



THE UNIVERSITY  
of ADELAIDE

# H<sub>2</sub>O: Life & Death

*14-16 September, 2017*

An interdisciplinary conference organised by the  
J. M. Coetzee Centre for Creative Practice



EU CENTRE FOR  
GLOBAL AFFAIRS



*Where inspiration,  
invention and ideas come  
together*

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## Acknowledgment of Country

We acknowledge that the H<sub>2</sub>O conference is held on the traditional land of the Kurna Nation, and pay respect to their Elders, past and present. We recognise and respect Kurna's culture, beliefs and relationship with their land and waters, and we acknowledge that these are of continuing importance to the Kurna people living today.

## Conference Conveners

### **CAMILLE ROULIÈRE**

Camille Roulière is a *cotutelle* PhD candidate at the J. M. Coetzee Centre for Creative Practice (University of Adelaide) and ERIBIA (University of Caen Normandie, France). Her research centres on spatial poetics, i.e. on the manners in which people engage and interact with their environment through art. More precisely, she explores the relationships between humans, place and art (and particularly music) in Lower Murray Country (South Australia). Her aim is to unveil, theorise and create maps of these co-evolving relationships. In order to do so, she transforms waters into a leitmotif which enables her to weave her investigation together, and move in-between theoretical and physical spaces to bring peoples and their environments into dialogue, both at the local and global levels. Since she started her PhD, Camille has presented her work at domestic and international conferences, has published in the peer-reviewed journal *Angles* and in an anthology within Routledge's Environmental Humanities series. Camille also works creatively with media stretching from words to notes through glass, acrylics and metal. Her creative work has been published/ produced/ performed/ exhibited in both Australia and France.



### **JENNIFER RUTHERFORD**

Jennifer Rutherford is the Director of the J. M. Coetzee Centre for Creative Practice at The University of Adelaide where she is a Research Professor in literature and sociology. Her research traverses empirical sociological research, social and psychoanalytic theoretical research, literary criticism, cultural analysis, and creative production. Working broadly in the field of psycho-social poetics, her works explore narrative, memory and place-making, the slowness of cultures and subjects in times of great change, the way individuals and communities dwell in, and through, the traumas that shape them, and the role that artists and writers play as conduits for change. Psychoanalysis informs much of what she does, as does the troubled history of colonial race-relations. Key critical works include *The Gauche Intruder: Freud, Lacan and the White Australian Fantasy* (MUP), *Zombies* (Routledge) and *Ordinary People* (Documentary: Film Australia). Curated works include the exhibition *Traverses: J.M. Coetzee in the World* (Kerry Packer Civic Gallery) and the co-curated exhibition: *The Future of the Book* (SASA Gallery). She was the Director of the 2014 National Summit on Asylum, lead CI on the EU funded grant (FPI4/2013/EUC/AUNZ) and Foundation Director of the Hawke EU Centre for Mobilities, Migrations and Cultural Transformations (2014-2015). She has recently co-edited the volume *J.M. Coetzee's The Childhood of Jesus; the Ethics of Words and Things* (Palgrave, 2017) and directed the mobile app: *Traverses: J.M. Coetzee in the World* (2017). Forthcoming works include the co-authored book *Melancholy Migrations: Journeying with the Negative* (Giramondo).



## Conference Schedule

*Please Note:* All sessions will take place in the **Hartley Concert Room, Hartley Building.**

TIME	THURSDAY 14
5:45 – 6:00pm	<b>Welcoming Address – Michael Young</b>
6:00 – 7:00pm	<b>Opening Session – Keynote Address</b>
	<p><i>Chair: Jennifer Rutherford</i></p> <p><b>JENNY NEWELL</b> (Australian Museum)  ‘Water Thinking: Caring for oceans and sharing connections in a time of climate crisis’</p>
7:00pm	<b>Wine Reception</b>
TIME	FRIDAY 15
8:30 – 9:00am	Registration (antechamber of the Hartley Concert Room)
9:00 – 10:30am	<b>Session 1 – Keynote Address</b>
	<p><i>Chair: Camille Roulière</i></p> <p><b>CLAUDIA EGERER</b> (Stockholm)  ‘Imaginings of Water - Lost Water and the Entanglement of the Living’</p>
10:30 – 11:00am	Morning tea (antechamber of the Hartley Concert Room)
11:00 – 12:30am	<b>Session 2 – Voicing Waters</b>
	<p><i>Chair: Mandy Treagus</i></p> <p><b>NATALIE ROBERTSON</b> (AUT)  ‘A Lament for the Waipapu River’</p> <p><b>KIM SATCHELL</b> (Southern Cross)  ‘Water from the Ordinary to the Supermundane’</p> <p><b>DEBORAH WARDLE</b> (RMIT)  ‘Groundwater Flow and Porosity – Affect of <i>Hyperobjects</i> in Anthropocene Fiction’</p>

12:30 – 1:30pm	Lunch break
1:30 – 3:00pm	<b>Session 3 – Waters and Identities in the Anthropocene</b>
	<p><i>Chair: Rita Horanyi</i></p> <p><b>DIANE P. FREEDMAN</b> (New Hampshire) ‘Poetic Economies of Walden: Keeping Current(cy)’</p> <p><b>MEG SAMUELSON</b> (Adelaide) ‘Blue Perspective on the (post)colonial Anthropocene in two novels from South Africa’</p> <p><b>CHARLOTTE SHIPPERLEY</b> (Bath Spa) ‘Flooding the Bathtub: The Politics of Invisibility and Community Resilience in Behn Zeitlin’s <i>Beasts of the Southern Wild</i> (2012)’</p>
3:00 – 3:30pm	Afternoon tea (antechamber of the Hartley Concert Room)
3:30 – 5:00pm	<b>Session 4 – Sustainability and Domestic Water</b>
	<p><i>Chair: Georgina Drew</i></p> <p><b>KIM WILLIAMS</b> (Wollongong) ‘Fresh Water Salt Water’</p> <p><b>SUSIE LACHAL</b> (RMIT) ‘The Well Water Project’</p> <p><b>CARRIE WILKINSON</b> (Wollongong) ‘Water Tanks: The Turbulent History of an Australian Icon’</p>
5:00pm	<b>Session 5 – European Waters (with Wine Reception)</b>
	<p><i>Chair: Nicholas Jose</i> <i>Member of the Advisory Board for the EU Centre for Global Affairs</i></p> <p><b>SARA PENRHYN JONES</b> (Bath Spa) ‘Timeline’</p> <p><b>LAURA DENNING</b> (Bath Spa) ‘Liquid Mimesis’</p> <p><b>ANNA GOLDSWORTHY</b> (Adelaide) Performing Maurice Ravel’s <i>Jeux d’Eau</i></p>

TIME	<b>Saturday 16</b>
8:30 – 9:00am	Registration (antechamber of the Hartley Concert Room)
9:00 – 10.30am	<b>Session 6 – Waters, Law and Lore</b>
	<p><i>Chair: Mandy Treagus</i></p> <p><b>MĀNUKA HĒNARE</b> (Auckland) ‘Wai marika—Absolutely Water’</p> <p><b>Dame ANNE SALMOND</b> (Auckland) ‘Ancestor waters and images’</p> <p><b>PAWEL KOWALSKI</b> (SWPS University of Social Sciences &amp; Humanities) ‘The Border Rivers of Europe – do they connect or divide?’</p>
10:30 – 11:00am	Morning tea (antechamber of the Hartley Concert Room)
11:00 – 12:30pm	<b>Session 7 – Reimagining Waters</b>
	<p><i>Chair: Meg Samuelson</i></p> <p><b>LOUISE BOSCACCI &amp; PIP NEWLING</b> (Wollongong) ‘Call and Response Writing on Water’</p> <p><b>ANASTASIA TYURINA</b> (Griffith) ‘The New Way of Seeing Water: Artistic Experimentation with the Scanning Electron Microscope’</p> <p><b>KASSANDRA BOSSELL</b> (UNSW) ‘I am Phytoplankton’</p>
12:30 – 1:30pm	Lunch Break
1:30 – 3:00pm	<b>Session 8 - Waters and/in Cultures</b>
	<p><i>Chair: Mandy Treagus</i></p> <p><b>DANIEL HIKUROA</b> (Auckland) ‘Buried Alive – Who is listening to the voice of Wai-Horotiu?’</p> <p><b>BILLIE LYTHBERG</b> (Auckland) ‘The singing waters of Horotiu’</p> <p><b>DOMINIC REDFERN</b> (RMIT) ‘Water(3)Ways’</p>



3:00 – 3:30pm	Afternoon tea (antechamber of the Hartley Concert Room)
3:30 – 5:00pm	<b>Session 9 – Musical Waters</b>
	<p><i>Chair: Diane P. Freedman</i></p> <p><b>JANE SOUTHWOOD</b> (Independent Researcher) ‘Singing Waters: the poetics of water in literature and music’</p> <p><b>CAMILLE ROULIÈRE</b> (Adelaide; Caen-Normandie) ‘Salt, Water and Sound’</p> <p><b>DEREK R BROOKES</b> (Sydney) ‘Three Symphonic Dances’</p>

# Abstracts and Biographies

## Keynote Speakers

**CLAUDIA EGERER** (Stockholm University)

**Title:**

‘Imaginings of Water: Lost Water and the Entanglement of the Living’

**Abstract:**

Water and stories constitute basic needs - we cannot live without stories just as we cannot live without water. Storytelling is as old as humanity. Every experience, every event, is immediately turned into story as we make sense of the world through narrative. Stories create relations which in turn create meaning.

The flow of water, in its eternal cycle, is another connective, meaning-making element and, just as water cleanses, stories provide catharsis.

My talk explores these entanglements as they surface in a number of contemporary novels from Australia, South Africa, Finland and America, set in a future marked by climate change. Allowing us glimpses into worlds where water scarcity is no longer just one of several possible outcomes but a reality - the legacy of our lifestyle visited on future generations - these narratives add levels of complexity to the vexed issue of water. They challenge us with difficult questions, as in Emmi Itäranta's *Memory of Water* (2012) where the protagonist is faced with impossible choices as ethics is pitted against stewardship, life against (hi)story. All the novels illustrate the ways in which water and storytelling are inextricably linked, just as the ways in which our relation to water is entangled in our understanding of what Derrida calls "the living."

**Biography:**

Since receiving her doctorate in 1996, **Claudia Egerer** has taught at the University of Trondheim/NTNU, has been a visiting scholar at the Institute for Research in the Humanities at the University of Wisconsin, Madison, and now has a tenured position at Stockholm University, where she served as deputy head July 2006-2009, and as head of department July 2009-2015. With a theoretical and intellectual background in post-structuralism and an interest in various kinds of border-crossings, her teaching and writing has explored questions of otherness, marginality, silence, and language. Her concern with borders has drawn her to the fields of ecocriticism and animal studies, and she is currently exploring this concern in her teaching and in two book-length studies (working titles: *Anthropocene Waters: lost waters, contested waters, entangled waters* and *Wolf Matters*). Claudia is also an active member of the Global Academy of Liberal Arts (GALA).



**JENNY NEWELL** (Australian Museum)

**Title:**

‘Water Thinking: Caring for oceans and sharing connections in a time of climate crisis’

**Abstract:**

Water is good to think with. While we are all intimately immersed on the cellular level, rely on water for sustenance, and often think with fluid metaphors, people in the world’s particularly watery regions, such as the Pacific, live and think yet more intimately with water. With islands created and connected by the ocean, ongoing flows of navigated histories and ancestral power, water in the Pacific is a unifying medium, interconnecting living, non-living, and intangible things, providing undercurrents of personal and community identity, and the stage for surges of political action.

Focusing on voices from the Marshall Islands, Samoa and Tahiti, I will be exploring how people in the region are thinking about and living with their climate-changing bodies of water. Water is encroaching, disappearing or altering its nature, in lagoons, on ocean shores, streambeds, water lenses and wells. Pacific Islanders are increasingly communicating their understandings of people and water and their practices of care – locally and globally, through face-to-face and digital conversation, performance, image and writing.

It is clear that, as the West’s compartmentalized, exploitative paradigms continue to enable the mounting disasters of the Anthropocene, more water thinking is needed, as a matter of urgency.

**Biography:**

Dr **Jenny Newell** is currently Acting Director, Programs, Exhibitions and Cultural Collections at the Australian Museum, Sydney, where she has also worked as Manager of the East Pacific Collections. She has previously worked as a curator of Pacific Ethnography at the American Museum of Natural History (2012-17), a research fellow at the National Museum of Australia, Canberra (2008-12) and a curator at the British Museum (2001-8). Her particular interests are in material culture and the relationships between Pacific Islanders and their environments. Her major research projects explore the cultural impacts of climate change in the Pacific; a current focus is a collaboration with the Museum of Samoa on changing ideas about climate, houses and homes. Jenny has a PhD in Pacific History from the Australian National University and has published on Tahitian environmental history (*Trading Nature: Tahitians, Europeans and Ecological Exchange*) and on themes in Pacific material culture (*Pacific Art in Detail*). She works with Pacific diaspora communities as well as with curators, artists and scholars in the islands.



## Conference Delegates

**LOUISE BOSCACCI & PIP NEWLING** (University of Wollongong)

**Title:**

‘Call and Response Writing on Water’

**Abstract:**

Towards the end of the austral summer, newly fledged grey butcherbirds in trios and duos seem to ‘try out’ songs on one another in morning and evening passages of co-singing. This more-than-human vocal riffing inspired us to explore a modality of call-and-response writing about water in an unpredictable era of climate transformation. We began a collaborative writing project in association with the exhibition, *water objects – echoes: Louise Boscacci and Toni Warburton (2017)*. Our intention was to embrace the perceived potential of butcherbird teaching as a way of unsettling and eliciting textual forms in a spirit of improvisation and curiosity. This took shape in the virtual space of a shared blog, where experiential knowledge of water also invoked articulations of encounter, exchange, geography and memory. Drawing on the ‘try outs’ of the blog, we staged the first public iteration of the project as a *trialogue* conversation on water, embodied place and climate change in a gallery forum, surrounded by material water objects. In this paper, we transpose and explore a fuller passage of our collaborative project to explore scales of affective and critical relationships with place and planet that begin with—and move with—a singular, generative bodily encounter-exchange with water.

**Biographies:**

**Pip Newling’s** writing focuses on place. Her first book, *Knockabout Girl*, was published in 2007 and re-told her experiences of living in remote Australia. Since then she has published essays on experiences in Afghanistan, on the NSW town of Moree and at Uluru. Water features prominently in her work, and she is currently writing about local swimming pools in the project, *The Swimming Pool Diaries*. An extract, *Stories of Water*, was published in *Meanjin* in 2014. Her doctoral project included a memoir of her home town of Taree in New South Wales, and focused on the enduring nature of the Manning River, ‘a mighty river that runs from the mountains through to the sea’. Newling is a Post-Doctoral Research Associate (Hon.) at the University of Wollongong, Australia.

**Louise Boscacci** is an artist-researcher and writer in the environmental humanities, and a Post-Doctoral Research Associate (Hon.) at the University of Wollongong. She has exhibited widely in Australia for two decades, and was awarded the Australia Council London studio residency in 2009–10 (*Object, Place, Time*); representative works are held in the National Gallery of Australia. She writes and thinks about the aesthetics of the affective encounter, and works with co-species, sound, light, clay, increasingly in cross-disciplinary translations. Recent work is invested in the situated, more-than-human, micropolitical implications of accelerating climate turbulence and ecological transformation that world the idiological in the unbound planetary. New work features in *Postcards from the Anthropocene: Unsettling the Geopolitics of Representation*, June 2017, University of Edinburgh, Scotland. <http://www.louiseboscacci.net>

**KASSANDRA BOSSELL** (University of New South Wales)

**Title:**

'I am Phytoplankton'

**Abstract:**

Imagine if you couldn't take every second breath. It's impossible, since we need a certain amount of oxygen to live. Now turn this idea inside out and imagine the death of the oxygen makers. Scanning electron microscopy reveals the details of marine plants called phytoplankton, who make half the oxygen in the atmosphere. I create large scale sculptures of phytoplankton from the inside out.

Evolutionary biology suggests we are wired to commit 'the tragedy of the commons', where 'the self-interest of the parent is in conflict with that which is best for society as a whole.' We all find ourselves entangled in this endgame scenario.

My works shift perception from the anthropocentric to an imaginary viewpoint from within a non-human organism. This shift away from the evolutionary imperative of the parent into a space of empathy is intended to lead the viewer into uncharted territory, a lifeworld where we imagine life from another perspective. I use the negative space methodology of mold-making to conceptually present the absence or trace of the plankton.

This is a great threshold to slide sideways from top predator to brains of the planet.

**Biography:**

A current MFA (Research) candidate at UNSW, Sydney, **Kassandra Bossell** works primarily in sculpture and installation. Her artwork focuses on the transformation of human relationships within nature, using the growing consciousness of interdependent connectivity. She derives ideas from collaborative systems, as well as cycles and dynamics from symbiotic relationships in nature. Kassandra exhibits public art, gallery shows and completes public commissions. Kassandra has lectured in sculpture at the National Art School and held workshops at numerous universities, colleges and festivals. She has been selected for numerous prizes and won the 2007 Darwin Film Festival 'Out There' and Liverpool Hospital Public Art Competition.

**DEREK R. BROOKES** (University of Sydney)

**Title:**

'3 Symphonic Dances'

**Abstract:**

In this session, I will present a new composition entitled '3 Symphonic Dances.' Each 'dance' was written as a response to the aesthetic features of a water-based image or scene. The first 'dance' was inspired by a vivid picture of a 'floating bell' (or Australian spotted jellyfish). To give the music a structure, I decided to start from the top edge of the bell and work downwards to the tip of the tentacles. Along the way, I found myself focusing on the stunning array of micro-structures, textures and colours, as well as the dynamic energy of the pulsating bell, the sweep of its branching 'arms', the stinging tentacles, and so on. The second 'dance' was a response to the ever-changing ripples of colour and shape reflected on the surface of the lake in Kew Gardens, interwoven

with an occasional 'interruptive' swell of chattering ducks. The third 'dance' was motivated by the 'dramatic force' of Morialta Falls, which, for me, evoked more 'severe' or intense musical dynamics, tonalities and textures. I was especially drawn to the unremitting plunge; the glistening spray; the harsh and jagged rock face; and, above it all, the calm, transparently blue Australian sky.

**Biography:**

**Derek Brookes** is in the final stages of a M.Mus (Composition) degree at the Sydney Conservatorium of Music, supervised by Ross Edwards. His research topic is "The Musical Expression of Joy". Derek also has a PhD (Philosophy) from the ANU. His 'extra-musical' career has included working as a university lecturer and researcher in philosophy, and as a systemic advocate, practitioner and trainer in restorative justice and disability (see researchgate for details).

**LAURA DENNING** (Bath Spa University)

**Title:**

'Liquid Mimesis'

**Abstract:**

'Liquid Mimesis' started as a collaboration with my DoS, Professor Owain Jones, on a chapter in *Imagining Islands: Visual Culture in the Northern British Archipelago*. The book will be published by Routledge in late 2017. From this, I then developed a short piece for three voices, in which a conversation occurs between Island, Mainland and Ocean. This was then transformed into a short film, which brings the script alive through sound and moving image. As with all of my work, the footage is shot on a mobile phone. The logic for this is a continued commitment to the democratisation of media, as inspired by Walter Benjamin. They are steadfastly imperfect.

The conversation between the three geographic identities in the film explores complex relationships to place, whilst drawing on bilingualism to highlight the parallel between loss of species and loss of language. Throughout the film, the English language narrative is punctuated by phrases in Scots Gaelic. The visual narrative was shot around Barra. This work sets in dialogue the counter-subjectivities of 'island life' with the presumed centre – the mainland. Interjected into this dialogue, a third voice – the Ocean – reminds us that in exploring the interrelationships between human and geological temporalities, we are permeable, part of the ebb and flow of the Anthropocene.

**Biography:**

**Laura Denning** trained as a painter and now uses moving image, working with it as a painterly medium. She also works with sound, using field recordings to produce constructed sound pieces which she provisionally calls sonic drawings. She is particularly interested in site, data and sensation. All her work focuses upon water. She regularly screens her work at symposia and in exhibitions, in the UK and beyond. Sometimes she gets the opportunity to curate group shows around themes important to her work, which she considers an aspect of practice. She also writes – situating her writing somewhere between the poetic and the academic, and always seeking to undermine her own capacity for romanticism. She is the recipient of the practice-led

Bath Spa University Research Centre for Environmental Humanities inaugural PhD Studentship.

**DIANE P. FREEDMAN** (University of New Hampshire)

**Title:**

‘Poetic Economies of Walden: Keeping Current(cy)’

**Abstract:**

Walden Pond in Concord, Massachusetts, the pilgrimage site of many today and the place of Henry David Thoreau's two-year sojourn, is a good case study in the poetics of water, both waters perennially in translation, and the dual steadiness and variability of waters over time and cultural moments. For Thoreau, Walden Pond was a site for bathing and for drinking, and, given his Transcendental philosophic-religious beliefs and practice, the site of pure contemplation. Being a kettle pond means that the pond has an continual, literal purity or clarity, making it a beacon to the non-literary swimmer seeking respite from heat and the Thoreau enthusiast alike. Moreover, it is at Walden Pond that Thoreau recorded the passing and presence of fish, foliage, animals and plants so useful to climatologists seeking evidence of climate change today. Jeffrey Cramer observes, “Walden forces us to ask questions, because the answers change, not only from generation to generation, but for each individual from year to year, we are still . . . going back to the pond, going back to the book”: these are sites of flow and “flow,” in the Csikszentmihalyi sense. This creative-critical presentation will revisit and re-make the meaning of Walden Pond once more.

**Biography:**

**Diane P. Freedman**, poet, memoirist, nature writer, scholar, editor, and teacher, holds A.B. and M.A.T. degrees from Cornell University, an M.A. in creative writing from Boston University, and a Ph.D. in English from the University of Washington. A Professor of English and women's studies at the University of New Hampshire, she is the author of *Midlife with Thoreau: Poems, Essays, Journals* (Hiraeth 2015), *An Alchemy of Genres: Cross-Genre Writing by American Feminist Poet-Critics* (Virginia), and poems, essays, or chapters in *Reading and Writing Experimental Texts: Critical Innovations*, *Wildness: Voices of the Sacred Landscape*, *Fourth River*, *Shorewords*, *Wind*, *Ascent*, *Sou'wester*, *Permafrost*, *Roberson Poetry Annual*, *ISLE: Interdisciplinary Studies in Literature and the Environment*, *Shorewords*, *Bucknell Review*, *Women and Language*, *The Confessions of the Critics*, *College Literature*, *FLS: Foreign Literary Studies*, *Anxious Power*, *Constructing and Reconstructing Gender*, and *Teaching Prose*, among others. She is editor of *Millay at 100: a Critical Reappraisal* (SIUP) and co-editor of *The Teacher's Body: Embodiment, Authority, and Identity in the Academy* (SUNY), *Autobiographical Writing Across the Disciplines: A Reader* (Duke), and *The Intimate Critique: Autobiographical Literary Criticism* (Duke). Interested in the ways the personal informs the critical and activist, she teaches courses in poetry, memoir, environmental literature, women's literature, and literary responses to the Holocaust.

**MĀNUKA HĒNARE** (University of Auckland)

**Title:**

‘Wai marika—absolutely water’

**Abstract:**

In 2012, the Waitangi Tribunal granted an application for an urgent hearing into two claims about Māori proprietary rights in freshwater bodies and geothermal resources:

- Wai 2357 investigates the Crown’s policy to privatise four state-owned enterprises (power companies) without first protecting or providing for Māori rights in the water resources used by the companies.

- Wai 2358 investigates the Crown’s resource management reforms, which the claimants say are happening without a plan to recognise and provide for Māori rights and interests in water.

Taking the Tribunal’s recommendations made in 2012 and 2015 as a point of departure, this paper explores the line of enquiry described as ‘Muddy Waters’ and exemplified by competing discourses around water and justice. It will consider ‘who owns water’; assuming that water can be owned and that ownership and establishment of monetary value can be vital mechanisms for the protection of natural resources, including waterways and associated fisheries. And how can property rights in water and waterways reconcile with Māori worldview?

**Biography:**

**Mānuka Hēnare** is Associate Professor in Māori Business Development in the Department of Management and International Business and recently completed (December 2014) a twelve-year term as Associate Dean (Māori and Pacific Development). Mānuka is also the foundation Director of the Mira Szászy Research Centre for Māori and Pacific Economic Development and leads a number of multidisciplinary research project teams. In 2014 he was appointed a member of the Royal Society of New Zealand Humanities and Social Science Advisory Panel. He is, since 1999, a Visiting Fellow of Corpus Christi College, Cambridge University, UK, and in 2015 did further research and study leave in Cambridge. He has advised New Zealand government departments, local authorities and other institutions on ambicultural or bicultural governance and management policies and also served on government advisory committees on development assistance, peace and disarmament, archives, history, social policy, environmental risk management and number of other ministerial appointments. He was previously a lecturer in Māori studies at Victoria University of Wellington, where he taught courses on the Te Tiriti o Waitangi/Treaty of Waitangi, Māori culture and society and tribal histories.

**DANIEL HIKUROA** (University of Auckland)

**Title:**

‘Buried Alive – Who is listening to the voice of Wai-Horotiu?’

**Abstract:**

In a Māori worldview we exist in a kinship-based-relationship with Te Taiao – the Earth, Universe and everything within it. In this framing, waterways can be ancestors.



Wai-Horotiu is a stream that used to run down what is now Queen Street in Auckland, New Zealand. Originally treasured by Ngāti Whātua Ōrakei (tangata whenua) as a source of water and mahinga kai, it was also the home of Horotiu, a taniwha. However, once Auckland transitioned into a city, Wai-Horotiu became denigrated, first being used as an open sewer before being subjected to the further abject humiliation of being buried alive.

Civil engineering was once defined as ‘harnessing the powers of nature for human benefit’, however while definitions evolve with human understanding, some practices have not. The continued capture, control and burial of natural water courses is an example of the practice failing to stay abreast of evolving understandings and renewed relationships we seek with our waterways, our ancestors. Art has and will continue to play a key role in shifting the way we think about rivers. It needs to, as Auckland persists with live burial of natural water courses in new subdivisions while sporadic stream daylighting projects are show-cased as best-practice.

### **Biography:**

**Dr Daniel (Dan) Hikuroa** is an Earth Systems Scientist who integrates mātauranga Māori (Māori knowledge) and science to realise the dreams and aspirations of the communities he works with. He is an established world expert on integrating indigenous knowledge and science and has undertaken many projects including co-writing the 2014 State of the Hauraki Gulf Environment Report, geothermal developments, co-writing iwi Māori environmental management plans, hazard and vulnerability assessments and industrial waste rehabilitation.

**SARA PENRHYN JONES** (Bath Spa University)

### **Title:**

‘Timeline’

### **Abstract:**

As a climate activist for most of my adult life, I've acted on the belief that the future could be chosen or changed. Such hope has begun to feel like a far-fetched notion in an increasingly strange, post-normal world. I craft a narrative from my own footage over seven years of activism. It starts at the climate summit in Copenhagen in 2009, journeys through Greenland's melting landscapes with scientists, then to the low-lying nation, Kiribati, facing whole-scale displacement of their entire population because of sea level rise. In my own hometown in Wales, Aberystwyth is hit by extreme weather unknown to most locals. There is a broken telescope on the promenade, and a dead sheep on the beach, but the community rallies, with buckets and spades.

Events that seemed distant in time and space seem suddenly upon us, and the future I feared has caught up with me. In the words of one glaciologist, who embodies a deep-time perspective: ‘it's all happening on a ridiculously fast timescale.’ How do we make sense of accelerated change, loss, and the grief that comes with it?

Most importantly- can we still create the world through our own actions, or are we out of time?

**Biography:**

**Sara Penrhyn Jones** is a multiple-award winning (RTS, BAFTA) documentary filmmaker with a particular interest in the environment, social-justice and gender equity. Past experience includes producing observational documentaries for television (BBC2, S4C), and delivering participatory and educational projects for broadcasters and other organisations, often engaging children, young adults, and vulnerable groups (BBC, Media for Development). Sara has also worked with environmental activists and scientists to produce alternative, crowd-funded online media (Spanner Films, OneClimate, Dark Snow). As a Research Fellow at Bath Spa, her ongoing research through film explores what it means to listen and give voice to people and place, and negotiates the creative and political challenges of representation. Working in diverse geographical and social settings, including Kiribati, Wales, and the Marshall Islands, Sara explores and articulates the cultural aspects of environmental change. With an emphasis on participatory approaches, current research projects are interdisciplinary and multi-partner collaborations to understand and respond to global challenges. Sara's research in film has been shortlisted for awards in 2015, 2016 and 2017 (AHRC, BAFTSS).

**PAWEL KOWALSKI** (SWPS University of Social Sciences and Humanities)

**Title:**

'The border rivers of Europe – they connect or divide?'

**Abstract:**

Europe is a continent where the river system had fundamental significance for the functioning of the nations living there. Rivers frequently constituted the cultural border; for instance, the Curzon line established to a large extent on the Bug River in the first half of 20<sup>th</sup> century, constituted a border between Eastern and Western culture. Today, the Bug River separates the European Union from the post-Soviet world, whereas rivers like the Oder and Labe (Elbe) became a part of the Iron Curtain, dividing Europe for a significant part of the second half of the 20<sup>th</sup> century. However, despite this history, European nations do not treat rivers simply as the final determinant of borders. Rivers also have the power to be the focal point of a nation, enabling them to develop their own identity. Some examples of nations that are deeply affiliated with the rivers that run through them include Poland (Vistula River), France (Loire) and England (Thames). The commercial routes on the Danube River or Rhine for hundreds of years, on the other hand, are examples of fruitful cooperation between the countries making use of them. The need for agreement inspired states to create the Danube River Commission in 1856, which became the first international body (international organisation) to possess police and judicial governance over the private boats sailing over the Danube River and the people on board them. Positive experiences arising from the organisation's activity over the years has, in turn, had a significant influence on the creation and development of other international organisations.

**Biography:**

**Pawel Kowalski** holds a PhD in Law from SWPS University of Social Sciences and Humanities, Poland. He is the former Head of International Affairs at SWPS and he

currently holds the position of Deputy Dean for Communication and Development in the Law Department. Kowalski has been a lecturer since 2004, specializing in European Law and International Law. Besides working in academia, Kowalski is also a registered legal advisor with his own law practice that assists foreign companies enter Polish and European Union markets. Before establishing his own business, he worked for one of the top Polish legal advisory companies, where he was responsible for working on cases with large companies and authorities in the European Commission.

**SUSIE LACHAL** (RMIT University)

**Title:**

‘The Well Water Project’

**Abstract:**

Humans are beginning to accept that anthropogenic change is the primary contributor to the ‘new climatic regime’ (Latour, *On Sensitivity Arts, Science and Politics in the New Climatic Regime*, 2016). In these times of precarity, as capitalist neo-liberal growth expands worldwide, social inequity is increasing around water, particularly in developing countries. For example, in Cambodia, as dry season droughts continue annually, the cost of water for the rural poor is increasingly prohibitive.

Following Isabelle Stenger’s call for attentiveness to the ‘appearance of “other narratives” that perhaps announce new modes of resistance’ (*In Catastrophic Times*, 2015: 77), this paper examines the practice of gifting as an alternate form of economy to address water issues in rural Cambodian schools. Gifting, as a form of socially engaged art practice, is explored through a discussion of ‘The Well Water Project’. This project utilises local knowledge and technologies and works with rural school principals to create solutions for the provision of water to the school and local villagers as needed, including: drilling artesian wells in school grounds for drinking water, plumbing to clean toilets, handwashing stations and water for cooking food. The school becomes a focal point for parents to collect water and drop their children to school. This project is founded on the principle that access to clean water for drinking and sanitation is a basic human right, but denied to many. This project seeks to actively work with communities to develop creative projects which that resist capitalist neoliberal growth.

**Biography:**

**Susie Lachal** is a practicing artist and PhD Candidate at RMIT University. The title of her practice led research is Anthropocene Interventions. She has been volunteering with Teachers Across Borders, Australia Inc. for 11 years and is currently Executive Director. The combination of her local knowledge in Cambodia and an interest in socially engaged practice led to the inception of The Well Water Project one year ago, which will have a likely duration of four years.

**BILLIE LYTHBERG** (University of Auckland)

**Title:**

‘The singing waters of Horotiu’

**Abstract:**

This paper explores recent art projects that have responded to hidden ancestral waterways in Aotearoa-New Zealand’s largest city. Beneath the streets of Auckland the Horotiu Stream marks the pathways of the taniwha, or ancestral guardian, Horotiu—a literal ‘freshwater body’. These waterways, once the source of drinking water and abundant food resources for Māori and early European settlers, are now constrained by culverts and old brick sewers. A series of installations and civic commissions by Māori and Pākehā artists have drawn attention back to Horotiu and his hidden waterways, illuminating once again these ‘Singing Waters: waters in translation; waters and different temporalities and cultural understandings’. In particular, they cast light onto the daily and perpetual existence of Horotiu the water guardian in Auckland city; a taniwha whose existence is considered in rigorous debate whenever town planning initiatives threaten his territory—or he, and his waterways, threaten theirs.

**Biography:**

Dr **Billie Lythberg** is Senior Research Fellow at the Mira Szászy Research Centre for Māori and Pacific Economic Development and contributing editor for Arts of Oceania to Khan Academy. She has contributed to Māori and Pacific research projects since 2002, recently as a postdoctoral research fellow at the Cambridge University Museum of Archaeology and Anthropology (2010-13), and through the James Henare Māori Research Centre and Mira Szászy Research Centre at the University of Auckland, Nga Pae o te Māramatanga, and Eastern Institute of Technology, Tairāwhiti. Recent projects include reports on Indigenous forestry and dairy farming; early Māori-Pākehā interactions in Te Taitokerau; the formation of, and motivation for, Māori entrepreneurial teams; sustainable innovation with a focus on waterways; and marae-based economic development.

**DOMINIC REDFERN** (RMIT University)

**Title:**

‘Water(3)Ways’

**Abstract:**

I have created a large number of works around urban waterways over the last decade. My presentation will use three such projects to look at the ways in which our relationship to waterways reflects our changing attitudes to the natural environment in the modern period: one from Shanghai’s Huangpu Jiang; another from Orkney’s Skail Bay; and finally Canadian Creek in Ballarat. In each case the evolving relationship of communities to these waterways tells important stories about the evolution of the community, its land use and values. In the first instance, there is a narrative about modernisation and gentrification; the second looks at technology as an interface between people and environments; and the third presents a post-colonial

account of a creek's ecosystem. Each work focusses on the physicality of the environment in detail and uses those details to illustrate the ways in which our values inform our aesthetic responses to our conception of the natural environment.

**Biography:**

**Dominic Redfern** works with video to look at the intersection of natural and social history. Working often around urban waterways, he uses studies of plants, insects, microbes and rubbish to examine often overlooked elements of the environment that can tell us important things about how we are enmeshed within ecosystems. In 2017 he had two exhibitions in the CLIMARTE festival, while in 2016 he gave performance lectures in Sweden and Norway. Over the last couple of years, he has had exhibitions at home, as well as in Tokyo, Stockholm and Shanghai, and he has been part of the Spatial Dialogues Australian Research Council project on water in the Asia Pacific region. He is an Associate Professor at RMIT University's School of Art, where he supervises doctoral students and runs their MFA program.

**NATALIE ROBERTSON** (Auckland University of Technology)

**Title:**

'A Lament for the Waiapu River'

**Abstract:**

Composed by Hone Rongomaitu, He Tangi Mo Pahoe, (A Lament for Pahoe) is a remaining fragment of a longer mōteatea, a chant in which certain dangers signs of the Waiapu River are evoked. This lament, written in the nineteenth century, provides pointers to Ngāti Porou thinking on the Waiapu River, on locally important fish species, and on humans-turned-nonhumans who dwell in the river. Mōteatea are customary chants, laments and songs that convey tribal lore, geographies and significant events. They contain cosmogonies, philosophies, geographic boundaries, ecological information, and lessons, told in a poetic form for oral transmission. Since 1890, mass deforestation for agriculture has led to irreversible changes to the Waiapu Valley and river. My photographs and videos respond to the resultant eco-crises. I make the images to create a visual repository to be handed on to Ngāti Porou tribal descendants, as we are responsible for the well-being of our river and sea. There is no known recording of He Tangi Mo Pahoe. In 2016, working with a Ngāti Porou performer, we recorded her bringing forth the ancestral sounds of the mōteatea. This paper will discuss the creative practice that serves to visualize and voice the slow catastrophe of the river.

**Biography:**

**Natalie Robertson** (Ngati Porou, Clan Donnachaidh) is a photographic and moving image artist, and co-founder of the artist and writer collective Local Time. She received a Master of Fine Arts (First Class Honors) from the University of Auckland and is a Senior Lecturer at AUT University, Auckland, Aotearoa/New Zealand. She has exhibited in public institutions throughout New Zealand and also internationally, including Taiwan, China, Rarotonga, USA, England, France, Germany, Brazil and Australia. In her works, Robertson explores Maori knowledge and cultural landscapes,

and engages with conflicting settler and indigenous relationships to land and place, with an emphasis on environmental and cultural revitalization projects.

**CAMILLE ROULIÈRE** (University of Adelaide; University of Caen Normandie)

**Title:**

‘Salt, Water and Sound’

**Abstract:**

Drawing on the work of philosophers Henri Lefebvre, Édouard Glissant and Gaston Bachelard on rhythm, relation and water, this presentation explores how several composers, sound artists and performers use music to reimagine and transform our relationships with watery areas near the Murray Mouth. By engaging in composition processes which require exchanges and interactions across and beyond ethno- and anthropocentric boundaries, these artists redefine musical creation as a form of recuperative and restorative collaboration. Sounds become memories, and musicians are historians tasked with retrieving residues and shards of acoustic meanings in profoundly disfigured (arrhythmic) areas. Saltwaters are at the centre of these composition processes: stagnant or lapping, they reverberate and speak through the music by simultaneously contracting and unfolding the space-time continuum. Their sonic viscosity enables the artists to hear (recover) resonances and echoes, and to consequently reveal and expose polyrhythms with which to compose beyond the exploitative shadows of areas devastated by salinity. Infused with saltwaters, these repetitive acoustic layers craft an acoustic experience which generates transformative encounters by stimulating emphatic and visceral communions between listeners and place. Such music thus shifts and reconfigures how listeners perceive these areas. As such, it invents and sustains new languages of awareness and care which are cognisant (rather than defiant) of salinity. These languages do not occupy space, but (re)compose and nurture it through rhythmic accumulations and proliferations of ontological significance, as both the environment and its traditional custodians, the Ngarrindjeri Nation, contribute to their formation.

**Biography:**

See page 2 (Conference Conveners).

Dame **ANNE SALMOND** (University of Auckland)

**Title:**

‘Ancestor waters and images’

**Abstract:**

Waterways exist in existential interlocks with people in Aotearoa-New Zealand as part of their whakapapa or genealogical networks. These connections can be animated by ancestral and contemporary images, and are expressed in the aphorism ‘Ko au te awa, ko te awa ko au—I am the river and the river is me’. If water has ancestral ties and

connections to people, what then are the rights of water—and the responsibilities of people to water—and how can these be upheld? The Whanganui River accord that affords that River juristic personality offers one possible solution.

This paper engages with ‘Other Waters: the role of waters in non-Eurocentric or non-anthropocentric frameworks’ and the role photography has played in the creative intersection of law and lore in Whanganui.

**Biography:**

Distinguished Professor Dame Mary **Anne Salmond** is a New Zealand anthropologist, environmentalist and writer. She was New Zealander of the Year in 2013. Anne worked closely with Eruera and Amiria Stirling, noted elders of Te Whānau-ā-Apanui and Ngati Porou, a collaboration which led to the publication of several books. She has been the recipient of numerous literary awards, scholarships and academic prizes. In 1995 she was made a Dame Commander of the British Empire for services to New Zealand history, in 2004 she received a Prime Minister's Award for Literary Achievement for non-fiction, and in 2007 she became an inaugural Fellow of the New Zealand Academy of the Humanities. Current research foci include: Māori society, ways of thinking and living, past and present; the Enlightenment in Europe and its Pacific legacies, and experimental futures in New Zealand and the Pacific.

**MEG SAMUELSON** (University of Adelaide)

**Title:**

‘Blue perspectives on the (post)colonial Anthropocene in two novels from South Africa’

**Abstract:**

This paper will think through water with two speculative novels produced in South Africa: K. Sello Duiker’s *Thirteen Cents* and Karen Jayes’s *For the Mercy of Water*. The former features a street child protagonist whose accelerated *Bildung* is abruptly terminated by a great wave erasing the city in which he has been commodified and abused; the latter projects a world of water scarcity and privatisation in which a multinational company wages war on the women who would protect the substance of life. Water is thematically central to the two plots, while also acting as a symbolic solvent for interrogations of sexual violence; regimes of racialization; resource extraction and privatization; and, environmental degradation. Responding to water from the global south, the two novels both “provincialize” the Anthropocene and implicate the universalizing of apartheid – or perhaps, more properly, of settler colonialism – in the remaking of the terraqueous planet as an extractable and unevenly distributed resource.

**Biography:**

**Meg Samuelson** has recently joined the Department of English & Creative Writing at the University of Adelaide and is a member of the J. M. Coetzee Centre for Creative Practice, as well as a research associate of Stellenbosch University in South Africa. She has published widely on southern African literatures and in Indian Ocean studies, including the book *Remembering the Nation, Dismembering Women? Stories of the South African Transition*, and is currently preparing book manuscripts provisionally titled ‘South African Literatures: Land, Sea, City’ and ‘Amphibian Aesthetics: Writing

from the African Indian Ocean Littoral'. She also has a collaborative project in progress on Photographic Culture in Zanzibar, 1868-2018, and has an emergent interest in elaborating the 'blue southern hemisphere' as a conceptual category for literary and cultural studies in the postcolonial Anthropocene.

**KIM SATCHELL** (Southern Cross University)

**Title:**

'Water from the ordinary to the supermundane'

**Abstract:**

*Luminous, I journeyed on as a soul,  
Until the mystery of Self and self was clear.  
Nine shimmering heavens mingled in that moon,  
and the boundaries of my being disappeared into the sea.*  
Rumi (cited in Douglas-Klotz 2005: 97)

Water serves as an exemplary substance to rethink separate existences into ones imbued with wonder and mystery in their unity. As the lifeblood of organisms in their environment, water plays a critical role in sustaining life and the conditions of life, here on the ocean planet. However, a fundamental schism between religion and science exists at the juncture of hydrology and spirituality—this paper refigures this aberration, calling for the re-sacralisation of water, on the basis of its ability to sustain and renew life, in both biology and the soul of the world.

The cause for concern in the current milieu revolves around the paucity of understanding about the usefulness of water in the myriad of its lifeforms and the Anthropocentric hubris that delimits its value to meagre human terms, both of which is central to the misuse and abuse of water. Therefore, as a corrective, this paper offers a speculative reappraisal of the most common everyday practices, in keeping with perennial philosophical concerns, in order to re-enchant water so that it becomes transformative and is also transformed in the perpetuity of its own memory. A waterborne story seems the most pliable means to enact such a becoming-blue marble, where the pilgrim's sojourn is taken up on the dark of an auspicious moon. Let us begin then to listen as water...

**Biography:**

**Kim Satchell** is a surfer, poet, writer, and academic based at Southern Cross University (Coffs Harbour) with research interests in creative practice, everyday life, geo-philosophy and the literature of place and ecology. He is published in leading academic journals such as *Cultural Studies Review*, *Performance Paradigm*, *Continuum* and *TEXT*.



**CHARLOTTE SHIPPERLEY** (Bath Spa University)

**Title:**

‘Flooding the Bathtub: The Politics of Invisibility and Community Resilience in Behn Zeitlin’s *Beasts of the Southern Wild* (2012)’

**Abstract:**

Providing the setting for Zeitlin’s film *Beasts of the Southern Wild*, the Road leading to the Isle de Jean Charles in Southern Louisiana is the only sure route connecting the island to the Pointe-aux-Chenes. The intensification of coastal erosion has left the road vulnerable to flooding, cutting off the island from the mainland. Its jeopardy is just one example of the environmental challenges facing the bayou communities. Readings of the film criticise its “picturesque” representation of poverty over the deracination of the bayou’s largely nonwhite population. Yet none have considered how the film visualises the damaging effects of development and enforced flood control on communities, who experience physical and imaginative displacement. Exploring the film’s focus on water as a material center and geopolitical framework for theorising diasporic and regional connectivity, this paper builds upon Nixon’s conception of “unimagined communities”, arguing that Zeitlin urges a reconsideration of anthropogenic environmental change in terms of resilience and defiance against the seeming collateral effects of industrial-capitalist development and political compromise. I show how the resistance and adaptive survival of the “Bathtub community”, departs from the concept of environmental disaster as singular, relating it to past policies of deregulation and privatization enacted across the region.

**Biography:**

**Charlotte Shipperley** completed her BA in English Studies at the University of Exeter in 2013 and returned later in the year to undertake an MA in English Literary Studies, researching representations of flooding in contemporary literature and film. She is very fortunate to have been awarded a Studentship in the Environmental Humanities at Bath Spa University. Her thesis, entitled “[S]wift with the advancing tide’: A Symbiological Study of Flooding in Literatures of the Anthropocene”, examines the ways in which the material and discursive particularities of flood narratives and their political trajectories act as topological metaphors for examining environmental relations within the Anthropocene.

**JANE SOUTHWOOD** (independent researcher)

**Title:**

‘Singing waters: the poetics of water in literature and music’

**Abstract:**

From Horace to Arrian, Sappho to Strabo, water has figured in diverse ways—as metaphor, as inspiration, as source of life and death—in writings from antiquity, through to the early-modern period and down to the present day.

Water also plays an important role in the music of three composers I will consider: the river Moldau in Czech composer, Bedrich Smetana’s hymn to his country—*Ma Vlast*; the ocean, from which we come and which sustains us, in Tasmanian composer

Matthew Dewey's *Ex Oceano*, a work he aptly calls 'a love letter to the Ocean'; and the ocean surrounding Ningaloo Reef, off the rugged coast of north Western Australia, in composer Iain Grandage's music for *The Reef*, composed in collaboration with Richard Tognetti, musicians from the ACO2, artists, a film-maker, a didgeridoo player, a singer, a photographer, surfers and locals. *The Reef* has been described as a performance piece centred on one of Australia's most beautiful natural wonders.

In this paper, I will explore water in the literary imagination from antiquity, through the early-modern period up to contemporary writing and in the musical imagination of a nineteenth-century and two twenty-first-century composers. I will end my paper with the theme of 'ubi sunt', as I briefly consider what is currently happening to water and eco-systems around the globe, of which we—as all human beings—should be the diligent and attentive custodians.

### **Biography:**

Formerly a Lecturer in French at the University of New England, Armidale, NSW, **Jane Southwood** has worked in five tertiary institutions in France and Australia. She has delivered papers and published in French and English in France, the UK and Australia, on maritime exploration, on the writings of eminent classicist and environmentalist, Marguerite Yourcenar (1903-1987), on the early-modern period and on translation. She received her BA, MA and PhD from the University of Western Australia, where she was on the staff, before leaving to settle in Adelaide, to which she has now returned as an independent researcher and translator, and an impassioned devotee of, and spoke person on, the environment.

**ANASTASIA TYURINA** (Griffith University)

### **Title:**

'The New Way of Seeing Water: Artistic Experimentation with the Scanning Electron Microscope'

### **Abstract:**

This paper outlines the processes and methodologies used in developing a body of studio work that investigates the artistic potential of scientific photomicrographic images made by the Scanning Electron Microscope (SEM) of micro-scale drops of water after evaporation and the possible social and cultural impact of this practice. Images made by the SEM go beyond what can be captured with light because the process of producing a picture is camera-less; rather, SEM images are captured by a focused beam of electrons. Desiccated drops of water that are attacked by the beam of electrons look different from one another under the same environmental conditions. In other words, SEM photomicrographs of water drops after evaporation can be seen as a method of visually presenting the chemical composition of water.

Artistic manipulation of a scientific process through experimenting with the SEM fuses science and technology with art and proposes a new meaning for what such images can say about water to a viewer. Reflecting the chemical composition of water and interpreting photomicrographs of it, my practice seeks to provide insights and awareness about water quality, to encourage behavioural change to water management, and to demonstrate productive transdisciplinary relationships between the arts and sciences.

**Biography:**

**Anastasia Tyurina** is an Associate Professor at the National Research University of Electronic Technology, Moscow, where she teaches Graphic Design and Photography. She is currently undertaking her PhD in the interdisciplinary field of Artistic Photomicrography at the Queensland College of Art, Griffith University. Throughout her academic and artistic career, Anastasia has been interested in obtaining new knowledge about the relationship between science and art. She therefore uses scientific machines, particularly X-ray devices and microscopes, in a variety of art projects. Anastasia is a regular contributor to festivals, exhibitions, and conferences in the Art & Science category.

**DEBORAH WARDLE** (RMIT University)

**Title:**

‘Groundwater Flow and Porosity – Affect of *Hyperobjects* in Anthropocene Fiction’

**Abstract:**

Australian dependence on groundwater faces perilous times as over-extraction and contamination of aquifers threatens water supply. To make meanings from the vulnerability of Australian aquifers this paper applies Timothy Morton’s characteristics of the *Hyperobject* (2013) to groundwater’s scale, temporality and tenacious connections to human activities. When overlaid with hydrogeological knowledge of groundwater, Morton’s notions of viscosity, nonlocality, large temporal scales and interobjectivity are used to expand an understanding of groundwater’s potency as active narrative subject. Climate fiction (Cli-Fi) or Anthropocene fiction (Trexler 2015) is a new and emerging genre that addresses anthropocentric conundrums in relation to global warming. In this paper, Material Ecocriticism provides an overarching lens to explore fictional ‘voices’ of inanimate entities, particularly groundwater flows. The paper discusses the metaphoric and allegorical potential in writing Anthropocene fiction about geological porosity, groundwater flows through porous spaces. This paper also weaves in themes from ‘affect theory’ (Ahmed 2014) to draw connections between concepts of flow and porosity in humans and subterranean aquifers. The paper illuminates how ‘seeing’ groundwater as a *hyperobject* can inscribe affective fictional narrative. Deborah will read short excerpts from her novel in progress to illustrate these explorations.

**Biography:**

**Deborah Wardle** is a third year PhD candidate in Creative Writing at RMIT University, Melbourne. She has fiction and non-fiction works published in *Overland*, *The Big Issue*, *Palliative Care Australia* and peer reviewed articles in *Meniscus Journal* and *Fusion Journal*, to name a few of her publications. Deborah’s current PhD thesis explores the ways fiction expresses the ‘voices’ of inanimate entities, particularly groundwater. She completed a Masters in Creative Writing, Publishing and Editing at University of Melbourne in 2013 and a Master of Arts in Women’s Studies from University of Melbourne in 1994. Deborah is building on her ‘long apprenticeship’ in the art of writing stories that reflect human and non-human responses to global warming.

**CARRIE WILKINSON** (University of Wollongong)

**Title:**

‘Water Tanks: The Turbulent History of an Australian Icon’

**Abstract:**

In Australia, the material and symbolic qualities that define what a water tank is and does have changed over time in relation to the prevailing moral, political, economic and environmental context. Prior to the establishment of piped mains water networks in the late-19th century, rainwater tanks were the primary water source for urban households. Policy reform subsequently banned rainwater tanks in urban areas to force connection to these new centralised regimes. This position was largely upheld until the early 21<sup>st</sup> century, when the Millennium Drought (Australia’s longest period of rainfall deficit on record) triggered an irrevocable breakdown of the longstanding political and public belief in the “endless supply” from “Big Water” infrastructure (Allon & Sofoulis, ‘Everyday Water: cultures in transition,’ 2006).

A seemingly innocuous feature of many Australian backyards, the water tank is saturated with symbolism and meaning. This paper draws on archival materials and my own research with households that are self-sufficient for water on the south-coast of New South Wales, Australia, to attend to the emergence of historically situated approaches to domestic water, and some of the ideas, events, policies, knowledges and technologies that have made them possible. The water tank is not just an expression of a colonial coming-to-terms with the unfamiliar Australian landscape, it is central to mediating the relationships between the forces of climate, domestic life and livelihood.

**Biography:**

**Carrie Wilkinson** is a PhD candidate with the School of Geography and Sustainable Communities, University of Wollongong. Her doctoral research focuses on the experiences of households and communities in regional Australia that are self-sufficient for water.

**KIM WILLIAMS** (University of Wollongong)

**Title:**

‘Fresh water salt water’

**Abstract:**

This paper explores three practice-led research projects I have been involved in and through which water flows, from fresh water to salt water and from salt to fresh. Each project uses the methodologies of socially engaged art practice and collaboration across disciplines to investigate particular environmental situations on a national, international and local scale. *Sugar vs the Reef* celebrates innovations in regenerative agriculture by sugar cane farmers in the Mackay region of Queensland and the benefits of their work to the Great Barrier Reef through a reduction of chemical runoff to the Coral Sea (<http://www.sugar-vs-the-reef.net/>). *Healthy village, healthy fish* is a collaborative project with fisheries policy experts and communities in Kiribati. Artists extend the work of Community Based Fisheries Management programs into creative waste-management strategies to protect coastal waters

(<https://www.uowblogs.com/kimwilliams/>). *Waterways of the Illawarra* is a creek-walking project involving artists and community members (<http://walking-upstream.net/>). Starting at the sea, we walk upstream along local creeks to bring attention to the intersections of human development with suburban waterways and their riparian ecosystems. In each of the projects the artists utilise a range of approaches, both practical and poetic, with which to engage with the environmental issues raised by human impacts on waterways. This paper documents how I have used socially engaged art methods to activate new dialogues and responses to environmental projects.

### **Biography:**

**Kim Williams** is an artist and current PhD candidate at the University of Wollongong, where her research explores real-world environmental situations through the practice of socially engaged art. She has held four solo exhibitions in New South Wales and participated in numerous invitational shows around Australia over a period of thirty years. Conference presentations include the 2013 *EcoArts Australis* conference (Wollongong), the 2014 AAANZ *GEOcritical* conference (Launceston, Tasmania), and the virtual conference *Climate Change: Views from the Humanities* (University of California, Santa Barbara). In 2017 Kim was a delegate in *Water Futures: an Asia Pacific knowledge exchange and transdisciplinary laboratory* in Melbourne.

# Map and Directions

To access the Hartley Concert Room, please use the entrance door on the far left of the Hartley Building (G3 on the map). The Hartley Concert Room is on Level 1.



