital. I argue that current obstacles to decarbonisation can be located within contradictions created by this commodification of socio-ecological reproduction.

**Gareth Bryant** is a Lecturer in the Department of Political Economy at the University of Sydney. His research explores the marketisation

of different areas of socio-ecological life, with a focus on climate and energy policy.

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## SESSION 7 | Ecological Histories of Philosophy

**Stephen Healy, University of NSW**  
'The Environmental Humanities and Natural Science—Practice, Policy and Beyond'

The Anthropocene's illumination of the planetary altering capacities of humanity has been interpreted as suggesting an imperative to engage with Geoscience, but this paper suggests further engagement. The specific potential of other scientific domains, such as Biogeochemistry, are explored and shown to offer exciting opportunities. A note of caution is, however, sounded regarding the totalising, and often globalising, posture of natural science, which is all too commonly echoed in the policy domain. Much of the strength of the Environmental Humanities lies in its intimacy with place and circumstance, exemplified by many developments within the Environmental Humanities. Situated engagements with technical disciplines, playing on this strength, are advocated and discussed through the lens of a particular example, underscoring the potential for constructive local engagement with both scientific practice and policy. The transcendence of contemporary technocracy, and its attendant problems, necessitates a reform of science's self-understanding and practice, one means to which are emergent engagements of the forms discussed here.

**Stephen Healy** escaped from a technical training by working for Greenpeace International in London and an academic post, in Science and Technology Policy, in the UK. He transferred, back, to UNSW via a short stint at

the NSW EPA, drafting a briefing paper for their executive's corporate planning process. Currently a member of UNSW's Environmental Humanities program his interests meander from a focus on energy and its politics through to the affective challenges of the Anthropocene.

**Dalia Nassar, University of Sydney**

'What can the history of philosophy tell us about "ecology" and the environmental crisis?'

Although there has been quite a bit of work done on the role that the study of history, literature and culture can play in the environmental humanities, there has been little consideration of what the historical study of philosophy can contribute to these discussions. There are several reasons for this; the primary one, however, might have to do with the fact that philosophy and its history are often the source of the problematic accounts of nature that have long justified the human domination of the earth and the instrumentalisation of its resources. Despite this, I contend that the history of philosophy plays a significant and under-appreciated role in the environmental humanities, and my aim in this paper is to articulate this role by way of a case study. Specifically, I consider the philosophical development of the notion of "ecology," which took place in the late 18th and early 19th centuries (well before Haeckel coined the term), and argue that by looking at its historical emergence, we begin to realise that the idea both was radical for its time and remains radical in our own. I argue that we have not yet—or at least not fully—grasped the meaning and significance of the notion of a diverse community of species, as it was first articulated by philosophers at the turn of the 19th century.

**Dalia Nassar** is Lecturer in Philosophy at the University of Sydney. She works on the history of German philosophy, the philosophy of nature, aesthetics and environmental philosophy. Her first book on the philosophical foundations of German Romanticism is titled *The Romantic Absolute: Being and Knowing in German Romantic Philosophy 1805-1804* (Chicago, 2013), and she is the editor of *The Relevance of Romanticism: Essays on German Romantic Philosophy*. With Luke Fischer she co-edited a special section of the *Goethe Yearbook on Goethe and Environmentalism*, and with Stephen Gaukroger she co-edited an issue of *Studies in History and Philosophy of Science on Kant and the Empirical Sciences*. She is currently writing a book on the philosophy of nature from 1780–1850.

**Tania Leimbach, University of Technology, Sydney**

'Curating Ecological dialogue within the university context: over many horizons (O|M|H)'

This paper considers how sustainability imperatives activate cultural conversations and political processes, looking closely at the Ecosophical praxis of artist Keith Armstrong and his involvement in the creation of a collaborative series of public events, *Over Many Horizons (O|M|H)*. As a new media artist, Keith Armstrong's participative practices seek to provoke audiences to comprehend, imagine and envisage collective pathways towards sustainable futures. In a current exhibition at University of Technology Sydney, Armstrong has developed an interactive, experiential 'whole of gallery' exhibition, and in its realisation he has worked alongside a number of scientists, cultural theorists and designers to investigate the mesh of environmental, social and cultural ecologies that

form our worlds. *Over Many Horizons (O|M|H)* therefore also challenges institutional capacities to support a new kind of inter, cross and trans-disciplinary collaboration. If successful, it will facilitate an ambitious aim to promote nuanced communication about environmental decline, while fostering the collective capacity to address such decline. This case study explores the complexity of designing and curating contemporary events within a university context. It highlights forces of stasis and transformation within a specific institutional setting and considers more generally the place and capacity of learning institutions to become sites for the mediation of contemporary ecological dialogues.

**Tania Leimbach** completed her PhD last year through the Institute for Sustainable Futures at the University of Technology Sydney. Her interdisciplinary research crosses art and design theory with museum studies and environmental sustainability. Tania is interested in the role that civic spaces play in social change and how public institutions engage with contested debates. Her current research involves a review of sustainability education in the tertiary sector and looks at developments in the integration of sustainability into tertiary curriculum across disciplines and diverse learning contexts. Tania teaches in the DAB School of Design, the FASS School of Communication and in the new Bachelor of Creative Innovation and Intelligence program at the University of Technology Sydney.

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SESSION 8 PANEL | COMPOSTING –  
Feminisms & Environmental Humanities Toxicity,  
Sense, Embodiment

Lindsay Kelley, University of NSW

'Sense, Embodiment—Anti-Cancer Survival Kit:  
Toxic embodiment and “posthumanarchy”

This paper investigates Beatriz da Costa's Anti-Cancer Survival Kit (2015), as an anticonsilient engagement with Elizabeth Wilson's articulation of the gut as “an organ of mind” (Wilson 2015). Digestion and composting work together to encourage a feminist politics not only tolerant of bile but actively nurturing and cultivating bile as a symbiotic relationship and as antiauthoritarian resistance to pharmacology (Gilbert, Sapp, Tauber 2012, Haraway 2009). Following Derrida's reading of the word *pharmakon*, Wilson asks how to hold the poisonous and the healing in material and political tension—in other words, how to compost. Animated by kale, toxicity and frustration, in da Costa's words, “more than even I can take,” the multispecies power structures playing out in da Costa's last works are both undone and bound by cellular, culinary, and anticonsilient anarchisms.

Working in the kitchen, **Lindsay Kelley's** art practice and scholarship explore how the experience of eating changes when technologies are being eaten. Her first book is *Bioart Kitchen: Art, Feminism and Technoscience* (London: IB Tauris, 2016). Kelley is an International Research Fellow at the Centre for Fine Art Research, Birmingham City University as well as Co-Investigator with the KIAS funded Research-Creation and Social Justice CoLABoratory: Arts and the Anthropocene (University of Alberta, Canada).

Susanne Pratt, University of NSW

'Composing and Composting Elemental  
Affections'

During periods when the body turns to stored fat for energy, rather than food, archived toxins, such as mercury, can resurface, and re-choreograph hormones and health. What elemental kinships are formed when heavy metals accumulate in fleshy archives and then leach back into circulation? This paper takes the author's own experience of testing for, and confirming, high levels of mercury in her blood and hair, as a starting point for discussing elemental relations and toxicity. Drawing on Mel Y Chen's (2012) notion of “queer loves” induced by toxic conditions, the paper performs a “diffractive” reading and writing of metallic elements archived in bodies (Barad 2007; Haraway 1997; van der Tuin 2011). Lab test results, geologic strata, scales, online forums and field notes are read, not for finding fixed or linear causalities, but for writing “more promising interference patterns” (van der Tuin 2007). In learning to compose and compost the organic and inorganic, with care, and across different temporalities and scales, normative understandings of bodies are questioned and contrasted with rehabilitating molecular affections.

**Susanne Pratt's** art, research and teaching is situated at the intersection of aesthetics, environmental health and technoscience. Her recent work has appeared in *Antennae* and *Helvete*—it explores toxic embodiment through interdisciplinary feminist and environmental justice lenses. She teaches in Environmental Humanities and is lead educator on the online course Environmental Humanities: Remaking Nature via FutureLearn.

web: [www.susannepratt.com](http://www.susannepratt.com)

twitter: @susprat

3.30 – 5.00

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SESSION 9 PANEL | Kangaloon Creative  
Ecologies

Lorraine Shannon, Writer

'Global Post-wild Gardens and Local Bushland'

Many of Australia's famous private gardens have been established in the Blue Mountains in NSW within what is now a world heritage area. There have always been concerns about the impact of the exotic species that predominate in these gardens on surrounding bushland. Bushcare groups argue that exotic weeds infest national parks and northern hemisphere plants displace wildlife. Gardeners say they want to preserve the attractive interface between the bush, the wilderness and a person's backyard; that tourists and visitors come not only to enjoy the scenery but to look at the spring blossom and autumn colours.

In literary terms authors such as Drusilla Modjeska and Kate Llewellyn use gardens in the Blue Mountains as a metaphor for the coexistence of wilderness and the civilized world. They forge a hybrid aesthetic in which the boundaries of the global and local, nature and culture, bush and city come together. However, the design and planting of gardens in Europe and the USA has over recent decades been strongly influenced by ecology. European garden designers such as Piet Oudolf and Gilles Clement design with a palate of resilient European plants that they believe are suitable for gardening in a 'post-wild' world – a hybrid world of wild nature and human management as outlined by Emma Marris in her book *The*

Rambunctious Garden. This paper looks at the first wild gardens to be established in the Blue Mountains and how they might transform both the landscape and literary representations of gardens.

**Lorraine Shannon** is a writer and editor. She has a PhD in postcolonial literature from Trinity College, Dublin and a PhD in writing and ecology from UTS. She has published in a range of journals such as *The Australian Humanities Review*, *PAN*, *Island*, *TEXT* and *Societies*. She edited a collection of writings by Val Plumwood entitled *The Eye of the Crocodile* and is writing a book on gardening philosophy while establishing an eco-arts garden in the Blue Mountains.

**James Hatley, Salisbury University**

'Silos of Disaster: Dwelling Oneirically in a Weaponized Landscape'.

Philosophic appeal is made for the practice of oneiric dwelling, a mode of abiding on the face of the earth in which one's thought would find its other side(s) in the land itself. At the First People's Buffalo Jump State Park near Great Falls, Montana one undergoes an invitation to oneiric dwelling as a mode of ethical response to and recuperative healing of the disastrous effects of settlement culture upon land. This includes but is not limited to the twinned dystopic legacies of ecocide and genocide as they emerge in the extirpation of Bison bison, as named by Linnaeus, across the High Plains. Paranoiesis, a mode of knowing appropriate to dwelling in the company of other living kinds, is particularly called for in the renewed effort to dwell oneirically. The introduction in the twentieth century of nuclear weapons of mass destruction into these environs, transforming land into weaponized landscape, complicates

this process but also reveals tellingly the temporal and spatial dimensions of the settlement ethos.

**James Hatley** is a professor in Environmental Studies at Salisbury University in Maryland. His most recent publication "Telling Stories in the Company of Buffalo: Wisdom, Fluency and Rough Knowledge" can be found in the journal *Environmental Philosophy*. He has served as an executive officer for the International Association for Environmental Philosophy and is a member of the Extinction Studies Working Group, as well as of the Kangaloon Group for Creative Ecologies.

**Louise Fowler-Smith, University of NSW**

'Ecological Imaginaries – local, urban, and global'

At a time when deforestation is still occurring at an alarming rate it is possible to find pockets of land where an alternative perception has offered protection to trees and forests. Often referred to as Sacred Trees or Tree Groves these can vary from one square metre to about a two million square metres, providing a network of protected areas where the inherent diversity of flora and fauna have been preserved.

As an environmental artist, I have been researching how perception can influence cognition of the land, with a recent focus on the veneration of trees. This investigation and resultant work has spanned Australia, India, Japan, Italy and more recently, France, where I was invited by L'Association ARBRE to creatively record the Remarkable Trees of Paris. In India I have been photographing how trees are decorated as an act of veneration or worship and have been interviewing people in the field for the past 10 years. I am now completing a

book on the Veneration of the Tree, and have founded the Tree Veneration Society in Australia.

I propose to speak about the veneration of the Tree as an environmental phenomenon and reveal some of the myths and stories behind this practice.

**Louise Fowler-Smith** is an artist and Senior Lecturer at UNSW Art & Design and Director of the Imaging the Land International Research Initiative (ILIRI), which aims to promote new ways of perceiving the land in the 21st century. Louise has researched the Veneration of the Tree as an environmental phenomenon since 2003. She has conducted Field Research across 10 States in India, leading to a book. Her gallery-based work has been conducted in Australia, Italy, Japan and France.

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## SESSION 10 | The Anthropocene on the Screen

**Simon Troon Monash University**

'Hyperdisaster Movies: The Role of Nature in Recent Hollywood Blockbusters'

In the Hollywood disaster movies that cycled into popularity during the 1970s and 1990s human protagonists frequently encounter forces of nature that they endure or overcome. Disasters featuring in more recent Hollywood films, however, mark critically significant changes in the complexities with which relationships between humanity and nature are represented cinematically. This paper takes the form of a close reading of disaster sequences from recent franchise blockbusters *The Avengers: Age of Ultron* (2015) and *Independence Day 2: Resurgence* (2016). It examines how these sequences cinematically intermesh ecological systems with geopolitical, technological, and

military networks via analysis informed by recent critical understandings of film style and threads of thought concerning the Anthropocene. It argues that the ways in which these disaster sequences stage encounters between humans, nature, technology, and alien others make these films key intimaters of emergent formulations of the global ecologies that humans move through and significant contributors to global ecological imaginaries. In doing so it adds to a rapidly growing body of ecocritical work theorising film style in relation to ideas of the Anthropocene.

**Simon Troon** is a PhD candidate in the Film, Media and Communications program at Monash University and has previously completed an MA in Theatre and Film Studies at the University of Canterbury in New Zealand. His research explores cinematic representation of disaster and is concerned with issues of realism, trauma, ecology and ethics.

**Jose M Alcaraz and Keary Shandler Murdoch University**

'Touching the Anthropocene: Experiential Learning, Documentary-Filming and Theatre'

Climate change, ozone depletion, ocean acidification, fresh water use, land use, chemical pollution, atmospheric aerosol loading, loss of biodiversity... Global environmental change issues such as these may often seem distant or "too abstract". Establishing the connections between our local, immediate surroundings (our home, factory, office, etc) and regional or planetary environmental issues is challenging - and perhaps more so for those with non-specialized backgrounds in the natural or environmental sciences.

In this paper we present our pedagogical work in progress, currently taking place in the School of Management and Governance at Murdoch University, in a "Business, Society and the Environment" course delivered in three continents, in the cities of Perth (Australia), Singapore and Dubai (in a course that is part of an MBA program!). Our work draws on the assumption that deep learning (Alcaraz et al, 2011; Bain, 2004) requires transforming knowledge, skills and emotions, and that experiential learning approaches are a must for this endeavour. Our teaching and learning strategies rely on documentary-filming and theatre in combination with action-learning. Our group-work based approaches first encourage learners (now converted into amateur film-makers and actors) to "touch on the ground" manifestations of the Anthropocene and global environmental change -e.g. chemical pollution, impacts of agriculture fertilizers, landscape transformation, etc. It then helps them to understand key impacts (e.g. from industry) and key systems interactions. This will be the primary source for the production of compelling film and drama pieces by the learners, plus for identifying real-world actions to be en-acted as an output of their learning projects.

Our approach should be of use for any discipline (Humanities, Arts, Business or other Social Sciences) and aims to help learners to engage "head, hands and heart" (Sipos, 2009). Here we will present our preliminary findings, key pedagogical moves, ethical implications and learning assessment strategies.

**Jose M Alcaraz** is a Senior Lecturer and MBA co-Chair at the School of Business and Governance in Murdoch University.

**Keary Shandler** is an experienced Sustainable Business Leader, Lecturer (Murdoch University Dubai), Marketer and Researcher. Both authors are fascinated by the role of business in the Anthropocene.

**Belinda Smail Monash University**

'Rethinking Documentary: Agency, Digital technology and Ecological Interconnectedness'

This paper is concerned with animals, representation and questions of agency in the digital era. Its methods align with the posthumanites, an endeavour that, for Cary Wolfe, signals the possibility of rethinking the humanities in relation "to the human's entangled, complex relations with animals, the environment, and technology." I begin by posing Grizzly Man as a film that sits at the cusp of a new epoch in documentary that is influenced by changing manifestations of agency, digital technology and ecological interconnectedness. This epoch sits against the background of both a "green wave" of film and television and Deborah Bird Rose's notion of ecological existentialism. I expand on this new era, considering in particular the case of online examples from nature cams (Cittercam and WildCam) to YouTube clips (Marmot Licks GoPro, Elephant Takes Selfie & Films His Family and Last Tasmanian Tiger, Thylacine). These examples disturb traditions of anthropocentrism in moving image culture and contribute to a rethinking of human and animal agency, principally through the mechanics of observation and repetition. This paper sits within a larger project that explores how human entanglements with non-human animals are rethought and affirmed though the codes, conventions and traditions of the documentary moving image.

**Belinda Smail** is an Associate Professor in Film and Screen Studies at Monash University. She is the author of *The Documentary: Politics, Emotion, Culture* (Palgrave Macmillan, 2010) and co-author of *Transnational Australian Cinema: Ethics in the Asian Diasporas* (Lexington Books, 2013). Her new book, *Regarding Life: Animals and the Documentary Moving Image* was published in 2016 with SUNY Press.

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SESSION 11 PANEL | Anthropocene Futures:  
Australia & the Pacific

**Iain McCalman**, University of Sydney

'Australia in the Anthropocene—A Project in Progress'

'Understanding Australia in The Age of Humans: Localising the Anthropocene' aims to undertake the first comprehensive research investigation of Australia as a distinctive locality within the global idea of the new epoch of Humanity known as the Anthropocene. We aim to analyse and narrate how human interventions have come to transform Australian environments in fundamental and enduring ways, and to use both print and museum interpretive environments to develop new understandings of the cultural dimensions of the Age of Humans. The project will draw out the scholarly as well as the practical and public dimensions of a history of the Anthropocene, the Age of Humans, in the peculiar socio-environmental context of the Australian continent, showing the history, impact and implications of human-influenced biophysical planetary change within our distinctive and vulnerable continental and ocean environments.

One of the major research dimensions of our proposed ARC project will develop the

outcomes of an Australian Anthropocene workshop, or 'slam', to be held in 2017 and focused on identifying and discussing a range of objects that record and 'materialise' the diverse dimensions of contemporary global change. The Australian Anthropocene slam will generate a hypothetical 'cabinet of curiosities', a selection of diverse objects, each able to express potent and creative stories about this epoch. This cabinet will form the kernel of the project's physical exhibition, to be developed through a collaboration of our team and the National Museum of Australia (NMA), to open in 2018, and an associated digital feature, to be hosted by the NMA. A book, *Symbols of a Nation in the Age of Humans*, will be produced to accompany the NMA exhibition, and will incorporate a series of short reflective essays on cabinet objects, bringing together multiple perspectives on their significance, together with a catalogue of items on display.

Over his long academic career **Iain McCalman**, currently Research Professor of History at the University of Sydney, and Co-Director of the Sydney Environment Institute, has established a national and international reputation as an historian of science, culture and the environment whose work has influenced university scholars and students, government policy makers and broad general publics around the world. In addition to his considerable achievements as an undergraduate, graduate and postgraduate teacher he has published fourteen scholarly books with leading academic and trade presses, and dozens of peer-reviewed articles and book chapters. In 2007 Iain was awarded the Officer of the Order of Australia for Services to History and the Humanities. He is a Fellow of the Royal Historical Society, the Academy of the Social Sciences in Australia, and the Australian Academy of the Humanities.

**Kirsten Wehner**, University of the Arts London  
'Re-making Australia: Engaging publics in building Anthropocene Futures'.

Many museum practitioners around the world are now responding to the idea of the Anthropocene, often apprehending it as a framework through which to invite publics to grapple with the cultural-environmental challenges of our time. These efforts centered initially on questions about how to dramatise the Anthropocene—how to bring its complex, distributed qualities and trajectories into view. Increasingly, however, museum practitioners are also becoming interested in enabling audiences to acknowledge and reflect upon the cultural and emotional qualities of life in the Anthropocene, and to discover stories that inspire hope, action and the re-imagining of ways of living.

Presenting early concepts for an 'Australia in the Age of Humans' exhibition, planned to open at the National Museum of Australia in 2019, this paper explores how museums might invite and enable audiences to build 'good' Anthropocene futures. I suggest that museums might contribute in four inter-related ways, through: cementing Anthropocenic narratives, creating repositories of cultural creativity, providing spaces for cultural reflection, and fostering collaborative knowledge-production and social networks that enable collective action.

**Kirsten Wehner** is a curator, anthropologist and spatial storyteller whose work centres on creating experiences that foster culturally and ecologically rich and resilient futures. From 2004–2016, Kirsten was a senior curator at the National Museum of Australia, and for five

years was Head Curator of the People and the Environment program. She is currently based at University of the Arts, London. Kirsten holds a PhD from New York University, is a past Fellow of the Rachel Carson Center for Environment and Society, Munich, and is a member of the Australia-Pacific Observatory of Humanities for the Environment. Her most recent publication is *Curating the Future: Museums, communities and climate change* (co-edited with Jenny Newell and Libby Robin).

**Jennifer Newell, Australian Museum**

“‘The sea is eating the land’”: exploring Pacific Islander relationships to a climate-changing ocean’

**Film clip:** *Navigating a Changing Sea* (6–7 minutes)

A school teacher in Namdrik, a Marshallese atoll, moves his hands, biting them towards each other as he talks about the sea and lagoon waters eroding his narrow atoll home. With the increasing overwashing, heat, drought, and the faltering fish stocks, he wonders about the future. Marshall Islands scholar Kristina Stege speaks of Islanders having a ‘highly layered interrelationship between self and sea ... The ocean is ever present, so that one’s sense of self is always touched by the ocean in some way.’

What happens when an element of life that is intimately related to self and ancestors becomes less nurturing, more threatening? Anthropocene processes have brought Pacific peoples deep challenges, including an increasingly destructive and unpredictable ocean.

The ‘Living with a Changing Pacific’ research project is bringing together two museums and the Sydney Environment Institute to explore how

climate change is altering coastal peoples’ relationships to their sea. The team has been interviewing in Guam, the Marshall Islands, Tahiti and Samoa and will produce a documentary, publications and a travelling exhibition. The project has an emphasis on material things and practices, and aims to share findings with a broad range of communities, in and out of the Pacific. Pacific ontologies, in which ocean waters are unifying not isolating, and humans and nature are seen as co-constitutive, are understandings of global utility if we are to combat the models that brought us the ongoing disaster of the Anthropocene.

**Jennifer Newell** works in the Pacific environmental humanities. She has worked with Pacific communities and collections while at the British Museum, the National Museum of Australia, the American Museum of Natural History and now the Australian Museum. She focuses on the cultural dimensions of ecological change in the Pacific, and how museums can better engage hearts and minds in the issues of climate change.

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## SESSION 12 | Indigenous Knowledges and the Governance of Climate Change

**Vincent Bicego The University of Wollongong**  
‘reDreaming the Anthropocene: Spatio-temporal explorations through Indigenous rock art’

This paper argues the importance of cross-cultural engagement with the extant rock art of the greater Sydney region as a means of reconceptualising our interaction with the environment in the Anthropocene. Secluded amidst Sydney’s urban sprawl and peripheral bushlands, these pre-colonial carvings and drawings are evidence of a symbiotic

relationship between the region’s original owners and their unique environments.

Far from simply being remnants of the past, these sites have the potential to be focal points for both Indigenous and settler Australian explorations of identity in relation to contemporary landscapes. As meeting places, points of discussion, as artistic inspiration, engaging with Sydney’s rock art necessitates an alternate spatio-temporal experience of land to the one dictated by GPS directions, tarmac, traffic lights, and google maps.

Central to Indigenous Australians’ concept of Dreamings, this embodied spatio-temporal understanding of the world challenges the western linear understanding of time and space and the vastly different ideas of growth and production associated with them. Thus meaningful cross-cultural engagement with Sydney’s rock art can arguably play an important role in establishing sustainable future habitation of these landscapes.

**Vincent Bicego** is a PhD candidate in the Faculty of Law, Humanities and the Arts at The University of Wollongong, where he also teaches Art history and Theory. His research focuses on the work of contemporary Aboriginal artists in relation to the cultural landscapes of southern Sydney.

**Michael Davis, University of Sydney**

‘Making Environmental Knowledge in Aboriginal/European Encounters: An Historical Perspective’

John MacGillivray, naturalist on the British scientific survey ship H.M.S. Rattlesnake, was dedicated to his task of collecting plants and animals to add to the expanding imperial

natural history collections. At one level of reading, the accounts of the Rattlesnake expedition by MacGillivray and others, present a richly detailed record of the expedition's collecting activities, and of encounters with local Aboriginal people as the ships journeyed through the islands, coasts and reefs of north east Australia from 1847 to 1850. At anchor in the north Queensland tropics, MacGillivray and others on the expedition established companionable relationships with individual Aboriginal people. In one sense, these Aboriginal/explorer encounters can be interpreted within the context of the global imperial science project, where species are harvested as "specimens" to fill the British herbaria and other collecting institutions. In this scenario, Aboriginal peoples' environmental knowledge is deemed useful to this imperial scientific endeavour. In another interpretation, these explorer texts are scrutinised within an environmental humanities and "multispecies" framework, drawing on the work of key scholars including Debbie Rose and Val Plumwood, and ideas about place and place-making. In this reading, Aboriginal/explorer encounters are discussed as instances of local, collaborative engagement, wherein Aboriginal peoples' deep environmental knowledge and practices becomes enmeshed with British colonial/explorer/scientific knowledges in new formations. Interrogating these complex entanglements, this paper exposes tensions between the global and the local, and takes up questions such as the nature of representations of Aboriginal agency in Indigenous and environmental historiography.

**Michael Davis** researches and writes about Indigenous/European histories and encounters, the relationships between Indigenous and other knowledge systems, ecology and place, and

ethical guidelines and protocols for Indigenous research. He has worked for many years with a range of organisations, including academia and government, with Aboriginal community organisations, and as an independent researcher. [www.michaelbdavis.org](http://www.michaelbdavis.org)

**Nandita Das, University of Technology, Sydney**  
'Bio-politics of Climate Change Governance in Australia'

*Hegel remarks somewhere that all great world-historic facts and personages appear, so to speak, twice. He forgot to add: the first time as tragedy, the second time as farce—Karl Marx, 1852, The Eighteenth Brumaire of Louis Bonaparte* Global climate change has been the most contentious and divisive issue in Australian politics. While Australia is a land of heat and drought, at the same it has a dominant economic interest in the maintenance of fossil fuel economy as it is still world's largest producer of coal. Within this context, it is rather un-surprising that climate change is defined as a 'wicked' or 'diabolical' problem (Garnaut, 2008). The endemic failure of climate change policies under Labour and Liberal government across generations point to the need for a serious and critical reflection and interpretation upon the norms, rationale and processes through which climate change is governed in Australia. The significance of successive government's embrace of neo-liberalism as a process through which the grammar of climate change crisis was turned into an exclusively economic one.

Adopting a theoretical assemblage of Foucault's Governmentality (1991; 2007; 2008) supplementing with Marxist conception of Accumulation (Marx, 1867, Capital-I) the main objective of this paper is to trace the genealogy of climate change governance in

Australia, the assumption being successive problematization of climate change took place since the emergence of 'bio-political governmentality' with a consecutive array of various discourses, rationalities, techniques, practices adopted by government in governing climate change. Supplementing with aspects of Marxist political economy, the aim is to explore how nature from enacting limits to the economic process was converted into fundamental element of market valorisation of capitalist mode of production. The dogma of carbon pricing can be understood as a material-discursive device through which climate change is considered as a market failure whose possible correction lies only with an insertion of market-based policies.

**Nandita Das** is currently pursuing a PhD in Faculty of Arts and Social Sciences (FASS) at UTS. She is also associated with Institute for Public Policy and Governance (IPPG) at UTS as a policy and social research officer. Nandita has worked extensively at the grass-root level on issues of environment, slum development and poverty alleviation in the state of Uttaranchal and city of Kolkata in India.

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**SESSION 13 PANEL | COMPOSTING –  
Feminisms & Environmental Humanities II: Water,  
Weather and Law**

**Astrida Neimanis, University of Sydney**  
'Chemical Weapons in the Gotland Deep: A Queer Archive of (Bad) Feelings'

From the end of World War I but particularly following World War II, major global powers engaged in massive dumping of several hundreds of thousands of tons of chemical warfare agents (CWA) such as mustard gas, tabun, and Lewisite in the planet's oceans. One particular site for this dumping was the Gotland Deep, off the east coast of Sweden in the Baltic Sea. While the occasional resurfacing of these chemical agents (in fishers' nets, on the snouts of seals, on white sandy beaches camouflaged as amber) is understandably distressing, the dominant (environmental, scientific) opinion has been to let these chemicals lie in situ; even if removal were simple or cost-effective (which it is not), any deliberate resurfacing would risk further contamination. In this paper I think about the kind of material archive created by this uncanny threat. Queer theorist Ann Cvetkovich's concept of "archives of feeling" provides one way into thinking about these toxic futures-in-the-present. Here, the multiple temporalities of nested militarisms become sutured to storied ecologies still unfolding in the present.

**Astrida Neimanis** is a Lecturer in the Department of Gender and Cultural Studies at the University of Sydney. She writes about water, weather, bodies and other environmental matters. *Bodies of Water: Posthuman Feminist Phenomenology* is forthcoming in early 2017. She is also Associate Editor of the journal *Environmental Humanities*.

**Susan Reid, University of Sydney**  
'Drifting Borders with Current Bodies'

In *Forests: The Shadow of Civilization* (1993) Robert Pogue-Harrison recounts how the etymologies of Western law and ecology share a kinship, which has ancient roots in forests and

in even earlier concepts of gathering and dwelling. It is an account that suggests and deepens the ocean's ancient and prevailing outsideness from these institutions, and the attendant ethical/relational challenges. My paper considers how the ocean body and its dynamic systems can take us beneath ethics to myriad enactments and offerings of relationality. I import Lorraine Code's ecological thinking into the ocean domain, bringing it into my engagement with marine scientific texts as a way to discern stories of ocean relationality. Two relational meditations ensue: Scattering layer and vertical migration, which explores the dimensional relations of marine inhabitants and their long-range, cyclical, nocturnal ascensions from the benthic floor and mid ocean zones through fluid vertical layerings to, or near, the moon-lit ocean surface; and Whale Falls and Detritus Rain, which considers the material drifting down to the ocean floor and the lively feedback of dead matter and things to the ocean.

**Susan Reid** is an environmental protector, arts developer and lawyer. Her present research interest is with oceanic imaginaries that sound out relations with the dynamic spatiality and materiality of the sea and its inhabitants.

**Jennifer Mae Hamilton, University of Sydney**  
'Weathering the City: Shame in/as Resilience?'

Eve Kosofsky Sedgwick and Donna Haraway disagree on the usefulness of shame. For Haraway, shame disarms a more generous mode of critique. With regard to Derrida's nakedness in front of his cat, for example, she argues that his "shame trumped curiosity and that does not bode well for autre-

mondialisation" or the building of other worlds (When Species Meet, 23). For Sedgwick, however, "shame is only facilitated by its anamorphic, protean susceptibility to new and expressive grammars", and so "asking good questions about shame ... could get us somewhere" (Touching Feeling, 64). Shame contains this precise disagreement: it can close the self off to otherness or allow changes in order to open one out to the world differently. My research aims to describe and critique of the relationship between wealthy cities, climate change and extreme weather. The particular aim of this paper is to ask good questions about shame with regard to the redevelopment of cities under the rubric of resilience to climate change and extreme weather. Can we say that the dominant discourses of resilience are ashamed? If so, ashamed of what? And, finally, in what ways do resilience frameworks close off some possible worlds while opening onto others? I will explore these questions by way of a close reading of the "100 Resilient Cities" Website and the Arup "City Resilience Framework".

**Jennifer Mae Hamilton** is a researcher, teacher and gardener with a PhD in English Literature from UNSW. She is a Postdoctoral Research Associate in the Department of Gender and Cultural Studies at the University of Sydney funded by The Seed Box: A MISTRA+FORMAS Environmental Humanities Collaboratory. She also lectures in ecocriticism at NYU Sydney. Her first book, *This Contentious Storm: An Ecocritical and Performance History of King Lear*, is forthcoming with Bloomsbury Academic.

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