



Image by Louisa Waters

LISTENING IN THE ANTHROPOCENE

AUGUST 27-28, 2020

Exhibition | Symposium
Catalogue & Program



Creative Practice Circle
Charles Sturt University



**Charles Sturt
University**



**City of
Wagga Wagga**

Acknowledgment of Country

Listening
In the
Anthropocene
2020

—

Creative Practice Circle
Charles Sturt University

As members of the Charles Sturt University community we acknowledge the words of the Wiradjuri people, on whose land our university was founded, and share their aspiration of Yindyamarra Winhanga-nha, the aim for us all to learn the wisdom of respectfully living well, in a land worth living in. We pay our respect to the Traditional Custodians of the lands on which we live and work.

Introduction

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Creative Practice Circle
(CPC) – practitioners and
researchers creating ways
to make us think differently.

<https://creativepracticecircle.csu.domains/>

<https://arts-ed.csu.edu.au/education/creative-practice-circle>

The Creative Practice Circle is a group of creative arts practitioners and researchers spread across the footprint of Charles Sturt University, and so, to resist geographic isolation we have been meeting virtually, fortnightly, since 2017, to provide collegial support to each other as we wrestle with ways to turn our ideas into form. The group comprises mid-career researchers, early career researchers and higher degree researchers.

The CPC uses creative practice as research; creative practice as an object of study; creative practice as data collection; creative practice derived from research outcomes. Circle members work with visual art materials, natural objects, poetry, creative prose, crochet, collage, textiles, radio and sound, found and made images.

In 2020, Charles Sturt University Creative Practice Circle, in collaboration with Wagga Wagga City Council, will host a symposium and exhibition entitled *Listening in the Anthropocene: Creative practice and multimedia artsmaking in response to a human influenced world*.

The symposium, exhibition and resulting publication will explore the act and idea of "Listening in the Anthropocene" - listening to the land, to others, to difference, as encountered in embodied and virtual spaces. We ask how we might attempt to understand or interpret what is being said in languages we do not understand? How might we resist - even if just for a moment - adding our own noise to the noises of the neoliberal project of the Anthropocene: the clashing music of the shopping mall; the voices of AI; sounds that invade us – how might we listen out, or tune in, to the small, the subtle, the unnoticed.

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Charles Sturt University

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Program

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Thursday August 27

5.45pm Gather in the Zoom Room.

6pm Opening of Symposium – **Acknowledgement of Country.**

6.15pm **Launch** of Listening in the Anthropocene Online Exhibition with Mandy Martin.

6.45pm **Launch of next three Lost Rocks (2017-21)**
fictiōnellas with Margaret Woodward; Red Sandstone by
Caroline Loewen, Granite by Helena Demczuk
and Copper by Catherine Evans.

8.00pm **Close**

Program

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Friday August 28

8.30am Zoom Room opens.

8.45am **Acknowledgment of Country/Housekeeping**

9am **Listening exercise** with Sally Neaves

9.30am **Keynote – *Listen across time***: Mandy Martin with Alexander Boynes

10.30am **Panel – *Co-creating with the land*** – Louisa Waters and Bärbel Ullrich

11.15am Morning tea break

11.30am **Panel – *Foregrounding the background*** – Mandy Martin and Margaret Woodward

12.30pm Lunch break

1pm **Keynote – *Mineralogical telling*** – Margaret Woodward

2pm **Panel – *Bodies, minds and ears*** – Jenni Mundi, Tracy Sorensen and Michelle O'Connor

3pm Afternoon tea break

3.15pm **Pop up exhibition** – exhibiting artists briefly speak to their work: Nicola Mason/Linda Fish/The River Yarners

4.15pm **Panel – *Stories of earth and sky*** – Dave Watson, Lisa Roberts & Leanne Lovegrove, Merrill Findlay

5.15pm **Panel – *Found sounds, remixed: storms and epics*** – Perdita Phillips/Sam Bowker

6pm Continue discussions with and between artists associated with the symposium.

7pm **Symposium close**

Keynote speakers

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University



Mandy Martin is one of Australia's most acclaimed contemporary artists and has held numerous exhibitions in Australia, Mexico and the USA. She has also been exhibited in France, Germany, Japan, Taiwan and Italy.

www.mandymartinartist.com

Mandy Martin

Listen across time: Mandy Martin with Alexander Boynes

Resource extraction has occurred in front of our eyes right across Australian landscapes as mines march across once arable land. Invisible extraction is even bigger, the Coal Seam Gas industry is ramping up, largely unseen and offshore, at an alarming rate, Western Australia is set to increase its carbon emissions as huge projects, like Abbott Point come on-line. This has happened with such rapidity that it is really only with the unfolding and tragic consequence accompanying unchecked climate change, including the destruction of Reefs around our coast, massive fires, dust storms and smoke hazards that we as a community, have really begun to understand what we have allowed to happen in this country.

As Climate Change grips us all, we will increasingly work as families and small community of interest, like this symposium, to cope and find solutions. Listening and hearing are two different things, sometimes we need to be nudged. I work with a small ARI (artist run initiative) to create monumental artworks which aim to encourage audiences to speculate and we believe deliver some hope. We created "Luminous Relic" and "Rewriting the score" in communities transitioning from the carbon industries to sustainable industries. These 10-metre long installations which **Listen across time: to echoes, memories and reverberations** combine my painted canvases with video and sound. My canvases are a sublime and humanist critique of the "quarry vision" afflicting our country and at the root of the environmental collapses we are currently living.

Alexander Boynes in his 3 Channel 4K video tackles the complex issues, political, environmental and fundamentally social that are occurring right now and for the visible future in Australia.

Tristen Parr's musical scores bring gravitas and melancholy to the social scenarios underpinning resource extraction in Australia.

Keynote speakers

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University



Margaret Woodward is a practicing Australian artist, and Adjunct Associate Professor at Charles Sturt University and a member of the Institute of Land, Water and Society.

<http://apublishedevent.net/>

Margaret Woodward

Mineralogical telling

To listen in the Anthropocene is an act of acknowledgement of human complicity and responsibility to the more than human world. As poets, artists, writers and publishers how do we make what is overheard; signals of loss and extinction, moments between presence and absence, languages of inanimate and animate – heard?

The collaborative creative practice of Margaret Woodward and Justy Phillips as A Published Event pivots on publishing, the act of making public. Paying attention to the quixotic irreversible moments that have become signals in the register of the Anthropocene, this presentation will focus on the relationship between listening, hearing and ‘being heard’ through publishing. Signals from Anthropocene can be hard to detect, and can in fact be absences. They might register through genocide, gaps in the geological record, habitat extinctions, retreating glaciers, mineral and emotional exhaustion, sensory loss. Recent creative projects by A Published Event, *Fall of the Derwent* (2016), *Lost Rocks* (2017-21) and *The People’s Library* (2018) and collaborations with other artists will be used to frame a discussion in which the concept of ‘over-hearing’ signals from both the human and more than-human world will be developed. Our speculative process of language-ing through publishing as art practice, in which we re-compose with language that ‘rifts’ away its original bedrock will be presented through recent residencies and field work for the project *Erratic Ecologies* (2019-20).

List of ARTISTS

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Bärbel Ullrich
Claire Baker
David Sargent
Donna Caffrey
Jack Randell
Jacquie O'Reilly
Jan Osmotherly
Jen Bervin
Jenni Munday
Karen Golland
Linda Fish
Lisa Roberts
Leanne Lovegrove
Louisa Waters
Marg Leddin
Margaret Woodward
Justy Phillips
Michelle O'Connor
Nicola Mason
Nicole Welch
Perdita Phillips
River Yarners
Ted Hendrickson
Tracy Sorensen
Wendy Alexander
Nancy Kuhl

List of PRESENTERS

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Sam Bowker **Panel:** *Found sounds, remixed: storms and epics*

Merrill Findlay *Storytelling through astronomical lenses*

Mandy Martin **Keynote:** *Listen across time*

Jenni Munday **Panel:** *Bodies, minds and ears*

Sally Neaves *Listening exercise*

Michelle O'Connor *Bodies, minds and ears*

Perdita Phillips **Panel:** *Found sounds, remixed: storms and epics*

Lisa Roberts & Leanne Lovegrove **Panel:** *Stories of earth and sky*

Tracy Sorensen **Panel:** *Bodies, minds and ears*

Bärbel Ullrich **Panel:** *Co-creating with the land*

Louisa Waters **Panel:** *Co-creating with the land*

David Watson **Panel:** *Stories of earth and sky*

Margaret Woodward **Keynote:** *Mineralogical telling*

Catalogue

Listening In the Anthropocene 2020

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Charles Sturt University

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Wendy ALEXANDER

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Wendy Alexander lives at Billywillinga near Bathurst NSW. She uses (variously) text, image and yarn in an arts-based practice that responds to contemporary environmental, social and cultural 'matters of concern'. She is wary of one-dimensional 'matters of fact'.



Wendy Alexander
Regent Honeyeater – money-eater clutch, 2020
Wool, plastic button, wire, cake-board. 40 x 40 x 5cm.

Knitted fabric inspired by the complex 'negative' patterning of black/white, and deep gold highlights, in the feathering of the critically endangered Regent Honeyeater. Constructing the fabric into a clutch purse alludes to the derogatory term 'Regent money-eater', used by critics who both mock funds spent on saving the species and its habitat, and bemoan the income denied to developers in the face of these efforts. The cake-board is a shiny backdrop of frivolity, akin in tone to the term 'regent money-eater', and in stark contrast to the tenuous future of a bird species on the edge of extinction.



Wendy Alexander
Barka Menindee Fish Kill, 2019
Wool, acrylic, cotton, eucalypt branch. 46 x 46 x 3cm

This work was created in response to the massive fish kills in the Barka at Menindee in January 2019. The work aims to convey the desperate last moments of a decades-old Murray Cod: pallid, mouth open, gasping for oxygen in a dying river.

Claire BAKER

Listening In the Anthropocene 2020

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Claire Baker lives and creates in Lake Albert. A poet, embroiderer, and book lover, she combines these in her art to comment on contemporary life. Claire graduated in 2012 from Charles Sturt University with a BA and in 2017 from Deakin University with a Graduate Certificate in Museum Studies.



Claire Baker

Broken (n)aimless

Mixed media work (foam packing sheets, op-shop sourced Sylko Size A embroidery thread, Velcro adhesive dots, broken shells, pebbles, glass splinter, ink. 59 x 71cm)

My work reflects a desire to make a commentary on contemporary life by drawing on my studies of art history and various creative pursuits (stitching, writing, book binding). Witnessing the world suffering with discarded waste, both on the land and sea, I feel powerless and distressed. Where will it end? We throw away so much when we could – and should – recycle. My attempts at making art from discarded materials and mundane ephemera may not make a huge impact to the world's garbage but if it allows for awareness of our situation then I have made some difference.

The title of my work *broken (n)aimless* is a play on the oft-used *untitled*. I feel that an artist should provide some direction for the audience on what was in her mind when creating the work. '*broken*' refers both to the items used in this piece and also humans' impact on the environment. '*(n)aimless*' refers to the meandering thoughts that come into viewer's minds when experiencing art. It also references my love of wandering along the beach (my other passion) and, more importantly, the mindlessness of our society when it comes to waste.

Traditional embroidery stitches on untraditional materials help to elevate throwaway items, such as the foam packing sheets from household electrical appliances and some broken shells collected from my beach walks, into something of beauty and contemplation - how we impact on the natural world and our legacy to our home planet.

Jen BERVIN & A PUBLISHED EVENT

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Charles Sturt University

Jen Bervin is a poet and visual artist whose multidisciplinary work results from research and collaboration with artists and specialists ranging from literary scholars to material scientists to activate the intersections of art and scholarship, text and textiles, science, technology and craft in works that range from poems written nanoscale to large scale museum installations. Jen lives in Guilford Connecticut.

jenbervin.com

Artists **Justy Phillips and Margaret Woodward** as artist duo, A Published Event.

apublishedevent.net



**Jen Bervin & A
Published Event**
KINDNESS, 2019
Graphite Rubbing on
Kozo Rice paper. 1900 x
460mm

KINDNESS (2019) was made during a field trip by the artists in search of 36 glacial erratic boulders, known as Babson's Boulders, on Dogtown Common, Massachusetts, in Fall 2019. During the great depression Roger Babson (1875-1967) commissioned unemployed Finnish Stonecutters to carve inspirational words into large glacial erratic boulders strewn across an area now covered by woodland. Babson was a businessman, notable for predicting the Wall Street crash, referred to his commissioning of these inscriptions as "writing my final and permanent book." Strangely portentous and relevant for current economic and global circumstances, this work holds the friction of human and geological bodies, and brings into question languages and 'publications' that bridge human and lithic bodies.

Sam BOWKER

Listening In the Anthropocene 2020

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Dr Sam Bowker is the Senior Lecturer in Art History and Visual Culture for Charles Sturt University.

His research focuses upon the history of Egyptian Tentmaker Appliqué or 'Khayamiya'. Co-authored with Seif El Rashidi, this has been published as the book *The Tentmakers of Cairo: Egypt's Medieval and Modern Applique Craft* through the American University in Cairo Press (2018). He is also a curator and educator across diverse fields in art history, notably Islamic art and design from Australian perspectives. His work before academia was focused on museum and gallery education (or 'learning and access') for

Australian cultural institutions, including the National Portrait Gallery, National Museum of Australia, and National Library of Australia.

<https://drsambowker.com/>

Remixing the Ramayana: Literary listening and the curation of contemporary song cycles

Ramayana: Full Sequence

(2018): <https://open.spotify.com/playlist/7CovypkuTDxOnXINi2CFzH>

Dante's Divine Compilation

(2019): <https://open.spotify.com/playlist/2Kdh1fCHulGysJGFo16ZmB>

Aladdjinn (or, "I can't believe it's not Faust!")

(2020): <https://open.spotify.com/playlist/3RYGpPI4sSR0b7VZjdthEw>



Listening is enhanced by a sense of purpose. Over almost twenty years, the author created annual compilations of music encountered during that year. These playlists were circulated as both journals and introductions to new music. In recent years, the 'playlist' evolved into a 'song cycle', in which collected samples are arranged or manipulated into

reinterpretations of well-established literary narratives (including Valmiki's Ramayana and Dante's Divine Comedy). These have demonstrated that the literary epic narrative remains a valuable vehicle for collecting, isolating and re-purposing the audible 'found objects' of the anthropocene, as well as guiding long-term reflective listening practices. As an extension of remix cultures, these contemporary song cycles are incidentally encountered and collaboratively sourced across a long-term research process. They enable the listener to form vivid and idiosyncratic engagements with the creative depth of the humanities. Just as "the words of the prophets are written on the subway walls", the epic Ramayana echoes along the aisles of supermarkets, the soundtracks of video games, and down the cavernous labyrinths of Youtube.

Donna CAFFREY

Listening
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Charles Sturt University

Donna Caffrey's art practice explores collage in paper, fabric and stitch. Donna wants her works to raise awareness of the damage done by cats to our native bird population.

<https://www.facebook.com/DonnaCaffreyArtist/>

<https://www.donnacaffrey.com/>

[instagram.com/caffrey.donna](https://www.instagram.com/caffrey.donna)

<http://clothgarden.blogspot.com/>



Donna Caffrey
Reflections on Birds and Cats
Mixed media collage

Bird song was a constant part of the aural environment where Donna was raised. After living in Melbourne and Sydney Donna returned to river country. She and now lives in Albury, NSW. Her works draw on her memories of birds and bird song on the rivers and farms she was raised and what she sees and hears in the new area she now lives. In this series Donna reflects on animal ownership (in particular cats), the responsibilities of the owners and the predation on wildlife by both domestic and feral cats.

Scientists estimate there are about 11 billion native birds across the country and that cats kill about 4% of the population annually. Small to medium-sized birds, birds that nest and hunt on the ground, together with birds on remote islands or arid areas are most at risk. The numbers are frightening, but our animal companions are not responsible for all of the loss of bird life. Current studies estimate feral cats kill 316 million birds a year, while pet cats kill 61 million birds annually. More than 99% of birds killed are native. Yes, it's a scary that our loved feline can kill so many birds.

Cats are skilled and intelligent predators. Donna has been watching two kittens resident in her house practice inherent traits and learn hunting skills. She passionately believes responsible pet owners can help reduce the impact of domestic cats on wildlife (and ergo the growth of the feral population) by desexing them and keeping them indoors or in a cat run.

Merrill FINDLAY

Listening In the Anthropocene 2020

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Dr Merrill Findlay spent most of her childhood and teenage years on her family's farm in Central Western NSW. She has lived in many places since then and accumulated decades of experience as an activist writer, scholar, multimedia producer, and cultural innovator.

<https://merrillfindlay.com/>



Storytelling through astronomical lenses

The moral philosopher Alasdair MacIntyre holds that we are storytelling animals on a narrative quest. To know what we need to do, we need to know what story we wish to be part of.

In this presentation I will be looking at my own dilemma, coming back to live in the bush - the town of Forbes - after spending some decades living in Melbourne. In Forbes, I find a culture strongly influenced by climate denial, antipathy to “greenies” and racism. How am I going to continue my work as a cultural practitioner in this place? My solution was to turn to stories of the night sky, which can bring people together across a cultural divide. I will show how my initiative, the Big Skies Collaboration, is re-imagining Australia's sense of itself over 65,000 years through our engagement with the stars.

Ref. MacIntyre, A.: 1998, *A Short History of Ethics: A History of Moral Philosophy from the Homeric Age to the Twentieth Century* (Routledge, London).

Linda FISH

Listening In the Anthropocene

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Linda Fish was born in Melbourne, completed a Diploma of Art and Design, majoring in Sculpture at Prahran College of Advanced Education, 1976-79, a Diploma of Education from Melbourne College of Advance Education in 1985 and a Master of Visual Arts from Monash University, 2007-09. Linda has held numerous solo exhibitions, exhibited extensively and was recognised as a finalist in the Lorne Sculpture Biennale. Linda works and lives in Yackandandah, a country town in North East Victoria.

www.lindafish.com.au

https://www.instagram.com/linda_sculptor



Linda Fish

The Tree Hugger

Unique cast Bronze (no edition). 57 x 20 x 15cm



I have used various materials, techniques and processes and often use the casting technique, making moulds which are then cast with cement, acrylic co-polymer or bronze. The recent crushed aluminium and cast polymer sculptures are comments on the use of plastic and chemicals in our environment, and in particular plastic that contacts food. Most plastic wrap contains a substance called DEHA, which has properties similar to phthalates components which are found in BPA plastics. Like phthalates, DEHA acts as an endocrine disruptor in the body. Studies have linked it directly to liver tumours in mice, as well as to asthma in children and to a wide range of cancers.

I crush the aluminium 'by hand' and then rust the metal. The polymer clay is cast from plastic food containers which have many patterns and then is attached to the metal. The implication is that the metal can rust and disintegrate but the plastic will remain on our planet forever. Sometimes I use polymer clay that has a 'Glow in the Dark' effect which implies the radioactive quality of the plastic. I am aware that it is a contradiction that I use this plastic material for my sculpture but have resolved that the need to communicate my environmental and health concerns justifies its use.

The bronze sculpture 'The Tree Hugger' is my homage to the environmentalists and the scientists who are trying to save the world from destruction.

Karen GOLLAND

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Karen Golland is a multidisciplinary artist based in Bathurst. Her work explores the universal themes of life and death, love and loss. Golland's work examines personal and intimate experiences, with the understanding that these experiences are often shared. Like our memories, her installations are ephemeral, and endlessly reconfigurable, resisting completion.

www.karengolland.com

[@karen_golland](https://www.instagram.com/karen_golland)



Karen Golland

Your one wild and precious life
Artificial flowers, hot glue and wire.
700 x 1100 x 350mm.

I was eight when my family's maroon ford falcon hit a large roo on the Euchareena road. I asked my dad if he remembered it. Remember? He said. How could I forget? There were four of us kids in the car, along with mum and dad. I was in the middle seat, in the front. You were beside yourself, dad said. It took us ages to calm you down.

A friend works as a ranger, and his uniform reminds me of Skippy, a TV show from my childhood. Concerned parents once asked him to tell their children that the animals lying by the side of the road were sleeping. The truth was too awful to speak. Sometimes we don't even move these creatures off the road after we've hit them. Their exhausted bodies become smears in time.

The roads that connect regional and remote communities are treacherous. Roadside memorials mark spots where human beings have died, often without warning and in tragic circumstances. The artificial flowers last longer than cut flowers. They somehow feel more poignant — unnatural reminders of our fragility. We don't mark the places where creatures from the more than human world die. There are too many deaths, and besides, they were in our way.

Borrowing its title from Mary Oliver's poem *The Summer Day* (1992), this work asks us to consider the preciousness of all life and pays tribute to the non-human lives lost on our roads.

Ted HENDRICKSON

Listening In the Anthropocene

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Ted Hendrickson studied photography at the University of Connecticut, receiving his B.A. and M.F.A. degrees, and at Rhode Island School of Design where he earned a Master's in Art Education. His work has been featured nationally in numerous one-person and group exhibitions. He received a commission from the Connecticut Commission on the Arts to photograph the towns of New London County for permanent exhibition at the New London County Court House. His work is included in many prestigious public and private collections. He is Associate Professor Emeritus of Art at Connecticut College.
<http://www.tedhendrickson.com>



Ted Hendrickson

Babson's Boulder, Kindness, 2017

Pigment print on rag paper.

330 x 840mm

During the past thirty-five years, Ted Hendrickson's photographs have explored the nature of landscape as image. Ranging from the man-made scene of the built environment to the wooded and coastal landscape that comprises what is left of "Nature" in Southern New England, Hendrickson's laconic personal views can be simultaneously poetic, comic, tragic or mysterious. His work records layers of geologic and human history in a concise, straightforward style. *Babson's Boulder, Kindness, Gloucester, MA. (2017)* is one of a series of "portraits" of glacial erratic boulders left behind by the melting edge of the Wisconsin Ice Sheet some 18,000 years ago.

Nancy KUHL & Margaret WOODWARD

Listening In the Anthropocene 2020

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Creative Practice Circle Charles Sturt University

Nancy Kuhl's recent books include *Pine to Sound* (Shearsman 2015) and *The Birds of the Year* (Grenfell Press 2017). She is co-editor of Phylum Press, a small poetry publisher, and Curator of Poetry for the Yale Collection of American Literature, Beinecke Library, Yale University.

www.phylumpress.com/kuhl

Margaret Woodward is an artist, writer and publisher and Adjunct Professor and member of the Institute for Land, Water and Society at Charles Sturt University, NSW. Margaret collaborates with Justy Phillips as artist duo A Published Event.

apublishedevent.net



Nancy Kuhl & Margaret Woodward

5 x stamped and addressed
digitally printed postcards.
110 x 140mm.

Room 26 Discrete Notions
Exhibition series 16 #2

These five postcards are part of the Room 26 Discrete Notions Exhibition series curated by Nancy Kuhl. This set of postcards pays homage to Babson's boulders. During the Great Depression, Roger Babson a businessman, notable for predicting the Wall Street crash, commissioned a team of unemployed Finnish Stone Cutters to carve inspirational words as inscriptions on large glacially transported 'erratic' boulders located on Dogtown Common, near Gloucester, Massachusetts. These inscribed boulders which Babson referred to as his 'final and permanent book' sit published in a woodland to be read and contemplated in light of the 'erraticness' of contemporary times. The photographs were taken by Margaret Woodward during a field trip in Fall 2019, during her research fellowship at The Beinecke Rare Book and Manuscript Library at Yale University where Nancy Kuhl is curator of poetry.

Room 26 Discrete Notions postcard series documents the frequently-changing, semi-private installation of single artworks, objects, and texts in Nancy Kuhl's office (Room 26, Beinecke Library). Beginning in 2004, this project has featured more than 120 made and found artworks, commentaries, cultural documents, and literary and artistic records. It has also included personal obsessions, inside jokes, and secret communications. Through the post, Nancy shares these Discrete Notions with some 50 beloved friends and admired strangers, many of whom have become series contributors, guest curators, and advisors. Though the exhibitions themselves take place at a kind of remove, the postcards are a more public project, drawn from a community of writers, artists, editors, and thinkers, broadcast and rebroadcast as they travel to new exhibition sites on desks, mantles, refrigerators.

Marg LEDDIN

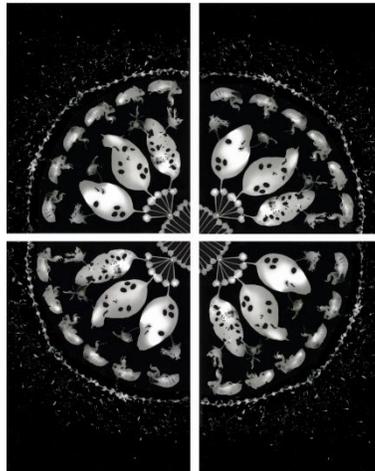
Listening In the Anthropocene 2020

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Creative Practice Circle
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Marg Leddin has exhibited many times and also pursued a full-time career in secondary and tertiary education in north east Victoria. Photography has been a constant passion. For Marg the crispness of a black and white image both simplifies and amplifies reality.

leddin-lloyd@bigpond.com



Marg Leddin

Cicada Dance Lines, 2018

Photogram

600 x 650mm

*Cicada Mandala with Chris's Gum
Leaf Collection from Osborne Flat*

These cicada photograms explore the catastrophic north east bushfires over the last decade. The series depicts shells with various native flora collected around Albury/Wodonga and north east Victorian fire areas. Most cicada shells were found in fire areas in late summer following the fires.

The cicada's myterious ability to regenerate in abundance after bushfires and memories of insects perfectly synchronised, dancing above the horizon in the bush environment of my childhood in the upper Murray inspired these photograms.

A photogram is a photographic image made without a camera. The cicada shells and native flora were placed directly onto the surface of photographic paper and exposed to light in the darkroom. Variations of transparency in different objects often revealed unfamiliar and unexpected tonal silhouettes. I love this unpredictable quality of the photogram.

The cicada photograms are a celebration of nature, and its noise in the Anthropocene. I hope they will bring some joy and happiness to the beholder.

Nicola MASON

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Nic Mason is a regionally based visual artist having graduated in 2020 from University of New South Wales, Art & Design. Her practice is anchored in her background in ecological sciences and her rich domestic life. She regularly shows her work in solo and group shows.

<http://www.nicmasonartist.com>



Nicola Mason

Brush-tailed rock-wallaby (wirrang) scat strip I, 2019

Water colour, charcoal and conte crayon on paper. 15 x 127 cm (framed 28.5 x 153.5 cm).

Brush-tail rock-wallaby wirrang scat strip I sits with a number of series of works that I created during 2019. These series were created as part of or in conjunction with: Art of Threatened Species, a project in collaboration with Department of Planning Industry & Environment, Create NSW and Orana Arts; my Bundanon Artist in Residence residency program; and my *Presence* project during my Fine Arts Honours year at University of New South Wales, Art & Design.

My work is framed by the significant and ongoing biodiversity loss occurring within Australia with European colonisation. I am drawn into Anthropocene writings within the humanities including notions of 'naturecultures' theorised by Donna Haraway. I launch into new ways of seeing, thinking and being. I study contemporary strategies used by Australian artists such as ambiguity utilised by both Amanda Davies and Jude Rae. I examine how still life could be used in an arts practice to cheer viewers towards an alertness to ecological relationships.

The brush-tailed rock-wallaby, *Petrogale penicillate* or *wirrang* (just one of the Wirradjuri words for this creature) is a threatened species now but was once considered an agricultural pest and a product for fur goods.

This particular work *Brush-tail rock-wallaby wirrang scat strip I* pays homage to this creature and honours these curious ephemeral and bio rich forms left by them. That these forms have an ambiguity and become creature like in themselves and with their relationships to each other intrigue me as I draw them. I enjoy the ground created by a liquid water colour wash that almost creates itself over time as it dries. With my work, I am interested in the possibilities of enticing new ways of thinking through connection and engagement with art.

Jenni MUNDAY

Listening
In the
Anthropocene
2020

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Creative Practice Circle
Charles Sturt University

Jenni Munday is on the academic faculty of Charles Sturt University. After studying and creating in the performing arts, Jenni has in recent years responded to her research through arts making in a variety of forms. She enjoys taking opportunities to learn new arts methods and apply them to findings from research.

<https://arts-ed.csu.edu.au/schools/education/staff/profiles/lecturers/jennifer-munday>



Jenni Munday
Postcards from the Asylum II
Cyanotype prints and embroidery

The Postcards are an art response to the data and artefacts being collected in a research project about Mayday Hills, the former lunatic asylum, in Beechworth, Victoria. The Anthropocene period is said to date from the start of humans having a significant impact on the Earth. The planned environmental changes for the creation of the mental asylum, along with other changes to the local environment during the colonising years, were on one hand to create a place of peace and retreat for those suffering from mental diseases, and on the other to place them a good distance away from 'normal' society. As we move further into the Anthropocene, which is being denied by some governments, "it is thought by some academics that the impact... on future populations will include 'climate trauma': widespread mental illness in the form of anxiety, depression and post-traumatic stress" (Dickinson, 2015).

Postcards featured prominently in the collection of images when the research project started. Mayday Hills is not alone as an asylum with picture postcards showing the administration building as if a picturesque "holiday" destination. Worldwide, where these large ornate buildings were being erected in the mid to late nineteenth century, postcards showing buildings and grounds were popular (Bogdan & Marshall, 1997).

This series of Postcards are cyanotypes and embroidery. The blue of the cyanotype is melancholic; and the embroidery is in response to an amazingly decorated article of clothing produced by a patient, which is currently held in the Dax Centre in the University of Melbourne.

References.

- Bogdan, R. & Marshall, A. 1997. Views of the Asylum: Picture postcard depictions of institutions for people with mental disorders in the early 20th century. *Visual Studies*, 12:1, 4-27.
- Dickinson, B. 2015. Art and the Anthropocene. *Art Monthly* 389; September 2015: <https://www.artmonthly.co.uk/magazine/site/issue/september-2015>

Sally NEAVES

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Sally Neaves is eco-education coordinator for the Sisters of Mercy of Australia and Papua New Guinea. Drawing on faith and spiritual traditions as well as Indigenous wisdom, she facilitates workshops and retreats for Earth literacy, advocacy, and an experience of interbeing within the community of life.

<http://institute.mercy.org.au/mercy-in-action/we-respond/our-environment/>



Sally Neaves will lead the Symposium through a listening exercise that briefly immerses participants in the more-than-human world.

Michelle O'CONNOR

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Michelle O'Connor is a Lecturer in Communication and teaches radio in the School of Communication and Creative Industries at Charles Sturt University's Bathurst campus. Michelle's research interest draws from radio, listening, soundscape, radio art and storytelling, and she is currently progressing through a PhD investigating the meaning of local significance in Australian community radio. Michelle has a background in community and commercial radio and has received commissions as a freelance audio features producer. Michelle publishes audio work to sounds.around on Instagram.



Michelle O'Connor
Sounds of Significance
Audio. 3 min.

My research and practice is concerned with community – place and people. In particular, how we listen to our community and what our community sounds like. I am influenced by Kate Lacey's notion of listening out, where listening to unfamiliar stories from unfamiliar places can encourage deeper understandings of one another (Lacey, 2011). I have a background working in community radio and identify a listening out approach to my radio production work when I have striven to produce stories of diverse people and places to share with the audience. As a listener of radio, I have experienced “mediated bodily world travel” (p. 18) through radio documentary, feature programs and podcasts where I am introduced to people and places unfamiliar to me.

Whereas Lacey aligns listening out with listening to the unfamiliar, my research and practice focuses on listening out for the familiar as a foundation for considering the meaning of local significance. I argue that listening out for local significance on the radio aligns with the intent in Lacey's theory and concept of mediated bodily world travel, as a way of encouraging deeper understanding of others in our community and our local surroundings.

In responding to the notion of listening out for local significance I set out to explore non-mainstream radio content - like the broadcast of sounds, as a programming option for community radio stations. *Sounds of Significance* is presented as a playlist of sounds for radio broadcast.

Ref. Lacey, K. (2011). Listening Overlooked. *Javnost - The Public*, 18(4), 5-20.
doi:10.1080/13183222.2011.11009064

Jacqui O'REILLY

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Jacqui O'Reilly is a Sydney based artist with an emerging ecomedia art practice. She creates sound and video performance and installations, heavily sampling her own voice with sounds from the more-than-human world.

jacquioreilly.com



Jacqui O'Reilly
A bird's got to sing
Sound, video. 2:54min

A bird's got to sing is a tribute to the Silvereye bird, also known as the *Zosterops lateralis*, often found in local urban areas in NSW as well as other parts of Australia and New Zealand.

Many studies in the field of Behavioural Ecology research the impact of urbanisation on birds and how urban noise is masking the sound of birdsong. The Silvereye has adapted to urban noise by singing higher and louder, sustaining essential communication within its species. This demonstration of resilience from such a small bird, with tiny vocal cords and lungs has touched me deeply. It's not easy to sing high and I feel encouraged to continue to elevate my own voice to use as material in my praxis.

When you get close to someone or something, you care about your impact on them. I wanted to get close to this bird through sampling its song and singing with it. The resulting duet represents the many shared ecologies that exist in the more-than-human world, as well as drawing attention to one example of current anthropogenic impact.

Originally designed to be projected onto the floor as an installation, *A bird's got to sing* inverts the experience of a bird being 'up there' in the sky and not part of our immediate shared ecosystem. It also represents the downward direction of our impact - grounding, moulding and constricting many aspects of the environment. My voice embodies this loss and I hope this affect may move the observer to realise we are all very much part of the subject of this work. Original video footage by Tony Palmer.

Jan OSMOTHERLY

Listening In the Anthropocene 2020

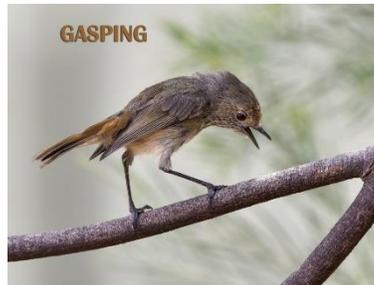
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Creative Practice Circle
Charles Sturt University

Jan Osmotherly is an educator and curriculum writer across sectors. She has spent 20 years documenting and evaluating community arts, particularly Somebody's Daughter Theatre Company. As a Community Education Consultant she has a focus on the local and rural and is particularly concerned with advocacy for the native environment. She is an amateur filmmaker employing visual storytelling to engage and motivate local action.

What I heard

As a visual storyteller my goal is to stimulate attitudinal change at a local level – which in turn will inspire action to respect and care for our planet and all living things within. Facts alone, unfortunately, do not move most people to embrace change. To motivate change, we need also to stimulate emotions. To change – you have to CARE. These two short films evolved last summer - the summer of extreme heat and unprecedented fires. The land and its animals were screaming. The consequences of human arrogance and greed were clear to all who listened.



Jan Osmotherly
GASPING, 2020
Video. 4:55

One backyard. One summer. One lens. This short film is a snapshot of the stress suffered by some of our native woodland birds in extreme heat. Both geographic and time focus are narrow: my backyard less than 30 square metres in north-east Victoria, on two days of the 2020 summer.



Jan Osmotherly
SEARCHING, 2020
Video. 5:38

SEARCHING is filmed in a small patch of nearby remnant bushland. It captures rare daylight footage of a nocturnal native species searching for a home. Tree hollows are homes for thousands of native birds, animals and reptiles. It takes more than 100 years for a tree hollow to form. It takes less than 10 minutes for a tree to be felled by humans.

Justy PHILLIPS & Margaret WOODWARD

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Artists **Justy Phillips** and **Margaret Woodward**, (artist duo, *A Published Event*) make long-term relational artworks through shared acts of public telling. Exploring chance encounter, constructed situations and the shared authorship of lived experience, we work with language, ideas and publishing. At its heart, *A Published Event* is a raw, social practice that explores the possibilities of 'slow-publishing'. We place a high value on collaboration, developing long-term relationships with a wide range of artists and writers.

www.apublishedevent.net



A Published Event

Erratic Ecologies Field Station, Or an emergent apparatus for speculative research, 2019

Sixty-two copper-foiled episodes, two lengths of solid copper bar, one block of quarried Stony Creek Granite, one archival blueprint. 24 x 13 x 3cm.
The Beinecke Rare Book and Manuscript Library, Yale University.

This 'field station' — is an apparatus for viewing and recording erratic activity, glacial movements and materialities of the body. It records our activities, experiences and feelings during our 31 day Ruth Stephan Research Fellowship at the Beinecke Rare Book & Manuscript Library at Yale University, and associated fieldwork in the post-glacial landscapes of New England, USA.

During this research fellowship we developed an experimental approach to studying 'erratics', most commonly understood as 'glacially transported boulders' and investigated the origins of the word 'erratic', which comes from the Latin 'errare', to wander or stray. Each card is an episode, a daily tool for attuning to archive, site, and the confused circulations of the body using languages of metallurgy, deep time and materiality. The accompanying blueprint traces our journey through the holdings of the Beinecke library and across the landscapes of Connecticut and Massachusetts shaped in the wake of the Wisconsin ice sheet some 18,000 years ago.

In this work we are asking, How might conditions of 'erraticness' call us to the present? And how might this calling prepare us to take action? This work is held in the collection of The Beinecke Rare Book and Manuscript Library, Yale University.

Justy PHILLIPS & Margaret WOODWARD

Listening
In the
Anthropocene
2020

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Creative Practice Circle
Charles Sturt University



A Published Event (Justy Phillips & Margaret Woodward)

Lost Rocks, 2017-21

Forty-book Library. Authors various.

Digital webpress. 181 x 111mm.

Limited Edition/ 300.

A Published Event. Hobart.

In March 2016, A Published Event (Justy Phillips & Margaret Woodward) launched a five-year, slow-publishing collaboration called *Lost Rocks* (2017–21) – an accumulative event of mineralogical, metaphysical and metallurgical telling. Part artwork, part curatorial platform and part experiment in publishing as art practice, *Lost Rocks* (2017–21) will come to articulate a library of forty books composed by forty contemporary artists from around the world. At the conceptual heart of this ambitious project sits a discarded geological specimen display board, found by A Published Event at the Glenorchy Tip shop in the northern suburbs of Hobart, Tasmania. Forty of its fifty-six rocks are missing. At once, the rock board is both a decomposing geological taxonomy and a proposition for new mineralogical recomposings of body, duration and event. This artwork seeks to replace the missing rocks, not with geological specimens, but 'fictionellas' – processual 'telling events' of mineralogical, metaphysical and metallurgical telling.

Artists authors: Margaret Woodward (TAS), Justy Phillips (TAS), Jane Rendell (UK), Sarah Jones (TAS), Ross Gibson (AUS), Ben Walter (TAS), Ally Bisshop (GER), Greg Lehman (TAS), James Newitt (TAS), Therese Keogh (AUS), Mary Scott (TAS), Rory Wray McCann (TAS) Julie Gough (TAS), Tine Melzer/ Markus Kummer (SUI), Raymond Arnold (TAS), Jerry de Gryse (TAS), Trygve Luktvaslimo (NOR), Lucy Bleach (TAS), Wendy Morrow (TAS), Ruth Hadlow (TAS), Louisa King & Jo Kinneburgh (NSW), Shevaun Cooley (WA), Perdita Phillips (WA), Tricky Walsh (TAS), Lyndal Jones (VIC), Bianca Hester (NSW), Catherine Evans (AUS/GER), Robin Banks (TAS), Caroline Loewen (CAN), Helena Demczuk (TAS), Dorita Hannah (NZ) Katie Stackhouse (VIC), Ilana Halperin (UK), Loren Kronemeyer (TAS), Vivienne Cutbush (TAS), Nancy Kuhl (US), Erica Van Horn (US/ IRE), Jen Bervin (US), Nicholas Mangan (AUS), Fayen d'Evie (NZ/VIC)

Perdita PHILLIPS

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Perdita Phillips is a contemporary artist/researcher/writer living on Whadjuk Noongar land, who is interested in bringing nonhuman worlds into interaction with audiences. Walking and listening was central to her practice based PhD 'fieldwork/fieldwalking' (2003-2006). She has worked with termites, thrombolites, salmon gum trees, urban wetlands, weeding, drains and stygofauna.

<https://www.perditaphillips.com/>

[@PerditaPhillips](#)



Perdita Phillips

A forecast of storm (Derbarl Yerrigan), 2020

Video. 8:53

Late at night, when the wind swings to the west, I can hear the inner harbour of port of Fremantle, some distance from where I live. The low throb of the container ships idling in the harbour comes through the air and through the ground. The harbour was one of biggest public projects undertaken in the gold rushes of the 1890s. Engineer-in-Chief C Y O'Connor blew open the limestone bar across the Swan River mouth that was the tail of the great crocodile Yondock. I have been walking along the lower reaches of Derbarl Yerrigan (Swan River) since 2003, collecting plastics and other rubbish that washes up upon the shore. I have observed changes in the river in the last seventeen years such as sea grass meadows have struggled with excess nutrients and *Batillaria australis* molluscs brought in on ship ballast.

The video *A forecast of storm (Derbarl Yerrigan)* is a short meditation on the night sounds of a storm approaching and the act of listening to the port of Fremantle and the lower Swan River. Unlike travelling to remote areas, sound recording at Derbarl Yerrigan makes one intensely aware of 'anthrophony' as nonhuman voices compete to be heard above traffic and maritime industries. Even below the water's surface there is the grinding of pontoons and jetty fenders. Host to global trade and oil economies, Covid-19 has been a momentary blip in the exploitation of Walyalup (Fremantle) since colonisation.

As an artist I ask what has been forgotten and what can be remembered about the life and vitality of Derbarl Yerrigan? What does it mean to be attentive to things heard and things lost in local places? In particular, in these times of ecological unravelling, is it possible to re-ravel stories from a place of loss?

Despite setbacks, Derbarl Yerrigan still hosts a community of twenty to twenty five dolphins, which also range through the harbour to reach near-shore waters. Is it possible to recover direction and grow in a time of both urgency and incompleteness? We seem paused as storms gather on the horizon. Best to use the time wisely.

Jack RANDALL

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Jack Randell lives and works in Dubbo, Australia. In 2008 he had a solo exhibition at Carriageworks, Sydney following a residency at Artspace. His work has been selected in prizes including Sunshine Coast Art Prize, Kilgour Prize and Hazelhurst Works on Paper. In 2012 he produced collaborative artworks in Germany and Spain that were included in a solo exhibition in Barcelona. His international collaboration, *Ota juku (after Hiroshige)*, was first exhibited at the Minokamo Culture Forest Museum in Japan 2014. In 2015–16 he curated *Pen to Power*. In 2019 he was the winner of the Custodial Portrait Artist of the Year, exhibited at the Henry Dean Building, Sydney.
www.fishdog.com.au



Jack Randall
Bongo
Mixed media on Tyvec.
38 x 52cm



Jack Randall
Przewalski's Horse
Ink, charcoal, graphite and wash on Tyvec.
55 x 66cm

Why look at animals

I have depicted these subjects, being zoo animals, as highly alert but a disinterested observers of humans. This apparent indifference can be disconcerting to the zoo visitor. It represents a type of "existential dualism" as John Berger has said (Berger, J. 1980). Wild animals are both observing and observed. Who looks at who at the zoo?

The Bongo is a forest antelope from Central and Southern Africa. Its long horns and vivid striped coat make it an attractive target for game hunters. The Bongo is also susceptible to habitat loss and disease, and culturally it is not eaten by Indigenous people. Conservation measures include forest corridors between sanctuaries.

From the Mongolian steppe the Przewalski's Horse lived as what we might call a brumby. The result of a longer breeding heritage than a feral horse the herds have an erect mane and dusky sienna coat. Captive breeding programs, from where this study came, enable it being re-introduced to the wild.

My work is multi-valent, no single viewpoint. The subject is studied several times (drawn, photographed, filmed, researched) and then composited as a non-contiguous impression. The resulting images are inter-subjective, in that the privileged artist viewpoint, may longer be valid at this end of the Anthropocene.

Ref. Berger, J. (1980) "About Looking". New York: Pantheon, p.5.

RIVER YARNERS

Listening
In the
Anthropocene
2020

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Creative Practice Circle
Charles Sturt University

The River Yarners (Wendy Alexander, Ana Freeman, Stephanie Luke, Sally Neaves, Margaret Sewell, Tracy Sorensen, Vianne Tourle, sometimes others) meet most Friday afternoons from 2pm to 4pm, to chat and add length or decoration to the Yarned River. The project began at the end of 2015 when a group of women decided to use “craftivism” to protest a proposal to siphon water from the Macquarie River at Bathurst for a gold mine in the Blayney Shire. The group has continued since then, using the time and space to speak informally about ecological and other community issues and enjoy the gentle art of yarncrafting.

<https://www.facebook.com/groups/442319362781853/>



River Yarners

Yarned River, 2015-present
40cm x 80 m

The Yarned River is a crocheted, knitted, woven and decorated object 20-50 centimetres wide by about 80 metres in length. It is stored as a series of large wound bales. During community events, actions and conferences in the Central West of New South Wales, parts or all of the yarned river are unfurled to decorate or define a space. The River has made its appearance at events such as a community action outside Bathurst Regional Council Meeting to protest proposal to siphon water from the Macquarie River for a gold mine; Futurelands 2 in Kandos in November 2016 and the Heritage Trades Trail in Bathurst in Autumn each year 2017-2019. The process of creating the River can be interpreted as a form of more-than-human affinitive listening (see Engelmann, 2015) in this era we call the Anthropocene. Over the past two years, the remit of the River Yarners has expanded to include local threatened species and urban trees. These preoccupations have been reflected in the creation of knitted or crocheted animals and in banners to draw attention to trees under threat of removal (for example, London Plane trees on Durham Street, Bathurst).

Lisa ROBERTS & Leanne LOVEGROVE

**Listening
In the
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2020

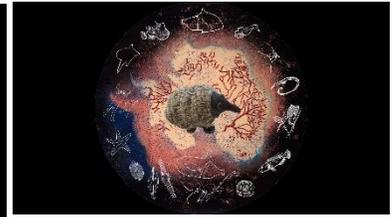
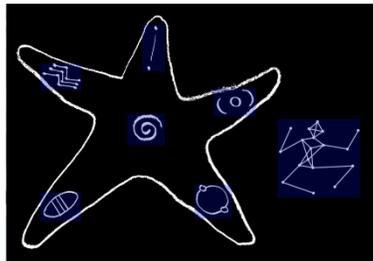
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Creative Practice Circle
Charles Sturt University

Lisa Roberts is an art-maker, animator and interactive author.

Leanne Lovegrove is a writer, visual artist and librarian at the Eora College of TAFE. She trained to be a librarian at Charles Sturt University.

<http://www.lunartime.net.au/>



**Lisa Roberts & Leanne
Lovegrove**

Lunar Time: A living data library
Digital media

The Lunar Time Library is a vessel for holding and sharing stories. It evolves through the Living Data Seeding Treaties 3-year travelling project to bring together Indigenous and Western knowledge of ourselves as part of nature, as scientists and as artists.

Lisa Roberts and Leanne Lovegrove will read stories that give voice to creatures from the Southern Ocean and their relatives on land: the Antarctic krill and the Australian echidna.

Lisa: "My heritage is Aboriginal Australian and European, and since working in Antarctica I recognise Antarctic krill as my totem, and my purpose to engage people in the similar and different ways we respond as artists and as scientists, to disruptions in natural cycles of climate change. I am Artist in Residence in the Faculty of Science at the University of Technology Sydney and Visiting Scientist (a.k.a. Artist) at the Australian Antarctic Division."

Leanne: "...I am a woman of the Worimi, Biripi Nation, born in Sydney and raised in the Thungatti Nation. My mother Lena Miranda is an Aboriginal woman and the union of Susan Dingo and a Mauritius guard at Trial Bay Goal, last name Miranda. My father George Lovegrove is of English, Scottish and Irish blood. Writing and visual arts are my vocations, as well as being the librarian at Eora College of TAFE. I trained to be a librarian at the Charles Sturt University. The red-bellied black snake and the echidna are my are my totems."

David SARGENT

Listening
In the
Anthropocene
2020

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Creative Practice Circle
Charles Sturt University

David Sargent is Creative Director of Liveworm, a work-integrated learning incubator within the Queensland College of Art, Griffith University. As a designer, artist, and researcher, David is interested in how creative design practice can engage, communicate, and spark social change.



David Sargent

Extinction

Digital print with augmented reality overlay. 73 x 89cm

Several experiences of working with endangered animals sparked the creation of this artwork. An enormous effort is required to keep these species alive while we simultaneously destroy their environment. We continue to tape together these torn fragments not realising the same fate awaits us.

Tracy SORENSEN

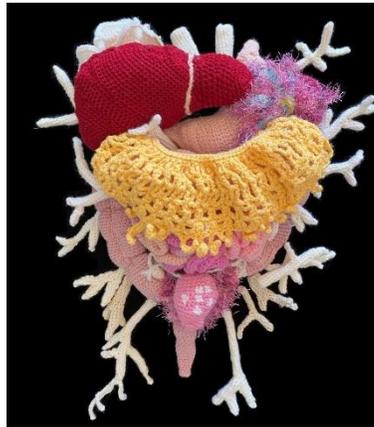
Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Tracy Sorensen is the 2020 Writer in Residence at the Charles Perkins Centre, Sydney. Her debut novel, *The Lucky Galah*, was long-listed for the Miles Franklin Award. She has a background in journalism, video production and community arts. She is a keen crochet artist and an active member of Bathurst Community Climate Action Network. She is currently a PhD candidate in the School of Communication and Creative Industries at Charles Sturt University, Bathurst, supervised by Dr Bruce Fell and Adjunct Professor Margaret Woodward. She is a member of the Creative Practice Circle.

<http://squawkingalah.com.au/>



Tracy Sorensen

Listen to your body, 2020

Crocheted wool and acrylic yarn. 40
x 26 x 10cm

In 2014, when I was diagnosed with Stage 3C primary peritoneal cancer, I picked up my crochet hook. I created a set of abdominal organs, soft and three dimensional, along with two pom-poms tumours. The task was both informative (I had to learn a lot about their morphology to crochet each organ) and relaxing. It made it easier for me to [talk about my illness](#) to friends and family. A year later, in remission, I began a PhD researching climate change communication. My questions included: How might my recent experiences with crochet - as process, as well as finished object - help me as I try to communicate with others about climate change? Both cancer and climate change involve communicating information that is terrifying and scientifically dense. Both cancer and climate change are shrouded in quackery and denial. Crochet helped me with one; might it help with the other? This work represents an evolution from those original crocheted organs to a new set to be displayed on a bed of bleached corals, thus making explicit a link between cancer and climate change. White areas on the organs - "bleaching" - correspond to parts of my organs directly affected by cancerous tumours. This time I represented my tumours as crown of thorns starfish. These coral-eating starfish are now proliferating on dying reefs. My crochet gives voice to the more-than-human world, while creating whimsical and engaging images. Wellness warriors often encourage us to listen to our bodies. For me, the more-than-human world beyond my skin is also my own body: the structure and support for my life and that of fellow creatures.

Bärbel ULLRICH

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Bärbel is a visual artist/printmaker who lives in a property at the foothills of Mt Bogong in Victoria, Australia. Her current project is working in collaboration with the environment to produce prints that imbue the spirit of place. She states: "I have deliberately chosen to create site related works from 'my place' as it is where I live and where I feel I have a strong spiritual connection. Through this work I have aimed to understand myself and my artistic practice in greater depth as well as getting to know the 'bush' environment surrounding my home dwelling."

barbelullrich.com.au



Bärbel Ullrich

The shroud of darkness, 2020
Mixed media on Canvas. 510 x
170cm.

My interest lies in the complexities, layers and mysteries of nature, land and environment. My work explores the notion of 'place' and the essence of place – where the land is not only observed but experienced through emotion and intuition. I wish to represent the essence of the place, its form, structure and surface appearance.

In my work I have taken a different approach than representing the traditional 'view' of the land. I have worked in **collaboration** with nature/land and have created images **from** and **with/within** the landscape rather than **of** the landscape. My process is to interact with the environment and to leave the canvas out in the weather, buried using materials found in the environment such as dirt, water and charcoal. After a period of time, I take the work back to the studio and build up layers with overprinting, drawing and collaging.

This process allows me to capture aspects of the rhythms, energy and movements in the environment. The details explore the microcosm, fractal patterns, textures, colours and shapes, especially the local characteristics of specific places.

Concepts include time, change, growth and chance. Reference is made to the elemental forces and symbols in the environment – water, wood, rocks, leaves, earth, drought and rain. The order and form in nature and the creative force pervading all nature is of particular interest to me and a focus for the work. The idea of the interconnectedness of all life on earth is my philosophical basis.

Nicole WELCH

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Nicole Welch is a mid-career multidisciplinary artist based in Bathurst. Her in-situ LAND & BODY works explore personal, cultural and environmental histories, echoing the symbiotic relationship we have with an enduring natural world, and our ephemeral place within it. Welch's works have been widely exhibited throughout Australia, and are held in numerous prominent National collections. Nicole Welch is represented by MAY SPACE Sydney.

www.nicolewelch.com.au

[@nicole_welch_artist](https://www.instagram.com/nicole_welch_artist)



Nicole Welch
Yarrahapinni, 2019
Single
channel HD
infrared time
lapse. 3:21,
50inch
screen.

The Yarrahapinni time-lapse film records tidal flow into an estuary, symbolically referencing the rejuvenation and reawakening of a wetland environment. Recorded on location in the Yarrahapinni Wetlands National Park it is an affirmative work that celebrates our capacity to rebuild fragile ecosystems. Framed within an antique gilded frame, Yarrahapinni references the history of landscape painting, drawing parallels across time. The Yarrahapinni Wetland Restoration Project undertaken by the Water Research Laboratory team in collaboration with the NSW National Parks, has successfully rebalanced the hydrological and water quality conditions to naturally encourage the regeneration of what was a highly acidic wetland. It is now a thriving estuarine wetland with greatly improved bird and fish habitat and with regenerating mangrove and saltmarsh endangered ecological communities. The scientists use of remote and on ground monitoring and sensing techniques, including satellite and infrared mapping was of particular interest to me, as they are technologies that I have used in my arts practice to record landscape, and to extend and collapse time. For wetland restoration projects this visual data is collected to analyse changes in wetland distribution, vegetation, tidal inundation and health of the estuary over time. Constructed from 4800 high resolution photographs captured over several hours the Yarrahapinni infrared time-lapse film mirrors the use of these scientific methodologies to speak to the potential of environmental restoration and rejuvenation. The area is in the country of the Dunghutti and Gumbayaggir nations (a sharing place). I pay my respects to elders past, present and emerging and give thanks for the opportunity to make work at this significant location. Yarrahapinni was generously commissioned by the Manly Art Gallery & Museum for the Manly Dam Project 2019/2020.

Louisa WATERS

Listening In the Anthropocene 2020

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Creative Practice Circle
Charles Sturt University

Louisa Waters' practice is concerned with the space where history and landscape intersect; where memories and discourses produced by people and places create ideology, and how ideology transforms land and informs notions of place. She is a PhD candidate at Charles Sturt University.

<https://www.gippslandartgallery.com/exhibition/louisa-waters-erasure/>



Louisa Waters

Listening Burning, 2019-20

Single channel video. 7:10 min

Listening Burning explores anthropogenic fire regimes. The apocalyptic scenes of the 2019-2020 bush-fires saliently brought the Anthropocene to the fore, as the fires destabilised the human-centred story. *Listening Burning*, listens to both the Custodians of the lands that I live on and to the non-humans who I live-in-the-world-with.

I respectfully acknowledge the Ancestors of the Country and the Custodians of the lands that I live on, the Brayakaulung people of the Gunaikurnai Nation and pay respect to Elders past, present and future.

David WATSON

Listening In the Anthropocene 2020

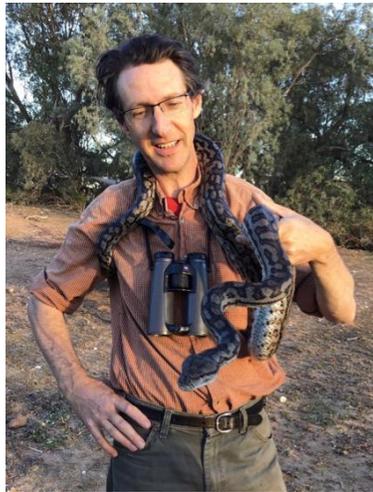
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Creative Practice Circle
Charles Sturt University

Dave Watson is an environmental scientist based at Charles Sturt University's Albury campus, leading a research group focusing on wildlife ecology, connectivity conservation, biodiversity monitoring and plant-animal interactions. He completed his doctoral research at The University of Kansas, using cloud forests in southern Mexico to understand the long-term consequences of habitat fragmentation. While most of his research is centred in the woodlands of southern Australia, Dave works in a wide range of ecosystems, from central Australian deserts to South American rainforests.

<http://ecosystemunraveller.com>

[@DOCTOR Dave](#)



Taking the pulse of a continent: the Australian Acoustic Observatory

Presenter: David M Watson,
Professor of Ecology, Charles
Sturt University

Ecology and environmental science rely on objective, repeatable measures of species occurrence, habitat attributes and ecosystem properties. Although these data are easily collected, repeatedly visiting hundreds of sites required to generate reliable baselines and infer future trajectories requires significant investment. Here, I present an alternative approach, a new way of achieving the same objective measurements and reliable inferences, with a fixed array of permanent acoustic monitoring stations. Using the same principle as astronomical observatories (multiple partners, open access, permanent data archive), we have installed 400 permanent sensors across Australia, recording sound continuously. By selecting sites across all major terrestrial biomes, this observatory represents the world's first continental-scale monitoring array, providing unprecedented resolution in space and, eventually, through time. In addition to being a cost effective approach to large scale environmental monitoring, this sensor network will provide new ways for the wider community to engage with nature, defining new ways to collaborate, share and learn while informing policy and planning.