



# NOW&WHEN

CONTEMPLATING CLIMATES ON THE SOUTH EAST COAST



NOW  WHEN



# NOW & WHEN

Contemplating Climates  
on the  
South East Coast

An Exhibition of Visual Art

1 – 5 November 2013

Sapphire Coast Marine Discovery Centre  
and Retravisation Shop, Imlay Street

Eden NSW

## ACKNOWLEDGEMENTS

ENVIRONMENT STUDIO



P R O G R A M

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The visual artists who participated in the 2013 South East Coast Adaptation (SECA) Field Study would like to acknowledge the support and generosity of the following organisations:

- SECA Research Project
- University of Canberra
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- National Climate Change Adaptation Research Facility
- Canberra Urban and Regional Futures
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- Twofold Aboriginal Corporation / Jigamy Farm
- Sapphire Coast Marine Discovery Centre
- Atlas of Life in the Coastal Wilderness
- Eden Community Access Centre Inc.
- South East Arts (NSW) Inc
- ArtsNSW

A special thank you to the following people for their personal contribution to the Project: Barbara Norman, Tony Capon, Bob Webb, Ossie Cruse, Sarah Ryan, Jason Alexandra, Sharon Clifton, Libby Hepburn, Jenny Robb, Jillian Riethmuller, Kerryn Wood, Sheree Epe, Graeme Wykes, Anthony Osbourne, Clare Whiter, Andrew Gray, Megan Luhrs, and staff members in ANU School of Art Workshops.

Artwork presented in the exhibition, *NOW&WHEN Contemplating Climates on the South East Coast*, and in this catalogue was produced in response to the *2013 South East Coast Adaptation (SECA) Field Study*, Environment Studio, ANU School of Art.

The 2013 SECA Field Study was informed by:

- the SECA Research Project and its Report –*South East Coastal Adaptation (SECA): Coastal urban climate futures in SE Australia from Wollongong to Lakes Entrance* (NCCARF, 2013)
- consultations with scientists and members of the Eden community
- and by field observations and experiences in and around Eden on the NSW Sapphire Coast

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Catalogue design: John Reid



**Sarah Nathan-Truesdale**  
*Professor Barbara Norman* 2013  
50.8cm x 61.0 cm  
C-type print



**Sarah Nathan-Truesdale**  
*Dr Bob Webb* 2013  
50.8cm x 61.0 cm  
C-type print



**Sarah Nathan-Truesdale**  
*Professor Tony Capon* 2013  
50.8cm x 61.0 cm  
C-type print

Professor Barbara Norman (Chief Investigator), Dr Bob Webb and Professor Tony Capon (Principal Investigators), South East Coastal Adaptation (SECA) Project, are joint authors of the report, *South East Coastal Adaptation (SECA): Coastal urban climate futures in SE Australia from Wollongong to Lakes Entrance* (NCCARF, 2013).

[http://www.nccarf.edu.au/sites/default/files/attached\\_files\\_publications/Norman\\_2013\\_SECA\\_Coastal\\_urban\\_climate\\_futures.pdf](http://www.nccarf.edu.au/sites/default/files/attached_files_publications/Norman_2013_SECA_Coastal_urban_climate_futures.pdf)

Artists participating in the 2013 SECA Field Study were briefed by the above investigators





Matt Harkness Normad 2013 34.8 x 36.0 x 36.0 cm Pen and ink design sketches, plywood, plywood, Japan black stain  
Photography: Charlie White

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## OVERVIEW 2013 SOUTH EAST COAST ADAPTATION FIELD STUDY JOHN REID, CONVENOR

• **2012 August** Discussions between John Reid, Co-ordinator, Environment Studio, Australian National University School of Art (ANU SoA), and Prof Barbara Norman, Urban and Regional Planning, University of Canberra (UC), about visual artist involvement in the National Climate Change Adaptation Research Facility (NCCARF) South East Coast Adaptation (SECA) Research Project based at UC and for which Norman is the Chief Investigator. Norman commits funding for a Field Study program from the SECA Project. Prospect of an ANU SoA Field Study program established pending a viable subscription to the Study by artists from the SoA.

• **October** Email from John Reid to Barbara Norman: Please see attached a draft PDF giving you some idea as to what I would distribute within the School of Art to recruit artists for a 2013 Field Study linked to your SECA Project.

The main purpose of the advanced briefing is to inspire artists about the research project. The outcome would be

an expression-of- interest email list that I would use to keep artists informed as the Study takes shape leading into 2013 when they would finally commit to participating.

There were questions I would have liked to ask before drafting the PDF but I was keen to get something to you before your research project Workshop. The Advanced Briefing would need to happen soon and it would be great to have your self, Tony Capon and Will Steffen appear briefly and fire-up the meeting.

Thank you for the SECA Project documents. I have not done them justice yet but here are a few thoughts.

i) The Field Studies procedure can be quite elaborate and would function independently of your research timetable after the initial input of knowledge from SECA researchers, desirably in the field, to assist artist interpretations of what they are viewing.

With further stimulus from additional field trips and contact with the field community (including a mid-point critical review

of work-in-progress from all informants if possible) you could expect a body of visual fine art to have been produced. I am sure this could be integrated (tangibly and electronically) into an innovative communication strategy adding an aesthetic visual dimension to key messages and/or recommendations. Rather than an attempt by me to detail how this might happen in the abstract, we should have a collective brain-storm about possible approaches that would meet your Project's communication objectives.

Most common Field Study schedule is three, 5-day field trips (Wed to Sun) in March/April/May with artwork ready for public exhibition and web posting with catalogue by end of July. Budgets for Field Studies programs have ranged from \$0 to \$30,000. The bigger the budget the more comprehensive the program and the better the outputs. There is always pressure on me to factor in a salary offset. I have funds from the Murray-Darling Basin Authority to induct the Field Study procedure into

Opposite page, top: **SECA Field Study artist preliminary briefing, ANU School of Art**  
Professor Tony Capon (left) delivers. 27 February, 2013. Photograph: John Reid

the curricular of other tertiary visual art institutions (principally in the Murray darling Basin). Would be keen to see if I/we could get a twin Field Study happening out of Art Department, Wollongong University for SECA Project in 2013.

ii) With research projects like SECA, that are attempting to envision the future, there is clearly a roll for imagery that visualises scenarios supported by the research findings. This is a skill for illustrators (sometimes called ‘scenario painters’). Rarely do artists in a school of fine art willingly deliver on such a constraining task even though there is some room for the imagination. (Leo Robba did a scenario painting for the ‘Contested Landscape of Western Sydney Field Study’, but this is an exception. It is interesting to note that although it had real currency within the Field Study it lies, still, unloved, in the Field Study store room).

To deliver properly on this important approach, we would need to find an institution that teachers illustration or architectural drafting and involve it, and

its students, in the Field Study – eminently doable I should think, TAFE perhaps.

iii) What I find really exciting with the SECA Project is that there could be a contribution that artists make to the actual research methodology of your Project. Imagine having an exhibition of aesthetic visual imagery informed by your research themes as an aid/stimulus to Project focus groups and workshops. If you consider the Field Study cultural material as emerging from a type of ethnographic enterprise (re: Jane Dixon’s comments at the NCEPH ‘Contested Landscapes’ seminar), such a methodological innovation may help to enrich some of the component research outcomes. (It may be too late for this to happen. However, focus groups convened to determine a communication strategy (I have some experience of this with the Engaging Visions Research Project) surrounded by an exhibition of artwork informed by SECA Project could prove valuable).

iv) Many of the artworks produced on Field Studies programs that respond to

place are aesthetic evaluations of natural and cultural heritage. In addition to their intrinsic value and their complement to the cultural record, the artworks can help communities who live and work in these places to reflect on values that underpin their life style choices. Being reminded of such values can greatly assist with impending community deliberations of public policy.

As I mentioned on Friday, I am currently working up an ARC Discovery with Brendan Mackey and artist Marion Drew (Griffith University). I have a budget from CASS/ANU Research Office to develop this proposal centred on determining procedures for artist and climate change scientists to help local communities contribute to the formulation of public policy on climate change. (See, attached, the proposal that I drafted from discussions with Mackey and Drew and submitted to the ANU Research Office). The idea is that climate change scientists and artists would trial procedures at three nodes: Brisbane/Gold Coast, Canberra and Adelaide. The Field Study



Above: **SECA Research Project Team** (left to right) Brian Weir, Tony Capon, Kerrylee Rogers, Barbara Norman, Hamish Sinclair, Colin Woodroffe, Bob Webb, Will Steffen. University of Wollongong, 8 March, 2013. Photograph: John Reid



Opposite page: **Artist field briefing, Aslings Beach, Eden, NSW.** Barbara Norman (salmon shirt, left of centre) discusses the anticipated impacts of fire and sea level rise to 2030 on the Eden landscape and the changes expected in the marine environment. SECA Field Study, 9 March, 2013. Photograph: John Reid

conceived for SECA could also be the trial procedure operating out of Canberra in the proposed Discovery project. Some further procedural developments might be forthcoming and they would need to mesh with SECA. Worth considering – what do you think?

CURF is perfect context for a Field Study to operate and to further investigate how a Field Studies type procedure might effectively engage artists with a large metropolitan population. Field Studies field procedures have been well honed for small rural communities but modifications are required for larger populations (based on Field Study experiences in Shepparton in 2006 and 2012). What these modifications might be is a research question. A CURF Field Study in Canberra could be a contender too for the Discovery Project under discussion as mentioned above.

- **November** Advanced Briefing held at ANU SoA to establish an expression-of-interest list for a 2013 SECA Field Study. [See page 9 in this catalogue for the Field

Study proposal]. Thirty five artists express interest. Planning for the Study commences. Eden, NSW, is identified as the Study field location as many of the anticipated climate impacts to be faced by South East Coast communities up to 2030 are expected to be extant in Eden.

- **2013 January** John Reid conducts surveys in the Eden region to prepare logistically for the Field Study. Jigamy Farm, Monaroo Bobberr Gudu, Aboriginal Cultural Centre, near Eden, NSW, is identified as an excellent field research base for the Study
- **February** Final SECA Field Study Briefing [See photograph on page 4 in this catalogue]
- Amelia Zараftis, ANU Regional Partnerships Program, commences the development of *make, change: Visual Art Climate Science Education Program* (for schools in the Eden region) in collaboration with the Sapphire Coast Marine Discovery Centre and the ANU School of Art Environment Studio. The ‘Visual Art Climate Science Education Program’ will be configured around the SECA Field

Study exhibition proposed for Eden, early November, 2013

[See pages 24, 25]

- Ashley Eriksmoen, Head, Furniture Workshop, ANU SoA, instigates a Workshop project, ‘Mobility/Climate’, in conjunction with 2013 SECA Field Study.

[See project outline, page 14]

- **1 March** Artist Registration Deadline
- **8 March** Final SECA Research Project Workshop, University of Wollongong

[See photograph on page 4]

- **8-10 March** SECA Field Study Field Trip 1

Co-ordinators: Heike Qualitz, Amelia Zараftis

- **April** SECA Research Project publishes final report: *South East Coastal Adaptation (SECA): Coastal Urban Climate Futures in SE Australia from Wollongong to Lakes Entrance*. © University of Canberra and National Climate Change Adaptation Research Facility ISBN:9781921609947 NCCARF Publication 23/13

[See: Report ‘Principles’ page 11]

- **1-5 April** SECA Field Study Field Trip 2
- **1-2 May** Work-in-progress reviews, SoA





Below: **Work-in-Progress Review SECA Field Study** Left to right: Marzena Wasikowska (background), Ann Smith, Liz Coats (foreground), Carmen Ky (artwork under review), Janet Meanie, Heike Qualitz. 2 May, 2013. Photograph: John Reid



- **8-12 July** SECA Field Study Field Trip 3
- **September** Sapphire Coast Marine Discovery Centre (SCMDC), Eden, finalised as an exhibition venue. [See page 23]
- **27 September** Deadline for submission of photographic documentation of artwork and title information for SECA Field Study exhibition catalogue
- **October** John Reid in discussion with Prof Barbara Norman regarding creative artists involvement in a 2014 ARC Linkage proposal to further extend SECA research impetus in relation SE Coast community adaptation to change; and the integration of aesthetic cultural material generated on the 2013 SECA Field Study into proposed research methodologies
- **25 October** Deadline for submission of artwork for exhibition
- **1 November** 2013 SECA Field Study exhibition, *Now & When, Contemplating Climates on the South East Coast*, opens

**Fran Ifould's artist book production** Jigamy Farm, Pambula Lake, NSW, SECA Field Study Field Trip 2. April, 2013. Photograph: Fran Ifould



## ARTIST ADVANCED BRIEFING 2013 FIELD STUDY PROPOSAL

An Environment Studio Field Study program is being developed for 2013 (and beyond) in partnership with the *South East Coastal Adaptation Project* - a project of the National Climate Change Adaptation Research Facility.

Artists from all disciplines within the School are invited to an advanced briefing to consider the creative scope of this nationally important, well funded 2013 Field Study.

The research objective of the South East Coastal Adaptation (SECA) Project is to identify how an Australian, climate-adapted, small coastal settlement might be configured to 2030.

‘There is no doubt that the climate is changing – the evidence is overwhelming and clear’; and, ‘the social, economic and environmental impacts of a changing climate are already evident’ – Climate Commission Report (Steffen et al, 2011). Also, Australia is predominantly a coastal urban nation with over eighty per cent of its population living in the coastal zone. The south east region of Australia provides a unique opportunity to

examine small town coastal communities in the context of climate change. The SECA Project will recommend strategic interventions intended to deliver long-term benefits for coastal urban futures.

The SECA Project area extends from Wollongong to Lakes Entrance. Its research approach is interdisciplinary and thematic. Research themes are:

- Settlements and infrastructure: to explore the urban hierarchy, its key characteristics and likely scenarios for 2030
- Climate science: to explore the impacts of climate change and possible scenarios for SE Australia
- Coastal geography: to explore the coastal geomorphology, estuarine and lakes and what the implications may be for 2030
- Health and wellbeing: to explore the health dimension in a changing coastal environment for 2030.

The Project research methodology includes desktop research; workshops; focus groups; interviews; and several case studies.

Case study settlements are: Wollongong, a regional coastal centre; Sussex Inlet, a small relatively isolated coastal hamlet; Batemans

Bay, a growing coastal town; Narooma, a coastal town with significant coastal estuaries; Eden, a significant coastal fishing port and township; Mallacoota (and Gabo), a small isolated coastal community with a relatively pristine coastal environment; Lakes Entrance, a significant coastal tourism destination in Victoria.

Artists participating in the 2013 Field Study would contribute to the SECA Project communications strategy and possibly to the research methodology itself through the production of aesthetic cultural material that would also meet School curriculum requirements.

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## ADVANCED BRIEFING

Field Study field research opportunities

**Hear Prof Barbara Norman**, Urban and Regional Planning, Canberra University, outline the SECA Project and consider your creative involvement

**4.00 pm Wednesday 7 Nov 2012**  
**ANU School of Art Lecture Theatre**

Opposite page: **Australian South East Coast**  
View toward Wollongong from Bulli Lookout, NSW.  
Photograph: John Reid





**SEVEN PRINCIPLES** SECA RESEARCH PROJECT FINAL REPORT \*  
BARBARA NORMAN, LEAD INVESTIGATOR, SECA RESEARCH PROJECT

Overall small coastal communities in the the south east region will continue to experience environmental, social and economic change by 2030 . This change will be incremental, although there will continue to be extreme events. Our collaborative interdisciplinary research has identified the following principles as a possible framework for small climate- adapted coastal settlements. (p.5)

**The Principles** (Norman et al 2013 p6)

**Principle 1** An integrated approach should be adopted for sustainable regional and local planning (social, economic, environmental and cultural). The approach should consider the catchment–to coast–to marine continuum and the different levels of government and stakeholders involved in planning and implementation.

**Principle 2** The precautionary principle to decision making should be applied to the location of new and redeveloped urban settlement and infrastructure and

other relevant decisions, particularly where environmental risk currently or potentially exists. Open space should be a key consideration to allow for adaptation (coastal retreat, heat absorption, green infrastructure).

**Principle 3** Risk management approaches should be incorporated into local and regional strategies for coastal settlements responding to climate and environmental change including progressive learning from experience to ensure adaptability. This should be underpinned by the best science on climate change, socio-economic trends and an understanding of local community circumstances.

**Principle 4** Appropriate forums should be established at the regional level to enable collaboration across institutions at the local and regional level. Governance mechanisms that facilitate intergovernmental agreement on policy directions(shared vision) and integration of policy decisions

(implementation) are fundamental to coastal adaptation. This aligns with the findings of the recommendations of the House of Representatives report – Managing our coastal zone in a changing climate: the time to act is now.

**Principle 5** There should be an ongoing process of community engagement. This needs to be informed by the latest science, in developing and regularly reviewing coastal urban plans to gain community support, and where possible support by all levels of government and across government agencies.

**Principle 6** The skills and knowledge of regional and local communities should be connected by relevant organisations to provide a foundation for long-term research, co-production of knowledge and monitoring of coastal urban futures. Regional communities and practitioners could engage on a periodic basis with Australia's leading scientific research

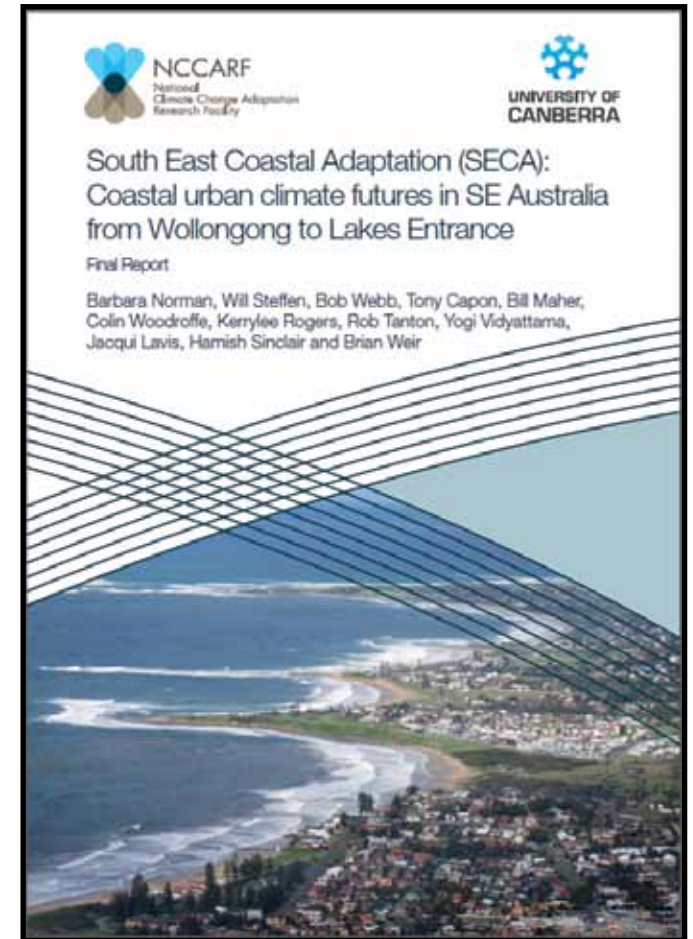
organisations to discuss the most up-to-date scientific knowledge on the risks of climate change and its implications for adaptation strategies.

**Principle 7** A process of continuous monitoring, evaluation and reporting of adaptation actions should be implemented to ensure 'learning by doing' and to avoid past mistakes. The impacts of climate change on the coastal environment will require more attention to evaluating impacts of adaptation measures over time.

The research indicates that the process of decision making and the effectiveness of integrated governance arrangements supported by community engagement will be the successful determining factors of a well adapted community experiencing change.(p5).

\* See:

<http://www.nccarf.edu.au/publications/SECA-Coastal-urban-climate-SE-Australia>



Cover SECA Research Project Final Report





Opposite page: **Christina Bricknell** *Portable Tides* 2013 121.5 x 75.0 x 36.0 cm  
Hoop pine, plastic crates. Photograph: Charlie White

## ***MOBILITY / CLIMATE PROJECT***

ASHLEY ERIKSMOEN, HEAD, FURNITURE WORKSHOP, ANU SOA

*furniture* (n.) 1520s, “act of furnishing,” from Middle French *fourniture*, from *fournir* “furnish” (see *furnish*). Sense of “chairs, tables, etc.; household stuff” (1570s) is unique to English; most other European languages derive their words for this from Latin *mobile* “movable.”<sup>1</sup>

Throughout the reach of human history, there have been people and populations who have been nomadic or transient whether by circumstance or choice. The trend towards settled and permanent dwellings and the resultant material culture of domestic settings may seem the current norm, but is not as pervasive a lifestyle as represented through 21st century popular culture.

With climate change, settlements may become increasingly temporary. Changes in climate that affect terrain will subsequently affect built environments and design.

This project brief combines the inherent mobility of furniture, the varied demands for portable furniture, the potential response of “making-do” with ad-hock constructions,

and the history and contemporary conditions shaping this need and demand with the current global, regional, and local concerns around climate change and its consequences to domestic environments.

The 2013 SECA Field Study provides an opportunity to explore the intersection between effects of projected climate change and the existing repertoire of portable, sustainable, and ad-hock furniture.

The project that you design and build can incorporate both, and your piece can respond more conceptually, functionally, aesthetically, historically, as your interest dictates.

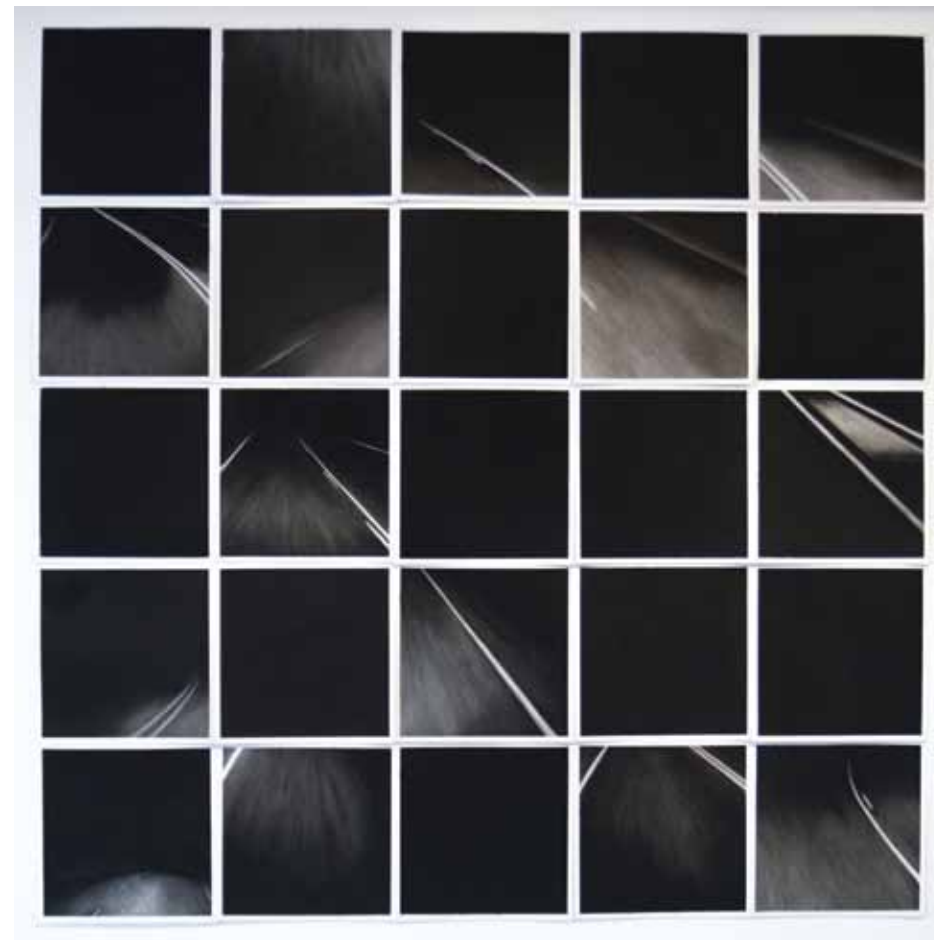
Record your research, thoughts, and sketches in your visual diary. The *Mobility/Climate Project* will be 30% of your Portfolio Grade, due at the end of semester assessment.

<sup>1</sup> Online Etymology Dictionary, “Furniture”, <http://www.etymonline.com/index.php?search=furniture> (accessed 1 March 2013)



Opposite page: **Luke Peter Yates**  
*Evacuation Chair* 2013  
 90.0 x 170.0 x 60.0 cm  
 Bent laminated plantation Beach,  
 cowhide, recycled parts  
 Photograph: Charlie White

**Amelia Zraftis**  
*now, now, now* 2013  
 220.0 x 220.0 cm  
 Charcoal on paper  
 Photograph: Heike Qualitz







**John Boyd Macdonald** *Humpback flight* 2013 28.0 x 42.0 cm. Digital print on Canson Infinity Arches Museum Velin Rag

**Carmen Ky** *Red Tide 1* 2013  
40.0 x 30.0 cm. One of a series of six  
Watercolour and oil stick on canvas







Kerry Shepherdson  
*Coastal Contest* 2013  
 80.0 x 80.0 cms  
 Acrylic on canvas

Dianna Budd  
*A Fishy Tale* (Detail) 2013  
 68.0 x 56.0 cm  
 Collage





**Aria Stone Reef 2013**  
91.5 x 153.5 cm Oil and pigment on canvas



Opposite page: **Shipwreck Bay, Croajingolong National Park, Vic.**  
5.07 pm 5 April 2013. Photograph: John Boyd Macdonald





## ***SAPPHIRE COAST MARINE DISCOVERY CENTRE***

Sapphire Coast Marine Discovery Centre (SCMDC) is a not-for-profit community organisation which focuses on education about the temperate marine environment of South Eastern Australia. In 2008 it opened its Marine Discovery Centre on the Snug Cove Wharves at Eden. SCMDC has worked closely with several departments at the Australian National University over the last two years, including arts, environment, student equity and earth and marine sciences.

An ANU Regional Partnerships Program, ***make, change: Visual Art Climate Science Education Program***, will take place at the SCMDC in conjunction with the *Now&When* exhibition from 1-5 November, 2013.



**A 'Rocky Shore Ramble'**, an initiative of the Sapphire Coast Marine Discovery Centre, in full swing at Shelly's Beach, Eden, NSW

## ***ANU STUDENT EQUITY REGIONAL PARTNERSHIPS PROGRAM***

The ANU Regional Partnerships Program commenced in 2009 as an important part of the University's engagement with its surrounding regions. The program is designed to raise awareness about university study, enhance educational outcomes for students from the partnership schools and encourage them to consider university as a post-school option. Fifteen schools in the south east region of NSW are currently included in the program. This is a region which is relatively close to Canberra but where there is sometimes a perception that university is not relevant or accessible. The Program seeks to dispel this perception, primarily through using its students, many from regional areas themselves, as ANU Community Ambassadors. These students volunteer their time to provide academic assistance and mentoring to students in Partnership Schools.

See flyer, next page, for a 2013 program at the Sapphire Coast Marine Discovery Centre, Eden, NSW



**Amelia Zarfatis, Project Officer ANU Regional Partnerships Program**, guides groups of primary school students through a visual arts educational program configured around a 2011 Field Study exhibition, *Far Enough! Aesthetic Responses to the Far South Coast NSW*, Bega Valley Regional Gallery, Bega, NSW.






Photo: Liz Coats, 2013.

**make, change**  
Visual Art Climate Science Education Program  
**PRE-VISIT INFORMATION FOR SCHOOL TEACHERS**

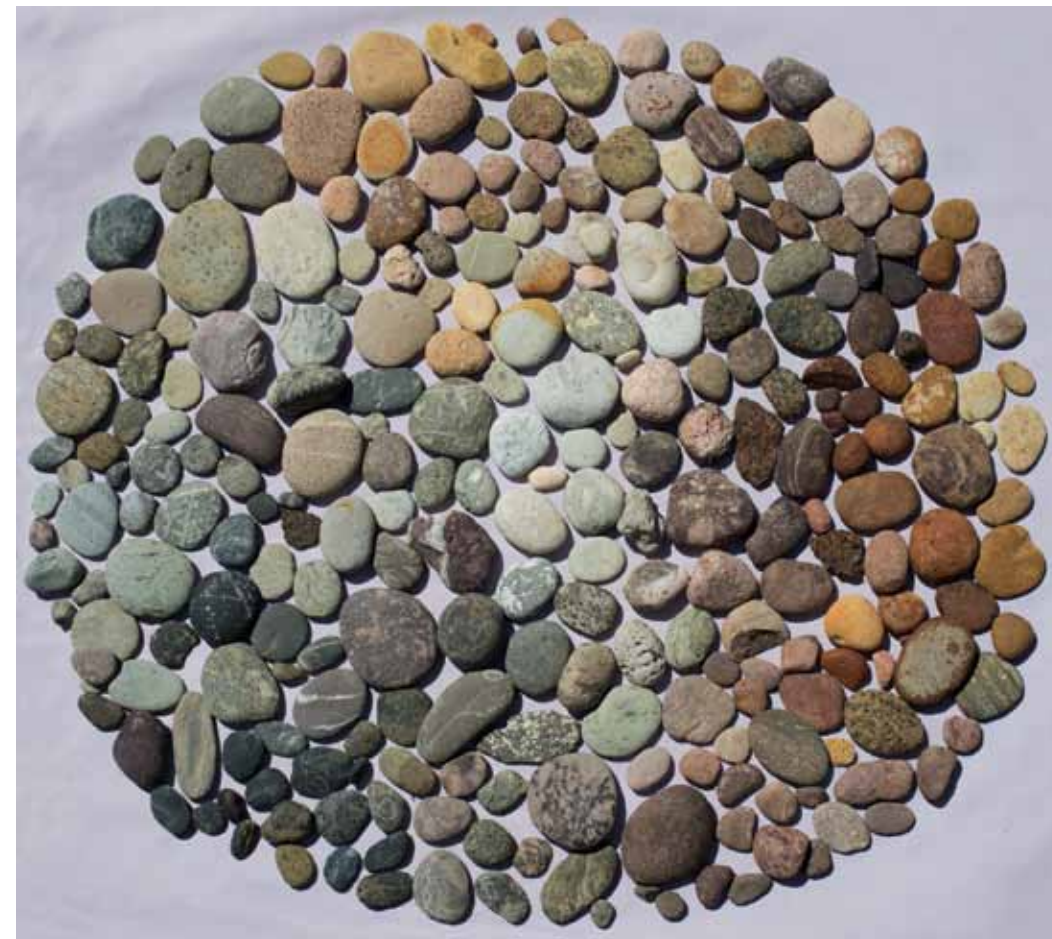
For: School groups (Upper Primary thru Secondary)  
Where: Sapphire Coast Marine Discovery Centre, Snug Cove, Eden NSW  
When: Friday 1, Monday 4 & Tues 5 November  
Duration: 1 hour & 15 minutes

**About the program**  
This program is an initiative of the ANU Regional Partnerships Program, in collaboration with the Sapphire Coast Marine Discovery Centre and the ANU School of Art Environment Studio. Based within the exhibition, *NOW & WHEN Contemplating climates on the South East Coast*, students will be introduced to the ANU School of Art Field Studies model of art production, speak with ANU School of Art participants about their works in the exhibition, participate in science experiments which build understanding about the climate science, hands-on art activities linked to techniques and concepts explored by artists' works, and tour the permanent exhibition of the Sapphire Coast Marine Discovery Centre.

Australian National University   marine discovery   CURF   UNIVERSITY OF CANBERRA   South Coast NSW

Flyer ANU Student Equity Regional Partnerships Program *make, change: Visual Art Climate Science Education Program*

Opposite page: **Liz Coats**  
*Pebbles Found on a South Coast Beach (Detail)* 2013  
59.5 x 59.5 cm  
Found pebbles, digital print, plynth with perspex lid  
Photograph: Darryl Alexander





**AG Stokes**  
*Surge over Eden* 2013  
 98.7cm x 85cm  
 Oil on canvas

**Aaron and Suzanne Poutu**  
*Untitled (Detail)* 2013  
 90.0 x 45.0 x 45.0 cm  
 Japon paper, South Coast sands on board







**Aria Stone** *Dawn - Jigamy Farm (Sleeping With Ghosts)* 2013  
91.5 x 153.5 cm Oil, pigmented inks and mixed media on canvas

**Fran Ifould** *The Spine* 2013  
95.0 cm x 74.0 cm  
Acrylic woodblock print,  
natural dyes from Jigamy Creek,  
St Armand paper





**Marzena Wasikowska**  
*Mental Note #19. Far South  
 Coast, NSW.*  
 (Eden Series) 2013  
 130.0 x 130.0 cm  
 Digital print on Canson rag

**Judith White**  
*Blue Green Zone II:  
 interface* 2013  
 90.0 X 120.0 cm  
 Mixed media on canvas

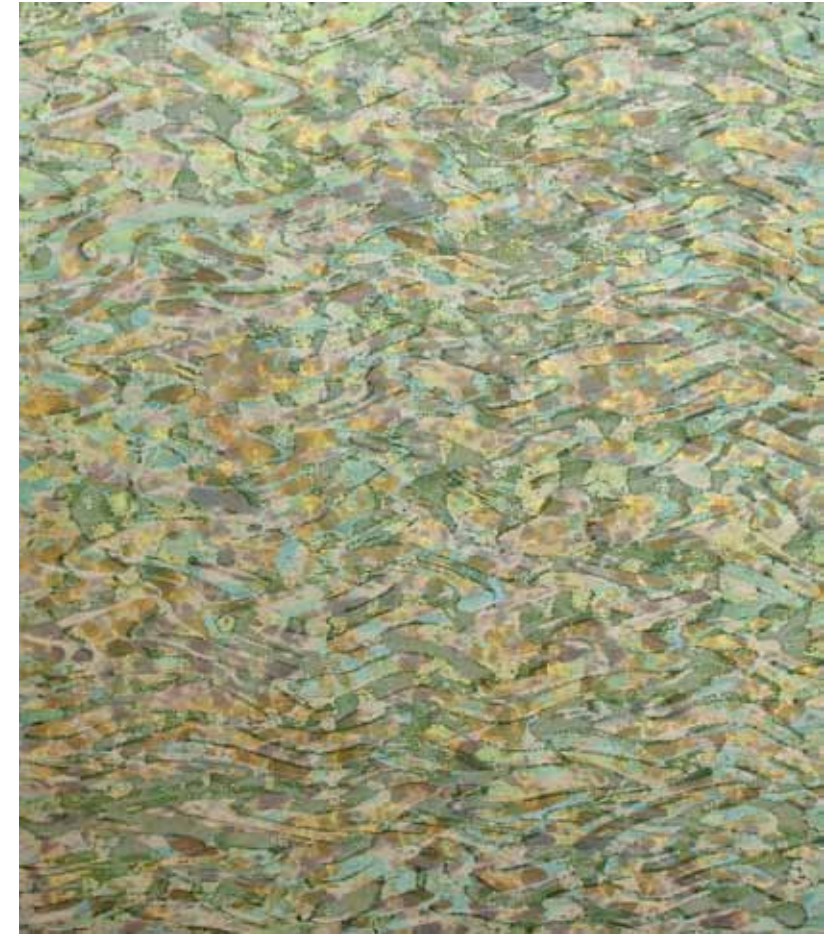






Opposite page:  
**Judith White**  
*Blue Green Zone I:*  
*interface* 2013  
 90.0 X 120.0 cm  
 Mixed media on canvas

**Liz Coats**  
*Untitled #2* 2013  
 86.0 x 74.5 cm  
 Acrylic media on canvas





Kevin Miller  
*Not waving...*  
 100.0 x 100.0 cm  
 pigment print on glass

Opposite page:  
**Ellé Joteva**  
*Eden story* (Excerpt)  
 2013  
 In camera montage  
 of still photographs







37 Jason Alexandra *Photosynthesis before and after climate change - Pambula Lake* 2013 38.1 x 50.8 cm Acrylic on canvas board



Hwa Soon Clare Ryu *Passive Voice* 2013 60.0 x 90.0 cm Acrylic on board







Opposite page: **Sarah Ryan**  
*Yowaka Bridge 1910 and 2013*  
(1910 image by AE Watson and  
provided courtesy of the George  
Family Heritage Collection) 2013  
50.8 x 61.0 cm  
Digital print

## ***PERFECT STORM AT YOWAKA BRIDGE*** SARAH RYAN

“The climatic factors that influence coastal flooding and erosion are sea-level rise, storm surges and wave climatology, and heavy rainfall events over coastal catchments. ... Often heavy rainfall is associated with intense east coast lows, [which are] the same systems that drive storm surges and deliver high water levels from the seaward direction ....”.

Sitting on the edge of Lake Pambula I read these words in the report on adapting to climate change that was the inspiration for our art project. Since climate change is already evident in sea level rises in the region, and is also predicted to increase the likelihood of more intense weather systems and therefore more extreme weather events, I wondered how this might play out around Lake Pambula.

I found a topographic map and walked a distance along an invisible line roughly representing a one metre rise in sea level, a distant likelihood in reality but an easy number for this experiment. In fact, the land where I'd been sitting sloped up quite quickly from the lake level, and I could see that little land would be lost there even with a 1 metre rise in sea level. That made

me wonder where the greatest impact of climate change would be felt around this location. What if there was a ‘perfect storm’, a conjunction of sea-level rise and a storm surge penetrating inland from the ocean, meeting a wall of water coming downstream from a coastal river in flood? The quote from the report suggests that the two might happen together more often than by random chance.

These musings took me to thinking about the bridges in the region. The main road that connects coastal settlements to each other and to the wider world runs north-south and has to cross many west-east flowing coastal rivers, creeks or the tidal inlets where they end. These points of intersection – where people's need to move things around meet with crossing over water whose levels rise and falls with tides, floods and drought, and is often salty – have been community concerns from very early settlement days.

“In the Pambula, Wyndham, and Eden districts the [flood] damage has been exceptionally heavy. A bridge over Rocky Hall River on the main road from Wyndham to Rocky Hall has been swept away, whilst a large bridge 30 feet high at Towamba,

erected about nine years ago at a cost of £6000, has also been destroyed. A new bridge over Kilah River, linking Eden with the Victorian border, was swept into the sea. Every bridge on the road from Pambula to Bombala via Wyndham has been destroyed.” (Northern Star, 11 March 1919).

Near where I was seated on the edge of Lake Pambula, the main road crosses Saltwater Creek on the Yowaka Bridge. Its history is typical of bridges in the region. Community calls for a bridge there were not satisfied until 1892, and the combination of poor construction and a difficult environment meant that by 1904 it was found that eight of the piles had been eaten through. It progressively became more dangerous:

“While a teamster was driving a loaded waggon across the Saltwater Creek bridge, on the road [from] Pambula to Eden, the structure subsided about 8ft in the centre. The loaded waggon was extricated with difficulty.” (Sydney Morning Herald, 29 June 1905)

The bridge was repaired again and again, but in 1930 it was completely washed away. Its replacement, completed in 1936, is an early example of a reinforced concrete bridge and it is now on the NSW Heritage List.



This is not an unusual history in a hilly region with numerous rivers, creeks and inlets. Bega Shire has 56 timber and 76 concrete bridges, and this doesn't count those on the state highways that are built and maintained by the NSW Government, like the Yowaka Bridge. The history of using, building and maintaining these bridges is full of adaptation. At various times during the history of the Yowaka Bridge, people have had to cross the creek in horse and cart at low tide, use shaky temporary bridges or take a 15 km detour upstream whenever it was being repaired or replaced. Local engineers have learnt from local experience how to design bridges and approaches that minimise the risk of debris or sand building up and pushing a bridge over during a flood. Technological developments continue to provide new, stronger, more durable materials for bridge use, and construction methods that are more efficient.

Armed with two old photographs of Yowaka Bridges, and with their history live in my mind, I went back to the Bridge and took similar photos from the banks and low-tide islands of the river. Unseen by traffic passing overhead, a maintenance crew were quietly working underneath. One way or another, users of the bridges and those responsible for their construction and maintenance have been adapting for 120

years. Perhaps adaptation to climate change is simply an extension of using adaptive mechanisms that we already familiar with? Bridge planners in the region already have to deal with a number of challenges. Population growth, the movement of people, their food and the goods they need and tourism all increase demands for wider, faster roads and bridges that can carry heavier loads. Planning bridges to cope with a more extreme 'perfect storm' in this region might be one more challenge, but with more technical knowledge and capacity, relatively no more daunting to communities now than before.

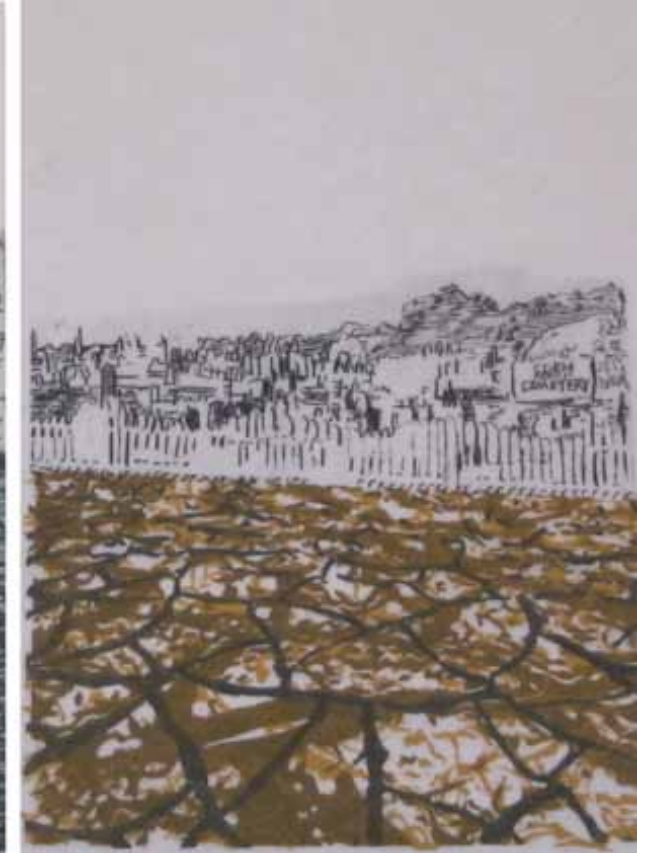
"PAMBULA. Tuesday. — The floods are still rising, and rain is still falling heavily, without intermission. The new bridge approaches were washed away, and communication by road cut off on all sides of the town. Several narrow escapes from drowning are reported. Families were washed out at the mines, whilst the mines themselves are full of water. .... Later. — Rain ceased early this morning, after falling continuously in sheets for several hours last night. There had been no intermission since it started last week. A south-easterly gale was blowing the most of the time. The river has fallen considerably to-day since the rain ceased, but the roads are cut up, and altogether impassable, mails and

traffic being at a standstill. The approaches are washed away at Pambula Bridge and Saltwater Creek Bridge, on the main Eden road. Sergeant Woods, with a gang of men, have been using every effort all day to keep the former bridge clear of floating timber and other debris which are coming down. A rescue party who were out with a boat last night had a bad time, the craft being carried away with the current. The occupants had to save themselves by climbing trees, and they were much fatigued when rescued. ... Not much news has been received yet from outlying places, communication being difficult. Over 26in of rain have fallen in four days, being more than the rainfall of the last twelve months together. It still is very sultry, with every appearance of more rain to-night. (The above messages were detained by interruption of the telegraph lines, and only reached us last evening.)" (Evening News, 17 Feb 1898)

Assistance by Malcolm Fraser, Asset Management Inspector (Bridges) in the Bega Shire Valley Council, and local historian, Angela George, is gratefully acknowledged.



**Helen Blue** *Eden High School, high tide*, 2030. 2013 29.4 x 21.0 cm  
(1 from a suite of 4) Intaglio and multiblock linocut on Kozo paper



**Helen Blue** *Eden Cemetery, low tide*, 2030. 2013 29.4 x 21.0 cm  
(1 from a suite of 4) Intaglio and multiblock linocut on Kozo paper





Opposite page: **Chelsea Lemon**  
*Submerged* 2013  
 160.0 x 80.0 x 73.0 cm  
 Pine, plywood, milk paint, vinyl.  
 (Table with map of Eden covered by  
 vinyl tablecloth showing anticipated  
 seawater rise in light blue)  
 Photograph: Charlie White

**Carrell Hambrick**  
*Maybe in a different time and place*  
 2013  
 365.8 x 243.8 x 213.4 cm  
 Collected tree boughs, recorded  
 bird song





Opposite page:  
**Hwa Soon Clare Ryu**  
*How little a man needs*  
*in order to be genuinely human*  
 2013  
 80.0 x 91.7 cm  
 Acrylic and paper collage on board

**Pam Crossley**  
*Fragments from the fire II* (Detail)  
 Variable number and size  
 Porcelain and copper





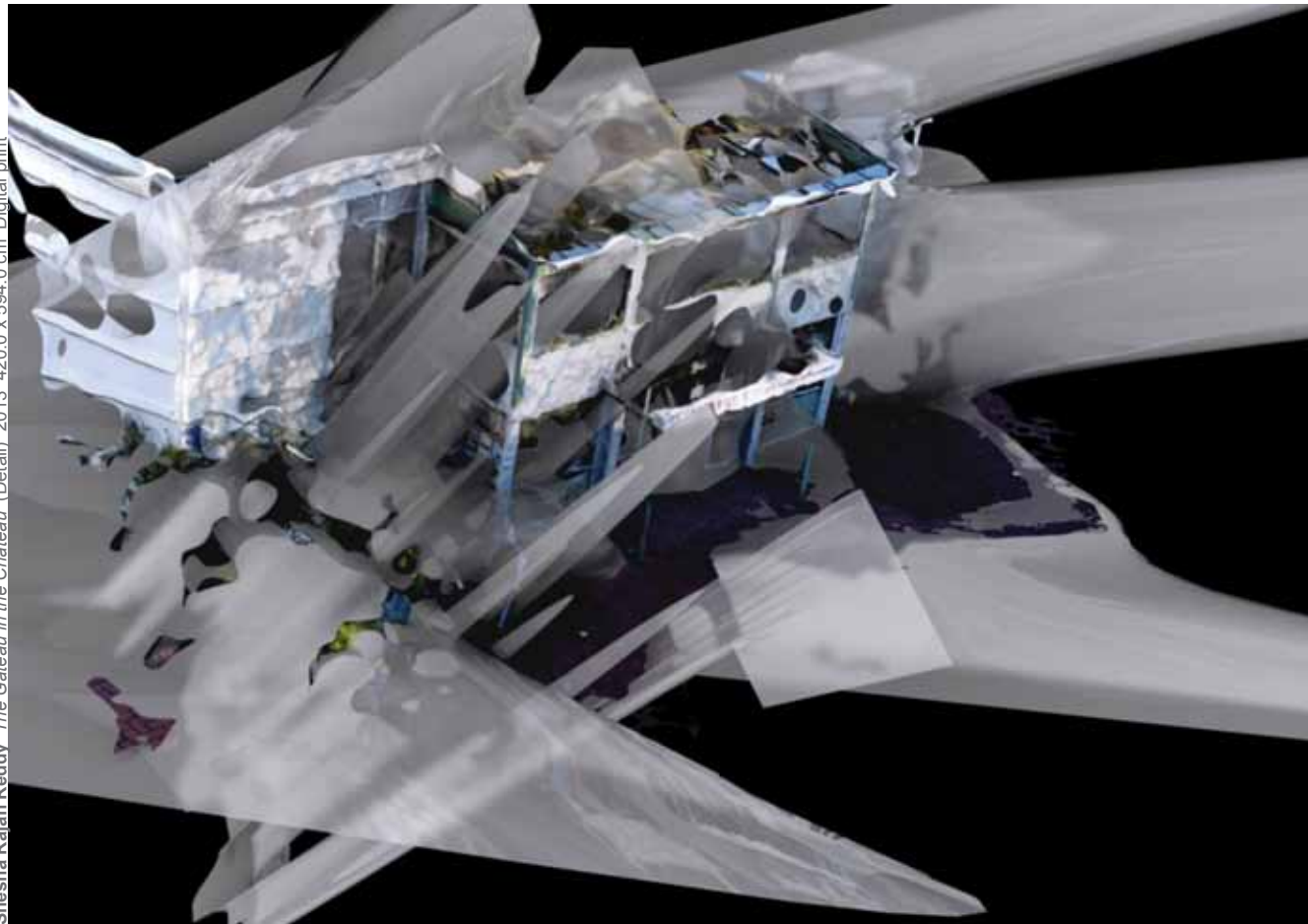


Visual aid for *Ben Boyd Night Patrol* Photograph: Hwa Soon Clare Ryu

**Hwa Soon Clare Ryu**  
*Ben Boyd Night Patrol* 2013  
59.2 x 60.0 cm  
Acrylic on board











**Nicholas Fuller**  
*TRIWAY Portable Table*  
2013  
122.0 x 63.5 x 45.0 cm  
Stainless steel, locally  
grown Red Stringy Bark  
Photograph: Charlie White





Opposite page:  
**Heike Qualitz**  
*contemplating adaption*  
 2013  
 55.0 x 91.5cm  
 inkjet on chromajet metallic  
 pearl paper

**Frank Thirion**  
*Eden 2030* 2013  
 61.0 x 64.0 cm  
 Digital print





## ARTIST STATEMENTS

Note: Not all artists have written statements

Cover **Dierdre Pearce** I'm interested in the way we make sense of the world around us, in how we interact with the physical, social and psychological spaces we inhabit, and in how we map the boundaries between our interior and exterior worlds. For this exhibition, I reflected on the impact on individuals and communities of demographic changes predicted to affect the South East Coastal Region of Australia as a result of climate change. These might involve moving to look for work due to industrial or economic change, looking for greater medical or other community support, or looking for safe, affordable housing away from regions affected by flooding, fires, drought or wild storms. These movements could affect our understanding of home, belonging and security.

(ii) Frontispiece **Hayley Lander** I have manipulated photographs from the Eden area and then transformed them into

painted miniatures in order to address the biggest issue of our time. The photograph, that was an evidential work in itself, has been deconstructed as I have questioned the seemingly stable forms that surround us in the landscape. These works are made as a mediator between the research conducted by scientists, the community, and government. This is in order to develop a greater awareness of the changes that scientific research has found are inevitably going to occur on the coastline and on a larger scale across the world. To combat the overwhelming lack of governance on the issue we can begin to reduce our personal footprint on this land. Through awareness action can take place towards adaptation to our climate future.

(vi) **Matt Harkness** Some of the themes recurring in my work revolve around comfort, mobility, static versus nomadic cultures and the idea of what "home" really is. So, when I was first presented with this brief I thought ... what a great opportunity to employ some of my previous research in a true-to-life scenario.

First and foremost, I thought of a piece of furniture that would be small, lightweight

and portable. I then elaborated on these original ideas to incorporate a furniture object with multiple functions, something that comes in a flat-pack and easy to assemble design. As a result the Nomad was produced, an elevated surface with varying functions that virtually anyone can assemble and disassemble in an instant.

1 **John Reid** Should this spit of sand and the dune behind it be eroded by a coincidence of events, such as sea level rise, high tide, storm surge and flood, nearby infrastructure will be compromised and community values tested. Let's leave coal in the ground.

13 **Christina Bricknell** This piece is a response to the proposed rising water levels within the Bega Valley Shire, reflecting on the environmental situation and the evolution of the area and its people.

Portable Tides is a lightweight frame construction supported by readily available and inexpensive plastic crates. In an emergency situation the portability of the object allows it to be easily moved and depending on the number of crates, utilized for different purposes.

I am not proposing to have a solution

to this environmental situation but rather respond with an item that serves a practical use. The materials, pine and plastic, also provide a contrasting depiction of both natural and man made elements. This mirrors the relationship of how the rising water will affect the residents of the region.

15 **Luke Peter Yates** Evacuation Chair allows the user to move, carry extra supplies and provides a place to rest. This design concept is a response to rising sea levels and the threat of climate change.

16 **Amelia Zاراftis** What more fitting a situation and opportunity to reflect on anthropogenic climate change than while seated comfortably at the wheel of a motor vehicle as you make your way between one place and another?

17 **John Boyd Macdonald** A three-image composite. One of them – the background of ocean and sky – is itself based on another five separate images, combined as a high-dynamic range (HDR) image to give the scene a more dramatic, graphic sort of look.

This was taken in early morning light in the Ben Boyd National Park. The 'road' is

actually a wharf, extracted from a picture of Edrom Point naval facility, Twofold Bay.

Although humpback whales are seasonally prolific along the far south coast of NSW, I was in the region during autumn, when they are not around. So the whale in this image is one that I photographed in June 2012 in King George Sound, near Albany, Western Australia.

18 **Carmen Ky** Towards the end of our second field trip, the red tides arrived. Those extraordinary colour and tones of red were mesmerising to watch as they ebbed and flowed making intriguing patterns reminiscent of swirling galaxies or oil slicks on water. But what did it mean?

It indicated that a combination of suitable environmental conditions had occurred for marine algal bloom. Marine algal occurrence responds to nutrient enrichment, water circulation such as tides and currents, and wind patterns. As such, their occurrence is often short-lived in a particular area and difficult to predict. The number and intensity of marine algal blooms is believed to be increasing world-wide due to:

- Expansion of aquaculture in coastal areas
- Coastal eutrophication and unusual

climatic conditions

- Movement of shellfish stocks and transport of resting cysts in ballast water.

Using the red tides for this series of paintings acknowledges the dynamic energy and fragile balance in nature and is an affirmation of the poetics of the dangerous and sublime.

19 **Kerry Shepherdson** The prominent cliffs at Eden on the south east coast are thrust up from the sea in massive folds of remarkable red rock. They appear to stand guard in an unrelenting contest with the tides and climatic conditions that seem determined to claim the land where they may, mercilessly eroding and altering the coastline of estuaries, bays and floodplains, forests and designated urban and agricultural land. My painting is an allegorical form of transformed cartography reflecting this idea. I have referred particularly to the unforgettable Martian-red and Sapphire-blue colours of this coastal region.

20 **Dianna Budd** Fish and chips provide a daily balanced diet when cooked in fresh oil and eaten with one piece of fresh fruit. This was stated by nutritionist Dr Katrine

Baghurst of the John Curtin School of Medical Research, ANU, in 1972.

Aquaculture is now the world's fastest growing source of animal protein food. Australia imports 60% of the seafood we eat. (The Land newspaper 29 July 2013) Most coastal fish and chip shops are selling imported fish and potato chips prepared ready for frying.

In Australia we have stringent standards governing the use of chemicals (herbicides, pesticides, antibiotics, fungicides and preservatives). Are the imported foods subject to the same tight controls?

Local employment in our seaside towns such as Eden would benefit from the industries associated with growing, catching, harvesting, scaling, slicing, cooking, freezing, packing or transporting fish and potato products.

This collage, 'A Fishy Tale', shows some of the imported fish and potato products and addresses ambiguity in food labelling. What does 'local and imported' mean, when most frozen food products are imported? Should Australian restaurants and local fish and chip outlets support the Australian food industry?

Original Australian seed merchant

stencils, dated 1900 approximately, were used to form the words in these collages. They relate to a time when our food industry was self-sufficient.

The collages 'A Fishy Tale', 'Leguminous' and 'Fruit Salad' form a triptych to highlight further anomalies in our food industry labelling.

**21 Aria Stone** This abstract painting, *Reef*, refers to climate change and to the warming of the oceans affecting the biodiversity of reefs along our coastline. Ocean acidification and rising temperatures will impact upon these vulnerable habitats.

**26 Liz Coats** The land, sea and sky are our body's sensory allies. Look closely at tiny seashells grown as shelter by creatures living in the sea, and you can see how complex their shapes and colours are; or you can see in the pebbles washed up by the tide how forces of the Earth have moulded them. If you believe that everything in this world is connected, evenly remotely, then small things on the ground that we walk over are reminders that our wellbeing as humans is interwoven with the places we inhabit.

**27 A G Stokes** My painting depicts Eden cemetery being swept away by an ocean surge within the continuum of space-time.

**28 Aaron and Suzanne Poutu** Inspired by crop circles, sand art and Aboriginal Paintings. Knowing many early Aboriginal sand pieces were community made and then danced over bringing the peoples together. This piece was produced with thoughts on global warming and probable effects. The heart being the fusion core of the sun with outer radiating circles.

**29 Aria Stone** *Dawn – Jigamy Farm (Sleeping With Ghosts)* was inspired by my camping experience at Jigamy Farm and the stories told by Aboriginal elder, Ossie Cruze, about 'the old days'. He spoke of the abundance of fish and yabbies' and how food supplies had gradually dwindled over the years. As I rose at dawn and walked down to the water, I marveled at the beauty of the location drenched in the glowing morning light and thought of the spirits in that sacred place.

**31 Marzena Wasikowska** This series of work responds to an environmental

predicament that will confront the community of Eden on the NSW Far South Coast. By 2030 and beyond, human induced climate change will bring a perceptable rise in sea level and with it a community choice to either defend, or retreat from, town infrastructure. Located in climate change science, this series develops the notion of the sublime where, as mortals, we stand in awe of our own impact on nature and the global forces we have invoked. Hopefully this work will make a visual aesthetic contribution to community debates about local climate change adaptation initiatives.

**32/33 Judith White** The coast or seaboard is a point of contact between elements in nature; land and water. Human forms interface within this zone as part of the natural world in both an elemental way and as protagonists with a sense of purpose and history. This zone is fragile and shifting.

**34 Liz Coats** I am thinking about our understanding of the power of water and the air we breathe.

**37 Jason Alexandra** Project investigations at Pambula Inlet under the intense Australian

light, led me to contemplate the nature of light and photosynthesis after more climate change - will the fundamentals of nature remain?

**38 Hwa Soon Clare Ryu** This work demonstrates the way in which painting reveals my subconscious and makes me aware of it. In the painting I use existing natural and made material as metaphor. The water reed worn out by the sea tide, but still retains its vivid colour; and the pieces of broken building concrete also assert a presence.

**44 Helen Blue** These images represent changes to the Eden environs by 2030 as local and global communities choose to ignore the threat of climate change, or respond inadequately to this threat. These simple images apply the classical elements to well known places around Eden. The elements, in a coincidence of events, will create havoc in coastal areas around the globe as the Earth warms. The print techniques employed here produce easily understood images on strong but thin paper, representing the powerful but delicate balance of our climate.

**45 Chelsea Lemon** aims to create art and designs that spark new thoughts or emotions. Strongly influenced by the unseen details within nature, Chelsea's works tend to capture the personality and character of life forms. Many of her designs are based around timber, free lines and geometric arrangements in order to create narratives.

**46 Carrell Hambrick** The experience of walking out to a quiet estuary at morning time through a forest of tea trees with only the otherworldly calls of bell miners echoing all around was like transiting through a portal... Creating this environment then became a sort of homage to both these birds and these trees. The process of harvesting fallen limbs from tangles of others on Jigamy Farm, resurrecting them in a different time and place, the capture and clarification of the calls of the bell birds all created a familiarity with both, not only as materials but as elements in nature and allegorical figures. Both have their rightful place in the landscape and relate heavily to how we manage it. The birds' relationship to the land is so problematic and tea trees often form protection for an embattled landscape. This space is for reflection on



those relationships and, in a larger way, a reminder of what we're a part.

47 **Hwa Soon Clare Ryu** This painting explores the theme of human desire in materialism in our society that in turn affects the natural environment around us today.

51 **Shesha Rajan Reddy** Through imagined sculptural interventions produced digitally I explore the boundary between sculpture and built form, built form and function, function and art, reuse and redevelopment, digital and analogue, digital art production and its communication. All these dualities are important in my discussion of environment. The idea that the slow decay of an unsustainable built environment needs to be arrested with sculptural interventions is the basis for the work. I have used as a main reference the work of architect/artist Lebbeus Woods whose theoretical works is known for its commentary on paradigms about consumption and architecture. In particular the breakdown of urban systems resulting from neglect or cataclysms such as war. The second artist referenced is Monika Sosnowska, a sculptor whose work is tied

closely to that of Lebbeus Woods. This image encapsulates unsustainable values by its recognisable notion of the cessation of a Cycle, thus reaching a stasis of permanent immobility. The final resting place of the building suggests the arresting of a cycle – the building has glued itself in situ. The Work conveys the need for a glue, (real/ metaphorical/cerebral). A glue to arrest the further decay and avert decline into certain environmental collapse.

52 **Sarah Ryan** Cattle Bay is a small, protected cove in Twofold Bay. It has been desired for many purposes over time. First, most probably, by Indigenous Australians as a sheltered site with good opportunities for finding coastal food, then by early settlers who yarded cattle there and shipped them to markets elsewhere. Then it became the site of a fish cannery, and is now proposed to become a hotel and residential area. How much will we have to adapt our desires to live right near the sea, if climate change and sea level rise make it more risky

53 **Nicholas Fuller** The TRIWAY Portable Table has been designed and made with locally sourced timber and stainless steel.

The design responds closely to the brief and takes into account the issues faced around the South East coast. The main research and development was the stainless steel three way brackets; the brackets allow different timber length rails to be attached with a tenon like join. With this style of join, many different pieces of furniture can be produced. The example here is a coffee table.

56 **Frank Thirion**

Summer rains then winter winds  
Tides and sand how they drifted in  
Hold my hand love hold my hands  
Tides and sand erode all things

# NOW & WHEN

Contemplating Climates  
on the  
South East Coast

An Exhibition of Visual Art

1 – 5 November 2013

Sapphire Coast Marine Discovery Centre  
and Retravision Shop, Imlay Street

Eden NSW



UNIVERSITY OF  
CANBERRA



Dierdre Pearce *dis-placed* (detail) 2013 Dimensions variable Mixed media (found objects, leather, steel, polyester, cotton). Photograph: Amelia Zarafitis