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Super Sewer

What does it mean to have a material practice in relation to climate change and how can material processes be adapted to be more sustainable?

Spike Island January 21st 2023

11-11:15 Welcome and presentation by Susie Olczak

11:15-11:30 Jo Ball

11:30-11:45 Veronica Vickery

11:45-12:00 Sarah Rhys

12-12:15 break

12:15-13:15 Round table discussion

Susie Olczak



Stills from *Where the Jungle Meets the Sea, The World is Split in Two*. Susie Olczak and Emma Elliott



Hope
2022
Mixed media
Armila, Panama





Stills from *Where the Jungle Meets the Sea, The World is Split in Two*.
Emma Elliott and Susie Olczak



Collaborative Print using Achiote Died fabric. Armila, Panama
Emma Elliott and Susie Olczak





It's going to be okay
Mixed media
2022



Photo credit Clement Leveque





2014

forest law

sync two-channel video installation 38'

At the heart of Forest Law is a series of landmark legal cases that bring the forest to court and plead for the rights of nature. One particularly paradigmatic trial that has recently been won by the indigenous people of Sarayuku based on their cosmology of the living forest. The project draws from research carried out by the artist and Brazilian architect Paulo Tavares in the oil-and-mining frontier in the Ecuadorian Amazon— one of the most biodiverse and mineral-rich regions on Earth, currently under pressure from the dramatic expansion of large-scale extraction activities.

Mary Mattingly



An aerial view of Mary Mattingly's "Swale" project, a floating garden, from 2017.



We are only human (Incomplete sculpture for Scarborough to be finished by snow), 2022
Ryan Gander

The sculpture is cast in ultra-low carbon concrete, incorporating limestone formed from shells and skeletons of prehistoric sea creatures. The use of limestone highlights the sea's vital role in minimising the effects of climate change by acting as a 'carbon sink', absorbing harmful carbon dioxide emissions.

Ice Watch is an artwork by Olafur Eliasson and Minik Rosing produced by Studio Olafur Eliasson



Executive Summary

The carbon footprint resulting from the exhibition of Ice Watch during the UN Climate Change Summit (COP21) in Paris is **30 tonnes CO₂e**.

The transportation of the 12 blocks of ice, weighing 80 tonnes, from the Nuup Kangerlua fjord outside Nuuk in Greenland to Paris accounts for the majority of the emissions – 28.03 tonnes CO₂e (93%). The exhibition of Ice Watch at the Place du Panthéon will result in 0.45 tonnes CO₂e (2%). The remaining 1.53 tonnes CO₂e (5%) are from the travel undertaken by the team from Olafur Eliasson Studios and Julie's Bicycle travelling to Paris for the exhibit.

The carbon footprint of Ice Watch would be equivalent to 30 people flying return from Paris, France to Nuuk, Greenland.

Ice Watch is made up of blocks of ice 'harvested' from the sea and already 'lost' from the Greenland ice sheet, which is losing the equivalent of 1,000 such blocks of ice per second throughout the year.



Cecilia Vicuña. Beach Ritual, 2017. Site-specific performance and installation with unspun dyed wool.



Cecilia Vicuña. Precarios (Precarious), 1966 - 2017. Site-specific installation. Up to 130 found-object sculptures: stone, shells, glass, wood, plastic, thread, and debris. Presented in a field of sand and along the wall on small shelves made of wood.