

# WILD HOPE

# Conversations for a Planetary Commons

Welcome to *Wild Hope: Conversations for a Planetary Commons*, an exhibition that invites you to embrace a radical shift towards ‘planetary thinking’, a move vital to the survival of human and non-human life on Earth.

We live in an age of disruption, facing interconnected challenges unconstrained by national borders – climate change, biodiversity loss, pandemics and forced migration. In response, we must understand oceans, air, rivers, soil, minerals, forests, glaciers and species biodiversity, among other things, as part of a planetary-scale eco-commons. We must learn from Indigenous leadership, knowledges and practices and work together to compassionately shape our shared future.

*Wild Hope* envisages a world where urgency and imagination converge, and where art, design and research become catalysts for regenerative change within the context of the climate crisis. The exhibition demonstrates new approaches, innovative alliances and sustainable frameworks for collective thinking and action – showing that creative practitioners can open conversations about and for our endangered ecological commons.

Comprising over twenty exhibits, including newly conceived works, *Wild Hope* encompasses the disciplines of visual art; architecture; landscape, interior and graphic design; fashion, jewellery and textiles; sound; VR and digital design; and material science. In their responses to the need for change at the level of the microbe, the city and the world, the projects champion the planetary and regenerative thinking we need for a sustainable future.

*Wild Hope* opens with *Meerreeng Karweeyn – Earth Dance*, a new work by Vicki Couzens, an RMIT Vice Chancellor’s Indigenous Research Fellow. The installation brings our attention to Aboriginal belonging in Country and the interconnectedness of sky Country, sea Country and earth Country. It shows that listening and learning from Aboriginal ancestral cultural and ecological knowledges is crucial to planetary thinking – and sets the tone for the exhibition.

Further into the gallery, Jessie French’s large-scale ‘paintings’ made from algae sheets move gently in the space, reflecting on our complex impact upon our environment and demonstrating the potential for reducing our negative effect upon it. *To sow the wind and reap the whirlwind* 2023 advocates for a revision of our material choices and interactions with the natural world.

At the culmination of the exhibition is a multi-channel audiovisual installation by Machine Listening (Sean Dockray, James Parker and Joel Stern) especially commissioned for *Wild Hope*. *Environments 12* 2023 is a series of speculative soundscapes that capture ‘field recordings’ from an imagined future world – a collection of fables from the ruins of a future history.

Between these opening and closing moments, and more broadly, *Wild Hope* draws on three interconnected themes, responding to the idea of a planetary commons: Water/Oceans/Rivers, Carbon/Trees/Soil and Species/Diversity/Extinction. Together, they reflect the deep, living interdependencies that exist on Earth, and the need to radically reimagine practices no longer fit for purpose. They represent the DNA of life on this planet – past, present and future.

The Water/Oceans/Rivers theme emphasises the symbiotic relationship we have with aquatic life, the complexity of human–water entanglements in our constructed world. It encompasses works that explore the movement of wild, untameable hydrological systems (Maj Plemenitas); build upon coded representations of natural systems such as coral reefs (Marc Gibson); present an immersive VR experience of a flooded metropolis (Patrick Macasaet, Vei Tan, Shuming Ivy Zhou, Zechen Huang); propose innovative designs for ocean repair in the context of climate change (Pirjo Haikola, Tom Park); show glaciers and ice as custodians of deep time and planetary change (Kirsten Haydon); celebrate acts of Indigenous strength and resilience (Greg Semu); create garments as vessels for First Nations empowerment, care and cultural knowledge (Grace Lillian Lee), and design prototypes for ‘wearing out’ fashion to minimise waste and exploitation (Ricarda Bigolin, Chantal Kirby, with Žiga Testen).

The Carbon/Trees/Soil theme grounds the vital role of dirt thinking and governance, grassroots practices and the necessity of deep green politics. Life on Earth depends on soil – from microorganisms to plants and animals. The works demonstrate soil as a substance that can awaken our sensorium via sound, smell, touch and sight (Clare McCracken, Rebecca Najdowski, Polly Stanton); contemplate the role of ancient forests as elders and ancestors (Alex Le Guillou); use clay, water and ochre as materials of Aboriginal healing and connection with the natural world (Dean Cross); question the relationship between cost and value in the extraction and production of gold (Georgia Nowak and Eugene Pereplechikov); work with native trees as infrastructure, habitat, refuge and home (Openwork, Sarah Lynn Rees, RMIT ICON Science); and express eco-anxiety and collective grief to trees felled by ‘unnatural’ storms (Marnie Badham, Tammy Wong Hulbert).

The Species/Diversity/Extinction theme makes visible the impact of ecocide and genocide on a planetary commons. We see works that harness data on endangered butterflies and flowers to re-imagine new models of relating to complex living systems (Kate Geck); plan more-than-human cities and question perceptions of public risk (Openwork); reuse and collaboratively care for materials through modes of assembly and disassembly (Caitlyn Parry, Helen Duong); provide ecological care for a sandstone quarry on traditional Aboriginal lands (Millie Cattlin, Joseph Norster); and reveal how climate change is deeply entangled in the daily lives of children (David Roussel and Amy Cutter-Mackenzie-Knowles).

A series of events and programs accompanies the exhibition over its duration, including readings, workshops, meal sharing, panel talks and performances. RMIT’s Capitol Theatre will host several events: a keynote lecture by Indy Johar of Dark Matter Labs investigating the concept of planetary civics; a screening and panel discussion led by Vicki Couzens ‘To follow the Old Ways’; and a screening of *THE GIANTS* followed by a conversation with the filmmakers Rachael Antony, Laurence Billiet and eco-activist Bob Brown. PlaceLab, RMIT’s urban laboratory, will host an satellite exhibition and series of workshops convened by Michael Dunbar and Regen Melbourne to ‘measure what matters’ in a new ‘city portrait’ of Melbourne.

Meanwhile, the program at Design Hub Gallery includes *Planetary Auditions*, a listening session curated by Joel Stern, with performances by Catherine Ryan, Santiago Rentiera, Sarah Barns and Machine Listening, which explores the intersection of sound, listening, ecology and AI. In the performance *Between the Cracks*, Patrick Kelly, Stacy Taylor, Kim Munro and Angie Black ask, ‘Can we take tools from queer thought and practice to aid our survival?’ Denise Sprinsky and Angela Finn stage a performance of fashion items crafted from ocean-waste plastic; Linda Williams leads a panel discussion on *Multispecies Futures and Extinction Imaginaries*, while *Everyday Oceans* brings to life the images and sounds of ocean activism (Kit Wise, Fiona Hillary, Rebecca Olive, Jordan Lacey). Kelly Hussey-Smith and David Rousell engage with school children on mapping, observing and ‘sharing the world’, while Karen Carter reads from an illustrated children’s book about the Eltham copper butterfly. Heike Rahmann, Maud Cassaignau, Brent Greene and Salad Dressing landscape architects explore the ‘rewilding’ of Melbourne; while Jen Lynch and Emily Sia Lian Wong convene in-situ shared meals centred on discussions about care, food and landscape systems, as part of *The Long Table: Garden as Commons*.

*Wild Hope* pursues a light footprint, a resource-sensitive mode of exhibition making. Designer Stuart Geddes worked closely with artist Jessie French to conceive the treatment of introductory texts. Plastic-based vinyls – typically used in gallery signage – have been replaced with French’s algae-based material to produce texts with zero waste. The labels for the work have been directly printed onto waste materials recycled from previous Design Hub Gallery exhibitions and upcycling depots – in a scenography that is reflective of the design’s sustainable objectives and the hopeful spirit of the exhibition.

*Wild Hope: Conversations for a Planetary Commons* marks the launch of a new collaboration between RMIT University and Dark Matter Labs that explores the agency of research, creative practice and civic participation in conceiving and protecting our planetary commons.

We must urgently move to understand as *collective* the planetary elements of our natural world. Our entanglement with all other living systems is the very essence of our survival, for the humans and more-than-humans who share Earth as home and habitat – underscoring both the source of, and the necessity for, wild hope in dark times.

Exhibition Curatorium: Naomi Stead, Fleur Watson, Wendy Steele, Katrina Simon  
Exhibition graphic design: Stuart Geddes  
Part of the City of Melbourne’s *Now or Never* festival

## Wild Hope: Practitioners and works

01. Maj Plemenitas  
*Evolutionary Multi-scale Flow Maps* 2018–23  
Single channel video, 10 mins (looped)

Water and perpetual hydrological systems (eternal exchanges of water between the atmosphere and the planet) are fundamental driving forces of nature and civilisation on Earth. The character of water is multivalent: it can be perceived as a force, material or symbol, with the ability to flow, mix, dissolve, solidify and vaporise. Furthermore, its shape-changing capacity gives it generative, constructive, destructive and transformative agency. It can transcend existing states and establish new boundaries on earth’s surface, sub-surface and atmosphere.

While inherently wild and untameable, the hydrological systems have been significantly exploited and altered throughout human history. The anthropogenic interventions often radically and unpredictably influence the large-scale territorial patterns and broader planetary dynamics.

Through *Evolutionary Multi-scale Flow Maps*, Maj Plemenitas investigates these hydrological and geological systems together with morphogenetic processes (by which order is created in developing organisms) that operate on expanded spatial, temporal and operational scales.

02. Vicki Couzens  
Rob Bundle, Yaraan Bundle, Keanu Bundle-Neave, Marlee Bundle, Peter Worland  
*Meerreeng Karweeyn – Earth Dance* 2010, 2023  
Possum cloak, sand, objects; sound video, 2 min 39 secs (looped)

*digging up my place of birth ... digging up our Mother Earth ... now she has been cut ... now she has bled ... red*  
– Robbie Bundle, 2014

*Meerreeng Karweeyn – Earth Dance* explores the inextricable connectivity between Aboriginal belonging in Country and Ancestral obligation and responsibility in the stewardship of Country, comprising moornong meerreeng (sky Country), meerteeyt meerreeng (sea Country) ba meerreeng meerreeng (earth Country).

Couzens’s powerful installation speaks to the resonance of interconnected Being, seeking healing for all Kin. It is an appeal to humanity and a gentle reminder that Indigenous patience has ‘worn thin’ and that listening and learning from Aboriginal Ancestral, cultural and ecological knowledges is imperative in this time of climate and ecological crisis. It is an introduction to potentiality, a possible global manifesto, an ontological journey of discovery towards an urgent planetary commons – in perpetuity, in futurity, for our children’s children’s children.

03. Dean Cross  
*Untitled (Self-Portrait as Water and Clay)* 2015  
HD video, 4 min 43 secs (looped)

In *Untitled (Self-Portrait as Water and Clay)* Dean Cross returns home to where he was born and raised, in Ngunnawal and Ngambri Country, 50 kilometres north-west of Canberra. The expansive landscape provides the artist a meditative window into his childhood. Immersed in a waterhole, Cross covers his face and torso with ochre from the surrounding earth, a healing act that acknowledges his connection to the environment and ancestors, who are Saltwater people.

Previously used to extract clay for white stone bricks, this waterhole has now become a natural habitat for long-necked turtles, yabbies, black swans and other wildlife. Cross’s simple gestures remind us of the importance of slowing down and connecting with the natural world, rather than exploiting it.

04. Openwork, Sarah Lynn Rees, RMIT ICON Science  
*Post-Infrastructure* 2023  
Timber pole, habitat boxes, video (looped)

Indigenous trees offer an infrastructure and habitat for many life forms. Through parts of the day they may host currawongs and magpies; at other times, lorikeets and wattlebirds; in the evening, possums and bats. Trees adapt seasonally as places of refuge, protection and rearing. This project – currently under development for a new public space in central Melbourne – is a prototype, a speculation on a construction that is as multivalent as a tree, but which can be deployed at scale while new trees establish and mature.

This new kind of urban infrastructure allows for customised, species-specific habitat boxes to be installed and retrofitted on existing street poles or new poles according to site context. These habitat analogues can also be fitted with sensors and endoscopic cameras to monitor the use and occupation of the habitat boxes, driving adaptation and design refinement based on empirical observations and evidence.

05. Openwork  
~~50,000~~ *Bees Plan B* 2023  
Timber armature, pollinating plants, empty beehive

Changes to planning guidelines within central Melbourne aim to support spaces with increased areas of green roof, vertical greening and green infrastructure. They will encourage development that mitigates an ‘urban heat island’ effect and offsets the loss of habitat for fauna and pollinators. There are three potential consequences of the changes: new projects seeking planning approval will be greener; existing parts of the city will be retrofitted with living infrastructure, and non-human-centric design processes will result in new ways of sharing and contesting spaces in the city – a topic that this installation addresses directly.

Originally designed to host new planting and a hive of 50,000 bees, *Plan B* highlights the ways in which policymakers and landowners must reconsider their attitude to the public realm before its space can be shared with non-humans. Here, pollinating plants remain present in Design Hub Gallery’s courtyard yet the 50,000 bees that the plants were intended to host are not – exiled due to perceived public risk.

06. Jessie French  
*To sow the wind and reap the whirlwind* 2023  
6 paintings in algae-based plastic, stainless steel, custom-made robots

Jessie French’s practice reveals our complex relationship with the environment and the potential for making choices that reduce our negative impact upon it. For *Wild Hope*, she has created an installation of six abstract paintings suspended from aluminium winches with fluctuating movements that mirror the rhythms of the natural world. This mechanism is balanced with an organic quality – the paintings are made from algae-based plastic, an organic material primed for circular reuse. Some are subdued in tone while others have vibrant patterns reminiscent of celestial and sub-cellular systems.

French prompts us to question why materials with substantial environmental costs remain readily available and inexplicably affordable. In probing alternatives to petrochemical plastics she emphasises the cyclical bond between people, the environment, and geography. *To sow the wind and reap the whirlwind* advocates for a re-evaluation of our material choices and the stories we construct about our interaction with the natural world.

07. Alex Le Guillou  
Animation for the film *THE GIANTS* 2023  
single channel video compilation of point cloud animations, 3 min 40 secs (looped)

*THE GIANTS*, a documentary directed by Laurence Billiet and Rachael Antony, is a powerful tribute to Australian activist Bob Brown and a love letter to ancient forests. As part of the film’s production, the directors commissioned artist Alex Le Guillou to create contemplative or informative sequences to illustrate the behaviour of trees – how they grow, connect with their surrounds, protect, circulate water and communicate.

Le Guillou’s point cloud (data from large-scale 3D scans) animation sequences were inserted into the documentary among the filmed sequences to propose a new vision of the forest. The result is an extraordinary cinematic story that showcases Brown’s journey from the Franklin campaign to the ongoing battle for the Tarkine Rainforest, intertwined with the awe-inspiring life cycle of Australia’s giant trees.

For *Wild Hope*’s public programs, *THE GIANTS* will screen at The Capitol on 29 August, and include a panel with the filmmakers and Brown reflecting on the project, lessons learnt and the urgency of collective action.

08. Greg Semu  
*Grace Lillian Lee Body Sculpture – Acceptance* 2016  
*Grace Lillian Lee Body Sculpture – Enlighthouse* 2016  
C-type lustre prints

Sāmoan artist Greg Semu activates Grace Lillian Lee’s body sculptures by photographing her weavings on Indigenous models. These images preserve and help continue the Torres Strait weaving techniques that feature in Lee’s sculptures. Enlivening the body with garments imbued with Indigenous knowledge is a celebratory act of strength and resilience. By expressing cultural empowerment through traditions of body adornment, Semu and Lee acknowledge the powerful interconnections between humans, lands and ancient knowledges, which need to be nurtured and respected to ensure their survival.

09. Grace Lillian Lee  
*Body Sculpture: Acceptance* 2016  
*Body Sculpture: Enlighthouse* 2016  
Dyed cotton webbing over cane frame, feathers

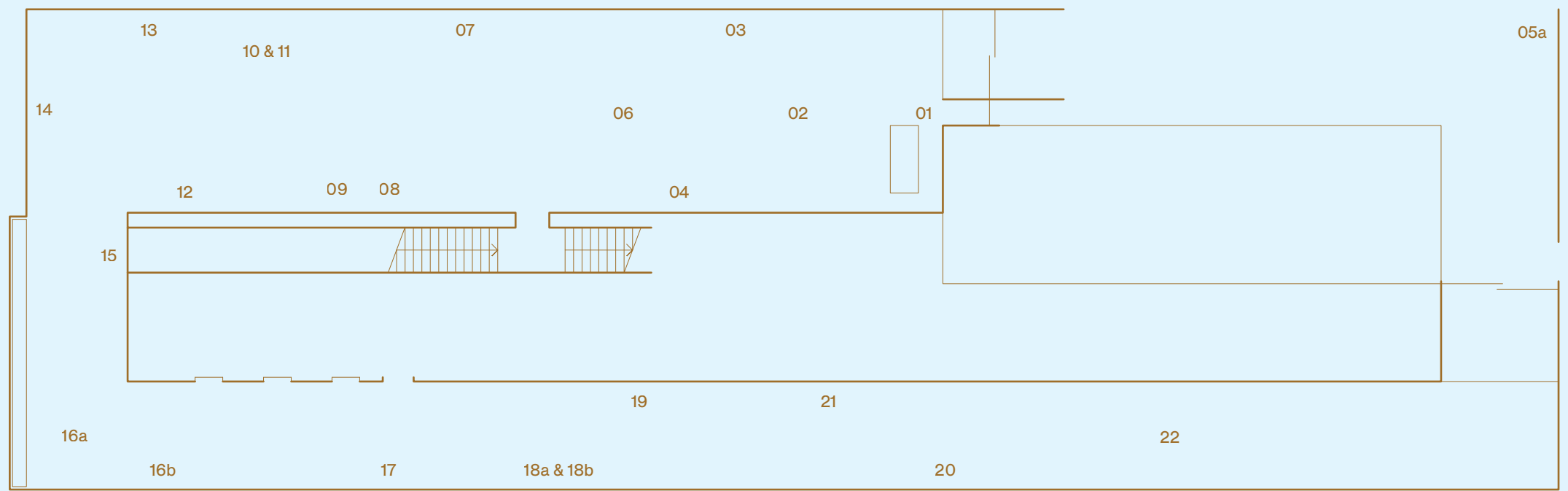
Knowledge-sharing and community underpin the creative practice of Grace Lillian Lee, a descendant of the Miriam Mer people of the eastern islands of the Torres Strait. Lee’s body sculptures feature the traditional ‘grasshopper’ weaving technique taught to her by Torres Strait artist Uncle Ken Thaiday Snr, a method used to create adornments for ceremonial purposes. The artist’s weavings are contemporary in form and materials. Instead of palm fronds Lee uses colourful cotton webbing usually concealed in the interior structure of garments, speaking to her training in fashion design. Her forms become wearable vessels of empowerment and cultural knowledge that can be shared with future generations. This series was photographed by Sāmoan lens-based artist Greg Semu, further sharing and celebrating cultural and intercultural dialogues. Lee also founded First Nations Fashion + Design, a platform giving Australian Indigenous communities and their art centres opportunities to share cultural knowledge. The artist’s expansive creative practice demonstrates the importance of learning from Indigenous cultures and the strength of caring for our planet through collective action.

10. Caitlyn Parry, Helen Duong  
Additional Project team members: Zeke Zhang, Alex Moorres and Sam Torre  
*Mongrel Assemblies* 2023  
Installation: wood, metal, digital processes

*Mongrel Assemblies* comprises a non-fungible token (NFT) digital platform, a provenance map and a curated collection of materials optimised for building use composed within an architectural installation.

The structure has been created by repurposing salvaged materials from the National Gallery of Victoria’s annual commission for a temporary pavilion. The materials are transported to a quarry in the Otways region under the care of the collaborative practice These Are the Projects We Do Together, which stores, catalogues and repairs them for re-use. Its work is beamed into the gallery through live feeds (see *Quarry TV: Broadcast Live*) that trace the human and machine labour involved in the process of transforming raw material to finished goods.

*Mongrel Assemblies* experiments with machine learning’s capacity to translate material data into compositions that minimise offcuts, waste and labour by training a machine agent to find simplicity and efficiency within complexity, beauty and memory. The resulting installation reveals the imprint of the land at the quarry on its material substance, hints at its past use as a pristine pavilion and indicates potential future uses for new custodians.



## Wild Hope: Practitioners and works (continued)

11. These Are the Projects We Do Together (Millie Cattlin, Joseph Norster)  
*Quarry TV: Broadcast Live* 2023  
2-channel live-stream broadcast, sound

*Quarry TV: Broadcast Live* is a live-stream broadcast from the base of a sandstone quarry in the Otway Ranges, within the traditional lands of the Gadubanud people. Cameras at the site frame three distinct views of the quarry from a fixed point (camera 1 looks south at 30 cm above ground, camera 2 east at 120 cm, and camera 3 west at 180 cm). This set-up employs technologies diverted from e-waste.

An initiative of *These Are the Projects We Do Together*, the quarry is an ongoing research project working across the fields of art, architecture, design and education to support enquiries into material processes, extractive industries and ecologies at the edge. Led by Millie Cattlin and Joseph Norster, with an interdisciplinary team of architects, designers, makers, caretakers, curators, programmers and educators, *The Projects* – as the practice is known – is committed to developing experimental design processes through the programming and operation of live projects.

12. Kate Geck  
*Impossible Evolutions* 2023  
Digitally produced woven textiles

*Impossible Evolutions* is a collection of textiles created in collaboration with machine learning models, offering speculative vantage points into the futures we share with critters and code. The models have been trained on datasets of endangered Australian butterflies and flowers to imagine new iterations. These 'impossible' machine-imagined evolutionary forms gesture to the futures we face as biodiversity decreases: there will be no further generations of these species.

The woven textiles show the creatures as part of living systems: pollinators that enable new generations of plants that in turn provide food for new generations of insects. Revealing the interconnected relations of living systems as an important tool in advocating for planetary thinking.

We put time and resources into developing machine-learning systems in the hope that they will improve many aspects of our lives and society. *Impossible Evolutions* explores how we might harness these systems to activate planetary imagination, advocating for hope and action towards a planetary commons.

13. Clare McCracken, Rebecca Najdowski and Polly Stanton  
Soil tasting notes by Nicole Bilson  
Printed matter designed by Public Office  
*Sensing Soil* 2023  
Single channel video with sound, 3 min 24 sec (looped); printed pamphlet

Almost all life on Earth – from microorganisms to plants and animals – depends on soil. Yet our urban environments insulate many of us from contact with soil. Through acoustic emissions, creative writing, image-based datasets, Artificial Intelligence (AI) and the highly trained olfactory senses of a sommelier, this project brings soil's essential vitality to our collective consciousness.

Video imagery generated using AI and based on datasets of Victorian soil maps presents an ever-changing 'colourscape', with an audio track crafted from geophone and vibrational recordings to help to render soil 'audible'. The printed pamphlet tells of an encounter with the soil beneath the bluestone of Melbourne – weaving together memory with the sounds and experience of locked-down Melbourne to imagine a different type of city that embraces its wetlands, soil and natural ecosystems. Also contained in the pamphlet is a series of soil 'tasting' notes that render sensorially visible the experience of soil that the city sustains.

Please take one of the pamphlets with you.

14. Georgia Nowak and Eugene Pereplechikov  
*Aurum* 2020  
4K video, 21 min 7 secs (looped)

*Aurum* is a film essay which traverses layers of history and mythology to examine the complex relationship between humans and gold. Extracted with great labour and loss, gold is both a symbol of power and a unit of value, and its lure has shaped civilisations since ancient times. Still an object of desire, it now forms essential components in contemporary electronic devices and space technologies – precious in a new way.

*Aurum* juxtaposes today's gold extraction and production processes against its tangled history, revealing a story of obsession and the power of a single material to transform societies. As an assemblage of stories, local and global, *Aurum* maps the terrain of our magnetic attraction to gold as a holder of stable 'value' in the face of an increasingly volatile world. As old goldfields are reopened and new open pits spread through the landscape, the devastating ecological cost of extraction must be calculated on a planetary scale.

15. RMIT Architecture Immersive Futures Lab and Superscale (Patrick Macasaet, Vei Tan, Shuming Ivy Zhou and Zechen Huang)  
*Future Naarm: First Light* 2023  
Computer game, joystick, monitor, sound dome

*Future Naarm: First Light* invites audiences to explore a flooded metropolis transformed by rising sea levels. This immersive, speculative environment harnesses the power of didactic and open-world wandering games to unravel hidden connections and reveal new constellations of ideas about what our future cities could look like.

Through the exploration of the interplay between climate, city, culture and Country, *Future Naarm: First Light* prompts reflection on the impact of climate change. It also inspires imagination – we are encouraged to engage in dialogue and envision hopeful narratives for future cultural and built environments. This work serves as a catalyst for a collective reimagining of a world where the impact of environmental change on cities and cultures is met with creativity and wonder.

*Future Naarm: First Light* is a by-product of *Future Naarm: Mists and Shadows*, first developed as part of the Federation Square Experience Lab program by Superscale (2022–23). The original team was Vei Tan, Patrick Macasaet, Youjia Huang, Cienan Muir, Shuming Ivy Zhou and Zechen Huang. Base site Rhinoceros 3D model was developed with contributions from Hong Yi Qi and Lance Hsieh.

- 16a. Project by Pirjo Haikola; films created by Pirjo Haikola and Tom Park, produced and edited by Tom Park  
*Calclifiers of Change (VIC)*: Research partner: Fletcher Warren-Myers and Sustainable Aquaculture Laboratory – Temperate and Tropical (SALT), School of Biosciences, University of Melbourne; Vessel and crew: RMIT Underwater Club and Qing Hong Loh, Chris Peterson, Jack McQuinn  
*Calclifiers of Change (QLD)*: Vessel and logistics: Coral Sea Dreaming  
Urchin Corals installation and films originally produced for the National Gallery of Victoria 2020 International Triennial  
'Urchins and Corals: Design for the Ocean in the Context of Climate Change' 2023, a presentation about two films: *Calclifiers of Change (VIC)* 2019 and *Calclifiers of Change (QLD)* 2021  
Video recording of a presentation by Pirjo Haikola recorded during *The World Around Summit 2023* and co-presented with the Solomon R. Guggenheim in New York, on Earth Day, 22 April  
Films, each 6 min 12 secs (looped)

These two short underwater films, and an accompanying recording of a talk presented at the Guggenheim Museum in New York, demonstrate the integrated art and research practice of Pirjo Haikola.

The films show the impacts of climate change and other anthropogenic factors at two sites: Port Phillip Bay and the Great Barrier Reef. Seaweeds and corals are the keystone species in these environments, providing habitat and food for others. When they decline, ecosystems shift out of balance and healthy, vibrant biodiversity is transformed into a barren wasteland.

In response to the films, on the smaller screen, Pirjo Haikola illustrates how a more-than-human design approach can benefit ocean conservation. Her artwork aims to increase ocean literacy and enable experimentation towards research goals. The *Urchins Coral* installation, for example, has led to collaboration with the Reef Restoration and Adaptation Program for the Great Barrier Reef, the world's largest initiative to protect an ecosystem from climate change.

17. D&K (Ricarda Bigolin, Chantal Kirby) with Žiga Testen  
*Wear Out Mode: Instructions for Commoning Fashion* 2023  
Selection of old and worn clothes from different periods; canvas drop-sheets; recycled cotton and polyester; various found, collected, inherited and scavenged textiles and trims; handheld inkjet printing

The untenable growth of the global fashion industry has had catastrophic social and environmental impacts – this is widely known. And yet there are many reasons why we rarely wear out fashion.

One way to intervene in this destructive cycle is to prolong the use of what we already own, and the practice of Ricarda Bigolin and Chantal Kirby, working as D&K, seeks to expand knowledge about how to wear and manage clothes in a way that prevents waste.

In *Wear Out Mode*, with graphic designer Žiga Testen, they capture the catastrophic nature of the growth of fashion in an inventory of animated poems and AI-mined headlines. Countering this, the work proposes modes of wearing with slowness, care, and community, and uses instructional prototypes for material and making methods that extend practical use and emotional durability. *Wearing out* is a metaphor, a feeling, and an intention – to create a commoning of fashion.

- 18a. Kirsten Haydon  
*Ice Draw* 2022  
Vitrous enamel, photo transfer, reflector beads, etched and heat blackened steel, ink-stained Tasmanian oak, sterling silver

Ice has the capacity to hold within its structure data about the moment in which it was formed; preserving and storing atmospheric knowledge and histories, ice could therefore be considered a custodian of change.

Kirsten Haydon's work *Ice Draw* offers the viewer a way to connect the immensity of the Barne Glacier on the Ross Ice Shelf in Antarctica with everyday actions such as drawing liquid into a container or drawing out a problem. A reflective, shimmering image of the glacier covers the front face of drawers in a Meccano-like steel cabinet that are unable to hold or retain water; the perforated surfaces suggesting droplets and a porosity, where the monumental landscapes of ice melt into running water.

Both *Ice Draw* and *Ice Shadows* are made in response to field work undertaken by Haydon as an Antarctica New Zealand Antarctic Arts Fellow.

- 18b. Kirsten Haydon  
*Ice Shadows* 2021  
Steel, vitrous enamel, reflector beads, silver

*Ice Shadows* comprises a series of pendants silhouetting 30 artefacts found by Kirsten Haydon inside Antarctic explorer Robert Scott's famed Terra Nova Hut. Built in 1911, Scott's hut stands as a poignant reminder of his second, ill-fated expedition to the South Pole, part of Britain's history of scientific exploration in the polar regions. Haydon could look through the window of the hut to the monumental Barne Glacier opposite, past the enamel vessels used as receptacles for liquid by the early explorers.

Each pendant has been created by hand-cutting steel in the shape of these objects including vessels, which Haydon had photographed while inside the hut, then traced onto paper. One side of each pendant is heat blackened steel while the other, wall-facing side, has a drawing in white enamel of a section of the glacier. One side, says Hayden, reflects the immensity of the glacier, and the other its potential loss. On the body the pendant communicates, protects, provides hope and commemorates.

19. Marnie Badham and Tammy Wong Hulbert, with Ai Yamamoto and George Akl  
With letters from Liz Millman, Lia Hills, Cameron Semmens, Richard and Katelin Farnsworth, Leslie Almborg, Julie Tipene O'Toole, Marian Spires, and Emmet Wong Hulbert  
*To the fallen trees ...* 2022  
Photograph, printed letters; audio track on headphones, 25 mins (looped)

In 2021 devastating windstorms wreaked havoc across much of Victoria, bringing down hundreds of mature trees. These included scores of mountain ash (*Eucalyptus regnans*) at One Tree Hill in the Dandenong Ranges, which fell and then lay at the site, to be taken over by growth and decay until they were eventually cleared by burning.

Taking this wreckage of the storms at this site as its starting point, *To the fallen trees ...* was first enacted as a site-specific performance exploring eco-anxiety and collective grief. The public reading of personal letters, written by local writers and residents and addressed to the fallen trees, was a community ritual that demonstrated a shared, responsive connection to place. Transformed into a memorial in audio and visual form, the work holds space for memory and loss through its recording of community engagement and collaboration that activated social care and collective hope.

The artists thank the Wurundjeri First Peoples, Big Anxiety Festival, Yarra Ranges Regional Council, ngurrak barring / Ridgewalk, and Climart.

20. Marc Gibson  
*Painterly Forms* 2023  
3D printed in photopolymer resin and plastic; rubber coated

These sculptures are built upon coded representations of natural systems that form the intricacies of our coral reefs. Marc Gibson has worked with algorithms designed to capture flow and directionality present in aquatic flora and geological formations. The design process occurs in real time, with the artist guiding, reshaping and detailing the sculptures as they grow.

With the rise of Artificial Intelligence and algorithms used in optimisation and automation, there have been calls to slow development for fear of unknown impacts on society. Gibson's research, by contrast, explores the emergent beauty that arises in the tension between the handcrafting of sculpture and algorithmic design processes.

Through this innovative approach, *Painterly Forms* stimulates conversation around the role of technology in design. Each sculpture features a QR code that links to a video depicting both digital and physical design processes. By demonstrating the symbiosis between artificial creativity and that of a living artist, the work encourages us to embrace new ways of thinking and envision a future where technology and humans work together for the betterment of our planet.

21. David Rousell and Amy Cutter-Mackenzie-Knowles  
*Climate Child Imaginaries* 2023  
3-channel video, varying durations (10 mins, 14 mins, 22 mins; looped)

How are children sensing, imagining, and understanding the presence of climate change in their everyday lives? *Climate Child Imaginaries* offers a glimpse into children's sensory and imaginative worlds as they face the drastic implications of the climate emergency. Drawing on a decade of participatory research with hundreds of children across Australia, the work features photographic responses created by children and young people between 9 and 14 years old.

Naturalistic, speculative and poetic, the images and accompanying texts give voice to children's encounters with forests, oceans, glaciers, and other environments affected by climate change. They express how the material impacts of climate change are deeply entangled with aesthetic, political and ethical concerns. Placing human and non-human vulnerabilities within a shared sphere of experience, *Climate Child Imaginaries* holds out a fragile hope for a social imaginary which embraces the more-than-human relationality that sustains all life.

22. Machine Listening (Sean Dockray, James Parker, Joel Stern)  
With the voices of David Chesworth, Jasper Dockray, Jenny Hickinbotham, Roslyn Orlando, Francis Plagne, Catherine Ryan, and graphic design by Stuart Geddes  
*Environments 12* 2023  
listening environment: 8-channel sound installation, 35 mins (looped); turntable, vinyl record and record sleeves  
Turntable loaned by Philip Jackson from Multisonics

Commissioned for the *Wild Hope* exhibition, *Environments 12* is a speculative addition to the once-popular *Environments* series: a sequence of 11 records released between 1969 and 1979 featuring field recordings from natural environments, whose waves and thunderstorms anticipated a mass market for mood-altering nature sounds.

The work takes the form of a multi-channel audiovisual installation, presenting a world in which the environment itself has been updated: where the reproduction, synthesis and management of soundscapes is ubiquitous, where loudspeakers and microphones are laced through the biosphere.

Unfolding across a series of speculative historical and contemporary scenes, the work is narrated by an ensemble of vocal performers and their generative voice clones. Together, this more-than-human chorus tells stories of 'psychologically ultimate seashores', reef lullabies, natural symphonies for zoo enclosures, and large language models for whales and crows – a collection of songs and fables from the ruins of a future history.

You are encouraged to handle the record sleeves and read the liner notes. However, please do not touch the record player.